

1985

THE YEAR PAST

REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE

Publications by the Historical Buildings Committee:

A. ANNUAL REPORTS

1979: The Year Past	Out of Print
1980: The Year Past	\$5.00
1981: The Year Past	\$5.00
1982: The Year Past	\$5.00
1983: The Year Past	\$5.00
1984: The Year Past	\$5.00
1985: The Year Past	\$5.00

B. RESEARCH REPORTS

Monuments to Finance: <i>Volume I</i> <i>Three Winnipeg Banks</i>	\$7.50
Monuments to Finance: <i>Volume II</i> <i>Early Bank Architecture in Winnipeg</i>	Out of Print

C. PAMPHLETS AND BROCHURES

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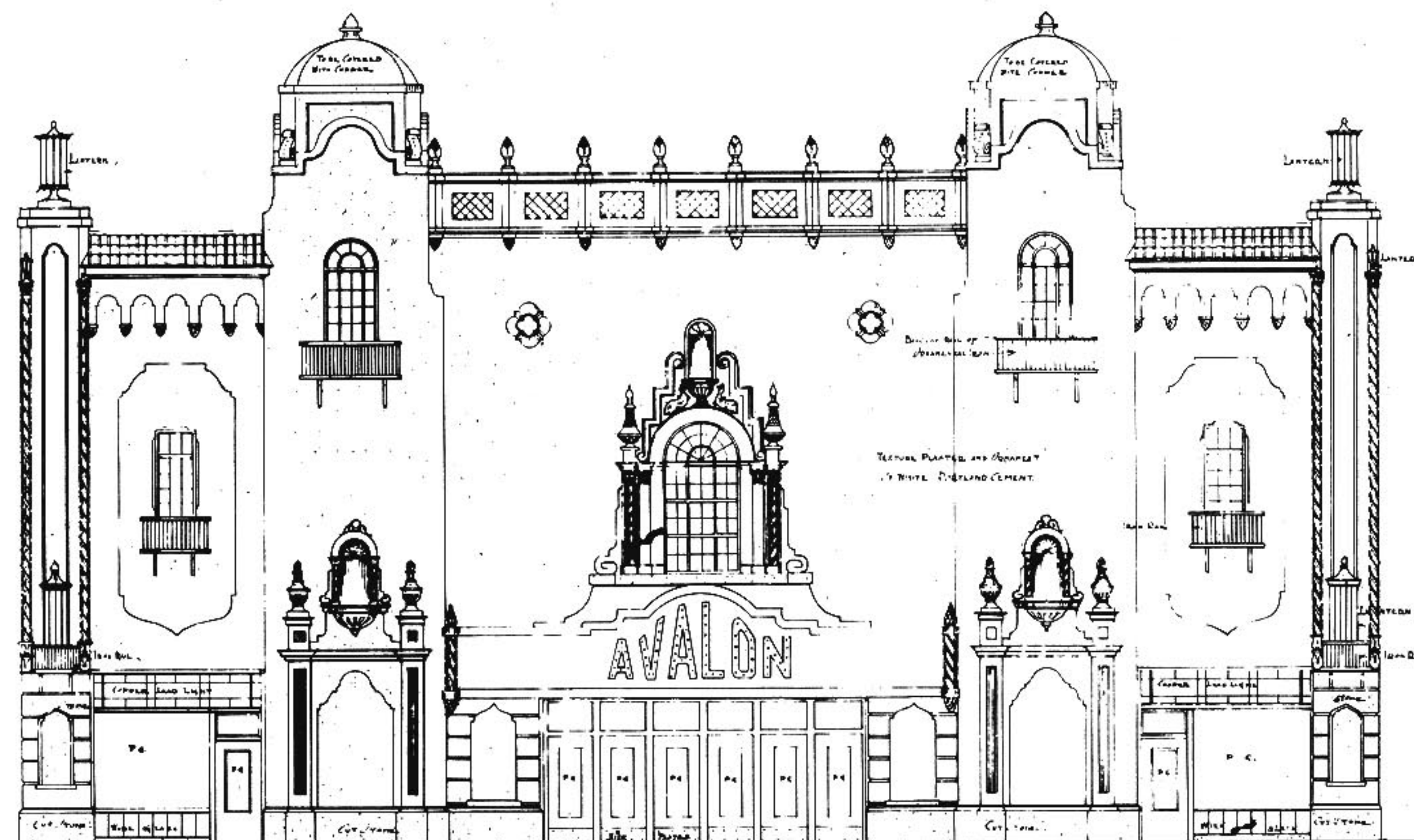
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Cover/Opposite

Front elevation of the Uptown Theatre from an original drawing by architect M. Z. Blankstein.

1985: The Year Past is designed and produced by the Urban Design Branch, City of Winnipeg, Department of Environmental Planning.

1. PREFACE



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

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

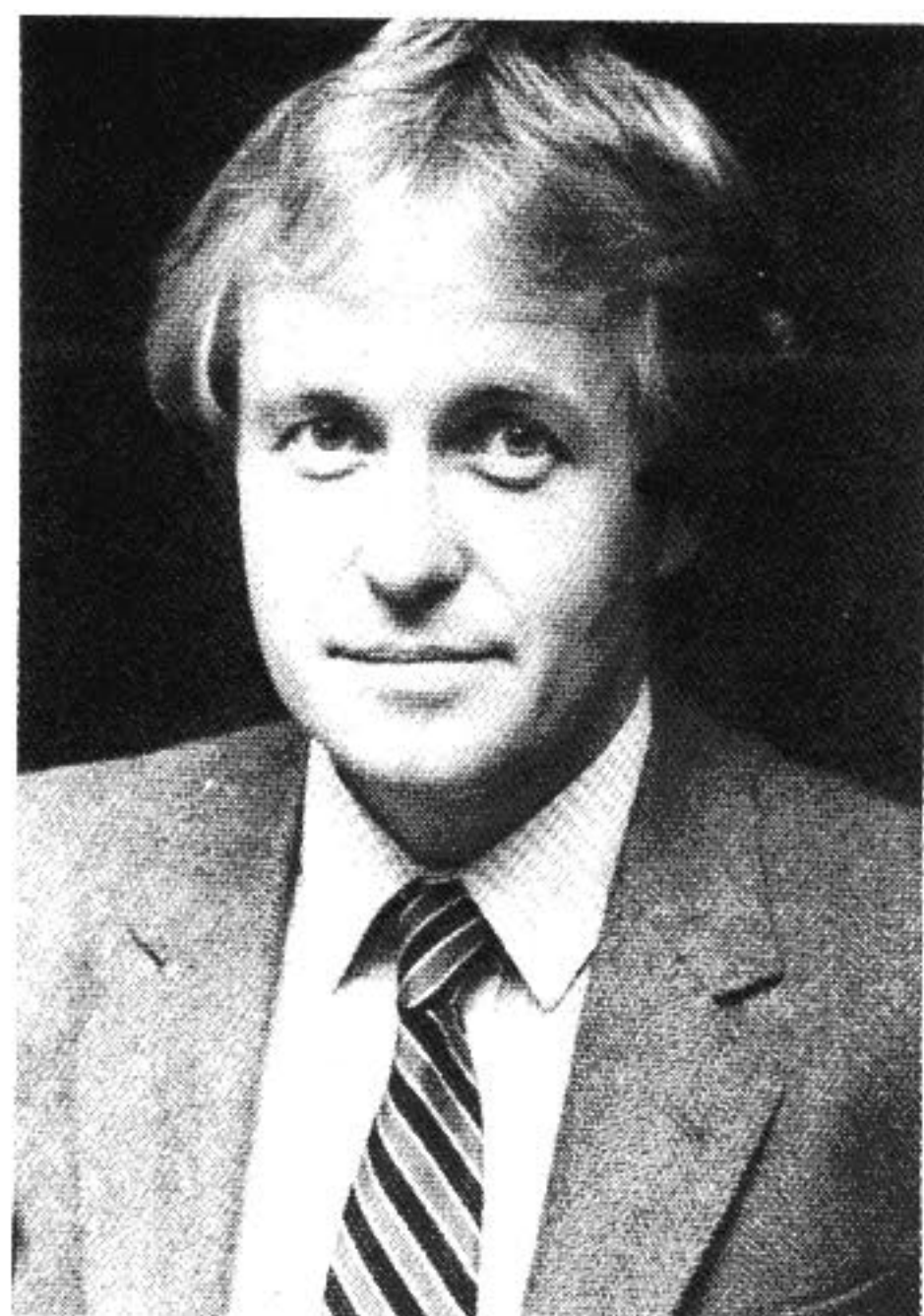
Conservation List. This designation represents the legal protection placed upon heritage buildings by City Council.

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

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

WILLIAM NORRIE, Q.C.
MAYOR

2. CHAIRMAN'S INTRODUCTION



It is again my pleasure to present the annual report, the seventh, of the Historical Buildings Committee covering the year 1985.

The Committee's procedures have been described extensively in earlier reports, but for new readers who may not have access to those reports, a brief review of the procedures may be in order:

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

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

In 1985 the Committee on Environment had before it 23 recommendations relating to buildings which had been evaluated by the Historical Buildings Committee. Of these, 18 buildings were placed on the Historical Buildings Conservation list, bringing to 97 the number of buildings so designated as of December 31, 1985. As will be clear from this report, the buildings continue to represent a wide and varied range of functions and circumstances.

An important procedural change to occur in 1985 lay in the decision of the Committee on Environment to amend the By-law and delegate to the Historical Buildings Committee the power to approve Certificates of Suitability covering alterations to designated buildings. This change addressed one of the most frequent complaints made by owners of listed buildings, that is, the great length of time involved in obtaining approvals for renovations. The change has streamlined the process and lightened the workload of the Environment Committee.

Certificates of Suitability were issued to an important heritage developer in Winnipeg, Helmut Sass, for two of his buildings - the Union Tower, 191 Lombard Avenue, and the Lombard Commerce Building, 177 Lombard Avenue. The Union Tower has been revitalized most strikingly and now has a major new tenant, the National Bank.

The Lombard Commerce Building, formerly called the Great-West Life Assurance Building, was built in the years 1909-11 as the first permanent headquarters of the Great-West Life Assurance Company. Designed by Manitoba's foremost architect, J. D. Atchison, the building was designated by City Council in 1983. The building was under-utilized for a number of years but through the assistance of the Winnipeg Core Area Initiative Heritage Program, the building was totally renovated and now has Manitoba Heritage, Culture & Recreation as its principal tenants as well as a restaurant and retail clothing shops on the main floor. In 1985 the building was also designated as a provincial historic site under the Historic Sites and Objects Act. Mr. Sass, it is a pleasure to record, is making a major contribution to heritage conservation in Winnipeg.

Also noteworthy in 1985 were a range of developments on several diverse fronts: approval was given for conversions of two warehouses to residential use, namely the Ashdown Warehouse and the Great West Saddlery Building. The threatened demolition of the Laura Secord School was prevented by Council largely as a result of concerted action by residents and the Manitoba Historical Society. And finally, although the Odd-fellows Temple on Kennedy Street could not be saved in face of the major redevelopment taking place in the North Portage area, its facade was dismantled and will be integrated into the new Portage Place.

This year, as most, saw a number of changes in the membership of the Committee. The most notable perhaps was the retirement of Mr. John McFarland who had been with the Committee

from its earliest days and who brought much wise counsel to its deliberations. Mrs. Joyce Irvine and Mrs. Els Kavanagh became the member and alternate, respectively, for the Manitoba Historical Society, while Mr. Randy Gilbert and Mr. Kent Smith became alternates for the Manitoba Association of Architects and the Province of Manitoba, respectively. Finally, I should note that my colleague, Councillor Harold Taylor served a year on the Committee, whose work he tackled with vigour and commitment.

To the members, old and new, we owe a substantial debt: the Committee has always managed to be a congenial one and its work is interesting; but it requires a substantial commitment of time and reflection; and it requires a judicious and responsible approach if it is to remain credible and its recommendations are to be taken seriously. In this, I have nothing but praise for the people who serve - and have served - on the Committee; and no less praise for the staff - Steve Barber, Mae Morgan and our research consultant, Sheila Grover - whose efforts enable the Committee to function so well. Each has contributed much to an enterprise in which I know they all believe. It has been an honour to Chair the Committee; that it has also been a pleasure has much to do with the qualities of those who have assisted and served on the Committee.

Bill Neville

William Neville,
Councillor,
Chairman, Historical Buildings Committee



G. Kopelow

The Lombard Commerce Building, 177 Lombard Avenue, newly renovated through the assistance of the Winnipeg Core Area Initiative Heritage Program.

3. THE HISTORICAL BUILDINGS BY-LAW

A. BACKGROUND

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

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

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

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

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

B. CRITERIA FOR LISTING

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

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

C. GRADES

There are three categories of heritage buildings:

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

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

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

D. LISTING, NOTICE AND APPEAL PROCEDURES

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

METHOD 1: LISTING BY CITY COUNCIL

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

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

METHOD 2: LISTING BY THE COMMISSIONER

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

E. REMOVAL FROM THE LIST, OR CHANGING OF GRADING

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

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

i) Certificate of Suitability

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

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

ii) Certificate of Ordinary Maintenance

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

Department of Environmental Planning.

iii) Sandblasting, etc., Prohibited

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

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

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

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

Historic Projects Co-ordinator
Ph: 986-5102

Historical Buildings Officer
Ph: 986-5390

G. PENALTIES

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

4. THE HISTORICAL BUILDINGS COMMITTEE -1985

ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor W.F.W. Neville (Chairman) Councillor H. Taylor	
Province of Manitoba	Mr. P. Walton Mr. N. Einarson	Mr. K. Smith
Manitoba Historical Society	Mrs. J. Irvine	Mrs. K. Kavanagh
Parks Canada	Mr. T. Heggie	Ms. G. Hammerquist Mr. L. Dick
Manitoba Association of Architects	Mr. R. Gregoire	Mr. R. Gilbert

THE HISTORICAL BUILDINGS COMMITTEE -1986

ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor W.F.W. Neville (Chairman) Councillor H. Promislow	
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Manitoba Historical Society	Mrs. J. Irvine	Mrs. K. Kavanagh
Parks Canada	Mr. L. Dick	Ms. G. Hammerquist
Manitoba Association of Architects	Mr. R. Gregoire	Mr. R. Gilbert

Staff Advisor	Mr. S. Barber	Secretary	Ms. M. Morgan	Research Consultants	Ms. S. Grover Mr. G. Bugailiskis
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5. TABULATION - THE HISTORICAL BUILDINGS INVENTORY

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

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

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

*Historic Projects Co-ordinator
Ph: 986-5102*

*Historical Buildings Officer
Ph: 986-5390*

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

6. SUMMARY OF RECOMMENDATIONS

A. DESIGNATED HISTORICAL BUILDINGS - 1985

ADDRESS	NAME	GRADE	PAGE
62 Albert Street	Dingwall Building	III	<i>See 1984 Annual Report</i>
90 Albert Street	Western Building	III*	<i>See 1983 Annual Report</i>
167 Bannatyne Avenue	Ashdown's Warehouse	II	23
294-296 Garry Street	Canada Permanent Building	II	31
293 Kennedy Street	Oddfellows Temple	III	<i>See 1984 Annual Report</i>
1386 Main Street	Merchant's Bank	III	35
113 Market Avenue	Great West Saddlery	II	37
165 McDermot Avenue	Galpern (Porter) Building	III	39
171 McDermot Avenue	Dawson Richardson Building	III	41
173 McDermot Avenue	Grange Building	III	43
177 McDermot Avenue	T.W. Taylor Building	III	45
179 McDermot Avenue	W.F. Alloway Building	III	47
110-118 Princess Street	Fairchild Building	II	49
Lot 33 Red River Boulevard	McBeth House	III	<i>See 1984 Annual Report</i>
65 Rorie Street	Northern Electric Building	III	51
301 Vaughan Street	Y.M.C.A.	II	53
218-222 William Avenue	Leland Hotel	III	55
960 Wolseley Avenue	Laura Secord School	II	61

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

B. BUILDINGS CONSERVATION LIST - 1979-1984 (See 1979 - 1984 Annual Reports for respective building summaries)

In addition to the above buildings, the following were designated in 1979 - 1984:

ADDRESS	NAME	GRADE	YEAR LISTED
88 Adelaide Street	Kelly Residence	III	1982
48 Albert Street	Royal Albert Arms Hotel	III*	1981
63 Albert Street	Hammond Building	III*	1980
70 Albert Street	Telegram Building	II*	1980
91 Albert Street	Imperial Dry Goods Block (Trend Interiors)	III*	1980
184 Alexander Avenue	The Bible House (Ukrainian Cultural Centre)	III	1980
104 Arthur Street	Gault Building	II*	1982
Assiniboine Park	Assiniboine Park Pavilion	II	1982
115 Bannatyne Avenue	Donald H. Bain Warehouse (The Brokerage)	II*	1980
123 Bannatyne Avenue	Marshall-Wells Warehouse	II*	1983
168 Bannatyne Avenue	Franklin Press Building (Chatfield Distributors)	III	1983
283 Bannatyne Avenue	Traveller's Building (Townsite)	II*	1979
291 Bannatyne Avenue	a)Sanford Building (Old Spaghetti Factory) b)Maw's Garage (Old Spaghetti Factory)	II* III*	1979
222 Broadway Avenue	Hotel Fort Garry	II	1980
61 Carlton Street	Macdonald House (Dalnavert)	II	1980

ADDRESS	NAME	GRADE	YEAR LISTED
270 Cockburn Street	Earl Grey School	III	1981
931 Avenue De L'Eglise	House	III	1984
375 Rue Deschambault	Maison Roy	III	1982
1055 Dorchester Avenue	No. 12 Firehall	III	1983
368-370 Edmonton Street	Duplex	III	1984
176 Higgins Avenue	Ross House	I	1980
109 James Avenue	James Avenue Pumping Station	II*	1982
223 James Avenue	Winnipeg Police Court	II	1983
87 King Street	Blue Ribbon Building (Anne Building)	III*	1983
120 King Street	A. Carruthers And Co. Building	II*	1983
185 King Street	Winnipeg Police Court Annex	II	1983
165 Rue La Verendrye	Maison Kittson	III	1983
177 Lombard Avenue	Great-West Life Building (Lombard Commerce Building)	II	1983
191 Lombard Avenue	Union Trust Building (Union Tower)	II*	1983
551 Magnus Avenue	Lubavitcher Synagogue	III	1983
171 Main Street	Empire Hotel	III*	1979 (Demolished 1982)

ADDRESS	NAME	GRADE	YEAR LISTED
335 Main Street	Bank of Montreal	II*	1980
389 Main Street	Bank of Commerce	I	1978
395 Main Street	Bank of Hamilton	I	1978
456-458 Main Street	Bank of Toronto	II	1984
457 Main Street	Confederation Life Building	II*	1980
470 Main Street	Baker Block (Birt's Saddlery)	III	1984
1637 Main Street	Inkster House	II	1979
180 Market Avenue	Playhouse Theatre	II	1981
60 Maryland Street	Woodsworth House	III	1981 <i>(Destroyed by fire 1984)</i>
214 McDermot Avenue	Criterion Hotel	II*	1981
221 McDermot Avenue	Lyon Block (Bate Building)	II*	1981
227 McDermot Avenue	Alexandra Block (Albert Block)	II*	1984
246-248 McDermot Avenue	Thompson, Codville Co. Building (Sures Building)	III*	1983
275 McDermot Avenue	Stobart's Building (Bedford Building)	III	1983
Morley Avenue	Nurses' Residence	III	1981 <i>(Delisted 1985)</i>

ADDRESS	NAME	GRADE	YEAR LISTED
160 Newton Avenue	Fraser House	II	1982
169 Pioneer Avenue	Commercial Building	III	1980 <i>(Delisted 1985)</i>
259 Portage Avenue	Paris Building	II	1981
388 Portage Avenue	Boyd Building	III	1981
33-41 Princess Street	Peck Building	II*	1984
92-100 Princess Street	Campbell Brothers and Wilson Building (Adelman Building)	II*	1983
104-108 Princess Street	Warehouse	III	1984
146 Princess Street	Benson Block (Drake Hotel)	III*	1979
148 Princess Street	Bawlf Block (House of Comoy)	III*	1979
154 Princess Street	Harris Building (Hochman Building)	III*	1979
160 Princess Street	Exchange Building	II*	1979
164/166 Princess Street	Utility Building	II*	1979
219 Provencher Boulevard	St. Boniface City Hall	II*	1981
366 Qu'Appelle Avenue	Warwick Apartments	II	1983
141 Regent Avenue	Toronto Dominion Bank (Transcona Municipal Offices)	III	1980

ADDRESS	NAME	GRADE	YEAR LISTED
171 River Avenue	House	III	1981
430 River Avenue	House	IV	1980 <i>(Demolished 1985)</i>
432 River Avenue	House	IV	1980 <i>(Demolished 1985)</i>
166 Roslyn Road	R.M. Dennistown House	III	1984
229 Roslyn Road	Nanton Estate Gates	II	1981
221 Rupert Avenue	Salvation Army Citadel	III	1983
310 St. Charles Street	St. Charles Novitiate	III	1980 <i>(Delisted 1982)</i>
729 St. Joseph Avenue	Leveque House	II	1980
596 St. Mary's Road	Firehall	III	1982
St. Norbert	Trappist Monastery	II	1980 <i>(Destroyed by Fire 1983)</i>
325 Talbot Avenue	No. 8 Firehall	III	1984
310 Vaughan Street	Isbister School	II	1982
393 Wellington Crescent	M. Fortune Residence	III	1984
529 Wellington Crescent	J.H. Ashdown House (Khartum Temple)	II	1983
54 Westgate	C.W. Gordon House (University Women's Club)	II*	1983

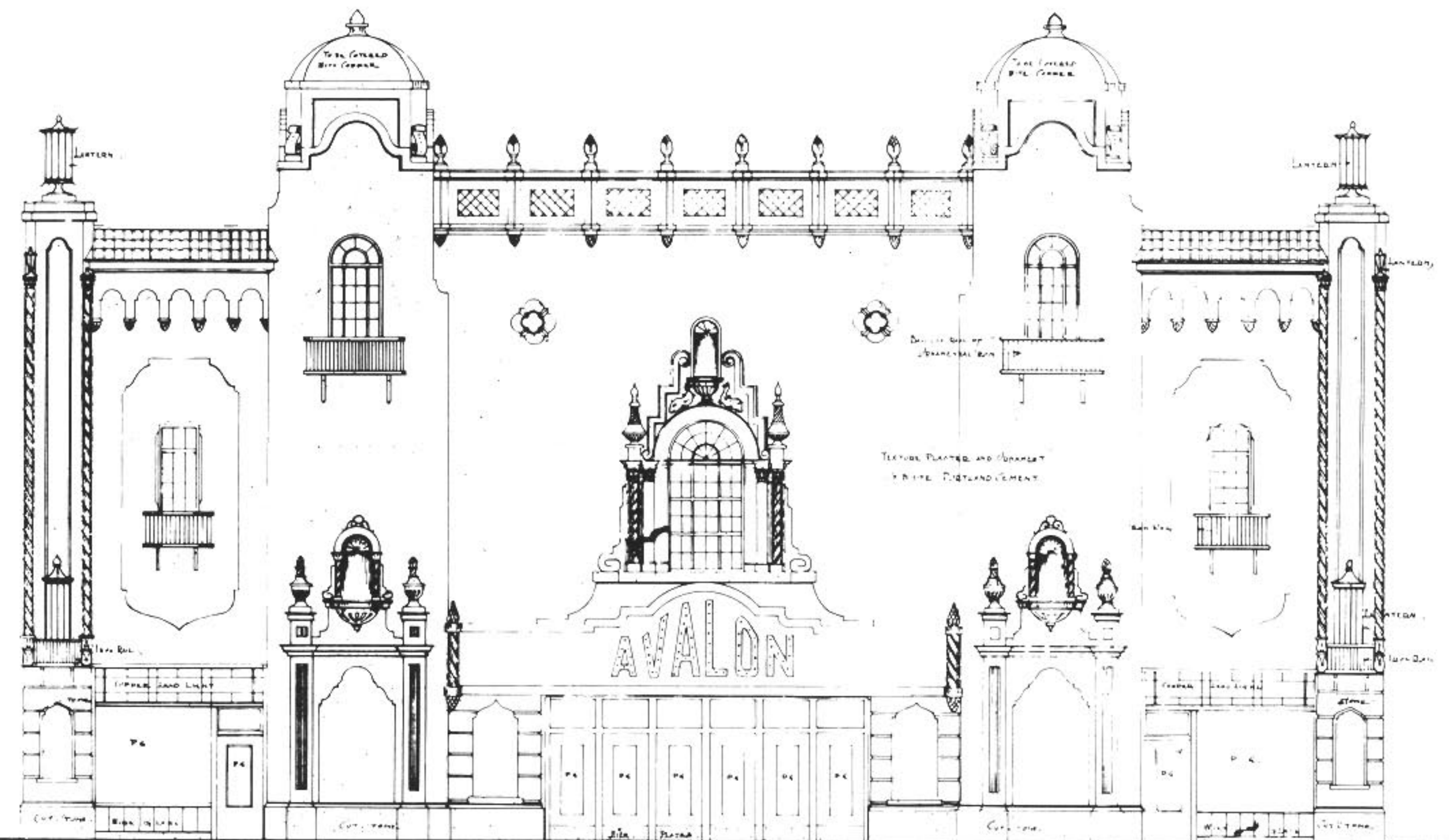
ADDRESS	NAME	GRADE	YEAR LISTED
294-296 William Avenue	Massey Building	II	1983
380 William Avenue	Carnegie Library	II	1984
71 Xavier Drive	Caron House	III	1981

C. RECOMMENDATIONS - 1985

In addition to the designated buildings listed in 1985, Committee on Environment considered the following recommendations:

ADDRESS	NAME	COMMENTS	PAGE
394 Academy Road	Uptown Theatre	Pending	21
CNR, East Yards	CNR Bridges & Structures Building	Evaluated as Grade II <i>(see Note 1)</i>	27
222 Furby Street	Young United Church	Pending	29
466 Main Street	Woodbine Hotel	Pending	33
838 Wolseley Avenue	Residence	Pending	59

NOTE 1: The CNR is a federally regulated body and is not subject to municipal codes. However, the Committee's evaluation was forwarded to CN as an informal recommendation.



RESEARCH SUMMARIES

GLOSSARY

BEAUX-ARTS CLASSICISM -

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

BRACKET -

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

CAPITAL -

the upper-most part of a column or pilaster.

CARTOUCHE -

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

CLASSICISM -

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

CORBEL -

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

CORNICE -

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

CUPOLA -

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

DENTIL -

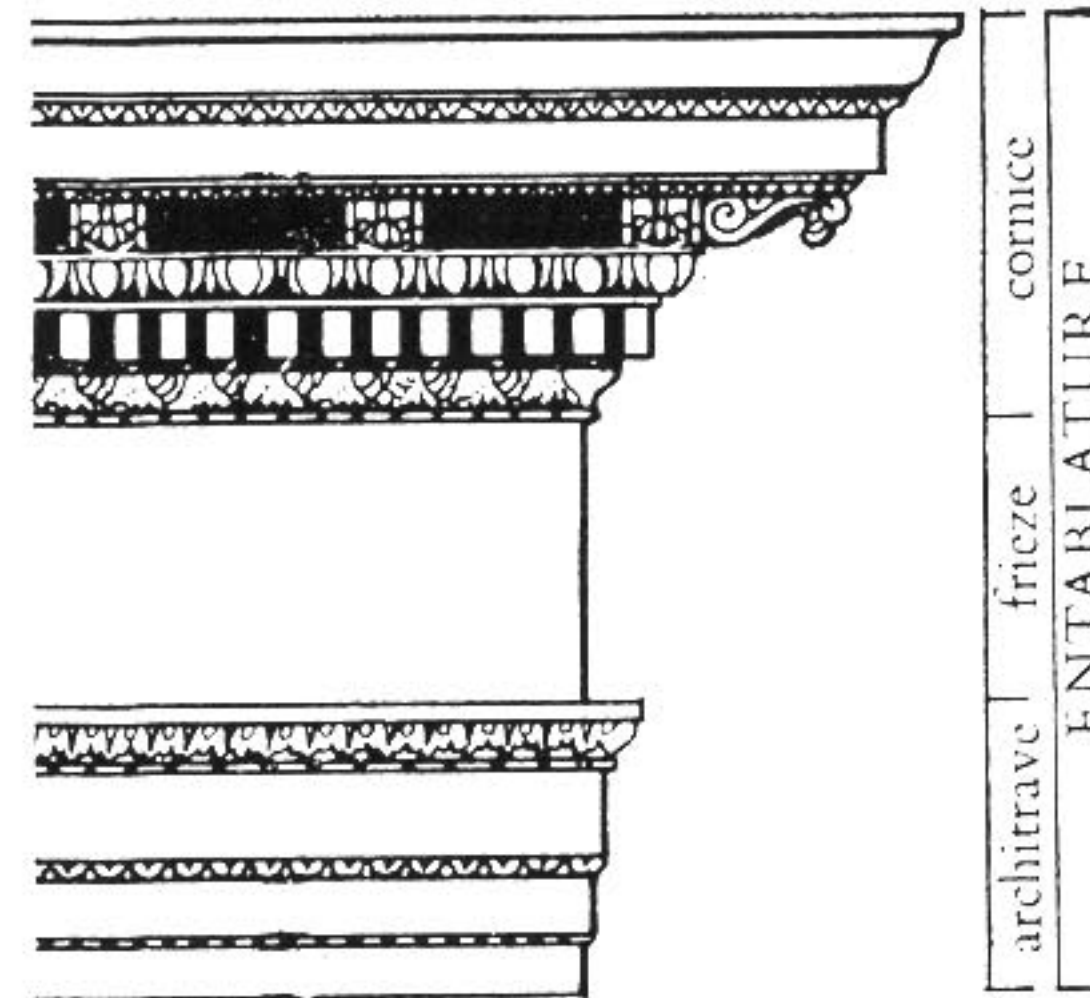
a small square block used in series in cornices.

ENTABLATURE -

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

FINIAL -

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



FRIEZE -

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

GAMBREL ROOF -

a roof terminating in a small gable at the ridge.

GIANT ORDER -

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

HOOD MOULDING -

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

ITALIANATE STYLE -

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

LINTEL -

a horizontal beam or stone bridging an opening.

MANSARD ROOF -

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

MULLION -

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

PALLADIAN -

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

PEDIMENT -

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

PILASTER -

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

PORTICO -

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

QUOINS -

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

RICHARDSONIAN ROMANESQUE STYLE -

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

RUSTICATION -

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

SEGMENTAL ARCH -

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

SPANDREL -

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

TERRA COTTA -

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

VOUSSIOR -

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

M.Z. Blankstein, 1930-31

Despite the prevailing economic deterioration of the early 1930s, Allied Amusements built a \$300,000 movie palace on the corner of Academy Road and Ash Street confident that River Heights, a fashionable residential district, could support a diversion from the troubled times. On opening night, 24 December 1931, chauffeurs parked patrons' cars as kleig lights lit up the theatre and sky. Officially opened by Mayor Ralph H. Webb, the local newspapers praised the theatre as "modern" and "in the front ranks of beautiful theatres in Canada."

Allied Amusements Limited was a local enterprise which owned and operated numerous movie houses throughout the city. Its president, Jack Miles, was an ambitious entrepreneur. He was born in Russia, came to Canada in 1905 and soon opened a bicycle shop which grew into a motorcycle business. He then built the Palace movie house, the cornerstone for what was to become a remarkable family business in theatre operation. Allied Amusements eventually became Western Theatres Limited, owning eighteen movie houses. In 1949, the company also introduced Winnipeg to its first drive-in theatre.

Max Blankstein, a local architect, designed the Uptown Theatre, having previously provided plans for Miles' Rose and Roxy Theatres. Born in Odessa, Russia, Blankstein received architectural training there before coming to Winnipeg in 1904. It is believed that in 1910 he was the first registered Jewish architect in Western Canada. His work in Winnipeg includes the Tivoli Theatre, the Zimmerman Block, the Hebrew Free School, Mount Carmel Clinic and the Film Exchange Building.



City of Winnipeg

The Uptown Theatre in 1986.



The demolition of the Uptown Theatre interior, 1960.

The Uptown Theatre was unique in Winnipeg because it was the city's only "atmospheric" movie palace that also created an illusion of fantasy on the exterior of the building. While Hollywood produced sensational and spectacular films featuring glamorous actors and set in exotic locales, the theatres themselves were also a set for this fantasy world. Movie houses became exotic replicas of mosques, temples and palaces, while their interiors were recreations of village scenes, heavily decorated and elaborately lit to achieve a

particular atmosphere. In the case of the Uptown Theatre, the architecture recalled a Moorish palace of Spain.

Blankstein's plan for the 1,700 seat theatre was based on two "atmospheric" movie palaces in Chicago: the Avalon designed by John Ebersson and the Uptown designed by C.W. and George Rapp. Although the Winnipeg theatre was called

the Uptown, Blankstein's original drawings name the structure the Avalon. The Avalon Theatre in Chicago is considered John Ebersson's finest achievement. As the originator of the "atmospheric" theatre, Ebersson attempted to give the illusion that the film was being viewed under a night sky in a romantic setting. An exotic and enchanted world was achieved through the blending of lighting, colour and architecture. The effects were not costly to produce. It required only a painted blue ceiling on which images of clouds, moons, stars and passing airplanes were projected using a machine called the Brenograph Junior.

The exterior ornamentation of the two storey Uptown Theatre on Academy Road was described by the local newspapers as "modernized Spanish." Built of steel, concrete and brick, the buff and cream coloured exterior features twin towers, a variety of windows, niches, urns, balconies and a large, brilliantly lit marquee. At either corner on the ground floor are two small shops, each with large plate glass windows and transomed doors.

When patrons entered the decorative foyer, they were greeted by a large fountain complete with running water and goldfish. The main auditorium was laid out as a street scene with gabled palace facades and turrets, all with lighted windows. With its twinkling stars, the total effect provided a brief escape from reality.

By the 1950s there was a decrease in attendance at movie houses because of the mass appeal of television. Many local neighbourhood theatres were forced to close. In 1960 the Uptown Theatre became a bowling alley, its exotic interior was gutted and thirty bowling lanes were installed, divided between two floors.

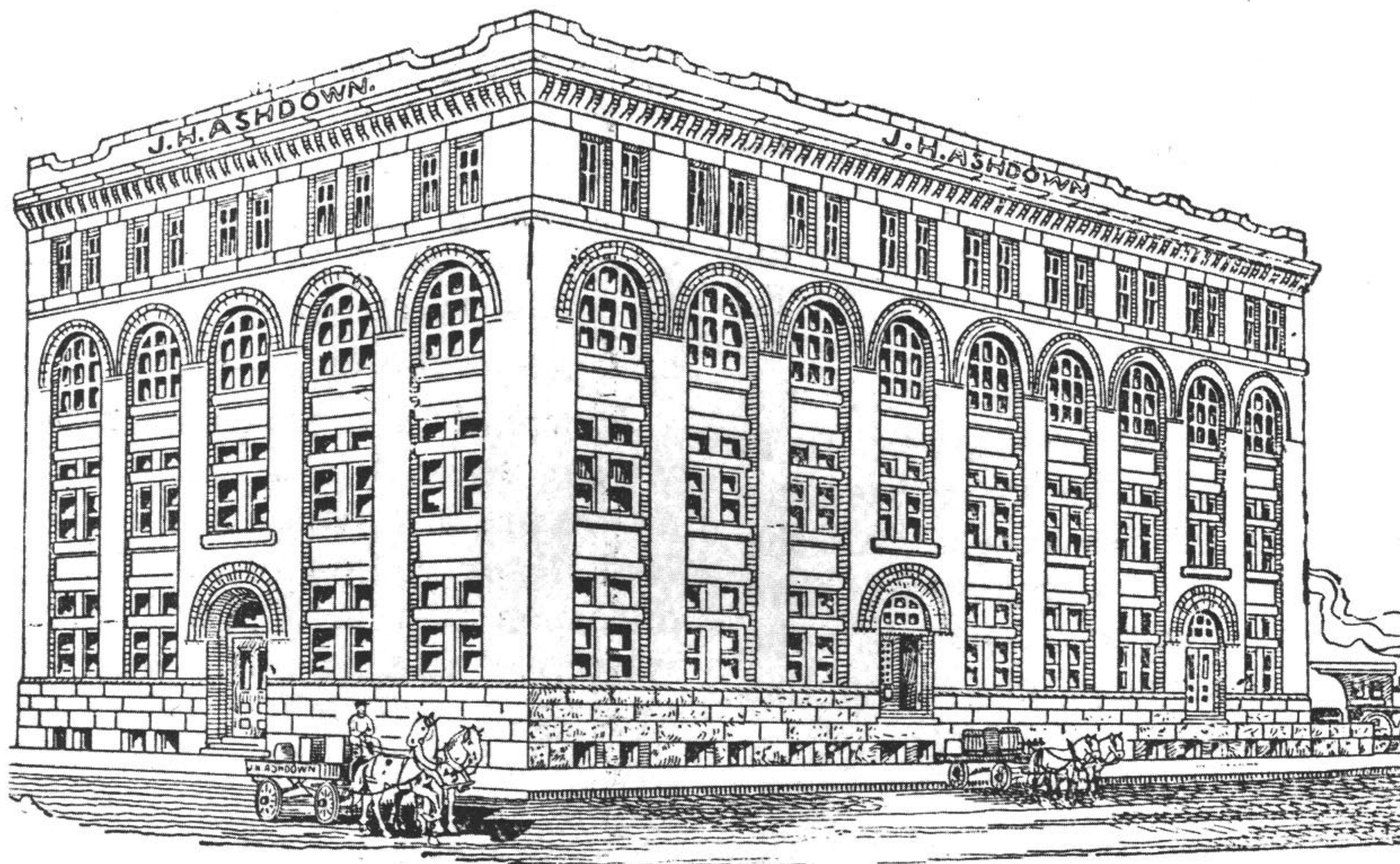
S.F. Peters, 1895

J.H.G. Russell, 1899, 1902, 1906, 1908, 1911

James H. Ashdown has been described as “the essence of the commercial spirit of the Western Canadian metropolis.” Winnipeg’s “Merchant Prince” not only made a fortune as the city grew, but he played a considerable role in promoting that growth. Opening his first hardware store in Winnipeg in 1869, Ashdown had a major influence on the development of Winnipeg from its incorporation to his death sixty years later.

Ashdown was born in London, England, in 1844 and emigrated to Canada with his family in 1852. He apprenticed as a tinsmith, travelled throughout the western United States and arrived in Winnipeg in 1868. He spent his first year cutting timber and accepting odd jobs. The following year, amid rumours of a Riel rebellion, Ashdown purchased the shop of disenchanted local tinsmith, George Mosher, and went into business for himself. As the settlement grew, so did Ashdown’s business. In 1870 he purchased two lots on the corner of Main Street and Bannatyne Avenue, the location of the Ashdown retail store for over one hundred years. Ashdown’s successful real estate speculation, combined with his business acumen, made him a millionaire by 1910.

Urban historian Alan F.J. Artibise has written that “Winnipeg was established by businessmen for business purposes” and that the city’s commercial and social elites were indistinguishable. James Ashdown certainly fits this interpretation. He led a citizens’ group which lobbied for the incorporation of Winnipeg as a city in 1873, served as alderman in 1874 and again in 1879, and was mayor in 1907 and 1908. He was a charter member of the Winnipeg Board of Trade, director of the Bank of Montreal, president of the Canadian Fire



James Ashdown's new warehouse, 1896.

Insurance Co., a founder and governor of Wesley College, and served on the Boards of the Children's Aid Society, the Y.M.C.A., and the City Hospital. He was a member of the Manitoba Club, the Commercial Club, and the Masons.

With his business booming throughout the prairies, Ashdown commissioned architect S. Frank Peters, in 1894, to design a large warehouse to maintain a large and ready supply of goods. Peters had studied civil engineering at the University of Toronto and opened his Winnipeg office in 1892. His extant works include the London Building (1898) on Main Street and the F.W. Alloway Building (1898) on McDermot Avenue.

The 1895 portion of the warehouse is located on the corner of Bannatyne and Rorie Street, east of Main Street. By building on this site Ashdown expanded the boundary of the warehouse district which had been contained west of Main Street. He lobbied and successfully obtained a court decision that permitted the building of a rail spur line in the lane that ran between Bannatyne Avenue and Market Street. He ensured that goods could be delivered as well as shipped directly from his warehouse in boxcars. The Ashdown building was the first warehouse located in the heart of the city with railway facilities as good as if it were located in the railway yard. The spur line attracted other wholesalers to move into this locale.

The original warehouse was four storeys high and five bays wide. Facing Bannatyne Avenue, it was built of buff brick with a Selkirk stone foundation and Selkirk stone trimmings. Peters refused to call the ornamentation by any "high sounding name" but said that the building "is in the modern com-



East side of Bannatyne Avenue, circa 1903.



Manitoba Archives

James Henry Ashdown. Portrait from Collective Personalities, 1909.

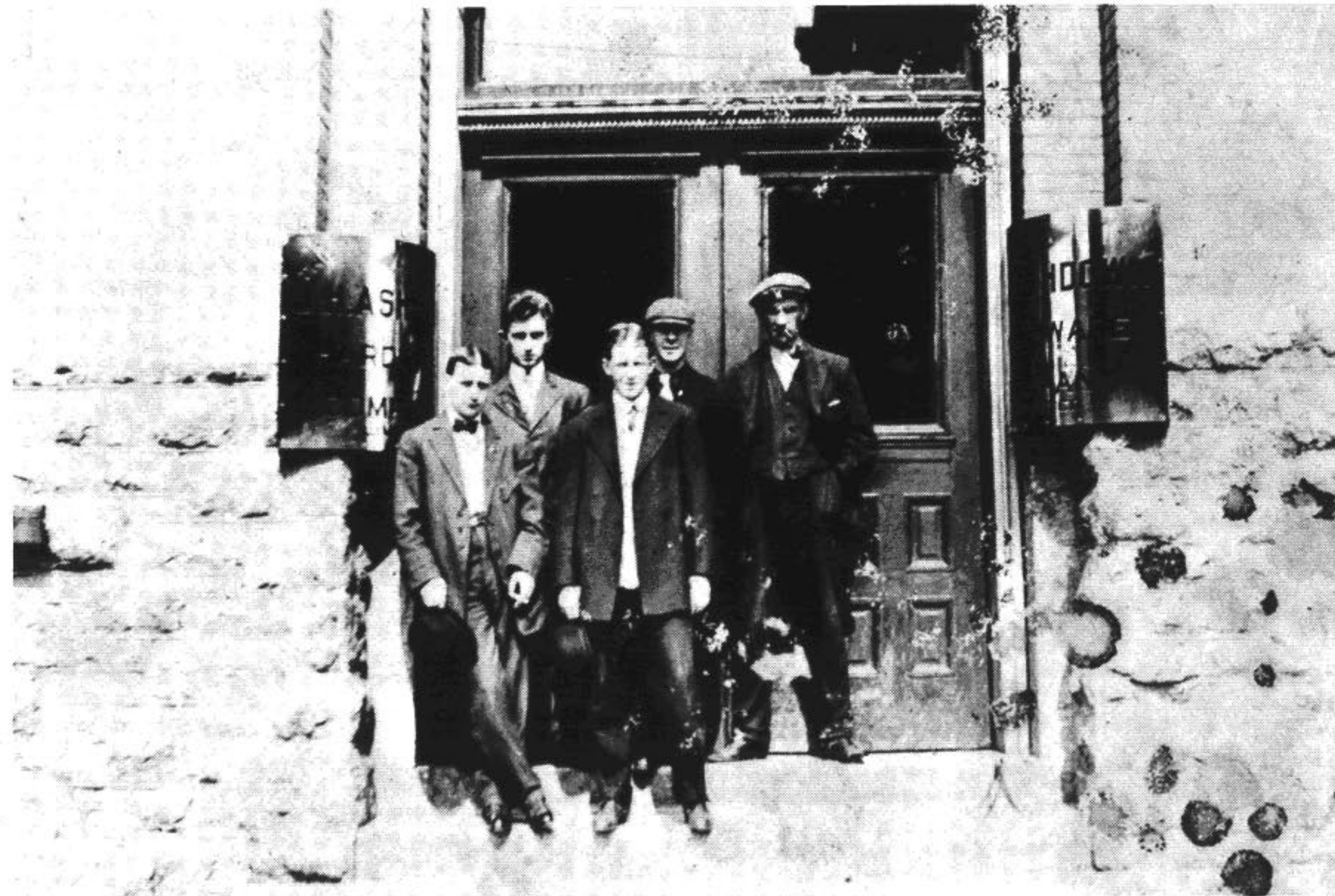
mercial style.” The warehouse, with its large round-headed arches, projecting giant order pilasters, and paired windows took its inspiration from Henry Hobson Richardson’s Marshall Field Wholesale Store (1885-87) in Chicago.

A successful federal campaign to attract settlers into Western Canada along with the rapid expansion of the wheat economy meant that Ashdown’s wholesale enterprise continued to prosper. In 1899, architect J.H.G. Russell was commissioned to design a four storey stone and brick warehouse for Ashdown, but to serve Codville and Company, a grocery wholesale firm. Located at 179 Bannatyne Avenue, the building was located west of the 1895 structure, separated by a vacant lot. During the next eleven years Russell designed various additions that connected the two buildings

and increased the overall height to six storeys.

The J. H. Ashdown Company supplied a wide variety of merchandise, stretching the definition of “hardware” to include housewares, sporting goods, automotive parts, electrical supplies and agricultural equipment. Ashdown also had small warehouses in Calgary, Saskatoon, Edmonton and Regina. James H. Ashdown died in 1924, but the firm remained a family business until it was sold in 1971.

Negotiations are currently underway attempting to convert the building into apartments. The enterprise will have a positive impact on the revitalization of the warehouse district and it is hoped that the project will catalyze other residential endeavours and further private sector investment in the Exchange District.



Courtesy Mrs. R. Smith

Employees at an entrance to Ashdowns’s warehouse.



The corner of Bannatyne Avenue and Rorie Street in the 1920s.



Courtesy Smith Carter Architects

The C.N.R. Bridges and Structures Building in 1985.

Railroads were the most contentious issue in Canadian politics during the early decades after Confederation. The sheer expanse of Canada meant that railway projects were usually gigantic in scale and very costly. As a result, most projects involved public financial support and/or Government guarantees.

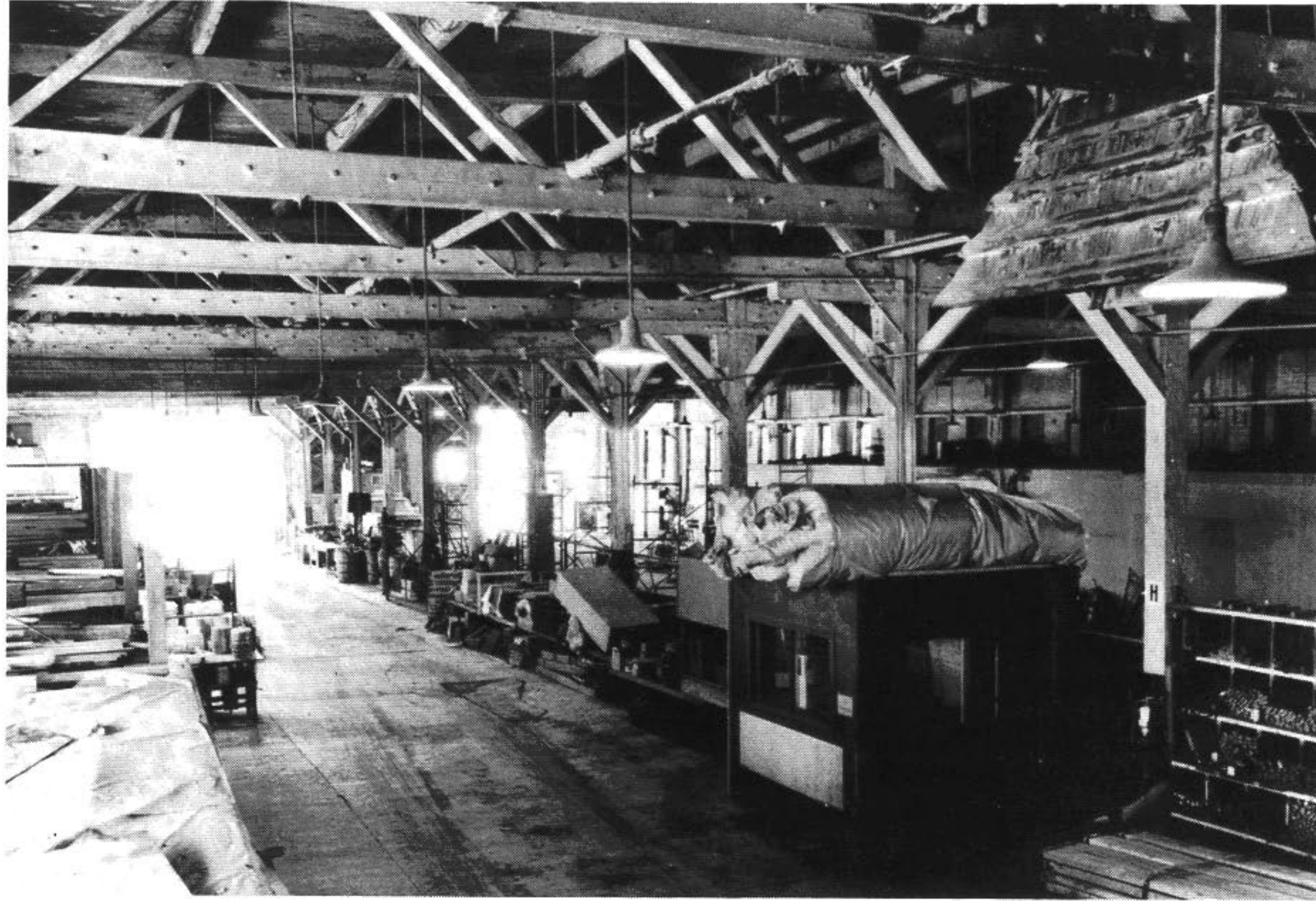
The first railroad came to Manitoba in 1878. It was an American line that ran north from the United States, up the east bank of the Red River to St. Boniface. John A. MacDonald's "National Policy," along with eastern expansionists' desire

to enlarge their industrial output, culminated in the establishment of the Canadian Pacific Railway as the means of conquering the West. While the line was to run originally through Selkirk, Winnipeg's business elite successfully lobbied the C.P.R. to run their main line south through Winnipeg, ensuring the immediate commercial success of their city. The main line arrived in 1881, but the rejoicing was short-lived. Settlers in Manitoba and the North West believed they were paying too high a rate for freight, especially on grain. Farmers urged that a competitive rail line be built, but a monopoly clause in the C.P.R. Charter prevented

other lines from coming into Manitoba.

In 1887 John Norquay, Manitoba's Conservative Premier, unsuccessfully pushed for the charter of a rail line that would run south from Winnipeg to the international border. The following year Norquay was defeated by Thomas Greenway. His Liberal government continued the battle to break the C.P.R. monopoly clause.

Mounting pressure on the federal government, along with the C.P.R.'s concern for its public image, gave Manitoba a new railway charter. The



Courtesy Smith Carter Architects

Interior detailing of roof truss.

Northern Pacific Railway, an American rail line, extended its track north from Pembina along the west bank of the Red River, under the name of The Northern Pacific and Manitoba Railway (N.P. & M.R.). Regular passenger service between St. Paul, Minnesota, and Winnipeg was started in October, 1888, housed in temporary facilities. The following year a passenger station, offices and a freight shed were built on former Hudson's Bay Company Reserve lands north of the historic junction of the Red and Assiniboine Rivers. The Northern Pacific and Manitoba Railway engine house was built as a car and engine repair shop. A blacksmith shop and a ten-stall roundhouse with a turntable were added to the rectangular structure.

John Woodman, the Superintendent of Construction for the N.P. & M.R. is presumed to have designed the structure since he had designed the freight shed (now demolished). Woodman later worked for the C.P.R. as the Chief Engineer of the Western Division. Eventually, he established his own practice in "architectural engineering" and worked in partnership with other local architects. Rourke and Cass, a local firm, were the contractors for the engine shop.

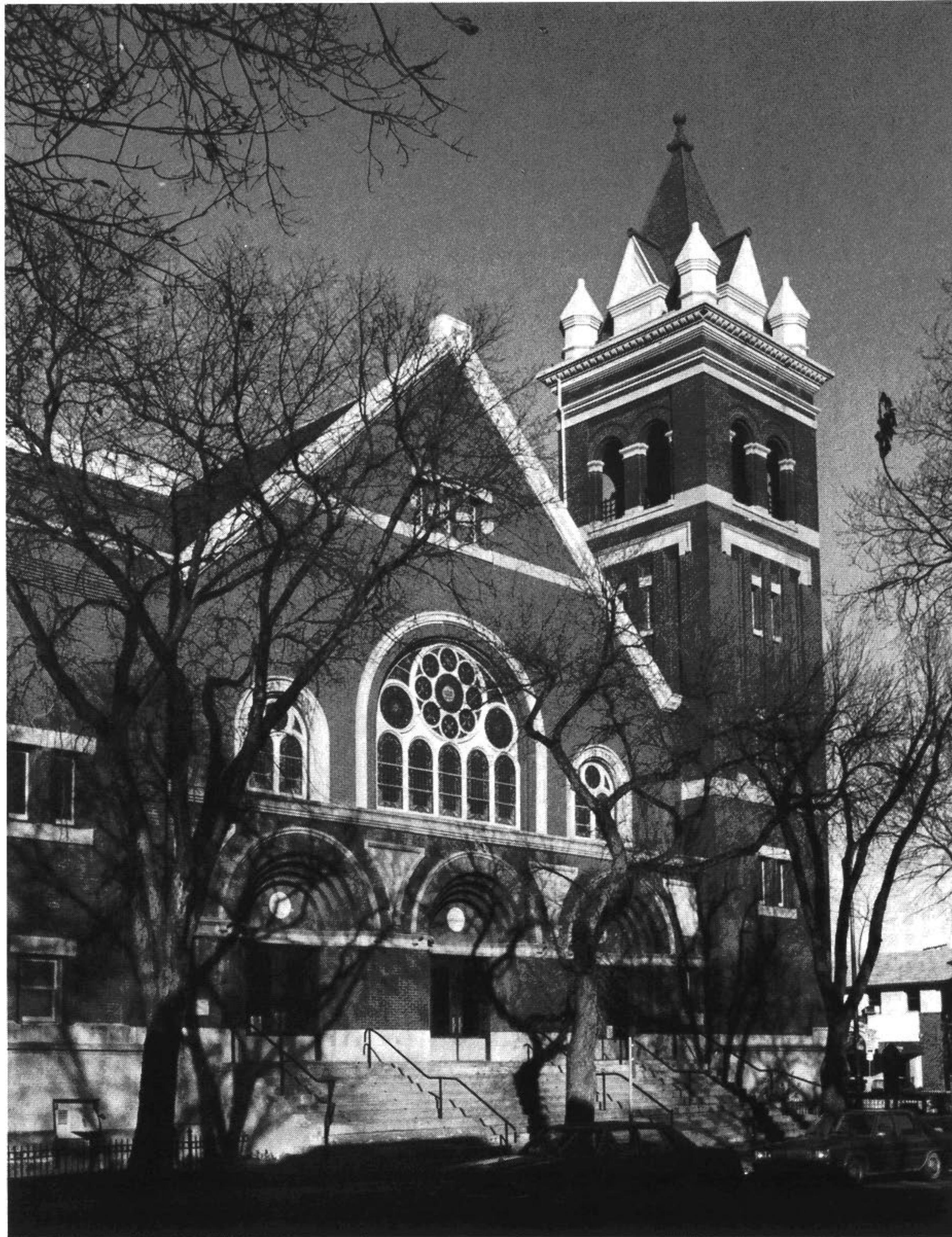
All the repairs and maintenance of the N.P. & M.R. rolling stock were undertaken in this shop and roundhouse. The roundhouse, which no longer exists, was a semi-circular building of white

brick and was an integral part of the locomotive repair process. A locomotive would enter the roundhouse portion of the building where a turntable would then manoeuvre the locomotive into the desired position and location.

The surviving engine repair house is a one-storey brick structure, rectangular in shape. Four sets of tracks led into the building where pits located beneath the tracks were used to work on the underside of the locomotives. The original roof of the engine house (replaced in 1936) was peaked, supported on two rows of columns with a cross brace wood system. Bracketed columns carried the rafters to a height of fifteen feet across the 100 foot span. The building's ornamentation is typical of early industrial structures; walls are articulated by segmental-headed windows divided by projecting pilasters.

The Northern Pacific and Manitoba Railway Company operated successfully in Manitoba for several years, but the company eventually fell on hard times. In 1901, all the rolling stock, equipment, property and buildings were turned over to the Canadian Northern Railway. Two eastern rail lines and the Canadian Northern Railway were amalgamated in 1923 to form the Canadian National Railway.

Rail facilities were gradually updated in Winnipeg and expanded into new suburban yards. The roundhouse was demolished and the engine house was refitted as a bridges and structures shop for the Canadian National Railway. Under the renewed Core Area Initiative Program, the East Yards, made up of about 85 acres of land at the historic junction of the Red and Assiniboine Rivers, are slated for a \$20 million redevelopment.



City of Winnipeg

Young United Church in 1985.

Situated on the corner of Broadway and Furby Street, this large brick church is an important landmark in the West End of Winnipeg. The church is named after Reverend George Young, an energetic missionary who first brought Methodism to the prairies in 1868. As the first of the Methodist circuit preachers, Reverend Young saw the mother church, Grace Methodist, established in Winnipeg. He was also involved in the founding of Wesley College (now The University of Winnipeg).

Young Methodist Church began as a Sunday School in the home of Richard Breen, serving his seven children and six others in the neighbourhood. The Breens found the trip from their home, near the corner of Furby Street and Broadway, too far from Grace Church on Ellice Avenue. Services were initiated in the Breen home in 1891, with a minister coming weekly from Grace Church. Later that year a small frame church, located on the site of the present sanctuary, was dedicated. The new church became independent from Grace Church in 1894. With the increasing residential development of the west end, plans were undertaken in 1906 to build a large brick church in two phases on the site.

Local architects James and C.C. Chisholm were commissioned to design the new church. James Chisholm came to Winnipeg from Ontario in 1877 and built up his practice to later include his son, C.C. Chisholm, who eventually took over the senior Chisholm's practice. The firm designed numerous buildings across western Canada. In Winnipeg their notable works include the Hochman Building, the original section of the Marlborough Hotel, and the Odd Fellows Temple.



Rev. George Young.

The first portion of the church was built facing Broadway and was dedicated on 21 April 1907. The west wing, 77 feet by 72 feet, has a deep red brick exterior contrasted with light Bedford stone. It contained the sanctuary, Sunday School rooms, offices and clubrooms.

In 1910, construction started on the east wing of the church facing Furby Street. Based on Chisholm's plans, the three storey, 101 by 103 foot addition contained the new sanctuary. The older portion was divided into two floors: the main floor contained classrooms; a ladies parlour and board room were installed on the second floor.



Manitoba Archives

Detail of the vaulting of the church.

The new addition followed the material and stylistic motifs that were established in the older section. A tall tower and expansive triple-arched entranceway dominate the main facade of the Church. Romanesque Revival semi-circular compound arches ornament the doorways. The semi-circular shape is repeated in the main windows, that are decorated with elaborate tracery, and in the bell tower. Bedford stone accents provide a polychromatic exterior finish.

The centralized plan of the church, based on Roman temple layouts, was commonly used throughout North America for Methodist, Baptist and Presbyterian churches between 1840 and 1900. Constructed beneath a soaring groin vault, the room is an assembly hall where the pews form a semi-circle around the pulpit. The semi-circular vaulting springs from the ground level to form a

dome, detailed in plaster work, thirty feet in diameter from which a large chandelier is suspended. A gallery, supported by four cast iron columns wraps around the sides and rear of the auditorium with five rows of seating. Magnificent stained glass windows admit light along three walls. The sanctuary, fundamentally unchanged from 1911 is a grand and inspiring space, featuring excellent acoustics.

In recent years, despite a declining church membership, Young United Church is particularly active with its community outreach programs in meeting the social needs of the surrounding neighbourhood. This has resulted in the adaptive re-use of the administration section of the complex, and alternative uses for the sanctuary are being examined to meet the needs of the local community and the church.

J. D. Atchison, 1909

Dominating the vista down Garry Street, south of Portage Avenue, this red sandstone block was for many decades the home of the Canada Permanent Trust Company. Erected in 1909, the building contained offices and banking facilities on the ground floor and additional office space in the two upper stories with a separate entrance.

A world-wide financial crisis had ended by 1908. During the next four years there was renewed prosperity in Winnipeg, evidenced by the high volume of real estate transactions and increased building activity. During this period, two banks established head offices in Winnipeg, and over fourteen banks maintained regional head offices in the city. A variety of other financial services were also established, making Winnipeg a major financial centre.

The Canadian Permanent Mortgage Company was founded in Toronto in 1854 by J. Herbert Mason and a number of investors who pooled their resources to provide mortgages for house construction for its members. In 1881, Winnipeg became the first expansion of Canada Permanent beyond its Toronto base, when an agent opened up a local office representing the firm. By 1900, the local office was located in a renovated block on the south-east of Portage Avenue and Main Street. In 1909, a new office location had to be found since the Bank of Montreal purchased the site to erect their Winnipeg landmark designed by renowned American architects McKim, Mead and White.

A lot was purchased by Canada Permanent on the west-side of Garry Street, immediately behind the Bank of Nova Scotia on the corner of Portage



City of Winnipeg

296 - 298 Garry Street in 1985.



Manitoba Archives

The Canada Permanent Block on Portage Avenue and Main Street in 1900.

Avenue. Local architect John D. Atchison was hired to design the new western headquarters. An American by birth, he had studied at the Chicago Art Institute and had worked for William Le Baron Jenney and William B. Mundie, a well-known and prestigious team of Chicago architects. In 1895 Atchison began his own practice in Chicago; in 1905 he moved to Winnipeg, the “Chicago of the North.” For fifteen years he was the leading architect in the city whose projects included the Great-West Life Building (1911) at 177 Lombard Avenue, the Union Tower (1912-1913)

at 191 Lombard Avenue, and the Bank of Hamilton (1916-1918) at 395 Main Street.

The three-storey building employed the latest fireproof technology using a steel skeleton and walls of concrete. Applying the vocabulary of the Renaissance Revival style, the building carries on the stylistic precedent introduced in 1829 by British architect Charles Barry for the Traveller’s Club on Pall Mall, London. The main entrance into the Canada Permanent Building is through a

canted corner that provides unity to the two main elevations and gives the illusion of a much larger main facade. Salmon coloured sandstone is used for the two main elevations while granite, chiseled to a fine tooth surface, is used for the foundation and in the quoins. The corner entrance is elaborated with fluted columns, wreaths, and a date stone. The second storey windows, on the Garry Street elevation, linked horizontally by a string course, are elaborated with projecting surrounds that include entablatures. In keeping with the Renaissance Revival style, a massive elaborate cornice and parapet crowned the building. Sections of the parapet have been removed but a detailed carved cartouche remains, forming the base for a flagpole.

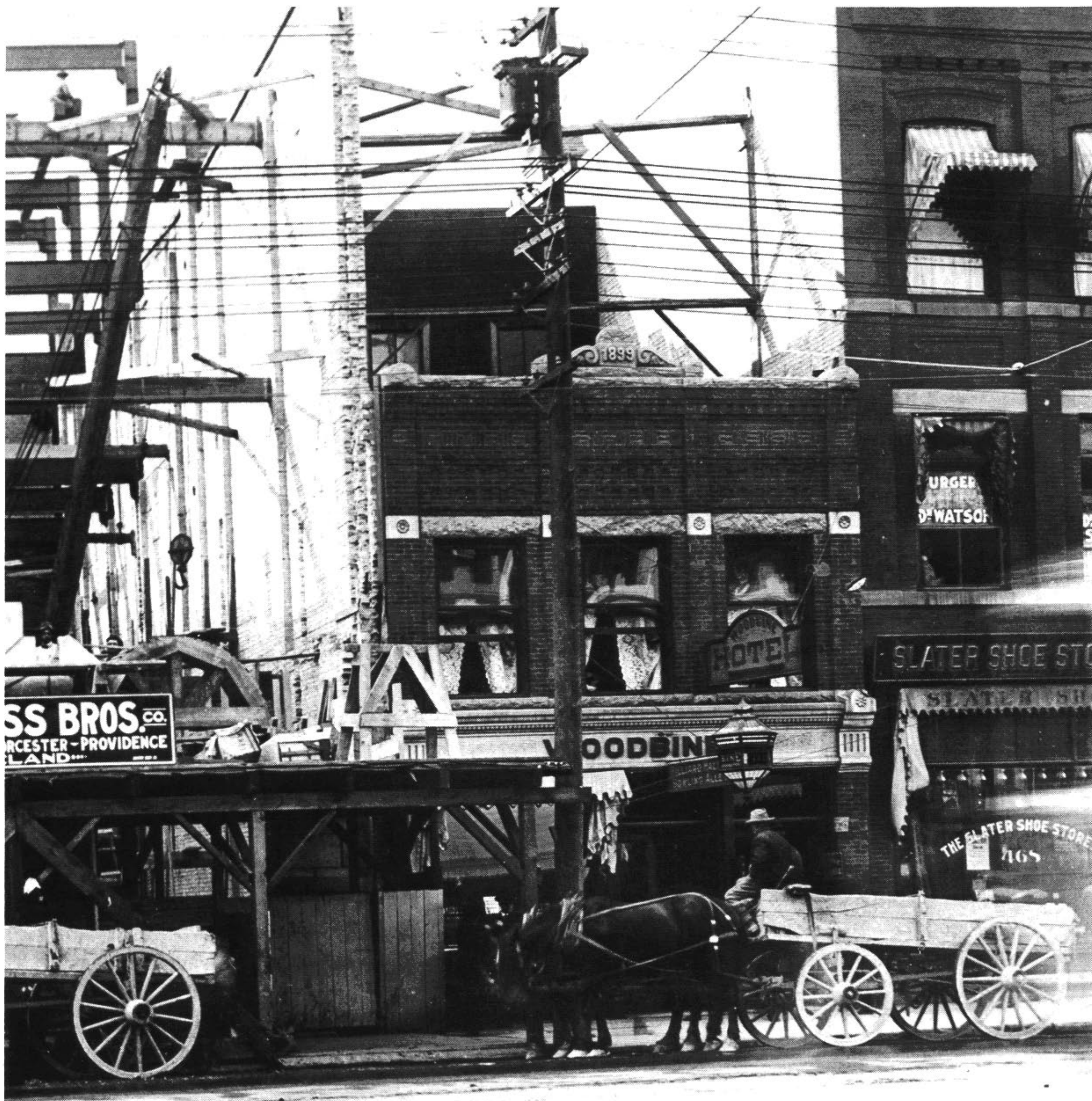
Within the building, the banking hall is spacious with a Roman coffered ceiling, white marble columns and a marble-tiled floor. Antique verde marble was used as wainscoting in the banking hall, the vestibule and the entrance to the offices. From a separate entrance to the south marked “Chambers” in the lintel-stone, a cage elevator and marble stairway provide access to the upper office floors completely separate from the banking hall. Much of the original fine materials and craftsmanship remain.

In 1964, Canada Permanent relocated its offices to Portage Avenue and the building became home for Guardian Finance Corporation. In the early 1980s, the building was purchased and sensitively renovated to be the head office for Comcheq Services Limited. Restored with great care, the building is now a showpiece and a superb example of the initiative now being shown by the private sector in recycling some of Winnipeg’s fine heritage buildings.

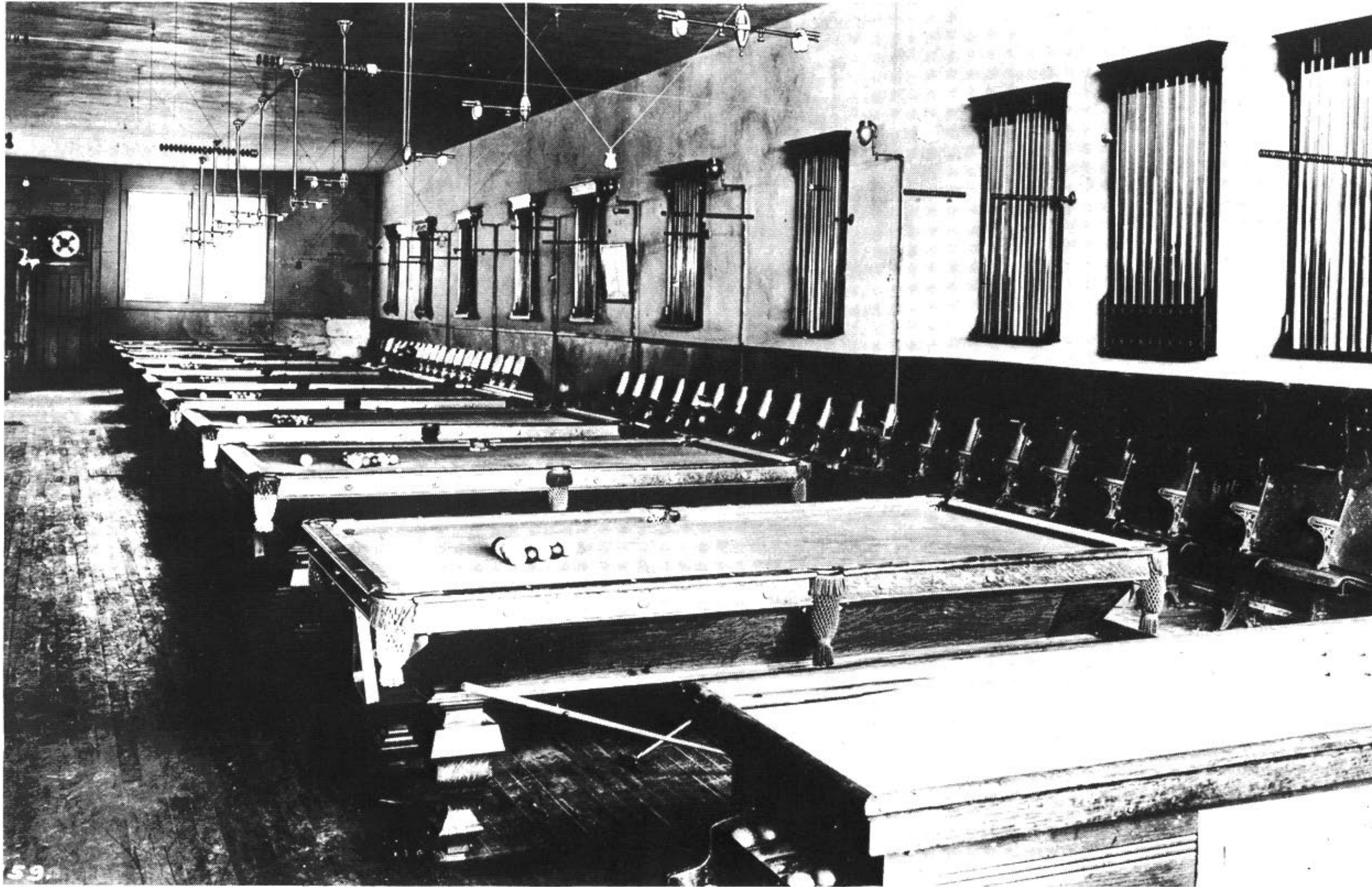
Winnipeg's first hotel, "The Royal Hotel," was opened in 1859 by Henry McKenney and was situated between McDermot and Bannatyne Avenues, east of Main Street. In time this area, stretching north and south along Main Street, became the city's prime commercial district with hotels that were "heavy on booze and light on rooms." By the mid 1870s with the large immigration from Ontario, there were over thirty two hotels for a population of less than 8,000. The history of the Woodbine Hotel dates back to these early frontier days when it was known as Dufferin Hall.

Peter Sutherland built Dufferin Hall in 1878 at a cost of \$1,000. This two-storey wood frame building was 22 feet wide and about twice as long. Apparently, it was only a saloon, with no rooms to let. By 1881 it was sold and its name was changed to the Woodbine. As the name of a popular race track and a large hotel in Toronto, it was a bid to appeal to expatriates from eastern Canada. Ownership changed quickly during these heady days in Winnipeg's history, and when Edward H. Hebb bought the hotel in 1889, a dining room and billiard hall were already established on the second floor. Hebb operated the hotel for over thirty years and directed the numerous alterations to the building. At some time light coloured brick veneer was added to the facade and the two-storey structure was extended at the rear to open onto Albert Street. In 1899, the facade was veneered in dark brick with limestone accents and a scrolled datestone was placed at the top of the building.

A major fire in several neighbouring buildings in 1904 severely damaged the roof and interior of the building. Architect J.H. Cadham was hired to design an additional storey to the building, but



The Woodbine Hotel in 1909.



Billiards room of the Woodbine Hotel, circa 1920.

curiously it extended to within 30 feet of the front of the hotel on Main Street. Another fire in 1923 enabled architect E.W. Crayston to extend the third storey to the street and to rework the Main Street facade to its present appearance. Compatible in design with the Baker Block next door, the main elevation has a two bay vertical division that is balanced by an elaborate overhanging cornice and large stone lintels and sills.

The increasing lobbying of prohibitionists, along

with the growing concern by religious groups for the social well-being of the individual, resulted in the provincial government passing the Prohibition Act on 1 June 1916. In effect until 1927, all bars were closed and smaller hotels were forced to diversify to remain in business. The Woodbine Hotel installed a "temperance" bar where soft drinks, coffee and a prohibition concoction called "temperance beer" was sold. The long and narrow shape of the hotel allowed for the installation of eight billiard tables and two bowling alleys: one on the main floor; one in the basement. In the



466 Main Street, 1985.

city directory, the building was listed as the Woodbine Billiard Parlors. After prohibition, the long bar returned for male patrons only. Since 1985 the establishment has been open to both men and women.

In 1985, in order to qualify for financial assistance under the terms of the Winnipeg Core Area Initiative Heritage Program, the owner of what may be the oldest hotel in Winnipeg requested that the building be evaluated and placed on the Buildings Conservation List.

J. D. Atchison, 1913

The Merchants Bank at Main Street and Bannerman Avenue stands as one of the most grandiose suburban banking halls to be erected in Winnipeg before World War 1 and the first to appear north of Redwood Avenue. This suburban area was a middle income neighbourhood.

The Merchants Bank of Canada, with its head office in Montreal, was caught up in the optimism of Winnipeg's potential development which in 1912 saw the construction of numerous apartment blocks, industrial buildings, warehouses, schools and movie houses. There was also a great deal of residential development in various suburbs, facilitated by the extension of street car routes. The bank, hopeful of continued prosperity, decided to erect its own banking hall branch and move out of rented facilities at 1402 Main Street. By the time the building was under construction in 1913, British investment in Canadian stocks had stopped because of the Balkan War and also due to reports that western Canadian cities were too ambitious in assumed growth, and that much was being built in excess of demand. Interest rates rose, construction declined and a large number of offices and apartment blocks remained vacant .

For a branch office, the selection of John D. Atchison as architect and George Fuller of New York as contractor was both unusual and extravagant. J. D. Atchison was the preferred local architect of Winnipeg's financial establishment. The Great West Life Building (now the Union Tower) and the Bank of Hamilton (now the Hamilton Building) are extant structures that demonstrate his skill as a designer.



Jewish Historical Society of Western Canada

1386 Main Street in the 1920s.



City of Winnipeg

The Merchants Bank Building now serving the Northwest Child and Family Services Organization.

Atchison designed the Merchants Bank to reflect the change in bank ornamentation that was beginning to occur across North America. A number of architects began to design banks emphasizing the inviting nature of the building as opposed to the guarded aloofness seen in Winnipeg's grand central business district banking halls. The exterior facade features a Bedford stone base with two high windows and an elaborate Romanesque inspired terra cotta main doorway. A terra cotta str-

ing course and cornice, smaller windows, and a hipped roof with Spanish tiles ornament the second storey. Tall round-headed arched windows on the Bannerman Street elevation reflect the Romanesque motif of the main entrance way.

Oak-framed glass entrance doors led into a typical branch bank interior. Once past the oak-panelled vestibule, patrons admired a banking room dominated by a terrazzo floor with marble

perimeters. A 46 foot oak counter with two teller's cages permitted customers to transact business. The second floor was planned to serve as rental offices to help reduce branch overhead, but the space was converted to living quarters when no tenants could be found.

The Merchants Bank occupied the premises until that institution was absorbed by the Bank of Montreal in 1921. The new owner retained the main floor banking room and provided second storey living quarters for the manager until 1979, when the bank relocated to new premises one block north.

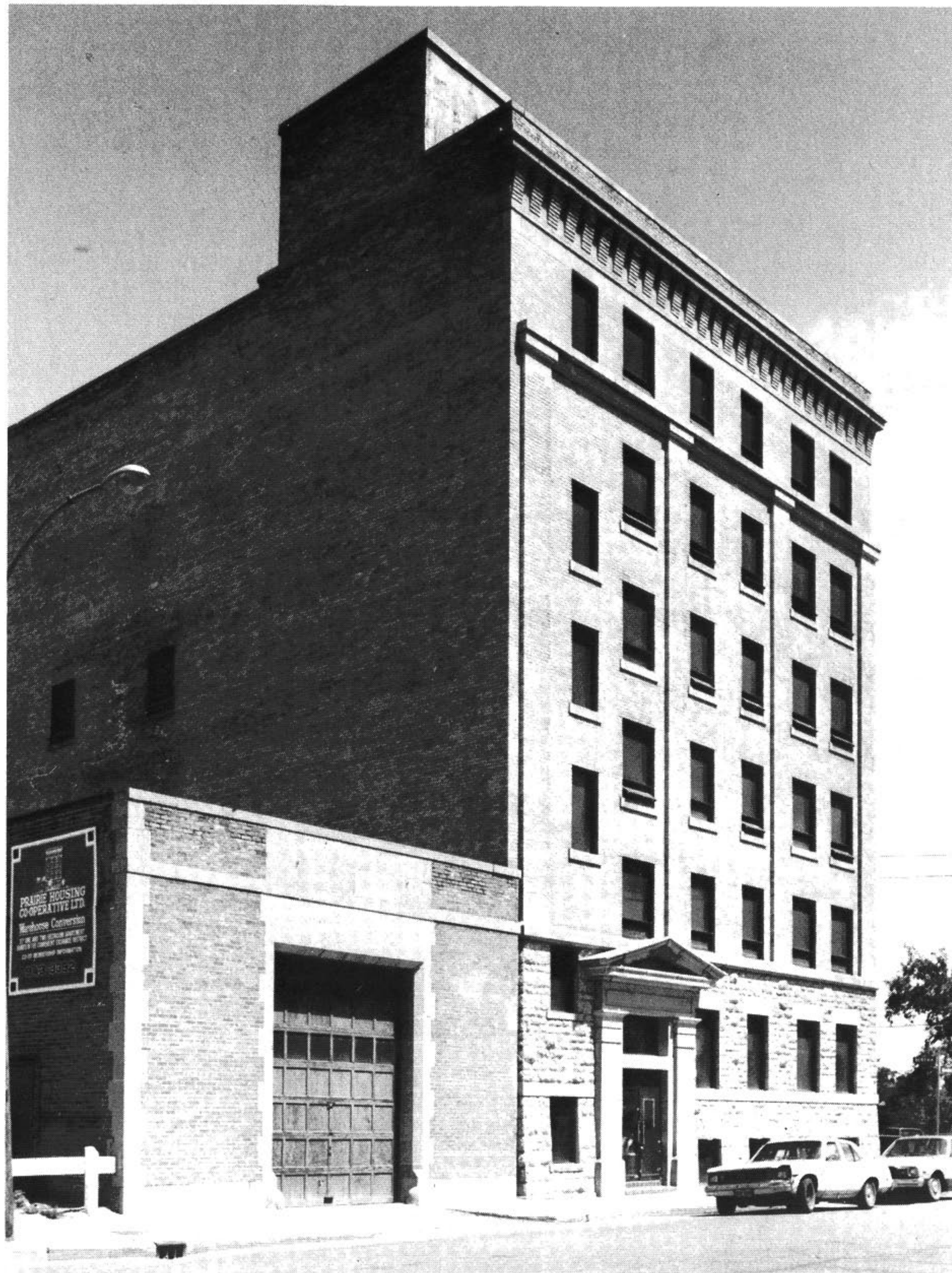
In 1985, the Northwest Child and Family Services Organization purchased the building for use as their offices. Although interior renovations were extensive, it is to the credit of the organization that they have taken this initiative on the renovation of an important heritage building.



City of Winnipeg

Detail of terra cotta rosette.

W.W. Blair, 1910 - 1911



City of Winnipeg

113 Market Avenue, 1986.

Located at the foot of Market Avenue, the Great West Saddlery Company built this factory to complement their main warehouse across the street. By 1910, the company was a large national firm centred in Winnipeg and under the control of its founder and president Elisha F. Hutchings.

E.F. Hutchings was born in Ontario and trained as a harness-maker before coming west in 1876. He bought out a junior partner in a small local saddlery establishment and by 1885 was in full control of the business. Wholesale and retail outlets were established on Main Street to distribute saddles, harnesses, collars, whips, valises and leather bindings all manufactured by Hutchings. The high quality of the merchandise gained the company supply contracts for tack for the North West Mounted Police. To accommodate this booming business Great West Saddlery built a large warehouse at the foot of Market Avenue in 1898 and a factory across the street in 1910. Here leather bindings and tack were cut and stitched, saddles and collars stuffed with straw and the products decorated and trimmed. This was an enormously successful enterprise, all firmly controlled by its president. By 1919, the company expanded to stock automobile accessories, shoe bindings and leather goods. After Hutching's death in 1930, the family continued the business into the 1940s with Birt's Saddlery in Winnipeg as its sole retail outlet. The company continues to exist as an equities firm.

Architect William Wallace Blair was hired to design the factory and act as general contractor, tendering the sub-trades himself and employing day labour whenever possible. Blair had trained in Belfast before immigrating to Ontario in the early



Western Pictorial Index

E.F. Hutchings, president of Great West Saddlery Ltd., circa 1906.

1870s. In Toronto he designed the Toronto Safeworks on Front Street in 1883, practiced in Chicago then came west in 1905. He worked for a short period in Winnipeg designing many stately apartment blocks: the Roslyn Apartments (1908); The Princeton Apartments (1909); The Warwick Apartments (1909); and the Fortune Residence (1911). In 1912, Blair retired to Victoria where his home is considered to be a showpiece of domestic architecture.

Built to withstand the use of heavy manufacturing equipment, this building is solid concrete with brick walls on a heavy stone foundation. The tripartite main elevation features a rusticated stone lower level that is juxtaposed by smooth stone lintels, two belt courses and a projecting pedimented frontpiece. The central section of the building is divided into three bays by projecting brick pilasters that are ornamented with smooth stone caps and a stone belt course. A corbelled brick cornice, a Victorian detail, decorates the attic storey. By 1911, new building materials and technology had changed the appearance of industrial buildings. Restrained neo-classical motifs at the doorway and limited surface ornamentation projected a look of stability and conservatism compared to the exuberance of design during the late Victorian years.

In the 1950s the building was used by garment manufacturers but was vacant by 1978. In 1985, the DSI Development Corporation prepared a renovation proposal to convert this building into residential use for the Prairie Housing Co-operative. The project is an important private initiative in keeping with the policy objectives of Plan Winnipeg and the Winnipeg Core Area Initiative in revitalizing the city's core.



City of Winnipeg

The Galpern Building at McDermot Avenue and Rorie Street, 1986.

Known to Winnipeggers for many years as the Galpern Candy Factory, this large brick warehouse is located in the commercial district east of Main Street at the intersection of Rorie Street and McDermot Avenue. The building is at the eastern terminus of a substantial turn-of-the-century streetscape on the north side of McDermot Avenue and although it is larger in scale than its neighbours, its size makes it a visual anchor as well as a bridge to the larger warehouses and commercial structures along Rorie Street.

The building was constructed in 1906, for James Porter and Company, a crockery and china wholesale firm. This company, like all of Winnipeg's other wholesalers, bought merchandise from manufacturers in eastern Canada, the United States or Britain according to price, quality or tradition and then sold the goods through their own retail outlets or other retailers or distributors in Winnipeg and across the prairies. Bulk shipments of china and crockery for domestic use would arrive by train, be sub-divided into lots and then shipped west.

Local architect John H.G. Russell was commissioned to design new facilities for James Porter and Company to replace their cramped quarters on Main Street. Russell was born in Toronto and studied architecture there before moving to the United States where he practiced in Tacoma and Chicago. He moved to Winnipeg in 1893, embarking on a successful career designing numerous residences, churches, warehouses and commercial blocks. His best known works include the McArthur Building (Child's) on Portage Avenue (1909); the J.H. Ashdown residence (Khartum Temple) on Wellington Crescent (1912); and Knox Presbyterian Church on Edmonton Street (1914).



Manitoba Archives

Architect John Hamilton Gordon Russell - Portrait from Representative Men of Manitoba, 1902.

Russell's design for the six storey Porter Building stands out in contrast to the round arched Richardsonian Romanesque styled warehouses that predominate in the district. A rusticated limestone base is contrasted with smooth limestone that accentuates the ground level. Dressed limestone is also used on the exaggerated lintels and string courses. The symmetrical brown tapestry brick facade has a three bay division that is reflected in the tripartite window divisions and the transom lights. The attic storey has brick masonry coursed in a rusticated pattern then capped with a string course and a dentilled cornice. When it was near completion, the Porter warehouse was described in the *Manitoba Free Press* as "one of the handsomest business blocks in the City."

The firm of James Porter and Company remained in the building until it closed its doors in 1943. The building was then shared by Sanford Evans and Company, a firm that dealt in research and statistics; and the Galpern Candy Company, a family business that was started in the early years of this century. In the mid 1980s the building was vacant. A nightclub that extends from the building next door now occupies the main floor.

C. S. Bridgman, 1921

Winnipeg is fortunate to have this distinctive block of buildings situated along McDermot Avenue just east of Main Street. The six buildings east from the lane form an historic streetscape that is unusual for the warehouse district because of its small scale. With the exception of the Porter Building on the far end, the buildings are all low, primarily three storeys, compatible in scale and materials, and complementary in design.

Before 1885, McDermot Avenue was known as Owen Street. Because of its proximity to major thoroughfares, this street was considered a prime location for smaller businesses and has never been a residential district. While McDermot Avenue west of Main Street has enjoyed some historical stature as "Newspaper Row," the designation of "Printer's Row" could apply equally well to this block east of Main. The Dawson Richardson Building located at the eastern portion of the block was completed in late 1921 and was the last structure to be built along this street.

Dawson Richardson was a grain broker who in 1920 founded a firm devoted to the publication of news for the grain trade. William Sanford Evans, the firm's vice-president, was a well-known statistician, stock broker, politician and publisher. He was the editor of the *Winnipeg Telegram* (1901-1905) and the president and owner of the Telegram Printing Company. His other business activities included being a founding member and president of the Winnipeg Stock Exchange, president of Royal Canadian Agencies, Canadian Industrial Securities Company and vice-president of the Canadian Bond and Mortgage Corporation. He served as Mayor of Winnipeg from 1909-1911 and sat as a Conservative member of the



The Dawson Richardson Building now DeSoto's Nightclub, in 1986.

Manitoba Legislature for fourteen years. Richardson Publications printed the *Grain Trade News*; the *Western Gardener*; *Beekeeper and Poultry Magazine*; and the *Musical Life and Arts Magazine*.

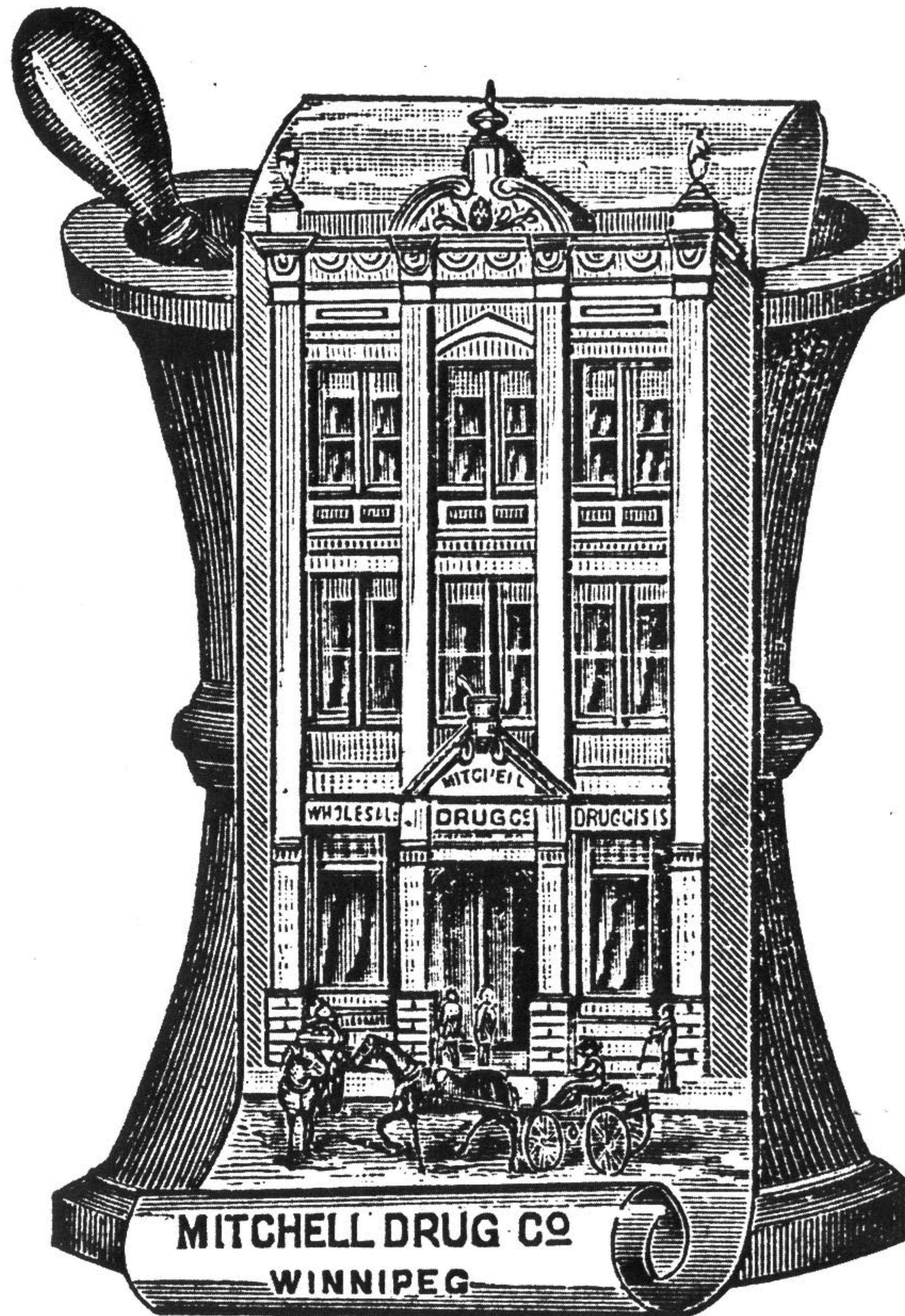
Initially the publication firm was located in Dawson Richardson's brokerage office, but the nature of the enterprise warranted larger quarters. Architect Charles S. Bridgman was commissioned to design a two-storey solid brick building. Bridgman was a graduate of Atelier Masguray in New York and came to Winnipeg in 1903 to establish a practice. He designed a number of churches, apartment blocks and residences in the city including the Courtyard Building on River Avenue.

Although the Dawson Richardson Building is twenty to thirty years younger than its neighbours, it respects the scale, design, and materials of the streetscape. The architect understood the relationship of the older structures and his design demonstrates respect and sensitivity. Built of dark brick, this building is two stories high over a raised basement. The symmetrical facade is regularly punctuated with windows articulated with light-colored stone sills. A low crenellated parapet tops the structure which also features ornamental brickwork. The building's appearance has not altered radically since its construction.

In 1972 the building was vacant but in the following year it was renovated and converted into the Lock, Stock and Barrel Restaurant with a cocktail lounge in the basement and a licenced dining room on the first floor. The building, one of the first to be rehabilitated in the warehouse district, now houses Desoto's, a popular nightclub.



McDermot Avenue east in 1986.



Manitoba Archives

The W.J. Mitchell and Company Building as portrayed in the Winnipeg Sun, 1886.

One of the oldest structures on McDermot Avenue, east of Main Street, is the Grange Building originally built for the W. J. Mitchell Drug Company in 1887. The drug supply firm was founded by Messrs. Trolt and Melville in 1875. In 1880 W. J. Mitchell joined the firm and became sole proprietor three years later. He established a retail store on Main Street and with the expansion of the western frontier began to manufacture and distribute his own patent medicines. Such products as Mitchell's Botanic Bitters, Mitchell's Liver Pills, Mitchell's Carbolic Cerate, Urquhart's Worm Specific and Prairie Pain Relief were manufactured in this building to be sold across the west by Mitchell's travellers.

Mitchell commissioned British-born architect Arthur T. Timewell to design the new warehouse and drug manufacturing facility. Timewell was an early citizen of Brandon, Manitoba, and is known chiefly for designing two buildings in that city: the first Brandon Firehall; and the "Crystal Palace," a wood frame octagonal building constructed in 1883 as the main exhibition hall of the fledging Brandon Agricultural Exhibition, demolished during a severe storm in 1904.

Built at a cost of \$7,000, the Mitchell Block was decorated with an ornate exterior much of which is now missing. In a symbolic gesture to the function of the building, Timewell placed a stone mortar dish and pestle rising from the centre of a broken pediment over the doorway. Stone urns capped the two corner pilasters, providing an eye-catching roofline. The upper floor windows also received special treatment; the mullions are designed like miniature Tuscan columns, faithful in every detail. Unlike the elaborate cornice, the decorative window details have survived. The

ground floor and entranceway have been substantially altered. The symmetrical facade has projecting brick pilasters that provide a bay-by-bay division with light coloured stone lintels and sills that provide a horizontal balance.

The ground floor contained the sales office and a display of the various products offered by the wholesale firm. The second floor was the laboratory, Mitchell's "wet and dry department," where various tinctures and drug preparations were mixed. On the third floor assorted bottles and corks were sorted.

In 1890 Mitchell sold the wholesale portion of his business, but continued to own the building. The E. W. Gillett Company, an American manufacturing firm, purchased the building in 1910. With a factory in Toronto, Winnipeg became their western wholesale outlet for Royal Yeast Cakes, Magic Baking Soda and Gillett's Lye. During the thirties, 173 McDermot Avenue was known as the Grange Building after its principal occupant, the Grange Stationery Wholesalers. It is currently occupied by the Canadian Diabetes Association and Lombard Graphics.



City of Winnipeg

The Grange Building, 1986.



City of Winnipeg

The T. W. Taylor Building, 1986.

The T. W. Taylor building symbolizes McDermot Avenue's role for many years as the locale for printing. Built in 1882, this two-storey brick structure was a printing plant and book bindery which remained in business until the late 1960s.

Thomas William Taylor, the founder of the company, was born in England in 1852 and immigrated with his family to Ontario where he learned the trade of master bookbinder. He came to Winnipeg in 1877 and opened up his own book bindery business about 1879. In 1880 he purchased a 24 foot lot with a small frame building on McDermot Avenue to house his printing operation. Within two years he was able to finance a new building with the increasing demand for his services.

Taylor was an energetic individual, one of a number of Winnipeg businessmen who took an active role in the growth of the young prairie city. He was elected alderman in 1892, mayor in 1893, and re-appointed mayor by acclamation the following year. In 1899 Taylor was elected as a Conservative member of the Manitoba Legislature where he held the seat for Winnipeg Centre until 1914. He was also chairman of the City Parks Board and was involved with various philanthropic institutions.

While the Taylor Building is one of two two-storey structures on the block, its design and materials make it perfectly compatible with its neighbours. It is uncertain who the architect was because the call for tenders in July 1882 directed contractors to Taylor himself. Measuring 24 by 80 feet, the building is solid brick on a foundation of limestone. The symmetrical facade is ornamented



Manitoba Archives

Interior of the T.W. Taylor Company, circa 1915.

in a fashion that was typical for modest commercial structures in Canada during the 1880s. The windows have radiating brick segmental heads with a projecting keystone. Twin projecting brick pilasters define the outer edges of the building and are contrasted by corbelled brick patterns that accent the top of the first storey and the cornice line. A parapet crowns the structure with two side caps over the pilasters and a central segmented gable that mimics the shape of the window heads.

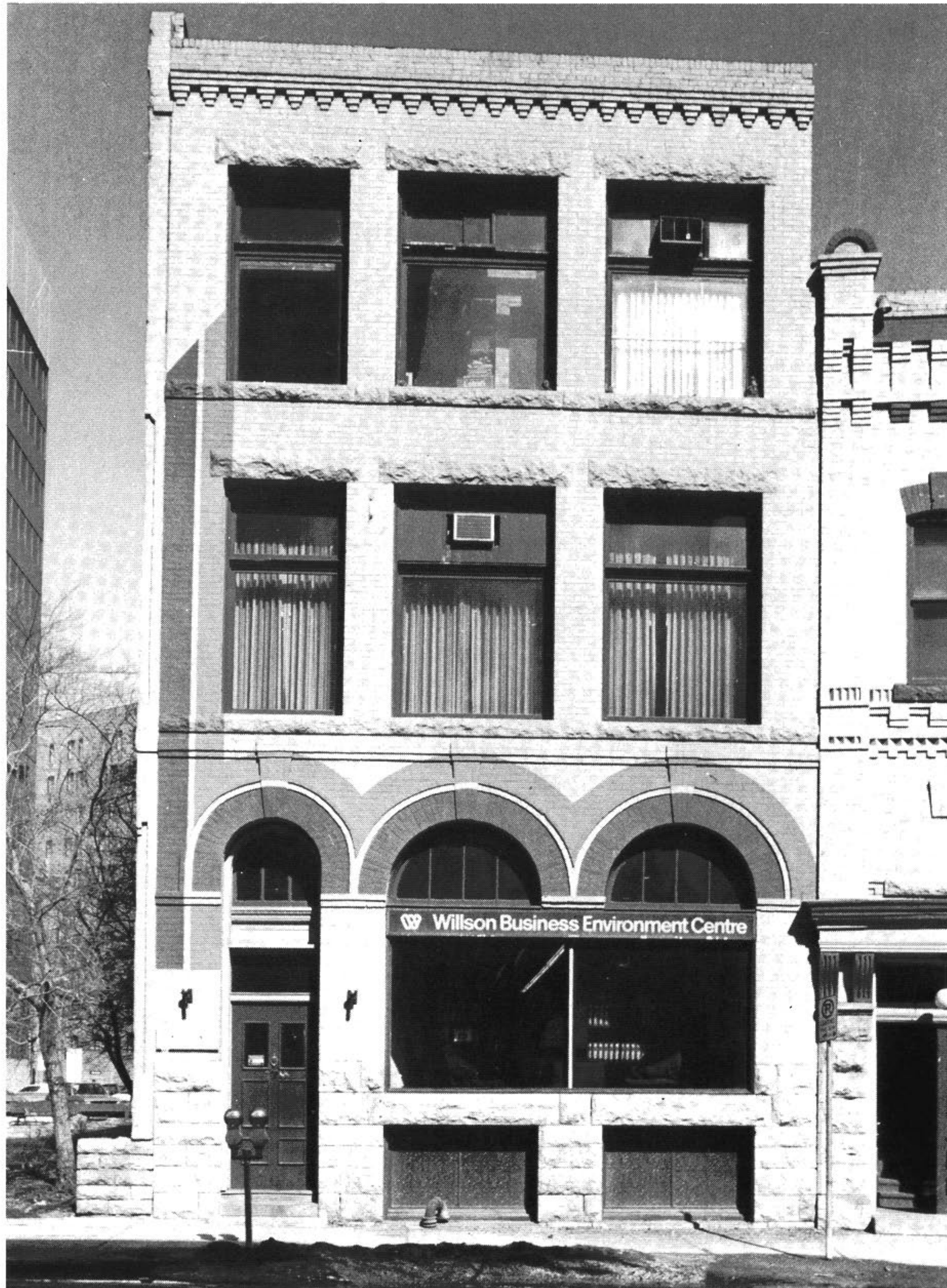
The interior of the building is long and narrow, lit by windows on the north and south elevations. Cast-iron columns support the central beam of the structure.

The Taylor Company specialized in quality bookbinding and the printing of account books and blank cheques for commercial use. As well, job printing, publishing, engraving, and ruling services were offered. When Thomas W. Taylor

passed away in 1924, W. C. Birt, his son-in-law, took over the business until 1968 when the firm closed.

Since the early 1970s the building was occupied by numerous tenants including an art studio, modelling academy, fitness studio and a restaurant. Richardson Realty, the owners of the building, are planning to rehabilitate the building.

J. H. Cadham, S. F. Peters, 1898



City of Winnipeg

The W.F. Alloway Building, 1986.

The least altered of all the buildings along the north side of McDermot Avenue, east of Main Street, the W. F. Alloway Building was a relative latecomer. The building was erected in 1898 for local businessman William Forbes Alloway as a revenue property with the title being held in his wife's name.

Alloway was the business partner of Henry T. Champion; together they established a private Winnipeg bank which eventually became the largest unchartered bank in Canada. W. F. Alloway came West with the Wolseley expedition in 1870 and stayed on in the tiny settlement. He began his financial career buying and selling scrip, the monetary tokens issued to Metis landowners as compensation for their lands. In 1879 Alloway was one of a number of Winnipeg businessmen who formed the Winnipeg Board of Trade, an organization that played a major role in influencing the City's growth. He also served as a city alderman from 1876-1877 and 1879-1880. In 1911 the Alloway and Champion Bank sold out to the Canadian Imperial Bank of Commerce. Banking and successful land speculation made Alloway a millionaire. In 1921, he returned part of his fortune to Winnipeg by establishing the Winnipeg Foundation with an endowment of over \$2 million. Other benefactors have also contributed to the foundation which dispenses funds to a wide variety of community projects and charitable endeavours.

There is conflicting evidence on who was the architect of the building. James Cadham, a local contractor and architect of numerous warehouses, received tenders in his office while S. Frank Peters is listed as the architect on the plumbing permit. The simplicity of the surface ornamentation and

the nature of the brick corbelling of the cornice are part of Cadham's design vocabulary.

The Alloway building is three stories high, built of brick on a stone foundation. Rusticated limestone, rising up a meter and a half from grade, act as a base for the simplified Richardsonian Romanesque arches with projecting moulding and keystones that highlight the main floor. The large windows on the upper floors are accented with continuous limestone sills and individual limestone lintels.

Upon its completion in early 1899, the building was leased by the C. S. Richardson Stationery and Manufacturing Company for the next decade. This firm did bookbinding and published commercial ledgers. Numerous wholesalers were later tenants of the building. In the 1970s the building was renovated into offices.



Manitoba Archives

The streetscape of McDermot Avenue east in 1969.

H. B. Rugh, 1906-07

Historian Leonard K. Eaton has written that “in most respects the warehouse district of Winnipeg, Manitoba, is architecturally the finest on the North American continent.” The Fairchild Building, located in the western boundary of the district, serves as a magnificent example of the new approach to warehouse design that occurred across North America after the turn-of-the century.

Group settlement into Manitoba during 1874-76 stimulated Winnipeg’s agricultural supply business as wheat was grown in sufficient quantities for export. In 1877 the province’s wheat began to be shipped directly overseas to Europe. Confident in the future, two Winnipeg businessmen, Henry S. Wesbrook and Frank A. Fairchild, established a farm implement retail firm on the Market Square in the same year. By 1881 they expanded their enterprise into a wholesale business representing such firms as the John Deere Plow Company, J. I. Case Company, and the McCormick Harvesting Machine Company. By the late 1880s, F. A. Fairchild became the sole owner of the business and established a showroom in the Grain Exchange Building on Princess Street. Continued prosperity enabled the company to buy a vacant lot on Princess Street in 1904, and hire local architect Herbert B. Rugh to design a fitting warehouse in 1906.

H. B. Rugh trained at the Armour Institute of Technology in Chicago, when that city was in the fore of architectural design. He worked in the United States before coming to Winnipeg in 1904, where he established himself as a specialist in the design of luxurious residences, examples of which abound in *Construction* magazine, a Canadian architectural journal. As well, he designed a few



The Fairchild Building, 1986.

City of Winnipeg

medium-sized apartment blocks and the King George Hospital (1912-14).

In a district where the Richardsonian Romanesque tradition in warehouse ornamentation predominates, H. B. Rugh designed the Fairchild Building using stylistic motifs established by renowned Chicago architect Louis Sullivan (1856-1924). In his early work Sullivan was influenced by architect Henry Hobson Richardson (1838-86) but in time Sullivan developed a unique form of ornamentation using an intricate weaving of linear and geometric forms with stylized foliage in a symmetrical pattern. He employed sculptural ornamentation in terra cotta that was unequalled.

Rugh designed the six-storey pressed brick building using an internal steel frame structure with cast iron columns and wood joists. While Winnipeg's earlier warehouses had small window openings due to simpler methods of construction and to limit the amount of daylight on drygoods and food products, the display of farm machinery required that ample windows be provided. The rear elevation is largely composed of wire glass fenestration and is a unique feature in Winnipeg's warehouse district. The main facade of the building replicates a form of warehouse that was common in the American mid-west and can be seen in the Hiram Sibley Warehouse (1882-83) designed by George H. Edbrooke in Chicago. The Fairchild Building's main facade is symmetrical and features a ground level punctuated by large windows that are framed by projecting brick pilasters with terra cotta capitals and a terra cotta string course. The capitals, in a tribute to Louis Sullivan, feature low relief foliage in a symmetrical pattern with the company's initials incised

ed into the centre. The main entranceway is identified by a delicate segmental arch. The ornamentation of the upper floors of the building continues the projecting pilaster motif and terminates in broad segmental arches. Terra cotta plaques are used as capitals and paired incised plaques embellish the outer edges of the building. An elaborate corbelled brick cornice completes the ornamentation.

Within a year after its completion the Fairchild Company sold out to the John Deere Plow Company, who remained in the building until 1953. The building was then sold to the Sterling Cloak Company who converted it into a garment factory.



Detail of foliated capital.

Located at the intersection of Bannatyne Avenue and Rorie Street, the Northern Electric Building has played an important part in the current revitalization of the eastern section of the Exchange District. The building was erected in 1928 as an office and depot for Northern Electric, a large Montreal-based firm that manufactured and distributed a broad range of products: telephone components; wire and cable; electrical apparatus; and radio sets. A small branch office had been established in Winnipeg in 1908 but the phenomenal growth of the city and the prairie provinces in the latter 1920s necessitated larger facilities.

The plans for the new office and warehouse were drawn up by J. O. Despatie, the company's own architect in association with the Winnipeg architectural firm of Pratt and Ross. Carter-Halls and Aldinger were the general contractors for the \$150,000 building.

The design of the building points out what was considered to be "most modern" in warehouse construction. Fire-proof steel construction rising three storeys was veneered in dark brick with Tyn-dal stone trim. The 90 feet square warehouse was originally planned to be four storeys. The concrete foundation is finished in rusticated stone that rises a few metres above the ground level. The large main doorway is emphasized by a limestone surround. Projecting brick pilasters, providing a vertical bay-by-bay division, contain the uniformly arranged windows with limestone lintels and sills. A substantial belt course of stone defines the limits of the main floor and the upper stories. The parapet, which has segmental gables at the corners, is trimmed with copper coping, now oxidized to a deep green shade.



City of Winnipeg

The Northern Electric Building, 1986.

The minimal decoration of the building, with few historical details acting as links to the styles of the past, was an attempt by the architects to present a modern look to the warehouse. This modest structure stands out from the numerous Richardsonian influenced warehouses that make up Winnipeg's historic district.

The warehouse featured a combination of steel frame construction with a conventional post and beam interior. Designed to carry heavy loads, the building contains special features such as oversized joists and posts, and floors of 2 x 4's laid on edge. The general office and display area were located on the first floor. The warehouse had a heavy freight elevator at the rear of the building.

The formal opening of the building was attended by company officials from across Canada. The top floor of the building was artistically decorated for the occasion and the Capitol Theatre orchestra provided entertainment for the evening.

In the late 1950s Northern Electric relocated to an industrial park and the building became home to a garment factory. Vacant in 1975, the building was then purchased and attractively renovated by its owner Richardson Realty. The newly restored ground floor is now a popular night club - The Rorie Street Marble Club. The renovation of this building serves as an excellent example of private sector investment responding to the recent public spending in the Bannatyne Avenue Streetscaping Program under the Winnipeg Core Area Initiative Heritage Program.



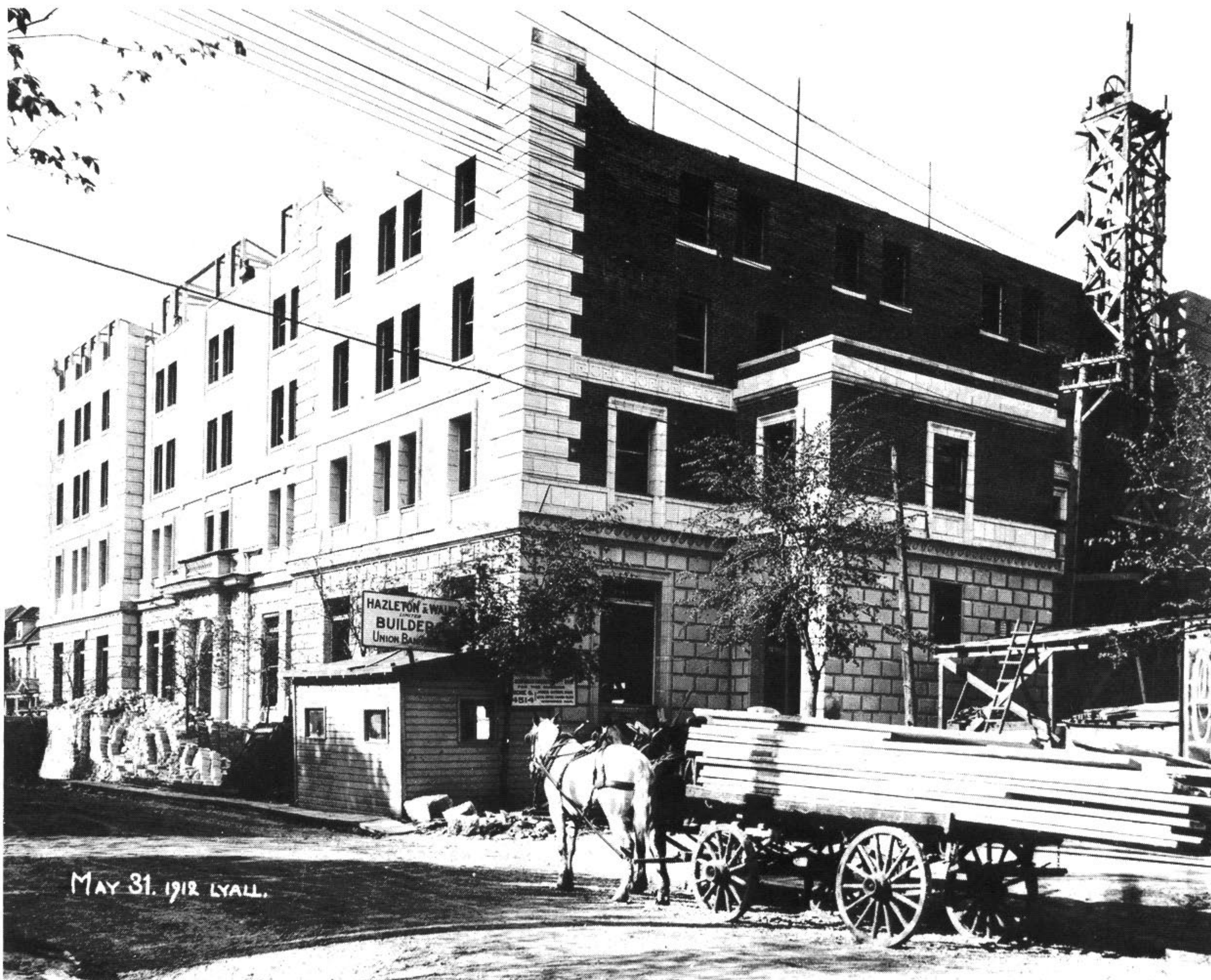
City of Winnipeg

The Y.M.C.A. Building, 1986.

The Young Men's Christian Association (Y.M.C.A.), founded in London England in 1844, by Sir George Williams, sought to provide a proper influence on a society that Williams felt was disintegrating because of rapid industrialization. Based on a distinctly religious foundation, the association also provided for the physical, social and educational needs necessary for the complete development of a maturing individual. The movement grew quickly, coming to North America in 1851 with the creation of a Montreal Y.M.C.A. In 1879, two individuals with "Y" experience in Toronto, J.A.M. Aikins (later the Lieutenant-Governor) and R. D. Richardson, opened a reading and meeting room in frontier Winnipeg.

By the 1890s membership had grown to over 300 and a building fund was started. In 1898, local architect George Browne was commissioned to design a permanent facility for the Association on Portage Avenue and Smith Street. In January, 1900, plans were finally approved for a four storey structure that included an indoor swimming pool and a full gymnasium. The structure still remains, but has been greatly altered, as Birk's retail store.

Within a brief period the Y.M.C.A. felt that their facilities were too small and in July, 1909, the Association purchased a site on Vaughan Street, just north of Portage Avenue. To raise the necessary capital for building, a massive civic campaign was launched. In seven days, 250 canvassers collected \$354,000. The money was to build and equip the new "Y" on Vaughan Street; build a second, North End "Y" on Selkirk Avenue; provide proper facilities for its summer campers; and, purchase an athletic field.



Manitoba Archives, J.H.G. Russell Collection

Construction of the Y.M.C.A., 1912.

While the Selkirk “Y” opened in June, 1911, the central “Y” was delayed when test borings hit quicksand, setting back construction and adding an unforeseen \$10,000 to the cost. J. H. Ashdown laid the cornerstone in August, 1911, with the formal opening of the new building occurring on 4 May 1913.

Both new “Y” buildings were designed by Jackson and Rosencrans of New York, an architectural firm with extensive experience in planning Y.M.C.A. facilities (they also designed the Montreal “Y” built in 1912). Local architect J.H.G. Russell worked as an associate on both Winnipeg “Y” structures.

The Vaughan Street “Y” was designed as two inter-connecting blocks. The larger six storey portion was the main part of the building while the three storey section contained the pool and gymnasium. The ground floor of the symmetrical facade is faced with Tyndall limestone while the quoins, window surrounds, string courses and entablature are expressed in terra cotta that incorporates classic Greek motifs. A massive projecting cornice, or cornicione, provides a feeling of grandeur. The main entrance way features paired unfluted Roman Doric columns with a full entablature, a standard detail for “Y” buildings at this time.

The main entrance leads up a flight of stairs to a large reception room with a fireplace and inglenook. The ground floor also contained several offices, a board room, a music room and a large assembly room. At the rear of the main floor was the pool, lockers and a dining room. The upper three floors were divided into 160 bedrooms. Each room had a small window that faced an interior courtyard covered with a skylight.

In the late 1960s, an extensive renovation program was started which included a \$550,000 addition built above the pool wing to house five raquetball courts. The Y.M.C.A. is currently planning a major expansion and renovation of its building to link it with the new retail mall planned by the North Portage Development Corporation. The Y.M.C.A. must be commended for recognizing the historical importance of their building and ensuring that future additions and renovations are appropriate to the existing architectural character of the structure.

C. A. and E. Barber, 1884, 1892

Manitoba Archives

Proposed business block by architects Barber and Barber for Archibald Wright, c. 1883

James H. Gray has written that Winnipeg's early growth was characterized by incredible booms and shattering collapses. A newly completed rail line from St. Paul brought in not only numerous homesteaders but promoters, tradesmen, and entrepreneurs. During the boom of 1880-82, for example, numerous jerry-built hotels sprang up since anyone with a few hundred dollars could easily set up an establishment. When Winnipeg's population jumped from 8,000 in 1881 to 16,000 in 1882, newcomers even begged to sleep on the floors of unfinished buildings. A clerk at the Queen's Hotel pointed out to the *Winnipeg Daily Times* that, due to the shortage of beds, people were sleeping in the hotel's parlours and sitting rooms. He even had given up his own bed and had been without sleep for the previous three nights.

It was in this context that, in the spring of 1883, Archibald Wright commissioned Winnipeg's leading architects - Charles and Earl Barber - to design a grand hotel for the corner of Main Street and William Avenue, across from the City Hall.

Archibald Wright was born in Scotland and grew up in Fergus, Canada West. He emigrated to the southern United States and during the American Civil War made saddles and military equipment for the Confederate forces. He arrived in Winnipeg in 1869 and established the Winnipeg Saddlery Company, remaining its president until his death in 1912. He was a member of the first Board of Winnipeg School Trustees and served as alderman in 1874-76 and 1879-80.

Wright's proposed five storey hotel was to cost \$175,000 and was to include moving the existing Rossin House located on Main Street to adjoin the new hotel on William Avenue. The success of



The Leland Hotel, circa 1895.

Wright's scheme depended on reaching a suitable arrangement with the City about where William Avenue was to be extended to open onto Main Street. The debate continued well into 1884 and Wright was forced to reconsider his plans.

Wright formed a partnership with Captain William D. Douglas, proprietor of the Grand Union Hotel, and former captain of a steamboat which travelled between Chicago and Buffalo. Construction of the new hotel, to be called the Rossin House, was started on Albert Street on what was presumed to be the future corner of William Avenue. Built at a cost of \$50,000, the hotel was a scaled down version of C. A. Barber's original plans.

The three storey U-shaped building opened on 29 April 1884 as the Leland House, this name being chosen since it was famous throughout the United States for providing first class hotel accommodation. Centrally located across from the new City Hall that was under construction, the hotel could accommodate one hundred guests and featured a kitchen with modern conveniences, hot and cold running water, a laundry, and barber shop. The main floor had a bar, billiard room, a news stand, and a reading room for guests. The hotel rooms were richly carpeted and were furnished with walnut and ash furniture. Two parlour bedrooms were fitted up as bridal chambers.

The building's architects were the firm of C. A. Barber and E. Barber with Charles A. Barber the senior partner of the leading architectural office of the young city. C. A. Barber was born in Ontario and came to Manitoba from the United States in 1876. He designed Winnipeg's first



The Leland Hotel with its elaborate porticos before the 1913 fire.



City of Winnipeg

The Leland Hotel in 1984.

public schools, the Central (1877) and the North Ward (1877), and following the boom of 1881-82, his flamboyant designs were used for the City Hall (1883), now demolished; the Police Court (1883) on James Avenue; and Knox Church (1883), also demolished. Scandals often accompanied their work and by 1887 Barber's career waned, but the firm did design a number of noteworthy structures towards the end of his career.

In 1892 Barber was hired to renovate and alter the

Leland House at a cost of \$50,000. The hotel was enlarged and its height was increased from three to seven stories. The reading room was remodelled into a ladies' reception parlour with a pavilion extending over the sidewalk for use as a ladies' entrance. A two-storey carriage porch extending over the sidewalk was built on William Avenue to provide "a suitable place for ladies to take the open air, or for a bandstand." The renovations were planned on the "modern idea of an American hotel" with considerate care to protect



Manitoba Archives

WM. D. DOUGLAS,
Ex-Proprietor Hotel Leland,
Winnipeg.

Captain W.D. Douglas, circa 1902.

it from fire.

In 1913 a fire destroyed part of the building and the three upper floors were removed. Since then the porches have been removed, the main floor exterior has been tiled and the interior has been altered. Still functioning as a downtown hotel, the lavish exterior ornamentation, with rounded windows, heavy wall detailing and a prominent cornice typical of the Victorian flair for exaggerated design, still remain.

MOYSE HOUSE

P. M. Clemens, 1913

Courtesy Mr. W.F. Neville

838 Wolseley Avenue, date unknown.

Winnipeg's West End developed rapidly after the turn of the century and by 1913 was a distinct community with a new school, banking facilities, churches and grocery stores. The district bounded by the Assiniboine River and Portage Avenue became inhabited by the middle class of British origin.

On Wolseley Avenue, between Chestnut and Canora Streets, there are four distinctive brick houses on river lot properties that illustrate the exclusive nature of the neighbourhood. Built between 1909 and 1913, two were homes for executives of the Manitoba Bridge and Iron Company, the third was for the president of an insurance firm. The house at 838 Wolseley Avenue was built as a residence for John Moyse, an entrepreneur who owned a livery and stable business on William Avenue, near the Market Square, from which he boarded, rented, and sold horses. Moyse chose Paul M. Clemens, the architect of the house next door, to design his house.

Clemens was born in Ireland, and in the late 1880s immigrated to Chicago where it is presumed he received his training in architecture. He came to Winnipeg after the turn of the century and became part of a body of Icelanders, who as contractors, skilled craftsmen and labourers worked cooperatively and used their native language on the worksite. He designed a number of apartment blocks and tendered for the Legislative Building in 1912.

The beginning of the twentieth century saw the rise of "women's" magazines, such as *Homes and Gardens*, *House Beautiful*, and western Canada's *Western Home Journal*, which offered not only advise for decorating and furnishing, but also pro-

vided house plans and commentaries about appropriate styles for domestic residences. The Colonial Revival style (Georgian Revival) was considered as “the gentlest, purest, the most humane of domestic styles.” Based on Palladian and classical vernacular tradition models, the typical ornamentation recalled the Georgian and Adamesque period (1770-1820).

Paul Clemens designed the Moyse house in a simpler variation of this style with a dominating hipped roof and a full width porch. Built on a stone foundation, the red brick house has a symmetrical front facade which once featured a grand porch that had paired columns with Ionic capitals, a full entablature with a projecting cornice and a handsome balustrade. The paired main floor windows have multi-pane glazing in the upper sash. The main doorway, with narrow sidelights and a fan transom, is typical of stately homes built in Ontario in the 1820s. The windows have projecting keystones with radiating brick heads. The cornice is decorated with modillions while the hip roof is punctuated by an elaborate projecting dormer.

The symmetrical west elevation faces a public reserve and has a Palladian motif window arrangement on the second floor. The building’s rear elevation, facing the river, is just as magnificent. Composite order capitals embellished with Ionic volutes and Corinthian foliage sit atop four unfluted giant order shafts that are raised by pedestals. The classical motif is continued with an entablature that is punctuated with modillion blocks. The Neo-classical porch was to signify the status of the owner to the upper class living across the river on Wellington Crescent.



City of Winnipeg

The neo-classical styled back porch.

The house was sold in 1923 and by the late 1950s was split into three suites. The intact main floor still has exquisite inlay work in the hardwood floors. Plaster coving gives the ceiling a richness of detail while elegant wood wainscoting lines the hallway, living room and dining room.

The severe deterioration of the rear porch resulted in the owner seeking designation for the building in order to qualify for a grant provided by the newly introduced Provincial Heritage Resources Act.

J. B. Mitchell, 1912-13

The prosperity and optimism of Winnipeg before World War One enabled the Public School Board to plan and erect institutions in the forefront of Canadian school construction. As one of only a few school buildings still to remain from this time period, Laura Secord School stands today as a tribute to the city's early educational leaders.

Two individuals determined the nature of school facilities in Winnipeg for over forty years: Superintendent of Winnipeg Public Schools, Daniel McIntyre; and James B. Mitchell, Commissioner of Buildings and Supply. Daniel McIntyre was educated in New Brunswick where he obtained a teaching license, and in 1878 was promoted to Superintendent of Schools in Portland, New Brunswick. In 1880 he resigned to study law. In 1883 he came to Winnipeg and was hired as principal of Carlton School. He was appointed Inspector and Superintendent of the Winnipeg School District No. 1 in 1885, a position he held until his retirement in 1928.

His colleague, James Bertram Mitchell, was born in Gananoque, Ontario, and at the age of fourteen was a bugler with the Gananoque Garrison Artillery. During the Fenian raid of 1870 he served as corporal receiving a medal and two clasps for service. He briefly studied architecture at the Montreal Art Institute and attended military school there. In 1874 he joined the North West Mounted Police as sergeant-major of "E" Troop, and served in Western Canada for three years. He resided in Winnipeg for ten years before running for the position of school trustee in 1888. In 1893 he was appointed Building and Supply Agent, a position he held for thirty-five years.



Manitoba Archives

The grand entrance to Laura Secord School.



Manitoba Archives

Laura Secord School, circa 1913.

Both men firmly believed that education was not only essential to the foundations of character, but was also necessary to prepare students for commercial and industrial occupations and to teach citizenship to instill a Canadian national sentiment. The influx of large numbers of non-English speaking immigrants worried Winnipeg's elite and since compulsory education was not legislated in Manitoba until 1916, attracting students to Winnipeg's public schools was a major concern for many years. School trustees felt that a high attendance rate could be achieved by providing school buildings that were spacious, well heated, lighted, ventilated and equipped. If the educational facility

was the most dignified and substantial building in the neighbourhood, and was built solely to educate children free-of-charge, parents would willingly send their children to be educated.

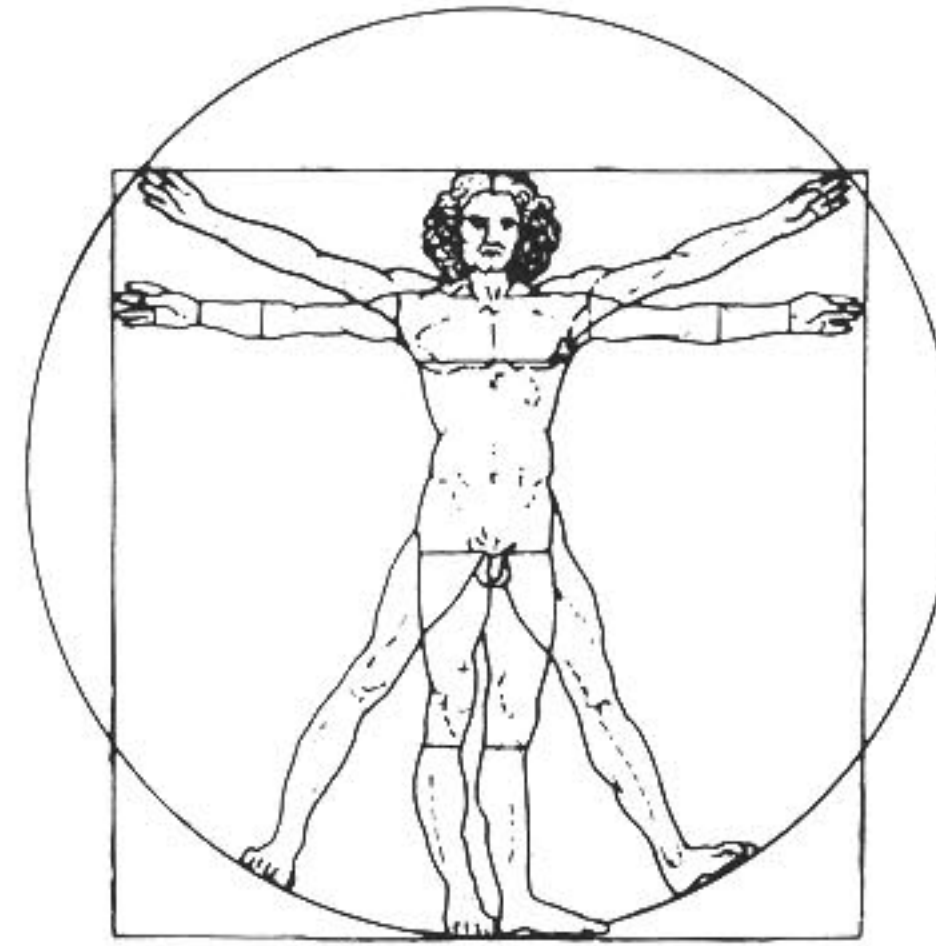
Laura Secord School, built as an elementary school at a cost of \$218,000, is located in the city's West End. It was a practice of the School Division to purchase land for school buildings before an area became developed. But by the time plans were prepared for Laura Secord School, it was felt that the site was too small. New property, bounded by Lenore Street, Ruby Street and Wolseley Avenue, was purchased for \$79,000.

Nearly square in plan, the school is built around a large interior courtyard that made the structure light and airy. The school, two stories high over a raised basement, is built of a light-coloured brick with limestone trim and rustication. The main facade, facing Wolseley Avenue, features symmetrical end pavilions, each of three arched bays; a tall central tower (now removed); and an attached projecting open portico with broad twin staircases. Large windows grouped in fours ensured that adequate amounts of daylight entered the classroom.

Besides the careful exterior ornamentation, Laura Secord School has remarkable interior finishes. The concern for fire safety was expressed in the wide hallways and the minimum use of flammable materials. Classrooms have large windows, most still with the original transoms of stained glass. The iron ballustrade of the stairways incorporates small plaques bearing the school's letters.

While the school unofficially opened in mid-August 1913 with only a few classrooms ready, a formal opening occurred later in December with 1,200 residents of the district in attendance. During the opening ceremonies, held in the large auditorium (holding 800 people), the heroism of Laura Secord was recalled to the pupils and they were admonished to carry on that tradition. Mrs. Isaac Cockburn, Laura Secord's granddaughter, unveiled a large photograph of Canada's heroine.

Generations of children have received their primary education in this institution. Since its opening there has been little alteration to the building. A recent threat of demolition was countered by a campaign of the local residents who successfully lobbied to save this neighbourhood landmark.



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
