

---

**1990**

**THE YEAR PAST**

**REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE**

---

*Publications by the Historical Buildings Committee:*

**A. ANNUAL REPORTS**

1979: The Year Past	Out of Print
1980: The Year Past	Out of Print
1981: The Year Past	Out of Print
1982: The Year Past	Out of Print
1983: The Year Past	\$5.00
1984: The Year Past	\$5.00
1985: The Year Past	\$5.00
1986: The Year Past	\$7.50
1987: The Year Past	\$7.50
1988: The Year Past	\$7.50
1989: The Year Past	\$7.50
1990: The Year Past	\$7.50

**B. RESEARCH REPORTS**

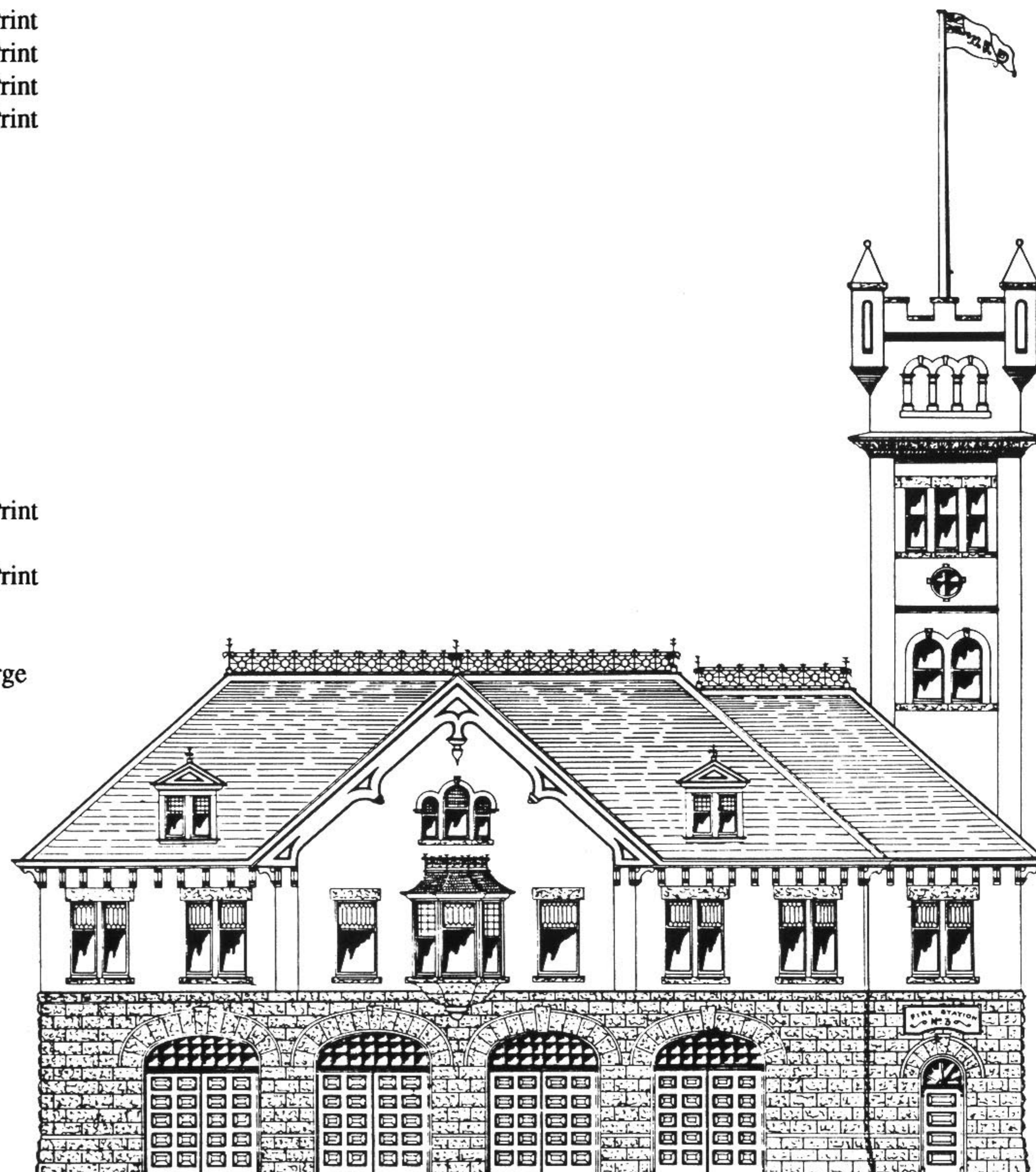
Monuments to Finance: <i>Volume I</i> <i>Three Winnipeg Banks</i>	Out of Print
Monuments to Finance: <i>Volume II</i> <i>Early Bank Architecture in Winnipeg</i>	Out of Print

**C. PAMPHLETS AND BROCHURES**

Historical Buildings By-law 1474/77	No Charge
-------------------------------------	-----------

*Publications available through  
Historical Buildings Officer  
City of Winnipeg  
Planning Department  
3rd Floor  
395 Main Street  
Winnipeg, Manitoba  
R3B 3E1*

*Cheques payable to the City of Winnipeg*



# 1990

# THE YEAR PAST

## REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE

---

### TABLE OF CONTENTS

1.	Preface	2
2.	Chairman's Introduction	3
3.	The Historical Buildings By-law	5
	<i>a) Background</i>	
	<i>b) The Historical Buildings Inventory</i>	
	<i>c) Criteria For Listing</i>	
	<i>d) Priority Ratings</i>	
	<i>e) Listing, Notice and Appeal Procedures</i>	
	<i>f) Regulation of Alterations and Repairs</i>	
	<i>g) Delisting, Change of Grade and Demolition</i>	
	<i>h) Penalties</i>	
4.	The Historical Buildings Committee	9
5.	Summary of Recommendations	10
	<i>a) Designated Historical Buildings - 1990</i>	
	<i>b) Recommendations - 1990</i>	
	<i>c) Buildings Conservation List 1979-1989</i>	
6.	Research Summaries	21
	<i>a) Glossary</i>	
	<i>b) Summaries</i>	

**Cover/Opposite:**

*Front elevation of Firehall No. 3 from an original drawing by A.R. and W.N. Melville, 1904.*

*1990: The Year Past is designed and produced by the Urban Design Branch, Planning Department, City of Winnipeg.*

---

## 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 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 black ink, reading "Bill Norrie". The signature is written in a cursive, flowing style.

WILLIAM NORRIE, Q.C.  
MAYOR

---

## 2. CHAIRMAN'S INTRODUCTION



**W**elcome to the 1990 annual report of the Historical Buildings Committee.

Our volunteer members and alternates, who are drawn from the Canadian Parks Service, Province of Manitoba, City of Winnipeg, Manitoba Historical Society, and Manitoba Association of Architects, faced a challenging agenda during this twelfth year of Committee operations.

In addition to our regular task of assessing buildings for potential historical designation, two issues absorbed our attention:

- Preservation of older steam-heated buildings following closure of Winnipeg Hydro's Steam Plant; and

- The fate of three magnificent downtown theatres - the Metropolitan, Walker and Capitol.

The Committee's mandate, criteria and procedures are outlined in the following section of this report. In brief, once we decide to assess a building, our staff undertakes the appropriate historical and architectural research. Committee members combine this information with an on-site inspection to grade the structure's principal features based on an established point system. Most of the buildings we review are part of an extensive inventory maintained by the Committee to guide the City's conservation efforts. On occasion, however, we also may respond to an owner's request for an assessment, or other special cases which warrant our involvement.

We evaluated fourteen buildings in 1990, nine of which were recommended for historical designation. City Council agreed to place all of these on the Buildings Conservation List, extending the protection of the Historical Buildings By-law to a total of 144 existing structures by year end.

As readers will discover from the research summaries which follow, we dealt with a variety of building types, including Victorian residences, civic structures, a warehouse, and the Walker and Capitol theatres.

Barber House (c. 1860), one of a small number of surviving Red River frame cottages in the Winnipeg area, finally was recommended for listing after undergoing an initial evaluation in 1979. However, the Committee did not forward two other landmarks for City Council's consideration because of the structures' limited architectural interest. These were the Winnipeg

Hydro Steam Plant on Amy Street and the Ogilvie Flour Mill on Higgins Avenue, an early industrial complex that includes facilities built during the 1881-82 land boom.

For some time, the Committee has shared with others in the community concerns about the ultimate disposition of the Metropolitan Theatre on Donald Street. This building has been vacant and boarded up since the latter 1980s. Our disquiet grew when the owners of two other theatrical gems - the Walker on Smith Street and the Capitol on Donald - decided to close their building rather than convert the heating systems to a source other than Hydro's Steam Plant. The theatres' prospects seemed bleak, but not all was lost. As 1990 drew to an end, the Walker was rescued by a local entrepreneur who plans to restore the facility to a live entertainment centre.

The attention garnered by the high-profile Walker and Capitol theatres was part of a larger debate over the impacts that could befall downtown Winnipeg's stock of older commercial, warehouse and industrial buildings due to loss of the central steam heating system. A number of these structures were converted to alternative energy sources, but many of others were not. This created concern about the potential for deterioration of unheated buildings and/or demolition, especially among structures that were vacant, underused or otherwise in a condition that made owners reluctant to undertake further investments. In response, City Council's Planning Committee proposed a one-million-dollar, cost-shared, city-provincial aid program. That idea remains outstanding, however.

---

Much has been achieved in recent years in stimulating local awareness of, and appreciation for, our built heritage. The events of 1990 serve to remind us that continued vigilance, advocacy and positive support are required if we are to retain, restore and sensitively re-use valued symbols from our past.

In this ongoing endeavour, Winnipeggers remain well-served by their highly motivated Committee members and staff. It was with particular regret that we saw Lyle Dick take his leave of the Committee after a decade as representative of the Canadian Parks Service. His wit and dedicated manner have helped the Committee sustain a high standard of integrity over the years. Among other changes in personnel, former Committee Chairman, Councillor George Marshall, left city politics. Councillor Glen Murray continued on the Committee, while Councillor Evelyne Reese became an alternate member. Manitoba Urban Affairs provided two representatives - member David Henderson and alternate Claudette Toupin.

The Committee's mandate continues to impose substantial demands on the time, commitment and enthusiasm of the members and of the staff who so loyally and professionally serve them. The efforts of our dedicated staff and consultants - Giles Bugailiskis, Mae Morgan and Murray Peterson are never adequately acknowledged in a report such as this, but the City and the cause

of heritage conservation continue to be in their debt. To all the members of the Committee, I wish to express my sincere appreciation for their efforts.



Mike O'Shaughnessy,  
Councillor and Chairman,  
Historical Buildings Committee

### 3. THE HISTORICAL BUILDINGS BY-LAW

---

#### A. BACKGROUND

Heritage conservation in Winnipeg is the result of diligence on the part of many individuals and groups, both public and private. The public sector has contributed protective legislation and funding programs. Since the late 1970s the City of Winnipeg, through capital programming, has been responsible for many of the streetscaping improvements in the Exchange District. Beginning in 1983, the Winnipeg Core Area Initiative (funded by all three levels of government) has provided incentives to help revitalize the Exchange District. In 1986, the Province of Manitoba implemented a program offering financial assistance to owners of designated heritage buildings throughout the city.

On February 2, 1977, City Council adopted the **Historical Buildings By-law 1474/77**. The By-law established the Buildings Conservation List which offered protection to buildings placed on the list as a result of their architectural and/or historical significance by prohibiting demolition and unsuitable alterations. The By-law also created an advisory committee, the Historical Buildings Committee, which reports to City Council's Standing Committee on Planning and Community Services. The Historical Buildings Committee consists of seven members appointed or nominated as follows:

- (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 City of Winnipeg;
- (d) Two Members from The Province of Manitoba; and
- (e) One Member from the Government of Canada.

In August, 1978, amending **By-law 2032/78**, was adopted by Council and set forth in detail the criteria for determining buildings of heritage significance. Priority ratings (grades) of listed buildings, listing procedures, appeal provisions and requirements for obtaining a Certificate of Suitability were outlined in this legislation.

In October, 1982, amending **By-law 3284/82** was adopted by Council. It incorporated amendments to the City of Winnipeg Act which enabled the City to regulate and prohibit the issuance of demolition permits and established the Historical Buildings Inventory. By-law 3284/82 streamlined listing procedures and simplified many components of the Historical Buildings By-law.

In June, 1986, amending **By-law 4339/86** was adopted by Council. The amendment enabled the Committee on Planning and Community Services to address the issue of the economic viability of heritage buildings.

#### B. THE HISTORICAL BUILDINGS INVENTORY

In order to assess the overall scope of heritage conservation in Winnipeg, an Historical Buildings Inventory has been compiled consisting of approximately 1,000 buildings including commercial, educational, financial, public, religious, residential and miscellaneous structures. The Inventory is a tabulation of buildings which have not been formally researched and evaluated, but which may have architectural or historical significance. These buildings carry no restrictions other than a delay in the issuance of a demolition permit to determine whether or not a building warrants preservation.

### C. CRITERIA FOR LISTING

Under the Historical Buildings By-law 1474/77 (as amended), the Historical Buildings Committee may choose on its own to evaluate the heritage significance of a particular structure. As well, the Committee may decide to undertake an evaluation based on a request by an owner or other party, or on notification that an application has been made to demolish a building included on the Historical Buildings Inventory.

In deciding whether or not a building is worthy of being listed, the Historical Buildings Committee researches and evaluates the building taking the following criteria into account:

1. Significance in illustrating or interpreting history in the City;
2. Association with important historic persons or events;
3. Illustration of the architectural history of the City; and,
4. Distinguishing architectural characteristics of a style or method of construction.

Following these criteria, the heritage value of a building is evaluated and, if listing is warranted, the building is assigned a priority grade which also indicates the degree of alteration which may be considered acceptable.

### D. PRIORITY RATINGS

The Historical Buildings Committee has adopted the following grading system for listed buildings:

**Grade I** buildings are Winnipeg's outstanding examples of architectural and historical merit which are to be preserved in perpetuity. Restoration and maintenance of the entire interior and exterior of these structures are the only types of work permitted. In general, alterations, deletions and additions to these buildings are considered unacceptable.

**Grade II** buildings include the majority of Winnipeg's heritage stock. Sympathetic alterations and additions to the exterior and listed interior elements of these buildings may be allowed in order to maintain the economic viability of the structure. In certain instances, the adaptive re-use of listed interior elements may be permitted.

**Grade III** buildings have been identified as moderately significant heritage examples worthy of listing. Exterior alterations and modifications may be permitted where deemed suitable. There is usually no restriction on the design of interior alterations.

### E. LISTING, NOTICE AND APPEAL PROCEDURES

There are two methods by which a building may be included on the Buildings Conservation List:

#### 1. Listing by City Council

The Historical Buildings Committee recommends to the Committee on Planning and Community Services (a Standing Committee of City Council) that a building be placed on the Buildings Conservation List.

The Committee on Planning and Community Services then notifies the owner of the proposed listing, affording him/her 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.

If a letter of objection is received, the Committee on Planning and Community Services holds a hearing as part of its regular business, then forwards its recommendation to City Council.

After again notifying the owner, Council hears representations on the matter and then may include the structure on the Buildings Conservation List under the grade recommended or any other grade, or may reject the listing.

This procedure holds true for Grade I and Grade II listings. The only change in the case of Grade III listings is that prior to notifying the owner of the proposed listing the Committee on Planning and Community Services will seek the advice of the Community Committee representing the district in which the building is located.



## 2. Listing by the Commissioner

The Commissioner of Planning and Community Services 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 case of a Grade III building, the Community Committee as well. The Committee on Planning and Community Services then holds a hearing as part of its regular business. The same procedures as those outlined in Method 1 then apply.

## F. REGULATION OF ALTERATIONS AND REPAIRS

### Certificate of Suitability

Except for ordinary maintenance, no permit will be issued for the exterior alteration, repair, demolition or removal of any building on the Buildings Conservation List, located in the City of Winnipeg outside of the Exchange District, without prior issuance of an approval form called a Certificate of Suitability. A Certificate of Suitability is also required for changes to the interior of Grade I buildings and for listed interior components of Grade II buildings on the Buildings Conservation List. Application forms for Certificates of Suitability are available through the Urban Design Branch of the Planning Department, 3rd floor, 395 Main Street.

A Sub-committee of the Historical Buildings Committee meets as required to consider design proposals for listed buildings. The Sub-committee hears the applicant's proposal, asks questions, and discusses possible changes. This open forum encourages negotiation and allows for compromises to be worked out.

The Sub-committee then makes a recommendation to the full Historical Buildings Committee which issues the Certificate of Suitability provided the applicant agrees in writing with its recommendations.

Where the Historical Buildings Committee recommends to the Committee on Planning and Community Services that a Certificate be refused, the reasons for that refusal are forwarded to the owner, who then has the right to appear at a hearing of the Committee on Planning and Community Services as part of its regular business. (The Committee meets regularly every three

weeks.) The decision of the Committee on Planning and Community Services is final.

### Certificate of Ordinary Maintenance

A Certificate of Suitability is not required for ordinary maintenance or repair of a building where the work does not involve a change in any element of design which affects the appearance of the building or its architectural or historical interest. In such cases a Certificate of Ordinary Maintenance is required. Applications for these certificates may be made through the Urban Design Branch of the Planning Department, 3rd floor, 395 Main Street.

### Sandblasting

Sandblasting or other abrasive processes are unacceptable methods for cleaning wood and masonry surfaces of structures included on the Buildings Conservation List.

If, however, it is established to the satisfaction of the Historical Buildings Committee that the masonry or wood surface can be cleaned in this manner without damage to the building, the Committee may issue a Certificate of Suitability for the work.

---

### **G. DELISTING, CHANGE OF GRADE AND DEMOLITION**

An owner or the Commissioner of Planning and Community Services may apply to the City Clerk to have a structure removed from the Buildings Conservation List, or to have it listed under a different grade. A procedure similar to that involved in listing the building then applies.

In considering a proposed delisting or change of grade of any building, the Committee on Planning and Community Services and City Council may consider the economic viability of the building where circumstances warrant. Depending on those individual circumstances, the Committee may deny applications for the demolition of listed buildings where it is deemed unnecessary.

A Grade III building may be demolished once a Certificate of Suitability has been issued for the work. However, in order for a Grade I or II building to be demolished, it must first be delisted or be relisted as a Grade III structure. Where a demolition is approved, the manner in which the building is dismantled may be regulated; that is, a photographic recording of the building or the preservation of specific building components may be required prior to a demolition permit being issued.

When a demolition permit application is made for a building that is not yet listed but is included on the Historical Buildings Inventory, the permit is withheld until the Historical Buildings Committee has had the opportunity to evaluate the structure. The Committee then may recommend that the building be placed on the Buildings Conservation List or that the building be thoroughly photographed prior to clearance being granted for demolition.

### **H. 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:

Urban Design Branch  
Planning Department  
City of Winnipeg  
3rd Floor  
395 Main Street  
Winnipeg, Manitoba  
R3B 3E1

Historical Buildings Officer  
Ph: (204) 986-5390  
Fax: (204) 942-2008

Historic Projects Co-ordinator  
Ph: (204) 986-5102

#### 4. HISTORICAL BUILDINGS COMMITTEE - 1990

---

ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor M. O'Shaughnessy (Chairman) Councillor G. Murray	Councillor E. Reese
Province of Manitoba	Mr. D. Henderson Mr. N. Einarson	Ms C. Toupin Mr. D. Firman
Manitoba Historical Society	Mr. J. White	Mr. P. Haese
Parks Canada	Mr. L. Dick	Ms G. Hammerquist
Manitoba Association of Architects	Mr. R. Gilbert	Mr. G. Geremia

#### THE HISTORICAL BUILDINGS COMMITTEE - 1991

---

ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor G. Murray (Chairman) Councillor G. Mendelson	Councillor P. Diamant
Province of Manitoba	Mr. D. Henderson Mr. N. Einarson	Ms C. Toupin Mr. D. Firman
Manitoba Historical Society	Mr. J. White	Mr. P. Haese
Parks Canada	Ms G. Hammerquist	Ms S. Algie
Manitoba Association of Architects	Mr. R. Gilbert	Mr. G. Geremia

---

Staff Advisors	Mr. G. Bugailiskis Mr. B. Yanchyshyn	Secretary	Ms M. Morgan	Research Consultants	Ms D. Lyon Mr. M. Peterson Mr. R. Rostecki
----------------	---	-----------	--------------	----------------------	--

---

## 5. SUMMARY OF RECOMMENDATIONS

---

### A. DESIGNATED HISTORICAL BUILDINGS - 1990

---

ADDRESS	NAME	GRADE	PAGE
56 Balmoral Street	Sharpe House	III	27
200 Charles Street	North End Police Substation	III	31
99 Euclid Avenue	Barber House	II	39
112-114 Market Street	Great West Saddlery Factory	III	57

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

---

## **B. RECOMMENDATIONS - 1990**

In addition to the designated buildings listed in 1990, the Historical Buildings Committee also evaluated the following and recommended some for consideration by the Committee on Planning and Community Services:

<b>ADDRESS</b>	<b>NAME</b>	<b>COMMENTS</b>	<b>PAGE</b>
21 Amy Street	Winnipeg Hydro Steam Plant	No Recommendation	23
545 Broadway	Wilson House	Pending	29
313 Donald Street	Capitol Theatre	Pending	33
53-55 Higgins Avenue	Ogilvie Flour Mill	No Recommendation	43
104 King Street	Ryan Block	Pending	47
214-216 Main Street	Winnipeg Hotel	No Recommendation	49
226-228 Main Street	Macdonald Block (Commercial Hotel)	Evaluation Only	51
536-542 Main Street	Christie-Broughall Block	No Recommendation (Demolished)	53
56 Maple Street	Firehall No. 3	Pending	55
364 Smith Street	Walker Theatre	Pending	59
745 Wolseley Avenue	Skjaldbreid Apartments	No Recommendation	65

### **C. BUILDINGS CONSERVATION LIST - 1979-1989**

The following buildings were designated between the years 1979 and 1989 (see 1979-1989 Annual Reports for respective building summaries):

<b>ADDRESS</b>	<b>NAME</b>	<b>GRADE</b>	<b>YEAR LISTED</b>
394 Academy Road	Uptown Theatre	III	1986
88 Adelaide Street	Kelly Residence	III	1982
48 Albert Street	Royal Albert Arms Hotel	III *	1981
52-54-56 Albert Street	Gregg Building	III	1986
62 Albert Street	Dingwall Building	III	1985
63 Albert Street	Hammond Building	III *	1980
70 Albert Street	Telegram Building	II *	1980
86 Albert Street (227-237 McDermot Ave.)	Alexandra Block (Albert Block)	II *	1984
90 Albert Street	Western Building	III *	1985
91 Albert Street	Imperial Dry Goods Block (Trend Interiors)	III *	1980
184 Alexander Avenue	The Bible House (Ukrainian Cultural Centre)	III	1980
836 Arlington Street	St. Edward's Church	II	1987
92 Arthur Street	Gault Annex	II	1987
104 Arthur Street	Gault Building	II	1982
351 Assiniboine Avenue	Kerr House (formerly 453 Qu'Appelle Avenue)	III	1989
Assiniboine Park	Assiniboine Park Pavilion	II	1982
115 Bannatyne Avenue	Donald H. Bain Warehouse (The Brokerage)	II *	1980

ADDRESS	NAME	GRADE	YEAR LISTED
123 Bannatyne Avenue	Marshall-Wells Warehouse	II *	1983
137 Bannatyne Avenue	Swiss Building	III	1986
167 Bannatyne Avenue	Ashdown's Warehouse	II *	1985
168 Bannatyne Avenue	Franklin Press Building (Chatfield Distributors)	III	1983
185 Bannatyne Avenue	McClary Building	III	1987
283 Bannatyne Avenue	Traveller's Building	II	1979
291 Bannatyne Avenue	a) Sanford Building (Old Spaghetti Factory) b) Maw's Garage (Old Spaghetti Factory)	II * III *	1979
251 Bannerman Avenue	St. John's Presbyterian Church	III	1989
222 Broadway	Hotel Fort Garry	II	1980
61 Carlton Street	Macdonald House (Dalnavert)	II	1980
250 Cathedral Avenue	St. John's United Church	III	1988
Central Park	Waddell Fountain	II	1988
340 Cockburn Street	Earl Grey School	III	1981
198 Colony Street	Scott House	III	1987 <i>(Demolished 1988)</i>
Cornish Avenue	Armstrong's Point Gates	II	1988
375 Rue Deschambault	Maison Roy	III	1982

ADDRESS	NAME	GRADE	YEAR LISTED
1055 Dorchester Avenue	No. 12 Firehall	III	1983
212 Rue Dumoulin	St. Boniface Firehall No. 1	II	1987
368-370 Edmonton Street	Duplex	III	1984
454 Edmonton Street	Benard House	III	1986
268 Ellen Street	Scandinavian Mission Church	III	1987
25 Forks Market Road	National Cartage Building	III	1988
222 Furby Street	Young United Church	II	1986 <i>(Damaged by Fire 1987)</i>
290 Garry Street	Garry Block	III	1988
296-298 Garry Street	Canada Permanent Building	II	1985
55 Hargrave Street	Glines House	III	1989
379 Hargrave Street	Ambassador Apartments	III	1986
400 Hargrave Street	Calvary Temple (Tower and Portals only)	III	1985
425 Henry Avenue	Turner-Walker Block	III	1988
220 Hugo Street North	Pasadena Apartments	III	1988
300 Hugo Street North	St. Michaels and All Angels Anglican Church	III	1989
109 James Avenue	James Avenue Pumping Station	II *	1982



ADDRESS	NAME	GRADE	YEAR LISTED
223 James Avenue	Winnipeg Police Court	II	1983 <i>(Delisted 1986)</i>
121 Kate Street	William Ashdown House	II	1988
293 Kennedy Street	Odd Fellows' Temple	III	1985
87 King Street	Blue Ribbon Building (Anne Building)	III *	1983
120 King Street	A. Carruthers and Co. Building	II *	1983
185 King Street	Winnipeg Police Court Annex	II	1983 <i>(Delisted 1986)</i>
165 Rue La Vérendrye	Maison Kittson	III	1983
444 Logan Avenue	Penrose House (formerly 232 Bell Avenue)	III	1987
177 Lombard Avenue	Great-West Life Building (Lombard Commerce Building)	II	1983
191 Lombard Avenue	Union Trust Building (Union Tower)	II *	1983
551 Magnus Avenue	Lubavitcher Synagogue	III	1983 <i>(Damaged by Fire; Delisted 1987)</i>
171 Main Street	Empire Hotel	III *	1979 <i>(Demolished 1982)</i>
335 Main Street	Bank of Montreal	II *	1980
389 Main Street	Bank of Commerce	I	1978
395 Main Street	Bank of Hamilton	I	1978

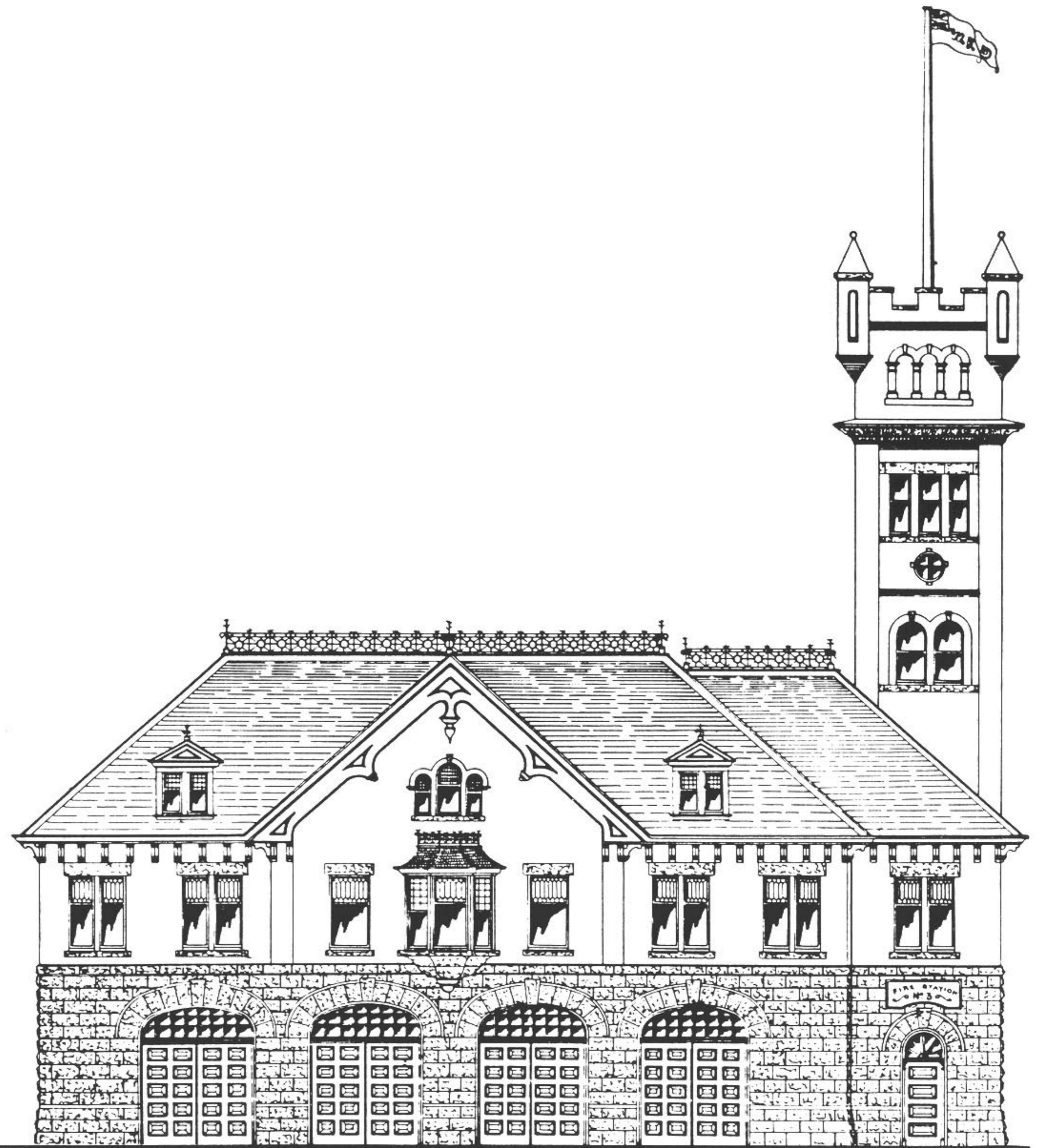
ADDRESS	NAME	GRADE	YEAR LISTED
455 Main Street	Confederation Life Building	II *	1980
456 Main Street	Bank of Toronto	II	1984
466 Main Street	Woodbine Hotel	III	1986
468 Main Street	Baker Block (Birt's Saddlery)	III	1984
491 Main Street	Macpherson Block	III	1989 <i>(Demolished 1989)</i>
499 Main Street	Thomson Block	III	1989 <i>(Demolished 1989)</i>
667 Main Street	Alloway and Champion Building	III	1986
669 Main Street	Lighthouse Mission	II	1986
1386 Main Street	Merchants' Bank	III	1985
1637 Main Street	Inkster House	II	1979
113 Market Avenue	Great West Saddlery	II	1985
136 Market Avenue	Marshall-Wells Warehouse	III	1987
180 Market Avenue	Playhouse Theatre	II	1981
60 Maryland Street	Woodsworth House	III	1981 <i>(Destroyed by Fire 1984)</i>
210 Rue Masson	St. Boniface Normal School	II	1989
165 McDermot Avenue	Galpern Building	III	1985

ADDRESS	NAME	GRADE	YEAR LISTED
171 McDermot Avenue	Dawson Richardson Building	III	1985
173 McDermot Avenue	Grange Building	III	1985
175 McDermot Avenue	Toronto Type Foundry	III *	1988
177 McDermot Avenue	T.W. Taylor Building	III	1985
179 McDermot Avenue	W.F. Alloway Building	III	1985
214 McDermot Avenue	Criterion Hotel	II *	1981
217-223 McDermot Avenue	Lyon Block (Bate Building)	II *	1981
246-248 McDermot Avenue	Thompson, Codville Co. Building (Sures Building)	III *	1983
275 McDermot Avenue	Stobart's Building (Bedford Building)	III	1983
288 McDermot Avenue	Wilson Building (Allen Building)	III *	1987
290 McDermot Avenue	Glengarry Block	III *	1987
296 McDermot Avenue	Daylite Building	II *	1987
321 McDermot Avenue	Finnie Murray Block	III	1987
140 Meade Street	Ross House (formerly 176 Higgins Avenue)	I	1980
Morley Avenue	Nurses' Residence	III	1981 <i>(Delisted 1985)</i>
22 Mostyn Place	Granite Curling Club	III	1986
160 Newton Avenue	Fraser House	II	1982

ADDRESS	NAME	GRADE	YEAR LISTED
213 Notre Dame Avenue	Electric Railway Chambers	II *	1987
228 Notre Dame Avenue	Lindsay Building	II *	1988
235 Notre Dame Avenue	St. Charles Hotel	III	1986
265 Notre Dame Avenue	Canadian General Electric Building	III	1988
3514 Pembina Highway	a) House (formerly 932 Rue de l'Eglise) b) McDougall House	III III	1984 1988
169 Pioneer Avenue	Commercial Building	III	1980 <i>(Delisted 1985)</i>
259 Portage Avenue	Paris Building	II	1981
384 Portage Avenue	Boyd Building	III	1981
426 Portage Avenue	Bank of Montreal	III	1989
33 Princess Street	Peck Building	II *	1984
72-74 Princess Street	I.O.O.F. Hall	III	1986
92-100 Princess Street	Campbell Brothers and Wilson Building (Adelman Building)	II *	1983
104-108 Princess Street	Warehouse	III	1984
110-118 Princess Street	Fairchild Building (Sterling Cloak Building)	II	1985
146 Princess Street	Benson Block (Drake Hotel)	III *	1979
150 Princess Street	Bawlf Block (House of Comoy)	III *	1979

ADDRESS	NAME	GRADE	YEAR LISTED
154 Princess Street	Harris Building (Hochman Building)	III *	1979
160 Princess Street	Exchange Building	II *	1979
164 Princess Street	Utility Building	II *	1979
219 Boulevard Provencher	St. Boniface City Hall	II *	1981
265 Boulevard Provencher	Bernier House	III	1989
366 Qu'Appelle Avenue	Warwick Apartments	II	1983
11 Red River Boulevard - River Lot 33	McBeth House	III	1985
141 Regent Avenue	Toronto Dominion Bank (Transcona Municipal Offices)	III	1980
171 River Avenue	House	III	1981
300 River Avenue	Boylston Apartments	II	1988
65 Rorie Street	Northern Electric Building	III	1985
6 Roslyn Road	Lilly Apartments	III	1987
166 Roslyn Road	R.M. Dennistown House	III	1984
229 Roslyn Road	Nanton Estate Gates	II	1981
221 Rupert Avenue	Salvation Army Citadel	III	1983
310 St. Charles Street	St. Charles Novitiate	III	1980 <i>(Delisted 1982)</i>

ADDRESS	NAME	GRADE	YEAR LISTED
729 Rue St. Joseph	Leveque House	II	1980 <i>(Delisted 1987)</i>
596 St. Mary's Road	Firehall	III	1982
St. Norbert	Trappist Monastery	II	1980 <i>(Destroyed by Fire 1983)</i>
137 Scott Street	John C. Graham House	III	1989
325 Talbot Avenue	No. 8 Firehall	III	1984
301 Vaughan Street	Y.M.C.A.	II	1985
310 Vaughan Street	Isbister School	II	1982
393 Wellington Crescent	M. Fortune Residence	III	1984
529 Wellington Crescent	J.H. Ashdown House (Khartum Temple)	II	1983
54 West Gate	Ralph Connor House (University Women's Club)	II *	1983
218 William Avenue	Leland Hotel	III	1985
294-296 William Avenue	Massey Building	II	1983
380 William Avenue	Carnegie Library	II	1984
838 Wolseley Avenue	Residence	III	1986
960 Wolseley Avenue	Laura Secord School	II	1985
200 Woodlawn Street	Women's Tribute Memorial Lodge	II	1987
71 Xavier Drive	Caron House	III	1981



---

# 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 -

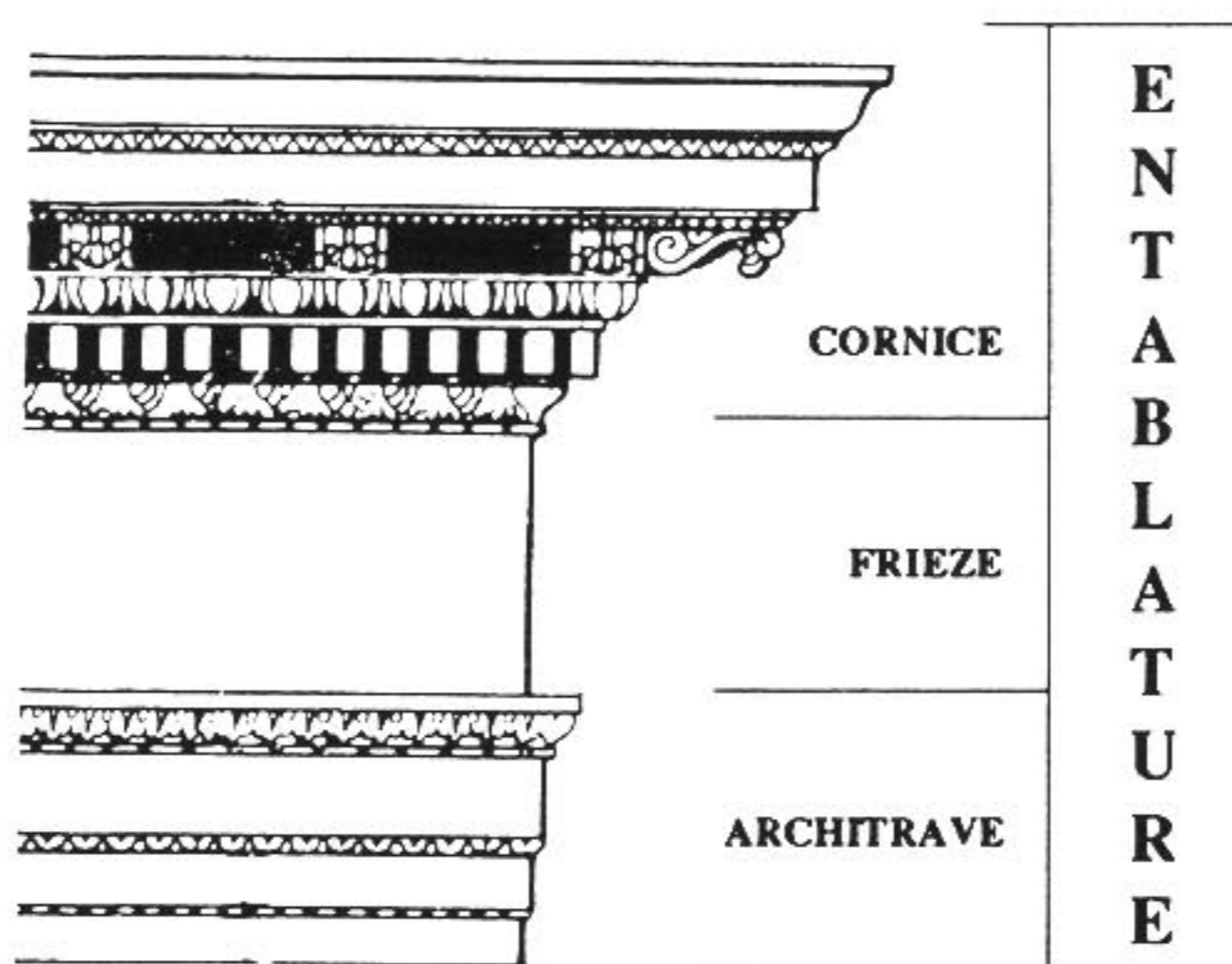
the upper part of an "order" (in classical architecture, a column with base, shaft, and capital).

### 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 run 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 centrepiece 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.

### VOUSSOIR -

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



21 AMY STREET  
 WINNIPEG HYDRO STEAM PLANT  
*J.W. Sanger, W.M. Scott and R.E. Davies, 1923*



The City Hydro Plant, c. 1969. *Provincial Archives of Manitoba*

**T**hough overshadowed by other major City works such as the Shoal Lake aqueduct, this functionally designed steam heating and electrical plant was an engineering achievement in its own right when constructed in 1923-24.

The facility was built following a cyclone in 1922 which

damaged lines carrying power from hydroelectric dams on the Winnipeg River. Because a stand-by power plant alone was not economically feasible, Winnipeg City Council opted to combine this function with a central steam heating system for the downtown business district. Voters endorsed the estimated \$1.39 million project during the 1923 municipal election.

Controversy arose over the plant's location beside the High Pressure Pumping Station on the west side of the Red River between James and Pacific Avenues. This was the site of Victoria Park, formerly the Colony Gardens farm of Red River settler Alexander Ross and his son William, and one of the four original public parks established by the City following formation of a



The crowds in Victoria Park, now site of the Steam Plant, during the Winnipeg General Strike, 1919.  
*Provincial Archives of Manitoba*

parks board in 1893. Loss of this recreational amenity was a blow to area residents who were under pressure from adjacent industrial and commercial development. Selection of the site also was politically symbolic since the park had been a public gathering point during the 1919 Winnipeg General Strike.

J. W. Sanger, chief engineer of Winnipeg Hydro, the City's power company, prepared the plans for the cogeneration plant, assisted by City engineer W. M. Scott and R. E. Davies, an architect with the building inspection department. John Gunn and Sons were awarded the contract to build the three-storey facility, while Norman Culvert, an operating superintendent with the Detroit Edison Company, oversaw installation of the steam heat distribution system and its connection to an initial 115 downtown customers. The project cost \$1.9 million by its completion.

Designed as an industrial structure with no posturing beyond efficiency and safety, the original, irregularly-shaped cogeneration plant had a concrete pile foundation, steel frame, and walls of hollow tile overlaid with brick. The rooflines were jogged and the upper storey was set back from the plane of the front (Amy Street) elevation. To provide unity, fawn-brown brick was used for detailing along the cornice and over the bays, contrasting with the buff brick walls. Brown diamonds also highlighted the parapet and the top of each pier along the building's first step.

The large, rectangular-shaped industrial windows were generally regular in their pattern. Brown brick marked the main entrance and its associated windows. A limestone plaque over the doorway lintel featured the inscription "City of Winnipeg Steam Plant" lit by two large globe lamps.

The original structure held boiler, turbine and switch rooms, a coal pulverizing plant, large concrete exhaust stack, and control gallery. Three coal-fired boilers were installed by the Combustion Engineering Corporation of Toronto, while two electrically-heated boilers were put in place by Canadian General Electric. Turbines manufactured by James Howden & Co., Glasgow, also were installed. Two of the turbines could each produce 5,000 kilowatts of electricity; the third, 1,000 kilowatts.

Water for the condensers and coolers ran through a penstock from a pump and screen station on the bank of the Red River east of the plant. This station was visually tied to the main structure through use of the same building materials. The coal yard was on the north side, while an exterior switch yard stretched from Amy to Lily Street.

Several changes were made to the plant's physical and productive capacity. Between 1930 and the latter 1950s, five coal-fired boilers, additional exhaust stacks, another coal pulverizing plant, greater electrical generating capacity, and new offices were installed. By 1954, the plant could produce 50,000 kilowatts of electricity due to new 15,000 and 25,000-kilowatt turbo-generators, North America's largest pulverized lignite coal-firing units.

Little architectural detail was incorporated into the additional physical infrastructure associated with these changes, although there were some elements in common with the 1923-24 facility.

The plant's steam heating activity peaked in the 1950s. However, sustained demand for its stand-by power capacity was rare. Use of steam heat subsequently declined as downtown buildings were converted to

natural gas or replaced by new structures. By 1988, the plant had less than 200 customers and an operating deficit of \$1.3 million. As well, the Manitoba Clean Environment Commission ordered the City in 1977 to install environmental control devices or shut down the plant by September 1990.

Consulting engineers concluded that a major upgrading could not be achieved on a cost-recovery basis, although there were possibilities for integrating the Amy Street facility with a proposed new solid waste incinerator. However, the City's Committee on Works and Operations recommended in mid-1987 that commercial operation of the steam heating system be discontinued by June 1990 and that steps be taken to secure alternative energy sources for City buildings dependent on the central heating.



The visit of the Prince of Wales to the Winnipeg Steam Plant, 1927.  
*Provincial Archives of Manitoba*

**56 BALMORAL STREET  
SHARPE HOUSE**

*D.J. Ross (Contractor), 1906*



The Common Ground Housing Co-op, 1990. *City of Winnipeg*

**B**uilt for an oil company executive, this 2 1/2-storey house is an integral part of a highly visible and historic residential streetscape on the western fringe of downtown Winnipeg.

Balmoral Place, renamed a street in the late 1950s, was part of a subdivision south of Broadway and west of

Osborne Street created in 1903 out of a farm granted to James Spence, an ex-Hudson's Bay Company employee. Large houses owned by influential citizens were erected along the avenue during the boom years leading up to World War I.

In the 1970s, demolition of most structures on the

eastern side of Balmoral between Broadway and Mostyn Place opened the surviving western side to view, revealing an intact row of period dwellings spared the infill construction and redevelopment that have marred adjacent streets.

56 Balmoral, originally numbered 26, is a substantial brick building with a stone foundation and cross gable roof with wide eaves supported by wooden dentils and plain brackets. It was constructed in 1906 by D.J. Ross at a cost of \$6,500, probably on the basis of a design found in one of the era's available catalogues or plan books.

The style falls under a category variously known as utilitarian, eclectic, homestead, gabled-ell cottage or tri-gabled ell. All of these terms have been applied to an adaptable building form used in both urban and rural North America from 1870 to about 1920.

The tri-ell or gable-ell cottage incorporated a basic ell plan with one corner (or a simple T-shaped design) and cross gables. The projecting stem usually was off-centre and pointed toward the street. Porches and entrances appeared in the corner(s) of the ell or T-shape. Ornamentation was modest to preserve simplicity and economy. However, decorative elements from various architectural styles often were employed at the pleasure of owners unfamiliar with design principles.

The layout used for 56 Balmoral resulted in a recessed front entrance at the building's northeast corner to which access is gained via a large, open, one-storey wooden veranda that runs the width of the facade. Tuscan order columns support the veranda's dentilled eaves, while a second-floor doorway leads to a small sun-deck on the roof above the entrance.

Most of the structure's windows are rectangular with unadorned wooden surrounds, brick heads and rough stone sills. To the south, the side wall features a two-storey bay window. Adjacent to the second-floor doorway is a round-headed opening with leaded glass. Both side walls also contain an arched window, while leaded glass is found in openings on the rear elevation.

Unlike a number of its neighbours, this seven-bedroom building was not converted to a rooming-house. As a result, several original interior elements have been retained, including an ornamental staircase on the north side. Its dark wood has relief carving on all levels. Two large stained-glass windows add an elegant touch to the first flight of stairs. A smaller stained-glass opening lights the steps between the second and third levels.

Two fireplaces with coloured tile are on the main floor. The largest one features fluted wooden columns supporting smaller unfluted columns, a carved panel and a wooden mantel. A modest brick fireplace is in one of the second-storey bedrooms.

The first owner-occupant was Henry Edwards Sharpe, an Ontarian who came to Winnipeg in 1881 as western manager of the Imperial Oil Company. Sharpe was an active member of the Baptist Church and YMCA. Because of ill health, he sold his house with the intention of moving to southern California. However, he died in Winnipeg in 1909 after a sudden relapse.

At present, the structure is still classified as a single-family dwelling although it has been run as a housing co-operative by the Common Ground Co-op Limited. Recent renovations have been undertaken to update wiring and plumbing.



Henry E. Sharpe, 1909. *Provincial Archives of Manitoba*

**545 BROADWAY  
WILSON HOUSE  
(KLINIC COMMUNITY HEALTH CENTRE)**  
*J.H.G. Russell, 1904*



The vacant Wilson House, 1990. *City of Winnipeg*

This grand, 2 1/2-storey Queen Anne structure is one of a series of buildings that appeared in a prominent residential district along Broadway, west of the Legislative Building, Fort Osborne Barracks and All Saints Anglican Church, during Winnipeg's pre-World War I development boom.

The house was built in 1904 on the north side of Broadway between Colony and Good streets for Robert R. Wilson of Campbell Brothers and Wilson Company, wholesale grocers.

This firm was established in the early 1880s by James Sutherland and brothers Robert J. and William James Campbell. Wilson was a bookkeeper for the company but soon advanced to general manager, partner (1900) and vice-president. The firm, one of Western Canada's largest corporations, reported gross revenues of \$8 million in 1913 and, by 1920, had branches in eight other western centres. Wilson became president in 1927.

His house at 545 Broadway was designed by John H.G. Russell, one of the city's best-known and most prolific architects. Russell moved with his family to Winnipeg from Ontario in 1882. He subsequently studied and worked in the United States, returning to establish a practice in Winnipeg in the mid-1890s. He helped shape the city's warehouse district and also designed major office buildings, Presbyterian churches and houses for business and civic leaders. In 1903, he created a large warehouse at 92-100 Princess Street for the Campbell Brothers and Wilson Company. He designed two additional storeys for this building in 1913 and a second house for Robert Wilson in 1925.

Russell adopted a reduced Queen Anne style, popular in North America at the turn of the century, for 545

Broadway. The project cost more than \$9,000 and involved seven separate contractors.

The house rests on a rusticated stone foundation which gives way to stretcher-style buff brick veneer. Consistent with the Queen Anne style, the design is asymmetrical with a hipped roof, gables, a bay and a porch. There is a well-lit tower at the building's southwest corner, its polygonal roof topped with a pinnacle but minus its original copper ornamentation.

A one-storey, L-shaped porch runs from the main entrance on the front (south) facade to the middle of the eastern (Colony) elevation. It features wooden plinths and unadorned columns joined by a series of ogee arches. Eaves along the porch, tower and main roofs are supported by modestly ornamented wooden brackets. Large gables emerge from the steeply pitched main roof on both the western and eastern facades. The latter gable appears over a two-storey bay.

Windows vary in size and placement. Most are rectangular with segmented brick arches, rough stone sills and wooden surrounds. Numerous glazing bars create multipaned windows throughout the structure. A pair of round-headed windows occurs on the second storey above the main entrance.

The house is well set back from Broadway. Some of the original landscaping remains. Portable offices and a parking lot are on the west side of the site which once contained a red brick house built in c.1907.

Wilson and his wife remained at 545 Broadway until 1925 when they moved to a new Russell creation at 680 Wellington Crescent. Wilson died in the late 1930s.

A succession of occupants followed in the Broadway



Architect J.H.G. Russell. *Provincial Archives of Manitoba*

house. They maintained the basic integrity of the structure's exterior but greatly modified the interior. The changes reflected the increasing commercialization of the West Broadway area. In 1948, the house was converted to office space, housing at various times provincial government agencies and commercial design firms. Klinik, a non-profit community health centre, occupied the premises from 1977 through the 1980s, then moved to Portage Avenue.



**200 CHARLES STREET  
NORTH END POLICE SUBSTATION**

*E.H. Rodgers, 1910*



200 Charles Street prior to renovation, 1990. *City of Winnipeg*

As Winnipeg's population expanded and its residential districts pushed outward in the early 1900s, the City's police force was hard-pressed to effectively deliver services from its downtown quarters.

To improve response times and increase its local profile, the department opted in 1910 to construct substations in two residential districts - the North End and Fort Rouge - as part of a new policy to decentralize operations.

These substations marked more than one departure in the approach taken to law enforcement by the department since its formation in 1874. The new facilities recognized the need for more liveable conditions for both policemen and prisoners. Indeed, when opened in May 1911, the structures were billed as the most modern of their kind in Canada.

For design services, the police turned to E.H. Rodgers, then a City building inspector and formerly the Fire Chief. This Ontario native apprenticed with a Toronto builder before relocating to Winnipeg in 1879 where he was employed by Patterson and McComb, contractors. Over the next three years, he oversaw construction of Manitoba College and the Duffin and Dundee blocks.

Rodgers also became a fire fighter in 1880 and was lieutenant of the hook and ladder company when the volunteer brigade was transformed into a permanent civic department in mid-1882. He served as Foreman (i.e., Captain) of Firehall No. 3 in Point Douglas until promoted to Chief in 1895. That same year, he took on a dual role as a building inspector. Like his predecessor, however, Rodgers was forced to resign as Chief in 1899 after complaints arose about his department's fire-fighting capabilities. He remained with the building

inspection office until 1925, after which no references to him can be found in available documentation.

In addition to his common design for the North End and Fort Rouge substations, Rodgers has been identified as architect of a police patrol and signal building erected on the south side of Rupert Avenue in 1911.

For the substations, he employed elements of Edwardian Classicism noted for its simplicity, balance, generous fenestration, and use of stylized classic ornamentation.

The Charles Street station, erected for \$27,000 on the southwest corner of the intersection with Magnus Avenue, has a smooth stone foundation up to the main-floor window sills on the finished street elevations. Two-storey, solid brick walls then rise to a stone-capped parapet.

On the east (Charles) and north (Magnus) facings, recessed sections of the walls alternate with projecting portions. Their red brick finish, laid in a garden wall pattern, is rusticated along the first floor. Pilasters run up the building's full height at the main entrance on the east facade. Elsewhere on the street elevations, brick pilasters only appear along the second storey, highlighted by stone bases and caps. These elements originally extended between stone cornices above the first and second floors. However, this ornamentation subsequently was displaced by smooth cement panels set in wide continuous bands. Only a portion of the original stone work remains evident above the first storey.

There are two other front entrances - a wooden garage door and a double door of similar design leading to an open area off the garage. Single rectangular windows appear on all elevations. The more numerous openings



Captain Ed Rodgers, 1894. *Provincial Archives of Manitoba*

on the east and north walls feature smooth stone lug sills and, along the second floor, flat brick arches with keystones. Brick, concrete and wood have been used for the sills and heads of windows and doors on the structure's west and south sides. These latter elevations are flat and faced with ordinary brick.

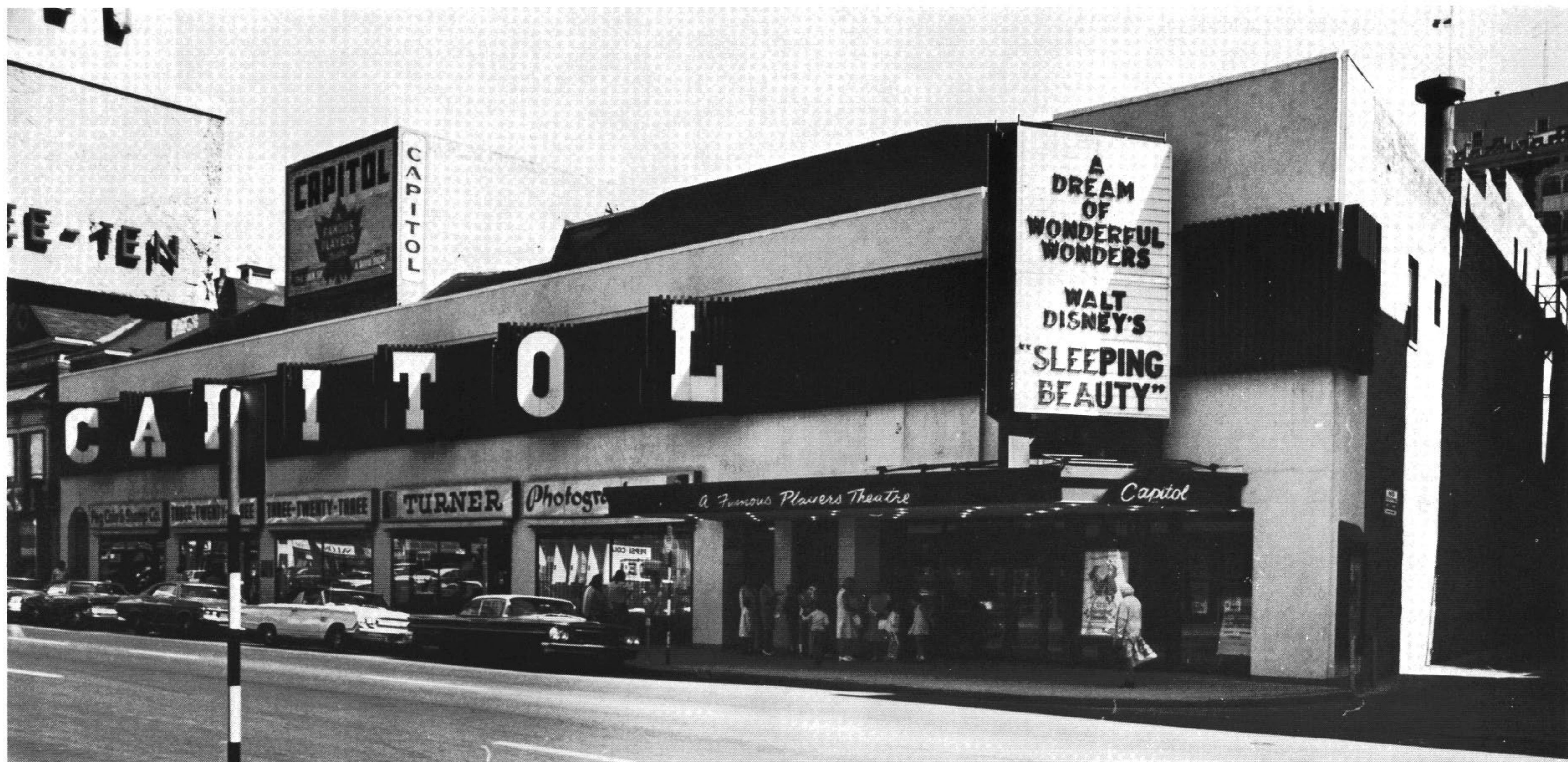
The original interior contained space for patrol wagons, horses, offices, a vault, search rooms, signal equipment, and recreation and reading areas for the policemen.

There also were 11 small jail cells, each fitted with two folding wall bunks, toilets and sinks.

The detachment in this substation, comprising Number 5 or 'E' Division, was responsible for the area north of the Canadian Pacific Railway's main line. By 1920, the complement included an inspector, three sergeants and 45 men of various ranks. Staff turnover was high in the early 1900s. Policemen worked 12-hour shifts, seven days a week; were governed by a strict code of conduct; and rarely received salary increases. It was not until 1908 that they obtained one day of leave per month; in 1912, this increased to one day a week.

The North End station continued in use until June 1967 when operations were consolidated in the Public Safety Building opened a year earlier behind City Hall. The Charles Street facility remained vacant until 1990 when the Winnipeg Housing Rehabilitation Corporation restored and converted the premises for a housing cooperative.

313 DONALD STREET  
 CAPITOL THEATRE  
*Thomas W. Lamb (New York and Toronto), 1920*



The Donald Street facade, 1970. *Provincial Archives of Manitoba*

The doors of Winnipeg's palatial Allen (later Metropolitan) Theatre had yet to open in late 1919 when a rival interest came knocking. The forerunner of the Famous Players Canadian Corporation appeared in town with its own plans for a grand movie house, the Capitol, less than a block away. Thus, a new gauntlet was thrown in a head-on, circuit-building war that soon

forced the Allen chain into assignment.

The Capitol was the first and one of the finest of a series of new theatres built by Famous Players during its drive in the 1920s to dominate motion picture distribution in Canada. However, the principals of this aggressive, upstart company had clashed with the Allens before.

In 1916, N.L. Nathanson and J.P. Bickell were part of a consortium that formed the Regent Theatre Company and hired a renowned New York architect, Thomas W. Lamb, to convert a combination theatre into Toronto's first super-deluxe facility dedicated mainly to movies. The Allen group, founded in Brantford, Ontario in 1906 by American Bernard Allen and his sons, Jay and Jule,

responded in 1917 by constructing a larger and equally opulent Toronto competitor.

The Allens appeared by 1919 to have secured their position as the country's first and predominant national circuit with 45 movie houses, many of which were in major cities, and a franchise for distributing Paramount productions. In contrast, the Nathanson-Bickell group, operating as Paramount Theatres Limited, remained confined to facilities in Ontario, plus a subsidiary film distribution company.

Behind the scenes, however, an association was being struck between Nathanson and Famous Players-Lasky Corporation of New York, the largest U.S. production-distribution company. This deal led in January 1920 to formation of Famous Players Canadian Corporation, supported by international investment capital and an 18-year franchise to distribute Paramount films. Adolph Zukor, head of Famous Players-Lasky, became president of the new company; Nathanson was its managing director. The firm took control of the outlets previously operated by Paramount Theatres and embarked on an extensive building and acquisition program across Canada.

Stripped of its Paramount distribution rights, Allen Theatres Limited quickly became uncompetitive; by 1923, its assets had been acquired by Famous Players, including the Winnipeg outlet south of Portage Avenue at 283-85 Donald Street. By 1930, Famous Players had a near monopoly on first-run exhibition and controlled 207 of Canada's 299 chain theatres.

This corporate manoeuvring occurred in the context of the motion picture industry's growing profitability and respectability among middle and upper-income con-



The Portage Avenue entrance, c. 1935. *Provincial Archives of Manitoba*



The elaborate auditorium prior to being subdivided into two theatres, c. 1979. *City of Winnipeg*

sumers. Symbolic of the movies' evolution as a legitimate form of entertainment was the advent across North America during the 1910s and 1920s of deluxe theatres and larger, more elaborate picture palaces designed exclusively to accommodate the new technology.

Many of the most striking facilities were produced by Thomas Lamb (1871-1942), a native of Dundee, Scotland who obtained a science degree at Cooper Union for the Advancement of Science and Art in New York and became the self-taught dean of the "standard" or "hard top" school of movie-house architecture. This school followed the Beaux-Arts tradition of opera-house design, emphasizing neoclassical themes and, in Lamb's case, interior decor based on a light, graceful and harmonious style developed by the 18th-century Scottish architect, Robert Adam, and his brothers.

Lamb first engaged in architecture in the early 1890s and also worked as a New York building inspector/plan examiner. His earliest known theatre project was a 1904 alteration of an existing building. This was followed by additional work in New York and other eastern U.S. cities, including commissions from the William Fox and Marcus Loew chains and the production of several "double-decker" theatre complexes.

Lamb's reputation was firmly established with his Regent (1913) and Mark Strand (1914) theatres in New York. In the former, he introduced a single, gently sloping balcony, supported by columns set to the rear, in place of the "double cliff hangers" and their visually obstructive supports that were common to theatres of the time. His design of the Strand was even more technically advanced and heralded the era of the movie place.

Aided by a growing staff, this prolific architect went on to design the Rialto, Rivoli, Roxy and 5,300-seat Capitol Theatre in New York and many other movie houses throughout the U.S. and Canada. Samples of his work also appeared in England, South Africa, India, Egypt, Australia and Puerto Rico, often on behalf of the Loew circuit. Available records include drawings for additional projects in South and Central America, the Caribbean, Europe and the Orient; however, the extent to which these buildings materialized requires further research.

Through his early work, Lamb sought to convey elegance and class in ways that uplifted movie-house patrons from their daily drudgery without being intimidating or ponderous. Over time, ever more flamboyant designs were adopted for these entertainment facilities, especially in the U.S. Lamb was not immune to the trend, following his Adam period with heavily ornamented Baroque, Persian, Moorish and Romanesque themes, including several "atmospheric" theatres.

He also is credited with many non-theatrical projects - e.g., New York's Madison Square Garden (1925); hotels, apartments, office and loft buildings; bus terminals; dance halls; casinos; sport and amusement park facilities; and some institutional buildings. Noted clients included movie industry executives, financial companies and the City of New York.

Lamb's first forays outside the U.S. involved projects in Canada. Between 1913 and 1921, he designed about 16 Canadian theatres, nine of which had capacities of 2,000-plus, and remodelled another three. His portfolio in Toronto included the Regent conversion for Nathanson, the dual Yonge Street/Winter Garden thea-

tres, and the 3,626-seat Pantages (later Imperial) Theatre, the country's largest movie palace. As well, Lamb developed all of the Loew circuit's vaudeville and movie houses and four of the western outlets built by Famous Players in 1920-21, including Winnipeg's Capitol Theatre which opened in February 1921.

Like its counterparts in Calgary and Vancouver, the 2,200-seat Capitol originally was a two-part structure. Its main entrance was in the modified western half of a brick, three-storey, retail-office building (Manitoba Hall) erected in 1903 by developer Mark Fortune on Portage near the northeast corner of Donald. The actual theatre was located to the rear in a new structure of steel, reinforced concrete and brick. This arrangement enabled Famous Players to combine frontage on a major commercial thoroughfare with lower land costs and assessment values for the Donald Street site.

Modifications to Manitoba Hall included installation of a large marquee and box office, and removal of the rear second floor to make way for a marble staircase, flanked by marble walls, silk tapestries, mirrors, paintings and heavy brass railings. From this area, patrons crossed a second-storey brick and concrete walkway over the back alley to enter the Capitols' mezzanine promenade and balcony. The promenade contained wood and scagliola detailing, cove lighting, silk-cushioned lounge chairs, washrooms, a smoking room and ladies' "retiring" room. Another marble staircase linked this level with the ground floor and a second entrance off Donald.

The auditorium featured a highly decorative saucer dome with a "sunburst" chandelier, medallions and sweeping gilt bands which stretched across the ceiling to the balcony and proscenium arch. Side arches with

engaged Ionic and Corinthian columns and pilasters appeared along the walls of the orchestra floor supporting an entablature at the balcony level. On both sides of the proscenium arch were tall, gilt, round-headed grilles with winged female figures. Behind these were the theatre's various mechanical works and space for a pipe organ.

Finishing touches were provided by arabesque and grotesque details; loge box seats in the balcony and along both sides of the main floor; red carpets on stairs and aisles; and additional use of cove lighting and scagliola. The permanent stage set, scenery and curtain with a landscape impression were designed by John Wenger, a Russian who studied at the Imperial Art School of Odessa and U.S. National Academy of Design and served as art director at several theatres and opera houses in New York and Boston.

Six commercial outlets with large display windows and second-storey office space were on the Donald Street facade. The director's and musicians' rooms were in the basement; dressing rooms were adjacent to the stage.

Hazelton and Walin of Winnipeg were the project's general contractors. Total cost estimates ranged from \$357,000 (permit values only) to in excess of \$600,000.

In 1928, the Capitol was outfitted for Movietone sound productions; in 1941, its Donald storefronts were remodelled. At some point, seating also was rearranged and the orchestra pit was eliminated. As well, alterations were made to the Portage Avenue entrance, especially in 1929-30 and again in 1931 after plans to replace this older building were abandoned. In 1964-65, the Portage entrance was closed during conversion to a furniture store for Genser and Sons Ltd. Concurrently,



Detail of the ornamental work at the side of the proscenium. *City of Winnipeg*

the Donald Street facade, lobby and storefronts underwent extensive remodelling.

The last major change occurred in 1979 when the theatre's main floor and balcony were separated to provide two cinemas, leaving the dome and other interior detailing intact. This action extended the Capitol's

life for a period; however, Famous Players opted to close the facility in the late summer of 1990 in conjunction with the loss of its source of central heating. The property subsequently was put up for sale, joining its sister theatre, the Metropolitan (Allen), which had been on the market since 1987.



Elephants at the Donald Street entrance to the Capitol Theatre, 1923. *Provincial Archives of Manitoba, Foote Collection*



## 99 EUCLID AVENUE

## BARBER HOUSE

Architect Unknown, 1860s



Barber House, 1990. *City of Winnipeg*

At one time, 99 Euclid was simply the modest North Point Douglas home of pioneer journalist and businessman E. L. Barber. In recent years, however, the two-storey log structure has stood vacant behind a protective chain-link fence, the subject of historical and public controversy.

Uncertainties about the background of the house and its original owner, coupled with only partial completion of measures to preserve and restore the site, have masked three points on which there is apparent agreement:

- This building is a rare surviving link to Winnipeg's colonial past.

- It is on land continuously occupied by members of the Barber family for nearly a century.
- It also is a rare urban example of the Red River frame construction method employed by early settlers.

Edmund (or Edmond) Lorenzo Barber (1834 - 1909), a native of Hamden, Connecticut, migrated to the St. Paul area in 1854. He worked for the *Minnesota Democrat*, then associated with cousin George Brott in a land company and dry goods business. In 1859 or 1860, he located to the Red River Settlement as Brott's agent.

Barber subsequently opened at least one dry goods shop and traded in furs, hides and firewood. His 1862 marriage to Barbara Logan connected him with a well-established Red River family. He also developed business ties with John Christian Schultz, a rising entrepreneur and political figure, through involvement in Schultz's *Nor'Wester* and some joint real estate transactions. Historical researchers have been unable to verify, however, a commonly told story that the Barbers aided Schultz when he escaped custody of Louis Riel's provisional government during the 1869-70 rebellion.

Upon their marriage, the Barbers occupied Thistle Cottage on what was then Lot 227 in the northwestern part of Point Douglas. Origins of that two-room building are uncertain. Some sources suggest it was erected by Barber in 1862; others hypothesize that it was established at an earlier date by a previous owner/occupant, or that it had been moved to the property from another location.

Whatever its background, the cottage soon was inadequate for Barber's growing family. By 1868, a two-storey, seven or eight-room log house had been added to



Barber House in a painting by Washington Frank Lynn (1836-1906), date unknown. *Provincial Archives of Manitoba*

the site. This is the dwelling that remains today at 99 Euclid. Its exact construction date is unknown. It also is not certain that the house was built by or for Barber. Some records suggest he may have acquired an existing building and relocated it to Lot 227.

The home sits on rough-hewn blocks of stacked, bedded and mortared local river limestone. Its superstructure consists of hand-squared, solid oak logs organized in the vernacular Red River frame style, with a gable roof and end wall major facade. Distinctive original features include a side hall plan and diamond-shaped gable window on the front (southeast) elevation.

Red River frame was an adaptation of the post-on-sill building method popular in New France. It involved setting vertical logs into a sill by use of tenons, then fitting horizontal logs between the grooved uprights. A wall plate completed the structural frame. Windows and doors were set between minor posts or beside major uprights. In the case of Barber House, joints were filled with mortar through a flush pointing technique; rough-cast plaster coated the exterior; and the roof had hand-split wooden shingles.

The home's front elevation had two rectangular windows and an east-end entrance at ground level. Above were three smaller openings and the gable window. A one-storey veranda topped by a balustrade once extended across this facade, while a wooden enclosure sheltered the doorway. It is not known whether these were original elements or later additions. Most of the veranda was demolished sometime after 1959. Prior to then, it had been enclosed with windows and the balustrade had been removed.

Various other changes were made to the premises over the years. The exterior was stuccoed in the early 1920s, save for the gable ends which had wood siding, and the roof was clad with asphalt shingles. A balloon frame porch on a foundation of stacked and mortared bricks was added to the west side, while a wood frame annex with gable and shed roofs stood at the rear from c. 1905. A separate limestone block foundation indicates that the annex was preceded by another structure, perhaps *This-tle Cottage*.

Interior changes included the addition of wood paneling, floor coverings, and various layers of paint and wallpaper. The staircase was altered, and a Carron stove situated in the wall between the hallway and parlour was removed after a 1960 fire. Nonetheless, much remains of the original woodwork and fittings.

99 Euclid initially stood in a pastoral setting, not far from the Logan estate and winding Red River. During 1870-74 when the Province of Manitoba and City of Winnipeg were being formed, it appeared that Point Douglas would become a fashionable residential district. Barber was among the real estate investors who banked on that expectation. He also tried to capitalize on the economic and population changes that occurred after 1870, becoming involved in a store at Portage la Prairie, a saloon at Pembina, a farming venture, the Winnipeg Ice Co., Manitoba Soap, Candle and Oil Works, and efforts to revive the *Nor'Wester* which ceased publication in 1869.

Most of these endeavours failed, forcing Barber by the mid-1870s to sell some of his property to satisfy creditors. From 1881 until his death, he operated a real estate

office and also issued marriage licences. However, he was dogged by debt for much of that period and remained on the periphery of the city's social and business elite.

Point Douglas also did not realize its early promise. Other areas, particularly in the Hudson's Bay Reserve and south of the Assiniboine River, provided attractive residential alternatives - even more so after the Canadian Pacific Railway's main line and shops arrived on the Point in the early 1880s, stimulating development of heavy industry, warehouses, cheap workers' accommodation, and eventually a Red Light district.

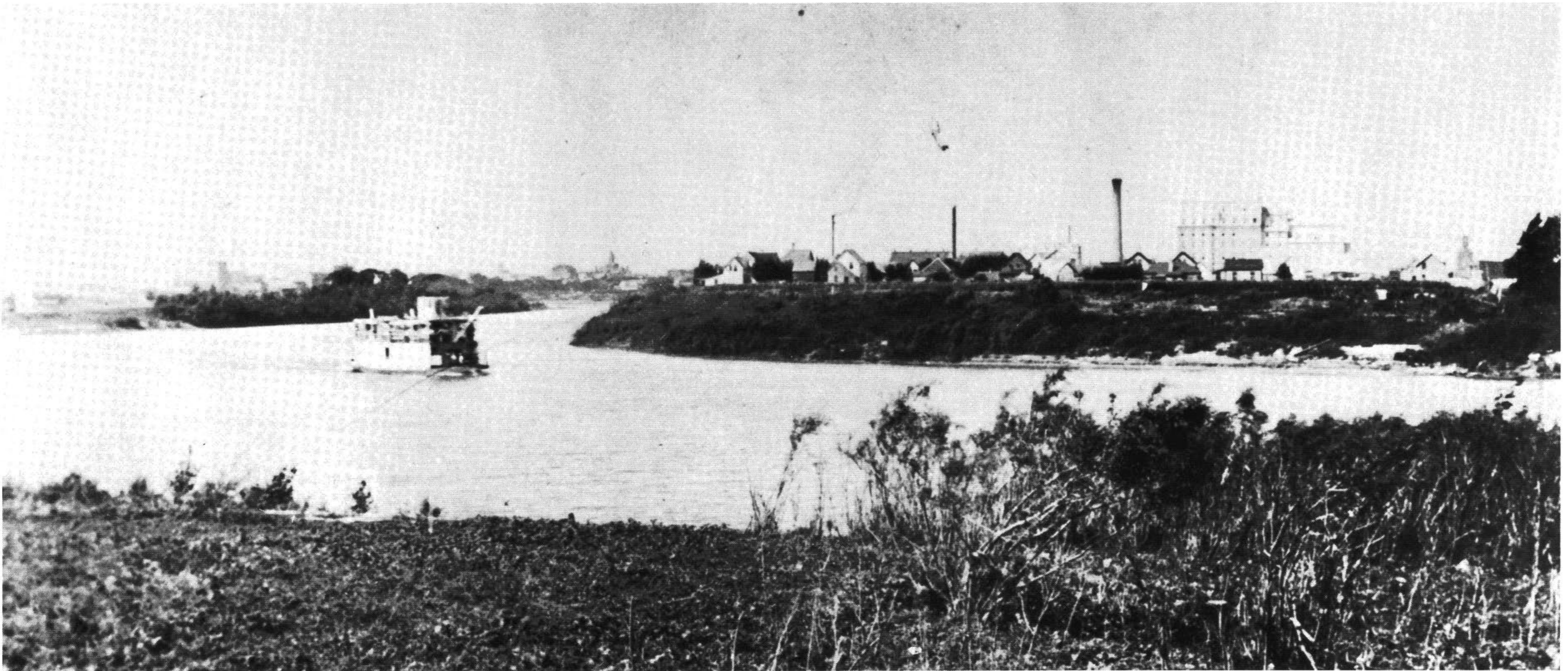
The Barbers retained a large lot as part of their holding, thus permitting some semblance of their former environment, complete with a barn, greenhouse and other outbuildings. After Mrs. Barber died in 1925, two daughters, Harriet Graham and Lily Sparrow, occupied 99 Euclid up to the late 1950s. The house continued in family ownership, but was rented out to other parties until its purchase in 1974 by the City of Winnipeg as part of a local revitalization program.

Assessment by the City's Historical Buildings Committee in 1979 proposed a Grade II listing for Barber House. However, it also was recommended that the building be recorded and carefully dismantled because of its poor structural condition. Subsequent negotiations led in 1985-86 to government support for restoration of the dwelling under the auspices of a community group. Considerable work occurred in 1986 and 1988-89. As well, Barber House was declared a provincial historic site in 1987. However, various problems left the project incomplete by the end of 1990.



The Barber residence in 1935. *Provincial Archives of Manitoba*

**53-55 HIGGINS AVENUE**  
**OGILVIE FLOUR MILL**  
*Architect Unknown, 1881-82*



A view of the Ogilvie Flour Mill, the six-storey building on the right, in Point Douglas from across the river, c. 1890. *Provincial Archives of Manitoba*

**D**evelopment of the Ogilvie Milling Company's six-storey flour mill in Point Douglas during Winnipeg's 1881 boom represented much more than the introduction of an imposing landmark to an otherwise low-relief natural and built environment.

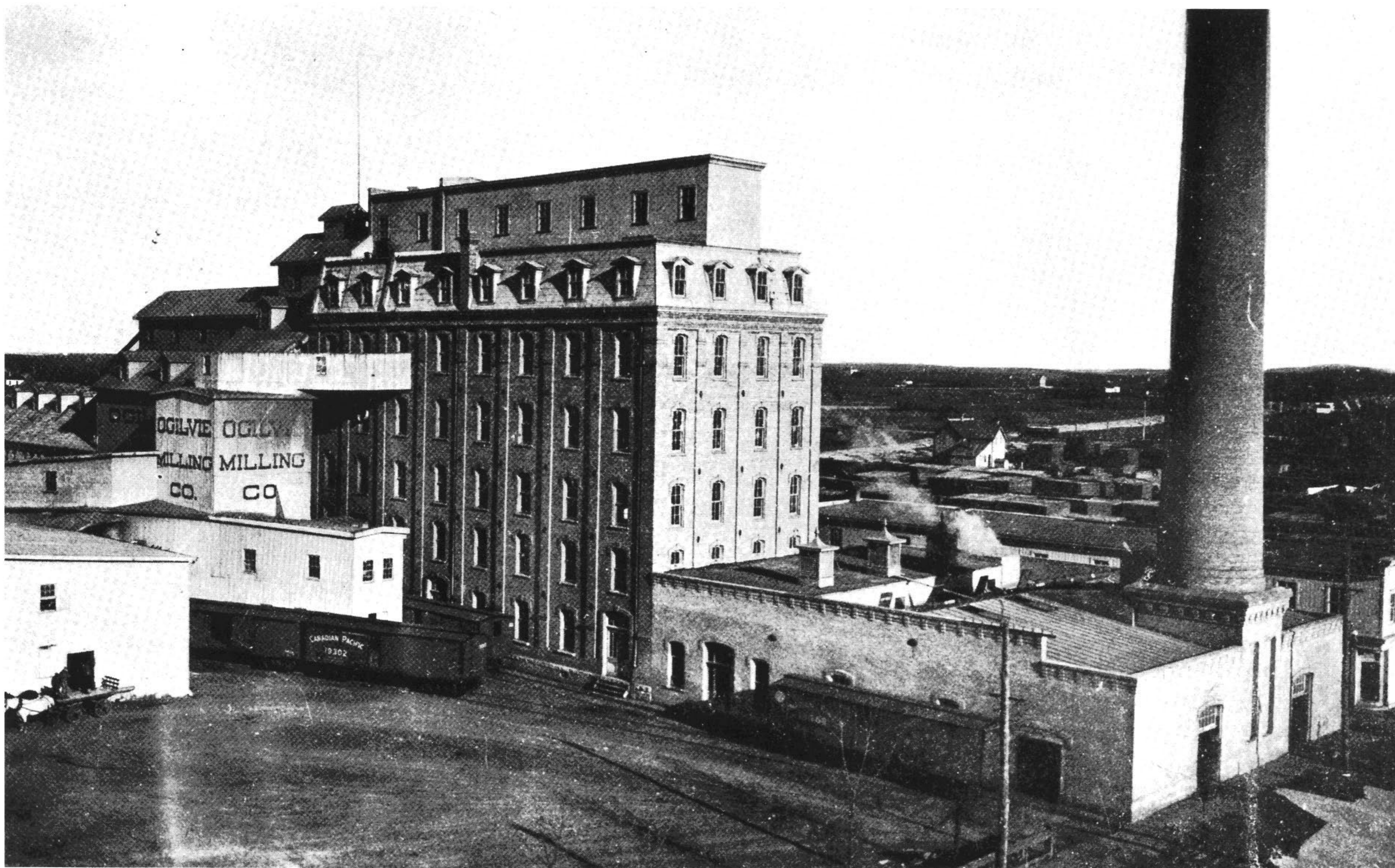
This project was one of the city's earliest large-scale industrial enterprises and thus helped to diversify an economy previously reliant on trade, services, transpor-

tation, construction, and agriculture.

The mill for many years was the only such facility operated outside central Canada by the Montreal-based Ogilvie company. Founded in 1801 by Alexander Ogilvie, this firm was attracted to Winnipeg primarily by the quality of flour that could be obtained from the hard spring wheat grown on the prairies. Access to the Canadian Pacific Railway's (CPR's) transcontinental

line and municipal tax incentives also influenced the company's investment.

Ogilvie's presence in this form was a boost to the fledgling wheat economy. It provided immediate linkages to established grain and flour markets, plus an opportunity to process wheat locally rather than sell it in a raw state. Most of the mill's initial production was retained for domestic use, but an export shipment to



The milling complex in 1905. *Provincial Archives of Manitoba*

Scotland in 1885 - the first for flour milled in western Canada - resulted in overseas demand that exceeded supply well into the 1890s. Concurrent with construction of its mill, the Ogilvie company introduced a rectangular, pitched-roof country elevator to Gretna, Manitoba. Within two decades, this model for the design of local grain marketing and storage facilities dotted the western landscape.

The firm located its flour mill on what became the north side of Higgins Avenue in Point Douglas, adjacent to the CPR's main line and with ready access to the Red River from which water could be pumped for the facility's boilers and grain washers. The site eventually was served by two sets of CPR spur tracks.



The vacant flour mill in 1990. *City of Winnipeg*

The 1881-82 complex consisted of four solid brick structures, plus an assortment of ancillary buildings. All were utilitarian industrial facilities with little ornamental embellishment or stylistic treatment. The main structures, which continued in use for more than a century, included the six-storey mill with metal-clad mansard roof and stone foundation; a seven-storey attachment to the rear; a boiler room with a tall brick stack; and an engine room.

Among subsequent additions to the complex were a frame elevator and annex capable of holding some 275,000 bushels of grain; flour packaging and storage buildings; a structure for the machine, blacksmith and

carpenter shops; offices; and a bake shop where the mill's output was tested by a qualified baker. A seventh storey also was added to the main plant.

The mill employed a recently developed Hungarian rolling process. By the latter 1880s, production capacity was somewhat under 1,000 barrels a day. This increased to about 1,200 barrels by the early 1890s and nearly 3,000 barrels by 1900.

The first major overhaul occurred in 1893 at a cost of more than \$80,000 when much of the original machinery was replaced with more compact, up-to-date models and the mill's daily capacity was increased by about 600

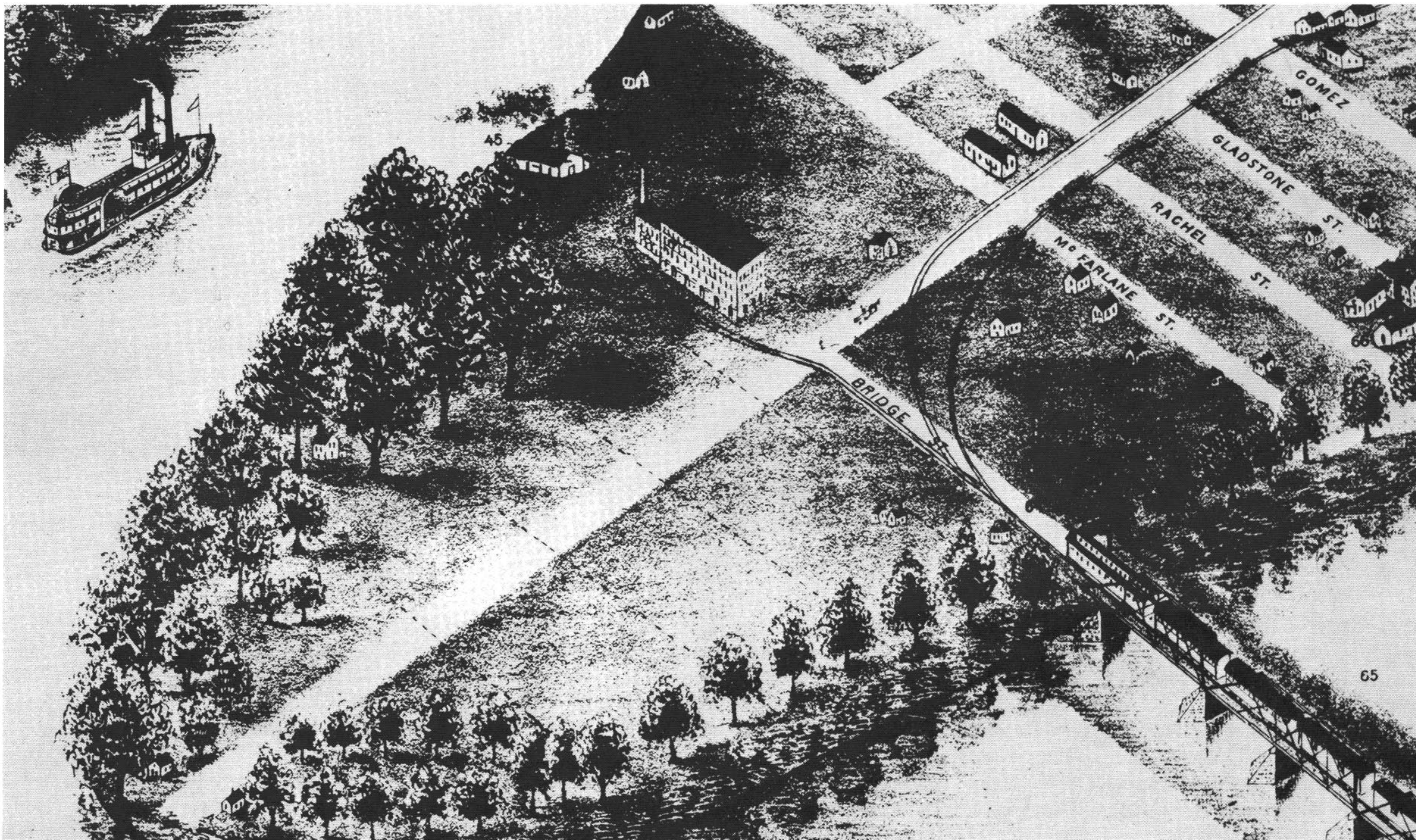
barrels. New equipment also was installed to meet a growing market for high-quality, coarse grain feed.

To operate the mill's various machines for cleaning, breaking, grinding, bolting, purifying, and conveying grain/flour, the company had 350- and 175-horsepower compound condensing engines. A separately-powered dynamo enabled the plant to generate its own electricity. In the event of fire, each floor of the mill was equipped with steam jets and hose reels; as well, the company had its own fire brigade.

Ogilvie's Winnipeg operation expanded in 1898 with the acquisition of Stephen Nairn's oatmeal mill immediately across Higgins from the flour plant. This 1884 facility subsequently was renovated, its equipment modernized and production capacity doubled.

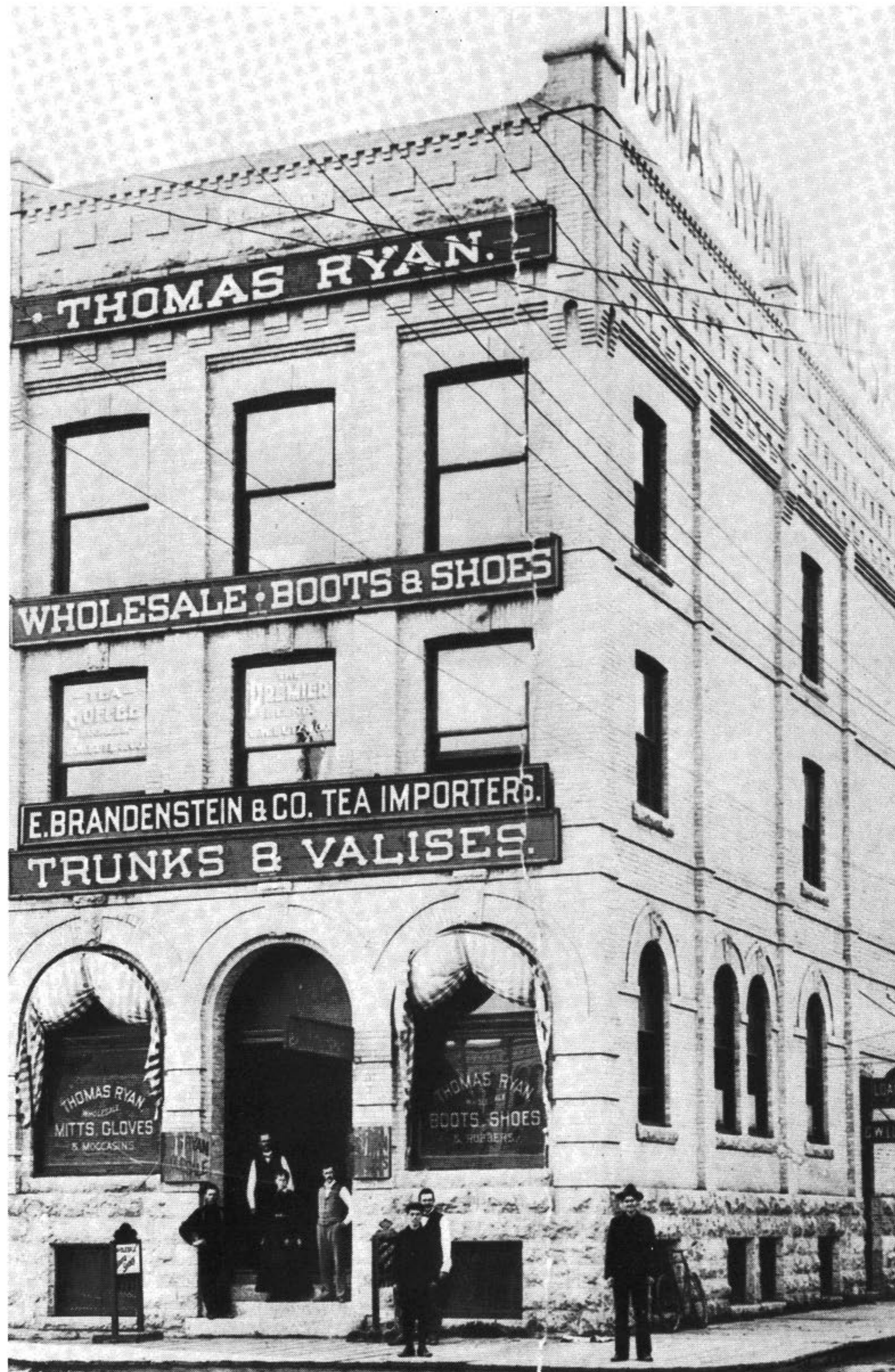
A second major upgrading of the flour mill took place in 1900 with installation of a 1,200-horsepower compound condensing engine and driving gear, gravity water system and air pumps, new electric lighting plant, and additional milling machinery. Several large investments followed throughout the 1900s, including new packing and warehouse buildings (1917), an 11-storey, reinforced concrete elevator and cleaning house (1918), a series of storage buildings and tanks (1909, 1948, 1949, 1956), brick-veneered offices (1950), and various smaller additions and alterations.

The Ogilvie company closed the flour mill in 1990, the same year that its oatmeal plant was destroyed by fire.



Early Point Douglas, showing the Louise Bridge, the CPR transcontinental line and Ogilvie's mill. *City of Winnipeg*



**104 KING STREET****RYAN BLOCK***H.S. Griffith, 1895, 1903*

The Ryan Block shortly after completion. *Provincial Archives of Manitoba*

The four-storey Ryan Block, across from Old Market Square in the western half of the warehouse district, symbolizes the enterprise which abounded during Winnipeg's turn-of-the-century heyday as the transportation and wholesale distribution centre of western Canada.

The office-warehouse was built in 1895 for Thomas Ryan, a journeyman shoemaker from Perth, Ontario who arrived in Winnipeg in 1874 with \$70 in stock and a desire to improve his lot. He and a partner soon formed McFarlane and Ryan, one of the city's first shoe merchants. Two years later, Ryan purchased the business and established Thomas Ryan Boots and Shoes. Success led in 1883 to a new store at 492 Main Street - Winnipeg's first with all stone construction and an electric passenger elevator.

Ryan also embarked on a political career, sitting as a City alderman from 1884 to 1888 when he was elected as mayor. During his one-year term, his religious convictions were reflected in the passage of by-laws to limit Sunday trading activities.

Ryan was well-placed to tap the opportunities offered by Winnipeg's position on the Canadian Pacific Railway's transcontinental line, and by the Dominion government's push to quickly populate the West. He sold the retail operation to his brother George in 1889 and shifted into wholesaling. Within six years, his volume of trade in footwear demanded a new warehouse.

The structure, on the southwest corner of King Street and Bannatyne Avenue, was designed by Hugh S. Griffith in the Richardsonian Romanesque style common in the warehouse district.

Griffith, an architect and draughtsman, emigrated to Winnipeg from England in 1887. He worked for the Northern Pacific Railway and Land Titles Office before establishing his practice in 1893. Among his projects were many local residences, the Criterion Hotel, Baker Building, Moses Lechtzier's Turkish and Russian Bathhouse, the Norwood Cricket Club Pavilion, and St. Mary's Anglican Church in Portage la Prairie.

Griffith's Ryan Block, originally three storeys in height, displays the main elements of the Richardsonian Romanesque style - rounded arches, rusticated base, symmetry, modest decoration and strong textures. It stands on a raised rubble-stone foundation faced with Tyndall stone. Solid red-clay brick walls enclose the large square timber beams, rafters and wooden floor planks characteristic of mill construction favoured during the period because of its strength, fire resistance and economy.

Three large round-headed arches with rough-cut Tyndall keystones dominate the main-floor entrances and windows on the King Street (east) facade. Brick pilasters rise from the arches to a brick cornice and parapet, separating bays of single windows on the upper levels. Tyndall keystones highlight brick voussoirs over the second-floor windows. Other ornamentation is provided by stone sills; brick belts and drip mouldings; a stone belt course between the third and fourth storeys; and stepped brickwork above both of these floors.

Most of the elements are continued along the Bannatyne (north) elevation. Its main-floor windows also are arched with brick voussoirs, drip mouldings and Tyndall keystones. Entrances occur on King and Bannatyne while a loading door is on the west elevation. The main-floor interior is finished with offices and sample rooms.



The warehouse district in 1926; Ryan Block is lower left. *Provincial Archives of Manitoba*

In 1903, Ryan commissioned Griffith to extend the warehouse upward one storey. Subsequent renovations do not appear to have resulted in substantial alterations.

Ryan relocated in 1906-07 to a new facility at Princess Street and Notre Dame Avenue, more than tripling his storage capacity. Operating under the slogan, "The pick of the Boston and Quebec markets is demanded and furnished," he opened branches in Calgary and Edmon-

ton and maintained eight travelling salesmen. However, the business ceased when Ryan retired in 1928. He died in 1937 at age 86.

A series of wholesalers occupied the King Street warehouse after 1907. One long-standing tenant was Warkov and Safeer, a wholesale leather supplier. The building was vacant for four years before Gray's Auction Mart assumed occupancy in 1977.

## 214-216 MAIN STREET

## WINNIPEG HOTEL

*Architect Unknown, 1873 and 1881;**Walter Chesterton, 1895; Samuel Hooper, 1901*

The Winnipeg Hotel, c. 1903. *Provincial Archives of Manitoba*

The unassuming appearance of the Winnipeg Hotel befits the journeyman's role which this structure has performed at the southern end of Main Street for more than a century.

Never a premier hostelry, the Winnipeg nonetheless outlived many of its competitors to become one of the city's oldest continuously operated hotels and one of the

downtown's few remaining brick-veneer commercial buildings.

The Winnipeg occupies a site on the west side of Main between York and St. Mary avenues acquired in 1872 from the Hudson's Bay Company (HBC) by Charles Garratt, operator of Garratt House. The following summer, a two-storey, L-shaped frame building with a

false front was erected on the lot and operated as the Garry Saloon. Under James S. Wheeler, this business subsequently was known as Garry House (or Hotel).

The location was fortuitous. Just to the south were the HBC and Dominion land offices which were hotbeds of activity in 1881 as construction of the Canadian Pacific Railway's (CPR's) transcontinental line sparked a major population and real estate boom. Living space was at a premium as thousands of workers, settlers and fortune-seekers besieged the city.

Wheeler, assisted by a new partner, Thomas Montgomery, seized the opportunity to expand, reopening his facility in early September 1881 as the Winnipeg Hotel. While available records are incomplete, the evidence suggests that this three-storey, 57-room structure may have incorporated at least a portion of the original building.

The otherwise plain wood frame hotel featured a brick-veneer front (east) facade designed in an Italianate commercial vernacular style. Most of the facade was composed of native white brick with bands and quoins in contrasting red brick. The main floor contained an asymmetrical arrangement of openings, including two entrances and windows set in round arches. Segmental arches and flat tops marked openings along the second and third storeys, respectively. A small wooden balcony protruded over the off-centre main entrance, while a huge hotel sign surmounted the wooden cornice. The building had a well-stocked bar, modern dining room, sample rooms and three parlours, and was supplied by a 21.3-metre, iron-tube well.

The Wheeler-Montgomery partnership dissolved in

1883. Montgomery continued the business, then in 1893 took on one of his brothers, Oswald, as a partner. Two years later, they employed Walter Chesterton to direct about \$20,000 in renovations, mainly to modernize the facade.

Chesterton, an English-trained architect who practised in Ottawa before relocating to Winnipeg in 1881, used elements of commercial Classicism to achieve a more imposing image for the hotel. New brick veneer was applied to the entire building, including Twin Cities red brick and Battle River sandstone on the front. Two large openings replaced the main-floor windows, each containing English plate glass with stained and leaded transom lights. The wooden balcony was replaced by one of wrought iron, while the balcony door was set in a large rounded arch. These elements were flanked by pilasters leading up to a pedimented, galvanized iron cornice.

In 1901, the Montgomeries invested a further \$14,000 in a three-storey, solid brick rear addition on a stone foundation, increasing capacity to 80 rooms. However, plans to build another five-storey extension immediately to the north did not proceed. Instead, the brothers substantially upgraded another holding, the Queen's Hotel on the northeast corner of Portage and Notre Dame avenues.

The utilitarian 1901 wing was designed by Samuel Hooper, another Englishman who pursued stone carving and monument-making in London, Ontario and Winnipeg before returning to the architectural profession in 1895. He served as Manitoba's first Provincial Architect from 1904 until his death in 1911.

The Montgomeries sold the Winnipeg Hotel in 1904 to



A view of the Winnipeg Hotel in 1990. *City of Winnipeg*

Maurice Noakes, formerly of the Imperial Hotel at Main and Alexander Avenue. A succession of owners followed, as did several unsympathetic building alterations - most notably, covering the facade with white paint (probably in the early 1930s) and remodelling of the entrance in 1959.

Over the years, the Winnipeg adapted to many changes along South Main while escaping the unsavoury reputation that afflicted some of its counterparts north of City Hall. After the 1881-82 boom, many of its frontier competitors disappeared from the area and their sites were redeveloped to other uses. As well, the locus of the hotel industry shifted north toward the CPR station at

Main and Higgins Avenue. However, arrival at the Forks of the Northern Pacific and Manitoba Railway (late 1880s), followed by the Canadian Northern and Grand Trunk Pacific railways (early 1900s) brought new activity and competition such as the short-lived but elegant Manitoba Hotel at Main and Water Avenue and conversions of existing buildings to the Commercial and Empire hotels.

The Winnipeg joins with the Woodbine and Manor establishments as one of the oldest continuously operated hotels in the city. As well, it is part of the last surviving half-block of pre-1890 development on South Main.

226-228 MAIN STREET  
MACDONALD BLOCK  
(COMMERCIAL HOTEL)

Architect Unknown, 1883



A view of the Winnipeg Hotel (left), the Commercial Hotel (centre-right) and the identical Fortune Block (right), 1926. *Provincial Archives of Manitoba*

Despite the collapse of Winnipeg's 1881-82 real estate boom, wholesale grocer Alexander Macdonald proceeded with construction of this substantial twin to the Fortune Block on Main Street, confident in the city's - and his own - longer-term commercial prospects.

The Scottish-born Macdonald emigrated to Canada in the latter 1860s, working first near Seaforth, Ontario, then relocating to Winnipeg in 1871 where he became a clerk in W. Palmer Clarke's general store. He soon began investing in land, while also establishing his own grocery (1876) and providing supplies to outlying traders through a chain of Red River carts.

These were the beginnings of the Alexander Macdonald Company which was incorporated in 1890 and grew by 1912 to include a factory and 10 wholesale grocery outlets across western Canada.

During the boom in 1882, Macdonald purchased a new, three-storey, retail-office block built at the southwest

corner of Main and St. Mary Avenue by Mark Fortune, a realtor and former alderman. This solid brick structure on a stone foundation was designed in the flamboyant High Victorian Italianate style by architects Mancel Willmot and George W. Stewart. It was constructed of plain local brick at a cost of \$35,000 by Grant and Gelley.

The next year, Macdonald had an almost identical extension erected for \$16,000 on the south side of the Fortune Block. While this building's architects are unknown, similarities in design point to Willmot and Stewart, Ontarians who produced several major edifices during a brief partnership from 1882-c.1884. Their projects included the Richardson, Carruthers and Stobart blocks, Winnipeg General Hospital and Mark Fortune residence on Broadway, all now demolished. Willmot subsequently returned to Ontario, while Stewart remained in Winnipeg until 1887, then moved to the United States where he practised in Dallas, Atlanta and St. Petersburg.

The Macdonald and Fortune blocks formed an impressive visual landmark at the southern edge of the business district. Along the main floor of the front (east) facade were cast iron or carved wood columns and large plate glass windows with multi-pane transoms. Above, brick pilasters rose to an elaborate metal cornice highlighted by protrusions, wrought-iron cresting and a decorative fascia. Round-headed or Romanesque-style windows appeared along the second storey, some paired within larger segmental brick arches, while third-floor openings were set in layered arches with pointed heads. Further ornamentation was provided by a brick string course; use of coloured brick on window caps and second-storey arches; and corbelled brickwork below the cornice.



The Commercial Hotel, 1990. *City of Winnipeg*

Macdonald's wholesale operations initially occupied the ground floor of 226-28 Main but soon expanded to the upper-storey offices. In 1895, continued growth demanded that two more buildings be erected behind the Main Street property at St. Mary and Fort Street. During this period, Macdonald also was active in civic politics, including a term as mayor in 1892, and in several other local corporations.

In 1901, construction began on a new brick and stone warehouse at 116-18 Market Avenue to which Macdonald subsequently relocated. He sold the business in 1912 to his two sons and a number of employees.

The company shortly thereafter completed yet another new facility on Pacific Avenue. In 1924, the various branches were grouped under the name of Macdonald's Consolidated Ltd. Within a year of Macdonald's death in 1928, this firm was absorbed by Safeway Stores, predecessor of Canada Safeway.

The Macdonald Block was sold in 1902 to Sam Spence who converted it to the Commercial Hotel early the next year. The renovations, costing \$3,500 were designed by H.S. Griffith and executed by S.B. Ritchie. At one point, Spence also leased a portion of the Fortune Block as a staff residence and possibly an annex for guests. The Commercial continued in operation until the mid-1980s, after which the main floor was occupied by a private club and the upper levels were left as rooms.

Alterations over the years upset the exterior unity of the Macdonald and Fortune buildings. In the case of the former, the original ground-floor elements were lost to modernization; the polychromatic brickwork was masked when the facade was painted white; a fire escape was added to the south end of the facade; and cresting was removed from the cornice. The interior also was substantially changed to accommodate hotel amenities. Nonetheless, the Macdonald Block appears to be in good structural condition and, in combination with the adjacent Fortune Block, Winnipeg Hotel and remainder of the Dominion Hotel, forms part of a rare intact pre-1890 streetscape.

**536-542 MAIN STREET  
CHRISTIE-BROUGHALL BLOCK  
(UNION BUILDING)**

*Hugh McCowan, 1895; Demolished 1990*



The Christie-Broughall Block 1989. *City of Winnipeg*

The wooden shops and residences of early Main Street gave way to more substantial brick and stone structures in the 1880s and 1890s as civic leaders and investors capitalized on Winnipeg's economic growth and confidence in the future.

The warehouse district began to expand to the east and west of Main, stimulated by arrival of the Canadian Pacific Railway's main line in Point Douglas. A financial sector developed along Main between Portage and Bannatyne avenues, while an imposing new City Hall was erected at William Avenue. North of the City Hall were a number of smaller commercial blocks housing

an array of retail and service outlets.

Among these was a two-storey building constructed in 1895 on the northwest corner of Main and James Avenue for the partnership of L.W.G. Broughall, a Toronto businessman, and William J. Christie, a Winnipeg real estate investor.

Christie, an Ontarian, arrived in the city in 1885 as an employee of the Inland Revenue Department. His interest in property investments led him in 1901 to shift from government service to the private sector to form Christie and Heubach, a loan and real estate partnership.

During his lengthy and successful business career, Christie also held several directorships with trust, mining and other companies. The firm bearing his name still operates from a downtown office. Little is known about his relationship with Broughall, although the two retained ownership of 536-42 Main until the early 1940s.

Their block was designed by Hugh McCowan, another Ontarian who opened his Winnipeg practice in 1881 after studying architecture and sanitary engineering in Flint, Michigan. His portfolio included Brandon College, the Jubilee Wing of the Winnipeg General Hospital, the Scandinavian Baptist and Mission churches on Logan Avenue at Ellen Street, several commercial buildings, and projects for the Winnipeg and Morden school boards.

The Christie/Broughall structure was in the two-part commercial style with Romanesque Revival elements. Its solid brick walls rose from a stone foundation to a flat tar and gravel roof. The building curved around the corner of Main and James, providing two finished facades supported by 11 brick pilasters.

Modest ornamentation was used to distinguish the first and second storeys. Patterned brickwork separated the plain facade on the ground level from the upper floor where corbelled arches, brick belts and other reliefs highlighted the cornice. Large, main-floor display windows contrasted with a series of round-headed windows along the second storey which were outlined by rough stone lug sills and arched drip moldings.

Fire occurred in 1897 in the 540 Main portion of the building; however, interior brick walls and metal doors confined the damage. Subsequently, only that part of



A view of Main Street in 1900 with the Christie-Broughall Block (centre-left). *Provincial Archives of Manitoba*

the building exhibited the original pressed tin ceiling. Interior features elsewhere were obscured by tenant alterations, while signage covered much of the main-floor facade.

Space in the Christie/Broughall Block was used for retail, office and residential purposes. Original tenants included Kilgour, Rimer and Company, a shoe and leather wear wholesale-retail firm begun in c.1880 by James J. Kilgour and Francis W. Rimer, both former employees of the Thomas Ryan shoe company. Kilgour and Rimer soon expanded their operations both west and east, including investments in eastern Canadian

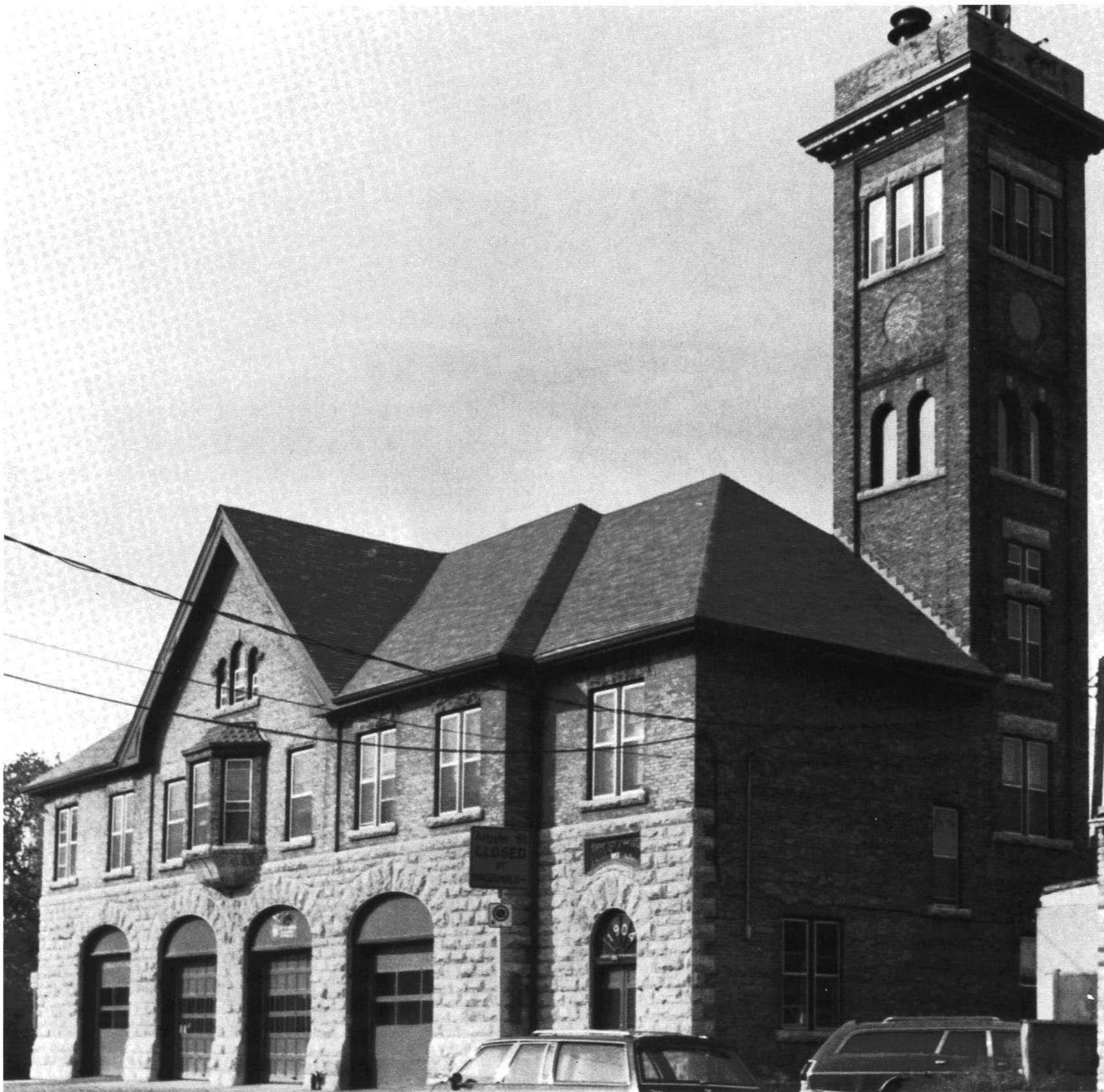
factories, a rubber company and the Regal Shoe Store chain.

From the late 1940s to the mid-1960s, the block was headquarters for several union organizations, including the Canadian Congress of Labour and Winnipeg Labour Council. Prior to demolition, tenants included a restaurant in the corner space first occupied by Kilgour, Rimer at 536 Main; the Winmore Clothing Ltd. which had been in the middle of the block for nearly 30 years; and a dentist's office at 542 Main. Artists used the second floor as a workshop.



**56 MAPLE STREET  
FIREHALL NO. 3  
(FIREHALL NO. 2)**

*A.R. and W.N. Melville, 1904*



Firehall No. 3, the City's most intact heritage fire station. *City of Winnipeg*

Some two decades after its reorganization as a full-time, professional body, the Winnipeg Fire Department undertook a major upgrading of its facilities to accommodate the city's expanding needs and changes in fire-fighting technology.

The 1904 program included construction of five stations, the most costly and decorative of which was Firehall No. 3 (later redesignated as Firehall No. 2) on the west side of Maple Street between Higgins and Henry avenues. This facility was near the Main Street business district, the houses and industrial buildings of Point Douglas, and the Canadian Pacific Railway Station.

It was the first enlarged and adorned version of a design prepared by Alexander R. and William N. Melville as an economical, efficient, and adaptable model for Winnipeg's fire stations. As such, the building at 56 Maple was intended to symbolize the extent of the City's commitment to fire protection. The structure also replaced one of three stations built soon after City Council decided in 1882 to transform its volunteer fire brigade into a permanent force. These early halls had been much criticized for unsanitary stable conditions and lack of interior amenities for live-in firemen.

The Melvilles' plan eventually was used for 14 of the City's fire stations. The brothers' firm, which functioned from c.1904 to c.1913, also designed several apartment blocks, theatres, and the Coliseum dance hall. Little is known about William Melville who was practising as an architect in Winnipeg by 1903 but was no longer on the scene by 1915. The Scottish-born Alexander obtained architectural and civil engineering degrees in Aberdeen before joining his brother in Winnipeg. Alexander remained in private practice until the

late 1940s and was a draughtsman for the provincial government prior to his death in 1949.

The two-storey Maple Street firehall is primarily a utilitarian structure, although both Classical and Romanesque elements adorn its facades. Built for \$22,000 by general contractors J.B. Flinders and Hugh Hudson, the station has a stone foundation, solid brick walls, stone accents, and a hip roof with gable ends and large, heavy eaves. The front (east) facing also features rusticated stone up to the second-storey windows. The roof is a plain version of the original which had cresting and two small pedimented gable dormers at the front.

Along the ground level of the main facade are four equipment doors and an ordinary entrance set in round-headed stone arches with raised keystones. A oriel window appears on the second storey with a smooth-cut stone base, rough stone lug sill, and single panes of leaded and bevelled glass in its three openings. Above, the gable end contains a Palladian window with a continuous rough stone sill, radiating brick heads, and a keystone over its middle opening. Other windows along the second floor are rectangular with ornamental glass, stone sills, and lintels. Openings on the all-brick side and rear walls are similarly designed except that they have radiating brick heads.

The 27.4-metre, hose-drying tower is on the building's north side, its original castellation having been replaced with a plain top. By recessing the central portions of the tower's walls, the Melvilles created the illusion of giant order pilasters running up the corners of this element. Within these central areas the architects placed windows of varying styles, sizes, and finishes.



Detail of oriel window. *City of Winnipeg*

At the rear of the station is a one-storey extension that housed the stable and hay loft. This area originally had three entrances at grade and three into the loft, but now only the central doors to each level are present.

Much of the building's interior remains intact, attesting to its adaptability as the era of horse-drawn equipment gave way to motorized vehicles, high-pressure pumps and hoses, and other advanced fire-fighting technology, and as live-in fire fighters were replaced in 1919 by a platoon system that allowed the men to work shifts and

reside off-site.

The ground level, with its tin ceiling, cement floors and walls, initially held wagons and pumpers in the main hall and stalls for up to 12 horses at the rear. The stable subsequently was converted to washroom, kitchen, and storage facilities, while a portion of its ceiling was raised to accommodate aerial ladders and other large equipment. Round-headed doorways between the stable and front area also have been altered or enclosed.

The second floor originally had bedrooms, sitting rooms, and washrooms running off a central hallway. Some of the bedrooms remain, while others have been converted into office and storage space. Four strategically located poles are still used to carry fire fighters to their equipment on the main floor when the alarm sounds. The attic, once a locker room and gymnasium, now provides storage space.

This station functioned for many years as the department's North End headquarters. It has a distinguished record. Two of its men were killed and four others injured during one of the city's worst pre-World War I fires - a 1912 blaze set by an arsonist at the Radford-Wright sash and door factory on Main north of Higgins. This hall also garnered a reputation as the "chief factory" since three of its alumni went on to serve as heads of the fire department.

The Maple Street building is to be replaced by a new station on Watt Street near Nairn Avenue; however, plans are in progress to convert the hall into a fire-fighters' museum.

**112-114 MARKET AVENUE  
GREAT WEST SADDLERY FACTORY/WARE-  
HOUSE**

*J. McDiarmid, 1898; F.R. Evans, 1903; W.W. Blair, 1909;  
Northwood and Chivers, 1929*



The success of the enterprise required numerous additions to the building. *City of Winnipeg*

**F**lamboyant, ambitious, at times ruthless, Elisha Frederick Hutchings was a consummate example of the self-made Victorian businessman who climbed from rags to riches in the open and growing prairie economy of the 1880s to 1910s.

Hutchings, an Ontarian of English descent, was the founder of Great West Saddlery Company, one of the world's largest, turn-of-the-century manufacturers, wholesalers and retailers of harnesses, saddles and related goods.

Construction activity at his headquarters on the southwest corner of Market Avenue and Bertha Street attested to the firm's pre-World War I success in both domestic and international markets. From an original four-storey building erected in 1898, the complex was twice expanded within a decade to include a large annex and additional storey. In 1910, a second warehouse had to be built across the street at 113 Market.

These physical changes mirrored the firm's development between 1900 and 1911 from a workforce of 30 to 300 and capitalization of \$250,000 to \$2 million. By 1913, sales exceeded \$3 million and Hutchings was reported to be a millionaire several times over.

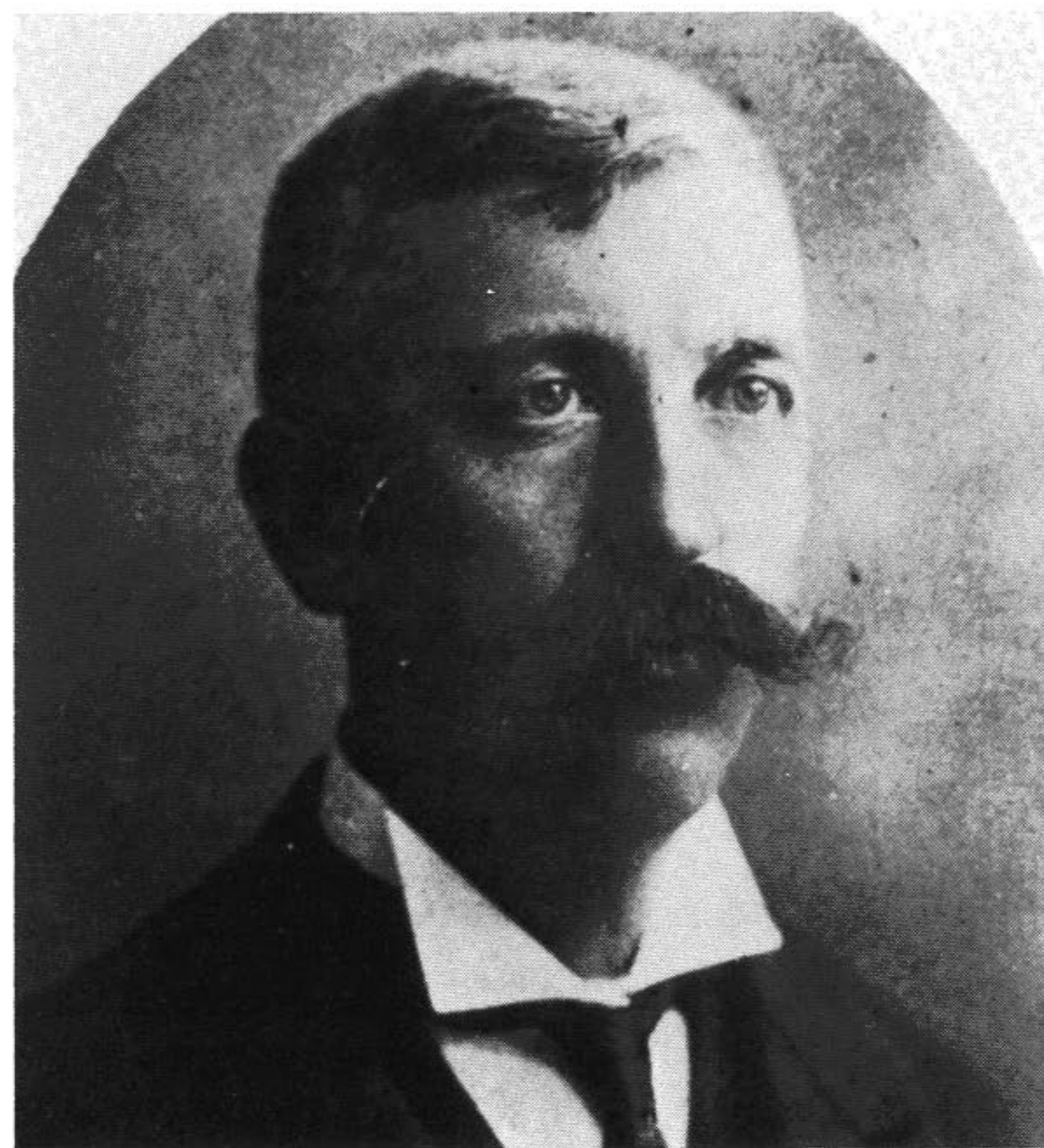
Circumstances were far different when he first worked his way to Winnipeg, then Edmonton, in 1876. Hutchings survived that winter by living off the land, then returned to Winnipeg the following spring. Victim of a theft, he was initially without money or secure employment. Income from odd jobs and work in a lumber camp subsequently enabled him to open a small harness shop on Main Street in 1878. The next year, he formed a partnership with Robert Stalker, then continued on his own after Stalker's death in 1885.

His integrated enterprise prospered as settlement boomed on the Prairies and overseas customers were found in Australia, New Zealand and South Africa. Ten Great West Saddlery branches were established throughout western Canada; a second factory was opened in Calgary; and controlling interest was obtained in numerous harness retail outlets.

Hutchings also held executive positions in other businesses and was active in civic politics. An unsuccessful bid to become mayor in 1897 left him bitter at the city that “deserted” him. He also was dogged by controversy over his strong anti-unionism and his efforts to secure exemptions from wartime military service for son Harold and sales manager John Moody.

Hutchings’s business premises, and his homes in Winnipeg and Birds Hill, were designed to convey his influence and wealth. For example, the liberal use of stone accents on the front facade of 112-114 Market provides a greater degree of ornamentation than normally is found on the utilitarian, Romanesque-style buildings in Winnipeg’s warehouse district.

This structure was designed and built at a cost of \$40,000 by James McDiarmid, a Scot who came to Canada in 1882 after training with his father in draughting and contracting. The Broadway Drill Hall was among his first Winnipeg buildings, followed by numerous residential, commercial, institutional, and industrial projects. In 1905, he established James McDiarmid Company, General Builders and Contractors, with younger brothers John and Peter. Projects for which McDiarmid was both architect and builder include the Nokomis Block, Donald H. Bain and Winnipeg Paint and Glass Co. buildings, and the Marshall-Wells and Merrick-Anderson warehouses.



Elisha Hutchings, 1902. *Provincial Archives of Manitoba*

The 1898 Great West Saddlery Building has solid brick walls rising from a rusticated stone foundation. Red brick contrasts with light stone detailing on the front facade, while cream coloured brick appears on the other elevations.

In McDiarmid’s original symmetrical design, emphasis was placed on the mid-section of the facade. This contained the main entrance, flanked by pilasters, pairs of large windows, and doors at both ends of the building.

A row of small, round-headed openings originally ran the width of the facade under an elaborate cornice.

When a fifth storey was added to the structure in 1909, these elements were replaced with corbelled brick and a modest, stone-capped parapet.

In 1903, F.R. Evans designed a four-storey, \$15,000 addition to the east side of the factory/warehouse. Its windows and brick and stone ornamentation differ somewhat from the 1898 structure. End pilasters appear on the facade; pilasters and numerous, symmetrically-placed windows also appear along the east (Bertha Street) wall.

Repairs and alterations by W.W. Blair in 1909 also cost \$15,000 and followed a major fire which damaged the complex’s upper floors. Another conflagration in 1917 affected the top two floors of the annex.

The next significant exterior change occurred in 1929, a year after Hutchings sold his interest in Great West Saddlery, when the architectural firm of Northwood and Chivers designed alterations to the ground floor. They relocated the main entrance to the northwest corner of the 1898 building. The new doorway’s massive stone surrounds featured geometric patterns consistent with Art Deco styling. The entrance at the northeast corner was removed, leaving three windows with large, round stone heads and keystones to light the ground floor.

There has been extensive modernization of the building’s interior; however, elements of some original offices, and warehouse space with exposed square timbers and walls, remain.

Great West Saddlery eventually merged with Birt Saddlery Company of Winnipeg which continues to operate an outlet on Main Street.

364 SMITH STREET  
WALKER THEATRE  
(ODEON THEATRE)

H.C. Stone (Montreal), 1906



The Odeon movie theatre in 1970. *Provincial Archives of Manitoba*

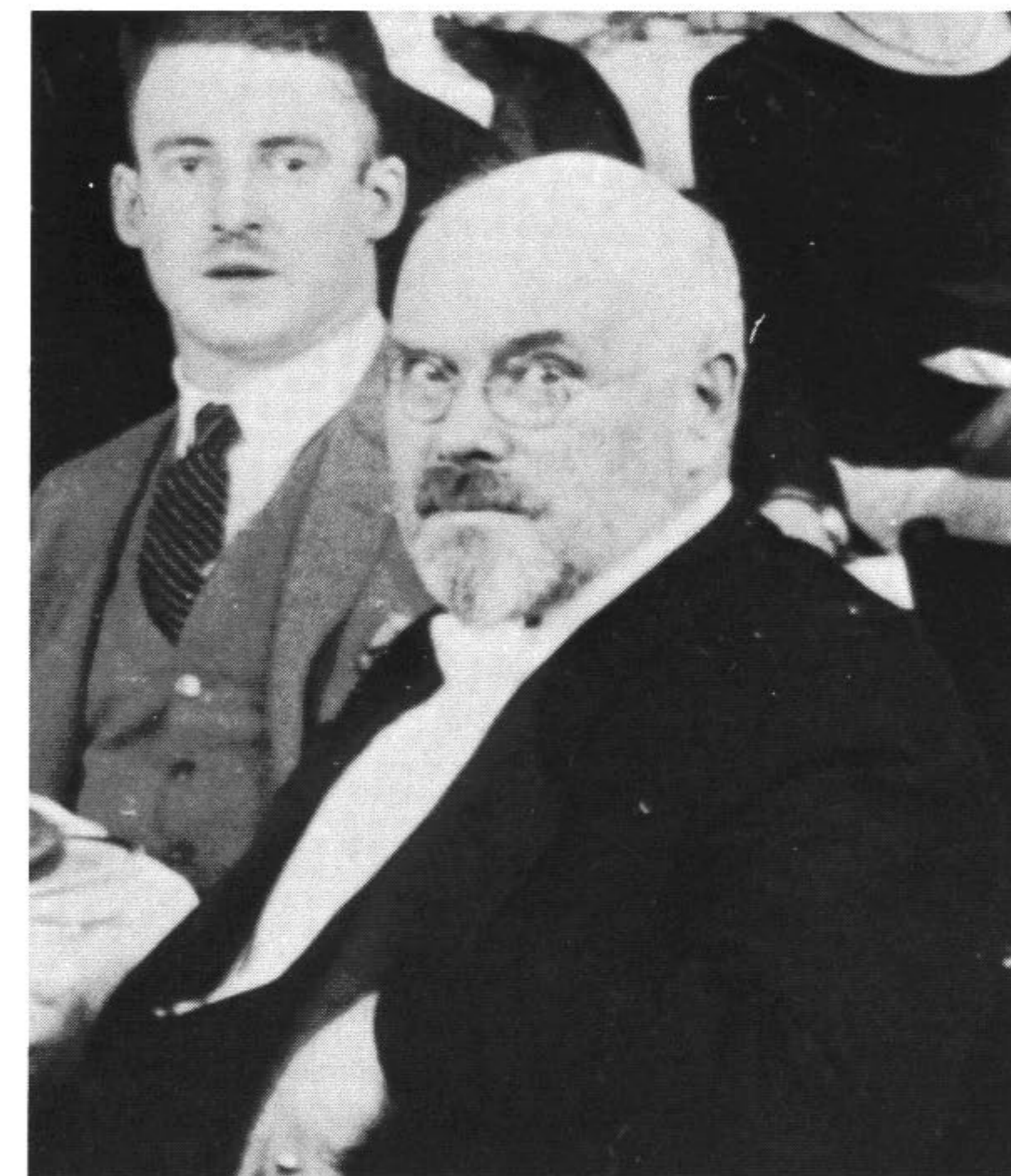
**B**uilt expressly for quality live entertainment, the Walker is the oldest of Winnipeg's four surviving grand theatres and the only one of the group - including the Pantages (1914), Metropolitan (1919) and Capitol (1920) - that was developed by a resident owner.

The Walker officially opened in February 1907 and subsequently showcased some of the finest pre-World War I performers from American and British stages. Its success was the product of the theatrical and business acumen of Corliss Powers Walker (1853-1942) and his

wife Harriet, who moved to Winnipeg from Fargo, North Dakota in 1897 to refurbish and operate the Winnipeg Theatre and Opera House, formerly Victoria Hall (1883), at Notre Dame Avenue and Adelaide Street.

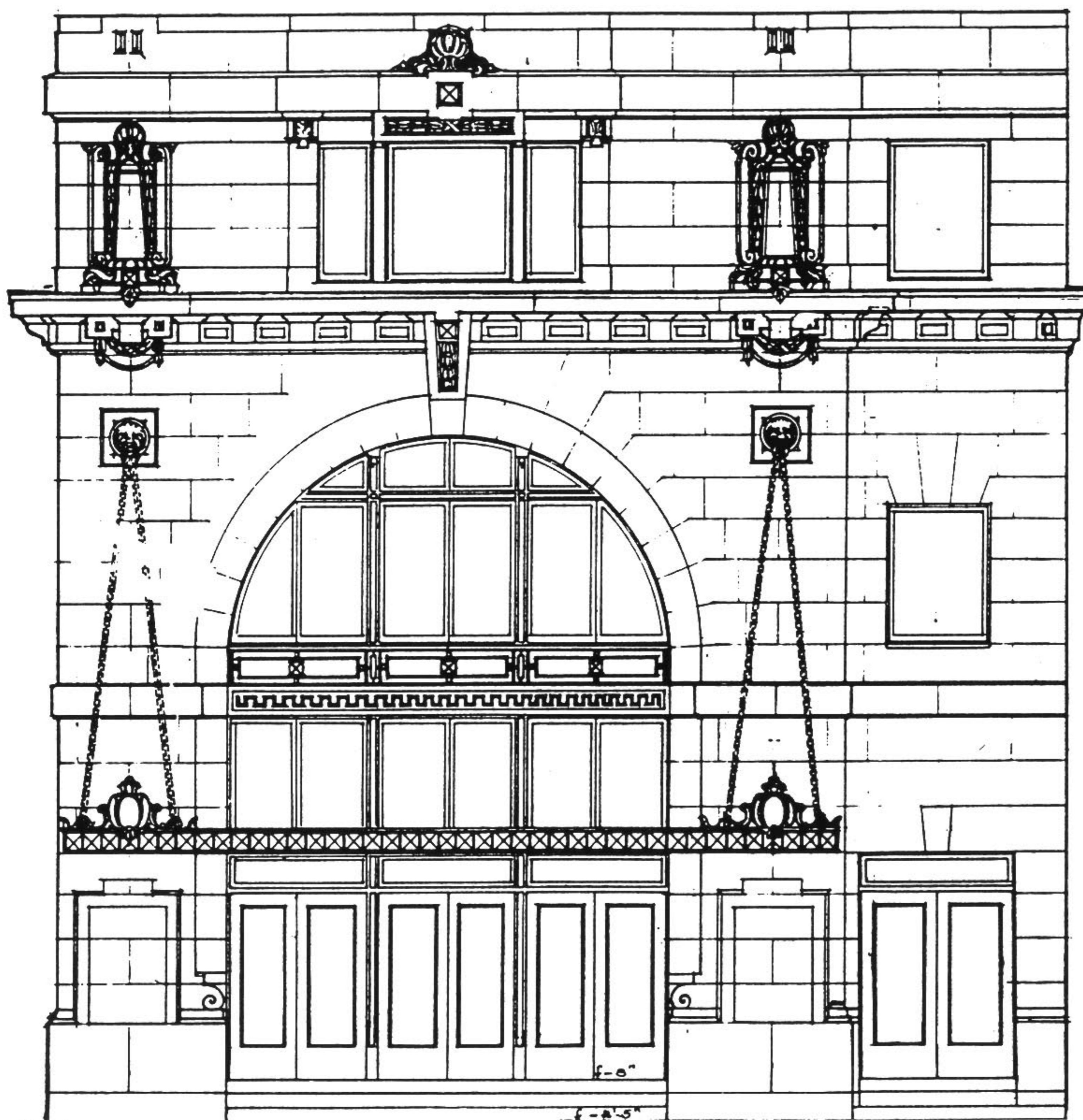
This facility became part of Walker's Red River Valley circuit which was associated with the Theatre Syndicate of New York and included touring houses in Fargo, Grand Forks, Grafton and Fergus Falls. Walker also exerted significant control over booking and theatre

C.P. Walker, 1925. *Provincial Archives of Manitoba*



management in western Canada and the northwestern United States well into the 1920s.

The son of a clergyman-teacher, Walker spent his early years in Vermont and Minnesota. He apprenticed as a printer, but soon moved into theatre management. Harriet (Anderson) Walker grew up in New York City and began performing with the Union Square company at age 13. She subsequently joined the Bride-Goreham comic opera troupe, then headed her own touring company and worked as a song and comedy skit writer. This



The original front elevation drawing by Howard Stone. *City of Winnipeg*

background served her well as the Walker's publicist, a local music and drama critic, and eventually part owner of *Town Topics*, a weekly society paper.

Walker ran the Winnipeg Theatre until he secured sufficient capital to build a more modern, safe and imposing playhouse. He commissioned Howard C. Stone to design such a building for the west side of Smith Street between Ellice and Notre Dame avenues. Plans for a mixed-use development with hotel and office space went unfulfilled, but Walker's new theatre soon dominated the city's cultural scene and set the standard for like facilities in major centres across western Canada.

The fireproof, four-storey-plus, steel-cage-constructed building is clothed in what generally is described as Edwardian styling and decor. The smaller entrance-office portion is set at a right angle to the much larger auditorium at the rear. The steel framework rests on deep concrete foundations and is enclosed in concrete. Basement walls are of stone; the rest of the superstructure consists of clay brick with hollow air space between the inner and outer walls; concrete floors; and a smooth cut stone finish on the front (east) facade.

The original main entrance featured a trio of double doors set in a three-storey arch with an elaborately carved keystone and large upper windows. An ornamental iron and glass marquee extended over the full width of the sidewalk. To the north was another set of doors leading to the theatre's gallery. A bracketed cornice separated the third and fourth floors, with additional stone detailing marking the top storey.

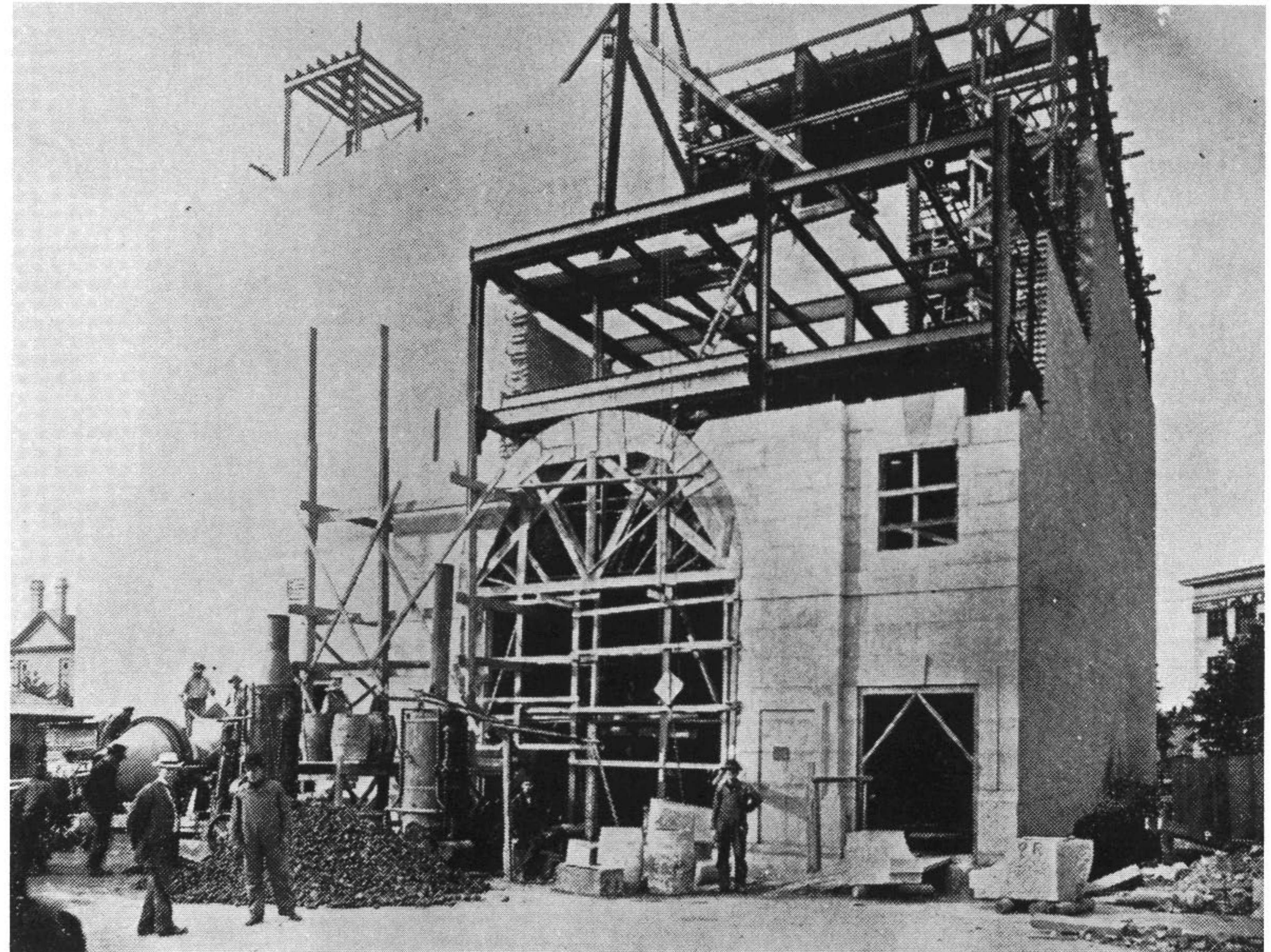
Much more striking was the original interior of the 1,798-seat theatre. The auditorium had an ornate and

column-free vaulted ceiling, providing a clear view for all patrons. The cantilevered balcony was supported by columns at the rear of the main-floor seating, while the upper gallery was secured by an immense truss and steel rods attached to the roof.

The proscenium opening was finished with ornamental plaster-work, the curve of its arch outlined with rosetted lights and a triple frieze of maple leaves. At the centre were two paintings of allegorical figures, plus the theatre's monogram enclosed in a wreath. Ornamental plaster-work also graced the fronts of the balconies, ground-floor boxes, and arched balcony boxes. The upper walls and proscenium arch were painted in ivory tints, with some yellow-gold highlights in the latter element to complement the colour scheme of the theatre's fireproof asbestos curtains.

The Walker's stage was one of the few in Canada capable of handling the most spectacular productions, such as *Uncle Tom's Cabin* with ice floes, dogs and clouds ascending to heaven, and *Ben Hur* complete with a chariot race. The stage had a 21.4-metre-high gridiron with a full fly gallery and huge doors to permit the movement of scenery from the outside dock. Parts of the floor could be taken up to provide traps.

The main lobby was lined with white Italian marble and separated from the upper-gallery entrance by the box office. Patrons with seats on the main floor first encountered a semi-circular foyer that extended the full width of the auditorium. In addition to ornamental plaster-work, this element was finished with green silk tapestries and red velvet carpeting. It was separated from the plush interior seating by a high wainscot, green draperies and the balcony's supporting columns. A second lounge area in the centre of the house had an open



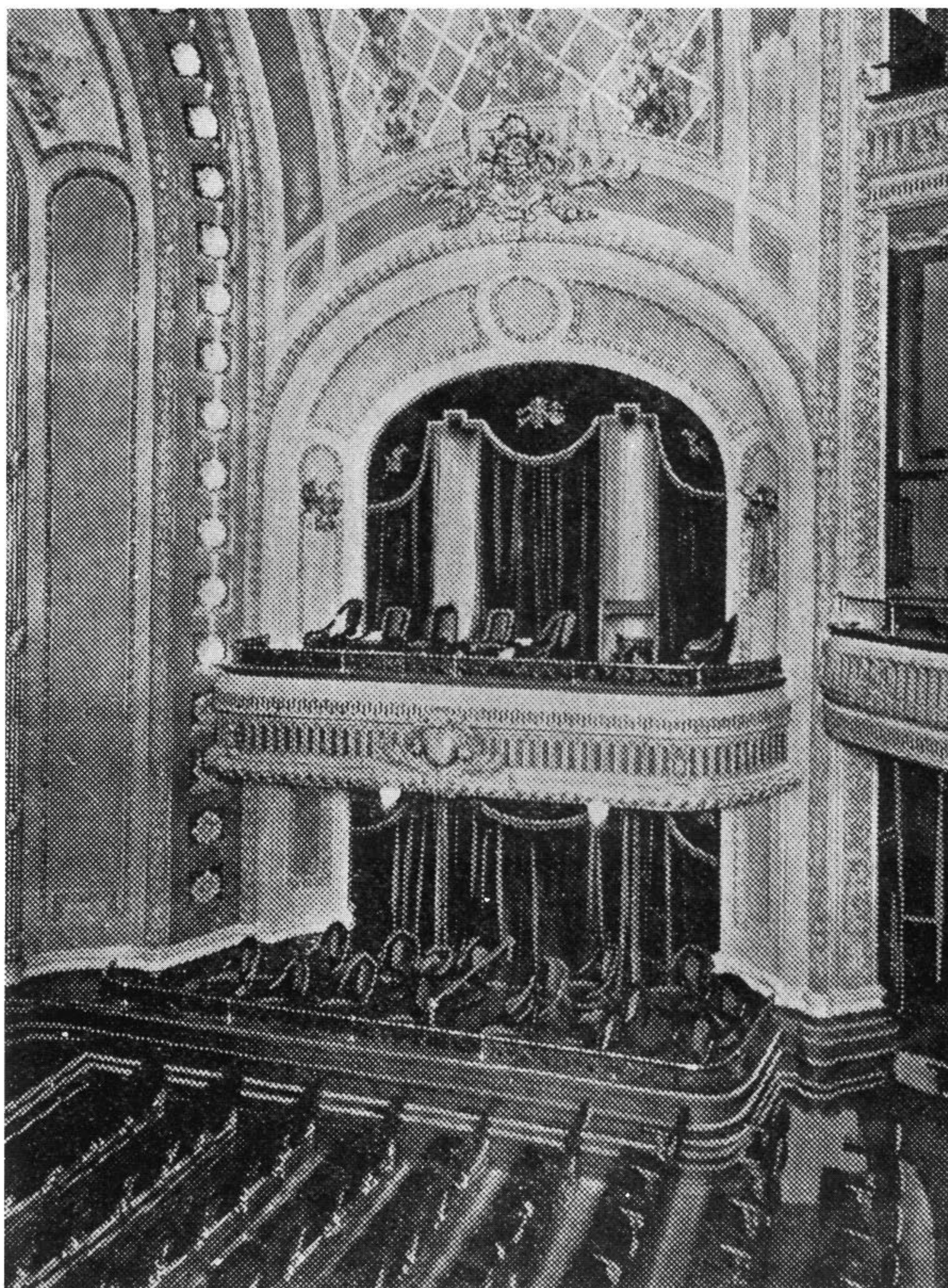
The Walker Theatre under construction, 1906. *Provincial Archives of Manitoba*

fireplace and large settees. Off this space were the cloakroom and a ladies' room finished with rose silk tapestries and a green velvet carpet.

Balcony patrons climbed a wide staircase with treads of cast brass and inlaid leather strips. They had access to a large smoking/toilet room and ladies' parlour with

long mirrors, dressing tables and uniformed maids. The upper gallery, intended by Walker to make legitimate theatre accessible to those of modest means by providing cheaper, pew-like seating, also had a smoking and toilet room.

Various features were incorporated to meet contempo-



Detail of balcony boxes, 1907. *Provincial Archives of Manitoba*

rary concerns about fire safety - among them, skylights above the stage to permit smoke to escape from the auditorium; fireproof doors and stone walls to isolate the stage from other parts of the building; windows with metal frames, sash and wired glass; emergency exits off each level; and tin coverings on all but the main doors to protect the theatre from fire in adjacent buildings.

Behind the stage and in the basement were dressing and property rooms; workshops; space for ushers, musicians and other performers/staff; wardrobe storage; and a special room for animals. In addition to a connection to the public grid, the theatre had its own lighting unit. It also was equipped with a modern ventilation system.

The structure was built for \$185,000, although its fittings, many of which were imported, resulted in a much higher total cost. The architect, Howard Stone, was a native of Northampton, Massachusetts who practised in New York City before relocating to Montreal where he completed several commercial and residential projects between 1901 and his death in 1918. He also was active in Winnipeg during the first decade of the 1900s in conjunction with associate L. Bristow. His portfolio included the Tees and Persse warehouse (1904), Free Press Building on Portage Avenue (c.1905), Broadway Methodist Church (c.1905), Bank of Toronto, 456 Main Street (1905-07), and Dominion Bank, 678 Main (1907).

The Walker Theatre continued to prosper until the 1920s when the Theatre Syndicate's touring system collapsed. To compensate, Walker booked major British and American repertory companies, along with local amateur productions and available touring shows. He and other independent managers were less successful in coping financially with the efforts of Famous Players





The magnificent interior of the Walker Theatre, 1907. *Provincial Archives of Manitoba*

---

Canadian Corporation to protect its investment in talking pictures by banning live productions from its theatres. Because this corporation owned so many outlets, its move sealed the fate of theatrical touring in Canada. Walker discontinued regular operation of his Winnipeg outlet in 1933 after failing to establish a stock company.

The building was seized by the City for tax arrears in 1936. It subsequently was sold to the Morton family and converted to a single-screen cinema, reopening in 1945 as the Odeon Theatre. Over the years, alterations included a new entrance; renovations in the stage area, offices, lobby and box office; updating of the heating, cooling and electrical systems; removal of the orchestra pit; and installation of a false ceiling to hide the gallery. Closed in early 1990, the theatre subsequently was acquired by a local group for restoration purposes.

---

**745 WOLSELEY AVENUE  
SKJALDBREID APARTMENTS  
(ALLISON APARTMENTS)**

*J. Pender West, 1912*



745 Wolseley Avenue in 1990. *City of Winnipeg*

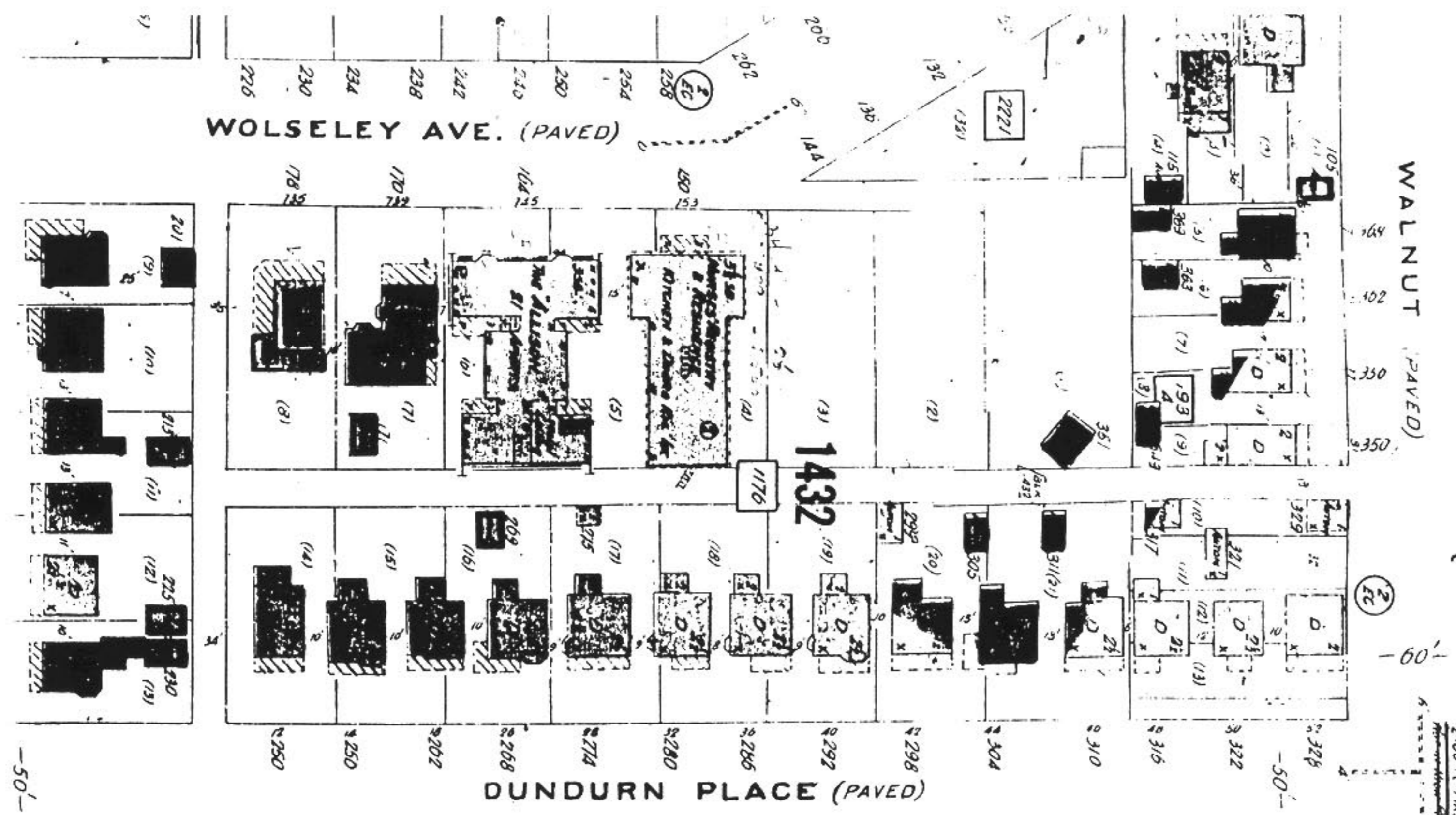
**W**innipeg embraced the apartment block as an acceptable housing option to a degree unlike that found in other major Canadian cities prior to World War I. By 1911, 100 buildings were being used exclusively for apartments in this city - seven to 10 times the number of such structures elsewhere, including the larger centres of Montreal and Toronto.

Key to the success of this type of rental accommodation was that it provided a relatively efficient and profitable response to the heavy demands placed on Winnipeg's housing stock by continuous influxes of new arrivals and self-generated population growth.

Apartment blocks were a flexible, convenient form of shelter for consumers who lacked equity to buy a home; could not locate suitable alternative housing; were uncertain of whether to remain in the city; and/or found home ownership too onerous. Indeed, some households occupied suites during the winter months, then sublet these units when they relocated to single-detached housing in the summer.

On the supply side of the market, many small-scale entrepreneurs were encouraged to construct residential blocks because of the relatively modest sums of capital involved and the stable but attractive return that could be realized on their investment.

Apartment development was not left entirely to market forces. Issues such as fire safety and building scale and density led City Council in 1909 to impose design regulations. To meet the by-law requirements and still control building costs, most owners subsequently erected three-storey, solid brick blocks.



The Allison Apartments as shown in the fire insurance plans of the Western Canada Fire Underwriters' Association, 1918.  
*City of Winnipeg*

Among these was the Skjaldbreid on the north side of Wolseley Avenue between Maryland and Walnut streets - one of 56 apartment projects that received a building permit in 1912. Owner A. Kristiansen, a contractor and one of several Icelanders who invested in local blocks, engaged J. Pender West to design the building.

Born and educated in England, West studied architecture there under John B. Pearce, then practised privately for a period before relocating to South Africa in 1897 and Winnipeg by 1909. He initially was employed in the City's Power Department, but later opened his own practice and became active in the Manitoba Association of Architects. West entered a partnership with D.W.F.

Nichols in December 1912, but appears to have left the city sometime after 1914. His local portfolio included several power buildings and residential blocks.

The Skjaldbreid was similar in design to West's Hekla Apartments (1911) at 260 Toronto Street and Vinborg Apartments (1912) at 594 Agnes Street. These "efficiency" blocks were intended for a moderate-to-lower-income clientele and thus contained few luxury features. They were based on the European or "community" concept of apartment design rather than the American model which emphasized privacy. As a result, the Skjaldbreid has a single main entrance lobby instead of separate entrances for individual suites or groups of apartments, and its units run off a common

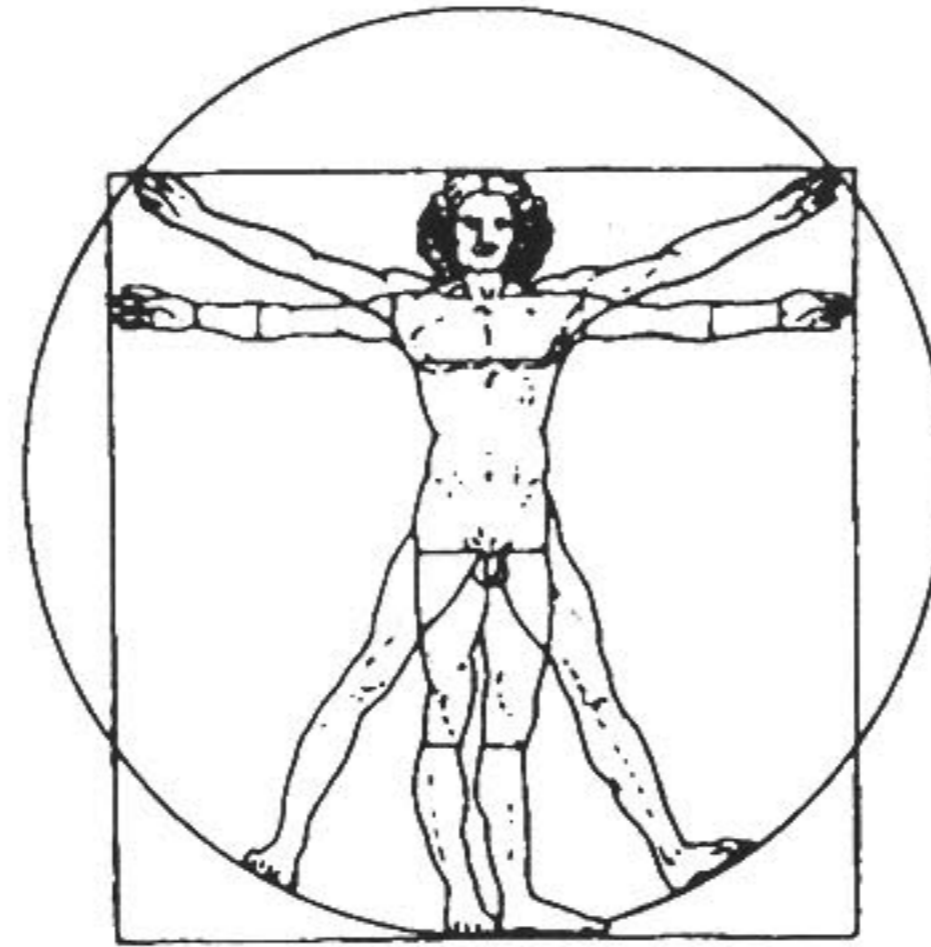
central hall rather than each suite containing a series of rooms off a private hall.

The irregularly-shaped Skjaldbreid has a rusticated Tyndall stone foundation which rises above grade in a broken course pattern. Contrasting red-brown brick covers the symmetrical front (south) elevation. The double oak door is centred in a carved stone frame and topped by a plain pedimented frontispiece which displays the building's name and construction date. To each side are bay windows that extend the full height of the structure, their trios of rectangular openings outlined by smooth stone lug sills and continuous stone lintels. The facade's other windows have radiating brick heads with stone keystones. A heavy metal-plated cornice with modillions, a brick parapet with stone coping, and brick quoins complete the ornamentation.

The facade's various elements wrap around the block's corners to extend along a portion of the east and west walls. The remainder of the building consists of sand-lime brick. Two sets of three-storey, screened wooden porches originally stood on both sides of the block; however, these no longer exist on the west elevation.

Marble was used for the foyer and steps leading to the first-floor suits. Dark wood trim appears elsewhere in the interior. Partitions are repeated on all floors, thus resting directly on one another to increase stability and reduce the amount of piping required to service the building.

In 1915, Kristiansen sold the property to A.A. Gilroy, the first manager of the T. Eaton Company's Winnipeg store (1905 to 1915). Gilroy renamed the block as the Allison. It remained in his estate until 1961; since then, it has been owned by various interests.



---

*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*

---