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An Analysis of Four Building Types by John S. Archibald,
Architect (1872-1934)

Irene Puchalski

A Thesis
in
The Department
of
Art History

Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada

May 1991

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ABSTRACT

An Analysis of Four Building Types by John S. Archibald,
Architect (1872-1934)

Irene Puchalski

This thesis analyzes four distinctive landmarks by John S. Archibald, within the framework of the architecture and environment in Montreal in the first three decades of the twentieth century. Included are the Bishop Court Apartments, the Montreal Technical School, N.A. Timmins Residence and the Masonic Memorial Temple. These buildings, which are extant, indicate the varied achievements at different stages in his career. The circumstances leading to their construction and to the historical styles are representative of the spirit of the times. The chronological arrangement makes it possible to appreciate the development of Archibald's practice.

This research transcends the architecture of an individual building by providing a study of the history and development of its architectural style within the broader context of Canada (particularly Montreal), the United States and Europe.

Appendices include a list of works executed by John S. Archibald's practice, and a compilation of primary and secondary sources with published writings, drawings, and photographs.

In the effort to present as complete an account as possible, the job ledger from Archibald's office, original architectural drawings, photos and clippings were consulted. Several family members were contacted, as well as occupants of the buildings under discussion. It is unfortunate that office records, correspondence and diaries are absent. For this reason it is not possible to give a thorough assessment of Archibald's architectural practice nor to ascertain the influence of associates or other external factors in his business and social life.

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Special thanks go to my family and friends for cheering me to the finish line; to my mother for instilling in me the importance of a good education; and to my husband, Stephen Ilott, for his unfailing support.

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CHAPTER 1

INTRODUCTION

There is a fascination with life at the turn of the century. By trying to understand the spirit of the early 1900s socially, culturally and economically, it is possible to arrive at realistic standards by which to judge the architecture of that period.

During the years 1896-1914 Canada witnessed a period of substantial growth. In the quarter century after 1881, Canada's population increased from 4.8 million to 8 million. The momentum in industry and commerce was reflected in the large influx of American and British capital, and expansion in manufacturing, mining and lumbering.¹ Also vital to this new era was the settlement of the Canadian West. With the increased value of field crops and the recovery of world trade, the Canadian West, one of the world's great granaries, helped the Dominion advance. Confident in the prospering nation, Sir Wilfrid Laurier stated, "The nineteenth century was the century of the United States, the twentieth century will be the century of Canada."²

A revolution in intercity transportation and communication via steamboats, railways and the telegraph,

¹Geoffrey Hunt, John M. Lyle: Toward a Canadian Architecture (Kingston, Ont.: Agnes Etherington Art Centre, 1982), p.23.

²J.M.S. Careless, Canada: a Story of Challenge (Toronto: Macmillan, 1974), p.301.

resulted in a concentration of most of the activities of the Dominion in Montreal. In less than a century this city became the most dynamic in the province of Quebec and in all of British North America. As transportation improved and production was mechanized, population growth rose meteorically. From 1831 to 1901, the population of Montreal increased by more than 300,000 , in part due to large-scale immigration.³

British immigrants brought with them industry and capital. Among them were wealthy merchants, industrial magnates, railway entrepreneurs and founders of international seafaring lines. The wealthiest, most ingenious and daring among them, many of whom were Scots, gained control over the means of production and began to exploit the new methods of transport and communications.⁴

The new country was built by adopting the familiar technology and traditions of the homeland. Architecture in Canada reflected the history of styles as they developed in Europe.⁵ The Victorian entrepreneur, to the degree that he had attained fame and fortune, was an individualist who was eager to express himself in his own manner. The new architecture would reveal the individual's strengths and

³Jean-Claude Marsan, Montreal in Evolution (Montreal: McGill-Queen's University Press, 1981), p.174.

⁴Marsan, p.175.

⁵Bill Walker, "Canadian Architecture: Past, Present and Future," The Fifth Column 3 no.3/4 (summer 1983), 13.

virtues, his eccentricities, and often his wealth. Architecture was regarded as a symbol of an admired and coveted reality. Victorian man chose his symbols from the numerous historical styles, from the Greek to the Baroque. The multi-faceted nature of Victorians resulted in a society able to make use of modern structural principles and materials to build the Victoria Bridge (originally constructed from 1854 to 1859) which spans the St. Lawrence River, and at the same time admire the neo-Baroque architecture of St. James Cathedral (now Mary Queen of the World),⁶ built 1870-94 by Victor Bourgeau and Rev. M. Michaud.⁷

The eclectic style of the Victorian period was widespread in Canada, its three phases (Early, High and Late) extending from the 1820s to the 1930s.⁸ Victorian architecture in Montreal was by no means only a copy of the British version. Depending on the building, it was influenced by external pressures which reflected Montreal's geographical location as well as its cosmopolitan nature. Toward the end of the nineteenth century, the English tradition included the influence of American architects.

The centres of Canadian business were only a brief train ride away from those of the United States. Inevitably, ideas

⁶Marsan, p.190.

⁷Les Églises: Architecture Religieuse I (Montréal: Communauté Urbaine de Montréal, 1981), p.234.

⁸Walker, p.14.

from New York, Chicago, and Boston would make their way north. Canadian businessmen sought out American architects. In 1886 Bruce Price, a New York architect, was invited to Montreal to design Windsor Station.⁹

An observation made by a Montreal architect in the Canadian Architect and Builder, described the situation at that time, "When Canadians have any money to spend they always avoid local men and prefer to employ alien architects."¹⁰

British and American influences at the turn of the century could be identified by three main currents. Among the most prevalent styles were American Romanesque, influenced by the work of Henry Hobson Richardson; Shavian, originating with the British architect Richard Norman Shaw, had more followers; a third, discreet and purer classicism was exemplified in the work of the American architectural firm of McKim, Mead and White.¹¹

In 1903 the Scottish born architect Percy Erskine Nobbs arrived in Canada to take up his post as Chair of the McGill School of Architecture. He became a leading voice for those who sought architectural inspiration in the ideas and traditions of Great Britain. Nobbs argued that Canadian

⁹Kelly Crossman, Architecture in Transition (Montreal: McGill-Queen's University Press, 1987), p.9-10. Construction of Windsor Station began only in 1888.

¹⁰"Montreal Building Notes," CAB (July 1890): 78.

¹¹Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries (Harmondsworth, Middlesex: Penguin, 1983), p.541.

architects could work from the past as long as they were aware of the need to develop, and not take refuge in slavish reproductions of old architecture.

The promotion of national development for Canadian architecture included Arts and Crafts ideas, the recognition of French and English forms in the Canadian architectural vocabulary, the Quebec vernacular, as well as the demands of climate. Nobbs's acceptance of the revived Classicism and the Grand Manner of English architecture as a model suitable for Canada was included in the series of influences and ideas which Nobbs advocated as the course for the development of Canadian architecture. Canadian architects were urged to look to their own soil for inspiration and to the traditions of France and Great Britain.¹²

By the turn of the century Canadian architects were still open to foreign ideas, but it was now strongly felt that architecture in Canada should be rooted in its own soil. Crossman observes, "If not unique in form and structure, it should at least be adapted to local conditions, climate, materials, and way of life."¹³ With the introduction of steel and iron in the 1880s, the skill of American designers in working with the new materials was an important factor in their growing influence. Canadian architects were adept at

¹²Crossman, p.127-135. A definitive treatment of Nobbs is Susan Wagg, Percy Erskine Nobbs: Architect, Artist, Craftsman (Montreal: McGill-Queen's University Press, 1982).

¹³Crossman, p.3.

introducing the new methods into their own work. Although it was becoming common for architects to use these new materials in their buildings, they continued to rely on heavy masonry without any desire to change. The metal framework was surrounded with walls of stone in order to maintain the aesthetic and structural logic of traditional masonry construction.

Victorian architecture embraces not only a style, but also a certain attitude towards the art itself. It is a state of mind which expresses itself by referring to historical styles. At the turn of the century, the use of new methods of construction such as concrete or steel skeletons did not altogether alter the style of buildings. The desire for the picturesque or for large-scale buildings in the classical style still existed, at the expense of a more contemporary approach to architecture. Although the Victorian style was losing its hold on architects, its appeal to their clients and to the public was still strong.¹⁴ Architectural historian Neil Levine wrote "The character of a building cannot be measured only by its purpose. The idea it represents in the eyes of the public is a vital part of it."¹⁵

¹⁴Alan Gowans, Building Canada: an Architectural History of Canadian Life (Toronto: Oxford University Press, 1966), p.132.

¹⁵Arthur Drexler, ed., The Architecture of the École des Beaux-Arts (New York: Museum of Modern Art, 1977), p.348.

CHAPTER 2

BIOGRAPHY

In an address to the Royal Institute of British Architects in 1924, Percy Nobbs stated "...to English eyes Canadian architecture is very American, while to American eyes it often appears a little English."¹ According to Nobbs, the circumstances of recruitment and training of the architectural profession in Canada were the main reasons for the variety and characteristics of Canadian architecture.

Nobbs suggested that the architectural profession in Canada consisted of three elements:

- (1) Born Canadians who have studied abroad, for the most part in the United States, seldom in England;
- (2) American immigrants trained in the United States, and for the most part in the French academic tradition;
- (3) British immigrants, the majority hailing from Scottish offices, often immature, and picking up their experience in Canada before becoming practitioners.²

It is to the third category that John S. Archibald belongs.

He was born John Smith Archibald, son of David and Mary Fettes (Smith) Archibald, in Inverness, Scotland on 14

¹Percy E. Nobbs, Architecture in Canada (London: Royal Institute of British Architects, 1924), p.11.

²Nobbs, p.13.

December 1872 (Fig. 1).³ So far as is known, John Archibald obtained his early education at the public schools and High School of Inverness, and from 1887 to 1893 he apprenticed in the architectural office of William MacIntosh, also of Inverness.⁴ English architectural education, well into the nineteenth century, depended largely upon articulated pupilage, and may have been supplemented by formal lectures at university colleges and travel abroad.⁵ Unfortunately, there is no documentation to substantiate any other formal training beyond Archibald's apprenticeship.⁶

Archibald arrived in Canada 4 May 1893. His career in this country began in the office of Edward Maxwell in Montreal, where Archibald was employed as draughtsman and

³Col. William Wood, ed. in chief, The Storied Province of Quebec: Past and Present vol.IV (Toronto: Dominion Publishing Company, 1931), p.494.

⁴W.S. Maxwell, "John S. Archibald 1872-1934," JRAIC 11 no.3 (March 1934): 44.

⁵John Wilton-Ely, "The Rise of the Professional Architect in England" in Spiro Kostof, ed., The Architect (New York: Oxford University Press, 1977), p.197. The subject of pupilage is also discussed in Barrington Kaye, The Development of the Architectural Profession in Britain (London: George Allen & Unwin, 1960).

⁶Enquiries have been made at the Royal Incorporation of Architects in Scotland and the Royal Institute of British Architects.

assistant.⁷ William S. Maxwell, Edward's younger brother, was also one of the draughtsmen in the office.

When in 1897 Charles Jewett Saxe and John Archibald started their own practice under the name of Saxe & Archibald, they formed a well-equipped and well-balanced team. Archibald's talents were administrative, while those of his partner, Saxe, were more artistic.⁸ The buildings that exemplified the good design and construction associated with their work included schools, large residences, apartment buildings and office buildings. Early commissions included the F.H. Anson residence, 466 Cote St. Antoine, Westmount (1904); the Joseph Marcelin Wilson residence, 3501 Ave. du Musée, in the Square Mile area (1909-12); the Bishop Court Apartments, 1463-1465 Bishop St. (1904); Montefiore Club, 1195 Guy St. (1905); Montreal Technical School, 200 Sherbrooke St. W. (1909); Emmanuel Congregational Church, 2085 Drummond St. (1906); La Sauvegarde Insurance Co., 152 Notre Dame St. (1912-13) and several additions to the Queen's Hotel, 700 Peel St. (1909, 1910-12, 1912-13) (demolished 1988).

Archibald married Rose Edith Thurston, daughter of Isaac Thurston, on 6 December 1899. They became the parents of two sons, Ian and Thurston, and one daughter, Sheila. The

⁷Prominent People of the Province of Quebec 1923-24 (Montreal: Biographical Society of Canada, [1924])

⁸Maxwell, p.44.

Archibald family residence was located at 4278 Dorchester St. W., Westmount.⁹

Together with his design work, Archibald took part in the affairs of his profession. He was elected a member of the Province of Quebec Association of Architects in 1898, and a member of the council of that organization from 1898 to 1909. He was elected to the office of president in 1905. From the following year, until his death in 1934, Archibald was a member of the Permanent Committee of the International Congress of Architects. It was at a meeting of the body in July 1906 that Archibald put forward the resolution favouring statutory qualification for architects.¹⁰

...We act from a sincere desire to perform our duty in the public interests; to protect the good name of the profession against incompetency; to set up a standard which we faintly hope will eventually reflect itself in improved conditions of environment; and to advance our art in our province. If, by setting up a statutory qualification, such desires may be attained we seek for no further justification.¹¹

He was elected president of the Royal Architectural Institute of Canada in 1924 and 1925, and a Fellow of the Royal

⁹Wood, p.495.

¹⁰William Henry Atherton, Montreal from 1535 to 1914 vol.3 (Montreal: S.J. Clarke, 1914), p.488.

¹¹John S. Archibald, "A Statutory Qualification for Architects," CAB 19 (1906): 140.

Architectural Institute of Canada in 1930, the highest award that can be given to a Canadian architect.

In Archibald's Presidential Address to the Royal Architectural Institute of Canada in 1925, insight is given into his method of architectural practice. In his speech he stated that "The Architect of today is...an organizer...the most successful Architectural firms are a combination of outstanding leaders in Art, Science, and Business. It is an utter impossibility to expect that successful results, either artistic or practical can emanate from the brain and control of a single individual. It is a common cry: "Architects are not business men." This may have been true in the past, but less so now...The artistic side of the profession is undoubtedly pre-eminent, but its roots are laid in the practical and economic and is, in fact, governed by them. The true solution of the every day architectural problem lies in artistic envelopment of the practical problem, governed by financial exigencies and limitation of material. In the training of our students, more stress should be laid on this branch of our profession."¹²

Recognized as the first architect to apply modern methods in estimating costs of building,¹³ Archibald stressed that

¹²John S. Archibald, "The President's Address," JRAIC 3 (March-April 1926): 73.

¹³National Encyclopedia of Canadian Biography (Toronto: Dominion Publishing Company, 1937), p.75.

future teaching had to be more practical, dealing with everyday problems, not only of design, but also of economics. He strongly believed that architectural building economics should be made a vital part of the curriculum of architectural schools, if the architectural profession was to retain control of building design and operation. He felt that the architect had to be more familiar with his "materials" and be able to get the best results at the minimum cost. He hoped that "The day of vulgar and ostentatious display of wealth in the shape of barbaric ornamentation in design is beyond the horizon."¹⁴

One of the first men to erect a steel building in this part of Canada, Archibald was also a pioneer in devising a way to calculate precisely all the steelwork so that he could provide the steel companies with accurate information. His methods and figures were used as a basis for teaching the young architects of the Dominion.¹⁵

Continuing on the topic of economics, in his article entitled "Present Day Method of Tendering" Archibald's intention was "to remove the present system of more or less gambling on cost of labour and material."¹⁶ He felt that the contractor had to be assured of a decent profit for services rendered, and not be penalized in a rising market. On the

¹⁴"The President's Address", p.74.

¹⁵National Encyclopedia of Canadian Biography, p.75.

¹⁶John S. Archibald, "Present Day Method of Tendering," JRAIC
4 (March 1927): 97-8.

other hand, the owner deserved to derive the benefit from a falling market.

At the annual meeting of the Royal Architectural Institute of Canada held in Lucerne, P.Q. in 1931, Archibald spoke on the need of bringing to the attention of architectural students, a more complete knowledge of "Economics in relation to architecture." His point of view resulted in the compilation of twelve articles covering the subject.¹⁷ Insight into Archibald's character and his sincerity in contributing to the architectural profession is provided when, at this same meeting, in a discussion on scholarship funds for students of architecture, Archibald asked "Why should we go to the Government and ask them to do it [provide money], if we have not enough courage, or generosity to do it ourselves?"¹⁸ These discussions resulted in the announcement that Archibald and the firm of Ross and Macdonald, established in Montreal from 1913 until 1942, had agreed to contribute one thousand dollars each towards the establishment of a scholarship fund which would have as one of its objects the introduction of architectural economics in the curricula of the architectural schools.¹⁹

¹⁷Maxwell, p.44.

¹⁸"Proceedings of the Twenty-fourth General Annual Meeting of the Royal Architectural Institute of Canada," JRAIC 8 (March 1931): 111.

¹⁹"Notes on the Convention," JRAIC 8 (March 1931): 122.

Archibald was also a Fellow of the Royal Society of Arts, of England. A diligent reader, he studied all matters relating to architecture, and was also interested in history, biography and politics.²⁰

The firm of Saxe & Archibald dissolved in 1915. No reasons have been provided in the documentation. At this time Archibald established a practice under his own name. Known for his administrative ability and expertise in construction methods,²¹ Archibald's architectural practice included a great deal of consulting work.²² Among his achievements were Baron Byng High School, 4251 St. Urbain St. (1921); the Masonic Memorial Temple, 2295 St. Marc corner of Sherbrooke St. W. (1928); N.A. Timmins residence, presently 55 & 65 Belvedere Place, Westmount (1929); St. Mary's Memorial Hospital, 3830 Lacombe St. (1932); the original Forum, St. Catherine St. (1924) (demolished); the Craig Street Terminal Building (1925); and the Baseball Stadium, de Lorimier Ave. (1927) (demolished). Archibald was commissioned to do the interior work on the Ballroom and Long Gallery (1922-25) of the Windsor Hotel, 1170 Peel St., across from Dominion Square and to build an extension to the Queen's Hotel (1925/6) (hotel

²⁰National Encyclopedia of Canadian Biography, p.75.

²¹Robert Lemire, "Archibald, John Smith," The Canadian Encyclopedia (Edmonton: Hurtig, 1985), p.75.

²²Wood, p.494.

demolished in 1988; only the facade of the extension still stands). He was consulting architect in the building of the CNR Tunnel through the mountain, which connected the Town of Mount Royal with Montreal's downtown core. During the 1920s the CNR commissioned him to design a chain of hotels across Canada which included the Vancouver Hotel (1928-38); the Halifax Hotel and Station (1928); the Bessborough Hotel, Saskatoon (1931); a major extension to the Chateau Laurier, Ottawa (1928). For Canada Steamship Lines, Archibald built the new Manoir Richelieu, Murray Bay, Quebec (1928-29).

Atherton described Archibald as "an architect holding to the highest professional standards...He has carefully cultivated the powers and talents with which nature endowed him and thus has gained more than local recognition as a capable architect, well versed in the science of his profession."²³ From the Royal Architectural Institute of Canada, Archibald's distinctions included First Award in Domestic Interiors for the living room of the N.A. Timmins Residence. His Masonic Memorial Temple received a First Award in the category of monumental buildings.

John Archibald's administrative and business abilities also received recognition in fields apart from architecture. He contributed to the city of Montreal not only through his architecture, but also through various branches of the civic

²³Atherton, p.488.

organization of the city. For example, he was a member of the Montreal Board of Trade. When in 1918 the Montreal Tramways Commission was organized, Archibald was appointed a member, and from 1927 until his death he was the vice-chairman.²⁴ He also served as a director of the Windsor Hotel and a director of the Province of Quebec Fish and Game Association.²⁵

Active in social groups, he was a member of the Free and Accepted Masons, which he joined in 1906, and a member of the Royal Albert Lodge and the Scottish Rite.²⁶ La Presse described Archibald as "Sportsman bien connu, il faisait partie des clubs Saint James, de Reforme, Saint Denis et du Shawinigan Fish and Game Club."²⁷ An entry in The Storied Province of Quebec stated "His favourite recreational pursuits, in which he indulges to a considerable extent when his professional duties are not too great, are fishing, hunting and outdoor activities."²⁸ Commissions are often based on social contacts and it is evident that in his

²⁴Maxwell, p.44.

²⁵Prominent People of the Province of Quebec 1923-24 (Montreal: Biographical Society of Canada, [1924]).

²⁶"John S. Archibald, Architect is Dead," The Gazette, Montreal (Saturday, 3 March 1934), p.5.

²⁷"Un nouveau deuil pour la Commission des Tramways," La Presse, Montréal (vendredi, 2 mars 1934), 2e section, p.13.

²⁸Wood, p.495.

professional and social life Archibald enjoyed a wide circle of friends and acquaintances, and was highly respected by all.

"In all of these different groups, he has proven himself a man of ability and talent; and his contribution to his city and his profession has been outstanding."²⁹ W.S. Maxwell, a fellow architect, described Archibald as "Possessing unusual social gifts, a capacity for forming friendships and holding them, and an ability to express his opinions in clear cut forceful language...",³⁰ qualities which served him well throughout his career.

Archibald died in Montreal on 2 March 1934,³¹ bringing to a close an active life in which he participated extensively in the development of his adopted country. His obituary in the Montreal Daily Star read, "Mr. Archibald was known as one of the most prominent architects of this country. We owe to his highly recognized professional ability the erection of a great number of our principal and most artistic buildings. His sense of business prompted many large enterprises to seek his advice. A man of sound judgement, firm in his decisions, he

²⁹Wood, p.495.

³⁰Maxwell, p.44.

³¹Ordre des architectes du Québec - John S. Archibald file.

could always, with his good nature, cope with a difficult situation in a most tactful manner."³²

The architectural firm of the late John S. Archibald was continued by Ian T. Archibald, his eldest son, and Hugh P. Illsley and John A. Currie, who had been associated with the elder Archibald for twelve years.³³ In 1937 the name of the firm of John S. Archibald Associates was changed to Archibald and Illsley, the principles of the new organization.

³²"Funeral is arranged for noted architect," The Montreal Daily Star (Saturday, 3 March 1934), p.3.

³³"Archibald office to be continued," Daily Commercial News and Building Record, Toronto, Canada (Tuesday, 5 June 1934).

CHAPTER 3

BISHOP COURT APARTMENTS

This research focuses on four building types by John S. Archibald, presented within the framework of the architecture and environment in Montreal in the first three decades of the twentieth century. Included are the Bishop Court Apartments, the Montreal Technical School, N.A Timmins Residence and the Masonic Memorial Temple. These buildings, which are extant, are indicative of Archibald's varied achievements at different stages in his career. This investigation transcends the architecture of the individual building by providing a study of the history and development of its architectural style within the broader context of Canada, the United States and Europe.

The Bishop Court Apartments, built in 1904 by the firm of Saxe and Archibald, is an early example of a residential unit built to reflect a novel socio-economic situation emerging in North America.

APARTMENT BUILDINGS

-UNITED STATES

During the last quarter of the nineteenth century, housing in American cities was characterized by multiple-unit dwellings. When real-estate developers first hired society architects to design multiple-unit dwellings, the idea was

seen as an alternative to the predominant pattern of detached or row houses for private families. The early apartment buildings in New York and Boston were called French flats, evoking the glamorous influence of the Continent.

America's earliest apartment buildings were the Hotel Pelham in Boston, built in 1855 by Arthur Gilman, and the Stuyvesant Flats in New York, an 1869 project by the Beaux-Arts trained Richard Morris Hunt. Each building comprised one continuous roof over separate suites of rooms for a small number of well-to-do families and bachelors. Both buildings depended on architectural elegance and luxurious decor to attract stylish residents. The fashionable French inspiration was most evident in the mansard roofs, which expressed the glamour of the Second Empire. The purpose for its widespread use in mid-nineteenth century France was that the top floor of a residential building, under the roof, would not be taxed as an additional floor. Although this was irrelevant under American law, the mansard roof became popular through its cultural associations with French art and elegance.¹

The New York French Flats, as the Stuyvesant Building, 142 East Eighteenth Street (demolished 1959) became known, signalled the beginning of a movement. The tenants of the French Flats were the city's élite. In New York alone, approximately two hundred sets of French flats were built

¹Gwendolyn Wright, Building the Dream: a Social History of Housing in America (Cambridge, Mass.: MIT Press, 1981), p.136.

between 1869 and 1876. By 1878, a Boston directory listed 108 apartment-hotels for middle-class residents. In Chicago, slightly over a decade after the fire of 1871, which launched an apartment-construction boom, 1,142 apartment buildings rose in a year.²

At the turn of the century, it was estimated that there were approximately forty thousand apartment houses in New York City alone.³ The value of real estate was high. Private houses became too expensive to build and maintain. As a result, apartments and flats became a necessity. Even the wealthy came to accept the apartment house.⁴

More than purely economic motives encouraged the apartment phenomenon. The apartment house earned the nation's favour with technological discoveries which enabled the efficient organization of domestic chores. It featured the latest in central hot-water heating, central gas mains for lighting, and fully equipped bathrooms for each unit. Bathrooms and running water were considered luxuries at this time, even in the homes of the wealthy. Hot and cold running water and the efficient removal of waste became standard in

²Wright, p.136.

³Paul R. Baker, Richard Morris Hunt (Cambridge, Mass.: MIT Press, 1986), p.208.

⁴Robert A.M. Stern, Gregory Gilmartin, and John Montague Massengale, New York 1900 (New York: Rizzoli, 1983), p.280.

apartment houses. Architects gave as much attention to technological developments in comfort and convenience as to the façades. Soon most apartment buildings were fitted with steam elevators. In the late 1870s, switchboard operators answered and connected telephone calls at all hours. Architects experimented with electric lights, providing a generator until the 1890s, when power from the street lines became available. The basements of these buildings housed modern equipment that provided heating, ventilation, plumbing, transportation, clean clothes and in some instances, food.⁵ Overall, maintenance was easier and cheaper for residents.

Floor plans of the early buildings were often similar to those of a "dumbbell" tenement, with narrow air shafts located between double rows of rooms. Bedrooms had no more than one window venting onto the air shaft. Some model tenements offered better conditions for health and comfort than the grand apartments on Fifth Avenue, where a desire for splendour superseded all other concerns. By the 1880s, most apartment architects provided large interior courtyards and grouped the rooms around central halls and reception areas providing bedrooms with sunlight and air.

Apartment life was largely associated with bachelors and working women, childless couples, widows and widowers, whose space needs were not as demanding as those of families. Even

⁵Wright, p.138.

at the height of the enthusiasm for apartments, there were still some doubts. To many Americans, any type of shared dwelling seemed immoral. The prejudice of "respectable" people against this way of living was strong, for to move into multiple-family housing indicated a lowering of one's social position. It was felt that moving into such a building would also result in a lowering of moral standards. Some suggested that French flats were only suitable for foreigners whose morals were not so elevated as those of Americans.⁶ A passage in Edith Wharton's The Age of Innocence captured the prevailing American attitude. "That was how women with lovers lived in the wicked old societies, in apartments with all the rooms on one floor..."⁷

As a result of these criticisms, even though they represented a minority opinion, some architects undertook the challenge by re-creating the symbolic aspects of traditional home life, focusing on a conservative upper-middleclass market. Fireplaces were one sign of domesticity, so architects installed them, despite the central heating in most buildings. The idea was to create small private dwellings stacked one on top of another, stressing the individuality of

⁶Baker, p.204.

⁷Edith Wharton, The Age of Innocence (1920, reprint ed., London: Virago Press, 1988), p.42.

each unit with separate entrances to each building, instead of grand public lobbies.⁸

At the end of the century, the apartment house once more underwent major modifications. There was a shift toward more traditional domesticity in that each unit was dealt with separately. Gas and electric companies installed stoves and refrigerators in the private kitchen of each household. Enormous refrigeration plants, water lines and heaters, gas mains, and electrical wiring circuits in the basements still existed. However, these services were invisible, connected to hundreds of private appliances.⁹

In the early twentieth century, apartments were considered practical, as well as being good investments. As a result, the arguments against them were ineffective in the cities, where the price of real estate was high. Garden apartments and U- or H- shaped blocks with an interior garden court provided alternatives to the poorly lit and ventilated earlier premises.¹⁰ Apartment houses had become the characteristic dwelling type for urban areas, with most of the new construction still aimed at a wealthy market.

⁸Wright, p.145.

⁹Wright, p.147.

¹⁰Spiro Kostof, A History of Architecture: Settings and Rituals (Oxford: Oxford University Press, 1985), p.709.

-EUROPE

In Europe, where the population density was higher, the apartment was the norm. During the nineteenth century and early years of the twentieth the majority of apartment blocks were built around closed courts, with the result that the rooms on the lower floors facing onto the courts received inadequate daylight. Most building of this kind was the work of private speculators, and the inclination was to crowd as many flats as possible on each acre. The results are evident in the overcrowded buildings of this type in London, Berlin, Paris and other European cities. It was not limited to the flats of the less well-to-do. The first designs for large courts were an outcome of legislation covering planning and density. This was followed by opening the court at one end, and then by variations such as opening the court at the corners. The majority of blocks of flats built by the London County Council between the wars were of this sort.¹¹

The various types of London flats were revealed in an article published in 1907 in American Architect and Building News. In addition to the "Bachelor" and "Chamber", the most usual types were the "Darby and Joan" and "Family", the accommodations of which varied from sitting room, bedroom, and domestic office of a simple character, to a suite of reception

¹¹Arnold Whittick, European Architecture in the Twentieth Century vol.2 Part III (London: Crosby Lockwood & Son, 1953), p.116.

rooms and bedrooms, with the addition of servants' quarters. The subtypes of these residences included (1) the self-contained (all on one level), (2) the scattered (tenant's requirements on one level, servant's accommodations in the basement or top storey, (3) the service (landlord provides all domestic service and cuisine), and (4) the maisonette (a self-contained suite of apartments dispersed over two or three stories, popular in the better districts).¹² The article also referred to an account of a recently built apartment house on Berkeley Square, and of another under construction on the corner of Park Lane and Piccadilly, thus indicating that buildings of this sort had gained popularity in fashionable Mayfair.¹³

Large, comfortable buildings of several stories with rooms providing attractive accommodations for each family were common in Paris and other French cities.¹⁴ Stern writes that Parisian apartments, which had developed from a long tradition of dense urban living, were the grandest in the world. It was not uncommon for Parisians to feel they were improving their status by moving out of private houses into apartments.¹⁵

¹²"London Residence Flats," American Architect and Building News XCI no.1619 (Saturday, 5 January 1907): 15-16.

¹³"London Residence Flats", p.17.

¹⁴Baker, p.204.

¹⁵Stern, p.282.

-APARTMENT BUILDING PLANS

An examination of apartment house types begins with the sort of building that it was possible to develop on the usual narrow city lot, the kind of lot that was easily acquired for this purpose. It was in relation to this type of deep, narrow lot that the early apartment house plan was adapted. This resulted in a type of plan that has since been recognized as immature, having consisted of a narrow strip of rooms with living room in front, kitchen and dining room in the back, and a long corridor with three or four bedrooms opening off it in between. For many years it was regarded as the only type. The one improvement that was pursued was to widen the single lot unit to double width, when sufficient land could be obtained to make that arrangement possible, and place two apartments on each floor, serviced by a single front and rear staircase. These buildings were often three or four storeys high, resulting in a building consisting of six or eight units.¹⁶

During the early nineteen hundreds it was discovered that on shallower lots, by employing a plan of wider frontage it was possible to obtain the width of three rooms facing the street, resulting in a new apartment type that immediately

¹⁶Frank Chouteau Brown, "Tendencies in Apartment House Design: Part III - Buildings on Narrow Sites," Architectural Record 50 no.2 (August 1921): 112.

became more popular with tenants and required no more land area for its construction.¹⁷

From about this time the popularity of apartment living suddenly increased. In New York the apartment had already been widely accepted, but it did not achieve popularity across the country until the long, dark, narrow corridor between living and dining rooms had been abolished. Up until that time the apartment had been tolerated by those who were unable to afford any other mode of city dwelling. After this time the apartment became the chosen and fashionable method of city living, favoured even by those who could afford the cost of a private city dwelling.¹⁸

The chance to "open out" the compact type of grouped apartment-plan first offered by the large area lot in semi-urban locations presented more than an arrangement of apartment suites around a courtyard. It offered elements important to the comfortable occupancy of the apartment - a view, air and sunlight by means of the court.¹⁹

Two methods of arrangement for the individual apartments prevail in an "open court" type of plan. The key difference

¹⁷Brown, Part III, p.112.

¹⁸Brown, Part III, p.112.

¹⁹Frank Chouteau Brown, "Tendencies in Apartment House Design: Part IV - Buildings on Narrow Sites," Architectural Record 50 no.3 (September 1921): 212.

in the plan is whether or not there is a continuous circulating or connecting corridor around the building on each floor, connecting all apartments with a central elevator location.²⁰

When the apartments are arranged so that they can be carried entirely through or across the structure to face one another, as in a courtyard arrangement, it is necessary to provide staircases or elevators for each pair of apartments on that floor. In this event the composition of the structure consists of the connection of individual or double apartment units, in series, around the open courtyard, based on the proportions best suited to the area, the requirements of the owners, and the class of tenant to be served.²¹

The importance of the element of cross draft, possible in this type of plan must not be overlooked. In this vein attention to orientation in apartment house planning has an effect not only on the cross draft, but also on the exposure to the sun.²²

The advantages offered by the open courtyard plan are that the apartment units are more habitable due to the availability of a cross draft and more natural light. They

²⁰Frank Chouteau Brown, "Tendencies in Apartment House Design: Part VII - Courtyard Plans," Architectural Record 51 (1922): 64.

²¹Brown, Part VII, p.65.

²²Brown, Part VII, p.65.

are rentable as a better class building for the more discerning tenant. At the turn of the century, these benefits were made available to the occupants of the Bishop Court Apartments in Montreal.

BISHOP COURT APARTMENTS, MONTREAL

Built in 1904 by the firm of Saxe and Archibald, Bishop Court was one of the early apartment buildings constructed in the city's wealthier quarters, and represented a new way of living for Montreal's upper class.

Bishop Street was inhabited by the well-to-do. This dictated the type of residential building that fit into the neighbourhood and the class of residents who occupied them. Over the years, an increasing number of physicians and surgeons had moved to Bishop Street. Following the custom of the day, they had their waiting-rooms and consulting-rooms on the first floor (occasionally in the basement) of their private dwellings, and their living quarters upstairs.

The change in building materials on Bishop below St. Catherine and Bishop above St. Catherine is pronounced. In the older, lower section the houses between 1172 and 1246 Bishop Street are predominantly of grey limestone. Above St. Catherine the buildings display the later vogue for red Scottish sandstone. Characteristic of this part of the street, a pleasing example of red sandstone contrasted with

trim of Roman stone is the Bishop Court Apartments located on Bishop Street at the corner of de Maisonneuve.²³

An article dated 1907 in The American Architect and Building News stated that Montreal was the only Canadian city evincing the popularity of apartment dwelling.

Montreal is the only Canadian city in which apartment houses are at all common. The great prevalence of French blood in its inhabitants, as well as the size and compactness of the city, easily account for this. Quite a number of apartment houses of high class have, however, recently been erected there or are now under construction.²⁴

The man credited with introducing apartment living to Montreal was Roswell C. Fisher, developer, scholar and philosopher, who wrote on political economy and social problems. In the 1880s, Fisher believed the time was right to introduce a new manner of living to Montrealers. Instead of the problems and expenses associated with living in individual houses, Montrealers could live more comfortably and as fashionably in handsome apartment buildings. His plan for providing Montrealers with the option of apartment living was the result of his sociological and philosophical studies. He was presenting a new way of life. Fisher felt that for too long people had been bothered and annoyed by the details of

²³Edgar Andrew Collard, "Of Many Things...The Story of Bishop Street," The Gazette, Montreal (Saturday, 9 September 1972).

²⁴"Apartment-Houses in Montreal, Canada," American Architect and Building News XCI no.1619 (Saturday, 5 January 1907): 17.

upkeep, because they felt compelled to live in houses of their own. His idea was to provide gracious living without the cares of housekeeping.²⁵

Fisher demonstrated his idea by building an apartment house on a vacant block on the south side of Sherbrooke Street, between Crescent and Bishop.²⁶ The first section, called 'The Old Sherbrooke', at the corner of Crescent was built in 1888. The architect is unknown. In 1905, Fisher had the architects MacVicar and Heriot build the second section of the apartment house, called 'The New Sherbrooke', at the corner of Bishop. Fisher's aim was to provide elegant living in apartments on Montreal's most fashionable street.

In the same locality stood the Bishop Court Apartments, erected one year prior to 'The New Sherbrooke' at the estimated cost of \$50,000 (Fig. 2). Facing Bishop Street, the building has a frontage of 98.9 feet and a depth of 99 feet.²⁷ The year 1904 is inscribed on the stone above the central entrance. The plan of the building is U-shaped with

²⁵Edgar Andrew Collard, "City's First Apartment Building in Danger," The Gazette, Montreal (Saturday, 14 February 1987), p. B-2.

²⁶This is now the site for the extension to the Montreal Museum of Fine Arts, into which will be incorporated the façade of 'The New Sherbrooke'.

²⁷Inventaire des Permis de Constructions de la Ville de Montréal - Permis 1033.

wings around a courtyard (Fig. 3). The open court is separated from the street on the fourth side by an imposing stone archway with a castellated tower guarding each side of a Tudor-inspired depressed arch. The keystone above provides the name of the building. Having passed through the archway, the courtyard area is paved with Scotch fire brick; the entrance to each wing is from the courtyard area (Fig. 4). Each entrance provided access to six suites. Only three storeys high (plus a basement) the Bishop Court Apartments exhibit the strength and dignity of an English manor house.

Bay-windows with splayed mullions of Roman stone, a façade of rough hewn red sandstone contrasted by trimmings of the light coloured stone also used around the doors and windows, the decorative plaques and medallions set in panels - all display Tudor influence²⁸ reminiscent of the Great Gatehouse, Hampton Court (Fig. 5). The Richmond Court Apartments in Boston, built by Cram, Goodhue & Ferguson in 1899²⁹ may also have served as a prototype, both in style and the use of an open-court plan (Fig. 6).

The suites facing Bishop Street consisted of six and a half rooms, the others of five and a half. This did not

²⁸Robert Lemire, "Tudor Gothic in Downtown Montreal 1900-1929," Society for the Study of Architecture in Canada Bulletin 12 no.1 (March 1987): 18.

²⁹"The Richmond Court Apartments, Beacon Street, Boston, Mass. Messrs. Cram, Goodhue & Ferguson, Architects, Boston, Mass." American Architect and Building News LXIII no. 1212 (18 March 1899): 88.

include private halls. Each suite had a formal living room with a beamed ceiling, built-in shelves and a fireplace with wood panelling above. The living rooms facing Bishop Street possessed a built-in window seat in front of a six panel bay-window of leaded glass. Each dining room had a built-in china cabinet, sideboard and window seat. The style recalls Tudor panelling. The finish throughout the suites was of chestnut. The wood-work in the dining rooms and living rooms had been stained dark brown; the bedrooms were finished in silver-grey.³⁰ The rooms were ten feet in height.³¹ Every apartment enjoyed a view, cross draft and more natural light by means of the open court.

The entrance halls, vestibules and staircase, at the first floor level, were finished in white marble.³² Main staircases were located on the inside of the plan and therefore did not take up valuable outside wall space that could otherwise be used for room exposure and windows.³³ The

³⁰"Bishop's Court Apartment Building, Montreal. Messrs. Saxe & Archibald, Architects," CAB (June 1905): 85.

³¹Fran Halter, "Concordia leases Bishop Court," The Georgian (September 9, 1975), p.9.

³²CAB (June 1905), p.85.

³³Frank Chouteau Brown, "Tendencies in Apartment House Design: Part VII - Courtyard Plans," Architectural Record 51 (1922): 70.

building was planned so that all trades and servants entered by the rear lane and rear staircase. Side areas were connected with the rear lane by a covered passage way at the ground floor level, and the rear hall, which consisted of the service stairs, hoist and water-closet for the servants, was situated behind the main hall. In the side wings the rear hall was conveniently located between the service areas of two apartments, providing direct access to the kitchen and servant's room in each apartment. In this way, the service areas were separated from the rest of the apartment. Each kitchen was equipped with a large refrigerator which was cooled from the refrigerating plant in the basement. The suites communicated with the janitor's apartment by private telephones.³⁴

The Bishop Court Apartments symbolized a change in modus vivendi for affluent Montrealers at the turn of the century. The subsequent increase of apartment houses in wealthy neighbourhoods drew attention away from the traditional single family residence. In addition to Bishop Court, among other buildings that were soon to attract Montreal's elite were the Grosvenor Apartments, 1610 Sherbrooke St., by Finley & Spence, built in 1905; The Linton, 1509 Sherbrooke St., by Finley & Spence and the Cavendish Apartments, 120 Sherbrooke St., by Saxe & Archibald, both built in 1907; the Maxwellton

³⁴CAB (June 1905), p.85.

Apartments, 900 Sherbrooke St., built in 1914 by Edward and W.S. Maxwell; Acadia Apartments, 1227 Sherbrooke St., by David Brown in 1925 and The Chateau Apartments, 1321 Sherbrooke St., built in 1926 by Ross & MacDonald with H.L. Fetherstonhaugh, Associate Architect.

In the Cavendish,³⁵ as in the earlier Bishop Court Apartments, Saxe & Archibald succeeded in avoiding long, narrow passages. Rooms were laid out so that the principal ones were grouped together for entertaining. Bedrooms were arranged in a way that the occupants could move in the private rooms without being seen from the reception rooms. In keeping with the success of Bishop Court, the Cavendish was also U-shaped in plan. The equipment, like that of the Linton built in the same year, was thoroughly modern.³⁶

Following a series of battles during the mid-seventies between the developers, Curzon Properties Ltd., and the citizen's groups, Save Montreal and Bishop Street Tenants Association, Bishop Court still stands today, although with some interior alterations. Classified as an historic monument on 22 April 1976 by the Ministère des Affaires Culturelles,³⁷

³⁵The Cavendish, 120 feet x 145 feet in three stories, consisted of 19 dwellings. The estimated cost was \$80,000. Shearer, Brown & Wills were the contractors. In "New Buildings in Montreal," CAB (July 1906): 108.

³⁶"Apartment-Houses in Montreal, Canada," p.18.

³⁷Ministère des Affaires Culturelles. Gouvernement du Québec. Dossier III-106. III-Description du Monument Historique.

the building has been saved from the wrecking ball and has served as Concordia University's administration building since it was renovated in 1976.³⁸

³⁸Fran Halter, "Bishop Court Beautiful," The Georgian (Friday, 10 September 1976), p.1.

CHAPTER 4

MONTREAL TECHNICAL SCHOOL/ÉCOLE TECHNIQUE DE MONTREAL

The Montreal Technical School, designed in the Beaux-Arts manner, was under construction in 1909-10. The commission was entrusted to John S. Archibald and Alphonse Venne, consulting architect. Initiated by the provincial government, the school was built in response to a need for theoretical and practical training at a time when Montreal was becoming the center of commercial and industrial activity. Today, the building serves as the Université du Québec à Montréal's design school.¹

BEAUX-ARTS ARCHITECTURE

Clarity and order in the composition of a building represented the ultimate goal of Beaux-Arts design. To achieve this aim, the École emphasized the classical rules of proportion and composition in the plan and elevation of a structure. A symmetrical, axial plan which would unite the parts of the building and clearly define the path of circulation was preferred. Symmetry in the design was also recommended as a way of giving the structure the impression of monumentality, a common aim in Beaux-Arts buildings. The École also recommended that a building reflect its own

¹"Montreal Then and Now: Institute was Recent Addition in 1912," The Gazette, Montreal (Saturday, 2 May 1987), p.J-8.

particular character, which would depend upon its purpose, the nature of its site and its client. To help express this character, the Beaux-Arts architect employed architectural sculpture representing subjects that symbolized the activities carried on inside the building.

One of the aspects of the Beaux-Arts practice is the method of composition employed to solve an architectural problem. While actually a system of education based on competitions Beaux-Arts architecture is most widely identified with its style.² Buildings as different as Henri Labrouste's Bibliothèque Sainte-Geneviève, Paris (1838-1850), Charles Garnier's Nouvel Opéra, Paris (1861-1875), Richard Morris Hunt's Lenox Library, New York (1869-1877) and Cret, Smith and Bassette's Hartford County Building, Hartford, Connecticut (1926-1929) may all be considered Beaux-Arts owing to the common reliance on design conventions set out by the École des Beaux-Arts in Paris. Although the École did not adhere to one specific architectural style, a strong preference was shown for the classical principles of ancient Rome and the Italian and French Renaissance periods.³

²John Lobell, "The Beaux-Arts: A Reconsideration of Meaning in Architecture," AIA Journal 63 no.5 (November 1975): 32.

³Rosalind M. Pepall, Building a Beaux-Arts Museum (Montreal: Montreal Museum of Fine Arts, 1986), p.87-88.

Public buildings such as city halls, law courts, ecclesiastical buildings, exhibition halls and cultural institutions predominated in Beaux-Arts design. The preference for monumental government buildings came about because the patrons who ran the ateliers were men of stature in France who were chosen by the government to design the most important institutions. Buildings were arranged on a scale of importance with those serving government at the top and simply functional buildings such as industrial structures at the bottom.⁴

-FRANCE

The French tradition of academic architecture was formulated during the eighteenth century. The most respected creations of this tradition within the École were the designs for the Concours du Grand Prix de Rome, an annual competition that awarded the winning student five years of study in Rome. The Grand-Prix competitions and the École acquired their nineteenth-century form through a series of reorganizations achieved between 1720 and 1820. During the course of those one hundred years, composition became the essential subject of the teaching of academic design and the standard by which a student's progress was evaluated. Composition involved the bringing together of a number of parts into a unified whole,

⁴Pepall, p.88-90.

such as, exterior volumes and corresponding interior spaces. As the idea developed, it signified the conception of the building as a three-dimensional entity through which one mentally "walked" as one designed. In the system of study at the École as it was finally formulated, the student advanced through a series of monthly competitions that tested his ability to render a project for a given program (the esquisses and projets rendus of the concours d'émulation) as well as to compose. The Grand Prix was the ultimate test of compositional ability.⁵

The École des Beaux-Arts approach consisted of a central school for examination purposes and several independent ateliers, each with its own maître, where almost all teaching was done. While emphasizing formal planning, the École's approach to architecture also taught architects to work up their designs through a series of project stages. Once the plan was fully developed, the architect then employed the classical orders with correct proportions.⁶

It is important to be aware that the cultural context of France differed from that of England and the United States. All too readily are the phases of development and the criteria

⁵National Gallery of Canada, Ottawa, The Architecture of the École des Beaux-Arts (Ottawa: National Gallery of Canada, 1976), p.9.

⁶Alastair Service, Edwardian Architecture (London: Thames and Hudson, 1977), p.158.

recognized in England and the United States taken as the model for what occurred in France, where an intellectual tradition was strong in architectural circles, resulting in a different approach. For example, the tendency to centralize power and establish control in Paris is of prime importance in the history of nineteenth-century architecture, beginning with the teaching establishments such as the École Polytechnique and the École des Beaux-Arts and continuing with those institutions which were the chief patrons of architecture - the Conseil des Bâtiments Civils, the Commission des Monuments Historiques, the Service des Édifices Diocésains and the State, in the form of Prefectures and other such bodies. The Académie served as the supreme judge.⁷

The leading architects worked within an institutional framework. The law restricted them from undertaking more than one major commission at a time. This meant that they were able to devote more energy to each of their major works than were their counterparts in England. This was the aim of the French system. The great public buildings were conceived of as examples which should command the attention of the public. The many suburban residences, cottages, country houses and village churches which were the predominant architectural forms in nineteenth-century England have no parallel in

⁷Robin Middleton, ed., The Beaux-Arts and Nineteenth-Century French Architecture (Cambridge, Mass.: MIT Press, 1982), p.7.

France. The major French architects rarely took part in the building of those types, and viewed them as minor work.⁸

-ENGLAND

French Beaux-Arts Classicism was rejected by British nationalists during the Baroque Classical revival in the 1890s, then swept into fashion late in the first decade of the new century.⁹

The fondness for French architecture and its methods influenced many architects who wanted a strong and disciplined style for the new century, following the artistic confusion of Queen Victoria's reign. The year 1901, the beginning of a new century and a new reign, was the time for new things. "... While it was noble to use the classical language it was ignoble and un-English to pay very strict attention to the grammar."¹⁰

King Edward turned Francophilia into a widespread fashion with his visit to Paris in 1903. Among English architects, the Paris Exhibition of 1900 had made a vivid impression with the grandeur of the Beaux-Arts Classical buildings. It was in

⁸Middleton, ed., The Beaux-Arts and Nineteenth-Century French Architecture, p.7.

⁹Service, Edwardian Architecture, p.8.

¹⁰Gavin Stamp, ed., AD Profiles 13 "London 1900" Architectural Design 48 no.5/6 (1978): 309.

the year of the King's visit that a major French Classical building was under construction in London. The Ritz Hotel in Piccadilly was designed by the Parisian Charles Mewes (1860-1914) and his English partner Arthur J. Davis (1878-1951), who had studied at the École des Beaux-Arts.¹¹

The influence of French Classicism is barely noticeable in Edwardian buildings before 1906. By 1906 there was a move towards refinement, and a development within the architectural profession towards purer Neo-Classical composition and planning. The model for such a change was found in the long established system of education in design and architecture of the École des Beaux-Arts in Paris. The system had its supporters in England for decades and had made some progress. The early attempts to introduce the French educational system into Britain were evident from the papers by R. Phene Spiers and William White delivered to the Royal Institute of British Architects in 1884, and from the establishment of the first professorship of architecture by the University of Liverpool in 1894. Other organized courses in architecture soon started in Glasgow and London.¹²

In 1913, Blomfield, assisted by Arthur Davis, H.V. Lanchester and others, established an architectural atelier in London based on the model of the École des Beaux-Arts.

¹¹Alastair Service, London 1900 (London: Granada, 1979), p.21.

¹²Service, Edwardian Architecture, p.158.

However, the days of the French fashion were coming to an end. The London atelier closed in 1914 with the outbreak of war and did not reopen. The period of Beaux-Arts influence on British architecture resulted in a more organized system of education and some elegance of proportion was retained by those who designed in the "Stripped Classical" style before and after the First World War. Much British public architecture of the period between the two world wars was dominated by this simplified Classical manner which eliminated most decorative features. One of its chief advocates was A.E. Richardson (1880-1964), who designed many "Stripped Classical" buildings of excellence shortly after World War I. The London house which Edwin Lutyens designed at No.7 St. James's Square in 1911 serves as an example.¹³

The influence of France and of America, whose skyscrapers and monumental Classicism were far from unknown in England, lead to the use of a trabeated style consisting of horizontals and uprights which best expressed the steel-frame construction of the newest buildings and for which a Classical style more Greek than Renaissance was found most suitable.¹⁴

¹³Service, Edwardian Architecture, p.186.

¹⁴Stamp, ed., p.310.

-NORTH AMERICA

North American buildings which are described as Beaux-Arts often date from the late nineteenth and first two decades of the twentieth century, a time when French influence on American architecture was at a peak.

In architectural education the influence of the École was particularly strong in North America, whereas the training of English and most Continental architects was less affected. The first two architectural schools to be founded in the United States were both begun by William Robert Ware (1832-1915). The Massachusetts Institute of Technology in Boston opened in 1865¹⁵ and the later school at Columbia University, New York, opened in 1881,¹⁶ were both modelled on the French École system. French winners of the Prix de Rome were increasingly imported to serve as teachers, and not until three generations later did the last of them leave the United States.¹⁷

¹⁵Joan Draper, "The École des Beaux-Arts and the Architectural Profession in the United States: The Case of John Galen Howard" in Spiro Kostof, ed., The Architect (New York: Oxford University Press, 1977), p.218.

¹⁶Brooklyn Museum, The American Renaissance 1876-1917 (New York: Brooklyn Museum, 1979), p.76.

¹⁷Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries (Harmondsworth, Middlesex: Penguin, 1983), p.207.

Many Americans followed the example of Richard Morris Hunt, who had attended the École from 1846-1853, and Henry Hobson Richardson, who had attended between 1859-1863. Charles F. McKim was there from 1867 to 1870, Whitney Warren from 1888 to 1893. The height of American attendance came in the period between 1890 and 1914.¹⁸

The École des Beaux-Arts taught American student architects how to be masters of Academic Classicism. The intention was that the school which produced France's artistic elite would do the same for the United States. Two aspects of this training most valued by Americans were a command of the design method by which a problem could be solved systematically, and fluency in the Classical language of architecture.¹⁹ The influence of Beaux-Arts training did not end the eclectic nature of American nineteenth-century architecture. However, the Chicago Exposition of 1893 reinforced the American conception of Beaux-Arts architecture as forming a magnificent urban ensemble of monumental proportions and unifying whiteness.²⁰

The École's focus on the study of historical prototypes supported eclecticism. The graduates' knowledge of European architectural tradition allowed them to recreate styles

¹⁸Brooklyn Museum, p.76.

¹⁹Draper, p.221.

²⁰National Gallery of Canada, Ottawa, p.28.

associated with a long, distinguished heritage, providing the respectability desired by the new patrons. The Beaux-Arts system of functional planning with decoration applied to the structure was flexible enough to fulfill any of the desired styles.²¹ The increased availability of publications on historical styles in the second half of the nineteenth century and the archaeological study of ancient buildings broadened the selection of historical models for the architect. To balance this eclecticism, Beaux-Arts teaching offered standards of design to guide the architect in his course through the history of architecture.²² The new guideline was a scholarly knowledge of architectural history.²³

The revival of Classicism from 1890-1915 is referred to as the American Renaissance, a term used to describe this time of great artistic activity which Americans felt paralleled the spirit of the Italian Renaissance.²⁴ The dominant stylistic trend of the American Renaissance has been labelled "Scientific Eclecticism", the more or less archaeologically correct reproduction of elements or also entire compositions

²¹Geoffrey Hunt, John M. Lyle: Toward a Canadian Architecture (Kingston, Ont.: Agnes Etherington Art Centre, 1982), p.18.

²²Pepall, p.91.

²³Brooklyn Museum, p.57.

²⁴Brooklyn Museum, p.11-12.

from the past, particularly from the Classical tradition.²⁵ The concern was with the effect rather than the exact form.

At the turn of the century, McKim, Mead and White held a prominent place in American architecture and was responsible for some of the prototypal Beaux-Arts buildings in the United States. With their preference for a restrained classicism, these architects set the standard for style and design during the American Renaissance.²⁶

In 1896 the Beaux-Arts style was at its peak in the United States. Monuments by the leaders of the Beaux-Arts, Richard Morris Hunt and McKim, Mead and White, were being built. These included the Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York (1895-1902) by Richard Morris Hunt, and the University Club, Fifth Avenue and Fifty-fourth Street, New York (1900) by McKim, Mead and White. Most of the major architectural firms adopted Beaux-Arts principles in the planning and design of their buildings. In the country's desire to produce a vital national style, the Beaux-Arts was able to capture the sense of growth, stability and wealth.²⁷

²⁵Robert A.M. Stern, Gregory Gilmartin, and John Montague Massengale, New York 1900 (New York: Rizzoli, 1983), p.21.

²⁶Pepall, p.92.

²⁷Hunt, p.18.

This first generation of historicizing Beaux-Arts architects was well established by the 1890s, their work displaying a scientifically eclectic approach toward historicism. Second generation architects, born largely circa 1870, also based designs on historical models but tended to adopt prototypes more completely than would have been the case earlier. They also used a wider range of historical styles.

Over the course of the evolution of Beaux-Arts Classicism, early in the twentieth century, there appeared a tendency to linearity, flatness and increasing simplification. In the late 1920s an important aesthetic change occurred in design. Architects adopted a simplified, abstracted classicism, using inventive forms which emphasized mass and volume over decorative details.²⁸ By the last years of Beaux-Arts influence in America, a classicism stripped of the Orders and sometimes even of ornament attempted to keep pace with the emerging modern style.²⁹

In Canada, during the late nineteenth and early twentieth century, many architects also adopted the distinctive air of permanence and monumental sense of form associated with the École des Beaux-Arts in Paris. The vocabulary of classicism embraced by Beaux-Arts design was highly desirable for

²⁸Hunt, p.20-21.

²⁹National Gallery of Canada, Ottawa, p.28.

Canadian public buildings. When dealing with a particular problem, these architects also looked to historical precedents, drawing largely from the classical past. They sought to embody lasting values of sound architectural practice in traditional forms, while using untraditional combinations. The architects endeavored to serve the longterm interests of their clients, as well as their own reputations, with such structures in Montreal as Maison mère des Soeurs de la Congrégation Notre-Dame (1905-1908) by J.-Omer Marchand (now Dawson College), the Art Association of Montreal (1911-1912) by Edward and W.S. Maxwell (now the Montreal Museum of Fine Arts), and Bibliothèque de Saint-Sulpice (1912) by Eugène Payette (now Bibliothèque Nationale du Québec). These buildings were solid, large in scale, fireproof in construction, executed in flawless materials of enormous surface appeal and meticulous workmanship.³⁰ Architects who used the architectural symbolism of the classical tradition knew that its meaning would be understood by their clients and a fairly large public.³¹

American monuments began to influence Canadian style and taste. The Canadian city also aspired to become a "White City". As rail transportation improved links between Canada

³⁰Douglas Richardson, ed., Beaux-Arts Toronto (Toronto: Toronto Historical Board, 1973), p.1.

³¹Robin Middleton, ed., AD Profiles 17 "The Beaux-Arts" Architectural Design 48 no.11/12 (1978): 31.

and the United States, American influence was inevitable. Canadian patrons commissioned buildings from American architects, while Canadian architects were often relegated to a supervisory role. The reason given was that American architectural firms had expertise in creating, coordinating and supervising the grand projects which Canadians now envisioned. New York or Chicago companies provided the most recent developments in engineering and safety, and incorporated the latest in American architectural taste.³² As mentioned earlier, the source of the new ideas and techniques regarding the structural use of steel and iron was the United States.³³

The Canadian Pacific Railway as patron serves as an example. New York architect Bruce Price was commissioned to design Windsor Station in Montreal (1888), the Château Frontenac in Quebec City (1892/3, additions 1897/9) and the Banff Springs Hotel (1888, burned in 1925). The hotels were built in the French Château style and were significant in the spread of the Beaux-Arts influence in Canada.³⁴

The Bessborough Hotel at Saskatoon, Saskatchewan (1931) built by John Archibald for the Canadian National Railway is more direct in its references to the château prototypes.

³²Hunt, p.23-24 ; Crossman, Chapter 1.

³³See my Introduction, p.5.

³⁴Hunt, p.24.

During the twenties and thirties the style came to be viewed as uniquely Canadian, an opinion promoted by government agencies which included the C.N.R. It was believed that by exaggerating the chateau characteristics one aspired to greater nationalism. This explains the abundance of detail on the Bessborough Hotel.³⁵ The features of its high chimney tower recall the tower on Archibald's Chateau Laurier extension (1928).

Unlike Ontario, where the influence of the *École des Beaux-Arts* first arrived indirectly, from the United States, architects in Quebec were in direct contact with developments in Paris as early as the 1890s.³⁶ By the end of the first decade of the twentieth century, several Montreal architects had studied at the *École des Beaux-Arts*. J.-Omer Marchand (1872-1936) was the first French Canadian to be admitted to the *École* in Paris in 1893. Ernest Cormier (1885-1980) studied at the *École des Beaux-Arts* from 1908 to 1914. In the fall of 1899, W.S. Maxwell (1874-1952) had arrived in Paris and trained for sixteen months in an atelier affiliated with the *École*.³⁷ Other architects also took this route, or, like Edward Maxwell, learned *Beaux-Arts* methods second-hand in

³⁵Harold D. Kalman, The Railway Hotels and the Development of the Chateau Style in Canada (Victoria, B.C.: University of Victoria Maltwood Museum, 1968), p.20-21.

³⁶Crossman, p.101.

³⁷Pepall, p.45, 48.

American architectural offices such as Shepley, Rutan and Coolidge in Boston. Ideas were also disseminated through architectural journals and by professors of architecture such as Stewart H. Capper, an *École des Beaux-Arts* graduate from England, brought over in 1896 to become the first Macdonald Professor of Architecture at McGill University, and Max Doumic, Professor of Architecture at Montreal's *École Polytechnique*. Beaux-Arts methods also came to Canada via the American Society of Beaux-Arts architects, which encouraged the establishment of ateliers modelled on the French Beaux-Arts system. One such Canadian atelier was set up in 1909 under the direction of William S. Maxwell, in conjunction with the Province of Quebec Association of Architects.³⁸

Banks and other financial institutions commissioned monumental buildings with Beaux-Arts features. The Montreal Stock Exchange (1903) was designed by New York architect George B. Post.³⁹ A more austere example of American Beaux-Arts design is the Mount Royal Club (1904-1905), 1175 Sherbrooke Street, designed by the firm of McKim, Mead and White.⁴⁰ This New York firm was also responsible for

³⁸Pepall, p.109.

³⁹Les Banques: Architecture Commerciale I (Montréal: Communauté Urbaine de Montréal, 1980), p.124-125.

⁴⁰Pepall, p.116.

remodelling the Bank of Montreal building at 119 St. James Street in 1905.⁴¹

In the realm of ecclesiastical buildings, J.-Omer Marchand introduced Beaux-Arts features to religious institutions. Among his achievements were the Chapel of the Grand Séminaire, 2065 Sherbrooke Street West (1905-1907)⁴² and his design for the Maison mère des Soeurs de la Congrégation de Notre-Dame (1905-1908) nearby at 3040 Sherbrooke Street.⁴³

Cultural and civic buildings in Montreal were also designed in the Beaux-Arts manner. Among these are Eugène Payette's Bibliothèque municipale de Montréal, 1210 Sherbrooke Street, built from 1914-1917,⁴⁴ the Art Association of Montreal, on Sherbrooke Street corner avenue du Musée, 3410 (now known as the Montreal Museum of Fine Arts) (1911-1912) by Edward and W.S. Maxwell,⁴⁵ the Palais de Justice (1922-1925) (now known as Centre administratif Ernest-

⁴¹Les Banques, p.22-27.

⁴²Jean-Claude Marsan, Montreal in Evolution (Montreal: McGill-Queen's University Press, 1981), p.219.

⁴³Pepall, p.117-118.

⁴⁴Les Édifices Publics: Architecture Civile I (Montréal: Communauté Urbaine de Montréal, 1981), p.30-33.

⁴⁵Pepall, p.61-62.

Cormier) 100 Notre Dame Street, by L.A. Amos, Charles J. Saxe and Ernest Cormier.⁴⁶

Of the educational institutions, Beaux-Arts influence is evident in the building for the École des Hautes Etudes Commerciales (1908-1910), 535 Viger Avenue (and which later served as Dawson College - Viger Campus), designed by Louis-Zéphirin Gauthier and Joseph E.C. Daoust.⁴⁷ Designed along similar Beaux-Arts lines were the École Polytechnique de Montréal (1903), 1430 St. Denis, by J.Emile Vanier,⁴⁸ and the École Technique de Montréal (1909-1910), 200 Sherbrooke Street, by Saxe and Archibald, with Alphonse Venne as consulting architect.⁴⁹

Although Beaux-Arts inspired buildings in Canada are austere and smaller in scale than the prototypes in Europe and the United States, the ordered and monumental sense of form associated with the influence of the École is evident.

⁴⁶Les Édifices Publics, p.180-183.

⁴⁷Les Édifices Scolaires: Architecture Civile II (Montréal: Communauté Urbaine de Montréal, 1980), p.56.

⁴⁸Les Édifices Scolaires, p.184.

⁴⁹Les Édifices Scolaires, p.62.

THE NEED FOR A TECHNICAL SCHOOL

In 1903, in an article entitled "Proposed Technical Institute for Montreal" the author wrote "...there is evidently a very wide demand for such courses of instruction...it may be stated that considerably more than \$100,000 per annum is being paid to correspondence schools in the United States by mechanics in this city desirous of obtaining instruction in the elements of mechanical engineering, etc."⁵⁰

Technical education was a necessity for the prosperity of the country. Trade returns were ascertained in the millions and, since these returns were the ultimate aim, the soundest policy was to make sure of getting them.⁵¹

Since there was no work, Canada had already sent to the United States a population sufficient for the settlement of a country of the size of Belgium. This was not due to lack of raw material for manufacturing, but because Canada was not equipped to work it. An article in the June 1899 issue of Canadian Architect and Builder included the commentary "We must enter into the modern game of competition of products which involves high training for the workmen who produce."⁵²

⁵⁰"Proposed Technical Institute for Montreal," CAB 16 (May 1903): 87.

⁵¹"The Technical School Question," CAB 12 (May 1899): 94.

⁵²"Technical Education," CAB 12 (June 1899): 113.

The technological and industrial changes that came over the world transformed the concept of education and its application. "Technical Schools will be well equipped government schools, designed to give the students such scientific and mathematical training, such knowledge of mechanical forces and of machinery, such manual dexterity and skill in drawing as the language of the mechanical arts, that they will be fitted to apply themselves as intelligent workmen, in whatever industrial operation they may find employment."⁵³ The intention was to supply one part of the necessary equipment for manufacturing raw materials - in the form of technical education. The article concluded with the statement, "In thus giving an industrial cast to the education, and therefore to the thought of the country, not however to the entire exclusion of literary culture, we shall be simply falling in with the spirit of our generation."⁵⁴

Most of Canada's economic activities were concentrated in Montreal, where the gathering of financial, commercial, and industrial activity had turned the city into a major centre that attracted thousands of immigrants. Towards the end of the first decade of the twentieth century, approximately 78,000 people were employed in Montreal's various plants. In first place was the clothing industry, which employed over ten

⁵³CAB 12, p.113.

⁵⁴CAB 12, p.113.

percent of that manpower. Metalworks, stimulated by the requirements of the transport industry and new steel-processing techniques was in second place. Next were flour mills, tobacco plants, refineries, and cotton mills.⁵⁵

The issue of the construction of a technical school in the province of Quebec was discussed for the first time in 1905, in the Quebec legislature.⁵⁶ As a consequence, La Corporation de l'École Technique de Montréal was formed in October 1907, conforming to the law of 14 March 1907, "An act to incorporate the Montreal Technical School" which stated:

Whereas it is desirable for the needs of trade and industry in this Province, to prepare, by means of practical and technical studies, young men who intend to devote themselves to industrial careers and, ... to develop in them a sufficient knowledge of mechanical trades and of industry generally;

Whereas a technical school in Montreal, ... would turn out manufacturers and workmen possessing sufficient theoretical knowledge and trained in practical shop work;

Whereas it is expedient to constitute a corporation for the purpose of assuring to such school all the advantages that may be secured for it by the Government of this Province, by the city of Montreal and by private individuals;...

⁵⁵Marsan, p.174-177.

⁵⁶"L'École Technique sera ouvert dans un an," La Patrie, Montréal (mardi, 5 octobre 1909).

1. A technical industrial school is incorporated in Montreal under the name of "the Montreal Technical School."⁵⁷

The first assembly of this corporation took place in October 1907 at which time the corporation immediately began its preliminary work, occupying itself with the purchase of land (April 1908) and the development of its regulations. M.A. Macheras, engineer, was named principal, effective 1 May 1908.⁵⁸

The nomination of the architects took place in July 1908. John S. Archibald and Maurice Perrault, son of the architect Henri Maurice Perrault, were asked to provide the preliminary drawings. The Corporation sent a delegation composed of the two architects, the Principal, and the President of the Corporation, to the United States to study the major technical schools. Documentation identifying the institutions visited by the delegation is absent.⁵⁹

⁵⁷"An Act to Incorporate the Montreal Technical School," Statutes of Quebec, 7 ED. VII, 1907: 60.

⁵⁸"Plans de la Nouvelle École Technique de la Rue Sherbrooke," La Presse, Montréal (lundi, 5 avril 1909).

⁵⁹The Carnegie Technical Schools in Pittsburg may have been among the institutions visited. Also of classical influence, the exterior design differs significantly from the Montreal Technical School. However, the special needs of a technical school would have required the delegation to focus on the facilities of the institutions. These would include construction of floors and walls needed to support heavy machinery, plumbing and wiring for equipment in the shops, standards for ventilation in the labs and shops, and adequate lighting throughout.

In October 1908 each architect separately presented a design for construction. A committee was named to study the plans. Its decision was to retain only the best from each and to commission both architects to prepare a new project together. The new plans were almost completed when Maurice Perrault died. Nevertheless, the work continued. The estimates were prepared by Archibald and Alphonse Venne, Perrault's successor.⁶⁰

MONTREAL TECHNICAL SCHOOL/ÉCOLE TECHNIQUE DE MONTREAL

The Montreal Technical School, for which Sir Lomer Gouin, Premier of the Province of Quebec is credited, was created by a law dating 14 March 1907. Construction began in the spring of 1909. The cornerstone was laid 4 October 1909 in the presence of Sir Wilfrid Laurier, Prime Minister of Canada, Sir Lomer Gouin and other leading figures. The work was completed in December 1910. Since it was already late in the school year, registration was set for September 1911.⁶¹

The Montreal Technical School was built on 153,000 sq. ft. of land, bordered by Sherbrooke Street West, Mance (now Jeanne Mance), Church (now an empty lot) and Ontario Street

⁶⁰"Plans de la Nouvelle École Technique de la Rue Sherbrooke," La Presse, Montréal (lundi, 5 avril 1909).

⁶¹"École Technique de Montréal," Bulletin de la Chambre de Commerce du District de Montréal no. 8 (août 1911): 95.

West (now President Kennedy Avenue). The school was divided into two distinct parts: at the front, along Sherbrooke Street was the main building; at the back were the workshops.

The main building, which was fireproof, contained the administrative offices and six classrooms, two amphitheatre style lecture rooms with one hundred seats each, a physics, a metallurgical and a chemistry lab, storage rooms, museum and library. A grand amphitheatre with tiers in a semicircle which could hold six hundred listeners occupied the centre of the building.

All parts of this building presented the latest conditions in hygiene and comfort. The classrooms were spacious and well-lit. The main building enclosed two interior courtyards which provided abundant lighting for all classrooms and corridors and gave all parts of the building equal lighting. A system of ventilation by means of air filtration maintained a comfortable environment all year round. Heating was provided by a forced hot water system. The electrical lighting was the most modern system available at the time. In addition, students had at their disposal a lounge, washrooms and showers. The school furnishings acquired were specially designed for the needs of the School. At the back, the workshops were completely outfitted with modern equipment.⁶²

⁶²Bulletin de la Chambre de Commerce du District de Montréal
no.8 (août 1911): 96.

The goal of the Montreal Technical School was to prepare young people destined for industrial careers, by providing theoretical and technical studies with practical instruction.

The School offered day courses/normal courses and night courses/special courses. The normal courses were given in both languages and the special courses were given in English or French, as required. The courses prepared students for careers as carpenters, electricians, draughtsmen - in general, all the occupations attached to industry, metals and wood, and electricity.

Three years after the school opened its doors to students as a bilingual institution, the First World War broke out, disrupting classes and cutting the teaching staff. After the war, the school became better known and in industry enjoyed keen competition for graduates.⁶³

During the Second World War, the school operated on a twenty-four hour basis, turning out electric and gas welders and other specialists for the United Shipbuilding Company and other industries. Refresher courses in technical subjects were also given to members of the armed forces.⁶⁴

In Europe and North America, the demand for technical schools had increased. The principal reason was the need for

⁶³"Technology School Marks 50th Year," The Gazette, Montreal (Monday, 23 October 1961).

⁶⁴"Technology School Marks 50th Year," The Gazette, Montreal (Monday, 23 October 1961).

skilled workers during the war and the reconstruction period after the war.

-THE DESIGN

Certain characteristics identify a building as being of the type designed by architects who had come under the influence of the École des Beaux-Arts. Elements such as an ordered, simple and functional plan were a fundamental feature of Beaux-Arts design. Grand staircases, huge columns and white marble facades gave buildings a monumental grandeur sought by Beaux-Arts architects.⁶⁵

The Montreal Technical School embodies the characteristics of Beaux-Arts classicism.⁶⁶ In reference to the "White City" the exterior is light-coloured, and displays a monumental sense of form (Fig. 7). The restrained ornamentation reflects the austerity found in much American early twentieth-century classicism. Building materials were chosen for their appearance and durability. The façade is of limestone. The wings are of buff-colored brick. The use of stone for the cornice, roofline and the window surrounds neatly unites the extensive tripartite frontage. The focus is

⁶⁵Pepall, p.87.

⁶⁶The Wilson Residence on du Musée Avenue (formerly Ontario Avenue) is another example of Beaux-Arts design executed by Saxe and Archibald in 1910.

the entrance to the building (Fig. 8). Granite steps lead to the portico, where Roman Doric columns support the roof. Paired Doric columns supporting a pair of classical stone urns further define the entrance, which is composed of three arches framing three doorways. The stone door frames were designed with open-topped pediments bearing shields, above which, leaded windows illuminate the interior entrance hall. The simplicity of the stone entablature is in keeping with the Order. In the Beaux-Arts tradition of employing architectural sculpture that symbolized the activities within, the building is crowned with two allegorical figures. One, posed as the Thinker, his right hand against his head denoting thought and his left hand resting on a book, represents Theory. The second figure, his left hand holding a chisel and his right hand a hammer, represents Practice. At the front and sides of the building, swags along the roofline define the corners.

The wings flanking the colonnade are uniform in appearance, yet they accommodate various functional requirements such as offices, classrooms, draughting rooms. In planning the interior facilities attention was given to the need for natural light and ventilation, while the exterior maintained respect for the traditional styling.

The elegant main entrance hall with marble floor and brass grillwork embedded in the Caen stone walls, occupies the height of the building. Upon entering, one encounters lightness and brightness within. The light-colored walls and

natural lighting from windows located above the doorways and over the staircase contribute to this effect. A barrel-vaulted ceiling with panels trimmed in pale blue and gold is in keeping with the elegance of the entrance hall, which houses the main staircase, of marble, and serves as the centre of the circulation system.

"It is all summed up in the grand staircase...invisible from the exterior but completely dominating the presentation of the interior, so effectively composed for the visitors' eyes."⁶⁷

The ground floor plan delineates the large lecture theatre, designed as an amphitheatre, easily accomplished as a result of the natural gradation of the land, which offered a pronounced descent. Six classrooms, a museum for the exhibition of works executed at the school, the upper part of the physics and chemistry theatre, and mechanics and mathematical theatre, as well as administrative offices occupied the rest of the ground floor (Fig. 9).⁶⁸

⁶⁷Arthur Drexler, ed., The Architecture of the École des Beaux-Arts (New York: Museum of Modern Art, 1977), p.286.

⁶⁸John S. Archibald and M. Perrault, Architectes Associés "École Technique de Montreal - Bâtiment Principal - Ground Floor Plan" [1909]. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

A reading room, library, teacher's room, dining room, smoking room, kitchen, serving facilities and accommodation for a maid, were located on the first floor.⁶⁹

Draughting rooms were located on the second floor (third level). Only the wings along Sherbrooke had three levels. This proximity provided natural light from all sides, as a result of the inner courtyards, and from the skylight overhead. The arrangement clearly expressed the functional considerations taken into account by the architects.⁷⁰

The sub-basement level housed the caretaker's quarters, play rooms, shower room, and store room.⁷¹ The basement level housed the metallurgical, physics and chemistry laboratories, the lower levels of the physics and chemistry theatre, and the mechanics and mathematics theatre, store rooms, locker room, kitchen and lunch room, and janitor's

⁶⁹John S. Archibald and M. Perrault, Architectes Associés "École Technique de Montreal - Bâtiment Principal - First Floor Plan"[1909]. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

⁷⁰John S. Archibald and M. Perrault, Architectes Associés "École Technique de Montreal - Bâtiment Principal - Second Floor & Roof"[1909]. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

⁷¹John S. Archibald and M. Perrault, Architectes Associés "École Technique de Montreal - Bâtiment Principal - Sub-Basement Floor"[1909]. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

living quarters. The ventilating plant was located between the two court yards, above which was located the large lecture amphitheatre.⁷²

Throughout, the spaces were arranged logically, according to function and requirements. Draughting rooms, which required the most light, were grouped on the top floor along Sherbrooke Street, classrooms were arranged along the ground floor and laboratories, with proper ventilation provided, were grouped in the basement. All workshops were housed behind the main building (Fig. 10).

"The manner in which the [Beaux-Arts] student arranged these spaces and volumes was to group them along axes, symmetrically and pyramidally. The basic solution for the composition of a monumental building on an unencumbered site...two axes, embodied in two enfilades and intersecting at right angles at a major central space, the whole compressed inside a circumscribed rectangle..."⁷³

Archibald did not work on any more educational institutions until later in his career, when he designed several elementary and high schools for the Protestant School Commission. Among these were Baron Byng High School (1921) St. Urbain Street, Ballantyne School (1921) in Montreal West,

⁷²John S. Archibald and M. Perrault, Architectes Associés "École Technique de Montreal - Bâtiment Principal - Basement Floor" [1909]. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

⁷³Drexler, p.118.

Heroes Memorial High School (1923) in Cowansville, Québec,
Woodlands (1931) in Verdun. Archibald was also responsible
for Memorial Gymnasium (1930), Queen's University, Kingston.

CHAPTER 5

N.A. TIMMINS RESIDENCE

In 1929, the mansion built for Noah A. Timmins, one of Canada's foremost industrialists, was a perfect expression of his success. The residence, designed by Archibald in the later years of his career, represented the Elizabethan and Victorian tradition of a self-made man's desire to build a memorial to himself and his times. At the age of sixty-two Noah Timmins commissioned a manor-house of Tudor inspiration. To better appreciate this residence, some account must be provided of the architectural scene in the age of the Tudor monarchs.

THE EVOLUTION OF THE TUDOR MANOR

-ENGLAND

During the reign of Henry VII (1485-1509) to Elizabeth I (1558-1603), the building of houses in England achieved distinction.¹ Prominent families, eager to demonstrate their wealth and position, commissioned the great Elizabethan houses. Many of them were self-made men whose successful

¹The first fifteen years of the reign of James I (1603-1625) brought little change to the style of architecture.

adventures in commerce, industry, or privateering gave them the means with which to build.²

The Tudor manor-house represented the culmination of stateliness and hospitality, a statement about the way of life of the men who built them. These men built not only for themselves but for future generations. They lit what Ruskin called the "Sixth Lamp of Architecture", the "Lamp of Memory". They left their mark on their homes, carving their names, initials or coats-of-arms over the doorways. They built solid houses which would remain for their descendants.³

...I cannot but think it an evil sign of a people when their houses are built to last for one generation only. ...having spent their lives happily and honourably, they would be grieved, at the close of them, to think that the place of their earthly abode, which had seen, and seemed almost to sympathise in all their honour, their gladness, or their suffering, - that this, with all the record it bare of them, and all of material things that they had loved and ruled over, and set the stamp of themselves upon - was to be swept away, as soon as there was room made for them in the grave; that no respect was to be shown to it, no affection felt for it, no good to be drawn from it by their children;⁴

The Tudor mansion adopted the hall-house plan, and introduced many new features. The result of an increasing

²Mark Girouard, Robert Smythson and the Elizabethan Country House (New Haven: Yale University Press, 1983), p.4.

³P.H. Ditchfield, The Manor Houses of England (New York: Crescent Books, 1985), p.6.

⁴John Ruskin, The Seven Lamps of Architecture (London: J.M. Dent & Sons, 1907), p.183.

recognition of the house as a work of art, it was altered according to individual taste and preference rather than by practical needs. The garden served as a setting for the building. Tudor gardens were stylized geometrical arrangements of topiary, statues and masonry, well-suited to houses which were becoming increasingly elaborate.

The characteristics which marked the domestic architecture of the early Tudor period became more intense during the reign of Elizabeth I, particularly during the last quarter of the sixteenth century. In addition to the desire for display and magnificence, the Elizabethans invented domestic devices which rendered greater comfort and convenience. For example, internal wind porches were built to keep out draughts. In 1596 Sir John Harington invented the water closet, although it was not until two hundred years later that it came into general use.⁵

The porch and doorway were given a place of honour in the old manor-house. A symbol of hospitality, this is where the guests were greeted. It was over the door that the squire placed his coat-of-arms with mantling, crest and supporters.⁶

⁵Lawrence Wright, Clean and Decent (London: Routledge and Kegan Paul, 1966), p.102.

⁶Ditchfield, p.121-124.

On the exterior, the storeyed bay was seen as a repeating unit, providing the domestic designs with a stately advancing and retreating and aspiring movement for which they are distinct. In the days of Elizabeth, windows increased in size and were filled with glass, a rarity before the time of Henry VIII.⁷ Bay, oriel, mullioned, latticed or dormer - these windows were charming features, giving diversity to the elevation and design of the manor-house.

Heraldic glass was popular in Tudor houses, and the squire loved to see his coat-of-arms combined with those of his wife in the windows, with their initials blended. These windows with their armorial designs impressed upon the manor-house the stamp of ownership, the personality of the family. They light again the Lamp of Memory, recording the traditions, marriages and friendships of the owners, as did the carved arms and initials over the doorway.⁸

Inside, among the rooms traditionally considered necessary for a great house was a large chamber, a withdrawing chamber, a long gallery - a familiar feature of an Elizabethan house, a staircase located in the vestibule off the hall, a bedchamber and a dining-room. Robert Smythson, designer for Hardwick Hall (1590-1597), is credited with altering the position of the hall. Rather than running parallel to the

⁷Ditchfield, p.130.

⁸Ditchfield, p.174-175.

façade, it was now centrally situated and stretched across the house from front to back. This position, which corresponded with the decline in importance of the hall, became the standard arrangement for the hall in the classically designed houses of succeeding centuries.⁹

The feature which most attracted attention in the Elizabethan house was the staircase, which now became a strikingly ornamental structure. Even in a relatively modest house the imposing staircase captured the eye, leading upward from the one-storeyed hall, of which the modern entrance hall is an adaptation. The solid timber steps of the Middle Ages were replaced by separate treads and risers constructed of boards. Carved newel-posts and moulded handrails gave a monumental character to the staircases of smaller manor houses. Even those with minimal carving were unmatched for dignity.

To make their houses comfortable, the walls were covered with square wood panels, providing warmth and comfort to the interior. Heads were often carved in circular medallions on panels, the background being filled in with foliage. Later, in Elizabethan times, it was fashionable to limit the carving and decoration to the top of the panelled surface and to leave the lower part entirely plain. The skill of the carpenter was

⁹Gervase Jackson-Stops and James Pipkin, The English Country House (London: Weidenfeld & Nicolson, 1985), p.47.

also evident in mantelpieces, doorways and other interior details.¹⁰

The brick chimneys of the early sixteenth century were elaborate productions. Important houses displayed chimney-piece designs showing the same imaginative combination of motifs and moods as the houses they furnished. The introduction of fireplaces was celebrated externally with a dramatic display of the brickworker's skill. The proportions, shape and decoration of the chimney were intended to draw attention, often dominating the elevation. Built at first with only a single shaft to serve the fireplace in the hall, the Tudor chimney-stack soon expanded to six or more shafts. With time the builders realized that such immense flues were not necessary and by the 1670s the chimney stack was reduced to a compact block similar to our modern interpretations.¹¹

The newly introduced plaster ceiling offered great opportunity for the decorator. The technique of casting repeating detail and of modelling individual figures and devices was introduced to England by Italians engaged by Henry VIII to work on his palace of Nonsuch. By the time of Elizabeth I, Italian influence had vanished. The English plasterer developed the art on his own, allowing his plans and

¹⁰Ditchfield, p.160-164.

¹¹Ditchfield, p.120-121.

methods to unfold.¹² The sinuous design of the Elizabethan ceiling displayed lozenge-shaped panels, medallions of classical heroes, semicircles and squares with foliage sprouting from their intersections, or thin-ribbed, square panels in deep relief with tangent circles breaking into them. Broad flat bands of strapwork replaced the finer ribbed designs of Elizabethan plasterwork after the beginning of the seventeenth century.¹³

At the beginning of the seventeenth century the dining parlour was in fashion, and the old tradition of the family and household meeting in the common hall was no longer observed. From this time the servants kept to themselves, in compliance with modern views.¹⁴

The Elizabethans had wanted above all to impress. Their houses were obviously status symbols. They were impressed by houses of cut stone and they valued space, not only internally, but externally in broad panoramas of the country around, as seen from their houses. They were sensitive to the effect created by passages of communication, as expressed in a stately approach to a house, a dignified move from floor to

¹²Ditchfield, p.165.

¹³E. Machell Cox, "The Development of English Plasterwork," Canadian Homes and Gardens 6 (April 1929): 30.

¹⁴Ditchfield, p.33-34.

floor and room to room.¹⁵ William Harrison sums up the Elizabethan house, arrogant and splendid on its hill-top: "Each one desireth to set his house aloft on the hill, to be seen afar off, and cast forth his beames of stately and curious workmanship into every quarter of the country."¹⁶

The majority of work by Richard Norman Shaw (1831-1912) was inspired by the English seventeenth century tradition. Among the characteristics exhibited in Shaw's 'Old English' style houses were "...massive chimneys, tile-hung upper storeys, mullioned windows with leaded lights, and a complex enveloping roof grasping the whole composition. ...rigid structures of stone or brick, ...and where half-timbering occurs, ...it is just a charming appurtenance."¹⁷

Shaw's country houses furnished the basis of his career. Among these, Cragside (1869-1885) (Fig. 11) and Dawpool (1882-1886) (Fig. 12) display strong Tudor influences. Both fit the spectacular sites and personal tastes of the client and exhibited the evidence of new riches.

Shaw's counterpart in Scotland was Sir Robert Lorimer (1864-1929). Hermann Muthesius, author of Das Englische Haus

¹⁵Mark Girouard, Robert Smythson & The Elizabethan Country House (New Haven: Yale University Press, 1983), p.19.

¹⁶William Harrison, Description of Britaine, Bk. I, Ch. 18, p.109 of 1586 edition quoted in Girouard, p.20.

¹⁷Andrew Saint, Richard Norman Shaw (New Haven: Yale University Press, 1976), p.28.

(1904-5) wrote that Lorimer "...saw the virtues of the unostentatious old Scottish buildings with their true hearted simplicity, and plain almost rugged moderation. ...Lorimer has begun the same thing in Scotland, which had been done in London 35 years before by Norman Shaw's group."¹⁸

Country house work was what Lorimer preferred to any other. Brackenburgh (1901) was Lorimer's first venture into Tudor design (Fig. 13). Dawpool by Shaw may have been of inspiration, since in 1897 Lorimer went to England to see the building.¹⁹ Bunkershill (1904) was Lorimer's only other Tudor house design (Fig. 14). Although he worked primarily in Scotland, by 1911 Lorimer was as well known for his English work as for his Scottish buildings.²⁰

Queen Victoria's reign ended in 1901, during an outburst of economic activity in England. Steam yachts, automobiles, golf courses, game-keepers, gardeners, numerous servants and extravagant entertainment at country-house parties, created an impression of excessive prosperity. More country houses were

¹⁸Peter Savage, Lorimer and the Edinburgh Craft Designers (London: Paul Harris Publishing, 1980), p.38.

¹⁹Savage, p.51.

²⁰Savage, p.105.

being built and more money and energy spent on them, than at any time since the days of the Stuarts.²¹

By the end of the century, many buildings were being designed for the appearance of landed life. The form rather than the reality of land ownership appealed to the self-made men who built new country houses.

Basically, there were two types of owner. First were those who wanted the grandeur of the country estate, but, with the latest equipment such as telephones, vacuum cleaners and garages for the automobiles, as well as the latest in home decor. These owners often had what was viewed as an old-fashioned attitude to land ownership as a means of social advancement. The second type of owner wanted a country house either because the country represented a vanishing social order, or because they were concerned about the dying rural crafts and traditions. Perhaps they simply enjoyed the historical fantasy of living in a castle or a building that appeared to be Tudor.²²

The affluent style of life associated with King Edward and practiced in the social country house disappeared with the outbreak of war in 1914, four years after the King's death. The end of the country house building tradition was evident in

²¹Clive Aslet, The Last Country Houses (New Haven: Yale University Press, 1982), p.1-2.

²²Aslet, p.4-7.

the increasingly eccentric houses and estate buildings of the 1920s and 1930s.²³

In 1915 the 'Studio' dedicated a special number to romantic engravings of old English mansions. At that time Alfred Yockney wrote: 'We look on the distant past as we do on a beautiful sunset, conscious only of warm, glowing reflections.' This was the nature of the Tudor taste. At times the style was used intentionally to create an illusion of a world removed from war. Although the Tudor taste seemed to be a post-First World War phenomenon, the initial signs were already in evidence before 1914. Like many themes in country house architecture of the first quarter of the twentieth century, the idea can be associated with Sir Edwin Lutyens (1869-1944). The roots of the Tudor taste were found in the Arts and Crafts movement.²⁴

The Tudor influence satisfied the mood of the times, a mood which was less confident after 1909,²⁵ that the styles appeared in several forms. Moving old buildings extended the principle of moving old fireplaces and panelling and installing them in new buildings, a practice which occurred as

²³Aslet, p.16.

²⁴Aslet, p.155-157.

²⁵The date of the People's Budget, noted in Aslet, p.336 note 13 for Chapter 5.

early as the 1890s.²⁶ The Tudor taste continued in full force well after the Modern Movement began to dominate. By the mid-1920s, the examples of small half-timbered houses being moved or smaller country houses being constructed in faithful Tudor styles from old materials were plentiful. There was no doubt about the popularity of the Tudor influence.

-UNITED STATES

In its prime in the 1920s, the term 'Tudor Revival' in American architecture included a combination of elements derived from English medieval styles. The form was generally characterized by steep gables, half-timbering, and blending of stone, stucco and wood, creating a picturesque effect.

The earliest American houses in this style date from the late nineteenth century. These were often architect-designed buildings which closely imitated English houses. Many were modelled after late Medieval mansions with Renaissance details that were prevalent during the reigns of Elizabeth I (1558-1603) and James I (1603-1625).

In the period from 1900 to 1920 less ostentatious Tudor houses were constructed which superimposed steep gables, half-timbering, or other characteristic detailing upon otherwise symmetrical facades. Full front gables were common. Still

²⁶Aslet, p.160.

rather scarce before World War I, the style became popular during the 1920s and 1930s, as methods in masonry veneering permitted even the most modest examples to imitate the brick and stone exteriors seen on English prototypes.²⁷

Influenced by a particular heritage, the house plans, site orientation and general scale were all in accord. Thus, the term 'period house' was also used. Styles were suggested through appropriate massing, proportions, materials and carefully selected details. As a result, the success of the period house depended on stylistic accuracy.

Rural residences often served as models for period houses. Generally, they were built on large, newly plotted suburban lots and embodied contemporary ideas of interior arrangement and planning. Period houses were designed to relate to the landscape. Often extending across the width of a lot, period houses had two garden areas, a formal front and an informal back garden. A rear terrace, porch or patio was usually a feature of these houses.²⁸

In the United States, the Tudor Revival fell into disfavour by the late 1930s.

²⁷Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1984), p.358.

²⁸John C. Poppeliers, S. Allen Chambers, Jr. and Nancy B. Schwartz, What Style Is It?: A Guide to American Architecture (Washington: Preservation Press, 1983), p.84.

-CANADA

In Canada, the use of a style to express British influence appealed to the English Colonial ruling classes. Among these was the Tudor style.

The wealthy Victorian in Canada belonged to a new social class. He most likely had acquired his money as an independent entrepreneur, since this was the age of business, self-made men and individualists. As a result, from 1890 and well into the 1920s Canadian architects continued to take their tastes, attitudes and standards from the High Victorian Age, despite the apparent inadequacies and obsolescence of High Victorian architecture by the twentieth century. Aesthetically it became outmoded because fashions were changing. Technologically it became passé because a style based on eclectic borrowing from the past did not make use of the new materials and techniques resulting from nineteenth century scientific inventiveness. Its symbolic significance also vanished. However, architects of the 1890s and early 1900s did not abandon this for something new, because the appeal to their clients and to the public was strong. With development in the West, Canada's economy became more dynamic and expansive. Small businessmen who became heads of corporations and accumulated fortunes considered a Victorian mansion as the perfect expression of their success. High Victorian architecture continued to be a valid cultural expression, despite being obsolete in every other way. The

character of Late Victorian civic buildings was more restrained, but in the house, ostentatious ornament was retained.²⁹

In the history of Late Victorian architecture in Canada, there are two distinct trends: one is towards excessive ornament and symbolism (best represented by Casa Loma in Toronto); the other is towards a pedantic emulation of historical styles. This second trend proved to be the more significant and one of the necessary elements in the appearance of a new architecture. It was evident that Late Victorian architects were knowledgeable about the historical style they were using.³⁰

Victorian residential architecture signified an escape from industrialization. The Victorians escaped from the cities and factories into romantic nature, to a home whose style was reminiscent of a different era.³¹

By the mid-twenties Canada was enjoying its share of a North American boom, in which many Canadians prospered. Most

²⁹Alan Gowans, Building Canada: An Architectural History of Canadian Life (Toronto: Oxford University Press, 1966), p.132-133.

³⁰Gowans, p.142-143.

³¹Gowans, p.159.

of the growth in the 'twenties resulted from rapid expansion in mining, pulp and paper, and manufacturing.³²

During the 'twenties in Quebec, the Anglo business community controlled economic activity. Montreal's English-speaking barons of hydroelectric power, manufacturing, pulp and paper, mining, finance and transportation found little difficulty in using their power to influence the Liberal governments of premiers Gouin and Taschereau.³³

When the New York stock market collapsed in October 1929, precipitating the downfall of the western world's trading system, the Canadian economy was among the victims. With a semi-developed industrial system the country was heavily dependent on foreign trade, and particularly upon the export of grain, raw materials and semi-finished products. Intensifying the general impact of the Depression was its uneven occurrence among classes and regions. Many urban middle-class families suffered comparatively little while the working class endured the pressures of significantly lowered wages and layoffs.³⁴

³²Kenneth McNaught, The Pelican History of Canada (Harmondsworth, Middlesex: Penguin, 1976), p.237.

³³McNaught, p.241.

³⁴McNaught, p.246.

N.A. TIMMINS RESIDENCE, WESTMOUNT

Under these adverse conditions, Noah A. Timmins, developer of the Hollinger Mine, among the richest gold mines in northern Ontario,³⁵ commissioned John S. Archibald to build a mansion in Upper Westmount for the sum of \$452,600.³⁶

At the beginning of this century, some of Montreal's wealthy chose to move away from the city to the affluent suburb of Westmount. The second part of the 1920s and the beginning of the 1930s represented the period of Westmount's rapid development.³⁷

The property at 65 Belvedere Place, which consisted of the main residence and garage with chauffeur's quarters, was located on 3,369 square meters of land. The mansion itself occupied approximately 990 square meters (Fig. 15).³⁸ Prominently situated, the Timmins Residence rises imposingly from the upper slopes of Westmount Mountain. To the south it commands a view of the city and the St. Lawrence River.

³⁵Donald MacKay, The Square Mile: Merchant Princes of Montreal (Vancouver: Douglas & McIntyre, 1987), p.192.

³⁶H.P. Illsley Archives - Job Ledger (Archibald, Illsley). Concordia University Archives, Montreal.

³⁷François Rémillard et Brian Merrett, Demeures Bourgeoises de Montréal: le Mille Carré Doré 1850-1930 (Montréal: Editions du Méridien, 1986), p.39.

³⁸Les Résidences: Architecture Domestique I (Montréal: Communauté Urbaine de Montréal, 1987), p.708.

Embodying the stately picturesqueness of English Tudor architecture, the grand mansion was interpreted with restraint and simplicity. The exterior walls, of grey, buff and brown stone together with a sturdy slate roof, evoked a sense of strength and dignity. Contrasting limestone trim was used to highlight the bay, oriel and mullioned windows, as well as the carved stone spandrels of the Tudor arches which pierced the porte-cochère. Ornament was used sparingly with marked effect. In the tradition of the Tudor squire, heraldic emblems in stone adorn the front gables, the bay windows and the main entrance. The intricately carved vergeboards reveal a crest bearing the initials of the owner, N.A.T (Fig. 16).

Picturesque irregularities were suggested in the profile of the residence. The steep roofs shed snow and rain. Three tall chimneys revealed the existence of several fireplaces. Following the practical considerations realized by Tudor builders during the 1670s when chimneys with several shafts were pared down, John S. Archibald designed these chimney stacks as compact blocks. In all these features it is evident that the characteristics of the Tudor buildings rendered them suitable for the Canadian climate.

Variety in texture had been achieved through the combination of stone walls, slate roof and a picturesque half-timbered gable facing west. Archibald may have been aware that, as in Shaw's time, half-timbering was something wealthy clients were unwilling to forego, since it provided the proper

manorial feeling. Undoubtedly, Archibald also indulged his clients' desires. Great attention was given to features such as the windows, gables, loggia, balcony and the terrace which extended along the south side. The entire composition evoked an atmosphere of romanticism.

To the north-east of the Timmins residence stood the stone three car garage with chauffeur's quarters located above, with a small attached greenhouse.³⁹

Archibald revealed his skill in building technology. The house was fireproof and solid, with steel and concrete framing.⁴⁰ In an article written in 1962, it was still considered to be a masterpiece of building.⁴¹

Prominence was given to the entrance by way of the porte-cochère (Fig. 17). Above the front door a stone carving depicts an angel's head, with the Latin words DEXR A CRUCE OMNIA VINCIT carved below, meaning 'The right hand carrying the cross conquers all.' Inside is a vestibule, flanked on either side by a coat room and lavatory - the right side for the ladies and left side for men. The ladies' coat room

³⁹"Modern Garages in Variety," Canadian Homes and Gardens 10 (February 1933): 42.

⁴⁰In Canada, by the early years of the twentieth century the large industrial and commercial buildings were bringing steel and reinforced concrete "skeleton" construction into general use. Not until after the First World War did this technology become more common.

⁴¹Al Palmer, "Westmount Home Divided: 23-foot Section Removed," The Gazette, Montreal (30 June 1962).

opened onto a reception room, while the mens' coat room conveniently led into the billiard room. Similar to Robert Smythson's designs in the sixteenth century, the main hall stretched across the full depth of the house, from the front door to the terrace, and was panelled in oak. The carving of the wood was confined to the small panels of the frieze and to strips along the string of the stairway, while the rest of the panelled surface was left entirely plain, as was the fashion during Elizabethan times (Fig. 18). The handsome oak staircase, arched doorway and wrought iron fixtures completed the decor of the hall, which set the tone for this distinctive residence. Through a tall window at half landing, daylight flooded the stairway. In using diamond-shaped panes of leaded glass bearing armorial designs, the architect alluded to the tradition of the old English squire who had his coat-of-arms with those of his wife worked into the design of his windows (Fig. 19). These windows gave to the manor-house the stamp of ownership.

Inspiration for the living room had been drawn from the late seventeenth century. The oak panelling, plaster ceiling, fireplace and bay window with leaded panes and heraldic motifs were all in character, expressing the traditions of comfort established in Tudor houses.⁴² In 1931, the Royal Architectural Institute of Canada awarded John S. Archibald

⁴²"Going Back Two Centuries," Canadian Homes and Gardens 10 (March 1933): 36.

first prize in the category for domestic interiors for his design of the Timmins living room.⁴³ Of note was the design of the plaster ceiling, which displayed heraldic compositions and broad bands of strapwork (Fig. 20).

Adjoining the grand living room was an intimate sun room which opened onto the conservatory. Its arched ceiling was decorated with several widely spaced bands depicting woodland creatures entwined in a vine motif which spanned the width of the ceiling. The principal rooms on the ground floor, together with the two main bedrooms on the first floor above, were arranged to take advantage of the panoramic view to the south.⁴⁴

The dining room, breakfast room, kitchen and service area were grouped together, resulting in convenience of service. The servants' dining room in the northeast corner of the house was also accessible from the kitchen. A gallery, alluding to those found in Elizabethan houses, was located between the billiard room and dining room and may have served as a reception area. High standards of craftsmanship and attention to detail were evident throughout the residence.

⁴³"First Award - Class V(c) - Domestic Interiors," (illus.) JRAIC 8 (December 1931): 420.

⁴⁴John S. Archibald "Timmins Residence - Ground Floor Plan, First Floor Plan" 1929. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

At the time this house was built, the Timmins children were married and no longer lived at home, so fewer bedrooms were needed. Therefore, the residence was designed for elaborate entertaining, rather than accommodating a growing family.⁴⁵

The first floor consisted of two bedrooms, a guest room, library and a study. Both bedrooms and the library faced south taking in the panorama of the St. Lawrence, while the other rooms faced east. Each bedroom possessed a fireplace, closet and private bathroom. The bedroom tucked away into the privacy of the southwest wing had access to a huge open balcony roofed over with a half-timbered Tudor gable outlined with intricately carved vergeboards. Separated from the master bedroom by the library, the second bedroom included a dressing room and wardrobe. This room opened onto a loggia. Among the ample cupboard accommodations on this floor were two linen storage cupboards.⁴⁶

A household staff of thirteen was required to maintain the establishment,⁴⁷ hence the six maid's bedrooms on the top

⁴⁵Barbara Cordeau, "The Residence of Mr. [Noah] Timmins," Unpublished undergraduate architectural report no.301. Nobbs Room, McGill University, May 1969, p.[6]

⁴⁶John S. Archibald "Timmins Residence - First Floor Plan" 1929. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

⁴⁷Palmer, The Gazette, Montreal (30 June 1962).

floor in addition to the two servants' rooms in the basement. The top floor also accommodated a large cedar room and a storage area.⁴⁸

The basement allowed for two servants' rooms with a shared bathroom in between the rooms, cold storage, a refrigeration machine room, laundry and drying, wine cellar, winter sash, a root store with an earth floor, tool shed, potting shed, coal and wood, vault and furnace room.⁴⁹ The house was heated by any of three furnaces - oil, gas, or coal.⁵⁰

After Noah Timmins's widow, Lelia, died in 1958, the house stood empty for several years. There was no demand for a residence of this size, with such expensive maintenance costs. In 1962 Westmount architect Stanley Shenkman was responsible for eliminating a twenty-three foot wide section through what was once the billiard room and a part of the dining room, to create two separate residences.⁵¹ The coach house was also sold after a wing was added to it. Part of it

⁴⁸John S. Archibald "Timmins Residence - Second Floor Plan" 1929. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

⁴⁹John S. Archibald "Timmins Residence - Basement Plan" 1929. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

⁵⁰Palmer, The Gazette, Montreal (30 June 1962).

⁵¹Palmer, The Gazette, Montreal (30 June 1962).

was constructed using materials from the demolished section of the main house. The remaining land was sold as lots for three houses.⁵²

It is very likely that Archibald looked to England, the origin of Tudor inspiration, and to Scotland, his birthplace, in order to keep abreast of architectural developments. The work of Richard Norman Shaw, Robert Lorimer and other prominent architects appeared in the Journal of the Royal Institute of British Architects, Architectural Review, Builder, Country Life among other publications. For example, the garden elevations of Little Thakeham (1902) (Fig. 21) and Ashby St. Ledgers (1903 additions) (Fig. 22), both by Edwin Lutyens, were featured in Country Life. Sources such as these may well have inspired Archibald in his design for the Timmins residence.

The residence for Noah Timmins, built towards the end of Archibald's career, was his most elaborate residential design. Earlier in his career, while in partnership with Charles Saxe, other domestic commissions with Tudor characteristics included the F.H. Anson residence (1904) 466 Cote St. Antoine, the only example of his use of a Dutch gable, and townhouses for G.W. Badgley and A. Woods (1909) a corner house at 3675 Cote des Neiges and 1624 Pine Ave., H.B. Walker (1910) 1559 Dr. Penfield, and A. MacFarlane (1913) 1754 Cedar Ave. In an

⁵²Cordeau, p. [13]

article in Construction, Montreal architect Philip Turner described a townhouse at 128 Cedar Avenue as "A good example of a house with a flat roof...It was erected by Saxe & Archibald, who have gained a well-deserved reputation in Montreal for their domestic work, their designs always displaying true artistic individuality. ...The exterior is simple in treatment but carefully considered. The stone panels on the front, the recesses formed in the brickwork, the projecting band cornice, are all introduced with good effect, giving interest to the whole design...."⁵³

A rare example of the firm's application of classical design to a residence is 3501 Ave. du Musée (1909-1912), originally built for Joseph Marcelin Wilson, who was appointed senator in 1911.

⁵³Philip J. Turner, "Houses at Montreal, Quebec" Construction 8 no.6 (June 1915): 267-268.

CHAPTER 6

MASONIC MEMORIAL TEMPLE

In 1930, with the country in the throes of the Depression, the doors of the Masonic Memorial Temple were open. A Neoclassical building, the Temple was a memorial to the members of the Masonic Craft who had died in the First World War.

THE GREEK REVIVAL IN PUBLIC BUILDINGS

-GREAT BRITAIN

Neoclassicism, a movement inspired by the ancient architecture of Greece and Rome, evolved in Europe during the second half of the eighteenth century. J. Mordaunt Crook describes Neoclassical architecture as the union of three factors - archaeology, rationalism and geometry.¹ Under the influence of Neoclassicism, antique elements were beginning to be exploited.

The rediscovery of Greece in the early nineteenth century was predominantly a British affair.² The allure of Athens and

¹J. Mordaunt Crook, The Dilemma of Style: Architectural Ideas from the Picturesque to the Post-Modern (London: John Murray, 1987), p.195.

²J. Mordaunt Crook, The Greek Revival: Neo-Classical Attitudes in British Architecture 1760-1870 (London: John Murray, 1972), p.41. William Pierson states that although Stuart and Revett's Antiquities of Athens (1762) was preceded by J.D. Leroy's Les Ruines des plus beaux monuments de la Grèce (1758), the French work was less practical as a source for architects, in William H.

its classic, chaste monuments, were manifested in the form and proportion of its buildings. It was the beauty and monumental spirit of this architectural style that Britain wished to capture.

In England, the Greek Revival originated under James Stuart (1713-1788), George Dance (1741-1825), William Wilkins (1778-1839) and Sir Robert Smirke (1780-1867).³

'Greek Revival' was a term used in England during the 1860s, also favoured in the United States during the later nineteenth century and used to describe the architecture of the final phase of Neoclassicism. 'Neoclassic', a label first widely used in Europe in the 1880s, was employed to describe the escape from the Renaissance and the return to the antique.⁴

The Greek Revival, like Neoclassicism, was the result of both classical and romantic tendencies. As the Neoclassical movement in architecture developed, the romantic, associative

Pierson, American Buildings and Their Architects: the Colonial and Neoclassical Styles (New York: Anchor Books, 1976), p.467 note 6.5. Despite these publications, and with the exception of building garden temples and interiors, Peter Collins writes that "the use of Periclean prototypes was almost completely neglected during the eighteenth century, and its adoption at the beginning of the nineteenth century was due less to the influences of copy-books than to the propaganda of wealthy connoisseurs and amateur architectural historians, such as Thomas Hope and the Earl of Aberdeen" in Peter Collins, Changing Ideals in Modern Architecture 1750-1950 (Montreal: McGill University Press, 1965), p.85.

³Crook, The Dilemma of Style, p.195.

⁴Crook, The Greek Revival, p.63.

archaeology dominated over the classical, rationalist theory. Novel structural techniques were second to historical detail.

In the early nineteenth century John Nash and Robert Smirke were experimenting with cast iron beams, creating a skeletal structure that would be covered in classical forms. Crook writes "Neo-Classical architecture was doubly subjunctive: a system prehistorically designed for timber forms had been anciently translated into masonry conventions; and these masonry conventions had been consciously revived to clothe in associational garb a structural system based on iron and concrete."⁵ The gap between form and function increased, emphasizing motif over mass. The circumstances were appropriate for the High Victorian Battle of the Styles. Historicism had led to eclecticism.

The Greek Revival lasted longest in Scotland. The architects then practising interpreted the Hellenistic themes with austerity and reserve, resulting in a distinctive manner brought about by a mastery of the laws of composition. The cities of Edinburgh and Glasgow were already known for their classical buildings. In the nineteenth century Edinburgh was given the title of "Modern Athens" as a result of contributions of architects Thomas Hamilton (1785-1858) and William Henry Playfair (1790-1857).⁶ Buildings such as the

⁵Crook, Dilemma of Style, p.196.

⁶Albert E. Richardson, Monumental Classic Architecture in Great Britain and Ireland (New York: W.W. Norton, 1982), p.73.

United Presbyterian Church, Glasgow (1856-7) by Alexander Thomson (Fig. 23); the High School, Edinburgh (1825-29) by Thomas Hamilton (Fig. 24); Surgeons Hall, Edinburgh (1829-32) by W.H. Playfair (Fig. 25) and Archibald Elliot Jr.'s Royal Bank of Scotland, Glasgow (c.1827) (Fig. 26) represent some of the examples which left lasting impressions, particularly on young architects such as John S. Archibald, who later immigrated to North America.

Whereas the eighteenth century classical tradition had expressed the concept of architecture as the embodiment of beauty, the later Classical Revivals expressed the idea of architecture as a means of symbolic expression, of instilling moral virtue. In the course of the Classical Revivals, eighteenth century classicism ends and Victorian architecture begins. The focus on associated ideas rather than on architectural qualities themselves made this approach to architecture quite popular in the nineteenth century throughout the Western world.⁷

The extent of the appeal of the Greek Revival can be measured by its dominance over a particular building type - the public building for legal, administrative or cultural purposes.⁸

⁷Alan Gowans, Building Canada: an Architectural History of Canadian Life (Toronto: Oxford University Press, 1966), p.74.

⁸Crook, The Greek Revival, p.113.

-UNITED STATES

Neoclassicism in America was a provincial extension of Neoclassicism in Europe. However, the American Revolution (1763-1783), the subsequent search for a national cultural identity, and the geographical distance from the main centers of architectural activity introduced several elements for which there was no counterpart in Europe.

The Greek Revival, which spread to every civilized part of the country in the years between 1820 and the Civil War, represented the last phase of American Neoclassicism. Adopted by the common man as well as the professional, it became the first style in American history to be understood and accepted as a national style. Greek architecture was simple, logical and dignified. More importantly, it was recognized as the paramount visual embodiment of the oldest democracy on earth, and relevant to American aspirations.⁹

Greek forms in the architecture of Benjamin Henry Latrobe (1764-1820) and Robert Mills (1781-1855) were discreetly applied. In the work of William Strickland (1788-1854) and Thomas Ustick Walter (1804-1887), the Greek orders and the Greek ornamental system were used with pedantic accuracy. The closer the imitation of the Greek the more the work was

⁹William H. Pierson, Jr., American Buildings and Their Architects: the Colonial and Neoclassical Styles (New York: Anchor Books, 1976), p.210-419.

respected. Striving for architectural correctness was an important aspect of this architectural phase.¹⁰

The Greek Revival was influenced by pictorial and sentimental, rather than by architectonic and rational merit. This became more evident in the work of local carpenters, as compared to the buildings by professional architects. The most persuasive architectural evidence for this is the relevance of the temple form as the primary motif of the Greek Revival. Idealistically, the temple was a building which expressed those characteristics, real and imagined, which Americans attributed to ancient Greece and which they desired to achieve for themselves. It was a simple matter to give new meaning to a building by adding a Greek portico to it, whether a house, school or church. The temple occupied a place of importance in the United States. Its suitability for government and public buildings was understood by both architect and patron.¹¹

-CANADA

The Neoclassical style was brought to Canada by architects and builders. It was also disseminated via architectural pattern books. Since the principal commissions went to the architects, it was from them that the best and

¹⁰Pierson, p.432-433.

¹¹Pierson, p.436.

most inspiring examples of Neoclassicism emanated. Like John S. Archibald, many of the architects were of Scottish birth and training. They arrived in Canada with some practical experience from Great Britain. Bringing with them images of the significant models of British Neoclassicism clearly etched in their memories, they designed structures that were closely derived from their homeland.¹²

As in Great Britain, Canada's Greek Revival was evident in public and commercial buildings. Since the classical style was adaptable to various materials, builders designed classical in stone, brick, wood, iron and, at a later date, concrete. This versatility made the style particularly suitable to this new country, because even with simple materials it was possible to achieve an air of grandeur. In Montreal, in addition to the Masonic Memorial Temple, other examples of Greek Revival architecture included the City Bank (demolished) built in 1845 by McFarlane and Goodlate Richardson Browne (Fig. 27), the Court House by John Ostell and H.-Maurice Perrault, built 1851-56 (Fig. 28) and the Redpath Museum constructed 1880-82 by Hutchison and Steele (Fig. 29).

When popular styles are imitated, it is often only in appearance and not in substance. Diluted by other styles and later by artificiality, the Classical Revival, nevertheless,

¹²Thomas Ritchie, Canada Builds 1867-1967 (Toronto: University of Toronto Press, 1967), p.331.

continued past its prime in the first half of the nineteenth century on into the beginning of the concrete age. Victorian architects used steel and concrete as stronger and more convenient alternatives for stone, wood, or plaster, without making any particular change in the appearance of their buildings. The new material was easily adapted to take on the required Classical forms. Even by the mid-twentieth century the Classic style was not entirely dead.¹³

The significance of the Greek temple form was its association with liberty and freedom from tyranny. Temples became an officially proper form for churches just as they were for homes, courthouses or state capitols. Convenience or suitability were not taken into consideration. What mattered was the symbolism. The fact that forms with such symbolism were acceptable in church buildings is indicative of the dominant Protestant Christianity of this age, its emphasis on Old Testament morality and its close alliance with Freemasonry.¹⁴

INFLUENCE OF FREEMASONRY ON CLASSICAL ARCHITECTURE

Freemasonry had significant influence on the new symbolic content of classical architecture. Since its beginnings in 1717 the Craft had grown steadily, particularly in the United

¹³Ritchie, p.342.

¹⁴Gowans, p.70.

States and later in Canada. Membership in a Mason's lodge had become important for any American who wanted to get ahead in the nation that Masons like George Washington and Thomas Jefferson had helped to create. To prevent the extinction of these old operative guilds and to preserve them because of their historical associations and their value as social centers, a proclamation was issued between the years 1707 and 1717, admitting men of all professions provided they were regularly approved and initiated into the society. Secret meanings associated with classical architecture were now revealed to the élite of American towns. The men went out from their lodges determined to embellish every town in America with monuments to Doric strength, Ionic wisdom, Corinthian beauty. In time this attitude towards architecture came to Canada.¹⁵

According to the Masons, the man who would appreciate and understand Freemasonry must be able to read in a Grecian temple or Roman amphitheater the story of the age which produced them and something of the character of the men who laboured upon them. The Greek had a cultivated mind, a poetic genius and cultured reason. His structures were refined, majestic and beautiful, and he brought to architecture order, proportion and beauty. Freemasons chose the Greek style for their temples, wishing to express these qualities.

¹⁵Gowans, p.71.

Freemasonry is described as "a science of morality, veiled in allegory, and illustrated by symbols."¹⁶ Its character as a symbolic institution and the adoption of the method of instruction by symbolism, gives Freemasonry its identity.¹⁷ With regard to Freemasonry as a "secret society", only the ritual and the manner of initiation are classed as secret. In the twentieth century Freemasonry is regarded as a human institution with a practical relation to every-day affairs.¹⁸

Thirty Canada West and Quebec lodges banded together in 1855 to form the Grand Lodge of Canada, and Ancient Masonic lodges established their own Grand Lodge two years later. The two bodies united in 1858, except for a few lodges that maintained allegiance to the Grand Lodges of England, Ireland or Scotland. Quebec established its own Grand Lodge in 1869, and other provincial Grand Lodges formed themselves as local situations demanded, acknowledging the provincial nature of Canadian Freemasonry.¹⁹

¹⁶Albert G. Mackey, The Symbolism of Freemasonry: Illustrating and Explaining its Science and Philosophy, its Legends, Myths, and Symbols (Chicago: C.T.Powner, 1975), p.10.

¹⁷Mackey, p.71.

¹⁸Delmar Duane Darrah, History and Evolution of Freemasonry (Chicago: Powner, 1954), p.389.

¹⁹Stephen A. Kent, "Masons, Ancient Free and Accepted," Canadian Encyclopedia, 2nd ed, vol.II, 845.

MASONIC MEMORIAL TEMPLE, MONTREAL

In Montreal, the erection of the Temple at Sherbrooke and St. Mark Streets was of significance to the Masons. It was initiated by Wor. Bro. John J. York of St. George's Lodge No.440, and Brother John S. Archibald from the Royal Albert Lodge. First mention of it had been made in the Minutes of 18 November 1922. It was not until six years later that the Minutes record the appointment of a Committee consisting of Wor. Bro. Chenoweth, Wor. Bro. W.H. Harling and Bro. Barfield to investigate accommodation for Royal Albert Lodge in the new Temple.²⁰

On 22 June 1926, the cornerstone was laid for the new building. More than a thousand people attended the ceremony, representing the thirty-six Lodges in Montreal and many out of town Lodges. The Grand Master, the Most Wor. Bro. Henry Willis of Quebec, laid the stone and assisted by the officers of the Grand Lodge of Quebec, performed the rites and ceremonies. The custom of laying the corner-stones of public buildings has always been performed by the Masonic order with impressive ceremonies. The stone is always deposited in the north-east corner of the foundation of the intended structure. It is carefully examined with the necessary implements of operative masonry, which include the square, the level, and

²⁰Royal Albert Lodge A.F. & A.M. No.25 GRQ, A Short History: Centenary Celebration 1864-1964 (Montreal: Royal Albert Lodge A.F. & A.M. No. 25 GRQ, 1965?), p.29.

the plumb, and declared to be "well-formed, true, and trusty." The sacred elements of Masonic consecration are then produced, and the stone is solemnly set apart by pouring corn, wine, and oil upon its surface. Collectively, they allude to the Corn of Nourishment, the Wine of Refreshment, and the Oil of Joy, which are the promised rewards of a faithful and diligent performance of duty, and often specifically refer to the anticipated success of the undertaking whose inception they have consecrated.²¹

Following the pouring of the corn, the wine and the oil, a speech was delivered by Most Wor. Bro. Canon A.P. Shatford, P.G.M. "If material structures need cornerstones, how much more do spiritual and moral edifices need them."²² Deposited in the stone were a number of documents pertaining to Freemasonry as well as a copy of the last report indicating the growth of the Port of Montreal and copies of the city's newspapers.²³

In designing the building, John S. Archibald had to resolve two issues. In addition to erecting a worthy and permanent memorial to the members of the Masonic Craft who had

²¹Mackey, p.165-172.

²²Royal Albert Lodge A.F. & A.M. No.25 GRQ, p.29.

²³Royal Albert Lodge A.F. & A.M. No.25 GRQ, p.29-30.

fallen in the First World War, the Masonic Memorial Temple was to provide for the numerous interests of the west end centre of Montreal Masonic activities. The old temple building on Dorchester Street (now Boulevard René Lévesque) had been considered out-of-date for some time and the district in which it was located was no longer appropriate for a Masonic centre. As a result, the corner of Sherbrooke and St. Mark Street was chosen as the new site.

After much preliminary study, a design was selected. The final result was a decision to adhere to a strict classical tradition for the exterior, for which the glories of the Acropolis would serve as the inspiration. Details of ornamentation were guided by Masonic symbolism.

An article in Construction states "Neither our great Canadian classicists nor such well-known American practitioners as McKim, Mead & White have produced anything finer in Grecian adaptation than this Montreal building."²⁴

The article ranks the architectural merit of this work with Henry Bacon's Lincoln Memorial, John Russell Pope's Temple of the Scottish Rite and McKim, Mead & White's J.P. Morgan Library. Among Canadian buildings nearest to its class are Cobb's Toronto Registry Office and Lyle's Bank of Nova Scotia at Ottawa.

²⁴Sinaiticus, "The Masonic Memorial Temple, Montreal," Construction 23 (December 1930): 387.

In the tradition of Greek Revival architecture in Scotland, the Masonic Memorial Temple expresses the subtleties of proportion, the careful disposition of parts, and accurate scientific and artistic knowledge which defines the best work of its type.²⁵ From the standpoint of monumental design it is distinguished by simplicity of composition and almost Spartan severity in the use of ornamentation (Fig. 30).

The façades along Sherbrooke Street and St. Mark are entirely of Queenston limestone quarried in Canada (Fig. 31). The framework of the building is of steel. A horizontally grooved foundation storey, interrupted only by the main entrance doorway and flanking windows serves as the pedestal for the main portico. The main entrance doors and transom, of richly embellished bronze, are by the Robert Mitchell Co. of Montreal (Fig. 32).²⁶ Its surrounding architrave and crowning cornice is Grecian in character, providing a prominent entrance to the Memorial Hall. The great doorway of the northern portico of the Erechtheion served as the prototype (Fig. 33). The entry to Alexander Thomson's United Presbyterian Church in Glasgow (1856-7) is also similar in design (Fig. 34). The main entrance to Archibald's Temple is flanked by two octagonal columns. These stand upon a carved

²⁵Sinaiticus, p.388.

²⁶Hugh Percival Illsley, Architect: 1896-, taped interview by Stanley G. French in June, 1982 (Montreal: Concordia University Libraries, 1982).

plinth and terminate in carved capitals depicting winged creatures, which support lighting fixtures representing the celestial and terrestrial spheres. The porch of a Masonic Temple is a symbol of the entrance into life, here represented as the earth and sky. The expression of life was further reinforced in the design of the bronze transom. In the ancient Mysteries, the rising sun was a symbol of the regeneration of the soul.²⁷ The grilles of the flanking windows were also designed in bronze. The secret nature of the society was successfully expressed in the composition of the high base, the massive door and the use of grilles on the few small openings.

Above the foundation storey, the carvings of the frieze represent various Masonic insignia, alternating with Latin lettering incised in the stonework. Interspersed between the words FIDES (faith), CARITAS (love), VERITAS (truth), LIBERTAS (liberty) and SPES (hope) are the rising sun, as represented in the transom, working tools belonging to a mason, which include the twenty-four inch gauge, a symbol of purpose or time and common gavel, a symbol of power; the interlaced square and compass, the symbol of Freemasonry; the Holy Bible which represents Truth, Faith and Hope and the pot which holds incense, symbolic of Sacrifice, the giving up of selfishness.

²⁷Mackey, p.357.

Four Greek Ionic columns, which represent to Masons an order that is the embodiment of Solomonic wisdom,²⁸ are crowned by a pediment. The tympanum sculpture consists of two figures symbolically depicting the principles of the craft. Between the columns are bronze tripod floodlighting fixtures. Except for the allegorical plaques carved in bas-relief, the walls flanking the main portico are kept blank. The plaque on the northeast wall depicts earth and sky, represented by a figure that is surrounded by the stars and moon, and is gazing at a terrestrial globe. On the northwest wall, which depicts the Arts, the figure of a woman is playing a lyre. She is surrounded by the symbols representing sculpture, literature and painting. Attention to detail and proportion have resulted in a well-designed entablature that is in keeping with the spare ornamentation and classical spirit of the temple. The design of the cornice incorporates lions' heads and the pediment is terminated by carved griffins with an acroterium at the apex.

At the side of the building along St. Mark Street, four pilasters in the Ionic order are suggestive of the colonnade in the front elevation. Also recalling the front elevation is a carved plaque on either side of the arrangement of pilasters. Knowledge is represented by a figure sitting upon a pile of books. The last plaque depicts a figure in armour

²⁸Alan Gowans, Images of American Living (New York: J.B. Lippincott, 1964), p.251.

bearing a shield, symbolizing the legend of St. George and the dragon. This expresses the triumph of the Christian hero over evil. The side elevation, revealing a steep drop in the grade along St. Mark Street, indicates a skillful handling of the design by Archibald.

The ground floor plan reveals a grand staircase which ascends from the main entrance vestibule into the Memorial Hall. The Hall is a dignified chamber forty-five feet wide and approximately sixty-five feet in length. A beamed and coffered ceiling with pendant lighting fixtures and marble walls create a distinctive setting. A decorative bronze grille serves as a camouflage for the air supply duct.²⁹ Directly facing the main entrance, at the southeast end of Memorial Hall, is the spacious stair and elevator hall. Located to the right of the main axis are the Shriners' lounge, the two-table billiard room and the parlour, while at the left is a lodge room with its necessary ante-chambers.³⁰

On the first floor, directly above the entrance vestibule and Memorial Hall, is another lodge room. On the second floor is the room of the Scottish Rite, one of the youngest Masonic

²⁹John S. Archibald "Masonic Memorial Temple - Memorial Hall" 1929. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

³⁰John S. Archibald "Masonic Memorial Temple - Ground Floor" 1929. Canadian Architecture Collection, Nobbs Room, McGill University, Montreal.

Rites to be established.³¹ This chamber has a wood beamed ceiling with plaster panels. The walls are richly wainscotted, with wood panels at the lower part, while above, in the plaster walls, the metal exhaust grilles are cleverly designed as shields bearing heraldic insignia. None of the lodge rooms have outside light, these and other chambers being served by forced ventilation. The Scottish Rite room houses the world-renowned pipe organ by the Casavant Freres.³²

The longitudinal section reveals the challenges Archibald had to confront (Fig. 35). In order to accommodate the various lodges and their adjuncts it was necessary to introduce mezzanine floors at each storey, the higher sections at the front of the building being given over to the main rooms, such as the room of the Scottish Rite, the Memorial Hall and the lecture hall. In this way a maximum amount of accommodation was obtained within a minimum of space. All floors can be accessed by the main stairs and elevators. In addition, there is a freight elevator and a service stair, both enclosed within a fireproof shaft which, on each floor, constitutes the service hall. A secondary entrance on St. Mark Street supplements the main one on Sherbrooke Street and serves the lecture hall and elevator lobbies. The ladies'

³¹Darrah, p.367.

³²Sinaiticus, p.388.

check room and lavatory are arranged so that no contact is had with upper floors.

Upon its completion, the Masonic Memorial Temple was described as "a distinct triumph in classicism and an outstanding contribution to Canadian architecture. Academically correct, it is by no means sterile, but is living, dignified and beautiful."³³ Finesse in detail, studied refinement and academic charm are expressed in rich simplicity. Archibald successfully captured the classical spirit.³⁴

The Masonic Memorial Temple by John S. Archibald, Architect received First Award, Class I for monumental buildings from the Royal Architectural Institute of Canada.³⁵

The Emmanuel Congregational Church, 2085 Drummond Street is an early example of Greek Revival architecture executed by Saxe and Archibald in 1906 (Fig. 36). This commission was the result of a limited competition, one of the first to be conducted according to the new code of competitions

³³Sinaiticus, p.391.

³⁴The general contractors for the building were E.G.M. Cape & Co., Limited, Montreal.

³⁵"R.A.I.C. Architectural Exhibition and Awards," JRAIC 8 (December 1931): 410.

recommended by the P.Q.A.A.³⁶ While the west elevation of the Erechtheion served as the prototype for the Sherbrooke Street façade of the Masonic Memorial Temple, the classically inspired Emmanuel Church recalls the east elevation (Fig. 37). Stylistically, there is also a similarity between the façades of Emmanuel Church and the portico of the Scottish National Academy, Edinburgh (1850-54) by William Henry Playfair (Fig. 38), evident in the hexastyle Ionic portico and the pediment. Both buildings used ornamentation sparingly. Significantly smaller in scale, the dignified presence of Emmanuel Congregational Church was not diminished. Although almost a century has passed, this building, which now serves as the Salvation Army church,³⁷ continues to open its doors to new generations of worshippers and to generations of new Montrealers.

³⁶"Montreal Notes", CAB (March 1906): 41. The other competitors were architects David Brown, John James Browne and Alexander C. Hutchison.

³⁷This building was purchased by the Salvation Army in 1948. Les Églises: Architecture Religieuse I, p.24.

CHAPTER 7**CONCLUSION**

John S. Archibald played a vital role in the creation of many of Montreal's landmarks. His buildings contributed to all facets of life in the city he chose as his home. For sports fans he built the Baseball Stadium as well as the original Montreal Forum, for Montreal's transportation system the Craig Street Terminal and for worshippers the Emmanuel Congregational Church. He was also responsible for the Masonic Memorial Temple. His educational institutions included the Montreal Technical School, Baron Byng High School and elementary schools for the Protestant School Commission. Among Archibald's clients for office buildings were the Dominion Bridge Company, the Steel Company of Canada and La Sauvegarde Insurance Company. In addition to interior work for the Windsor Hotel, extensions to both the Queens Hotel and Chateau Laurier, and a hotel in Brockville, Archibald built hotels for the Canadian National Railway in Halifax, Saskatoon and Vancouver. Manoir Richelieu in La Malbaie was commissioned by Canada Steamship Lines. His most noteworthy residential commission was for Noah A. Timmins. St. Mary's Hospital, Archibald's last project, was completed after his death by E.J. Turcotte.

The early years, in partnership with Charles Saxe (1897-1915), were occupied mostly with alterations and commissions

for residences. Among these impressive homes was the F.H. Anson Residence, Charles de Sola Residence, Joseph Marcelin Wilson Residence and E.G.M. Cape Residence. The firm also built several small apartment houses which include the Belleview, Bishop Court and the Cavendish Apartments. In addition to two public baths for the City of Montreal, several factories and stables, these early years also produced the Montefiore Club, the Emmanuel Congregational Church, the Montreal Technical School, an extension to the Engineer's Club, and interior work on the Queen's Hotel.

On his own in 1915 John S. Archibald continued to accept a variety of commissions, whether through recommendations of satisfied clients, completed projects of a particular building type, friendships and associations. With a few exceptions the focus moved away from residential work to public buildings, resulting in several schools, the Montreal Forum, Baseball Stadium, the Montreal Convalescent Hospital and St. Mary's Hospital. Commissions for eight hotels marked the mid-1920s through early 1930s. Four of these were in the chateau style for the Canadian National Railway.

Canada was exposed to influences in architecture from England, France and the United States. Archibald was successful because he kept pace with the mood of the public. Montreal was a conservative city where traditional styles were in demand. While his buildings express a sensitivity to the client's taste, Archibald also adapted these traditional

styles to local conditions. They are simple and dignified, restrained in ornamentation, and the exteriors are built of local material, usually stone or brick. His buildings express harmony of style from exterior through to the interior, revealing an attention to detail that is evident in the stone carvings, bronze grilles, interior woodwork and choice of interior fixtures.

Despite the traditional styles Archibald was a modern architect who kept abreast of technological developments. His commissions are evidence of his keen business sense. John Bland, Professor Emeritus of Architecture at McGill University writes, "Archibald appears a culminating figure in the pre-modern phase of Canadian architecture....It was a transitional time when new structural, mechanical, and organizational systems were beginning to dominate buildings which otherwise had traditional architectural values."¹ The quality of John S. Archibald's buildings rank him with the prominent architects of his time: Robert Findlay (1859-1951), J.-Omer Marchand (1872-1936), Edward (1868-1923) and William Sutherland (1874-1952) Maxwell, Percy Erskine Nobbs (1875-1963).

What must be appreciated in the architecture of the early 1900s which is still relevant today, is its diversity,

¹John S. Archibald and His Associates: a Guide to the Archive (Montreal: McGill University, 1990), p.4.

solidity and endurance, and its humane, urbane quality.² It expressed the ideas, values and changing tastes of our civilization.

The Depression of 1929 brought the decisive phase of the collapse of the Victorian social and economic world. With it went the basis of Victorian architecture as a valid cultural expression. Architecture in Canada, as elsewhere, was moving towards the modern. However much the vitality of the newer architecture attracted attention, as late as 1930 its impact on building production was in most countries still a limited one.

Not all the traditional architecture of the years 1900-1930 need be rejected, even if the standards by which it must be judged remain those of the nineteenth rather than the twentieth century.³ Without the contributions of turn of the century architects such as John Smith Archibald, whose buildings form a significant part of the urban fabric of Montreal, our cityscapes would be much the poorer.

²Gavin Stamp, ed., AD Profiles 13 "London 1900" Architectural Design 48 no.5/6 (1978): 321.

³Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries (Harmondsworth, Middlesex: Penguin, 1983), p.533.

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CAB = Canadian Architect and Builder
JRAIC = The Journal, Royal Architectural Institute of Canada

ARCHIVES

Montréal. Archives de la Ville de Montréal.

Montreal. Canadian Centre for Architecture. Archives.

Montreal. Concordia University. Archives.

Montreal. McCord Museum. Notman Photo Archives.

Montreal. McGill University. Nobbs Room, Canadian Architecture Collection.

Montreal. Ordre des architectes du Québec.

Ottawa. Canadian Inventory of Historic Building.

APPENDIX A

LIST OF WORKS

In most cities research into late nineteenth and early twentieth century architecture begins by examining the Permits Department records, which contain the date, type of construction, location and architect. In Montreal, as late as 1905, the Province of Quebec Association of Architects protested that the City Council of Montreal refused to maintain proper Building Inspection records.¹ In addition, in 1922, the Montreal City Hall suffered a fire, in which all civic records were destroyed. As a result, the absence of complete civic records has made it necessary to seek other sources of information for these buildings. For buildings dating after 1922, permission from the owner is required in order to consult the records.

The following list of works executed by John Archibald's practice, the most thorough list to date, has been compiled from Archibald's Job Ledger which was donated by architect Hugh P. Illsley to Concordia University Archives, lists of works from the Archives of the Canadian Centre for Architecture, working drawings in the Canadian Architecture Collection, Nobbs Room, McGill University and from Le Prix Courant, a weekly which until September 1930, listed

¹Julia Gersovitz, "Montreal Architects 1870-1914" (Unpublished paper, Columbia University, 1980), p.3.

construction permits granted primarily in the Montreal area.
The completeness of the entries varied from year to year.

Archival Sources

- CAC Montreal. McGill University. Nobbs Room, Canadian
Architecture Collection.
- CCA Montreal. Canadian Centre for Architecture. Archives.
- CUA Montreal. Concordia University. Archives.

Projects are in the Montreal area, unless otherwise indicated:

SAXE & ARCHIBALD 1897-1915

1898

Lynch, Thomas A.
 -residence
 -brick
 -530 Grosvenor Ave., Westmount
 CCA. John S. Archibald file

Manhire, Charles
 -2 residences
 -stone, brick
 -492-494 Grosvenor Ave., Westmount
 CCA. John S. Archibald file

1899

Foley, S.
 -apartment house = 27 apartments and shops
 (demolished)
 -107' x 32'
 -8 storeys
 -brick; roof of asphalt and gravel
 -Metcalf between St. Catherine St. and Dominion
 Square
 -\$80,000 (estimated cost)
Le Prix Courant vol.24 no.13

1900

City of Montreal
 -public bath
 -114' x 42'
 -1 storey
 -brick
 -Wellington St., Montreal
 -\$6,400 (estimated cost)
 PERMIT #: 83
 MASONRY & CARPENTRY: A. Gravel
Le Prix Courant vol.29 no.2 (13 juillet 1900): 165

Garth, R.W.

- house
- 25' x 72'
- stone, brick; roof of slate
- 99 Crescent St., Montreal
- \$5,000 (estimated cost)

MASONRY: Gray & Wighton

CARPENTRY: D.M. Long

BRICKS: E. Gauthier

Le Prix Courant vol.28 no.12 (22 juin 1900): 991

U. Pauzé & Fils

- 2 houses = 4 apartments
- 44' x 48'
- 2 storeys
- wood, stone; roof of asphalt & gravel
- St. Andre St., Montreal
- \$2,400 (estimated cost)

PERMIT #: 86

MASONRY & CARPENTRY: U. Pauzé & Fils

Le Prix Courant vol.29 no.2 (13 juillet 1900): 165

1901

Bartholomew, R.H.

- house-alterations
- 137 Mansfield St., Montreal
- \$1,500 (estimated cost)

PERMIT #: 1013

CONTRACTOR: J.C. Hague

Le Prix Courant vol.32 no.25 (20 décembre 1901): 1138

Foley, M.S.

- apartment house = 21 apartments (Bellevue Apartments)
- 32' x 64'
- 8 storeys
- brick, stone; roof of asphalt & gravel
- 2352 & 2354 St. Catherine St., Montreal (demolished)
- \$450,000 (estimated cost)

PERMIT #: 530

MASONRY & BRICK: Amos Cowan

CARPENTRY: D.M. Long

IRONWORK: Dominion Bridge Co.

ROOFING: Geo. W. Reed

Le Prix Courant vol.31 no.22 (31 mai 1901): 850

Le Prix Courant vol.31 no.23 (7 juin 1901): 875

Foley, M.S.

- apartment house - additions
- corner St. Catherine & Metcalfe St., Montreal

Le Prix Courant vol.31 no.17 (26 avril 1901): 645

Fraser, W.M.

- house - alterations & repairs
- 2057 St. Catherine St., Montreal
- \$1,150 (estimated cost)

PERMIT #: 378

CARPENTRY: D.M. Long

Le Prix Courant vol.31 no.15 (12 avril 1901): 566

Fraser, W.M.

- store - alterations
- 2097 St. Catherine St., Montreal

CONTRACTOR: D.M. Long

Le Prix Courant vol.31 no.17 (26 avril 1901): 645

Gardner, Robert

- factory
- 104' x 32'
- 3 storeys
- brick; roof of asphalt & gravel
- Dalhousie St., Montreal
- \$6,000 (estimated cost)

PERMIT #: 545

CONTRACTOR: O. Deguise

Le Prix Courant vol.31 no.19 (10 mai 1901): 715

Le Prix Courant vol.31 no.22 (31 mai 1901): 850

Le Prix Courant vol.31 no.23 (7 juin 1901): 875

Shoemaker, M.

- factory
- Chambly, Quebec

Le Prix Courant vol.31 no.21 (24 mai 1901): 795

Wright, Mrs. Jas.

- house - alterations & repairs
- 643 Sherbrooke St., Montreal
- \$3,500 (estimated cost)

PERMIT #: 447

MASONRY, CARPENTRY, ROOFING, BRICK: L.Paton & Son

PLUMBING & HEATING: Jas. Atcheson

PAINTING & WINDOWS: Alex Craig

Le Prix Courant vol.31 no.17 (26 avril 1901): 645

Le Prix Courant vol.31 no.18 (3 mai 1901): 690

1902

Perkins, F.F.
 -house - alterations
 -284 University St., Montreal
 -\$1,400 (estimated cost)
 PERMIT #: 1492
 CONTRACTOR: J.T. Henderson
Le Prix Courant vol.34 no.4 (25 juillet 1902): 42

Wright, Mrs. Dora T.
 -house - alterations
 -645 Sherbrooke St., Montreal
 -\$5,000 (estimated cost)
 PERMIT #: 1226
 CONTRACTOR: D.M. Long
Le Prix Courant vol.33 no.17 (25 avril 1902): 62

1903

La Corporation de Montréal
 -public bath
 -44' x 100'
 -1 storey
 -wood, brick
 -corner Hibernia St. & Grand Trunk, Montreal
 -\$7,400 (estimated cost)
 PERMIT #: 559
 CONTRACTOR: A. Gravel
Le Prix Courant vol.36 no.3 (17 juillet 1903): 53

Lilley & Cameron
 -stable
 -142' x 30'
 -2 storeys
 -brick
 -97 Colborne St., Montreal
 -\$5,000 (estimated cost)
 PERMIT #: 900
 CONTRACTOR: Riordon Bros.
Le Prix Courant vol.35 no.12 (20 mars 1903): 39

Mackay, Barbara
 -apartment house = 14 apartments - addition of 2
 floors measuring 50' x 64'
 -718 Sherbrooke St., Montreal
 -\$30,000 (estimated cost)
 PERMIT #: 641
 CONTRACTOR: Geo. Nicholson
Le Prix Courant vol.36 no.7 (14 août 1903): 49

Mount Royal Foundry Co.
 -alterations
 -112 Anne St., Montreal
 -\$950 (estimated cost)
 PERMIT #: 634
 CONTRACTOR: James Shearer Co.
Le Prix Courant vol.36 no.7 (14 août 1903): 49

Wilson, F.C.
 -house - alterations
 -374 de la Montagne, Montreal
 -\$1,500 (estimated cost)
 PERMIT #: 740
 CONTRACTOR: P.A. Browne
Le Prix Courant vol.35 no.11 (13 mars 1903): 47

1904

Alliance Insurance Co.
 -house - alterations
 -107 St. Jacques St., Montreal
 -\$400 (estimated cost)
 PERMIT #: 194
 CONTRACTOR: John Quinlan & Co.
Le Prix Courant semaine no.16 (1904): 52

Anson, F.H.
 -residence
 -466 Côte St. Antoine Rd., Westmount
 CCA. John S. Archibald file

Estate of Wm. Drake
 -house - alterations
 -59 Beaver Hall Hill, Montreal
 -\$7,500 (estimated cost)
 PERMIT #: 371
 CONTRACTOR: Heggie & Stewart
Le Prix courant semaine no.19 (1904): 42

Nevile, jr., Robert
 -apartment house = 18 apartments
 (Bishop Court Apartments)
 -98.9' x 99'
 -3 storeys
 -stone, brick
 -1463 Bishop St., Montreal
 -\$50,000 (estimated cost)
 PERMIT #: 1033
 CONTRACTOR: J.B. Delormier
Le Prix Courant semaine no.39 (1904): 57

1905

Booth, Evangeline C.

- house - partial reconstruction
- 25 University St., Montreal
- \$7,000 (estimated cost)

PERMIT #: 693

CONTRACTOR: E. Gauthier

Le Prix Courant semaine no.22 (1905): 60

Burns, S.

- house - alterations
- 175 St. Laurent, Montreal
- \$1,500 (estimated cost)

PERMIT #: 184

CONTRACTOR: Laird Patton & Son

Le Prix Courant semaine no.13 (1905): 53

E.P. Charlton & Co.

- residence with shop & offices
- 55' x 120'
- 2 storeys
- stone, brick
- Montreal (this is the only information provided)
- \$35,000 (estimated cost)

PERMIT #: 892

CONTRACTOR: Manny & Rondeau

Le Prix Courant semaine no.26 (1905): 54

Kerry, J.G.

- apartment house = 6 apartments
- 60.6' x 34.6'
- 3 storeys
- stone, brick
- Hutchison near Prince Arthur St., Montreal
- \$12,000 (estimated cost)

PERMIT #: 327

CONTRACTOR: E. Gauthier

Le Prix Courant semaine no.15 (1905): 58

Montefiore Club

- club
- 46.6' x 50'
- 3 storeys
- stone, brick
- Guy St. near Dorchester Blvd., Montreal
- \$17,000 (estimated cost)

PERMIT #: 919

CONTRACTOR: James Young

Le Prix Courant semaine no.26 (1905): 55

Patton Dr. H.
 -house - alterations
 -51 Metcalfe St., Montreal
 -\$5,200 (estimated cost)
 PERMIT #: 1354
 CONTRACTOR: Thos. Forde
Le Prix Courant semaine no. 39 (1905): 16

Roberton, Mrs. G.E.
 -house
 -24' x 69'
 -2 storeys
 -stone, brick
 -94 Crescent St., Montreal
 -\$7,000 (estimated cost)
 PERMIT #: 345
 CONTRACTOR: H. Huberdeau
Le Prix Courant semaine no.16 (1905): 52

Slack, W. Geo.
 -2 houses
 -72' x 28'
 -2 storeys
 -brick
 -Guy St. near Cedar Ave., Montreal
 -\$10,000 (estimated cost)
 PERMIT #: 1095-1096
 CONTRACTOR: Riordan Bros.
Le Prix Courant semaine no.32 (1905): 60

Winch, C.
 -house - alterations
 -26 McGill College Ave., Montreal
 -\$2,000 (estimated cost)
 PERMIT #: 142
Le Prix Courant semaine no.11 (1905): 55

1906

Bentham, Wm.
 -apartment house = 19 apartments
 -120' x 145'
 -3 storeys
 -brick, stone
 -720 Sherbrooke St., Montreal
 -\$80,000 (estimated cost)
 PERMIT #: 1026
 CONTRACTOR: Shearer Brown & Wills.
Le Prix Courant semaine no.26 (1906): 50

Briggar, W.H.
 -house
 -42' x 51'
 -2 storeys
 -brick
 -Pine Ave. near Côte des Neiges Rd., Montreal
 -\$12,000 (estimated cost)
 PERMIT #: 278
 CONTRACTOR: G.W. Nicholson
Le Prix Courant semaine no.13 (1906): 44

Emmanuel Congregation
 -church
 -72' front: 130' x 175'
 -2 storeys
 -brick, stone
 -196 & 171 Drummond St., Montreal
 -\$77,000 (estimated cost)
 PERMIT #: 1022
 CONTRACTOR: Peter Lyall & Sons
Le Prix Courant semaine no. 26 (1906): 50

Garrow, A.E.
 -house - alterations
 -289 de la Montagne, Montreal
 -\$3,000 (estimated cost)
 PERMIT #: 201
 CONTRACTOR: Thos. Wand
Le Prix Courant semaine no.11 (1906): 50

J. Robinson & Co.
 -residence with shop
 -48' x 100'
 -3 storeys
 -brick, stone
 -2683 St. Catherine St., Montreal
 -\$30,500 (total cost)
 PERMIT #: 163
 CONTRACTOR: L. Ebakin
Le Prix Courant semaine no.10 (1906): 46
 CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

1907

Ogilvie, Shirley
 -house
 -44' x 113'
 -3 storeys
 -brick, stone; roof of tile

-Mac Gregor Ave. (now Dr. Penfield)
 near Guy St., Montreal
 -\$60,000 (estimated cost)

PERMIT #: 745

CONTRACTOR: P. Lyall & Sons

Le Prix Courant semaine no.21 (1907): 38

Paul, Walter

-house - alterations

-corner Burnside and University St., Montreal

-\$4,000 (estimated cost)

PERMIT #: 1026

CONTRACTOR: John Allan

Le Prix Courant semaine no. 25 (1907): 42

Wilson, J.R.

-house - alterations

-St. Pierre St., Montreal

-\$1,800 (estimated cost)

PERMIT #: 915

CONTRACTOR: C.E. Deakin

Le Prix Courant semaine no.23 (1907): 44

Wilson, James Reid

-house - alterations

-St. Catherine near Stanley St., Montreal

-\$20 000 (estimated cost)

PERMIT #: 1493

CONTRACTOR: Thos. Wand

Le Prix Courant semaine no.37 (1907): 44

1908

Castle Blend Co.

-residence with 2 shops

-35' front; 50' x 90'

-1 storey

-brick, stone

-382 St. Jacques, Montreal

-\$7,000 (estimated cost)

PERMIT #: 1559

CONTRACTOR: Thos. Wand

Le Prix Courant semaine no.43 (1908): 44

Coombe, T. Gorton

-stable & residence

-\$57,408.92 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Falconer, Alex.

- residence
- 9 Forde Ave. Westmount
- \$13,206.80 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Fisk, A.K.

- house
- 25' x 68'
- 3 storeys
- brick, stone
- Milton near University St., Montreal
- \$10,000 (estimated cost)

PERMIT #: 1233

CONTRACTOR: E.G.M. Cape

Le Prix Courant semaine no.35 (1908): 40

Williamson, John

- 2 houses
- 60' x 62'
- 3 storeys
- brick, stone
- 810 Sherbrooke St. W., Montreal
- \$17,000 (estimated cost)

PERMIT #: 1019-1020

CONTRACTOR: Jas. H. Maher

Le Prix courant semaine no.30 (1908): 42

Woods, Mrs. Alex

- house
- 76' x 28'
- 4 storeys
- brick, stone
- corner Pine Ave. & Côte des Neiges Road, Montreal
- \$17,000 (estimated cost)

PERMIT #: 963

CONTRACTOR: John Allan

Le Prix Courant semaine no.28 (1908): 46

1908-10

Wilson, Jas. Reid

- sundry

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

1909

Laidlow & Co.

- house - alterations
- 69 St. Francois-Xavier, Montreal
- \$1,900 (estimated cost)

PERMIT #: 145

CONTRACTOR: John Allan

Le Prix Courant semaine no.9 (1909): 44

Lamb, H.M.

- house
- 36' x 27'
- 2 storeys
- brick
- Westmount Ave., Westmount
- \$10,000 (total cost)

PERMIT #: 1241

CONTRACTOR: Sparrow & McNeil

Le Prix Courant semaine no.27 (1909): 76

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Montefiore Club

- club - alterations
- 399 Guy St., Montreal
- \$2,000 (estimated cost)

PERMIT #: 2091

Le Prix Courant semaine no.43 (1909): 46

Montreal Technical School

- school
- Sherbrooke St. W. corner Jeanne Mance St., Montreal
- \$556,462.90 (total cost)

PERMIT #: 978

Le Prix Courant (mai 1909)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

CAC. John S. Archibald Archives

Nordheimer Co.

- house - alterations
- 612 St. Catherine St. W., Montreal
- \$1,500 (estimated cost)

PERMIT #: 2411

CONTRACTOR: J. Allan

Le Prix Courant semaine no.51 (1909): 40

Putnam, H.L.

- house
- 27' x 54'

-2 storeys
 -brick
 -Trafalgar near Côte des Neiges Road, Montreal
 -\$9,000 (estimated cost)
 PERMIT #: 396
 CONTRACTOR: J.H. Maher
Le Prix Courant semaine no.15 (1909): 40

Queen's Hotel
 -hotel - addition & interior decoration
 -60' x 30'
 -6 storeys
 -brick, stone
 -Windsor St. near St. Jacques, Montreal
 -\$49,570.62 (total cost)
 PERMIT #: 1541
 CONTRACTOR: Lyall & Sons
Le Prix Courant semaine no.33 (1909): 44
 CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

St. George's Society
 -house - alterations
 -corner de la Gauchetière & Mansfield St.,
 Montreal
 -\$7,500 (estimated cost)
 PERMIT #: 1862
 CONTRACTOR: G.W. Nicholson
Le Prix Courant semaine no.39 (1909): 42

Slack, G.
 -house - alterations
 -163 Côte des Neiges Road, Montreal
 -\$2,000 (estimated cost)
 PERMIT #: 1226
 CONTRACTOR: G.W.T. Nicholson
Le Prix Courant semaine no.27 (1909): 76

T. Robertson & Co.
 -house - alterations
 -136 Craig St. W., Montreal
 -\$10,000 (estimated cost)
 PERMIT #: 1875
 CONTRACTOR: T. Wand
Le Prix Courant semaine no.40 (1909): 72

1909-10

Wilson, F.C.
 -residence

-\$17,248.68 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

1909-11

Hathaway, J.D.
 -residence
 -\$15,563.82 (total cost)

Mac Farlane, A.
 -residence
 -1754 Cedar Ave., Montreal
 -\$14,207.14 (total cost)

Morrice, A.
 -residence
 -\$19,020.53 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

1909-12

Wilson, J.M.
 -residence
 -3501 Ave. du Musée (previously Ontario Ave.),
 Montreal
 -\$75,359.50 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

1910

Dominion Bridge Co.
 -office building
 -steel & concrete
 -Lachine, Quebec
 -\$87,500 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

Howell
 -house - alterations
 -12 University St., Montreal
 -\$2,500 (estimated cost)
 PERMIT #: 339

Le Prix Courant (mars 1910): 44

Roussin, A.

- house
- 23' x 32'
- 2 storeys
- brick, stone
- 425 Guy St., Montreal
- \$6,500 (estimated cost)

PERMIT #: 293

CONTRACTOR: Thos. Wand

Le Prix Courant (mars 1910): 42

1910-11

Ayer, A.A.

- residence
- \$18,464.79 (total cost)

Fortier, J.M.

- factory
- \$6,036.21 (total cost)

Walsh, J.C.

- residence

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

1910-12

Queen's Hotel

- decoration & addition
- \$167,673.49 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

1910-13

Engineers Club

- club - extension
- \$117,490.30 (total cost)

CAC. John S. Archibald Archives

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

1911

Egan, Richard
 -residence
 -\$14,900.14 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

Fergie, C.
 -house
 -3 storeys
 -Redpath near Pine Ave., Montreal
 -\$26,622.50 (total cost)

CONTRACTOR: J.H. Hutchison
Le Prix Courant vol.44 no.18 (29 avril 1911): 41
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

Stevenson, S.W.
 -residence
 -\$12,468.32 (total cost)

Thorne, R.E.
 -residence
 -\$13,654.92 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

1911-12

Hanson, Edwin
 -country residence
 -\$17,933.74 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

1911-13

Kanawaki Club
 -country club
 -Caughnawaga, Quebec
 -\$20,622.38 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

1912

Brodeur, A.N.

-theatre

-\$51,875.66 (total cost)

Mann, J.A.

-interior work

-\$4,000 (total work)

CUA. H.P. Illsley Archives - Job Ledger (Archibald,
Illsley)

1912-13

Cape, E.G.M.

-residence

-Redpath Crescent, Montreal

-\$250,000 (total cost)

Hart, Geo.

-residence

-\$28,067.27 (total cost)

Owens, Sen. W.

-residence

-\$43,982.69 (total cost)

Queen's Hotel

-hotel - interior work

-\$17,602.89 (total cost)

Reed, Hayter

-country residence

-St. Andrews, N.B.

La Sauvegarde Insurance Co.

-office building

-152 Notre Dame St. E., Montreal

-\$245,716.11 (total cost)

S. Davis & Sons

-alterations

-\$5,054.30 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald,
Illsley)

1913

Anson, F.H.
 -residence - addition

Maher, J.H.
 -loft building
 -concrete
 -\$192,500 (total cost)

Reform Club
 -alterations
 -\$13,800.09 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

1913-14

Boxer Estate
 -alterations
 -\$13,250 (total cost)

Notre Dame de Grace School Commissioners
 -school & residence
 -\$11,481.50 (total cost)

Robin, C.B.
 -residence
 -\$25,063.40 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

1914

Melcher Gin Co.
 -warehouse
 -\$13,889.20 (total cost)

St. James Apostle Church
 -addition & alterations
 -St. Catherine corner of Bishop St., Montreal
 -\$35,124.05 (total cost)

Stafford, M.
 -stable
 -\$13,491.45 (total cost)

Stuart, A.P.
 -office & stores
 -\$19,400 (total cost)

Tooke, R.J.
 -country residence
 -\$7,938.56 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

JOHN SMITH ARCHIBALD 1915-1934

1915

Archibald, John S.
 -residence
 -4278 Dorchester Blvd., Westmount
 CCA. John S. Archibald file

1916

Davies, M.
 -garage
 -Mill St., Montreal
 -\$7,000 (estimated cost)
 CONTRACTOR: Reid, McGregor
Le Prix Courant vol.49 no.35 (25 août 1916): 33

Leclerc, R.T.
 -house
 -Murray Ave., Westmount
 -\$20,000 (estimated cost)
Le Prix Courant vol.49 no.49 (1 décembre 1916): 30

MacLean, J.F.
 -house
 -Cowansville, Quebec
 -\$10,000 (estimated cost)
Le Prix Courant vol.49 no.49 (1 décembre 1916): 30

Steel Company of Canada
 -office
 -Notre Dame St., Montreal
 -\$8,000 (estimated cost)
Le Prix Courant vol.49 no.30 (21 juillet 1916): 28
Le Prix Courant vol.49 no.35 (25 août 1916): 33

Timmins, O.H.
 -2 garages
 -4 Crescent, Westmount
 -\$10,500 (estimated cost)
 CONTRACTOR: E.D. Carrigan
Le Prix Courant vol.49 no.30 (21 juillet 1916): 29

1917

Hill, S.
 -2 garages
 -361 Kensington Ave., Westmount
 -\$1,400 (estimated cost)
 CONTRACTOR: S. Marotta
Le Prix Courant vol.50 no.2 (12 janvier 1917): 30

McLean, T.
 -house
 -Cowansville, Quebec
 -\$10,000 (estimated cost)
Le Prix Courant vol.50 no.13 (30 mars 1917): 33

Protestant School Commission
 -school
 -Lajoie Ave., Outremont
Le Prix Courant vol.50 no.13 (30 mars 1917): 33

Williams & Wilson
 -stables
 -rue des Inspecteurs 80-84A, Montreal
 -\$3,000 (estimated cost)
 CONTRACTOR: Williams & Wilson
Le Prix Courant vol.50 no.16 (20 avril 1917): 30

1919

Miner Rubber Co.
 -factory
 -Granby, Quebec
 -\$35,000 (estimated cost)
 CONTRACTOR: Geo. Kent
Le Prix Courant vol.52 no.18 (2 mai 1919): 113

Montreal Arena Co.
 -public garage
 -2 storeys
 -St. Catherine & Wood Ave., Westmount
 -\$138,830 (total cost)

Le Prix Courant vol.52 no.33 (15 août 1919): 26
 CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Thorne, R.E.
 -house - alterations and additions
 -Côte des Neiges Road, Montreal
 CONTRACTOR: John MacGregor Ltd.
Le Prix Courant vol.52 no.18 (2 mai 1919): 113

1921

McKee, J.H.
 -2 semi-detached residences
 -brick & hardwood
 -\$17,097 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Protestant School Commission
 -Baron Byng High School
 -St. Urbain between Rachel & Marie-Anne St.,
 Montreal
 -\$486,136 (total cost)
 CONTRACTOR: J.N.O. McGregor
Le Prix Courant vol.54 no.50 (16 décembre 1921): 40
 CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Protestant School Montreal West
 -Ballantyne School
 -Montreal West
 -\$100,000 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

1922

Canadian Street Car Advertising
 -building converted into office building
 -331 Beaver Hall Hill, Montreal
Le Prix Courant vol.55 no.4 (27 janvier 1922): 70

McLean, W.E.
 -residence
 -\$12,264 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Montreal Arena Co.
 -3 storey addition; 3 walls; heating extender
 -\$51,822 (total cost)

Quebec Liquor Commission
 -garage (boiler installation included)
 -Notre Dame St. and de Lorimier Ave., Montreal
 -\$72,500 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

1922-25

Windsor Hotel
 -interior work, Ballroom, Long Gallery
 -Dominion Square, Montreal
 CAC. John S. Archibald Archives
 CCA. John S. Archibald file

1923

Hollinger Co.
 -offices and apartments
 -\$38,838 (total cost)

Protestant School Commission
 -Connaught School
 -\$290,000 (total cost)

Protestant School Commission
 -Heroes Memorial High School
 -Cowansville, Quebec
 -\$42,000 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Quebec Liquor Commission
 -[store]
 -brick
 -Dalhousie St., Quebec
 -\$200,000 (estimated cost)
 ARCHITECTS: J.S. Archibald, C.O. Lacroix, O. Beaulé
Le Prix Courant vol.56 no.35 (31 août 1923): 82

Quebec Liquor Commission
 -warehouse
 -corner Notre Dame St. and de Lorimier Ave.,

Montreal
 -\$2,000,000 (estimated cost)
Le Prix Courant vol.56 no.20 (18 mai 1923): 44

1924

Forum
 -arena (the original Montreal Forum building)
 -reinforced concrete; heating & ventilation
 -corner Atwater Ave. and St. Catherine St.
 -\$686,600 no equipment (total cost)
 CONTRACTOR: Atlas Construction Co. Ltd.
Le Prix Courant vol.57 no. 27 (4 juillet 1924): 45
 CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)
 CCA. John S. Archibald file

McGinnis, T.A.
 -residence
 -Kingston, Ontario

St. James the Apostle
 -church - addition
 -Bishop and St. Catherine St., Montreal
 CCA. John S. Archibald file

1925

Montreal Tramways Co.
 -terminal building
 -Craig St., Montreal
 CCA. John S. Archibald file
Construction vol.19 (May 1926): 162-164

Queen's Hotel
 -addition on Windsor St., Montreal
 -85' x 117'; 2 elevators
 -\$370,000 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Williams-Thomas Co.
 -office building
 -2 storeys
 -reinforced concrete, steam heat, no basement
 or elevator
 -St. Lawrence Blvd., Montreal
 -\$62,688 (total cost)

PERMIT #: 2281
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)
 CCA. John S. Archibald file

1926

Wilson, J.M.
 -garage
 -Ontario Ave. (now Ave. du Musée) corner McGregor
 Ave. (now Dr. Penfield)
 PERMIT #: 768
 CCA. John S. Archibald file

1927

Baseball Stadium (demolished)
 -de Lorimier Ave., Montreal
 CCA. John S. Archibald file
Construction vol. 21 (September 1928): 316-319

Montreal Jockey Club
 -extension of large platform at Blue Bonnets
 -[Decarie Blvd.], Montreal
Le Prix Courant vol.60 no.7 (18 février 1927): 39

1928

Brockville Hotel Co.
 -hotel
 -steel & concrete
 -76 rooms
 -\$239,758.53 (total cost)

Canadian National Railways
 CNR Station, Halifax, N.S.
 -steel frame, truss joists, 2 1/2" slab,
 brick & stone facing
 -\$571,939.19 (total cost)

Halifax Hotel
 -steel & [maissolon]
 -168 rooms
 -Halifax, N.S.
 -\$1,658,456 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,

Illsley)

Canadian National Railways
 Chateau Laurier (original building by Ross &
 Macfarlane)
 -hotel - alterations and major extension
 -Ottawa, Ontario
 CCA. John S. Archibald file

Canadian National Railways
 Hotel Vancouver
 -Vancouver, B.C.
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)
Journal, Royal Architectural Institute of Canada vol.8
 no.8 (Aug. 1931): 309
Architectural Record vol.88 (July 1940): 92-94

Masonic Memorial Temple
 -temple
 -115' x 125'
 -steel frame, cut stone 2 sides, 3 elevators
 -Sherbrooke St. W., Montreal
 -\$730,000 (total cost)
 CONTRACTOR: E.G.M. Cape
Le Prix Courant vol.41 no.50 (14 décembre 1928): 48
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

1928-29

Canada Steamship Lines Ltd.
 Hotel Manoir Richelieu
 -monolithic reinforced concrete
 -365 rooms
 -Murray Bay, Quebec
 -\$2,217,944.96 (total cost)
 CUA. H.P. Illsley Archives - Job Ledger (Archibald,
 Illsley)

1929

Dominion Bridge Company Ltd.
 -office building - extension to 1911 office
 building
 -brick, steel framing, concrete slabs
 -Lachine, Quebec
 -\$163,577.06 (total cost)

Dominion Engineering Works Ltd.

- office building
- brick, steel framing, concrete slabs
- \$204,786.58 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Smith Bros. Ltd.

- store & loft
- brick, reinforced concrete
- 2116-2122 de Bleury St., Montreal
- \$56,835.82 (total cost)

PERMIT #: 538

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

CCA. John S. Archibald file

Timmins, N.A.

- residence
- Belvedere Place, Westmount
- \$452,599.74 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

1930

Post Office

- Huntington, Quebec

Queens University

- gymnasium and swimming pool
- brick, stone trim, steel framing, concrete slabs
- \$275,982.41 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

CCA. John S. Archibald file

1931

Department of Public Works

- public building (includes clock tower)
- Huntington, Quebec
- \$29,718 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald, Illsley)

Canadian National Railways
Hotel Saskatoon

- steel frame, truss joints, 2 1/2 " slab,
brick with stone trim
- 253 bedrooms
- \$2,568,969 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald,
Illsley)

Montreal Convalescent Hospital

- convalescent hospital (original building)
- 100 beds
- Kent Ave., Montreal
- \$233,830.28 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald,
Illsley)

CCA. John S. Archibald file

Royal Edward Institute

- dispensary & school
- St. Urbain St., Montreal
- \$155,181.20 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald,
Illsley)

CCA. John S. Archibald file

Verdun Board of School Trustees

- Woodlands School
- Verdun, Quebec
- \$231,320 includes work in old section (total
cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald,
Illsley)

1932

St. Mary's Hospital (E.J. Turcotte, associate
architect)

- hospital, power house
- 218 beds
- Lacombe Ave., Montreal
- \$890,779 (total cost)

CUA. H.P. Illsley Archives - Job Ledger (Archibald,
Illsley)

APPENDIX B

PRIMARY AND SECONDARY SOURCES

1. Published works by John S. Archibald

Archibald, John S. "A Message from the Architectural Profession to Contractors and Supply Men." Contract Record and Engineering Review 39 (May 27, 1925): 523.

_____. "Present Day Method of Tendering." JRAIC 4 (March 1927): 97-98.

_____. "The President's Address." JRAIC 3 (March-April, 1926): 72-75.

_____. "A Statutory Qualification for Architects." CAB 19 (September 1906): 133-40. A paper at the Seventh International Congress of Architects.

2. Published secondary works on John S. Archibald

Atherton, William Henry. Montreal from 1535 to 1914. Vol. 3. Montreal: S.J. Clarke, 1914.

"Biographical Sketches - The Late John Smith Archibald." JRAIC 22 (December 1945): 268-70.

Greene, B.M., ed. Who's Who in Canada 1923-1924. Toronto: International Press, 1924.

Guide to Archival Sources at McGill University. Vol. 3: Private Papers Held at McGill University (Part II). Montreal: McGill University Archives, 1985.

Hamilton, Ross, ed. Prominent Men of Canada 1931-1932. Montreal: National Publishing Company, [1932].

Lemire, Robert. "Archibald, John Smith." The Canadian Encyclopedia. Edmonton: Hurtig, 1985.

_____. "Archibald, John Smith." Macmillan Encyclopedia of Architects. New York: Free Press, 1982.

Maxwell, W.S. "John S. Archibald 1872-1934." JRAIC 11 (March 1934): 44.

Morgan, Henry James. The Canadian Men and Women of the Time. 2nd ed. Toronto: William Briggs, 1912.

Prominent People of the Province of Quebec 1923-24.
Montreal: Biographical Society of Canada, [1924].

Wood, Col. William, ed. in chief. The Storied Province of Quebec: Past and Present. Toronto: Dominion Publishing Company, 1931.

2a. Published secondary works on John S. Archibald's projects

"The Baron Byng High School, Montreal." Construction 15 (December 1922): 370-74.

"Craig Street Terminal, Montreal." Construction 19 (May 1926): 162-64.

"Extension to the Queen's Hotel, Montreal. John S. Archibald, Architect." Construction 19 (October 1926): 319-24.

"The Forum Building, Montreal." Construction 18 (March 1925): 81-86.

"Hotel Serves Urban Terminal." Arch Rec 88 (July 1940): 92-94.

"The Manoir Richelieu Finest Summer Hotel in Canada." Contract Record and Engineering Review 43 (August 14, 1929): 945-51.

"The Montreal Stadium." Construction 21 (September 1928): 316-18.

"The New Chateau Laurier, Ottawa." JRAIC 7 (November 1930): 393-411.

[New Manoir Richelieu] in Dubé, Philippe. Deux cent ans de Villégiature dans Charlevoix. Laval, Québec: Presses Université Laval, 1986.

"The New Manoir Richelieu, Murray Bay, P.Q. John S. Archibald, Architect." JRAIC 7 (September 1930): 329-36.

Palmer, E.B. "Typical Schools of the Province of Quebec." JRAIC 4 (September 1927): 327-38.

Sinaiticus. "Additions to the Chateau Laurier, Ottawa." Construction 23 (January 1930): 19-22, 25-32.

_____. "The Masonic Memorial Temple, Montreal."
Construction 23 (December 1930): 386-92.

_____. "The Nova Scotian Hotel and C.N.R. Station, Halifax,
N.S." Construction 24 (May 1931): 163-64, 166-73.

2b. Published secondary works on Saxe and Archibald's projects

"Bishop's Court Apartment Building, Montreal. Messrs. Saxe & Archibald, Architects." CAB 18 (June 1905 suppl.): 85.

[Emmanuel Church, Montreal] "Montreal Notes." CAB 19 (March 1906): 41.

"Emmanuel Church, Montreal, Que. Saxe & Archibald, Montreal, Architects." CAB 21 (November 1907): 11-12.

"Our Illustrations. Emmanuel Church, Montreal. Messrs. Saxe & Archibald, Architects, Montreal." CAB 19 (October 1906): 149.

"A Town-House of Unique Plan." Construction 2 (September 1909): 55-57.

Turner, Philip J. "Houses at Montreal, Quebec." Construction 8 (June 1915): 265-73.

"Unusual Houses at Montreal." Construction 10 (May 1917): 166.

3. Published drawings by John S. Archibald

"The Baron Byng High School, St. Urbain Street, Montreal. John S. Archibald, Architect - First Floor Plan; Second Floor Plan." Construction 15 (December 1922): 372.

"The Baron Byng High School, St. Urbain Street, Montreal - Ground Floor Plan." Construction 15 (December 1922): 370.

"Connaught School Montreal, P.Q. John S. Archibald, Architect - Ground Floor Plan; First Floor Plan; Second Floor Plan." JRAIC 4 (September 1927): 328.

"Connaught School Montreal., P.Q. John S. Archibald, Architect - Sections." JRAIC 4 (September 1927): 329.

- "Craig Street Terminal Station, Montreal Tramways Company, Montreal. John S. Archibald, Architect. - Ground Floor Plan." Construction 19 (May 1926): 164.
- [Extension to the Queen's Hotel, Montreal] "Ground Floor Plan. John S. Archibald, Architect." Construction 19 (October 1926): 324.
- "The Forum Building, Montreal, Que. John S. Archibald, F.R.S.A., Architect - First Floor Plan." Construction 18 (March 1925): 84.
- "The Forum Building, Montreal, Que. John S. Archibald, F.R.S.A., Architect - Ground Floor Plan." Construction 18 (March 1925): 83.
- "The Forum Building, Montreal, Que. John S. Archibald, F.R.S.A., Architect - Seating Plan." Construction 18 (March 1925): 85.
- "Heroes Memorial School, Cowansville, P.Q. John S. Archibald, Architect - Basement Floor Plan; Ground Floor Plan; First Floor Plan." JRAIC 4 (September 1927): 334-35.
- [Hotel Vancouver] "Basement: Kitchens cover an acre. Building 260 by 187 ft. at grade." Architectural Record 88 (July 1940): 93.
- [Hotel Vancouver] "Ground floor: Broadcasting studio is in what was an exhibit room." Arch Rec 88 (July 1940): 93.
- [Hotel Vancouver] "Typical floor: vertical communication is at intersections of wings." Arch Rec 88 (July 1940): 93.
- "Manoir Richelieu, Murray Bay, P.Q. John S. Archibald, Architect - Main Floor Plan; Typical Bedroom Floor Plan." JRAIC 7 (September 1930): 330.
- "Masonic Memorial Temple, Montreal. John S. Archibald, Architect - Ground Floor; Second Floor Plan." Construction 23 (December 1930): 392.
- "Masonic Memorial Temple, Montreal. John S. Archibald, Architect - Longitudinal Section." Construction 23 (December 1930): 392.
- [Montreal Convalescent Hospital, Montreal, Quebec. Original building, the late John S. Archibald, Architect. Extension, Archibald and Illsley and Gratton D.

Thompson, Associate Architects.] "First Floor Plan; Third Floor Plan." JRAIC 20 (June 1943): 89.

[New Chateau Laurier, Ottawa] "Basement Floor Plan; Ground Floor Plan." JRAIC 7 (November 1930): 394.

[New Chateau Laurier, Ottawa] "Typical Bedroom Floor Plan." JRAIC 7 (November 1930): 395.

"The Nova Scotian (C.N.R. Hotel) Halifax, N.S. John S. Archibald, Architect; John Schofield, Associate - Second Floor Plan; Typical Floor Plan." Construction 42 (May 1931): 172.

"Nova Scotian and Canadian National Railways Station, Halifax, N.S. John S. Archibald, Architect; John Schofield, Associate - Ground Floor Plan of Hotel and Station." Construction 24 (May 1931): 171.

3a. Published drawings by Saxe and Archibald

"Anson Residence - First Floor Plan; Second Floor Plan." Construction 10 (May 1917): 166.

"Bishop's Court Apartment Building, Montreal - Ground Floor Plan. Messrs. Saxe & Archibald, Architects." CAB 18 (June 1905 suppl.): frontispiece.

"Bishop's Court Apartment Building, Montreal - Perspective from Front. Messrs. Saxe & Archibald, Architects." CAB 18 (June 1905 suppl.): frontispiece.

"Emmanuel Church, Montreal, - Floor Plan. Messrs. Saxe & Archibald, Architects, Montreal." CAB 19 (October 1906): supplement.

"Emmanuel Church, Montreal, - Front Elevation. Messrs. Saxe & Archibald, Architects, Montreal." CAB 19 (October 1906): supplement.

"Emmanuel Church, Montreal, - Gallery Plan. Messrs. Saxe & Archibald, Architects, Montreal." CAB 19 (October 1906): supplement.

"Emmanuel Church, Montreal, - Side Elevation. Messrs. Saxe & Archibald, Architects, Montreal." CAB 19 (October 1906): supplement.

- "Emmanuel Church, Montreal, Messrs. Saxe & Archibald, Architects, Montreal. Transverse Section." CAB 19 (October 1906): 149.
- "House No. II - Ground Floor; First Floor. Saxe & Archibald, Architects." [305 Cote des Neiges] Construction 8 (June 1915): 267.
- "House No. III - Basement Floor Plan; Ground Floor Plan. Saxe & Archibald, Architects." [68 Westmount Avenue] Construction 8 (June 1915): 267.
- "House No. IV - Ground Floor; First Floor. Saxe & Archibald, Architects." Construction 8 (June 1915): 268.
- [Town-House] "Floor plans of residence, corner Cote des Neiges Road and Pine Ave., Montreal... - Basement; Ground Floor; First Floor; Attic Floor. Saxe and Archibald, Architects." Construction 2 (September 1909): 56.
- [Town-House] "Front elevation, town residence, corner of Cote des Neiges Road and Pine Avenue, Montreal. Saxe and Archibald, Architects." Construction 2 (September 1909): 57.

4. Published photographs of projects by John S. Archibald

- [Additions to the Chateau Laurier, Ottawa "Convention Room." Construction 23 (January 1930): 31.
- [Additions to the Chateau Laurier, Ottawa "Counter and Screen Detail." Construction 23 (January 1930): 29.
- [Additions to the Chateau Laurier, Ottawa "Elevation Front." Construction 23 (January 1930): 25.
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JOHN S. ARCHIBALD, F.R.A.I.C., F.R.S.A.

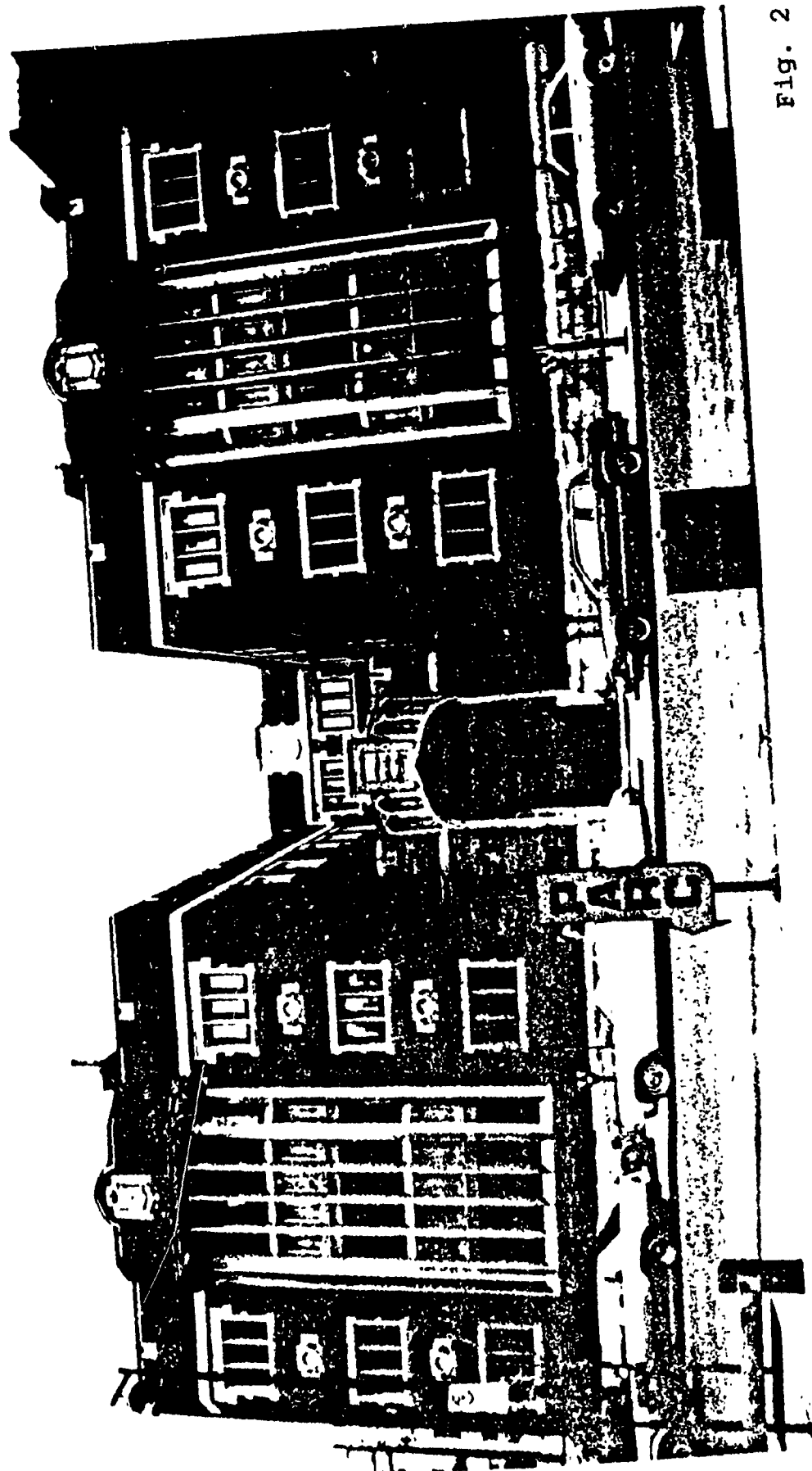
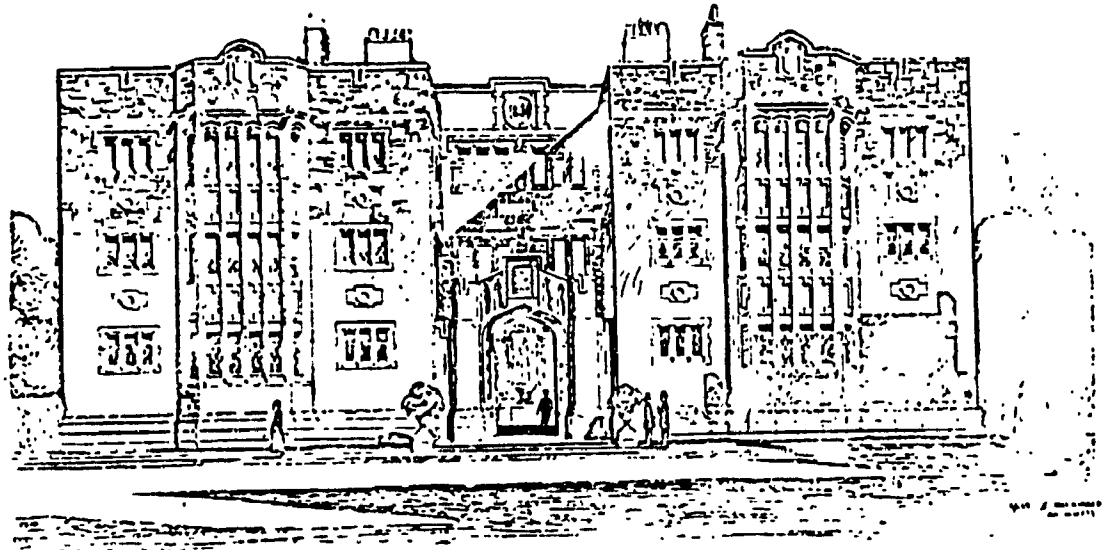
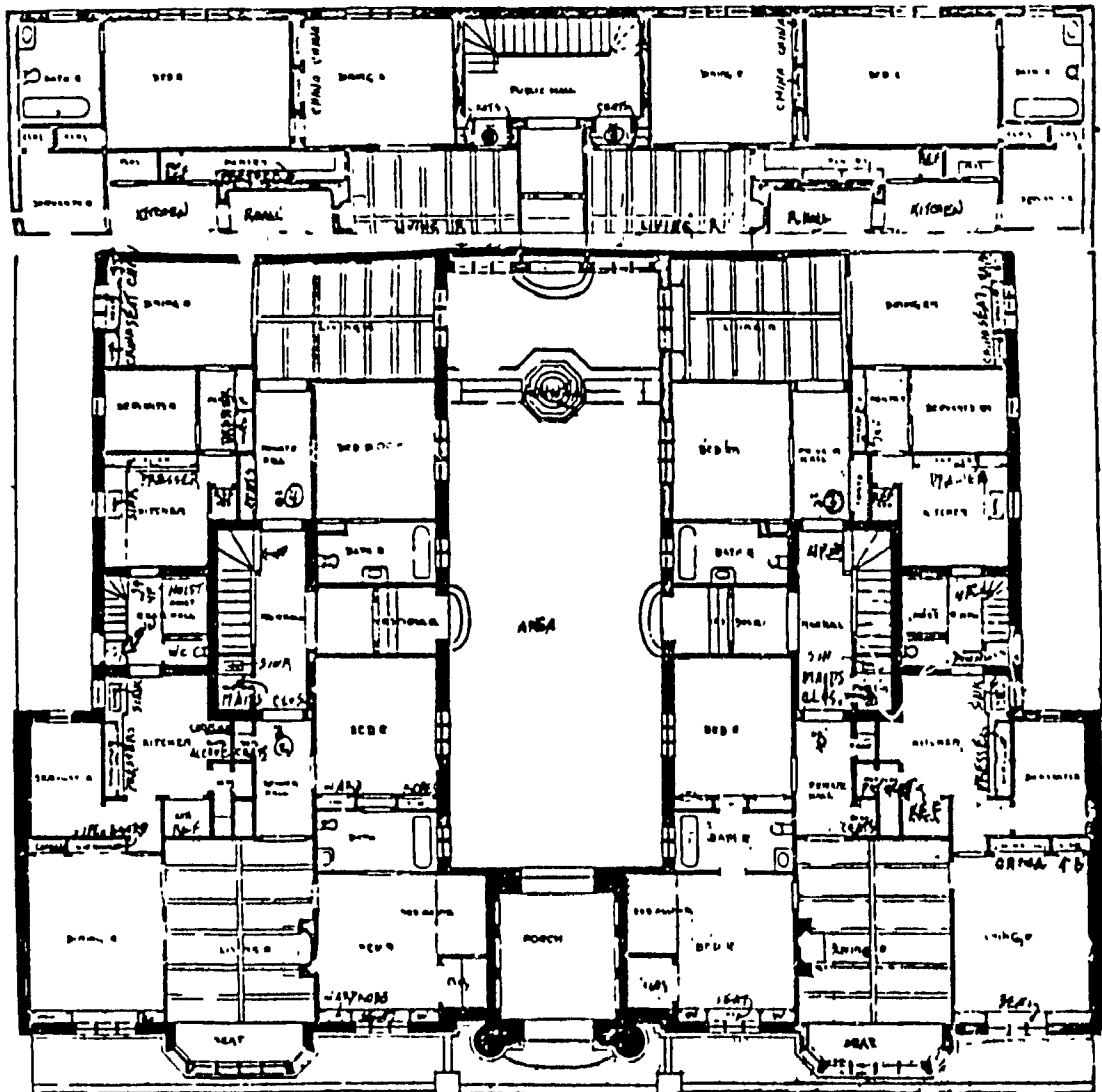


Fig. 2



PERSPECTIVE OF FRONT



SECOND FLOOR PLAN

BISHOP'S COURT APARTMENT BUILDING, MONTREAL.
 SIMON, HAY & ASSOCIATES, ARCHITECTS.

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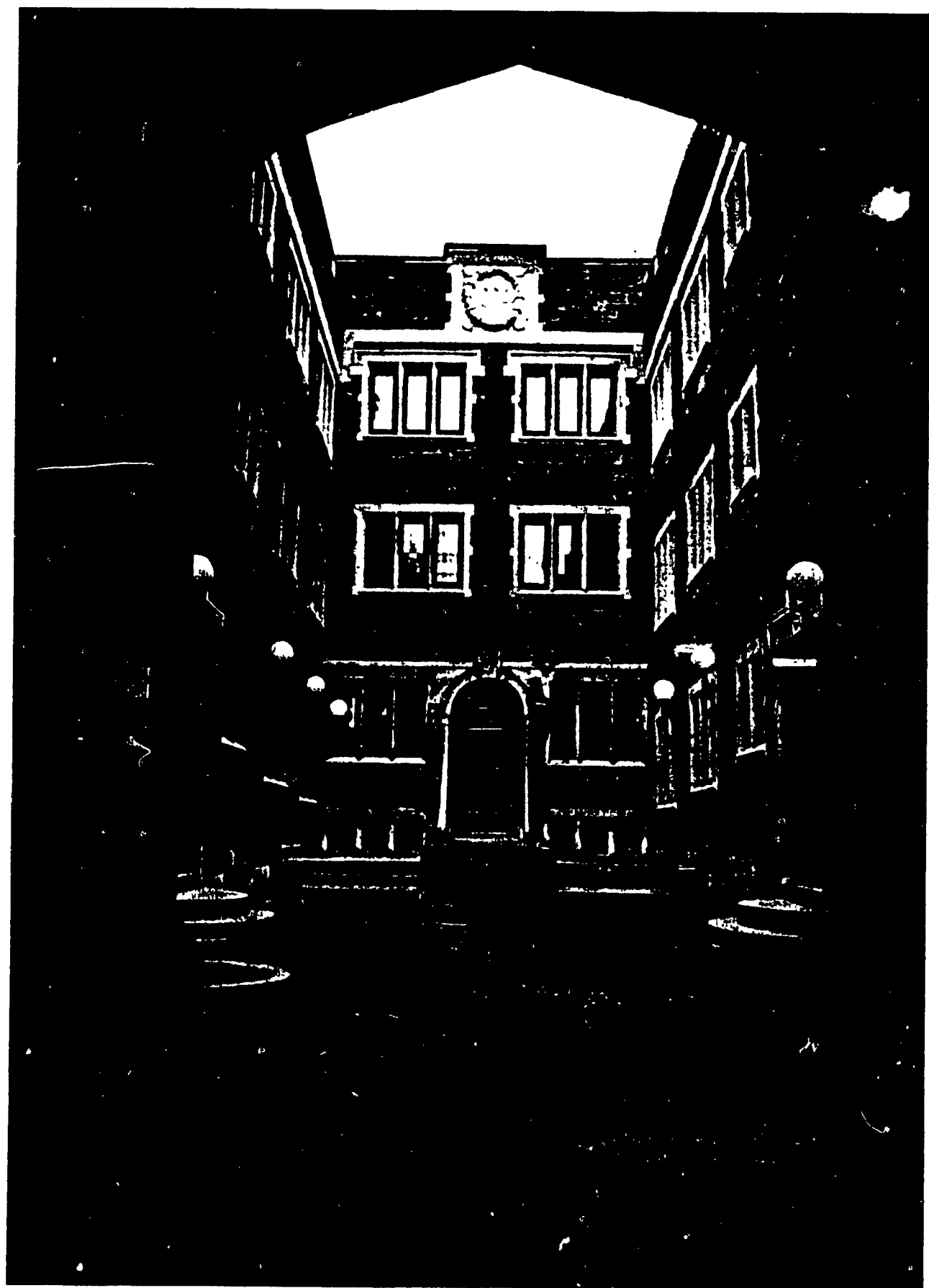
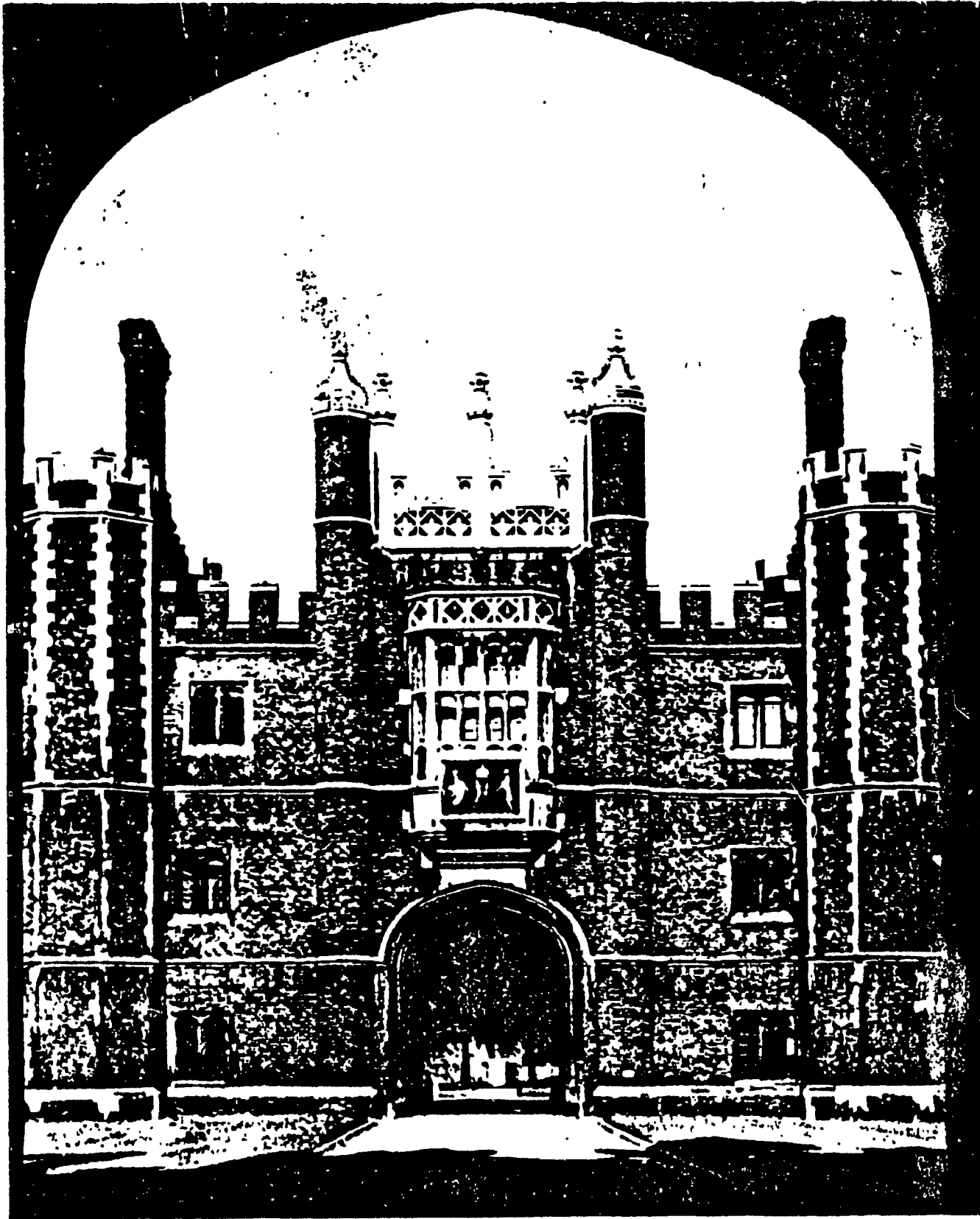


Fig. 4



The Great Gatehouse, Hampton Court Palace, seen from Base Court.

Fig. 6



THE RICHMOND COURT APARTMENTS, BOSTON, MASS.
CRAIG, GOODRICH & FERGUSON, ARCHITECTS.



Fig. 7

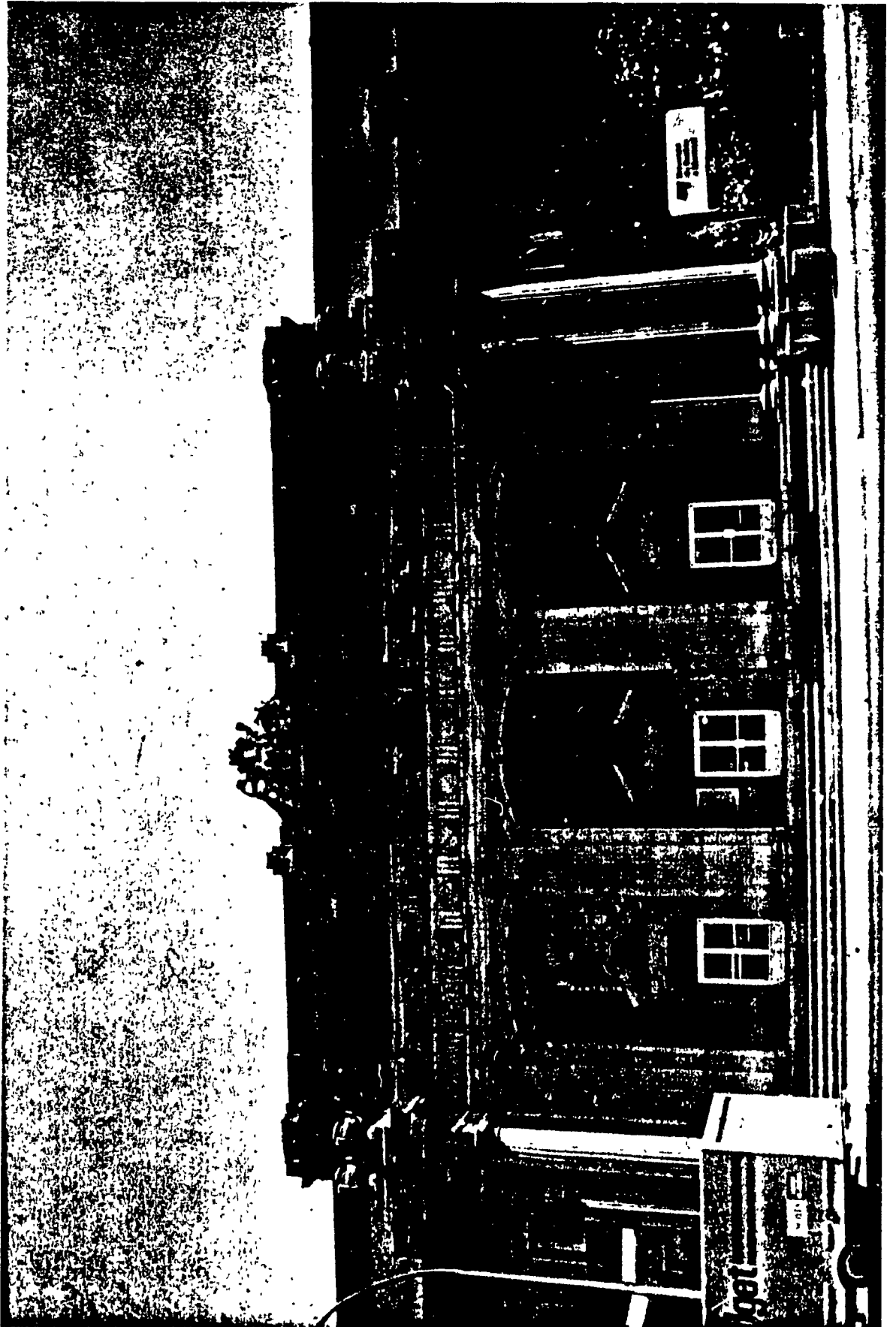
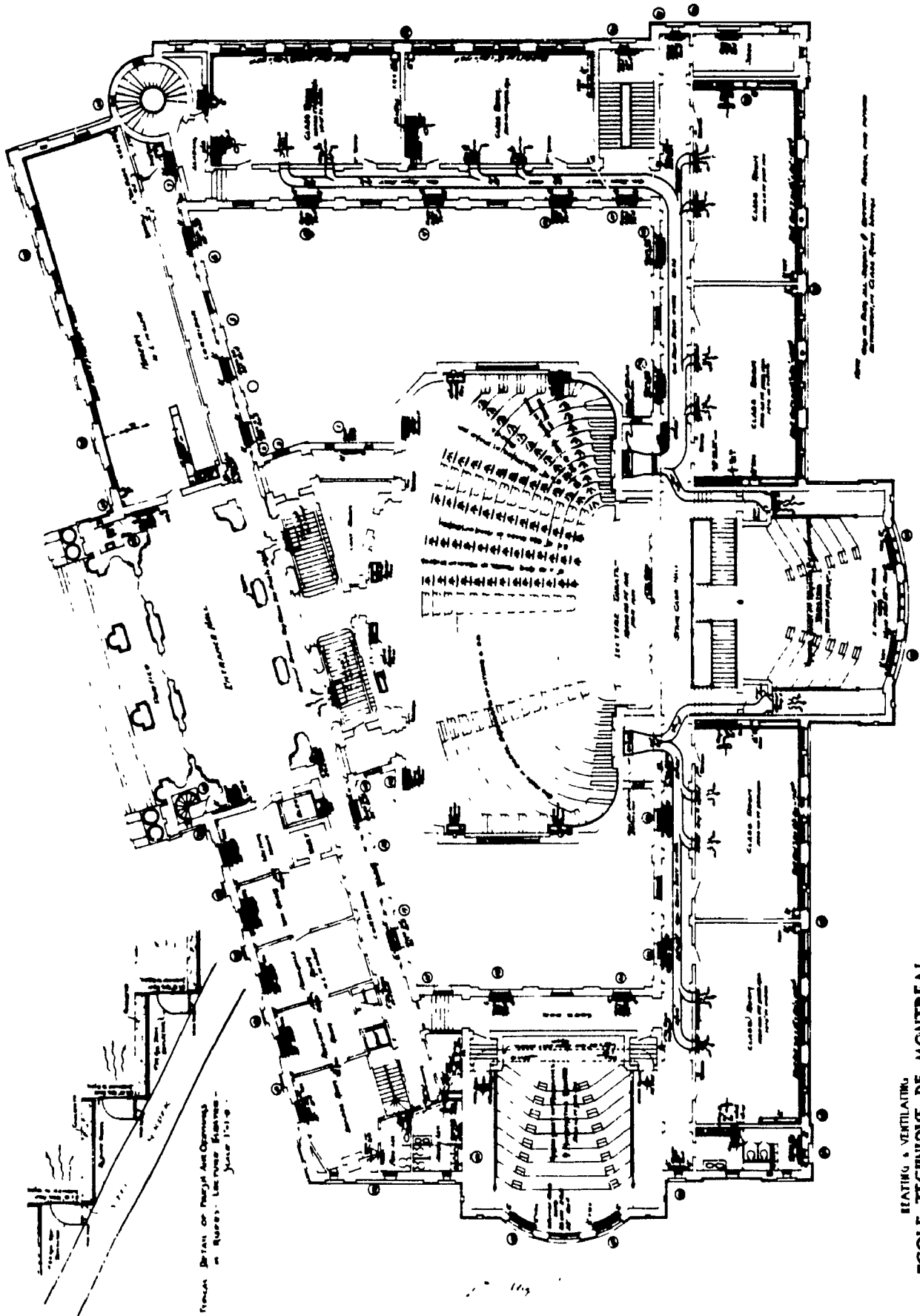
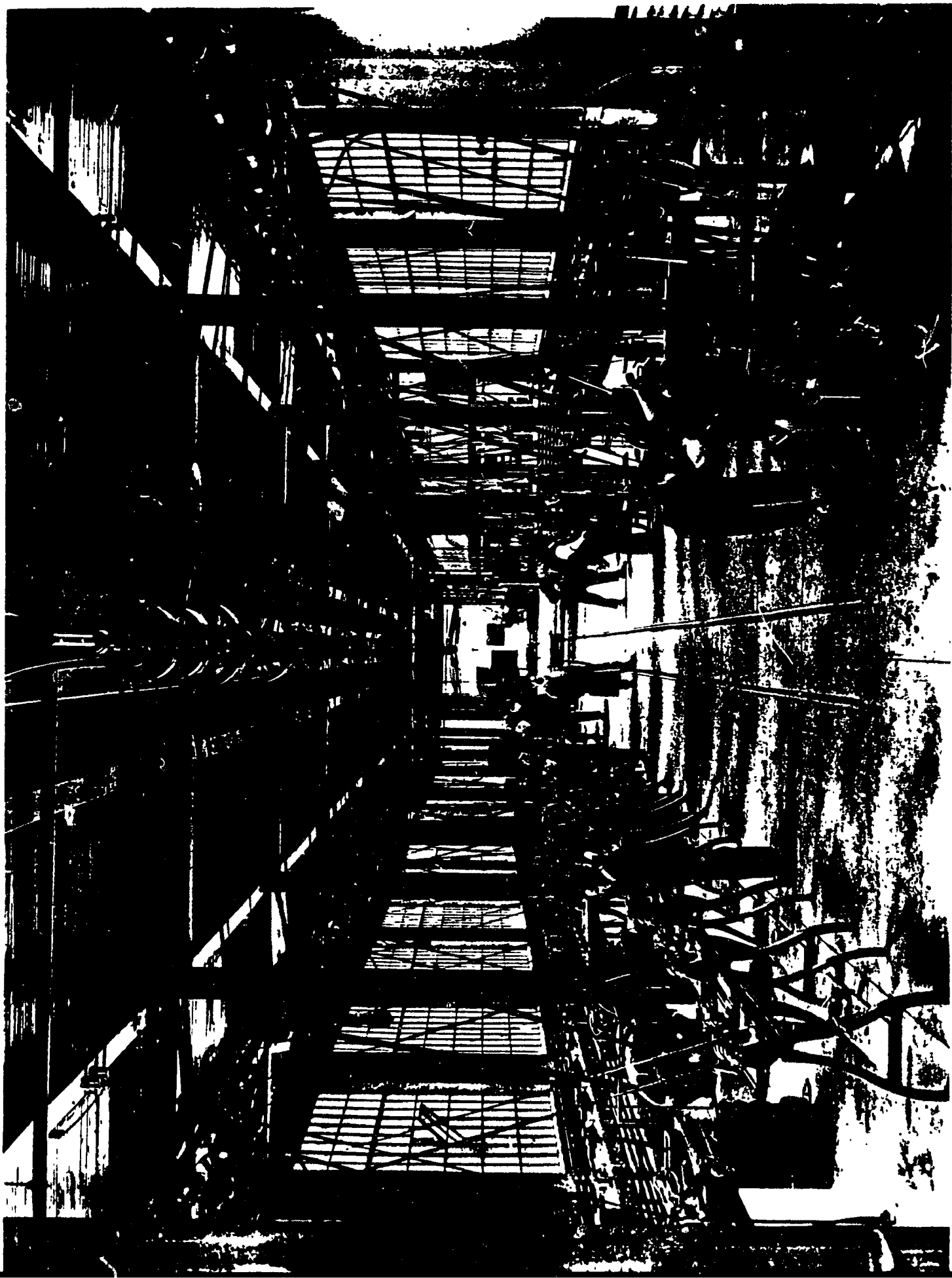


Fig. 8



HEATING & VENTILATING
ECOLE TECHNIQUE DE MONTREAL
BATIMENT PRINCIPAL

Fig. 10



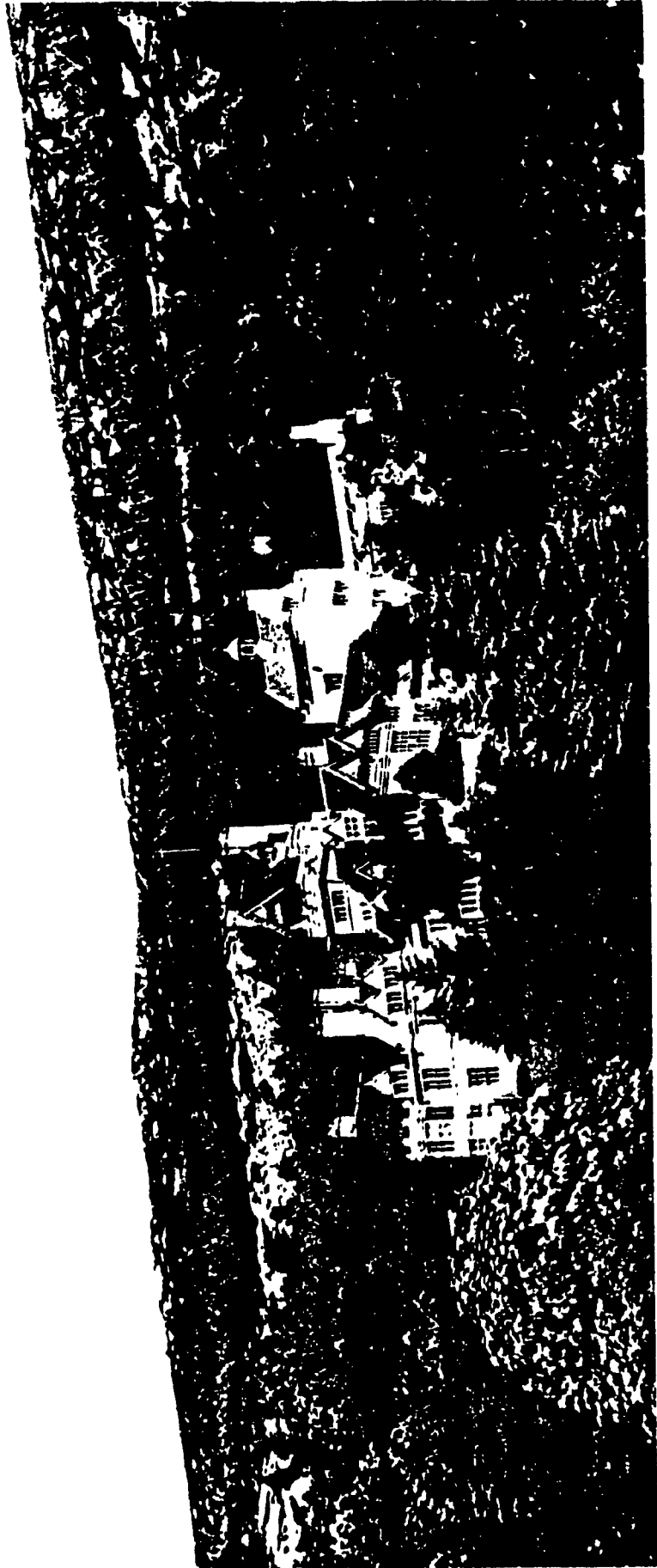


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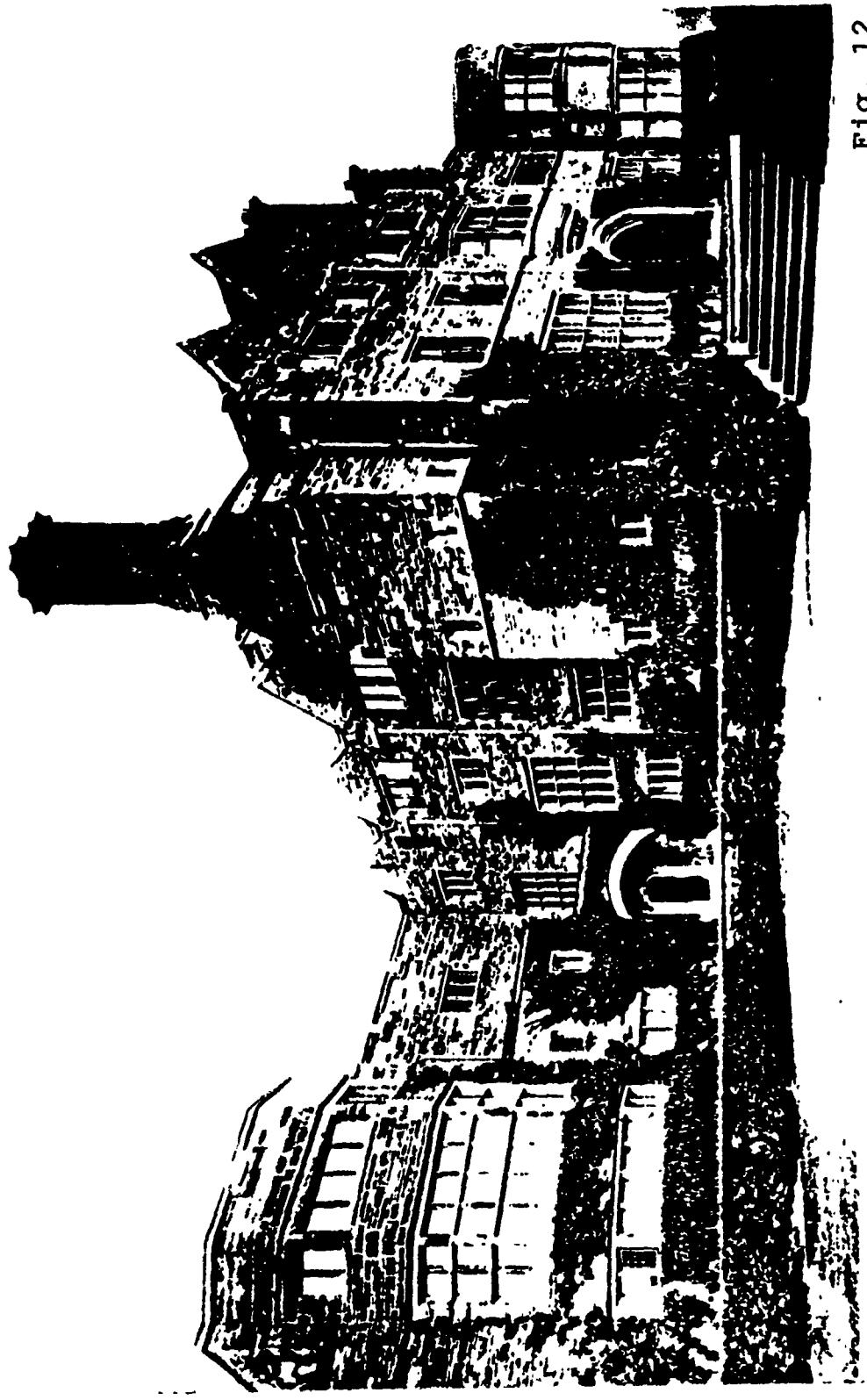


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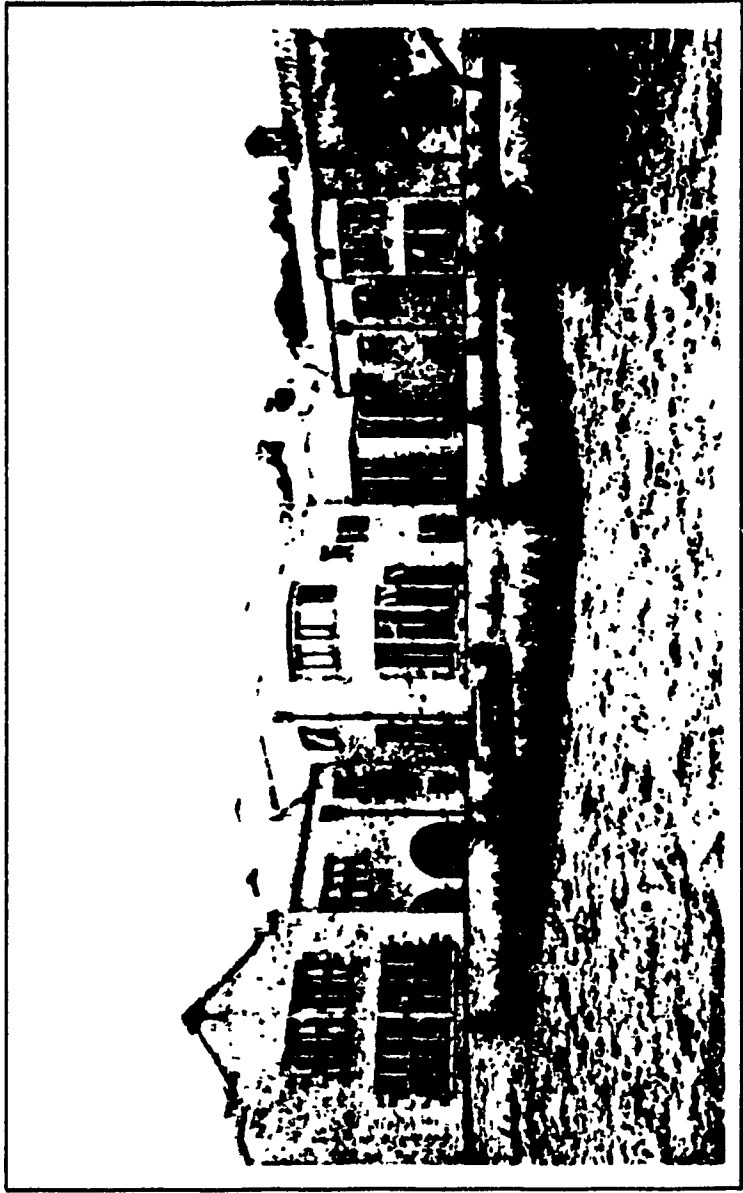
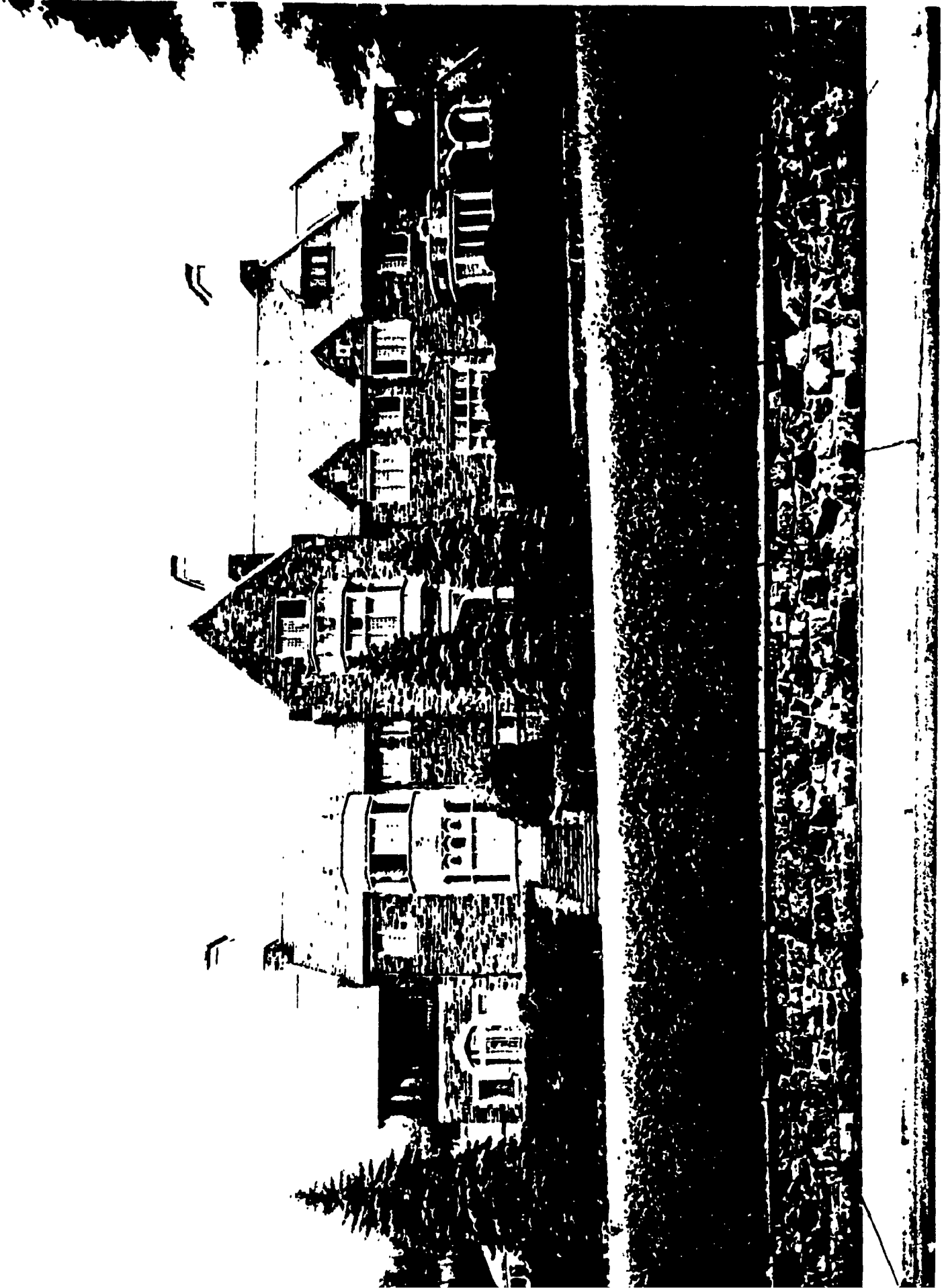


Fig. 13



Fig. 14

Fig. 15



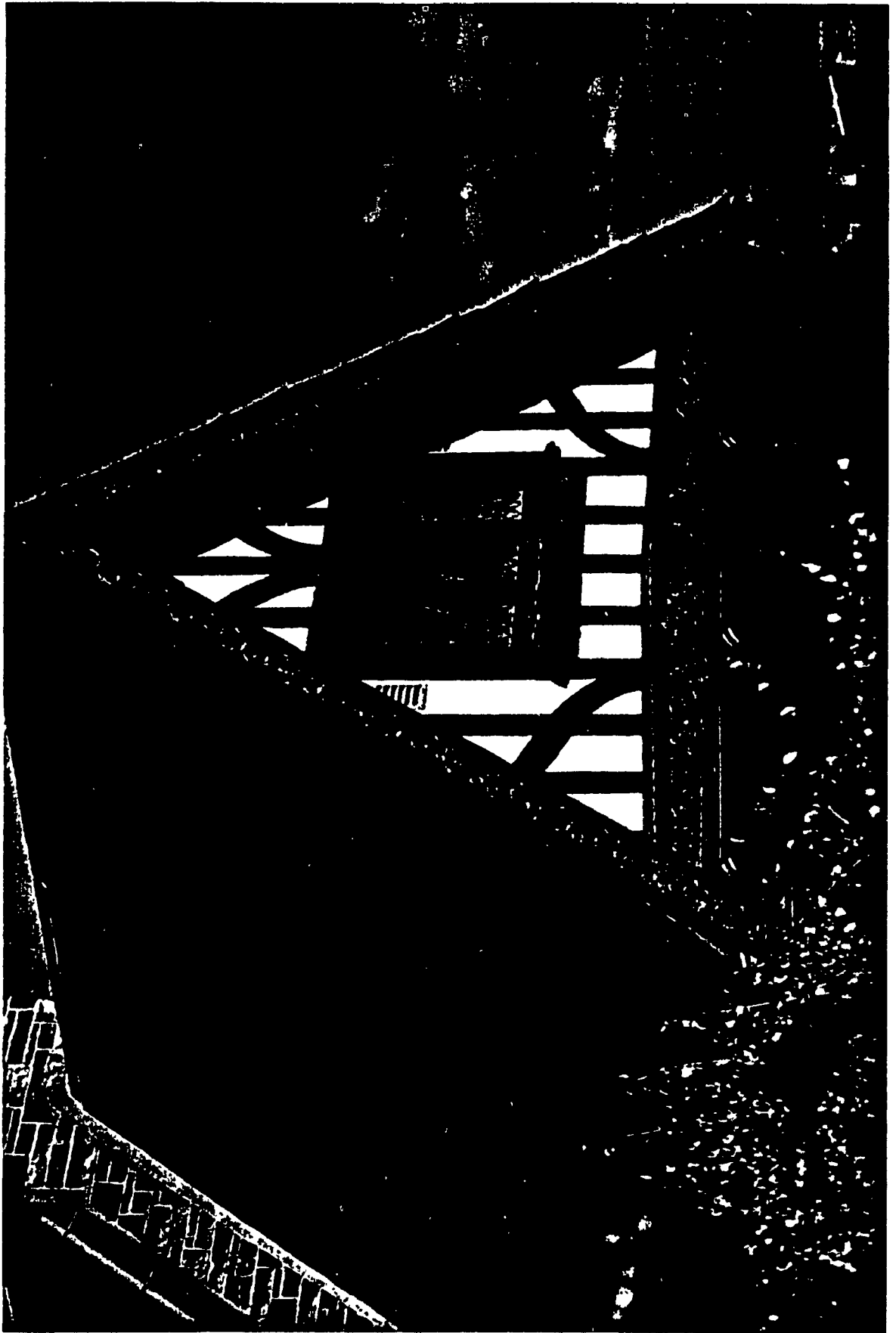


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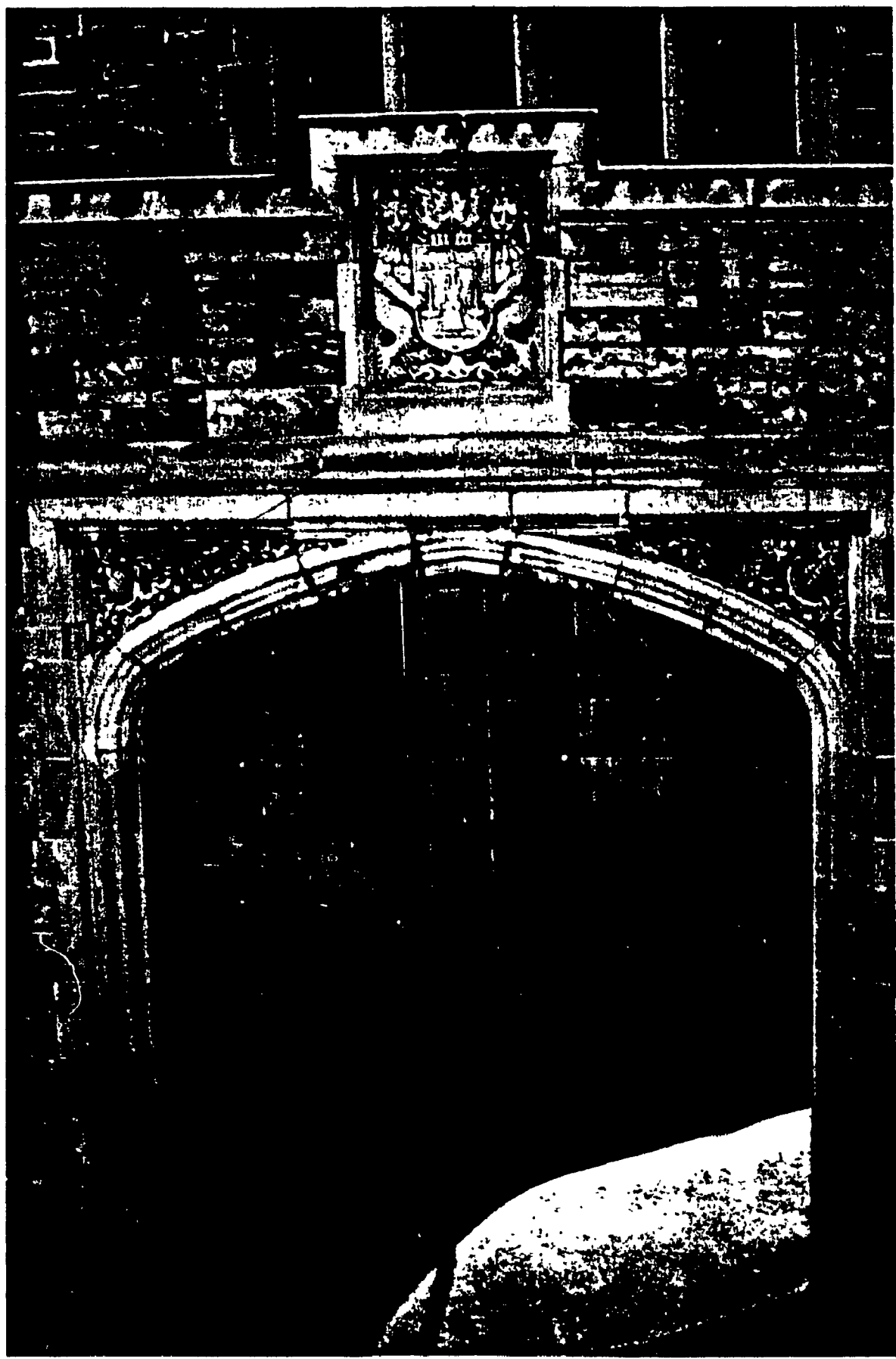
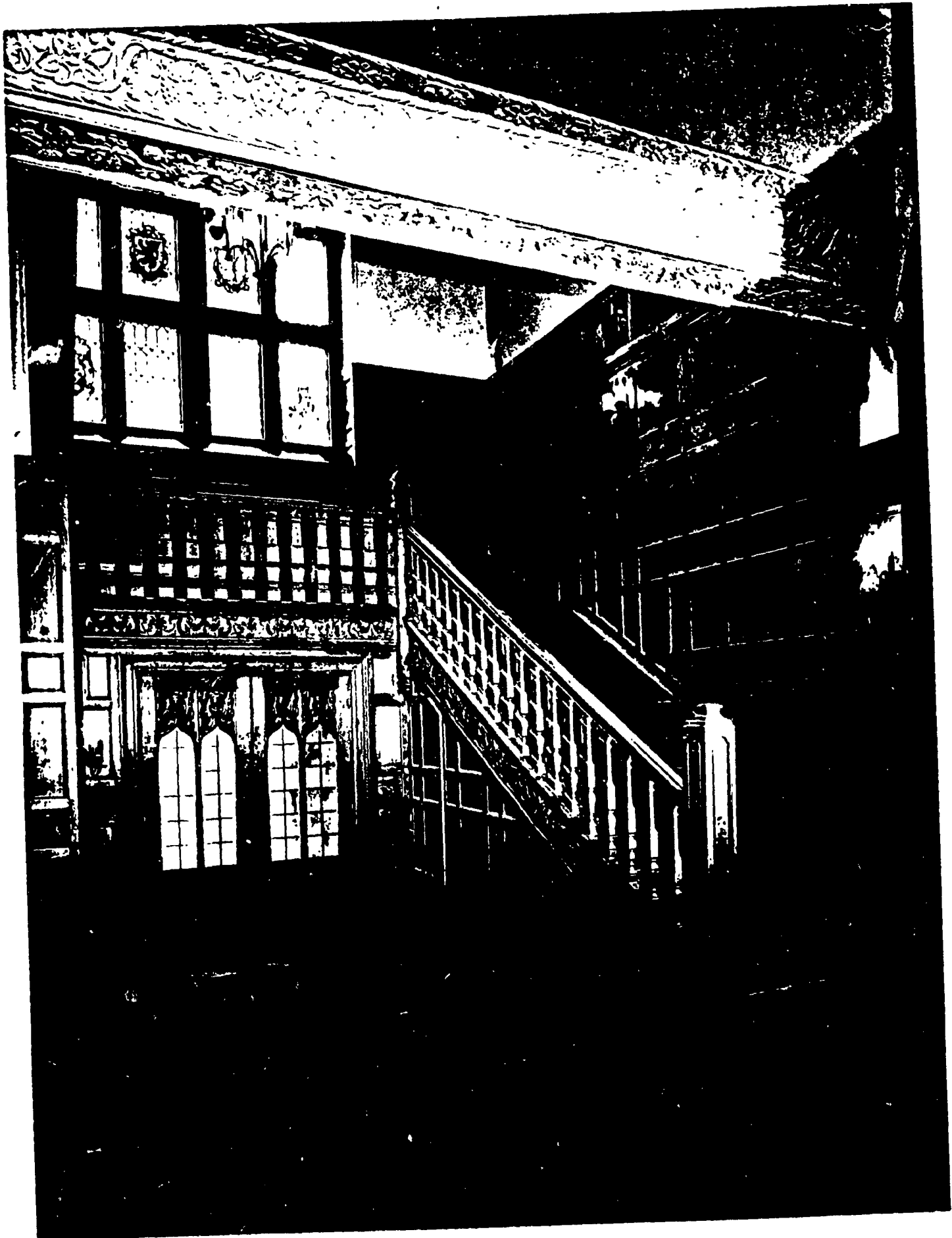


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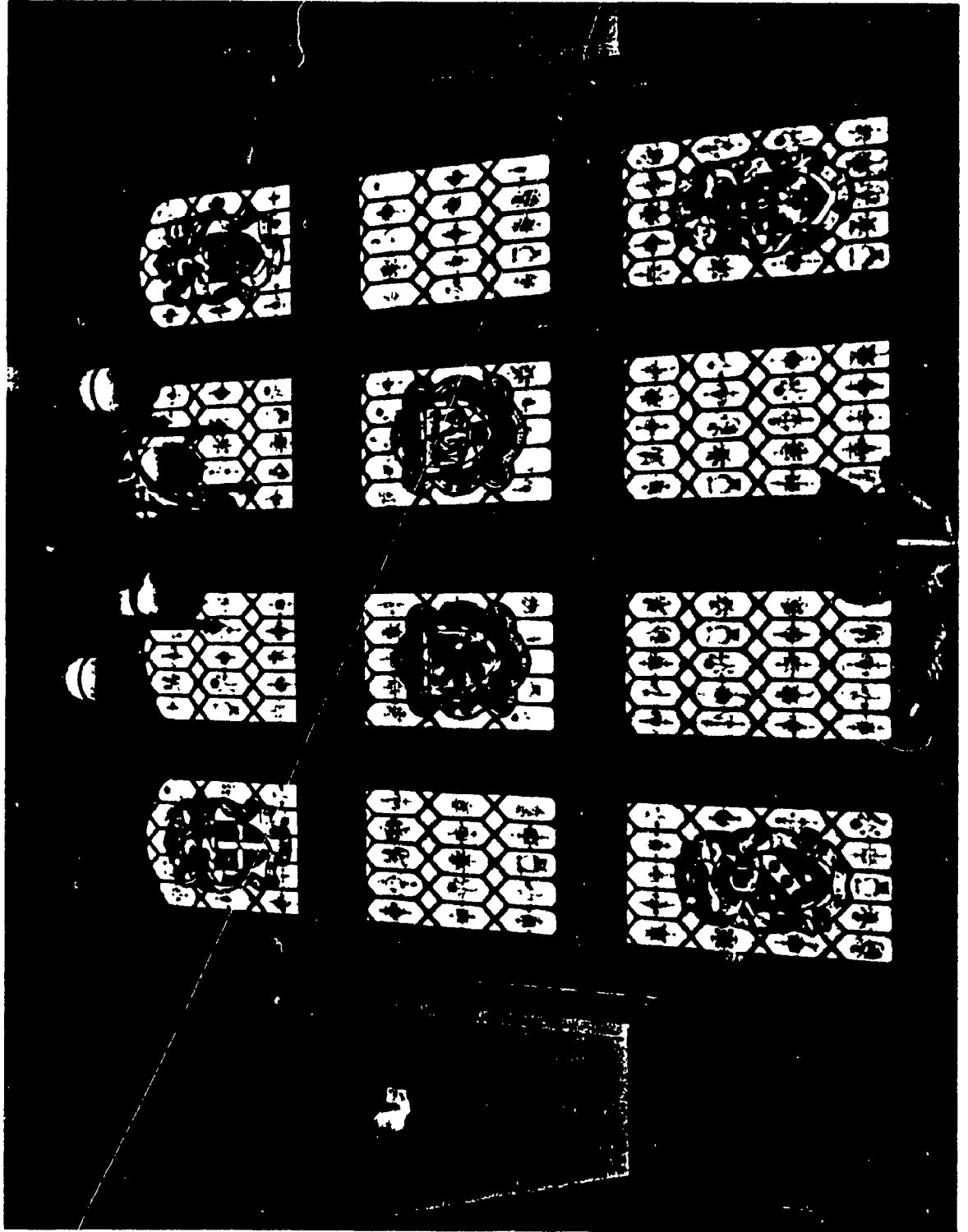


Fig. 19



First Award—Class V (c)—Domestic Interiors
LIVING ROOM, RESIDENCE OF N. A. TIMMINS ESQ., WESTMOUNT, QUE.
John S. Archibald, Architect

Fig. 20

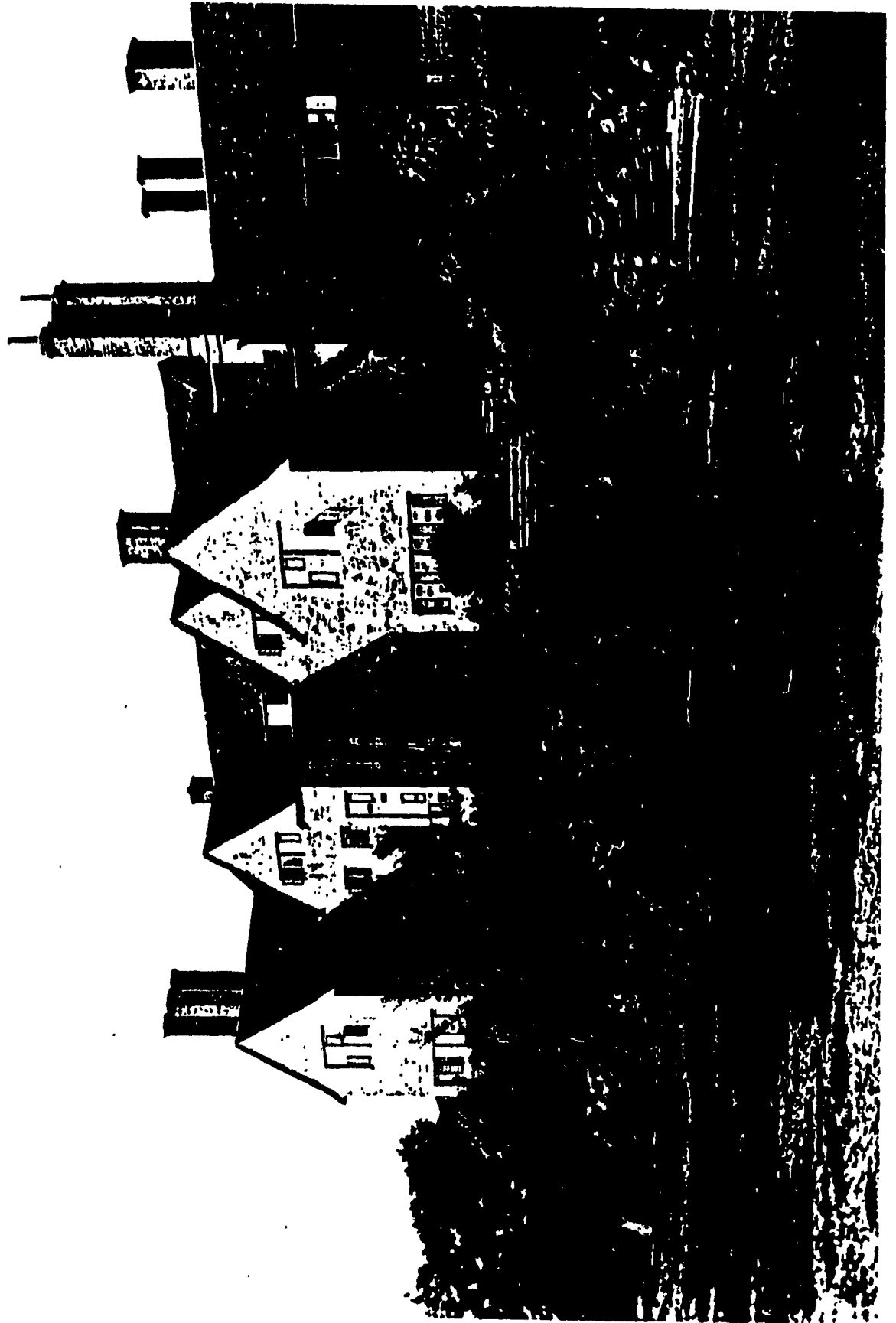


Fig. 21



Fig. 22



Fig. 23

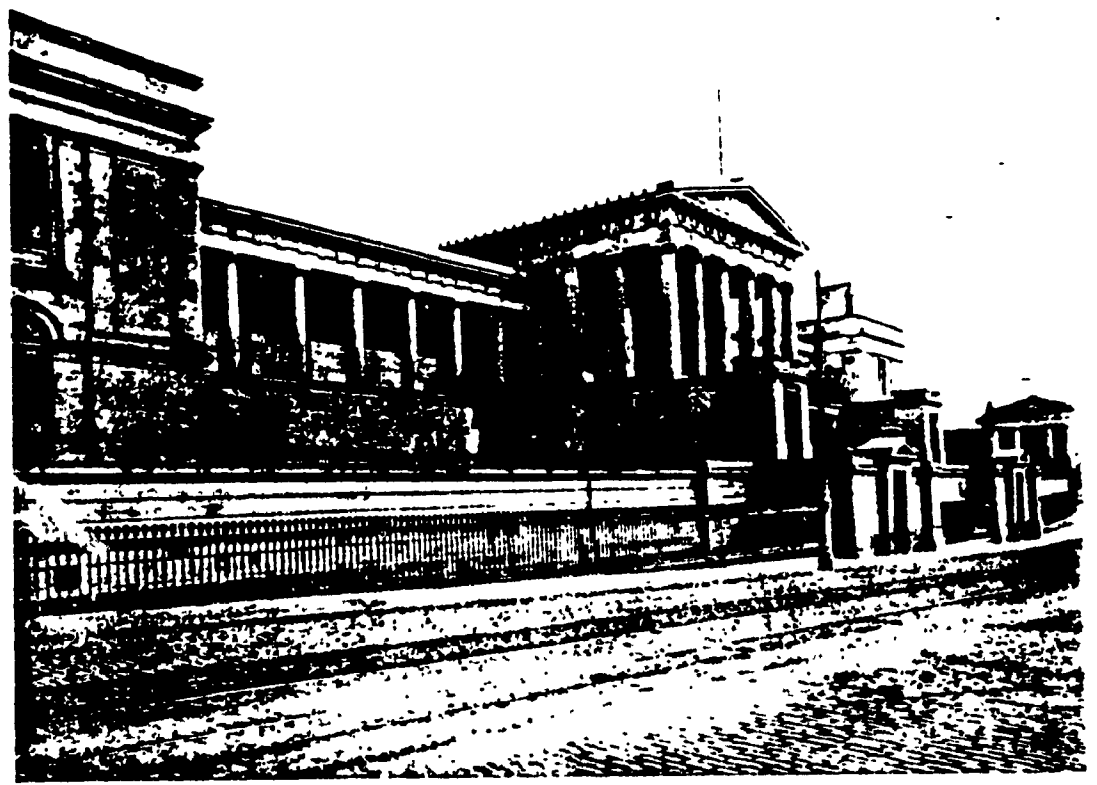




Fig. 25



Fig. 26

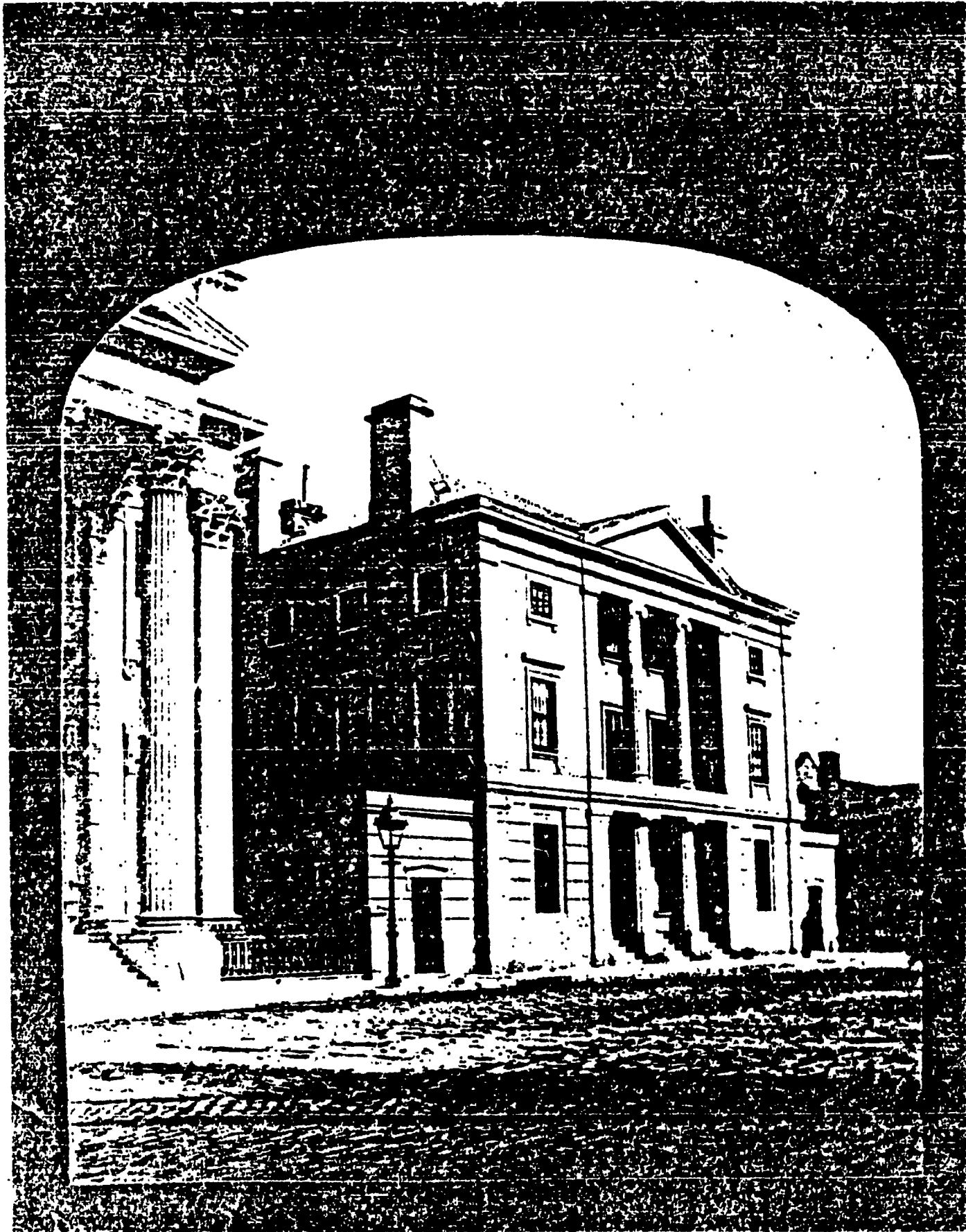


Fig. 27



Fig. 28

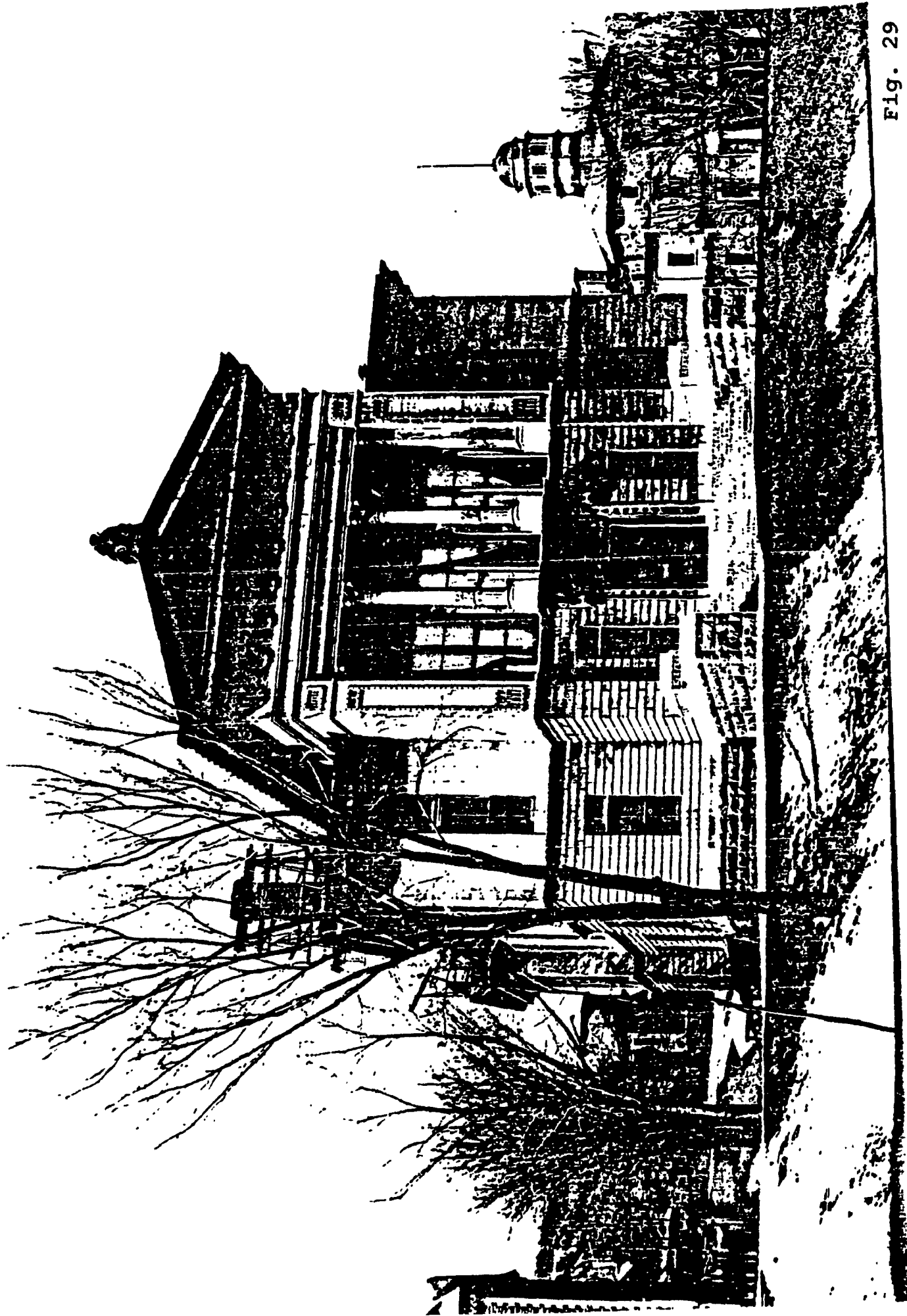
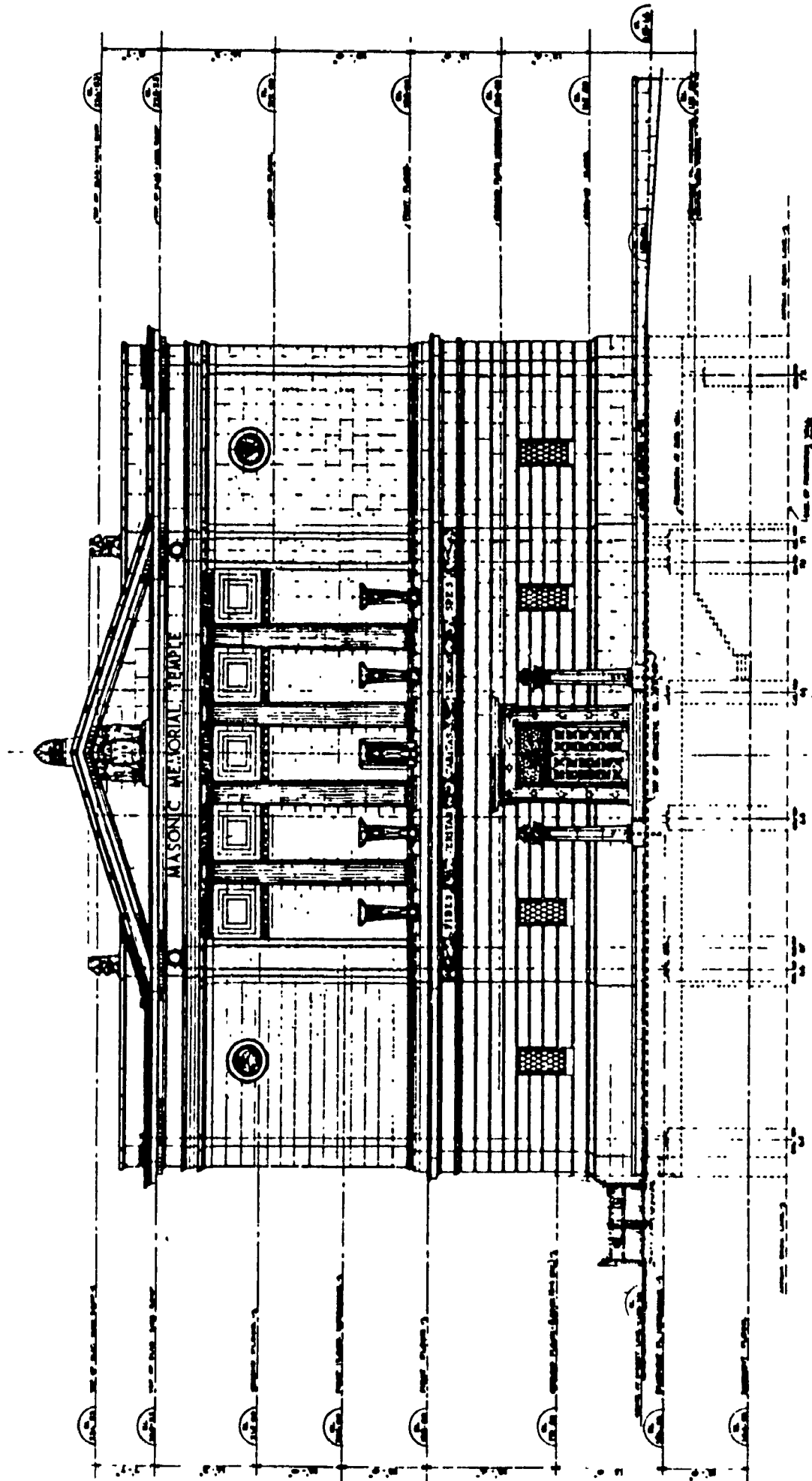


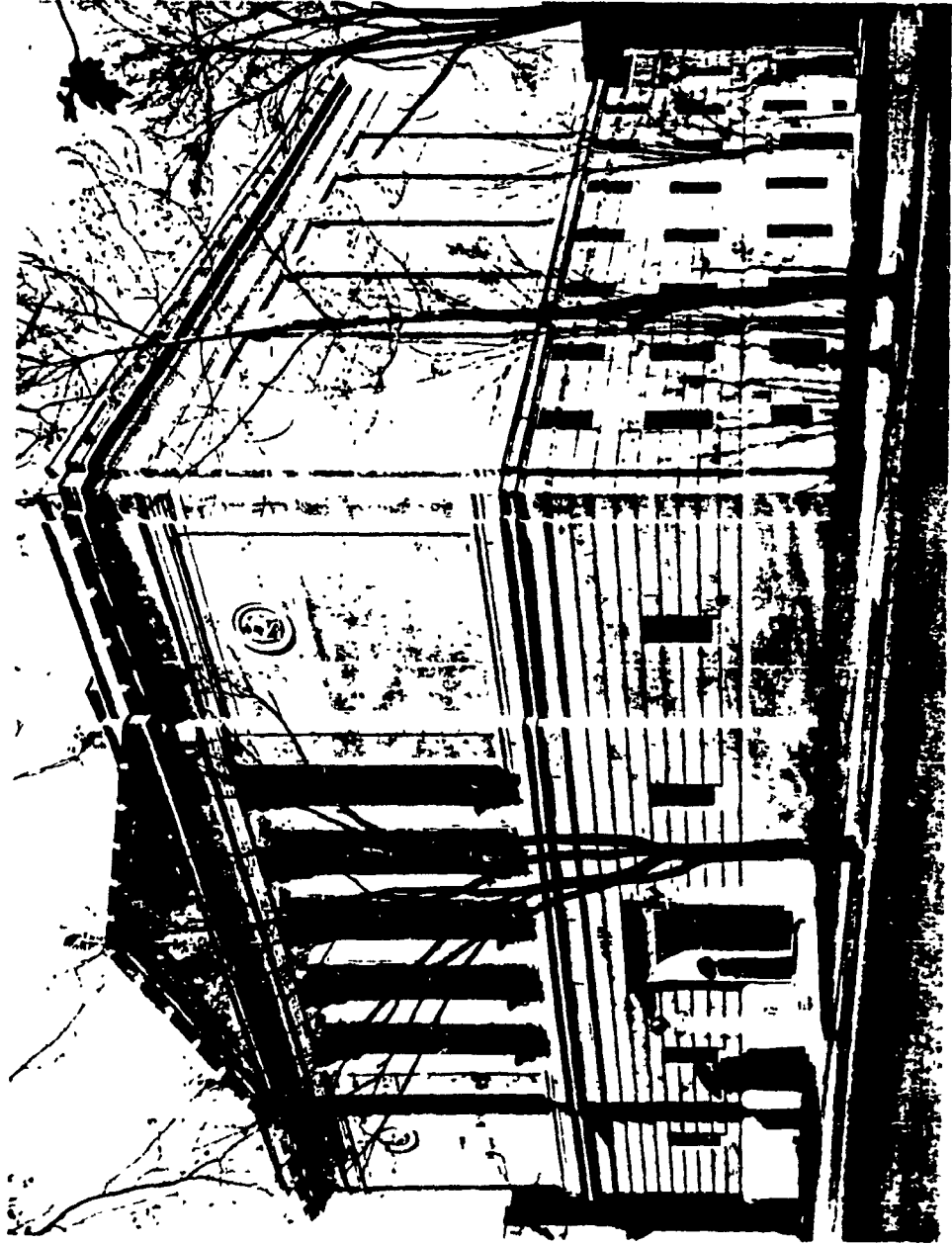
Fig. 29



MASONIC MEMORIAL TEMPLE FOR THE MONTREAL MASONIC MEMORIAL TEMPLE CORPORATION		SCALE 1/8" = 1'-0"	DATE 1911	DESIGNED BY JOHN S. ARCHIBALD	REVISED BY
SHERBROOKE STREET ELEVATION		DATE 1911	1114 BEAVER HALL HILL	ARCHITECT	(31)
		DATE 1911	MONTREAL		

SHERBROOKE STREET ELEVATION

Fig. 30



First Ward Class I Monumental Buildings
MASONIC TEMPLE, MONTREAL
John S. Archibald, Architect

Fig. 31

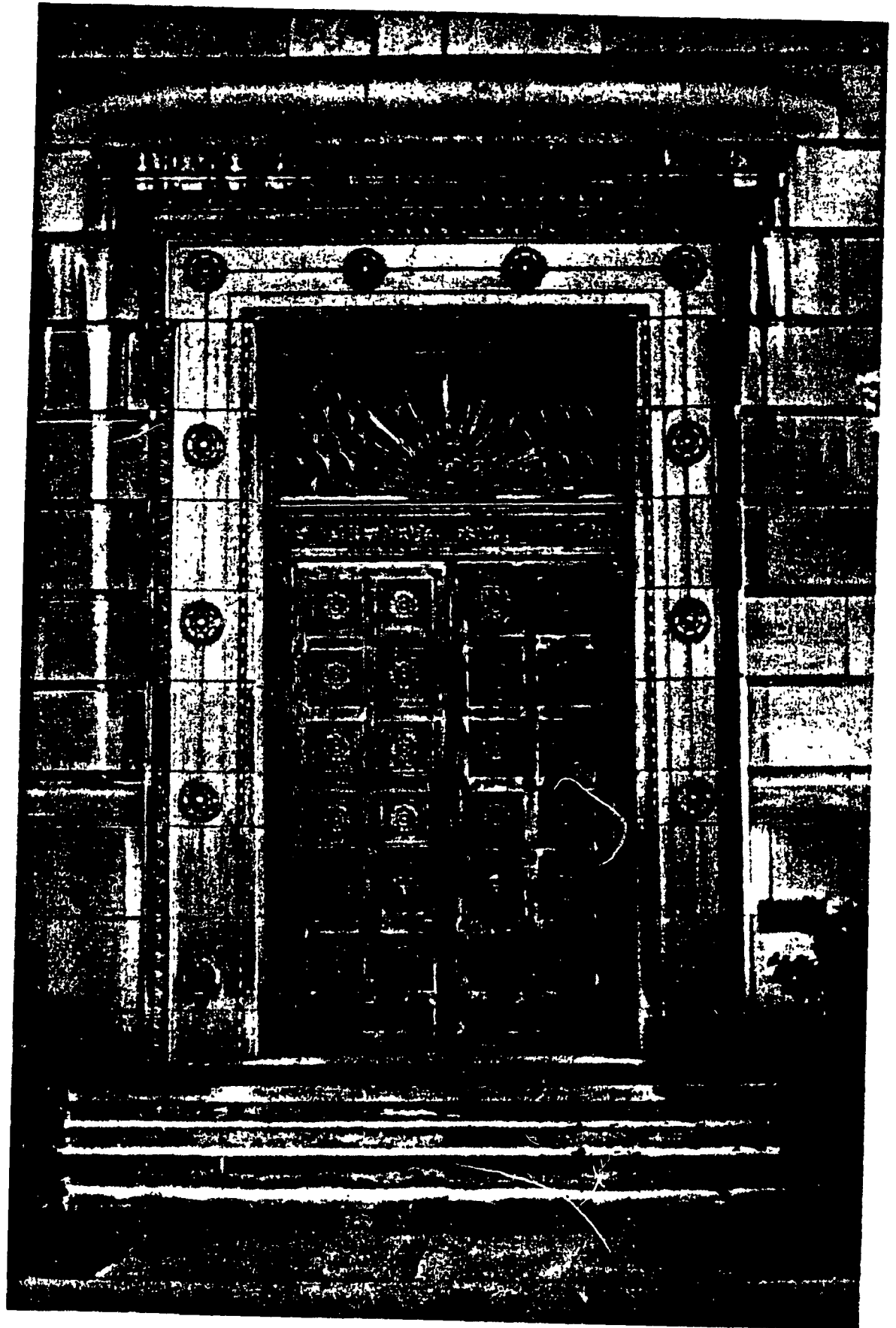


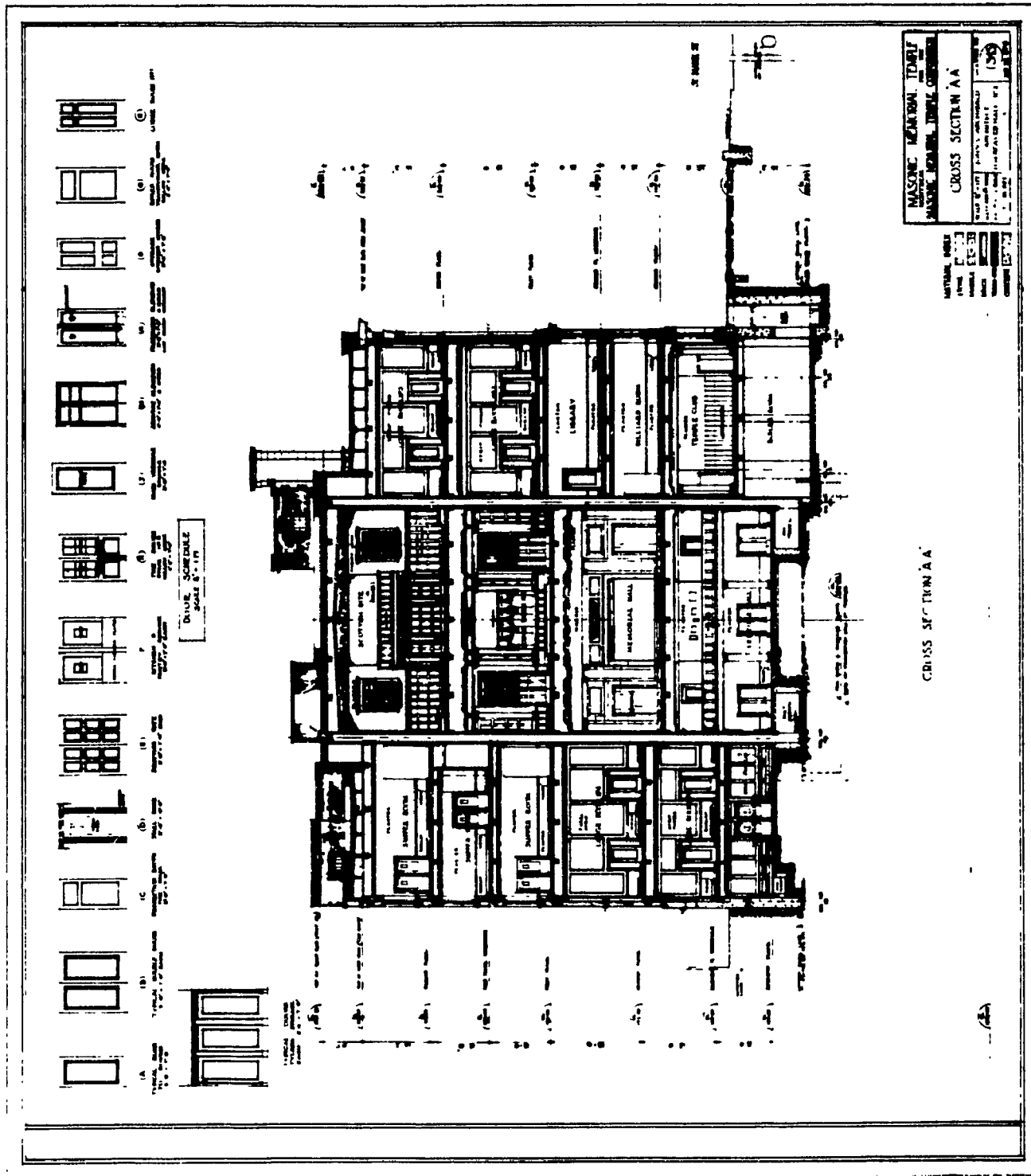
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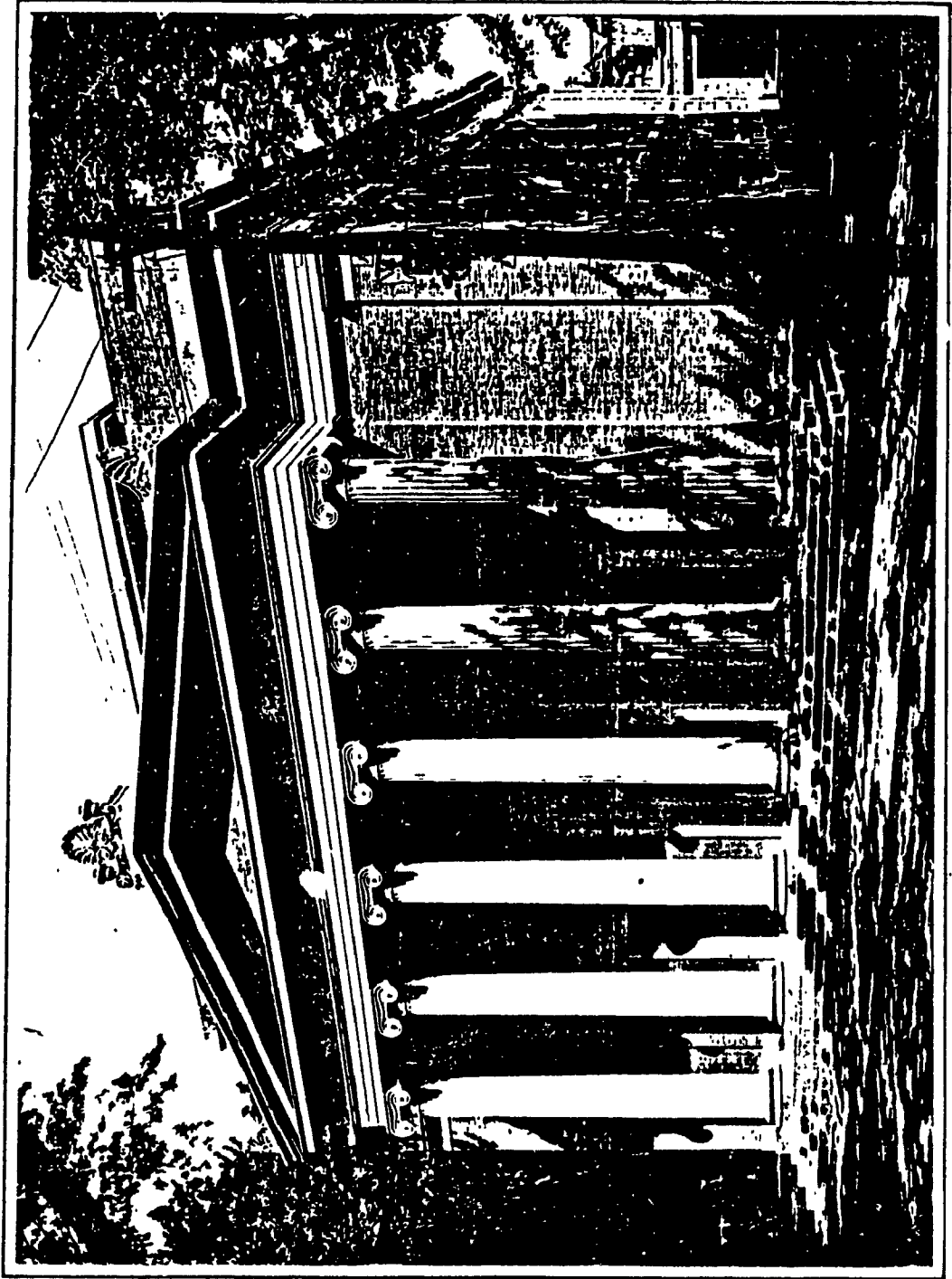


Fig. 33



Fig. 34





Emmanuel Church, Montreal, Que.

Fig. 36

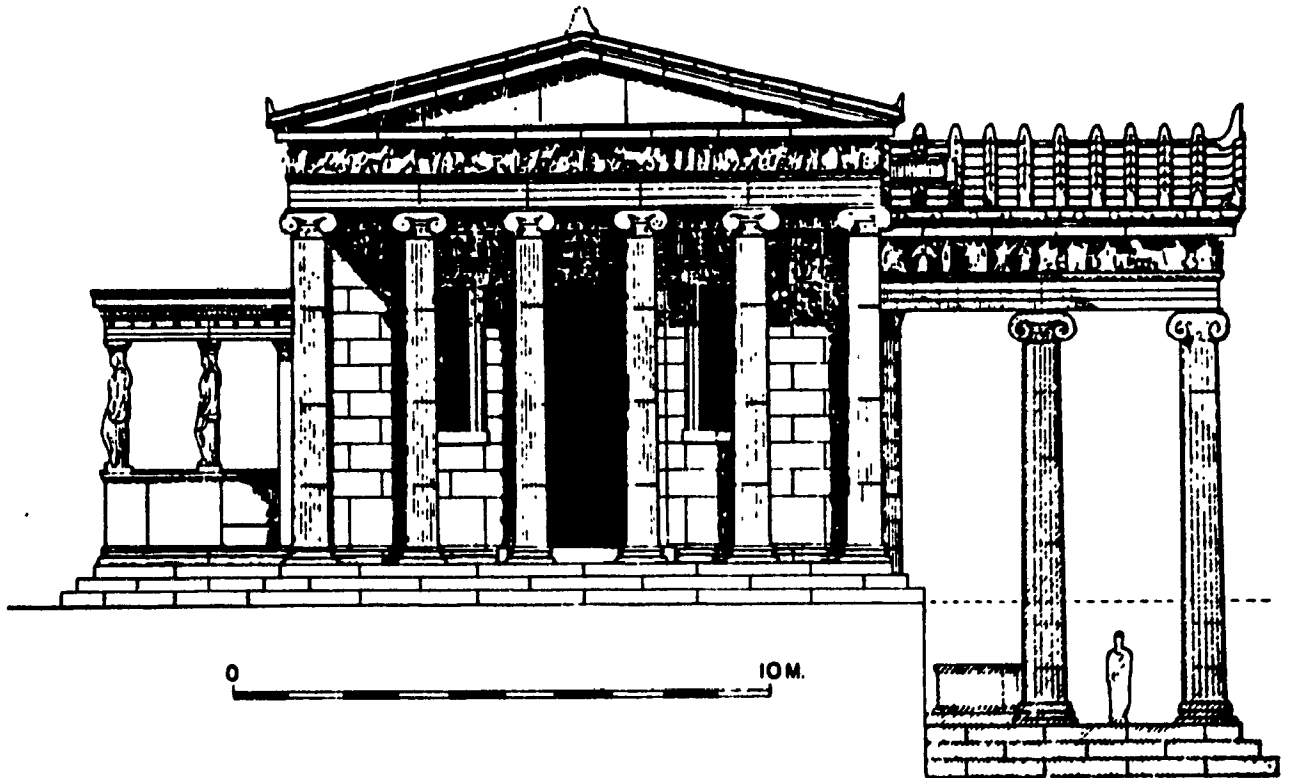


Fig. 37



Fig. 38