

300 CARLTON STREET

FREE PRESS BUILDING

City of Winnipeg
Historical Buildings Committee

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...the Winnipeg Free Press has been called many names, some of them complimentary, some not. It has been called the voice of the West, the prophet of the prairies, the standard of Liberalism, one of the world's 40 best newspapers...It has also been called a CPR toady, a snake, a liar, a cannibal, a Hun and Mr. Sifton's virulent organ.¹

William Fisher Luxton arrived in Winnipeg in 1871 at the age of 28. Raised in Canada West (Ontario), he had quit his job as a teacher to pursue his first love, journalism. He founded a newspaper, moved on to another then eventually looked west for a more challenging situation. He moved to Winnipeg and took a job as the city's first public school teacher. But the lure of publishing was too great.²

Widower John A. Kenny, age 30, arrived in Winnipeg about the same time as Luxton with \$4,000 in his pocket from the sale of his farm near Chatham, Ontario. Kenny had no previous experience in the publishing business, but Luxton soon convinced him to use his capital to found another western newspaper. Luxton went to New York City, bought a \$1,200 Taylor press and returned to Winnipeg to set up shop. The first home of the paper was in a cramped, clapboard shack at 555 Main Street in Point Douglas (near the present-day Centennial Concert Hall). It was rented to the paper for \$25 a month, with Kenny and the Luxton family living upstairs, and the paper's offices and printing press on the ground floor. Reporter John Cameron and printer Justus A. Griffin slept on bunks in a small area near the press, which had arrived by steamboat on October 25, 1872.³

¹ E.H. King, "The Old Lady of Carlton Street" in Marjorie Earl (editor), Torch on the Prairies (Winnipeg: The Nor'Westers, 1988), p.23

² Winnipeg Free Press, Centennial Issue, November 30, 1972 (below as Centennial Issue), p. 3.

³ Ibid., p. 3.

The *Free Press* began as an eight-page weekly newspaper on November 9, 1872 and by year's end had a circulation of nearly 1,200. Less than two years after its first issue, the paper had become popular enough to reorganize into two publications: the four-page *Daily Free Press*, and the *Free Press Prairie Farmer*, published weekly. The former was an evening paper and the first daily printed in Western Canada.

The second home of the *Free Press* was a more substantial structure on Main Street opposite St. Mary Avenue and was occupied by the paper from 1874 to 1882 (Plate 1).⁴ In 1882, editor Luxton designed a new two-storey headquarters for a site just east of Main on McDermot Avenue. The paper and its circulation expanded rapidly and in 1886 a third floor was added (Plates 2 and 3).⁵ Interestingly, all of the city's major newspapers eventually joined the *Free Press* on McDermot Avenue: the *Winnipeg Daily Times*, the *Winnipeg Tribune* and the *Winnipeg Telegram*.⁶

As the 20th century approached, the *Free Press* expanded, bought out smaller papers (16 at final count),⁷ and in 1900 moved into its fourth address, 183 McDermot Avenue at the corner of Albert Street. By then new features such as a women's section, crop reports, and a book and magazine page had become regular parts of the paper. In 1905, circulation expansion led to yet another move, taking the *Manitoba Free Press* to a four-storey structure on the southeast corner of Portage Avenue and Garry Street (Plate 4). At the time, this was the largest building in Canada used exclusively for the newspaper and publishing business.⁸

As circulation numbers rose and new presses were added to the basement of the structure, it became obvious that a sixth move was necessary. During the weekend of April 5, 1913, the

⁴ Ibid., pp. 3-4.

⁵ Ibid., p. 4.

⁶ Winnipeg Free Press, November 19, 1989, p. 14/WT.

⁷ E.H. King, op. cit., p. 33.

⁸ Centennial Issue, p. 21.

paper and its staff relocated to spacious new headquarters on Carlton Street, just north of Portage Avenue, after more than a year of construction.

STYLE

The Free Press Building was designed in the later part of the Edwardian Classical era as part of the reduced or chaste Classical style.⁹ As the name suggests, this is a British-based style, traced to the reign of King Edward VII (1901-10). During this period, Great Britain, like Canada and other areas of the world, saw unprecedented economic growth. One of the many sectors where this expansion was particularly evident was the building trades. Houses, office towers, warehouses, banks, and many other types of buildings were completed during this period. It was the era of massive, grandiose structures and architects, engineers and builders strove to keep pace with the demand for their services. The new style, which was actually the free mixing of various historic styles, was a conscious attempt to move away from the Gothic architecture that had dominated the scene from the 1870s.¹⁰

In England, two distinct architectural styles came to the fore: the Arts and Crafts movement and Baroque Revival. Arts and Crafts architects, especially William Morris (1834-96) and Philip Webb (1831-1915), strove to return to methods and materials of the pre-industrial era which were based more on the talents of craftsmen than on mass-produced building materials. As a consequence, their structures tended to be ornamentally simple and most often used in domestic architecture.¹¹

The Baroque Revival style of the Edwardian era was loosely divided into two periods. Prior to 1906, buildings were clothed in bold, highly ornate Baroque elements developed from the British experience of the 18th century. It was a truly grand style, championed by architects like Sir

⁹ A. Service, Edwardian Architecture (London: Thames and Hudson, 1977), p. 184.

¹⁰ Ibid., pp. 6-9.

¹¹ Ibid., pp. 8-14.

Christopher Wren and James Gibbs, and perfectly suited the enthusiasm of the early 1900s. After 1906, influences from France muted the style's earlier exuberance, and a chaste classical style gained popularity among architects designing larger public buildings. Classical elements were still central to the design but were used in a more understated manner (Plate 5).¹²

CONSTRUCTION

The six-storey Free Press Building uses a skeleton frame of reinforced concrete to support the stock brick exterior walls. One of its architects, John Woodman, was a Winnipeg pioneer in the pre-World War I use of this technology. The concrete frame was adopted locally for commercial and industrial construction because of its strength and relatively good fire resiliency. It allowed architects to build taller, safer structures. One of the earliest examples of this construction type was the Bemis Bag Warehouse, 311 Alexander Avenue, built in 1906.

Ornamental stone and terra cotta are found on the exterior elevations of the Free Press Building. The roof is flat.

The structure sits on the west side of Carlton Street on Lots 614/622 of Block 3, Plan 129 of 1 St. John.¹³ It originally measured 27.7 x 36.6 x 30.5 metres (91 x 120 x 100 feet), providing approximately 31,000 cubic metres (1,092,000 cubic feet) of space. Total cost of construction was \$265,000.¹⁴ A two-storey garage, attached to the north end of the building, was also part of the original facility. It measured 18.3 x 36.3 metres (60 x 120 feet) and cost \$36,000 (Plate 6).¹⁵

¹² Ibid., pp. 140, 184-85.

¹³ City of Winnipeg Assessment Record, Roll No. 523565, Ward 2 (PC 40). Below as AR.

¹⁴ City of Winnipeg Building Permit (below as BP), #2950/1911.

¹⁵ BP #744/1912.

DESIGN

The building on Carlton Street built in 1912 as a grand abode for the nabob of newspapers, with its huge radio towers, lit to the top, flags fluttering from flagpoles, and searchlights raking the sky, is now dark and dingy and about to be abandoned.

The Free Press Building has had to fulfil a number of very different roles: factory, major shipping and receiving concern, and business office. Because of the highly public nature of the occupant, this all had to be combined in a structure that was aesthetically pleasing both inside and out.

The front façade of the original building is filled with many large square and rectangular windows, some round-headed, some with stone facing, and others set in delicate stone frames. The large, two-storey openings are arched, formed by continuous terra cotta voussoirs laid in alternating dark- and light-coloured layers. These layers wrap around the building's southeast corner to encase the first set of windows on the south façade. The balance of the front elevation consists of stock brick. Five metal buffalo heads originally peered down from a stone belt course above the terra cotta voussoirs; five more were added with the construction of a north addition in 1926 (although two were removed when the newspaper vacated the building).

The terra cotta accenting continues up the corners of the original structure to the fourth floor where it supports carved stone sills beneath two-storey arched windows and stone panels with the inscription "A.D. 1912." Between these corner window bays are four floors of slightly recessed, stone-framed windows, evenly spaced and with equal dimensions.

A stone entablature, complete with carved stone panels and shields with Manitoba's coat-of-arms, rests atop the brickwork of the sixth floor. The entablature leads to a brick and stone parapet and iron railing.

Ornately carved terra cotta panels running along either side of the doorway highlight the main entrance on Carlton Street. Above this opening is a carved stone panel with the inscription “The Free Press.”

The north-end garage was altered in 1926 by the addition of four storeys and the conversion of the garage space into more publishing space (Plate 7). The new section, designed by A.E. Cubbidge, a one-time partner of John Woodman, continued the same window rhythms found on the original structure. The addition was similar to, although not a duplicate of the original design. Different materials were used on the ground floor and the stone shields below the cornice were left blank.

Three subsequent additions to the north end of the structure have not been as complementary in design. These sections vary in degree of ornamentation and use of stone accents; the most recent addition lacks both stone accents and windows (Plate 8).

The south façade features a continuation of the entablature along its entire length. The southwest corner displays a two-storey stone treatment of similar design to the wrap-around portion of the front façade at the southeast corner. The balance of the building is comprised of stock brick. The rear elevations of the 1911-13 and 1926 buildings are interrupted by many large windows displaying brick heads and stone sills (Plate 9).

INTERIOR

As mentioned previously, the highly public nature of the newspaper business required that the home of the *Free Press* include a comfortable and well-appointed front lobby, large counters for business transactions, and spacious offices.

The building’s revolving door leads pedestrians to an entrance hall finished from floor to ceiling with Canadian “Mississquoi” marble.¹⁶ When the newspaper vacated the premises, much of this

¹⁶ Manitoba Free Press, July 12, 1913, p. 21.

lobby and mezzanine area was still intact, providing visitors with an idea of how luxurious the original setting was. The building is presently vacant and access could not be gained.

Other elements originally on the main floor included the advertising department and its customer counter (Plate 10), the circulation and accounting departments, and the private offices of company executives.

Below were the basement and sub-basement areas. The latter held the boiler and engine rooms, an electrical back-up plant, ventilating plant, storage space, and a well and pumping machinery. As with the paper's previous structure, the building was self-contained and could operate independently from the rest of the city. The 121.9-metre (400-foot) well provided fire protection and a number of other functions, while the ventilation equipment sent "washed air" throughout the building.¹⁷

The upper or main basement, called the Press Room, was home to the paper's huge printing presses (Plate 11). Because of the extreme weight of the numerous presses (the largest weighed 90 tonnes [100 tons]), each was furnished with its own foundation totally separate from the rest of the structure. To the rear of the presses were the mailing and city delivery departments where freshly printed papers were taken for shipment throughout the city and across the country.¹⁸

The second to fourth floors of the building held the printing departments (Plate 12) where the activities such as cutting, folding and binding took place.¹⁹ Also on the fourth floor were the editorial, telegraphic and general reporters' rooms and the library (Plates 13-15).

Typesetting was housed on the fifth floor (Plate 16), as was the Junior auto-plate machine that could hold nine tonnes (10 tons) of molten metal to make the printing press plates. In ten minutes, the forms holding the type were imprinted onto papier mâché, dried and taken to the

¹⁷ Ibid., p. 21.

¹⁸ Ibid., p. 21.

¹⁹ Manitoba Free Press, July 15, 1913, p. 1.

Junior auto-plate machine where a cylindrical plate was formed, trimmed and sent down to the presses.²⁰

The many changes that have occurred to the interior of the building are due to changes in printing and typesetting technology that has replaced older techniques and therefore altered spatial requirements.

INTEGRITY

The building occupies its original site and appears to be in good structural condition. Alterations have been numerous. A list of permits for the structure is found in Table 1. Even with all of the above changes, the building is still very similar in appearance, albeit much larger, to when it was officially opened 85 years ago.

STREETSCAPE

This building takes up much of the west side of Carlton Street between Portage and Ellice avenues and has been a long-standing figure in the area. Even with the removal of many of its contemporaries due to the redevelopment of Portage Avenue, this structure still contributes to the character of Winnipeg's downtown.

ARCHITECT

The designers of the 1911-13 structure were John Woodman and Raymond Carey. Although their partnership was short-lived, the pair was nonetheless responsible for many outstanding buildings in Winnipeg (see Appendix I for more biographical information).

The general contractors were Carter-Halls-Aldinger, another local firm that gained recognition throughout Western Canada and was responsible for many of the largest structures in the city.

²⁰ Manitoba Free Press, July 12, 1913, p. 21. Four of these metal plates could be produced per minute.

TABLE 1
CITY OF WINNIPEG BUILDING PERMITS FOR
300 CARLTON STREET, 1911-1996²¹

YEAR	PERMIT NO.	COST	PLANS	COMMENTS
1911	2950	\$265,000	Archives (A)	-original, 91 x 120
1912	744	\$36,000	A	- 60 x120, 2-storey garage
1922	1260	\$3,600	A	- penthouse and tower alterations
1926	1952	\$123,000	A	- 4-storey addition to garage
1935	3262	\$1,000	A	- 4 th floor alterations
1937	61	\$4,000	A	- new revolving door
1939	1532	\$20,000	A	- 4 th floor alterations
1941	911	\$7,000	A	- alterations
1941	1840	\$51,600	A	- alterations
1946	5363	\$500	A	- radio tower
1952	7175	\$1,000	N/A	- closing in windows
1952	8358	\$1,000	A	- construct restaurant
1954	4188	\$6,200	A	- broadcast studio alterations
1954	5888	\$150,000	N/A	- plant addition (north end)
1960	81	\$100,552	V02-A01	- office/plant alterations & new penthouse
1960	140	\$60,000	V02-B01	- radio station alterations
1963	225	\$44,000	N/A	- alterations to mezzanine floor
1965	6747	\$20,000	N/A	- pilings for north side addition
1965	7744	\$160,900	N/A	- 44 x 118 addition to north side
1966	259	\$350,500	N/A	- alterations
1969	1432	\$2,800	N/A	- 5 th floor alterations
1969	5334	\$11,680	N/A	- 2 nd floor alterations
1969	6558	\$2,000	N/A	- erect antenna
1970	4942	\$8,000	N/A	- elevator/penthouse alterations
1974	2200	\$4,500	N/A	- repairs
1976	3537	\$75,000	N/A	- exterior alterations
1978	2230	\$20,000	V11-A06	- interior alterations
1979	1643	\$20,000	M05-D05	- alterations
1979	1959	\$8,000	M05-D05	- alterations
1979	6703	\$135,000	N/A	- alterations
1981	749	\$700,000	M27-L00	- addition
1981	6852	\$15,000	M02-D08	- alterations

²¹ AR; and “Building Permit Cards” (City of Winnipeg, Planning Department).

INSTITUTION

Any person who has seen a photograph of a massive crowd standing outside the doors of the local newspaper waiting for bits of news from another part of the country or world could not fail to realize the importance of the printed word. Prior to the development of other forms of mass communication, the newspaper was the source of information. Those crowds that waited nervously for news from an overseas war, or boisterously for election returns or prizefight results, knew the paper was their one window on the outside world.

Over its long history, the *Winnipeg Free Press* has been closely connected with two influential Canadians: The Hon. Clifford Sifton and John Wesley Dafoe. Both were convinced that Western Canadian society would succeed and flourish within the Dominion of Canada and both worked tirelessly to place western concerns and opinions on the national stage.

The Sifton family had begun to acquire shares during the 1890s and by 1898 owned controlling interest in the paper.²² The chief shareholder was Clifford Sifton, who one year earlier had been appointed by the Dominion Government as Minister of the Interior. During his term in office (1897-1905), he was mainly concerned with immigration which he saw as "a crucial 'national enterprise' akin to the construction of the transcontinental railway or the passage of the British North America Act itself."²³

It was Sifton who actively pursued the emigration and settlement of hundreds of thousands of experienced farmers on the western prairies during Canada's famous population explosion of the turn of the century. He filled his paper with employees and an editor who also supported and promoted this growth.

²² Centennial Issue, p.20.

²³ G. Friesen, The Canadian Prairies, A History (Toronto: University of Toronto Press, 1984), p. 246.

John Wesley Dafoe was the *Free Press* editor from 1901 until his death in 1944 and he more than any other man shaped the progress of the publication. Dafoe had come west from Ontario in the 1880s and was city editor from 1886 to 1892 before returning to eastern Canada. In 1901 he was back in Winnipeg at Sifton's invitation to take on the position of editor at the *Free Press*.²⁴

Over the next forty years Dafoe, through his editorials, strove to convince the rest of Canada of the importance of westerners and their views and the importance of being a Canadian as well. A strong nationalist, he fervently believed that there was a place for the country on the global stage. It was the excellence and insights of his editorials that earned the *Winnipeg Free Press* a national and international readership.

The paper, begun when Winnipeg was in its infancy, started out with a few pages of news listing guests at local hotels and offering scraps of stories from the rest of Canada and overseas. But it grew, largely because of its 20th-century editor, to become a major force in Western Canadian and national politics and "one of the few Canadian newspapers regularly listened to in the council chambers of Ottawa, London, Washington and New York."²⁵

For 125 years, the *Winnipeg Free Press* has been providing people with international news and, equally important, local information. Citizens have been shown what their neighbours are doing and thinking, bringing them closer together. The newspaper's contributions to the growth and development of Winnipeg and Manitoba have been great indeed.

EVENT

Until the advent of other forms of mass media, the newspaper was the source of information for citizens seeking to know more about their city, country and the rest of the world. Because of this, newspaper offices were more than just printing factories and classified order desks. Whenever a

²⁴ Centennial Issue, p. 20.

²⁵ E. H. King, op. cit. p. 23.

major story was breaking, the front of the Free Press Building was always packed as citizens anxiously waited for the pages of the paper to be displayed on the outside of the building. For many years, this was one of the most common scenes in the city.

CONTEXT

This structure was built at the end of the massive growth of Western Canada and Winnipeg. For almost two decades, the West was the centre of Canadian growth and Winnipeg was the undisputed centre of the West. World war and global depression brought this period to an end, but Winnipeg had become a major centre in the meantime.

For the *Free Press*, the construction of their Carlton Street home marked a new beginning. After growing in much the same way as the city, the paper needed new space to house the technological advancements that were making publishing faster and easier. The Carlton Street building was strong enough to be used as factory, flexible enough to undergo numerous changes, and ornate enough to draw more attention to the newspaper.

It has shown this flexibility through its many years of use until the early 1990s when the paper moved its headquarters to Inkster Industrial Park. At present, the Free Press Building stands vacant.

LANDMARK

There is no question that this is one of the city's most recognizable structures. It has been a very public feature of Carlton Street and Winnipeg for many decades. Even with the removal of the newspaper to a new site, the building's notoriety has not significantly diminished.

APPENDIX I

JOHN WOODMAN AND RAYMOND CAREY

John Woodman was born in Oshawa, Canada West (Ontario) in 1860, moved to Winnipeg with the Canadian Pacific Railway (CPR) in 1880, and by the late 1890s had risen to the post of chief engineer, western division. In the late 1880s, he also worked for the Northern Pacific and Manitoba Railway as an engineer and superintendent of construction.¹

In 1901 he retired from the railway to establish a private practice. He was a pioneer in the new technique of reinforced concrete construction, new in the sense that it had yet to be adopted in Winnipeg, although it was being used extensively elsewhere in North America.² He formed a partnership with Raymond Carey in ca.1910 and over the next seven years designed many structures in the city with him.³ In 1917 Woodman entered a new partnership with A.E. Cubbidge. From 1904 to 1920 he was also one of the Hudson's Bay Company's principal architects and also did a number of projects for the T. Eaton Company and the Winnipeg Electric Street Railway Company.⁴ He retired from his practice in 1927 and died in Winnipeg in 1944.⁵

Raymond Marwood-Elton Carey was born in 1883 and received his architectural training in Britain. He arrived in Winnipeg in 1909 after practicing for several years in Detroit, Michigan. He married Dorothy Heubach, daughter of F.W. Heubach, one of the promoters of Tuxedo Park/Town of Tuxedo, and his home was one of the first built in the area (1915).⁶ Carey's partnership with John

¹ Henderson's Directory, 1890; and "C.N.R. East Yards, N.P. and M.R. Engine House" in The Year Past, 1985 (Winnipeg: Historical Buildings Committee, 1985), pp. 27-8.

² L.K. Eaton, "The Bemis bag plant in Winnipeg, Canada" in Concrete International, February 1979, pp. 64-5.

³ City of Winnipeg, Building Permits, 1910-1917.

⁴ Hudson's Bay Company Archives, "Architectural Drawings in the Hudson's Bay Company Archives."

⁵ Winnipeg Tribune, May 18, 1944.

⁶ I. McDonald and R. Malaher, Tuxedo: A History and Walking Tour (Winnipeg: Manitoba Historical Society, 1991).

Woodman lasted from ca.1910 to ca.1917 and from ca.1919 to ca.1923 he worked with George Northwood. By the mid-1920s, Carey is back working in Detroit although he remained a registered member of the Manitoba Association of Architects until 1932.⁷ He died in 1975.

Little is known about Raymond Carey, although he is still mentioned as an active architect in 1939.⁸ Carey is listed as the architect for the J.H. McDonald house, Tuxedo Park (1926), the Walter Moss house on Roslyn Road (1927), and the G. Harold Aikens house (ca. 1939).⁹

An incomplete list of structures designed by one or both of these men includes:¹⁰

John Woodman:

Northern Pacific and Manitoba Railway Engine House, The Forks, 1889
Dominion Express Stable, 108-12 Alexander Ave., 1904, 1909
T. Eaton Company Department Store, 320 Portage Ave., 1904-05
Allen or Wilson Building, 288 McDermot Ave., 1905 (Grade III)
Layton House, 101 Stradbrook Place, 1905
G.F.R. Harris House, 117 Stradbrook Place, 1905
McLean Block, 528-30 Main St., 1905 (demolished)
Somerset Building, 294 Portage Ave., 1906
Breadalbane (Ambassador) Apartments, 379 Hargrave St., 1909 (Grade III)

Woodman and Carey:

St. Luke's Anglican Church, Nassau and Stradbrook, 1910, 1914
Sidney E. Lang House, 967 Grosvenor Ave., ca.1911
Hudson's Bay Company Wholesale Building, 77-93 Main St., 1911
Lorne Cameron House, 265 Dromore Ave., 1912
G.H. Miller House, 638 McMillan Ave., 1912
Lindsay Building, 228 Notre Dame, 1911 and 3-storey addition in 1912 (Grade II)
Free Press Building, 300 Carlton St., 1911-13

⁷ Royal Architectural Institute of Canada Journal, Annual List of Members, 1923-41.

⁸ "Western Winter: Winnipeg has Spacious Homes" in Canadian Homes and Garden, XVI, May 1939, pp. 34-7.

⁹ J. Wade, Manitoba Architecture to 1940 (Winnipeg: University of Manitoba Press, 1978).

¹⁰ Compiled from Ibid.; City of Winnipeg Building Permit Ledger Books, 1900-26; Winnipeg Tribune, May 18, 1944; and Western Canada Contractor and Builder, July 1920, October 1922, September 1923 and May 1927.

Woodman and Carey (continued):

Union Stock Yards, Administration Building and Powerhouse, 780 Marion St., 1912-13
Goldin and Company (Blackwood's Ltd.) Building, 415 Mulvey Ave. East, 1912
J.B. Carter (Blackwood's Ltd.) Building, 421 Mulvey Ave. East, 1912
C. Heubach (Rodgers) House, 64 Nassau St., 1913 (demolished)
Paris Building, 257 Portage Ave., 1915-17 (Grade II)
Stovel Printing Company Building, 365 Bannatyne Avenue, 1916 (Grade III)

Other:

R.M.E. Carey (J.H. McDonald) House, 121 Park Boulevard, 1915 (Carey)
The Public Press Building, 290 Vaughan St., 1917 (Grade III) (Woodman and Cubbidge)
Redesign of W. Moss house, Roslyn Road, ca.1917 (Carey)
Union Bank, Selkirk and Salter, 1917 (Carey)
Union Bank Savings Annex, 500 Main St., 1921 (Grade II) (Northwood and Carey)
Eaton's Company Track Warehouse, Alexander Ave., 1927 (Woodman)
G.H. Aikens house, ca. 1939 (Carey)

300 CARLTON STREET – FREE PRESS BUILDING



Plate 1 – The second home of the *Manitoba Free Press*, Main Street, n.d. (Western Canada Pictorial Index, #1296-38804.)

300 CARLTON STREET – FREE PRESS BUILDING

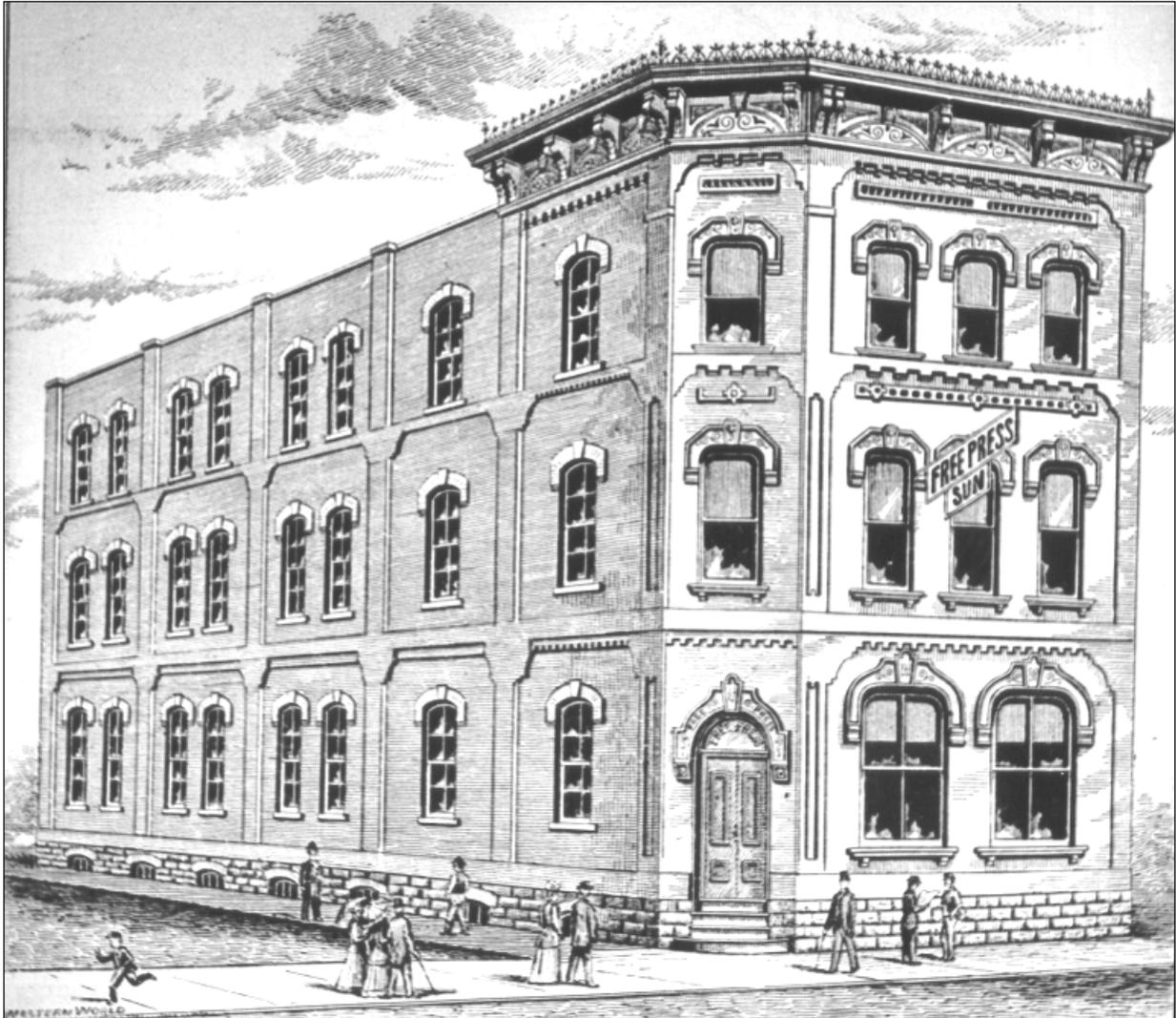


Plate 2 – Drawing of the third Free Press Building, McDermot Avenue, 1892. ([Provincial Archives of Manitoba, N731.](#))

300 CARLTON STREET – FREE PRESS BUILDING



Plate 3 – The staff of the *Manitoba Free Press* outside the McDermot Avenue building, including W.F. Luxton, editor and publisher (arrow), and J.W. Dafoe, then city editor, in the flat-brimmed hat to the right of Luxton. ([Western Canada Pictorial Index, A1288-38574.](#))

300 CARLTON STREET – FREE PRESS BUILDING



Plate 4 – Manitoba Free Press Building, Portage Avenue at Garry Street, 1906. (Provincial Archives of Manitoba, N11681.)

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Plate 5 – Cunard Building, Liverpool, England, 1914-16; designed by Mewès and Davis. A good example of the muted ornamentation of the post-1906 Baroque Revival school. (Reproduced from A. Service, *Edwardian Architecture* (London: Thames and Hudson, 1977), p. 185.)

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Plate 6 – The Carlton Street home of the *Free Press*, ca.1913. The original two-storey garage can be seen at the far right-hand side of the picture. (Provincial Archives of Manitoba.)

300 CARLTON STREET – FREE PRESS BUILDING

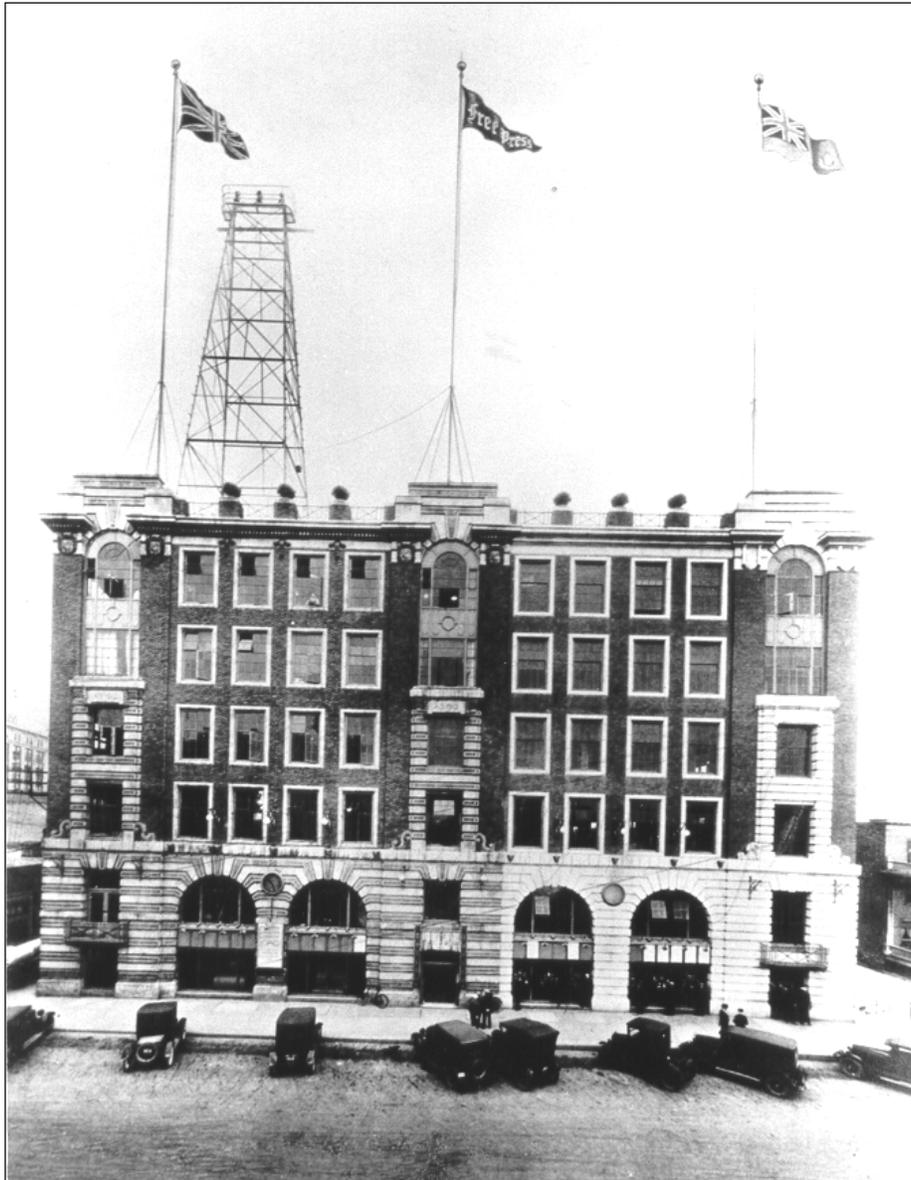


Plate 7 – Free Press Building, 300 Carlton Street, no date. The original garage has been converted into more office and printing space with the addition of four floors. (Western Canada Pictorial Index, A0510-16293.)

300 CARLTON STREET – FREE PRESS BUILDING



Plate 8 – Free Press Building, 300 Carlton Street, front (east) façade. (Murray Peterson, 1998.)



Plate 9 – Free Press Building, 300 Carlton Street, rear (west) façades of 1911-13 and 1926 buildings. (Murray Peterson, 1998.)

300 CARLTON STREET – FREE PRESS BUILDING



Plate 10 – Classified ads counter, Free Press Building, no date. (Western Canada Pictorial Index, A1273-38108.)



Plate 11 – Printing press room, Free Press Building, no date. (Western Canada Pictorial Index, A1058-31730.)

300 CARLTON STREET – FREE PRESS BUILDING

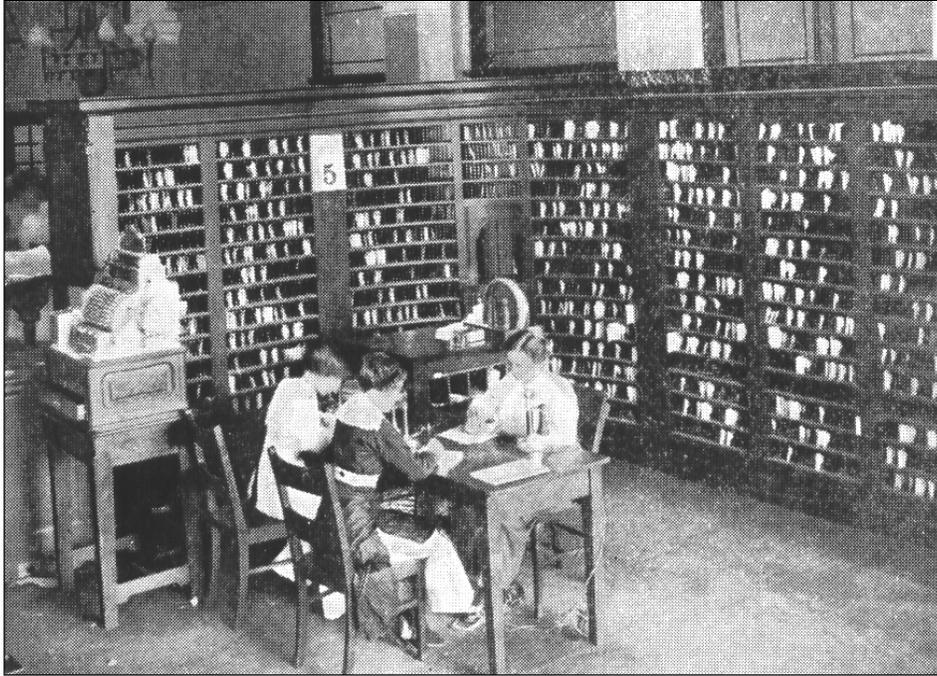


Plate 12 – Job Department, Free Press Building, ca.1913. (Provincial Archives of Manitoba.)



Plate 13 – Interior, Free Press Building, ca.1913. (Provincial Archives of Manitoba, N727.)

300 CARLTON STREET – FREE PRESS BUILDING



Plate 14 – Interior, Free Press Building, ca.1913. ([Provincial Archives of Manitoba, N728.](#))

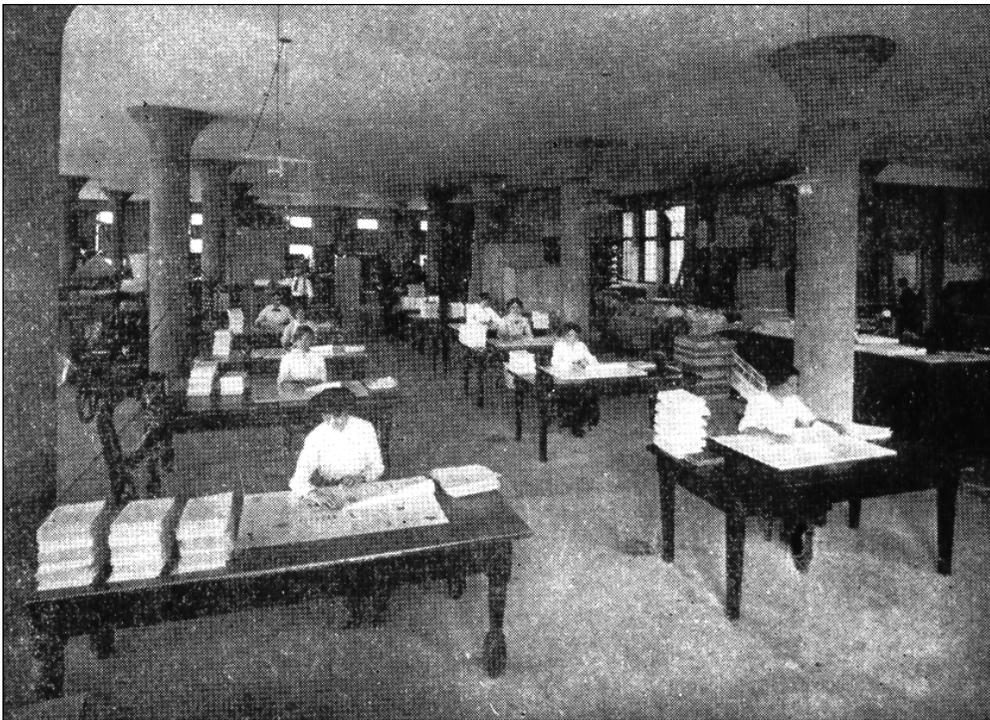


Plate 15 – Interior, Free Press Building, ca.1913. ([Provincial Archives of Manitoba, N729.](#))

300 CARLTON STREET – FREE PRESS BUILDING

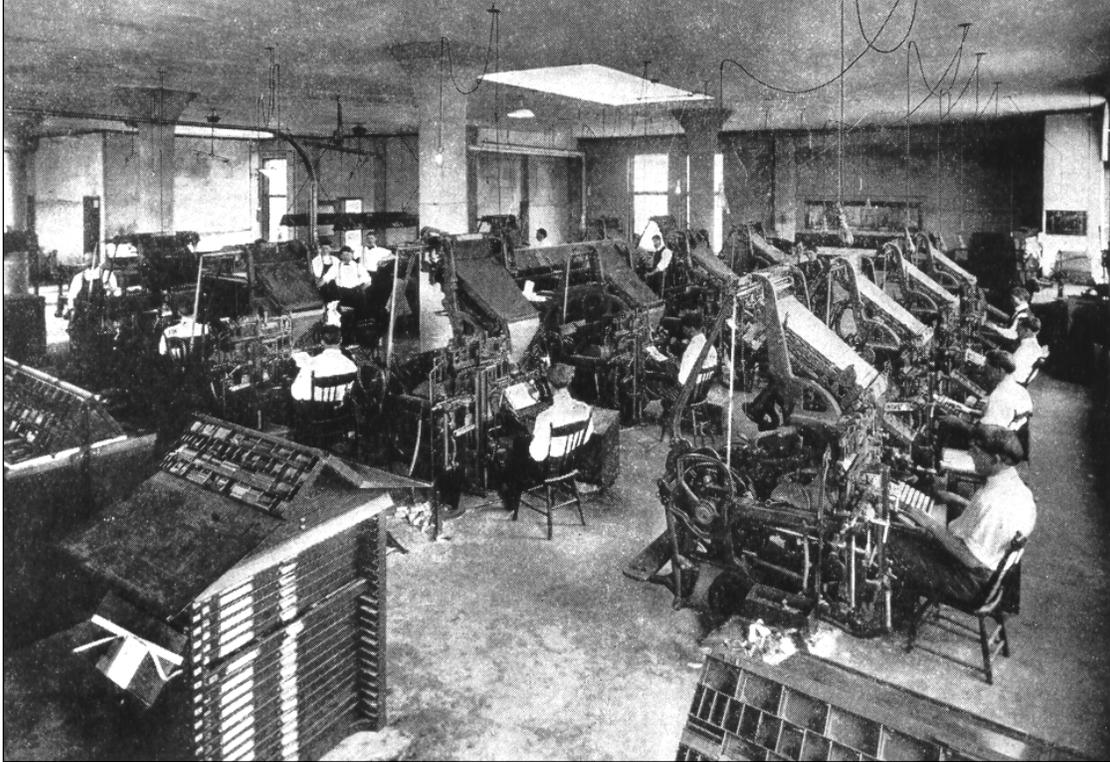


Plate 16 – Linotype room, Free Press Building, ca.1913. ([Provincial Archives of Manitoba, N725.](#))