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# 1994 - 1996 THE YEARS PAST

REPORT OF THE CITY OF WINNIPEG HISTORICAL BUILDINGS COMMITTEE

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*Publications by the Historical Buildings Committee:*

**A. ANNUAL REPORTS - THE YEARS PAST**

1979 - 1991

1992 - 1993 (one volume)

1994 - 1996 (one volume)

**B. BROCHURES AND REPORTS**

Historical Buildings By-law 1474/77

Heritage Support: Policy and Programs

*Publications available through*

*Heritage Planner*

*City of Winnipeg*

*Community Planning Division*

*9th Floor*

*395 Main Street*

*Winnipeg, Manitoba*

*R3B 3E1*





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### TABLE OF CONTENTS

1.	Preface	2
2.	Chairman's Introduction	3
3.	The Historical Buildings By-law	5
	a) <i>Background</i>	
	b) <i>Criteria for Listing and Priority Ratings</i>	
	c) <i>Listing, Notice and Appeal Procedures</i>	
	d) <i>Regulation of Alterations and Repairs</i>	
	e) <i>Delisting, Change of Grade and Demolition</i>	
	f) <i>Penalties</i>	
4.	The Historical Buildings Committee	9
5.	Heritage Conservation Programs	11
6.	Summary of Recommendations	13
	a) <i>Designated Historical Buildings - 1994-1996</i>	
	b) <i>Recommendations - 1994-1996</i>	
	c) <i>Buildings Conservation List - 1979-1993</i>	
7.	Research Summaries	25
	a) <i>Glossary</i>	
	b) <i>Summaries</i>	

**Cover/Opposite:**

*Sir Hugh John Macdonald House ("Dalnavert")*

*1994 - 1996: The Years Past is designed and produced  
by the Community Planning Division,  
City of Winnipeg.*

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## 1. PREFACE

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Winnipeg can be rightfully proud of its rich heritage resources and its achievements since the 1970s in retaining, restoring and using structures of historical and architectural significance.

The Exchange District, with its nationally recognized collection of pre-1914 warehouses, banks and office towers, is but one example. Throughout the downtown and beyond are found buildings, gates and monuments which not only recall our history, but also are integral to our city's current character and physical fabric.

Preservation of this distinctive legacy requires sustained vigilance and appreciation of the many benefits of conservation. It also depends on an economic and public policy environment that encourages investment in our built heritage. The 1990s are challenging all of us

to set clear priorities and to be creative in our approaches to the economic viability and adaptive re-use of heritage properties.

Winnipeg City Council has responded with a series of policies and incentives that give tangible meaning to our commitments in this field. Heritage provisions have been firmly integrated into our major planning documents - *Plan Winnipeg...toward 2010* and *CentrePlan* for the downtown. The *Heritage Support: Policy and Programs* report (1992) also has provided a valuable framework for Council's deliberations.

Most recently, we obtained the legislative authority to establish grant and tax relief programs for heritage purposes and are now proceeding with implementation. These are significant steps forward. When coupled with community-based endeavours such as The Exchange Partnership, they put Winnipeg's heritage conservation movement on the verge of very promising times.

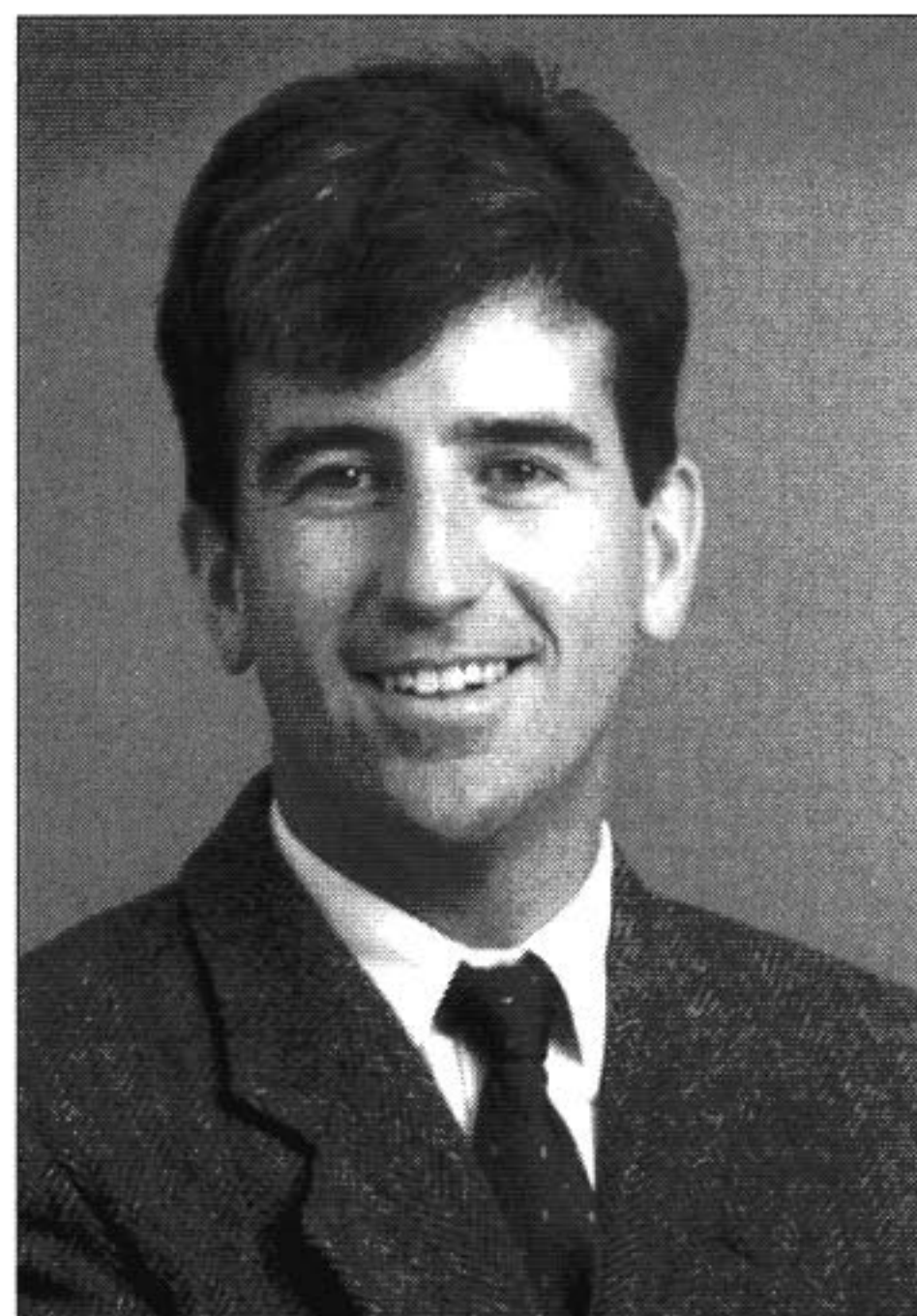
The Historical Buildings Committee has been instrumental in helping us arrive at this point. It has worked diligently with Council and other interested parties to develop new policies and financial incentives, and it has been prepared to assume the responsibilities of program administration. Many hours of additional effort have been demanded of the Committee's volunteer members as a result. They are to be commended for responding so willingly and ably.

SUSAN A. THOMPSON  
MAYOR

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## 2. CHAIRMAN'S INTRODUCTION



The years 1994-96 have been busy and formative ones for heritage policy in Winnipeg. Not since the 1980s have there been such positive prospects for significant levels of activity and innovation in the conservation of our built heritage.

City Council, both on its own initiative and through cooperative arrangements with other levels of government, has approved several new incentives to stimulate the preservation and use of designated buildings. These programs primarily offer grants and tax credits for eligible capital work. But the need to support historical research, database improvements, and heritage-related economic development also has been recognized.

The new forms of assistance confirm that:

1. Heritage conservation is a matter of public interest.
2. There is a role for government on behalf of the community to help make it happen.
3. It can happen if there is a clear blueprint, consensus among interested parties, strategic allocation of resources, and a willingness to form partnerships with building owners, tenants and investors.

Two blueprints have guided the current round of policy-making — *Plan Winnipeg...toward 2010*, the City's long-term development plan, and *Heritage Support: Policies and Programs*, a report prepared by an advisory committee and approved by City Council in 1992. The initiatives now being put in place follow the priorities set by Council on the basis of proposals made in *Heritage Support*.

That report dealt with a number of issues in addition to financial incentives. It is important for us to begin addressing those other matters in a concerted manner so that the momentum for reform is sustained.

Throughout this period, the Historical Buildings Committee has been making some history of its own. The Committee has been at the centre of the policy-making process, developing discussion papers, organizing public consultations, taking on the administration of new programs, and for the first time defining a strategic plan to focus its work. All this has greatly expanded the Committee's role and placed additional demands on its volunteer members. As Chairman, I wish to recognize and thank all members for their perseverance and dedication. Clearly, our efforts have had an impact and will continue to benefit Winnipeg in the years to come.

Other developments in 1994-96 have underscored the commitment to heritage conservation in our community. We have seen, for example, a renewed emphasis on revitalization of the Exchange District, both as an integral part of our downtown and as a heritage resource of national and international significance.

Owners of designated buildings have continued to make major investments despite tough economic times. Among the projects reviewed by our Committee were repairs to the Bank of Montreal at Portage and Main, and restoration of the Hotel Fort Garry and former Canadian Pacific Railway Station (now the Aboriginal Centre of Winnipeg). We also were introduced to interesting proposals for renewal of the Assiniboine Park Pavilion.

Other projects of note included transformation of the Fort Osborne Barracks/Manitoba Agricultural College in Tuxedo into a recreation, education and social centre for the Jewish community, extensive structural work on the Grey Nuns' Convent in St. Boniface, and restoration of the former Trappist Monastery Guest House in St. Norbert.

A number of unresolved concerns from 1994-96 will continue to affect the Committee's work in coming months. The most public of these issues are the preservation of the Union Bank office tower and Metropolitan and Capitol theatres. As well, we will be monitoring implementation of the campus concept for centralizing civic offices in the City Hall area to determine whether it will incorporate or otherwise affect heritage buildings.





Members of the Historical Buildings Committee at their strategic planning session. Left to right, Neil Einarson, Councillor Glen Murray, David Firman. *City of Winnipeg*

Our Committee also has a number of topics that it wishes to examine in some depth — for example:

- management of industrial heritage;
- evaluation and designation of non-building structures such as bridges;
- how best to recognize historic places on which structures no longer exist (e.g., the St. Boniface Market Garden site and its connection to the family of Louis Riel);
- alternative processes for assessing and designating heritage districts;

- our potential role in preserving the “recent past”; and
- priority areas of thematic research that could be undertaken to supplement and provide context for individual building histories.

Overall in 1994-96, our Committee held 35 regular and special meetings, plus two extended strategic planning sessions. A number of additional sessions were attended by members of the subcommittee that reviews proposals for the repair or alteration of designated structures.

Our membership received a severe blow in late 1994 with the sudden death of Gail Parvin Hammerquist, a restoration architect with the federal government. Gail had been on the Committee since 1982, first as an alternate, then as a member. Her leadership, creativity, expertise, and team-building strengths set a high standard of excellence and greatly advanced the credibility of our work over the years. In recognition of these contributions, the City named its new heritage fund in her honour.

Members who stepped down from the Committee in 1994-96 were Councillors M. O’Shaughnessy and A. Silva, Glen Brown of the Manitoba Historical Society (MHS), and Giovanni Geremia and Randy Gilbert of the Manitoba Association of Architects (MAA). Messrs. Geremia and Gilbert are to be specially commended for their many years of service. Mr. Gilbert first came on board in 1985 and Mr. Geremia in 1990.

We were pleased to welcome the following new appointees: Robert Coutts of the Department of Canadian Heritage, Tim Worth of the MHS, David Kressock of the MAA, and, at the close of 1996, Councillor M. Lubosch and Susan Turner of the MAA.

GLEN MURRAY,  
COUNCILLOR AND CHAIRPERSON,  
HISTORICAL BUILDINGS COMMITTEE



### 3. THE HISTORICAL BUILDINGS BY-LAW

#### A. BACKGROUND

Heritage conservation in Winnipeg is the result of long-standing co-operation and commitment on the part of many individuals and groups, both public and private. Since the 1970s, governments have contributed to the effort in five main ways: protective legislation, direct capital investment, financial support for private-sector conservation projects, research, and commemorative recognition of historic sites and structures.

Winnipeg's **Historical Buildings By-law 1474/77** is one piece of protective legislation. It prohibits the demolition and unsuitable alteration of structures which have been designated by the City because of their demonstrated architectural and/or historical significance.

The original version of this By-law, adopted by City Council on February 2, 1977, had two key features. It gave effect to the municipal authority to place structures on an official Buildings Conservation List. It also established the Historical Buildings Committee to advise City Council and assist in the administration of building designations.

Since 1977, the By-law has been amended as follows:

**By-law 2032/78** set forth in detail the criteria for determining buildings of heritage significance. Priority ratings (grades) of listed buildings, listing procedures, appeal provisions and requirements for obtaining a Certificate of Suitability were outlined in this legislation.

**By-law 3284/82** incorporated 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. Listing procedures also were streamlined and many components of the By-law were simplified. The **Historical Buildings Inventory** is a tabulation of structures which have not been formally researched and evaluated, but are known to be of potential architectural and/or historical significance. Inclusion in the Inventory carries no restrictions except to delay approval of a demolition permit pending an assessment of whether the building in question warrants preservation. There are about 700 commercial, educational, financial, public, religious, residential, and miscellaneous structures in the Inventory.

**By-law 4339/86** enabled the Committee on Planning and Community Services to address the issue of the economic viability of heritage buildings.

**By-law 6124/93** provided that City Council rather than the Committee on Planning and Community Services be the final authority for determining whether a Certificate of Suitability should be issued for demolition or removal of a listed Grade III building.

The **Historical Buildings Committee** reports to City Council's Standing Committee on Planning and Community Services. Its volunteer membership is appointed as follows:

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

The responsibilities of the Historical Buildings Committee have grown in recent years. It now advises City Council on a broad range of heritage issues and policies, and it administers programs that provide financial assistance for conservation initiatives.



## B. CRITERIA FOR LISTING AND PRIORITY RATINGS

Under By-law 1474/77 (as amended), the Historical Buildings Committee may choose on its own to research and evaluate the heritage significance of a structure. As well, the Committee may undertake an evaluation based on a request by an owner or other party, or on notification that an application has been made to demolish a building included in the Historical Buildings Inventory.

When deciding whether or not a building is worthy of being listed, the Committee takes the following criteria into account:

1. Significance in illustrating or interpreting history in the City.
2. Association with important historic persons or events.
3. Illustration of the architectural history of the City.
4. Distinguishing architectural characteristics of a style or method of construction.

If listing is warranted, the building is assigned a priority grade which also indicates the degree of alteration which may be considered acceptable.

**Grade I** buildings are Winnipeg's outstanding examples of architectural and historical merit which are to be preserved in perpetuity. Restoration and maintenance of the entire interior and exterior of these structures are the only types of work permitted. In general, alterations, deletions and additions to these buildings are considered unacceptable.

**Grade II** buildings include the majority of Winnipeg's heritage stock. Sympathetic alterations and additions to the exterior and listed interior elements of these buildings may be allowed in order to maintain the economic viability of the structure. In certain instances, the adaptive re-use of listed interior elements may be permitted.

**Grade III** buildings have been identified as moderately significant heritage examples worthy of listing. Exterior alterations and modifications may be permitted where deemed suitable. There is usually no restriction on the design of interior alterations.

## C. LISTING, NOTICE AND APPEAL PROCEDURES

There are two methods by which a building may be included on the Buildings Conservation List:

### 1. Listing by City Council

The Historical Buildings Committee recommends to the Committee on Planning and Community Services that a building be placed on the List.

The Committee on Planning and Community Services then notifies the owner of the proposed listing, affording him/her 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.

If a letter of objection is received, the Committee on Planning and Community Services holds a hearing as part of its regular business, then forwards its recommendation to City Council.

After again notifying the owner, Council hears representations on the matter. It may then include the structure on the Buildings Conservation List under the grade recommended or any other grade, or it may reject the listing.

This procedure holds true for Grade I and Grade II listings. The only change in the case of Grade III designations is that prior to notifying the owner the Committee on Planning and Community Services will seek the advice of the Community Committee representing the district in which the building is located.



## 2. Listing by the Commissioner

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

## D. REGULATION OF ALTERATIONS AND REPAIRS

### Certificate of Suitability

Except for ordinary maintenance, no permit will be issued for the exterior alteration, repair, demolition or removal of any building on the Buildings Conservation List, located in the City of Winnipeg outside of the Exchange District, without prior issuance of an approval form called a Certificate of Suitability. A Certificate of Suitability is also required for changes to the interior of Grade I buildings and for listed interior components of Grade II buildings on the Buildings Conservation List. Application forms for Certificates of Suitability are available through the Community Planning Division, 9th floor, 395 Main Street.

A subcommittee of the Historical Buildings Committee meets as required to consider design proposals for listed buildings. The subcommittee hears the applicant's proposal, asks questions, and discusses possible changes. This open forum encourages negotiation and allows for compromises to be worked out.

The subcommittee then makes a recommendation to the full Historical Buildings Committee which issues the Certificate of Suitability provided the applicant agrees in writing with its recommendations.

Where the Historical Buildings Committee recommends to the Committee on Planning and Community Services that a Certificate be refused, the reasons for that refusal are forwarded to the owner, who then has the right to appear at a hearing of the Committee on Planning and Community Services as part of its regular business. (The Committee meets regularly every three

weeks.) That Committee's decision is final.

### Certificate of Ordinary Maintenance

A Certificate of Suitability is not required for ordinary maintenance or repair of a building where the work does not involve a change in any element of design which affects the appearance of the building or its architectural or historical interest. However, a Certificate of Ordinary Maintenance must be obtained. Applications for these certificates may be made through the Community Planning Division.

### Sandblasting

Sandblasting or other abrasive processes are unacceptable methods for cleaning the wood and masonry surfaces of designated buildings. If, however, it is established to the satisfaction of the Historical Buildings Committee that the masonry or wood surface can be cleaned without damage to the building, the Committee may issue a Certificate of Suitability for the work.

### Standards for Conservation

In 1995, City Council approved a series of standards for conservation work. These standards are to be applied to heritage projects in a reasonable manner, taking into consideration economic and technical feasibility. Copies may be obtained from the Community Planning Division.



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### **E. DELISTING, CHANGE OF GRADE AND DEMOLITION**

An owner or the Commissioner of Planning and Community Services may apply to the City Clerk to have a structure removed from the Buildings Conservation List, or to have it listed under a different grade. A procedure similar to that involved in listing the building then applies.

In considering a proposed delisting or change of grade of any building, the Committee on Planning and Community Services and City Council may take into account the economic viability of the building where circumstances warrant. An application may be denied if the proposed demolition of a listed building is deemed unnecessary.

Where a demolition is approved, the manner in which the building is dismantled may be regulated; that is, photographic recording of the building or the preservation of some of its specific components may be required prior to a demolition permit being issued.

When a demolition permit application is made for a building that is not yet listed but is in the Historical Buildings Inventory, the permit is withheld until the Historical Buildings Committee has had the opportunity to evaluate the structure. The Committee may recommend that the building be designated or that it be thoroughly photographed before permission to proceed with demolition is granted.

### **F. 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:

Community Planning Division  
City of Winnipeg  
9th Floor  
395 Main Street  
Winnipeg, Manitoba  
R3B 3E1

Heritage Planner  
Ph: (204) 986-5390  
Fax: (204) 986-3684

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#### 4. THE HISTORICAL BUILDINGS COMMITTEE - 1994

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<b>ORGANIZATION</b>	<b>MEMBER</b>	<b>ALTERNATE MEMBER</b>
City of Winnipeg	Councillor G. Murray (Chairman) Councillor M. O'Shaughnessy	Councillor A. Golden
Province of Manitoba	Mr. N. Einarson	Mr. D. Firman
Manitoba Historical Society	Mr. P. Haese	Mr. G. Brown
Government of Canada	Ms G. Hammerquist	Ms S. Algie
Manitoba Association of Architects	Mr. R. Gilbert	Mr. G. Geremia

#### THE HISTORICAL BUILDINGS COMMITTEE - 1995

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<b>ORGANIZATION</b>	<b>MEMBER</b>	<b>ALTERNATE MEMBER</b>
City of Winnipeg	Councillor G. Murray (Chairman) Councillor M. O'Shaughnessy	Councillor A. Golden
Province of Manitoba	Mr. N. Einarson	Mr. D. Firman
Manitoba Historical Society	Mr. P. Haese	Mr. G. Brown
Department of Canadian Heritage	Ms S. Algie	Mr. R. Coutts
Manitoba Association of Architects	Mr. R. Gilbert	Mr. G. Geremia

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## THE HISTORICAL BUILDINGS COMMITTEE - 1996

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ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor G. Murray (Chairman) Councillor A. Silva	Councillor A. Golden
Province of Manitoba	Mr. N. Einarson	Mr. D. Firman
Manitoba Historical Society	Mr. P. Haese	Mr. T. Worth
Department of Canadian Heritage	Ms S. Algie	Mr. R. Coutts
Manitoba Association of Architects	Mr. R. Gilbert	Mr. D. Kressock

## THE HISTORICAL BUILDINGS COMMITTEE - 1997

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ORGANIZATION	MEMBER	ALTERNATE MEMBER
City of Winnipeg	Councillor G. Murray (Chairman) Councillor M. Lubosch	Councillor A. Golden
Province of Manitoba	Mr. N. Einarson	Mr. D. Firman
Manitoba Historical Society	Mr. P. Haese	Mr. T. Worth
Department of Canadian Heritage	Ms S. Algie	Mr. R. Coutts
Manitoba Association of Architects	Mr. D. Kressock	Ms S. Turner

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Staff Advisor	Mr. G. Bugailiskis	Secretary	Mrs. E. Bagel	Research Consultants	Ms D. Lyon Mr. M. Peterson Ms O. Skala
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## 5. HERITAGE CONSERVATION PROGRAMS

In 1996, Winnipeg City Council authorized implementation of three new heritage programs under the auspices of the Gail Parvin Hammerquist Fund, plus the introduction of a City of Winnipeg Heritage Conservation Tax Credit.

Council also approved the criteria for a five-year capital grant program offered as part of the Winnipeg Development Agreement (WDA). This agreement is a multi-component economic development initiative supported jointly by Canada, Manitoba and Winnipeg. It is in effect until March 2000.

All these incentives are administered by the City's Heritage Planner and Historical Buildings Committee. Only City-designated structures (i.e., those on the Buildings Conservation List) are eligible for Gail Parvin Hammerquist Capital Grants and Heritage Conservation Tax Credits. However, both City- and provincially-designated buildings may benefit from WDA assistance. In all cases, the terms of project grants and tax credits are governed by a formal heritage agreement.

Each program is described briefly below. Detailed information about criteria and procedures may be obtained from the Heritage Planner, 9th floor, 395 Main Street (telephone and fax numbers are listed elsewhere in this report).

### Gail Parvin Hammerquist Fund

The City established this Fund to encourage greater investment in the retention, improvement and use of designated buildings. Financing is provided by an annual allocation from the capital budget and a share (5%) of revenues from sales of City-owned real estate. The Fund's name honours the late Gail Parvin

Hammerquist, a restoration architect with the Canadian Parks Service (now Canadian Heritage) who was a volunteer member or alternate on the Historical Buildings Committee for 12 years.

There are three components:

**Gail Parvin Hammerquist Capital Grants:** Owners of designated structures may apply for assistance to restore the heritage character, architectural elements and detailing of their buildings. Support also is available to make premises more accessible to persons with disabilities. Grants are set at 50% of total approved costs up to a maximum of \$25,000. Initial priority has been assigned to projects in the Exchange District and adjacent historic and character areas.

**Heritage Research:** This program is intended to stimulate basic and analytical research that adds to current knowledge about the history of Winnipeg's built environment. Grants may be used for directed research, in which case the Historical Buildings Committee specifies the topic and scope of work, then seeks qualified candidates to undertake the project. The Committee also may solicit proposals for studies that will complement its mandate, but essentially are planned and put forward by applicants on the basis of their interests, expertise and initiative. No maximum grant levels have been established, but proposals involving assistance of more than \$25,000 require the approval of City Council's Committee on Planning and Community Services.

**Heritage Economic Development Initiatives:** This component is intended to fund innovative measures to attract new investment, occupants and uses for heritage buildings. The Historical Buildings Committee plans to issue annual requests for proposals. Grants of up to 50% of total approved costs may be awarded. A portion of the annual budget also is to be earmarked for database development to ensure the information required to support

heritage-related economic activity is in place and readily accessible.

### City of Winnipeg Heritage Conservation Tax Credit

Owners and long-term tenants who invest a net minimum of \$10,000 in authorized repairs and improvements to designated structures may apply for a credit that will enable them to write off a portion of approved costs against their City tax liabilities. Those which are successful will be awarded a credit valued at 50% of the net private investment made in eligible conservation work (i.e., the amount of investment exclusive of any other government grants or rebates). This credit may be used at the recipient's discretion for up to 10 years to reduce the City property, business and/or amusement taxes applicable to the structure.

The work must relate directly to the stabilization, viability or integrity of a building and/or its heritage features. All types of designated structures except single-family dwellings (SFDs) occupied as residences are eligible during Phase I of the program as long as they are subject to at least one of the taxes noted above.

Consideration will be given to the inclusion of SFDs in Phase II of the program. As well, it is proposed that measures be put in place during the second phase to identify and zone heritage character areas. This would enable a group of structures in a business district or residential neighbourhood to be eligible for tax credits without the necessity of adding each property to the Buildings Conservation List.

An interactive evaluation component has been built into the program to monitor its operation and effectiveness. While there are various forms of tax relief for heritage



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conservation purposes throughout North America, no model identical to Winnipeg's has been found. The program also entails a significant paradigm shift in City-private sector partnerships. The evaluation component will enable all parties to assess whether the model is working as intended, whether adjustments are needed in criteria or procedures, and what effects are occurring in terms of local development patterns, heritage investments, City revenues, and the assessment base.

#### **WDA Program 13A - Buildings Preservation**

Owners and long-term tenants may apply for capital grants to assist with repairs, stabilization, restoration, preservation, or other eligible physical improvements to designated structures. Grants are fixed by City Council prior to the start of work and can range up to a maximum of 50% of approved project costs.

The program's budget has been allocated between two phases (1995-97 and 1998-2000) and two funds. Phase I applications were submitted in late 1996 in response to a public proposal call.

**Heritage Conservation Grants** are available on a Winnipeg-wide basis except in the Exchange District. The priorities are structures at risk of significant deterioration and structures deemed to be of strategic importance because of their heritage value, location, and/or the economic or community opportunities they represent.

**The Exchange District Grants** are targeted to a defined section of downtown Winnipeg which contains an internationally significant collection of turn-of-the-century warehouses, office towers and banks.

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## 6. SUMMARY OF RECOMMENDATIONS

### A. DESIGNATED HISTORICAL BUILDINGS - 1994-1996

ADDRESS	NAME	GRADE	YEAR	PAGE
51 Balmoral Street	William Milner Residence	III	1995	<i>See 1992-93 Annual Report</i>
61 Carlton Street	Macdonald House	I (Upgraded from Grade II)	1995	33
201 John Black Avenue	Kildonan Presbyterian Church	I	1994	<i>See 1992-93 Annual Report</i>
72 Lenore Street	Bellcrest Apartments	II	1994	41
492 Main Street	Former Macdonald Shoe Store	III	1996	43
500 Main Street	Union Bank Building Annex	II	1995	<i>See 1992-93 Annual Report</i>
504 Main Street	Union Bank Building	I	1995	<i>See 1992-93 Annual Report</i>
758 McMillan Avenue	Anvers Apartments	II	1994	45
Mount Royal Road ( at Traill Avenue )	Silver Heights Gates	III	1995	51
598 Plinguet Street	Greater Winnipeg Water District Railway Station	II	1995	53
Boulevard Provencher	Belgian War Memorial	II	1995	57
36 Roslyn Road	J.C. Falls House	III	1994	59
127 Rupertsland Avenue	McGowan Residence	III	1995 *	61
180 Sinclair Street	Fire Hall No. 11	III	1994	73
494 Avenue Tache	Grey Nuns' Convent	I	1995	75
134 West Gate	Monk Residence	III	1995	81

\* Delisted and demolished, 1997.



## **B. RECOMMENDATIONS - 1994-1996**

In addition to the buildings designated in 1994 to 1996, the Historical Buildings Committee also evaluated the following and recommended some for consideration by the Committee on Planning and Community Services:

<b>ADDRESS</b>	<b>NAME</b>	<b>COMMENTS</b>	<b>PAGE</b>
38-44 1/2 Albert Street	Business Block	No Recommendation	27
314 Broadway	Princeton Apartments	Grade II (pending)	29
349 Burrows Avenue	Fire Hall No. 7	Recommendation rejected	31
15 Chester Street	Sir Sam Steele School	Evaluation only	37
511 Clifton Street South	Wolseley School	Evaluation only	39
41-55 Mill Street	Winnipeg Electric Co. Substation No. 1	Evaluation only (demolished)	47
315 Portage Avenue	Mitchell-Copp Building	Evaluation only	55
115 Rupertsland Boulevard	Seven Oaks House Museum	Pending	63
64 St. Cross Avenue	Former Caretaker's House	No Recommendation (demolished)	67
381 Sherbrook Street	Sherbrook Pool	Evaluation only	69
West Bank, Seine River	Former Lagemodière Land (North St. Boniface Market Garden Site)	Recommendation to list	79



### **C. BUILDINGS CONSERVATION LIST - 1979-1993**

The following buildings were designated between the years 1979 and 1993 (see 1979-1993 Annual Reports for respective building summaries):

<b>ADDRESS</b>	<b>NAME</b>	<b>GRADE</b>	<b>YEAR LISTED</b>
394 Academy Road	Uptown Theatre	III	1986
88 Adelaide Street	Kelly Residence	III	1982
48 Albert Street	Royal Albert Arms Hotel	III *	1981
52-54-56 Albert Street	Gregg Building	III	1986
62 Albert Street	Dingwall Building	III	1985
63 Albert Street	Hammond Building	III *	1980
70 Albert Street	Telegram Building	II *	1980
86 Albert Street	Albert Block (227-237 McDermot Avenue)	II *	1984
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
836 Arlington Street	St. Edward's Church	II	1987
92 Arthur Street	Gault Annex	II	1987
104 Arthur Street	Gault Building (also 99 King Street)	II *	1982
351 Assiniboine Avenue	Kerr House (formerly 453 Qu'Appelle Avenue)	III	1989
Assiniboine Park	Assiniboine Park Pavilion	II	1982
56 Balmoral Street	H.E. Sharpe House	III	1990

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



ADDRESS	NAME	GRADE	YEAR LISTED
115 Bannatyne Avenue	Donald H. Bain Warehouse (The Brokerage)	II *	1980
123 Bannatyne Avenue	Marshall-Wells Warehouse	II *	1983
137 Bannatyne Avenue	Swiss Building	III	1986
141 Bannatyne Avenue	Bright and Johnston Building (MacKenzie Block)	III	1993
167 Bannatyne Avenue	Ashdown's Warehouse	II *	1985
168 Bannatyne Avenue	Franklin Press Building (Chatfield Distributors)	III	1983
185 Bannatyne Avenue	McClary Building	III	1987
283 Bannatyne Avenue	Travellers' Building	II	1979
291 Bannatyne Avenue	a) Sanford Building (Old Spaghetti Factory)	II *	1979
	b) Maw's Garage (Old Spaghetti Factory)	III *	
365 Bannatyne Avenue	Stovel Printing Company Building	III	1992
251 Bannerman Avenue	St. John's Presbyterian Church	III	1989
222 Broadway	Hotel Fort Garry	II	1980
545 Broadway	Wilson House (Klinic)	III	1991
61 Carlton Street	Macdonald House (Dalnavert)	I	1995
			<i>(Originally listed as Grade II, 1980)</i>
50 Cass Street	Caron House (formerly 71 Xavier Drive)	III	1981
250 Cathedral Avenue	St. John's Presbyterian (United) Church	III	1988



ADDRESS	NAME	GRADE	YEAR LISTED
Central Park	Waddell Fountain	II	1988
200 Charles Street	North End Police Substation	III	1990
340 Cockburn Street	Earl Grey School	III	1981
Cornish Avenue	Armstrong's Point Gates	II	1988
375 Rue Deschambault	Maison Roy	III	1982
313 Donald Street	Capitol Theatre	II	1991 <i>(Delisted 1996)</i>
1055 Dorchester Avenue	No. 12 Firehall	III	1983
212 Rue Dumoulin	St. Boniface Firehall No. 1	II	1987
368-370 Edmonton Street	Duplex	III	1984
454 Edmonton Street	Benard House	III	1986
268 Ellen Street	Scandinavian Mission Church	III	1987
99 Euclid Avenue	Barber House	II	1990
25 Forks Market Road	Johnston Terminal Building	III	1988
222 Furby Street	Young United Church (Tower only)	II *	1986 <i>(Damaged by Fire 1987)</i>
290 Garry Street	Garry Block	III	1988
296-298 Garry Street	Canada Permanent Building	II	1985



ADDRESS	NAME	GRADE	YEAR LISTED
55 Hargrave Street	Glines House	III	1989
379 Hargrave Street	Ambassador Apartments	III	1986
400 Hargrave Street	Calvary Temple (Tower and Portals only)	III	1985
425 Henry Avenue	Turner-Walker Block	III	1988
181 Higgins Avenue	Canadian Pacific Railway Station	II	1993
272 Home Street	Thelma Apartments	III	1993
220 Hugo Street North	Pasadena Apartments	III	1988
300 Hugo Street North	St. Michael and All Angels Anglican Church	III	1989
109 James Avenue	James Avenue Pumping Station	II *	1982
223 James Avenue	Winnipeg Police Court	II	1983 <i>(Delisted and Demolished 1986)</i>
121 Kate Street	William Ashdown House	II	1988
87 King Street	Blue Ribbon Building (Anne Building)	III *	1983
104 King Street	Ryan Block (King Building)	II *	1991
120 King Street	A. Carruthers and Co. Building	II *	1983
185 King Street	Winnipeg Police Court Annex	II	1983 <i>(Delisted and Demolished 1986)</i>
165 Rue La Vérendrye	Maison Kittson	III	1983



ADDRESS	NAME	GRADE	YEAR LISTED
444 Logan Avenue	Penrose House (formerly 232 Bell Avenue)	III	1987
167 Lombard Avenue	Grain Exchange Building	II	1992
177 Lombard Avenue	Great-West Life Building (Lombard Commerce Building)	II	1983
191 Lombard Avenue	Union Trust Building (Union Tower)	II *	1983
130 Main Street	Upper Fort Garry Gate	I	1991
171 Main Street	Empire Hotel	III *	1979 <i>(Demolished 1982, Façade Retained)</i>
335 Main Street	Bank of Montreal	II *	1980
389 Main Street	Bank of Commerce	I	1979
395 Main Street	Bank of Hamilton	I	1979
455 Main Street	Confederation Life Building	II *	1980
456 Main Street	Bank of Toronto	II	1984
466 Main Street	Woodbine Hotel	III	1986
468 Main Street	Baker Block (Birt's Saddlery)	III	1984
667 Main Street	Alloway and Champion Bank	III	1986
669 Main Street	Lighthouse Mission	II	1986
1386 Main Street	Merchants' Bank	III	1985



ADDRESS	NAME	GRADE	YEAR LISTED
1637 Main Street	Inkster House	II	1980
56 Maple Street	Firehall No. 3	II	1991
112-114 Market Avenue	Great West Saddlery Factory/Warehouse	III	1990
113 Market Avenue	Great West Saddlery Building	II	1985
136 Market Avenue	Marshall-Wells Warehouse	III	1987
180 Market Avenue	Playhouse Theatre	II	1981
60 Maryland Street	Woodsworth House	III	1981 <i>(Destroyed by Fire 1984)</i>
210 Rue Masson	St. Boniface Normal School	II	1989
31 McBeth Street	McBeth House (formerly Lot 33, Red River Blvd.)	III	1985
165 McDermot Avenue	Galpern Building	III	1985
171 McDermot Avenue	Dawson Richardson Building	III	1985
173 McDermot Avenue	Grange Building	III	1985
175 McDermot Avenue	Toronto Type Foundry	III *	1988
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
217-223 McDermot Avenue	Lyon Block (Bate Building)	II *	1981



ADDRESS	NAME	GRADE	YEAR LISTED
246-248 McDermot Avenue	Thompson, Codville Co. Building (Sures Building)	III *	1983
281 McDermot Avenue	Stobart's Building (Bedford Building)	III	1983
288 McDermot Avenue	Wilson Building (Allen Building)	III *	1987
290 McDermot Avenue	Glengarry Block	III *	1987
296 McDermot Avenue	Daylite Building	II *	1987
321 McDermot Avenue	Finnie Murray Block	III	1987
140 Meade Street	Ross House (formerly 176 Higgins Avenue)	I	1980
22 Mostyn Place	Granite Curling Club	III	1986
160 Newton Avenue	Fraser House	II	1982
213 Notre Dame Avenue	Electric Railway Chambers	II *	1987
228 Notre Dame Avenue	Lindsay Building	II *	1988
235 Notre Dame Avenue	St. Charles Hotel	III	1986
265 Notre Dame Avenue	Canadian General Electric Building	III	1988
3514 Pembina Highway	a) House (formerly 931 Avenue de l'Eglise)	III	1984
	b) McDougall House	III	1988
259 Portage Avenue	Paris Building	II	1981
384 Portage Avenue	Boyd Building	III	1981
426 Portage Avenue	Bank of Montreal	III	1989



ADDRESS	NAME	GRADE	YEAR LISTED
828 Preston Avenue	Rothesay Apartments	III	1991
33 Princess Street	Peck Building	II *	1984
72-74 Princess Street	I.O.O.F. Hall	III	1986
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 (Sterling Cloak Building)	II	1985
146 Princess Street	Benson Block (Drake Hotel)	III *	1979
150 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 Princess Street	Utility Building	II *	1979
219 Boulevard Provencher	St. Boniface City Hall	II *	1981
265 Boulevard Provencher	Maison Bernier	III	1989
366 Qu'Appelle Avenue	Warwick Apartments	II	1983
141 Regent Avenue	Toronto Dominion Bank (Transcona Municipal Offices)	III	1980
300 River Avenue	Boylston Apartments	II	1988



ADDRESS	NAME	GRADE	YEAR LISTED
65 Rorie Street	Northern Electric Building	III	1985
6 Roslyn Road	Lilly Apartments	III	1987
166 Roslyn Road	R.M. Dennistoun House	III	1984
229 Roslyn Road	Nanton Estate Gates	II	1981
100 Rue des Ruines du Monastère	Trappist Monastery Guest House	III	1980 <i>(Church and Monastic Wing Destroyed by Fire 1983)</i>
221 Rupert Avenue	Salvation Army Citadel	III	1983
29 Ruskin Row	R.R. Scott House	II	1992
310 St. Charles Street	St. Charles Novitiate	III	1980 <i>(Delisted 1982)</i>
596 St. Mary's Road	Firehall	III	1982
137 Scott Street	John C. Graham House	III	1989
775 Sherbrook Street	Somerset School	III	1991
1150 Sherburn Street	Principal Sparling School	II	1993
364 Smith Street	Walker Theatre	I	1991
325 Talbot Avenue	No. 8 Firehall	III	1984
66 The Promenade	Odd Fellows' Temple (formerly 293 Kennedy Street)	III	1985
301 Vaughan Street	Y.M.C.A.	II	1985



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ADDRESS	NAME	GRADE	YEAR LISTED
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
20 West Gate	Cornish Library	II	1993
54 West Gate	Ralph Connor House (University Women's Club)	II *	1983
745 Westminster Avenue	Westminster Presbyterian (United) Church	II	1992
218 William Avenue	Leland Hotel	III	1985
294-296 William Avenue	Massey Building	II	1983
380 William Avenue	Carnegie Library	II	1984
442 William Avenue	Provincial Normal School	II *	1991
838 Wolseley Avenue	Residence	III	1986
960 Wolseley Avenue	Laura Secord School	II	1985
200 Woodlawn Street	Women's Tribute Memorial Lodge	II	1987

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# RESEARCH SUMMARIES

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## 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 -

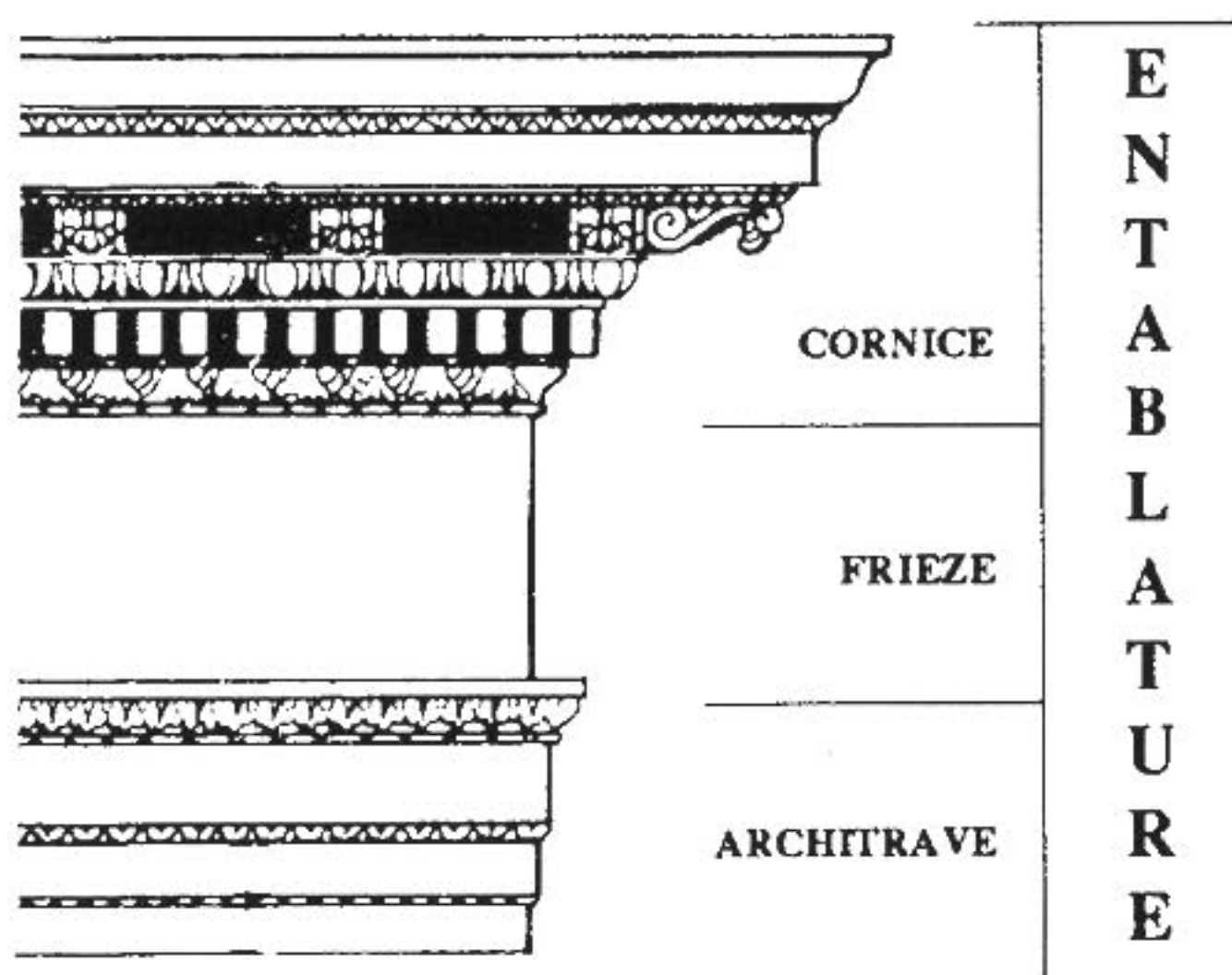
the upper part of an "order" (in classical architecture, a column with base, shaft, and capital).

### 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 run 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 centrepiece 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.

### VOUSSOIR -

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



## 38-44 1/2 ALBERT STREET BUSINESS BLOCK

*J.J. Johnston (contractor), 1877; W.A. Irish, 1924*



38-44 Albert Street, 1996. The 1877 house is visible on the right. *City of Winnipeg*

This unassuming, mixed-use structure on the west side of Albert Street near Notre Dame Avenue consists of two parts — a house that dates back to a time when Winnipeg was little more than a pioneer village and a commercial addition built in the mid-1920s as the city recovered from World War I and several years of economic depression.

The two-storey, wood frame and brick veneer house, built for \$2,000 by local contractor J.J. Johnston in 1877, was established as a rental property by investor-merchant John O. LeCappellain. He operated a wholesale/retail hardware business on Main Street in 1877-78 and also was employed with the Ashdown Hardware Co. He later became a City alderman (1881) and broker (1882).

In March 1882 during a speculative property boom, LeCappellain moved his house several feet to the south to make way for construction of a long, narrow, two-storey business block. He subsequently encountered financial difficulties, however, when collapse of the boom led to recession. In 1885, the Manitoba and North West Loan Co. assumed title to the site.

The house, which once contained a main-floor bay window, continued to accommodate residential tenants until shortly after the turn of the century when it was converted to commercial use by a new owner, agent R.H. Moody. Successive occupants included a weekly French-language newspaper called *L'Echo de Manitoba*, a messenger service and a tailor.

This conversion occurred during yet another boom in which much of the housing clustered near Main Street was displaced by warehouses, factories and other new business premises. For example, the St. Charles and Royal Albert hotels were developed in 1913 to the south and north of 44 Albert respectively, while across the street Jerry Robinson's department store was expanded (1902, 1905) and the 11-storey Electric Railway Chambers (1912-13) appeared at Albert and Notre Dame.

Although altered by rear additions and various interior changes, 44 Albert managed to survive this and later periods of physical renewal to stand as a rare example of both early brick veneer construction in Winnipeg and the residential phase of the Exchange District's evolution.

In 1924, the house became less visible to passers-by after it was encompassed by a one-storey, solid brick block with a flat roof. Designed and built by local contractor William A. Irish, this \$7,000 structure was in the unadorned one-part commercial style attractive to





A view of Notre Dame Avenue, c.1914. The house is barely visible on the right. *Provincial Archives of Manitoba*

investors because it provided a modest-cost, revenue-generating option for land being held in anticipation of future, higher-density redevelopment.

The addition initially contained four retail outlets occupied by Jimy's Barber Shop, tailor W.H. Drinkwater, Wymie Wiseman's watch shop, and J. and J. Taylor, safe works. The house, renumbered as 44 1/2 Albert, was returned to residential use.

Contractor Irish worked with John A. Saul from about the turn of the century to the late 1910s on projects such as the Galt and Ashdown warehouses, St. Stephen's Presbyterian Church (Elim Chapel), and La Verendrye School. The two also built numerous houses which they then sold or used as rental properties. Both continued in the trade after dissolving their partnership.

Various shops, restaurants and other services leased 38-44 1/2 Albert from the 1920s onward. After ownership

was transferred in c.1951 from a United States-based company to local entrepreneurs, the block's façade was altered and the number of retail outlets was reduced to three. At present, the space at 38-40 Albert features large display windows, polished tile above and a stuccoed side wall. The stores at 42-44 Albert are clothed by plain brick and large windows, with an upper panel of raised brick offering the only embellishment.



## 314 BROADWAY PRINCETON (KENMORE) APARTMENTS

*W.W. Blair, 1909*



The stately Princeton Apartments, 1995. *City of Winnipeg*

As one of only two surviving pre-1910 apartment blocks on Broadway, the stately Princeton symbolizes a time when this section of the downtown was home to several of Winnipeg's prominent families.

The area was part of a large reserve retained near Upper Fort Garry by the Hudson's Bay Company (HBC) after the surrender of Rupert's Land to Canada in 1869-70.

By applying large-lot subdivision, building controls and other measures, the HBC encouraged exclusive residential development in the reserve during the 1880s and 1890s. The district's status eventually was eroded by competing suburbs to the west and south. Still, tree-lined Broadway and its cross streets remained an attractive place to invest in and live during the boom years preceding World War I.

The Princeton, first called the Kenmore Apartments, was built on the south side of the avenue between Hargrave and Donald streets. Costing some \$200,000, it was one of Winnipeg's more expensive pre-war blocks, a reflection of the owners' emphasis on high standards of comfort, safety and aesthetics.

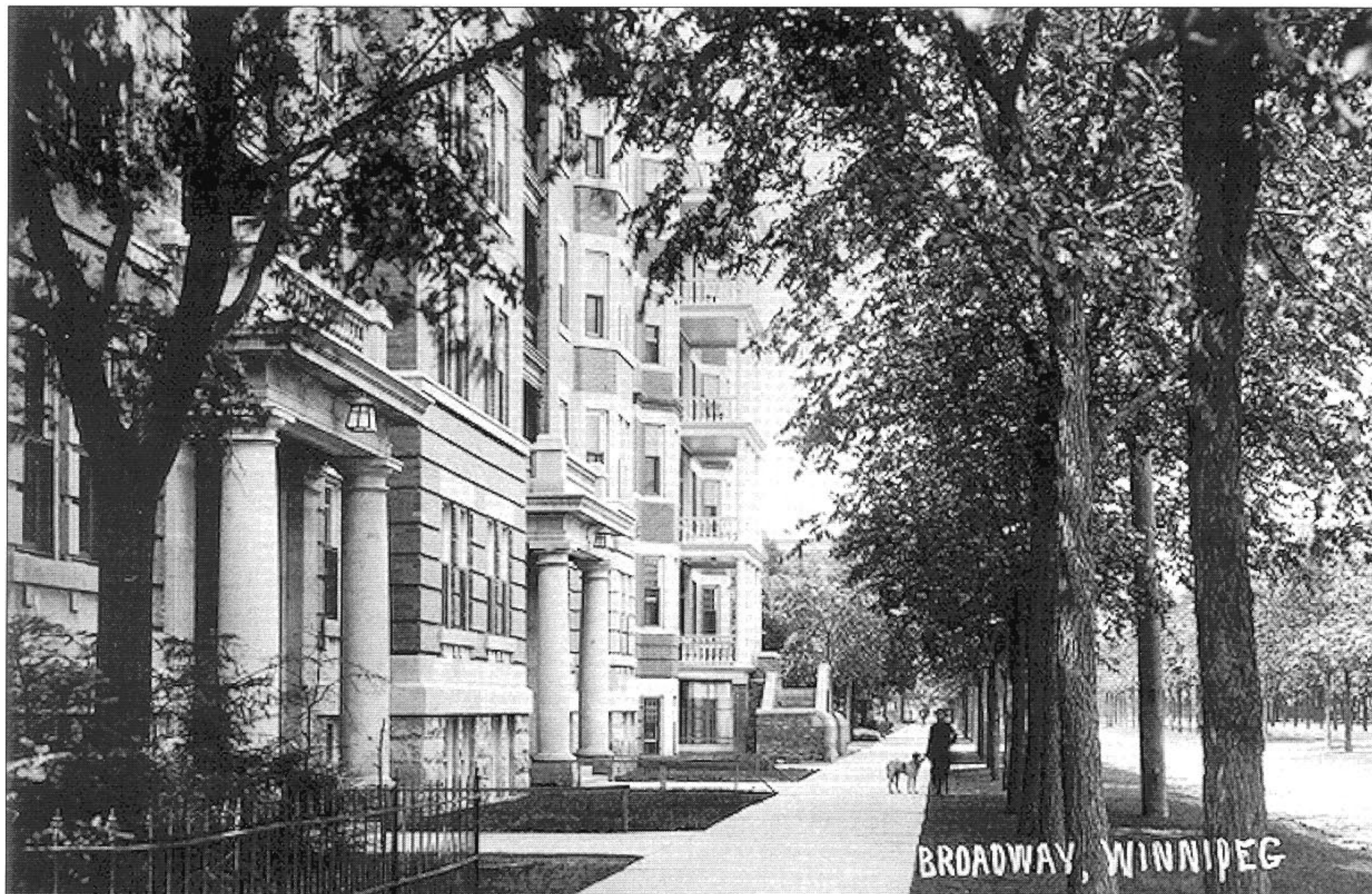
The plans by architect William Wallace Blair employed the relatively new technology of reinforced concrete frame construction, a support system that allowed for taller and more fire-resistant buildings. Blair also made the five-storey Princeton W-shaped to increase the available surface area for windows, thus maximizing tenants' access to natural light and ventilation.

Designed in the Beaux Arts Classical style, this block has a raised basement with a rusticated stone finish, solid brick walls, a massive stone and metal entablature, a capped parapet with some crenellation, and a flat roof. The symmetrical front (north) façade features red pressed brick, as do two narrow interior courts. The rear and side elevations consist of common clay brick.

The courts are formed by deeply recessed main entrances found near the ends of the front facing. These entrance-ways are accented by stone pediments supported by smooth Tuscan order columns and topped by stone balustrades. Above these elements, porches extend from the second to fourth floors, lit by quartets of tall, multi-paned glass and wood openings. Copper balustrades adorn the upper-level porches.

Additional detailing is provided by end bay windows set in stone surrounds, other rectangular openings with stone sills and lintels, a stone band, two belt courses, grooved brick-work that adds a rusticated effect to the main-floor finish, and long lintels with keystones above the main doors.





Treelined Broadway c.1915 with the Princeton Apartments, centre-left. *Provincial Archives of Manitoba*

The Princeton's interior initially was divided into 55 suites, including five in the basement along with a laundry and boiler room. Accommodations ranged from spacious two-bedroom units with dining-rooms and parlours to modest bachelor suites without bedrooms.

Developed by the Kenmore Apartment Co., the Princeton drew a variety of tenants, including managers, professionals and workers employed in nearby

hotels, department stores and railway facilities. For unknown reasons, the building suffered vacancies well into the 1910s. In contrast, most other blocks quickly filled to capacity due to the period's rapid population growth and pressure on the housing stock.

Architect Blair had produced two other fine apartment designs — the Warwick at 366 Qu'Appelle Avenue and Roslyn at 40 Osborne Street — when he was commissioned by the Kenmore company to work on 314 Broadway.

Born in Ireland in 1852, Blair trained in Belfast and practised privately in England before emigrating to Canada. He worked in Hamilton and Toronto, then returned to Ireland as resident engineer for the Londonderry and Ballymena waterworks. He subsequently spent about 15 years as an architect in Chicago.

Soon after moving to Winnipeg in 1905, he entered a brief partnership with another recent arrival, George W. Northwood. Among their designs were buildings for Thomas Ryan and Co. and the Henderson Directory Co. Blair subsequently went solo, planning projects such as the Farmer (Victory) Building, Great West Saddlery Warehouse, Mark Fortune and A.B. Anderson houses, and Canadian Pacific Railway offices in Edmonton. Around the start of World War I, if not somewhat earlier, he relocated to Victoria.

In 1928, George Baldry, president of the Baldry Engineering and Construction Company, acquired and renamed 314 Broadway as the Princeton. His firm continued to own the property until the late 1970s and also housed its business there during the 1930s and early 1940s.

The Princeton and Strathmore Apartments to its immediate west are the only blocks of the pre-1914 era to survive the transition of Broadway between Main and Kennedy streets to a commercial office district. The Princeton is the least altered of the two. Except on the east side, its exterior does not appear to have undergone major changes. The interior has been reorganized to include 45 bachelor suites, but most of the four- to six-room units facing Broadway are still intact.



**349 BURROWS AVENUE****FIRE HALL NO. 7****(FIRE HALL NO. 6)***A.R. and W.N. Melville, 1904*

The first hall in Winnipeg's North End, 1995. *City of Winnipeg*

**F**ire Hall No. 7, on active duty at the northwest corner of Burrows Avenue and Aikins Street for some 90 years, was the first such structure in the city's populous North End and among the first to follow a standard design used by the Winnipeg Fire Department prior to World War I.

In all, 13 stations based on a model by the architectural partnership of Alexander R. and William N. Melville

were built by the City between 1904 and 1913. The ambitious expansion program was a response to four main developments:

- the need to extend fire protection to rapidly growing residential districts;
- the obsolescence of older stations relative to changes in fire-fighting equipment;
- increased public respect for professional firemen,

including support for improvements in their on-site living conditions; and

- a desire to use public architecture to reflect the era's prosperity and sense of optimism.

By adopting the Melvilles' plan, Winnipeg aldermen established a series of fire halls that met these needs efficiently and economically. The basic design was for a two-storey, solid brick station on a stone foundation, with a hip roof, rear tower and attached one-storey stable. The tall square towers served both aesthetic and functional purposes by enhancing the stations' visual prominence within their largely residential settings and by providing a place to dry long water hoses.

In terms of style, the buildings displayed a classical vernacular tradition, including Italianate and Richardsonian Romanesque detailing. In particular, the symmetry, round arches, strong textures, and rusticated accents of the Romanesque style enabled the Fire Department to convey an image of strength and stability.

Reliance on a common plan did not mean that all fire halls were identical in appearance. Each incorporated different design elements relative to its location and importance. The most elaborate examples featured a front-facing oriel window, corbie-stepped gable with a Palladian motif, generous stone accents around all openings, and a highly embellished tower. Scaled-down versions received much less ornamentation.

Fire Hall No. 7 is representative of the latter group. Its cream-coloured front (south) façade has a modest pavilion with a central gable and three large vehicle doorways. These openings originally were arched and highlighted by multi-paned transoms, but in 1960 the surrounds were squared when 'roll-up' doors were



installed and the transoms were filled in with brick and flat cement lintels.

Second-floor windows are framed by brick panels, segmented arches, continuous rough-cut stone lug sills, and vertical brick moulding that extends down from the gable. The gable end also is marked by a boarded-up oculus, its brick keystones symbolizing the four directions of the compass.

The tower stretches 22.88 metres (75 feet) above the station's northeast corner and is accented by stone sills and lintels, brick arches, corbelled panels, a heavy cornice, and stone-capped crenellated parapet. Many of its round-arched and rectangular windows are now boarded up. Most openings in the former rear stable also have been closed or altered.

Now called Fire Hall No. 6, this station has retained its basic interior organization and some original finishes. The stable has been converted to a kitchen and storage area. A metal pole connects upper-level bedrooms, offices and common room with the main-floor garage, while pressed tin is still found on first- and second-storey ceilings.

This was one of four fire halls built in 1904 by contractor S.B. Ritchie at a cost of \$12,500 each. The new facilities provided better amenities for live-in fireman and more adequate accommodations for the larger pieces of equipment and teams of horses that had become part of their arsenal. Of equal significance, 349 Burrows offered more immediate fire protection to the densely developed North End. By 1904, this growing district was occupied mainly by wood frame dwellings which often were cheaply built, located close together on small lots, and overcrowded by recently arrived immigrants and working-class tenants.



The horse-drawn hose wagon team that made the fastest hook-up in Winnipeg, 1906. *Western Canada Pictorial Index*

Brothers Alexander and William Melville maintained their architectural partnership from c.1904 to c.1913. In addition to fire halls for Winnipeg and St. Vital, they designed several houses, apartment blocks, the Coliseum Dance Hall, and Colonial and Rex movie theatres. Little is known about William. Alexander (1873-1949)

was a native of Fraserburgh, Scotland who studied civil engineering and architecture in Aberdeen. He continued in private practice through to the 1940s. He also was active in the Manitoba Association of Architects and worked briefly as a provincial government draftsman.



**61 CARLTON STREET  
MACDONALD HOUSE (“DALNAVERT”)**

*C.H. Wheeler, 1895*



Hugh John Macdonald's home in 1963. *Western Canada Pictorial Index*

**F**or a century, Dalnavert has remained an eclectic, yet elegant, survivor of what was once Winnipeg's foremost residential district on the southern edge of the downtown.

The two-storey dwelling occupies a site that was part of a reserve retained by the Hudson's Bay Company around Upper Fort Garry following the transfer of Rupert's Land to Canada in 1869-70. The company promoted development of an exclusive neighbourhood stretching west along Broadway from Main Street. Its strategy attracted leading business and professional families, including lawyer-politician Hugh John Macdonald, son of Canada's first prime minister, Sir John A. Macdonald.

Hugh John (1850-1929) had been raised by relatives in Toronto and Kingston after his mother died. He first came west with the 1870 Wolseley Expedition sent to Fort Garry to quell the Red River Rebellion. He later resumed law studies in Ontario, then practised for a decade in his father's firm before resettling in Winnipeg in 1882 and beginning a new partnership with barrister J. Stewart Tupper, son of another Father of Confederation.

Reluctant to enter active politics, Macdonald nonetheless was pressed to run in the 1891 national election as Conservative candidate for South Winnipeg. He won and joined a government led by his father. Sir John A. died soon afterward, however, and by mid-term Hugh John had resigned his seat. Again under pressure to help the party in the West, he briefly returned to Ottawa as an appointee to cabinet, then contested the 1896 election. He landed on the opposition benches, but in early 1897 found his victory overturned due to improper campaign practices by workers.





A view of Carlton Street showing Dalnavert, 1900. *Provincial Archives of Manitoba*

Macdonald quickly resurfaced as leader of the provincial Conservatives who had been split by the Manitoba Schools Question. He rebuilt the party and in late 1899 led it to victory over Thomas Greenway's sitting Liberals. After less than a year as premier, however, Macdonald left the post to seek another federal seat. When that bid was unsuccessful, he retired from politics.

It was during this phase of his career that Dalnavert, named after family homes in Scotland and Toronto, was designed by Charles H. Wheeler and built by S.B. Ritchie at a cost of \$10,000. Located on the east side of Carlton Street south of Broadway, the red brick house displayed a lively mix of planes, elevations, materials (including generous application of wood and stone accents), and architectural details drawn from Norman, Gothic and Romanesque Revival influences.

The house was one of the city's social centres. Macdonald's wife, Gertie, was well-known as a charming and ambitious chatelaine. Macdonald himself maintained a high profile as police magistrate (1911-29), recipient of a knighthood (1913), member of the royal commission which probed the 1915 Legislative Building scandal, and a strong anti-union voice during the Winnipeg General Strike of 1919.





Hugh John Macdonald, 1921. *Provincial Archives of Manitoba*

Lady Macdonald sold the property after her husband's death. Like many other large holdings in the area, Dalnavert was converted to a rooming house, then to a fashionable boarding house for women. In 1970, it was acquired for redevelopment into a high-rise apartment block. The Manitoba Historical Society intervened, raised funds to purchase the site, then launched a three-year restoration project to return Dalnavert to its 1895 appearance.

The main section of the house rises from a stone foundation to a hip roof punctuated by gables, shed dormers and large brick chimneys. The rear consists of a two-storey, gable-roofed section and attached one-storey shed. The premises were serviced by full plumbing, central heating, electricity from a nearby Winnipeg Electric Street Railway Co. plant, a bell box, and a speaking tube to summon servants.

The front (west) façade features two pairs of round-headed windows outlined by stone arches and continuous sills, a tower-like element at the south corner, a wide veranda that wraps around to the north, a columned wooden entrance porch that doubles as a circular balcony, and a tall, pedimented, stained-glass opening in an Art Nouveau design. Further detailing is provided by stone coursing, a corbelled brick cornice and elaborately patterned woodwork. The north side of the veranda takes the form of a half-circle around a separate entrance to the parlour.

Inside, an Art Nouveau motif is evident in the vestibule's stained-glass transom and in the carved design of the main oak staircase. The front of the house holds a study on the south side, complete with a fireplace, and the parlour to the north, with French doors, a fireplace bordered by columns, ceiling coving, a chandelier medallion, and gilt-edged statue niches. To the rear are the



dining-room with an oak-panelled ceiling, solarium, adjacent sitting room, kitchen (including a larder and butler's pantry), and storage shed/summer kitchen.

Off the second-floor hallway is a master bedroom equipped with a fireplace, small bathroom and dressing room. There also are three other bedrooms, a family bathroom and sewing room. The rear servants' quarters are connected to the kitchen by a separate stairway.

Architect Wheeler (1838-1917) was at the peak of his career when he designed Dalnavert. Born in England, he apprenticed in the building trades and pattern-making before becoming a student and clerk of works with two London architects. He participated in projects throughout Great Britain and continental Europe before moving to Winnipeg during the 1882 land boom.

Wheeler briefly associated with designer James Chisholm, then struck out on his own. He soon had a prolific practice throughout Manitoba and the North-West Territories, assisted at times by one or more of his three architect-sons. Holy Trinity Anglican Church (1883-84) was his first major commission. Warehouses, offices, Dufferin and Argyle schools, and residential structures followed. As well, he supervised the Bank of Ottawa and first Canadian Bank of Commerce buildings in the 1890s. Additional prominence came from his work as a choirmaster, vocal trainer, and music and drama critic.

The painstaking restoration of 61 Carlton was led by John A. Chivers of Winnipeg. In the absence of original plans, extensive research and stripping were necessary to determine original materials, colours, wood stains, and location of stairs, fixtures and other elements. As well, concrete piles were added to the foundation; the

south wall, chimneys and a portion of the veranda were substantially rebuilt; new radiators, a new sewer line and additional plumbing pipes were installed; and limestone was used to replace deteriorated sandstone detailing. The attic and a portion of the basement were converted to meeting, office, display and storage space. Period furnishings were collected, including some Macdonald family items.

Dalnavert opened as a museum during Winnipeg's 1974 Centennial. It and nearby Government House now stand as the most publicly accessible examples of pre-1900 domestic architecture in the downtown.



Dalnavert's restored kitchen. *Manitoba Historical Society*



A view of the main staircase. *Manitoba Historical Society*



## 15 CHESTER STREET SIR SAM STEELE SCHOOL

*J.N. Semmens, 1921*



The red brick Sir Sam Steele School, 1995. *City of Winnipeg*

**L**ike its namesake, “Old Sir Sam” has withstood many years of adversity to remain among a handful of surviving one-storey schools built by the Winnipeg School Division at the end of World War I to meet a pressing need for new classrooms.

This facility has warded off threatened closure and demolition since the mid-1970s. It was helped in the early years by support from parents and community groups. Then in 1981, the building found a new use as the University of Manitoba’s Winnipeg Education Centre which delivers special access programs in education and social work.

Samuel Benfield Steele, the knighted major-general after whom the school is named, showed a similar tenacity during his military and police career. Born near Orillia, Canada West, Steele (1849-1919) entered Manitoba in 1870 when Ontario troops marched to put down the Red River Rebellion. He later enlisted as one of the first members of the North-West Mounted Police and quickly rose through the ranks as he helped establish law and order in the West and Yukon Territory. Due to his physical stature and endurance, he became known as “The Lion of the Frontier.”

Steele led the Lord Strathcona Horse into the Boer War in 1900, then headed the Transvaal Division of the South African Constabulary. During World War I, he organized and trained the Second Canadian Division. Because of his age, he was not sent to the front, but instead was retired in mid-1918. He died seven months later.

Two local schools built in 1921 honoured his memory — Old Sir Sam, as nearby residents came to know it, at northeast Chester Street and Nairn Avenue in Elmwood, and General Steele School in Fort Garry.

Old Sir Sam was among 16 one-storey buildings erected by the Winnipeg division in 1918-21 as it tried to manage a near doubling of student enrolment at a time of high construction costs and very limited budgets. In contrast to the division’s typical two- and three-storey facilities, the bungalow-style schools could be built more quickly and cheaply and had lower operating costs. Yet, they still provided a safe and comfortable environment for pupils.

The first eight such schools were designed by the division’s long-time Building and Supply Agent, James

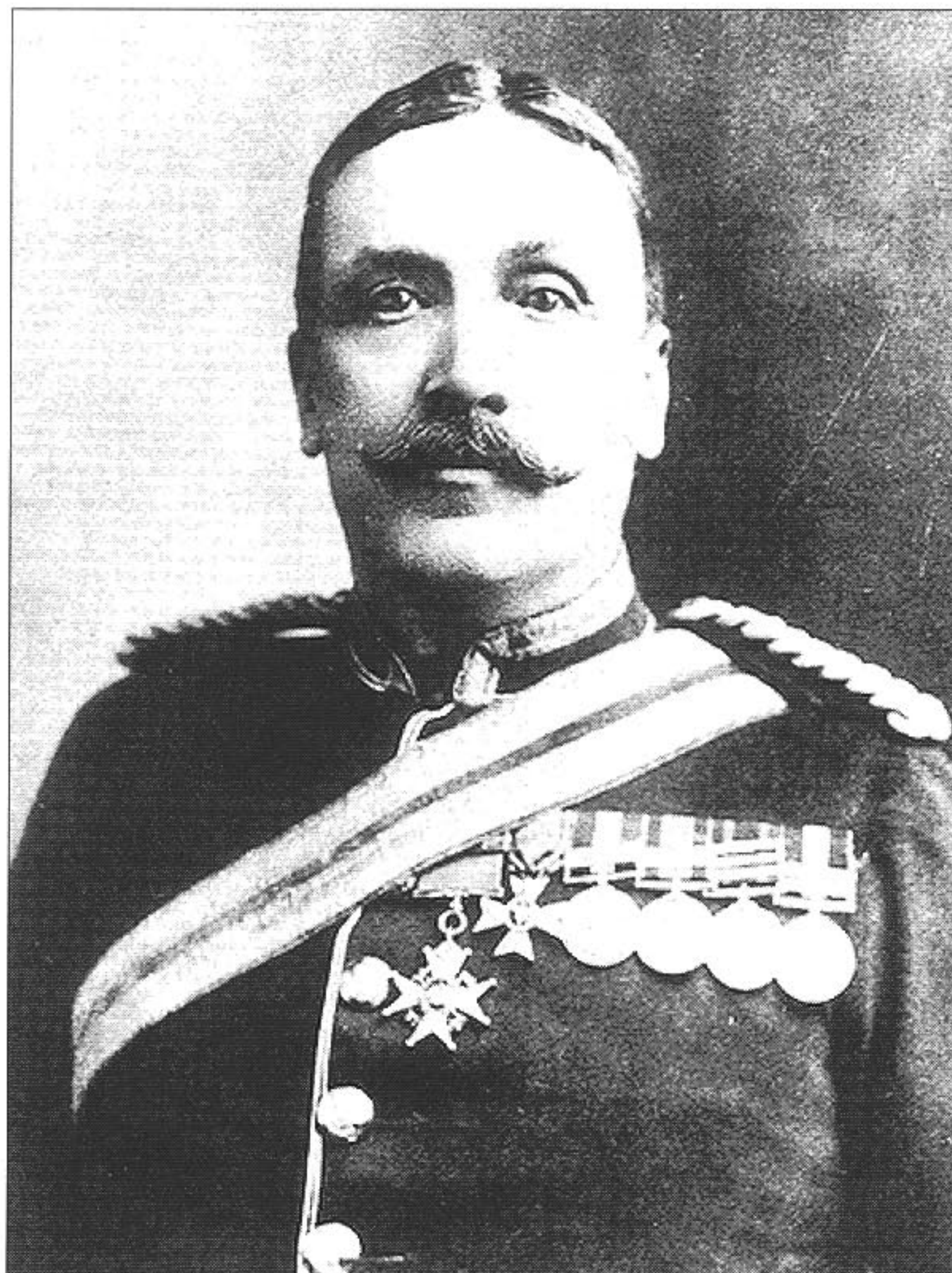


B. Mitchell (1852-1945), as temporary facilities only. The next eight were based on plans from architect John N. Semmens who became a consultant to Mitchell in 1920.

Semmens's designs differed from Mitchell's in a number of ways. For one, his schools were to be permanent and, as such, had to be visually distinctive, yet also compatible with their neighbourhoods. To achieve this objective, Semmens used more ornamentation and relied on imported red face brick rather than locally produced yellow or grey sand-lime brick. He also introduced a foundation system of concrete posts and beams, leaving only a small basement for heating and other equipment.

The original part of Sir Sam Steele School is a six-room, rectangular building with a concrete foundation, brick walls finished with variegated red tapestry brick, a flat roof, and parapet highlighted by a smooth-cut stone cap and low-relief brick and stone ornamentation. It was built for \$56,877 by various subcontractors and day labour supervised by Haldor Sigurdson.

The two main entrances, situated at the ends of the original west façade, have double doors topped by transoms. The doorways are flanked by stone-capped buttresses and set within multi-layered pointed stone and brick arches. Above are smooth-cut stone crests and decorative pediments. Other adornment includes stone lug sills, a belt course, and a panel with the school's name and construction date. Wooden frames surround the main, multi-paned windows. The same window pattern is found on the rear elevation, as are stone accents, but the back doorways have only plain brick arches.



Portrait of Samuel Benfield Steele, n.d.  
*Provincial Archives of Manitoba*

Classrooms, offices and other spaces run off a wide central interior corridor trimmed with dark wood. Sympathetically designed additions were built at both ends of the school in 1957. The smaller one on the north contains an auditorium, while the larger southern section has four classrooms lit by glass block openings.

Architect Semmens (1880-1961) was an officer under Mitchell's command in the 100th Regiment, Winnipeg Grenadiers, and spent the Great War overseas as one of the leaders of the 78th Battalion. During World War II, he organized the Second Battalion of Grenadiers, then took charge of Camp Shilo near Brandon.

A Toronto native, Semmens studied at Wesley College and the University of Pennsylvania. He moved to Winnipeg in 1910 and soon became a local associate of the New York firm of McKim, Mead and White, designers of the Bank of Montreal at Main Street and Portage Avenue. His own practice extended well into the 1950s, including terms as president of the Manitoba Association of Architects in 1921 and 1941. In addition to 16 schools for the Winnipeg division, his portfolio included plans for a number of other schools throughout the province. For a few years before he retired to Victoria, Semmens worked with John S. Allison.

Four bungalow facilities, including Old Sir Sam, currently stand. Florence Nightingale and Wolseley remain as active elementary schools. The former Anna Gibson School is part of the Mennonite Brethren Bible College.



## 511 CLIFTON STREET SOUTH WOLSELEY SCHOOL

*J.N. Semmens, 1921*



Wolseley School named after Col. G.J. Wolseley, a career British officer, 1996. *City of Winnipeg*

**T**he first few decades of the twentieth century were quite a challenge for the Winnipeg School Division. Its programs, teaching staff and classroom facilities were constantly pushed to new limits by a rapidly growing student body.

Enrolment pressures were driven to some extent by the introduction of compulsory attendance and a lack of

employment alternatives in years when the economy was poor. But the main impetus came from demographic factors. Winnipeg's population more than quadrupled between 1901 and 1921. Typical of developing societies, the city was filled with children and young adults in the process of forming new families. More than 80 per cent of residents were under 45 years of age and about three-tenths ranged from infancy to 14

years. Not even during the post-1945 "baby boom" was the population again so weighted toward the young.

Two personalities were instrumental in guiding the division's response to this context. Superintendent Daniel McIntyre (1852-1946) and Building and Supply Agent James Bertram Mitchell (1852-1945) worked together for four decades to establish an educational system noted for its safe, well-designed buildings, among other advances.

Mitchell personally planned many of those structures, but in 1920 he turned to a local architect and military colleague, Colonel John Nelson Semmens, for assistance. Over the next two years, Semmens designed eight one-storey buildings for the division. Among them was Wolseley School in West Winnipeg where two other elementary facilities, Isaac Brock and Laura Secord, needed relief from overcrowding.

The one-storey bungalow style had been adopted by Mitchell in 1918-19 as a quick and economic means of providing temporary classroom space. His buildings were finished with locally produced yellow and grey sand-lime brick and minimal ornamentation. In contrast, the Semmens schools were to be permanent and thus required more attention to exterior details. Use of imported red tapestry brick and stone accents immediately distinguished this group from its 1918-19 predecessors. To help offset the additional costs of ornamentation, building plans became more standardized and foundation systems were based primarily on concrete posts and beams. Only small basements were provided for utility and maintenance purposes.

Of the three bungalow schools built in 1921, Wolseley was the largest and its construction and site costs, at \$75,000 and \$49,084 respectively, were the highest.





An interior hallway. *City of Winnipeg*

The nine-room, L-shaped building was erected by the Sutherland Construction Co. on a 1.5-hectare site bound by Clifton Street South, Wolseley Avenue, and lanes off both Clifton and Camden Place.

The school has a concrete foundation, solid brick walls, flat roof, and stone-capped parapet punctuated by delicate low-relief brick and stone ornamentation. The large, rectangular, multi-paned classroom windows are set in plain wooden frames and underlined by smooth-cut stone lug sills. The two main entrances project slightly from the south (Wolseley) facing. They are topped by pointed and layered stone arches, stone crests and a quasi-battlement effect at the parapet.

Both the north and south ends of the west wing feature a recessed solid brick arch with a wide stone sill and pointed drip-moulding. Above is a brick gable with stone capping and a keystone. The wing's outer wall is in two sections joined by an angled bay containing a narrow solitary light.

Further detailing is provided by a belt course that runs above the windows, brick buttresses with stone caps, and a stone name-plate. Interior classrooms, offices and other spaces are situated off a wide central corridor. Finishes include dark wood trim and light maple floors.

An auditorium was added to the school's northeast corner in 1959. Eleven years later, an entrance near the northwest corner was closed so the area could be converted to a classroom. A two-part City of Winnipeg complex, the Wolseley Recreation Centre, is connected to the north side of the auditorium. When needed, portable classrooms also are placed in this area. Foundation repairs have been required over the years due to settlement of the original west wall.

This school was named after Colonel Garnet Joseph Wolseley (1833-1913), a career British officer who led the military expedition sent from Eastern Canada in 1870 to take control of the new province of Manitoba. Wolseley later (1895-1900) headed the British army.

Architect Semmens (1880-1961) was born in Toronto and trained at the University of Pennsylvania. He opened an office in Winnipeg in 1910 and went on to plan many commercial, residential and institutional buildings in Manitoba and Saskatchewan, including numerous schools. For a brief period in the latter 1930s, he was joined by a nephew, Harold N. Semmens, then for a few years prior to retirement in the 1950s, he practised with John S. Allison. His military career included a stint as an officer under Mitchell's command in the 100th Regiment, Winnipeg Grenadiers, and active service during both world wars.

Wolseley School is one of four surviving bungalow-style buildings out of the 16 built in 1918-21.



## 72 LENORE STREET BELLCREST APARTMENTS

*Bently Taylor, 1928*



The handsome limestone façade of the Bellcrest Apartments, 1994. *City of Winnipeg*

**D**uring the 1920s, Manitoba limestone was actively promoted as a building finish. Prominence was given to its use in large government and commercial projects. But, as the Bellcrest Apartments in West Winnipeg attest, this material also enabled designers to distinguish the appearance of otherwise modest structures.

Located on two lots at the northwest corner of Lenore Street and Wolseley Avenue, the Bellcrest is a three-storey, solid brick building on a concrete foundation. To that extent, it is much like the city's other pre-1930 apartment blocks. Its two main façades, however, are clothed with monochromatic rough- and smooth-cut stone instead of the more common red, brown or light brick with stone trim.

The Bellcrest was a late addition to the Wolseley district, an affluent area of large single-family houses and substantial apartment buildings established primarily in the decade prior to World War I.

The block was designed and built by Bently Taylor, a local contractor, at a cost of \$75,000. No records have been found to indicate that Taylor had professional architectural training or was widely employed as a designer.

Perhaps in part for those reasons, the Bellcrest lacks any ornamental detailing indicative of a particular style. Also absent are the kinds of features incorporated in earlier blocks to improve tenant access to natural light and air circulation - features such as interior courtyards, balconies and porches.

Instead, the Bellcrest has a flat, boxy appearance. Its symmetrical front (east) elevation has a high basement, a rough stone face set in a broken-course pattern, smooth stone quoins, and a stone-capped parapet which rises in the centre and at the corners. Numerous rectangular wood-framed windows are outlined by smooth stone lug sills, lintels and a quoin-like pattern along their sides. A stone band forms a continuous lintel over the basement openings, while additional belt courses double as sills and lintels for the third-storey lights. Ornamental ironwork also appears on this facing. The main entrance consists of double wooden and glass doors held in a smooth stone surround that extends up to the second floor.

The Wolseley (south) façade, which overlooks Laura Secord School, is similarly designed and includes a second entrance. The block's other two walls are finished with plain sand-lime brick. They also contain

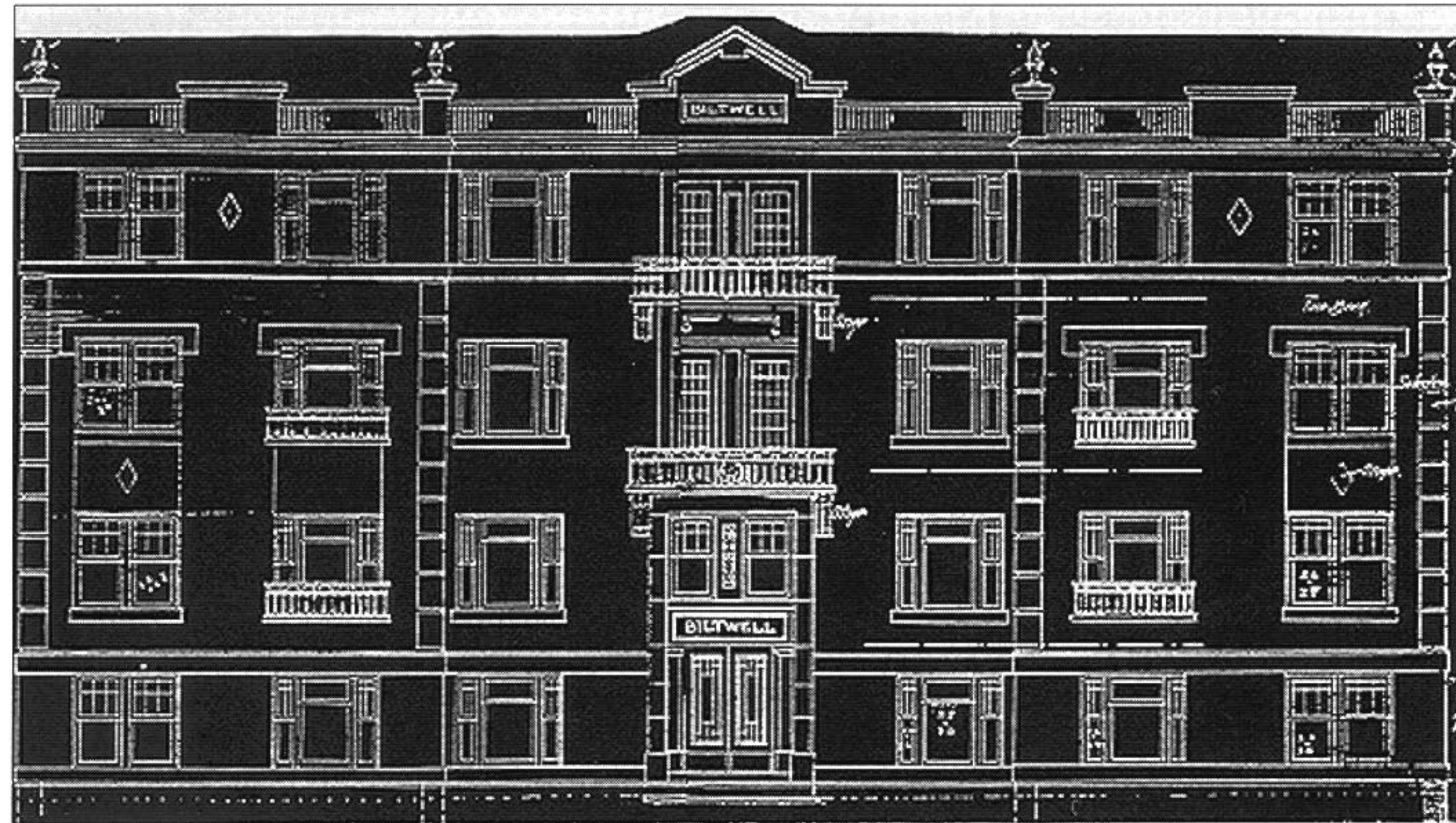


recesses to accommodate exterior wooden staircases. A penthouse sits on the flat tar and gravel roof.

Interior finishes include green floor tiles and egg and dart staircase moulding. A skylight provides extra fenestration to the main stairwell. The building originally was divided into 19 one-bedroom suites, four in the basement and five on each of the upper floors. Many units included eat-in kitchens, dining-rooms and large living-rooms. They were located off central hallways and, in some cases, equipped with service doors to the fire escape on the building's west side.

Contractor Taylor began working as a carpenter in Winnipeg in c.1905. By the 1920s, he was manager of the Bently G. Taylor Construction Co., a firm that continued until the mid-1950s. His name disappeared from local directories by 1963. In addition to his trade, it appears he invested in speculative and rental properties, including houses on Lenore (#81-83) and nearby Home Street (#143).

The Bellcrest originally was owned by Sidney T. Jones, secretary-treasurer of the Empire Loan Co. of Winnipeg. That firm was established in c.1905 by Charles Myson Simpson, manager of the Riverview Realty Co., and William Brydon, a builder and property appraiser. By 1933, Empire Loan had taken over the block. Subsequent owners included lawyer Malick D. Spivak, Share Enterprises and, from 1962 to 1986, William H. and Molly Pitch.



The original architect's drawings for the main elevation. *City of Winnipeg*



**492 MAIN STREET  
FORMER MACDONALD SHOE STORE  
(FORMER RYAN/BANFIELD BLOCK)**

*Johnston Brown, 1883; Joseph Greenfield, 1903; Northwood and Chivers, 1933*



An early view of the Ryan Block, date unknown. *Provincial Archives of Manitoba*

The year 1883 was not a particularly bright one for Winnipeg. The speculative real estate and building boom that accompanied arrival of the Canadian Pacific Railway on the Prairies in 1881-82 had burst. In the aftermath, the city faced a population outflow, depressed economy and high municipal debt. Problems persisted into the mid-1880s, followed by a period in which recovery remained uncertain and confidence was weak.

Not all investors were deterred by these circumstances, however. Among them was shoe retailer-wholesaler Thomas Ryan who had operated a wood-frame shop on the west side of Main Street between present-day Bannatyne and William avenues since the mid-1870s. He opted in 1883 to develop an adjacent lot, part of the former Court House property, into a four-storey building costing an estimated \$30,000 to \$35,000.

For its time, the Ryan Block was unusual because of its height (25 to 26 metres, or 83 to 85 feet), stone walls, and symmetrical stone façade elaborately adorned with arched windows, red granite columns, pilasters, belt courses, gargoyles, and other details. Most striking was the building's pedimented parapet which, symbolic of its owner's faith, was engraved with a quotation from Psalm 24: "The earth is the Lord's, and the fulness thereof."

As identified in a period news report, the structure was designed by local contractor Johnston Brown and built by the Saul Brothers (masonry), J. Burkholder (carpentry), and Nelson and Bige (stone-cutters). Blair and Jarrett of Minneapolis carved the façade ornamentation.

Ryan, who served consecutive terms as a Winnipeg alderman and mayor in 1885-89, relocated his growing business west to the warehouse district in 1893. A



brother, George Ryan, retained a shoe store at 492 Main until or shortly after the property was acquired in 1900 by Armine F. Banfield, a household furnishings dealer.

Banfield began to extend the facility west to Albert Street, then had to rebuild after a 1903 fire. This first redevelopment, which resulted in a five-storey front section and six-storey rear, was planned by architect Joseph Greenfield (1845-1910) and executed by contractor T.H. Welfley. Banfield's business, later headed by a younger brother, Jose Alexander Banfield, remained on site until the early 1930s.

After fire again struck in 1933, the upper three floors of the front part of the Ryan/Banfield Block were razed and a new roof, main entrance and façade of Manitoba limestone were installed on the remaining two storeys. The top four levels of the rear section (131-33 Albert) were removed in 1939.

An early, if not initial, occupant of the rebuilt premises was the Macdonald Shoe Store Ltd. which was organized in 1925 under the management of T.J. Ainslie Macdonald. Born in Russell, Manitoba, Macdonald served with the Royal Air Force during World War I, then settled into the retail trade in Winnipeg in 1919, first as a clothier's employee and later in the shoe business. His own shop, which included a mail order operation, became known for its functional footwear in a large selection of sizes and widths.

Upon his death in 1963, Macdonald was succeeded by his widow Edith, followed by a nephew, Jack L. MacDonald. Their firm was among only a handful of independent shoe stores left in Winnipeg when it went into bank-appointed receivership in 1993. The building and inventory were put up for sale, and the Main Street



492 Main Street in 1996. *City of Winnipeg*

storefront eventually was occupied by the Balsam Creek Co., retailer of aromatherapy and body care products.

The building's main façade, with both Modern (Art Deco) and Neoclassical detailing, has a recessed entrance flanked by large display windows. Polished black glass originally ran along the foundation. The rest of the elevation features smooth-cut limestone, a metal awning cover between the first and second floors, three large upper-storey openings, arcaded stone-work at the parapet, and raised column caps.

The Albert facing displays hints of the Spanish Colonial Revival style through its painted concrete and stucco finishes and shingle-covered pseudo-roof.

The most prominent feature of 492 Main is a brightly coloured, full-length mural on the stuccoed north wall. It was designed in 1982-83 by Alfred Lamoureux, a Red River Community College commercial art graduate, working in collaboration with Michael Fournier. Depicted are past and contemporary street scenes, including jazz musicians and Winnipeg's former Market Building and City Hall.



## 758 MCMILLAN AVENUE ANVERS APARTMENTS

*C.S. Bridgman, 1912*



Charles S. Bridgman's elevation drawings. *City of Winnipeg*

**F**ew North American cities surpassed Winnipeg in the popularity of apartment living prior to World War I.

Many factors contributed to the trend. Multiple-family units were needed to cope with the city's rapid population growth and constant housing shortages. They also appealed to newcomers who could not afford to buy detached dwellings and to people who preferred the convenience of apartments for various personal reasons.

On the supply side of the market, the booming pre-1914 economy created a pool of surplus capital for property development. Many local businessmen heeded the

advice of period journals which promoted residential blocks as relatively safe investments offering competitive rates of return. City Council also played a role, passing a by-law which discouraged the kinds of poorly designed, overcrowded and unsafe tenements that had given apartment buildings a bad reputation elsewhere.

In 1912 alone, 56 blocks appeared on the streetscape, eight of which cost \$100,000 or more. Among the latter were the Anvers Apartments, built for the Belgo-Canadian Real Estate Co. on two lots at the southeast corner of McMillan Avenue and Arbuthnot (originally Aynsley) Street.

The Anvers is a three-storey, solid brick structure on a concrete and stone foundation. It is clothed primarily in elements of the Tudor Revival style. However, domes and classical entrances add a degree of eclecticism to the design.

The block has a distinctive O-shape plan and enclosed interior courtyard. On the north, south and west elevations, it extends from a slightly raised basement to a red brick superstructure with smooth-cut limestone trim. Walls are broken by balconies, stairwells, angled entrances, and single rectangular windows with stone sills. The roof-line also is irregular, dominated on each





The Anvers Apartments, 1996. *City of Winnipeg*

of the block's finished sides by four large gable ends embellished with half-timbering. In contrast, the east façade and courtyard walls are plainly finished in cream-coloured brick.

The McMillan and Arbuthnot facings have smooth stone up to the basement window sills, a stone band above those openings, and a narrow belt course which doubles as a continuous sill under the third-floor windows. Pairs of glazed, wooden balconies are relatively flush to the wall on the first floor, but overhang on the

upper two storeys. They are followed at the roof-line by semi-circular dormers.

The building's north- and southwest corners are angled to accommodate two recessed, tower-like entrances topped by domes which are nestled between cross-gables. Each entrance has broad stone steps leading to a pedimented stone surround, a deep platform, and double wooden and glass doors. A decorative brick and stone panel appears between the second- and third-storey windows, while the dome features alternating

bands of brick and stone, a circular opening surrounded by stone, a galvanized iron roof, and a finial.

Interior finishes include oak woodwork and leaded glass. In addition to individual balconies, each suite has direct access to an outside set of wooden stairs. The basement originally was divided into a boiler room, two laundry rooms, storage space, and janitor's suite. Each of the upper floors held eight apartments, all with dining-rooms, two with one bedroom each, and six with two bedrooms and maid's quarters.

The structure was designed by Charles S. Bridgman and built for \$110,000 by the Claydon Brothers. These principals also were involved in an almost identical 1912 project for the Belgo-Canadian Real Estate Co., the Brussels Apartments at 150-56 Lilac Street.

Bridgman (1875-1965) was an Ontarian who graduated in 1891 from Atelier Masguray in New York, then practised architecture in that city until he relocated to Winnipeg in 1903. Over the next 35 years, he undertook many local projects. He retired to London, Ontario, but subsequently was called into service during World War II to help design air training stations. He later went into private practice with his brother Gordon.

Consistent with the quality and distinctiveness of the Anvers Apartments, early tenants included bankers, barristers and business executives. Over time, the premises, like the adjacent neighbourhood, took on a less exclusive character. The Belgo-Canadian Real Estate Co., established locally in 1911, continued to own the property until 1970. The block changed hands on two occasions before being converted to condominiums.



**41-55 MILL STREET  
WINNIPEG ELECTRIC COMPANY  
SUBSTATION NO. 1  
(WINNIPEG HYDRO SUBSTATION)**

*Unknown, 1905 (#41) and 1913 (#55)*

41 Mill Street where it was converted to a form suitable for distribution to homes and businesses.

The project was controversial because of the control WEC already held over electrical, gas and transit systems serving the city. Opposition to this private monopoly, fuelled by concerns about uncompetitive power rates, led in 1906-11 to the establishment of a public utility, Winnipeg Hydro, complete with its own generating plant at Pointe du Bois.

Up to then, WEC's development had been carefully nurtured by William Mackenzie (1849-1923), an eastern Canadian entrepreneur who first secured an exclusive franchise to provide the city with electric streetcars in 1892. Typical of his investment activities elsewhere in North and South America, Mackenzie subsequently took over or out-competed other local transit and power companies to form a monopoly. With partner Donald Mann (1853-1934), he also began organizing the Canadian Northern Railway (CNoR), the country's second transcontinental line, in the latter 1890s.

The site of WEC's substation was bound by Mill, Thistle Lane, the Red River, and Lombard Avenue. It included a right-of-way originally built for the Winnipeg Transfer Railway (WTR). Later, a National Transcontinental line also cut through the parcel, as did WEC's own siding.

The two-storey, \$80,000 substation went into service in mid-1906, about a year after construction began. Strictly utilitarian in design, the heavy load-bearing and fire-resistant building had a three-metre-deep concrete basement, structural steel frame, thick brick walls, and tile roof. It sat on a 1.2-metre reinforced concrete foundation to prevent movement.



Winnipeg Hydro Substation, 1970. *Provincial Archives of Manitoba*

**T**he now-demolished Mill Street substation and its companion storage facility were remnants of the first complex in the city to receive and transform for consumer use hydro-electric power generated on the Winnipeg River in eastern Manitoba.

This system was developed in 1902-06 by a subsidiary of the Winnipeg Electric Street Railway Co., known later as the Winnipeg Electric Co. (WEC), in response to the need for a larger, more reliable and cheaper supply

of electricity than could be provided by wood- or coal-fired plants.

WEC's subsidiary, formed with the Ogilvie Milling Co., a large bulk power user, was the first to tap the hydro-electric potential of the Winnipeg River by building dams, a spillway and generating station at the Pinawa Channel (Lac du Bonnet), some 96 kilometres from the city. Electrical current was then transmitted along a corridor of towers and lines to the substation at

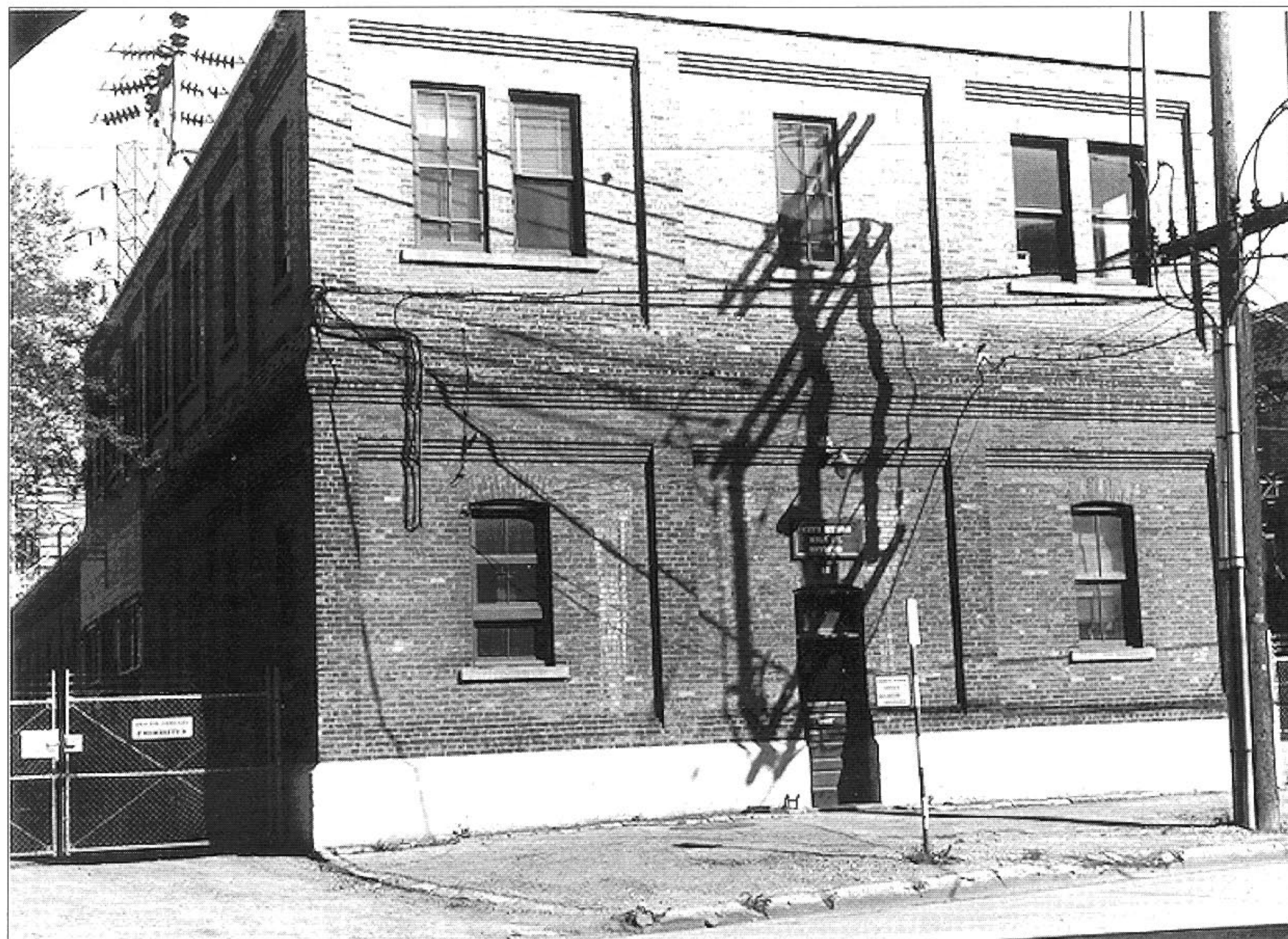


The interior initially housed 15 transformers with a capacity of 25,000 horsepower; seven direct-current generators, each with a 1,400-horsepower motor; a travelling crane to handle heavy apparatus; a Hylo room to convey incoming high-voltage current to the transformers and outgoing low-voltage current to consumers; and control boards containing a maze of ammeters and switches. Oil for cooling the transformers was stored in three large basement tanks, while water to cool the oil was fed from an exterior iron water tank. At the rear of the building stood a 33.5-metre steel frame tower, its six high-tension lines conveying 60,000 volts of incoming current.

In response to a major power outage in 1909, WEC added an auxiliary steam turbine plant to the east end of its substation. This two-storey, \$72,000 facility, built in 1911, held turbo-generators and 10 coal-fired boilers vented by a 68.58-metre stack. Further changes were made in 1913, 1922 and 1924 to incorporate more switchboards and transformers, plus an electrolytic hydrogen and oxygen plant for WEC's gas department.

Also in 1913, a separate, one-storey, \$17,000 brick building was erected at 55 Mill Street to hold storage batteries and a switchboard room. This structure was converted seven years later to a workshop, garage, offices, and lunch and locker room for emergency crews.

The next major round of work at the complex occurred in 1937. Outdoor transformers were set up at 41 Mill in place of the substation's 1913 annex. At 55 Mill, larger garage doors were installed and a second floor was added to the building's west (front) end. Over the years, some smaller structures and an outdoor switchyard also appeared on the site.



55 Mill Street, battery storage and switchboard building, 1970. *Provincial Archives of Manitoba*

Little information is available on who designed these facilities. It is known that architects Pratt and Ross and a successor firm, R.B. Pratt and Associates, were responsible for the 1911 steam plant addition at 41 Mill and the 1937 expansion of the office/stores building at 55 Mill. Ralph Pratt (1872-1950) had strong connections with Mackenzie and Mann, having spent part of his early career with the CNoR. As well, he and long-

time partner Donald Ross (1878-1956) were partly responsible for WEC's elaborate office tower erected in 1913 on Notre Dame Avenue.

Builders of the Mill Street complex also remain mostly anonymous. WEC tended to employ day labour or its own construction crews on projects. Only the 1937 addition to 55 Mill was done by an outside contractor,





Looking north from the Fort Garry Hotel, c.1914. The Mill Street substation with smokestack is visible on the right.  
*Provincial Archives of Manitoba*

the Carter-Halls-Aldinger Co., one of the principals of which, William H. Carter, also held executive positions with WEC from the 1930s onward.

The provincial government acquired WEC's assets in the early 1950s. The transportation utility was then assigned to the Greater Winnipeg Transit Commission, while responsibility for electrical services was divided between the Manitoba Power Commission and Winnipeg Hydro.

The Mill Street complex was among the facilities transferred to the City's utility. Gradually, however, its functions were taken over by the King Street Substation and a new outlet at York Avenue and Garry Street. The big smokestack, long an identifying feature of 41 Mill, was demolished in 1969-70, followed a few years later by removal of the 1911 steam plant. Finally, the substation was closed after being stripped of its remaining equipment. Prior to demolition, 41 Mill and a powerhouse at the Canadian Pacific Railway's Weston Shops were believed to be the oldest surviving power stations in Winnipeg.

The Mill Street site already had a long history of commercial and industrial use when Mackenzie and Mann quietly began buying the land at the turn of the century.

A fort built by Hudson's Bay Company (HBC) surveyor-explorer Peter Fidler stood very near, if not directly on a portion of, the WEC site between 1817 and 1826. Within a decade, the property was included in a river lot which Andrew McDermot purchased from the HBC, his former employer. From this base, McDermot



(1790-1881) became a very successful importer/exporter, property developer and commercial landlord. His activities drew other investors to what became Winnipeg's central business district near the intersection of Portage Avenue and Main Street.

McDermot ran a wind-powered flour mill for several years in the vicinity of the WEC parcel, then in 1860 built the Red River Settlement's second steam grist mill which also was used to saw wood. The lumber firm of Chisholm and Bubar leased that operation in 1871, but the facility subsequently burned and was not replaced. A pattern of land use nonetheless had been set, leading in 1872-73 to the establishment of three sawmills along the riverbank by (south to north) W.J. Macauley, partners William Robert Dick and William Ward Banning, and Alexander Macarthur.

Macauley's Selkirk Steam Mills included a sash and door factory across Thistle Lane on land leased from the Roman Catholic Church. Macauley and partner E.W. Jarvis developed this enterprise into the largest of its type in the city. Known later as Jarvis and Berridge and the Winnipeg Lumbering Co., the firm functioned until 1884 when it went into receivership. The property then stood vacant except for a portion occupied by the WTR.

Dick and Banning shared their premises with the Bishop and Shelton furniture factory. They also had an office on Mill Street and a dwelling to the rear. In 1880-81, they bought out Macarthur and expanded their mill. By mid-decade, however, they had moved their machinery to Keewatin, Ontario and confined their local business to a lumber yard opposite the Canadian Pacific Railway. Two buildings on their former land became dwellings. The WTR also bisected the site.



Aerial view of downtown, 1956. The Mill Street complex is on the lower left side. *Provincial Archives of Manitoba*

Yet another industry — a large flour mill and associated grain elevators — was set up in 1876 near the Lombard Avenue side of the parcel by Captain Daniel Hunter McMillan and Samuel R. Bassett. However, it ceased operations after an 1887 fire, leaving the land to storage and railway uses.



**MOUNT ROYAL ROAD  
( at Traill Avenue )  
SILVER HEIGHTS GATES**

*W.D. Lount, 1950-51*



The International-styled gates, 1996. *City of Winnipeg*

**F**or more than a century, developers of residential subdivisions in Winnipeg have been attracted to the use of roadside markers to delineate and promote their properties.

In 1882, the owners of Victoria Place (Armstrong's Point) proposed the installation of gateposts to herald their luxury setting for the homes of affluent townspeo-

ple. By the time the gates were built in 1911, other realtors had adopted the technique.

Among them was Glines and Co. which owned and in 1911 began marketing Oakdale Park in the Rural Municipality of Assiniboia west of Winnipeg. Partners George A. Glines and Frederick H. Stewart erected rustic cobble-stone pillars at the Portage Avenue inter-

sections of three roads into their subdivision — Linwood, Winchester and Overdale avenues.

A year later, cast concrete pillars appeared a few blocks to the west at Sharp Boulevard and Duffield, Moorgate and Conway streets. They announced the Deer Lodge Subdivision owned by lawyers Machray, Sharpe and Dennistoun and promoted by agents Stewart and Walker.

Other period gateposts in Assiniboia were established by the St. Charles Country Club (c.1912) at Portage and Country Club Boulevard, and jointly by the municipality and City and District Land Co. at the northern approach to the Woodhaven Boulevard bridge over Sturgeon Creek (1920).

When a new housing boom occurred after 1945, developers such as Frank R. Lount and Son Ltd. resumed the use of markers. In 1949, Lount acquired 40.5 hectares of the historic Silver Heights estate from what was then the Municipality of St. James. He added some property to the east and in 1950 registered Plan 5090 for the area between Portage, Ness, Conway and Davidson.

The subdivision's main thoroughfares were the north-south Mount Royal Road and east-west Lodge and Bruce avenues. Interior streets, organized into loops and crescents, held more than 300 new dwellings by 1952. Soon to follow at the northeast corner of Mount Royal and Portage were the Silver Heights Shopping Centre and apartment blocks.

In 1950-51, Lount's architect-son William designed several stone and concrete markers to be placed on Mount Royal between Portage and Traill avenues. Four



of the units exist today, although five may have been in the original series. All take the form of low benches in a residential version of the International style of architecture then being introduced to North America. All contain multi-coloured limestone set in a random rubble pattern. This material from the City of Winnipeg's Stonewall quarry was popular at the time. Indeed, William Lount featured it in his plans for the Winnipeg Clinic (1947) and Silver Heights Apartments (1952-55).

The markers at the east and west corners of the Portage-Mount Royal intersection consist of concrete slab benches flanked by raised end blocks capped by concrete. The blocks of the bench on the west side are joined by wrought-iron bars with a stylized crocus flower in the centre.

A similar structure stands at the southwest corner of Mount Royal and Traill. The symmetry of its three-bench arrangement is broken by one long raised block in the northern half of the unit.

The premier marker is on the northwest corner of Mount Royal and Traill. Organized in an L-shape, its two parts are connected by a concrete canopy over the public sidewalk. The main section integrates a single bench with a tall, broad, yet thin rectangular 'pillar' bearing the name Silver Heights in wrought iron. About midway up the pillar, a concrete slab extends at a right angle over the sidewalk to the boulevard where it is supported by wrought iron fixed in a planter-like base. A large off-centre crocus with leaves dominates the iron-work pattern.

The use of that floral theme, and of street names that recalled early figures in the Hudson's Bay Company (HBC), linked the Lounts' development with the area's



Silver Heights in 1949. *Provincial Archives of Manitoba*

prior status as prairie and farm land divided into river lots during the era of the Red River Settlement.

The property was once owned by a Kenneth Logan, but title was obtained in 1857 by John Rowand Jr., a former HBC official. After he and two of his successors died, the family home and surrounding lands were sold in September 1871 to J.H. McTavish of the HBC. He soon transferred part of the property to a fellow corporate officer, Donald A. Smith (1820-1914).

The latter became a prominent politician, railway and bank investor, governor of the HBC, Canada's high commissioner in the United Kingdom, and the first Baron of Strathcona and Mount Royal. Over time, he expanded his holdings at Silver Heights as he transformed the estate into a social and agricultural centre. Because of his many obligations, however, Smith often

was not resident on the site. His house was not rebuilt after a destructive 1892 fire. On his death, some of the land went to the City of Winnipeg and eventually formed part of the international airport. The rest was inherited by Smith's daughter, but later transferred to the St. James municipality.



598 PLINGUET STREET  
GREATER WINNIPEG WATER DISTRICT  
RAILWAY STATION

*W. Finland, 1927*



The GWWD Station, 1996. *City of Winnipeg*

**T**he Greater Winnipeg Water District (GWWD) Station marks the start of Western Canada's longest industrial railway line, built in 1913-14 to carry supplies and labour for construction of intake facilities

and a 156-kilometre aqueduct extending from Shoal Lake on the Manitoba-Ontario border.

This massive project, dubbed one of "the world's great-

est engineering works," was completed in 1919 at a cost of more than \$13 million. At the time, population and economic activity had been expanding rapidly in the Winnipeg region and existing water sources, including



local rivers and artesian wells, were not adequately meeting demand.

Indeed, as early as 1883, the Lake of the Woods had been suggested as a possible alternative source. A 1907 study recommended the Winnipeg River, while in 1912 engineers supported the option of building an aqueduct to move water by gravity from Indian Bay on Shoal Lake to local reservoirs. The latter proposal prompted Winnipeg, St. Boniface, Transcona, St. Vital, and parts of Kildonan, Assiniboia and Fort Garry to form the GWWD in 1913 and jointly build the aqueduct.

The site of the St. Boniface Waterworks Pumping Station on the south side of Plinguet Street between Rue Archibald and Dawson Road became the aqueduct's terminus. The initial phase of the project involved surveying the route for the water conduit and establishing the adjacent rail line. This was followed in 1915-19 by development of the 'arch and invert' concrete aqueduct, plus canals, dykes, a concrete intake, and screening devices at Indian Bay.

The GWWD Railway continued to operate after 1919, serving for many years as the only communication link between the utility's St. Boniface complex and Indian Bay. To help defray costs, the railway carried west-bound freight and passengers to/from homesteads and summer cottages which opened up along its route through southeastern Manitoba.

The railway's original frame station was replaced in 1927 by a more ornamentally rich, one-storey building at the southwest corner of Plinguet and Dawson. This structure features red flint stone facing, square concrete beams and columns, and a partial concrete basement.



Construction of the aqueduct, c.1917. *Western Canada Pictorial Index*

The irregularly shaped pieces of flint stone, quarried along the GWWD's right-of-way, were laid randomly to provide a textured appearance.

Other design highlights include a small rectangular bay window on the track side of the station and gabled parapets graced with semi-circular openings along the roof-line. The interior initially was divided into a north-

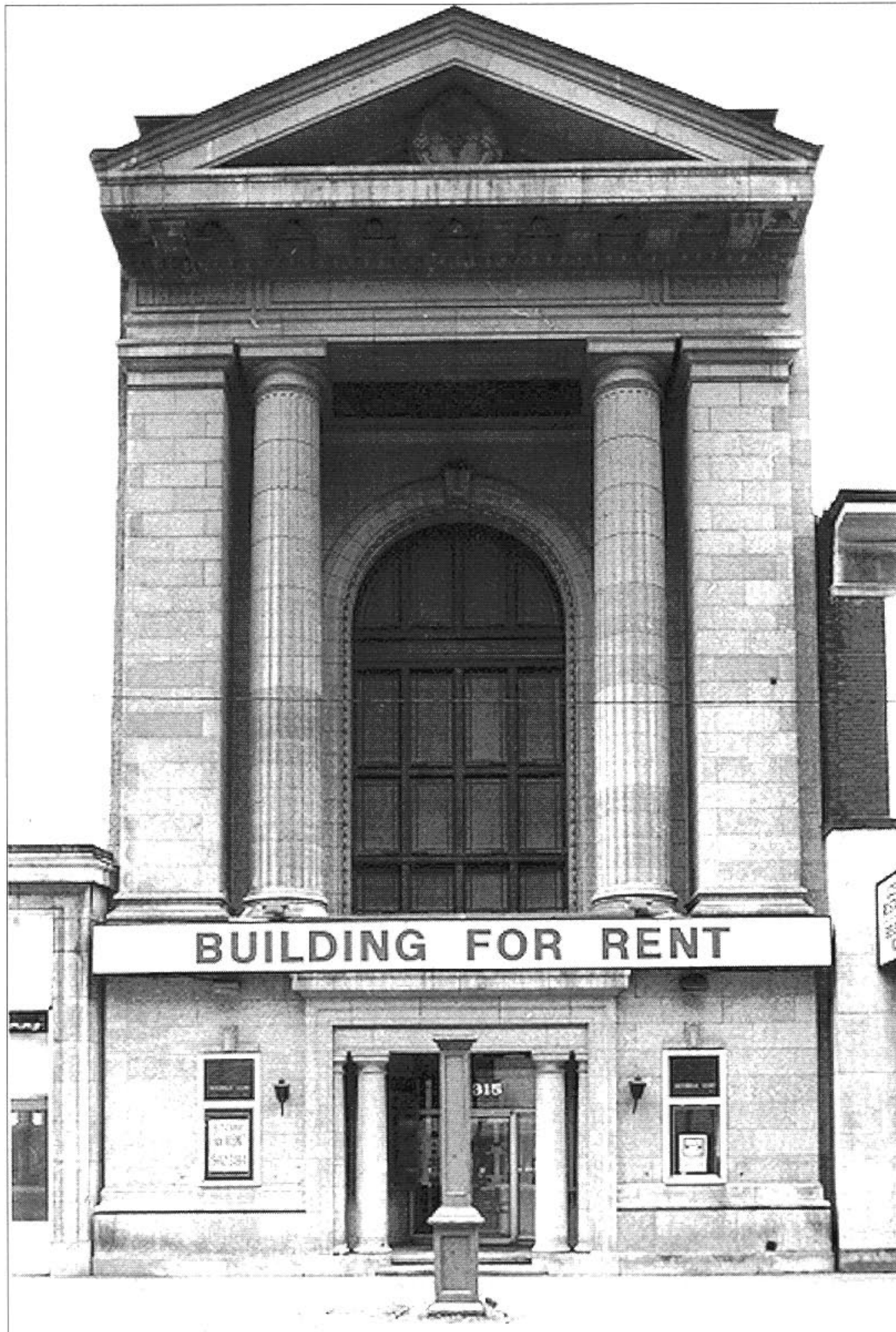
end waiting room, south-end baggage room and cold storage area, and office space in the centre.

As the GWWD's activities increased, its St. Boniface complex grew to include several shops, storage facilities and staff housing. Its tri-weekly passenger service eventually was reduced, then discontinued in September 1977. Summer excursions ended in 1982 and the station was converted to offices.



**315 PORTAGE AVENUE  
KENNEDY BLOCK  
(CANADIAN BANK OF COMMERCE/  
MITCHELL-COPP BUILDING)**

*J.D. Atchison, 1906; V.D. Horsburgh (Toronto), 1919*



The Classical Revival façade, 1996. *City of Winnipeg*

Portage Avenue came into its own as a commercial thoroughfare during the first decade of the 1900s. Projects such as the T. Eaton Co. Department Store (1904-05), Post Office (1905-08), and Bank of Nova Scotia (1908-10) were foremost. However, many other retail-office blocks filled the avenue as commerce pushed westward from the core business district around the intersection of Portage and Main Street.

Among the early investors was businessman Charles William Nassau Kennedy (1865-1920), son of Colonel W.N. Kennedy, a former Winnipeg mayor. In 1906, the younger man established a three-storey building on the north side of Portage between Donald and Hargrave streets, across from the successful Eaton's store.

Known later as the Affleck Block, this structure had brick exterior walls and a stone foundation. Four retail units were located at grade, with offices on the upper levels. Over the years, occupants included tailors, shoe and confectionery stores, realtors, brokers, and financial firms. The facility was designed by local architect John D. Atchison and built at a cost of \$65,000 by the William Grace Co., an American firm with a Winnipeg office.

Other than the Bank of Nova Scotia, chartered financial institutions were cautious about venturing onto Portage Avenue, preferring instead to serve commercial clients from their Bankers' Row headquarters on Main and to deliver consumer services through suburban branches. The Sterling Bank opened a major outlet on Portage in 1914, but only modest premises were maintained on the avenue by the Molson's Bank and Canadian Bank of Commerce.



That changed in 1919 when the Commerce converted the eastern end of the Kennedy Block into a neoclassical banking hall. The project was designed by Victor Daniel Horsburgh, supervisory architect for the Dominion Realty Co., the bank's property subsidiary.

The Scottish-born Horsburgh (1866-1947) trained in his native Edinburgh, then practised architecture with several prominent firms in both that city and London. He was awarded a silver medal by the Royal Institute of British Architects in 1907. Three years later, he accepted the appointment with Dominion Realty and moved to Toronto. He retired after 23 years of service, but then worked on a committee to revise Toronto's building by-laws prior to World War II.

To transform Atchison's nondescript façade at 315 Portage, Horsburgh designed a Tyndall stone front reflecting the symmetry and Greek elements of the Classical Revival style. His main entrance was a rectangular opening set in smooth-cut stone blocks and flanked by two small, steel-framed windows with keystones, two unfluted Doric columns, and a full entablature. Above, two massive fluted Doric columns extended upward to another complete entablature and a highly ornamented, projecting pediment, behind which lay a steel-trussed, double-pitched roof with skylights. The massive columns, accompanied on the outside by plain pilasters with Doric heads, accentuated the vertical dimension of the narrow façade. They also enclosed a recessed area with a large, round-headed window set in a stone arch and topped by a heavy keystone.

Horsburgh opened up the interior front section of the first floor to more than double the original ceiling height (from five to 12.2 metres) and install a semi-circular, barrel-coffered ceiling. Other features included marble



A 1928 view of Portage Avenue with the bank building mid-left. *Provincial Archives of Manitoba*

floors, oak counters, walls with burlap, and ornamental ceiling beams. Customers entered the bank through a small corridor and circular, oak-panelled vestibule. This element and new side walls were intended to mask the fact that the building was not perpendicular to the street, but instead was aligned with the angle of the lot lines. Brick corbel and wood beams were used to connect the bank with the joists of the remaining Kennedy Block, while a rear brick fire wall provided separation from storage space in the original building. In 1927, new offices were incorporated at the rear.

The Canadian Bank of Commerce, established in Toronto in 1858, opened its first Winnipeg outlet in 1893. Its branch at 315 Portage was retained until 1959. The space stood vacant until 1969 when Mitchell-Copp Ltd. opened a jewellery store on the site. During that firm's tenure to c.1981, the building withstood a fire which destroyed the upper two storeys of the rest of the Affleck Block. Occupancy was sporadic after Mitchell-Copp's departure and in July 1992 the interior was gutted by fire.



## BOULEVARD PROVENCHER BELGIAN WAR MEMORIAL

*Hubert A. Garnier (sculptor), 1938*



The official unveiling ceremony, October, 1938. *Photo courtesy Le Club Belge*

**F**or hundreds of people who travel Boulevard Provencher near the Des Meurons intersection, there is a poignant daily reminder of the stoicism, loss, pain, and heroism associated with war.

That reminder is in the form of a memorial stone sculpture which shows an armed Belgian soldier, sad-

ness etched in his features, standing over a fallen comrade. The prone figure's faceless anonymity symbolizes the sacrifice of all who gave their lives during the two World Wars and Korean conflict.

The monument, initially intended to honour the veterans and victims of World War I, was unveiled during a

public ceremony on October 1, 1938. Its sponsor was the Belgian Veterans' Association Memorial Committee which planned the project, raised public donations, and secured a grant of land from the City of St. Boniface. The site on the Boulevard Provencher median was across from Le Club Belge, a centre of social support and recreation for Belgian immigrants and their families since 1905.

Local sculptor Hubert A. Garnier (1903-1987) designed and completed the work. The artist used white Haddington Island sandstone for his 2.44-metre (eight-foot) figures, placing them on a base of large, irregular stones piled at random. Over the years, plaques have been attached to each face of the base.

This is one of two war monuments Garnier produced in Winnipeg. The other, the St. James War Memorial (1930) in Bruce Park, had to be replaced in 1990 after it was damaged by frost.

Born in Chasseneuil in southwestern France, Garnier was a youth when his family emigrated to St. Boniface in c.1913. He subsequently studied at the Winnipeg School of Art, Civic Art Institute in Chicago and University of British Columbia, as well as apprenticing with artists in Paris, New York and Chicago.

He worked in various media, including Tyndall stone, granite, marble, metal, brick, and wood. His main portfolio, established during the 1920s to 1960s, consisted of architectural ornamentation, official emblems, monuments, and reliefs. His clients primarily were businesses, governments and religious, historical and cultural organizations, although he also undertook some private family commissions.



In the United States, Garnier was involved with the Rockefeller Centre (New York), Chicago Civic Opera House and Club Pontchartrain (Detroit) projects.

In Canada, he was acclaimed for his elaborate frieze and bas-relief of a pioneer family for the Saskatchewan Museum of Natural History, dedicated in Regina in 1955. He also produced crests for several federal buildings and ornamentation for the Hotel Vancouver, Lion's Gate Bridge (Vancouver), various structures at the University of Alberta (Edmonton), Hotel Bessborough (Saskatoon), Bank of Montreal (Toronto), and Saint-Joseph Chapel (Montréal).

His Winnipeg-area projects included exterior stone work for the Hudson's Bay Company Department Store, Bank of Montreal at 426 Portage Avenue, Tier Building (University of Manitoba), Winnipeg Auditorium, Federal Building, and St. Vladimir and Olga Cathedral. He also sculpted bronze doors for the Shaarey Zedek Synagogue, stone panels for St. James Collegiate, the metal Tree of Life for Rosh Pina Synagogue, bronze historical tablets at the Legislative Building, and a memorial to Bishop Provencher at the Cathédrale de Saint-Boniface.

In 1974, an accident affected his eyesight, forcing him to stop work on a marble statue for the Franciscan order in Chicago. A retrospective exhibition of his work was held two years later at the Centre Culturel Franco-Manitobain. Garnier died at his St. Vital home in February 1987.

The Belgian War Memorial is one of at least 23 battle or war markers located along Winnipeg streets, in parks, on the grounds of public buildings, and at Royal Canadian Legion facilities. Most are metal or stone statues,



Hubert Garnier sculpting the memorial, 1938. *Provincial Archives of Manitoba*

obelisks and monoliths dedicated to participants of one or more of the three major conflicts of the twentieth century. The oldest, however, recall the 1816 Battle of Seven Oaks and the 1885 North-West Rebellion. All but the Seven Oaks Monument and Holocaust Memorial commemorate formal military service.



**36 ROSLYN ROAD**  
**J.C. FALLS HOUSE**  
*Wardell and Nichols, 1907*



The newly renovated Falls House, 1996. *City of Winnipeg*

**T**he south side of the Assiniboine River west of the Red was sparsely occupied by French-speaking fur traders through to the 1870s. It soon was evident, however, that St. Boniface West was destined to become one of Winnipeg's early residential suburbs.

Indeed, during the 1881-82 land boom, the renamed district of Fort Rouge was annexed to the city and two

privately-built bridges were extended over the Assiniboine at Main and Osborne streets in anticipation of future development.

The area's quasi-rural character attracted a number of prominent families over the next decade. The most wealthy situated their homes on extensive grounds, while somewhat more dense development took place in

the vicinity of River and Stradbrook avenues. When the pace of growth quickened in the latter 1890s, Roslyn Road and Wellington Crescent emerged as two of Winnipeg's most prestigious addresses.

In 1907, businessman John Claire Falls added his presence to the area by investing \$15,000 in a new, 2.5-storey, solid brick house at the southwest corner of Roslyn and Bryce Street.

Born in Ireland, Falls (1861-1924) emigrated to Canada at an early age and entered the hardware business after attending school in Kitchener, Ontario. By 1892, he was the Winnipeg manager and buyer for George D. Wood and Co., wholesale hardware and metal merchants (later called the Wood-Vallance Co.). Falls eventually became the firm's vice-president and general manager.

His house, with its vista across the river to the Manitoba Legislative Building, was designed by Wardell and Nichols and built by A.B. Anderson. It rises from a stone foundation and walls of red face brick to a hip roof with shed dormers. In design, the structure displays many characteristics of the Georgian Revival style, popular during the first three decades of this century and noted for its balance, simplicity and order in contrast to the highly ornamented domestic architecture of the preceding Victorian period.

The building's front (north) façade has a central entrance porch flanked by two-storey bay windows finished at the top by a parapet cornice with abstracted pediments. The Bryce (east) elevation features a combined veranda and upper deck, plus a projecting section of wall around the side doorway. Natural light is provided on all facings by numerous rectangular, round- and segmentally-arched openings with brick



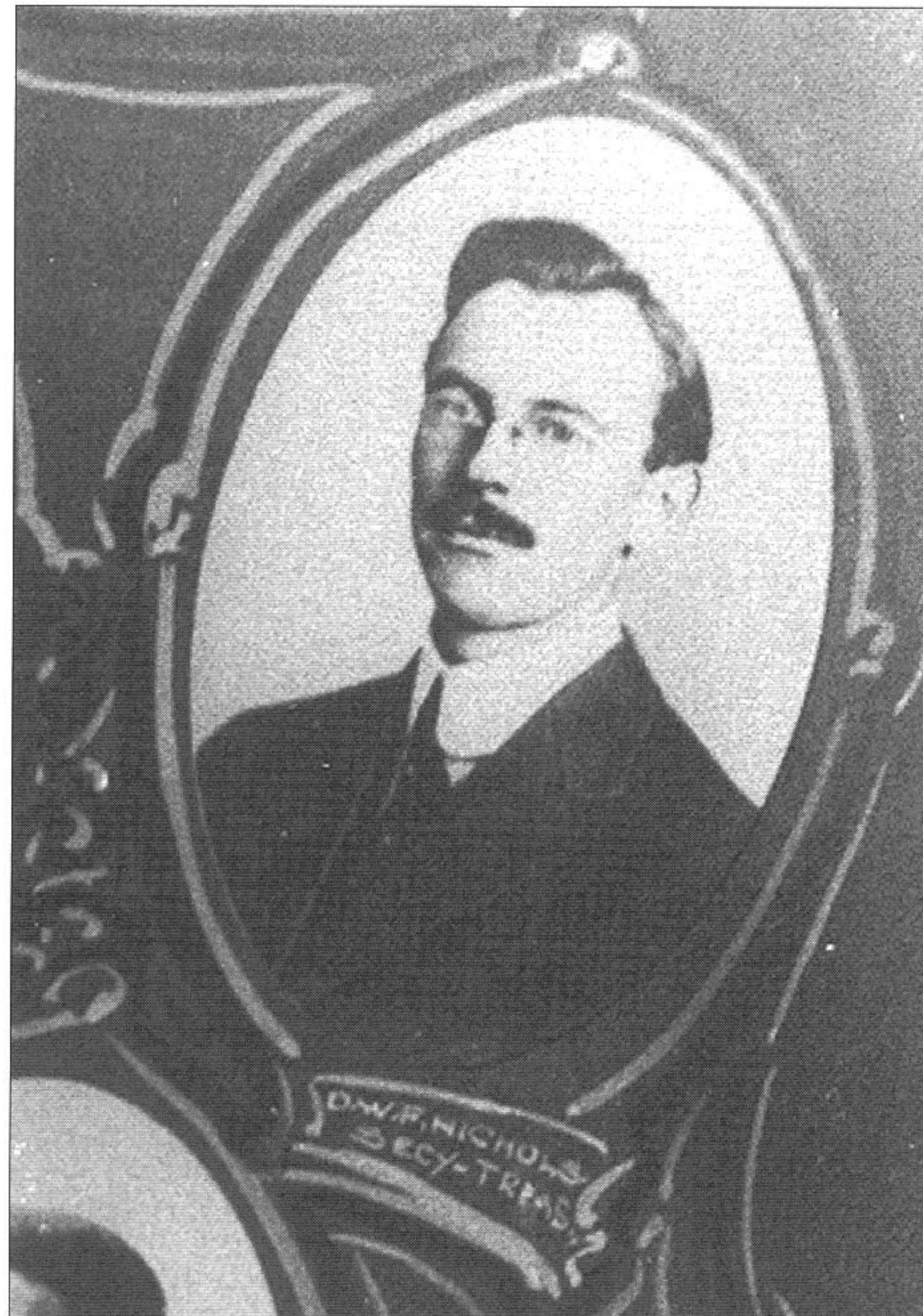
heads and, in most cases, cement lug sills. Exterior wooden staircases were added to the building's rear and veranda/deck in 1951.

After Falls died, his family rented 36 Roslyn to various individuals, then converted it to a boarding house in the latter 1930s. The facility continued in that use after it was sold in 1943 to widow Mary J. Blois. She was succeeded in the early 1950s by Marie E. Martin who operated the St. Michael's Nursing Home on site into the 1970s. The interior subsequently (1985) was renovated to accommodate Locations Realty.

More recently, the foundation has been stabilized, some original interior elements have been restored, and changes have been made to walls, ceilings and lighting, heating and fire alarm systems.

Architects Lindsay Alexander Wardell and David William Fair Nichols were partners from 1907 to mid-1909. Among their co-designs were houses for E.F. Lang, H.M. Tucker, Ross and Redmond, and a Miss Stafford; a gymnasium addition to the Dr. H.P.H. Galloway House; the Stevens and Son Warehouse on Notre Dame Avenue; and the Ontario, Manitoba and Western Land Co. Building on Portage Avenue.

Wardell (1879-1962), an Ontarian, was a draftsman for W.P. Witton of Hamilton and Sproatt and Rolph of Toronto before becoming the latter's Winnipeg representative in 1905-06. As such, he supervised or prepared plans for two apartment blocks, an addition to Colin H. Campbell's Main Street store, and houses for E.B. Nash, E.F. Hutchings and J. Thompson. He appears to have left Winnipeg in c.1909. He eventually practised in Hamilton from 1915 to 1924, then moved to Toronto where he remained professionally active into the 1950s.



Architect David Nichols, secretary-treasurer of the Winnipeg Hockey Club, 1913. *Western Canada Pictorial Index*

The English-born Nichols (1881-1951) apprenticed with Burke and Horwood of Toronto from 1897 to 1902, then briefly served as a draftsman for two leading Winnipeg architects, J.H.G. Russell and John D. Atchison. He stayed in Winnipeg until 1915, designing

several houses, the St. Margaret's Anglican and St. Alban's churches, the City's Public Baths on Cornish Avenue, the Northland Knitting Co. Factory on Arlington Street, and a few joint projects with Norman M. Moffat and J. Pender West. By 1917, he had moved to Windsor, Ontario.



**127 RUPERTSLAND AVENUE  
MCMURRAY (MCGOWAN) RESIDENCE**

*C.W.U. Chivers, 1909*



The McMurray House, vacant in 1996. *City of Winnipeg*

**P**rior to its demolition, 127 Rupertsland Avenue was distinguished by its generous grounds in an otherwise densely developed neighbourhood.

The setting signalled that this was an extraordinary place, part of a river lot retained by members of the pioneer Inkster family for more than 150 years while adjacent land was subdivided for urban use. The house

was one of several built in the area by the Inksters and the third to be donated to public ownership.

The dynasty began with John Inkster (1799-1874), a native of Scotland's Orkney Islands who came to British North America in c.1821 with the Hudson's Bay Company (HBC), gained independent status a few

years later, and began farming on an uncle's land in the Red River Settlement. In 1826, he married Mary Sinclair (1804-1892), daughter of an HBC official.

The couple settled on, and in 1839 acquired, what became Lot 6 in the Parish of Kildonan near the site of the 1816 Battle of Seven Oaks between Lord Selkirk's colonists and supporters of the rival North West Company.

Inkster's second house, now 115 Rupertsland Boulevard, was a two-storey, nine-room log structure built in 1851-53. It was donated to the municipality in 1915, but remained in residential use until the early 1950s. It was restored and opened in 1958 as the Seven Oaks House Museum.

Three of the nine Inkster children stayed on the river lot. Colin (1843-1934) farmed part of the land while also serving as a provincial court official from 1876 to 1928. His Bleak House at 1637 Main Street, another log structure with wood siding, was built in 1874-75, occupied by his daughter Sibyl until the early 1970s, then converted to a senior citizens' centre. Mary Inkster (1833-1912) lived in Seven Oaks House until her death, while Harriet (c.1846-1922) was in a dwelling erected in the 1870s to the west of the family home.

Harriet was the second wife of William McMurray who was born in the North-West to an HBC chief trader, educated at the Red River Academy and apprenticed as an HBC postmaster. He later became inspecting chief factor for the company's northern district and was based at Ile-à-la-Crosse (now in Saskatchewan). He died suddenly in 1877 while on a visit to Seven Oaks, leaving his widow to raise five children.



In 1909, Mrs. McMurray replaced her earlier dwelling with a 2 1/2-storey frame structure designed by Cyril W.U. Chivers in the Dutch Colonial Revival style characterized by a side gambrel roof, symmetrical front (south) façade, accentuated entrance, shed dormer, and multi-paned, double-hung sash windows in plain surrounds.

The 10-room house, situated at the end of a long driveway off Jones Street, had a rusticated stone foundation, horizontal wood siding on the first floor and large, slightly flared roof shingled in a coursed pattern. The main entrance featured Tuscan order wooden columns, a low-pitched hip roof and solid wooden door flanked by sidelights. Basement and ground-floor windows appeared on both sides of the porch, while the second storey contained a centre dormer with a small pair of windows and shed roof, plus two end dormers with single rectangular openings beneath hip roofs.

An open veranda extended across the entire east elevation on stone piers between wooden lattice infill. Its Tuscan columns supported a balcony complete with a wooden balustrade and an entrance off the second floor.

The eclectic design of the structure's northwest corner included an overlapping pair of gable dormers and an overhanging sunroom connected by a shed roof to back and side entrances. The west wall was highlighted by a small bay beneath a shed roof on the main floor and a large fixed opening with side sashes on the upper level.

Architect Chivers (1879-1969) was born in England and came to Winnipeg in 1898 after studies at the London Polytechnic Institute. He worked with S. Frank Peters and George Browne, then was a draftsman with



Anne Elizabeth (Nancy) McGowan, 1995.

the Canadian Pacific Railway. He also undertook freelance commissions, mainly in the residential sector, before opening a full-time practice. After being overseas with the First Canadian Mounted Rifles during World War I, he resumed his solo career and in c.1928 went into partnership with another long-standing local practitioner, George W. Northwood (1876-1959). The firm operated until the latter 1950s, adding as principals Cyril's son, John A. Chivers, and P.M. Casey.

The McMurray House continued to be owned by female Inkster descendants after Harriet's death. It passed to one of her daughters, Harriet Jane Mermagen (1874-1948), wife of Lieutenant-Colonel Ernest W. Mermagen (1871-1947) who managed the Manitoba Mortgage and Investment Co. and later the British Winnipeg Investment Co. He was with the 27th Battalion during World War I and an official with the Indian Residential School Commission in the 1930s.

The property was transferred to the Mermagens' daughter, Anne Elizabeth (Nancy) McGowan (1908-1996), in 1948. Her husband, Lieutenant-Colonel Clarence L. McGowan (1908-1982), born at Rathwell, Manitoba, was with the Royal Canadian Artillery prior to World War II, then served as a staff officer in Canada and Europe before returning to command the 39th Field Regiment. He later was an engineer with Mumford Medland Ltd. and Mathews Conveyor Co.

Mrs. McGowan turned over the well-treed, 0.68-hectare (1.68-acre) site to the City of Winnipeg in 1994 for passive park purposes.



**115 RUPERTSLAND BOULEVARD  
SEVEN OAKS HOUSE MUSEUM**

*John Inkster, 1851-53*



The John Inkster house in 1897. *Provincial Archives of Manitoba*

**W**hen merchant John Inkster began building a new home on his Kildonan farm in 1851, he placed the stone foundation on the second rise of land from the Red River. His prudence notwithstanding, floodwaters invaded the site the following year. Many other settlers evacuated the area, but Inkster and his wife waited out the flood in the shelter of a tent secured to the hastily installed second floor of their dwelling.

The building emerged intact from the receding waters, allowing Inkster to continue construction. His finished product not only withstood later floods, but also became one of Winnipeg's oldest surviving habitable houses. It was used as a private residence for a full century before being restored and reopened in 1958 as the Seven Oaks House Museum.

Inkster (1799-1874) was a stonemason and one of many Scots from the Orkney Islands who came to Rupert's Land with the Hudson's Bay Company (HBC). A few years after his arrival in c.1821, he opted to become an independent trader, freighter and farmer in the Red River Settlement rather than serve out his HBC contract.





John Inkster (1799-1874). *Western Canada Pictorial Index*

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The Seven Oaks Museum in 1995. *City of Winnipeg*



Nicknamed “Orkney Johnny,” Inkster prospered as he established a regional trade supplying local produce and imported goods from England, Scotland, Canada West, and the United States to fellow settlers, missionaries, tripmen, and other traders, including his brother-in-law James Sinclair. He also set up a water mill on his river lot and in 1856 became president of a company that established a local steam grist and sawmill.

His public service included posts as magistrate for the Lower District (1850-58), justice of the peace, member of the Council of Assiniboia (1857-68), and auditor of public accounts (beginning in 1863). He also was an active participant in the development of roads and other public works, served as the rector’s warden at St. John’s Cathedral, and briefly taught in a school organized in 1849 by the Kildonan Scots.

His farm on the west side of the Red River provided a base for his activities. It was named for a nearby stand of large oak trees and Seven Oaks Creek, both of which marked the site of the 1816 Battle of Seven Oaks between supporters of the rival Hudson’s Bay and North West trading companies.

Inkster settled on the land in 1826 after marrying Mary Sinclair (1804-1892), the daughter of the HBC’s Chief Factor William Sinclair. The couple first lived in a two-room log house built in the common Red River frame style. Various outbuildings eventually were added to the site, as were nine children, five girls and four boys, born between the mid-1820s and latter 1840s.

This large family provided the impetus for development of a new home — an imposing two-storey, nine-room, symmetrical structure designed in a vernacular Geor-

gian style and oriented with its long front façade facing east to the river.

The cut-stone foundation was laid without the use of mortar. A stone-lined cellar also was installed. Oak logs floated down the Assiniboine River from Baie Saint-Paul, Manitoba were whipsawed and hewed some 17.8 centimetres square. They were then stacked horizontally and their corner butt joints were fastened with “tree nails” (wooden pegs). Milled horizontal siding was used to protect the exterior, while the main-floor interior was insulated with buffalo hair and fur held to the walls by nearly five centimetres of plaster.

Inkster enclosed his structure under a steeply pitched hip roof with side dormers and a cover of cedar shingles. He also built a one-storey veranda which extended beyond the length of the otherwise unadorned front. Similar to other local buildings of the time, the main façade was divided into five bays of openings, including a central entrance with sidelights and multi-paned, double-hung windows.

The interior of the first floor was finished with basswood ceilings and organized into an entrance hall, front and back parlours, and dining and breakfast rooms. The upper level was divided by panelling and hand-cut moulding into four bedrooms plus a small area that may have been a washroom. Part of the original Inkster cabin was added to the north side of the house to serve as the kitchen. The other part, situated to the south of the dwelling, became a store and post office.

Members of the Inkster family occupied Seven Oaks House until the death of John’s eldest daughter Mary (1833-1912). Over the years, their river lot was subdi-

vided to accommodate urban growth and the homes of two other Inkster children. Colin (1843-1934), a provincial court official, established a house on Main Street in the mid-1870s and farmed part of the site. Harriet (c.1846-1922), a widow with five children, lived in a dwelling to the west of the main family home.

Seven Oaks House and its grounds were turned over to the City of Winnipeg for park purposes after Mary Inkster’s death. Ownership was later (1952) transferred to the City of West Kildonan. The building accommodated residents until 1954, after which restoration work began. The resulting museum is now open to the public on a seasonal basis. It contains various period artifacts, including some furniture and other items owned by the Inksters.



**64 ST. CROSS STREET  
FORMER CARETAKER'S HOUSE,  
ST. JOHN'S CATHEDRAL CEMETERY**

*Unknown, c.1870s*



64 St. Cross Street in 1994. *City of Winnipeg*

**P**rior to its demolition, this modest dwelling offered little obvious indication that it was a well-travelled remnant of a structure which physically dated back to Winnipeg's pioneer period and historically was linked with the development of Anglican churches and schools in Western Canada from 1820 onward.

Available evidence suggests the house was a reclaimed part of the Red River Academy/St. John's College complex built, expanded and renovated in stages be-

tween 1836 and 1881 on a tract of land shared with St. John's Cathedral and Cemetery on the west bank of the Red River north of present-day St. John's Avenue.

The school was vacated permanently in 1890, but not demolished until 1899. It is believed a newer portion of the structure was saved, moved to a site that is now 115 Machray Avenue, and thriftily reused as a residence for the cemetery's caretaker, a post held from mid-1900 on by William Brazier.

College records indicate some \$671 to \$772 were spent on establishing the house in 1899, while City of Winnipeg assessment records identify a structure valued at \$800 on the property as of 1900. Neither the style of the building nor its value were consistent with a totally new, turn-of-the-century dwelling.

The premises were again moved in 1909, returning to a lot very close to the former school site that eventually was numbered as 64 St. Cross Street. At that point, the board of St. John's College invested about \$1,400 in a stone basement, modern heating, sewer and water connections, and general repairs. Brazier continued as the occupant until retirement in 1924. He was succeeded by John Watson, then from 1932 to c.1971 by caretaker J. Percy Ray. The building was then converted to the cemetery office and later to rental housing.

In contemporary times, the two-storey, wood frame residence had a hip roof with distinctive hipped gable ends on its north and south sides, a veranda, and asbestos tile sheathing over wooden siding. Second-storey windows, set under the eaves, consisted of smaller rectangles than those found on the main floor. These basic design features were identical to the former St. John's College.

The interior had a main-floor reception hall, kitchen, living-room, middle room, bathroom, and back room, the last three of which appear to have been divided out of a single space. Above were four bedrooms and a bathroom which also may have been partitioned well after the outer walls were built. Visible interior components were consistent with those of an 1899 structure updated for the convenience of later residents. However, some woodwork and window and door hardware may have dated from the 1880s or earlier.



Other physical evidence pointed to pre-1899 origins. There were, for example, two flooring systems. The north side was newer and was consistent with construction types of the early 1880s. The south side was somewhat older and may have dated from the 1870s or earlier, given the rough nature of some joists. On the main floor, the east-west wall lying above the main beam may have been an outside wall at one time since framing for a window was visible. In the attic, fire damage was evident on a portion of the roof and rafters. The newer part, which enclosed the roof after the house was separated from the college, contained rafters that once bore wood lathe and probably served as wall studs. Also of note was that two main-floor windows on the east wall had a variety of sash believed to be from the 1870s, while one opening still bore its original flawed glass. Finally, the wooden siding and corner boards were of a type and style used almost exclusively in the 1870s.

The Anglican Church was established in Western Canada in 1820 when Rev. John West arrived in the Red River Settlement. Two years later, a combined church/school building was erected on land granted for this purpose in what became Winnipeg's North End. That structure was followed by a residence (1823), a stone church (1832-34), a new school (1836), and a second residence (Rev. William Cockran's St. Cross House, 1847-49).

Additions and renovations over the years joined the 1836 school and St. Cross House in a complex which by the 1850s was made up of two wings, a central hall, kitchens, and the Bishop's residence. The facility functioned as John Macallum's Red River Academy, a private grade school for male and female students, through to 1849, then as Bishop David Anderson's St. John's Collegiate until 1858-59.



St. John's College, c.1880. *Province of Manitoba*

Bishop Robert Machray revived the institution as a grade school, post-secondary college and theological seminary in 1866. Incorporated as St. John's College in 1871, this became one of the founding bodies of the University of Manitoba in 1877.

A series of major construction projects in 1872-74, 1877 and 1881 greatly expanded the premises into a two-storey, U-shaped boarding school and staff residence, with adjacent Headmaster's House, gymnasium and Divinity Hall. Further work in 1882-83 produced housing for college masters, a deanery and a new school west of Main Street at Church Avenue.

Upon opening the last-named building in 1884, the college board planned to abandon its old riverbank complex. However, a shortage of funds to repair deficiencies in the new building resulted in the boys' school continuing in the old facility in 1885-90. Nine years later, the badly deteriorated complex was demolished, in part to accommodate cemetery expansion.

Photographic and documentary sources, combined with the physical data outlined above, support the conclusion that the caretaker's house was a remnant of northern extensions built onto St. John's College in 1873 or 1877 and 1881. There is a further possibility, but less firm evidence, that the structure incorporated part of the 1847-49 St. Cross House.



## 381 SHERBROOK STREET SHERBROOK POOL

*Pratt and Ross, 1930*



Sherbrook Pool, 1995. *City of Winnipeg*

**F**or more than six decades, the walls of Sherbrook Pool have resounded with the splashing, chatter and cheers of Winnipeggers at play, in competition, or learning to swim and save lives.

Those experiences became a potent force in 1991-92 when citizens successfully rallied against a proposal to demolish the building. Some \$1.7 million subsequently were committed through the City of Winnipeg's capital budget and the Canada-Manitoba Infrastructure Works Program to repair and upgrade the West End facility.

This public support reflected swimming's long-standing popularity as a healthy, relatively inexpensive activity. Up to the turn of the century, however, only privately owned Turkish baths were available to local residents on a year-round basis. The Young Men's Christian Association (YMCA) established the city's first indoor pool at 276 Portage Avenue (the former Birks Building) in 1901. Other YMCA pools soon followed on Selkirk Avenue and Vaughan Street.

The early 1900s also saw greater willingness among civic voters and politicians to use tax dollars for amenities such as parks, libraries and bath houses. The City opened its first public pool in 1912 at Pritchard Avenue and Charles Street in the North End. Over the next two years, open-air and indoor pools appeared at Sargent Park and on Cornish Avenue, respectively. Despite requests from other districts, no further municipal baths were developed until Sherbrook Pool was erected as a relief project during the Great Depression.

Opening ceremonies on March 1, 1931 included diving and synchronized swimming displays by the Water Babies, a troupe of girls trained by Mrs. Harrison, the pool's supervisor and wife of George Harrison, superintendent of public baths. As Winnipeg's first and for many years only Olympic-size pool, this facility went on to host many competitions and serve as the training centre for advanced swimmers.

Built by general contractors Hazelton and Walin for \$125,000, Sherbrook Pool consists of reinforced concrete footings, foundation and floor slabs, steel beams, brick walls faced with Alsip red tapestry brick, Tyndall stone accents, and a roof of reinforced gypsum slabs, cork insulation, felt, and gravel.

The structure is designed in the Art Moderne style known for its asymmetry, flat roofs, minimal low-relief ornamentation, generally smooth surfaces, rounded corners, wrap-around windows, and use of contemporary materials such as glass blocks and polished metal. This style emerged from the modernist movement which rejected historicism in favour of more streamlined and simplified visual representations of the machine age.





George Harrison, superintendent of public baths, and Mrs. Harrison, matron and pool supervisor, with members of the Swim Club, date unknown. *City of Winnipeg*



The front (west) façade is divided into seven bays by thin brick pilasters. The set-back entrance at the northern end is highlighted by stone surrounds. At ground level, each of the other bays originally held sets of three rectangular windows with stone lug sills. All but one of these sets are now covered by concrete slabs. Trios of smaller square openings, also with stone sills, continue to light the second storey. A stone band and pilaster caps are found at the roof-line.

The south elevation features three large openings and several unadorned brick pilasters. In contrast, the north wall lacks pilasters and its windows are not organized in sets. In 1961, glass-block units were installed in place of single-pane openings on the west and south façades.

The interior is dominated by the pool which measures 15.3 by 22.9 metres, has both shallow and deep ends, and originally featured a diving tower. The pool's floor occupies much of the basement, along with locker, shower, boiler, machinery, and fuel rooms. A lobby, front desk and committee room, all with terrazzo tile, are on the main floor. Wooden seating takes up the north, east and west sides of the second level. As well, a superintendent's suite is behind the north-end bleachers.

Sherbrook Pool was designed by Ralph Benjamin Pratt (1872-1950) and Donald Aynsley Ross (1878-1956) who began a long-standing association in 1906 and gained prominence across Western Canada through their work for the Canadian Northern Railway (CNoR), among other clients.

The partners' local projects included the Rosemount Apartments, Garry (Belgica) Block, Power Building,



The newly renovated interior, 1996. *City of Winnipeg*

reconstruction of the Scott Block (1915), numerous facilities for the Winnipeg Electric Railway Co., garages for the Breen Motor Co. and Leonard-

McLaughlin Motors, the Horse Show Amphitheatre, Polo Park race track, Deer Lodge Hotel (St. James), and Stanley Mineral Springs and Brewery Co. plant (St.



Boniface). They also assisted with development of the Electric Railway Chambers, Northern Electric Building and Winnipeg Civic Auditorium.

Born in London, England, Pratt trained at the South Kensington School of Art. He was in Winnipeg by 1892 and later secured employment with the Canadian Pacific Railway. He switched in 1901 to the CNoR where he designed many stations and shops. He also was president of the Manitoba Association of Architects (MAA) in 1919.

Ross was a native Winnipegger who studied in Toronto at Upper Canada College, the University of Toronto and School of Practical Science, obtaining arts and engineering degrees. He was a mining engineer in British Columbia before joining the CNoR in 1901 where he held posts as locating and terminal engineer. He also was president or director of various realty companies, a vice-president of the MAA, and chairman of the Winnipeg Town Planning Commission's Aesthetic Development Committee.



Sherbrook Pool in 1992. *City of Winnipeg*



**180 SINCLAIR STREET  
FIRE HALL NO. 11  
(FIRE HALL NO. 7)**

*A.R. and W.N. Melville, 1910*



Fire Hall No. 11, the North End's second fire hall, 1995. *City of Winnipeg*

**T**his two-storey, solid brick building at the northwest corner of Sinclair Street and Pritchard Avenue is one of the more modest survivors out of 13 fire halls established by the City of Winnipeg in the decade leading up to World War I.

During that era, the city's population tripled and its physical fabric underwent extensive redevelopment and expansion. In particular, the built-up area north of the Canadian Pacific Railway Yards pushed rapidly outward to the west and north. The district filled with new houses, commercial buildings, schools, churches, clubs, factories, a police substation, telephone ex-

change, public library, swimming pool, and a branch of the Young Men's Christian Association.

Fire Hall No. 11 symbolized the pace and density of development. It was the second fire station to be built in the North End within a six-year period; as well, it was only about 10 blocks southwest of the first hall at Burrows Avenue and Aikins Street.

All facilities in the pre-war series were based on a standard design prepared for the Fire Department by architects Alexander R. and William N. Melville. Winnipeg was among several North American centres that opted for common fire hall plans as a cost-efficient response to public demands for improved protection and for facilities adapted to contemporary fire-fighting methods and equipment.

The hall at 180 Sinclair is a simplified version of the Melville plan. Built by John Saul at a cost of \$14,000, it rises from a stone foundation to a cream-coloured brick superstructure and hip roof with gable dormers. A square tower extends 21.05 metres (69 feet) above the southwest corner, while a one-storey former stable is attached to the rear.

The front (east) façade displays Richardsonian Romanesque details, including a rusticated base, an arched pedestrian entrance, and three large vehicle doorways, also set in round arches ornamented by brick keystones and drip moulding. The garage doors have been modernized, but their multi-paned transoms remain intact. This facing also features corbelled brick accents, segmentally arched second-storey windows with continuous rough-cut stone lug sills, and an oculus ringed by four brick keystones.

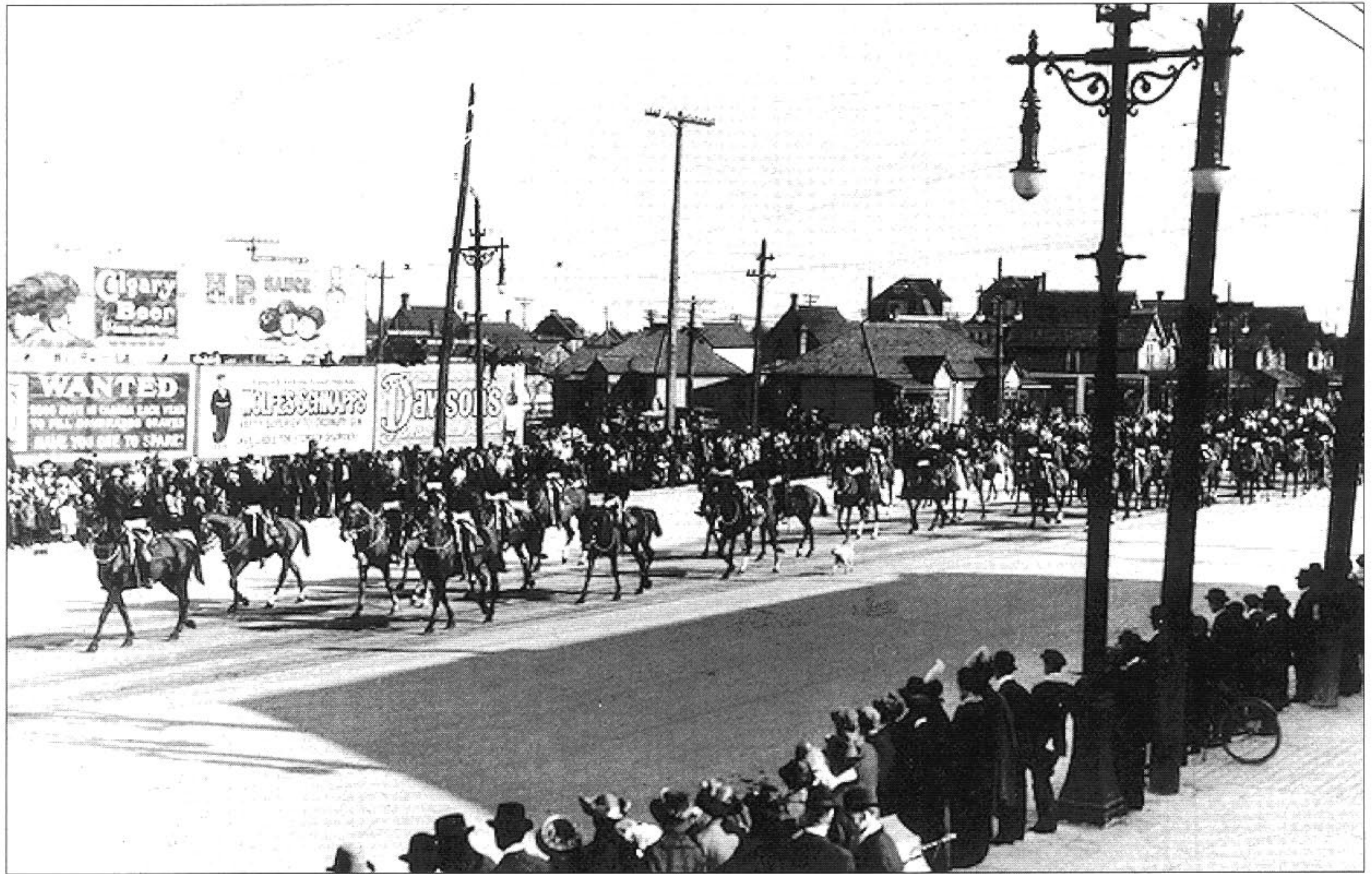


The hose-drying tower contains several windows of various sizes and shapes, some set in round arches, others with rectangular heads. Stone sills and lintels, corbelled brick arches and panels, a heavy cornice, and a stone-capped crenellated parapet also adorn this element.

Inside the station, pressed tin ceilings are still evident on the main and second storeys. The upper level is divided into bedrooms, offices, small common room, and a bathroom, while the rear stable has been converted to kitchen and storage use. One of two metal poles used by firemen for quick access to the main floor no longer is operative. As well, the tower has been condemned above the second storey.

Like its pre-war counterparts, 180 Sinclair (now Fire Hall No. 7) was a welcome addition to the City's public service infrastructure. Stations built in the 1880s, when the Fire Department became a full-time paid force, had been criticized for poor stable and equipment storage arrangements, plus inadequate living quarters for firemen who spent most of their time on site and on call. The Melvilles' design responded to issues such as these, not only in the early 1900s, but also in succeeding decades as their stations proved adaptable to subsequent equipment and staffing changes.

The fire halls also became a defining aspect of the Melville brothers' professional partnership from c.1904 to c.1913. Many of their other co-designs (e.g., residential structures, movie theatres and a dance hall) no longer exist. Moreover, the two went separate ways shortly after their last fire stations were built. William left Winnipeg, while Alexander (1873-1949) continued to practise locally into the 1940s.



Decoration Day parade at Main and Magnus in Winnipeg's North End, May 9, 1914. *Provincial Archives of Manitoba*



**494 AVENUE TACHE  
GREY NUNS' CONVENT  
(ST. BONIFACE MUSEUM)**

*L'Abbé Louis-François Richer Lafleche, 1845*



St. Boniface Museum, 1996. *City of Winnipeg*

**A**t first glance, the 150-year-old, solid log structure at 494 Avenue Tache seems to belie its central place in Winnipeg's — and prairie Canada's — religious and social development. The building's dignified but unassuming appearance gives little hint of the whirl of activity that accompanied its multiple roles as the West's first convent, a schoolhouse, infirmary,

refuge for orphans and the elderly, and training ground for missionaries.

Yet, the Sisters of Charity or Grey Nuns' Convent was all this and more during its first century. Within its walls, charitable works were undertaken that meant much on an individual level, but also led to larger

institutional legacies such as the nearby St. Boniface General Hospital and Tache Nursing Centre.

The Grey Nuns were organized in Montréal in 1737 by Marie-Marguerite d'Youville. The religious order agreed in 1843 to a request from Bishop Joseph Norbert Provencher to assist with educational and social services provided by the Roman Catholic Mission at the Red River Settlement. The following year, Sister Marie-Louise Valade and three other members travelled west to establish a convent.

The nuns soon organized classes for children, began catechizing adults, opened a novitiate, and tended to the poor and sick in their homes. Their scope of activity greatly expanded over the next several decades to include care of orphans, the elderly and ill, establishment of St. Boniface Hospital (1871), convent schools in Winnipeg, St. Francois-Xavier, St. Norbert and St. Vital, and a boarding school for girls in St. Boniface which was the forerunner of l'Académie Taché.

The nuns went on to develop additional convent schools, Indian schools and hospitals in northwestern Ontario, rural Manitoba, Saskatchewan and North Dakota, plus the St. Roch facility in St. Boniface for victims of contagious diseases and a tuberculosis sanitarium in St. Vital. They also prepared sisters for missionary life in the North-West and their convent served informally as a regional mother house.

Sister Valade and her companions initially were based in a stone building erected in c.1829. They later moved into Bishop Provencher's residence while the former structure was demolished to provide material for the



foundation of their new convent located on the east bank of the Red River south of the Bishop's Palace and St. Boniface Cathedral.

Various mishaps interfered with the construction schedule. The start of work was delayed from 1845 until 1846. When the sisters occupied the site in December 1847, the building was far from finished. Indeed, it took another four years to complete the two-storey oak facility with a split-level attic and hipped roof.

The designer, l'abbé Louis-François Richer Laflèche of Québec, worked as a missionary in the West from 1842 to 1854, then later became Bishop of Trois-Rivières. Known builders included Louis Galarneau and Amable Nault, also from Canada.

Laflèche's plan combined the Georgian or British classical tradition commonly used by the Hudson's Bay Company for its fur trade warehouses and residences with features from the French-Canadian "la maison traditionnelle," modified by Palladian influences. The British classical style was represented by the convent's symmetrical rectangular plan, hipped roof and chimneys at both ends of the hip. French elements included the roof's steep pitch, dormers placed near the eavesline, paired and shuttered casement windows, a central entrance, and a slightly shorter second storey.

As well, the building's Red River frame structural system was based on the "piece-sur-piece" method which prevailed in the St. Lawrence Valley from the late 17th to late 19th centuries and was brought west by fur traders. This meant the white oak timber frame was composed of a series of widely spaced grooved posts into which were tenoned or slotted squared horizontal



St. Boniface Cathedral and the Grey Nuns' Convent, c.1857. *Western Canada Pictorial Index*

logs that had been floated downstream from Pembina. In addition, each floor was supported by 27 beams spanning the building's approximately 12.4-metre width and stiffened by a central partition. The roof was formed of treed rafters with hips and jack rafters.

The original nine-log front (west) façade was clad with vertical tongue-and-groove boarding. Its central entrance was flanked on both storeys by sidelights and four paired windows along each wing. Subsequent alterations resulted in rearrangement of the front dormers and an increase in their number from four to five. As well, a belfry, porches and brick chimneys were





The Grey Nuns' Convent in 1958. *Western Canada Pictorial Index*

added, then in 1888-89, the rear chapel was modified and extended eastward one storey to give the entire structure a more distinctive T-shape.

Along with the chapel, the interior initially held classrooms, dormitories for orphans and boarders, an infir-

mary, rooms for the elderly, plus a kitchen, community rooms, refectory and bedrooms for the nuns. Functional changes led to numerous alterations over the years. In 1911, the sisters moved their residence and orphanage to l'Hospice Taché and converted the convent to a seniors' residence. Then in 1923, the nuns and aged

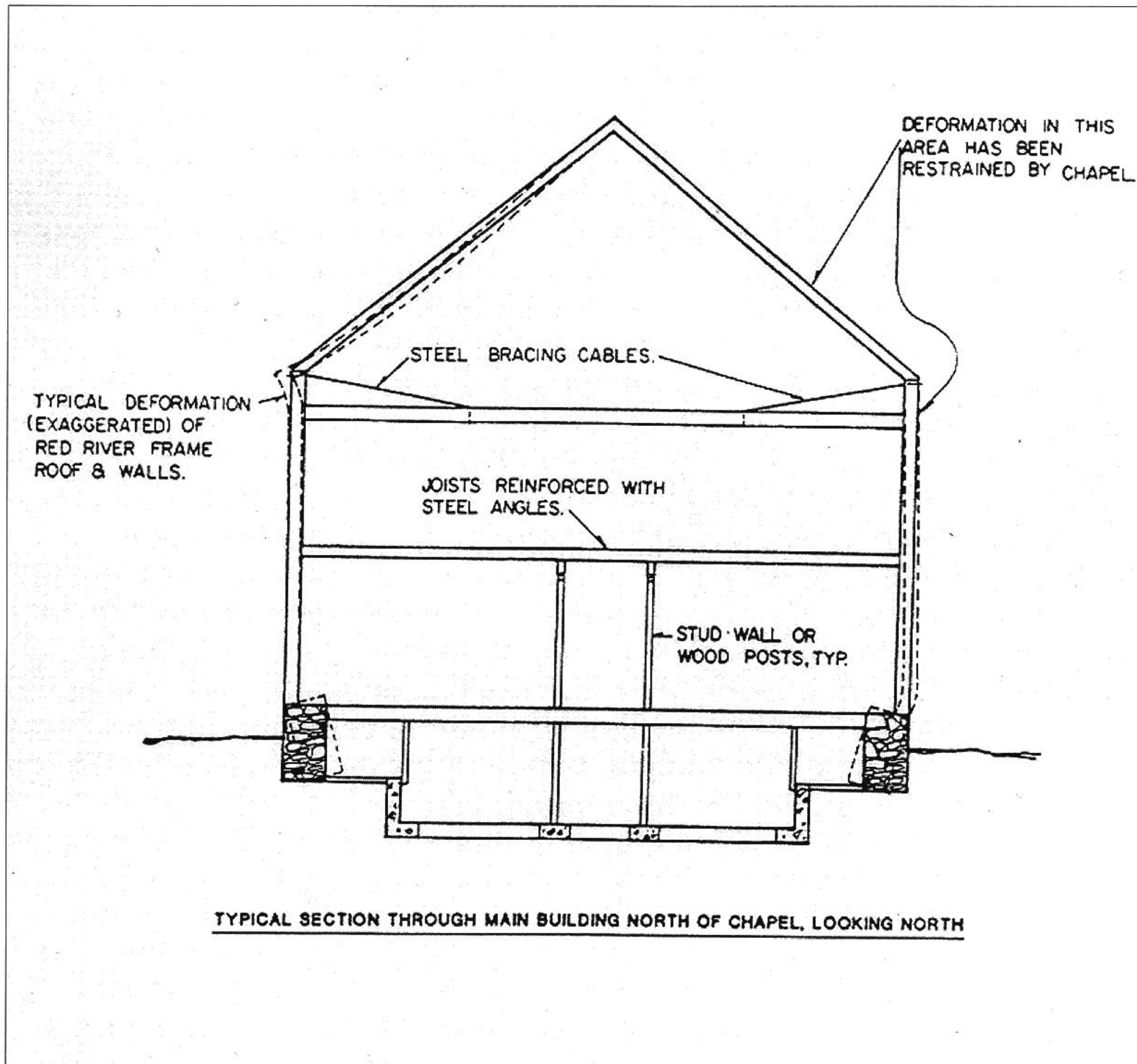
switched quarters, followed in 1954-56 by the nearby development of a new provincial house, completion of which resulted in the sisters vacating their original convent for the last time.

In 1958, the Historic Sites and Monuments Board of Canada (HSMBC) recommended that 494 Avenue Tache be declared of national importance because of its architectural and historical interest. To preserve and adapt the building as a museum, the City of St. Boniface in 1963 entered into a 99-year lease with the owners, Les Soeurs de la Charité de l'Hôpital Generale de St. Boniface, plus an intergovernmental cost-sharing agreement to cover consolidation and restoration of the facility. A second cost-sharing arrangement for additional work was made in 1970. Upon formation of Unicity in 1971-72, the City of Winnipeg became responsible for the site and financial support of the St. Boniface Museum.

The early conservation work stabilized some of the building's structural problems, but also led to the loss of some original materials and alterations to the historic fabric of the foundation, walls and roof. In addition, the convent has experienced subsequent physical deterioration. In 1988, the HSMBC reconfirmed that it considers the building to be of "exceptional" national significance and recommended that federal aid again be provided for restoration through the Canadian Parks Service's National Cost-Sharing Program.

Subsequent planning by representatives of the three levels of government and the museum, with concurrence from the Grey Nuns, resulted in a \$1.264 million proposal to rehabilitate the building (\$930,000), upgrade certain contemporary elements such as accessibility and the sprinkler, electrical, ventilation and hu-





midity control systems, and prepare a long-term museum development plan. Canada and Winnipeg were the main sources of project financing, with additional contributions from Manitoba and various fund-raising activities by the museum.

Typical section through main building north of chapel, looking north. *City of Winnipeg*



**WEST BANK OF THE SEINE RIVER  
FORMER LAGEMODIERE LAND  
(NORTH ST. BONIFACE MARKET GARDEN  
SITE)**



The meandering Seine River at the Lagemodière site, 1996. *City of Winnipeg*

**T**his 9.69-hectare (23.958-acre) parcel of land on the west side of the Seine River has links to Jean-Baptiste Lagemodière and his wife Marie-Anne Gaboury, the first white couple to settle on the Canadian Prairies and the grandparents of Louis Riel, Métis leader and founder of Manitoba.

The Lagemodières acquired farm land on both sides of the Seine at its junction with the Red River, beginning

in 1817 with a grant from the Scottish philanthropist, Thomas Douglas, the fifth Earl of Selkirk. Those holdings eventually became known as Lots 71 to 75 and part of Lot 76 in the Parish of St. Boniface. It was here that the couple raised their family and that three sons — Laprairie (Jean-Baptiste Junior), Benjamin and Romain — also farmed with some of their offspring.

The senior Lagemodières were natives of Québec. Jean-Baptiste (1778-1855), born at St-Antoine de Richelieu, first went west as a hunter-trapper in c.1800. Soon after returning to Québec in 1805-06, he married Marie-Anne (1780-1875) in her home community of Maskinongé. The two left almost immediately to winter in the Pembina area, then moved northwest to the Saskatchewan River and a Hudson's Bay Company post at what is now Edmonton. Their daughter Reine, born in January 1807, was the first legitimate white child in the West.

The family lived off the land for several years. Lagemodière subsequently was recruited to supply buffalo meat to Highland Scots who began arriving in 1812 to establish an agricultural colony under Lord Selkirk's patronage on the west side of the Red River near Point Douglas.

Lagemodière was again called on to aid the settlers when disputes over control of the region's pemmican trade led to violent confrontations with supporters of the rival North West Company. In the winter of 1815-16, he carried dispatches to Selkirk in Montréal warning of the dangers to the colony. On the return trip, he was captured and briefly held by Nor'Westers at Fort William.

Order was secured in the Red River Settlement when Selkirk arrived in 1817 accompanied by the De Meurons, a group of discharged Swiss mercenary soldiers. To further stabilize the colony, Selkirk granted land on the east side of the Red to the Lagemodières, De Meurons and Roman Catholic Church, among others, thus initiating the French community of St. Boniface.

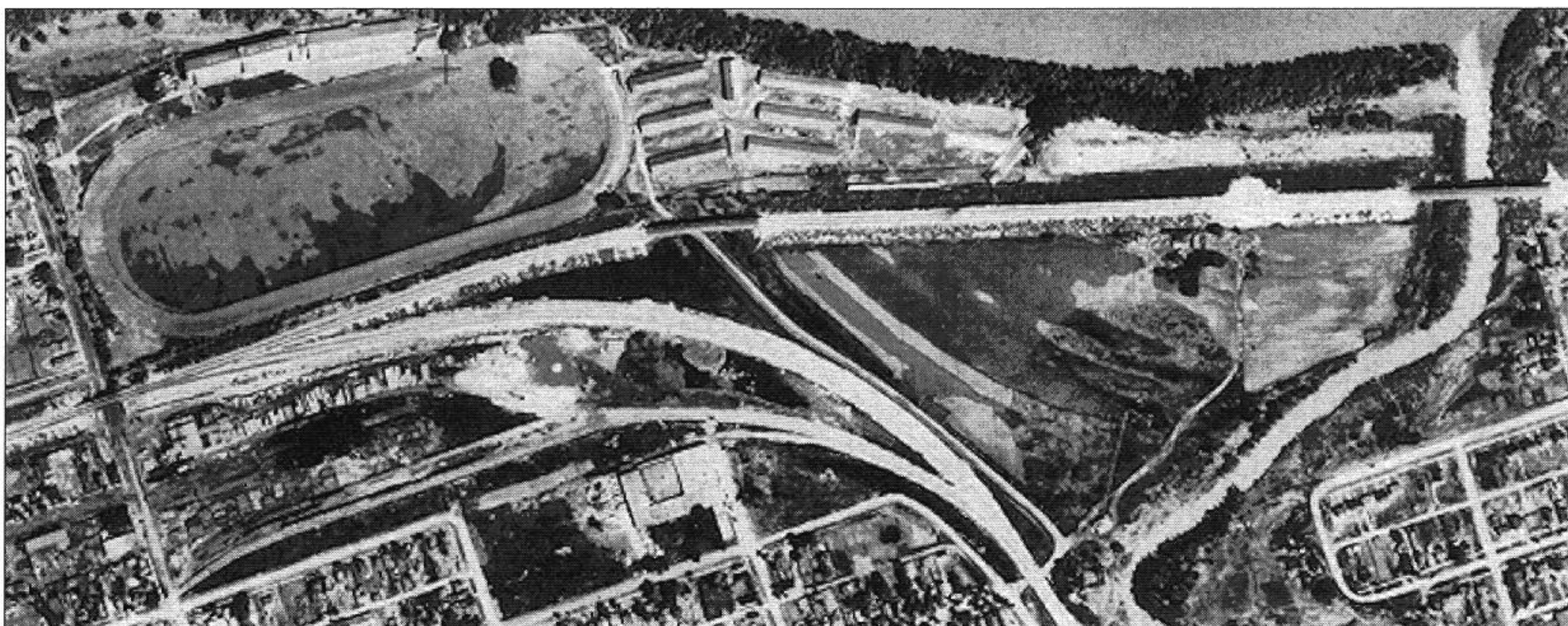


The Lagemodières survived various hardships, including a disastrous 1826 flood, to become relatively prosperous farmers. Jean-Baptiste also continued to work in the fur trade and freighting.

The most current research has established that the family's original land grant covered some 41.28 hectares (102 acres) on the east side of the Seine River near its junction with the Red. By 1823, another 40.47 hectares (100 acres) had been added to the holding, possibly obtained from a De Meuron. Further expansion to the west side of the Seine occurred between 1831 and 1833. By then, Jean-Baptiste Jr. was farming with his father. A second homestead was developed on the western parcel; however, available records do not clearly identify whether it was occupied by the father or the son.

One of the Lagemodières' youngest children, Julie, married Jean-Louis Riel, a Métis who returned to the settlement after being raised in Canada. Their first child, Louis (1844-1885), went on to become a central figure in advocating Métis rights during the Red River (1869-70) and North-West (1885) rebellions and in defining the constitutional provisions by which Manitoba became a Canadian province.

Some documentation suggests that Julie gave birth to Louis in her parents' home. However, as noted above, it is not clear on which side of the Seine the senior Lagemodières lived at the time. Surviving records also are imprecise as to where the Riels resided except to indicate that by 1847 they were on cultivated acreage near members of the Lagemodière family. As well, Jean-Louis Riel may have operated a water mill on the Seine near the foot of present-day Rue Dumoulin.



An aerial view of the triangular site. *Department of Energy, Mines and Resources*

In 1863, Jean-Baptiste Jr. transferred ownership of the family's West Seine holding (later part of Lot 76) to the Roman Catholic Mission. When the Dominion Government's land survey was completed in the area in the early 1870s, no structures were noted on the site. A lumber mill operated on the east or west bank of the Seine in the 1880s, but the area was again vacant after it was transected by a rail line.

The rest of North St. Boniface developed into a mixed residential and industrial area, supplemented in the 1920s by the Whittier Park horse racing track west of the former Lagemodière land. In recent years, Whittier Park has accommodated public recreation facilities and the Festival du Voyageur.

The acreage being considered for designation as a municipal heritage site takes in a portion of the former Lagemodière property. Bound by the Seine River and the Canadian National Railways' Redditt (main) and Sprague lines, it was acquired by the City of Winnipeg in 1992 in response to the need for recreation space in North St. Boniface, plus citizens' opposition to proposed rezoning of what was agricultural (market garden) land for housing development.

The site contains part of the Seine River Pathway, plus a plaque erected in 1985 by the Historic Sites and Monuments Board of Canada recognizing Jean-Baptiste Lagemodière and Marie-Anne Gaboury as figures of national historic importance.



## 134 WEST GATE MONK HOUSE

*Hugh Murray (contractor), 1895*

houses were built in the large-lot subdivision, but more complete development had to await the city's next spurt of growth in the early 1900s.

Among the Point's first occupants were pioneer merchants A.G.B. Bannatyne and his son A.R.J. Bannatyne who built adjacent homes on Assiniboine Avenue (now West Gate) in the early 1880s. The younger Bannatyne lived on site until 1888 when ownership was assumed by the Frontenac Loan and Savings Society of Kingston, Ontario. After renting the property to a series of tenants, the society sold it to barrister Lendrum McMeans in 1894. He began to remodel the premises for his own use, but within a few months the building was destroyed by fire.

The following year, McMeans erected what is now numbered 134 West Gate near the ruins of the former Bannatyne residence. The project's architect is unknown, but the contractor was Hugh Murray who built several other smaller homes in the city in 1894-95.

Typical of the Queen Anne style, 134 West Gate displays highly varied façades and roof-lines. Most striking among the structure's surviving features are its two-storey bay on the south elevation and its steeply pitched hip roof marked by decorative eaves, an array of dormers and a "Widow's Walk," a flat top section surrounded by a wooden fence.

A one-storey open veranda originally wrapped around the building's northeast corner and was joined on the front (east) facing by a second-floor porch used as a summer bedroom. This element was removed in 1958 and replaced by concrete steps.



The former Monk House in Armstrong's Point, 1995. *City of Winnipeg*

Armstrong's Point was a sparsely developed, quasi-rural suburb when this 2.5-storey Queen Anne house first overlooked the Assiniboine River in 1895. Within two decades, however, Winnipeg had grown up to and beyond the Point, and the neighbourhood's own streets had filled with the substantial homes of business, professional and political families.

This 22-hectare parcel of land, formed by a U-shaped bend in the river, was granted in 1848 by the Hudson's Bay Company to Captain Joseph Hill, a staff officer with English veterans recruited to protect the Red River Settlement. During a land boom in 1881, Hill sold the holding to a local syndicate intent on establishing an exclusive residential area called Victoria Place. Some



The 15-room house is built of solid, cream-coloured brick on a rubble-stone foundation, with limestone accents around the openings. Most windows are rectangular, set in plain wooden frames, and outlined by stone lug sills and radiating brick heads. The large front living-room window lies in a segmental arch with a keystone. Other details include ornamental shingling, a brick string course and a tall, ornate brick chimney.

McMeans never occupied the dwelling, but instead sold it to John Benning Monk and established a separate residence at 40 West Gate. Monk (1854-1947) was an Ontarian who first came to Winnipeg with the Bank of Ottawa in 1882, later managed the bank's branch in Keewatin, Ontario, then returned to direct the Winnipeg office until retirement in 1917.

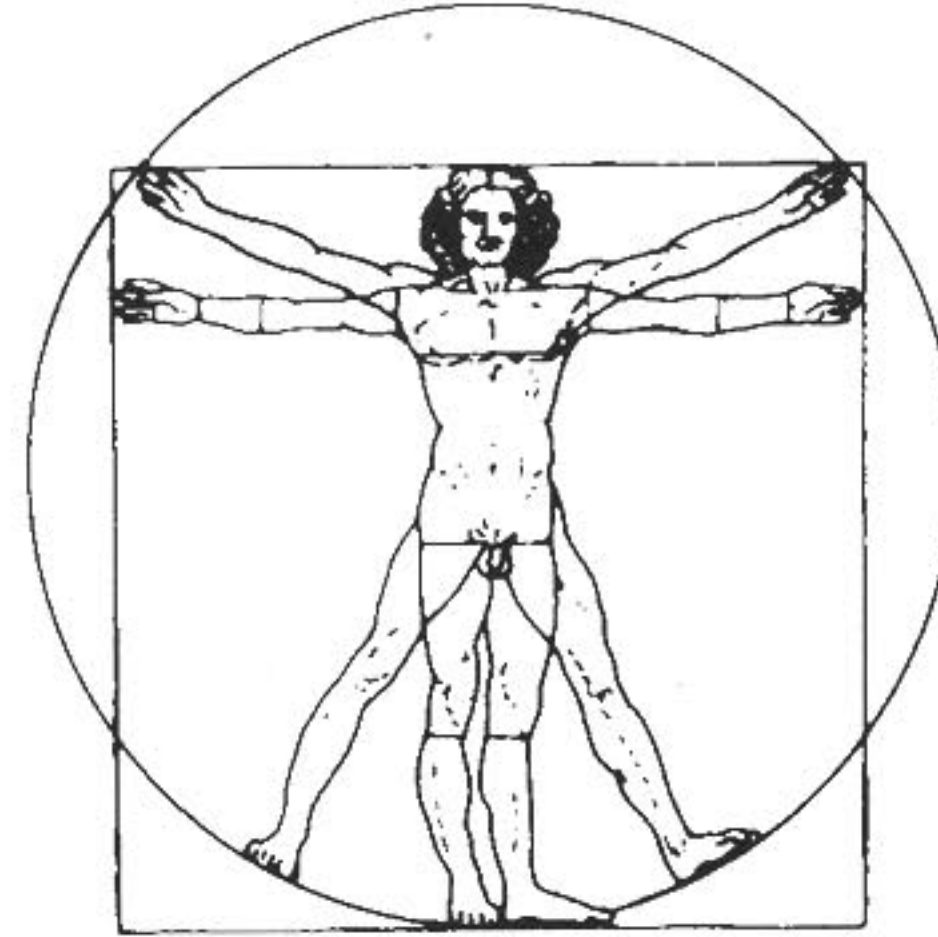
His family, which named the home "Beechmount," retained ownership of 134 West Gate until 1958. The premises subsequently were leased for several years to the Japanese Consulate, then again changed hands in 1980 and 1985.

The current owner has removed paint to return the exterior to its original brick finish. Work also has been done to restore the much-altered interior and rebuild a front dormer.



A view of the house with its elaborate porch, date unknown. *Photo courtesy Christine Common Singh*





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*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*

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