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THE DOMESTIC ARCHITECTURE
OF

Old-Québec

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of the Minister of the Environment
Ottawa, 1980

Cover: Jonathan Sewell House

Photos: Parks Canada, Canadian Inventory of Historic Building

Drawings: Wayne Duford

DOMESTIC ARCHITECTURE OF OLD QUEBEC

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A Walking Tour prepared for the
Annual Meeting of the
Association for Preservation Technology

1-5 October 1980

ACKNOWLEDGEMENTS

The building histories and on-site investigations that form the basis of this booklet were carried out in the early 1970s by a team of researchers under the direction of A.J.H. Richardson, former architectural historian with the Research Division of Parks Canada. Project members who contributed to this collection of information include Geneviève Guimont Bastien, André Bérubé, Christina Cameron, Doris Drolet Dubé, Marthe Lacombe, Marc Lafrance, Norma E. Lee, Jacques Leblond, Marsha Snyder and André St. Amour. The descriptions of the houses in this booklet are based on visits made in the winter of 1972-73.

For their willing help during the preparation of this guide I wish to thank Wayne Duford, Monique Trépanier and Luce Vermette.

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August 1980

DOMESTIC ARCHITECTURE OF OLD QUEBEC

The tour begins outside St. Louis Gate, built in the late 1870s as a replacement for an earlier more rugged structure.¹ The gate forms part of the stone fortification system which encircled the oldest part of the city. Erected early in the 19th century, the walls to either side of the gate demonstrate the exceptional quality of stone masonry carried out under the British Royal Engineers at this time.

ESPLANADE (1) ²

After passing through St. Louis Gate, one looks to the left to see the Esplanade, a level space within the ramparts used for the mounting of guard duty for the Citadel as well as a parade square. But it served more than military purposes; cricket matches on the Esplanade were not an unusual sight in the 19th century.³ Needless to say, it was highly desirable to have an address on the rue d'Auteuil, the street fronting the Esplanade.

JONATHAN SEWELL HOUSE (2)

At the corner of the rues Saint-Louis and d'Auteuil one observes the Jonathan Sewell house, 87, rue Saint-Louis, former residence of Sewell, an American loyalist who came to Quebec in 1789 and held the post of attorney-general in 1803-4 when he had this house built.⁴ Erected on a site that was more suburban than urban at that time, the Sewell house depends for its design on the British Palladian tradition: symmetrical composition, raised ground storey, doorway with fanlight (since replaced), low pitched (for Quebec) gable roof, stonework squared

and coursed to a degree unprecedented in Quebec, and even independent flanking outbuildings (one of which is now demolished, the other incorporated into the neighbouring Garrison Club).⁵

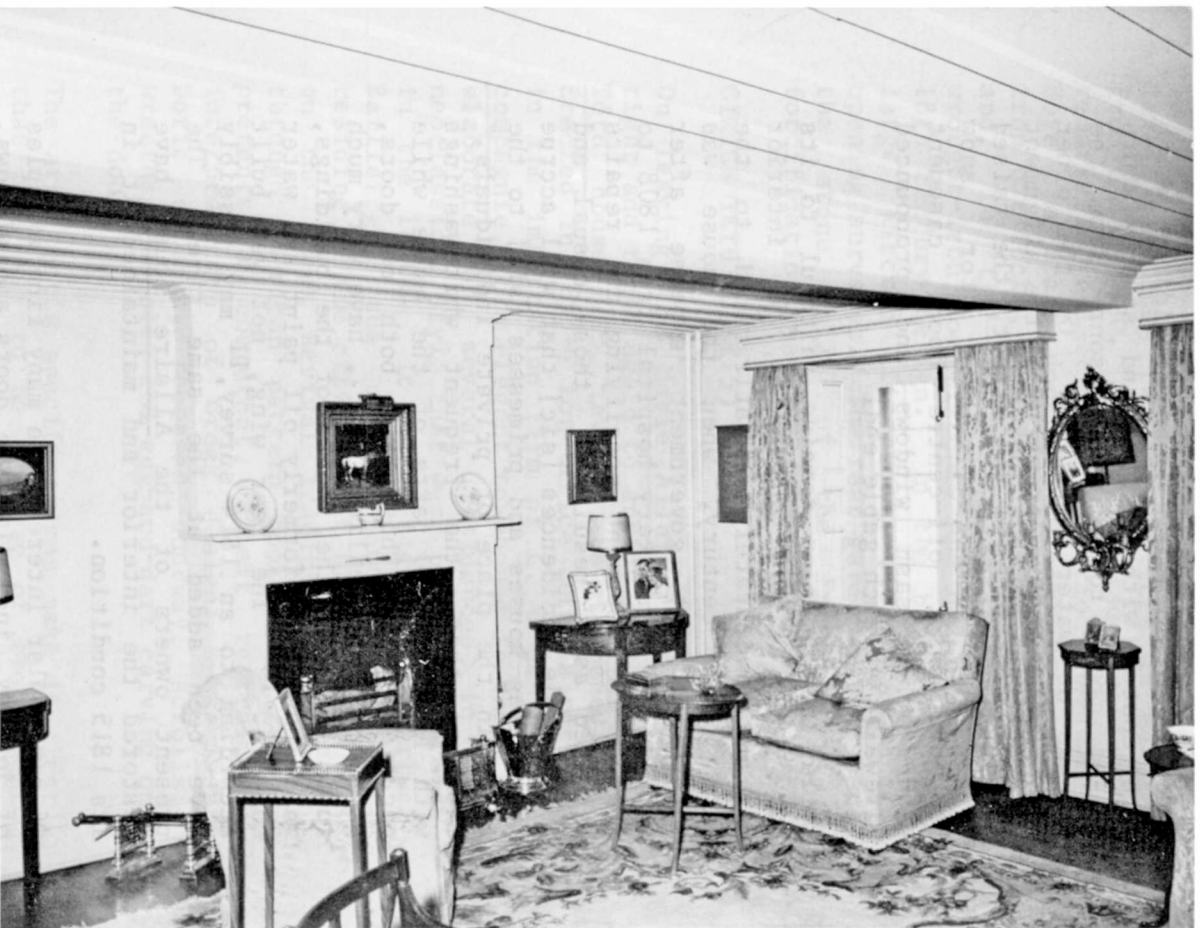
GOWEN AND MCKENZIE HOUSES (3)

Turning right on the rue d'Auteuil one proceeds to the rue Saint-Denis which faces the complex of military buildings known as the Citadel. One passes by two palatial residences of neoclassical design: Gowen house situated at 16, rue Saint-Denis, designed by Browne & Lecourt, architects, in 1850-1 for merchant Hammond Gowen,⁶ and the McKenzie house, 14, rue Saint-Denis, designed by architect Archibald Fraser in 1850, though not completed until 1855, for ship-owner James McKenzie.⁷ Note the carriageway or porte cochère leading to the courtyards and stables in the rear.

MARIE ALLAIRE HOUSE (4)

Turning left on the rue des Grisons one proceeds to the Marie Allaire house, 12, rue des Grisons, the location of our first interior visit. The exterior appears much as it did when Marie Allaire had it built at the end of the 18th century between 1784 and 1792.⁸ She apparently intended to rent it out since she lived in another house nearby. This house was vacant in 1792 and by 1795 Marie Allaire had moved into it herself.⁹

The Allaire house must have looked out of place in the old French city for it reflects the influence of New England and Nova Scotia buildings in its use of the gambrel roof with shed dormers (originally shingled) and clapboard to cover the stone bearing walls



Marie Allaire house

(unlike contemporary Quebec buildings which were coated with a lime and sand mixture called crépi to protect masonry from the effects of water and ice). On the other hand, Quebec custom prevails in the alignment of the house snug to the street, the raised ground storey (to allow for snow accumulations), off-centre door, casement rather than sash windows and pronounced firewalls at each gable end.

While the exterior remains faithful to its late 18th century appearance, the interior may more accurately be attributed to the early 19th century, when the house was refurbished at government expense after serving as a military hospital from 1808 to 1815. The document specifying the repairs required as a result of "those casual and unavoidable accidents [sic] that will accrue in letting houses and primesses [sic] to the army, in the place of private individuals," explains that "the frequent whitewashings with lime on all parts of the house while occupied as an hospital, both on doors, partitions and ceilings, etc., have very much injured [sic] the inside of the buildings, which have been formerly oil paint and water colours."¹⁰ The rear wing, not yet built according to an 1814 survey,¹¹ may possibly have been added at the same time. The present owners of the Allaire house have restored the interior and maintained it in its 1815 condition.

Of particular interest are many fine examples of joinery, including the doors and windows, shutters, board ceilings with moulded battens and boxed beams, and especially three delicately reeded wooden mantelpieces on the ground storey, two of which feature the unusual herringbone pattern. On the same

level one finds two mantelpieces in marble from about 1830. The house also contains a remarkable collection of period hardware. Note the brass door and window knobs, the iron box locks, the oven doors in the kitchen and, in the basement, several re-used wrought-iron door latches and H-L hinges of 18th century design. In the basement, the large kitchen fireplace with segmental opening survives. The rear garden extends to the stone walls of the French régime fortification system.

CIRICE TÊTU HOUSE(5)

On leaving the Marie Allaire house, turn right and right again to arrive at the Cirice Têtu house, 25, avenue Sainte-Geneviève. Erected in 1853-4 for Cirice Têtu, a partner in the importation firm of L. & C. Têtu & compagnie, this elegant townhouse is the most elaborate of several residences in the neoclassical style that were put up in Quebec in the 1850s. It was designed by Charles Baillairgé, the most important architect residing in the city at that time.¹² Drawing on the Greek Revival tradition propagated through American pattern books, the façade presents a competent, albeit restrained, interpretation of Greek design: baseless Doric columns, recessed doorway, scrolls, wreaths, consoles and egg-and-dart carving on the door.

The architect's specifications make it clear that this was to be a house of the finest quality. The façade was to be faced with stone from nearby Deschambault, to be chosen of uniform colour, with care taken not to set a white piece beside a blue one, but rather to arrange the nuances as well as possible. The columns, pilasters and window surrounds



Cirice Têtu house

were to be fashioned from single blocks of stone. Brick and wood were likewise specified as first quality.¹³

Inside the house one appreciates the architect's flair for spatial organization. The main hall, subdivided by a flat arch with rich consoles, is framed at one end by the sumptuous inner door, at the other end by the winding staircase. Greek motifs abound: scrolls, tendrils, eared trim, and egg-and-dart carved panels. To the left of the hall is the former dining room with its delicate floral mantelpiece of white marble; to the right is the former reception room and library with flat arch and brown marble mantelpiece.

On the second storey one finds the vast double parlour which spans the width of the house, an arrangement typical of Quebec residences at this time. This pièce de résistance still contains its magnificent dividing arch with carved sliding doors, matching white marble mantelpieces and chandeliers. The richness and variety of the plasterwork may be attributed to the fact that the plasterers made their wooden models especially for this house from Baillaigé's designs.¹⁴ Like the rest of the decorative repertoire, the cornice is composed of traditional Greek motifs.

The craftsmen responsible for the work were Pierre Châteauvert, master mason; Isaac Dorion, master joiner and general contractor; Thomas Murphy and John O'Leary, master plasterers; and Willian and James McKay, master painters.¹⁵

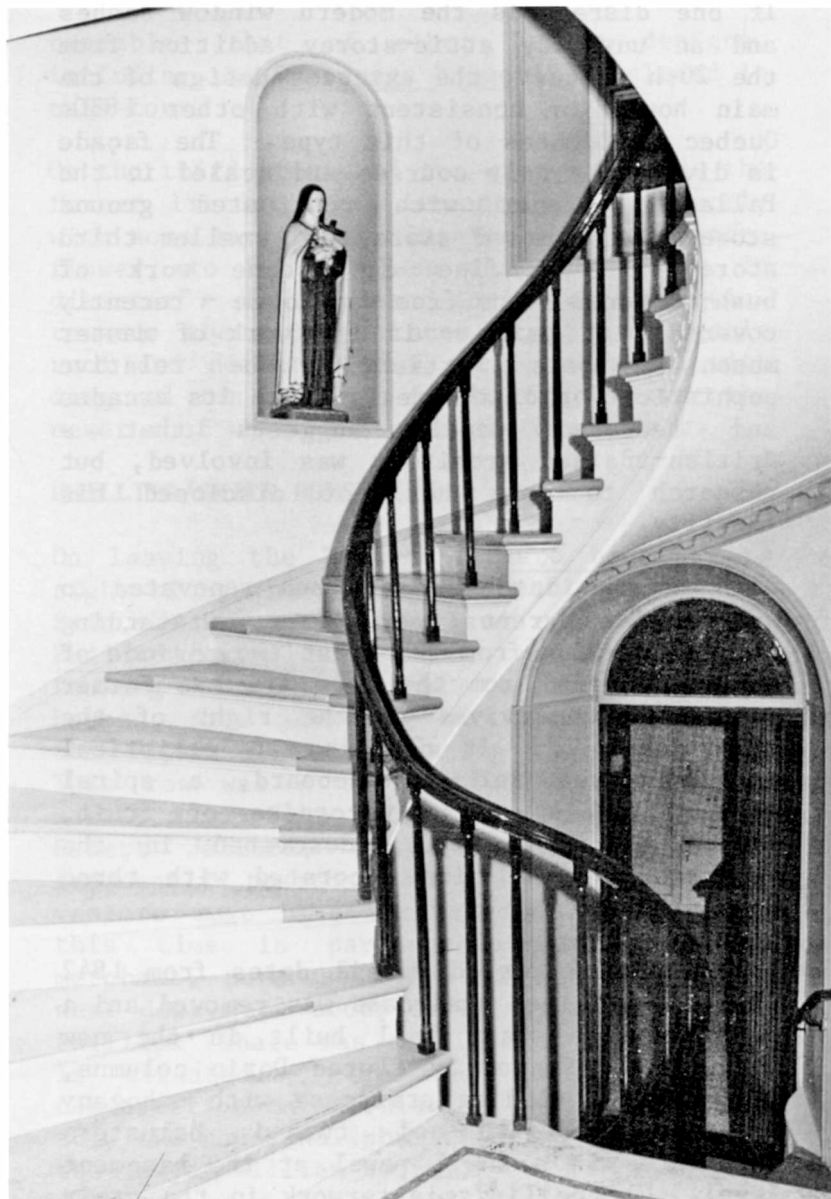
From the beginning, the house was fitted up with gas lighting, indoor bath and water

closets, and a remarkable central heating system. The very year of the construction of the Têtu house, Baillairgé published a book on his invention, a hot air furnace that operated on a tubular system.¹⁶ It worked through a series of tubes built into the walls. Though it has since been replaced by a hot water heating system, the walls of some rooms still retain their small circular cast iron registers or outlets.

So fine was Cirice Têtu's residence that it was offered by its owner, soon after construction, to the government as a temporary residence for the governor-general, left homeless when his residence at Spencer Wood burned down in 1860.¹⁶ In 1973 the Historic Sites and Monuments Board of Canada recognized the Têtu house for its national architectural significance.

PATERSON/STUART HOUSE (6)

On leaving the Têtu house, turn left and proceed up the avenue Sainte-Geneviève to the rue Sainte-Ursule and turn right to arrive at the Paterson/Stuart house, 73, rue Sainte-Ursule. Although the house has been altered over the years, it still bears witness to its two initial phases of construction. The principal block was built in 1830 for the merchant Robert Paterson;¹⁸ twelve years later it received substantial renovation, as well as a side/rear wing and coach-house, for the new owner Sir James Stuart. The coach-house, since demolished, was fitted up with balustered box stalls and tin-covered dome topped by a weather cock. The 1842 work was designed by architect Frederick Hacker and carried out by master masons George Blaiklock and Jean Paquet, and joiner Pierre Trépanier.¹⁹



Paterson/Stuart house

If one disregards the modern window sashes and an unwieldy attic-storey addition from the 20th century, the exterior design of the main house is consistent with other 1830s Quebec residences of this type. The façade is divided by belt courses and scaled in the Palladian manner with rusticated ground storey, tall second storey and smaller third storey. The fine cut stone work of bush-hammered stone from Cap Rouge - recently covered with paint - is the work of master mason François Fortier. The relative sophistication of the design with its arcades and recessed panels suggests that a British-trained architect was involved, but research to date has not disclosed his identity.

Although the interior has been renovated to adapt to current use, some outstanding details survive from the first two periods of construction. From the 1830 era the former dining room survives to the right of the entrance hall. It contains an elliptical arched recess for a sideboard, a spiral rosette and an elegant cornice of fruit, leaves and cornucopia, described in the contract as a cornice decorated with three rows of flowers.

The remaining period detail dates from 1842 when the original staircase was removed and a semi-circular stair hall built in the new rear wing. Framed by fluted Doric columns, the graceful winding staircase with mahogany moulded handrail and turned balusters terminates in a snail newel at the basement level. The ceiling plasterwork in the stair hall, which matches the rosette and modillion cornice of the entrance hall, is described in the 1842 contract as a "block cornice finished with two centre flowers." It

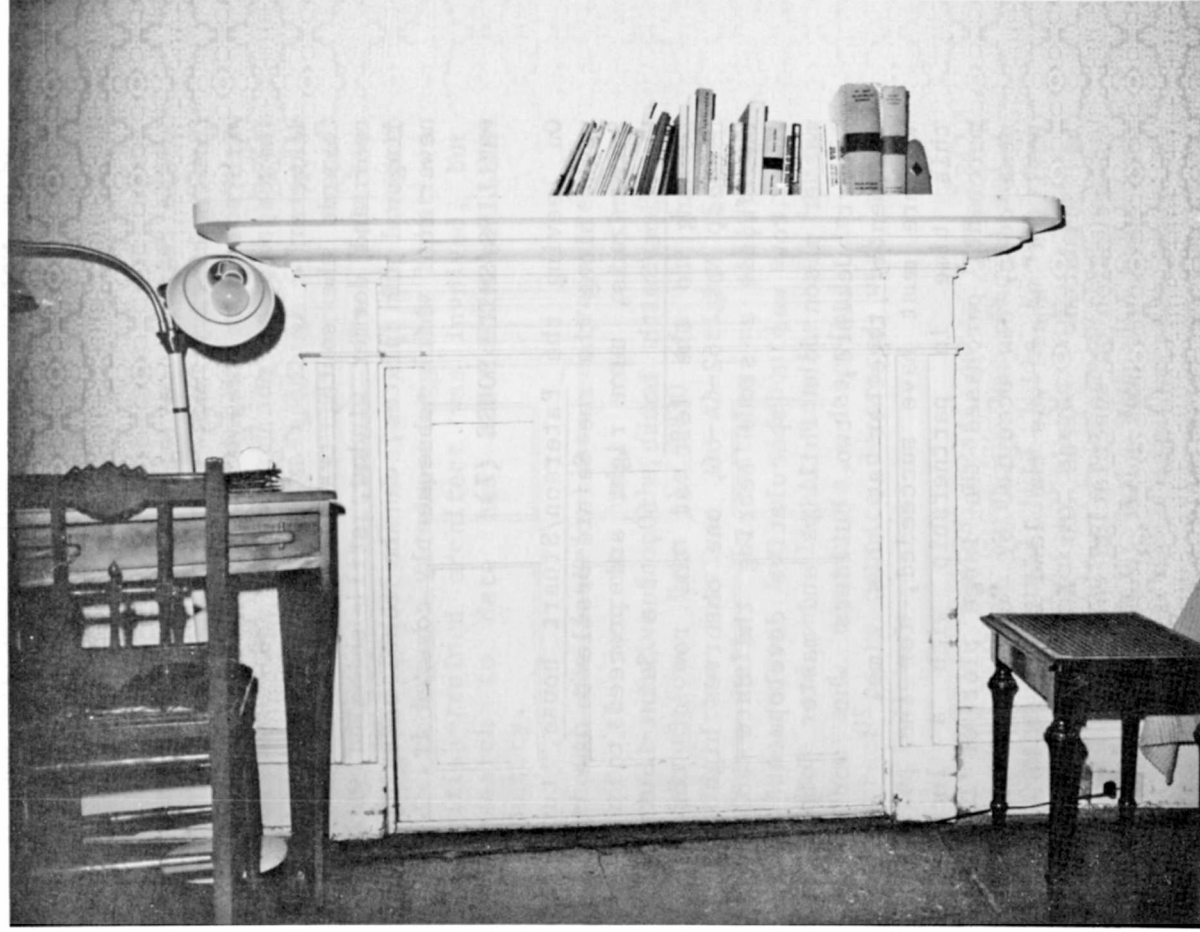
resembles that of other Hacker designs, including the Parsonage house (9) included in this tour.

On the third storey of the wing one finds the former library, now converted to a chapel, with some surviving trim, including a "centre flower, to be not less than 36 inches in diameter". In the rear section of the attic, towards the south, traces of the old gable roof and dormer window, still shingled with diagonal tin plates, can be found under the newer roof which subsequently covered it.

PHILLIPS/SMITH HOUSE (7)

On leaving the Paterson/Stuart house, turn right along the rue Sainte-Ursule to the rue Saint-Louis, turn right and proceed to the Phillips/Smith house, 60, rue Saint-Louis. Looking to the left at the row of three houses, Nos. 62-64-66, one observes high on the façade a stone bearing the date 1828. This row was a speculative development by master mason John Phillips and master joiner Robert Jellard, two builders who worked frequently together at this time.²⁰ The venture must have succeeded, for the pair, this time in partnership with a local merchant, purchased the large plot of land next door, now occupied by Nos. 56-58-60.²¹ Phillips' share was the land on which No. 60 is situated. True to form, he began construction on speculation early in 1830 and sold the house half-built in the same year to the lawyer William Smith.²²

The façade of the Phillips/Smith house, while lacking the sophistication of design usually associated with architect-designed buildings, is nonetheless a sturdy masonry structure, adopting the Palladian formula of the reduced



Phillips/Smith house

third storey. Though rough-faced, the squared and evenly coursed stonework is of good quality. It originally had tuck-pointed joints, raised bands of mortar that simulated evenly cut stone blocks. The sole decorative element on the façade is the neoclassical doorway with Greek Ionic pilasters and moulded entablature. With the neighbouring row already erected, Phillips was obliged to provide access to its rear yard and stables by means of the carriageway. According to documentary evidence the roof was covered with diagonal tin plates - not the usual cedar shingles - at the time of construction.

The interior is remarkably intact and illustrates well the room arrangement and trim of houses in Quebec in 1830. Throughout the residence one finds symmetrical mouldings with broad centre bead or variants of reeding typical of joiner Robert Jellard's work.²³ The winding staircase with its square balusters, decorated stringers and nested newel has a simple grace. The front room has a moulded mantelpiece (somewhat marred by the added columns); it contains an interesting early 19th century iron grate with decorative reeding. Of special note is the double parlour on the second floor which features an elliptical dividing arch with fluted pilasters and six-panelled sliding doors, carved mantelpieces and a well-preserved plaster cornice enriched with bands of fruit, leaf and scroll motifs. The solid craftsmanship found in the Phillips/Smith house is a tribute to the competence of the building trades in Quebec in 1830.

FRANCOIS JACQUET HOUSE (8)

Continue down the rue Saint-Louis to pass in front of the Jacquet house, 34, rue

Saint-Louis. A rare example of a surviving 17th century stone dwelling in Quebec, it was originally a one-storey house covered by a hipped roof, erected about 1675 for the master slate-roofer François Jacquet dit Langevin.²⁴ The builder was Pierre Ménage, a native of Poitiers first mentioned in Quebec in 1669, who participated in nearly all the major building projects in the city during the last quarter of the 17th century.²⁵ The second building period, which brought the house to its present form, was carried out some time between 1689 and 1699 by the owner and builder François de Lajoue.²⁶ The steepness of the roof slope and the rubble masonry walls protected from moisture by a white stucco-like mixture called crépi are standard features of French régime building. Though the Jacquet house seems small in comparison to its 19th century neighbours, it was once among the largest houses on the street - an indication of the small scale of the 18th century streetscape. The interior will not be visited.

PARSONAGE HOUSE (9)

Turn left down the rue Desjardins as it winds behind the provincial courthouse to reach the enclosure of the Anglican Cathedral of the Holy Trinity. To the right of the Cathedral is the Parsonage house, 29, rue Desjardins. Erected in 1841-2, it was designed by Frederick Hacker and E. Taylor Fletcher, architects, and built by mason William Smith and carpenter/joiner William Fielders.²⁷ The well-balanced exterior design, which follows closely the elevation found with the building contract, echoes British neoclassical tradition in its smooth surfaces (note the narrow mortar joints) punctuated by the sharp linear pattern of recessed arcading. The



Parsonage house

tracery in the elliptical fanlight over the door is particularly graceful. The generous building site within the church close contributed to the building's form, so unlike most Quebec townhouses which fit into narrow spaces between existing structures, all flush with the street. By contrast, the Parsonage house is free-standing, broadly proportioned, with a gently sloped hipped roof and overhanging eaves more often found on suburban villas.

The interior exemplifies quiet good taste. The trim is well preserved and still fairly complete: it includes flattened moulding, panelled woodwork, modillion cornices, stiff enriched rosettes and brass hardware, all called for in the contract. The main hall has a restrained interplay of curved forms, from the fanlighted entrance through the intermediary arch to the winding staircase. The two narrow doors with fanlights beside the stair lead to the cellar and the former school room (now used as a kitchen).

To the left of the hall is the original dining room which still contains its pilastered mantelpiece and elliptical sideboard niche set between two cupboards. To the right of the hall in the library one finds a mantelpiece with Doric columns similar to those in the Hacker building visited earlier, The Paterson/Stuart house. The drawing room, once again located on the second floor, features well-trimmed mantelpieces and an enriched plaster cornice.

In the basement there are remains of the vegetable and wine cellar "two tiers of bins of rough pine plank and a stock lock to the wine cellar", as the contract specifies. On the door is a rare surviving example of a box lock made from wood.

A small chapel to be used for minor services was attached at the left side soon after the house was built. The inner walls are lined with rich wooden panelling which appears to be of 18th century design. The fact that some of the panels show traces of fire damage raises the possibility that they may have been re-used from the Recollet monastery that once stood on this site and which burned down in 1796.

THOMAS MCGREEVY HOUSE (10)

On leaving the Anglican close, turn right on the rue Desjardins and left on the rue Sainte-Anne, veering left as the street heads west. Proceed to the corner of the rue Sainte-Ursule, turn left and continue to Ursuline lane to arrive at the rear brick stable and courtyard of the Thomas McGreevy house, 69, rue d'Auteuil.

Mystery remains about the designer of this sumptuous residence, so unlike other buildings in the Quebec City streetscape. The year of construction, 1867, is only known through an officially registered protest from a neighbour complaining about excavation debris.²⁸ The fact that the house was erected soon after construction of the Parliament Buildings in Ottawa, where contractor McGreevy played an important part, and that the façade is apparently made of yellow sandstone from the Nepean quarry near Ottawa, suggests that the architect may have come from there or that the project was conceived while Thomas McGreevy was still in the capital city.

The exterior design, foreign to the



Thomas McGreevy house

development of Quebec domestic architecture, appears as a conscious statement of cosmopolitan taste. Unlike its neighbours, the McGreevy house is set back from the street (originally with an elaborate iron fence) and has a flat roof (actually sloping to the rear) hidden behind an enriched cornice and balustrade that would more appropriately belong to a public building. Unusual also are the decorative motifs drawn from the Italian repertoire; the semi-circular openings are finished with rich stone carving rarely seen on townhouses in the city.

The interior matches the exterior in both Italianate vocabulary and sumptuousness. Thomas McGreevy obviously intended to live in fine style. The main hall displays a vast array of surface decoration and sets the tone for the entire house: ponderous newel post, leaf-covered balusters, consoles, rope moulding, shaped ornate panels, and, in a patriotic gesture, keystones with the rose of England, shamrock of Ireland and the thistle of Scotland. The principal rooms on the ground storey repeat this ornate repertoire, especially the front parlour with its colonnaded arch (now blocked) and marble mantelpiece with iron grill.

On the second storey one no longer finds the usual double parlour, but rather a ballroom, later subdivided into three spaces. Here the decoration is at its most ornate. Bulbous wooden mouldings vie for attention with a broad plaster cornice with interwoven shell-and-leaf motifs; the richly carved white marble mantelpieces at each end of the ballroom are complemented by the door embrasures featuring rope moulding interwoven with small beads. Though sometimes a bit

overwhelming, the decorative scheme of the McGreevy house is the most elaborate in the Italian manner to survive in Quebec. Although the house is now used as a hostel, care has been taken not to disturb its underlying integrity.

SEWELL/PAQUET HOUSE (11)

On leaving the McGreevy house, continue down the street to arrive at the Sewell/Paquet house, 49, rue d'Auteuil. As it stands today, this house embodies three distinct phases of construction. The original house was built in 1835-6 for William Sewell, Sheriff of Quebec. The architect was Frederick Hacker, and the craftsmen were Pierre Bélanger, master mason, and Michel Patry, master joiner.²⁹ Despite severe damage in a fire in 1853, the masonry walls of pick-faced Cap Rouge stone called for in the contract of 1835 have survived. The doorway, however, dates from 1853.

Sewell, still owner of the property at the time of the fire, hired joiner Jean Vézina to rebuild the interior. That the damage was heavy is clear from the contract which calls for the rebuilding of the staircase and the replacement of 45 doors and 7 mantelpieces.³⁰ The third and attic storeys retain much of this 1853 trim, including two pilastered mantelpieces with broad central bead.

The architectural interest of this house however, lies principally in the refurbishing of the first and second storeys in 1933-4. The owner of the house at this time, the surgeon Dr. Albert Paquet, hired a Parisian-trained Montreal architect J. Omer Marchand to design the fabulous Art Deco interior. Local architect Raoul Chênevert



Sewell/Paquet house

undertook the plumbing, heating and electrical works.³¹ These two storeys illustrate the principles set forth in the 1925 exposition des arts décoratifs in Paris: integration of all the arts into a unified theme and use of exotic construction materials.

In the entrance hall, the staircase is made up of swirling metal bands that recall the patterns of art nouveau. To the left of the hall, the arch which separates the library from the dining room is composed of massive pillars and voluminous half-columns, the colossal scale perhaps reflecting the Egyptian influences favoured by Art Deco supporters. The mantelpiece stretches up to the ceiling and has a smooth shimmering surface of marble, interrupted only by an inset round mirror. Doors, cupboards and even walls are veneered in dark polished woods arranged in diamond patterns. The floors of diamonded-pointed marquetry and the ceiling lamps are integrated into the design.

To the right of the hall one finds a simpler mantelpiece which shows in a more restrained way the influence of Art Deco in the use of highly polished surfaces and exotic materials, including the scroll motif inlaid in gold.

Not to be missed are the two bathrooms on the second storey with walls and floors of imported ceramic tiles. One is pale green, the other deep turquoise or peacock blue. Each retains its matching bath, toilet, sink and glass-doored shower equipped with seven waterspouts.

The Sewell/Paquet house is the last building to be visited on this tour of Quebec domestic

architecture. Through the seven residences chosen for this tour, we have tried to illustrate the evolution in forms, taste and building methods of residences in Old Quebec from the end of the 18th century to the 1930s. On leaving the house, turn left to rejoin the St. Louis Gate.

Notes

List of Abbreviations

ANQ	Archives nationales du Québec
AUL	Archives de l'Université Laval
AVQ	Archives de la ville de Québec
PAC	Public Archives of Canada
ROM	Royal Ontario Museum

- 1 A. Murphy, "Les projets d'embellissements de la ville de Québec proposés par Lord Dufferin en 1875," Journal of Canadian Art History, Vol. 1, No. 2 (Autumn 1974), pp. 18-29.
- 2 Numbers in brackets refer to the map in the centre fold.
- 3 Alfred Hawkins, Hawkins's Picture of Quebec; with Historical Recollections (Quebec: Neilson & Cowan, 1834) p. 168; ROM, James P. Cockburn, "The Esplanade from the Ursuline Bastion 1829," watercolour, No. 942.48.68.
- 4 "Jonathan Sewell," The Macmillan Dictionary of Canadian Biography, ed. W.S. Wallace, 4th ed. W.A. McKay (Toronto: Macmillan, 1978), pp. 759-60.
- 5 ANQ, greffe Félix Têtu, Partage, Mrs. Janet Smith - heirs William Smith, Québec, 27 oct. 1803.
- 6 ANQ, greffe Edward G. Cannon, Contract, Hammond Gowen-Joseph Archer, Quebec, 13 Mar. 1850, No. 612.
- 7 ANQ, greffe William Bignell, Contract, Antoine Pampalon-James McKenzie, Quebec,

- 9 Feb. 1850, No. 583; Contract, Simon Peters-James McKenzie, Quebec, 16 Feb. 1850, No. 584; A.J.H. Richardson, "Guide to the architecturally and historically most significant Buildings in the Old City of Quebec," APT Bulletin, Vol. 2, Nos. 3-4 (1970), pp. 58-9.
- 8 When Marie Allaire purchased the property in 1784, it had a wooden house falling into ruins. ANQ, greffe Jean-Antoine Panet, Vente entre les héritiers du feu Henri Cain dit Lataille et Marie Allaire, Québec, 9 mars 1784. Eight years later her will states that she has had built a three-storey stone house on the rue des Grisons property. ANQ, greffe Charles Voyer, Testament de Marie Allaire, Québec, 9 nov. 1792.
- 9 "Dénombrement de la paroisse de Québec 1792", Rapport de l'archiviste de la province de Québec pour 1948-1949 (Québec: Redempti Paradis, n.d.), p. 24, Ste Geneviève No. 18, Des Grisons No. 3; "Visite générale de la paroisse de Québec commencé le 5 juin 1795," ibid., p. 75, Des Grisons No. 3.
- 10 PAC, RG 8 1, Vol. 389, p. 140, Estimate of the expense of repairing the house lately occupied as a military hospital, Quebec, 26 June 1815.
- 11 AVQ, R.B. Hay, Surveyor's plan of the rue des Grisons, Quebec, 1814.
- 12 ANQ, greffe Joseph Petitclerc, Marché Cirice Têtu-Isaac Dorion, Québec, 16 nov. 1852, No. 6891; AVQ, Fonds Charles Baillairgé, Nos. 43-52; Mgr Henri Têtu, Histoire des familles Têtu,

Bonenfant, Dionne et Perrault (Québec: 1898), pp. 229-37; A.J.H. Richardson, op. cit., pp. 60-1; Marc Lebel, "La maison Cirice Têtu à Québec", Décormag, vol. 1, No. 8 (mars 1973), pp. 20-2; Ginette Noel, François Beaudin and Christina Cameron, Charles Baillairgê Arct (Québec: Ministère des affaires culturelles, 1979), p. 5.

- 13 ANQ, greffe Joseph Petitclerc, Marché, Cirice Têtu-Isaac Dorion, Québec, 16 nov. 1852, No. 6891, pp. 2, 6, 13.
- 14 Ibid., pp. 9-10.
- 15 Ibid., ANQ, greffe Joseph Petitclerc, Marché, Pierre Châteauvert-Isaac Dorion, Québec, 16 nov. 1852, No. 6889; Contract, Thomas Murphy-John O'Leary-Pierre Châteauvert, Quebec, 24 Dec. 1852, No. 6934; Contract, William McKay-James McKay-Isaac Dorion, Quebec, 15 Feb. 1853, No. 7022.
- 16 Charles Baillairgê, Description et plan d'un nouveau calorifère à air chaud sur le système tubulaire pour chauffer les édifices privés et publics (Québec: Bureau et Marcotte, 1853).
- 17 PAC, RG 11, Vol. 314, No. 45724, Letter from C. Têtu to Hon. John Rose, Quebec, 7 Mar. 1860.
- 18 ANQ, greffe L.T. McPherson, Marché, François Fortier-Robert Paterson, Québec, 17 avr. 1830.
- 19 ANQ, greffe L.T. McPherson, Agreement, Pierre Trépanier-Sir James Stuart, Quebec, 23 Aug. 1842.

- 20 ANQ, greffe Louis Panet, Sale, Josiah Wurtele to John Phillips, Quebec, 20 May 1828, No. 2883
- 21 ANQ, greffe Louis Panet, Sale, Henriette Guicheaux, widow Thomas Dunn to C.F. Aylwin-Robert Jellard-John Phillips, Quebec, 5 Sept. 1829, No. 3553.
- 22 ANQ, greffe Louis Panet, Sale, John Phillips to William Smith, Quebec, 16 Aug. 1830, No. 4021.
- 23 Christina Cameron, "Selecting an Appropriate Vernacular Moulding", APT Bulletin, Vol. 10, No. 4 (1978), pp. 80-7.
- 24 ANQ, greffe Romain Becquet, Vente, François Jacquet à Pierre Ménage, Québec, 28 fév. 1675.
- 25 Pierre Mayrand, "Pierre Ménage," Dictionary of Canadian Biography, Vol. 2 (Toronto: University of Toronto Press, 1969), p. 467.
- 26 ANQ, greffe François Genaple, Echange, Pierre Ménage-François Lajoue, Québec, 3 mars 1699.
- 27 ANQ, greffe Archibald Campbell, Contract, William Smith-William Fielders-Thomas Trigge et. al., Quebec, 17 May 1841, No. 8486; Quebec Mercury, 27 July 1841, p. 1.
- 28 ANQ, greffe Samuel I. Glackemeyer, Protest, Marie Morin-Thomas McGreevy, Quebec, 7 Nov. 1867, No. 4956.
- 29 ANQ, greffe Louis Panet, Agreement,

William S. Sewell-Pierre Bélanger,
Quebec, 23 Mar. 1835, No. 6490;
Agreement, William S. Sewell-Michel
Patry, Quebec, 23 Mar. 1835, No. 6491.

30 ANQ, greffe Joseph Petitclerc, Marché,
William S. Sewell-Jean Vézina, Québec,
15 sept. 1853, No. 7361.

31 AUL, Fonds Raoul Chênevert, 214 dossier
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ARCHITECTURE DOMESTIQUE

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