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Canada

AN ARCHITECT DISCOVERED: THE WORK OF A.F. DUNLOP

Stephen Robinson

A Thesis

in

The Department

of

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ABSTRACT

An Architect Discovered: The Work of A.F. Dunlop

Stephen Robinson

A.F. Dunlop was a prominent and respected architect in Montreal during the late nineteenth and early twentieth centuries. By the end of his career, Dunlop had completed at least 55 separate building design projects that were almost all in the vicinity of Montreal. While nearly half of these designs were residential, he also carried out a variety of large scale commercial projects. A prominent figure among the leading architects of his time in Montreal, Dunlop became an authority in architectural design and training. He developed a strong voice as a participant in the administration of the architectural organizations that existed in Canada at that time.

This study is the first major presentation and examination of the architectural career of A.F. Dunlop. The objective has been first, to prepare a comprehensive and illustrated building list of Dunlop's designs and second, to augment this work, when possible, with the available background and biographical information in order to provide a better understanding of the architect's contribution to Montreal's building history.

ACKNOWLEDGEMENTS

I would like to express my sincere appreciation to Dr. Ellen James and Dr. Lynne D. DiStefano for all of their guidance through this long and fruitful project. I also thank Prof. Jean Belisle for his advice and support. The many institutions and individuals who offered their help, information and facilities in the research and production stages are too numerous to mention here but they all deserve many thanks.

Special thanks are extended to both my families for there belief in me and their support during the entire project. With all my heart I especially thank my wife, Margaret Hodgins, for only with her could I reach the top - slowly, slowly.

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A NOTE CONCERNING INFORMATION SOURCES

Information about A.F. Dunlop seems to have dissolved with the passing of years since the architect's death. The traces that have survived are located in various architectural collections, archives and libraries in Montreal and Ottawa. Until this study was carried out, the only collection of information pertaining to both the architect and his buildings was located in the architectural clipping files at the Canadian Centre for Architecture in Montreal. In may cases, the buildings that still stand were all that remained as testimony of one architect's untold contribution to the the building history of Montreal. Other indispensible primary sources were: Dunlop's R.C.A. diploma work; a drawing with watercolour of the Temple Building, which is kept in the prints and drawings department at the National Gallery of Canada in Ottawa; and a set of seven blueprints for a house designed by Dunlop & Heriot, located in the Prints and Drawings Department of the Canadian Centre for Architecture.

One of the most valuable secondary sources, also at the C.C.A., was a general inventory of building permits for the city of Montreal (compiled by the C.C.A. from a survey of the real estate journal *Le prix courant*). This particular inventory, which refers to dates as far back as October 1887, has been a prime source for the expansion of the

Dunlop building list. Not only had the City of Montreal been inaccurate in its management of building inspection records up to the turn of the twentieth century but real disaster struck in 1922 when fire distroyed all Montreal civic records. Since that time the journal *Le prix courant* has been the only significant indication of Montreal building permit information available for research purposes.

Professor John Bland's report on St.James Methodist Church, located at the Canadian Architectural Collection, Blackader-Lauterman Library of McGill University provided much information on the architect and this major work. Information about A.F. Dunlop, many of his clients and the Province of Quebec Association of Architects was found in the Archives nationale du Québec à Montréal. One may assume that as soon as the A.N.Q.M. has indexed all notarie public records more may be learned of Dunlop's business and life. Until that time any information obtainable from legal papers will continue to be needles in a haystack. Dunlop's involvement with the Royal Architectural Institute of Canada was traced through the organization's files located in the National Archives of Canada in Ottawa and the Notman Photographic Archives of the McCord Museum in Montreal have provided access to many photographic images to aid in the visual content of this study.

Published materials that have been most helpful include: the *Canadian Architect and Builder* and the *Index of the Canadian Architect and Builder*, prepared by Patricia J. Johnston and Paul R.L. Chénier for the Society for the Study of Architecture in

Canada, *Construction: A Journal for the Architectural, Engineering and Contracting Interests of Canada* (1907-34), Kelly Crossman's *Architecture in Transition*, Julia Gersovitz's *Montreal Architects and Their Works: 1870-1914* and *Lovell's City Directory of Montreal.* For a more complete listing of sources consulted refer to the selected bibliography.

The main text (contained in Volume 1) contains illustrations cited simply as figures (ie. fig.1). The building list (contained in Volume 2) is arranged and numbered chronologically (ie. No.21) and is illustrated by images cited by the building number with the illustration number following (ie. No.21.1).

INTRODUCTION

The following thesis study is the first major presentation and examination of the architectural career of Alexander Francis Dunlop - an individual whose work involved the design of many significant buildings in Montreal as well as the promotion of professional standards and education within its architectural community. The objective of this study has been first, to prepare a comprehensive building list of A.F. Dunlop's designs and second, to augment this work, when possible, with the available background and biographical information to provide a clearer understanding of A.F. Dunlop's contribution to Montreal's building history. The brief accounts that have been done to date have not given a complete indication of this particular architect's role in the history of nineteenth century architecture in Montreal.[1] The aim of this study is to present what is known of Dunlop's career in a way that illustrates the range and context of the architect and his designs.

A.F. Dunlop (fig.1 & 2) was a prominent and respected architect in Montreal during the late nineteenth and early twentieth centuries but his contribution to the building history of this city as a professional has been all but forgotten since his death in 1923. Dunlop may be described as one of 19th century Montreal's urban architects,

concentrating his interests almost exclusively on building sites in the downtown. All but one of the building designs confirmed as Dunlop's work are located in or near this city.

Dunlop was typical of architects working in Montreal during the second half of the nineteenth century. Canadians interested in pursuing a career in architecture during the 1860's and 1870's generally sought their rudimentary training through apprenticeship in Canada or study abroad. This would usually be followed by time spent in the architectural milieu of a major American city, where an education in current technology and design could be acquired more readily than in Canada. Dunlop took advantage of both apprenticeship in Montreal and training in the United States to familiarize himself with the art and science of architecture before beginning his own practice in Montreal in 1874.

During his career, Dunlop was described by *The Montreal Herald* as "a recognised expert in designing the best class of heavy structures and the larger class of residential work."[2] This claim is quite valid as most of Dunlop's designs were large and solid in the styles preferred at that time. One of the best examples of this observation is the only church known to have been designed by Dunlop. The Gothic Revival design of St.James Methodist Church (No.2) has been seen by Montrealers as the Westminster Abbey of Canada and the cathedral of Canadian Methodism.[3] There were at least fifty-five individual buildings known to have been designed by Dunlop

during his forty year career. Dunlop's commercial and domestic building projects reflected many of the popular stylistic trends in late nineteenth and early twentieth century architecture including the Romanesque Revival, the Richardsonian Romanesque, the classicism of the Ecole des Beaux-Arts of Paris and the neo-Georgian style. Dunlop's approach to successful design involved the ability to adopt an appropriate style or mix of styles to create a form suitable to the building's particular function.

A prominent figure amoung the leading architects of his time in Montreal, Dunlop became an authority in architectural design and training. He developed a strong voice in the administration of the various architectural organizations that existed in Canada, as a founding member of the Province of Quebec Association of Architects and later leading the Royal Architectural Institute of Canada as first president. Dunlop was amoung the leaders during the advent of increased professionalism in Canadian architectural practice at the turn of the century. Although Dunlop was not prolific like some of his contemporaries and students, he is remembered as an active councilman and a model for younger architects as much as a designer of buildings. In general, Dunlop seems to have divided his time between the practice of architectural design and helping to design a better architectural practice in Canada.

Notes

1. Of the previous studies of Dunlop's work, the most complete accounts have been: Robert Lemire, *A Brief Report on the Career of A.F. Dunlop, Architect, Montreal*, (Prepared for Mathilde de Brosseau, Affaires culturelles, Bureau du patrimoine, Montréal), February, 1978. (C.A.C. McGill) and Prof. John Bland, *St.James United Church*, Montreal: Ministre de la patrimoine, 1978. (C.C.A.)

2. Quoted from: Henry James Morgan, *The Canadian Men and Women of the Time*, Toronto: William Briggs, 1912 (2nd ed.). The location of the original quotation within *The Montreal Herald* is unknown.

3. *The Story of St.James United Church*, Montreal: n.d. and *The Dominion Illustrated*, March 28, 1891, p.310-311.

EARLY LIFE AND TRAINING

Charles John Dunlop and his wife Sophie (Fellows) Dunlop emigrated from Scotland to Montreal in the early 1840's. The Dunlops had three children: Charles John (born 9 December, 1839), Constance Ann (birthdate unknown), and Alexander Francis (born 4 August, 1842).[1] Living in Outremont on Côte-St.Catherine Road, C.J. Dunlop became a well-known advocate in partnership with Dunbar Browne of Montreal.[2] The firm of Dunlop and Browne was dissolved in 1871 following C.J. Dunlop's death. A.F. Dunlop's early education was obtained in Montreal including the study of art at the Montreal High School under a Professor Vigneault.[3] It was stated in the architect's obituary that he had attended Phillip's and Dr.Nichol's School.[4] The location of these schools is unknown. Phillips Academy, Andover, Mass. and Phillips Exeter Academy, Exeter, Mass. have no record of A.F. Dunlop as a student.

Dunlop's obituary in the *Montreal Gazette* states that he had served as an apprentice with architects George and John James Browne.[5] It is asssumed that Dunlop entered the offices of George Browne and John James Browne after his college graduation (approximately 1858) before moving to Detroit to practice his

profession.[6] George Browne (fig.3) had been teaching architectural design, drawing and modelling in Quebec City, with his brother Goodlatte Richardson Browne from 1830 until about 1838, and after that on his own in the 1840's. He began teaching in Montreal in 1854 and was occupied from 1854 until 1870 in the designing of Wellington Terrace, Wellington Arcade, the Molson's Bank Building on St.James St. (fig.4) and the Merchant's Exchange. Browne's bank building is a good example of the strong French influence on Montreal Victorian architects. Browne's use of the Second Empire style resulted in a square plan, columned portico and a heavy mansard roof. Each floor of the front façade is differentiated by its features: the ground floor with the Doric order and smooth rustication; the first floor with the Corinthian order and a low ballustrade; the top floor by small windows and garland decoration.

John James Browne (fig.5) was something of a tragic hero in Montreal's architectural history. Browne began his designing career in 1856 at the age of nineteen, attaining many high prizes in qualification examinations. J.J. Browne travelled to Europe four times during his career and had over 240 building designs to his credit. At the peak of his career, as one of the city's most prolific architects, Browne died in 1893 due to a mortal wound suffered in a street accident in 1892. While in the office of J.J. Browne, Dunlop would have been exposed to many different building types, materials and applications. Browne's Lyall House (fig.6) is a splendid example of Queen Anne eclecticism and asymmetry adorned in red sandstone in a manner that Dunlop later described as "well-grouped carving". According to

William Wood in *The Storied Province of Quebec*, J.J. Browne's works included:

> *...twenty-five villas, fourteen warehouses, three banks, six markets, forty stores, twenty-five residences, ninety-seven houses in terraces, three police stations (which were noteable for the contribution that they gave to this type of public building architecture), five fire stations, four churches, eight monuments and tombs.*[7]

Any direct influence that either George Browne or John James Browne may have had on Dunlop's designs is difficult to confirm. The wide variety of projects carried out by both senior architects throughout Quebec and Ontario would have provided an introduction to the diversity possible in a large practice. Dunlop would go on to a similar practice, although on a smaller scale. With J.J. Browne's early death, the new store building for Samuel Carsley & Co. was left incomplete (No.34). Wood wrote in 1930 that Browne felt keenly that this last work was what he considered his greatest. Carsley approached Dunlop to continue the designing of Carsley & Co.'s commercial success on Nôtre-Dame and St.James Streets with several building modifications, additions and an entirely new building in 1901 (No.35 and 38). Whether Dunlop had been involved in Carsley's projects before Browne's passing is undetermined, at any rate, the change to Dunlop as architect turned into a long and successfull association.

In the biographical report completed by Dunlop for the files of the National Gallery of Canada the architect indicated that he had studied surveying under Joseph Rielle for one year to become a Provincial Land Surveyor (P.L.S.). Dunlop commented in the report that he found this experience "of great assistance in [his]

architectural career". Dunlop could not have begun training with Rielle until after September 1854, when Rielle became a surveyor himself (fig.7).[8]

Within the years separating Dunlop's graduation (approximately 1858) and his marriage to Catherine Austin Ekers in 1868 (fig.8), Dunlop spent some time in Chatham, Ontario.[9] At that time, in his personal and legal papers, Dunlop lists his occupation as "trader" and "merchant" and at the time of his marriage was listed as a resident of Chatham.[10] While in Chatham, Dunlop may have become interested in continuing his career in architecture by taking advantage of opportunities in nearby Detroit. If Dunlop had in fact been living in Montreal at this time he would likely have been drawn to the major centres of architectural training in New York, Boston or Philadelphia. The offices of established architects in these cities were common points of migration for aspiring Canadian draftsmen in search of further training. Detroit was a rapidly growing city that was gaining status amoung the major American centres. The city's lack of strong competition in the architectural profession and its accessibility (about fifty miles from Chatham) must have been quite appealing to the young Dunlop.[11]

Dunlop's name appeared in the *City Directory of Detroit* as well as in the United States Federal Census for the City of Detroit (5 July 1870) confirming his home and office address.[12] While living at 78 Columbia Street East, Dunlop worked as a draftsman in the Seitz Block at 37 Congress Street West (between Griswold and

Shelby Streets)(fig.9). The Seitz Block, owned by F.L. Seitz & Co., was built in 1860 and expanded in 1870. The Seitz brothers were bankers and rented space in their block to many businesses including a business college, two iron companies, two newspapers, a real estate agent and a patent firm. No reference to an architectural practice other than that of Dunlop has been found for the building. The only clue to the block's specific location is that it is referred to as being beside the Post Office Building at Griswold and Congress Streets.

Gordon W. Lloyd, one Detroit's most prominent architects of this time, had his office at 103 Griswold Street near Congress. It is interesting to note that although Lloyd was born in England, he eventually moved with his family from Sherbrooke, Quebec to Detroit. At age fifteen, Lloyd returned to England to finish school and study architecture under his uncle, Ewen Christian and at the Royal Academy. Lloyd then toured Europe before coming to Detroit in 1858 to begin his architectural career.[13] The Gothic Revival style often used by Lloyd may have influenced Dunlop (fig.10). F.L. Seitz & Co. were close by at 91 Griswold Street in the new Seitz Block. Both Lloyd and the Seitz Block were just around the corner from Dunlop's location at 37 Congress Street West. Lloyd's architectural practice was large enough in the early 1870's to have had an extensive office. It is possible that Dunlop worked for Lloyd but at a separate address, or if nothing else the architects may have been friends or acquaintances during this time.

Dunlop's return to Montreal in 1874 may have been due to several reasons. The most probable would be the so-called "Scare of 1874", a sharp but temporary decline in American economic investment. Building construction slowed considerably and many professionals were forced to look elsewhere for healthier economic climates. According to John Irwin Cooper, the situation in Montreal at this time was no better. In his account Cooper states that "...by 1875, Montreal had experienced at least two years of business depression and its grim accompaniments, unemployment and destitution."[14] It is possible that Dunlop had every intention of moving back to Montreal when he felt that he had learned all that he needed from the Detroit architectural milieu. Later in his career, Dunlop recalled the enthusiastic welcome he received from the Detroit Association of Architects upon his arrival in the city.

> *When I went to Detroit a young man, though unknown to the architects there, I was received with open arms by the Detroit Association.*[15]

It is peculiar to find that no references to an architect's association appeared in the *City Directory of Detroit* listing of clubs and associations. The group must have been in a nascent stage and not yet established in these general listings. This welcome must have helped Dunlop to the realization that cooperation between Canadian and American architects should be welcomed. Dunlop would later promote these ideas during his participation in the formation of architectural associations in Canada.

It was in 1874 that Dunlop first appeared in *Lovell's Directory of Montreal*, marking his establishment in the Montreal community.[16] Dunlop and his wife Catherine settled in a row house, first at 66 then at 92 St.Famille Street, just below

Bagg Street (now rue Prince Arthur) where they lived for at least the next twenty-two years (fig.11). On 3 June 1892, Dunlop purchased a lot from Napoléon Valois where he built his first summer residence called "the Holmwood". An image of this home was exhibited by Dunlop with the Art Association of Montreal in 1897, showing a view of the reception hall interior.[17] Unfortunately this image has not survived. After moving out of the Holmwood, Dunlop spent his summers at Ste.Agathe, Quebec. A photograph of a painted view of "Craigie" has survived, showing a two-storey house with large bays on both sides of a central front entrance and inscribed on the back in Dunlop's own handwriting (fig. 12 & 13). Even though Dunlop would have been quite able to design his own place of retirement, no evidence has been found that would confirm Dunlop as the architect of this summer house.

Notes

1. *Commemorative Biographical Record of the County of Kent*, Chatham, Ontario. Charles John Dunlop (jr.) was also educated in Montreal and began his career in Morrisburg, Ontario in the produce business. In 1867 he married Charlotte Sophia Crysler (born 16 May 1848) of Morrisburg and they moved to Chatham that same year. Continuing in the produce business until 1873, C.J. Dunlop then began working for the government. He stayed with the Inland Revenue Service for the next forty-three years and became a respected and much admired citizen of Chatham until his death on 18 November 1923. His wife died soon after on 12 December of the same year. Their three sons: John Pliny Dunlop, Frank Carruthers Dunlop and Frederick Sherwood Dunlop. (from: *Chatham Planet*, 9 December 1921 and *Chatham Daily News*, 19 November and 12 December 1924) Constance Ann Dunlop died in Montreal in 1881, wife of John MacLaurin of Morrisburg, Ontario and mother of Emily, Minnie, Dora and Ada.

2. Charles John Dunlop, of the firm Dunlop and Browne (advocates), appeared in *Lovell's City Directory of Montreal* in the 1865-66 edition.

3. When completing an information form for the National Gallery of Canada (25 May 1920) Dunlop indicated that he had "studied art in Montreal at Collegiate College under Professor Vignault". Whether this training involved architecture is unknown.

4. For Dunlop's obituary see: *The Gazette*, Montreal: Tuesday, 1 May, 1923, p.5 and *Montreal Daily Star*, Montreal: May 1923, p.8, co.2.

5. No family or social connection has been confirmed to link either George Browne or John James Browne to the lawyer in partnership with Dunlop's father, Dunbar Browne.

6. Information on George William Richardson Browne has been obtained from *Quebec City: Architects, Artisans, and Builders*, Ottawa 1984. This description of John James Browne is based on William Wood's *The Storied Province of Quebec*. Dunlop stated in an information form for the National Gallery of Canada (received 25 May 1920) that he had been practicing his profession in Detroit.

7. William Wood, *The Storied Province of Quebec*.

8. For Dunlop see: Information Form for the National Gallery of Canada 25 May 1920). For Rielle see: in the Archives Nationale du Québec à Montréal, the listing of Quebec land surveyors.

9. The wedding took place on 9 June 1868 at Christ Church Cathedral in Montreal. Dunlop is described in the church register as being "...of Chatham, Ontario, bachelor". This may indicate that Dunlop had gone to stay and possibly work with his brother, who had just moved to that town (see Note 3).

10. This information was found in Dunlop's marriage certificate, dated 8 June 1868, and in the power of attorney given to A.F. Dunlop to deal with his brother and sister's share of the land they inherited from their father 6 June 1868.

11. These were reasons suggested by W. Hawkins Ferry for architect Gordon W. Lloyd's choice of Detroit as his place of practice. Dunlop may have had a similar rationale. See: Ferry, *Buildings of Detroit*, 1968.

12. Charles F. Clarke, *City Directory of Detroit*, 1871-72.

13. According to Ferry's *Buildings of Detroit*, Gordon W. Lloyd's building career included: Christ Episcopal Church, Detroit (begun 1861); Central Methodist Church, Detroit (1866-67); St.Andrew's Church and Congregational Church, Ann Arbor, Michigan (1867 and 1872); St.Paul's Episcopal Church, Flint, Michigan (1873); St.Paul's Episcopal Church, Marquette, Michigan (1873); and St.Paul's Episcopal Church, Cleveland, Ohio (1875).

14. For more on the economic situtation in Montreal, see: John Irwin Cooper's *Montreal: A Brief History*, Montreal: McGill Queen's University Press, 1969, p.81. Also in 1874, Gordon Lloyd moved his office to the Abstract Building at 11 Lafayette. (Chas. F. Clarke, *City Directory of Detroit*, 1874).

15. *Canadian Architect and Builder*, vol.3, no.10, October 1890, p.116. Dunlop mentioned his welcome to Detroit when addressing the P.Q.A.A. on the subject of fostering a better relation between architects in Canada and the United States. See the appendix for Dunlop's complete address.

16. See Appendix 2.

17. Letter from Madame Gisele Hall to S.R., 14 January 1991. For A.A.M. exhibition see: E. McMann, *Montreal Museum of Fine Art, formerly...*, 1988, p.108-09. The location of the Holmwood interior drawing is unknown. Shortly before his retirement in 1913, Dunlop sold the Holmwood to Alfred Schmidt, who then sold it to C.H. Napier in 1915. Napier demolished the home to make way for the existing structure at 590 Lakeshore Road, Pointe Claire, Quebec.

THE OFFICE

According to *Lovell's City Directory of Montreal*, Dunlop's office was located in several places in downtown Montreal during his career. These addresses include several locations on St.James Street and in two of Dunlop's own buildings, the Temple Building (1890-1900) and the Lindsay Building (1907-1914).[1] During his thirty-year career several distinguished architects received training in Dunlop's office. In the 1880's Edward Maxwell, David R. Brown and Robert Findlay worked under Dunlop on office projects. By 1887 Georges Monette was a draftsman in the office, followed by J. Melville Miller, Kenneth Rea and J.A. Aird. For the most part these apprentices went on to establish their own professions, eventually competing with Dunlop in the architectural community. Maxwell, Rea and Findlay went on to create large and successful practices in the city of Montreal. In a time of stylistic diversity Dunlop's actual influence on these younger architects is difficult to determine. It will be shown that in certain instances there is great similarity between the designs of Dunlop and his juniors.

Edward Maxwell (1867-1923) (fig.14) has been described by architect Julia

Gersovitz as typical of Montreal's second generation of architects who had gone to the United States or Europe to continue their formal training.[2] Maxwell studied architecture at the High School of Montreal before entering Dunlop's office. Dunlop likely encouraged Maxwell to continue his preparation in an American city to formally establish himself in the profession. Maxwell went to Boston to work for Shepley, Rutan & Coolidge before returning to Montreal to supervise the construction of the Board of Trade Building in 1893. Edward Maxwell continued to practice independently until 1898 when his younger brother William Sutherland Maxwell (1874-1952) joined the practice. After his stay in Dunlop's office in the late 1880's, Edward Maxwell quickly became both a confrère and a competitor to Dunlop. By the early 1890's, Maxwell was designing with as much confidence as Dunlop and both architects were designing comparable houses. Dunlop's Campbell House (1894, No.26) and Maxwell's Andrew A. Allan House (1895, fig.14) demonstrate a similar size, materials with features reminiscent of 17th Century Flemish design. By the turn of the century, Edward Maxwell was at the peak of his career designing homes like the James Gardiner House (1898, fig.15). The similarity of Dunlop's W.F. Carsley House (1903, No.39) is considerable suggesting the developement of cross-fertilization of ideas was occuring between the senior and junior architect. Both architects were avid participants in the provincial association as administrators and educators and together taught drawing classes for the P.Q.A.A. students as noted in the *Canadian Architect and Builder.*

David R. Brown (1869-1946) (fig.16) was also a graduate of the High School of Montreal and entered Dunlop's office about the same time as Edward Maxwell, in the mid-1880's, and both architects were in Boston at the same time. By 1895 Brown joined Norman MacVicar in partnership, shortly before joining with J.C.A. Heriot, another architect who had studied under Dunlop's supervision. Brown went on to partnerships with J. Melville Miller and finally with Hugh Vallance.[3] A good example of Brown's refined style of house design is the Tynwald House (fig.16). During his career David R. Brown met with much success as an administrator in the P.Q.A.A..

Georges Alphonse Monette (1870-1941) was born 13 March 1870, son of Georges Monette, a Montreal contractor. Monette attended the Christian Brothers school before entering Dunlop's office in 1887 where he trained for five years. As a draftsman, Monette delineated several of Dunlop's designs including the residence of W.E. Price on Dorchester St. (fig.10.1) and the Queen's Hotel at St.James and Windsor Streets (fig.12.2). According to W.H. Atherton, Monette received the P.Q.A.A. Diploma in 1892 and went on to Boston where "he studied in the offices of a number of the leading architects of that city." Monette returned to Montreal to enter into the office of architects Perrault and Mesnard. Monette's La Patrie Building (fig.17) stands on rue Ste-Catherine with most of its original façade still intact. Dunlop's Queen's Hotel may have been inspirational for Monette's commercial design, emphasizing the smooth block decorated by "well-grouped carving". During

his career Monette was a member of the P.Q.A.A., R.A.I.C., the Architectural League of New York and the Club St.Denis in Montreal.[4]

Although little is known about the career of J. Melville Miller (1875-1948) it is apparent that he worked under the guidance of A.F. Dunlop for five years. As a junior draftsman, Miller rendered six images that were reproduced in the *Canadian Architect and Builder*, five of which are now amoung Dunlop's better known buildings.[5] As mentioned earlier, Miller was to become a partner with David R. Brown during the later 1890's.

A draftsman known only by the name "Tolhurst" was responsible for a drawing of Dunlop and Heriot's design of the Ekers' Brewery building (fig.18.1) No more is known of another of Dunlop's junior draftsmen, J.A. Aird. Aird was mentioned as the delineator of two works exhibited by Dunlop in the Art Association of Montreal exhibition of 1907, the Commercial and Technical High School (No.44) and Fire Station No.5 (No.47). Unfortunately these drawings are presently unfound.

One of Dunlop's more successful pupils or apprentices was Kenneth Guscotte Rea (1878-1941). No drawings are known to exist that would illustrate the two and a half years spent by Rea in Dunlop's office. Rea entered with Dunlop in 1895 and went on to the office of Edward Maxwell for a year and a half. By 1900 he was ready to move to Boston to further his training with the architectural firms of Shepley,

Rutan & Coolidge and Cram, Goodhue & Ferguson and then with R.L. Daus in New York before returning to Montreal to begin his own practice in 1906.[6] Additions and modifications were made to the Auld House (No.32) and the Simpson & Peel House (No.21) by Rea after Dunlop's retirement in 1913. Rea's own success included designs for many bank buildings: the Royal Bank in Montreal, Edmonton and Lethbridge; the Bank of Montreal in Nôtre-Dame-de-Grace, Halifax, Hamilton and Calgary.

Soon after settling in Montreal in 1885, Robert Findlay (1859-1951) entered Dunlop's office as a junior architect. His rise to success was helped along by Dunlop's announcement in May 1887 that Findlay would be Clerk of Works during the construction of St.James Methodist Church. Dunlop was then able to devote more time to the other major work of this period, the Temple Building. In only two years Findlay's own career was well on its way when he independently designed the Sun Life Assurance Company Building at 266 Notre-Dame Street West. Dunlop had commented that Findlay was "an architect of experience in whom he had the utmost confidence."[7] Like Edward Maxwell and Kenneth Rae, Findlay went on to a large and successful practice of his own. The carved red sandstone of Findlay's House on Bishop Street (fig.18) appears similar in manner to Dunlop's work.

Although very few details are known of the work done in Dunlop's office during the 1870's and 1880's it is clear that he was well-established toward the end of

the latter decade. During the preparation of his first large-scale project, St.James Methodist Church (1887), Dunlop was also training some of Montreal's most successful architects. By that time Dunlop's prominence in the Montreal architectural milieu was certain.

Notes

1. For Dunlop's complete entry for each year in Lovell's Directory, see Appendix 2. See Building List for the Temple Building (No.7) and the Lindsay Building (No.43).

2. Julia Gersovitz, *Montreal Architects and their Works 1870-1914*, New York: M.A. Thesis, Columbia University, 1980, p.48.

3. Ibid.

4. William H. Atherton, *History of Montreal from 1535-1914*, vol.3, Montreal, Vancouver and Chicago: S.J. Clarke Publishing Co., 1914, pp.518-19.

5. Cottage at Valois for R. Wilson (fig.24.1); Houses for Dr.F.W. Cambell (fig.26.1); Proposed Residence for H. Graham (fig.27.1); Residence of J. Auld (fig.32.1); Montreal Star Building (fig.36.1).

6. Archives Nationale du Québec, *Dossier sur L'ordre des architects du Québec*, O6.P.124, Box 2, folder 4.

7. *Trustees Minute Book*, May 10, 1887.

THREE PROMINENT BUILDINGS

St.James Methodist Church (1889)

Temple Building (1890)

Queen's Hotel (1894)

Many of the buildings designed by A.F. Dunlop have either few or no records to may be brought to light in this study. The building list that accompanies this text presents as much information as was available on each confirmed project; it provides an overview of all the work known to have been done by A.F. Dunlop during his career. This may be considered exhaustive only in the sense that all possible sources were consulted and all relevant information is presented. However, three of Dunlop's most prominent and distinctive buildings warrant a lengthier discussion and are described and illustrated when possible in the following chapter.

ST.JAMES METHODIST CHURCH: THE FIRST MAJOR WORK

St.James Methodist Church (now St.James United Church), at 463 St.Catherine Street West in Montreal, has long been recognized as one of Dunlop's most successful building designs.[1] (No.2) When complete in 1889, the new Methodist Church stood as a landmark north-east of Phillips Square. Dunlop's only known church design was deemed one of Montreal's leading churches and "the cathedral of Canadian Methodism" in contemporary journals.[2]

During the early 1880's, the St.James Street Methodist Church trustees came to the realization that their congegation was steadily moving further north, away from the downtown, and away from the current St.James Street Church. (fig.2.2) In January of 1886 they decided that "...in view of the present condition of the Methodist Church in this city and its future prospects, it is desirable as soon as possible to erect a central representative church, large and handsome."[3] In two months the church had bought a building lot from the Canadian Pacific Railway known as the Allan property for $70,000.[4] The building committee decided that due to the growing congragation the new church should have a seating capacity of 2,500 and that the cost should not exceed $150,000 including architect's fees.[5]

Proposals were received from eight Canadian and two American architectural firms and A.F. Dunlop was chosen as architect for the new church on 20 April 1886.[6]

The choice of Dunlop is significant in that a major commission was being given to a Canadian architect rather than to encroaching American offices. In his book *Architecture in Transition*, Kelly Crossman deals with the animosity and resentment that was to build among Canadian architects and their associations regarding unfair design competitions.[7] The choice of Dunlop as architect reveals his credibility among his contemporaries. The list of competitors who submitted designs for the church included many of the leading architectural firms working in Montreal at that time. W.T. Thomas, Hutchison & Steele and John James Browne were already established architects in Montreal. It may be assumed that by this time Dunlop was a leading architect in the city.

On 22 June 1886 the initial church design was proposed and although it was much admired, the call for contracting tenders was answered by cost estimates much higher than expected. The plan was revised and Dunlop presented these changes in October 1886 with seating for 2,000 people, at a cost of $180,000 and employing all local contractors.[8] The building material committee, consisting of T.D. Hood, Fred Fairman and D. Nichol, considered the use of red sandstone from the Credit Valley, near Toronto, but finally an olive green sandstone from the Baie des chaleurs area was chosen.[9] The church corner-stone was laid by the Honorable James Ferrier on 11

June 1887 and on 27 May 1889 St.James Methodist Church opened its doors for worship.

The present view of St.James Methodist Church façade is misleading as to the building's size. When seen from City Councillors the size of both the nave and apse are appreciated. Although the length of the building would suggest a hall or basilican church, the alter area is actually located in the middle of the building. Approximately one-quarter of the entire church building is dedicated to office and educational facilities. According to author Marion MacRea, this was not uncommon in Methodist church design of the later 19th century. Dunlop's interior design is an excellent example of the "Akron plan" which was common in Methodist churches of the period. This design excelled acoustically and provided an unobstructed view of the pulpit placed directly in front of a central altar table, choir and organ case. MacRae has described this type of arrangement as "usually dressed in the Gothic garb and accomodated much space for secular uses."[10] The large three-storey apse structure provided ample room for Sunday school classes and ecclesiastical meetings.

The façade of the Dunlop's Methodist church was most likely inspired by French Gothic architecture of the 11th century but most of the details are clearly derived from Victorian neo-Gothic designs of the day. Although Dunlop probably based his design on French and German Gothic traditions, Cologne Cathedral in particular, a close resemblance existed in the façades of St.James Methodist Church

and Crescent Street Presbyterian Church designed in 1878 by the contemporary Montreal firm of Hutchison & Steele (fig.2.4). This is evident in the main façade containing a large rose window in a pointed arch recess and three arches within the apex of the main portal. The dominant features were towers, a rose window and carved detail around the main doors. Dunlop's design is similar to the original St.James Street Church in that a carved decorative band stretches across the façade above the main portal. In the earlier St.James Church building (fig.2.2) this band is a geometric pattern that adds to the essentially flat, smooth stone façade. In Dunlop's design the band becomes a more lively frieze of animals and characters entwined in shrubs. This band and the elaborate writing over the main portal "THE LORD IS IN HIS HOLY TEMPLE" guide the viewer's eye upwards to the large round window above (fig.2.8). The decorative patterns around the main entry is furthered by the random pattern rough faced sandstone. Polychromy was a popular element in Victorian Gothic revival architecture. All arches were created by alternating single blocks of a light grey stone (probably sandstone) with the olive sandstone. The corners were laid with the lighter greystone together giving a pleasing effect of definition through pattern. Unfortunately, the church façade today appears as a drab mix of dark green and black as an exterior cleaning is greatly needed.

Dunlop's St.James Methodist Church has a similarity scale and materials but is much more balanced and elegant than any of Browne's church designs. The only reasonable comparison that may be made with the architect's churches would involve

Browne's New Baptist Church completed in 1875 (fig.19). The random pattern of rough-faced stone with smoooth corner trimming is similar to the texture and weight of Dunlop's St. James Methodist completed across St.Catherine Street twelve years later. Browne's other churches tend to appear asymmetrically exaggerated, without the sense of balance achieved by Dunlop the placement of a large round window between two towering spires.

Now covered with three-storey retail store fronts along its front façade and with much of both spires removed, the St.Catherine Street view has been largely ruined. It was decided in 1925 that stores and offices (to be known as the Mercantile Building) would be added temporarily to provide needed revenue. After finances improved the façade would be uncovered and returned to its original state. These rather drastic fund-raising measures met with much protest. A very pointed headline in the *Montreal Herald* dated 20 January 1926 shouted "Hands off the Westminster Abbey of Canada".[11] Unfortunately the Mercantile Building continues to mask the once proud face of Dunlop's only church building.[12] Unfortunately, the Mercantile Building continues today to mask the once proud face of Dunlop's only church building.[13] According to the R.C.A. exhibition records there were two renderings of St.James Methodist Church made by Dunlop. One is simply described as a "design" (1887) and the other as a pen and ink perspective (1911). An engraving that is now located in the church archives is likely a copy of one of these original drawings.

Notes

1. This church has been researched in great detail by Professor John Bland of the McGill School of Architecture in a report prepared for the Québec Ministry of Heritage. See: John Bland, *St.James United Church*, Montreal: Ministre de la patrimoine, 1978. A copy of this report is located in the Canadian Achitectural Collection, Blackader Library at McGill University, paper No.605. The only present day view of the church is that taken by the author (fig.2.14).

2. "Our Canadian Churches, V." in *The Dominion Illustrated*, Montreal: 28 March 1891. and John McConniff, *Illustrated Montreal, The Metropolis of Canada*, Montreal: n.d., 5th ed.

3. *Trustees Minute Book*, 29 January 1886 - 15 October 1889. Entry 29 January 1886. The original Methodist Church had stood on 265 St.James Street West and was erected in 1845.

4. *Trustees Minute Book*, 6 March 1886.

5. The St.James Methodist Church Building Committee: John Phelp, pastor; Hon. J. Ferrier, judge; J. Torrance; George Vipond; and George Armstrong.

6. Proposals were received from:

Langley and Langley	Toronto
Mallory and Gordon	Toronto
A.F. Dunlop	Montreal
Hutchison and Steele	Montreal
John James Browne	Montreal
T.R. Hill	Montreal
William T. Thomas	Montreal
James, Wright and Ballard	Montreal
Cady	New York
Cummings and Sears	Boston

7. Kelly Crossman, *Architecture in Transition: From Art to Practice 1885-1906*, Toronto: McGill/Queen's University Press, 1987.

8. Contracts tendered as follows: masonry $98,000; carpentry $39,490; plastering $5,575; roofing $9,225; painting $7,080.

9. *Trustees Minute Book*, 14 June 1887.

10. Marion MacRae and Anthony Adamson, *Hallowed Walls: Church Architecture in Upper Canada*, Toronto: Clarke, Irwin & Co. Limited, 1975, p.295.

11. *The Herald*, Montreal: 20 January 1926.

12. It is possible that Dunlop had worked on another church project as an image described as a "propcsed church at Côte-St.Antoine" appeared in 1881 at the R.C.A. Art Exhibition in the Legislative Building in Halifax. Whether the design was actually constructed is unknown. (See appendix for R.C.A. exhibitions)

13. It is possible that Dunlop had worked on another church project as an image described as a "proposed church at Côte-St.Antoine" appeared in 1881 at the R.C.A. Art Exhibition in the Legislative Building in Halifax. Whether the design was actually constructed is unknown.

THE TEMPLE BUILDING: A SHORT-LIVED MASTERWORK

The relocation of the St.James Methodist Church congregation, begun in 1886, made available a prime building location on St.James Street, the heart of the Montreal business district. The church minute book stated that a commercial building would replace the old Methodist church with Dunlop as architect and clerk of works.[1] This large structure was to be called the Temple Building and was located at 185 St.James Street with a rear entrance on Fortification Lane. The Temple Building represents an important benchmark in Dunlop's career as it was with this design that he was admitted as a member of the Royal Canadian Academy of Arts in 1890.[2] (fig.7.2) During the mid-1880's Montreal had been described as a city filled with grey limestone, an indiginous and popular building material. Dunlop's office buildings reflected the changes that occurred in multi-storey building design, in Montreal, from 1890 to 1910. The major changes of this decade affected both the structure and appearance of the common office building. Architects and engineers relied more on an internal metal frame, as opposed to wood or stone, as the load-bearing element. This reduced the actual mass of the exterior surface material opening up the walls to more windows and allowing more light to enter the interior. Façade decoration was reduced as preferences eventually changed from deeply carved sandstone exteriors to a

simplified and cleaner façade of brick, limestone or terra cotta. Dunlop's Temple Building is a prime example of the earlier approach to office building design utilizing much carved sandstone to cover a stone, brick and steel understructure (No.7). The Temple Building represents the move that occurred in the early 1890's away from the common grey limestone toward darker, more colourful sandstone with an increased amount of carved detail in the building façade.

According to the building permit issued in February 1889, the Temple Building measured 117 feet in width at the front and 119 at the rear by 112 feet in depth.[3] The building rose to a height of seven and nine stories on the St.James and Fortification Lane façades respectively. The total cost of the project was estimated at $125,000, with William MacDonald as the principle contractor.

Buildings of this size were beginning to be constructed in ways that were much more advanced in load-bearing efficiency. Engineers and architects such as William LeBaron Jenny, Dankmar Adler, Louis Sullivan, Daniel Burnham and John Wellborn Root had been designing buildings with metal substructures since the 1870's. Dunlop was aware of these advances when making his attempts to produce greater height through a more efficient use of materials. The tallest structures Dunlop had designed so far were the four and five storey towers of St.James Methodist Church. Both towers were constructed in the traditon of load-bearing stone blocks.

Burnham and Root's Rookery Building (fig.7.4), built in Chicago between 1885 and 1886, may well have inspired Dunlop's design for the Temple Building. The Rookery Building has been described by Carl Condit as "a lively and rich essay in the architecture of commerce".[4] The most striking similarity was the general composition of both front façades. A central portal complex was flanked by four major piers on both sides. The main entrance was marked by a large rounded arch spaning the width of the portal tower. Pinnacles adorn the top corners and a ballustrade and a highly ornate parapet appears in both designs. The Temple Building main piers, of smooth-dressed red sandstone, rise to smaller piers, lintels and arches. Both buildings employ a three-part horizontal composition. The immediate differences between these buildings are of plan and height. The Rookery had a hollow and square plan occupying an entire city block while the Temple Building presented only two façades. The former rose to a height of eleven storeys while the latter had nine. Dunlop did not design any of his commercial buildings with more than two façades. His larger buildings are either corner or single façades. Both buildings were embellished with carving around the doors, window frames and arches.

In the 1870's and 1880's the use of internal wrought and cast iron as load-bearing elements in commercial buildings became practical and was used commonly. It has been confirmed that Dunlop had used rolled steel beams in the construction of the Queen's Hotel in the spring of 1893. He may have employed this type of technology in the Temple Building just three years before. Although the size of both

of these buildings would not necessarily have required a metal skeleton, according to contemporary building standards the need for increased strength, efficiency and fireproofing warranted such design features.

Despite being one of Dunlop's major works, the Temple building did not enjoy a long life. The Rookery Building, still in use today, is currently under renovations to return the interior to its original appearance. At the turn of the century Montreal was undergoing a business recession and the St.James Methodist Church Board of Trustees felt its effect. The trustees' attempts to finance their new church was hindered by an economically failing Temple Building sitting on real estate with a value too great to be ignored. It was decided that the Temple Building should be demolished and the land sold. The *Canadian Architect and Builder* announced the building's condemnation in April 1907, adding that this grand building had been the headquarters of several noted architectural firms including A.F. Dunlop, MacVicar & Heriot and Ross & MacFarlane.

Demolition entrepeneur Joseph A. Major was given the contract to carry out the destruction of the Temple Building. Major boasted to the profession's surprise that he could have this monumental task completed in thirty days. Employing one hundred men by day and fifty men by night, Major used steam driven machines to break down the material and over one hundred and fifty vehicles carried away the debris and salvagable stone. *The Canadian Architect and Builder* printed a report in their May

issue revealing pedestrians' complaints concerning the encroachment of the demolition site boundaries into the St.James Street sidewalk. Some concern was expressed as to general safety from the falling material. The site placard read in a defiant and somewhat reckless manner "This building is to be demolished in thirty days; watch it."[5] The Temple Building was completely torn down by mid-June 1907. It seems that the only objection to this action was the general complaint raised over the dust created by the falling debris.[6] Major's boast of a thirty day demolition job was fulfilled and the Canadian Imperial Bank of the Commerce took the place of Dunlop's Temple Building (fig.7.9).

Notes

1. *Trustees Minute Book*, May 7, 1888.

2. See appendix for R.C.A. exhibitions. Dunlop submitted his drawing of the building's main entry to the R.C.A. in 1890 and is now located in the permanent collection of the National Gallery of Canada.

3. *Le prix courant*, vol.3, no.23. Permit# 7.

4. Carl Condit, *The Chicago School of Architecture*, Chicago: University of Chicago Press, 1964. See also: Paul Goldberger's *The Skyscraper*, New York: Alfred A. Knopf, Inc., 1981, p.22.

5. *CAB*, vol.20, no.233, May 1907, p.78.

6. *CAB*, vol.20, no.234, June 1907, p.100. Efforts were made by the school of architecture at McGill to deal with this problem by placing discarded material in boxes to be lowered by a hoist to the street. The process proved to be too time-consuming so a tubular shute method was adopted which still did not eliminate the problem.

THE QUEEN'S HOTEL: SANDSTONE ELEGANCE

The Queen's Hotel was the best example of Dunlop's success in designing large commercial buildings clothed in sandstone with, in the architect's words, "well-grouped carving".[1] George Carslake, a Montreal businessman long associated with hotels and restaurants in that city, asked Dunlop in 1891 to design the Queen's Hotel (No.12). Carslake's endeavor was shared with several other English businessmen and was first mentioned in *The Dominion Illustrated* in 1891 as "the Carslake House". All later references to the building used the name Queen's Hotel.

According to the building permit issued in April 1891, the original Queen's Hotel measured sixty-one feet along the St.James Street façade and eighty-two feet along Windsor Street standing at a height of six storeys.[2] The exterior was finished in red Scottish sandstone with a limestone foundation. The load-bearing metal substructure allowed most of the ground floor exterior to be of glass and afforded an impressive amount of window space in the higher storeys.[3] The original building, when completed, consisted of three horizontal elements (ground floor, first to fourth floors and the fifth floor) all containing evenly spaced windows and flat pilasters rising to composite capitals just below the cornice between the fourth and fifth floor. Heavy cornices like this were

ordinarily used at or close to the top edge of the building in order to accentuate their prestige. Dunlop's decision to lower the cornice and raise the attic storey makes the building appear top-heavy. This was partly controlled by the inclusion of a decorated balustrade along both main façades. The plan axis is made clear by the corner entrance which also gives a pleasing appearance to the street approach.

During its time, the Queen's Hotel was considered to be "fireproof" through the use of rolled iron beams wrapped in terra cotta in all the stairways, ceilings, and floors with sub-floor ventilation. American and Canadian architects had become familiar with the fireproof qualities of terra cotta since its initial use in the United States Post Office, New York City in 1872-73.[4] In 1891, *The Dominion Illustrated* offered a description of the Queen's Hotel as follows:

> *...as regards the internal construction of this building, it is, perhaps, the best of its kind in Montreal, in fact, it is claimed that it is the only really fireproof hotel in Canada.*[5]

The validity of such a statement must be questioned considering that this article functioned more as advertisement than a description of fact. All claims aside, the Queen's Hotel was certainly luxurious and well-equipped with the latest in modern conveniences. The building was designed to have hot water heating, electric lighting and elevators as well as telephones, and speaking tubes connecting every part of the hotel. One hundred and twenty bedrooms were serviced by a breakfast room finished in oak (fig.12.5), a dining room in sycamore, and a rotunda, ladies parlour and promenade adorned with marbel and white enamel mosaic floors (fig.12.6 and 12.8). These rooms

were said to be "...the most elaborate of their kind in the city".[6] The building permit indicates the total estimated cost for the hotel at $110,000.

The Queen's Hotel stood at the corner of Windsor and St.James Streets not far from Bonaventure train station, the Montreal terminal for the Grand Trunk Railway. The Queen's Hotel, and the larger Windsor Hotel just north of the station, served Canadian and American rail passengers as Bonaventure Station was the single eastern entry point for all traffic from the United States at that time. It was not until 1948, when the Grand Trunk system merged with the Canadian Pacific Railway, that the Queen's Hotel began to loose popularity with rail travellers.

Over the years there have been several additions made to Dunlop's original design. The first, extending the building along St.James and Windsor Streets and adding a seventh storey, are presumed to have been the work of the architect Joseph Albert Karch (1873-1945) carried out in 1903. This date is by no means confirmed. The drawing, which had appeared in the *Canadian Architect and Builder* in September of 1893, seems to have indicated similar additions. In 1926, John S. Archibald provided another addition further along the Windsor Street side (fig.12.13).

Historic preservation groups had tried since the early 1970's to save this building as a monument to the building history of the city. The red Scottish sandstone and cameo portraits of Queen Victoria and Prince Albert (fig.12.11) told a proud story of a building

that was once a model hotel and a credit to its designer. The Queen's Hotel, after being abandoned in disrepair for over a decade, was torn down in its ninty-third year during the winter of 1988.[7]

Notes

1. *The Gazette*, Montreal: Friday January 3, 1890, p.7.

2. *Le prix courant*, vol.8, no.8. Permit# 208.

3. For a discussion of Dunlop's use of metal frame construction, see section on the Temple Building.

4. Richard Moorhouse, "Structural Terra Cotta - A Fireproofing Material," in Toronto Region Architectural Conservancy, *Terra Cotta - Artful Deceivers*, Toronto: 1990, p.79.

5. *The Dominion Illustrated*, 1891.

6. Ibid.

7. See: *Montreal Daily News*, January 14, 1989.

PRIVATE HOUSES

As with most established architects in Montreal, A.F. Dunlop designed buildings for members of the upper middle class that reflected the tastes and wealth associated with that part of society. Dunlop met many of his clients including church committee members, publishers, members of the legal profession, builders, contracters, major retail store owners and other businessmen.[1] Dunlop's ability to design in a variety of fashionable styles throughout his career made him sought after as an architect through professional and societal circles.

Like many other Montreal architects of his time Dunlop was a proponent of stone (especially greystone and sandstone) as an ideal building material for the Montreal climate. In an article published in *The Gazette* entitled "Architectural Wealth" Dunlop is quoted as saying:

> *...the style of architecture in Montreal to-day has a decided tendancy toward the Romanesque; this style is very suitable to our stone and climate, as it can be treated in a very broad manner, with the judicious introduction of well-grouped carving. The general desire is for more substantial work, more stone and less wood; and, in fact, less brick, as the latter (unless pressed brick is used) is very inferior, of a soft porous nature, and apt to chip off with the frost.*[2]

When designing single or multi-family houses, Dunlop preferred stone with pressed brick

as the main building material with a rough or dressed ashlar foundation and dressed stone trim around windows and doors. The key examples of stone houses are the Graham House (1894, No.27) and Campbell Houses (1894, No.26), both on Sherbrooke Street. Examples of brick as the chief material in apartment design are the Lighthall Houses (1887, No.1) and the Tatley Apartments (1909, No.50, No.41 and 42). The brick and stone façade was also used successfully by Dunlop in the single family houses of two prominent Montrealers, Richard White (1892, No.15) and W.F. Carsley (1903, No.39). Wood shingles were used only in the Queen Anne cottage house for Robert Wilson (1894, No.24). By far, stone was the architect's material of choice.

The architectural designs produced by Dunlop reflect, in various ways, three distinct styles. The architect would rarely design a house or building without mixing a number of these styles to create the eclectic appearance typical of the late Victorian period in Montreal architecture. Several of Dunlop's designs displayed a style and material in keeping with the Romanesque Revival, a trend which took place in Montreal and other major centres during the latter half of the 19th century. Dunlop's Romanesque designs have a heavy and solid appearance achieved through either dark (usually red) sandstone blocks containing extensive carving or in a smooth block design, for example, the Temple Building, the Queen's Hotel and the Price House (No.10). Towers and large, round arches are common to this style. Dunlop employed the Richardsonian Romanesque style characterized by features similar to the Romanesque but in rough ashlar [ie. Massey (No.6), Simpson & Peel (No.21) and Campbell Houses (No.26)].

During the mid-1890's, Dunlop began to design with smooth-faced stone construction using stone colours that were much lighter than those of the Romanesque styles. During this time Dunlop, and Dunlop & Heriot, used the Beaux-arts vocabulary which became popular after the World's Columbian Exposition in Chicago, 1893 (fig.27.7). After the turn of the century, Dunlop continued to use the Classical motifs of the Beaux-arts style as embellishments to designs conceived in a mixture of brick, stone trim and the recently introduced concrete block. Classical motifs appeared prominently on the Graham House (1895)(No.27), the Commercial and Technical High School (1905, No.44), and in the Molson Bank Building (1911, No.54).

The majority of Dunlop's domestic designs were located in the downtown area of Montreal either within or close to the famous "Square Mile" of the city. Customarily, the boundaries of this area are refered to as: Dorchester Street, Pine Avenue, McTavish and Guy Streets. With the exception of several summer residences in the west island of Montreal and a bank building in British Columbia, Dunlop designed exclusively in the downtown area of Montreal.

Following the completion of the Richard White house, Dunlop took on J.C.A. Heriot as a partner in architectural design and evaluation. Due to the lack of information available on Heriot it is difficult to ascertain the nature of this partnership, in particular

whether Heriot designed independently or simply assisted the senior architect during the busiest time of his career. Apart from their age difference, both were experienced architects with a primary interest in the Romanesque styles enriched occasionaly by motifs of Beaux-Arts classicism. Dunlop & Heriot produced several very successful works that deserve study and recognition.

John Charles Allison Heriot (1862-1921)(fig.20a) was a Montreal native who had graduated in architecture from Cornell University, Ithaca N.Y. and later is said to have become assistant superintendent of construction of the State Capitol Building in Albany, N.Y. in the office of Isaac Perry. After two years, Heriot was employed by Robert H. Robertson and then by Bremner and Tryon in New York City before returning to Montreal to join in partnership with Dunlop in 1893. In 1896 Heriot joined the newly formed partnership of David R. Brown and Donald N. MacVicar. In 1898, the firm of Brown, MacVicar and Heriot was dissolved. Although Dunlop & Heriot collaborated for two years producing nine major building projects.[3] Both architects were influenced by the Richardsonian Romanesque style, this appearing in Dunlop & Heriot's Simpson and Peel House (No.21), the houses for Dr. Campbell (No.26) and Ekers' Brewery (No.18). As well, Heriot's own proposal for a "suburban residence" shows the use of this particular style (fig.20b).

A.F. Dunlop became closely associated with the Ekers family through his marriage to Catherine Austin Ekers in 1868. His father-in-law, Thomas A. Ekers, had

established a brewing company in 1845 that had become well-known in Montreal by the 1890's. When Thomas Ekers died in 1889, he left the business in the hands of his sons, Henry Archer Ekers and John Ekers (fig.18.3). The brothers had a new brewery designed by Dunlop & Heriot that was built on St. Lawrence Street just below Sherbrooke Street (No.18).[4] The trolleycars, which until that time had been pulled by horses, had just been switched to electric power making travel and business on the slope of St. Lawrence Street more feasible. Commerce in that area began to flourish.[5]

Dunlop and Heriot were appointed to design the new Brewery in 1894 and a drawing of the finished structure appeared in the *Canadian Architect and Builder* in June of that year (fig.18.1).[6] Both architects had a strong preference for Richardsonian design and materials. This influence is obvious in many of the details of the Ekers' Brewery building including the heavy, rough-hewn sandstone of the façade arches and details. When considering the central portal complex and large arched doorway of both Dunlop's Temple Building and the Brewery, strong similarities are seen. Refering to Heriot's "Suburban Residence" (fig.20b),[7] designed in June of 1894, it is possible that Heriot suggested the prominent dentils at the cornice and the square, tapered columns at the third storey level of the brewery design.

The drawing of the Ekers' Brewery that appeared in the C.A.B. was signed by draughtsman (P.?) Tolhurst who presumably was a junior architect in Dunlop & Heriot's office at the time.[8] In the centre foreground of the drawing two men stand side by side

admiring the new brewery building. It is possible that this could be the two Ekers brothers admiring their new premises but it seems more likely to be a caricature of the architects themselves, the heavy-set Dunlop on the left with a roll of plans tucked under one arm and the younger Heriot on the right.

The large corner houses for Simpson & Peel, Graham and Campbell were all designed during the brief and productive partnership. Dunlop & Heriot's impressive house design for building contractors James Simpson and Edwin A. Peel still stands at the corner of McGregor Avenue (now Avenue Dr.Penfield) and Côte-des-Neiges Road (No.21).[9] As in the Temple Building and the Queen's Hotel, the heavy, dark red sandstone has the character of solidity, typical of the Romanesque Revival styles. The heavy doorway arches and various tower, pediment and dormer motifs create a busy roofline which tends to blur any clear differentiation of the neighbouring houses. It is difficult to attribute design motifs to either Dunlop or Heriot as both architects had used similar elements in their previous designs.

The Simpson and Peel house is unique in that it is the only design of which blueprints have survived, located in the Prints and Drawings collection of the Canadian Centre for Architecture in Montreal. The blueprints include elevations of the front and rear, a long section and plans of the basement, ground floor first floor and roof.[10] Also in the CCA records is a listing of the specifications of work to be done and materials to

be used by the plumber, gasfitter, mason, bricklayer, painter, glazier, plasterer and roofer. The foundation was of limestone with trim in fine bouchard. The main walls of brick and red Mowat sandstone.

When entering the house the reception room was on the right and on the left the first of two mirror image drawing rooms containing a common music room. In the ground floor hallway, the main stairway rises over a firelace flanked by two inglenooks. At the back, on the right, was the dining room followed by a pantry, kitchen and cook's quarters. Directly above this room was the servant's room and a spare room. The first floor contained four bedrooms of similar size but all with different features. The back bedroom windows looked out through a rectangular gallery and the north-west room enjoyed a half-round balcony. The front bedrooms were adjacent to a sitting room and library. The latter opened onto the loggia over the front door. The attic level was lit by dormers and a window indicated in the front and side elevations.

Other prominent corner house designs by Dunlop & Heriot along Sherbrooke Street include a two-storey house for Mr. C.J. Brown at St.Lawrence, since demolished, and a three-storey duplex designed for Dr. Francis Weyland Campbell at Crescent Street (No.26).[11] The Campbell houses stood on the south-east corner and were demolished in the 1960's. The size of the office block which stands on the lot today indicates that the Campbell houses were very large and covered the entire corner lot. Constructed in red

sandstone, the houses mix the rough-hewn stone with more refined elements such as Flemish dormers and four stepped roof gables.[12] The principle entrance to the larger corner house is topped by a balcony beside an imposing polygonal corner tower with a bell-shaped octagonal roof. A second storey oriole window and a single oval window face Crescent Street while the carriage house at the rear of the lot has a stepped roofline and a Palladian window over its large doors. This large duplex was a balanced mixture of Flemish and Italian motifs. Only four years later, in 1899, similar motifs were employed by Heriot with partner Norman MacVicar in the Benjamin Tooke House (fig.20c). Designed while in partnership with Donald Norman MacVicar (1869-1929), the bell-shaped corner tower roof seems to have been copied from that of the Campbell Houses. A common thread linking the Campbell Houses to Heriot's "Suburban Residence" design is the inclusion of a second-storey porch over the main entry with columns at the sides.

In 1895, Dunlop & Heriot's best-known corner house design was erected by the Montreal newspaper magnate Hugh Graham. [13] The partners designed a house that would reflect not only Graham's own prestige in Montreal society, but also the eclecticism in domestic architecture of the nineties. Graham's choice of this particular firm to design his residence may have been due largely to their common social and business connections. Dunlop and Graham attended Christ Church Cathedral, were active members in Montreal's protestant community, and were also members of the Montreal Board of Trade.

The design produced for the Graham house emulated the style that had become popular on the American east coast. The use of Neo-classical canons, promoted by the Ecôle des beaux-arts in Paris, had been given a new popularity through the image of the "White City", presented at the World's Columbian Exposition in Chicago in 1893 (fig.27.7). Dunlop's connections to Detroit and American architecture and Heriot's recent exposure to trends and styles at Cornell and New York would have made them both aware of these changes in style. Periodicals of the day would also have contained much information on this exhibition. Dunlop & Heriot recreated this vocabulary in light Deschambault limestone with a cool and pale colour scheme throughout the interior (fig.27.6).[14] Until the end of the century, Montreal houses reflected this vogue.

To this day the Graham House remains a prominent feature at the crossing of Sherbrooke and Stanley Streets. In 1980 the Alcan Corporation began the construction of the Maison Alcan Complex which included the partial restoration of the Graham residence as well as three other Victorian homes and a hotel along Sherbrooke Street.[15] The Sherbrooke Street façade of the Graham residence is divided equally with the main door on the right and a two-storey bay window on the left. Locating the interior stairwell on the west wall allowed the maximum number of windows to be placed on the Stanley Street façade. The roofline balustrade tops a heavy and ornate cornice over large carved stone panels appearing between each set of windows on the third storey level. All of these elements echo the pavilion architecture displayed at the Chicago World's Fair. Julia Gersovitz, a Montreal architect, believes that the Graham residence was "...one of the

first in the city to utilize the new vocabulary and palette".[16]

The Graham house was designed in a manner that communicated the patron's wealth and social status. The house measured 12,700 square feet in total floor space providing abundant room for Graham, his wife Annie, daughter Alice and their eleven servants.[17] Originally, the ground floor consisted of the main hall and staircase, front study, receiving room, and a large dining room at the south-east corner. The dining room was adorned with Honduran mahogany woodwork, gold-leafed plaster ceiling decoration and a Venetian marble fireplace. All of these features were preserved when the house was renovated in 1980 by the Alcan Corporation. The main stairway leading to the upper floors is solid oak and is still illuminated by a large skylight of leaded glass. Other than the morning room with its distinctive oval windows that look onto Sherbrooke Street, the balance of the house space was devoted to bedrooms and servants' quarters.

The partnership of Dunlop and Heriot was dissolved in late 1895 when Heriot joined Brown and MacVicar, but Dunlop's own practice was not greatly reduced.[18] In 1897 Dunlop designed a house for John Auld, on McGregor Street, that presented a refined example of late Victorian eclecticism (No. 32). John Auld, a successful Montreal businessman dealing in the cork trade, took over the Canadian Cork Cutting Company in 1872.[19] Auld's father had built a farm house on the same location and the family lived in that house after his father died in 1876. The Auld farmhouse burned to the ground in

1897 killing Auld's wife and leaving not much more than the chimney standing. Dunlop was asked to design a new house to replace the destroyed farmhouse.

In a recent study, Leslie Maitland has categorized the Auld house as a "strongly classical" example of the Queen Anne style. It may be more reasonable to suggest that Dunlop had based his design on the typical French chateau of the 16th century.[20] The design appeared in the *Canadian Architect and Builder* in February 1898.[21] Like the Simpson and Peel house further along McGregor Avenue, the arched main doorway is divided by a solid lintel suggesting a gateway as much as a doorway to the home's interior. The most striking feature of the original house was the two v-shape dormers at the third storey level. The stone used is a pale yellow sandstone from New Brunswick cut into smooth blocks and layered in alternating courses of half and full height blocks. After John Auld Jr. had died in 1918, and the house was sold, an addition was made by the architect Kenneth Rae in 1921. A second set of dormers and another trio of ground floor windows creates a pleasingly symmetrical appearance. Rae had studied in Dunlop's office from 1895 until 1901 and was likely called upon to make this addition because of Dunlop's retirement from the profession.

Notes

1. Dunlop was listed in Morgan's *Canadian Men and Women of the Time* (1912 ed.) as a member of the following organizations: Montreal Board of Trade, Quebec Fish and Game Association, Engineer's Club, Beaconsfield Golf Club, Outremont Golf Club, Montreal Amateur Atheletic Association and the St.James Club.

2. *The Gazette*, Montreal: Friday January 3, 1890, p.7. Also mentioned in the article "Architectural Wealth" was an impressive list of buildings Dunlop was constructing at that time.
   The principle works inwhich Mr.Dunlop is interested are the Temple Building, just being completed, and several private houses for prominant citizens on Dorchester, St.Catherine, Sherbrooke, MacKay, St.Matthew, Bishop, St.James and St.Lawrence Streets.
   (Dorchester - W.E. Price House, Sherbrooke - G.B. Burland)

3. The known projects designed by this partnership were:

Burland House	1893
Simpson and Peel House	1893
St.George's Church tower	1894
Eker's Brewery Building	1893
S. Carsley House	1894
Carsley Summer Houses	1894
Hugh Graham House	1895
Dr. F.W. Campbell Houses	1895
Massey Harris Store Building	1895

4. 641 St.Lawrence Street, on east side.

5. *The Gazette*, Montreal: Saturday, 21 November 1987, J16.

6. *CAB*, vol.7, no.6, June 1984.

7. *CAB*, vol.7, no.6, June 1894.

8. Tolhurst made a sketch of a proposed design for the Montreal Protestant Orphans Asylum by Robert Findlay. See: *CAB* 1894.

9. François Rémillard, in *Demeure Bourgeoises* de Montréal, has erroneously called this the John A. Bulmer House in *Le mille carré doré*. It is possible that Bulmer had owned one of the neighbouring houses on McGregor Street as it is likely they were also designed by Dunlop and Heriot.

10. C.C.A. identification numbers: DR1981:049:001-7.

11. Dr. Francis Weyland Campbell (b.1837) studied at McGill and at the Royal College of Physicians in London. He married and returned to Montreal in 1861 to begin his own practice (Borthwick, *Montreal, Its History...*, 1875). For more information on the C.J. Brown house see the building list.

12. The list of contractors includes Peter Lyall, masonry; Simpson & Peel, carpentry and joinery and Peter Wand, brick. The painting and glass was done by George Kimber. (*Le prix courant*, vol.14, no.6, p.172.)

13. Graham later became Lord Atholstan and the house has often been refered to as the Atholstan House.

14. The masonry, of Deschambault stone, was done by H. Hutchison and the brick work by T.W. Peel. (*Le prix courant*, vol.15, no.6, p.172.

15. From east to west on Sherbrooke Street's south side the Maison Alcan now includes the following: the Graham house (1895), the Beique house (1893-94), the Berkeley Hotel, formerly Hermitage Apartments (1928 Lawson & Little, architects), the Holland house (1872 W.T. Thomas, architect), and the Klinkhoff house (1874).

16. Julia Gersovitz, "Maison Alcan Designed 'with a little help' from 19th Century Architects", *La Maison*, Montreal: Alcan Aluminum Ltd., vol.2, no.4, July 1982.

17. See: "Hugh Graham: newspaper publisher, businessman, philanthropist", *La Maison*, Montreal: Alcan Aluminum Ltd., vol.1, no.1, October 1981.

18. David R. Brown also spent time in Dunlop's office as a draftsman and apprentice architect. Brown was to go on to prominence as the president of the P.Q.A.A. with an impressive listing of building projects to his credit.

19. Françoise Rémillard and Brian Merrett, *Demeures bourgeoises de Montréal: Le mille carré doré 1850 - 1930*, Montréal, éditions du Méridien, 1986, p.156. For more information on the Canadian Cork Cutting Company see: Montreal Boad of Trade, *Montreal, Metropolis of Canada, Illustrated*, Montreal: 1909, p. 268.

20. Leslie Maitland, *The Queen Anne Revival Style in Canadian Architecture*, Ottawa: Environment Canada, Parks Services, 1990, p.58 and Fig.75.

21. *Canadian Architect and Builder*, vol.11, no.2, February 1898.

LATER COMMERCIAL BUILDINGS

Hugh Graham was so pleased with the house designed for him by Dunlop & Heriot that he later asked Dunlop to design a new building for the Montreal Star newspaper. Graham's choice of Dunlop specifically may indicate that Dunlop had been the most responsible for the Atholstan house design. The original Star building (building date unknown) was a small three-storey structure that was obviously out-grown by Graham's business (fig.31.1). The five-storey replacement, designed in the spring of 1899, dwarfed its predecessor in size and style (No.36).

Graham's place of business resembled his own home in several ways. The most obvious similarity would be the use of a light greystone in both buildings. Both possess a clear symmetrical design using the fashionable Beaux-arts style. The heavy dentils of the cornice are much the same as those on the Graham house and the sculpted decoration above the main doors echoes the oval spider-web windows that appear above the front door of Graham's house.

The stylistic similarities mask the significant difference in the Montreal Star building's internal construction. As advertised in the *Canadian Architect and Builder* in

March 1900 (fig.36.5), this building was considered "fire-proof" because of the porous terra cotta fire-proofing material that had been employed to surround and protect the flanges of the I-beams. As well, the speed afforded by this method of laying in the floor, rather than pouring reinforced concrete, enabled the company to boast the following:

> *The floors of this building were laid during the last cold spell. Each floor was laid in 15 hours time, and the centerings removed the next day, when the ceilings were ready for the plasterer. Such quick work is not possible with any other system.*[1]

Although many of the buildings along this portion of rue St-Jacques have been demolished or altered beyond recognition, Dunlop's Montreal Star building still stands today housing the main offices of the Montreal Gazette newspaper.

Another major commercial building, designed by Dunlop was the Lindsay Building of 1905-06 (No.43). Similar in layout to the Montreal Star Building, the Lindsay Building had side stair entrances flanking a large glass display window that rose to the first floor. Lindsay's pianos were displayed in this area and the remaining six floors were used for office space. Unfortunately the original Indiana sandstone façade was removed and replaced by a curtain wall of glass and steel. More information on the Lindsay Building is presented in the following building list.

One of the few buildings that Dunlop designed for a location outside of Montreal was a branch of the Molson's Bank in Revelstoke, British Columbia (No.54). Dunlop

was preparing plans for the new building in November 1907 and it was completed by Montreal contractors Byers & Anglin in March of 1911[2]. The contractors were Byers and Anglin of Montreal. The building still stands today in excellent condition due to a recent historical downtown revitalisation project funded by the provincial government of British Columbia. The main building material used was concrete block, a material that was just beginning to be accepted as suitable for finishing exterior walls. Dunlop's completed bank building appeared as an example of the successful application of concrete block in an article published in *Construction* magazine.[3] At this time the architectural and building profession were beginning to realise the benefits of concrete block construction. In *Construction*, the author points out that

> *...the early prejudices which led building designers to reject this character of product as an undesireable architectural element, are being successfully overcome...Recent work shows the admirable progress that has been made, and how thoroughly logical and acceptable concrete blocks are as a building material when carefully produced and properly applied.*[4]

The photograph of Dunlop's bank building is presented with images of large and medium size houses and two factories all constructed of concrete blocks.

The Molson's Bank building has two storeys with its main entrance to the main street flanked by two large columns and below a carved nameplate. This particular design was common to smaller bank buildings of that era. A comparison may be made with the Northern Crown Bank designed by G.W. Northwood in 1908 (fig.54.4). This two-storey brick building stood at 654 Portage Avenue in Winnipeg.[5] Although the plan is reversed, the basic design elements are identical to Dunlop's Molson's Bank. The corner entrance

is flanked by two unfluted Ionic columns that support a large architrave and pronounced cornice. In both designs pilasters continue the vertical statement made by the two-storey columns.

The minute book of the Molson's Bank for the period concerned, confirms Dunlop as the architect for this new branch building. The references read as follows:

> *April 6th, 1909. Revelstoke. A letter of 5th Inst. from Byers & Anglin, being tender to construct Branch Building for $16,800 on plans of Mr. A.F. Dunlop, is accepted.*
>
> *Oct.15th, 1909. Revelstoke. Byers and Anglin offer to make and put in place above the entrance corner door, on top of our new building, the Coat of Arms as per plan of Architect, A.F. Dunlop, for $520, is accepted. There is no intention of building on rear portion of lot, left vacant at present.*
>
> *Jan.21st, 1910. Revelstoke, letter Jan.13th, par 744: re new building and architect A.F. Dunlop's letter of 18th inst. were read. The column slightly out of plumb is to be taken down and rebuilt by the contractors Byers and Anglin.*[6]

The final building to be designed by Dunlop was the A.E. Rea Company Building located at 325 St.Catherine Street West on the north side, between University and Victoria Streets (No.55). A. Edward Rea, a merchant and manufacturer, owned large department stores in Montreal, Ottawa and Toronto. The Montreal branch was occupied by Goodwin's Ltd. selling ladies wear and related goods under the directorship of

William Henry Goodwin.[7]

The excavation began in May 1910 and the building was complete by the summer 1911. The Rea Building was constructed in re-inforced concrete supported by a plain concrete foundation. It measured 155 feet by 210 feet at a height of four storeys with provisions made to add five more storeys at a later date. The exterior was finished with white terra cotta and marble with copper spandrels. The interior walls were plastered and the floors were of hardwood with all window frames and fittings in mahogany. The interior was spacious on all floors with ceiling heights measuring 20 feet on the first floor, 16 feet on the second, 15 feet on the third, all over an 18 foot basement.

The completion of the A.E. Rea Company Building was marked by an article written by B.T. Nares in *Construction*, August 1911.[8] Nares' account praises the innovative and efficient process and equipment used to construct the reinforced concrete floors and walls. Much of the construction was performed simultaneously which increased the speed of production. According to Nares "the excavation was started at one side while demolition was still going on on the other side of the site, and as soon as there was enough room the caisson work was started and kept up behind the excavation. Almost half of the ground floor had been poured before the excavation was finished on the far side."[9] The method used to pour each of the concrete floors involved a 50 foot central distributing tower topped by an additional 50 foot mast from which a flexible 60 foot boom distributed concrete to any area of the site (fig.55.2). Substantial cost and

labour reduction was afforded. Nares points out that "this method of placing concrete [was] quite new and [had] never been tried on a building of this size in Canada."[10] Byers and Anglin were the general contractors responsible for the execution of this new technique. The Montreal Lumber Company supplied pre-cut and milled lumber to make the forms for the columns, beams and floors which were re-used on the upper floors thus eliminating much waste material and expense.

The Rea Company Building represents up to date and innovative building techniques used to construct a building with an appearance that was admired at that time. By 1909, the use of terra cotta as an exterior covering had become attractive to clients for both its appearance, durability and economy. The look of a fine stone-like façade could be achieved at a much lower expense. According to architecutural historian, Alec Keefer, the "white decade" of terra cotta was well underway by 1909 in centres like Montreal and Toronto. The A.E. Rea Building is an excellent example of the successful implementation of this exterior material.

Dunlop exhibited two sketches of the Rea Co. Building with the R.C.A.: the first, a perspective view of the building, at the Art Association of Montreal (1910) and the second, a sketch of the interior as occupied by Goodwin's Department Store, at the Art Museum, Toronto (1911). See Appendix 3 (R.C.A. and A.A.M.). The present location of these images is unknown.

Notes

1. *CAB*, vol.13, no.3, p.7. The Montreal Terra Cotta Lumber Company had advertised this particular material as early as 1891. For more information on the history of terra cotta as a building material see Toronto Region Architectural Conservancy, *Terra Cotta - Artful Deceivers*, Toronto, 1990.

2. *Construction*, vol.2, no.1, November 1908, p.65. The following appeared in the magazine's building list for that year under "Banks".
Revelstoke, B.C - Architect A.F. Dunlop, Lindsay Building, Montreal, has prepared plans for a branch bank building to be erected here for the Molson's Bank.

3. "Modern Examples of Concrete Construction", *Construction*, vol.4, no.4, March 1911, p.85.

4. *Construction*, Vol.4, no.4, March 1911, p.83-88.

5. *1983 - The Year Past: Report of the City of Winnipeg Historical Buildings Committee*, Winnipeg, 1983, p.49-50. The building was demolished in 1983.

6. I am grateful to Yolaine Toussaint, Archivist at the Bank of Montreal Archives, for providing this information. Letter from Y. Toussaint to S. Robinson, 12 July 1990.

7. Morgan, *Canadian Men and Wonen of the Time*, 1912.

8. *Construction*. vol.4, no.9, pp.77-82,84.

9. B.T. Nares, "The A.E. Rea Company s Building, Montreal," *Construction*, vol.4, no.9, August 1911, p.84.

10. B.T. Nares, "A.E. Rea Company's Building," p.82.

SCHOOL BUILDINGS

A.F. Dunlop's work was not limited to residential and commercial projects. After the turn of the century a large part of his time was occupied by the design of a number of school buildings. Jobs such as these were important to architects as they were a fairly reliable source of income involving a certain prestige giving their designs greater public exposure. It is not surprising that Dunlop would have an interest in designing places for education. It is obvious through his involvement with the PQAA and the RAIC that he was very concerned with providing "good opportunities for studying." These intentions would definitely have been held by Dunlop when designing for the school board. Four of the six institutional buildings designed by Dunlop for the Montreal Protestant School Board are still in use today.

In 1905, A.F. Dunlop began the first of these school buildings the Commercial and Technical High School, which still stands at 125 rue Sherbrooke ouest at rue St-Urbain (No 44).[1] Now the site of the Bibliotheque Nationale du Quebec, Dunlop's first school building also has served as the Ecole des beaux-arts de Montréal and as an arts pavilion for the Université du Québec à Montréal. According to the Protestant School Board Commissioners Annual Report for 1905-06, the school was erected on land purchased from R. Wilson Smith and U.H. Dandurand. This report provided a detailed

account of the building materials and layout. The following is a passage from that report.

> *The facade and returns are built of pressed brick and Ohio sandstone, and the main entrance is adorned with massive stone columns. The rear portion of this building is constructed of brick, and the basement of Montreal limestone.*

The high school facade is the most impressive and imposing of all Dunlop's school designs. The double, two-storey column echo Michelangelo's monumental style of the early 16th century. It may even be described as exaggerated Georgian Revival. The order is a variation on the Ionic with heavy garlands beside each volute. The garland motif is continued between each window arch of the second storey. The main portico is capped by a stone open-base pediment containing an ornate name-scroll. The dentils of the main pediment hang perpendicular to the base emphasizing the focus on detail in this area. The great curve of the pediment is repeated in the arches of the second storey windows while the smaller, triangular pediment over the main entrance is suggested in the roofline over the portico complex. Returning to the protestant School Board Commissioner's Report:

> *...The building contains on the ground floor in addition to five ordinary classrooms, the Principal's office and waiting room, the library, gymnasium, and type-writing room. On the first floor are eight classrooms, the teachers' waiting rooms, and an assembly hall provided with 647 seats. On the second floor are two ordinary classrooms, the cookery room, a room specially fitted for drawing, a laboratory for instruction and practice in chemistry and physics, and a room to be used for domestic science. The basement contains the wood-working room*

fitted with lathes and band saw driven by an electric motor and furnished with working benches. A second manual training room for metal working will be in use next year. In the basement are also two large playrooms, each with a lunch-room adjoining.

The building is heated by steam applied by two boilers which also furnish steam for an eighteen-horse-power engine employed in driving the ventilating fan. The Paul system of heating and ventilation has been installed. The building is of fireproof construction, the staircases being built of iron and marble and standpipes and hose have been installed on each. Two fire escapes have been provided at the rear of the building.

The site is sufficiently large to admit of extension if required. A detached dwelling has been provided as a residence for the caretaker.[2]

The building permit issued for this school design specified the dimensions as 109' in front , 84' at the rear and 190' in depth. J. Morrison was given the contract to construct Dunlop's four-storey design in pressed brick, stone and a gravel roof. The total cost of the project was $100,000.[3] As the building neared completion the school was officially opened in September 1906 with an attendance of 319 pupils. Dunlop's fee for the Commercial and Technical High School was $3,000.[4]

Dunlop exhibited a drawing of his design for the Commercial and Technical High School at the twenty-eighth annual exhibition of the R.C.A. held at the Art Association of Montreal. The exhibit opened 1 April 1907 and according to the account given in the *Canadian Architect and Builder* "the architectural drawings occupy their usual snug humble corner in the Tempest Bequest Room, which it does not quite succeed in filling to its entire capacity".[5] The article describes many of the entries including photographs, elevational drawings, pen and ink work and sketches in watercolour and oil. Dunlop's

entries are described as follows:

> *Of elevational drawings, Mr. A.F. Dunlop, R.C.A., exhibits two, apparently the handiwork of Mr. J.A. Aird. Both in point of draughtsmanship and design they set a good standard of work. They represent the Commercial and Technical School, Sherbrooke Street, and the new Fire Station on Berthelet Street. Some of these exhibitors, whose work shows only in very second rate color perspective, would do well to limit their ambitions, at least for exhibition purposes, to this dignified style of representation.*

Dunlop's entries seemed to impress this particular critic as a model in style. The mention of the "handiwork of Mr. J.A. Aird" alludes to an otherwise unknown junior draftsman delineating Dunlop's designs.[6]

In April 1909, *Construction* magazine announced the completion of two new schools designed by Dunlop for Montreal's Protestant School Board. The Earl Grey School (No.45) and the Sarah Maxwell Memorial School (No.46), according this article, were identical in plan, design and representative of Canadian architectural ability. Photographs and floor plans were provided showing the Earl Grey School design. Some of the impressive design features were wide corridors, a well-ventilated and spacious interior and a more fire-proof construction then previous structures.[7] After the tragic Hochelaga School fire, the Protestant School Board took the following course of action.[8]

> *The Board having decided to demolish the burned building and to build on the same site a modern fireproof building, entrusted the preparation of the plans to Mr. A.F. Dunlop, R.C.A., Architect. The building, which will cost $45,000 and will contain eight commodious classrooms, has been named the Sarah Maxwell Memorial School in honour of the late lamented Principal. It is hoped that the new school will be opened on the 1st March, 1908.*

The exterior of both schools was fashioned in pressed red brick with greystone trim over a steel, concrete and terracotta understructure. The original buildings had a frontage of one-hundred feet and a depth of seventy feet containing two storeys and a basement level. Each was described as "a building that fittingly bespeaks its purpose in simple lines and proportions".[9] Both designs were contracted by Purvis and Henderson.[10] According to the School Board records, Dunlop was paid the sum of $1,500 for each design.

In 1909 fire also destroyed the first Royal Arthur School which had been opened in 1869 by H.R.H. Prince Arthur at 570 Canning Street. The need to accommodate a growing student population warranted the replacement of the Royal Arthur School as well as the addition of two new wings to the Earl Grey School of 1908(fig.45.4,45.5 and No.51). The Protestant School Board held a design competition for the new Royal Arthur School in which the successful applicant (A.F.Dunlop) was selected by the Board itself, without an appointed professional architect acting as an assessor. It was felt by the PQAA that its membership should not be allowed to compete in this type of unprofessional manner of selection. In a letter of 15 September 1909 to Joseph Venne, Secretary of the PQAA, Dunlop explained that his submission of the school design was done with the Association's best interests in mind." He had assumed that the PQAA and the school board had reached an agreement as to the design selection. He had not been informed of any discrepancy from the PQAA and therefore felt it reasonable to proceed with his submission. As an established architect (with three successfully completed school projects previous to the Royal Arthur School) Dunlop felt justified in submitting

the school design. Dunlop's letter to the PQAA is presented below.

Sept. 15, 1909

J.E. Vanier, Esq.

Secretary

Province of Quebec Association of Architects

Dear Sir:

Your esteemed favour of the 9th. inst. would have received an answer ere this, but was absent, and only returned from the coast this morning. In regard to the competition of the Royal Arthur School, I can only re-affirm that I was under the impression that satisfactory arrangements had been arrived at between your body and the Commissioners of the School, not hearing anything to the contrary until the day before the competition closed. I also considered that the P.Q.A.A. should have notified the members at once and so avoided misunderstanding, instead of dealing with the Commissioners at all, who naturally considered the importance of the architectural merits of the design secondary to the requirements of the interior, therefore, considered themselves and their advisory expert sufficient to decide on the merits of the layout. I consider the action of some of my confreres, submitting plans under the names of their head draughtsmen, to evade the code, much more deserving of censure. While I mention this I am in perfect accord with the P.Q.A.A. in endeavouring to educate the public to employ assessors on all competitions of important architectural buildings.

Yours respectfully,

A.F. Dunlop

Dunlop's design for the Royal Arthur School employed four storeys, a rectangular footprint and large windows. The rough ashlar foundation of the ground floor was

decorated by smooth cut coin block which continued to the top of the first floor. Simply carved stone surrounds the main door portal but no other area of the facade has been decorated to the degree seen in the Commercial and Technical, Sarah Maxwell or Earl Grey Schools.

Dunlop continued to design school buildings for the Protestant School Commissioners: in 1910, expanding the Royal Arthur School by adding two extra wings and two large school buildings. The design of the William Dawson School Building (No.52) , was exhibited by Dunlop with the R.C.A. in 1910. As with the earlier school designs pressed brick with stone trim was used. The Dawson school was nearly twice the size of the Royal Arthur School with twenty-nine classrooms in all. The William Dawson School replaced the Berri School located on Gilford Street. Red and black brick alternate under a distinctive motif carved in a smooth stone along the cornice. The smooth limestone used for the doorway sections and trim that is similar to Dunlop's previous school designs. In the same year, Dunlop designed the Alexandra School, located at 160 Sanguinet Street just below St.Catherine Street (No.53). The Alexandra School resembled the style and materials of the William Dawson School although the former contained one less class room. The cornice decoration is repeated in this large design with most facade fashioned in carved stone. A bust sculpture of a woman is located over the main entryway.

Notes

1.The original street number was 53 Sherbrooke Street within the St.Lawrence Ward. The building appears in Goad's *Atlas of Montreal*, 1912, vol.I, plate 7. As this is the only school building referred to as a high school, all references will be to "the high school".

2.Extract from:*The Annual Reports of the Protestant Board of School Commissioners of the City of Montreal - from September 1905 to September 1906.* I am grateful to Joyce S. Young of the Archives/Record Centre, Protestant School Board of Greater Montreal for bringing this information to my attention.

3. *Le prix courant*, no.43, p.59, Permit# 1527.

4. Ibid. and see also: *Annual Reports of the Protestant Board of School Commissioners of the City of Montreal - from September 1906 to September 1907*,p.8.

5. *CAB*, vol.20, no.232, April 1907, p.61.

6. A typographical error may have been made as the author has spelled the name architect Charles Saxe incorrectly. No record of a J.A. Aird has come to my attention. Kenneth Rae is mentioned below as showing a rendering of the new office building of the Montreal Light, heat & Power Company and a sketch of the Chapel at West Point, "...one of the most pleasing in the exhibition."

7. *Construction*, April 1909, p.68 and *Annual Report of the Protestant School Board Commissioners of Montreal - September 1906 to September 1907*, p.8.
The destruction by fire of the Hochelaga School on February 26, 1907 took the life of the school's principal Miss Sarah Maxwell in her attempt to save her students from the blaze. The Sarah Maxwell Memorial School takes its name from this courageous heroine. After this event the Protestant School Board began to be more aware of fire prevention and building safety.

8. The Protestant Board of School Commissioners decided also to replace the Royal Arthur School which had recently been destroyed by fire. Whether Dunlop was appointed architect of the replacement school is unknown.

9. Both Venne's letter and Dunlop's response are found in the clipping file for the PQAA in the Archives Nationale du Québec à Montréal.

10. *Construction*, April 1909, p.68.

11. *Le prix courant*, no.24, p.42 and 44. Permit# 974,975.

DUNLOP AND THE ARCHITECTURAL ASSOCIATIONS

During his long career (roughly 1874 to 1913) A.F. Dunlop participated in several of the important architectural organizations in Canada: the Royal Canadian Academy, the Province of Quebec Association of Architects and the Royal Architectural Institute of Canada. All of these organizations helped to bring about important change and improvement in the professional practice of architecture in Canada. Dunlop played a role in this progress as a proponent of professionalism and education.

The last quarter of the nineteenth century was a time of increased independence for Canadian architects. The country itself was no longer simply a colonial extension of Britain as it strove to maintain its own identity alongside the burgeoning United States. Amoung architects, paramount issues involved a general need for a clear definition of the architect's role in Canadian society and the establishment of professional associations to provide an organized forum for these architects. A.F. Dunlop participated directly on an administrative level in the formation and progress of these associations. While being an active member of the Royal Canadian Academy throughout most of his career, Dunlop was integral in the formation of the Province of Quebec Association of Architects. In

1907, Dunlop became the founding president of the first national congress for Canadian architects with the Royal Architectural Institute of Canada (fig.24). Two years later Dunlop was elected Vice-President of the R.C.A., a position he held until his retirement in 1913.

The recorded speeches of A.F. Dunlop to the P.Q.A.A. and the R.A.I.C. indicate that he joined with the Association's strong support of the improvement not only of architectural training but also of the status of the Canadian architect as a legitimate professional. In Dunlop's mind the architect was no less important than a doctor or lawyer. He pointed out that the architect's work affected the health, safety, beauty and wealth of a city. The goals of the architect, according to Dunlop, were intended to be consistent with those of the building public.[1]

The meeting minutes of the Royal Canadian Academy indicate that A.F. Dunlop was elected to the position of Associate Member on 31 May 1883.[2] Dunlop and architect A.T. Taylor were later nominated for the rank of Academician Member on 26 April 1890. To fulfill the nomination requirement Dunlop submitted a finished drawing with watercolour of the recently completed Temple Building as his diploma work. This work was accepted during the general meeting on 17 December 1890, promoting Dunlop to the status of Academician (fig.23).[3]

Dunlop was also involved for thirty-one years in R.C.A. exhibitions. In fact,

Dunlop exhibited twenty-eight works with the R.C.A. between 1881 and 1912. His subjects were predominantly exterior and interior views of completed commercial designs, churches, several houses, athletic club houses and travel sketches.[4] Dunlop also exhibited several of these and other works with the Art Association of Montreal.[5] In *Early Painters and Engravers in Canada*, J. Russell Harper described A.F. Dunlop as a painter who exhibited oils and watercolours with the R.C.A. from 1882 until 1910 and who "probably was an architect".[6] In a study of the history of the R.C.A., Rebecca Sisler has pointed out that the exhibition of art was paramount in the interests of all Academy members. Sisler uses Dunlop's watercolour drawing of the Temple Building and Thomas Fuller's rendering of his design for the Parliament Buildings (1882) to illustrate her opinion of the architect's lot within the R.C.A. exhibitions. Sisler maintains that although architect members "gave depth and direction to the Academy...clearly, painting and sculpture were the heart and soul of the exhibitions, and the exhibitions were the Academy's glory." According to Sisler, Dunlop and Fuller's renderings were only a pale reflection, a bare reminder of the original work, especially when exhibited beside such powerful paintings as George Reid's *Morgaging of the Homestead* (fig.7.3).[7] It is ironic that in a chapter that praises the merits of skillful observation and draftsmanship (taught in the R.C.A. academic drawing classes) Dunlop's own rendering was unfairly compared and criticized. The Temple Building drawing displays a skill in architectural concept, in execution of well-balanced sculptural detail and in delineation. Furthermore, Dunlop's diploma work represents, on paper, one of his largest and most powerful designs.

When the R.C.A. Council was declared at a general assembly meeting held in Ottawa (31 April 1892) Dunlop was chosen as a council member and continued on council until his election as vice-president in May of 1907[8]. Dunlop was re-elected unanimously in November 1911 and by acclaimation in 1913 but was forced to offer his resignation in that year "owing to a prolonged absence abroad." The final reference to A.F. Dunlop in the R.C.A. records was a letter of condolance sent to Catherine Dunlop after her husband's death on 30 April 1923.

> *It was moved by W.S. Maxwell, seconded by F.M. Bell-Smith that the Secretary be instructed to convey to Mrs. A.F. Dunlop our deepest sympathy in the great loss she has suffered and expression be given of the Academy's appreciation of the many fine services rendered by our late fellow academician.*[9]

The year 1890 saw the formation of the Province of Quebec Association of Architects. The organization committee included A.F. Dunlop and eight of his fellow architects. A preliminary general meeting was held in Montreal on 10 October at the Mechanics' Institute to carry out the election of a president and to determine the Association's by-laws. Until the first annual meeting was held the following year on 10 September in Quebec City, the Council had met a total of twenty-four times, Dunlop had attended more meetings than any other member, excluding the secretary Christopher Clift. Matters discussed included the Act of Incorporation, the issue of architectural competitions and the need for a more respected view of the Association on the part of the general public.

Dunlop made his opinions known on these topics in two short addresses given at the first and second annual meetings.[10] He felt that there should be a more co-operative attitude fostered between Canadian and American architects. Having finished his professional training in Detroit, Dunlop was sympathetic to architects seeking employment on both sides of the border. He felt that the only way to ease the tension between opposing views would be if Canadian architectural associations, together with the country's school system, developed a training program that would compete with the American system: "...Canadian architects are in a lower position than their brethren in the neighbouring country, not because they have less talent, but because they have not such good opportunities for studying."[11] Of the American or alien architects who were active in Montreal during Dunlop's career, the most prominent were Bruce Price and Richard Waite. Price's Windsor Station (1888) and Waite's Standard Life Assurance Association Building (1887) played major roles in bringing the Richardsonian Romanesque style and darker sandstone colouration to Montreal's streets. Dunlop and other senior members of the association, including A.C. Hutchison and A.T. Taylor, urged the establishment of a chair of architectural study at McGill College and the Laval Institute to provide a strong footing for students of architecture in the province.

During the first annual meeting of the PQAA, Council member Maurice Perrault suggested a group photograph be made to show "that we are not merely individual architects, but that we are members of one large family". It was proposed that a composite photograph could be made by William Notman as a souvenir for the

membership. No evidence of a photograph of the entire association has survived but in 1894 a group photo of the Montreal membership was created to send to their confrères in Quebec City (fig.21). Montreal's leading architects are seen clearly in the forefront of this composite photograph of the Montreal members of the PQAA presented to the Quebec members in October 1894. The senior members are seated and in the front row: M. Perrault, J.W. Hopkins, V. Roy, J. Nelson, A. Gendron, E. Mann, J. Venne, A.T. Taylor, J.Z. Resther, A.C. Hutchison, A. Raza and W.E. Doran. Although Dunlop and W. McLea Walbank are not seated they too occupy the front row. As a Council member of the PQAA, and a full member of the RCA, Dunlop was a peer in this group of fourteen leading architects.

During the second annual meeting of the PQAA, much discussion centred on the image of the architect in the eyes of the public. A.F. Dunlop agreed with the group's general feeling stating that the Association and the title of "architect" have been established "...for the advancement of architecture, for the better serving of our clients...for the better education of our students...for the establishment of schools and classes of architecture, and for the purpose of making the architect of the future a competent one, and one whom the public may employ in confidence."[12]

With the growing success and size of the PQAA, the Ontario Association of Architects and the establishment of associations in British Columbia, Manitoba, Saskatchewan and Alberta, interest was developing toward a dominion-wide network of

architects and their associations. By May 1907, ninety architects across the dominion applied to join a proposed national organization that was to be called the Architectural Institute of Canada (the prefix Royal was granted in 1909).[13] A provisional board was set up to prepare for its inaugural meeting consisting of: A.F.Dunlop, President; Edmund Burke, Maurice Perrault and S. Frank Peters, Vice-Presidents; Alicide Chaussé, Secretary; J.W.H. Watts, Treasurer. The first general meeting of Canadian architects took place 19-23 August 1907 in Montreal during which the pursuit of a government Act of Incorporation was described followed by discussion of limiting the use of the title "Architect" only to members of the Institute. During the elections, A.F. Dunlop and the entire provisional board were re-elected to serve as the RAIC officials for the coming year.

Much discussion followed in 1908 concerning the authority that should be allowed given to the Royal Architectural Institute of Canada and to the provincial associations. A report appeared in January 1908 (*CAB*) explaining the debate that was developing between the RAIC and the PQAA. The Quebec Association did not want to jeopardize its own standards of membership qualification and registration. According to William Doran of the PQAA, "the manner in which the Canadian Institute of Architects was working was that of making an entirely fresh start by individual members of the profession who had prepared a general charter on their own account which the Government had probably no power to pass. The work should be done, [Doran thought], by associations and not by individual members."[14] As president of the RAIC, Dunlop

defended the organizations intentions of attempting "to advance the status of the profession and the interests of architectural education." Dunlop believed that "no one had the interests of the Quebec association more at heart than he himself", and he wanted to see these interests protected by the act of incorporation of the Institute.[15] Although questioned by members of the Quebec association the RAIC was confident in its ability to enforce requirements and decisions over the entire dominion.

After the Act of Incorporation was achieved 16 June 1908 A.F. Dunlop continued as president until January 1910 at which time Dunlop informed the RAIC Secretary that "owing to poor health and contemplated absence, which will prevent him from devoting the time and energy, which he deems essential to the future of the Institute, obliges him to resign from the Presidency."[16] Efforts were made to have Dunlop withdraw his resignation but he insisted for the welfare of the RAIC. The Council expressed its hope that the rest obtained from a trip abroad would fully restore him to a full measure of health. F.S. Baker of Toronto was then elected to the Presidency and Dunlop took on Baker's position on Council. In September 1917, during the tenth anniversary of the founding of the RAIC, Dunlop was given the RAIC Medal of Distinction for his contributions as first President.

Notes

1. From A.F. Dunlop's "Competitions in Montreal" in *CAB*, vol.13, no.3, March 1900, p.56.

2. R.C.A. meeting minutes, located in the membership book 1880-1906, p.85. The General Assembly meeting took place at the Library of the Education Museum, Toronto. (MG28 I126) Manuscript Division, Public Archives of Canada.

3. R.C.A. meeting minutes, p.202 and pp.212-213. A.F. Dunlop was present during his nomination at the Art Association of Montreal. He was not present during his acceptance at the Gallery of the Ontario Society of Artists, Toronto. Acceptance was moved by T. Mower Martin and seconded by A.H. Howard.

4. See Appendix 3 (R.C.A. and A.A.M.).

5. Montreal Museum of Fine Art, Library, Canadian Artist File. See also: Evelyn McMann, *Montreal Museum of Fine Art, formerly the Art Association of Montreal: Spring Exhibitions 1880-1970*, p.108-109.

6. J. Russell Harper. *Early Painters and Engravers in Canada*, Toronto: University of Toronto Press, 1970.

7. Rebecca Sisler. *Passionate Spirits - A History of the Royal Canadian Academy of Arts 1880-1980.* Toronto, Vancouver: Clark, Irwin and Co. Inc,. 1980, pp.41-42. George Reid, *Mortgaging of the Homestead*, 1890, oil on canvas, 50 1/2" x 83 1/2", National Gallery of Canada.

8. R.C.A. minute books, 1906-1927, p.251A.

9. R.C.A. minute books, May 1923.

10. See Appendix 4.

11. *CAB*, vol.3, no.10, October 1890, p.116.

12. See: Appendix 4.

13. See: Appendix 4 and *Construction*, October 1909, p.53,55.

14. *CAB*, vol.22, no.1, January 1908, p.15.

15. Ibid.

16. Royal Architectural Institute of Canada, Minutes of Council Meetings, 1907-1920, National Archives of Canada (MG28 I239 vol. 1).

COMPETITIONS IN MONTREAL AND THE TRAINING OF ARCHITECTS

Few examples of A.F. Dunlop's writing have survived to aid in understanding the architect's career. The only extant journal article written by A.F. Dunlop appeared in the *CAB* in March 1900, entitled "Competitions in Montreal", addressing two controversial topics that Dunlop took very seriously: the procedure of building competitions and the importance of "competency" amoung certified architects.[1] The article is presented in full below so that Dunlop's own views on these matters may be analyzed.

> *COMPETITIONS IN MONTREAL*
> *by "Polnud"*
>
> *These are invariably of a character that architects of any professional standing can hardly enter with safety, and always with a surety of loss, for it is the best lobbyiest who secures the prize in the end, and though he may have a good design and the ability to construct a creditable building, it is his influence as a churchman, or the enmity of a certain member on the committee to the other competitors, and not his ability as an architect, that wins. Under this condition of things the best architects do not compete, and those who have a professional name to make and a fortune to acquire, enter them only so far as they may feel some hope of success, and leave them when other work brings more lucrative employment. On the other hand in England, France and Germany, the conditions are vastly different. They have a past to commemorate and an accumulated wealth to invest, and the architect works for glory, being assured when he competes for a structure of importance that his chances are all based on his ability to design; and once asked to enter such a competition, he feels confident of fair play, and his design being placed first, no party or petty spite is allowed to wrest from him what he has fairly won by his genius. We should not dispair of*

seeing a like condition of things in this country. A few such successful competitions as this would have a vast influence; a new generation will come with advanced ideas upon art; and while a new style will be a matter of formation for generations and its perfection only to be found in the decadance of a nation, still each bright mind in the profession will seek to better that which exists.

Two conditions always necessary are:

The successful designer should as a matter of course be employed to carry out his design at regular prices; competition as regards rates of compensation would necessarily be demoralizing to the competitors, and possibly to the judgement of the committee. While it is in accordance with the extremely mercantile spirit of the age to endeavor to obtain the maximum of value for the minimum of payment, yet such a principle applied to artistic work has a most depressing effect on talent, fails to call out high ideas and drives eminent practitioners entirely away.

The best way to secure a keen and good competition is to name and pay (enough for expenses) a certain number of leading architects, and allow all others to come into the competition without pay but a fair and just chance of winning the prize should their plan take first place. There is nothing individious in the choice; all architects not named would know that a want of influence on the Board was the cause of their being left out. This is where the members of the Province of Quebec Association of architects could be benefitted, as all members in good standing should be invited to compete on all public buildings, viz., government, municipal schools, libraries, hospitals, and public charitable buildings. I can plainly see unless some compensation as well as glory is derived from the Association it will dwindle away and members will resign and practise as do the aliens and outsiders without its benefits and protection. This, after all the devotion and labor of the first originators of the Association would indeed be a serious calamity, as no branch of the professions should be more protected in an educational sense than Architecture, as it is the most important of all professions, affecting as it does the health, safety, and the beauty and wealth of all cities. No doubt the Association has accomplished a great deal, and through the generosity of the founder of a chair of architecture in McGill by Sir W. McDonald. This important achievement will be a great incentive to the profession and the better education of architects will be a certain surety to the public that architects will at least understand the construction of a building if they are not all geniuses and endowed with artistic ability. The architecture of our city will be improved; the comfort of our inhabitants will be increased; the revenue will be augmented; the daily travel to our beautiful cities will be tripled; and the prosperity of our people assured. This is all very encouraging, and our young men are lead to believe that all is accomplished for their future prosperity when they have become members

of the Association. The public, however, looks for one great essential in our architects, competency, and nothing but the real article will suffice. An architect in these days must prove that he possesses distinct knowledge of building, that he is a better constructor, better sanitarian, better artist, than a builder merely - that his scientific knowledge of mechanics, of the properties of matter, the laws of heat, light and sound, of chemistry and hygiene, are so far complete that he can advise on buildings for all purposes; specify works of drainage and ventilation; he must know sufficient law to protect his client from all possible risks, and all this in addition to his art training and artistic capabilities. It is such a competence that can only be proved in actual works designed, and executed by him, that the public demand for the five per cent. - not a mere theoretical knowledge may do very well for a graduate of McGill or a member of the architects association. The titles bestowed by these two ought to imply a distinctively competent man as I have sketched, and should only be bestowed on those who have actually carried out designs of their own; but alas! the titles are won by men of very indifferent attainments, and whose rank as artists may be impeached in many cases. The examinations have unquestionably raised the meaning and standing of members in many instances, but they are of a much too general and perfunctory kind to guarantee the architect's ability. When a diploma or letters bestowed on an architect can actually mean that he is above his fellows, then will the public begin to realise the value of these distinctions, and not before. No system of questions and answers will ever test the actual ability of an architect in his two fold functions of an efficient builder and skillful designer. The public also have a suspicion of anything like cliqueism, and those who form themselves into societies and combinations have generally a reputation (ill found in most cases) of trying to serve their own ends, and the charge of trade unionism is often brought against professional bodies. It is for the professions to show the unreasonableness of the charge by proving that their interests are the public's interests. The building public ask for competent men able to design and carry out well constructed and sanitary buildings. They want to have proof of that competence by some guarantee that a building will be more efficient when an architect is employed than when he is not, and the Association should strive to prove to this doubting public that the degree conferred on any member by the Association and sanctioned by the legislature (as it is) should be guaranteed of the highest standard of professional attainments.

(Canadian Architect and Builder, vol.13, no.3 March 1900, p.56.)

After the turn of the century, nearing the end of his career, Dunlop reflects on

thirty years of experience to access and advise on the course architects must take to improve the state of competitions and education in Canada. In his view, architectural competitions that had occurred in Montreal before the turn of the century were unfairly biased and usually an unsafe gamble for participating architects. The power of influence was not held by those with outstanding design and artistic abilities but by those architects that had pull with the building committees. Dunlop's advice was for architects to take care entering a competition with caution. He commented that Europe still regarded this type of competition as a source of glory for both the public and the architect, all promoted through historical pride and generous investment. In Montreal (and most of North America) design and production were usually calculated only in the patron's economic best interests or "...in accordance with the extremely mercantile spirit of the age to endeavor to obtain the maximum of value for the minimum of payment..."[2] Dunlop made a plea for Montreal competitions to be made completely accessible for qualified and competent architects. If the system of education for this profession were improved as to ensure the highest standard of training these competions could be opened to all those architects practicing as qualified members of the provincial organization. Dunlop outlined in this same article a way of achieving this goal.

Dunlop felt that the building public deserved a dependable guarantee that architects practicing legally in Quebec, as members of the PQAA, were at the very least able to "understand the construction of a building if they are not all geniuses and endowed with artistic ability". The "one great essential" that was required by the public

was competency. According to Dunlop, the diplomas and letters given by the PQAA and the recently established architectural classes at McGill were generally seen by students and the building public as the utmost in professional attainment. As Kelly Crossman has already pointed out, "The McGill degree in architecture was recognized as the equivalent of three out of four years of training by pupilage, but graduates still had to spend time in an office and sit the PQAA examinations to qualify as a professional."[3] Dunlop felt that the PQAA examinations themselves were not adequately challenging for an architect's abilities. Although they had "unquestionably raised the meaning and standing of members in many instances, but they are of a much too general and perfunctory kind."

In Dunlop's mind there was no replacement for actual building experience. After being trained in the theoretical, scientific and legal aspects of the profession, time must be spent successfully applying the essential skills of architecture: efficient building and skillful design. In contrast with much of the public opinion at that time, Dunlop strongly believed that the interests of the profession were consistant with those of the building public.

When interpreting the tone used by Dunlop in his essay it is difficult to know if he had learned of the situation surrounding competitions simply by observation or by experiencing these problems himself. There is no hard evidence that would indicate that Dunlop acquired his employment by any unprofessional means. According to the records of St.James Methodist Church, Dunlop's first major commission came after the customary competition had been restricted to local architects and later "the idea of a

competition was abandoned in favour of giving the commission to Dunlop alone."[4] One year later the St.James Methodist Church Administration called a commercial building to occupy their former church location on St.James Street. Soon afterward, Dunlop was chosen to carry out his plans for the Temple Building again without the normal competition procedure. Dunlop's association with the Protestant Board of School Commissioners of Montreal was by appointment after competition. Dunlop by no means had a monopoly with the Board as architects Hutchison & Wood and Edward & W.S. Maxwell were also designing Protestant schools throughout the city.[5] Although no evidence has been found of any competition for the design of Fire Station No.5 on Berthelet Street (1907), a public building such as this would require a proper competition for plans. The balance of A.F. Dunlop's architectural designs, residential and commercial, were produced through private appointment by a variety of clients.

The "competency" and professional approach of the architect, client and contractors is put into question in the case of Dunlop's design of the F.W. Lighthall Houses and Fire Station No.5. The difficulties that arise between these parties are most often caused by improper delegation of authority through poor communication. The discrepancies over plans and site specifications in the Lighthall houses boiled down to believing the architect's word over that of the client. This dispute may have occured due to a clash of incompatible characters rather than incompetence. Nevertheless, the result was unprofessional and embarassing all around.[6] Both the Lightall case and the controversy over the delay in construction of Fire Station No.5 in 1907-08 were

complicated by the clients' complaint of poor and slow workmanship on the part of the contractors. Often the compromise, reached by the architect and his client, in quality of work to attain a greater economy resulted in the production of inferior building. There is no evidence of other disputes in connection with A.F. Dunlop and his clients but this problem has and will continue to occur whenever patron, professional and craftsman attempt to co-operate.

Notes

1. *Canadian Architect and Builder*, vol.13, no.3, March 1900, p.56.

2. Ibid.

3. Kelly Crossman, *Architecture in Transition*, p.60.

4. John Bland, *St.James Methodist Church*, Montreal: Ministre de la patrimoine, 1978.

5. E. and W.S. Maxwell designed the William Lunn School of 1908 and the new Ann Street School of 1907.

6. The case of Lighthall vs. Dunlop is described in greater detail in Appendix 5.

CONCLUSION

The contribution made by A.F. Dunlop to the development of architecture in Montreal was significant but not easily measured. Dunlop was typical of the majority of architects working in Montreal during his time. His formal introduction to the profession was obtained from a Montreal high school and was followed by an apprenticeship with an established Montreal architectural firm. Like many other aspiring Canadian architects, Dunlop went on to spend time in a major American city to finish his career preparation. By the end of his career A.F. Dunlop had completed at least 55 separate building design projects. While nearly half of these were residential, Dunlop also carried out a variety of large scale commercial projects. He designed houses in the styles preferred by the successful business class and kept up with technological innovation when designing the offices, stores and factories of this same clientele.

While his designing career remained active, Dunlop's close involvment with the architectural associations enabled him to play a role of advocacy to improve architects' education and raise the professional profile of architects in the Dominion of Canada. In speeches presented as a council member of the R.C.A. and the

P.Q.A.A., Dunlop urged the membership to work to improve the relationship between the architect and the patron. He voiced his support for the expansion of education facilities for young Canadian architects and offered advice on a more just system for architectural competitions.

Why has Dunlop been all but forgotten in the architectural history of Montreal? Dunlop did not give his office over to a successor, a practice common to most established firms. Without a successor to hold office records, drawings and papers very little primary material has survived. Also, most of the buildings designed by Dunlop have been demolished due to their prime locations in Montreal's downtown leaving little to preserve his place in the city's records and history. Almost all of Dunlop's work was done within the city limits of Montreal. There is no evidence to suggest that the architect designed buildings in other major centres in Canada or the United States. Several of his students, particularily Edward Maxwell, expanded their practice and acquired lasting recognition. Dunlop chose to focus on designing and building close to home. Although he displayed an impressive degree of eloquence in his public speaking there is no evidence to prove that he wrote any more than one essay for any architectural journal.

A.F. Dunlop achieved a well-respected professional reputation through a long and active architectural career placing him among the more successful architects to practice in Montreal during the late nineteenth and early twentieth centuries.

LIST OF ILLUSTRATIONS

Abbreviations:

NPA	Notman Photographic Archives, McCord Museum, Montreal
CAB	*Canadian Architect and Builder*

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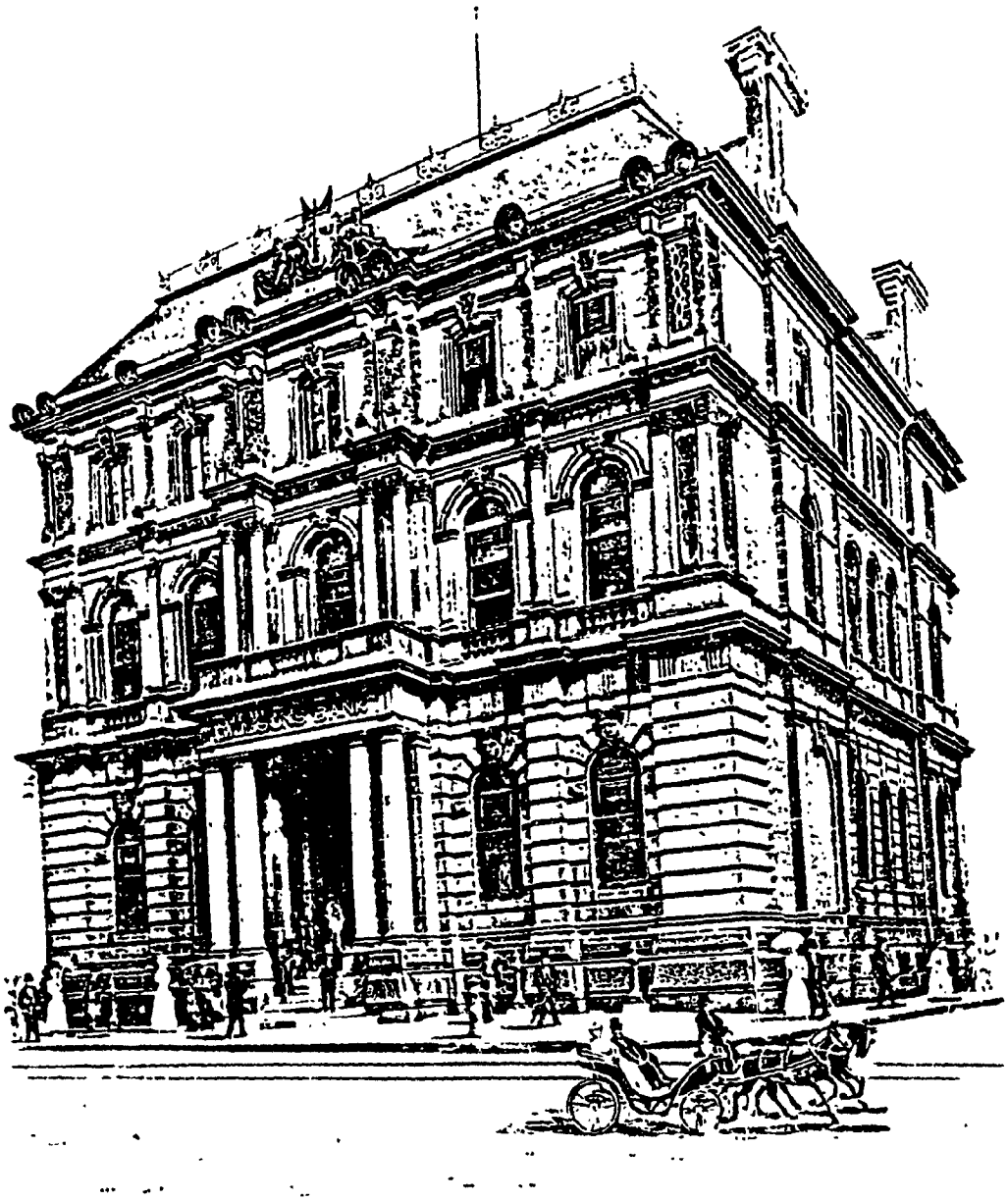

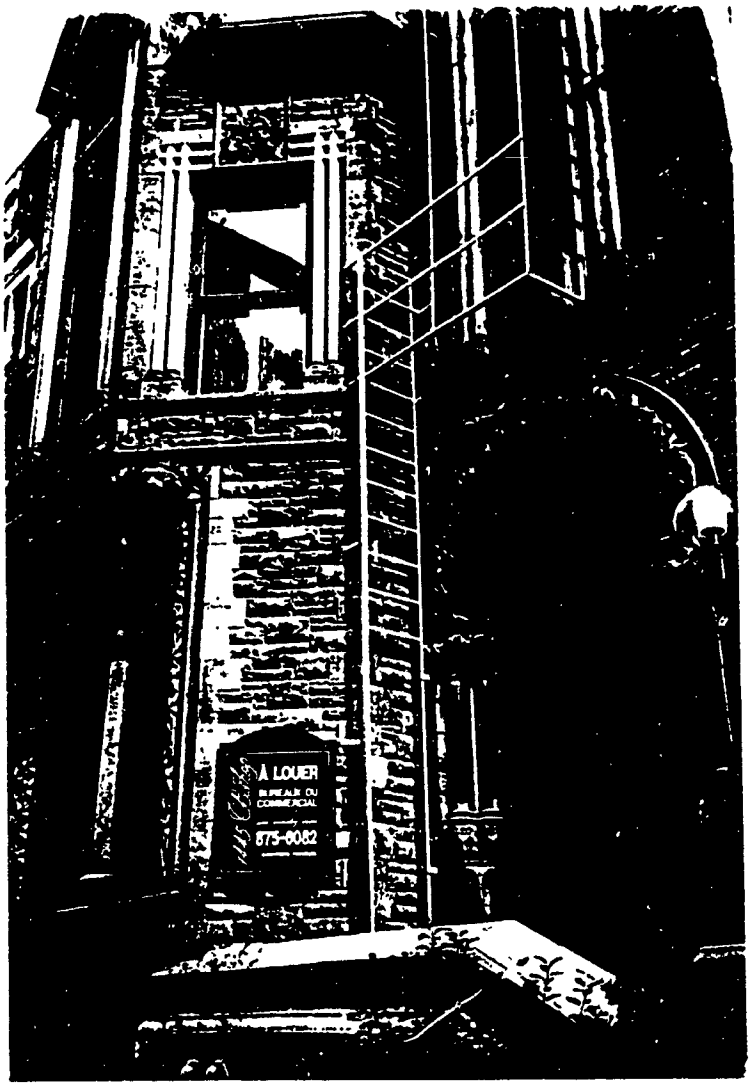

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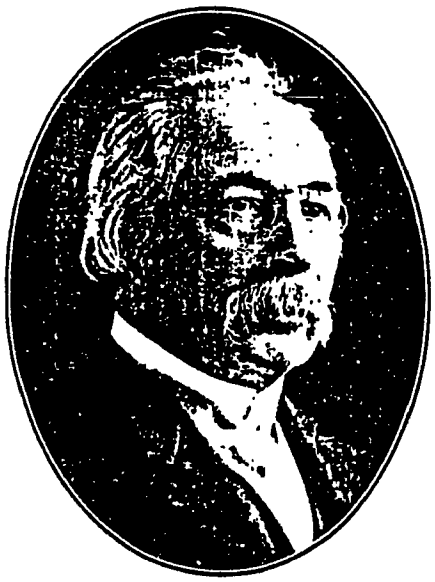

JOSEPH RIELLE,
Quebec Land Surveyor and Civil Engineer.

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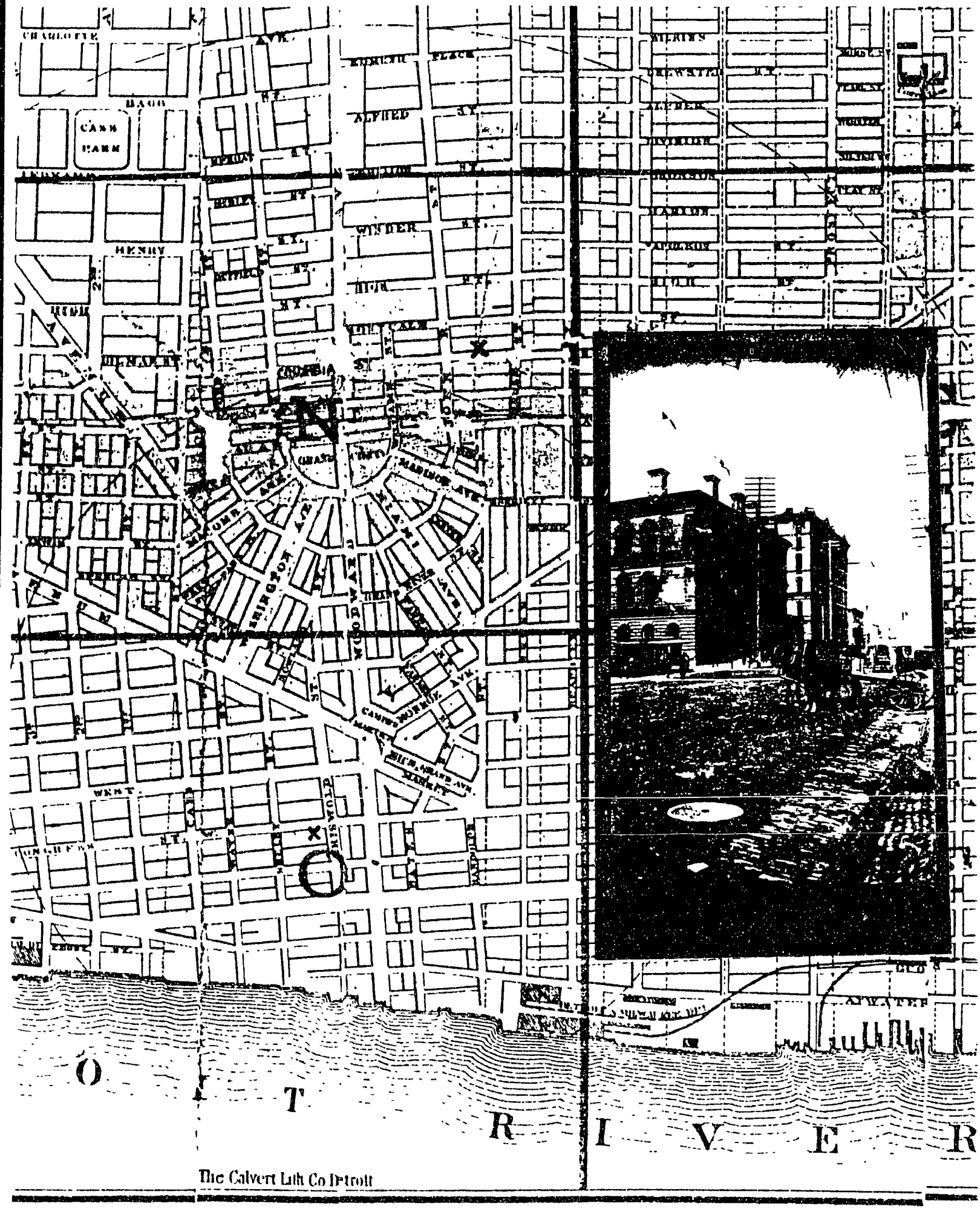

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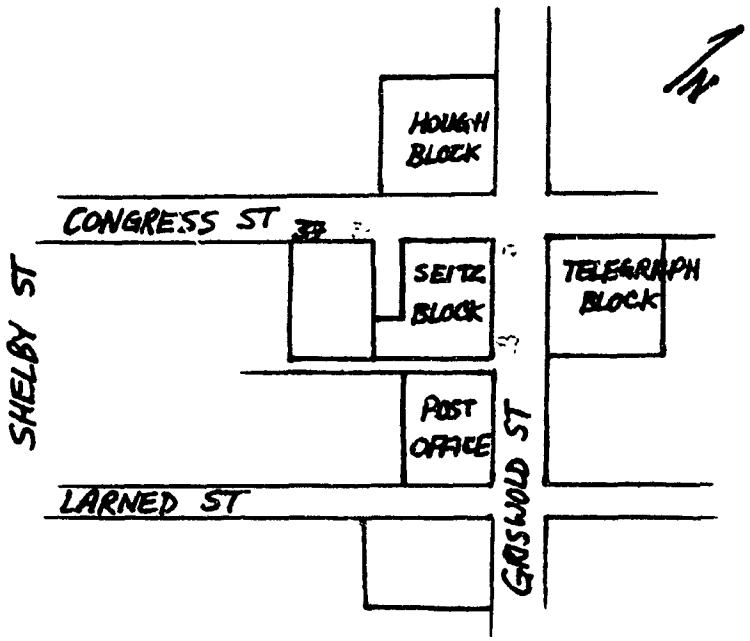
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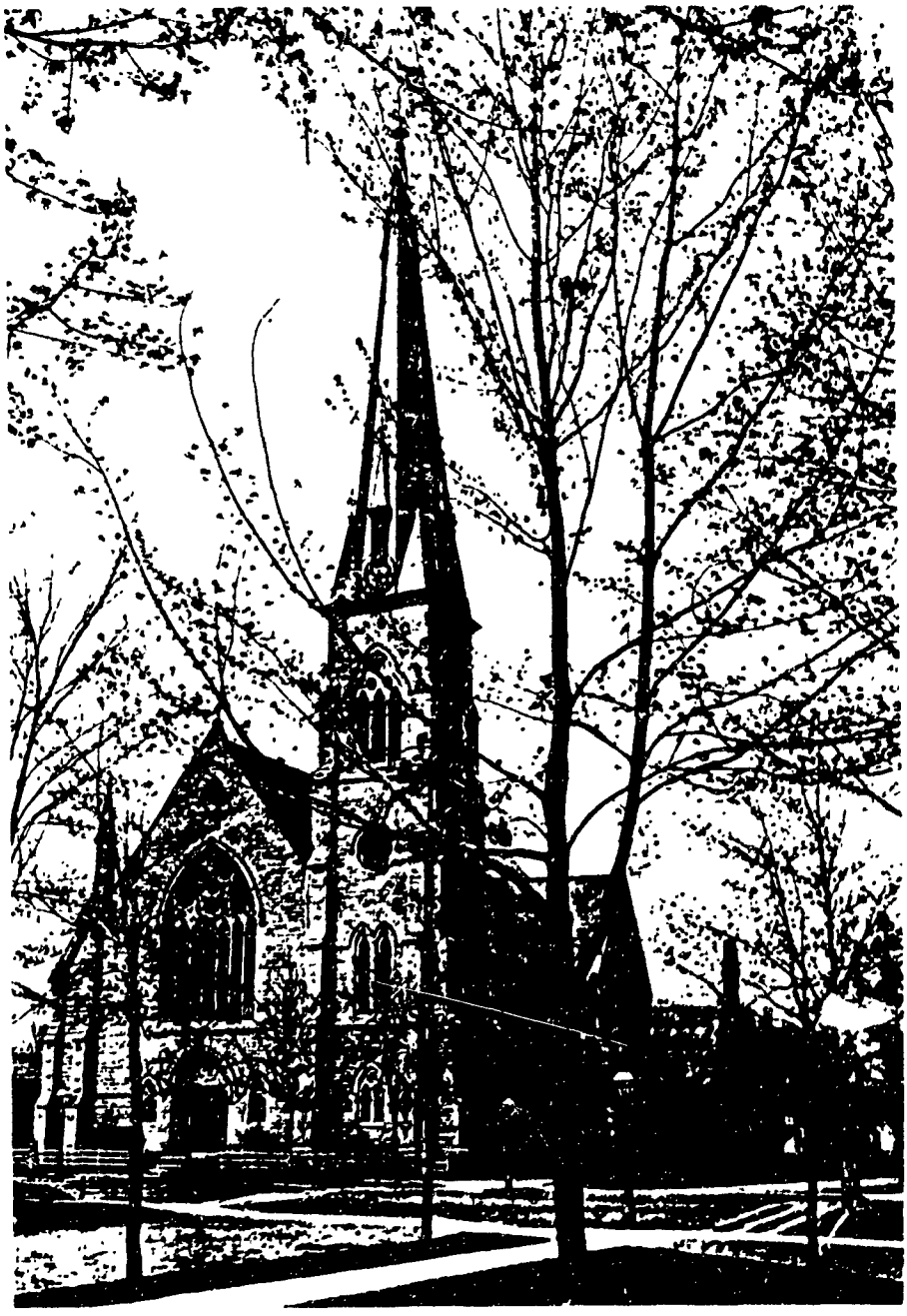

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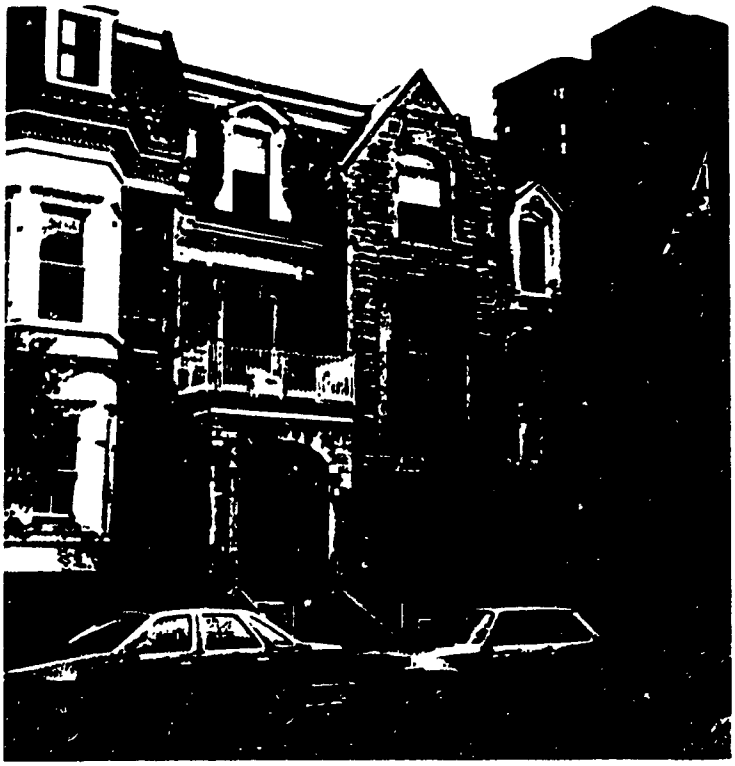

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DAVID R BROWN,
Architect

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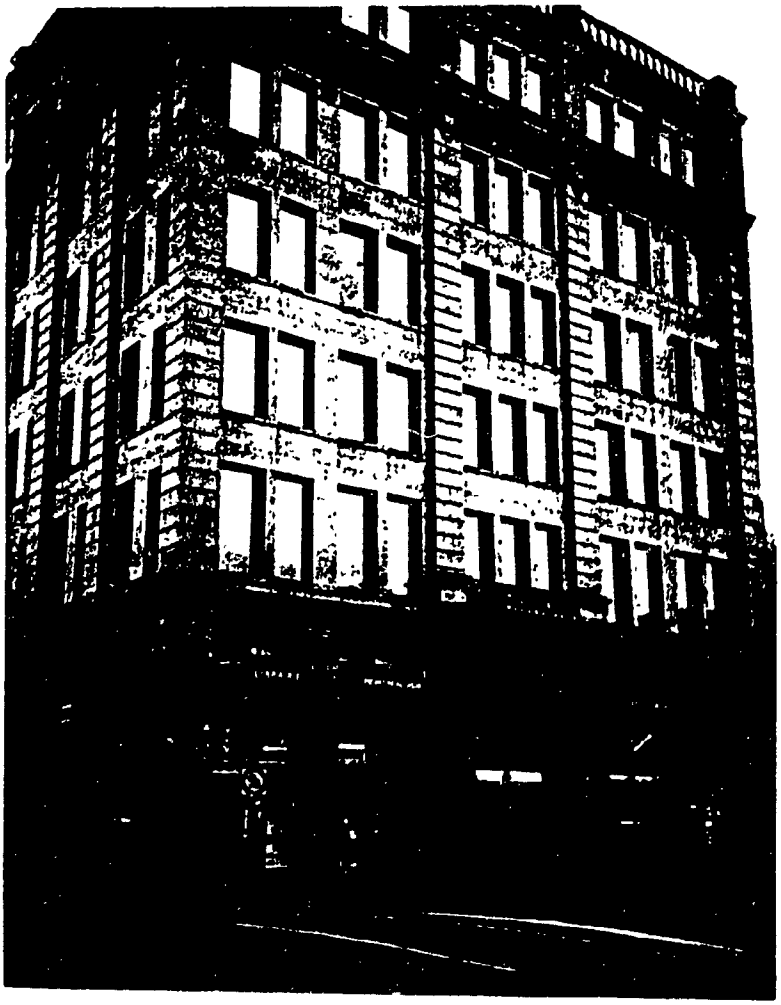

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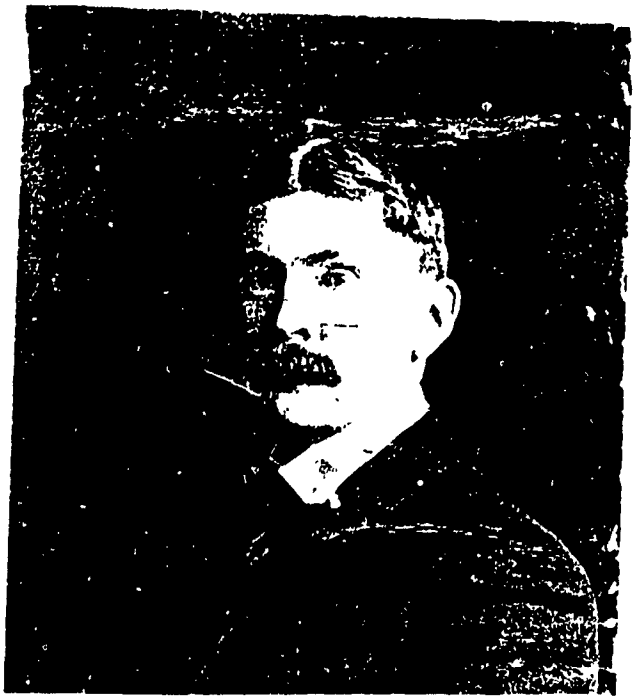

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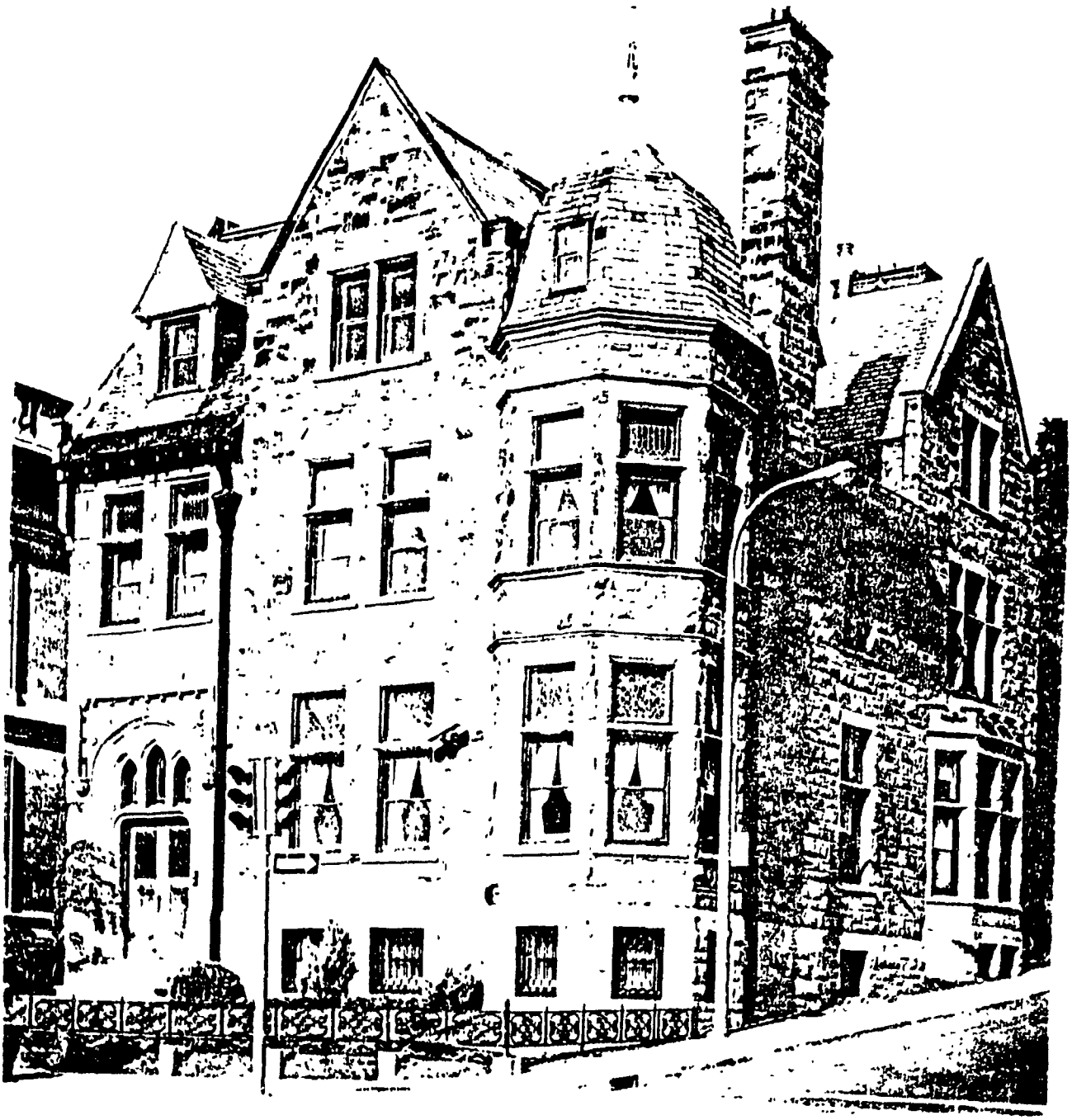

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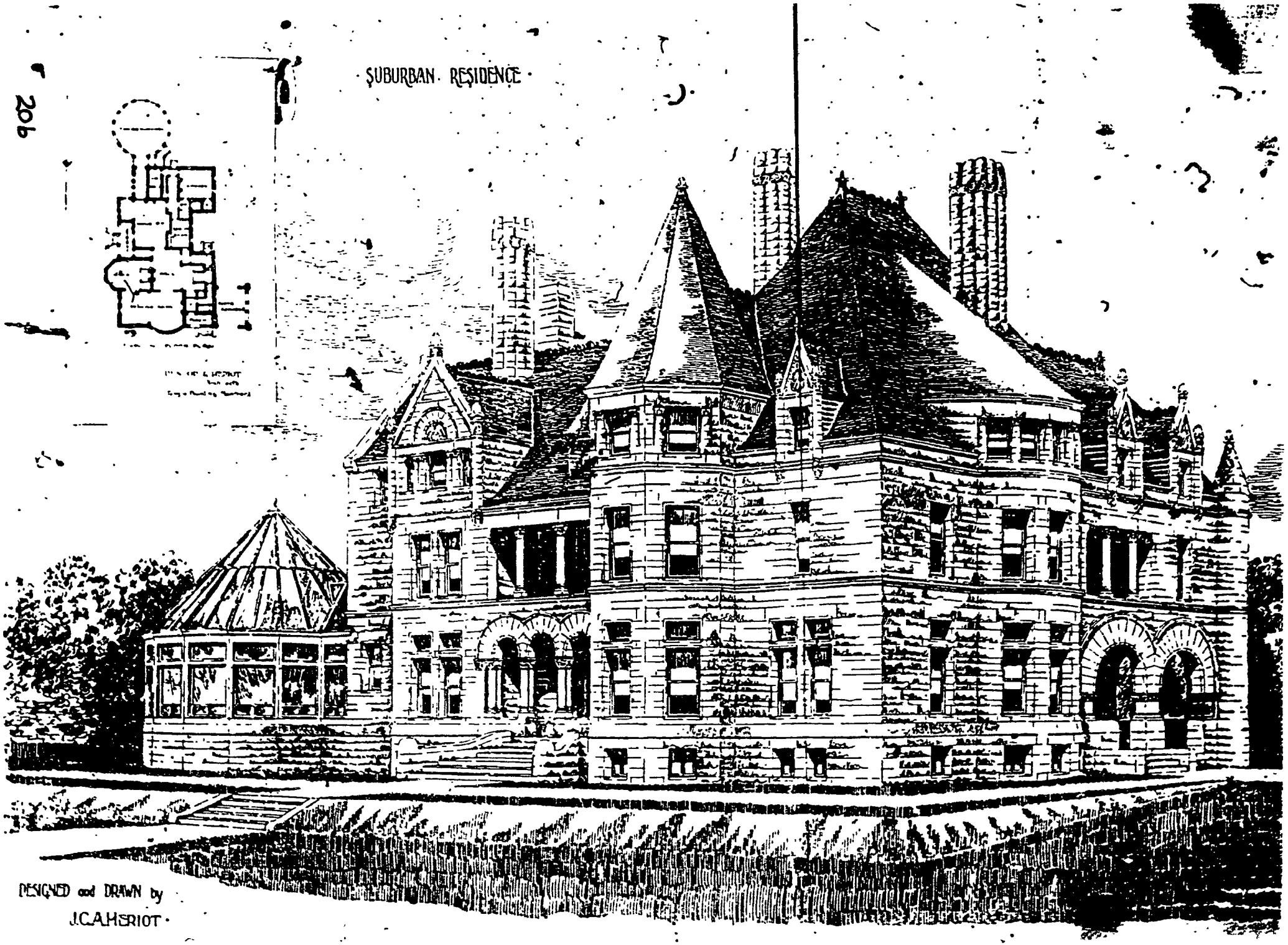
SUBURBAN RESIDENCE



DESIGNED and DRAWN by
J.C.A.HERIOT

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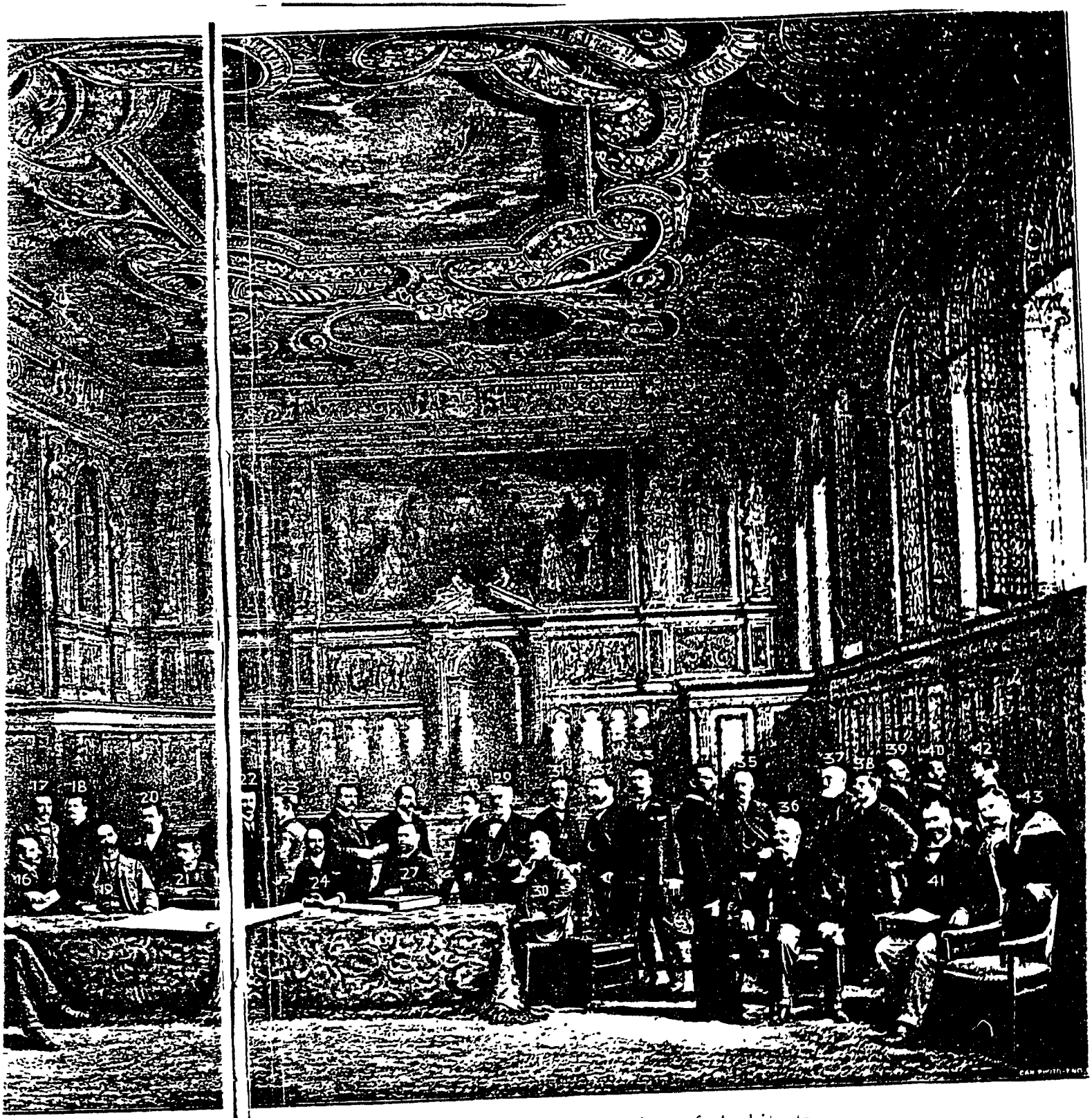
presented to the Quebe[illegible] Me[illegible]

1 C. Clift.
2 A. Prefontaine.
3 M. Perrault.
4 I. Smith.
5 J. W. Hopkins, R.C.A.
6 I. Perrault
7 A. Vincent
8 S. Lesage.
9 Victor Roy.
10 Geo. W. Wood.
11 Jas. Wright.
12 A. Mesnard.
13 G. de G. Languedoc.
14 Jas. Nelson, A.R.C.A.
15 A. Dubreuil.
16 A. Gendron.
17 O. Mailloux.
18 A. Boileau.
19 Eric Mann.
20 L. Z. Gauthier.
21 Jos. Venne.
22 T. Daoust.



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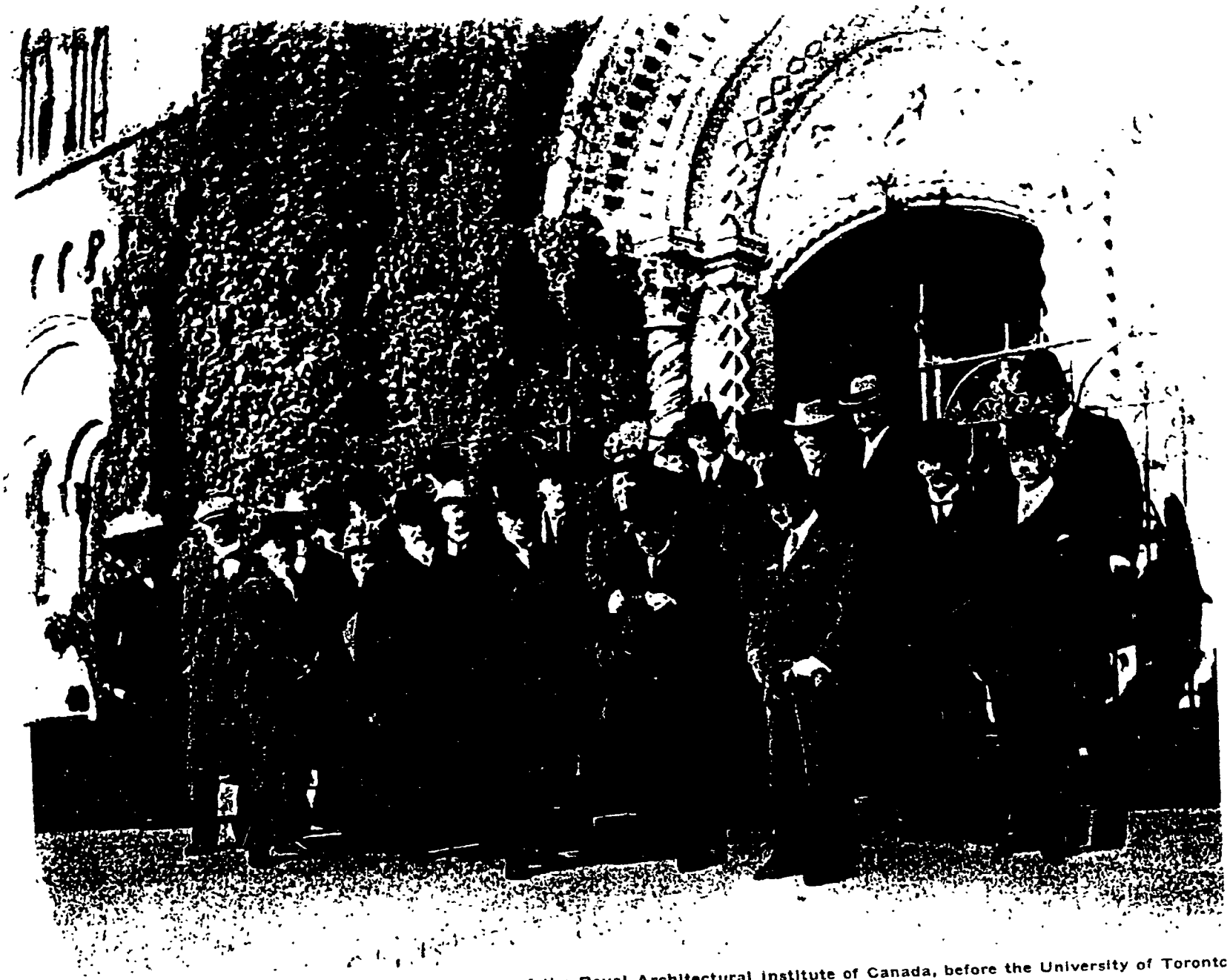
nbers of Province of Quebec Association of Architects
c Members, October, 1894.

6 A. Gendron.
7 O. Mailloux.
8 A. Boileau.
9 Eric Mann.
0 L. Z. Gauthier.
1 Jos Venne.
2 T. Daoust.

23 R. Findlay.
24 A. T. Taylor, F.R.I.B.A.
25 L. R. Montbriand.
26 A. Flockton.
27 J. Z Resther
28 G. A. Monette.
29 J. B Resther

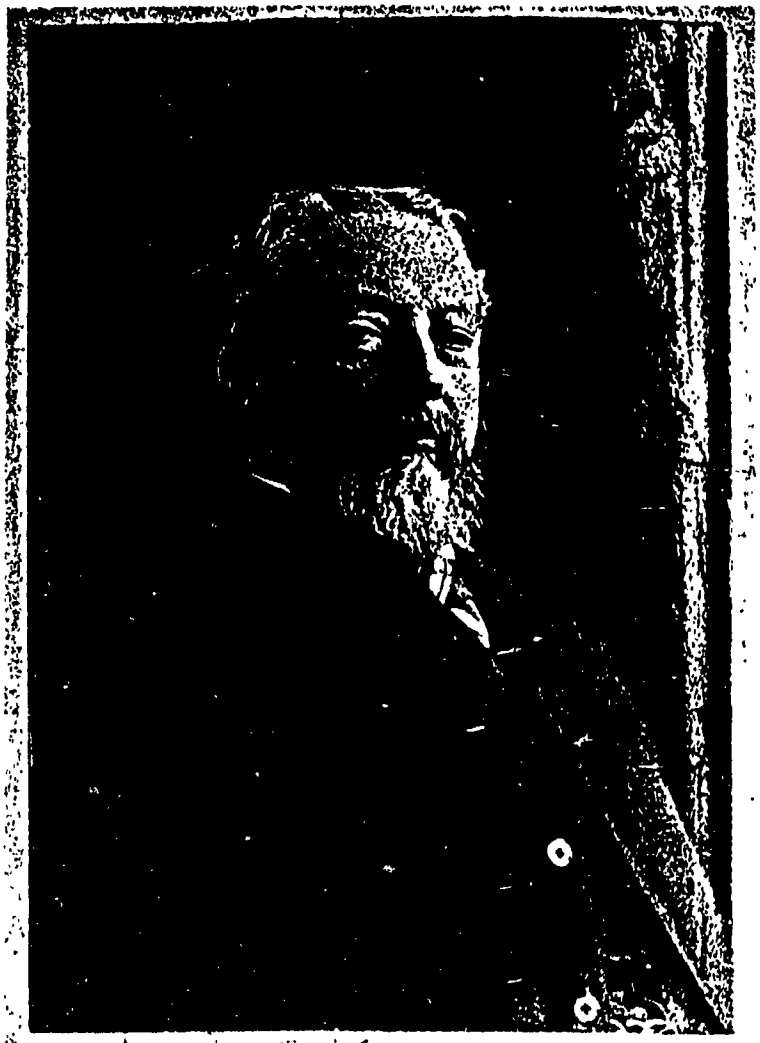
30 A. C Hutchison, R.C.A.
31 A. Levesque.
32 A. H. Lapierre.
33 H. C. Nelson.
34 A. F. Dunlop, R.C.A.
35 J. R. Rhind
36 A. Raza.

37 A. G. Fowler.
38 Jos. Haynes.
39 C. Chaussé
40 E. C. Hopkins
41 W. E. Doran.
42 C. St. Jean.
43 W McLea Walbank, B.A.S.



A Group of Delegates to the Second Annual Assembly of the Royal Architectural Institute of Canada, before the University of Toronto

A.F. Dunlop



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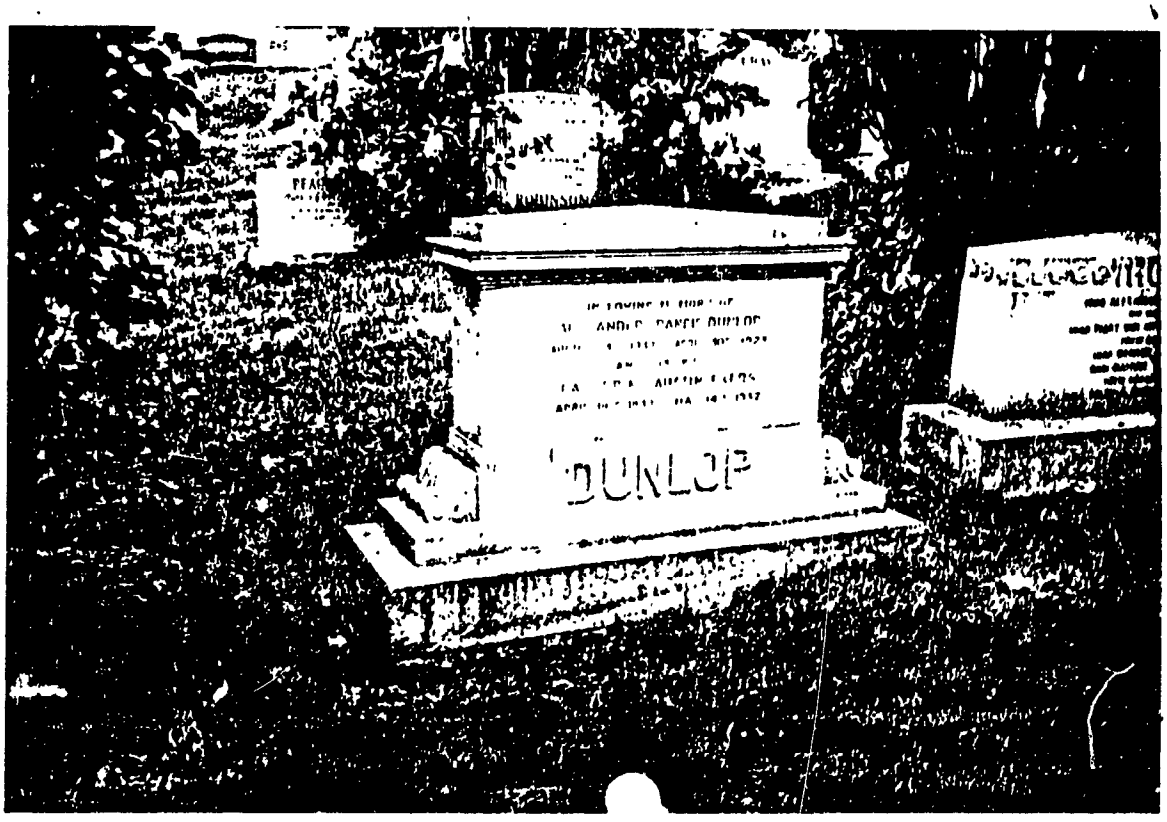

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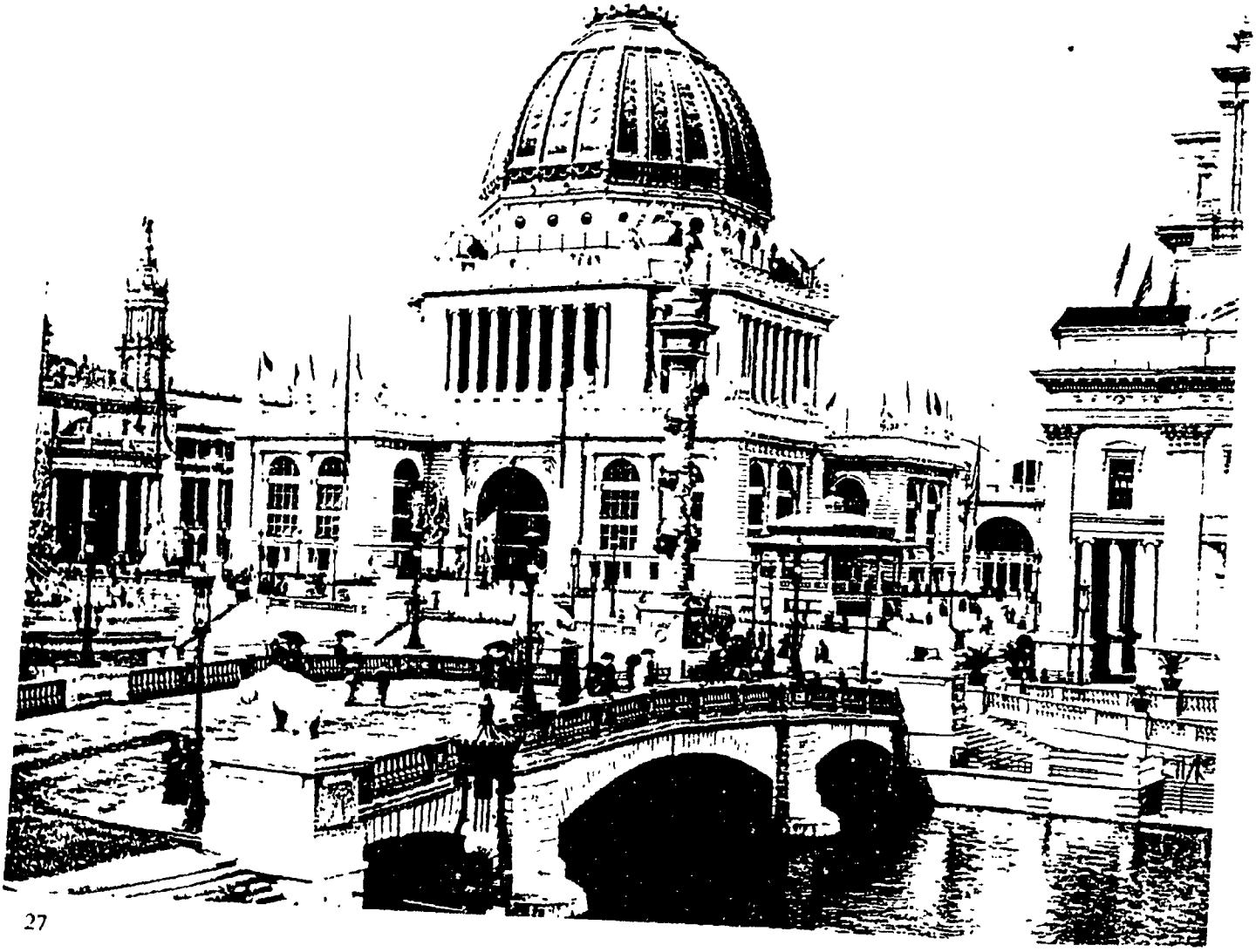

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Canadian Homes and Gardens, vol.22, no.4, April 1945.

Chatham Daily News, Nov.19 and Dec.12, 1924.

Chatham Planet, Dec.9, 1921

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Le prix courant, Montréal.

The Gazette, Montreal: Tuesday, May 1, 1923.

The Herald, Montreal: January 20, 1926.

La Maison, Montreal: Alcan Corporation, Oct. 1981 and July 1982.

Montreal Daily Star, Mar. 30, 1889, p.6.

APPENDIX 1

The Detroit Years

References to A.F. Dunlop appear in the following editions of the *City Directory of Detroit*:

1870-71 (Chas. F. Clarke and Co., Publishers)
Frank A. Dunlap (sic) - draftsman
h. 78 Columbia E.

1871-72 (Chas. F. Clark and Co., Publishers)
A.F. Dunlap (sic) - draftsman
w. 37 Congress St.W. (The Seitz Block 33-37 Congress St.W.)
h. 78 Columbia St.E.

1872-73 (Hubbell and Weeks, Publishers)
Alexander F. Dunlop - architect
h. 78 Columbia St.E.

1873-74 (J.W. Weeks and Co., Publishers)
A. Francis Dunlap (sic) - draftsman

Dunlop and his wife Catherine Dunlop (née Ekers) appear in the U.S. Federal Census for the City of Detroit, Ward 6 (enumerated 5 July 1870) as follows:

Alex F. Dunlop
house 679
family 705
26 years old/male/white
architect
[worth] - $700.00
birthplace - Canada

Catherine [Dunlop]
21 years old/female/white
keeping house
birthplace - Canada
mother and father of foreign birth

APPENDIX 2

Lovell's Directory of Montreal

A.F. Dunlop appeared in *Lovell's City Directory of Montreal* as follows:

1874-77	DUNLOP, A.F., Architect 217 St.James, h. 66 St.Famille
1877-82	DUNLOP, A.F., Architect 217 St.James, h. 92 St.Famille
1882-83	DUNLOP, A.F., Architect 235 St.James, h. 92 St.Famille
1883-84	DUNLOP, A.F., Architect 235 1/2 St.James, h. 92 St.Famille
1884-85	DUNLOP, A.F., Architect 237 St.James, h. 92 St.Famille
1887-88	DUNLOP, A.F., Architect 162 St.James, h. 92 St.Famille
1889-90	DUNLOP, A.F., Architect and Valuer 162 St.James, h. 92 St.Famille
1891-92	DUNLOP, A.F., Architect and Valuer Temple Building
1892-93	DUNLOP, A.F., Architect and Valuer 185 St.James, (Temple Bldg.)
1893-94	DUNLOP & HERIOT, 185 St.James
1894-95	DUNLOP & HERIOT, 72 Temple Bldg., 185 St.James
1895-96	DUNLOP & HERIOT, VALUATORS FOR LOANS, MORTGAGES AND FIRELOSS, 72 Temple Bldg., 185 St.James
1896-97	DUNLOP, A.F., 72 Temple Bldg., 185 St.James
1899-1900	DUNLOP, A.F., 474 Temple Bldg., country res. The Holmwood, Beaurepaire
1907-08	DUNLOP, A.F, 1st floor Lindsay Bldg. 518 St.Catherine St.W.
1908-09	DUNLOP, A.F., R.C.A., 1st floor Lindsay Bldg. 518 St.Catherine St.W., telephone Up 3291
1909-10	DUNLOP, A.F., V.P.R.C.A., R.A.I.C. Architect
1911-12	DUNLOP, A.F., V.P.R.C.A., h. 399 MacKay
1912-13	DUNLOP, A.F., 405 MacKay, The Holmwood, Golf Ave., Pointe Claire
1914-15	(no advertisement) Dunlop, A.F., R.C.A., Lindsay Bldg. sum. res. St.Agathe des Monts
1918-19	Dunlop, A.F, 117 731 Sherbrooke St.W.

APPENDIX 3

Exhibitions with the R.C.A.

Year	Number	Title (description)
1881	162	House in Montreal, des.
	192	Proposed church at Côte-St.Antoine
	199	Lachute Paper Mills
	209	Mantle piece, des.
1882	15	Study of a dog's head
	239	Prospective view of a dwelling, des.
1884	196	Snowshoer's arch, 1884
1886	186	Athletic Club House, Montreal
1887	187	St.James Methodist Church, Montreal, des.
1890	222	Temple Building, detail of entrance R.C.A. diploma work, 1890 pen and black ink with watercolour over over graphite on heavy buff paper 48.7 x 36.7 cm (N.G.C. 1019)
	223	Dunlop of Dunlop, Aryshire, Scotland drawing
1893	276	Queen's Hotel, perspective
1902	195	Murray Bay, watercolour
	241	The Carsley Co., new store
	242	La Raquette Club House
	243	Montreal Star Building
1903	203	Outremont Golf Club
1906	201	Lindsay Building, Montreal interior
	202	Commercial and Technical High School, Montreal
1909	146	Business Block, St.Catherine St., Montreal
	147	Molson's Bank, Revelstoke, British Columbia
	148	Sarah Maxwell School, Montreal
1910	54	Lac St.Antoine, Kaneron Club (painting)
	209	A.E. Rae Ltd., Department Store, perspective
	210	William Dawson School, Gilford Street
1911	195	St.James Methodist Church, pen and ink perspective
	196	Goodwin's Store, University St., Montreal, interior sketch
1912	248	Country Club House

R.C.A. Exhibition Locations

5 July 1881	Legislative Building, Halifax

11 April 1882	Art Assoc. of Montreal
15 April - 4 May 1884	Art Assoc. of Mtl.
2 February 1886	Supreme Court Building, Ottawa
20 April 1887	Art Assoc. of Mtl. Phillips Sq.
24 April 1890	" " " "
1 March 1893	" " " "
20 March 1902	Art Assoc. of Mtl.
16 April 1903	National Gallery of Canada, Ottawa
4 May 1906	N.G.C., Ottawa
6-21 May 1909	Archives Building, Sussex St., Ottawa
24 November 1910	Art Assoc. of Mtl.
23 November 1911	Art Museum, Toronto (from Annual Report of Carnegie Public Library Building Galleries)
29 November 1912	Victoria Memorial Museum, Ottawa

Exhibitions with the Art Association of Montreal

1889	184	Temple Building, St.James Street
	185	House on Edgehill Avenue
1894	259	Ice grotto
	260	St.George's Church, tower
	261	Eker's Brewery
	262	City House
	263	City, or country villa
1895	219	Mr. Hugh Graham's house, entrance and hall
1897	230	Standard Insurance Chambers, St.James Street
	231	Interior view, reception and hall, Holmwood, residence of A.F. Dunlop Esq.
1898	217	J. Auld Esq., residence, McGregor Street
1903	264	Outremont Golf Club
1909	412	Sarah Maxwell School
	413	Department Store Building
	414	Molson's Bank, Revelstoke, B.C.

APPENDIX 4a

Meeting to establish the P.Q.A.A.
Mechanics Institute
204 St.James Street
Montreal
October, 1890

Second Day

(Dunlop said the following during the final speeches of the luncheon.)

Gentlemen, I have great sympathy with this Association. It has been a very sore point with me, coming to Montreal as I did from the States, after I had served my time, to see that architects coming as strangers to this city were looked upon as interlopers. When I went to Detroit a young man, though unknown to the architects there, I was received with open arms by the Detroit Association. I hope that this association will extend a welcome to all comers who have the interests of architecture at heart, as that which I received at Detroit. The architectural profession is different from almost any other profession in the world. It is one to which no man can be educated unless he is born an architect. I hope that this chair at McGill College which Mr.Hutchison has spoken of, and also a French chair at Laval Institute, will soon become a fact, and that we shall call on the Quebec Government to assist the project. (Cheers)

Moreover I would say that the architects that are present here would all be willing to subscribe to a chair, and if there should be competitions, that we should subscribe so as to enable students to have the priviledge of studying free if they should be winners. The architects of Montreal have been looked down upon, and I think it is time that they should assert their dignity. I for one would be willing at any time to subscribe to establish a chair at McGill for the advancement of the interests of architecture, and I would also suggest that the Association should form a library, and the citizens of Montreal should be asked to assist them in establishing it, to enable students to have the best facilities for studying their profession. I know the disadvantages that we labour under in Montreal. In Europe and the United States students have a great advantage over Canadians. Canadian architects are in a lower position than their brethren in the neighbouring country, not because they have less talent, but because they have not such good oppourtunities for studying. I would suggest that the Council should take that subject into their serious consideration in order that students may be given every possible oppourtunity to educate themselves and become eminent architects, which I have no doubt that many Canadians have the brains to become. (Cheers)

[*Canadian Architect and Builder*, vol.3, no.10, October 1890, p.116.]

APPENDIX 4b

P.Q.A.A.
First Annual Meeting
Quebec City
October 10, 1891

The Banquet

"In the evening the members of the Association assembled in the Florence Hotel..." After the President (F.X. Berlinquet) and the past-president (J.W. Hopkins) made their toasts to the Association A.F. Dunlop replied with the following:

Mr. President and Gentlemen: - It gives me great pleasure to be amoung so many of my honored confreres this evening - the second annual meeting of our Association. Two years ago I had not thought it possible to form this association. Public opinion was against us; in fact, most of the present members felt how hopeless such an undertaking would be. But this meeting proves that nothing is too great to accomplish, as we have not only formed the Association, but its future prosperity is also assured. There is, however, one vital and all important point on which I wish to say a few words. The general public are not thoroughly well informed as to the object of our Association. They have an idea that we are formed into a close profession for the purpose of preventing anyone else from being an architect, and that we intend to raise the standard of our charges. Gentlemen, this is a base slander on our good intentions. We are formed into this association for the advancement of architecture, for the better serving of our clients, and for the better education of our students; also for the establishment of schools and classes in architecture, and for the purpose of making every architect of the future a competent one, and one whome the public may employ with confidence. Would you employ a doctor who had simply been a druggist for a few months to attend your sick child or parent? Would you employ a notary or a lawyer who had only been in a bailiff's office for a limited period to draft your deeds? Then why employ a man who calls himself an architect - a man without training, and one who would put a 12" timber where it requires 24", and vice versa. Is it not a fact that the proper construction of a building is as important to life and safety as the employment of a proper doctor? You jeopardize a life with a poor doctor, and you jeopardize a hundred lives with a poor architect. It is the architect on whom the public must rely for the proper construction of their buildings. Should not the architect be thoroughly practical, and know how to use the material with economy? Should he not know the exact requirements of the art of architecture in all its branches to enable him to satisfy the wants of the public? and as for sanitary requirements, the architect has far more to do with the health and long life of the world's great family than the physician, and is in a great degree answerable for the ailments and early deaths of many. How can all this knowledge be aquired unless we join together and establish schools, classes of architecture, libraries in our colleges for our students? Why should not every architect of the present and future be on the

same footing, as regards qualification, as a doctor, lawyer, notary, or druggist; and why should not the public be guarenteed that he is so? I claim that an architect has as great a mission to perform, and without training and education our public and private buildings must be at best fire traps, badly constructed, badly ventilated, badly designed, and a disgrace to our country, while on the other hand, our educated and trained students would make architects of whom the world would be proud, and it would be an honour to belong to such a profession. An architect would then be looked up to with respect and confidence, and not as now, in many cases be regarded with suspicion and doubt. Our ranks would be ranked with qualified men who would say with Shakespeare:

"When we mean to build,
We first survey the plat, then draw the model;
And, when we see the figure of the house,
Then must we rate the course of erection
Which, if we find outweighs ability,
What do we then but draw anew the model
In fewer offices; or at least, desist
To build at all? Much more in this great work
(Which is almost to pluck a kingdom down,
And set up another), should we survey
The plat, of situation, and the model;
Consent upon a sure foundation,
Question surveyors, and know our own estate
How able such a work to undergo;
To weigh against his opposite; or else
We fortify on paper and in figures.
Using the names of men instead of men:
Like one that draws the model of a house
Beyond his power to build it; who, half through
Gives o'er, and leaves his part created cost
A naked subject to the weeping clouds
*And waste for chirlish winter's tyranny."**

[*Canadian Architect and Builder*, vol.4, no.9, September 1891, p.90
*William Shakespeare, *Henry IV; Part II*, Act I, Scene III.]

APPENDIX 4c

September 28,29,30 and Oct.1, 1908

2nd Annual Meeting of the R.A.I.C.
Assembly Hall of the Public Library
Ottawa

President's Address

I will not say, as I did one short year ago, that on behalf of the Provisional Board, but on behalf of the Architectural Institute of Canada, I welcome you most cordially to the National Assembly of Architects of the Dominion of Canada, under the charter granted it by the Dominion Government.

These few words of welcome give but a slight indication of what has been accomplished in one short year. In 1907 the first meeting of the Architects of Canada took place in Montreal, with a view of forming a National Organization. Notices were sent out to all the architects of the Dominion, and a very large number attended. Steps were taken to bring the project to a permanent organization; all the points were thoroughly discussed, and it was decided to submit to Parliament an Act providing that the Institute of Architects be granted a charter.

It will not be necessary for me to go into the details of the great work, or the opposition met with by certain bodies, and also of the determination to kill the project. A report by your Council will be ready, which gives a full and interesting history, and although stated by some that the time was not opportune for the formation of the Institute, I am proud to be able to put before you the Bill of Incorporation granted on the 16 day of June, 1908, by the Dominion Parliament.

The Institute has a great and noble work before it. We are working for a common good, for the better education of our students, for a higher standard of our architects, and for the building up of a true interchange of knowledge of our noble profession in this vast land of ours.

I must again thank all who have by their presence, good will, or otherwise, assisted in this noble work, for the success of the Architectural Institute of Canada.

[*Construction*, October 1908, pp.51-52.]

APPENDIX 4d

October 5, 1909
Morning
Rooms of the Ontario Association of Architects

A.F. Dunlop
President's Address

Since our last annual meeting in Ottawa many important events have transpired. The granting of permission to adopt the prefix "Royal" by his Most Gracious Majesty, King Edward, the alliance of the Royal Institute of British Architects, and the consent of such men as Lord Strathcona and Mount Royal, Sir Aston Web, R.A., Sir George A. Drummond, Sir William C. MacDonald, and Sir Hugh Graham, and many others to become honourary members, speaks volumes for the future progress and prosperity of the Royal Institute, and now that the preliminary work of the institute is about complete, it will be in order that we should endeavor to accomplish the great object of our institute, namely, the better education of the coming architect. That, gentlemen, is the main point we have to keep in view. (Hear, hear) This can be accomplished by a united effort on the part of all associations and their members throughout the Dominion. An article published in Construction for September last is worthy of perusal by all architects, and I have no doubt it thoroughly meets the views of all who have the advancement of the profession at heart. Some opposition has been given by a certain few who would seem to take exception to the efforts the institute is making towards the goal of progress and the future high standing of our architects. For what reason this opposition was put forth, no one can fathom, but I think it will eventually pass away. The aim of the institute is a noble one and must prevail. In time these few malcontents will see the error of their ways, as their kind have done before in other countries, and I venture to prophecy that they will eventually be numbered amoung our strongest allies. A submitted grievance from them is that we have taken in members who are practising illegally. But we have not accepted one man who is not properly qualified. Therefore their assurtion is not correct.

An outline of the whole of the proceedings of the past year will be given to you by our Hon. and worthy secretary, Mr. Chausse. Therefore, I need not delay this meeting by repeating the details of the great work that has been done during that time. Before taking my seat, however, I desire to thank especially our vice-president, Mr. Baker, for the great interest and noble work that he has done in connection with the alliance with the Royal Institute of British Architects. I would like also to thank Mr. Chausse, our worthy secretary, and Mr. Watts, the treasurer, for the excellent work they both have done in the interests of the institute. I desire to thank at the same time all members of the different associations who have lent their assistance to the institute. Our acknowledgements are due to the press, and especially Construction, for its able articles on Future Federation.

May I, in conclusion, make brief reference to a personal matter? It is to express my thanks to our Winnipeg members for the cordial manner in which they received me at their home in Winnipeg on the occassion of my recent trip out West. The Vancouver members were equally as kind towards me in welcoming me to their city, and I wish to thank them most heartily.

I also have to thank the members of the institute for their attendance here to-day. I sincerely hope that the institute will benefit by their deliberations. For the present there is nothing else that I can bring forward which would be appropriate to an introductory address. Our first act of business will be the nomination of scrutineers for the election of officers and council, and the nomination of scrutineers for the election of members.

[*Construction*, October 1909, page 53, 55.]

APPENDIX 4e

Wednesday, August 6, 1909
Morning

{Following the election of officers...}

The President, returning thanks for election, said:

Gentlemen, I am very much obliged to you for the honor that you have accorded me this afternoon, but when I was elected as president last year, I said that I hoped when the time came round for the next president to be elected you would select a gentleman for the office from the city in which the annual meeting was to be held. I think that it is only right that this honor should be moved from one city to another. I do not think it is right that one man should monopolize the office for two years, and I think I am in duty bound to vacate the chair and allow you to put another member of the institute in my place. That is the way I feel about it. While I appreciate the honor very very much, I really would like to see a change. I think it would be helping the progress of the institute. Of course, I am in your hands. At the same time, I must say again that I think it would be a benefit to the institute if the presidency were shifted from one city to another as we change the place of our annual general assemblies. With a president from Toronto serving a term and then another from Winnipeg, we shall see a progressive institute whose officers will, as it were, "keep the ball rolling" in the way of advancement. Therefore I would like to ask you to accept my resignation and take the necessary steps to elect as president whoever might be approved by this meeting.

{The feeling of the meeting, however, was that, in so far as Mr. Dunlop had given such very excellent service during the early stages of the formation of the Institution, and, in view of the fact that it had been the wish of the Institution that he should retain the office, that his resignation should not be accepted. The President replied that he was in the hands of the Institute, and that, if it was their desire to have him retain the office, he would be pleased to do so, and, while thanking them very much for their vote, he still had his same views on the subject.}

Annual Banquet
National Club, Wednesday, August 6
Evening

{During the Annual Banquet Dunlop proposed a toast to "the health and prosperity of the Manitoba Association of Architects", this was received with considerable applause. The President referred to his recent trip to the Coast, and spoke in glowing

terms of his visit to Winnipeg. He could not say too much for the enthusiastic, generally cordial reception he received at the hands of the Manitoba Association of Architects. He knew that this association had the interests of the Institute at heart, in so far as they would not have received him as president of the R.A.I.C. as they had.}

[*Construction*, October 1909, p.56 and 74.]

APPENDIX 5

Lighthall vs. Dunlop

The combination of Dunlop and Lighthall resulted in a legal battle over design and construction mistakes produced by a lack of understanding between the two men. The following sequence of events has been taken from legal protests delivered by both parties presenting their own views of the design and construction of the Lighthall houses.[1]

W.F. Lighthall initially requested that Dunlop design a single house on two lots at the corner of Dorchester and Drummond Streets.[2] The client ultimately intended to rent out the premises. Lighthall stipulated that the house was not to exceed a cost of $8,000. Dunlop prepared plans and the necessary specifications and a call for tender went out to various artificers and builders. When the lowest construction cost estimate exceeded $10,000 Lighthall requested Dunlop to design new plans for two joined houses, one on each lot, to be constructed more economically in brick. The house fronts were to be situated ten feet from Dorchester Street and both houses would have a depth of forty feet. These instructions were carried out by the architect but before the final tenders for construction were accepted Lighthall asked for a slight change in the plans. Two extra feet were to be added to the houses which, according to Lighthall, would enlarge the front drawing rooms. Before the actual construction began Dunlop assured Lighthall

that this enlargement had been carried out.

Before the bricklayers began in the basement Lighthall was alarmed to find many aspects of the plans contradicted his own stipulations. The corner house was the wrong width and the extra depth required had been added not to the front rooms but to those at the rear of the houses. The rear windows had been placed in what he felt were improper positions and a chimney flue for the furnace had been omitted. Finally, there had been no skylight included to light the main stairwell and the absence of a sufficient cornice projection left the exterior brickwork unprotected from the elements. Lighthall was so unhappy with Dunlop's supervision of the works he stated, in a legal protest, that "...the said Dunlop, during the during the whole process of the works, allowed many of the artificers to have incompetent workmen and apprentices on the works."[3] Dunlop did not take this sort of criticism lightly. On the 29 May he delivered a legal response to Lighthall's allegations. In this document Dunlop clearly stated that there was never any formal agreement or contract between the two parties. Only on a verbal basis did Dunlop agree to draw up plans and specifications for one house on two lots required by Lighthall. No land titles or specific building and lot dimensions were ever presented to the architect who had clearly indicated the placement and measurements of the second proposal (of two houses) on the plans before any construction had begun. Lighthall should have submitted changes at that point and not later. Any discrepancies in the actual outcome of the house dimensions would have been due to the client's own unfamiliarity with the lot dimensions. As for the professional conduct of the artificers and builders Dunlop laid the blame on Lighthall himself who had insisted on hiring only those

contractors who had offered the lowest estimate to do the job. This decision was contradictory to Dunlop's own professional standards but remained the client's prerogative.[4] As a final thrust Dunlop insisted that Lighthall had not yet even paid him for the prepared plans. After much argument and further changes to the plans the two houses were finished in the first months of 1889. This was the first and last project for W.D. Lighthall taken on by A.F. Dunlop.

Notes

1. Declaration and protest, issued by George R. Lighthall on behalf of his father W.F. Lighthall, was delivered 10 April 1888 to the office of A.F. Dunlop
   Greffe des notaires, Palais de la justice, Rue Nôtre-Dame, Montreal
   See: files of George R. Lighthall, notary doc. #740.

   Notification and protest, at the request of Alexander F. Dunlop to and vs. William F. Lighhall, issued May 29, 1888.
   Greffe des notaires, Archives nationale du Québec à Montréal, rue Mullins, Montreal
   See: files of William McLennan, notaire doc. #3947

2. Corner lot width: 26 feet on Dorchester and 27 feet at rear
   Second lot width: 25 feet front and rear
   Both lots had a depth of 84 feet

3. See note 32.

4. One name that was mentioned in this document was "Crevier", hired to do the roofing.

AN ARCHITECT DISCOVERED: THE WORK OF A.F. DUNLOP

Stephen Robinson

A Thesis

in

The Department

of

Art History

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

September 1992

Volume II

INDEX TO BUILDING LIST

1

F.W. Lighthall Houses
1887
two 3-storey houses
semi-detached
*913 Dorchester Street
(at Drummond Street)

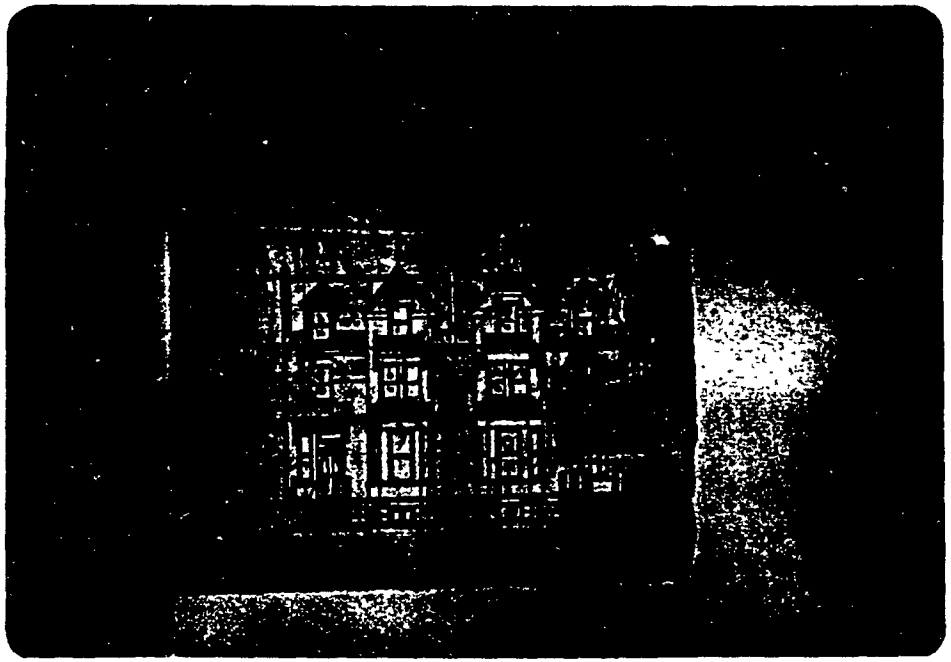
permit n/a
pressed red brick with stone trim

Demolition in Montreal's downtown has left only two small drawings and a photograph of two townhouses built by Dunlop for F.W. Lighthall, a prominent Montreal notary. William Francis Lighthall, born in 1827, became known as "the Doyen of the Montreal notarial profession." (Morgan, 1912 ed.) His sons were W.D. Lighthall, born in 1857, and George R. Lighthall, born in 1861. Apart from being Dunlop's earliest known domestic design, the production process of the Lighthall houses is significant as an example of the often difficult relationship that occurs between architect and client (see: Dunlop vs. Lighthall in the following appendix).
Both houses were three storeys high with a mansard roof. The Dorchester Street façades are identically reversed producing a symmetry that is offset by a towered oriole window on the second floor of the Drummond Street façade. The exterior was of red brick with a light stone used in the foundation, window trim and a second storey decorative string course. Construction of these houses began in the spring of 1887 and was complete by early 1889. The date of 12 June 1890 written on the reverse of these elevation drawings would indicate there use as references to changes that were made to the finished structure.

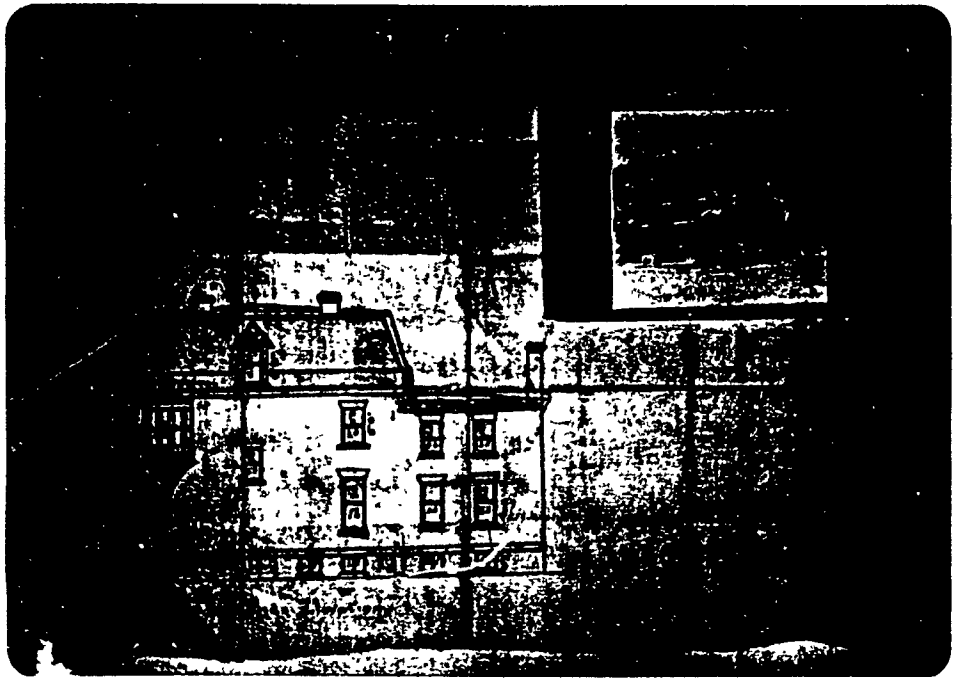
1.1 F.W. Lighthall Houses. front elevation, pencil, pen and watercolour with contemporary photo of completed work. (CAC, McGill)

1.2 F.W. Lighthall Houses, side elevation with alterations indicated. (CAC, McGill)

1.3 Reverse of 1.1 with various signatures. (CAC, McGill)

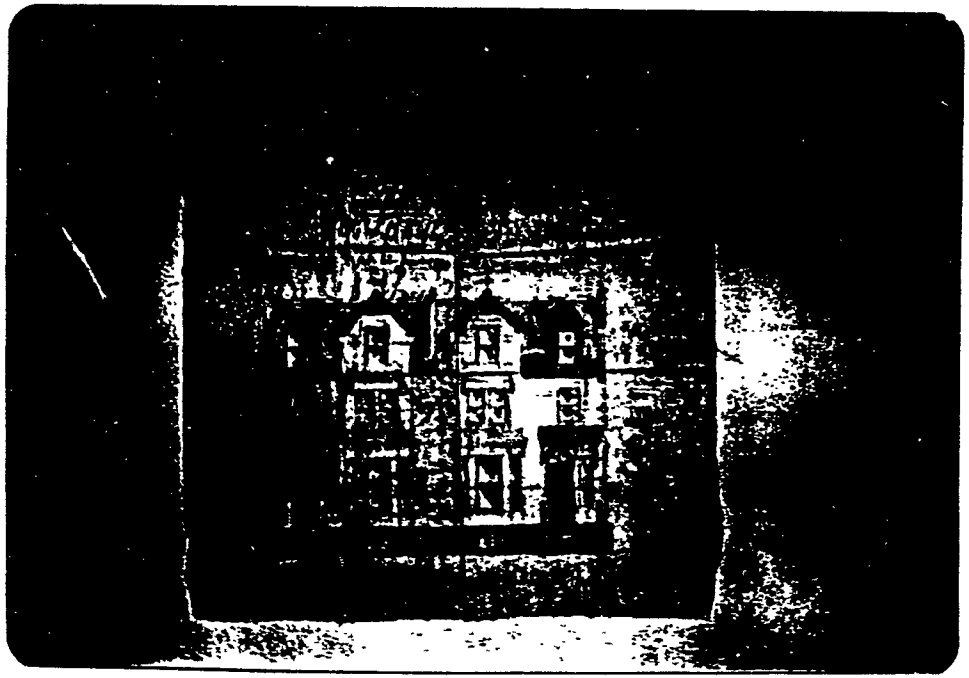


1.1



1.2

Early photograph of F.W. Lighthall Houses (C.A.C. McGill)



1.3

St.James Methodist Church
1887-1889
463 St.Catherine Street W.
(at City Councillors)

permit n/a
olive green sandstone with grey sandstone trim and slate roof

J.A. Hutchison, masonry
G. Pallascio, carpentry
Thos. Phillips, plaster
G.W. Reed, roofing
J. Murphy, painting

2.1 St.James Methodist Church, lithograph on paper, n.d. (St.James United Church Archives)

2.2 St.James Street Methodist Church, 1845, architect unknown.

2.3 St.James Methodist Church, showing front roof dormer (*The Dominion Illustrated*, 28 May 1891, p.310).

2.4 *Some of Montreal's Leading Churches*, (McConniff)
c.-Crescent Street Presbyterian, 1878 (J.J. Browne); t.r.-St.James Methodist, 1887-88 (A.F. Dunlop); b.r.-Erskine Presbyterian, 1893 (A.C. Hutchison); b.l.-Christ Church Anglican, 1865; t.l.-St.George's Anglican, 1890-94 (W.T. Thomas, Dunlop & Heriot)

2.5 Rear view, 1891. (*The Dominion Illustrated*, November 1891, p.489)

2.6 Side view. (NPA 4263)

2.7 Front view. (NPA 2532)

2.8 St.Catherine Street portal. (NPA 2460)

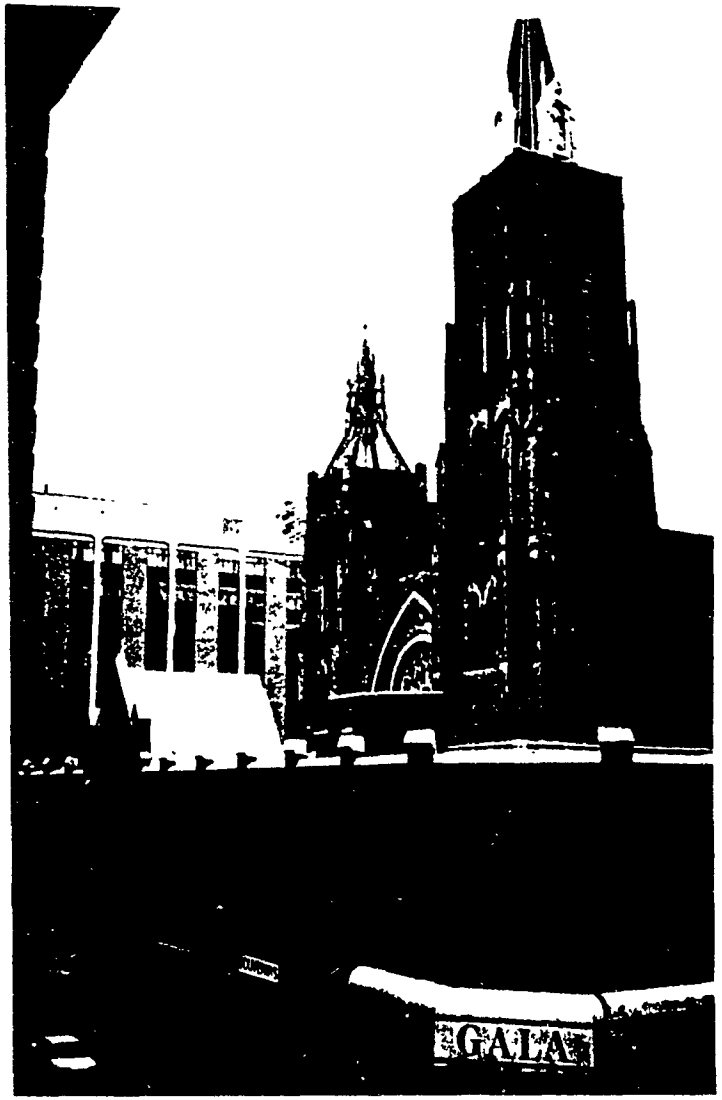
2.9 Interior from balcony. (*The Dominion Illustrated*, 28 May 1891, p.310)

2.10 Sketch of ground plan and cross-section, scale approximately 1 inch = 32 feet. (drawings: John Bland)

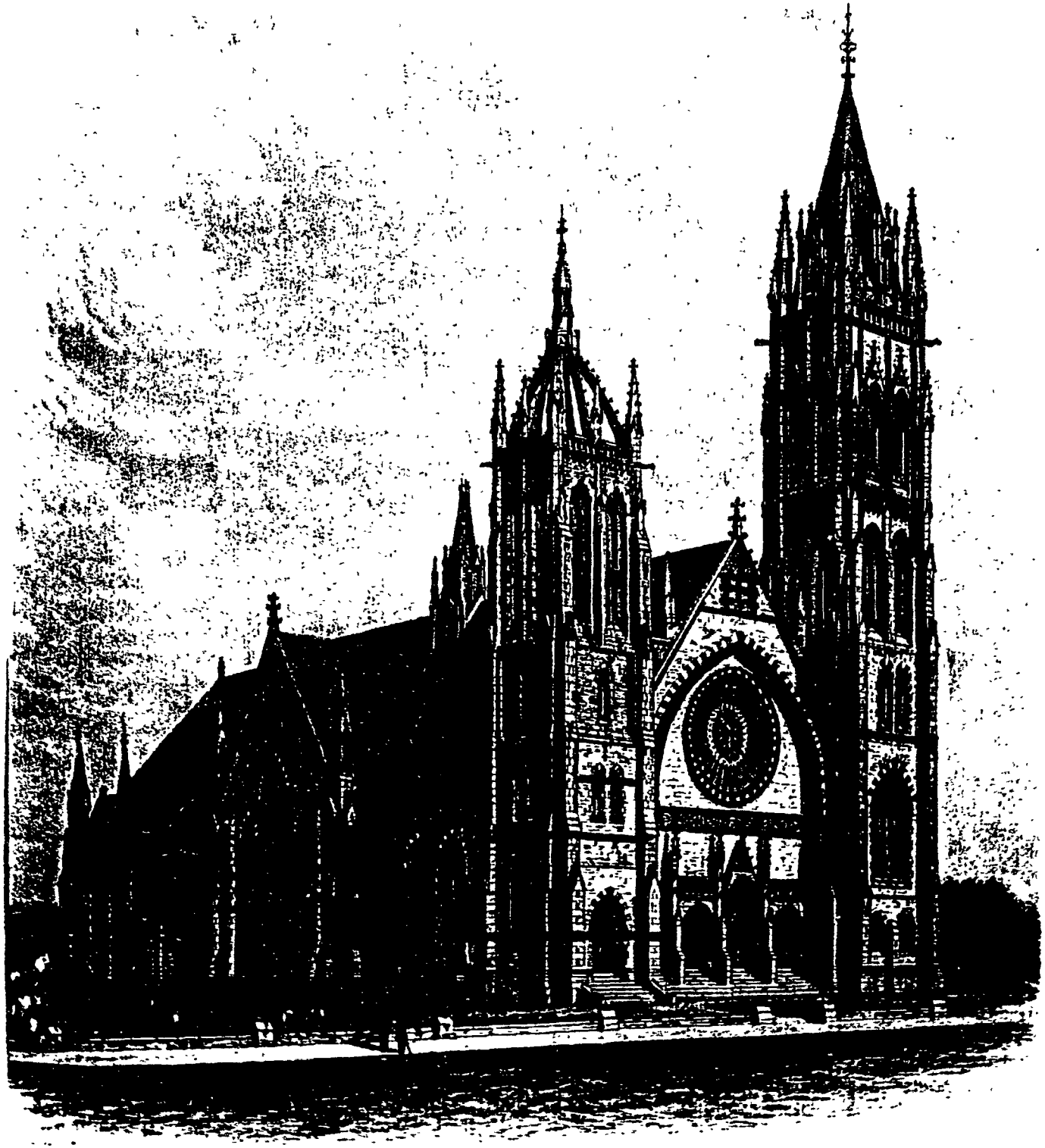
2.11 Sketch of balcony plan and reflected ceiling plan, scale approximately 1 inch = 32 feet. (drawings: John Bland)

2.12 Interior from balcony. (NPA 4264)

2.13 St.James Methodist Church, s.w. corner (NPA 2532).



Present view (photo: S. Robinson)



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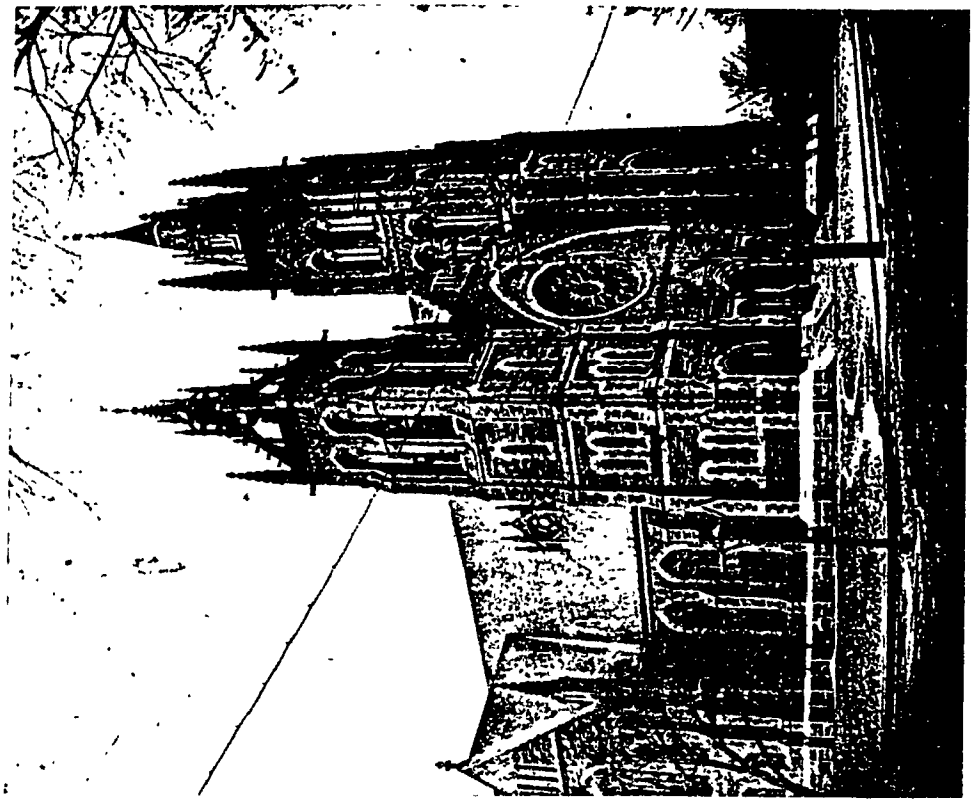

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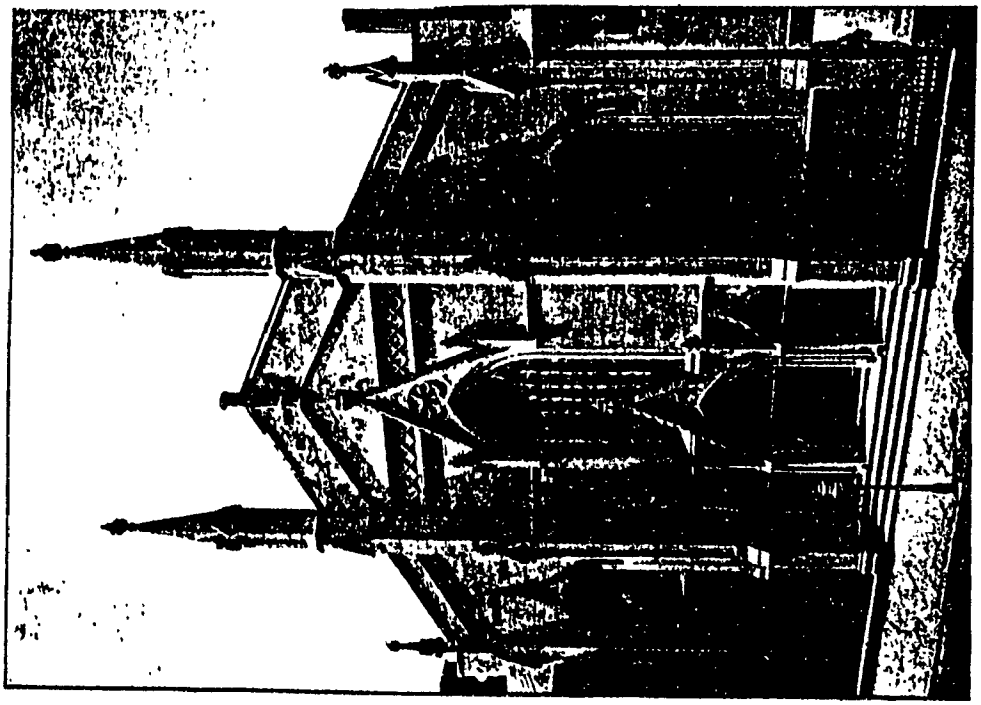

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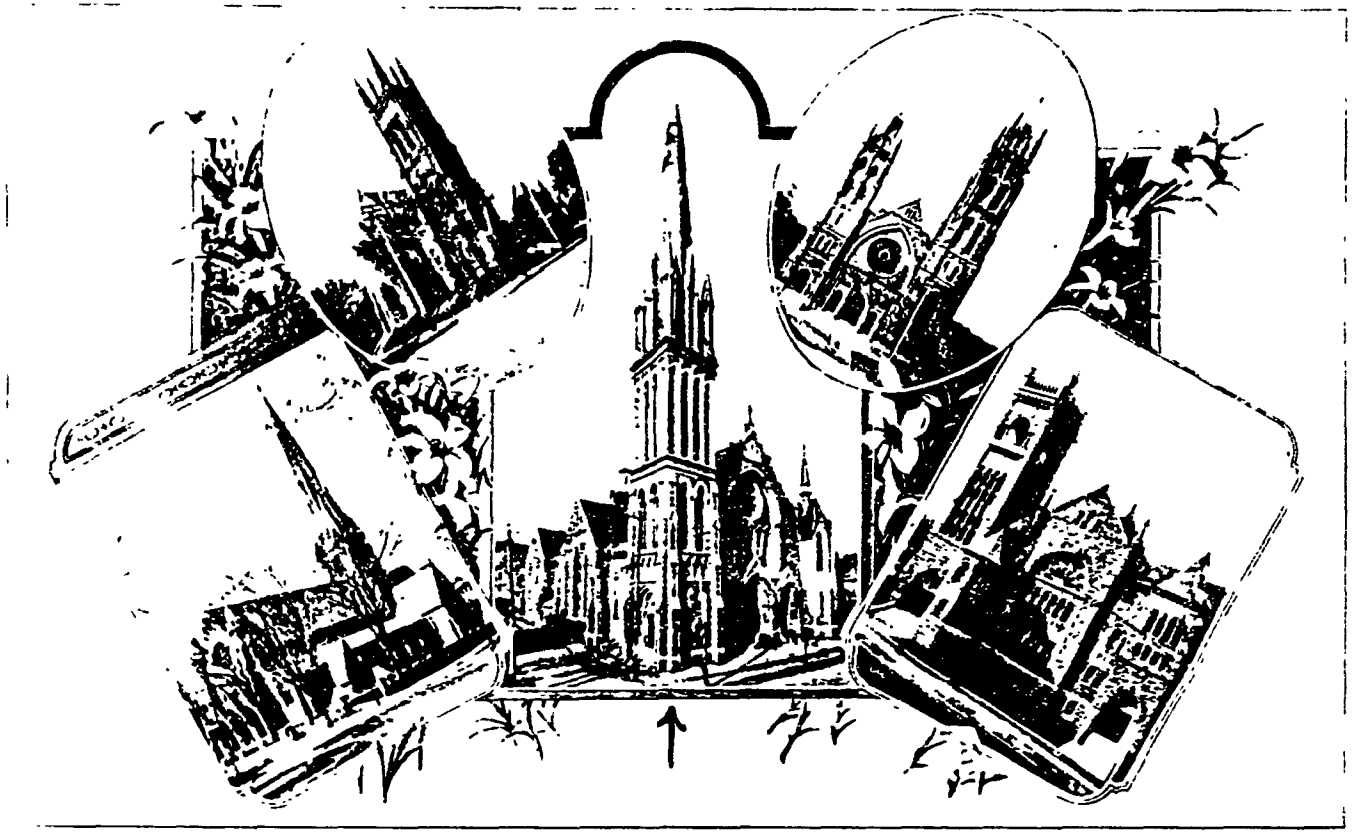
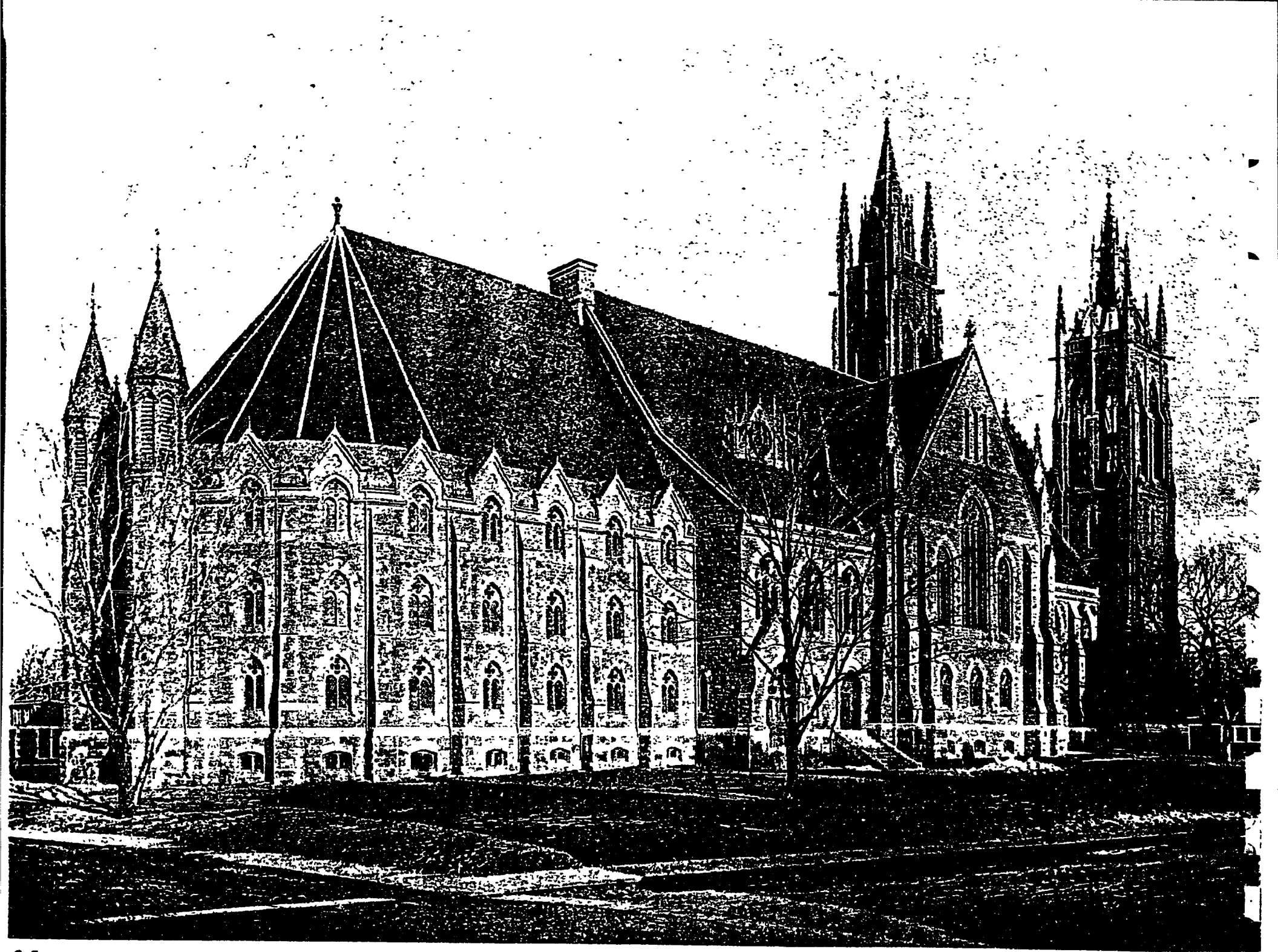


Some of Montreal's Leading Churches

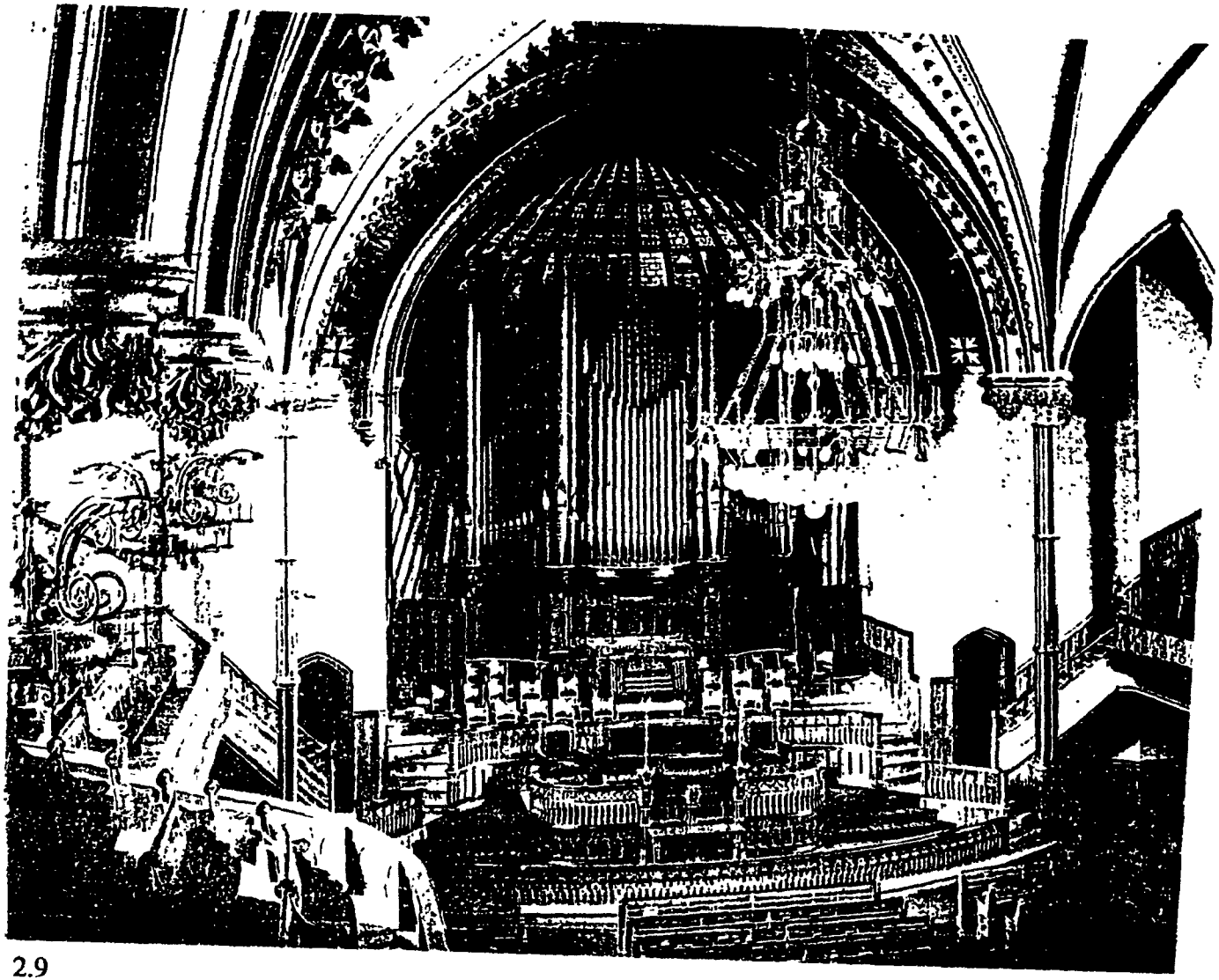


2.5

2.6

2.7

28



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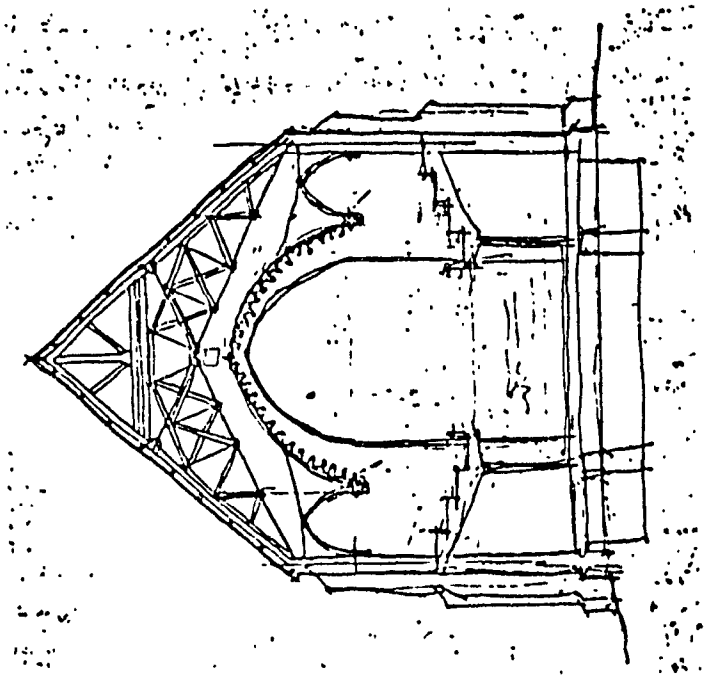

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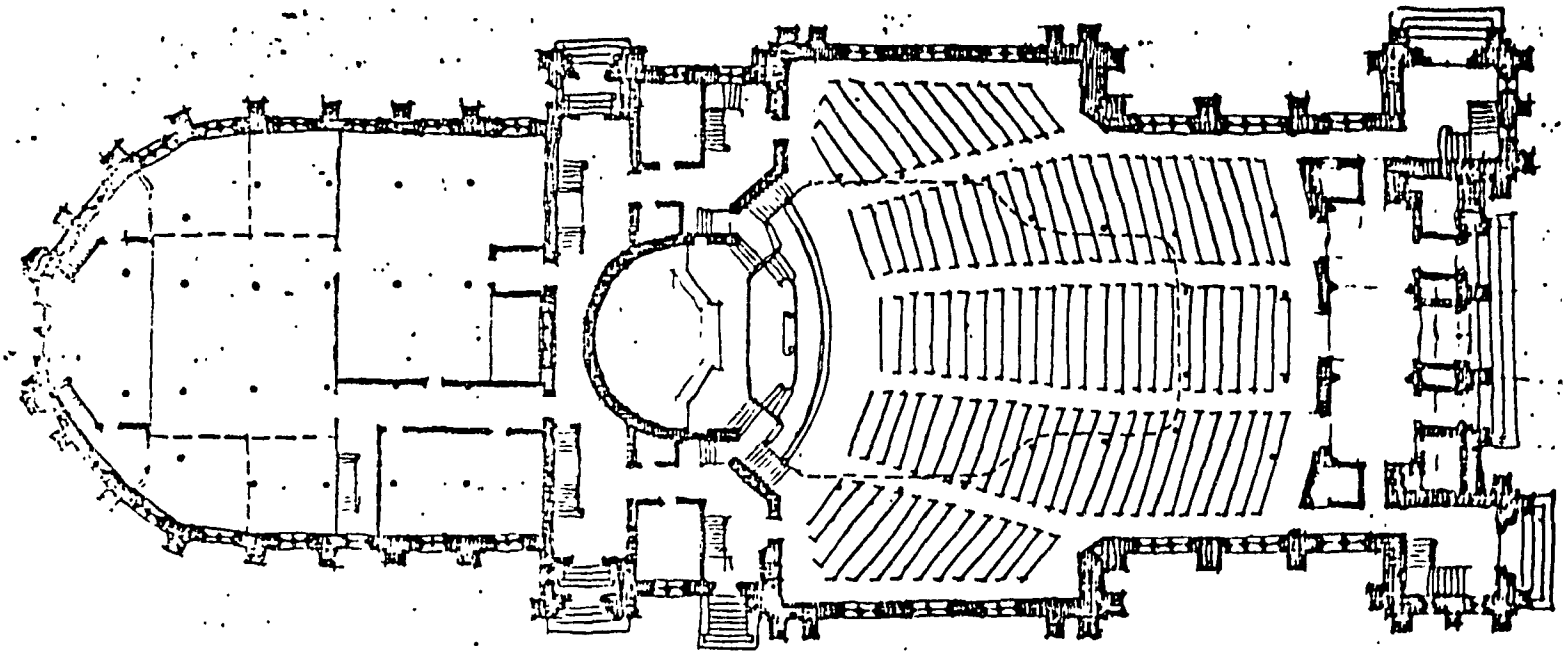

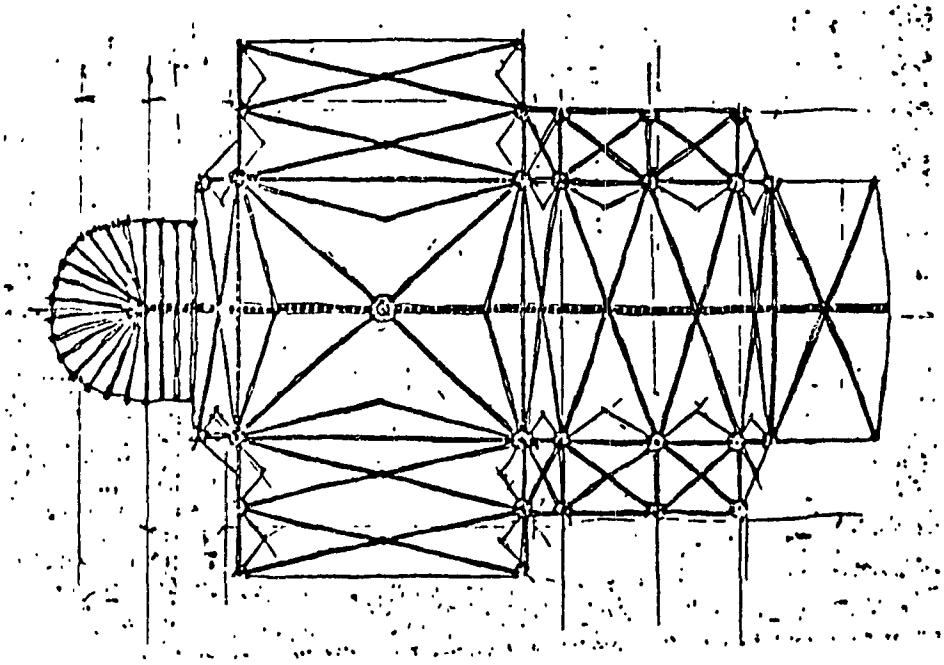

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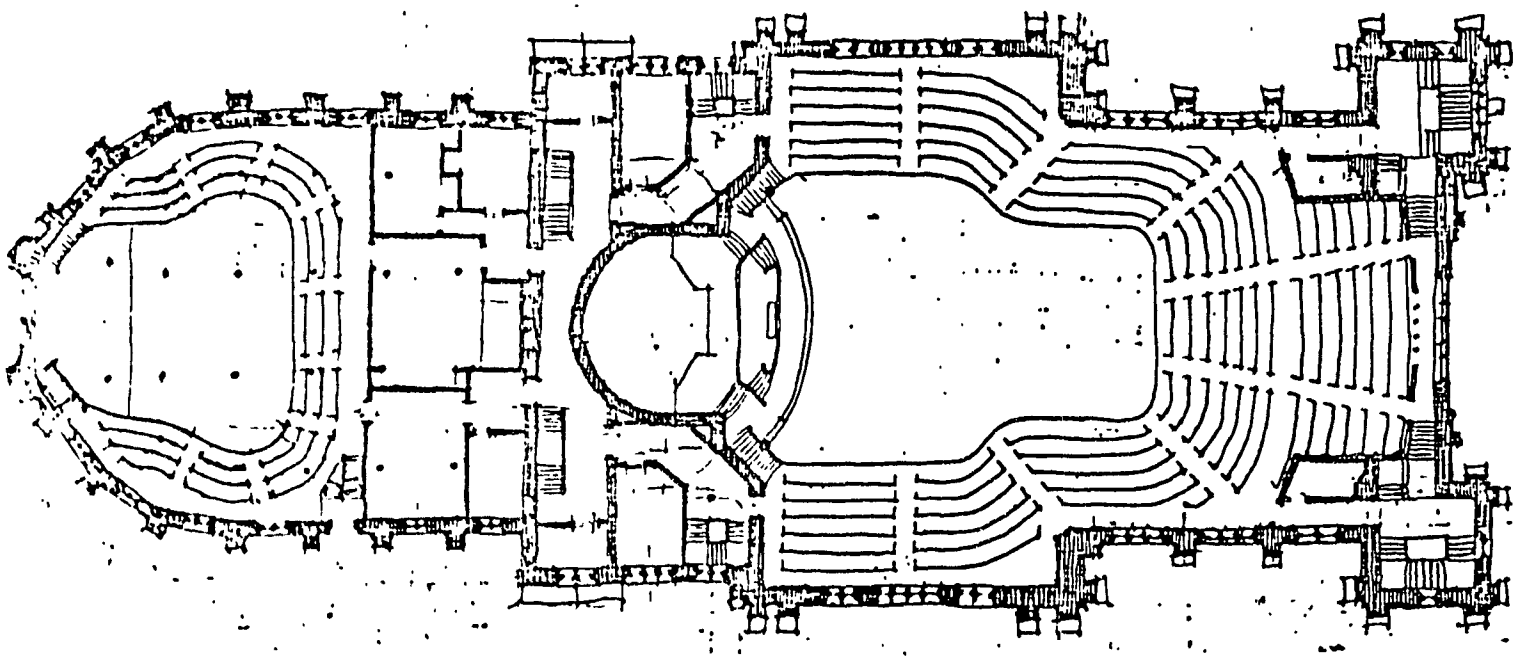


2.12

2.13

3

Houses for Hugh Taylor
1887-1889
five two-storey houses on
Stanley Street
(between Sherbrooke and St. Catherine?)

permit 228 October 1887
quarter - St-Antoine
materials: stone walls, french roof
contr: Robert Wilson
Simpson & Peel
Chas. Thackeray
source: *Lpc*,vol.1,no.7

The Taylor houses (see also No.13) were some of the many row house projects designed by Dunlop, likely to be apartments, that unfortunately have been demolished during downtown core development. No record of either Taylor or the houses survives apart from a brief mention in *Le prix courant*.

4

Burland House
1888
one house at
536 Sherbrooke Street
(near Bleury Street?)

permit 157 July 1888
quarter - St-Antoine
34 x 44
materials: stone/brick walls, flat metal roof
cost: $12,000
contr: M. Palascio
M. Oman, masonry
M. Brunet&Son, brick
source: *Lpc*,vol.2,no.19

There is some confusion as to the actual name (or initial) of the client indicated in *Lpc*. The most likely client was probably Dr. W.B. Burland, physician and surgeon who lived on Sherbrooke at St-Laurent or a G.B. Burland, President of the British American Bank Note Co., who lived at 287 University Street.

5

Store Buildings for G.W. Stephens
1888
four 3-storey store buildings on
St.Catherine Street

permit 213 October 1888
quarter - St-Antoine
24 x 80
materials: stone walls,
flat slate roof
cost: $6,000
contr. L. Paton & Son
brick: H. Boon(?)
masonry: P. Nicholson
source: *Lpc*,vol.3,no.7

It is assumed that Dunlop gained a certain amount business confrères his father's legal practice. G.W. Stephens was an advocate practicing at 18 St.Alexis St. and living at 845 Dorchester St. The exact location of this building has not survived making verification difficult.

6

Frederick Massey House
1889
one 3-storey house
4222 Dorchester Boulevard, Westmount

permit n/a
grey limestone front and red pressed brick on sides and back

The earliest extant house designed by A.F. Dunlop was that of Frederick Massey in 1889 at 1396 Dorchester Street in Côte-St.Antoine (now Westmount). This three-storey design shares its west wall with a house of equal size. As reported in the *Montreal Star* 30 March 1889, the house was built at a cost of $10,000, an average price for the middle class home of this size. Frederick Massey, president of the Gurney, Massey & Co. Ltd. of Montreal most likely met with Dunlop through professional association as the Gurney Massey Company's production of radiators and furnaces would have been a commodity familiar to Montreal architects. The Gurney, Massey & Co. Ltd., was described by the Montreal Board of Trade as "the well-known founders, manufacturers, and wholesale dealers in steam heating apparatus, and kindred supplies".

Dunlop employed stone in the façade and pressed brick side walls in the Massey house. Stylized brickwork appears in the exterior corbelling of the east chimney flue and the chamfered rear gable on the second floor. The most obvious stylistic source in this particular façade design would be the Romanesque Revival style made popular in the previous decade by the American architect H.H. Richardson (1838-1886). Heavy, rough-hewn sandstone in large arches, towers and load-bearing walls all are key examples of Richardsonian Romanesque style. The corner tower design appears on the ground floor as a niche and further up as a corbelled tower.

6.1 Col. Frederick Massey, July 6, 1885 (NPA 77,735 SerBII).

6.2 Frederick Massey House, 1889 (photo: R. Lemire)

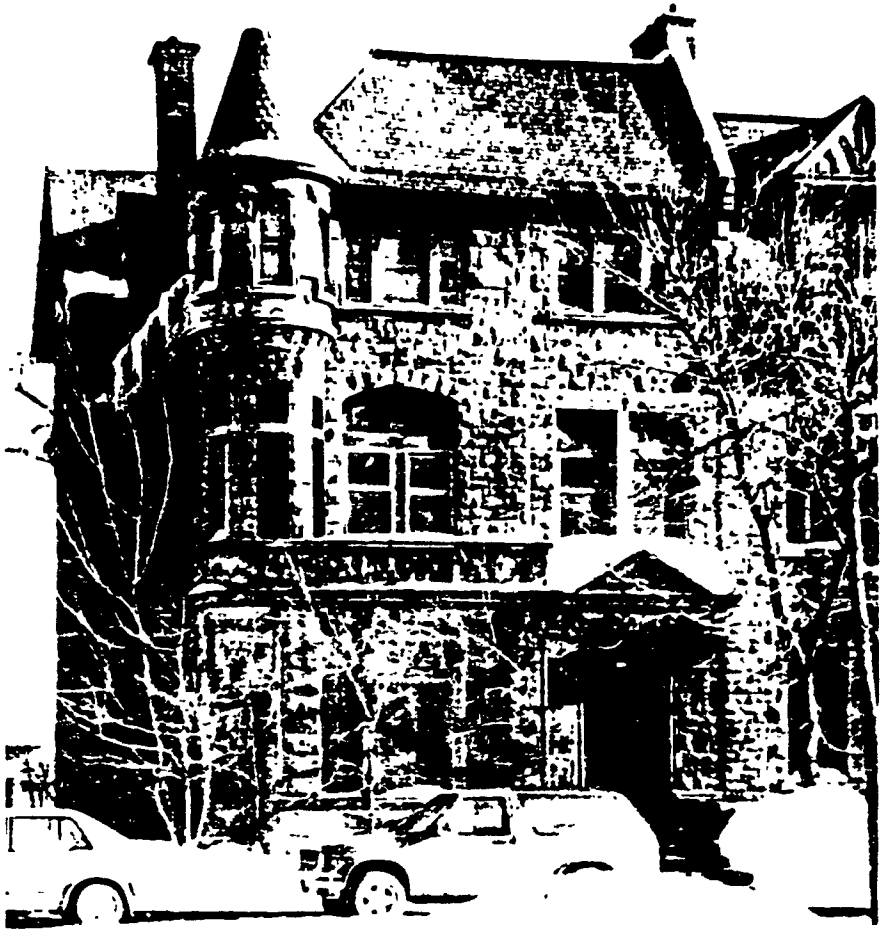
6.3 Frederick Massey House, 1889 (photo: S.Robinson)

6.4 side rear gable. (S.Robinson)

6.5 side view of tower (photo: S.Robinson)

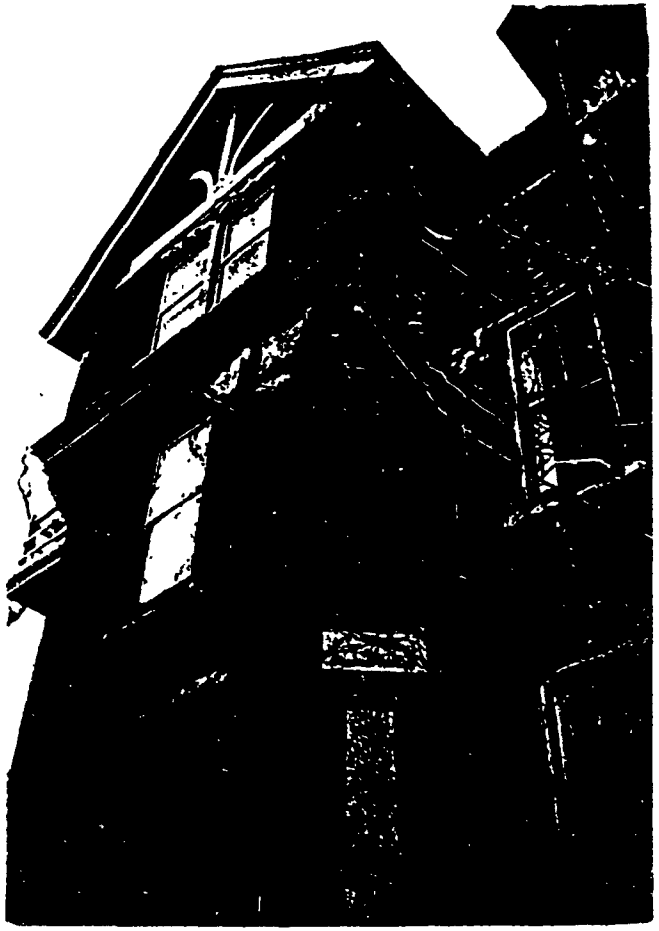
6.6 main door (photo: S.Robinson)

6.1



6.2

6.3



6.4

6.5

6.6

7

Temple Building
1889-90
one 7-storey office building
*185 St.James Street

permit# 7 February 1889
quarter - west
height:117'front,119'back
depth: 112'
material:flat asphalt and board roof
prop. St.James Methodist Church Administration
cost: $125,000
contr. Wm. McDonald
H.Hutchison, masonry
Peltier & Bernard, brick
source:*Lpc*,vol.3,no.23

7.1 Temple Building, c.1890 (Parks Canada).

7.2 *Temple Building, Montreal 1890*, ink and watercolour on cardboard, 57.4 x 46.95 cm R.C.A. Diploma Work, deposited 1890 (National Gallery of Canada, Ottawa).

7.3 George Reid, *Mortgaging the Homestead*, oil on canvas, 1890 (National Gallery of Canada).

7.4 Rookery Building, 1888 (Burnham & Root, architects) (Condit).

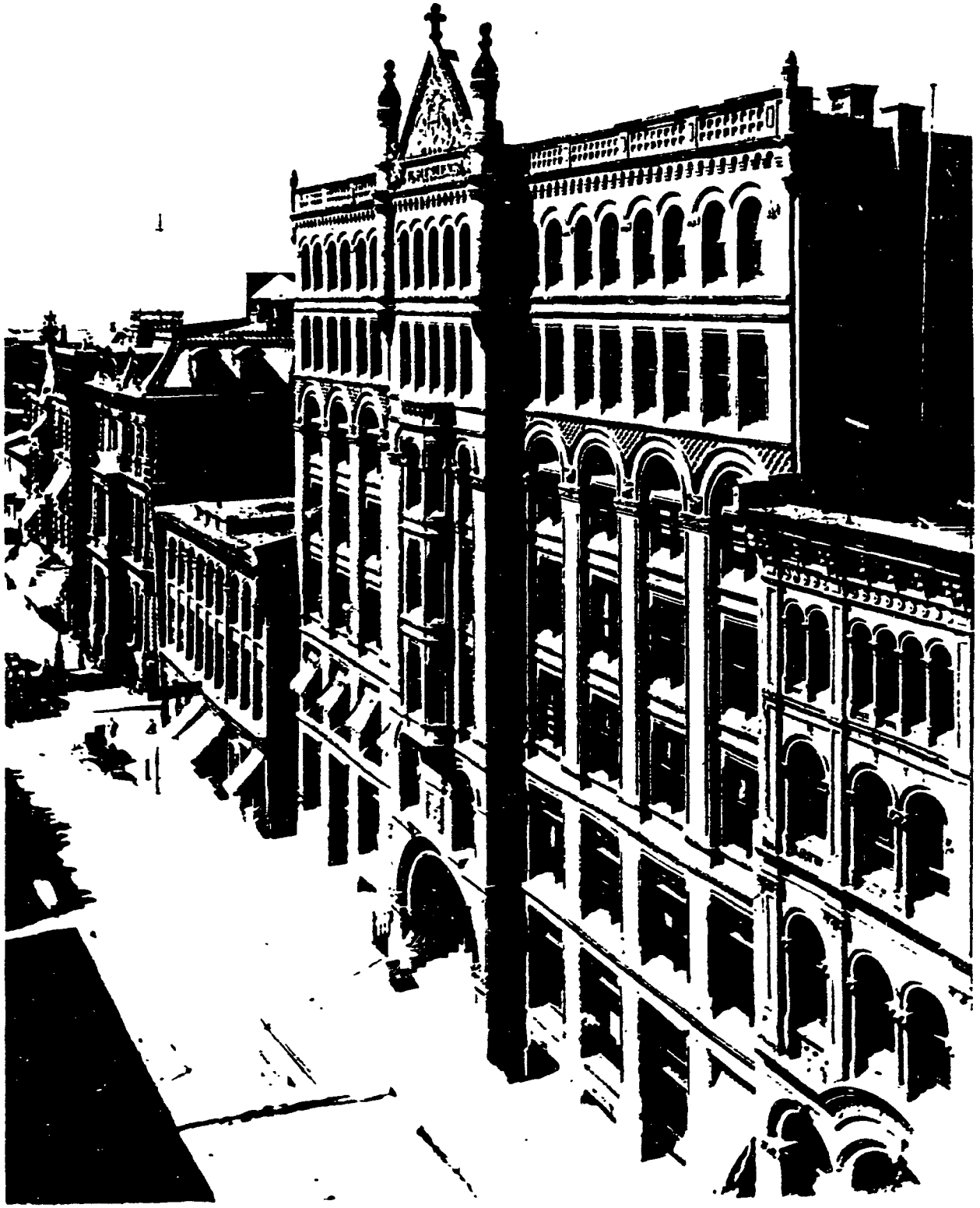
7.5 Copy of Temple Building, Jan.19/1892. (NPA 96852).

7.6 Temple Building (Borthwick).

7.7 Temple Building, engraved by Haberer for *The Dominion Illustrated*, special Montreal edition, 1890.

7.8 Canada Life Bldg and Temple Bldg, 1895-1907. (*Montreal, The Imperial City of Canada*)

7.9 Canada Life Bldg (Richard Waite, architect) and Commerce Bank, after 1907. (Crossman)



7.1

7.2

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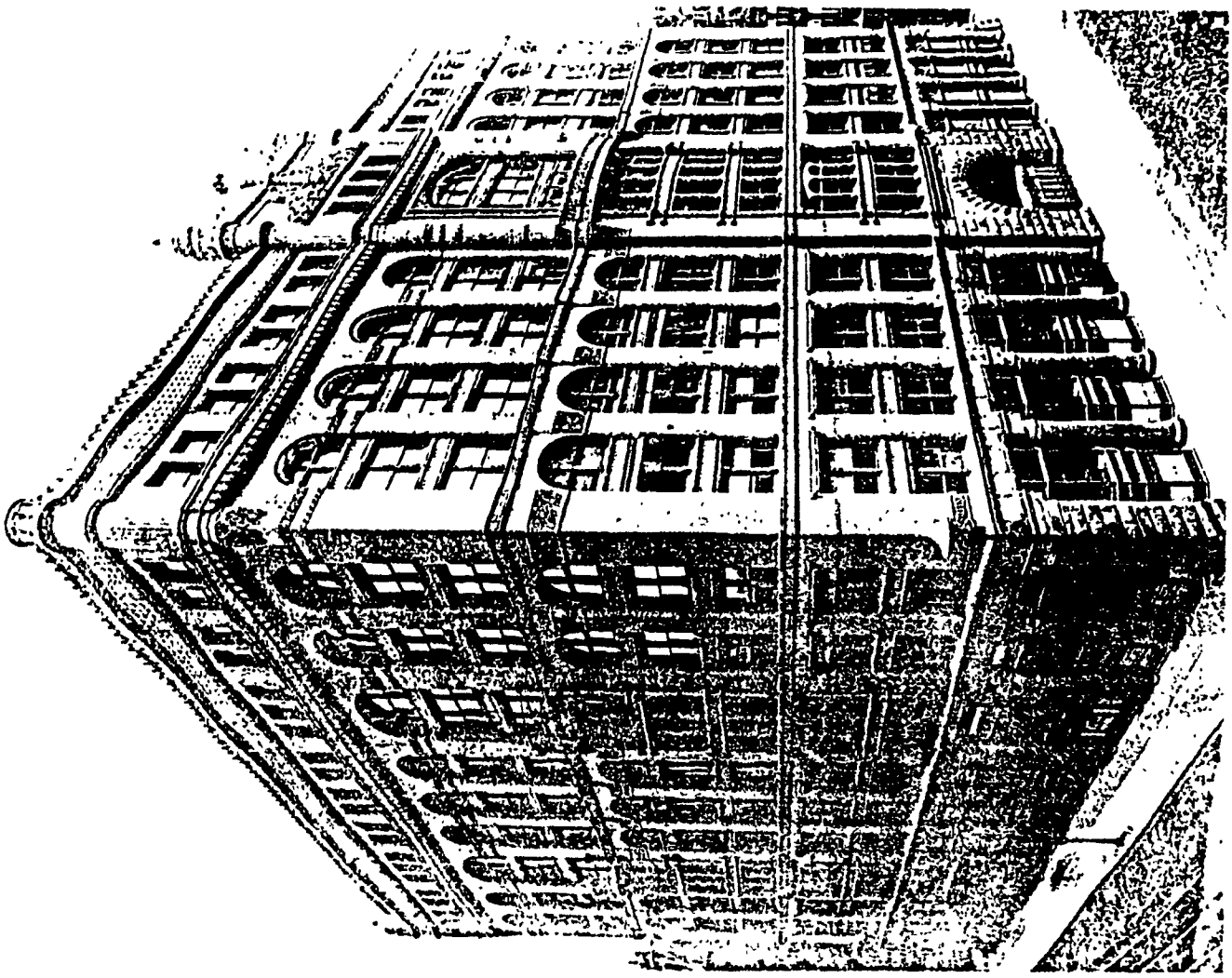

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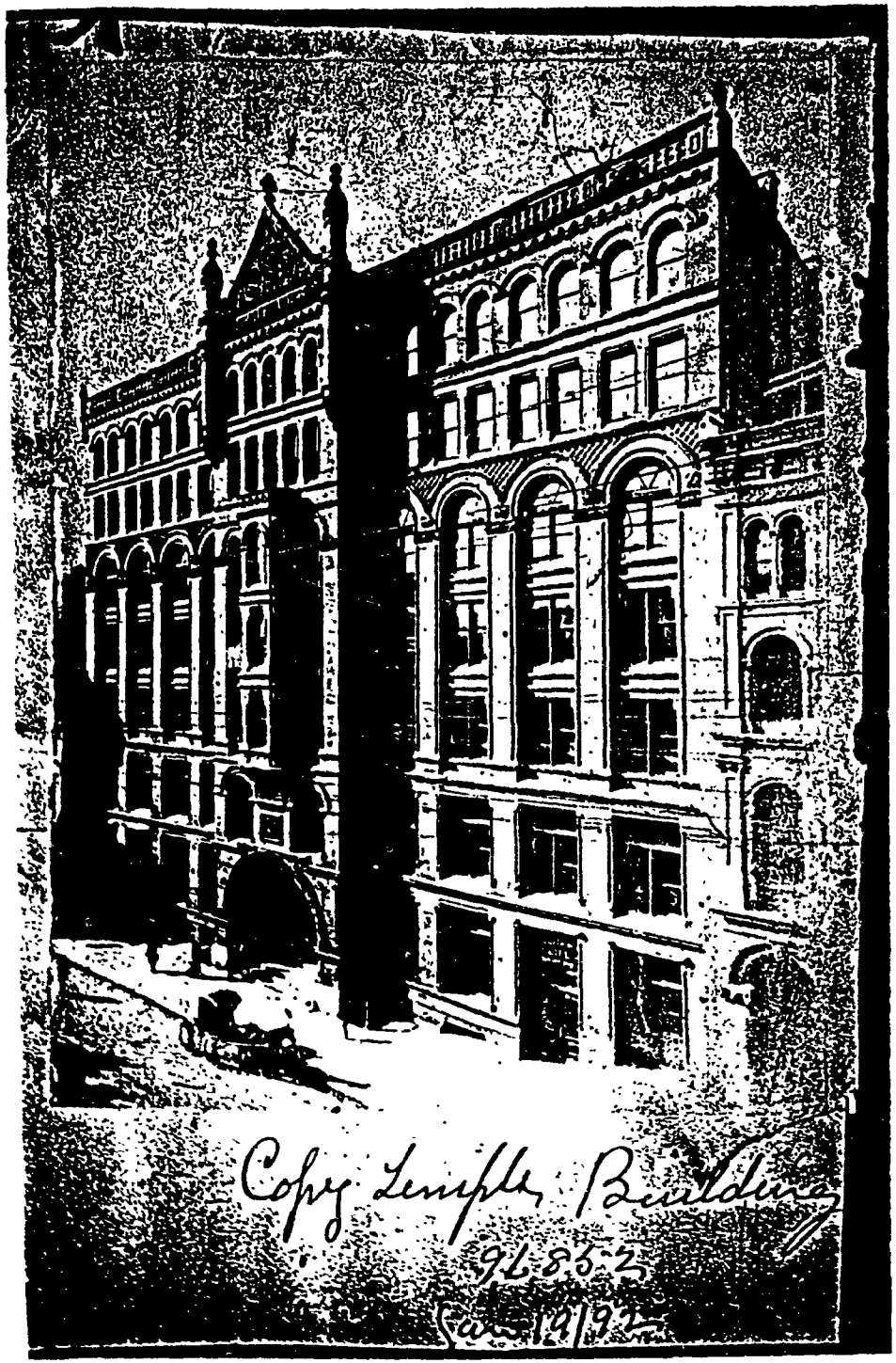

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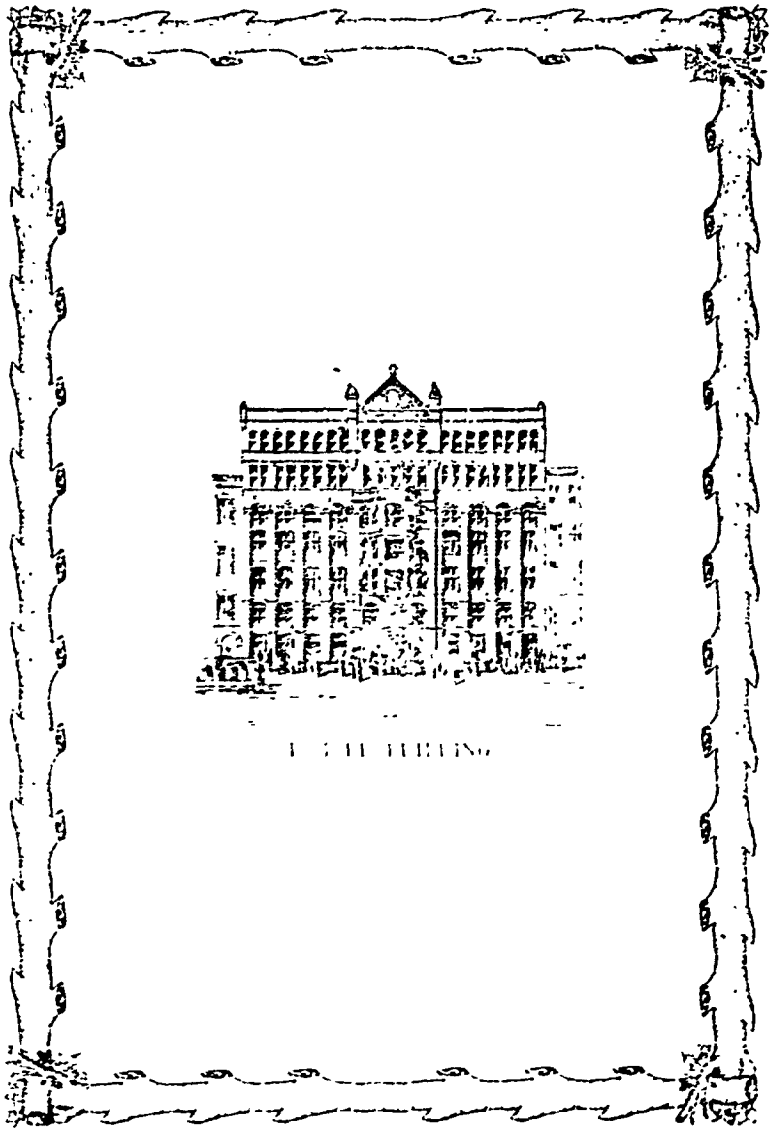

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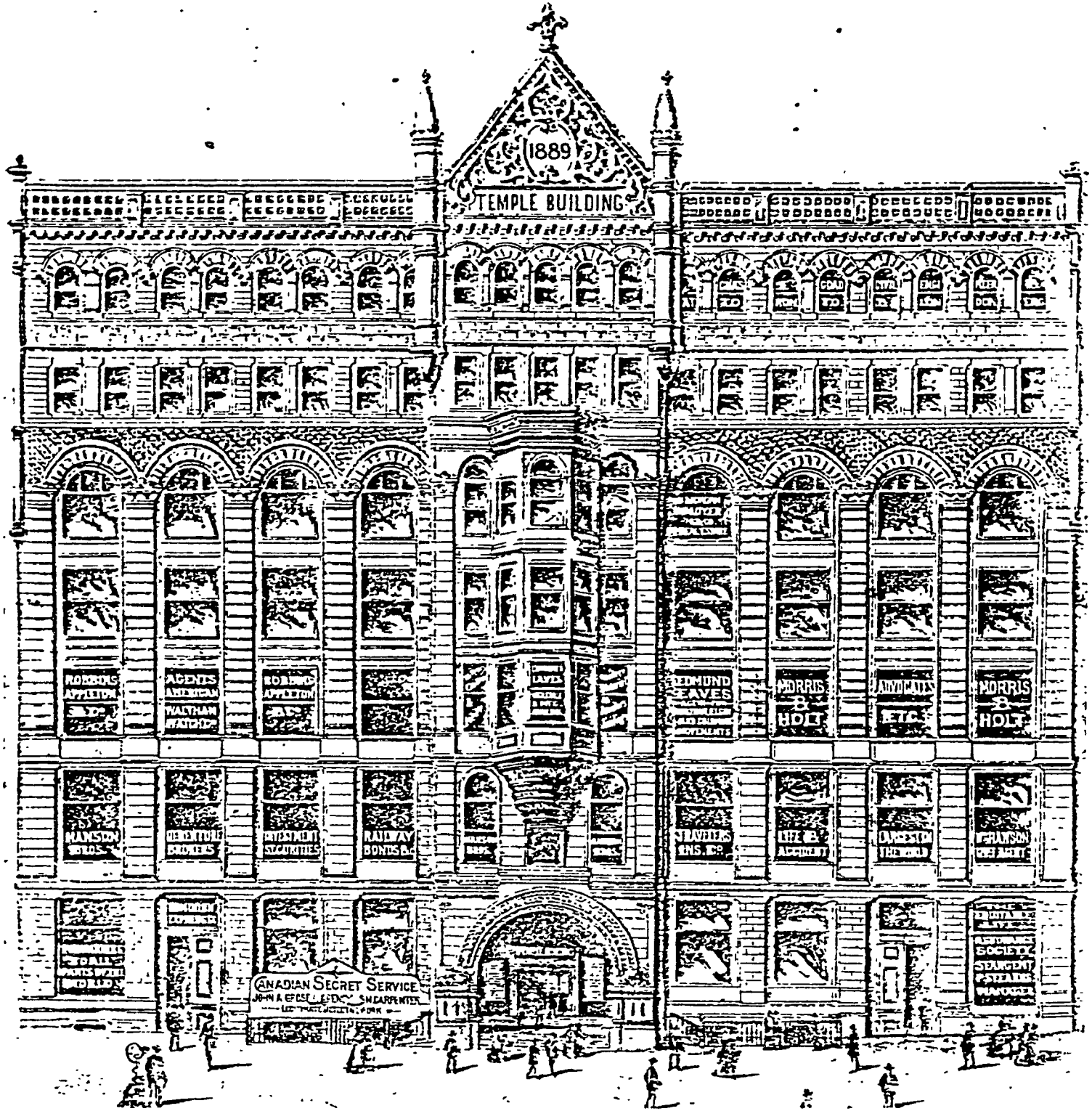
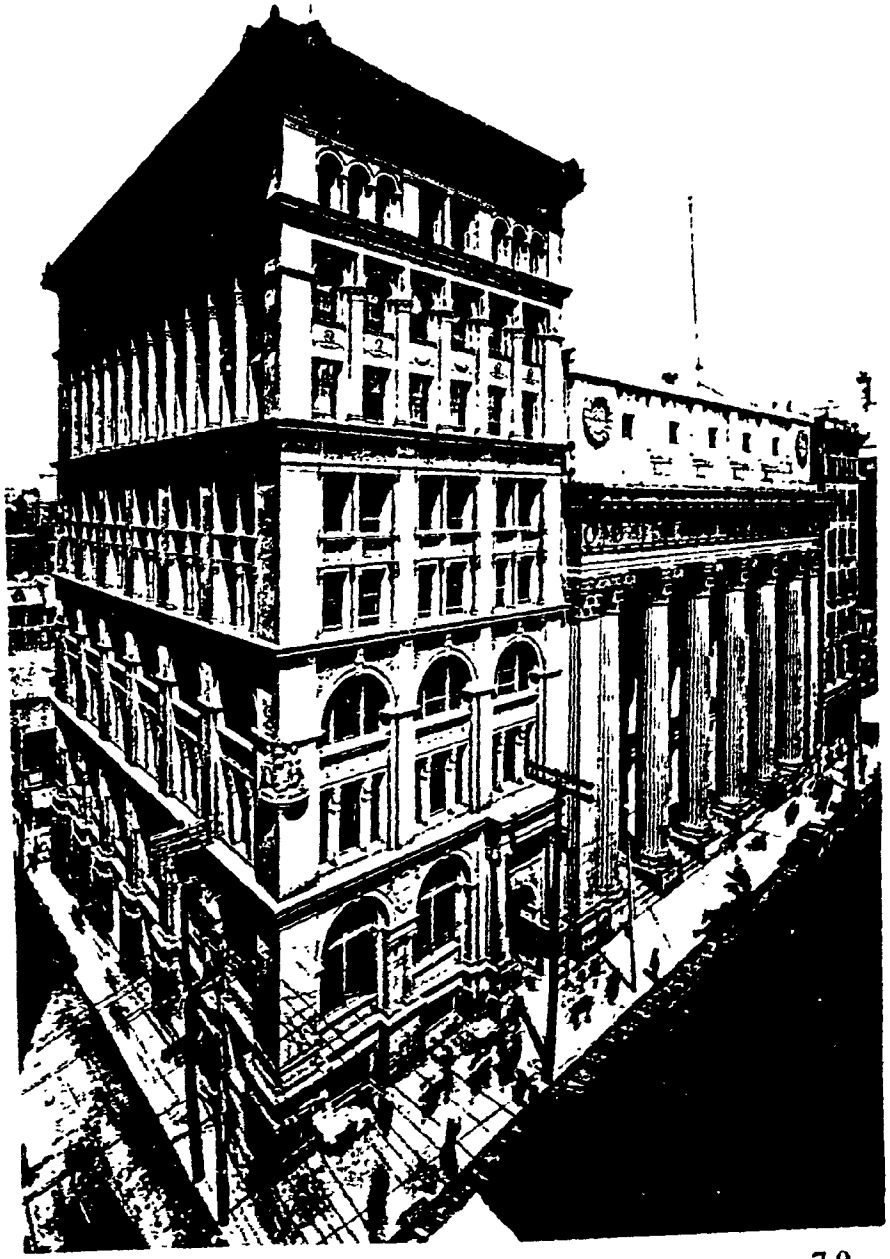

1889
TEMPLE BUILDING
CANADIAN SECRET SERVICE

7.8



7.9

8

Justice C.P. Davidson Summer House
1890
Dorval, Quebec

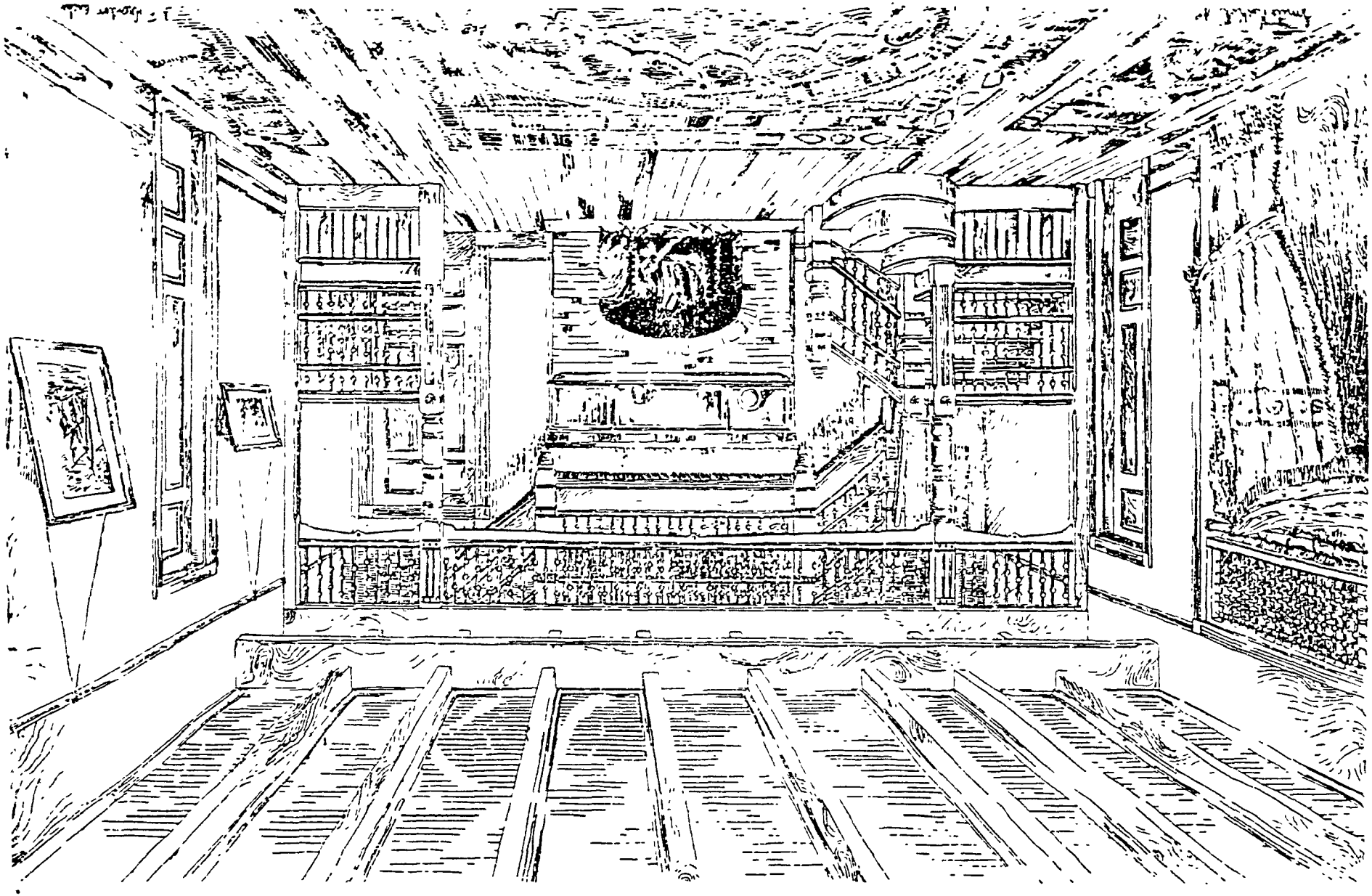
permit n/a

Dunlop's first summer house project in the west island of Montreal was that of Justice Charles Peers Davidson in Dorval, Quebec. Charles Peers Davidson (b.1841) was Dunlop's contemporary and may have come in contact with the architect through C.J. Dunlop's law firm. A drawing of its interior appeared in the July 1890 issue of the *CAB*, (left) signed by A.F. Dunlop, architect with Emile Kockok (sic.) as the draftsman. The draftsman's signature is difficult to decipher and has not been found as an architect or draftsman in listings for Montreal. The illustration was described by the *CAB* as a view from the front entrance in a reception hall measuring 18 by 27 feet. To the left of the hall is a library leading to a dining room. The hall door on the right opens to a billiard room. The ceiling joists are dressed wood with mouldings. The stair in red pine with a French string and turned balusters of ash with cherry mouldings. Under the platform of the stairway, facing the front entrance, is a fireplace with an arched brick opening with a cherry mantlepiece. Aspects of the interior woodwork are similar to those of the Richard S. White house (1893), the work of M. Tolmie.

8.1 Hon. Justice Charles Peers Davidson. (ANQM)

8.2 Interior of C.P. Davidson summer residence, Dorval. (*CAB* July 1890)

8.2



Fred Fairman House
1891
one 3-storey house at
*20 McGregor Street

permit 202 April 1891
quarter - St-Antoine
45.6 x 67
materials: stone walls, roof of cement
cost: $20,000
contr. Succession Palascio
mason/brick:Chas.Thackray
source:*Lpc*(Mtl)vol.8,no.7

During his career Dunlop designed six houses on McGregor Street (now Avenue Dr.Penfield). The first of these dwellings was made for Fred Fairman (left) in 1891. References to the Fairman home appeared in the Montreal Board of Trade's *Montreal, Metropolis of Canada, Illustrated* and in *Le prix courant*. Located at 20 McGregor Street, just west of Simpson Street, the three-storey design measured roughly 46 feet in width and 67 feet in depth. The chief contractor was Succession Palascio and Charles Thackray carried out the masonry and brickwork. Fairman's house must have been quite impressive when Dunlop had finished the project. At a total cost of $20,000 one may assume that the Fairman home was even more prestigious and opulent than the home to be designed in 1897 by Dunlop for Fairman's future neighbour, John Auld, further west on McGregor. The latter house was equal in dimension but designed and built for half as much money. Unfortunately the Fairman house had been demolished twenty years ago to make way for the tall apartment building that now stands on the site. No image of the Fairman house is known to have survived.

10

W.E. Price House
1891
one townhouse at
*1148 Dorchester Street
(at Crescent)

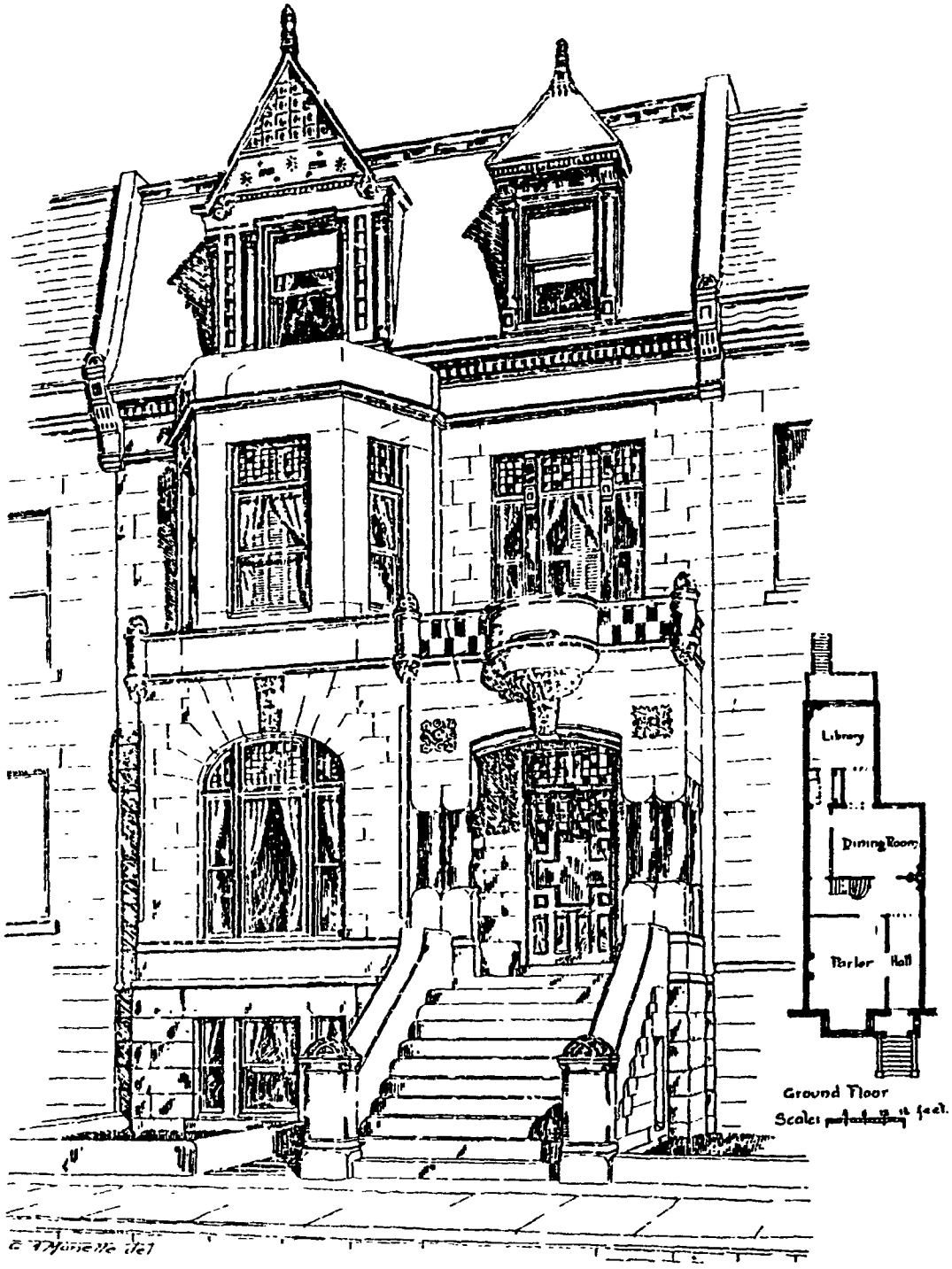
permit n/a
materials: stone

In 1891, Dunlop built a single townhouse for W.E. Price at 1148 Dorchester Street West. The only surviving image of this residence appeared in the *Canadian Architect and Builder* in September of 1891. The drawing, delineated by Georges A. Monette, indicates a three-storey design with a basement. The materials appear to be smooth sandstone blocks in an even course with a rough-faced granite foundation. Stout double columns and a heavy bannister flank the stairway from the street. The dormers of the third floor have decoration similar to those of the Lighthall houses and carved faces adorn the keystones of the arched main window and door.

A floor plan of the ground floor is included on the right hand side of the page. Such a detail did not appear in any other published image Dunlop's designs so this particular image provides an extra key in deciphering the size of the house as well as several features not included in the frontal view drawing. According to the scale, the frontage is shown to be approximately twenty-seven feet and the overall depth of the house is seventy-two feet. The rooms of the first floor include a parlour to the left of the front hall, a dining room and library at the rear. The arched window of the parlour which faces the front is flanked by two small side windows making it a square bay window. This provided a strong base under the more traditional bay design on the second floor topped off by the left dormer.

The house had a heavy and solid appearance, possessing only a few decorative elements, such as carving appear on and near the keystones over the front door and parlour window. The stairway newel posts, the three balusters of the second storey porch railing, and the left dormer at the third storey level are also decorated with carvings. The carved head mouf, also used on the façade of the Queen's Hotel, was a popular decorative embellishment used by Dunlop usually as a touch of humorous caricature.

10.1 Residence of W.E. Price. (*CAB*, vol.4, no.9, 1891)



Residence of W E Price E sq.
Dorchester St A.T. Dunlop Archt. Montreal

11

Adams Houses
1891
seven 2 & 3-storey houses
on Hutchison Street

permit 290 November 1891
quarter - St-Antoine
147 x 45
materials: stone and brick walls with mansard roof
prop. Mme. J.D. Adams
cost: $21,000
contr. Labrecque & Mercure
source: *Lpc* vol.9,no.12

Due to the fact that the street numbers of these row houses are not indicated and the houses are not listed in any source under a single name (as in most single residences) it may be impossible to confirm there exact location.

12

Queen's Hotel
1891-93
one 6-storey hotel at
*700 rue St-Jacques (at Peel)

permit 208 April 1891
quarter - St-Antoine
82 x 61
materials: red Scottish sandstone, brick and rolled iron beams clad in terra cotta
prop. George Carslake
cost: $110,000
source: *Lpc*(Mtl)vol.8,no.8

12.1 Queen's Hotel, c.1895 (NPA 2,701).

12.2 Drawing of Queen's Hotel *CAB*,v.6,n.8 August 1893.

12.3 Queen's Hotel, c.1895
office (NPA 2,702).

12.4 Queen's Hotel, corridor (NPA 2,703).

12.5 Queen's hotel, coffee room (NPA 2,704).

12.6 Queen's Hotel, bar (NPA 2,705).

12.7 Queen's Hotel, smoking room (NPA 2,706).

12.8 Queen's Hotel, ladies entrance (NPA 2,707).

12.9 Queen's Hotel, corner entrance (photo: S.Robinson).

12.10 Queen's Hotel, detail of corner door arch and bay window (photo: S. Robinson).

12.11 Queen's Hotel, rue St-Jaques façade (photo: S. Robinson).

12.12 Queen's Hotel, rue Peel façade (photo: S. Robinson).

12.13 Queen's Hotel, various additions (photo: S. Robinson).

12.1

12.2

12.3

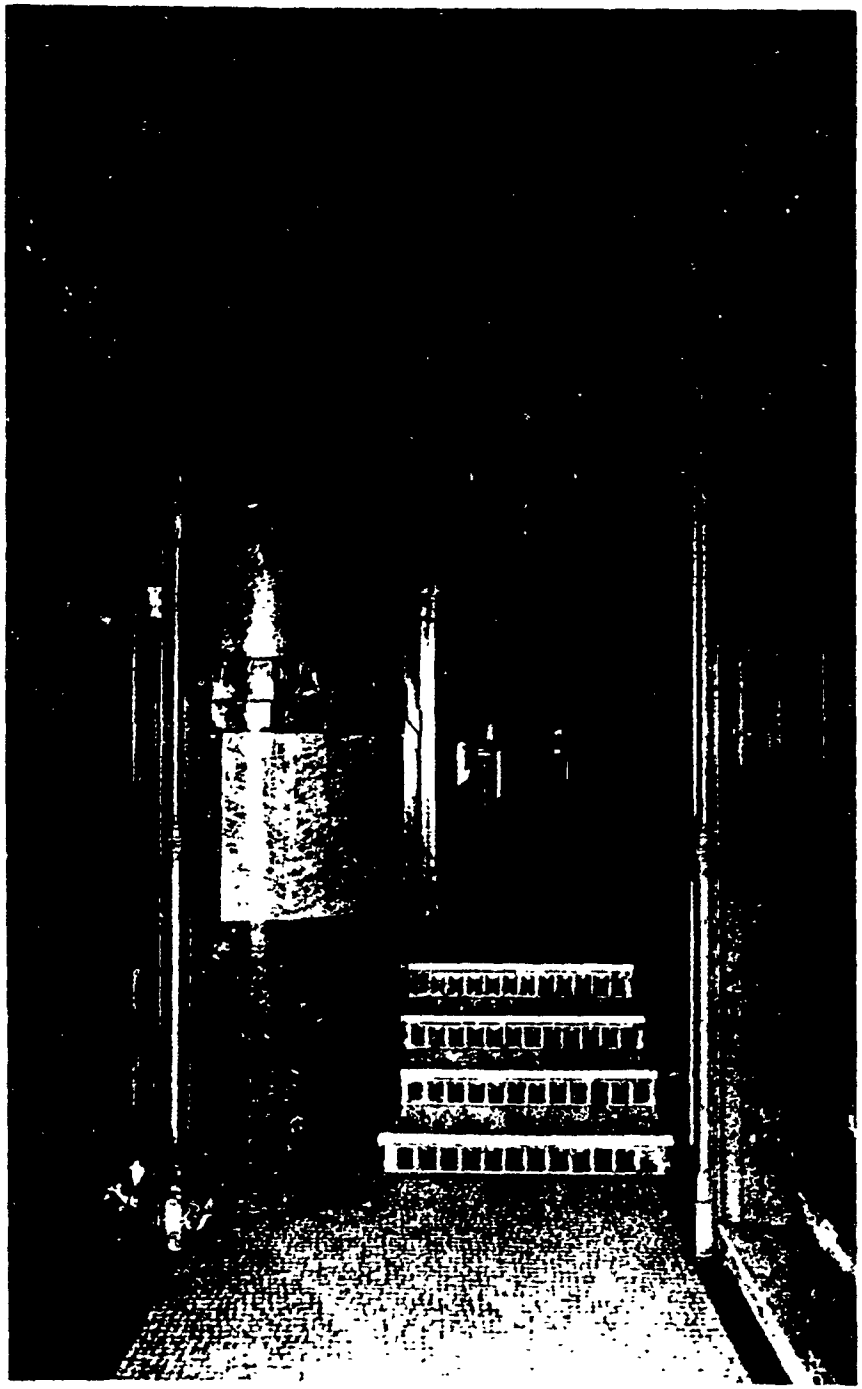

CORRIDOR, QUEENS HOTEL MONTREAL.
WM NOTMAN & SON PHOTO., MONTREAL

12.4

12.5

12.6

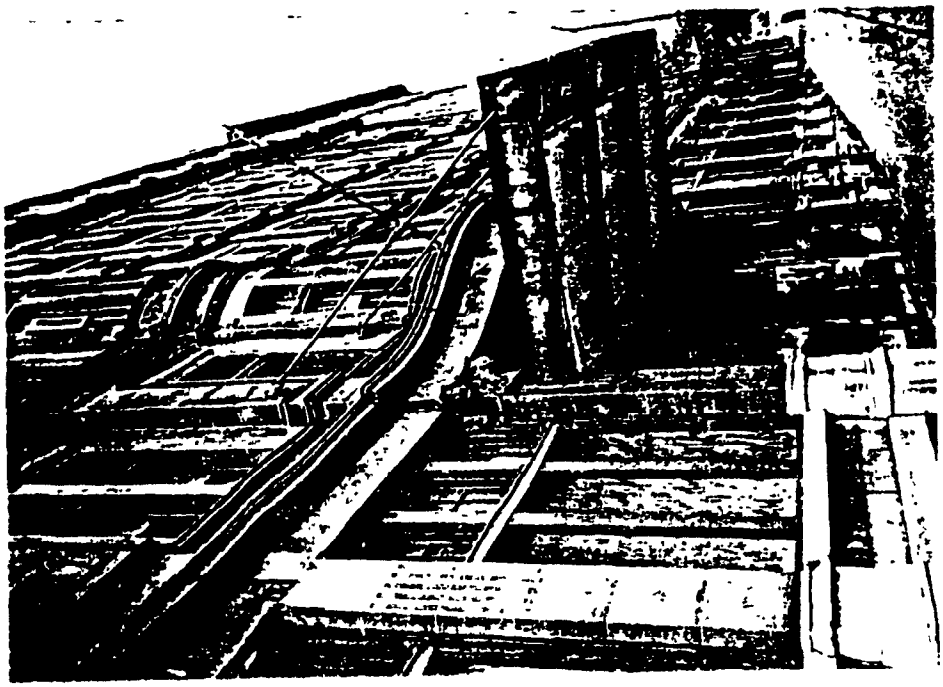
12.7



12.8

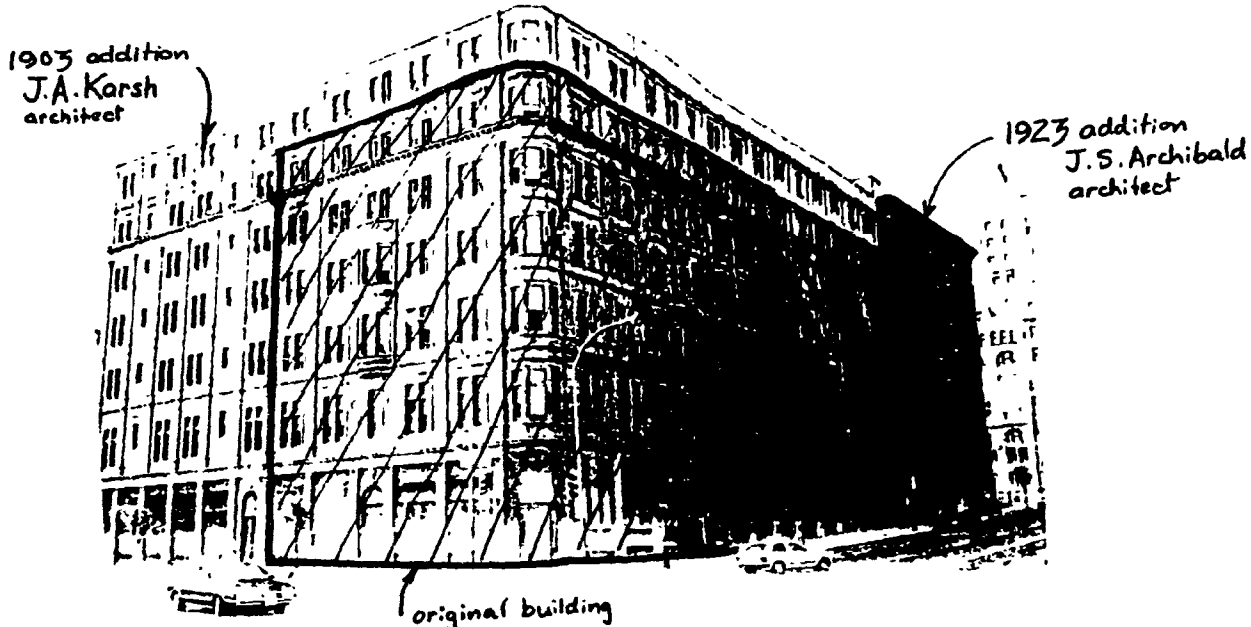
12.9

12.10



12.12

12.11


1903 addition
J.A. Karsh
architect
1923 addition
J.S. Archibald
architect
original building
1891-93
A.F. Dunlop
architect

12.13

13

H. Taylor Houses
1892
three 3-storey houses on
Stanley Street (near Brunswick Place?)

permit 36 May 1892
quarter - St-Antoine
72.4 x 54.6
materials: stone and brick walls, mansard roof

prop.: Hugh Taylor
cost: $15,000
source: *Lpc* vol.10,no 9

Dunlop continued to design houses for Hugh Taylor (see also No.3) just west of Dominion Square. Again, the exact location of these buildings remains unclear.

14

G. Bridgeman Store and Houses
1892
three houses and one 3-storey store building
on Aylmer Street
(at the corner of Berthelet Street)

permit 38 May 1892
quarter - St-Antoine
78 x 75
materials: brick walls, mansard roof
prop. George Bridgeman
cost: $20,000
contr. Labrecque & Mercure
source: *Lpc* vol10,no.10

By the year 1895 George Bridgeman made his home at 57 Berthelet Street and owned a butchery at 55 Aylmer Street.

15

Richard White House
1892
one 4-storey house on
Stanley Street

permit date 4 November1892
quarter - Montreal
prop. Richard White
contr. masonry: R. Wilson
carpentry/joinery: M.Tolmie
brick: A. Wand
roofing: Montreal Roofing Co.
plumbing:Hughes & Stephenson
enduits: T. Phillips
painting/glass: W. Young
source: *Lpc* v.11,n.9 p.11 and Lemire and Lambert. *Dossier 25*, p.64.

During his career, Richard White was director and manager of the Gazette Printing Company as well as president of the Sabiston Company, publisher of *The Dominion Illustrated*. The building permit records for the city of Montreal confirm Dunlop as the designer of a house for White (b.1865) in 1893 at 298 Stanley Street near Avenue Doctor Penfield. Currently occupied by the B'nai Brith Hillel Foundation of Montreal the house exterior has had little in the way of changes made to unpair the original appearance. The Stanley Street façade is balanced with a rounded corner tower and a large Flemish parapet. A single Flemish dormer and several ornate brick chimneys break up the roofline. The large three storey house contains roughly 8,000 square feet taking up most of the building lot. The White house is unique among Dunlop's house designs as it is faced primarily with yellow brick.

Much of the interior woodwork (by M. Tolmie) has been preserved, adorning the entrance, main hall and stairway, as well as in the three surviving fireplace mantels. Also, much of the stained glass, done by W. Young, illuminates the front door, main hall and stairwell.

15.1 R. White House, 1892, front with corner tower (photo: S. Robinson).

15.2 R. White House, 1892, front with entry porch (photo: S. Robinson)

15.3 R. White House, 1893, main stairway with front hall fire place (photo : S. Robinson).

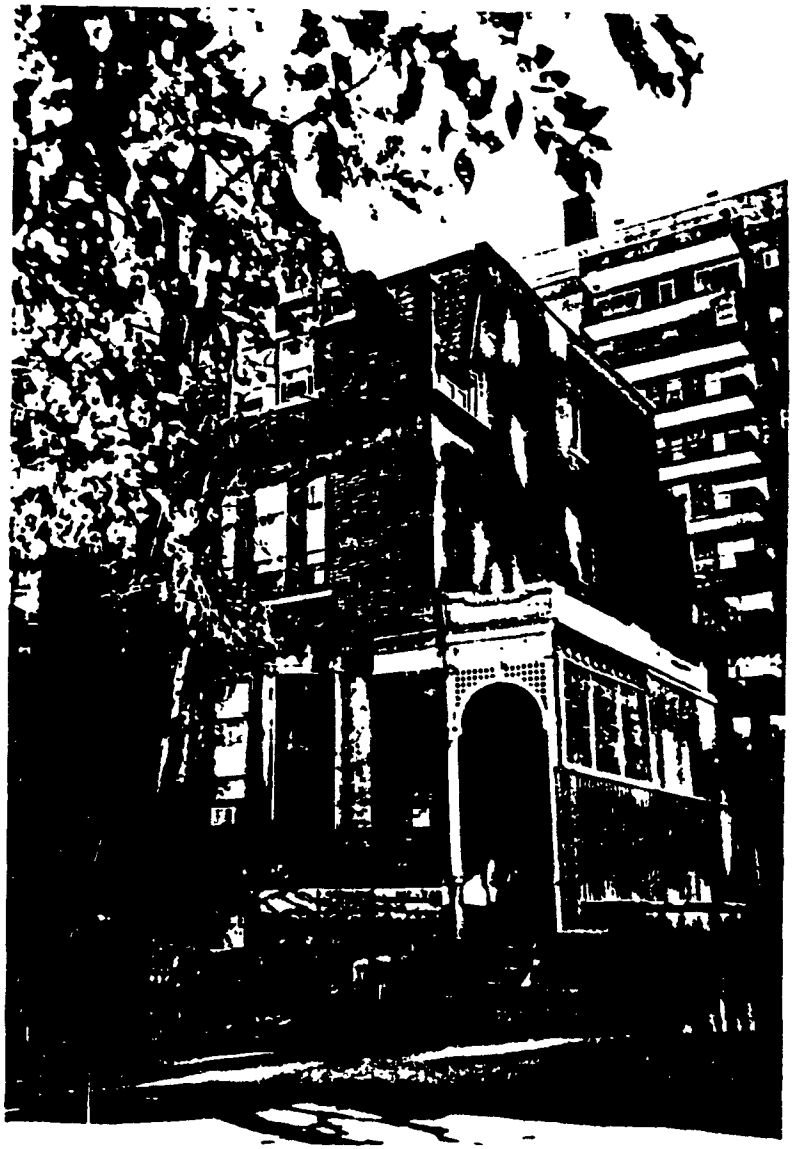
15.4 R. White House, 1893, main stairway with stained glass (photo: S. Robinson)

15.5 R. White House, 1892, front hall fireplace (photo: S. Robinson).

15.6 R. White House, 1892, parlour and dining room fireplaces (photo: S. Robinson).

15.3

15.1



15.2

15.4

15.5

15.6

16

A. Douglas Stores
1893
three stores (under?) residences
on Bleury Street

permit date 1 September 1893
quarter - Montreal
3 stores (under?) 3 residents
prop. Alexander Douglas
contr. masonry: Wm. Owen
carpt/joinery:Louis Beaudry
roofing:Drapeau, Sauvignac & Co
plumbing: McCrae & Watson
enduits: Wm. Bremner
painting/glass: O. Cauchon
source:*Lpc*(Mtl)vol13no1p17

Alexander Douglas died about the time this project was being finished. It may have been that Dunlop knew the Douglas family as neighbours because in 1893, the widow Douglas was living at 37 Ste.Famille Street, the same street on which the architect made his home.

17

C.J. Brown Houses
1893
D&H
two 2-storey houses on
Sherbrooke Street

permit date 29 Sept 1893 quarter - Montreal
contr: M.Tolmie, carpt/joinery
Montreal Roofing Co.
Peter Wand, brick
George Blackwell, painting and glass
Wighton & Morrison, masonry
McCool & Watson, plumbing and heating
J. Bremner, enduits
source: *Lpc* vol.13,no5,p.130

Several of the contractors for the Brown Houses had also been employed in the Richard White house earlier in 1893. There may have been a similarity in the appearance of both houses however the former house was one of the first works to be produced by Dunlop & Heriot.

18

Ekers Brewery
1893
D&H
one 4-storey building at
2115 rue St-Laurent

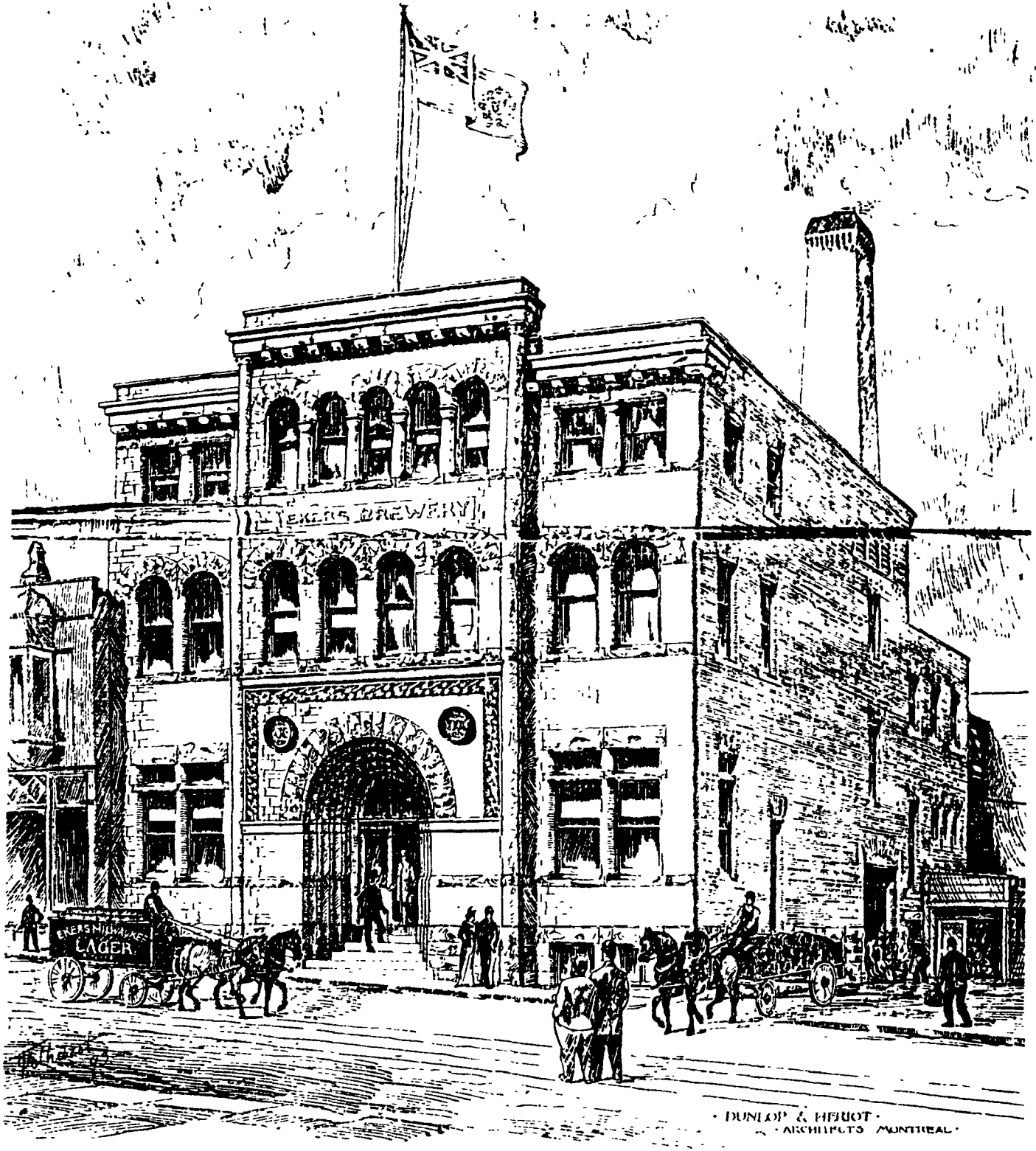
permit date 27 Oct 1893
quarter - Montreal
prop. H.A. Ekers
contr. masonry: W. Oman
source: *Lpc* vol 13,no 9 p258

18.1 Ekers' Brewery, (*CAB* February 1894).

18.2 View of St.Lawrence Blvd., c.1900 (NPA mp 849 [2]).

18.3 H.A. Ekers, c.1880 (NPA 54,711 SerII) and John Ekers, c.1874 (NPA 8,060 SerII).

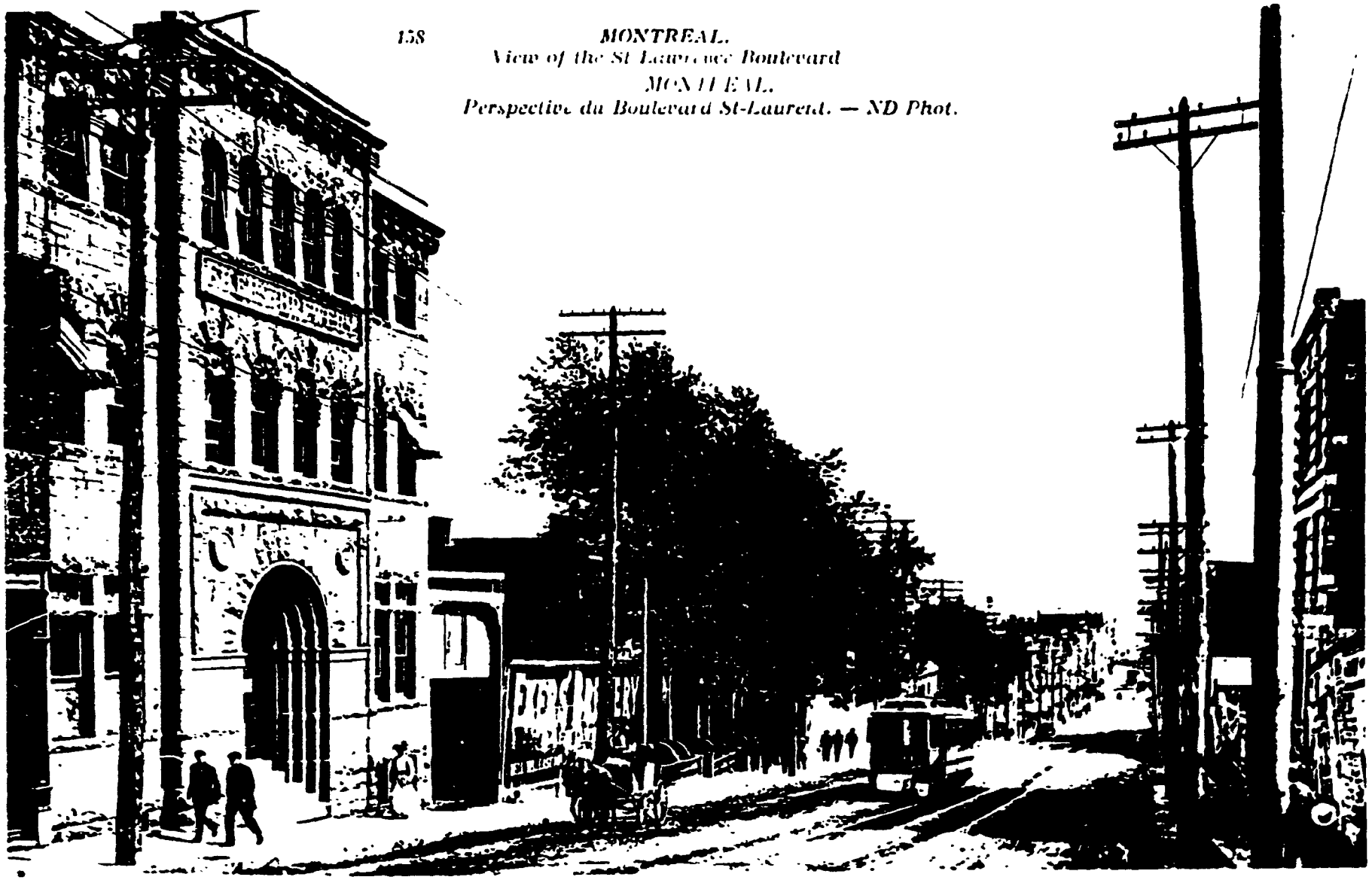
18.4 Eker's Brewery, present view (photo: S. Robinson).



18.1

158

MONTREAL.
View of the St Lawrence Boulevard
MONTREAL.
Perspective du Boulevard St-Laurent. — ND Phot.



18.2

18.3

19

J.P. Wilson Store Buildings
1893
D&H
five store buildings on
rue de la Commune
(at Queen St.)

permit date 24 Nov 1893
*(call for submission)
quarter - Montreal
100' in front and 72'
materials: stone
prop. James P. Wilson, jr.
source:*Lpc* vol13no13,p370

The permit indicates that a call for submission was carried out and therefore it is questionable whether Dunlop & Heriot's design was actually built. The stone buildings along the rue de la Commune at Queen still stand

20

A. Hill Store Buildings
1893
D&H
residences (over?) two stores on Bleury St.

permit date 15 Dec 1893
quarter - Montreal
prop. A. Hill
contr. Simpson & Peel
source: *Lpc* vol.13, no.16 p.446

According to Lovell's Directory, Miss Helena A. Hill owned a dressmaking shop at 125 Bleury Street and made her home at 116 Crescent Street.

21

Simpson and Peel House
1893-96
D&H
one 3-storey house on
*McGregor St. now avenue Dr.Penfield
(at Chemin de la Côte-des-Neiges)

prop. J.Simpson and E.Peel

21.1 Simpson & Peel House, 1893-96, front view (*Demeures bourgeoises de Montréal).*

21.2 Side elevation, blueprint
(CCA DR1981:049:001).

21.3 Front and rear elevation, blueprint
(CCA DR1981:049:002).

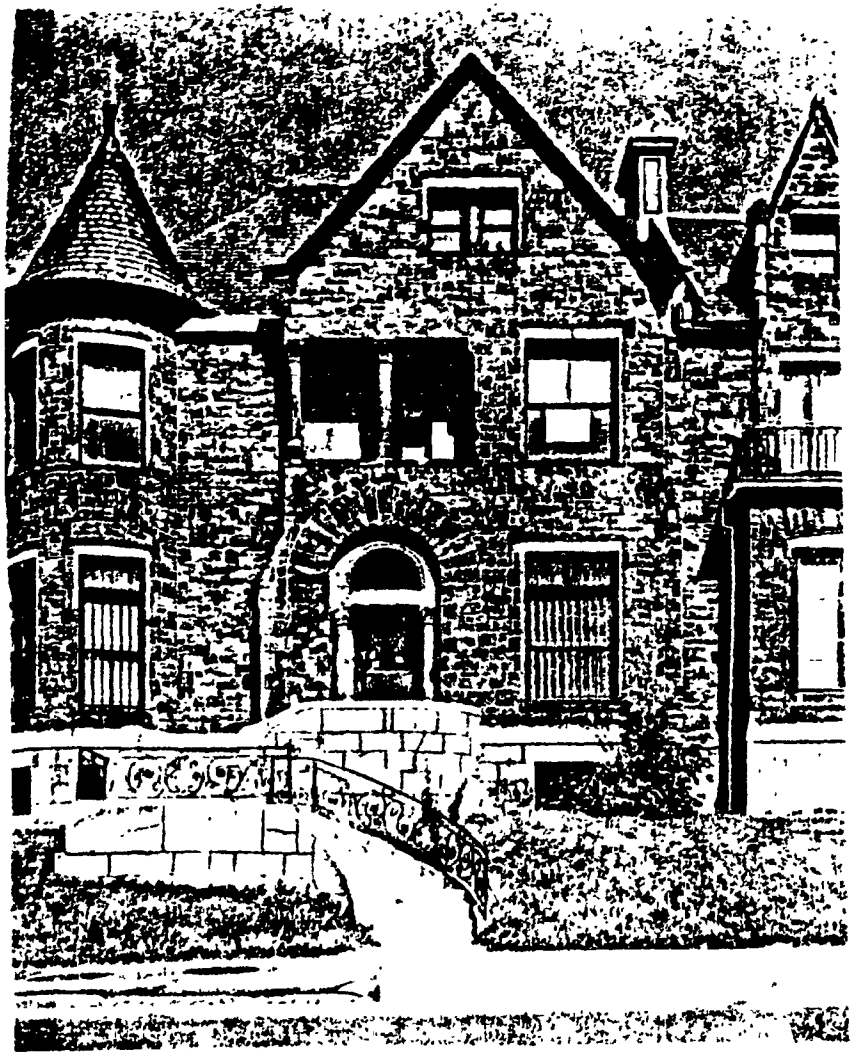
21.4 Long section, blueprint
(CCA DR1981:049:003).

21.5 Basement plan
(CCA DR1981:049:004).

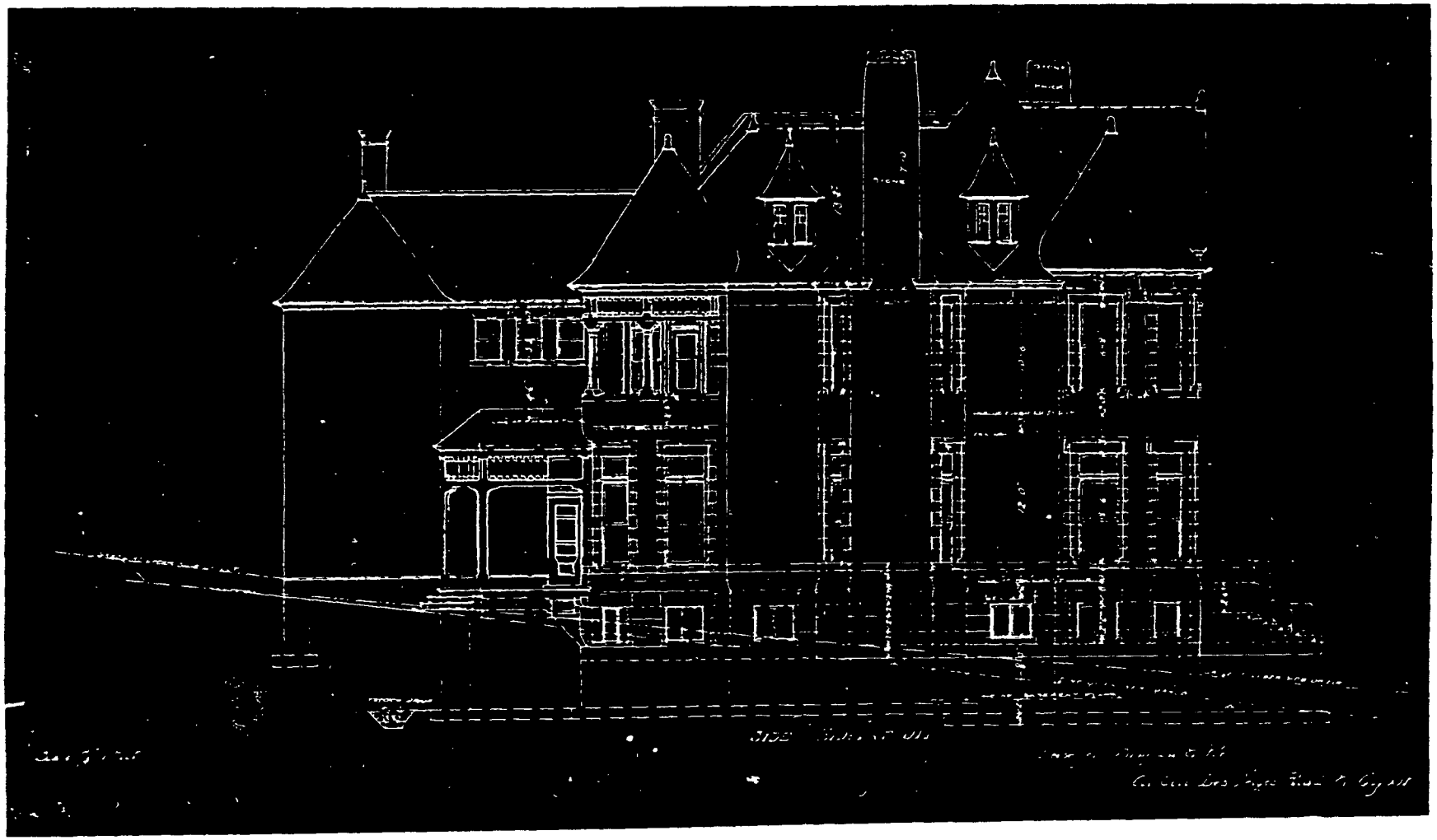
21.6 Ground floor plan
(CCA DR1981:049:005).

21.7 First floor plan
(CCA DR1981:049:006).

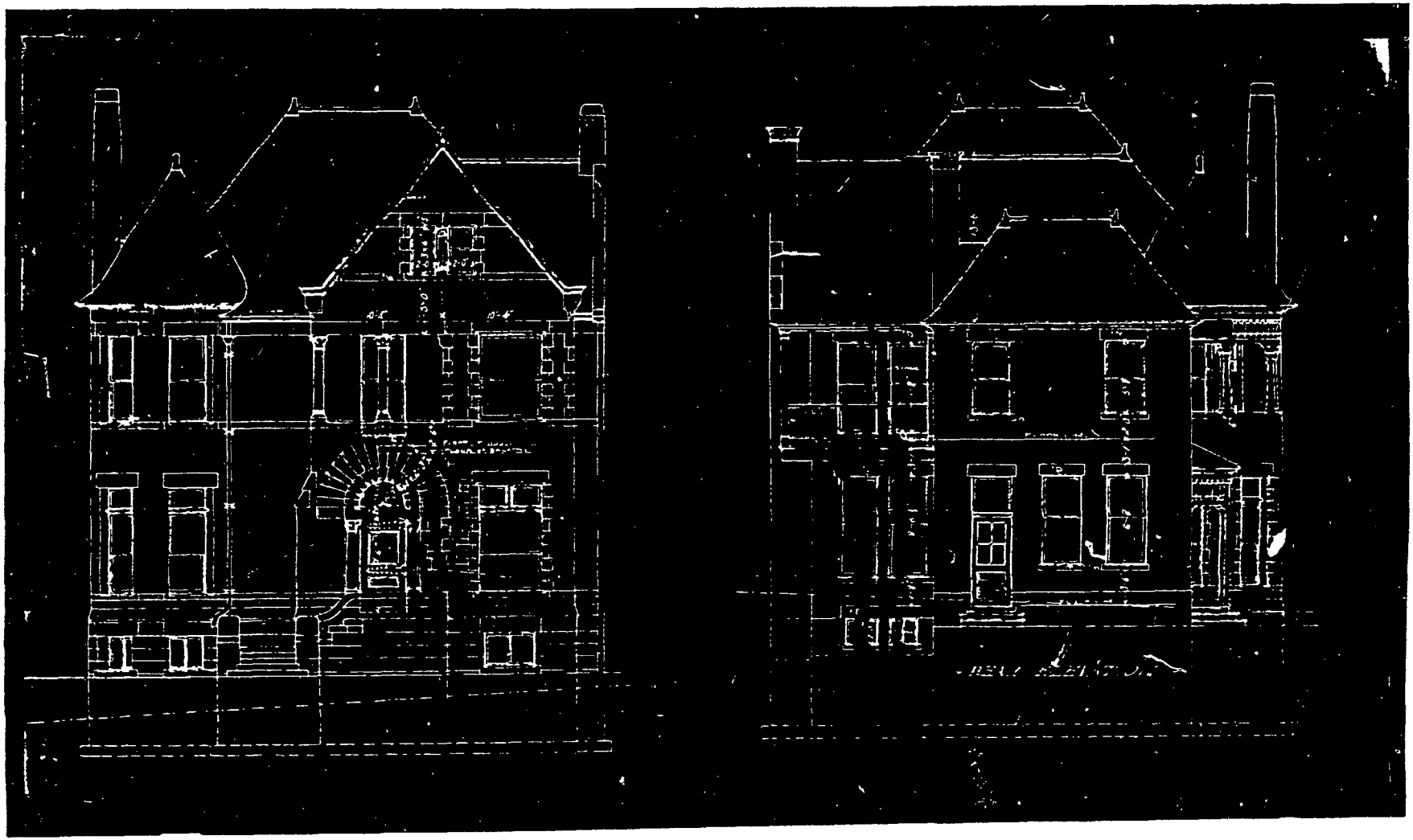
21.8 Roof plan
(CCA DR1981:049:007).



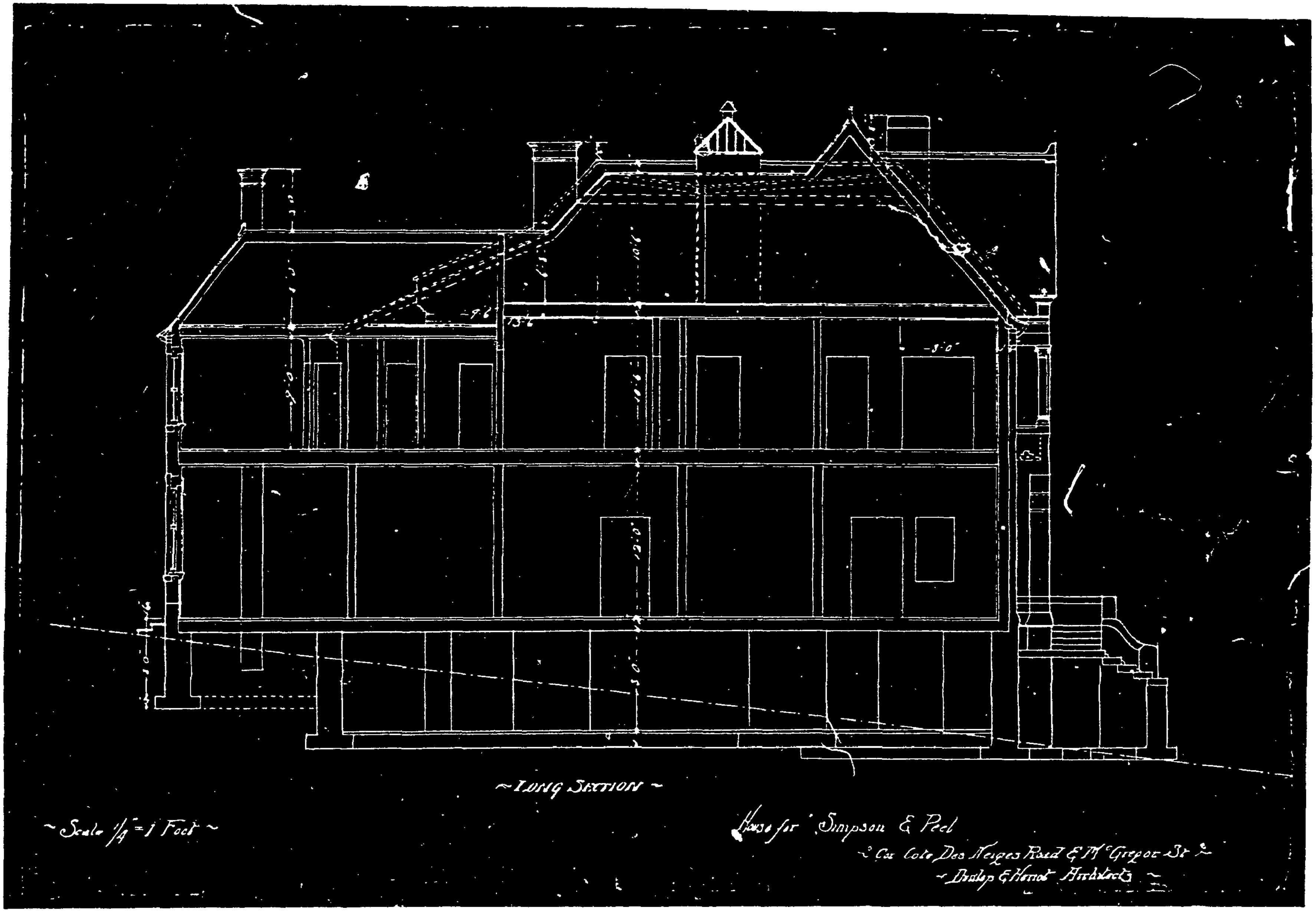
21.1



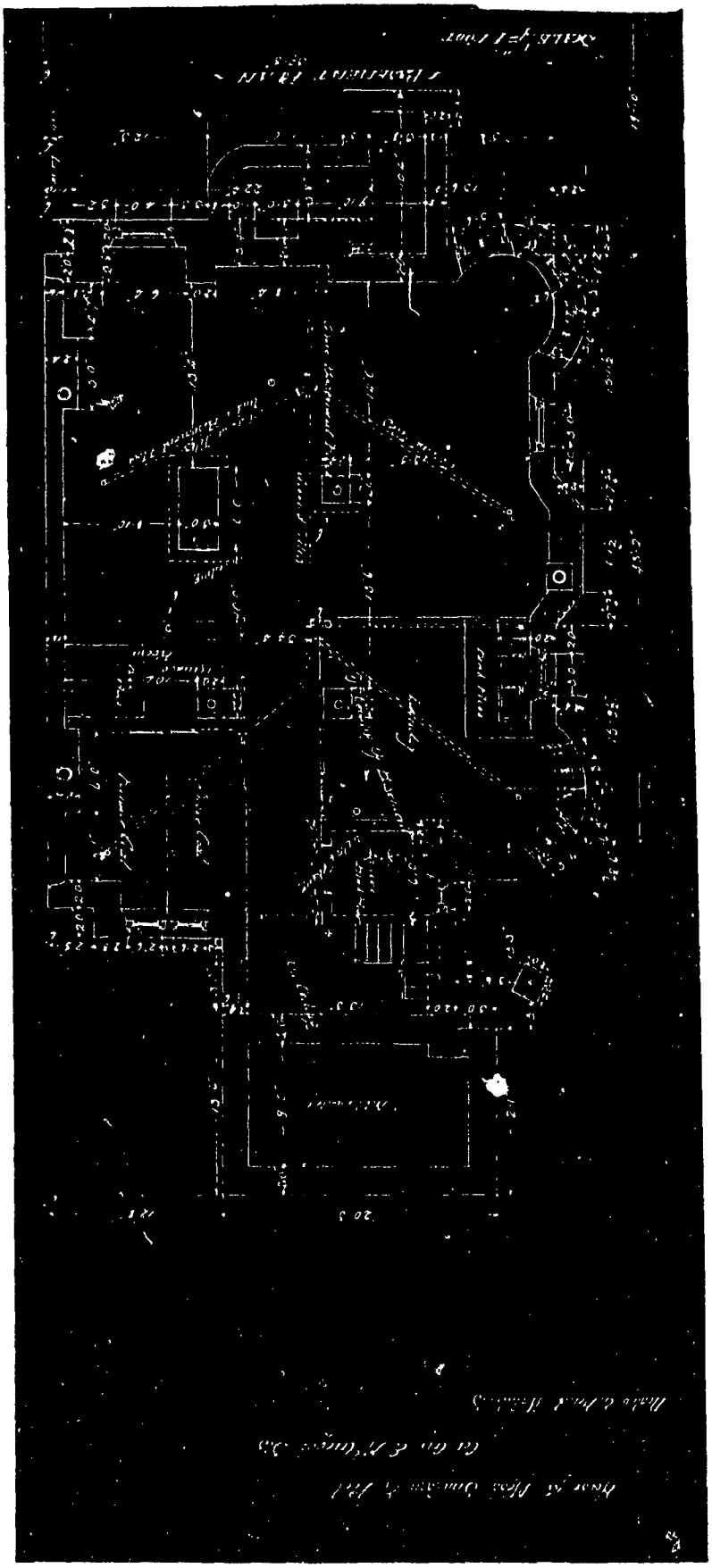
21.2



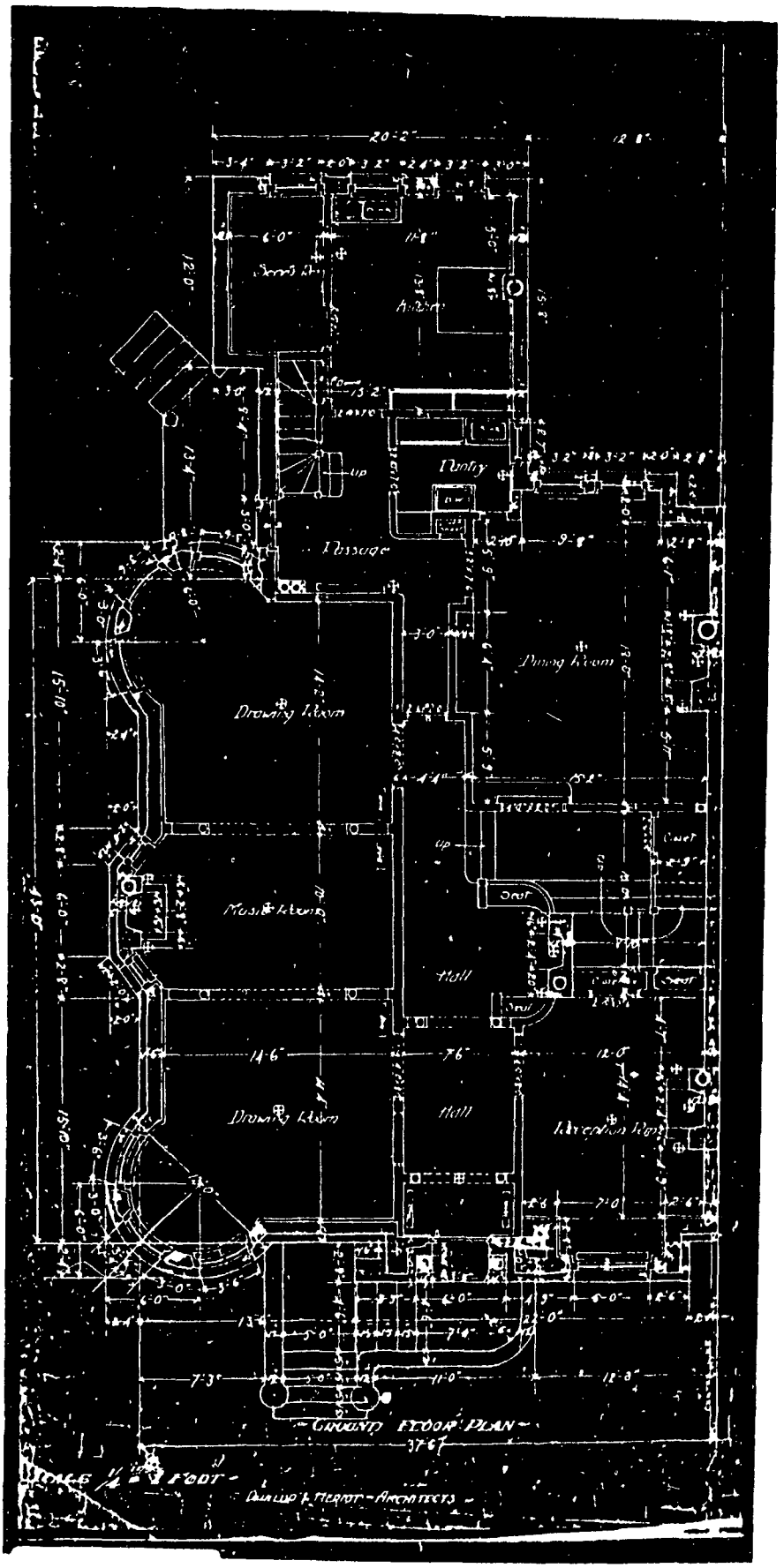
21.3

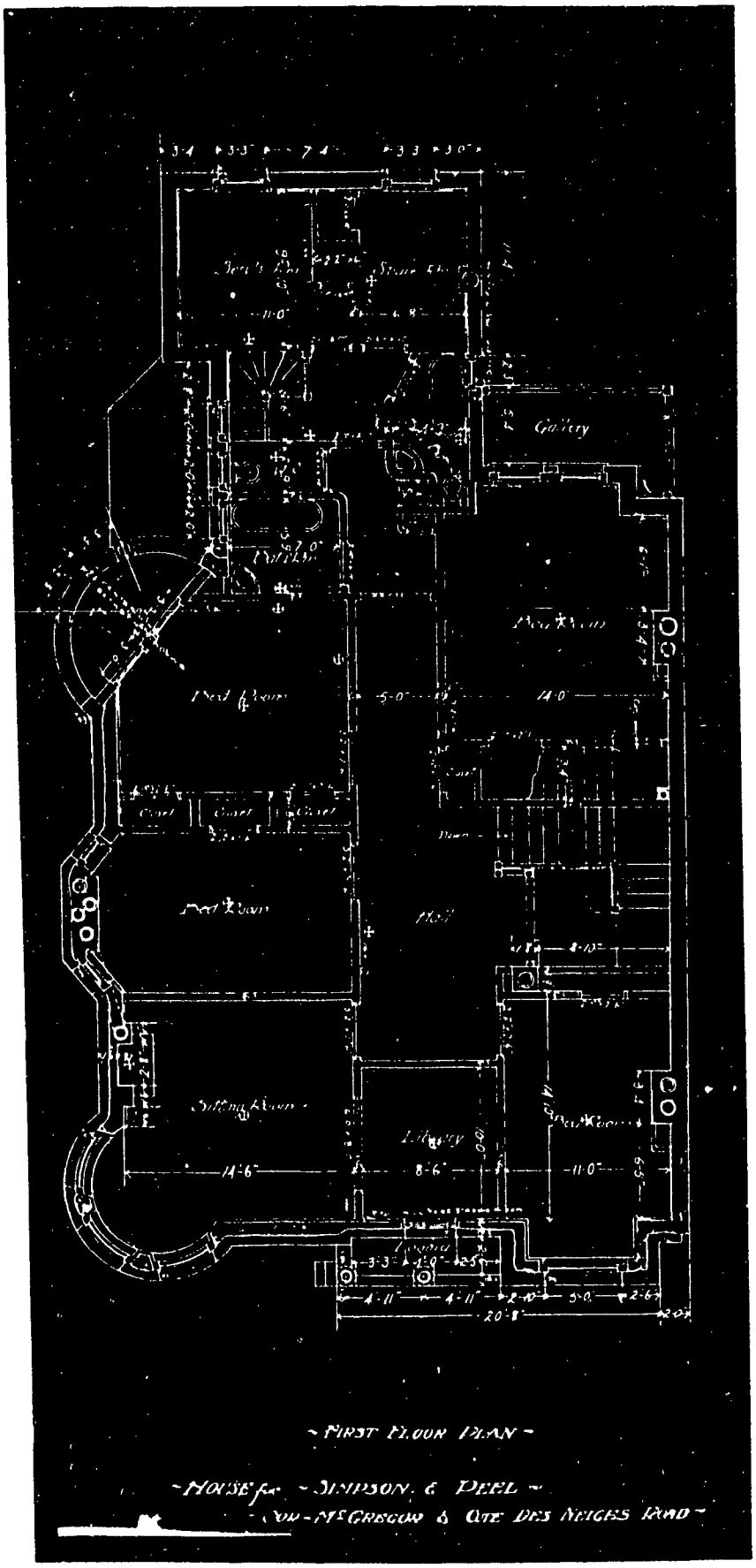

~ Long Section ~
~ Scale 1/4" = 1 Foot ~
House for Simpson & Peel
Cor Cote Des Neiges Road & McGregor St
~ Dunlop & Heriot Architects ~

21.4



21.5

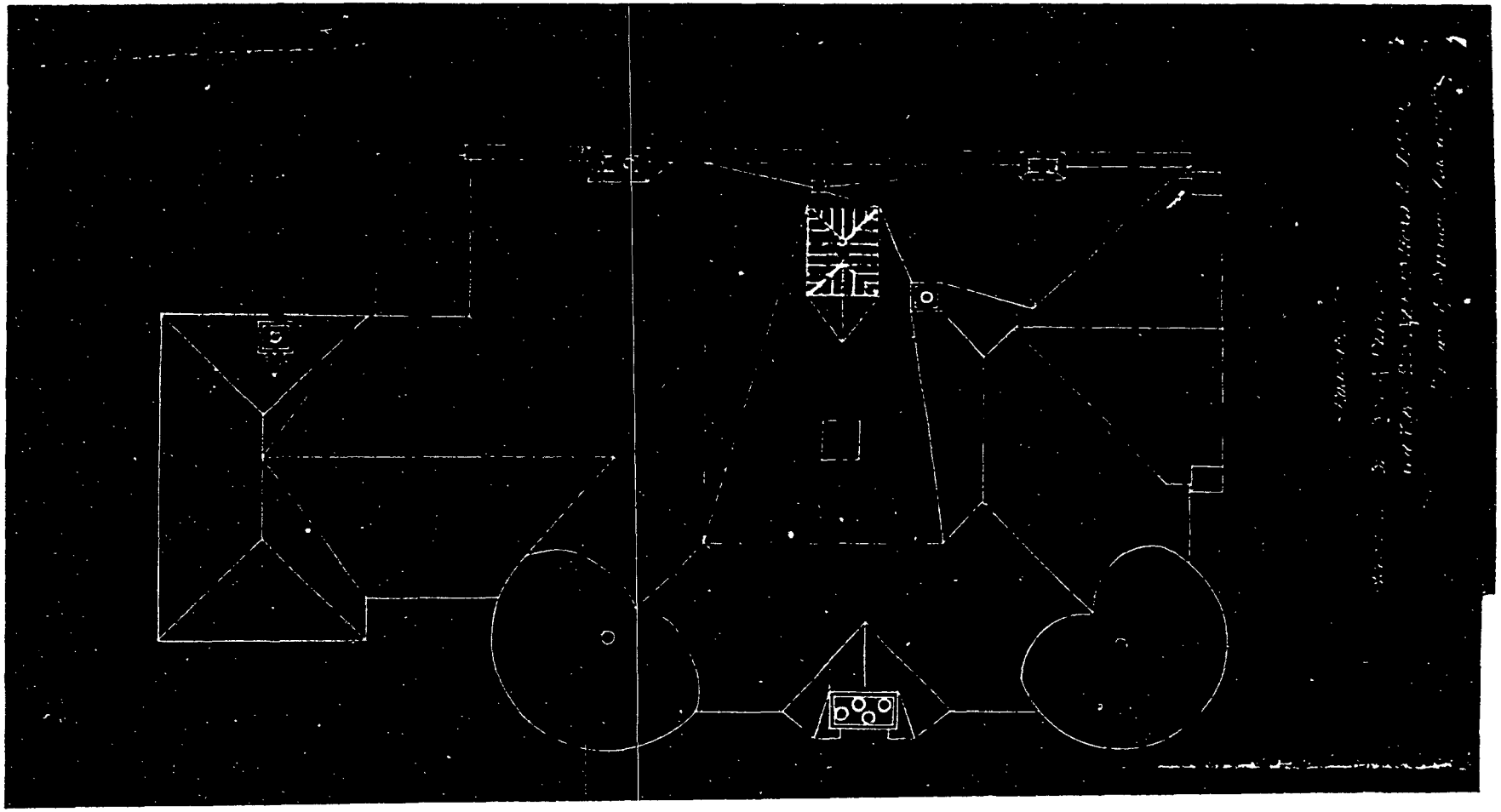

Drawing Room
Music Room
Drawing Room
Dining Room
Hall
Hall
Reception Room
Passage
Pantry
Area
GROUND FLOOR PLAN
SCALE ½" = 1 FOOT
DARLING & PEARSON - ARCHITECTS



- FIRST FLOOR PLAN -

- HOUSE for - SIMPSON, & PEEL -

- COR - McGREGOR & COTE DES NEIGES ROAD -



21.8

22

Samuel Carsley House
1894
D&H
one 4-storey(?) house
Mountain Street

permit date 6 April 1894
quarter - Montreal
prop. S. Carsley
masonry/brick: A. Cowan
carpt/joinery:Robert Sharp
roofing: Montreal Roofing Co.
plumbing:/JR(?)
enduits: James Morrison
painting/glass: G.Blackwell
source: *Lpc*vol 14,n6,p172

The Carsley house on Mountain Street was the first of several projects designed by Dunlop for this commercially successful family. Other designs included another private home, a six and seven storey commerical store building, a warehouse and several building modifications. The Montreal building permit records show that in April 1894, Dunlop & Heriot received a building permit to carry out a house design for Samuel Carsley on Mountain Street.

23

Carsley Summer Houses
1894
D&H
Dorval, Quebec

permit date 6 April 1894
architects: Dunlop & Heriot
quarter - Dorval
prop. S. Carsley
cost: $10,000
contr. E. De Chantal
source: *Lpc*, vol.14, no.6, p.172.

After Dunlop had aquired his own summer residence in Beaurepaire, Dunlop & Heriot were asked in April 1894 to design two summer houses for the Carsleys in nearby Dorval. These were most likely meant as separate retreats for Samuel Carsley and his son and business associate William F. Carsley. Each house cost $10,000 and the entrepreneur was E. de Chantal.

24

Cottage for R. Wilson
1894
Valois, Quebec

permit n/a

A drawing appeared in the *Canadian Architect and Builder*, June 1894, displaying a cottage for the builder and contractor Robert Wilson located in the Valois area near Montreal (left). In *Lakeshore Old and New*, Désiré Girouard locates Wilson's cottage near the Strathmore Rail Road Station. This two-storey design was as much a house as it was cottage with its encircling porch and numerous windows. The attic level was lit by a small eyebrow window and the exterior appears to have been covered with wood shingle siding which contained much detail in the tower and gables. A French string runs along the eaves above the porch. The corner tower and left gable hang over the first floor walls creating the picturesque character of the typical English cottage of the Queen Anne style including a bell-shaped tower, a tall chimney stack and an impressive Palladian window over the left gable. There were many sections of glass in the upper pane of the double hung windows.

The draftsman, John Melville Miller, signed this rendering of Dunlop's design in the lower right corner with a date of 1893. Robert Wilson had participated as a contractor in the Hugh Taylor Houses (1887) and in the Richard White House (1892). Wilson lived in Montreal at 268 Bishop Street and had an office at 275 Bishop Street.

24.1 R. Wilson Cottage, 1894 (*CAB*, 1894).

·COTTAGE AT VALOIS·
FOR R WILSON ESQ.
A F DUNLOP ARCHITECT

25

St.George's Church Tower
1894
D&H
completion of tower at
rue de la Gauchetiere
(at rue Peel)

permit n/a

After the death of its architect, William Tutin Thomas (1828-1894), the construction of St.George's Anglican Church on Dominion Square stopped with only the main tower to be completed. Thomas's better known designs include the Shaughnessy House (now part of the Canadian Centre for Architecture) and the home of railroad baron George Stephen (now the Mount Stephen Club on Drummond Street). W.T. Thomas and his father William Thomas, also an architect, were leading proponents of Gothic Revival architecture. It is not surprising that Dunlop, then in partnership with J.C.A. Heriot, was chosen to complete the church using the same style. Dunlop's success with the Methodist Church six years earlier had proven his ability to design in the neo-Gothic style then preferred by most Protestant congregations.

W.T. Thomas had finished the tower only to the level of the church eaves before his death. The building comittee's minutes for 26 March 1894, report that "...the matter of the improvements has been put into the hands of Mr. Dunlop" and that a plan had been submitted with an estimated cost of close to $13,000. The *Canadian Architect and Builder* reported in January of 1895 that

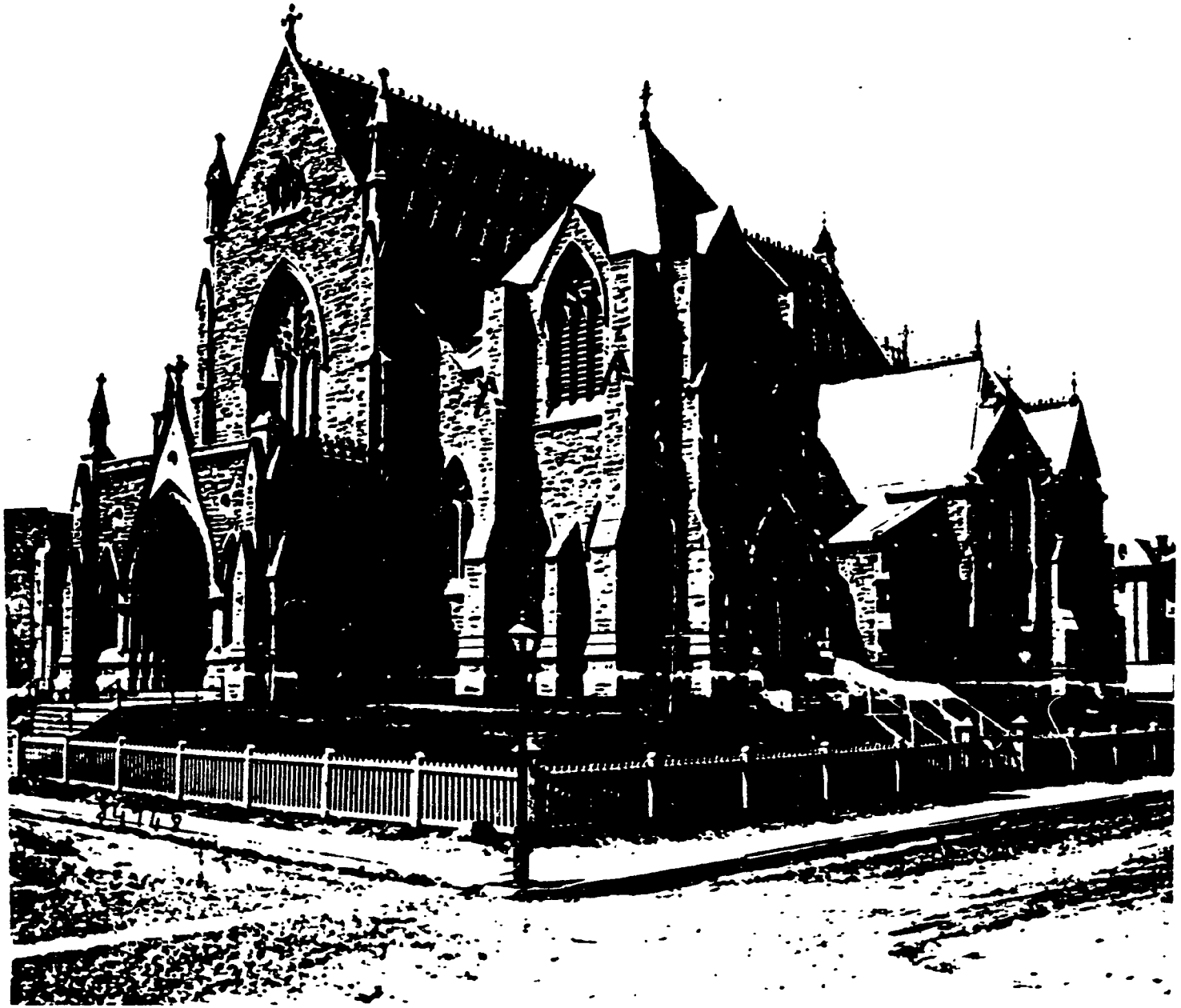
an important addition to St George's church (the finest church in the city after Christ Cathedral) was made during the year. The main tower which had been left uncompleted at the level of the eaves of the roof was completed under the direction of Messrs Dunlop and Heriot, who have well succeeded in designing the tower in harmony with the architecture of the church

The completed tower added four storeys in height to the church and was topped by eight pinnacles with crockets along a crenellated edge. The design was similar to that which was intended by W.T. Thomas (without the tall polygonal spire) as illustrated in *St.George's Church: Its Constitution and History* (Montreal: Gazette Printing Co., 1884 frontispiece). See also *The Dominion Illustrated* (7 November 1891, p.450-451) and *Canadian Illustrated News* (c.1894) in which Notman's photo of St.George's Church appeared as a leggo-type on the cover. Dunlop & Heriot exhibited an image of the church tower with the A.A.M. in 1894. (See appendix for R.C.A./A.A.M. exhibitions) The tower is also similar to left main tower of the St.James Methodist Church but without the distinguished suspended pinnacle.

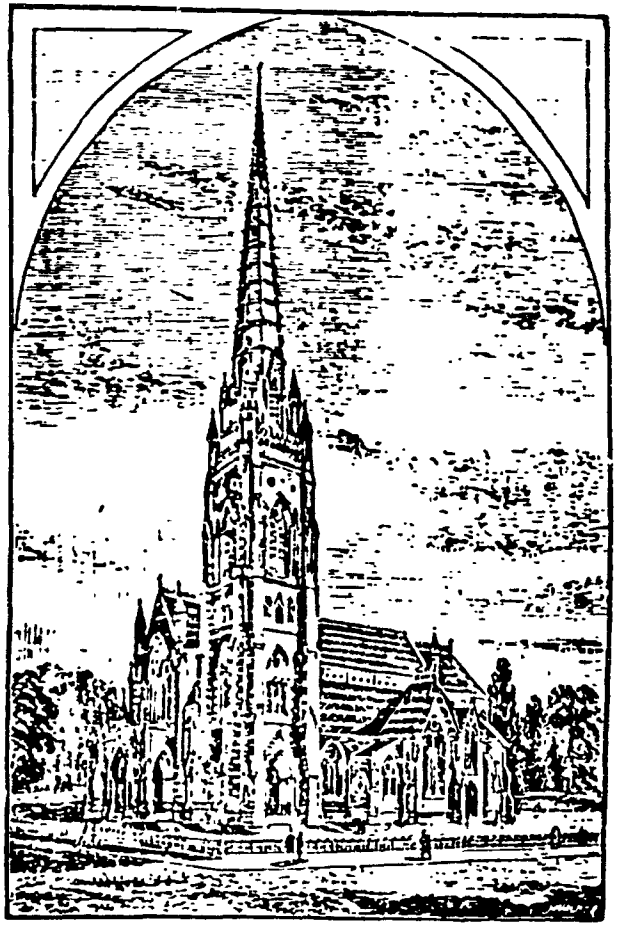
25.1 St.George's Church (W.T. Thomas, architect) (NPA 84.748).

25.2 Proposed Church design (STGeoConstHist).

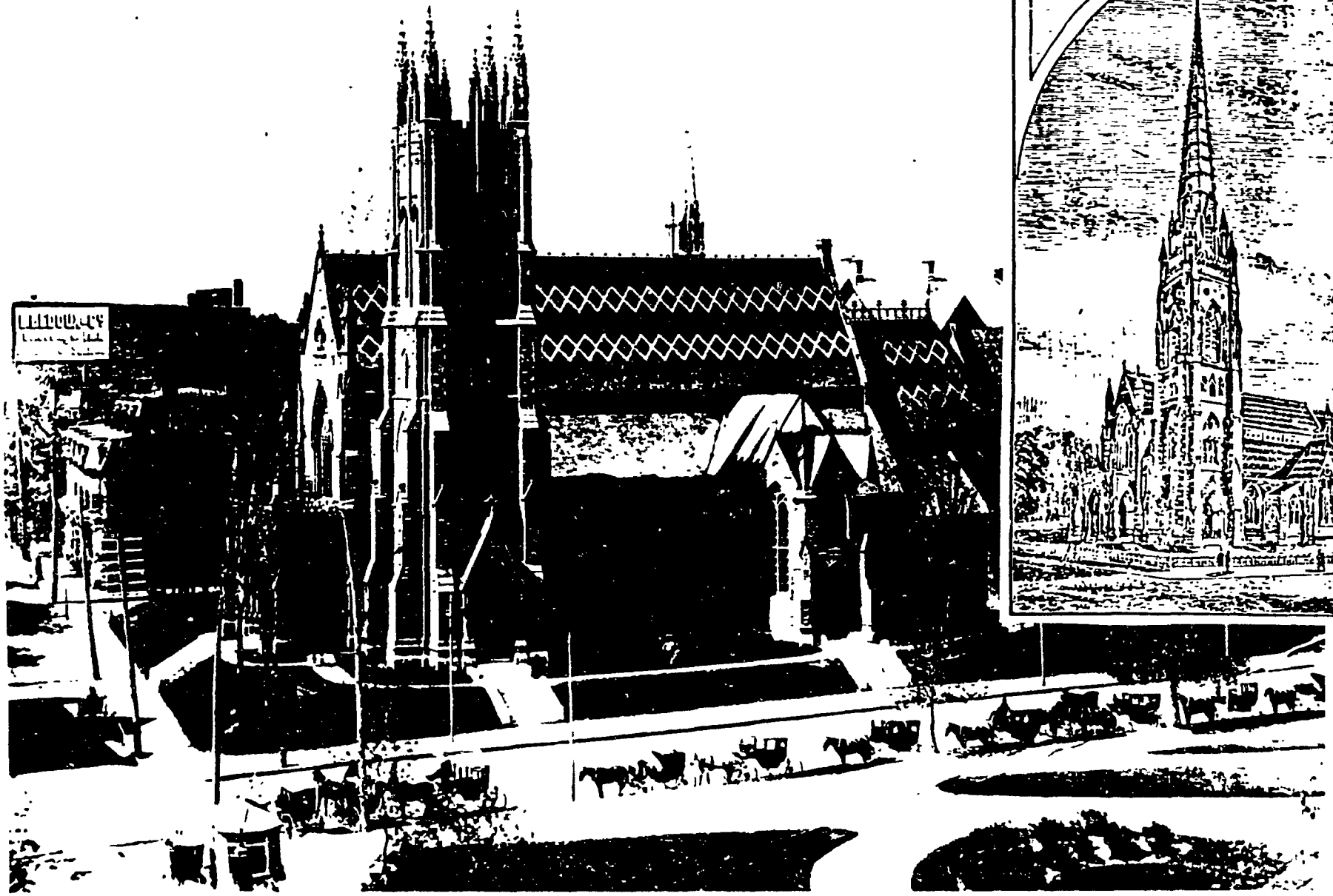
25.3 St.George's Church with added tower (NPA mp 849 [2]).



25.1



25.2



25.3

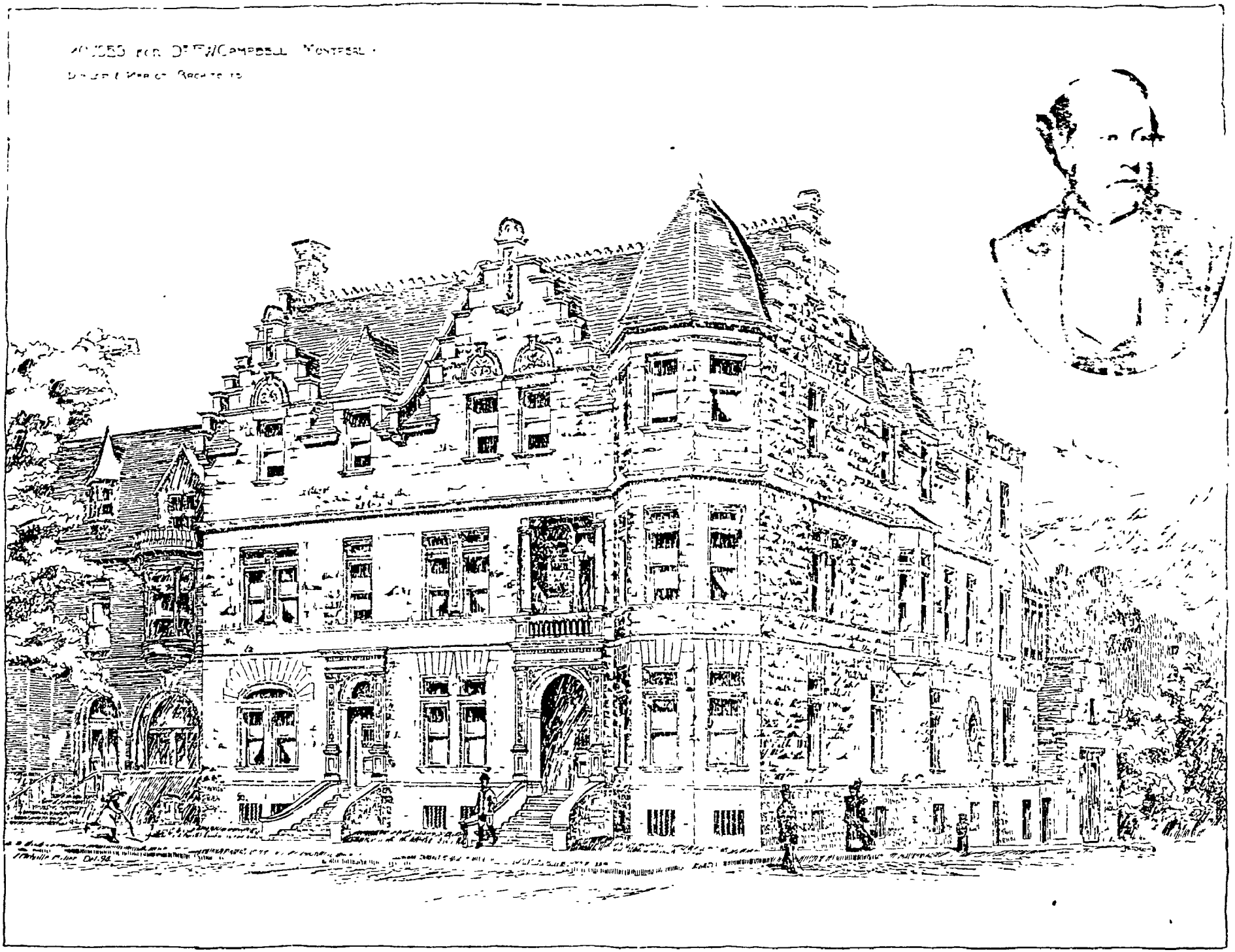
Dr. F.W. Campbell Houses
1894
D&H
two attached 3-storey houses
*1006 Sherbrooke Street
(at Crescent Street)

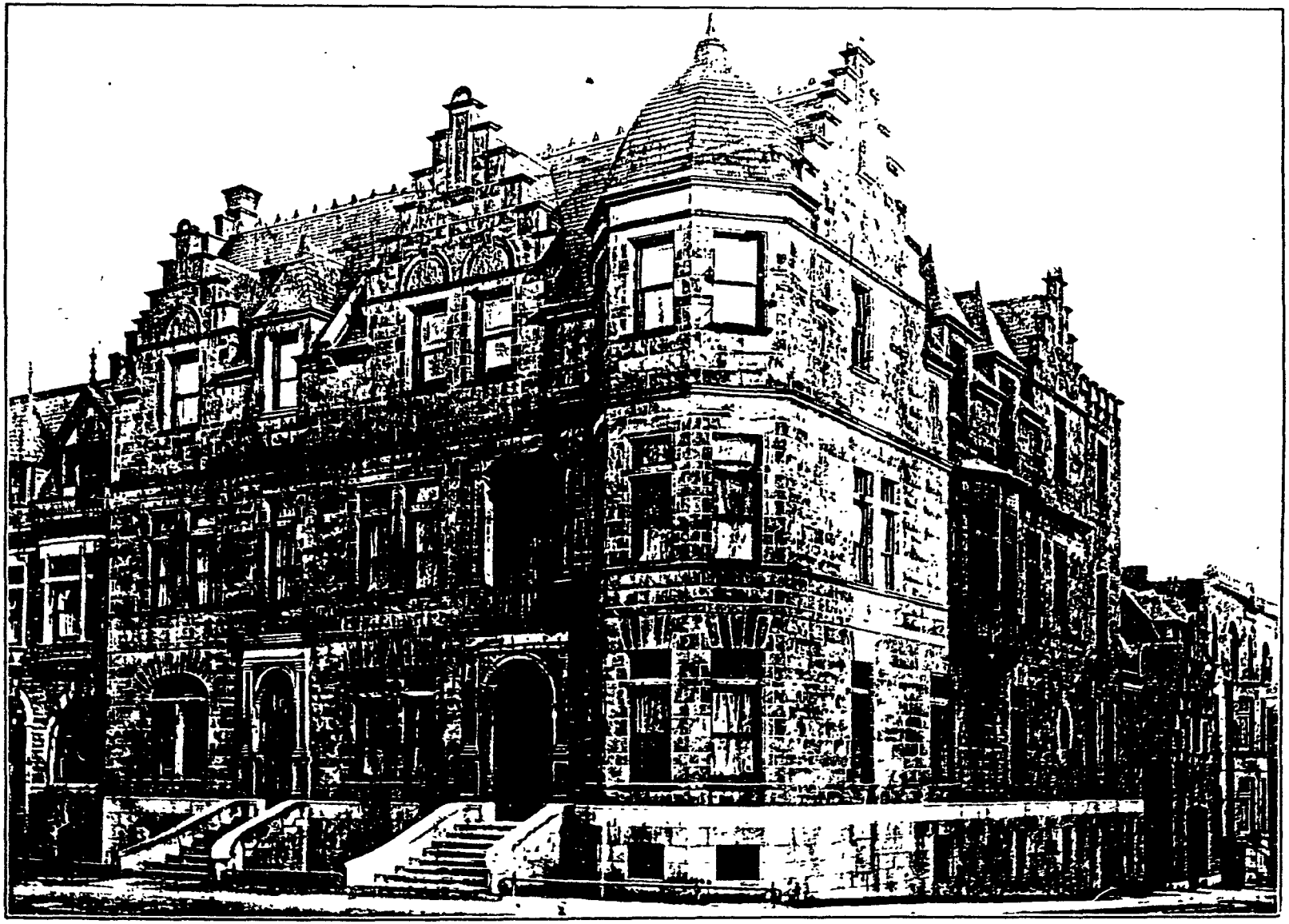
permit date 6 April 1894
quarter - Montreal
prop. F.W. Cambell, M.D.
masonry: Peter Lyall
carpt/joinery: Simpson & Peel
roofing: Montreal Roofing Co.
plumbing/heating: F.Horton
brick: Peter Wand
enduits: John McLean
painting/glass: Geo. Kimber
source:*Lpc*(Mtl)v14,n6,p172

The design for the Campbell houses that appeared in the CAB in 1895 was delineated by another young draftsman in the office of Dunlop and Heriot named John Melville Miller (1875-1948). In this particular case the rendered image was an accurate portrayal of the finished duplex. By 1909 the premises was owned by Mr. James Robinson and its appearance, as indicated in the illustration provided, was vitually unchanged. James Robinson was a boot and shoe merchant. president and director of two major rubber producing companies, a City Council member and "one of the largest individual real estate owners of Montreal.

26.1 Houses for Dr. F.W. Campbell, (*CAB*, Oct 1895).

26.2 James Robinson House, (*Montreal, Imperial City*, p.59).





26.2

27

Hugh Graham House
1894
D&H
one 3-storey house
1172 rue Sherbrooke Street
(at rue Stanley)

17 August 1894
(plans and estimates)
source: *Lpc* (Mtl)vol.14,no.25 p.726

permit date 12 Oct 1894
quarter - Montreal
materials: light grey Deschambault limestone
façade: pierre de taille
prop. Hugh Graham
masonry: H.Hutchison
brick: T.W. Peel
("le reste à donner)
source:*Lpc*v15,n6,p172

27.1 Proposed residence for H. Graham Esq. (*CAB* and *AABN, 1895).*

27.2 Hugh Graham House, façade, c.1900
(NPA mp 209/76)

27.3 Stanley Street façade (NPA)

27.4 Dining room, back wall
(NPA mp 222/76)

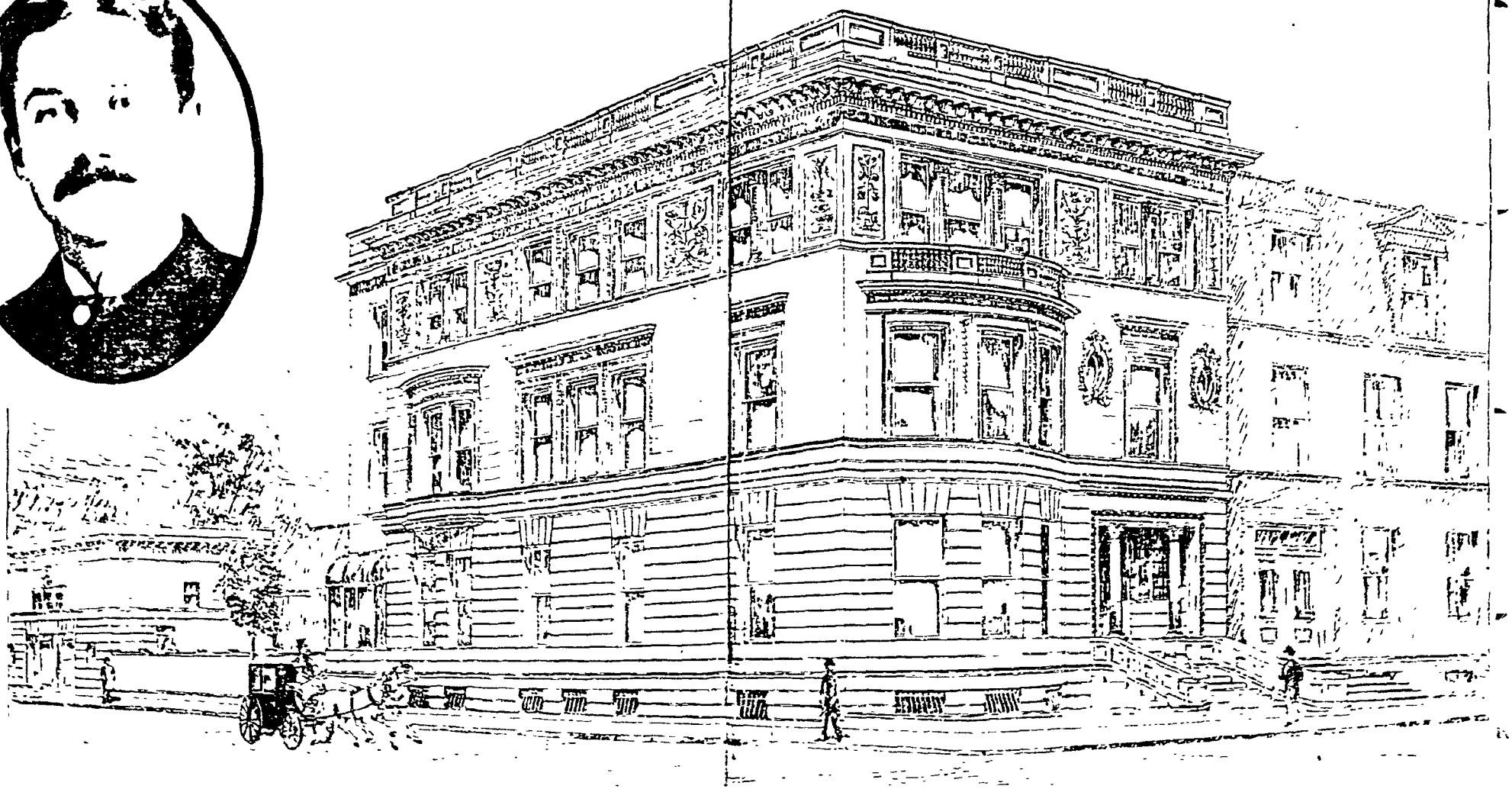
27.5 Dining room, portait over fireplace
(NPA mp 223/76).

27.5 Morning room (NPA mp 225/76).

27.6 Main hall (Demeures bourgeoises de Montréal).

PROPOSED RESIDENCE FOR H. GRAHAM, ESQ.
COR. SHERBROKE & STANLEY STS.
MONTREAL, P.Q.

A. F. DUNLOP & J. C. A. MERIOT
ARCHITECTS, MONTREAL



27.2

27.3

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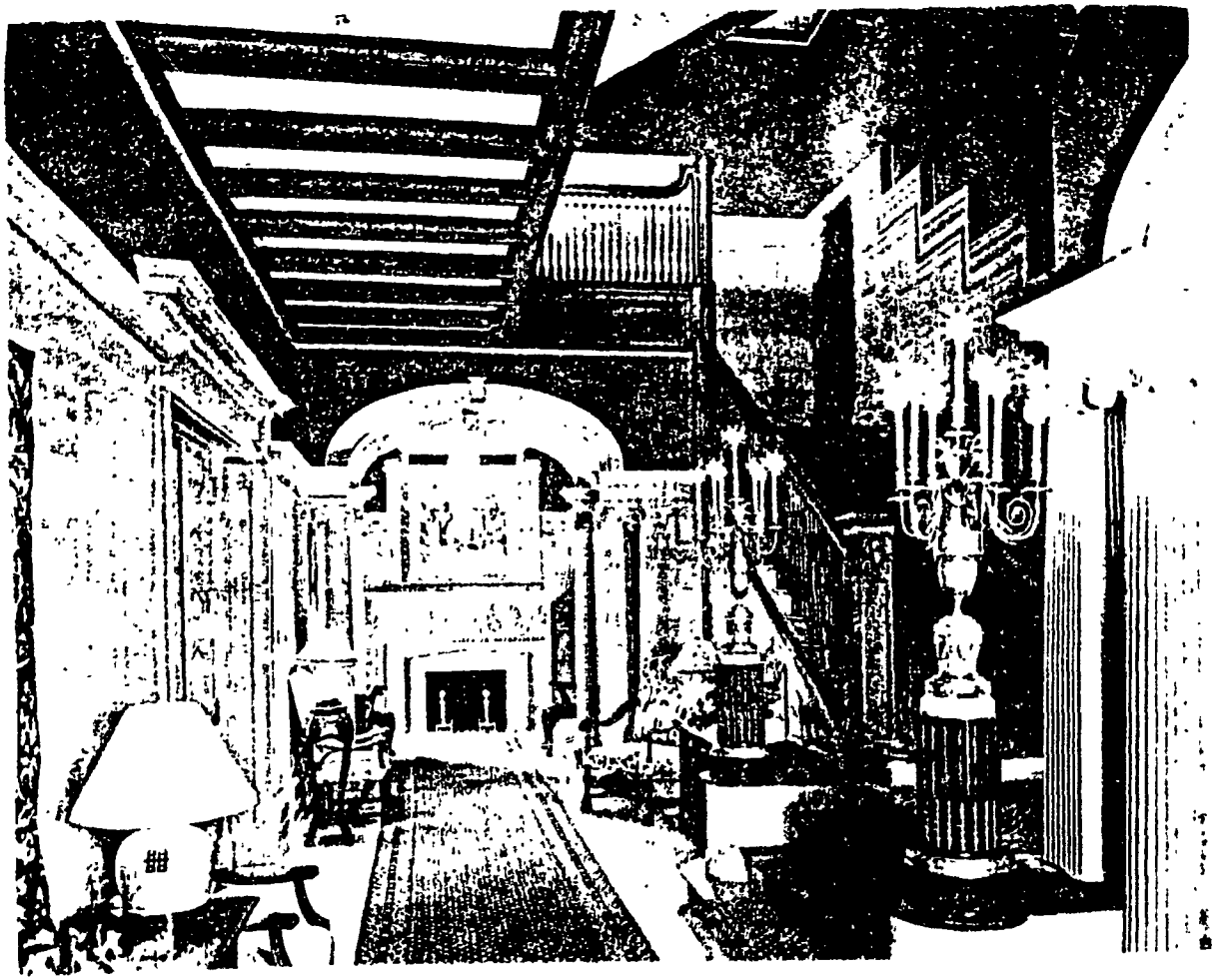


27.6

28

Massey Harris Store Building
1895
D&H
one 3-storey building
rue St-Paul (at rue Duke)

permit date: 12 July 1895
65.6 x 40
materials:brick and cement
prop. Massey Harris
cost: $12,000
source: *Lpc* v16,n19p700

On 12 July 1895, Dunlop & Heriot were issued a building permit to construct a store building for the Massey Harris Company, manufacturers of farm machinery and implements.

29

C.W. Lindsay Store Building
1896
one 3-storey building at
2268-70 St.Catherine Street

permit date 31 Jan 1896
quarter - Montreal
prop. C.W. Lindsay
masonry/brick: I. Lewis
carpt: Labrecque & Mercure
roofing: Drapeau & Savignac
plumbing: John Creed & Son
painting/glass: John B. Murphy
iron"etc.": Dominion Bridge Co.
source: *Lpc* vol17 no22 p863

It is possible that both buildings designed by Dunlop for C.W. Lindsay (1896 and 1905 respectively) were in the same location at 2404-2410 St. Catherine Street. In the description of the earlier building permit it is interesting to note that in the description of the contractors' contributions "iron, etc." was provided by the Dominion Bridge Company. No other mention is made of iron or metal supply in Dunlop's catalogued building permits. This material must have been used as a structural reinforcement, technology that was still relatively new to Montreal.

30

T. Barton Cottage
1896
one residence on
*Côte St.Antoine Road

permit date 31 Jan 1896
quarter - Montreal
prop. T. Barton
contr. Robert Sharp
source: *Lpc* v.17 no.22, p.863

No additional information on this particular project or client has been found.

31

Alterations to the Standard Life Assurance Company Building
(Richard Waite, architect)
1896
re-modelling of fifth floor
*225 St.James Street

permit date 31 January 1896
source: *Lpc* vol.17,no.22 p.864

permit date 15 May 1896
quarter - Montreal
addition of 2 storeys
materials: brick and stone
prop. Standard Life Assurance Co.
contr. Simpson & Peel
source: *Lpc* vol.18,no.11 p.536

In the spring of 1896, Dunlop re-modelled the top or fifth storey of the Standard Life Assurance Company Building. The building had been designed in 1886 by Richard Waite, an American architect practising in both Canada and the United States. According to Kelly Crossman, in *Architecture in Transition*, the appearance of the Standard Life building helped to bring several stylistic trends into vogue in Montreal.

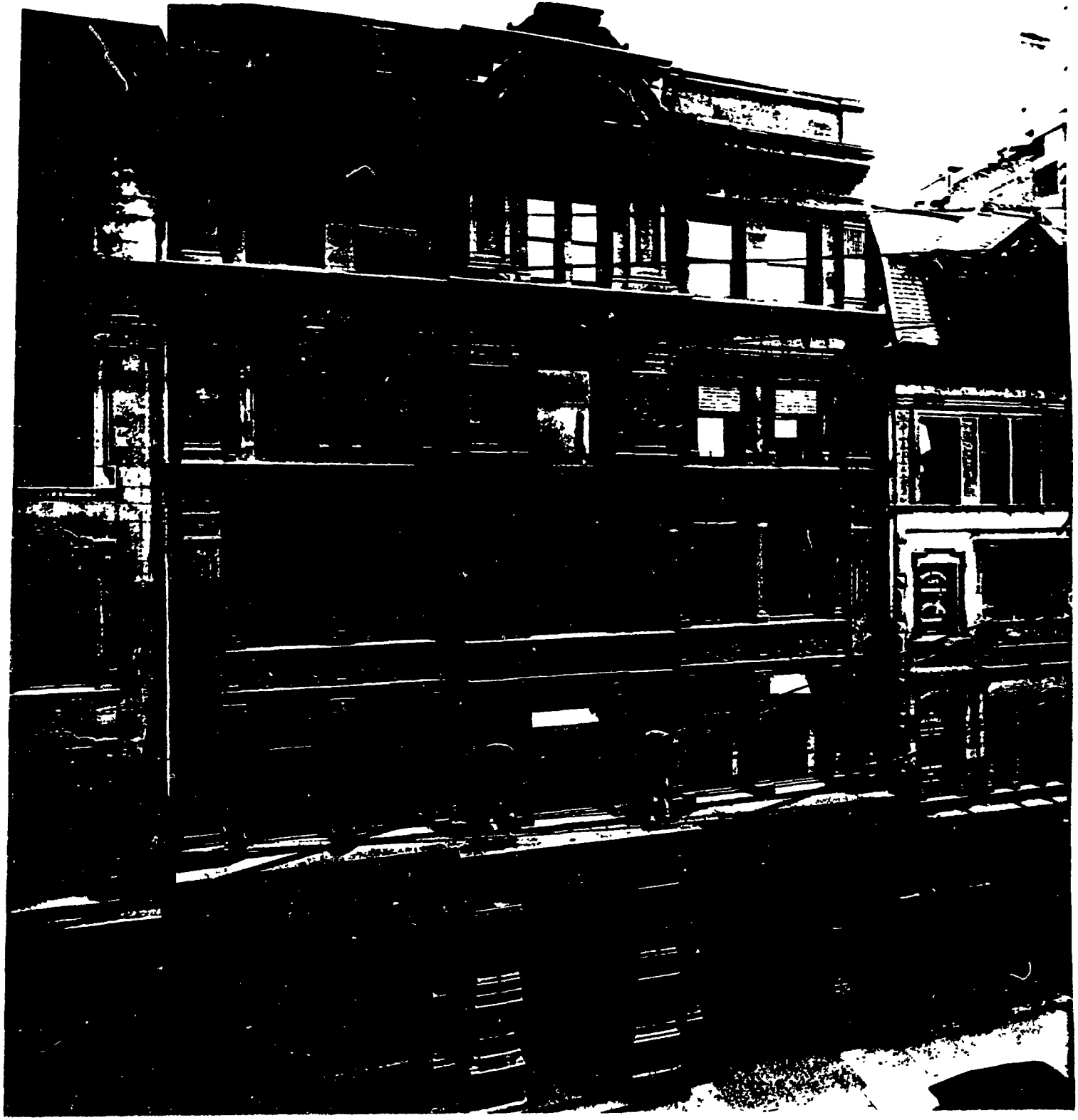
...the basis of its popular success is not its plan, its mode of construction, or its height, all factors commonly associated with American commercial building of the 1880s, but its colour. Alone among the banks and offices of St.James Street, the Standard Life building was constructed of red sandstone. It was this, exploited in rich sculptural effects - paired pilasters, capitals, carved spandrels, curving arches, and two world-beset Atlases- which dazzled a Montreal accustomed to the sombre grey of the local building stone.

It is possible that Dunlop had taken on the task of removing the top storey of the Standard Life building at the same time that he was preparing the design for the new Montreal Star building next door. The modificaton brought the rooflines to a similar height providing a more unified connection between the two buildings. Dunlop proved with the Montreal Star building that he was quite able to design successfully in dark sculpted sandstone or in smooth faced grey limestone.

31.1 Standard Life Assurance Building, original Star Bldg at left. (NPA 3,236)

31.2 Standard Life Assurance Building, after alterations, c.1912. (NPA 12,615 view)

31.1



31.2

32

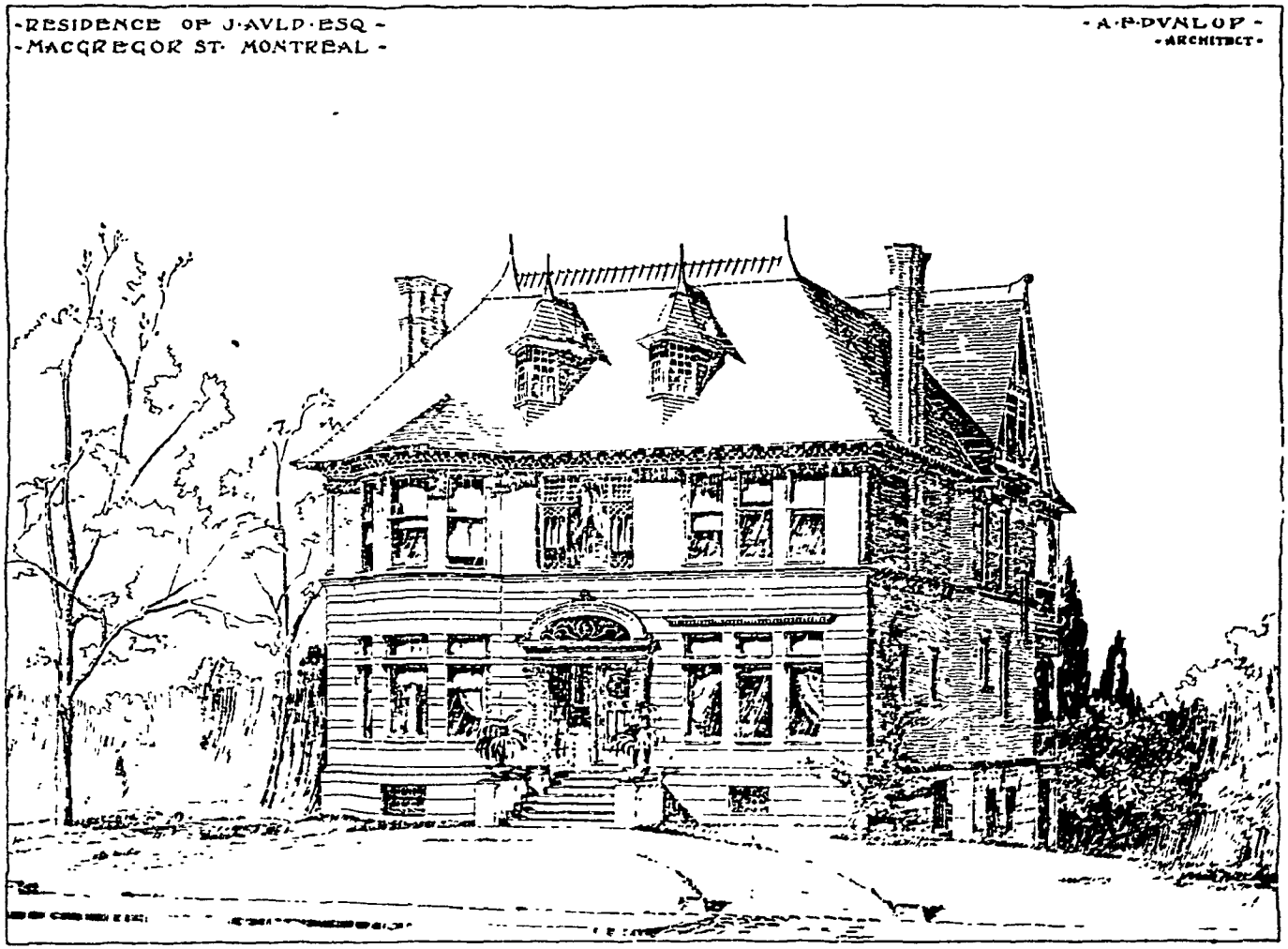
John Auld House
1897
one 3-storey house
*26 McGregor Street
(now 1558 rue Dr.Penfield)

permit date April 1897
quarter - Montreal
41'front,42'rear x 63'deep
material: stone,brick, slate roof
prop. John Auld
cost: $10,000
contr. Simpson & Peel
source:*Lpc*(Mtl)v20,n8 and *Dossier 25*,p48,BN-209.

32.1 Residence of John Auld (*CAB* Feb 1898).

32.2 John Auld c.1905 (NPA 155,543 + 544 Series BII).

32.3 Front view (photo: S.Robinson).



32.1

32.2

32.3

33

Fred Fairman Commercial Buildings
1897-98
three 3-storey store buildings
2630-2634 St.Catherine Street

permit date May 1897
62' x 102'
material: stone
prop.: Fred Fairman
contr.: Labrecque & Mercure
source: *Lpc*, vol.20, no.13

Dunlop designed commercial buildings for Fred Fairman along St.Catherine Street. In a 1898 review of recent building in Montreal the following description appeared:

A fine building was erected on St. Catherine street for Mr. Fairman, including three stores and a music hall. The architect was Mr. A.F. Dunlop.
(*CAB*, vol.11, no.2, February 1898, p.27.)

34

Carsley Store
1897
modifications to one 4-storey building
(J.J. Browne, architect c.1894)
on St.James Street

permit date July 1897
prop. S. Carsley & Co.
cost: $14,000
contr. Simpson & Peel
source: *Lpc* vol.20, no.20

In the Montreal Board of Trade's *Montreal, Metropolis of Canada, Illustrated*, important information about the Carsley company and its new facilities is revealed and an engraved image accompanies the text (fig.33.1). The authors failed to mention the architect.

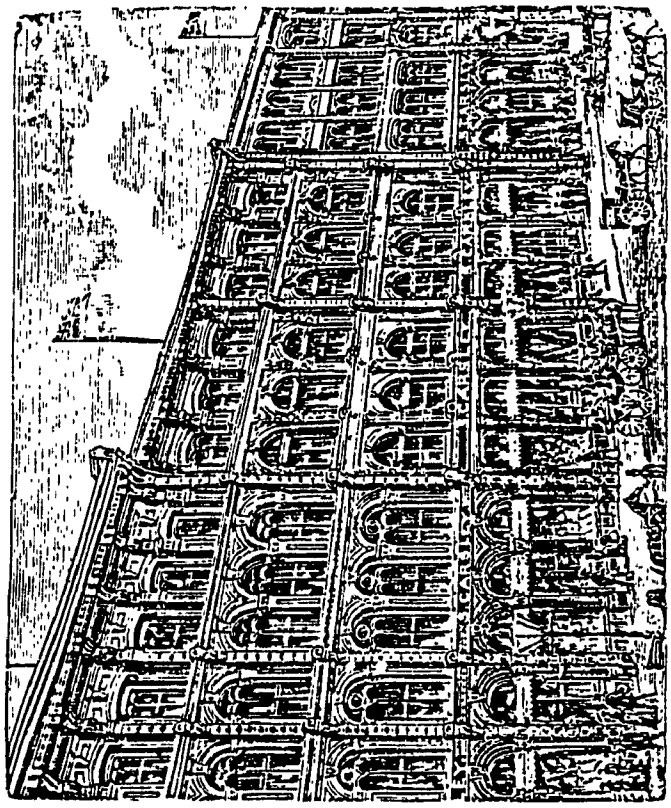
33.1 Carsley Store (J.J. Browne, architect) (Mtl. Brd. Trade).

35

Carsley Co. Store Building
1898
one 6-storey building
*182 St.James Street

permit date March 1898
32' x 100'
material:marble, brick with galvanized sheet metal roof
prop. S. Carsley
cost: $20,000
source: *Lpc* vol.22, no.3

Samuel Carsley (b.1835) founded his business in 1868 in Kingston, Ontario and by 1871 had moved to Montreal and opened his Notre-Dame Street store. After thirty years of success Carsley and his son William Francis Carsley decided to expand to create what has been described as "the largest and most prominent exclusively dry goods establishment in the Dominion".



34.1

36

Montreal Star Building
1899
one 5-storey building with basement
245, rue St-Jacques

permit date July 1899
59' x 106'
materials: stone and brick, interior terracotta fireproof covering
prop. Hugh Graham
cost: $25,000
contr. P.Lyall & Sons
source: *Lpc* vol.25, no.3

As a temporary office facility during construction, Dunlop designed for Graham a temporary 1-storey building on St.James Street

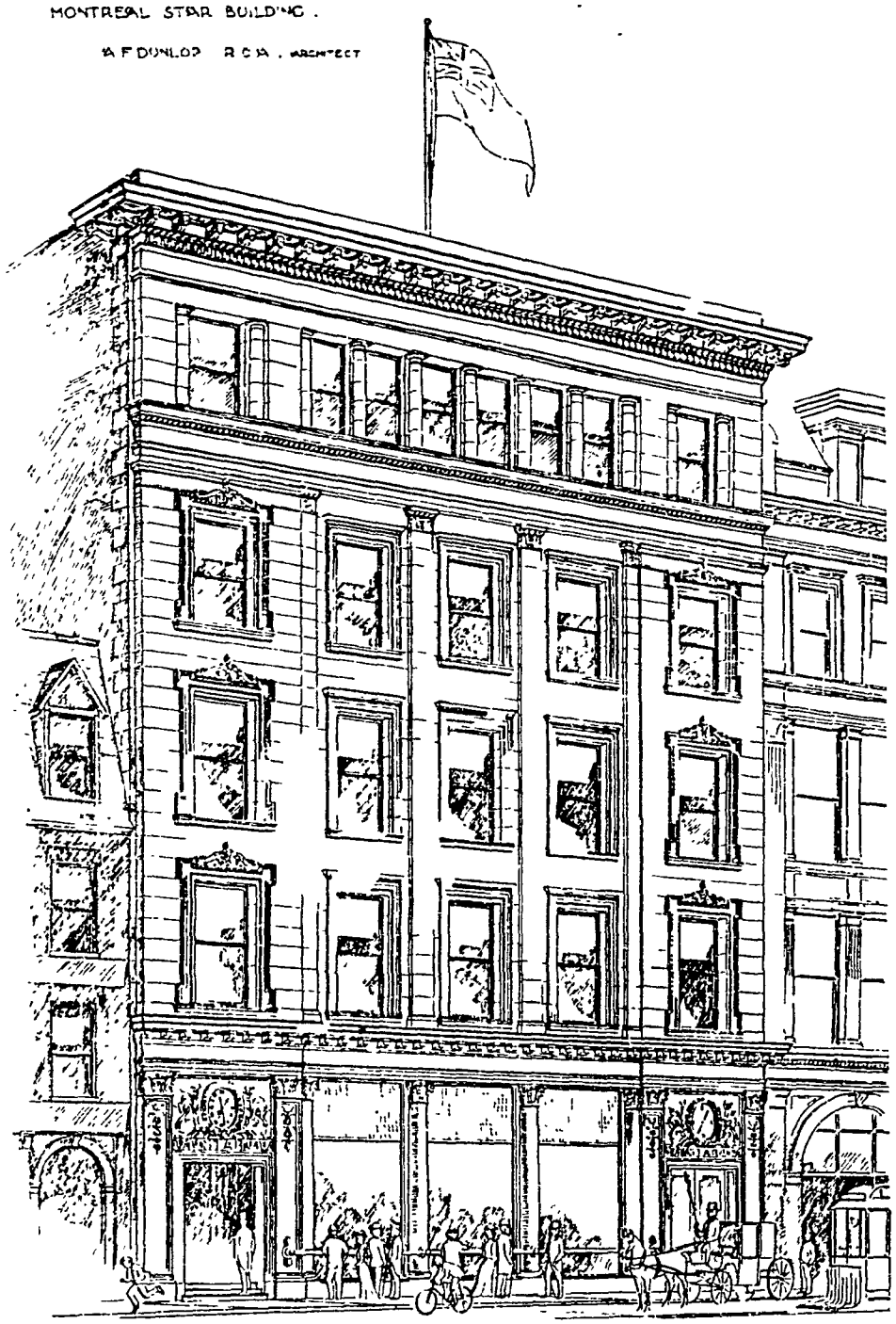
36.1 Montreal Star Building, (*CAB* Dec 1899).

36.2 Retouched photo of Montreal Star Bldg (NPA mp 874 [2]).

36.3 Montreal Star Building
(Gazette Archives)

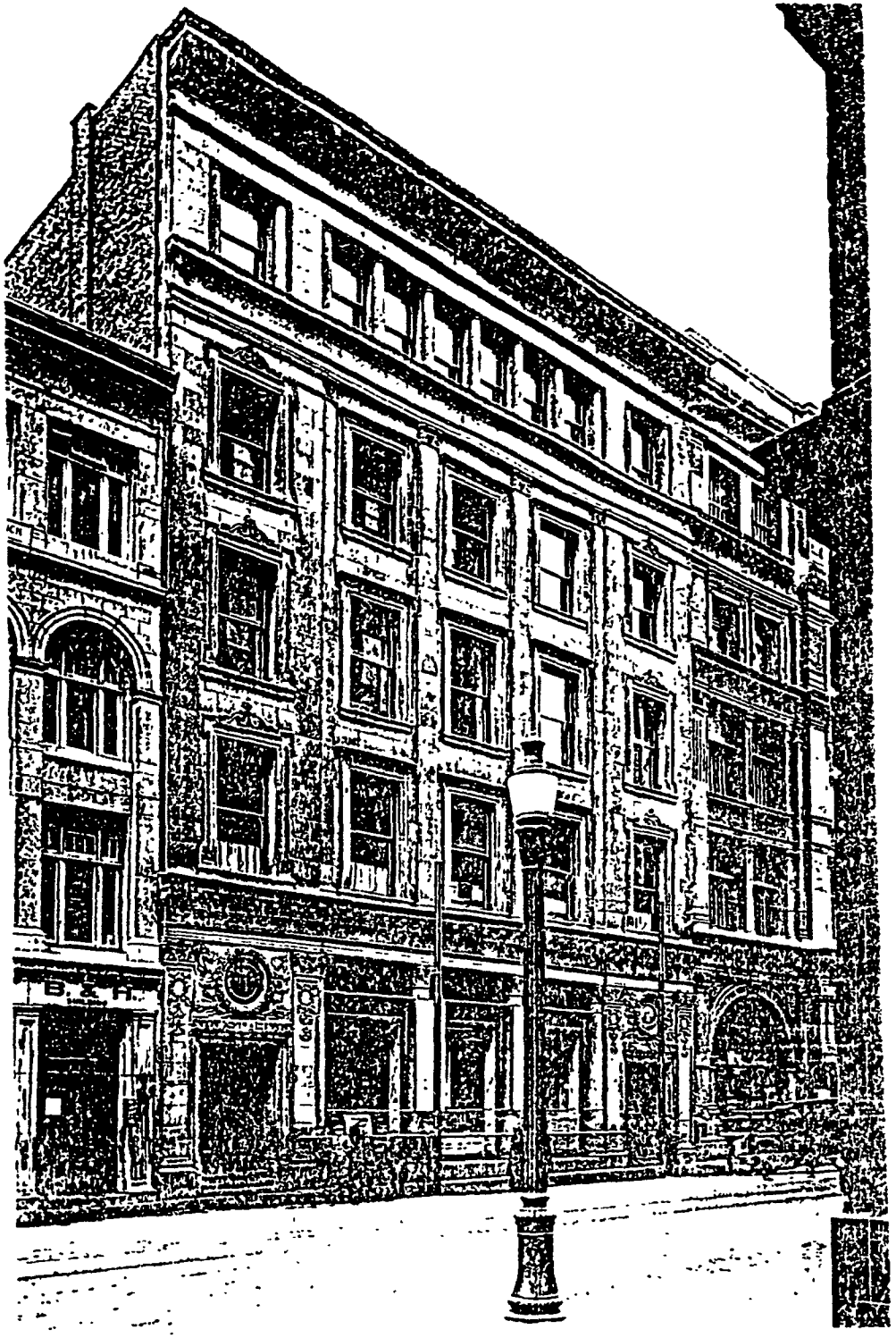
36.4 Mtl. Star Bldg., 1988
(photo: S.Robinson).

36.5 Advertisement for the Montreal Terra Cotta Lumber Co.,
(*CAB* Mar 1900 v.13,n.3 p.7).

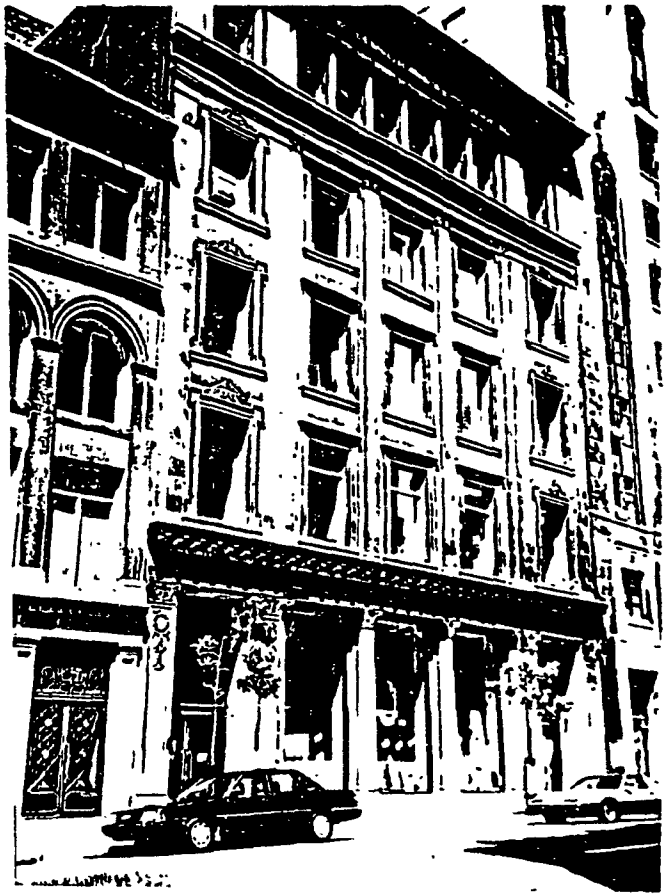


NEW PREMISES FOR THE "STAR" NEWSPAPER, ST. JAMES STREET, MONTREAL.

36.2

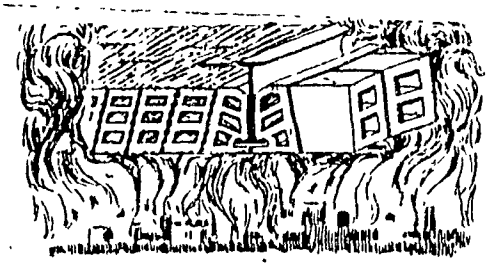


36.3



36.4

POROUS TERRA COTTA FIRE-PROOFING MATERIALS



This cut shows the way Porous Terra Cotta Fire-Proofing protects the flanges of the I beams.

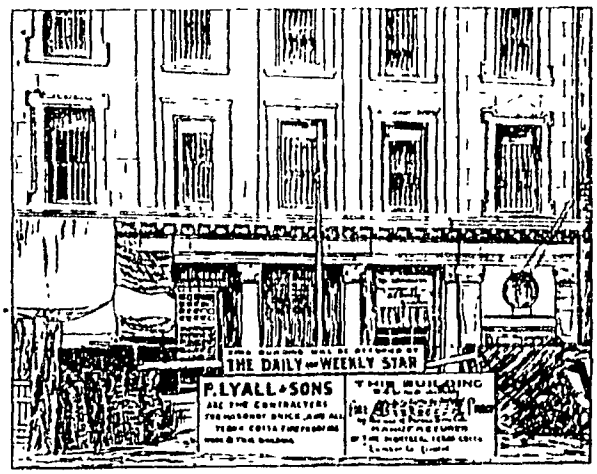
NEW BUILDING OF THE MONTREAL "STAR."

A. F. DUNLOP, R.C.A., Architect.

The floors in this building were laid during the last cold spell.

Each floor was laid in 15 hours time, and the centerings removed the next day, when the ceilings were ready for the plasterer.

Such quick work is not possible with any other system.



The question of delaying buildings, is a serious one which militates strongly in favor of Porous Terra Cotta, as other systems are a source of considerable delay and annoyance.

Porous Terra Cotta was selected in preference to all other systems for the simple reason that a first-class fireproof building was wanted, and that could only be obtained by the use of "Porous Terra Cotta."

We will be pleased to call on any Architect who might wish for further particulars concerning our material.

.... THE ....

Montreal Terra Cotta Lumber Co., Limited

204 St. James St. - MONTREAL

37

John Auld Factory Building
1900
one 5-storey building
642, rue de la Lagauchetière

permit #162 7 Sept 1900
96.8 x 150
materials: stone, brick with gravel roof
prop. John Auld
cost: $40,000
masonry, brick: P.Lyall & Sons
carpentry: T. Ford
source:*Lpc* vol.29,n10p790

reconstruction:
permit #1036 24 January 1902
Lpc vol.30, no.4, p.413.

Soon after the completion of the Montreal Star building (1898), Dunlop designed a factory building for John Auld of the Canadian Cork Cutting Company. The factory was located at the corners of St.George, Vitre and Chenneville Streets (now Lagauchetière and Cheneville?). No mention is made in the permit of fireproofing material being used in its construction but given the inflammable nature of Auld's cork business this precaution would have been considered. Regardless of the materials used. in 1902 Dunlop was asked to carry out reconstruction work after the Auld factory was damaged by fire. The cost of the reconstruction amounted to $8,125 and the contractor was L. Belanger.

38

T.S. Carsley Co. Store
1901
one 7-storey store building
188-194 St.James Street

permit #570 14 June 1901
62.3 front, 51.6 back x 93.4 depth
materials: marble, brick with galvanized sheet metal roof
prop. T.S.Carsley Co.Ltd.
cost: $70,000
source:*Lpc* vol.31, no.24 p.930

By 1915, the 1901 addition to the Carsley was occupied by Freeman's, a leading resturant and commercial hotel.[3] The hotel was located on the south side of St. James Street, between St.Peter and St.John Streets and was demolished in 1923.

38.1 Carsley's Store (as Freeman's Hotel) (*Montreal Old and New*, p.371).

38.1

Modifications to S. Carsley House
1902
one house at
71 Nôtre-Dame Street

permit # 1774 31 October
prop. S. Carsley & Co., Ltd.
contr: Simpson & Peel
source: *Lpc* vol.34,no.18,p.39

Carsley Building
(re-construction)
1904
Notre-Dame Street (at St.Peter Street)

permit# 378 1904
quarter - Montreal
48'front,67'rear,103'depth
prop. S. Carsley
cost: $24,000
contr.: Peter Lyall & Sons
source:*Lpc* no.19,p.42

Carsley Warehouse
1904
one 1-storey warehouse building
Concord Avenue (near Bleury)

permit# 1255
quarter - Montreal
46' x 123'
materials: wood and brick
prop. Carsley & Co.
cost: $2,600
contr.: Louis Beaudry
source: *Lpc* (Mtl) no.47, p.55

W.F. Carsley House
1903
one 3-storey house
*McGregor Street
(1569, avenue Dr.Penfield)
at Chemin Côte-des-Neiges

permit# 501 3 July 1903
quarter - Montreal
32' x 80'
materials: stone and brick
prop. W.F. Carsley
cost: $21,000
contr. Peter Lyall & Sons
source: *Lpc* vol.36,no.1 p.51

In the spring of 1903 Dunlop was asked to design the residence of William F. Carsley (b.1868), also located on McGregor Avenue across from the Auld house. The former Carsley home still stands today at 1569 avenue Docteur-Penfield. The three-storey residence was fashioned in red brick and trimmed in a light olive sandstone. The carriage house beside was likely included in the complete design due to the identical building material and similar roofline. This particular roofline design was popular during this time and had been used by Dunlop's contemporary and former pupil Edward Maxwell two years before in the James Gardiner House on Stanley Street in 1898. The senior architect occasionally gained inspiration from his students' achievments.

39.1

39.1 W.F. Carsley House (photo: R. Lemire).

40

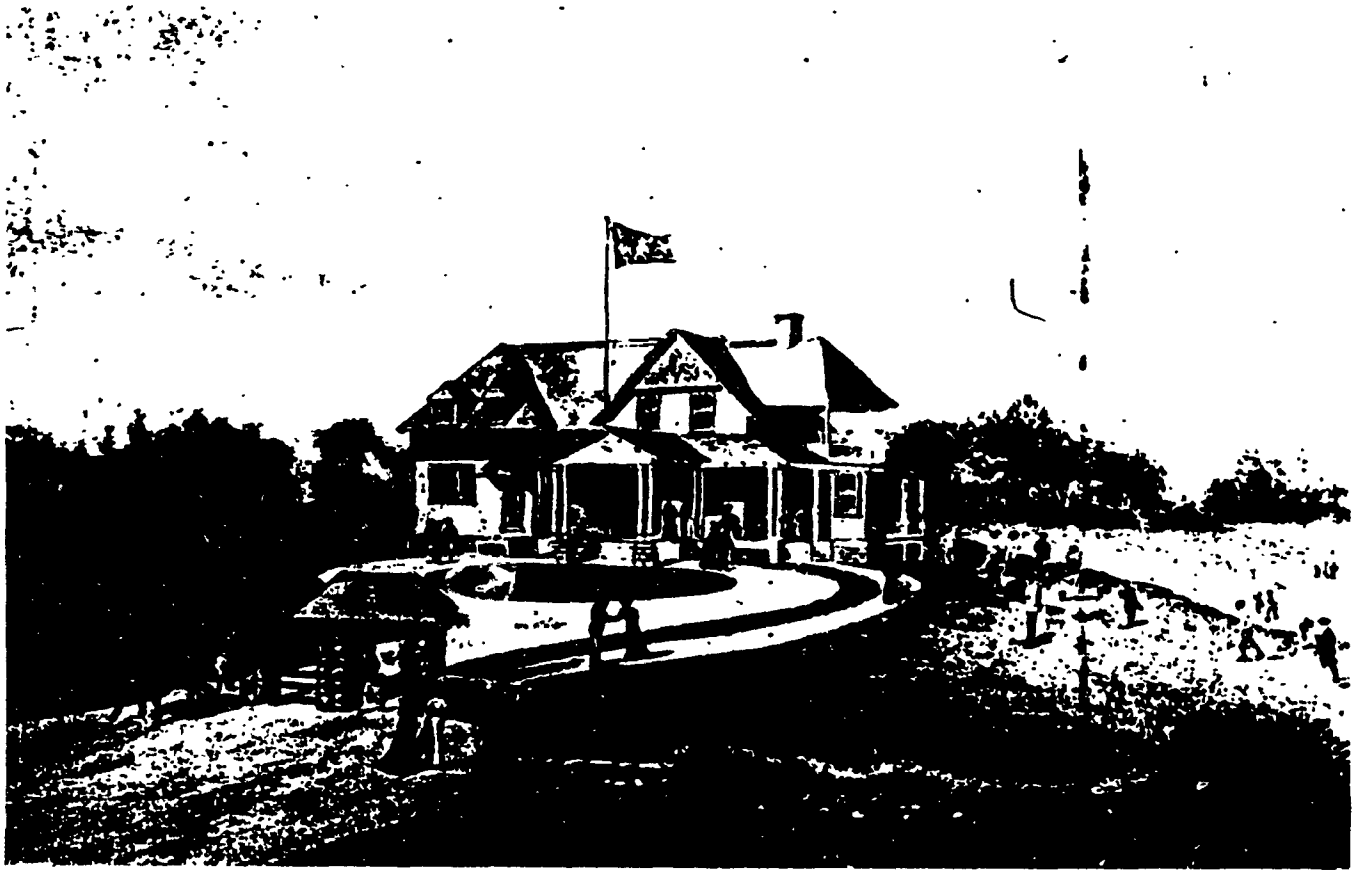
Outremont Golf Clubhouse
1903

permit n/a

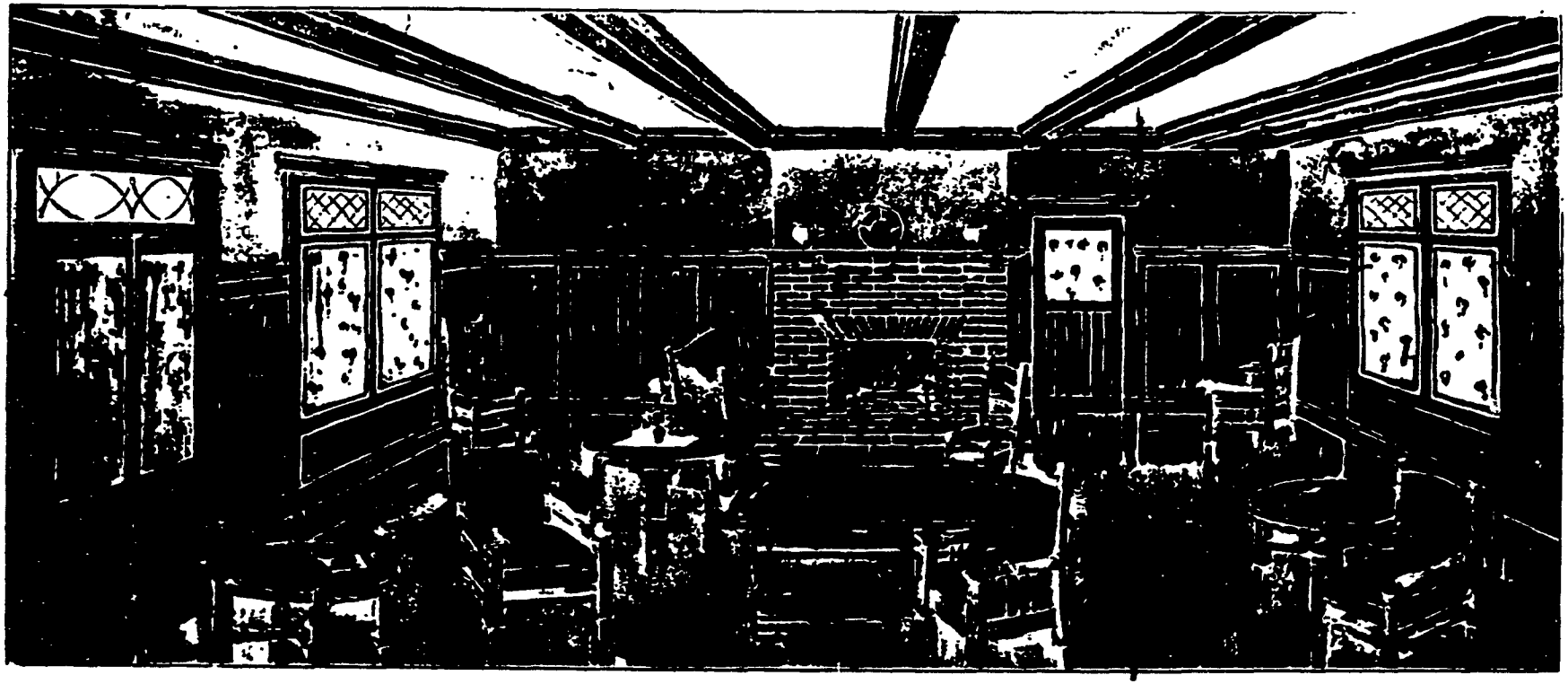
Dunlop designed a golf clubhouse near Montreal in 1903. Two painted renderings of the exterior and interior of this building appeared in the *Canadian Architect and Builder* in that year. In the same year Dunlop exhibited a work entitled "Outremont Golf Course" with the Art Association of Montreal and at the RCA Exhibition at the National Gallery in Ottawa. It is likely that this exhibited work was the same image that appeared in the *CAB* in 1903.

40.1 Golf Club near Montreal (Outremont) (*CAB*).

40.2 Golf Club Interior (*CAB*).



40.1



40.2

41

W. Tatley Apartments
1904
one 3-storey building with 3 apartments
Oxenden Street (near Prince Arthur)

permit# 379
quarter - Montreal
35' x45'
materials: stone and pressed brick
prop. William Tatley
cost: $9,000
contr.: J. Quinlan
source: *Lpc* no19,p.42

permit# 1212
contr.: John Grant
source: *Lpc* no.45,p.47

1905
permit# 462
contr.: John Grant
source: *Lpc* no.18,p.50

Three red brick buildings with stone arches and trim appear on the west side of Oxenden Avenue (fig.42.1). The combination of materials The arches and distinctive triangular parapet are reminiscent of Dunlop's Temple Building design while the combination of red brick and stone trim blend easily with Tatley's building next door. The buildings are arranged in a stepped fashion, with each unit visually separated but linked by the repetition of materials.

42

W. Tatley Apartments
1906
one 4 storey building for eight residents
Oxenden Avenue (near Prince Arthur)

permit #497 1906
quarter - Montreal
36.6 x 40
materials: brick,stone gravel roof
prop. William Tatley
cost: $20,000
contr.: Amos Cowan
source: *Lpc* no.17, p.46

Examples are rare in Dunlop's work of building groups within sight of each other. The Tatley apartments on Oxenden Avenue (No.41 and 42) and on Lorne Crescent (No.50) were designed with similar fenestration and materials. The distinctive features of the single buildings (No.42 and 50) are the three-storey bay windows beginning at the first floor. Dunlop adopts this feature in both the single stairway design with a central door and in the side stair design in 1906.

42.1 Tatley Apartments 1904 (on left) and 1906 (on right), Oxenden Avenue (photo: S. Robinson).

42.1

43

Lindsay Building
1905-06
one 7-storey office building
2404-2410 St.Catherine Street

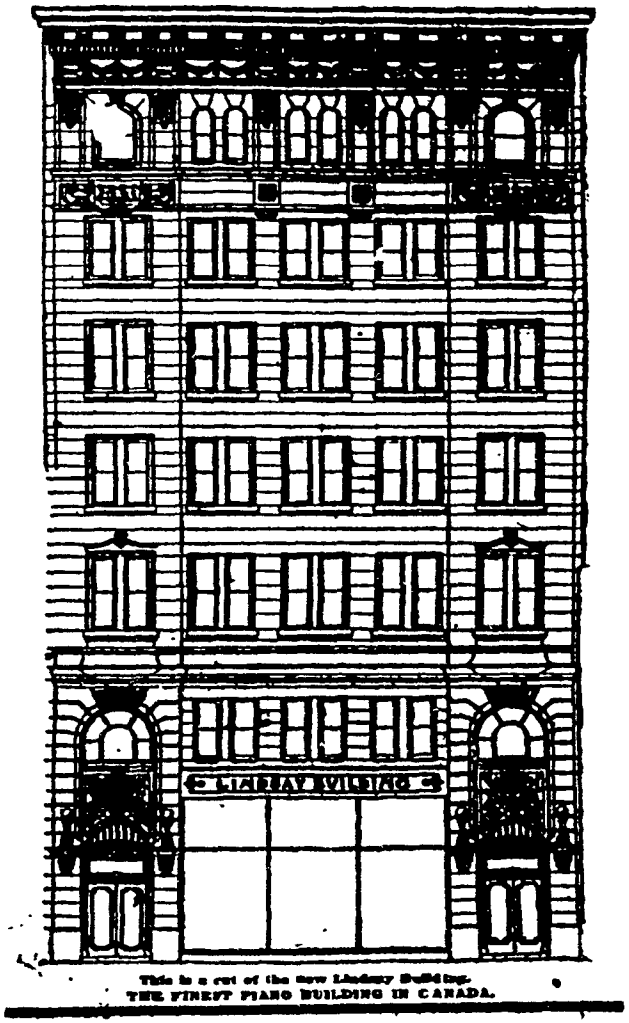
permit# 1314 1905
53.4 x 102
materials:brick, Indiana sandstone
with slate roof
prop. C.W.Lindsay Co. Ltd.
cost: $100,000
contr.: Charles Thackeray
source: *Lpc* no.38, p.64

The later Lindsay Building was designed for C.W. Lindsay in 1905-06 and was completed for the sum of $150,000. It was described in the contemporary French press as one of the most attractive buildings on St.Catherine Street. The Lindsay Building exterior was finished in Indiana sandstone (a building stone popular at this time for its easily sculpted character) and adorned on the interior in fine marble and mosaics. Dunlop's design contained seven floors, the upper levels made available for office space while the lower area accomodated the Lindsay piano showroom. Dunlop himself located his office on the first floor of the Lindsay Building from its opening in 1906 until his retirement in 1913.

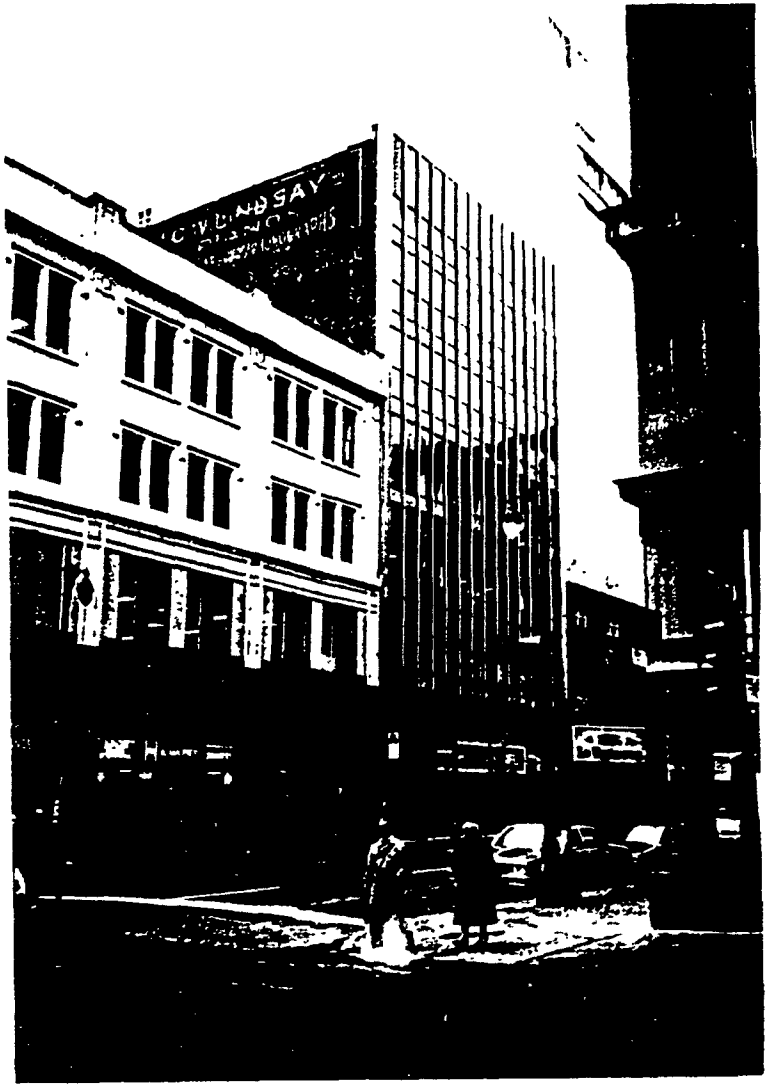
During the 1960's the original façade was removed (not likely covered) with a metal curtain wall with a large amount of glass. Entry to what is now referred to as the "Crossroads Building" is sull through one of the three bays between the large structural support piers. Two versions of Lindsay's painted sign are still quite legible on both sides of the building.

43.1 Engraving of Lindsay Building, c.1906 (*Montreal Gazette*).

43.2 Lindsay Building, present view (photo: S. Robinson)



43.1



43.2

44

Commercial and Technical High School
1905
one 4-storey building
595-597 Sherbrooke Street
(at St-Urbain Street)

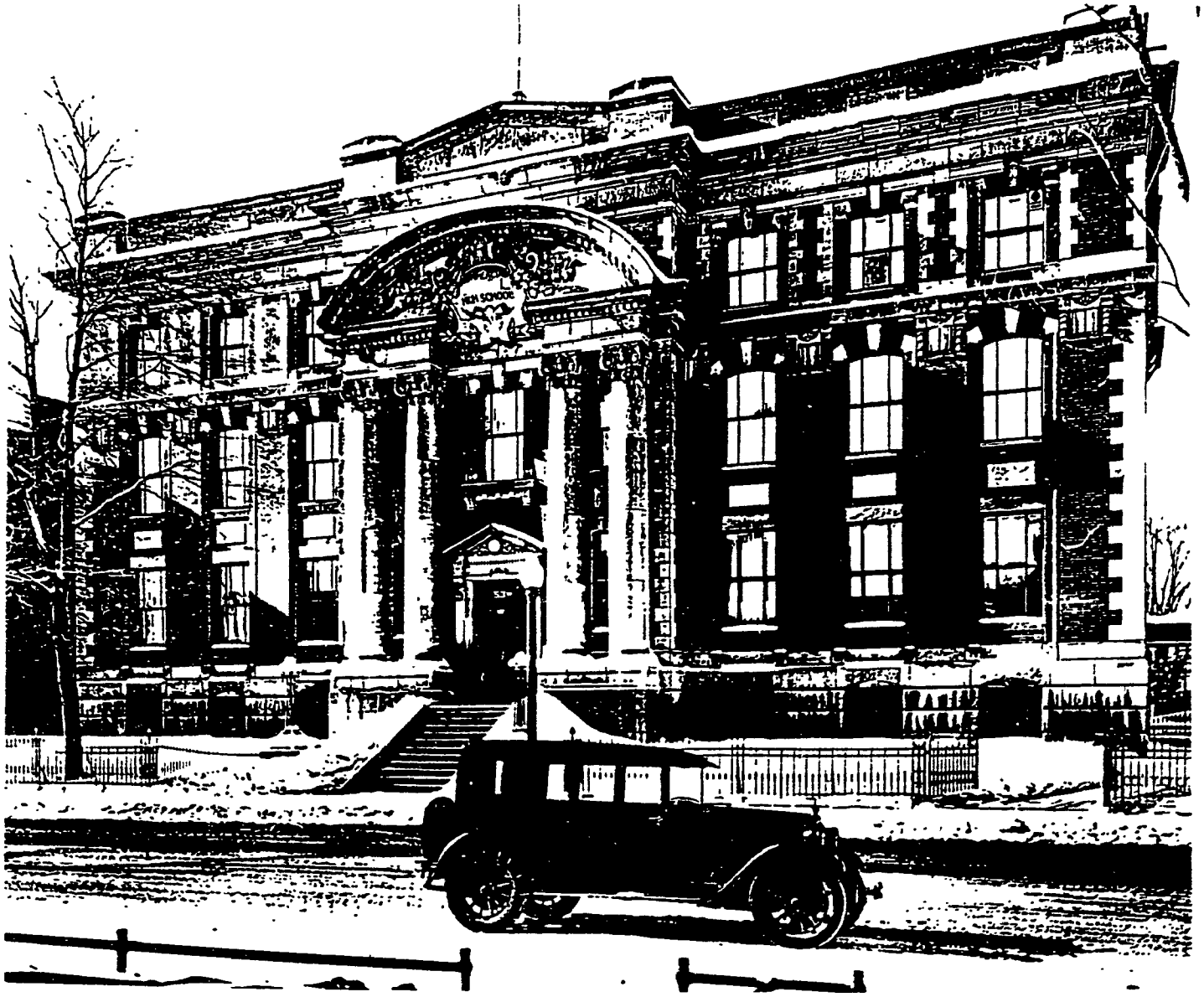
permit# 1527
quarter - Montreal
109'front, 84'rear x 190'
materials: pressed brick, gravel roof
prop.: Protestant Board of School Commissioners
cost: $100,000
contr.: J. Morrison
source: *Lpc* no.43, p.59

44.1 Commercial and Technical High School, c.1905 (photo: Protestant School Board of Greater Montreal Archives).

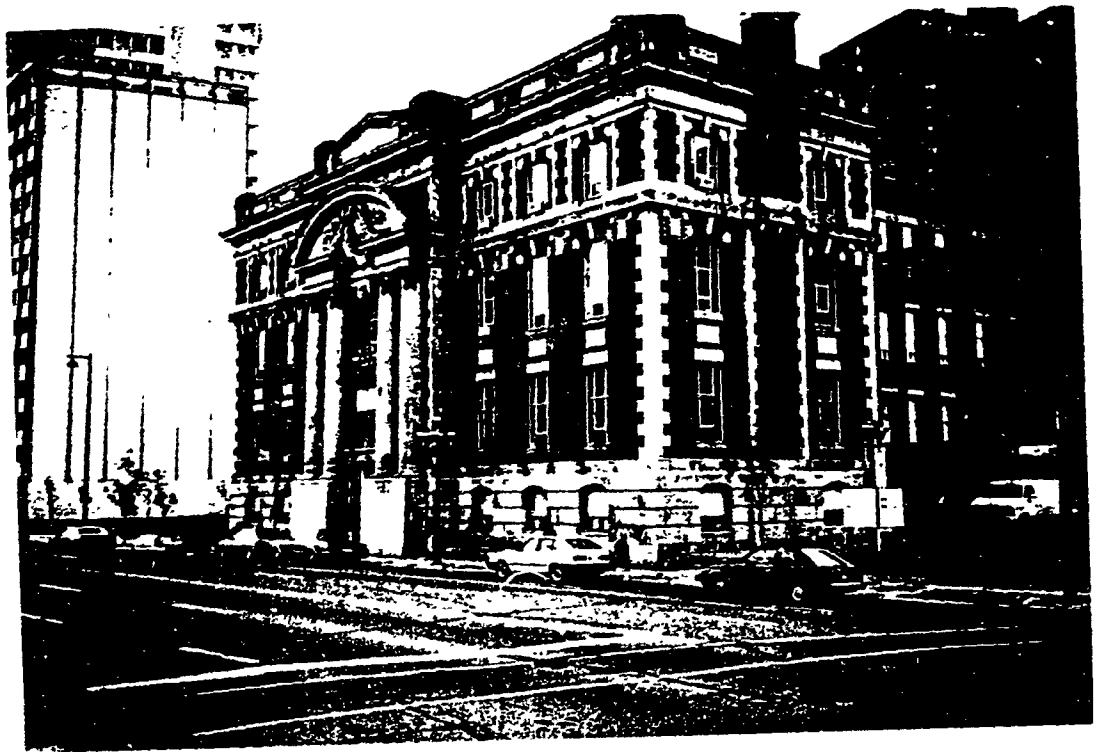
44.2 Commercial and Technical High School, c.1905 (P.S.B.G.M. Archives).

44.3 Commercial and Technical High School, present views. (photos: S. Robinson)

44.2



44.1



44.3

45

Earl Grey School
1907
one 3-storey building
*1035 Bellechasse Street
(formerly Comté Street)

permit# 974 1907
quarter - Montreal
100' x 75'
materials: pressed brick, stone with gravel roof
prop: Protestant Board of School Commissioners
cost: $38,000
contr: Purvis & Henderson
source: *Lpc* no.24,p.42

Addition to Earl Grey School
1910
two 3-storey additions to sides and rear

permit date June 1910
quarter - St.Denis
40 x 70
prop. Protestant Board of School Commissioners
cost: $50,000
source:*Lpc* vol.1,n25,p.41

45.1 Earl Grey School, 1907 (*Construction*, 1909).

45.2 Earl Grey School, 1907, ground floor plan (*Construction*, 1909)

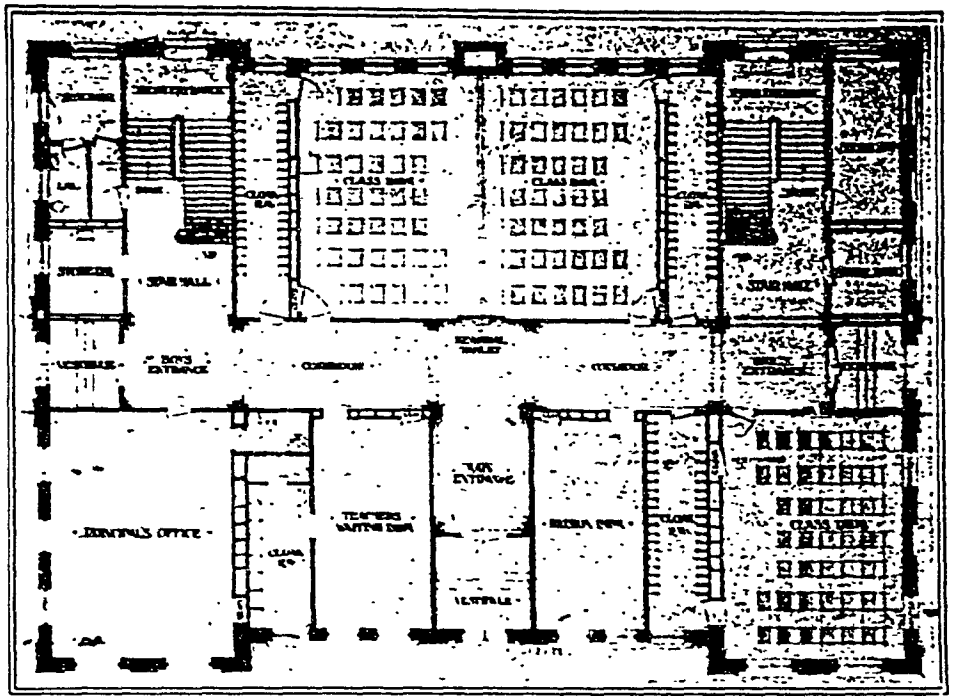
45.3 Earl Grey School, 1907, first floor plan (*Construction*, 1909).

45.4 Earl Grey School, 1910, showing addition to east side (PSBGM Archives).

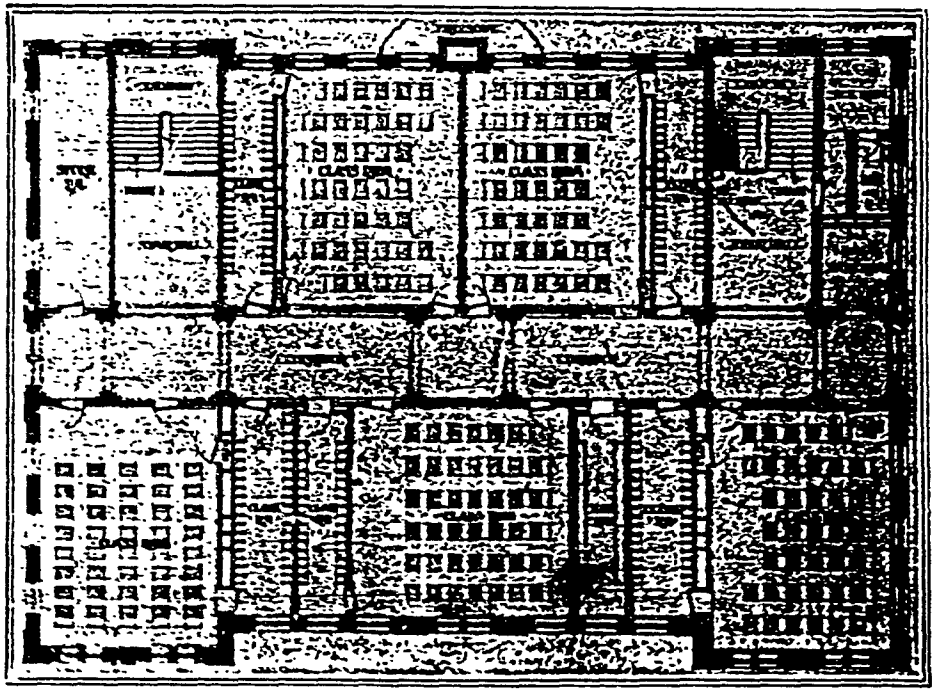
45.5 Earl Grey School, 1910, showing addition to west side (PSBGM Archives).

45.6 Earl Grey School Building renovated as apartments, 1991 (photo: S. Robinson).

THE EARL GREY SCHOOL, MONTREAL, SHOWING THE DETAIL OF CORNICE AND STONE WORK. DESIGNED BY ARCHITECT A. F. DUNLOP, R.C.A., I.A.C.



45.2



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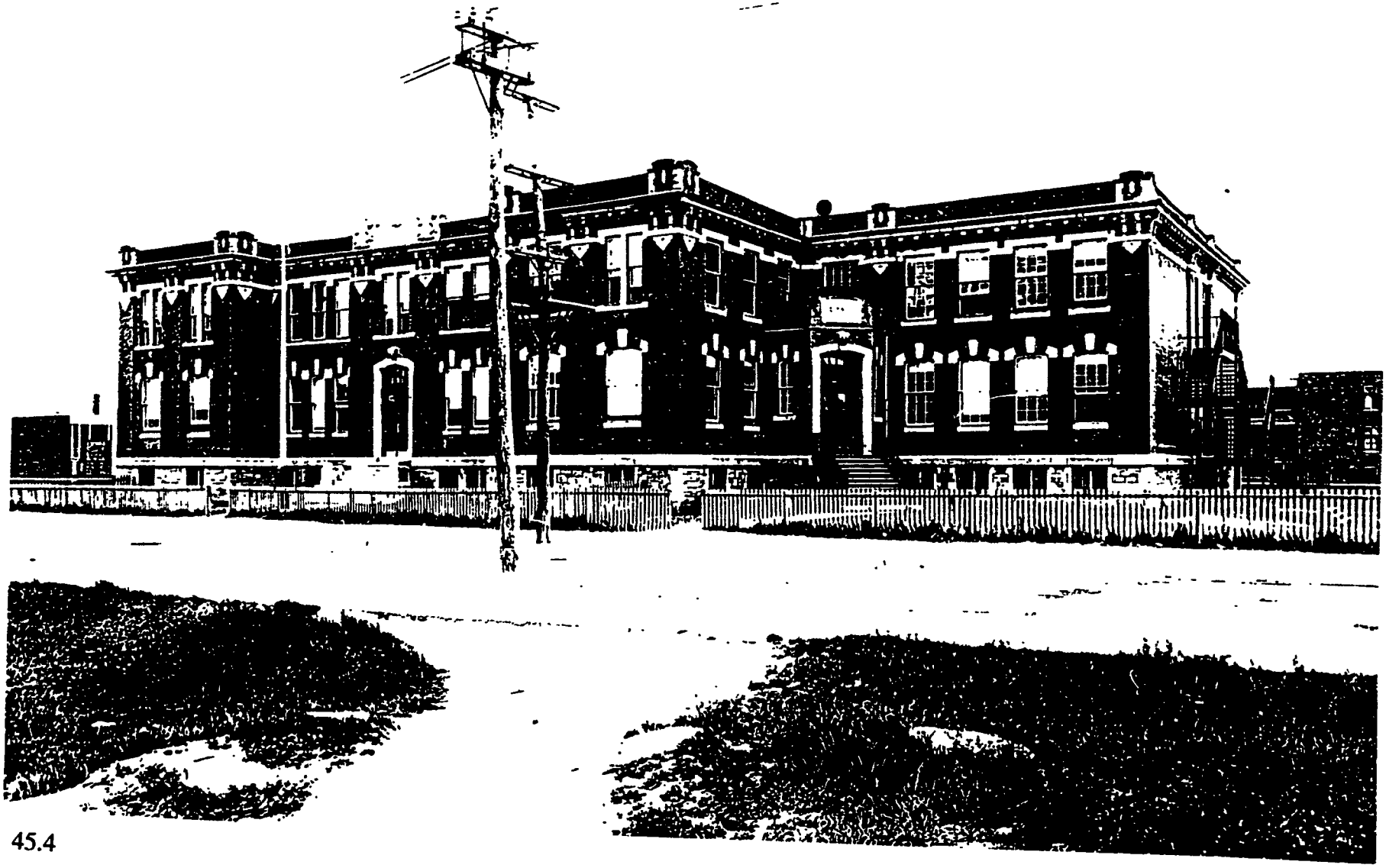

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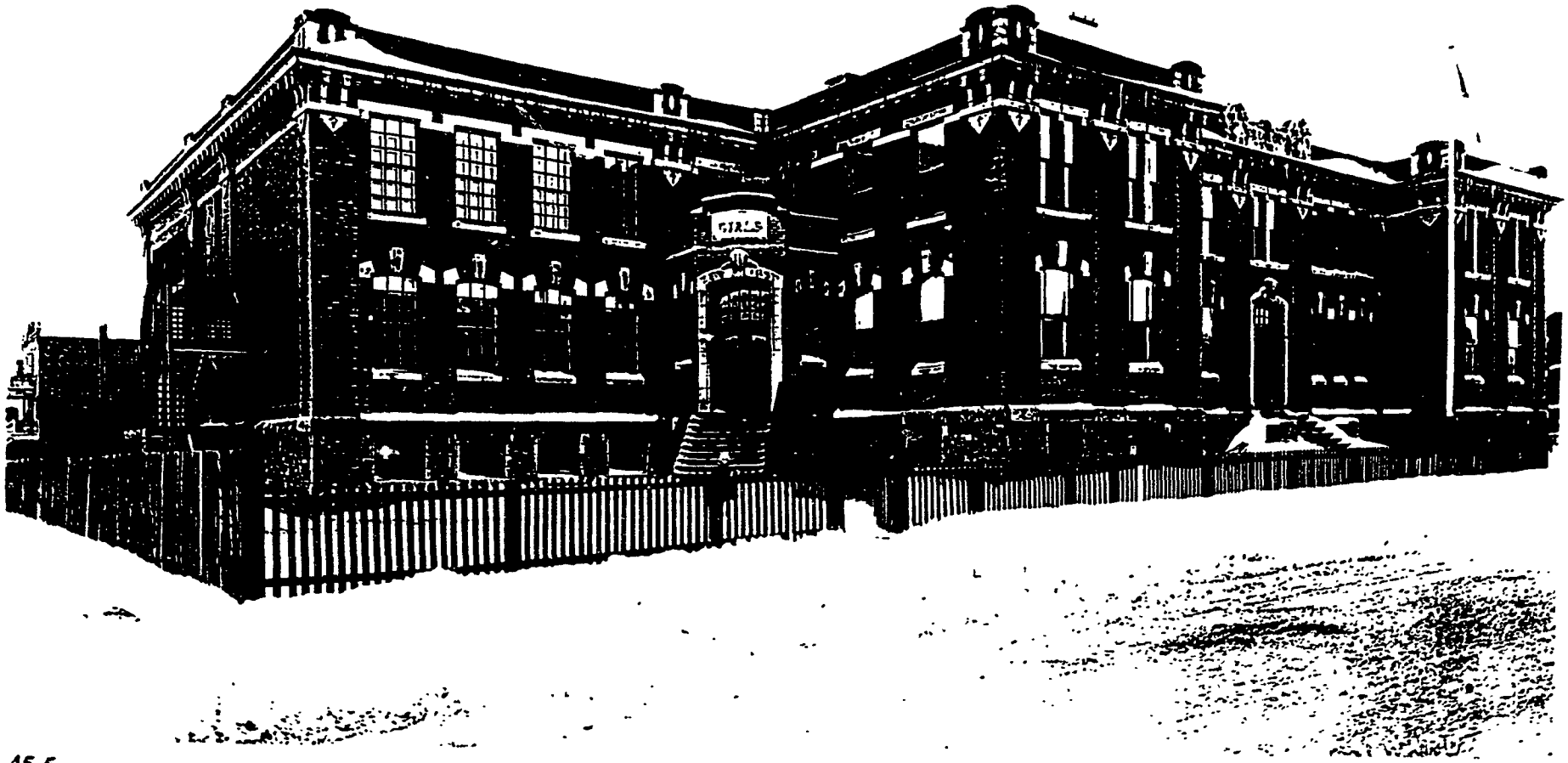


45.5

45.6

46

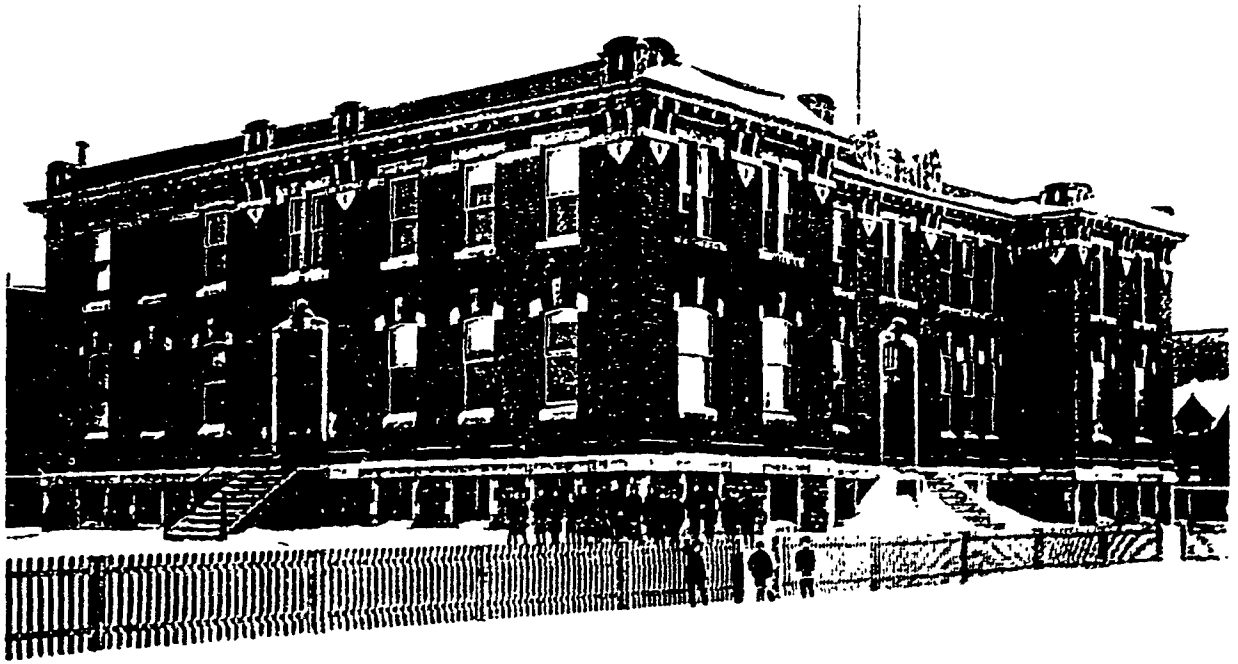
Sarah Maxwell Memorial School
1907
one 3-storey building
*89 Préfontaine Street

permit #975 1907
quarter - Hochelaga (Montreal)
100' x 75'
materials: pressed brick, stone with gravel roof
prop: Protestant Board of School Commissioners
contr:Purvis & Henderson
source:*Lpc* no.24, p.44

46.1 THE NEW "SARAH MAXWELL MEMORIAL SCHOOL."

1912
Addition to Sarah Maxwell School
3-storey additions to both sides

permit date 5 April 1912
quarter - Hochelaga (Montreal)
prop: Protestant Board of School Commissioners
cost: $37,000
source:*Lpc* no.14, p.47.



46.2

46.1 "The New Sarah Maxwell Memorial School", 1907 (*Montreal Star*).

46.2 Sarah Maxwell Memorial School, 1907 (PSBM Archives).

47

Fire Station No.5
1907
one 3-storey building
*31 Berthelet Street

permit n/a

In early 1907 Dunlop prepared plans for the Montreal Fire and Light Committee in designing Fire Station No.5 to be located at 19-23 Berthelet Street. The three-storey structure had three large bays in a façade of greystone trim and red brick. The *CAB* published the following description in October of 1907.

The new fire station on Berthelet street is nearing completion, and, inspite of many delays, will be one of the finest and most costly in the city. The building is entirely fireproof, three stories high, with a frontage of 72 feet and a depth of 100 feet. On the ground floor the carriage house occupies the centre, with stables in the rear for sixteen horses. On the west side is a private entrance to the station, and on the east side access is provided to the offices and fire alarm department, which occupies the whole of the third floor. The middle floor will contain the men's dormitories, the captain's and officers' rooms, a recreation room, 32 feet by 22 feet, bathrooms, etc. The building will be completed in about two month's time. Mr. Dunlop is the architect.

Completed in 1908, Fire Station No.5 was the most costly structure of its kind in the city of Montreal. The price of the building with the fire alarm system installed amounted to $108,000. This figure astounded the city finance committee which created problems in the acquisition of capital creating subsequent delays in the building progress. According to a contemporary report published in *Construction* magazine, "...despite these adverse circumstances the actual cost of the building is within the first estimate submitted by the architect, Mr.Dunlop." In spite of all these expenses for the city's safety it was the opinion of some that the apartment which housed the fire alarm telegraph was itself not completely fireproof. Such problems and allegations which questioned the workmanship in the building's construction were the cause of much friction between the groups in charge of construction, the Montreal Fire Board and the Finance Committee. The stance of the architect is unfortunately unknown.

47.1 Fire Station No.5 (NPA 174,416 MiscII).

47.1

48

S.E. Adams Apartments
1907
Milton Street (near Shuter)
three 3-storey apartment houses
for nine residents

permit# 1222-1224 1907
quarter - Montreal
60'x 36'
materials: brick with gravel roof
prop: S.E. Adams
cost: $15,000
contr: Gray & Wighton
source: *Lpc* no.29, p.44

49

Laird, Paton & Son Foundry Building
1909
one 1-storey foundry building
Ann Street (near William Street)

permit# 1682
quarter - Montreal
75' x 65'
materials: brick
prop: Laird, Paton & Son Ltd.
cost: $5,000
source: *Lpc* (Mtl)n.36,p.72

50

Tatley Apartments
1909
one 4-storey building for four residents
11 Lorne Crescent

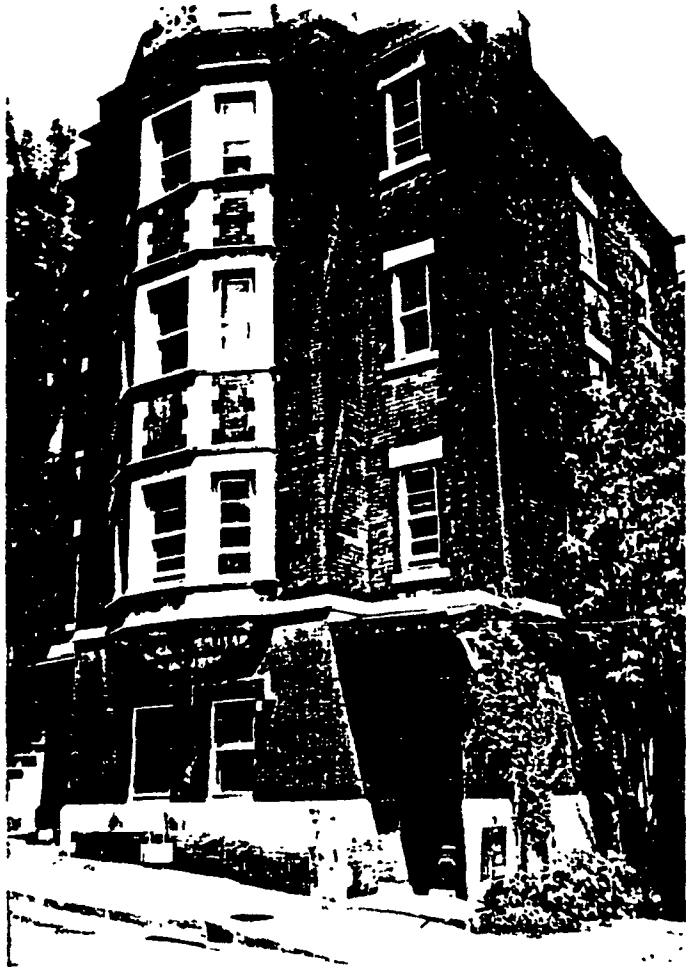
permit# 708
quarter - Montreal
27' x 50'
materials: brick and stone
prop. William Tatley
cost: $14,000
contr.: Gray & Wighton
source:*Lpc*(Mtl)no.19, p.90

All three apartment buildings known to have been designed by Dunlop for William Tatley (Lorne Crescent and Oxenden Street) have escaped demolition. In the "Building Notes" section (April 1909) of *Construction* magazine it was announced that

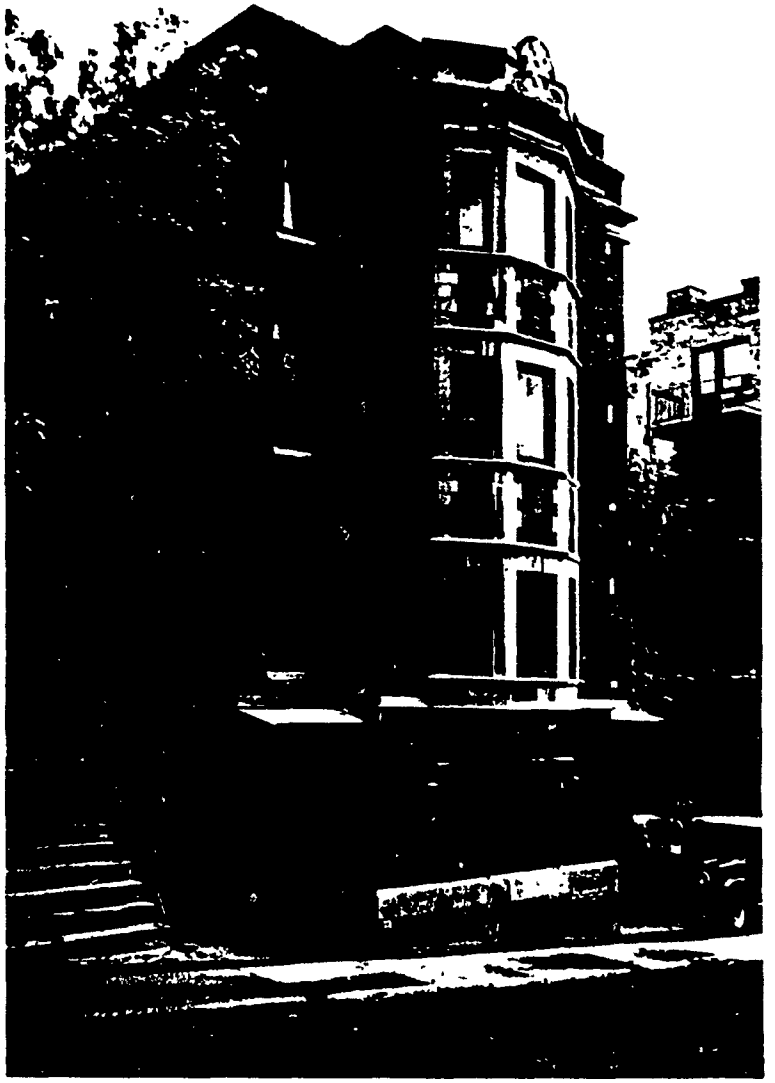
...Architect A.F. Dunlop, Lindsay Building, has awarded to Mssrs. Gray and Wighton, 7 Park Avenue, the contract for the masonry and brickwork for the erection of the Tatley Apartments on Lorne Crescent.

At least thirty apartment houses buildings for multiple occupancy were designed by Dunlop during his career. The information that is known about these buildings has been gleaned from building permit information found in *Le prix courant*.

50.1 Wm. Tatley Apartments, 1909, Lorne Crescent (photo: S. Robinson).



50.1



50.1

51

Royal Arthur School
1910

permit n/a
prop: Protestant Board of School Commissioners

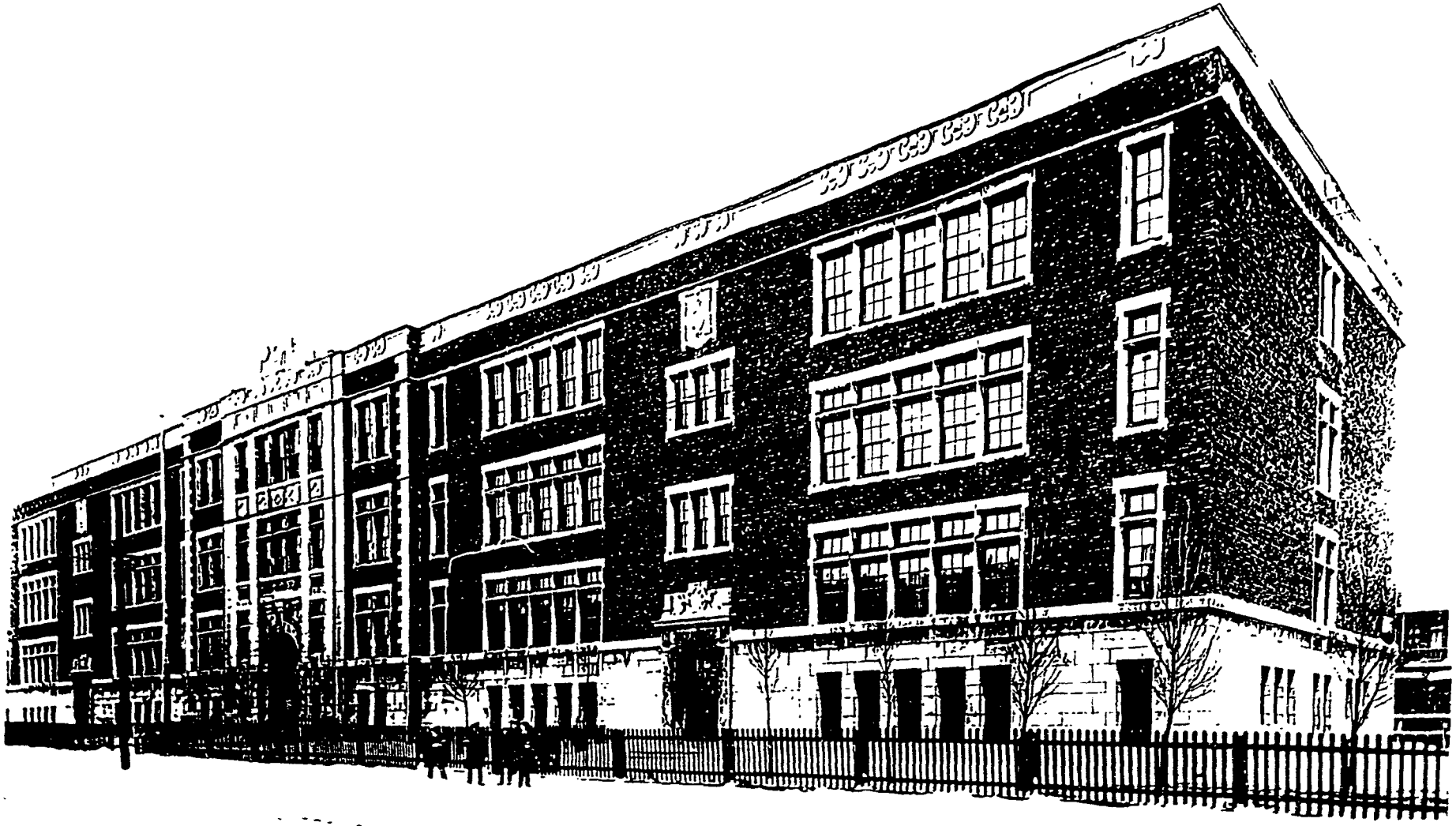
51.1 Royal Arthur School, c.1910 (PSBGM Archives).

1910

Caretaker's House at
Royal Arthur School
one 2-storey house
*570 Canning Street

permit date 1910 September
quarter - St.Joseph
prop: Protestant Board of School Commissioners
cost: $4,000
source: *Lpc* v2,n11,p.36

51.1



52.1

52

William Dawson School
1910
one 4-storey building
4835, rue Christophe-Colombe

permit n/a
prop.: Protestant Board of School Commissioners

52.1 William Dawson School, 1910 (P.S.B.G.M. Archives).

52.2 William Dawson School, present views (photos: S. Robinson).

52.2

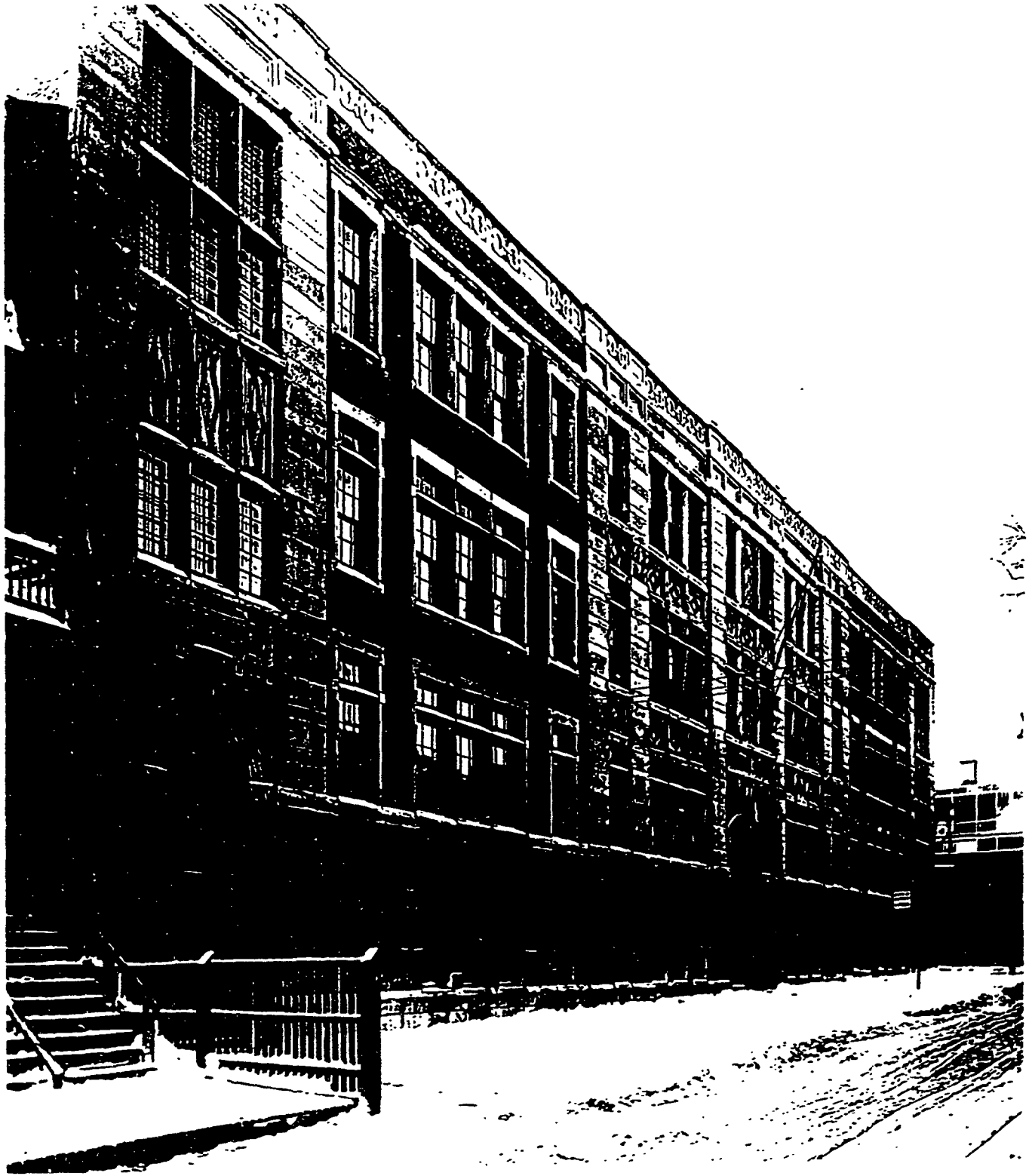
53

Alexandra School
1910
one 4-storey building
1250, rue Sanguinet
(near St.Catherine)

permit n/a
prop.: Protestant Board of School Commissioners

53.1 Alexandra School, 1910 (P.S.B.G.M. Archives).

53.2 Alexandra School, present views, (photos: S. Robinson).



53.1

53.2

54

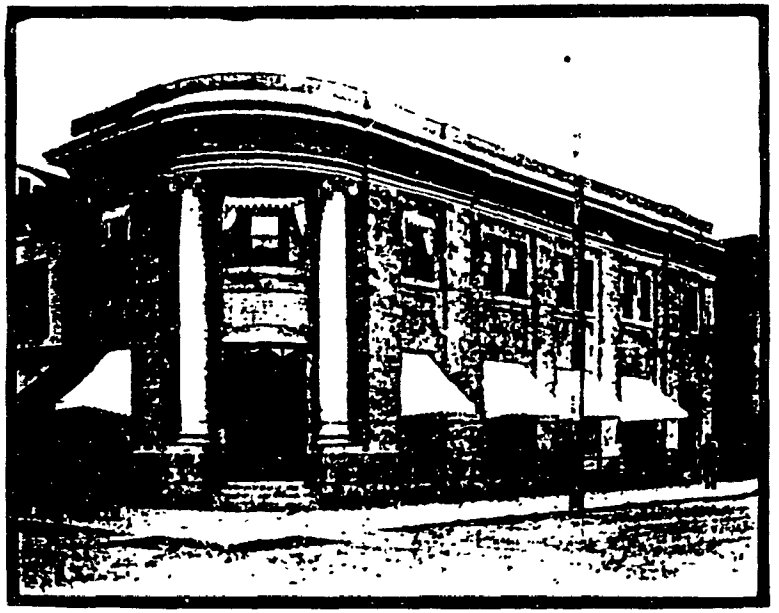
Molson's Bank Branch
1910
one 2-storey building
122 Mackenzie Avenue (at West First Street)
Revelstoke, B.C.

permit n/a
materials: concrete block and stone trim
contr: Byers & Anglin

54.1 Molson's Bank Branch, Revelstoke, March 1911 (*Construction* v.4,n.4).

54.2 MacKenzie Avenue, Revelstoke c. 1912 (Revelstoke Museum).

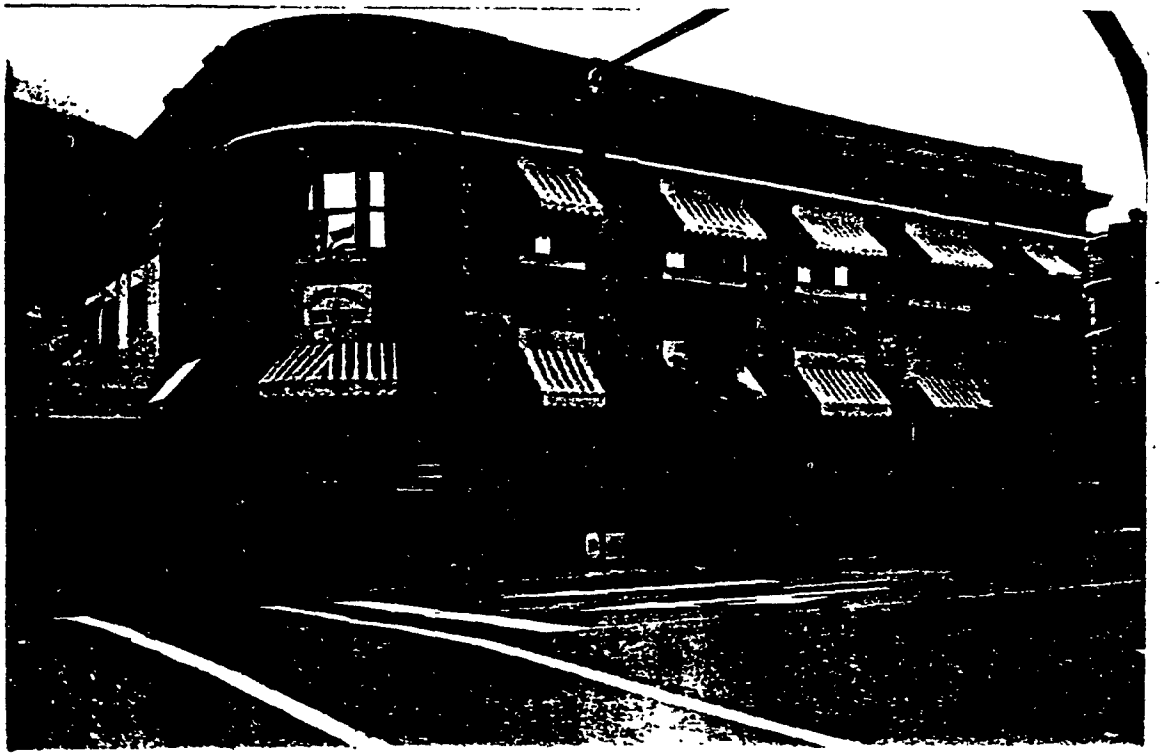
54.3 Molson's Bank Branch, present views, 1989 (photos: S. Robinson).



54.1

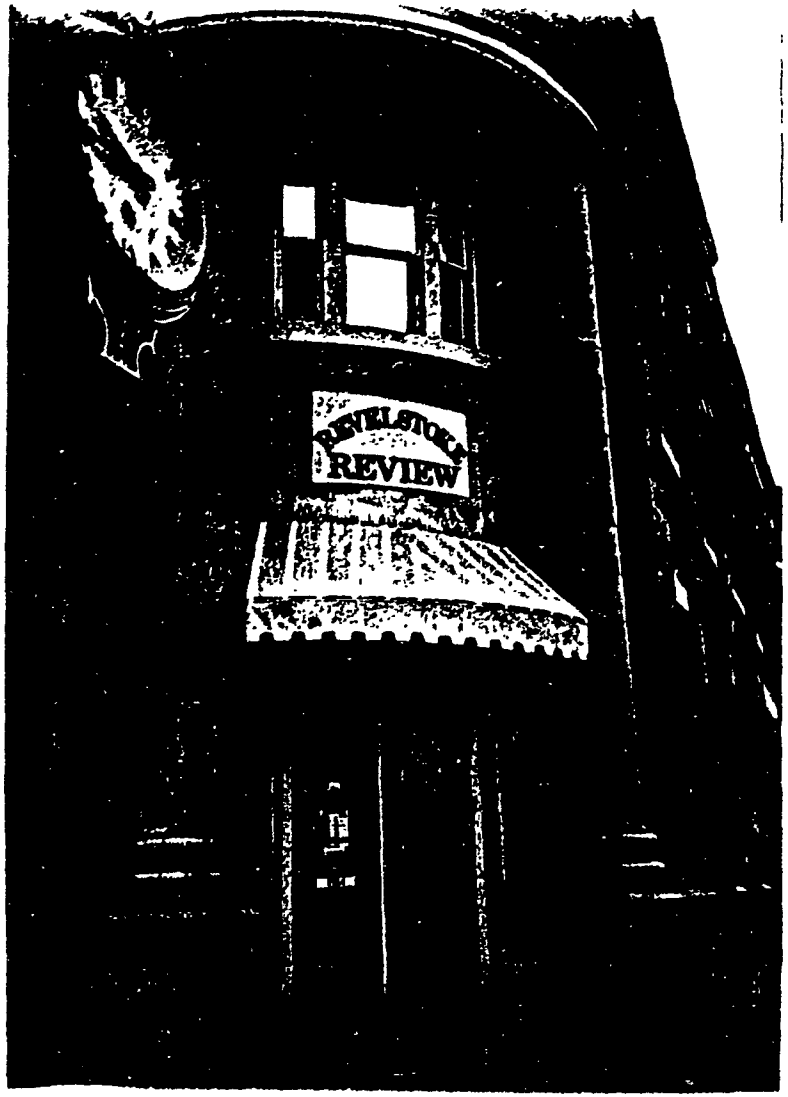
54.2

54.3



54.3

54.4



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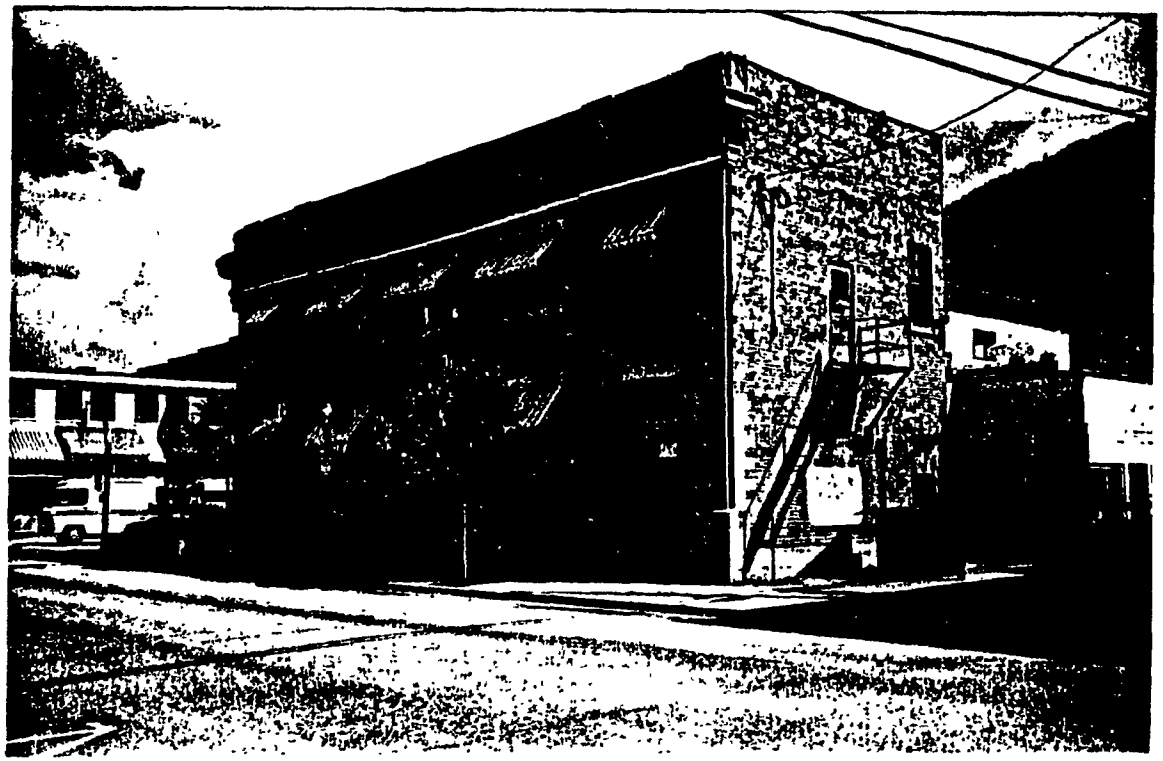


55

A.E. Rea & Co. Building
(Goodwin's Dept. Store)
1910
one 4-storey store building
Ste.Catherine Street
(between Victoria and University Streets)

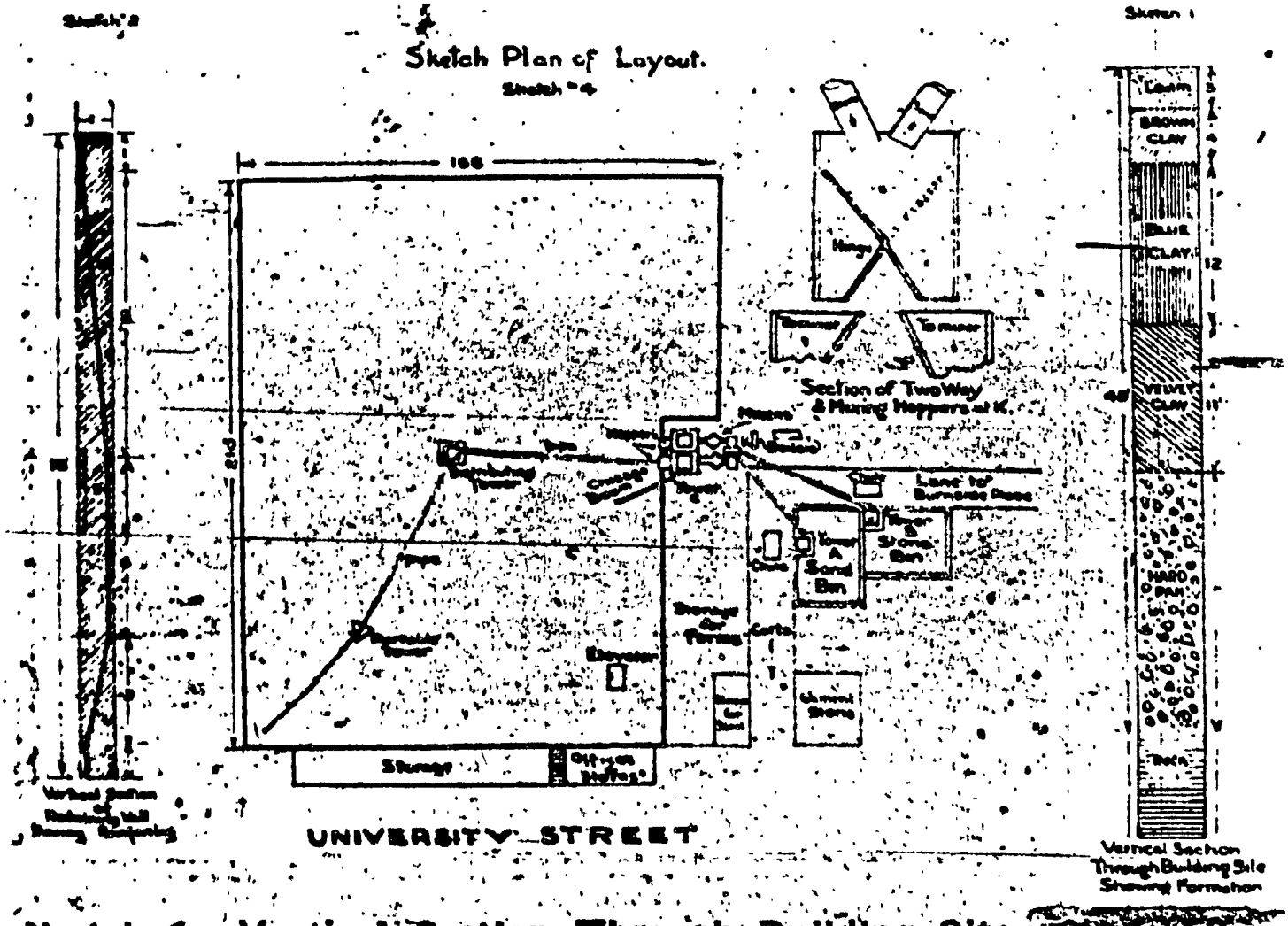
permit date 1910
quarter - St.George
prop. A.E. Rea & Co.
contr.: Byers & Anglin
cost: $367,750
source: *Lpc* vol.2,n9,p33.

55.1 A.E. Rea Building (as occupied by Goodwin's Dept. Store) (*Construction*, 1911).

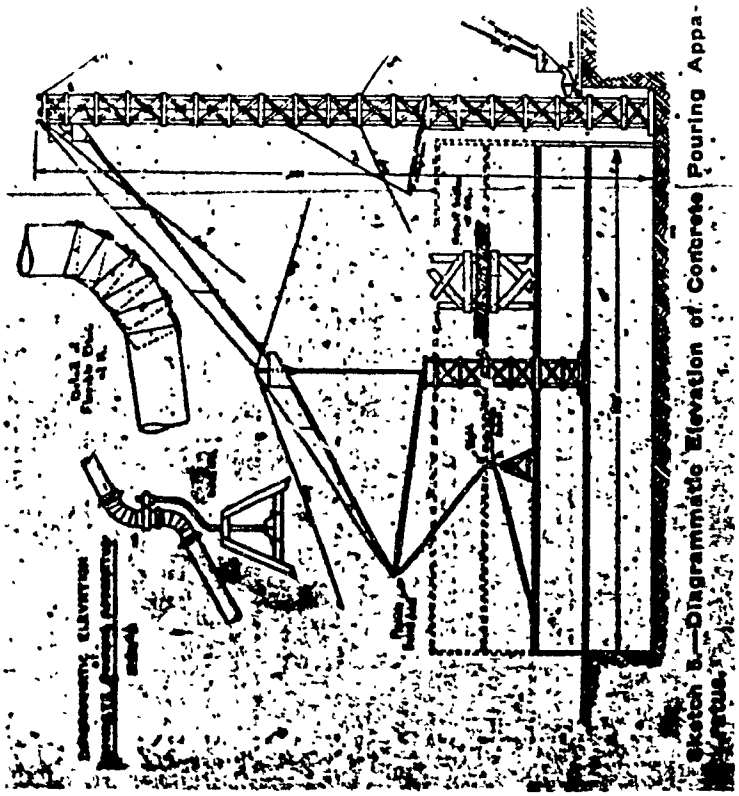
55.2 A.E. Rea Building, various stages of floor construction and pouring apparatus. (*Construction*, 1911).

The A. E. Rea Company's Building, University Street, Montreal, Occupied by Goodwins Limited.—A. F. Dunlop, Architect.

55.1



Sketch 1.—Vertical Section Through Building Site. Sketch 2.—Vertical Section of Retaining Wall. Sketch 4.—Plan of Layout.



Sketch 5.—Diagrammatic Elevation of Concrete Pouring Appa-