

## ERIC ROSS ARTHUR [1898-1982] The Educator: “Modern Thought... Built on Society’s Needs”<sup>1</sup>

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FIG. 1. PROPOSAL FOR CITY HALL, TORONTO, 1955, MARANI AND MORRIS, MATHERS AND HALDENBY, SHORE AND MOFFAT. RENDERING BY SCHELL LEWIS. | CITY OF TORONTO ARCHIVES, SERIES 1188, FILE 5, ITEM PT 344-C-5.

In May of 1952, professor of architectural design Eric Ross Arthur proudly confided to Toronto’s *Globe and Mail* newspaper that students of the University of Toronto School of Architecture were “unashamed modernists.”<sup>2</sup> He was commenting on models prepared by them for a public exhibition under the title “Architecture in Perspective for Tomorrow.” Arthur had encouraged an interest in new ideas since his appointment at the university in 1923, but in 1952 the Canadian profession was only beginning to accept international modernism and the public was even more reticent about it.<sup>3</sup> A few years later, architecture students from the University of Toronto led opposition to a conservative proposal for a new city hall (fig. 1) and thereafter Arthur presided over the jury that selected Viljo Revell’s now iconic Scandinavian design completed in 1965 (fig. 2).<sup>4</sup> As Arthur surmised presciently in 1952, “the impact of the students’ work will be felt on the Canadian scene within a very few years.”<sup>5</sup>

The 1952 architectural exhibition consisted of thirty-one models displayed on the fifth floor of the Robert Simpson department store, a venue that exposed the projects to the widest possible public audience.<sup>6</sup> Themes included a low-rental apartment building for Regent Park (an urban renewal scheme recently begun in the Toronto neighbourhood of Cabbagetown), ideas for an airport on Toronto Island and a new bus terminal for the city’s Dundas Street, together with a proposed permanent home for the Canadian International Trade Fair. The examples drew upon actual projects being developed within the architectural



FIG. 2. NEW TORONTO CITY HALL, 1958-1965, VILO REVELL, ARCHITECT. | PHOTOGRAPH BY AUTHOR.

community, and students were even encouraged to consult with public officials and members of the business and religious sectors to understand building requirements.<sup>7</sup>

The *Toronto Daily Star* illustrated two of the building models—both “shown” by women specifically identified in the caption. Lois Bagnall was pictured with a scheme for a church in Noranda, Quebec, and Betty MacConnell posed with a proposal for a low-rental apartment building in Toronto’s Regent Park.<sup>8</sup> Curiously, neither woman is listed among the graduates of the university. Were they attending the exhibition, were they involved with its installation, or were they students of another institution?<sup>9</sup> Women architects were a rarity at the time, there being only eight registered by the Ontario Association of Architects throughout the decade of the 1950s, and of them five are reported to have left for a variety of reasons.<sup>10</sup> The newspaper’s decision to animate the photographs in this



FIG. 3. A UNIVERSITY ASSEMBLY HALL, 1919. | *THE LIVERPOOL UNIVERSITY ARCHITECTURAL SKETCH BOOK* (1920), P. 3, AS FOUND IN THE UNIVERSITY OF TORONTO ARCHIVES NO. A1979-0044(27A); ERIC ROSS ARTHUR [?], STUDENT ARCHITECTURAL DRAWINGS: SERIES III, UNIVERSITY OF TORONTO SCHOOL OF ARCHITECTURE.

way poses provocative questions about the role of women in the profession for contemporary scholars, but at the time their presence passed without comment or explanation.

The architectural profession was for years a largely male preserve. The first woman to have graduated from a school of architecture in Canada was Alice Charlotte Malhiot, who earned a diploma in architecture from the Rhode Island School of Design in 1910 then went on to a professional degree from the University of Alberta in 1914.<sup>11</sup> At the University of Toronto, Esther Marjorie Hill completed the architecture program in 1920 and was eventually accepted as a member of the Alberta Association of Architects in 1925.<sup>12</sup> The rarity of women in the field is underlined by a reference in Toronto’s year-book from 1927 identifying two women enrolled at the Faculty of Applied and Practical Science (where Architecture was one of the programs): Elizabeth Lalor, who became a practicing architect and

later moved to the United States with her husband, was described as having “invaded” the First-Year Drafting Room, while Miss Elizabeth Gregory MacGill of Vancouver managed to “look after herself,” even “upholding her dignity” during a lecture by “the unmistakable sound of two feminine hands coming into very sudden contact with two masculine cheeks,” an event that is said to have “rudely awakened” her classmates.<sup>13</sup> That year the university’s *Varsity* magazine suggested there was a vast field for women in architecture, but the text undercut this invitation by anticipating a narrow role in the design of “perfect homes for women.” This myopic vision was a cultural norm for decades, but by the 1960s a new generation had firmly rejected the idea that a woman’s practice should be confined to the application of “little pink touches.”<sup>14</sup>

In his analysis of the 1952 exhibition, Arthur focused not on the composition of the student body but on modern trends.

He pointed out that the church models were “most revolutionary” because they discarded “traditional rectangles” for “great sloping arched roofs inspired by the Gothic.”<sup>15</sup> He did not mention that the apartment block project included multi-storey units, a nod perhaps to Le Corbusier’s *unité d’habitation* completed in Marseille earlier that year.<sup>16</sup> Arthur went on to add that the younger members of the profession were looking forward to an open competition to design a National Gallery of Canada in accordance with the recommendations of the Royal Commission on National Development in the Arts, Letters and Sciences, before whom he himself had presented proposals.<sup>17</sup> The competition held later that year resulted in a generic office block (the Lorne building), replaced after three decades by Moshe Safdie’s purpose-built synthesis.<sup>18</sup> In 1952 however, Arthur was glowing as he talked about “a growing humanity in architectural feeling” that had become evident over the past *two decades*, a time-frame that would have coincided with the ground-breaking 1932 exhibition at the Museum of Modern Art in New York that introduced international modernism to a North American audience.<sup>19</sup> Arthur went on to dismiss the traditions of the City Beautiful movement “where public convenience was sacrificed to external appearance,” and proposed that “modern thought is built on society’s needs to provide living areas where people can live, work and play conveniently.”<sup>20</sup>

The 1952 exhibition offers a point of reference for a pivotal time in Canadian architecture when new ideas related to European modernism were first being tested in Canada. The B.C. Binning [Bertram Charles Binning] house in West Vancouver had launched Canadian modernism a decade earlier and by 1954 the Ontario Association of Architects was

ready to move into new headquarters at 50 Park Road designed in the international style by the Toronto firm of John B. Parkin & Associates.<sup>21</sup> A description of Canadian architectural programs published in 1949 was unusually frank about the way teaching programs had engaged with these ideas up to that time. Henry Harrison Madill, Director of the University of Toronto School of Architecture, confided:

Schools of Architecture in Canada, till about 1935, were manageable in size, and staff and students were agreed in the carrying out of the curriculum that had the blessing of the best schools in Britain and the United States. We were as blissfully unaware of the revolutionary changes that were taking place in France, Germany and Austria as we were of the significance of the structural developments in the 1880s in the United States.<sup>22</sup>

While Madill’s remarks overlook how much Canadians knew about American commercial architecture by the end of the nineteenth century, the fact he would take it upon himself to make such a statement at that date is revealing.<sup>23</sup> In contrast, Fred Lasserre of the University of British Columbia emphasized that “Schools of Architecture in America and Canada, at least, are largely guided by the teaching pattern of the Bauhaus.”<sup>24</sup> Eric Arthur’s appraisal appended to that of Madill’s was suitably circumspect. He wrote that the average Canadian student was not familiar with contemporary architecture, so Toronto’s school had a two-week program to specifically study details of the best European work. The goal was to encourage a “functionalism . . . moulded and enriched by proportion, scale and texture and the right use of new materials and structural methods.” There was no desire, he noted, to groom “blinkered acolytes,” an affirmation of

the individuality in teaching approaches espoused by Canadian schools in early public pronouncements.<sup>25</sup>

A review of Arthur’s own history offers insight into the evolution of his own thinking and the teaching strategies he championed following his arrival in Toronto. A New Zealander who made his way to Britain as part of his country’s World War I expeditionary force, Arthur arrived at the University of Toronto’s School of Practical Science in 1923 after stellar academic success in a bachelor of architecture program at the University of Liverpool.<sup>26</sup> He exchanged employment in the office of the renowned British architect Sir Edwin Lutyens for the future potentials of a teaching career in Canada. Unlike the Scottish-trained Percy Nobbs at McGill University who was a vigorous advocate of the Arts and Crafts, Arthur was steeped in the principles of the *École des Beaux-Arts* under the mentorship of Charles Reilly, one of the method’s chief exponents in Great Britain.<sup>27</sup> For three years running, Arthur submitted classicizing schemes to the annual Prix de Rome competition and placed among the finalists.<sup>28</sup> A surviving student design project (fig. 3) demonstrates his facility with the technique, as well as his satiric humour woven into the details with cartouches bearing his teachers’ names, a cyclist on an antiquated penny-farthing bicycle, and a driver trying to repair a stalled car.

The program at Liverpool, honed under Reilly’s stewardship, imbued Arthur with the *Beaux-Arts* methods that Reilly had introduced in 1905 and which the Liverpool director found current in the United States during a visit in 1909. British architectural historian Joseph Sharples has described how Reilly regarded the approach as “essentially modern,” and “an ideal [and teachable] corrective to . . . the chaotic indiscipline of Edwardian architecture in





FIG. 4. DESIGN FOR A BANK AND OFFICE BUILDING, 1928, C.H. BROOKS. | *JRAIC*, JUNE 1928, VOL. 5, P. 226.



FIG. 5. A BANK AND OFFICE BUILDING, 1928, LEONARD E. SHORE. | *JRAIC*, JUNE 1928, VOL. 5, P. 230.

and to direct his attention towards what may often be described as mere tricks of draughtsmanship.<sup>34</sup>

A further potential of this exercise was also noted:

It might even be possible, by mapping out the country and its buildings in districts, to build up within twenty or thirty years an almost complete collection of measured drawings of the past architecture of the country, the value of which could be very great in years to come.<sup>35</sup>

Not only did Arthur assign measured drawings of local structures to his students in Toronto as they entered their third year, successive instructors followed the same practice for decades. Unlike the Liverpool examples however, the Ontario subjects were usually of a modest vernacular character. As the commentary from 1919 suggested, Arthur went on to compile the work by his own students as an invaluable resource to chronicle the history of the province's early architecture. At the same time, from the 1920s on, he began to publish his own studies of Ontario history. Student drawings and Arthur's own photographic collections survive both in the Archives of Ontario and Library and Archives Canada, and in the 1960s, Toronto students contributed information about Ontario examples to the "Canadian Inventory of Historic Building" developed under the stewardship of Parks Canada.<sup>36</sup>

In contrast to the practical application of the measured drawing assignment, Arthur in later years spoke of an early scepticism for the esoteric character of the Beaux-Arts system notwithstanding his mastery of its demands:

At my school at Liverpool University, we fought a battle against the teaching of the

Britain."<sup>29</sup> So dominant was this approach in Liverpool that even in the early 1930s, students reportedly "had no horizons beyond the drawings of McKim, Mead and White."<sup>30</sup> At the same time however, Reilly's American contacts led to student placements in New York City, where Gordon Stephenson who later served on the jury for the Toronto City Hall competition worked on a presentation plan for an unexecuted design of Rockefeller Center and George Kenyon prepared elevations for Shreve, Lamb & Harmon's Empire State Building.<sup>31</sup> Part of the curriculum at Liverpool also included sketchbooks of measured drawings published in 1906 and 1908 as *Liverpool Portfolio of Measured Drawings*, with further issues in 1910, 1911, and 1913 of the *Liverpool Architectural Sketchbook*, which disseminated the reputation of the program internationally.<sup>32</sup> Reilly, himself, explained this aspect of Liverpool's teaching approach by noting how an "insistence on the measuring of

old buildings [of established merit] has a direct practical value that constitutes an important contribution to architectural education."<sup>33</sup>

In 1919, during the second year of his program, Arthur executed measured drawings of Joseph Franklin's classicizing George Street Congregational Church, Liverpool, of 1841. When these were published in *The Architect*, an accompanying commentary explained the merits of the practice in which Arthur continued to engage his own students in Toronto:

One of the defects of Architectural Drawing of the day is that there has been a very marked diminution in the practice of measuring and sketching actual buildings, as no process is so likely to bring students into touch with actual realities of design, while the production of huge finished colour drawings is apt to alienate the student from the realities of design,



FIG. 6. A COUNTRY HOUSE, 1928, H.E.P. WARREN. | *JRAIC*, JUNE 1928, VOL. 5, P. 227.



FIG. 7. AN ORPHANAGE, 1928, NORMAN GIBSON. | *JRAIC*, JUNE 1928, VOL. 5, P. 228.

École des Beaux-Arts which had so profoundly influenced educational establishments throughout Britain and the United States. As examples, the problems set by the Royal Institute of British Architects called for [highly] imaginative solutions—but in so rarified an atmosphere as never to be met with in professional life. The topic of one was none other than “a building to commemorate the universal adoption of the Greenwich Meridian.” The site was described in poetic language as a Shangri-la in a mountainous region in Europe; there were no details as to accommodation, but the student competing with the hope of success would have his own dreams of auditoriums, gorgeous restaurants, vast colonnades and provision on a princely scale for visiting astronomers and the intelligentsia of the world—with no means of getting there.

Educated under such a system, it is amazing that modern world-famous architects like Le Corbusier, Mies van der Rohe, and H.H. Richardson emerged unscathed.<sup>37</sup>

Remembered from the vantage point of 1982, this statement suggests that Arthur started to look beyond the Beaux-Arts very early in his teaching career at Toronto.

A mere five years after his appointment, along with a close engagement with actual building practices, Arthur had already opened the way for his own students to address current problems. That year the student awards granted in what was then the Department of Architecture at the University of Toronto were published in the *Journal of the Royal Architectural Institute of Canada (JRAIC)*. Toronto’s program had just been extended from four years to five, but the published examples were by fourth- and third-year students, the new regime only being implemented in future years. Two designs for a bank and office building were singled out for special recognition. C.H. Brooks received the Darling and Pearson Book Prize of \$100 for a soaring skyscraper in what was described as a “semi-modern” manner (fig. 4). Likewise, Leonard E. Shore was awarded the Architectural Guild Bronze Medal for an equally up-to-date proposal that is said to have drawn on experience gained during a year or more in New York (fig. 5).<sup>38</sup> Both engaged with the vocabulary of the Art Deco skyscraper that emerged in the wake of Eliel Saarinen’s entry for the Chicago Tribune Competition of 1922.<sup>39</sup> Clearly, the American connections that

Reilly had cultivated now served a new generation in Toronto. There Manhattan-style skyscrapers had only taken hold after 1905, and then only with reluctant acceptance, so it was significant that Arthur’s students should have come forward with such ambitious responses.<sup>40</sup> While the records of Brooks’s practice are sparse apart from a single Art Deco house he designed in Brantford from his office on Bay Street, Shore went on to a distinguished career in partnership with Robert Moffat, counting among the firm’s credits the York Township Municipal Offices of 1952, the Etobicoke Civic Centre of 1958, the Union Carbide Building and Mackenzie Building both of 1960, and the Shell Research Centre in Oakville of 1961, one of the firm’s projects to be awarded a Massey Medal.<sup>41</sup>

Among the other 1928 prize winners was H.E.P. Warren, whose more conservative scheme for a country house earned him first prize from the Toronto Brick Company (fig. 6). There was also an elaborate Beaux-Arts proposal for an orphanage by Norman Gibson that received the Architectural Guild Silver Medal for General Work of the Year (fig. 7). These examples demonstrate

the residual norm of British and Beaux-Arts traditions that still informed studio practice at the time. There were only six students in the program and three full-time faculty members specifically named: C.H.C. Wright, an engineer, Eric Arthur, and Toronto architect Henry H. Madill, whose 1949 appraisal of Canadian architectural schools was quoted above. By the mid-1930s, the mainstream focus had moved to Art Deco as a series of surviving projects from 1935-1936 demonstrate (fig. 8), but there were also dramatic church interiors framed by soaring parabolic arches. One particularly impressive scheme was prepared by William E. Fleury (fig. 9), who in 1940 became Arthur's professional partner, an association that continued until Arthur's retirement in 1966.<sup>42</sup>

An awareness of Scandinavian modernism is also evident in a remarkable submission prepared in 1936 by Wilson A. Salter for the Anaconda Brass Prize. As a notation on the back of the drawing recorded, Salter's bravura exposition of an Electrical Exhibit Building (fig. 10) drew the judges "like moths to a flame."<sup>43</sup> Attached to the drawings are Salter's analyses of the proposed construction methods:

PLAN . . . The sculpture in the pool is to be in the style of [Swedish sculptor] Carl Milles.

MATERIAL Glass, Black armoured glass or enamelled metal, Concrete—steps, pool and theatre walls, Fieldstone—at four main corners of the building at ground floor level, Pipe railings to balconies.

MAINTENANCE Damaged panels capable of removal by using spring cover strips. The construction eliminates the possibility of masonry efflorescence due to non-heating of building during the winter.

INTERIOR Absolute simplicity—stainless steel structural members left exposed, terrazzo floors to main hall, mezzanine battleship linoleum.

ROOF Concrete—skylighted of corrugated glass . . .

OVERALL FEELING A basic feeling of industry to be in accord with the exhibition of objects of industrial design.<sup>44</sup>

This synthesis is all the more surprising when one realizes that Eero Saarinen had only just returned to the Cranbrook Academy from his overseas studies and that the innovations of his TWA (Trans World Airlines) terminal lay two decades in the future.<sup>45</sup>

What do we know of Arthur's teaching approach at that time? A particularly evocative description has been left to us by C.E. (Ned) Pratt of Thompson, Berwick and Pratt in Vancouver. Pratt was a Toronto graduate who worked on B.C. Binning's ground-breaking home in Vancouver and served with Arthur on the competition jury for Toronto's new City Hall in the 1950s:

I haven't seen Eric for some time so I can't add much except to say his architectural activities continue to be blended with a generous amount of mischief. Occasionally I hear of him teasing and taunting the architectural establishment in Toronto . . . During the Depression of the 30's when the pressure to conform was violent, Eric Arthur was a lone rebel. We considered *his* was the most courageous voice in Canada in our profession. He astounded the . . . world of architecture of that day by proclaiming that the only good architecture in Canada were C.D. Howe's grain elevators. That the front axle of a Ford car was more functional and more beautiful than any architecture practised in that day. His most noteworthy

Canadian architectural effort, *I think*, was a series of very utilitarian packing plants. These were the first industrial buildings in Canada and the United States which stood *on their own*, and proudly proclaimed industrial architecture could have its own identity and integrity. Since then many new phases in architecture have passed across the scene.<sup>46</sup> [Italics in transcription]

This allusion to grain elevators, of course, drew on the writings of Le Corbusier who published *Vers une architecture* in 1923 (Éditions Crès), the English translation appearing four years later. There could be no clearer confirmation of the fact that Arthur was already engaged with international modernism decades before it was widely accepted in Canada.

The range of skills which Arthur brought to the classroom is suggested by two examples from the 1930s, bookending the decade. In 1932, he submitted a competition entry to the Royal Institute of British Architects (RIBA) for an architect's head office, which was published in the *Architect and Building News* (fig. 11). The proposal was strongly influenced by the Beaux-Arts traditions that still prevailed at his *alma mater* and proffered a grandiose seat of business appropriate for a major city such as London or Liverpool. Four years later, in contrast, he designed the first of the *abattoirs* planned for Canada Packers, this one in Edmonton (fig. 12). In this work, he studied the lessons of industrial design so effectively that he was awarded the Gold Medal of the Royal Architectural Institute of Canada (RAIC) the following year, and at the same time was recognized by the Toronto chapter of the Ontario Association of Architects.<sup>47</sup> In July, Arthur was appointed editor of the *JRAIC*, a recognition perhaps of his audacious approach. He held that position for twenty-two years.



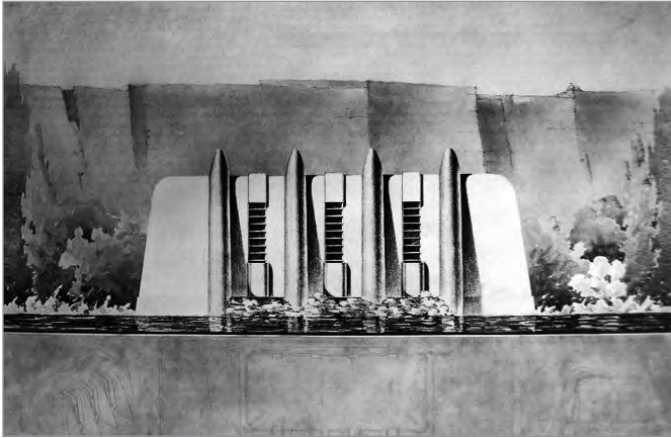


FIG. 8. A POWER STATION, 1935-1936, F.P. MESCHINO. | PHOTOGRAPHS OF STUDENT WORK, 1935-1936, B1997-0021/001P (33), UNIVERSITY OF TORONTO ARCHIVES.



FIG. 10. PERSPECTIVE, ELECTRICAL EXHIBITION BUILDING AT THE CNE, 1936, ANACONDA BRASS PRIZE PROBLEM, WILSON A. SALTER. | STUDENT ARCHITECTURAL DRAWINGS: SERIES III, UNIVERSITY OF TORONTO SCHOOL OF ARCHITECTURE, A1979-0044(27A), UNIVERSITY OF TORONTO ARCHIVES.

Another of Arthur’s students, James A. Murray, who graduated in 1943, was fond of recounting an equally revealing anecdote, recorded and published by architectural critic Adele Freeman. Murray described Arthur as “Mr. Architectural Education in Canada.”

He taught us architectural design through the five years of the course, and also the history of architecture [mainly Georgian and classical]. When he taught us design, he wasn’t looking at the past. He was a marvellous interpreter and analyst of the origins of the Modern Movement—[Walter] Gropius, Le Corbusier, Frank Lloyd Wright. As an indication of his interest in modern architecture, he spearheaded the idea of an international competition for Toronto City Hall.

He was a marvellous guy and had a marvellous wit. In first year, students actually used to design buildings. He gave us a little house to do. When I showed him my drawings, he made some suggestions about the doorway. A few days later he saw my new drawings and said: ‘Murray, where did you get that pathetic door?’ ‘You gave it to me two days ago,’ I answered. From that day on we were lifelong friends.<sup>48</sup>

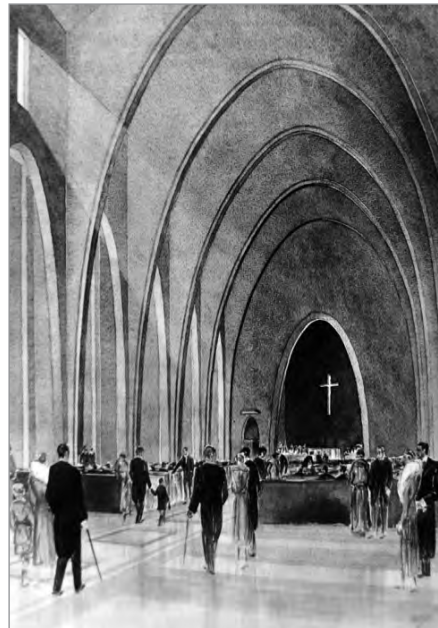


FIG. 9. INTERIOR OF CHURCH, 1935-1936, W.E. FLEURY. | PHOTOGRAPHS OF STUDENT WORK, 1935-1936, B1997-0021/001P (33), UNIVERSITY OF TORONTO ARCHIVES.

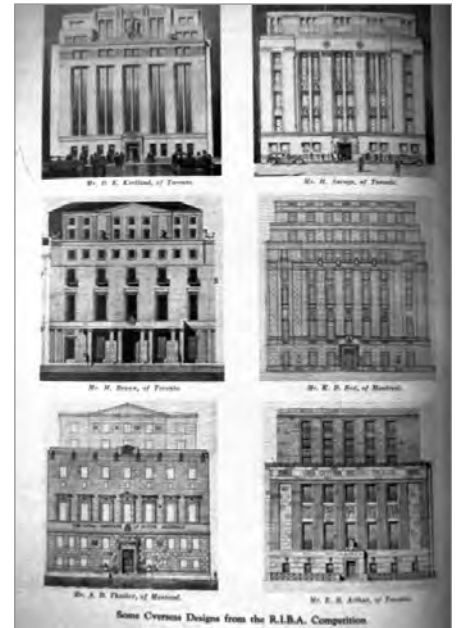


FIG. 11. ARCHITECT’S HEAD OFFICE, 1932, E.R. ARTHUR OF TORONTO, BOTTOM RIGHT. | ARCHITECT AND BUILDING NEWS, 1932, JUNE 24, P. 423.

Not only was Murray awarded a medal by the British Association for the Advancement of Science for having received the highest marks among the 179 students in his year, he went on to become what architect and historian Robert Hill has described as “a leading

modernist architect active in Toronto after [World War II],” counting among his credits the Anglo-Canada Insurance Co. Building, Sherway Gardens, and the South Hills Village rowhouses in Don Mills designed with Henry Flies.<sup>49</sup> He was also the founding editor of the *Canadian*



FIG. 12. CANADA PACKERS EDMONTON, ALBERTA, 1936, ERIC ROSS ARTHUR, "CANADA PACKERS PLANT AT EDMONTON, ERIC R. ARTHUR, ARCHITECT." | *JRAIC*, AUGUST 1937, VOL. 4, P. 158.

*Architect* magazine, a post he held for almost thirty years.

Murray described the goals of the magazine in the following terms: "First, the provision of a means of communication for Canadian architecture, by reporting and publishing its best executed and proposed achievements; second, the provision of a forum for the play of ideas and beliefs which constitute the philosophy and technique of architecture."<sup>50</sup> Of Arthur's reaction to this initiative, he said: "For years he [Arthur] edited the *Royal Architectural Institute of Canada Journal* (now defunct) but when I founded the *Canadian Architect* against the wishes of the RAIC, the person who supported me was Eric."<sup>51</sup>

That sense of commitment to the larger vision of professionalism was just one of Arthur's many contributions. As George Baird, a 1962 alumnus of the architecture

program at the University of Toronto commented following Arthur's death in 1982, "In our terms, in our times, he's just like a mountain."<sup>52</sup>

University calendars chart two directions in the Toronto program following Arthur's arrival—the gradual separation of the study of architecture from its initial establishment in 1890 in the School of Practical Science, and the field's growing connectedness with other humanistic disciplines. Initially, graduates were awarded a generic B.A.Sc., but in 1922 a B.Arch. was introduced. At the time, the calendar noted tersely: "The instruction in this department is arranged to lay a broad foundation for the subsequent professional life of its graduates, and incidentally to prepare its students to be immediately useful in an architect's office. The curriculum has been arranged to meet the aesthetic and scientific needs of the profession . . ."<sup>53</sup>

By 1924 the description was more fulsome, adding:

The curriculum is based on the belief that an architect should have an education in liberal studies, that he should understand and appreciate the other arts in their relation to architecture, and that his training in design should teach him to regard building construction as an expression of his art rather than as an end in itself. With this end in view, the course in Architecture, which was originally derived from the Engineering courses has been gradually broadened out to include an elementary training in the sister arts of painting and sculpture, and also courses in French and English.<sup>54</sup>

In 1928, the original four-year course of study was extended to five years, providing an opportunity for students to spend a year in an architect's office as part of the training. Students were also encouraged to travel abroad.<sup>55</sup> The emphasis upon practice was a clear legacy of the program's roots within the School of Practical Science, but the encouragement to seek broader horizons was a new direction. Years later Arthur editorialized on the curriculum as it developed in the decades that followed: "We first heard of the change which is coming over the professional schools when we were 'investigated' as a faculty of engineering and architecture before [the Second World War]. We were found lamentably low on the 'cultural' side."<sup>56</sup>

To the technical subjects, the university added courses on philosophy, world history, economics, and political science.<sup>57</sup> By the mid-1930s there was also a week-long retreat to a northern camp at Gull Lake during which students sketched the rugged northern landscape, a practice that continued and was extended over the years in different venues. At the same time students tackled such diverse subjects as life drawing.<sup>58</sup>



Another development of the 1930s saw Toronto listing its architecture program as a school rather than a department within the Faculty of Applied Science and Engineering. The calendar also made a point of its international standing, citing its ranking among Commonwealth schools recognized by the Royal Institute of British Architects. On application, graduates were admitted as associate RIBA members without further examination.<sup>59</sup> By the 1948, the school had formally withdrawn from the Faculty of Engineering. At the same period, the *JRAIC* under Arthur's editorship began to publish annual accounts of the programs in Canadian architectural schools. Toronto still underlined its long-established emphasis upon architectural design and 1900 hours of practical experience, but by the early 1950s the description of its program revealed the growing amplitude of the school's project: "The graduate may . . . look forward to entering a profession which offers real opportunity of service to society. Progressive thought in planning, public housing and social legislation emphasizes the increasing importance of the architectural profession in the life of the nation."<sup>60</sup>

It was this vision that Arthur had foregrounded during his brief before the Massey Commission a year earlier:

Along with a new appreciation of man and his environment affecting both architecture and town planning, has come a new interest (for the architect) in the humanities and social sciences. This new and, it is to be hoped, permanent addition to the curriculum varies in the different schools. In thinking of the educated professional man of the future, those responsible for the Curricula of Schools of Architecture can hardly ignore the broad general base in the humanities provided by [other professional schools] . . .

[Students were never] so imbued with a desire to improve the physical environment of man in Canada.<sup>61</sup>

In the 1950 issue of the *JRAIC*, the students themselves wrote about Toronto's program, highlighting the role of the Architectural Society in supporting a staff-student committee, a project that attracted Arthur's keen interest.<sup>62</sup> He promoted meetings of the latter group as a genuine source of dialogue, not a *pro forma* exercise such as he had experienced in his years as a student.<sup>63</sup> The society itself served to establish links with student organizations in other universities, and hosted prominent speakers from across the profession, including the iconoclastic Buckminster Fuller, architect and furniture designer Marcel Breuer, formerly of the Bauhaus, American icon Frank Lloyd Wright, and Dean Joseph Hudnut of Harvard University. The society also organized field trips to American cities.<sup>64</sup> A fifth-year student field trip took in the architecture of the Tennessee Valley Authority and on the return leg of a wide-ranging tour of contemporary projects piloted by James Murray, made a stop at the Cranbrook Academy to meet Eliel Saarinen.<sup>65</sup> It was an energetic intellectual stimulus that the students described as of "inestimable value" to their future careers.<sup>66</sup>

The following year, Toronto's students were pleased to report that their initiative to establish a Canadian Architectural Students' Association with four other Canadian architectural schools was a reality. The organization's goals included exchanges of information about teaching methods, student representation within the Royal Architectural Institute of Canada, and travelling exhibitions of student work. The annual field trip examined the architecture of Buffalo and Cleveland. The notes briefly recorded

the presence of one woman among the fourth-year class.<sup>67</sup> The group visited Eliel Saarinen's Kleinhans Music Hall in Buffalo, Cleveland's Lakeview Terrace Housing project, and a shopping centre by Ernest Payer, all ground-breaking initiatives for the period. The *Journal* also pictured models by the fifth-year class, including works by Jerome Markson (fig. 13) and James Strutt (fig. 14), both of whom later emerged as well-known practitioners in their own rights. The impact of the visiting scholars with whom they had contact was reflected in the influences that are said to have informed their work, the former, Finnish architect Alvar Aalto, the latter, Buckminster Fuller and Frank Lloyd Wright.<sup>68</sup>

The 1952 *JRAIC* detailing architectural training in the Canadian universities had returned to a more formal accounting of Toronto's history and detailed the key components of each year of the school's program. A new course in the fundamentals of design sought to "stimulate the student's imagination, while at the same time beginning to develop his grasp of space and materials, and the means to graphic expression." English and the history of architecture were equally among the first-year courses. The design of small buildings began in the second year, along with planning theory. By their third year, students were ready to undertake the measured drawing project and the following year they participated in a "field sketching camp" in Haliburton. The fourth year was dedicated to housing and town planning theory together with technical courses such as structural issues. A major design problem was also assigned to anticipate the completion of two theses in the fifth and final year. Finally, the requirement of 1900 hours in the office of an architect prepared the future graduate for his own career. While maintaining a

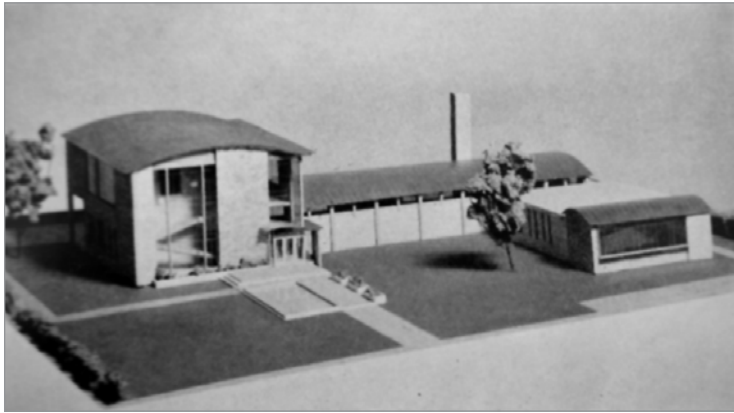


FIG. 13. DESIGN OF A MUNICIPAL BUILDING [?], 1951, J. MARKSON. | *JRAIC*, MARCH 1951, VOL. 28, P. 65.

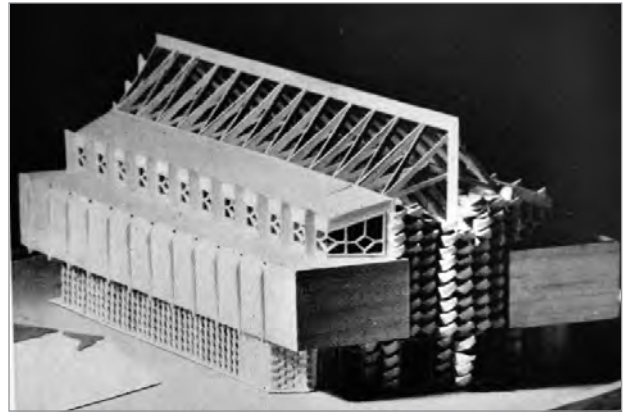


FIG. 14. CHAPEL FOR CARLETON COLLEGE, OTTAWA, ONTARIO, 1951, JAMES STRUTT. | *JRAIC*, MARCH 1951, VOL. 28, P. 67.

commitment to humanities courses, the discussion emphasized that the program was centred on architectural design “to train the student in independent thinking, as well as in thinking quickly and presenting sketches in attractive and clearly readable form in a short space of time.”<sup>69</sup>

Six projects by fifth-year students were pictured, among them Alfred Tilbe’s “Low Rental Housing Project” (fig. 15) and Ken Tidy’s “Bus Terminal for Toronto” (fig. 16), both themes listed among those featured as part of the Simpson’s exhibition mounted in May 1952 and described at the outset of this discussion.<sup>70</sup> Just as Arthur had underlined in his press interview for that exhibition, all the schemes pictured in the *JRAIC* that same month were devoutly modern in character, by that time characteristic of almost all the examples from Canadian architectural schools pictured in the *Journal’s* annual review of programs. One proposal by John Ma for a summer camp pavilion (fig. 17) demonstrated an awareness of the light wood construction promoted that year (1952) through the Trend House program to sell British Columbia wood

products. Shortly thereafter, Arthur himself chose the same Trend House aesthetic for his own home on Weybourne Crescent (fig. 18).<sup>71</sup> The sole exception to the transcendence of modernism among the Toronto examples was a measured drawing by third-year student Keith Spratley (fig. 19), which demonstrated the continuing pedagogical commitment to the merits of this practical exercise.<sup>72</sup>

Apart from the applications of the measured drawing assignment, the linkages between vernacular structures and Arthur’s advocacy of modernism is perhaps best quantified in Ron Woodall’s review of the book by Dudley Witney and Eric Arthur published in 1972, *The Barn: A Vanishing Landmark in North America*. Woodall wrote:

[Arthur] approaches the subject with a reverence usually reserved for religious masterworks . . . Several times the author reminds us that this natural rightness one feels in most barns is truly a phenomenon because only a couple of the hundreds of barns illustrated enjoyed the services of an architect. It might seem to suggest that once, when form absolutely followed function, some good invariably happened.<sup>73</sup>

Concerning the history of architecture which Arthur taught along with modern design, he described its contemporary relevance in his brief to the Massey Commission in 1951:

[A] universal spirit of enquiry and an acceptance of the machine along with an understanding of its potentialities and limitations, have made the Modern Movement in Architecture an irresistible force. [But] the teaching of the history of architecture has been revitalized. It has become an inspiration [to] study how Greeks, Romans and Goths solved the problems of their era, rather than a catalogue of buildings that could, with no great mental effort, be cribbed for contemporary purposes.<sup>74</sup>

This perhaps helps to explain the long-standing commitment to the study of historical forms despite Arthur’s unalloyed enthusiasm for international modernism.

For Arthur, the commitment to modern architecture did not exclude a respect for the past. He was a driving force in the foundation of the Architectural Conservancy of Ontario and personally undertook the purchase of the Barnum House in Grafton to rescue it from slow

decay. In 1959, while he was piloting the jury for the new city hall competition, he chaired a session at the fifty-second annual meeting of the Royal Architectural Institute of Canada that dealt with the architect and the cultural heritage.<sup>75</sup> At the end of the discussion, architects Donald Mackenzie Waters of Toronto and Alexander Tilloch Galt Durnford of Montreal moved a motion that the Canada Council be asked for a grant to enable a trained person (preferably an architect) to:

- ascertain and document the efforts being made in all the provinces in Canada to preserve and record old buildings through the efforts of private or public bodies and the legislation under which they function,
- make an inventory of buildings in Canada that are of outstanding cultural merit,
- publish an inventory with illustrations and text.

The motion went on to propose that grants be sought from the Canada Council to have students document old buildings by means of measured drawings and photographs.<sup>76</sup>

William French, columnist for the *Globe and Mail*, remembered in 1979 that “[Arthur was] among the first to alert us to the fact that our architectural heritage was endangered.”<sup>77</sup> The extent of Arthur’s reach over the years is demonstrated by the fact that in 1964 he chaired yet another RAIC committee on the preservation of historic buildings in Canada and recommended that the Historic Sites Division of the federal Department of Northern Affairs (now Department of Environment) be urged to create an inventory of historic buildings.<sup>78</sup> The federal government had already begun collecting information,



FIG. 15. LOW RENTAL HOUSING PROJECT, 1952, ALFRED TILBE. | *JRAIC*, MAY 1952, VOL. 29, P. 142.



FIG. 16. BUS TERMINAL FOR TORONTO, 1952, KEN TIDY. | *JRAIC*, MAY 1952, VOL. 29, P. 143.



FIG. 17. A SUMMER CAMP, 1952, JOHN MA. | *JRAIC*, MAY 1952, VOL. 29, P. 143.

but this seems to have anticipated a more comprehensive commitment. In 1963, J.D. Herbert, Chief of the National Parks Branch of the National Historic Sites Division of the Department of Northern Affairs and National Resources, had contacted Thomas Howarth, Director of the University of Toronto School of Architecture, to set up an agreement that employed Toronto architecture students to execute measured drawings of historical buildings in Brockville and district. The following year this was extended to Niagara-on-the-Lake and surrounding area. Then, a succession of similar arrangements led to the documentation of Port Hope as well as Grenville and Lanark counties. In the meantime, other architectural schools across the country were engaged by Parks Canada to record

historic buildings in other provinces. This work appears to have underpinned the establishment of the “Canadian Inventory of Historic Building” administered by Parks Canada from the 1960s on.<sup>79</sup>

Arthur’s impact upon generations of students both as practitioners of modernism and as conservation experts can be mapped in the careers of a few former graduates from different decades. Henry Fliess, of the class of 1946, remembers Arthur as a person who influenced his life. After graduation, Arthur offered him a teaching job in the program from which he had just graduated. Among those in his design classes, Fliess remembers Raymond Moriyama, Jerome Markson, and Irving Grossman, all of whom went on to successful careers of their own. Later, Fliess





FIG. 18. 41 WEYBOURNE CRESCENT, 1954, ERIC ARTHUR. | IMAGE COURTESY OF ERA ARCHITECTS, [HTTP://WWW.ERAARCH.CA/2011/THE-SUBURBS/], ACCESSED JUNE 6, 2017.

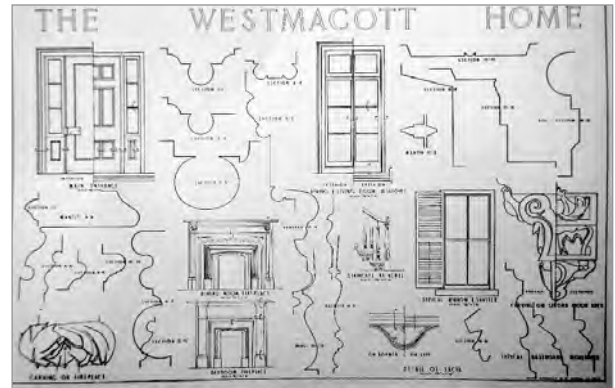


FIG. 19. MEASURED DRAWING, 1952, KEITH SPRATLEY. | JRAIC, MAY 1952, VOL. 29, P. 141.



FIG. 20. THE YARMON HOUSE, DON MILLS, TORONTO, 1959, HENRY FLIESS. | "HILLSIDE BUNGALOW WITH EXTRA LEVEL DOWNSTAIRS," *CANADIAN HOMES AND GARDENS*, FEBRUARY 1959, P. 17.



FIG. 21. RIVERDALE HOSPITAL, TORONTO, 1963, HOWARD CHAPMAN. | CHAPMAN & HURST, ARCHITECTS, TORONTO, CITY OF TORONTO ARCHIVES, FOND 7, SERIES 56, FILE 131, ITEM 1.

became involved with the development of the so-called "new town" of Don Mills in northeast Toronto. He prepared approximately fifteen house designs from which hundreds of houses were subsequently built (fig. 20). He and James Murray also planned a series of row houses for South Hills Village, a ground-breaking initiative that introduced this type of housing to a middle-class market. Fliess and Murray later worked on the Sherway Gardens Shopping Centre, a concept that cast aside the pedestrian formulas of traditional shopping malls in favour of a meandering figure-of-eight plan that offered a more intimate village-like

feel of the type that pioneers like Victor Gruen envisaged from the outset.<sup>80</sup>

Howard Chapman, whose amusing account of a northern canoe trip with Arthur is enshrined in *Eric Ross Arthur: Conservation in Context*, and who graduated in 1948, was also a devoted practitioner of modernism.<sup>81</sup> Chapman was awarded the Hobbs Glass Prize for hospital design during his studies and went on to execute the Riverdale Hospital of 1963, described by the National Trust of Canada as "a large and important example of mid-century **Canadian Modernist** architecture," [emphasis in original] before its

demolition by Bridgeport Health in 2013 (fig. 21). Chapman was also a capable restoration architect working with Howard V. Walker to renovate the Central Reference Library as the University of Toronto Koffler Student Services Centre, a building originally planned by Chapman's father in 1909.<sup>82</sup>

Other exponents of modernism among Arthur's students were Dan Dunlop and Peter Hamilton. Dunlop, of the class of 1950, established his own firm in 1953. In 1966, he was awarded a Massey Medal for the design of Richview Library in Etobicoke (fig. 22). His firm was known



FIG. 22. RICHVIEW LIBRARY, ETOBICOKE, 1966. DUNLOP, WARDELL, MATSUI, AITKEN, ARCHITECTS. | TORONTO PUBLIC LIBRARY, [HTTP://WWW.TORONTOPUBLICLIBRARY.CA/DETAIL.JSP?R=LIB016], ACCESSED JUNE 30, 2017.



FIG. 23. TORONTO REFERENCE LIBRARY, 1977. RAYMOND MORIYAMA OF MORIYAMA & TESHIMA. | CREATIVE COMMONS, [HTTPS://EN.WIKIPEDIA.ORG/WIKI/TORONTO\_REFERENCE\_LIBRARY#/MEDIA/FILE:TORONTO\_REFERENCE\_LIBRARY\_EXTERIOR.JPG], MICHAEL STEVENS FROM OAK PARK, IL, UPLOADED BY MR. ABSURD, ACCESSED JUNE 30, 2017.

for the design of acute and long-term health care facilities, as well as schools, churches, and residential works across the province.<sup>83</sup> In the field of residential architecture, Peter Hamilton, of the class of 1963, represents a new generation of what Arthur described as “unabashed modernists.” Hamilton’s own home on Hedgewood Road is recognized as a “celebration of industrial elements,” and “a relatively early example of High Tech design.”<sup>84</sup> In 1974, the year of its construction, the architect was honoured with a Canadian Housing Design Council Award.<sup>85</sup>

Among the Toronto alumni who went on to define a new path in the field, there is also Raymond Moriyama of the class of 1954. Having suffered internment as a Japanese-Canadian during the Second World War, he forged a remarkable career that set a new high-water mark for the Canadian scene. He worked briefly in the firm of Fleury, Arthur & Barclay following graduation, then struck out on his own just four years later, and in 1966 entered into partnership with Ted Teshima. Moriyama sought to fulfill an

aspiration embodied in a poem composed by his father as a high school graduation present: “Into god’s temple, drive a nail of gold.”<sup>86</sup> His best-known projects include the Ontario Science Centre of 1969, the 1977 Toronto Reference Library (fig. 23), and the Canadian War Museum completed in 2005 as a joint venture with the Ottawa firm of Griffiths Rankin Cook.<sup>87</sup>

In the heritage field, Arthur’s influence guided many to approach historical projects as new avenues of specialization. The publication of *Toronto: No Mean City* in 1974 (University of Toronto Press) was a culmination of Arthur’s long study of historical architecture in the city. It awakened an entire generation to the fact that “a city without a past is a city without a soul.”<sup>88</sup> William Greer, who graduated from the architecture program in 1948, began by spending a year in the company of arch-modernist Buckminster Fuller, then worked for twenty-two years in the offices of Shore & Moffat. After some time in his own practice, he went on to join the Toronto Historical Board (later Heritage Toronto), being appointed chief

architect in 1976. *Globe and Mail* journalist Dave LeBlanc wrote:

[Bill Greer’s] determination, enthusiasm and guiding hand have been responsible for the conservation of the Music Building at the CNE, Osgoode Hall, the Arts and Letters Club, Whitney Block, the Royal Conservatory of Music, the heritage elements of BCE Place, the former Stock Exchange (now Design Exchange) and Spadina House (to name just a few).

While the success of these initiatives varied, the overall contribution of his conservation work earned him accolades from former Toronto mayor David Crombie and a tribute from Heritage Toronto that bestowed its Architectural Conservation and Craftsmanship Award upon him and then named the award in his honour.<sup>89</sup>

Other well-known alumni of the Toronto architectural program who specialized in heritage were B. Napier Simpson Jr. and Peter John Stokes. Simpson, who initially went to work for Mackenzie Waters after his graduation in 1951, later became

instrumental in projects that included the Thornhill heritage district, Black Creek Pioneer Village, Toronto's Riverdale Farm, and Century Village near Peterborough. Stokes, who finished the Toronto program two years later, worked initially for Howard Chapman then became involved with Upper Canada Village, which preserved historic structures threatened by the flooding of the St. Lawrence Seaway. Stokes then pursued a distinguished career as a consulting restoration architect based first in Ottawa with the Historic Sites and Monuments Board, then in his own practice in Niagara-on-the-Lake.<sup>90</sup>

The legacy of Arthur's influence was clearly profound and wide-ranging. From the standpoint of contemporary realities, it is difficult to appreciate what a major impact he had, but the tributes of those who knew Arthur speak for themselves. In 1979, John C. Parkin, a member of the firm that collaborated with Viljo Revell on the new City Hall in Toronto, noted: "Only Eric Arthur's stature and prestige could carry through something like the City Hall competition."<sup>91</sup> Likewise, Toronto alumnus George Baird, now a distinguished professor in his own right, summed up the arc of Arthur's career: "He was a really remarkable figure. As far back as the thirties, insofar as Toronto architecture had a patron, he was it."<sup>92</sup>

## NOTES

1. "Modernists Revealed by Architecture Models," *The Globe and Mail* (Toronto), May 27, 1952, p. 8.
2. *Ibid.*
3. Kalman, Harold, 1995, *A History of Canadian Architecture*, Toronto, Oxford University Press, p. 779-844.
4. Friedland, Martin, 2013, *The University of Toronto: A History*, Toronto, University of Toronto Press, p. 405; Kapelos, George, 2015, *Competing Modernisms: Toronto's New City Hall and Square*, Halifax, Dalhousie University Press; Armstrong, Christopher, 2015, *Civic Symbol: Creating Toronto's New City Hall, 1952-1966*, Toronto, University of Toronto Press.
5. "Modernists Revealed," *op. cit.*
6. *Ibid.*; and "Glimpse into the Future at Simpson's," *The Toronto Daily Star*, May 30, 1952, p. 23.
7. "Modernists Revealed," *op. cit.*
8. "Glimpse into the Future," *op. cit.*
9. File Cards of Graduates, University of Toronto Archives. It is possible that the women were connected with the School of Architecture in some way: "Creative Credo: Lecturer in Design Foresees New Tradition Born in Canada," *Globe and Mail* (Toronto), February 19, 1953, p. 7, indicates that a William Bagnall served as a visiting lecturer in design at the University of Toronto School of Architecture from September 1952. There was also a D.J. McConnell (*sic*) working as a "mechanician" in surveying and geodesy at the same period. Information courtesy of Harold Averill, University of Toronto Archives, June 6, 2017.
10. See Adams, Annmarie and Peta Tancred, 2000, "Designing Women: Gender and the Architectural Profession, Toronto, University of Toronto Press, p. 16-18, for pioneering inroads by women in the architectural profession. Statistics on women registered in Ontario, p. 147.
11. Hill, Robert, n.d., "Malhiot, Alice Charlotte," *Biographical Dictionary of Architects in Canada, 1800-1950*, [http://dictionaryofarchitectsincanada.org/node/2364], accessed June 8, 2017.
12. Hill, Robert, n.d., "Hill, Esther Marjorie," *Biographical Dictionary of Architects in Canada, 1800-1950*, [http://dictionaryofarchitectsincanada.org/node/2366], accessed June 8, 2017.
13. "Our Ladies of 2T7," *Transactions and Year-Book of the University of Toronto Engineering Society* (Toronto), April 1927, p. 110, P1978-0722(01) - (06), E3.6, University of Toronto Archives.  
For Elizabeth Lalor's clipping file, see A1973-0026/214 (64); and for Elizabeth Muriel Gregor MacGill, who became a distinguished aeronautical engineer, A1973-0026/269 (48) (49), University of Toronto Archives.
14. "Architecture Provides Vast Field for Women: Mere Man Inadequate in Designing Perfect Homes for Women," *The Varsity* (Toronto), vol. 47A, no. 16 (1927-28), p. 1. By the 1960s, Adams and Tancred ("Designing Women," p. 62) describe how Montreal architect Eva Vecsei, who worked on Place Bonaventure, told the *Montreal Star* in 1965: "Please don't put me in the category of women who add their little pink touches . . . I'm not interested in home-building projects that are uniform and repetitious . . . Huge massive structures that allow for individual expression and require complex solutions to integrated problems excite me."
15. "Modernists Revealed," *op. cit.*
16. "Glimpse into the Future," *op. cit.*
17. "Modernists Revealed," *op. cit.*; Arthur, Eric R., 1951, "Architecture," in *Royal Commission Studies: A Selection of Essays Prepared for the Royal Commission on National Development in the Arts, Letters and Sciences*, Ottawa, King's Printer, p. 419-430.
18. Rybczynski, Witold, 1993, *A Place for Art: The Architecture of the National Gallery of Canada*, Ottawa, National Gallery of Canada; Ord, Douglas, 2003, *The National Gallery of Canada: Ideas, Art, Architecture*, Montreal, McGill-Queen's University Press.
19. Museum of Modern Art, 1932, *Modern Architecture: International Exhibition*, New York; Hitchcock, Henry Russell and Philip Johnson, [1<sup>st</sup> ed. 1932] rev. ed. 1997, *The International Style*, New York, W.W. Norton & Company; Albrecht, Donald, Barry Bergdoll, Juliet Kinchin, and David A. Hanks, 2015, *Partners in Design: Alfred H. Barr Jr. and Philip Johnson*, New York, The Monacelli Press.
20. "Modernists Revealed," *op. cit.*
21. Kalman, *A History of Canadian Architecture*, p. 779-844; Mackie, John, 2015, "Binning House Sold, To Be Restored," *Vancouver Sun*, November 5, [www.vancouversun.com/news/local-news/binning-house-sold-to-be-restored], accessed June 9, 2017; "New Headquarters Building of the Ontario Association of Architects," *JRAIC*, September 1953, vol. 30, p. 249, and December 1954, vol. 31, p. 429, 442-454; Docomomo Ontario, n.d., "50 Park Road," [www.docomomo-ontario.ca/gallery/50-park-road], accessed June 9, 2017; Nasmith, Catherine, 2004, "50 years for 50 Park Road," *Canadian Architect*, October 1, [https://www.canadianarchitect.com/features/50-years-for-50-park-road/], accessed June 9, 2017; Hume, Christopher, 2012, "Rosedale's Hidden Architectural Gem: Hume," *Toronto Star*, August 6, [https://www.thestar.com/entertainment/2012/08/16/rose-ales\_hidden\_architectural\_gem\_hume.html], accessed June 9, 2017.



22. Madill, Henry Harrison, 1949, "The University of Toronto School of Architecture," *JRAIC*, May, vol. 26, p. 136. This was written just a year after Toronto established its School of Architecture as a separate entity within the Faculty of Applied Science, it having been set up originally as a program within the School of Practical Science.
23. Carr, Angela, 1995, *Toronto Architect Edmund Burke: Redefining Canadian Architecture*, Montreal, McGill-Queen's University Press, p. 99-125; Crossman, Kelly, 1987, *Architecture in Transition: From Art to Practice, 1885-1906*, Montreal, McGill-Queen's University Press, p. 67-84; Colonel H.H. Madill was a Toronto architect who had taught in the Faculty of Applied Science and Engineering since 1912; see "John H. Daniels Faculty of Architecture, Landscape and Design: History," [https://www.daniels.utoronto.ca/about/history], accessed June 13, 2017.
24. Lasserre, Fred, 1949, "On Architectural Education," *JRAIC*, May, vol. 26, p. 135. For Lasserre, see "School of Architecture and Landscape Architecture, University of British Columbia: History," [https://sala.ubc.ca/about/history], accessed June 29, 2017.
25. Arthur, Eric R., 1949, "Toronto: Design Research," *JRAIC*, May, vol. 29, p. 137; Nobbs, Percy E., 1928, "Architectural Education in Canada," *JRAIC*, March, vol. 5, p. 103, states: "The best interests of architectural education are not likely to be served by robbing schools of their individual character . . ."; also Traquair, Ramsay, 1928, "Architectural Education," *JRAIC*, April, vol. 5, p. 116, notes: "There is really little need for standardization between one university and another."
26. Hill, Robert, n.d., "Arthur, Eric Ross," *Biographical Dictionary of Architects in Canada, 1800-1950*, [http://dictionaryofarchitectsincanada.org/node/61], accessed June 6, 2017. Arthur was awarded the Lord Kitchener National Memorial Scholarship and the Holt Travelling Scholarship. He was honoured twice with the Lord Leverhulme Prize in Civic Design and Architecture and was a finalist for the British Prix de Rome three years running. "Arthur, Eric Ross," n.d., *The Canadian Encyclopedia*, [http://www.thecanadianencyclopedia.ca/en/article/eric-ross-arthur], accessed June 13, 2017.
- Liverpool University was founded in 1894 and was the first institution in Great Britain to offer a full-time organized day program in architecture. See C.H. Reilly, paper read by Patrick Abercrombie and approved by the Board of Studies of Architecture and Civic Design: "The School of Architecture, Liverpool University," *The Builder*, November 19, 1920, vol. 119, p. 579-580. The university offered a five-year program leading either to a diploma or a bachelor of architecture. Along with the Architectural Association in London, the Liverpool program was recognized by the Royal Institute of British Architects (RIBA) to qualify graduates for RIBA membership.
27. Crossman (*Architecture in Transition*, p. 58-60; 124-225), notes that unlike Nobbs, the first appointee at McGill, S. Henbest Capper, had been trained in the Beaux-Arts.
- For Reilly, see Sharples, Joseph, Alan Powers and Michael Shippobottom, 1996-1997, *Charles Reilly & the Liverpool School of Architecture, 1904-1933*, Liverpool, Walker Art Gallery and Liverpool University Press, October 25 – February 2.
28. Arthur, Eric R., 1931, "Rome Finalist: Third Place," *Prospectus of the Liverpool School of Architecture 1920/21 to 1930/31*, Liverpool, opp. p. 5; Arthur, Eric R. (Liverpool School of Architecture), 1921, "Prix de Rome Competition in Architecture: Selected Designs," in W.G. Newton, "The Prix de Rome Competition in Architecture," *The Builder*, February 11, vol. 120, p. 187; also *The Architect*, February 18, 1921, vol. 105, p. 120-121; "Preliminary Competition for the Rome Prize: A Criticism of Work Submitted," *The Architect*, February 22, 1922, vol. 106, p. 298, design by E.R. Arthur; Arthur, Eric R. (Liverpool School of Architecture), 1922, "Rome Scholarship in Architecture: Preliminary Competition," in "Rome Scholarship in Architecture," *The Builder*, February 24, vol. 122, p. 303; Arthur, Eric R., 1922, "Rome Scholarship in Architecture: Final Competition," in "Rome Scholarship in Architecture," *The Builder*, July 28, vol. 123, p. 126.
29. Sharples et al., *Charles Reilly & the Liverpool School of Architecture*, p. 28.
30. *Id.*, p. 29.
31. *Ibid.*
32. *Id.*, p. 27, 10.
33. Reilly, read by Abercrombie, p. 579-580.
34. Arthur, Eric R., 1919, "Measured Drawing of George Street Congregational Church, Liverpool," *The Architect [and Builder]*, November 28, p. 321, in Newspaper Cuttings Album, S 3216, Special Collections and Archives, University of Liverpool Archives, Sidney Jones Library, Liverpool. The high-style character of this monument is evidenced by a perspective that can be consulted on line, "Great George Street Congregational Church, Liverpool: Perspective from the Street, RIBA," [https://www.architecture.com/image-library/RIBApix/image-information/poster/great-george-street-congregational-church-liverpool-perspective-from-the-street/posterid/RIBA85171.html], accessed June 13, 2017.
35. Arthur, *The Architect [and Builder]*, *ibid.*
36. Toronto, Archives of Ontario, Eric Arthur Papers, Measured Drawings and Notebooks, C57-7-1 and 2 (these include 19 boxes of notebooks); Goulding Architectural Survey of Ontario, Measured Drawings and Notebooks, 1966-1969, C61; Picture Collection, Architectural Drawings and Notebooks, D57-7-1 and 2. The practice of requiring measured drawings was continued by successive instructors, including William Goulding and James Acland. See note 79 below for the "Canadian Inventory of Historic Building."
37. Arthur, Eric R., 1982, "Speech at the University of Guelph on the Occasion of the Awarding of an LLD," in Guelph Speech file, Eric Ross Arthur Papers, Box 2, Paul Arthur Archive, Toronto Reference Library.
38. Wegman, Jules F., 1928, "Awards to Students, Department of Architecture, University of Toronto," *JRAIC*, June, vol. 5, p. 225-230.
39. Bruegmann, Robert, 1987, "When Worlds Collided: European and American Entries to the Chicago Tribune Competition of 1922," in John Zukowsky (ed.), *Chicago Architecture, 1872-1922*, Chicago, Art Institute of Chicago, p. 225-230.
40. The first of this generation of buildings was the Trader's Bank Building of 1905 at the corner of King and Yonge Streets. The architects were Carrère & Hastings of New York in collaboration with Canadian Francis S. Baker. See Armstrong, Christopher, 2014, *Making Toronto Modern: Architecture and Design 1895-1975*, Montreal, McGill-Queen's University Press, p. 46, 48-49; and McHugh, Patricia, 1985, *Toronto Architecture: A City Guide*, Toronto, Mercury Books, p. 87-88.
41. Toms, Coleen, 2009, "Fabulous Art Deco Styling in Distinctive Executive Home," *Brantford Expositor*, August 28, [www.brantfordexpositor.ca/2009/08/28/fabulous-art-deco-styling-in-distinctive-executive-home], accessed May 27, 2017.
- For Leonard E. Shore, see: "Who was L.E. Shore?" [www.bluemountainlibrary.ca/leshore.cfm], accessed May 27, 2017; Simmins, Geoffrey, 1989, *Ontario Association*

- of *Architects: A Centennial History*, Toronto, Ontario Association of Architects, p. 263. Archindont Index, Toronto Reference Library, lists projects by the firm which continues as Perkins + Will. For further information: Toronto Staff Report, September 9, 2004, [http://www.toronto.ca/legdocs/2004/agendas/committees/tw/tw041012/it013.pdf], accessed June 12, 2017; Moffatt, Robert, n.d., "Toronto Modern: Documenting Modernist Architecture in Toronto, Canada," [https://robertmoffatt115.wordpress.com/tag/shore-moffat/], accessed June 13, 2017; Bradburn, Jamie, "The Historicist: The Collapse of the Union Carbide Building," [http://torontoist.com/2011/02/historicist\_the\_collapse\_of\_the\_union\_carbide\_building/], accessed June 12, 2017.
42. Hill, Robert, n.d., "Fleury, William E.," *Biographical Dictionary of Architects in Canada, 1800-1950*, [http://dictionaryofarchitectsincanada.org/node/2023], accessed May 29, 2017.
43. "An Exhibition Building at the CNE," Student Architectural Drawings: Series III, MC (26A), University of Toronto, School of Architecture Papers, A1979-0044, University of Toronto Archives.
44. *Ibid.* Wilson A. Salter practised architecture in St. Catharines, Ontario. See: Hill, Robert, n.d., "MacBeth, Robert Ian," *Biographical Dictionary of Architects in Canada, 1800-1950*, [http://dictionaryofarchitectsincanada.org/node/1455], accessed June 15, 2017; Simmins, *Ontario Association of Architects*, p. 207. Salter, Wilson A., 1972, "Report of the Executive Vice-President," *Architecture Canada*, May 8, vol. 49, p. 3-4, documents Salter's service as vice-president of the Royal Architectural Institute of Canada that year.
- For Milles, see "Carl Milles, Swedish [1875-1955]," [http://rogallery.com/Milles\_Carl/milles-biography.html], accessed June 16, 2017. In 1931, Milles became a visiting scholar at the Cranbrook Academy in Michigan; he was well known for his work by 1936.
45. Ryan, David, n.d., "Scandinavian Moderne: 1900-1960," [http://archive.artsmia.org/modernism/e\_SM.html], accessed June 16, 2017. Eliel Saarinen only immigrated to the United States in 1923 and became the director of the Cranbrook Academy in 1932. His son Eero returned from his European studies the same year.
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52. *Ibid.*; for George Baird [b. 1939], see "George Baird," n.d., *The Canadian Encyclopedia*, [http://www.thecanadianencyclopedia.ca/en/article/george-baird/], accessed June 15, 2017.
53. Department of Architecture, Faculty of Applied Science and Engineering, University of Toronto, Academic Calendar (1922-1923), p. 446-448.
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57. *Ibid.*
58. For Gull Lake sketches and life drawing examples: School of Architecture, Faculty of Applied Science and Engineering, University of Toronto Calendar (1936-1937), p. 36; Photographs of Student Work, 1935-1936, B1997-0021/001P(33), University of Toronto Archives.
59. School of Architecture, Faculty of Applied Science and Engineering, University of Toronto Calendar (1936-1937), p. 36.
60. School of Architecture, University of Toronto Calendar (1952-1953), p. 11.
61. Arthur, "Architecture," p. 425.
62. "Undergrad Activities at the Varsity," *JRAIC*, April 1950, vol. 27, p. 129-130.
63. Arthur, Eric R., 1950-1951, "Staff-Student Meetings," *Cross-Section '51*, p. 6, A24.06.02, University of Toronto Archives, reproduced in Keefer, Alec, 2001, "Eric Arthur's Career: An

- Overview by Alec Keefer," in Alec Keefer (ed.), *Eric Ross Arthur: Conservation in Context*, Toronto, Toronto Region Architectural Conservancy, p. 83-85.
64. "Undergrad Activities at the Varsity," p. 130. Keefer (*id.*, p. 56) lists Pietro Belluschi, Serge Chermayeff, Wells Coates, Sigfried Giedion, Walter Gropius, Philip Johnson, Sibyl Moholy-Nagy, Paul Rudolph, and Eero Saarinen among the other guest lecturers.
65. "Ten Days to Tennessee: Fifth Year Field Trip," *JRAIC*, April 1950, vol. 27, p. 132.
66. "Undergrad Activities at the Varsity", p. 130.
67. The School of Architecture Year-Book, *Cross-Section '52*, A24.06.02, University of Toronto Archives, indicates at page 38 that there were six women registered in the program in 1951. One unnamed professor greeted a woman registrant with the words: "Good Heavens, not another one." Another spoke of women architects as "a desirable calamity."
68. Jerome Markson graduated in 1953 and is known for works such as the Wilfred Posluns House on The Bridle Path in Toronto. See Moffatt, Robert, n.d., "Toronto Modern: Jerome Markson, Echoes of Aalto on The Bridle Path," [https://www.robertmoffatt115.wordpress.com/tag/jerome-markson/], accessed June 27, 2017.
- James Strutt [1924-2008] practised architecture in Ottawa. His house in Gatineau has recently been refurbished and is open to the public. See: "Architect Jim Strutt Dies at 84," *Ottawa Citizen*, November 10, 2008, [https://carleton.ca/economics/news/architect-jim-strutt-dies-at-84/], accessed June 27, 2017; LeBlanc, Dave, 2017, "The Archtourist: Landmark Home in Gatineau about to Strutt its Stuff," *Globe and Mail* (Toronto), June 14, [https://www.theglobeandmail.com/real-estate/toronto/public-gets-a-peek-into-gatineau-home-of-famed-architect-jamesstrutt/article35306960/], accessed June 27, 2017; Saxberg, Lynn, 2017, "Gatineau Hill's Iconic Strutt House Opens for Guided Tours," *Ottawa Citizen*, April 27, [www.ottawacitizen.com/news/local-news/gatineau-hills-iconic-strutt-house-opens-for-guided-tours], accessed June 27, 2017. Strutt's professional archive is preserved at Library and Archives Canada and the restoration of his house administered by a foundation in his name.
69. "Toronto," *JRAIC*, May 1952, vol. 29, p. 140-143.
70. "Modernists Revealed," *op. cit.* Alfred Tilbe went on to join the partnership of Shore & Moffat.
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76. For a report on eight group discussions at the annual RAIC meeting: Murray, James A., Wolfgang Gerson, Howard L. Bouey, V.J. Kostka, Ian MacLennan, W.G. Raymore, John Russell, G. Everett Wilson, and Eric Ross Arthur, 1959, "The Profession at the Crossroads," *JRAIC*, vol. 36, no. 7, p. 229-235.
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