

HISTORIC SITES AND MONUMENTS BOARD OF CANADA  
RAILWAY STATION REPORT

**Title:** Winnipeg Union Station  
Winnipeg, Manitoba

**Source:** Kate MacFarlane and Shannon Ricketts  
Architectural History Branch

## RSR -4

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### INTRODUCTION

Winnipeg's Union Station, constructed 1908-1911, was the second monumental railway station to be built in that city during the early years of the twentieth century (Figure 1).<sup>1</sup> It provided terminal facilities for the Canadian Northern Railway (CNoR), the National Transcontinental Railway (NTR) and the Grand Trunk Pacific Railway (GTPR), and marked the breaking of the rail monopoly previously enjoyed by the Canadian Pacific Railway (CPR).<sup>2</sup>

Now owned and operated by VIA Rail Canada Inc., Union Station is Winnipeg's only functioning passenger terminal. In November of 1977 the Historic Sites and Monuments Board of Canada declared Union Station to be of national significance and in 1980 the City of Winnipeg included it on its list of heritage buildings recommended for conservation.<sup>3</sup>

Recently, plans to develop lands previously used as railway yards have evoked concerns regarding the fate of the station. With this in mind, the station is being brought before the Board so that the building's significance may be determined under the Heritage Railway Stations Protection Act (Bill C-205).

### HISTORICAL ASSOCIATIONS

#### Thematic

Winnipeg is the only major Prairie city to be located on the main lines of both Canadian transcontinental railways.<sup>4</sup> Union Station represents the arrival in the city of the second of those lines and the breaking of the rail monopoly initially held by the CPR.

The station's construction as a joint venture between three rail companies (the CNoR, the NTR and the GTPR) and the Dominion government marked a new era of co-operation in the rail industry.

The monopoly of rail traffic in Manitoba had been agreed upon between the CPR syndicate and the Dominion government and announced to the public in 1880.<sup>5</sup> Prohibiting construction of other rail lines running south or southwest of the CPR mainline or any line within 15 miles of the 49th parallel eliminated railway competition and forced an east-west traffic flow. This helped to assure the CPR's financial success and supported the "National Policy" of the Dominion government. Western interests, however, favoured rail competition. Farmers hoped that more rail lines would improve services and result in lower freight rates, while Winnipeg business saw that more lines were essential to the development of the West and, ultimately, to their own prosperity. By 1888 the anti-monopolists had succeeded in obtaining the revocation of the monopoly clause.<sup>6</sup> Within 15 years there were 12 separate rail lines entering Winnipeg.<sup>7</sup>

The first railway to offer real competition to the CPR in the West was the Manitoba-based CNoR. By 1910 this company had brought lower freight rates and built several branch lines, opening up new areas for settlement (Figure 2).<sup>8</sup> By 1915, in co-operation with the GTPR and the NTR, the CNoR had succeeded in building a line stretching from coast to coast.<sup>9</sup> Their headquarters were in Winnipeg where, in 1901, they had acquired the terminals of the bankrupt Northern Pacific and Manitoba line.<sup>10</sup> Since these facilities were inadequate to service the growing levels of traffic, the CNoR purchased 24 acres of the Fort Garry Park from the Hudson's Bay Company in 1903 to allow room for the expansion. A new station was to be built on the site within two years.<sup>11</sup>

By that time the GTPR also wanted to establish terminal facilities in Winnipeg. The government of Manitoba and the federal Board of Railway Commissioners, disapproving of separate terminals, brought about an agreement between the CNoR, the GTPR and the NTR to share facilities.<sup>12</sup> An agreement whereby the CNoR would construct and own the station, with the other two railways using it as tenants, was ratified by the Dominion Parliament in 1907.<sup>13</sup> The preference of the provincial and federal governments for a union station reflected a growing trend at the time. With an increasing number of separately owned rail lines entering major urban centres, development patterns were interrupted. In addition, a new sensitivity to the aesthetics of urban environments was being expressed by reform-minded citizens who objected to the multiplicity of tracks cutting up their cities.<sup>14</sup>

The obvious cost-sharing advantages to the rail companies were resisted, to some extent, by those already in possession of desirable sites. CNoR's retention of ownership of the Fort Garry

Park site and station was consistent with this self-protective attitude. Amongst the powers enjoyed by the Board of Railway Commissioners was the right to make decisions regarding the construction and location of stations. During the early years of the twentieth century the board ruled on the establishment of union stations in centres across the country, including Ottawa, Toronto, Brandon, Regina, and Edmonton as well as Winnipeg.<sup>15</sup>

The Winnipeg Union Station illustrates the apex of the period of enthusiastic railway development during the early twentieth century. The construction of the station was made possible by the breaking of the CPR monopoly and by the subsequent proliferation of rail lines in the West. A growing volume of rail traffic, which supported an increasing number of competing rail lines, resulted, at Winnipeg, in the erection of a union station reflective of the optimistic expectations of the railway companies and the community.

### Local Development

Throughout the history of the city of Winnipeg, transportation routes have been a significant factor in its growth. Union Station, located near the forks of the Red and Assiniboine rivers on land previously belonging to the Hudson's Bay Company, is a reminder of the change from water to rail transportation (Figure 3). Opened to the public in 1911, the station was constructed during the final phase of both the railway boom and the rapid growth of the city. The latter was spurred by the arrival of competing rail lines in the city. These new rail services were ultimately focussed at Union Station.

As geographer R. Schmidt has pointed out in his outline of Winnipeg as a transportation centre:

This meant not only a greater area tributary to Winnipeg, as new lines were built across the northern portion of the Prairies, but also the establishment of increased physical assets within the city.<sup>16</sup>

With the completion of Canada's second transcontinental rail line, Winnipeg's hinterland was extended as far west as British Columbia. In the city, wholesalers and financial institutions prospered. Employment opportunities brought growing numbers of immigrants. Urban historian Alan Artibise explains in his history of Winnipeg, "as the undisputed metropolis of the West, Winnipeg was the main repository of entrepreneurial capacity, skilled and unskilled labour."<sup>17</sup> The population of the city grew from 31,649 in 1896 to 136,035 in 1911.<sup>18</sup> The opening of Union Station in 1911 expressed not only the confidence of the

railway industry, but also that of the city in the continued rapid development of the West.

Just three years later the outbreak of World War I heralded the end of this golden phase in Winnipeg's development. The war froze European sources of development capital and the opening of the Panama Canal spurred the growth of Vancouver which ultimately overtook Winnipeg as Canada's third largest city.<sup>19</sup>

When the CNoR and the GTPR were both taken over by the CNR, the nationally owned rail line continued to operate out of the station. In 1977, in response to the declining volume of rail traffic, CN and CP consolidated their passenger service as VIA Rail Canada Inc. Union Station became Winnipeg's only passenger terminal and, after the subsequent closure of the CPR's Higgins Street station to all rail traffic, the city's sole functioning railway station.<sup>20</sup>

## ARCHITECTURE

### Aesthetic/Visual Qualities

Designed by the New York architectural firm of Warren and Wetmore,<sup>21</sup> the Union Station (Figure 4) is a four-storey stone building in the Beaux-Arts tradition, with a three-part facade composed of a slightly stepped central block (surmounted by a dome) and two rectangular wings. The main entrance (Figure 5) is enclosed in an enormous arch flanked by a two-column-and-pier combination on either side. These are set on a high base and support a full entablature. A balustrade originally ran along the top of the central portion above the arch and cornice. This has been replaced by a large parapet bearing the name "Via," which, unfortunately, partially blocks the view of the dome. The detailing, though spare, is classical. The massive entrance recalls the grandeur of a Roman triumphal arch and is given an even greater impression of solidity by the sturdy Doric columns and heavy, overhanging cornice. The two wings (north and south) are similarly arranged, with large double windows under a single, segmental arch at the ground level, and plain, paired, rectangular windows on the second, third, and fourth floors. The fourth floor windows are little more than half the size of those on the second and third floors and are cut off abruptly by a plain cornice, just below roof level, which continues the line of the more decorative cornice on the projecting central block and provides a visual unity to the structure. The sides of the building are plain and simply repeat the window arrangement of the north and south wings.

A building in the Beaux-Arts style is defined by the use of classical orders, the rigorous symmetry of its facade and plan, and the articulation of the building in relation to its site in order to obtain a monumental effect. The philosophy of the Beaux-Arts had evolved through the teachings of the celebrated École des Beaux-Arts in Paris and was brought to North America by returning Canadian and American architects (notably Whitney Warren of Warren and Wetmore, and W.S. Maxwell of W.S. and E. Maxwell, architects of the Winnipeg CPR station) who had studied at the École or frequented the ateliers connected with it. The 1893 Chicago World's Fair contributed to the popularization of the style which was often chosen for those buildings that architects hoped to imbue with dignity and a commanding presence such as banks, museums, and stations. The exhibition site, which became known as the "White City," employed almost exclusively large scale, classically ordered designs for the exhibition buildings. These were set in spacious, axially designed grounds and "appealed to the contemporary desire to reflect an old-world civility and grandeur in often hastily and meanly built new-world communities."<sup>22</sup>

The Winnipeg station is an attractive and dignified reflection of the theories and philosophy of the École des Beaux-Arts. Its symmetry of arrangement and axially of plan, its use of classical elements on an heroic scale, and the articulation of the building in relation to its site, all combine to create a fine example of the style.

#### Functional/Technological Qualities

A detailed description of the interior of the station can be found in the August 1911 Railway and Marine World<sup>23</sup> which singled out certain aspects of the building's design as particularly innovative, for example, the main floor plan and its impact on traffic patterns, as well as sophisticated lighting effects, some of which had to take into consideration Winnipeg's climatic conditions. Other features, such as the location of immigrant facilities, were simply accepted architectural or design solutions to perceived problems. Also apparent, and reflecting Winnipeg's phenomenal growth in the early years of this century, was a governing concern to provide for this expected future growth in the design of the station and the passenger track layout.

The main floor plan (Figure 6) was described as one which "for convenience to passengers, and facility of operation, represents the highest type of modern passenger station design."<sup>24</sup> Passengers entering the building through the main entrance passed through the vestibule and directly into the ticket lobby, "a

clear circular space ... entirely unobstructed by columns, seats or booths of any kind."<sup>25</sup> The ticket booths were arranged along the south side of the lobby and passengers, after purchasing tickets, would go directly to the baggage check at the rear of the booths. From there, they might leave the lobby through the rear vestibule, along the undertrack subway, and up to the train shed platforms. Passengers waiting for trains would exit through the north side of the ticket lobby to an adjoining 9,000 square foot waiting room. "By this arrangement of having the waiting room adjoining and separate from the ticket lobby," the article noted, "a quiet and orderly waiting room is assured ... [and] the confusion incident to having both moving and waiting passengers together will be effectively prevented."<sup>26</sup>

The lobby itself was well lit by four great, arched windows, one on each of the four sides (Figure 7). On the east and west, these opened through to the front and rear walls of the building, and on the north and south sides, opened directly out onto large, open courts. The lobby was surrounded on the first storey by balconies overlooking the main floor. These balconies ran between the great arched ribs which rose from the main floor and tapered away to the summit of the dome.

The interior of the waiting room and ticket lobby had "the effect of stone construction throughout, the wainscoting being of marble six feet high and the floors of terrazzo."<sup>27</sup> The walls of the waiting room were "embellished with the coat of arms of each of the various provinces of the Dominion executed in gold leaf and colours."<sup>28</sup> The central portion of the waiting room was covered by an enormous, arched skylight (Figure 7) providing excellent, natural light. Its construction was described as follows:

[it is] composed of vault light in panels and made absolutely watertight which, in a region of heavy snowfalls, and extremes of temperature, will prevent the annoying leaks and draughts incident to large skylights or ordinary construction in this climate.<sup>29</sup>

Adjoining the waiting room on the west side and facing Main Street was a 1,300 square foot lunch room and a 2,200 square foot restaurant, each with separate Main Street entrances. To the east of the main waiting room were separate men's and women's waiting rooms, each 1,800 square feet in size with toilet facilities. On the north side of the waiting room was an exit to a 50 foot street on private property to be used exclusively for carriages.

The entire south wing of the main floor was given over to baggage and express rooms, each with an area of 8,000 square feet. It was anticipated at the time of construction that increased demands for space would eventually result in these facilities

being moved to a space beneath the tracks and platforms adjoining the rear of the building. The vacated premises could then serve as additional waiting room space or for other station purposes. The central portion of this wing was covered by an arched skylight similar to that over the waiting room in the north wing, and there was a driveway for baggage and express wagons at the south end of the building.

Like the main floor plan, the location of immigrant facilities at Union Station was meant as a courtesy or convenience to regular rail passengers. The entire north wing of the basement level was devoted to these facilities. There was a 10,000 square foot waiting room, with a lunch counter on the north side and a laundry and men's and women's bathrooms on the east side. To the south were a separate 3,000 square foot men's smoking room with toilets, and a women's waiting room of identical size, also with toilets. Access to these facilities was by means of a stairway at the rear of the building, which lead directly from the basement to the passenger subway. They could also be accessed from a separate immigrant's entrance off Main Street leading down from the street to the basement. Immigrants could therefore be taken "to and from both trains and the street without coming into contact with other passengers."<sup>30</sup> At the time, class distinctions were commonly reflected in the design of major rail facilities and had appeared five years earlier at Winnipeg's other main terminus, the CPR station on Higgins. There, "under the waiting room, [served] by a separate entrance leading from the train shed,"<sup>31</sup> was a waiting room and lunch counter for the second class passengers.

In the southwest corner of the basement of the north wing was a 1,300 square foot barber shop which could be accessed by stairways from Main Street and from the main vestibule of the building. The remainder of the west side of the wing contained a 6,000 square foot kitchen to service the lunch room and restaurant above, as well as boiler and engine rooms. The basement under the central portion of the building was used for storage purposes. The basement was surrounded on all four sides by an open area of ten feet in width, which provided light and air to basement rooms.

The second, third and fourth floors were entirely occupied by the local and general western offices of the CNoR and GTPR. Each floor provided an available office space of 25,000 square feet exclusive of corridors, stairway, elevators and toilets.

One of the guiding principles of station design and track layout was a concern for future anticipated growth. Provision had been made in the design for the eventual addition of five office floors, which would amount to 200,000 square feet of available office space. The structure of the building was of "steel skeleton type" (Figure 8) and the column loads were supported at

the foundations by concrete piles designed and arranged to carry a load of 40 tons.<sup>32</sup> Winnipeg's clay soil would not sustain a greater load than 3,000 lbs.<sup>33</sup> to the square foot, thus the necessity of the piles, particularly in light of this possible future development.

The building is currently judged to be in very good condition. Due to time considerations, a site visit was not possible; however, interior photos taken by Rick Stuart of the Prairie and Northern Regional Office show that many features of the original main floor design have been retained in much their original state. Most of the intrusive elements currently in place, such as signage, plastic chairs, contemporary light fixtures and so forth, are removable. The ticket lobby (rotunda) with its huge, arched, second-storey windows and domed ceiling (Figures 9, 10 and 11), and the main waiting room (Figure 12) and skylights (Figures 12 and 13) are still in place. A small lunchroom occupies the original space on the floor plan, but there is no longer a dining room.

#### Representative Qualities

The CPR station at Winnipeg, (Figure 14) completed five years before the Union Station, was one of, if not the earliest, Beaux-Arts railway stations in this country.<sup>34</sup> It introduced a series of Canadian stations which, over the next two decades, would reflect the tenets of the École des Beaux-Arts in their design.

Built by W.S. and E. Maxwell, it exhibits certain basic principles of the style such as monumentality, symmetry, and the use of classical orders, but its plasticity of surface and the use of brick and stone reflect lingering tendencies toward the polychromy and picturesque eclecticism of the late nineteenth century and set it apart from the later, more common, "White Classicism" of the Ottawa, Toronto, and Winnipeg union stations.

The former Union Station (now the Government Conference Centre) in Ottawa was designed by Ross and MacFarlane and Bradford Lee Gilbert and built between 1909 and 1912 (Figure 15).<sup>35</sup> The main (Rideau Street) façade has a tripartite composition with a projecting central block. The detailing is stark, monumental and classically inspired, employing massive Doric columns, set in antis, which support a massive cornice and entablature pierced by windows.

The Toronto Union Station (Figure 16), built between 1914 and 1927 by the GTR and the CPR, was designed by a team of architects consisting of the Montréal architectural firms of Ross and Macdonald, CPR architect Hugh G. Jones and an associate architect



from Toronto, John M. Lyle.<sup>36</sup> In the eyes of many, the station's size, monumentality, classical detailing and formal setting make it the most outstanding example of Beaux-Arts railway architecture in Canada. The facade stretches 752 feet along Front Street, and culminates in a central entry porch fronted by giant columns with what appears to be almost a separate structure rising up behind the entablature. On either side of the central colonnade three-storey wings punctuated with fourteen bays of severely delineated fenestration terminate in corner pavilions.

Smaller in scale than the one in Toronto and less lavish in detailing than both the Toronto and Ottawa examples, the Winnipeg Union Station is nonetheless an elegant and successful design which both enhances, and is enhanced by, its placement at the termination of Broadway. Like the Toronto and Ottawa stations, the Winnipeg station exemplifies Beaux-Arts "White Classicism," and reflects, in common with them, the key elements of the Beaux-Arts style - monumentality, axially of plan, the employment of heroic classical elements, and an awareness of site.

## ENVIRONMENT

### Setting

Union Station is sited near the junction of the Red and Assiniboine rivers on land which previously belonged to the Hudson's Bay Company. The flats, as the area was known, was the site of Upper Fort Garry which was abandoned in anticipation of its sale in 1882. Urban development of the area began with the construction of the Northern Pacific and Manitoba Railway Company's terminal in 1888-1889 (Figure 17). The CNoR acquired these facilities in 1901 and, in 1903, obtained an additional 24 acres.<sup>37</sup> It was agreed that a station would be built on Main Street no further north than Broadway. Main Street was, as its name suggests, the major commercial artery in Winnipeg at the time. Relatively little further development of the site took place until 1908 and the signing of the joint terminal agreement. At that time the Winnipeg Joint Terminal Board authorized the construction of seven major railway structures including the station at Broadway and Main.<sup>38</sup>

The utilization of the flats for terminal facilities resulted in the closing off of Broadway which had previously run through to the Red River. The station building was sited at the foot of the avenue and acted as an anchor to the gracious, treed boulevard

(Figure 18). A block away from the station, at 222 Broadway, the GTPR built the 14-storey, Chateau-style Fort Garry Hotel (Figure 19). The architects, Ross and Macdonald, had also designed Ottawa's Chateau Laurier Hotel which stood in a close relationship to that city's Beaux-Arts style Union Station.<sup>39</sup>

Broadway bordered an upper-class residential district which concentrated along the Assiniboine River and abutted the grounds of the Legislative Buildings (1911-1920) constructed further up the avenue.<sup>40</sup> The avenue has, to a large extent, retained its earlier flavour. Elegant apartment buildings constructed in the early years of the twentieth century have been recycled as shopping and restaurant complexes, while up-scale offices of large insurance companies, the Law Courts and the exclusive Manitoba Club create, on a small scale, an atmosphere reminiscent of the Park Avenue setting for New York's Grand Central Station which Warren and Wetmore were constructing at almost the same time.

The concept of formal, processional routes creating vistas terminating in grand architectural statements derived from the Beaux-Arts tradition. This aesthetic, popularized in North America by the Chicago Exhibition of 1893, was an important stimulus in the development of a planning philosophy known as the City Beautiful movement. This new social and aesthetic philosophy flourished at the end of the period 1870-1910, an era of tremendous urban growth in North America.<sup>41</sup> It resulted in the establishment of planning commissions in major urban centres, and such initiatives as the Washington MacMillan plan of 1901-02, the 1903 Todd Report to the Ottawa Improvement Commission, and the 1911 report of the Winnipeg City Planning Commission. In 1904 a New York commission was established under mayor George McClellan. Whitney Warren, partner in Warren and Wetmore, the architects who designed the Winnipeg Union Station, was a member of this commission. Union Station, therefore, was designed by a man active in the City Beautiful movement and built at a time when Winnipeg was striving to create the ideal city in terms of health, convenience and beauty. The 1911 planning report stressed that:

In respect to all changes the aesthetic consideration must be kept in view, for the element of beauty in architecture, in the arrangement of streets,...boulevards and parks, in the proper treatment of focal points and the creation of attractive vistas....<sup>42</sup>

Tree-lined Broadway Avenue satisfied City Beautiful precepts and has maintained these characteristics over the years. Once known as the city's "hotel row", Main Street continues to function as a mixed commercial artery with buildings stepping up in height as they approach the corner of Portage and Main.

The station was set off from nearby buildings by open areas on either side reserved for baggage delivery (south side) and carriage arrivals (north side). This arrangement created the clear spatial definition of the building favoured by Beaux-Arts architects. The site immediately surrounding the station remains free of intrusive structures, although the lawns once bordering the carriageway on the north side have been paved over to provide parking space (Figures 20 and 21). The area immediately behind the station was once taken up with railway yards. These have been dismantled and now sit virtually empty, awaiting future development (Figure 22). Plans for the redevelopment of the former east yards are under the control of the Forks Development Corporation, a body established by all three levels of government.<sup>43</sup>

### Community Status

Since the closure of the Higgins Street station, the Union Station has been the only passenger station visited by the public in this capacity. It is large, distinctive in appearance, and centrally located - all of which raises its public profile and makes it familiar to Winnipeggers. It has been recognized as of national significance by the Historic Sites and Monuments Board of Canada. In October of 1978, a plaque bearing the following text was erected:

Built in 1908-9 for the Grand Trunk Pacific and the Canadian Northern Railways, Union Station was designed by Warren and Wetmore, architects of New York's Grand Central Station. Like many public buildings of the period the design draws on the Beaux-Arts style in its balanced plan and classical details of the grand central arch flanked by paired columns and topped by a large dome. Despite its monumental scale the simple plan and plain surfaces of the smooth stone create an austere version of this style. One of Western Canada's largest railway stations it welcomed thousands of immigrants to the prairies.<sup>44</sup>

In 1980 the City of Winnipeg evaluated the station as a grade II structure,<sup>45</sup> a designation intended to protect the exterior of the building and specific, identified, interior features, namely the dome, public areas, exterior entrance canopies, and (rear) platform canopies. In 1984 the station was also recognized by the government of Manitoba.<sup>46</sup>

To date, Union Station has come under no threat and is still fully utilized in its original capacity. There has, therefore, been no reason for any expression of public interest or concern comparable to that raised over the possible closure of the CPR station on Higgins. It is safe to say, however, that the building is familiar and important to the citizens of Winnipeg. Its heritage significance is reflected in the station's recognition by all three levels of government for both its historic and its architectural merit.

#### Endnotes

- 1 The Canadian Pacific Railway constructed the large, Beaux-Arts Higgin's Street station in 1904-06. Kate MacFarlane, "Canadian Pacific Railway Station, 181 Higgins Avenue, Winnipeg, Manitoba," Railway Station Report 2, Historic Sites and Monuments Board of Canada, February 1989.
- 2 Railway and Marine World (hereafter cited as R&MW), June, 1908, p. 385.
- 3 City of Winnipeg, Historical Buildings Committee, 1980, The Year Past, p. 38.
- 4 Tony J. Kuz (ed.), Winnipeg 1874-1974: Progress and Prospects (Winnipeg: Manitoba Department of Industry and Commerce, 1974) (hereafter cited as Winnipeg 1874-1974), p. 216.
- 5 Rodger Guinn, The Red-Assiniboine Junction: A Land Use and Structural History 1770-1980, Manuscript Report Series No. 355, Parks Canada, 1980 (hereafter cited as "The Red-Assiniboine Junction," p. 131.
- 6 Alan Artibise, Winnipeg: An Illustrated History (Toronto: James Lorimer and the National Museums of Canada, 1977) (hereafter cited as Winnipeg: An Illustrated History), p. 30.
- 7 Ivan Saunders, A Survey of Winnipeg Urban Growth 1870-1914, Manuscript Report Series No. 389, Vol. 1, Canadian Inventory of Historic Buildings, Parks Canada, 1975, p. 9.
- 8 Under the Manitoba Agreement of 1901 the provincial government guaranteed the bonds of the CNOR for the construction of an outlet at Port Arthur in return for a 15% rate reduction on all general goods from Winnipeg along with a 4% per 100 weight reduction on grain rates. These rates were matched by the CPR the next year. Tony J. Kuz (ed.), Winnipeg 1874-1974, p. 214.
- 9 The CNOR was chartered in 1899. David McConnell, "The

Stations of the Canadian Northern Railway - Historical Report," Screening Paper "C", Historic Sites and Monuments Boards, 1974 (hereafter cited as "The Stations of the CNOR"), p. 1.

- 10 G.R. Stevens, Canadian National Railways, Vol. 2 (Toronto: Clarke, Irwin and Co., Ltd., 1962), p. 73.
- 11 R&MW, April 1903, p. 129.
- 12 David McConnell, "The Stations of the CNOR," p. 4.
- 13 R&MW, June 1908, p. 385.
- 14 Edwinna von Baeyer, "The Battle Against Disfiguring Things: an Overview of the Response by Non-Professionals to the City Beautiful Movement in Ontario from 1880 to 1920," Society for the Study of Architecture in Canada Bulletin, Vol. 11, no. 4 (Dec. 1986), pp. 3-9.
- 15 The Board of Railway Commissioners was formed by an Act of Parliament on 1 February 1904. The Board's mandate was to regulate rates, safety and the construction of railways to the mutual benefit of the railways, business interests and the public. RG 46, Vol. 4, volume 10, pp. 4592-4594 of the hearings of the Board of Railway Commissioners, 15 Sept. 1904. Cited in John Witham, "Canadian Pacific Railway Stations, 1874-1914 - Historical Report," Screening Paper "C", Historic Sites and Monuments Board of Canada, May 1974, pp. 9-11.
- 16 Tony J. Kuz (ed.), Winnipeg 1874-1974, p. 214.
- 17 Alan Artibise, Winnipeg: An Illustrated History, p. 36.
- 18 Censuses of Canada, 1896-1911.
- 19 Tony J. Kuz (ed.), Winnipeg 1874-1974, p. 215.
- 20 Kate MacFarlane, "Canadian Pacific Railway Station, 181 Higgins Avenue, Winnipeg, Manitoba."
- 21 Warren and Wetmore was a well-connected, New York-based architectural partnership formed by Whitney Warren and Charles Wetmore. The firm was responsible for such upscale commissions as the New York Yacht Club (1900) and several society houses. It is best known, however, for the design (in association with Reed Stem) of Grand Central Station.
- 22 Shannon Ricketts, "Toronto Union Station, Toronto, Ontario," Railway Station Report 3, Historic Sites and Monuments Board of Canada (hereafter cited as "Toronto Union Station"),

- February 1989, p. 54.
- 23 Information on the original layout of Union Station is taken from "Fort Garry Union Station, Winnipeg," R&MW, August 1911, pp. 765-769.
- 24 R&MW, August 1911, p. 765.
- 25 Ibid.
- 26 Ibid.
- 27 Ibid.
- 28 Ibid.
- 29 Ibid.
- 30 Cited in Ibid., pp. 765-67.
- 31 "C.P.R. Buildings at Winnipeg," R&MW, Series 100, June 1906, p. 305.
- 32 R&MW, August 1911, p. 767.
- 33 Ibid.
- 34 Kate MacFarlane, "Canadian Pacific Railway Station, 181 Higgins Avenue, Winnipeg," pp. 29-48.
- 35 For discussion, see Leslie Maitland, "Government Conference Centre (former Union Station), 2 Rideau Street, Ottawa, Ontario," Federal Heritage Buildings Review Office, Building Report 88-28.
- 36 For discussion, see Shannon Ricketts, "Toronto Union Station."
- 37 Rodger Guinn, The Red-Assiniboine Junction, pp. 128-153.
- 38 Ibid., p. 155.
- 39 The Fort Garry Hotel was constructed from 1911 to 1913. Ivan Saunders, R.R. Rostecki and Selwyn Carrington, Early Buildings in Winnipeg, Manuscript Report Series No. 389, Vol. 3 (Ottawa: Parks Canada, 1974-1977), p. 88.
- 40 Marilyn Baker, Symbol in Stone (Winnipeg: Hyperion Press, 1986), p. 8.
- 41 Deborah Nevins (ed.), Grand Central Terminal, City Within the City (New York: The Municipal Art Society of New York, 1982),

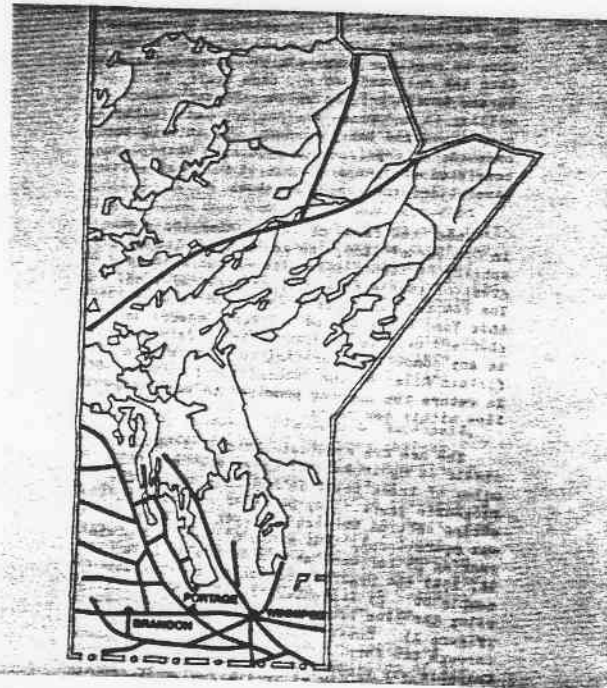
p. 13.

- 42 Alan F.J. Artibise (ed.), Gateway City: Documents on the City of Winnipeg 1873-1913 (Winnipeg: The Manitoba Record Society in association with The University of Manitoba Press, 1979), p. 228.
- 43 Robert Hunter, "Former Miss Davis' School Residence, River Road, St. Andrew's, Manitoba," Agenda Paper, Historic Sites and Monuments Board of Canada, February 1989, p. 258.
- 44 Historic Sites and Monuments Board of Canada, Minutes, November 1977, p. 28.
- 45 As per author's telephone interview with Giles Bugailiskis, City of Winnipeg Historical Buildings Officer, February 1989.
- 46 Manitoba Culture, Heritage and Recreation, Railway Stations of Manitoba (Winnipeg: 1984), p. 22.

WINNIPEG UNION STATION



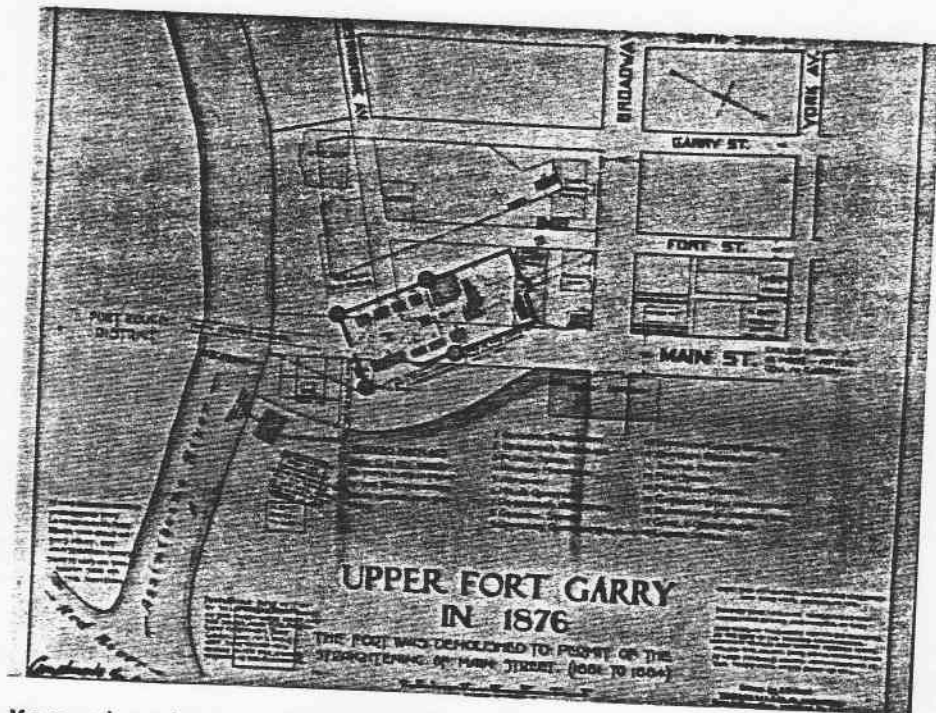
1 Union Station, Winnipeg; erected 1908-11; Warren and Wetmore architects. (Manitoba Archives, 1920.)



2 Map showing Canadian Northern Railway lines in Manitoba, circa 1910. (David Butterfield [ed.], Railway Stations of Manitoba [Winnipeg: Manitoba Department of Culture, Heritage and Recreation, 1984], figure 2.)



WINNIPEG UNION STATION



3 Map showing site of Upper Fort Garry in 1876 and eventual location of Union Station nearby. (Alan Artibise, Winnipeg in Maps 1816-1972 [Ottawa: Public Archives of Canada, 1975], p. 18.)

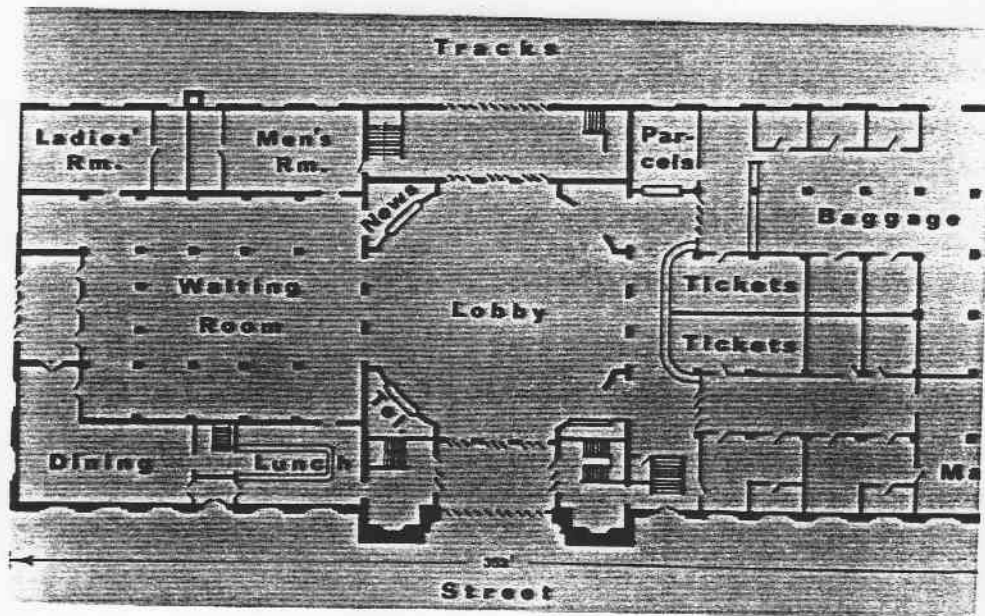


4 Union Station, Winnipeg, front elevation, ca. 1911. (National Archives of Canada - hereafter NA - PA21730.)

WINNIPEG UNION STATION

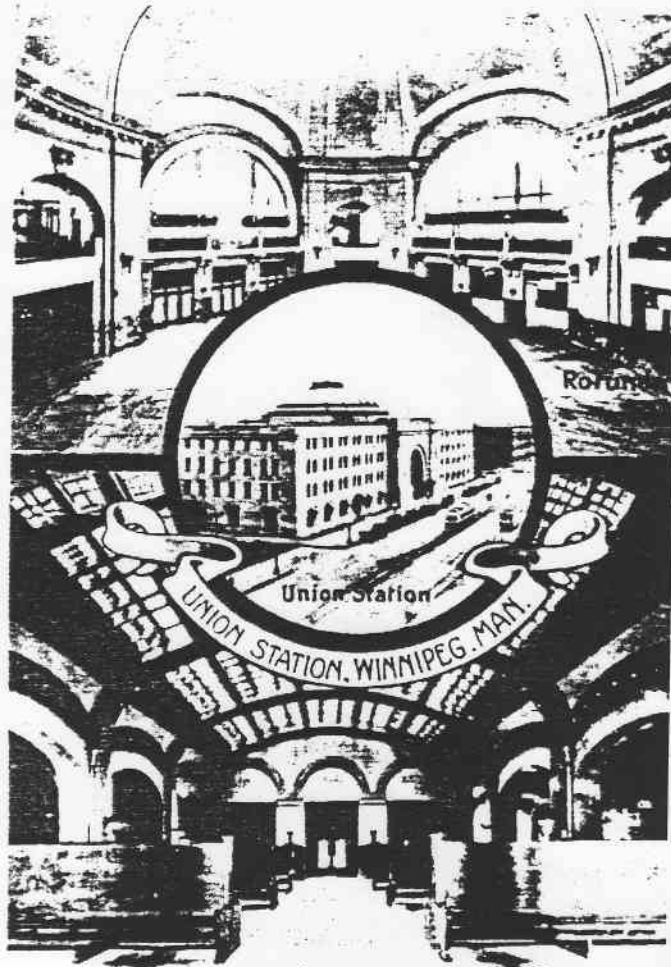


5 Union Station, Winnipeg, detail of front entrance, n.d. (Manitoba Culture, Heritage and Recreation, Railway Stations of Manitoba [Winnipeg: 1984], p. 29.)

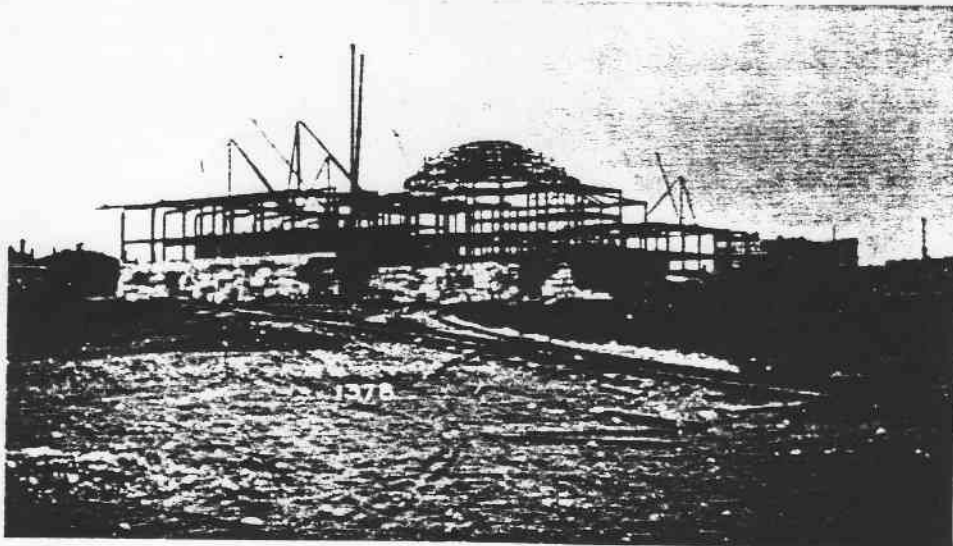


6 Union Station, Winnipeg, main floor plan, ca. 1911. (J. Edward Martin, The Railway Stations of Western Canada [British Columbia: 1980], p. 36.)

WINNIPEG UNION STATION



7 Union Station, Winnipeg, ticket lobby and main waiting room, ca. 1912. (City of Winnipeg, 1980, The Year Past - Report of the City of Winnipeg Historical Buildings Committee [Winnipeg: 1981], p. 38.)



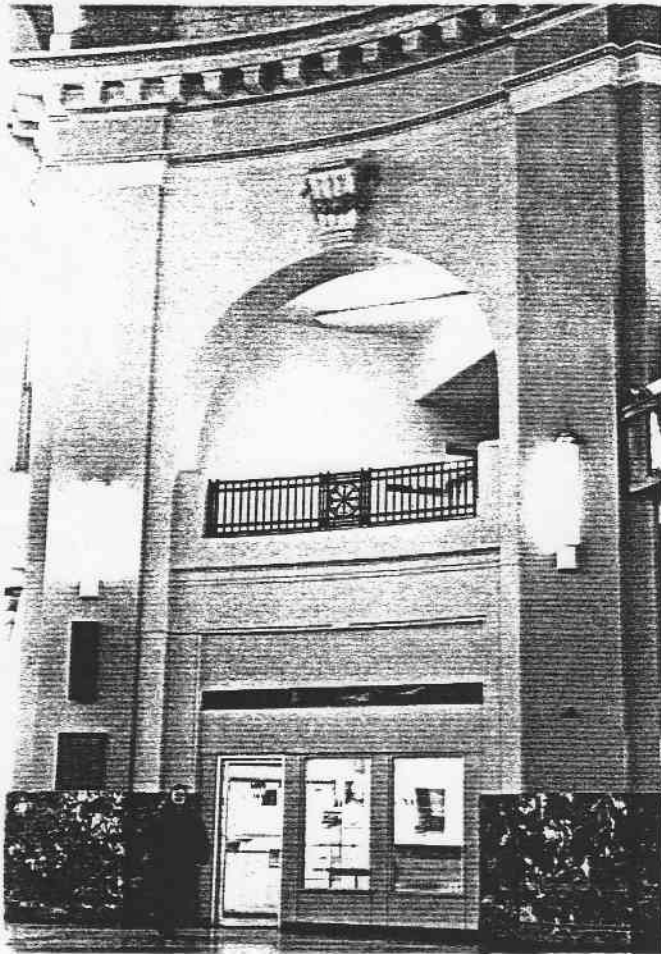
8 Union Station, Winnipeg, under construction, fall of 1908. (NA, PA1222478.)

WINNIPEG UNION STATION



- 14 Canadian Pacific Railway Station, 181 Higgins Avenue, Winnipeg, Manitoba; constructed between 1904-06, W.S. and E. Maxwell, architects; Higgins Avenue elevation, 1970. (Environment Canada, Canadian Parks Service, Canadian Inventory of Historic Building, 1970.)

WINNIPEG UNION STATION



9 Union Station, Winnipeg  
view of ticket lobby, 1989  
(Rick Stuart, Prairie and  
Northern Regional Office,  
Canadian Parks Service -  
hereafter PNRO - 1989.)



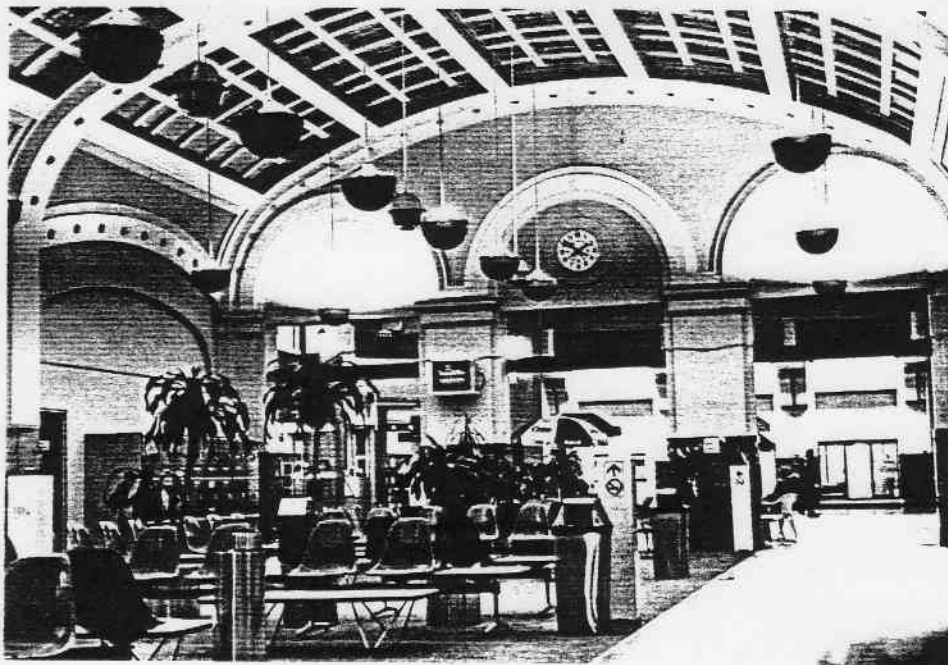
10 Union Station, Winnipeg,  
view of ticket lobby  
(rotunda), 1989. (Rick  
Stuart, PNRO, 1989.)



WINNIPEG UNION STATION



11 Union Station, Winnipeg, view of ticket lobby (rotunda), 1989. (Rick Stuart, PNRO, 1989.)



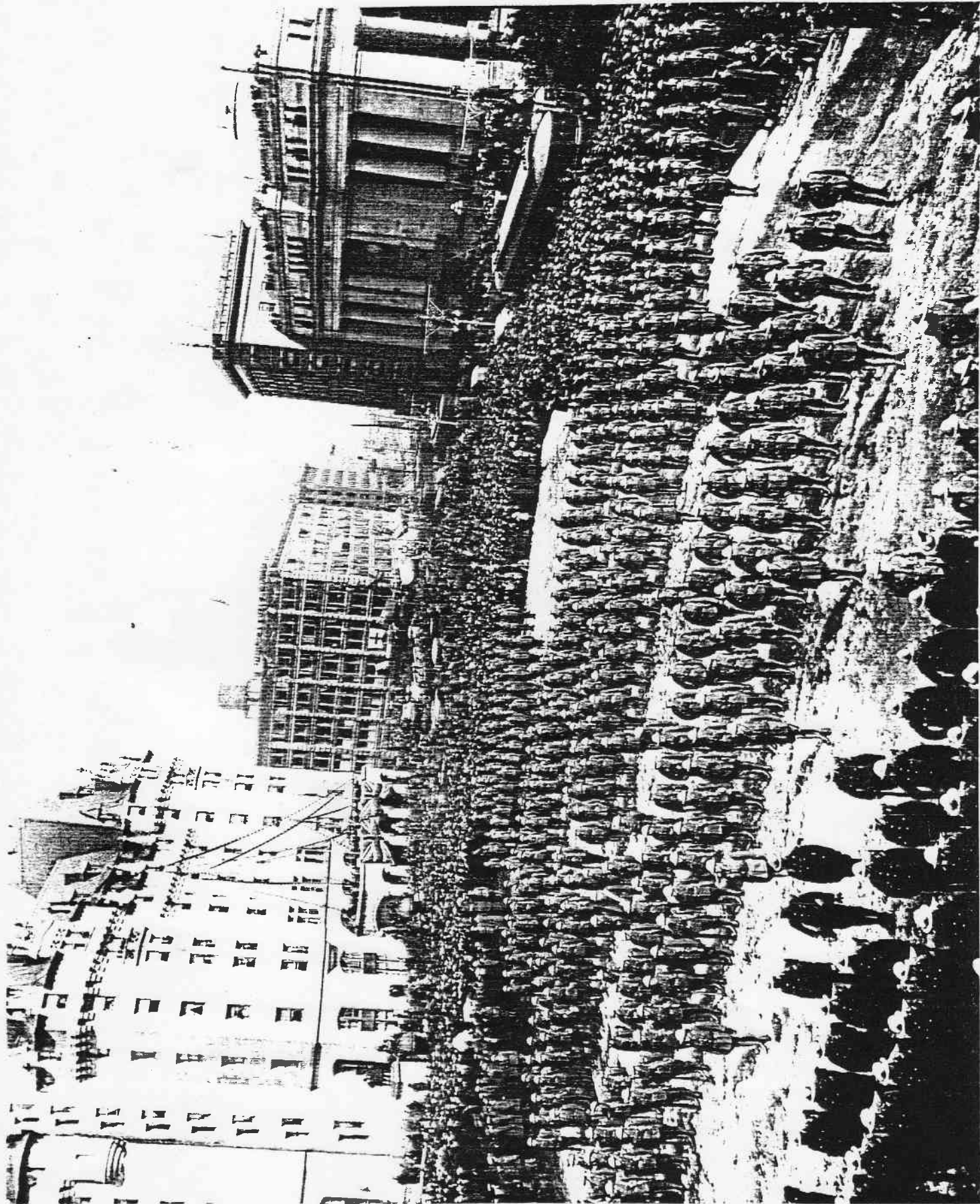
12 Union Station, Winnipeg, view of main waiting room, 1989. (Rick Stuart, PNRO, 1989.)

WINNIPEG UNION STATION



13 Union Station, Winnipeg, detail of skylight, main waiting room, 1989. (Rick Stuart, PNRO, 1989.)

WINNIPEG UNION STATION



15 Ottawa Union Station (on right) on return of Princess Patricia's Regiment in 1919. (NA, PA 99796.)



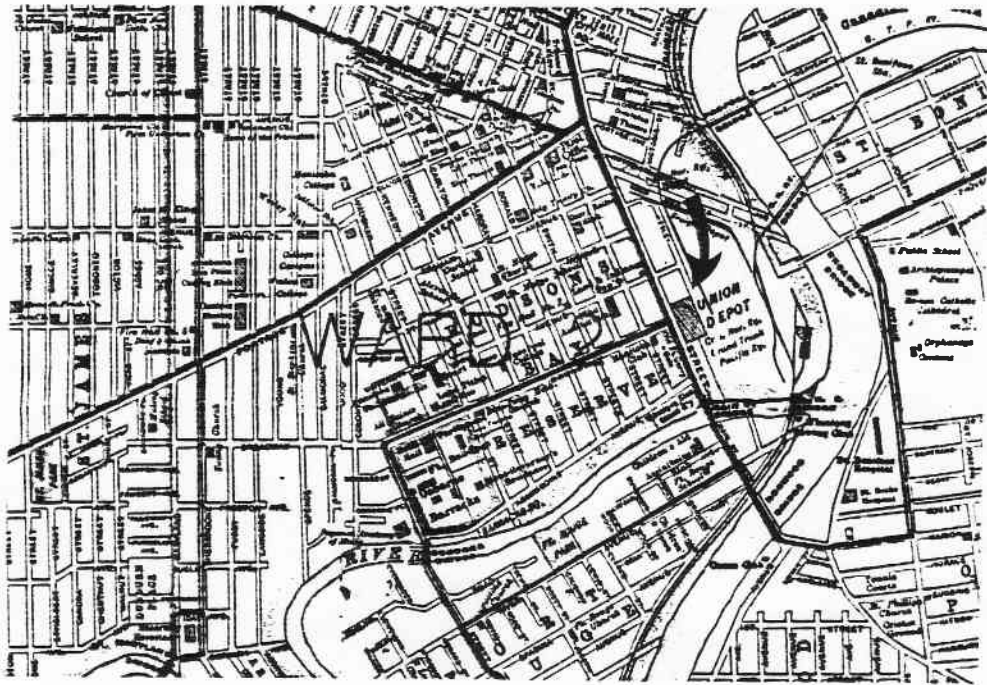
WINNIPEG UNION STATION



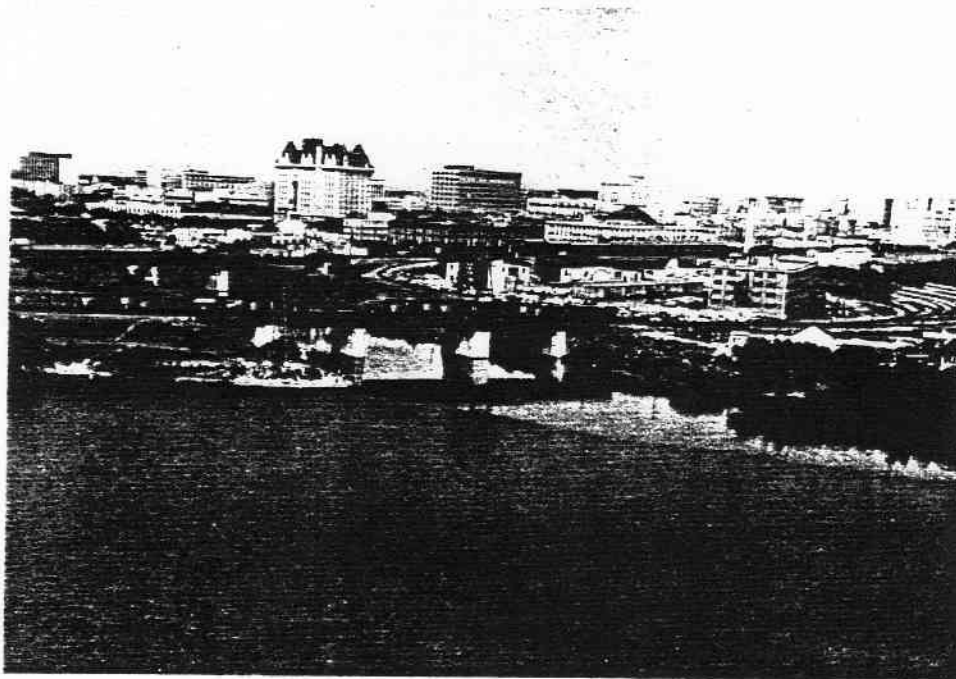
16 Toronto Union Station, Front Street, Toronto, Ontario; constructed between 1914 and 1927, Ross and Macdonald, Hugh G. Jones and John M. Lyle, architects, Front Street elevation, 1988. (Shannon Ricketts, Architectural History Branch, Canadian Parks Service - hereafter AHB - 1988.)



17 Insurance plan showing Fort Garry Park and Northern Pacific and Manitoba Railway terminal facilities, 1906. (Hudson Bay Company Archives, G 7/3, fo. 43.)



18 Map of Ward Two showing Union Station. (Stovels Pocket Map of Winnipeg [Winnipeg: The Stovel Co., 1910].)

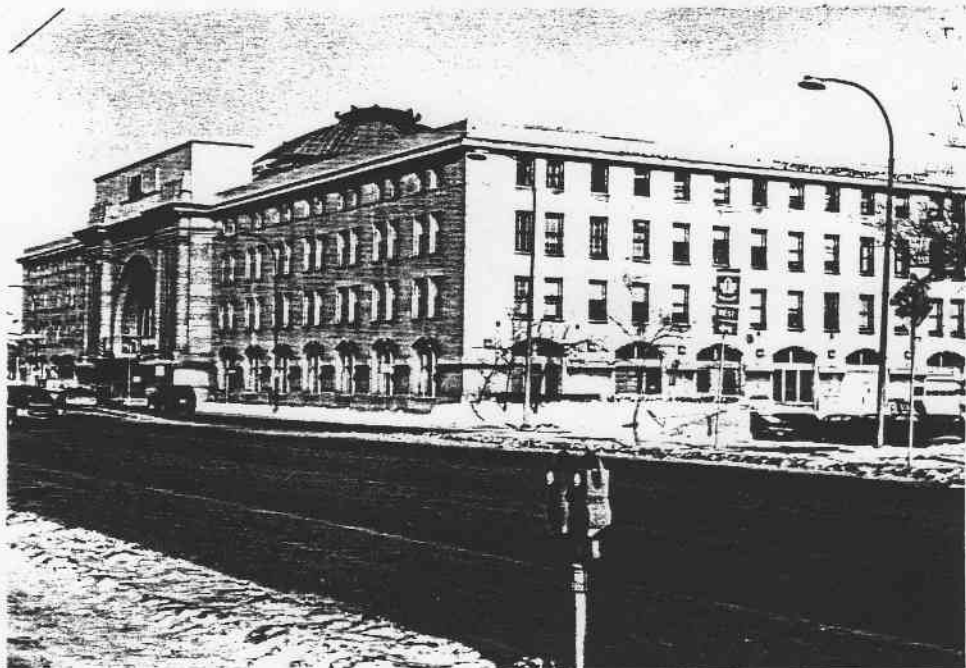


19 View of the forks looking northwest from St. Boniface and showing Fort Garry Hotel in relationship to Union Station. (Manitoba Archives, 1960.)

WINNIPEG UNION STATION



20 View of Union Station looking southward along Main Street. (Rick Stuart, PNRO, 1989.)



21 View of Union Station looking northward from across Main Street. (Rick Stuart, PNRO, 1989.)

WINNIPEG UNION STATION



22 View of Union Station from the rear. (Rick Stuart, PNRO, 1989.)