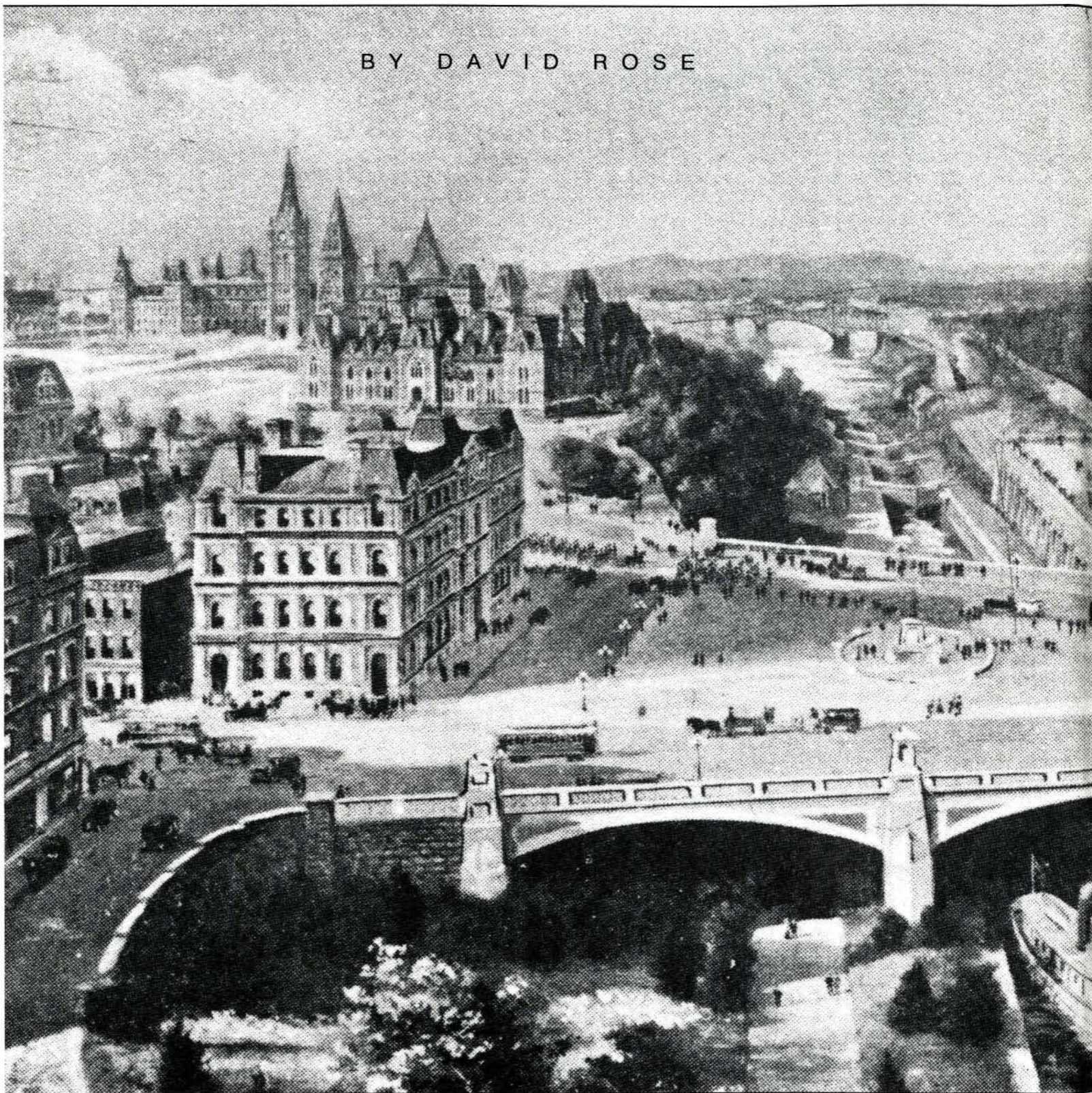


THE CANADIAN RAIL THE CHÂTEAU STYLE HOTELS

BY DAVID ROSE



WAY HOTEL REVISITED: OF ROSS & MACFARLANE

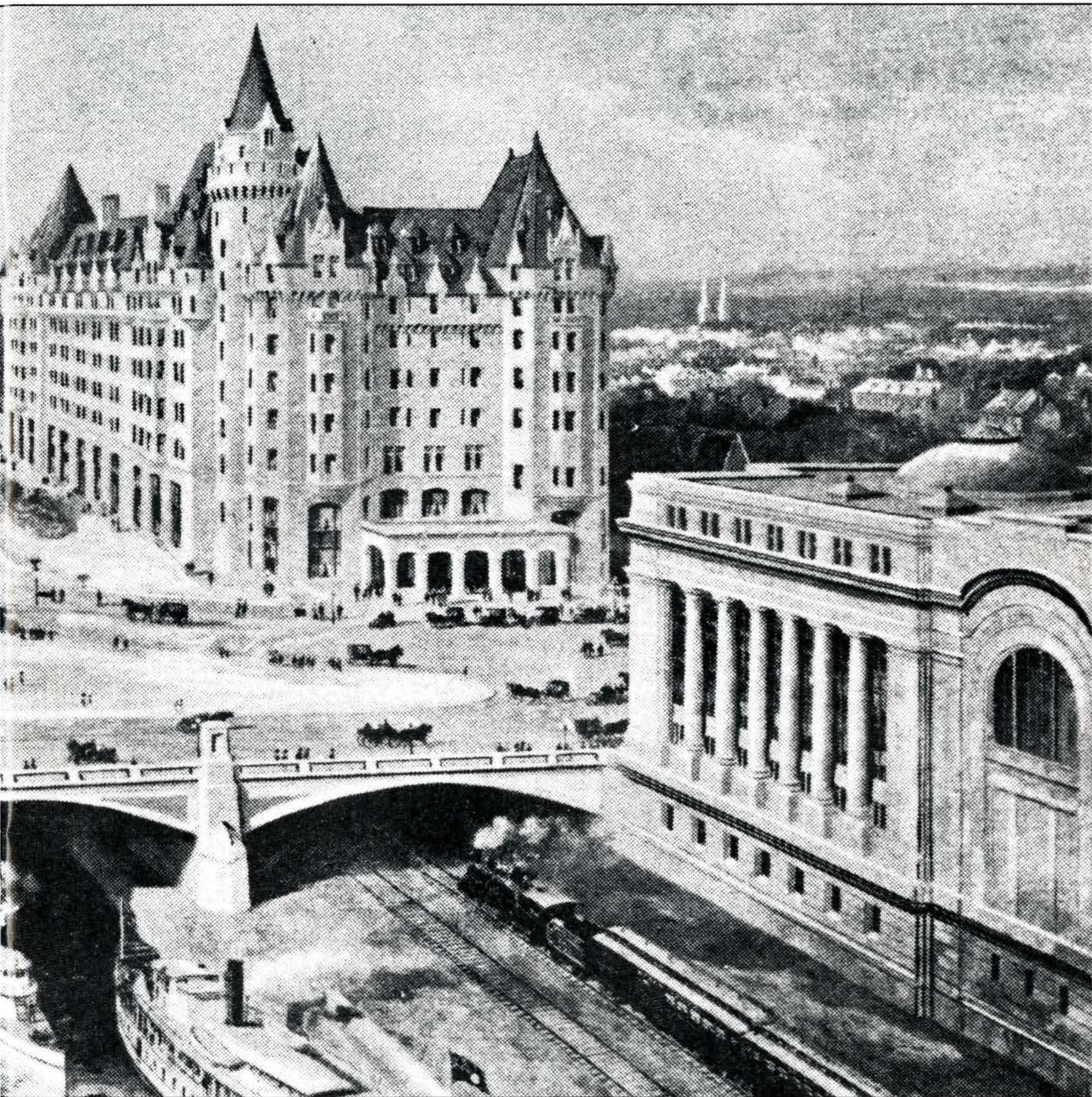
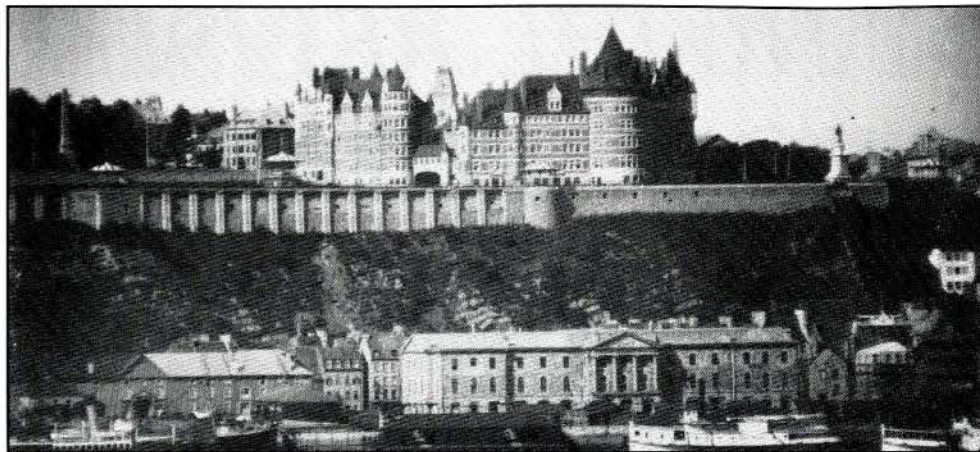


Figure 6 (previous page). Promotional drawing of the Château Laurier Hotel, Ottawa, showing (left to right) the Parliament Buildings, Post Office, Château Laurier Hotel, and Central Union Passenger Station. Artist unknown, ca. 1912. (Ottawa City Archives, CA7633)

Figure 1 (right). Château Frontenac Hotel, Quebec City, 1892-93; Bruce Price, architect. (CP Corporate Archives, A-4989)



With the construction of the Château Frontenac Hotel in 1892-93 on the heights of Quebec City (figure 1), American architect Bruce Price (1845-1903) introduced the chateau style to Canada. Built for the Canadian Pacific Railway, the monumental hotel established a precedent for a series of distinctive railway hotels across the country that served to associate the style with nationalist sentiment well into the 20th century.¹ The prolonged life of the chateau style was not sustained by the CPR, however; the company completed its last chateausque hotel in 1908, just as the mode was being embraced by the CPR's chief competitor, the Grand Trunk Railway. How the chateau style came to be adopted by the GTR, and how it was utilized in three major hotels — the Château Laurier Hotel in Ottawa, the Fort Garry Hotel in Winnipeg, and the Macdonald Hotel in Edmonton — was closely related to the background and rise to prominence of the architects, Montreal natives George Allan Ross (1879-1946) and David Huron MacFarlane (1875-1950).

According to *Lovell's Montreal City Directory*, 1900-01, George Ross² worked as a draughtsman in the Montreal offices of the GTR, which was probably his first training in architecture, and possibly a consideration when his firm later obtained the contracts for the GTR hotels. Undertaking courses at the Massachusetts Institute of Technology, Cambridge, from the fall of 1900 to 1902, Ross acquired academic training in the Beaux-Arts system.³ He apprenticed with two architectural firms: first, Parker & Thomas in Boston, from 1902 to 1903,⁴ and then Carrère & Hastings in New York, between 1903 and 1904.⁵ Ross completed his architectural education in an *École des Beaux-Arts* atelier in Paris before he associated with MacFarlane in 1905.⁶

D.H. MacFarlane⁷ first received architectural training in the Montreal office of Hutchison & Wood between 1891 and 1896,⁸ and then studied at MIT from 1896 to 1898. He returned to Montreal to apprentice in the office of Edward Maxwell, where, from September 1898 to the end of 1901,⁹ he drafted several of Maxwell's many projects for the CPR.¹⁰ MacFarlane joined Hutchison & Wood again from 1902 to 1903, and later in 1903 undertook a tour of Europe, travelling through England, France, and Italy.¹¹ By the fall of 1904 he was back in Montreal, and in partnership with Ross by the following year.¹²

During their first three years of practice, the novice architects had little opportunity to utilize their Beaux-Arts training for large projects in Montreal.¹³ But early in 1908, the GTR hired Ross & MacFarlane to design the Château Laurier Hotel and the Ottawa Union Station, two prestigious and controversial commissions that launched the architects into national prominence.

THE CHATEAU LAURIER HOTEL

The origins of the GTR's first luxury hotel are rooted in the railway company's initial endeavour to ship western grain. In September 1904, the eastern-based GTR bought the Canadian Atlantic Railway which ran a line to the port and grain elevators of Depot Harbour on Georgian Bay. The \$14 million paid to timber baron John R. Booth for the Canadian Atlantic also included Booth's rail depot in Ottawa, just south of Rideau Street by the canal.¹⁴ On 27 April 1907, the GTR incorporated the Ottawa Terminal Railway Company for the purpose of building a new central union passenger station on the depot site and to complement it with a grand hotel across the street in Major's Hill Park.¹⁵

To design the hotel and station, GTR general manager C.M. Hays hired the American architect Bradford Lee Gilbert (1853-1911), who was then co-designing the Windsor Hotel annex in Montreal with New York architect Henry Hardenbergh (1847-

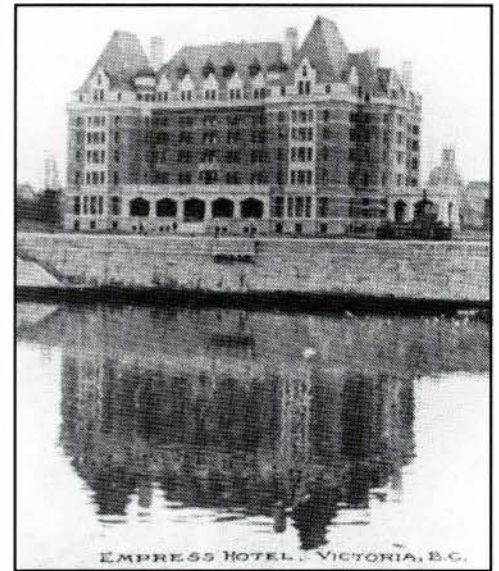
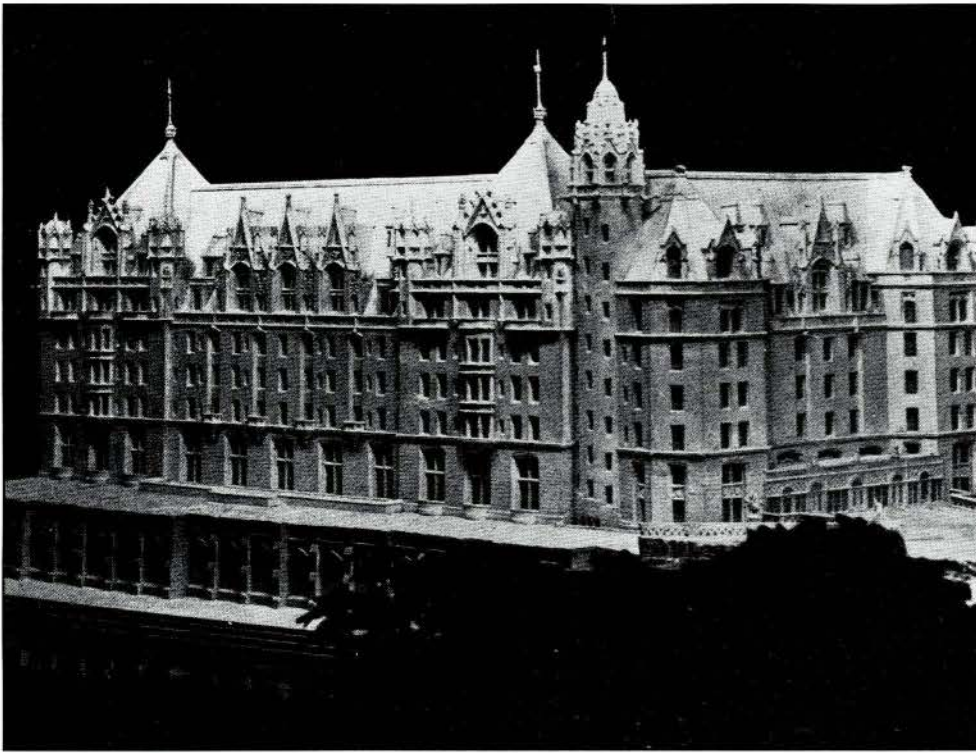


Figure 2 (left). Plaster model for the Grand Trunk Hotel, Ottawa, ca. 1907; Bradford Lee Gilbert, architect. (NAC, C19455)

Figure 3 (above). The Empress Hotel, Victoria, 1904-08; Francis Rattenbury, architect. (NAC, PA45879)

1918).¹⁶ By the autumn of 1907, Gilbert had produced a scheme for the Ottawa projects that was explicitly intended to harmonize with the neo-Gothic Parliament Buildings and the proposed government buildings slated for the east side of Major's Hill Park¹⁷ (figure 2). Gilbert's proposal was unusual in that, apart from Sir Gilbert Scott's Midland Grand Hotel, constructed in front of St. Pancras Station in London in 1868-74, there were few precedents for a refined Gothic Revival railway hotel.

At first, all went smoothly. The hotel's concrete foundations were poured, and by January 1908 Gilbert had announced he was preparing drawings for the steel structure prior to calling for tenders.¹⁸ All that remained to be done was to have Ottawa city council confirm that the total cost of the station and hotel would amount to \$2.5 million, enabling the GTR to receive a twenty-year fixed assessment on the buildings. But on 14 February 1908, when the plans were presented for approval, something went amiss and Gilbert was released. The following May 15, Hays announced that the new architects would be Ross & MacFarlane.

In Gilbert's version of the incident, the architect was contacted by Hays six days before the presentation and told to cut one million dollars from the scheme, which he did. When a city councillor questioned whether the submitted plans would indeed cost \$2.5 million as promised, Gilbert refused to verify the figure, and so was fired by Hays.¹⁹ Gilbert in all probability was innocent of any unethical conduct; even the editor of *Construction*, a periodical which staunchly endorsed Canadian architects over Americans for important commissions in Canada, admitted that "we have every reason to believe that [Gilbert] was conscientious in the performance of his duties. We know of no instance in which he transgressed the laws of professional ethics."²⁰ Not only was the finger pointed at Hays, but Ross & MacFarlane were accused of stealing Gilbert's design.

It is unlikely that Hays suddenly decided to commission Canadian architects out of respect for the profession in Canada, although this was the official reason given. American Charles Melville Hays was an experienced and successful railway man, but he was also a maverick, relentlessly ambitious, and proven in retrospect to have dealt in bad faith with the railway workers' union, the CPR, Prime Minister Wilfrid Laurier, and even his own employers.²¹ The change of architects may have been due to Hays' extreme competitiveness, and his intense envy of the accomplishments of a fellow American, CPR president William Van Horne. On 19 January 1908, the CPR's Empress Hotel opened in Victoria with great fanfare, just weeks before Gilbert was fired (figure 3). The new hotel's elegant châteauesque design by architect Francis Rattenbury (1867-1935) may have made Gilbert's neo-Gothic conception look archaic in the eyes of Hays. The "new" Château Laurier's exterior by Ross & MacFarlane, unveiled four months after the Empress opened, was stylistically close to the Victoria hotel.

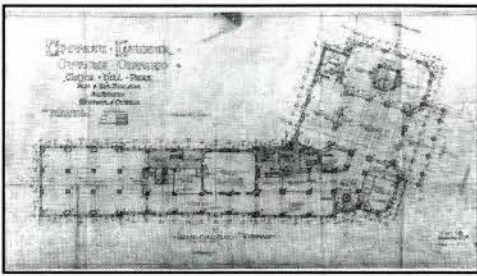


Figure 4 (right). The Château Laurier Hotel, Ottawa, 1909-12; Ross & MacFarlane, architects. (Ottawa City Archives, CA2931)

Figure 5 (above). Ground floor plan of the Château Laurier Hotel, Ottawa, 26 May 1909. (Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal, 13 ARC 034)

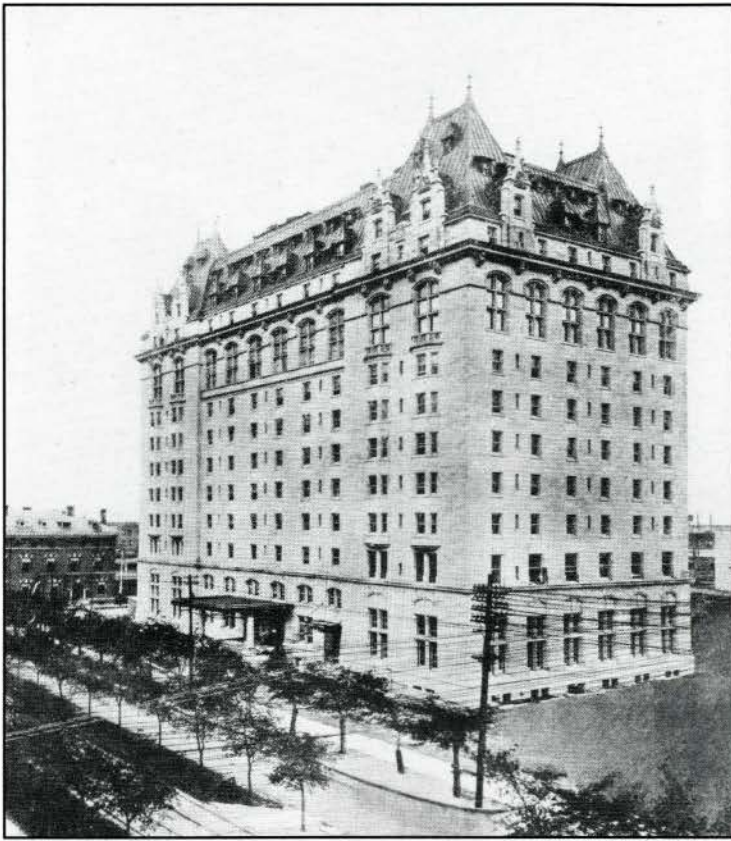


Nevertheless, as noted by C.P. Meredith (Gilbert's supervising architect for the Ottawa projects), the plans by Ross & MacFarlane for the Château Laurier Hotel were practically identical to those of the American architect, with minor changes and a different exterior.²² Evidence suggests that, with no major projects yet to their credit, and understandably eager for such a prestigious commission, Ross & MacFarlane probably appropriated Gilbert's plans with Hays' consent — and quite possibly as a condition of employment.²³ Hays may also have enticed the young Montreal architects by offering them the chance to design Grand Trunk hotels in the Canadian west.

In May 1909, Ross & MacFarlane executed the working drawings for the Château Laurier, and three years later, on 1 June 1912, the hotel was officially opened²⁴ (figure 4). It can be surmised that the controversy over the stolen plans was moot, because architectural copying was an acknowledged part of the business, especially among academically-trained architects. And within the profession, Ross & MacFarlane were likely admired, because they captured an important Canadian commission from an American architect.²⁵ The completed hotel and station were conceded to be very successful works, and the redesigned exteriors and luxuriously finished interiors were different enough from Gilbert's scheme as to render the whole issue quickly forgotten.²⁶

The exterior of the Château Laurier was of a later historical date than Gilbert's correct French Gothic, and even farther removed from the progenitor of the chateau style hotel, the Château Frontenac. The Quebec City hotel — solid, horizontal, and broadly massed, with picturesque towers, Gothic machicolations and dormers, flat walls, and steep pitched roofs — was Price's inventive interpretation of 14th- and 15th-century French domestic architecture, as filtered through the Romanesque Revival of H.H. Richardson.²⁷ Designers of the railway hotels that followed, including the Château Laurier, neglected to draw upon either Richardsonian or purely medieval architecture. Instead, they were inspired by the more elegant, vertical, classically-detailed Loire Valley châteaux of the 16th century. Since the general forms of the Château Laurier were determined by Gilbert, it is not surprising that the hotel did not resemble any specific historic building.²⁸ Yet, it is interesting to note that the hotel's L-shaped plan, with the long wing overlooking the Rideau Canal (figure 5), is similar to the Château D'Azay-le-Rideau (1518-27) at the Indre-et-Loire, a chateau that features a similar type of plan and waterside siting.²⁹

Constructed of buff Indiana limestone with a base of Stanstead granite, the Château Laurier displays a picturesque skyline of copper roofs punctuated by a conical roof atop the circular corner tower, and a donjon-like main façade with faceted towers. Typical of the French châteaux during the reign of François I (1515-47), the hotel's exterior merges late Gothic and Italian Renaissance features: the architectural forms are medieval, but the overall



harmony and balance is of the Renaissance. Moreover, the Gothic detailing of tourelles, machicolations, three-pointed gabled wall dormers with crockets and finials, and flat, unadorned walls are matched by the classical features of double windows forming bays, carved-stone motifs of flowers, crests, scrolls, and animals holding shields, and a covered entrance loggia with basket-arched openings.

The association of a building like the Château Laurier with Canadian nationalism stemmed from the apparent suitability of its steep roofs (to shed snow), thick, insulating walls, and small windows to a severe northern climate.³⁰ Moreover, the chateau style's medieval elements and irregular copper-covered roofs, so compatible with the High Victorian Gothic of many of the nation's important public buildings, presented striking silhouettes in Canada's low-rise cities and often spectacular landscapes. A contemporary promotional drawing of the Château Laurier, situated in a busy and industrious Ottawa, clearly dramatizes the hotel's relationship with the neighbouring architecture and the attractive physical features of the Rideau Canal, Ottawa River, and distant Gatineau hills (figure 6 [pp. 32-33]).

THE FORT GARRY HOTEL

The construction of the next GTR hotel quickly followed the completion of the Château Laurier. In 1903 Hays had reached an agreement with the federal government to build a railway from Winnipeg to Prince Rupert, British Columbia, to hasten the settlement of the prairies and to compete with the CPR. Construction of the railway began in 1906 under a new subsidiary, the Grand Trunk Pacific Railway (GTPR). In 1910, Ross & MacFarlane began preparing preliminary drawings for hotels in the western provincial capitals of Winnipeg, Edmonton, and Regina.³¹ The impending erection of the GTPR Selkirk Hotel on a site adjacent to the remains of historic Fort Garry in Winnipeg was announced in April 1911.³² The hotel opened three years later, on 10 December 1913, as the Fort Garry Hotel.³³

Like the Château Laurier, the Fort Garry Hotel was designed in the François I style, but differed in that it resembled a skyscraper with a chateau top more than a French chateau (figure 7). Constructed on an almost square 250 x 260-foot site on Broadway, the completed hotel was the tallest building in the city, and provided public rooms and a loggia on its upper floors so that guests could appreciate a view of Winnipeg and the prairie beyond. The hotel exhibited the standard tripartite formula favoured by Beaux-Arts architects for tall office buildings: a distinctive base (of Canadian grey granite), unadorned shaft (of buff Indiana limestone), and embellished capital (pitched copper roof with ornate details).

Figure 7 (left). The Fort Garry Hotel, Winnipeg, 1911-13; Ross & MacFarlane, architects. (Provincial Archives of Manitoba, N1467, from *Construction 7* (June 1914): 212)

Figure 8 (right). The Plaza Hotel, New York City, 1906-07; Henry Hardenbergh, architect. (Museum of the City of New York, from *New York 1900* (New York: Rizzoli, 1984))

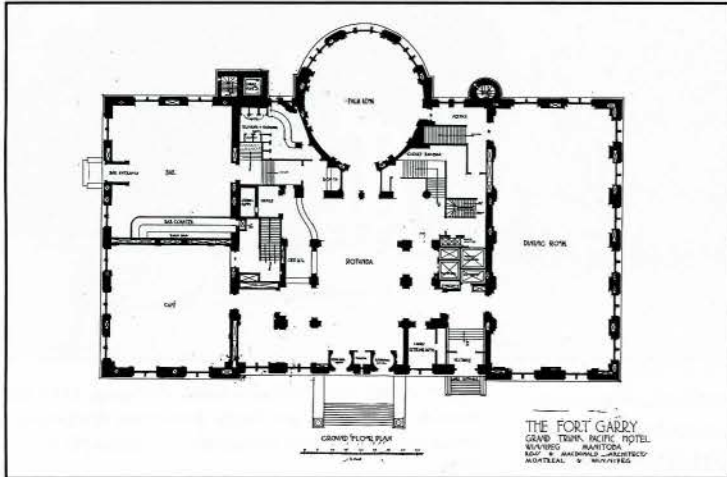
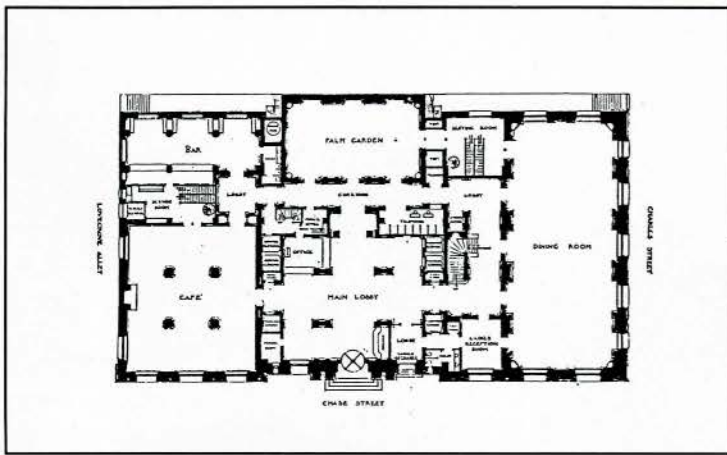


Figure 9 (top). Main floor plan of the Hotel Belvedere, Baltimore, 1902-03; Parker & Thomas, architects. (*Architectural Record* 17, no. 3 (March 1905): 171)

Figure 10 (bottom). Main floor plan of the Fort Garry Hotel, Winnipeg; Ross & MacFarlane, architects. (*Construction* 7 (June 1914): 219)

Figure 11 (right). Interior of the main lobby, Fort Garry Hotel, Winnipeg. (*Public Archives of Manitoba*, from *Construction* 7 (June 1914): 216)

The flatness of the Fort Garry's sparsely-decorated main façade was broken only by protruding horizontal string courses and two slightly-projecting end pavilions, each of which contained paired bays of oriel windows. Large segmental windows in the base were repeated at the seventh floor loggia, providing a unifying feature within the pronounced vertical emphasis of the building. Most of the elaborate detailing was placed above the cornice line, where the building's truncated pitched roof was accented at its four corners by steeply sloped pavilion roofs surmounted by pinnacles. These corner roofs were fronted by three-pointed wall dormers decorated with ornamental crests and finials extending upwards from the bracketed and dentilled cornice.

The Fort Garry's design was closely related to numerous hotels in the eastern United States, where the François I-style hotel had been prevalent for more than a decade. Henry Hardenbergh initiated the fashion with his Hotel Manhattan in New York (1895-96) and perpetuated the trend with the Willard Hotel in Washington, D.C. (1900-01) and his most successful effort in the genre, the Plaza Hotel in New York (1906-07).³⁴ In its general characteristics, the Fort Garry Hotel has more than a passing similarity to the Plaza, particularly to the New York hotel's Central Park elevation (figure 8). Related features include the classic base, shaft, and capital divisions of the skyscraper, flat façades with slightly projecting four-bay end pavilions, an arcade of large segmental windows below a prominent cornice, and the composition of the steeply sloped roofs.

The architect-in-charge of the Fort Garry's design was Ross, as can be deduced from the fact that he authorized the working drawings for the building, and from certain features of the ground floor plan. Ross was working in the office of architects Parker & Thomas when their Hotel Belvedere in Baltimore was built in 1902-03. Although the exterior of the austere, stone-faced Fort Garry Hotel was unlike the generously detailed brick and stone elevations of the Baltimore hotel, the ground floor plans in both buildings were identical in the general layout of their principal rooms (figures 9, 10). Within a rectangular block, each plan was organized around the centrally placed main lobby, with the cafe and bar located to the left, the main dining room to the right, and the palm room behind, exactly the same in each hotel. The plans reveal the Beaux-Arts emphasis on symmetry, axial planning, and through-vistas created by lining up the window and door openings. These views were planned to be most effective from just inside the main entrance of the lobby, where the mezzanine floor opened overhead in a rectangular gallery³⁵ (figure 11).

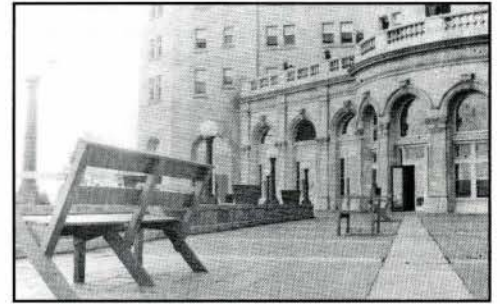


Figure 12 (top left). Front and side elevations of the Macdonald Hotel, Edmonton, 1912-15; Ross & MacFarlane/Macdonald, architects. (City of Edmonton Archives, EA-10-2897)

Figure 13 (bottom left). Rear elevation of the Macdonald Hotel, Edmonton. (City of Edmonton Archives, EA-102-1)

Figure 14 (above). Detail of the terrace, Macdonald Hotel, Edmonton. (NAC, PA18281)

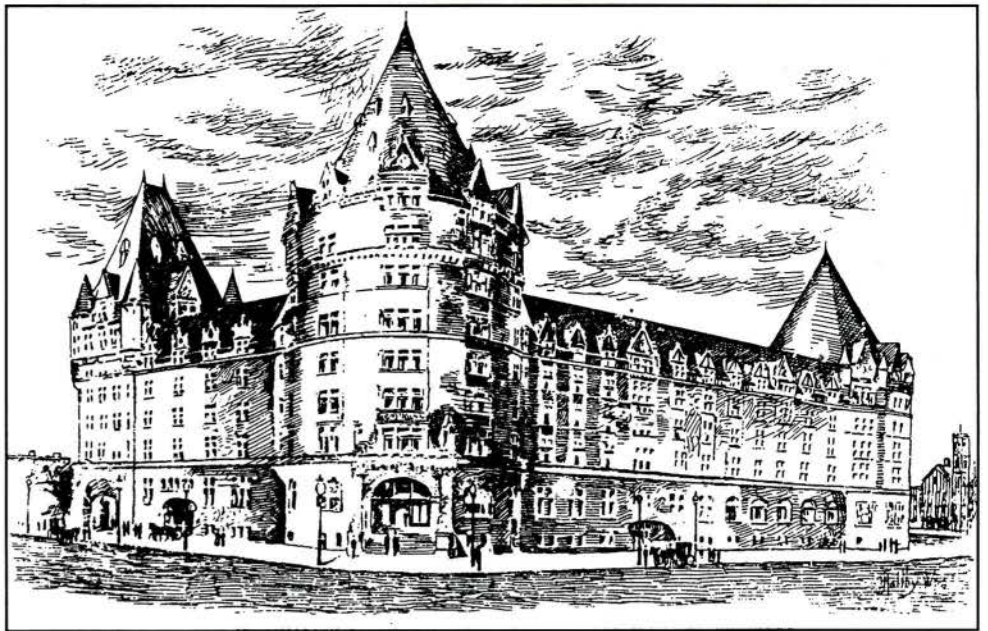


THE MACDONALD HOTEL

The Grand Trunk Pacific railway lines entered Edmonton in 1909, and on 23 November 1910 it was reported that the company had purchased a site for the Macdonald Hotel.³⁶ Construction began in September 1912, and continued despite the onset of a severe economic recession the following year. Built of variegated (buff and grey) Indiana limestone on a base of Stanstead granite, the Macdonald Hotel opened on 5 July 1915, almost three years after excavations had begun.³⁷

Because of the unique conditions of the hotel's site, Ross & MacFarlane paid careful attention to the character of both the front and rear elevations (figures 12, 13). The Macdonald Hotel was planned in an open U-shape: the main entrance pavilion was in the middle, directly facing the intersection of McDougall Avenue and a widened lane (now 100 Street), and the two wings of the building ran parallel to each thoroughfare. The street elevations facing the city displayed a relatively symmetrical and ordered appearance, while the back of

Figure 15. Unexecuted proposal for a CPR hotel in Winnipeg, 1899; Edward Maxwell, architect. (*Railway and Shipping World, n.s.*, 22 (December 1899): 349)



the building, which overlooked the North Saskatchewan River, was more asymmetrically massed to present a strikingly picturesque appearance from the wooded ravine below. From a large ground floor terrace, hotel patrons could enjoy a spectacular view of the river valley and prairie, while the concave curve of the rear elevation took full advantage of the warm southern exposure³⁸ (figure 14).

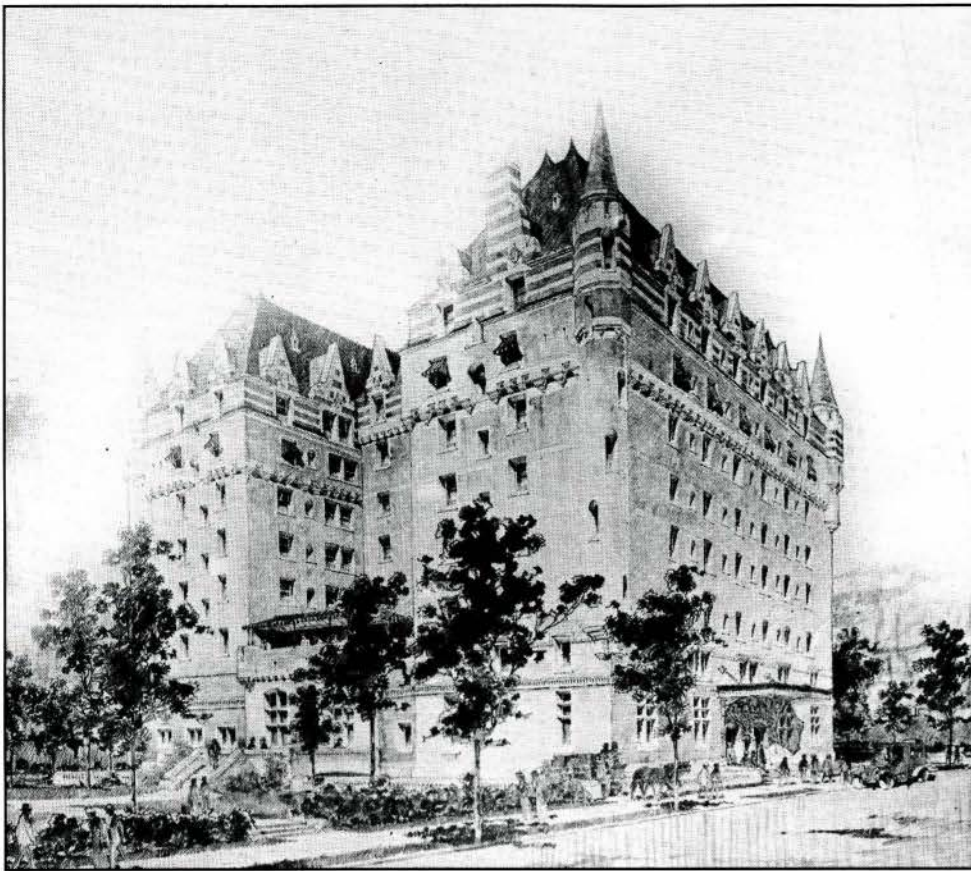
The Macdonald Hotel could be considered Ross & MacFarlane's most original chateau style design to date, and any direct influences are obscure. The general massing of the hotel resembles Edward Maxwell's unexecuted Winnipeg Hotel for the CPR, which MacFarlane spent considerable time drafting in 1899 while employed in the architect's office³⁹ (figure 15). Maxwell's bulky chateau style building was to be anchored by a massive circular tower dominating the corner of Higgins and Main streets, and the two flanking wings were to be terminated by pavilions topped with steeply pitched roofs.⁴⁰ Maxwell's hotel and the Macdonald Hotel were both planned for corner lots, both had the main entrance placed in a central tower facing an intersection (although this focal element recedes in one hotel and protrudes in the other), and both featured extended wings which ended with shallow projecting pavilions surmounted by similar types of steeply pitched roofs, hipped and pointed.⁴¹ MacFarlane may have recalled the aborted Winnipeg hotel design when planning the Edmonton hotel just over a decade later.

The austere elegant exterior of the Macdonald Hotel shows little deviation from the Château Laurier and Fort Garry hotels. The sparse exterior decoration consists of various classical details, primarily concentrated around the entrances. Pilasters frame a three-windowed bay on the first storey of the central pavilion above the balustraded main entrance loggia, while carved shields decorate the loggia's spandrels and intricately sculpted animals and human faces adorn the capitals of its four piers. In the terrace arcade surrounding the hotel's rear doors, the keystones and pilaster capitals are similarly embellished with ornament.

THE HOTEL QU'APPELLE

Ross & MacFarlane were commissioned for at least one other Grand Trunk Railway hotel.⁴² The Hotel Qu'Appelle in Regina was slated to begin in 1912, but was delayed a year when a citizen's group mounted opposition to the proposed site in Wascana Park.⁴³ A preliminary sketch of the hotel shows a fanciful exterior that was to consist of walls of grey brick and stone trim crowned with layered banding at the cornice level, and polychrome chimneys in the copper roofs⁴⁴ (figure 16). When work finally commenced in 1913 at the intended site, the prewar recession overtook Regina and the project was abandoned one year later. Only the hotel's foundations and five storeys of the steel frame were completed.⁴⁵

The working drawings for the Hotel Qu'Appelle were executed in the summer of 1913, six months after MacFarlane had been replaced as the firm's second partner by the head draughtsman, Robert Henry Macdonald (1875-1942).⁴⁶ A number of notable departures in the hotel's plans may be due to Macdonald's influence.⁴⁷ In the previous hotels, including the Macdonald Hotel (figure 17), the major public rooms were arranged around



two corridor axes converging at a square central lobby. In the Regina hotel, a more flexible plan was ordered around a functional central core of elevators and service vents similar to an office building (**figure 18**). The Hotel Qu'Appelle would have had an L-shaped lobby curved around the elevator bank, and an efficiently placed service area in one corner (instead of in the basement) to cater to the main dining room and palm room. These features anticipated the complex and sophisticated plans of Ross & Macdonald's large hotels of the 1920s.

ROSS & MACFARLANE'S THREE COMPLETED GTR HOTELS constituted one of the last flourishes of chateau style hotel building in Canada. The GTR was bankrupt by the end of World War I, and was subsequently absorbed into the newly-founded Canadian National Railway. The final manifestations of the chateausque hotel occurred when the government-run CNR built an extension to the Château Laurier in 1927-29 and erected the Bessborough Hotel in Saskatoon in 1930-32, employing architects Archibald & Schofield in both cases. By the 1920s, Ross & Macdonald had grown to become one of the largest firms in Canada. With their reputation well established as hotel architects, they designed five more large luxury hotels, two for the CPR and three for American hotel chains.

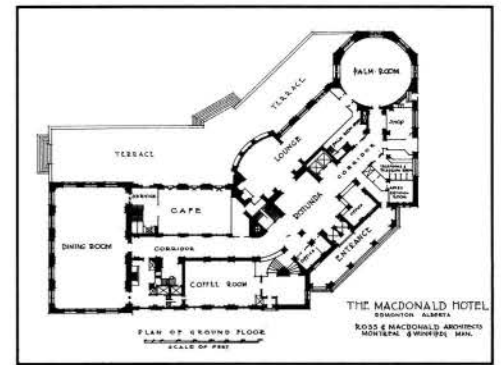


Figure 16 (left). Unexecuted proposal for the Hotel Qu'Appelle, Regina, 1912; Ross & MacFarlane, architects. (Saskatchewan Archives Board, R-B3981)

Figure 17 (top). Main floor plan for the Macdonald Hotel, Edmonton; Ross & Macdonald, architects. (Construction 9 (May 1916): 151)

Figure 18 (above). Main floor plan for the Hotel Qu'Appelle, Regina; Ross & MacFarlane, architects. (D. Rose)

David Rose, currently a graduate student in the art history programme at Concordia University, Montreal, catalogued the Ross & Macdonald collection at the Canadian Centre for Architecture.

Endnotes

- 1 The significance of the Château Frontenac Hotel and the subsequent history of the chateau style in Canadian architecture have been documented by Abraham Rogatnick, "Canadian Castles: Phenomenon of the Railway Hotel," *Architectural Review* 141 (May 1967): 364-72; and Harold D. Kalman's excellent study, *The Railway Hotels and the Development of the Chateau Style in Canada* (Victoria: University of Victoria Maltwood Museum, 1968).
- 2 The most informative biographical sources on G.A. Ross include the following: *Who's Who and Why in Canada and in Newfoundland* (Vancouver: Canadian Press Association, 1912), 369; *Who's Who and Why* (Vancouver: International Press, 1919/1920), 843; Ross Hamilton, ed., *Prominent Men of Canada, 1931-32* (Montreal: National Publishing Co. of Canada, 1932), 293; *The Canadian Who's Who, 1936-37* (Toronto: University of Toronto Press, 1937), 942-43; *Who's Who in Canada, 1943-44* (Toronto: International Press, 1944), 467-68; *Montreal Star*, 21 January 1946, p. 4; *Montreal Gazette*, 22 January 1946, p. 12.
- 3 Massachusetts Institute of Technology, Registrar's Record. Ross attended Architecture Course 4 in the first and second semesters in 1900-01 and in 1901-02. There is no record of a degree being issued.
- 4 J. Harleston Parker (1873-1930) and Douglas H. Thomas (1872-1915) both studied at MIT and then the École des Beaux-Arts in Paris at the same time as Ross. The firm of Parker & Thomas was formed in Boston in 1900. Most of their work was executed in Boston, and in Thomas' home town of Baltimore, particularly for Johns Hopkins University. "Notes on the Work of Parker, Thomas & Rice of Boston and Baltimore," *Architectural Record* 34 (August 1913): 121-30.
- 5 Students of the École des Beaux-Arts in Paris, John Merwin Carrère (1858-1911) and Thomas Hastings (1860-1929) worked for McKim, Mead & White before starting their own New York practice in 1884. Their masterpiece New York City Public Library (1902-11) was being built when Ross was working in the office.
- 6 In the annual exhibition held at the Montreal Artists Association, 12 March to 8 April 1905, Ross showed a measured drawing of the Palais du Petit Trianon at Versailles, indicating that he had already been to France. *Canadian Architect and Builder* 18 (April 1905): 61.
- 7 The most useful biographical sources on D.H. MacFarlane are from two obituaries: *Montreal Star*, 3 February 1950, p. 24; and *Montreal Gazette*, 3 February 1950, p. 9.
- 8 National Archives of Quebec (hereafter NAQ), Province of Quebec Association of Architects, Correspondence 06-P124-2, chemise 1 (1903), MacFarlane to the PQAA, 12 June 1903. My thanks to Sandra Coley for bringing this letter to my attention.
- 9 McGill University, Canadian Architecture Collection, Maxwell Archive (hereafter Maxwell Archive), Box 13, Book K. For information on the career of Montreal native Edward Maxwell (1867-1923), see The Maxwell Project, *The Architecture of Edward & W.S. Maxwell* (Montreal: Montreal Museum of Fine Arts, 1991).
- 10 Maxwell Archive, Box 13, Book K.
- 11 NAQ, PQAA, Correspondence 06-P124-2, chemise 1 (1903), A.C. Hutchison to the PQAA, 12 June 1903.
- 12 There is a discrepancy in the sources concerning the actual date Ross & MacFarlane was founded: all of MacFarlane's biographers place the year as 1904, while all of Ross' claim 1905. Since the firm Ross & MacFarlane first appears in *Lovell's Montreal City Directory* in 1905-06 and because I am not aware of any projects by the firm before 1905, the later date seems more likely.
- 13 The firm executed residential projects, factories for the James Redmond Fur Company (1907) and the Ames-Holden Company (1907-08), both demolished, and several modestly-sized buildings, including an office building for Dominion Guarantee, Ltd. (1906-07, extant), the Bank of Toronto (1907-08, now the Toronto-Dominion Bank) at rues St. Catherine and Guy, and Roslyn School (1907-08, extant) in Westmount.
- 14 G.R. Stevens, *Canadian National Railways*, vol. 2, *Towards the Inevitable, 1896-1922* (Toronto: Clarke Irwin, 1962), 244, 361-71.
- 15 Joan E. Rankin, *Meet Me at the Chateau* (Toronto: Natural Heritage Books, 1990), 5.
- 16 Gilbert, responsible for numerous train stations in the United States and Mexico, is now known primarily for his 15-storey Tower Building (1888-89), generally considered to be New York City's first steel-frame building. Biographies of Gilbert appear in Adolf K. Placzek, ed., *Macmillan Encyclopedia of Architects* (New York: Free Press, 1982), 2:201; and Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, 1970), 233.
- 17 Gilbert's conception appeared in *The Railway and Marine World*, n.s., 117 (November 1907): 801; and in "Ottawa's Proposed Terminal," *Construction* 1 (May 1908): 39-41.
- 18 *Construction* 1 (January 1908): 65.
- 19 Gilbert's defence appears in the article "Architectural Ethics," *Architectural Record* 24 (October 1908): 293-99.
- 20 The editorial appears as a preface to an article by C.P. Meredith, "Remarkable Similarity in Plans," *Construction* 1 (August 1908): 33. The concern over clients hiring Americans to design important Canadian buildings is discussed in Kelly Crossman, *Architecture in Transition: From Art to Practice, 1885-1906* (Kingston and Montreal: McGill-Queen's University Press, 1987).
- 21 Stevens, *Towards the Inevitable*, 141-46. Although Hays went down with the Titanic in April 1912, his policies had already put the GTR irrevocably on the road to disaster: Stevens states that Hays was "beyond all doubt ... responsible for the decisions that destroyed the Grand Trunk Railway Company of Canada." The company went bankrupt in 1918 and was incorporated into the Canadian National Railway system in January 1923.
- 22 Meredith, 32-36. The article contains photographs of models, perspectives, and plans for a comparison between Gilbert's and Ross & MacFarlane's designs. The style of the train station was also changed, from Gothic to Roman Classical revival.
- 23 Meredith, who was present at the unveiling of Ross & MacFarlane's project, quotes Hays as saying that "the hotel was substantially in accordance with Mr. Gilbert's plans and model in design and appearance." Meredith, 36.
- 24 The working drawings for Ross & MacFarlane's GTR hotels are in the Ross & Macdonald Archive at the Canadian Centre for Architecture, Montreal.
- 25 After the Château Laurier, business picked up considerably for the firm in Montreal and in Toronto, where the architects were soon busy with the immense Central Technical School (1912-15), the 20-storey Royal Bank (1913-15), and Union Station (1914-21).
- 26 Herbert Clark favourably reviewed the hotel in "Château Laurier," *Construction* 5 (October 1912): 58-75. In 1915, the *Report of the Federal Plan Commission* recommended that the hotel be considered as a model for future government architecture in Ottawa. Kalman, 23-24. A decade later, Toronto architect John Lyle stated the Château Laurier possessed "one of the finest hotel exteriors in the world." John M. Lyle, *Journal of the Royal Architectural Institute of Canada* 4 (February 1927): 61.
- 27 Kalman, 11-13.
- 28 However, writers did compare the hotel to various châteaux. Herbert Clark wrote, "It recalls the Château of Chantilly with its moat ... at certain angles especially, the fine masses of stone suggest the bastions and flanking towers of the old citadel at Carcassonne." Clark, 61. Later, the enlarged hotel was called an inspired adaption of the Château of Langeais. Merrill Denison, "The Complete Hotel," *Canadian National Railways Magazine* 15 (July 1929): 7.
- 29 An illustration of the Château D'Azay-le-Rideau appeared in *Canadian Architect and Builder* 7 (January 1894).
- 30 The style's origins in France were also important because of the link to one of Canada's two founding cultures. On Canadian nationalism and architecture, see Crossman, 109-121.
- 31 A plan for the Winnipeg hotel was drawn up by Ross & MacFarlane in 1910, the same year the GTPR reached agreements with Edmonton and Regina for hotels.
- 32 "Winnipeg's New Hotel, 'The Selkirk' to be Erected on Historic Ground," *Dominion Magazine* 2 (June 1911): 95.
- 33 "Opening Ball at the Fort Garry Function of Great Briliancy," *Winnipeg Free Press*, 11 December 1913, p. 9.
- 34 Hardenbergh's Waldorf-Astoria Hotel, considered to be the originator of the "hotel 'skyscraper,'" was seen as the best way to design "a skyscraper of very considerable dimensions in such a manner that it would be distinguished from the office-building and suggest some relation to domestic life," because the hotel's sloping roof and dormers were indicative of domestic architecture. A.C. David, "Three New Hotels," *Architectural Record* 17 (March 1905): 167-68.
- 35 Many of the smaller elements are identically placed as well, including the ladies' entrance and reception room, the front desk and office, the food service room, and the elevators. Unfortunately, it was not possible to locate other plans of the Hotel Belvedere. For a description of the hotel's interior, see David, 168-175.
- 36 "G.T.P. Railway Co. to Build Big Hotel in Grand View Site," *Edmonton Daily Bulletin*, 24 November 1910.
- 37 "Nearly 500 Guests Attend Opening of the Macdonald Hotel Last Night," *Edmonton Daily Bulletin*, 6 July 1915, p. 7.
- 38 The GTPR was consistent about positioning its prairie train stations on the north side of the tracks to take advantage of the winter sun on the platform sides. J. Edward Martin, *The Railway Stations of Western Canada: An Architectural History* (White Rock, B.C.: Studio E Martin, 1980), 14.
- 39 This project was superseded by William Maxwell's classically-styled Royal Alexandra Hotel, built in 1904-06. See Harold Kalman in *The Architecture of Edward & W.S. Maxwell*, 92-93.
- 40 *Railway and Shipping World*, n.s., 22 (December 1899): 349.
- 41 Unfortunately, no illustrations or descriptions of Maxwell's hotel floor plans have come to light.
- 42 The GTR originally intended to build eight chateau style hotels across the country. *Construction* 5 (January 1912): 61.
- 43 The GTPR hotel was announced in "May Start on \$1,000,000 Hotel by November 1st," *Morning Leader* [Regina], 12 September 1912, n.p. Opposition to the site was reported in "G.T.P. Hotel Application Withdrawn," *Morning Leader*, 1 October 1912, n.p.
- 44 "The Grand Trunk Pacific Hotel at Regina," *Canadian Railway and Marine World* (May 1914): 211. Possibly influenced by the Viger Hotel and Station built by Bruce Price in Montreal in 1896-98, the Hotel Qu'Appelle's horizontal banding may also have been in response to other prominent Regina buildings designed in the same "streaky-bacon" style, such as the 150-room King's Hotel and the City Hall.
- 45 The steel was later used for Ross & Macdonald's Hotel Saskatchewan, built for the CPR in 1926-27.
- 46 Ross & MacFarlane's breakup (announced in *Construction* 6 (January 1913): 31) was due to health problems, according to J. Roxburgh Smith, "George Allen Ross, F.R.I.B.C., F.R.I.B.A., 1879-1946," *Journal of the Royal Architectural Institute of Canada* 23 (April 1946): 103.
- 47 One of the many architectural offices in which he worked was George Post & Sons, from 1904 to 1905. New-York Historical Society, George B. Post Colln., Staff List & Pay Ledger A-Z, 1875-1918. On Post, see Winston Weisman, "The Commercial Architecture of George B. Post," *Journal of the Society of Architectural Historians* 31 (October 1972): 176-203.