

228 NOTRE DAME AVENUE – LINDSAY BUILDING
Woodman and Carey, 1911



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

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

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

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

Designed by John Woodman and Raymond Carey, the skyscraper features a steel frame, reinforced concrete slab construction, and a cream-coloured terracotta finish. It was built over a 14-month period in 1911-12 by the Kelly-Simpson Company at a cost of \$193,000.

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

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

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

Garlands adorn semi-circular windows on the second level. Below these windows, floating angel

twins hold five building name plates in green terracotta. Five pairs of green wreaths bearing the building's date in stylized numbers appear above the semi-circles.

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

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

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