# 1997 - 2000   THE YEARS PAST

## REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE
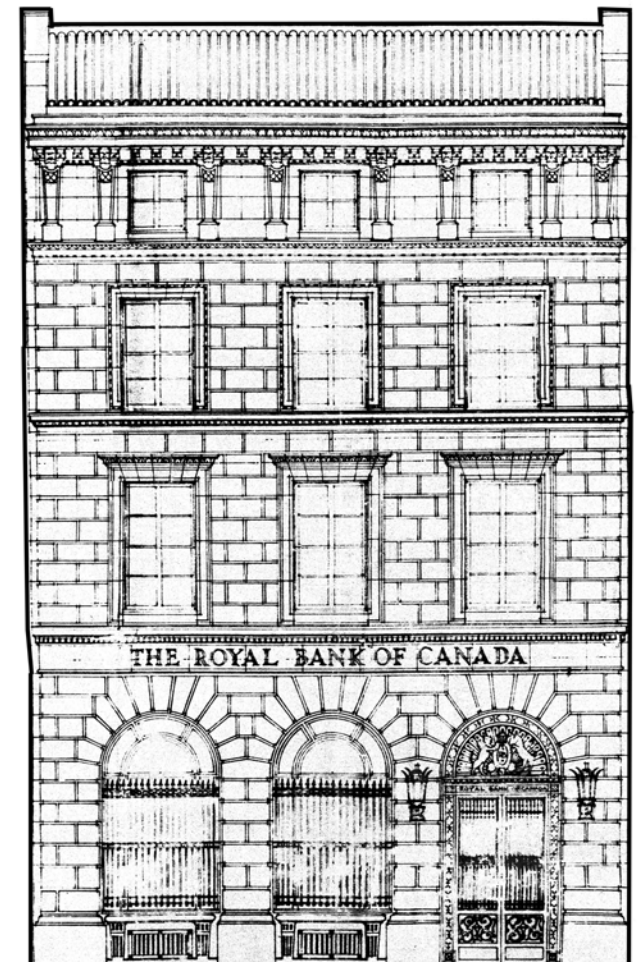
*Publications by the Historical Buildings Committee:*

**A.    ANNUAL REPORTS - THE YEARS PAST**
1979 - 1991
1992 - 1993 (one volume)
1994 - 1996 (one volume)
1997 - 2000 (one volume)

**B.    BROCHURES AND REPORTS**
Historical Buildings By-law 1474/77
Heritage Support: Policy and Programs

# 1997 - 2000    THE YEARS PAST
## REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE

**TABLE OF CONTENTS**

**Cover/Opposite:**

*Front Elevation of the Royal Bank of Canada Branch,*
*460 Main Street, from the original drawings by architects*
*Carrère and Hastings, New York*

## 1. THE HISTORICAL BUILDINGS COMMITTEE - 1997

| ORGANIZATION | MEMBER | ALTERNATE MEMBER |
| --- | --- | --- |
| City of Winnipeg | Councillor G. Murray (Chairperson)<br>Councillor M. Lubosch | Councillor A. Golden |
| Province of Manitoba | Mr. N. Einarson | Mr. D. Firman |
| Department of Canadian Heritage | Ms. S. Algie | Mr. R. Coutts |
| Manitoba Historical Society | Mr. P. Haese | Mr. T. Worth |
| Manitoba Association of Architects | Mr. D. Kressock | Ms. S. Turner |

## THE HISTORICAL BUILDINGS COMMITTEE - 1998

| ORGANIZATION | MEMBER | ALTERNATE MEMBER |
| --- | --- | --- |
| City of Winnipeg | Councillor G. Murray (Chairperson)<br>Councillor D. Vandal | Councillor A. Golden |
| Province of Manitoba | Mr. N. Einarson | Mr. D. Firman |
| Department of Canadian Heritage | Ms. S. Algie | Mr. R. Coutts |
| Manitoba Historical Society | Mr. T. Worth | Ms. J. Goodhand |
| Manitoba Association of Architects | Mr. D. Kressock | Ms. S. Turner |

## THE HISTORICAL BUILDINGS COMMITTEE - 1999

| ORGANIZATION | MEMBER | ALTERNATE MEMBER |
|---|---|---|
| City of Winnipeg | Councillor M. O'Shaughnessy (Chairperson) Councillor G. Steek | Councillor A. Golden |
| Province of Manitoba | Mr. N. Einarson | Mr. D. Firman |
| Department of Canadian Heritage | Ms. S. Algie | Mr. R. Coutts |
| Manitoba Historical Society | Mr. T. Worth | Ms. J. Goodhand |
| Manitoba Association of Architects | Mr. D. Kressock | Ms. S. Turner |

## THE HISTORICAL BUILDINGS COMMITTEE - 2000

| ORGANIZATION | MEMBER | ALTERNATE MEMBER |
|---|---|---|
| City of Winnipeg | Councillor J. Gerbasi (Chairperson) Councillor G. Steek | Councillor A. Golden |
| Province of Manitoba | Mr. N. Einarson | Mr. D. Firman |
| Department of Canadian Heritage | Ms. S. Algie/Ms. L. Seyers | Mr. R. Coutts |
| Manitoba Historical Society | Mr. T. Worth | Ms. J. Goodhand |
| Manitoba Association of Architects | Mr. D. Kressock | Ms. S. Turner |

| | | |
|---|---|---|
| Staff Advisor    Mr. G. Bugailiskis | Secretary    Mrs. E. Bagel | Research Consultants    Ms. D. Lyon Mr. M. Peterson Ms. O. Skala |

## 2.  SUMMARY OF RECOMMENDATIONS

### A.    DESIGNATED HISTORICAL BUILDINGS - 1997-2000

| ADDRESS | | NAME | GRADE | YEAR | PAGE |
|---|---|---|---|---|---|
| 611 | Academy Road | Former Julia Clark School | III | 1997 | 21 |
| 181 | Bannatyne Avenue | Kelly Building (Kilgour Block) | III | 2000 | 25 |
| 314 | Broadway | Princeton Apartments | II | 1997 | *See The Years Past 1994-1996* |
| 294 | Burrows Avenue | St. Giles Church (Bethlehem Aboriginal Fellowship) | III | 2000 | 27 |
| 300 | Carlton Street | Former Free Press Building | II | 1998 | 29 |
| 15 | Chester Street | Sir Sam Steele School | III | 1997 | *See The Years Past 1994-1996* |
| 281-85 | Donald Street | Metropolitan Theatre | II | 1997 | *See The Year Past 1986* |
| 313 | Donald Street | Capitol Theatre | II | 1997* | *See The Year Past 1990* |
| 26 | Edmonton Street | J.W. Harris House | III | 1998 | 35 |
| 66 | King Street | Maltese Cross Building | III | 1997 | 37 |
| 436 | Main Street | Former Bank of British North America (Newmac Bldg.) | II | 1997 | 43 |
| 441 | Main Street | Imperial Bank of Canada | II | 1997 | 47 |
| 460 | Main Street | Royal Bank of Canada | II | 1997 | 51 |
| 646 | Main Street | Epic Theatre | II | 1999 | *See The Years Past 1992-1993* |
| 245 | McDermot Avenue | Stovel Block (Kay Building) | II | 1998 | 65 |
| 40 | Osborne Street | Rosyln Court Apartments | II | 1998 | 67 |
| 233 | Portage Avenue | Curry Building | II | 1998 | 69 |
| 276 | Portage Avenue | Former Birks Building | II | 1999 | *See The Year Past 1991* |
| 311 | Portage Avenue | Clarendon Block/Hotel (Portage Village Inn) | III | 1999 | 71 |

**\*** Delisted and demolished, 2001-02.
\*\*Dismantled, 2001.

## B.    RECOMMENDATIONS - 1997-2000

In addition to the buildings designated in 1997 to 2000, the Historical Buildings Committee also evaluated the following and recommended some for consideration by the Standing Policy Committee on Property and Development:

| ADDRESS | NAME | COMMENTS | PAGE |
|---|---|---|---|
| 21 Amy Street | Amy Street Steam Plant | Recommendation Rejected (Demolished) | *See The Year Past 1990* |
| 836 Arlington Street | St. Edward's School | No Recommendation | 23 |
| 511 Clifton Street South | Wolseley School | Pending | *See The Years Past 1994-1996* |
| 99 Cornish Avenue | Misericordia Hospital Chapel | Evaluation Only | 33 |
| 95 Luxton Avenue | Former Lauzon House | Evaluation Only | 39 |
| 244 Main Street | Plaxton Block | No Recommendation (Demolished) | 41 |
| 476 Main Street | J.H. Ashdown Store (Big 4 Sales) | Pending | *See The Year Past 1986* |
| 626 Main Street | Starland Theatre | Pending | 55 |
| 686 Main Street | Sproule Block (Savoy Hotel) | Evaluation Only (Demolished) | 57 |
| 705 Main Street | Cleland Block | No Recommendation (Demolished) | 59 |
| 713 Main Street | Fonseca Hall (Alberta/Patricia Hotel) | Recommendation Rejected (Demolished) | 61 |
| Boulevard Provencher | Provencher Bridge | Evaluation Only (To Be Demolished) | 85 |
| 65 Redwood Avenue | Drewry's (Molson's) Brewery | Recommendation Rejected (Demolished) | 93 |
| 715 St. Anne's Road | Jules Mager House | No Recommendation | 97 |
| 340 Vaughan Street | Raleigh Apartments | Pending | 101 |
| 484 Wellington Crescent | D.A. Ross House | Recommendation Rejected | 107 |

## C. BUILDINGS CONSERVATION LIST - 1979-2000

The following buildings were designated between the years 1979 and 2000 (see 1979-2000 Annual Reports for respective building summaries):

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 394 Academy Road | Uptown Theatre | III | 1986 |
| 611 Academy Road | Former Julia Clark School | III | 1997 |
| 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 |
| 100 Arthur Street | Gault Building (also 99 King Street) | II * | 1982 |
| 351 Assiniboine Avenue | Kerr House (formerly 453 Qu'Appelle Avenue) | III | 1989 |
| 51 Balmoral Street | William Milner Residence | III | 1995 |

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

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 56 Balmoral Street | H.E. Sharpe House | III | 1990 |
| 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 |
| 141 Bannatyne Avenue | Bright and Johnston Building (MacKenzie Block) | III | 1993 |
| 167 Bannatyne Avenue | Ashdown's Warehouse | II * | 1985 |
| 168 Bannatyne Avenue | Franklin Press Building (Chatfield Distributors) | III | 1983 |
| 181 Bannatyne Avenue | Kelly Building (Kilgour Block) | III | 2000 |
| 185 Bannatyne Avenue | McClary Building | III | 1987 |
| 283 Bannatyne Avenue | Travellers' Building | II | 1979 |
| 291 Bannatyne Avenue | a) Sanford Building (Old Spaghetti Factory)<br>b) Maw's Garage (Old Spaghetti Factory) | II *<br>III * | 1979 |
| 365 Bannatyne Avenue | Stovel Printing Company Building | III | 1992 |
| 251 Bannerman Avenue | St. John's Presbyterian Church | III | 1989 |
| 222 Broadway | Hotel Fort Garry | II | 1980 |
| 314 Broadway | Princeton Apartments | II | 1997 |
| 545 Broadway | Wilson House (Klinic) | III | 1991 |

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 294 Burrows Avenue | St. Giles Church (Bethlethem Aboriginal Fellowship) | III | 2000 |
| 61 Carlton Street | Macdonald House (Dalnavert) | I | 1995<br>*(Originally listed as Grade II, 1980)* |
| 300 Carlton Street | Former Free Press Building | II | 1998 |
| 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 |
| 15 Chester Street | Sir Sam Steele School | III | 1997 |
| 340 Cockburn Street | Earl Grey School | III | 1981 |
| Cornish Avenue | Armstrong's Point Gates | II | 1988 |
| 375 Rue Deschambault | Maison Roy | III | 1982 |
| 281-285 Donald Street | Metropolitan Theatre | II | 1997 |
| 313 Donald Street | Capitol Theatre | II | 1991<br>*(Delisted 1996; Relisted 1997)* |
| 1055 Dorchester Avenue | Firehall No. 12 | III | 1983 |
| 212 Rue Dumoulin | St. Boniface Firehall No. 1 | II | 1987 |
| 26 Edmonton Street | J.W. Harris House | III | 1998 |

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 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 (Tower only) | II * | 1986 *(Damaged by Fire 1987)* |
| 290 Garry Street | Garry Block | III | 1988 |
| 298 Garry Street | Canada Permanent Building | II | 1985 |
| 55 Hargrave Street | Glines House (Tremblay Apartments) | III | 1989 |
| 379 Hargrave Street | Ambassador Apartments | III | 1986 |
| 400 Hargrave Street | Calvary Temple (Tower only) | III | 1985 |
| 425 Henry Avenue | Turner-Walker Block (McCormick''s Ltd. Building) | III | 1988 |
| 181 Higgins Avenue | Canadian Pacific Railway Station | II | 1993 |
| 272 Home Street | Thelma Apartments | III | 1993 |
| 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 |

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 201 John Black Avenue | Kildonan Presbyterian Church | I | 1994 |
| 121 Kate Street | William Ashdown House | II | 1988 |
| 66 King Street | Maltese Cross Building | III | 1997 |
| 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 |
| 165 Rue La Vérendrye | Maison Kittson | III | 1983 |
| 72 Lenore Street | Bellcrest Apartments | II | 1994 |
| 444 Logan Avenue | Penrose House (formerly 232 Bell Avenue) | III | 1987 |
| 167 Lombard Avenue | Grain Exchange Building | II | 1992 |
| 177 Lombard Avenue | Great-West Life Building (Lombard Commerce Building) | II | 1983 |
| 191 Lombard Avenue | Union Trust Building (Union Tower) | II * | 1983 |
| 130 Main Street | Upper Fort Garry Gate | I | 1991 |
| 171 Main Street | Empire Hotel | III * | 1979 *(Demolished 1982, Façade Retained)* |
| 335 Main Street | Bank of Montreal | II * | 1980 |
| 389 Main Street | Bank of Commerce | I | 1979 |

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 395 Main Street | Bank of Hamilton | I | 1979 |
| 436 Main Street | Former Bank of British North America (Newmac Building) | II | 1997 |
| 441 Main Street | Imperial Bank of Canada | II | 1997 |
| 456 Main Street | Bank of Toronto | II | 1984 |
| 457 Main Street | Confederation Life Building | II * | 1980 |
| 460 Main Street | Royal Bank of Canada | II | 1997 |
| 466 Main Street | Woodbine Hotel | III | 1986 |
| 468 Main Street | Baker Block (Birt's Saddlery) | III | 1984 |
| 492 Main Street | Former MacDonald Shoe Store | III | 1996 |
| 500 Main Street | Union Bank Building Annex | II | 1995 |
| 504 Main Street | Union Bank Building | I | 1995 |
| 646 Main Street | Epic Theatre | II | 1999 |
| 667 Main Street | Alloway and Champion Bank | III | 1986 |
| 669 Main Street | Zimmerman Block (Lighthouse Mission) | II | 1986 |
| 1386 Main Street | Merchants' Bank | III | 1985 |
| 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 |

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 113 Market Avenue | Great West Saddlery Building | II | 1985 |
| 136 Market Avenue | Marshall-Wells Warehouse | III | 1987 |
| 180 Market Avenue | Playhouse Theatre | II | 1981 |
| 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 | Porter (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 |
| 245 McDermot Avenue | Stovel Block (Kay Building) | II | 1998 |
| 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 |

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---------|------|-------|-------------|
| 290 McDermot Avenue | Glengarry Block | III * | 1987 |
| 296 McDermot Avenue | Daylite Building | II * | 1987 |
| 321 McDermot Avenue | Finnie Murray Block (Western Glove Works) | III | 1987 |
| 758 McMillan Avenue | Anvers Apartments | II | 1994 |
| 140 Meade Street North | Ross House Museum (formerly 176 Higgins Avenue) | I | 1980 |
| 22 Mostyn Place | Granite Curling Club | III | 1986 |
| Mount Royal Road | Silver Heights Gates (Mount Royal Rd. at Traill Ave.) | III | 1995 |
| 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 |
| 40 Osborne Street | Roslyn Court Apartments | II | 1998 |
| 55 Pavilion Crescent | Assiniboine Park Pavilion | II | 1982 |
| 3514 Pembina Highway | a) House (formerly 931 Avenue de l'Eglise) | III | 1984 |
|  | b) McDougall House | III | 1988 |
| 598 Plinguet Street | Greater Winnipeg Water District Railway Station | II | 1995 |
| 233 Portage Avenue | Curry Building | II | 1998 |

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 259 Portage Avenue | Paris Building | II | 1981 |
| 276 Portage Avenue | Former Birks Building | II | 1999 |
| 311 Portage Avenue | Clarendon Block/Hotel (Portage Village Inn) | III | 1999 |
| 315 Portage Avenue | Mitchell-Copp Building | II | 1997 |
| 384 Portage Avenue | Boyd Building | III | 1981 |
| 426 Portage Avenue | Bank of Montreal | III | 1989 |
| 3180 Portage Avenue | William Brown House | III | 2000 |
| 828 Preston Avenue | Rothesay Apartments | III | 1991 |
| 33 Princess Street | Peck Building | II * | 1984 |
| 44 Princess Street | Ryan Block | III | 1998 |
| 72-74 Princess Street | I.O.O.F. Hall | III | 1986 |
| 78 Princess Street | Earn International Building | III | 1998 |
| 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 |
| 121 Princess Street | Miller and Richard Type Foundry Building | III | 1999 |

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 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 |
| 591 Pritchard Avenue | Ukrainian Labour Temple | II | 1997 |
| 147 Boulevard Provencher | Royal House | III | 1998 |
| 219 Boulevard Provencher | St. Boniface City Hall | II * | 1981 |
| 265 Boulevard Provencher | Maison Bernier | III | 1989 |
| 407 Boulevard Provencher | Belgian Club | III | 1999 |
| Boulevard Provencher | Belgian War Memorial | II | 1995 |
| 366 Qu'Appelle Avenue | Warwick Apartments | II | 1983 |
| 141 Regent Avenue | Toronto Dominion Bank (Transcona Municipal Offices) | III | 1980 |
| 300 River Avenue | Boylston (Congress) Apartments | II | 1988 |
| 65 Rorie Street | Northern Electric Building | III | 1985 |
| 6 Roslyn Road | Lilly Apartments | III | 1987 |
| 36 Roslyn Road | J.C. Falls House | III | 1994 |

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 166 Roslyn Road | R.M. Dennistoun House | III | 1984 |
| 229 Roslyn Road | Nanton Estate Gates | II | 1981 |
| 100 Rue des Ruines du Monastère | Trappist Monastery Guest House | III | 1980 *(Church and Monastic Wing Destroyed by Fire 1983)* |
| 221 Rupert Avenue | Salvation Army Citadel | III | 1983 |
| 115 Rupertsland Boulevard | Seven Oaks House Museum | I | 1997 |
| 29 Ruskin Row | R.R. Scott House | II | 1992 |
| 596 St. Mary's Road | Firehall | III | 1982 |
| 137 Scott Street | John C. Graham House | III | 1989 |
| 775 Sherbrook Street | Somerset School (Sacre-Coeur No. 2 School) | III | 1991 |
| 1150 Sherburn Street | Principal Sparling School | II | 1993 |
| 180 Sinclair Street | Firehall No. 7 | III | 1994 |
| 331 Smith Street | Olympia (Marlborough) Hotel | II | 1998 |
| 364 Smith Street | Walker Theatre | I | 1991 |
| 494 Tache Avenue | Grey Nuns' Convent (St. Boniface Museum) | I | 1995 |
| 325 Talbot Avenue | Firehall No. 8 | III | 1984 |
| 66 The Promenade | Odd Fellows' Temple (formerly 293 Kennedy Street) | III | 1985 *(Building Demolished, Façade Reused)* |

| ADDRESS | NAME | GRADE | YEAR LISTED |
|---|---|---|---|
| 290 Vaughan Street | Former Public Press Building | III | 1997 |
| 301 Vaughan Street | Y.M.C.A. | II | 1985 |
| 310 Vaughan Street | Isbister School | II | 1982 |
| 544 Wardlaw Avenue | Wardlow (Wardlaw) Apartments | II | 1999 |
| 626 Wardlaw Avenue | DeBary (Highgate) Apartments | II | 1998 |
| 393 Wellington Crescent | M. Fortune Residence | III | 1984 |
| 529 Wellington Crescent | J.H. Ashdown House (Khartum Temple) | II | 1983 |
| 20 West Gate | Cornish Library | II | 1993 |
| 54 West Gate | Ralph Connor House (University Women's Club) | II * | 1983 |
| 134 West Gate | Monk Residence | III | 1995 |
| 630 Westminster Avenue | J.A.M. Aikins House (Balmoral Hall School) | III | 1999 |
| 745 Westminster Avenue | Westminster Presbyterian (United) Church | II | 1992 |
| 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 |
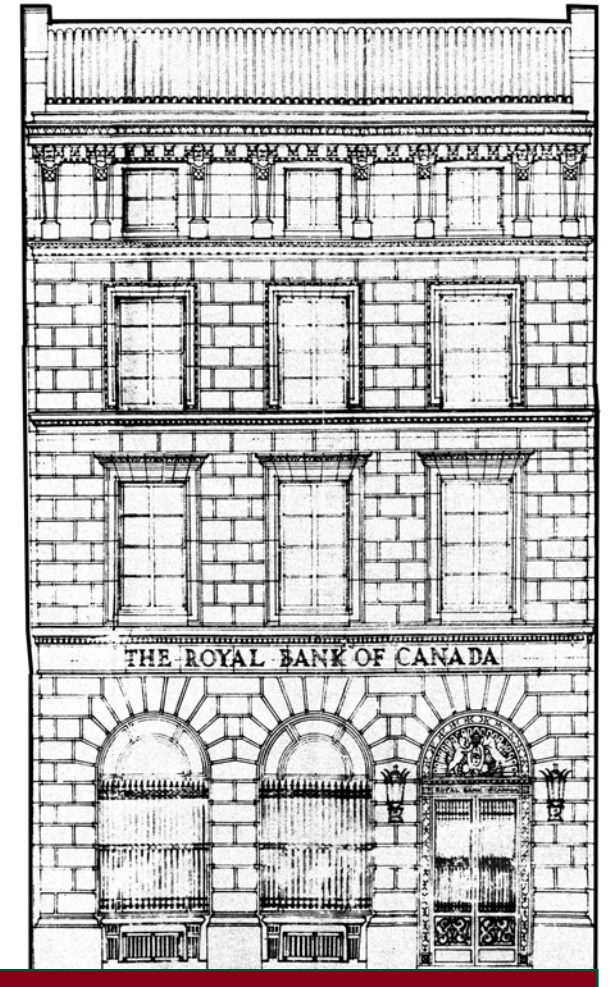
# RESEARCH SUMMARIES

# GLOSSARY

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

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

**CAPITAL -**
the upper-most part of a column or pilaster.

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

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

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

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

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

**DENTIL -**
a small square block used in series in cornices.

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

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

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



CORNICE
FRIEZE
ARCHITRAVE
ENTABLATURE
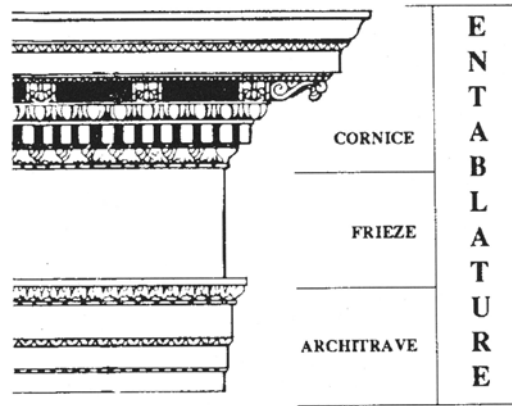
**GAMBREL ROOF -**
a roof terminating in a small gable at the ridge.

**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.

**611 ACADEMY ROAD**
**JULIA CLARK SCHOOL**
*J.B. Mitchell, 1918*



The former Julia Clark School building prior to rehabilitation, 1997.    *City of Winnipeg*

E arly Winnipeg lacked many types of health and social services as it made the transition from a frontier community to an urban centre. Often it was through private rather than government initiative that help was first extended to people in need.

Such was the case with the Christian Women's Union of Winnipeg, a voluntary organization formed in March 1883 and incorporated the following year. The group opened a shelter in Point Douglas for women who had left their homes to work in Winnipeg. When the service was moved to other premises, its former facility was turned into a maternity hospital for rural migrants and destitute mothers. An adjacent building was converted in January 1885 into a home for babies born at the hospital.

The home was soon taking in other children who had been abused, neglected or abandoned. So rapid was its growth over the next 18 months that the operation had to relocate twice to larger buildings. In June 1887, it became a separate agency, the Children's Home of Winnipeg (CHW), with a legislative mandate to provide direct care and supervise adoptions.

From 1888 onward, the CHW occupied an ever-expanding complex built with public donations on River Avenue, including a school room established in 1891. To address the constant challenge of overcrowding, the CHW bought a large parcel of land on Academy Road in Tuxedo in 1909. It was another six years, however, before sufficient funds were raised for construction of two buildings, a boys' dormitory and a facility to house girls, infants, toddlers, and offices.

In response to the agency's appeal for educational assistance, the provincial government in 1918 committed $25,000 for an on-site school and the Winnipeg School District agreed to cover annual operating costs. The task of drawing up the physical plan fell to the District's long-time commissioner of school buildings, James Bertram Mitchell (1852-1945).

Mitchell had joined the District as a trustee in 1888 and later became its building and supply agent. In that post, he gradually assumed responsibility for school design as well as construction. His work was noted for innovations in building forms and features to make schools safer, healthier and more efficient.

Mitchell's plan for the CHW entailed a simplified version of a rectangular, two-storey model with modest classical detailing that he had developed for District schools a decade earlier.

Erected for $19,400, the building has solid, cream-coloured brick walls that extend from a raised concrete foundation to a hip roof plainly finished with wooden

The Children's Home of Winnipeg, 1921. *Western Canada Pictorial Index*

each floor along with a central hallway and washroom. The basement held play rooms for girls and boys, plus washrooms, a furnace, and fuel and storage space. Finishes emphasized functionality and durability.

The school was named after Julia (Murray) Clark, a descendant of Selkirk settlers who was born in Kildonan and married to William Clark, the last chief factor for the Hudson's Bay Company in Winnipeg. Before her death in 1919, Mrs. Clark served as a CHW director and president.

In succeeding decades, the provincial government assumed more direct responsibility for child welfare services, including adoptions. The CHW continued to provide interim shelter and protection to children, but a revised mandate also took it into the field of community-based remedial and therapeutic care. The agency today is known as New Directions for Children, Youth and Families.

CHW sold and left its Academy Road complex in 1944-45. The new owner, the national Department of Veterans Affairs, used the site as an annex to the Deer Lodge Veterans' Convalescent Hospital. The Assiniboine Residential School for Indian Children followed (1950s to 1972), as did Parks Canada (to 1993). A connected one-storey gymnasium and chapel were added to the site in 1965. The former CHW dormitories were demolished in the early 1980s to make way for a Royal Canadian Mounted Police forensic laboratory.

As of the summer of 1997, the school was being restored for training and administrative use by the staff of a call centre to be located in the adjacent gym and chapel.

fascia boards and modest eaves. The two bays of the asymmetrical front (south) façade are separated by a slightly off-centre entrance pavilion. Above the latter's double doors are found a rough-cut stone lintel, stylized date stone and large arched window with a stone key-stone. These elements are topped by a dentilled cornice and brick parapet.

The wall to the east of the entrance has large double-hung windows set in singles and pairs between brick pilasters, while the wall to the west has two bays of thin windows framing an unlit centre section. Other front detailing is provided by a rough-cut limestone finish on the high basement.

The side and rear elevations display different patterns of fenestration between brick pilasters. All windows have rough-cut stone lug sills. Some openings, including doors, were added to the school's rear and east sides after the original plans were drawn.

The interior was divided into four classrooms, two on

The heavily altered school building, 1999. *City of Winnipeg*

The two-storey school was built by day labour for $10,000. It was of frame construction with a raised concrete foundation faced with stone, walls clad by cream-coloured brick veneer, and a low-pitched hip roof. The front of the building originally was oriented south toward Yarwood and the church. The main entrances and staircase were contained in a projecting frontispiece, the roof-line of which was ornamented by brick battlements and a pediment topped by a cross. The rest of the front façade was symmetrically arranged in bays of tall single windows with stone sills. Main-floor openings displayed segmentally arched brick heads, while those above had flat stone heads. A substantial brick chimney extended up the east (Arlington Street) side of the structure.

Interior finishes included pressed tin ceilings, high wooden wainscots and plaster walls. The basement held a gymnasium, student washrooms and boiler room. The main floor incorporated a dormitory, kitchen, dining rooms, a staff bedroom, parlour and office, a waiting room, common parlour, and chapel. Above were five long classrooms.

In 1927, a two-storey addition was built for $9,000 on the south side, linking the school to the parish's 1913 church. New entrances were established on the school's east and west elevations, accompanied by two new sets of interior staircases. Among subsequent alterations, a number of windows have been filled in and new entrances were installed in 1957. The institution continues to function under the direction of the Archdiocese of Winnipeg Catholic School Board.

The architects of the 1909 building, Daniel Smith and William Bruce, were in partnership from the latter part of

Saint Edward's Parish was organized in July 1908 by English, Scottish and Irish Roman Catholics who had taken up residence in the then developing neighbourhoods of Winnipeg's West End.

Their first worship service with Reverend A. Gerritsma took place in a grocery store. By late summer, however, they had established a church at 818 Arlington Street. It was followed by a private school (1909), two church additions and, in 1913, a totally new church at the northwest corner of Arlington and Yarwood (now Adele) Avenue. These physical changes reflected a near tripling of the parish membership.

St. Edward's Church, built in 1913. *Provincial Archives of Manitoba, Foote Collection #1471*

(1906) and Crump Block (1906-07), both on Main Street. From 1909 until his death, he was a provincial factory inspector. He also was prominent in the Catholic Mutual Benefit Association in Manitoba.

Less is known of Bruce (1852-?) who was born and trained in Scotland. He came to Winnipeg in 1906 after practising architecture in Glasgow, Edinburgh and London. He remained active locally until c.1915. He also became known for his exploration of northern Manitoba, especially the Churchill area, and for his promotion of new stone and fireproofing materials in construction.

Some of the drawings for the school's 1927 addition were signed by an A.E. McQuone of Winnipeg. The only such person listed in local directories of the period was an insurance adjuster, A. Ernest McQuone. He worked for Brewster and Cross (later Brewster Cross McLaws and Ham) and lived at 849 McDermot Avenue, a few blocks north of St. Edward's Church.

1907 until 1909 or early 1910. Smith's son, Frank, also may have been associated briefly with the firm. One of their early projects was the first St. Edward's Church, a one-storey frame building erected in 1908 for $3,000. Smith and Bruce also designed some houses, commercial buildings and the Winnipeg Police Court Annex on King Street (now demolished).

Smith (1840-1913) was born in Bristol, Québec and educated at Ottawa. He was associated with the Dominion Department of Public Works in Ottawa from 1878 to mid-1882 when he came to Winnipeg as the department's superintendent in Western Canada. After leaving the public service for private practice in 1900, he designed several warehouses and factories, plus the Bell Hotel

The Kelly Building in 1999. *City of Winnipeg*

Winnipeg's building booms in the 1870s, 1880s and early 1900s gave rise to several major construction companies that became prominent across the West. Among them were firms established by brothers Thomas, Michael and Martin Kelly. From the 1880s onward, they secured important contracts for buildings and public works and also became pioneers in brickmaking and asphalt paving.

Typical of the times, Thomas Kelly (1855-1939) used some of the capital he earned as a contractor to acquire revenue properties, including a six-storey warehouse which he built in 1904-05 on the north side of Bannatyne Avenue between Main and Rorie streets.

The structure was advantageously located next to a Winnipeg Transfer Railway spur line, part of a system that connected the city's fledgling warehouse district east of Main with rail yards at The Forks and along Point Douglas Avenue. Kelly's original tenants included the Kilgour Brothers, a printing and paper manufacturer; wholesale clothier Samuel D.R. Fernie; wholesale stationer W.V. Dawson; iron and brass bed manufacturer H.R. Ives and Co.; and the Souris Coal Mining Co.

The warehouse is of mill construction. It has a raised concrete and brick foundation, exterior load-bearing brick walls faced with brick and stone, and an interior framework of square timber beams and posts with heavy wooden floors. It shares party walls with warehouses to both its west and east. As well, a covered driveway extends fully along the west side.

The front (south) façade displays a reduced example of Romanesque Revival architecture noted for its textured finishes and arched openings. Rusticated stone clothes the high base. Between the main entrance at the east end

and the driveway to the west are two basement windows and two larger main-floor lights. The symmetrically designed upper storeys are divided into four bays by attached columns that extend to round-headed arches on the top floor. Each bay from the second to fifth storeys contains large single squared windows with stone sills and lintels. The top-floor openings are arched and ornamented with keystones. Corbelled brickwork and a metal entablature with a modillioned cornice complete the design. The rear of the building has several segmental-arched windows with stone sills, along with two large loading bays and a platform.

Thomas Kelly built 181 Bannatyne for $56,000. The plans were drawn by Charles Henry Walker (1855-?), an Ontarian who came to Winnipeg in c.1883 and worked in the construction industry for several years before turning to drafting and design.

Thomas Kelly was approaching the peak of his career when he developed 181 Bannatyne. Born in Ireland, he moved to the State of New York with his family in 1864. After training as a bricklayer, he came to Winnipeg in 1878 where he gained employment in the construction trade. In 1880, he and a brother, Michael, formed their own contracting and brick-making enterprise. Another sibling, Martin, joined Kelly Brothers and Co. four years later. The firm worked on such projects as the first Clarendon Hotel, both Grain Exchange Buildings on Princess Street, and Isbister School. After 1900, the Kellys operated as the Manitoba Construction Co., then as Kelly Brothers and Mitchell. They built the St. Andrew's Locks, the Baker and Stanley blocks, Bank of Toronto, Imperial Bank of Canada, Grain Exchange Building on Lombard Avenue, and shop facilities for the Canadian Pacific and Canadian Northern railways.



A view of Bannatyne Avenue, c. 1920. *City of Winnipeg Collection*

In 1908, Thomas joined with his sons Robert and Charles to create Thomas Kelly and Sons Ltd. Their projects included the main Post Office, Bank of Nova Scotia, Granite Curling Club, Laura Secord School, some of the early buildings on what today is the Fort Garry campus of the University of Manitoba, and, during the 1910s, a portion of the Winnipeg aqueduct. A third son Lawrence joined the firm in 1912, the same year the Kellys obtained the contract for a new Manitoba Legislative Building.

That project soon became embroiled in controversies about design changes, the quality of materials and workmanship, and allegations of financial overcharges and political kickbacks. The resulting scandal led to the fall of the R.P. Roblin government in 1915 and dismissal of the Kellys. Thomas fled to the United States, but was arrested and returned to Manitoba where in 1916 he was convicted on criminal charges and sentenced to 30 months at Stony Mountain Penitentiary.

**294 BURROWS AVENUE**
**ST. GILES PRESBYTERIAN (UNITED) CHURCH**
**(BETHLEHEM ABORIGINAL FELLOWSHIP)**
*C.S. Bridgman, 1907*



The former St. Giles Church in 2000. *City of Winnipeg*

I n the heady decades of Winnipeg's early development, established churches often were called on to sponsor missions as a temporary means of accommodating new congregations in rapidly growing residential districts. That was how St. Giles Church, the first Presbyterian congregation in the North End, got its start.

It was formed in 1884 as the North Presbyterian Mission with support from St. Andrew's Church on Elgin Avenue and students at Manitoba College. Prayer meetings initially were held in a store at Main Street and Burrows Avenue. As membership expanded, the group was able to build its own facilities.

Its first church (1885-86) was a small frame structure at Main Street and Limit (Aberdeen) Avenue. The second (1888-89) was a brick building on Selkirk Avenue, but it too was soon outgrown. In 1906, the congregation chose a new site, the southwest corner of Burrows Avenue and Charles Street. The following year, local architect Charles S. Bridgman prepared the plans and the Imperial Plumbing and Building Co. began construction at a cost of $35,000. The premises were dedicated in March 1908.

St. Giles Church is of solid brick construction. It rises two storeys from concrete footings and a rough-cut stone foundation to a superstructure of iron columns and brick walls topped by a complex hip and gable roof. Red brick and stone accents provide the exterior finishes. Several arched and/or flat-headed windows light each elevation, including the raised foundation.

Typical of Protestant churches of its era, St. Giles displays the Modern or Late Gothic Revival style of architecture. As such, its design emphasizes massing rather than elaborate ornamentation. Key features include pointed arches above the main doors and windows, a crenellated tower at the northeast corner, and tracery-

adorned Palladian windows on three façades. Smooth-cut stone bands mark the divisions between the foundation and superstructure, and the first and second storeys. Another belt course doubles as a continuous sill under pairs of louvered arches in the upper part of the tower. Additional stone details include coping, sills, buttress and merlon caps, and a finial atop the front (east or Charles Street) entrance. Also of note are two circular windows (oculi) in the tower.

Architect Bridgman (1875-1965) designed at least two other local churches – St. Luke's Anglican and the Evangelical Lutheran Church of the Cross – prior to his St. Giles commission. An Ontarian, Bridgman came to Winnipeg in 1903 after working as an architect in New York City for several years. He subsequently planned numerous commercial and residential blocks, warehouses and institutional buildings, including the historically designated Anvers and DeBary apartments and Dawson-Richardson Warehouse. He moved to London, Ontario in the latter 1930s, planned air-training stations during World War II, and later worked with his architect-brother Gordon Bridgman.

St. Giles Church has not been altered significantly since its construction. Over time, however, its congregations experienced considerable change. In the mid-1920s, St. Giles became part of the United Church of Canada. Membership later peaked, then began to dwindle due to attrition, the movement of families from the inner city to the suburbs, and other factors. The congregation eventually disbanded. Its building stood vacant for a period before being sold in 1973 and occupied by the Elmwood Bethel Mennonite Church. That congregation, in turn, has been succeeded by the Bethlehem Aboriginal Fellowship.



The interior of the Bethlehem Aboriginal Fellowship Church, 2000.   *City of Winnipeg*
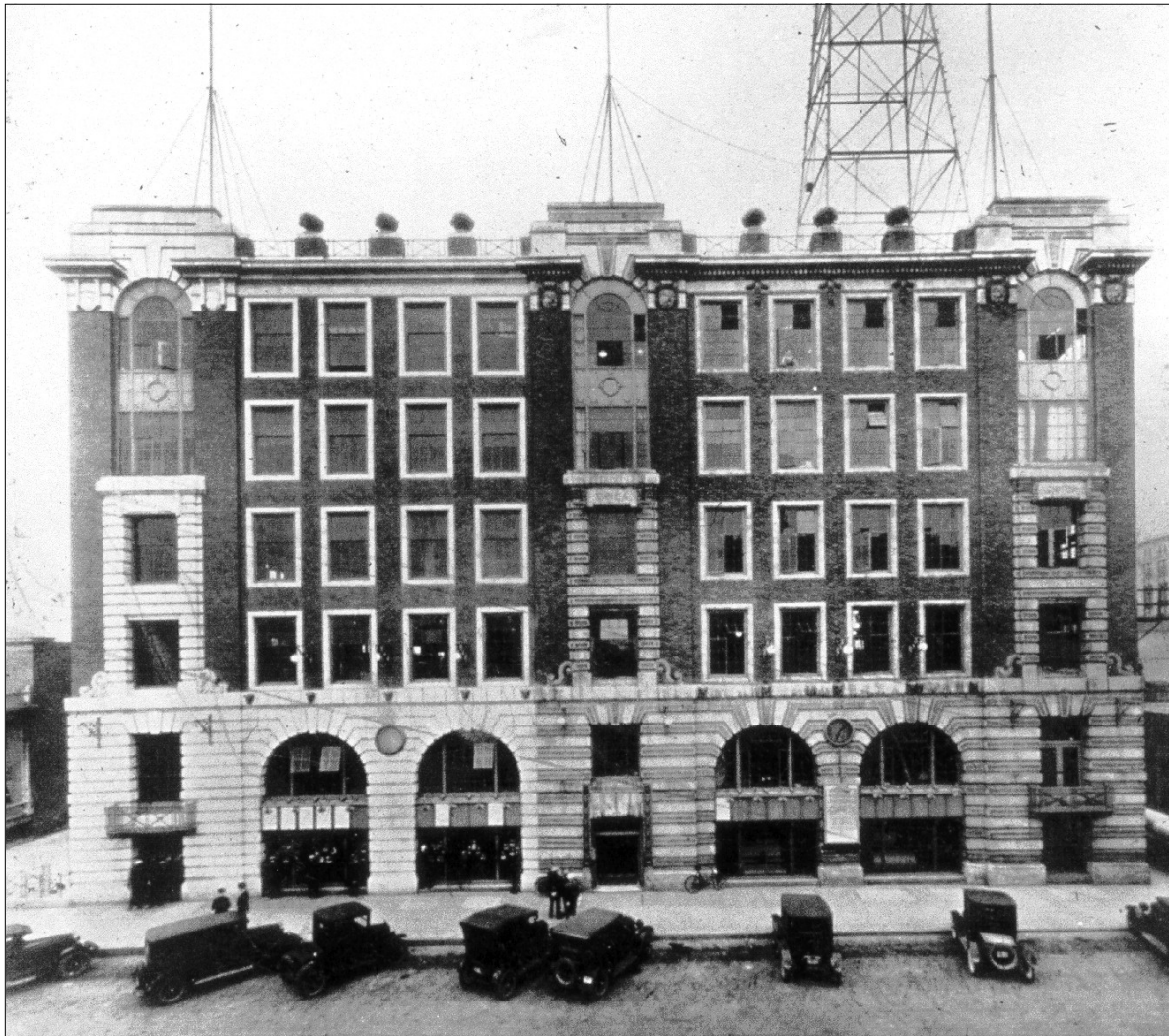
The Free Press Building, n.d. *Western Canada Pictorial Index*

**K**nown affectionately and sometimes derisively as the Old Lady of Carlton Street, the Free Press Building and its main occupant, the *Winnipeg Free Press*, have both chronicled and mirrored prairie development.

From a humble 1872 start as a weekly newspaper, the *Free Press* matured during the 1890s and early 1900s into a pre-eminent Western Canadian voice. It was not the first journalistic endeavour in pioneer Winnipeg, but it was the only one to survive that period and prosper commercially. Its early success was inspired by William F. Luxton, editor-manager and co-publisher with John A. Kenny. In 1874, Luxton turned the *Free Press* into a daily and introduced the weekly *Free Press Prairie Farmer*.

The enterprise was first housed in a clapboard building on Main Street in Point Douglas. It moved south in 1874 to a brick building on Main near St. Mary Avenue. Sustained circulation growth, coupled with the acquisition of smaller publications, forced three more moves in 1882, 1900 and 1905, first to McDermot Avenue, then to Portage Avenue at Garry Street.

Controlling interest shifted during the 1890s from Luxton to the Sifton family, principally Clifford Sifton, a Brandon lawyer and politician who was Minister of the Interior (1897-1905) in the Laurier administration. A strong advocate of European immigrant settlement, Sifton later broke ranks with the Liberals. For many years, however, his newspaper remained supportive of the party which so dominated federal politics. Those linkages, combined with the vision of John W. Dafoe, editor from 1901 to 1944, ensured that the *Free Press* was influential in regional and national affairs and that its counsel was heard outside Canada as well.

In 1913, the newspaper operation settled into yet another
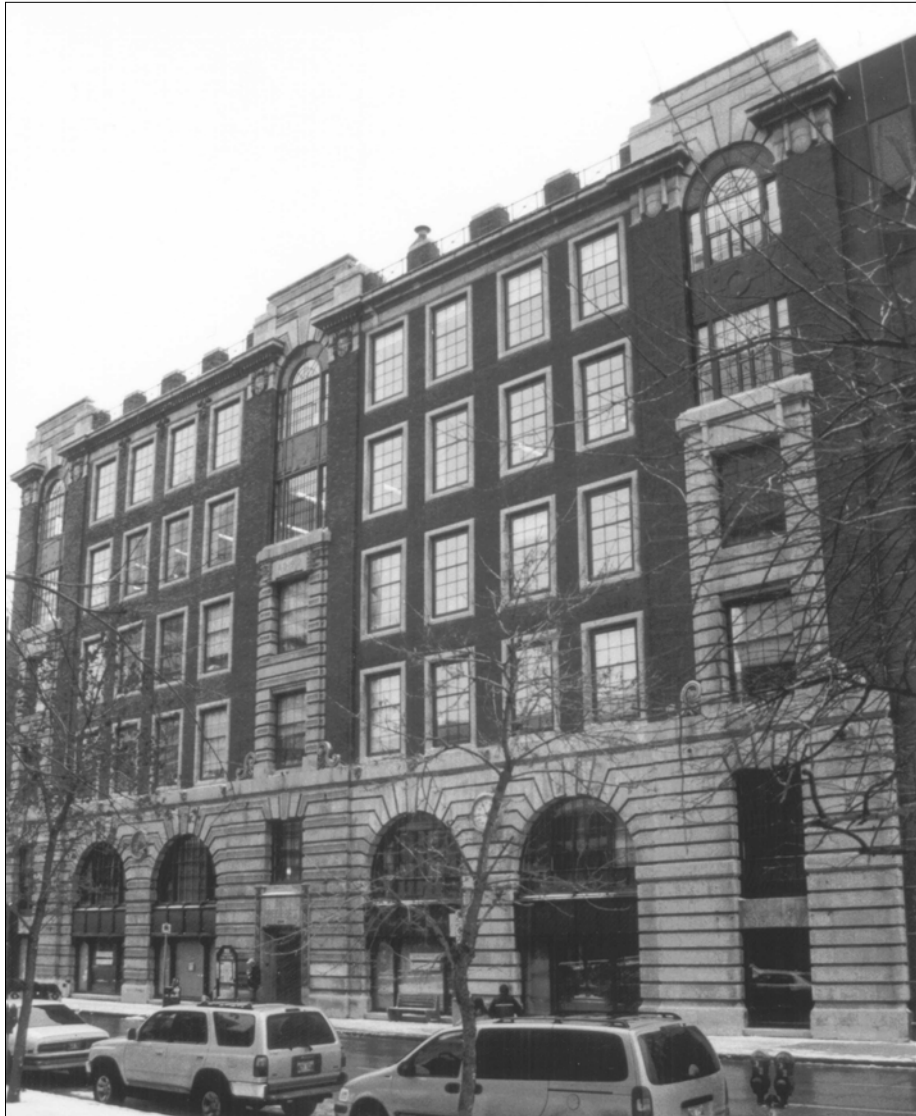
Former Free Press Building, 1999.   *City of Winnipeg*

new facility, a six-storey office building and printing plant with attached two-storey garage on the west side of Carlton Street north of Portage Avenue.

The structure was designed in the Edwardian Classical style by John Woodman and Raymond Marwood-Elton Carey. Their partnership from 1910 to 1917 produced St. Luke's Anglican Church Hall, the Lindsay, Paris and Union Stock Yards office buildings, and facilities for the Stovel Printing, J.B. Carter, Goldin, and Hudson's Bay companies.

Carey (1883-1975) was a British-trained architect who worked in Detroit before coming to Winnipeg in 1909. Following his association with Woodman, he practised with G.W. Northwood from 1919 to 1923. He also produced solo designs, mainly in the residential sector, before returning to Detroit in the mid-1920s.

Woodman (1860-1944) was a native of Oshawa, Ontario who came west in 1880 as a surveyor and draughtsman with the Canadian Pacific Railway (CPR). He later was an engineer and construction superintendent with the Northern Pacific and Manitoba Railway and chief engineer of the CPR's western division. In his private practice, which began in 1901, he was noted for efforts to introduce reinforced concrete construction in Winnipeg.

The original part of 300 Carlton was built by the Carter-Halls-Aldinger Co. for $301,000. It has a concrete foundation, fire-resistant reinforced concrete frame, stock brick exterior walls, and flat roof. Its symmetrical front (east) and south façades are dominated by large arches, multi-paned windows, and stone and terracotta ornamentation.

The first two floors of the front elevation are clothed with

The Press Room, n.d.   *Western Canada Pictorial Index*

terracotta in alternating dark- and light-coloured layers. Openings include two entrances and a pair of two-storey arches set beneath a smooth belt course and five metal bison heads. The terracotta extends up the corners of the facing to the fourth floor, followed above by two-storey arches containing flat- and round-headed openings separated by moulded metal panels.

The structure's slightly recessed middle section has four bays of single rectangular openings in stone surrounds. A stone entablature and a stone and brick parapet with iron railing complete the design. Among other highlights are stone panels inscribed with the building's construction date and the name of its original owner, plus shields displaying Manitoba's coat-of-arms.

The entablature wraps around the southeast corner to run the entire length of the building's south façade. The terracotta finish also carries over to the first set of windows on this elevation. A similar treatment is found at the southwest end. Large windows with stone sills and brick heads dominate both this wall and the rear of the complex.

In 1926, four storeys were added on top of the garage, resulting in a symmetrical, 11-bay complex. The design by A.E. Cubbidge complemented the original plan.

In the mid-1920s, the Siftons began to expand their media holdings. The family's interests in newspapers and radio stations were divided between Clifford's two sons in 1953. *Free Press* publisher Victor Sifton went on to form Free Press Publications with the Max Bell group. By the 1970s, this was the country's highest-circulation English-language chain. FP Publications was taken over by Thomson Newspapers Ltd. in 1980.



A view of the Classified Ads order desk at the Free Press Building, 1958. *Western Canada Pictorial Index*

The editorial and printing functions of the *Free Press* were converted to computer-based technologies in the 1970s. The need for even more modern equipment and a new building led the newspaper in 1991 to relocate to an industrial park in northwest Winnipeg, thus breaking a long-standing physical association with the central business district.

The 1906 façade of the Misericordia Maternity Hospital in 1997.
*City of Winnipeg*

**H**ealth and social services in pioneer Winnipeg were rudimentary and slow to develop. Political and business leaders tended to focus on efforts to attract population and organize a strong economy. Responsibility for building up the social infrastructure fell mainly to churches and other private groups.

In 1898, four members of a Roman Catholic nursing order, the Soeurs de Misericorde or Sisters of Mercy, were sent to St. Boniface from their Québec base to work among orphans and unwed mothers. The four initially opened a maternity hospital in a house on Avenue Taché, but in early 1899 they moved to a second temporary location on the south side of Broadway between Edmonton and Carlton streets in Winnipeg. They then proceeded in the summer of that year to build a properly designed hospital on a one-hectare (2.5-acre) site bound by present-day Cornish and Wolseley avenues, and Sherbrook and Maryland streets in West Winnipeg.

The 50-bed Misericordia Maternity Hospital was opened in February 1900, but the needs of Winnipeg's rapidly growing population quickly outstripped the facility's capacity. The Sisters of Mercy moved their orphanage and adoption services to St. Norbert and in 1905 embarked on a $200,000 project to build two more hospital wings and a powerhouse. Included in the new domed centre section of the complex was a main-floor chapel where staff and patients could participate in daily mass and other services. Archbishop L.-P.-A. Langevin of St. Boniface blessed this chapel in December 1907.

Designed as a basilica, the chapel takes the form of a long rectangle with a semicircular apse at its east end. The nave has an ornate two-storey panelled ceiling and is well lit by three-piece sash windows with transoms along the north and south walls. A wide centre and two side

An interior view of the chapel.  *City of Winnipeg*

plaster-cast statues representing the Pieta and stations of the cross.  The altar incorporates part of an 1898 structure of plaster and wood in mock marble design.  There also is a small organ and a prie-dieu (kneeling desk) that may have been used by the first resident priest.

The chapel's designer was Joseph-Azarie Sénécal (1841-1917) who built or planned a number of French-speaking religious institutions across the Prairies from the 1890s to the 1910s, including the 1899 and 1905-07 sections of the Misericordia Hospital.

Born at Saint-Marc, Lower Canada (Québec), Sénécal briefly attended a local public school, farmed for several years, then apprenticed as a carpenter.  His work for religious orders began in 1870 when he built a chapel in the convent of the Sisters of the Holy Names of Jesus and Mary at Belœil.  He also became part owner of a sash-and-door factory in Montréal.

Over time, the Misericordia became a general hospital (1917) and established a nursing school (1916).  Major physical additions in the 1920s and in each decade from the 1950s onward displaced the 1899 section of the hospital and spread the complex eastward and north-ward beyond its original site.  As well, the Sisters of Mercy opened Villa Rosa, a private maternity home for unwed mothers, in the mid-1960s.  In recent years, the institution's mandate has been changed from that of an acute-care hospital to specialized medical and geriatric functions under the name Misericordia Health Centre.

aisles divide four sections of pews.  Large Corinthian columns support enclosed side galleries and an open balcony over the chapel's west-end entrance.  The galleries originally contained passageways and large windows (now covered) to which patients could be wheeled to observe mass.  On the opposite sides of these passages were the sisters' living quarters.

At the chapel's front or east end are the raised altar and the apse.  The latter section is adorned by a vaulted ceiling, an arcade of arched openings (now covered by decorative screens), and a niche occupied by a statue of the Virgin Mary.  Behind the apse is a vestment room with a large oak storage cabinet.

Chapel finishes include maple flooring and pews, plaster walls and ceilings, decorative ceiling mouldings, metal light fixtures, Art Nouveau floral patterns cut into leaded and pressed 'pebble' glass sections of the windows, and

## 26 EDMONTON STREET
## J.W. HARRIS HOUSE
*James Chisholm, 1902*



Former J. W. Harris House, 1999.   *City of Winnipeg*

The solid brick, Queen Anne Revival house at 26 Edmonton Street serves as a reminder of a time when this part of downtown Winnipeg was a fashionable residential district.

Upon the transfer of Rupert's Land to Canada in 1869-70, the region's former commercial power, the Hudson's Bay Company, retained a substantial tract of land adjacent to its Upper Fort Garry base on Main Street. The company tried various strategies to maximize returns from development of this holding, called the Hudson's Bay Reserve. One of its successes was to establish an exclusive residential district along Broadway filled with substantial single-family dwellings, terraces and apartment blocks.

The first owner of 26 Edmonton Street, John Walter Harris, was well attuned to the value of property in the Reserve because of his experience as Winnipeg's assessment commissioner.

A native of Oxford Township in Ontario's Grenville County, Harris (1845-1926) had come to Manitoba in 1873 as a Dominion land surveyor. He prepared Winnipeg's 1879 and 1880 tax assessment rolls, but failed to keep the position in 1881 after seeking a salary increase. He had more than enough private surveying commissions to compensate, however, as southern Manitoba was then in the midst of a speculative property boom. Harris was rehired as one of three assessors in February 1882 and by year's end had secured the dual appointment of assessment commissioner and city surveyor. Through to retirement in April 1916, he was among a handful of officials who played pivotal roles in shaping the early civic administration.

Architect James Chisholm (1840-1920) was born in Paris, Upper Canada. He farmed in Glengarry County and studied architecture at London, Ontario before moving to Winnipeg in 1877. He interrupted his design career to spend about a decade in Wisconsin (1892-1901) as a preacher for the Methodist Episcopal Church. After reopening a local office, he developed an extensive portfolio, including architectural commissions in other prairie provinces. He was joined in c.1906 and eventually succeeded by his son, Colin Campbell Chisholm (1883-1936). Among their Winnipeg projects were the Sterling Bank Building, Young and Sparling Methodist churches, Strathcona, Granite and Thistle curling rinks, and Marlborough and La Salle hotels.

The brick Harris House was built in 1902 for $6,500 by William Brydon and F. Powell. It extends 2.5 storeys from a raised stone foundation and contains four bedrooms. Its most striking element is the complex, high-pitched hip roof, the lines of which are broken by a cross gable on the north side and dormers on the other elevations. The east- or front-facing dormer stands out because of the use of returned eaves, bracketing and wood siding.

Other surviving highlights include stone accents around windows and doors, a brick string course, stained glass in the large main-floor front window, a south-side bay window with an unusual glass roof, and enclosed eaves with ornamental bracketing. The interior contains well-appointed oak woodwork, including intricately carved filigree at the bay window.

Lost from the design is a front porch that once wrapped around to the main entrance on the home's north side. After the porch was removed in 1954, a below-grade concrete wall and basement door were installed, as were concrete steps and an open, two-storey frame porch at



Looking north on Edmonton Street, ca.1905. *M. Peterson Collection*

the northeast corner. The rear wooden staircase, deck and fire escape also are non-original.

These changes, plus alterations to the interior, coincided with the building's use as a boarding house from the 1920s onward. The property was converted to offices after being purchased in 1977 by William Hanuschak and Associates Ltd. Heating and electrical systems were upgraded and the interior layout was restored. This recycling enabled 26 Edmonton Street to weather the post-1945 transformation of much of the Broadway area into a high-rise commercial office and apartment district.

66 King Street in 1998. *City of Winnipeg*

T he seven-storey Maltese Cross Building at the southwest corner of King Street and McDermot Avenue recalls its original owner and purpose in a way that is distinctive in Winnipeg's Exchange District.

Some structures, such as bank chambers and fraternal halls, display coats-of-arms or other specific organizational symbols. But few, if any, are as amply adorned with a corporate emblem as is 66 King Street where a modified form of the cross-pattée appears throughout the exterior and on some interior components.

This motif was the trademark of the Gutta Percha & Rubber Ltd. of Toronto which built 66 King in 1909 to house its local wholesale outlet, the Winnipeg Rubber Co. Gutta Percha made and distributed belts, hoses, tubes, gaskets, valves, clothing, footwear, mats, tires, and other rubber products. By the 1910s, the firm had 15 branches across Canada, plus two in Australia.

Its trademark was based on the Greek cross, a form in which the four arms are of equal length and joined at the centre. The cross-pattée version consists of arms that flare as they extend outward to straight ends. The centre of the Gutta Percha logo was accented with a square. Some printed variants also had a circle containing the company's name.

Several orders of chivalry and military decorations feature the cross-pattée. Related forms have rounded or slightly pointed ends. They differ from the Maltese cross in that the ends of the latter are more sharply indented to create two points. This badge originated during the medieval Crusades with the Hospital Order of St. John of Jerusalem. Its four arms represent prudence, justice, temperance, and fortitude, while its eight points denote the Beatitudes or blessings associated in Christian scrip-

An early advertisement for Gutta Percha & Rubber, Limited, 66 King Street. *Henderson's Directory*

tures with those virtues.

The Gutta Percha trademark was applied in stone and metal above the entrances to 66 King, on the building's corners between the first and second floors, on pilaster caps, and on the balusters of the main interior staircase. At one time, large white-painted examples also were visible on the roof-top elevator housing. However, Gutta Percha stopped using the logo when a likeness, the iron cross, was revived as a German war medal. Painted versions of the symbol were removed from the building, but those in stone and metal remained.

Gutta Percha continued in a portion of the office and warehouse space at 66 King through to the 1950s when it relocated to Ellice Avenue. Among other long-term occupants were Charles Home Ltd., a woollen importer and wholesaler, the Belding Corticelli Co. silk merchants, and several dry goods and needle trades suppliers. Since 1951, the property has been owned in succession by manufacturer Max Shore, the Maltese Cross Investments Ltd., and Kays Ltd., now amalgamated with Kayjet Promotions Ltd. In recent decades, the tenant mix has become more varied in terms of size and types of businesses.

Erected for $84,000, the building is of reinforced concrete construction on a concrete foundation and footings. Three of its walls have exterior finishes of red brick and contrasting light limestone. The structure presents an orderly and dignified face in the tripartite pattern common to the Chicago School of commercial architecture.

The King and McDermot façades have ashlar stone veneer along the foundation and main floor. Between the piers are large windows. The entrance on King still features a curved iron canopy, but its doorway has been replaced by an aluminum frame and glass unit. The original McDermot or north entry remains. It is set in a segmental stone arch with the corporate symbol carved in the large keystone. The double oak and brass-trimmed doors are highlighted by a classical pediment with a cast-iron cross in the tympanum and surrounding Beaux-Arts iron grille-work.

The second to sixth floors display a symmetrical grid-like arrangement of windows divided vertically by brick pilasters and horizontally by stone belt courses and pilaster accents. Most of the rectangular openings are organized in pairs over stone sills. Typical of warehouses in the Exchange District, the top storey is marked by three narrow windows per bay. A large metal cornice with dentils and modillions and a stone-capped brick parapet complete the design.

John Danley Atchison (1870-1959), an American who was active as an architect and town planner in Winnipeg during the early 1900s, planned 66 King. Atchison was raised in Monmouth, Illinois and studied at the Chicago Art Institute and Chicago Manual Training School. He worked for the World's Columbian Exposition, a railroad and some architects before establishing his own practice in the mid-1890s. Chicago was then a leader in the design and technology of steel frame and reinforced concrete buildings. Atchison brought those skills to Winnipeg when he opened a local office in 1905. Between then and his departure for California some 18 years later, he was responsible for numerous commercial, institutional and residential projects, including a number of downtown office buildings that continue to define streets such as Portage, Main, Lombard, and Garry.

The highly decorated former Lauzon home, 1997. *City of Winnipeg*

S et adjacent to open space on a quiet part of Luxton Avenue in North Winnipeg, the century-old Lauzon House stands as one of the city's finer examples of an all-frame residence in the Queen Anne style of architecture.

Practitioners of this style made use of various construction materials, contrasting wall surfaces and exterior ornamentation from different historical periods to create designs that were lively and picturesque, yet also controlled. The style was developed in England in the 1860s and 1870s to provide large, well-appointed homes for more prosperous members of the middle class. Its greatest popularity in North America occurred from the 1890s to World War I. Its application to 95 Luxton Avenue was fitting in that this house was built for a well-established local figure, Jean (James) Baptiste Lauzon.

A native of Pointe-Claire on Ile de Montréal, Lauzon (1858-1944) moved to Winnipeg in 1876 after serving as a butcher's apprentice. He was employed in the meat trade, then two years later set up his own business in St. Boniface. With the exception of a period spent at Emerson, Manitoba (1880-84), his firm prospered from its base in St. Boniface and Winnipeg for several decades. He was one of the first members of the Retail Merchants' Association of Manitoba and he actively promoted the concept of the Public Markets/Union Stock Yards, a large sales, transport and meat-packing complex started in St. Boniface in the early 1910s.

Among other endeavours, Lauzon owned the Roblin Hotel at 117 Adelaide Street, invested in a significant tract of land around his Luxton Avenue home, was a St. Boniface municipal councillor from 1885 to 1898, and was twice elected as a Conservative member of the Manitoba Legislature (1896 and 1907).

Lauzon's various careers were in full blossom in 1896 when he built this large 2 1/2-storey frame house on a stone foundation on the north side of what is now Luxton, but was then Athol Avenue between St. Cross (Mac) and Main streets. He also established a farm and abattoir across the way on a site that subsequently was developed into Luxton School, 111 Polson Avenue.

The Queen Anne style is expressed at the Lauzon House through a pair of ornamented gable dormers and a bay window on the front (south) façade, a one-storey porch that wraps around from the pedimented main entrance to extend along the building's entire west side, a second-floor deck at the northwest corner, and a cross-gable roof.

Gingerbread vergeboards with king posts and small stars set in circles highlight the two front dormers. Further decoration is provided in this area by pedimented heads

over the dormer windows. The porch features intricately carved woodwork along its eaves and below the railing. Support is provided by 11 slender, unfluted wooden posts. The bottom area is open except for the underlying posts that rest on small stone bases.

Most windows and doors are set in plain wooden surrounds. The two-storey kitchen wing on the northeast corner appears to have been an addition to the original structure. A two-car garage also stands in the northeast corner of the property.

The home's interior layout is virtually unchanged. Many original elements are still evident, such as wood accents around windows and doors and on the main staircase. Large open rooms, including a sizable dining-room and parlour, are found on the main floor. The second storey contains six smaller bedrooms off a long central hallway, complete with built-in cabinets and dressers.

The house was sold in 1943 to one of Lauzon's daughters, Adelina Roy (1886-1977) and her son Thomas. Adelina was a founding member of Sacred Heart Church and a volunteer with many charities. Her husband Origine (1876-1951) was a well-known sportsman, hotel-keeper and owner of a cattle ranch and hunting lodge at St. Ambroise, Manitoba. Among their activities, the Roys continued to operate the Roblin Hotel. With the recent death of Thomas Roy, 95 Luxton has been put up for sale after being retained in the family for more than 100 years.



Jean Lauzon and his wife, c.1893. *Provincial Archives of Manitoba*

The Plaxton Block, 1998. *City of Winnipeg*

**M**ain Street evolved into Winnipeg's principal commercial thoroughfare from the 1860s onward. The most important concentration of shops, services and business offices was found between present-day Graham Avenue in the south and Rupert Avenue in the north. Beyond Rupert were hotels, bars, stores, restaurants, and other services, many of which sought the business of travellers using Canadian Pacific Railway facilities near Main and Higgins Avenue.

In contrast, the pre-1900 development of South Main between Graham and the Assiniboine River tended to be more sporadic and less dense. A number of lots stood vacant, many of the buildings from the 1870s and 1880s were of wood frame rather than brick construction, and land uses were quite mixed and changeable. There were notable exceptions, including substantial buildings or businesses such as the Cauchon Block (1881-83), Hudson's Bay Company Store (1880-81), Fortune and Macdonald blocks (1882-83), Dominion Customs House and Land Office (1874), and Manitoba Hotel (1889-90). In general, however, South Main was characterized by small-scale commercial and residential uses, including the presence of several building contractors and other tradesmen.

Among that group were Charles and William Plaxton, gas fitters, tinsmiths and plumbers. They rented modest premises at #242, then at #250 on the west side of Main between St. Mary and Graham avenues during the first half of the 1880s. They subsequently moved to Fort Street, but in 1893 returned to 244 Main to erect a two-storey, solid brick building on a stone foundation.

Their structure was a modestly ornamented version of the two-part commercial block adopted throughout urban North America as an economical means of combining

ground-floor stores, banks or offices with upper-level residential, commercial and/or meeting space. Exterior alterations over the years removed or obscured details of the Plaxton Block's original front (east) façade. Surviving elements included shallow corner pilasters, four large second-storey windows, a corbelled brick cornice, and some stone accents. According to an 1893 newspaper report, the building cost $6,000. However, no information has been found to identify the architect or contractor.

Charles and William Plaxton, joined by John Plaxton, worked under the name Plaxton Brothers until c.1900. They were followed at 244 Main by the Dominion Steam Heating Co. incorporated by John and Harold E. Plaxton (among others) and subsequently by the John Plaxton Co. Ltd. In 1914, the latter invested $3,000 in storefront alterations and construction of a one-storey, 12.19-metre (40-foot) rear addition above an existing machine shop. The contractor was A.J. Bonnett & Brothers of Winnipeg.



West side of Main Street looking south towards St. Mary Avenue, 1998.   *City of Winnipeg*

John Plaxton and later his representatives owned 244 Main until c.1943. The Plaxton plumbing and heating company continued to be listed in local directories as one of the building's occupants until at least the mid-1950s. However, ownership of the property passed to D.G. Saunders, a superintendent and contractor. Other individual and corporate owners succeeded him from the late 1950s onward.

Over the years, some of the space at 244 Main was rented out. Earliest among the tenants were customs brokers W.G. Bell, J.D. Clark and J.C.G. Armytage, Dr. J.H. O'Donnell, tailor M.B. Lee, grain buyer L.A. Tilley, and some residential roomers. The Climax Clothing Store, Diana Sweet Shop and locksmith John Gammie were among the tenants of the 1920s to 1940s. Service firms such as Gestetner (Canada) Ltd. and Action Business Products Ltd. spent periods on site during the 1960s to mid-1990s, as did an auto supply company and a martial arts school.

Known storefront alterations occurred in 1951, while permits for interior renovations were issued in 1958 and 1983. Some original interior elements survived until the building's demolition, including tin ceilings in the retail space and the finishes in the rear main-floor workshop.

The former Bank of British North America (centre), c.1905.   *Public Archives Canada*

O nce the site of a major bank surrounded by bustling shops and services, 436 Main Street now stands physically isolated as the only surviving pre-1914 structure on West Main between Portage and McDermot avenues and the only building on the block other than the high-rise TD Centre.

The facility was developed by the Bank of British North America, an institution based in London, England that opened a Winnipeg branch in 1886. The bank occupied various leased premises on the east side of Main before commissioning architect Andrew Thomas Taylor of

Montréal to design its own permanent chambers.

Three storeys in height, the 1903-04 building is of steel and reinforced concrete construction with concrete footings, a brick basement, brick walls, and elaborate Classical Revival stone façade. Its style, described by some as neo-Palladian, represents a transition that occurred at the turn of the 19th century from eclectic High Victorian architecture to the more orderly and formal Neoclassical designs typified by most surviving members of Winnipeg's former Bankers' Row.

The front facing rises from a rusticated stone base to a largely symmetrical arrangement of main- and upper-floor elements. Dominating the design is a pedimented centre section that holds three bays of single rectangular windows between engaged Ionic columns. Second-storey openings are underscored by a carved stone balustrade that displays the bank's coat-of-arms. The pediment is ornamented by a modillioned cornice and an oculus surrounded by more carved stonework. To both sides of the centre section are single window bays flanked by Ionic-capped pilasters. A balustrade with urns extends along the roof-line.

The main entrance is located at the building's south end. Its double doors are recessed within a portico. Other first-floor highlights include round-arched windows and vermiculated rustication of the stone finish.

The original interior featured a Gothic foyer and a banking hall appointed with marble floors and wainscoting, bronze, glass, and mahogany. The plaster walls initially had frescoed Pompeiian red paint with panel borders in amber, blue and rose. Columns were coloured green with bronze caps and marble bases. The ceiling consisted of
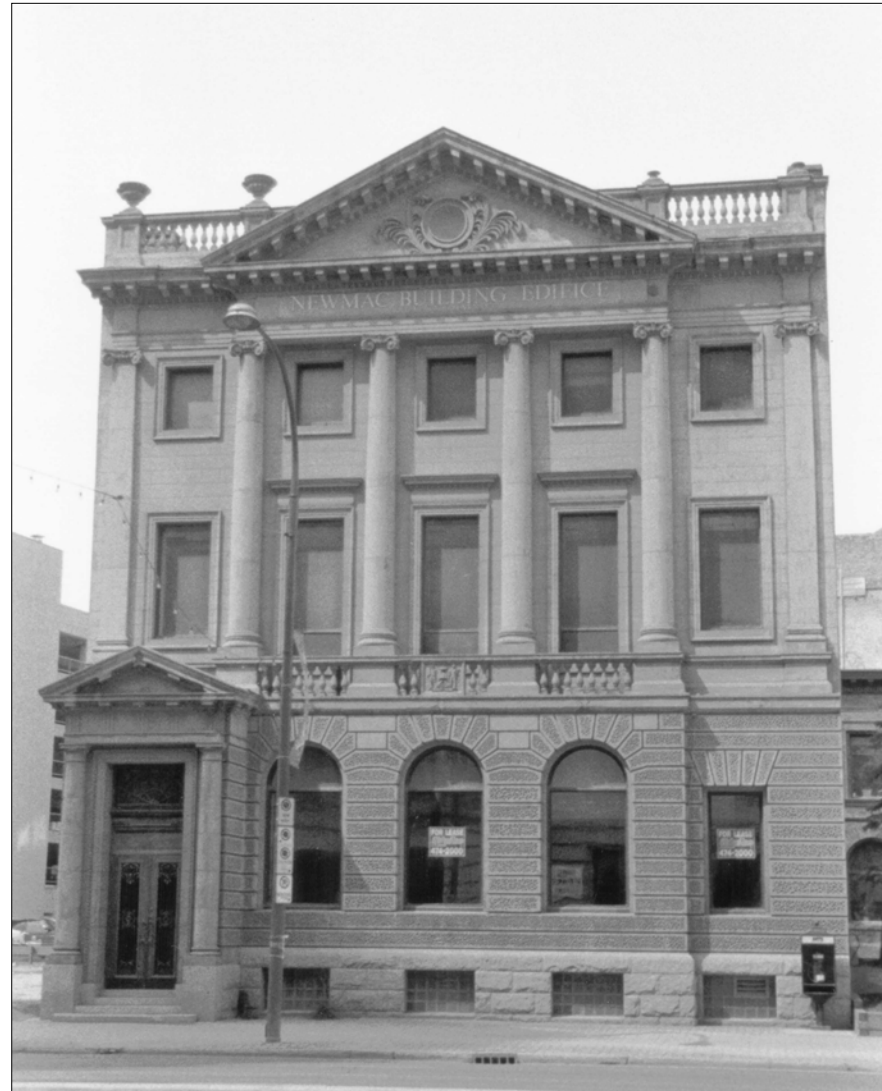


The vacant bank building in 1997. *City of Winnipeg*

Detail of balustrade, 1969.  *Provincial Archives of Manitoba*

deep-boxed sculptured gold panels with wreath borders and beam dividers in old ivory.

In addition to the banking hall, the premises contained living quarters for employees and rental offices for savings, loan and trust companies, professional firms, stock brokers, and a fuel dealer. In 1914, local architects Pratt and Ross designed a one-storey rear addition. Four years later, the Bank of British North America merged with the Bank of Montreal. The latter's subsidiary, the Royal Trust Co., took over 436 Main as its western headquarters. Some space continued to be leased to private firms and government departments.

Royal Trust left the site in 1964. The property was acquired two years later by barristers Newman, MacLean and Associates. They subsequently received an award from the Manitoba Historical Society for restoring the building. At various points, they leased space to other lawyers, the City of Winnipeg, residential development companies, and briefly the Banque Canadienne Nationale. Newman, MacLean vacated the building after merging with the Taylor McCaffrey law firm in the early 1990s.

This structure was architect Taylor's second Winnipeg design. He also was responsible for the Merchants' Bank of Canada office tower at southeast Main and Lombard (1899-1902; demolished). Taylor (1850-1937) was a Scot who studied at the Royal Academy in London, England. After emigrating to Montréal in 1883, he gained prominence as an architect for the Bank of Montreal and as designer of the Montreal Diocesan Theological College and several buildings for McGill University. He returned to London in 1904 where he pursued a political career and was later knighted.



West side of Main Street, 1905. *Provincial Archives of Manitoba*

In addition to its historical and architectural significance, the Bank of British North America project set the stage for formation of one of Winnipeg's most important general contracting companies. It was the first major construction job secured locally by the William Grace Co. of Chicago and Montréal. The company's Winnipeg office, managed by William H. Carter (1874-1962), went on to build warehouses, commercial offices, Canadian Pacific Railway roundhouses, the St. Boniface Town Hall, and Winnipeg General Hospital nurses' residence.

In 1907, Carter joined with Frank Halls and A.H. Aldinger to form a new contracting firm, the Carter-Halls-Aldinger Co. Over the next several decades, it erected grain elevators, flour mills, power plants, office towers, hotels, exhibition halls, department stores, bridges, roads, and many other structures from the Great Lakes to the West Coast. In the mid-1940s, the enterprise was reconstituted as the Commonwealth Construction Co. under principals Frank Halls, R.R. Collard, G.H. Elliott, and A.W. Fosness. Carter, meanwhile, served as president and general manager of the Winnipeg Electric Co. until its take-over by the Manitoba government in the 1950s. He also remained connected to the building industry as president of the Carter Construction Co. organized by his son, Tullis Ninion Carter, in Toronto in 1943.

The former Imperial Bank of Canada, 1997. *City of Winnipeg*

For 80 years, the Imperial Bank of Canada served as one of the northern sentinels of Winnipeg's Bankers' Row, operating almost continuously at the northeast corner of Main Street and Bannatyne Avenue from 1881 through to 1961.

The Imperial, incorporated in Toronto in 1875, was one of several eastern-based financial institutions attracted to the city during a speculative boom in the early 1880s. It opened in rented premises in the three-storey Robertson Block at Main and Bannatyne. The branch was temporarily displaced by a fire in early 1882, but returned to the site after the block was rebuilt. Within a decade, the bank had doubled its space by expanding into an adjacent store. It purchased the property in 1898.

By then, the pace of western development had increased substantially, as had Winnipeg's prospects as a trade, transportation and financial centre. Banks began investing in magnificent new structures on Main Street between Portage and William avenues to proclaim their

A view of Main Street, c.1928 (the Imperial Bank is centre-right). *Provincial Archives of Manitoba*

confidence in the economy and compete for a share of the prosperity.

When the Imperial opted to redevelop its site in 1906, it turned to Frank Darling and John Andrew Pearson of Toronto to design the new facility. This architectural partnership, which established a Winnipeg office with W. Percy Over in 1902, was responsible for numerous local projects. Among them were the Dominion Bank (1898), Canadian Bank of Commerce I (1899) and II (1910), Union Bank (1903), Post Office (1905-08), the Nanton, Grain Exchange and Travellers buildings (1906), and the Bank of Nova Scotia (1908).

The Ontario-born Darling (1850-1923) trained with Henry Langley, then practised for three years with George Edmund Street and Arthur Blomfield of London, England, before returning to Toronto. Pearson (1867-1940), an English immigrant, joined Darling and Curry in 1889 and became a full partner three years later. The association resulted in major designs across Canada for corporate, medical and educational clients. Darling received a

The interior of the former Imperial Bank, c.1909.   *Provincial Archives of Manitoba*

gold medal from the Royal Institute of British Architects in 1915. Pearson participated in the post-fire reconstruction of both St. John's, Newfoundland (1892-95) and the Parliament Buildings in Ottawa (1916).

In the case of the Imperial Bank, the architects planned a richly ornamented and symmetrical three-storey, Classical Revival structure. It was built for some $200,000 by Kelly Brothers and Mitchell of Winnipeg.

Rectangular in form with rectangular openings, the steel-framed building has reinforced concrete footings, a concrete foundation, brick exterior walls, and finishes of cut stone from Bedford, Indiana on its Main and Bannatyne elevations.

Abutting the recessed front entrance are single, fluted Ionic columns that rise from massive, shoulder-high pedestals to an unadorned, second-storey entablature. Another full entablature with a modillioned cornice and plain parapet tops the third storey. The windows of the

narrow façade are set in singles, pairs and trios, including two mezzanine openings adorned by pseudo-balconies, pilasters and enriched pediments. Carved wall panels appear above the entrance and on both sides of a trio of openings on the third storey.

Several elements carry over to the Bannatyne façade, including the entablatures, parapet and wall panels. As well, two more openings are treated with balconies and pedimented heads. The eastern-most example tops the side entrance, providing light for a staircase to the upper-storey offices. Distinguishing the Bannatyne façade are large, but simple, Doric pilasters that run from high pedestals to the second-storey entablature. In between are five bays of long vertical windows to light the banking hall and pairs of smaller, second-floor openings. Even smaller windows set in triplets line the top storey.

The front entrance originally had two vestibules. The outer one featured heavy oak doors, marble flooring, oak-panelled walls and ceiling, and a revolving mahogany door. The inner vestibule had mahogany panelling, an enriched plaster ceiling, and a mahogany screen door to the main banking hall. The hall was appointed with a 7.8 metre-high ceiling; skylights; marble floors, counters and desks; mahogany panels, fluted columns and balustrade; plaster walls with burlap panels; oak and mahogany trim; and bronze grille-work.

The main floor also held the manager's office and a double-tiered vault. Marble-treaded steel stairs led to the front mezzanine where work areas had maple flooring and mahogany trim. Mississquoi marble was used on stairs to the basement safety deposit, storage and other rooms.

The upper floors originally were occupied by the bank,



Robertson Block, site of the first Imperial Bank of Canada branch in Winnipeg (1881-1906) and the same site as the present building. *Provincial Archives of Manitoba*

including living quarters for its clerks on the top storey. That space was converted in 1929 to rental offices. Other alterations included connection to the Amy Street steam heating plant in 1949, installation of an acoustic ceiling with fluorescent lighting in the banking hall in the early 1950s, and the replacement of windows on the Main and Bannatyne facings.

This building remained an Imperial Bank until 1961 when a merger led to formation of the Canadian Imperial Bank of Commerce. The latter continued to use the premises as a branch bank, then solely as offices, into the late 1980s. The property subsequently was put up for sale. It most recently has accommodated cabaret tenants.

The Leon A. Brown Building, 1999.   *City of Winnipeg*

T he Montréal-based Royal Bank of Canada was a latecomer among the major chartered banks that opened branches in Winnipeg between the 1870s and early 1900s. Although the Royal's history in Eastern Canada went back to 1869, the bank did not venture west to Winnipeg until 1906.

It initially leased quarters on the east side of Main Street north of Bannatyne Avenue. It soon purchased the Imperial Dry Goods Block on West Main south of Bannatyne, but delayed redevelopment of the site during a recession in 1907-08.

By then, Bankers' Row on Main between Portage and William avenues was quickly filling with Neoclassical structures occupied by insurance, trust and loan companies as well as banks. To make its mark in this competitive context, the Royal opted to build Winnipeg's only Italian Renaissance palazzo-style bank and to use architects — the prestigious American firm of Carrère and Hastings — whose work previously had not appeared in the city.

The resulting four-storey building displays a front façade of tooled pink Milford granite. The main floor has three large Romanesque openings, two of which contain solid bronze-grilled windows and stone sills underscored by stylized brackets. The most northerly arch holds double bronze doors set behind ornamental gates and further accented by bronze grille-work, light fixtures and angled stonework. Upper floors are separated by string-courses and lit by architraval-framed rectangular windows, the size of which grows progressively smaller as the elevation rises. Openings on the top storey have enriched surrounds and are oriented horizontally rather than vertically. A metal cornice and Spanish-style red tile roof with raised ends complete the design.

The original interior vestibule was finished with Tennessee marble flooring and Hauteville marble walls. Access to the banking hall was attained through decorative bronze doors set in a pedimented marble entrance and surrounded by glass panels divided by bronze glazing bars. The hall itself had marble pilasters that extended up to a coffered ceiling with skylights, marble counters and customers' desks, and bronze tellers' cages.

The offices above were finished with plaster walls, oak floors and oak trim. Access was gained via a marble-treaded staircase and a passenger elevator with solid bronze doors. The basement safety deposit room had flooring and walls of Mississquoi marble.

The building was constructed using an improvised steel frame and reinforced concrete set within the stone foundation and brick shell of the preceding Imperial Dry Goods Block. The latter three-storey facility was designed by James Cadham and erected in 1900 by contractor Phil Burnett for pioneer retailer-wholesaler R.J. Whitla (1846-1905). Those premises, in turn, extended a structure developed by Whitla the previous year to the rear at 91 Albert Street.

To redevelop the site, the Royal Bank had architect J.H.G. Russell and contractor J. Dolmer install a dividing wall to split the complex. The original roof and front façade were then removed from the Main Street section, the foundation walls were underpinned, and the remaining brick walls were linked with structural steel cross-members. A fourth floor was added, as was a reinforced concrete roof. The main contractor for this work in 1909-11 was the Norcross Brothers Co. of Worcester, Massachusetts.



*Part of the magnificent main-floor lobby.   City of Winnipeg*
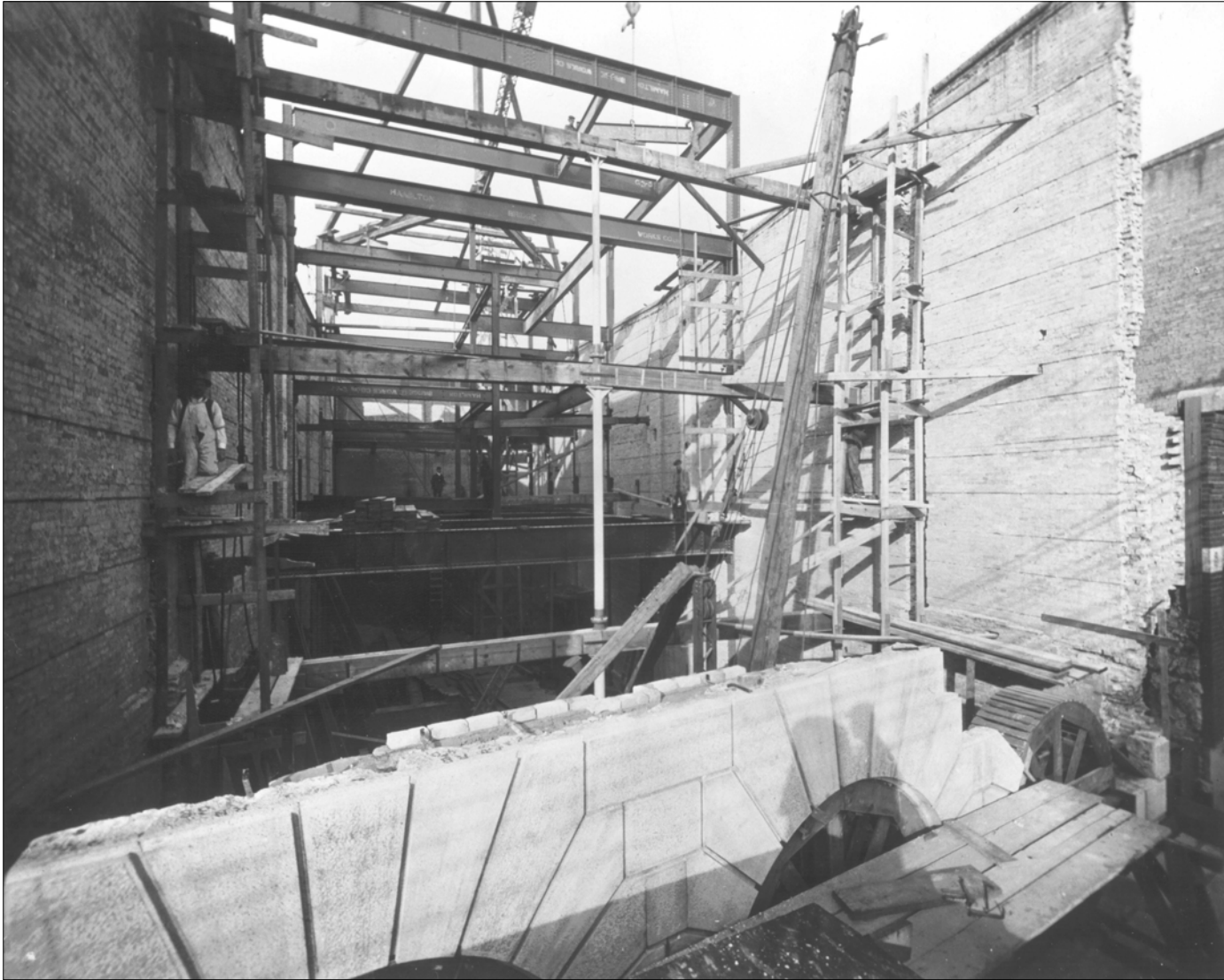
Construction of the Royal Bank Building, 1909. *Provincial Archives of Manitoba*

Architects John Merven Carrère (1858-1911) and Thomas Hastings (1860-1929) were known for their French and Italian-inspired Renaissance designs. They met while studying at the École des Beaux-Arts in Paris and became partners in 1884. Their portfolio included a marble office building for the U.S. Senate in Washington, D.C., the Public Library of New York, and buildings for the 1904 St. Louis Exhibition. Carrère was born in Rio de Janeiro, Brazil to American parents. His early education occurred in Switzerland, while his architectural apprenticeship was done in the New York offices of McKim, Mead and White. Hastings was the son of a Presbyterian minister in New York.

Eustace G. Bird (1870-1950) of Barrie, Ontario studied with Strickland and Symons and with W.G. Storm before going to England in 1892. He became an associate of the Royal Institute of British Architects two years later. Upon return to Canada in 1895, he opened offices in Barrie and Toronto, but then in 1899 joined Carrère and Hastings in New York. Seven years later, he was back in Canada developing the head office of the Bank of Toronto under the name of Carrère and Hastings and Eustace G. Bird. Among his other projects were the Royal Bank (Toronto) and Transportation Building (Montréal). He also won a gold medal for best design and display for the Canadian National Railways Building at the Wembley Exposition in England.

From the outset, the Royal Bank shared 460 Main with rental tenants. It stayed on site until the mid-1920s when it took over the Union Bank of Canada and relocated to the latter's office tower at southwest Main and William. A wide assortment of professionals, financial firms, and immigration and social agencies followed at 460 Main.



*Detail of main door. City of Winnipeg*

By 1950, the property had been acquired by Aronovitch and Leipsic Ltd. A.H. Aronovitch, formerly of Grand Forks, North Dakota, formed his insurance and real estate business in 1905. His brother-in-law Louis Leipsic later became a partner. Various physical changes were made to 460 Main during their tenure, including the addition of a banking floor mezzanine.

Since the early 1970s, the building has been owned by Leon A. Brown Ltd. Brown (1897-1964), a Russian immigrant, began his working life as a salesman for the *Winnipeg Telegram* and later developed a successful career in insurance and real estate. He was succeeded by his son Ashley.

626 MAIN STREET
STARLAND THEATRE
*A.R. and W.N. Melville, 1911; George MacPherson, 1921*



The former Starland Theatre, 1999.   *City of Winnipeg*

**N**orth Main Street between Market and Higgins avenues became a bustling secondary commercial district from the 1880s onward. One of its roles was as an entertainment centre. Here were found a number of the city's bars, billiard halls and amusement parlours.

When the motion picture emerged as a new medium at the turn of the nineteenth century, it was on North Main near Logan Avenue that the first public screenings were held in a tent. The city's earliest movie theatres followed in 1902 at 606 Main and in 1903 at 529 Main. As the number of outlets multiplied over the next decade, three competitors appeared on the west side of Main north of Logan — the Starland at 626-32 Main, the Colonial at #634-38 and the Rex at #642-46.

The Starland began its life as the Royal Theatre which opened in 1908 in converted retail space. The New Starland was built on adjoining land in 1911. Those premises, in turn, were expanded and upgraded in 1921 to bring the theatre to its final form.

All three projects occurred under the auspices of landowner Andrew Robert McNichol (1861-1931), an Ontarian drawn to Winnipeg during the 1881-82 speculative boom. He worked for many years as a locally based executive with the Mutual Reserve Fund Life Association of New York. He also invested extensively in real estate. By c.1909, he was devoting full time to the management of his property. He also became an independent theatre operator in an industry increasingly dominated by a few international corporations.

McNichol leased the Starland in its early years to a company which ran a small circuit of movie houses in the United States and Western Canada. After that firm disappeared from the local scene in the mid-1910s, the Starland was managed by various individuals until its 1921 upgrade. A new lessee, Winnipeg Amusements Ltd., then took over.

Both the 1911 and 1921 versions of the Starland were designed as upscale theatres to counter public concerns about the safety and propriety of such facilities.

The 1921 building extended the width, height and depth of its predecessor. It was designed by George MacPherson (also spelled McPherson), an architect who spent only a brief period in Winnipeg and whose only other known project, also for McNichol, was the College Theatre (1921) at 1296 Main Street. The 1911

structure was planned by brothers Alexander R. and William Noble Melville who worked on eight other city theatres and dance halls between 1905 and 1912.

The Melvilles gave their Starland a boldly decorative Coney Island front. In contrast, MacPherson's building conveys the orderliness and restraint of the Neoclassical Revival (also called Modern Classical) style of architecture. In both cases, brightly lit marquees were used to advertise the theatre.

The main floor of the 1921 building originally was divided by stone columns into four storefronts and a centre entrance marked by a slightly curved canopy. Alterations have changed the appearance of this area, although the stone columns remain.

The upper façade is more intact. It has a finish of light brown brick with red brick and stone detailing, two moulded metal cornices and a pedimented parapet. Its five bays feature inset panels with two-tone, checkerboard-patterned brickwork. The wide centre panel holds a trio of narrow round arches framed in stone. Each arch has a casement window in its lowest part, a stone panel with a torch relief in the centre and plain brick infill at the top. The windows are set in wooden sashes and their panes are decoratively divided by wooden glazing bars. The outer two panels are similarly detailed. Each has a single casement opening framed by stone, plus a blind stone and brick oculus.

The theatre's rotunda was appointed with mosaic flooring, marble wainscoting and a decorative plaster cornice. Its large double box office enabled quick processing of patrons. Inside was a foyer that was separated from the 1,200-seat auditorium by a marble-clad part wall topped
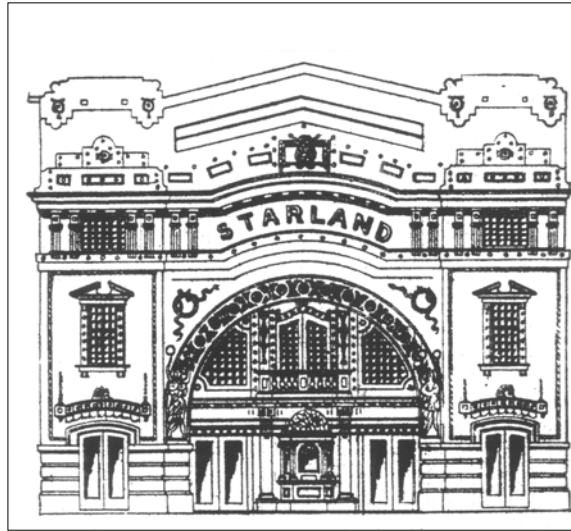


Drawing of the front façade of the new Starland Theatre, 1911. *Manitoba Morning Free Press*

with plush cloth hung on heavy brass rods.

Auditorium walls were finished with ornate plaster panels, pilasters and a cornice. The ceiling featured moulded plaster. There was a large proscenium arch, fully equipped stage, electrically operated velour and velvet curtains hand-painted by R.H. Vankirk of Winnipeg, and stage sets designed by the theatre's general manager, Oral Cloakey. The original leather seats were organized in three sections on a sloped floor.

A mezzanine across the front of the building was accessed via stairways off the lobby. It had a half-circle ceiling and was furnished with ivory-coloured wicker

upholstered with light cretonne. This level included an office, ladies' room and men's smoking room. Archways led to the balcony and loge seats.

In structural terms, the upgraded Starland had a concrete foundation with additional pile support, a reinforced concrete superstructure, concrete floors, and brick walls. Early promotional material emphasized the building's modern ventilation system which could provide a constant supply of fresh air and also could cool the interior by passing air over ice.

In 1923, McNichol consolidated his investments in one corporate entity, A.R. McNichol Ltd. A bachelor with no dependants, he began to distribute some of his wealth to local charities. After his death, his company continued to own the Starland until c.1941 when the property was taken over by Western Theatres Ltd. The latter operated a group of movie houses in partnership with another local industry pioneer, Samuel Weiner, and the Famous Players Corp.

The Starland ceased operations in the mid-1960s. After the interior was damaged by fire in 1967, the building was converted to the Starland Department Store. A soup kitchen and outreach program operated by the Mission House Community Ministries Inc. followed in the 1990s.

The Savoy Hotel prior to its demolition, 1998.   *City of Winnipeg*

Sproule was born in 1847 in King Township, County of York, Canada West, where his Irish-immigrant parents had taken up farming. He attended local public schools, then worked as a merchant at various locations in Ontario. After moving to Winnipeg in c.1880, he operated a clothing, dry goods and grocery store at Main and Higgins with his brother James. He later worked as a building contractor and commission agent. He also sat on City Council from 1893 to 1896. He eventually settled in British Columbia, but continued to own the Main and Higgins property until the 1920s.

Among the Sproule Block's early tenants were clothiers James Dresser, Samuel H. Narovlansky and Thomas Finkelstein, grocers Andrew Hallonquist and Alex Gibson, the Manitoba government's Immigration Bureau managed by agent Alex Smith, butcher J.Y. Griffin and Co., and restaurateur Mary J. Reilly. Perhaps the most prominent occupant, however, was the Salvation Army. This religious and social service organization moved its local headquarters into the Sproule Block in 1895, followed the next year by its shelter for transient men. It remained on site until the turn of the nineteenth century.

In 1904, Sproule had his building converted into the Savoy Hotel. This change followed the displacement of several nearby hostelries by construction of the Main Street subway and a new CPR complex at northeast Main and Higgins.

The Savoy's first managers were James H. Folis and Michael Cosentino who formerly were fruit and tobacco merchants. After their partnership dissolved in May 1906, Folis linked up with Charles F. Herbert. By early 1907, Herbert was the sole manager of the enterprise. During his tenure, which extended into the latter 1910s,

Commercial development along Main Street north of Rupert Avenue accelerated in the early 1880s after the Canadian Pacific Railway (CPR) established its main line and shops in Point Douglas.

Merchant John C. Sproule was among the landowners poised to take advantage of this expansion. His property at the northwest corner of Main and Fonseca (Higgins) Avenue was near the CPR Station and the warehouses, factories and other enterprises drawn to the area by proximity to rail transportation.

Sproule accommodated various business tenants in modest premises on his land until fire struck in 1887 or early 1888. He subsequently cleared the site and between 1890 and 1892 completed construction of a new two-storey retail/office block. The solid brick building on a stone foundation was given modest Victorian Italianate ornamentation, including brick pilasters and pilaster caps, segmental-arched windows, brick and stone belt courses, an arched second-storey dripstone, and other patterned brickwork.

The demolition of the neighbouring building uncovered this painted advertisement on the north wall of the Savoy Hotel. It lists two of the early occupants of the Sproule Block, 1998.  *City of Winnipeg*

registered in his name until 1939, after which a succession of corporate and individual owners followed.

The hotel was known briefly in the 1920s as the Grant, then as the Richmond.

Significant changes were made to the building's ground-floor exterior in 1928, 1957 and 1988 with the result that some finishes were removed or covered over and openings were altered or closed.  Major interior changes occurred in 1928, when a period of government-imposed prohibition ended and the hotel was relicensed to sell beer, then again from the 1950s onward when the lobby, beer parlour and pool room were transformed into a beverage room, licensed restaurant, and beer-vending and cold storage area.  By the 1980s, the bedrooms also had been upgraded.  Further work occurred in the 1990s to meet the City of Winnipeg's life safety standards.

The architect and builder of the 1890 Sproule Block are unknown.  The 1911 addition was designed by Daniel Smith (1840-1913) and constructed by William H. Dunn and W.P. Wallace.  Smith was employed for several years as a western inspector with the Dominion Department of Public Works before he went into private practice in Winnipeg.  He designed at least one other local hotel, the Bell at 662 Main.

the Savoy came to have a second name, Skandinaviskt, and to acquire a large rear (west) addition in 1911-12.

The new section was of solid brick construction on a brick foundation and concrete footings.  It held expanded bar and billiard facilities on the main floor and two, eight-room bedroom wings separated by a light well on the upper level.  Only a few exterior features were applied to provide an aesthetic link between the addition and original Sproule Block.

During the early 1920s, ownership of the Savoy passed to brewer Edward Lancaster Drewry (1851-1940). He had been born into a family that had operated brewing facilities in England and St. Paul, Minnesota.  After coming to Winnipeg in 1877, he established the nucleus of what became a large beverage production and distribution enterprise near present-day Main and Redwood Avenue.  Drewry sold his business to a consortium in 1924.  The Savoy Hotel, however, continued to be

In 1998, the City acquired the Savoy as part of a redevelopment plan for the North Main area.

Fort Garry Horse Parade on Main Street, 1915, with the Cleland Block, far right, in the background.  *Provincial Archives of Manitoba*

The Cleland Block was one of only a handful of buildings with stone fronts erected on Main Street between City Hall and the Canadian Pacific Railway's main line prior to 1914.

It was built at a time when the railway's plans for a new station-office-hotel complex at Main and Higgins Avenue had boosted commercial prospects in the district.

Liquor wholesaler David Cleland seized the opportunity to establish his own mixed-use block with a warehouse on the main floor and about 17 residential rooms for rent on the two upper levels.

The distinguishing feature of this solid brick building on a stone foundation was its narrow rusticated limestone front.  The design of the façade was given vertical emphasis by the use of shallow end pilasters composed of large, square stone blocks.  Elsewhere, the coursed stone was laid in thinner, horizontal sections.  A modest dentilled cornice, stone parapet and raised pilaster caps appeared at the roof-line.

The main floor was divided into a storefront on the north side and two recessed doorways to the south.  Upper

storeys were lit at the front by four double-hung, flat-headed windows in wooden sashes. These units were outlined by continuous stone sills and lintels. Smooth stone columns separated the centre pair of openings from single windows on both sides.

The exposed part of the south wall held some rectangular lights oriented horizontally, while the north and rear elevations had vertical flat-headed windows with radiating brick heads and rough-cut stone lug sills. Painted WHOLESALE LIQUORS signs were placed along the north and south roof-lines.

The building was designed by James McDiarmid (1855-1934) and also constructed by him, along with one of his brothers, John, and the Alsip family of brick-makers.

McDiarmid, a Scot, became a successful regional contractor and architect after he settled in Winnipeg in the early 1880s. On Main between The Forks and Higgins, he designed structures for at least six sites in the 1900-14 period, including the Sandison, Corbett and Cleland blocks and buildings for Simon Diner at 709-11 Main. In addition to his own company, McDiarmid was a co-founder or officer of several other enterprises in the building industry such as the Winnipeg, Calgary and Edmonton Paint and Glass companies, the Marble and Tile Company of Canada, and the Winnipeg Construction Co. In community life, he was well-known for his work on behalf of the Winnipeg Art Gallery and Public Parks Board.

David Cleland occupied his building only for a few years. His business was succeeded by Carey and Co. wholesale liquors, while ownership of the block was transferred to barrister J.T. Huggard, then to John Richard Clements, a merchant and active investor in Main Street properties.

Title passed again in the late 1920s to Henry Gauer of Winnipeg.

Carey and Co. rented the warehouse space until prohibition brought an end to the firm's activities in the latter 1910s. A confectioner and various restaurateurs followed, including the Alexander Café. The latter remained from the mid-1930s to late 1980s, operated by Alex, then by Gerald Stoyko. This family also owned the Cleland Block as of the mid-1940s.

Residential use fluctuated. Occupancy was at or near capacity until World War I when the number of tenants declined. Subsequent mini-peaks occurred in the last half of the 1930s and again in the 1950s. By the next decade, however, the principal resident was Alex Stoyko.

Over the years, the building's main-floor front was remodelled, some windows were replaced, others were closed, and a back entrance was relocated. The rear main-floor interior was converted in 1925 into a two-bedroom suite. Some of the single upper-storey rooms also were reorganized at some point into larger units. Alterations, rewiring and plumbing repairs were made in the early 1970s to comply with regulatory requirements. Further improvements occurred after the Siloam Mission, Korean Church of the Nazarene, took over the building in 1989.



Siloam Mission, 1998.   *City of Winnipeg*

The Patricia Hotel, 1998.   *City of Winnipeg*

The building near the southeast corner of Main Street and Higgins Avenue known to generations of Winnipeggers as the Alberta (Patricia) Hotel began its life prior to 1900 as a mixed-use revenue property built by one of the city's early developers, William Gomez Fonseca.

A native of the Danish West Indies (now the U.S. Virgin Islands), Fonseca (1823-1905) arrived in the Red River Settlement in 1860. He opened a dry goods store and began investing in local real estate. Over the next two decades, he amassed considerable holdings, especially near his homestead in Point Douglas. He also became a founding trustee of the Winnipeg School District and a six-term City alderman.

For many years, part of the property Fonseca held on East Main near Higgins was occupied by modest frame shops. That situation changed in 1896 when Walter Chesterton was hired to design a two-storey, solid brick commercial block with nearly 22 metres (72 feet) of frontage.

An English-trained architect, Chesterton (1845-1931) emigrated to Canada in the early 1870s and worked in Ottawa for several years. He moved to Winnipeg in the early 1880s and subsequently designed buildings throughout southern Manitoba and what became Saskatchewan. He maintained a local office until 1903, then returned to Ottawa.

Fonseca Hall was a reduced version of the Victorian Italianate style popular in commercial architecture in the last half of the nineteenth century. The building's front façade was dominated by a series of large, two-tone brick arches set against a backdrop of checkerboard-patterned brickwork along the roof-line. Additional detailing was provided by brick corbels and string courses. Pilasters divided the facing into five bays. Four contained brightly lit storefronts at ground level and three-part, flat-headed window units above. The narrow fifth (south-end) bay marked the doorway and staircase to a public hall on the second floor.

Early occupants included a grocer, restaurateur, wholesale liquor dealers, barbers, and shoe and clothing merchants. From 1898 to c.1909, Thomas Lee's Western Cigar Factory, one of the largest businesses of its type in Manitoba, occupied the upper level.

After Fonseca died, control of the property was assumed by his trustees, Dr. James Robert Jones and Alfred J. Andrews (1865-1950), a lawyer and former Winnipeg mayor. Work was done in 1908 to reinforce Fonseca Hall structurally. In 1911, a long, three-storey, solid brick extension was added to the rear and the complex was turned into the Alberta Hotel.



King George VI and Queen Elizabeth on Main Street, May 25, 1939. The Alberta Hotel is visible in the background.
*Provincial Archives of Manitoba*

As part of this process, Fonseca Hall's two southern storefronts and staircase doorway were altered. Its interior stairs were relocated and a portion of the main floor was reorganized into a rotunda, public and private bars, office, and barbershop. The second storey was converted into a dining-room, kitchen, sitting-room, five bedrooms, and bathrooms. The new wing, which was utilitarian in design, had a large billiard hall at ground level and 53 single rooms served by shared toilet and bath facilities on the upper floors.

The architect of this project, William Fingland (1862-1946), was an Ontarian who had studied at the School of Practical Science in Toronto and worked in New York City. After coming to Winnipeg in 1905, he pursued a prairie-wide practice. He also contributed to the development of the Manitoba Association of Architects and the architectural curriculum at the University of Manitoba.

The Alberta Hotel initially was managed by Walter Waddy (1869-1914), an English immigrant who held various positions in the local hospitality trade from the 1890s onward, including proprietorship of the Albion Hotel, 683 Main at Henry. His career was cut short when he fell ill and died in late 1914.

Within a year, the Alberta Hotel's liquor licence had been transferred to Harry Bronfman (1886-1963). He was a member of a Jewish family from Russia that entered the hotel trade in Emerson, Manitoba in 1902-03 and later

acquired hostelries in Saskatchewan, northwestern Ontario and Winnipeg. While Harry leased the Alberta, one of his brothers, Samuel, had control of the Bell Hotel at 662 Main and a brother-in-law, Barnett Aaron, managed the Wolseley at 186-88 Higgins.

The post-1914 period generally was not kind to the hospitality industry. The volume of business dropped as World War I cut into the flow of immigrants and drew men into military service; then in 1916 Manitoba introduced prohibition on liquor sales and consumption.

The Bronfmans nonetheless found opportunities to engage in the interprovincial mail order and import/export liquor trade. They also formed a distilling company in the 1920s which eventually merged with Joseph E. Seagram and Sons of Waterloo, Ontario to become the world's largest distillery enterprise. Harry Bronfman managed the firm's physical plants. As of 1998, Seagram Co. Ltd. continued to be a major international force in both the liquor and entertainment industries.

Many managers followed Bronfman at the Alberta Hotel. Lawyer A.J. Andrews likewise was succeeded by a frequent turnover of owners from the mid-1940s onward.

The hotel's name was changed to the Patricia in the mid-1950s. Among its longer-standing commercial tenants were confectioner Jack (Jacob) Weisman (latter 1910s into the 1960s) and the Brighton Cafe (c.1930 to the late 1950s), followed by Wing's Grill, the M & R Restaurant and Patricia Restaurant.

Many alterations were made to the complex over the years. The exterior of the Fonseca Hall section, for example, was stuccoed and its main-floor front was remodelled. The beverage room was renovated on



An areial view of Main Street north from Market Avenue, 1958. The Canadian Pacific Railway's station and hotel (the Royal Alexandria) are located in the upper portion of the picture.
*Provincial Archives of Manitoba*

Guests of the Alberta Hotel watch out their windows as the men and band of the Little Black Devils - 90th Battalion, Winnipeg Rifles, parade past, 1915.   *Provincial Archives of Manitoba*

several occasions, interior finishes were changed, and private bathrooms were installed in some rental units. In 1991 and 1996, work was done to make the premises compliant with fire safety regulations.

Prior to World War I, 19 hotels stood along Main between Rupert Avenue and the subway north of Higgins. By 1998, only six of those facilities, including the Alberta/Patricia, had survived prohibition, the Great Depression, the decline of North Main as a commercial district, and periodic urban renewal efforts to continue in operation as hotels.

Employees pose in front of the second home of the Stovel Company, McDermot Avenue, 1893.
*Provincial Archives of Manitoba*

**T**he printing and publishing industry is one in which Winnipeg businesses traditionally have excelled. Among the most innovative of the city's early firms was the Stovel Company, a family enterprise organized in 1889 and incorporated a decade later.

Its founders, brothers John, Augustus B. and Chester D. Stovel, formerly of Mount Forest, Ontario, built a reputation for quality production. They were the first in Western Canada to make colour prints, to use electricity to run presses, to mechanize other printing operations, and to employ an intricate wax process for engraving maps. Their output included limited edition books, Henderson's directories, journals that were distributed across Canada, and the first Harlequin novels. Their firm also was known for its strong art department.

The brothers initially rented premises on Portage Avenue. By 1893, however, growing demand for their services justified construction of their own building at northwest McDermot Avenue and Arthur Street in the warehouse district.

The two-storey structure, designed by Hugh McCowan, had a raised stone foundation, solid brick exterior walls and internal frame of square wooden posts and beams. McCowan was re-employed in 1900 to extend the building upward by two storeys and westward along McDermot by some 21.3 metres (70 feet) to King Street.

The resulting complex continues to display an integrated and symmetrical Romanesque Revival face. Its three finished elevations are relatively flat, but feature textured detailing, round arches, rows of large windows set between brick pilasters, and a curved corner bay. The basement is marked by high square windows and a heavy rusticated stone band. There are round-arched openings on the main and second floors, while most of the lights above are segmentally arched. Ornamentation is provided by brick string courses, stone lug sills, patterned brick window heads with keystones, a corbelled and arcaded brick cornice, and large pilaster caps. The altered corner entrance sits within a stylized rusticated stone arch and columns.

In addition to the Stovels' production facilities, the building housed a German weekly newspaper called *Der Nordwestern* and other business tenants. In 1912, the Stovels acquired land on Bannatyne Avenue between

Dagmar and Ellen streets for future expansion. They built a one-storey warehouse on the site in 1914 and made plans for a larger factory/office structure. A scaled-down version of those plans had to be implemented in mid-1916 after a fire gutted 245 McDermot.

The Stovels rebuilt but did not reoccupy the latter block. They instead leased the space to the T. Eaton Co., then to various suppliers associated with the needle trades. The property was sold in 1940 to Kay's Limited, a dry goods enterprise that developed a region-wide trade after it was established by a Russian immigrant, Hyman Kay, in the early 1900s. In recent years, the basement and first two floors of the Stovel Block were renovated for nightclub use. Other notable physical changes have entailed entrance alterations.

The Stovel Company merged in the early 1950s with Advocate Printers Ltd. The new entity, Stovel-Advocate Press Ltd., continued to operate until the mid-1970s. It initially was led by Richard H.G. Bonnycastle, a former Hudson's Bay Company and Advocate Printers executive and the founder of Harlequin Books Ltd. Bonnycastle later (1960-66) served as the first chairman of the Metropolitan Corporation of Greater Winnipeg, a regional government that preceded Unicity.

Architect McCowan (1841-1908) was an Ontarian who trained in carpentry and studied architecture and sanitary engineering at Flint, Michigan. He worked as a contractor after moving to Winnipeg in the 1870s, but began to obtain design commissions in the early 1880s. His clients included the Winnipeg General Hospital, Winnipeg School Board, Independent Order of Odd Fellows, Baptist and other churches, and local businessmen such as meat packer J.Y. Griffin, insurance agent Robert Strang, realty investor W.J. Christie, and shoe



Kay Building, 1998. *City of Winnipeg*

merchant and livestock dealer James Ryan. Designers employed in McCowan's office in the 1890s and early 1900s included Charles Henry Walker and Robert E. Davies.

**40 OSBORNE STREET**
**ROSLYN COURT APARTMENTS**
*W.W. Blair, 1908-09*



The magnificent south and west façades of the Roslyn Court Apartments, 1998.    *City of Winnipeg*

Location and quality design have combined for decades to make Roslyn Court one of Winnipeg's residential landmarks. That status was enhanced in 1996 when the structure was recognized by the Historic Sites and Monuments Board of Canada as one of the country's finest apartment buildings in the Queen Anne Revival style of architecture.

Roslyn Court originated during a period of rapid economic and physical growth which gave rise to affluent suburbs such as Fort Rouge and Crescentwood on the south side of the Assiniboine River. Here were found the large single-family homes of Winnipeg's business, professional and political elites. Here too were found most of the city's pre-1915 luxury apartment blocks.

Among the latter, Roslyn Court was one of the earliest, largest and most costly to construct ($205,000 or nearly $5,700 per suite). Moreover, architect William Wallace Blair gave the structure a lively Queen Anne Revival face rather than one of the more sedate Neoclassical designs commonly applied to the era's apartment blocks.

Roslyn Court attained further prominence by virtue of its location across the Assiniboine from the Manitoba Legislative Building and at the southeast corner of the Osborne Street Bridge, one of the busy gateways between the downtown and South Winnipeg.

The block's original owner was Dr. Richard J. Mattice (1847-1925), an Ontarian who studied medicine in Québec and England, then practised at Omaha, Nebraska for some two decades before he settled in Winnipeg in 1902. In hiring Blair, Mattice chose an architect who also was a recent arrival in the city, but was quickly developing a reputation for elegant designs, including the Warwick Apartments (1908) on Qu'Appelle Avenue and Princeton (Kenmore) Apartments (1909) on Broadway.

Irish-born and trained, Blair practised in England in 1874-76 before emigrating to work in Hamilton and Toronto, Ontario. He returned to Ireland in 1884 as resident engineer for the Londonderry and Ballymena waterworks, but was back in North America (Chicago) by the late 1880s. He moved to Winnipeg in 1905, engaged in a brief partnership with George W. Northwood, then opened a solo practice in 1907. By the early 1910s, Blair was planning buildings for the Canadian Pacific Railway in Western Canada. He eventually settled in Victoria.

His five-storey Roslyn Court, built in 1908-09 by contractors C.P. Mills and L.H. Shepley, has a raised stone foundation on concrete footings, solid brick bearing

walls, a framework of reinforced concrete and tile joists, and interior partition walls of fire-resistant brick and hollow tile. The two main façades — Osborne Street (west) and Roslyn Road (south) — are clothed in red brick and rusticated and smooth-cut limestone. Porches (now enclosed with glass), light wells, bay windows, and an interior court enhance the amount of natural light and ventilation available to tenants.

The Roslyn elevation has a strong vertical emphasis due to a series of staggered pavilions and three- and four-storey bays that extend from the block's high stone base to its busy roof-line. The latter is adorned with tiled mansard sections, shed and hip-roofed dormers, chimneys, and ornamental round, triangular and Scottish gables with stone coping. Large windows are set in pairs, trios and quartets within broad stone surrounds, including continuous lintels and sills that double as horizontal dividers between the floors. Several stone steps lead to a deeply recessed entrance near the building's southeast corner.

The Osborne façade, which is flush to the property line, has corner pavilions between which extend rows of porches along the first to fourth floors. The fifth floor, in contrast, features the pavilions' stone-capped Scottish gables and a long columned dormer flanked by small polygonal turrets. The off-centre, at-grade entrance is highlighted by stone columns and an arched pediment with carved accents, including the block's name. Additional detailing is provided by stone bands, brick pilasters with stone bases and caps, stone window surrounds, and tiled and bracketed roof sections.

The Osborne and Roslyn finishes wrap around to cover portions of the block's north and east walls. The latter also contain multi-storey bays, but otherwise have rela-
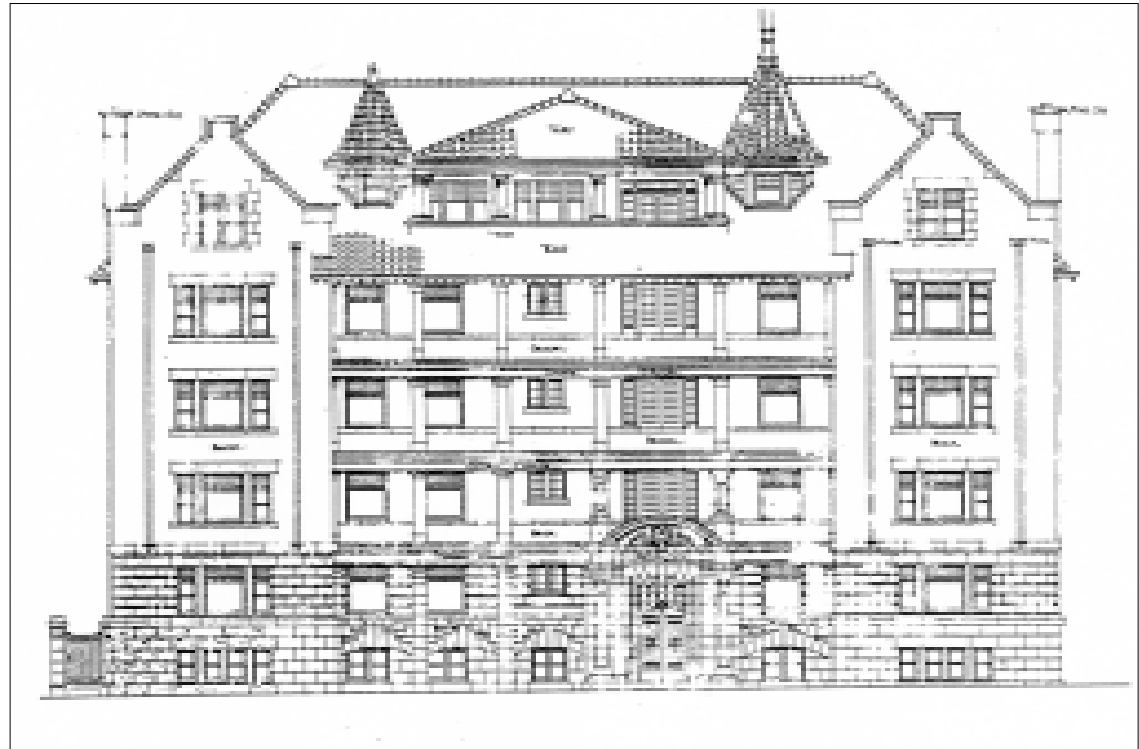


Original architect's plans for the Osborne Street façade, 1908. *City of Winnipeg*

tively plain treatments.

The block originally was divided into 36 suites, including 26 two- and three-bedroom units and 10 one-room bachelor suites with full baths. Some units had a small bedroom off the kitchen for domestic staff. Original elements included ornate plaster- and woodwork, stained glass, beamed dining-room ceilings, open fireplaces, and a cage passenger elevator that has remained operative over the years.

Mattice owned Roslyn Court until 1919 when the title was transferred to bankers Robert Campbell and W.G. Yule. Among subsequent owners were the Montreal Trust Company, grocer Harry Bryk (1948-70) and Roslyn Properties (1970 to date).

The Curry Building, 1998.   *City of Winnipeg*

T he ornate Curry Building was among several substantial structures erected during the first two decades of the twentieth century to transform Portage Avenue into Winnipeg's second major commercial thoroughfare.

Prior to then, most businesses had located along Main Street, especially between present-day Graham and Market avenues. In 1880, Charles J. Brydges, a land commissioner with the Hudson's Bay Company, predicted that Portage Avenue also would become a principal business street. His forecast was somewhat premature. While a few notable projects were undertaken in the 1880s, it was the turn of the century before the avenue's full promise began to be realized.

The Toronto-based T. Eaton Company's decision to build a large department store (1904-05) on South Portage between Donald and Hargrave streets provided a key spark. It drew investment west from the Portage and Main intersection and it ensured Portage would replace Main as the city's premier retail district.

Several local figures also were influential in the avenue's transition, including City Comptroller Duncan Steele Curry (1852-1925). He had come to Winnipeg from his native Nova Scotia in 1874 with the second detachment of the North-West Mounted Police. He later was a surveyor, then in 1884 became the city's auditor. Over time, he also amassed a substantial real estate portfolio which appreciated greatly in value after 1900.

His holdings included the Spencer Block built in 1880-81 on North Portage between Notre Dame Avenue and Garry Street. By 1915, this complex had deteriorated. But so too had the city's economic prospects. Recession and world war forced some developers to cancel projects. Curry, in contrast, proceeded with replacement of the Spencer Block, but on a scaled-down basis. He had only two storeys built even though the facility's reinforced concrete foundation could carry eight.

The Curry Building has a steel frame, hollow tile interior partitions, brick exterior walls, and flat roof broken by a section intended to accommodate a future light well. Terracotta covers the Portage, Notre Dame and Garry façades. Its beige tint is accented by flecks of black and grey to convey a granite-like appearance. Ornamentation is in the Modern Gothic style of architecture (also known as Late Gothic Revival) and includes extensive use of tracery and floral patterns, an elaborate parapet with finials and trefoil openings, and an arched main entrance.

The Curry Building shortly after construction, c.1918.   *Provincial Archives of Manitoba*

The three finished facings are divided into wide bays that hold large retail show windows at ground level and paired office openings along the second floor. The bays are separated by delicate columns that extend up to carved capitals and second-storey arches outlined by relief terracotta vines. The columns themselves are adorned with double-twisted ribbons and alternating plain and floral patterns. Unifoil tracery highlights the spandrels between the first- and second-storey windows. Floral details mark the main entrance. Above is a panel inscribed with the building's name and date.

Curry's project was designed by John Danley Atchison (1870-1959) and built by the John Sutherland Construction Co. Atchison was one of Winnipeg's most active commercial architects in the 1905-20 period. A native of Illinois, he was a practitioner of the Chicago School of steel skyscraper construction. He also was noted for his fine terracotta finishes. In addition to his work for Curry, Atchison planned the Boyd Building and at least four other major projects on Portage. He also was responsible for the Canada Permanent and North-West Commercial Travellers' Association buildings on Garry — and for several banks and office blocks on Main. He left Win-

nipeg in 1923 to practice in Pasadena, California.

Curry also went to California (San Diego) after retiring from municipal service in 1907. His family continued to own the Curry Building until 1969. Title then passed to various corporate interests. Substantial renovations were undertaken in the mid-1970s. The exterior was sandblasted, inset store entrances were converted to flush fronts with modern glass and metal fittings, double-hung second-storey windows were replaced by sealed units, the interior was redone, and wiring, plumbing and other systems were updated.

The vacated Portage Village Inn, prior to its rehabilitation, 1999.  *City of Winnipeg*

P rior to 1900, commercial development on Portage Avenue clustered near Main Street.  One exception was the Clarendon Hotel, a five-storey brick and stone structure built in 1883 in the Second Empire style at the northwest corner of Portage and Donald Street.

The Clarendon was a fine hostelry and local landmark, but its distance from railway stations and other centres of activity meant that it struggled to succeed as a

business.  By the time development of Portage Avenue took off in the early 1900s, the ageing Clarendon was perceived as incompatible in style and use with the avenue's transformation into a major retail and office district.  Another blow came in 1916 when the Manitoba government prohibited liquor sales, a move that cut into hotel bar revenues and forced marginal enterprises out of the trade.

In 1920, owner Fred W. Leistikow demolished the

Clarendon and built a two-storey, solid brick retail block in its place.  The new structure had large windows, a heavy iron and wooden cornice between the first and second floors, a stucco frieze with low-relief marble and tile ornamentation, and Tudor-inspired elements (gables, decorative half-timbering and stucco finishes). Early tenants included a Louis K. Liggett Drug Store, Ryan-Devlin Shoe Store and women's clothing shop.

In 1923, the Clarendon Block had to be rebuilt after a severe February fire.  Its original second-storey Tudor details were dropped in favour of a flat roof-line, heavy cornice and new stucco finish.

Both the 1920 and 1923 projects were supervised by Colin Campbell Chisholm who had worked with his architect-father James (1840-1920) since c.1906.  Colin (1883-1936) was born in Winnipeg, but educated in Wisconsin.  After the family returned to the city in 1900, James became one of its busiest architects.  Assisted by Colin, he planned the Sterling Bank Building at 283 Portage, the Young and Sparling Methodist churches, the Olympia (Marlborough) Hotel, the Strathcona, Granite and Thistle curling clubs, and several warehouses, business blocks and residential structures.  Among the younger Chisholm's solo designs were the Calvary Evangelical Church (1925) and Royal Oak Court (1928).

The Liggett Drug Store remained a key tenant of the rebuilt Clarendon Block, while Baroni's Restaurant and Café occupied the upper floor.  Michael Baroni (1879-1945) was an immigrant of Italian descent who had worked as a waiter with the T. Eaton Co. after he arrived in Winnipeg in 1906.  He later managed various restaurants and hotels.  His Clarendon Block café had a large dining area that could be divided into two, a musicians' gallery, small private dining room, kitchen, cloakroom,

and offices. When the business did not succeed, Baroni moved to Neepawa, Manitoba, to manage the Hotel Hamilton (1928 to 1944).

The second floor of the Clarendon Block was redeveloped in 1930 into 39 hotel rooms. To accommodate this conversion, two arched openings were created in the Donald Street façade and the floor plan was reorganized to allow two light courts to extend west nearly the full width of the structure. As well, the second-storey windows were redesigned, the heavy first-floor cornice was removed, and the exterior was restuccoed. These changes turned the building into a reduced example of commercial Italianate architecture.

Many other alterations followed. Stone cladding was added to the main-floor exterior, while entrances and windows were modernized, relocated, resized or closed. Some of this work occurred after the Liggett Drug Store left the site in 1949 and was succeeded by a branch of the Imperial Bank of Canada. The bank later (1959) bought the property.

During the 1970s and 1980s, much of the ground-floor interior was altered. Partitions between former retail spaces were removed, staircases were relocated, and finishes were redone as the premises were converted fully to hotel use. Only the shoeshine stand in the building's northeast corner remained relatively intact.

Known latterly as the Portage Village Inn, the hotel closed in the summer of 1998.



The Clarendon Hotel in 1900. Built in 1883, it was demolished in 1920 to make way for the new Clarendon Block.
*Western Canada Pictorial Index*

The Brown House in its new location as a museum, Portage Avenue, 1996. *City of Winnipeg*
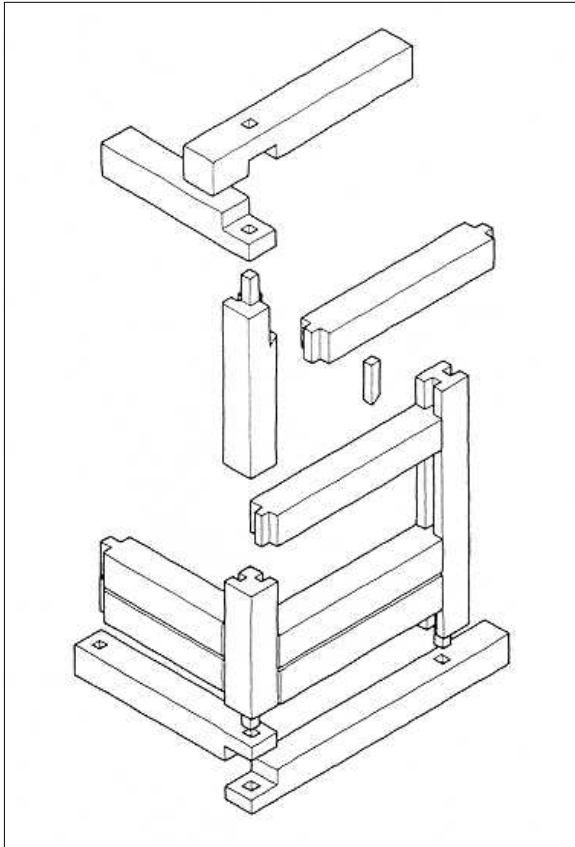
He spent 11 years with the HBC, then retired to the Red River Settlement with a land grant of 62.8 hectares (155 acres).

The policy of providing ex-employees with lots along the Red and Assiniboine rivers not only encouraged workers to remain with the Company, but also boosted the colony's population and agricultural self-sufficiency. As more men retired to the settlement, land grants extended outward in ribbon fashion from what would become the City of Winnipeg, in turn forming the basis for adjacent rural municipalities.

In addition to cultivating a portion of his holding, Brown may have engaged in hunting, trapping and/or part-time freighting for the HBC. He was married, widowed and remarried during the 1840s. He also built up a relatively valuable farm, complete with livestock, before acquiring three HBC lots in Headingley, including his second homestead of nearly 120 hectares (292.5 acres) on River Lot 39.

It was there that he built his four-bedroom log home and, with a family of four sons and two daughters, again developed a substantial crop and livestock operation. The men also ran a blacksmith shop during the 1870s and 1880s. The family remained on the farm after Brown's death in 1891, then relocated to the village of Headingley and sold Lot 39 in c.1918.

The 1 1/2 storey, rectangular-shaped house consists of hand-squared oak logs which may have been transported by raft from Baie St. Paul. Following the Red River frame construction method, the building has a log sill which originally sat on the ground or on a foundation of readily available materials (e.g. a mixture of fieldstones and mortar); grooved vertical uprights tenoned at the

W hen William Brown established his Red River frame log house in c.1856, he was marking one of many new starts in an already full life.

Born in c.1809 on Mainland off Scotland's northern coast, Brown was among the Orkney Island tenant farmers attracted to employment with the Hudson's Bay Company (HBC) as a result of economic dislocation in their homeland and the HBC's promise of pioneer adventure, food and lodgings while they worked, and generous retirement stipends. Brown boarded a ship for York Factory soon after enlisting as a labourer in May 1830.

Typical Red River frame construction.
*Historic Resources Branch, Manitoba Department of Culture,
Heritage and Tourism*

Mud and hay plaster commonly was used to fill chinks in these dwellings, followed by an exterior coating of whitewash. The Brown House has a simple gable roof which likely was covered with oak or cedar shingles. Poorer owners relied on clay, bark or thatch. Some hardware, such as nails, door knobs and hinges, was made locally; other items, along with glass for windows, had to be imported.

On the dwelling's front facade, a central entrance separates two main-floor windows with plain wooden frames and sills. The side walls contain two openings both at ground level and in their gable ends, while a second door and a single light appear on the rear elevation. Cove or drop horizontal tongue-and-groove siding was first added to the gable ends in c.1880. Stairs to the upper level divide the interior roughly in half. The main floor contains a parlour, kitchen, and living and dining rooms. An area under the stairs served as a root cellar. Among the four second-storey rooms is a nursery connected to the largest bedroom.

The house is one of a small collection of well-preserved Red River frame structures in Manitoba. This building method originated in Denmark and Scandinavia, then found favour in France and was introduced to North America by settlers of New France. Brought west with the fur trade, it was widely adopted for homes, churches, stores and other buildings up to the 1870s. However, log construction subsequently declined in popularity as manufactured material become more available.

In the mid-1970s, the Brown House was relocated to a highly urban setting, next to the former Assiniboia Municipal Hall, as part of the Historical Museum of St. James-Assiniboia. The building was restored and set on a new concrete foundation with a covering of



William Brown and wife Charlotte (nee Omand), c.1880.
*Provincial Archives of Manitoba*

corners and at various points along the sill; and horizontal logs secured between the uprights by tapered ends that fit into the grooves.

fieldstones. Some of the Brown family's furniture and other artifacts also are displayed.

A view of the west side of Princess Street, 1969.   *Provincial Archives of Manitoba*

**T**his warehouse-office facility was the last in a series of major investments in downtown buildings made by entrepreneur and local politician Thomas Ryan to accommodate his ever-expanding shoe business.

Ryan (1849-1937), a native of Perth, Ontario, pursued the shoe-making trade after moving to Winnipeg in 1874. He initially was in a partnership known as McFarlane and Ryan, but within a few years became the sole proprietor. He also began to establish an import-wholesale business that at its peak extended from the Lakehead to the West Coast. He eventually was joined in the enterprise by three brothers — Michael, James and George.

Ryan was based in the 1870s in a wood-frame shop on the west side of Main Street between present-day Bannatyne and William avenues. He improved that facility on various occasions before developing an ornate four-storey stone block on adjacent property at 492 Main in 1883. Over the next decade, he sold his retail operation to George and moved the wholesale division west into the warehouse district. He spent a brief period at Princess Street and Market Avenue before erecting a new facility at southwest King Street and Bannatyne Avenue in 1895, followed by larger premises at 44 Princess near Notre Dame Avenue in 1906-07.

Ryan also led an active community life. He served as a Winnipeg alderman (1885-88) and mayor (1889), helped direct the affairs of the Methodist Church and Young Men's Christian Association, and was a prominent temperance advocate.

The seven-storey block at 44 Princess is of mill construction with a stone foundation on concrete footings, brick walls, and a front (east) facing of red pressed brick and stone trim. At the time of construction, it was the tallest wholesale block in Winnipeg. Designed by W.W. Blair and G.W. Northwood, it was built by S. Brynjolfsson and Co. for about $60,000.

Like many other local warehouses, 44 Princess has a symmetrical façade divided into three parts and highlighted by Romanesque detailing. The main floor is dominated by three oversized arched openings with keystones. A belt course separates this level from the middle storeys, each of which contains three bays of rectangular windows set between brick pilasters. The top level is marked by a stone belt course, a stone cornice underscored by corbelled brick, and arched rather than flat-headed windows in the middle bay. A stone-capped brick parapet completes the design. Other ornamentation is provided by stone sills, stone pilaster bases and

capitals, and patterned brickwork. Windows on the south and rear elevations have brick heads and stone sills.

The original interior accommodated a showroom on the main floor and storage above. The building also was equipped with a penthouse caretaker's suite. The plans were drawn to permit the structure's future conversion to office uses. As well, Ryan acquired the lot to the north to enable expansion of the premises if required.

Architects Blair and Northwood had a short-lived partnership in 1906 during which they planned at least three warehouses and a dwelling. Both men had come to the city the previous year.

Blair (1852-1916) was born and trained in Ireland. In succession, he had practised as an architect or engineer in England, Ontario, Ireland, and Illinois before arriving in Winnipeg. His earliest known local commission was a branch of the Northern Bank at Main and Selkirk Avenue. Among his later designs were the Warwick, Roslyn Court and Princeton apartments, Farmer (Victory) Building, Great West Saddlery Warehouse, Fortune House, and work for the Canadian Pacific Railway in Edmonton and Balfour, British Columbia. He retired to Victoria in the early 1910s.

The Ottawa-born Northwood (1876-1959) took his final architectural examinations in 1900 after studies at McGill University in Montréal. Most of his early career was spent with Werner E. Noffke of Ottawa. Upon moving to Winnipeg, Northwood opened a local branch of their firm, but later became associated with Blair, then practised on his own. His career was interrupted by military service during World War I, after which he formed partnerships with Raymond Carey (1919-22) and Cyril

W.U. Chivers (c.1928 into the 1950s). His portfolio included numerous pre-1914 Crescentwood homes and apartment blocks, plus work for clients such as the Bell Telephone Co., Telegram Printing Co., Northern Crown Bank, property agents Robinson and Black, and the Winnipeg General Hospital. With Chivers, his projects included the Wheat Pool, Winnipeg Stock Exchange, Canadian General Electric, Dominion Public (Federal), and Singer Sewing Machine Co. buildings, the Women's Tribute Memorial Lodge, and a St. Vital branch of the Imperial Bank of Canada.

Thomas Ryan and Co. Ltd. discontinued operations upon Ryan's retirement in 1928. Four years earlier, 44 Princess had been sold to the Estate of Edwin Bourke (1835-1915) who had been a prominent St. James landholder and politician. The property changed hands several more times before it was acquired by the current owner, Brown Holdings Ltd. Since 1994, measures have been taken to improve the plumbing, mechanical and electrical systems, windows, fire safety, and interior accommodations.



Ryan Block, 1998. *City of Winnipeg*

placed private homes. The structures that now line the street between Notre Dame and William avenues are among the city's oldest surviving warehouses. As such, they are integral to the area recently designated by the Historic Sites and Monuments Board of Canada as a National Historic District.

Both buildings at 78 Princess are of solid brick construction with stone foundations and interior frames of square timber beams and posts. Both were designed by George Creeford Browne of Winnipeg in the Romanesque Revival style as characterized by their rusticated stone bases, thick brick superstructures, arched doors and windows, and textured detailing. Features such as these conveyed an image of massiveness and sturdiness which gave the Romanesque Revival style wide appeal in the warehouse district where buildings had to accommodate large, heavy loads.

Architect Browne (1852-1919) was active in Manitoba and the North-West Territories in the 1880s and 1890s. He designed most types of buildings for a client base that included governments, the Hudson's Bay Company and church organizations. Notable among his local projects were the Massey Building, Young Men's Christian Association (Birks) Building, Masonic Temple, and Wesley College (University of Winnipeg) co-planned with S.F. Peters. Browne was born and received his early professional training in Montréal. He worked in New York City and studied in Europe before opening a Winnipeg office in 1882. He returned to New York in c.1910.

The buildings at 78 Princess are joined by a party wall. After ownership of the properties was consolidated under one entity in the mid-1970s, openings were made in the wall to enable the interior to function as a single complex. Further integration occurred in 1991 when



Earn International Building, south building, 1998. *City of Winnipeg*

The pre-1900 buildings that today comprise a single complex at 78 Princess Street share similarities in design, purpose and history.

They symbolize Winnipeg's rise as the major wholesale distribution centre in Western Canada — a role made possible by development of the Canadian Pacific Railway in the 1880s and later enhanced by favourable freight rates and expansion of the regional rail network.

The buildings also represent the early outward growth of the city's warehouse district from its initial locus east of Main Street near the Red River and west of Main around Market Square. On Princess, this growth dis-

Earn International Building, north building, 1998.   *City of Winnipeg*

boilers were installed in 86-88 Princess to heat both structures.

### 78-84 Princess Street
This warehouse at the northwest corner of Princess and McDermot Avenue was built in 1891 for the wholesale grocery firm of Mackenzie and Powis.

Its symmetrical main façades originally extended three floors from a raised stone foundation to an ornamented parapet. The east (Princess) elevation was divided into seven bays. On the main floor were two entrances and five large windows set within layered round-arch surrounds and topped by brick drip moulding. The upper bays were delineated by two-storey brick arches that encompassed flat-headed windows on the second floor and round-headed openings on the third. The roof-line was marked by an arcaded and corbelled brick cornice and pedimented parapet. Additional ornamentation was provided by a rusticated stone belt course, stone lintels, sills and keystones, brick spandrels, and other patterned brickwork. The south (McDermot) elevation was similar in design except that only four of its 10 upper bays were given windows and the parapet was not pedimented.

The building's first owner was organized in Winnipeg in 1882 as Lyon, Mackenzie and Powis. Pioneer merchant William H. Lyon was an American who entered the Red River Settlement in the 1850s. Kenneth Mackenzie, a Scot, and Edmund Powis, an Englishman, were youngsters when their families emigrated to Canada West (Ontario). They eventually met and in 1873 formed a tea importing partnership in Montréal. Prior to then, Powis had worked briefly in Winnipeg for the J. Turner Wholesale Grocery Co.

By the late 1890s, only Mackenzie (1839-1928) remained active in the enterprise which was renamed the K. Mac-

kenzie Co. He retired in 1910. Six years later, the warehouse was sold to the Redmond Co., a manufacturer and wholesaler of furs and other winter clothing. Ownership later passed to the Montreal Trust Co. which rented the premises to various tenants.

The next significant change occurred in the early 1940s when Cornelius Abraham De Fehr (1881-1979) bought the property. He was a German Mennonite who had fled the Ukraine following a Communist takeover in the early 1920s. After settling in Winnipeg, he began to import cream separators, ploughs and small hardware items. He and three sons eventually specialized in the furniture and appliance trade.

Early in the De Fehr company's tenure, the ground-floor exterior of 78-84 Princess was remodelled. Stucco was applied to the east façade, the northern entrance was converted to a window, arched windows were replaced by large, plate-glass openings in metal frames, and basement windows were closed. The ornate parapet disappeared in 1949 when a fourth storey lit by squared windows was added.

Interior alterations also were made over the years. However, most of the brick walls and wooden posts and beams have been left exposed on the upper levels. As well, some original wood flooring and tin ceiling remain visible at the rear of the main floor.

De Fehr Furniture continued on site until the mid-1990s. The property, including 86-88 Princess, was sold to Earn International Inc. in 1997.



Former Mackenzie and Powis Warehouse, 78-84 Princess Street, c.1903. *M. Peterson Collection*

### *86-88 Princess Street*

The original three-storey section of this building was erected in 1887 by a hardware wholesaler, Miller, Morse and Company.

The symmetrical front (east) façade was divided into three bays. Rusticated stone covered the basement and main floor. The recessed centre entrance was set in a round arch and accessed via a short flight of stairs from grade. To both sides were large arched windows. Upper floors were faced with brick, divided by pilasters and lit

by segmentally arched openings. Second-storey windows were set in layered brick surrounds and topped by decorative keystones. The pilasters at this level also displayed detailed brickwork. Less elaborate keystones and pilaster ornamentation were applied to the third floor. The roof-line was marked by a heavy, bracketed iron cornice, plus a brick parapet. Additional detailing included a rusticated stone belt course, stone sills, brick corbels, and other patterned brickwork.

Capacity was doubled when a building of identical design was added to the north side in 1892. Further expansion occurred in 1920 when two floors were added on top of the complex, displacing the galvanized iron cornice.

Miller, Morse and Co. was formed in 1881 by Hyman Miller and Fred W. and F. Morton Morse. As western settlement expanded, so too did the company's business and need for space. By 1904, it had moved west to new premises at McDermot and Adelaide Street.

Ownership of 86-88 Princess passed to the J. Stuart Machinery Co., a wholesaler of electrical supplies, and William A. Marsh Co. (later Congdon, Marsh Ltd.), a shoe wholesaler. Congdon, Marsh eventually acquired and retained ownership of the entire site until 1974 when the property was sold to C.A. De Fehr and Sons.

Alterations over the years included closure of the northern entrance and changes in interior finishes, lighting and main-floor partitions. However, much of the original upper-storey space remains open and intact.



Newspaper sketch of the Miller, Morse Warehouse, 86-88 Princess Street, 1890.
*Manitoba Legislative Library*

**121 PRINCESS STREET**
**MILLER AND RICHARD TYPE FOUNDRY BUILDING**
**(WESTERN ELEVATOR AND MOTOR COMPANY BUILD-**
**ING)**
*S.F. Peters, 1904-05*



Western Elevator and Motor Company Building, 1999. *City of Winnipeg*

S ituated adjacent to the Maw & Co. Garage on Princess Street, this utilitarian retail-office-storage building is an integral part of a turn-of-the-century commercial streetscape in the warehouse district southwest of City Hall.

Architect S. Frank Peters chose the two-part commercial style for the structure which retains much of its original design and materials.

After graduating in civil engineering from the University of Toronto, the English-born Peters practised for several years in Ontario before opening an office in Winnipeg in 1892. Over the next two decades, he participated in the city's pre-World-War-I development boom, designing such buildings as the Ashdown Warehouse, the London Block, the Bank of Montreal at Osborne Street and Stradbrook Avenue, and the Cornish Library in Armstrong's Point. His brother, W.A. Peters, joined the practice in 1902.

The modestly ornamented, four-storey building is on the east side of Princess between Bannatyne and William avenues. Rising from a rubble-stone foundation, its clay-brick walls encompass the squared timber beams and posts of the mill construction method commonly used in city warehouses until the introduction of steel supports. To finish the front (west) façade, corbelled brickwork leads to a metal cornice and a brick parapet with stone trim.

Consistent with the two-part commercial style, Peters employed various features to distinguish the main floor from the upper storeys of the façade. While the top three floors are symmetrically designed, the first level is asymmetrical due to the addition of a second entrance at the south end. As well, a metal cornice separates the first

and second storeys, while large openings at grade contrast with sets of six single windows along the upper levels.

The first-floor openings now contain glass bricks instead of display windows, thus eliminating visual access to the interior from the street. Above, the windows are double-hung, enclosed by modestly carved wooden surrounds, and topped by radiating brickwork. Openings on the second and third floors have segmented heads, while those along the fourth storey have flat heads. Plain brick sills appear under the main-floor windows. Sills on the upper storeys consist of smooth-cut stone, including a continuous string under the fourth-floor openings.

Interior elements include rough fir floors and uncovered brick walls save for the use of panelling in the retail space on the main level. The front part of both the first and second floors holds office and retail facilities; the remainder of the space has been used for storage. The original layout of the two upper storeys has been retained.

The building was occupied in 1905 by the Miller and Richard Company which supplied metal type and printers' machinery. This firm originated in Scotland and subsequently established a base in Eastern Canada. It expanded to Winnipeg in response to the city's flourishing printing and publishing trade which needed ready access to specialty equipment and repair services. The firm remained in the building until 1931 when it left the city.

Another original occupant, the printing and bookbinding enterprise of Douglass-McIntyre Company, did not move from 121 Princess until the early 1940s.



Looking north along Princess Street from Bannatyne Avenue, c.1912. *Provincial Archives of Manitoba*

The Western Elevator and Motor Company, and the Power and Mine Supply Company, moved into the premises in 1933. For most of the period since its purchase from the Richard family in 1942, the building has been owned by one of these firms. However, Western Elevator sold the site in c.1984 and the two firms relocated to another part of Winnipeg.

Ukrainian Labour Temple, Pritchard Avenue, 1997.  *City of Winnipeg*

At first glance, this building at northwest Pritchard Avenue and McGregor Street appears to be a temple from antiquity. But its role over the past nine decades has not been as a passive shrine to some ancient deity. Rather, the Ukrainian Labour Temple of Winnipeg has been a hub of social action — a place to advance and celebrate both ordinary working people and Ukrainian culture.

This was the first and ultimately largest facility of its kind in Canada. It also was the most grand of the Ukrainian labour temples established in Manitoba in the 1920s and 1930s, and it is the only surviving one that retains its early functions.

The North End facility was built by the newly chartered Ukrainian Labour Temple Association (ULTA) after mass meetings in March 1918 raised $5,600 for the project. The building contained an auditorium, print shop, offices, and classroom and library space. The hall could hold about 1,000 people on its main and balcony levels. It had a coffered ceiling, sloped floor, large stage behind a proscenium, a fire curtain with a factory-peasant scene, dressing rooms, and lighting, intercom and mechanical backdrop systems. Fully outfitted, the temple cost $72,000, of which workers had contributed $50,000 by late 1918.

The site immediately became a locus of trade unionism and socialist politics. It was from here that Canada's first Ukrainian newspaper, *Robochy Narod (Working People)*, was published and that the ULTA operated as an affiliate of the Ukrainian Social Democratic Party. Both the paper and the party were curtailed by a Canadian government decision in September 1918 to ban groups deemed to be radical or anti-war. This did not stop the ULTA, however. Its continuing political influence helped make 591 Pritchard one of the targets for a police raid during the 1919 Winnipeg General Strike as authorities searched for evidence of alleged sedition and conspiracy.

Following this period, the ULTA began to sponsor branches across Manitoba and in 1922 it established the Workers' Benevolent Association, a fraternal insurance society that still operates nation-wide from its temple offices. As well, the ULTA was reconstituted in 1924 as a national organization, the Ukrainian Labour-Farmer Temple Association, dedicated to uniting workers and farmers under a socialist umbrella.

The temple's role in fostering Ukrainian education and culture expanded concurrently. Language and music schools, choirs, mandolin orchestras, brass bands, a string orchestra, choral-drama groups, a folk dance

school, theatrical productions, festivals, movie screenings, and various Ukrainian publications all found a home here. These activities were designed not only to preserve and promote Ukrainian heritage, but also to meet the social needs of the temple's largely immigrant membership.

In 1926, a $36,000 office/printing shop addition was built on the west side of the structure (595 Pritchard). The resulting one- and two-storey complex has load-bearing brick walls supported by trusses. The original section rested mainly on concrete posts and beams with only a partial basement. This changed in 1948 when a full basement was installed under the auditorium.

Designed in a restrained Neoclassical style, the Pritchard and McGregor exteriors are faced with cut stone and fawn-coloured, sand-lime brick. The west addition disturbed the symmetry of the Pritchard façade, but otherwise replicated the scale, fenestration and finishes of the original building. Both elevations have recessed centre sections flanked by side bays. Vertical emphasis is provided by tall rectangular windows set between single and twinned brick pilasters. The latter extend from stone bases to stone capitals that are interconnected by a belt course. Windows are accented by smooth-cut stone surrounds, including label moulds with large keystones. A metal cornice and tall parapet with stone coping and patterned brickwork mark the roof-line.

A major symbolic feature is the classically detailed main entrance which is approached by four broad stone steps and ornamented by engaged rusticated stone columns and a formal crown. Above these elements, two carved stone hands extend across the globe to clasp in unity. An accompanying banner is inscribed with the words, Workers of the World Unite.
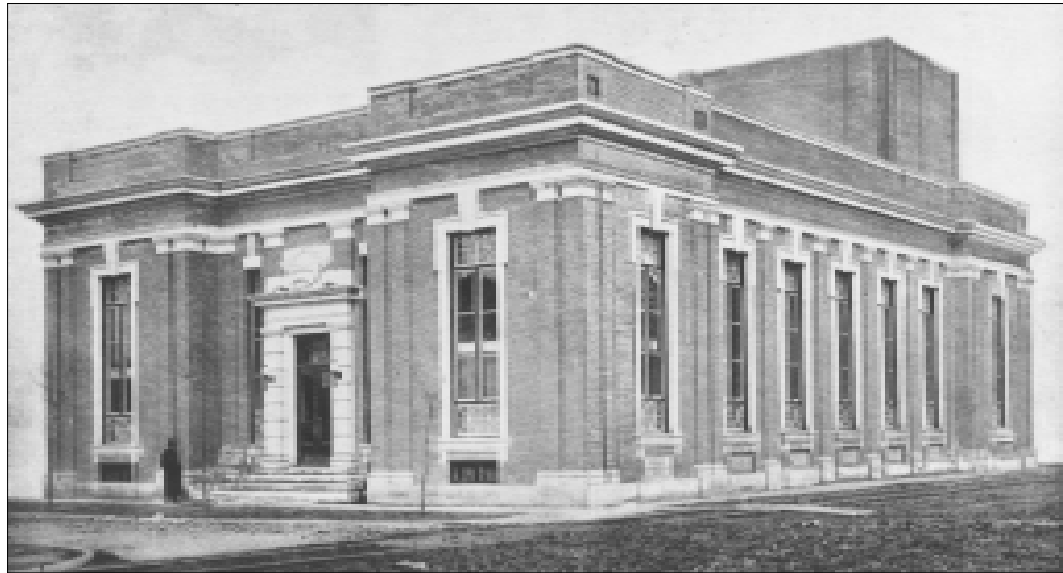


The Labour Temple shortly after completion in 1918. *Provincial Archives of Manitoba*

Over the years, the most significant physical changes to 591 Pritchard have entailed the installation of glass blocks in the main windows and auditorium renovations, including floor levelling.

The temple's designer, Robert Edgar Davies, came into conflict with the Manitoba Association of Architects (MAA) as a result of his involvement in the project. Provincial legislation passed in 1910 and substantially revised in 1914 required persons practising as architects to meet established qualifications and remain in good standing as MAA members. The unregistered Davies had used the term "architect" in connection with his labour temple plans. When the MAA threatened legal action, he applied for membership, but then failed to pass one of the examinations necessary for certification. He continued on occasion to describe himself and be listed in local directories as an architect. Indeed, he planned the Nurses' Residence at the municipal hospital complex in Fort Rouge (1920) and was co-designer of Winnipeg Hydro's Amy Street steam heating plant (1923).

Born in England, Davies studied architecture at the Nottingham School of Art and Design and engineering at the University of Nottingham. After coming to Canada, he entered the office of Hugh McCowan of Winnipeg, first as chief assistant, then (c.1905) as partner. After McCowan's death in 1908, Davies continued a solo practice and joined the City of Winnipeg as an architect and building inspector. Little is known of his career after he left that employment in the mid-1920s.

is of plate girder construction which gives it a less obtrusive profile. As well, its movable span is of the double-leaf bascule type. That means the span has two leaves or sections that can be unlocked and lifted upward on horizontal axes to permit river traffic to pass by with ample vertical clearance.

The Provencher Bridge's movable sections roll back on tracks with the assistance of counterweights that are below the deck. In another type of bascule bridge, known as the trunnion, sections are pivoted or rotated about their axes with the aid of counterweights contained in large overhead structures. Cost and aesthetic differences between the two technologies sparked a controversy that greatly delayed construction of the Provencher Bridge in the mid-1910s.

Management of the project also was complicated by the fact that it was a rare joint effort between then-independent municipalities – Winnipeg and St. Boniface. The two were intense regional rivals for population growth and new investment. Their relationship was further strained by the events that precipitated the need to build the Provencher Bridge.



The unique metal centre support of the Provencher Bridge, 1999.   *City of Winnipeg*

**T**he Provencher Bridge has withstood political and physical adversity for more than eight decades to provide an essential transportation link over the Red River between St. Boniface and the original City of Winnipeg.

The structure carries a four-lane roadway and two sidewalks between Boulevard Provencher on the east side of the river and Water and Pioneer avenues on the west.

It is the fourth oldest of the non-railway vehicular bridges that cross the Red and Assiniboine rivers in present-day Winnipeg. The others – Redwood (1908), Louise (1911), and Elm Park (1912) – are steel truss bridges with swing spans. The Provencher, in contrast,

Since 1882, the Broadway (Toll) Bridge had connected Avenue Provencher in St. Boniface with Broadway in Winnipeg. It was built and operated by a private firm backed by the Hudson's Bay Company. Although the bridge had shortcomings, St. Boniface purchased it in 1906. Soon after, however, Winnipeg decided to close Broadway between Main Street and the Red River to enable development of Union Station (1908-11) and warehouse and shop facilities for the Canadian Northern and Grand Trunk Pacific railways. That action cut direct access to the Broadway Bridge. Travellers instead had to enter or leave the Winnipeg end via a realigned

The newly completed Provencher Bridge with St. Boniface Cathedral in the background, 1923.    *Provincial Archives of Manitoba*

Christie Street and Water and Notre Dame (Pioneer) avenues.

Aggrieved St. Boniface officials began planning a replacement bridge that would restore a more direct flow of people, goods, and vehicles (including streetcars) across the river. In 1913, the municipality obtained provincial approval to connect its proposed Provencher Bridge to Water Avenue. It also contracted with the Strauss Bascule Bridge Company of Chicago, Illinois, for design services, and hired contractors MacDonald and McGoogan to install the substructure.

In addition, a joint agreement was finalized with Winnipeg. St. Boniface assumed responsibility for completion of the work and two-thirds of the cost. Winnipeg agreed to pay the remainder in return for a right of approval over all plans, drawings, and contracts. Three aldermen from each council were appointed to a Special Joint Bridge Committee to supervise the project, and both municipalities seconded staff to the engineering team.

In mid-1914, a dispute arose over the design of the bridge's superstructure and the type of movable mechanism to be employed. All parties initially approved the Strauss company's plan for a pony truss, trunnion-type bascule bridge. But the tendering process allowed bidders to put forward alternatives. The Dominion Bridge Company, a Québec-based firm with a Winnipeg branch, responded with a tender that proposed a plate girder, rolling lift bascule bridge using technology from the Scherzer Rolling Lift Bridge Company of Chicago.

St. Boniface officials threw their support behind this alternative, in part because it would conceal the bridge's counterweights below the deck. Winnipeg, however, favoured a bid from a local firm, Manitoba Bridge and Iron

Works, which followed the Strauss design and cost nearly $11,000 less.

The impasse continued until early 1916 despite provincial intervention and proposed compromises from St. Boniface. The two municipalities eventually agreed to award a $306,507 contract to Dominion Bridge for erection of the superstructure using elements of the Strauss design along with the Scherzer rolling lift system. As part of the deal, Manitoba Bridge and Iron Works was to supply at least 800 tons (726 tonnes) of manufactured steel to the project.

Construction proceeded from 1916 to 1918 when the deck was paved, plans for the access ramps and lampposts were finalized, and the bridge was opened to public use. The last inspection by consulting engineer H.N. Ruttan of Winnipeg occurred in October 1919.

Other members of the engineering team were M.P. Blair of the City of St. Boniface; Paul Shioler, Winnipeg's bridge engineer; Henry W. Meindl (substructure); and J.G. Legrand (superstructure). Legrand was best known for his work on bridges for the Grand Trunk Pacific Railway.

The Provencher Bridge extends a total of 920.2 feet (280.47 metres). Its longest span is 167 feet (50.9 metres). Piers, abutments, and their foundations are of reinforced concrete construction. The superstructure consists of steel girders, beams, plates, and braces assembled by use of rivets. The deck sits atop the superstructure.

Sidewalks are bound on the river side by balustrades composed of flat steel balusters and two sizes of riveted posts. On the roadway side, the main girders extend well above the deck to separate pedestrians and vehicles. At

the point where the two leaves of the bridge's movable span can open, the main girders curve upward to provide a base for a pair of straight arches that form a gate. Plaques installed in the centres of the arches display the bridge's name, type, and date, plus the names of the Scherzer and Dominion Bridge companies.

The control house is supported by a steel frame that extends from the south side of the bridge just east of the gate. The well-lit, wood frame structure has been stripped of its working equipment. However, other elements of the rolling lift system, such as gears, are still visible in the main girders above and below the deck.

Twenty-six steel lampposts designed by Ruttan and Legrand originally graced the bridge, but only four adjacent to the gate remain.

The bridge withstood major floods in 1950 and 1997, although it was impassable for a period in 1950. The roadway was structurally upgraded in 1964 to accommodate heavier loads. Further non-structural rehabilitation of the roadway took place in 1973, 1981, 1983, and 1985. Other bridge components were partially upgraded in 1978 and 1983. Changes have included the suspension of a conduit pipeline on metal brackets under the structure's north side.

Most recently, work has proceeded on plans for a new Provencher Bridge, construction of which is to begin in the fall of 2001. The project includes a separate pedestrian bridge extending from a plaza at The Forks to St. Boniface.

Union Station, Main Street, ca.1918. In the background are the rail yards and three river crossings into St. Boniface: a train bridge on the left and the Provencher Bridge nearing completion (middle) right beside the old Broadway Bridge. Provencher Boulevard stretches east from these two spans.
*M. Peterson Collection*

The severely altered front façade of the Royal House, 1998.   *City of Winnipeg*

A t first glance, 147 Boulevard Provencher seems to be just another aging revenue house. But behind its veneer lies a rare treasure — an 1873 log dwelling built for Joseph Royal, an early champion of the rights of Manitoba's French-speaking population.

Much remains to be discovered about the original building. What is known has been established from some pre-1900 visual evidence, plus a study of the home's stripped interior.

These sources have revealed that the house initially exhibited a Québec style of architecture *(maison traditionnelle)* modified by a limited selection of local materials. The structure also combined two building methods, reflecting the transition from log to stud frame construction that was made possible in the 1870s by the availability of milled lumber.

The Maison Royal originally was two storeys high and in two sections. The main part fronting on the north side of Provencher was built of hand-hewn oak logs and posts using the Red River frame method. Horizontal tongue-and-groove wooden siding provided an exterior finish. A rear service wing extended at a right angle from the east end of the house. Only one of its exterior walls remains, showing that the wing was built with vertical studs using the balloon frame method. Both sections had gambrel roofs with bellcast eaves and dormers. Brick chimneys marked the east and west ends of the log building and the north end of the service wing.

The front (south) façade and side walls of the main house were symmetrical in design. The central entrance was accented by a small shed-roof porch. To both sides were sets of tall hand-made casement (side-hinged) windows with wooden trim and peaked caps. Above the entrance was a wide, gable-roofed dormer lit by a pair of casement windows. The side or gable-end walls each had two casement windows per storey for a total of four. Another set of tall casement openings was installed on the west half of the rear elevation.

The interior had a spacious formal reception hall off which extended the stairway to the upper floor; a double parlour to the west; one or more rooms, possibly including a study, to the north; and a dining suite to the east. The latter area contained the only interior access door to the service wing where the kitchen was located. As many as six rooms may have been on the second level. Inside finishes included wooden tongue-and-groove panelling and floor boards, moulded baseboards, plaster walls and ceilings, and wooden doors of various sizes and panel

Joseph Royal, n.d.    *Provincial Archives of Manitoba*

patterns.

Upon completion, the Maison Royal would have been a striking example of stylish Québec architecture in a part of St. Boniface that, except for church buildings, contained mostly small, plain, gable-roofed structures.

The house has been greatly altered.  In c.1903, a rubble-stone basement was installed, most of the service wing was dismantled, the roof was raised and converted to hip form to make a third floor, and the interior was duplexed, resulting in replacement of the front entrance and staircase by separate doors and stairways.  Among other changes over time, windows and doors were relocated, porches and other extensions were added to the rear, the complex was faced with brick and stucco, and work was done to reinforce interior structural supports.

Despite these developments, several of the building's original elements remain, including casement windows with glazing, frames and hardware, some doors, floor boards, and remnants of baseboards, wall panelling, trim, and turn-of-the-century wallpaper.

The first occupant, Joseph Royal (1837-1902), came to Manitoba from Québec in 1870.  Educated at St. Mary's College in Montréal, Royal articled in law with Sir George E. Cartier, edited *La Minerve,* founded *Le Nouveau Monde* and wrote political histories.  He was known for his commitment to the principle of Canadian duality, his promotion of justice for all, and his ultramontane views.

Once in Manitoba, he joined the first group of elected provincial legislators as representative for St. François-Xavier West.  He also practised law with Joseph Dubuc

and in 1871 started *Le Métis.*  In each capacity, he sought to advance the land, language and political rights of the founding French population in a context where all aspects of life were being rapidly transformed by influxes of English Protestant settlers.

Royal held posts as speaker of the assembly, provincial secretary, minister of public works, and attorney-general.  His prominence was such that the government of Premier R.A. Davis (1874-78) became known as the Davis-Royal administration.

Among other activities, Royal was the first superintendent of the Catholic section of the dual public school system established in 1871.  He drafted the bill that formed the University of Manitoba in 1877 and subsequently was the university's vice-chancellor until 1888.  He also was active in the provincial law society, Société de Colonisation and St. Jean-Baptiste Society.

After a split with English legislators over the issue of Franco-Manitoban representation, Royal switched to national politics in 1879.  He retained the seat of Provencher in the House of Commons until 1888 when he became lieutenant-governor of the North-West Territories.  He returned to Montréal in 1893 as editor-in-chief of *La Minerve*.

A park named in his honour exists near his former home at the northeastern foot of the Provencher Bridge.

**407 BOULEVARD PROVENCHER**
**LE CLUB BELGE (THE BELGIAN CLUB)**
*Contractors: Wynant and DeLeeuw, 1908; Theodore Bockstael, 1911; Progress Construction Co., 1914*



"Le Club Belge," the Belgian Club, 1998. *City of Winnipeg*

Ninette, and Deloraine. Others located to the north and east at Ste. Rose-du-Lac, Ste. Amélie, Pine Falls, and Ile des Chènes. The majority, however, stayed in the St. Boniface-Winnipeg region where they became prominent in the dairy industry, market gardening and construction.

Shared language, religion and history enabled the settlers to associate with the French and Dutch communities. But the Belgians also wanted to have their own institutions where they could provide mutual support and celebrate their distinctive nationality and Flemish and Walloon traditions.

Le Club Belge became one such focal point, serving as a cultural and recreational centre, helping to establish the Sacred Heart Church (1914-17) at 501 Plinguet Street, and encouraging related organizations such as the Belgian Veterans' Association No. 107, Belgian Benefit Society of Manitoba, Belgian Ladies Sick Visiting Society, Winnipeg Racing Pigeon Association, and Robin Hood Pole Archery Club.

Members of Le Club Belge first met in a downtown Winnipeg boarding house under the leadership of founding president Louis de Noble. By early 1906, they had moved to a more convenient site, the Montagne Block, in St. Boniface. Two years later, they bought some property on the north side of Boulevard Provencher near the Seine River and awarded a contract to Belgian builders Wynant and DeLeeuw for their own one-storey brick clubhouse. The project, which cost about $4,877, was assisted by a loan from the local McDonagh and Shea brewing enterprise.

The original structure was in a vernacular commercial style. It rose from a cut-stone base to a red brick façade

Incorporated in October 1905 as one of Manitoba's early cultural associations, Le Club Belge has continued to this day to be a hub of the relatively small, but active Belgian community.

The group's roots first took hold in the province in 1888 when a handful of immigrant homesteaders was recruited through the efforts of Bishop Alexandre-Antonin Taché

of St. Boniface who wanted to bolster the French-speaking Roman Catholic population in his charge. The bishop's agent, Father Clouthier, brought in another 200 Belgian settlers the following year. Over the next two decades, their number grew to about 2,453.

Some engaged in farming south of the Assiniboine River near Holland, Bruxelles, St. Alphonse, Mariapolis,

laid in a running band pattern and a flat roof with a modest cornice and parapet. The club's name was displayed in bold letters on a pediment. The end entrance and three large rectangular front windows were topped by radiating brick voussoirs and contrasting light keystones.

A second storey was added for $3,590 by St. Boniface contractor Theodore Bockstael in 1911. Three years later, the Progress Construction Co. owned by DeLeeuw and Bockstael erected a two-storey, 6.1-metre (20-foot) extension on the east side of the clubhouse at a cost of $5,800.

The resulting facility retained its initial styling, supplemented by another end entrance, a band of seven second-storey windows with lug sills, string courses, a boxed cornice with a semi-circular pediment, and the club's name and date of establishment featured below the cornice. Exterior changes over the years included the addition of a vertical neon sign and installation of glass blocks in the windows.

Inside are found a two-lane, sand-based bowling alley, lounge, bar, and office space in the basement, another lounge and bar on the main floor, and an upper-level banquet hall. Although much renovated, the interior retains some of its original pressed tin ceiling.

Adding to Le Club Belge's visual presence just east of the Rue Des Meurons intersection is a 1938 stone memorial to Belgian war veterans which stands on the Provencher median in front of the clubhouse.



Official unveiling of the Belgian War Memorial, October 1, 1938, with the Belgian Club in the background. *E. Baltessen*

Molson's Brewery, just prior to demolition, 1999.   *City of Winnipeg*

O nce one of Manitoba's main breweries, this North Winnipeg industrial plant now stands silent after more than 120 years of continuous operation.

Its site on the west bank of the Red River north of present-day Redwood Avenue was first developed for beer-making in 1874 by Captain William Herchemer and his partner, Batkin. Their two-storey wood frame facility housed two brewing kettles and relied on horse-generated power. It was one of the city's earliest, but not its first commercial brewery. The business faltered financially and closed in 1876.

Production resumed after Edward L. Drewry leased the property in May 1877. Over the next few years, he expanded the Redwood Brewery to include a deep well, beer cellar with a thick ice roof, additional buildings, and steam-generated power. In 1881, he bought the site, including some 1.38 hectares (3.4 acres) of land, from Alfred Boyd.

Drewry (1851-1940) went on to establish one of the province's dominant beer-making enterprises, his main competitor being McDonagh and Shea Ltd. He also became a Winnipeg alderman (1883-84), member of the Manitoba legislature (1886-88) and chairman of the Public Parks Board (1893-97).

Born in England, Drewry was taken to the United States as a youngster. After his family arrived in St. Paul, Minnesota, in 1857, his father entered a brewing partnership known as Drewry and Scotten (later Drewry and Sons). Edward trained in the business, then managed a brewery in Pembina, Dakota Territory, from 1874 until his move north.

As Manitoba's population increased, so too did the markets for beer and Drewry's need for new production facilities. From 1881 through to the late 1890s, his brewery grew to include ice houses, beer vaults, a malt house and kiln, a three-storey brew house, more boiler and steam engine capacity, stables, a large windmill, a three-storey aerated water factory, and a grain elevator. These facilities were of wood frame construction except for an 1883 brick-on-stone ice house with underground lager vaults. Little is known about who was employed to design and build the structures.

Common to industry practices, Edward and his partner-brother Frederick William Drewry (1855-1928) also invested in the hotel and bar trade as a means of ensuring ample retail outlets for their products.

The years 1902 to 1913 saw extensive redevelopment of

Winnipeg Board of Trade visiting Drewry's Brewery, April 30, 1931.   *Provincial Archives of Manitoba, Foote Collection #245*

the Redwood site, including replacement of several original buildings by more substantial brick structures with concrete floors and interior supports of iron or steel. Among the additions were a cold storage building (1903), new boiler (1903) and brew (1904) houses, a bottling department (1904) that later became a lager cellar and rack room, a second bottling house and chemical laboratory (1907), stables (1907, 1910), a garage (1907-09), storage buildings (1910, 1912), and a barrel factory (1912). Existing structures also were improved and/or expanded.

To accommodate all this, Drewry bought another 3.44 hectares (8.5 acres) from Boyd in 1903. This extended the holding to Main Street where Drewry maintained his own house, greenspace and two other dwellings, including a log structure known as Redwood Store/House built in c.1857.

The Redwood Brewery was sold in 1924 to local investor G. Montagu Black and others. It subsequently was known as The Drewry's Ltd. until 1950.

These were hard times for the liquor business. Prohibition in 1916-23 was followed by continued restrictions on the retail distribution of beer in Manitoba. Consumption rose in the late 1920s, but then fell during the depressed 1930s, forcing brewers to produce well below capacity. They also had to provide financial aid to prop up the hotel/bar trade.

In this context, few improvements were made to the Redwood plant. Indeed, a major loss occurred in 1929 when the 1881 malt house burned. New investment did not resume until beer markets revived during World War II. Drewry's built a cash-and-carry store on Main Street (1941) and a large workshop (1945-46). The firm also added a spent malt room (1949) to its brew house and

upgraded the bottling plant, boiler house and cooler room. Some of this work was directed by architects Northwood and Chivers. The main contractors were Lailey and Co., Boland Brothers and Commonwealth Construction Co.

Drewry's and Shea's Winnipeg Brewery remained Manitoba's main beer-makers into the late 1940s. Moreover, between them, they owned or exercised control over three of the other four firms in the industry. In 1949, however, Drewry's was taken over by a Vancouver-based organization in which E.P. Taylor held a strong interest and subsequently was renamed the Western Canada Breweries Ltd. Shea's faced a similar fate in 1952-53 when it came under the control of the Labatt Brewing Co. of Ontario. More consolidations followed. Carling Breweries (Manitoba) Ltd. (later Carling O'Keefe) took over the Redwood site in 1957, followed by Molson Breweries Ltd. in 1989.

A fermentation and storage building was added to the complex (1955), then expanded (1969). A warehouse (1960) and an office building (1986) also were built. Demolition activity included removal of Redwood House in the early 1940s, Drewry's home in 1951 and the beer store in 1974. The Main Street frontage, in turn, was sold and redeveloped in stages. Among other removals were a dwelling designed by Charles S. Bridgman, a fireproof stable planned by Herbert Matthews and F.F. LeMaistre, a brick garage, wood-frame stable, and metal storage building, all dating from the early 1900s.

Molson closed the Redwood plant on August 1, 1997. Until then, this probably was the oldest continuously used industrial site in Winnipeg, if not Manitoba, and one that retained its original function. Because of the brewery's efficiency, it outlived its competitors to be-

come the province's last producer of national brand beers.

Drewry's 1883 brick ice house is believed to be the only pre-1900 facility left on the site. It stands in an altered state in the middle of a bank of buildings on the complex's east (river) side. The other Drewry-era structures that possess the most integrity are the:

*Boiler House* (1903), built by Edward Cass; designer unknown. It was extended to two storeys in 1913.

*Brew House* (1904), designed by Westner and Co. of Chicago and built by the Manitoba Construction Co., a firm owned by contractor Thomas Kelly. This four-storey, Renaissance-style building is typical of North American brewery architecture. Its arched windows, corbelled brickwork and crenellated Norman tower are intended to make it the showpiece of an otherwise utilitarian complex.

*Bottling House* (1907) designed by Kaestner or Kastner (?possibly Westner) and Co. of Chicago. The contractor, William Horner, did other projects for Drewry's in 1904-13. This two-storey building with a three-storey centre pavilion is complementary to, but more subdued in styling than the brew house.

Drewry's Brewery, as seen from the riverbank, 1882.
*Provincial Archives of Manitoba*

Aerial view of Drewry's Brewery, 1949.
*Provincial Archives of Manitoba*

**715 ST. ANNE'S ROAD**
**JULES MAGER HOUSE**
*Architect Unknown, 1914*



Front façade and porch of the Jules Mager House, St. Vital, 1997.    *City of Winnipeg*

Prominent among the francophone pioneers who developed St. Boniface and St. Vital from the latter half of the 1800s onward was Victor Mager and his family.

The French-born Mager (1849-1930) was brought to the Red River Settlement as a child in 1859. He studied at the Collège de Saint-Boniface, then joined his father in operating saw and grist mills at a site on the Red River later occupied by St. Boniface Hospital. In the early 1870s, Mager began acquiring land in the Rural Municipality of St. Boniface (later known as St. Vital) where he became a market gardener. His holding eventually encompassed 53.4 hectares (132 acres), including two hectares (five acres) of greenhouses at what is today the corner of St. Mary's and St. Anne's roads. Mager helped organize the Market Gardeners' Society in 1903. He also served for many decades as a justice of the peace, school trustee, and municipal councillor and reeve. With his greenhouse land in demand for urban development, he sold the property in 1912 and retired.

One of his sons, however, kept the family name current in market gardening and political circles. Jules Mager (c.1884-1955) had a 121.4-hectare (300-acre) farm to the south of his father's. The land incorporated part of the winding course of the Seine River. In 1914, Jules selected a site on the riverbank, at what eventually was numbered 715 St. Anne's Road, to build a new home for his large family.

The 2.5-storey house is of frame construction with an exterior of red brick veneer and a raised rubble-stone foundation. The low-pitched pyramidal roof contains hipped dormers with double windows on the front (west) and side (south and north) slopes. The building's cubed or box-like design was common in North American residential architecture from the 1870s to the 1940s. The style was known variously as hipped cottage, classic box, four-square and, in the United States, Colonial Revival.

The Jules Mager House features a three-bay front façade with a one-storey, wrap-around porch (originally screened, now open). The centre entrance is set in a bay. The porch roof above displays a pediment with a sunrise motif and, on the second floor, there is an oval window with a light-coloured brick frame and stone keystones marking the four compass points. Other details include a one-storey bay window at the southeast corner of the building, light-coloured brick quoins at all four corners, stone lug window sills, and a limestone date stone set in the north corner of the front foundation. A two-storey frame porch was removed from the rear of the house in

c.1970 and replaced by a one-storey enclosed structure.

Major changes were made to the main-floor interior in the mid-1960s, including the addition of support beams and reorganization of the room layout. New plumbing, wiring and front windows also were installed. Only the original stairwell and brass handrail were retained. There has been little change in the basement and attic storage space. The second floor contains five bedrooms. The building has suffered from foundation movement since a major flood of the area in 1950.

No information has been uncovered to date to identify the home's architect or contractor.

Jules Mager and his wife Louise had 12 children. Their market gardening business flourished throughout the years, supplying clients such as the Hudson's Bay Company and Macdonalds Consolidated Ltd. Jules also was known for his sauerkraut which was distributed through many of Winnipeg's finest restaurants. In addition, he was active in civic politics as a long-time secretary-treasurer of the Vermette School District and as a St. Vital municipal councillor.
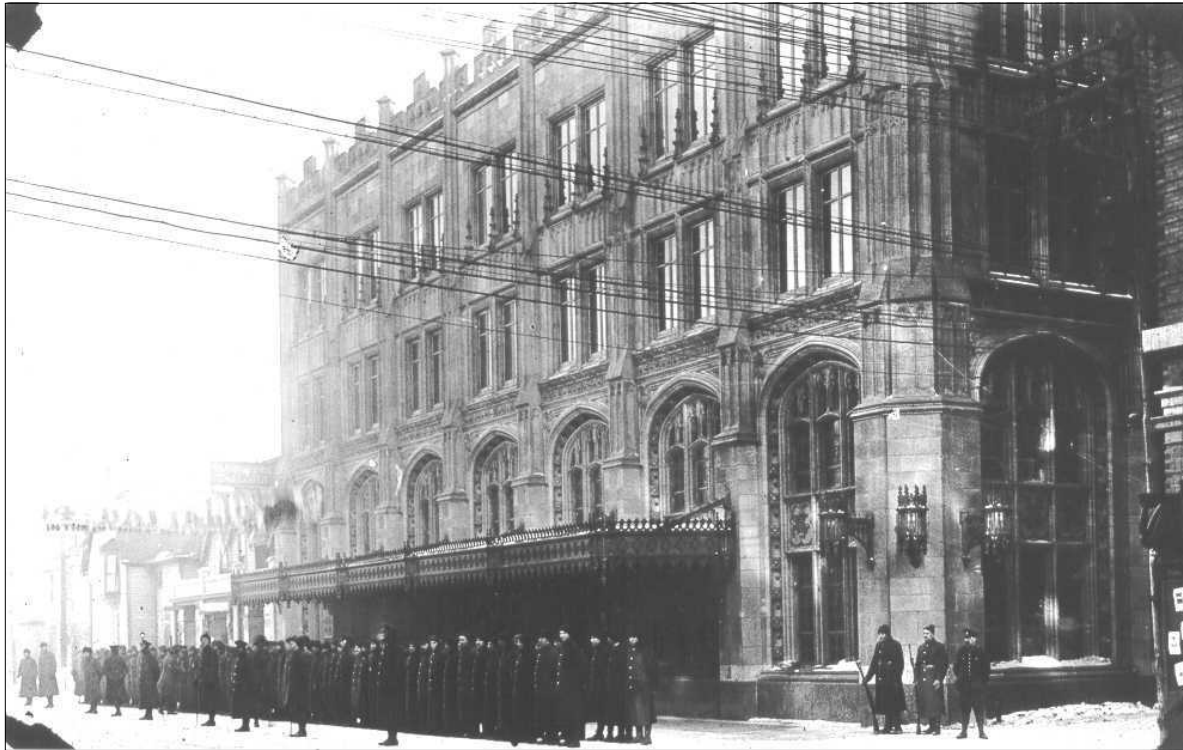
In 1965, Jules Mager's estate sold the property to one of his daughters, Juliette, and her husband Philias Ritchot. They raised four children in the home and continued to reside there as of the latter 1990s.



Original owners Jules and Louise Mager on their wedding day, January 23, 1906. *P. and J. Ritchot Collection*

World War I recruits lined up outside the Olympia Hotel, 1915.    *Provincial Archives of Manitoba*

The early 1900s saw rapid settlement and economic growth in Western Canada. This context provided real opportunities for people to prosper even if they started out with little, if any, wealth or social standing. For four Sicilian immigrants to Winnipeg, development of the Olympia Hotel represented that kind of opportunity.

In c.1890, Leonardo Emma and Giuseppe (Joseph) Panaro opened what became a popular fruit store and restaurant on the east side of Main Street between McDermot and Bannatyne avenues. By the close of the decade, brothers Agostino (Bill) and Giuseppe (Joe) Badali also had started a fruit store, located at northeast Portage Avenue and Smith Street. They were displaced by construction in 1905, but returned to the site to operate a successful café, the Olympia, on the ground floor of the Kensington Building.

These four men purchased property on Smith Street just north of the café in 1910. Three years later, they began to build the first three floors of a planned nine-storey hotel. To ensure the facility would be first class, they imported marble, stained glass and other finishing materials and they hired an experienced manager from the Château Laurier in Ottawa.

The venture was ill-fated, however. It proceeded during a severe economic downturn and its gala opening in November 1914 occurred just a few months after the start of World War I. Immigration, travel and business activity fell sharply, while unemployment rose. It was too much for the fledgling operation to overcome. By May 1915, the Olympia Hotel had closed.

Emma, Panaro and the Badali brothers fell back on the fruit and restaurant trades, while their former hotel was used by the Dominion government to house troops. It was the 1920s before new investors attempted to return the facility to its original purpose. Beginning in 1921, six upper floors were added to the building, followed in 1923 by a two-storey, north-side addition to provide more office and meeting space.

The Carter-Halls-Aldinger Co. of Winnipeg was the general contractor for all phases of construction. James Chisholm and Son prepared the 1913 design. John H.G. Russell was responsible for the 1921-23 work. Both Chisholm and Russell had become well-established architects after moving to Winnipeg from Ontario.

Chisholm (1840-1920) first practised locally in the late 1870s and 1880s, then spent some time in the United States before resuming work in Manitoba and other prairie provinces. He was joined by his son, Colin Campbell Chisholm (1883-1936), in 1906. Their clients included the Methodist Church, City Light and Power,

Ornate ground-floor window, Marlborough Hotel, 1998. *City of Winnipeg*

and local curling clubs.

Russell (1862-1946) entered Winnipeg in the early 1880s, then studied and worked at various centres in the mid- and western U.S. After opening his local practice in 1895, he too gained regional prominence as a designer of Presbyterian churches, warehouses, office and institu-

tional buildings, and projects for the Royal Bank of Canada.

Chisholm's plan for the Olympia Hotel employed the Late Gothic Revival style more common to churches than commercial buildings. There was a symbolic connection, however, in that the Olympia celebrated the inspiration and hope, not of an established religion, but of an era.

The building rises from a reinforced concrete foundation to a steel and concrete superstructure. Its finished front (west) and south façades are clothed with polished granite, a soft grey-coloured terracotta and dark red brick. A steel-frame canopy with decorative cast-iron fascia extends across five of the seven bays into which the symmetrical front is divided.

The original terracotta finish on the first three floors wraps around from the front to cover one bay of the south wall. This largely intact finish displays a wealth of Gothic details, including pointed arches, buttresses, angled pilasters, engaged pinnacles along third-storey window corners, an arcaded design in the spandrels, foils, and decorative mouldings. Most striking are the seven arched windows that encompass the ground and mezzanine floors. Each of these three-part openings is embellished with delicate unifoil tracery in the arch, stained and leaded glass, and three quatrefoil tracery panels highlighted by coloured terracotta flowers. The floral motif also is found in the window frames and in one of the horizontal mouldings above the arches. The latter element originally held a series of electric lights.

Each bay from the second storey up contains pairs of windows. The uppermost openings are surrounded by two-storey terracotta arches with keystones and quoin-like tabs. Raised terracotta pilaster caps and quatrefoil

pediments mark the roof-line. Additional ornamentation is provided by lug sills, mouldings in a grapevine pattern, a terracotta cornice, and a string course.

By the mid-1920s, the elaborate interior of the renamed Marlborough Hotel included a rotunda with buff-coloured Caen stone walls, Tavernell marble wainscoting, Tennessee marble flooring, and English-style metal light fixtures. The main-floor restaurant featured a two-storey ceiling, orchestra gallery, walnut wainscoting, and French silk tapestries. The mezzanine tea room was equipped with chintz and rattan furniture, Tiffany fixtures and an adjoining musicians' gallery. On the eighth floor were a ballroom, lounge, convention hall, Blue Room, and kitchen facilities. Another space for dancing was included in the basement grill room which had a heavy beam ceiling, tapestry brick walls, oak accents, and tile floor.

The hotel has undergone several ownership and physical changes over the years, although some original interior features remain. An eight-storey annex was built on the north side in 1956-59. It initially contained 200 rooms, beverage and eating facilities, and the Skyview Ballroom. Later renovations reduced its guest-room capacity. Most of the 1913-21 section was converted to office space and merchandise showrooms in 1976-77. More recently, its ninth floor was turned into two meeting rooms.

The site was acquired in 1991 by the German Canadian Congress for partial conversion to a cultural centre and senior citizens' residence to be operated in conjunction with the hotel. Financial difficulties soon arose, however, and the property was returned to its former owners. The hotel later reopened under the management of the Ramada chain.

The Raleigh Apartments as they appeared in 1997. *City of Winnipeg*

The early years of the Great Depression saw the annual value of Winnipeg's construction activity cut in half — and the worst had yet to come. Only by virtue of some public works, private-sector renovations and continued residential development were architects and builders able to dodge more severe hardship in 1930-32.

Among the period's investors was the Smith Agency Ltd., a local insurance service that had become an experienced property manager. Well aware of the commercial viability of apartment blocks in the city's housing market, the firm proceeded in early 1931 with the 37-unit Raleigh Apartments on west Vaughan Street between Webb Place and Ellice Avenue. To this day, its decision

is rewarded by a downtown rental property that rarely has vacancies.

The Raleigh is a three-storey, U-shaped building with solid brick exterior walls on a concrete foundation. Its three street-facing elevations have rust-coloured brick finishes with accents of Tyndall stone, dark red-brown brick, stucco, and wrought iron. The south or Webb Place elevation is set back from the sidewalk by metal fencing and some greenspace.

The block displays the Art Deco style that came to the fore in the late 1920s as part of a movement in the arts to break away from dependence on historical themes. In architecture, this meant portraying a more futuristic visage through designs that had flat, sharp edges, vertical emphasis, and low-relief ornamentation, often in geometric, technological or natural motifs.

In the case of the Raleigh Apartments, walls are flat and sharply edged. Vertical emphasis is provided by geometric detailing and by dark brick pilasters that clearly mark the building's corners and entrances. Most visual relief comes from the use of contrasting building materials, colours and brick patterns.

On the three finished façades, rust-coloured brick extends from a shallow smooth-cut stone base to the second floor, while textured beige stucco covers the upper level. The dark brick and stone-capped parapet is raised slightly above the main window bays and entrances. Lighting is provided by straight-headed windows set in singles and pairs and outlined by stone sills, dark brick belt courses, brick heads, and/or two-storey-high brick surrounds. There are stucco panels above first-floor windows on the south and east (Vaughan) facings. As well, dark brick geometric designs highlight

windowless bays at both ends of the east wall.

Most ornamentation is concentrated at the three recessed entrances. The Vaughan and Webb doorways are set in smooth-cut stone surrounds engraved with the block's name. Their stone pillars are buttress-like at the base, then tapered as they extend to the top of the first floor. At that point, they are connected by shallow wrought-iron fencing with a metal "R" in the centre. They also give way to brick pilasters that are bridged at the third floor by substantial stone arches and topped at the parapet by carved stone heads. Each entrance has a single wooden and glass door with sidelights. The north (Ellice) opening has mainly brick rather than stone surrounds, a treatment reflecting its role as a delivery door.

The interior contains some bachelor and two-bedroom suites, but most units have one bedroom plus an eat-in kitchen or oversized kitchen and dining-room. There are several suites in the raised basement in addition to utility and storage space.

The block's architect was the British-trained James W. Hawker. Before coming to Canada in 1913, he was a partner with A.A. Oakden of Eastbourne and Bexhill, England (1900-05) and a member of Hawker and Clover in the Brighton-Seaford-Portsmouth area (1905-10). By the early 1920s, he was a draughtsman with James Chisholm and Son of Winnipeg. Later in his own practice, he planned a City Dray Co. garage (1923) and the Riverbend Apartments (1930). He also was president of the Manitoba Association of Architects in 1930-31. He returned to Brighton in 1935.

The Raleigh's original owner, the Smith Agency, retained title until the mid-1980s when this and most other



Architect's original 1931 plan for "The Paramount," ultimately the Raleigh Apartments, 1931. *City of Winnipeg*

properties between Portage, Ellice, Hargrave and Balmoral were expropriated by government for urban renewal purposes.

The company was organized in 1910 by Benjamin Billingsley Smith (1882-1973), formerly of New Carlisle on the southern shore of Québec's Gaspé Peninsula, and his brother Wilson (1880-1955) who once commanded the Canadian Pacific ocean vessel, the Empress of Ireland. Over time, their firm established professional ties with local contractors who needed help in managing their commercial property portfolios. This type of work now accounts for almost all of the agency's business.

Front façade of the unique Wardlow Apartments, 1999. *City of Winnipeg*

and reinforced concrete construction. It also was a source of indigenous architectural styles – namely, the Chicago and Prairie schools of design.

Atchison applied his experience over the next two decades to produce some of Winnipeg's finest commercial and institutional structures, such as the North-West Commercial Travellers' Association, Canada Permanent, Maltese Cross, Great-West Life, Boyd, Union Trust, Curry, and Bank of Hamilton buildings in the downtown and the Manitoba School for the Deaf in Tuxedo. By the mid-1920s, he had left the city for more lucrative professional prospects in California.

One of Atchison's first projects, the Wardlow Block in Fort Rouge, was an early local example of the Prairie School of design. Architect Frank Lloyd Wright of Chicago had introduced this style at the turn of the nineteenth century. It was intended to reflect and complement the environment of the American Midwest. Its houses and other structures were characterized by low, spreading proportions, horizontal lines, gently sloped roofs with deep eaves, flat wall surfaces, minimal ornamentation, terraces that merged with gardens, windows with glazing bars set in angular patterns, informal floor plans, and use of natural materials.

At the Wardlow, this approach resulted in a subdued, three-storey apartment building with a low-pitched hip roof, broad eaves, exposed rafters, porches with removable windows (first and second floors), and open balconies (third floor). Natural lighting was enhanced by the presence of numerous windows. Horizontal emphasis was achieved through the use of stone sills, lintels, a continuous upper-storey belt course, and the placement of some windows in pairs and trios.

W innipeg in the early years of the nineteenth century was a young city, the pre-eminent urban centre in a region undergoing rapid growth. As population and economic activity mushroomed, so too did the demand for physical development – for offices, stores, industrial plants, houses, roads, and other infrastructure.

Among the many professionals and tradesmen drawn to the city by these opportunities was architect John Danley Atchison (1870-1959) who opened a local office in 1905 after studying and practising in Chicago for several years. At the time, Chicago was in the forefront of building technologies, especially high-rise steel frame

The block, which is on the southwest corner of Wardlaw Avenue and Nassau Street North, has concrete footings, a stone foundation, solid brick walls, and common clay brick finish. The roof originally had red Spanish tile, but now has an ordinary cover. Basement windows are oriented horizontally. Most other openings are vertical rectangles that vary in size and placement as singles or groups.

A pavilion and a massive smooth-cut stone entrance arch dominate the symmetrical front (north) façade. The arch is round, layered and delicately carved. It encompasses squared columns, a lintel that doubles as a nameplate, an arched transom set within additional carved floral designs, and a single door. Porches mark both ends of the pavilion. On the first and second floors, these elements have engaged stone columns between their glass openings. Windows in plain surrounds now enclose the third-floor balconies. A continuous stone belt course doubles as a sill as it extends under the windows along the top floor of front and side façades.

No belt course is found on the rear (south) elevation. As well, the openings on this wall have segmental arched brick heads instead of stone lintels. Modest bay windows provide additional light to interior dining rooms. There also are rear metal staircases to the suites.

The Wardlow was built for $25,000 by the Davidson Brothers Co. and T.E. Ames. Designed as a luxury block, it contained only six rental units (two per floor), plus a janitor's suite in the basement. Each unit was about 160 square metres or some 1,720 square feet in size. Each was divided into a reception hall, drawing room, library, dining room, two bedrooms, kitchen, bathroom, and maid's room. The first four spaces could be converted into one large room for entertaining. Other amenities

included fireplaces, built-in china cabinets and large pantries. Hardwood floors, oak panelling, burlap, and mahogany were among the finishes. The main lobby was given a terrazzo floor, marble baseboards and oak wainscoting.

The Wardlow was built by William Hespeler (1830-1921), a businessman and German Counsel for Manitoba and the North-West Territories. He emigrated to Canada West (Ontario) from Germany in 1850. He and a brother operated a distillery until 1868 when the business was sold to the Seagram family. Hespeler subsequently became a Dominion government immigration agent and, from 1873 to 1883, commissioner of immigration and agriculture in Manitoba. As such, he was instrumental in encouraging the prairie settlement of several thousand Mennonite farmers from Russia. He went on to manage the Manitoba Land Co., work as an agent for Seagram's Distillery, serve as a member and speaker of the Manitoba Legislative Assembly, and promote the early development of the Winnipeg General Hospital.

Hespeler sold the Wardlow in 1911, but continued to live in the block until his death. The new owners were agents Alcide Sebilleau and Max Krolik, then from 1919 to 1956, Sebilleau only. The property changed hands a few more times before it was converted to condominium ownership in 1981.



Hon. William Hespeler, Speaker of the House, Manitoba Legislature, original owner and long-time tenant of the Wardlow Apartments, c.1900. *Provincial Archives of Manitoba*

## 626 WARDLAW AVENUE
## DEBARY (HIGHGATE) APARTMENTS
*C.S. Bridgman, 1912-13*



A view of the Highgate Apartments, 1998.   *City of Winnipeg*

**T**he 1905-14 period was a fertile one for apartment block development in Winnipeg. The city's rapid growth created strong demand for housing of all types and provided the wealth needed to finance new multiple-tenant rental accommodations. The municipal council did not oppose this form of shelter, but through by-law controls sought to ensure appropriate standards of sanitation, safety and construction.

The blocks that appeared in most areas of the city were intended to appeal mainly to moderate-income tenants. Some, however, were targeted to an upscale market in the downtown and emerging residential districts such as Wolseley, Fort Rouge and Crescentwood. These luxury apartments were well-designed, sometimes technically advanced in terms of construction methods and materials, appointed with finishes and amenities found in better-class single-family dwellings, and costly to build.

One such structure was the three-storey DeBary Apartments located near Wellington Crescent at the corner of Wardlaw Avenue and Daly Street North in Fort Rouge. It was a long-term investment by the Belgo-Canadian Real Estate Co., a firm incorporated in 1911 and financed by capital raised in Antwerp, Belgium. This company erected two other luxury Fort Rouge blocks in 1912—the Anvers at 758 McMillan Avenue and Brussels at 150-56 Lilac Street. All were planned by Charles S. Bridgman and built by the Claydon Brothers.

For its time, the DeBary's design was distinctive. Its elegant Queen Anne Revival style of architecture was uncommon in an era when most apartment blocks were given Neoclassical facings. Its form also was unusual, organized as it was into three sections, each with their own main entrance off a deep and spacious inner court. Each wing was given light- and stairwells, bay windows, porches, and/or wall set-backs to maximize tenant access to natural light and ventilation. Of further note were the DeBary's various partition wall and suite layouts. This design approach contrasted with the practice of using identical floor plans to facilitate the installation of plumbing, electrical and other services.

In terms of construction, the DeBary has a stone foundation and solid brick bearing walls faced on three sides with dark red-brown tapestry brick and contrasting light stone. The entrance court is angled toward the Wardlaw-Daly intersection. Pedestrian access is marked by a brick, stone and wrought-iron gateway and by two tower-like elements (multi-storey corner bay windows topped by polygonal spires) at the ends of the Wardlaw (north) and Daly (west) wings. Stone steps lead off a walkway to the three main entrances. Each has heavy doors of wood and
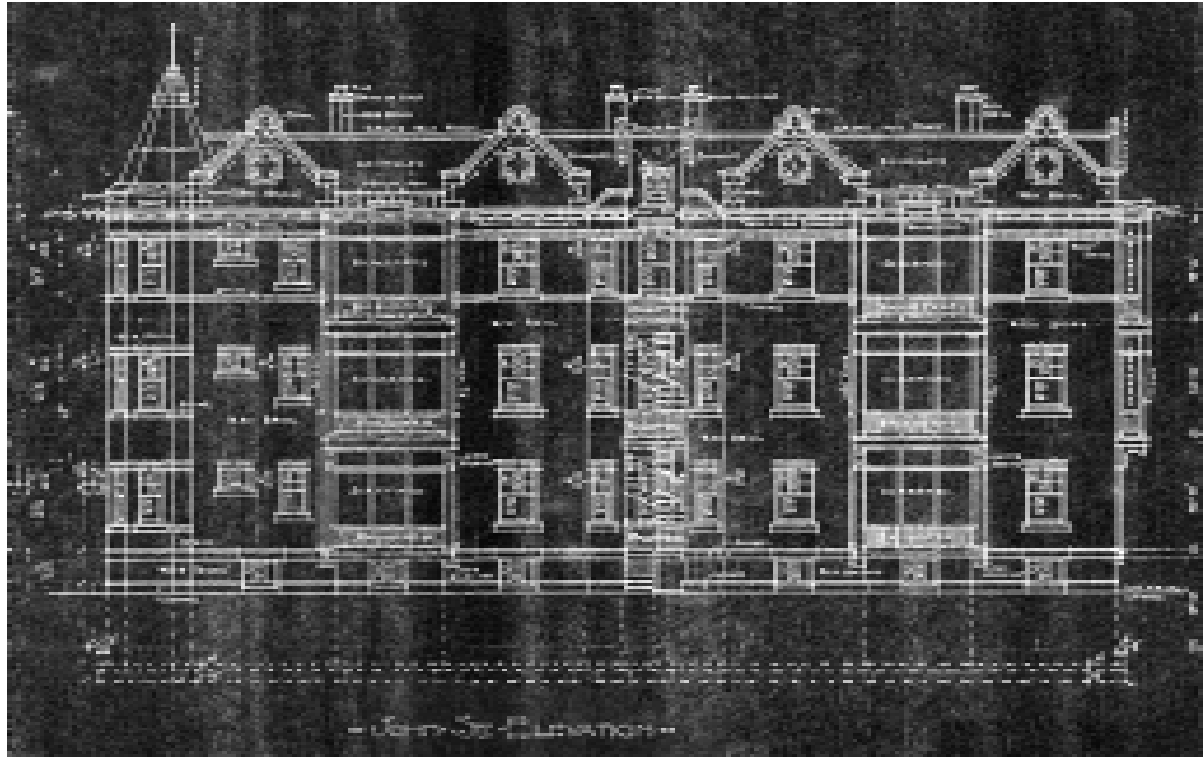
etched glass set in stylized surrounds.

The north and west façades display a variety of projecting and recessed wall elements. Most of their windows are large single vertical rectangles with stone sills and modestly patterned brick heads. There also are a number of small openings, including some that are oriented horizontally. Stone string-courses and a bracketed cornice provide further detailing. The roof-line is dominated by ornamental gables accented with stone coping, crosses and diamonds. The south (lane) elevation is similar in design, but the rear (east) wall is relatively plain.

There are 30 above-grade, one- and two-bedroom apartments, each with a spacious living-room, open fireplace, formal dining-room, and service stairs. Some suites also originally had small bedrooms to house domestic staff. Dark wood and stained glass were used as hallway and stair finishes.

The Belgo-Canadian company retained ownership of the DeBary until 1970. The property was transferred twice before it was converted to condominium ownership in 1978. Physical changes over the years have included foundation reinforcement, interior remodelling, service upgrades, and transformation of the screened porches into glazed sun rooms with metal cladding and aluminum windows.



Architect's plan for the west façade of the block, 1912, which was first known as the DeBary Apartments.
*City of Winnipeg*

Architect Bridgman (1875-1965) was an Ontarian who graduated in 1891 from Atelier Masguray in New York and practised architecture in that city until 1903. After moving to Winnipeg, he undertook many local projects over the next 35 years including several churches, apartment blocks and warehouses, the Osborne-River Block (The Courtyard), St. Edward's Convent, Canadian Ukrainian Institute Prosvita, and the Mills, Metcalfe and Chambers buildings. He retired to London, Ontario in 1938, but was called on to design air training facilities during World War II. He later worked with his architect-brother Gordon until a second retirement at age 80.

Front (east) façade of the D.A. Ross House, 1999.   *City of Winnipeg*

Construction of the Canadian Pacific Railway to and beyond Winnipeg in the early 1880s sparked an influx of people and a speculative trade in real estate. Land in and near the city changed hands at inflated prices and, in many cases, was prematurely subdivided for development.

One such area was on the south side of the Assiniboine River in what became the districts of Fort Rouge, Crescentwood and River Heights. It had experienced some quasi-rural settlement, but the potential for more intense development had to await the construction of permanent bridge connections at the foot of Main and Osborne streets in the early 1880s. A group of private investors, including lawyer Arthur Wellington Ross, seized the opportunity to begin acquiring, subdividing and reselling land in what they called Winnipeg South.

The City of Winnipeg annexed the area in mid-1882. Soon afterward, however, the real estate boom collapsed and interest in Winnipeg South languished until the early 1900s. By then, the Crescentwood portion of the area, which extended along present-day Wellington Crescent between Grosvenor Avenue and Cambridge Street, was owned by Charles H. Enderton (1864-1920), an American lawyer who had become a successful realtor after he moved to Winnipeg in 1890.

Enderton promoted his estate as an exclusive residential subdivision. In the absence of municipal planning controls, he attached caveats to each registered lot to ensure a high standard of development. He succeeded in attracting prominent business and professional families, including one of Arthur W. Ross's children, Donald Aynsley Ross, who in 1912 built a large home on Wellington Crescent, a street named after his father.

Ross (1877-1956) was born in Winnipeg, but in 1884 was taken by his family to Vancouver where he received much of his early education. He later studied at Upper Canada College, the University of Toronto and School of Practical Science in Toronto. He returned to British Columbia as a mining engineer, but in 1901 joined the Canadian Northern Railway to work as a locating, then as a terminal engineer. Five years later, he and a fellow employee, English architect Ralph B. Pratt (1872-1950), formed a partnership in Winnipeg.

When the pair designed Ross's 1912 house, they gave it a couple of unusual features. One was a self-contained, second-floor suite that through the use of doors and

Main entrance vestibule and staircase, D.A. Ross House, 1999.    *City of Winnipeg*

Tapestry brick covers the exterior.

Ross and his family occupied the main part of the house, while the suite apparently accommodated his mother. The family continued on site into the 1920s, even though ownership of the property passed in 1924 to James Armstrong Richardson (1885-1939). He was the president of James Richardson and Sons Ltd., a grain marketing firm that his grandfather began in Ontario in 1857 and later (1883) expanded to Winnipeg. During J.A. Richardson's tenure, the firm diversified into communications, oil, gas, and air transportation. His wife Muriel and subsequently his sons James and George headed the company before leadership passed in 1993 to Hartley T. Richardson, a member of the family's fifth generation.

The Richardsons occupied a house at 475 Wellington Crescent from 1918 until the early 1970s. They rented 484 Wellington Crescent to various other parties until 1955 when George Richardson assumed ownership and sole occupancy of the premises. His son Hartley followed in the 1970s and 1980s. The present owner is Dr. M.N. Bojkovic.

Wellington Crescent remains one of Winnipeg's most prestigious residential addresses. However, a number of its grand turn-of-the century homes have been lost to demolition or to apartment and condominium redevelopment. The Ross House has been little altered over the years. However, the building has suffered interior and exterior structural damage as a result of settlement and moisture penetration.

separate staircases could be shut off from, or opened up to, the rest of the home. The plan also incorporated a ground-floor garage into the rear northwest corner of the structure. That contrasted with the more common practice of providing a separate coach house or garage. Contractor H. Hooper built the house for $35,000.

The structure is set back from southwest Wellington Crescent and Kingsway on a site that occupies more than three lots. It is of solid brick construction with interior load-bearing walls. It rises 2.5 storeys from stone footings and a concrete foundation to a complex cross gable roof with several shed dormers and chimneys.

North façade of Aikins House, Balmoral Hall School for Girls, 1999. *City of Winnipeg*

T he riverbank property at 630 Westminster Avenue in Winnipeg's West Broadway district has been known for seven decades as the home of one of Manitoba's finest private schools. But the site had an earlier prominence as the urban estate of James Albert Manning Aikins who was active in legal and public affairs from the late 1870s into the 1920s.

It was through an Aikins endowment that the United Church of Canada in 1929 established a girls' school, Riverbend, at 630 Westminster. The facility accommodated both residential and day students from kindergarten through to the senior grades. In 1950, it joined with a similar Anglican institution, Rupert's Land College, to form the non-denominational Balmoral Hall School for Girls. Enrolment in recent years has exceeded 500, including boys in kindergarten classes and about 40 international students who live on site.

Aikins (1851-1929) began making a mark almost as soon as he arrived in Winnipeg from his native Ontario. Born into a political family from Peel County, he studied at Upper Canada College and the University of Toronto before being called to the Ontario bar in 1878. He subsequently was admitted to the bars of Manitoba and the North-West Territories in 1879 and 1882, respectively. He went on to become a partner in a law firm that continues to this day under the name Aikins MacAulay and Thorvaldson. Numbered among his long-standing clients were the federal justice department, Manitoba government, western division of the Canadian Pacific Railway, Imperial Bank of Canada, Bank of Ottawa, and Great-West Life Assurance Co. He also sat on corporate boards, engaged in personal business dealings throughout the West, and was a bencher of the Law Society of Manitoba.

In 1901, Aikins hired architect John H.G. Russell to plan a 2.5-storey, solid brick house for a 7.3-hectare (18-acre) estate known as Riverbend on the north bank of the Assiniboine River next to the exclusive Armstrong's Point neighbourhood. The Davidson Brothers Co. built the home for $14,000.

Russell employed the Georgian Revival style noted for its subdued classical detailing and focus on central entrances. He gave the Aikins House large porticos and decks on both its front (north) and riverbank (south) façades. Other features included limestone accents, roof-lines highlighted by classical architraves, friezes, dentils, and modillions, stained glass, and interior oak and mahogany finishes.

The house extends from a high, rusticated stone foundation to plain brick walls and a roof that once was hipped, but now has side gable ends. The front façade has a one-storey portico and large gable dormer. The portico has free-standing unfluted columns, an upper deck and limestone stairs. Wooden balustrades originally ran between the columns and around the deck. Next to the off-centre main door is an oval stained-glass window outlined by radiating brick and four limestone keystones. The dormer contains a Palladian opening with an arched centre fanlight.

The south façade has a two-storey pedimented portico supported by massive free-standing unfluted columns. There are two railed decks, one on the second floor and one on top that is accessed via an arched door with a large limestone keystone. The east and west elevations have classically detailed gable ends. All facings originally were well lit by windows with rough-cut stone lug sills and heads. Most west-side openings are now closed.



Sir J.A.M. Aikins, Lieutenant-Governor of Manitoba (1916-26), c.1920. *Provincial Archives of Manitoba*

A decade after his house was built, Aikins entered federal politics as the Conservative member of Parliament for Brandon. He resigned in 1915 to lead the Manitoba Conservative Party in the wake of its disgrace during the Legislative Building scandal. Defeated in a provincial election, he went on to serve two terms as Manitoba's lieutenant-governor (1916-26), a post which his father, James Cox Aikins, held in 1882-88.

Aikins also was a founder and first president of the Canadian Bar Association (1914-27). Among his community activities, he was the first president of the Win-

nipeg branch of the Young Men's Christian Association, a chairman of Wesley College, a member of the advisory board of education for the Methodist Church of Canada, a member of the Social Services Council of Manitoba, and a Chief Scout of Manitoba. He was appointed a Queen's Counsel in 1884 and knighted in 1914.

Like Aikins, architect Russell (1862-1946) was an Ontarian who was drawn to Winnipeg in its early years as an urban centre. From 1895 into the 1930s, he planned some of the city's finest Presbyterian churches (Augustine, Knox and Westminster), as well as numerous office, warehouse, apartment, and institutional buildings. His clients included merchant James Ashdown, funeral director John Thomson, investor Augustus Nanton, the Royal Bank of Canada, Great West Permanent Loan Co., YMCA, Manitoba Government Telephones, and Manitoba and Wesley colleges. Among his surviving projects are the Hammond, McKerchar, Campbell Brothers and Wilson (Adelman), Allman, Franklin Press, Porter, Glengarry, and Dingwall buildings, the Casa Loma Block, the Odd Fellows Home, Canadian National Institute for the Blind, Fort Rouge Methodist Church, Ashdown Store, and Ashdown House.

Since the Riverbend property was converted to school use, the Aikins House at various points has held classrooms, student dormitories, offices, and the headmaster's residence. Several additional facilities have been added over the years, beginning with a Junior School in 1930, followed by Dalton House and Richardson Hall in the 1960s, and four other structures in the 1980s and 1990s.

South (river) side of Aikins House after its conversion into a school and the construction of the Junior School in 1930, n.d.   *Balmoral Hall School Archives*
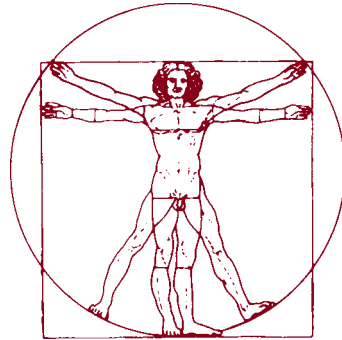
Therefore when we build let us think that we build forever – let it
not be for present delight nor for present use alone. Let it be such
work as our descendants will thank us for and let us think as we lay
stone on stone that a time is to come when those stones will be held
sacred because our hands have 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