



NEWSLETTER

THE SOCIETY OF ARCHITECTURAL HISTORIANS

SAH NOTICES

1989 Annual Meeting—Montreal, Canada (April 12-16). Elisabeth Blair MacDougall, Harvard University (retired), will be general chair of the meeting. Phyllis Lambert, Canadian Centre for Architecture, will serve as local chairman. Headquarters for the meeting will be the Meridien Hotel. A program announcement will be sent to the entire membership in early January. Members abroad who wish to have the program sent airmail should notify the SAH office as soon as possible.

1990 Annual Meeting—Boston, Massachusetts (March 28-April 1). Elisabeth Blair MacDougall, Harvard University, (retired) will be general chair of the meeting. Keith Morgan, Boston University, will serve as local chairman. Honorary chairman will be John Coolidge. Headquarters for the meeting will be the Park Plaza Hotel. **The deadline for submission of session topics has been extended to January 15, 1989. Suggestions should be sent to Elisabeth Blair MacDougall, Society of Architectural Historians, 1232 Pine Street, Philadelphia, PA 19107.**

1989 Foreign Tour, The English Midlands (June 28 to July 19, 1989). Carol Herselle Krinsky, New York University, will be the leader of this tour. Participants will visit major architectural sites in the vicinities of Liverpool, Manchester, Leeds, Lincoln, Boston, Leicester, Stamford, and Peterborough. The tour will conclude in London, passing through Ely and Cambridge on the way. Announcements will reach the membership early in 1989.

FELLOWSHIPS AND GRANTS

The **Rotch Traveling Scholarship**, one of the oldest and most prestigious in the United States, is receiving applications for the 1989 scholarship. A stipend of \$16,000 is awarded to the winner of a two-stage design competition for eight months of travel throughout the world, and an additional \$1,500 is awarded upon completion of a report to be added to the

scholarship's archives. Applicants must be U.S. citizens under 35 years old on March 23, 1989, and must meet one of these requirements: 1. A degree from an accredited school of architecture plus one year in a Massachusetts architectural firm. 2. A degree from an accredited Massachusetts school of architecture plus one year in any U.S. architectural firm. 3. Applicants receiving a certificate from the Boston Architectural Center before the degree-granting program will need four years in an architectural office. A detailed statement of eligibility requirements, a history of the scholarship and a 1989 schedule will be sent with the application form. **Requests for application form** must be made in writing to be received no later than Monday, January 2, 1989, addressed as follows: Hugh Shepley, FAIA, Rotch Travelling Scholarship, 40 Broad Street, Sixth Floor, Boston, MA 02109.

The **Athenaeum of Philadelphia** announces the availability of grants ranging in amount from \$1,000 to \$15,000 for **advanced research in early American architecture and building technology** prior to 1860 for use during the year June 1, 1988, to May 31, 1989. Applications will be accepted between January 1, 1988, and March 1, 1988. Awards will be announced by April 30, 1988. Fellows must be persons with a distinguished record of scholarship, and applications will be judged upon the merits of the topic. There are no geographical restrictions but applicants are encouraged to consider topics utilizing the library resources of Philadelphia and The Athenaeum's collections in particular. Applications should be submitted in letter form setting forth a brief statement of the project, a budget, schedule for completion, a professional résumé, and the names of three persons that may be contacted for references. There are no application forms issued by the Fellowship. The research fellowships were endowed by **Charles E. Peterson, FAIA**, in 1981. The first grants will be awarded in 1988 and annually thereafter. The Peterson Fund is administered by The Athenaeum of Philadelphia exclusively for charitable

and educational purposes which reflect the donor's life-long dedication to the study, recording, and preservation of early American architecture and building technology and the teaching of conservation skills in American schools of architecture. The Athenaeum of Philadelphia is an independent research library housed in a National Historic Landmark building near Independence Hall. It was founded in 1814 to collect materials "connected with the history and antiquities of America, and the useful arts, and generally to disseminate useful knowledge." The modern Athenaeum specializes in nineteenth-century social and cultural history, particularly American architecture and interior design, fields in which the library maintains nationally significant holdings. The steadily growing collection consists of a 100,000-volume library and an architectural archive of 43,000 drawings, 20,000 historic photographs, and 1,000,000 manuscripts representing the life and work of approximately four hundred American architects. For further information on The Athenaeum's holdings, applicants may wish to consult the *Catalog of Architectural Drawings, The Athenaeum of Philadelphia* compiled by Bruce Laverty (Boston, G. K. Hall, 1986), and Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects, 1700-1930* (Boston, G. K. Hall, 1985). Applications should be addressed to the Chairman, Peterson Fellowship Committee, The Athenaeum of Philadelphia, East Washington Square, Philadelphia, Pennsylvania 19106-3794.

Since its inception sixteen years ago, the **National Endowment for the Arts Summer Seminars for College Teachers** program has provided opportunities for more than 13,500 college faculty members and unaffiliated humanities scholars to study in a collegial atmosphere under the direction of distinguished scholars in their own or a related discipline. NEH seminars are held at major research centers where participants can pursue their own research and writing projects. Applications are invited from

(Continued on page 4)

TUDOR GOTHIC IN DOWNTOWN MONTREAL 1900-1929

by Robert Lemire

Tudor Gothic is described by John Summerson as an easy and manageable style. He cites Hampton Court Palace, especially the west gatehouse, as a model. Its depressed arch, oriel window with splayed mullions and leaded glass are Tudor Gothic details that inspired architects not only in England, but in the United States and Canada as well.

Ralph Adams Cram through his works and writings dominated the Tudor Gothic movement in the United States. He promoted not only his own work, but that of others who shared his passion. Cope & Stewardson are credited with having initiated the movement, especially in their collegiate work, which received wide coverage in architectural journals. In 1904, shortly after the death of both architects, Cram wrote a review of their work in which he clearly revealed his love of medieval—and disapproval of Renaissance architecture. He stated that the ornament on their Memorial Tower at the University of Pennsylvania was degraded and Germanized. He also criticized the Tower of University Hall at Washington University; the relationship of its ornament, its mass and materials lacked scale and harmony. However, of Stafford Little and Blair Halls at Princeton, he raved “this is poetry, sheer, unmitigated romance.”

The Tudor Jacobean design of Memorial Tower was inspired by Hampton Court Palace, but only in mass and materials. The ornament, in Cram’s opinion, was not representative of good Tudor work. He obviously insisted that correct Tudor precedents be respected. For him this clearly meant that the later English Renaissance with its Elizabethan and Jacobean ornament was to be avoided. Hampton Court is, therefore, the model against which Tudor Gothic must be evaluated. With this in mind, we can look at the movement in downtown Montreal and appreciate more fully, works by local architects. We shall follow the evolution of Tudor Gothic here at the turn of the century to its decline in the 1920s.

David Robertson Brown (1869-1947), was Montreal’s foremost exponent of Tudor Gothic. He had attended the Massachusetts Institute of Technology prior to 1892, the year he began practice in Montreal, his native city. In 1898, Brown became a non-resident member of the Architectural League of New York, which kept him abreast of works by his

contemporaries in the United States.

By 1905, Brown was firmly under the influence of Tudor Gothic, which is evident in the design of his own house built at a cost of \$7,000 and still standing—although considerably altered and abused at what is today the center of a trendy strip of boutiques and bars. An elevation drawn in 1975 when compared with a recent photograph, shows how thoughtless renovation has ruined the building. (Fig. 1 and 1A) All the leaded glass windows, essential characteristics of Tudor Gothic, have been replaced with plain windows that stare back like dead eyes.

In 1908, Brown with his new partner, Hugh Vallance, won the competition for the new Medical Building at McGill University. The exterior expresses the inner function quite clearly. (Fig. 2) Three oriel windows on the center block indicate the location of the library reading room. The slit openings below denote the stack areas, and the great laboratories and halls located in the wings are identified by tall windows with splayed mullions rising through two stories. Embraured parapets with shields set in panels complete the image of Tudor Gothic then favoured for collegiate buildings. The design would have appealed to Ralph Adams Cram who promoted Tudor Gothic as the best solution for collegiate architecture. Cram’s stimulating prose on the merits of Tudor Gothic includes an article on the work of Frank Miles Day, who like Cram was recognized as a distinguished medievalist. The article includes comments on Day’s Gymnasium at the University of Pennsylvania. Cram praises the design of the Gymnasium stating that it reflects the best type of English collegiate work. (Fig. 2A) It would seem quite evident that Day’s Gymnasium served as a model for the Medical Building at McGill.

Commercial buildings also borrowed elements from Tudor Gothic. The Southam Building, by Brown & Vallance, is Montreal’s most flamboyant example of Commercial Gothic. Its medieval ornament and ecclesiastical references are related, in a minor way, to the Woolworth Tower by New York architect, Cass Gilbert. The Southam Building expresses height by means of a monumental Tudor window rising eight stories to the decorative parapet. (Fig. 3)

Although Brown & Vallance were the most prominent exponents of Tudor Gothic in Montreal, other local architects were creating similar designs that were equally significant.

Kenneth Guscotte Rea (1878-1941),

acquired experience in Tudor Gothic from a most respectable source. Like Brown, he was a native of Montreal and had attended MIT. In 1902, Rea joined the firm of Cram, Goodhue & Ferguson in Boston, and the following year was transferred to their New York office. He was involved in the planning of West Point Military Academy and through Cram’s influence was exposed to the principles of Tudor Gothic architecture. After his return to Montreal, Rea designed several office buildings that show the influence of his training in Cram’s office. His Lewis Building is one of Montreal’s rare examples of Commercial Gothic. Its corner site adds emphasis to the vertical thrust of the splayed piers that act as great mullions leading the eye up the surface, as well as accentuating the inner structure. (Fig. 3A)

After the first World War, interest in Tudor Gothic was rekindled, but the spirit of the pre-war examples was, in most cases, snuffed. Throughout the 1920s, abstracted forms appeared with varying degrees of competence. The Caron Building, the last example of Commercial Gothic in downtown Montreal, was designed by D. N. MacVicar (1869-1929) and J. C. A. Heriot (1862-1921), former partners of David R. Brown. They were both near the end of their practice and steeped in tradition based on historic precedent, but their design for the Caron Building lacked their earlier inspiration. The elevation is divided horizontally into bottom, middle and top—the tripartite formula used for most tall buildings at that time. Surface ornament is merely applied and does not express the structure. The eccentric Gothic canopies above the entrances, illustrate the decay of ornament to a level of superficiality, in this case all the more superficial since the material is cast artificial stone. (Fig. 4)

Certain buildings constructed in downtown Montreal qualify as good Tudor Gothic work based on respected models. The Jules Hamel House, 3630 rue de la Montagne, by Robert Findlay (1859-1951), displays a high standard of design and respect of precedent. It is similar in scale and composition to the David R. Brown House.

Chatford Hall by John S. Archibald (1872-1934), a Tudor inspired design adjoining a mid-Victorian Gothic structure, the Church of St. James The Apostle, well illustrates the affinity between Tudor and Gothic. The entrance with depressed arch, the leaded windows with splayed mullions, and the shields set in panels are all elements, tried and true, of Tudor Gothic.

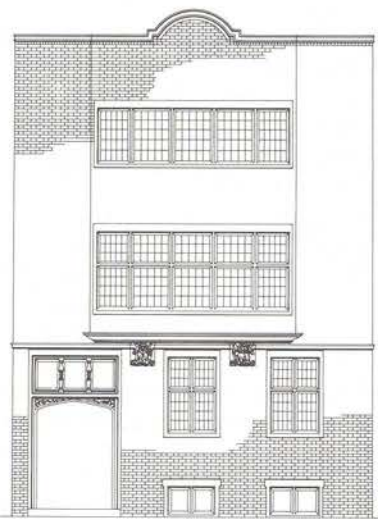


Fig. 1. David Robertson Brown House, 2015, rue Crescent, Montreal; 1905, David Robertson Brown; drawing, Robert Lemire, 1975

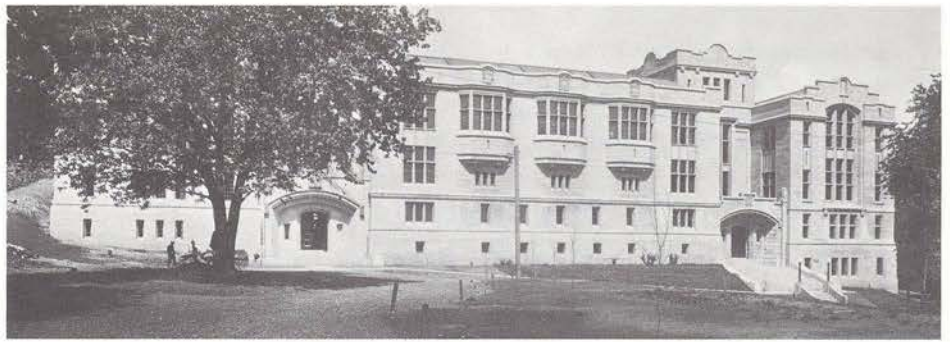


Fig. 2. Medical Building, McGill University, Montreal; 1908-1910, Brown & Vallance; Notman Photographic Archives, McCord Museum, McGill University

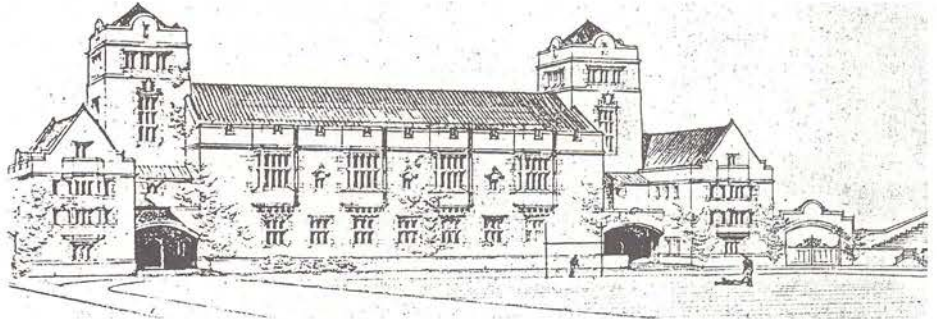


Fig. 2A. The Gymnasium (Weightman Hall), University of Pennsylvania; 1902, Frank Miles Day & Brother; The Architectural Record, Vol. 15, No. 5



Fig. 1A. David Robertson Brown House, 2015, rue Crescent, Montreal; 1905, David Robertson Brown; photo: CCA, Michel Boulet, 1986



Fig. 3. Southam Building, 1070, rue de Bleury, Montreal; 1913-1914, Brown & Vallance; photo: CCA, Michel Boulet, 1986

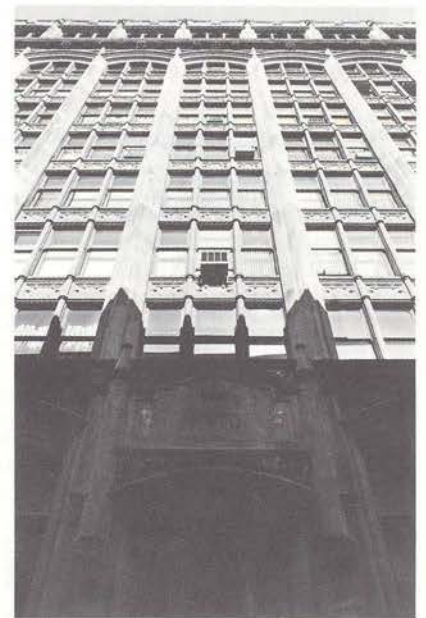


Fig. 3A. Lewis Building, 469, rue Saint-Jean, Montreal; 1912-1913, Kenneth G. Rea; photo: CCA, Michel Boulet, 1986



Fig. 4. Caron Building, 2050, rue de Bleury, Montreal; 1923-1924, MacVicar & Heriot; Notman Photographic Archives, McCord Museum, McGill University

Fig. 4A. Berner & Palmer Building, 1444-1456, rue Drummond, Montreal; 1929, H. L. Fetherstonhaugh; photo: CCA, Michel Boulet, 1986



The Berner & Palmer Building by Harold Lea Fetherstonhaugh (1887-1971), with its half-timbering, is more closely derivative of medieval inns and guildhalls, than grand Tudor manors. This building, under construction when the Great Depression struck, was the last example of Tudor Gothic in downtown Montreal. (Fig. 4A) Its location adjacent to the former residence of Lord Mount Stephen, a late Victorian Renaissance mansion, would have likely disturbed Cram. Nevertheless, the two side-by-side provide a rare opportunity to experience the contrast between medieval and Renaissance architecture.

The decade of the 1930s was lean for architects and with the outbreak of the Second World War, opportunities were even less encouraging. By the mid-1940s the art of architecture was dominated by the International Style. Life at home and at work had become focused on streamlined design and production.

Tudor Gothic buildings in Montreal show that local architects were in step with their contemporaries elsewhere in the world. Through their works we have inherited one of the many inspiring chapters in the history of architecture.

FELLOWSHIPS AND GRANTS (Continued from page 1)

prospective **participants**—twelve are selected to attend each seminar. Participants in the 8-week seminars receive a stipend of \$3,500; those in 6-week seminars receive \$2,750. The stipend is intended to help cover travel to and from the seminar site, books, and research and living expenses.

Of special interest to architectural historians will be: **American Cultural History: Biography, Texts, Cities** Thomas Bender, Department of History, New York University, New York, NY 10003

American Urban History: Cities and Neighborhoods Kenneth T. Jackson, Department of History, Columbia University, New York, NY

Roman Art in its Social Context Eleanor W. Leach, American Academy in Rome, 41 East 65th Street, New York, NY 10021

Gothic in the Ile-de-France Stephen Murray, Department of Art History and Archaeology, Columbia University, New York, NY 10027

Urban History: Places and Process Olivier Zunz, Department of History,

University of Virginia, Charlottesville, VA 22903

Plans are under way for the competition that will result in the selection of 1990 Summer Seminar **directors**. The Endowment encourages applications from scholars with distinguished teaching and publishing records. Proposed topics, which must bear intensive peer scrutiny, should focus on enduring issues or current scholarship in the humanities. Scholars wishing to discuss their seminar ideas with staff should submit a draft well in advance of the application deadline. Applications from prospective participants (for 1989) and prospective directors (for 1990) must be filed by **March 1, 1989**. Requests for further information should be addressed to: Summer Seminars for College Teachers, Room 316, Division of Fellowships and Seminars, National Endowment for the Humanities, 1100 Pennsylvania Avenue, Washington, D.C. 20506

QUERIES

Persons with information on the work of J.E.R. Carpenter are requested to contact Andrew Allison, 2865 Elliott Avenue, Atlanta, GA 30305.

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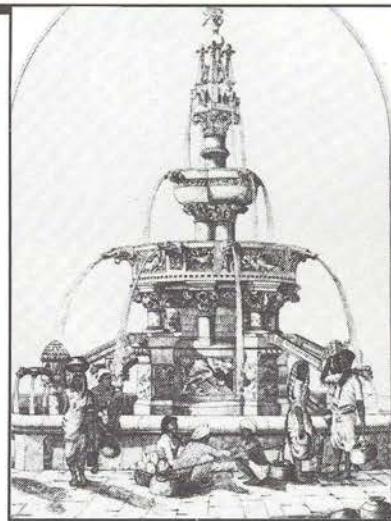
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SAH PLACEMENT SERVICE BULLETIN*

*Dot indicates first listing

Deadline for submission of material to the Placement Service Bulletin is the 15th of the preceding even-numbered month. Contact the SAH office in Philadelphia for full information about the categories and conditions for inclusion in the listings.

POSITIONS AVAILABLE BUSINESS AND PROFESSIONS

The Society of Architectural Historians is seeking applications for the position of ASSISTANT EXECUTIVE DIRECTOR

The Assistant Executive Director will be responsible for the day to day operation of the Society under the direction of the Executive Director. This includes the administration of the publications of the Society, of its Annual Meeting, and its foreign and domestic study tours. The applicant must be a college graduate and should have a developed interest in architectural history, and must have demonstrated administrative ability including office computer skills. Salary is negotiable depending upon background and experience. Letters of application which should include a full resume and the names and addresses of three references may be sent to: David Bahlman, Executive Director, Society of Architectural Historians, 1232 Pine Street, Philadelphia, PA 19107-5944.

• Washington, DC 20013. HABS/HAER Division, National Park Service. TEMPORARY POSITIONS, summer of 1989. The Historic American Buildings Survey/Historic American Engineering Record needs graduate students and other professionals in the fields of architectural history, American history, history of technology, maritime history, and material cul-

ture. Historians will work on, individual field teams along with architects, architectural draftsmen and photographers to document historic buildings, engineering structures and ships at various sites throughout the country. The field team's completed documentation package of written historical data, measured drawings and documentary photography will be added to the HABS/HAER Collection at the Library of Congress. Applicants must submit the following by March 13, 1989: a U.S. Government Standard Form 171, a letter of recommendation, and a sample of writing/research abilities. For more information contact: Summer Program Administrator, HABS/HAER Division (429) National Park Service, Washington, DC 20013-7127 (202) 343-9625.

ACADEMIC

• Muncie, Indiana 47306. Ball State University, Department of Architecture. ARCHITECTURAL HISTORIAN. Full-time temporary or tenure-track position in the area of Architectural History beginning August, 1989. Duties include teaching surveys of Western Architecture, and classes in American Architecture in the professional architecture program and the graduate program in historic preservation. Minimum Qualification is Masters degree or equivalent. Preferred qualifications are Ph.D. or architectural registration; recognized achievements in research and scholarship; talent and ability as a stimulating teacher; and ability to pursue research and publication. Rank and salary are dependent upon qualifications. Review of applications will begin February 15, 1989, and continue until position is filled. EOEE. Apply (with letter of inquiry, curriculum vitae, transcripts, three letters of reference) to: Marvin E. Rosenman, Chairperson, Department of Architecture, College of Architecture and Planning, Ball State University, Muncie, IN 47306-0305.

• Cambridge, Massachusetts 02138. Harvard University, Department of Fine Arts. ART HISTORIAN/ASSISTANT PROFESSOR. Not tenure

track. Fall 1989. Initial term: 5 years. Ancient Art/Architecture. Preferred fields should include Hellenistic, Roman, or Late Antique. Tech undergrads and grads. Ph.D. required. Salary \$32,000. Application deadline: December 20th. AA/EOE. Apply (with names and addresses of three references) to: Neil Levine, Chairman, Department of Fine Arts, 485 Broadway, Sackler Museum, Cambridge, MA 02138.

• Northampton, Massachusetts 01063. Smith College, Art Department. ARCHITECTURAL/URBAN HISTORIAN (pending final administrative approval). Assistant or Associate Professor level. Tenure-track, full-time position beginning fall 1989. Two-year contract with possible renewal. Teach undergraduate courses in history of urbanism and landscape architecture to 1750, Renaissance and Baroque architecture. Course load will be two per semester: two intermediate-level lecture courses and involvement in introductory survey-leading discussion sections and some lectures. Ph.D. is required; teaching experience and publications desirable. Salary open. Application deadline is December 19, 1988. AA/EOE. Apply (with resume and three names of academic recommendation) to: Helen Searing, Chair, Art Department, Smith College, Northampton, MA 01063.

• University Park, Pennsylvania 16802. Penn State University, Department of Architecture. DEPARTMENT HEAD. Seeking a proven, gifted academic leader for Head of the Department of Architecture. Candidates shall be committed to a philosophy of education that promotes excellence in the study of practice of architecture as well as the continual advancement of the state of the art. National recognition for excellence in architectural and/or scholarly achievements, experience in administration, professional practice, teaching and commitment to teaching required. Screening begins January 16, 1989. AA/EOE. Apply to: Dr. George Mauner, 111 Arts Building, Box CO, Penn State University, University Park, PA 16802.

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