



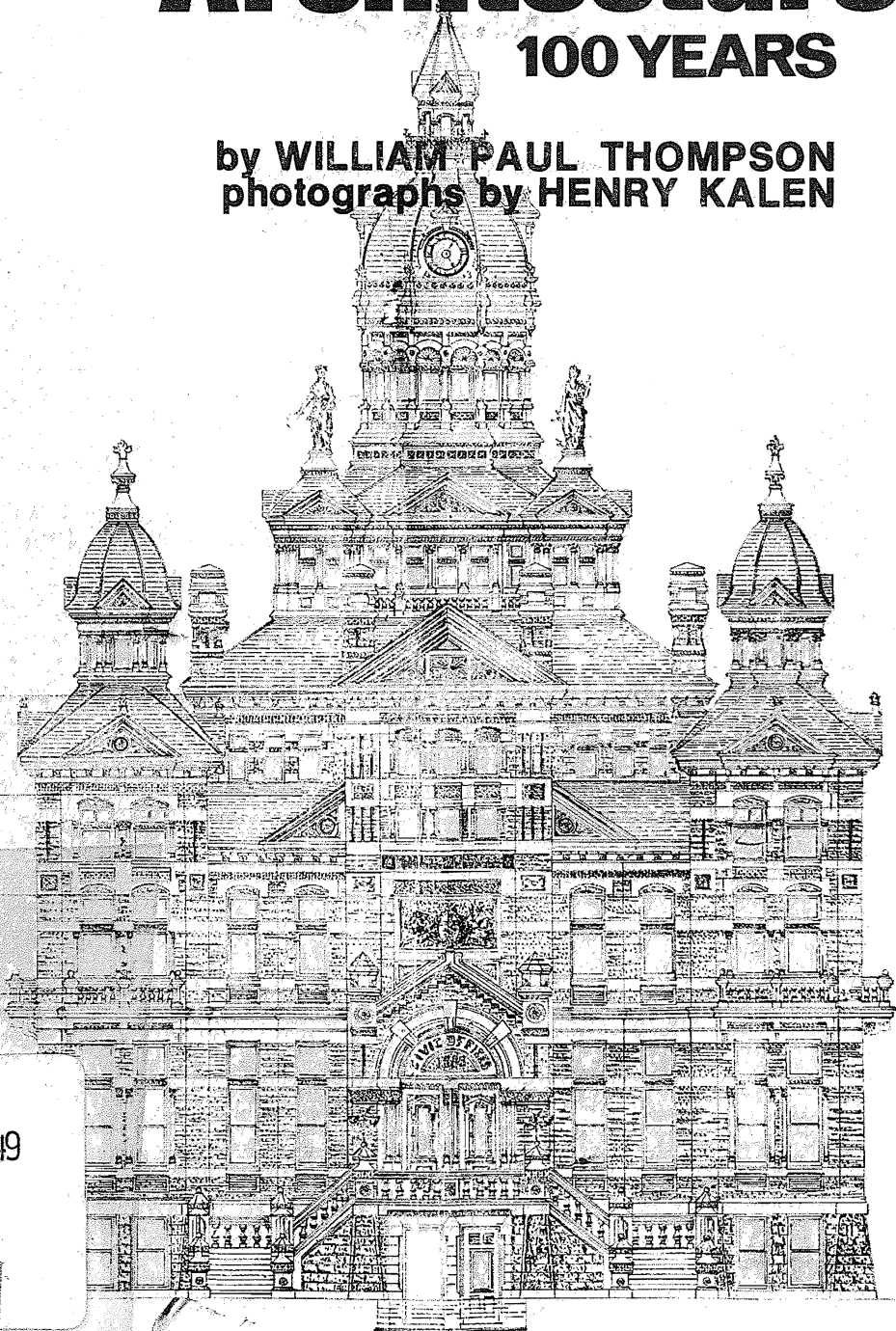
QUEENSTON HOUSE

\$3.50

Winnipeg Architecture

100 YEARS

by WILLIAM PAUL THOMPSON
photographs by HENRY KALEN



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Winnipeg Architecture 100 YEARS

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The
1975
C.F.

by William Paul Thompson
with photographs by Henry Kalen

In cooperation with
The Manitoba Association of Architects and
Faculty of Architecture, University of Manitoba

Winnipeg



Queenston House

1975

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Special thanks is due to the architects of the Manitoba Association of Architects for their support of this project and for those who provided descriptions of their buildings.

Note: This book shows only a portion of what is valuable in Winnipeg's architectural environment. Readers may wish to consult additional material, listed in Jill Wade's *Bibliography of Manitoba Architecture*.

FOREWORD

One hundred years ago Winnipeg had a population of between 4,000 and 5,000; twenty-five years later it was already the third largest city in Canada. Building in Winnipeg during a large part of this period recalled previous architectural styles. As we look back at our architectural heritage we still see a number of sturdy and appropriate buildings: warehouses, framed office buildings, and a handful of private residences, such as the Sir Hugh John Macdonald residence which has been recently restored. This stylistic eclecticism could clearly be found in the exuberance of the old Winnipeg City Hall, but, the supreme expression of this particular phase in architecture was the Legislative Building. The depression of the 1930's helped put an end to the extravagance of this earlier period.

As a city situated on the prairies, it would be appropriate to follow Winnipeg's architectural history through the development of its skyline. One hundred years ago this profile was extremely low, the houses of the early settlers being punctuated solely by the occasional church spire. A few decades later office buildings and warehouses of up to ten stories extended the vertical scale of the city substantially. Until a few years ago these buildings, the Fort Garry Hotel and the Legislative Building, remained amongst the city's dominant buildings. Over the last few years high rise office buildings, hotels, and apartment blocks have radically altered the city skyline.

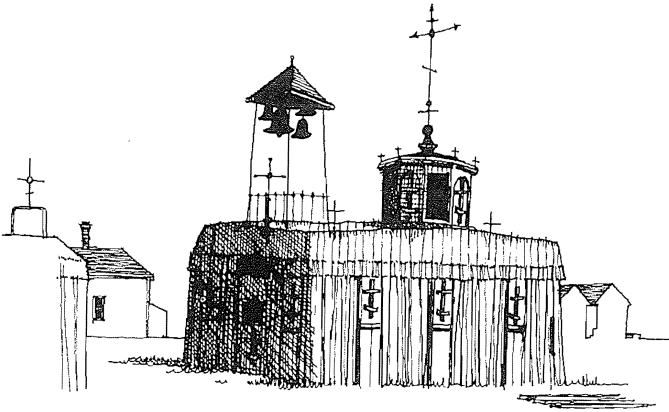
Currently, the Winnipeg architectural scene contains a number of particularly well designed buildings serving our cultural and educational needs as well as those of shelter and commerce. However, there are a number of current problems: the heritage of Winnipeg's older buildings is constantly under threat of major road expansion; there is little recognition of the demands of climate in the design and disposition of our buildings; and the conceptual development plan is being eroded. Buildings that will have a great effect on city life continue to be located somewhat arbitrarily and the city remains without a centre of focus.

The opportunity presents itself. The architectural capability is present. There are fewer of the severe problems such as over-extended transportation, overcrowding, or urban sprawl that larger cities have built in. It is hoped that our successors one hundred years hence will recognize that we seized this opportunity.

Marshall Haid, M.R.A.I.C.

INTRODUCTION

Architecture can be a great legacy. But any such inheritance can become, through mismanagement and misunderstanding, a troublesome millstone rather than a valuable asset. Buildings of all functional types represent the varying styles in the more than ten decades of establishing a settlement called Winnipeg. Over the past century Winnipeg has seen its basis of growth change from a supply and administrative centre for a fur trade empire, to a commercial and trade depot for a large agricultural hinterland, to the governmental capital of the province of Manitoba, to a rail and air transport focus, and to a location of many industries. All of these continuing threads of economic life have been woven with a variety of residential districts and ancillary facilities into a metropolitan unity. Out of the needs associated with these and other activities, and as appropriate to various stages of growth, a rich variety of architecture and building areas has developed.



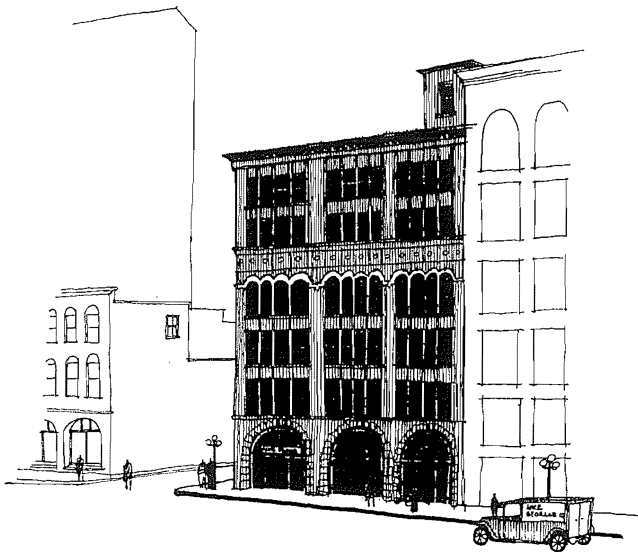
Much of the first architecture was necessarily improvised. There are still reminders such as the Ross House or a 20th C. rarity like the first Russian Greek Orthodox church of 1905. The latter has disappeared, but it along with others of the departed first generation of building, remain in memory as reminders of the strength of temporary building in a spirit of establishment.

The fur trade era provided routes of trade and outposts at strategic points such as Upper Fort Garry near the junction of the Red and Assiniboine rivers. This substantial part of the physical aspect of the early 19th C. Red River settlement is remembered now through a solitary gatehouse. This work in stone is matched during the decades before Winnipeg's incorporation by the handsome stone churches and houses along the Red by masons such as Duncan McRae.

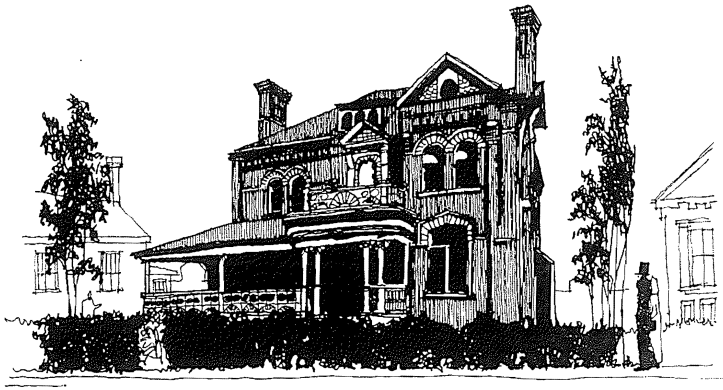
Following incorporation in 1874 architects Barber and Barber provided a full-blown High Victorian City Hall of 1885 to replace the first building for that purpose. C.H. Wheeler designed the commercial and warehouse structures necessary to a growing dry goods trade for an increasing army of immigrant tradesmen and farmers. The buildings of the 100 block of Princess Street and the multi-storey blocks of stone, brick and heavy timber along McDermot are substantial evidence of the period of boom and bust of the 1880's and 90's. Galt,



Whitla, and Ashdown established the great commercial enterprises and their builders solved the difficult foundation problem of putting massive weights on the Red River's clay flats. They succeeded so well that these solidly built structures have reached the age that has seen the commercial heart of the city shift to Portage Avenue and outwards to the suburban shopping centres.



The commercial barons of the turn of the century called upon architects like Raymond Carey, George Browne, or further afield to the Minneapolis office of Leroy Buffington, to provide suitable mansions for their status in the community. These large homes that line Wellington Crescent or dot the area south



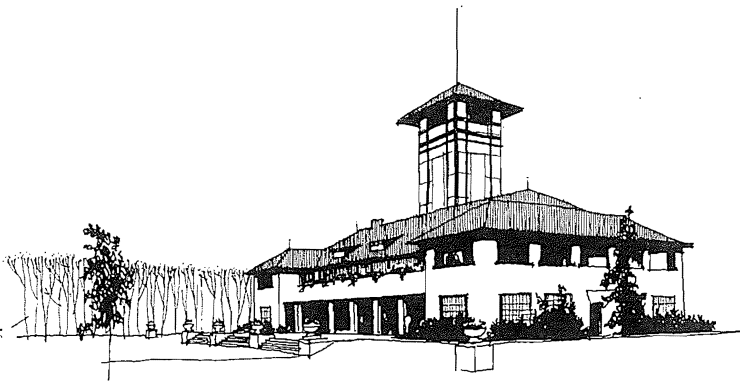
of Broadway east of the Legislative Building are in danger of destruction from highrise development or from the high costs of necessary maintenance. Houses of the socially important in less fashionable areas of the city such as that of Alexander Black on Lily Street were less pretentious in scale but were delightful in ornament. This, the best example in Winnipeg of the late Victorian Stick Style, is lost.

The toil of men bringing Winnipeg into the industrial age can be recalled by the north end Vulcan Iron Works. From facilities not three-quarters of a mile to the north, a local brew was available from Drewry's pioneering venture. On Main Street further in toward Portage Avenue banking houses clustered in the 300-400 block. These are pretentious buildings but in a suitably Classical style and a tastefully academic manner. Unfortunately both the movement of population to the suburbs and an attitude in favor of "convenient" branch offices have left more than one of these regal spaces bankrupt of people.

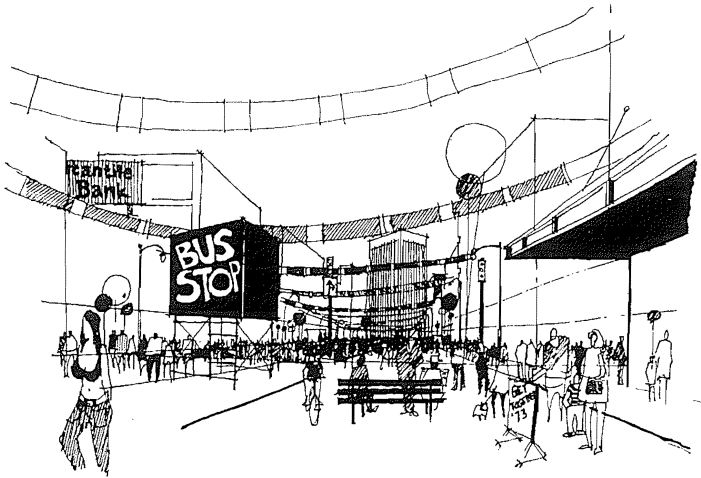
Further down Main Street men from St. Boniface like Cauchon built fine commercial blocks like that now serving as the Empire Hotel. Built during the boom years of the early 1880's, this structure of metal parts ordered from manufacturers' catalogues, is contrasted with the more sedate buildings of the pioneer era hand-crafted for the French community, like Bishop Tache's House or Gray Nuns House. The continuing vitality of culture Franco-Manitoban is evidenced by a recently opened cultural centre and the rebuilding of St. Boniface Basilica as a monumental reminder like Coventry Cathedral.

Getting about in Winnipeg usually involves crossing one of the rivers that are such a source of geography and history. The pragmatic approach appears to have dominated design of bridges for this purpose. Other than the Louise Street Bridge or the pre-1935 Osborne Bridge with its massive dual-counterweights, crossings have been accomplished quite simply. Arrival for the visitor or immigrant via the portals provided after the 1880's by the CNR and the CPR depots was a much grander experience. In the urban fabric of Winnipeg these terminals and the lines serving them are major foci and boundary markers. The major streets of the city connecting and paralleling river, bridge, terminal and rail have the great width noted from the earliest days of incorporation. The theme is varied from the commercial bustle of Portage Avenue, to the tree lined boulevard of Broadway, to the ceremonial axis of Memorial Boulevard.

Matching these urban avenues enlightened civic leaders set aside various plots of urban green space. Developed in the Edwardian era after the turn of the century Assiniboine Park is one of the finest of major multi-use urban parks in Canada and is enriched by an architectural gem or two. Following the



tradition represented by the English Garden City movement, a few residential developers provided exemplary suburbs where the landscape is respected and the pedestrian's place enhanced. These include the Armstrong Point project of the 1890's and the post-war Wildwood Park.



For some the epitome of architecture is represented by great public monuments like the Legislative Building or City Hall. These buildings are rather a kind of crown on the body of more humble architecture of the city. These pieces of superstructure would exist in the splendid isolation of the earliest parts of the architectural legacy only if history were reversed. The inheritance of building in Winnipeg over more than a century is the history of the construction of a fabric, all parts of which have value to an appropriate purpose.

COMMERCIAL





3 Cauchon Residential Block
(Empire Hotel) Main at York
L.A. Desey, Architect 1884

In spite of its wealth of elaborate details inspired by earlier stone designs, with facades assembled from cast iron details ordered by catalogue, this is still a satisfying total due to the repetition of motifs and the simplicity of the overall divisions. "The Cauchon Block — the first apartment block to be built in Winnipeg, at a cost of \$65,000, received its first tenant Oct. 19, 1884. A report of the edifice reads: 'the basement is fitted up with two offices adapted for a surgeon or physician, the remainder being arranged for apartments for families. The building is heated with steam and supplied throughout with hot and cold water — being lit with gas. A restaurant is in the building and all modern conveniences and appliances being provided for those occupying the premises'." *Historical Diary of Winnipeg*, F.C. Lucas.





77 McIntyre Block

416 Main St. 1898-1908

The facade of this non-bearing wall structure was clearly defined in 1898 as various heights separating the elevation into five divisions. In 1908 Cadham and Grayson simplified the design by the addition of a seventh storey making of the facade a simple rectangle. The total effect of the Main Street elevation clearly expresses its non-bearing nature as it becomes a Renaissance problem in composition of mass and void, and the combination and ordering of various textures and patterns of stone and metal.



13 Bank of Montreal

Portage and Main
McKim, Mead and White,
Architects, J.N. Semmens,
Associate Architect 1913

Composed with a viewpoint from the intersection of Portage and Main, the formal symmetry, Roman grandeur, and massive permanence are key qualities in making this house of finance distinguished according to the standards of its period. This premier firm of neoclassical architects show how it is possible to make one present day building by putting together two ancient Roman ones. As Donato Bramante (the architect of St. Peter's in Rome) is said to have made great architecture by joining the Pantheon with the Baths of Caracalla, the architects of the Bank of Montreal put together a temple and a basilica. The main facade is a porticoed temple front while the interior spatial organisation is basilican.



17 Electric Railway Chambers

(Montreal Trust)

213 Notre Dame Ave.

Pratt and Ross, Architects 1913
Tastefully enriched with terra cotta and stone this tall office building clearly reveals the metal frame structural system behind its rich facades.



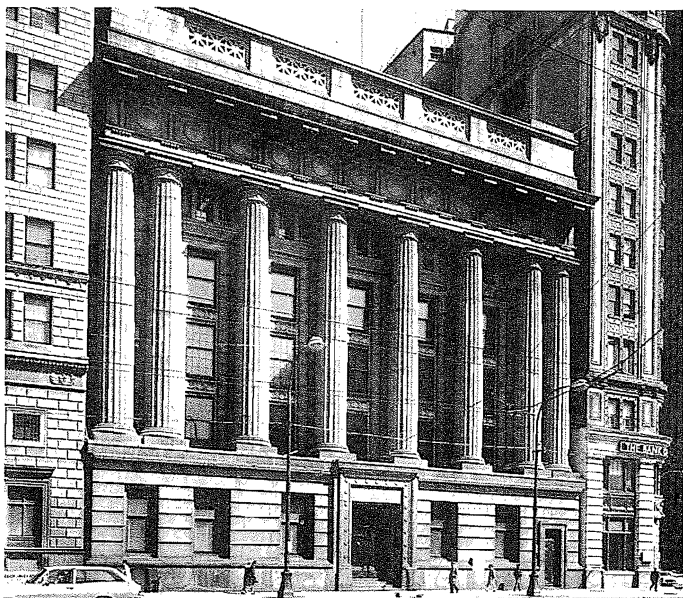
16 Canadian Bank of Commerce

389 Main St.

Darling and Pearson,

Architects 1909-11

Another building which imposes itself strongly on the viewer. This is accomplished by its gigantism, its massiveness and its richness of material and architectonic details. The interior space of literally cathedral dimensions seems to suggest that it is temple to the most powerful god of the time.



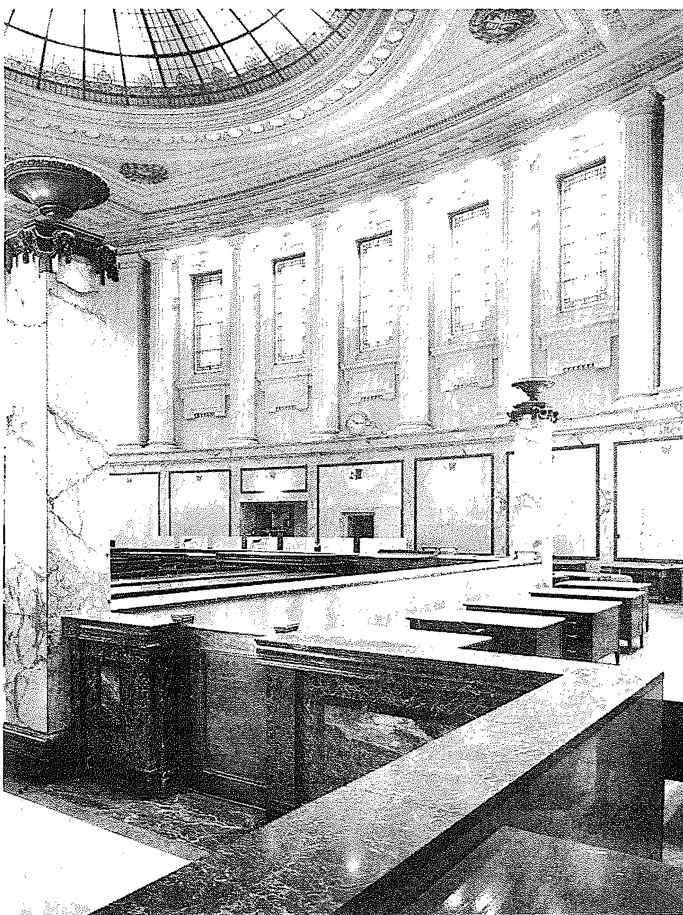
1 Hotel Fort Garry

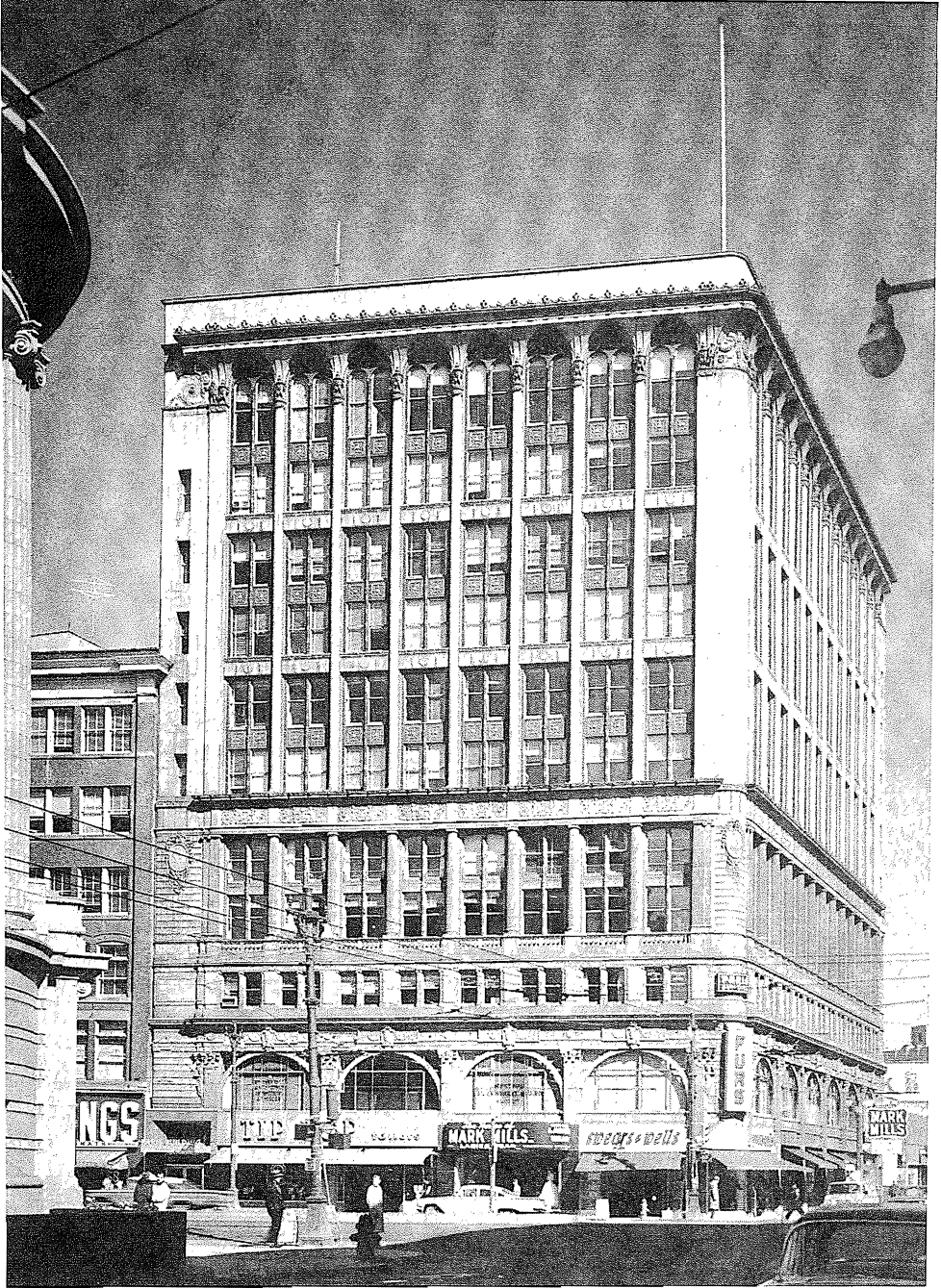
222 Broadway

Ross and MacDonald, Architects

1914

An excellent example of the grand manner of architecture, the hotel is a design by prestige architects for an elite wealthy client. The architects of such a building have to be knowing in the ways of "the styles" and thus have created an edifice "in the Francois I style recalling the old French Chateaux in Normandy and Touraine". Each major public room also must be in its own appropriate stylistic garb and we have the Adam style palm room (now largely altered as the Drummer Boy), the Louis XIV rotunda, and the Jacobean private dining room. In this year a hotel was more than a hotel as, "a modern hotel in cities the size of Winnipeg must cater to the social life, and in order to meet this exacting demand the whole seventh floor has been planned accordingly." *Construction*, June 1914 pp. 215-35.





12 Paris Building

Portage and Garry

Woodman and Carey, Architects 1915-25

Named for the Paris Canadian Investment Company with French resident owners, this office structure was originally five storeys in height. Despite two subsequent additions it has managed to maintain the impression of being built to a single design. With the sculptural enrichments, subtle contrasts of colour and pattern, and the graceful cavetto cornice, this building is the most elegantly clothed of the steel frame skyscrapers of the city.

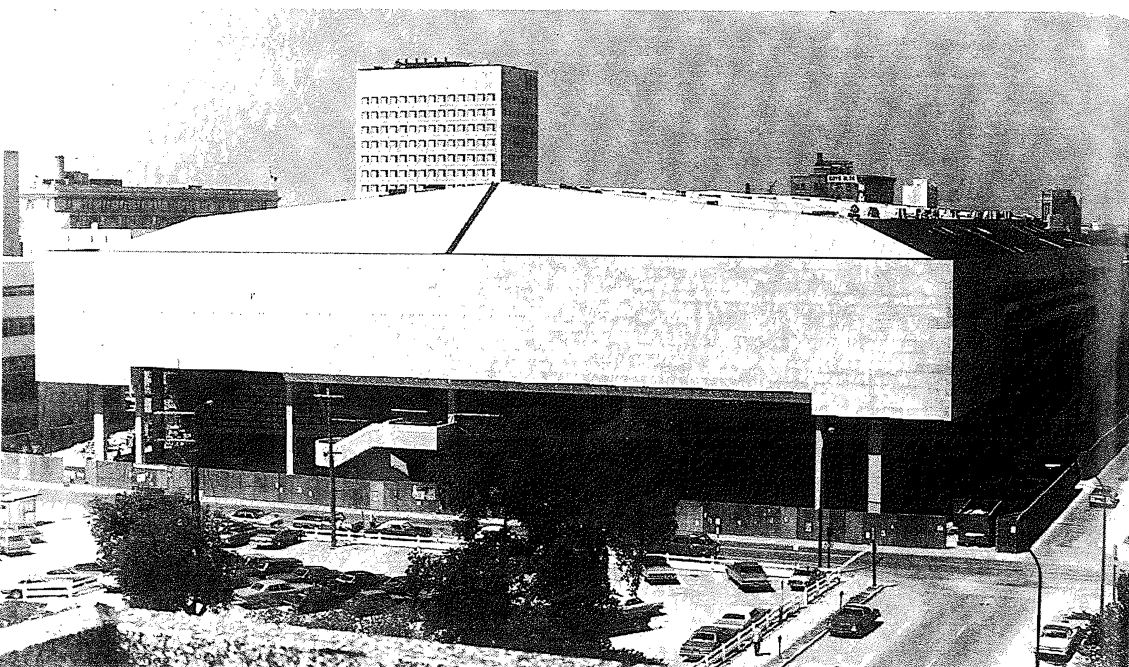


105 **Monarch Life Building**

333 Broadway. Smith, Carter, Katelnikoff, Architects

A.J. Donahue, designer 1959-1963

A noted characteristic of Greek temples of the 5th C. BC and the woman of shy beauty is how they reveal different shades of their character when seen in varying lights. Among the great ladies of finance that line Broadway, Monarch Life offers a strong departure from the rectangularity and planarity of her rivals. Look at her granite-sheathed steel frame in the morning light or from a block east on Broadway and she stands straight and tall, a maid of spring, while in late evening she is a motherly haven of light.



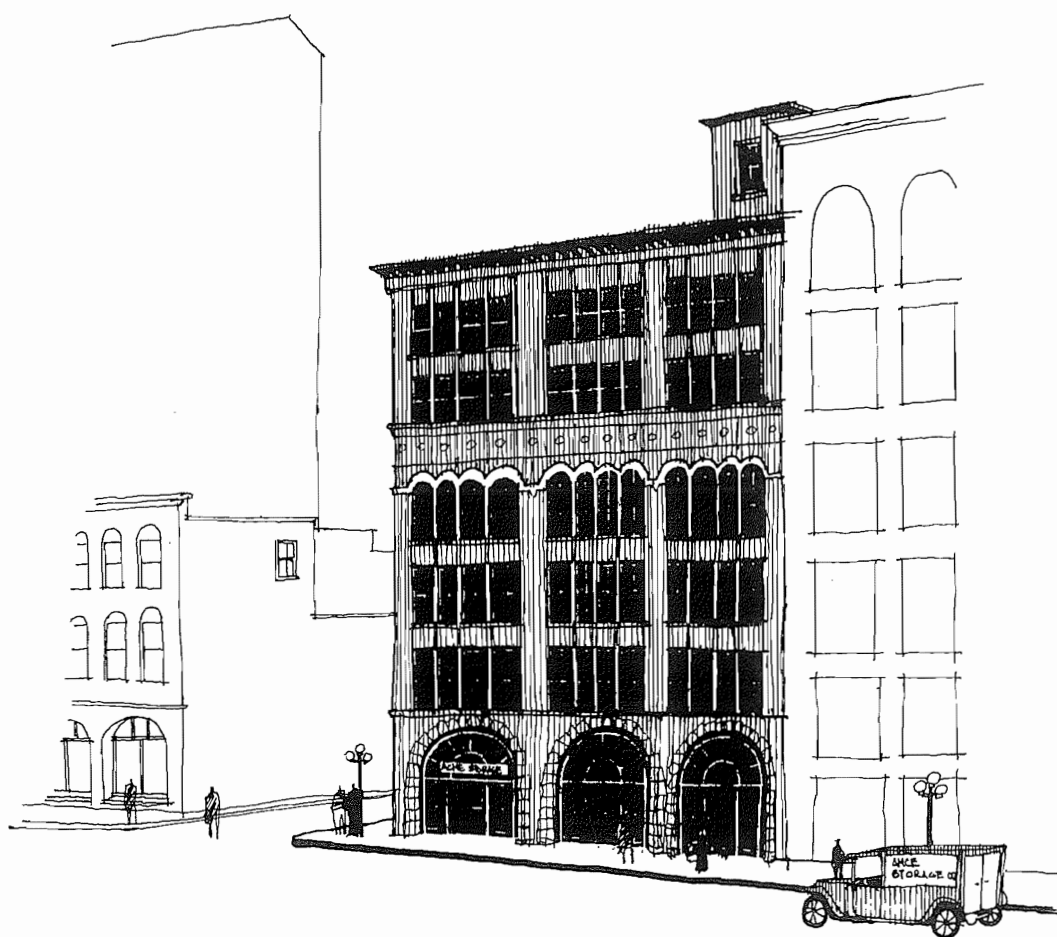
102 Winnipeg Convention Centre

York Ave. between Carlton and Edmonton

Libling, Michener and Number Ten Architectural Group, Architects 1974

Built at a cost of construction of about \$15 million to serve conventions of 800 to 3500 persons the Centre is a multi-use "integrated" services building. Accommodations include a ground level banquet hall, a first level theatre for 650 and various rented areas including two restaurants. The upper level is the exhibit hall proper with 80,000 ft sq clear of any obstruction (a 210' steel truss 20' deep at centre and 10' at end walls). There is parking for 650 cars. This gigantic ice flow of a building is interesting both functionally and visually in the 18' wide truck ramps that climb ponderously up the east and west sides to the upper level. These are necessary for the huge trucks that must reach the exhibit floor with their bulky cargos.

INDUSTRIAL AND SERVICE

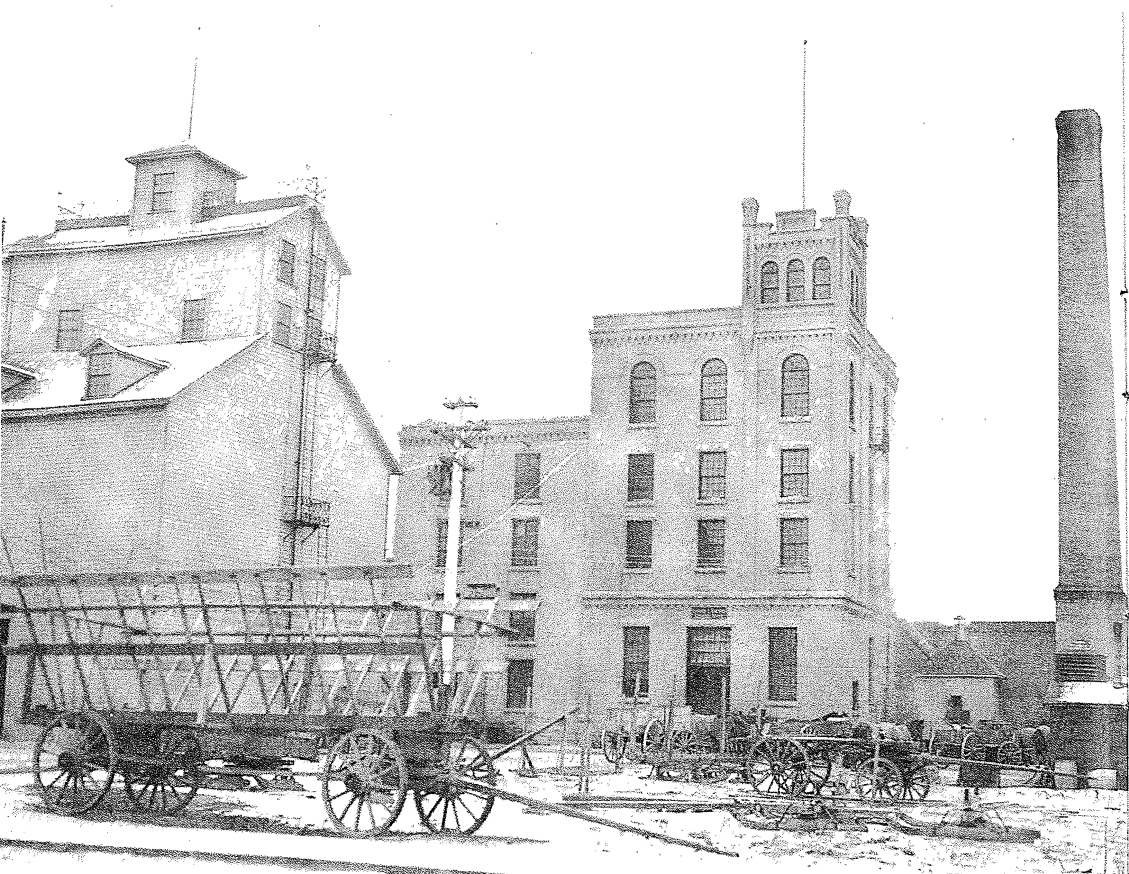




76 Vulcan Iron Works

Maple and Sutherland 1874

Begun as a two man operation with John McKechnie and W.W. McMillan this one and a half storey red brick building came eventually to employ 400 persons. The plant in the years since then has produced all sorts of steel products much of it for CPR's Weston shops. Recently the company — now called Bridge and Tank of Canada — built a new quarter million dollar plant in North Kildonan on Vulcan Street. During the war artist George Wilcox painted a series of pictures of blast furnaces, pouring of steel and other portraits of operations of this pioneer industrial venture in Manitoba.



100 Drewry's Brewery (Carling- O'Keefe Limited)

Redwood Ave at Main Street 1881

"In 1881 Mr. Drewry purchased the property and immediately commenced the erection of a substantial malt house 44 x 84 feet four and one-half storeys in height, and stone basement ten feet, which is used as a germinating floor. The capacity is about 4,000 bushels malt per month. Lately he has erected one of T.W. Wolk's patent perfection double kiln floors increasing storage capacity for 10,000 bushels malt . . . Lately it became evident that the popular beverage here as elsewhere would . . . be lager beer, of which large quantities were already being imported. Mr. Drewry came to the conclusion that it was against the true interests of the country to send money away which there was every probability might be kept at home, and with his usual energy and enterprise decided that a good wholesome lager beer must be produced in Manitoba." - *The Emigrant*, v. 1 n. 21 July 1886.



18 Whitla Building

70 Arthur St. 1896

The handling of the exterior of this warehouse shows the influence of the so-called "First Chicago School" of architects. The Marshall Field Store of 1885 by H.H. Richardson and the Walker Warehouse by Louis Sullivan are clear precedents for the character of the Whitla Building. Indirectly these buildings seek to recapture the simple geometries and fine stonework of Romanesque architecture. The addition in 1911 of two storeys beyond the original five lacks the strength and vigour of the earlier portion.

24 Ashdown's Warehouse

157 Bannatyne Ave. 1896-1911

A building which represents in stone, brick and wood the growth of one of the pioneer business enterprises in Winnipeg. James H. Ashdown came to the city in 1868 and in the following year started his wholesale business. The present building was originally a four storey 80 x 135 foot structure and was the first wholesale hardware warehouse to be erected west of the Great Lakes. In 1900 a special train carried 1,000 tons of supplies to stock this building and was named the "Ashdown Special". Mr. Ashdown's prominence in the community led to his being elected mayor of Winnipeg shortly after the turn of the century. At about the same time (1906) J.H.G. Russell made a two storey addition to the warehouse which nearly doubled its capacity.



40 Crop Research Building

Faculty of Agriculture

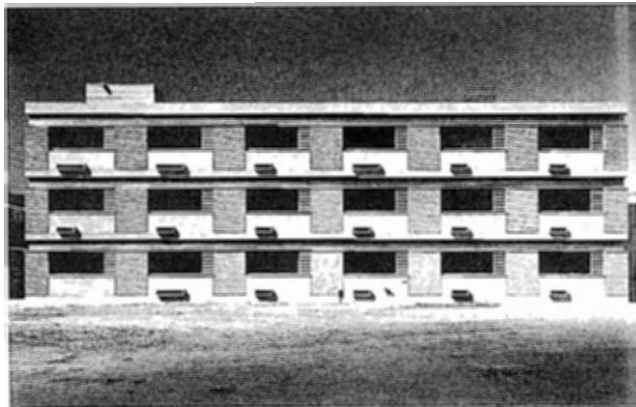
Univ. of Man.

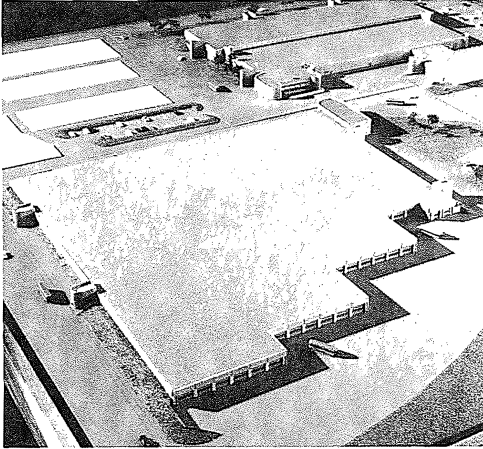
Number Ten Architectural Group

J.M. Ross, Architect

G. Barg, designer 1960

This building attempts to relate to a series of existing faculty buildings contiguous on the site. The design idiom is distinctly contemporary, but sits comfortably with its neighbours. The interior materials — quarry tile, natural cedar and brick — are very earthy in quality and colour and seem particularly appropriate to the activity.





34

Fort Rouge Transit Base

421 Osborne St.

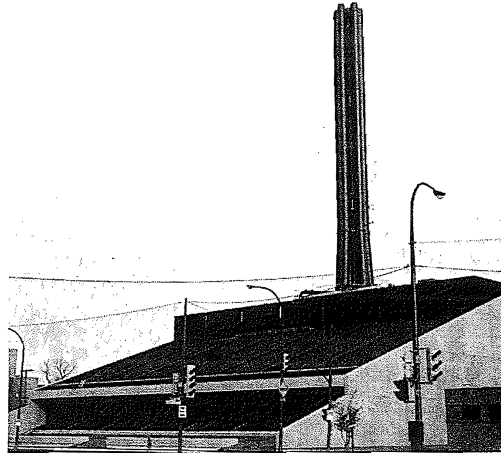
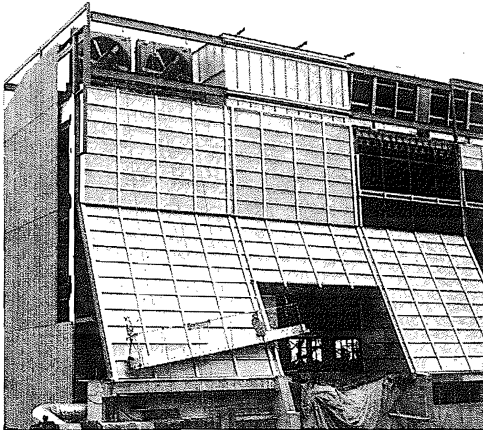
Metropolitan Corporation of
Greater Winnipeg

Number Ten Architectural Group

M. Blankstein, Architect

D.M. Jesson, designer 1969

This complex is an example of large scale industrial architecture whose impact relies on scale and silhouette. The contained spaces, with the exception of the office portion, are large scale volumes for storage and repair of transit equipment. All elements, such as stairs, exhaust shafts, etc., which "serve" these spaces have been handled as peripheral vertical forms as counterpoint to the long horizontal volumes.



108 Central Services Building

(Energy Centre) Health Sciences Centre

Notre Dame Ave at Maryland

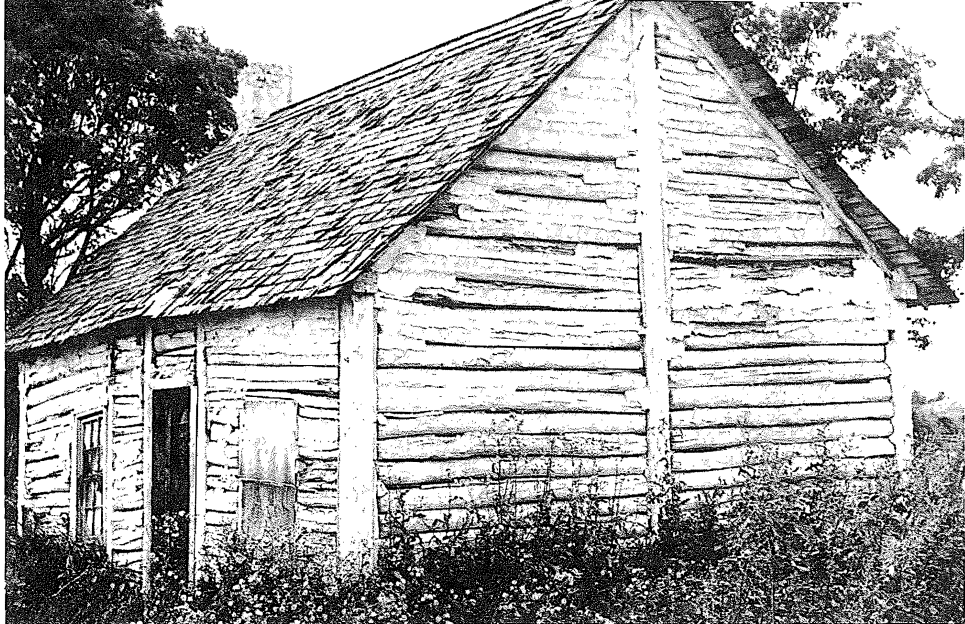
Moody, Moore, et. al. Architects

Reid, Crowther and Partners, Consultants 1971-Nov. 1973

This building which houses the environmental control equipment for the hospital has a most prominent site exposing it to two major public streets. The assembled boilers, chillers, compressors and power generators are enclosed by planes of concrete, metal and glass given direction by a corten steel roof sloping up a full storey from street front to the cooling tower housing at the rear. The building as function and composition is given vent by the boldly assembled cylindrical elements of a 200' stack.

RESIDENTIAL



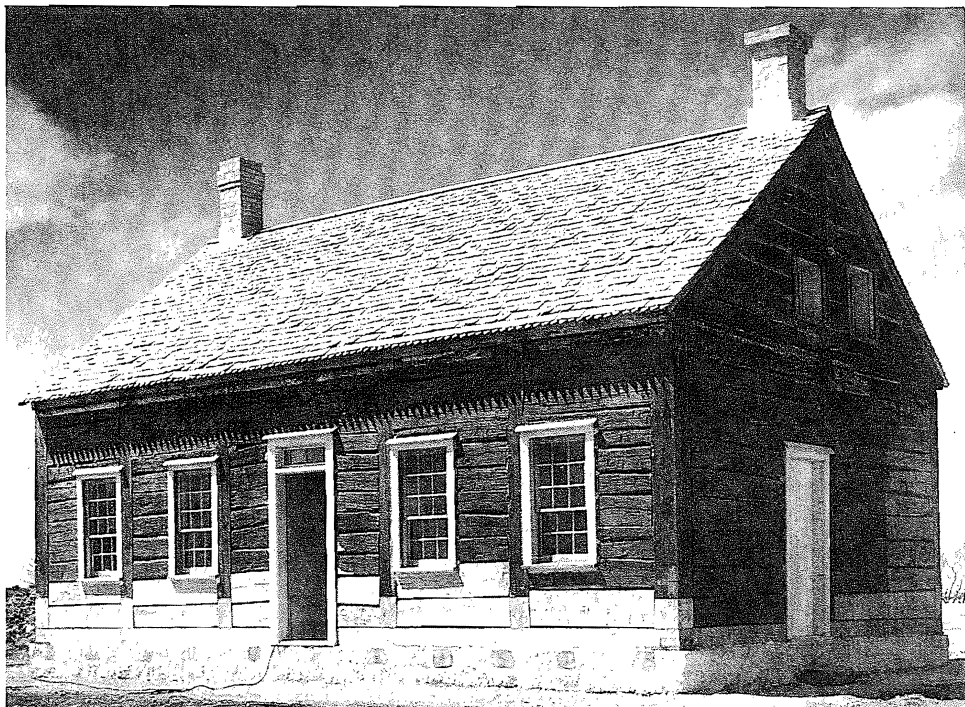


55 Log House River Road c. 1830-50

This modest cottage is a fine exemplar of what is known as Red River construction. This system is one of rough hewn squared logs laid horizontally. Corners are structured with single squared posts into which the logs are mortised and tenoned. In some larger examples an intermediate post occurs in the middle of the gable end and extends from the ground base log to the gable peak. Roof rafters are pinned into a continuous ridge pole. The wood for these buildings is usually oak.

59 William Fraser House orig. at 117 Leila Ave. c. 1835

This good example of early wood construction of the area is also of some historical importance. Bought by William Prins, Dutch restorer and collector, it was filled from auctions with treasures that included A.G.B. Bannatyne's red mahogany bar and mirror. Prins eventually sold the house to the federal government for \$8,000 and the house was moved Feb. 28, 1969 to Lower Fort Garry to be part of the restored settlers village. The structure remains one of the oldest buildings extant in Manitoba.





31 Bishop Tache's House

St. Boniface 1864

This handsome stone house with its beautifully crafted facade was built to replace the house and cathedral lost in the fire of 1860. It remains much the same today except for the removal of a lantern which once adorned the roof. In a 1964 renovation the interior was significantly modernized including the addition of new kitchen facilities. This example is a living testimony to architecture as designed construction.



5 Sir Hugh John Macdonald House

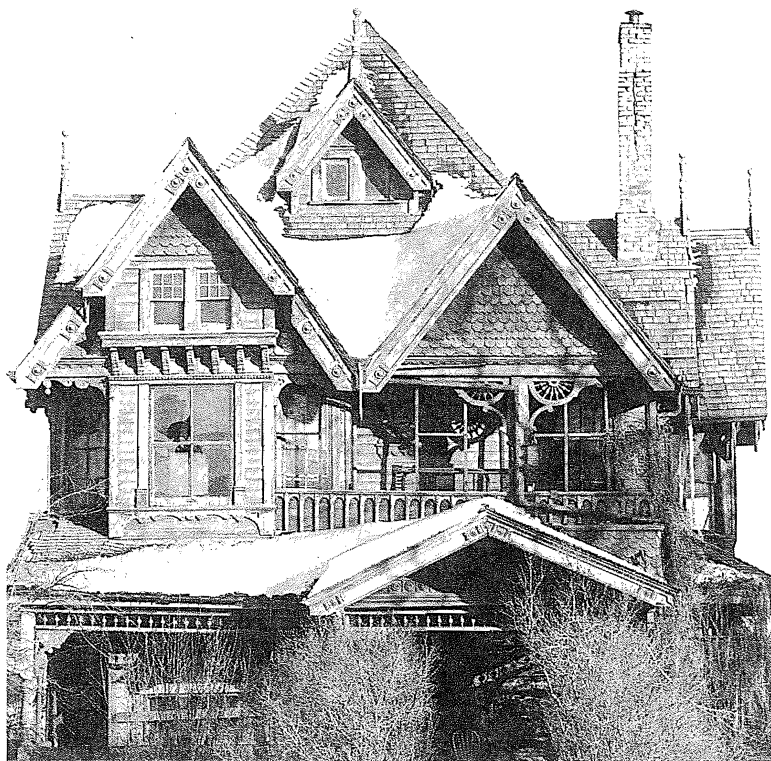
"Dalnavert" 61 Carlton Street

C.H. Wheeler, Architect

1895, restored 1971-74

This house was built and lived in until 1929 by the famous son of Sir John A. Macdonald (the "Father of Confederation" and first Prime Minister of Canada). The residence once had a nearly 200 foot frontage and was adjoined by gardens and a coach house. This brick structure is a fine example of a late Victorian "gingerbread" house and has been generally well preserved. John Chivers, as architect for restoration, and the Manitoba Historical Society deserve credit for preserving the house and opening it as a museum.





62 Alexander Black House

51 Lily Street, Alexander Black, Builder c. 1895

This "house of many gables" is a superb example of what has been called the Stick Style. The rather delightful play of turned, scrolled and carved wood was particularly appropriate in the house of one of Winnipeg's great lumber barons. The recent demolition of the house deprived the city of its finest example of this type of residence.



63 Strathcona Block

Main and Broadway

George Browne, Architect 1902

"Plans and specifications have been prepared by George Browne, Architect, the doyen of the profession in Winnipeg, and tenders will soon be called for a square of buildings to be erected on the corner of Main Street and Broadway for Lord Strathcona. From the plans prepared there seems no doubt that Winnipeg is to have a residential building which will surpass anything of its kind in Canada. Surely the building season of 1902 could not have been opened more auspiciously than by the Governor of the Hudson's Bay Co. on this historic site." *Winnipeg Free Press*, 22 Feb. 1902.



104 Alexandria Block

389 Graham at 254 Edmonton c1906?

An apartment block in brick with tindall stone base and trim, the Alexandria is one of the earliest buildings in Winnipeg to reflect the two lights of the "prairie style", L. Sullivan and Frank Lloyd Wright. The planar severity, strong emphasis on the horizontal lines, and floral carvings of the door enframements identify this building with that other midwest metropolis, Chicago, at the turn of the century.

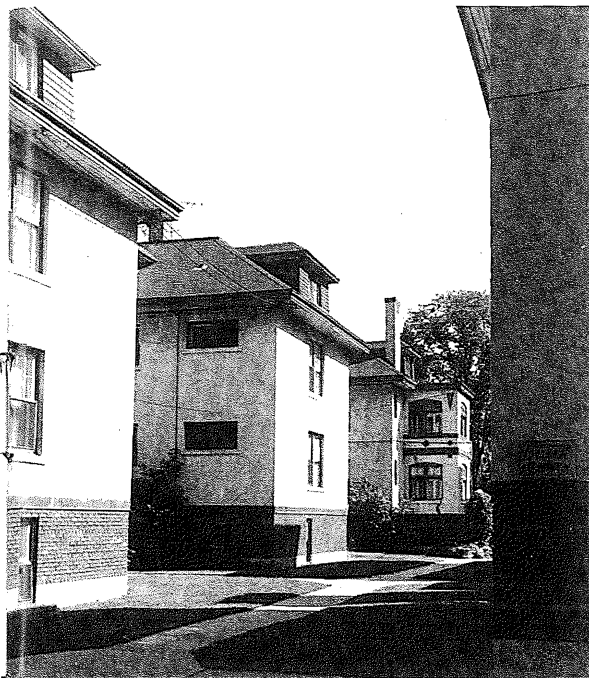


Leistikow House

(Heimbecker House)

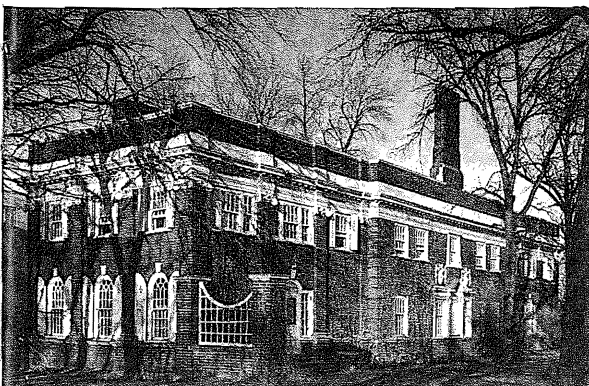
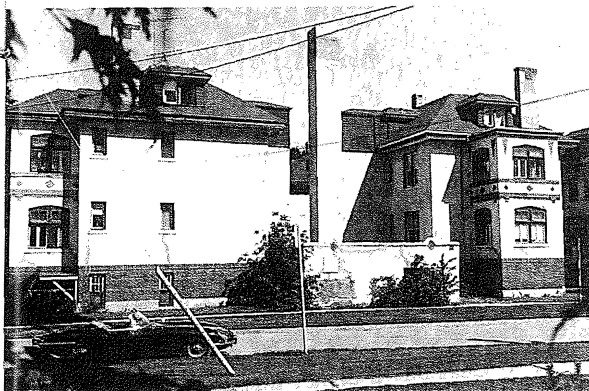
277 Wellington Crescent, Leroy Buffington, Architect 1907

A strange and intriguing building from the office of one of the less well known men who drew their inspiration from the architecture of Louis Sullivan and Frank Lloyd Wright. Its intricate terra cotta feature blocks in a byzantine-moorish style make of this house Winnipeg's finest residential example of what some have called Midwestern Art Nouveau.



113 Chelsea Court

Kennedy Street at Assiniboine Ave. 1914
This apartment complex consists of 8 individual building units enclosing a longitudinal court at right angles to the Assiniboine riverbank 100' to the south. Each of these blocks was originally made up of two maisonette apartments (each apartment is two floors connected by a private stair). At the time of its construction the complex and its apartment units provided one of the most effective solutions to urban family living. The commodious space of the units (1600 sq ft), each with a fireplace, ample light, and verandah is matched by the effective siting and community green space between the blocks. Unfortunately this unique complex has been seriously altered by making each of the four floors an individual apartment in an effort to earn more money for the owners and many of the buildings are in disrepair. The example provided by Chelsea Court has generally not been followed (presumably because it is not "efficient" of land use) except by very recent developments like Southwood.

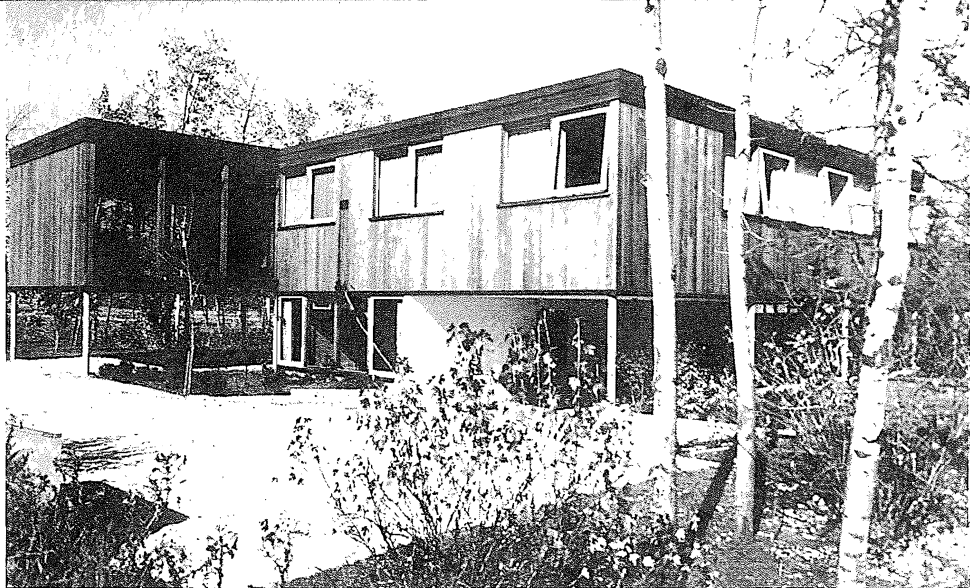


35 Claude Heubach Residence

64 Nassau

Raymond Carey, Architect 1914

This stately Edwardian Georgian house owes much of its success to its small scale detailing and to its relationship to its formal gardens.



47 Donahue Residence

301 Hosmer Blvd. James Donahue, Architect 1955

This house in the post-World War II Breuer vein is raised on "stilts" to achieve a larger vista. It is representative of attempts by architects of the period to reconcile the long-standing concern of architects for balanced order with the "machine age aesthetic" and with the Scandinavian love of "natural materials".



37 Grosvenor House Apartments

811 Grosvenor. Libling Michener and Associates, Architects 1962

This Libling Michener project was a finalist in the Massey Medal Competition of 1964, and in 1967 was awarded a Canadian Housing Design Council National Design Award. Precast concrete rather than poured-in-place concrete was used, since construction took place over the winter. The overall architectural expression was a direct result of the precast structural system. The joinery implicit in this system was expressed and emphasized where appropriate. Under building parking was utilized as a solution to limited site size.



39 **Southwood Village**

Fort Garry. Libling Michener and Associates, Architects 1967

Southwood Village, a townhouse development in Fort Garry designed by Libling Michener for Hudson Investments has won a 1969 National Design Award presented by the Canadian Housing Design Council. The criteria for its selection was excellence of design for a multi-family living environment; its skillful blending of privacy and other amenities of single family housing, with the economic advantages of higher density land utilization.

The project consists of 98 housing units, ranging from one-bedroom to two-storey split-level three-bedroom units, with den and balcony patio. Natural cedar siding lends an organic quality to the overall project. It is pedestrian oriented, with a series of intersecting, landscaped walks meandering through the development and the central park. The housing has been separated from the automobile; all parking is centralized underground, with convenient access at several points to the pedestrian street system.

110 **Summerland Apartments**

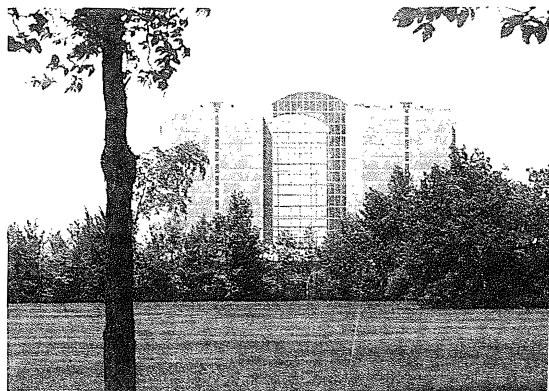
77 University Crescent.

A.H. Waisman, Architect

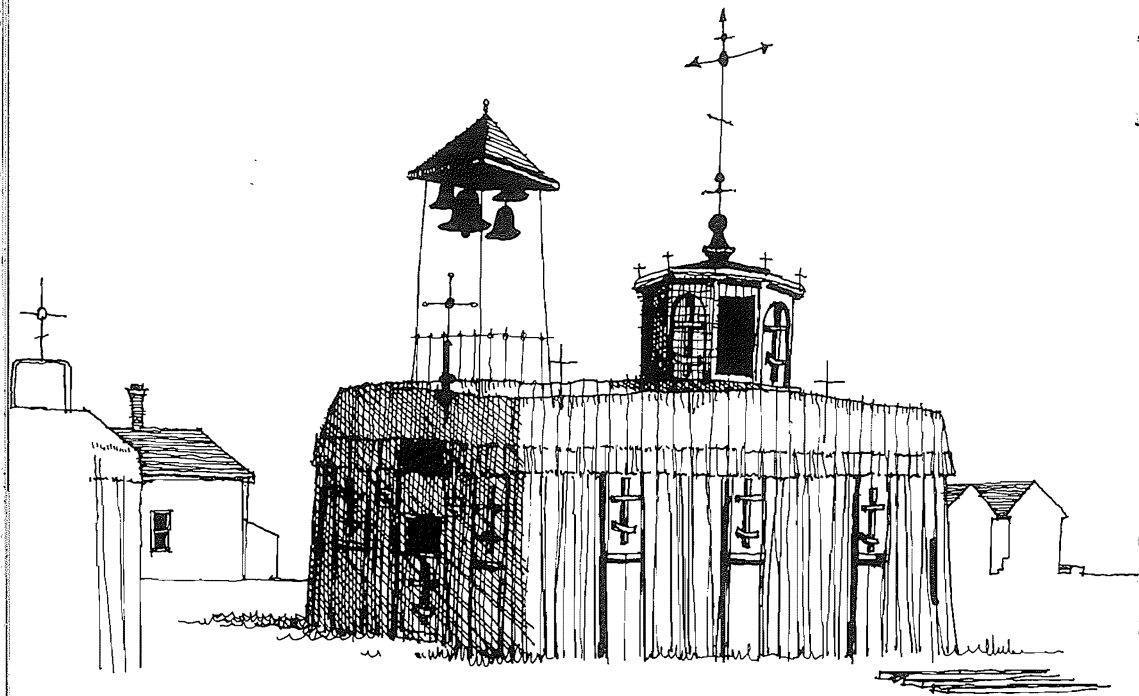
for All Seasons Apartments Ltd.

March 1972-Sept 1973

The apartment units and the physical structure of this building are within the norm of day but the space and orientation established by the pair of blocks is a constructive departure. Those units that face East and West outward from the enclosed and air conditioned court have balconies (or not) of varying projection giving another point of choice for tenants. The major uniqueness of the project comes from the steel and glass enclosed space of 70' x less than 200' extending the full height of the structure and bridged by a curved steel section. The building is controversial in "ignoring" the climate of the area for half of the units are isolated from Winnipeg's long winter. The numbers of the elderly that find this isolation rather a haven are considerable.



RELIGIOUS



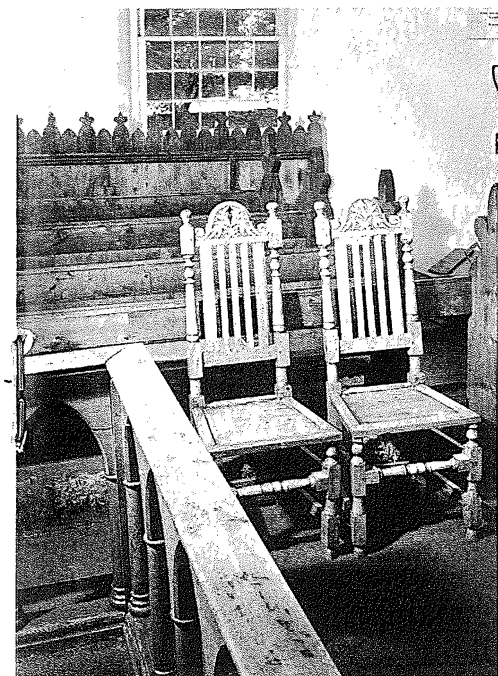


06 St. Andrews on the Red

River Road near Lockport

William Cochrane, Archdeacon and
Builder 1849

This austere yet not indelicate church of native limestone has a noblesse possessed by few buildings. It is strongly rooted on the banks of the Red River from which it dominates the beholder with a kind of Norman gravity. When one thinks of this oldest stone church west of Toronto and its builder as both being of considerable dimension both physically and historically, another architect comes to mind. When asked to explain the power, massiveness and weightiness of the great American architect H.H. Richardson's buildings a critic once pointed out that Mr. Richardson built them to his own personal dimensions.



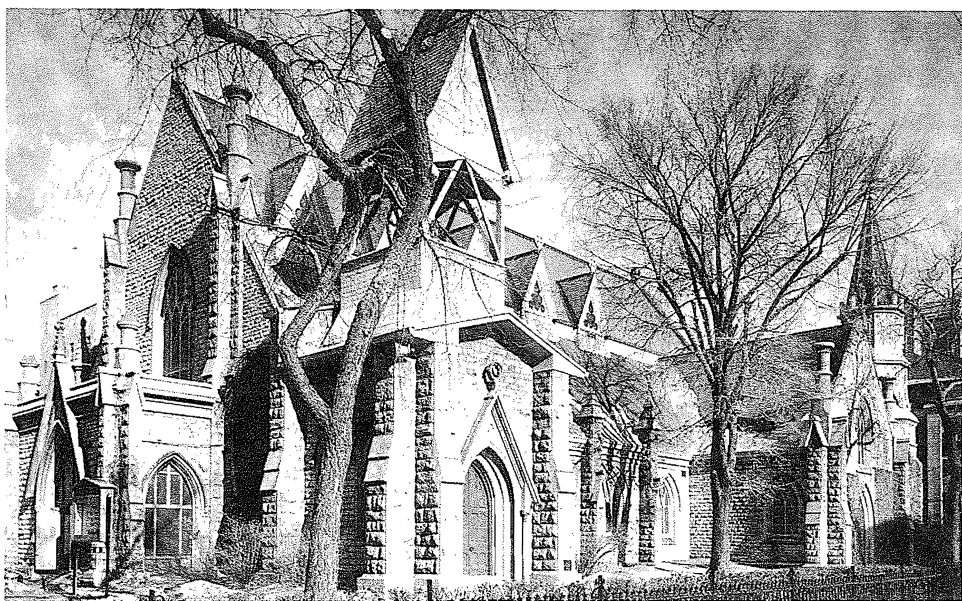


112 St. James Church and cemetery

Portage Ave. S., at Tylehurst St. 1854-5

The land for this Anglican church and associated burying ground was granted by the Hudson Bay Company for the church in 1850. This was a plot 18 chains along the Assiniboine from O'Mands Creek on the east and extending 4 miles north from the river. The building now standing was consecrated in 1855 by Bishop Anderson and it remains as the oldest wooden church still standing in Winnipeg.

Winnipeg Free Press 7 May 1974



9 Holy Trinity Anglican Church

Graham and Donald

(Frank) C.H. Wheeler, Architect 1883

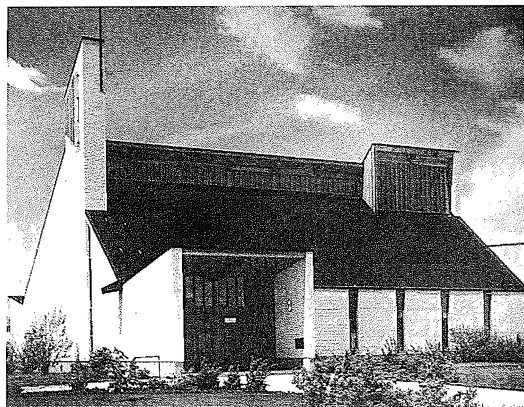
This Gothic Revival design is reminiscent of large parish churches in England. The chapter house and unique bell tower are of particular interest. The present building replaced the earlier Holy Trinity of 1868 which was on Portage Avenue at Garry on land given by the Hudson's Bay Company.



64 Zion Methodist Church

335 Pacific 1904

A typical four square neoclassic exterior of the turn of the century housed a handsome interior ambience. Taken over by the Apostolic church in the 1930's the new owners restored the interior woodwork and the shining dome to their former brilliance. The building was gutted by fire in February 1970.



71 Canadian Holy Martyrs Church

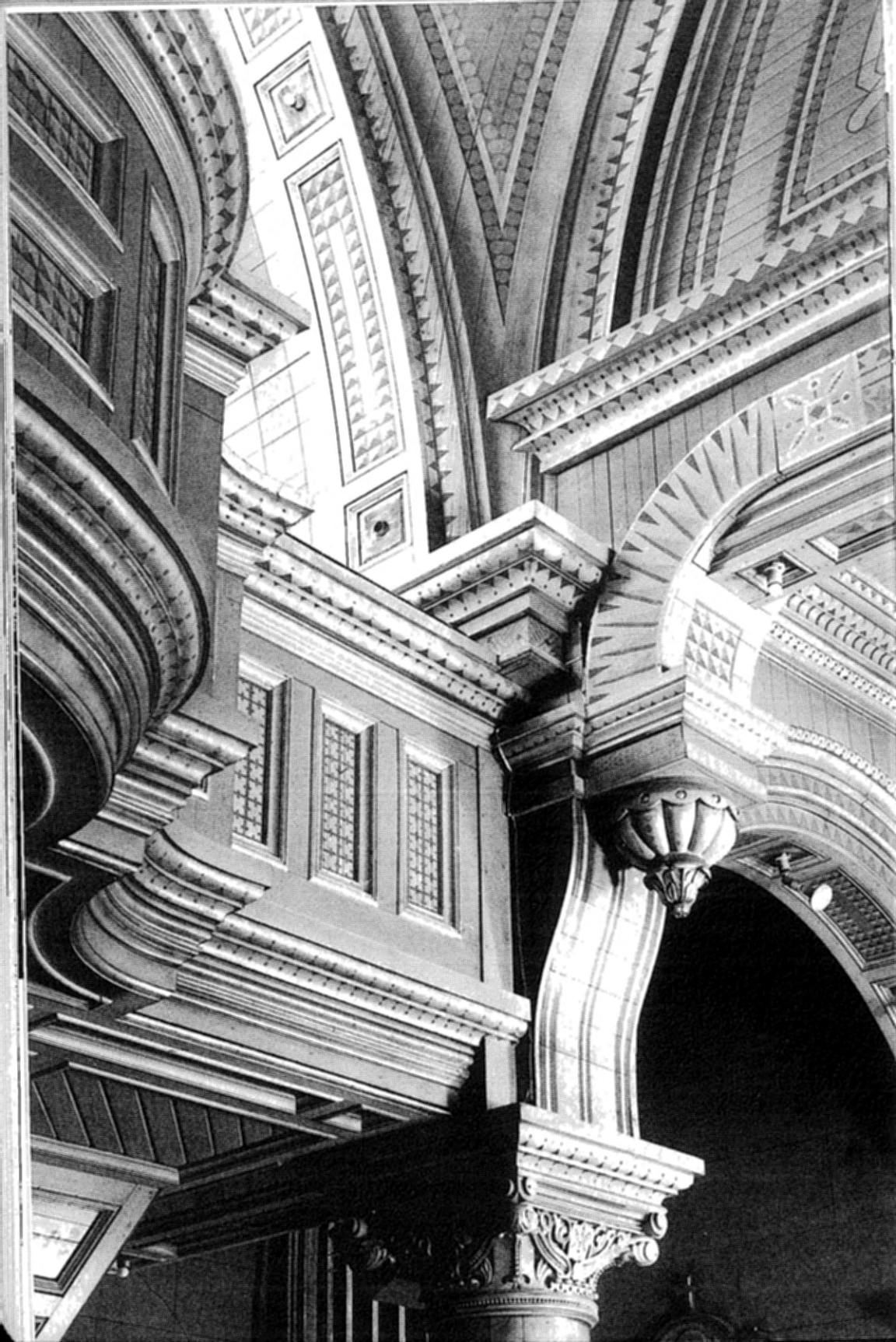
289 Dussault Ave., St. Boniface
Gaboury, Lussier, Sigurdson, Architects
1961

Although the church was to house only 250 people, the pastor, Reverend B. Belanger, and an energetic group of parishioners, asked that this church be bold, stimulating, and that it conform in every detail to the strict liturgical rubrics of the Roman Catholic Church. It should also be built for an absolute minimum cost.

The dimension of the church was such that secondary liturgical functions were too small to demand contiguous spaces; the expressions of these functions were then achieved by subtle inflections in an all-encompassing space.

Exception is made of the baptismal font. It is not only a place where the sacrament is enacted, it is also the spiritual entry into the Church, thus both the physical and spiritual entries have a strong relationship, and a similarity of expression: the invitation, the humbling of man, the flowing water that cleanses.

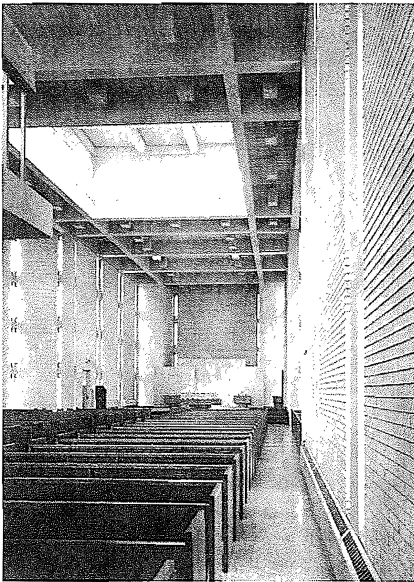




**28 Immaculate Conception
Catholic Church**

189 Austin Street 1893

This church is one of the delights of the city. Its exterior gives only a hint of what lies within through the handsome central facade tower. It is said to have had as its designer an architect from Montreal giving the rather byzantine character to the interior. The beauty of the interior however is mainly due to the richness and fantasy of the wood carving and painting of literally every surface. It is a paean to architecture as sum of the collective efforts of many skilled craftsmen as in the baroque and rococo churches of southern and eastern Europe. Particular mention should be made of the rondel paintings by Edward Meloche done c. 1893.



**70 St. Joseph's Ukrainian
Catholic Church**

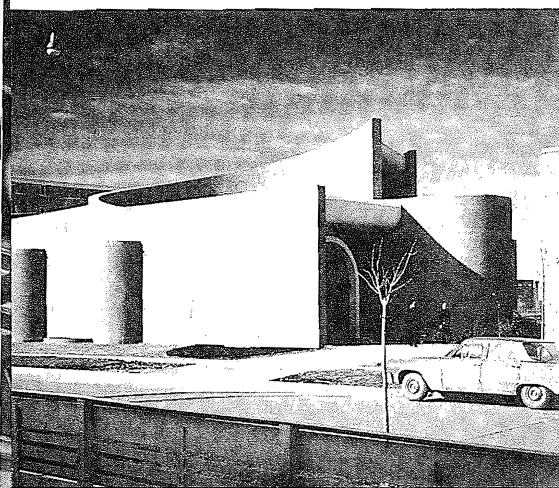
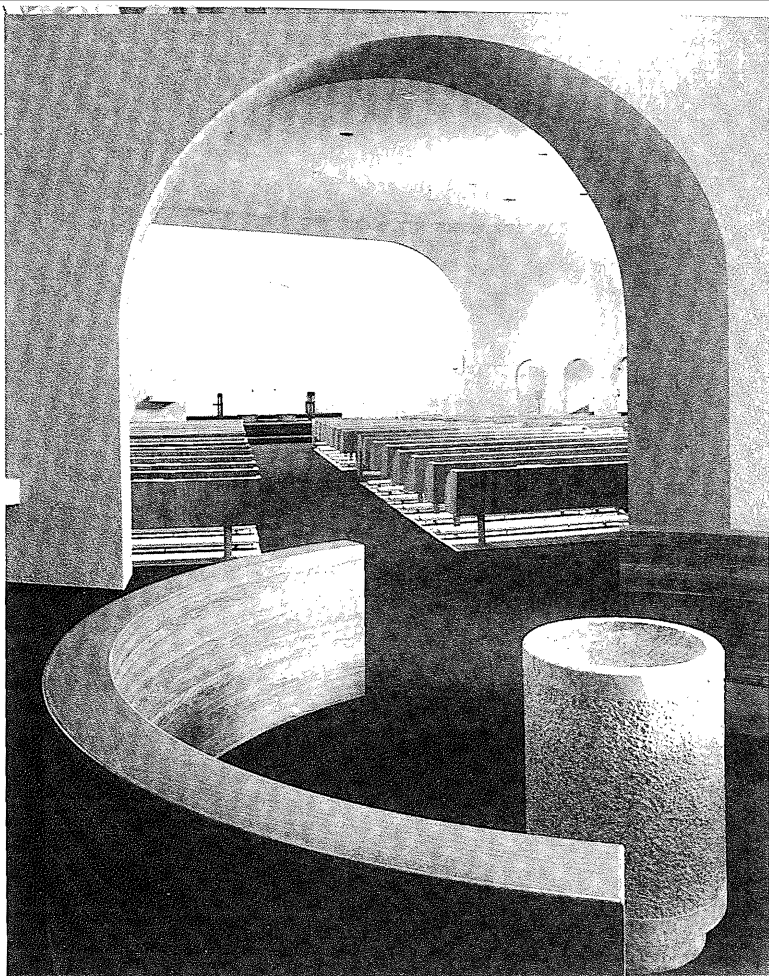
Jefferson Ave. at Main St.

Number Ten Architectural Group

Radoslav Zuk, Architect

A.H. Hanna, Assoc. Architect 1962

This is a highly disciplined design solution integrating a major church structure with an existing basement which had been used as a sanctuary for many years. By judiciously expanding the basement configuration a modified Greek cross plan was generated. Traditional usage of the five dome Byzantine rite church plan has been carried out through a series of precast domes and bronze anadized aluminum screens. The larger central dome admits light into the sanctuary.



46 St. John Brebeuf Parish Church

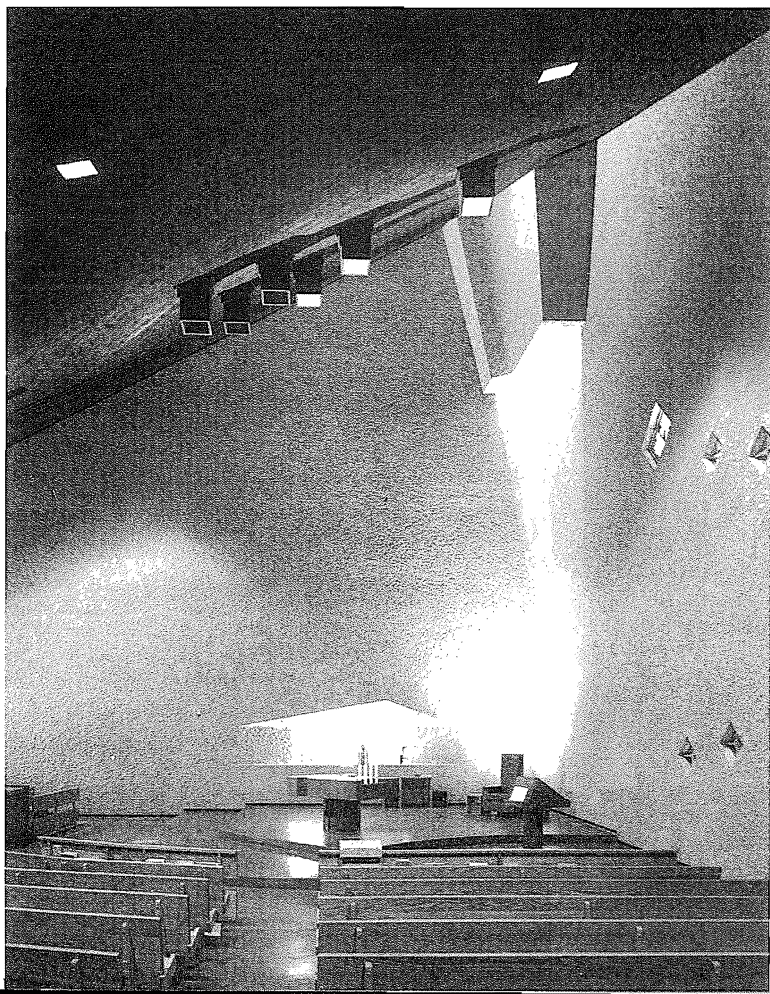
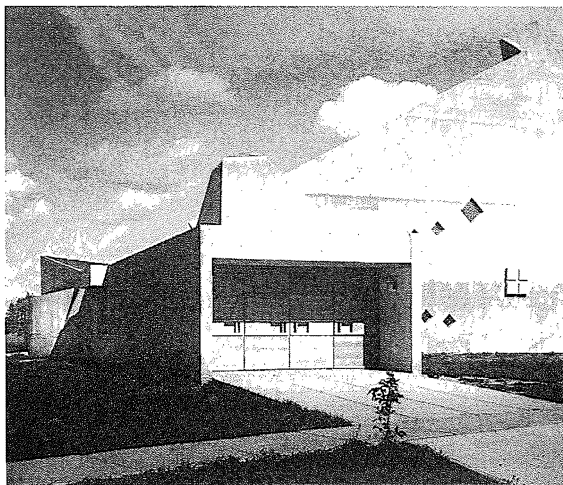
570 Lanark. Libling Michener and Associates, Architects 1965

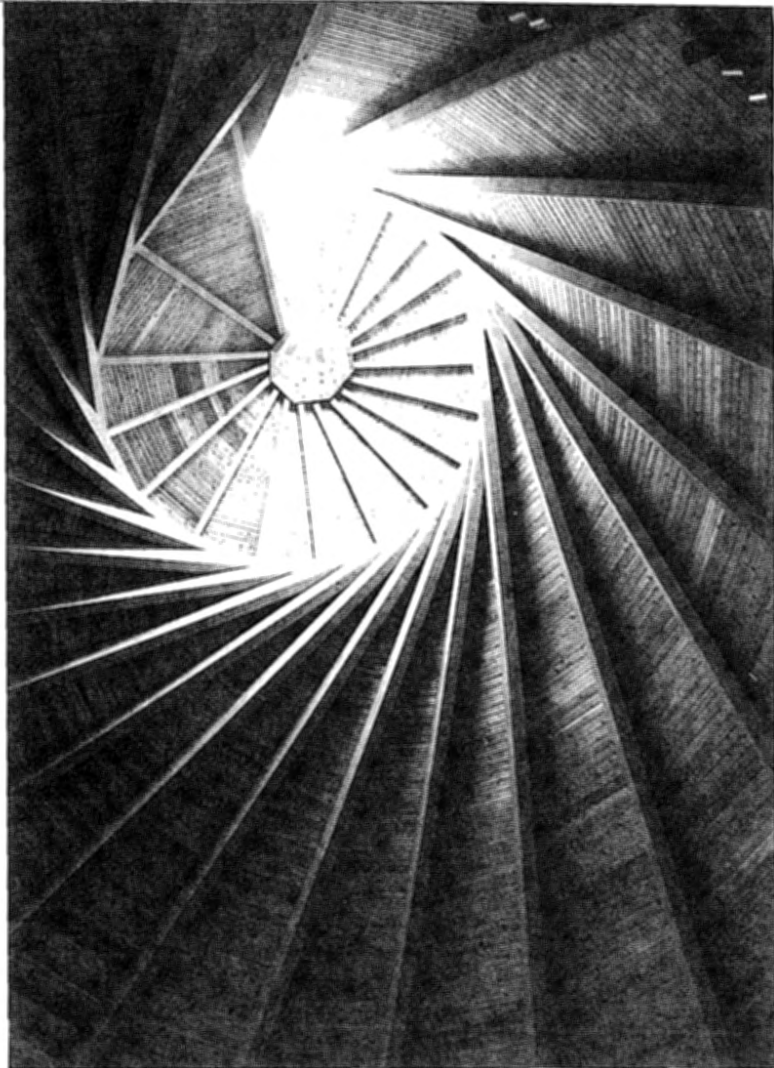
Recent changes introduced into the Catholic liturgy significantly influenced the design of St. John Brebeuf Parish Church. Its central planning concept was that of removing former barriers between the worshiper and priest. The traditional main seating area was widened, shortened and curved around the sanctuary. To emphasize the oneness of priest and congregation in offering the eucharistic sacrifice, the communion rail, traditional division between sanctuary and nave, was omitted.

29 **Blessed Sacrament Church**

Wabaska and Harold, Transcona
Gaboury, Lussier, Sigurdson, Architects
1966

The placing of two main sacramental functions in the two opposite corners of a square plan, thereby establishing a diagonal axis permitting the development of an amphitheatre type plan, seemed ideal. This plan, however, presented a very difficult architectural problem. In principle, the establishment of a diagonal axis as a major axis is a weak solution unless, of course, this diagonal axis is imposed by the structure. A hyperbolic paraboloid demands a diagonal axis. The two foci, the altar and the baptismal font, establishing this axis are unequal, therefore the hyperbolic paraboloid must be oblique.

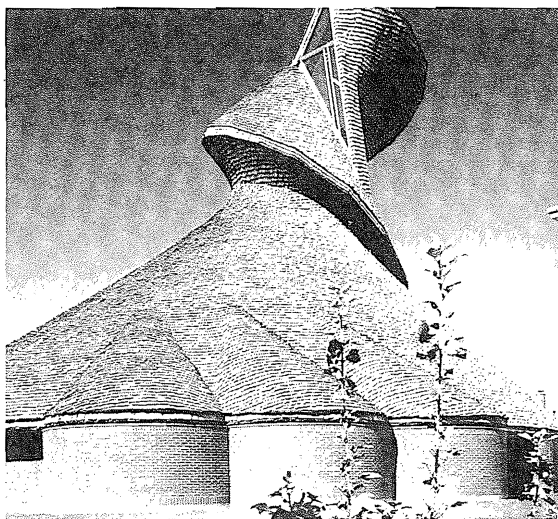


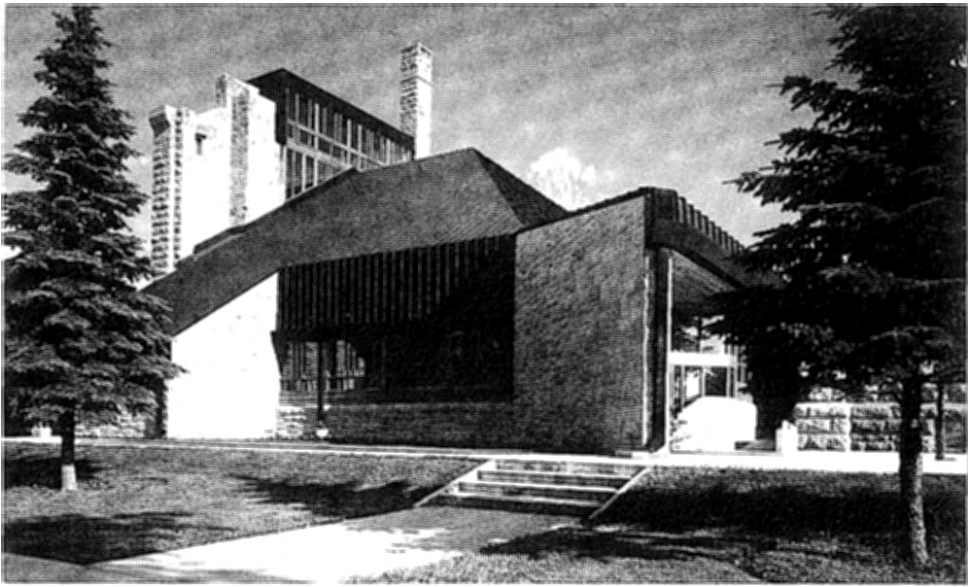


32 Precious Blood Church

200 Kenny Street, St. Boniface
 Gaboury, Lussier, Sigurdson, Architects
 1969

The plan was conceived to enable the congregation to gather together around the altar and thus, with a better view, participate more intimately in the celebration of the Mass. The liturgical sequence is planned to accommodate the Faithful in the participation of the sacraments: Baptism, Confession, the Word of God and the Eucharist. The plan is in the shape of a spiral where the liturgical centre (altar) and the structural centre are both at the geometric centre of the spiral and all the structure is related to this point. The Nave proper is approximately 88 ft. in diameter and the full width of the church is approximately 145 feet.



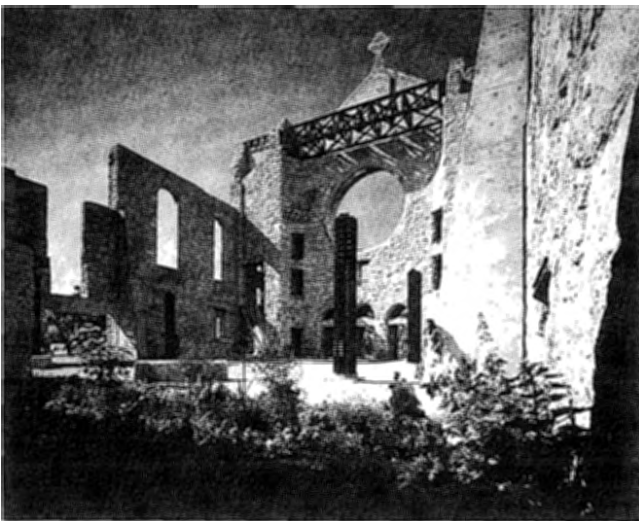


68 St. Boniface Cathedral Renovation

Tache Street at Cathedral Ave

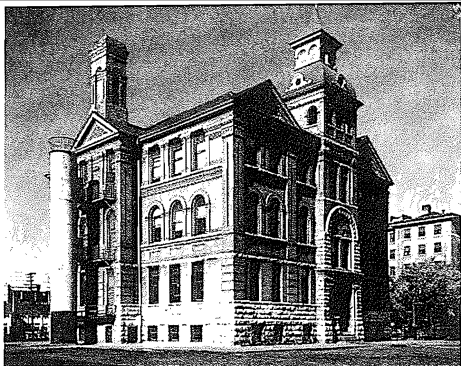
Etienne Gaboury, Architect 1970-72

The first stone church on this site was begun in 1820 and was destroyed by fire in 1860; a second building of 1868-83 was replaced by a new cathedral in 1903, which in turn was destroyed by fire in 1968. For two years a debate continued on how to rebuild and in conclusion the east apse end area of the 1903 structure served as an enclosure and base for a much smaller church appropriate to the modern liturgy and size of congregation. The fore part of the older building was left as an atrium. The renovation is in complete contrast with the shell in which it is built; its materials are light wood, glass and weathering deep brown steel. In scale it heightens the grandeur of its academic baroque-styled predecessor while its own space is singular, bathed in light and acoustically responsive.



CULTURAL
EDUCATIONAL
THEATRE AND GALLERY
PARKS

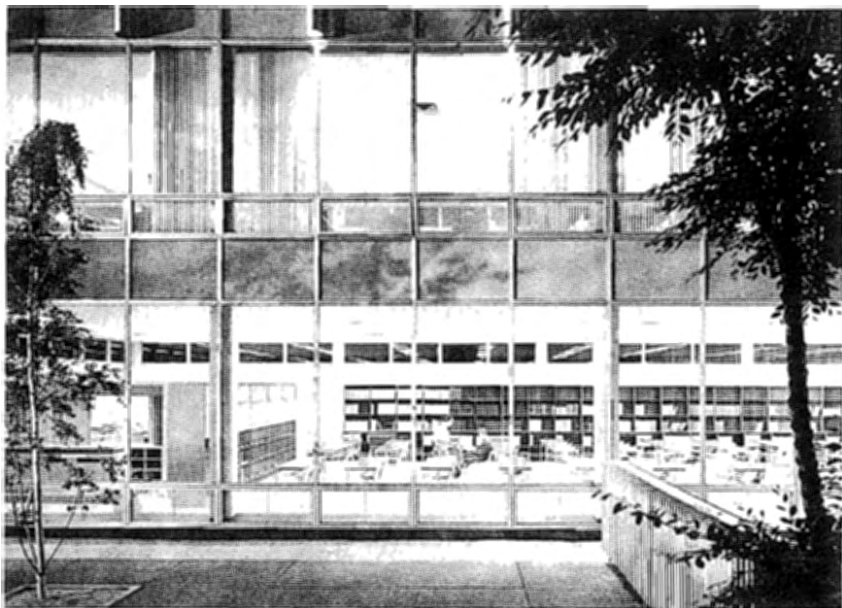




82 Isbister School

Vaughan and Ellice 1899

The school is a three storey brick and stone structure planned to accommodate ten classrooms and an assembly hall. It is named in honor of a prominent Winnipeg family that established the Isbister scholarships. It is a good example of a typical late Victorian school building.



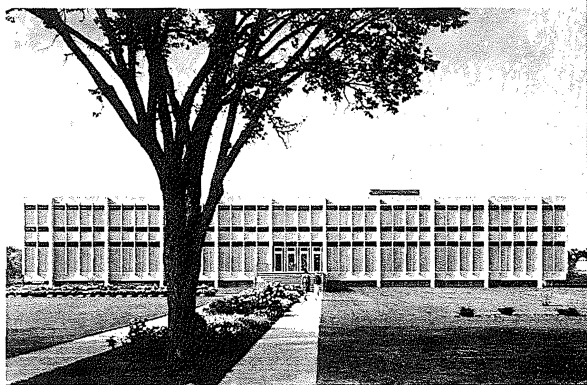
41 J.A. Russell Building

(Faculty of Architecture)

University of Manitoba

Smith, Carter, Parkin, Architects 1959

One of the most famous "international modern" style buildings of the period, its ancestors are by Walter Gropius, founder of modern architectural education (Bauhaus Buildings, Dessau), and by Ludwig Mies van der Rohe (Crown Hall at Illinois Institute of Technology). The purpose of these architects is to eliminate entirely any building vocabulary of the Classical or Medieval styles in favour of parts totally mechanised by modern industry. In common with its predecessors the J.A. Russell Building utilises a glass and metal curtain wall exterior skin, has a pronounced cantilever of the upper storeys above the basement, and fits the required spaces into a strict rectangular prism. The major spatial feature of the interior is a delightful two storey courtyard open to the sky and surrounded by the faculty library, administration area, and lounges.

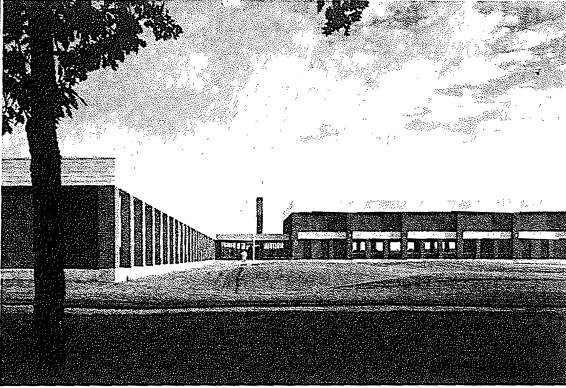


48 St. Paul's Collegiate High School

2200 Grant, Tuxedo

Libling Michener and Associates, Architects 1964

This private boys' school designed by Libling Michener and Associates won a Massey Silver Medal for Architecture in 1967. The school was designed to take advantage of its beautiful natural setting; open courtyards between the buildings and exterior landscaping enhance its educational environment. To allow a flexibility of growth in individual parts, the complex consists of four interlinking buildings in the complex; a main classroom block, a cafetorium (combination of auditorium and cafeteria), a gymnasium and a residence for the Jesuit Fathers. The school features a fine learning resources centre, laboratories, and chapel.



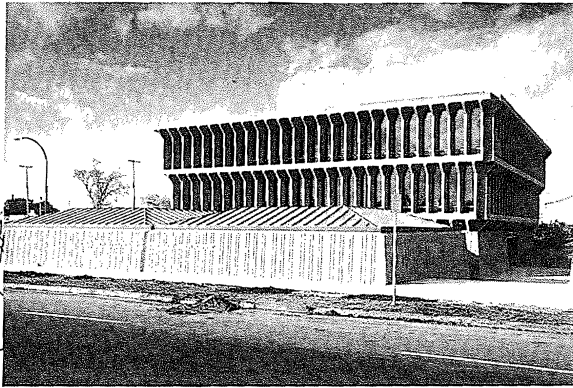
**51 Headquarters Building
Manitoba Teachers' Society**

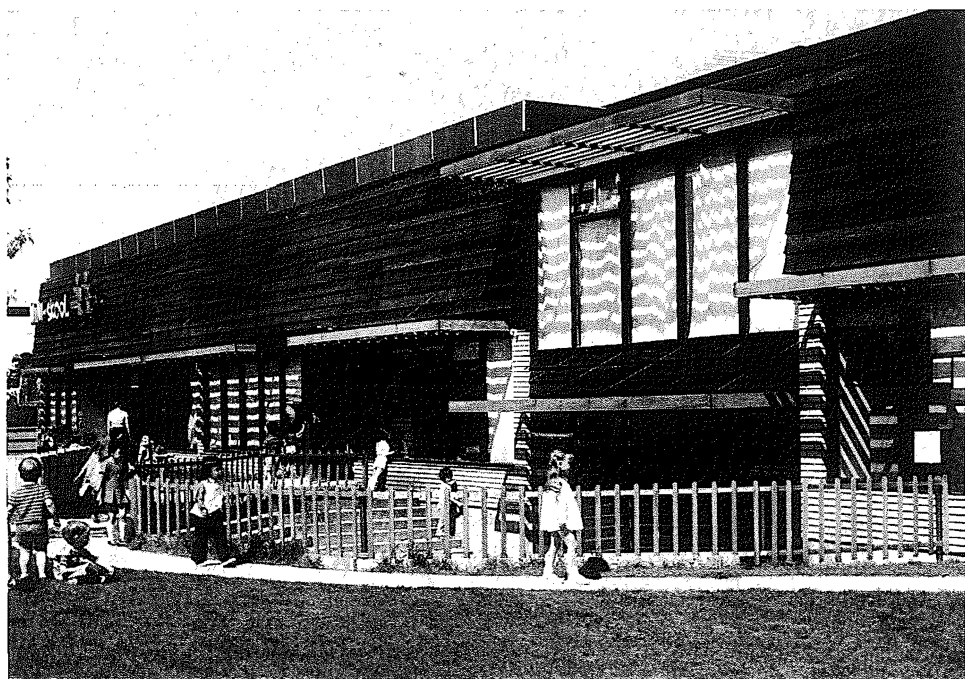
Portage at Harcourt

Libling Michener and Associates, Architects 1966

Libling Michener and Associates, Architects, won the Manitoba Association of Architects' Award of Excellence in 1968 for this building. It was organized on three floors; the lower comprising service and reception facilities and a 350 seat auditorium, the second containing all office and administrative functions, and the third accommodating committee rooms, a board room, library and staff facilities. Design features include ramped-down parking, complementary landscaping and bronze colored window glass.

The structure of the building proceeded from the desire to increase functional efficiency by eliminating columns throughout the office and auditorium areas. The concrete waffle floors and roof of the office portion are exposed on their undersides and supported on the inside by the walls of the core and on the outside by the concrete window mullions.





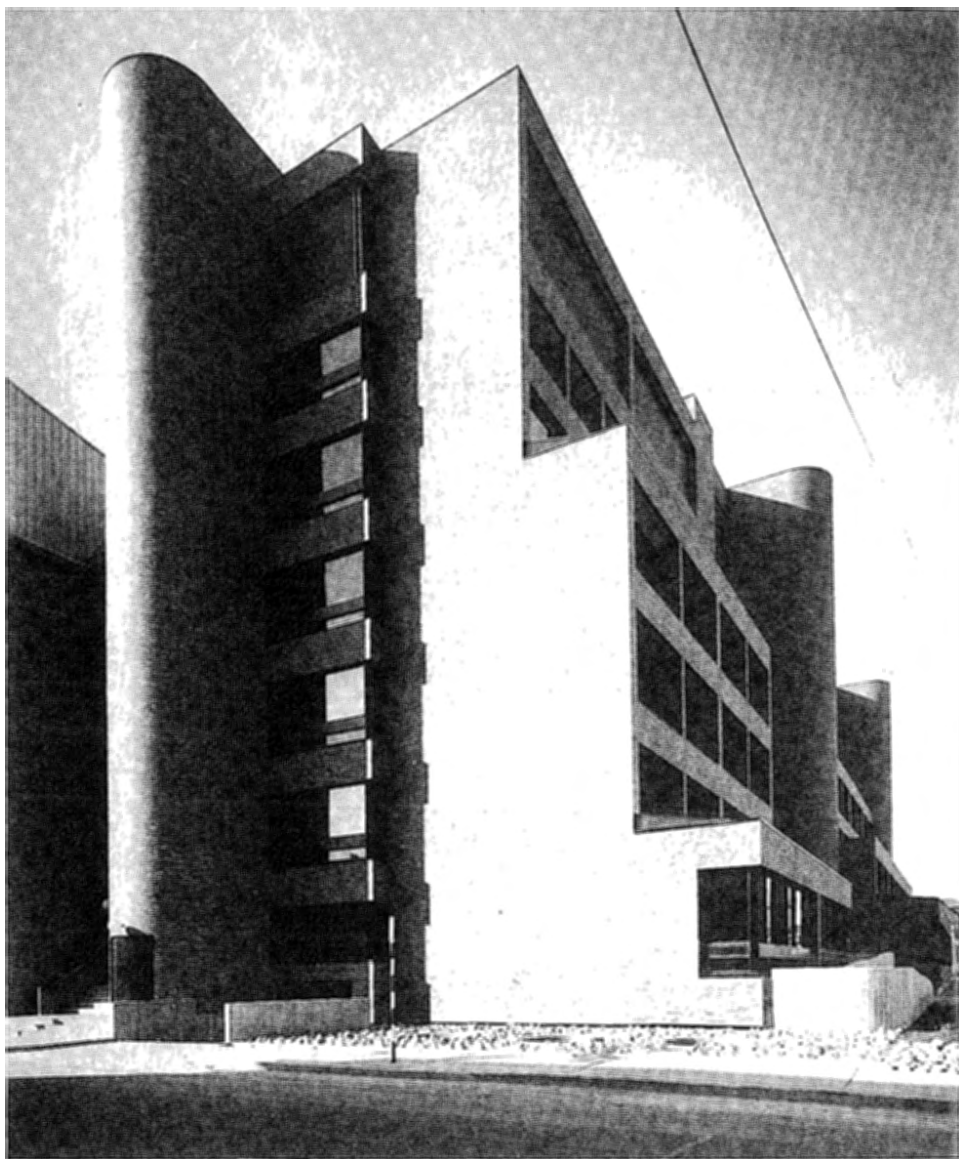
109 Mini-Skool

870 Scotland Ave

Moody, Moore et al. Architects

Sam Searle, Partner in Charge 1970

The physical aspect of this centre for pre-school child care and development belies the image of an educational "institution". In both scale and materials an effort is made to provide a non-threatening and "warm" environment for the child. Highly varied types of outdoor play areas and equipment and a small pool along with a second floor gym allow a wide variety of physical activity.

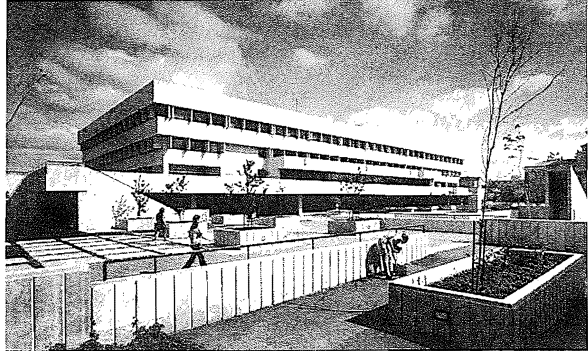


8 Lockhart Hall, University of Winnipeg

Ellice at Spence

Moody, Moore, et. al. Architects 1970

Part of the architectural image of the 1960's and 70's is the result of a revival in use of the mono material brick exterior. Lockhart Hall and the YWCA across the street to the east are two of the best examples in this vein.



11 University Centre

University of Manitoba

Number Ten Architectural Group

I. Coop, R.D. Gillmor, Carl R. Nelson, Jr. Architects in Charge Jan 1966-Sept 1969

Difficult constraints when seen constructively and realistically can provide strength for both men and building. The requirements of this building were to maintain an uninterrupted visual axial from Matheson Road's rows of beleaguered elms to the pedimented colonnade of the original Agricultural College, to balance visually with the Engineering Building to the south, and yet provide spaces whose aggregate bulk conflicted with these two intentions. While the potency of drama in architecture of men such as Hawksmoor or Le Corbusier is lacking, their kind of skill in getting a complex animal to do required tricks in a set of tight rings is apparent. The below grade spaces and tunnels which are impetus to a university wide series of climate controlled passages are centered on a two storey "campo". While some claim this to be an environment for speakers equal to an 18th C. bear pit, others find in this multi-functional space an active and vital civility of the kind enjoyed in Roman fora.



103 Centennial Hall

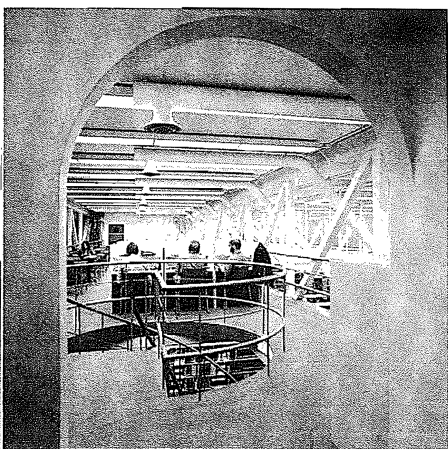
University of Winnipeg

Portage Ave at Spence and Balmoral Streets

Moody, Moore et. al. Architects

L. Morse, designer 1969-Sept 1972

This is a provocative building. It accepts the lack of sufficient site to accommodate the necessary expansion of academic space for this downtown university. By a remarkable utilisation of the air rights above existing two storey structures the building provides 250,000 sq ft of accommodation while replacing what ground it does cover by outdoor courts or decks within its confines. In contrast with most recent downtown construction the structure is steel frame and struss with finished metal cladding and panels. Both structure and service pipes, conduits and lighting equipment are exposed. The public spaces are further enlivened by an energetic use of colour in strong hues and by lounge furniture made as simple geometric blocks.



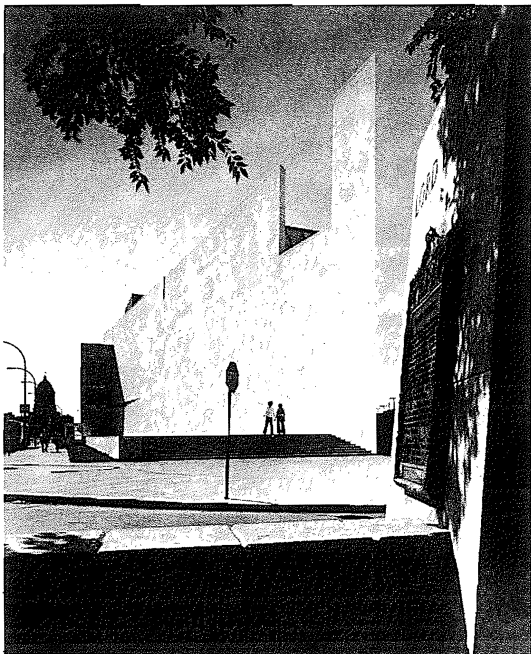


81 Walker (Odeon) Theatre

364 Smith St. Howard C. Stone, Architect (Montreal) 1906-07

This building is one of the landmarks of the theatre in Canada. Built by Corliss P. Walker at a cost of \$330,000 it served as the frame for the greatest performers of the period. These included Dustin Farnum, Lillian Russell, Henriette Crossman, Otis Skinner, De Wolf Hopper, William Hart, David Warfield, Sir John Martin Harvey and Maude Adams. The building itself is of more than passing notice. Constructionally it was up to the best of continental standards. The basic structure was of steel encased in concrete and terra cotta; all floor slabs were of poured concrete; it claimed to have the best ventilating system of any theatre of the time; its 2000 person capacity was certainly of grand dimensions considering the size of the city; and it possessed its own 65 kw generator which provided power completely for the building through an advanced conduit system. Its opening night was one of the gala occasions in the history of Winnipeg social affairs as the Henry W. Savage English Grand Opera Company presented Florence Easton in Puccini's "Madame Butterfly".





107 Winnipeg Art Gallery

Memorial Blvd.

Gustavo da Roza, Architect 1970

This building is literally a winner! A jury composed equally of Americans and Canadians chose a design by an immigrant resident of Winnipeg from a field of 109 in a competition open to architects across Canada. The triangular site and the bold prismatic massing with skin of native limestone has led to a shape that can easily be identified. Whether you see an "iceberg" or another ocean-going object, recognition by association has been achieved. While there has been debate about a programme providing for a traditional "fortress museum", there should be little doubt of the boldness and provocative character of the visual statement on the Winnipeg scene.

1 Manitoba Theatre Centre

174 Market St.

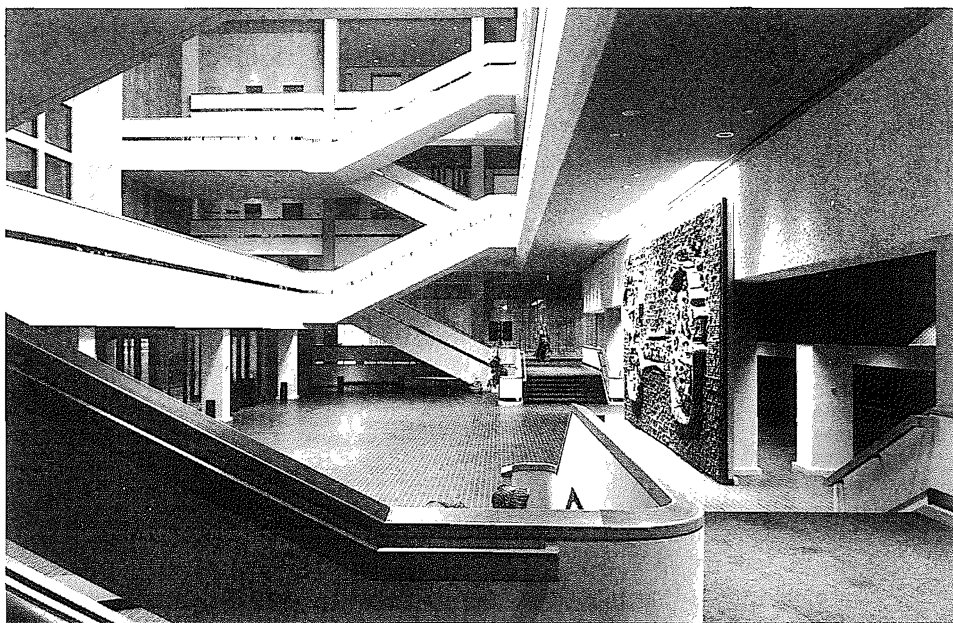
Number Ten Architectural Group, Architects,

A.H. Waisman, Architect, M. Kirby, designer

March 1969-Sept 1970

The problem of most concern to architect and thespian was to move from a small theatre to a larger one without destroying the close working relationship between various members of the design team. What the audience sees is literally the face to the world of the theatre company. The space in which they sit is matched by a large well of space behind the stage in which actor, carpenter, costumer and stage designer are meant to work together. In keeping with the theatre of modern realism, the building stands in concrete nudity exposing its inner self through large glass openings.





21 **Manitoba Centennial Concert Hall**

555 Main St.

Smith Carter, Partners, Moody, Moore,
G.B.R. Associates, Architects

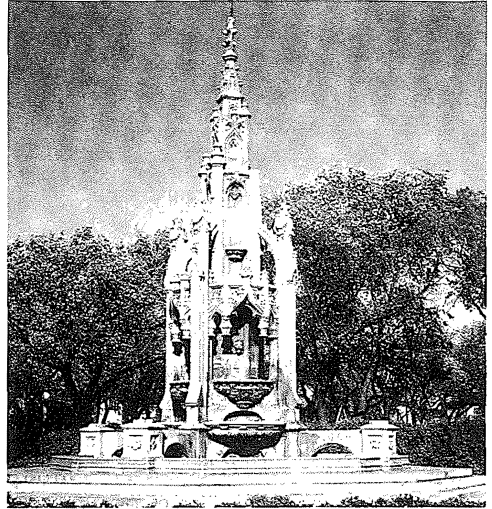
Bolt, Beranek, and Newman, Acoustical
Engineers 1967

The Centennial Concert Hall is designed on a symmetrical plan around the main space. The hall proper is more than 50 feet high, 110 feet wide and 116 feet long, originally, with two main balconies clear spanning the full width of 130 feet. To provide access to this high volume of multilevelled space, three lobbies are wrapped around it in a horseshoe fashion. Behind the proscenium wall there is a backstage area for handling of props, make-up and rehearsal spaces, painting and storage.

83 Waddell Monumental Fountain

Central Park 1913

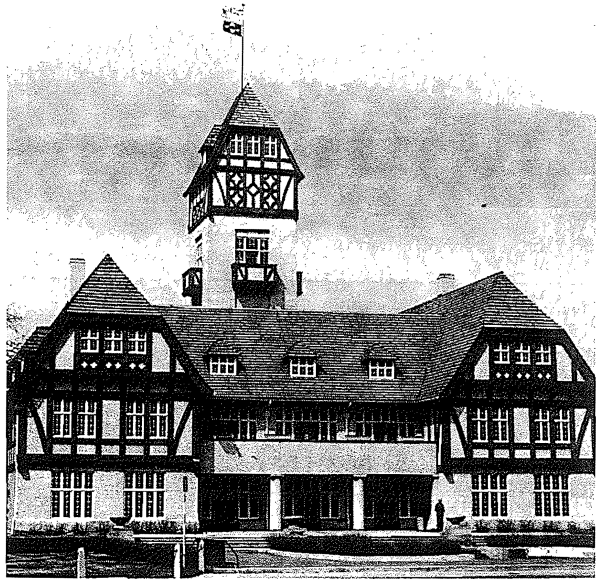
This is the fountain with tell-tale stories. It was built as fulfillment of the will of Mrs. Emily Margaret Waddell. This document called for her husband Thomas to build a fountain in Central Park at a cost of \$10,000 if he was to remarry. Not being one to let a challenge go unanswered he did so in 1911, three years after his wife's death. The fountain is a replica of the top portion of the Sir Walter Scott Memorial in Edinburgh.

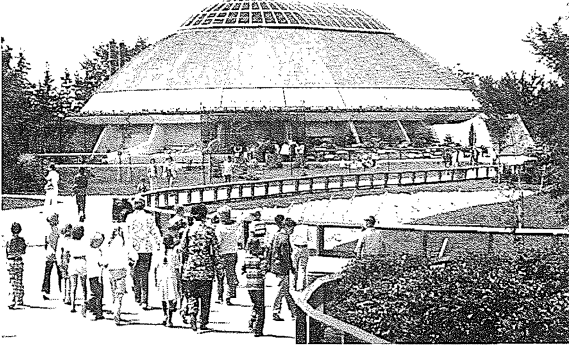


85 Assiniboine Park Pavilion

Cyril W.U. Chivers,
Architect 1929

"I designed it as an international building because we had such a varied population here: English half-timbering, American enclosure work, garden with trellices and vines. It satisfies all peoples."





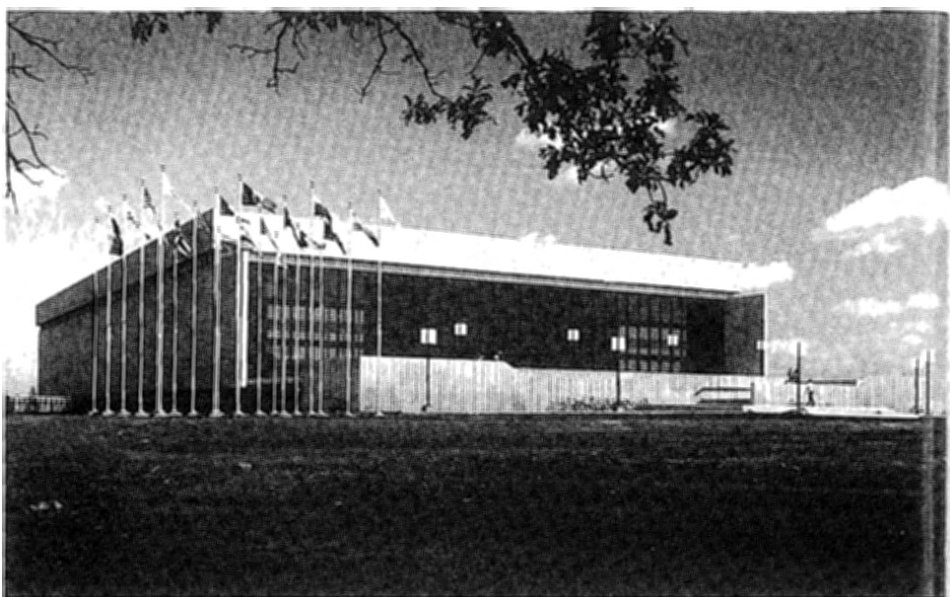
49 Assiniboine Park Zoo

Corydon Ave.

Winnipeg Parks and Recreation Dept.,
G.S. Schoch, landscape architect 1960's-70's.

The zoo is one of the finest in this continent in several ways. From the architecture and landscape design side there is an unpretentious and underplayed yet humanely scaled and varied character. The tropical house now acts as both a major attraction and visual node in the zoo terrain, while the entrance pavilion is a simple and handsome reaction to the oriental carpentered shelter.





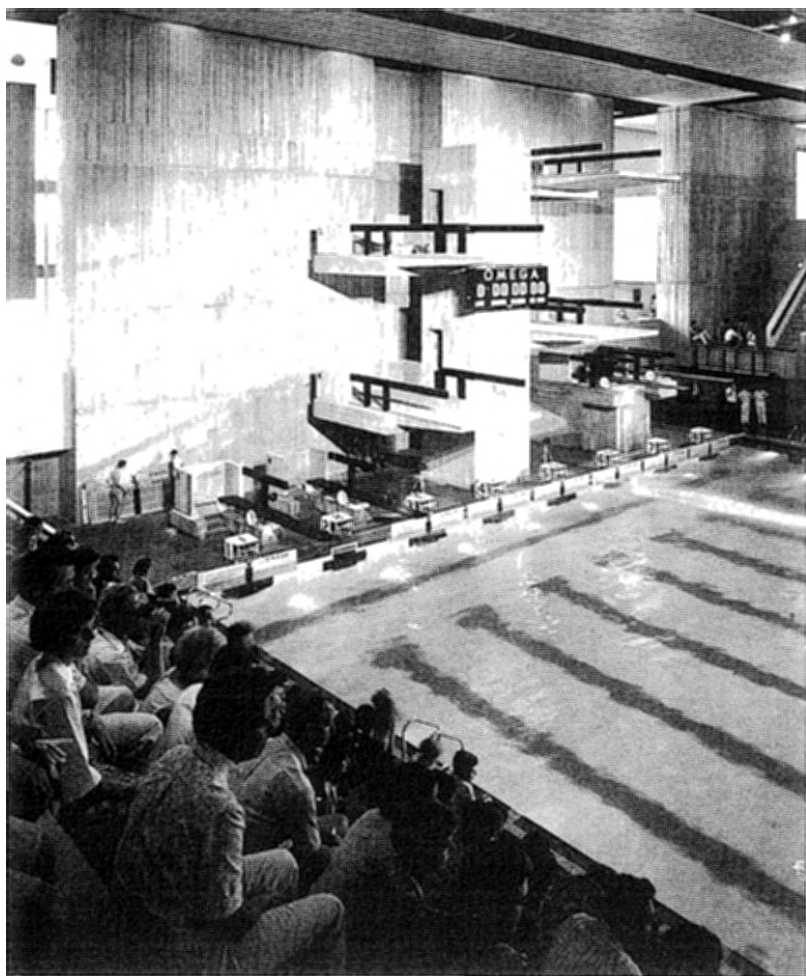
45 **Pan Am Pool**

25 Poseidon, Smith Carter Parkin, Architects 1966

The building was designed to accommodate two specific needs. One — the competitive and spectator requirements necessitated by the 1967 Pan Am Games; two — community programmes to develop a public recreational and teaching facility once the games were completed. All pool facilities are located on the same level as the pool deck which is at building grade. Spectators and related service facilities are one level above the pool surface. The cantilevered structure not only proved to be an economical structural solution, but also an expressive building form.

26 **Kildonan Park Pavilion**
Metropolitan Corporation of
Greater Winnipeg
Number Ten Architectural Group
1964

This building replaces an earlier pavilion which had become functionally and structurally obsolete. The new pavilion extends the recreational activities of the Park. The upper level expresses a free and continuous flow of space into the landscape beyond, particularly in the summer months. The lower level is snug and enclosed for skating and outdoor winter activities.



CIVIC





74 Upper Fort Garry

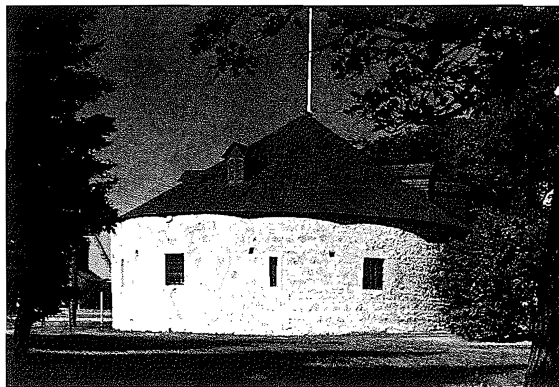
Main St. South of Broadway Nicholas Garry 1822-50

The gatehouse which remains was part of the establishment of 1850. It is a somewhat pitiful marker for the oldest important building site in Winnipeg.

75 Lower Fort Garry

Lockport Duncan McRae, Stone Mason,
Pierre LeBlanc, Carpenter 1831-39

The fact that this complex is one of the best preserved forts from the exploration phase of the settlement of North America is only the high point of its significance. Its builder Duncan McRae was brought by the Hudson Bay Company to do its building and was the most competent early builder in southern Manitoba. Especially noteworthy among the many historic events the fort has known are occupancy by Governor George Simpson and his bride in 1832, the signing of treaty with the Indians for the first time in 1871, and the RCMP's first patrol from here in 1873. The fortress wall, bastions, buildings and grounds have been well restored in the past few years. Fortunately the fort was never the scene of significant military engagement and thus it comes down to us in remarkably mint condition.



79 **Post Office**

McDermot and Main 1886

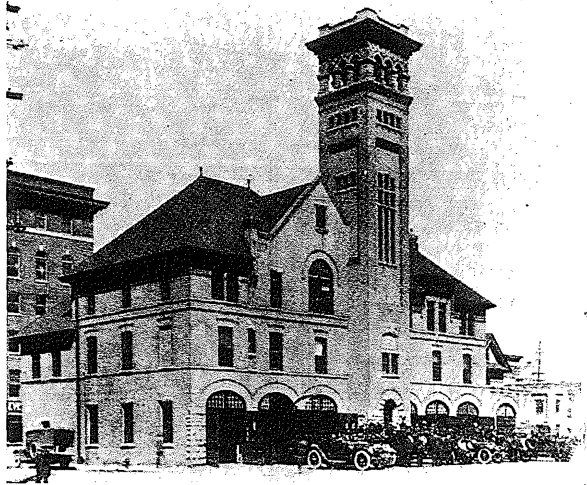
It is somewhat unusual for a building of the high Victorian era to be as reposeful as was this post office structure. Certainly it expressed in strong fashion the exuberance of the period with its contrast of greystone and red brick, its strong piers and its bold detailing. It is a personification of the late Victorian gentleman dressed in his best suit of clothes standing straight, tall and confidently among his neighbors. The building has been demolished.



80 **Fire Hall No. 1**

Albert at Bannatyne c. 1890

This structure now demolished had more than one curiosity connected with it. One of these was the fire chief's house built into one side of the building resulting in a strange composition with a dramatic shift in scale. Another was the marvel of the building, a cast iron indoor privy! "Firemen worked a twenty-four hour shift, seven days a week, with a dormitory over the fire engines. Why do they need beds today with only eight hour shifts? Children learned to slide down and climb up the brass pipe that the firemen used to achieve an eleven second take-off time." L. Gibbons.





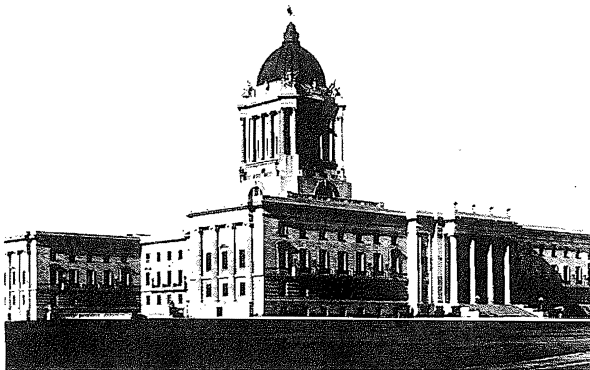
6 Legislative Building

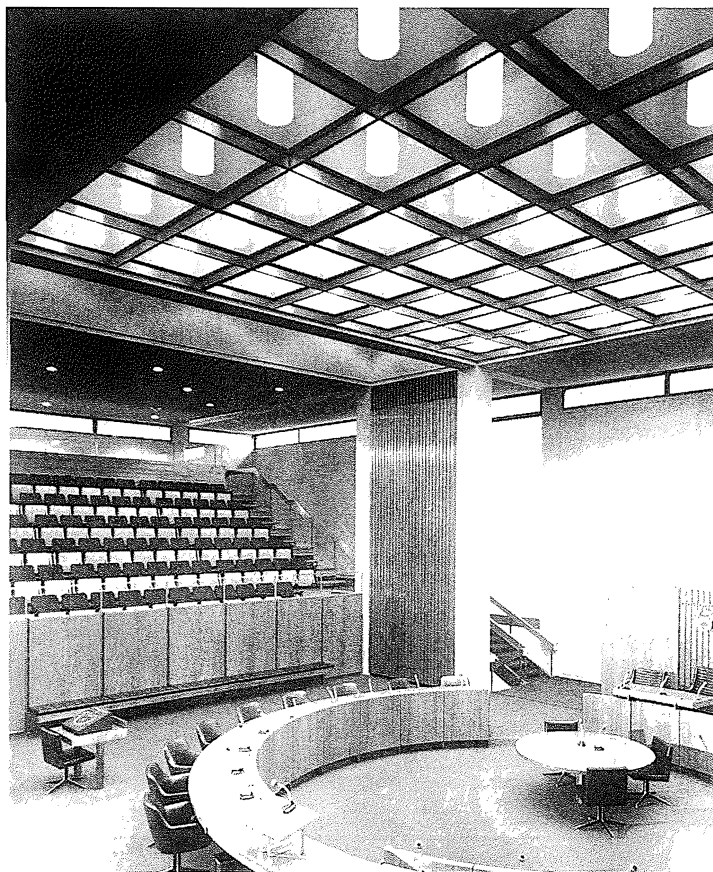
Broadway and Memorial Blvd.

Frank Simon, Architect

1921-20

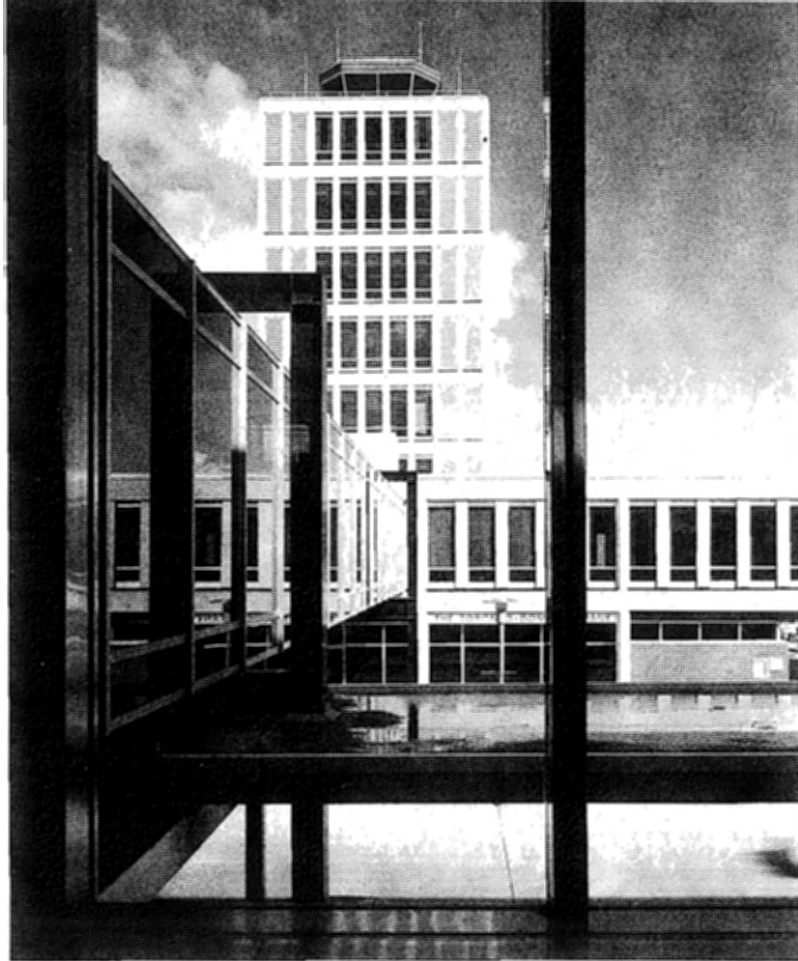
This is a building about which a scorecard of winners and losers could well be kept. The main winner was of course the architect, Frank Simon the Liverpoolian, whose design was rated first in a Commonwealth competition. Chief losers were political figures including Premier Roblin. He resigned when a scandal involving misappropriation of public funds was breaking. Kelly Bros., the contractors, were losers as they were convicted of fraud and assessed damages of many hundred thousands of dollars. But they were winning losers in that they escaped to the United States to avoid paying for their crimes. Despite all these intrigues, the architectural result is a fine example of Neoclassical Revival eclecticism. It is rather heavy in its ornamental details but fortunately the planning is competent and many of the interior spaces are suitably dignified and grand in scale and materials.





20 Winnipeg Civic Centre
Main Street at William
Green, Blankstein,
Russell Associates, Architects
G.A. Baert Construction
Company 1962-65

The result of a national competition, the present structure is a middle road solution valued for its simplicity and vaguely "Classical" composition. In line with a tradition in civic architecture with its roots in the work of the French master, Le Corbusier, and the Soviet nationalist architecture of the 1920's, the functions of assembly and office bureaucracy are clearly separated. The dialogue between the two occurs across a wind swept plaza at street level, while unseen below ground the connection is much more direct.

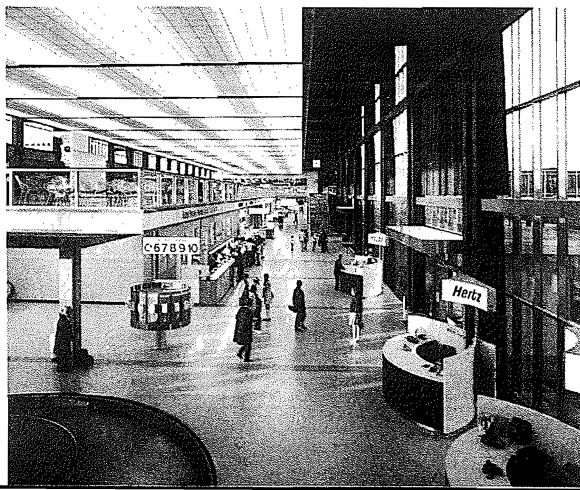


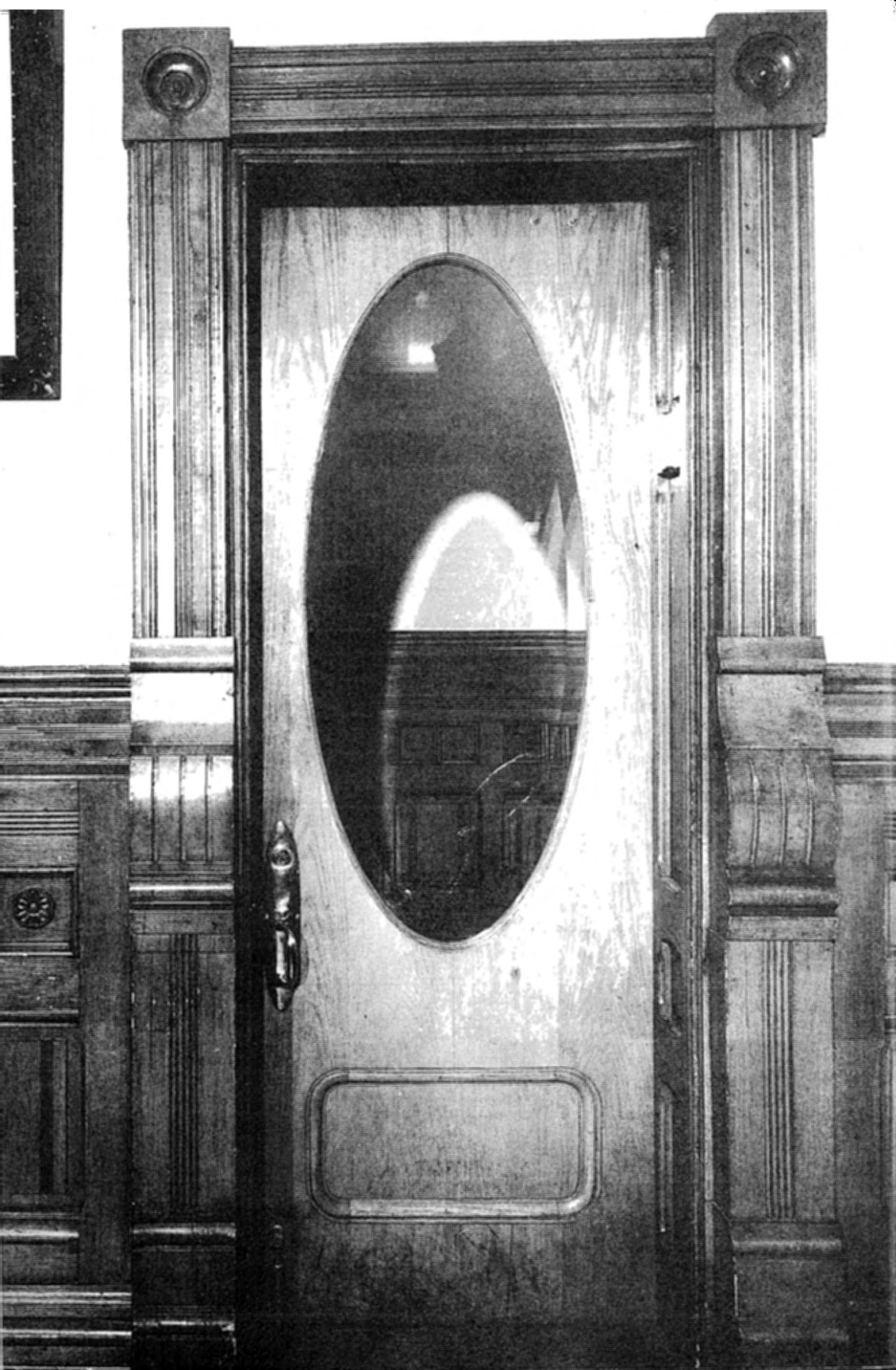
53 Winnipeg International Airport Terminal

St. James

Green, Blankstein, Russell, Associates 1964

Most of the air terminals for major cities in North America are quite inhumane environments. In most ways this terminal building is a non-oppressive place. In addition it is a good example of the "International Modern" style based on the elegantly detailed and proportioned glass and steel box.







54 City Hall

Main and Market

Barber, Bones and Barber, Architects 1886

A city often embodies itself well in the civic monument built to tell all citizens of its urbanity. This was the case with Winnipeg's great Victorian City Hall.

Here are two widely divergent views on this building which lead to the same conclusion:

"Many in Winnipeg feel that the present building with its ancient turrets and picturesque clock tower should not be demolished. They feel it is too firm a link with the past to destroy. They suggest it be kept as a museum or a downtown library, and that the new building be erected immediately behind it, where the civic offices now stand.

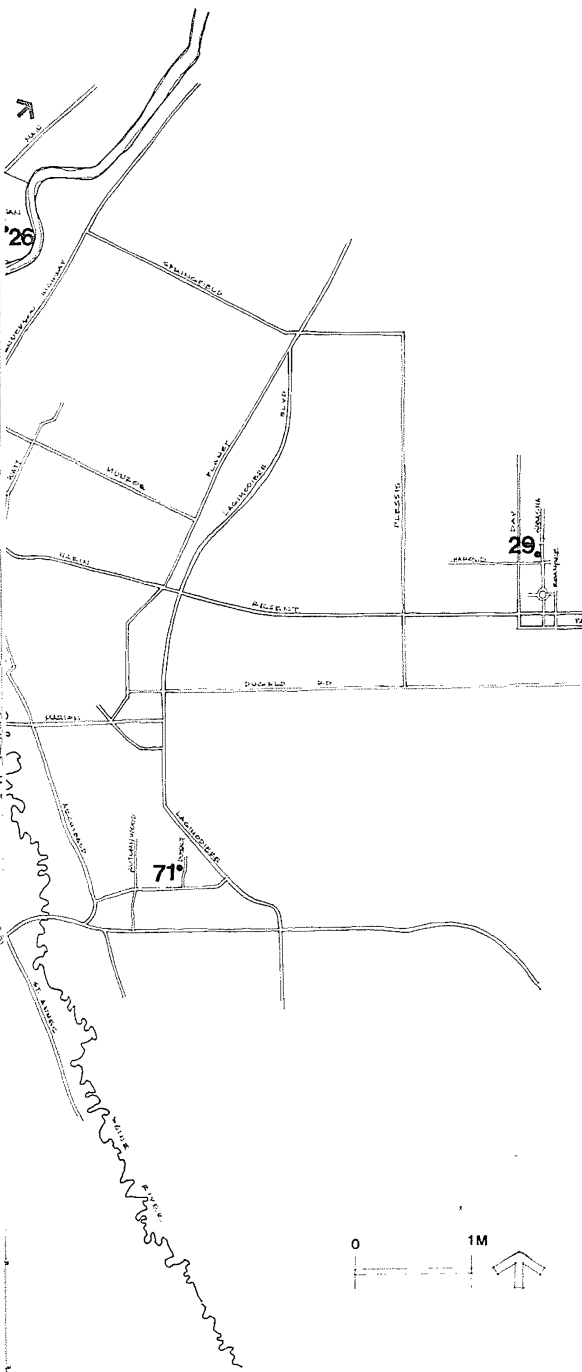
But these are the dreamers and idealists, and it is improbable that their ideas and suggestions will be acted upon. Winnipeg's present city hall appears to be doomed. It has served its purpose, it has done its work well, but it has simply grown too old." From an article in the *Winnipeg Free Press* 28 May, 1949

"This building is unbelievably ugly. You know there is a movement in England which makes a virtue out of Victorian things. But I don't think any serious critic of art can possibly admire this building under any circumstances whatever . . .

It was built at a time when artistic taste all over the world reached an absolute low . . . My own theory about this is that it coincided with the rise of a new rich class with lots of money and no taste." Alex Clifton-Taylor in *Winnipeg Free Press* 15 Sept 1956



The inescapable conclusion from either the practical wisdom or the elite esthetic is that a building such as this is expendable. If one however takes the view that architecture assists in establishing the identity and character of urbanity of a city then such things are not easily dispensed with. Glancing for a moment at the two largest ideological coins of our own era, progress and freedom, we see on the reverse of each signs of uprootedness and irresponsibility. Every work of human endeavor is jeopardized by these latter factors. So Old City Hall and many other historic structures fall to the powerful forces demanding progress and freedom of action in disposing of land and property. It might be worth reflecting that one mark of maturity in the human life span, in the life of cities, and in the life of civilizations is knowing how to build on the past while planning for the future and how to act with responsibility to meet that end.



- 1 Hotel Fort Garry
- 3 Cauchon Block (Empire Hotel)
- 5 Sir Hugh John Macdonald House, "Dalnavert"
- 6 Legislative Building
- 8 Lockhart Hall, U of W
- 9 Holy Trinity Anglican Church
- 12 Paris Building
- 13 Bank of Montreal
- 16 Canadian Bank of Commerce
- 17 Electric Railway Chambers (Montreal Trust)
- 18 Whittla Building
- 20 Winnipeg Civic Centre
- 21 Manitoba Centennial Concert Hall
- 24 J.H. Ashdown's Warehouse
- 26 Kildonan Park Pavilion
- 28 Immaculate Conception Church
- 29 Blessed Sacrament Church
- 31 Bishop Tache's House
- 32 Precious Blood Church
- 34 Fort Rouge Transit Base
- 35 Claude Heubach Residence
- 37 Grosvenor House Apartments
- 39 Southwood Village
- 40 Crop Research Building, U of M
- 41 J.A. Russell Building, U of M
- 45 Pan Am Pool
- 46 St. John Brebeuf Parish Church
- 47 Donahue Residence
- 48 St. Paul's Collegiate High School
- 49 Assiniboine Park Zoo
- 51 Manitoba Teacher's Society, Headquarters
- 53 Winnipeg International Airport Terminal
- 54 City Hall, of 1886
- 55 Log House, River Road
- 59 William Fraser House
- 62 Alexander Black House
- 63 Strathcona Block (Fort Garry Court)
- 64 Zion Methodist Church
- 66 St. Andrews on the Red
- 68 St. Boniface Cathedral
- 70 St. Joseph's Ukrainian Catholic Church

- 71 Canadian Holy Martyrs Church
- 74 Upper Fort Garry, Gatehouse
- 75 Lower Fort Garry
- 76 Vulcan Iron Works
- 77 McIntyre Block
- 79 Post Office, of 1886
- 80 Fire Hall No. 1
- 81 Walker (Odeon) Theatre
- 82 Isbister School
- 83 Waddell Monument Fountain
- 85 Assiniboine Park Pavilion
- 100 Drewry's Brewery
- 101 Manitoba Theatre Centre
- 102 Winnipeg Convention Centre
- 103 Centennial Hall, U of W
- 104 Alexandria Block
- 105 Monarch Life Building
- 106 Leistikow House
(Heimbecker House)
- 107 Winnipeg Art Gallery
- 108 Central Services Building,
Health Sciences Centre
- 109 Mini-Skool
- 110 Summerland Apartments
- 111 University Centre, U of M
- 112 St. James Church and Cemetery
- 113 Chelsea Court

Note: Building numbers also refer to photo exhibit *The Architecture of Manitoba*.

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turn of century
photographs: 12, 79, 80

list of sketches:
(by page number)

10, 7:100 block of Princess St.
20, 7:McDermot St. warehouse
26, 8:Macdonald House
36, 6:Russian Orthodox church, 1905
46, 9:Assiniboine Park Pavilion, 1912
62, 9: Portage Ave. in celebration

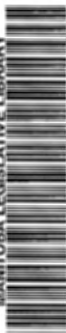


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