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**1988**

**THE YEAR PAST**

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

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*Publications by the Historical Buildings Committee:*

**A. ANNUAL REPORTS**

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

**B. RESEARCH REPORTS**

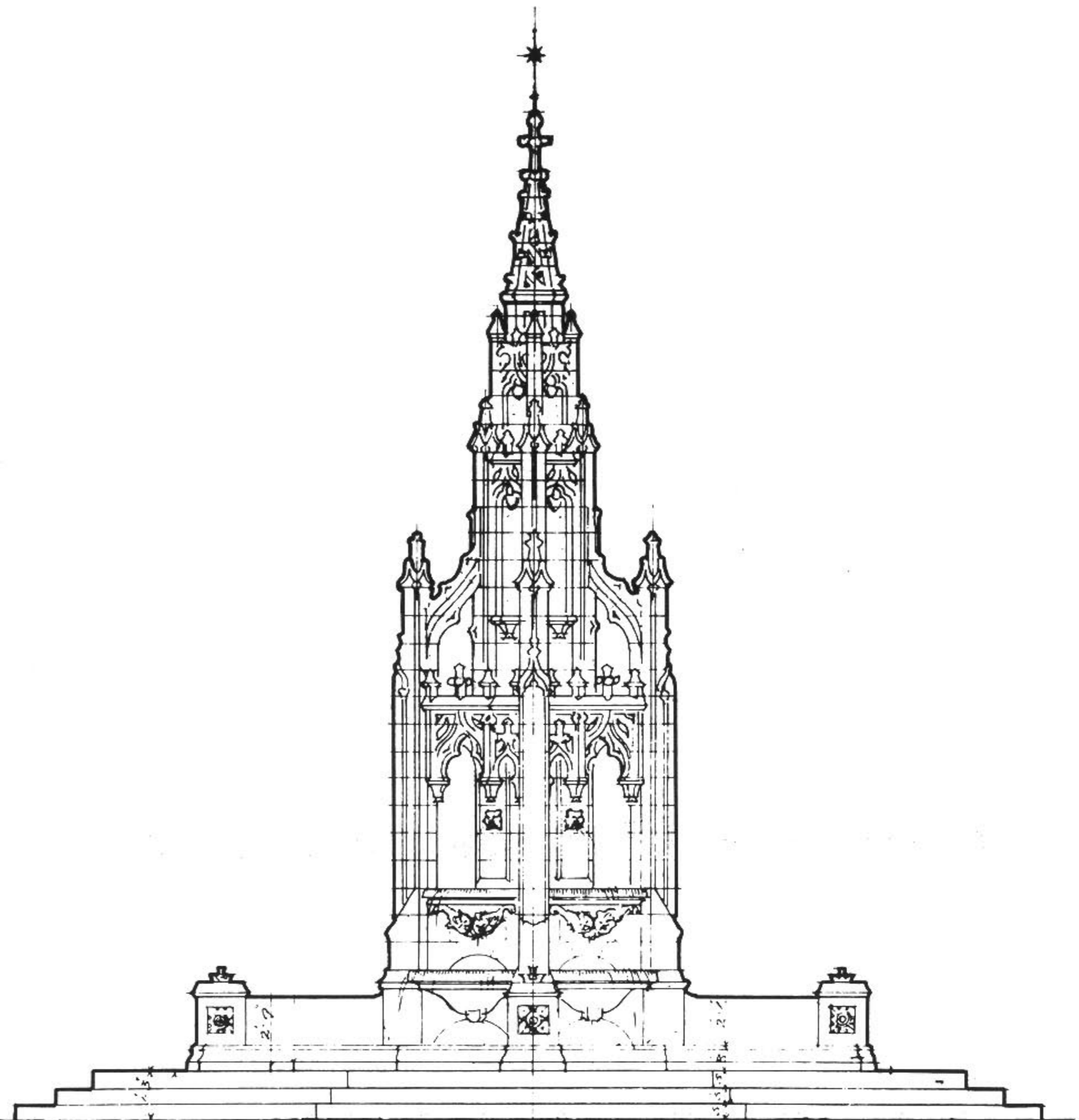
Monuments to Finance: <i>Volume I</i> <i>Three Winnipeg Banks</i>	\$7.50
Monuments to Finance: <i>Volume II</i> <i>Early Bank Architecture in Winnipeg</i>	Out of Print

**C. PAMPHLETS AND BROCHURES**

Historical Buildings By-Law 1474/77	N/C
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*Publications available through*  
*Library*  
*City of Winnipeg*  
*Department of Environmental Planning*  
*3rd Floor*  
*395 Main Street*  
*Winnipeg, Manitoba*  
*R3B 3E1*

*Cheques payable to the City of Winnipeg*



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**Cover/Opposite:**

*Front elevation of the Waddell Fountain from an original drawing by Architect John Manuel.*

*1988: The Year Past is designed and produced by the Urban Design Branch, Department of Environmental Planning, City of Winnipeg.*

## 1. PREFACE

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**T**he conservation and preservation of our architectural heritage provides a vital link with the past and a familiar bridge to the future. Appreciation and respect for the past are essential in order to maintain Winnipeg's unique identity and sense of place. The protection and rehabilitation of individual buildings and districts are tangible ways to recognize the past; to explore and understand where we came from and who we are; and to provide a foundation for future change.

The City of Winnipeg's Historical Buildings By-law 1474/77, passed in February, 1977, and amending By-law 2032/78, passed in August, 1978, established the Historical Buildings Committee, enabled it to draw up a list of buildings or structures of significant architectural or historic interest, and established the criteria, priorities, and procedures for placing buildings on the Buildings Conservation List. This designation represents the legal protection placed upon heritage buildings by City Council.

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

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

WILLIAM NORRIE, Q.C.  
MAYOR

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## 2. CHAIRMAN'S INTRODUCTION



I have, once again, the pleasure to present the annual report - the tenth - of the Historical Buildings Committee, covering the year 1988.

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 the classification of the building. The designation procedures are outlined in Chapter 3.

In 1988 the Committee evaluated sixteen buildings and recommended eleven for historic designation. Altogether, City Council listed thirteen structures (including several carryovers from 1987), bringing to 129 the number of buildings protected under the Historical Buildings By-law.

The range of buildings evaluated included residential dwellings, a dance hall, office buildings, the Waddell Fountain in Central Park, and the Gates at Armstrong's Point. Earlier recommendations involving the Metropolitan Theatre and Kantor House remained unresolved; the disposition of the former, in particular, has been the source of both concern and controversy. The north tower of Young United Church (the rest of which was destroyed by fire in 1987) remains standing as a result of discussions between the congregation and the Committee. The Childs Building and the Nanton Building were both demolished to make way for a new tower at Portage and Main. The Thomas Scott House, 198 Colony Street, which was only listed in 1987, was seriously damaged by fire in 1988 and had to be demolished.

Amongst happier developments, the refurbished Fort Garry Hotel reopened in May 1988 with new sets of windows and newly painted ballrooms whose design had been reviewed and approved by the Committee. The Kerr House, Winnipeg's best example of a Second Empire cottage, was moved to a new location by its new owner to avoid the risk of demolition on its original site. Finally, the Ashdown Warehouse, which was desig-

nated in 1985, has undergone a \$12 million rejuvenation into a 100-unit condominium. It is Canada's largest warehouse renovation project.

As in almost every year, 1988 has seen a number of changes in the membership of the Committee. Joyce Irvine, who had given many years of unstinting and valuable service as a representative of the Manitoba Historical Society, retired from the Committee: the Committee benefited much from her good counsel. Els Kavanagh became the member representing the Society, and John White joined the Committee as the Society's alternate member. Peter Walton, who had also given valuable service for several years as a representative of the Department of Urban Affairs, retired from the Committee as well. This year also saw the departure from the Committee of my friend and colleague, Councillor Helen Promislow; both gracious and tough-minded, she brought wit and wisdom to the Committee's work and made an outstanding contribution. She was succeeded by Councillor Mike O'Shaughnessy as the new alternate member from Council. Finally, it should be recorded that, at the end of the year, the Committee elected Councillor George Marshall as Chairman.

All of these, along with our continuing members and our staff, continued to demonstrate the enthusiasm and concern which have characterized their efforts year after year. Having worked with or served on numerous Council or other public boards and committees, I know of few, if any, with greater *esprit de corps*: their devotion to the City and to the particular task, and their steadfastness in the face of criticism or political inertia, are worthy of the highest praise.

In concluding what will be my last report as Chairman of the Committee, I would want to convey my deep appreciation to all those who have served on the Committee during these eight years and more. Many

have come and gone during those years, but their commitment was and remains exemplary, their good humour infectious, and their achievements substantial and real. It has been one of my chief joys as a Councillor to have been given a part to play in our City's conservation efforts and if we have fought numerous battles, and certainly lost a few, there is, nonetheless, a substantial achievement in which the Committee, the Council and the City's conservationists can take pride.

There is no doubt in my mind that our community is already much more aware and appreciative of its built heritage than it was a generation ago. Equally, I hope and believe that later generations may say of us - just as we say of those whose creations we have recognized and preserved - that we 'builided' better than we knew.

*Bill Neville*

William Neville,  
Councillor and Chairman,  
Historical Buildings Committee



The Ashdown Warehouse, now a 100-unit condominium. *City of Winnipeg*

### 3. THE HISTORICAL BUILDINGS BY-LAW

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#### A. BACKGROUND

Winnipeg's Heritage Conservation Program focuses on the desire to preserve individual buildings and urban environments, which provide evidence of City's overall historical development, in their proper context and in such a way that they will continue to play a viable role.

On February 2, 1977, Winnipeg City Council adopted **By-law 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, amending **By-law 2032/78**, was adopted by Council and set forth in detail the criteria for determining buildings of heritage significance, priority ratings (grades) of listed buildings, listing procedures, appeal provisions and requirements for obtaining a certificate of suitability.

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

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

#### B. THE HISTORICAL BUILDINGS INVENTORY

In order to assess the overall scope of the Winnipeg conservation program, the Historical Buildings Committee has compiled an inventory of approximately 1,000 buildings including commercial, educational, financial, public, religious, residential and miscellaneous structures.

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, but which have not been formally evaluated. These buildings carry no restrictions other than the delay in the issuance of the demolition permit to determine whether or not the building warrants preservation.

### C. CRITERIA FOR LISTING

The Historical Buildings Committee may choose on its own to evaluate the heritage significance of a particular structure or it may decide to undertake an evaluation based on a request by the owner or other party or on notification that an application has been made to demolish a building tabulated on the Historical Buildings Inventory.

In deciding whether or not a building is worthy of being listed, 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; and,
- Distinguishing architectural characteristics of a style or method of construction.

### D. PRIORITY RATINGS

The Historical Buildings By-law is a protective covenant - the heritage value of a building is evaluated and the building is assigned a priority rating (grade) which also indicates the degree of alteration which may be considered acceptable.

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

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

**Grade III** buildings have been identified as moderately significant heritage examples worthy of listing. In rare instances, interior elements may be listed. Exterior alterations and modifications to listed interior elements may be permitted where deemed suitable.

### E. LISTING, NOTICE AND APPEAL PROCEDURES

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

#### Method 1: Listing by City Council

- i) The Historical Buildings Committee recommends to the Committee on Planning and Community Services 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 Planning and Community Services and the Community Committee representing the district in which the building is located.
- ii) For Grade I and II buildings, the Committee on Planning and Community Services then notifies the owner of the proposed listing, affording an 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. For Grade III buildings, the Committee on Planning and Community Services normally awaits the advice of the Community Committee before notifying the owner of the proposed listing.
- iii) Upon receiving a letter of objection, the Committee on Planning and Community Services holds a hearing as part of its regular business. This Committee then forwards its recommendation to Council.



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

## Method 2

### Listing by the Commissioner

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

## F. REGULATION OF ALTERATIONS AND REPAIRS

### i) Certificate of Suitability

Except for ordinary maintenance, no permit will be issued for the alteration, repair, demolition, removal or occupancy of any building on the Buildings Conservation List, located in the City of Winnipeg outside of the Exchange District, without prior issuance of a Certificate of Suitability. A Certificate of Suitability is also required for changes to the interior of Grade I buildings and for listed interior components of all buildings in the city included on the Buildings Conservation List. Application forms for Certificates of Suitability are available through the Department of Environmental Planning.

A sub-committee of the Historical Buildings Committee hears the applicants' presentation, asks questions and may discuss possible changes to the proposal which would make it more suitable. This open forum allows for negotiations and compromises to be worked out. The sub-committee then makes a recommendation to the full Committee.

The Historical Buildings Committee issues the Certificate of Suitability where the applicant agrees in writing with the recommendations of the Committee.

Where the Historical Buildings Committee recommends to the Committee on Planning and Community Services that a Certificate be refused,

the reasons are forwarded to the owner who has the right to appear at a hearing of the Committee on Planning and Community Services as part of its regular business. The decision of the Committee on Planning and Community Services is final.

### ii) Certificate of Ordinary Maintenance

A Certificate of Suitability is not required for ordinary maintenance or repair of a building where the work does not involve a change in any element of design which affects the appearance of the building or its architectural or historical interest. Applications for Certificates of Ordinary Maintenance may be made through the Department of Environmental Planning.

### iii) Sandblasting

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

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

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## G. DELISTING, CHANGE OF GRADE AND DEMOLITION

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

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

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

When a demolition permit application is made for a building included on the Historical Buildings Inventory, the permit is withheld until the Historical Buildings Committee has had the opportunity to evaluate the structure's age, architecture and history. The Committee may then recommend that the building be placed on the Buildings Conservation List or that the building be thoroughly photographed prior to clearance being granted for demolition.

## H. PENALTIES

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

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

Urban Design Branch  
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

#### 4. HISTORICAL BUILDINGS COMMITTEE - 1988

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ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor W.F.W. Neville (Chairman) Councillor H. Promislow	Councillor G. Marshall
Province of Manitoba	Mr. P. Walton Mr. N. Einarson	Mr. D. Lettner Mr. D. Firman
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

#### THE HISTORICAL BUILDINGS COMMITTEE - 1989

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ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor G. Marshall (Chairman) Councillor W. F. W. Neville	Councillor M. O'Shaughnessy
Province of Manitoba	Mr. D. Lettner Mr. N. Einarson	Mr. D. Firman
Manitoba Historical Society	Mrs. K. Kavanagh	Mr. J. White
Parks Canada	Mr. L. Dick	Ms. G. Hammerquist
Manitoba Association of Architects	Mr. R. Gregoire	Mr. R. Gilbert

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Staff Advisors	Mr. G. Bugailiskis Mr. B. Yanchyshyn	Secretary	Ms. M. Morgan	Research Consultants	Ms. S. Carter Ms. S. Grover Ms. D. Lyon Mr. M. Peterson
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## 5. SUMMARY OF RECOMMENDATIONS

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### A. DESIGNATED HISTORICAL BUILDINGS - 1988

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ADDRESS	NAME	GRADE	PAGE
250 Cathedral Avenue	St. John's Presbyterian Church	III	23
Central Park	Waddell Fountain	II	25
C.N.R. East Yards	National Cartage Building	III	<i>See 1987 Annual Report</i>
Cornish Avenue	Armstrong's Point Gates	II	27
290 Garry Street	Garry Block	III	<i>See 1987 Annual Report</i>
425 Henry Avenue	Turner-Walker Block	III	<i>See 1987 Annual Report</i>
220 Hugo Street North	Pasadena Apartments	III	35
121 Kate Street	William Ashdown House	II	37
175 McDermot Avenue	Toronto Type Foundry	III *	45
228 Notre Dame Avenue	Lindsay Building	II *	47
265 Notre Dame Avenue	Canadian General Electric Building	III	51
3514 Pembina Highway	McDougall House	III	53
300 River Avenue	Boylston Apartments	II	55

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

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**B. RECOMMENDATIONS - 1988**


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In addition to the designated buildings listed in 1988, the Historical Buildings Committee also evaluated the following and recommended some for consideration by the Committee on Planning and Community Services:

<b>ADDRESS</b>	<b>NAME</b>	<b>COMMENTS</b>	<b>PAGE</b>
Estella Street and Portage Avenue	Westside Station	Evaluated Only	29
225 Fort Street	Coliseum Dance Hall	No Recommendation	31
109 George Avenue	McKerchar House	No Recommendation	33
491 Main Street	Macpherson Block	Evaluated Only	39
499 Main Street	Thomson Block	Evaluated Only	41
549 Main Street	Foulds Block	Pending (see note)	43

**Note:** In January 1989 City Council adopted a motion that the building not be listed and it was subsequently demolished.

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### C. BUILDINGS CONSERVATION LIST - 1979-1987

The following buildings were designated between the years 1979 and 1987 (see 1979-1987 Annual Reports for respective building summaries):

ADDRESS	NAME	GRADE	YEAR LISTED
394 Academy Road	Uptown Theatre	III	1986
88 Adelaide Street	Kelly Residence	III	1982
48 Albert Street	Royal Albert Arms Hotel	III *	1981
52-54-56 Albert Street	Gregg Building	III	1986
62 Albert Street	Dingwall Building	III	1985
63 Albert Street	Hammond Building	III *	1980
70 Albert Street	Telegram Building	II *	1980
90 Albert Street	Western Building	III *	1985
91 Albert Street	Imperial Dry Goods Block (Trend Interiors)	III *	1980
184 Alexander Avenue	The Bible House (Ukrainian Cultural Centre)	III	1980
836 Arlington Street	St. Edward's Church	II	1987
92 Arthur Street	Gault Annex	II	1987
104 Arthur Street	Gault Building	II	1982
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
137 Bannatyne Avenue	Swiss Building	III	1986

ADDRESS	NAME	GRADE	YEAR LISTED
167 Bannatyne Avenue	Ashdown's Warehouse	II *	1985
168 Bannatyne Avenue	Franklin Press Building (Chatfield Distributors)	III	1983
185 Bannatyne Avenue	McClary Building	III	1987
283 Bannatyne Avenue	Traveller's Building	II	1979
291 Bannatyne Avenue	a) Sanford Building (Old Spaghetti Factory) b) Maw's Garage (Old Spaghetti Factory)	II * III *	1979
222 Broadway	Hotel Fort Garry	II	1980
61 Carlton Street	Macdonald House (Dalnavert)	II	1980
270 Cockburn Street	Earl Grey School	III	1981
198 Colony Street	Scott House	III	1987 <i>(Demolished 1988)</i>
375 Rue Deschambault	Maison Roy	III	1982
1055 Dorchester Avenue	No. 12 Firehall	III	1983
212 Rue Dumoulin	St. Boniface Fire Hall No. 1	II	1987
368-370 Edmonton Street	Duplex	III	1984
454 Edmonton Street	Benard House	III	1986
268 Ellen Street	Scandinavian Mission Church	III	1987
222 Furby Street	Young United Church	II	1986 <i>(Damaged by Fire, 1987)</i>

ADDRESS	NAME	GRADE	YEAR LISTED
296-298 Garry Street	Canada Permanent Building	II	1985
379 Hargrave Street	Ambassador Apartments	III	1986
400 Hargrave Street	Calvary Temple (Tower and Portals only)	III	1985
109 James Avenue	James Avenue Pumping Station	II *	1982
223 James Avenue	Winnipeg Police Court	II	1983 <i>(Delisted 1986)</i>
293 Kennedy Street	Odd Fellows' Temple	III	1985
87 King Street	Blue Ribbon Building (Anne Building)	III *	1983
120 King Street	A. Carruthers and Co. Building	II *	1983
185 King Street	Winnipeg Police Court Annex	II	1983 <i>(Delisted 1986)</i>
165 Rue La Vérendrye	Maison Kittson	III	1983
444 Logan Avenue	Penrose House (former 232 Bell Avenue)	III	1987
177 Lombard Avenue	Great-West Life Building (Lombard Commerce Building)	II	1983
191 Lombard Avenue	Union Trust Building (Union Tower)	II *	1983
551 Magnus Avenue	Lubavitcher Synagogue	III	1983 <i>(Damaged by Fire Delisted 1987)</i>
171 Main Street	Empire Hotel	III *	1979 <i>(Demolished 1982)</i>



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 Main Street	Bank of Toronto	II	1984
457 Main Street	Confederation Life Building	II *	1980
466 Main Street	Woodbine Hotel	III	1986
470 Main Street	Baker Block (Birt's Saddlery)	III	1984
667 Main Street	Alloway and Champion Building	III	1986
669 Main Street	Lighthouse Mission	II	1986
1386 Main Street	Merchants' Bank	III	1985
1637 Main Street	Inkster House	II	1979
113 Market Avenue	Great West Saddlery	II	1985
136 Market Avenue	Marshall-Wells Warehouse	III	1987
180 Market Avenue	Playhouse Theatre	II	1981
60 Maryland Street	Woodsworth House	III	1981 <i>(Destroyed by Fire 1984)</i>
165 McDermot Avenue	Galpern Building	III	1985

ADDRESS	NAME	GRADE	YEAR LISTED
171 McDermot Avenue	Dawson Richardson Building	III	1985
173 McDermot Avenue	Grange Building	III	1985
177 McDermot Avenue	T.W. Taylor Building	III	1985
179 McDermot Avenue	W.F. Alloway Building	III	1985
214 McDermot Avenue	Criterion Hotel	II *	1981
217-223 McDermot Avenue	Lyon Block (Bate Building)	II *	1981
227-237 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
288 McDermot Avenue	Wilson Building (Allen Building)	III *	1987
290 McDermot Avenue	Glengarry Block	III *	1987
296 McDermot Avenue	Daylite Building	II *	1987
321 McDermot Avenue	Finnie Murray Block	III	1987
140 Meade Street	Ross House (Former 176 Higgins Avenue)	I	1980
Morley Avenue	Nurses' Residence	III	1981 (Delisted 1985)
22 Mostyn Place	Granite Curling Club	III	1986
160 Newton Avenue	Fraser House	II	1982

ADDRESS	NAME	GRADE	YEAR LISTED
213 Notre Dame Avenue	Electric Railway Chambers	II *	1987
235 Notre Dame Avenue	St. Charles Hotel	III	1986
3514 Pembina Highway	House (Former 932 Rue de l'Eglise)	III	1984
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 Princess Street	Peck Building	II *	1984
72-74 Princess Street	I.O.O.F. Hall	III	1986
92-100 Princess Street	Campbell Brothers and Wilson Building (Adelman Building)	II *	1983
104-108 Princess Street	Warehouse	III	1984
110-118 Princess Street	Fairchild Building (Sterling Cloak Building)	II	1985
146 Princess Street	Benson Block (Drake Hotel)	III *	1979
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

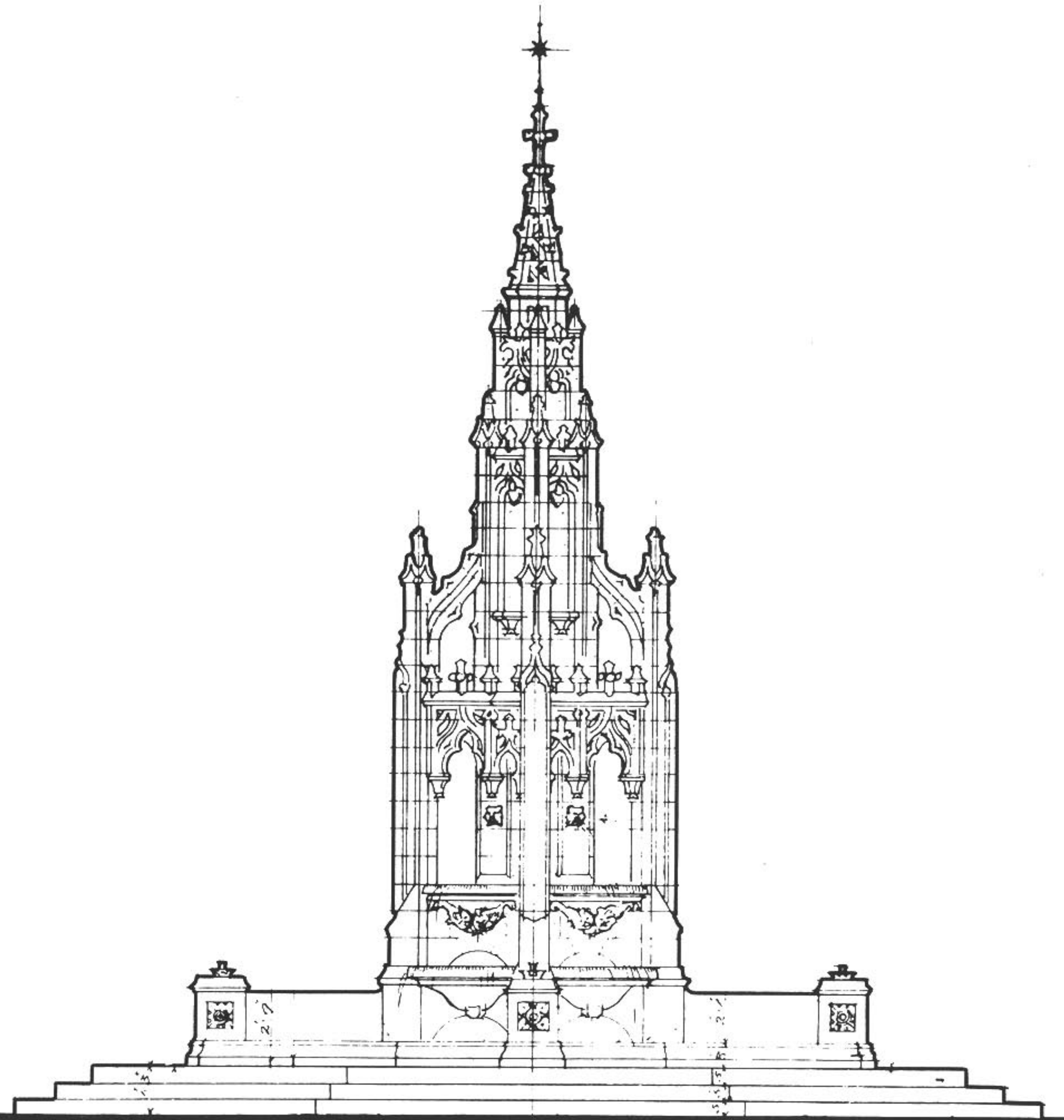
ADDRESS	NAME	GRADE	YEAR LISTED
219 Boulevard Provencher	St. Boniface City Hall	II *	1981
366 Qu'Appelle Avenue	Warwick Apartments	II	1983
River Lot 33 - Red River Boulevard	McBeth House	III	1985
141 Regent Avenue	Toronto Dominion Bank (Transcona Municipal Offices)	III	1980
171 River Avenue	House	III	1981
430 River Avenue	House	IV	1980 <i>(Demolished 1985)</i>
432 River Avenue	House	IV	1980 <i>(Demolished 1985)</i>
65 Rorie Street	Northern Electric Building	III	1985
6 Roslyn Road	Lilly Apartments	III	1987
166 Roslyn Road	R.M. Dennistown House	III	1984
229 Roslyn Road	Nanton Estate Gates	II	1981
221 Rupert Avenue	Salvation Army Citadel	III	1983
310 St. Charles Street	St. Charles Novitiate	III	1980 <i>(Delisted 1982)</i>
729 Rue St. Joseph	Leveque House	II	1980 <i>(Delisted 1987)</i>
596 St. Mary's Road	Firehall	III	1982

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

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# RESEARCH SUMMARIES

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## GLOSSARY

### BEAUX-ARTS CLASSICISM -

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

### BRACKET -

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

### CAPITAL -

the upper-most part of a column or pilaster.

### CARTOUCHE -

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

### CLASSICISM -

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

### CORBEL -

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

### CORNICE -

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

### CUPOLA -

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

### DENTIL -

a small square block used in series in cornices.

### ENTABLATURE -

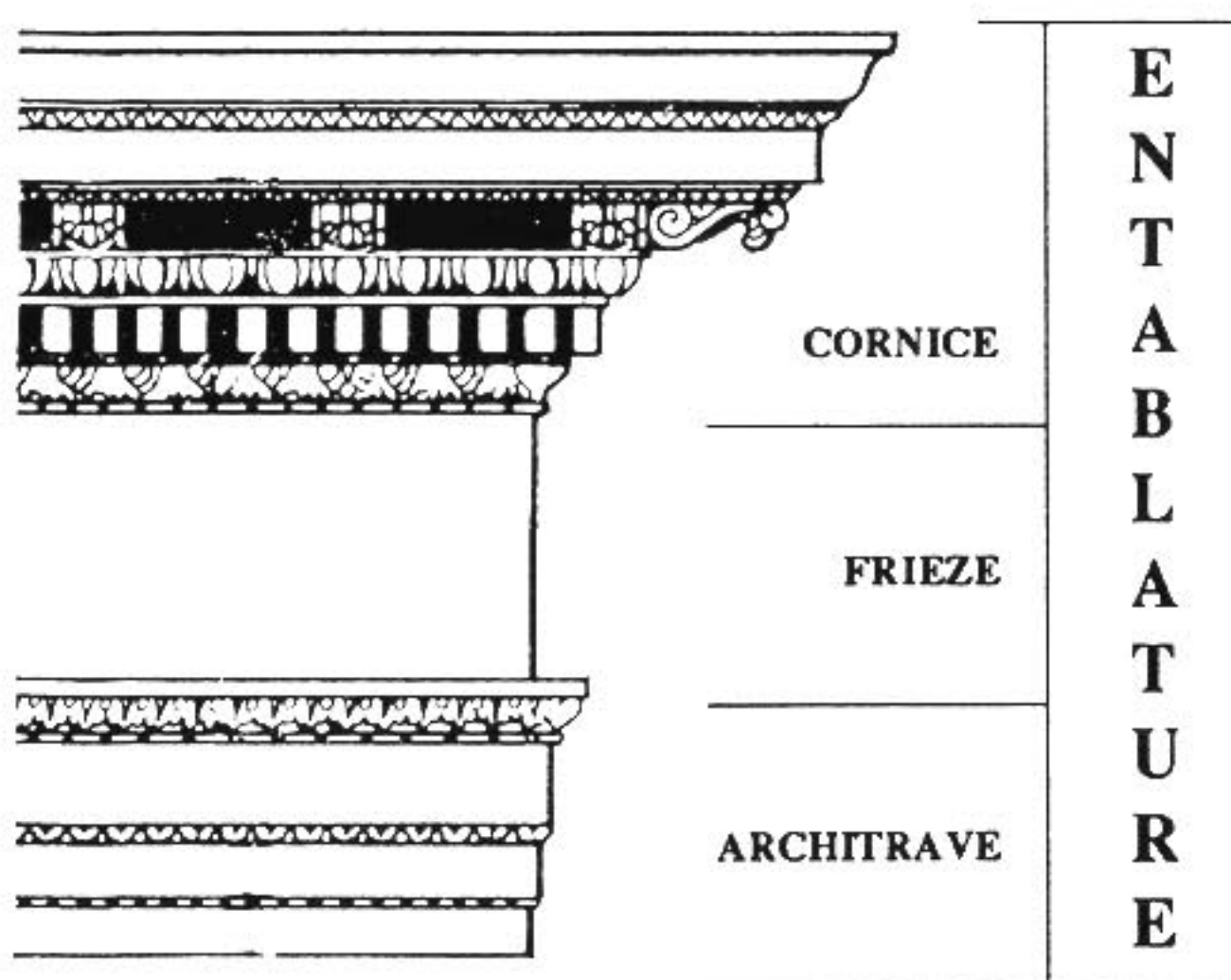
the upper part of an "order" (in classical architecture, a column with base, shaft, and capital).

### FINIAL -

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

### FRIEZE -

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



### GAMBREL ROOF -

a roof terminating in a small gable at the ridge.

### GIANT ORDER -

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

### HOOD MOULDING -

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

### ITALIANATE STYLE -

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

### LINTEL -

a horizontal beam or stone bridging an opening.

### MANSARD ROOF -

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

### MULLION -

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

### PALLADIAN -

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

### PEDIMENT -

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

### PILASTER -

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

### PORTICO -

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

### QUOINS -

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

### RICHARDSONIAN ROMANESQUE STYLE -

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

### RUSTICATION -

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

### SEGMENTAL ARCH -

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

### SPANDREL -

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

### TERRA COTTA -

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

### VOUSSOIR -

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



250 CATHEDRAL AVENUE  
ST. JOHN'S PRESBYTERIAN CHURCH  
(ST. JOHN'S UNITED CHURCH)

*R.L. Smith, 1914; J.H.G. Russell, 1923*



St. John's United Church, 1988. *City of Winnipeg*

**B**uilt in two stages, this 1,000-seat church in Winnipeg's North End reflects the area's growth prior to World War I and its subsequent transition to relative stability and permanence as a residential district.

The area, originally subdivided into agricultural lots for Red River settlers, was absorbed within Winnipeg's boundaries in 1882 in anticipation of the city's future outward expansion. The pace of development did

quicken in the North End by the turn of the century, spurred by a sustained influx of immigrants and formation of new households by the families of early residents.

The North End's multi-ethnic character was enhanced during this period of growth, as was its mix of economic classes. The larger lots and more substantial houses which appeared after 1900 reflected residents' improved economic circumstances compared to the older southern portion of the district with its cheap overcrowded housing and prevalence of mixed land uses.

Thirty-six families from St. Giles Presbyterian Church on Selkirk Avenue formed the St. John's congregation in 1904, establishing a frame house of worship on the north side of Cathedral Avenue at Charles Street. In 1907, this building was relocated to the southwest corner and expanded. The church subsequently was moved to the back of the site to make way for the stone foundation of a second, more durable edifice. The basement was completed in 1914 but war and lack of adequate finances delayed erection of the superstructure until 1923.

The project is a modest example of the Free Style Edwardian Gothic school which emerged in England in the early 1900s as an alternative to the costly ornamentation of Art Nouveau and Gothic Revival designs. Plans for the basement were prepared by R.L. Smith; the superstructure was designed by John H.G. Russell and constructed by Pearson-Burleigh Ltd. Total cost was \$90,000.

Smith was associated with at least two other pre-war church projects -- First English Lutheran and Winnipeg Lutheran Tabernacle (now First Lutheran) in the city's

## West End.

Russell, an Ontarian who began practising in Winnipeg in 1895, was a prominent designer of key commercial, institutional and residential buildings including Augustine, Crescent-Fort Rouge, Robertson Memorial, Westminster, Knox, Home Street, and Riverview churches. He also was active in professional associations, several local businesses, and as chairman of the board of managers of the Presbyterian Church.

St. John's features two towers and central gables on all elevations, supported by a stone base and steel columns. The building, which is set back from the property lines, is finished in Fort William red brick with stone accents. Lancet arches highlight the main windows, entrances and upper louvred openings in the towers. Other windows are rectangular with brick voussoirs or flat heads.

Both towers, braced by stepped diagonal buttresses, are crenellated with raised corners and bevelled stone caps. The tallest tower at the northeast corner contains the main entrance off Cathedral. Its louvred lancets are further enclosed by segmental brick arches. A second entrance with double wooden doors appears off Charles in the southeast tower.

Three lancet windows, with narrow vertical indentations in the above brickwork, are on the Charles (east) facade. The Cathedral (north) and south elevations have double lancets flanked by stepped buttresses and smaller single openings. A well-lit, one-storey rear extension is on the west side. Simple detailing is provided by stone sills, coping, buttress caps, keystones, and a bevelled belt course above the rusticated foundation.



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

The 1925 union of Methodist, Congregational and Presbyterian churches in Canada split the St. John's membership. The congregation voted 322 to 236 for union and held its first United Church service with area Methodists in January 1926. Disaffected members broke away, establishing a new St. John's Presbyterian Church on Charles at Bannerman Avenue in 1928.

Attendance at St. John's United dwindled over time as member families moved out of the North End. The church closed in 1986 and subsequently was sold to the Charles Cathedral Housing Cooperative Ltd. for conversion to housing with public sector assistance.

*John Manuel, 1914*



The Waddell Fountain, 1988. *City of Winnipeg*

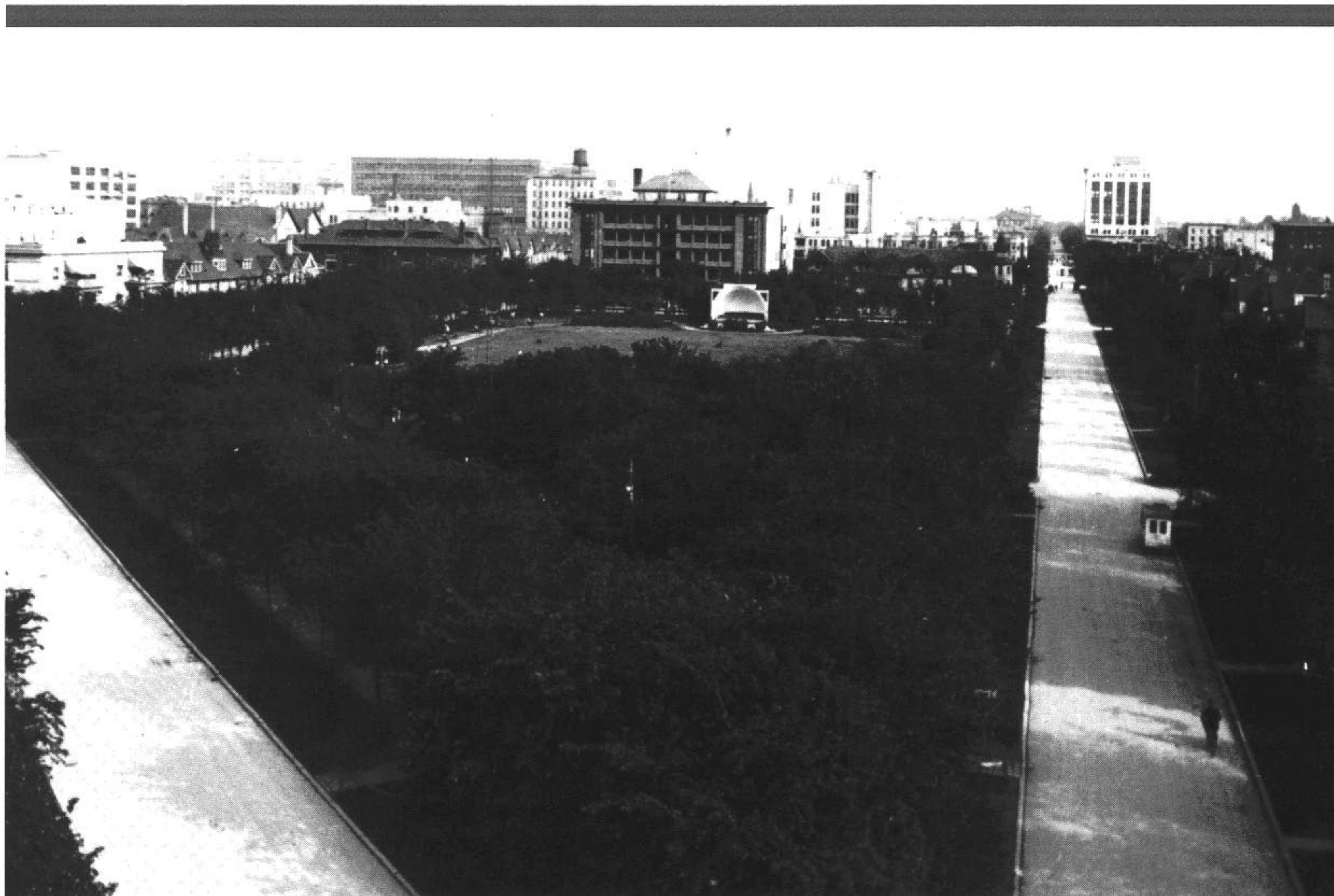
**W**addell Fountain, the classic focal point of Central Park in downtown Winnipeg, is a legacy of one citizen's desire to be remembered and of the ornamental nature of the city's early greenspaces.

As rapid growth transformed Winnipeg from a village to an urban centre, the need to reserve open spaces for aesthetic and recreational purposes became evident. In early 1893, City aldermen established a public parks board to create "ornamental squares or breathing spaces" (parks) and landscaped boulevards.

Four park sites were acquired within a year, including a 1.4-hectare block of land in the northern tip of the Hudson's Bay Company Reserve purchased from the company for \$20,000 in cash and debentures. The property, bounded by Cumberland and Qu'Appelle avenues and Edmonton and Carlton streets, was undesirable for development due to poor drainage. Thousands of loads of soil and manure were brought in to correct the problem and form a base for Central Park's lush lawns.

This passive 'ornamental square' soon had walkways and gardens, followed in 1905 by a bandstand and two tennis courts. It also attracted nearby residential development. The Central Park/North Ellice area became a fashionable neighbourhood for professional and business families.

The fountain was installed in 1914 to commemorate Emily Margaret Waddell who had come to Winnipeg in the early 1880s with her husband Thomas, a local temperance leader. It also symbolized the Scottish heritage of many early city residents as its design was based on a magnificent, 55-metre Gothic Revival monument to Sir Walter Scott, one of Scotland's best



A view of Central Park, c.1915. *Provincial Archives of Manitoba*

known romantic poets. This monument, designed by George Meikle Kemp, was built in Edinburgh in 1844.

The Waddells lived on Sargent Avenue near Central Park prior to Emily's death in 1908. Her will stipulated that if her husband ever remarried, he should donate \$10,000 to the City for construction of the fountain. By 1911, Waddell was planning to remarry but lacked funds to meet the obligation. He eventually was able to secure the required sum and, after studying North American and British designs, selected local architect John Manuel.

This was among Manuel's early Winnipeg commissions. Others included the University of Manitoba's Science Laboratory (1919-20) and a two-storey extension of its Science Building (1923) in Fort Garry. He also was active in the Manitoba Association of Architects before relocating in c.1927 to Alberta to direct construction of Canadian Pacific Railway hotels at Banff and Lake Louise. He suffered fatal injuries in a 1933 fall from a hotel in Calgary.

Manuel's symmetrical and steeple-like fountain is a reduced example of High Victorian architecture, char-

acterized by elaborate design and ornamentation. The white stone and concrete structure is dominated by a series of flying buttresses which connect the main body; four large nodding ogee arches; and a crocketed pinnacle. Other arch and floral motifs are prevalent.

Four lions' heads containing the water spouts are attached to the lower half of the main tower beneath the ogee arches. Water runs into a double tier of basins, then overflows into a moat. The pump is housed under the fountain's stepped granite base. The name 'Waddell' is inscribed on both the base and superstructure.

The memorial, constructed by day labour, cost \$9,722. Stone cutting and dressing occurred in Winnipeg, directed by the William Penn Stone Company of Minneapolis, Minnesota.

Vandalism and deterioration have eliminated the fountain's delicate star finial and damaged other elements. Nonetheless, the structure is sound.

Central Park continued to be developed for more active, organized leisure activities. Playground equipment was installed in 1936; restrooms were added in 1959. During the Depression of the 1930s, the fountain was a popular place for community singsongs.

Following several years of neighbourhood decline, efforts to revitalize Central Park/North Ellice began in the early 1980s under the Winnipeg Core Area Initiative. In 1986, Qu'Appelle was closed and the park extended half a hectare southward along Edmonton to Ellice Avenue. Its new amenities include a second, contemporary fountain.

*H.N. Ruttan, 1911*



H.N. Ruttan's designed gates, 1988. *City of Winnipeg*

The ornamental stone and iron gates marking the entrances to Armstrong's Point in central Winnipeg symbolize the area's early exclusivity as a residential suburb for prominent citizens.

Enveloped on three sides by a U-shaped bend in the Assiniboine River, the 22-hectare Point was granted by the Hudson's Bay Company in 1848 to Captain Joseph Hill, a staff officer with English veterans recruited to protect the Red River Colony.

Care of the property fell mainly to Hill's attendant, Corporal James Armstrong, until it was sold in 1881 to a syndicate with plans to develop an elite refuge from the bustle and problems of the city's built-up area some two to three kilometres to the northeast.

Promoted as the 'Faubourg St. Germain' of Winnipeg, the Point attracted some of the city's most affluent families and finest turn-of-the-century domestic architecture. The houses were palatial; the grounds extensive and well-kept; the amenities reflective of a Victorian passion for outdoor sport and leisure. Some homes were identified by names that recalled their owners' British roots.

By 1904, 20 substantial houses had been built. The pace of development quickened between 1910 and 1920, including construction of the Cornish Library (1914).

Early owners included Arthur F. Eden of Stobart and Company wholesale merchants; Andrew Bannatyne, pioneer merchant and politician; Donald Bain, grocery wholesaler and nationally-known athlete; author-theologian Charles Gordon (Ralph Connor); Robert T. Riley, a founder of the Great-West Life Assurance Company; and Dr. Daniel McIntyre, an educator.

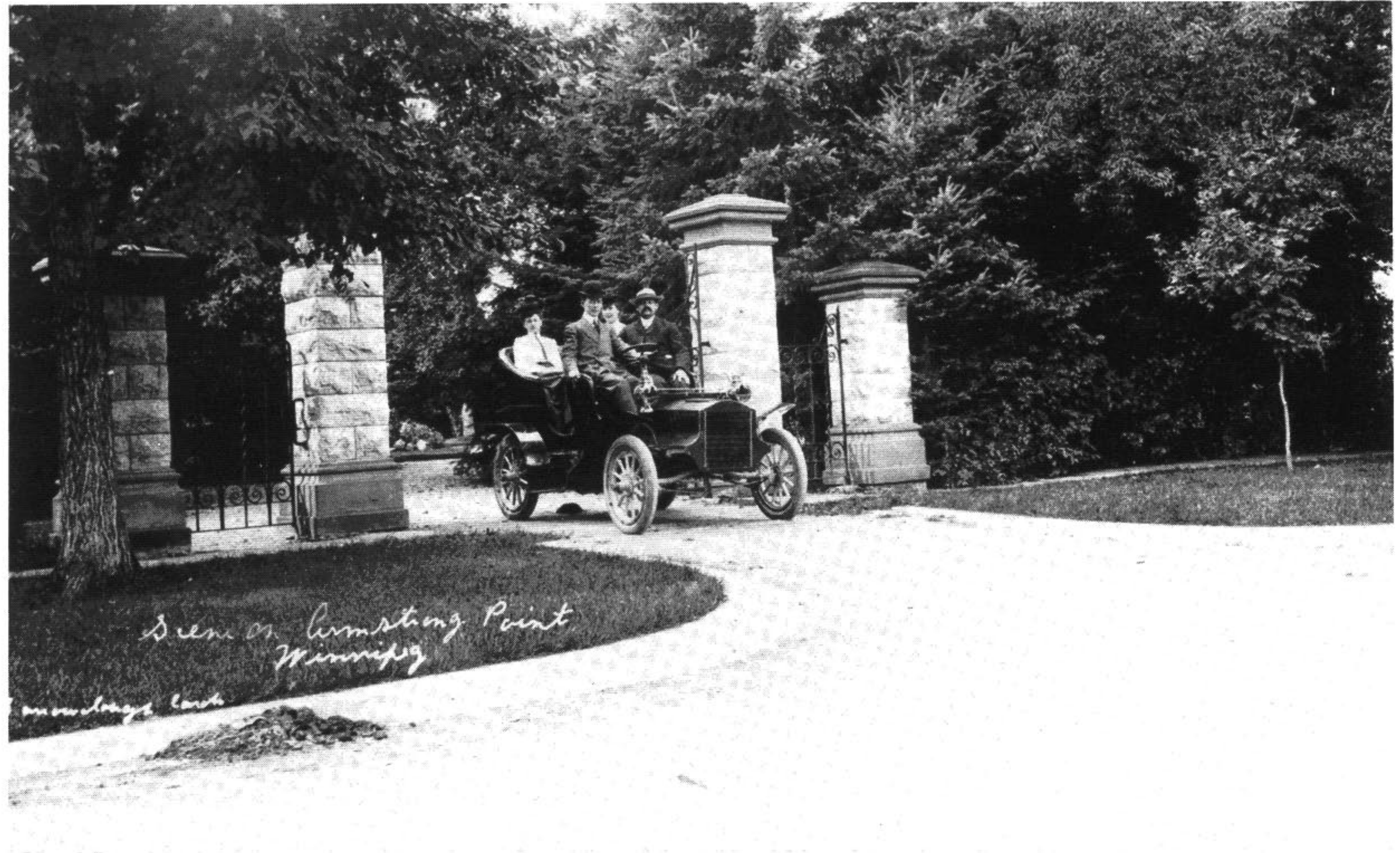
The gates were built in 1911 at the Point's three vehicular-pedestrian entrances off Cornish Street at Assiniboine Drive and Central Avenue (later renamed East, Middle and West Gates). City Council had been petitioned successfully to undertake the work as a local improvement with costs recovered by an annual levy paid by the Point's property owners.

The project, costing about \$7,150, was awarded to Henry Norlands Ruttan, a resident of the Point who began private practice as a civil engineer and contractor in Winnipeg in 1880 following work with several railways. He was City Engineer from 1885 to 1914. He garnered several professional honours and a distinguished record with local units of the military reserve during his career.

His design of the gates was consistent with models found in contemporary pattern books -- not too pretentious, yet expressive of the Point's prestige, solidity and concern for environmental quality.

The quarried limestone posts rest on concrete foundations. Iron fencing curves to connect the main uprights with smaller side posts. Each gate features a longer foundation on the west side and two additional free-standing posts to mark the pedestrian entrances. All posts have stone caps; iron light fixtures top the main uprights. Available information on the sources of the stone and iron works is incomplete.

The gates were never functional as no provision was made for swinging fences between the posts. Nonetheless, they formed a clear social boundary and reinforced the Point's air of privacy and seclusion.

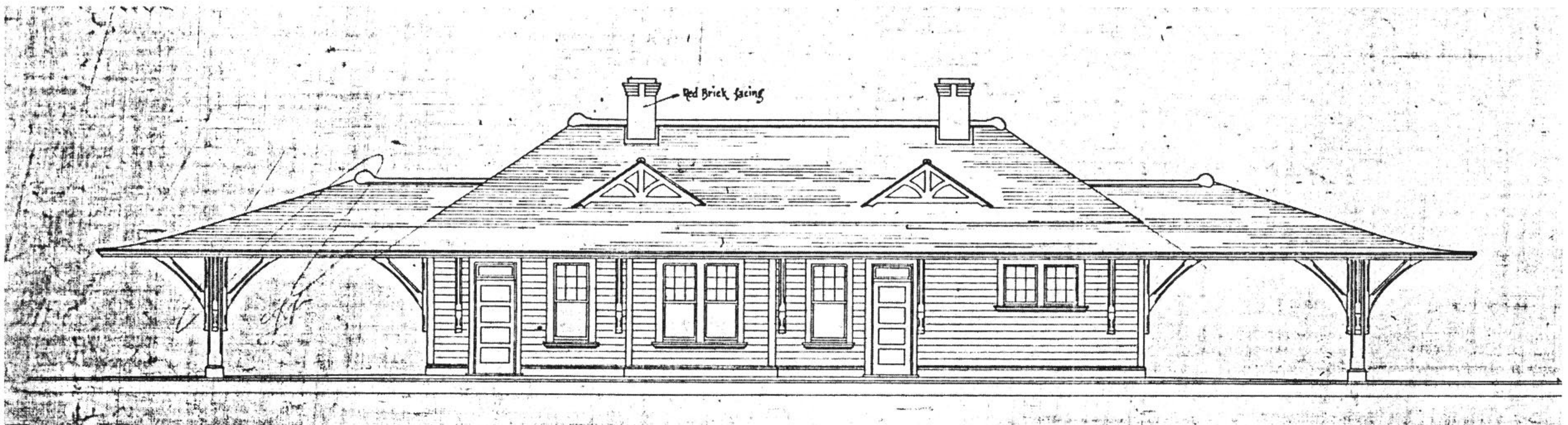


Automobile in Armstrong's Point at the gates in front of the Bannatyne house. *Western Canada Pictorial Index*

The gates had to be reset after the 1950 flood. Road realignment in the 1960s resulted in the uprights at West Gate being set back.

Much of the Point's attractiveness and solitude has been maintained despite the growing intensity of adjacent and internal development. Most of the large lots have

been subdivided. Some of the grand homes have been demolished or made into multiple-family units. A few institutional uses have encroached on the area. However, a resident-instigated 1913 by-law has protected the Point from the higher-density apartment redevelopment that has affected other older downtown residential districts.



Track elevation of the station, c.1910. *Canadian National Railway*

This one-storey station at the southern terminus of the Canadian Northern Railway's Oak Point subdivision marked the growth of settlement in the early 1900s along the eastern side of Lake Manitoba and in the Winnipeg region.

The station provided passenger and freight services for agricultural, mining and Native communities along the 257-kilometre subdivision built northward in stages between 1903 and 1910. The Westside (later St. James) Station also was a transfer point for urban commuters who used a combination of streetcar and train service to travel between the Municipality of Assiniboia, in which the station was located, and the adjacent City of Winnipeg.

Settlement of the region between Lakes Manitoba and Winnipeg occurred slowly as homesteaders initially were drawn to more favourable farming areas in south-

ern and western parts of the province. Despite longstanding proposals for a line running through the Interlake to Hudson Bay, the economics and politics of railway construction resisted the investment required to cover the sparsely populated and geographically challenging terrain. Instead, rail development in the Interlake depended on the strength of local demand.

In 1903-04, the Canadian Northern Railway completed a branch to Oak Point to serve area farmers. An additional 161 kilometres of track were built in 1910 to the mining community of Gypsumville. The functional, wood-frame Westside Station was erected that same year on Estella Street near Portage Avenue, just west of the boundary between Assiniboia and Winnipeg.

Designed by Canadian Northern's engineering department, the station was somewhat larger but very similar in style to most of its rural contemporaries in Western

Canada. It was categorized as a second-class structure by Canadian Northern's successor, the Canadian National Railways.

The building sits west of the track on a foundation of wooden posts, blocks and joists. Its walls and supporting beams originally rose to a double-hipped roof, featuring two windowless dormers on both the east and west slopes, galvanized metal flashing and hip knobs, and two red, corbelled, brick-faced chimneys.

Flared eaves with decorative wooden brackets stretched out 2.4 metres to shelter passengers on the east and west sides. Large overhangs, supported by square beams cased in red pine boarding, provided further protection at the building's south and north ends.

The wooden platform originally extended 61 metres north-to-south, 4.9 metres towards the track on the



The vacant St. James Station in 1988. *City of Winnipeg*

building's east side, and 2.4 metres at the rear.

The interior contained waiting areas for men and women separated by the station manager's office. The freight and baggage room was at the north end. Tongue-and-groove boards were used for the flooring and wainscoting. No living quarters were incorporated for the

manager because of proximity to alternative accommodation.

During later alterations, the outdoor shelter at the station's south end was removed while the north end was enclosed to increase space for baggage and freight. The roof is now single-hipped, the horizontal wood siding

has been stuccoed, and the corbelled chimneys have been squared.

Interior washrooms were installed in the building's southwest corner in 1921. A year earlier, the manager's office was relocated toward the north end, creating a single waiting room. The office now stands slightly off-centre along the back of the building.

Wooden counters, benches, old railway office equipment and heaters have been retained. The building is structurally sound and one of only two examples of its type in Winnipeg to have escaped total alteration.

The Westside Station's role as a transfer point for urban commuters gradually was eroded by improved roads and increased automobile use. Rural freight and passenger traffic along the subdivision also diminished over time. The station master was removed by the 1950s. Canadian National Railways discontinued its use of the building in 1987.

The station's heyday is recalled each summer when the site bustles with passengers for Sunday excursions to Grosse Isle via the Prairie Dog Central, a restored steam train operated by the Vintage Locomotive Society, Inc.



**225 FORT STREET  
COLISEUM DANCE HALL**

*A.R. Melville, 1912  
(demolished)*



The Fort Auto Inn prior to demolition in 1988. *City of Winnipeg*

The Coliseum was billed by the *Manitoba Free Press* as a "respectable and up-to-date terpsichorean palace" when it opened on December 16, 1912 as Winnipeg's first hall exclusively for dancing.

The image of respectability was cultivated carefully since contemporary mores demanded that such a facility be professionally operated and in good taste. Admission was free during the opening week but guests had to apply for invitations, enabling management to screen the clientele. Dance supervisors, ladies' maids and chaperons, and 'gentlemanly attaches' also were on hand.

The hall's more than 3,000-square-metre dance floor could hold up to 500 couples swaying to the music of a 12-piece band directed by A.F. Demkier. Dancing occurred from 8:30 p.m. to 12:30 a.m. daily except Sundays, preceded by free dancing lessons at 7 p.m. Prize dances were popular as were rentals of the hall for private parties during the week.

The building, on the east side of Fort Street between Graham and St. Mary avenues, was owned by the Godman family of London, England. However, its members apparently were not involved in the direct operation of the Coliseum.

Alexander R. Melville, a Scot who studied architecture and civil engineering in Aberdeen before establishing his Winnipeg practice in 1903, designed the solid brick and steel facility. His firm, which included brother William, was responsible for a number of outstanding public and private buildings in Manitoba, including 14 fire halls and several apartment blocks and theatres in Winnipeg.



Dancing in Winnipeg in the 1920s. *Provincial Archives of Manitoba*

Melville chose a one-part commercial block design for the Coliseum. Thick solid brick walls and steel roof trusses were used to eliminate the need for interior support posts in the middle of the dance floor. Construction cost about \$40,000.

The building rose from a partial basement to a metal belt course, cornice and brick parapet. Four modest, smoothly-cut stone pilasters, highlighting the central entrance and ends of the building at street level, gave way to minor brick pilasters above.

Melville's plans for an ornate facade were never implemented. These called for a grand entrance, complete with recessed triple doors and a glass dome, and more

decorative window bays, pilasters and parapet. Instead, the exterior was very plain and underwent several renovations over the years, including insertion of a trio of windows over the entrance by Atchison and Company in 1917 and relocation of the front doors and some windows in 1976.

The original interior was more striking and compatible with Melville's design. A curved foyer led to the large dance hall with its 7.3-metre ceiling, venetian lanterns, numerous electric lights, and bevelled plate mirrors. Columns joined by ornamental chain appeared along the walls which were covered with decorative burlap. The rear of the hall held a domed orchestra stage while a full-width balcony ran along the front of the building.

It contained large rest-rooms. Below were the ticket and general offices, cloak-rooms, a store and an ice cream parlour.

The Coliseum became the Alhambra Dance Hall in 1918 but, by the mid-1920s, patronage waned and the hall closed.

Little remained of the original interior due to substantial alterations by subsequent occupants. The structure mainly was used as an office, warehouse and garage facility by taxi and parking companies. It also was converted to an athletic centre and soft drink bottling operation for brief periods during the 1930s and 1940s respectively. The building had been vacant since 1985.

## 109 GEORGE AVENUE MCKERCHAR HOUSE

*Architect Unknown, 1893*



The McKerchar Residence in 1988. *City of Winnipeg*

This two-storey frame dwelling is one of a handful of turn-of-the-century houses which have survived the transition of Point Douglas from an agricultural-residential area to one dominated by industrial, commercial and transportation facilities.

Point Douglas was fundamentally transformed when it became part of the Canadian Pacific Railway's main line through Winnipeg. Industrial and commercial development soon followed as businesses sought the advantages of locating near the railway. Over time, the Point became a less attractive residential area as housing was displaced or interspersed with non-residential land uses.

George Avenue, between Lily Street and the Red River, was part of one such pocket of private dwellings on the southern edge of the Point. Because of its proximity to the central business district, this area could still draw middle-class householders in the 1890s. Among them was John Archibald McKerchar, an Ontarian who entered the grocery business after his arrival in Winnipeg in 1879. He subsequently became one of the city's leading food retailers and a prominent local politician.

In 1881, McKerchar obtained an interest in a small Main Street grocery store, Pickworth and Coy. By the next year, he had full ownership and was operating as McKerchar Grocery. This business continued for nearly 40 years, mainly at locations between 600 and 616 Main Street, not far from 109 George Avenue which McKerchar had built in 1893.

This dwelling is of the "vernacular picturesque" type designed by contractors who amalgamated various architectural elements in their structures. These elements often included high basements, projecting side



City Alderman J.A. McKerchar, 1930. *Provincial Archives of Manitoba*

bay windows, and modest ornamental detailing.

The McKerchar House, which is on the north side of George, has a stone foundation and full basement. Its frame construction, including a two-storey rear lean-to, is covered by shiplap-style wood siding. The frame supports a hipped roof with projecting eaves that feature a modestly decorated frieze but no brackets.

There are two gabled dormer windows, both with engaged columns and a sunburst design above the openings. The west-facing dormer has a round window. An unaltered set of stained glass windows appears in a second-floor room that may have functioned as a den. All windows have unadorned wooden surrounds and

sills. The only exterior element to be significantly altered is the front porch which originally extended along the west side of the building.

The original interior floor plan, designed in a traditional style, appears to be intact. The kitchen is to the rear, the staircase is on the left side of the structure near the front entrance, and the rooms are small but numerous. Wood trim around the doorways and windows is well preserved.

The McKerchar family remained at 109 George for 14 years, then moved to Cornish Avenue, Central Avenue and, finally in 1916, to 21 Middle Gate in Armstrong's Point.

The grocery business continued to blossom. In 1910, McKerchar added another firm, the City Fish Market, to his store. Six years later, he switched from the fish market to the Coates Meat Market as a partner firm.

McKerchar retired from food retailing in 1919 and subsequently became a photographer, maintaining an office in the three-storey McKerchar Block built in 1902 at 602 Main. In 1921, he became a City alderman, holding this office until his defeat in the 1934 mayoralty race. McKerchar, who died in 1948, also was a school trustee for 23 years.

Ownership of 109 George was retained by McKerchar for five years after he left the property. He rented the house to the Ripstein family of jewellers. Other owners and occupants followed; in the early 1920s, the building was converted to a boarding house. From 1938 to 1982, it was owned and occupied by John and Eva Kacinec. At present (summer 1988), the house is vacant and boarded up.

**220 HUGO STREET NORTH  
PASADENA APARTMENTS**

*Hooper and Hooper, 1912*



The courtyard of the Pasadena Apartments, 1988. *City of Winnipeg*

**T**hrough both name and styling, construction of the Pasadena Apartments in 1912 brought a distinctive Californian motif to Fort Rouge, then and still one of Winnipeg's fashionable residential districts.

The 28-suite block, just south of Wellington Crescent on the northwest corner of Hugo Street North and McMillan Avenue, displays a simplified California Mission style. This was developed during the 1880s as the Pacific counterpart to the Georgian Revival design common in the eastern United States and other styles which had dominated residential architecture in California.

Apartment construction was a relatively new phenomenon in Winnipeg, spurred by sustained population growth, increased consumer acceptance of multiple-family dwellings, and available investment funds. Blocks often were designed for specific economic classes. For Fort Rouge's more affluent tenants, this meant elegant apartments with extra features such as servants' quarters and large rooms.

The Pasadena Apartments were an investment by Thomas Sharpe, a contractor and former mayor of Winnipeg. He had emigrated to Toronto from Ireland in 1885, then moved to Winnipeg in 1891. A stonemason and bricklayer by trade, he established a construction business that became well known for its cement work. He served three terms as a City alderman, beginning in 1899, and three terms as mayor from 1904.

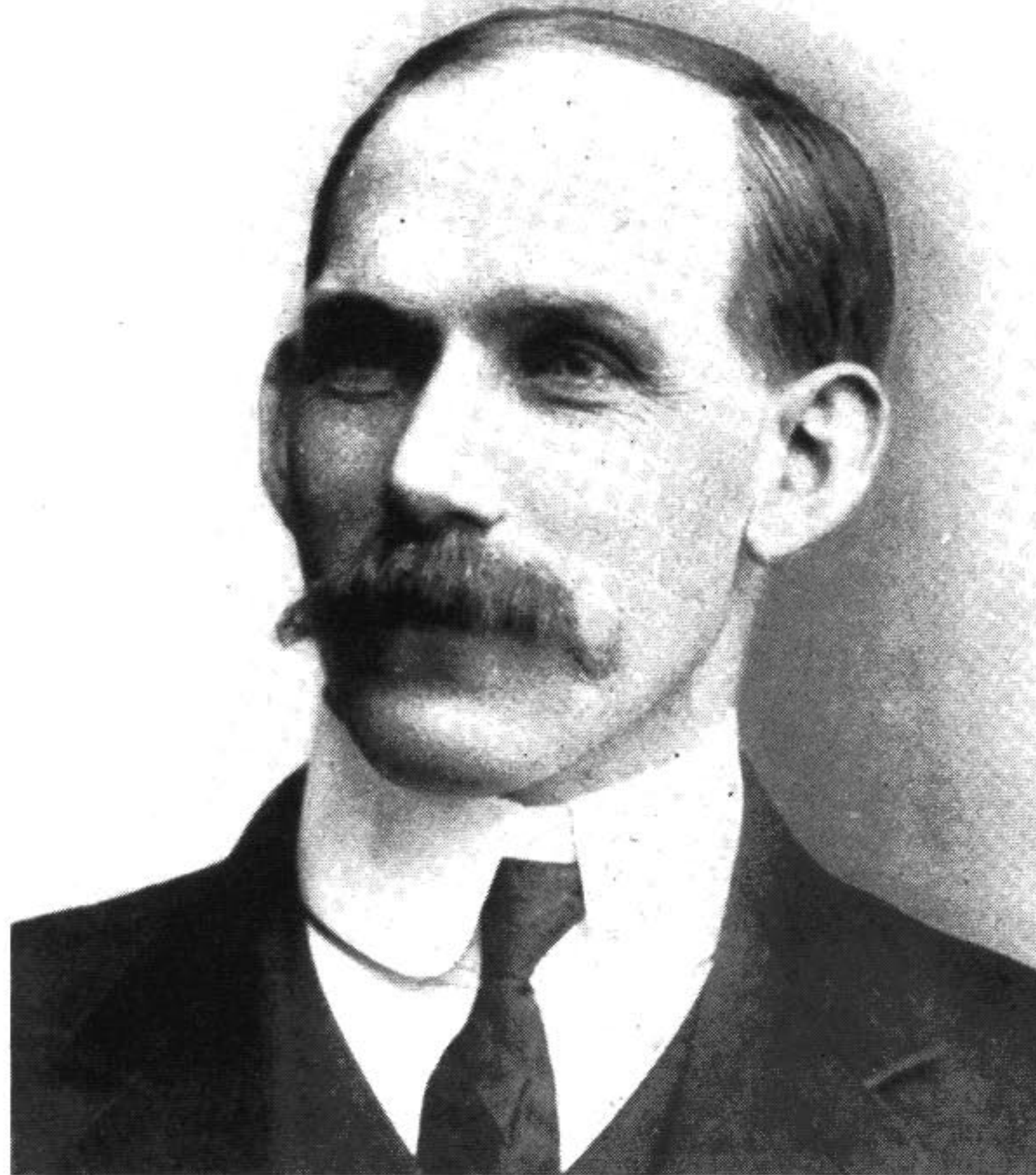
Sharpe constructed the Pasadena Apartments for \$65,000 based on a design by Hooper and Hooper, a prominent local architectural firm.

Samuel Hooper, an Englishman, came to Winnipeg in 1881 after living in London, Ontario and Emerson,

Manitoba. Along with David Ede, he established the Hooper Marble and Granite Company Limited. He retained the presidency of this firm while becoming an architect in the province's public works department (1893) and successively establishing private architectural practices with Albert Lee Houkes (c.1905); Charles H. Walker; and one of his sons, Samuel Lawrence Hooper. In 1904, Samuel Sr. was named the first Provincial Architect with overall responsibility for the design of several new public buildings. He held this post until his death in 1911, after which Samuel Jr. became president of the marble works and formed an architectural partnership with William T. Davis.

The U-shaped Pasadena Apartments are built of 'concrete tile'. The structure extends from a cement foundation and raised basement to a red clay-tile roof, one of the distinctive features of the Mission style. The roof has hipped ends and exposed decorative wooden rafters. The raised basement is faced with dark red-brown brick, followed by light brown brick up to the second-storey sills. This is laid in a Flemish bond pattern. Smooth stucco walls, also a characteristic of the Mission style, are on the upper two storeys. Each level is separated by a cement belt course. Partially enclosed staircases, each with entrances to the block, appear on the side and rear elevations.

Exterior decorative elements are few and modestly presented. Balconies face the central courtyard. Moulded window surrounds rise above cement sills. Two types of double-hung windows are used -- the smaller type is of a six-over-one internal division, while larger openings are divided into nine sections over one. The block's three main openings off the courtyard feature marble entranceways accented by oak banisters and door surrounds.



Mayor Thomas Sharpe, 1906. *Provincial Archives of Manitoba*

The structure's U-shape was designed to ensure all suites had access to natural light and air circulation, while its several entrances reflect an early preference in North America to avoid the main central lobbies common to European blocks, especially in France.

Original occupants included Sharpe and tenants who held managerial, administrative and technical positions. Sharpe died in 1929 but the block remained with his estate until 1949. Over time, the block has lost its more distinguished clientele, reflecting its age and changes in Fort Rouge's population.

**121 KATE STREET  
WILLIAM ASHDOWN HOUSE**

*Architect Unknown, 1882*



The William Ashdown house in 1988. *City of Winnipeg*

**D**uring the last three decades of the 1800s, urban development in Winnipeg was marked by the outward spread of new residential areas, both to accommodate population growth and to replace housing lost to commercial and industrial land uses in the expanding central business district.

One such early residential area was established between Notre Dame and William avenues, west of Main Street and north of the Hudson's Bay Reserve. This area included a series of streets carrying the names of women in alphabetical order.

In 1882, William S. Ashdown, a brother of hardware magnate James H. Ashdown, built a two-storey, brick-veneer house on the east side of Kate Street between William and Bannatyne avenues. His back yard was shared with 120 Juno Street, also erected in 1882 by another Ashdown brother, George.

The eight-room house is a reduced, unadorned example of the Queen Anne style common in North America from the 1880s through to the early 1900s. This style, popularized by a group of English architects led by Richard Norman Shaw, was based on late medieval models from the Elizabethan and Jacobean eras.

Built for \$5,000, the house rests on a cut-stone foundation. Its cream-coloured brick veneer is laid in a stretcher pattern with raised brick quoins providing one of the building's few decorative elements. Consistent with the Queen Anne style, the roof is irregular and steeply pitched with both gable and hip ends. The original structure included a partial porch used as an entrance; this later was replaced with concrete steps.

The asymmetrical facade features a one-storey bay window under the gable. All windows have wooden

sills, plain surrounds and radiating brick heads.

There are four bedrooms on the upper floor of the house. Consistent with the period, the rooms are relatively small. Wooden accents around doorways, and a wooden banister with decorative elements, provide modest interior highlights.

Relatively little is known of William Ashdown compared to his brothers James, a prominent merchant and mayor of Winnipeg, and George, a member of the Provincial Legislature and mayor of Morden. It appears William also was a merchant, then worked as a book-keeper for the Ashdown Hardware store.

William had moved to Ross Avenue by 1885, then to Arthur Street by 1890. He subsequently lived with James in his home at Broadway and Hargrave Street.

William apparently retained ownership of 121 Kate until 1893, renting the premises to various tenants. The new owners, Israel and Anna L. Bennetto, remained until 1915. The house subsequently changed hands several more times and was used for a period as a rental property. Erik O. Moberg, a carpenter, and his family were the longest-standing owner-occupants of the house (1942 to 1986).



Map of Downtown Winnipeg, c.1880. *City of Winnipeg*





491 Main Street in 1988. *City of Winnipeg*

The Macpherson Fruit Company, a fresh produce wholesaler that began operating in Winnipeg in the 1890s, acquired and developed 491 Main Street soon after a nearby railway spur line was installed between Bannatyne and Market avenues.

More so than many other types of wholesalers, Macpherson Fruit depended on good railway service to receive and ship perishable stock. Both the location and design of the firm's three-storey brick structure were tailored to facilitate rapid shipment of produce.

Available data are sketchy on the building's design and construction in 1898. However, its style represents the two-part commercial block prevalent in North America from 1850 to 1950. Horizontal divisions appeared in the design of the facade to distinguish different levels and uses of these types of structures. Initially, commercial uses were on the lower levels and residential space was above. By the early 1900s, however, retail and office functions prevailed in these small-scale investment properties.

The block rests on a 3.7-metre-high basement with a cement floor and brick-lined walls to provide cold storage. The symmetrical (west) facade features two bays, each with a pair of long rectangular windows, bounded by three pilasters which stretch from the second floor to the cornice. Rough stone sills and lintels complete the design of the flat-headed windows, while stone bands appear at various points in the pilasters.

Four panels of checker-board brickwork are between the second and third storeys. Broad brick arches rise over the lintels on the third floor. Above are shallow reliefs and brick corbels at the cornice.

The main-floor facade has been altered extensively with painted brick, glass squares, plate glass, and a glass and aluminum door. The other elevations consist of buff-coloured brick. Several of the rear window openings have been enclosed.

The original design incorporated an electric elevator at the rear to enable easy movement of produce within the structure for storage, processing or shipment.

Macpherson Fruit remained at 491 Main until World War I. A.C. Macpherson of London, Ontario continued to own the building until 1935 when it was sold to the City of Winnipeg.

Various owners and tenants followed. Silverman Jewellers, who had occupied the adjacent building at 487 Main since 1955, bought the Macpherson Block in 1978. Subsequent alterations included converting the third floor to a showroom and inserting doorways in the party wall between 487 and 491 Main on the first and second floors. Veteran Furrier also recently occupied some of the space at 491 Main.



A view of Main Street showing the Macpherson and Thomson Blocks in 1988. *City of Winnipeg*

## 499 MAIN STREET THOMSON BLOCK

*J.H.G. Russell, 1903*



The Thomson Block in 1988. *City of Winnipeg*

Undertaker John Thomson sought to capitalize on demand for rental space during Winnipeg's turn-of-the-century economic boom by investing in this three-storey commercial building at 499 Main Street between Bannatyne and Market avenues.

The structure, advantageously located across from the City Hall and adjacent to Thomson's funeral home at 501 Main Street, attracted various professional and business tenants, including *The Commercial*.

The building was designed by John H.G. Russell and erected in 1903 by G. Alsip and S.B. Ritchie at a cost of \$15,500.

Russell, one of Winnipeg's best-known architects, began his varied practice in the mid-1890s following several years of study, travel and work in the United States. He was responsible for many of the major commercial projects undertaken prior to World War I in Winnipeg's warehouse district to the east and west of Main Street. He also designed several of the city's finest churches and houses, and served as president of both the Manitoba Association of Architects and Royal Architectural Institute of Canada.

For the Thomson Block, Russell employed a two-part commercial style characterized by an exterior design that clearly distinguished the main-floor commercial space from the upper storeys. Based on the combined shop/house pattern of the early 1800s, structures in this style often included apartments or single-family dwellings on the top floors. By the early 1900s, however, business uses were dominant.

The block has a symmetrical red-brown brick facade, punctuated at each upper level by four rectangular



A view of Main Street showing the Thomson and Macpherson Blocks, c.1904. *Provincial Archives of Manitoba*

windows. Stone belt courses above the first and third storeys distinguish these upper levels from the main floor and cornice. Segmental brick arches top the second-storey windows while semi-smooth limestone sills and one of the belt courses complete the windows on the third floor.

Two side pilasters run from the second level to the parapet which is outlined with stone coping. The mid-

section of the parapet curves upward to highlight a large name plate with the words 'Thomson Block' in raised letters.

A series of 14 rectangular indentations, topped by radiating brickwork, ornament the cornice. In contrast, each pilaster is finished at the cornice with a long, narrow and pointed brick relief.

The other walls of the building are in buff-coloured brick and are unadorned. Most of the openings in the rear (east) elevation have been boarded up or enclosed with brick. The main-floor facade has been altered extensively. White blocks surround large showroom windows and a glass and aluminum door.

Thomson retained the structure until 1946, followed by a succession of other owners.

*C.H. Wheeler, 1892*



George Foulds' commercial block in 1988. *City of Winnipeg*

Substantial physical change accompanied Winnipeg's transformation into a regional economic centre in the 1880s and 1890s. Mud roads and wooden buildings gave way to paved streets and industrial-commercial structures of solid brick and stone as prosperity and a sense of permanency let the city shed its frontier image.

Amid this heady atmosphere, George Foulds, a long-time resident and land developer, replaced a frame building in 1892 with a two-storey, solid brick block at 546 Main Street, just north of James Avenue.

Foulds owned several other commercial properties in the area, plus single-family houses on Austin, Fonseca and King streets. His block on the west side of Main, designed in the two-part commercial form to accommodate ground-floor retail and office or residential uses above, is representative of the role which small-scale investors played in shaping the downtown.

The architect was Charles H. Wheeler who emigrated from Britain to Winnipeg in 1882 and practised with James Chisholm prior to establishing his own trade in the late 1880s. Holy Trinity Anglican Church at Smith Street and Graham Avenue was his first major project. By 1897, he had designed more than 270 institutional, commercial and residential structures in Manitoba and the North-West Territories. He also was active as a choirmaster, vocal trainer, and music and drama critic prior to his death in 1917.

Wheeler's neat, modestly ornamented design of the Foulds Block includes elements of the Romanesque Revival style.

The building rises from a stone foundation to a super-

structure of local straw-coloured brick. Highlights are provided by 'St. Louis red' brick dressings and cornice, while the piers and lug sills are of Selkirk stone. Visual separation of the main and second floors is achieved by the use of different brick and the treatment of the facade's windows and columns.

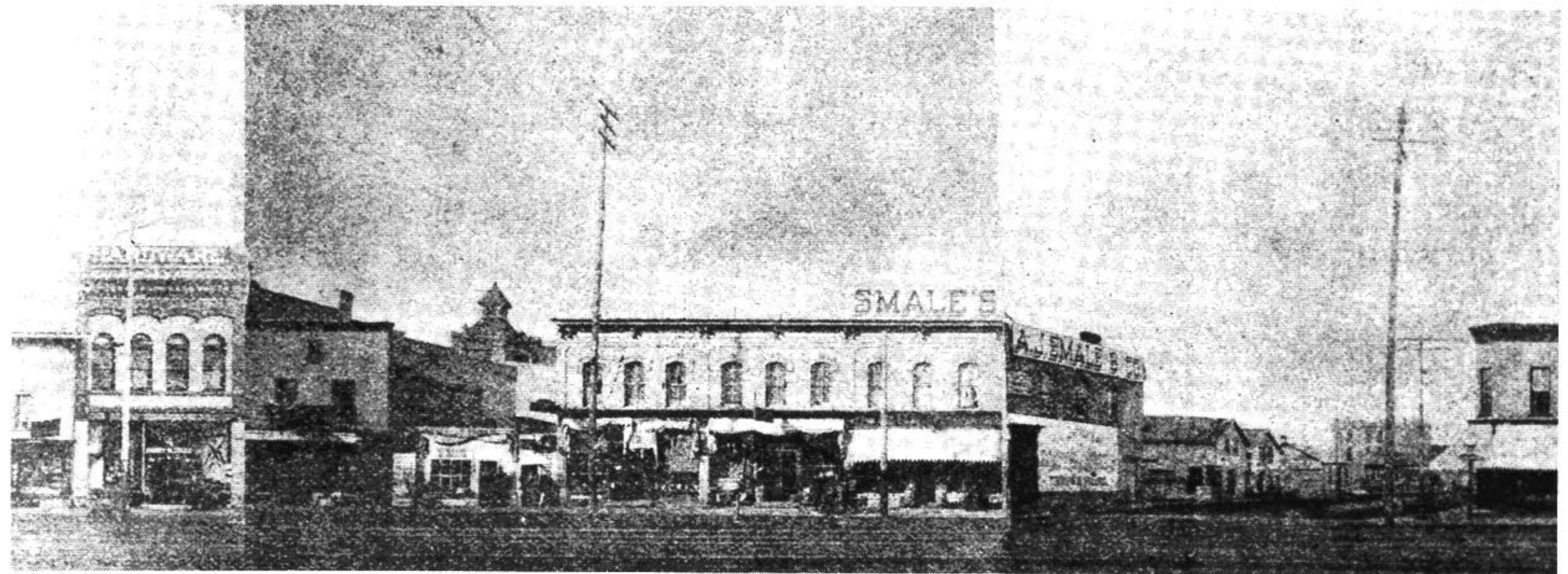
The smooth stone corner piers are broken at the second level by corbelled brick. A similar corbelled effect is used at the cornice, along with alternating light and red brick. The columns are finished with two miniature 'turrets'.

The original main entrance was set back from the street and framed by large, plain show windows. In contrast, the upper storey features four rectangular openings set in an arched, light brick area that is recessed from the face of the building. The semi-circular shape of the stained-glass, multiple-light transoms is repeated above by a continuous drip moulding.

The block, which cost \$7,000, was constructed by the Gray Brothers. Burnett and Wallace were the stonemasons.

The first ground-floor tenant was H.W. Steep, hardware. By 1896, George D. Wood and Company, hardware, had taken over the space. This firm's roots stemmed back to 1869 when representatives of Wood and Leggat opened a business in Fort Garry. After the company relocated to larger premises in 1901, Paul Sala ran a liquor store at 546 Main until c.1920.

Foulds continued to own the block until the turn of the century when it was sold to Caroline Waterhouse. Sala subsequently purchased the property, maintaining



A view of Main Street showing the Foulds Block on the left, 1892. *Provincial Archives of Manitoba*

ownership into the late 1920s. The block changed hands several more times before coming into the possession of the current owner, McLaren Investment Limited, which also has the nearby McLaren Hotel.

While the building is structurally sound, alterations, a 1937 fire and vandalism have taken their toll. Changes on the main floor to enclose the original openings and make the entrance flush with the facade have been

unsympathetic to the rest of the design. Double-hung wooden windows on the upper level have been replaced and the transoms boarded up. The interior has lost most of its original features and workmanship, including office partitions on the second floor. Nonetheless, the Foulds and adjacent Christie/Broughall blocks form a highly visible, historic link to early Winnipeg in the midst of contemporary area redevelopment.

**175 MCDERMOT AVENUE  
TORONTO TYPE FOUNDRY BUILDING**

*David Ede, 1881; Victor Horwood, 1910*



View of McDermot Avenue with 175 McDermot in the centre, 1988. *City of Winnipeg*

**B**uilt as a speculative venture during Winnipeg's 1881-82 land boom, this three-storey brick warehouse is the oldest of a distinctive series of six buildings on the north side of McDermot Avenue between Main and Rorie streets.

The six form an unusually small-scale streetscape in Winnipeg's historic warehouse district. With the exception of the six-floor Porter (Galpern) Building at the east end, all are two or three storeys in height and complementary in design and materials.

The warehouse at 175 McDermot was erected by its designer, David Ede, then a partner with Samuel Hooper in a marble works firm. Both men became practicing architects, but it was Hooper who gained prominence as Provincial Architect (1904-11).

Ede quickly sold his building to Charles and George Wishart of George Wishart and Company, a retail and wholesale firm established in 1876. The Wisharts used the warehouse for their grocery wholesale business until 1885.

A series of occupants followed -- the Montreal-based fruit and produce firm, Vipond, McBride and Company; Rublee, Riddell and Company, a local business which purchased Vipond, McBride's Winnipeg interests; and Love, McAlister and Company, a stationery wholesaler that took over the building in 1895, sharing space with the Manitoba Produce Commission.

In 1898, the Toronto Type Foundry, an eastern firm which established its Winnipeg branch five years earlier, purchased the warehouse in order to be closer to the centre of the printing trade. Indeed, T.W. Taylor's printing plant and book bindery were next door at 177

McDermot and the *Manitoba Free Press* was at 183 McDermot.

The foundry carried advanced printing presses and other equipment. It also operated a job printing service for small rural newspapers and others who contracted to run their publications through the foundry's high-speed presses.

The facade of 175 McDermot has been altered substantially from Ede's ornate design which featured round-headed openings and generous use of light stone belt courses, lintels, window surrounds and oversized scrolled brackets at the cornice. The structure cost about \$5,000 to build and was sold with the land to the Wisharts for \$10,000, reflecting boom-time prices.

In 1910, the Toronto Type Foundry commissioned Victor Horwood to redesign the facade. He chose a more utilitarian image, consistent with the nearby Porter and Alloway buildings. The number of window bays was reduced to two from three; the openings became rectangular instead of round; and the entrance was relocated from the centre to the east end of the facade. Stone sills and two long keystones above the third-floor windows were used in contrast to the brown tapestry brick finish. The original cornice and pediment also eventually were removed.

The foundry remained at this site until 1968. Other long-time occupants of the building included the Winnipeg Newspaper Union and Canadian Ingersoll Rand, a mining machinery company instrumental in providing equipment to open up this industry in the North. At present, the building houses the Plug In Gallery and a luggage shop.



View of Main Street and McDermot Avenue, 1903. *Western Canada Pictorial Index*



*Woodman and Carey, 1911-12*



The Lindsay Building in 1988. *City of Winnipeg*

The Lindsay Building, one of a handful of terra-cotta office towers erected at prominent downtown locations during Winnipeg's pre-World War I development boom, marks both an historic and a contemporary meeting place.

The building dominates the intersection of three major thoroughfares -- Garry Street and Notre Dame and Ellice avenues. Its distinctive shape mimics its location at the apex of a triangular piece of land that, in turn, is a legacy of the area's original river lot system of subdivision. Notre Dame became the point where long river lots established on the north bank of the Assiniboine met those running west at an angle from the Red.

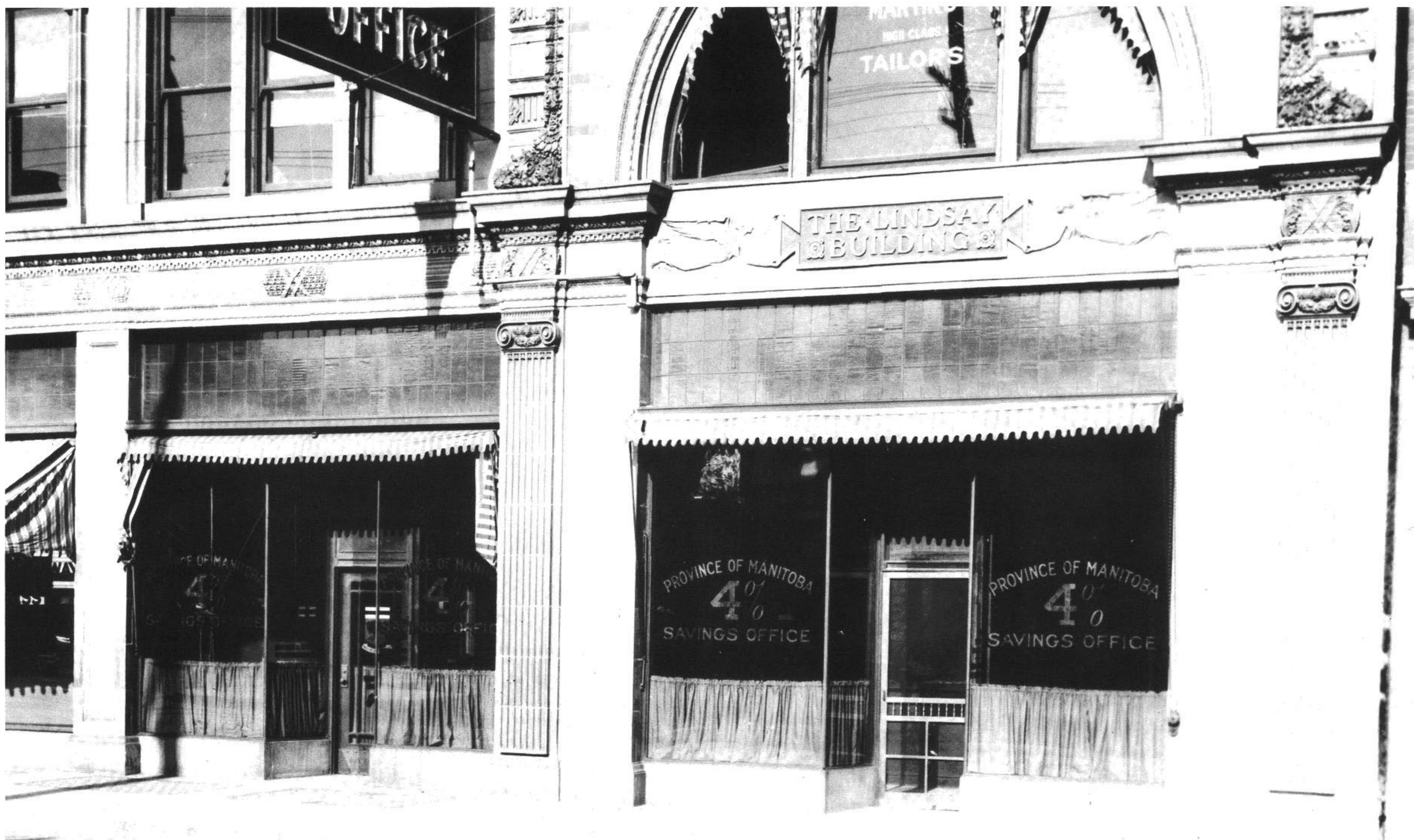
Notre Dame vied with Portage Avenue to become the downtown's second main street. Portage eventually was the victor, but Notre Dame continued to attract substantial development. In the vicinity of the Lindsay Building, for example, were Grace Church, the centre of Winnipeg Methodism; the Electric Railway Chambers (1912); the Oxford and St. Charles hotels; and the Walker and Province theatres.

Economic prospects were so attractive that entrepreneur Frank Lindsay decided in the midst of construction to add three floors to his planned seven-storey office tower. Lindsay was a former stage coach driver who became proprietor of the St. Lawrence Hotel (1884), then the Oxford Hotel on Notre Dame (1909). He used profits from property investments to finance the Lindsay Building.

Designed by John Woodman and Raymond Carey, the skyscraper features a steel frame, reinforced concrete slab construction, and a cream-coloured terra cotta fin-



A view of Portage and Notre Dame avenues during construction of the Lindsay Building, c.1911. *Provincial Archives of Manitoba*



Detail of the terra-cotta facade, c.1925. *Provincial Archives of Manitoba*

ish. It was built over a 14-month period in 1911-12 by the Kelly-Simpson Company at a cost of \$193,000.

Woodman and Carey, who maintained offices in the Lindsay Building for several years, also jointly designed the Paris and Free Press buildings. Woodman, an Ontarian, came to Winnipeg in 1880 with the Canadian Pacific Railway. He established a private architectural practice in 1901. Alone or in partnership, he designed the Eaton's track warehouse; Allen, Somerset, Hudson's Bay Wholesale and Public Press buildings; the Selkirk Hospital for the Insane; Breadalbane Apartments; and several other residential projects.

Carey's influence, especially his flair for ornamentation, is evident in the elaborate terra cotta on the Lindsay Building's Notre Dame and Garry facades. Much of the decoration occurs on the two bottom and top storeys.

Pilasters with Ionic capitals separate large storefront windows on the main floor. The pilaster-like effect is carried through to the upper levels by an alternating pattern of plain and raised terra cotta, culminating at the ninth floor in a series of detailed cartouches.

Garlands adorn semi-circular windows on the second level. Below these windows, floating angel twins hold five building name plates in green terra cotta. Five pairs of green wreaths bearing the building's date in stylized numbers appear above the semi-circles.

Relatively plain walls extend upward to the tenth storey, their regular Chicago-style windows outlined by terra-cotta surrounds. The tenth floor has a distinctive series of smaller windows and is embellished with Italian Renaissance decorations, scroll-work and a dentilated cornice.



Notre Dame Avenue in 1928. *Provincial Archives of Manitoba*

The main external alteration to the building has involved replacement of main-floor windows and removal of some entrances. There also has been some deterioration of the terra cotta facing.

Insurance companies, medical, legal and other professional firms, and CJOB radio station were major long-standing tenants of the Lindsay Building. In recent years, the occupant mix has become more diversified.

*Northwood and Chivers, 1930*



The Winnipeg Gas Company Building, 1970. *Provincial Archives of Manitoba*

This sturdy, five-storey building was something of an anomaly when it appeared on the north side of Notre Dame Avenue between the intersections of Arthur and King streets in a transitional zone bridging Winnipeg's warehouse and downtown commercial districts.

It was one of the few large privately-funded projects to proceed in the downtown during the early years of the Great Depression. Moreover, its Art Deco styling was a marked departure from nearby offices and warehouses, many of which featured neoclassical designs popular prior to World War I.

The building was constructed for the Canadian General Electric Company (CGE), a Toronto-based manufacturer and distributor that began operating in Winnipeg in c.1893, about a decade after the city entered the era of electrical power. As use of electricity grew, the firm was forced to relocate several times to accommodate increased consumer demand for a wider range of appliances and fixtures.

Compared to many other local businesses, CGE was not as vulnerable to the early effects of the Depression due to protective tariffs and less direct dependence on the wheat economy. Thus, the firm proceeded in 1929-30 with plans for a new facility.

Designed by George W. Northwood and Cyril W.U. Chivers, the \$225,000 project was built by general contractors Carter-Halls-Aldinger Company and various Winnipeg and eastern-Canadian subcontractors.

The Northwood-Chivers partnership created several notable city buildings including St. Ignatius Church (1928), the Canadian Wheat Board (1929), Assiniboine

Park Pavilion (1929-30), Civic Auditorium (1932), Federal Building (1935), and Winnipeg Post Office addition (c.1935).

The partnership was formed after World War I from which both men emerged as decorated officers. Northwood studied in Montreal, then came to Winnipeg in 1905. Chivers, an English immigrant, arrived in the city in 1898. He practised with S. Frank Peters, George Browne and the Canadian Pacific Railway before establishing his own firm in 1910. Both men were prominent in the Manitoba Association of Architects and Royal Architectural Institute of Canada.

Their CGE building is constructed of reinforced concrete to provide a strong frame and load-bearing capacity. The King, Notre Dame and Arthur elevations are faced with polished blue granite along the foundation, Tyndall limestone, and "teepee mocha" brick laid with cut joints. The rear elevation is of plain light brick.

Smooth limestone rises to the base of the second-storey windows, topped at the corners by a saw-toothed design. Vertical emphasis is created through the movement of limestone up the entire height of the building at the corner window bays. Vertically-ornamented spandrels enhance the effect. The symmetrical design is completed by a limestone parapet with ornamental stone carvings again highlighting the corners.

The large storefront windows have low-relief carved bronze surrounds while pierced bronze appears over the former main entrance in the centre of the Notre Dame facade. The surrounds were produced by the Architectural Bronze and Iron Work Company, a CGE subsidiary, from models by a Mr. Metge of Winnipeg. The building's other windows generally are plain and rectan-



The CGE Building in 1988. *City of Winnipeg*

gular with stone slip sills. The main entrance has been moved to the southeast corner. A second, recessed entrance off King leads to upper-floor offices.

In 1954, CGE relocated to industrial west Winnipeg. Its building was occupied by the Winnipeg and Central Gas Company, later Greater Winnipeg Gas Company,

and several smaller business tenants. Canada Life Assurance Company assumed ownership in 1958, then sold the building to the gas company by 1965. The structure has experienced major interior alterations since the 1960s. It recently was renovated for new occupancy after standing vacant following relocation by the gas company in 1985-86.

## MCDUGALL HOUSE

*Architect Unknown, 1883*

The McDougall House in St. Norbert, 1988. *City of Winnipeg*

Originally located on the north bank of the Seine River near Lorette, Manitoba, this 1 1/2-storey log house now stands in a St. Norbert heritage park as a legacy of both the province's agricultural settlement and one of its earliest building types.

The house was erected in 1883 for Marguerite McDougall, a widow, and her sons, Francois-Daniel and Alexandre.

The McDougalls were among a number of Métis families who moved from St. Boniface-St. Vital to areas further south along the Red and Seine rivers in the troubled times which accompanied formation of the Province of Manitoba in 1870.

This was a period of major transition for the Red River Settlement as the Hudson's Bay Company relinquished its jurisdiction over the North-West to the Canadian government. The semi-nomadic lifestyle of the Métis, centred on the fur trade and buffalo hunt, came under pressure from new settlers, new forms of land division, and a shift in the economic base to agriculture.

Daniel McDougall first established a homestead on the south side of the Seine near Lorette in 1869-71. He also obtained land on the north bank of the river prior to his death in 1880. Mrs. McDougall and her sons relocated to this latter property three years later.

Their new house, consisting of dovetailed spruce logs, probably was built by relatives and/or friends. Its design and materials reflect contemporary shortages of milled lumber and the need of settlers with limited financial means to use indigenous resources from cleared land. The design's ample interior space, warmth, low cost and possibilities for expansion made it popular throughout the West.

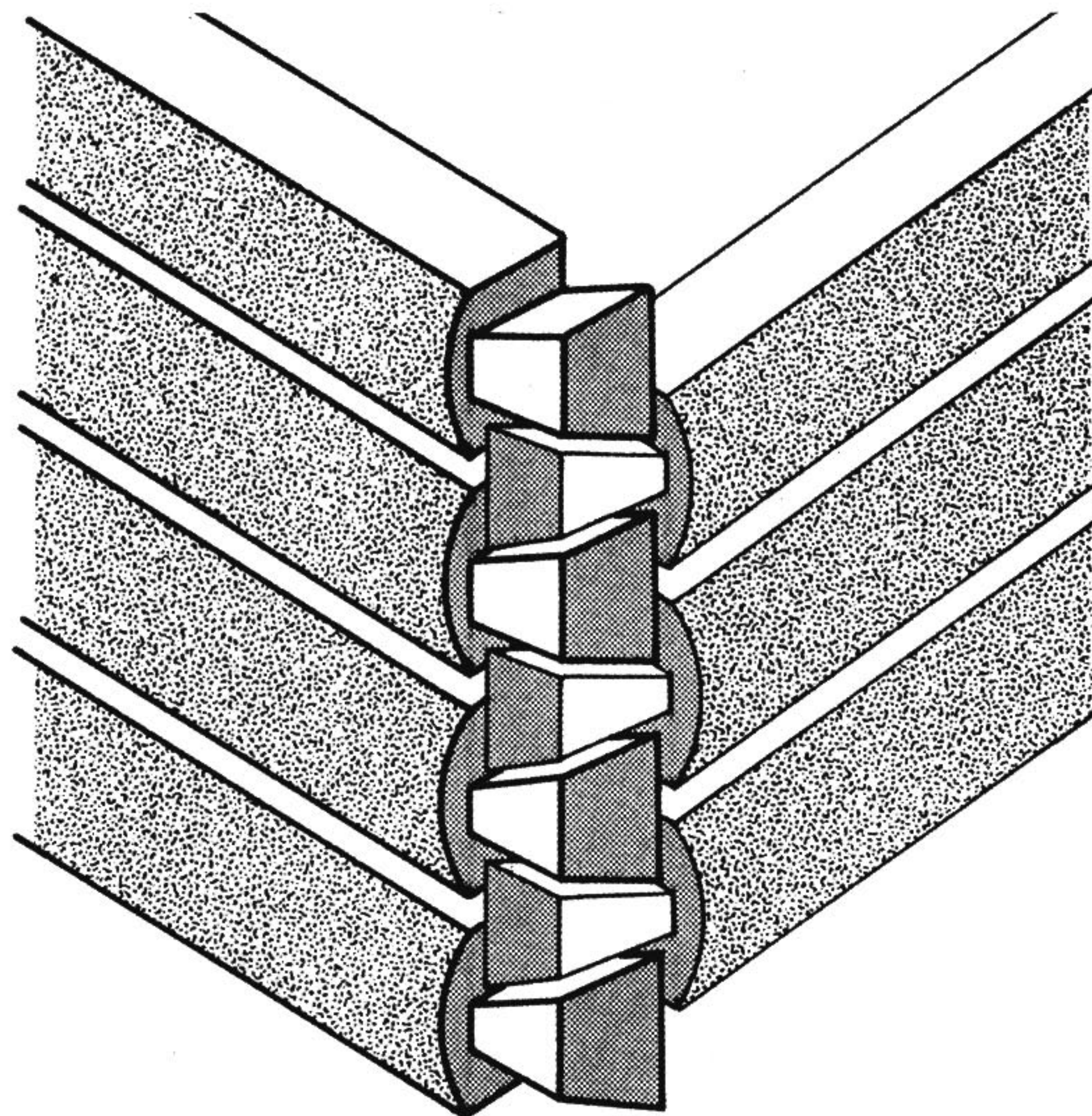
Use of dovetailed joints was a common log construction technique because of its durability and relative simplicity compared to the skills required to build a Red River Frame structure. The technique involved cutting close-fitting joints with downward-sloping surfaces to allow water to readily drain off. This reduced the chances of moisture entering the corners during periods of freezing and thawing.

The logs of the nearly square McDougall House are rough-planed on both the inner and outer sides. They range in diameter from 12.7 to 24.4 centimetres. There are mortise pegs between some of the logs, while wedge-shaped shims appear between other logs near various openings. Mud or other similar substances would have been used to close spaces in the walls.

Doors and windows were cut after the walls were completed. The roof initially may have been of sod, logs or, less likely, milled lumber. There was no basement; at most, the original building may have rested on a wooden foundation. The ground floor held a single room while the upper level was divided into three bedrooms.

Several changes subsequently were made to the building, including removal of a front veranda; replacement of the second-floor joists; and the addition of wood siding and stucco, preceded by a heavy coating of lime whitewash to minimize insect penetration. More recently, the building has been stripped of its exterior sheathing and the second-storey flooring has been removed. The wall logs and overall structure are in good condition.

Through grant and purchase procedures established by an 1881 order-in-council, the McDougalls gained let-



Full-dovetail log corner notching system. *City of Winnipeg*

ters patent for their land-holdings on both sides of the Seine, although it was the land on the north bank that was cultivated and used to support livestock.

Mrs. McDougall eventually moved to Lorette where she operated a general store for several years. Francois-Daniel remained in the 1883 house while Alexandre

established a home on adjacent property. Francois-Daniel died in 1902 but his descendants continued to use the log home. A daughter, Mrs. Alexina Manaire, lived in the house until 1965 when she moved to St. Norbert. In turn, the structure recently was relocated to an historical theme park under development in that community.



300 RIVER AVENUE  
BOYLSTON APARTMENTS  
(CONGRESS APARTMENTS)

*H.E. Matthews, 1910*



The prestigious entranceway. *City of Winnipeg*

Through both design and materials, the Congress Apartments convey the early prestige of their Fort Rouge location and the stature of their initial occupants.

Generous use of stone detailing, interior spaciousness, and a striking main entrance attest to the exclusive market which original owners of this three-storey block sought to attract.

The Congress, first called the Boylston Apartments, was constructed for \$90,000 in 1910 on the southwest corner of River Avenue and Lewis Street by owner J. Moxam, a local contractor.

During this period, apartment blocks were gaining increased acceptance among consumers and investors as a convenient, adaptable and profitable building form. Location of the Congress in one of Winnipeg's finest residential areas demanded that it contain the quality and features commensurate with an influential, upper-income clientele.

The U-shaped structure was designed in a simplified Edwardian Neoclassical style by Herbert E. Matthews, a prolific residential and commercial architect.

Matthews practised privately for several years after his 1905 arrival in Winnipeg, then served in the Dominion Department of Public Works (1921-38). During World War I, he was the first president of the Manitoba Association of Architects. Little else is known of his background. However, his extensive portfolio included houses and apartments in various neighbourhoods, two churches, warehouses, factories, stables, and a drill hall.

The Congress rests on a stone foundation and concrete piles (added in 1937). The raised basement has ashlar limestone on the front (north), east, and most of the west

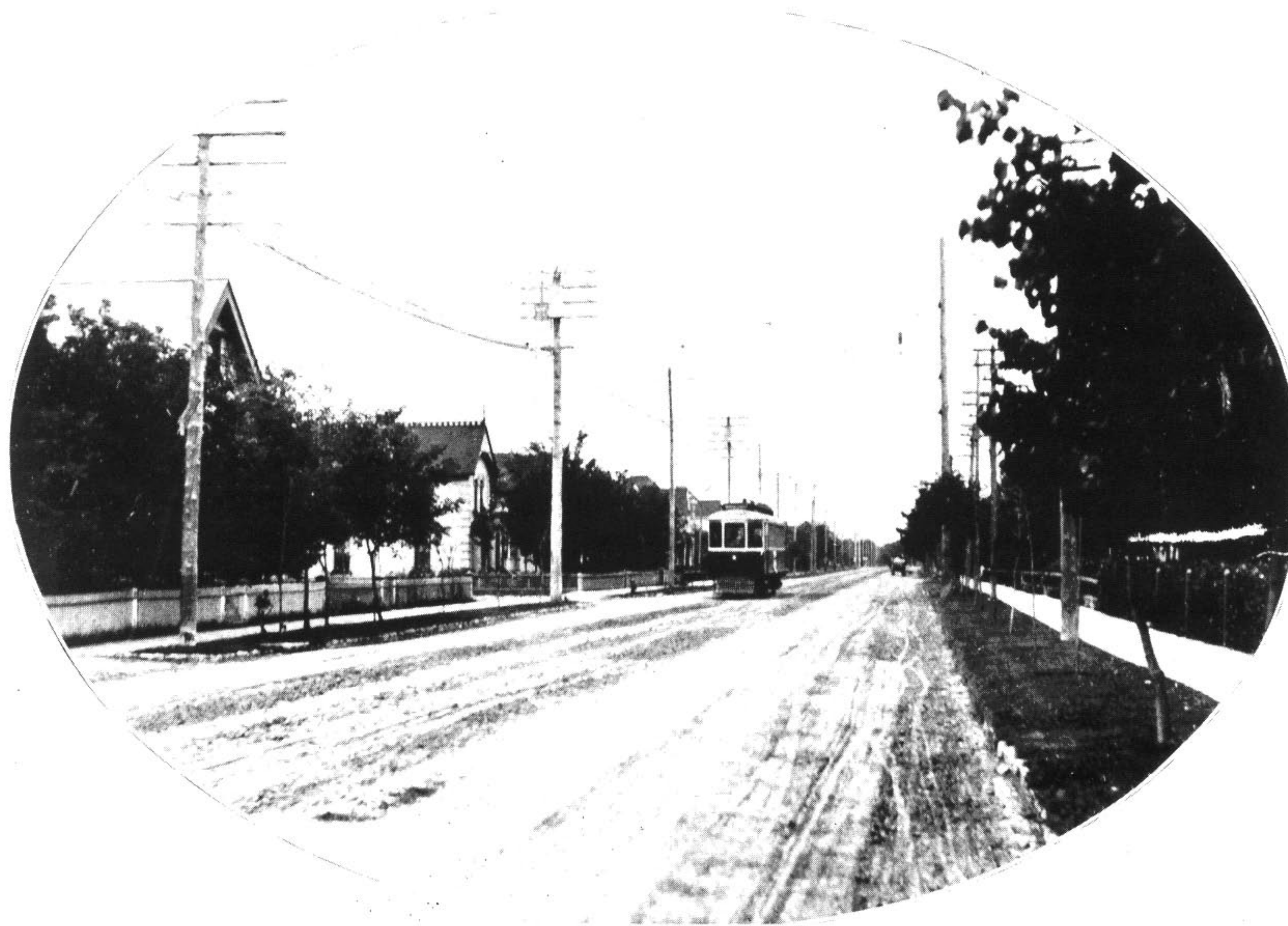
facades. Two shades of brown brick complete the facings. The rear (south) side has a rubble-stone foundation, cream-coloured brick, enclosed wooden balconies and a wooden staircase.

A stone belt course separates the basement and main floor on the finished facings, while a stone moulding runs between the main and second storeys. Giant order brick pilasters, with stone bases and capitals, appear at the corners. At the top of the building, corbelled brick leads to a metal cornice and low parapet.

Stone sills are used throughout, while stone lintels and quoins appear along the basement and first floor. Windows mainly are flat-headed, rectangular, double-hung, and appear in singles or pairs. On the front facade, there are diamond-shaped leaded panes and rectangular side lights around living-room windows on the first and second floors. Above two side entrances are large, half-circle transoms.

Matthews created a grand main entrance at the base of the building's U-shape. A long walkway, highlighted by two brick and stone gate posts and wrought iron fencing, leads past a grassy set-back and the imposing walls of the superstructure to six smooth stone steps, complete with balustrade, and double brass doors. Flanking the doors are three-quarter-round Tuscan order columns with brass accents; above are a full entablature and segmentally-arched pediment. Light fixtures are mounted on both the main gate posts and balustrade. Two smaller posts mark the ends of the block's property.

Inside is a marble entrance hall and heavily ornamented staircase that splits under a large stained-glass window. The dark wood staircase includes bevelled mirrors and ornate lamps.



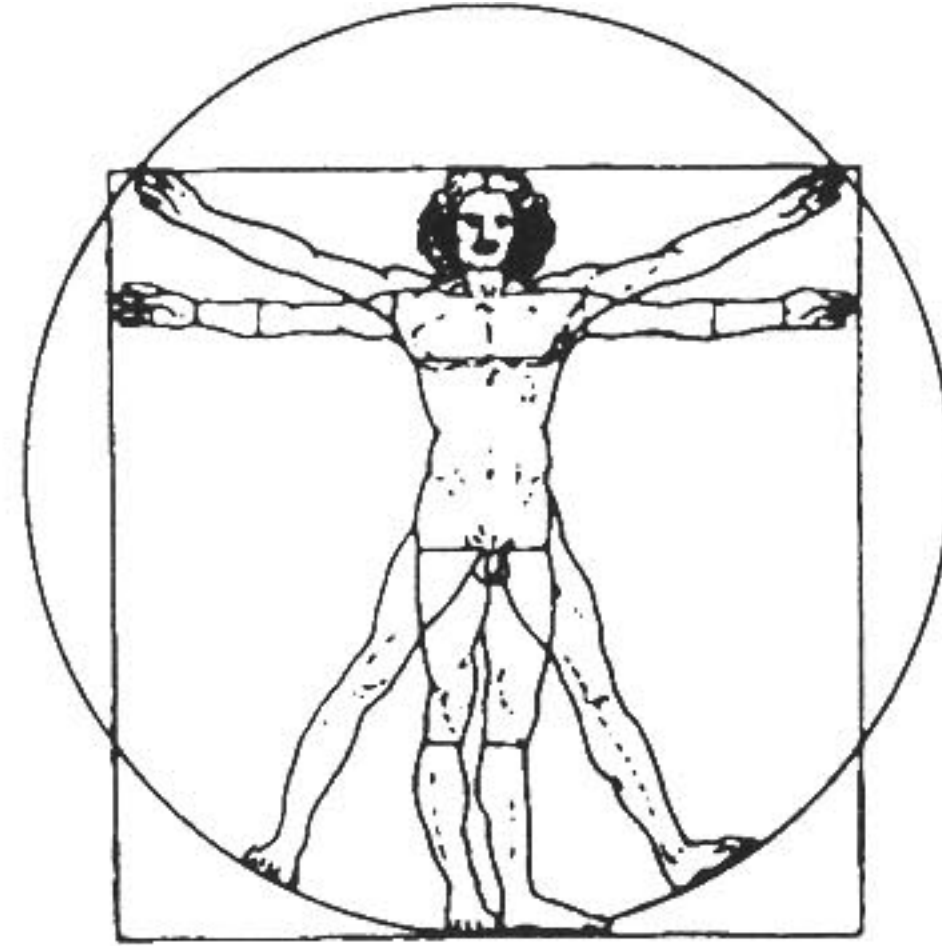
River Avenue, c.1903. *Provincial Archives of Manitoba*

The Congress originally contained 27 suites — three in the basement and eight on each of the other levels. Several apartments had two bedrooms, dining-rooms and pantries. By 1978, two suites had been added to the basement.

Moxam retained ownership of the building for only a year, selling it to Alfred Joseph Andrews, a prominent lawyer and former mayor of Winnipeg (1898-99). In turn, Jennie and John McIvor maintained ownership

from 1923 to 1931, renaming the block as the Congress Apartments.

Several prominent citizens were among the early tenants, including Matthews; Mr. Justice Thomas L. Metcalfe of the Court of King's Bench; W. B. Lawrence, owner of the Winnipeg Theatre; and William T. Newman, owner of the National Hotel. Over time, the block became less exclusive, gaining a more mixed group of tenants.



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

*John Ruskin*

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