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1831-1960

A GUIDE TO  
THE ARCHITECTURE OF  
GREATER WINNIPEG

by John W. Graham

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# WINNIPEG ARCHITECTURE

The Red River  
Settlement.

1831 - 1960

by John W. Graham

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WINNIPEG

CANADA

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## PHOTOGRAPHY CREDITS

The photography for items 1, 3, 5, 10, 13, 14, 19, 21, 23, 25, 30, 31, 36, 40, 46, 51, 58, 68, 69, 70, 71, 76, 77, 78, 80, 81, 82, 83, 84, 86, 87, 91, 92, 94, 98, 100, 107, and 111, was by Henry Kalen; for items 32, 35, 54, and 62, the photography was by Ken Gregg of the CBC. The remaining photographs were by Frank Kucera 88, John Wilgrah 6, 24, 42, 45, 47, and 50, and Dave Smith 18.

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FORT GARRY GATE

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## INTRODUCTION

Except for a brochure on the occasion of Winnipeg's Jubilee in 1923, the only pictorial surveys of Winnipeg, the "City of the Rivers," were published by local printing establishments early in this century. We are therefore particularly grateful to The University of Manitoba Press for publishing this Guide to Winnipeg Architecture. Most appropriately its appearance marks the School of Architecture's first year in its new building. It also coincides with the 53rd Annual Assembly of the Royal Architectural Institute of Canada convened in Winnipeg June 1-4, 1960.

The author-editor, John W. Graham, M.R.A.I.C., Associate Professor of Architecture at The University of Manitoba, has selected and arranged the material herein as an architectural guide to the Winnipeg area, not as a catalogue thereof. It is hoped that the illustrations, the annotated list of buildings and the maps locating them will stimulate the visitor, the resident or the student to conduct his own tour of exploration and discovery. In so doing, he will inevitably find other examples of merit, interest and significance.

Those who chart their exploratory tours by this guide will be surprised to find such a variety of architectural expression in a city only 87 years old. The pioneer and frontier spirit is there; the nostalgic and elegant homeland spirit is there; the prairie spirit is there, its clarity and freshness manifest in the form and detail of today's Red River skyline.

JOHN A. RUSSELL, F.R.A.I.C.

## WINNIPEG

### Its Origin and Growth

Any review of architectural history divorced from the history of the society producing it, can at best be only skin deep. The buildings we see around us are merely the outward expressions of the forces which created them. Since this guide includes buildings covering a wide space of time, a resumé of the growth from settlement to city is desirable.

Although LaVerendrye established Fort Rouge as a trading post here in 1738, its only significance is the emphasis it gives to the importance of the junction of the Red and the Assiniboine rivers to a settlement based upon the fur trade. To-day Fort Rouge has left no mark on the city other than the name of one of the districts.

In 1812 Lord Selkirk, through a purchase of land from the Hudson's Bay Company, brought with him from Scotland some sixty families and settled them on land around the junction. Fort Douglas, built in the midst of this settlement was a mile below Fort Gibraltar built by the North-West Trading Company five years earlier on the site of Fort Rouge. Bitter rivalry between the two companies climaxed in the battle at Seven Oaks and the destruction of Fort Douglas in 1816. The next year Lord Selkirk returned with a small force and restored order. He established a new fort of the rivers' junction, and called it Fort Garry. In 1821 the fur companies were amalgamated and the settlement entered into a peaceful existence.

The Lower Fort Garry was built from 1831 to 1839. It gave a sense of security and a nucleus for the settlers at the north end of the area. On the east side of the river, the community grew around the mission of St. Boniface. It had come about as a result of the invitation in 1818 of Lord Selkirk to Fathers Provencher and Dumoulin to found the first mission in the West. In 1820 Rev. John West established the church of St. John on the west side of the river two miles downstream.

While the fort and some of the more substantial houses were built of limestone, most of the building was of squared log frame. The posts were grooved to receive the thinned ends of other logs laid horizontally. This unique construction was a local development and is known as the Red River Frame. The settlers translated the forms they remembered, producing a vigorous indigenous character.

The colony was almost entirely isolated from the world, both politically and physically. Only two shipments of supplies came into the settlement each year. This independence was only slightly modified when the province of Manitoba was created in 1870 and the Red River Settlement became a part of Canada. At this time numerous little communities had grown up in the area, with the village of Winnipeg, as it was beginning to be called, boasting of forty buildings and a population of 250 people.

In December 1873 the Manitoba legislature passed an act incorporating the city of Winnipeg, with a population of 2200. This optimism was typical of the era and the situation justified it. In less than twenty-five years it was to be the third largest city in Canada. With the coming of the railroads, from the south in 1878 and from the east in 1881 the independent era was over. This naturally affected the growth and the character of the building.

The availability of new building materials and the growing prosperity and importance of the community resulted in more pretentious styles. The eclectic period began. Now the architecture of Winnipeg began to resemble that of any other city of the time. A larger number of such buildings have been included in this guide than some critics might consider reasonable. However they were not all totally bad. Many showed great imagination and vigor. To leave them out would mean to pass over a significant period in the growth of Winnipeg. The eclectic period probably had more meaning in this region than in older and more established areas.

In the midst of this expansion and confusion, the direct thoughtful work of the earlier period was overshadowed but never entirely submerged. Many warehouses, some cage frame office buildings, and even a few houses are convincing proof of the continuing effort to find an appropriate style expressive of plan, structure, and material.

When the depression of the thirties arrived, it brought an end to the wilful adornment of the 20thC buildings and a return to the more simple straightforward solution. The Legislative Building must be very nearly the last great eclectic building anywhere. Divergent and conflicting styles still occurred, but the balance between the two approaches was reversed.

Most of to-day's architecture is a response to the principles of good design with respect for plan needs, and structure and materials chosen for their appropriateness. In many instances enrichment of the forms depends upon these elements themselves and careful handling of their proportions. However, more and more sculptors and painters are being asked to contribute once again to the total fabric, but this time without looking to past styles for inspiration.

Unlike the early isolated settlement, no typical Red River style or regionalism is emerging, but also unlike the original settlement, Winnipeg is no longer an island. Techniques and materials everywhere are becoming more universal.

Thus it can be seen that the architectural history of Winnipeg may be divided into three interwoven periods. For this reason, the arrangement of this guide has been divided into three groups called: Early, Eclectic; and Contemporary.

# EARLY



1  
LOWER FORT GARRY  
LOCKPORT

1  
1831-1839

Duncan McRae was a stone mason who was brought to Canada by the Hudson's Bay Company to build this fort. Nearly all the masonry buildings in the area subsequently were either built by him or influenced by his craftsmanship. The buildings enclosed within the walls of the fort are excellently preserved and still testify to his ability and planning.

2  
WILLIAM FRASER HOUSE  
117 LEILA AVE.

2  
1835

This is a typical modest house built by one of the original Selkirk settlers. Unlike the conventional log cabin, it has used squared timbers as infill walls between the corner posts. Characteristically the ridge pole is supported at its ends by posts.

3  
OLD ST. ANDREW'S  
RIVER ROAD

3  
1845

The inspiration for this early church is English gothic at the end of the Norman period, but the execution and character is typical of the fine masonry of Duncan McRae expressed in native limestone. The large square entrance tower dominates the building and its quiet dignity is emphasized by the decorative wooden belfry at the top.

# EXAMPLES

4  
GREY NUNS' HOUSE  
ST. BONIFACE

4  
1846

This is the largest solid log construction in the area. The log framing is obscured by the small scale siding which sheaths the building, but the regular placing of the windows has been determined by it. The hipped roof is unusual in the log construction of the period, but the small peaked gable windows are recalled on the roof of the archbishop's residence and established an automatic relationship.

5  
FORT GARRY GATE  
FORT GARRY PARK, MAIN ST.

5  
1850

The upper fort was built in 1835 and was destroyed after Winnipeg was incorporated in order that Main St. could continue through to the river without bending. Such shortsightedness is hard to understand, since the street already bends many times through its length. Unlike many of the trading forts this gateway is a crude translation of the portcullis arches of feudal Europe.



3



6

**SEVEN OAKS HOUSE**  
RUPERTSLAND AT MAC

6

JOHN INKSTER

1851

Situated on a rise of land originally commanding a view to the Red River to the east, this early log house is more pretentious than the majority of its period. The main building has two storeys and a one storey wing. A considerable portion of the house is faced with clap-board siding. The smaller building next door served as a store and post office.

**ST ANDREW'S RECTORY**  
RIVER ROAD

7

1853

This house is an unpretentious example of the work of Duncan McRae without any attempt at style. It is closely related to the work at the forts for which he was brought to this country. The house was built by the parishioners.

**ROSS HOUSE**  
WILLIAM WHYTE PARK, HIGGINS AVE.

8

1853

The log house was originally located next to the river at the foot of Market St. Mr. Ross was appointed postmaster in 1855 at which time it served as residence and post office. During the summer months it serves as post office again since its restoration on the present site.

**TWIN OAKS HOUSE**  
RIVER ROAD

9

1858

This is the most deliberately designed of the stone houses built by Duncan McRae. Miss Davis' School was established in order that the children of the Hudson Bay factors could be properly educated without returning to England. It is a handsome house of studied proportions and well placed openings.



10

**ARCHBISHOP'S RESIDENCE**  
ST. BONIFACE

10

1864

Built for Archbishop Taché this is an early example of dressed stone with simply accented quoins at the corners. The gambrel roof with peaked gable windows has been carefully respected by the later addition in brick and stone. Unfortunately this later addition lacks the sensitive proportions of the original.

**KENNEDY HOUSE**  
LOT 63 RIVER ROAD

11

1870

This stone house was built by Duncan McRae for Capt. Wm. Kennedy of the Hudson's Bay Company. Unlike the masonry houses in the vicinity, it has a complicated silhouette against the sky due to an unsophisticated arrangement of gables.

ASHDOWN WAREHOUSE  
157 BANNATYNE AVE.

12  
1895-1911

Built in four stages, the treatment and style of the first portion has been faithfully carried through the additions. The result is a unified total in the Richardsonian mode.

WHITLA BUILDING  
70 ARTHUR ST.

13  
1896

Here is a handling of the warehouse building which is closely related to the Chicago school in the tradition begun by H. H. Richardson. The dominant repetition of the vertical arches recall the structural frame behind, while the recessed spandrel members express the floor levels. Unfortunately the top two storeys added in 1911 inadequately conclude the design.



13



14

McINTYRE BLOCK  
416 MAIN ST.

14  
1898-1908

The addition in 1908 by Cadham and Grayson produced a building total much stronger in design than the original which was two storeys lower and presented a stepped cornice against the sky. Nevertheless it showed an imaginative experiment in the search for expression of the non-bearing frame building.

BROADWAY COURT  
MAIN AND BROADWAY

15

ARCHITECT:  
GEORGE BROWN

1900

This apartment block groups itself around a large central court with the circulation carried up a great exterior stair occupying the centre. Direct and forthright in treatment, there has been no attempt to copy any historic style. The details at the bottom of the bay windows are low relief carving suggestive of the work of Sullivan.

ST. NICHOLAS BELL TOWER  
MacGREGOR ST. NEAR STELLA

16  
1906

This is an unusual example of the freestanding bell towers of the eastern European churches. Completely detached, it is of tyndall stone instead of the more frequently found wood structures.

## ECLECTIC

### ST. MARY'S CATHEDRAL ST. MARY'S AND HARGRAVE

17  
1880

This Roman Catholic cathedral is the earliest Catholic church in Winnipeg proper and has been just recently renovated. The glass in the newly installed windows is particularly fine with great intensity and brilliance of color.

### BAWLIF BLOCK 150 PRINCESS ST.

18  
1882

This building, with its neighbors, the **Drake Hotel**, and the **Exchange Building, 1898**, present a fascinating glimpse into the character of the Market Square as it developed with the City Hall at the east end. While each of the buildings is different in design and detail, they are similar in scale and intent, giving a quality of urban unity too little found elsewhere in the city.



18

## EXAMPLES



19

### GOVERNMENT HOUSE ASSINIBOINE AND KENNEDY

19  
1883

The residence of the Lt. Governor is typical of the residential work of the time. The French tradition of the high mansard roof, and emphasis upon vertical proportions have produced a feeling of charm with no loss of dignity.

### HOLY TRINITY ANGLICAN CHURCH GRAHAM AND DONALD

20

ARCHITECT:  
FRANK WHEELER

1883

Reminiscent of large parish churches of England, the chapter house with its circular plan and the unique bell tower are of particular interest. The tile floor in the chancel and the box pews are characteristic of the period and are evidence of the promising state of the youthful city. Some of the carved stone capitals are amusing examples of the individuality of the masons.





23

**WINNIPEG CITY HALL**  
**MAIN AND MARKET**

**23**

ARCHITECTS:  
 BARBER, BONES AND BARBER

1886

This Victorian fantasy in layers of stone and brick, more than any other building captures the full exuberance and optimism of the period. The council chamber has very good acoustics.

**THE EMPIRE HOTEL**  
**MAIN AND YORK**

**21**  
 1884

A facade assembled like parts of a building set, by ordering cast iron details from a catalogue, in spite of its wealth of elaborate details inspired by earlier stone designs, this is still a satisfying total, due to the repetition of motifs and the simplicity of the overall divisions. It is almost a direct predecessor of the curtain wall of 1960.

**OLD POST OFFICE**  
**McDERMOT AND MAIN**

**22**  
 1886

A building of sturdy proportions, strongly divided into alternating bands of grey stone and red brick, it proclaimed in ringing tones the exploding growth and confidence of the period.



21



24

**IMMACULATE CONCEPTION CATHOLIC CHURCH** **24**  
**191 AUSTEN ST. AT JARVIS** **1893**

With its steep roof and vertical spire at the entrance, this wooden church was designed to command the vista at the east end of Dufferin Ave. Unfortunately it has been cut off at Main St. and as a result the dignity of the church and its site is lost. Very simple and direct on the outside, the interior is a revelation of the flexibility of wood in the hands of skillful craftsmen. They have translated faithfully the designs of an unrecorded Montreal architect. The fact that the form of the saucer dome on pendentives was developed historically in stone has not prevented the carpenters and painters from executing the design in narrow strips of wood. The entire interior is fascinating make-believe.



25

**SIR HUGH JOHN MACDONALD RESIDENCE** **25**  
61 CARLTON ST. 1895

Built by Sir John A. MacDonald's son, this house is an excellent example of the Victorian gingerbread ornamentation combined with a simple well proportioned building mass.

**THE ROYAL TRUST COMPANY** **26**  
436 MAIN ST.

ARCHITECTS:  
McKIM MEAD AND WHITE 1899

Typical of the eclectic buildings universally occurring at this time, the vermiculated rustication of the lower stonework would be more at home in an Italian country villa.

**DOMINION BANK BUILDING** **27**  
440 MAIN ST. 1899

This is a romantically arranged design of Renaissance details executed in red sandstone. The series of palladian arches on the side elevation are particularly fine.

**THE MERCHANTS BANK** **28**  
371 MAIN ST.

ARCHITECT:  
S. F. PETERS 1900

This is one of the oldest tall buildings in Winnipeg, and with its vertical divisions of red brick and grey stone presents an interesting contrast to the old post office a block to the north. It is now the Wheat Pool Building.

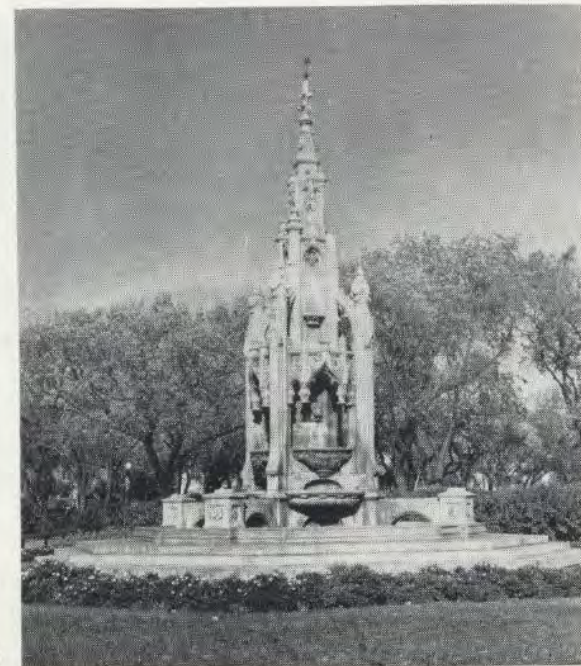
**THE GERMAN SOCIETY BUILDING** **29**  
ARGYLE AND HEATON

ARCHITECT:  
JOHANN SCHWAB 1904

The first German settlers in the area were the disbanded mercenaries brought by Lord Selkirk to protect his settlement. The society was formed in 1891 and this building is an example of the current eclectic architecture which prevailed even in modest buildings. Crude and clumsy in detail it takes its style from the French Renaissance.

**WADELL MONUMENT** **30**  
CENTRAL PARK 1904

An exact replica of the top of the Sir Walter Scott Memorial in Edinburgh.



30

ST. BONIFACE BASILICA  
151 CATHEDRAL AVE

31

ARCHITECTS:  
MARCHAND AND HASKELL

1908

This church is reminiscent of the French Romanesque and presents an imposing west front overlooking its graveyard creating an appropriate old world setting. The first cathedral built in 1833 was also of limestone, but used in the manner of the other early buildings of the settlement without the attempt to suggest another age and place. Destroyed in a fire in 1860, all that remains are the bells, cast in Whitechapel by Mears, who also cast the bells of Big Ben.

OLD POST OFFICE  
PORTAGE BETWEEN GARRY AND FORT

32

ARCHITECTS:  
DARLING PEARSON AND OVER

1908

This French Renaissance facade in dark heavily accented stone is a well designed composition bearing little relation to the functions and spaces within.



32



31

BIRKS BUILDING  
PORTAGE AND SMITH

33

ARCHITECT:  
J. D. ATCHISON

1910

Built in 1901 for the Y.M.C.A. the building was remodelled and faced in pink stucco and cream stone in 1910. The frieze at the cornice depicts the visit of the Queen of Sheba to King Solomon, while the medallions below represent the various precious stones. Italian in flavour it is a charming interpretation of the character of a jewellery shop.

ST. LUKE'S ANGLICAN CHURCH  
NASSAU AND STRADBROOKE

34

ARCHITECTS:  
WOODMAN AND CAREY

1910

This is an excellent example of the romantic approach to church design, carefully recreating the mood and atmosphere of an English country church. Built in stages from 1903 until its completion, it uses the tyndall limestone in rough face typical of nearly all the churches in the city built at that time. The interior has a very fine rood screen at the west end of the chancel.

17



35

**CANADIAN NATIONAL RAILWAY STATION 35**  
 MAIN AT BROADWAY

ARCHITECTS:  
 WARREN AND WETMORE 1911

The station commands a view down Broadway and was conceived in the grand tradition of the gateway to a great city. The great arched entrance which reflects the domed rotunda within, is clearly related to the design of Grand Central Station in New York, designed by the same architects.

**LEGISLATIVE BUILDING 36**  
 BROADWAY AND OSBORNE

ARCHITECT:  
 FRANK SIMON 1912

The result of a commonwealth competition, it was not opened for use until 1920. An incredible assembly of exact details from numerous classical buildings, it is nevertheless a well devised composition, one of the best on the continent. The decisive function of the building is that of symbolism. As a result, due to the transplanted nature of an older government, it is appropriately conceived. Frank Brangwyn designed and executed the murals in the centre of the building.

**DAVIDSON RESIDENCE 37**  
 10 RUSKIN ROW

ARCHITECT:  
 WILLIAM CHANNING WHITNEY 1912

Styled in the manner of a late 16th Century English mansion, this was the most ambitious of the homes prior to the first war. The ballroom has a capacity of 300 people and includes a musicians' gallery.

**MOSS RESIDENCE 38**  
 218 ROSLYN ROAD

ARCHITECT:  
 RAYMOND CAREY 1912

This house is built in the style of an Adam town house with simple lines and strong contrast of brick and stone. Within the entrance is a handsome circular rotunda and staircase.

**TAYLOR RESIDENCE 39**  
 611 WELLINGTON CRESCENT

ARCHITECTS:  
 MCKIM MEAD AND WHITE  
 ASSOCIATE ARCHITECT:  
 J. N. SEMMENS 1913

This house is an excellent example of a Colonial Georgian mansion, as they developed in New England. The staircase with its balusters in sets of threes is very fine and typical of the careful detailing throughout the house.



36



42

**CLAUDE HEUBACH RESIDENCE**

**42**

64 NASSAU ST.

ARCHITECT:  
RAYMOND CAREY

1914

This charming Georgian town house owes much of its success to the small intimate scale of its detailing, and to its relationship to the formal gardens.

**BANK OF MONTREAL**

**40**

PORTAGE AND MAIN

ARCHITECTS:  
McKIM MEAD AND WHITE

ASSOCIATE ARCHITECT:  
J. N. SEMMENS

1913

This is an example of the notion that massiveness and classic details denote permanence and security. Certainly there can have been no doubts to plague the depositors when this bank was built.

**RALPH CONNOR RESIDENCE**

**41**

54 WESTGATE

1914

Built of dark red brick with the typical limestone trim of most of the masonry of the period, a porte-cochere formerly extended over the driveway entrance.



40



43

**BANK OF HAMILTON**

**43**

895 MAIN ST.

1918

This is the best local example of the Renaissance Italian palace stretched vertically to clothe the tall office building.

**HUGO ANNEX**

**44**

257 WELLINGTON CRESCENT

ARCHITECT:  
C. W. U. CHIVERS

1928

In the design of this apartment building, the architect incorporated the doorway, cornice, staircase and fireplaces from a Georgian house which the client had demolished in England. Not only are these details interesting in themselves, but the proportions of the building attest to the understanding and skill of the architect.



45

**BREEN RESIDENCE**  
25 RUSKIN ROW

ARCHITECT:  
A. E. CUBBIDGE

**45**

1929

This is a dignified white house well proportioned reminiscent of the Spanish Colonial style. The tiled roof with its deep overhang contributes greatly to the success of the design.



47



46

**ST. VLADIMIR AND OLGA CATHEDRAL**  
MacGREGOR AND STELLA

**46**  
1951

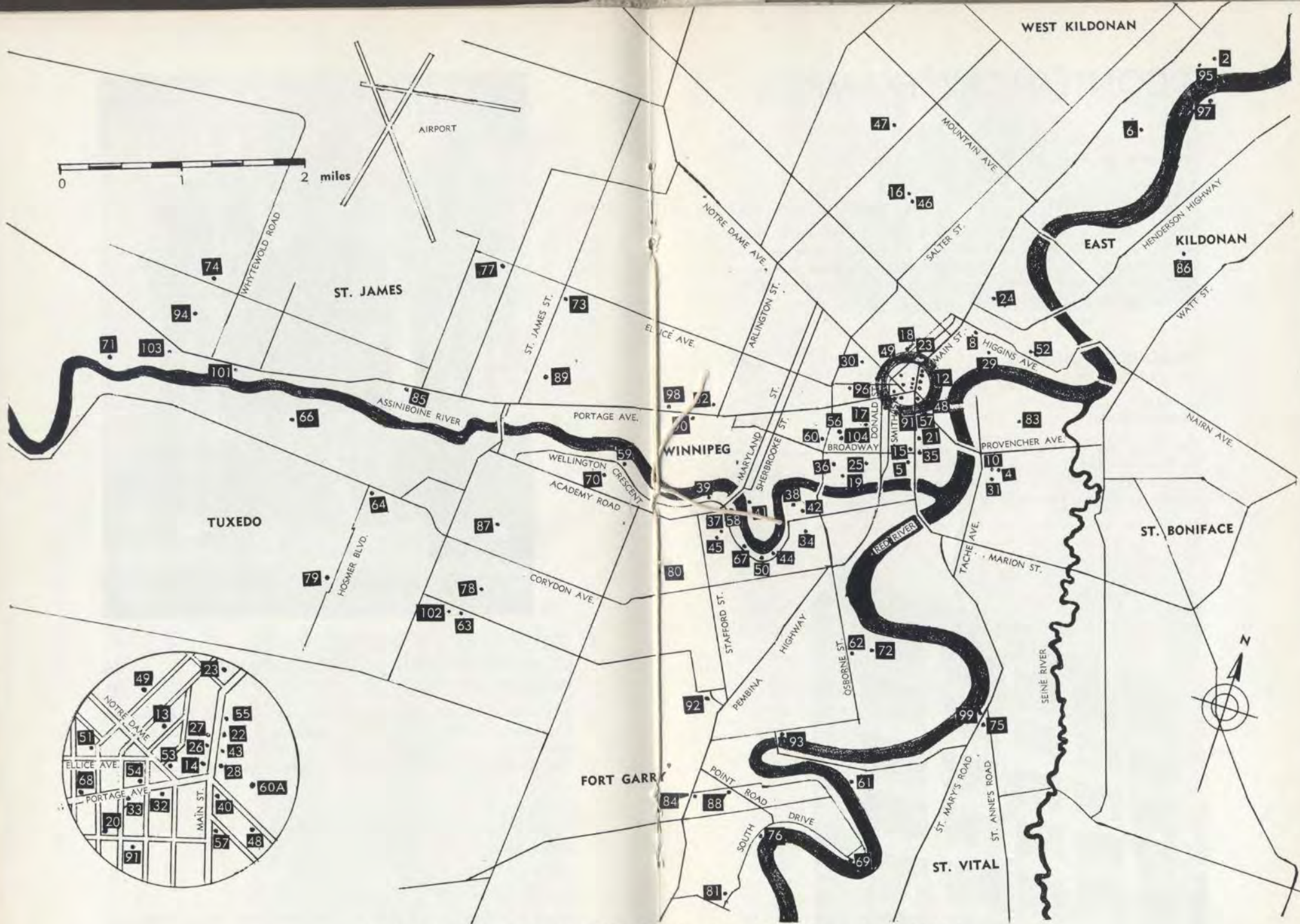
This imposing church seats 2000. In detailing it combines Byzantine and Renaissance details. Its form and arrangement bear the unconscious influence of the St. Boniface Cathedral. Of brick and stone it rises immediately from the street without the advantage of an adequate site.

**UKRAINIAN ORTHODOX CATHEDRAL**  
820 BURROWS AVE.

**47**

ARCHITECT:  
MEUSH

Begun in 1925 and completed in 1951 this church has a Greek cross plan surmounted by an elaborate turnip dome. Church buildings of this type are the extent of this ethnic contribution to the architectural scene.



**MAP OF GREATER WINNIPEG**  
 See inside back cover for map of  
 Red River Valley.

locating architectural items described in text.  
 Circled inset shows area adjacent to Portage  
 and Main.

# CONTEMPORY EXAMPLES

**KEEWAYDEN BUILDING** 48  
138 PORTAGE AVE. EAST

ARCHITECT:  
HERBERT MATTHEWS 1905

Relying entirely upon simple surfaces expressing the structural frame behind, the vertical piers of brick dominate the recessed stone spandrels between floors. The slight outward swelling at the base provides a satisfactory transition at the ground. It is a worthy product of the Chicago School.

**FAIRCHILD BUILDING** 49  
110 PRINCESS ST.

ARCHITECT:  
HERBERT HUGH 1907

One of the first warehouse buildings in the area to move away from the Richardsonian treatment, the windows are beginning to become merely simple punching of the framed wall. The terracotta monogram accents are strongly influenced by the designs of Sullivan.



51



50

**LEISTIKOW RESIDENCE** 50  
277 WELLINGTON CRESCENT

ARCHITECT:  
LaROY BUFFINGTON 1907

Although this house has moorish design in the finely detailed terra cotta accents, it is not an eclectic revival, which sets it apart from the majority of the buildings of the time. It is representative of a new attitude identified with the development of straight-forward and indigenous architecture which was to be called organic. The strongly established horizontals of roof overhang, broad windows and the wide veranda suggest the "Prairie House" style developed by Frank Lloyd Wright at this time.

**CANADA BUILDING** 51  
325 DONALD ST.

This facade quite frankly reveals the structure of the building frame with the voids filled with Chicago windows. While attention has been paid to detail no attempt has been made to modify the overall proportions or to emphasize either the vertical or horizontal members.

**J. R. WATKINS BUILDING** 52  
ANNABELLA AT HIGGINS

ARCHITECT:  
JOHN WOODMAN 1912

This small red brick factory is remarkable for several reasons. Designed to stand alone, all four faces are similarly treated. An enlightened client chose to raise a multi-storey building in order to free the ground and provide a park for the employees. Out of sight but also unique is the foundation. Seven carloads of 45' long cedar piles driven into the ground were covered with steel beams and concrete four feet deep before the building began.





54

**ELECTRIC RAILWAY CHAMBERS**  
213 NOTRE DAME

**53**

ARCHITECTS:  
PRATT AND ROSS

1913

Handsomely enriched with terra cotta and stone, this tall frame building clearly expresses the structural framework within.

**PARIS BUILDING**  
PORTAGE AND GARRY

**54**

ARCHITECTS:  
WOODMAN AND CAREY

1915-1925

Through the subtle contrast of color, and the graceful outward sweep to the cornice, this is the most elegantly clothed of all the cage frame structures in the city. It is unfortunate that the building was built in three stages, so that it is not one continuous set of verticals rising upwards, but the caged frame is so strongly expressed that the unity is lessened but not eliminated.

**CANADIAN WHEAT BOARD BUILDING**  
423 MAIN ST.

**55**

ARCHITECTS:  
NORTHWOOD AND CHIVERS

1929

This building of Manitoba tyndall stone is an example in a small scale of the attempt to use the gothic as the answer to the sheathing of the tall building, as culminated in the Woolworth tower in N.Y.

**CIVIC AUDITORIUM**  
ST. MARY'S AT VAUGHAN

**56**

ARCHITECTS:  
NORTHWOOD AND CHIVERS, SEMMENS,  
PRATT AND ROSS

1932

Built as a public works project during the depression, it relies upon large simple masses, simplified detail and strong contrasts for its effect. Two auditoria, one large and one small, share a single stage. Having to house too many conflicting activities, the result is a masterpiece of compromise performing more successfully than anyone had any right to expect.

**DOMINION PUBLIC BUILDING**  
269 MAIN ST.

**57**

ARCHITECTS:  
NORTHWOOD AND CHIVERS

1935

Housing offices of various departments of the federal government, this building was one of several projects to create employment during the depression. Romanesque details were used at the entrance and the main windows on the south side of the Customs Long Room.

**SHAAREY ZEDEK SYNAGOGUE**  
WELLINGTON CRESCENT AT MARYLAND

**58**

ARCHITECTS:  
GREEN, BLANKSTEIN, RUSSELL AND ASSOCIATES

1949

This building houses the religious and social activities of a large Jewish congregation. Complex in its requirements the design depends upon skillful handling of a variety of masses with a strongly emphasized entrance. With the exception of the polished marble at the entrance, it is faced with smooth veneer of tyndall limestone.



58

**DAVID SLATER RESIDENCE** 59  
1103 WELLINGTON CRESCENT

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES 1950

This is one of the first large Winnipeg houses which did not follow one of the many previously adopted eclectic styles. The extensive use of wood and glass and the great depth of the property produce a house closely integrated with the outdoors with little loss of privacy.

**OFFICE BUILDING** 60  
222 OSBORNE STREET

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES 1951

This office designed for the architects' own use, is planned around a small inner courtyard. Originally one storey in height, it was the first building in the city to show the influence of the work of Mies van der Rohe.

**NORTHERN SALES LTD.** 60A  
135 LOMBARD AVE.

ARCHITECT:  
CHARLES FAURER 1953

This office building is L-shaped in plan with a landscaped courtyard occupying the space thus created.

**WINNIPEG CANOE CLUB** 61  
DUNKIRK DRIVE

ARCHITECT:  
JOHN CHIVERS 1954

Built to replace an earlier building destroyed by fire, this building serves as both clubhouse and grandstand for viewing the aquatic events on the river. Closed to the street and open to the river, the lounge and snack bar are spanned with laminated wood beams. The lockers and boat storage are on the lower level accessible to the river bank.



62  
**OUR LADY OF VICTORY CATHOLIC CHURCH** 62  
OSBORNE AND ARNOLD

ARCHITECT:  
ROY SELLORS 1954

This parish church recalls earlier traditions, by bring the altar forward in the plan to a position at the crossing. The altar rail carries around on four sides. The stations of the cross take the form of large murals painted on the walls of the nave.

**SHAAREY ZEDEK SCHOOL** 63  
LANARK AND GRANT

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES 1955

Built around a central court this school consists of eight classrooms, chapel, kitchen, offices and two kindergarten rooms. The irregular shape of the building is simplified by a shallow pitched gable roof, which relates the school to its residential environment.

**DONAHUE RESIDENCE** 64  
301 HOSMER BOULEVARD

ARCHITECT:  
JAMES DONAHUE 1955

In order to achieve a larger vista, this house has been raised on stilts. Rectangular in form, the design is a skilful arrangement of solids and voids pleasingly composed.

TRANSCONA COLLEGIATE SCHOOL 65  
706 OXFORD ST.

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES 1955

This is an L-shaped building with two storey classroom section and a one storey auditorium at right angles to it. The classroom section is faced with a curtain wall with wood siding spandrels and continuous glass sash.

BEAR PITS 66  
CITY PARK

ARCHITECTS:  
SMITH CARTER SEARLE ASSOCIATES 1955

A break away from the usual cage, these bold concrete cliffs provide a background setting and protection for the bears who are separated from the public by a moat.

WELGROVE APARTMENTS 67  
375 WELLINGTON CRESCENT

ARCHITECT:  
JAMES DONAHUE 1955

This small reinforced concrete framed building contains thirteen apartments. The structure is clearly expressed with glass or masonry infill panels. The resultant scale is very sympathetic to the nearby family homes.

DAYTON BUILDING 68  
PORTAGE AND HARGRAVE

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES 1955

The building accommodates rental offices on the upper floors, a clothing store on the main floor and a restaurant on the lower level. It was the first Winnipeg example of total curtain wall sheathing of the frame skeleton.

HEADMASTER'S RESIDENCE 69  
ST. JOHN'S-RAVENS COURT, SOUTH DRIVE

ARCHITECTS:  
MOODY MOORE AND PARTNERS 1956

A carefully studied handling of wood, masonry and glass have given this split level house a warm and intimate character.

MORLEY BLANKSTEIN RESIDENCE 70  
95 WATERLOO ST.

ARCHITECT:  
BLANKSTEIN AND COOP 1956

Designed by the architect for his own family, this house is located in the midst of solid substantial houses of considerably older date and character. A clear articulation of smooth brick walls, glass planes and generous overhangs, it sits comfortably within its lot without any disharmony with its neighbors.



69



70



71

### WOODHAVEN SCHOOL

127 GLENDALE

ARCHITECTS:

SMITH CARTER SEARLE ASSOCIATES

71

1956

Built in an older built-up residential site, this school achieves an appropriate character by the use of overhanging sloping roofs and by depressing the assembly hall below grade. The square bi-laterally lit classrooms provide unusual flexibility through the adoption of three different sizes.

### CHURCHILL HIGH SCHOOL

HAY AND ARNOLD

ARCHITECTS:

MOODY MOORE AND PARTNERS

72

1956

This school is planned on a two storey basis for economy, but the auditorium and grade entrances are at a split level creating an easy half-flight access to either classroom floor.

### CANADIAN GENERAL ELECTRIC CO. LTD.

945 ST. JAMES ST.

ARCHITECTS:

GREEN BLANKSTEIN RUSSELL AND ASSOCIATES

73

1956

Containing office and warehouse space, this is one of an ever increasing number of office-warehouses in the west end of the city. They present an interesting contrast to their forebears which grew up along the Red River at the turn of the century.

### GOLDEN GATE KIWANIS VILLAGE

BRUCE AVE. NEAR AINSLIE ST.

74

F. R. LOUNT AND SON LTD.

1957

Consisting of 88 self-contained units in 12 buildings, this Senior Citizens rental housing is situated on a slightly treed tract of land, across Bruce Ave. from a small elementary school. Skilful use of the site has grouped the houses into bays which in turn open into a central park containing a social hall and services building. As a result of this and the adjacent school, the residents have the privacy they need without being cut off from the larger community, or being restricted to the exclusive company of their own age group.

### REGENT PARK UNITED CHURCH

613 ST. MARY'S ROAD

75

ARCHITECT:

NORMAN RUSSELL

1957

This church of warm salmon brick was built to replace an earlier frame church. The narrow slit windows and the lofty slender tower contrast effectively the simple horizontal mass of the nave.

### RUSSELL RESIDENCE

740 SOUTH DRIVE

76

ARCHITECTS:

RUSSELL AND SELLORS

A generously planned split-level house, this house takes full advantage of a deep well-treed lot commanding a sweeping view of the Red River.



76



77

**BLACKWOODS BEVERAGE BOTTLING PLANT 77**  
 ELLICE AND MARJORIE

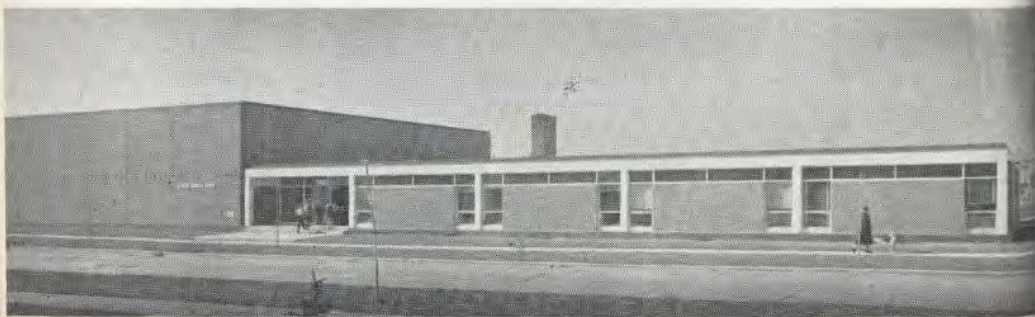
ARCHITECTS:  
 WAISMAN ROSS AND ASSOCIATES 1957

The offices are separated from the plant and connected by a glass-enclosed bridge to it. The structural steel frame has been exposed to create a strong shadow pattern on the corrugated wall panels. The plant was awarded a Mention in the Massey Medals Awards in 1958.

**ST. JOHN BREBEUF CATHOLIC CHURCH AND SCHOOL 78**  
 605 RENFREW ST.

ARCHITECTS:  
 LIBLING MICHENER AND ASSOCIATES 1957

This church and school received an honorable mention in the Massey Medal awards in 1987. The present church will ultimately become the gymnasium when the facilities are expanded.



78

**GORDON SMITH RESIDENCE 79**  
 550 HOSMER BOULEVARD

ARCHITECTS:  
 GREEN BLANKSTEIN RUSSELL AND ASSOCIATES 1957

This house has an open and generous plan suited to the needs of the owner. The massing and roof planes are reminiscent of the spirit of the prairie houses of Frank Lloyd Wright.

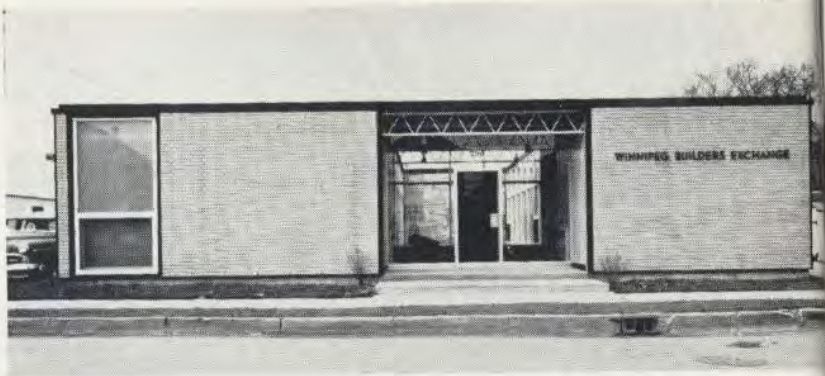


80

**ST. GEORGE'S ANGLICAN CHURCH 80**  
 GROSVENOR AND WILTON

ARCHITECTS:  
 GREEN, BLANKSTEIN, RUSSELL AND ASSOCIATES 1957

This church scheme was dictated by a large parish hall building which flanks it and forms one wall of the nave. The choir is located in a gallery over the entrance. The acoustics in the nave are particularly fine. The gothic stained glass altar window from the old church has been reset in a new larger window, the new glass of which was designed by Leo Mol. The carved panels on the oak doors were designed and executed by Cecil Richards. The mosaic tiles on the columns in the nave were prepared and laid out for the tile setters by members of the congregation — reminiscent of the middle ages.



82

**SNIDER RESIDENCE**  
SOUTH DRIVE AT KEBIR

81

ARCHITECT:  
KEN SNIDER

1957

This is a small three bedroom house elegantly poised above the ground by cantilevering beyond the foundation wall. A narrow deck carries along the east side of the house recalling the verandah so popular earlier in the century.



81

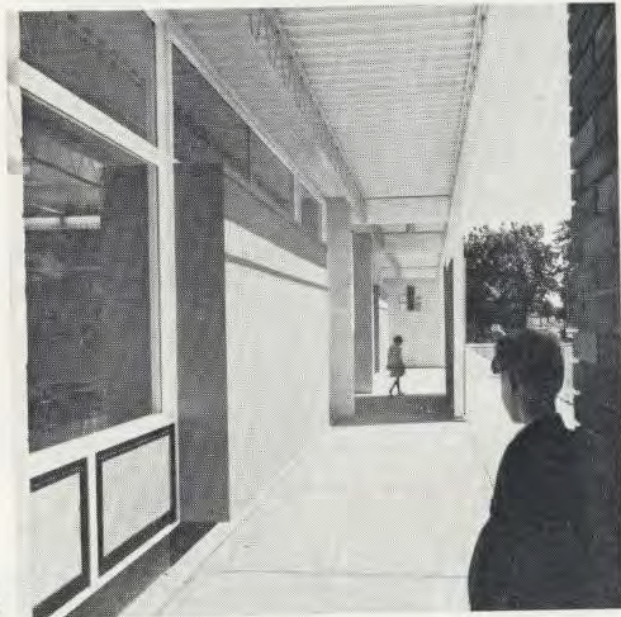
**WINNIPEG BUILDERS' EXCHANGE**  
290 BURNELL ST.

82

ARCHITECTS:  
WAISMAN ROSS AND ASSOCIATES

1957

This building houses the offices and meeting rooms of this organization and is the control centre of the Bid Depository System. The mosaic mural beyond the entrance is by Takao Tanabe and depicts the history of building.



83

**TACHE PRIMARY SCHOOL**  
LaVERENDRYE AT LANGEVIN

83

ARCHITECTS:  
LIBLING MICHENER AND ASSOCIATES

1958

This six-room school won a Massey Medal Mention in 1958. While noteworthy in detailing and materials, its plan is especially interesting. Each classroom is accessible from outside and by using the centrally located project areas for internal circulation, the usual school corridors have been eliminated.



84

**BANK OF MONTREAL**  
PEMBINA AND NORTH DRIVE

84

ARCHITECTS:  
MOODY MOORE AND PARTNERS

1958

Combining the dark red brick and mortar with the frame structure this is a handsome suburban bank.

**ST. JAMES PUBLIC LIBRARY**  
PORTAGE AVE. AT RUTLAND

85

ARCHITECTS:  
SMITH CARTER SEARLE ASSOCIATES

1958

The needs of this suburban library have been housed within a single rectangular mass with carefully studied window to wall relationships. Inviting but formal in character it successfully commands its site without becoming overwhelmed by the adjacent collegiate.

**ST. ALPHONSUS CATHOLIC CHURCH**  
MUNROE AND BRAZIER

86

ARCHITECTS:  
ZUNIC AND SOBKOWICH

1958

The structure of the church depends upon diagonally intersecting laminated wood arches to create the sawtoothed form of the building. Salmon toned concrete brick walls inside and out and narrow vertical windows combine to create a lively translation of older traditional churches.



87

**WESTWORTH UNITED CHURCH**  
GROSVENOR AND LANARK

87

ARCHITECTS:  
SMITH CARTER SEARLE ASSOCIATES

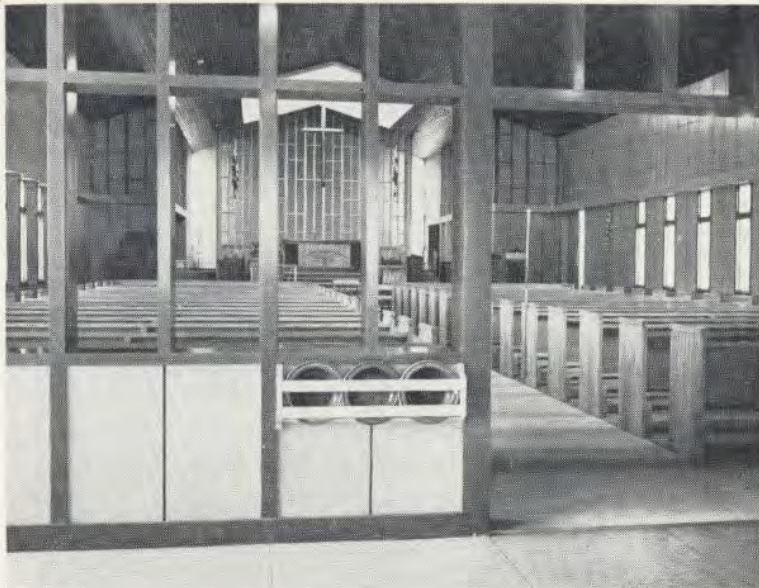
1958

This is an excellent example of a unified composition created by adding a new church to an existing recently built education building. Of particular note is the east window designed and executed by Leo Mol, filling the triangular end wall of the nave.



86

**THE UNIVERSITY OF MANITOBA LIBRARIES**



88

**ST. PAUL'S ANGLICAN CHURCH**  
POINT ROAD AT NORTH DRIVE

**88**

ARCHITECT:  
JOHN GRAHAM

1958

A parish church serving 400 families the plan takes advantage of a very restricted site. A roof lantern admits light down onto the altar which is moved forward accommodating an altar rail on all sides. The choir is located beyond the altar behind an open wood screen. The carved face of the altar was designed by the architect and the sculpture of St. Paul by the entrance was designed and executed by Gwynyth Young.

**POLO PARK SHOPPING CENTRE**  
PORTAGE AVE. AT ST. JAMES ST.

**89**

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES

1958

Planned to accommodate the Simpsons-Sears department store it includes a shopping mall containing a wide range of shops and related facilities. The inclusion of a number of pieces of sculpture, handsome in themselves enriches the total group and emphasizes the pedestrian movement within the complex in contrast to the vehicular movement around and beyond it.

**MANITOBA TEACHERS' SOCIETY BUILDING**  
PORTAGE AVE. AT LIPTON

**90**

ARCHITECTS:  
LIBLING MICHENER AND ASSOCIATES

1958

This building houses the offices of the society and an auditorium-social hall below. The exterior is framed in black steel with areas of glass and contrasting patterns of buff brick. The design was awarded a Massey Medal mention in 1958.

**GENERAL POST OFFICE BUILDING**  
261 GRAHAM AVE.

**91**

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES

1958

This building occupying an entire city block is clearly divided into a warehouse and an office building.



91



MANITOBA HYDRO ELECTRIC BOARD 92  
1650 HARROW

ARCHITECTS:  
MOODY MOORE AND PARTNERS 1958

This office building is L-shaped in plan. Sheathed in buff brick contrasting with areas of curtain wall filled with glass or enamelled metal, the design reads well from a distance and has sufficient detail to sustain one's interest upon approaching it.

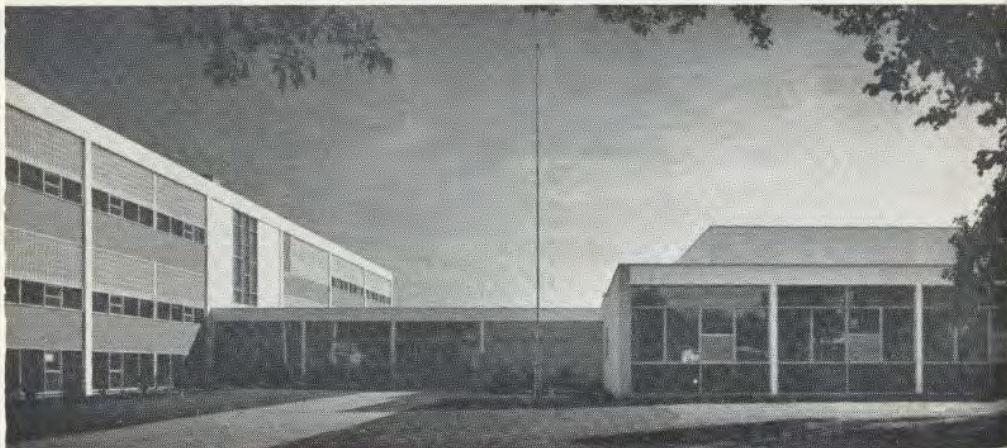
BRIDGE DRIVE-IN 93  
RIVERDALE AND JUBILEE 1958

This tiny ice cream stand, suggestive of a little market stand is noteworthy as much for its straightforward design as for its restrained yet gay advertising and lettering. No other roadside concession in the city approaches the high quality of this one.

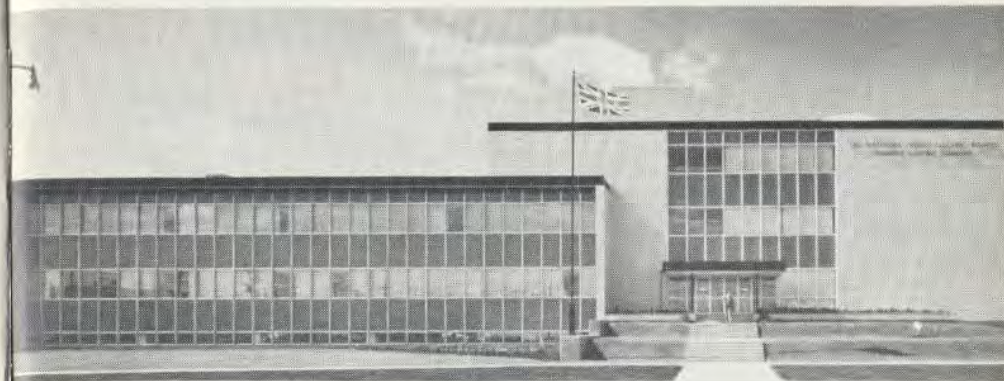
SILVER HEIGHTS SCHOOL 94  
LODGE AVE. AT AINSLIE ST.

ARCHITECTS:  
SMITH CARTER SEARLE ASSOCIATES 1958

This is a pleasingly massed high school with carefully contrasted large and small masses, brick, glass, and panels of color. Although a relatively large building complex, its scale has been handled with due respect for the residential area around it.



94



92

MARYMOUND SCHOOL ADDITION 95  
FOREST AVE.

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES 1959

This school is a corrective detention home for delinquent girls. Lacking the traditional character attributed to such an institution, its design reflects a changed attitude in penal thinking. A piece of statuary mounted on the wall next to the entrance gives the building an added distinction. It is by Leo Mol.

DOWNTOWNER MOTOR HOTEL 96  
ELLICE AND KENNEDY

ARCHITECTS:  
PRATT AND LINDGREN 1959

Planned around an inner court with car parking under the building proper, this tourist accommodation is of reinforced concrete construction. The voids are filled with window wall or rich blue ceramic tile.

E. J. SMITH RESIDENCE 97  
904 KILDONAN DRIVE

ARCHITECTS:  
SMITH CARTER SEARLE ASSOCIATES 1959

Designed by the architect for his own family, the house turns its face from the street and takes advantage of its river frontage. The main floor cantilevers itself beyond the lower floor and is approached by a foot bridge. Set back in a shallow court, the entrance is flanked by a mosaic mural designed and executed by Robert Bruce.



98

**MUTUAL LIFE BUILDING**  
1111 PORTAGE AVE.

98

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES 1959

This office building owes its distinction to the use of materials and to the treatment of the entrance lobby. There is a clear visual separation between it and the main building. The channel structure and the marble walls of the lobby are separated from it by a floor to ceiling glass panel, and related to the main building by a strong continuous base.

**MUNICIPAL HALL, ST. VITAL**  
ST. MARY'S AND ST. ANNE'S ROADS

99

ARCHITECTS:  
PRATT AND LINDGREN 1959

This building is an excellent solution to the problem of the suburban civic administration building. Simple and direct with careful attention to details and materials, it should be a source of civic pride.

**GRIFFIN STEEL FOUNDRIES LTD.**  
OXFORD ST., TRANSCONA

100

ARCHITECTS:  
MOODY MOORE AND PARTNERS 1959

This factory is designed for the manufacture of steel wheels for railway cars. The design of the foundry was rigidly governed by the needs of the manufacturing process. The office is contained in a separate building.

**ST. PAUL THE APOSTLE CATHOLIC CHURCH** 101  
PORTAGE AVENUE., ST. JAMES

ARCHITECTS:  
WAISMAN-ROSS AND ASSOCIATES 1959

The church is situated on a rise of land which raises the church above the parish hall. The interior is incomplete but the exterior employs a bold contrast of embossed concrete block with a recessed lower dark wall.

**ROW HOUSING UNITS** 102  
CENTENNIAL AT GRANT

ARCHITECTS:  
BLANKSTEIN AND COOP 1959

This unit of six homes is a hopeful indication that multiple units combined with single family dwellings may yet emerge in the Winnipeg residential pattern. The handsome materials and details of this design should encourage others to further the movement.

**BIRCHWOOD SCHOOL** 103  
MORAY ST. AT PORTAGE AVE.

ARCHITECTS:  
LIBLING MICHENER AND ASSOCIATES 1959

This small neighborhood school, rectangular in plan owes its success to simple contrasts of window walls and areas of brick with careful attention paid to good proportions. It presents a pleasing accent in a modest suburban residential area.

**NEW PROVINCIAL OFFICE BUILDING** 104  
YORK AT VAUGHAN

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES

ADVISORY ARCHITECT:  
GILBERT PARFITT 1960

In the manner of the U.N. Secretariat, the building will open later this year, and is the beginning of the expansion of the provincial administrative offices.

100



## UNIVERSITY OF MANITOBA

### FORT GARRY CAMPUS

Building on this campus began in 1912 and continued at intervals until the present time when expansion has demanded more growth than previously achieved. No attempt has been made to copy earlier modes. As a result the various stages are evident on visiting the campus.



108

### THE ADMINISTRATION BUILDING 105

ARCHITECT:  
V. W. HORWOOD 1912

Representative of the first campus buildings, it dominated the site and is best viewed as approached along the elm lined avenue from the west. Of pseudo-Georgian style in red brick and limestone beltcourses and porticoes it is crowned with a padoga-like cupola popular at the time. Of particular interest is the unique double intersecting grand stair which fills the central rotunda.

### THE ARTS BUILDING 106

ARCHITECT:  
ARTHUR STOUGHTON 1932

With the joining of the Agricultural College with the University on one site, this building and the Science Building were erected. Both faced with rough hewn random pattern limestone are Collegiate Gothic in style and were designed by the then head of the School of Architecture.

### MAIN LIBRARY 107

ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES 1951

Housing the reading rooms, stacks, an exhibition gallery and small theatre, this building has taken its form from the functions and internal planning marking a break from the previous campus buildings. A large mural by William McCloy dominates the entrance to the reading room and stacks.

### ST. PAUL'S COLLEGE AND CHAPEL 108

ARCHITECTS:  
GARDINER THORNTON GATHE AND ASSOCIATES 1958

ASSOCIATE ARCHITECTS:  
GREEN BLANKSTEIN RUSSELL AND ASSOCIATES

A Roman Catholic college, its chapel rises out of the complex series of dormitory and classroom wings and is sheathed in tones of green mosaic tile in contrast to the grey stone used elsewhere. The chapel superstructure is a hollow rigid frame of concrete carried on four piers. The design for the west face mosaic is by Lionel Thomas.

### ST. JOHN'S COLLEGE AND CHAPEL 109

ARCHITECTS:  
MOODY MOORE AND PARTNERS 1958

An Anglican college, the complex consists of dormitories for men and women, teaching and administration and the chapel. Of particular interest are the chapel windows which make use of multiple layers of color and line. The windows were designed by S. G. Elsey who also designed the exterior sculpture executed by Leo Mol.



110

### SCHOOL OF ARCHITECTURE

110

ARCHITECTS:  
SMITH CARTER SEARLE ASSOCIATES

The school is a single rectangular unit of almost classical feeling with a strong expression of structure and curtain walls. Student drafting rooms occupy the upper floor with lecture halls, library and offices on the main floor. A two storey court acts as the visual core of the interior of the building. It is sheathed in precast concrete piers and spandrels, and opaque and transparent glass panels.

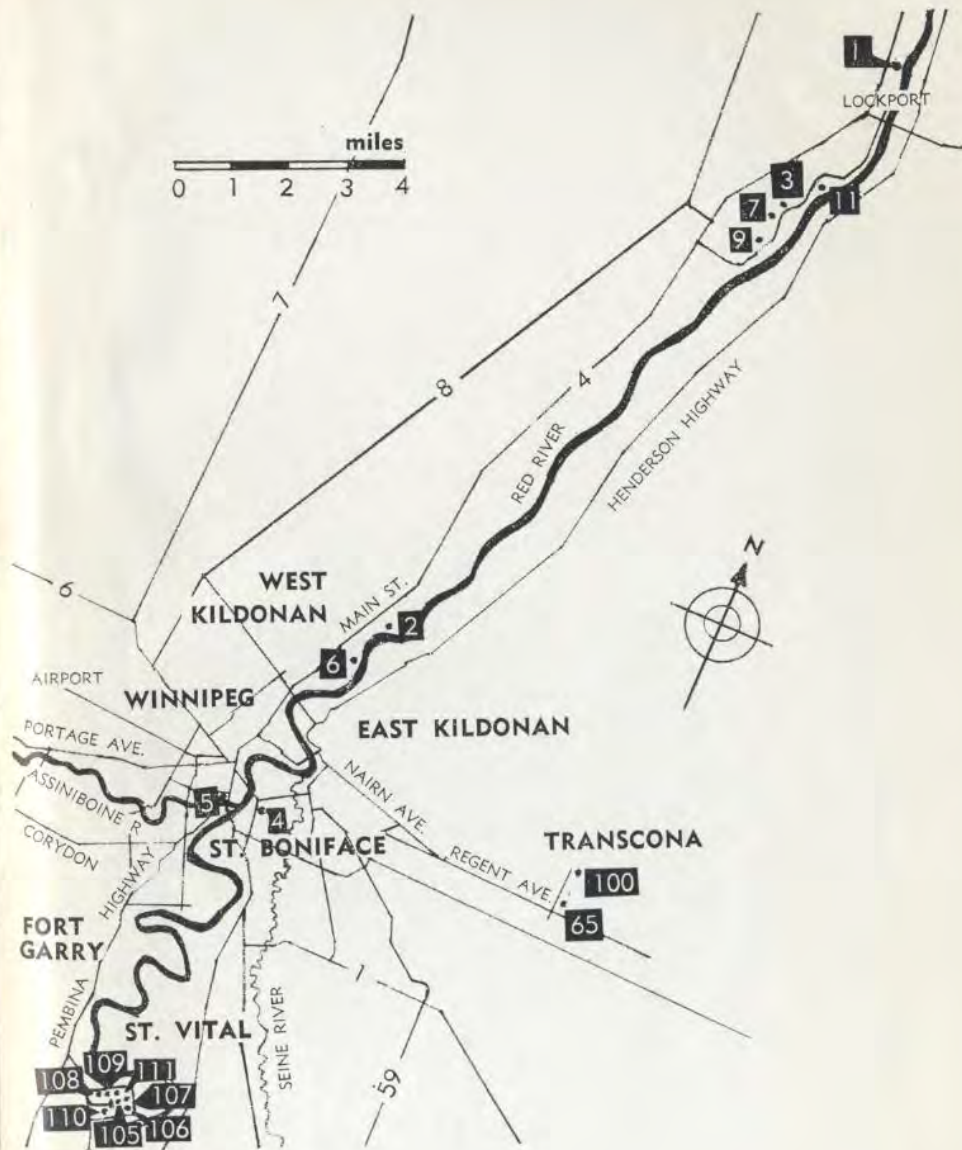
### SCIENCE BUILDING ADDITIONS

111

GREEN BLANKSTEIN RUSSELL AND ASSOCIATES

1960

Due to be ready for classes entering in the 1960-61 session, the addition consists of three blocks. One is a lecture building, while the other two house the chemistry and the physics laboratories. Sheathed in pre-cast concrete and in tyndall stone, the windows are grouped in vertical blocks suggesting something of the scale of the existing building.



### MAP SHOWING RED RIVER VALLEY

see pages 24-25 for detailed map of  
GREATER WINNIPEG.

units 2, 4, 5, and 6  
appear on both maps.