

'The Summit of Distinguished Living': Montreal's Gleneagles Apartments

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*Abstract:*

'The Summit of Distinguished Living': Montreal's Gleneagles Apartments

Despite the great deal of research and writing that has been conducted in numerous disciplines regarding apartment living in other locations throughout the world, little has been written about the unique stock of apartment housing in Montreal, Canada. The Gleneagles, built in 1929 and designed by Ross and Macdonald Architects, located at 3940 Cote des Neiges Road, is one of the city's original luxury apartment complexes. Apartment units in luxury buildings of this nature present an entirely unique set of characteristics. These buildings often included even more amenities than the finest homes from the same period. My project intends to articulate an inclusive understanding and analysis of the Gleneagles from its construction to current day in the unique context of Montreal. Social class, internal networks and social condensing elements all exist within the building. These elements have evolved and changed over time. Archival research, including the study of original plans and photographs, is used to expose and articulate a deeper understanding of this site. Methodologies and nuanced conceptual writings of historians who have conducted case studies engaging with similar apartment complexes in other cities will be used as inspiration. This project considers the Gleneagles as an artifact and articulates a series of untold layers of significance influenced by different points in history. Is luxury timeless? Does nostalgia play a roll in this process? Can the values and qualities of a building constructed in 1929 map onto the wants and needs of part of Montreal's population seeking to invest in real estate today? These questions and others are part of what my study on the Gleneagles Apartments attempts to examine and further articulate.

Le sommet de la vie luxueuse: les appartements Gleaneagles à Montréal.

Malgré un grand nombre de recherches et d'essais publiés sur la vie en appartement de luxe, peu font état de celle-ci à Montréal. Construit en 1929 par la firme d'architectes Ross & Macdonald, le Gleaneagles, situé au 3940 Côte-des-Neiges, est un des premiers complexes d'appartements de luxe à Montréal. Les appartements de ces bâtiments présentent des caractéristiques bien particulières. Ils incluent même souvent plus de commodités que les maisons les plus somptueuses de l'époque. Mon projet entend articuler une compréhension inclusive et une analyse du Gleaneagles, de sa construction jusqu'aujourd'hui, dans le contexte social unique de Montréal. Classes sociales, réseaux internes et convergence sociale coexistent tous dans cette construction et ont tous connu une évolution au fil du temps. Des recherches dans plusieurs archives, incluant l'étude des plans originaux et de photographies, sont utilisées pour assurer une profonde compréhension de ce site et en guise d'inspiration; des méthodologies et ouvrages conceptuels d'historiens ayant écrit sur le même sujet à l'étranger. Ce projet considère le Gleaneagles comme un artéfact et révèle une pléiade de faits influencés par divers événements historiques. Le luxe est-il intemporel? La nostalgie joue-t-elle un rôle dans ce



processus? Les valeurs et les caractéristiques d'un bâtiment construit en 1929 répondent-elles aux besoins des investisseurs immobiliers d'aujourd'hui? Ces questions, entre autres, feront partie de ce que mon étude sur le Gleneagles tentera d'examiner et d'articuler.

### *Introduction:*

My study explores luxury apartment housing from the 20th century in Montreal Canada. The primary focus of my research is the Gleneagles Apartments, built in 1929 and designed by Ross and Macdonald Architects. An apartment complex that was once described as the “Summit of Distinguished Living<sup>1</sup>” study of the Gleneagles comes at an interesting moment in the history of the building as it is now once again on the rise and in a spotlight over 80 years after it was constructed. Since its construction, the Gleneagles has changed hands and ownership several times. This transfer of owners meant in many cases years of neglect, decay and patchy renovations. When owned by the Molson's in the mid 1980's two original greenhouses that were part of the building were demolished and a number of luxurious common spaces were turned into rental units. It can be assumed that this took place in efforts to capitalize on revenue potential and avoid costly repairs and maintenance on aging elements that would have required considerable overhaul along with a substantial budget for upkeep by this point in time<sup>2</sup>.

In 2005, the Gleneagles was given heritage designation. In 2011 the building is currently being restored and the apartment units within are being marketed for sale as condominiums. The interesting evolution of this building from its construction along a trajectory of several decades to present day has become the primary inspiration for my study. Fads often come and go as society's values and needs change. Many aspects of the luxurious lifestyle and way of living that were once present at Gleneagles when first constructed can be

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1 Gleneagles promotional brochure published in 1976.

2 Information obtained from an anonymous long time resident of the building who has lived at the Gleneagles for over 40 years.

considered in terms of fads and can be mapped onto many characteristics of the building including its distinct style, layout and amenities. There is however an enduring allure that the building seems to have successfully held onto throughout history. As the world around the Gleneagles changed and evolved there are certain aspects of grandeur that have held strong and remained the same. I find that the reinsertion of this building into part of the framework that constitutes the upper end of Montreal's luxury urban real estate market is in fact a complex and curious process filled with a number of interesting aspects for further study.

Is luxury timeless? Does nostalgia play a roll in this process? Can the values and qualities of a building constructed in 1929 map onto the wants and needs of part of Montreal's population seeking to invest in real estate today? These questions and others are part of what my study on the Gleneagles Apartments attempts to examine and further articulate.

My interest in studying this building can be explained with a personal story. In the spring of 2009 I found myself searching for a new apartment. At the time I was in the final year of undergraduate studies in Art History and Studio Arts at Concordia University. Living close to the downtown Montreal campus for convenient proximity to classes was one of the primary requirements of my search. By chance one of the first appealing ads for an apartment for rent that I found was on Cote des Neiges, a 2.5 room available for lease transfer just uphill from Concordia. I called and made an appointment to go and see the place. Upon arrival at the address, the apartment turned out to be in a strange and eerie castle-like structure. I had often passed or seen the building from below looming high up on Mount Royal just past the General Hospital. I had however not ever pictured the possibility of living there.

The advertised apartment was strangely affordable, and upon visiting, I was confronted

with numerous reasons why. I found myself standing in a derelict almost empty space complete with peeling paint, cracked plaster, drafty windows, and a closet-sized kitchen. There was also a stipulation that would require me to assume almost 4 months of the current tenants delinquent rent payment which would act as 'key money' in order to take over the long standing lease. This inherent catch in the situation made for a difficult sell. However, there was a bit of a problem. From the moment I passed through the heavy solid doors with beveled glass and entered the charming lobby of the building complete with slate floors, ornate plaster ceiling and fireplace I was impossibly hooked. There was something about this building that was so charming and intriguing that I knew if possible I had to make it home.

To my surprise and by sheer luck I was able to meet with the buildings rental agent later that day. Barbara informed me that I would not have to take over the lease on the decrepit unit I had seen earlier and she showed me two other units with far more immediately habitable attributes. I signed the lease for #C-72, a commodious 3.5 apartment that same day. With the basics needs of a place to live during my studies fulfilled, my inquisitive side kicked in and I began to ponder the past history of the building compared with the present day circumstances. That was all it took, and the base of what would eventually become this investigation and these research endeavours began to churn in my mind.

I moved into the building along with my collection of 'student grade' second hand furniture and unconventional treasures and objects found at flea markets, thrift stores and back alleys facing scornful stares and whispers from some of my new neighbours. It was at this point I had a feeling that was probably not unlike what Jane Goodall must have felt living among the chimps: I was definitely an outsider who had dropped myself right into the middle of what was

a very foreign landscape. This place I had stumbled upon had a unique feeling, be it something mysterious, nostalgic or an entirely different, I was unsure, but it shrouded the building in an aura that let me know I had to delve further into discovering the intricacies of this site and develop a deeper understanding and appreciation for my new home The Gleneagles Apartments.

To articulate my study I have divided aspects of the building into different stratifications. I have attempted to look at the building in three contexts and distinct spaces in history. The first is when the complex was originally built in 1929. This first period marks the building in its high glory when it was considered as a respected and prestigious address in Montreal. This period lasted from approximately five decades until the 1970's. The second period marks a time of decline. Removal of services and features of the building took place and a shift in needs and wants of the city along with the development of a number of other residential projects in this time period meant the building fell widely out of favour and into a state of decay in many ways. The third period in the history of the building is currently unfolding, a period of renewal and restoration. Restoration of the building along with marketing to sell vacant units within the Gleneagles as luxury condominiums in the competitive Montreal real estate market. In each of these periods circumstances and situations in the urban landscape of the city of Montreal surrounding the Gleneagles have shifted and changed. These external shifts and changes have mapped onto the building and formulate the basis of change and instances of decline and development within the building.

Two different approaches often used in history in order to explain and articulate how different concepts events and artifacts developed came to pertain to my study. These two

specific historical approaches diachronic and synchronic have been applied in my research and are used to look at and explain a number of circumstances at the Gleneagles. In a diachronic method the building and its evolution is looked at and analyzed over a period of time in relation to a number of attributing factors. In essence my project engages almost exclusively with a diachronic approach. Considering the three periods of time in the history of the Gleneagles in a chronological manner, positions them as explanation for how the building went through shifts in history related to a number of factors both internal and external. This diachronic approach has served me well and provided explanation for a number of historical phenomena and events related to the building. I have not engaged as heavily with a synchronic approach in many areas of my study. Synchronic approaches in history look at specific points in time and history and do not usually consider external elements or events which may have contributed to the state of the internal structure or phenomena that the approach is primarily concerned with. Although specific details about events and their intricacies are well articulated through the synchronic approach, the lack of drawing information and reasoning from important external factors which are also significant and formative to a certain phenomena proves to make this approach less suitable for my purposes. There is however the benefit from a synchronic approach in that it can articulate and explain internal events and occurrences in a highly detailed manner.

In order to articulate historical changes and further understand the Gleneagles in the midst of a number of historical phenomena via this historic methodology, it is necessary to put the site into the framework that constitutes its broader context. The following sections of my text are each concerned with different aspects of this framework and constitute what is in essence the basis of my research; a thorough and complete understanding of the historical

significance of the Gleneagles Apartments.

*Upper Class Montreal Adopts the Luxury Apartment:*

Within the urban fabric of Montreal there is a small collection of high density luxury apartment complexes dating from the late decades of the 19th and early 20th century. These buildings each differ in scale and showcase variations of significant recognized architectural styles. The primary focus of my study; The Gleneagles is part of this inventory. The building is located in the upper portion of an area known as the Square Mile district. The Square Mile was once home to what could be considered an almost cloistered concentration of wealthy Scottish merchant residents possessing a significant amount of North America's wealth and power throughout a considerable part of the 19th century. The area held great cultural significance from its early development in the mid 19th century to its decline which began after World War I<sup>3</sup>.

In present day, there are some aspects of the Square mile that still remain and act as physical palimpsests of the grandeur and splendour that once existed in this area as part of the gilded age in Canada. Many streets in the area still play host to a number of the original opulent mansions that were once home to some of the most elite and wealthy individuals and families in Canada's history. Although great fortunes and significant families came and went in the Square Mile, certain customs and nuanced cultural behaviours endured throughout the passage of time. Identification and study of these aspects is quite pertinent to my study of the Gleneagles and other buildings in the small inventory of first luxury apartment complexes in

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3 Julia Gersovitz. The Square Mile, Montreal, 1860-1914. ,Columbia University Press. 1980. 102.

Montreal.

In the early decades of the 20th century a shift in the housing typology in the Square Mile took place. The construction of iconic architect designed mansions in the area which displayed a wide variety of recognized architectural styles slowly came to an end. Julia Gersovitz outlines this decline in a section her dissertation *The Square Mile Montreal 1860-1914*. Gersovitz states that after the war “opulence was no longer in good taste<sup>4</sup>”. Although there was still construction of single family homes in the Square Mile into the 1920's and 1930's their scale was increasingly modest<sup>5</sup>. Increasingly modest too was the snobbishness and once conspicuous social habits of the upper classe after the war. As cited by Gersovitz in her text, George Orwell's analysis of the English upper class situation in Britain also applied to Canada as well. “After 1918 social habits once taken for granted concerning the the oozing and bulging wealth of the English upper class became more self-conscious and were mounted on the defensive<sup>6</sup>” This point of transition and shift, marks in part what could be considered as an attributing factor to the advent of the high-density luxury apartment complex in Montreal. The other major heritage luxury apartment buildings in Montreal are the Acadia 1925, the Chateau 1926, the Linton 1907, the Trafalgar 1931, and the main focus of my research, the Gleneagles from 1929<sup>7</sup>.

Along with these large complexes there were also a number of other apartments buildings that were constructed within in the same decades in residential areas in Montreal including Westmount, Outremont and the Plateau. What makes the five buildings I have just

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4 Gersovitz, 100.

5 Gersovitz, 102.

6 George Orwell, quoted in Alan Gowans, *Looking at Architecture in Canada*, Toronto, 1958, p. 181

7 *Montreal. Répertoire d'architecture traditionnelle sur le territoire de la Communauté urbaine de Montréal*. Montréal: Communauté urbaine de Montréal, Service de la planification du territoire, 1980.



mentioned special and considered part of a separate unique inventory is their large size and capacity for high density occupation. Many other apartment buildings did exist in the Montreal. However, even today these other buildings are of more incidental nature when compared to the few large scale luxury projects. Most other early Montreal apartments are only three to five storeys high and have far fewer luxurious attributes and amenities offered when compared to the small stock of five luxury buildings. Because the number of buildings over six stories is limited to the only five major buildings it makes for the basis of this interesting and focused group to study.

These luxury buildings sprang forth in Montreal for numerous reasons. From what I have gathered through my research it seems they were constructed more out of fad and speculative economic gain by developers than any real necessity in Montreal. I conducted a phone interview on Monday July 18<sup>th</sup> with Benjamin Gersovitz, the son of the original developer of the Trafalgar apartments. Mr Gersovitz told me that he was only 12 years old when the Trafalgar was constructed and he was unable to recall many of the politics behind the project. He did however agree that a fad fuelled demand could have been an attributing factor in the development of the Trafalgar project. Two smaller apartment complexes were successfully developed by Gersovitz's father before the Trafalgar. Located in Westmount on Sherbrooke street, the initial success and reception of these buildings made it financially viable for Gersovitz's father to construct the much larger scale Trafalgar apartments. The ten storey Linton Apartments was the first of the luxury apartment buildings constructed in Montreal. It too was a speculative venture of the Linton family constructed for potential return on their investment. The apartment building in the Beaux Arts style was built on what was in effect the

front lawn of the the Linton's house 'Mount-View'<sup>8</sup>. In this instance the Linton's original home was not demolished as was the case with many other Square Mile mansions that were raised to make way for apartment buildings.

Although the city of Montreal was still growing quite rapidly in the early decades of the 20th century when many of these buildings were constructed, there were still many affordable lower-density housing options for both the upper and middle class residents of Montreal in close proximity to downtown. “The proliferation of apartments in Montreal was thought by many to be unique to the city<sup>9</sup>. “Whereas in England enterprising people dream garden cities where men of the future shall live in health amid the beauties of nature, so in Montreal, aspiring minds dream grand hotels and apartment houses<sup>10</sup>” At the same time as apartment living was flourishing in the city, there were numerous neighbourhoods such as Westmount, Town of Mount Royal and Hampstead being planned, developed and were growing rapidly. A vast stock of land serviced and suited for construction of low density residential housing meant it was very easy for montreal residents to choose from a number of places to live that were not located directly downtown but were still close enough to offer convenient access to services and desired aspects of the city. Despite this fact, situations presenting apartment living became prevalent. The location of these Apartment's within the Square Mile district would have been another factor that might have explain their existence and success. A widespread stigma and initial snobbery was first associated with suburban developments. “After the war the much quoted lament of the Square Mile dowager “[was] I never thought I'd live to see my daughter living in Westmount<sup>11</sup>”. The snobbish attitude that often resulted in upturned noses in regards to

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<sup>8</sup> Gersovitz, 96.

<sup>9</sup> .Gersovitz, 95.

<sup>10</sup> Canadian Architect and Builder, Vol. 19, August 1906, P. 121

<sup>11</sup> Gersovitz, 100.

suburban real estate would certainly explain a draw towards apartments for die hard Square Mile faithfuls who would have preferred to stay in within the boundaries of the prestigious postal code rather than relocate elsewhere.

It can be further speculated that in part, aspects concerning the sheer novelty of apartment living in the luxurious circumstances that these buildings presented was a major draw. Much like the grand archetypal Manhattan apartment residences that were even at the time inextricably linked with all of the pomp and circumstance of upper class New York society, the Luxury Apartments in Montreal can be considered as linked to this association. Evidence of this exists in many similarities between Montreal and New York Luxury apartments in terms of the architectural planning design and details seen in both examples of the same typology. Adoption of the major and popular architectural styles that were being used at the time in other projects, as well as the custom of naming buildings in Montreal was similar to the luxury apartment housing situation in New York City, albeit on a much smaller scale. Social acceptability would have also been a main factor that attracted an elite group of the City's population to call these buildings home. Undoubtedly the hard road to the eventual acceptance of apartment housing typology by upper class individuals that was forged in New York City played a significant role on the development of these kinds of projects in Montreal as well.

A brochure from the Gleneagles that was published in 1975 (Fig. 1) presents a summary of numerous positive attributes and what could also be considered as reasons behind why people might have been persuaded to make the Gleneagles or other luxury apartments home, instead of buying or renting an affordable detached residence within close proximity to the

downtown core of Montreal in one of several new suburbs. The brochure presents the Gleneagles as “Carefree living” all of the space and amenities of a detached home without the hassle of any maintenance, taxes or worry. If tough financial times during the Depression era had any impact on individuals, the liability of owning a home with the necessity to carry out countless tasks of regular maintenance as well as unease bred by potential circumstances leading to unforeseen costs may have steered them towards the carefree rental lifestyle. When renting an apartment at the Gleneagles one did not need to concern themselves with the worries of property taxes, garden maintenance leaky roofs or peeling exterior paint. Luxury apartments presented a turn-key housing option where all of the bothersome tasks were covered. Even small details were taken care of at the Gleneagles. Maid services were offered through the building as well as an elegant dining hall in which a chef cooked and three meals per day were served to residents up until its closure in 1976<sup>12</sup>. Even in the primary stages when the building was first constructed, the Gleneagles was compared to a hotel or resort. For only a nominal fee, each of the services offered along with the privacy and carefree atmosphere meant that residents could live like they were on vacation in the lap of luxury year round if they chose.

In the early stages of my study of the luxury apartments of Montreal, I often found myself attempting to find distinct commonalities between the circumstances and aspects of apartment living in Montreal compared to those that existed in New York City. New York is known as the mecca of apartment living in the United States. As described by Elizabeth Collins Cromley, New York is known as a city of cliff dwellers. Her statement makes reference to the

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12 Documentation of the inquisition surrounding the closure of the dining hall at the Gleneagles is included in the private Archives of the Common Family in the office of the Late Frank Common in what was once his Apartment #B-11 3940 Cote des Neiges. Common was one of the original developers of the Gleneagles project. Retirement of the long time chef meant closure of the dining hall after it was deemed to be a financial burden to the building.

vast number of individuals living within high-rise apartment buildings<sup>13</sup>. In few other cities in the world even today is there such a high percentage of the population living in high-density apartment complexes. However, the reality that I eventually discovered through my research is that there are very few similarities between the circumstances in the two cities. Both Montreal and New York are anomalies for different reasons in the larger context of North America. Thus a set of unique circumstances that these high-density living situations was presented in each location. One of few significant links I have found between the luxury apartments in both cities comes in the form of similarities that exist between the physical characteristics of the buildings in terms of architectural styles seen in several examples.

It is also a significant observation to make note of a gap of several decades that existed between the adoption of high density housing in New York and when the same fad came to be seen in Montreal. This kind of gap in adoption of architectural styles and certain fads is not uncommon between Canada and the United states. Although Montreal would have been developing in tandem with other major US cities at certain points in history, the end decades of the 19<sup>th</sup> century saw this development fall out of sync and population growth began to slow down. In this period most major cities in Canada began to swell and grow at a less rapid rate than previously. Population growth and development in New York did not however taper off in quite the same way. This can be used to support my theory that, in many ways, the new luxury apartments being built in Montreal were mimicking New York's already existing inventory that had already been present in the urban fabric of there for several decades before the inventory of these buildings in Montreal began to develop.

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<sup>13</sup> Cromley, 1.

In the preface to her book *Alone Together a History of New York's Early Apartments*<sup>14</sup> Elizabeth Collins Cromley makes a statement that summarizes some more nuanced positive attributes of apartment living that presented themselves in New York City. Cromley suggests that many of these attributes are often overlooked by historians. She describes a closed social network, a group of helping hands sharing the duties of child rearing in a community type situations within middle class apartment dwellings<sup>15</sup>. Although this community aspect of apartment living may have likely existed within the smaller scale less significant apartment buildings in Montreal, it was more of an exceptional circumstance and not a trend within the five luxury buildings in the city when they were first constructed. The inhabitants of the luxury apartments in Montreal were upper class. These individuals had the means to employ domestic help for tasks including child care, house keeping and meal preparation. With this upper class status came a measure of independence and pride. It would not have been acceptable to engage with one's neighbours for assistance in this manner, instead hired help would have been present for such things.

The existence of the common dining hall with chef to prepare meals three times daily at the Gleneagles also served to relieve of domestic burden off of the building's residents and their domestic help. Elizabeth Collins Cromley has written a great deal on domesticity in apartments including food sharing and collective kitchens in her text *Alone Together*<sup>16</sup>. The realities of this convenient service meant that not only upper class montreal apartment dwellers living at the Gleneagles not need to rely upon their neighbours and community networking for assistance in

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14 Elizabeth C Cromley. *Alone Together: A History of New York's Early Apartments*. Ithaca: Cornell University Press, 1990.

15 Cromley, 11.

16 Cromley, 121.

the same way as many middle class New Yorkers did, their domestic staff was also free to focus on other tasks besides meal preparation as well. A sample dinner menu from the dining room from 1972 (Fig. 2) shows the kind of variety of meals that were available to residents. Each course presents a well rounded selection of options to suit the desires of all residents at any given meal.

As majority of individuals and families living in New York city were living in apartment circumstances, this included both the very rich and the middle and working classes. In the 1930's the population of montreal had not yet reached one million inhabitants. The combined number of apartment units in the 5 large luxury buildings in Montreal are 471. There are 142 units in the Chateau, 83 units in the Gleneagles, 90 units in the Linton, 56 in the Acadia and 100 in the Trafalgar<sup>17</sup>. As such, in Montreal, there was only very a concentrated number of families and individuals making up a small percentage of the City's population that was living within the five Luxury buildings in the city's inventory. Consequently due to the fact that only a small number of people lived in these circumstances in Montreal, the atmosphere and situations present in these building present an example of an exceptional circumstance and not a general rule as in New York. Thus, in order to understand certain successes and commonalities between apartment living on a larger scale, combining certain buildings from the luxury apartment inventory in a city like New York can be used to provide a great deal of insight and new perspective to Montreal examples.

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<sup>17</sup> Montreal. Répertoire d'architecture traditionnelle sur le territoire de la Communauté urbaine de Montréal. Montréal: Communauté urbaine de Montréal, Service de la planification du territoire, 1980.

*Style Wise, Scottish Baronial seems to suit the Square Mile just fine:*

Built in 1929 The Gleneagles was born from the collective visions of a group of investors known as the Gleneagles Investment Corporation and part of the Common Cents Holding Company<sup>18</sup>. The firm of Ross and Macdonald were the architects for the project. Also responsible for a number of other significant projects in Canada in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, Ross and Macdonald exemplified an ability to design buildings in a number of different styles. Some of Ross and Macdonald's other major projects in the Montreal include the Beaux Arts Dominion Square Building from 1930, and the Art Deco style Holt Renfrew department store built in 1937.

It is clear to see why the characteristics of site (with such prominence) high on the side of Mount Royal elevated above the downtown core, boasting spectacular vistas might have prescribed construction of a building with somewhat majestic and fortress-like qualities. Thus the physical stylistic features of the Gleneagles chosen by the architects comprised of a series of architectural elements that are borrowed from the Scottish Baronial style. The choice of style also seems quite fitting based on the building's location in the Square Mile district which is an area with deeply seeded Scottish heritage. The location of the building site is a unique urban island between two roads, Chemin de la Cote des Neiges and Chemin MacDougal. The footprint of the Gleneagles makes use of this narrow and sloping site and forms some harmonious ties in its facades and massing that mirror the sloping topography of the mountain on which it sits

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18 Montreal. Répertoire d'architecture traditionnelle sur le territoire de la Communauté urbaine de Montréal. Montréal: Communauté urbaine de Montréal, Service de la planification du territoire, 1980.



(Fig. 3).

The footprint of the building can be roughly compared to a capital Letter “F” shape and the building is divided into four blocks lettered from A to D. Each block has its own separate entrance and lobby. Apartments within each of the blocks vary in size and layout. From each angle one views the exterior of the Gleneagles, there is a different understanding of mass and stylistic qualities. There are also a variety of incised details created by carved sandstone elements which contrast against the otherwise austere brick façades and add a measure of whimsical charm to the exterior. Each entrance to the separate blocks of the building and the two arches to enter the main court-yard include different elements of heraldry that further hint back to derivations of the style in which the Gleneagles was built; the Scottish Baronial Revival. Keystones located above each entry contain a different relief carving depicting a heraldic shield with a unique medieval Scottish crest and motif. This style is a revival of architectural forms taking inspiration directly from medieval castles in Scotland.

Although the Gleneagles is termed Scottish Baronial, the architectural elements that characterize the style are applied to the site in a pastiche manner and many aspects of the motif are omitted or can be considered ill applied. The two other buildings in the inventory exhibit unique derivations the Scottish Baronial revival style are the nearby Chateau Apartments on Sherbrooke Street from 1925 (Fig. 4) by Ross and Macdonald architects and the The Trafalgar Apartments (Fig. 5) from 1930 designed by the architects Hutchison and Wood. The designs of these buildings present a far better execution of the Scottish Baronial style applied to apartment complexes than seen at the Gleneagles.

Looking at each of these three Scottish Baronial apartment complexes in Montreal from

a critical perspective, one can see how each example can be widely considered as the same style. However, upon closer analysis, it becomes clear to see why two of the examples in the trio might be considered as far more successful and convincingly Scottish Baronial than one of the others. There seems to be no central text with the authority to succinctly define which elements are entirely necessary to classify a building as a revival of the Scottish Baronial style. As such, a host of visual signifiers which exist in the form of individual physical architectural elements are seen on certain buildings and are consistently present in examples of the Scottish Baronial. These signifiers act as benchmarks and define the style. Each of these elements must be identified and can then be understood in terms of how they come together to synthesize to form entire compositions.

Considered in terms of a number of elements that must be checked off on the 'Scottish Baronial check-list' in order to properly define the style, the Gleneagles is the building in the trio that lacks comparably in terms of the stylistic qualities that are presented on the finished realization of the structure. Through a process of formal analysis it is revealed that there are indeed numerous architectural elements present on the exterior that can be used to support placement of the building into the Scottish Baronial classification. However, a more thorough examination and comparison of the entire composition of the structure compared with the other two buildings in the inventory, shows that there is a great deal that is poorly executed and lacking in the composition of the Gleneagles. Many Scottish Baronial elements on the Gleneagles are applied in a pastiche manner. Many other essential elements that might be considered quintessential to the style are entirely absent.

Comparing and contrasting the stylistic qualities of these three buildings in Montreal's

Square Mile, shows how inclusion, execution and application of certain physical architectural elements onto the larger composition of these building act to comprise well executed examples of the Scottish Baronial style. Consequently examination of the physical characteristics, or lack there of presented at the Gleneagles provide basis for explanation of the building as a poorly executed example. To begin with analysis of the Gleneagles and the other two Scottish Baronial apartment buildings in this inventory, a further engagement and understanding of the style is necessary. Defining some of the architectural elements that typify the style and are present in the three examples is a logical place to commence.

Scottish Baronial, is a revival of the architecture from the Gothic period in Scotland<sup>19</sup>. This architectural style was first used on castles and houses throughout many regions of Scotland and eventually found its way into a revived urban context starting in the early part of the 19th century<sup>20</sup>. An example of what might be considered a quintessential example of an original Scottish Baronial building is Balmoral Castle in Scotland, completed in 1856 (Fig. 6). Buildings that best exemplify this style exhibit a full design program of unique elements woven into the composition of each façade. These elements blend harmoniously to create a complete rendition of the style from the ground up. The hard architectural elements that define the style include masterfully dressed and executed stone or brick work, incorporation of gothic arches, porte-cocheres, crenelated cornices, stepped gable roof ends and projecting towers capped with turreted roofs which often create prominence at the corners of the building. Symmetrical placement and mass of windows on projecting and inset bays and sections of the façade as well as repetition of window placement between principle floors can be noted in many examples of

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19 Fiona Sinclair . Scotstyle, 150 Years of Scottish Architecture. Edinburgh: Royal Incorporation of Architects in Scotland, 1984. 12.

20 Sinclair 12.

the style. A Scottish Baronial structure is often crowned with steeply pitched copper roofs, dormer windows and variations in the rooflines. There are also a number of finer ornamental design elements included in the design of buildings in the Scottish Baronial style. These finer elements often add another more intimate and whimsical layer to the composition. Heraldic carving is seen in spandrels and on window and door hoods. The carving can also include detailed balustrades and gargoyles. A full “castle treatment” can often be seen applied to major entries and includes imitation of portcullis and other fortified elements reminiscent of a functional presence these apparatus served on original fortified Scottish castles from which the revived style is derived. The inclusion of leaded and stained glass windows also adds to the feeling of the entire structure and is used to further demonstrate a complete Scottish Baronial design scheme.

The next necessary step to properly engage with these three specific examples of Scottish Baronial architecture, is to understand context and engage with their greater importance in the city of Montreal. The link to a style derived from Scottish heritage has within the setting of Montreal’s Square Mile is quite substantial, and nearly impossible to overlook. The majority of the original families in the Square Mile were of Scotch-Presbyterian descent<sup>21</sup>. Thus, it is easy to see why developers and architects alike might have found it especially suitable to adopt the Scottish Baronial style for their projects within this area of Montreal.

Several other substantial examples of Scottish Baronial architecture in the Square Mile also exist. The Royal Victoria Hospital from 1893, and subsequent additions made into the 20th century including the Ross Memorial Pavilion from 1916 (Fig. 7) are also examples of the

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<sup>21</sup> Gersovitz, 102.

Scottish Baronial style<sup>22</sup>. A private residence for Duncan McIntyre one of the original founders of the Canadian Pacific Railway called “Craguie” constructed the C. 1880 (Fig. 8) was also built in the style<sup>23</sup>. Positive connotations that come from economic strength and solidarity may have also been a factor that influenced the choice made by developers to adopt the Scottish Baronial style to these three large-scale high-density residential housing projects in the Square Mile. By 1900, 70% of the wealth of Canada was held by the families of the 25,000 individuals who lived within [the boundaries of the Square Mile]<sup>24</sup>. There is a generalized association in Western society between wealth, status and class. As such, it might be fair to speculate that the use of an architectural style derived from the origins of the highest economically ranked portion of the country’s population could help attract a clientele to these luxury apartments. Through this association it can be presumed that residents who already possessed this status, or those wishing for an opportunity to achieve a feeling of similar high class rank and stature might presumably be drawn to these buildings. Once the definition of the style, context in the Square Mile and connotations have been articulated, the physical characteristics of the Gleneagles can be further examined.

To begin with physical analysis of the architectural elements that make up the composition of The Gleneagles it is best to start from the ground floor and begin working upwards. The façade of the building that faces Cote des Neiges Road is parallel to the street and follows the slope of the hill on which it sits through a series of projecting terraced, stepped sections. Aside from some discreetly placed service entrances, the main passages that provide

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22 Annmarie Adams. Medicine by Design: The Architect and the Modern Hospital, 1893- 1943. Minneapolis: University of Minnesota Press, 2008.

23 François Rémillard and Brian Merrett. Mansions of the Golden Square Mile, Montreal, 1850-1930. Montreal, Quebec: Meridian Press, 1987.

24 Gersovitz, 108 .

access in and out of the interior courtyard are gained through a pair of imposing porte-cochere style entry arches cut directly through the building adding to the Gleneagles' unique and fortified appearance.

The first three floors on each façade are where some of the best concentration of Scottish Baronial elements are presented in what can be considered a well executed and convincing manner. The composition of the first storey of the building includes a base of rough-cut stone. This stone base adds a further layer to the fortified, strong qualities of the building and acts as a grounding element on the mountainous site. The decorative scheme surrounding each of the entry porte-cochere arches that are cut through the building are similarly well executed (Fig. 9). Set into slightly inset bays, each of the two storey gothic arched portals are surrounded by a carved coping stone trim which truncates near the base morphing into cut and dressed coining stones. The remainder of the inset bay is filled by rough-cut stone extended until a course of carved stone blocks begin, commencing with a course of corbeling. Above this is a cut and dressed band of stone which is present in the inset bay for one full storey before the regular brick used on the majority of the building begins again. In this section of cut and dressed stone, decorative elements are used to create a sort of trompe l'oeil which seems to mimic a balcony similar to those where guards might have kept watch over the drawbridge when defending a medieval fortified castle in Scotland. The decorative scheme in this portion also includes a spandrel showing an intricate heraldic crest and a carved window hood including some derivations of neoclassical ornament including fluted columns and a finial. A photo from 1965 (Fig. 10) shows the exit porte-cochere, viewed from the interior courtyard. The concentration of Scottish Baronial elements in this photo suggests a potentially

well-executed building that might exist outside of the frame if the camera were to pan out. In reality, the similar proper execution of the style seen in this photo is not the case on the rest of the structure.

Beyond these entry arches and the first three floors, the appearance of well executed Scottish Baronial elements seem to go on hiatus for a number of levels. Aside from a pair of applied and essentially fake decorative projecting bays capped with shallow gables added to the façade, for some eight stories there is absolutely no elements of any consequence from Scottish Baronial vocabulary that are included on the structure. This portion of the building is stripped of even pastiche ornaments. When examined horizontally, the middle of the main portion of the east façade offers nothing more than monotonous brown brick walls pierced by generic and mundane sash windows. These sections of the structure make no reference to Scottish Baronial and their generic nature leaves them so unremarkable they could easily be found on any number of other urban brick structures from the early 20<sup>th</sup> century. When looking at the two other examples of Scottish Baronial apartments in the inventory, similar monotony and lack of interest on facades is not the case.

The front façade of the Chateau facing Sherbrooke Street (Fig. 11), does not present this same void in detail in the stories present between the ground floor and the roof. The Gleneagles presents a very basic repetition of what is almost the same floor over and over on portions of the façade with no attention to details. Conversely, significant variety is added to the Chateau through the application of a variety of decorative window hoods, carved friezes, spandrels, gargoyles and corner turrets. No two floors on The Chateau repeat the exact same façade, there is always considerable variation and variety. The Trafalgar presents a similarly well-executed

treatment of the façade between the main and uppermost floors. Interest is added to break up any potential monotony of facades between the numerous floors. At the Trafalgar, a projecting dentil frieze detail applied at intervals and acts to draw the eye upwards. Inclusion of a large six storey rounded turret on the north east corner of the Trafalgar, not only adds vertical variety to the façade of the building, it also anchors the building to the site.

A similar treatment is not seen at the Gleneagles, portions of the floors above the main storey make minimal reference to whimsical Scottish Baronial elements and do not do much to contribute to the larger composition of the building. At the Gleneagles a lack of attention to detail on the façade both vertically and horizontally is also seen in the random placement of windows on many floors. Although this perhaps denotes purely functional concerns of interior spaces in the apartment units, it still severely disrupts majesty and harmony that could have been achieved through more careful execution of the façade as can be seen on the other two examples.

The Scottish Baronial vocabulary returns to the exterior façade of the Gleneagles when each of the projecting terraced sections that make up the buildings facades come to an end. A series of treatments to the roofline that typify the Scottish Baronial style once again commence. One notices the presence of decorative frieze including crenelated battlements, stepped gable ends and sections capped with a stone banister that features balustrades reminiscent of the finials seen on other decorative features on lower stories. Even though the treatment of elements towards the roof is more in line with an ideal representation of the Scottish Baronial style, there are still a significant number of details that remain absent from, and are poorly applied to the composition. Many of the stepped gable ends on the Gleneagles are in fact



entirely false and are included in the composition for only decorative purposes. The element most notably absent in the composition of the roof portion of the building is however the lack of any steeply pitched sections of roof and absence of turrets (Fig. 12). The only sections of pitched roofs on the Gleneagles are quite pitifully clad in asphalt shingles. The superb roofline of the Trafalgar Apartments located directly adjacent to the Gleneagles shows the majesty that can be gained through successful application and massing of these varied roofing elements and use of copper roofing material. The Chateau also presents a superb execution of roof composition that crowns some portions of the building. The steep copper roofing used on portions of the Chateau's roof provides welcome contrast from the potentially austere stone mass of the building and complete the overall composition of the structure. Each of the roof sections on the composition of the Gleneagles end on what can be quite literally considered a flat note. The roof lacks the final poignant, punctuation seen in most other examples of the Scottish Baronial style. The Gleneagles lacks what can only come from the poignant pop of the tip of a turret or sharp ridge on an elegant copper roofline. Again, this is something that is seen eloquently articulated in the two other examples in the inventory.

Through consultation of archival material at the Canadian Center for Architecture, it is my belief that the physical characteristics that present themselves on the finished version of the Gleneagles may not have been what the Architects Ross and Macdonald originally had in mind as part of their ideal vision. A sketch of the Eastern Façade of the building facing Cote des Neiges Road (Fig. 13), shows a far more carefully executed façade with much more attention to a number of finer details when compared to what is currently present on the site. Over 80 years after planning and construction, explanation of the reasoning behind how this finished product

materialized is difficult to discover and prove. It is quite safe to assume however that the architects are not entirely to blame for the building's shortcomings. The Chateau Apartments was an earlier commission from Ross and Macdonald and as mentioned is a splendid example of the Scottish Baronial style. This example speaks to the firm's capability and assures that they were more than able and informed enough to execute a structure designed using Scottish Baronial elements. It is possible that more economic factors may have played a role in the poor execution of the style at the Gleneagles.

Construction for the Gleneagles began in 1929, it can be assumed that a great deal of the initial construction process went into site preparation including creating the extensive foundations for the building as well as what was for the time an innovative feat of engineering, one of Montreal's first underground parking garages. Consequently, the stock market crash that hit in August 1929 may have had considerable impact on the construction project that was not completed until 1930. Financed by a collective of investors, this catastrophic economic event may have had considerable impact on the finances of the Gleneagles Investment Corporation and the Common Cents Holding Company. Thus, speculation regarding potential liberties that may have been taken by developers in order to cut costs and maintain progress on the project through very tough financial times are not at all unfounded and may hold the explanation for the shortcomings seen in the project's the end result.

Although difficult to prove, finances may have been the main culprit and not a poorly intended and executed design; thus not the fault of Ross and Macdonald Architects. As mentioned previously, for evidence of their ability in executing the Scottish Baronial style, one needs to look no further than the splendid design of the Chateau apartments. The embedded

Scottish heritage present in Montreal's Square Mile district becomes more physically evident through the existence of heritage buildings of the Scottish Baronial architecture style. The three apartment buildings in the Square Mile, The Chateau, The Gleneagles, and The Trafalgar apartments each represent their own unique and individual derivations of this style. Though the Chateau and Trafalgar are arguably stylistically superior when compared to the pastiche nature and absent physical qualities and elements at the Gleneagles, the trio represents the application of the architectural style in a large-scale residential housing typology. The trio of buildings exists as a palimpsest of the Scottish heritage in the Square Mile and contribute to what is a significant part of the heritage urban fabric in the city of Montreal.

Embedded traces of past material culture are also present in the interiors of building and add another layer to the site beyond physical exterior architectural elements and style. Many of the public interior spaces of the building still contain some original furnishings, finishes and light fixtures which in many cases pay further homage to the same Scottish baronial motif seen on the exterior. There are however some exceptions in the mix of these artefacts. Baroque style gilt gold frames on mirrors and artwork from the Victorian period are found in many of the interior spaces. The vocabulary that is used on some of the plaster mouldings parts of the building also seem to fall into a Georgian distinction especially in terms of the incorporation of dentil mouldings in many interior spaces. A redeeming element comes in the form of a vegetal motif that runs around the ceiling in the lobby of the building and repeats in the hallways on each floor. This relief moulding features the Celtic thistle motif an element definitely taken directly from Scottish Baronial vocabulary (Fig. 14).

Fireplaces also exist in most of the apartment units aside from the small bachelor

apartments. Although escalating insurance costs have meant that residents may no longer use these fireplaces the mantels remain in tact in all apartments. There are a selection of plaster mantels that are seen throughout apartments in the building. Here we also see a significant deviation from the Scottish Baronial style. Although some mantels in the Building do include gothic arches and treatment similar to exterior architectural elements (Fig. 15), there are also some curious examples that exist which use neoclassical corbels and turned columns of a more English and Jacobean nature (Fig. 16).

Besides these stylistic interior elements that exist in the building it seems appropriate to make mention of some other material cultural elements that remain as traces of past historical circumstances and the type of class seen in the building. In the parking garage of the Gleneagles there is a vintage car from the 1930's parked in the corner (Fig. 17). All four tires are flat and the car seems to be in a process of slowly melting into the garage floor. Although it is unclear when this car would have last been on the road, and just how long it has been decaying in the basement, its existence stands as an ever present physical reminder of days gone by and one of a number of rapidly fading traces of the sites past history.

Apartment units inside the the Gleneagles range from simple 2.5 apartments to massive units of several thousand square feet with multiple stories and all the accouterments and space one might expect in a large detached home. Consultation of floor plans found in archival sources reveals a number of elaborate apartments within the building including such luxurious spaces as libraries, sunrooms, galleries, lounges, dressing rooms, reception and stair halls. A series of common spaces were also included in the original plans of the building. Although most of these spaces no longer exist or are not used for their originally intended function, they

once included a games room, library, greenhouses, dining hall (Fig. 18) and café. Outside a central entry courtyard and a private rear garden once included putting greens and a second large detached greenhouse. All of these common spaces have since been transformed, and altered for other uses or destroyed all together. The games room has been subdivided and converted into apartment units. The garden no longer provides the putting greens and the two greenhouses seen in early photos of the building have both been demolished leaving behind only their foundations as physical palimpsests of their previous existence. Though the grand dining hall remains with all of the original architectural details intact, all of the furnishings have been removed and after serving as an office for the property manager for a number of years this space has been recently converted again into the condominium sales office. It is important to note that these common spaces would have been crucial for the community atmosphere and engagement between residents at the time the Gleneagles was originally built. Some semblance of a communal atmosphere outside of individual apartments would have existed in these spaces at the Gleneagles up to the sequential destruction that went on into the 1980's.

*Large and luxurious layouts, are not without some quirks:*

Floor plans of the Gleneagles found in the archives at the Canadian Center for Architecture have been a crucial visual source though which I have been able to draw a considerable amount of information about the building throughout my research process. The plans of each unit in the Gleneagles whether very large or more modest present a number of

interesting aspects. Andrew Alpern's book *Luxury Apartment Houses of Manhattan*<sup>25</sup> engages with plans and photos to create analysis and organized documentation of different aspects and elements of the apartments in the New York inventory. In Alpern's text, he uses a specific methodology to describe the layouts of each floor of the building, the facades and certain aspects of individual apartment units within. In many cases, Alpern also examines the circumstances that lead to the construction of each building along with any interesting elements and inclusions that are specific to the example. Some interesting elements noted in Alpern's text related to the specific buildings in the New York Luxury apartment inventory include commodious interior courtyards<sup>26</sup>, built to suit options<sup>27</sup> and numerous influences taking cues from other distinct architectural styles including buildings in Gothic Revival and Beaux Arts styles.

Alpern's method of organization and analysis can be applied for my purposes and used to understand and explain a great deal of the physical characteristics at the Gleneagles including the typical layout of each floor and some common features of apartments. At the Gleneagles, floor plans vary between each of the blocks in the building. Blocks A and B present large apartments up to 6000 square feet several of which are on two floors. Block C also offers very large apartments as well as far more modest bachelor and one bedroom units. Block D has only two large units on each floor and in this block all units are all laid out on one single floor.

The typical large apartment unit at the Gleneagles provides a number of common elements. Usual passage of entry for occupants and guests is gained via a main front entrance

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25 Andrew Alpern. Apartment Houses for the Affluent. New York: McGraw-Hill, 1975. Carelli, Eugenio. Upper Class Dwelling. 1982.

26 Alpern, 56.

27 Alpern, 113.

essence this yearning for the past.

The thirteen floor Sir George Simpson Condominiums (Fig. 22) were completed in 2009 and built by the Lepin Group<sup>39</sup>. At over \$1000 per square foot, 96% of the condominiums in the project were sold to private investors by word of mouth prior to the developer implementing any sort of public marketing program. The remaining units were sold marketed under such slogans as “Putting the Sheen back in the Square Mile” and “Truly a heritage building of tomorrow in the making”. At the cost of over \$6 million for a condo of approximately 6000 square feet, it is clear to see with the success rate of a project like this, that the ideals of luxury apartment living that were first exemplified in luxury projects in the city decades ago are once again in demand. The Sir George Simpson is located at 1485 Sherbrooke Street directly adjacent to the Linton Apartments. The architectural characteristics of the building are entirely pastiche. A reinforced concrete structure is adorned with a number of prefabricated fibreglass panels and architectural elements that are meant to mimic the same sort of beaux arts style that is seen on the neighbouring Linton Apartments. It would seem that perhaps authenticity is not a high priority on the minds of the individuals who seemed to have quickly snatched up the units in the “Disneyfied” building. The qualities of enduring grandeur and luxury from historical aspects of the Square Mile have been mapped onto what some might consider to be a less than adequate architectural rendition lacking in many ways when compared to the original typology.

The Residences at the Ritz Carlton (Fig. 23) are part of another project looking into aspects of nostalgia and attempting to recreate a square mile landmark. Always a grand hotel, the Ritz has been a permanent fixture and an iconic structure on Sherbrooke Street corridor of

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<sup>39</sup> [www.groupelepine.com/montreal/condos.php](http://www.groupelepine.com/montreal/condos.php)

the Square Mile since it was completed in 1911. The hotel has recently been sold to the European based Kempinski Group and is currently undergoing an extensive process of renovation and restoration including a completely new ultra modern addition being added to the structure which will comprise of a number of private residences attached to the hotel. Yet again this project is being marketed for sale with aspects of the past history of the Square Mile applied as the main selling feature.

The main web page of the Residences at the Ritz presents a video to describe the newly renovated and restored Ritz<sup>40</sup>. The film begins with idyllic piano music and a montage of black and white photos of the hotel structure both interior and exterior when it was first constructed. Phrases flash across the screen including “The return of an original”, “spectacular balls and high society dances”. Suddenly the piano tune changes and a down tempo bass line worthy of an upscale cocktail lounge drops into the the score. The Ritz Hotel of tomorrow is revealed with all of its new features and attributes. Images of sleek and glitzy modern interior spaces with burl wood paneling, frosted glass and seemingly endless marble surfaces and flooring give one a taste of an entirely different feeling and atmosphere than the refined classic interiors that the hotel originally presented. The promotional film continues to showcase the more built elements of the new residences at the Ritz including features, amenities and high quality renderings of interior spaces. The film ends with the slogan “Share the magic of the Ritz for a night or for a lifetime”. Although the project is not yet complete, considerable investment seems to have already have been put into the renovation and construction and numerous individuals have already purchased a number of units in the project. Once again this initial success proves that there is a demand for projects of this nature present in Montreal and people

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40 [www.residences.ritzmontreal.com](http://www.residences.ritzmontreal.com)



seem ready and willing to commit great amounts of money to make these types of projects their homes.

The Gleneagles as Condominiums<sup>41</sup> is another newly announced project that is attempting to follow in this same path of Square Mile heritage reinvented and reinterpreted in present day Montreal. The difference with the Gleneagles project however is that the building is already inhabited by a population of renters, very few of whom seem to be interested in purchasing the units that they already live in and currently rent. The Gleneagles as condominiums promises all of the amenities of a luxury hotel, concierge, doorman, 24 hour security, gym and a newly restored facade, court-yard and lobbies. The building seems to be attempting to come full circle. From its original status of a prestigious Montreal address to its period of decline, the developers of the project are attempting to put the building in the spotlight and market it as a relic that hangs onto the coat tails of the glamour and splendour that was once present in the Square Mile during the Gilded Age. It remains to be seen if the project will become a successful venture at this point however. As Quebec rental law provides residents with the right to stay in their units as long as they wish with only minimal annual controlled increases in rental rates , only the units that are currently vacant may be sold to new residents. Prices for the condo units for sale in the Gleneagles are approximately \$400 per square foot. Although this is a far cry from the astronomical prices that units at the Sir George Simpson and Ritz are fetching, the price per square foot is in line with most new construction condo projects in the heart of the downtown core of Montreal.

Years of patchy repairs and poor maintenance to the mechanical systems, brick work, windows, plumbing and electrical in the building also make for a less than appealing sell for

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<sup>41</sup> [www.thegleneagles.ca](http://www.thegleneagles.ca)

new comers visiting the site who are now presented with a construction site. Gone are the well maintained gardens and pristine lobbies halls and elevators. Instead, a circus of what appear to be sloppy workers and mess on the premises each day. When carrying out renovations and repairs on an old building there are always countless unforeseen obstacles and difficulties that can arise given the nature of certain aging elements and portions of the structure. The doors to the C block lobby that were once so grand and appealing to me with their patina of old varnish and wood grain have been sanded and re-stained no less than 4 times in recent months. Twice the incorrect colour was applied first far too dark then too red. Next, freshly applied varnish still tacky from its application was peppered with dust from the brick work that was being done on the entry arches nearby, finally painters tape was added to glass on the windows yet again seemingly in preparation for another attempt to return to the doors to some semblance of their original state.

A redesigned and updated plan for the original courtyard at the Gleneagles is also in the plans and construction for this portion of the project is also currently underway. In the same form as the rest of the work being done on site this project has also been met with a fair share of complications. The most notable thus far was during demolition of existing elements in the old court yard. While jack hammering and pulling out old sidewalks considerably large portions of the concrete ceiling in the garage rained down onto several residents cars parked below causing thousands of dollars in damages. The dust that resulted from this issue proceeded to set off the fire alarm and when firemen and police arrived on site it was discovered that the work on site was not being carried out with a proper engineers report. All cars were removed from the garage and temporarily put into an off site parking lot. A shuttle

service was then put in place to bring residents to and from their cars back to the building. Although the demolition is now complete and the construction for this portion of the project seems to be again moving forward the delays thus far have made what was meant to be a six week project quite lengthened.

Scott Yetman Design<sup>42</sup> a high profile Montreal based interior design firm was chosen by the developers to design and furnish a model suit in the building. In what seems as circumstances that can only be explained as an effort to cut costs, the redesign of the main lobby of the B block including all finishes furniture and light fixtures, along with the restoration of the dining hall to function as an events hall and lounge, were left to be hastily chosen by an unknown designer with what many have deemed to be quite questionable taste. The result complete with excessive use of gilt gold, gaudy black and burgundy carpets, over embellished crystal chandeliers, burnt orange wallpaper and silk flower arrangements has been compared by some residents of the building as something of a cross between a funeral home and brothel. Since installation the questionable nature of the chosen decor was apparently realized by the developer and Scott Yetman's office was brought in to attempt to remedy the situation and tone down the garish space with some more tasteful choices.

It seems to me that the difficulties the developer in the Gleneagles project is seemingly having with the execution of these alterations and improvements on site might be a result of a dismissal and disregard of the old saying "If it's not broken, don't try and fix it", that is unless one has the means, manpower and expertise to do so in a proper manner. The sort of attention to detail and high quality finishes that are being implemented in the new Residences at the Ritz and the finished project of the Sir George Simpson Condominiums with its very opulent and

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<sup>42</sup> [www.scottyetmandesign.com](http://www.scottyetmandesign.com)

common thread of the same address, but a number of common cultural traits.

As previously mentioned, the situation that gave rise to Apartment living in Montreal came under far different circumstances than in New York. It was not the same necessity in any way for residents to live in apartments in Montreal when both affordable and luxury lower density housing was still available within close proximity to the downtown core of the city. It is here where one is able to begin to see part of the curious cultural aspect of the site begin to take shape. The linguistically divided nature of Montreal has been a present phenomenon throughout history. Heavy traces of the east and west division of French and English language and culture still exist in the city of Montreal even today. It is important to understand that the small inventory of luxury apartments in the context of Montreal when first constructed were part of what was an entirely English phenomena, the Square Mile and a particular echelon of Montreal's upper class that was widely detached and somewhat separate from the French population of the city. All of the significant buildings in Montreal's early 20th century luxury apartment inventory are situated geographically in the western portion of the city. It is interesting that for a period of time in the contemporary context of Montreal these buildings were widely considered archaic and fell out of style. The Gleneagles exemplifies this phenomena perfectly. The removal and demolition of certain luxurious elements and amenities in the late decades of the 20<sup>th</sup> century shows the decline of the popularity of such things. In this time period certain elements of the past historic social structures and culture they once represented had become almost taboo and obsolete in the minds of the majority of the population including the owners of the building in. Further evidence for this lies in the fact that for a period of time buildings of the same nature ceased to be constructed and many others in

the existing inventory fell into states of disrepair. It is interesting that at the time of their construction these buildings stood as monumental icons that were linked directly to aspects of power, and upper class wealth and hegemony in Montreal.

Upon identifying and accepting this, one must then again ask, how and why did the upper class cultural group decide to make these buildings home? As previously mentioned, great deal of this can be attributed to economic necessity and downsizing from large homes to more reasonable accommodations during the depression era, however, as with any exodus, it may simply come back to the concept of herd mentality. In Adam Kuper's text, *Culture: The Anthropologists Account*<sup>32</sup>, he discusses the concept of cultural identity. Kuper states that Identity is not a private matter, it must be lived out in the world through dialogue with others. Thus relativity becomes the value added factor in a number of culturally nuanced concepts and behaviors. The inner self finds its home and comfort in the world by participating in the identity of a collective. Thus a return to the previously discussed concept of home. It is obvious that the commodious attributes of apartments at the Gleneagles fulfill the basic list of attributes required by individuals in their ideal homes. A second layer of requirements, that is a sense of belonging to part of a strong collective cultural identity was also a very present and appealing attribute that a building like the Gleneagles could offer the residents who chose to make it their home when it was first constructed.

Thorstein Veblen's text *Theory of a Leisure Class*<sup>33</sup> first published in 1899 illustrates the concept of how group members imitate each other in the context of consumer behaviour.

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32 Adam Kuper. Culture: The Anthropologists' Account. Cambridge, Mass: Harvard University Press, 1999

33 Thorstein Veblen and Stuart Chase. The Theory of the Leisure Class: An Economic Study of Institutions. New York: Modern library, 1934.

Widely considered a satire on modern society of its time, Velben's text presents an outsiders perspective of behaviour of the type of upper class groups in society who were making there homes in the Gleneagles and other similar buildings in the Montreal when they were first constructed. Beyond obvious satirical nature of this cultural group often seen in popular media and elsewhere it is in essence an important fact that to understand that this cultural group of upper-class English residents with their quirks and specific behaviours did not develop within the context of the Gleneagles and other luxury buildings, they merely migrated there over time.

It now comes to a point where it becomes necessary to further pin point exactly who some of the the original inhabitants who made the Gleneagles home were. For the intents and purposes of this research it is only necessary to describe residents of the Gleneagles in broad terms as a group of white, high income mostly christian individuals with a distinct array of accompanying accoutrements and institutions in essence culture. As mentioned by Julia Gersovitz in her text the *Square Mile*<sup>34</sup>, the majority of original square mile residents were in fact Scotch Presbyterians<sup>35</sup>. Although Square Miler's and their descendants would not have been the only members of this group and pigeon holing the residents is an almost impossible task, many common aspects of their shared culture is not.

Some original residents of the Gleneagles would have been part of the realm of financiers the clubmen and clubwomen a wealthy and elite group similar to the individuals described in Stephen Leacock in his text, *Arcadian Adventures with the Idle Rich*<sup>36</sup>. The book takes place in a fictitious town and accounts the lives of the upper crust, and society's elite in a

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34 Julia Gersovitz. The Square Mile, Montreal, 1860-1914. ,Columbia University Press. 1980.

35 Gersovitz, 11.

36 Stephen Leacock. Arcadian Adventures with the Idle Rich. New York: John Lane, 1914. Print.

satirical manner. Leacock's Mausoleum Club and Plutoria Avenue<sup>37</sup> can be seen as allusions to Montreal's Sherbrooke Street long standing social clubs and Institutions such as the Mount Royal and Atwater clubs and all of the upper class pomp, circumstance, decorum and splendour of the gilded age in Montreal.

The exclusive club-like nature of the Gleneagles maps directly onto this way of life and these social structures. The dining hall and public spaces such as the greenhouses, putting greens and games represent the desires of a group of residents with a passion and predisposition towards leisure time and enjoyment of the finer things in life. The Gleneagles when it was first constructed represents an exclusive cloistered space where insiders could mingle together in an atmosphere of equality where those present are part of the same social stratification, in essence members of the same exclusive club. Although over time many of these social structures and customs have faded, there are still vestiges of these elements present in the site even in its contemporary existence. Resurgence of many of these aspects has also become a major part of the marketing of the condominium units for sale.

At the Gleneagles, architectural elements, physical spaces once present in the building along with countless elements of material culture once housed within based upon my argument can only be explained and fully understood in relation to this loaded trope of external factors relating to social class and accompanying elements of culture. Considering the Gleneagles as an artifact and using a diachronic approach to explain a number of different meanings and value at different points in history has been a method I have used to articulate the building along with its inhabitants and various cultural aspects present within. Shifting the focus of my research from a specific place and time and widening the scope to a more broad and all encompassing

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<sup>37</sup> Leacock, 2.

spectrum has been an adequate resolution of many of these issues. In this manner every factor that has played a role in the building from its construction to present day is considered taking influence from an anthropological perspective and explained with an appropriate relevance. Every aspect at the Gleneagles from embedded social class history both past and present, to change and layouts and customization of apartments can be examined by means of this inclusive lens that considers these situations internally within the building as they relate to greater external factors of society and culture in upper class montreal.

*Luxury today, looking forward while looking back:*

Another more nuanced concept that I have delved into as in Montreal there is a recent resurgence of residential projects that are based on aspects of nostalgia and the past historical legacy of the Square Mile. Technically defined, the term nostalgia describes a yearning for the past, often in idealized form. The word is a learned formation of a Greek compound, consisting of νόστος (nóstos), meaning "returning home", a Homeric word, and ἄλγος (álgos), meaning "pain, ache". It was described as a medical condition, a form of melancholy, in the Early Modern period, and came to be an important topic in Romanticism. In common, less clinical usage, nostalgia sometimes includes a general interest in past eras and their personalities and events, especially the "good old days" of a few generations back recast in an idyllic light, such as the Belle Époque, Merry England, Neo-Victorian aesthetics, the US "Antebellum" Old South, etc. Sometimes it is brought on by a sudden image, or remembrance of something from one's childhood<sup>38</sup>. In Montreal today there are numerous projects that exemplify what is in

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<sup>38</sup> [www.english.oxforddictionaries.com](http://www.english.oxforddictionaries.com)



door which opens in many cases into generous entry vestibules usually complete with a coat closet. These halls generally give way to an interior hallway off of which all of the main rooms can be accessed including the living and dining rooms. Plans at the Gleneagles facilitate centralized circulation usually via the main hallway. This central hallway allows access and easy circulation between each of the rooms. All rooms in apartment units at the Gleneagles include outside windows. Bedrooms all include closets for clothes storage and most kitchens in the building present a separate pantry for food storage purposes. All apartments at the Gleneagles also have a secondary servants entrance that provides access to the service areas of the home. In the case of smaller apartments the service door opens into the kitchen area. In the larger apartments, the service entrances open into the servants quarters. Each of these service entrances gives access to a back servants staircase which is completely separate from a public staircase for guests and residents. Large apartments in the building also include accommodations for at least two live in servants. These servants quarters were in most cases located in a separate portion of the apartment and provided bathroom facilities separate for the occupants of the apartments.

An element that I have noticed as a common trait in the floor plans of the Gleneagles is the location of bathrooms in apartments. Layout of apartments all seem to include only bathrooms which are accessed off of bedrooms. For the time period I feel this is a strange choice on the part of the architects. Large apartments of several thousand square feet exist in the building. Within these apartments exist rooms that were certainly scaled for entertaining and receiving guests. For example, apartment C-61 is a considerably grand residence of large scale containing twelve substantial rooms (Fig. 19). Laid out on two floors this apartment is

just over 3000 square feet. An entry vestibule and foyer include a large separate coat room. The soaring two storey living room, lounge and adjacent dining room are of large scale. The considerably vast size of this apartment suggests that it is set up to easily receive and entertain guests in a commodious manner. Yet the curious thing is, not one of the residence's four bathrooms can be accessed from a public room. All require users to traverse through the intimate private spaces in the apartment, the bedrooms. It seems to be a very strange oversight in the layout that guests must pass through bedrooms in order to use bathroom facilities. In Andrew Alpern's text "New York's Fabulous Luxury Apartments" I have not been able to uncover even one example of this same choice of layout. An example of an apartment with a more expected means of bathroom access exists on page 36 of Alpern's text. The Chatsworth Apartments was built in 1904<sup>28</sup>, 25 years before the Gleneagles. Even in this much earlier example of an apartment complex provisions were made when planning the layout to allow for access of bathroom facilities off of common hallways.

In attempting to uncover reasoning behind this choice, a lack of space cannot be used to explain why apartments at the Gleneagles would not have bathrooms accessed in this manner. Apartments C-22 to C-72 (Fig. 20) are stacked on the floors directly above each other in the C block. Each of these apartments have the same identical layout and square footage. Although quite small at 750 square feet, the compact rectangular plans make good use of space and the rooms are quite generous in size including an unusually large eat-in kitchen of 12x15 feet, there is a bedroom 12x12 feet and a generously scaled living room of 15x15 feet. In this example as well we see the same choice to access the bathroom only via the bedroom. This layout presents what is in my mind a glaringly obvious mirror reverse swap that could have taken place

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<sup>28</sup> Alpern, 76.

between a hall closet and the bathroom. Not only would this swap in the layout allow access to the bathroom from the hall, it would have also extend the functionality of the largest of the closets to the bedroom and provide easier access to clothes storage. Living in one of these units with this layout, I am forever miffed by this apparent oversight by the architects. When entertaining guests they must all pass through my bedroom in order to use the bathroom facilities.

This bathroom issue has been rectified in many of the units through renovations that have taken place in current day. The addition of powder rooms enveloped within existing generously sized closets throughout the building is a common conversion. If the time period and the way residents were originally using their apartments and entertaining in 1929 dictated that bathrooms accessed off of spaces other than private ones were not necessary past decade this is certainly not the case today and these renovations stand as proof of this.

Because this pattern exists in almost all of the units in the building with a few exceptions I am lead to believe that it is likely that this was more of an intentional choice than an oversight. However whatever gain and advantage there might be by doing this escapes me. The only conclusion that I have come to is that the existence of the public dining room in the building meant that individuals were perhaps not using their apartments to entertain guests in the same manner as individuals in other buildings would have without access to the same public facilities.

There is also a link that can be made between the gleneagles and a similar apartment typology that became popular around the turn of the century in New York. Although not quite the same typology, the Gleneagles presents many traits that make it similar to the apartment

hotel model. These traits are extended into the layouts of some of the smaller apartments in the building. The apartment hotel developed in New York and provided less permanent accommodation to some New Yorkers<sup>29</sup>. Apartment hotels provided residents with a full range of conveniences and services without the necessity to employ ones own servants and prepare meals. Many of the small bachelor units at the gleneagles conform to this mode of living quarters reliant entirely upon the buildings services. Located in the C block, these bachelor units offered two room accommodation with the bare minimum kitchen facilities (Fig. 21). Renters in these units at the Gleneagles would take all meals in the dining room. Consultation of archival material concerning the inquiry surrounding the potential the closure of the dining hall in the building from 1976<sup>30</sup> contains commentary from a single male resident living in one of these bachelor units. The resident stated in his comments that since he used the dining facilities every day that if they were to close he would have to find other accommodations as his apartment was not equipped with facilities for proper preparation of meals.

Much like the odd bathroom situation that has been remedied by many residents in the building in recent years, the lack of proper kitchen facilities have also been addressed by contemporary renovations. In some cases what I will call 'micro kitchens' were added with small scale ovens and bar fridges thus retrofitting and making it possible for current residents to cook meals in these smaller apartments. In other cases these small apartments have been connected either by joining two on the same floor or in one case on the 6<sup>th</sup> and 7<sup>th</sup> floors a spiral staircase was added between two units, in effect doubling the floor space and providing more

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29 Cromley, 189.

30 Documentation of the inquisition surrounding the closure of the dining hall at the Gleneagles is included in the private Archives of the Common Family in the office of the Late Frank Common in what was once his Apartment #B-11 3940 Cote des Neiges. Common was one of the original developers of the Gleneagles project. Retirement of the long time chef meant closure of the dining hall after it was deemed to be a financial burden to the building.

than ample space for the addition of a spacious kitchen in one of the rooms.

*Social Class Culture and all that Jazz:*

My research has uncovered and articulated why the study of a place like the Gleneagles apartments can be considered important and how this study contributes to existing literature about apartments in the city of Montreal. There are also a number of other more nuanced related issue especially aspects of social class and culture. Beyond the bricks, mortar, formal architectural characteristics and objects of material culture related to the Gleneagles, there is a deeper meaning that can be fleshed out through many different avenues including examination of different inhabitants of the space along with a number of accompanying external elements that have had affect on the space itself and these users. The users and inhabitants of the building over time present an interesting stratification of the population of Montreal. As previously mentioned the inhabitants were wealthy upper class residents of the city and primarily English speaking. However delving into the intricacies and idiosyncratic behaviours of this group further proves to uncover yet another fascinating layer of of the site.

My study of the Gleneagles has uncovered different layers of this cultural meaning and significance. These layers have shifted and changed over time among both the residents and many workers were once a common presence within the building. Articulation of these shifts includes exploration of how when first constructed, the building could be considered as a major hub in the larger network of upperclass montreal. This hub would be nonexistent without the residents and workers who resided in the building and constituted the members of this group.

This understanding uncovers specific relations to a number of different external factors including social, political and cultural phenomena that are entirely unique to the historical context of Montreal.

The ever shifting definitions of the Western concept of Home throughout history are articulated by Wiltold Rybczynski in his 1986 text *Home: A short history of an idea*<sup>31</sup>. Rybczynski Divides his text into 7 section, Nostalgia, Intimacy and Privacy, Domesticity, Commodity and Delight, Light and air and Efficiency. Although the book is not considered as formal academic research and falls into the genre of pop literature, the manner through which Rybczynski presents the concepts still stands as a complex and complete articulation of the idea home. Even when considered on their own, the titles in the text speak great volumes about a widely accepted understanding of Western society's idea of “home” and what a large number of individuals hold to be most valued aspects and common denominations between their built living environments. The definition of home can of course be extended and applied to apartment typology. Indeed there is no denying that each living unit in an apartment building constitutes a home. The home has a more personal and nuanced meaning and various aspects that make up an understanding of the concept extend beyond housing typologies and architectural styles and can be better understood from an cultural anthropological perspective. Via this perspective the building is viewed as an element that is an attributing part of a larger cultural group within the larger stratification of society as a whole.

The Gleneagles can be compared to Scottish tenement housing. This link presents the basis of a curious link to the use of the Scottish Baronial architectural style, but there is also a more nuanced aspect of present concerning the acceptance of this sort of apartment housing by

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31 Wiltold Rybczynski. *Home: A Short History of an Idea*. New York, N.Y., U.S.A: Viking, 1986

upper class Montreal residents. Unlike in other locations such as New York and Britain, tenement housing in Scotland was received by all social classes and never presented any negative connotations associated with multi unit housing and lower class individuals. The Gleneagles can be seen in the same manner, built with all of the accoutrements and aspects that were valued by its upper class residents and consequently welcomed and accepted by these elite Montreal residents.

The Gleneagles and other apartment complexes of a similar luxurious nature from the same period can be considered as microcosms, that is to say they are mini communities with undeniable commonalities present between the numerous individuals living within. Each building has a different set of residents and thus presents a different profile. Although quite subtle, there are various communal aspects that do exist between each of the 82 apartment units at the Gleneagles and the people living there. These communal elements existed in both a historical context and continue to do so in present day. The nature of many of these commonalities in apartments are unpacked in Elizabeth Collins Cromley's text *Alone Together: A history of New York's Early Apartments*. The initial resistance to mass housing solutions in New York City articulated in the introduction to her book. The end of this resistance led to the way architecture worked to compensate for shortcomings of initial apartment designs and eventual acceptance of the apartment typology in New York albeit mostly based on a situation of necessity due to seriously escalating land values and housing costs. This acceptance resulted in what would become a commonplace collision of family groups in New York: all living alone yet indeed still together under the same roof of shared apartment buildings. Like the situation in New York, the Gleneagles presented a similar cohesive group of residents sharing not only the

tasteful interior common spaces designed by Scott Yetman seem far superior to any attempts that are currently being made to yield a similar updated atmosphere of modern luxury at the Gleneagles.

### *Conclusion:*

Three periods of time in the history of the Gleneagles mark a number of significant shifts and changes in the way the building has existed within the context of Montreal, as well as a number of internal factors and changes within. My research has looked at these three different periods the beginning of the history of the Gleneagles when it was first constructed in 1929, a period of decline that began in the late 1970's and the present day period where attempts are currently being made to restore and refurbish the building in order to market vacant units for sale as condominiums. Using a diachronic approach and considering not only the internal elements throughout history, but a host of external factors has given me a great deal of perspective and provided the basis of articulation and understanding of the site within a broad and complete context. It is my understanding after completing my research that in the case of the Gleneagles, luxury is indeed a timeless attribute that can be mapped onto the site and the other buildings in the inventory in an enduring manner that transcends time remaining with these places. Using visual sources as a means to uncover insight and information about the Gleneagles has been a method I have employed throughout my research. Floor plans and drawings that were created by architects Ross and Macdonald as well as research and writing that has been carried out on the Square Mile remain as the most valuable sources in much of



my research. Through these sources I have been able to understand what architects originally intended for their renditions of built environments. Understanding the context of the Square Mile post Gilded Age has been a very necessary aspect providing a great deal to my research as well.

Although the history of the Gleneagles has been marked with periods of decline, the building, along with the other five in the inventory of large scale luxury apartments in Montreal from the early 20<sup>th</sup> century have maintained an enduring quality and aura of luxury and prestige from the time when they were constructed to present day. A number of new residential projects in the city have been recently embarked upon by property developers. These projects attempt to further extend and reinterpret the same kind of luxurious circumstances that were present in the original stock of Montreal's luxury apartments. The Residences at the Ritz and the Sir George Simpson condominiums both act to reinterpret the luxury and grandeur that the Square Mile once so proudly exemplified.

It has become clear to me through the process of this research that certain aspects of luxury present in the 5 buildings in Montreal's inventory of early 20<sup>th</sup> century luxury apartment complexes certainly have a number of enduring timeless qualities. Although social customs, cultural nuances and certain aspects of how people live have changed and evolved over time, there is a long standing list of features and elements that are still present at the Gleneagles apartments that are still highly desired by both those who rent and a new group of individuals interested in owning a unit in the building.

There is however a measure of sadness that comes from the fact that nostalgia and yearning for the past are not quite as prevalent and pressing issues for the majority of the

population as I might have first thought. Proof of this lies in the erasure of historic aspects of the Gleneagles taking place through process of refurbishment currently underway. In efforts to update and modernize the space, each day more and more past palimpsests are being removed from the building and replaced. The positive commodious aspects of the Gleneagles are certainly still desired by society today. Spacious units that offer breathtaking city views along with a measure of embedded charm and grace are all aspects that cannot be easily reproduced and make a building like the Gleneagles a unique place to call home.

The passage of time is never ending. A new chapter for the Gleneagles is currently unfolding. A number of interesting projections for what the future may hold for the site are present in my mind. Will residents in decades to come witness a renewed majesty of the building as the developers intend? Once the dust settles on site and workers leave with projects on site completed will the building once called the “Summit of Distinguished Living” earn back its moniker? The answer to these questions is something that can only be found by looking to the inevitable old saying “Only time will tell”.

*Images:*

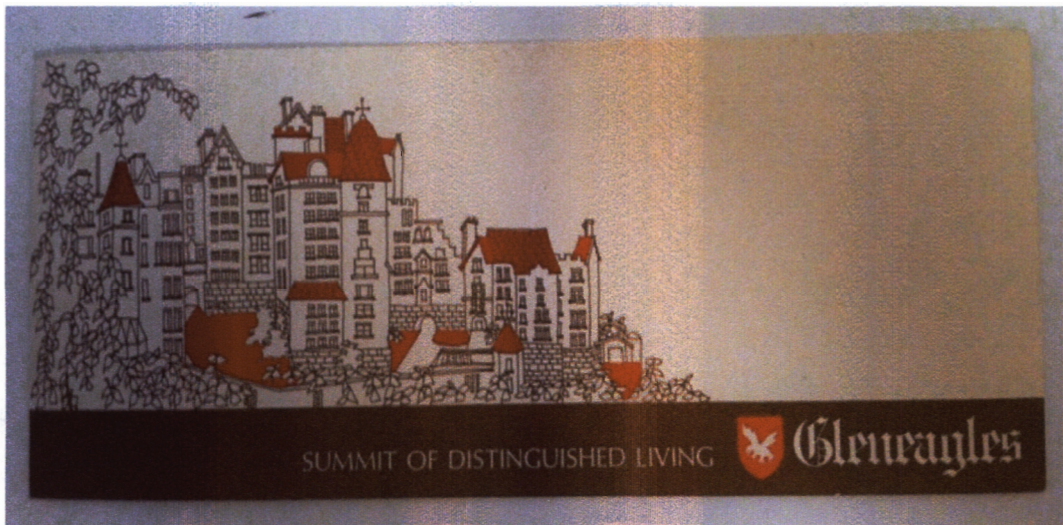


Figure 1: Gleneagles Promotional Brochure (Image Courtesy of Common family private archive)

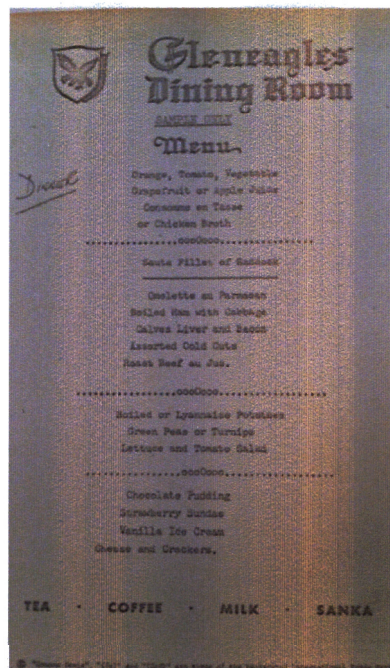


Figure 2: Gleneagles Sample Dining room Menu ( Image Courtesy of Common Family Private Archive)



Figure 3: Gleneagles South East Facade. (Image Courtesy of Brighita Lungu)



Figure 4: Chateau Apartments (Image Courtesy of Maccord Museum archives)





Figure 5: Trafalgar Apartments North East Facade (Image courtesy of MLS.ca)

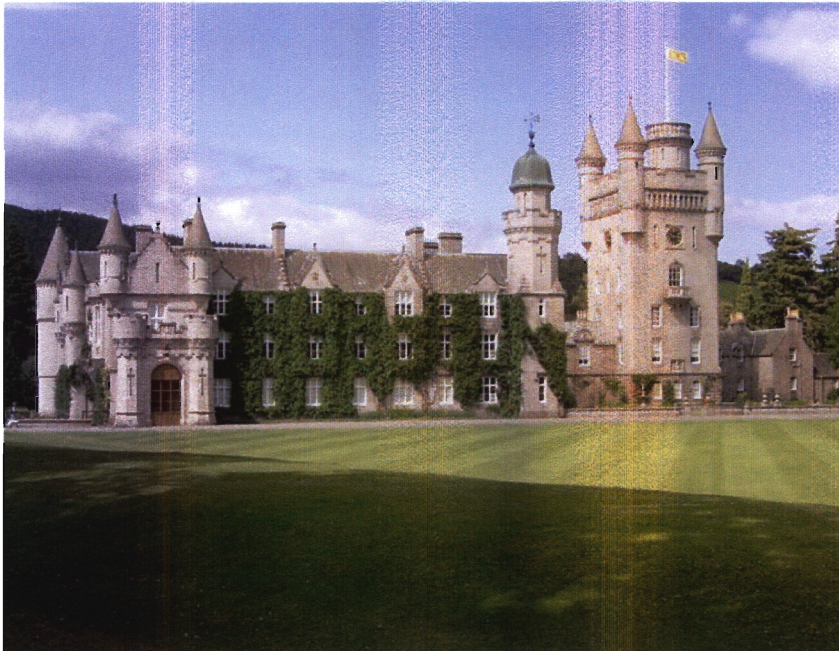


Figure 6: Balmoral Castle (Image Courtesy of *Scotstyle, 150 Years of Scottish Architecture*)



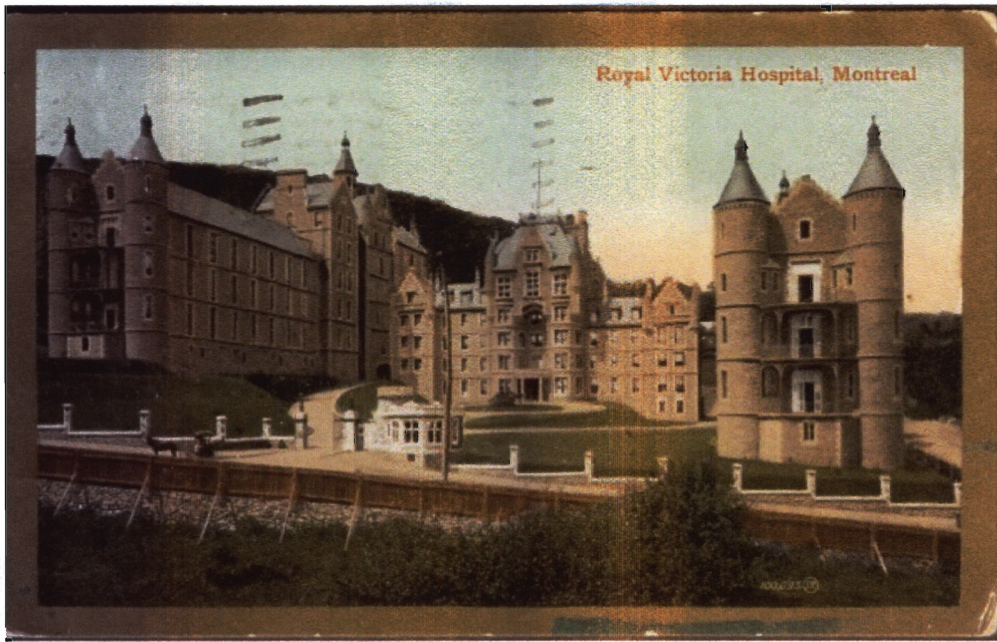


Figure 7: Royal Victoria Hospital (Image courtesy of <http://www.playle.com/listing.php?i=BOOTS31458>)



Figure 8: Craguie House ( Image Courtesy of Maccord Museum archives)

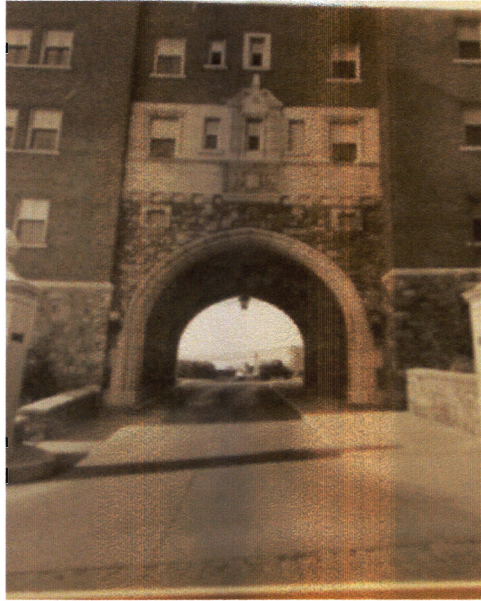


Figure 9: Gleneagles Entry Arch C. 1940 (Image courtesy of CCA Ross and Macdonald archive)



Figure 10: Gleneagles Exit Arch C. 1965 (Image courtesy of CCA Ross and Macdonald archive)





Figure 11: Chateau Apartments facade detail (Image Courtesy of [www.flickr.com](http://www.flickr.com))



Figure 12: Gleneagles view of Roof (Image Courtesy of [www.gleneagles.ca](http://www.gleneagles.ca))



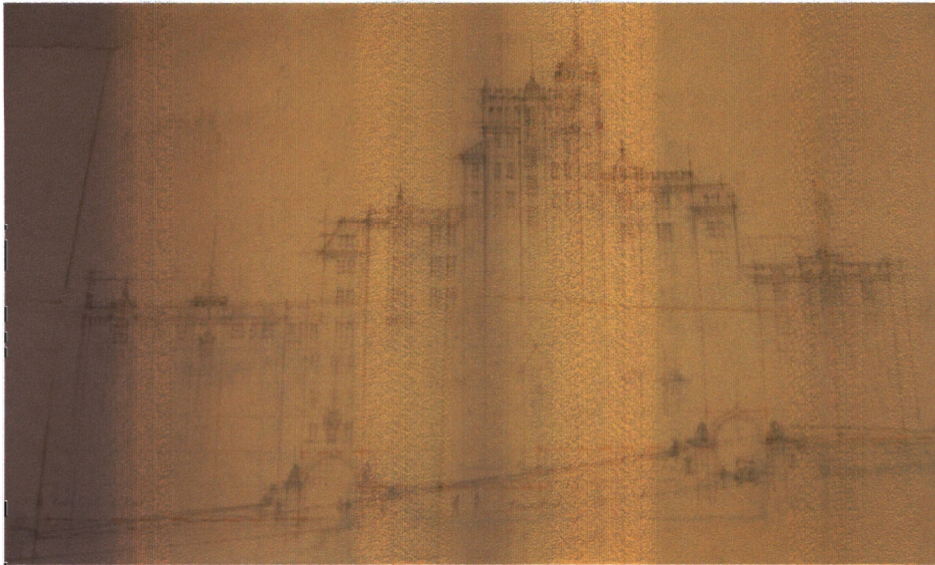


Figure 13: Gleneagles East Facade Sketch (Image Courtesy of CCA Ross and Macdonald archive)



Figure 14: Gleneagles block C lobby plaster work detail (authors own Image)



Figure 15: Fireplace mantle in apartment C-72 (Authors own Image)



Figure 16: Fireplace mantle detail apartment C-51 (Authors own Image)





Figure 17: Decaying vintage car in Gleneagles Garage (Authors own image)



Figure 18: Gleneagles dining room C.1988 (Image courtesy of CCA Ross and Macdonald archive)

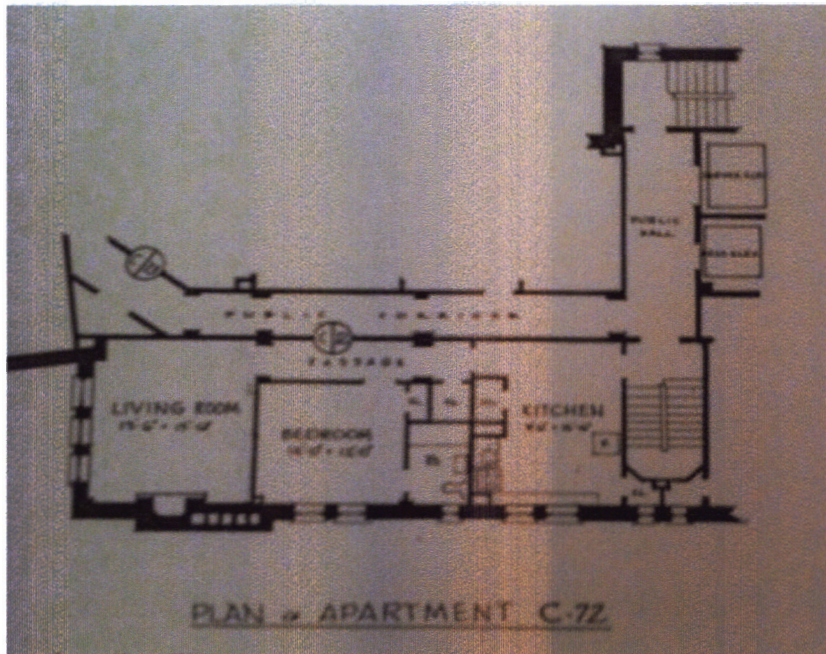


Figure 19: Plan of Apartment C-72 (Image Courtesy of CCA Ross and Macdonald archive)

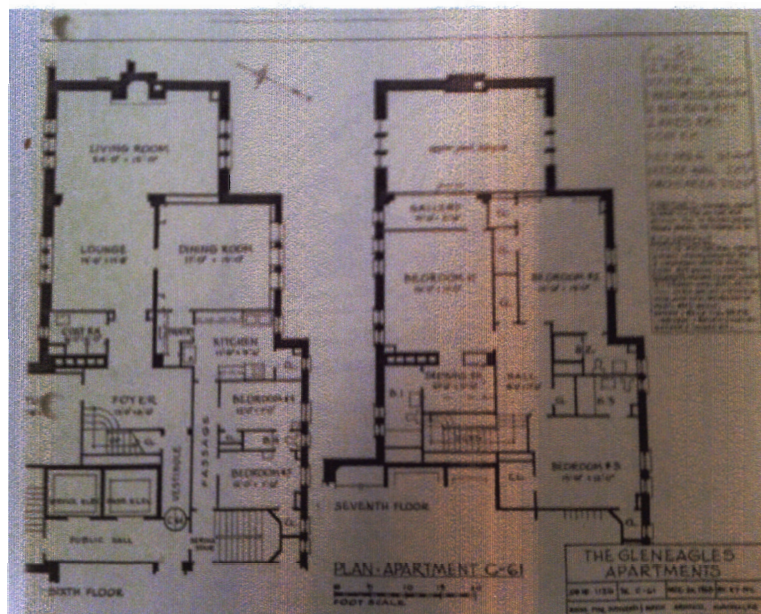


Figure 20: Plan of apartment C-61 (Image Courtesy of CCA Ross and Macdonald archive)



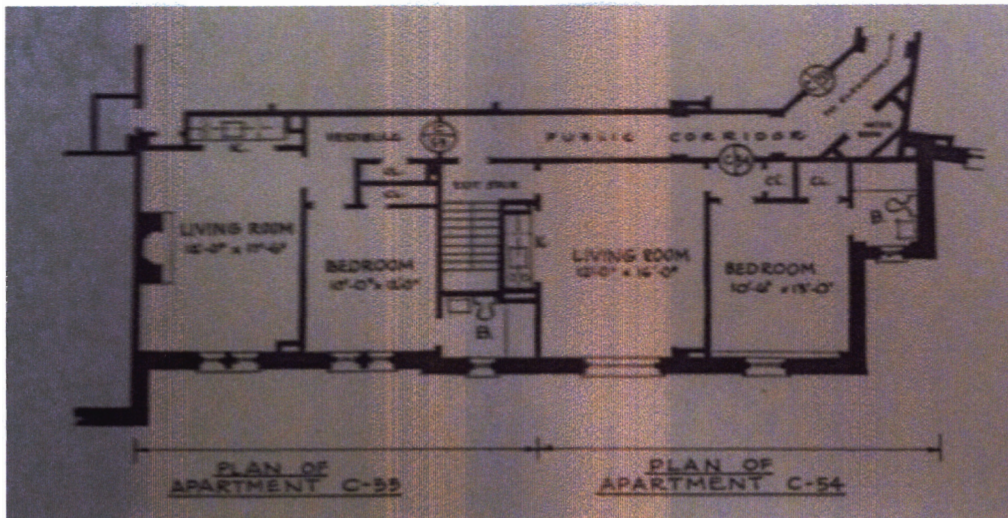


Figure 21: Plan of apartments C-55 and C-54 (Image Courtesy of CCA Ross and Macdonald archive)



Figure 22: The Sir George Simpson Condos (Image Courtesy of <http://sothebysrealty.ca>)



Figure 23: Ritz Carleton Hotel and Residences (Image Courtesy of <http://sothebysrealty.ca>)



Figure 24: Gleneagles East Facade C. 1965 (Image Courtesy of CCA Ross and Macdonald archive)





Figure 25: Gleneagles West Facade C.1965 (Image Courtesy of CCA Ross and Macdonald archive)

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