



National Library of Canada

Cataloguing Branch  
Canadian Theses Division

Ottawa, Canada  
K1A 0N4

Bibliothèque nationale du Canada

Direction du catalogage  
Division des thèses canadiennes

## NOTICE

The quality of this microfiche is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us a poor photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this film is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30. Please read the authorization forms which accompany this thesis.

**THIS DISSERTATION  
HAS BEEN MICROFILMED  
EXACTLY AS RECEIVED**

## AVIS

La qualité de cette microfiche dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer; surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de mauvaise qualité.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30. Veuillez prendre connaissance des formules d'autorisation qui accompagnent cette thèse.

**LA THÈSE A ÉTÉ  
MICROFILMÉE TELLE QUE  
NOUS L'AVONS REÇUE**

---

STYLES IN MONTREAL ARCHITECTURE TO 1925:  
A LEARNING RESOURCE

BLANCA KISTER ABRAMSON

A Thesis  
in  
The Faculty  
of  
Fine Arts

Presented in partial fulfillment of the requirements for the degree of  
Master of Arts in Art Education  
Concordia University  
Montreal, Quebec, Canada

1978

© Blanca Kister Abramson, 1978

---

## ABSTRACT

### STYLES IN MONTREAL ARCHITECTURE TO 1925:

#### A LEARNING RESOURCE

Blanca Abramson

This thesis gives a framework for the study of architecture in Montreal, with the purpose of developing a heightened awareness and appreciation of the urban environment, by focusing on building styles of the past. It is intended for use by groups interested in art but without an extensive background in architecture and architectural history.

Guidelines for beginning inquiry into architecture, style, and history are given, including projects and activities to encourage looking at buildings, for recording and interpreting what is seen, and procedures for researching architectural history in Montreal from original sources. Each style in Montreal architecture to 1925 is outlined: the style of the French Regime, the British Eighteenth Century Classical Tradition, and later styles which are grouped by themes as follows: the Classical and Classicizing Styles, the Picturesque and Eclecticism, and Beaux Arts and Later Traditionalism. Each style outline includes examples, selected photographs, main descriptive features, a brief historical background, glossary, and suggested reading on the style and its Montreal examples.

## ACKNOWLEDGEMENTS

I wish to thank those people who very kindly helped me during my work on this thesis.

Professor Graeme Chalmers, formerly at Concordia University, and now at The University of British Columbia, encouraged me in developing the initial idea for this thesis, and Professor D. F. P. Andrus, Concordia University, generously provided me with necessary advice regarding the thesis content and format.

The Canadian Inventory of History Building, and in particular, Margaret Carter, Head, Historical Research, provided me with research papers and photographic material. Professor John Bland, Macdonald Professor of Architecture, McGill University, assisted in terms of his constructive comments and criticism in the late stages of this thesis.

Michael Fish, Vice-President of the Comité des Monuments et Sites du Québec, and a director of Save Montreal; Barbara A. Humphreys, Head, Canadian Inventory of Historic Building; Jon Mergler, Coordinator of Visual Arts, Board of Education for the Borough of North York; and Professor Michael J. McCarthy, University of Toronto, all aided me in my research.

Finally, I want to thank Professor Hélène Gagné, my thesis advisor, and Professor Elizabeth J. Sacca, Graduate Program.

---

Adviser, Art Education, both at Concordia University, for helping me  
bring this project to a successful conclusion.

## TABLE OF CONTENTS

LIST OF PLATES .....	
INTRODUCTION .....	1
Chapter	
I     GUIDELINES FOR INQUIRY INTO ARCHITECTURE, STYLE, AND HISTORY .....	10
A. Looking at Buildings .....	10
B. Recording What is Seen .....	21
C. Interpreting What is Seen .....	22
D. Researching Architectural History .....	25
II    STYLES IN MONTREAL ARCHITECTURE TO CA. 1925 .....	29
Introduction .....	29
The Style of the French Regime ca. 1690 - ca. 1830 ...	34
The Eighteenth Century Classical Tradition ca. 1760 - ca. 1830 .....	45
The Classical and Classicizing Styles .....	51
Neo-Classicism ca. 1805 - ca. 1850 .....	51
Classical Revival ca. 1840 - ca. 1860 .....	64
Neo-Baroque ca. 1850 - ca. 1885 .....	73
Renaissance Revival ca. 1865 - ca. 1885 .....	77
Second Empire ca. 1870 - ca. 1890 .....	86
The Picturesque and Eclecticism ca. 1850 - ca. 1870 ..	103
Gothic Revival ca. 1820 - ca. 1870 .....	108
Italianate ca. 1860 - ca. 1880 .....	116
Chateau Style - Chateausque ca. 1885 - ca. 1925 ...	120
Queen Anne Revival and the Shaw Style ca. 1885 - ca. 1920 .....	124
Romanesque Revival ca. 1875 - ca. 1910 .....	130

---

Beaux-Arts and Later Traditionalism .....	144
Beaux-Arts Classicism ca. 1875 - ca. 1925 .....	146
Neo-Classical Revival ca. 1900 - ca. 1925 .....	155
Second Renaissance Revival ca. 1890 - ca. 1920 .....	158
APPENDICES .....	171
BIBLIOGRAPHY .....	191

## LIST OF PLATES

"Place d'Armes, Montreal." pencil sketch by Charles W. Simpson, and advertisement caption. <u>Canadian Art</u> (Winter 1959), p. 3. Illustration on file at Metropolitan Toronto Central Library, Fine Arts Section, Picture Collection .....	14
View ca. 1860. Saint James Street at Place d'Armes. <u>Bank of Montreal</u> (1819), <u>Bank of Montreal</u> (1848), and <u>City Bank</u> (ca. 1850). Photo: received from Professor John Bland, McGill University .....	15
Saint James Street at Place d'Armes. <u>Bank of Montreal</u> (1848) and <u>City Bank</u> (ca. 1850). Photo: received from Professor John Bland, McGill University .....	15
<u>Place d'Armes, Montreal</u> . Painting by Cornelius Krieghoff, lithographed in colour by A. Borum, Munich, ca. 1850. Photo: received from Professor John Bland, McGill University .....	16
Appearance ca. 1885-1890. <u>Bank of Montreal</u> , Place d'Armes. Photo: published in <u>The Canadian Architect and Builder</u> VI, Supplement; received from Professor John Bland, McGill University .....	17
View ca. 1905. <u>Bank of Montreal</u> , Place d'Armes (centre) and <u>Imperial Insurance Company Building</u> (night). Photo: received from Professor John Bland, McGill University .....	17
"Bank of Toronto" (now <u>Toronto-Dominion Bank</u> ), 4240 Ontario Street East. Photo: Blanca Abramson, 1975 .....	19
The Style of the French Regime ca. 1690 - ca. 1830	
ca. 1770-1771. "du Calvet" House, 409 Saint Paul Street East. Restored 1966, and owned by James A. Ogilvy's Limited, Montreal .....	38
2. Saint Paul Street Elevation .....	39
3. Saint Paul Street Doorway .....	40



4. Place Jacques Cartier, North Entrance .....	41
5. Place Jacques Cartier, South Entrance .....	42
Photos: Canadian Inventory of Historic Building, Research Division, National Historic Parks and Sites Branch, Parks Canada	

The Eighteenth Century Classical Tradition  
ca. 1760 - ca. 1830

ca. 1806-1811. "de Lotbinière" House, 221 Saint Sacrement Street. Photo: Blanca Abramson, 1978. ....	49
---	----

ca. 1826-1828. "Youville Stables," 296-300 Place d'Youville Photo: Blanca Abramson, 1975. ....	49
---	----

ca. 1785; 1831-1832 (restored 1961). "Papineau House" restored to 1831 appearance and owned by Eric McLean, 440 Bonsecours Street. Photo: Metropolitan Toronto Central Library, Fine Art Section, Picture Collection .....	50
---	----

Neo-Classicism ca. 1805 - ca. 1850

View 1872. From Notre-Dame Church Tower, northwest. "Scottish Secessionist Church," to the right, in the middle ground, with steeple. Photocopy: Notman Photographic Archives, McCord Museum .....	56
---	----

1835. "Scottish Secessionist Church" (now Chinese Catholic  
Church)

1. Northwest corner, La Gauchetière Street and Chenneville Streets. Photo: Blanca Abramson, 1978 .....	57
2. Chenneville Street: side and rear elevation. Photo: Blanca Abramson, 1975 .....	57
3. Chenneville Street: side elevation, last bay. Photo: Blanca Abramson, 1975 .....	58

1836-1838. "Old Customs House," Place Royale.

1. Place Royale. Photo: Blanca Abramson, 1978 .....	59
2. Saint Paul Street facade. Photo: Blanca Abramson, 1978 ..	59

View, 1859-1860. Custom House and Square. Photocopy: Notman Photographic Archives, McCord Museum .....	61
---	----

1836. "Pied du Courant Prison (La Prison des Patriotes)"  
(now Offices and warehouses of La Société des Alcools du  
Québec), corner of Craig and De Lorimier Streets.

1. View ca. 1900. Photo: Montreal, Bibliothèque Nationale  
du Québec; published in Luc Noppen, "La Prison du Pied-du-  
Courant à Montréal," RACAR 3 (1976): 47, Figure 14 ..... 62
2. View, 1978. Photo: Blanca Abramson, 1978 ..... 62

1848. Bank of Montreal, Place d'Armes. Photo: Canadian  
Inventory of Historic Building; Research Division, National  
Historic Parks and Sites Branch, Parks Canada ..... 63

#### Classical Revival ca. 1840 - ca. 1860

ca. 1842. "Notman House" (since 1893, St. Margaret's  
Home), 51 Sherbrooke Street West. Photo: received from  
Professor John Bland, McGill University ..... 67

1845-1852. "Bonsecours Market" (now municipal offices,  
City of Montreal, restored 1964-1966), 300 Saint Paul  
Street East.

1. Facade, view facing west. Photo: Professor  
D. F. P. Andrus, Concordia University, post-1966 ..... 68
2. Entrance portico. Photo: Professor D. F. P. Andrus,  
Concordia University, post-1966 ..... 69
3. End Pavillion. Photo: received from Professor John  
Bland, McGill University ..... 70

1851-1857. "Old Court House," 155 Notre-Dame Street East.

1. Facade, view facing west. Photo: prior to 1890-1894,  
when the supplementary story was added; received from  
Professor John Bland, McGill University ..... 71
2. Facade, view facing east. Photo: received from Professor  
John Bland, McGill University ..... 72

#### Neo-Baroque ca. 1850 - ca. 1885

1861. Hotel Dieu Chapel, Pine Avenue, facing Sainte Famille  
Street. Photo: Blanca Abramson, 1975 ..... 75

1875-1885. Cathedral of Saint James (Saint-Jacques), now Cathedral of Mary Queen of the World, Dorchester Boulevard West and Dominion Square.

1. In construction. Photo: Archives Municipales de Montréal, published in Jean-Claude Marsan, Montréal en Évolution. (Montreal: Fides, 1974) ..... 76
2. As completed, modern view. Photo: Benjamin-Montreal News Reg'd, 425 Guy Street, Montreal ..... 76

#### Renaissance Revival ca. 1865 - ca. 1885

1867-1868. 38-42 Notre-Dame Street West (now used by Régie d'Alcools du Québec). Photo: Blanca Abramson, 1978 ..... 79

1870. "Shorey Limited Block" (now W. R. Brock Limited), 455 Saint Hélène Street. Photo: Blanca Abramson, 1978 ..... 80

"H. Shorey & Co., Wholesale Clothiers," from Canadian Illustrated News, January 8, 1976. Photocopy: Notman Photographic Archives, McCord Museum ..... 82

1880-1883. "Lord Mount Stephen House" (since 1926, Mount Stephen Club), 1440 Drummond Street. Photo: Canadian Inventory of Historic Building, Research Division, National Historic Parks and Sites Branch, Parks Canada ..... 83

1934-35. "Mount Stephen Club, Montreal, Quebec." Photocopy: Notman Photographic Archives, McCord Museum. Number 25, 493-view ..... 84

#### Second Empire ca. 1870 - ca. 1890

1871-1872. "Linton House," 3424 Simpson Street. Photo: Blanca Abramson, 1978 ..... 89

1872-1878. Montreal City Hall, 275 Notre-Dame Street East and Place Vauquelin. Photo: Prior to 1922 fire and subsequent reconstruction; photo: Public Archives of Canada, published in Jean-Claude Marsan, Montréal en Évolution (Montreal: Fides, 1974), no. 45 ..... 89

1875. "Molson's Bank" (now Bank of Montreal), 288 Saint James Street West. Photo: Blanca Abramson, 1978 ..... 90

1875. "Molson's Bank, Montreal" (now Bank of Montreal), 288 Saint James Street West. Photo: Blanca Abramson, 1978. .... 91

"Molson's Bank, Montreal." Published in The Montreal Board of Trade Souvenir Issue of 1893. Photocopy: Notman Photographic Archives, McCord Museum ..... 93

ca. 1876-1877. "Sir William Van Horne-Lord Shaughnessy House," 1923 Dorchester Boulevard West. Photo: Canadian Inventory of Historic Building, Research Division, National Historic Parks and Sites Branch, Parks Canada ..... 94

1885, 1886-1887. "Baumgarten House" (now McGill Faculty Club), 3450 McTavish Street. Photo: Blanca Abramson, 1978 ..... 95

ca. 1890-1891. "L. J. Forget House" (now United Services Club), 1195 Sherbrooke Street West. Photo: Blanca Abramson, 1975 ..... 96

The Picturesque and Eclecticism  
ca. 1850 - ca. 1870 (although  
continuing to ca. 1910)

1848. "Trafalgar House" (now Cours Bayard), 3015 Trafalgar Avenue. Photo: Jean-Claude Marsan, published in Jean-Claude Marsan, Montréal en Évolution (Montreal: Fides, 1974), no. 59. .... 106

ca. 1850. "Masson Mansion" (now Kiwanis Club of St. George), 1980 Dorchester Boulevard West. Photo: Blanca Abramson, 1978 ..... 106

ca. 1871. "U. H. Dandurand Family Home" (now The Canadian Club), 438 Sherbrooke Street East. Photo: Blanca Abramson, 1975 ..... 107

Gothic Revival ca. 1820 - ca. 1870

1823-1829. Notre-Dame Church, Saint Sulpice and Notre-Dame Street East at Place d'Armes. Photo: Metropolitan Toronto Central Library, Fine Arts Section, Picture Collection ..... 112

1843-1847. Saint Patrick's Church, Dorchester Boulevard West at Alexander Street. Photo: Ville de Montreal, published in Jean-Claude Marsan, Montréal en Évolution (Montreal: Fides, 1974), no. 39 ..... 113

1851-1853. Saint Peter Apostle Church, Visitation Street, corner of Dorchester Boulevard East. Photo: Blanca Abramson, 1975 ..... 114

1857-1859. Christ Church Cathedral, 635 Saint Catherine Street West. Photo: ca. 1870; Public Archives of Canada, published in Jean-Claude Marsan, Montréal en Évolution (Montreal: Fides, 1974), no. 40 ..... 115

Italianate ca. 1860 - ca. 1880

1100 Saint Hubert, S.W. corner Dorchester Boulevard East, and Saint Hubert. Photo: Blanca Abramson, 1975 ..... 118

ca. 1860-1865. "William Dow House" (Engineer's Club), 1175 Beaver Hall Square.

1. View ca. 1865, showing tower at right. Photo: Alexander Henderson in the Public Archives of Ontario, published in Luc d'Iberville Moreau, Lost Montreal (Toronto: Oxford University Press, 1975), no. 83 ..... 119

2. View, 1975. Marcel Deguire, published in Luc d'Iberville Moreau, Lost Montreal (Toronto: Oxford University Press, 1975), no. 84 ..... 119

Chateau Style - Chateausque  
ca. 1885 - ca. 1925

1892-1893. "The James Ross House" (now Chancellor Day Hall, Undergraduate Law Offices, McGill University), 3644 Peel Street. Photo: Blanca Abramson, 1978 ..... 122

1896-1898. "Place Viger Hotel and Station" (now Jacques Viger Building, City of Montréal Administrative Services), 700 Craig Street East. Photo: Blanca Abramson, 1975 ..... 123

1905. "The Town Hall of Suburban St. Louis du Mile End" (now Saint Louis Fire Station), 5100 St. Lawrence Boulevard. Photo: Blanca Abramson, 1975 ..... 123

Queen Anne Revival and the Shaw Style  
ca. 1885 - ca. 1910

ca. 1895. "Dr. F. Gurd House," 1424 Bishop Street.  
1. Front elevation. Photo: Blanca Abramson, 1975 ..... 126  
2. Side and front elevation. Photo: Blanca Abramson, 1975 .. 127

1899. Royal Victoria College, McGill University, 555 Sherbrooke Street West, at University Street. Photo: Blanca Abramson, 1978 ..... 128

1903. "Central Fire Station," Youville Square. Photo: Blanca Abramson, 1975 ..... 128

"Peter Lyall House," 1445 Bishop Street. Photo: Blanca Abramson, 1975 ..... 129

Romanesque Revival ca. 1875 - ca. 1910

1876. Chapel of Notre-Dame de Lourdes, 430 Saint Catherine Street East. Photo: Blanca Abramson, 1975 ..... 133

1887-1889. Windsor Station.

1. 1889. Southwest corner Windsor and La Gauchetière Streets at Dominion Square. Photo: Notman Archives, McCord Museum, McGill University, published in Peter Lanken, ed., Windsor Station (Montreal: Friends of Windsor Station, 1973), p. 9 ..... 134

2. Entrance, Maxwell Wing; built 1900. Photo: Blanca Abramson, 1975 ..... 134

View ca. 1890. "Bank of Montreal, West End Branch." Photocopy: Notman Photographic Archives, McCord Museum, number 2453 ..... 136

1889. <u>Bank of Montreal</u> , "West End Branch," 950 Saint Catherine Street West, at Mansfield. Photo: Blanca Abramson, 1978 .....	137
1890-1891; 1901, 1902. <u>Redpath Library, McGill University</u> . Photo: published in Douzième Congrès International de Géologie, <u>Guide de Montréal</u> (Montreal: Librairie Beauchemin Limitee, 1913), p. 118 .....	137
1893. <u>Erskine and American Church</u> , 1355 Sherbrooke Street West. Photo: Canadian Inventory of Historic Building, Research Division, National Historic Parks and Sites Branch, Parks Canada .....	138
Beaux-Arts and Later Traditionalism	
Beaux-Arts Classicism ca. 1875 - ca. 1925	
1901. "Hosmer (Pillow) House" (now <u>The Royal Institution for the Advance of Learning, McGill University</u> , 3630 Drummond Street. Photo: Blanca Abramson, 1978 .....	149
1903. "Bank of Toronto" (now <u>Toronto-Dominion Bank</u> ), 4240 Ontario Street East .....	149
1907. <u>Mother House of the Sisters of the Congregation</u> (Congregation of Notre-Dame Motherhouse). Sherbrooke Street West, Atwater and Wood Avenues, and de Maisonneuve Boulevard.	
1. Photocopy: Notman Photographic Archives, McCord Museum, number MPO30/77 .....	151
2. Photo: Harold Kalman, published in Jean-Claude Marsan, "L'apport de l'École de Beaux-Arts de Paris à l'architecture du Québec." <u>Habitat</u> 20 (1977:14) .....	152
1909-1910. "J. K. L. Ross House" (now <u>Quebec Association of Protestant School Boards, Peel Centre</u> ), 3647 Peel Street. Photo: Blanca Abramson, 1978 .....	152
1914. "Bibliothèque Saint-Sulpice" (now <u>Bibliothèque Nationale</u> ), 1700 Saint Denis Street. Photo: Blanca Abramson, 1975 .....	153

1914-1924 (additions in 1937, 1939, and 1963-1967). Saint Joseph's Oratory, 3800 Queen Mary Road. Photo: Jean-Claude Marsan, published in Jean-Claude Marsan, "L'apport de l'École des Beaux-Arts de Paris à l'architecture du Québec." Habitat 20 (1977): 13. .... 154

1915. "Public Bath and Gymnasium," 1877 Morgan Boulevard. Photo: Phyllis Lambert-Richard Paré, published in Phyllis Lambert, "The Architectural Heritage of Montreal." Artscanada XXXII (Winter 1975-76): 26 ..... 154

#### Neo-Classical Revival ca. 1900 - ca. 1925

1904. "Montreal Stock Exchange Building" (since 1963, Centaur Theatre), 453 Saint Francois-Xavier Street. Photo: Blanca Abramson, 1975 ..... 157

1902. Bibliothèque Municipale. Sherbrooke Street East. Photo: Blanca Abramson, 1975 ..... 157

#### Second Renaissance Revival ca. 1890 - ca. 1920

ca. 1895. Queen's Hotel, 700 Peel Street.  
1. Photo: Blanca Abramson, 1978 ..... 161  
2. View, ca. 1892. Photocopy: Notman Photographic Archives, McCord Museum, Number 2701 ..... 162

1896. "Sir Hugh Graham (Lord Atholstan) House," 1172 Sherbrooke Street West. Photo: Canadian Inventory of Historic Building, Research Division, National Historic Parks and Sites Branch, Parks Canada ..... 163

ca. 1899. Montreal Star Building, 245 Saint James Street West.  
1. Front Elevation. Photo: Blanca Abramson, 1978 ..... 164  
2. Front Elevation, three bays, including entrance. Photo: Blanca Abramson, 1978 ..... 165

1905. Mount Royal Club, 1175 Sherbrooke Street West at Stanley Street. Photocopy: Notman Photographic Archives, McCord Museum, number 3344 ..... 167



## INTRODUCTION

Art educators agree that a knowledge of art history has a central role in art education, and that it is an essential part of the curriculum.<sup>1</sup> Further, agreement exists that the purposes of art history are distinct from but complementary to the purposes of making art.<sup>2</sup>

Rather than repressing the student's creative growth and originality, a knowledge of the arts of the past helps the student to become free to express himself on a broader level of understanding.<sup>3</sup>

Given a greater sense for the changing forms and styles in the traditions of art, made more aware of the changing purposes and values motivating the creation of art, and

---

<sup>1</sup>Jerome Hausman, "Teacher as Artist and Artist as Teacher," in Concepts in Art and Education, ed. George Pappas (Toronto: Collier-Macmillan Ltd., 1970), pp. 337-340; Barbara Herberholtz, Early Childhood Art (Dubuque, Iowa: William C. Brown Co., 1974), p. 111; Kenneth M. Lansing, Art, Artists, and Art Education (Toronto: McGraw Hill Book Co., 1971), pp. 109-110; June K. McFee, "Implications for Change in Art Education," in Readings in Art Education, ed. Elliott W. Eisner and David W. Ecker (Toronto: Ginn-Blaisdell, 1966), p. 182.

<sup>2</sup>Lansing, Art, Artists, and Art Education, p. 16; Michael J. McCarthy, Introducing Art History, foreward by H. W. Janson (Toronto: Ontario Institute for Studies in Education, 1978), curriculum series/33 p. 2; Joshua C. Taylor, "The History of Art in Education," A Seminar in Art Education for Research and Curriculum Development, Edward L. Mattil, Project Director, Cooperative Research Project Nb. V-002 (University Park, Pa.: The Pennsylvania State University, 1966), p. 56.

<sup>3</sup>René Huyghe, Ideas and Images in World Art (New York: Harry N. Abrams Inc., 1959), p. 438; Lansing, Art, Artists, and Art Education, p. 274.

2

conscious of new materials and images, to-day's artist is, at once, faced with an infinity of possibility and responsibility of his own choice. This is the same problem faced by artists of the past.<sup>4</sup>

Further, a knowledge of art history--the external context of a work of art, classified by style, period, and so on--is a basis for making judgments about the work of art.<sup>5</sup> Such knowledge means skills in the analysis of art objects leading to their appreciation.<sup>6</sup>

If the method and content presented are suitable to the age level of the students, art history can be taught at all grade levels. This is true even of young children (grades 1 to 3), who have limited understanding of the concept of time. For them, art history is the knowledge that some works of art, or more specifically here, buildings, were created long before others, and in different ways. Illustrations and field trips to experience the arts of the past are relevant demonstrations of this.<sup>7</sup> However, it is stated that beginning in early adolescence, the child can be made to realize that his skill as an artist can be used to explore the humanistic heritage of which art is a part.

---

<sup>4</sup>Jerome Hausman, "The Plastic Arts, History of Art and Design-Three Currents Toward Identifying Content in Art Education," in Mattil, A Seminar, p. 97.

<sup>5</sup>Harry S. Broudy, "Quality Education and Aesthetic Education," in Pappas, Concepts in Art and Education, p. 288.

<sup>6</sup>B. Othaniel Smith, "The Logic of Teaching in the Arts," in Eisner and Ecker (eds.), Readings in Art Education, pp. 273-276.

<sup>7</sup>Lansing, Art, Artists, and Art Education, pp. 469-470.

At this moment, the child should be made aware that what he has striven for, others have achieved, and their successes remain for him to enjoy. . . The impact of art need no longer be bound for him by the limits of his own dexterity but can extend itself over an infinite range, inviting new inquiry and exploration...not experiment with techniques but the pursuit of an experience....<sup>8</sup>

It has been stated that the purpose of art history is to rescue the physical object from obscurity, and to restore its significance as subject and form to current artistic experience.<sup>9</sup> As derived from modern aesthetics, it functions to reconstruct the process of making art, "...in order to understand why the artist does what he does, and not something different, and especially to understand how he corrects himself and why."<sup>10</sup>

The architect is an artist to the extent that he is skilled in the art of building structures whose functions include the aesthetic dimension. He is a master-builder, who arranges materials on a comprehensive plan, to design any complex structure. His designs are created to satisfy the requirements of a client: 1. practical considerations related to the functions of the structure, such as shelter,

---

<sup>8</sup>Joshua Taylor, "To Do and Not to See: The Teacher of Art," in Eisner and Ecker (eds.), Readings in Art Education, pp. 241-242; McCarthy, Introducing Art History, p. 4, note 9.

<sup>9</sup>Taylor, "The History of Art in Education," p. 46.

<sup>10</sup>Bruno Zevi, "History as a Method of Teaching Architecture," in The History, Theory and Criticism of Architecture. Papers from the 1964 AIA-ACSA Teacher Seminar. Marcus Whiffen (ed.) (Cambridge, Mass.: M.I.T. Press, 1970), p. 16.

4

comfort, and safekeeping; 2. aesthetics (how the building looks); and 3. economic (getting one's money's worth). He operates within the limits set by society that buildings fulfill common needs (e.g., the number of housing units needed), and he reacts--to the ideals of his culture, or to the community, to create symbolic or monumental structures.<sup>11</sup> In to-day's world, he may also be described as an idealistic ombudsman for the environment.<sup>12</sup>

Architecture is the applied art of building structures for human use which includes the process of building and the method by which the details of the structure (material considerations) and the appearance of the building (aesthetic considerations) are arranged. It is both a practical 'tool' and a symbol-system for the culture.<sup>13</sup> It generally results from "the balance and coincidence of all the elements which go to make up the culture from which it springs."<sup>14</sup> It is distinguished from all other forms of art in that it works in three dimensions and is "...like a great hollowed-out sculpture which man enters and

---

<sup>11</sup>Christian Norberg-Schulz, Intentions in Architecture (Cambridge, Mass.: M.I.T. Press, 1965), pp. 14, 17.

<sup>12</sup>Peter Blake, Form Follows Fiasco, Why Modern Architecture Hasn't Worked (Toronto: Little, Brown & Co., 1977), p. 149.

<sup>13</sup>Norberg-Schultz, Intentions in Architecture, p. 188.

<sup>14</sup>Bruno Zevi, Architecture as Space. How to Look at Architecture, trans. Milton Gendel, ed. Joseph A. Barry, rev. ed. (New York: Horizon Press, 1974), p. 74.

apprehends by moving about it...."<sup>15</sup> Its significance is social because, more than an art alone, "...it is not merely a reflection of conceptions of life or a portrait of systems of living."<sup>16</sup> It is the space in which man's entire physical, psychological, and spiritual life takes place: "The content of architecture is its social content."<sup>17</sup>

Frank Lloyd Wright defined architecture as life:

...or at least it is life itself taking form and therefore it is the truest record of life as it was lived in the world yesterday, as it is lived to-day or ever will be lived... Architecture is that great living creative spirit which from generation to generation, from age to age, proceeds, persists, creates, according to the nature of man, and his circumstances as they change.<sup>18</sup>

Towards the goal of restoring significance to the architecture of the past, and understanding it as art object, key considerations of a program in art and architectural history have been stated as follows:

1. development of aesthetic experience in art: aesthetic experience being understood as "...giving attention to any object of field for the purpose of absorbing whatever meaning exists in the appearance of

---

<sup>15</sup>Ibid., p. 22.

<sup>16</sup>Ibid., p. 32.

<sup>17</sup>Ibid., p. 220.

<sup>18</sup>Frank Lloyd Wright, quoted from An Organic Architecture (1930), in Frank Lloyd Wright: Writings and Buildings, selections by Edgar Kaufman and Ben Raeburn (New York: World Publishing Co., 1970), pp. 277-278.

object or field."<sup>19</sup> In this project, it refers to the perception of buildings.

2. acquisition of accurate and full knowledge of the works studied.

This is based on the modern aesthetic that:

- a. art is a conscious act, and a controllable, verifiable process;
  - b. that works of art express judgments and ideas, as well as feelings through artistic media;
  - c. that even in the rare instance where a work of art is creative, "...there is a process which can be grasped and verified just behind the lyrical or poetic aspect which appears irrational."<sup>20</sup>
3. understanding of the forces that give form to works of art:<sup>21</sup>
- a. social premises--building programs are based on economic conditions, on the individuals or institutions sponsoring construction, and on life-style;
  - b. intellectual premises--these are concerned not only with what a society and an individual really are, but also with their aspirations, dreams, social myths, and religious faiths;
  - c. technical premises--these include scientific progress, its applica-

---

<sup>19</sup>Lansing, Art, Artists, and Art Education, p. 360.

<sup>20</sup>Zevi, "History as a Method of Teaching Architecture," pp. 15-16.

<sup>21</sup>Zevi, Architecture as Space, pp. 73-74.

- 7
- tion to handicraft and industry, and particularly to construction methods, including both techniques and the organization of labour;
- d. formal and aesthetic ideals--these are the body of conceptions and interpretations of art, the plastic and architectural vocabulary, with which the artist develops his own expressive language.
4. understanding that the architecture of a period, like the other arts, is dependent on that of preceding periods in a continuous line of related development.<sup>22</sup>

Local interests and the availability of contact with the physical reality of architecture as an art, relate the considerations given above directly to the study of local architecture proposed in this thesis. A study of local architecture, selected on the basis of student/teacher interest, makes possible a thorough analysis and critical evaluation of an authentic work of art, based on primary research and investigation. The degree of thoroughness, the depth of understanding achieved, need only be limited by the available time and the interests of the class.

By requiring the use of artifacts--non-literary resource materials--the student learns to work as the historian does, from original sources. As the student sifts through records and decides for himself how accurate and relevant they are in recreating an

---

<sup>22</sup>McCarthy, Introducing Art History, p. 20.

accurate historical account, he uses his experience to critically assess the past.<sup>23</sup>

The possible effects of such a study are varied. Scholarly research into the records and data of the past, "documenting what has been, is an important link to the student's potential as an artist, using the past with varying degrees of interest. In creating a group project about a local building, each student in a class may take on the interests of the antiquarian, collecting objects as reminders of the past for the appreciation and use of others. Such research into architectural history may even lead to the development of unique and far-reaching insights into the past.<sup>24</sup> By studying the physical reality, as well as other documented factors that have influenced the creation and present form of local architecture, the student's daily experience of life in the place where he lives is necessarily enriched.

It must be acknowledged that a study of local architecture requires comparison with the architecture of other regions for valid appreciation. However, a study of local architecture makes possible

---

<sup>23</sup>Ibid., pp. 98-99.

<sup>24</sup>Alan Gowans, Images of American Living (New York: J. B. Lippincott Co., 1964), p. xiii.



its consideration as cultural expression<sup>25</sup> and as living history.<sup>26</sup>

---

<sup>25</sup>Alan Gowans, Building Canada, An Architectural History of Canadian Life (Toronto: Oxford University Press, 1966), pp. xviii-xix; McCarthy, Introducing Art History, p. 13.

<sup>26</sup>Barbara A. Humphreys, Architecture as Living History, Booklet #535c 0374 001 (Ottawa: The National Film Board of Canada and Parks Canada, Department of Indian and Northern Affairs, 1977).

## CHAPTER I

### GUIDELINES FOR INQUIRY INTO ARCHITECTURE, STYLE, AND HISTORY

Architecture is not produced simply by adding plans and sections to elevations. It is something else and something more. It is impossible to explain precisely what it is - its limits are by no means well-defined. On the whole, art should not be explained; it must be experienced. But by means of words it is possible to help others to experience it and that is what I shall attempt to do here.<sup>1</sup>

#### A. Looking at Buildings

##### 1. Walking and Driving Tours - Purposes

- a. to experience architectural space and its urban form: back streets, squares, lanes, and open green spaces, i. e., the perceptual spaces created by architects, including design as well as accidental space; to observe urban problems affecting the experience of architectural space: the effects of traffic congestion, visible deterioration such as buildings in disrepair, empty, or abandoned, empty spaces left by demolition, parking lots; to observe the effects of renovation incompatible with the original style or function of the building; to

---

<sup>1</sup>Steen Eiler Rasmussen, Experiencing Architecture, 2nd U.S. ed. (Cambridge, Mass.: M.I.T. Press, 1962), p. 9.

observe the positive effects of successful renovation and recycling of older buildings.

- b. to observe the kinds of buildings which appear in a previously defined area; the styles present, types of buildings present, and current use of buildings in the area.
- c. to select a group of buildings, a single building, or an aspect of one building for further study (see Appendix I--Criteria for Selecting Buildings for Study).<sup>2</sup>
- d. to record what is seen as a basis for selecting buildings for further study: by making expressive or structural drawings, photographs, or films, or written accounts of what is experienced. Design qualities to be noted might include: unity, symmetry and balance, emphasis or accentuation (focal points), contrasts (vertical vs. horizontal, solids vs. voids, defined vs. voids, design vs. intangible forms, volumes vs. masses, roughness vs. smoothness), harmony and rhythm ("...an ordered recurrent alternation of strong and weak element,"<sup>3</sup> of solids to voids in front facade, of spacing of buildings on streets, of entrance and/or porch projections); proportion (the relation of parts to each other and to the whole building,

---

<sup>2</sup>See also Ann Falkner, Without Our Past: A Handbook for the Preservation of Canada's Architectural Heritage (Toronto: University of Toronto Press, in association with the Ministry of State for Urban Affairs and Publishing Centre, Supply and Services Ottawa, 1977), pp. 51-66.

<sup>3</sup>Ibid., p. 199; See also this paper Appendix IV -- Design Criteria.

e.g., the relationship between the width and height of the front elevation of the building, and the relationship of width to height of windows and doors); scale (dimensions with respect to human size and human perceptions); and the effects of materials, textures, colour, light, and architectural details.

## 2. Looking at Illustrations of Buildings - Purposes

- a. to compare and analyze features in several buildings with observable similarities: structural, functional, volumetric, or decorative, e.g., to compare the adaptation of a style in Canada with examples in the place of origin, or to compare recent on-the-spot sketches with early illustrations (such as those found in newspapers) to understand a building's social function in the area.
- b. to compare the work of several architects by observing the variations possible within a building type or style.
- c. to note the criteria for a style from a series of illustrations, in preparation for a field trip, i.e., creating a personal checklist of plastic and pictorial elements.

## 3. Developing Spatial and Historical Awareness - Activities

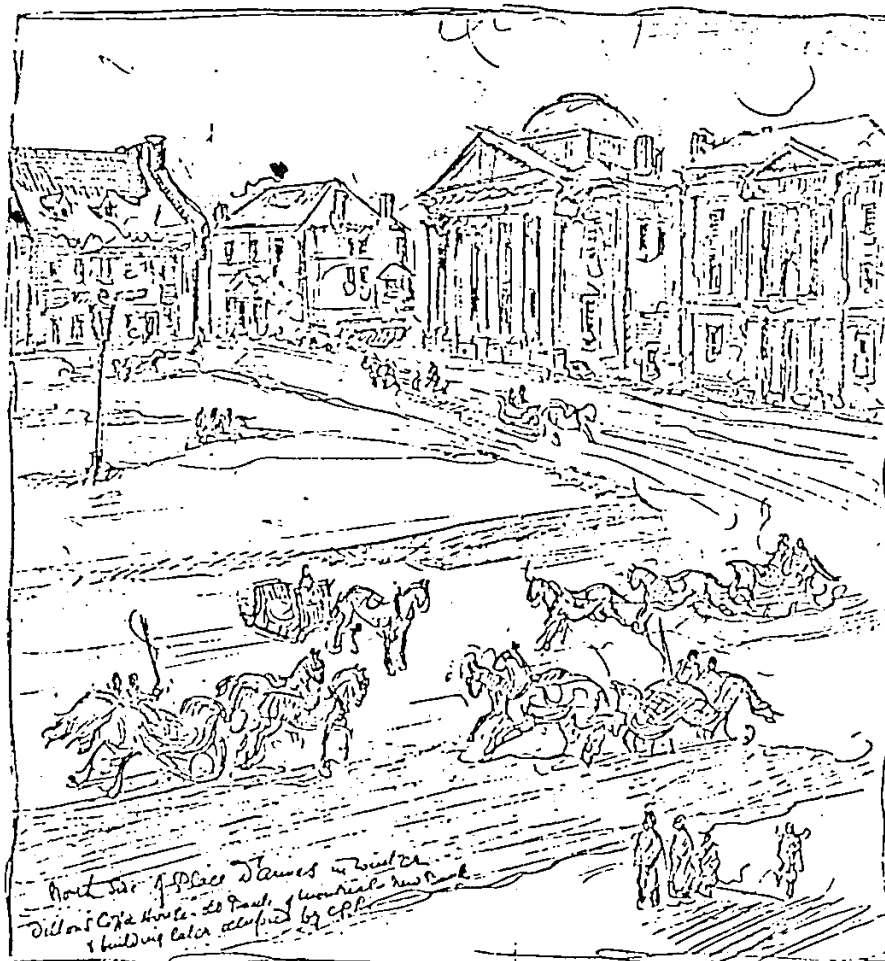
- a. find the architect's drawings of a building plan, facade, or cross-section. Try to simply diagram main elements of a plan or section, as a way of understanding the architect's interpretation of

space, and volume as an integrated whole.<sup>4</sup>

- b. find drawings, photographs, or written accounts of how a building has looked from the time of its construction to the present, to create photographic records. Draw a view of the building or create a model, personally interpreting how the building may have looked in its original state, and compare this with a drawing, photograph, or film of the building now.
- c. find illustrations showing how a building has been adapted by successive occupants, noting structural changes in the plan or mass of the building.
- d. compare the scale (dimensions with respect to human size and perceptions) and proportions (the relation of parts to each other and to the whole building) of buildings in the area with one selected for a study. Contrast this with the scale and proportion of buildings in the area at the time the building was constructed. Describe how this affects people and their experience of the environment.

---

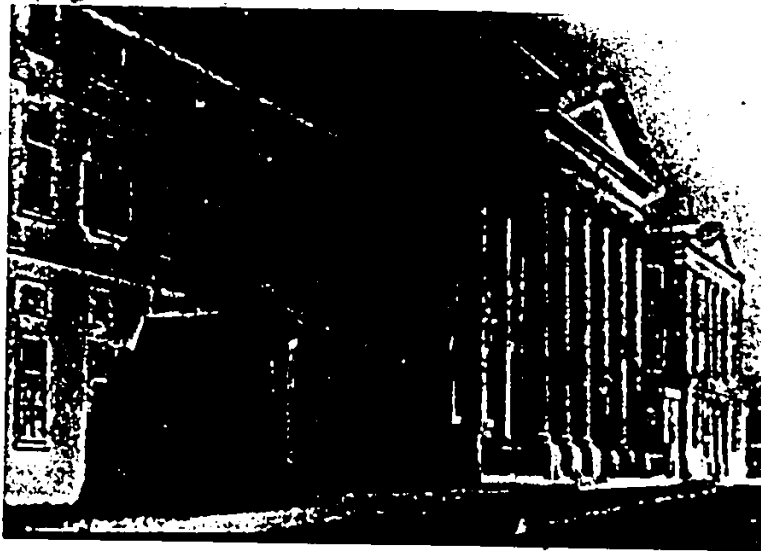
<sup>4</sup>See André Giroux, Nicole Cloutier and Rodrique Bedard, "Plans de l'architecture domestique inventoriés aux Archives Nationales du Québec à Montréal; Plans de l'architecture commerciale et industrielle inventoriés aux Archives Nationales du Québec à Montréal; Plans de l'architecture publique de l'architecture religieuse et du génie mécanique inventoriés aux Archives Nationales du Québec à Montréal," History and Archaeology, 3 vols. (Ottawa: National Historic Parks and Sites Branch, Parks Canada, Department of Indian and Northern Affairs, 1975), p. 4. See also this paper Appendix VI--List of Principal Archives Holdings in Montreal.



Can. RG. 564 4 5/59  
 The charm of Place d'Armes, Montreal, of a century ago, with the Bank of Montreal's Head Office in the centre background, is seen in this casual pencil sketch by the late Charles W. Simpson, R.C.A., who composed it from old prints of the period. 2nd 6 5/59



This pencil sketch (ca. 1959) by Charles W. Simpson is similar in composition and detail to the lithograph of Place d'Armes (ca. 1850) by Cornelius Krieghoff. It demonstrates how a building or area can be sketched to show its original appearance, using early illustrations as a basis. (see p. 13, A. 3. b.)

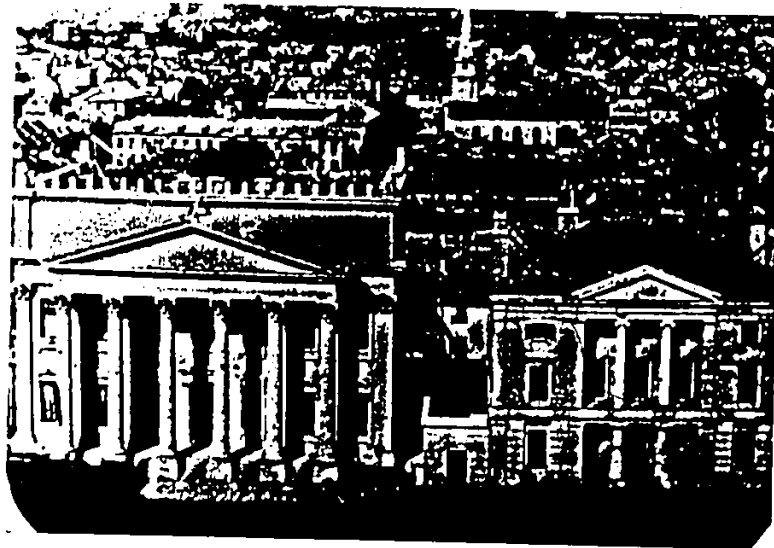


ca. 1860

Saint James Street at Place d'Armes

Bank of Montreal (1819), Bank of Montreal (1848), and

City Bank (ca. 1850).



Saint James Street at Place d'Armes

Bank of Montreal (1848) and City Bank (ca. 1850)



Place d'Armes, Montreal

This is a photograph of a painting by Cornelius Krieghoff, lithographed in colour by A. Borum, Munich, ca. 1850.





appearance ca. 1885-1890  
Bank of Montreal, Place d'Armes



view ca. 1905-1910  
Bank of Montreal, Place d'Armes (centre) and  
Imperial Insurance Company Building (right)

1903

"Bank of Toronto"

now, Toronto-Dominion Bank

4240 Ontario Street East

Front Elevation: Architectural Features.<sup>a</sup>

See p. 20, A. 3. e.

- \* 1. Fluted Pilaster
- \* 2. Corinthian Capital
- \* 3. Architrave Multiple fascias
- \* 4. Frieze
- \* 5. Cornice
- \* 6. Raking cornice
- \* 7. Entablature
- \* 8. Modillions
- \* 9. Dentils
- \* 10. Stylized Acanthus leaves
- \* 11. Caulicoli
- \* 12. Molded abacus
- \* 13. Acanthus flower
- 14. Swag
- 15. Cornice window head
- 16. Sculptured Medallion
- 17. Smooth faced ashlar

<sup>a</sup> Blumenson, Identifying American Architecture, pp. 114, 66.

Elements of the Corinthian Order are identified with an asterisk (\*).



- e. make a large photograph or drawing of an exterior and identify the parts, labelling them, to practice using correct architectural terminology, and to create an accurate list of the building's architectural detail.<sup>5</sup>
- f. film, photograph, or sketch one feature on several buildings for comparison, e. g., doors or windows, choosing the most significant design features.
- g. film, photograph, or sketch a building at different times of the day, studying the effects of light on the design of the building. A group activity might be to photograph or sketch a building in this way, then to compare the different interpretations of the same subject.
- h. arrange a display of the visual material created or collected in the activities listed above, with comments and factual information, such as the architect's name and dates of building construction.
- i. plan a walking tour with map and illustrations, of buildings of particular interest.<sup>6</sup>

---

<sup>5</sup>Suggested references: John J. -G. Blumenson, American Architecture: A Pictorial Guide to Styles and Terms (Nashville: American Association for State and Local History, 1977); John Harris and Jill Lever, Illustrated Glossary of Architecture 850-1830 (London: Faber and Faber, 1966).

<sup>6</sup>Suggested references: Paul L. Benedict, "Historic Site Interpretation: The Student Field Trip," American Association for State and Local History Technical Leaflet 19, History News 26 (March 1971); Edgar C. Bye, "How to Conduct a Field Trip," How to do it Series - No. 12, rev. ed. (Arlington, Va.: National Council for the Social Studies, 1967). See Appendix VII.

### B. Recording What is Seen

#### 1. Film, Photograph, Sketch, or Make a Written Account of Observations of the Interiors and Exteriors of:

- a. a group of buildings, a building, or part of one, in as much detail as possible.
- b. a building, choosing the most evocative, impressive, special, or personally interesting aspects.
- c. a series of buildings containing one kind of detail, e.g., Palladian windows, columned facades, with special emphasis on that detail.

Qualities that could be noted include: unity, symmetry, balance, emphasis or accentuation (focal points), contrasts (verticals vs. horizontals, solids vs. voids, defined vs. intangible forms, volume vs. masses, roughness vs. smoothness), harmony and rhythm, proportion, scale, and the effects of light, colour, and sound.

#### 2. Using a Recording Form Such as that Developed by the Canadian Inventory of Historic Building

Or other checklist (see Appendix III)<sup>7</sup>

- a. to document trends in the design of several related buildings, e.g., related by use, age, decorative elements.
- b. to record the number and types of buildings, their relative ages, sizes, use, and significance, in a defined area.

---

<sup>7</sup>See also, Falkner, Without Our Past, pp. 51-66.

- c. to observe and compare the visual effect of buildings in a group by their current use and appearance (is the effect monotonous? confused?); one building in relation to its surroundings, using the same criteria.
- d. to record a building's appearance in detail, for accurate transcription later in a written historical account.

### C. Interpreting What is Seen<sup>8</sup>

1. The following criteria have become accepted in determining a building's significance and quality. Their importance lies in providing an objective tool for evaluating architecture, and can be applied in decisions regarding conservation<sup>9</sup>
  - a. historical importance -- the building's association with significant persons or events in the social, political, and economic history of the area or community.
  - b. construction--early or significant example of a particular method of construction.
  - c. style--early, significant, or rare survivor of an architectural style.
  - d. architect or builder--person or firm important in the history of architecture.
  - e. quality--a particularly attractive or unique building.

---

<sup>8</sup>Humphreys, Architecture as Living History, p. 8; Zevi, Architecture as Space, pp. 73-75; Falkner, Without Our Past, pp. 198-203; see also Appendix IV - Design Criteria.

<sup>9</sup>Harold Kalman, "Evaluating Buildings Past and Present," Habitat 20 (1977): 70.

- f. environmental compatibility --the way in which a building fits into --or creates--its environment.
- g. desecration--the degree to which the original design has been conserved or lost.
- h. condition--the state of repair.

## 2. Activities

- a. Compare the oldest and newest buildings in the area, focusing on style and construction. Note the quality of space surrounding the building, and how the building is defined by it. Note the building's proportions and scale in relation to passers-by and other buildings in the immediate area. How have height, mass, and symbolic detail been used to give distinction to a particular socially important building, for example?<sup>10</sup>
- b. After establishing a building's basic architectural style, find out why it was built that way. Possible influences: the architect's training and background; the patron's interests or purpose; literary sources; representational traditions; the building materials preferred or available; the building skills and technology available; and climate. Compare the building with others in the area, focusing on construction methods.

---

<sup>10</sup>John Bland, "Two Nineteenth Century Architects," Architecture-Bâtiment-Construction 8 (July 1953): 21.

- c. Analyze the changes in architectural style of buildings in a defined area and find out possible reasons, e.g., changes in life style, affluence, technology.
- d. Try to determine the development pattern of a community by plotting the locations of different building types and their construction.
- e. Record various examples of a specific architectural detail such as stained glass or eaves trim. Note how this architectural detail adds emphasis to the building's volume and mass. Note the use of colour and treatment of the forms as plastic phenomena. Determine why this design occurs repeatedly, whether a local manufacturer produced the pattern for a number of years, or if it was imported, from where and why. Find out if this detail is one of the characteristic features defining a style. Is it typical of a style?
- f. Find a building material used repeatedly in an area. Determine why it was used, where it came from, and how. This may include, for example, types of carved wood ornament (bargeboard), stone, and brick. What part did technological advances play in the form and selection of the material used?
- g. Report on how an area could be visually improved, e.g., through exterior renovations, and the removal of signs not sympathetic with the design of older buildings. How has the block or area changed? What caused the changes (transportation, industry, transition from residential to commercial use)?



How is it possible to improve the visual strength of an older building by improving its siting? What visual effect do the surroundings have on the building and how can these be changed or improved?

#### D. Researching Architectural History<sup>11</sup>

##### 1. Research the History of a Single Building

Determine what conditions and events were involved in its construction.<sup>12</sup>

- a. who may have built and designed it?
- b. who may have used it?
- c. does it employ new building techniques, or those characteristic of its time and region?
- d. does it exemplify a particular way of life, cultural tradition or style? - is its design symbolic, or is it a reflection of cultural phenomenon? - how was its design and construction related to political events and economic pressures of its time? - was its design influenced by purely formal considerations? did a mathematical or geometric conception influence the design?
- e. how did geographic and geological conditions affect building design?

---

<sup>11</sup>See also, Richard W. Hale, "Methods for the Amateur Historian," American Assoc. for State and Local History Technical Leaflet #21, History News (June 1964). See also 1 above.

<sup>12</sup>See also, Linda Ellsworth, "The History of a House: How to Trace it," American Assoc. for State and Local History Technical Leaflet #89, History News 31 (September 1976).

## 2. Study the Buildings Design by One Architect

Compare and contrast their styles; determine how the architect's training and work experience affected his designs (see Appendix II,

Architect Biographical and Professional Information Checklist).

Study comments made by the architect, if available, about his buildings or others. Compare or contrast his philosophy to that of his time.

## 3. Prepare a Guide of Several Buildings

of particular interest, in a defined area, giving a short history of each.

Determine who the patrons of its major buildings were. Who built them and used them? (see 1 above) How do they relate to each other chronologically, stylistically, in terms of life in the community?

## 4. Make an Aerial Map of a Community

showing the buildings of a selected style or period which remain; how do they reflect a period in the community's history?

## 5. Study a Community, Neighbourhood or Street

then write or illustrate its history, as shown by the age, style, and types of its buildings.

Suggestions for a study procedure:<sup>13</sup> see also 1. above

---

<sup>13</sup>See also, Doris Platt, "History for Young People: Projects and Activities," American Assoc. for State and Local History Technical Leaflet #38, History News 21 (September 1966).

- a. make a map of the area, showing the position of buildings, street names, hills, depressions, and fences, as they now appear.
- b. interview present building occupants<sup>14</sup> and secure information about previous owners; consult old maps, register of deeds, city directories, county histories, newspapers, public library, local archives' depositories, local historical society records and society members.
- c. record what is seen by taking photographs, using a recording form (see Appendix III), or by sketching.
- d. make a map of the area with its original structures in contrast to a.
- e. summarize types of industry, building material, size of buildings, building styles and types.
- f. Evaluation: How did a particular economic situation, social institution, or individual contribute to its development and sponsor construction. How has the area changed? Compare its present condition with other points in its history, to understand the area's earlier physical and cultural context. What general conclusions may be drawn about the community at large, from the study of a small, defined area such as the city block? To analyze the area's present condition, examine the way the community responds to it.

---

<sup>14</sup>William G. Tyrrell, "Tape-Recording Local History," American Assoc. for State and Local History Technical Leaflet #35, History News 21 (May 1966). revised 1978.

In addition to the physical realm (the way things look), examine the functional realm (the way things in the area are used), the economic/political realm (the pressures that bring about change in the area), and the psycho/social realm (how we as individuals and as a group feel about things). The final evaluation will depend on the relative importance of each realm in that particular situation.<sup>15</sup>

---

<sup>15</sup>Ronald N. MacGregor, "Interpreting the Environment: Strategies for the Art Educator," Fine Arts Council (Alberta Teacher's Association), Winter 1973-74, pp. 32-34.

CHAPTER II

STYLES IN MONTREAL ARCHITECTURE

TO CA. 1925

Introduction

The motivation for this thesis project has been that a context, framework, or set, simplifying the visual perception of old buildings especially those in Montreal, could be found by focusing on trends in period motifs. By learning to identify styles through their characteristic features, a basis would be provided for enriching cognitive and visual perception of an urban environment. Further support for a study of style exists because Montreal architecture in the time span under consideration here, generally follows the pattern of successive historical styles derived from European and American centres, that prevailed until the twentieth century.<sup>1</sup>

Style can be defined as an effect, limited in application to a specific time period, and created by a combination of features on a building's design. These features are the general shape or mass,

---

<sup>1</sup>Blumenson, Identifying American Architecture, p. vi; Gowans, Building Canada, An Architectural History of Canadian Life, p. xiv.

the design of roofs, doors, windows, and surfaces, materials selected, internal structure, and decorative detailing. Since the distinction between style periods is not always clear, and particularly so in Montreal, overlapping from style to style is constant.

Size, construction, function, and location, as well as style, are also important in understanding architecture as living history. Size and construction reflect the affluence and aspirations of the person or community for whom the building is constructed. Via materials and building techniques employed, construction tells about the progress and development of building technology. Function--past and present, a building's general condition and location, all tell about change in patterns of community life. Just as clothing or automobile designs change for both practical and aesthetic reasons, so architectural styles respond to changing needs and ways of looking at things.<sup>2</sup>

As the situation--a particular geography and climate, acted upon by a particular social, political, economic, and cultural milieu--changes, the urban landscape evolves. The reasons for change are history, and the visible records of change in a city's past are its buildings. By citing basic changes in the shape of Montreal's unique architectural heritage, these changes can be traced.

For example, social change and new cultural influences markedly

---

<sup>2</sup>Humphreys, Architecture as Living History, p. 4.

affected the design of Montreal buildings in the 1820's, when there was a shift in trade patterns in the Montreal region. As Montreal's economic base changed from fur trading to wood products, English merchants arrived, bringing a taste for architectural design familiar to them: a dressed stone facade, arched openings, pediments, and dentellated mouldings.<sup>3</sup> One of the few buildings of that time in Montreal showing these elements of British eighteenth century classicism is a former warehouse, built in 1826, known today as the Youville Stables.

With commercial growth and industrialization, and the changes in building technology which make new designs possible, a new shape in domestic architecture began to appear after 1850, gradually replacing the style of building established during the French Regime. Prior to 1850, Montreal's image had been one of stone houses with small windows, steep roofs with projecting dormers, and high gable-end fire-break walls, in time modified superficially to suit an imported taste for English Georgian or classical detail.

During the 1850's, disastrous fires made reconstruction necessary, and, at the same time, a tremendous increase in immigration from Europe began, eventually swelling the city's population from 58,000

---

<sup>3</sup>Phyllis Lambert, "The Architectural Heritage of Montreal, A Sense of Community," Artscanada XXXII (Winter 1975-76), p. 27.

in 1850 to 268,000 by 1900.<sup>4</sup> The terrace or row house became increasingly popular at all income levels, because it took best advantage of narrow city lots. Also, it was built more cheaply out of stone and brick veneers rather than solid stone, and was quickly assembled on a frame of milled lumber and machine-cut nails. This left tradesmen free for decorative finishing work previously possible only on the houses of the rich: carved stone, molded terracotta, cast iron, and coloured glass, and especially ornamental woodwork began to appear almost everywhere.<sup>5</sup> The increasing Victorian taste for "picturesque" effects (assymmetrical combinations of contrasting forms and materials) which peaked in the 1890's, was further encouraged by these changes in construction methods and materials.

The social and economic force of nineteenth century industrialization had its effect on the design of Montreal's commercial architecture, by creating a need for structures different in scale (for example, as many flights of stairs high as a person could comfortably climb-- usually five or six), and in style from what had previously become common. Factories, shorehouses, sales offices, banks, and a new style of commercial palace architecture appeared in the 1860's and 1870's in Montreal, appropriately modelled on Italian and French

---

<sup>4</sup>Warwick and Beth Hatton, A Feast of Gingerbread from our Victorian Past/Pâtisserie maison de notre charmant passé (Montreal: Tundra Books of Montreal, 1976), p. 7.

<sup>5</sup>Ibid., p. 8.



Renaissance architecture. The building at 8 Saint Paul Street East (1872, occupied by J. Hudon and Co., wholesale grocers, until 1895) is an example of this glorification of commerce.<sup>6</sup>

Despite the loss of many interesting old buildings throughout the city, Montreal's architectural heritage is particularly rich in its variety. This variety makes the difference in architectural styles particularly apparent, and further emphasizes the process of urban change that is documented by changes in building styles.

In the outline of style which follows, examples of each selected style in Montréal architecture were given as the starting point for further inquiry. They have been selected because of their prominence in the fabric of city life, and because they have been cited in the literature. By outlining the styles chronologically, a structure is provided for enriching the program by the study of themes (e.g., commercial architecture in a given area), for biographical research (e.g., a study of architecture in Montreal by a prominent Montreal architect), and for creating monographs (e.g., a detailed history of one local building).<sup>7</sup>

---

<sup>6</sup>Lambert, "The Architectural Heritage," p. 27.

<sup>7</sup>McCarthy, Introducing Art History, pp. 21-28.

The Style of the French Regime ca.1690 - ca.1830

Houses

- ca. 1690 "Hurtubise House", corner of Victoria Avenue and Cote Saint Antoine Road (City of Westmount). Jean Leduc or Jean Decarie, masons.
- 1698 "House of la ferme Saint-Gabriel", Wellington Street and Park Marguerite Bourgeois, Pointe St. Charles
- ca. 1770-1771 "du Calvet House" (now restored and owned by Jas. A. Ogilvy's Limited), 409 Saint Paul Street East. (restored 1966)
- 1803-1805 "Viger House", 410 Place Jacques Cartier.
- 1810 "Duplessis House" - "Maison de La Sauvegarde" (restored by "La Sauvegarde" Insurance Co.), 160 Notre-Dame Street East (now owned by "La Sauvegarde").
- 1814 "House of the Patriot" (now owned by Dr. Guy Colpron, Montreal), 165-169 Saint Paul Street East.
- ca. 1830 "Truteau House", Saint Gabriel Street.

The massive stone townhouse, pressed between a fire-break wall and two large parapeted gable chimneys, is characteristic of Montreal's utilitarian first buildings. Numerous examples of this vernacular architecture, with its origins in the rural areas of northern France, the remembered home of Montreal's earliest settlers, are found in the area

we know today as Old Montreal. In Brittany today, the megalithic stone-walled country house, with a simple ridge-roof, may still be found.<sup>8</sup> In Montreal, it has been adapted to the requirements of city life.

In plan, Montreal's oldest houses are characteristically rectangular, vertically divided into day and night activities, and horizontally into front and back rooms.<sup>9</sup>

The fire-break wall, designed to prevent fire from spreading to adjoining houses, projects past the roof line and below it, leaning on corbels. As the most common feature of Montreal's vernacular urban architecture, the fire-break wall was even accepted into the shape of the region's detached house where its use was unnecessary (e. g., Chateau de Ramezay). The thick masonry is usually formed of coursed, sometimes squared, rubble or large coursed quarry stone.<sup>10</sup> A decorative "S" in forged iron, sometimes crossed by a simple bolt, appears on walls as the attaching piece of a long metal shaft anchoring the floor beams,<sup>11</sup> and helping to prevent the walls from bulging out.<sup>12</sup>

---

<sup>8</sup> Jean-Claude Marsan, Montréal en Évolution (Montreal: Fides, 1974), p. 128.

<sup>9</sup> Ibid., p. 135.

<sup>10</sup> Ibid., p. 135.

<sup>11</sup> Michel Lessard and Huguette Marquis, Encyclopédie de la Maison Québécoise (Montreal: Les Éditions de l'Homme, 1972), p. 521.

<sup>12</sup> Yves Laframboise, L'architecture traditionnelle au Québec (Montreal: Les Éditions de l'Homme, 1975), p. 137.

The slope of the ridge-roof tended to soften with time, and with improved roofing materials,<sup>13</sup> from a sharp 45° to 35° (e.g., du Calvet house, ca. 1770 - 45°; Youville Stables, ca. 1826 - 35°). Dormers, with simple, strongly pitched gables, may be part of the original design, although on smaller buildings one or two dormers may be later additions. Smaller dormers above those near the roof edge allowed more light into the attic.

An axial symmetry seen in the displacement of solids and voids, as well as the squared off lines of cut stone on doors and windows, give an effect which is sometimes described as classical: openings are at regular intervals, with the multipaned windows of the first and second floors, normally in axis with the doors and windows of the ground floor. A progression in the size of the wall openings, with the tallest on the ground floor, is a further aspect of a surviving classicism from European architecture. Superior height given to the ground floor windows stresses their importance in daily activity, and on a practical level, satisfies a need for more light on the ground.<sup>14</sup> The side hung windows are universally French.<sup>15</sup>

---

<sup>13</sup> Professor Bland's commentary on this thesis, as of May 31, 1978.

<sup>14</sup> Marsan, Montréal en Évolution, p. 135.

<sup>15</sup> Bland, May 31, 1978.

On the facade, solids dominate voids, and windows remain small both because they recall those in Brittany, and also because of the cold Canadian climate.

These buildings exemplify a tradition of craftsmanship in use until the nineteenth century. They were designed and built by hand, often by the same man, relying on skill, memory, and hand tools. The building techniques used were adapted from recollections of houses abandoned in the Old World, and brought to the frontier together with the French language and a taste for food.<sup>16</sup>

Glossary: casement, corbels, coursed rubble, dormer, gable, parapet, pitch, vernacular.

---

<sup>16</sup>Ibid.



ca. 1770-1771, "du Calvet House"  
restored 1966, and owned by Jas. A. Ogilvy's  
Limited, Montreal  
409 Saint Paul Street East



ca. 1770-1771, "du Calvet House"  
restored 1966, and owned by Jas. A. Ogilvy's  
Limited, Montreal.  
409 Saint Paul Street East  
Saint Paul Street Elevation



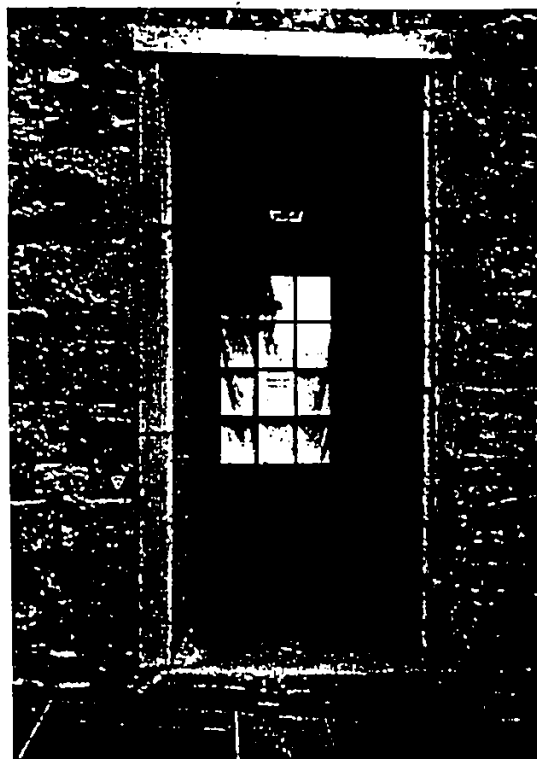
ca. 1770-1771, "du Calvet House"  
restored 1966, and owned by Jas. A. Ogilvy's  
Limited, Montreal.  
409 Saint Paul Street East  
Saint Paul Street Doorway





ca. 1770-1771, "du Calvet House"  
restored 1966 and owned by Jas. A. Ogilvy's  
Limited, Montreal.

409 Saint Paul Street East  
North Entrance, Place Jacques Cartier



ca. 1770-1771, "du Calvet House"  
restored 1866 and owned by Jas. A. Ogilvy's  
Limited, Montreal.  
409 Saint Paul Street East  
South Entrance, Place Jacques Cartier

### Selected Reading

#### General Histories and Surveys

Gauthier-Larouche, Georges. Évolution de la Maison Rurale Traditionnelle dans la Région de Québec. Québec: Les presses de l'université Laval, 1974.

Gowans, Alan. Building Canada, An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966.

Lessard, Michel and Marquis, Huguette. Encyclopédie de la Maison Québécoise. Montreal: Les Éditions de l'Homme, 1972.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974.

Moogk, Peter N. Building a House in New France. Toronto: McClelland and Stewart, 1977.

Morin, Victor. Old Montreal in Pen and Pencil. Canadian Pacific Railway, 1929.

Saly, Hélène, ed. Old Westmount. Montreal: Westmount High School, 1967.

#### Articles in Periodicals

Beaulieu, Claude. "The Preservation of Old Montreal." Canadian Antiques Collector 9 (May-June 1974): 10, 21-27.

Bédard, H. "Quebec's Traditional House/L'Habitation traditionnelle au Québec." Canadian Antiques Collector 9 (May-June 1974): 49-55.

Brunet-Weinmann, Monique. "Histoire et civilisation au Chateau Ramezay." Vie des Arts XXIII, 91 (Été, 1978): 16-20.

Hubbard, R. H. "The European Backgrounds on Early Canadian Art." Art Quarterly XXVII, 3 (1964): 297-323.

Mimeographed Staff Reports  
Canadian Inventory of Historic Building  
National Historic Sites Service, Ottawa.

"404 Place Jacques Cartier." Recherche Pour la Phase II, Montréal,  
n. d.

"409 rue St. -Paul est (Maison du Calvet)." Recherche Pour la Phase  
II, Montréal. n. d.

Giroux, André. "169 est, rue Saint-Paul." Recherche Pour la Phase  
II, Montréal. n. d.

"160 rue Notre-Dame est." Recherche Pour la Phase II, Montréal.  
n. d.

"165 - 169 Saint Paul est, Maison du Patriot," re: appellation,  
"Maison du Patriote." n. d.

Richardson, A. J. H. "'Chateau de Ramezay' Historical Significance."  
May 1969, includes reports from 1968.

Richardson, A. J. H. "'Chateau de Ramezay', Montreal." May 1974.

The Eighteenth Century Classical Tradition  
ca. 1760 - ca. 1830

ca. 1806-1911 "de Lotbinière" house, 221 Saint Sacrement Street.

ca. 1826-1828 "Youville Stables," 296-300 Place d'Youville.

1785; ca. 1831 "Papineau House" (restored to 1831 appearance and -1832

(restored owned by Eric McLean), 440 Bonsecours Street.  
 1961)

Classical formality and balance is found, not only in the architecture of the ruling classes of New France, but also in the design of humble, urban, domestic buildings.<sup>17</sup> This formality is modulated according to builders' skills, materials at hand, and local needs, but its source is a tradition that had survived in European architecture since the Renaissance.<sup>18</sup>

The eighteenth century classical tradition was based on the appeal of classical regularity, symmetry, and order,<sup>19</sup> combined with the growing availability of information on ancient Graeco-Roman architecture. Features characteristic of this tradition include a low gable or hip roof, a symmetrical facade, often with a central door,

---

<sup>17</sup>Marsan, Montréal en Évolution, p. 152.

<sup>18</sup>Gowans, Building Canada: An Architectural History of Canadian Life, p. 41.

<sup>19</sup>Ibid., p. 43.

little detailing or decoration, rectangular window openings, and a semi-circular transom over the main entrance door.<sup>20</sup>

The Papineau House (remodelled to ca. 1831-1832; i. e., including an extension over the open driveway to the courtyard),<sup>21</sup> is an example of Quebec architecture on which details of a later, eighteenth century classicism have been applied. The balance between solids and voids, the symmetry of the facade reflecting an interior arrangement of space, and a scheme of proportions dictated by logic, are survivals of an earlier classical tradition.<sup>22</sup> The care with which they are applied is a product of later influence, and, most telling is the fact that the natural pattern and texture of the building's fieldstone have been covered with a wood facade, carved and painted to look like cut limestone, forming rustication on the ground floor and quoins on the second floor. This speaks of a determination to impose logic and a pre-set idea on an existing form which developed in the first half of the eighteenth century.<sup>23</sup>

---

<sup>20</sup>Humphreys, "2. British Georgian (1760-1820)," Architecture as Living History, slide guide.

<sup>21</sup>Humphreys, "Papineau House, 440 Bonsecours St., Montreal: Summary of Architectural Report," Mimeographed Report (Canadian Inventory of Historic Buildings, Chief Research Division, National Historic Sites Services, Ottawa, 1968), p. 1.

<sup>22</sup>Marsan, Montréal en Évolution, p. 152.

<sup>23</sup>Gowans, Building Canada, p. 43.

An eighteenth century approach to design is also reflected in the doubled gabled eastern wing of the Youville Stables (ca. 1826-1828).

Respect for classical principles of composition appears in the precise unity of a carefully balanced facade: it is divided into three, five, and three; included in the overall effect are two end chimneys and a central entrance arch.<sup>24</sup> Following an increasing use of recognizably classical motifs, are the dentellated mouldings, and the pediments on the gable ends facing Place d'Youville (each with an oeil-de-boeuf window originating in the decorative circular motifs preferred to English Palladian design dating from ca. 1740).<sup>25</sup>

This classicizing trend is to be continued in the Neo-Classical and Classical Revival styles, with increasingly conscientious use of classical elements, characterized finally in the late nineteenth century by an archaeological exactitude.

Glossary: dentellated moulding, gable, hip roof, oeil-de-boeuf window, pediment, quoins, rustication, transom

---

<sup>24</sup>The massing of the facade bears some similarity to the Intendant's Palace, Quebec. See "Quebec, Que. 'A View of the Jesuits' College and Church', Drawn by Richard Short, published 1761." Illustration 18. In Gowans, Building Canada. This observation was made in Professor John Bland's commentary on this thesis, as of May 31, 1978.

<sup>25</sup>Lambert, "The Architectural Heritage of Montreal," p. 27.

## Selected Reading

General Histories and  
Surveys

Fletcher, Sir Banister. A History of Architecture on the Comparative Method. Toronto: Oxford University Press, 1961. 17th ed., pp. 870-878.

Gowans, Alan. Building Canada: An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966, pp. 40-46.

Gowans, Alan. Images of American Living, Four Centuries of Architecture and Furniture as Cultural Expression. New York: J. B. Lippincott Co., 1964, pp. 115-239.

Humphreys, Barbara A. "2. British Georgian (1760-1820), Architecture as Living History. Slide Guide. Montreal: The National Film Board of Canada in cooperation with Parks Canada, Department of Indian and Northern Affairs, 1977.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, pp. 151-152.

Articles in Periodicals

Lambert, Phyllis. "The Architectural Heritage of Montreal, A Sense of Community." Artscanada 32, 4 (Winter 1975-76): 22-27.

McLean, Eric. "The Papineau House." Habitat 7, 5 (Sept. -Oct., 1964):2-7.

Mimeographed Staff Reports,  
Canadian Inventory of Historic Building  
Chief Research Division  
National Historic Sites Service, Ottawa

"440 rue Bonsecours (maison Papineau)," Recherche pour la Phase II, Montréal. n.d.

Humphreys, Barbara and Sykes, Meredith. Place d'Youville Project, Montreal, Quebec. 1972.

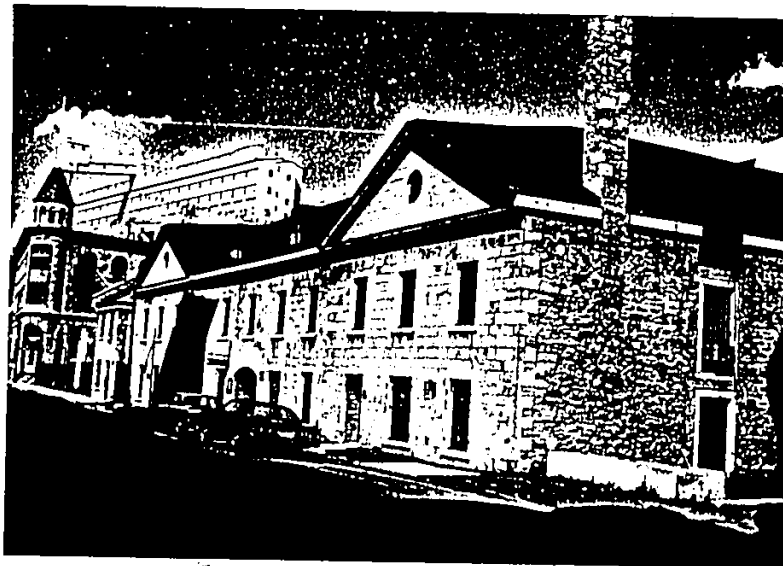
Humphreys, Barbara. Papineau House, 440 Bonsecours St., Montreal: Summary of Architectural Report. 1968.

"221 rue St. Sacrement." n.d.

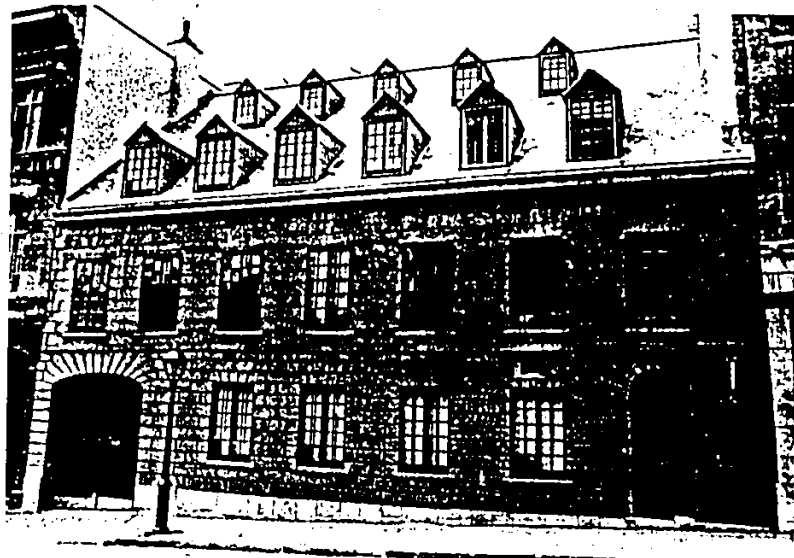




ca. 1806-1811  
 "de Lotbinière House"  
221 Saint Sacrement Street



ca. 1826-1828  
 "Youville Stables"  
296-300 Place d'Youville



ca. 1785; 1831-1832 (restored 1961)  
"Papineau House"  
restored to 1831 appearance, and owned by  
Eric McLean  
440 Bonsecours Street

### The Classical and Classicizing Styles

Neo-Classical and Classical Revival architecture bridge the eighteenth century tradition of classical architecture, with what was to become the Victorian tradition "of choosing forms eclectically, for purposes of symbolism and literary association."<sup>26</sup> In common are the regularity, symmetry, order, and the use of Graeco-Roman forms, which characterize the logic and appearance of classicism from any time period.

The Neo-Baroque, Renaissance Revival, and Second Empire styles adapt classically inspired ornament in varying ways, but usually with a richness and plasticity, in contrast to the restraint found in the earlier classical styles.

In common is the use of classical forms, whether taken from the direct study of Graeco-Roman design, or from the interpretation of these forms in Renaissance and Baroque design.

#### Neo-Classicism ca. 1805 - ca. 1850

- 1809 Nelson's Column, Place Jacques Cartier. Robert Mitchell
- 1835 "Scottish Secessionist Church" (now Chinese Catholic Church),  
corner of La Gauchetière and Chenneville Streets

---

<sup>26</sup>Gowans, Building Canada, p. 42.

- 1836-1838 "Old Customs House," Place Royale. John Ostell
- 1836 "Pied du Courant Prison (La Prison des Patriotes)," (now offices and warehouses of La Société des Alcools du Québec), corner of Craig and De Lorimier Streets. George Blacklock, design; John Wells, supervising architect.
- 1836 "Rasco's Hotel," 238 Saint Paul Street East.
- 1848 Bank of Montreal, Place d'Armes and Saint James Street West. John Wells

In Neo-Classical architecture, classical elements such as columns, pilasters, pediments, and niches are used selectively, simply, and clearly.<sup>27</sup> The buildings described as Neo-Classical in Montreal use classical forms freely and, characteristically, their use is not always aimed at accurately recreating ancient architecture.

Associated with Neo-Classical architecture of British origin, and known as Adamesque, are buildings distinguished from earlier classical architecture by a preference for the curved line, and oval or semi-elliptical shapes.<sup>28</sup> The semi-elliptical transom, known as the fan-light, is a characteristically Adamesque feature.

Other usual features of this style are: a rectangular or square

<sup>27</sup>Hugh Honour, Neo-Classicism (Baltimore, Md.: Penguin Books, 1968), p. 135.

<sup>28</sup>Humphreys, "3. Neo-Classical (1810-1830), Regency (1810-1840)," Architecture as Living History, slide guide.

plan; low-pitched gable or hip roofs on houses, often with two to four end chimneys, and a height of two to two and one-half stories; balanced facades, highlighted by a temple-like porch with columns supporting an entablature and pediment.<sup>29</sup> A building showing many of these features is the Custom's House (1836-1838).

Neo-Classical churches are generally characterized by attenuated proportions, pilasters, and graceful arcading (e. g., Scottish Secessionist Church, 1835). Administrative and public buildings with Adamesque influence show subdued use of classical forms often repeated for effect<sup>30</sup> (e. g., Pied-du-Courant Prison, 1836).

The term Neo-Classicism was developed in the last decades of the nineteenth century to characterize developments in the art of eighteenth century Europe, typified by a renewed interest in classical antiquities. The style was understood as an aesthetic of romantic classicism, that is, inspired by the ideals and morality of classical antiquity, but not slavish in reproducing Graeco-Roman grandeur. It was this inspiration which led to the design of Montreal's Nelson's Column (1809), by a Scottish architect working in London, Robert

---

<sup>29</sup>Ibid.

<sup>30</sup>Reader's Digest Association (Canada), "The Buildings of Canada - A Guide to pre-20th Century Styles in Houses, Churches, and Other Structures," in Explore Canada: The Reader's Digest/C.A.A. Illustrated Guide (Montreal: Reader's Digest Association, 1974), p. 414.

Mitchell.

In contrast to its use in Montreal, Neo-Classicism in Europe was consciously anti-Baroque and anti-Palladian.<sup>31</sup> More important, it was a didactic, moralizing style which drew from the Graeco-Roman revival to create a movement towards modernism, in an association of social and aesthetic conduct. Masters of the style included Ledoux in France, Soane in England, and Latrobe in America.

In nineteenth century Montreal, the ethical implications of Neo-Classical architecture, especially important in pre-Revolutionary France, are not as much a concern as patronage, formative influences in the architect's background, and the emerging nineteenth century attitude toward the associative value of a style.<sup>32</sup>

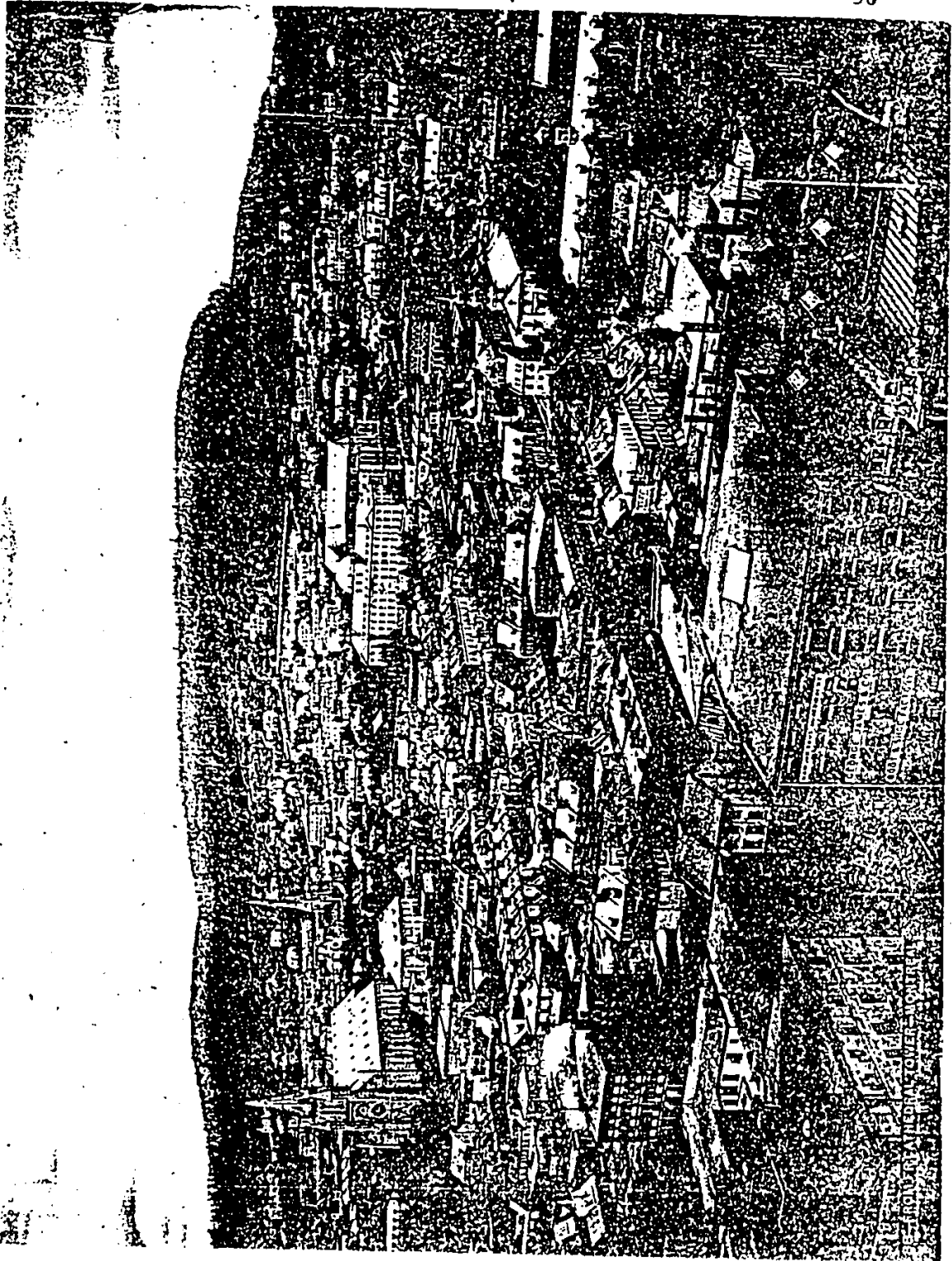
Glossary: entablature, fan-light, gable roof, hip roof, niche,  
pediment, pilaster

---

<sup>31</sup>J. Mordaunt Crook, The Greek Revival (The RIBA drawings series; Hamlyn House, Feltham: Country Life Books, 1968), p. 7.

<sup>32</sup>Professor D. F. P. Andrus' commentary on this thesis, April 1978.

View, 1872, from Notre-Dame Church Tower,  
North West  
"Scottish Secessionist Church",  
to the right, in the middle ground, with steeple





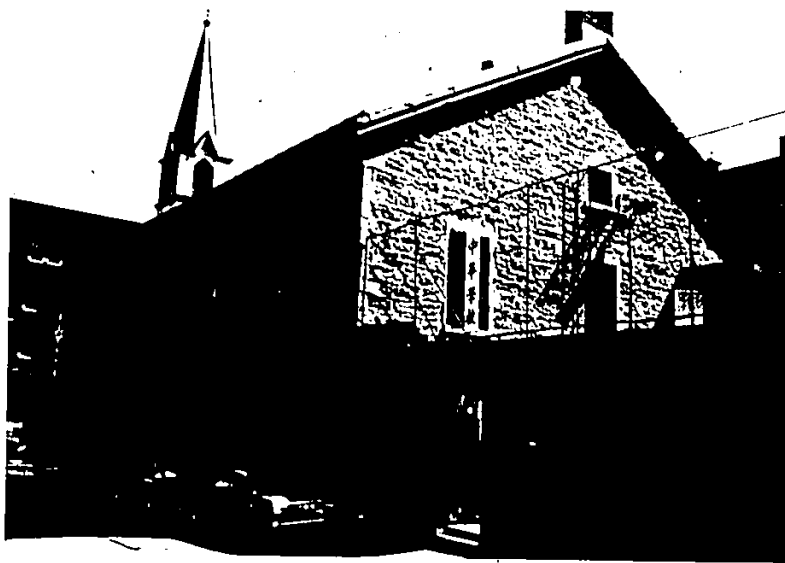


1835

"Scottish Secessionist Church"

now Chinese Catholic Church

North west corner, La Gauchetière and Chenneville Sts.

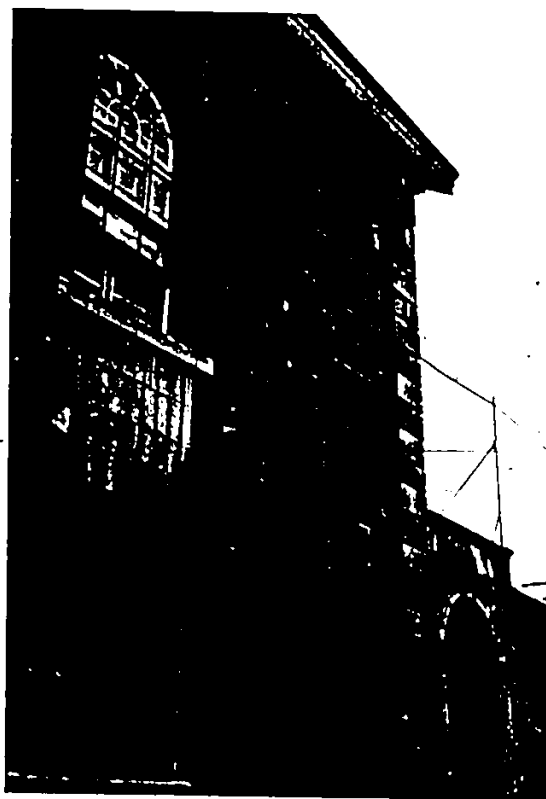


1835

"Scottish Secessionist Church"

now Chinese Catholic Church

Chenneville Street: side and rear elevation

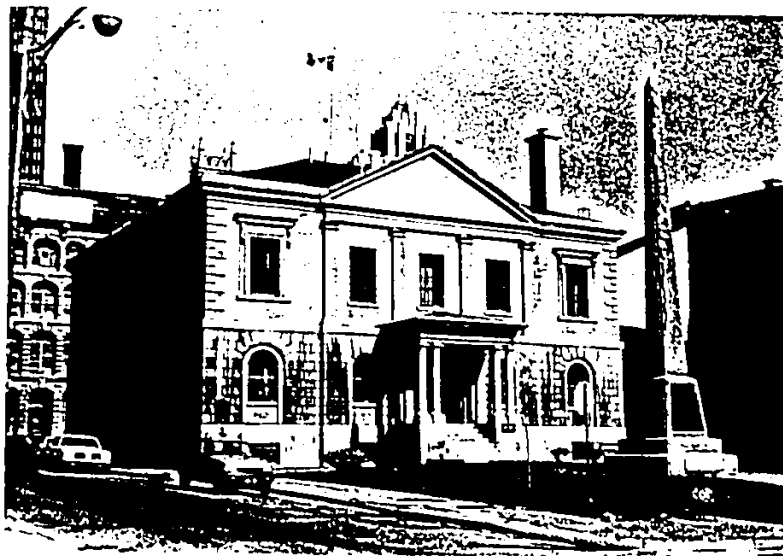


1835

"Scottish Secessionist Church"

now Chinese Catholic Church

Chenneville Street, side elevation, last bay

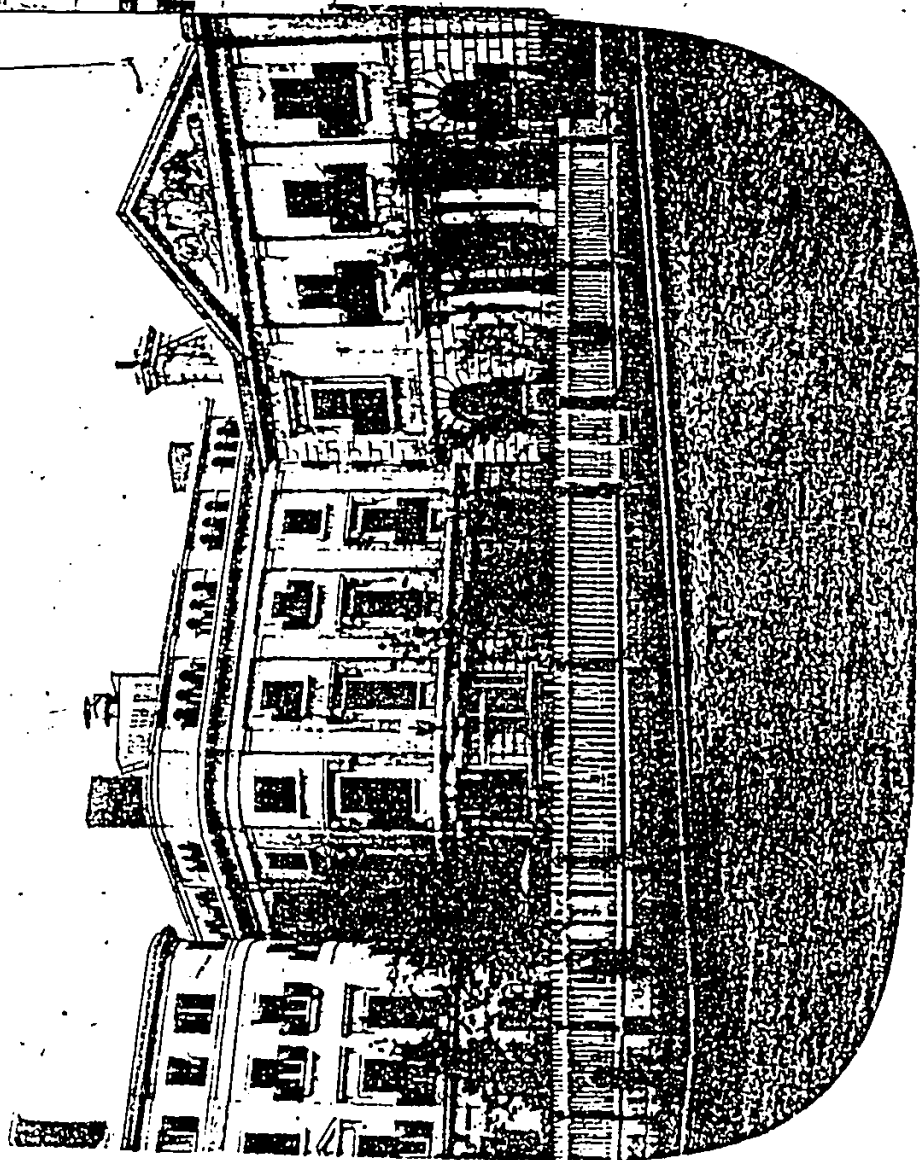


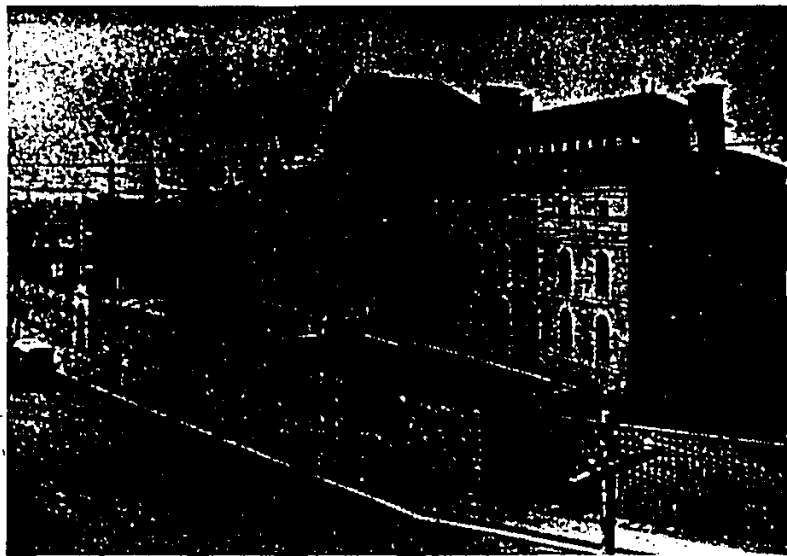
1836-1838  
"Old Customs House"  
Place Royale



1836-1838  
"Old Custom's House"  
Saint Paul Street facade

View, 1859-1860  
Custom House and Square





1836

"Pied du Courant Prison (La Prison des Patriotes)"  
 now offices and warehouses of La Société des Alcools du  
 Québec, corner of Craig and De Lorimier Streets  
 View ca. 1900



View 1978

"Pied du Courant Prison (La Prison des Patriotes)"  
 built 1836  
 View obscured by offices and warehouses of La  
 Société des Alcools du Québec



1848

Bank of Montreal

Saint James Street, at Place d'Armes  
dome and attic storey reconstructed 1905

## Classical Revival ca. 1840-ca. 1860

- pre-ca. 1842 "Notman House" (since 1893, St. Margaret's Home),  
51 Sherbrooke Street West.
- ca. 1842-1843 Greek Revival Shop Front (now Jaystern Building),  
216 Saint Paul Street West. John Ostell or William  
Footner.
- 1845-1852 "Bonsecours Market" (now Municipal Offices, City of  
Montreal, restored 1964-1966), 300 Saint Paul Street  
East. William Footner and George Browne.
- 1851-1857 "Old" Court House, 155 Notre Dame, Place Vauquelin.  
(opened 1856) John Ostell and H. Maurice Perrault.

Classical Revival architecture was designed to stimulate admiration for the grandeur associated with ancient classical architecture. In submitting his winning design for the Bonsecours Market in 1844, and with this purpose in mind, the architect William Footner wrote, "The character of Architectural Design in Canada must necessarily be simple and masculine, aiming only at imposing grandeur, united to pleasing simplicity and harmony of proportion...."<sup>33</sup>

Classical Revival architecture flourished as a manifestation of

---

<sup>33</sup>Quoted in Douglas Richardson, "The Spirit of the Place," Canadian Antiques Collector 10 (Sept./Oct. 1975): 20.



the nineteenth century habit of associating a particular style with a particular function; in this case, the Classical Revival was preferred for public and commercial buildings. Its development in Canada was influenced by Roman Classicism in the United States, popularized by Thomas Jefferson as a symbol of America's new republic, and by the Greek Revival in England.<sup>34</sup> Its purpose was to carefully adapt classical details, and, where possible, to accurately reproduce Greek and Roman antique architecture. Sources for correctly copying classical details were architectural pattern books, then widely available.

An excellent example of the use of Greek Revival detail is the Notman House (ca. 1842).<sup>35</sup>

A temple front or porch, consisting of a portico, pediment, and columns, is the distinguishing feature of Classical Revival architecture, and presented the grandeur of Greece and Rome to the city street.<sup>36</sup> It might take the form of a complete temple front super-

---

<sup>34</sup> Blumenson, Identifying American Architecture, p. 23; Humphreys, "4. Classic Revival (1830-1860)," slide guide.

<sup>35</sup> Christina Southam, "Notman House, 51 Sherbrooke Street W., Montreal, P.Q." Mimeographed Staff Report (Ottawa: Canadian Inventory of Historic Building, 1975), p. S. 3.

<sup>36</sup> Reader's Digest Association, "The Buildings of Canada," p. 411.

imposed on a building facade (e.g., Bonsecours Market, 1845-1852; Court House, 1851-1857), or a pedimented porch supported by columns, complete with decorative capitals (e.g., Notman House, ca. 1842), or simple door emphasized by columns or pilasters and an entablature or pedimental trim (e.g., 216 Saint Paul Street West, ca. 1842-1843).

Glossary: architrave, ashlar, capital, Corinthian Order, cornice, dentils, Doric Order, eave, entablature, frieze, Ionic Order, parapet, pediment, pilaster, portico, return, tympanum, transom.



ca. 1842.  
 "Notman House"  
 since 1893, Saint Margaret's Home  
 51 Sherbrooke Street West



1845-1852

"Bonsecours Market"

now Municipal Offices, City of Montreal

restored 1964-1966

300 Saint Paul Street East



1845-1852

"Bonsecours Market"

now Municipal Offices, City of Montreal

restored 1964-1966

300 Saint Paul Street East

Entrance Portico





1851-1857  
"Old Court House"  
155 Notre-Dame Street East  
prior to 1890-1894 additions



1851-1857  
"Old Court House"  
155 Notre-Dame Street East  
after 1890-1894 additions



## Neo-Baroque ca. 1850 - ca. 1885

- 1850      Church of Notre-Dame-de-Toutes-Grâce. John Ostell.
- 1850      Church of Saint Rose, Ile-Jésu, Montreal. Victor Bourgeau.
- 1861      Hotel Dieu Hospital Chapel. Victor Bourgeau.
- 1863-1865 Church of the Assumption. Victor Bourgeau.
- 1864-1865 Church of the Gesu, Bleury Street. Keely.
- 1875-1885 "Cathedral of Saint James/Saint Jacques" (now, Basilica of Mary Queen of the World), Dorchester Boulevard West and Dominion Square. Joseph Michaeud with Victor Bourgeau.

The conscious selection of the Italian Baroque in the Catholic churches of the Montreal area is a clear illustration of how Victorian aesthetics were applied.<sup>37</sup> Beginning with St. Peter's Basilica, Rome (1506-1626), the symbolic power of the Baroque was adopted as a model for church design, establishing an authoritative and dramatic image for Montreal's Catholic presence. The designs of the Church of the Gesu, Bleury Street (1864-1865), and the Church of Notre-Dame-de-Toutes-Grâce (1850) were inspired by a wish for similarity with the design of Il Gesu in Rome (1568-1584); the designs of "Saint James Cathedral" (Mary, Queen of the World [1875-1885]), and the Church of the Assumption (1863-1865) were adapted from the design of St. Peter's, Rome.

<sup>37</sup> Gowans, Building Canada, p. 108; Marsan, Montréal en Évolution, p. 206.

The driving force for the development of this trend was Monseigneur Ignace Bourget (1799-1885), second bishop of Montreal, whose relationship with and unlimited admiration for Rome were well-known.<sup>38</sup> His influence extended to choosing and amending plans and principal dimensions of churches in his Diocese.<sup>39</sup> The adoption of "Italianate" architecture in the United States as a widespread style, has been identified as the chronological parallel of the Neo-Baroque in Montreal.<sup>40</sup>

---

<sup>38</sup>Marsan, Montréal en Évolution, p. 219.

<sup>39</sup>*Ibid.*, p. 222.

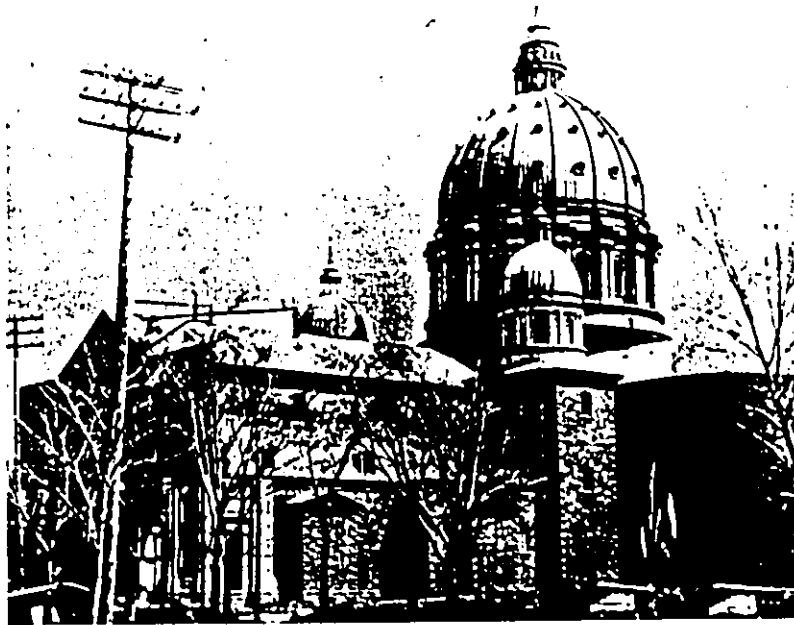
<sup>40</sup>Gowans, Building Canada, p. 113.



1861

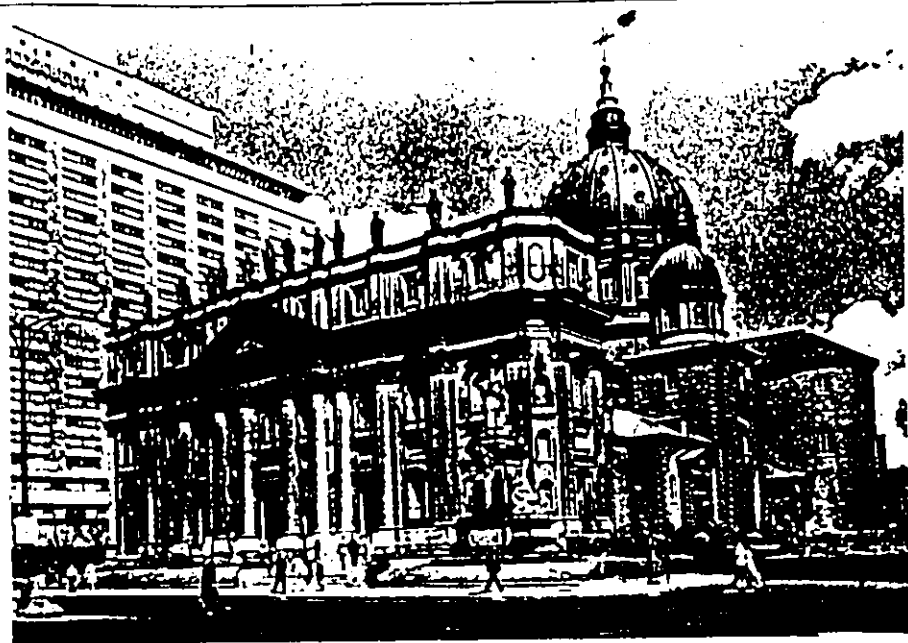
Hotel Dieu Chapel

Pine Avenue, facing Sainte Famille Street



1875-1885

"Cathedral of Saint James (Saint Jacques)"  
now Cathedral of Mary Queen of the World  
Dorchester Boulevard West, in construction



1875-1885

"Cathedral of Saint James (Saint Jacques)"  
now Cathedral of Mary Queen of the World  
Dorchester Boulevard West  
as completed, modern view

## Renaissance Revival ca. 1865-ca. 1885

1867-1868 38-42 Notre-Dame Street West (now used by Regie d'Alcools du Quebec).

ca. 1870 "Life Association of Scotland Building," Saint James and Place d'Armes, N.E. corner.

1870 "Shorey Limited Block" (now W. R. Brock Limited), 455 Saint Hélène Street. William T. Thomas.

1880-1883 "Lord Mount Stephen House" (since 1826, Mount Stephen Club), 1440 Drummond Street. William T. Thomas.

The monumentality of the Italian Renaissance palace inspires grand residences like the Lord Mount Stephen House (1880-1883), and more often, reconciles the need for dignity with a taste for architec-

tural display in commercial buildings like the Shorey Block (1870).

Openings may be rectangular or arched; pediments, when used, may be segmental or triangular; facades on buildings of several stories may be articulated with arched windows and engaged columns in vertical rhythm with the floors (38-42 Notre-Dame Street West, 1867-

1868).<sup>41</sup> The richness of effect, "...with strong contrasts of light and shade... may be due to sculptural ornament, to the use of superimposed orders (one to each storey), to panelling and layering of the

---

<sup>41</sup>Marsan, Montréal en Évolution, p. 243.

wall surfaces, or to a combination of these factors."<sup>42</sup> In use here is a High Renaissance formula introduced with the design for the Carlton Club, London (1847) by Sidney Smirke, in turn based on the arcades of the Library of Saint Mark's, Venice (1536) by Sansovino.

Glossary: balustrade, corbels, cornices, fluting, panelled apron, panelled pilasters, pediments, piano nobile, rusticated quoins, segmental window heads.

---

<sup>42</sup> Marcus Whiffen, American Architecture Since 1780 (Cambridge, Mass.: M.I.T. Press, 1969), p. 79.



1867-1868  
38-42 Notre-Dame Street West  
now used by Régie d'Alcools du Québec



1870

"Shorey Limited Block"

now W. R. Brock Limited

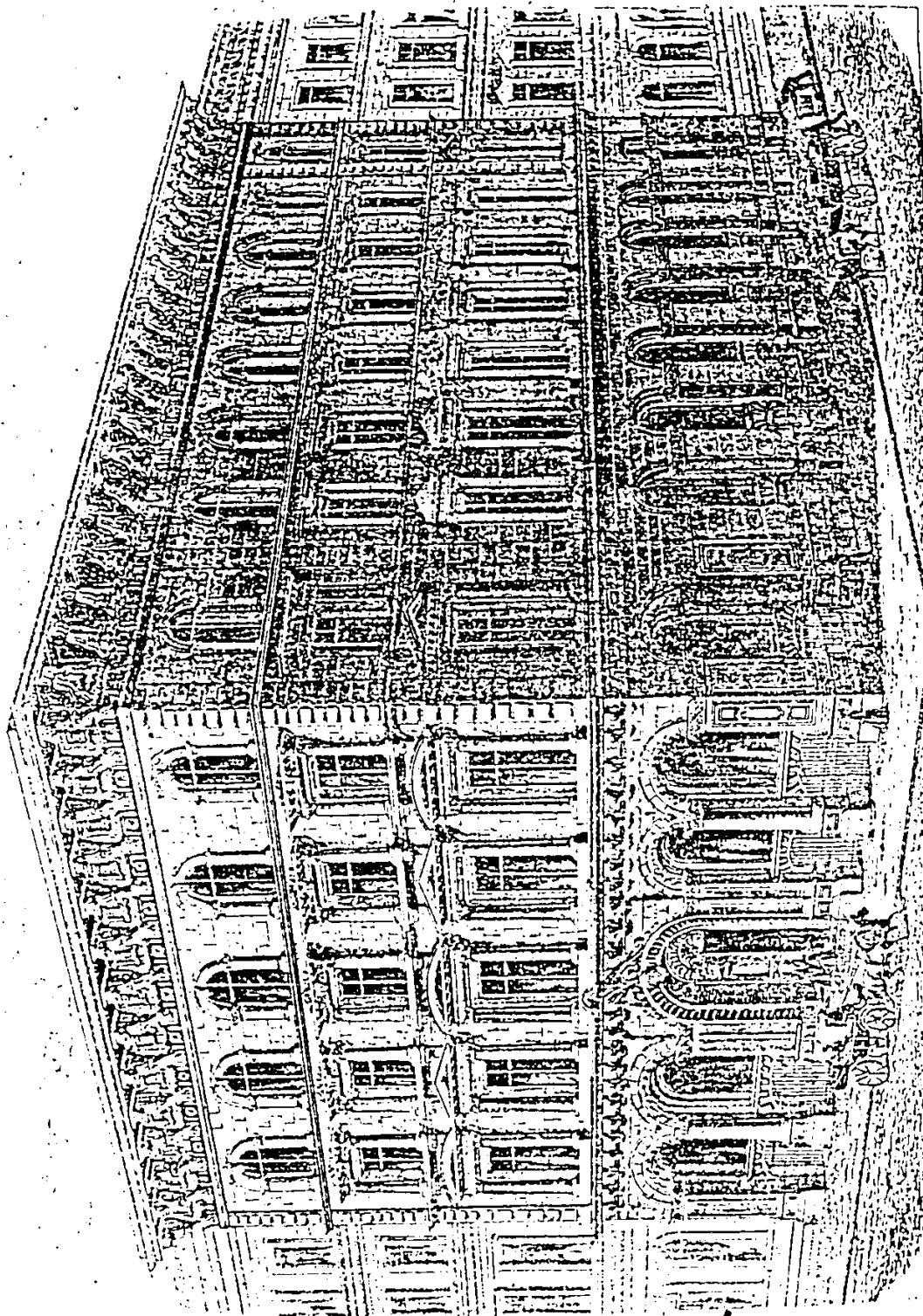
455 Sainte Hélène Street



"H. Shorey & Co., Wholesale Clothiers"  
from Canadian Illustrated News  
January 8, 1876.

POOR COPY

82





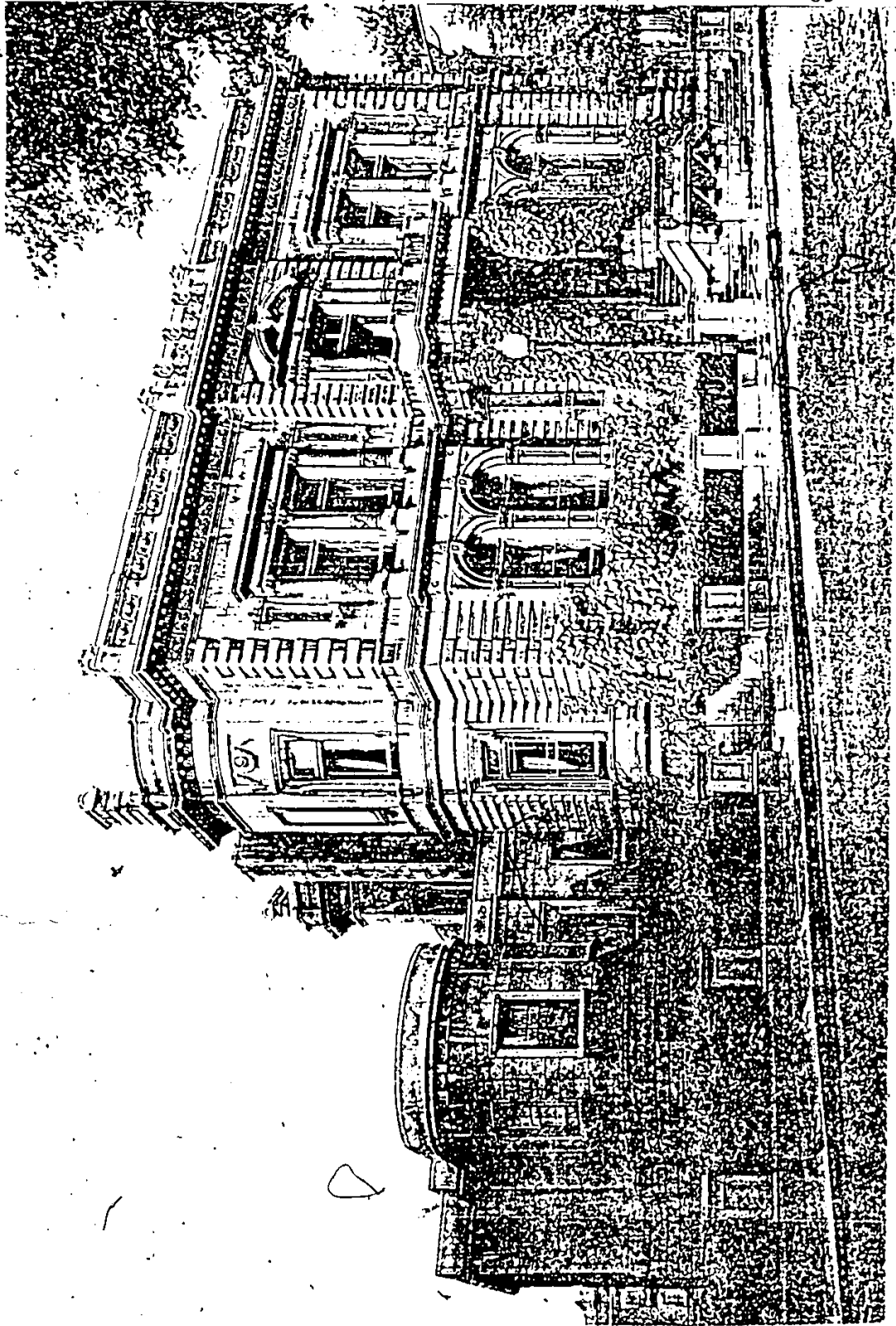
1880-1883  
"Lord Mount Stephen House"  
since 1926, Mount Stephen Club  
1440 Drummond Street

1880-1883  
"Lord Mount Stephen House".  
since 1926, Mount Stephen Club  
1440 Drummond Street  
1934-1935 view

POOR COPY

7

85



Second Empire ca. 1870-ca. 1890

- 1871-1872 "Linton House," 3424 Simpson Street.
- 1872-1878 (1922-1926, reconstruction and addition.) Montreal City Hall, 275 Notre-Dame Street East, and Place Vauquelin.  
H. Maurice Perrault and Alex C. Hutchinson.
- 1875 "Molson's Bank" (now Bank of Montreal), 288 Saint James Street West. George Browne.
- ca. 1876-1877 "Sir William Van Horne - Lord Shaughnessy House,"  
1923 Dorchester Boulevard West. William T. Thomas.
- 1885, "Baumgarten House" (now McGill Faculty Club),  
1886-1887 3450 McTavish.
- 1880 (central section), 1904 (east wing), 1908 (west wing)  
"Mont Saint Louis," 244 Sherbrooke Street East.
- ca. 1890-1891 "L. J. Forget House" (now United Services Club),  
1195 Sherbrooke Street West.

The grandeur and prestige associated with the first great public works erected in the reign of Napoleon III's Paris, spiritual headquarters of the Second Empire Style, give this style its name.<sup>43</sup> However, it probably arrived in Canada indirectly,<sup>44</sup> through England,

<sup>43</sup> Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries, The Pelican History of Art (Baltimore, Md.: Penguin Books Inc., 1975), p. 193.

<sup>44</sup> Marsan, Montréal en Évolution, p. 225.

via professional publications illustrating Second Empire designs,<sup>45</sup> or the United States, where the style was extensively used for public buildings, at all levels of government.<sup>46</sup>

The distinguishing feature of the style is the mansard roof, consisting of a wall-like slope with a curb around the top,<sup>47</sup> sometimes surmounted by ornamental iron cresting as at the Shaughnessy House (ca. 1876-1877). The bold silhouette of the roof has dormers, towers, or end pavillions projecting from it, which in addition to being imposing embellishments, add light to the attic storey. The block-like mass is generally symmetrical, although frequent use of one and two storey bay windows tended to make irregular outlines on some buildings.<sup>48</sup> Exterior elements include classical mouldings and details such as quoins, cornices, and belt courses in great depth, dramatized by varied textures and coloured materials as well as arched and pedimented windows.<sup>49</sup>

---

<sup>45</sup> Hitchcock, Architecture, p. 239.

<sup>46</sup> Ibid., p. 243.

<sup>47</sup> A. J. Phillips, Up the Streets of Ontario (Ottawa: Heritage Canada, 1976), p. 20; Whiffen, American Architecture Since 1780, p. 103.

<sup>48</sup> Phillips, Up the Streets of Ontario, p. 20; Reader's Digest Assoc., "The Buildings of Canada," p. 413; Hitchcock, Architecture, p. 193.

<sup>49</sup> Blumenson, Identifying American Architecture, p. 53.

Buildings best illustrating the emphatic three-dimensionality and ornamentation characteristic of the style are the first Montreal City Hall (1872-1878), Molson's Bank (1875), and Shaughnessy House (ca. 1875-1877). All the examples here, in addition to the mansard roof, have in common their eclectic selection of detail, usually Renaissance (Roman or Florentine) and Baroque in origin.<sup>50</sup>

Glossary: bay window, curb, dormer, mansard roof, pavillion, porthole dormer.

---

<sup>50</sup>Hitchcock, Architecture, p. 193; Marşan, Montréal en Évolution, p. 234.





1871-1872  
"Linton House"  
3424 Simpson Street



1872-1878  
Montreal City Hall, 275 Notre-Dame Street East  
photo prior to the 1922 fire and subsequent reconstruction



1875

"Molson's Bank"

now Bank of Montreal

288 Saint James Street West



1875  
"Molson's Bank"  
now Bank of Montreal  
288 Saint James Street West

1875

"Molson's Bank"

now Bank of Montreal

288 Saint James Street West

view ca. 1893





ca. 1876-1877

"Sir William Van Horne - Lord Shaughnessy House"  
1923 Dorchester Boulevard West



1885, 1886-1887  
"Baumgarten House"  
now McGill Faculty Club  
3450 McTavish Street



ca. 1890-1891  
 "L. J. Forget House"  
 now United Services Club  
 1195 Sherbrooke Street West



### Selected Readings

Neo-Classicism ca. 1805 - ca. 1850

#### General Histories and Surveys

Crook, J. Mordaunt. The Greek Revival. The RIBA Drawings Series. Hamlyn House, Feltham: Country Life Books, 1968.

Dennison, Merrill. History of the Bank of Montreal. 2 vols. Montreal, 1967.

Gowans, Alan. Building Canada: An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966, pp. 42 ff.

Gowans, Alan. Images of American Living. New York: J. B. Lippincott Co., 1964, pp. 243-301.

Hitchcock, Henry-Russell. Early Victorian Architecture in Britain. 2 vols. New York: Da Capo Press, 1972.

Honour, Hugh. Neo-Classicism. Baltimore, Md.: Penguin Books Inc., 1968.

Pierson, William H., Jr. American Buildings and Their Architects. The Colonial and Neo-Classical Styles. New York: Doubleday and Co., 1970.

Watkin, David. Thomas Hope 1769-1831 and the Neo-Classical Idea. London: John Murray, 1968.

Whiffen, Marcus. "The Adam Style." In American Architecture Since 1780, pp. 23-29. Cambridge, Mass.: M.I.T. Press, 1969.

#### Articles in Periodicals

Collard, Elizabeth. "Nelson in Old Montreal: A Coade Memorial." Country Life 146 (July 24, 1969): 210-211.

de Jongh Isler, Ariane. "L'ancienne Douane de Montreal." Vie des Arts 20 (Summer 1975): 39-41.

Lambert, Phyllis. "La Prison des Patriotes." Heritage Canada,  
Autumn 1976, pp. 28-29, 55.

Noppen, Luc. "La Prison du Pied-du-Courant à Montreal." RACAR  
3 (1): 36-50.

Mimeographed Staff Reports, Canadian  
Inventory of Historic Building  
Chief Research Division,  
National Historic Sites Service, Ottawa

Giroux, André. "L'hotel Rasco, Montréal." n.d.

Lafrance, Marc. "L'ancienne prison de Montréal, Place des  
Patriotes." n.d.

"150 Saint-Paul est (la vieille Douane)." Recherche pour la Phase  
II, Montréal.

Southam, Christina. "Rasco's Hotel, 283-295 rue Saint-Paul est,  
Montreal." n.d.

Archives de l'Hotel de Ville  
de Montréal

"Custom's House." Dossiers #1281 and #1901.221.

"Nelson's Column." Dossier #3020.38.

Nobbs Room, McGill University Library.  
Collection of Unpublished student  
theses and papers

"Bank of Montreal." #69, #70, #78, #282.

"Nelson's Column." #128, #263.

"Custom's House." #230, #432.

Classical Revival ca. 1840-ca. 1860

"Bonsecours Market." Dossier #461.15-2, Archives de l'Hotel de Ville de Montréal. Montreal, Quebec, n.d.

Callaghan, Eleanor. "St. Margaret's Revamped." The Montreal Star. Friday, August 8, 1975, p. B-1.

Gowans, Alan. Building Canada: An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966, pp. 65-88.

Gowans, Alan. Images of American Living. New York: J. B. Lippincott Co., 1964, pp. 243-301.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, pp. 209-213.

Nobbs Room, McGill University Library.  
Collection of Unpublished student theses and papers

"Bonsecours Market." #63, #65, #124, #124A.

"Greek Revival Shop Fronts." #117.

"Old" Court House. #85, #185.

Mimeographed Staff Reports, Canadian  
Inventory of Historic Building  
Chief Research Division,  
National Historic Sites Service, Ottawa

"155 Notre-Dame est (vieux palais de justice)." Recherche pour la Phase II, Montréal. n.d.

Southam, Christina. "Notman House, 51 Sherbrooke Street West, Montreal, P.Q." Nov. 1975.

"300 St. Paul est (Marché Bonsecours)." Recherche pour la Phase II, Montréal. n.d.

Neo-Baroque ca. 1850 - ca. 1885

Bland, John. "Two Nineteenth Century Architects." Architecture-Bâtiment-Construction 8 (July 1953): 20.

Fletcher, Banister. A History of Architecture on the Comparative Method. 17th Ed., rev. R. A. Cordingley. London: Athlone Press, 1963, p. 1144.

Gowans, Alan. "The Baroque Revival in Quebec." Journal of the Society of Architectural Historians XI (1955): 8-14.

Gowans, Alan. Building Canada: An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966, pp. 108-113.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, pp. 217-224.

Renaissance Revival ca. 1865 - ca. 1885

Blumenson, John J.-G. Identifying American Architecture. Nashville: American Assoc. for State and Local History, 1977, pp. 38-39.

Canadian Inventory of Historic Building, Chief Research Division.  
"Mount Stephen Club, 1440 Drummond St., Montreal (former home of George (Lord Mount) Stephen)." Club's 1967 Centennial Booklet and C.I.H.B. Recorder Form. Ottawa: Canadian Inventory of Historic Building, Chief Research Division, National Historic Sites Service, n.d.

Canadian Inventory of Historic Building, Chief Research Division.  
"38 Notre-Dame Ouest," Recherche pour la Phase II, Montréal. Mimeographed Staff Report. Ottawa: Canadian Inventory of Historic Building, Chief Research Division, National Historic Sites Service, n.d.

d'Iberville-Moreau, Luc. Lost Montreal. Toronto: Oxford University Press, 1975.

Fletcher, Banister. A History of Architecture on the Comparative Method. 17th Ed. rev. R. A. Cordingley. London: Athlone Press, 1963, pp. 661-663.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, pp. 243-246.

"Residence of Lord Mount Stephen." Canadian Architect and Builder XXI (March 1899). Illustration.

Whiffen, Marcus. American Architecture since 1780. Cambridge, Mass.: M.I.T. Press, 1969, pp. 75-77 and 79-82.

### Second Empire ca. 1870 - ca. 1890

Des Rochers, Thérèse. "Mont Saint Louis. Est-ce déjà presque la fin d'une école?" Heritage Canada 3 (Autumn 1977): 20-21, 22.

Gowans, Alan. Building Canada, An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966, p. 105.

Hitchcock, Henry-Russell. Architecture: Nineteenth and Twentieth Centuries. The Pelican History of Art. Baltimore, Md.: Penguin Books Inc., 1975, pp. 191-245.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, pp. 224-226, 262-263.

Mimeographed Staff Reports, Canadian Inventory of Historic Building  
Chief Research Division,  
National Historic Sites Service, Ottawa

Humphreys, B. A. and Sykes, M. H. "Van Horne - Shaughnessy House, Dorchester Street, Montreal." n.d.

Richardson, A. J. H. "Sir William Van Horne - Lord Shaughnessy House, 1923 Dorchester Street West, Montreal, Quebec., Structural History." n.d.

Richardson, A. J. H. "Van Horne House, Montreal, P.Q. - Architectural Comparative Study." n.d.

The Picturesque and Eclecticism ca. 1850 - ca. 1870  
(although continuing to ca. 1910)

- 1848 "Trafalgar House" (now Cours Bayard), 3015 Trafalgar Ave.
- ca. 1850 "Masson Mansion" (now Kiwanis Club of St. George),  
1980 Dorchester Blvd. West.
- ca. 1870 "U. H. Dandurand Family Home" (now The Canadian Club),  
438 Sherbrooke Street East.
- 1891 "Sun Life Assurance Company Head Office (now an office  
building managed by Park Laign Limited), 266 Notre-Dame  
Street West. Robert Findlay.
- 1901 4396 - 4410 Hotel de Ville Avenue.

Both the fantastic quality and the "gingerbread" detail we now associate with Victorian architecture were means intended by architects in the second half of the nineteenth century to add fantasy and richness to structures, by combining decorative features from many stylistic sources. These characteristics are part of what is defined as "the Picturesque."

The use of the term Picturesque originated ca. 1775, to identify a philosophy of harmonious landscape and architectural design.<sup>51</sup> The term literally meant, at one point, the similarity of man-made

---

<sup>51</sup> Whiffen, American Architecture Since 1780, p. 296.

forms in architecture and landscape to that of a picture; this was in reference to the harmonious landscapes created by artists such as Claude Lorrain and Nicholas Poussin. It developed to a point of view in architecture,<sup>52</sup> increasingly characterized by variety, irregularity, and contrast,<sup>53</sup> which would include a broad spectrum of nineteenth century architectural styles.

Since this effect was often dominated by one over-riding theme, much of the architecture produced in Canada ca. 1850 to ca. 1870, in addition to a particular stylistic label, is describable as Picturesque. One important expression of it was the American Gothic Revival, as promoted in the work of A. J. Davis and A. J. Downing. In their designs for domestic architecture, broken outlines, sharp vertical accents, and strong effects of light and shadow were emphasized. Complex roof lines, including gables and dormers, decorated chimneys, and on some houses especially the extensive use of carved wood trim known as bargeboard, ornamental cresting, and pointed arch windows now appear. Trafalgar House (1848) exemplifies this aspect. The hybrid effect was further enhanced by the free combination of a variety of colours, textures, and materials.<sup>54</sup> Finally, by blurring and soften-

---

<sup>52</sup>Hitchcock, Architecture, p. 143.

<sup>53</sup>Crook, The Greek Revival, p. 13.

<sup>54</sup>Reader's Digest Assoc., "The Buildings of Canada," pp. 412, 415.



ing the defined edges of a building's mass, building outlines could fade into indefinite space.<sup>55</sup>

Linked with the Picturesque is another trend which reached its zenith toward the end of the nineteenth century: Eclecticism. It is characterized by the conscious and free borrowing of forms for their symbolic and literary associations,<sup>56</sup> from a variety of epochs, within a single building. A general and less clearly identifiable image of the past is evoked, "...learnedly and selectively imitative of historic architecture in all aspects of its appearance...."<sup>57</sup> A particularly prominent example of Picturesque Eclecticism in Montreal is the "U. H. Dandurand Family Home" (now The Canadian Club), ca. 1871.

Glossary: bargeboard, crenellation, cresting, dormer, finial, gable, gingerbread, label, lancet, mullion, muntin, raking.

<sup>55</sup> Gowans, Building Canada, p. 118.

<sup>56</sup> Ibid., p. 42.

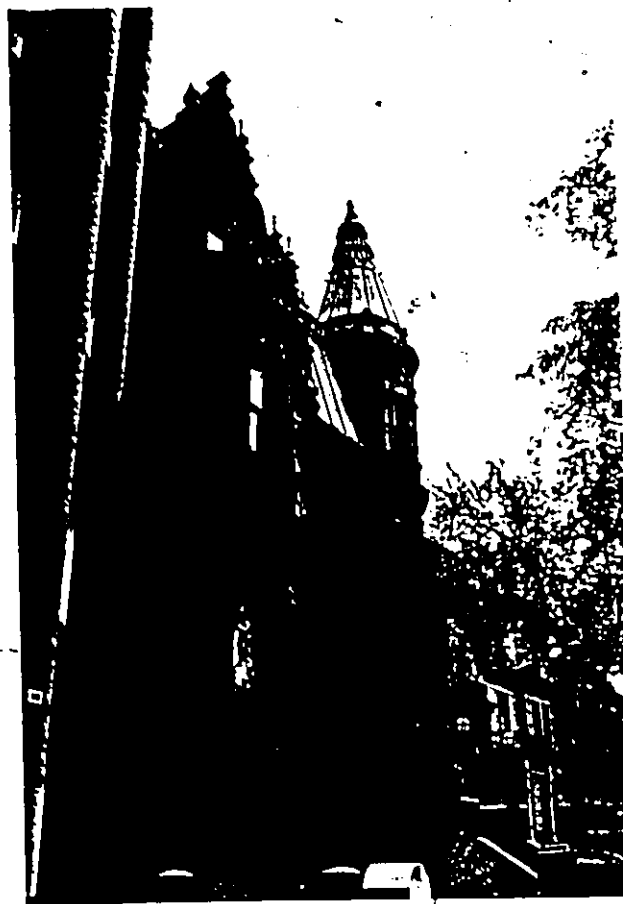
<sup>57</sup> Walter C. Kidney, The Architecture of Choice: Eclecticism in America, 1880-1930 (New York: George Braziller, 1974), p. viii.



1848  
"Trafalgar House"  
3015 Trafalgar Avenue



ca. 1850  
"Masson Mansion"  
now Kiwanis Club of St. George  
1980 Dorchester Boulevard West



ca. 1870  
"U. H. Dandurand Family Home"  
now The Canadian Club  
438 Sherbrooke Street East

## Gothic Revival ca. 1820 - ca. 1870

- 1823-1829 Notre-Dame Church, Place d'Armes. James O'Donnell.
- 1843-1847 Saint Patrick's Church, Dorchester Blvd., at Alexander Street. Pierre-Louis Morin with Felix Martin.
- 1848 "Trafalgar House" (now Cours Bayard), 3015 Trafalgar Avenue. John George Howard.
- 1851-1853 Saint Peter Apostle Church (Église de St. Pierre Apôtre), Visitation Street, corner of Dorchester Boulevard. Victor Bourgeau.
- 1857-1859 Christ Church Cathedral, 635 Saint Catherine Street West. Frank Wills and T. S. Scott.
- 1869 "The Wilson Chambers Building," 502-510 McGill Street, at Notre-Dame Street.
- ca. 1862 "Braeside," 3724 McTavish Street. Andrew B. Taft.
- 1865 Saint James the Apostle Anglican Church, N.W. corner Saint Catherine and Bishop.
- 1870 Saint George's Anglican Church, Dominion Square, S.W. corner of Peel and Dorchester Blvd. William Thomas.

The Gothic Revival in French Canada began in Montreal, with Notre-Dame Church, Place d'Armes (1823-1829). This pioneer work in the Gothic style, was also the first Montreal building for which an

architect was engaged:<sup>58</sup> James O'Donnell, an Irish Protestant working in New York. Features characterizing it as part of the Early Gothic Revival which had appeared in the United States, are the proportionately thin mouldings and the monochrome effect of its smooth, flat walls.<sup>59</sup> While its design is primarily a reminiscence of medieval architecture, so-called "stage Gothic,"<sup>60</sup> it was chosen to "accommodate the increasing desire for magnificence and sumptuous decoration in Quebec church architecture,"<sup>61</sup> and commended presence by its monumental scale.

In the 1840's, a second phase of the Gothic Revival was signalled in Montreal by the design and construction of Saint Patrick's Church (1843-1847). It was designed by Pierre-Louis Morin, a French architect, and Felix Martin, a French Jesuit who had made a study of medieval art before coming to Canada in 1842. In its logical construction and correct application of Gothic structural forms, this building's design shows progress in understanding the Gothic style.

A third phase appeared as an offshoot of developments in England,

---

<sup>58</sup> Phyllis Lambert, "A Selection of Documentary Prints of Montreal, with notes on Urban Growth," in David Bellman, ed., "Mount Royal, Montreal," Supplement No. 1, RACAR 4 (Dec. 1977): 518.

<sup>59</sup> Whiffen, American Architecture Since 1780, p. 53.

<sup>60</sup> Professor John Bland, commenting on this thesis, as of May 31, 1978.

<sup>61</sup> Franklin Toker, The Church of Notre-Dame in Montreal: An Architectural History (Montreal: McGill-Queen's University Press, 1970), p. 81.

and also in response to a taste for more ornamented "Picturesque" buildings (i. e., anti-classical) in the United States.

Christ Church Cathedral (1859), Saint Catherine Street, is the most celebrated example of British influence. Its design was developed from the scholarly guidelines set by the Cambridge Camden Society of England, through its publication, the Ecclesiologist, and was the result in Canada of effort by Ecclesiologists' Bishop Medley in Fredericton. Anglican Gothic was "calculatedly ostentatious" in its correctness, and was characterized by building up the east end in a series of massive vertical forms, climaxing in a tower, and also by polychromatic effects derived from the theories of John Ruskin.<sup>62</sup>

Pointed arch windows are the most easily identified feature of the Gothic Revival. Pinnacles, battlements, and window tracery are characteristic of Early Gothic Revival architecture in North America<sup>63</sup> and "...in its vast bare walls, carefully ordered geometry and dry detail, it is also consonant with some of the basic ideals of Romantic Classicism."<sup>64</sup> Later, Gothic Revival architecture differs in the use of combinations of surface materials (e. g., brick with stone), coarse-

---

<sup>62</sup>Gowans, Building Canada, p. 95.

<sup>63</sup>Whiffen, American Architecture since 1780, p. 53.

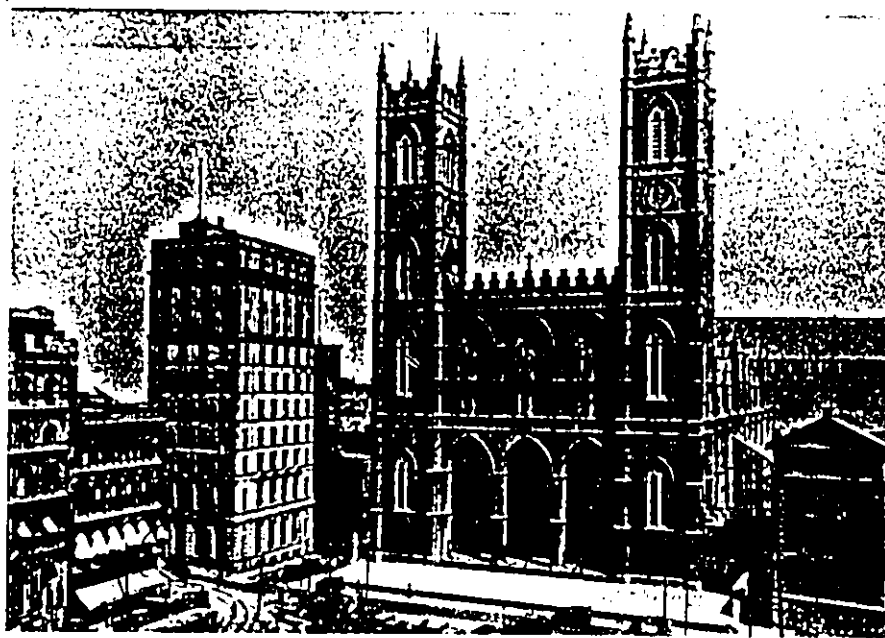
<sup>64</sup>Hitchcock, Early Victorian Architecture in Britain, I, p. 6.

ness rather than fragility and heavier, fatter exterior detail. Contrasts of scale both in detail and massing, as complex roof lines, are generally more common.<sup>65</sup>

Glossary: battlements, buttresses, fan vaulting, Gothic (pointed arch) windows, nave, pinnacles, polychromy, rose window, tracery.

---

<sup>65</sup> Whiffen, American Architecture since 1780, p. 89.

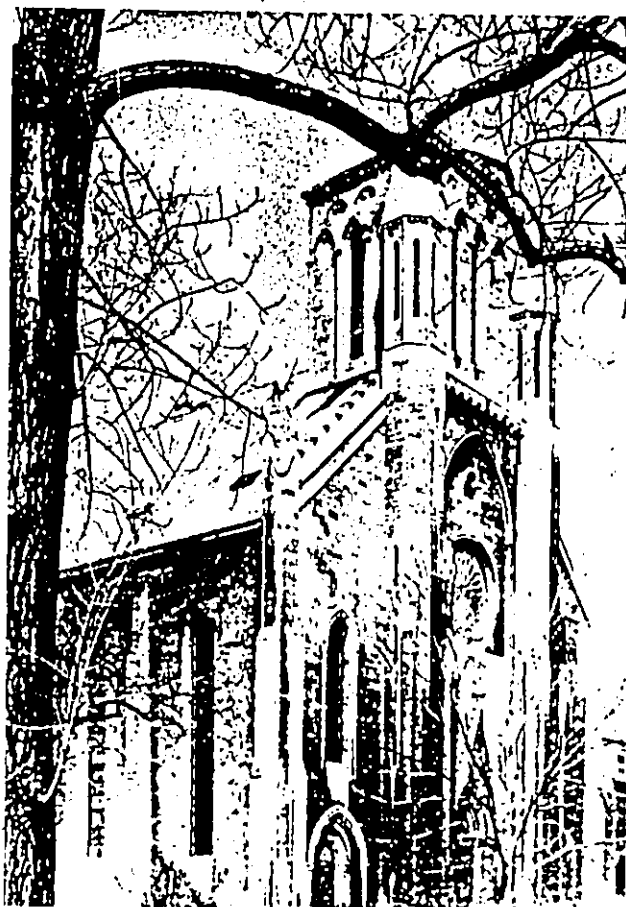


1823-1829

Notre-Dame Church

Saint Sulpice and Notre-Dame Street East at  
Place d'Armes





1843-1847

Saint Patrick's Church

Dorchester Boulevard West at Alexander  
Street



1851-1853

Saint Peter Apostle Church

Visitation Street, corner of Dorchester Boulevard East



1857-1859

Christ Church Cathedral

635 Saint Catherine Street West

Italianate ca. 1860 - ca. 1880

1100 Saint Hubert. S.W. corner Dorchester Boulevard  
East and Saint Hubert.

1860 "Ravenscrag," former home of Sir Hugh Allan (now Allan Memorial Institute), 1025 Pine Avenue West. J. W.  
Hopkins.

ca. 1860- "William Dow House" (now the Engineer's Club), 1175  
1865 Beaver Hall Square. William T. Thomas.

The most distinguishing features of this style are the block-like towers and round arches. The origin of these arches can vary widely, and can, for example, stem from Italian, Byzantine, or Norman sources. Also usually present are low-pitched hip roofs, wide crowning cornices,<sup>66</sup> and prominent decorative brackets. In Montreal, stylized classical details are often dominant; the formal balance of this style is emphasized by pronounced mouldings and details such as a string course and rusticated quoins; a central one-bay porch is a usual feature.<sup>67</sup>

Freedom from a particular model, allowing the architect to freely indulge in creating the Picturesque is its prime advantage. As a result, it acts as a transition from Early Victorian insistence on

<sup>66</sup> Whiffen, American Architecture since 1780, p. 99.

<sup>67</sup> Blumenson, Identifying American Architecture, p. 37.

faithful rendition of one revived style on a building, and the High Victorian preference for mixing styles for effect.<sup>68</sup>

In France, it paralleled the development of the Second Empire Style, while in Britain and the United States, it took on distinctly different form. In Canada, all three influences play their part at different times, and help to break the barriers of strict symbolic association through the interplay of a wide variety of forms.

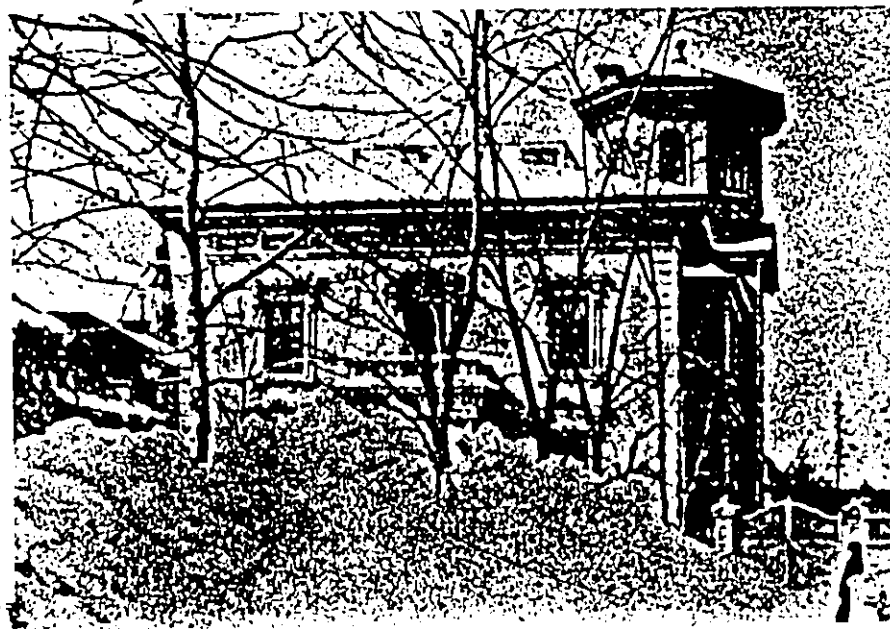
Glossary:      ancones, belvedere, brackets, cornice, cupola, low  
pitch hip roof, round arch, rusticated quoins, two-  
light pane sash.

---

<sup>68</sup>Gowans, Building Canada, p. 104.



1100 Saint Hubert Street  
South west corner, Saint Hubert and Dorchester  
Boulevard East



ca. 1860-1865

"William Dow House" now Engineer's Club

1175 Beaver Hall Square

view ca. 1865, showing tower at right



ca. 1860-1865

"William Dow House" now Engineer's Club

1175 Beaver Hall Square

view 1975

Chateau Style - Chateausque  
ca. 1885 - ca. 1925

- 1886 Windsor Station, Unexecuted Scheme. Bruce Price.<sup>69</sup>
- ca. 1892-1893 "The James Ross House" (now Chancellor Day Hall, Undergraduate Law Offices, McGill University), 3644 Peel Street. Bruce Price.
- 1896-1898 "Place Viger Hotel and Station" (now Jacques Viger Building, City of Montreal Administrative Services), 700 Craig Street East. Bruce Price.
- 1905 "The Town Hall of Suburban St. Louis du Mile End" (now Saint Louis Fire Station), 5100 St. Lawrence Boulevard. J. Emile Vanier.
- ca. 1925 Chateau Apartments, 1321 Sherbrooke Street West. Ross and McDonald with H. L. Featherstonough.

The Chateau style in Canada was launched with the design, by the American architect Bruce Price, for the Chateau Frontenac Hotel, Quebec City (1890). Its sensational success was due to the clear architectural symbolism relating the luxury and grandeur of life in a French chateau of the River Loire, with accommodation at this uniquely picturesque hotel--a citadel of French culture in Quebec,

---

<sup>69</sup>Illustrated in Building (10 March 1888) and published again in Peter Lanken (ed.), Windsor Station (Montreal: Friends of Windsor Station, 4920 Blvd. de Maisonneuve, Room 303, 1973), p. 7.



made prominent by careful design in relation to its site.<sup>70</sup>

Montreal examples of the style have in common the same architectural features as the Chateau Frontenac: a round tower, round turrets with corbelled roofs, steeply pitched hip roofs, pinnacled dormers, and tall chimneys with corbelled caps. Detail may be either Gothic, with such elements as stone window tracery and hood molds, or primarily Renaissance pilasters and balustrades.<sup>71</sup> Their asymmetrical plans and silhouettes are always given as dominating a presence as possible, by conspicuous location--whether facing, or adjacent to an open area.<sup>72</sup> Their suitability for buildings of importance was always enhanced by their obvious origins in French architectural tradition. Each example easily adapts to the symbolism of Chateausque design: whether a luxurious residence (James Ross House, 1892-93; Chateau Apartments, ca. 1925), a fairy tale castle (Viger Hotel and Station, 1896-98), or a compact fortress serving as the focus of community life (Saint Louis Town Hall, 1905).

Glossary: basket-handled arch, corbel, cresting, croisette, hip roof, hood mold, mullion, pinnacle, turret.

---

<sup>70</sup>Gowans, Building Canada, p. 137.

<sup>71</sup>Harold D. Kalman, The Railway Hotels and the Development of the Chateau Style in Canada, University of Victoria Maltwood Museum Studies in Architectural History, No. 1 (Victoria, 1968), p. 15; Whiffen, American Architecture Since 1780, p. 141.

<sup>72</sup>Abraham Rogatnick, "Canadian Castles: Phenomenon of the Railway Hotel." Architectural Review CXLI (1967): 368.



1892-1893

"The James Ross House"  
now Chancellor Day Hall, Undergraduate Law Offices  
McGill University  
3644 Peel Street



1896-1898  
 "Place Viger Hotel and Station"  
 now Jacques Viger Building, City of Montreal  
Administrative Services  
 700 Craig Street East



1905  
 "The Town Hall of Suburban Saint Louis du Mile End"  
 now Saint Louis Fire Station  
 5100 St. Lawrence Boulevard

Queen Anne Revival and the Shaw Style  
ca. 1885 - ca. 1910

- 1894      3475 Stanley Street. James Gillespie, original owner.  
James and H. C. Nelson.
- ca. 1895      "Dr. F. Gurd House," 1424 Bishop Street. Robert Findlay.
- 1898      3479 Stanley Street. James Gillespie, original owner.  
James and H. C. Nelson.
- 1899      3483 Stanley Street. John Beattie, original owner. David  
Robertson Brown.
- 1899      Royal Victoria College, McGill University, 555 Sherbrooke  
Street West, at University Street. Bruce Price.
- 1903      "Central Fire Station," Youville Square. Perrault and  
Lesage.
- 1905      "Student Union Building, McGill University." Percy Nobbs.
- 1907      MacDonald Engineering Building, McGill University.  
Percy Nobbs.
- "Peter Lyall House," 1445 Bishop Street.

The Queen Anne Revival began in the 1870's in Britain, becoming popular later in Canada and the United States as a revival of early eighteenth century architecture. It was popularized by British architect Richard Norman Shaw (1831-1912) and his contemporaries,<sup>73</sup>

---

<sup>73</sup>Hitchcock, Architecture, p. 291.

in a wave of renewed interest in the Picturesque which followed the period of High Victorian "reality."<sup>74</sup> It freely borrows detail from earlier periods and styles.<sup>75</sup>

This style is characterized by irregularity of plan and massing. Height is frequently emphasized by tall chimneys, given further prominence by panelling or shaping in cut or molded brick, and by steep roofs. Architectural parts include offset towers, polygonal turrets topped by finials and containing recessed verandas, oriels, bay and round windows, and gables (often curved or scallopy). Double hung windows usually have small square panes in the upper part. Wall surfaces are richly decorated in a combination of materials (red brick, stone, shingles) and with small scale detail, carved and panelled.<sup>76</sup> Buildings in Montreal frequently appear grouped in pairs, or prominent because of careful siting.

Glossary: bay window, double-hung window, Eclecticism, finials, gable, oriel, polygonal turrets.

---

<sup>74</sup>Whiffen, American Architecture Since 1780, p. 118.

<sup>75</sup>Humphreys, "8. Queen Anne Revival (1885-1910)," in Architecture as Living History.

<sup>76</sup>Blumenson, Identifying American Architecture, p. 63; Hitchcock, Architecture, pp. 300-306; Humphreys, "8. Queen Anne Revival"; Whiffen, American Architecture Since 1780, pp. 115-116.



ca. 1895  
"Dr. F. Gurd House"  
1424 Bishop Street



ca. 1895  
"Dr. F. Gurd House"  
1424 Bishop Street



1899

Royal Victoria College, McGill University  
555 Sherbrooke Street West



1903

"Central Fire Station"  
Youville Square





"Peter Lyall House"  
1445 Bishop Street

Romanesque Revival ca. 1875 - ca. 1910

- 1876 Chapel of Notre-Dame de Lourdes, 430 Saint Catherine Street East. designed by Napoleon Bourassa.
- 1887 "New York Life Insurance Company Building" (Now La Société Fiducie du Québec), S.E. corner, Saint James Street and Place d'Armes. Babcock, Cook, and Willard.
- 1887-1889 Windsor Station, S.W. corner, Windsor and LaGauchetière Streets. Bruce Price and Edward Jones Lennox.
- 1889 Bank of Montreal, "West End Branch," 950 Saint Catherine Street West, at Mansfield. Sir Andrew Taylor.
- 1890 MacDonald Physics Building, McGill University. Andrew Taylor.
- 1890-1891; 1901-1902. Redpath Library, McGill University. Taylor and Gordon.
- 1891 "Morgan's Department Store" (now The Bay), Saint Catherine Street West.
- 1893 Erskine and American Church, 1355 Sherbrooke Street West.
- 1894 Ekers Brewery, 2115 Saint Lawrence Boulevard.
- 1896 Chemistry Building, McGill University. Hogel and Davis.
- 1050 Mountain Street (now Crites and Riddell Limited).

The Romanesque Revival, recognizable by the use of semi-circular arches for as many openings as possible, began in the United

States in the 1840's and continued in its varied interpretations through ca. 1900. It spread into Canada ca. 1870.<sup>77</sup> It was not used because of its symbolic association with particular uses, and was not intended to reproduce particular medieval buildings. Its purpose has been described as High Victorian; that is, the evocation of a vague and formless past for buildings of all kinds.<sup>78</sup>

In the early stages of this Victorian Romanesque Revival, "round" arches are used singly or in compound form; materials include different coloured and textured stone or brick for window trim, arches, and quoins. Checkerboard stonework and decorative stone bands and patterns are combined with medieval foliate patterns and figural sculpture on capitals, corbels, belt courses, and arches.<sup>79</sup> The Chapel of Notre Dame de Lourdes (1876), is an example of this stage.

Richardsonian Romanesque, a later phase of this Revival, follows the example of American architect Henry Hobson Richardson (1838-1886). Most important, it relies on the use and form of materials (usually stone), for its effect. Rather than an unrestrained

---

<sup>77</sup>Humphreys, "7. Second Empire (1865-188) Romanesque Revival (1880-1910)," Architecture as Living History.

<sup>78</sup>Gowans, Building Canada, p. 134.

<sup>79</sup>Whiffen, American Architecture Since 1780, p. 61; Blumenson, Identifying American Architecture, p. 45.

piling on of masses of additive ornament, an impression of weight, solidity, and strength results from the use of stone, roughly faced, and in the regularity and simplicity of massing.<sup>80</sup> The Redpath Library, McGill University (1890-1891), is an effective example of this phase.

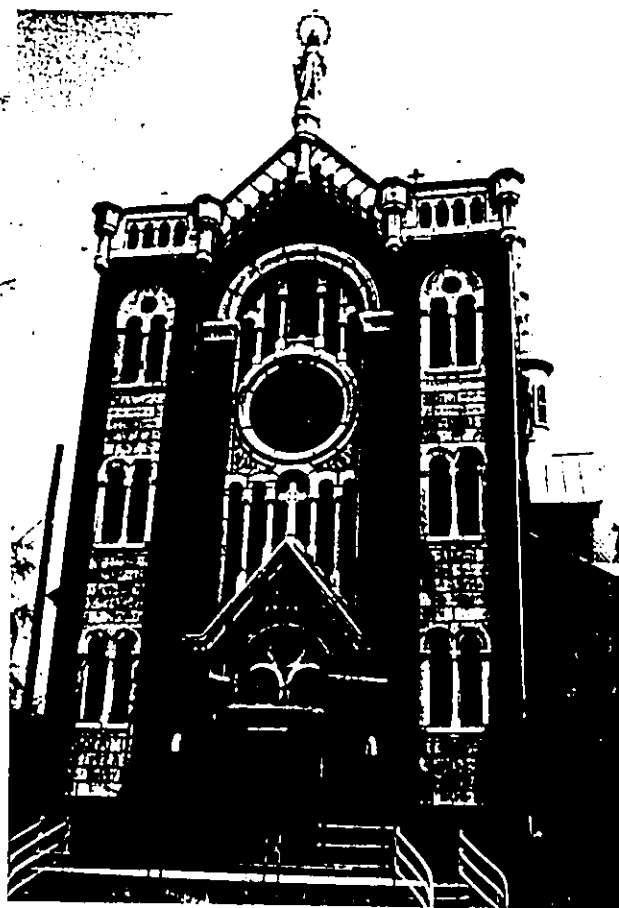
The most characteristic feature of Richardsonian Romanesque is the round arched entry. Others are: short towers, short and squat chimneys, broad hip roofs with cross gables, roof dormers sometimes reduced to eyebrow form (a Queen Anne influence), and transomed windows, often arranged in ribbon-like fashion. The rock-faced, coursed ashlar on exterior walls can be highlighted with foliated forms and figural sculpture as in earlier Romanesque buildings.<sup>81</sup>

Glossary: ashlar, belt course, capitals, corbels, cross gable, dormer, hip roof, quoins, transom.

---

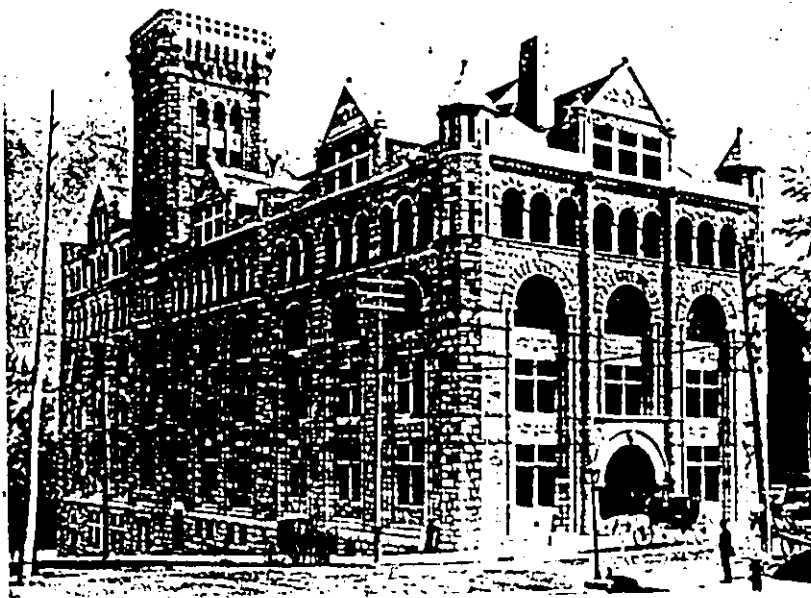
<sup>80</sup> Henry-Russell Hitchcock, Richardson as a Victorian Architect (Northampton, Mass.: Smith College, 1966), p. 48.

<sup>81</sup> Gowans, Images of American Living, p. 362; Marsan, Montréal en Évolution, p. 230.



1876

Chapel of Notre-Dame de Lourdes  
430 Saint Catherine Street East



1887-1889

Windsor Station

South West corner Windsor and La Gauchetiere Streets.

View: 1889



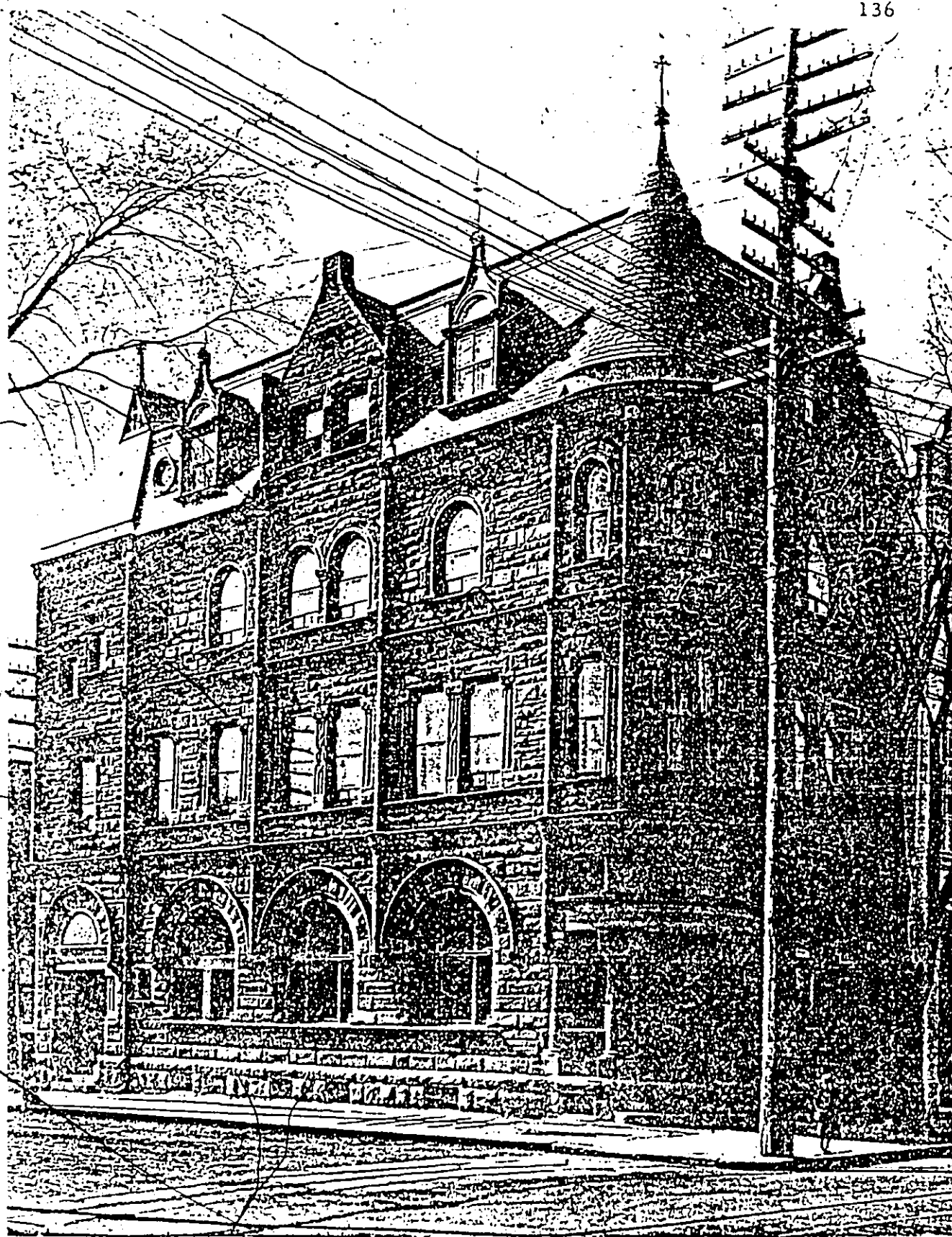
1900

Windsor Station, Maxwell Wing.

Entrance, La Gauchetiere Street

view ca. 1890

Bank of Montreal, "West End Branch"  
950 Saint-Catherine Street West, at Mansfield

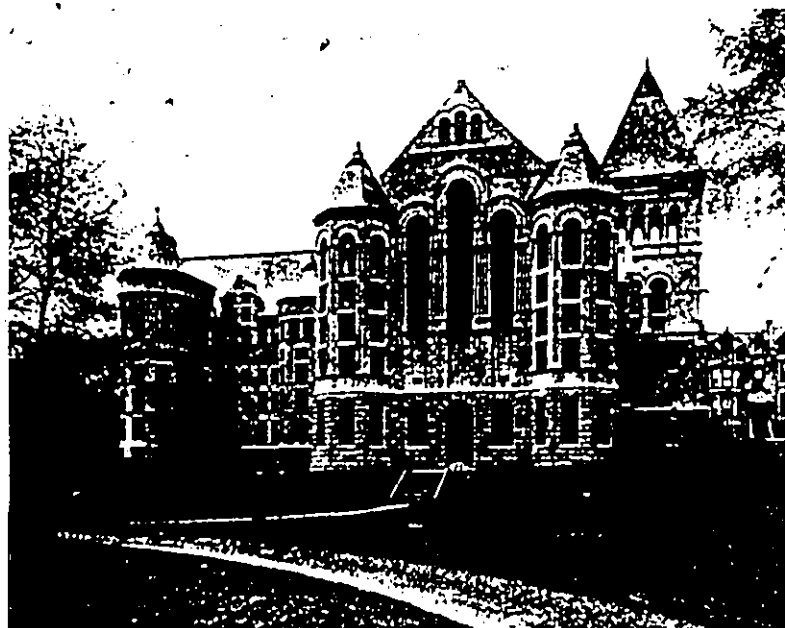






1889

Bank of Montreal, "West End Branch"  
950 St. Catherine Street West, at Mansfield



1890-1891; 1901, 1902

Redpath Library, McGill University  
view, ca. 1913



1893

Erskine and American Church  
1355 Sherbrooke Street West

Selected Reading

The Picturesque and Eclecticism

- Abramson, Blanca. "The Sun Life Assurance Company Building." Unpublished student paper, Faculty of Fine Arts, Concordia University, Montreal, 1975.
- Gowans, Alan. Building Canada, An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966, pp. 116 ff.
- Gowans, Alan. Images of American Living. New York: J. B. Lippincott, 1964, pp. 287-289, 329-349.
- Hatton, Warwick and Hatton, Beth. A Feast of Gingerbread From Our Victorian Past. Montreal: Tundra Books, 1976.
- Hitchcock, Henry-Russell. Architecture: Nineteenth and Twentieth Centuries. The Pelican History of Art. Baltimore, Md.: Penguin Books Inc., 1975.
- Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, pp. 264-269.
- Mather, Edith and Chicoine, René. Touches of Fantasy on Montreal Streets. Montreal: Tundra Books, 1977.
- Renaud, Claude. "Discover Quebec's Charm at St-Louis." Montreal Calendar Magazine, May 1975, pp. 34-35.

Gothic Revival ca. 1820 - ca. 1870

- Clark, Kenneth. The Gothic Revival: An Essay in the History of Taste. Harmondsworth: Penguin Books, 1964.
- Germann, Georg. Gothic Revival in Europe and Britain: Sources, Influences and Ideas. London: Lund Humphries Publishers Ltd., 1972.

Gowans, Alan. Building Canada, An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966, pp. 89-103.

Gowans, Alan. Images of American Living. New York: J. B. Lippincott & Co., 1964, pp. 303-315.

Hitchcock, Henry-Russell. Architecture: Nineteenth and Twentieth Centuries. The Pelican History of Art. Baltimore, Md.: Penguin Books Inc., 1975, pp. 143-168.

Hitchcock, Henry-Russell. Early Victorian Architecture in Britain. New York: Da Capo Press, 1972, Vol. I, pp. 6-7.

Hubbard, R. H. "Canadian Gothic." Architectural Review 116 (August 1954): 102-108.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, pp. 176-182, 213-218.

Ross, Lucille Rouleau. "Braeside, 3724 rue McTavish." In Mansions of the Golden Square Mile, p. 8. Edited by Christina Cameron. Ottawa: Society for the Study of Architecture in Canada, 1976.

Toker, Franklin. The Church of Notre-Dame in Montreal: An Architectural History. Montreal: McGill-Queen's University Press, 1970.

Whiffen, Marcus. American Architecture Since 1780. Cambridge, Mass.: M.I.T. Press, 1969, pp. 53-60.

"The Wilson Chambers Building." Recollets. Montreal: Save Montreal, 1977, p. 17.

#### Italianate ca. 1860 - ca. 1880

Blumenson, John J.-G. Identifying American Architecture. Nashville: American Assoc. for State and Local History, 1977.

Collard, Edgar Andrew. "Ravenscrag." Allan Memorial Institute Newsletter 8 (November 1973).

d'Iberville-Moreau, Luc. Lost Montreal. Toronto: Oxford University Press, 1966.

Feindel, Susan Tenney. "Ravenscrag, 1025 Pine Avenue West." In Mansions of the Golden Square Mile, p. 5. Edited by Christina Cameron. Ottawa: Society for the Study of Architecture in Canada, 1976.

Gowans, Alan. Building Canada, An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966, pp. 104-107.

Gowans, Alan. Images of American Living. New York: J. B. Lippincott Co., 1964, pp. 316-328.

Whiffen, Marcus. American Architecture Since 1780. Cambridge, Mass.: M.I.T. Press, 1969, pp. 97-101.

#### Chateau Style

Gowans, Alan. Building Canada, An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966, pp. 137-138.

Kalman, Harold D. The Railway Hotels and the Development of the Chateau Style in Canada. University of Victoria Maltwood Museum Studies in Architectural History, No. 1. Victoria, 1968.

Kalman, Harold and Richardson, Douglas. "Building for Transportation in the Nineteenth Century." The Journal of Canadian Art History III (Fall 1976): 21-43.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, p. 232.

Rogatnick, Abraham. "Canadian Castles: Phenomenon of the Railway Hotel." Architectural Review CXLI (1967): 364-372.

Wardell, William. "Great Halls of Fire." Montreal Scene. Supplement to The Montreal Star, September 14, 1974, pp. 8-9.

"Depot Montreal, C.P.R.R., Bruce Price, Arch't. N.Y." Illustration in Building, March 10, 1888, published in Peter Lanken, ed. Windsor Station. Montreal: Friends of Windsor Station, 4920 Blvd. de Maisonneuve, 1973.

Queen Anne Revival and the Shaw Style  
ca. 1885 - ca. 1910

Blumenson, John J. -G. Identifying American Architecture. Nashville: American Assoc. for State and Local History, 1977.

Collard, Edgar Andrew. "The Lyall Mansion on Bishop St." Of Many Things... Montreal Gazette, 130, 937. February 22, 1975.

Girouard, Mark. Sweetness and Light. The Queen Anne Movement 1860-1900. Oxford: Clarendon Press, 1977.

Hitchcock, Henry-Russell. Architecture: Nineteenth and Twentieth Centuries. The Pelican History of Art. Baltimore, Md.: Penguin Books Inc., 1975, pp. 260-261, 291 ff.

Humphreys, Barbara A. "8. Queen Anne Revival (1885-1910):" Architecture as Living History. Montreal: The National Film Board of Canada in cooperation with Parks Canada, Department of Indian and Northern Affairs, 1977.

Lucas, Georgina. "3475-3483 Stanley Street." In Mansions of the Golden Square Mile, p. 23. Edited by Christina Cameron. Ottawa: Society for the Study of Architecture in Canada, 1976.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, pp. 231-232, 265.

Saint, Andrew. Richard Norman Shaw. New Haven: Yale University Press, 1976.

Whiffen, Marcus. American Architecture Since 1780. Cambridge, Mass.: M.I.T. Press, 1969, pp. 115-120.

# Romanesque Revival ca. 1875 - ca. 1910

- Gowans, Alan. Building Canada, An Architectural History of Canadian Life. Toronto: Oxford University Press, 1966, pp. 134-137.
- Gowans, Alan. Images of American Living. New York: J. B. Lippincott Co., 1964, pp. 350-362.
- Hitchcock, Henry-Russell. The Architecture of H. H. Richardson and His Times. Hamden, Conn.: Archon Books, 1961.
- Hitchcock, Henry-Russell. Architecture: Nineteenth and Twentieth Centuries. The Pelican History of Art. Baltimore, Md.: Penguin Books Inc., 1975, pp. 311-326.
- Hitchcock, Henry-Russell. Richardson as a Victorian Architect. Northampton, Mass.: Smith College, 1966.
- Lafrance, Marc. "Windsor Station, Montreal." Mimeographed Staff Report G., Canadian Inventory of Historic Building. Chief Research Division. Ottawa: National Historic Sites Service, n.d.
- Lanken, Peter (ed.) Windsor Station. Montreal: The Friends of Windsor Station, 4920 Blvd. de Maisonneuve, Room 303, 1973.
- Liff, J. "Sir Andrew T. Taylor, Work at McGill University."  
• Unpublished student paper #21, Nobbs Room, McGill University Library, 1959.
- Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, pp. 229-234.
- Meeks, C. L. V. "Romanesque before Richardson in the United States." Art Bulletin XXXV. (March 1953): 17-33.
- "Mr. A. T. Taylor, F.R.I.B.A." The Canadian Architect and Builder October 1896, p. 174.
- Munro, Colin Scott. "Bank of Montreal, West End Branch." Unpublished student paper #352. Nobbs Room, McGill University Library, 1971.
- Whiffen, Marcus. American Architecture Since 1780. Cambridge, Mass.: M.I.T Press, 1969, pp. 61-67, 133-140.

Beaux-Arts and Later Traditionalism

Originating at the Ecole des Beaux-Arts in Paris, there developed a scientific<sup>82</sup> system of architectural design, elegant, grandiose, and monumental in proportions, governed by strict academic canons. In the large and formal Beaux-Arts compositions prepared for the competitions of the 1870's, 1880's, and 1890's, in particular, buildings are treated as purely visual and stylistic phenomena.

The concept of architecture as symbol is fundamental here, and historical styles are borrowed, with careful attention to correctness of detail, to literally associate style with specific ideas. For example, on the Mother House of the Sisters of the Congregation (1907), Romanesque and Byzantine forms are consciously used to explain the religious character of the convent.<sup>83</sup> This attitude towards design has also been described as traditionalism or historical eclecticism,<sup>84</sup> and it includes the development of the Chateau Style discussed earlier, Beaux-Arts Classicism, the Second Renaissance Revival, and the Neo-Classical Revival.<sup>85</sup>

---

<sup>82</sup>Gowans, Building Canada, p. 123.

<sup>83</sup>Marsan, Montréal en Évolution, p. 227

<sup>84</sup>Whiffen, American Architecture Since 1780, p. 147.

<sup>85</sup>Gowans, Building Canada, pp. 137-138.



The multi-faceted influence of the Beaux-Arts School on Montreal architecture extended through the creation of striking buildings by architects trained in Quebec, in programmes modelled on the Ecole de Paris, and via the United States in the commissions for Montreal buildings by American architects, like George E. Post (Montreal Stock Exchange Building, 1904) and the firm of McKim, Mead and White (Bank of Montreal, interior, 1903; Mount Royal Club, 1905).<sup>86</sup>

---

<sup>86</sup>Jean-Claude Marsan, "L'apport de l'École des Beaux-Arts de Paris à l'architecture du Québec." Habitat 20 (1977): 15.

## Beaux Arts Classicism ca. 1875 - ca. 1925

- 1905, 1907 Chapel, Grand Seminary, 2065 Sherbrooke Street West.  
Joseph Omer Marchand.
- 1906 "Emmanuel Congregational Church" (now Citadel Corps Bldg.,  
Salvation Army), 2085 Drummond Street. Saxe and Archibald.
- 1906 Saint Cunégonde Church. Joseph Omer Marchand.
- 1907 Mother House of the Sisters of the Congregation. Sher-  
brooke Street West, Atwater and Wood Avenues, and de  
Maisonneuve Boulevard. Joseph Omer Marchand.
- 1914-1924 (additions in 1937, 1939, and 1963-1967)  
Saint Joseph's Oratory, 3800 Queen Mary Road, Viau and  
Venne.
- 1908-1910 "School of Higher Studies in Commerce" (Ecole des Hautes  
Etudes Commerciales), La Gauchetiere Street at Viger  
Square. Daoust and Gauthier.
- 1912 "City of Maisonneuve City Hall," Ontario Street between  
Pie IX Boulevard and Desjardins. Marius Dufresne.
- 1914 "Bibliothèque Saint-Sulpice" (now Bibliothèque Nationale),  
1700 Saint Denis Street. Eugene Payette.
- 1914 "Market Building, City of Maisonneuve," Morgan Boulevard,  
Marius Dufresne.
- 1915 "Public Bath and Gymnasium, City of Maisonneuve," 1877  
Morgan Boulevard.

- 1898 "London and Lancashire Life Assurance Company Building"  
(now known as the "Royal Securities Building"), 244 Saint James Street West. Edward Maxwell.
- 1900 "Grand Trunk Railway Building," 360 McGill Street.  
William and Saint Paul Streets. Richard A. Waite.
- 1903 "Bank of Toronto," 4240 Ontario East.
- 1912 Ritz Carlton Hotel, Sherbrooke Street West. Warren and  
Westmore.
- 1901 "Hosmer (Pillow) House" (now The Royal Institution for the  
Advancement of Learning, McGill University), 3630  
Drummond Street. Edward Maxwell.
- ca. 1908 "Sir Mortimer Davis Residence" (now Arthur B. Purvis  
Memorial Hall, McGill University), south east corner,  
Pine Avenue West and Peel Street. Robert Findlay.
- 1909-1910 "J. K. L. Ross House" (now Quebec Association of Protestant  
School Boards, Peel Centre), 3647 Peel Street. Edward  
and William Maxwell.
- 1916-1918 "Chateau Dufresne," corner Sherbrooke Street East at  
Pie. IX. Marius Dufresne.

Beaux-Arts Classicism is recognizable by monumental columns (a characteristic feature), and a grandiose composition arranged in a strictly and elaborately symmetrical mass. Projecting facades or pavillions are surmounted by deep cornices on elaborated entablatures, and a balustrade or attic storey. Openings, arched and lintelled, placed between columns or pilasters, may be combined on the same elevation. The surface is further enhanced by a variety of stone finishes.<sup>87</sup>

Glossary:                    aedicula, attic storey, balustrade, cornice,  
entablature, pediment, pilaster.

---

<sup>87</sup> Blumenson, Identifying American Architecture, p. 67;  
Whiffen, American Architecture Since 1780, p. 149.



1901

"Hosmer (Pillow) House"

now The Royal Institution for the Advance of Learning,  
McGill University

3630 Drummond Street



"Bank of Toronto"

now Toronto-Dominion Bank

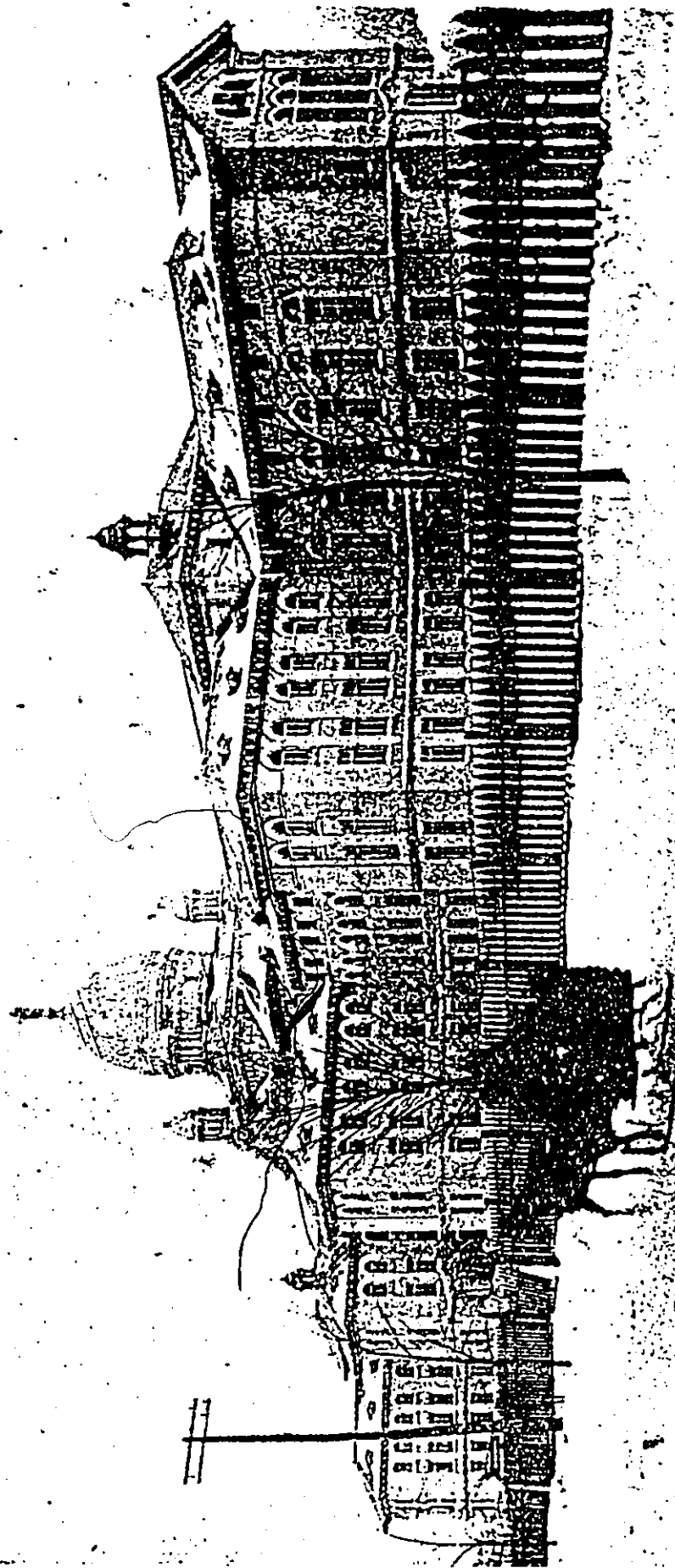
4240 Ontario Street East

1907

Mother House of the Sisters of the Congregation  
(Congregation of Notre-Dame Mother House)  
Sherbrooke Street West, Atwater and Wood Avenues  
and de Maisonneuve Boulevard

VILLA MARIA CONVENT  
SHERBROOKE ST W. MONTREAL, QUE  
AFTER 1902

HP 030/77



467 MONTREAL. — "Villa Maria" convent

MONTREAL. — Le couvent "Villa Maria". — ND Phot.



1907.

Mother House of the Sisters of the Congregation  
Sherbrooke Street West, Atwater and Wood Avenues  
and de Maisonneuve Boulevard



1909-1910

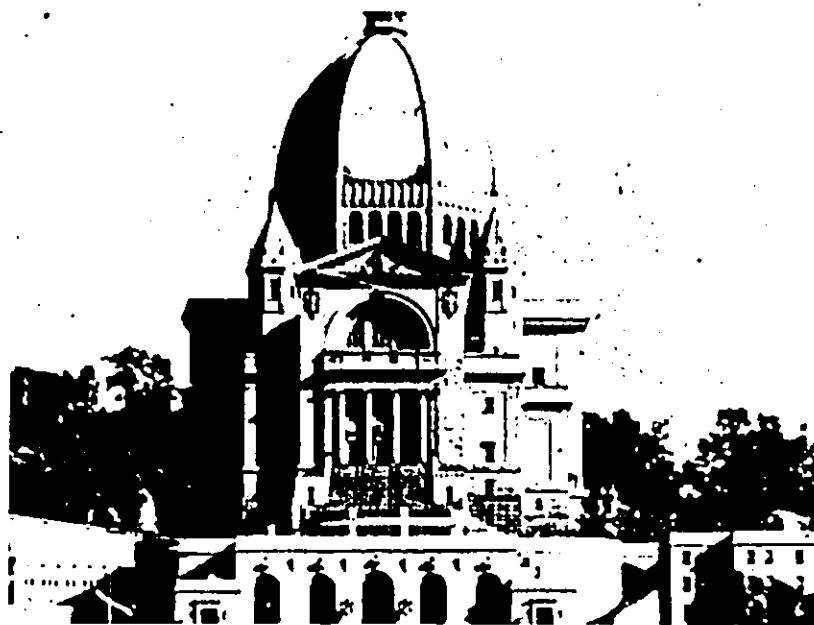
"J. K. L. Ross House"

now, Quebec Association of Protestant School Boards  
Peel Centre  
3647 Peel Street





1914  
"Bibliothèque Saint-Sulpice"  
now Bibliothèque Nationale  
1700 Saint Denis Street



1914-1924 (Additions in 1937, 1939 and 1963-1967)  
Saint Joseph's Oratory  
3800 Queen Mary Road



1915  
"Public Bath and Gymnasium, City of Maisonneuve"  
1877 Morgan Boulevard

## Neo-Classical Revival ca. 1900 - ca. 1925

- 1902 Bibliothèque Municipale, Sherbrooke Street East.  
Eugene Payette.
- 1904 "Montreal Stock Exchange Building" (since 1963, Centaur Theatre), 453 Saint Francois-Xavier Street. George E. Post; supervising architects, Edward and William Maxwell.
- 1912 "New" Customs House, Place d'Youville (Norman, Youville and McGill Streets).
- 1912 Montreal Museum of Fine Arts, S.W. corner Sherbrooke Street West and Avenue du Musée, 3400 Avenue du Musée.  
William and Edward Maxwell.

While the scale of Neo-Classical Revival buildings is usually larger than the nineteenth century Greek Revival, the effect is less elaborate than in Beaux-Arts Classicism. Broad unembellished wall areas of smooth or polished stone are usual, replacing the projections and angles of the latter style. Statuary along roof lines and coupled columns are replaced by a preference for attic stories and parapets, in addition to colossal pedimented porticoes.

This style has been described as particularly American, the architectural firm of McKim, Mead, and White being most active in

establishing its importance as a style in the United States.<sup>88</sup> Of the examples given here, American influence is clear: George E. Post, for example, was a prominent American architect; Edward Maxwell trained in the firm of Shepley, Rutan and Coolidge, Boston, immediate successors to the celebrated architect H. H. Richardson.

Glossary: attic storey, parapet, pediment, portico, smooth ashlar.

---

<sup>88</sup>Blumenson, Identifying American Architecture, p. 69;  
Whiffen, American Architecture Since 1780, p. 167.

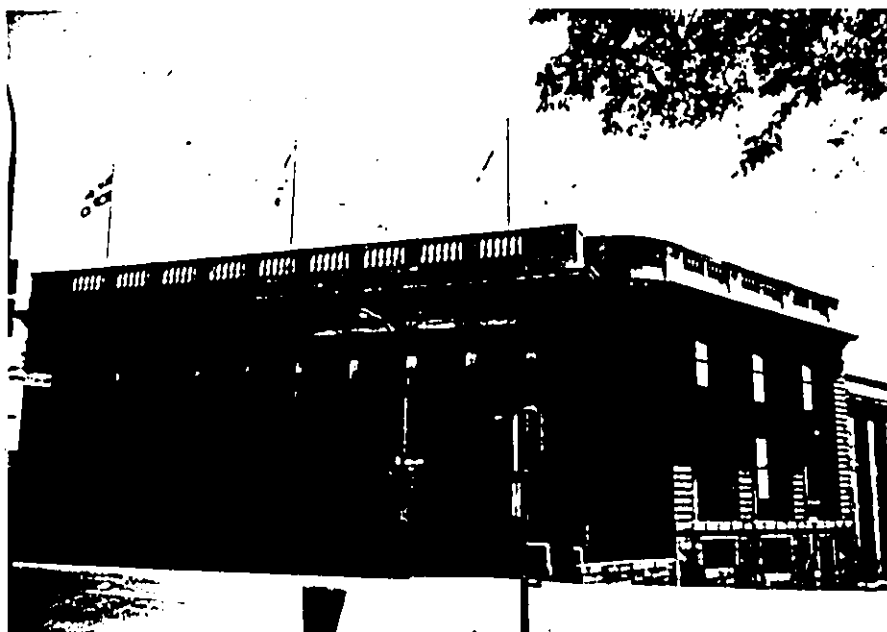


1904

"Montreal Stock Exchange Building"

since 1963, Centaur Theatre

453 Saint Francois Xavier Street



1902

Bibliotheque Municipale

Sherbrooke Street East

Second Renaissance Revival ca. 1890 -  
ca. 1920

- ca. 1895 Queen's Hotel, 700 Peel Street. Alexander F. Dunlop.
- 1896 "Sir Hugh Graham (Lord Atholstan) House," 1172  
Sherbrooke Street West. Alexander F. Dunlop and John  
C. A. Heriot.
- ca. 1899 Montreal Star Building, 245 Saint James Street West.  
Alexander F. Dunlop.
- 1905 Mount Royal Club, 1175 Sherbrooke Street West at Stanley  
Street. McKim, Mead and White.

This style differs from the early Renaissance Revival (ca. 1860 - ca. 1885) in scale, the later buildings being larger in size and in effect, and tending toward more restrained, simpler, and flatter ornament. Stone, or even marble, is the favoured facing material. Usual are horizontal divisions marked by molded belt or string courses, and varying articulation of each floor (which can include the use of differing architectural orders, and differing window trim or surround). Also characteristic is a roof line completed by an enriched and projecting cornice, sometimes surmounted by a balustrade.<sup>89</sup> Both the Queen's Hotel (1895) and the Hugh Graham House (1896) illustrate these features.

---

<sup>89</sup> Blumenson, Identifying American Architecture, p. 41.

Designs for this style are drawn from a broader range of Italian models, dependent on archaeological exactitude in reproducing decorative elements, and influenced by an antiquarianism lacking in ethical substance. A parallel approach is found in the academic realism practised in orthodox circles in European painting and sculpture, during the last half of the nineteenth century.<sup>90</sup>

Glossary: balustrade, molded beltcourse, projecting cornice, string course.

---

<sup>90</sup> Whiffen, American Architecture Since 1780, p. 155; comments on this thesis, June 1978, by Professor D. F. P. Andrus.

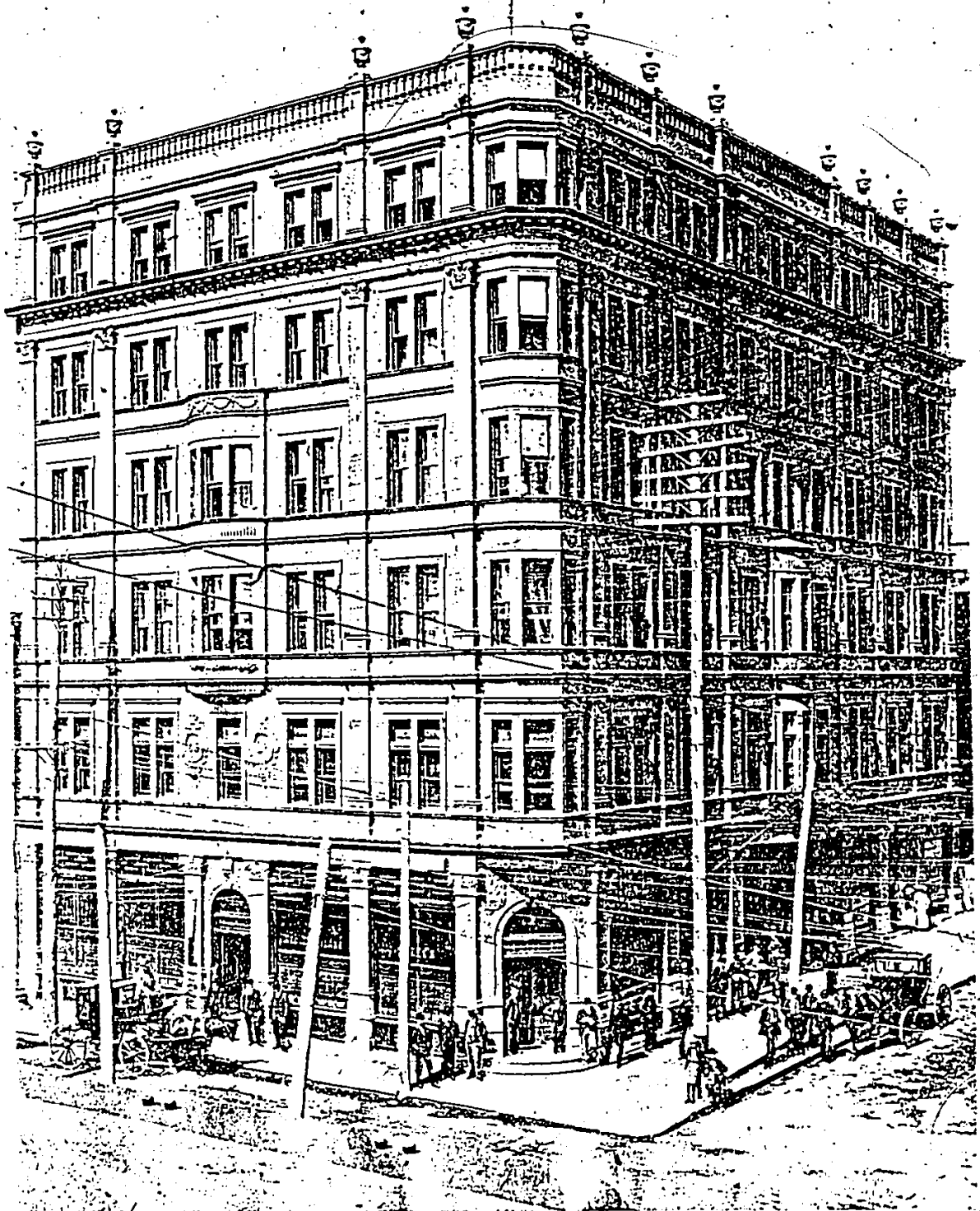


ca. 1895  
Queen's Hotel  
700 Peel Street



161.

view ca. 1892  
Queen's Hotel  
700 Peel Street





1896

"Sir Hugh Graham (Lord Atholstan) House"  
1172 Sherbrooke Street West



ca. 1899  
Montreal Star Building  
 245 Saint James Street West



ca. 1899

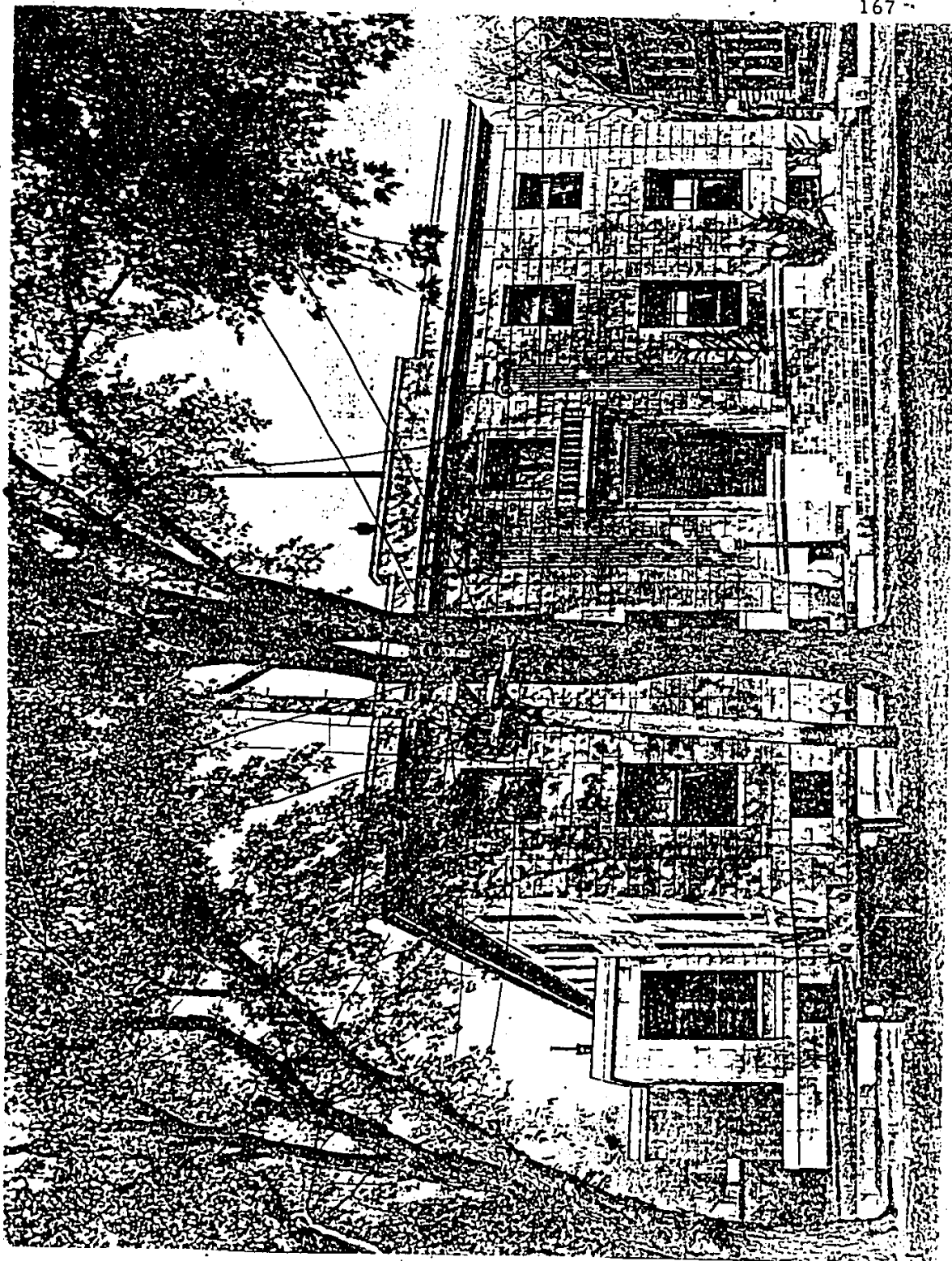
Montreal Star Building.

245 Saint James Street West

Front elevation, three bays including entrance

1905

Mount Royal Club1175 Sherbrooke Street West at Stanley Street  
date for view shown not known °



Selected Reading

Beaux-Arts and Later Traditionalism

Marsan, Jean-Claude. "L'apport de l'École des Beaux-Arts de Paris à l'architecture du Québec." Habitat 20 (1977): 12-15.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, pp. 226-228.

National Gallery of Canada, Exhibition Catalogue. Architecture of the Ecole des Beaux-Arts. Ottawa: National Museums of Canada, 1976.

Whiffen, Marcus. "Beaux-Arts Classicism." "The Neo-Classical Revival." American Architecture Since 1780. Cambridge, Mass.: M.I.T. Press, 1969, pp. 149-153; 167-171.

Beaux-Arts Classicism ca. 1875 -  
ca. 1925

Cameron, Christina (ed.) Mansions of the Golden Square Mile. Ottawa: Society for the Study of Architecture in Canada, 1976.

Demers, Clement and Gratton, Roger. "4. Maisonneuve, Melting Pot of old and new." In Exploring Montreal, pp. 58-64. Edited by Pierre Beaupre and Annabel Slaughter. Toronto: Montreal Society of Architecture in affiliation with Greer de Pencier Publications, 1974.

d'Iberville Moreau, Luc. "Chateau Dufresne." Heritage Canada, Winter 1978, pp. 30-35.

Fish, Michael. "Toronto Headquarters of Salvation Army wants to demolish Montreal landmark." SOS Montreal 2 (December 1977): 8.



Humphreys, B. A. and Sykes, M. H. "Van Horne House, Dorchester Street, Montreal." Appendix re: Hosmer (Pillow) House and "3630 rue Drummond." Recherche pour la phase II, Montréal. Mimeographed Staff Reports, Canadian Inventory of Historic Building, Chief Research Division, National Historic Sites Service, n.d.

Tanaka, D. "Arthur B. Purvis Memorial Hall." Unpublished student building study #210. Montreal, McGill University Library, Nobbs Room, 1967.

#### Neo-Classical Revival ca. 1900 - ca. 1925

Blumenson, John J.-G. Identifying American Architecture. Nashville: American Assoc. for State and Local History, 1977, pp. 68-69.

Giroux, André and Brousseau, Mathilde. "Stock Exchange Building, Montreal, Quebec (La Bourse de Montreal), 453 Saint Francois Xavier)." Mimeographed Staff Paper. Ottawa, Canadian Inventory of Historic Building, Chief Research Division, National Historic Sites Service. n.d.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974, p. 247.

Whiffen, Marcus. "The Neo-Classical Revival." American Architecture Since 1780. Cambridge, Mass.: M.I.T. Press, 1969, pp. 167-171.

#### Second Renaissance Revival ca. 1890 - ca. 1920

Blumenson, John J.-G. Identifying American Architecture. Nashville: American Assoc. for State and Local History, 1977, pp. 40-41.

Gowans, Alan. Images of American Living. New York: J. B. Lippincott Co., 1964, pp. 366-386.

Kollar, Kathryn L. "Hugh Graham (Lord Atholstan) House." In Mansions of the Golden Square Mile, pp. 10-11. Edited by Christina Cameron. Ottawa: Society for the Study of Architecture in Canada, 1976.

Whiffen, Marcus. American Architecture Since 1780. Cambridge, Mass.: M.I.T. Press, 1969, pp. 154-158.

EXPANDED AND SELECTED  
BIBLIOGRAPHY

## APPENDICES

## APPENDIX I

### Criteria for Selecting Buildings for Study

## I For Architectural Merit

### A. Historic Style

- e.g., 1. examples of a distinctive regional style  
2. examples of international stylistic types

### B. Landmark Buildings

- e.g., 1. important because they are conspicuous  
2. displaying a conscious effort in detail and craftsmanship  
3. unique buildings, of a type rarely encountered  
4. oldest  
5. work of a notable architect  
6. best work of a given architect.

### C. Unique choice of materials

- e.g., Montreal greystone; cast iron facade

## II Because of Historical Importance

- A. Symbolic - representative of certain values and therefore important in the capacity to illustrate a way of life, e.g., commercial structures- small shops, office buildings

- B. Sentimental - prominent in the fabric of the city because of age or uniqueness

### C. Historic Site

- e.g., 1. milestone - first building erected for a university  
- oldest church in the city  
- city's first hospital  
2. connection with an important person, such as an architect  
3. site of an important event.

## III Because of General Interest - an old building re-adapted for modern use.

#### IV By Building Function

##### A. Public Buildings

- e.g.,
1. government or municipal buildings
  2. post offices
  3. fire stations, police stations, and barracks
  4. stations and terminals
  5. banks and caisse populaires
  6. markets
  7. public baths
  8. hospitals and clinics

##### B. Commercial Buildings

- e.g.,
1. stores
  2. office buildings
  3. manufacturing and industry
  4. theatres and cinemas

##### C. Institutions of Instruction

- e.g.,
1. universities and colleges
  2. schools and academies

##### D. Religious Institutions

- e.g.,
1. congregations, mother houses, and convents
  2. retreats, asylums

##### E. Buildings of Worship

- e.g.,
1. Catholic churches
  2. non-Catholic churches and temples

##### F. Dwellings

- e.g.,
1. residences and houses
  2. clubs
  3. consulates
  4. apartment houses
  5. hotels.

APPENDIX II

Architect - Biographical and Professional  
Information Checklist \*



Checklist

- A.
1. full name, date and place of birth, place of death
  2. education and training: where and when acquired
  3. dates when practicing profession and where
  4. partnership details
  5. listing of buildings
    - a. name
    - b. location (past and present address)
    - c. date(s)
    - d. source of information
    - e. alteration or demolition, dates.
- B.
1. additional biographical facts of interest, professional affiliations, etc.
  2. possible sources for further study
  3. other relevant information, e.g., designs submitted in competition.

---

\* Society for the Study of Architecture in Canada, News  
2 (May 1976): 1.

APPENDIX III

Building Recording Form

The Building Recording Form which follows is found in Architecture as Living History by Barbara A. Humphreys. \* With the Canadian Inventory of Historic Building's detailed and lengthy Recorder Sheet, Edition 2,\*\* it could function as a model for developing a recording form for particular use by a classroom or interested group.

---

\* Barbara A. Humphreys, Architecture as Living History. A text and slide presentation, Guide. (Ottawa: Parks Canada, Department of Indian and Northern Affairs in cooperation with the National Film Board of Canada, 1977), p. 17.

\*\* Department of Indian Affairs and Northern Development, National Historic Sites Services, Ottawa: Canadian Inventory of Historic Building (l'Inventaire Canadien des Bâtiments Historiques), Recorder Form, Edition 2.

# Building Recording Form

Building Address

Date of Construction

175









Building Use

Architect or Builder













Original

Present









## Plan

											
Square	Rectan- gular	Rectan- gular	L	U	T	Irregular	Other				








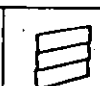

## Roof Shape

											
Low gable	Medium gable	High gable	Centre gable	Bellcast gable	Low Hip	Medium Hip	High Hip	Truncated Hip	Gambrel	Mansard - 4 sides	Other










## Number of Storeys

											
1 storey	1 1/2 storey	split	1 front, 2 rear	2 storey	2 1/2 storey	3 storey	Irregular				













## Fabric

											
Horizontal Log	Clapboard	Stone	Brick	Composition, shingle or sheet	Plaster or stucco	Block	Aluminum Siding	Other			










## Door Shape

											
Flat	Segmental	Semi-elliptical	Semi-circular	4 Centre Ogee	2 Centre pointed	Triangular	Flat with round corner	Other			













## Door Style and Trim

											
Rectan- gular Transom	Semi- circular Transom	Rectangular Transom with Side- lights	Semi- elliptical Transom with side- lights	Segmental Transom with Side- lights	Other	Plain - no trim	Moulded trim	Lintel Plain	Lable	Arch, radiating voussoirs	










## Window Shape

											
Flat	Segmental	Semi-elliptical	Semi-circular	4 Centre Ogee	2 Centre pointed	Triangular	Flat with round corner	Other			

## Window Style and Trim

											
Double Hung	Casement	Horizontal Sliding	Fixed	Other	Other	Plain - no trim	Moulded trim	Lintel plain	Lable	Arch, radiating voussoirs	

## Details

											
Cornice with return	Brackets or Consoles	Bargeboard	Cresting	Palladian Window	Stained Glass	Cupola or Lantern	Tower or Turret	Other			

## APPENDIX IV

### Design Criteria

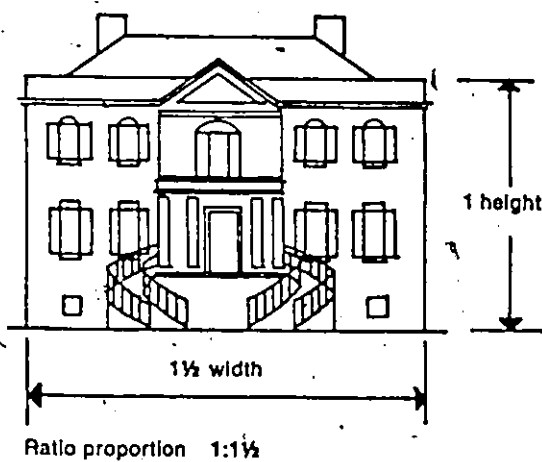
The following is a set of design criteria for assessing compatibility of blocks of older buildings, residential or commercial. It is also widely applicable as a guide to the design, massing, and proportion of new structures planned for an older area as infill or structures being recycled.\*

---

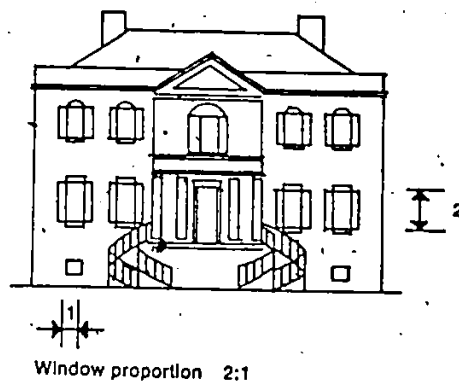
\* Ann Falkner, Without Our Past? A Handbook for the Preservation of Canada's Architectural Heritage (Toronto: University of Toronto Press in association with the Ministry of State for Urban Affairs, and Publishing Centre, Supply and Services, Ottawa, 1977), pp. 198-203, reprinted from Historic Preservation Plan, Savannah, Georgia (Washington, D.C.: The Department of Housing and Urban Development), pp. 12-17.



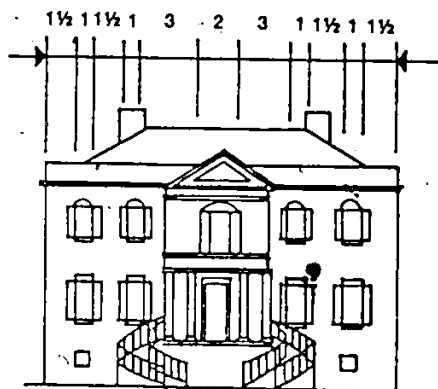
**CRITERION 1. Height** — This is a mandatory criterion that new buildings be constructed to a height within ten percent of the average height of existing adjacent buildings.



**CRITERION 2. Proportion of buildings' front façades** — The relationship between the width and height of the front elevation of the building.

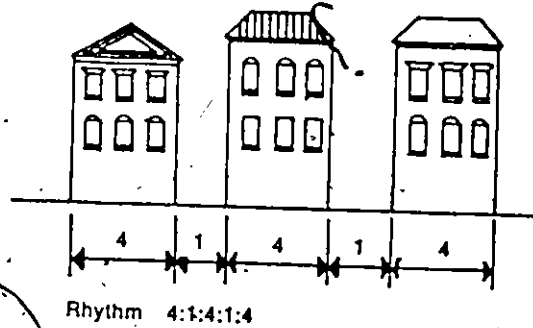


CRITERION 3. Proportion of openings within the façade — The relationship of width to height of windows and doors.

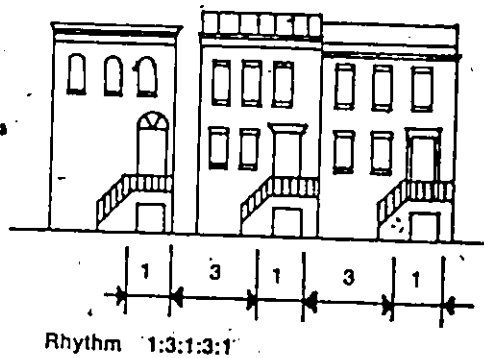


CRITERION 4. Rhythm of solids to voids in front façade — rhythm being an ordered recurrent alternation of strong and weak elements. Moving by an individual building, one experiences a rhythm of masses to openings.





CRITERION 5. Rhythm of spacing of buildings on streets — Moving past a sequence of buildings, one experiences a rhythm of recurrent building masses to spaces between them.



CRITERION 6. Rhythm of entrance and/or porch projections — The relationships of entrances to sidewalks. Moving past a sequence of structures, one experiences a rhythm of entrances or porch projections at an intimate scale.

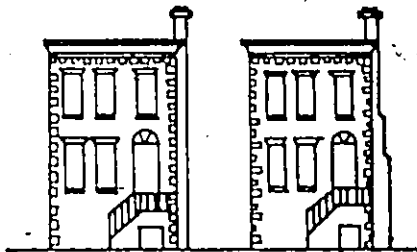


Material/brick  
Texture/raked joint  
Color/red brick grey trim

CRITERION 7. Relationship of materials — Within an area, the predominant material may be brick, stone, stucco, wood siding, or other material.

CRITERION 8. Relationship of textures — The predominant texture may be smooth (stucco) or rough (brick with tooled joints) or horizontal wood siding, or other textures.

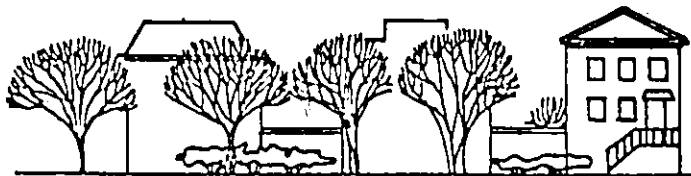
CRITERION 9. Relationship of color — The predominant color may be that of a natural material or a painted one, or a patina colored by time. Accent or blending colors of trim is also a factor.



CRITERION 10. Relationship of architectural details — Details may include cornices, lintel, arches, quoins, balustrades, wrought iron work, chimneys, etc.



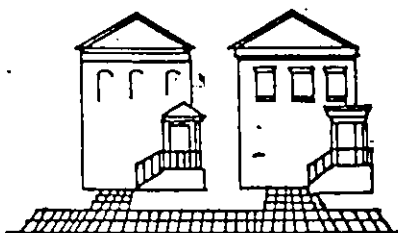
**CRITERION 11. Relationship of roof shapes** — The majority of buildings may have gable, mansard, hip, flat roofs, or others.



Walls and landscaping continuous

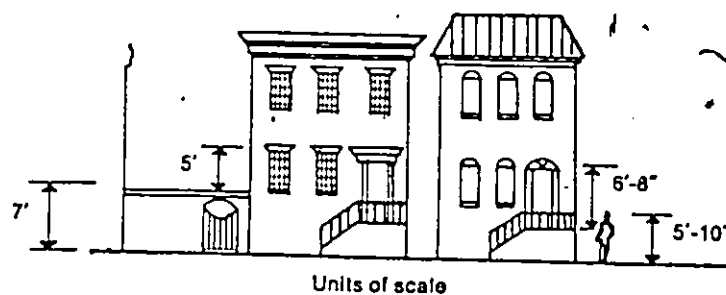
**CRITERION 12. Walls of continuity** — Physical ingredients such as brick walls, wrought iron fences, evergreen landscape masses, building façades, or combinations of these, form continuous, cohesive walls of enclosure along the street.

**CRITERION 13. Relationship of landscaping** — There may be a predominance of a particular quality and quantity of landscaping. The concern here is more with mass and continuity.

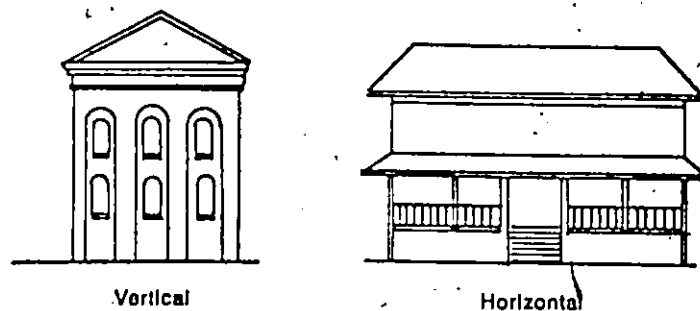


Ground covering

**CRITERION 14. Ground cover** — There may be a predominance in the use of brick pavers, cobble stones, granite blocks, tabby, or other materials.



**CRITERION 15. Scale** — Scale is created by the size of units of construction and architectural detail which relate to the size of man. Scale is also determined by building mass and how it relates to open space. The predominant element of scale may be brick or stone units, windows or door openings, porches and balconies, etc.



**CRITERION 16. Directional expression of front elevation** — Structural shape, placement of openings, and architectural details may give a predominantly vertical, horizontal, or a non-directional character to the building's front façade.

APPENDIX V

Sources for Illustrations on  
Montreal

### Photographs

Canadian Inventory of Historic Building (CIHB), Research Division,  
National Historic Parks and Sites Branch. Ottawa.

Château de Ramezay.

Faculty of Architecture, University of Montreal.

Archives de l'Hotel de Ville de Montreal.

Public Archives of Canada.

Notman Photographic Archives. McCord Museum, McGill  
University.

School of Architecture, McGill University.

Service d'urbanisme de la Ville de Montreal.

### Illustrations in Periodicals

Canadian Architect and Builder

Canadian Illustrated News

Dominion Illustrated

l'Opinion Publique

Montreal Standard, Weekend Edition

La Presse, Weekend Edition.

### Illustrations in Books

Borthwick, Rev. J. Douglas. History and Biographical Gazetteer of  
Montreal to the Year 1892. 1892.

Bosworth, Newton (ed.) Hochelaga Depicta: The Early History and  
Present State of the City and Island of Montreal. Montreal:  
William Greig, 1839.

Carre, Wm. H. "Art Work on Montreal, Canada, Published in 12 Parts." William H. Carre, 1898.

Chambers, E. J. (ed.) The Book of Montreal, 1903. Montreal: Book of. Montreal: Montreal Co., Publishers, 1903.

DeVolpi, Charles Patrick and Winkworth, P. S. Montréal, recueil iconographique, gravures historique et illustrations relatives à la ville de Montréal, Province de Québec, Canada, 1535-1835. 2 Vols. Montreal: Dev-Sco Publications, ca. 1963.

Lande. "Montreal Old and New... A Unique Guide for the Managing Editor." Edited by Lorenzo Prince, et al. Montreal: International Press Syndicate, 1915.

Montreal Board of Trade, 1893. Montreal: Sabiston Lithographic and Publishing Co., 1893.

Montreal. The Imperial City of Canada, The Metropolis of the Dominion. Montreal: The Trade Review Publishing Co., 1909.

Morin, Victor. Old Montreal in Pen and Pencil. Illustrated by Charles W. Simpson, R.C.A. Canadian Pacific Railway, 1929.

APPENDIX VI

List of Principal Archives Holdings in  
Montreal



Perhaps the most outstanding quality of archives as a form of information is the impact they make on the senses of researcher confronted with the original. The message is intercepted by the researcher and wrested from the document without benefit of gloss or the interpretation of the historian. This kind of small personal discovery is the closest we can ever come to the reality of human communication in an age that is not our own. It is a most exhilarating experience. While this personal contact with archival items is not a substitute for the analysis and explanation of the historian, it has effect of permitting an identification with the originator and a particular event or moment in time which has no counterpart in published material and is more comparable with the impact of authentic artifacts on the viewer. It is a characteristic which should be utilized more extensively in promoting interest in and appreciation of Canadian history.\*

List of Principal Archives Holdings  
in Montreal \*\*

Archives Nationales du Québec:

Address: 85 rue Ste. Thérèse.  
Archivists: Giles Héon, Yves Tremblay

Types of documents include a collection of architects' plans.

Archives de l'Hotel de Ville de Montréal:

Address: Hotel de Ville, rue Notre-Dame est.  
Archivist: M. Gerin-Lajoie

---

\* Wilfred I. Smith, "Archives as the Recorded Past," in Preserving the Canadian Heritage. The Royal Society of Canada Fourteenth Symposium held in association with Heritage Canada, October 7-8, 1975 (Ottawa: The Royal Society of Canada, 1975), p. 109. Dr. Smith is the author of a number of articles and book reviews, and in 1970 became Dominion Archivist.

\*\* Compiled with the help of Canadian Inventory of Historic Building, Chief Research Division, National Historic Parks and Sites Branch, Ottawa. "Liste des Principaux depots d'archives de Montreal." (Ottawa: Canadian Inventory of Historic Building), n.d.

Types of documents include:

- (a) Room 9, Archivist M. Dupont:
  - carte de la ville
  - Goad's Atlas (1890), Hopkins (1879), Pinnsonault (1907), Atlas d'assurance Goad (1914).
- (b) Room 16, Archivist: M. Lescarbot:
  - files on streets, districts, important buildings, historic persons, architects, and engineers
- (c) Bonsecours Market: responsible, M. Clément Demers:
  - card index on buildings in Old Montreal
  - old photographs of buildings

Archives Judiciaires de Montréal:

Address: Palais de Justice, 1 rue Notre-Dame est.

Archivists: M. Drolet and M. Morneau.

Types of documents: notarial records 1840-1974.

Bureau d'Enregistrement:

Address: Palais de Justice, 1 rue Notre-Dame est.

Responsible: M. Laflèche.

Types of documents: Registered contracts and index of names.

Archives du Ministère des Travaux Publics:

Address: 255 Cremazie East.

Types of documents include construction contracts and buildings plans for government buildings.

McGill University Archives:

1. McGill University School of Architecture

Address: 3480 University St.

Responsible: Professor John Bland.

2. McGill University, McLennan Library  
 Address: 3459 McTavish Street  
 Librarian: Elizabeth Lewis  
 Department of Rare Books and Special Collections

Collection includes 19th century maps and atlases of Montreal.

Lande Collection of Canadiana.  
 Librarian:

Collection includes well-illustrated older books on Montreal.

Nobbs Room.  
 Responsible: Professor John Bland

Contains a collection of architects' plans and records, as well as student theses about Montreal architecture. By appointment only.

Archives de la Chancellerie de l'Archevêché de Montréal:

Address: 2000 Sherbrooke Street West.  
 Archivist: Mlle. Montbriand

Types of documents include maps, plans, photographs, and documents related to various parishes in the diocese.

An inventory of sacred art (including churches, convents, and presbyteries) is the responsibility of M. l'abbé Turmel.

Archives de la Congregation Notre-Dame:

Address: 3040 Sherbrooke Street West  
 Archivist: Sister Monique Julien.

Types of documents include public records and plans of properties they own.

Archives de Religieuses Hospitalière de St. -Joseph (Hotel-Dieu):

Address: 251 Pine Avenue  
 Archivist: Soeur Boisvert.

Types of documents include records of the order, and plans of buildings belonging to them.

Archives des Soeurs Grises:

Address: 9409 Gouin West  
Archivist: Soeur Séguin.

Documents include 300 maps and plans, a card index on construction of the various buildings they own.

Archives du Seminaire St. -Sulpice:

Address: 116 Notre-Dame West  
Archivist: A. Dansereau, P.S.S.

Types of documents include records on Montreal under the seigneurial regime, documents concerning their buildings, and 1200 maps and plans of Montreal.

Archives de L'Université de Montréal:

Address: Salle Z, Université de Montréal  
Archivist: M. Bilkins.

Types of documents include engravings, photographs, and drawings, in the private collection. The Melzack collection contains engravings of the 19th century, and the Baby collection, 20,000 documents of various sorts.

McCord Museum (Notman Photographic Archives)

Address: 690 Sherbrooke Street West  
Responsible: Stanley Triggs.

400,000 photographs.

Bibliothèque Nationale du Québec:

Address: 4499 Esplanade Avenue  
Archivist: Mlle. Mercier.

Types of documents include maps and plans of Montreal and the collection of photographs and illustrations of E. Z. Massicotte.

Bibliothèque de la Ville de Montréal: Salle Gagnon:

Address: Sherbrooke Street East

Types of documents include maps, plans, engravings and drawings; of special interest is the Viger Album.

Ordre des Architectes du Québec:

Address: 1825 Dorchester West.

Holdings include files on the archives of prominent members.

APPENDIX VII

General Information on Studying Local  
History

American Association for State and Local History  
1400 Eighth Avenue South  
Nashville, Tennessee 37203

A. A. S. L. H. is a non-profit educational organization whose membership includes historical societies and museums. A publications list, available from the above address, includes an extensive listing of technical leaflets. These are 6-8 pages in length and include such titles as:

Projects for Young People (no. 38)  
Museum Tours for School Groups (no. 93)  
Historic Site Interpretation (no. 32)  
Exhibiting Documents (no. 75)  
Photographing Tombstones (no. 92)

National Council for the Social Studies  
A Department of the National Education Association  
1515 Wilson Boulevard  
Arlington, Virginia 22209

A publications list is available at the above address which includes a full listing of the "How to do it Series," a notebook series dealing with specific problems of classroom procedures. Each of the 6-8 page pamphlets contains illustrations and concrete suggestions on method. Titles include:

How to use Local History (no. 3)  
How to Conduct a Field Trip (no. 12)  
How to Utilize Community Resources (no. 13)  
How to Develop Time and Chronological Concepts (no. 22)  
How to Teach Library Research Skills in Secondary School Social Studies (no. 23)

## Looking at Buildings -- Style

American Association for State and Local History. Architectural Descriptions: Domestic. Audio-Visual Training Aid Kit (Carousel-Cassette Format). Available through -- Ottawa: Canadian Museums Association, Training Resources Division.

Blumenson, John J. -G. Identifying American Architecture: A Pictorial Guide to Styles and Terms. Nashville: American Association for State and Local History, 1977.

Harris, John and Lever, Jill. Illustrated Glossary of Architecture. 850-1830. London: Faber and Faber, 1966.

Humphreys, Barbara A. Architecture as Living History. Ottawa: Parks Canada, Department of Indian and Northern Affairs, in cooperation with the National Film Board of Canada, 1977.

Lambert, Phyllis. "The Architectural Heritage of Montreal." Artscanada 202/203 (Winter 1975-76): 22-27.

Poppeliers, John; Chambers, S. Allen; and Schwartz, Nancy B. "What Style Is It?" Historic Preservation 28 (April-June 1976): 10-10; 28 (July-September 1976): 34-43; 29 (January-March, 1977): 14-23.

Reader's Digest Association (Canada). Explore Canada: The Reader's Digest/CAA Illustrated Guide. Montreal: Reader's Digest Association, 1974.

Whiffen, Marcus. American Architecture Since 1780 - A Guide to the Styles. Cambridge, Mass.: M.I.T. Press, 1969.

## Architecture

Condit, Carl W. American Building: Materials and Techniques from the First Colonial Settlements to the Present. Chicago: University of Chicago Press, 1968.

Fletcher, Banister. A History of Architecture on the Comparative Method. 17th Ed. rev. R. A. Cordingley. London: Athlone, 1963.



Gowans, Alan. Images of American Living: Four Centuries of Architecture and Furniture as Cultural Expression. Philadelphia: J. B. Lippincott, 1967.

Hitchcock, Henry Russell. Architecture: Nineteenth and Twentieth Centuries. 2nd Ed. Baltimore: Penguin Books, 1967.

Hitchcock, Henry Russell. Early Victorian Architecture in Britain. Da Capo Press Series in Architecture and Decorative Art. 2 Vols. New York: Da Capo Press, 1972.

Pevsner, Nikolaus. An Outline of European Architecture. 5th Ed. rev. 1957. Baltimore: Penguin Books, 1961.

Ritchie, Thomas. Canada Builds 1867-1967. Toronto: University of Toronto Press, 1967.

Smith, D. L. How to Find Out in Architecture and Building. Toronto: Pergamon Press, 1967.

#### Architecture - Canada

Gowans, Alan. Building Canada: An Architectural History of Canadian Life. Rev. and enl. Toronto: Oxford University Press, 1966.

Hubbard, Robert Hamilton. The Development of Canadian Art. Ottawa: Queen's Printer for the National Gallery of Canada, 1963.

Hubbard, Robert Hamilton. "European Backgrounds of Canadian Art." Art Quarterly XXVII (1964): 297-323.

Kalman, Harold. "Recent Literature on the History of Canadian Architecture." Journal, Society of Architectural Historians 31 (December 1972): 315-323.

MacLean, Charlotte. A Bibliography of Books and Articles Concerning Pre-Twentieth Century Domestic Architecture in Canada Published Between 1950 and 1970. Hubbards, N.S.: By the Author, Box 91, 1972.

Mayrand, Pierre. Three Centuries of Architecture in Canada.  
Montreal: Federal Publications Service, George Les Pape,  
1971.

Nobbs, P. E. Architecture in Canada. London: Royal Institute of  
British Architects, 1924.

Ritchie, Thomas. Canada Builds 1867-1967. Toronto: University  
of Toronto Press, 1967.

Royal Architectural Institute of Canada, Committee on the Preserva-  
tion of Historic Buildings. Historic Architecture of Canada/  
Architecture Historique du Canada. Ottawa: Queen's Printer,  
1966.

#### Architecture - Montreal

Beaulieu, Claude. "The Preservation of Old Montreal." Canadian  
Antiques Collector. May-June 1974, pp. 10, 21-27.

Bédard, Hélène. Maisons et Églises du Québec. Série Architecture.  
Quebec: Ministère des Affaires Culturelles, 1972.

Bland, John. "The Effect of Nineteenth Century Manners on Montreal." JRAIC 33 (1956): 414-417.

Bland, John. "Two Nineteenth Century Architects." Architecture.  
Bâtiment. Construction 8 (July 1953): 20.

Cameron, Christina (Ed.) Mansions of the Golden Square Mile.  
Ottawa: Society for the Study of Architecture in Canada, 1976.

"Des Églises qui sont de nous-même." L'Église de Montréal  
no. 22 (29 Mai, 1975): 372-398.

Gowans, Alan. Church Architecture in New France. Toronto: Uni-  
versity of Toronto Press, 1955.

Hatton, Warwick and Hatton, Beth. A Feast of Gingerbread from our  
Victorian Past - Pâtisserie maison de notre charmant passé.  
Montreal: Tundra Books Inc., 1976.

Lambert, Phyllis. "The Architectural Heritage of Montreal."  
Artscanada XXXII (Winter 1975-76): 22-27.

Lessard, Michel and Marquis, Huguette. Encyclopédie de la Maison Québécoise. 3 Siècles d'Habitations. Montreal: Les Editions de l'Homme, 1972.

Marsan, Jean-Claude. Montréal en Évolution. Montreal: Fides, 1974.

Mather, Edith. Touches of Fantasy on Montreal Streets. Les Rues de Montréal - façades et fantaisie. Montreal: Tundra Books Inc., 1977.

McLean, Eric. The Living Past of Montreal. Montreal: McGill University - Queen's Press, 1964.

Moreau, Luc d'Iberville. Lost Montreal. Toronto: Oxford University Press, 1975.

Save Montreal. Recollets. Montreal: Save Montreal, 1977.

Traquair, Ramsay. The Old Architecture of Quebec: A Study of the Buildings Erected in New France from the Earliest Explorers to the Middle of the Nineteenth Century. Toronto: Macmillan, 1947.

Turner, Philip J. "The Development of Architecture in the Province of Quebec Since Confederation." Reprinted from Construction (June 1927). McGill University Publications. Series XIII (Art and Architecture) No. 16. Montreal: McGill University Press, 1927.

#### History - Montreal

Atherton, William Henry. History of Montreal 1535-1914. 3 Vols. Montreal: S. J. Clarke Publishing Co., 1914.

Beauregard, Ludger. Montreal Field Guide. 22nd International Geographic Congress. Montreal: University of Montreal Press, 1972.

Collard, Edgar A. Montreal: The Days that are No More. Garden City, N.Y.: Doubleday, 1976.

Cooper, John Irwin. Montreal: A Brief History. Montreal: McGill Queen's University Press, 1969.

Jenkins, Kathleen. Montreal, Island City of the St. Lawrence. Garden City: Doubleday & Co. Inc., 1966.

Leacock, Stephen Butler. Leacock's Montreal. Edited by John Culliton. Rev. Ed.. Montreal: McClelland and Stewart Ltd., 1963.

Lighthall, W. D. Montreal After 250 Years. Montreal: F. E. Grafton and Sons, 1892.

McLean, Eric. The Living Past of Montreal. Montreal: McGill University Press, 1964.

Rumilly, Robert. Histoire de Montréal. Montreal: Fides, 1970-1972.

Saly, Hélène (ed.) Old Westmount. Montreal: Westmount High School, 1967.

Terrill, Fred K. Wm. A Chronology of Montréal and of Canada from A. D. 1752 to A. D. 1893. Montreal: John Lovell & Son, 1893.

Wood, Col. William Charles Henry. The Storied Province of Quebec Past and Present. Vol. III. Toronto: Dominion Publishing Co., 1931.

#### Guidelines for Inquiry into Architecture

Adams, Eileen. "Opening Many Doors." The Times Educational Supplement. June 11, 1976, pp. 20-21.

Foerster, Bernd. "What to Teach About Architecture." School Arts 62 (May 1963): 24-26.

Freed, Elaine. "Teaching Children to See." Historic Preservation 29 (January-March 1977): 24-27.

Kalman, Harold. "Evaluating Buildings Past and Present." Habitat 20 (1977): 69-73.

MacGregor, Ronald N. "Interpreting the Environment: Strategies for the Art Educator." Fine Arts Council (Alberta Teachers' Association), Winter 1973-1974, pp. 31-37.

Marantz, Kenneth. "The Load Grows Larger - Understanding of Architecture as an Art Form." Art Education 18 (May 1965): 25-26.

McCarthy, Michael. Introducing Art History. A Guide for Teachers. Ontario Institute for Studies in Education Curriculum Series 33. Toronto: Ontario Institute for Studies in Education, 1978.

Mergler, Jon J. and Sokoloff, Carrie Gardner. Series 1-B. Architecture in the Nineteenth and Twentieth Centuries. Toronto: Board of Education for the Borough of North York, Curriculum Department - Visual Arts Education, 1977.

Muschenheim, William. Elements of the Art of Architecture. London: Thames and Hudson, 1965.

Parmenter, Ross. The Awakened Eye. Middletown, Conn.: Wesleyan University Press, 1968.

Platt, Doris. "History for Young People: Projects and Activities." American Association for State and Local History Technical Leaflet #38. History News 21 (September 1966).

Rasmussen, Steen Eiler. Experiencing Architecture. 2nd U.S. Ed. Cambridge, Mass.: M.I.T. Press, 1962.

Scott, Ian. Discover Your Neighbourhood Heritage. Toronto: Learnxs Press, 1976.

SurrIDGE, O. J. "EAHY: What the Schools are Doing." The Times Educational Supplement 3133 (June 13, 1975).

Taylor, Anne P. "Drawing for Environmental Awareness." School Arts 68 (March 1969): 12-13.

Zevi, Bruno. Architecture as Space: How to Look at Architecture. Translated by Milton Gendel. Edited by Joseph A. Barry. Rev. Ed. New York: Horizon Press, 1974.

### Researching Montreal Architecture

Bédard, Rodrigue and Cloutier, Nicole. "Sources et procédé à suivre pour dater et documenter une bâtisse à Montréal." Mimeo-graphed Report. Ottawa: Canadian Inventory of Historic Building, Chief Research Division, National Historic Parks and Sites Service, n. d.

Giroux, André; Cloutier, Nicole; and Bédard, Rodrigue. "Plans de l'architecture domestique inventoriés aux Archives Nationales du Québec à Montréal; Plans de l'architecture commerciale et industrielle inventoriés aux Archives Nationales du Québec à Montréal; Plans de l'architecture publique, de l'architecture religieuse, et du génie mécanique inventoriés aux Archives Nationales du Québec à Montréal." In Canadian Historic Sites: Occasional Papers in Archaeology and History. 3 Vols. Ottawa: National Historic Parks and Sites Branch, Parks Canada, Department of Indian and Northern Affairs, 1975.

Save Montreal. How to Research a Residential Building in Montreal. Mimeographed Report. Montreal: Save Montreal, 1976.

### Preserving Architectural Heritage

Blake, Peter. Form Follows Fiasco: Why Modern Architecture Hasn't Worked. Toronto: Little Brown and Co., 1977.

Coopersmith, Penina and Hall, Richard C. Heritage by Design. Ottawa: The Ministry of State for Urban Affairs, 1976.

Falkner, Ann. Without Our Past? A Handbook for the Preservation of Canada's Architectural Heritage. Toronto: University of Toronto Press in association with the Ministry of State for Urban Affairs and Publishing Centre, Supply and Services, Ottawa, 1977.

Gabeline, Donna; Lanken, Dane; and Pape, Gordon. Montreal at the Crossroads. Montreal: Harvest House, 1975.

Laidler, K. J. (Ed.) Preserving the Canadian Heritage. The Royal Society of Canada Fourteenth Symposium held in Association with Heritage Canada, October 7-8, 1975. Ottawa: The Royal Society of Canada, 1975.

Moreau, Luc d'Iberville. Lost Montreal. Toronto: Oxford University Press, 1975.

Phillips, R. A. J. "Heritage Canada and What it Means." Reprinted from Canadian Geographical Journal, November 1973. Ottawa: Heritage Canada.

---

Walking Tours - Montreal

Banfey, Bill. Belvedere Invites you for a Walk in Old Montreal. Montreal: Public Relations Department, Manufacturers of Belvedere Cigarettes, n.d.

Beaupre, Pierre and Slaight, Annabelle (Eds.) Exploring Montreal: Its People, Buildings, and Places. Toronto: Montreal Society of Architecture in Affiliation with Greey de Pencier Publications, 1974.

Buxton, Bonnie and Guernsey, Betty. Great Montreal Walks. Ottawa: Waxwing Productions, 1976.

Leduc, Paul. A Walking Tour of Old Montreal. Montreal: City of Montreal Public Relations Department, 1973.

Schoenauer, Norbert. Architecture Montreal. Montreal: Southam Business Publications and the Province of Quebec Association of Architects, 1967.

"Save Montreal Guided Tours." Mimeographed Notes. Montreal: Save Montreal, 2461 Saint James Street West, n.d.