

1986

THE YEAR PAST

REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE

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1979: The Year Past	Out of Print
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1982: The Year Past	\$5.00
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1984: The Year Past	\$5.00
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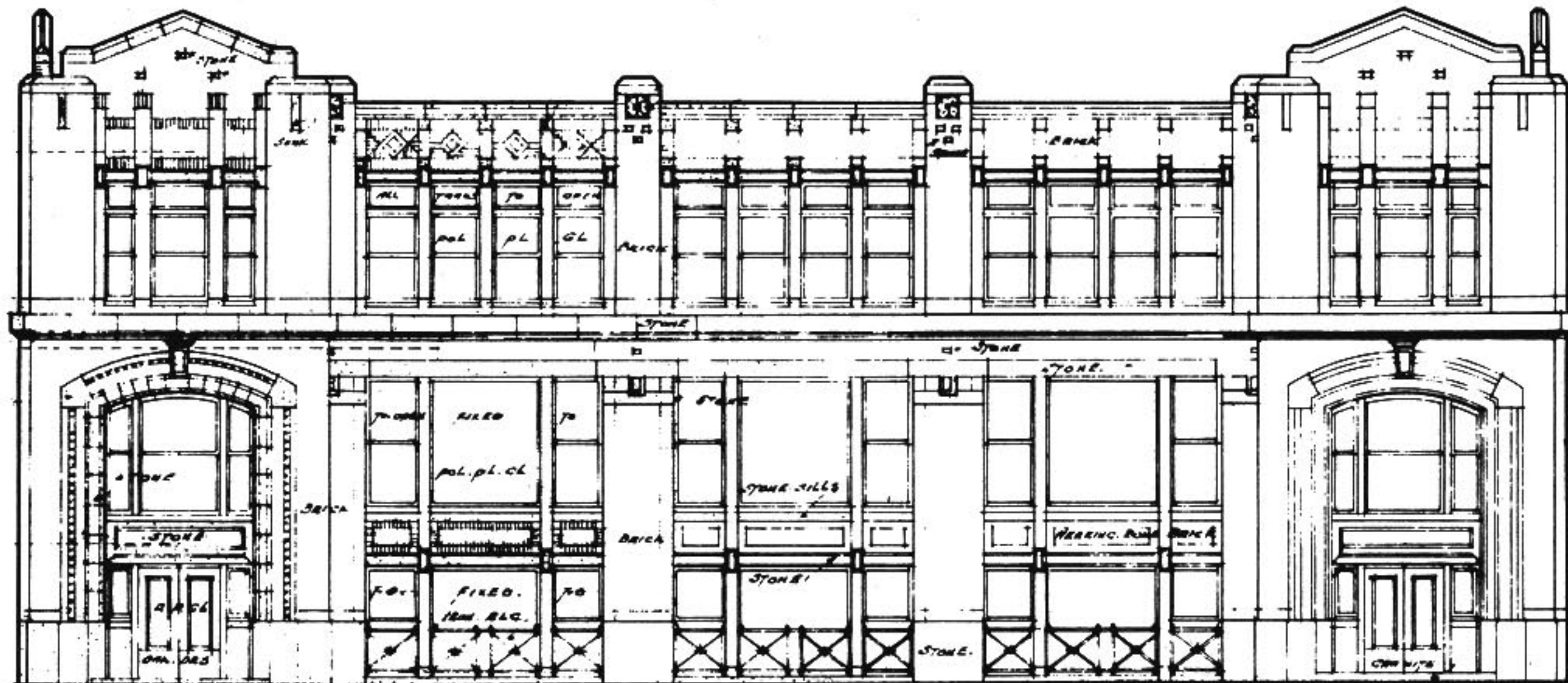
C. PAMPHLETS AND BROCHURES

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

Front elevation of the Public Press Building from an original drawing by architects J. Woodman and A.E. Cubbidge.

1986: The Year Past is designed and produced by the Urban Design Branch, Department of Environmental Planning, City of Winnipeg

1. PREFACE



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

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

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

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

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

WILLIAM NORRIE, Q.C.
MAYOR

2. CHAIRMAN'S INTRODUCTION



Once again it is my very pleasant duty to present the annual report, the eighth, of the Historical Buildings Committee for the year 1986.

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

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

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

In 1986 the Historical Buildings Committee evaluated 22 buildings and recommended 16 of these to the Committee on Planning and Community Services for listing. Of these, nine buildings were placed on the Historical Buildings Conservation List, bringing to 104 the total number of Buildings designated by Council as of December 31, 1986. As will be clear from these figures, by no means all buildings evaluated by the Historical Buildings Committee are actually recommended for listing nor, obviously, are all the Committee's recommendations concurred in by the Standing Committee.

The year saw several important procedural matters addressed by the Committee. One had to do with the problem of economic viability. It is an issue that arises when, from time to time, owners of buildings being considered for designation have argued that, whatever its architectural or historic importance, a given building may not be economically viable. It is an argument that may have some force, and the authority to consider it has long rested with the Committee on Planning and Community Services. In the past, however, the Committee has been substantially dependent on owners' claims in the matter, and has had little independent evidence upon which to assess such

arguments. In 1986, however, the By-law was amended to provide that the Standing Committee, may at its own discretion, determine such questions without being solely dependent on one source of advice or analysis. In practice this will mean that the Committee will be free in the future, to seek independent advice on questions of economic viability as the Committee deems fit.

The other changes involving procedures lay in the creation of a sub-committee of the Historical Buildings Committee to deal with Certificates of Suitability. The Sub-Committee meets with applicants as required, reviews their design proposals, and submits a recommendation to the full Committee. This development has streamlined the application process while allowing more time for the applicant and the sub-committee to review the proposal. It has had the desired effect of reducing the amount of time spent on such applications by the full Committee: this has been both desirable and necessary because of the growing workload of the Committee arising from the number of buildings already designated and out of the Province's Grants Program to municipally designated buildings.

Among certificates issued in 1986, one outstanding project involved the rehabilitation of the Warwick Apartments, 366 Qu'Appelle Avenue, which was listed as a Grade II building in 1983. The Uptown Theatre on Academy Road also received a Certificate after prolonged and lively debate as to what was an appropriate addition to a Spanish Colonial Revival building. The Gault Warehouse, designated as a Grade II building in 1982, was transformed during 1986 into a major

arts facility. "Artspace" will be a multi-disciplinary arts project housing nineteen arts groups and provides galleries, studies and workshop areas, along with arts-related commercial space.

A less happy development was the de-listing of the James Avenue Police Court and Annex. As part of a redevelopment of the area it is proposed that the Police Court will be dismantled and reconstructed on a more easterly site.

This year saw a number of personnel changes associated with the Committee. My colleague, Councillor Helen Promislow, joined the Committee and entered enthusiastically into its work to which she has brought much wise counsel. Steve Barber, long associated with the Committee, latterly as the Historic Projects Coordinator, left to take up the position of Senior Planner in Victoria; during his work here he made a substantial contribution to the work of the Committee and to the interests of heritage conservation. Finally, during 1986 Sheila Grover, who had served as our consultant researcher for a number of years, took leave of us; she too made an important contribution to the work and spirit of the Committee and I know that the Committee is hopeful that she will renew her connection with the Committee in the future.

Changes notwithstanding, the Committee continues to benefit from the on-going commitment of its on-going members and staff, some of whom have been associated with its work for a very long time. Indeed what continues to impress me as Chairman, is the fidelity of our members and staff to the goals of heritage conservation, and the

alacrity with which new members and new staff have caught the spirit of the enterprise. Their efforts - and especially those of our staff and consultants - Giles Bugailiskis, Mae Morgan and Katherine Young are inadequately acknowledged in a report such as this, but the City and the cause of heritage conservation continue to be in their debt; as is their deeply appreciative Chairman.



William Neville,
Councillor,
Chairman, Historical Buildings Committee.

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

B. THE HISTORICAL BUILDINGS INVENTORY

In order to assess the overall scope of the Winnipeg conservation program, the Historical Buildings Committee has compiled an inventory of approximately 1,000 buildings including commercial, educational, financial, public, religious, residential and miscellaneous structures. When a demolition permit application is made for a building on the inventory, the application is referred to the Historic Projects Co-ordinator, who awaits the advise 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.

C. 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.

D. 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 Planning and Community Services 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.

E. 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 Planning and Community Services that a Grade I or Grade II building be placed on the Building Conservation List. In the case of Grade III recommendations, the report is sent to both the Committee on Planning and Community Services and the Community Committee representing the district in which the building is located. (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 3.B.)
- ii) For Grade I and II buildings, Committee on Planning and Community Services 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.

For Grade III buildings, Committee on Planning and Community Services normally awaits the advise of the Community Committee before notifying the owner of the proposed listing.

- iii) Upon receiving a letter of objection, Committee on Planning and Community Services holds a hearing as part of its regular business. The Committee on Planning and Community Services 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.

METHOD 2: LISTING BY THE COMMISSIONER

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

F. 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.

G. 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. Application forms for Certificates of Suitability are available through the Department of Environmental Planning. Where the applicant agrees in writing with the recommendations of the Historical Buildings Committee, that Committee may issue the Certificate of Suitability.

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

ii) Certificate of Ordinary Maintenance

A Certificate of Suitability is not required for ordinary maintenance or repair of a building certified by the Commissioner not to involve a change in any element of design which affects the appearance of the building

or its architectural or historical interest. Applications for Certificates of Ordinary Maintenance may be made through the Department of Environmental Planning.

iii) Sandblasting, etc., Prohibited

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

If it is established to the satisfaction of the Historical Buildings 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.

H. PENALTIES

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

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

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

Historic Projects Co-ordinator
Ph: 986-5102

Historical Buildings Officer
Ph: 986-5390

4. THE HISTORICAL BUILDINGS COMMITTEE -1986

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

THE HISTORICAL BUILDINGS COMMITTEE -1987

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

Staff Advisor	Mr. S. Barber	Secretary	Ms. M. Morgan	Research Consultants	Ms. S. Grover Mr. G. Bugailiskis Mrs. K. Young
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5. SUMMARY OF RECOMMENDATIONS

A. DESIGNATED HISTORICAL BUILDINGS - 1986

ADDRESS	NAME	GRADE	PAGE
394 Academy Road	Uptown Theatre	III	<i>See 1985 Annual Report</i>
52-54-56 Albert Street	Gregg Building	III	21
137 Bannatyne Avenue	Swiss Building	III	25
454 Edmonton Street	Benard House	III	31
222 Furby Street	Young United Church	II	<i>See 1985 Annual Report</i>
379 Hargrave Street	Ambassador Apartments	III	33
466 Main Street	Woodbine Hotel	III	<i>See 1985 Annual Report</i>
667 Main Street	Alloway and Champion Building	III	37
669 Main Street	Lighthouse Mission	II	39
22 Mostyn Place	Granite Curling Club	III	45
235 Notre Dame Avenue	St. Charles Hotel	III	47
72-74 Princess Street	I.O.O.F. Hall	III	57
838 Wolseley Avenue	Residence	III	<i>See 1985 Annual Report</i>

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

B. BUILDINGS CONSERVATION LIST - 1979-1985 *(See 1979 - 1985 Annual Reports for respective building summaries)*

In addition to the above buildings, the following were designated in 1979 - 1985:

ADDRESS	NAME	GRADE	YEAR LISTED
88 Adelaide Street	Kelly Residence	III	1982
48 Albert Street	Royal Albert Arms Hotel	III*	1981
62 Albert Street	Dingwall Building	III	1985
63 Albert Street	Hammond Building	III*	1980
70 Albert Street	Telegram Building	II*	1980
90 Albert Street	Western Building	III*	1985
91 Albert Street	Imperial Dry Goods Block (Trend Interiors)	III*	1980
184 Alexander Avenue	The Bible House (Ukrainian Cultural Centre)	III	1980
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
167 Bannatyne Avenue	Ashdown's Warehouse	II*	1985
168 Bannatyne Avenue	Franklin Press Building (Chatfield Distributors)	III	1983
283 Bannatyne Avenue	Traveller's Building (Townsite)	II	1979

ADDRESS	NAME	GRADE	YEAR LISTED
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
270 Cockburn Street	Earl Grey School	III	1981
375 Rue Deschambault	Maison Roy	III	1982
1055 Dorchester Avenue	No. 12 Firehall	III	1983
368-370 Edmonton Street	Duplex	III	1984
296-298 Garry Street	Canada Permanent Building	II	1985
400 Hargrave Street	Calvary Temple	III	1985
176 Higgins Avenue	Ross House	I	1980
109 James Avenue	James Avenue Pumping Station	II*	1982
223 James Avenue	Winnipeg Police Court	II	1983
293 Kennedy Street	Oddfellow's Temple	III	1985
87 King Street	Blue Ribbon Building (Anne Building)	III*	1983
120 King Street	A. Carruthers And Co. Building	II*	1983
185 King Street	Winnipeg Police Court Annex	II	1983

ADDRESS	NAME	GRADE	YEAR LISTED
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
389 Main Street	Bank of Commerce	I	1978
395 Main Street	Bank of Hamilton	I	1978
456 Main Street	Bank of Toronto	II	1984
457 Main Street	Confederation Life Building	II*	1980
470 Main Street	Baker Block (Birt's Saddlery)	III	1984
1386 Main Street	Merchants' Bank	III	1985
1637 Main Street	Inkster House	II	1979
13 Market	Great West Saddlery	II	1985
180 Market Avenue	Playhouse Theatre	II	1981
60 Maryland Street	Woodsworth House	III	1981 <i>(Destroyed by fire 1984)</i>

ADDRESS	NAME	GRADE	YEAR LISTED
165 McDermot Avenue	Galpern Building	III	1985
171 McDermot Avenue	Dawson Richardson Building	III	1985
173 McDermot Avenue	Grange Building	III	1985
177 McDermot Avenue	T. W. Taylor Building	III	1985
179 McDermot Avenue	W. F. Alloway Building	III	1985
214 McDermot Avenue	Criterion Hotel	II*	1981
221 McDermot Avenue	Lyon Block (Bate Building)	II*	1981
237 McDermot Avenue	Alexandra Block (Albert Block)	II*	1984
246-248 McDermot Avenue	Thompson, Codville Co. Building (Sures Building)	III*	1983
275 McDermot Avenue	Stobart's Building (Bedford Building)	III	1983
Morley Avenue	Nurses' Residence	III	1981 <i>(Delisted 1985)</i>
160 Newton Avenue	Fraser House	II	1982
3514 Pembina Highway	House (Former 932 Rue de l'Eglise)	III	1984
169 Pioneer Avenue	Commercial Building	III	1980 <i>(Delisted 1985)</i>
259 Portage Avenue	Paris Building	II	1981

ADDRESS	NAME	GRADE	YEAR LISTED
388 Portage Avenue	Boyd Building	III	1981
33-41 Princess Street	Peck Building	II*	1984
92-100 Princess Street	Campbell Brothers and Wilson Building (Adelman Building)	II*	1983
104-108 Princess Street	Warehouse	III	1984
110-118 Princess Street	Fairchild Building	II	1985
146 Princess Street	Benson Block (Drake Hotel)	III*	1979
148 Princess Street	Bawlf Block (House of Comoy)	III*	1979
154 Princess Street	Harris Building (Hochman Building)	III*	1979
160 Princess Street	Exchange Building	II*	1979
164/166 Princess Street	Utility Building	II*	1979
219 Provencher Boulevard	St. Boniface City Hall	II*	1981
366 Qu'Appelle Avenue	Warwick Apartments	II	1983
River Lot 33 Red River Boulevard	McBeth House	III	1985
141 Regent Avenue	Toronto Dominion Bank (Transcona Municipal Offices)	III	1980
171 River Avenue	House	III	1981
430 River Avenue	House	IV	1980

(Demolished 1985)

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

ADDRESS	NAME	GRADE	YEAR LISTED
218 William Avenue	Leland Hotel	III	1985
294-296 William Avenue	Massey Building	II	1983
380 William Avenue	Carnegie Library	II	1984
960 Wolseley Avenue	Laura Secord School	II	1985
71 Xavier Drive	Caron House	III	1981

C. RECOMMENDATIONS - 1986

In addition to the designated buildings listed in 1986, Committee on Planning and Community Services considered the following recommendations:

ADDRESS	NAME	COMMENTS	PAGE
92 Arthur Street	Gault Building Annex	Pending	23
232 Bell Avenue	Penrose House	Rejected	27
283-285 Donald Street	Metropolitan Theatre	Pending	29
476 Main Street	Big 4 Sales	No Recommendation	35
671-673 Main Street	Zimmerman Block (1903)	No Recommendation	41
117-119 Marion Street	Canadian Imperial Bank of Commerce	Recommendation Withdrawn	43
765 Pacific Avenue	Pinkham School	Rejected	49
Pandora Avenue at Hoka Street	Manitoba Hydro Substation	No Recommendation	51
Plessis Road at Kildare Avenue	Transcona Sewage Lift Station	No Recommendation	53
1887 Portage Avenue	St. James Post Office	No Recommendation	55
218 Roslyn Road	Kantor House	Pending	59
60 Rue St. Pierre	St. Norbert Lodge	No Recommendation	61
290-292 Vaughan Street	Public Press Building	Rejected	63

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 -

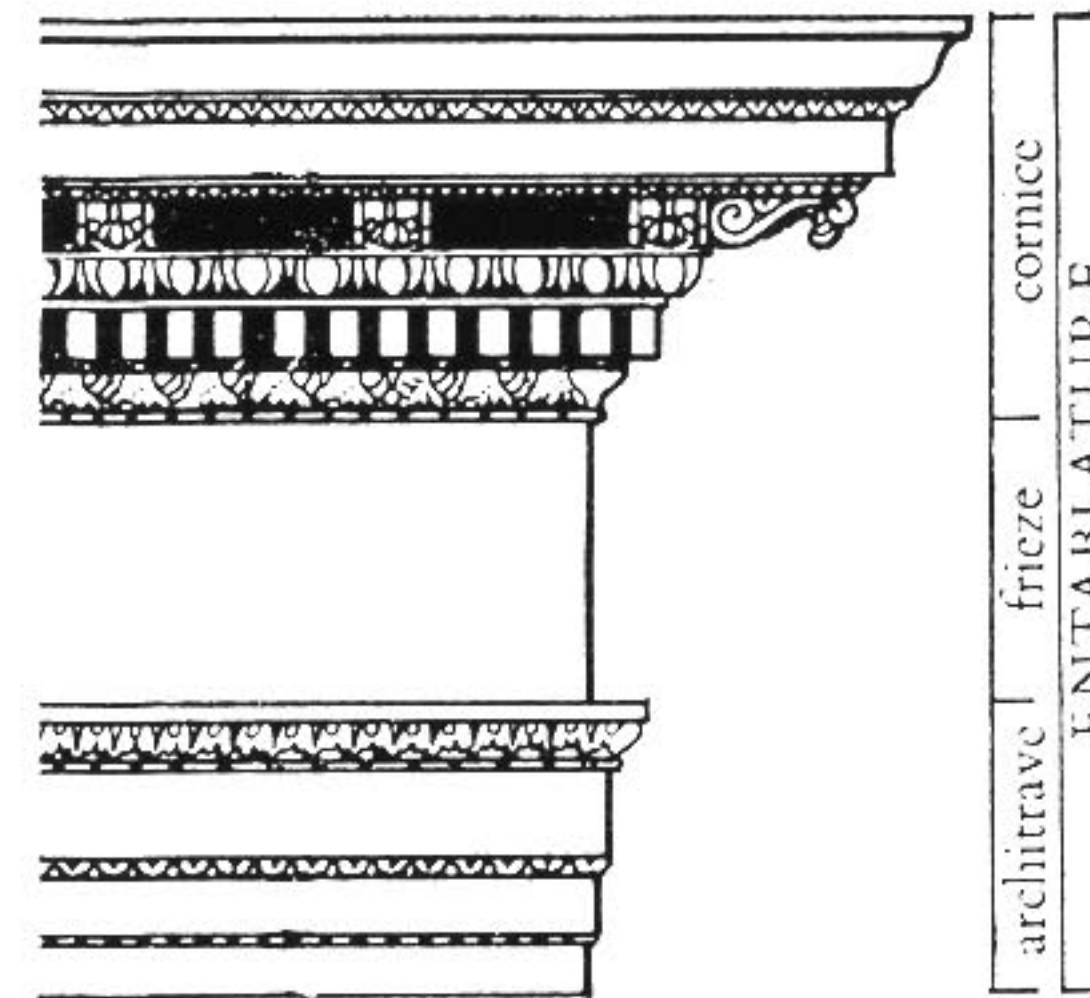
a small square block used in series in cornices.

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.

By the early 1900s, Winnipeg was into its heyday as the wholesale trade centre for Western Canada. Commercial development expanded along Albert Street and elsewhere in the warehouse district as businesses seized the opportunities offered by large-scale settlement of the Prairies.

One such entrepreneurial firm was George R. Gregg and Company, founded in Winnipeg in 1897 by Gregg, a salesman and manufacturer's agent. He detected a market for Japanese silks, a popular material for women's afternoon and evening wear. His import-wholesale trade grew rapidly, benefiting from general prosperity and rising demand for luxury goods. Silk textiles and tailor-made wear remained Gregg's most important wholesale items, but he also built a profitable business by importing other oriental textiles and items such as china, matting, rugs, curios and toys via a network of Asian buyers. Gregg moved his head office to Toronto in 1904 but maintained branches in Winnipeg and Vancouver.

The Gregg Building, on the west side of Albert between Notre Dame and McDermot avenues, was designed in 1902 by James H. Cadham, an Ontarian who served in Wolseley's 1870 Red River Expedition. Cadham subsequently worked as a contractor in Winnipeg, then turned to architecture in the mid 1890s. He specialized in large warehouses, stores and offices, and strongly influenced the appearance of the warehouse district. Among his commissions were the Merchants, G.F. Stephens, McLaughlin Carriage, Kemp Manufacturing, Stobart, Sons and Company, Miller Morse, Scott, and Frost and Wood buildings; the University of Manitoba Medical College; and additions to the Gault, Whitla, McIntyre and Galt



City of Winnipeg

52 Albert Street, 1987.

buildings.

For the Gregg Building, Cadham employed the Richardsonian Romanesque style popular for heavy masonry construction because it portrayed an image of strength and dignity. The office-warehouse, originally four storeys in height, is constructed of solid, buff-coloured brick with an undressed limestone foundation and trim. A large stone archway surrounds the entrance, meeting the raised foundation 1½ metres above grade. The three bays of paired windows terminate in segmental arches. Cast iron columns and heavy wooden joists have been used to support the warehouse's storage loads. The original interior had plain walls and columned, unstructured spaces. It since has been partitioned and altered on several occasions but the changes mainly have been superficial.

The building was completed in 1903 at a cost of \$26,000 by Kelly Brothers, one of Winnipeg's largest contractors. Their projects included the main Post Office, Grain Exchange, Bank of Toronto and Bank of Nova Scotia. Later known as Thomas Kelly and Sons, this firm dissolved in the aftermath of a scandal over the 1913-14 construction of the Manitoba Legislative Building.

In 1922, Frank Evans designed a fifth-storey addition for G.R. Gregg and Company. He maintained the integrity of the building's lines by repeating the segmental arches over the bays and the original design of the cornice. Evans began his architectural practice in Winnipeg in 1899 but had a relatively low profile, specializing in residential design and appraisal work.

G.R. Gregg and Company was the main occupant of the building prior to World War I; some space



The four storey Gregg Building, c.1903.

also was leased to various textile manufacturers' agents. By the 1920s, the occupants tended to be more diversified although still largely involved in the dry goods trade. The Gregg Company survived into the mid 1950s, marketing scarves and handkerchiefs through a lone agent in the city in the

post-World War II period. Among more than a dozen contemporary tenants of the building are Al Sprintz and Sons, wholesale men's clothing; the Fleet Galleries; All Pro Sportswear; Surgical Elastic Company; and a karate school.

J. H. Cadham, 1903



City of Winnipeg

The Gault Building Annex, 1987.

The Gault Building Annex in the western half of the warehouse district symbolizes the pace of Winnipeg's growth as a wholesale trade centre, spurred by the prairie immigration boom at the turn of the century. The original Gault Building was one of the district's more substantial structures when it was erected in 1900 between the intersections of Arthur and King streets at Bannatyne Avenue. Yet just three years later, the Montreal-based Gault Brothers Company, Ltd. needed to more than double their warehouse space for wholesale dry goods.

The company was one of several well-established eastern firms that came west to tap the growing market. It handled various products including staple goods, textiles, small wares, carpets, house furnishings and underclothing. Its first local managing director was Harry M. Belcher who was president of the Winnipeg Board of Trade in 1908-09. The firm shared its original, four-storey facility with Clark Brothers and Company, a wholesale stationer that occupied the western part of the building. Each company had separate entrances at the principal corners.

James H. Cadham, a self-trained Winnipeg architect who learned his profession from years of experience in construction, was commissioned in 1903 to plan the southern annex at 92 Arthur and a two-storey addition to the original building at 104 Arthur. His treatment was so sensitive to the design of George Browne, a Winnipeg architect responsible for 104, that the Gault Building appears as one rather than two structures.

Browne had employed the Romanesque Revival style made popular for heavy masonry construction by American architect H.H. Richardson in

the 1870s and 1880s. Browne's exterior consists of buff-coloured brick with rusticated stone to the sills of the second storey. The raised foundation contains large windows providing natural lighting to the basement. Pilasters arch at the third storey, each with a stone-trimmed head. A stone belt separates the third storey from the distinctively designed fourth floor which completes the classical tripartite organization. A wood post and beam system supports the interior structure with finishings of plaster walls, metallic ceilings, and maple and fir flooring.

Cadham replicated the order of Browne's facade in the first four storeys of the annex, adding a covered driveway at the point where 92 and 104 Arthur meet to provide sheltered loading docks. The top two storeys of the annex and 104 Gault basically repeat the order of the fourth floor. A second stone belt has been added along the sills of the fifth level. The vertical arrangement of the windows on the top two storeys also displays similarities to the design of the second and third floors. To complete the building, there is a stone belt at the cornice and a stone-capped parapet.

The additions were built by contractor Robert Watson at a cost of \$50,000. The original building was an estimated \$60,000.

During the 1930s, the annex was divided and occupied by various tenants. Of these, Nu-Way Upholstering was among the longest standing, outlasting the Gault interests which vacated the premises prior to 1971. However, Gaults Ltd. remained in 104 Arthur until 1973 when a merger occurred with Kennedy Floorings. Clark Brothers had moved from 104 in 1907 and had been followed by a succession of occupants. Considerable modernization of 104 was undertaken in 1946.



City of Winnipeg

A view of the warehouse district in 1926.

The annex has experienced vacancies in recent years. Its main contemporary occupant is a bookstore. Several improvements have been made to the building with assistance from the Winnipeg Core Area Initiative's Historic Winnipeg Area Development Program. These include exterior cleaning, structural upgrading of the tunnel, and repairs to the roof, parapet and fire escape. This project was concurrent with the conversion of 104 Gault, which is held under separate title, to a multidisciplinary arts centre known as Artspace.



The Bright and Johnston Building, c.1898.

Winnipeg experienced a short-lived economic and speculative boom in 1881-82, associated with arrival of the Canadian Pacific Railway. The demands of railway contractors and a burgeoning population led to rapid growth in construction, industry and commerce, including the wholesale trade.

The Bright and Johnston Building, on the north side of Bannatyne between Rorie Street and the Red River in the eastern half of the warehouse district, was the first of two buildings erected in 1882-83 for Turner, McKeand and Company, a grocery wholesaler. The buildings were designed by the boom-time partnership of Mancel Willmot and George W. Stewart. Willmot left Winnipeg when the boom ended but Stewart, a civil engineer and Dominion Land Surveyor, maintained a multidisciplinary practice in the city until 1887.

The structures were identical in design. However, the three-storey building at 137 Bannatyne, erected for speculation or future expansion, was finished in light-coloured brick while its twin, 18 metres to the west, had red brick. Under the original design, 137 Bannatyne rested on a raised stone foundation. Capped pilasters divided three bays of windows. The heads of the door and the windows on the first two floors were segmented. Windows on the third storey had flat heads. The roofline was finished with a low parapet.

Completed in 1883 at a cost of \$17,500 to \$20,000, 137 Bannatyne was leased or sold to W.F. Henderson and Manlius Bull, the first wholesale commission merchants in Winnipeg. They acted as agents for suppliers of sugar and canned goods before Bull liquidated his interest in the business in 1889. The firm subsequently operated as Nicholson and

Bain under new ownership at a nearby Bannatyne location.

J.Y. Griffin and Company, a pork packer, occupied 137 Bannatyne in 1890, later joining other meat packing firms in St. Boniface. In 1898, the warehouse was purchased by Bright and Johnston, founded two years earlier by Albert Bright, a local grocer, and Kenneth J. Johnston, a grocery wholesaler and national award-winning high (penny farthing) bicycle rider. This firm imported fruits and nuts, supplied local honey, and was a commission merchant for specialty items. Johnston left the partnership in 1908 but Bright's sons joined with their father to form Bright and Sons Crockery wholesale. The company eventually was taken over in the 1920s.

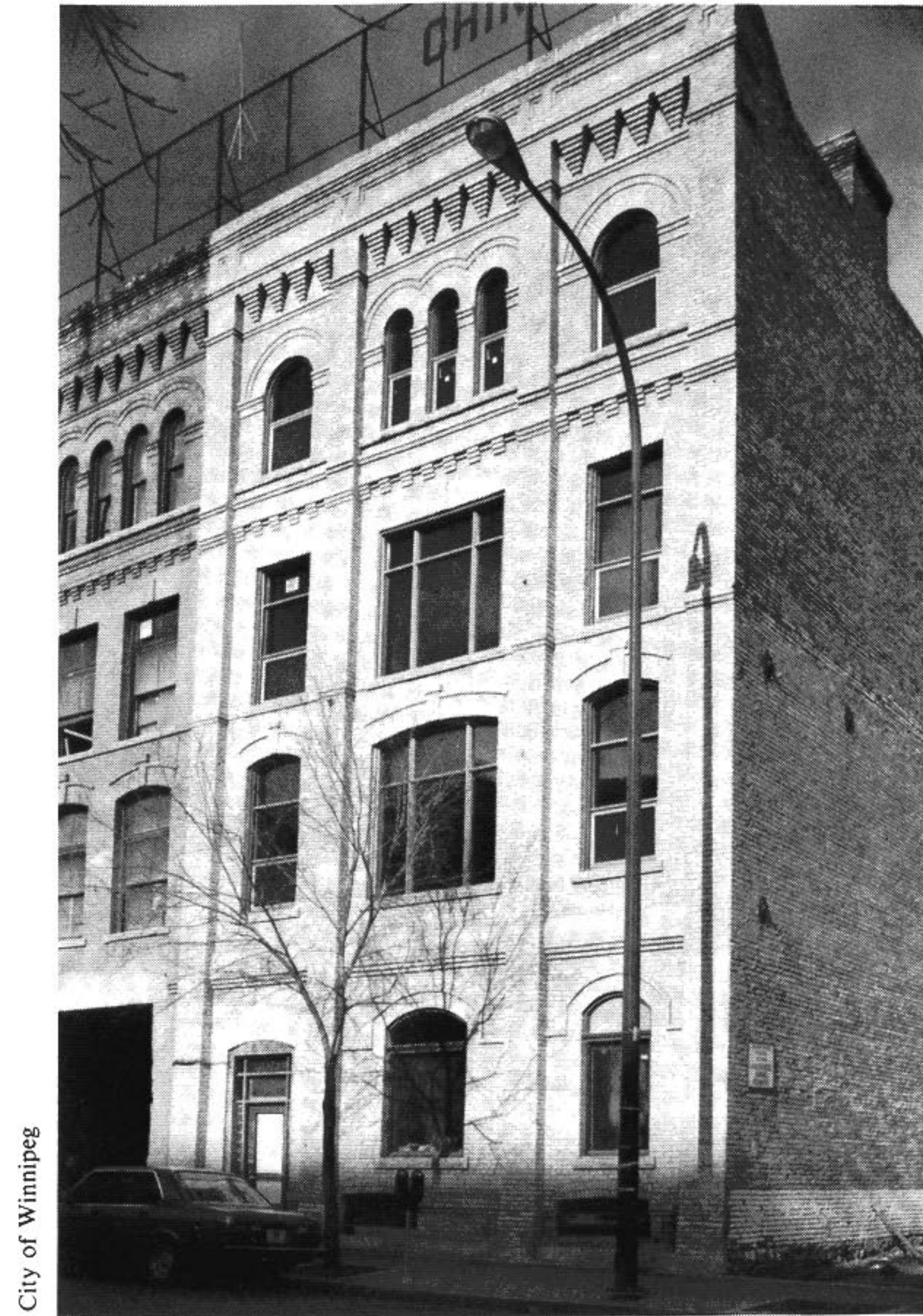
To accommodate their growing trade, Bright and Johnston commissioned Winnipeg architect John H.G. Russell in 1903 to design a four-storey addition at 141 Bannatyne between Willmot and Stewart's twin structures. Russell continued their original design, enhancing it with a series of small, arched windows along the fourth storey at 141. Bright and Johnston moved into this new space upon its completion by builders S.B. Ritchie and Phillip Burnett in 1904. They leased out 137 Bannatyne. Following a 1907 fire at 141, Russell was recommissioned to extend the fourth storey across to 137, thus unifying the two facades. This project cost \$25,000. Fire again struck 141 Bannatyne in 1915 and 1926, but 137 escaped serious damage.

Both buildings were occupied by a succession of businesses. Up to the 1940s, many of these were perishable goods wholesalers attracted by the buildings' heating, refrigeration, interior tunnel sheltering loading docks, and access to a spur

railway track. With the advent of centralized purchasing by foodstore chains, smaller independent wholesalers disappeared and tenants in the Bright and Johnston Building, especially at 137 Bannatyne, became more diversified.

In 1949, the warehouse at 137 became known as the J.G. Building, then later as the Swiss Building.

In recent years, it was subject to vacancies and limited maintenance. However, it was purchased in 1987 by local businessman Lloyd Timlick who began converting it into three residential condominiums and ground-floor commercial space. The project has been assisted by the Winnipeg Core Area Initiative and is one of several pioneer housing conversions occurring in the warehouse district.



City of Winnipeg

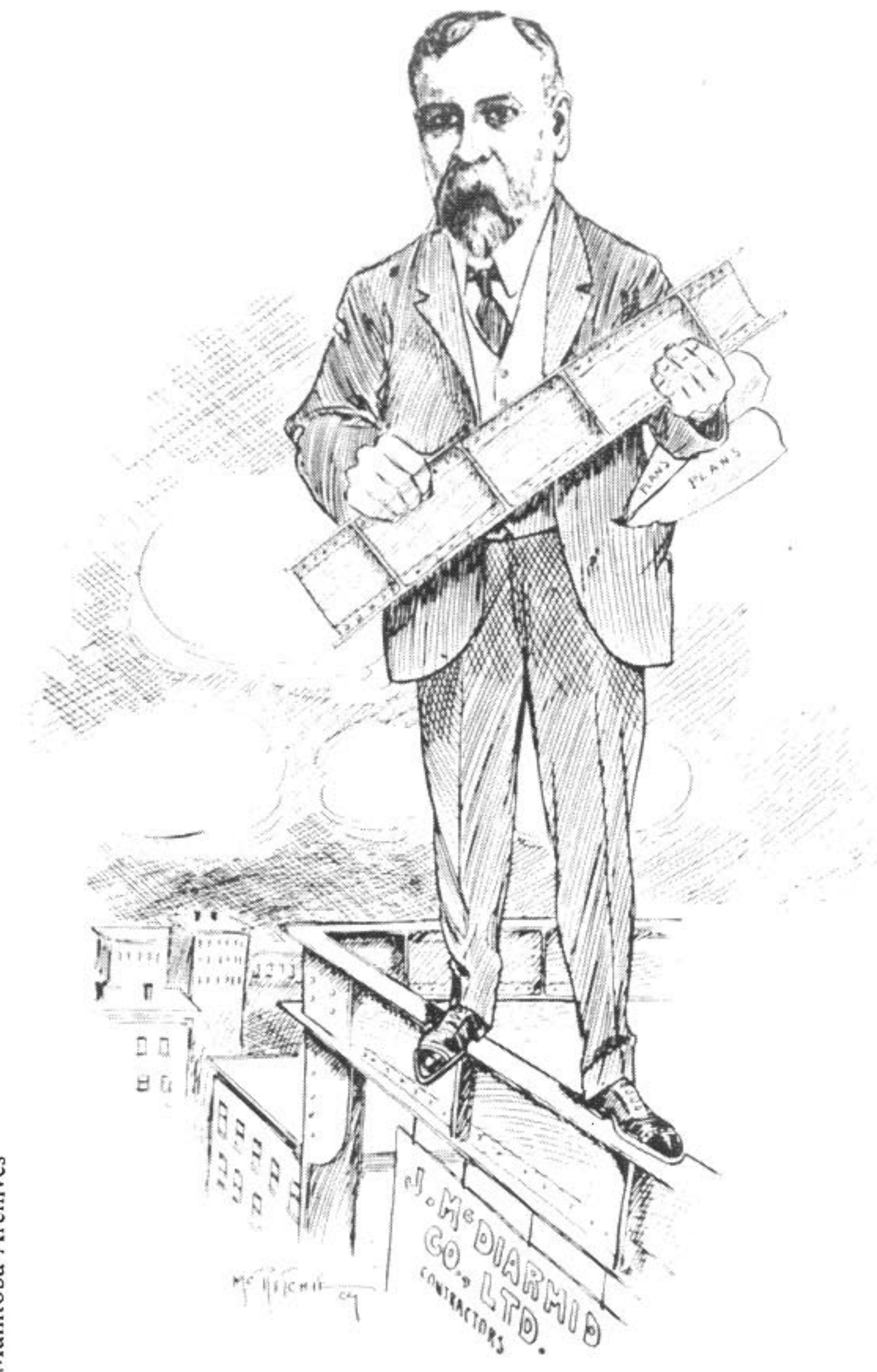
137 Bannatyne Avenue, one of several housing conversions assisted by the Winnipeg Core Area Initiative.



City of Winnipeg

The Penrose House in 1986.

Winnipeg's early physical development reflected its population and economic growth. Emerging residential neighbourhoods began to extend the city's built-up boundaries as housing was pushed out of the central core by industry and commerce, and pulled to the periphery by the availability of subdivided land, employment, additional river crossings, and improved public transportation.



Manitoba Archives

James McDiarmid, Winnipeg architect and builder, c.1909.



Manitoba Archives

James Penrose, date unknown.

One such residential area was Fort Rouge, immediately west of the Red and south of the Assiniboine rivers. Here in 1894, James McDiarmid, Winnipeg architect and builder, designed and originally owned the 2½-storey frame house at

232 Bell Avenue. McDiarmid, a Scot who came to Canada in 1882, was responsible for the design and/or construction of several Winnipeg churches, and office, government and warehouse buildings. In 1905, he established James McDiarmid Company, General Builders and Contractors with two of his brothers, John and Peter. He also was active in civic life and an avid art collector.

The Bell Avenue residence displays many elements common to the Queen Anne style of domestic architecture, particularly popular for middle and working-class housing in the late Victorian era. Its use of decorative woodwork and glass also reflects the role of improved transportation and industrial millwork in making building materials more accessible and less expensive.

The residence originally stood on a limestone foundation. Its facade is asymmetrical with the front entrance to one side, a bay window and wall projections on the front facing, bay windows on the main and second storey of one side of the house, and dormers on the third floor. The long sash windows are arranged in singles and pairs; a stained glass feature adorns the first-floor, side bay window. The steeply pitched, hip roof extends onto an overhanging eave, supported by decorative brackets. The front porch contains distinctive moldings, cutwork and gable scrollwork. Its roof is supported by brackets and square columns grouped in pairs leading up to a cutwork frieze. The open-rail balustrade rests on a lattice-work base. The outside cladding is weatherboard with shingle detail on the dormers.

The floral motif on the exterior decorative moldings is carried into the structure's interior, marking corners of windows and doorways. The

main floor of the interior includes a vestibule and side spindle staircase, parlour, dining-room, kitchen and rear extension which originally was a summer kitchen. Bedrooms and bathroom are on the upper floors.

McDiarmid rented the house, then sold it prior to 1904. The property changed hands once more before being acquired in 1906 by James Penrose, an Englishman who came to Manitoba in 1871, established a pioneer photography studio, then diversified into livestock importing, retailing, real estate and local politics. In c.1893, he was appointed to the province's liquor licensing department, holding the posts of chief clerk and chief inspector before retiring in c.1916. Penrose died in 1918 but his family remained at 232 Bell until 1925.

There have been fewer than 10 owners of the house in total, mainly minor public officials, small businessmen and blue-collar workers. The residence was converted to a duplex in 1950 but both the interior and exterior have remained basically intact. Indeed, the embellished character of the exterior is rarely found as untouched in other surviving houses from this era.

After attempts by various parties to save 232 Bell from demolition in early 1987, the City's non-profit Winnipeg Housing Rehabilitation Corporation purchased the house and relocated it to Logan Avenue and Laura Street in the recently-revitalized North Logan neighbourhood. WHRC will be rehabilitating the house to provide two units of family rental accommodation using federal-provincial housing assistance and a grant from the province's Municipally Designated Heritage Building Grants Program.



The Allen Theatre, Manitoba Free Press, 1919.

The Allen is the only theatre of its genre remaining in its original form in Winnipeg. It symbolizes the heady early days of the motion picture industry when movie-going became respectable and theatres were showpieces in themselves.

Capable of holding nearly 2,500 patrons, the Allen was built in 1919 on Donald Street across from the T. Eaton Company department store. It was part of a national chain begun in 1906 in Brantford, Ontario by Jay J. and Jules Allen, backed by their father Bernard. The Allens subsequently established a film exchange company and a series of luxury theatres, beginning in Calgary (1913) and Toronto (1917).

Their expansion sparked intense competition with the Nathanson circuit, later Famous Players Canadian Corporation. The two chains spread across Canada, erecting costly theatres, splitting markets and loyalties, but also creating excitement and larger audiences. When the Winnipeg theatre opened in 1920, the Allens had the largest chain with 45 movie houses. Nathanson/Famous Players followed the Allens to Winnipeg, opening their Capitol Theatre within a year.

Exclusively Canadian, the Allen chain relied on share capital from local investors. By 1922, it was overextended financially. Famous Players, in contrast, had obtained American backing. It acquired the Allen Theatre Corporation in 1923, then further concentrated its market control by continued acquisitions throughout the 1920s.

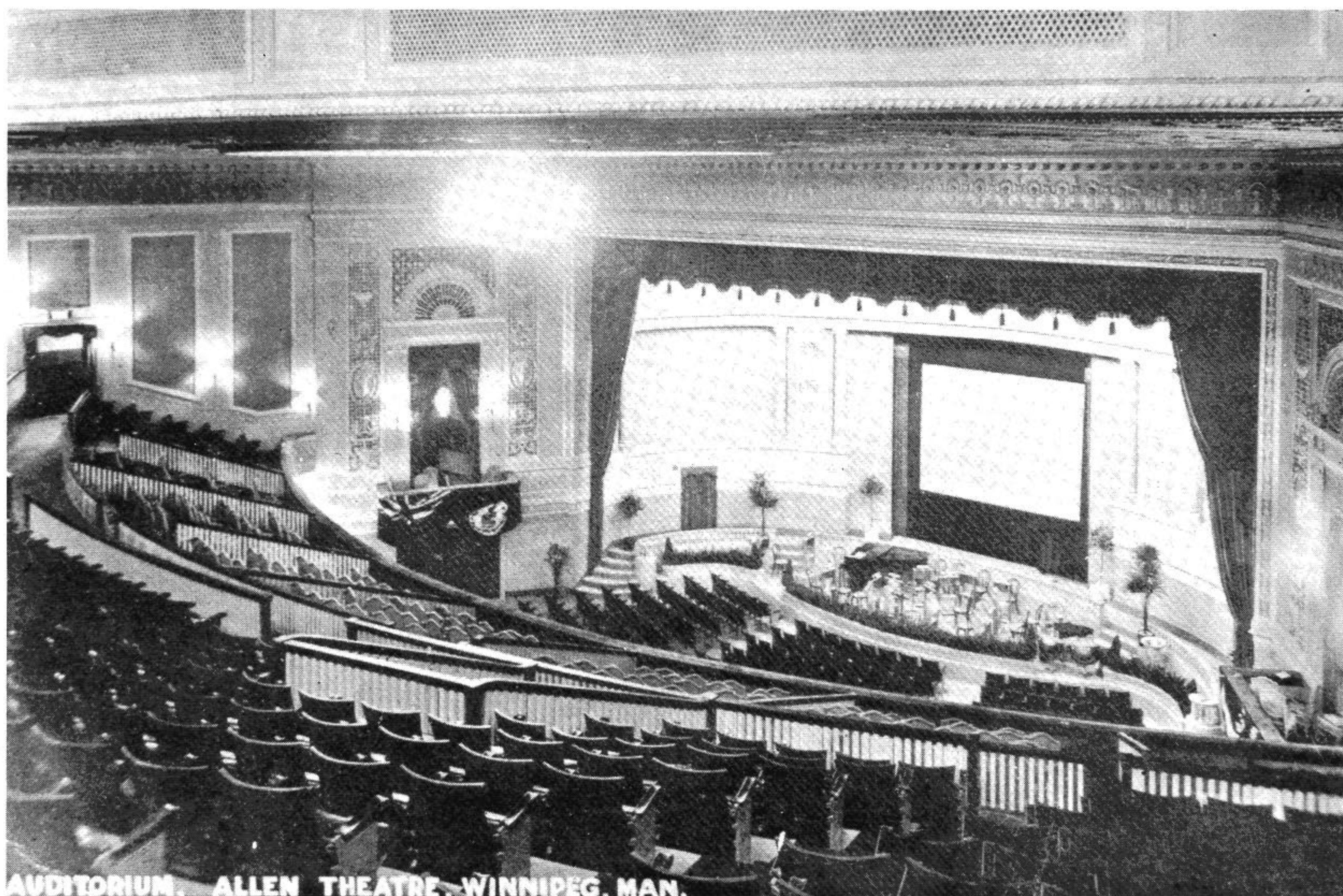
The Allen, renamed the Metropolitan, and other theatres in the original chain were designed by architect C. Howard Crane of the Detroit firm,

Elmer George Kichler and Associates, which had a branch in Windsor, Ontario. Crane employed the neoclassical motifs of fellow American Charles Lamb who was trained in the Beaux-Arts tradition of opera-house design and became a leading movie palace architect in North America, working in Canada for Famous Players. The Adamesque Georgian style used by these two men set the standard for movie theatre design during the period.

The exterior of the Metropolitan consists of light-brown brick over a steel frame with terra cotta ornamentation. The symmetrical facade has Palladian motif windows framed by fluted pilasters. Each window has a wrought-iron faux balcony. The low relief cornice features urn reliefs and a series of frieze details, capped by a plain brick parapet.

The original ground-floor design provided a central entrance and box office flanked by commercial rental space. Four lower and balcony portals led to the auditorium with its carpeted, sloping floor; a cantilevered balcony; and large domed ceiling and chandelier. Seating curved around the proscenium with its shallow stage, movie screen and orchestra pit. Fretwork screens hid the pipe organ and ventilation system. The theatre featured advanced lighting and seating providing both safety and effect. Sound systems and improved projection equipment were installed over the years with advances in film production technology.

The main floor was the subject of the theatre's only major alteration. In 1948, Winnipeg architects Green Blankstein and Russell removed most of the rental space, relocated the box office and entrance to the north end of the building, dropped the ceiling, enlarged the candy counter, and added two new portals.



Manitoba Archives

The elaborate interior of the Allen Theatre in 1922.

Virtually intact are the Metropolitan's twin grand staircases leading from the foyer to the mezzanine promenade with its natural and wall-sconce lighting, mirrors, classical plaster ornaments, garlands and theatrical grotesques. When originally designed and furnished by T. Jagmin, the promenade held overstuffed chesterfields, chairs, desks, a small fountain and live orange trees.

The introduction of television and smaller suburban theatres gradually eroded the Metropolitan's market position although the theatre continued to show quality films and maintain six daily screenings well into the 1970s. By 1987, the Metropolitan was up for sale and Famous Players had opened new facilities in the Portage Place mall.

J. Greenfield, 1903

The Benard House, across from Central Park at Edmonton Street and Cumberland Avenue, represents the substantial structures built in the Hudson's Bay Reserve, one of Winnipeg's earliest exclusive residential districts.

The 182-hectare reserve north of the Assiniboine River was retained by the trading company when it relinquished control of the Northwest to the Crown in 1869. The company and subsequent real estate interests sought to attract the city's most prominent and wealthy families to the reserve, controlling the nature and pace of development to ensure high property values and construction quality. The lure of Edmonton Street in the northwest point of the reserve was enhanced by proximity to Central Park, established in 1893.

The Benard House was constructed in 1903 for Walter R. and Edith Fish as a speculative venture. Upon its completion, it was sold to hoteliers Hermisdas (Henri) and Louisa Benard. Hermisdas came to Winnipeg from Quebec in c.1872, worked as a butcher, then in 1895 purchased the Hotel du Canada on Lombard Avenue east of Main. He and his wife developed a profitable business catering to French-speaking travellers, but poor health forced Hermisdas to sell the hotel in 1903. He died three years later. Louisa remained at 454 Edmonton for many years; the Benard estate sold the house in 1936. The Benards' nephew Aime, who had lived with them at the hotel, became a successful Manitoba businessman, farmer, member of the legislature and senator during this period.

Architect Joseph Greenfield designed 454 Edmonton in the Queen Anne style common to late Victorian middle-class housing. Greenfield practised in England and Toronto before arriving in Win-



Manitoba Archives

The Benard House shortly after construction, c.1903.

nipeg in 1885. He subsequently became Manitoba superintendent of public works for the Dominion government.

The 2½-storey house was built by Malcolm Brothers and S.B. Ritchie of solid, buff-coloured brick on a limestone rubble foundation. Asymmetrical in composition, it features varied window sizes; a turret on the northeast corner, contrasted by an oversized dormered gable to the south; and a steeply pitched, hip roof. The original porch was two storeys high, with lattice work providing a circular frame for the second-floor doorway. The lower porch continued into a veranda which ran along the east and north sides of the house. Only parts of the first floor of the porch remain today.

Windows are an important part of the design. An oval window of leaded glass is on one side of the front entrance; the transom over a flat-headed window on the other side contains similar glass. Small, rectangular windows on the first and third floors of the turret contrast with long, vertical windows on the second storey. Upper and lower bay windows are featured on the Cumberland Avenue exposure.

The original interior included a small hallway, parlour, dining-room and large rear kitchen on the first floor. The main stairway ran off the front hallway. Two rear stairways also provided access to bedrooms and, possibly, servants' quarters on the upper levels. The house was wired for electricity but its fixtures also were hooked to gas because electrical power was unreliable. Very little of the original interior remains due to various alterations to Benard House since the late 1930s, including its subdivision into rental units.



City of Winnipeg

454 Edmonton Street in 1987.

Ownership of the house changed hands some six times after the Benard era. Both the structure and its neighbourhood experienced general deterioration. However, 454 Edmonton is now being recycled for commercial and residential purposes

as part of an overall revitalization of the Central Park/North Ellice neighbourhood. The project is being assisted by the Winnipeg Core Area Initiative and the province's Municipally Designated Heritage Building Grants Program.

J. Woodman, 1909

City of Winnipeg



379 Hargrave Street, 1987.

The wedge-shaped Breadalbane rounds the southeast corner of Hargrave Street and Cumberland Avenue in a transitional zone between downtown commercial land uses and the residential Central Park/North Ellice area. The five-storey block, completed in 1909, was built for middle-class tenants during a boom period when housing was at a premium in Winnipeg.

The original owners were entrepreneur John D.

McArthur and lawyer James Fisher. McArthur came to Winnipeg from Ontario in 1879. He established a successful railway contracting firm, and a lumber and timber business in Manitoba and British Columbia. He also developed real estate, including the McArthur (Childs) Building on Portage Avenue. Fisher practised law in Ontario before moving to Winnipeg in 1883. His firm was chief solicitor for railway magnate James Hill. The Breadalbane was named after Fisher's



JOHN WOODMAN

John Woodman, architect, c.1909.

birthplace in the Scottish Central Highlands.

The partners chose architect John Woodman and contractors MacQuarrie and McLeod for their speculative venture. Woodman, an Ontarian, worked for the Canadian Pacific Railway in Winnipeg for some 20 years, becoming chief engineer for the western division. In 1901, he set up a private practice, later forming partnerships with Raymond Carey and A.E. Cubbidge. His work in-

cluded the Paris, Lindsay, Allen, Somerset, Free Press and Public Press buildings, and several houses and blocks planned with Cubbidge in the 1920s.

Woodman's design of the Breadalbane attempts to maximize street views and natural lighting. The building runs about 43 metres along Hargrave and 49 metres along Cumberland. The south elevation contains a large light well which originally provided many suites with extra windows and double entrances off the courtyard.

The block has brick masonry walls, a raised stone foundation punctuated with windows, and reinforced concrete floors. The facade is light brown, trimmed with limestone belts and sills. The first floor has rusticated brick and there are brick quoins at the corners of the middle three floors. These storeys also feature wrought-iron balconies lining the corner windows at Hargrave and Cumberland. Their grillework matches railings on the balconies above the front entrance and on the main interior staircase. The iron cornice, bracketed and dentilled, is surmounted by a low parapet.

The recessed main entrance on Hargrave has three stone archways, a double-return staircase, and carved stone balusters. The balconies overhead are supported by stone columns. Two balconies are now enclosed and a metal canopy extends over the entrance. There are two side entrances on Cumberland beneath arched windows on the second and fifth storeys.

Original layout of the interior provided 12 bachelor, one- and two-bedroom suites on each floor, with a janitor's suite in the basement.



A delivery wagon at the Breadalbane, 1914.

Larger units had a drawing room, dining-room, kitchen, bathroom and hall closet. Plans initially included a fifth-floor restaurant with a smoking room over the central balcony and small suites along Cumberland. Most of this space was converted to suites when the restaurant was not installed, but the smoking lounge was retained. The building was served by elevators for passengers and freight.

The Breadalbane filled quickly and maintained stable occupancy into the 1950s. Its tenants tended to be middle-class, Anglo-Saxon singles and

childless couples who worked in the downtown. John McIvor, a financial agent, acquired the Breadalbane c.1927. He installed suites in the basement and smoking lounge, bringing the building's capacity to about 70 units, and renamed the block as the Ambassador in 1928.

Since the 1960s, there has been a greater mix and turnover of tenants. By late 1987, the building was largely vacant and privately-initiated renovations were underway as part of an overall revitalization of the North Ellice area.

J.H.G. Russell, 1904; Moody and Moore, 1959



Manitoba Archives

The J.H. Ashdown Hardware Store, c.1929.

Behind the relatively modern facade of 476 Main Street at Bannatyne Avenue is a 1904 building once owned by James H. Ashdown, civic leader and hardware merchant who built a retail-wholesale empire in Western Canada.

The English-born Ashdown arrived in the Red River Settlement via Ontario in 1868. He purchased a tinsmith shop in the following year, then relocated his business to Main and Bannatyne in 1871. The Ashdown interests continued to occupy this site for 100 years.

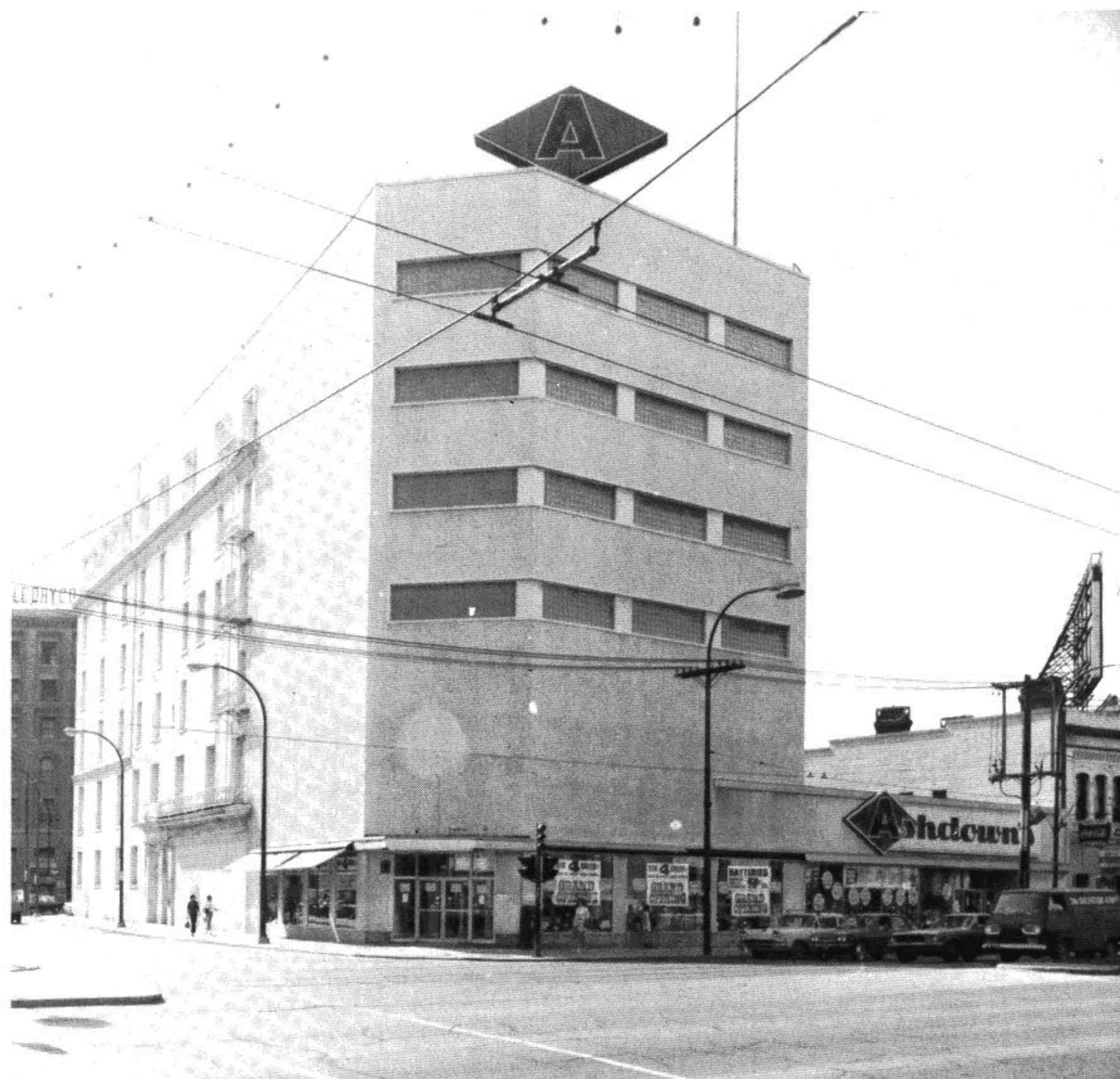
Ashdown capitalized on the prairie settlement boom and innovative marketing to establish stores and warehouses in the four western provinces; distribute wholesale products to other retailers; operate a wholesale catalogue business; and develop his own Diamond A Brand products. In addition to hardware, his firm diversified into sporting goods, electrical and automotive supplies, house wares, and household appliances.

Ashdown's entrepreneurship and success in real estate speculation made him a millionaire. As a member of the city's elite, he was at the centre of many local initiatives. He led a citizens' group which pressed in 1873 for Winnipeg's incorporation. He was an alderman in 1874 and 1879, and mayor in 1907-08. A charter member of the Winnipeg Board of Trade, he participated as its president in 1887 in a successful fight against the Canadian Pacific Railway monopoly. He held corporate directorships; was a founder and governor of Wesley College; and sat on the boards of several municipal and community agencies.

In 1904, architect John H.G. Russell designed a new concrete foundation for the existing Ashdown store. Malcolm Brothers installed the foundation without disrupting business. However, fire destroyed the building a few months later. Retaining the foundation, Ashdown and Russell quickly had two replacement storeys erected in time to service the Christmas trade. An additional four storeys were built in 1905. The American contractor, William Grace and Company, and a Winnipeg partnership including Davidson Brothers, were responsible for construction which cost \$110,000 in total.

Russell, an Ontarian, moved to Winnipeg in 1893 after practising architecture in Washington and Chicago. He opened his firm in 1895 and quickly established himself as a prolific designer of houses, churches, warehouses and commercial buildings, including the Ashdown house (1912) on Wellington Crescent and additions to the Ashdown warehouse (1899-1911).

At 476 Main, Russell chose a simple style for his impatient client. Walls of solid red brick rose plainly between square-headed, double sash windows, enclosing steel girders and cast-iron columns. The structure rounded the Main and Bannatyne corner to provide an entrance and windows facing the intersection. The ground floor, trimmed with limestone, featured large, plate-glass windows wrapped around the storefront to side doors on Bannatyne and topped by an iron cornice. Terra cotta was used to trim the upper five storeys. A light stone band ran above the second storey but most ornamentation was reserved for the top floor, with its wide fascia, and the bracketed metal cornice. A large marquee was featured on the Main Street exposure.



The Ashdown Store in 1970.

A one-storey northern addition, designed by Winnipeg architects Moody and Moore, and substantial changes to the face of the old building, were undertaken in 1959. The brick was plastered over; windows were covered on the front half of the Bannatyne elevation; the segmented corner was made more angular; front windows were reworked into broad, horizontal frames filled with glass blocks; most other windows were painted over;

and the cornice was removed. Only some detailing and residual pieces of cornice and fascia now indicate the building's historic lines.

Ashdown died in 1924. His son, Harry, continued the business until his death in 1970. The building was sold to Big 4 Sales and Ashdown's soon ceased operations.



667 Main Street, 1986.

Located in the hub of an early commercial district catering to recent immigrants, the Alloway and Champion Building reflects the innovative spirit of an 1879 partnership which became one of the largest private banks and foreign exchange dealers in Western Canada.

William Forbes Alloway and Henry Thompson Champion came to Manitoba with Wolseley's 1870 Red River Expedition. Champion remained with a local bank while Alloway went into retailing and freight hauling. He also began a loan business which grew into the partnership with Champion; Alloway's younger brother, Charles, became a junior partner. They eventually established a head office at 362 Main Street in the heart of the city's financial district.

Their unchartered bank was for risk-takers. It could offer a wider range of services without the encumbrances or security demanded by national standards for chartered banks. Yet, the partners took care to maintain their depositors' confidence, and were astute in capitalizing on market opportunities. In the 1880s and 1890s, this included the now-discredited practice of purchasing native and Metis land claims (scrip), reselling the property to settlers. In the early 1900s, it meant offering specialty services to accommodate the needs of new immigrants.

The partners established their second bank in 1905-06 on the east side of Main between Logan and Henry avenues, one block south of the Canadian Pacific Railway Station. The area bustled with European immigrants and small commercial outlets, often with Jewish proprietors who could speak various languages and were willing to sell merchandise under arrangements familiar to the

new arrivals.

Alloway and Champion incorporated their firm in 1912. Alloway sold the business to the Canadian Bank of Commerce in 1919, three years after Champion's death. However, the two branches continued to function separately under Alloway's presidency until his death in 1930. One of his legacies is the Winnipeg Foundation which he and his wife endowed in 1921 for philanthropic endeavours.

Alloway and Champion chose Winnipeg architect James H. Cadham, a fellow member of Wolseley's expedition, to design their branch at 667 Main. Cadham worked as a contractor for many years before turning exclusively to architecture in 1895. He was responsible for several major projects in the warehouse district.

Cadham adopted a restrained neoclassical design common to bank buildings during the period. His plain columns and muted classical detailing were intended to portray confidence and security. A large storefront window enabled passers-by to observe the bank's operations. The three-storey building has brick masonry walls, with a rubble stone foundation on concrete footings and a limestone facade. A large stone band over the entrance contained the firm's name carved in plain letters. Modern electric lighting, steam heat, and water and sewer connections were installed. Built by Imperial Plumbing and Building Company, 667 Main cost \$13,000.

Steinkopf and Bruce, later Steinkopf and Lawrence, occupied the second floor upon the building's completion. Residential suites were on the third level. Max Steinkopf was Winnipeg's



Goodall Photo

View of the Alloway and Champion Building, c.1910.

first Jewish lawyer, called to the bar in 1905. His firm specialized in corporate law, but also encompassed the legal concerns of the city's young and struggling Jewish community. Steinkopf remained in the building until the late 1920s, then the space was converted to suites.

The Canadian Bank of Commerce continued to operate a branch at 667 Main until the mid 1930s. The space subsequently was used by the New Fox

Cafe, later Kay's Cafe. It functioned until the late 1970s, then was replaced by a furniture store.

The commercial strip south of the CPR Station gradually deteriorated as business shifted to Selkirk Avenue and other North End locations. The Alloway and Champion Building has undergone alterations but remains substantially unchanged. It recently was cleaned with assistance from the Winnipeg Core Area Initiative but stands unoccupied.

Max Blankstein, 1913



City of Winnipeg

669 Main Street, 1986.

The highly ornamental Zimmerman Block stands in sharp contrast to the restrained detailing of its contemporaries on the east side of Main Street between Logan and Henry avenues. The structure marks three generations of commerce by the family of Nathan Zimmerman.

This young Jewish family fled pogroms in Tsarist Russia to arrive penniless in Winnipeg in 1882. The elder Zimmerman, born Nissel Rabinowitsch, worked as a railway labourer and pedlar before opening a clothing and dry goods store at 669 Main in 1887. His wife and sons continued the business after his death 10 years later. In 1903, son Benjamin erected his own modern brick building immediately to the north at 671-673 Main. Another son, William, replaced the family's original frame shop with a three-storey, stone-faced block in 1913.

William, along with his eldest son Louis, operated under the name L. and W. Zimmerman Ltd. The business evolved from a general and second-hand clothing store, to a loan office and pawn shop, then to a jewellery store and diamond brokerage. When William died in 1946, Louis continued as the firm's president while a brother, Edward, became vice-president.

Max Blankstein, architect of the 1913 Zimmerman Block, also was a Russian Jew who came to Winnipeg in 1904 during a second wave of migration from the homeland. His work included the Uptown, Tivoli and Roxy theatres, the Hebrew Free School, Mount Carmel Clinic, and Film Exchange Building.

Blankstein's elaborate facade is reminiscent of European Renaissance design. The upper window

bays rest between three fluted pilasters with scrolled Ionic capitals. The second-floor windows are framed by carved garlands with a console bracket as the keystone. Garlands also drape over the third-storey windows with grotesques of two women's heads at the centre. Box festoons lie between the pilaster caps. Wall space between the two upper floors contains low-relief carving, topped with two grotesques of lions' heads. The cornice is overscaled, supported by oversized brackets and topped by a solid parapet inscribed with the building's name.

The smooth, white facade was installed in sections. These appear to have been ordered from a catalogue of ornamental stone and shipped in a semi-assembled state according to Blankstein's specifications. The other walls contain plain brick.

The building's original storefront, which has been retained, is a rare architectural legacy in downtown Winnipeg. Blankstein used stock, prefabricated bay windows on the ground floor. These are rounded at the mullions and are enclosed at the top by an overhang roof of bronze scales. Above this is a grid of prism glass.

The upper floors originally were intended as office space, tucked around two light wells cut into the south side of the long, narrow building. However, this space subsequently was converted to residential use with the exception of a period mainly in the 1950s when Norman Zimmerman, brother to Louis and Edward, maintained law offices in the front rooms of the second floor. The two upper storeys were connected by stairs and fire doors to Benjamin Zimmerman's 1903 block. The rental rooms in both buildings were managed as one property for many years.



City of Winnipeg

Detail of upper window surround.

The Zimmerman firm remained at 669 Main until the early 1970s. During its occupancy, the family witnessed the area's decline from a vibrant, healthy commercial strip to one dominated by pubs, vacant properties, transients, and a local

population in socioeconomic distress. Indeed, the Zimmerman Block subsequently has been occupied by the Lighthouse Mission providing various services for the poor in the Main Street area.

*John Schwab, 1903
Demolished 1987*

The Zimmerman Block at 671-673 Main Street was one of the earliest brick buildings in the active, cosmopolitan commercial district that developed south of the Canadian Pacific Railway Station. As such, it helped establish the streetscape on the east side of Main between Logan and Henry avenues.

Benjamin Zimmerman was one of several Jewish entrepreneurs who operated an array of shops and services along Main to cater to newly arrived immigrants and area residents, conducting business in various languages and providing goods on terms familiar to their East European customers.

Benjamin arrived in Winnipeg in 1882 with his parents and siblings as part of the first significant group of Jewish immigrants (250 persons) on the Prairies. Refugees from pogroms in Tsarist Russia, the group responded to poverty and prejudice by establishing its own institutions and economic activity.

The Zimmermans went into retailing, beginning with a general store at 669 Main in 1887. Benjamin sold clothing, then switched to jewellery, a pawn shop and loan office. He later tried vending wholesale liquor as well. In addition to his business success, he became a leader of the Jewish community, active in various ethnic support groups and a justice of the peace. He died in 1923.

Benjamin's three-storey building was erected in 1903 immediately to the north of his family's store. It was designed by John Schwab, a German-speaking architect who worked in Winnipeg from 1901 to 1911 on various residential and small commercial buildings in the North End and the downtown. These included a duplex at 368-370



667-669-673 Main Street, 1969.

Edmonton Street (1901); a brick club house for the German Society in Point Douglas (1904); and the Lauzon Block meat market and offices at 339 William Avenue (1905).

The Zimmerman Block was constructed of imported red and locally-made light brick on a stone foundation. The red brick was used for the front; the light brick for the other three walls.

The three bays of upper-storey windows were heavily outlined with limestone trim. Narrow piers ran between each bay and were capped at both ends of the low brick parapet. A circular date stone, set off by brick and stone, was centred over the third-floor windows. Twin stone balconies originally went across the centre windows on the second and third storeys but only the third-floor balcony remained. The original storefront also was removed, although the layout of the double doors, offset to the right and providing separate main and upper-level entrances, was retained.

The interior included a mahogany and oak woodwork office for Benjamin, pressed metal ceilings, and convertible electric-gas fixtures. The building was constructed by Winnipeg contractors Saul and Irish, assisted by subcontractors Johanson and Blondal, at a cost of \$13,000.

Rental offices initially were housed in the building's upper storeys. However, the space was converted to residential uses within a few years and operated in conjunction with similar space on the upper floors of the 1913 Zimmerman Block constructed by Benjamin's brother, William, to replace the family's original store.

Benjamin's building was sold in the 1920s and



Manitoba Archives

View of east side of Main Street, between Henry and Logan, 1918.

renamed the Max Hoffman Block. The ground floor was occupied by a steamship line, sometimes shared with a small jewellery store or notary public. This space was converted to a restaurant in 1948, known first as Sonia's Restaurant and later as Paul's Lunch. Residential uses remained overhead.

During the 1960s and 1970s, the building's occupants turned over frequently, reflecting the area's decline as a commercial district. The ground floor saw use as an auction room, employment agency, clothing store, launderette, and a Salvation Army drop-in centre. The building was demolished in 1987 in conjunction with construction of a new Salvation Army hostel and service centre at Main and Henry.

William Fingland, 1910



R. Van Vliet

The Canadian Imperial Bank of Commerce, Marion and Tache Branch, 1967.

By World War I, several of the major institutions represented on Bankers' Row in downtown Winnipeg had established at least one 'suburban' branch, reflecting the outward extension of population and development within the city's boundaries and beyond in adjacent municipalities.

The Ontario-based Bank of Hamilton was no exception, constructing 117-119 rue Marion in 1910-11. The bank was drawn by the prospects of a growing marketplace in the recently incorporated City of St. Boniface, coupled with generally buoyant financial conditions and its own aggressive, consumer-oriented business philosophy.

The bank, founded in Hamilton in 1872, entered the Winnipeg market in the latter 1890s. It amalgamated with the Canadian Bank of Commerce in 1923-24, later the Canadian Imperial Bank of Commerce (1961).

Its St. Boniface branch, on the northwest corner of Marion and avenue Tache, held a prominent and accessible location in a community where development had increased noticeably in the first years of the century. Several factors contributed to the growth: improved transportation links with Winnipeg; new industries and businesses in St. Boniface and neighbouring Norwood; institutional expansion by the Roman Catholic Church; and an increasing residential population.

The two-storey bank building met the basic criteria for pre-World War I branches. It was designed to be highly visible, yet compatible with the surrounding streetscape; to portray strength, security, permanence and wealth, yet to be more

restrained than a bank head office. It also was to be cost efficient in terms of functions, layout, and use of local resources.

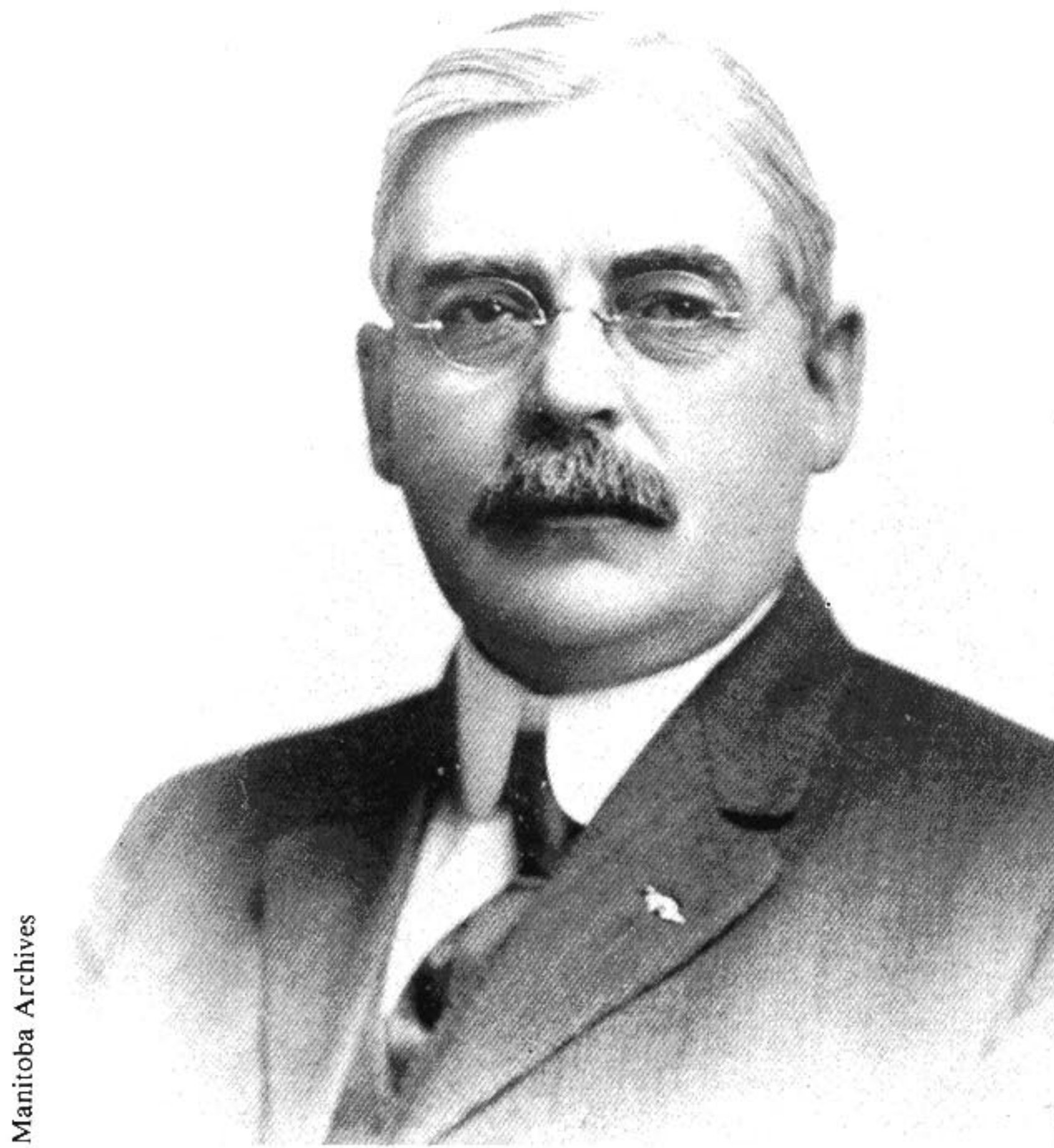
Architect William Fingland, and contractors Saul and Irish, were selected for the project, completed in 1911 at a cost of \$27,000.

Fingland, an Ontarian who practised in New York before moving to Winnipeg in 1905, played an active role in the development of architecture as a profession in Manitoba. He was a founder, president and long-standing executive member of the Manitoba Association of Architects. He also helped to develop the University of Manitoba's architectural curriculum; was president of the province's Board of Examiners of Architects; and sat on various municipal committees. He worked on projects in Saskatchewan and Alberta in addition to those in Winnipeg.

His Bank of Hamilton branch features a restrained neoclassical motif, with a well-balanced use of local red brick and limestone decoration. The building stands on a concrete foundation with concrete footings. A series of Doric pilasters rise to the cornice, framing large windows on the south and east facings. The roof is flat with projecting eaves.

The building's striking corner entrance is flanked by two unfluted Ionic columns of cut Tyndall stone supporting a stone cornice. Above the doorway is a stone portico balanced by two columns and topped by a decorative entablature and pediment.

The banking hall has an open joist ceiling. The manager's and accountant's offices appear to



Manitoba Archives

William Fingland, architect, c.1913.

have been by the front entrance, with tellers' wickets standing at right angles on the perimeter of the main banking area. The second storey was divided into suites, with access off Tache and also through the main bank room. Vaults, heating equipment and storage space were in the basement.

Little structural change has occurred at the branch over the years. A vault has been installed on the main floor and the ceiling has been filled in with acoustic tiles. Offices have replaced residential uses on the second floor. However, the building is to be demolished and replaced by a newly-designed branch.



City of Winnipeg

The Granite Curling Club, 1986.

Development of curling as one of Winnipeg's earliest organized team sports owed much to the Granite, the city's first curling club and home base for several provincial, national and world champions.

Early curling enthusiasts, mainly Scots, played informal matches using improvised facilities and equipment. The sport became more organized during the 1870s, leading to the Granite's formation in 1880 and its first season of play in the following year.

The club built an indoor rink in 1892 at Hargrave Street and Ellice Avenue but, by 1911, selected the Mostyn Place site for new, expanded facilities. This location, on the north bank of the Assiniboine River between Balmoral and Osborne streets, provided the option of access to river water for ice-making.

Design and construction were undertaken by two active members. Architect James Chisholm, a long-time member of the Granite's executive, came to Winnipeg from Ontario in 1877. His prac-

tice, with his son C.C. Chisholm, was prairie-wide and included design of the Sterling Bank Building, Odd Fellows Temple, Zion and Young Methodist churches, and the original Marlborough Hotel in Winnipeg. Builder Thomas Kelly, a Granite skip, headed one of the city's largest contracting firms but soon was to be disgraced for his role in a scandal over the 1913-14 construction of the Manitoba Legislative Building.

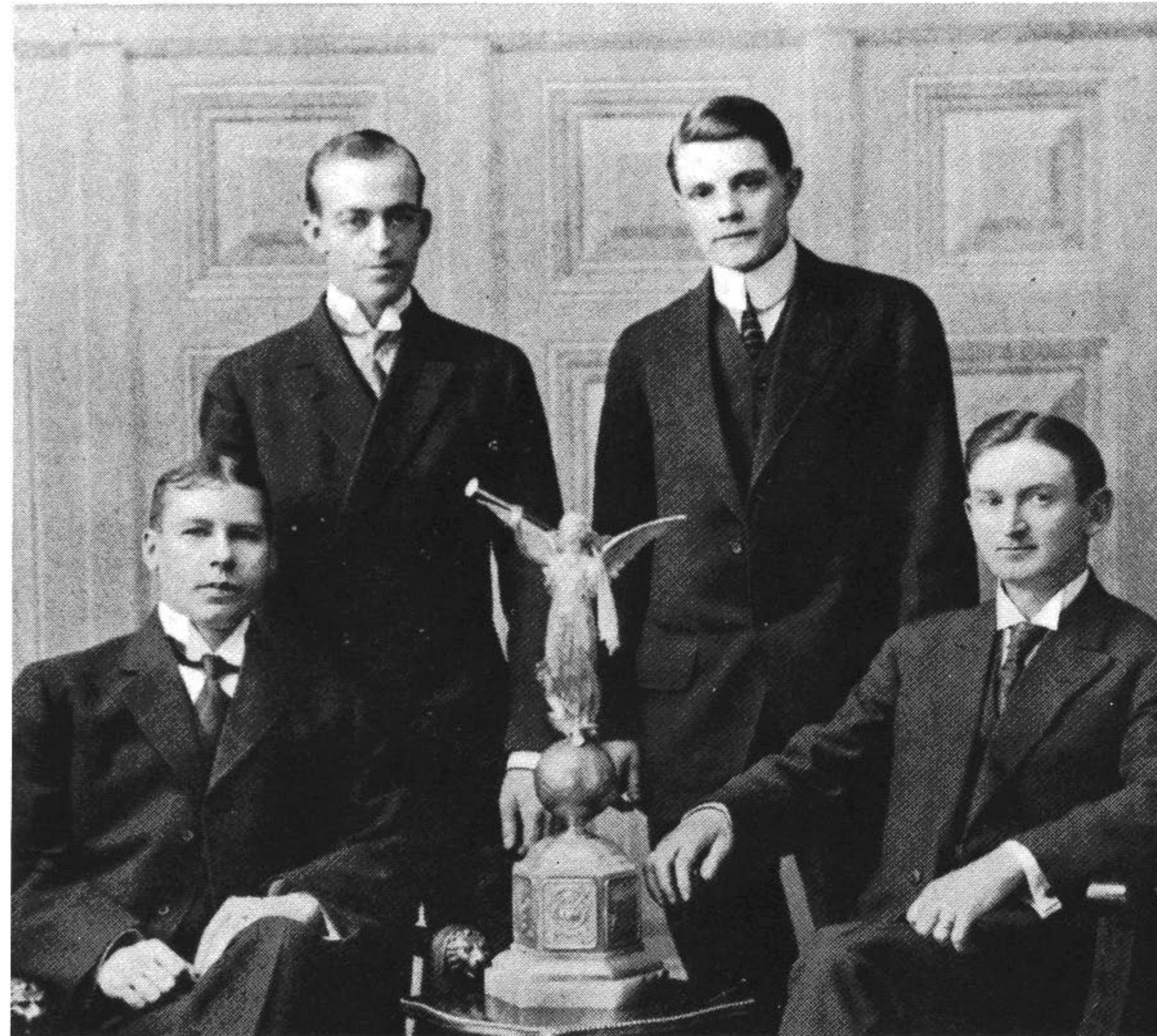
Completed in 1913, the new Granite facilities featured a three-storey, Tudor-framed clubhouse

and an arching, 1½-storey rink with nine sheets of ice. The project cost \$140,000, nearly double original estimates.

The rink is stud-framed with trusses carried to the ground on steel columns faced with brick. The wooden walls are covered with corrugated metal. Each corner had square towers of brick and rough cast; the two western towers subsequently were flattened. Low-shed dormers in the original roof also have been removed. Wooden platforms border the ice on all sides to permit maximum viewing at rink level. Gas and electric heaters, suspended from the ceiling, keep air temperature just above freezing. The Granite led the way in Winnipeg with the installation of artificial ice in 1953.

The clubhouse, designed for year-round use, is entered through a formal pedestrian gateway and a gabled porch lit by two carriage lanterns. The gate's two oversized pillars are joined by a wrought-iron arch inscribed with the club's name. The building has a deep brown brick facing on the ground level with half-timbering and rough cast on the upper storeys. The roof has two large gables with dormer windows. A large chimney rises at the rear. A wooden veranda originally opened onto the river from the building's south side.

The interior includes large windows for spectator viewing on the first and second floors. The main clubroom originally was on the second level, with a beamed ceiling, oak panelling and upholstered seating casually grouped around the large brick fireplace. A games room remains on the third floor.



Manitoba Archives

The Winnipeg Granites, winners of the Dingwall Trophy, with architect C.C. Chisholm lower left, 1914.

In 1959, a two-storey addition replacing the veranda with kitchen and bar facilities was designed by Smith, Carter, Searle and Associates and built by Bird Construction. Other alterations have included conversion of the clubroom to a dining room, modernization of locker and shower facilities, and installation of a snack bar on the main floor.

Along with its years of expansion and popularity, the Granite has faced adversity including damage

from the 1950 flood and financial problems which forced the club to sell its property to the City in 1975 for a cash settlement and lease-back arrangement. However, as Winnipeg's 'mother club', the Granite has encouraged development of quality competitive play and has been a showcase for curling, given its large facilities and impressive lineage of winners. Club teams held the Macdonald Provincial Bonsel championship so often that, upon its retirement, the tankard trophy was given to the Granite.



The St. Charles Hotel, c.1915.

Errected to tap a lucrative business travel market, the St. Charles Hotel is representative of an era when Winnipeg was the economic hub of the Prairies. The hotel also is an example of the adaptability of pre-World War I buildings to changing market conditions.

The three-storey structure is situated on the well-exposed, northwest corner of Albert Street and Notre Dame Avenue in the city's central business district. It was designed and constructed by Carter-Halls-Aldinger Company, Winnipeg's largest contractor, for Charles M. McCarrey and George Skinner.

McCarrey, owner of the St. Regis Hotel, apparently leased the St. Charles until 1914. Skinner then assumed a direct role as owner-manager of the facility. Formerly proprietor of the Grange Hotel on Lombard Avenue, Skinner was active on the executive of the Manitoba Hotel Association. He managed the St. Charles until 1932, then sold it in late 1933 and joined the Canadian National Railways.

Carter-Halls-Aldinger had its own engineering department which was capable of design work. The firm subsequently became one of Canada's largest contractors, responsible in the 1920s for major projects such as a luxury resort hotel at Lake Louise, a new Hudson's Bay Company store in Edmonton, and the Vancouver Stock Exchange Building.

The St. Charles was built in less than three months due to an ample labour supply during recessionary 1913. It cost \$122,000.

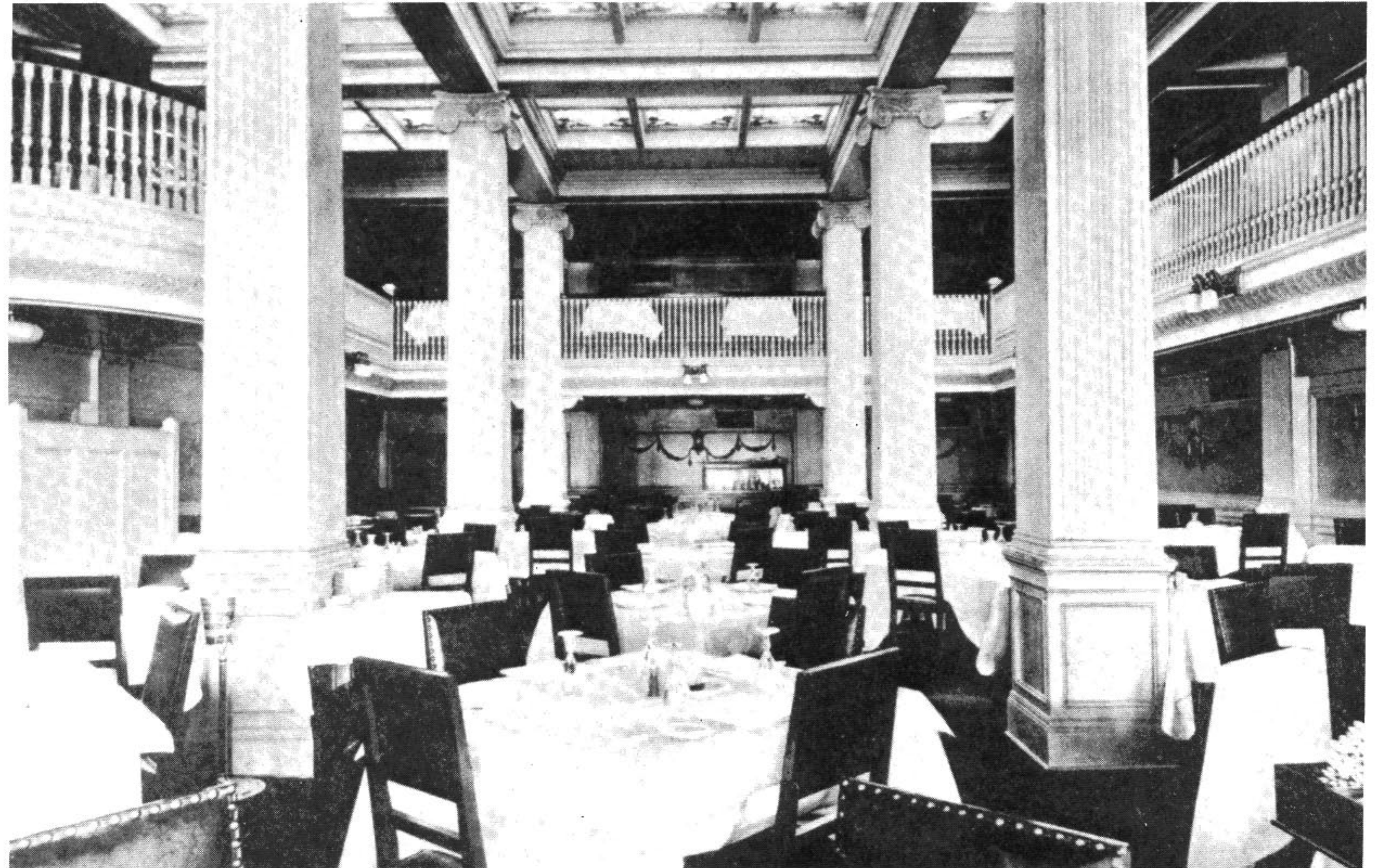
The building consists of a stone basement and

reinforced concrete with a dark, tapestry brick facing set against white limestone trim. The trim is used extensively in vertical bands between alternate window sets on the upper two storeys; pedimented window heads on the second floor; horizontal belts and a bracketed cornice; and on the parapet. The facade is rounded at the Albert-Notre Dame corner and topped by a carved stone panel that once carried the hotel's name. Bands of stone and brick originally were alternated along the ground-floor facing, broken by windows and doors that marked the various uses of interior space.

The main floor of the hotel initially was 4.9 meters high to accommodate a mezzanine. It contained a rotunda, office, cigar store, barber shop, kitchens and large dining room, supplemented by tables on the mezzanine. Square Ionic columns concealed the structural steel and concrete in the dining area. The ceiling was coffered with panels of back-lit stained glass. Skinner redecorated this room in 1928, lowering the ceiling, enclosing the mezzanine, and adding arched heads over the interior windows. Renamed the Empire Grill Room, this facility became a popular eating establishment and host of supper dances.

The hotel had a succession of owners and managers following the Skinner era. Interior alterations were made in 1944 to the rotunda and office. Flood damage occurred in 1950 in the beer parlour and dining room.

Nathan Rothstein owned the St. Charles during the 1950s while he concurrently was owner-manager of the Marlborough Hotel on Smith Street. He sold the St. Charles to Donald Stefanyk in the early 1960s, after which the hotel underwent



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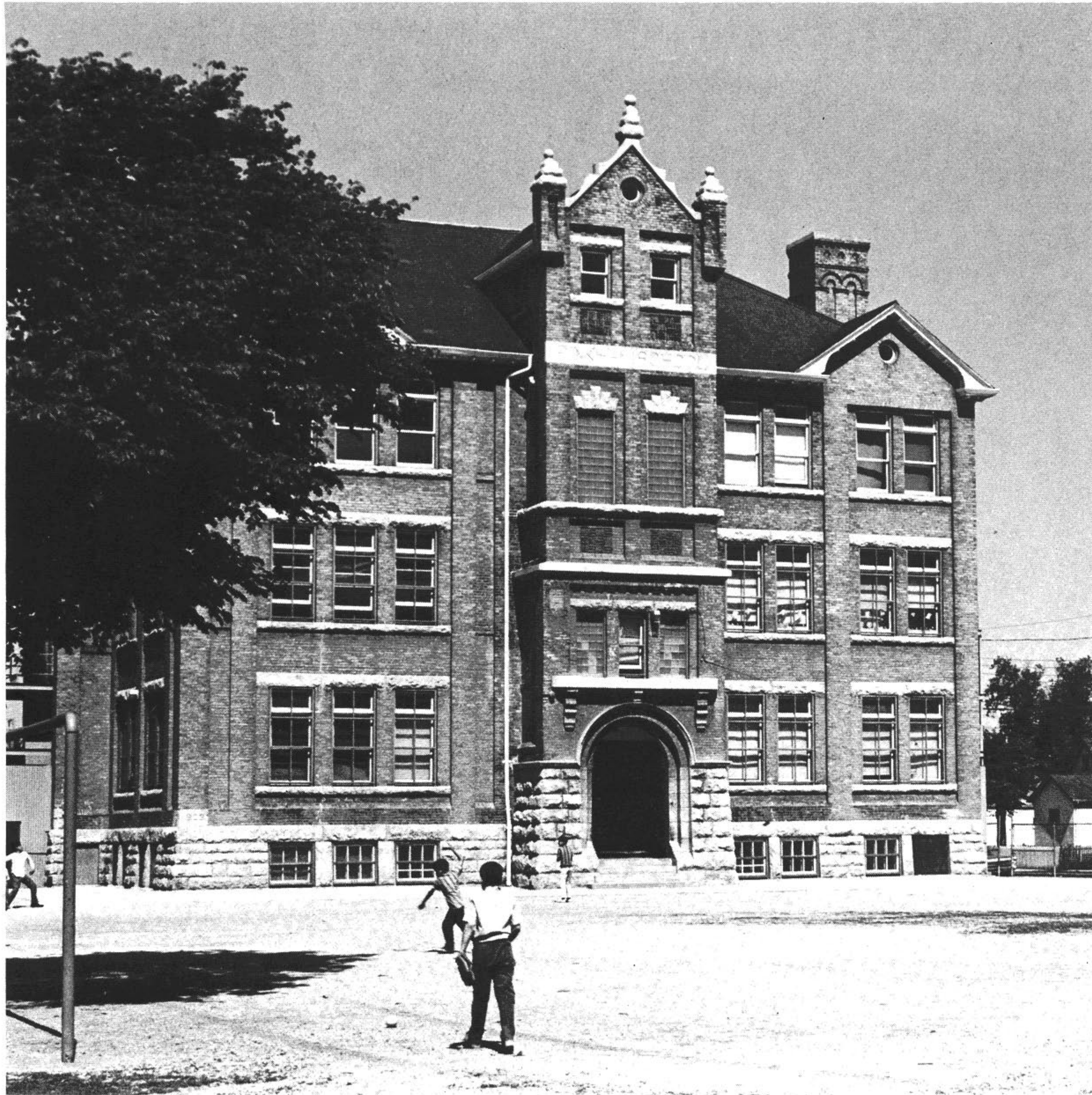
The Dining Room, c.1910.

several changes in function, clientele, and ownership.

In 1965, the dining room was replaced by an enlarged beer parlour, coffee shop, and smaller dining/lounge facility. The former mezzanine was converted to a banquet hall. White Trevi tile was placed on the ground-level facade in 1967. Three

years later, a discotheque was installed in the basement.

The St. Charles, now also known as the Market Inn, has emerged from the decline and revitalization of Albert Street to cater to a contemporary clientele with Wellington's night club, a Chinese-Vietnamese restaurant, and about 50 units of economy-priced accommodation.



Manitoba Archives

Manitoba Archives

Pinkham School, 1970.

Pinkham School has withstood adversity to provide more than a century of service to a working-class residential district that began south of the Canadian Pacific Railway Yards in the early 1880s.

The first school building was designed in 1883 by architect C. Barber for the Protestant School Board. Located between Pacific and Alexander avenues west of Sherbrook Street, the facility was named after Rev. W. Cyprian Pinkham, the first superintendent of Protestant schools in Manitoba (1871-82) and Anglican Bishop of Calgary (1886-1926).



Rev. W. Cyprian Pinkham, date unknown.

Rapid growth associated with nearby railway and industrial employment soon overtaxed the two-room school. By 1894, its 170 students were attending classes in two shifts. The Winnipeg Public School Board, formed in 1890, opted to erect a replacement.

The new Pinkham was designed by J.B. Mitchell, the board's building and supply agent. He studied architecture in Montreal, then served with the North-West Mounted Police during 1874-77. He became a trustee in 1888, beginning a 40-year career with the school system.

Mitchell supervised construction of several schools in the 1890s before beginning to produce his own designs. He initially worked with a rectangular block model prepared by Winnipeg architect George Browne and used between 1892 and 1906. Following a tour of schools in Canada and the United States, Mitchell began to improve and expand Browne's prototype.

The 1903 Pinkham was built adjacent to its predecessor by various contractors. It cost nearly \$40,000. Classes began in February 1904 for grades one to eight.

The three-storey building is of light brick with a raised limestone foundation on concrete footings. Brick and stone detailing is around the windows and doors. The broad hip roof originally was outlined with iron cresting. A central tower, and asymmetrical placement of classroom and tower windows, are featured on the front elevation which faces east.

The tower has a steep gable, topped by a stone pinnacle and flanked by barbizones which also



Col. J.B. Mitchell, school architect, c.1909.

have pinnacles. There is a large, arched entrance and stone name band. The tower's windows are distinctively patterned and aligned on different horizontal planes than those for the classrooms. To each side of the tower are dormers with bull's-eye windows and bracketed eaves. Sets of three classroom windows are on the south side of the tower; two double sets are to the north. This placement is reversed on the rear elevation. The

original windows were double-hung sash with stained glass transoms. The side walls feature centre flue projections, each topped by a large dormer and chimney.

The school's original 10 classrooms ran off central halls. Wooden stairways were at each end of the building. Also included were an assembly hall/gymnasium on the third floor, three convection furnaces, hot running water and washrooms.

Pinkham's catchment area population began to stabilize after 1914, then to erode as businesses, institutions and transportation routes cut into the residential base. A serious fire in 1945 closed the school for a year while extensive repairs were undertaken.

Another blow came in 1948 when the Reavis Report examining the quality of education in Winnipeg condemned Pinkham and 13 other schools as physically outmoded. Pinkham was spared because of its recent reconstruction and the need to accommodate the post-World War II baby boom. Indeed, only it and two other schools survived the Reavis Report. This group and Ecole Provencher in St. Boniface are the only remaining examples of Browne's prototype.

Pinkham has functioned exclusively as an elementary school in the post-war period. In 1959, a modern gym and two classrooms were added to the rear of the building, new fire escapes were installed, and the assembly hall was converted to classrooms. Subsequent alterations have produced space for art, music, a library and computer lab. In recent years, enrolment has been at two-thirds of capacity and the school has been slated for demolition.

John W. Sanger, 1930



City of Winnipeg

The Pandora Control Building, 1986.

This solid brick, hydro-electric substation is on the northwest corner of Pandora Avenue West and Hoka Street near the large railway shops which gave Transcona its birth.

The community's development was spurred by the 1909-13 construction of the Grand Trunk Pacific Railway (later Canadian National Railways) shops. Houses and businesses sprang up on farm land as the population swelled to 1,600 by the town's incorporation in 1912.

To accommodate demand for power, the newly-formed council contracted with the City of Win-

nipeg Hydro-Electric System to tap electrical lines already extending to the railway shops. Electricity began flowing to private homes in 1913.

Changes in technology, coupled with Transcona's growth, led to construction of the Pandora substation in 1930 or 1931. The 1930 building plans were stamped by John W. Sanger, Winnipeg Hydro's chief engineer, but most likely were drawn by a member of his staff.

The rectangular-shaped, one-storey building has a reinforced concrete slab foundation, steel frame, and red brick facing laid in a Flemish bond. The

flat roof is outlined with a stone coping. Windows set in projecting bays on the east wall and at the southwest corner have segmented heads with radiating voussoirs and stone sills. Flat-headed windows appear elsewhere. The trio on the centre south wall consists of shorter, square-shaped windows contrasting with the other long vertical rectangles. The original windows had factory glass set in steel sashes.

The main entrance was off Pandora at the southeast corner of the building, while double loading doors were on the west wall. The original doors, replaced in 1959, were wood with lights of plate glass in their upper panels, glass transoms, and segmented heads.

The station contained a control room and regulator equipment at its eastern end. Much of the floor space was occupied by banks of switches stretching to the ceiling. Other equipment was located in the fenced outdoor compound running along Hoka to Melrose Avenue West.

Winnipeg Hydro's suburban distribution properties were sold in the mid 1950s to the Manitoba Power Commission, later Manitoba Hydro. The functions of the 1930 substation were amalgamated with another Transcona facility in 1984 at a new complex on the southeast corner of Pandora and Hoka.

Manitoba Hydro sold the first Pandora station in early 1987 to Kensington Homes Ltd. which intends to use the building for its offices. The windows have been replaced with sealed units; the main entrance has been located at the loading area where a metal and glass door unit has been installed; and the original entrance has been converted to a window.

W. M. Scott, 1915
Demolished 1987

This circular industrial structure, until recently located in a fenced compound at the northwest tip of Kiwanis Park, provided more than 60 years of service as part of a major water and sewer system built in 1914-15 for the burgeoning Town of Transcona.

The community, incorporated in 1912 with a population of 1,600, grew quickly with construction of the Grand Trunk Pacific Railway shops. The town incurred large, long-term debts in response to demands for contemporary municipal services. These, in turn, contributed to political and financial problems for Transcona during the 1920s and 1930s.

Part of the debt load was a 1914 by-law to raise about \$215,000 for a water and sewer system recommended by W.S. and R.S. Lea, consulting engineers. The costs were due in part to Transcona's location. It was one of the few districts in the Winnipeg area to lack immediate river access; its flat topography also lessened the use of gravity for sewage flow.

Walter M. Scott, a hydraulic and sanitary engineer in Winnipeg, designed and directed the project. His first priority was storage and distribution facilities for the water supply, originally obtained from municipal wells, then from the Shoal Lake Aqueduct. The sewage system followed in 1915. The pipes were laid by A.C. Van Horenbuck and the lift station was built by George H. Archibald Company. Soon afterward, the town council established a flat water rate of \$2 quarterly per house and phased out collection of outhouse slops.

The lift station was on top of a central collection



City of Winnipeg

The Transcona Sewage Lift Station, 1986.

sump, a concrete facility 12.2 meters in diameter and extending 7.9 meters below grade. Transcona's sewage was transported by gravity to this two-chamber sump. Once the sewage reached a certain level, the station's pumps automatically began lifting it through a discharge pipe to a trunk line that ran several kilometers west along Nairn Avenue to Elmwood and the Red River. The connection through Elmwood required agreement from the then separate jurisdiction of the City of Winnipeg.

The sump's chambers were accessible via manholes. Sewage flow could be regulated by above-ground valves.

The lift station was 3.7 meters in diameter, with a concrete floor, plain solid brick walls, and a conical roof with wooden eaves and metal sheathing. Four buttresses projected from below grade to the roof's pinnacle, venting gases from the sewage pits. Three of the four bays between the buttresses had rectangular windows with oversized lintels and sills of rough-hewn limestone. A wooden door was in the fourth bay. The building contained motors, a control panel, hand wheels for control valves, and an entrance to the pump pit covered by an iron grate.

The original pumping equipment, supplied by the British Canadian Engineering Company, included two, 15-horsepower motors and two, 20-centimeter pumps. These were replaced in 1955 as part of a system overhaul.

Beginning in the 1930s, Transcona's sewage was rerouted for treatment prior to entering the Red River. Effective operation of the sewer system was impaired by water run-off due to the area's poor



Manitoba Archives - Foote Collection

Baseball players in Transcona, 1914.

drainage. This problem was studied in 1943 but a separate storm water sewer system was not installed until 1966, reducing the burden on the lift station.

The pumps continued to function until 1977 when sewage was rerouted to the northeast interceptor

line and fed by gravity to the North End Pollution Control Centre. The lift station was retained for back-up purposes, then demolished in 1987. In recent years, it became known among local children as a witch's hut. This image was enhanced by the painting of a stylized sun and moon beside the station's door.



City of Winnipeg

Manitoba Archives

St. James Post Office, 1986.



Ralph Maybank, c.1932.

The St. James Post Office, on the northeast corner of Portage Avenue and Inglewood Street, was one of 35 postal buildings constructed across Canada by the Dominion government in 1939-40 as part of an ambitious program to clear a backlog of projects postponed during the Great Depression.

Its arrival symbolized the residential and economic growth of St. James. The area was settled by farmers in the mid 1800s but began to experience suburban residential development by the turn of the century. This was encouraged by proximity to Winnipeg and reinforced by transportation, recreational and institutional linkages with that city.

St. James incorporated as a town in 1921. Seven years later, it became an air transport centre when the Dominion government established the Stevenson Aerodrome, in turn stimulating adjacent industrial development in north St. James. Transcontinental air service was inaugurated in 1939, using the newly-created Trans Canada Air Line as the main carrier of people and goods, in-

cluding mail.

By the end of World War II, St. James was well positioned to accommodate rapid expansion of its built-up area as part of the post-war boom.

The one-storey, Art Deco post office was part of a westward movement of commercial development along the St. James portion of Portage Avenue. It was designed by the architectural staff of the Department of Public Works, under the direction of chief architect C.D. Sutherland, and built at a cost of about \$39,000 by John Gunn and Sons.

Public Works tried to economize by applying standard building plans throughout the country, modified somewhat between communities by variations in ornamental detailing. The St. James substation departed from this practice as a result of intervention by Ralph Maybank, a member of Parliament who asserted that his growing constituency required something bigger and better.

Maybank, appointed in 1951 as a judge of the Manitoba Court of King's Bench, was a lawyer, former municipal and provincial politician, and a popular but strong-willed member of the Liberal government caucus. He succeeded in obtaining a substantially larger and more expensively finished post office for St. James compared to most of its 1939-40 counterparts.

The rectangular-shaped building was somewhat set back from the sidewalk. It had red-brown brick cladding over a steel frame; walls of terra cotta block on a concrete foundation; and a flat roof highlighted by stone coping. The foundation walls were faced with limestone. Ornamental brick pilasters, capped with limestone, appeared at the

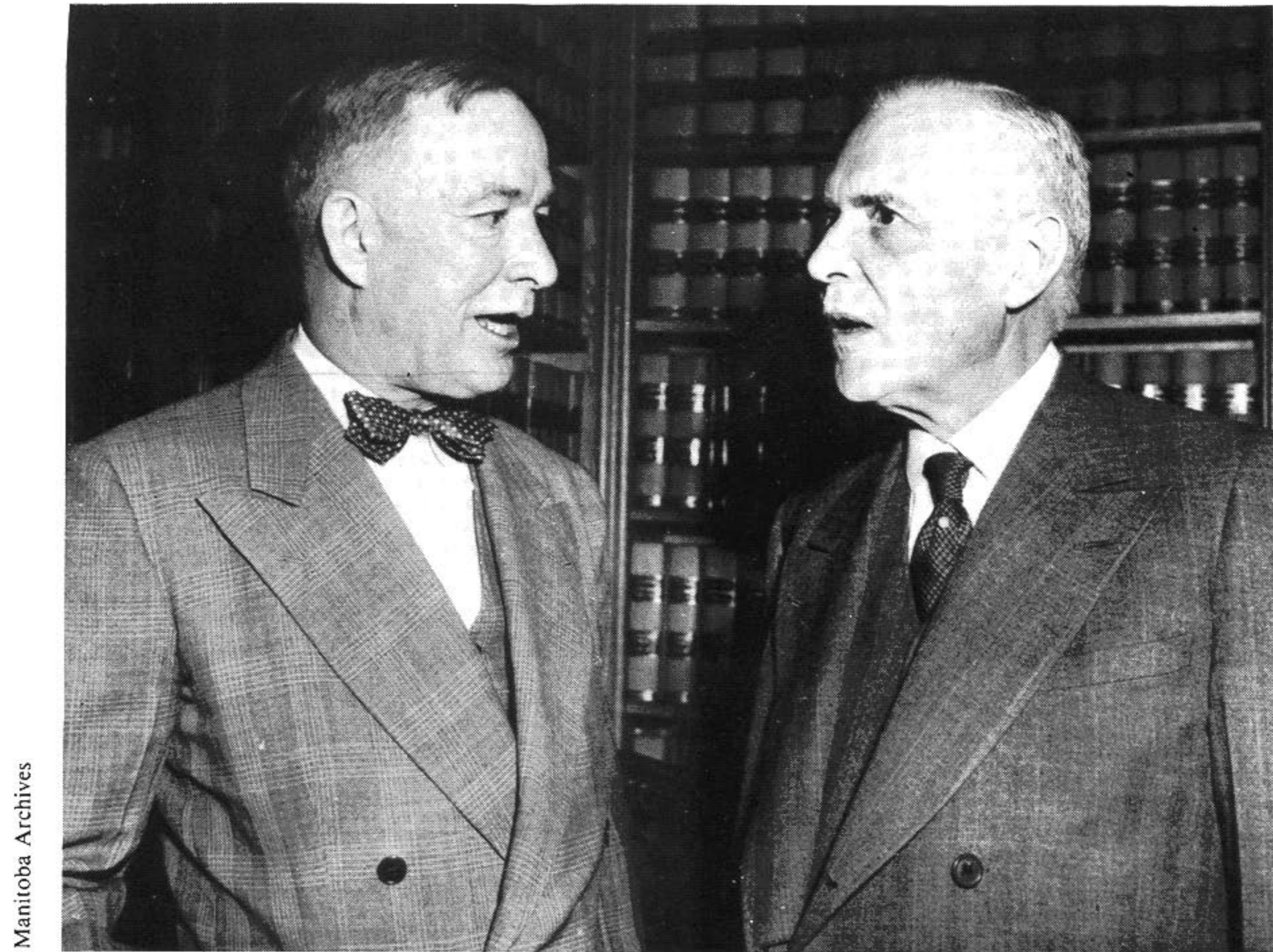
corners and along the side walls, defining the bays of flat-headed windows.

Five front steps led to a central tower with double doors opening to an interior vestibule. Above the doors was a carved stone band with the building's name and a circular window intended for, but never fitted with, a clock. Fluted limestone pilasters, topped with ornamental caps, flanked the entrance.

The interior had walls of lath and plaster. This was the only post office to get a terrazzo floor

bordered in marble in the public areas.

The substation opened in early 1940, displacing postal operations at a nearby pharmacy. Its functions were relocated in 1973 to a new building further east along Portage. The large open areas of the 1939 structure, one of the few examples of Art Deco design in Winnipeg, were partitioned for a realtor's office. Later, space in the basement and on the ground level was provided for other retail and service outlets. The building was demolished in 1986 to make way for a new strip mall.



Manitoba Archives

Ralph Maybank (left) with Louis St. Laurent, c.1950.

Hugh McCowan, 1883

Elaborate cornice details, highlighted by embossed clusters of stars and crescent moons, reveal the fraternal origins of this three-storey commercial building in Winnipeg's warehouse district.

The Romanesque-style structure was erected in 1883-84 on the southwest corner of Princess Street and McDermot Avenue to provide meeting rooms and revenues for local lodges of the Independent Order of Odd Fellows (IOOF).

This fraternal benefit organization was founded in eighteenth century England by workers outside the guild system. They banded together for mutual aid, contributing dues to needy members or their survivors and maintaining solidarity through a series of shared principles, rituals and degrees.

The first IOOF lodge in Winnipeg began in 1873; by 1886, 13 subordinate groups had formed. The third floor of the Princess Street hall provided space for local lodge meetings and social events until the 1940s, although its role as the organization's Manitoba headquarters was assumed in 1910 by the Odd Fellows Temple on Kennedy Street. The hall's other floors were leased to commercial tenants to pay for the building and generate revenues for other IOOF endeavours.

The nearly square hall was designed by Winnipeg architect Hugh McCowan and built by Horace J. Raymer at a cost of \$25,000. It consists of solid brick on a stone foundation. Twin finished elevations face McDermot and Princess with a faceted corner entrance. Both contain three window bays separated by pilasters which terminate at the cornice in miniature trios of Corinthian columns.



Manitoba Archives

The Odd Fellows Hall, c.1886.

The long, upper storey windows have segmented heads on the second floor and lancet heads to distinguish the IOOF space on the third level. Brick detailing and saw-tooth-patterned ornamentation appear between the second and third-storey windows. An arched panel with the IOOF's triple link symbol, representing friendship, love and truth, tops the third-floor corner window.

The elaborate metal cornice features Corinthian columns and embossed clusters of seven stars framed by crescents. Brackets above the columns carry an embossed series of initials, spelling in sequence IOOF and M L No.1 (Manitoba Lodge Number One).

The IOOF's interior space included club rooms and a large, free-span auditorium complete with musicians' gallery and ballroom dance floor.

The building's first commercial tenant was eastern-based Carscaden and Peck, a clothing wholesaler. It was followed by other wholesale, printing, plumbing and heating, and garment manufacturing firms. For many years, a small lunch bar called the Squeeze Inn was on the main floor. A furniture wholesaler has been the main occupant since 1974.

A 1930 fire damaged the building's interior and destroyed IOOF records and regalia. Architect F.R. Evans and contractors Wallace and Akins were commissioned to rebuild the interior, underpin the structure, and alter the ground-level facade. The large, original storefront windows were altered, the main floor cornice was removed, and additional windows were inserted on the McDermot elevation. However, the integrity of the original upper storey facade, and of the



City of Winnipeg

Detail of elaborate cornice.

ballroom with its pressed metal ceiling, largely has been retained.

The building recently was cleaned and the cornice restored as part of exterior upgrading assisted by the Winnipeg Core Area Initiative's Historic Winnipeg Development Program.



City of Winnipeg

218 Roslyn Road, c.1985.

This 2½-storey, 18-room house, Winnipeg's only extant example on a grand scale of the ornate Georgian or Colonial Revival style of domestic architecture, reflects the wealth of its original owners and early prestige of its Roslyn Road neighbourhood.

The Fort Rouge area developed in the early 1900s as an exclusive residential district for some of the city's most prominent business and professional families. Across from 218 Roslyn were Sir Augustus Nanton's Kilmore estate (1900) and the home of Judge J.F. Bain (1901).

The first occupant of 218 Roslyn was Walter P. Moss, an accountant and, later, secretary-treasurer (1905), vice-president (1909) and general manager of Jerry Robinson Limited, a large dry goods store. Moss also was married to Robinson's daughter, Lottie, and their house expanded along with their family of five children.

Available documentation is contradictory regarding the architectural and construction history of this building. However, it appears the original house was designed in 1901 by James H. Cadham, better known for his work in Winnipeg's warehouse district, and built by contractor Robert Watson for about \$7,000. The frame and brick veneer structure sat on a stone foundation and had a hip roof.

Major changes were undertaken over the next 16 years. In 1909, Herbert Rugh designed a side addition costing \$9,000. In 1913, further alterations were made at a cost of \$3,500 under the direction of architect G.W. Northwood. Raymond Carey, who had worked in partnership with Northwood, redesigned the house in 1917. This \$40,500 project

was constructed by William McCowlin and Sons. Its cost exceeded that of contemporary apartment blocks and was nearly ten times the average cost of other houses built in Winnipeg in 1917.

In its final version, 218 Roslyn is a symmetrical, red tapestry brick house with stone and plaster ornamentation; a thick concrete foundation; a hipped-roof central block; and twin projecting wings. Four white, fluted pilasters with Ionic capitals, and a classical portico with a delicate balustrade, dominate the central section. The continuous frieze has stylized metopes and round, acanthus leaf ornaments. A dentil range and cornice complete the neoclassical effect.

Recessed niches appear in each wing with Roman coffering and elaborate urns. Above are inset panels decorated with swags. Two of the main floor windows are round, set in shallow niches and accented by garlands. Windows on the second storey have scroll-shaped brackets that frame a dentil range and entablature. The western and southern elevations feature bay windows. Two belt courses travel all sides of the building between the first and second floors.

The galleried entrance hall contains classical columns, a carved cornice, medallions of white plaster, and a patterned floor of black and white marble. The main floor originally included a large living-room and ballroom, both with vaulted ceilings and ornate plaster patterns. Broad, shallow stairs, with white spindles and a mahogany banister, led to a long upper hall. Round windows, curved bays, bedrooms with quarter circles instead of corners, and convex doors were among the design highlights. Each bedroom had its own bathroom and dressing room. In the master



The ballroom, now a ballet studio.

bedroom, the circular dressing room was divided by 16 doors.

Moss sold the house in 1928 to Harold D. Gooderham. It again changed hands in 1931 when Colonel G. Harold Aikins attained ownership. A lawyer, Aikins was the son and grandson of former lieutenant-governors of Manitoba; a decorated veteran of World War I; a president of the Canadian Bar Association; a founder of Balmoral Hall; and a director of several companies.

Aikins died in 1954, leaving 218 Roslyn to the Winnipeg Art Gallery. The house was not suitable for gallery purposes and was sold in 1956 to Max Kantor and his wife, Mireille Grandpierre, a former ballerina. She converted the ballroom to a teaching studio. Subsequent alterations divided the house into three living units.

Kantor continued to own the house as of 1987 although the Roslyn Road area during his tenure has experienced significant redevelopment, with many of its older homes giving way to multiple-family apartment and condominium projects.



City of Winnipeg

St. Norbert Lodge, 1986.

For more than a century, this St. Norbert location was a focus of education for French-speaking children under the direction of les Soeurs de la Charite de l'Hopital General de Montreal, or Grey Nuns.

Their convent school was one of several Roman Catholic institutions established in the community. Services initially were provided to Metis who began semi-permanent settlement in the area in the early 1800s. After 1870, many Metis families left for the North-West, replaced by Quebec farmers and French-speaking expatriates from the United States who were encouraged to come to Manitoba to offset an influx of Anglo-Ontarians.

The Grey Nuns, founded in 1737, were the first religious community to come west as a group. Members of the order arrived in St. Boniface in 1844 at the request of Bishop Provencher to assist with education and care of the sick and needy.

By 1845, their members were commuting several kilometers south to St. Norbert to teach catechism. The community subsequently obtained its own priest and church. The Grey Nuns then shifted their efforts to general education, opening a small, log convent school adjacent to the church and Red River in 1858 on property donated by Bishop Tache.

In response to continued growth in demand for education, new convents were built in 1874 and 1889. The latter was a three-storey, frame building with a gambrel roof. Classes up to the senior levels were offered to both boys and girls although most students were in the primary grades.

When facilities again were pressed beyond capacity, the sisters raised funds for a large, modern convent designed by St. Boniface architect Joseph A. Senecal and built in 1904-05. Senecal was a farmer, contractor and manufacturer in Quebec before arriving in Manitoba in 1877. He initially resided in St. Francois Xavier, then moved to St. Boniface in 1891 where he was a contractor, architect, and active participant in community and political affairs. He specialized in institutional buildings, especially Catholic churches, hospitals, schools and convents erected throughout southern Manitoba.

Senecal apparently incorporated at least part of the 1889 convent in his design. The 1874 building became a service area joined to the complex by a hallway. His new, four-storey brick building was in the Second Empire style common to contemporary Catholic architecture. It featured a mansard roof with dormers and a central tower rising one extra storey, topped by iron cresting. Long, flat-headed windows brightened the interior spaces.

The facility contained classrooms, laboratories, dormitories for sisters and student boarders, a music room, chapel, recreational space, large refectory, kitchen, washrooms, and mechanical and storage space.

The school, which achieved provincial accreditation in 1908, evolved to exclusively accommodate female students. Rules governing conduct were strict and life was not luxurious for either sisters or students. However, the convent fostered a cultured, harmonious community, and remained accessible to lower-income families.



Joyal-Tellier Collection

Couvent de Saint-Norbert during the 1950 flood.

The 1874 building was demolished in 1938 and a three-storey addition, designed by Lawrence Green of Green, Blankstein, Russell and Ham of Winnipeg, was erected. The fireproof building, of concrete brick with brick cladding, matched the older convent in scale and materials. It was a double-loaded corridor containing dormitories, refectory, lounges and, perhaps, classrooms. During this period, some new outbuildings also were erected to accommodate the sisters' livestock and vegetable farming.

The school was damaged during the 1950 flood. Repairs were a financial blow to the Grey Nuns on top of a substantial pre-flood debt. In 1957, the fourth floor of the 1904 structure was removed and the tower was reduced.

With the subsequent opening of bilingual public schools in the area, the convent school was closed. In 1969, the sisters vacated the site which was then converted to a senior citizens' home. The current owners intend to replace the building with a new seniors' facility.



The Public Press Building, c.1920.

Though located in an urban environment, the Public Press Building on the west side of Vaughan Street between Portage and Ellice avenues represents a key participant in the agricultural development and politics of rural Western Canada.

That participant was *The Grain Growers' Guide*, a publication founded in 1908 by the Grain Growers' Grain Company, a farmers' cooperative, and edited by George F. Chipman who was active in the Progressive political movement.

The Guide advocated public policies and economic initiatives which supported agrarian values and greater farmer control over the agricultural economy. It also gave wide circulation to information on advances in plant genetics, farming methods, stock breeding and farm technology, and on crop and market trends. Social news, household hints and a children's section rounded out its weekly contents.

The publication's roots and influence were centred in Western Canada but *The Guide* also circulated in Central and Eastern Canada. Its owner, known later as the United Grain Growers, was established in 1905-06. Assisted by provincial governments, the cooperative soon was operating a series of country and terminal elevators in competition with private grain traders.

Chipman, editor of *The Guide* from 1911 to 1935, and T.A. Crerar, president of the cooperative from 1907 to 1930, promoted United Farmers' governments in Ontario, Manitoba and Alberta, and election of 65 Progressives to Parliament in 1921. Crerar led the federal Progressives, later becoming a Liberal cabinet minister and senator. Chipman was closely involved in the electoral success of the United Farmers of Manitoba in 1922.

The Public Press Limited was formed in 1909 as a subsidiary to provide the grain cooperative with internal capacity to print *The Guide* and other materials. When the original plant on Sherbrook Street became too small, Public Press moved in 1917 to this new building, designed by Winnipeg architects John Woodman and A.E. Cubbidge, and constructed by J. McDiarmid and Company at a cost of \$110,750.

Woodman, formerly chief engineer of Canadian Pacific Railway's western division, established his practice in 1901 and, alone or in partnership, designed the Somerset, Lindsay, Paris and Free Press buildings, T. Eaton Company track warehouse on Alexander Avenue, and Hudson's Bay Company wholesale headquarters on Main Street. Cubbidge specialized in residential architecture.

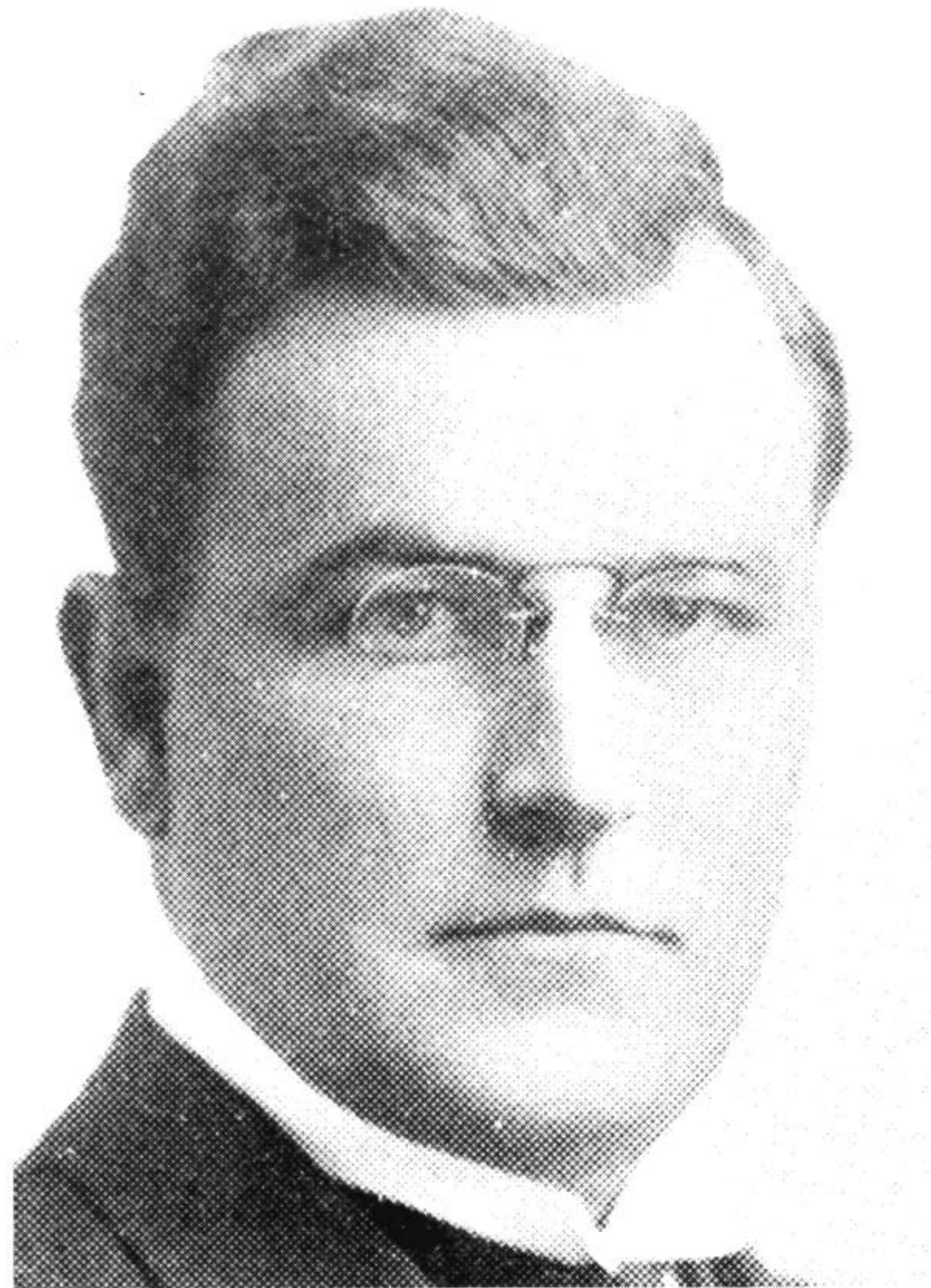
The building originally was two storeys high with a raised basement to house heavy printing equipment. Cubbidge designed a third-floor addition in 1927. It was built by Borrowman and Jamieson for \$38,000. A penthouse addition and building alterations also occurred in 1947.

The foundation is concrete and stone; the walls are reinforced concrete with brown brick on the facade and sides, and rough white brick on the rear elevation. The south side has a set-back in the middle with skylights over the ground-floor section.

Tower-like projections, rising above the roof-line with stone-capped pediments, highlight each corner. Both corners of the front elevation have entrances stretching the height of the raised basement and first floor. The entrances are framed in limestone and brick, and topped by large lit transoms and segmented arches.

Limestone is used in the trim above and below flat-headed windows, and in a band across the facade between the first and second floors. Carved stone detailing and skillful brick work provide subtle ornamentation on the upper floors.

In 1926, *The Guide* became a semi-monthly

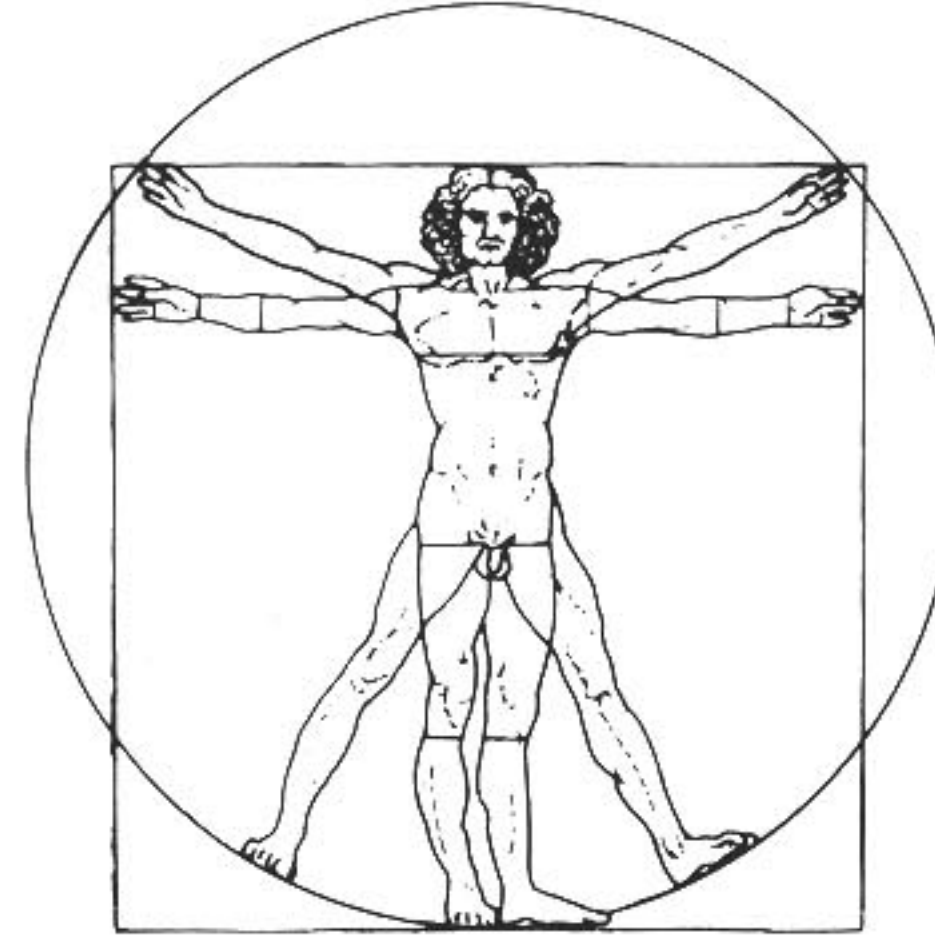


Manitoba Archives

G. Chipman, editor, The Grain Grower's Guide.

publication. Two years later, its name was changed to *The Country Guide*. A new subsidiary, called Rapid Grip and Batten, was formed in the 1930s of commercial artists, photographers and photo-engravers.

Public Press relocated in the late 1950s to an industrial area in St. James. The Vaughan Street building was occupied by Sidney I. Robinson Sporting Goods and S.I. Robinson Furs. Other tenants have included optical, architectural, trophy and handicraft firms.



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
