

1984 THE YEAR PAST

REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE

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1981:The Year Past	\$5.00
1982:The Year Past	\$5.00
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C. PAMPHLETS AND BROCHURES

Historical Buildings By-Law 1474/77	N/C
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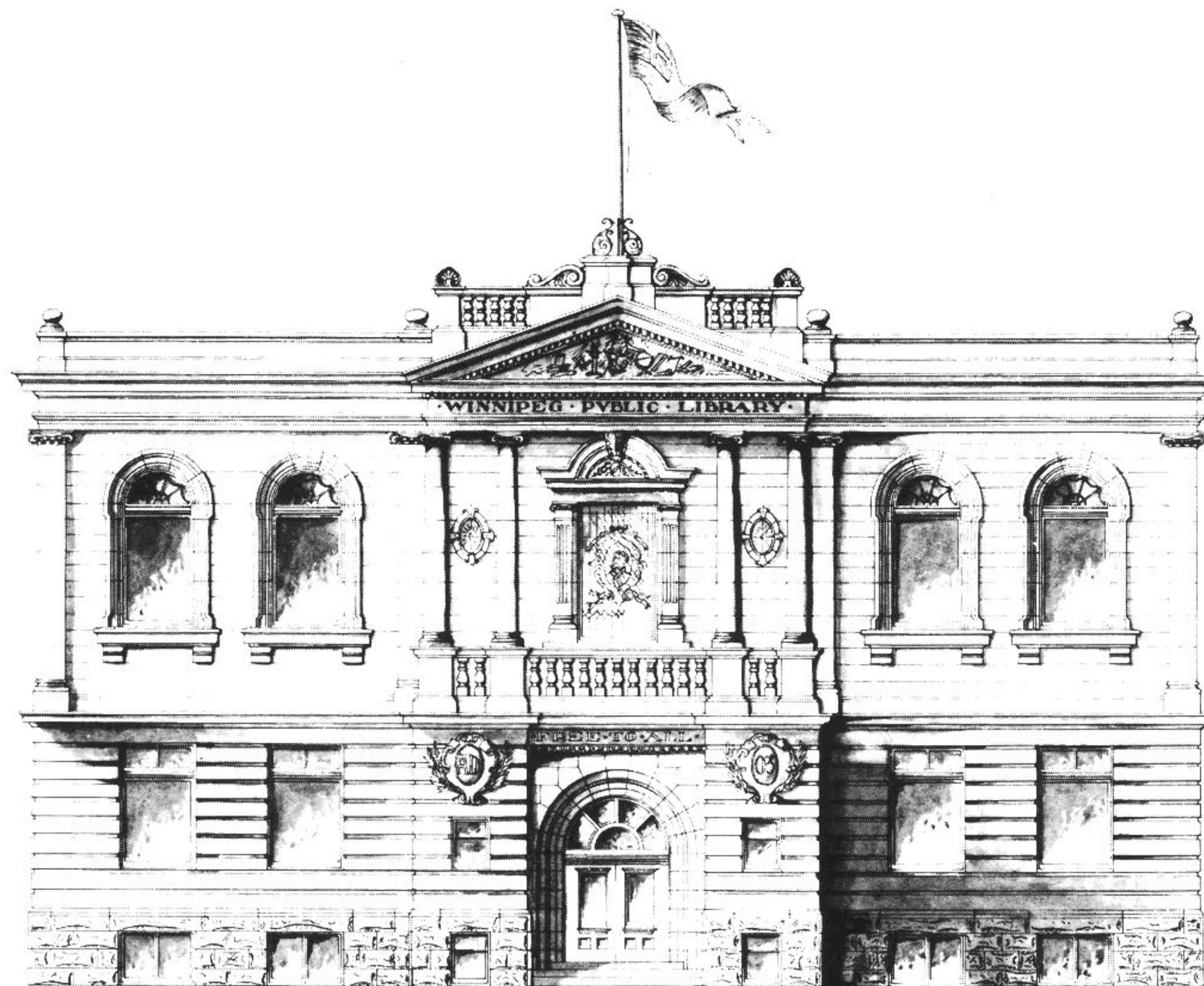


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Cover/Opposite

*Front Elevation of proposed Carnegie Library
from an original drawing by S. Hooper.*

(Illustration courtesy of Civic Properties, City of Winnipeg)

1984: The Year Past is designed and produced
by the Historic Projects Branch, City of Win-
nipeg, Department of Environmental Planning.

1. PREFACE



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 No. 2032/78, passed in August, 1978, established the Historical Buildings Committee, enabled it to draw up a list of buildings or structures of significant architectural or historic interest, and established the criteria, priorities, and procedures for placing buildings on the Buildings'

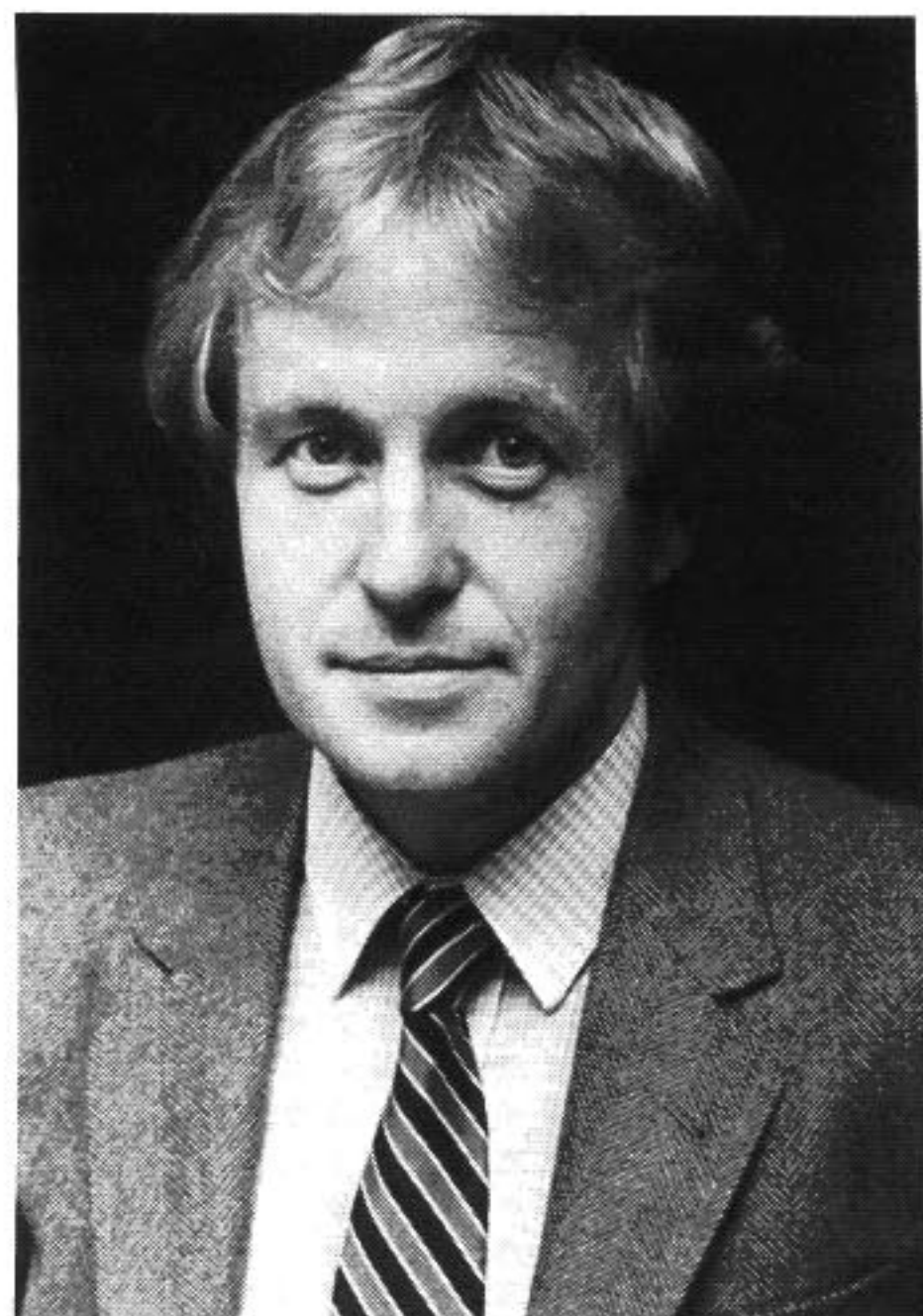
Conservation List. This designation represents the legal protection placed upon heritage buildings by City Council.

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

A handwritten signature in black ink, reading "Bill Norrie". The signature is fluid and cursive.

WILLIAM NORRIE, Q.C.
MAYOR

2. CHAIRMAN'S INTRODUCTION



I am pleased to present this, the sixth annual report of the Historical Buildings Committee, covering the year 1984.

The procedures followed by the Committee have been described extensively in earlier reports, but briefly they are as follows:

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

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

During 1984 the Committee on Environment considered 25 recommendations relating to buildings evaluated by the Historical Buildings Committee. Of these, 11 buildings were placed on the Buildings Conservation List, bringing to 79 the number of buildings designated as of December 31, 1984. As will be clear from this report, the buildings evaluated continue to represent a wide range of functions and circumstances.

Committee procedures and statistics on evaluations of course tell only part of the story: 1984 also saw significant developments involving a number of important heritage buildings and if, as in most years, there was more good news than bad, the problem cases need to be acknowledged as well.

The most difficult case before the Committee in 1984 was that of Calvary Temple, formerly the First Baptist Church, at Cumberland and Hargrave. This was a handsome building and a landmark in the area north of Portage Avenue, but the church had concluded that it no longer met their needs and that its physical condition militated against renovation. In the end, and following negotiations within the congregation and between it and the City, it was agreed that the bell tower would be preserved and incorporated into a new church facility to be constructed on the site.

Happier developments involved the Bank of Nova Scotia on Portage Avenue and the Confederation Life Building on Main Street. In 1980 the owners of the Bank of Nova Scotia sought to demolish the building which they viewed as "functionally obsolete"; at the same time Council was on the verge of designating this attractive landmark as a Grade II building: in the end the Bank agreed not to demolish if Council agreed not to designate, which had the effect of preserving the building, although it then stood empty for several years. In 1984 however, the Province of Manitoba announced that it had purchased the building and would convert it to provincial government offices. This was an important instance of the Province providing leadership by example, as the City had previously done with respect to the Hamilton Building, and it thereby ensured that this "functionally obsolete" building would be put to new and positive use.

A not dissimilar situation existed with respect to the Confederation Life Building. Designated in 1980, the building was, by 1984, vacant and increasingly showing the signs of neglect. The commitment by the federal government to lease five floors of the building for the western region headquarters of Parks Canada gave the owners the security of a prime tenant, enabling them to commit themselves to substantial renovations. Renovations began late in 1984, providing another notable example of leadership by government in concert with the private sector.

Within the Committee, 1984 saw some substantial changes in our membership. Mr. Ed Nix retired, having served faithfully and with much dedication as the Manitoba Historical Society's represen-

tative since the creation of the Committee. Another one of the valued “founding” members, Mr. Peter Diamant, also left the Committee as a result of his increased responsibilities as Deputy Minister of Urban Affairs; and in addition we lost the important contributions of Marshall Haid and Bernard Brown both of whom retired for personal reasons. Finally, I should note the departure from the Committee of my colleague, Councillor Harold Macdonald who, in a relatively short period of time on the Committee, made a very real contribution through the characteristic zest, enthusiasm and good humor he brought to its deliberations.

The departing members, and those who soldier on, have brought to our labours a wide range of talents and capacities: these have been united with high levels of commitment and concern for the conservation of our community’s built environment. Without them, and without our dedicated staff - Steve Barber, Mae Morgan and our research consultant Sheila Grover - it is hard to imagine having made the very real progress that I believe we have made in heritage conservation. Apart from their very real public-spiritedness however, they have been stimulating and enjoyable companions and, I am pleased, once again, to express sincere appreciation for their efforts.

Bill Neville

William Neville,
Councillor,
Chairman, Historical Buildings Committee.



G. Kopelow

The Confederation Life Building, designated in 1980, now serves as the home for the western region headquarters of Parks Canada.

3. THE HISTORICAL BUILDINGS BY-LAW

A. BACKGROUND

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

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

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

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

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

B. CRITERIA FOR LISTING

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

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

C. GRADES

There are three categories of heritage buildings:

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

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

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

D. LISTING, NOTICE AND APPEAL PROCEDURES

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

METHOD 1: LISTING BY CITY COUNCIL

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

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

METHOD 2: LISTING BY THE COMMISSIONER

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

E. REMOVAL FROM THE LIST, OR CHANGING OF GRADING

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

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

i) Certificate of Suitability

Except for ordinary maintenance, no permit shall be issued for the alteration, repair, demolition, removal or occupancy of any building on the Buildings' Conservation List without prior issuance of a Certificate of Suitability. Applications for certificates are submitted to Committee on Environment on recommendation of the Historical Buildings Committee. Application forms for Certificates of Suitability are available through the Department of Environmental Planning, Historic Projects Branch, 986-5390.

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

ii) Certificate of Ordinary Maintenance

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

Department of Environmental Planning,
Historic Projects Branch, 986-5390.

iii) Sandblasting, etc., Prohibited

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

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

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

Historical Projects Co-ordinator
Department of Environmental Planning
City of Winnipeg
395 Main Street
Winnipeg, Manitoba
R3B 3E1

PH: 986-5390

G. PENALTIES

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

4. THE HISTORICAL BUILDINGS COMMITTEE -1984

ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor W.F.W. Neville (Chairman) Councillor H. MacDonald	
Province of Manitoba	Mr. P. Diamant Mr. J. D. McFarland	Mr. B. Brown, Mr. P. Walton Mr. N. Einarson
Manitoba Historical Society	Mr. E. C. Nix	Mrs. J. Irvine
Parks Canada	Mr. T. Heggie	Ms. G. Hammerquist Mr. L. Dick
Manitoba Association of Architects	Mr. R. Gregoire	Mr. M. Haid
ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor W. F. W. Neville (Chairman) Councillor H. Taylor	
Province of Manitoba	Mr. P. Walton Mr. N. Einarson	Mr. K. Smith
Manitoba Historical Society	Mrs. J. Irvine	Mrs. K. Kavanagh
Parks Canada	Mr. T. Heggie	Ms. G. Hammerquist Mr. L. Dick
Manitoba Association of Architects	Mr. M. Gregoire	Mr. R. Gilbert
Staff Advisor	Mr. S. Barber	Secretary
		Ms. M. Morgan
		Research Consultants
		Ms. S. Grover Mr. G. Bugailiskis

5. TABULATION - THE HISTORICAL BUILDINGS INVENTORY

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

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

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

*Historical Projects Co-ordinator
Department of Environmental Planning
City of Winnipeg
395 Main Street
Winnipeg, Manitoba
R3B 3E1*

PH: 986-5390

6. SUMMARY OF RECOMMENDATIONS

A. DESIGNATED HISTORICAL BUILDINGS - 1984

ADDRESS	NAME	GRADE	PAGE
368-370 Edmonton Street	Duplex	III	27
931 Avenue De L'Eglise	House	III	<i>See 1983 Annual Report</i>
456-458 Main Street	Bank of Toronto	II	35
470 Main Street	Baker Block (Birt's Saddlery)	III	39
227 McDermot Avenue	Alexandra Block (Albert Block)	II*	43
33-41 Princess Street	Peck Building	II*	53
104-108 Princess Street	Warehouse	III	55
166 Roslyn Road	R. M. Dennistown House	III	59
325 Talbot Avenue	No. 8 Firehall	III	<i>See 1983 Annual Report</i>
393 Wellington Crescent	M. Fortune Residence	III	<i>See 1982 Annual Report</i>
380 William Avenue	Carnegie Library	II	65

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

B. BUILDINGS CONSERVATION LIST - 1979-1983 (See 1979 - 1983 Annual Reports for respective building summaries)

In addition to the above buildings, the following were designated in 1979 - 1983:

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

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

ADDRESS	NAME	GRADE	YEAR LISTED
389 Main Street	Bank of Commerce	I	1978
395 Main Street	Bank of Hamilton	I	1978
457 Main Street	Confederation Life Building	II*	1980
1637 Main Street	Inkster House	II	1979
180 Market Avenue	Playhouse Theatre	II	1981
60 Maryland Street	Woodsworth House	III	1981 <i>(Destroyed by Fire 1984)</i>
214 McDermot Avenue	Criterion Hotel	II*	1981
221 McDermot Avenue	Lyon Block (Bate Building)	II*	1981
246-248 McDermot Avenue	Thompson, Codville Co. Building (Sures Building)	III*	1983
275 McDermot Avenue	Stobart's Building (Bedford Building)	III	1983
Morley Avenue	Nurses' Residence	III	1981 <i>(Delisted 1985)</i>
160 Newton Avenue	Fraser House	II	1982
169 Pioneer Avenue	Commercial Building	III	1980
259 Portage Avenue	Paris Building	II	1981
388 Portage Avenue	Boyd Building	III	1981

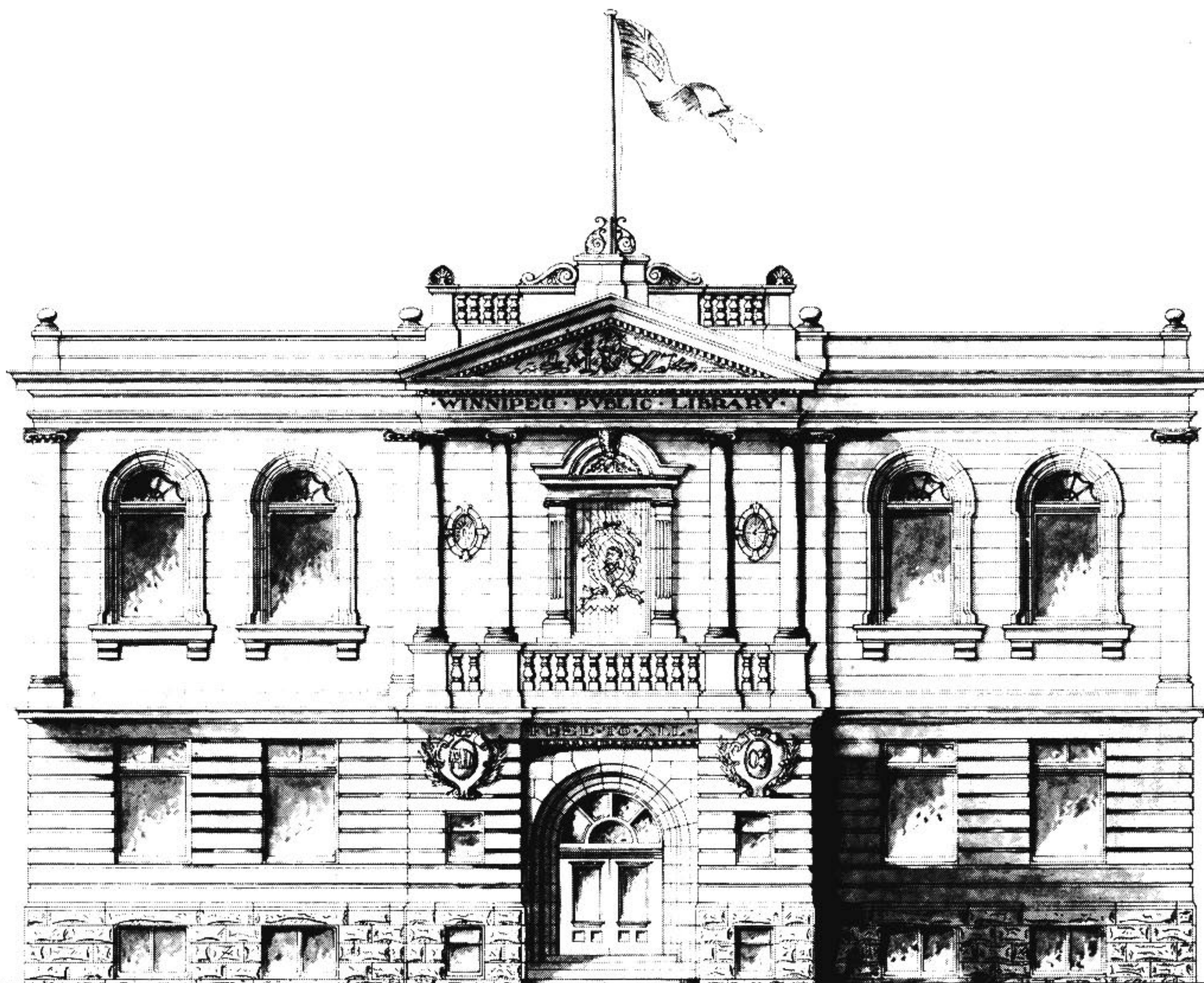
ADDRESS	NAME	GRADE	YEAR LISTED
92-100 Princess Street	Campbell Brothers and Wilson Building (Adelman Building)	II*	1983
146 Princess Street	Benson Block (Drake Hotel)	III*	1979
148 Princess Street	Bawlf Block (House of Comoy)	III*	1979
154 Princess Street	Harris Building (Hochman Building)	III*	1979
160 Princess Street	Exchange Building	II*	1979
164/166 Princess Street	Utility Building	II*	1979
219 Provencher Boulevard	St. Boniface City Hall	II*	1981
366 Qu'Appelle Avenue	Warwick Apartments	II	1983
141 Regent Avenue	Toronto Dominion Bank (Transcona Municipal Offices)	III	1980
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>
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>

ADDRESS	NAME	GRADE	YEAR LISTED
729 St. Joseph Avenue	Leveque House	II	1980
596 St. Mary's Road	Firehall	III	1982
St. Norbert	Trappist Monastery	II	1980 <i>(Destroyed by Fire 1983)</i>
310 Vaughan Street	Isbister School	II	1982
529 Wellington Crescent	J.H. Ashdown House (Khartum Temple)	II	1983
54 Westgate	C.W. Gordon House (University Women's Club)	II*	1983
294-296 William Avenue	Massey Building	II	1983
71 Xavier Drive	Caron House	III	1981

C. RECOMMENDATIONS - 1984

In addition to the designated buildings listed in 1984, Committee on Environment considered the following recommendations:

ADDRESS	NAME	COMMENTS	PAGE
62 Albert Street	Dingwall Building	Pending	19
90 Albert Street	A. Schmidt Foundry (Western Building)	Pending	21
96-98 Albert Street	Reliable Service Station	No recommendation	23
77 Dundurand Avenue	St. Charles School	No recommendation	25
400 Hargrave Street	First Baptist Church (Calvary Temple)	Pending	29
293 Kennedy Street	I.O.O.F. Temple	Pending	31
432 Main Street	London Building	No recommendation	33
474 Main Street	Duffin Block (Birt Saddlery)	No recommendation	41
One Morley Avenue	King Edward Memorial Hospital	No recommendation	47
One Morley Avenue	King George Hospital	Pending	49
179 Pioneer Avenue	Winnipeg Paint and Glass	No recommendation <i>Demolished, 1984</i>	51
Lot 33 Red River Boulevard	McBeth House	No recommendation	57
176 Roslyn Road	H. Archibald House	No recommendation	61
351 Rue Tache	L'Hopital Saint-Roch	No recommendation	63



RESEARCH SUMMARIES

GLOSSARY

BEAUX-ARTS CLASSICISM -

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

BRACKET -

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

CAPITAL -

the upper-most part of a column or pilaster.

CARTOUCHE -

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

CLASSICISM -

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

CORBEL -

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

CORNICE -

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

CUPOLA -

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

DENTIL -

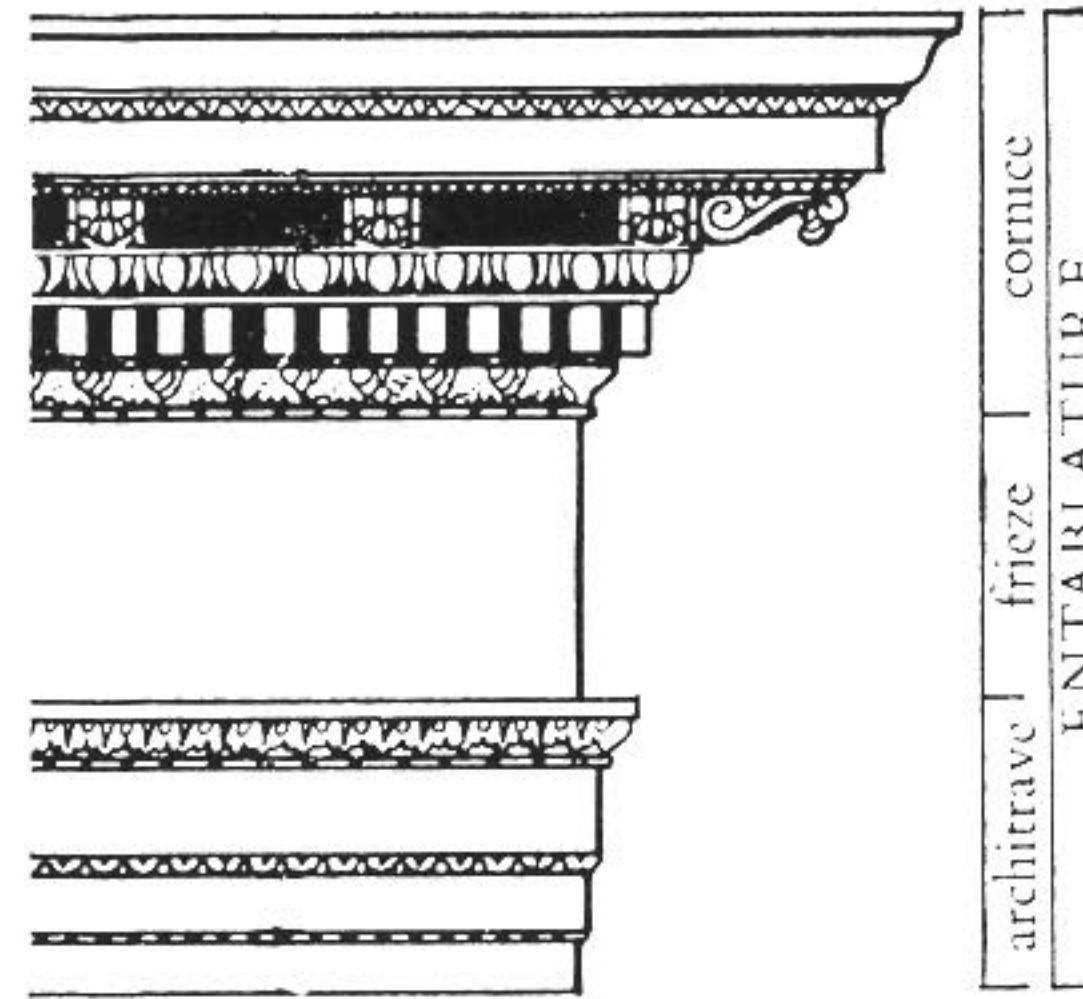
a small square block used in series in cornices.

ENTABLATURE -

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

FINIAL -

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



FRIEZE -

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

GAMBREL ROOF -

a roof terminating in a small gable at the ridge.

GIANT ORDER -

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

HOOD MOULDING -

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

ITALIANATE STYLE -

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

LINTEL -

a horizontal beam or stone bridging an opening.

MANSARD ROOF -

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

MULLION -

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

PALLADIAN -

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

PEDIMENT -

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

PILASTER -

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

PORTICO -

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

QUOINS -

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

RICHARDSONIAN ROMANESQUE STYLE -

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

RUSTICATION -

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

SEGMENTAL ARCH -

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

SPANDREL -

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

TERRA COTTA -

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

VOUSSIOR -

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



City of Winnipeg Photo

62 Albert Street in 1984.

Donald Ross Dingwall emigrated to Canada in the late 1870s from his native Scotland where he learned the jewelry and watchmaking trade as an apprentice in Montreal. Arriving in Winnipeg during the boom years of the early 1880s, Dingwall established a company to manufacture and sell his exclusive line of men's and women's jewelry and watches, said to be "unexcelled for beauty and originality of design, superior and elaborate finish and artistic elegance."

His business proved to be successful and at the time of his death in 1913, Dingwall was President of Dingwall Limited, Canadian Finance Limited and Canadian Securities Company. He was also vice-president of the Equitable Trust Company and the Ontario, Manitoba and Western Land Company, as well as a director of the Pacific Coast Fire Insurance Company. As was typical for businessmen in Winnipeg at the time, Dingwall was prominent in Winnipeg society. The Dingwall Trophy was sought by local competitors in the sports of curling and lacrosse.

In 1910, local architect John Hamilton Gordon Russell was engaged by Dingwall to design a warehouse and factory on Albert Street to support the expanding business. Russell was born in Toronto and studied architecture there before moving to the United States, where he practiced in Tacoma and Chicago. He moved to Winnipeg in 1893 embarking on a successful career designing numerous residences, churches, warehouses and commercial blocks. His best-known buildings include the McArthur Building (now Childs) on Portage Avenue (1909); The J.H. Ashdown residence (now Khartum Temple) on Wellington Crescent (1912); and Knox Presbyterian Church on Edmon- ton Street (1914).



D.R. Dingwall in Manitobans As We See 'Em, 1908.

The Dingwall Building was erected at a cost of \$60,000 in two stages. In 1910 the first three storeys were constructed; three additional storeys were added the following year. Angled to face Albert Street's curve, the building was of solid brick on a stone foundation with concrete footings.



Dingwall's float in the Diamond Jubilee Parade, 1927.

The symmetrical facade featured a simplified neo-classical motif on the main level with stone pilasters supporting a complete entablature. The original entrance-way with a stone pediment and the large show windows, which were prominent between the pilasters, were removed after a major fire in 1921. Russell reflected the prominent warehouse style of the neighbouring buildings by articulating the upper floors with windows that have segmental heads with stone lintels. The two central round-headed arches with projecting keystones and recessed spandrels provide a skyscraper motif. A stone string course balanced by an elaborate projecting cornice framed the larger windows of the top floor.

The top two floors of the building were used by Dingwall for the manufacture of fine gold and platinum work, diamond settings, silver-smithing

and watch repair. The third floor was utilized for Dingwall's wholesale and mail-order trade. A ladies' wear store leased the main floor space while a leather wholesaler was on the second floor.

In 1933, Henry Birks and Sons absorbed D.R. Dingwall Limited and for many years the business was popularly known as Birks-Dingwall.

The McKenzie Clay Jewelry firm (now Clay Law Limited) moved into the old Dingwall factory on the top floor in the late 1930s and have remained. In the post-1945 period, various manufacturer's agents and small businesses have leased space in the Dingwall Building. Max Guberman's Wholesale Shoes, the Nozick Commission Clothing Wholesale, Moffat's Household Appliances and the offices of the United Cigar Store have been the principal tenants in recent years.

S. Hooper, 1901

The A. Schmidt and Company Foundry was established in 1881 by Andrew Schmidt, a Danish immigrant who moved to Winnipeg after learning his craft in Montreal. The only brassworks between Minneapolis and the Rockies in the 1880s, Schmidt specialized in brass castings and fittings for industry and construction. The ornamental work done in the foundry included wire screening, iron crestings, brass railings and screens for local churches and commercial buildings.

The need for a new foundry provided local architect Samuel Hooper an opportunity to design a modest structure for \$6,000. Hooper had studied architecture in England. He emigrated to Canada in 1869, settling in Ontario where he worked as a stone-carver. In 1881, he moved to Winnipeg where he continued his career producing such works as the Volunteer Monument now in the Centennial Complex, the Norquay Memorial in St. John's Cemetery and the Seven Oaks Monument. Hooper was employed by the City of Winnipeg for a short period as Inspector of Civic Works, but resigned in 1895 to embark on his architectural career. His work includes the Carnegie Library on William Avenue, Isbister School on Vaughan Street and the Land Titles Building on Broadway Avenue.

Built in 1901 of solid buff-coloured brick on a stone foundation, the Schmidt Foundry consists of three storeys on a raised basement. Large windows at the front and rear of the basement level provided an abundant amount of natural light to the foundry. Hooper employed symmetrical facades facing both Arthur and Albert Streets. As the main entrance, the Albert Street facade was more ornamental, detailed in a restrained neo-classical style. Pilasters three storeys high support



City of Winnipeg Photo

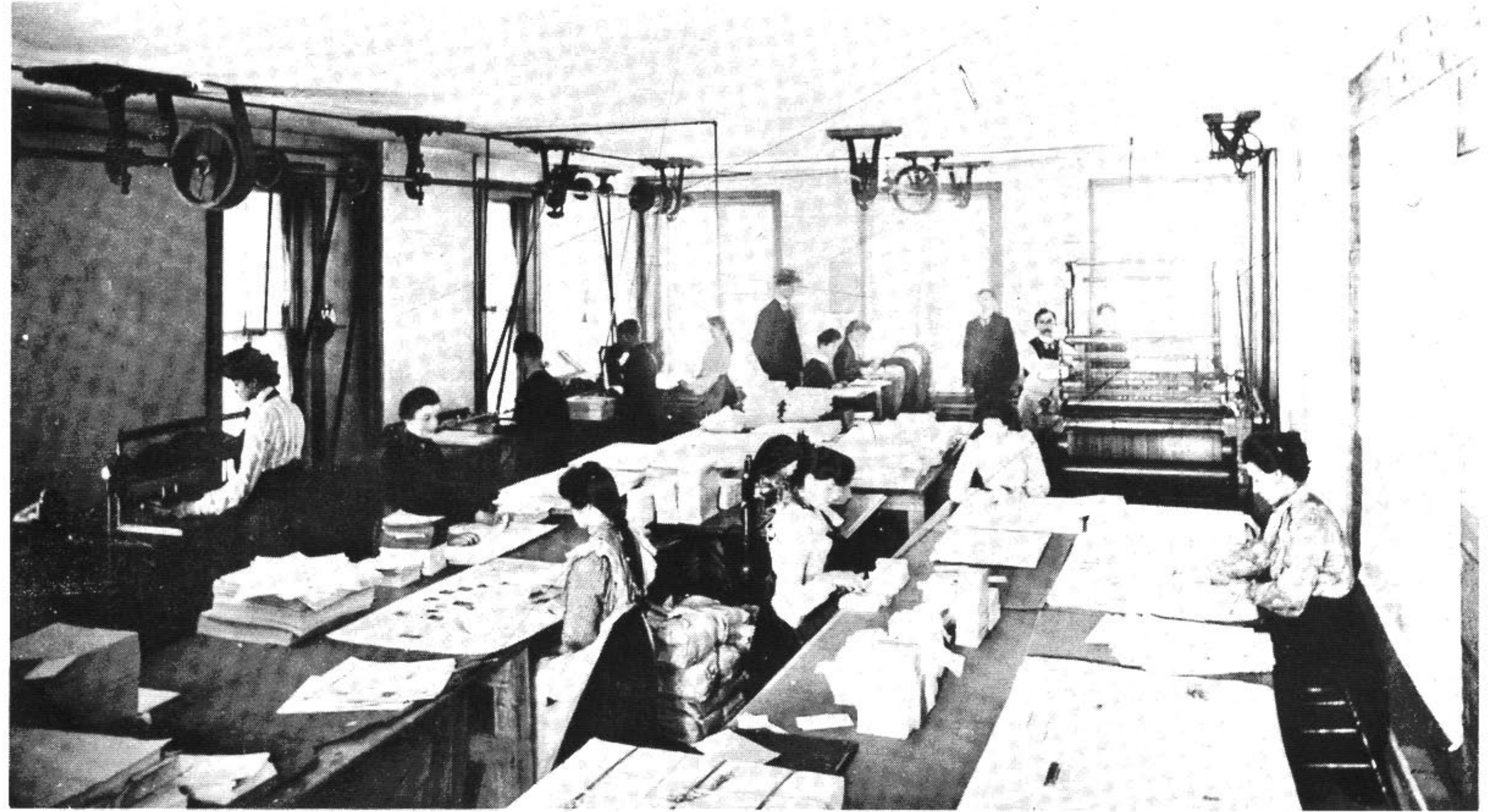
The Western Building in 1984.

a full entablature of brick. Limestone window sills and a string course provide a delicate horizontal balance. The total effect is functional but not severe.

The Schmidt Foundry occupied the basement until 1918 while the upper floors of the building were leased to R. J. Reid and Co., a stationer and bookbinder who also imported advertising novelties and calendars. In 1927 the Western Dry Goods Company moved into the building and remained there for fifty years. Marketing dry goods, china and toys, Sam Granovsky built up the business through overseas imports.

Recently the Western Building has undergone a major revitalization and now houses Impulse Design Accessories, Pier Imports and a photographer's studio.

Manitoba Archives Photo



Work area on the first floor for R. J. Reid and Co., 1903.

Bordered by Albert Street, Arthur Street and Bannatyne Avenue, this unusual wedge of land in the warehouse district was formed by the meshing of a grid and curvilinear street pattern. By the 1890s, this property was occupied by houses that had been converted to a mixed commercial use. By 1901 the Mariaggi Hotel and the Schmidt Foundry (now Western Building) had been established on the block, leaving the small triangle on the north part of the wedge ready for commercial development.

In 1901, local businessman W. J. Smith designed and built a single-storey brick building at a cost of \$800 on the site. Only 16 feet deep, the building was 65 feet long and 13 feet high and sat on spread footings placed directly on the ground. The building housed two enterprises: a paint and wallpaper shop owned by W. J. Smith with his partner W. McMaster; and the Maple Leaf Renovating Co., which was a garment cleaning, pressing and repair service owned by J. A. Kelly and F. R. Mitchell.

In c.1918, Frank Watson, who owned the Watson Tire Company, purchased the brick building and converted it into a retail and repair shop for automobile tires. The following year, Watson converted the building into a service station, called Reliable Service, and changed the location of the doors of the building to permit vehicles to drive in from Albert Street.

Major alterations took place in 1925. Frame buildings that were also on the lot were demolished and plans for a new service station were drawn up by Boland Bros., a firm of contractors who specialized in moving houses. It remains uncertain whether the old service station was ac-



City of Winnipeg Photo

96-98 Albert Street in 1985.



The wedge-shaped block bounded by Arthur and Albert Streets and McDermot Avenue with the Mariaggi Hotel (at the upper left), the Schmidt Foundry (centre) and the one-storey business block, circa 1905.

tually torn down or repositioned and given a new facade. Since the original building sat on spread footings, it would have been relatively simple for Boland Bros., to move the brick structure nearly ninety degrees to assume its present location.

Based on a Spanish eclectic style, the building has a white stucco wall finish with a red-tile roof.

This style gained renewed prominence after the Panama-California Exposition, held in San Diego in 1915, and gained favour in the southwestern states, particularly Arizona, Texas, Florida and California. The style is found scattered throughout new suburban developments in the United States and reached its apex during the 1920s and early 1930s.

A service station operated on this corner until 1971 when it closed due to competition from larger gasoline outlets offering a wider range of services and located closer to the main streets where most residents lived.

The building is currently in use as a restaurant.



St. Charles School, circa 1930.

Located at the far western portion of Winnipeg, the rural municipality of Assiniboia (incorporated in 1871) still retains the historic name of the original massive land grant made to Lord Selkirk. This district is also part of the Parish of St. Charles, a Catholic mission established in 1854, which had built a convent school and church on the north bank of the Red River.

Settled initially by farmers, the municipality remained primarily rural with approximately 900 residents prior to 1916. The local children attended schools in the neighbouring municipalities of St. James, Kirkfield and Headingly, as well as at the convent of St. Charles.

In anticipation of suburban growth, Assiniboia undertook some municipal improvements in-

cluding electrification, paving and streetcar service. The need for a proper school between St. James and Headingly also became increasingly important.

In March 1921, St. Charles School District No. 2071 was formed and a new school opened in the fall. Built at a cost of \$25,000, the plans for the building were provided by the Department of Education. Classes for 47 students in ten grades were held in the two rooms upstairs while a small library and a scolding room were contained on the mezzanine floor over the front entrance. Students who arrived on horseback were able to stable their horses in a small shed behind the building.

The red brick and stone school sat on a raised basement with its main elevation facing south to take advantage of natural light. The symmetrical main facade, with limestone sills that tied the grouped windows together, featured a broad hip roof and a projecting entrance-way. Limestone quoining was used around the doorway supporting an elaborate bell tower.

In 1957, four classrooms were added to the rear of the building, and by 1962, a second addition of classrooms, laboratories and a gymnasium were made to the school.

St. Charles was integrated into the Metropolitan Winnipeg school system as Assiniboia became fully suburban. Declining enrollments and a duplication of services forced the closure of St. Charles School in 1983.

Johann Schwab, 1901

Constructed in 1901, this duplex is one of the few residential buildings that still remains in an area that has undergone significant changes. Central Park, created in 1893 with its tennis courts and bandshell, was a prestigious downtown neighbourhood with numerous apartment blocks and private dwellings built around it.

The house was built for business partners Martin Hoover and Alfred Town, who owned the Hoover and Town Clothing Store on Main Street. The partnership dissolved and the duplex was sold in 1908. Subsequent owners until the 1920s were middle-class, for houses on Edmonton Street with a view on Central Park continued to command high prices. As the suburbs grew in the southern part of the city, this district became home for working-class people. Clerks, a machinist and a salesman represented the occupations of the tenants of the duplex.

Hoover and Town had chosen a relatively unknown architect, Johann Schwab, to design their duplex. Newly arrived in the city in 1901, little is known about Schwab whose architectural career in Winnipeg lasted to about 1911. His identified work consists of a large store and residential block for Dr. Trick on Main Street (1903), the German Society Building in Point Douglas (1904), and the Lauzon Block, which was a meat market and office block on William Avenue (1905).

The buff-coloured brick duplex was built at a cost of \$8,000 and rested on a stone foundation 18 inches thick anchored on stone footings.

A steeply pitched roof of irregular shape with two dominant front-facing gables, cutaway bay



Manitoba Archives Photo

368 Edmonton Street, circa 1903.

windows and other devices to avoid a smooth-walled appearance, characterize this house as belonging to the Queen Anne Style. The variety of textures and masses all contribute to the desired decorative effect. Inspired by British architect Norman Shaw (1831-1912), the style was a mixture of English Medieval and Flemish Renaissance and tried to capture a British rural flavour. Building designs in the Queen Anne Style were popularized in North America through building design publications such as George Palliser's *Modern Buildings' Pattern Book* and occurs in examples ranging from modest cottages to high-style landmarks.

An elaborate porch, a section of which still remains, was placed between the matching bay windows on the corners of the main floor. A carved sunburst motif in the pediment of the porch is repeated in the gables of the roof. Ornate balustrades above the bay windows and central porch, now removed, gave an air of urban elegance. Matching cutaway windows on the second floor are framed by elaborately carved brackets.

The steep hip roof, broken by large matching gables at the front corners of the house contains a wealth of detail. Elaborate brackets, sunburst motifs, scalloped shingles and a variety of mouldings: all contribute to the exuberance of the Queen Anne Style. The central dormer gable with a small pyramidal roof and iron crestings (now missing) along the roof line contributed to the variety of elements of the design.

Despite massive interior alterations, the exterior has retained much of its early features.



City of Winnipeg Photo

The duplex in 1984.

Calvary Temple, visible from the busy intersection of Portage Avenue and Hargrave Street, is as familiar to recent generations of Winnipeggers as First Baptist Church was to previous ones.

The First Baptist congregation in western Canada was formed in Winnipeg in 1873 by Reverend Alex McDonald. Rev. McDonald organized the building of their first church on Rupert Avenue in 1875. The rapid growth of the city combined with religious conversions swelled the ranks of the denomination. Under the dynamic leadership of Rev. Alexander Grant, the third minister to the Winnipeg congregation, capital was raised, land was purchased and prominent Toronto architects Langley and Burke were commissioned to design a church to be located at the corner of Hargrave Street (then Charlotte) and Cumberland Avenue.

Edward Langley and Edmund Burke had a successful practice in Toronto and were favoured by the Baptist assembly. Their work in that city included the Horticultural Pavilion (1878), McMaster Baptist College (1881), Elm Street Methodist Church (1885) and the College Street Baptist Church (1889).

Construction of the new church started in 1893, with local architect Hugh McCowan supervising the \$45,000 project. When services opened in the basement of the new church late that fall, the main structure was only brick walls and scaffolding. The building was completed the following year.

The centralized plan of First Baptist Church has its roots in Roman temple-designs and was chosen to contrast with the linear basilica plan used for



Manitoba Archives Photo

First Baptist Church with the 1904 addition to the left, circa 1910.

Anglican and Roman Catholic houses of worship. The Romanesque Revival Style (commonly used throughout North America for Methodist, Baptist and Presbyterian churches between 1840 and 1900) and the building's deep red brick exterior with red stone accents set the church apart from the numerous buff-colored brick structures of the city.

A prominent tower, with gabled entranceways of rusticated stone, was balanced by paired round-headed openings and a steep pyramidal roof. The main facade of the church was broken into three parts: rusticated stone was used to outline the windows of the raised basement, complex hood molds with corbel stops and stone sills articulated the grouped round-headed windows; and the gabled upper section of the facade had three stepped windows that were enriched by projecting hood moulds with corbel stops.

The simple interior had a main aisle with a barrel vault ceiling that was broken by transverse arches. Slender cast iron columns with capitals passed through the galleries and supported the ceiling. The main floor sloped downward towards the apse which contained the organ's massive wooden pipes, mounted over the preacher's pulpit.

A semi-circular lecture room seating 400 people was located in the basement. Five more classrooms opened out from behind folding doors along with two nursery or kindergarten rooms.

So active was First Baptist Church in Winnipeg that more space was needed only a decade after its completion. In 1904, local architect J.H.G. Russell and builder Andrew McBean made an addition to the main auditorium that doubled seating



University of Manitoba Tribune Collection.

Interior of Calvary Temple, 1968.

capacity to 1,500 people. The two-storey addition went onto the west-side of the building at a cost of \$24,000.

The economic pressures of the 1930s and the shift of much of the congregation to the suburbs diminished the resources of the church. In 1938, the Baptists sold their building to the Pentacostals and joined with the Broadway Baptist congregation. The Pentacostals, an evangelical and fundamentalist sect, reopened the church building as Calvary Temple.

Two major additions were made to the original brick church. A Sunday-school building was added on the east side in 1955 and a Christian Education Centre was joined to the west side of the church along Cumberland Avenue in 1962.

In 1974, a new large temple, seating 2,400, was built next door, while the old church was used for youth groups and Christian education sessions. The building was demolished in 1985 to make way for a new Christian Education facility.

J. Chisholm and Son, 1909-10

The Independent Order of Odd Fellows (I.O.O.F.) is a fraternal organization that was formed in early 18th century England. The precepts of the I.O.O.F. go back to medieval times when the guild system offered fellowship and protection for various craftsmen. Bringing these ideals with them, working men of pre-industrial England formed a fraternity of mutual benefit calling themselves “Odd Fellows” as a jibe at the craft guilds that excluded the common labourer or the young artisan. Each member paid weekly dues that were pooled and dispersed to other fellows in need: family men suddenly out of work, heads of families disabled by ill health or accident, widows, the orphaned families of deceased brothers.

The first Winnipeg lodge of Odd Fellowship was established in the summer of 1873. A membership count, published thirteen years later, showed thirteen subordinate lodges with 1,000 members for all of Manitoba, comprised of working-class people and small businessmen.

The many Odd Fellow lodges met in various rented facilities throughout the city and in Odd-fellows Hall on Princess Street before plans were made for a central temple in 1907. Under the leadership of Captain Harper Wilson, an Irish-born retired officer from the American Civil War, Minnehaha Lodge No. 7 purchased a lot on Kennedy Street, just north of Portage Avenue and presented it to the I.O.O.F. Association.

The firm of J. Chisholm and Son were hired to draw up plans for the building. James Chisholm had come to Winnipeg in 1877 and became identified with local architectural interests. He was appointed architect for the City of Winnipeg in 1885



City of Winnipeg Photo

The Odd Fellows Temple in 1985.

and supervised the completion of the City Hall (1886). Buildings by Chisholm and Son include the Hochman (formerly Harris) building on Princess Street, Young Methodist (now United) church on Broadway Avenue, and the original section of the Marlborough Hotel on Smith Street.

Built by prominent contractor S. B. Ritchie at a cost of \$43,000, the cornerstone was laid in 1909 with the formal opening in the spring of 1910. As an adaptation of the neoclassical style, the building tries to emulate the atmosphere of a luxurious London club of Georgian England. The ornamentation of the facade is inspired by the urban palaces of the Italian renaissance.

Red brick with stone trim was used on the main facade, while less expensive buff-coloured brick was used on the side walls as a typical Winnipeg method of keeping construction costs down.

An elaborate entranceway is articulated by a projecting stone cornice supported by large brackets. Egg and dart motif molding emphasizes the main doorway. Six colossal pilasters with stylized capitals support a full entablature and a balustrade. Rectangular panels with the letters F, L and T on the facade, represent the golden rule of the order: friendship, love and truth. Over the entranceway, now hidden behind glass brick, is a stained-glass window depicting the Good Samaritan and the beaten wayfarer, typifying the aim of the I.O.O.F.

The new temple, with its numerous halls, served as a meeting place for many lodges, such as the Eureka Encampment, Hiawatha Lodge, Florence Nightingale Rebekah Lodge and the Olive Branch Rebekah Lodge, all of whom shared the space on



City of Winnipeg Photo

Detail of entablature.

a regular basis. Numerous other organizations, such as the Airline Mechanics' Union, the Ladies Brotherhood of Engineers and the Manitoba Telephone Workers' Union also rented hall space for meetings.

A fire, in January 1946, gutted the interior of the building, destroying the records and regalia of

many lodges and organizations. No structural damage occurred and new meeting rooms and halls were quickly rebuilt.

The Independent Organization of Odd Fellows is still very active and continues its traditional philanthropic role.



Manitoba Archives Photo

A. M. Nanton's speculative block as it appeared in the *Winnipeg Daily Tribune*, 1898.

Located on the west side of Main Street, just north of the Portage Avenue intersection, this brick building is now concealed by a large yellow aluminum screen. The development of this area as Winnipeg's shopping district in the 1890s, close to the Post Office (now demolished), resulted in Barre Bros. jewelry store being razed to make room for a larger retail block.

Erected in 1898 for Winnipeg financier Augustus M. Nanton, this block served only as an investment for its builder. Nanton was the western head of Osler, Hammond and Nanton and his personal wealth and power came from his numerous business interests and social prominence.

Local architect S. Frank Peters was hired to design the new building which was to house two stores and several offices. He was raised in London, Ontario and studied civil engineering at the University of Toronto, later apprenticing as an architect with William Irving of Toronto. While residing in London, S. F. Peters was connected with the 7th Fusiliers, and commanded a company of that regiment during the North-West Rebellion of 1885, losing one arm. His works in Winnipeg include Wesley College on Portage Avenue (in association with G. Browne), the first section of the Ashdown warehouse on Bannatyne Avenue, the Cockshutt Plow warehouse on Princess Street and numerous residences.

The functional scheme of the three storey brick and iron block featured large plate glass windows for the two retail stores on the main floor and a bank of tall rectangular windows with round-headed arches made possible by the use of the new cast iron building technology. An elaborate projecting cornice was utilized to decorate this Victorian block.

On the interior, a stairway led up to a central hallway well lit from above. A gallery ran around this hallway providing admission to the third floor. A freight elevator was situated in the rear of the building. Each office contained a vault to protect valuables against fire.

The store located on the southern portion of the ground floor, was the retail outlet for W. J. Hammond, the city's "high-class furrier."

The other retailer on the main floor was the Semi-Ready Wardrobe Store. This shop sold men's suits that were "semi-ready," requiring a tailor to custom finish the goods after a single fitting. Over twenty styles of suits were available. Delivery of the finished goods was promised the same day as the purchase was made.

The second floor of the building was leased for doctor's offices, while the third floor housed real estate, manufacturers' agents and accountant's offices.

In c.1912, the building was sold and named the London Building. A drug store was opened on the main floor and remained until the 1960s. Various apparel shops occupied the other retail space. In 1949, the second floor became the studios and offices of radio station CKY. Formed as Canada's only public station in 1923, it was purchased by the Manitoba government in 1929, continuing to serve its audience until its license was revoked in 1948.

The following year Lloyd Moffat restored CKY to the airwaves with studios located in the London Building until 1974. Radio station CFRW took over the former CKY studios but moved out in 1983. The London Building is now vacant.



Manitoba Archives Photo

Interior of W. J. Hammond Furrier, circa 1903.



City of Winnipeg Photo

Exterior of 432 Main Street, 1985.



Situated on the west side of Main Street, between McDermot and Bannatyne Avenues, in an area known as Banker's Row, the Bank of Toronto building was described in 1906 as "one of the finest architectural gems in Winnipeg." The slow shift of Winnipeg's retail district to Portage Avenue in the early 1900s resulted in the building being placed between two retailers, the Imperial Dry Goods Store and the Blue Store.

The Bank of Toronto was a latecomer to the city, opening its first local office in the spring of 1905 in the Grundy Block on Main Street. Within a short period of time, a decision was made to purchase land and erect a monumental banking hall to compete with the existing financial institutions not only for business but also for prestige.

Montreal architect H. C. Stone was hired to plan the structure in collaboration with his Winnipeg associate L. Bristow. Stone's known work in Winnipeg includes the Free Press Building (c. 1905) on Portage Avenue and Garry Street (demolished), Tees and Persse warehouse (1904) on Princess Street, Broadway Methodist Church (c. 1905, demolished) and the Walker Theatre (1906) on Smith Street (now Odeon Cinema).

At a time when building styles were varied and included numerous eclectic details, banks generally took on neo-classical motifs. Stone's scheme for the Bank of Toronto was based on French Renaissance forms.

The main facade of the bank, finished in white marble obtained from the Blue Ridge quarries in Georgia, features the basic components of a

The Bank of Toronto on Main Street, circa 1909.

classical architectural order: pedestal, column and entablature. The high pedestals support two smooth-faced piers, at each end of the building, that rise up over 30 feet. The inner pedestals support two giant fluted columns with corinthian capitals enriched with acanthus leaves, caulicoli (small volutes) and acanthus flowers in the centre of the abacus. A full entablature contains a wealth of detail and supports a balustrade, all of solid marble. Behind the columns is a secondary facade with an ornamental window treatment of cast iron, articulated with motifs of lion heads and stylized flora.

Built at a cost of over \$200,000, local contractors Kelly Brothers and Mitchell erected the structural steel frame building over a concrete foundation. Basement walls that were 26 inches thick ensured structural solidity, while the presence of steam heating, electric lighting, and a passenger elevator ensured patron convenience and comfort. The Kelly construction firm built numerous banks and commercial buildings in the city but its most prestigious and controversial contract was for the Manitoba Legislative and Law Courts Buildings. Thomas Kelly, the president of the firm, was accused of embezzling over one million dollars, and fled to the United States but was eventually extradited, tried, and imprisoned.

The banking hall interior, rising 15 feet, featured panelled walls and columns of polished white Italian marble bathed in natural light from a light well in the centre of the building. Coffered ceilings, columned spaces and marble counters provided the atmosphere of a Roman temple.



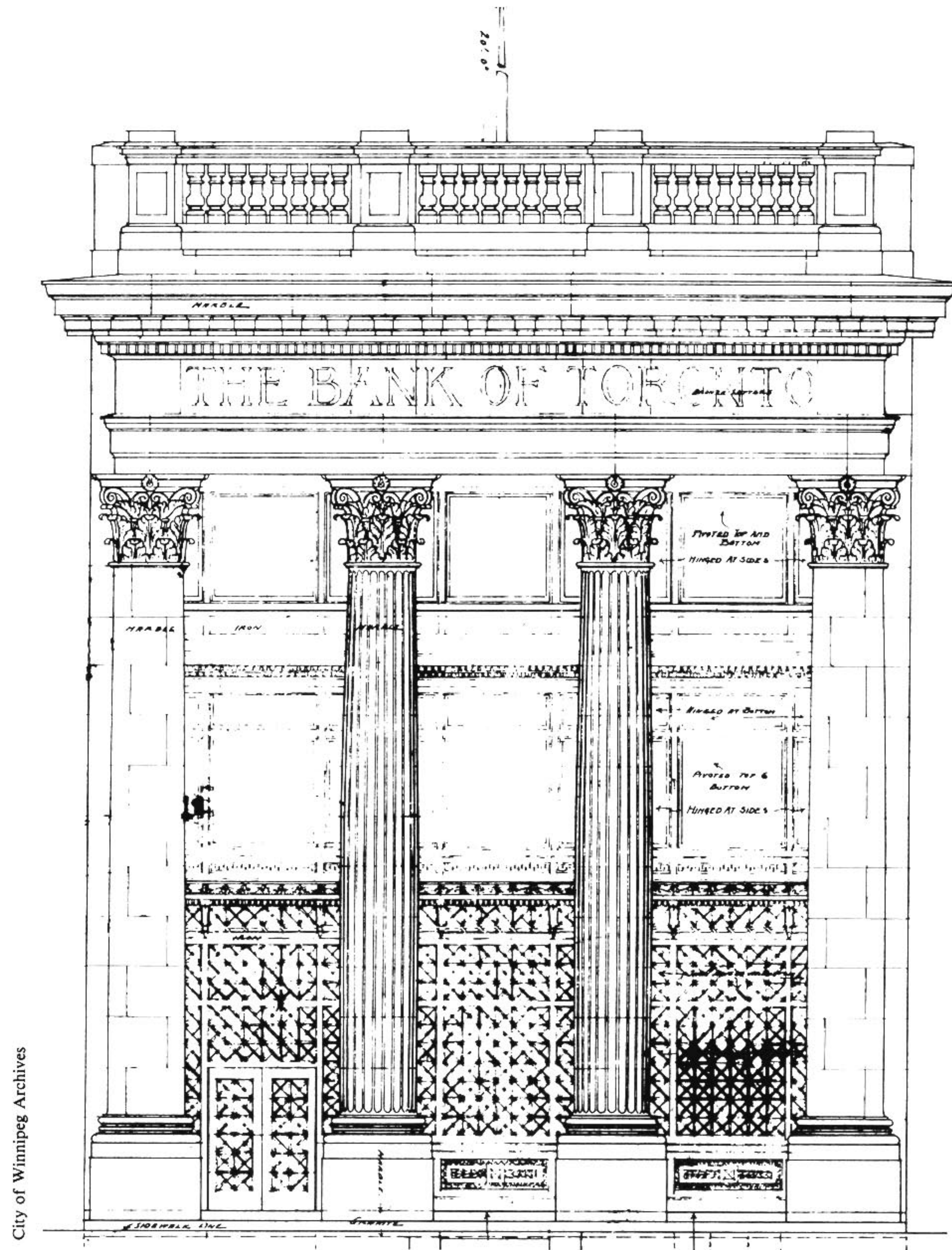
City of Winnipeg Photo

White marble corinthian capitals from Georgia Quarries.

Offices, finished in oak, on the upper floors could be reached by an elevator or by a marble-treaded staircase. Realtors, insurance companies and architect John D. Atchison leased office space for a number of years.

In 1946 the building was sold to Credit Foncier but the Bank of Toronto retained its offices for seven additional years. Its present occupant, the Ukrainian Canadian Committee, purchased the building in 1958 and made numerous interior renovations.

This building is significant not only because it contains Winnipeg's first white marble exterior, but also because it served as a prototype for the Bank's new head office built in Toronto c. 1913 by the prestigious New York architectural firm of Carrere and Hastings. Although much larger in scale, the same neo-classical motifs were used: smooth faced corner piers on pedestals; fluted columns with corinthian capitals; and a full entablature with a balustrade. Marble was also used to articulate the bank's steel framework. The Bank's head office was demolished in 1965 and was replaced by the steel and glass Toronto-Dominion Centre.

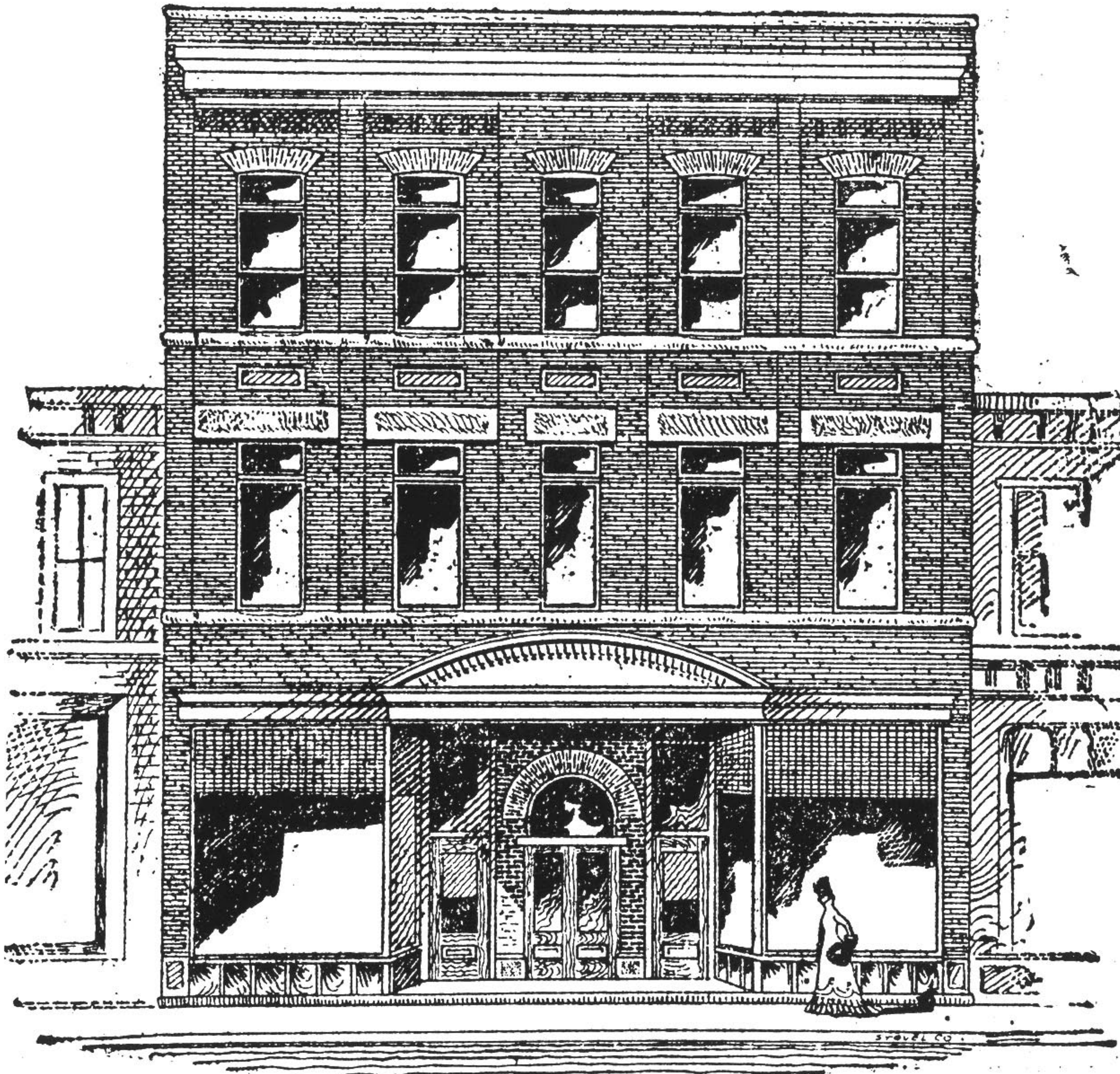


City of Winnipeg Archives

Front elevation of the Bank of Toronto by H.C. Stone.



The Bank of Toronto on King Street West at Bay Street, in Toronto, circa 1913.



Manitoba Archives Photo

The Baker Block as illustrated in the Manitoba Free Press, 1901.

In 1901, local entrepreneur W. R. Baker demolished the small hardware stores on the lot adjoining the Duffin Block, to the south on Main Street, and erected the Baker Block. The press hailed the new building as “attractive and solid,” describing it as “one of the most up-to-date store and office buildings in the City.” The new Baker Block (now the main portion of Birt Saddlery) was built of solid brick with a facade of red pressed brick.

It was designed by architect Hugh S. Griffith, who had trained in Great Britain and had come to Winnipeg in 1887. He was first employed as a surveyor with the Northern Pacific Railroad and later with the Land Titles Office. In 1893 Griffith opened his own architectural practice, designing various warehouses and residences. Among his notable works are the Criterion Hotel (c.1903) on McDermot Avenue and the Central Fire Hall (1898) in Market Square (now demolished).

The symmetrical facade of the building contained two large display windows, on the main level, that were separated by a central arched approach. The recessed entrance featured double doors leading to a stairway for the upper floors as well as separate entry doors to the two shops. The facade of the upper floors of the building was given a vertical emphasis through the use of projecting brick pilasters that were balanced by stone sills and exaggerated stone lintels on the second floor. A simple metal cornice finished off the decoration of the building.

For its first two decades, the Baker Block contained the offices of dentists, doctors and real estate agents, while the Gundy Music Store and a jewelry shop were located on the main floor.



A circus parade passing the Baker Block and Duffin Block, circa 1903.

In 1921, the building was purchased and renamed the Home Investment Building. Founded in 1891 by Manlius Bull, the Home Investment and Savings Association loaned money and paid interest on regular savings deposits. Bull was typical of the businessmen that built up early Winnipeg, being Ontario born, aggressive and firmly entrenched in the web of interlocking directorships that typified the city's early business community.

As the new home of the financial service, alterations were made to the entranceway and windows on the main floor along with some interior renovations. Various tenants during this period included lawyers, manufacturers agents, the Swedish Consulate, Swedish-American travel lines and the Norwegian Glee Club.

In 1947, the Home Investment and Savings Company closed their doors. Birt Saddlery, an established retail outlet of tack, stock care supplies, western clothing and leather goods, took over the building in 1965. The company continues the early retail tradition of this city block and is notable for its eye-catching window displays.

T.H. Parr, 1881

In 1872, a young entrepreneur hauled his fragile but cumbersome photographic equipment up the Red River and opened the first resident photography gallery in the settlement. Simon Duffin was typical of the young men that started to flood the community at the time. Manitoba had just entered Confederation in 1870 and in two years the population of Winnipeg had grown from 100 to 1,467. Comprised largely of males, the newcomers were generally British or Ontarians by origin and coming to take a gamble on the prosperity of the west.

Operating from a small shop on Main Street, Duffin built up his business taking landscape photographs and portraits. In 1881, at the height of Winnipeg's real estate boom, Simon Duffin decided to build a new studio and office block as a speculative venture. Located on Main Street at the south-west corner of Bannatyne Avenue, the three storey brick and stone building was situated in the heart of Winnipeg's commercial district. It was designed by Thomas H. Parr, a local architect and civil engineer whose only known works are a few residences including the original Ashdown House built in c. 1877 on Euclid Street (demolished). Parr also served for a time as the City Engineer for Winnipeg.

Built at a cost of \$11,860 by contractors Saul and Herrley, a drug store and stationer's shop were razed to make way for Duffin's block. The modest building measured 31 by 70 feet and with its overhanging cornice and pediment as its only decorative detail, the block stood out from the two-storey Italianate styled shops surrounding it.

On the main floor fronting Main Street, space was leased to a tobacconist and a drugstore. The



Manitoba Archives Photo

The Duffin Block on the right with the Baker Block beside it, circa 1903.



Manitoba Archives Photo

The Birt Saddlery retail store, circa 1970.

Duffin family residence was located in the rear of the ground floor. Duffin's studio gallery was located on the second floor, but the enterprise was sold in 1888 to Steele and Wing (later Steele and Company), who carried on the studio business. Duffin used the third floor as a retail outlet for

photographic equipment of all kinds: cameras, developing chemicals, back-drops and props. Simon Duffin died in 1900, but his brother-in-law continued the business until Eastman Kodak bought out the photographic supply company in c. 1928.

A fire, in 1956, gutted the upper two floors of the building leaving only the ground floor. The building is now connected to Birt Saddlery's main store.



Manitoba Archives Photo

The Mariaggi Hotel, circa 1903.

Located on a wedge-shaped city block radiating from Winnipeg's Market Square, this building has an irregular shape facing McDermot Avenue and Albert Street. Constructed in 1901, the Alexandra Apartment Block was a speculative venture of two prominent local lawyers and a land developer. James S. Tupper and his brother William J. Tupper were co-founders of one of Manitoba's top legal firms representing such companies as the Canadian Pacific Railway, Hudson's Bay Company and the Bank of Montreal. They were the sons of Sir Charles Tupper, a former premier of Nova Scotia and a Father of Confederation. The other investor was Walter Suckling, who had made his fortune in local real estate development. Jointly the syndicate financed the construction of the Alexandra Block, with the realtor's company maintaining ownership of the building until c. 1906.

Minneapolis architect Fremont D. Orff designed the new block with local architect W. B. Lait supervising the project. Orff practiced in the United States from 1879 to 1912 and designed more than one hundred school buildings and numerous courthouses throughout the American northwest.

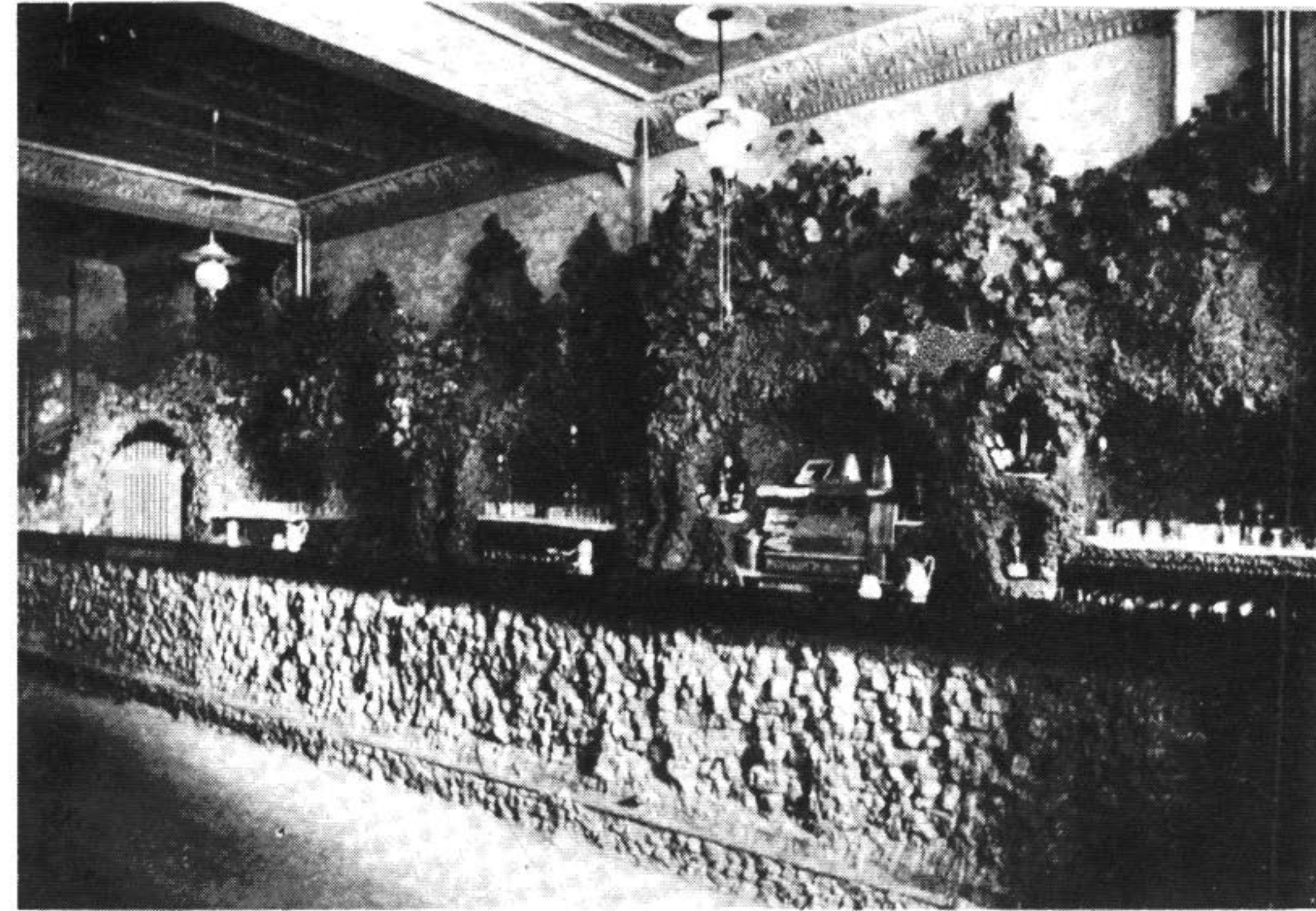
Built by contractor George Alsip for \$52,000, the Alexandra Block has changed very little in its external appearance. The lower portion of the building was divided into stores with plate glass fronts. The super-structure of solid brick was veneered with dark red pressed brick and ornamented with buff stone trimmings quarried on the Kettle River in north-eastern Manitoba. The two storeys above the store fronts were carried almost entirely on steel beams supported by iron columns. Steel lintels, above the window open-

ings, allowed a continuous line of brick without arches. In order to provide each of the apartments with an abundance of natural light and ventilation, lightwells were cut into three elevations of the building. Surface articulation was restrained with emphasized brick quoins and a projecting metal cornice. Above the entrances to the suites from Albert and Arthur Streets a stone entablature was placed.

The upper floors were arranged for 36 bachelor apartments comprising two or three rooms. With a passenger elevator, steam heat, electrical lights and “fitted with all necessary sanitary improvements,” the building was comfortable and up-to-date.

Not long after its completion, a restaurant was opened on the ground floor by Frank Mariaggi. Corsican-born, Mariaggi had an appealing European flair that delighted Winnipeg’s wealthy restaurant goers. While the main dining-room with adjoining private dining rooms were on the ground floor, it was the Grotto, located in the basement, that intrigued patrons the most. Made up of a series of small dining rooms and a bar, a cave-like ambience was created by using sand and mortar freely applied to the walls, columns and bar. Dim lighting and a small waterfall tumbling into a pool stocked with goldfish completed the effect.

Based on the success of his restaurant enterprise, Frank Mariaggi converted the rest of the building into a luxury hotel. Elegant furnishings including heavy velvet carpets, thick draperies, oak chairs covered in soft leathers, oriental divans and ornamental brass beds made the Mariaggi the first “European Plan” hotel that was without equal for luxury in Manitoba.



Manitoba Archives Photo

The refreshment bar in the Grotto, c. 1903.



Manitoba Archives Photo

Bachelors' dinner at the Mariaggi, December 1905.

In 1908, with competition from the newly opened C.P.R.'s Royal Alexandra Hotel, Mariaggi sold the enterprise and returned to Corsica where he died ten years later.

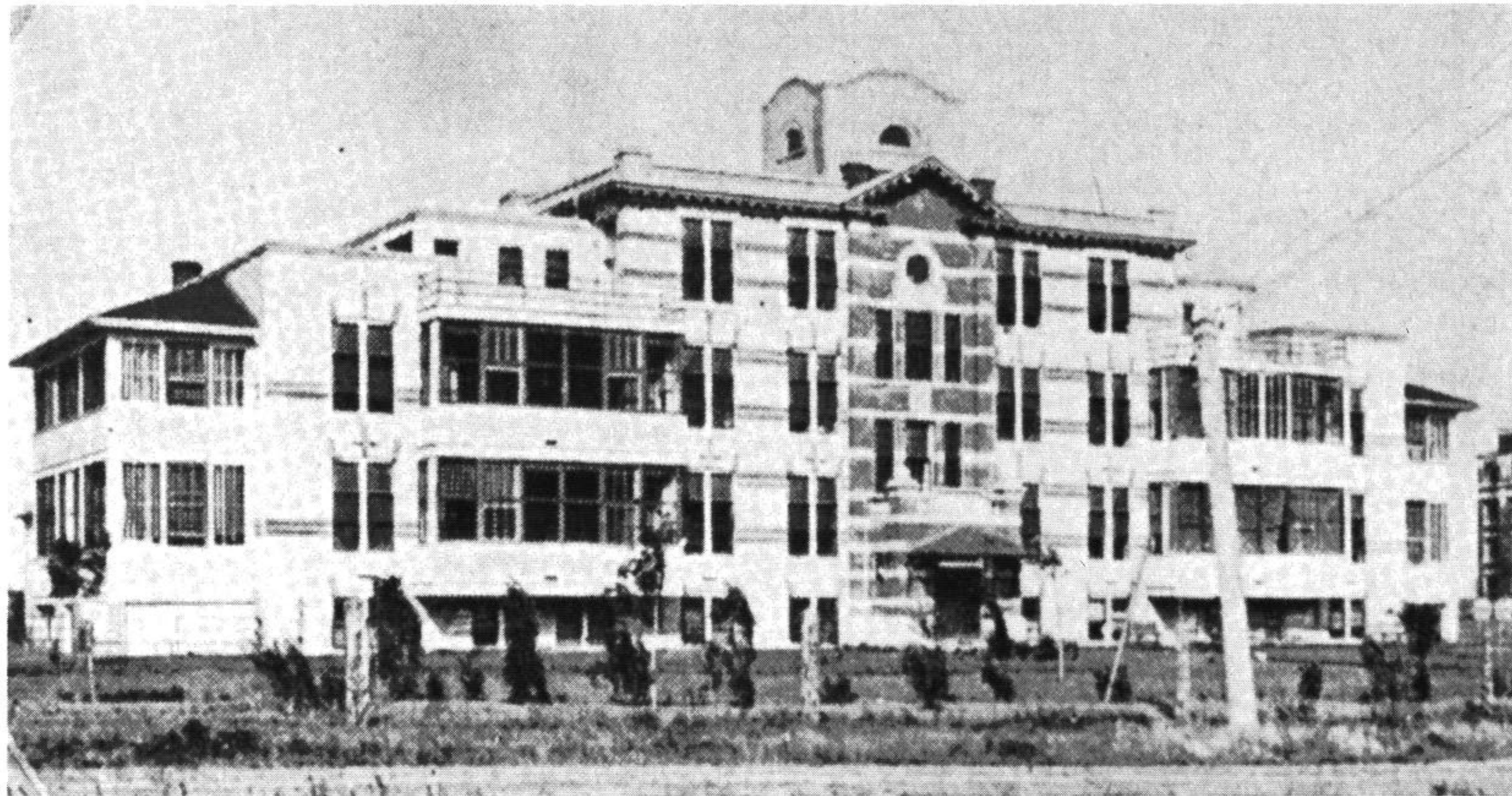
After having a variety of proprietors, the hotel closed in 1915 only to reopen two years later as it had been initially planned. Stores were located on the main floor and the upper floors converted to apartments.

The Albert Block still has residential suites on the upper floors. The commercial space on the ground floor had been leased as professional offices serving manufacturer's agents and textile wholesalers. At present it is home to Warehouse Artworks, a framing shop and art gallery, and Northern Traditions, a native crafts store.

City of Winnipeg Photo



The Albert Block in 1984.



Western Pictorial Index

The King Edward Memorial Hospital, circa 1920.

Epidemics regularly swept through the pioneer population of western Canada. Smallpox, typhoid, diphtheria, scarlet fever, and tuberculosis reduced life expectancy. Winnipeg's spectacular growth from 1900 to 1914 was fuelled by thousands of immigrants who settled in the city. Many of these people, poor and unable to find decent housing, were forced to live in dirty tenements. These living conditions made the urban poor more susceptible to disease, generating the impression that the newcomers themselves, and not their circumstances, caused disease. By 1905, Winnipeg had the dubious distinction of having the highest number of typhoid cases and deaths of any major North American or European city.

In order to deal with this problem, Winnipeg acquired 25 acres in the south-end of the city, bounded by Eccles Street on the west, Maplewood Avenue on the south and the Red River on the north and east, as the site for its Municipal Hospitals. When the project was made public, there was resistance from the Riverview community, which consisted of only a few houses east of Osborne Street. Reassured that they were in no danger, the residents watched the riverbank site blossom with trees, bushes and flowers. As the site developed, Morley Avenue, the paved access to the Municipal Hospitals, mushroomed with workers' cottages.

A temporary tuberculosis hospital was built in 1911 and work soon started on the King Edward Memorial Hospital, the permanent facility for the treatment of tuberculosis. It was officially opened 11 July 1912 by His Royal Highness, the Duke of Connaught, Governor General of Canada, and his daughter, Princess Patricia. The Duke was a

brother of the late King Edward and uncle to the new King George.

Winnipeg was the first Canadian city to build a municipal hospital for the care of consumptives. A competition was held for the design of the King Edward Memorial Hospital, and won by George Teeter. He was an Ontario born architect who had established his practice in Winnipeg in 1908. Although he was appointed Chief Draftsman for the provincial government after the first World War, he maintained a small private practice. He also served for a time as president of the Manitoba Association of Architects.

The three-storey brick building sat on a raised basement and was arranged in a linear plan with screened balconies featured on all elevations. Here patients could enjoy fresh air and sunshine, thought to be essential for the successful cure of tuberculosis. Surface ornamentation of the building was limited to horizontal bands of light and dark brick along with an elaborate neo-classical cornice with a broken pediment.

Upon opening, the hospital was filled to capacity. Soldiers who became afflicted with tuberculosis while fighting overseas boosted the demand for space after 1918. By 1926 the high demand for beds required that the balconies at both ends of the building be enclosed and heated. In 1933 the entire hospital was closed to cut costs during the depression. The patients were moved to the neighbouring King George Hospital only to be relocated back the following year because of a diphtheria epidemic in the city. The remaining balconies were eventually enclosed to provide space for additional beds. In 1955 the hospital was totally renovated to serve as a centre for chronic care patients.



Manitoba Archives Photo

The Winnipeg Municipal Hospital site in 1950. The King Edward Hospital is at the lower left, the King George Hospital is in the centre.



City of Winnipeg Photo

The King George Hospital in 1984.

The cornerstone for the King George Hospital was laid by the Duke of Connaught on 11 July 1912, the same day that he officially opened the King Edward Memorial Hospital. As part of the Municipal Hospitals complex, the King George Hospital was to provide for

the care and treatment of patients with scarlet fever, diphtheria, measles and other infectious diseases.

The building was designed by architect Herbert B. Rugh who formed a partnership with the Mon-

treal firm of Ross and McFarlane to prepare the plans. Rugh had trained in Chicago and had worked in the United States for several years before coming to Winnipeg in 1904. His local work includes residential homes, several apartment blocks, and the Fairchild Company building on

Princess Street (1907).

Opened in February 1914, the four storey building was designed in the shape of a blunted "V" to allow for two future additional wings from the centre to form an "X" shaped plan. The building was divided into two separate wards, each operating as a self-contained isolation unit. The centre block functioned as a seal between each ward with changing rooms, offices, a kitchen and lobbies.

The King George is of steel frame construction finished in dark brown vitrified brick with cutstone trim. Eclectic details enrich the surface decoration of the building. The front entrance features a projecting portico of the Tuscan Order with unfluted columns, a full entablature and a parapet with a stylized crest. Pilasters, that rise up the first three storeys, articulate the internal divisions of the building and contain paired windows with stone sills and lintels. The fourth floor is heavily decorated with a stone belt course accented with symmetrical stylized foliage crests.

As a result of a scarlet fever epidemic, the King George Hospital was filled immediately after it opened. In 1919, the Spanish flu, in a devastating world-wide epidemic, sent 3,789 patients to this hospital, within a winter season. During the 1950s, the King George Hospital became the centre for treating children with poliomyelitis.

Medical science has brought about an evolution of these early hospitals from their original duties. The King Edward and King George Hospitals have been adapted to accommodate new functions by including X-ray departments, facilities for physiotherapy, occupational therapy and social work.

City of Winnipeg Photo



Detail of foliated crest.

Together with the Princess Elizabeth and a new day hospital, the complex specializes in geriatric medicine, psycho-geriatrics, respiratory and rehabilitation medicine, and palliative care for cancer patients. Both the King George Hospital and the Nurse's Residence are to be demolished to make way for a new hospital.

Historic Resources Branch Photo



Winnipeg Paint and Glass in the 1970 s.

Until the 1950s, Pioneer Avenue was called Notre Dame Avenue East. Located south and east of the original commercial centre, this street was only metres north of the boundary of the old Hudson’s Bay Company Reserve, and was also the limit of the Northern Pacific and Manitoba Railway, the Canadian Northern and later the Canadian National Railway yards. The extreme eastern end of the street terminated on the banks of the Red River. Small homes as well as the original site of St. Mary’s Academy were originally located here, but by the turn of the century, hotels and wood-frame stores began to change the make-up of the district.

In 1902, a number of Winnipeg contractors formed a construction supply company to deal with the demands of erecting larger works in the city. A local architect criticized the partnership because “it would no doubt be a monopoly to a great extent of the building trades and the successful working of such a scheme as this is a matter of conjecture.” Local contractor Edward Cass was named president of the Winnipeg Paint and Glass Company in 1903, and using his capital, the firm was able to erect their own building.

James McDiarmid, a partner in the company, designed and built the new six-storey warehouse of solid brick. Four bays wide, the facade featured stone arches over the two central bays with paired rectangular windows recessed between stone pilasters. With “Everything for a Building” as their motto, the company provided a vast assortment of goods to the construction trade.

In October 1907, a fire broke out in the building which caused an explosion that completely demolished the rear wall. Within hours, only a

partial shell of the building remained. In the spring of the following year, J. McDiarmid redrew plans for the company's building and a new structure was built on the same site. McDiarmid's contracting firm erected the building.

Although similar in scale, the second structure was only four storeys high and featured restrained classical detailing. Brick pilasters with stone capitals separated each bay, while an entablature with a frieze of garlands and a raised parapet of brick terminated the building. While the main floor and basement were used to warehouse the company's stock, the upper three storeys were designed as modest rental suites known as the Notre Dame Apartments.

In 1912, Ed Cass, James McDiarmid and John Carr formed the Notre Dame Investment Company and erected an eight-storey building immediately east to serve as offices and as an additional retail outlet. In 1919, architects Northwood and Carey designed a two-storey addition to the warehouse and apartment building, but only one floor was eventually built and was concealed by the parapet. The apartments were phased out around 1920 and the building was used exclusively for the supply of paint, varnishes and glass.

In 1982, Winnipeg Paint and Glass relocated to new facilities on Portage Avenue, leaving vacant the building which housed the company since 1908. The building was demolished in 1984.



The original building designed by J. McDiarmid in 1903.

C.H. Wheeler, 1893 J.D. Atchison, 1907



Manitoba Archives Photo

The John W. Peck and Co. Building, circa 1903.

In 1893, clothing manufacturer and importer John W. Peck commissioned architect C. H. Wheeler to design a warehouse for his company to be located on the western boundary of the warehouse district, on the corner of Notre Dame Avenue and Princess Street.

Peck had established a clothing manufacturing firm in Montreal and by the late 1870s recognized

the market potential of the Canadian west. He entered into a partnership with two Winnipeg businessmen, A. B. Bethune and J. D. Caescaden, in 1880 to form the Caescaden and Peck Company, a wholesale outlet for clothing produced and shipped from his Montreal company. The firm produced men's and boys' clothing, shirts, sheplined coats and caps. As well, they distributed imported woolen goods for

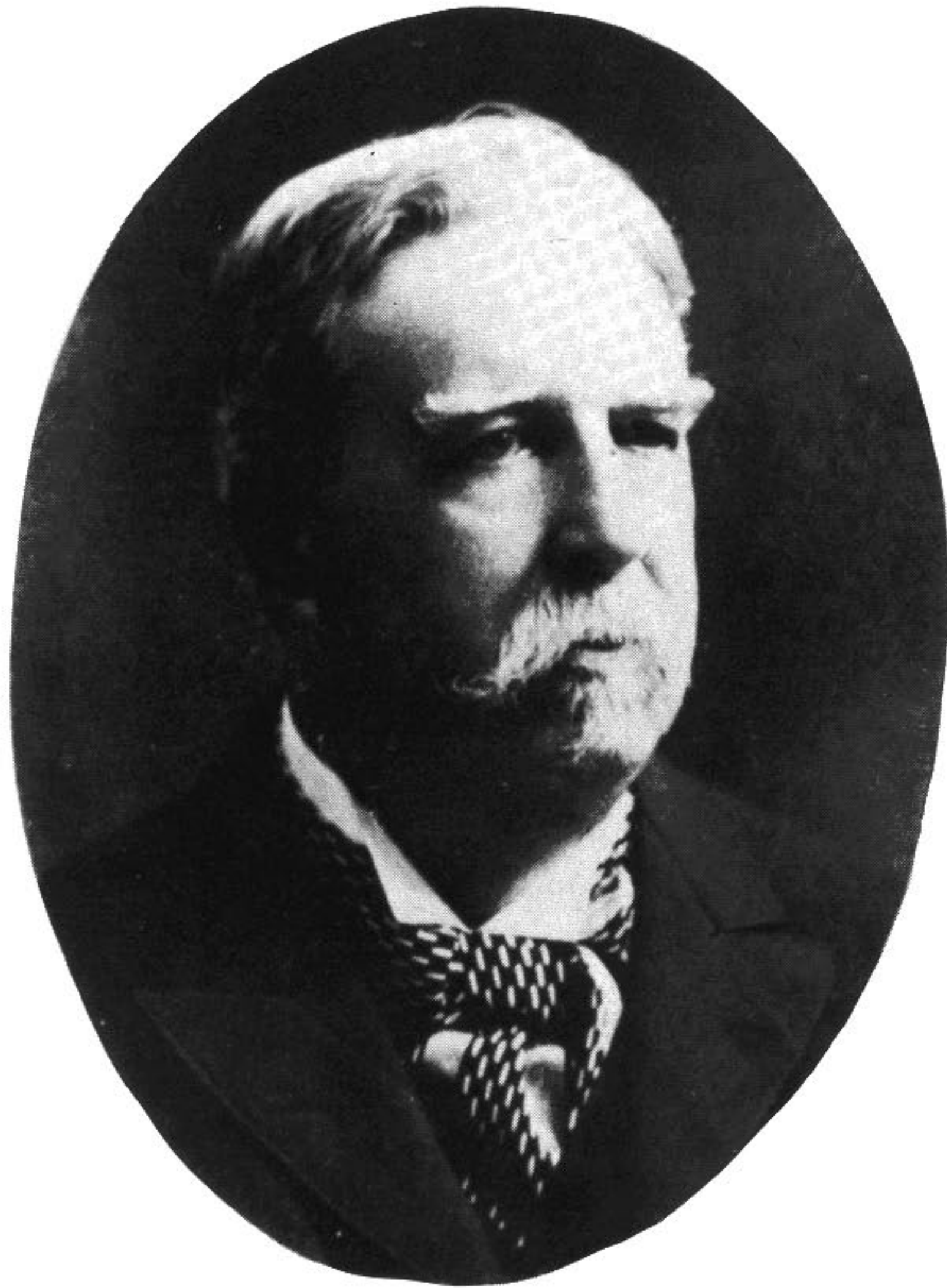
men. They also marketed a fur overcoat to replace the buffalo coat, already unobtainable in the 1890s. Called the "African Buffalo Coat," this garment was reasonably priced and highly serviceable. It was sold mainly to farmers and other outdoor labourers.

Winnipeg's prominence as a distribution centre for eastern Canada's goods was in part attributable to the preferential freight rates that the City had negotiated with the Canadian Pacific Railway. This provided a strong incentive for eastern firms to establish wholesale branches in Winnipeg, rather than in other western urban centres.

Charles H. Wheeler was a British-born architect who had practiced in London and Birmingham before coming to Winnipeg in 1882. His architectural career in the city lasted for over twenty years, producing plans for numerous public and private buildings not only in Winnipeg, but throughout the northwest. His extant works in Winnipeg include Holy Trinity Church (1884) on Donald Street, H. J. Macdonald residence (1895) on Carlton Street (now restored by the Manitoba Historical Society), Sanford's warehouse (1887) on Princess Street (now the Old Spagetti Factory) and the Galt warehouse (1891) on Princess Street. Two of his sons worked as draftsmen in his office to keep up with the steady demands of his practice. His love of music resulted in his appointment as choir-master of Knox and Zion churches as well as a career as a controversial music critic writing for the *Winnipeg Daily Tribune* for over 25 years. He also wrote numerous articles on building in Winnipeg and was elected second vice-president at the founding of the Manitoba Association of Architects on 25 May 1906.

Wheeler designed the Peck Building with an interior divided into two distinct sections. The Peck Company occupied the larger southern portion of the building that fronted on Notre Dame Avenue and Princess Street, while O'Loughlin Bros. Stationers occupied the smaller northern part. A fire wall separated the two firms.

The original four-storey building had a stone foundation on concrete footings, with walls of solid brick. Massive limestone buttresses rising up



Architect Charles H. Wheeler. Portrait from Representative Men of Manitoba, 1902.

Manitoba Archives Photo

City of Winnipeg Photo



The Peck Building in 1984.

the main floor of the building provided additional structural support. The grouped round-headed windows on the second and third floor are part of the Romanesque vocabulary that Wheeler used for the majority of his building designs. The top floor of the original building was highly decorated by gables containing rounded-headed arches and hood-moulds. Ornamental details abound on the Peck Building, many of which still remain on the lower floors. The two doorways have recessed architraves with an arch and quoins of red sandstone. The O'Loughlin Bros. entranceway contains an arch terminating in two carved heads.

In 1907, architect John D. Atchison, who is better known for designing the Great-West Life Building (1909-11) on Lombard Street (now the

Lombard Commerce Building) and the Union Trust Co. Building (1912-13) on Lombard Street, prepared plans for two additional storeys to be added to the building. The foundation was underpinned and new columns were added on all floors to carry the added load. Atchison followed the external divisions of Wheeler's original design but decorated his portion in a neo-classical motif which was now the predominant style for exhibiting grandeur.

The Peck Company continued its wholesale business out of Winnipeg until the early years of the 1930s depression. Since then, smaller firms such as Dobbs Cap Manufacturing Co., and Sterling Stall, a manufacturer of women's outerwear and sportswear, have occupied the building.

*W. Brydon and B.R. Robertson
(Contractors), 1885, D. Smith, 1904*

This five-storey brick warehouse and the smaller building beside it share a common foundation and history. Built in 1885 as a speculative venture by the Confederation Life Association, this building had a twin section where the three-storey building is now located.

The tender for the solid brick building on a foundation of stone was let by William Brydon and B.R. Robertson, a partnership of general contractors and suppliers of building materials who may have also provided the plans for the building, a popular practice in Winnipeg at the time.

Originally only three storeys high with large storefront windows, the building was divided into two symmetrical sections separated by a party wall. The southern portion was leased to Hodgson, Sumner and Company, a wholesale firm dealing in dry goods, small wares and fancy goods. Sutherland and Campbell, a wholesale grocery firm occupied the other half of the building. These were pioneer enterprises, primarily supplying goods for the homesteaders that were pouring through the only urban centre in the west. The warehouse district steadily built up around this enterprise as Winnipeg grew in size and stature.

The simple utilitarian design of the building featured projecting pilasters that gave a bay-by-bay surface division with decorative courses of brick providing a horizontal balance. Each portion of the main facade featured large plate-glass windows with recessed doorways and exposed basement windows. A brick parapet with gothic pilaster caps terminated the upper section.

Manitoba Archives Photo



The warehouse at Princess Street and Bannatyne Avenue, circa 1885.

In 1904, a two-storey addition was made to the building based on the plans of architect D. Smith whose only other known works include the Canadian Moline Plow Co. warehouse, and an addition to the Kilgour-Rimer Block, all c.1903. The original cornice was removed and the bays were extended up two floors. The rectangular storefront windows and doorways were replaced by large round-headed arches.

Completed in 1905, the enlarged building became the home of the Consolidated Stationary Company Ltd., who were wholesale suppliers of a variety of notions, wrapping papers, fancy goods, pipes and sporting goods.

During the next thirty years there was a rapid turnover of small businesses in the twin sections. In the mid-1930s, the Men's Relief Registration office was located here. Unemployed single men, many of whom had come to the city from farms and mines, were assigned to various relief construction projects and bush camps.

In March 1945, chemicals stored by a paint supply firm exploded causing a massive fire in the north portion of the structure. Despite the tremendous efforts of firemen, this section of the building was gutted and collapsed. A three-storey brick warehouse was built on the 1885 foundations in 1950. In recent years, the building has been used as warehouse space for a furniture business.



104-108 Princess Street in 1970.

W. W. Cross (Contractor), 1912

The McBeth family has been associated with the community of Kildonan, now a suburb in the northern limits of Winnipeg, for nearly 170 years. Alexander McBeath settled this property along the Red River when it was first deeded from the crown in 1815. The McBeath family were among the Lord Selkirk's colonists who left Scotland to start a permanent agricultural settlement in the Northwest.

The McBeath (later McBeth) property was situated down the Red River from Fort Douglas, the defensive and trading nucleus of the settlement. Land for the colonists was divided into narrow lots, fronting on the river, that extended back into the hay fields on the open prairies. The Red River provided a means of transportation and communication, while a trail gave settlers easy access on foot. Subsistence farming and the buffalo hunt enabled the isolated community to survive.

Alexander McBeath's son, Robert, continued the farming tradition and operated a small store from the family home, a Red River log house. The tradition of farming the rich alluvial soil was passed on to the next generation when Alexander McBeath's grandson, also named Robert, inherited the original Selkirk grant. Robert McBeth (1840 - 1915) also purchased nearby land to own a total of 400 acres on which he practiced "scientific" farming as well as selling timber. He served as a long-time member of Kildonan's municipal council, as a school trustee, and as president of the Kildonan and St. Paul's Agricultural Society.

In 1912, McBeth commissioned Winnipeg contractor William W. Cross to design and construct a new home, a short distance from the 1852 log house. Built of solid brick on a rubble stone foun-



City of Winnipeg Photo

The McBeth House in 1984.

dition, the exterior walls are of expensive red pressed brick. Although the property was two miles north of the city limits, arrangements were made for a sewer outlet and full plumbing.

The exterior detailing of the house is of a Craftsman Style with hipped roof, wide eave overhang, exposed decorative brackets and a partial porch. Widely publicized in such magazines as the *Western Home Monthly*, *Good Housekeeping* and the *Ladies Home Journal*, contractors built many homes based on pattern books as well as using mail-order plans provided by architects and newspapers.

The spacious interior layout of the main floor included a front hall with a fireplace, a small den, a large rectangular living room, a dining room lined with quarter-cut oak panelling, a pantry and a kitchen. Bedrooms occupied the second floor of the house along with a sleeping porch that extended over a summer dining verandah on the north side of the house.

Although Robert McBeth died in 1915, his family continued living in the house for the next sixty years.



Manitoba Archives Photo

The Robert McBeath Sr. family in front of their house in the 1880s, located at a short distance from the 1912 dwelling.



City of Winnipeg Photo

166 Roslyn Road in 1984.

By 1880 Winnipeg's business leaders began to build new homes on land across the Red River in the southern portion of the city. The district came to be called Fort Rouge, named after a fur trading post built by LaVerendrye at the juncture of the Red and Assiniboine Rivers in c.1738. By the early 1900s, the Winnipeg Electric Railway Company had accelerated the growth of outlying suburban districts which provided wider streets and larger lots that only the affluent could afford. Roslyn Road, the first street south of the Osborne Bridge, became the district of stately bankers' homes.

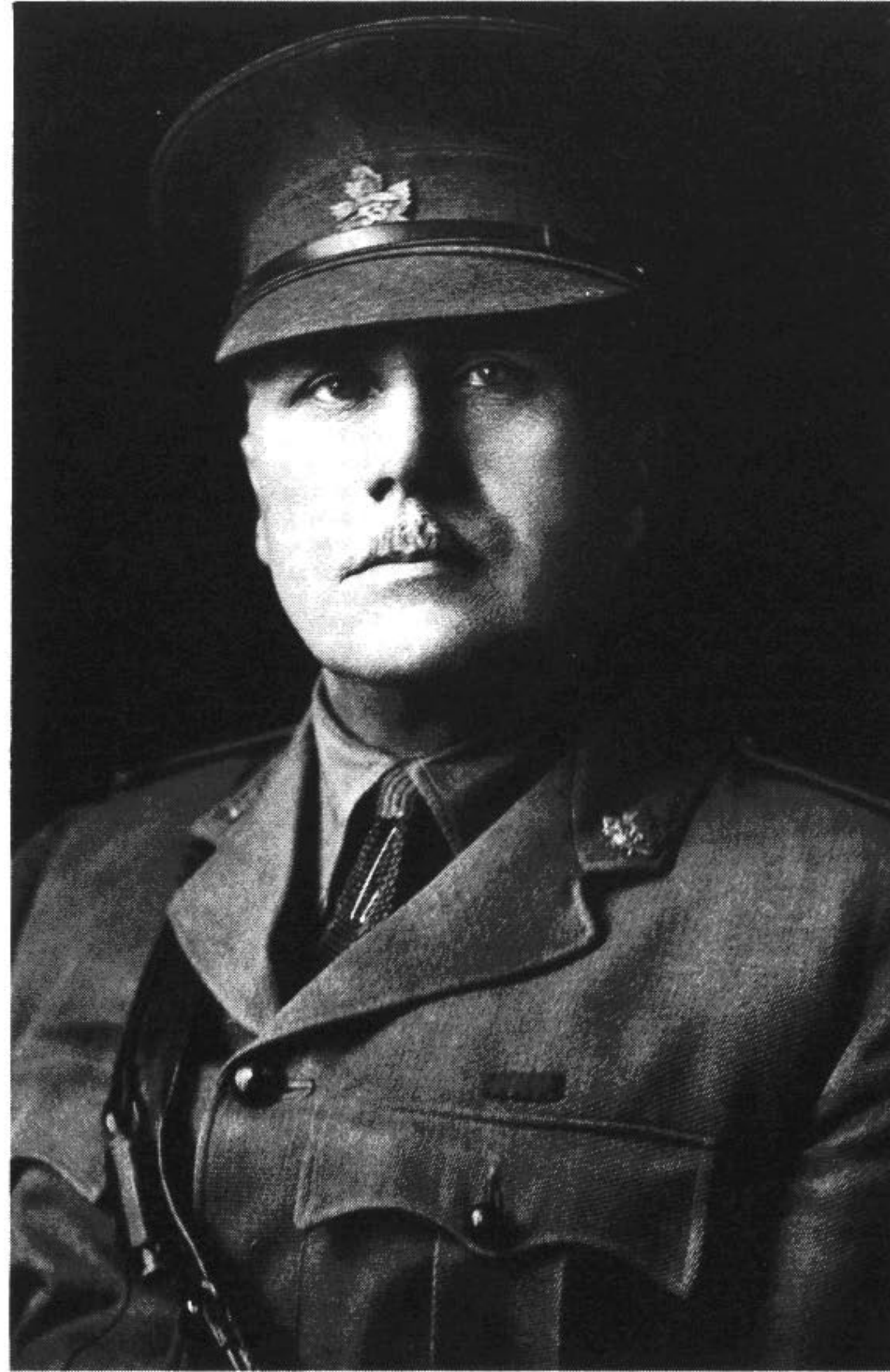
When the Honourable Mr. Justice Robert Maxwell Dennistown built this house for his family in 1903, he was a partner with Machray, Sharpe and Dennistown, Barristers and Solicitors. He had come to Winnipeg in 1907 to serve as Western Counsel for the Bank of Commerce. His distinguished law career included drawing up Manitoba's first Workman's Compensation Act, lecturing at the University of Manitoba Law School, serving as a judge of the Manitoba Court of Appeal and later as deputy judge for the Advocate General. He was also a major in the 57th Regiment of the Peterborough Rangers and served overseas, between 1914 to 1919, as a colonel in the Canadian Expeditionary Force, for which he was later decorated.

The family home was designed by architect John D. Atchison. An American by birth, Atchison studied architecture at the Chicago Art Institute and then worked for William Le Baron Jenney and William B. Mundie, a well-known and prestigious team of Chicago architects. In Winnipeg, Atchison designed commercial structures as well as numerous apartment blocks and residences.

Built at a cost of \$15,000, the Tudor style of the house was commonly used by architects for upper-class residences throughout North America from the 1890s to the 1940s. The distinguishing features are a steep-pitched roof on the cross gable; decorative half-timbering with an in-fill of stucco; portions of the walls finished in brick veneer; an elaborate Gothic arched entranceway with quoins of stone; and massive chimneys. The doors and side transoms are glazed with leaded glass in small panes. All these details were an attempt to imitate the manor houses of Medieval England.

By the 1950s, Roslyn Road had changed from an area of private sumptuous homes to high density housing. This residence has been subdivided to contain five suites and remains as one of the few private dwellings in one of Winnipeg's early suburbs.

Manitoba Archives Photo



Lieutenant-Colonel R.M. Dennistown, circa 1915.



City of Winnipeg Photo

H. Archibald's House as it appeared in 1984.

This large brick residence, located on the south side of Roslyn Road, west of Osborne Street, was built in 1909 for prominent Winnipeg barrister, Heber Archibald. Roslyn Road was the residential equivalent of "Bankers' Row" but also contained the gracious homes of the city's best-known lawyers.

Heber Archibald built this house upon his retirement from active service in the legal profes-

sion that had begun with his arrival in Winnipeg from Ontario in 1877. He established a partnership with H.C. Howell, later Manitoba's Chief Justice, and as the firm grew powerful and well-known, its various partners made a distinguished mark on the local setting. The real estate boom in 1882 was a heady time for the legal profession in Winnipeg, causing the *Canada Law Journal* to note that "Winnipeg has more lawyers to the square acre than any other place on the face of the earth."

John H. G. Russell was hired to prepare the plans for Archibald's retirement home. Born in Toronto and having studied architecture there, Russell had worked in Tacoma and Chicago before moving to Winnipeg in 1893. His extant works in the city include the McArthur Building (Child's Building) on Portage Avenue (1909), the J.H. Ashdown residence (Khartum Temple) on Wellington Crescent (1912), and Knox Presbyterian Church on Edmonton Street (1914).

The two and a half storey house of dark brick with contrasting stone trim was built at a cost of over \$21,000. The variety of exterior details solidly place the house within the Eclectic Movement where many differing styles are used in an attempt to be modern. The basic shape of the house is of a Colonial Revival Style with its hipped roof and dentil moldings beneath the overhanging eave. Projecting from the roof is a symmetrical Palladian dormer. The wide overhanging eaves along with the horizontal bands of stone that divide the facade of the house, and the large square porch supports are details taken from the Prairie Style, which originated in Chicago and was used extensively in early 20th century suburban house design.

Costly hardwoods were used throughout the interior which was laid out in a central hall plan with a front-facing living room and an expansive dining room. A stained glass window with a floral motif was placed on the second floor.

Following the death of Heber Archibald in 1941, the house was divided into six suites. The exterior of the house remains much as it was in 1909.



Archives of the Soeurs Grises.

L'Hopital Saint-Roch in c. 1920, showing Monseigneur Faraud's house on the right and the 1905 extension.

The origin of St. Boniface, now a district of the City of Winnipeg, dates as far back as 1818, with the arrival of Reverend Norbert Provencher and Reverend Severe Dumoulin who established the first mission in the Red River settlement and gave St. Boniface its name. A chapel and residence were built on the eastern shore of the Red River, at its junction with the Assiniboine River, which attracted some settlers including voyageurs of the fur companies. In the 1840s, the Grey Nuns arrived by canoe from Montreal to teach and care for the local inhabitants. They founded the first hospital in 1871, a modest building with four beds.

On the extensive grounds of St. Boniface General Hospital, was a three-storey stucco building whose appearance belies a remarkable past. The history of the structure begins in 1889 when retired Catholic Bishop, Monseigneur Henri Faraud, purchased the newly completed house.

Faraud was a member of the Oblate missionary order, sent from France to St. Boniface in 1846. The young priest established missions on Lake Athabasca, at Fort Resolution and Great Slave Lake, devoting 42 years to missionary work in Canada's north. Failing health forced Faraud to retire in 1889; he settled into his new house and died the following year.

The Queen Anne Style of the house featured a variety of decorative elements: fish-scale shingles on the upper storey, a large bay window and a full-width asymmetrical porch that extended along one side wall. A French mansard roof further accented the eclectic nature of the builder's design.



City of Winnipeg Photo

The Saint Roch Building in 1983.

The Grey Nuns, founders of St. Boniface Hospital, purchased the house in 1895 and converted it to an isolation unit for infectious diseases, naming it after St. Roch, who had worked treating plague victims in 14th century Europe. The house, at a distance from the main hospital, treated growing numbers of patients with smallpox, typhoid and tuberculosis.

A two-storey addition was built to the rear of the building in 1899. In 1904, architect Y. Senecal planned a further expansion, which included a new wing and large gable dormers that were placed on the top floor of the house.

In 1922 the entire building was renovated and a third wing was added by contractor J. A. Tremblay and Company.

Advances in immunization and treatment resulted in a decline of patients at St. Roch. In 1942, it was converted into an interns' residence for St. Boniface Hospital. Recently it had been used to provide accommodation for the families of out-of-town patients at the hospital.



The City of Winnipeg opened its first public library building in 1905 due to the initiative of provincial librarian J.P. Robertson. In 1901, he wrote to American philanthropist Andrew Carnegie requesting that the city be given a grant similar to that provided to Ottawa for the construction of a library. He argued convincingly for Carnegie agreed to furnish \$75,000 if Winnipeg would pledge itself to maintain a free public library at a yearly cost of no less than \$7,500 and obtain a suitable site.

Previous to this, the library collection had been housed in the City Hall and was managed by a joint committee made up of the Manitoba Historical Society and City Council. Inadequate facilities and constant funding shortages prompted the provincial librarian to ask for outside help.

Scottish-born, Andrew Carnegie, in a typical rags-to-riches story, worked in factories and on the railroad as a youth, but went on to establish a steel firm in Pittsburgh, that became the major source of his wealth. Committed to the philosophy that the growth of knowledge would make a better world, he provided endowments for numerous libraries, colleges, research grants, etc., that totalled \$333 million. He established 2,500 libraries throughout the English-speaking world, among which 125 were built in Canada, three of which are in Winnipeg.

With the assurance of the grant from Carnegie, the City purchased ten lots on the corner of William Avenue and Ellen Street for \$12,000, in a residential district away from the city's commercial area. The City Clerk announced the architectural competition in late 1902 and stipulated that the cost of the building, including architect's fees

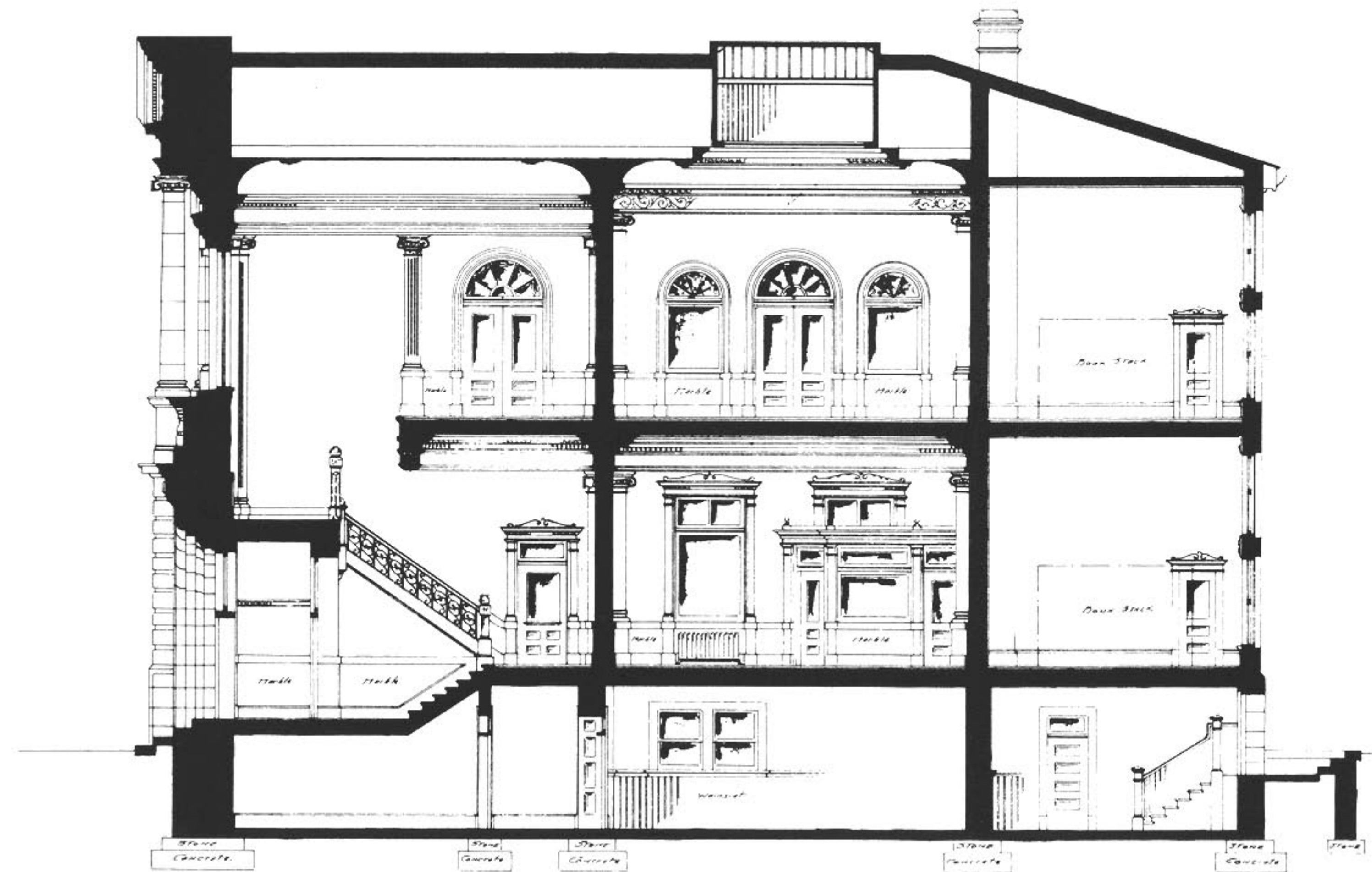
and all permanent fittings, was fixed at \$75,000. The library was also to be faced in native stone. Prizes of \$300, \$200 and \$100 would be awarded, but was to be deducted from the winning architect's commission. Eight drawings were submitted under *nom de plumes*. H.S. Griffith's plan won first prize, S. Hooper's second, and J. Chisholm's came third. Local contractors refused to submit bids for the first two prize-winning plans, arguing that they could not build the structures under the stipulated costs. Although Chisholm's design could be built for \$71,000, the library committee rejected his work and asked the first two prize winners to revise and resubmit their work. Contractors Smith and Sharpe accepted Hooper's revised drawing as within the budget allowed.

Samuel Hooper had studied architecture in England and had been employed as Inspector of Civic Works by the City of Winnipeg but resigned in 1895 to establish his own private practice. In 1907 he was appointed as Manitoba's first Provincial Architect, a position he held until his death in 1911.

Built with exterior details that symbolize civic grandeur, the Neo-classical style of the building followed the accepted idiom for public structures in central Canada. Hooper designed a square box with simplified classical details arranged in a symmetrical manner. Above the main entrance are carved the words "Free to All," while stone carouches on the piers that flank the entrance proclaim "History and Literature" and "Arts and Science." A grandiose entrance is achieved by placing a projecting temple facade with paired columns and Ionic capitals on the second storey.

-Design for- **CARNEGIE LIBRARY** -Winnipeg-Man-

Submitted by **DEVONIAN**
Sam Hooper
Architect



LONGITUDINAL SECTION
SCALE: 1/8" = 1 FOOT

Civic Properties Department

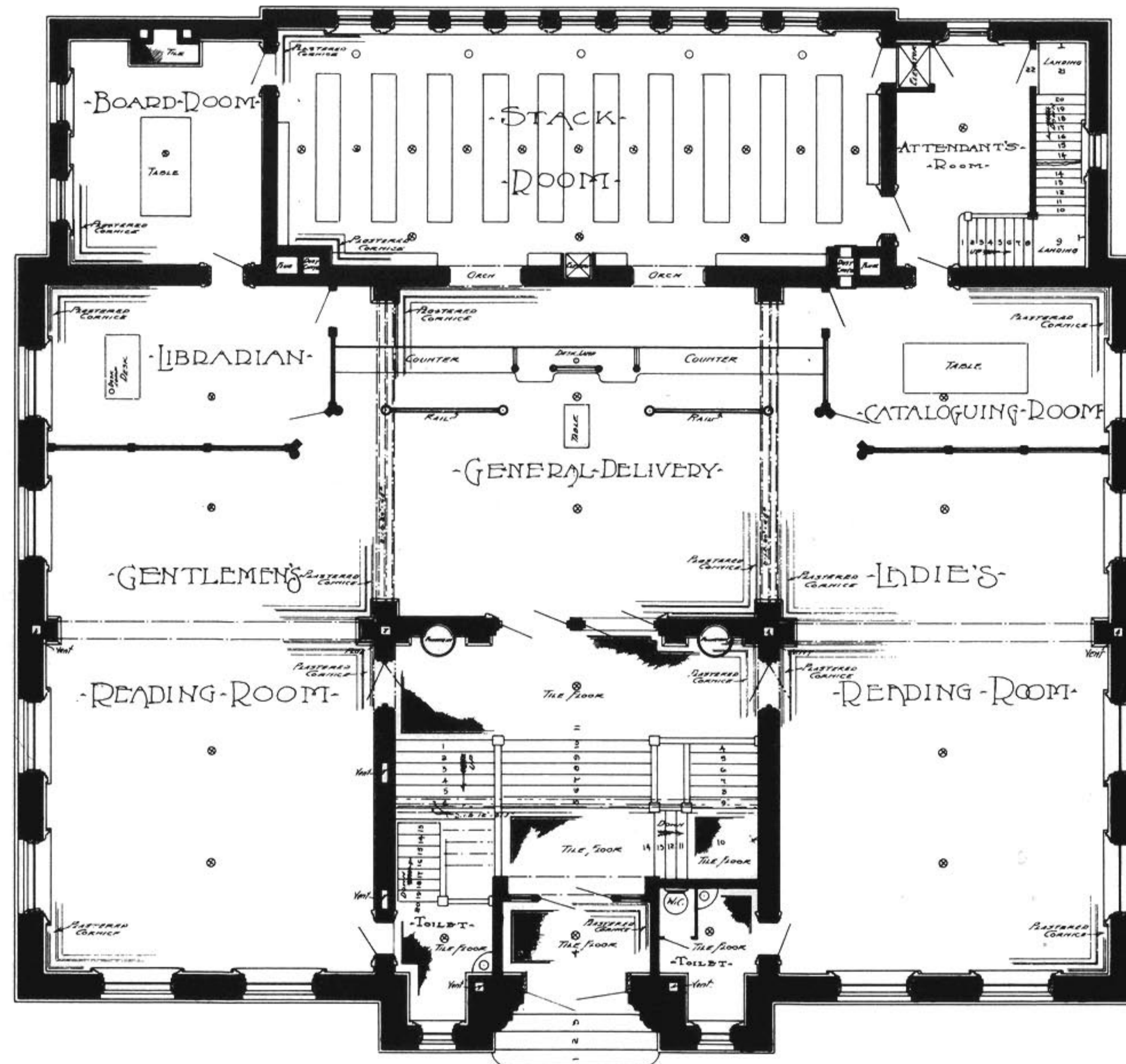
Sam Hooper's original submission showing the longitudinal section.

Rusticated stone is used on the lower level while the upper floors are of smooth grey limestone. *The Manitoba Free Press* reported that the solid and permanent appearance of the stone "has driven the fear out of the recesses of our souls that Winnipeg was after all an evanescent boomtown." That the stone was a veneer, and the building beneath brick like most others, was of little concern to the local citizens.

Plain rectangular windows on the main floor are juxtaposed with round-headed windows on the second floor that have projecting frames resting on sills with brackets. Delicate pilasters give a bay-by-bay division, while a full entablature and parapet that extends around the sides of the building ties the temple facade into the roof line.

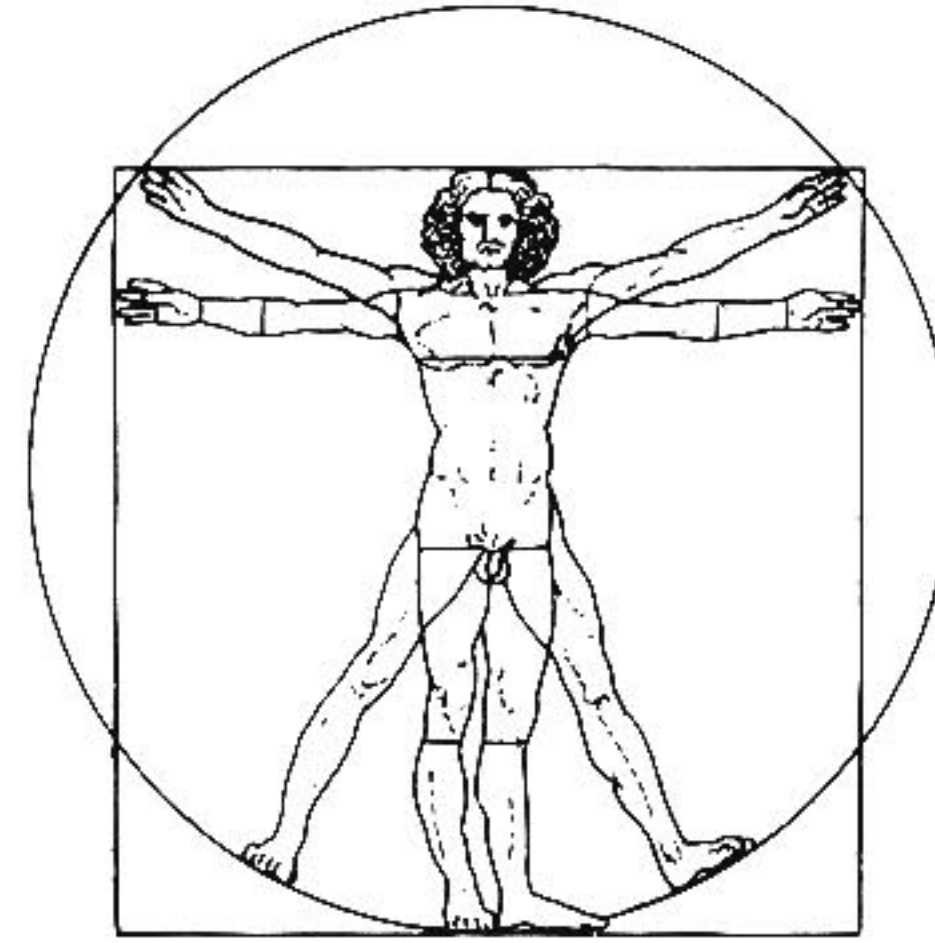
The new library became so popular that three years after its completion, the architectural firm of Hooper and Walker was asked to draw up plans for a two storey addition, also financed by Carnegie. Completed in 1911, the expansion was located at the rear of the building and was designed in complete sympathy to the older section.

In 1977, this library was closed when the new Centennial Library opened, but the following year it was renovated as a Branch Library and now houses the City of Winnipeg archives.



Civic Properties Department

Hooper's main floor plan for the Carnegie Library.



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
