



**361 HARGRAVE STREET**

**NEW HARGRAVE BUILDING  
(FORMER FILM EXCHANGE BUILDING)**

City of Winnipeg  
Historical Buildings Committee

December 2001

## **361 HARGRAVE STREET – NEW HARGRAVE BUILDING (FORMER FILM EXCHANGE BUILDING)**

It was 1899 when John A. Schuberg, whose stage name was Johnny Nash, brought an Edison projector to Winnipeg and showed the first moving picture film in Manitoba. Schuberg travelled throughout the prairie provinces showing a short, flickering picture that included studio shots and actual footage of the Spanish-American War. The 'theatre' was a 6.1 x 18.3-m (20 x 60-foot) canvas tent on a vacant lot on Main Street north of Logan Avenue that had been given two coats of black paint to darken the surroundings. The tent could hold approximately 200 people and quickly became stuffy and overheated.<sup>1</sup> Along with partners Frederick Burrows and W.C. Jones, Schuberg was responsible for several of the city's early movie houses.<sup>2</sup>

As in other North American centres, the first movie theatres were actually vaudeville theatres that utilized moving pictures as another ploy to attract customers. The Elite Theatre (527-529 Main Street) was opened ca.1903 in the Clements Block and showed both vaudeville acts and movies.<sup>3</sup> Others that followed included The Bijou (498 Main Street, built 1905-06), The Star (530 Main Street, opened ca.1907), and The Royal, which became The Starland (626 Main Street, opened ca.1909).<sup>4</sup>

The 1910s and 1920s were the decades of the palatial movie theatre in North America and Winnipeg had its share of magnificent theatres. In 1913, the new Rex Theatre, 646 Main Street, opened as a theatre devoted solely to movies – all theatres prior and many after this were built for both live acts (vaudeville) and movies. It was one of the country's first luxury theatres built solely

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<sup>1</sup> Hillary Russell, All That Glitters: A Memorial to Ottawa's Capitol Theatre and its Predecessors in Canadian Historic Sites: Occasional Papers in Archaeology and History No. 13 (Ottawa: Parks Canada, 1975), pp. 9, 12.

<sup>2</sup> Winnipeg Free Press, July 13, 1970, p. 49C.

<sup>3</sup> Loc cit.; and Winnipeg Tribune, May 7, 1974, p. 49.

<sup>4</sup> Henderson's Directory, 1899-1915.

as a movie house.<sup>5</sup> The Metropolitan Theatre (285 Donald Street) opened in 1920 as the Allen Theatre and the opening of the \$600,000 Capitol Theatre (313 Donald Street) on February 14, 1921 marked both the climax and the end of this stage in the city's built history.<sup>6</sup>

The post-World War I era in the movie industry was marked by rapid expansion throughout and in Canada by the formation of two major chains.<sup>7</sup> The Allen chain was owned and operated by brothers Jay J. and Jules Allen and backed by their father Bernard (Barney) Allen. The Allens began as small theatre owners in Brantford, Ontario in 1906 and by 1908 had incorporated a film exchange, the Allen Amusement Corporation, to supply local theatres with movies from the various studios. The company's first luxury theatre was opened in Calgary in 1913.<sup>8</sup> With construction more or less suspended during the war years, the next Allen project was a large and glamorous theatre opened in Toronto in 1917.

The second company was formed much later, in 1918, by N. L. Nathanson and E. W. Bickell as Paramount Theatres Limited, which owned and operated a circuit of theatres in Toronto, Ottawa, Kingston, Guelph and Galt.<sup>9</sup> As the circuit grew into a national entity, the guarantee of ample product supply became vital and on January 23, 1920 Nathanson and Bickell merged their company with the Famous Players-Lasky Corporation, then the largest producing-distributing company in the United States.<sup>10</sup>

Although the Allen chain was much larger in 1920, Famous Players-Lasky was quickly catching up. The two chains began building luxurious, well-appointed and well-designed theatres in every major

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<sup>5</sup> In fact, New York City had opened a deluxe theatre expressly for movies only months earlier. H. Russell, *op. cit.*, pp. 17-27.

<sup>6</sup> Manitoba Free Press, February 14, 1921.

<sup>7</sup> "Capitol Theatre – 313 Donald Street," report of the Historic Resources Branch, Manitoba Department of Tourism and Cultural Affairs, February 1979; and S.C. Grover, "283-285 Donald Street – Metropolitan Theatre," report of the Historical Buildings Committee, City of Winnipeg, October 1986.

<sup>8</sup> H. Russell, *op. cit.*, p. 36.

<sup>9</sup> Winnipeg Free Press, April 18, 1970.

<sup>10</sup> *Loc. cit.*

city. In some cases, Winnipeg for example, the chains built opulent theatres within shouting distance of each other. Added to this competition was the continued maturation of the film-making industry, with big stars, longer, more elaborate movies and the growth of major movie studios. Going to the movies had become a respectable pastime. With the introduction of “talkies” by the late 1920s, the film industry would take its place as a major business on the continental scene.

In the early 1920s, however, the Allen chain found itself in financial trouble. Being exclusively Canadian, the Allens floated shares from local investors to help pay for the new theatres built across the country and by 1922, they were seriously overextended. Meanwhile, N.L. Nathanson’s Famous Players Canadian Corporation had negotiated American backing in 1920 with the support of several of the big-name studio franchises.

In 1923, Famous Players acquired the Allen Theatre Corporation for a fraction of its value, leaving Famous Players in a near-monopoly situation.<sup>11</sup> The chain continued to buy up small circuits and independent theatres throughout the 1920s, and it soon controlled first-run theatres in all the major cities. One historian noted “the stifling control by Famous Players Canadian Corporation of the film industry in Canada was to lead, in 1930, to an investigation under the Combines Investigation Act. Despite the mass of evidence and the persuasive conclusion by Commissioner Peter White in 1931 that Famous Players Canadian Corporation’s operations were detrimental to the public interest, no remedial action resulted.”<sup>12</sup>

By ca.1924, there were at least 37 theatres in Winnipeg showing motion pictures: Allen (soon to be purchased by Famous Players and renamed the Metropolitan), Arlington, Baddow, Bijou, Capitol, Classic, College, Colonial, Columbia, Community, Corona, Crescent, Dominion, Elm, Furby, Gaiety, Garden, Garrick, Karnack, King’s, Leland, Lyceum, Mac’s, Monarch, National, Orpheum, Osborne, Palace, Park, Parkview, Province, Queen’s, Regent, Rialto, Star, Starland and Strand.<sup>13</sup>

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<sup>11</sup> Peter Morris, *Embattled Shadows: A History of Canadian Cinema 1895 - 1939* (Montréal: McGill-Queen’s University Press, ca.1978), p. 92.

<sup>12</sup> *Ibid.*, pp. 176-77.

<sup>13</sup> Manitoba Free Press, January 6, 1923; and Henderson’s Directory, 1925.

The need for a centralized distribution centre for the films being shipped from the United States resulted in the construction of the Film Exchange Building at 361 Hargrave Street.

## STYLE

The Film Exchange Building was designed in the Chicago School style, prevalent in North America's downtowns from 1905 to the 1930s. Taking its name from a group of Illinois architects of the 1880s and 1890s, the style grew from the heavy Richardsonian Romanesque warehouses of the period. The new style took the technological advances in construction – steel framing and reinforced concrete – and looked to find new expression for these skyscrapers.

The structures were divided into three distinct zones, mimicking a classical column. The ground floor or base was usually given to large glass display windows and a flourish of ornamentation. The capital of the column was created by a heavily embellished top floor, often with an overstated entablature. The floors in between created the body of the column and usually were treated with more subdued ornamentation. Because the walls were no longer load-bearing, window areas were expanded, increasing interior ventilation and illumination. Window divisions were scaled down, including the familiar three-panes 'Chicago window' – a large fixed pane framed by narrower, movable side-lights.<sup>14</sup>

Winnipeg, in its attempt to establish itself as "The Chicago of the North", was quick to incorporate this style into many of its new commercial buildings in the early 20<sup>th</sup> century. Excellent examples of the style include: Royal (Union) Bank Tower, 504 Main Street (built 1904, Grade I); Confederation Life Building, 457 Main Street (built 1912, Grade II); Electric Railway Chambers Building, 213 Notre Dame Avenue (built 1912-13, Grade II); and Paris Building, 259 Portage Avenue (built 1915-17, Grade II).

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<sup>14</sup> L. Maitland et al., *A Guide to Canadian Architectural Styles* (Peterborough: Broadview Press, 1992), pp. 124-25; and *Identifying Architectural Styles in Manitoba* (Winnipeg: Department of Culture, Heritage and Citizenship, Historical Resources Branch, 1991), p. 22.

## CONSTRUCTION

This building, because of its specialized function, had to comply with new city regulations and therefore had some unusual features. The storage of motion picture film had, from the earliest time, been a source of consternation for those within the industry and for insurance companies and city officials across the continent. The problem was the highly flammable nature of the nitrate film. It wasn't until 1923 with the introduction of cellulose acetate film that the hazard of fire was minimized.<sup>15</sup>

For Winnipeg, the necessity of a large film exchange building brought about two By-Laws, No. 10022, "A By-Law of the City of Winnipeg respecting Motion Picture Film Exchanges," and No. 10346, "A By-Law of the City of Winnipeg to provide for the licensing of film exchanges and to regulate the handling of Motion Picture Films for a limited period."<sup>16</sup> The regulations dealt with all aspects of such a building, including the disposal of waste material, the number of employees allowed to work on a roll of film at one time, the licensing of exchanges, periodic inspection of the premises, sprinkler systems, stairway and elevator specifications, and the number of fire extinguishers in each room. Any building used for the storage of film could be no taller than two storeys if constructed of wood and no taller than three storeys when built of "fireproof construction."<sup>17</sup> Section 53 of By-Law No. 7528, "A By-Law of the City of Winnipeg to regulate the construction, repair, removal and inspection of buildings in the City of Winnipeg, and to prevent accidents by fire," describes such a building as:

"Fireproof buildings" shall be taken to mean buildings in which all parts that carry weights or resist strains are construed wholly of stone, burned clay, iron, steel or concrete, and in which all partitions, enclosures, stairways, elevators, hoistways and roof are made wholly and entirely of incombustible materials, and

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<sup>15</sup> P. Messier, Preserving Your Collection of Film-Based Photographic Negatives at <http://palimpsest.stanford.edu/byauth/messier/negrncc.html> (Denver, CO: Rocky Mountain Conservation Center, 1993), p. 1.

<sup>16</sup> By-Law No. 10022 passed December 20, 1920 and No. 10346 passed February 27, 1922, both courtesy of the City of Winnipeg Archives.

<sup>17</sup> By-Law No. 10347 (February 27, 1922) amended By-Law No. 10022 allowing for fireproof exchange buildings to be five storeys maximum.

in which all metallic structural members are protected against the effect of fire by coverings of a material entirely incombustible, not injuriously affected by water, and a slow conductor of heat.<sup>18</sup>

The new Film Exchange Building had to comply with all these regulations, resulting in a skeleton concrete construction method, unusual in that the familiar steel framing was not used. The building rested on a 33.0-cm (13-inch) concrete foundation and measured 18.3 m (60 feet) along Hargrave Street and 36.6 m (120 feet) deep.<sup>19</sup> The exterior walls were constructed of 20.3-cm (8-inch) hollow tile with Fort William brick facing (Plate 1).<sup>20</sup> Cut stone was used throughout the front façade as ornamentation. The cost of construction was \$135,000.<sup>21</sup>

## DESIGN

The front (west) façade is the only elevation ornamentally treated. This façade is symmetrically designed and divided into three bays (Plates 2 and 3). The ground and second floors are faced with cut stone, rising 8.2 m (27 feet) above grade.<sup>22</sup> The ornate door, with its stone frame and shaped hood with ornate brackets, is located at the north end of the elevation (Plate 4). The original ground floor included a large, multi-paned display window at the south end and a large vehicle entrance centrally located (Plate 5). Alterations to these plans led to the replacement of this larger door with a display window and the construction of the ramp entrance at the south side of the building in a small, one-storey section (Plate 6). This section was originally clad in brick similar to the rest of the main building, but was re-clad in stone at a later date. The second floor features three multi-paned Chicago windows, as do the third, fourth and fifth floors.

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<sup>18</sup> By-Law No. 7528, passed January 13, 1913, courtesy of the City of Winnipeg Archives.

<sup>19</sup> City of Winnipeg Assessment Record, Roll No. 528190-12-2 (PC 40). Below as AR.

<sup>20</sup> Engineering & Contract Record, Vol. 38 (January 23, 1923), p. 53.

<sup>21</sup> City of Winnipeg Building Permit (below as BP), #1861/1922.

<sup>22</sup> AR.

The upper three floors of the building are finished in the dark Fort William brick. The three bays are separated through the use of brick pilasters with stone bases and heads. The ornate heads are connected by a thin stone belt course just below the shaped parapet, which also has stone accents and coping. The windows of all three storeys are finished with stone lug sills. Small stone accents are found on panels below the fourth- and fifth-storey windows.

On both the north and south façades, the concrete skeleton is exposed (Plates 7 and 8) and the plain brick walls are interrupted by numerous warehouse windows with concrete sills. Many of the original windows have been replaced.

The rear of the building, as originally designed, featured a large, centrally located vehicle entrance as well as a small door at the north end (Plate 9). As with the front façade, however, the vehicle entrance was removed from the main building and placed in the one-storey section on the south side of the building (Plate 10). Most of the original windows have been replaced over time.

## **INTERIOR**

The most unusual feature of the building's interior is the vehicle ramp located along the southern wall, used to give access to the basement, first and second floors of the building (Plate 11). Trucks and cars could drive into the building, load up and leave, making the sometimes daily trip to the exchange much easier for exhibitors and renters alike. The original basement contained the large boiler room and little else (Plate 12). The ground floor included a small vestibule and hall in the northwest corner, as well as a general office in the southwest corner (Plate 13). None of this office space remains, although the massive concrete columns are very prevalent, as they are throughout the building. The remainder of the ground floor was originally used for "live storage" and therefore was not partitioned.

The second floor was also used strictly for loading and unloading film and posters and was not partitioned (Plate 14). The upper three floors (Plates 15-17), however, were divided into a

number of offices and workrooms, including a projection room on the third floor, poster rooms, and numerous general and private offices. All these upper floor partitions have been recently removed (Plate 18).

## **INTEGRITY**

The building stands on its original site. It appears to be in good structural condition. There have been numerous alterations to the structure, described in the Building Permits listed in Appendix II, although almost all are for interior work. The exterior has, despite the graffiti, remained relatively unaltered since the 1920s (Plate 6). The building's interior and exterior have suffered some damage because of neglect and looting. As mentioned previously, the present owner has recently removed all interior partitioning and finishes, including office space and hallways on the ground floor and all offices on the upper three floors.

## **STREETSCAPE**

Much of the streetscape along this block of Hargrave Street has been demolished and either replaced by small, modern structures or left vacant or used for grade-level parking. There is very little historic character left in the vicinity of this building.

## **ARCHITECT/CONTRACTOR**

Max Z. Blankstein was the architect for the Film Exchange Building. He came to Winnipeg ca.1904 and began nearly three decades of work in the city. He was responsible for a large number of warehouses, apartment blocks, office structures and theatres in all parts of the city, although much of his work was completed in the North End. He has received 10 points from the Historical Buildings Committee.

Contractor for the building was the local firm Carter-Halls-Aldinger Company. One of Western Canada's major builders, this company was responsible for fine structures throughout the region.

In Winnipeg, they built the Winnipeg Electric Railway Chambers, 213 Notre Dame Avenue (1912-13), the Marlborough Hotel, 331 Smith Street (1913) and the Federal Building, 269 Main Street (1935-36) as well as hundreds of other major structures.<sup>23</sup>

## INSTITUTION

The need for film exchanges began with the opening of the first Nickelodeon theatre in Pittsburgh, PA in 1905. For 5¢, the patron saw a 10-30 minute motion picture, using a hand-cranked projector. The majority of early theatres were small, converted stores and had few amenities. A vaudeville performer, singer or slide show was usually also part of the presentation, entertaining the audience while the film reel was changed.<sup>24</sup> But like today's audience, customers soon wanted more. Soon ticket buyers were not settling for new films twice a week, but twice a day. This demand for 'fresh' features rose dramatically after 1907 and created the film exchange.

In the early days, film exhibitors bought product directly from the manufacturer but once the medium became popular, renting films became necessary. The first true film exchange began in San Francisco in 1903 and in Canada three years later (in Montreal). But it was in Chicago, already established as the major distribution hub, where the film exchange developed and prospered.<sup>25</sup> And Winnipeg, always conscious of activities to the south, also began developing exchanges (Plate 19). In the U.S., exchanges numbered less than 12 in 1910 and had grown to over 500 by 1930.<sup>26</sup>

Exchanges were either independent or producer-owned and would rent new films to exhibitors and theatre owners on a daily, weekly or even monthly basis. Because of the fragile nature of the films, repair facilities were often necessary in exchange offices and after the advent of posters, exchanges

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<sup>23</sup> M. Peterson, files.

<sup>24</sup> David Robinson, From Peep Show to Palace: The Birth of American Film (New York: Columbia University Press, 1996), pp. 89-94.

<sup>25</sup> Ibid., p. 95.

<sup>26</sup> Information supplied by the Motion Picture Academy Library, Los Angeles, CA.

also dealt with the cutting of the various sizes of posters and bills that accompanied each new release.<sup>27</sup>

In Winnipeg, the early film exchanges were not located in the same building. A 1913 list shows four companies in operation: Gaumont Company of Canada; General Film; Great West Film Exchange; and Metropolitan Moving Pictures Limited. By 1915, a number of new exchanges had organized and several were in the Phoenix Block, 388 Donald Street.<sup>28</sup> This address became the real home of the exchange until the early 1920s when a modern structure was suggested. These plans must have reached City Hall, because a by-Law was passed in December 1920 regarding the construction of an exchange building. As plans progressed, there must have been negotiations between the two sides because amendments allowed for a five-storey building to be completed rather than the three-storey structure detailed in the original by-Law.

Construction began shortly after the Building Permit was taken out in June 1922. By late September, the building was nearing completion and several of the companies began moving in as of early November.<sup>29</sup> For the next several decades, the Film Exchange Building supplied the ever-increasing number of local movie theatres as well as those from elsewhere in the province. United Artists, Universal, Twentieth-Century Fox, and Metro-Goldwyn-Mayer were some of the major Hollywood studios to maintain offices in Winnipeg over the years.<sup>30</sup>

The post-World War II years brought major changes to the North American theatre industry. The most devastating change was the introduction of television, an inexpensive entertainment in people's homes. Added to the growth of major theatre chains and the subsequent loss of independent exhibitors, the days of the film exchange were numbered.

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<sup>27</sup> Ibid.; Anthony Slide, The New Historical Dictionary of the American Film Industry (Lanham, MD: Scarecrow Press, 1998); and B. Hershenson, "A History of Movie Posters," 1998 at <http://reelclassics.com/Articles/General/posters-articles.htm>.

<sup>28</sup> Henderson's Directory, 1913-15.

<sup>29</sup> Manitoba Free Press, September 23, 1922, p. 23 and October 28, 1922, p. 39.

<sup>30</sup> Henderson's Directory, 1925-70.

The Film Exchange Building was renamed the New Hargrave Building and although the main floor continued to operate as a garage for many years, the upper four floors were converted into office space for a number of varied tenants including: American Optical, P.M. Scientific Fur Cleaners, the Vapor Car Heating Company, Blankstein, Coop, Gillmor and Hanna (architects), Dominion Bridge Company, and the Jewish Historical Society of Western Canada.<sup>31</sup> The building has stood vacant since the late 1990s.

### **EVENT**

There is no known significant event connected with this building.

### **CONTEXT**

The Film Exchange Building was constructed at a point in time when the movie industry was growing at a phenomenal pace. This growth necessitated specialized distribution centres all across North America to ensure audiences were seeing the very latest releases from the studios in Hollywood and elsewhere. Winnipeg had historically been a distribution centre for film and the construction of this building was seen by local observers as the necessary evolution of the local business.

Also, it was built during the early 1920s, a period of world-wide economic upturn. Although Winnipeg's place as the primary centre of Western Canada had been usurped, it still enjoyed a rise in economic activity after World War I.

### **LANDMARK**

This building is not located on a busy street in terms of vehicular or pedestrian traffic and would be of little conspicuousness or familiarity to the general public.

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<sup>31</sup> Ibid., 1940-2000.

## APPENDIX I

### Max Z. Blankstein

M. Z. Blankstein was born in Odessa, Russia in 1877 and took his early education and architectural training there. He came to Winnipeg in 1904, part of a large contingent of Jewish immigrants who made the city their home. He took up his profession soon after his arrival, making him one of the earliest Jewish architects in Canada.<sup>1</sup>

He was active in his community, supporting many of its charitable organizations. He died at his home at 131 Machray Avenue on December 31, 1931 after an appendicitis operation. He left a wife, two daughters and four sons. Two of the sons, Cecil N. and Morley, would also become architects in the city, the former as a founding partner of Green, Blankstein and Russell Associates (known today as GBR Architects Ltd.) and the latter in Blankstein Coop Gillmor Hanna (now Number Ten Architectural Group).<sup>2</sup>

A partial list of major Winnipeg buildings designed by M.Z. Blankstein includes:<sup>3</sup>

Aikins Court Apartments, 167 Aikins Street (1907)  
Minuk Block, 254-60 Dufferin Avenue (1909) – demolished  
Chechik, Gold and Kernham Cold Storage Warehouse, 422 Jarvis Avenue (1910)  
Northern Block Apartments, 94 McGregor Street (1910) – demolished  
Winnipeg Hebrew Free School, 121 Charles Street (1912) – Inventory  
Palace Theatre, 501 Selkirk Avenue (1912) – Inventory  
Merchant's Hotel, 541 Selkirk Avenue (1913) – Inventory  
Brandon Court Apartments, 377 Brandon Avenue (1913)  
Zimmerman Block, 669 Main Street (1913) – Grade III  
Jessie Block Apartments, 626 Jessie Avenue (1914)  
North Panama Apartments, 229 Machray Avenue (1914)  
European Block, 588 Manitoba Avenue (1914) – Inventory

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<sup>1</sup> Winnipeg Free Press, July 7, 1989, p. 30; Jewish Post, Vol. VIII, No. I (January 7, 1932), p. 3; and Western Canada Contractor and Builder, Vol. 29, No. 1 (January 1932), p. 9.

<sup>2</sup> D.M. Lyon, "Recent Past Inventory Project," report produced for the City of Winnipeg Historical Buildings Committee, September 2000, "List of References Re: Architects," pp. 2-5.

<sup>3</sup> Compiled from author's files; City of Winnipeg Building Permits, 1900-1926; and Western Canada Contractor and Builder, Vol. 29, No. 1 (January 1932), p. 9.

M.Z. Blankstein designs continued:

Globe Bedding Co. Warehouse, 274 Jarvis Avenue (1918)

Jewish Orphanage and Children's Aid of Western Canada Building, Matheson Avenue East (1919)  
– demolished

Film Exchange Building, 361 Hargrave Street (1922)

Trivoli Theatre, 115 Maryland Avenue (1927)

Roxy Theatre, 385 Henderson Highway (1929)

Uptown Theatre, 394 Academy Road (1930) – Grade III

Theatres in Regina and Prince Albert, Saskatchewan



## APPENDIX II

### CITY OF WINNIPEG - Preliminary Report

Date: 13 March 2000

#### Assessment Record

Building Address: 361 Hargrave St. (361-5)                      Building Name: New Hargrave Building

Original Use: film exchange/office                                  Current Use: vacant

Roll No. (Old): 528190 (9580-1)                                      R.S.N.: 151946

Municipality: 12                      Ward: 2                      Property or Occupancy Code: 40

Legal Description: 1 St. John, Plan 24208, Lot 22 (Old Legal: Plan 129, Block 4, North ½ Lot 91: 92)

Location: east side between Ellice and Cumberland avenues

Date of Construction: 1922                                      Storeys: 5

**Heritage Status: NONE**

Construction Type: reinforced concrete and brick

Building Permits (Plans available: [A] Archives; [M] Microfilm; [V] Vault):

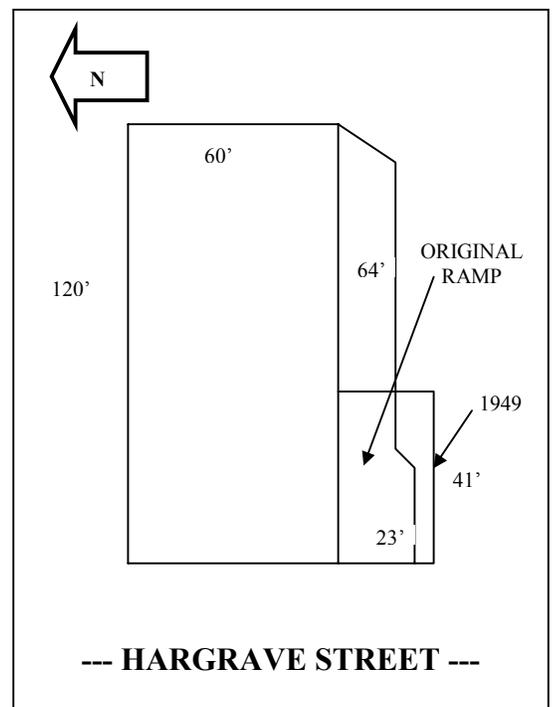
SEE NEXT PAGE

#### Information:

- 60 x 120 x 72 = 518,400 cu. ft.
- concrete frame, cement sills, coping rear, north & south walls  
13" concrete foundation
- front: cut stone 27', stone sills, 12" stone belt course, stone coping, Fort William brick (13" throughout)
- 1941 partitions changed for new tenant
- BP 548/1960- remodelled vestibule and entry (ground floor) & public corridor (2<sup>nd</sup> to 5<sup>th</sup>), old terrazzo replaced, marble added to vestibule walls, 24" walnut panelling, suspended ceiling

**ARCHITECT: M. BLANKSTEIN**

**CONTRACTOR: CARTER-HALLS-ALDINGER CO.**



## BUILDING PERMITS

NO.	YEAR	AMOUNT	PLANS	DESCRIPTION
1861	1922	\$135,000	A	Original permit
2614	1922	\$1,000		Sprinkler
3265	1922	\$4,000	A	Alterations to ground floor
610	1940	\$350	A	Alterations
1050	1941	\$350		Alterations
5364	1947	\$400	A	School alterations
1129	1949	\$17,000	A	Office alterations & addition
2351	1952	\$500		Fur vault in basement
3482	1953	\$200		Office alterations
5758	1953	\$1,000	A	Alterations for fur cleaning company
5806	1953	\$2,000	A	Alterations
3181	1954	\$400		Office alterations
1970	1955	\$1,000		Office alterations
3441	1957	\$5,000	V01C01	Office alterations
1420	1959	\$1,000	V02A04	Alterations to 4 <sup>th</sup> floor
548	1960	\$10,000	V02D01	Repairs and alterations
2296	1960	\$1,000		Office alterations
227	1961	\$1,000		Alterations to 2 <sup>nd</sup> floor
95	1962	\$6,000	V03C02	Office alterations
187	1962	\$8,000	V03D02	Office alterations
2782	1962	?	V04D10	Alterations to restaurant
191	1965	\$500		Office alterations
4492	1967	\$4,000	Roll 417	Office alterations
1923	1968	\$1,900	Roll 142	Office alterations
1933	1970	\$600		Office alterations
6108	1972	\$5,000		Office alterations
10	1974	\$3,000		Alterations to 3 <sup>rd</sup> floor
331	1974	\$800		Alterations to 3 <sup>rd</sup> floor
4549	1974	\$2,000		Alterations
8092	1981	\$4,000		Alterations to 5 <sup>th</sup> floor
1688	1988	\$4,000		Restaurant

### Assessment Roll

YEAR	INFORMATION
1920	Vacant land owned by J.T. Haig, barrister, and Ontario, Manitoba and Western Land Co., owners
1923-26	Meyer Chechik, merchant, owner/non-resident
1929-48	Ellice Securities Ltd., owner/non-resident
1949-52	New Hargrave Investment Ltd. (NHI Ltd.), c/o Samuel Drache, owner/non-resident
1953-59	NHI Ltd., c/o L.S. Matlin, owner/non-resident
1969-89	NHI Ltd., c/o Max Shore, owner/non-resident
1995	C.E.C. Investments Ltd., owner/non-resident

### Henderson's Directory

YEAR	INFORMATION
1925	#357- Film Exchange Filling Station (corner Hargrave & Ellice) #359- Aero-Cushion Tire Agency #361- Film Exchange Building – 3 <sup>rd</sup> floor: Regal Films, Canadian National Film Corp.; 4 <sup>th</sup> floor: Fox Film Corp., United Artists Film Corp.; 5 <sup>th</sup> floor: Famous Players-Lasky Film Service, Canadian Universal Film Co., Excelsior Film Advertising, National Cabaret Advertising, Operadio Sales Corp., Reelcraft Studio, W.M. Hodkinson Corp., Canadian Educational Films Ltd., First National Pictures Inc., Film Booking Office #363- Film Exchange Garage
1930	Same basic tenants; Columbia Pictures and Winnipeg Film Board of Trade new tenants
1935	Green, Blankstein, Russell and Ham, architects, have offices in building, film companies include Paramount, Fox, United Artists, Canadian Independent Film Co., Regal Films, Angelo Movie Maker, RKO Distributing and others
1940	1 <sup>st</sup> floor- garage; 2 <sup>nd</sup> floor- Canada Photo Company; 3 <sup>rd</sup> floor- offices
1945	Building now called “New Hargrave Building” with offices on the upper floors, including a few film companies
1960	Tenants include architects, accountants, importers, film companies, etc.
1970	Canadian Jewish Congress, United Artists, Universal Film of Canada, Sovereign Films, Empire Films, Metro-Goldwyn-Mayer Pictures, 20 <sup>th</sup> Century Fox all tenants
1980	Film companies appear to be gone
1990	Tenants include the Jewish Historical Society

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Plate 1 – New Hargrave Building, 361 Hargrave Street, detail of exterior wall construction, hollow tile and brick facing. (M. Peterson, 2001.)



Plate 2 – Front (west) façade. (M. Peterson, 2001.)

**361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
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Plate 3 – Front (west) façade. (M. Peterson, 2001.)



Plate 4 – Main door with stone accenting, shaped hood and ornamental brackets. (M. Peterson, 2001.)



**361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
(FORMER FILM EXCHANGE BUILDING)**

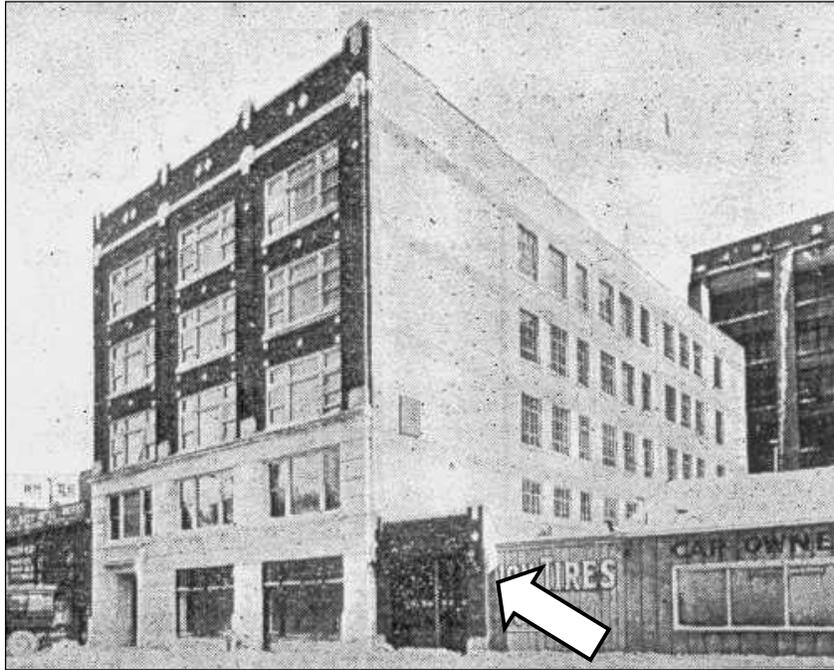


Plate 6 – Film Exchange Building, Hargrave Street, as it appeared shortly after construction in 1922. Note the one-storey ramp entrance (arrow). (Reproduced from Engineering and Contract Record, Vol. 38, January 23, 1923, p. 53.)



Plate 7 – North façade. (M. Peterson, 2001.)

**361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
(FORMER FILM EXCHANGE BUILDING)**



Plate 8 – South façade. (M. Peterson, 2001.)

361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
(FORMER FILM EXCHANGE BUILDING)

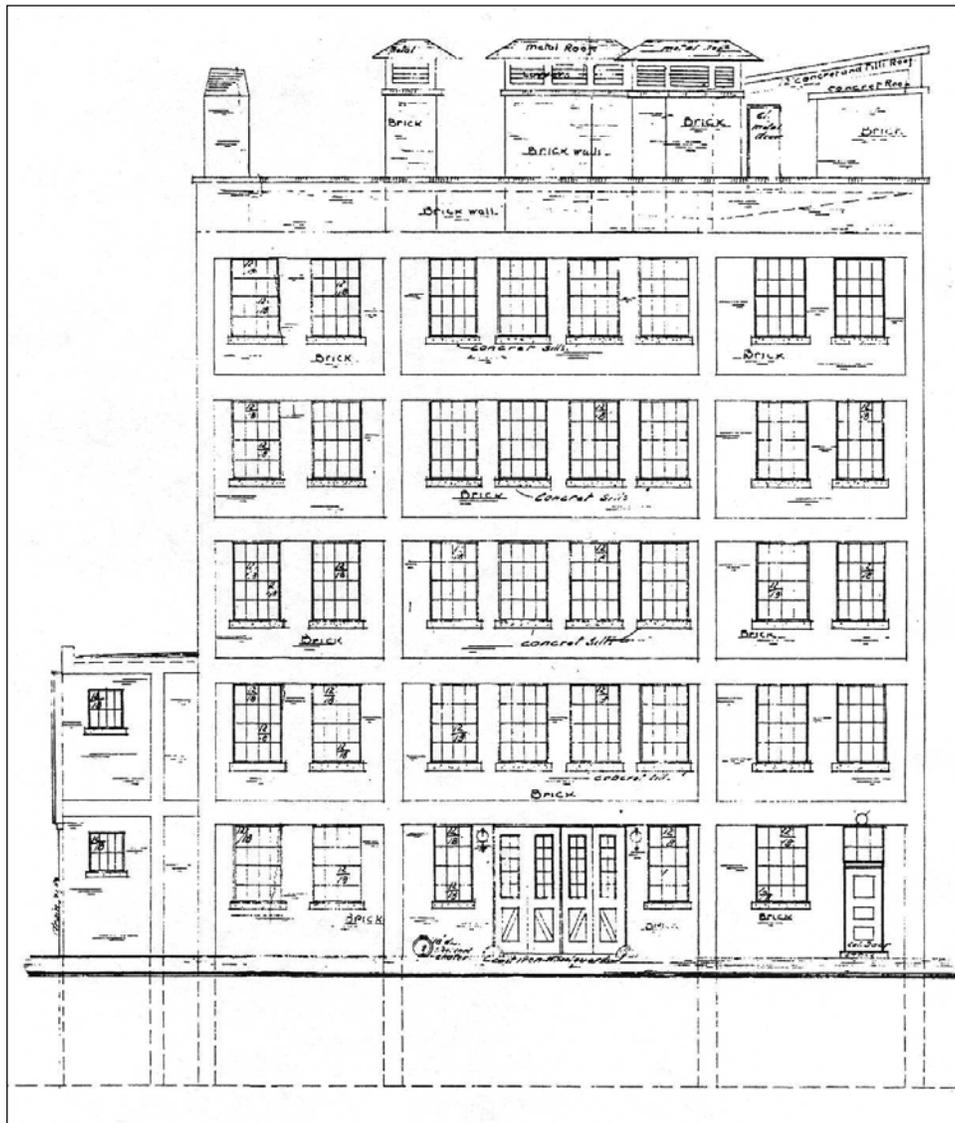


Plate 9 - Original plans #1861/1922, "Rear Elevation," 1922. (Courtesy of the City of Winnipeg Archives.)

**361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
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Plate 10 – Rear elevation from the north (left) and the south (right). (M. Peterson, 2001.)



Plate 11 – Vehicle ramp to second floor. (M. Peterson, 2001.)

361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
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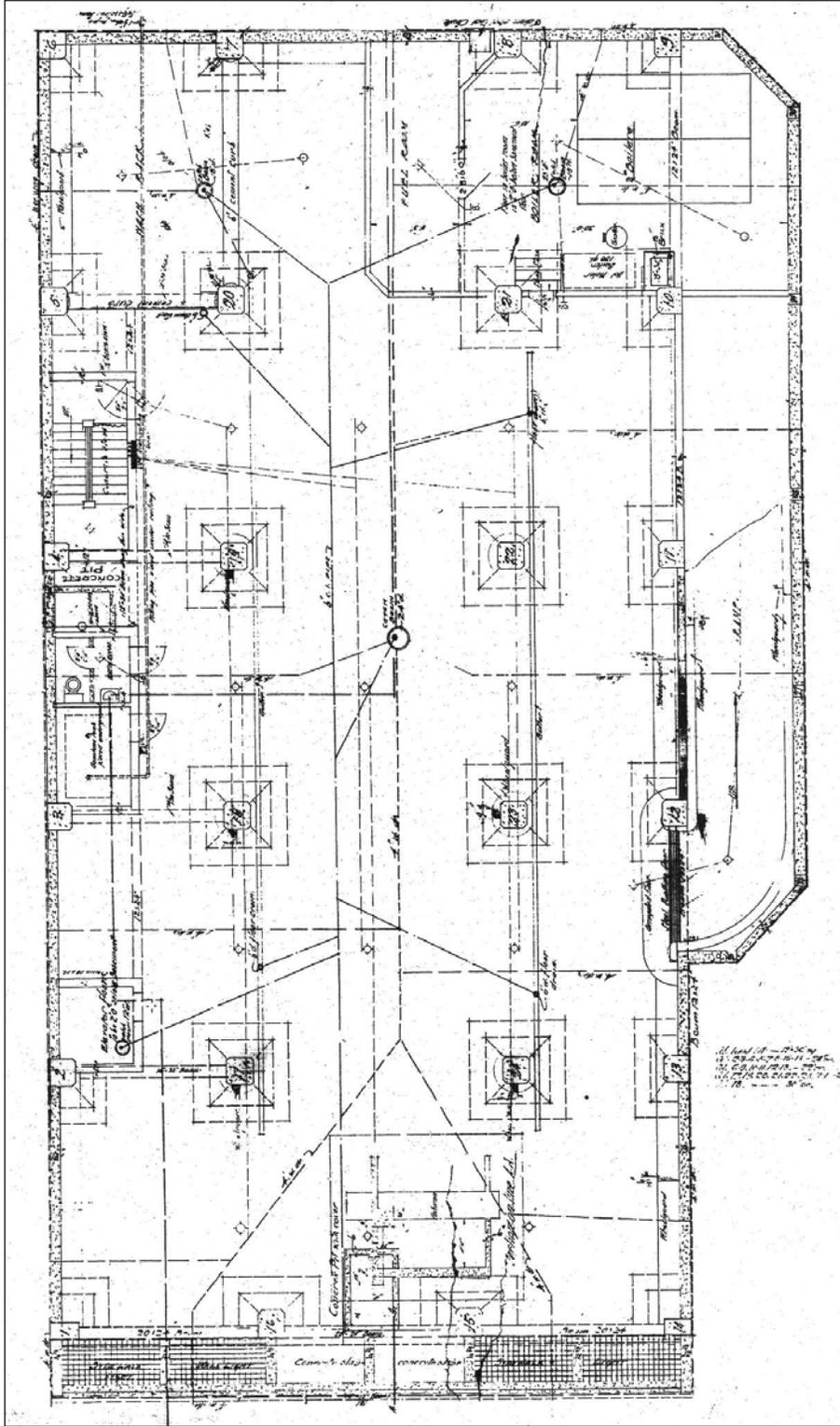


Plate 12 - Original plans #1861/1922, "Basement Plan," 1922. (Courtesy of the City of Winnipeg Archives.)

361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
(FORMER FILM EXCHANGE BUILDING)

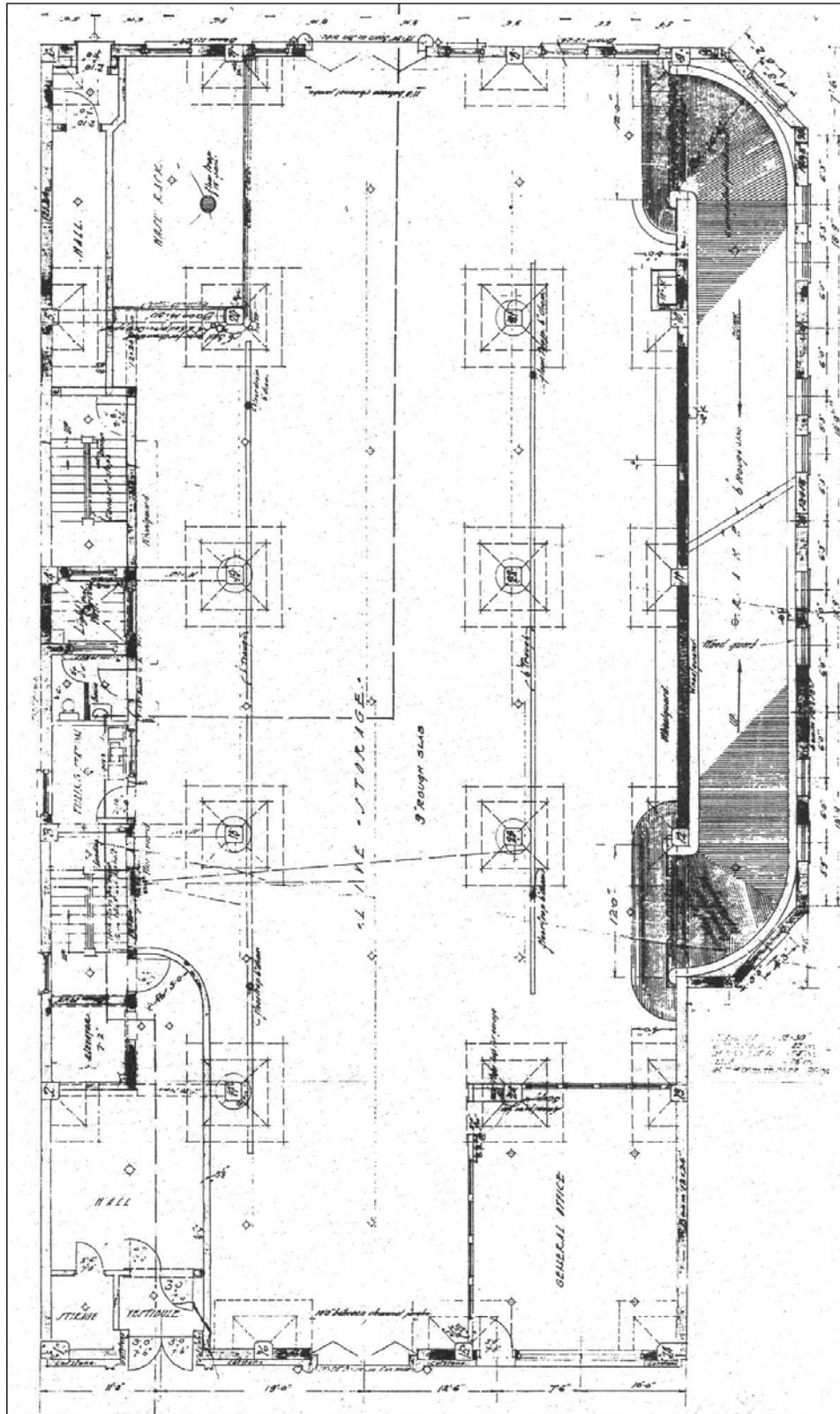


Plate 13 - Original plans #1861/1922, "Ground Floor Plan," 1922. (Courtesy of the City of Winnipeg Archives.)

361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
(FORMER FILM EXCHANGE BUILDING)

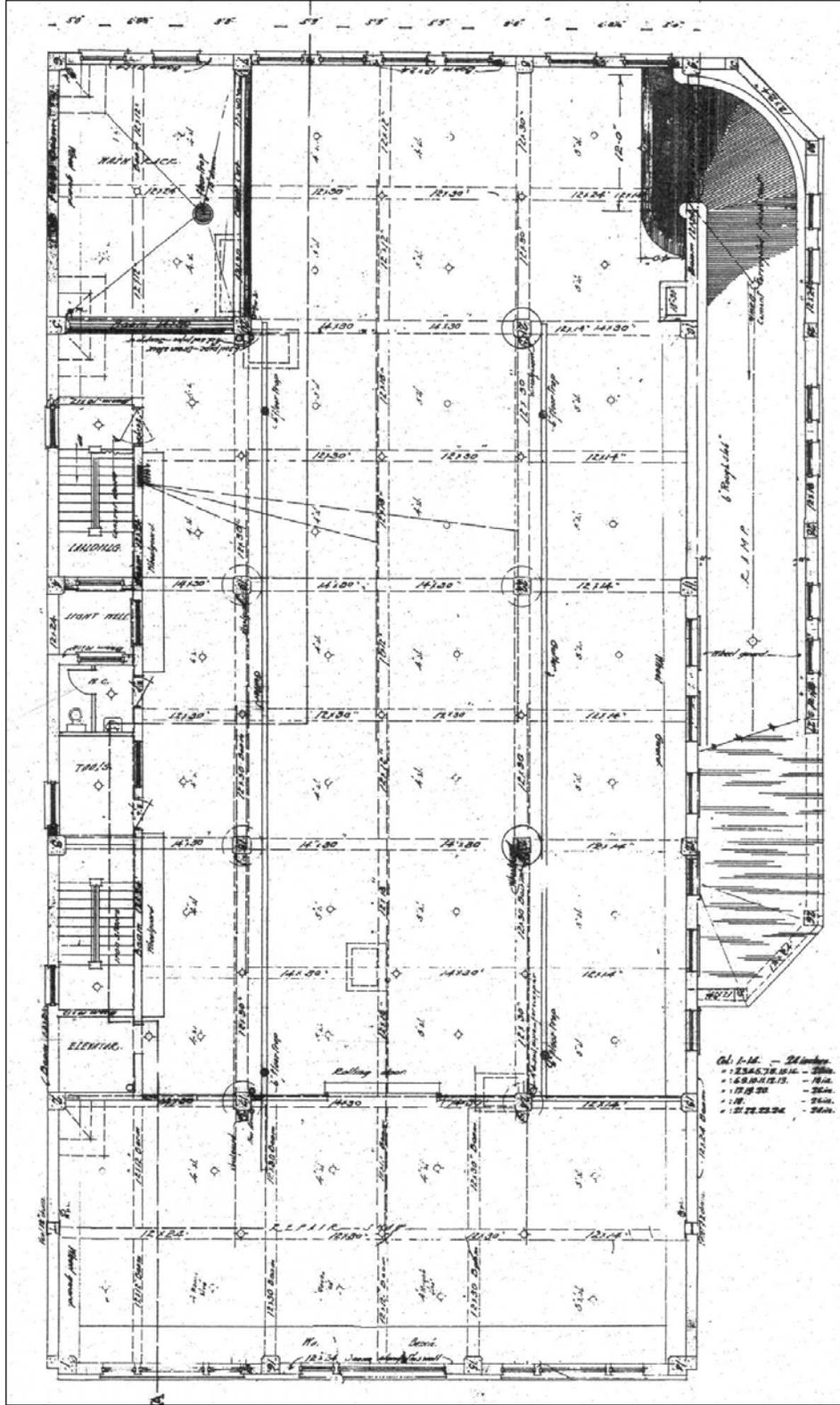


Plate 14 - Original plans #1861/1922, "Second Floor Plan," 1922. (Courtesy of the City of Winnipeg Archives.)

361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
(FORMER FILM EXCHANGE BUILDING)

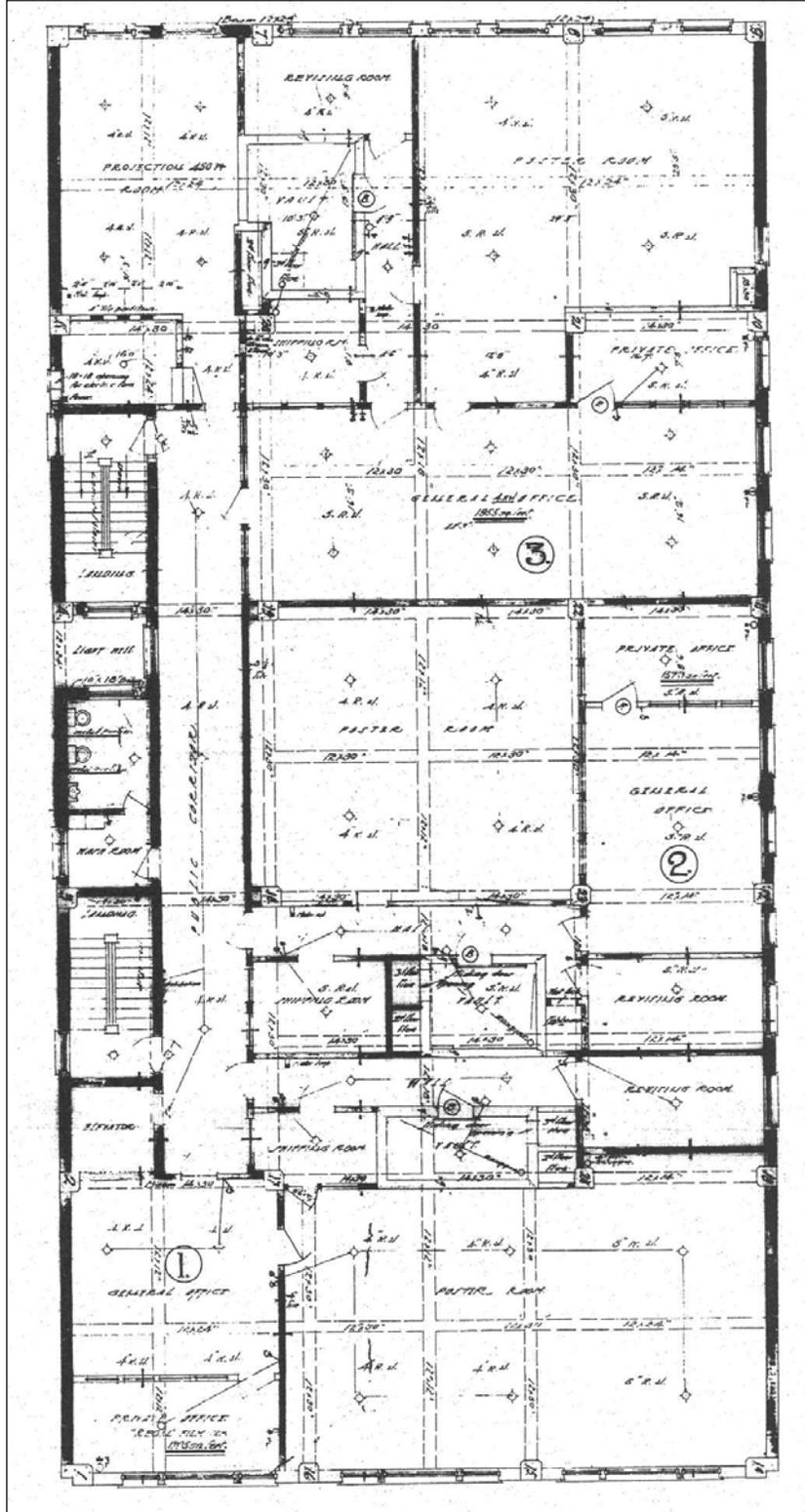


Plate 15 - Original plans #1861/1922, "Third Floor Plan," 1922. (Courtesy of the City of Winnipeg Archives.)

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(FORMER FILM EXCHANGE BUILDING)

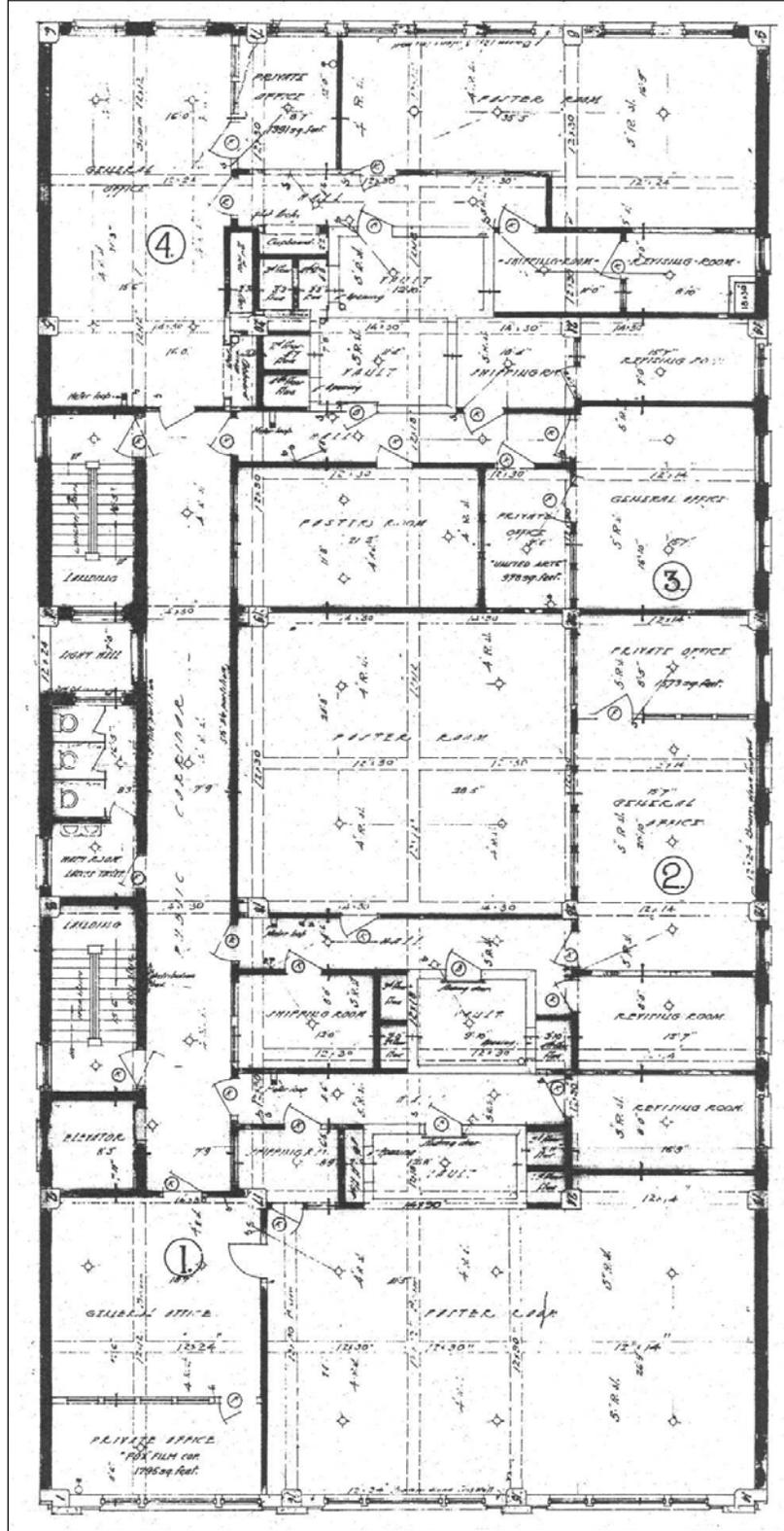


Plate 16 - Original plans #1861/1922, "Fourth Floor Plan," 1922. (Courtesy of the City of Winnipeg Archives.)

**361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
(FORMER FILM EXCHANGE BUILDING)**

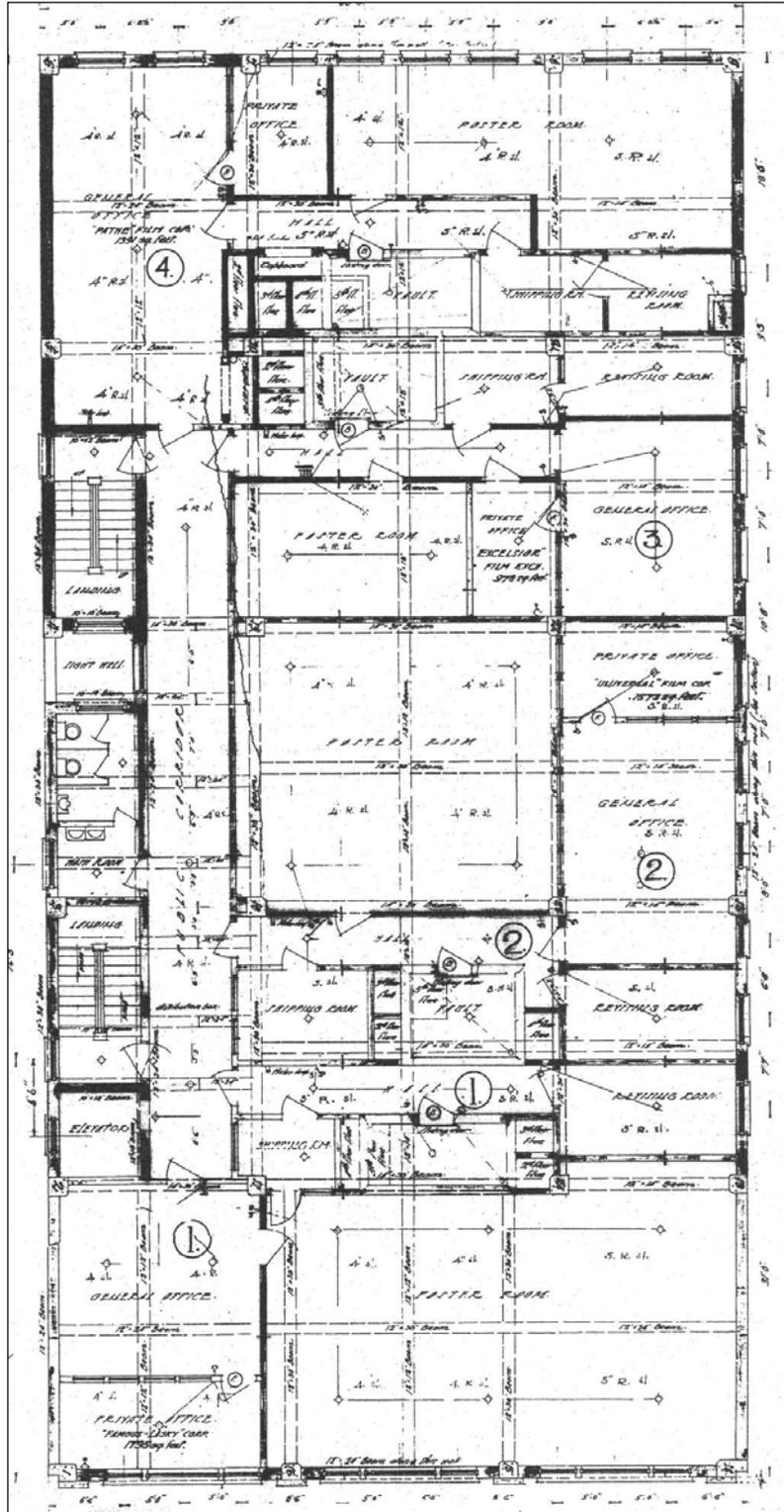


Plate 17 - Original plans #1861/1922, "Fifth Floor Plan," 1922. (Courtesy of the City of Winnipeg Archives.)

**361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
(FORMER FILM EXCHANGE BUILDING)**



Plate 18 – Interiors of the New Hargrave Building: #1- Ground floor; #2- Second floor; #3- Third Floor; #4- Fourth floor; #5- Fifth floor. (M. Peterson, 2001.)

361 HARGRAVE STREET – NEW HARGRAVE BUILDING  
(FORMER FILM EXCHANGE BUILDING)

THE MOVING PICTURE WORLD

LAEMMLE'S  
PICTURE  
PUZZLE:  
"Find the  
licensed  
exhibitor."

PARDON ME  
but have you  
paid \$2 for a  
license to get  
stung this  
week?

Here's something I don't like to say but it goes just the same--I have already had to refuse to serve several customers in small towns because I have all the customers I can serve in those particular localities. I hesitated to say this because it sounds like one of the film trust's notorious bulldozing threats. I don't mean it that way. I simply tell it to show you that the independent movement is a veritable whirlwind and that you ought to get it now while the getting is good. After one week of good, honest independent pictures, you wouldn't think of going back to the kind you're using now. I've got the goods, whether you want American or European, and since you flash them in your house you'll make your licensed competitors look silly. Cut out the license nonsense. Don't imagine that the trust will be content with \$2 a week. The men who are running the trust think you are trifling in money. They don't know how hard some of you have to scramble to make both ends meet. They figure that if you will stand for the \$2 a week game, pretty soon you'll stand for \$5 a week and then \$10 a week. For instance they find that you can't get independent films because your territory is already taken by your competitors, they'll milk you to a dime a week. And if you are stupid enough to run a successful moving picture business, then you are stupid enough to know that I am holding out the honest truth, no matter whom it hits.

CARL LAEMMLE, President

<p><b>THE LAEMMLE</b> Headquarters: 196-198 <b>MINNEAPOLIS</b> MINN. <b>PORTLAND</b> ORE. <b>EVANSVILLE</b> IND. <b>DENVER</b> COLO.</p>		<p><b>FILM SERVICE</b> Lake Street, CHICAGO <b>SALT LAKE CITY</b> UTAH <b>OMAHA</b> NEB. <b>WINNIPEG</b> CAN. <b>MONTREAL</b> CAN.</p>
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Plate 19 – Carl Laemmle was an independent film distributor who fought the major monopoly known as ‘The Trust’ in the early 1910s. This advertisement for the Laemmle Film Service poked fun at the might of ‘The Trust’ and listed Winnipeg as one of its distribution centres. Laemmle and other independents would ultimately end the monopoly by World War I. (Reproduced from D. Robinson, *From Peep Show to Palace: The Birth of American Film*, p. 105.)