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**1992 - 1993      THE YEAR PAST**  
**REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE**

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*Publications by the Historical Buildings Committee:*

**A. ANNUAL REPORTS - THE YEAR PAST**

1979 - 1982	Out of Print
1983 - 1985	\$5.00
1986 - 1991	\$7.50
1992 - 1993 (one volume)	\$8.00

**B. BROCHURES**

Historical Buildings By-law 1474/77	No Charge
Heritage Conservation Series	No Charge
1. Regulatory Overview	
2. The Buildings Conservation List	
3. Design Approval Procedures	

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Heritage Planner  
City of Winnipeg  
Planning Department  
3rd Floor  
395 Main Street  
Winnipeg, Manitoba  
R3B 3E1*

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# 1992 - 1993

# THE YEAR PAST

## REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE

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**Cover/Opposite:**

*Westminster Presbyterian (United) Church and Sunday School from an original drawing by architect J.H.G. Russell.*

**1992 - 1993: The Year Past is designed and produced by the Planning Department, City of Winnipeg.**

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## 1. PREFACE

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Winnipeg can be rightfully proud of its rich heritage resources and its achievements since the 1970s in retaining, restoring and using structures of historical and architectural significance.

The Exchange District, with its nationally recognized collection of pre-1914 warehouses, banks and office towers, is but one example. Throughout the downtown and beyond are found buildings, gates and monuments which not only recall our history, but also are integral to our city's current character and physical fabric.

Preservation of this distinctive legacy requires sustained vigilance and appreciation of the many benefits of conservation. It also depends on an economic and public policy environment that encourages investment in our built heritage. The 1990s are challenging all of us

to set clear priorities and to be creative in our approaches to the economic viability and adaptive re-use of heritage properties.

To guide its deliberations, Winnipeg City Council continues to benefit from the expertise of the Historical Buildings Committee which maintains an inventory of potentially significant structures, researches and evaluates candidates for protection under provisions of the Historical Buildings By-law, and regulates the repair and alteration of designated premises.

Members of Council also can draw on the policies set out in the Heritage Assets section of *Plan Winnipeg...toward 2010* and on initiatives such as the Heritage Support Implementation Task Force and the process to develop CentrePlan for downtown Winnipeg.

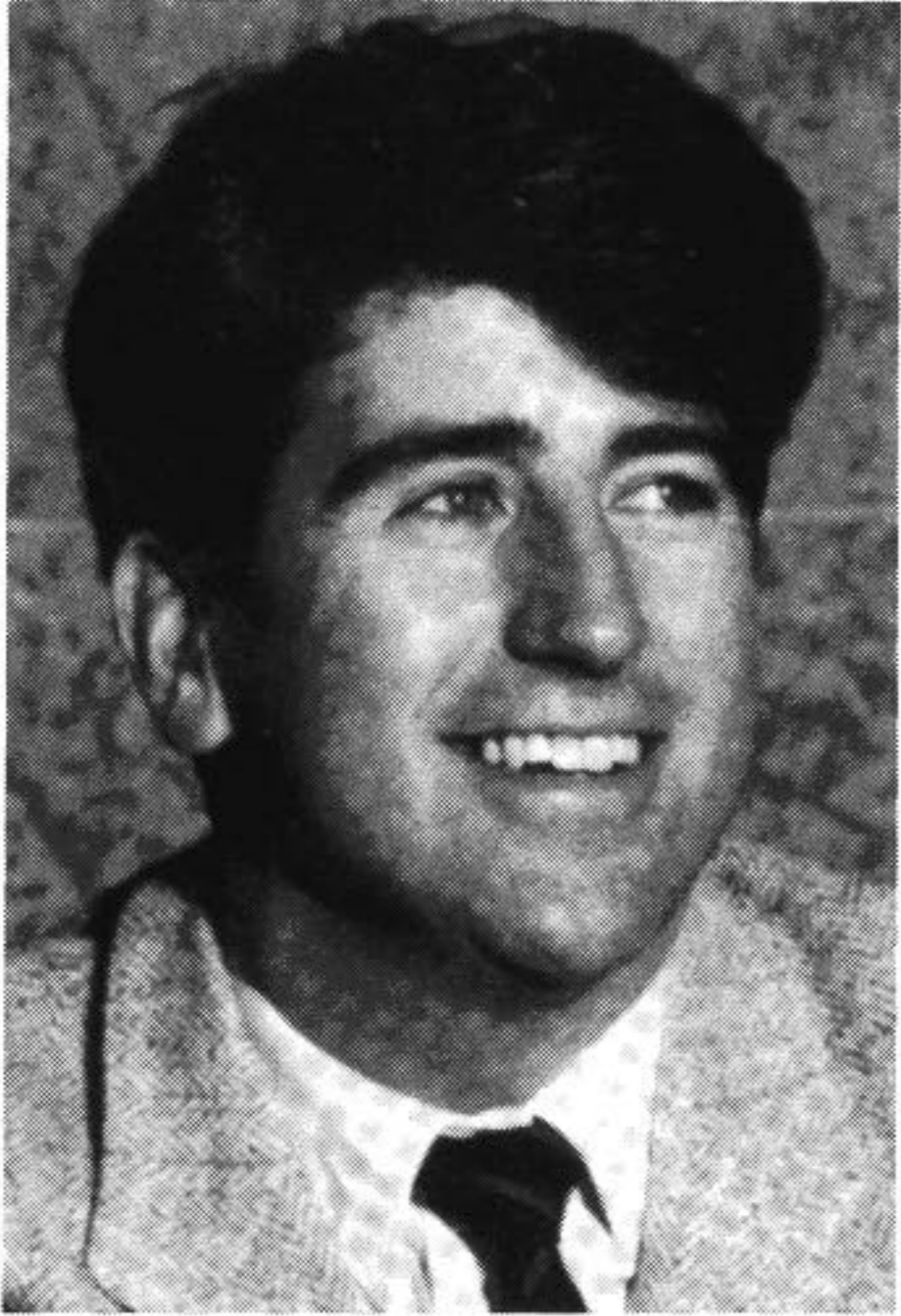
Measures such as these represent the City's commitment to preservation and good stewardship — a commitment that enhances the quality of life for contemporary residents and visitors, as well as keeping faith with past and future generations.

SUSAN A. THOMPSON  
MAYOR

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## 2. CHAIRMAN'S INTRODUCTION



It is with a mix of optimism and concern that I welcome readers to the report of the Historical Buildings Committee for the years 1992 and 1993.

Important milestones were reached during this period in Winnipeg's efforts to preserve its built heritage and to develop a more comprehensive policy framework in support of that end. At the same time, fire, vacancy, non-maintenance, and risk of demolition continued to threaten some of our most important heritage structures. As well, our Committee's work was seriously curtailed by cuts in the research budget, the means by which our volunteer members acquire the information they need to evaluate and make recommendations to City Council about a building's historical and architectural merit.

### Conservation Activities:

Among the highlights of 1992-93, two structures of regional significance were placed under the protection

of the Historical Buildings By-law — the former Canadian Pacific Railway (CPR) Station on Higgins and the Grain Exchange Building on Lombard. Both are major symbols of early economic development on the Prairies and of Winnipeg's pre-1920 role as the leading western Canadian metropolis.

The CPR complex was one of the first to be researched by our Committee. The City, however, was unable to designate the facility because the railway was under federal jurisdiction. The building's recent sale and conversion to the Aboriginal Centre of Winnipeg has had multiple benefits, not the least of which are the preservation and re-use of a key heritage property.

Also of note, investments continued to be made in the restoration of listed structures despite a difficult economic climate. Among the projects reviewed by our Committee were:

- continuing work on the Walker Theatre on Smith Street, now also recognized as a national historic site and provincial heritage site;
- restoration of the Canadian Bank of Commerce at 389 Main Street and the former Bank of Montreal at 426 Portage Avenue, both of which received 1993 Preservation Awards for Excellence from Heritage Winnipeg;
- substantial improvements to the Electric Railway Chambers on Notre Dame Avenue to accommodate Manitoba Culture, Heritage and Citizenship; and
- after many years of delay, residential conversion of the No. 12 Firehall on Dorchester Avenue.

On the down side, serious questions arose about the survival and integrity of a number of properties. In particular, public prominence was given to two

undesigned sites of national importance — the Union Bank Building at Main and William, believed to be the country's oldest surviving steel frame and reinforced concrete skyscraper, and the deluxe-class Regent (Epic) Theatre at 646 Main, possibly one of Canada's earliest extant buildings erected exclusively as a movie house.

Also controversial was the City's decision to refuse an application to delist and demolish the Wilson House (Klinic) on Broadway. By the end of 1993, legal challenges had arisen from that matter and a second, unrelated dispute involving another designated building. As those cases proceed through the courts, they may further define Winnipeg's authority and responsibilities in the area of heritage preservation.

### Policy Developments:

- Plan Winnipeg...toward 2010 was approved as the City's long-term development plan. It puts forward several principles and policies relevant to preservation of heritage resources, including buildings, other structures, heritage/character areas, archaeological sites, and natural landscapes.
- In July 1992, City Council endorsed in principle a report on Heritage Support Policy and Programs which contains several proposed municipal initiatives. A task force of Councillors, City staff and citizen representatives subsequently was appointed to advise Council on implementation, with initial priority to be given to certain financial incentives for the conservation of designated structures. Council concurred in December 1993 with the first seven recommendations forwarded by the task force. Two of those call on the provincial government to amend the City of Winnipeg Act so that Council has explicit authority to provide grants and property tax exemptions for eligible work on designated





Former Historical Buildings Committee Chair Bill Neville (left) presents Heritage Winnipeg's Award for Excellence for "The Year Past" to Councillor Glen Murray, George Siamandas, special projects director for Heritage Winnipeg is on the right, 1992. *City of Winnipeg*

buildings. Pending that action, the City is committed to formalizing procedures for the limited form of tax relief now available during renovation of vacant structures. Four other motions direct City staff to study specific assessment and financial assistance issues.

- Several amendments were made to the Historical Buildings By-law, the primary effect of which was to assign Council the final authority for approving demolition or removal of a listed Grade III structure. The Committee on Planning and Community Services previously could make that decision, while applications involving Grade I or II properties had to go before Council.

#### **The Historical Buildings Committee:**

In 1992, our Committee received a Preservation Award for Excellence from Heritage Winnipeg "for the production of the valuable research and reference tool, The Year Past." We hope future budgets will allow us to return to an annual schedule for publication of this report.

The 15th anniversary of the Buildings Conservation List was reached in 1993. In all, 170 structures have been designated since June 1979 when the first historic properties were placed on the list. A handful of sites subsequently have been affected by fire, delisting and/

or demolition. Unfortunately, the Barber House on Euclid Avenue recently joined those damaged by fire.

Our Committee held 25 meetings in 1992-93. Many additional volunteer hours were devoted to reviewing proposals for the repair or alteration of listed structures. Nineteen building evaluations were formally completed. Seven of those facilities were designated, while an eighth was scheduled for City Council's consideration in early 1994. Two additional listings were made on the basis of previous recommendations from our Committee.

We welcomed Councillors Peter Kaufmann and Sandy Hyman (alternate) as new appointees in 1992. Councillor Mike O'Shaughnessy returned to our ranks the following year, joined by new appointee Councillor Allan Golden (alternate). Special thanks to the citizen members of the committee who bring great knowledge and a love of this city to our efforts.

On behalf of the Committee, I wish to extend appreciation to retiring member John White for his contributions as a representative of the Manitoba Historical Society from 1989 to 1993. I also want to acknowledge the dedicated assistance provided to us by City staff, Giles Bugailiskis - Heritage Planner, and our principal researcher, Murray Peterson.

GLEN MURRAY,  
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 has been responsible through capital programming for many of the streetscaping improvements in the Exchange District. Those efforts were enhanced by incentives for District revitalization offered during the 1980s through the Winnipeg Core Area Initiative (funded by all three levels of government). As well, in 1986 the Province of Manitoba implemented a program offering financial assistance to owners of designated heritage buildings throughout the city.

Winnipeg's **Historical Buildings By-law 1474/77** was adopted by City Council on February 2, 1977. 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.

Since 1977, City Council has approved the following By-law amendments:

**By-law 2032/78** 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.

**By-law 3284/82** 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. Listing procedures also were streamlined and many components of the Historical Buildings By-law were simplified.

**By-law 4339/86** enabled the Committee on Planning and Community Services to address the issue of the economic viability of heritage buildings.

**By-law 6124/93** provided that City Council rather than the Committee on Planning and Community Services be the final authority for determining whether a Certificate of Suitability should be issued for demolition or removal of a listed Grade III building.

#### 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 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 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 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.



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## **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, an application may be denied where the proposed demolition of a listed building 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:

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

Heritage Planner  
Ph: (204) 986-5390  
Fax: (204) 986-6907

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

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#### 4. THE HISTORICAL BUILDINGS COMMITTEE - 1992

ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor G. Murray (Chairman) Councillor P. Kaufmann	Councillor S. Hyman
Province of Manitoba	Mr. N. Einarson	Mr. D. Firman
Manitoba Historical Society	Mr. J. White	Mr. P. Haese
Canadian Parks Service	Ms G. Hammerquist	Ms S. Algie
Manitoba Association of Architects	Mr. R. Gilbert	Mr. G. Geremia

#### THE HISTORICAL BUILDINGS COMMITTEE - 1993

ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor G. Murray (Chairman) Councillor M. O'Shaughnessy	Councillor A. Golden
Province of Manitoba	Mr. N. Einarson	Mr. D. Firman
Manitoba Historical Society	Mr. J. White	Mr. P. Haese
Canadian Parks Service	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	Mrs. E. Bagel	Research Consultants	Ms D. Lyon Mr. M. Peterson Mr. R. Rostecki
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## 5. SUMMARY OF RECOMMENDATIONS

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### A. DESIGNATED HISTORICAL BUILDINGS - 1992

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ADDRESS	NAME	GRADE	PAGE
365 Bannatyne Avenue	Stovel Printing Company Building	III	29
167 Lombard Avenue	Grain Exchange Building	II	47
29 Ruskin Row	R. R. Scott House	II	<i>See 1991 Annual Report</i>
745 Westminster Avenue	Westminster Presbyterian (United) Church	II	77

### DESIGNATED HISTORICAL BUILDINGS - 1993

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141 Bannatyne Avenue	Bright and Johnston Building (MacKenzie Block)	III	27
181 Higgins Avenue	Canadian Pacific Railway Station	II	35
272 Home Street	Thelma Apartments	III	41
1150 Sherburn Street	Principal Sparling School	II	69
20 West Gate	Cornish Library	II	71

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## **B. RECOMMENDATIONS - 1992**

In addition to the buildings designated in 1992 and 1993, 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>
51 Balmoral Street	William E. Milner House	Evaluation Only	25
186-188 Euclid Avenue	Father Cherrier Boarding House	Pending	33
646 Main Street	Rex (Epic) Theatre	Pending	59
1048 Main Street	North End Postal Station B	Evaluation Only	63
43 Westbrook Street	Codville Warehouse	No Recommendation (Demolished)	75

## **RECOMMENDATIONS - 1993**

465 Banning Street	Greenway School No. 2	Evaluation Only	31
201 John Black Avenue	Kildonan Presbyterian Church	Pending	43
500 Main Street	Union Bank Annex	Pending	51
504 Main Street	Union Bank Building (Royal Tower)	Pending	53
1296 Main Street	College Theatre	Evaluation Only	65
850 St. Matthews Avenue	Greenway School No. 1	Evaluation Only	67



### C. BUILDINGS CONSERVATION LIST - 1979-1991

The following buildings were designated between the years 1979 and 1991 (see 1979-1991 Annual Reports for respective building summaries):

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

ADDRESS	NAME	GRADE	YEAR LISTED
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	Albert Block (227 - 237 McDermot Avenue)	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
56 Balmoral Street	H. E. Sharpe House	III	1990



ADDRESS	NAME	GRADE	YEAR LISTED
115 Bannatyne Avenue	Donald H. Bain Warehouse (The Brokerage)	II *	1980
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	Travellers' 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
545 Broadway	Wilson House (Klinic)	III	1991
61 Carlton Street	Macdonald House (Dalnavert)	II	1980
50 Cass Street	Caron House (formerly 71 Xavier Drive)	III	1981
250 Cathedral Avenue	St. John's Presbyterian (United) Church	III	1988
Central Park	Waddell Fountain	II	1988
200 Charles Street	North End Police Substation	III	1990



ADDRESS	NAME	GRADE	YEAR LISTED
340 Cockburn Street	Earl Grey School	III	1981
198 Colony Street	Scott House	III	1987 <i>(Damaged by Fire, Demolished 1988)</i>
Cornish Avenue	Armstrong's Point Gates	II	1988
375 Rue Deschambault	Maison Roy	III	1982
313 Donald Street	Capitol Theatre	II	1991
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
99 Euclid Avenue	Barber House	II	1990
25 Forks Market Road	Johnston Terminal 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



ADDRESS	NAME	GRADE	YEAR LISTED
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. Michael and All Angels Anglican Church	III	1989
109 James Avenue	James Avenue Pumping Station	II *	1982
223 James Avenue	Winnipeg Police Court	II	1983 <i>(Delisted 1986)</i>
121 Kate Street	William Ashdown House	II	1988
87 King Street	Blue Ribbon Building (Anne Building)	III *	1983
104 King Street	Ryan Block (King Building)	II *	1991
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



ADDRESS	NAME	GRADE	YEAR LISTED
551 Magnus Avenue	Lubavitcher Synagogue	III	1983 <i>(Damaged by Fire, Delisted 1987)</i>
130 Main Street	Upper Fort Garry Gate	I	1991
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	1979
395 Main Street	Bank of Hamilton	I	1979
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



ADDRESS	NAME	GRADE	YEAR LISTED
1637 Main Street	Inkster House	II	1980
56 Maple Street	Firehall No. 3	II	1991
112-114 Market Avenue	Great West Saddlery Factory/Warehouse	III	1990
113 Market Avenue	Great West Saddlery Building	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
31 McBeth Street	McBeth House (formerly Lot 33, Red River Blvd.)	III	1985
165 McDermot Avenue	Galpern Building	III	1985
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



ADDRESS	NAME	GRADE	YEAR LISTED
246-248 McDermot Avenue	Thompson, Codville Co. Building (Sures Building)	III *	1983
281 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
1 Morley Avenue	Nurses' Residence	III	1981 <i>(Delisted 1985, Demolished 1990)</i>
22 Mostyn Place	Granite Curling Club	III	1986
160 Newton Avenue	Fraser House	II	1982
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 931 Avenue de l'Eglise)	III	1984
	b) McDougall House	III	1988
169 Pioneer Avenue	Commercial Building	III	1980 <i>(Delisted 1985, Demolished 1991)</i>



ADDRESS	NAME	GRADE	YEAR LISTED
259 Portage Avenue	Paris Building	II	1981
384 Portage Avenue	Boyd Building	III	1981
426 Portage Avenue	Bank of Montreal	III	1989
828 Preston Avenue	Rothesay Apartments	III	1991
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
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	Maison Bernier	III	1989
366 Qu'Appelle Avenue	Warwick Apartments	II	1983



ADDRESS	NAME	GRADE	YEAR LISTED
141 Regent Avenue	Toronto Dominion Bank (Transcona Municipal Offices)	III	1980
171 River Avenue	House	III	1981 <i>(Demolished 1989)</i>
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. Dennistoun 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>
729 St. Joseph Avenue	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
775 Sherbrook Street	Somerset School	III	1991
364 Smith Street	Walker Theatre	I	1991



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ADDRESS	NAME	GRADE	YEAR LISTED
325 Talbot Avenue	No. 8 Firehall	III	1984
66 The Promenade	Odd Fellows' Temple (formerly 293 Kennedy Street)	III	1985
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
442 William Avenue	Provincial Normal School	II *	1991
838 Wolseley Avenue	Residence	III	1986
960 Wolseley Avenue	Laura Secord School	II	1985
200 Woodlawn Street	Women's Tribute Memorial Lodge	II	1987

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# RESEARCH SUMMARIES

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## 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 -

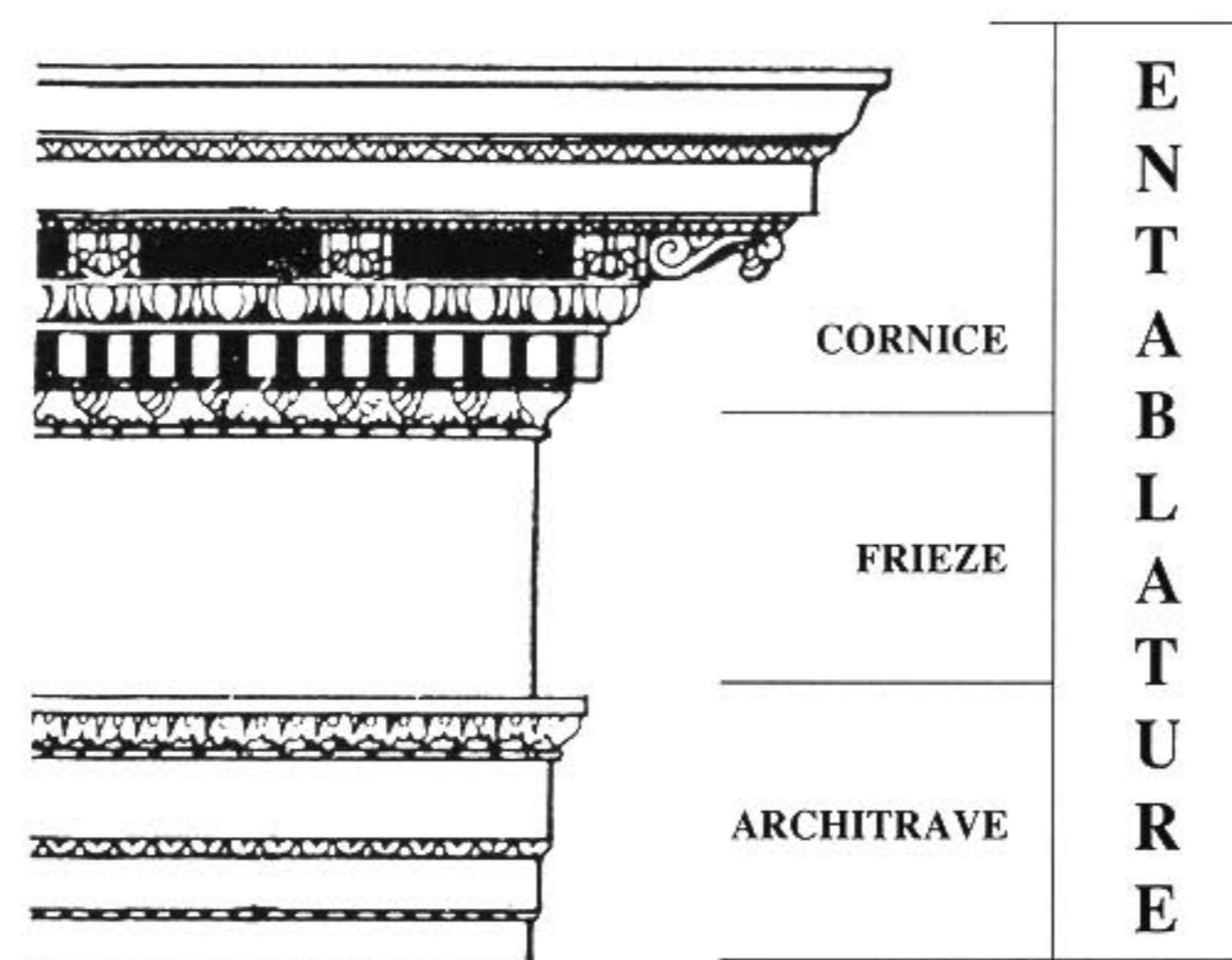
the upper part of an "order" (in classical architecture, a column with base, shaft, and capital).

### 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.



**51 BALMORAL STREET  
WILLIAM E. MILNER HOUSE**

*G.W. Ford, 1909*



George Ford's Dutch Colonial Revival house in 1992. *City of Winnipeg*

Soon after William Edwin Milner relocated to Winnipeg as western manager of the Maple Leaf Flour Mills Company, he chose to settle his family in a new middle-class subdivision on Balmoral Place at the southwestern edge of what is now downtown Winnipeg.

Many changes have occurred in the area since then, but there also has been one constant — Milner's 2 1/2-storey Dutch Colonial Revival house, with its distinctive gambrel roof, has remained until recently under his family's ownership.

Born in Brampton, Ontario, Milner (1865-1942) served as mayor of his home town for four years before moving west in 1907. He became director of the Maple Leaf company and president of the Winnipeg Grain Exchange in 1916. He also served for eight years as president of the Traders' Building Association and in 1921 was appointed managing secretary of the Winnipeg Board of Trade. After Milner's death, his wife Charlotte retained ownership of their home at the northeast corner of Balmoral and Mostyn Place until 1952 when title was transferred to one of their sons, barrister William H. Milner. Following his death in 1990, the property was sold to the neighbouring Great-West Life Assurance Company.

51 Balmoral was developed on land that formerly was part of a farm granted to James Spence, an ex-Hudson's Bay Company employee. This acreage, which encompassed Spence Street and the south side of Broadway, was subdivided in 1903. Over the next decade, its lots were filled with large, single-family dwellings. Some were designed by prominent architects; others, like the Milners' house, were planned and built by contractors.

Little is known of George W. Ford, initial owner and developer of 51 Balmoral, except that he was active in the local building trade from c.1906 to c.1915.

For his \$8,000 project, Ford employed a popular suburban cottage plan — one readily found in turn-of-the-century building catalogues. The style, characterized by gambrel roofs, flared eaves forming heavy overhangs, exterior chimneys, spacious verandas, and four distinct sides, had its origins in the residential architecture of 18th century Dutch colonies in the northeastern



United States. Its revival began in the latter 1870s, concurrent with the return of Spanish, German and French colonial influences.

The Milner House has a rusticated stone foundation on concrete footings, a frame superstructure, and a New England gambrel roof broken by a 1 1/2-storey gable dormer on the south side and two shed dormers on the north. Red brick veneer covers the main floor, while upper levels are clothed by shingles on the front (west) and rear elevations and by the roof on the side walls.

The front entrance is accessed through a long, gable-roofed porch, flanked at the building's southwest corner by a partially screened veranda with wooden balustrades and at the northwest corner by a two-storey, wrap-around bay window. Rusticated stone piers underlie the wooden columns of both the porch and veranda. Stone also extends up the wall of the home to the bay's first-floor sills.

Above the porch are a pair of projecting second-storey lights topped by a full entablature, followed on the upper level by a trio of smaller rectangular windows capped by a narrow shed roof. Other openings include a one-storey bay near the rear of the north facade and variously placed vertical and horizontal windows on the south and east elevations. Most openings are set in plain wooden surrounds; those on the main floor are underlined by rough-cut stone lug sills and radiating brick heads. There is a south-side doorway and one-storey, lean-to entrance topped by a deck at the rear.

The Milner House has been a solitary figure since the 1970s when expansion of the nearby Great-West Life



A side view showing the gambrel roof. *City of Winnipeg*

office-parking complex led to demolition of all other structures on the east side of Balmoral between Broadway and Mostyn. In contrast, the west side of the street has remained relatively intact, although some of its pre-World War I dwellings have been converted to boarding houses and other multiple-family uses.



**141 BANNATYNE AVENUE  
BRIGHT AND JOHNSTON BUILDING  
(MACKENZIE BLOCK)**

*J.H.G. Russell, 1903*



The 1903 addition to the Bright and Johnston Building. *City of Winnipeg*

Up to World War I, Winnipeg's strategic location in the transcontinental rail network, plus its ability to gain freight rate concessions, ensured that its firms, and not eastern wholesalers, would store and handle the bulk of supplies destined for other centres on the Prairies.

Bright and Johnston, a wholesale grocer, was one of the local partnerships established to take advantage of this opportunity. Formed in 1896, the firm specialized in the sale of fruits, nuts and honey. Senior partner Albert Bright previously operated a grocery and liquor store at King Street and Logan Avenue. Ontarian Kenneth John

Johnston, a champion high (penny farthing) bicycle rider, moved to the city in 1882 and worked with wholesale grocers Sutherland and Campbell.

In 1898, Bright and Johnston acquired and renovated a three-storey warehouse at 137 Bannatyne Avenue between Rorie Street and the Red River. The site was particularly attractive for a firm handling perishable produce because it stood adjacent to a spur line built in c.1894 by the Winnipeg Transfer Railway.

The partners' success soon led to a need for larger facilities. In 1903, they had John H.G. Russell design a four-storey building at 141 Bannatyne, immediately to the west of their existing premises. The warehouse was erected for \$23,160 by several local tradesmen, principally mason Phillip Burnett and carpenter S.B. Ritchie. It was connected to 137 Bannatyne by a party wall and enclosed driveway/loading dock area. The entire complex became known as the Bright and Johnston Building, with the owners occupying #141 and renting out #137.

Russell (1862-1946) was one of Winnipeg's most prolific architects during the turn of the century. Several of his churches, office and institutional buildings still stand. He also exerted substantial influence over development of the warehouse district to the east and west of Main Street. His plans often reflected the neoclassical models of noted American architects, H.H. Richardson and L.H. Sullivan. In the case of 141 Bannatyne, however, Russell applied a restrained, utilitarian approach with minimal stylistic treatment. As a result, the warehouse complemented its western neighbour and 137 Bannatyne, both of which were designed by Mancel Willmot and George W. Stewart in 1882-83.





Architect John H.G. Russell, 1902. *Provincial Archives of Manitoba*

Russell's solid brick structure is supported by a rough-cut stone foundation and internal network of squared wooden beams and columns. The front (south) facade is divided by brick pilasters into four bays, the narrowest of which highlights the main entrance. Large arched openings on the first two floors are embellished with stone lug sills, radiating brick heads, brick keystones, and drip moulding. Plain rectangular windows appear along the third floor, outlined by stone lug sills and brick



137 and 141 Bannatyne Avenue prior to rehabilitation, c. 1975. *City of Winnipeg*

keystones. The fourth level displays a series of smaller, round-headed openings with continuous stone sills and ornamental brick heads. This floor is further distinguished by corbelled brickwork and string courses both below and above the windows. A plain brick parapet and flat roof complete the design.

Large offices and showrooms with metal ceilings originally were located on the first two levels, while the remaining space was devoted to storage. Elevator and loading dock facilities were organized to facilitate the quick transfer of perishable stock. Much of the interior was reconstructed after a 1907 fire. This work, valued at \$27,735 and directed by Russell, included extension of the building's fourth floor over 137 Bannatyne.

Subsequent, but less extensive, repairs were required at #141 after fires in 1915 and 1926.

The Bright and Johnston partnership dissolved in 1908. The latter became an independent fruit broker; the former reorganized as Bright and Sons crockery wholesale, remaining at 141 Bannatyne until taken over in the 1920s. Subsequent occupants included W.L. MacKenzie and Company, a general merchandise agent that later specialized in bakers' supplies, then in MacDonald Tobacco products. By the early 1940s, 141 Bannatyne had been renamed the MacKenzie Block. The company left the site in the 1970s. A screen printing firm occupied the building's renovated main floor as of late 1992, but the upper storeys were vacant.



365 BANNATYNE AVENUE  
 STOVEL PRINTING COMPANY BUILDING  
*Woodman and Carey, 1916*



The Stovel Company Building shortly after completion. *City of Winnipeg*

**D**espite difficult wartime conditions, the Stovel Printing Company was forced in 1916 to revive plans for a new plant on the western edge of Winnipeg's warehouse district after its existing premises on McDermot Avenue were gutted by fire.

Stovel's was organized in the city in 1889 by three brothers — John, Augustus B. and Chester D. Stovel — who previously produced a weekly newspaper in their home town of Mount Forest, Ontario. The firm quickly developed into one of Winnipeg's larger and more

progressive printers. In 1893, for example, it was the first in Canada to acquire a job Linotype. It also was among the earliest producers of three-colour process plates.

The Stovels had moved in 1893 from the Spencer Block on Portage Avenue to a new three-storey facility at McDermot and Arthur Street (the present-day Kay Building). Although they substantially expanded this structure a few years later, new quarters were again required by the early 1910s. A satellite warehouse was

established on the north side of Bannatyne Avenue between Dagmar and Ellen streets, but the outbreak of World War I left plans for a new printing plant on hold.

This was one of several large projects delayed or abandoned during the period, causing an abrupt end to Winnipeg's pre-war investment boom. By 1916, the volume of construction activity had dropped by more than 65 per cent and the total value of permits was barely one-fifth the level achieved two years earlier.



The Stovels had to act, however, when a May 1916 fire left only the walls of their McDermot Avenue building intact. They engaged John Woodman and Raymond Carey to design a replacement factory/warehouse for the Bannatyne property. This \$160,000 facility was built by the Fort Garry Construction Company.

The Woodman-Carey partnership produced several office and industrial structures in the city between 1911 and 1916, including the Lindsay, Paris, Free Press, Hudson's Bay Company Wholesale, and Union Stock Yards Administration buildings. Woodman (1860-1944), an Ontarian, came to Winnipeg in 1880 as a railway engineer and construction superintendent. He entered private practice in 1901, becoming a local pioneer in reinforced concrete construction. Following his association with Carey, Woodman worked with A.E. Cubbidge, then eventually retired in 1927. Little is known about Carey except that he was still designing houses as of 1939.

The Stovel Building is a utilitarian, two-storey, rectangular structure with a reinforced concrete foundation, columns, beams, and floors. It has extra-large footings to accommodate future upward expansion. It also contains interior mushroom columns which spread at both floor and ceiling level to enhance structural support.

The 2.14-metre raised basement is faced with smooth-cut Tyndall limestone. Above, contrasting hard-wire-cut red brick covers the exterior walls. The main entrance is outlined by a large stone frame which encompasses both the basement and first floor in the middle of the symmetrical front (south) facade. Additional highlights are provided by stone lug sills under main-floor windows, a wide stone belt between the first and second storeys, and stone panels that surround



The original Stovel printing plant on McDermot Avenue, 1903. *Western Canada Pictorial Index*

groups of four windows set along the upper level of the front and side elevations. Extending upward between these panels are low, horizontal sections of red brick that give a battlement effect to the roof-line.

Post-construction alterations included a new basement (1959) and new loading dock, roof, windows, and flooring (1977). The original main interior stairway remains, as does some of the top-floor warehouse space.

After the Stovel brothers died, management of the printing firm eventually transferred to non-family interests. In c.1953, the company became known as Stovel-Advocate Publishing. However, it was no longer listed in city directories by 1976. The Bannatyne building subsequently was sold to the Dominion Construction Co., then to GWG Limited, and occupied by the Sterling-Stall Group, fur dealers.



**465 BANNING STREET  
GREENWAY SCHOOL NO. 2**

*J.B. Mitchell, 1919*



Greenway School No. 2, 1986. *City of Winnipeg*

**I**ntended only as a temporary response to urgent space needs, Greenway School No. 2 instead has performed yeoman's service in the Winnipeg School Division by accommodating elementary students for some 75 years.

This one-storey building was constructed in 1919 to relieve its overcrowded, 20-classroom counterpart,

Greenway No. 1, established in 1909 on St. Matthews Avenue in the city's West End.

Division architect James Bertram Mitchell faced several competing pressures in designing this and other schools in the post-World War I period. On one hand, budget restraints, coupled with high construction costs and shortages of labour and supplies, limited his op-

tions. On the other hand, he and Division superintendent Daniel McIntyre were committed to producing modern buildings which offered a safe and healthy learning environment, were well laid out, and were stylistically complementary to their local neighbourhoods.

Mitchell's compromise was the bungalow design — 'temporary' one-storey, rectangular-shaped schools with only partial basements and limited ornamentation. These facilities were relatively easy and inexpensive to build and maintain compared to the Division's previous two- and three-storey structures, yet they also were flexible enough to allow for future additions and alterations.

The first group of Mitchell's bungalow schools was constructed in 1918; five more were built the next year, of which only Greenway No. 2 and Anna Gibson School (Concord College) survive. Greenway No. 2 was erected to the south of its predecessor by day labour supervised by the Sutherland Construction Co. The project cost \$60,000.

The solid brick school with buff-coloured clay brick façades is organized into two rectangular wings connected at the corner by a rounded portico. The latter element is supported by four Tuscan order columns which lend dignity to the main entrance. Large rectangular classroom windows are set in plain wooden frames, while bay windows appear at the ends of each wing. Brick quoins also provide some ornamental relief.

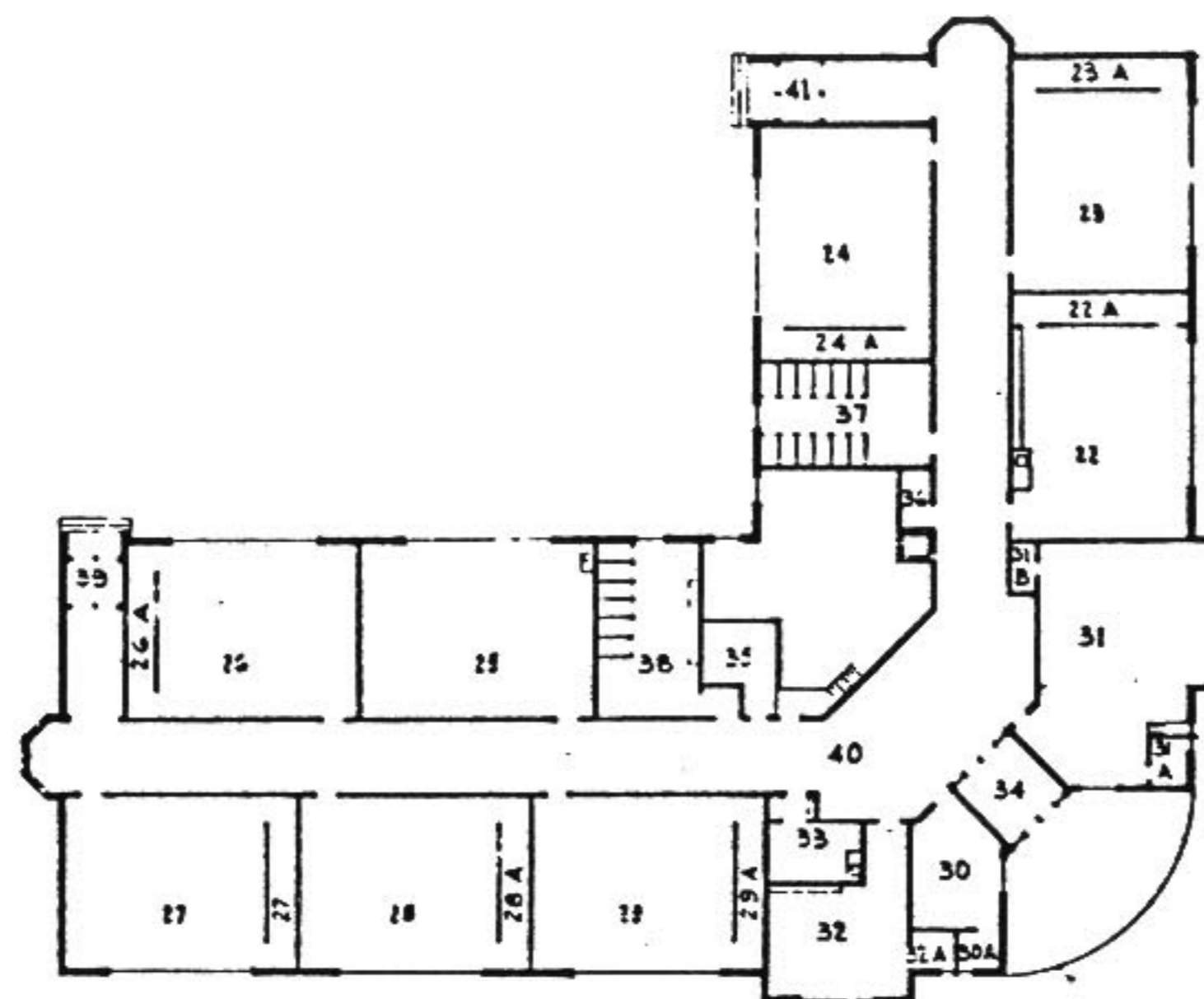
The roof lines are simple and flat, save for a sloped rise at the eaves in place of the more commonly used



parapet. These sloped areas are interrupted at the rear by small, windowless, round-headed dormers containing vents.

Inside, wide central corridors extend the full length of the wings from the front entrance vestibule to the school's rear doorways. Classrooms, offices, storage, and other work spaces appear along both sides of the hallways. The building originally held eight classrooms, but through subsequent alterations now has nine.

Architect Mitchell (1852-1945) was an Ontario native who studied at the Montreal Art Institute, then pursued a career in the military and North-West Mounted Police before settling in Manitoba in 1877. He became involved with the Winnipeg School Division in 1888, first as an elected trustee, then as an employee. One of his tasks as building and supply agent was to supervise architects who worked for the Division on a project basis. After 1901, however, Mitchell assumed direct responsibility for design work. With the exception of overseas military service during the Great War, he continued as the Division's chief architect until retirement in 1928.



Ground floor plan. *Winnipeg School Division No. 1.*



**186-88 EUCLID AVENUE  
FATHER CHERRIER BOARDING HOUSE**

*D. Tetreault, 1905*



Father Cherrier's boarding house in 1992. *City of Winnipeg*

**T**his 2 1/2-storey boarding house was one of seven dwellings built around the turn of the century on Austin Street and Euclid Avenue under the auspices of a local parish priest who wanted to improve housing conditions for working-class families in North Point Douglas.

The Point, located on the inside of a bend in the Red River, initially was occupied by Selkirk settlers and their descendants. Up to the 1880s, its quasi-rural character made it a desirable place of residence for some of the city's prominent families. Indeed, it was described in one government document of the period as the "rich man's area of the 1870s."

All that markedly changed once the Canadian Pacific Railway's main line was routed through the district in 1881, roughly dividing Point Douglas in half. Intense development pressures followed as the Point was transformed into an area of mixed industrial, commercial and residential land use. Over time, this and other neighbourhoods north of the tracks became a foreigners' quarter — a place where new arrivals of non-British descent were crowded into often inadequate, but cheap, housing in proximity to the CPR shops and other places employment set up near the tracks.

Except for religious groups, there were few social service organizations to address the needs of immigrants and the working poor. As a result, when Immaculate Conception Church was founded in Point Douglas, it soon was immersed in the socioeconomic problems of its community.

This was the first Roman Catholic parish in North Winnipeg. It began as a mission church when the Sisters of the Holy Names opened Immaculate Conception School in 1883. The following year, Reverend Alphonsus Avila Cherrier was appointed parish priest, a post he retained until retirement in 1927.

Father Cherrier was born in La Prairie, Québec in 1849, educated at Laval University, and ordained in 1874. He moved to St. Boniface four years later, assuming duties as parish priest at St. Boniface Cathedral, president of St. Boniface College, member of the provincial Board of Education, and member of the council of the University of Manitoba. He later (1914) became the university's vice-chancellor.

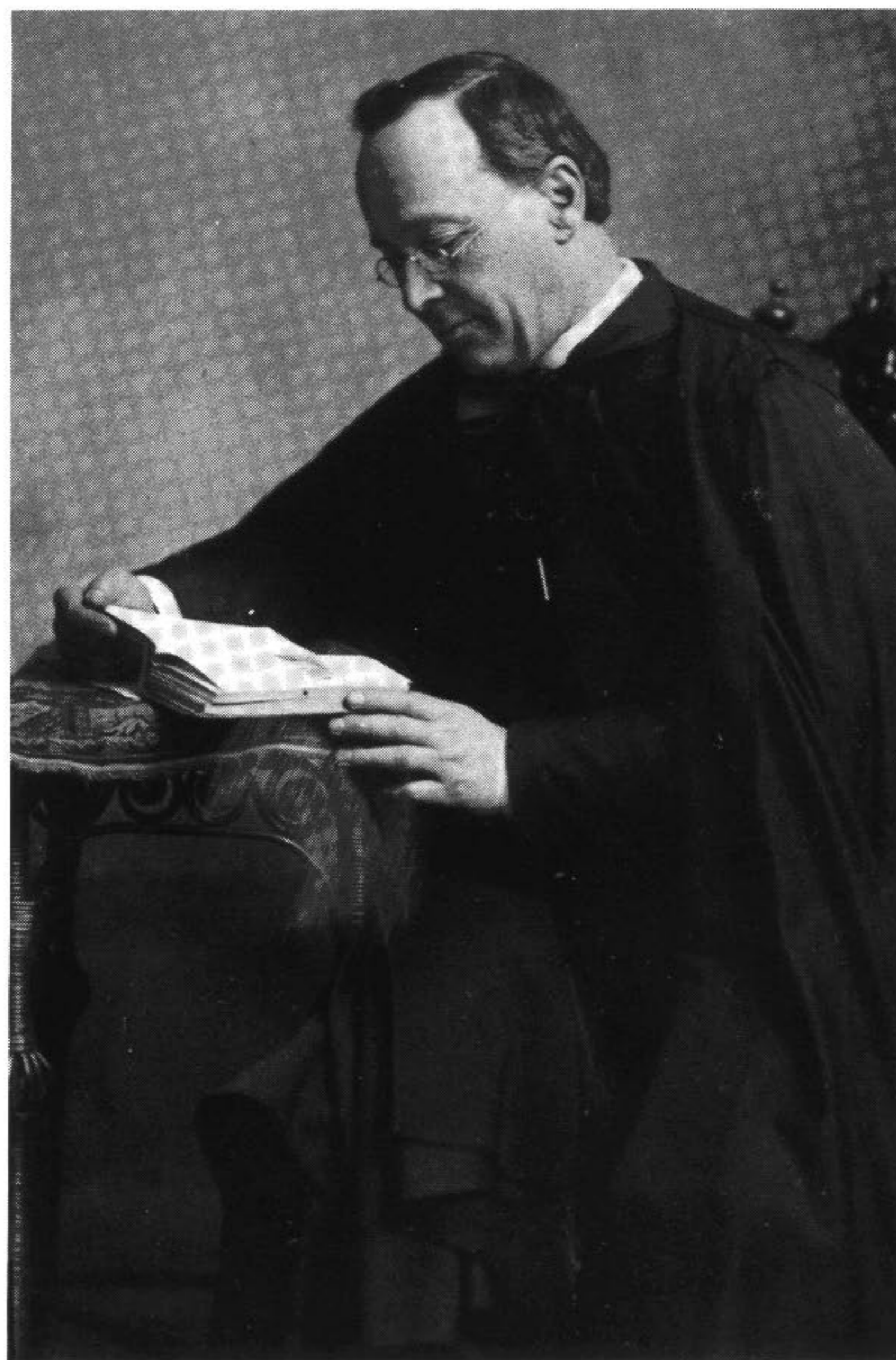
Father Cherrier oversaw construction of Immaculate Conception Church at Austin Street and Jarvis Avenue



in 1893, assisted with the formation of other Catholic parishes in the North End, and garnered community support for efforts to improve housing in North Point Douglas. He and J. Edmond Beliveau, a prominent St. Boniface liquor merchant, became co-owners of four single-family dwellings and two duplexes built in 1893 and 1909 between 202 and 218 Austin. A third duplex, erected in 1905-06 on the south side of Euclid between Main and Austin streets, was listed in Father Cherrier's name alone.

The Euclid property is a frame structure on a stone foundation. Designed and built by contractor D. Tetreault for \$4,500, the boarding house is an almost square, utilitarian building with limited classical detailing. One-storey entrance porches appear on both the north (front) and south facades. The main entry features a complete entablature with small modillion blocks and a pediment highlighted by a fan-shaped panel. Similar panels adorn gable dormers on all four slopes of the dwelling's hip roof. The roof's flat top is finished with ornamental railing. The building's windows are rectangular and generally set in plain wooden frames except for small entablatures above first-floor openings on the front facade. Other than the application of stucco to the side elevations, few exterior alterations appear to have been made to the duplex.

Tenants of the Euclid and Austin houses included conductors, foremen, carpenters, and managers. In the 1980s, the site was used by the Open Door Ministries as a residence and meeting place for alcoholics.



Reverend Alphonsus Cherrier, c. 1915. *Provincial Archives of Manitoba*



**181 HIGGINS AVENUE  
CANADIAN PACIFIC RAILWAY STATION**

*Edward and William S. Maxwell (Montréal), 1904-05*



The Canadian Pacific Railway Station, c. 1915. *Provincial Archives of Manitoba*

Winnipeg's early development was strongly shaped by two corporate interests — the Hudson's Bay Company (HBC) and Canadian Pacific Railway (CPR).

Prior to 1870, the HBC and associated Red River Settlement established the city's location, its basic patterns of internal growth and an economy oriented to trade, provisioning and agriculture. Arrival of the CPR

in 1881 confirmed that Winnipeg would become the dominant transportation and marketing centre on the Prairies, at least during the region's formative years up to the 1910s.

Securing direct access to the transcontinental rail line had been a critical issue for the community's business and political leaders since the early 1870s. The failure of the first Pacific railway syndicate, and the Dominion

government's subsequent inability to make significant progress with the project, gave Winnipeggers the time to lobby for publicly financed incentives aimed at drawing the CPR to the city, and for changes in the proposed route that would favour crossing the Red River at Winnipeg rather than Lower Fort Garry or Selkirk, Manitoba.

Those efforts paid off when the Conservatives under John A. Macdonald were returned to office in 1878 committed to an ambitious plan (the National Policy) for Canada's development, including a railway to connect all regions and rapid settlement of the West. Agreement was reached with a new CPR syndicate in 1880, followed early the next year by legislation enabling construction to proceed.

Winnipeg already was building a rail crossing, the Louise Bridge, over the Red River at Point Douglas to accommodate the proposed Manitoba and Southwestern (Colonization) Railway (MSWR) and a partially-built Dominion government branch line intended to connect the city to the main CPR route.

Local attention quickly shifted to the new CPR syndicate in a final, successful push to get the railway's main line, workshops, stockyards and other facilities located in Winnipeg. In return, City Council agreed to provide land for a station, perpetual exemption of CPR property from civic taxation, and a \$200,000 bonus. The Dominion government concurrently took steps to ensure a substantial portion of some 270 hectares of land it controlled northwest of Point Douglas was reserved for CPR use.

By 1882, Winnipeg was linked to Regina in the west and, in the following year, to Port Arthur in the east. The



CPR's western span was completed in 1885, allowing through-traffic to begin moving between Montréal and Vancouver by mid-1886.

The CPR initially used the MSWR's depot and other facilities, built in 1879-80 near King Street and Sutherland Avenue. In June 1881, the company completed its own 1 1/2-storey, wood frame station near the corner of Main Street and Point Douglas Avenue. The site, transferred to the CPR by the City, consisted of six lots on the south side of Point Douglas between Main and Maple streets, plus a closed portion of Austin.

The unassuming 1881 depot gave way two years later to a more substantial, 2 1/2-storey, solid brick building that combined a station with offices for the CPR's western division. That structure, designed by Thomas Seaton Scott, formerly chief architect of the Dominion Department of Public Works in Ottawa, fell victim to fire in March 1886. Its replacement took on similar dimensions, styling and interior layout, although the plans were prepared by another architect, Thomas Charles Sorby of Montréal.

By the latter 1890s, the Winnipeg depot had become obsolete in relation to the CPR's operational context and maturation as a corporate entity. The firm no longer held a monopoly over prairie rail transportation — indeed, it soon would be in the thick of competition with the Canadian Northern and Grand Trunk Pacific railways which were trying to organize alternative trans-continental lines. Nonetheless, the CPR's financial status had improved since the 1880s, helped by diversification into Pacific trade, ocean shipping, express and telegraph services, mining, tourism, and land development. Both its prospects — and those for Winnipeg's role as a regional power — were further boosted by the

Dominion government's aggressive immigration drive from the mid-1890s onward. The pace of western settlement substantially increased as a result, stimulating all sectors of the economy and large investments in new infrastructure.

The CPR embarked on a multi-year redevelopment program in Winnipeg. Its yards and shop facilities were greatly expanded. As well, lots were acquired in 1899-1900 on Main, Austin and Maple streets to extend the station property southward to Higgins Avenue. Plans for a new depot, office and luxury hotel on this expanded site were announced in 1903, then again in 1904. Concurrently, construction proceeded on a new Dominion government Immigration Hall (1904-05) on Maple and a reinforced concrete underpass (1904) beneath the CPR's Main Street crossing. The latter project allowed uninhibited travel on Main for the first time since the CPR tracks cut through Point Douglas.

Work on the railway's four-storey station and adjoining office wing, which extended west from the corner of Maple and Higgins, was directed in 1904-05 by general contractor Peter D. Lyall and Sons of Montréal. The 1886 depot subsequently was demolished to make way for the Royal Alexandra Hotel (1905-06) at the north-east corner of Main and Higgins. Initially-publicized sketches indicated that the new facilities would be in the Chateausque style. By 1904, however, the CPR had chosen ornate neoclassical plans by brothers Edward and William Sutherland Maxwell of Montréal.

The Maxwells went into partnership in 1902 following separate architectural careers. Edward (1867-1923) apprenticed in Boston with Shepley, Rutan and Coolidge before returning to his home town of Montréal in the early 1890s. He secured commissions from

prominent members of the local business community, and designed several stations and hotels for the CPR, including its major Vancouver terminal (1897). William (1874-1952) studied at the *École des beaux-arts* in Paris, then associated with architect Bruce Price who had inaugurated the era of Chateausque railway buildings with his designs for the CPR's Banff Springs Hotel (1886-88) and Château Frontenac (1892-93) in Québec City.

The brothers soon garnered a national reputation for their corporate work and public institutions such as courthouses, the Saskatchewan Legislative Building (Regina, 1908-11), and Montreal Art Association Gallery (1911). Upon Edward's death, however, this competitive stature peaked. William remained in the profession, but concentrated mainly on additions and alterations to the firm's earlier buildings. The CPR Station is the only known Maxwell brothers' design still standing in Winnipeg. Two other structures, the Royal Alexandra Hotel and a Balmoral Street apartment block, have been demolished. The partners also were unsuccessful entrants in the Manitoba Legislative Building and 1912 City Hall competitions.

The CPR Station rises from a concrete foundation to a steel superstructure enclosed by walls of Wisconsin red brick and contrasting light Tyndall stone. The largely symmetrical, Higgins and Maple facades are organized in three parts — a stone-clothed basement and main floor, a two-storey, brick mid-section, and a top level highlighted by stone facing and small pairs of rectangular openings. The mid-section is distinguished by a wide stone band above the first storey and a decorative cornice over the third floor. Its large windows are set in two-storey arches topped by architrave bands of projecting brick. Additional detailing is provided by stone





The Royal Alexandra Hotel and the CPR Station in June 1915. *Provincial Archives of Manitoba*





The interior of the CPR Station, 1992. *Courtesy Aronovitch and Leipsic*

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quoins, lintels, sills, keystones, elaborate surrounds on selected windows, shields, drops, and other carved reliefs.

A portico of smooth-cut stone, its massive double columns crowned by swagged capitals and a monumental pediment, marks the station's recessed main entrance. An illuminated Seth Thomas clock, 1.8 metres in diameter, dominates the centre of the pediment amid elaborate stone relief-work. Behind the columns are three sets of hexagonal oak and glass doors with brass fittings. Arched transoms, stone pediments and large, multi-paned windows lighting an interior gallery extend above the doorways.

The building's interior features a large rotunda with a terrazzo floor of white Italian marble and a barrel vault ceiling supported on the sides by substantial columns set on marble bases. The ceiling originally contained a back-lighted arch of stained glass, softened by an outside layer of ribbed glass. It further was divided into a number of sections, each of which held a cluster of electric lights. The floor was bordered by marble bands of different widths and colours, and by marble baseboards. Bronze-coloured capitals originally topped the columns, while the walls were highlighted by ornamental plaster-work, including a series of rosettes in moulding which circled the space, each holding an incandescent light. Other fittings included marble wainscoting, a large electric timepiece by the E. Howard Clock Co., naturally-finished oak benches, and oil paintings of Rocky Mountain scenes.

The main floor also accommodated a ladies' waiting room; men's smoking room; several ticket wickets on the east side of the rotunda; telegraph, telephone, parcel and baggage facilities; a travellers' aid room; news-

stand; cafe; dining-room; and station master's office. The basement held a waiting room and lunch counter for second-class passengers and immigrants.

The complex, set back from Higgins, is accessed by driveways off both that avenue and Maple. Original landscaping included a substantial greenspace, complete with a fountain, in front of the office wing. In 1922, a monument designed by Coeur de Lion MacCarthy of Montréal, and dedicated to CPR employees who had died during World War I, was added to this area. The memorial was relocated to greenspace in front of the station entrance when the main grounds were converted to a parking lot.

An addition was made to the station in 1913 and a glass roof was installed over the track area in 1916. Interior modifications have included the application of Art Deco renovations in the rotunda.

At its peak, the station processed 17 trains a day and for many years its walls resounded with the chatter of new settlers, fall harvest specials, troops, beach-goers, business travellers, and others. As well, the adjacent hotel long served as the city's social centre. From the 1950s onward, however, dependence on rail travel declined. The CPR closed the Royal Alexandra in the late 1960s, then demolished it in 1971 and turned the site over to the City for park purposes. The last CPR passenger train departed from the Winnipeg depot on October 28, 1978.

A dwindling number of company employees, plus Gus Uhmman's Turkish Bath and the Forum Art Institute, occupied the station-office complex until 1989 when the building was closed and put up for sale. The structure subsequently was given interim protection under the federal government's Heritage Railway Sta-

tions Protection Act. After extensive planning and negotiations, a coalition of local aboriginal groups was able, with government support, to purchase the site in 1992. The group has converted the premises to an Aboriginal Centre accommodating various community services, businesses, government agencies and training facilities. One objective of the project is to stimulate renewal of the surrounding area, especially Main Street north of City Hall.





The main foyer of the CPR Station, 1992. *Courtesy Aronovitch and Leipsic*



**272 HOME STREET  
THELMA APARTMENTS**

*A. Eggertson and T. Wilson, 1914*



The Thelma Apartments, a good example of the Tudor Revival style, 1992. *City of Winnipeg*

**F**or nearly 80 years, Tudor Revival detailing has enabled the three-storey Thelma Apartments to project an English cottage look that fits well with the block's garden-like setting on the west side of Home Street across from Vimy Ridge Park.

The style dominates the building's front (east) facade

where enclosed, second- and third-storey porches feature the typical smooth stucco, half-timbering, peaked gable ends, and decorative brackets that recall late medieval English architecture.

This finish is set against an otherwise red brick wall punctuated by several rectangular openings. The

slightly elevated main entrance, with its double wooden-and-glass doors, is topped by a modest bracketed canopy and an arched, three-part transom window with a keystone highlight. Other windows, some of which retain their original wooden surrounds, are set in singles and pairs between flat brick arches and smooth-cut stone lug sills.

Similarly ornamented lights appear on the building's other elevations. Each side wall, built of cream-coloured, sand-lime brick, is broken by a large recess designed to provide additional natural light and ventilation to the interior. Overall, this solid brick block is rectangular in shape and stands on a smooth-cut stone foundation that rises above grade.

The Thelma overlooks a 2.43-hectare greenspace which was among the City of Winnipeg's first public parks. The site was acquired in 1894 and, in the fashion of the day, became a formally organized, passive recreation area with open lawns, curvilinear walkways, and landscaped massing of trees and shrubs. More active uses were added later. The amenity, which extends between Portage and Preston avenues, originally was known as St. James Park, but was renamed to commemorate a major Canadian victory during World War I.

It was on the eve of that conflict in 1914 that Arni Eggertson and Thomas Wilson — the Thelma's co-owners, architects and builders — began construction of their \$50,000 investment project. Eggertson (1873-1942) came to Winnipeg at age 14 with his Icelandic family. He subsequently established successful contracting and realty businesses, served three terms on City Council (1907, 1908, 1917), and represented Iceland in the United States during World War I. In civic affairs, Eggertson was known for his active campaign-



ing to establish Winnipeg Hydro. No information is available on his partner, T. Wilson.

The two men designed the Thelma to attract middle-income tenants — a strategy that was possible in Winnipeg because citizens welcomed the apartment block as a pragmatic response to the city's rapid growth, need for housing and climatic conditions. In contrast, some other North American centres resisted this residential option because of concerns about privacy, safety, health, and the integrity of single-family neighbourhoods.

The Thelma had several advantages which made it attractive to tenants of some means. It not only was near a park, but it also was situated on the periphery of the Wolseley district. This popular part of the West End adjacent to the Assiniboine River was noted for its rapid pre-war development of relatively large and expensive houses and substantial apartment blocks.

Inside the Thelma, only four suites were provided on each of the three upper floors. These units, which ran off a wide central corridor, contained a bedroom, living and dining rooms, kitchen, and bathroom. Three additional apartments were in the basement, along with a locker room, laundry area and boiler room. To enhance fire safety, brick interior walls were installed in the suites and around the boiler room.

Ownership of the Thelma Apartments was transferred in 1929 to Arni's son, E.G. Eggertson, an electrical engineer who retained the property until 1954. It has since changed hands several times. Unlike some of its contemporaries, however, the block has experienced little exterior or interior alteration affecting its basic design and character.



The detail of the front entrance. *City of Winnipeg*



**201 JOHN BLACK AVENUE  
KILDONAN PRESBYTERIAN CHURCH**

*Duncan McRae (stonemason), 1852-53*



Kildonan Presbyterian Church, the second oldest church building in Winnipeg. *City of Winnipeg*

**B**uilt 140 years ago, Kildonan Presbyterian Church now stands near Winnipeg's northern boundary as a testament to the faith and perseverance of some of the first European settlers on the prairies.

In the early 1810s, Lord Selkirk recruited Scottish tenant farmers for a new colony along the Red River in the Hudson's Bay Company (HBC) territory of Rupert's Land. A number of Highlanders from the Church of Scotland's Kildonan parish in

Sutherlandshire were among those who took up the challenge, attracted by land grants and Lord Selkirk's promise to provide the settlement with a Presbyterian minister.

During 1812-15, the Highlanders opened homesteads in a district soon known as Kildonan (now West Kildonan). Among the many setbacks they experienced was a failure of initial arrangements to supply them with a clergyman. Indeed, there were no Protestant ministers

at Red River until Anglican John West arrived in 1820.

Over the next 30 years, it was to Reverend West and his successors that the Presbyterians turned to fulfill their spiritual needs. They did not abandon efforts to secure their own minister, however. Their many petitions to the HBC, Church of Scotland, and eventually the Presbyterian Church of Canada finally were answered in 1851 with the appointment of Reverend John Black. Shortly after reaching the settlement in September of that year, Black held the first Presbyterian service west of the Great Lakes.

That event took place in a log manse and hall which the settlers erected for Black. Plans soon followed for a permanent church on a 121.5-hectare site west of the Red River in an area known as La Grenouillere or Frog Plain. Progress was interrupted by a severe 1852 spring flood. The 300-member congregation pressed on, however, assisted by Duncan McRae, an HBC mason who also worked on Lower Fort Garry and two period Anglican churches, St.-Andrew's-on-the-Red and St. Peter's Dynevor.

Kildonan Church officially opened on January 5, 1854. Built of solid limestone, the structure was reminiscent of the settlers' parish church in Scotland — rectangular in form, with a gable roof, a small frame steeple atop the front (south) gable, and three Gothic windows on each of the side (east and west) elevations.

The building's rough-textured, thick stone blocks were fashioned by a pitched chisel. In contrast, smoothly planed stone was used for window and front entrance surrounds, keystones and quoins. The main doorway, set in a Gothic opening, was later enclosed by an entrance porch with a sharply peaked roof. Among





The limestone church as it appeared c. 1870. *Western Canada Pictorial Index*

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Reverend John Black. *Western Canada Pictorial Index*

other changes, the exterior was stuccoed in 1921 and four stained glass windows were installed between 1924 and 1927.

The interior continues to be simply finished and arranged. It has plastered walls, fir flooring, a small south-end balcony, and two aisles that separate a centre section of pews from shorter rows of side seats. A high, six-sided pulpit originally adjoined a wooden panel at the sanctuary's north end. To both sides were three large box pews for prominent members of the congregation. In 1878, the pulpit was moved forward, the box pews were remodelled, and an area was set aside for the choir. A wooden screen later was erected below the balcony to create an entrance vestibule and small vestry. Since 1983, steel I-beams and columns have given added support to the balcony.

Reverend Black (1818-1882), who was born in the parish of Eskdale Muir on the Scottish border, served the Kildonan Scots until his death. He also organized congregations in Little Britain, Fort Garry and Headingley. Prior to his call to Red River, he had been a teacher and had lived briefly in New York state. He enrolled in the first theology class at Knox College in Toronto in the mid-1840s, then served as a missionary in French Canada.

The original open prairie setting for Kildonan Presbyterian Church is now well treed and the building is surrounded by memorials marking the graves of Kildonan Scots and their descendants. This is the fourth oldest existing church building in Manitoba and the second oldest, next to St. James Anglican (1853), in Winnipeg.





Interior of Kildonan Presbyterian Church, 1969. *Provincial Archives of Manitoba*



## 167 LOMBARD AVENUE GRAIN EXCHANGE BUILDING

*Darling and Pearson (Toronto and Winnipeg), 1906*



The Grain Exchange Building as it appeared in 1922. *Provincial Archives of Manitoba, Foote Collection*

**B**y the mid-1880s, it was evident that wheat would soon become prairie gold. Early shipments of raw grain and processed flour had been well-received by both domestic and export buyers. The Canadian Pacific Railway was in place to move wheat to market, and production was growing as more homesteaders adapted to the rich prairie soil.

To capitalize on the potential trade, several local businessmen organized the Winnipeg Grain and Produce Exchange in 1887. Executives such as Daniel McMillan, Nicholas Bawlf, George Galt and Rodmond Roblin initially oversaw the operation of an open cash market for wheat.

The Exchange soon developed into one of the world's principal grain markets — the only organization of its type in Canada and, within North America, second only to Chicago in importance. Its scope expanded in 1904 into futures trading in wheat, oats and flaxseed, then in the 1910s to futures markets for barley and rye.

The Exchange was located in the Market Square area — first in the basement of City Hall, then in buildings on Princess Street. When the latter facilities were quickly outgrown, the traders opted to construct larger premises at the northeast corner of Lombard Avenue and Rorie Street in 1906-07. That decision, in turn, drew the grain trade and associated services away from Market Square and reinforced the establishment of a Bankers' Row along Main Street north of Portage Avenue.

The Exchange's new, seven-storey quarters were designed in the Sullivanesque Style, a variant of the Chicago School of architecture for tall, steel-framed commercial buildings. Practitioner Louis Sullivan (1856-1924) developed 'skyscrapers' that were in the





The original seven-storey building with the 1913 addition in the lighter shade, c. 1915. *Provincial Archives of Manitoba, Foote Collection*





A view of Lombard Avenue with the Grain Exchange Building on the left, c. 1910. *Provincial Archives of Manitoba*

form of a classical column, including a two-storey base with large display windows, a main shaft with vertical emphasis, and an elaborate capital (usually a large cornice).

In the case of the Grain Exchange Building, the Sullivanesque form is combined with Italian Renaissance palazzo detailing. A Bedford stone base encompasses the structure's ground and mezzanine floors; the

office mid-section (shaft) consists of solid, buff-coloured brick walls; and the capital has an attic and heavy, projecting cornice.

The colossal, round-arched stone entry on the Lombard (south) facade extends up to a third-floor balcony supported by console brackets. Above the door are a large limestone lintel, with the building's name in raised block letters, and a three-part arched transom.

Limestone quoins mark the corners of the building, along with 2.44-metre carved coats-of-arms at the second-floor level. Doric order limestone piers line the main floor of the Lombard and Rorie (west) facades, separated by large rectangular windows situated above 1.53-metre spandrels. Most of the building's other openings are outlined by stone sills and lintels, with each lintel featuring a rectangular motif and keystone. On the north wall, 12 two-storey arched windows, which once lit the sixth-floor trading room, are now enclosed.

Original interior elements included mosaic flooring at ground level and terrazzo on the upper storeys; marble dados in the vestibule and on stairways; ornamental iron railings; four elevators; an internal lighting plant; and advanced ventilation system. Main-floor space was reserved for banks; above, hardwood-finished offices ran off central hallways. The centre of activity was the trading room which contained two pits, blackboards conveying market information, dozens of telegraph machines, and various other facilities for Exchange members.

The building was designed by Darling and Pearson of Toronto and constructed for \$500,000 by Kelly Brothers and Mitchell of Winnipeg.

Frank Darling and John A. Pearson began working together in 1889 when the English-born Pearson (1867-1940) joined the staff of Darling and Currie of Toronto. He later participated in rebuilding St. John's, Newfoundland following a major fire (1892-95), and in reconstructing the Parliament Buildings in Ottawa (1916) with J. Omer Marchand. Darling (1850-1923), an Ontario native, studied at Upper Canada and Trinity colleges, then trained with Henry Langley. His clients



**500 MAIN STREET  
UNION BANK ANNEX  
(ROYAL TOWER ANNEX)**

*S.F. Peters, 1898; Northwood and Carey, 1921*



The White and Manahan Building (centre) during the construction of the Union Bank Building, c. 1905.  
*Provincial Archives of Manitoba*

**D**uring the first two decades of the 1900s, financial institutions took the lead in remaking Winnipeg's Main Street by creating a series of grand banking halls and office towers between Portage and William avenues, either through new construction or substantial renovation of existing buildings.

The Union Bank of Canada employed both options, first by erecting a 10-storey structure at southwest Main and

William in 1903-04, then by redeveloping adjacent retail premises into a Savings Bank in 1921.

The latter originally was a two-storey stone and brick facility built for an estimated \$15,000 in 1898 to house clothing merchants White and Manahan. The main level of the building's narrow front (east) facade featured large display windows and a recessed central entrance. The upper floor held two bays of rectangular

openings, plus a modest metal cornice and parapet. The structure extended the full length of the site to provide a second entrance off Albert Street.

Edward C. Manahan of Lanark, Ontario and William G. White from Québec worked in different parts of the United States before arriving in Winnipeg in the latter 1870s. Manahan was employed by Villiers and Pearson dry goods, while White was with clothier James Lyster.

The two entered a men's wear partnership in 1882. Their shop was on Main south of Portage, then in the Court (West Clements/Bijou Theatre) Block at 494-98 Main. They also had a branch at Rat Portage (Kenora). The firm kept Manahan's name following his death in 1910. It occupied 500 Main from March 1899 to April 1921, then relocated a few doors to the south. By 1930, the business no longer was listed in local directories.

S. Frank Peters, one of the city's busiest turn-of-the-century architects, designed the 1898 store. Among his other period projects were the Ashdown Warehouse; London, W. F. Alloway and McClary blocks; Wesley College (with George Browne Jr.); and supervision of the Merchants' Bank Building. Born in England but raised in London, Ontario, Peters studied civil engineering at the University of Toronto and apprenticed with architect William Irving. He practised for some years in Ontario before relocating to Winnipeg in 1892. A brother, W.A. Peters, joined the firm a decade later.

The utilitarian White and Manahan building was transformed into the more ornamental Savings Annex by architects George W. Northwood and Raymond Carey. They retained portions of the store's rubble-stone foundation and brick walls, but substantially reworked its front and rear facades in rusticated terracotta to comple-



**504 MAIN STREET  
UNION BANK BUILDING  
(ROYAL TOWER)**

*Darling and Pearson (Toronto and Winnipeg), 1903-04*



Darling and Pearson's Union Bank Building in 1992. *City of Winnipeg*

**F**or 90 years, location, design and construction method have sustained the Union Bank Building as one of the most prominent commercial structures in downtown Winnipeg.

This 10-storey office tower at the southwest corner of Main Street and William Avenue is one of the city's earliest examples of the Chicago School of architecture, a style that emerged in the 1890s to complement new construction methods and materials that supported taller, stronger and more fire-resistant buildings.

Indeed, based on information from the Canadian Parks Service, the Union Bank is believed to be the country's oldest surviving steel frame and reinforced concrete 'skyscraper.' It was the second such edifice to be erected in Winnipeg, preceded by the seven-storey Merchants' Bank Building (1900-02; demolished in the mid-1960s) at southeast Main and Lombard.

But height and aesthetics were not the only attributes to give the Union Bank visibility. Situated next to City Hall and Market Square, the tower has been exposed throughout its life to high volumes of pedestrian and vehicular traffic. Moreover, its north-south profile is accented by its placement on a sharp bend in Main Street.

This building was among a handful of turn-of-the-century construction projects which confirmed Winnipeg had come of age and that investors were bullish about the city's future. Their confidence was not misplaced. The years leading up to the First World War generally were ones of unparalleled growth, fuelled by rapid immigration and prairie settlement. The local population more than tripled and Winnipeg thrived as the West's financial, grain marketing, warehousing and transportation hub.



ment the Chicago School styling of the Union Bank Building.

The annex's front entrance is set in a massive round arch, highlighted above by heavy terracotta brackets and a cartouche. These elements are followed by a cornice dotted with balustrades, rectangular windows on the second storey, and another heavily bracketed cornice.

The Albert (west) elevation has a pair of two-storey terracotta arches, also adorned above by cartouches and large brackets. In contrast to the front facing, however, the rear lacks a prominent division between the first and second floors and it has a less elaborate upper cornice. The ground level contains a pair of tall rectangular windows, plus double wooden doors topped by a narrow transom. The second storey is lit by two arched openings.

Original interior finishes were similar to those found in the main building, including marble floors and tables, mahogany doors and accents, attached fluted columns, and a high ornamented ceiling. Offices were installed at the east and west ends of the Savings Bank.

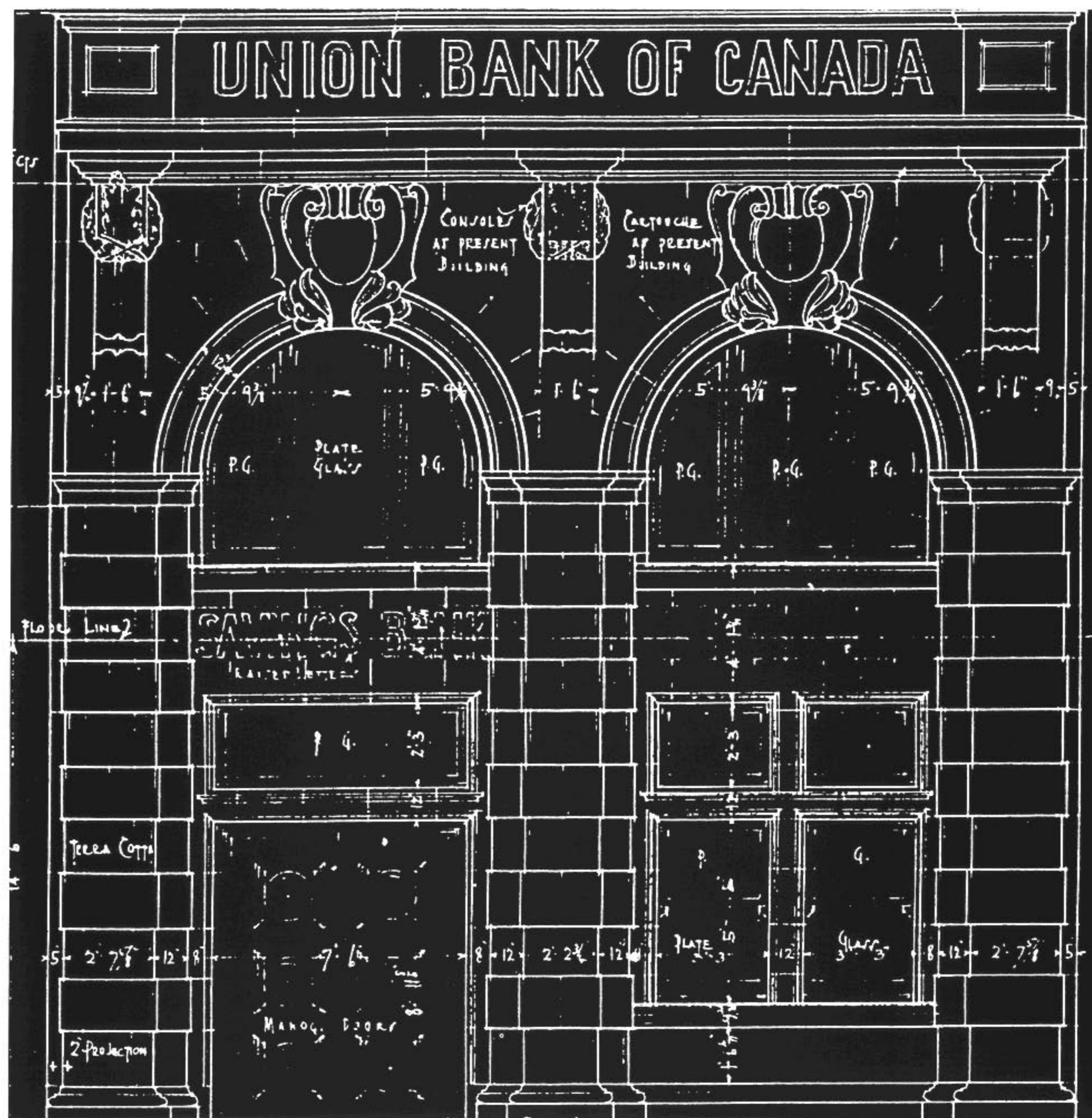
The annex was built for \$120,000 by the Carter-Halls-Aldinger Co. Its architects, Northwood and Carey, mainly designed new houses and alterations to commercial and industrial buildings during their brief association from 1919 to 1922.

Northwood came to prominence from c.1928 onward when he worked with Cyril W.U. Chivers on projects such as St. Ignatius Church and the Canadian Wheat Board, Federal and Canadian General Electric buildings. Carey's career blossomed in 1911-16 when he

designed several residences and commercial blocks with John Woodman.

The uncommon feature of a Savings Annex with en-

trances off two busy downtown thoroughfares symbolized the Union Bank's efforts to appeal to a wide range of customers, not just major business interests.



Northwood and Carey's drawing for the Annex, 1921. *City of Winnipeg*



**504 MAIN STREET  
UNION BANK BUILDING  
(ROYAL TOWER)**

*Darling and Pearson (Toronto and Winnipeg), 1903-04*



Darling and Pearson's Union Bank Building in 1992. *City of Winnipeg*

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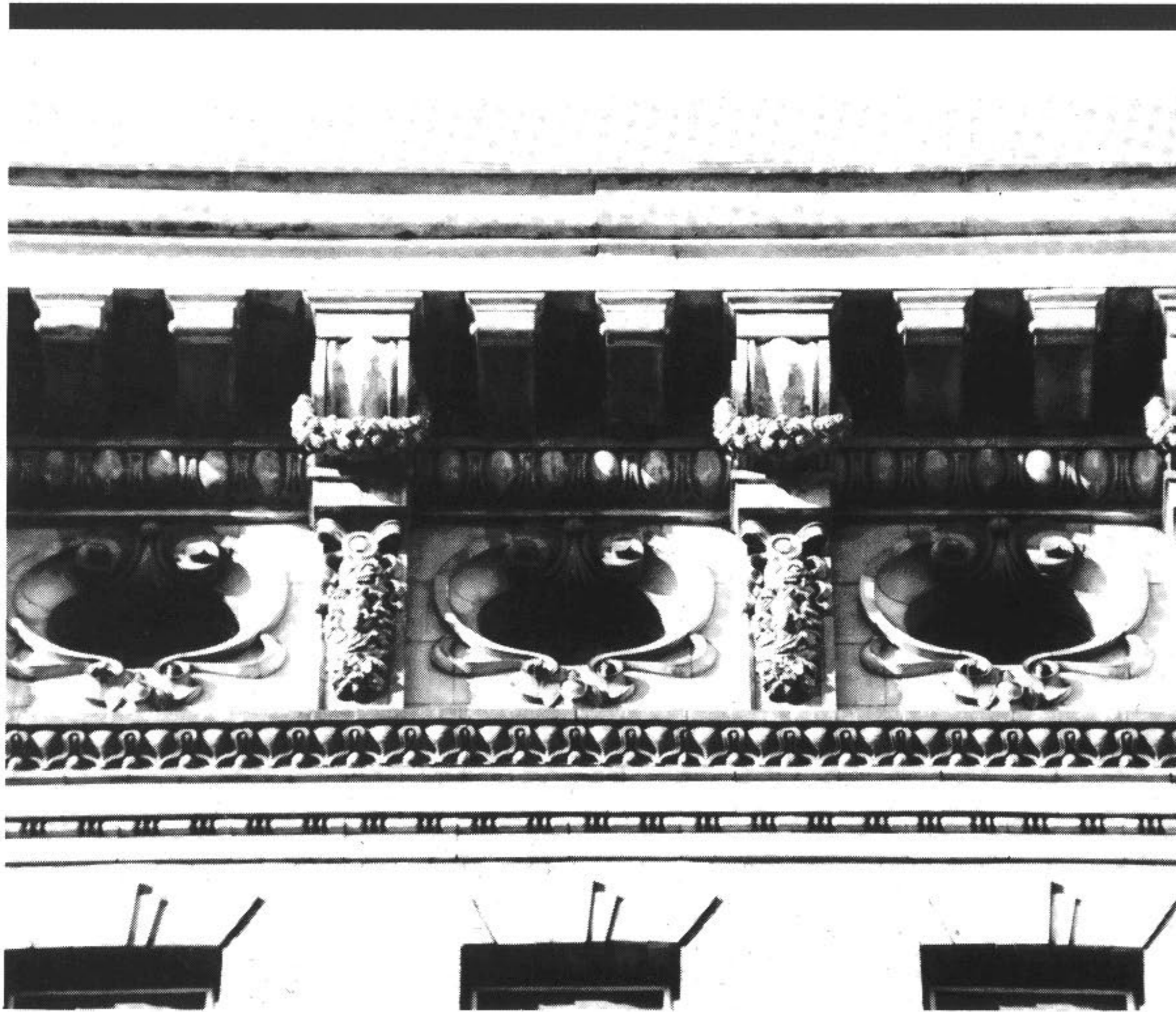
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Elaborate ornamentation of the cornice. *City of Winnipeg*



Detail of cartouche above main-floor windows. *City of Winnipeg*

The city's prosperity was solidly based, unlike a previous boom (1881-82) which put Winnipeg on the international map, but also gave it a shaky reputation because of the extensive financial losses that occurred during the ensuing collapse.

The Union Bank of Lower Canada was among the enterprises which survived that early economic trial. Organized in Québec City in 1865, the bank expanded to Winnipeg in 1882 and established a niche as a lender of small-scale mortgages and loans. Up to the early 1900s, the firm occupied various rental premises on

Bankers' Row, the portion of Main between Portage and William avenues. Like several other financial institutions, however, it eventually opted to establish permanent roots by developing its own property, in this case a combined banking hall and revenue-generating office complex.

The Union Bank was designed by Darling and Pearson of Toronto and Winnipeg, and built for \$420,000 by the George A. Fuller and the Thompson and Starrett contracting companies, both of New York City.

The structure has a foundation of 21 concrete caissons sunk to bedrock and a frame of riveted interlocking steel girders manufactured by Dominion Bridge of Montreal. It is clothed in pressed ochre brick from Lac du Bonnet, Manitoba, plus rusticated terracotta and stone.

Consistent with the Chicago style, the building is divided into three external parts and has a flat roof. Its design is based on the classical column, with most ornamentation reserved for the bottom and top layers, while the more plain middle section displays a symmetrical pattern of windows and wall surfaces.





Main Street looking north from Lombard Avenue with the Royal Tower in the centre, c. 1930. *Provincial Archives of Manitoba*



The main floor and mezzanine are faced with rusticated terracotta and lined with massive arched windows topped by heavy terracotta brackets and cartouches. The second floor is separated from the first by a cornice dotted with balustrades. This level is marked by tall rectangular openings and another heavily bracketed cornice. Flat-headed windows, outlined by terracotta voussoirs and modest sills, punctuate the brick walls of the next seven storeys. As well, quoins extend up the building's north and southeast corners to a third cornice that underlies the embellished attic. The latter's port-hole windows are set in ornate terracotta surrounds, while huge brackets adorned with a floral motif support the uppermost cornice. That element is faced by moulded galvanized steel which has been painted to resemble terracotta.

Neoclassical details were employed in the original interior. The banking hall featured marble Ionic columns extending from a patterned marble floor to a nine-metre coffered ceiling highlighted with gold leaf.

The Ontario-born architect Frank Darling (1850-1923), studied at Upper Canada and Trinity colleges, then with Henry Langley, before practising with G.E. Street and Arthur Blomfield in London, England. He subsequently returned to Toronto, attracting major corporate and institutional clients. In 1915, he was the first overseas winner of the Gold Medal from the Royal Institute of Architects of England.

John Pearson (1867-1940), a native of Chesterfield, England, became associated with Darling's partnership in 1889. He spent several years in the early 1890s helping St. John's, Newfoundland rebuild after a major fire. He and Darling then gained national recognition



The old Winnipeg City Hall and the Union Bank Building, c. 1914. *Provincial Archives of Manitoba*

for their banking halls and office buildings. As well, Pearson was hired in 1916 with J. Omer Marchand to reconstruct the Parliament Buildings.

The Union Bank moved its headquarters to Winnipeg in 1912. Nine years later, it established a two-storey Savings Bank to the south of its office tower. The 1910s were difficult for the enterprise, however. Its many branches became costly to maintain in the face of

economic changes, a slowdown in prairie growth, and a trend toward corporate consolidation.

In 1925, the Montréal-based Royal Bank of Canada acquired the Union Bank, then rationalized operations across the West. The former continued to own 504 Main until 1974 and to maintain a branch in the building until 1992 when it relocated to new quarters at Main and James Avenue.





A view of the original banking hall, date unknown. *Private Collection*





Mounted police having secured Main Street after 1919 strike. Union Bank is on the right. *Province of Manitoba*



**646 MAIN STREET  
REX THEATRE  
(REGENT THEATRE; EPIC THEATRE)  
*A. Melville, 1912***



The vacant movie theatre in 1992. *City of Winnipeg*

**D**owntown Winnipeg, like other major urban centres in North America, experienced an unparalleled wave of theatre construction during the first two decades of the 20th century.

Many factors encouraged that trend, including the development and commercialization of motion picture technology, a growing consumer market for theatrical entertainment, and increased social acceptance of live theatre and movies as respectable leisure-time activities.

Much of the period's physical legacy has since been lost, however. The Rex Theatre is among a mere handful of local exceptions — one that is all the more significant because, along with Montreal's Corona Theatre, the Rex is believed to be one of Canada's oldest surviving structures built exclusively as a movie house. Moreover, it is an early example of a deluxe theatre designed to attract patrons through use of opulent fittings and special amenities. As such, the Rex became a forerunner of the motion picture palaces built in the 1910s and 1920s by the Loew, Allen, Famous Players and other chains.

These developments marked a substantial advance over the blackened tents and sparsely furnished, converted buildings in which many North Americans were first exposed to motion pictures at the turn of the century. Theatre operators soon realized that major improvements were necessary if their businesses were to have long-term success.

Changes in building design, seating, ventilation, lighting, sanitation, and fire safety were accompanied by innovations that upgraded the quality, range and avail-





Drawing of the original facade by Alex Melville, 1912. *City of Winnipeg*

ability of filmed productions. As their popularity and sophistication grew, the movies no longer had to be offered as an adjunct to vaudeville, but instead could carry a playbill in their own right.

When owner Robert Lorne Richardson built the Rex Theatre on the west side of Main Street between Logan and Henry avenues in 1912-13, he challenged three nearby competitors — the Columbia (1911) at 604-06 Main, the Starland (c.1910-11) at 626 Main, and the Colonial (c.1910-11) at 634-38 Main.

Richardson, an Ontario native, helped organize the *Winnipeg Sun* after settling in the city in 1882. That enterprise evolved into the *Winnipeg Tribune*, which

Richardson edited and owned. He also served a term as Liberal Member of Parliament for Lisgar, but then was defeated in the elections of 1900 and 1904.

His theatre was designed by Alexander D. Melville and built by contract labour for \$40,000. Born in Fraserburgh, Scotland, Melville (1873-1949) studied architecture and civil engineering in Aberdeen, then joined his brother William, also an architect, in Winnipeg in 1903. Their partnership, which continued up to World War I, was responsible for 14 fire halls, several apartment blocks, the Coliseum Dance Hall, and Colonial Theatre, among other projects. Alexander remained in private practice and in 1919-20 served on the council of the Manitoba Association of Architects.

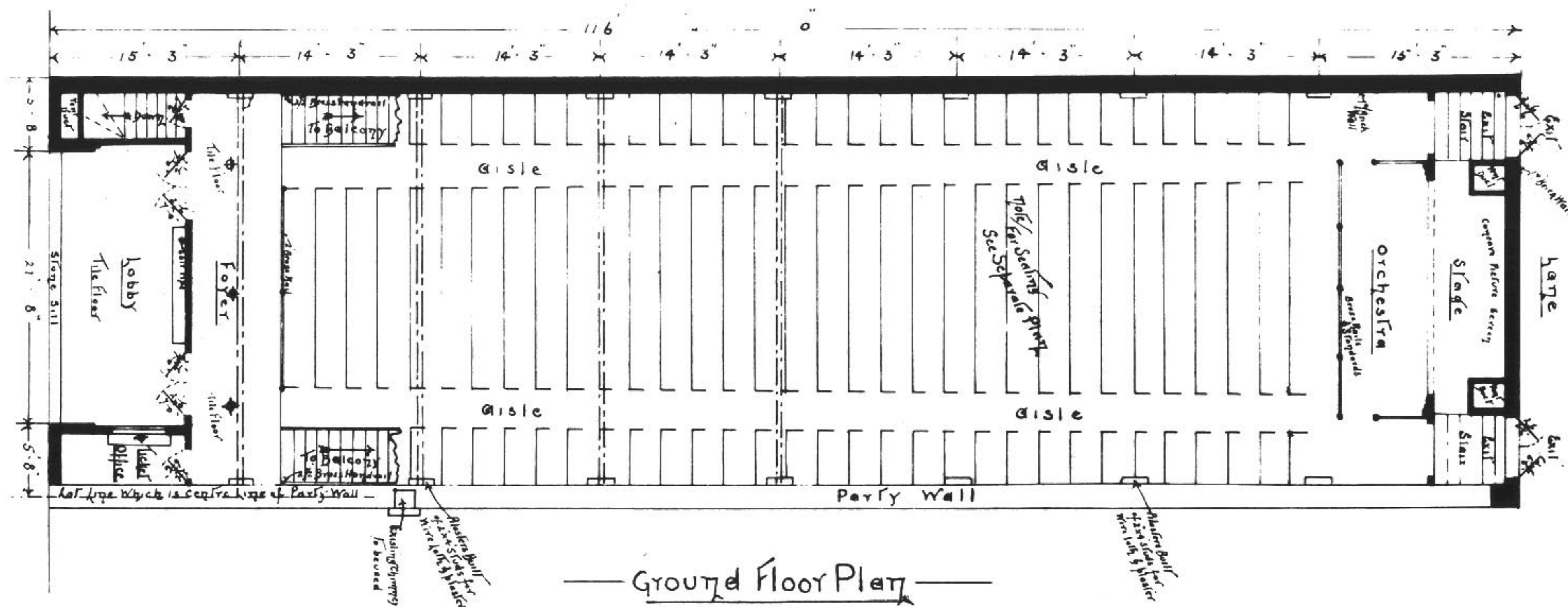


A view of the elaborate interior, 1991. *City of Winnipeg*

The Rex Theatre is a long, narrow, two-storey building with solid clay brick walls and an interior network of steel beams. A stone and concrete basement at the front of the structure gives way to footings, piers and beams in crawl space beneath the sloping main floor.

The original Coney Island Front contained a slightly recessed entrance under a richly ornamented and extravagantly lit archway. Highlights were provided by marble slabs, urns and engaged columns, plus numerous 'gingerbread decorations' — detailed stucco reliefs that included flying, trumpet-playing cherubs, panels and mouldings. The theatre's name was boldly announced in large letters across the parapet.





Drawing of the main floor by Alex Melville, 1912. *City of Winnipeg*

The interior also was elaborately adorned. Finishes included marble stairs and wainscoting; shields, mouldings and other decorative plaster-work; mosaic stone flooring; oak trim; brass railings; smooth leather seats; and mirrors at all entrances and exits. The auditorium's 15.2-metre, semi-ellipse ceiling towered over a main-floor seating area for 500 patrons, a gallery for 350 and two private loges. Space was provided for a 2.1-metre-deep stage, an eight-piece orchestra and an organ.

Early publicity emphasized the theatre's advanced ventilation system, as well as various design features intended to guarantee cleanliness. At the mezzanine level, the ladies' parlour was equipped with an adjoining nursery, while the men's room provided accommo-

dations for resting and reading. The Rex also offered a free messenger service throughout the city.

In the early 1920s, the theatre's name was changed to the Regent. After the Richardson family sold the property in 1929, there was a succession of individual and corporate owners. A plain false front and broad canopy marquee were added in 1938. Further changes occurred after flood damage in 1950, interior alterations that removed 264 seats, and demolition of neighbouring buildings.

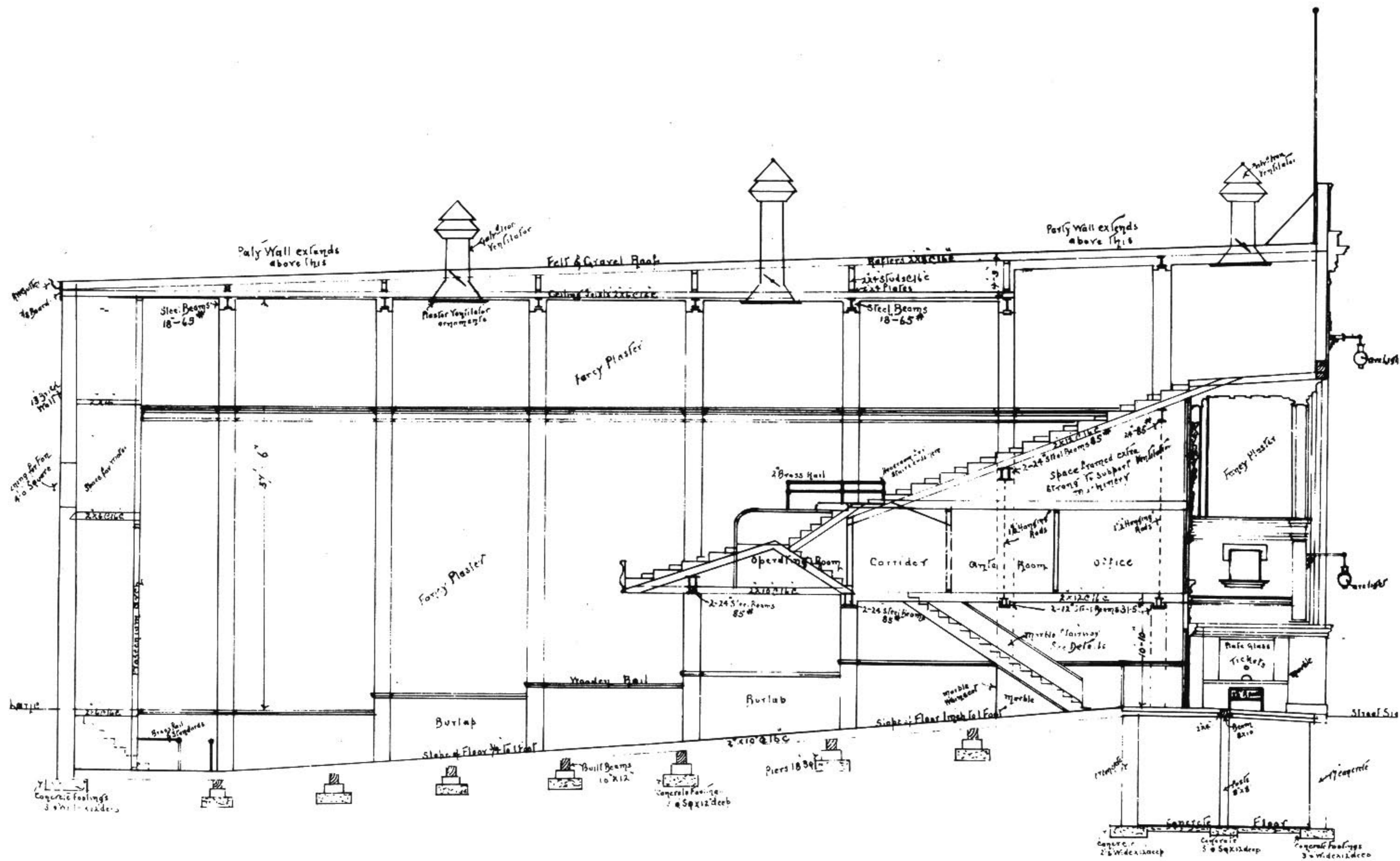
While the Rex has outlived many of its pre-1920 contemporaries, it has been less successful in maintaining its original function against the competition of modern

suburban movie houses, television and other forms of home entertainment, plus the general decline of north Main Street. Efforts were made in the latter 1970s to revive the premises as a specialty theatre for art films and retrospectives. By the mid-1980s, however, pornographic productions dominated the playbill of the re-named Epic Theatre. The building was vacated in the latter 1980s and subsequently has suffered physical deterioration due to a leaking roof and lack of heat.



Plan of Theatre to be erected in  
 -Winnipeg, Man., for The Canadian Film Exchange.-

Scale  $\frac{1}{8}$  inch = 1 Foot — Sept 1912.



— Longitudinal Section —

Longitudinal section drawing by Alex Melville. City of Winnipeg



**1048 MAIN STREET  
NORTH END POSTAL STATION B**

*Dominion Department of Public Works  
David Ewart, Chief Architect, 1907*



Winnipeg's first postal substation, 1992. *City of Winnipeg*

**R**eform swept through postal services in Europe and North America in the mid-1800s, providing citizens in well-populated areas with a greatly improved means of communication. The gains were much more modest, however, for isolated communities such as the Red River Settlement.

Until 1853, residents along the banks of the Red and Assiniboine rivers were limited to three postal deliveries a year transported via Montréal and York Factory. That changed when the settlers looked southward for a solution, inaugurating a monthly delivery system to/from Minnesota, followed in 1857 by fortnightly service via Pembina.

Even after the Settlement became part of the Dominion of Canada in 1870, it continued to rely on the U.S. for the movement of mail until an all-Canadian railway route was established in the early 1880s. In the interim, the speed of delivery increased when daily postal service began in 1875 and a rail link with Pembina was completed in 1879.

Winnipeg's first Dominion Post Office was housed temporarily in the Main Street-Lombard Avenue area. A permanent facility was constructed at the northeast corner of Main and McDermot Avenue in the mid-1870s, then replaced a decade later by a more substantial edifice on the same site. That structure was followed in 1908 by new headquarters on Portage Avenue.

To accommodate growth in Winnipeg and adjacent municipalities, the Post Office also began to decentralize its services. Tenders were called in 1907 for development of substations in St. Boniface and at the northwest corner of Main and Magnus Avenue in Winnipeg's burgeoning North End. Both were two-storey, brick and stone structures, designed in the Classical Revival style by the Engineering Branch of the Dominion Department of Public Works supervised by Chief Architect David Ewart (1841-1921).

Ewart trained at the Edinburgh School of Art and in 1871 joined the newly-formed Engineering Branch responsible for the development and maintenance of Dominion government buildings. During his term as Chief Architect (1897-1914), standardized building plans were introduced and the branch's staff more than doubled in size as in-house architects assumed almost exclusive responsibility for construction, alteration and repair projects.





Winnipeg's Post Office (1886-1908), Main Street and McDermot Avenue (date unknown).  
*Western Canada Pictorial Index*

The North End's Postal Station B features heavily ornamented east (Main) and south (Magnus) facades joined by an angled corner. Rusticated stone extends from grade to a string course dividing the first and second storeys. The upper level displays a contrasting red brick finish with stone accents.

First-floor windows and entrances are recessed within round arches. Stone steps lead to doorways at the ends of both facades and to the original main entrance at the angled corner. That opening is now closed and covered with metal grating to protect an air conditioner. Each entrance is topped by a carved stone panel containing

the building's name. Single rectangular windows with rough-cut stone lug sills and smooth-cut keystones provide light to the second floor. Stone quoins extend above each doorway to a metal entablature and brick parapet with stone coping. A date stone appears on the parapet above the original main entrance.

Built by the J. McDiarmid Company of Winnipeg, Postal Station B has a thick stone foundation on concrete footings; a framework of iron girders; and a flat tar and gravel roof. Openings on the common brick west and north facades are set in round arches with rough-cut keystones. The west facade has a loading dock, while a handicap entrance is on the north side.



## 1296 MAIN STREET COLLEGE THEATRE

*George Macpherson, 1921*



Opening day of the College Theatre, June 25, 1921. *Provincial Archives of Manitoba*

The first commercial theatres for live and filmed entertainment in Winnipeg were concentrated on Main, Portage and other downtown streets. It soon became evident, however, that theatre development would not be restricted to the central business district, but instead would follow the movement of population to

outlying residential neighbourhoods.

Before 1912, for example, a handful of theatres extended north of the Canadian Pacific Railway tracks to the 900 block on Main Street. Over the next decade, the number of suburban movie houses across the city grew

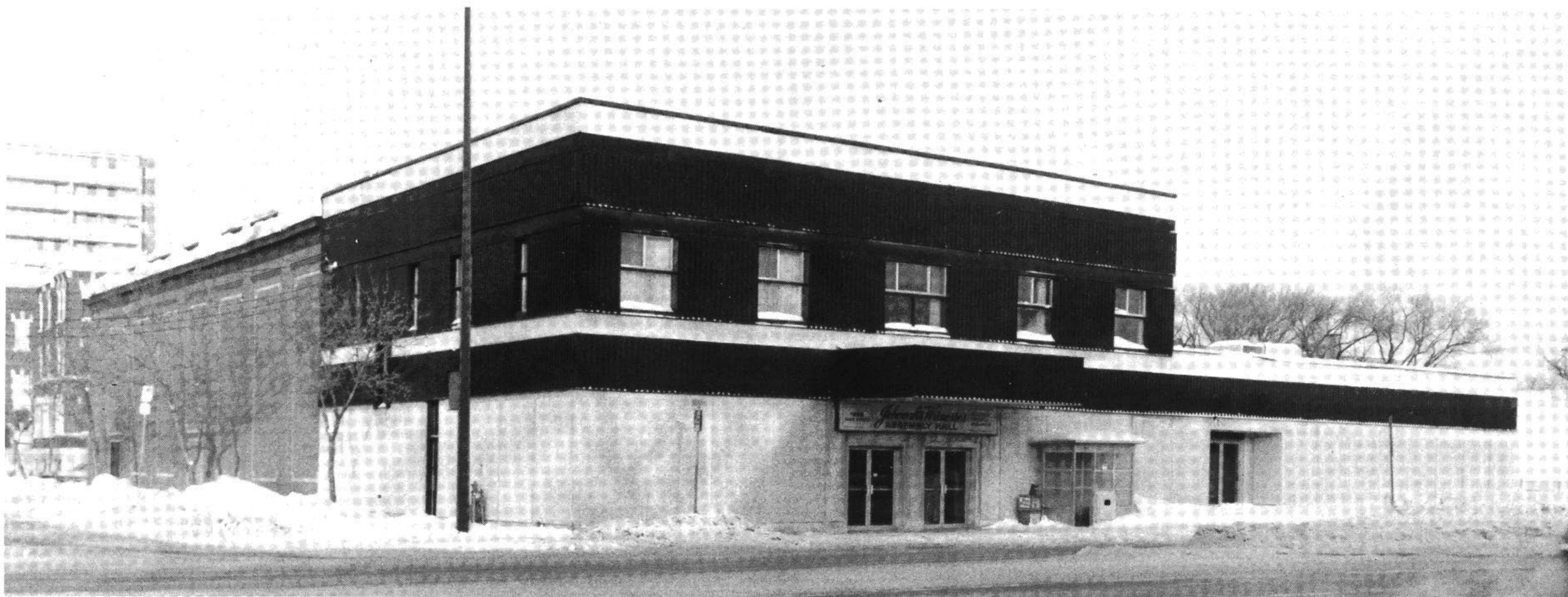
from four to 16. Among them was A.R. McNichol's College Theatre, opened in 1921 at the northwest corner of Main and Church Avenue, just a few blocks south of the city's boundary with West Kildonan. It was here that descendants of the Selkirk Settlers mixed with more recently arrived European immigrants to form one of Winnipeg's most colourful and vibrant districts.

The College, a two-storey, solid brick movie house on a concrete foundation, was designed by George Macpherson and built for \$135,000 by the Sutherland Construction Co. In contrast to its downtown counterparts, which had to compete for attention through use of elaborate ornamentation, bright lights and other exterior devices, the College displayed a subdued facade that blended with its neighbourhood setting. Its Adamesque interior, however, was no less elegant than the detailing found in similarly-sized theatres elsewhere in the city. This reflected the period's emphasis on providing the public with a respectable form of recreation in a safe and comfortable, if not an opulent, environment.

The College's main entrance originally was marked by an unpretentious metal marquee and small vertical sign. To both sides were retail shops with large glass display windows. Several large, round-headed lights also opened onto second-floor residential suites. Topping the facade were a metal cornice and a stone and brick parapet which rose in the centre.

Patrons entered a vestibule appointed with mahogany doors and trim, chandelier, marble walls, and tile floor. The foyer beyond, also finished in mahogany, contained numerous chandeliers hanging from an arched ceiling. Ladies' restrooms and men's smoking areas were situated off the foyer.





The remodelled exterior, 1993. *City of Winnipeg*

The 990-seat auditorium was set below an indirectly lit, domed ceiling. Walls were embellished with tapestries, painted landscapes and attached fluted columns that rose to a complete entablature. From there, the ceiling extended to an average height of 9.15 metres and a peak of 12.2 metres. A centre aisle and two side walkways separated the rows of leather seats and led down a sloped floor to a 6.1-metre-deep stage. Round-headed, multi-paned windows with carved wooden sills appeared above exits on both sides of the stage.

Most of the theatre's interior elements remain intact. Four rows of loges at the rear of the auditorium have been removed. Other major changes have obscured

much of the building's original exterior. A two-storey stucco entrance was added in 1971. A second addition at the structure's northeast corner provided banquet and kitchen facilities.

The College's developer, Andrew R. McNichol (1861-1931), owned at least two other Winnipeg movie houses — the Starland on Main and Lyceum on Portage. Born near Hamilton, Ontario, McNichol left a successful general merchandise business to be in Winnipeg during the 1881-82 land boom. He took up real estate and insurance, then served as general manager and treasurer of a continent-wide insurance company. He went to New York City as the firm's director of agencies, but

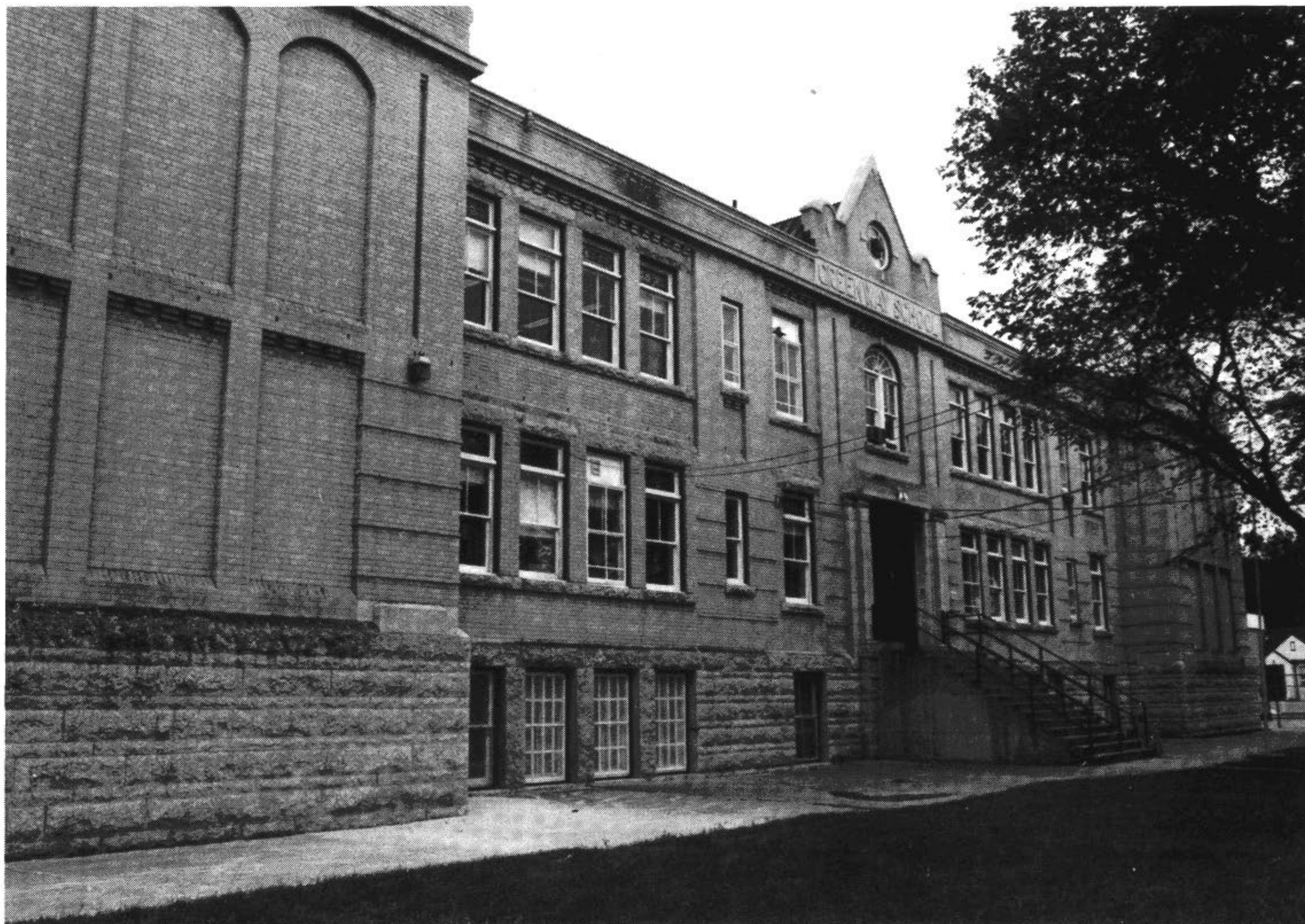
subsequently resumed his investment activities in Winnipeg. By 1911, the assessed value of his local properties exceeded \$1.5 million, including the Commonwealth and Fortune blocks on Main, buildings in the warehouse district and on Portage Avenue, and the Polo Park site. McNichol, who never married, eventually allocated most shares in his holding company to various charities.

The College remained in McNichol's estate until sold in 1942 to Western Theatres Limited. The building was converted by 1971 to a church and meeting facility.



**850 ST. MATTHEWS AVENUE  
GREENWAY SCHOOL NO. 1**

*J.B. Mitchell, 1909*



Greenway No. 1 was the largest school building in Winnipeg in 1909. *City of Winnipeg*

**T**hree disasters at the start of the 20th century — the San Francisco earthquake and fire (1906) and major school fires in Montreal (1907) and Ohio (1908) — heightened concerns across North America about building safety.

In Winnipeg, City aldermen passed a by-law requiring outside fire escapes on all three-storey schools, and the Canadian Fire Underwriters Association threatened to

greatly increase insurance rates unless improvements were made to the water supply system.

Not immune to these developments, the Winnipeg School District's chief architect, James Bertram Mitchell, sought in 1907 to incorporate the latest in fire protection and escape technology in his design for Luxton School on Polson Avenue.

Mitchell (1852-1945) joined the District as a trustee in 1888 following studies at the Montreal Art Institute and service in both military and police units. He subsequently became the District's building and supply agent, a post which required him to review school designs prepared by various local architects. By 1901, Mitchell had begun to produce his own building plans.

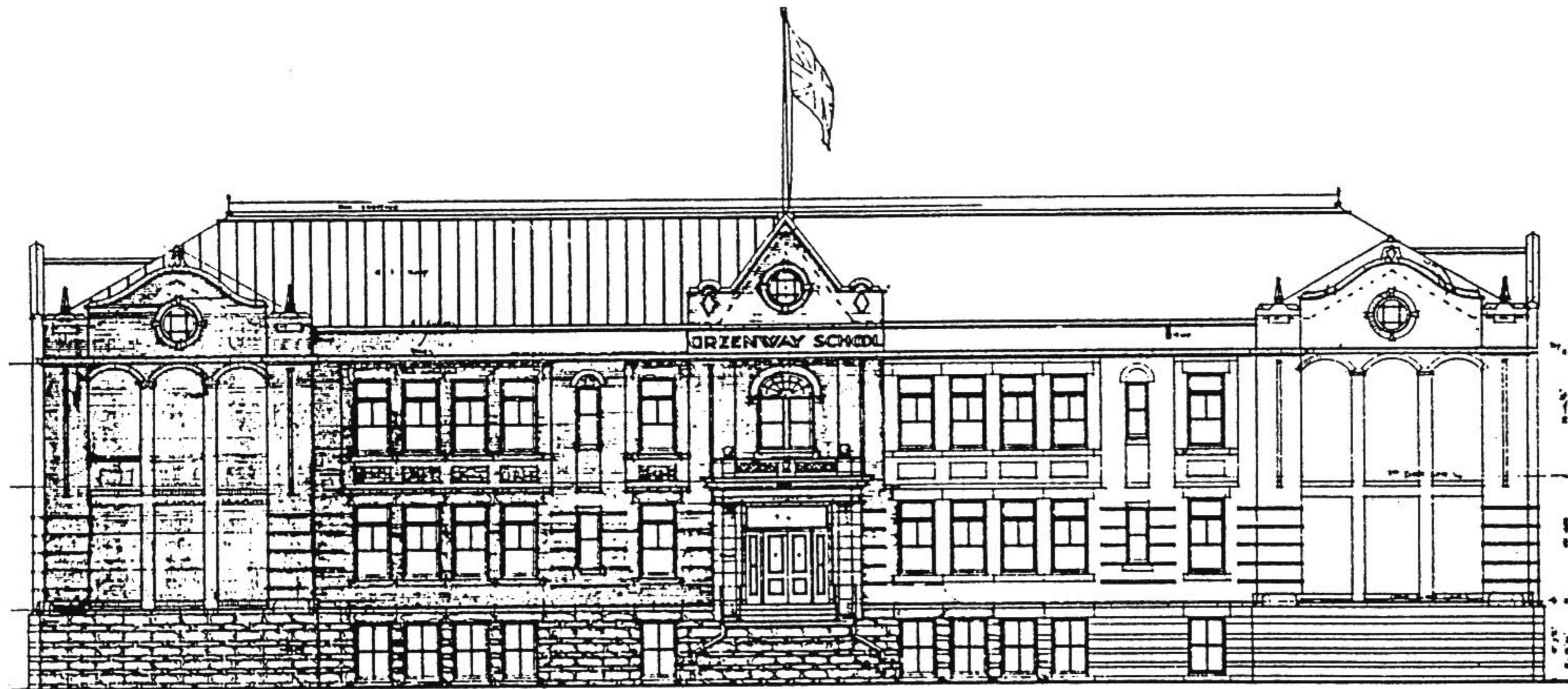
At first, he followed the District's basic style of square, three-storey brick schools, often with central entrance towers. However, his Luxton design was significantly different. It involved a rectangular, two-storey brick building, with a stone foundation extending high above grade, wide interior corridors, strategically located exits, and fire-resistant materials enclosing critical components such as staircases and the boiler room. These features enabled the school to be readily emptied during emergencies, but also compensated for the loss of the traditional third floor by providing classroom space in the well-lit raised basement.

Although layouts and exterior ornamentation subsequently varied, the Luxton design set the standard for 11 more schools erected between 1908 and 1913. Among them was Greenway No. 1, an elementary facility built in 1909 in the newly developing West End. With 20 classrooms and a library, this was the largest of the District's schools at the time.

Constructed by the J.H. Tremblay Co. at a cost of \$91,454, this building consists of solid buff-coloured brick on a high foundation of rusticated Tyndall stone. Reinforced concrete walls surround boiler and fan rooms and all staircases.

The asymmetrical front (north) facade originally featured a central portico. This element was later removed,





J.B. Mitchell's elevation drawings of Greenway School. *City of Winnipeg*

but the main entrance remains modestly ornamented. It is topped by an arched window on the second storey, a stone band with the school's name in raised letters, and a brick and stone gable accented by a circular light.

The entrance is flanked by quartets of tall rectangular classroom windows and smaller single cloakroom openings. Their plain wooden frames are trimmed by continuous rough stone sills and lintels. Both ends of the façade are marked by slightly projecting, solid brick sections, their mass somewhat relieved by brick detailing and curved gables containing circular openings.

These sections enclose classrooms whose windows are oriented to the side (east and west) elevations.

The low-pitched hip roof lies behind a stone-capped parapet. Other ornamentation is provided by corbelled brick and patterned brick panels between first- and second-storey windows and at the building's corners.

Except for the parapet, the front façade's basic wall and window treatment is continued on the side elevations. The latter facings have projecting centre sections that rise to circular openings and modest gables. The rear

elevation is dominated by more than 50 windows, a large brick chimney, and two-storey porches leading to/from fireproof stairways at both ends of the school. The southwest entrance was modified in 1960-61 to incorporate the addition of a gymnasium on the building's west side.

Wide central corridors run through all three levels. The original interior layout included three classrooms, a manual training room, washrooms, and mechanical facilities in the basement; eight classrooms, an office and entrance vestibule on the first floor; and another eight classrooms, library and teachers' room above.



## 1150 SHERBURN STREET PRINCIPAL SPARLING SCHOOL

*J.B. Mitchell, 1912-13*



The 1912 school building with its elaborate open tower, 1993. *City of Winnipeg*

**P** rincipal Sparling School in the West End was constructed as part of an ambitious expansion program by the Winnipeg School District prior to the First World War.

Like other public institutions, the District was hard-pressed to meet service demands caused by the city's rapid growth from the mid-1890s onward. Its chief architect, James Bertram Mitchell, completed a dozen new facilities from 1907 to 1913, all intended to respond in a cost-efficient manner to enrolment pressures and public concern about safety.

Seven of his pre-1914 two-storey facilities are still in use. Although they are comparable in overall plan and design, they vary in size, interior organization and ornamentation. In particular, Mitchell drew from a neoclassical repertoire to provide each building with a distinctive exterior.

The dominant features at Principal Sparling are a 1.5-storey, classically detailed Tyndall stone portico above which extends an open tower in the centre of the school's symmetrical front (east) facade. The round-arched portico rises from a rusticated base to an ashlar superstructure. It is topped at the front by a round pediment with a carved medallion set in a floral motif. The arch theme carries through to the large main entrance and to the tower where openings are highlighted in tracery-like fashion by square and round stone columns. The tower also features a curved belt course bracketed by corbelled brick and a stone-capped parapet.

Other details on the main facade include two small gable dormers containing trios of multi-paned windows; a series of diamonds and a belt course below the



eaves; windows trimmed with stone lug sills and continuous heads; brick arches; and shallow pilasters to delineate the tower. A plaque inscribed with the school's name and protected by hood moulding appears above the portico. The outer limits of the façade are defined by the projecting gable ends of the school's side wings. These sections are windowless save for solitary round openings (now boarded up) near the top. Ornamental relief is provided by patterned brickwork and stone coping along the parapet gables.

The building's side and rear elevations are similarly designed. At the rear are two classically detailed porches, one of which has been connected to a gymnasium addition. On the side elevations, projecting central sections feature arched windows, corbelled brickwork in an arcade pattern, and curved parapet gable ends outlined by stone coping and finials.

The school sits on a raised, rusticated stone base. It has load-bearing brick walls of local sand-lime brick and a low-pitched hip roof. Large rectangular windows dominate, several of which retain stained-glass upper panes, a device commonly used by the District.

Interior finishes include dark wood trim around doors and windows. Classrooms, offices and other rooms run off wide central corridors. A second-floor multi-purpose area has been converted to a music room and computer laboratory. Several classrooms and a craft room (originally the 'manual training' room) are in the basement.

Located on the west side of Sherburn Street between Grundy and Notre Dame avenues, Principal Sparling was built for \$138,000 by S. Brynjolffson and Son of Winnipeg. It was occupied by eight teachers and 200



Detail above the front entrance. *City of Winnipeg*

students after its official opening in August 1913. Within a decade, enrolment from the school's ethnically mixed, middle-income neighbourhood had quadrupled. The facility today accommodates Nursery to Grade 6 classes.

It was named in honour of Reverend Dr. Joseph Walter Sparling (1842-1912), a theologian and educator

known as "the Father of Winnipeg Methodism." Sparling attended universities in his native Ontario and in Illinois before being ordained in 1871. He served in Belleville, Ottawa, Kingston, and Montréal, then was sent to Winnipeg in 1888 to establish Wesley College (now the University of Winnipeg). He also was instrumental in founding several of the city's Methodist churches.



20 WEST GATE  
CORNISH LIBRARY  
*S.F. Peters, 1914*



The Cornish Library, one of two branch libraries funded by Andrew Carnegie, 1914. *City of Winnipeg*

For more than three-quarters of a century, subdued classical detailing and an attractive riverbank setting have enabled this otherwise utilitarian building at 20 West Gate to display a dignified and solid sense of purpose as a public refuge from daily hustle-bustle and a place for self-development and recreation.

The Cornish Library thus remains a fitting legacy to its benefactors, American industrialist Andrew Carnegie and the 1913 members of Winnipeg City Council who recognized the benefits of accessible, well-supported public libraries.

This recognition had not always been evident. Common to the history of libraries in western cultures, early local book collections catered to a limited clientele. The Red River Settlement's 2,000-volume library, established by the Council of Assiniboia in 1848, opened only on Saturdays and served wealthy residents. Mem-



bership in Winnipeg's first circulating library, set up in 1881 by the Manitoba Historical Society, also was small.

Nonetheless, the MHS collection moved to the basement of City Hall in 1888 and obtained its first annual municipal grant. Both the holdings and demand for service quickly grew, making it imperative that the City provide a new facility dedicated to library use. Aided by the provincial librarian, Winnipeg secured a philanthropic gift from Andrew Carnegie and proceeded in 1903-05 to build a public library at 380 William Avenue. Its popularity soon led to construction of a substantial addition, followed by the deposit of rotating book collections at drugstores, schools and other local centres.

In 1913, City Council again approached the Carnegie interests, obtaining funds for two permanent branch libraries — St. John's in the North End and the Cornish Library at one of the entrances to Armstrong's Point, an upper-class residential district on the north bank of the Assiniboine River.

These branches, which opened in June 1915, reflected the influence which the Scottish-born Carnegie (1835-1919) exercised over library design in North America. After successfully investing in railroad, oil and steel enterprises, Carnegie began distributing his fortune to various educational, cultural, research, and peace projects, including the development of some 2,500 public libraries in the United States, Canada and other English-speaking countries.

His gifts were used only for buildings, not books. Recipient communities were expected to contribute the library site and devote the equivalent of 10 per cent of



The rear of the Cornish Bath and the Library, c. 1915. *Provincial Archives of Manitoba*

original capital costs to annual maintenance. Over time, building designs also required the approval of James Bertram, Carnegie's personal secretary.

Bertram's initial concern was to ensure that funds were not committed to exterior ornamentation at the expense of book shelves, furniture or other amenities for library

users. By 1911, however, he had developed a model for the ideal Carnegie library, based on a simple, one-storey rectangular plan with classical exterior detailing and six optional interior arrangements. His floor plans emphasized ample space for books, reading areas for adults and children, and lecture rooms.



This concept departed from the typical, privately funded library which appeared in the U.S. in the latter 1800s, influenced stylistically by the Romanesque Revival designs of Henry Hobson Richardson, and functionally organized to restrict public use. Children under 12, for example, usually were denied entry; on-site reading facilities often were limited and uninviting; and librarians had to retrieve requested books because users did not have free access to the collections.

Plans for the Cornish Library by Winnipeg architect S. Frank Peters were consistent with Bertram's model. The solid, red brick structure with contrasting smooth-cut stone highlights was rectangular in shape, one storey in height, and well-lit by numerous large windows.

Built for about \$30,000 by the National Construction Company, the library extends from a raised concrete foundation to a slightly hipped roof with wide wooden eaves embellished by modillions. Dominating the symmetrical front (northeast) facade is a centrally placed entrance porch with two large, Tuscan order stone columns; a stone entablature inscribed with the building's name and construction date; and a heavily eaved pediment. At the rear, overlooking greenspace and the Assiniboine River, is a larger projecting central section, its pediment highlighted by a round opening with keystones. Further relief is provided by stone sills and three stone belts which wrap around all four facades. One course forms a continuous sill below the basement windows; a second marks the division between the lower level and main floor; and a wide third belt, carved in appropriate places to convey a keystone effect, extends between the main windows and eaves.

Patrons enter the library through a pair of wooden and glass doors. Off the vestibule, stairs lead to the base-



City Councillor Glen Murray and Christine Singh, President, Armstrong's Point Residents Association, on the grounds of the Cornish Library, Arbor Day, 1993. *City of Winnipeg*





*Armstrong's Point, Winnipeg, Man.*  
An early view of Armstrong's Point, c. 1905. *Provincial Archives of Manitoba*

ment lecture room, washrooms and staff room, and up to the main-floor collection and reading space. Interior finishes include oak and walnut trim and two green-tiled fireplaces.

Architect Peters was born in England, but moved to Canada at an early age. He studied civil engineering at

the University of Toronto, practised in Ontario for several years, then opened a Winnipeg office in 1892. He was joined by his brother, W.A. Peters, a decade later. Among his projects were the Ashdown Warehouse; London, W.F. Alloway, McClary, and Miller and Richard blocks; and a branch of the Bank of Montreal in Fort Rouge.



## 43 WESTBROOK STREET CODVILLE WAREHOUSE

*Daniel Smith, 1906*

*Demolished 1993*



The Codville Company's warehouse building, 1993. *City of Winnipeg*

**T**he seven-storey Codville Building at the foot of Portage Avenue East testified to the growth that could be achieved in Winnipeg's jobbing trade during the rapid expansion of prairie settlement at the turn of the century.

This was the fifth warehouse/factory to be occupied by the Codville Company, a wholesale grocer, since it opened a Winnipeg branch in 1881. The firm prospered during the pre-World War I boom, establishing a foundation that still enables it to function as a large western

Canadian distributor and as one of the city's oldest enterprises.

The Thompson-Codville Co. was organized in Québec in 1873 under John James Codville. Its western branch was managed by another Québec native, William Georgeson, who also became president of the Winnipeg Board of Trade and Winnipeg Jobbers' Union. The branch was so successful that Codville closed his eastern business in 1888 to concentrate on markets in the West.

The company initially located at 246 McDermot Avenue, then later established a warehouse at 177 Bannatyne Avenue and a spice mill at 154 McDermot to process and package its own Gold Standard products. A second plant was erected on property acquired in 1903 on the east side of Victoria (now Westbrook) Street between Lombard and Pioneer avenues.

Three years later, this site accommodated a new warehouse of mill construction with a stone basement, brick walls and front (west) façade of smooth-cut ashlar stone on a rusticated stone base. A heavy belt course above the second storey underlined large pilasters that rose to a complete entablature and plain parapet.

At the northern end of the ground floor was a one-storey arched loading door with a smooth-cut keystone. This opening originally led to an interior driveway that extended the full length of the warehouse and could hold three teams of horses side by side. The building's main entrance, which featured carved side panels and a cornice with egg and dart enrichment, was flanked by paired rectangular show windows outlined by plain wooden frames and continuous stone sills. The second



storey had matched pairs of rectangular openings, also tied together by a continuous sill, while upper floors held single lights with lug sills.

Other elevations had a common clay brick finish. The rear (east) wall was punctuated by four loading doors and numerous arched windows with radiating brick heads and rough-cut stone lug sills. On the building's south side, another four large raised doorways originally were used to transfer products to/from an adjacent railway spur track.

Much of the interior was altered over the years. Only the wood-panelled entrance vestibule and the third floor, with its exposed network of large square wooden beams, posts and plank flooring, fully displayed their original fabric.

The facility was designed by Daniel Smith and built for an estimated \$125,000 by Kelly Brothers and Mitchell. Born in Bristol, Québec, Smith (1840-1913) was educated in Ottawa where he joined the Dominion Public Works Department in the latter 1870s. He transferred to Winnipeg in 1882 and soon became the department's western superintendent. After switching to private practice in 1900, he worked on projects such as the Bell Hotel, Crump Block and industrial buildings for Strang and Co., Steele Furniture, Western Bag, and Canada Paint. In c.1908, he formed a partnership with William Bruce, a Scottish-trained architect. Their commissions included theatres on Portage and Dufferin avenues. Smith then served as provincial factory inspector from 1909 until his death.

During the mid-1950s, the Codville Co. expanded into retailing with the purchase of the Manitoba and Saskatchewan franchises of the Independent Grocers Alli-



The Codville Building during the 1950 flood. Note the people in the boat at the front door. *Provincial Archives of Manitoba*

ance (IGA). It also shut down its manufacturing arm and moved to new premises. It was succeeded at 43 Westbrook by various firms, including Superior Sportswear, Machine Sales, Universal Window Cleaning, United Garments, and Print Plus Custom Screen Printing. The City of Winnipeg assumed ownership of the building in 1991.



**745 WESTMINSTER AVENUE  
WESTMINSTER PRESBYTERIAN CHURCH  
(WESTMINSTER UNITED CHURCH)**

*J.H.G. Russell, 1910-12*



Westminster United Church was built at a cost of \$158,604 in 1912. *City of Winnipeg*

**B**y the early 1900s, advances in engineering and building materials, coupled with an increasingly affluent urban population, enabled a number of Winnipeg's Protestant congregations to replace their early, often austere houses of worship with large, ornate, Gothic-inspired symbols of faith.

Among this group was Westminster Presbyterian Church which in 1910 engaged prominent local architect John H.G. Russell to design a stone edifice for the northwest corner of Westminster Avenue and Maryland Street in the recently developed Wolseley district.

This church had been organized in late 1892 as an offshoot of the St. Andrews Presbyterian congregation. Its members initially occupied an 1893-94 facility at the southeast corner of Notre Dame Avenue and Charlotte Street in the city centre. By 1909, however, they needed more space. The search for a suitable building site concentrated on the Wolseley area, adjacent to the north bank of the Assiniboine River and in proximity to the middle-and upper-class neighbourhoods of west and south Winnipeg where many Westminster members resided.

Once the building's basement was completed in 1910, it became the congregation's meeting place while work proceeded on the superstructure. A special opening service was held in June 1912, just over a year after Governor-General Earl Grey laid the cornerstone.

Like most Presbyterian (and subsequently United) churches of the 1900-30 period, Westminster displays the Beaux-Arts Gothic style of religious architecture, noted not only for pointed arches, flying buttresses, rib vaults and other elements of Gothic Revival detailing, but also for the generous use of masonry surfaces,



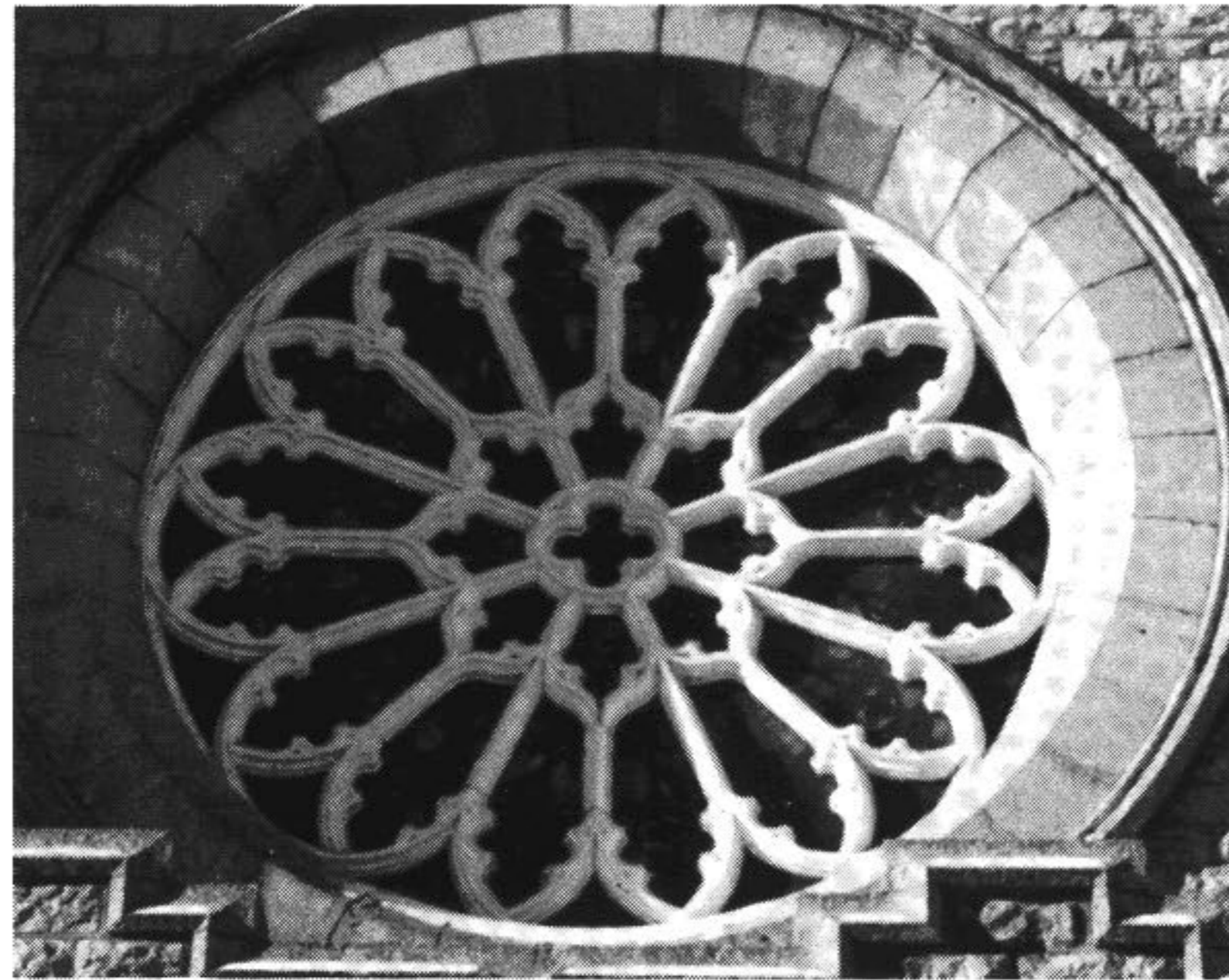
limited flat wall space, and well-organized interior plans.

The church rises from a stone basement on concrete footings to a three-storey stone superstructure around a frame of cast iron columns and steel I-beams. Walls and buttresses are of uneven, coursed, rough-cut stone, while exterior staircases, coping, window accents and buttress caps have a smooth-cut finish. The wooden rafters and beams of the cross-gable roof are held in place by five rows of tension rods.

The imposing Maryland (front or east) facade displays a central gable and multi-hued rose window framed by two corner towers; a broad staircase leading to two pairs of wooden entrance doors set in arches; and transoms and other windows adorned with elegant tracery. Stretching upward 30.5 and 21.3 metres respectively, the towers are outlined by corner buttresses and battlements with corner pinnacles. The leaded, stained glass rose window, 4.3 metres in diameter, contains a small clear space in the centre to permit sunlight to fall at 11 a.m. during summer and winter solstices on an open Bible at the Communion Table.

The south (Westminster) elevation incorporates a second raised entrance between two gable ends. The southeast gable, which is matched on the north facade, features a 7.3-metre-high stained glass opening, while the southwest gable, which does not have a northern counterpart, holds a trio of windows on each level. These are set in square surrounds at grade, then in much taller rectangular and arched frames above.

The sanctuary, laid out in the form of a Maltese Cross, is based on the auditorium plan. It has a two-storey vaulted ceiling, curved pews and balcony, and dark wood accents. Floors slope toward the west wall where



A detail of the rose window. *City of Winnipeg*

the pulpit, choir and pipe organ are located. Built in 1912 by the Casavant Freres of St. Hyacinthe, Québec, the four-manual organ is one of the finest such instruments in the city. Six principal stained glass windows designed by the Luxfer Prism Co. and Robert McCauseland Ltd. highlight the gallery, nave and narthex.

To the rear of the sanctuary on the main floor are a lecture hall, chapel (originally a ladies' parlour), and church offices, library and archives in former classroom space. The rear second floor includes a choir vestry, secretary's room, auditorium and stage, library, and more classrooms, some of which have been converted to rental offices for community groups.

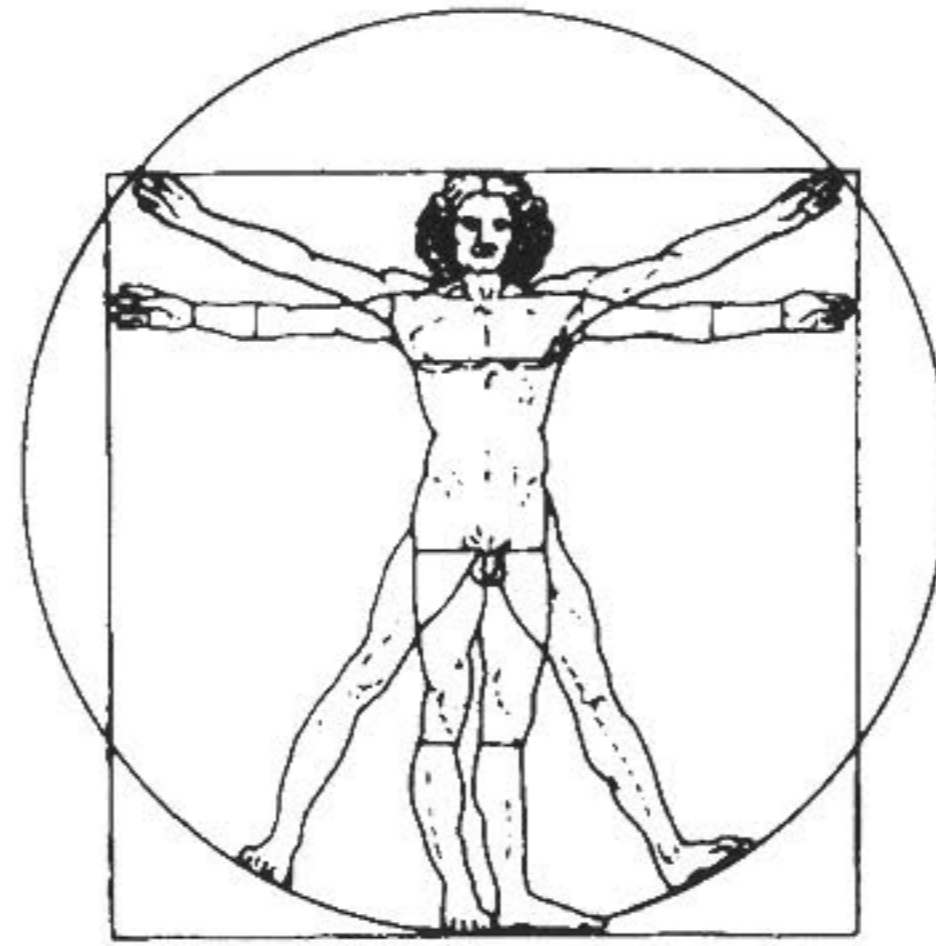
A one-bedroom apartment occupies the attic. The basement initially included storage space, complete with a large wooden box that once held ice to cool the sanctuary; a gymnasium/social room; club room; showers; lockers; kitchen; pantry; engine room for the organ

billows; and a fan and boiler room behind thick masonry walls. Today, the gym and storage space are unaltered, while the remaining area accommodates a day care centre, large kitchen and new heating system.

Westminster Church was built for \$158,604 under general contractors Saul and Irish. Architect Russell (1862-1946) was prominent in the governance of the Presbyterian Church and designed more than a dozen buildings for the denomination in Manitoba, Saskatchewan and northwestern Ontario. Born in Toronto, Russell worked for architect H.G. Gordon before relocating to Winnipeg in the early 1880s. He travelled and studied in the United States for several years, then returned to the city to conduct a western Canadian practice from 1895 to c.1940. His local portfolio included schools, houses and apartment blocks; the Ashdown, Adelman, Hammond, Sylvester and Willson, Franklin Press, Porter, and Dingwall warehouses; the Great West Permanent, Ashdown, Thomson, Allman, McKerchar, McArthur, and Eastman Kodak retail-office blocks; and the Canadian National Institute for the Blind. Among other clients were the Manitoba Government Telephones, Royal Bank and Young Men's Christian Association.

The Westminster congregation blossomed in its new location. Upon union of the Presbyterians, Congregationalists and Methodists in 1925, 124 dissenting Westminster members broke away to form the nucleus of a new church, First Presbyterian, at 61 Picardy Place. Nonetheless, membership of the re-named Westminster United Church topped 1,100 and continued to grow steadily thereafter. With subsequent expansion of the city's inner core, Westminster has once again become a downtown church, just as it was at its founding a century ago.





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*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*

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