

## ERIC ARTHUR AND THE INTRODUCTION OF MODERNISM TO CANADA

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During the spring and summer of 1936, a new slaughterhouse and meat-packing plant for Canada Packers took form in Northeast Edmonton (fig. 1). As a building-type that sparks little interest and in a city that had not yet grown to its potential, the plant might have been expected to pass largely unnoticed. But this was no ordinary abattoir. The designer was Eric Ross Arthur [1898-1982], a professor in the Department of Architecture at the University of Toronto, who was then gaining recognition as a practicing architect, even though he had only a handful of executed buildings to his credit. The client was Canada Packers Ltd., a national firm based in Toronto. Thanks largely to Arthur's opportunities for self-promotion as editor of Canada's only architectural journal (*Journal of the Royal Architectural Institute of Canada / JRAIC*), as well as to Canada Packers' leading role in the meat-packing industry, the plant was widely noted. It is now appreciated as a landmark in the passage of Canadian architecture from a late classicism to a bold modernism.<sup>1</sup>

Eric Arthur is admired by Canadian architects and architectural historians as an inspiring educator who motivated two generations of architects, the influential editor of the country's primary architectural journal, a pioneer in the study and publication of Ontario's historic buildings, a leader in preservation advocacy, and an adviser to several high-profile architectural competitions. Whereas these activities contributed significantly to the adoption and consolidation of modernist architecture in Canada, as a design architect he is widely known only for a single



FIG. 1. CANADA PACKERS PLANT, EDMONTON, ALBERTA, ERIC ARTHUR, 1936. | *JRAIC*, 1937, VOL. 14, NO. 7, P. 158.



FIG. 2. MIDDLEFIELD, GREAT SHELFORD, CAMBRIDGESHIRE, UK, EDWIN LUTYENS, 1908. | COUNTRY LIFE PICTURE LIBRARY.

building, the Canada Packers plant. This article examines Eric Arthur's accomplishments as an early modernist by reappraising familiar material, examining new sources, and placing them within their national and international contexts. The text begins with an overview of Arthur's early, pre-modernist career, then focusses on his trailblazing adoption and advocacy of modernism around 1936. It looks at his many contributions to that and subsequent modernisms: the Bauhaus-derived modernism of the 1930s, West Coast Modernism of the 1940s and early 1950s, the mature International Style of the 1950s, and expressionist Late Modernism of the 1960s. The words "modernism" and "modernist" (when written with a lowercase "m") are used here generally, and not as a specific style, to refer to an approach that embraces new aesthetics, materials, and technologies, and which abandons the reliance on earlier architecture and avoids ornament and applied detail.<sup>2</sup>

#### BETWEEN ARTS AND CRAFTS AND CLASSICISM

Eric Ross Arthur was raised among the opportunities and constraints of a young,

British colonial society. He was born in 1898 in Dunedin, New Zealand, then the nation's most populous city. He attended the prestigious Otago Boys' High School. The curriculum included classes in art, which helped him pursue a career in architecture.<sup>3</sup> Upon graduation he apprenticed with Basil Bramston Hooper [1876-1960], a leading architect of Dunedin, whose practice was rooted in the Arts and Crafts movement.<sup>4</sup> Arthur left Hooper in 1917 to enlist in the infantry of the New Zealand Rifle Brigade. He boarded His Majesty's New Zealand Transport *Tahiti* in July 1918, having just turned twenty. The troop ship became infected with the Spanish flu during a stop at Sierra Leone—the passengers thought it was dysentery—and by the time it arrived at Devonport, England, in September, nearly seventy men had died. The war ended two months later without Arthur's having seen action.<sup>5</sup>

Arthur remained in England and enrolled in the School of Architecture at the University of Liverpool. The school had recently shifted from being a centre of the Arts and Crafts movement to adopting a curriculum based on that of the *École des Beaux-Arts*. The agent of change



FIG. 3. BRITANNIC HOUSE, FINSBURY CIRCUS, LONDON, UK, EDWIN LUTYENS, 1920-1925. | OPEN HOUSE LONDON [HTTPS://OPENHOUSELONDON.OPEN-CITY.ORG.UK/LISTINGS/3416], ACCESSED NOVEMBER 11, 2017.

was Charles H. Reilly [1874-1948], whose energy and flair for promotion transformed the school into a large, world-renowned institution. Reilly visited the United States in 1909 to study American architectural schools. He observed that they were teaching the Beaux-Arts system and enthusiastically brought it back to Liverpool. In 1922, the University of Liverpool conferred on Eric Arthur a Bachelor of Architecture degree and a Certificate in Civic Design, along with many honours and awards.<sup>6</sup>

Arthur secured a position in the esteemed London office of Sir Edwin Lutyens [1869-1944]. Reilly may have helped him find the job; he and Lutyens were friends and would travel together to India a few years later.<sup>7</sup> Lutyens had begun as a talented follower of the Arts and Crafts movement, but over time he became increasingly dedicated to classical design. His personal style at the time has been described as Neo-Georgian vernacular, intended to assert its Englishness. Perhaps the best known of his early, mid-sized, country houses was Middlefield, Great Shelford, Cambridgeshire (1908, fig. 2), which would inspire a generation of



architects. Projecting wings embrace a small entrance court with an understated classical frontispiece. Lutyens distilled and eliminated historical sources until “only the essence [was] left.” Arthur absorbed many lessons from Lutyens, including his devotion to fine craftsmanship in brick and other traditional materials.

The Lutyens office was busy with a variety of projects. One on which Arthur worked was Britannic House, London, England (1920-1925, fig. 3), the palatial head office of the vast Anglo-Persian Oil Company, later British Petroleum (BP). The contrasting treatments, sedate below and ornate above, reflect Lutyens’s increasingly complex approach to classical design, described variously as the “Grand Manner,” “Wrenaissance,” and “Edwardian Baroque.” The style’s practitioners considered it “modern” but, as architectural historian Christopher Hussey has written, “nobody . . . quite knew what expressing the present meant.”<sup>8</sup>

Arthur received a visit in 1922 from Arthur W. McConnell, a faculty member of the Department of Architecture at the University of Toronto. McConnell interviewed Arthur as a potential replacement for the recently appointed Adrian Berrington, another Liverpool graduate, who was in poor health from a war injury and would die in early 1923. We may presume that the department head, Charles Henry Challenor Wright, had asked Charles Reilly to recommend a talented student.<sup>9</sup> Arthur was interviewed again in Toronto the following April. He was hired to teach design as assistant professor of architecture in the Department of Architecture, Faculty of Applied Science and Engineering.<sup>10</sup>

Arthur began his long career at the University of Toronto in September 1924, after having spent the summer partly

with Lutyens and partly studying on the continent.<sup>11</sup> Arthur rose to full professor in 1934 and remained at the University of Toronto until his retirement in 1966.<sup>12</sup> His wife, Deborah Doris Debert Arthur [1897-1983], an English woman who was also a graduate architect from the University of Liverpool, resettled in Toronto with their infant son, Paul, in 1925. A daughter, Jean, would be born in their new city. Despite Doris Arthur’s talent, noted by Paul, there is no indication that she ever practised architecture, nor that she worked closely with her husband in his work.<sup>13</sup>

Arthur would remain a resident of Toronto for the rest of his life, wielding considerable influence in the architectural and academic communities. Acquaintances described him as a polished raconteur with a good sense of humour, a natty dresser who favoured tweed hats and exotic canes, and a man with an “establishment attitude” and British mannerisms who “cultivated courtliness.” His circle included many in high office and society. He was articulate and persuasive, skills that, together with his many connections, would serve him well.<sup>14</sup>

### A TASTE FOR GEORGIAN ARCHITECTURE

When Eric Arthur arrived in Canada in 1923, he “was deeply shocked to find that Canadians were seemingly unaware of their own architectural heritage.”<sup>15</sup> He set about to fix the situation by locating, photographing, and measuring Ontario’s early buildings. His passion was triggered by the Barnum House (fig. 4), near Grafton, Ontario, one hundred and twenty-five kilometres east of Toronto, which he first visited in 1925. Arthur described the Barnum House as “the Colonial house ‘*par excellence*’ . . . as remarkable in its general composition as it is in its detail.” He made it his

paradigm because it presented a simplified “colonial” version of the Georgian (or Palladian) architecture of eighteenth-century England.<sup>16</sup>

Arthur took countless summer day-trips into the Ontario countryside, accompanied by a skilled student or, on occasion, his colleague Mackenzie Waters [1894-1968]. The companion would assist with photography and documentation.<sup>17</sup> Between 1927 and 1938, Arthur published a series of articles and two short, but authoritative, booklets on the early architecture of Ontario.<sup>18</sup> His activity helped stimulate interest in preserving old Ontario architecture. He was the prime mover in the establishment of the Architectural Conservancy of Ontario (ACO), inaugurated in 1933 and modelled on Britain’s National Trust.<sup>19</sup> This gave Arthur the leverage to pursue the restoration of historic buildings. First came St. Andrew’s Presbyterian Church in Niagara-on-the-Lake; the Barnum House would follow.<sup>20</sup>

Arthur’s taste had been defined by his Liverpool education. For him, “good” colonial buildings were those that reflected English Georgian architecture and exhibited good taste: “Colonial Architecture is . . . the early architecture of the United States and possibly of Quebec . . . Here in Ontario, the best work possesses nothing but a quiet charm and dignity . . . Some are as good as the best work of the Georgian period when . . . the general standard of taste was higher than in any other period in history.”<sup>21</sup>

Arthur obtained his license to practise architecture from the Ontario Architectural Association (OAA) in January 1929. He joined briefly in partnership with his friend, Anthony Adamson [1906-2002], but the latter practised little, took ill, and then devoted his attention



FIG. 4. BARNUM RESIDENCE, GRAFTON, ONTARIO, 1819. | WIKIMEDIA COMMONS, [HTTPS://UPLOAD.WIKIMEDIA.ORG/WIKIPEDIA/COMMONS/THUMB/F/F6/BARNUM\_HOUSE\_GRAFTON\_ONTARIO.JPG/1200PX-BARNUM\_HOUSE\_GRAFTON\_ONTARIO.JPG], ACCESSED NOVEMBER 11, 2017.



FIG. 5. BAY VIEW, J.S. MCLEAN RESIDENCE, NORTH YORK (TORONTO), ONTARIO, NORTH (ENTRANCE) ELEVATION, ERIC ARTHUR WITH GEORGE, MOORHOUSE AND KING, 1928-1931. | TORONTO STAR ARCHIVES, BALDWIN COLLECTION, TORONTO PUBLIC LIBRARY, TSPA\_0113011E.

to planning, writing, and restoration.<sup>22</sup> Arthur essentially practised on his own and since his university responsibilities came first, his output was small.

His residences showed a dedication to early Ontario Georgian building. From the start, he pared the manner to its essence—a process that hindsight might consider proto-modern. His simplified Georgian can be appreciated at Bay View (1928-1931, fig. 5), a large residence for James Stanley McLean [1876-1974], Arthur's future client for the Canada Packers plant. Bay View sat on a fifty-acre estate, commanding fine views of the Don River Valley, in the Bayview neighbourhood of Northeast Toronto (now North York). McLean was one of several business moguls who built mansions there.<sup>23</sup> The architect of record was not Arthur, who lacked sufficient office support for a project this size, but rather the Toronto firm of George, Moorhouse and King, whose work included some fine revivalist houses. Their red-brick residence in Toronto for Gerald Larkin (1926, fig. 6) was modelled on the eighteenth-century mid-sized English Georgian

urban house, whereas their G.C. Taylor House, near Oakville, Ontario (1925), adopts the American Colonial revival.<sup>24</sup>

McLean must have chosen Arthur as his designer because he wanted something more progressive than George, Moorhouse and King could deliver. The massing owes something to seventeenth-century British country houses, and the wings and entrance porch recall eighteenth-century Georgian models, but nothing has been copied from the past. The design approach combines the synthetic method of the Beaux-Arts with the vernacular materials and distillation of form characteristic of Sir Edwin Lutyens, as seen at Middlefield. Arthur's house refers to Canadian vernacular architecture in the walls of local fieldstone and the *Québécois* proportions of the dormered roof, both common in eastern Ontario and Quebec. The result is a lively reinterpretation of the past that resembles none of its sources, in contrast to the more literal adaptations seen at the Larkin House and other contemporaneous work. The McLean House reveals Arthur's attempt to create a uniquely Canadian architecture,

just as Lutyens had sought to develop a distinctively English architecture. Bay View makes historical references by association, not quotation.<sup>25</sup>

Arthur entered into a series of partnerships in the 1930s, all with former students. The first were George H. Piersol [1911-1970],<sup>26</sup> who articulated with him between 1934 and 1936, and William E. Fleury [1910-1983]. This was the beginning of a fruitful collaboration. The practice of Arthur, Fleury and Piersol continued until the early 1940s, when Fleury and Arthur enlisted for the Second World War, Arthur serving in the merchant navy in the North Atlantic. In 1946, Fleury (aged 36) and Arthur (aged 48) were reunited in the firm Fleury and Arthur. The practice flourished and they remained partners until 1967. Arthur was the more talented designer of the two, but he devoted an increasing amount of time to other aspects of his career and somewhat neglected the practice. As a consequence, the buildings of Fleury and Arthur lacked the vigour and clarity of those designed by Arthur alone in the 1930s.<sup>27</sup> Arthur never forgot that his



primary “day job” was as a teacher at the University of Toronto. He later reminisced over his partnership and priorities: “I never permitted practice to interfere with the school, and I always had a partner, in those days Mr. W.E. Fleury. . . Mr. Fleury was there and I would be at the school with an easy conscience. We did houses together, we did quite large buildings for Canada Packers.”<sup>28</sup>

### ADOPTING MODERNISM: “AN INTRINSIC BEAUTY THAT NEEDS NO EMBELLISHMENT”

Eric Arthur’s architecture turned abruptly from simplified Georgian to forthright modernism around 1936. His transformation would have a significant impact on architecture across Canada. He revealed his new commitment in two innovative architectural designs: the Canada Packers plant in Edmonton and a small house near Toronto for Charlotte and John Price Erichsen-Brown. He also spread his ideas from two particularly effective podiums, his teaching and his writings.

The year 1934 saw the retirement of C.H.C. Wright [1864-1944], the long-time director of the University of Toronto’s School of Architecture, a traditionalist who had trained as a sanitary engineer.<sup>29</sup> The door was opened to change. Wright was succeeded by the younger Henry Harrison Madill [1889-1988], who had studied at the University of Toronto. Arthur, who was head of the School’s Department of design, made modernism a focus in the academic years 1935-1936 and 1936-1937. His third-year course in architectural composition adopted Le Corbusier’s *Towards a New Architecture* as a text, although it retained John Harbeson’s *The Study of Architectural Design*, a widely used reference book based on the Beaux-Arts system.<sup>30</sup> Madill accepted Arthur’s

modernization of the curriculum. As Arthur later recalled, Madill “was not the person to introduce radical methods of teaching. Like me, he was only taught under the influence of the École des Beaux-arts and the break with that for Corbusier was difficult for him. I admire him tremendously . . .”<sup>31</sup>

Arthur may have been the first architectural educator in North America to teach modernism, beginning in 1935. Elsewhere in Canada, McGill’s School of Architecture chose the modernist route in 1941, with the appointment of John Bland [1911-2002] as director; the University of Manitoba in 1946, with John A. Russell [1907-1966]; and the University of British Columbia, also in 1946, with the recruitment, on Bland’s recommendation, of Frederic Lasserre [1911-1961], a Swiss architect who had worked with Tecton in London. Modernism is considered to have entered the American architectural curriculum with the appointment of Joseph Hudnut [1909-1968] as dean of the new Harvard Graduate School of Design in 1936 and Hudnut’s recruiting Walter Gropius a year later.<sup>32</sup>

James A. Murray [1919-2008], the long-time editor of *Canadian Architect*, studied at Toronto with Arthur from 1939 to 1944. He dubbed Arthur “Mr. Architectural Education in Canada” and recalled: “When he taught us design, he wasn’t looking at the past. He was a marvelous interpreter and analyst of the origins of the Modern Movement—Gropius, Le Corbusier, Frank Lloyd Wright.”<sup>33</sup> As Arthur put it:

It was my job . . . to wean the school away from the École des Beaux-Arts . . . I would introduce them to . . . Gropius, Mies van der Rohe, Le Corbusier, and those people who were leading the way in the modern movement while the other schools



FIG. 6. GERALD LARKIN RESIDENCE, TORONTO, ONTARIO, GEORGE, MOORHOUSE AND KING, 1926. | PHOTO BY WILLIAM DENDY, FROM DENDY AND KILBOURN, *TORONTO OBSERVED*, P. 236.

were probably still dragging their feet in the Beaux-Arts . . . It wasn’t a new emphasis; it was just a healthier emphasis on design.<sup>34</sup>

Arthur’s new devotion to modernism reached a national audience in a radio talk delivered in 1936 on the Canadian Broadcasting Corporation (CBC) network. His outlook was made clear when he stated: “We live in a machine age and are only now beginning to see that modern materials and construction have an intrinsic beauty that needs no embellishment . . . The new architecture is being developed today by young men who see behind them a depression in taste of 100 years in which archaeological research went hand in hand with slavish imitation.”<sup>35</sup>

He reached a particularly focussed audience in his frequent contributions to the *JRAIC*. He often campaigned for European modernism. His review of the RAIC exhibition in December 1932, for example, remarked: “We [Toronto architects] have ‘modern’ work no worse and no better than that shown for [the RAIC exhibition in] Montreal. The pity is that it



FIG. 7. COVER OF THE FIRST ISSUE OF THE JRAIC EDITED BY ERIC ARTHUR. | JRAIC, JULY 1937, VOL. 14, NO. 7.

comes from the United States rather than from Sweden or Germany, where it had its origin and still flourishes.”

Arthur was appointed to the editorial board of the *JRAIC* in 1936. The following July he became the new editor, succeeding Isadore Markus. Change followed quickly. Arthur immediately introduced a new design, a new sans-serif font, a new cover, albeit with a stylized Ionic column (fig. 7), and new editorial policies. His inaugural “Editorial Notes” promised more illustrations of contemporary work, European and American as well as Canadian. Arthur had gained the most powerful architectural platform in the country, selecting projects to display to the profession and expressing his opinions in monthly editorials.<sup>36</sup>

His seductive rhetoric emerged in the very next issue, with the triumphant declaration: “Modern architecture has marked the end of the Saracenic carpet factory and the Collegiate Gothic abattoir, for which owners, architects and little pigs should be profoundly grateful.”<sup>37</sup> The

abattoir and little pigs—who most certainly were not grateful—were references to Arthur’s own strikingly modern design for a large slaughterhouse and processing plant in Edmonton for Canada Packers Limited (1936, figs. 1, 8, 9). The building was featured in the August 1937 issue of the *JRAIC*, Arthur’s second as editor. The prime illustration was the one that introduces the present article.<sup>38</sup>

The Canada Packers plant was located in the “Packingtown” district, along Fort Road in Northeast Edmonton, near the abattoirs of competitors P. Burns and Co. Ltd. and Swift Canadian Co. Ltd. Construction started in March 1936 and the plant began production—“the first steer [was] in the cooler”—in September of that year. The building was very large, its tall main block about forty-two by forty-five metres in size, sufficient to supply Canada Packers’ expanding domestic needs and export trade. Three railway spurs brought cattle cars to livestock pens. Hogs, cattle, calves, and sheep were herded to the third floor along a stepped concrete ramp. They were slaughtered on this, the “killing floor.” The carcasses were dropped to the second floor for cutting, and the meat and by-products to the first (ground) floor and basement for curing, packing, and shipping. Behind the main block was a power plant, marked by a fifty-metre-tall smokestack, and a refrigeration plant capable of producing fifty tons of ice daily. A small, two-storey office wing stood to the side. Some three hundred workers were employed here initially, and more than one thousand as a result of expansion over the following decades.<sup>39</sup>

A reinforced concrete structural frame, clad with brick curtain walls, defined a series of asymmetrical, rectilinear masses, which responded closely to the

different functions. In front of the building, beneath the words “Canada Packers” spelled out in reinforced-concrete letters some six and a half feet high, a row of brick-clad posts sheltered a rail siding. The plant was built to last. As examples, the windows were fabricated from wood sash, because Arthur considered it longer-lasting than steel sash, and the sills were cast iron. Packingtown and its plants flourished for a half century and Canada Packers built large additions to its facility in the 1950s.<sup>40</sup>

The Edmonton plant was the first non-residential building designed by a Canadian architect to adopt the International Style. It fits comfortably within the moderate strain of the style, which appeared in Europe in the mid- and late-1920s, in the work of Walter Gropius [1883-1969], Erich Mendelsohn [1887-1953], and Ludwig Mies van der Rohe [1886-1969] in Germany, and Le Corbusier [1887-1965] in France. The new “cubic” style, as it became known, is seen, for example, in Gropius’s work at the Bauhaus in Dessau (1926), Mendelsohn’s Villa Sternefeld in Berlin (1923-1924), and Mies’s Wolf House in Guben (1926). Le Corbusier provided a theoretical foundation with his “Five Points of a New Architecture,” three of which were adopted at Canada Packers: the free plan (*i.e.*, free from academic rules), the horizontal window, and the free façade.

A closer comparison can be made with the work of the founders’ less renowned followers, particularly the restrained modernist architecture of the *Nieuwe Zakelijkheid* (New Objectivity) movement in Holland. Willem Marinus Dudok [1884-1974] and Mart Stam [1899-1986] adopted the forms of the German pioneers and the abstract geometry of *De Stijl*, while lacking the revolutionary ideology and sense of insubstantiality seen in the work





FIG. 8. CANADA PACKERS PLANT, EDMONTON, ALBERTA, ERIC ARTHUR, 1936, VIEW. | CANADA SCIENCE AND TECHNOLOGY MUSEUM.

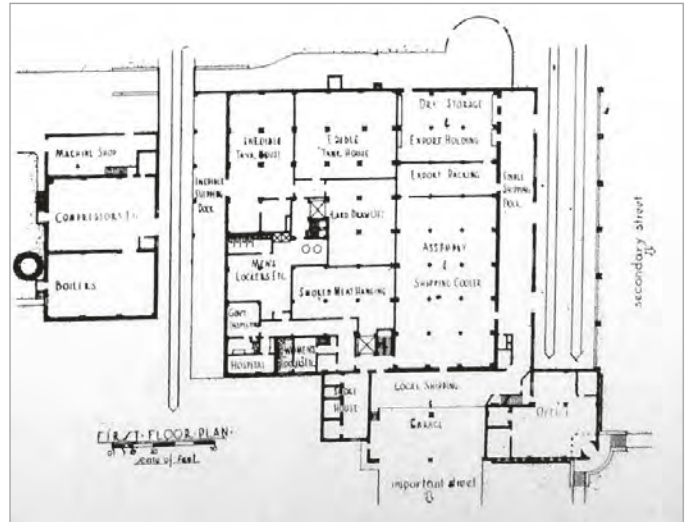


FIG. 9. CANADA PACKERS PLANT, EDMONTON, ALBERTA, GROUND FLOOR PLAN. | JRAIC, 1937, VOL. 14, NO. 8, P. 159.

of the styles' originators. Dudok's schools, mostly built between 1928 and 1930 (fig. 10), and his town hall (1924-1931) in Hilversum, Holland, where he was municipal architect, were widely published and admired. Their blocky composition and austere treatment look forward to Arthur's plant for Canada Packers.<sup>41</sup>

The significance of the new architecture was quickly recognized. The perceptive American critic Sheldon Cheney [1886-1980] characterized Dudok's schools in 1930 as a "direct and simple" expression of their purpose. Architectural historian Henry-Russell Hitchcock [1903-1987] classified these architects a year earlier as among the "New Pioneers" and wrote of their "direct aesthetic expression of engineering," particularly in industrial buildings.<sup>42</sup> Designs of this type were featured in *The International Style: Architecture since 1922*, a celebrated exhibit at the Museum of Modern Art, New York (1932), curated by Hitchcock and architect Phillip Johnson [1906-2005]. The material in the exhibition was propagated widely by the book of

the same name. Hitchcock and Johnson defined the three dominant principles of the International Style: architecture as volume, regularity without the need for symmetry, and the avoidance of applied decoration.<sup>43</sup> All are salient features of the Canada Packers plant.

The factory as a building type was often a laboratory for modernist experimentation. This is the case, among others, in the work of Peter Behrens [1868-1940] (AEG Turbine Factory, Berlin, 1908-1909) and Walter Gropius (Fagus Factory, Alfeld an der Leine, Germany, with Adolf Meyer, 1911-1912). Industrial architecture accommodated practical, "modern" activities that were seen as progressive and which had no social obligation for politeness. Arthur followed this trend in that his boldest experiment with modernism appears at Canada Packers, also a nonsense industrial building.

The literal translation of the Edmonton plant's program into its massing is a characteristic of the new modernism. The building lacks the aesthetic

gymnastics exploited by some early practitioners of the International Style, reflecting Arthur's pragmatic approach to design. As a teacher he well appreciated theory, but as an architect he was more practical. Architectural historian Michelangelo Sabatino calls Arthur's an "educated Modernism that was open to innovation but did not radically undermine tradition with ground-breaking formal inventions or machine age aesthetic."<sup>44</sup> That, indeed, was Arthur's method: he was a quick learner and a willing innovator, but not an iconoclast. Arthur insisted that architecture should exhibit good taste. His peers evidently respected that. The design for Canada Packers was awarded the gold medal at the annual exhibition of the Toronto Chapter of the OAA (1937), despite the fact that most of the chapter's members produced work that was quite conservative.<sup>45</sup> The Canada Packers plant avoids all signs of historicism. The result is an architecture with "an intrinsic beauty that needs no embellishment," the message that Arthur preached to his national radio audience in that same year (1936).

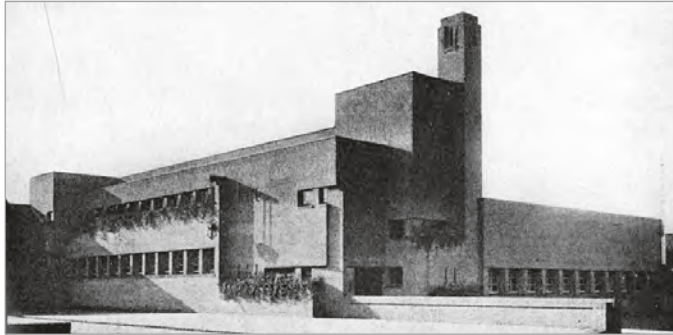


FIG. 10. SCHOOL AT HILVERSUM, HOLLAND, WILLIAM DUDOK, C. 1929. | CHENEY, *THE NEW WORLD ARCHITECTURE*, P. 29.



FIG. 11. THE CANADIAN HOUSE OF TODAY, RENÉ CERA, 1929, EXTERIOR. | *CANADIAN HOMES AND GARDENS*, 1929, VOL. 6, NO. 6, P. 17.

The opportunity to provide this fresh, modernist expression came from J.S. McLean, the same client for whom Arthur had designed the Georgian-derived Bay View only eight years earlier. Born on a farm in Durham County, Ontario, Stanley McLean was a graduate in mathematics and physics from the University of Toronto's Class of 1896. After brief stints teaching school in small-town Ontario and selling insurance in Rossland, British Columbia, he obtained a clerical position with the Harris Abattoir Company of Toronto in 1901 and found his calling. When the Canadian meat-packing industry crashed after the First World War, McLean's tireless work and hardnosed cost-cutting kept the company afloat and ultimately made it prosper. In 1927, with owner James Harris ill and two years from death, McLean engineered a series of brilliant acquisitions and mergers. In that year, he formed Canada Packers Limited, with himself as president. He "set out to streamline the organization" by closing some plants and increasing the volume and product diversification in others. Streamlining evidently meant the rationalization and modernization of all aspects of the business, from equipment to architecture. McLean led the company to national industry dominance and became a wealthy man. The

construction of his Toronto mansion and the Edmonton plant marked his success.<sup>46</sup>

McLean became an important patron of the arts. In or around 1934—just prior to his building the Edmonton plant—he began to collect contemporary Canadian art, focussing on work by artists Alexander Young Jackson [always referred to as A.Y. Jackson], Carl Schaefer, Paraskeva Clark, and David Milne. Many paintings were hung in the Canada Packers offices and plants. Most of the collection was subsequently donated to the Art Gallery of Toronto (now the Art Gallery of Ontario).<sup>47</sup> McLean's taste for modernism in art within the socially conservative framework of the Toronto establishment may well have been what attracted him to Eric Arthur, who was similarly drawn to both tradition and modernism.

Another of Arthur's buildings that broke with Georgian tradition was the residence he designed for Charlotte and John Price Erichsen-Brown, recent graduates of the University of Toronto. They acquired a large, forested lot on Dufferin Street in Downsview, in North York. Charlotte (Dinnick) Erichsen-Brown (fig. 13), who took the lead in creating their home, had been greatly impressed by "The Canadian House of

Today," a model home designed by the French artist and architect René Cera [1895-1992], which was displayed in 1929 at the Eaton's department store, first in Calgary and then in Toronto (figs. 11, 12). The simple, geometric forms were much in the spirit of Parisian architect Robert Mallet-Stevens [1886-1945], another pioneer of modernism. Although not extraordinary for France, the "relentlessly modern" design introduced a manner virtually unknown in Toronto. Journalist Mary-ETTA MacPherson offered an evocative depiction:

Picture a house of grey-white stucco with scarlet bandings, a house with inverted bay windows and a detached, uncompromising air; try to imagine an entire interior of sweeping and dramatic force, where walls are plain and lights glow from concealed troughs or niches, where only the furniture and accessories of the 20<sup>th</sup> Century have been given a place.<sup>48</sup>

The bedroom walls were Grenadine pink, the furniture light maple, and the bathroom combined pink with Lucerne blue. The journal's editor, Herbert Hodgins, had his reservations, complaining: "there are no modernistic rooms in which I'd want to live as the furniture . . . is 'too lacking in grace.'"<sup>49</sup>





FIG. 12. THE CANADIAN HOUSE OF TODAY, RENÉ CERA, 1929, BEDROOM. | CANADIAN HOMES AND GARDENS, 1929, VOL. 6, NO. 6, P. 17.



FIG. 13. CHARLOTTE ERICHSEN-BROWN. | COURTESY D.P. BROWN.

Charlotte had no such misgivings. She immediately knew “exactly what [she] wanted” for her own home: a residence with the “elegant clean lines of modernity.” She and her husband needed an architect, and so they went to see the professor who taught design in the School of Architecture, Eric Arthur. Just as he had done at Canada Packers, Arthur began with European models and adapted them for Canada, working in a style with which he had no previous experience. The final design for the Erichsen-Brown House, completed in 1937, was scaled back and simplified by Arthur to accommodate the clients’ modest budget. Charlotte nevertheless declared that her “vision was realized.”<sup>50</sup>

The Erichsen-Brown House (figs. 14, 15) was sited deep in the property, invisible from the road. Beyond the main entrance, on the west side, was a curved wall built of glass blocks, fashionable at the time. Further back was a two-car garage, soon converted to bedrooms

to accommodate a growing family. The white exterior walls, stucco over concrete block, rose above an irregular footprint, with the streamlined contours characteristic of the Moderne style. No trim surrounded the doors or windows. The austere interiors were finished in black battleship linoleum floors and off-white walls. The house featured bent-tubular-steel-and-leather furniture of the kind introduced at the Bauhaus in 1925 by Marcel Breuer [1902-1981].<sup>51</sup>

The house that Charlotte built was cited in her obituary as “one of the first contemporary houses in the Toronto region.” It described her as “a person of great intelligence, with a proud, pioneering nature.” She would have considered herself a modern woman. Her husband, John Price Erichsen-Brown, was a lawyer who rose to fame for defending Emma Woikin, convicted of being a Russian spy in a trial linked to the Igor Gouzenko case. The Erichsen-Browns were active members of the socialist CCF party.<sup>52</sup> Their son, painter

D.P. Brown, describes his mother as authoritarian and confirms that the house would have been her, and not his father’s, project.<sup>53</sup>

The family left their remarkable Toronto home in 1945, after living there for less than a decade. They moved to Ottawa, where Charlotte lectured in English at Carleton and Price took a job with the federal Department of External Affairs. The little white house was later demolished without ever having attracted attention.

The Erichsen-Browns were acquainted with J.S. McLean, Arthur’s other early modernist client. As McLean explained in an essay on his devotion to contemporary (*i.e.*, modernist) art, “From the beginning I have had the privilege of [A.Y. Jackson’s] friendship and the benefit of his advice . . . Each Spring and Fall he goes off on a sketching tour, and the chief social events of the art year in Toronto are the parties given by Mrs. Erichsen Brown to have a look at what ‘Alex’ has brought home.”<sup>54</sup>



FIG. 14. ERICHSEN-BROWN RESIDENCE, NORTH YORK, ONTARIO, ERIC ARTHUR, 1936-1937, VIEW FROM THE SOUTH. | COURTESY D.P. BROWN.



FIG. 15. ERICHSEN-BROWN RESIDENCE, NORTH YORK, ONTARIO, LIVING ROOM. | COURTESY D.P. BROWN.

McLean refers not to Charlotte, but to her mother-in-law, Isobel MacCurdy Erichsen Brown, a woman who was very involved in all the arts and had a close connection with the Toronto Art Gallery. She was a distant relative of A.Y. Jackson. "Alex" used to visit the family during the summer months at their home on Treasure Island at Go Home Bay, in Georgian Bay. Other artists from, or in the circle of, the Group of Seven were also regular visitors to Treasure Island. They included Will Ogilvie, Arthur Lismer, Frederick Varley, and Charles Comfort. Jackson's sketches were brought back to Toronto and displayed at Isobel and Frank Erichsen Brown's house at 66 Dunvegan Road in Forest Hill. Those were the exhibits viewed by McLean.

Charlotte Erichsen-Brown and Stanley McLean shared a passion for contemporary Canadian art. They evidently also shared a passion for contemporary Canadian architecture. In 1936, both commissioned Eric Arthur to design for them innovative modernist buildings—she her Toronto house, he his Edmonton

meat-packing plant. The clean modernism of the Erichsen-Brown House and the Canada Packers facility were early harbingers of the International Style in Canada. A question that remains unanswered is whether it was Arthur who opened his clients' eyes to modern architecture, or the strong-willed Erichsen-Brown and McLean who convinced Arthur to provide them with modern buildings. In either case, all three became committed modernists. There is no evidence that they developed friendships, as Arthur did with some other clients, but they shared an alma mater (the University of Toronto) and the two men a love of fly-fishing. Mutual respect fashioned their bond.

The modernism of the Canada Packers plant and the Erichsen-Brown House, both inspired by European sources, was preceded in Ontario only by buildings with strong American connections. The frontrunner was the seven-storey Toronto, Hamilton and Buffalo Railway Station in Hamilton, Ontario, completed in 1933, which introduced the International Style to Canada. The station was, however, an

American building located in Canada: it was designed by a New York architectural firm (Fellheimer and Wagner) for a line whose majority owners were the New York Central Railroad and its subsidiaries. Its immediate source was the prototype Philadelphia Savings Fund Society Building (Howe and Lescaze, 1931-1932), located in that Pennsylvania city.<sup>55</sup>

In Quebec, Swiss-born Robert Blatter [1899-1998] led the way to modernism. He had associated with the likes of Picasso, Utrillo, and Le Corbusier before crossing to Canada in 1926. His white-painted, brick Bourdon House in Sillery, Québec (1934), with its attractive play of geometric shapes and volumes, could have been found in the suburbs of Paris.<sup>56</sup>

A home-grown Quebec architect who introduced modernism at the same time as Arthur was his exact contemporary, Marcel Parizeau [1898-1945]. Parizeau studied with the Jesuits, whose classical education often inspired innovative thinking. He then attended the École Polytechnique de Montréal and the





FIG. 16. PAUL LAROQUE (BEAUDRY-LEMAN) RESIDENCE, OUTREMONT, QUÉBEC, MARCEL PARIZEAU, 1936-1937. | COUTURIER, MARCEL PARIZEAU ARCHITECT



FIG. 17. CANADA PACKERS PLANT, VANCOUVER, BRITISH COLUMBIA, ARTHUR, FLEURY AND PIERSON, 1936-1937. | JOHN ROBE

École des Beaux-Arts in Paris. The cleanly delineated exterior of Parizeau's Laroque House (also known as the Beaudry-Leman House) in Outremont, Québec (1936-1937, fig. 16), begun in the same year as the Canada Packers plant, presents a two-storey curved bay and a lower garage to the street. The Laroque house is more substantial and urbane than Arthur's Erichsen-Brown House, while sharing its ground-breaking modernist achievement. Both looked to Europe rather than the United States for inspiration.<sup>57</sup>

Many Canadian architects were aware of the new international modernism, yet cautiously chose not to follow it. The *JRAIC*, under Arthur's editorship, propagated the manner with numerous articles and editorials praising the new architecture.<sup>58</sup> Many were familiar with the Museum of Modern Art's exhibition of the "International Style," cited above. Some established leaders were vocal in shunning the new architecture. John Lyle [1872-1945], for one, wrote in 1932 that if the "extreme modernist" were to prevail, "[w]e would have no national or

distinctive architecture, all architecture would look alike. It would become international and the slab-sided box outlines of Germany and France would be identical with those of Canada and the United States."<sup>59</sup>

In retrospect Lyle was right. His preferred path to what he called "a Canadian note along modern lines" was to be achieved with the application of appropriate decorative forms, not in their elimination. Two years earlier, Percy Nobbs [1875-1974], professor of architecture at McGill University and president of the RAIC, had dismissed most recent German and Dutch work as an "adverse influence."<sup>60</sup> Lyle and Nobbs belonged to an older generation. Arthur, Parizeau, and Blatter, born in 1898 and 1899, belonged to the first cohort of Canadian architects to accept modernism.

Arthur's fully-developed modernism emerged in his Canada Packers plant, Erichsen-Brown House, and his praise for the style in the *JRAIC* and on the CBC, all of which occurred in or around 1936. This was the very time when European

modernism became established in the United States. A number of talented European modernist artists and architects arrived to teach in American universities. Several had taught at the Bauhaus. The German exodus began in 1933, when the National Socialist (Nazi) party under Adolph Hitler declared its hostility to new art and closed the Bauhaus. An early arrival in the United States was the painter Josef Albers, who came to Black Mountain College in North Carolina in 1933. He was followed by Lyonel Feininger, who settled in New York in 1936. A veritable flood of talented artists and architects arrived in 1937. They included László Moholy-Nagy, who formed the New Bauhaus in Chicago; Ludwig Mies van der Rohe and Ludwig Hilbersheimer, who also went to Chicago; Walter Gropius and Marcel Breuer, who were recruited by Joseph Hudnut, Dean of Harvard's Graduate School of Design; and Herbert Bayer and Amédée Ozenfant, who went to New York.<sup>61</sup>

A powerful voice for modernism was that of the Congrès internationaux d'architecture moderne (CIAM),

founded in 1928 under the leadership of Le Corbusier. “Corbu” included its ideas in *La Ville radieuse*, first published in 1933 and revised in 1935. This and Le Corbusier’s earlier *Towards a New Architecture*, which appeared in English in 1927 and was adopted by Arthur as a text for his students by 1936, were widely read and discussed.<sup>62</sup> These same years saw the publication of a dozen profiles of European modernist architects in *Pencil Points*, the leading American architectural journal of the day. The author was architect and furniture designer George Nelson [1908-1986], who interviewed all twelve. He made it patently clear that, as Mies told him, Beaux-Arts was “dead.” The interview with Gropius sums up Nelson’s message: “There is little difficulty in drawing a conclusion. The past is past, and there can be no turning back of clocks. [Gropius’s] own statement is positive: ‘We have had enough and [some] to spare of the arbitrary reproduction of historic styles . . . We have learned to see expression of our life in clear and crisply simplified forms.’”<sup>63</sup>

Eric Arthur kept up with the architectural literature. He was fully aware of the latest American and European developments. He thought Frank Lloyd Wright [1867-1959] was “the most significant figure in the modern movement,” particularly for the one house by him that Arthur considered “modern”—Falling Water near Bear Run, Pennsylvania, completed in (yes!) 1936.<sup>64</sup>

Architects around the world were torn between the present and the past, between modernism (an “international” style) and tradition (a “national” style). The latter often featured nationally inspired ornament, as in the work of John Lyle. This was a tumultuous period as well in international politics, also divided by internationalism, which was epitomized

in the League of Nations, and nationalism, seen in the rise of fascism in Germany and Italy.

Arthur adopted the International Style in a few other buildings for Canada Packers. The approach taken at Edmonton reappears in the smaller Canada Packers plant in Vancouver (1936-1937, fig. 17), designed by Arthur in association with William Fleury and George H. Piersol. The curved office wing acknowledges the Moderne style, which was much in vogue in Canada at the time and was less radical than the International Style. The plant set an example for Vancouver as it had in Edmonton. Whether or not it was cause and effect, modernism blossomed and flourished in the West Coast city in the years that followed.<sup>65</sup>

Another building that Arthur designed for Canada Packers, and another early modernist gem, was a large garage in Toronto, built adjacent to the plant in 1939 (fig. 18). It had a capacity of more than thirty trucks. The broad and shallow plan followed a typology for stables. What appears to be a steel structural frame is clad in plain brick and glass block, with ventilation provided by small, operable hopper windows. A rail fence with brick gateposts forms a landscaped forecourt. All is crisp, clean, and simple, with a thoughtful interplay of solids and voids.<sup>66</sup>

A decade later, in 1951, Canada Packers built a Research and Development Laboratory on St. Clair Avenue, West, also in Toronto (fig. 19). Two storeys high with a basement, the rectilinear block is divided into two portions whose different characters express their uses. One half accommodates laboratories, offices, and a library, and has relatively small windows and brick spandrels; the other half contains a “pilot plant” and features

industrial horizontal strip windows and smooth spandrels. A flat roof caps the building, with a low, gabled penthouse emerging over the office wing. The garage and the laboratory are textbook examples of the International Style, which by now was gaining greater acceptance in Canada. The architects of record were Fleury, Arthur, and Barclay. William Fleury was introduced above; the other partner was Stanley Barclay.<sup>67</sup>

Arthur and his firm were involved in the design of a few other buildings for Canada Packers. The most substantial were a Staff House in St. Boniface, Manitoba (Eric Arthur with Green, Blankstein, Russell and Ham, associates, 1944-1945), and a large new addition (1956-1957) to the head office in Toronto, which had been begun by the Harris Abattoir Company in 1912. Arthur and his associates were also the architects for numerous alterations and minor additions to existing facilities. J.S. McLean died in 1954 and control of Canada Packers passed to his son, William F. McLean. In 1991, Canada Packers merged with Maple Leaf Mills to form Maple Leaf Foods, whose major investor is the McCain family.<sup>68</sup>

Aside from the Edmonton plant, the modernist buildings designed by Eric Arthur never became familiar and attracted little following. Arthur had a much greater impact on the course of Canadian architecture with his teaching and his editorials in the *JRAIC*. Over the years he and his students invited a veritable who’s-who of the modern movement to visit the University of Toronto. Those who accepted the invitation included Pietro Belluschi, Marcel Breuer, Serge Chermayeff, Wells Coates, Buckminster Fuller, Sigfried Giedion, Walter Gropius, Philip Johnson, Sibyl Moholy-Nagy, Paul Rudolf, Eero Saarinen, and Frank Lloyd Wright.<sup>69</sup>





FIG. 18. CANADA PACKERS GARAGE, TORONTO, ONTARIO, ERIC ARTHUR, 1939. | *JRAIC*, 1942, VOL. 19, NO. 10.



FIG. 19. CANADA PACKERS RESEARCH AND DEVELOPMENT LABORATORY, TORONTO, ONTARIO, FLEURY, ARTHUR AND BARCLAY, 1951-1952. | PANDA ASSOCIATES, 1953, CANADIAN ARCHITECTURAL ARCHIVES, UNIVERSITY OF CALGARY, 53559-3.

The influence of Arthur's teaching on the acceptance of modernism in Canada is evident in the work of many of his students. Two with particular talent were Robert A.D. Berwick [1909-1974] and Charles Edward ("Ned") Pratt [1911-1996]. They studied at the University of Toronto in the 1930s, then settled in Vancouver and joined the firm that became known as Sharp and Thompson, Berwick, Pratt (later Thompson, Berwick, and Pratt). They established themselves as leaders in introducing the architectural style that came to be called West Coast Modernism.

In a 1973 joint interview, Berwick acknowledged that "[he] wouldn't have gotten anywhere without Eric Arthur." Berwick, who graduated in 1936—Pratt graduated two years later—said that in his last year at school, students "got into the free-thinking [*i.e.*, modernist] area. But before that [they] designed the building on the exterior . . . Up until 1935 [Toronto] was a Georgian school" that had "a Beaux-Arts" approach.<sup>70</sup> Two early houses in the West Coast manner, both on sloping view sites in West Vancouver, were Berwick's own residence

(1939-1940) and the house designed for himself by artist and teacher Bertram Charles Binning [1909-1976], known as B.C. Binning, with which Pratt assisted (1941). Binning admired the architecture of Richard Neutra, the California-based Viennese modernist whom he invited to Vancouver, as well as that of the Bauhaus, Frank Lloyd Wright, and Japan.<sup>71</sup>

In the tribute he delivered upon awarding Eric Arthur the Gold Medal of the RAIC in 1970, Pratt made clear how much he appreciated Arthur's achievement:

During the Depression of the '30s . . . Eric Arthur was a lone rebel . . . His was the most courageous voice in Canada in our profession. He astounded the eclectic world of architecture of that day by proclaiming that the only good architecture in Canada were C.D. Howe's grain elevators . . . His most noteworthy Canadian architectural effort . . . 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.<sup>72</sup>

The relationship between the work of Arthur and that of his talented students was reciprocal. Arthur's firm took a page out of Berwick and Pratt's playbook in a house in Islington, near Toronto, built in 1951 for Arthur K. Tateishi (fig. 20), who had come to Toronto in 1945 from an internment camp in his native British Columbia and evidently brought a taste for emerging modernism. Art Tateishi founded Seabreeze Products, which manufactured Canadian-designed, home-comfort appliances. The irregular site, with its challenging topography, inspired a multi-winged composition, whose open plan and prominent brick fireplace are contained within brick-and-glass walls and covered by a butterfly roof and a folded ceiling with exposed timber beams.<sup>73</sup>

The architects of record for the Tateishi House were Fleury, Arthur and Barclay. Both Barclay and junior partner Robert G. Calvert [b. 1918], "a tall, somewhat flamboyant architect with . . . design talent," are credited with having contributed to the design. Calvert may have been most responsible for leading the firm further along the path to modernism.



FIG. 20. A.K. TATEISHI RESIDENCE, ISLINGTON, ONTARIO, INTERIOR, FLEURY, ARTHUR AND BARCLAY, 1951. | PANDA ASSOCIATES, 1953, CANADIAN ARCHITECTURAL ARCHIVES, UNIVERSITY OF CALGARY, 5341-2.



FIG. 21. ERIC ARTHUR STANDING IN FRONT OF HIS TORONTO RESIDENCE, 41 WEYBOURNE CRESCENT, FLEURY, ARTHUR AND BARCLAY, 1953. PHOTO BY TONY BOCK, 1979. | TORONTO STAR ARCHIVES, BALDWIN COLLECTION, TORONTO PUBLIC LIBRARY, TSPA\_0029750F.

He graduated in architecture from the University of Toronto in 1949 and moved to Vancouver, where he joined Sharp and Thompson, Berwick, Pratt. He returned to Toronto to take a job with Eric Arthur in 1951, the year in which the Tateishi House was built.<sup>74</sup> Whereas the principal source of inspiration for the Tateishi House may be the creations of Frank Lloyd Wright, it may be compared more directly to residences by Berwick and Pratt's firm, particularly the D.H. Copp House in Vancouver. The design of the Copp House has been credited to has been credited to the young Ronald J. Thom [1923-1986], who joined the practice in 1949. The Tateishi and Copp houses share many features, were built in the same year (1951), and provide a concrete link between the work of Arthur's firm and that of the celebrated Ron Thom.<sup>75</sup>

Arthur and his partners were responsible as well for a house at 41 Weybourne Crescent, in Toronto's Lawrence Park (1953, figs. 21, 22). The contemporary design was distinct from the period styles that form its context, but it was

sufficiently moderated to produce a fit. It was built as part of the Trend House program, initiated in 1952, which sponsored full-scale model homes in eight Canadian cities and promoted wood on behalf of the British Columbia Lumber Manufacturers Association. When the exhibit ended, Arthur decided to acquire the house and make it his family home. He and Doris lived there until their deaths three decades later.<sup>76</sup>

The two-storey house, one thousand seven hundred square feet in size, is expressed as a post-and-beam structure, emphasized by the thin posts overlapping the horizontal single-pane windows and spandrels of the upper floor. House and garage are entered through the recessed ground floor. The principal living spaces above are finished in cedar and furnished in hemlock. Arthur defied the local bylaw, which required brick construction, by concealing the statutory fireproofing behind the horizontal wood siding. Wood was essential because the dwelling showcased the material. This too may have been a reason for the continued affinity with

West Coast Modernism, the most progressive wood architecture in Canada.

The post-and-beam treatment was also explicit at Wymilwood (fig. 23), the Women's Student Union of Victoria University in the University of Toronto. The facility was designed in 1950 and built between 1951 and 1954. The south elevation, with a second-storey walkway facing Charles Street West, is articulated with red brick piers and horizontal spandrels, originally painted soft green, with coral and yellow exterior doors. Exposed rafters project beyond the eaves. Playful colour combinations continued on the interior, which features an elegant, reinforced-concrete spiral staircase and whose walls were hung with paintings by the Group of Seven. Arthur explained that "every effort was made to keep the union domestic in character," to provide a comfortable ambiance for the students.<sup>77</sup>

Wymilwood, the Tateishi House, and Arthur's own residence all share features with residential West Coast Modernism,





FIG. 22. ARTHUR RESIDENCE, TORONTO, ONTARIO, LIVING ROOM, FLEURY, ARTHUR AND BARCLAY, 1953. | PHOTO BY GORDON RICE. SOURCE: ARCHIVES OF ONTARIO.



FIG. 23. WYMILWOOD, CHARLES STREET WEST, TORONTO, ONTARIO, FLEURY, ARTHUR AND BARCLAY, 1950-1954. | FLEURY, ARTHUR AND BARCLAY'S BROCHURE.

with their emphasis on wood and post-and-beam construction. As suggested above, this may indicate the leadership of Robert Calvert in the design. The degree to which Arthur participated is open to question. He clearly admired the manner, as he published many British Columbia buildings in the *JRAIC*. However, although Arthur was fifty-two years old at the time, an age at which most architects are at the peak of their creative powers, his focus was on his beloved writing and publishing.

The harder-edged International Style found favour in Ontario and Quebec in the early 1950s. It dominates the work of several Ontario architects who had studied with Arthur. One was John B. Parkin [1911-1975], who, after graduating from the University of Toronto, worked for a brief period in London and then set up practice in Toronto in 1937. The crisp brickwork and horizontal wood windows of his early Sunnylea School in Etobicoke, Ontario (1942, fig. 24), would have looked at home in England, but was as radical for the Toronto area as

were Arthur's meat-packing plants in the West. Arthur encouraged Parkin's modernism by publishing two articles by him in the *JRAIC*, in 1942 and 1943. The younger (and unrelated), Harvard-trained, John C. Parkin [1922-1988] joined his namesake in 1947 to form John B. Parkin Associates. The firm brought the pristine clarity of the mature, American-inspired International Style to its highest level in Canada, with accomplished designs such as the Ontario Association of Architects (1953-1954) and the Ortho Pharmaceutical plant and office (1955-1956), both in Toronto.<sup>78</sup>

Beyond Arthur and his small circle of devoted modernist graduates, Canadian architects remained slow to take up international modernism. As Arthur ranted in an editorial of 1941:

The students of Architecture of the future . . . will be puzzled . . . that [between 1930 and 1940] a great movement known as the Modern Movement swept over Europe and new and exciting experiments were made in reinforced concrete and even

with the plan of the ordinary dwelling . . . They will find that Canada was hardly touched by it.<sup>79</sup>

It took a subsequent group of events, in which Arthur again played a central role, for modernism to gain the acceptance of the broad architectural profession.

### CONSOLIDATING MODERNISM: TORONTO CITY HALL AND ITS LEGACY

Eric Arthur had a second, and perhaps even greater, impact on the course of modern architecture in the 1950s and 1960s. Having set the stage for the introduction of West Coast Modernism and the International Style, he now contributed to ushering in a new, more expressionist, phase of the latter: what is often called "Late Modernism." He achieved this particularly in his role as professional adviser to the architectural competition for a new Toronto City Hall.

By 1950, it was clear that Toronto's half-century-old municipal hall (fig. 25)



FIG. 24. SUNNYLEA SCHOOL, ETOBICOKE, ONTARIO, JOHN B. PARKIN, 1942. | ALAN L. BROWN, [HTTP://TORONTOPLAQUES.COM/PAGES/SUNNYLEA\_SCHOOL.HTML], ACCESSED NOVEMBER 11, 2017.



FIG. 25. OLD TORONTO CITY HALL, TORONTO, ONTARIO, E.J. LENNOX, 1889-1899. | CITY OF TORONTO ARCHIVES, SC587-19.

could no longer accommodate the City's business. Land for a new city hall and civic square was assembled across Bay Street. Although the idea of holding a competition was raised in 1952, the City decided a year later to commission a design from a consortium of three established Toronto architectural firms: Marani and Morris, Mathers and Haldenby, and Shore and Moffatt. Their scheme, presented in 1955, was widely criticized for its banal conservatism. Arthur's students at the University of Toronto, whom their proud professor described as "unashamed modernists," called it "a funeral home of vast dimensions" and a "monstrous monument to backwardness." Others hurled similar insults. It has long been rumoured that Arthur's support for the students, and the consequent complaints expressed to the University by the competition losers, were reasons that Arthur was never appointed director of the School of Architecture.<sup>80</sup>

The City heard the backlash and reverted to the idea of a competition. In September 1956, Toronto Mayor Nathan Phillips, following Arthur's suggestion, proposed an international competition. The idea survived opposition from the Ontario Architectural Association, which wanted it limited to Ontario architects. Arthur was appointed professional adviser. He drew up the conditions for the competition, which stated that the city hall should not be "just another office building," but should suggest "government, continuity of certain democratic traditions and service to the community," and become "a symbol of Toronto." Arthur selected the five-person jury and oversaw the selection and development of the design. The jury was composed of architects and planners: Eero Saarinen [1910-1961], the Finnish-American architect noted for his bold forms and a veteran of Canadian juries; Ernesto Rogers [1909-1969], professor at Milan Polytechnic; Charles E. Pratt of

Vancouver, who has been introduced; Gordon Stephenson [1908-1997], an Englishman who taught at the University of Toronto; and Sir William Holford [1907-1975], from University College, London. Stephenson and Holford were both Liverpool graduates. While he made it clear that the jurors had been chosen so as not to represent "any particular school of design," Arthur nevertheless ensured that a majority of the jury would be open to a modernist design.<sup>81</sup>

By the April 1958 deadline, some five hundred and nine competitors from forty-two countries had submitted qualifying entries. The jury quickly dismissed many. Eero Saarinen, who arrived a day and a half late, insisted on being shown the rejects. One that he rescued, by Finnish architect Viljo Revell [1910-1964], ended up the winner. The jurors held a lively debate, and in the end a majority of three—architects Pratt, Rogers, and Saarinen—voted for Revell's design. The





FIG. 26. TORONTO CITY HALL, TORONTO, ONTARIO, VIILJO REVELL WITH JOHN B. PARKIN ASSOCIATES, ERIC ARTHUR, PROFESSIONAL ADVISER, 1961-1965. | WIKIMEDIA COMMONS, [HTTPS://UPLOAD.WIKIMEDIA.ORG/WIKIPEDIA/COMMONS/THUMB/2/2D/CITY\_HALL%2C\_TORONTO%2C\_ONTARIO.JPG/1200PX-CITY\_HALL%2C\_TORONTO%2C\_ONTARIO.JPG], ACCESSED NOVEMBER 11, 2017.



FIG. 27. HAMILTON CITY HALL, HAMILTON, ONTARIO, STANLEY M. ROSCOE, ERIC ARTHUR, PROFESSIONAL ADVISER, 1956-1960. | WIKIMEDIA COMMONS, [HTTPS://UPLOAD.WIKIMEDIA.ORG/WIKIPEDIA/COMMONS/9/98/HAMILTON\_CITY\_HALL\_IN\_HAMILTON%2C\_ONTARIO%2C\_FROM\_COMMONWEALTH\_SQUARE.JPG], ACCESSED NOVEMBER 11, 2017.

two planners, Holford and Stephenson, dissented. The competition aroused considerable public interest in Toronto, across Canada, and internationally. Popular attention resulted in part from CBC television's *Explorations*, in which host (and competitor) Jaqueline Tyrwhitt [1905-1983] interviewed Revell, Arthur, the jury members, and Toronto planner Matthew Lawson.<sup>82</sup> The eminent Swiss architectural critic and historian Sigfried Giedion wrote to Arthur to say: "Your competition is for me one of the most important of recent times." He encouraged Arthur to publish his intended, but never consummated, book on the subject. Saarinen concurred.<sup>83</sup> Construction began in 1961 and continued until 1965. John B. Parkin Associates were the local executing architects.

The bold, sculptural design of Viljo Revell's Toronto City Hall (fig. 26) was totally unprecedented in Toronto and in Canada. Two thin, concave towers, twenty and twenty-seven storeys high, embrace a low, domed, council chamber,

and all stand atop a broad podium. The inner faces of the towers are glazed and the outer, windowless, elevations are faced with ribbed, precast concrete panels inlaid with strips of marble. The structure is reinforced concrete. The two towers symbolized the separateness of the two governments that shared the building: the City of Toronto and Metropolitan Toronto, which have since amalgamated. The large, paved civic square in front of City Hall, named Nathan Phillips Square, features a perimeter walkway and a reflecting pool used in winter as a skating rink. The open space acknowledges its urban context, whereas the building remains an abstraction.<sup>84</sup>

Toronto City Hall broke out of the International Style box, making form and shape paramount. Transparent glass gave way to solid concrete, discipline to expression, universality to individuality. The tendency toward eye-catching shapes had appeared in the architecture of the United States, particularly in

Eero Saarinen's Ingalls Hockey Rink at Yale University (1956-1958), nicknamed "the Whale," and his TWA Terminal at Kennedy (then Idlewild) Airport, New York (1956-1962). Toronto City Hall represents the first prominent Canadian instance of the expressionist reaction to the discipline of the International Style. James Murray, a former Arthur student who was introduced above, wrote of the City Hall: "It is undoubtedly among the world's most consciously contrived, sculpturally derived architectural forms—and so calls to judgment the separateness of architectural and sculptural values."<sup>85</sup>

The City Hall would never have been built as it was without Arthur. As professional adviser to the competition, he chose the jury and then badgered civic officials and the general public to allow the jury's winning design to be carried out. Arthur kept his fingers in the pie even after the competition. He chaired the furnishings design committee and declared that only pieces by the modernist firm Knoll International Canada were

acceptable in fulfilling the vision of Viljo Revell, who had died during construction. Arthur enabled the introduction to Canada of the late phase of modern architecture, just as he had previously been instrumental in introducing the early modernism of the 1930s, the West Coast Modernism of the 1940s, and the International Style of the 1950s. He was truly an influential taste-setter.

Arthur also served as adviser for several other architectural competitions, although none with the profile of Toronto City Hall. In 1952, he was professional adviser to a competition for a new National Gallery of Canada in Ottawa, a project that never materialized.<sup>86</sup> Four years later, he was consulted on the design for a new city hall for Hamilton, Ontario. The architect was Stanley M. Roscoe [1921-2010], a graduate of the University of Manitoba's progressive School of Architecture who became head of the City of Hamilton's newly established Architectural Department. His design for a new City Hall (1956-1960, fig. 27) places a six-storey, V-shaped slab atop a two-storey podium, in front of which projects the low council chamber, raised on *pilotis*. The concept may be interpreted as a reduced version of Lever House in New York (Skidmore, Owings and Merrill, 1950-1952), a classic of the International Style, whose rectangular tower sits on a podium; and of the United Nations Headquarters, also in New York (Harrison and Abramowitz with others, 1947-1950), whose low General Assembly is separate from the tall Secretariat. Roscoe had praised both precedents in a talk on modern architecture that he gave to the Engineering Institute of Canada in 1956. Arthur endorsed Roscoe's scheme, whose character contrasted with the dominant Victorian architecture of Hamilton, and helped it to achieve the unanimous approval of a

confused city council. The Hamilton City Hall, similarly conceived municipal halls in Edmonton (Dewar, Stevenson, and Stanley, 1955-1957) and Ottawa (Rother, Bland, Trudeau, 1958), and Toronto City Hall all helped to hasten the belated reception of modernism in Canada.<sup>87</sup>

The national competition to design the Confederation Centre of the Arts in Charlottetown, Prince Edward Island (1964), also benefitted from Arthur's role as professional adviser. The winning design by Montreal's Affleck, Desbarats, Dimakopoulos, Lebensold, and Sise further advanced modern architecture in Canada. It comprises four components whose principal spaces are below grade and are expressed above ground as cubes.<sup>88</sup>

Architectural competitions formed a central theme in Eric Arthur's brief to the Royal Commission on National Development in the Arts, Letters and Sciences (the "Massey Commission," 1949-1951). The Commission's report accepted Arthur's recommendations that "all important buildings should be designed in open competition. Such a procedure would help to avoid . . . mediocrity." The Commission also listened to Arthur and a number of younger architects who criticized "the tendency toward imitative and derivative styles of architecture," yet recognizing the "many hopeful signs of a growing architectural sense in Canada" which, in Arthur's words, finds beauty in "simplicity of form, unbroken surface texture and the play of shadow." Specific reference is made to the "distinguishable regional developments in British Columbia." While couched in careful, diplomatic language that advocated no specific style, the Massey Commission clearly urged architects to follow the path of modernism.<sup>89</sup>

In his later years, Arthur's attention was dominated by his writing, criticism, advocacy, and teaching. He managed to keep his hand in the design of some of his firm's new buildings, but none had the vigour of earlier years. One project in which he was involved has been praised as the first modernist building on the campus of the conservative University of Toronto, surely an achievement that owed something to Arthur's legendary powers of persuasion. This was the Women's Athletic Building, now known as Clara Benson Hall, designed in 1957 (fig. 28). It was clad in variably coloured brown brick, with a high clerestory illuminating the interior. The structure is clearly legible along the long elevation to Huron Street, the frame faced in tiny white and beige-gold ceramic tiles. It displays a roster of Late Modernist features, including the crisp composition and the corner windows. Details, such as the three-bay canopy and balconies on Harbord Street, are rather fussy. Architect Ruth Cawker describes the building as "spare and unexceptional." Interestingly she juxtaposes it with an illustration of Arthur's model of a generation earlier, Willem Dudek's Hilversum Town Hall.<sup>90</sup>

#### POSTSCRIPT: FORWARD TO THE PAST

Eric Arthur never lost sight of early Ontario architecture, even during the years in which he promoted and then helped to consolidate modernism. His rambles in search of Colonial buildings, his enthusiasm for the Barnum House, and his central role in founding the Architectural Conservancy of Ontario revealed a lasting commitment to old buildings. He broadened his scope beyond the early focus on Georgian buildings. In the summer of 1947, Arthur visited Moose Factory, a Hudson's Bay Company post at the southern end





FIG. 28. WOMEN'S ATHLETIC BUILDING (CLARA BENSON HALL), UNIVERSITY OF TORONTO, ONTARIO, FLEURY, ARTHUR AND BARCLAY, 1957-1959. | JESSICA MACE, 2017.



FIG. 29. ST. LAWRENCE HALL, TORONTO, ONTARIO, WILLIAM THOMAS, 1850-1851, RESTORED 1966-1967. | OLD TOWN TORONTO, [HTTPS://OLDTOWNTORONTO.CA/WP-CONTENT/UPLOADS/2017/04/ST-LAWRENCE-HALL-TORONTO.JPG], ACCESSED NOVEMBER 11, 2017.

of James Bay. He went with Howard Chapman [1917-2014] and Hart Massey [1918-1997], two former students who became distinguished architects in their own rights. The three published a small book about their journey. In a rather patronizing tone, Arthur's text included an apology for the northern buildings' lacking "the refinement of detail of the older houses of Southern Ontario": "Here on James Bay, cut off from civilization by hundreds of miles of forest and muskeg, and accessible only by sea, by canoe or by dog team, was a little community that could not afford the services of the carpenter-joiner, and had to rely on labor supplied by the Company assisted by unskilled Indians."<sup>91</sup>

Arthur retired from the University of Toronto in 1966 to turn his full attention to research, writing, advocacy, and preservation. He wrote a number of other books whose broad scope revealed that his tastes had progressed well beyond Georgian. *Toronto: No Mean City* (1964) offers a substantial presentation of the architectural and social history of Arthur's beloved Toronto, from the end

of the eighteenth century to the early years of the twentieth century. Next came *From Front Street to Queen's Park* (1979), a history of Ontario's Parliament Buildings, with a focus on the present Richardsonian Romanesque landmark (1886-1893). Both texts are largely narrative, drawing on a myriad of historical documents. Arthur associated with photographer Dudley Witney to produce a handsome volume on *The Barn* (1972). He collaborated with National Research Council historian Thomas Ritchie on *Iron*, an overview of the use of cast and wrought iron in building, published just weeks before his death (1982). And when Arthur died, he was working on a history of cemeteries and funeral customs. His late books stimulated interest in historical architecture among a general audience and helped to fill the void that was Canadian architectural publishing.<sup>92</sup>

Arthur served as a consultant on several conservation projects. The most extensive was St. Lawrence Hall in Toronto, a neglected, multi-purpose, public landmark built in 1850-1851 to designs by William Thomas [1799-1860] (fig. 29). Pestered by

Arthur and others, the City of Toronto agreed to its restoration and rehabilitation in 1966, to mark the Centennial of Canada in the following year.<sup>93</sup> Arthur persisted with his conservation advocacy. He was front and centre in the successful battle during the 1960s to retain Toronto's Old City Hall (E.J. Lennox, 1889-1899, fig. 25), Toronto's paradigm of the Richardsonian Romanesque, a style for which Arthur had shown rhetorical disdain during his earlier, Georgian years: "In the late 19<sup>th</sup> century the dead corpse of mediaeval architecture was given frequent and powerful injections of Romanesque architecture . . . The high priest of the Romanesque cult was the American H.H. Richardson of Boston."<sup>94</sup>

He came full circle, fighting hard to save a building whose style he once despised. It stands adjacent to his beloved "new" Toronto City Hall.

Arthur was proud of his achievements in conservation. When asked about the single most important project in which he had been involved, he named three: Toronto City Hall, which had "the widest

impact," and "the saving of two ruins," St. Lawrence Hall and the small Enoch Turner Schoolhouse on Trinity Street (restored 1972).<sup>95</sup>

Arthur observed his surroundings with an architect's eye. He thought as an aesthete and a critic, placing good taste above all. To see and think like an architect, however, is not necessarily to be a good architect. Ned Pratt articulated this when he said that Eric Arthur "was a good critic, and as an architect he was a little . . . too much of a dilettante. He could have been a good architect, but I think he liked teaching too much."<sup>96</sup>

Arthur was foremost a brilliant teacher and a persuasive advocate. He was a keen observer who paid close attention to new ideas and trends in architecture and possessed a sixth sense for identifying which ones were "keepers." He would adopt and disseminate the style or theory that particularly attracted him. His inclinations shifted quite abruptly around 1936 from a devotion to classicism, which had formed the core of his Beaux-Arts education, to a commitment to modernism, which had barely touched Canada. His transformation appeared in his writings, his broadcasting, and the journals he edited. His two watershed buildings were the Canada Packers plant and the Erichsen-Brown House. His persuasive, strong-willed clients, J.S. McLean and Charlotte Erichsen-Brown, had been seduced by modernism and worked with their architect to give it a try. Arthur's vitality as a designer began to decline shortly after, perhaps indicating some ambivalence in his dedication to the new architecture. One close observer has suggested that Arthur "wasn't completely sold" on modernism, but rather that he continued to "bridge the contemporary and the past."<sup>97</sup>

Eric Arthur died in his beloved Toronto on November 1, 1982. His wife of sixty years, Deborah Doris Debert Arthur, died only months later, in early 1983. The two are buried together in St. James Cemetery, Toronto. Doris's mother, Esther Cohen Debert, is buried beside them.

Arthur's achievements have been widely recognized. He was honoured by a colloquium held at the University of Toronto in November 1998, the centenary of his birth, and the papers were collected in a book. An exhibition was mounted at that time at St. Lawrence Hall. Two years later a second exhibition was held at the University of Toronto, as the inaugural exhibit of the Eric Arthur Gallery. Curator Michelangelo Sabatino called the exhibit "Eric Arthur: Practical Visions," to honour the architect's "combination of ambitious idealism and astute realism."<sup>98</sup> As noted above, Sabatino saw Arthur as "cautiously embracing an educated Modernism"—cautious in that he showed little interest in the more radical currents of European modernism and the machine-age aesthetic. This reflected Arthur's eternal devotion to good taste. It may also have been an outcome of his pragmatic acceptance of the cautious Canadian spirit, in that he wanted his views to gain wide acceptance and not be rejected for being too extreme. Indeed, Arthur was practical, not only in his architectural visions, but also in life. In many respects, he remained a New Zealander. American journalist Elizabeth Kolbert wrote: "New Zealanders are nothing if not practical. They like to describe the national mind-set as 'the No. 8 wire mentality'; for much of the country's history, No. 8 wire was used to fix livestock fences and just about everything else."<sup>99</sup>

## NOTES

1. Several colleagues generously assisted in the preparation of this article. They include (in alphabetical order) Christopher Armstrong, Harold Averill, George Baird, Elizabeth Cavaliere, William Greer, Robert Hill, George T. Kapelos, Alec Keefer, Richard Longley, Raymond Moriyama, Stephen A. Otto, Michelangelo Sabatino, Christopher Thomas, and Rhodri Windsor Liscombe. Those who provided information on specific buildings or topics are acknowledged in the corresponding notes.
2. Some writers prefer the plural form "modernisms"; the singular and the plural are here considered synonymous. The contrasting approach, based on reinterpretations of past architecture, is here called "traditionalism." The text refers as well to several acknowledged traditional and modernist styles (modernisms), including Georgian Revival, Moderne, and the International Style (all beginning with upper-case letters). A helpful biographical and chronological synopsis is Keefer, Alec, 2001, "Eric Arthur's Career: An Overview," in Alec Keefer (ed.), *Eric Ross Arthur: Conservation in Context*, Toronto, Toronto Region Architectural Conservancy, p. 47-86. For a succinct summary of Arthur's work, see Hill, Robert G., 2009, "Arthur, Eric Ross," *Biographical Dictionary of Architects in Canada 1800-1950*, [<http://dictionaryofarchitectsincanada.org/architects/view/61>], accessed October 17, 2014. See also Sabatino, Michelangelo, 2001, "Eric Arthur: Practical Visions," *Journal of the Society for the Study of Architecture in Canada*, vol. 26, nos. 1-2. A parallel theme is addressed elsewhere in this issue of the *Journal of the Society for the Study of Architecture in Canada* by Rhodri Windsor Liscombe: "Assaying Eric Arthur's Campaign to Modernize Canadian Design."
3. *The Otago High School Magazine*, April 1914, p. 27; May 1915, p. 16. The references were kindly provided by Susan Madden-Grey, Otago Boys' High School Museum.
4. Allen, Ralph, 2000, *Motif and Beauty: The New Zealand Arts and Crafts Architecture of Basil Hooper*, Dunedin, Harptree Press, p. 22, 57-60; Lochhead, Ian J., 1986, "The Arts and Crafts Houses of Basil Hooper," *Art New Zealand*, 1986, no. 39, p. 60-63; Lochhead, Ian J., [1996] updated 2017, "Hooper, Bramwell Bramston," *Te Ara: The Encyclopedia of New Zealand*, [<http://www.teara.govt.nz/en/biographies/3h34/hooper-basil-bramston>], accessed November 5, 2014; Shaw, Peter,



- 1991, *New Zealand Architecture: From Polynesian Beginnings to 1990*, Auckland, Hodder & Stoughton. The young Hooper spent 18 months in the London office of A. Beresford Pite [1861-1934], a foundation member of the Art Workers' Guild; others who worked in the office were the famed Arts-and-Crafts architects C.F.A. Voysey [1857-1941] [Charles Francis Annesley, always referred to as C.F.A.] and W.R. Lethaby [William Richard, usually referred to as W.R.] [1857-1931].
5. Arthur's subsequent account of his enlistment and voyage to Britain takes liberties with documented facts; see letter from Arthur to Professor [Sidney] Smith, October 13, 1926, University of Toronto, Graduate Records, University of Toronto Archives and Records Management Services (UTARMS), 473-0026/012(58). A contemporary, researched account of the journey is found in Summers, Jennifer A., 2010, "Mortality Risk Factors for Pandemic Influenza on New Zealand Troop Ship, 1918," *Emerging Infectious Diseases*, vol. 16, no. 12, [[http://wwwnc.cdc.gov/eid/article/16/12/10-0429\\_article](http://wwwnc.cdc.gov/eid/article/16/12/10-0429_article)], accessed November 5, 2014.
  6. Arthur's many honours included the Lord Kitchener National Memorial Scholarship, which enabled him to afford his university studies, the Lord Leverhulme Prize in Architecture and Civic Design, and the Holt Travelling Scholarship in Architecture. Carr, Angela, 2001, "Legacy of an Architectural Conscience," in Keefer, *Eric Ross Arthur*, p. 17; "Joins University with Fine Record," *The Globe* (Toronto), May 8, 1924, p. 1; Wilson, Elizabeth, 1973, "Arthur, Eric Ross," transcript of interview with Eric Arthur, October 2, 1973, p. 5, UTARMS, B1974-0025. The audio recording of the interview is available at [B1974-0025\_15\_Arthur.mp3]; Marnee Gamble kindly provided access.
  7. Sharples, Joseph, 1996, "Reilly and his Students, on Merseyside and Beyond," in Joseph Sharples, Alan Powers, and Michael Shippobottom (eds.), *Charles Reilly & the Liverpool School of Architecture 1904-1933: Catalogue of an exhibition at the Walker Art Gallery, Liverpool, 25 October 1996 - 2 February 1997*, Liverpool, Liverpool University Press, p. 38-39. Arthur is said to have also worked for Sir Aston Webb [1849-1930] in Sharples *et al*, "Charles Reilly & the Liverpool School," p. 166. Contemporary descriptions are found in *APOC Magazine*, 1925, vol. 1, no. 5, p. 3-4; and *Architectural Review*, 1925, vol. 57, p. 185.
  8. Middlefield was designed for Sir Henry Bond. Arthur said that he "was engaged on" Britannic House, in Wilson, "Arthur, Eric Ross," p. 8. Lutyens also proposed an alternative scheme for a sixteen-storey tower. See: Crinson, Mark, 2003, *Modern Architecture and the End of Empire*, Aldershot, Hants, Ashgate, p. 58-62; Hussey, Christopher, 1950, *The Life of Sir Edwin Lutyens*, London, Country Life, p. 464, 469; Gradidge, Roderick, 1981, *Edwin Lutyens: Architect Laureate*, London, George Allen and Unwin, p. 160; Ridley, Jane, 2002, *The Architect and his Wife: A Life of Edwin Lutyens*, London, Chatto and Windus, p. 306-307; Lutyens, Sir Edwin Landseer, compiled by Colin Amery, Margaret Richardson, and Gavin Stamp, 1982, *Lutyens: The Work of the English Architect Sir Edwin Lutyens (1869-1944)*, London, Arts Council of Great Britain, Catalogue of an exhibition at the Hayward Gallery, London, November 18, 1981 - January 31, 1982, p. 130. Architectural historian Alex Bremner declared that Britannic House was "perhaps the closest that Britain ever came to formulating an expressly 'imperial' style of architecture." Bremner, G.A., 2016, "The Metropolis: Imperial Buildings and Landscapes in Britain," in G.A. Bremner (ed.), *Architecture and Urbanism in the British Empire, The Oxford History of the British Empire: Companion Series*, Oxford, Oxford University Press, p. 150. Britannic House was awarded a medal from the RIBA (Royal Institute of British Architects) for its street frontage. *JRAIC*, 1927, vol. 4, no. 1, p. xxvi. The building is now known as Lutyens House.
  9. Berrington, McConnell, and Wright are all included in Hill, *Biographical Dictionary*, *op. cit*.
  10. Keefer, *Eric Ross Arthur*, p. 52; Armstrong, Christopher, 2014, *Making Toronto Modern: Architecture and Design 1895-1975*, Montréal, McGill-Queen's University Press, p. 60-61. Architecture became an independent division within the university in 1948 and a faculty in 1967.
  11. *Globe*, May 8, 1924, p. 1.
  12. Hill, *Biographical Dictionary*, *op. cit*.
  13. Mrs. Arthur was known as Doris and was called Deedee and Deb by her family. Her parents were Esther (Cohen) Debert and Peter Debert. Information from email correspondence, Pamela Leach (Eric Arthur's granddaughter) to Stephen Otto, November 23, 2014. Additional information from Alec Keefer, who has written on Eric Arthur and was acquainted with his son, Paul Arthur [1924-2001], a highly acclaimed graphic designer. Paul maintained that his mother was every bit as good a designer as his father, and also that his father kept his professional and family lives entirely separate; Keefer, *Eric Ross Arthur*, p. 80. Jean Arthur's married name was Jean Leach.
  14. Freedman, Adele, 1990, *Sight Lines: Looking at Architecture and Design in Canada*, Toronto, Oxford University Press, p. 14 (citing John C. Parkin), p. 39; Stephen A. Otto, telephone interview, December 3, 2014; Watson, W.A., "Ontario News" [tribute to Arthur on his 25<sup>th</sup> year in Canada], *JRAIC*, 1947, vol. 24, no. 2, p. 63.
  15. Chapman, Howard, 2001, "The Founding of the ACO," in Keefer, *Eric Ross Arthur*, p. 173, citing Arthur's former partner and friend, Anthony Adamson.
  16. Arthur, Eric R., c. 1929?, *Small Houses of the Late 18<sup>th</sup> and Early 19<sup>th</sup> Centuries in Ontario*, Toronto, Department of Architecture, University of Toronto, n.p.; Kalman, Harold, 1994, *A History of Canadian Architecture*, 2 vols., Toronto, Oxford University Press, vol. i, p. 168-169; Ontario Heritage Trust, "Barnum House (Grafton, near Cobourg)," [<http://www.heritagetrust.on.ca/Conservation/Buildings/More-buildings/Central-Ontario/Barnum-House-%28Grafton,-near-Cobourg%29.aspx>], accessed November 10, 2014. The first owner was Eliakim Barnum, who came from Vermont to Upper Canada in 1807. He built the house, which he called "The Poplars," in 1819. Mackenzie Waters was a "fastidious and scholarly Georgian revivalist" who, like Arthur, was drawn to international modernism in the mid-1930s. He designed his first modernist house, the Deck House at the Elgin House Hotel, Lake Joseph, Muskoka, in 1938. Hill, *Biographical Dictionary*, *op. cit*.
  17. Keefer, *Eric Ross Arthur*, p. 55-56. Arthur never learned to drive, and so he relied on others for transportation. His third-year students were required to do "vacation work," producing "a set of rendered measured drawings of existing buildings or portions of buildings." *University of Toronto Academic Calendar, 1930-31* (and other years), vol. 76, Course 42, UTARMS.
  18. *Journal of the Royal Architectural Institute of Canada (JRAIC)*, 1927, vol. 4, no. 8, p. 291-301; 1927, vol. 4, no. 9, p. 313-316; 1927, vol. 4, no. 11, p. 389-392; 1928, vol. 5, no. 1, p. 25-29; 1928, vol. 5, no. 3, p. 99-102; 1928, vol. 5, no. 6, p. 197-202; 1928, vol. 5, no. 8, p. 276-277; 1928, vol. 5, no. 10, p. 381-384; 1928, vol. 5, no. 12, p. 446-448; 1929, vol. 6, no. 3, p. 93-109; 1929, vol. 6, no. 8, p. 273-276. Many of the

- photographs are credited to K.B. Jackson. The booklets are Arthur, *Small Houses*, *op. cit.*; and Arthur, Eric R., 1938, *The Early Buildings of Ontario*, Toronto, University of Toronto Press. Arthur organized a photographic survey of 1400 pre-1840 Ontario buildings in 1931. Carr, "Legacy of an Architectural Conscience," p. 30. The photographs are preserved in the Archives of Ontario, Toronto, Eric Arthur Fonds (C57). For an overview of the contents, see [<http://ao.minisisinc.com/scripts/mwimain.dll/144/PROV/PROV/REFD+C+57?SESSIONSEA RCH#findaid>], accessed July 17, 2015. See also Otto, Stephen A., "Eric Arthur's Recording of the Early Buildings of Ontario," in this issue of the *Journal of the Society for the Study of Architecture in Canada*.
19. *Toronto Daily Telegram*, 1932, October 22, cited in Chapman, "The Founding of the ACO," p. 174.
  20. Arthur, Eric R., 1938, "St. Andrew's Church, Niagara-on-the-Lake: 1<sup>st</sup> Church 1794, Burned 1813, 2<sup>nd</sup> Church 1831, Restored 1855, Restored 1937," *Bulletin* 153, School of Engineering Research, Toronto, University of Toronto, Faculty of Applied Science and Engineering, School of Architecture, p. 15. Measured drawings were made in 1936 by F.P. Meschino of the School of Architecture.
  21. Arthur, *Small Houses*, *op. cit.* Arthur acknowledged the contributions of John Ross Robertson [1841-1918] for his having published extensive photographs and information in *Robertson's Landmarks of Toronto*, 6 vols., 1894-1914, although he misnamed the book. Arthur, "Early Architecture," p. 25.
  22. Hill, *Biographical Dictionary*, "Adamson, Anthony Patrick Cawthra." Adamson retired for health reasons in 1934, but returned to practice a few years later.
  23. Dendy, William and William Kilbourn, 1986, *Toronto Observed: Its Architecture, Patrons, and History*, Toronto, Oxford University Press, p. 229-235; *Construction*, 1933, May-June, vol. 26, p. 55-58; *Canadian Homes and Gardens*, 1933, March, vol. 10, p. 20-22. The house was designed to accommodate McLean's fine collections of art—most of which now hangs in the Art Gallery of Ontario—and furniture. The landscape architect was Gordon Culham [1891-1979], whose practice was dominant in Toronto at the time.
  24. Dendy and Kilbourn, *Toronto Observed*, p. 236-237; *Construction*, 1925, November, vol. 18, p. 352-353.
  25. Arthur was not interested in symbolic "Canadian" ornament, as were John Lyle and other of his contemporaries, but chose rather to express the Canadian identity in the big-brush composition and the selection of forms and materials. Urban designer Steven Bell suggested the relationship to Middlefield in Bell, Steven, 2001, "The McLean House," in Keefer, *Eric Ross Arthur*, p. 108-109. The McLean family lived there until 1967. The house has been repurposed by Sunnybrook Hospital as a venue for social and corporate events.
  26. *Canadian Homes and Gardens*, 1936, vol. 13, no. 1, p. 70-71.
  27. The gifted Raymond Moriyama, who worked for Fleury and Arthur in 1957-1958, noted that "Bill Fleury was not a talented architect." Moriyama, interview with Harold Kalman, March 27, 2017.
  28. Wilson, "Arthur, Eric Ross," p. 34. The records of Fleury and Arthur between 1949 and 1965 have been preserved in the Archives of Ontario: William E. Fleury Fonds, AO C262, Box B367487, which includes those of Fleury and Arthur as well as others of their partnerships. A five-page list titled "Mr. W.E. Fleury's Job Index" identifies about 150 projects begun between 1949 and 1965. Forty-two of them—new buildings, additions, and alterations—are ticked to indicate that they were "done with Eric Arthur." There is a note on the back of the list: "B.G. Ludlow w. Fleury—Partners in 1966 / Arthur & Fleury 1937-1965." Fleury and Arthur also collaborated with R.G. Calvert and Stanley B. Barclay, whose names were included for a time in that of the practice. All Arthur's associates and partners were graduates of the University of Toronto who had studied with the master. See Hill, *Biographical Dictionary*, "Fleury, William E." and "Piersol, George Hunter." Calvert worked on the restoration of Fortress Louisbourg National Historic Site in Nova Scotia, although he was not a trained restoration architect. See [<http://www.krausehouse.ca/krause/EricKrauseReports/RestorationArch.htm>], accessed February 16, 2017. Moriyama (interview) recalls that "the office needed a good designer" and remembers Barclay as a "gentle, hard worker."
  29. In later life, Arthur expressed disdain for Wright; see Wilson, "Arthur, Eric Ross," p. 12-13 and *passim*. An obituary of Wright, written by H.H. Madill, appeared in *JRAIC*, 1944, vol. 21, no. 5, p. 94.
  30. *University of Toronto Academic Calendars*, University of Toronto Archives, and information from Harold Averill, archivist. Le Corbusier, 1927, *Towards a New Architecture*, trans. Frederick Etchells, London, Architectural Press; Harbeson, John F., 1926, *The Study of Architectural Design*, New York, Pencil Points Press. The academic year 1936-1937 is the first for which the *Calendar* listed the architectural textbooks. Arthur's friend Mackenzie Waters also taught courses in design.
  31. Wilson, "Arthur, Eric Ross," p. 28.
  32. Liscombe, Rhodri Windsor, 1997, *The New Spirit: Modern Architecture in Vancouver, 1938-1963*, Montréal, Centre canadien d'architecture / Canadian Centre for Architecture, p. 18-19; Keshavjee, Serena (ed.), 2006, *Winnipeg Modern: Architecture, 1945-1975*, Winnipeg, University of Manitoba Press, p. 8-10.
  33. Freedman, *Sight Lines*, p. 40.
  34. Transcript of unpublished interview with Eric Arthur by Elizabeth Hunt, October 2, 1973, UTARMS, p. 15, 52.
  35. Arthur, Eric R., "How to Appreciate Architecture," synopsis in *JRAIC*, 1936, vol. 13, no. 2, p. 32-33. This was one of ten in a series of talks by Canadian architects. A search for the full tape or transcript in the CBC Archives at Library and Archives Canada turned up empty. Letter from reference archivist Alexandra McEwen, October 26, 2016.
  36. The new design first appeared in the July 1937 issue of the *JRAIC* (vol. 14, no. 7), the month in which Arthur was appointed editor. The new font was Gill Sans, a sans-serif typeface designed in 1926 by English sculptor and designer Eric Gill [1882-1940], reportedly a friend of Arthur's. Liscombe, Rhodri Windsor and Michelangelo Sabatino, 2016, *Canada: Modern Architectures in History*, London, Reaktion Books, p. 105. Arthur's effective use of the *JRAIC* to disseminate modernism is the focus of Liscombe, "Assaying Eric Arthur's Campaign," *op. cit.*
  37. "Editorial Notes," *JRAIC*, 1937, vol. 14, no. 7, p. 142.
  38. "Canada Packers Plant at Edmonton. Eric R. Arthur, Architect," *JRAIC*, 1937, vol. 14, no. 8, p. 158-160.
  39. "Packingtown Edmonton," n.d., [<http://www.packingtown.org/>], accessed December 15, 2016. The rapid development of the meat-packing industry at this time responded to the Ottawa Agreements of 1932, trade accords that benefitted several Canadian industries. Canada Packers added a wing before the end of the decade and continued to expand the facility in the following years. The social and



- labour history of the Canada Packers plant is addressed in Loch-Drake, Cynthia Marie, 2013, "Unpacking 'Alberta Beef': Class, Gender, and Culture in Edmonton Packinghouses During the Era of National Pattern Bargaining, 1947-1979," Ph.D. in history dissertation, York University, Toronto.
40. The large office wing at the rear and many other additions and alterations were designed between 1953 and 1957 by Rule, Wynn and Rule: Canada Packers Fonds, City of Edmonton Archives, RG 17, MP-1957-3349 and other file groups. See also "Canada Packers Million Dollar Plant Officially Opened," *The Chronicle*, 1936, Carbon, Alberta, November 26, p. 4, which was carried in several Alberta community papers. Willis, J.S. n.d., *This Packing Business: The History and Development of the Use of Meat to Feed Mankind, from the Dawn of History to the Present*, Toronto, Canada Packers Limited; Keefer, *Eric Ross Arthur*, p. 66-67, Kalman, *A History of Canadian Architecture*, vol. 2, p. 783. Packingtown began to feel the pressures of industrial and economic change in the 1970s. Canada Packers converted its plant to a distribution centre in 1984 and demolished it in 1995, leaving only the smokestack standing. The smokestack was restored in 2015 and designated a municipal heritage resource. It has been integrated into the site design of the new North East Transit Garage (Morrison Hershfield, begun 2016), which "invokes the industrial legacy of the site and of modern architecture" with its crisp, rectilinear design. David Murray Architect, n.d., "Canada Packers Smoke Stack," n.p., [http://www.davidmurrayarchitect.ca/canada-packers-smoke-stack/], accessed December 15, 2016; "North East Transit Garage," *Canadian Architect*, 2016, vol. 61, no. 12, p. 28-30.
  41. A similar process of reduction is seen in France in the work of Robert Mallet-Stevens [1886-1945]. A more aggressive strain of Dutch modernism was practised by Gerrit Rietveld [1888-1964], a follower of *De Stijl*, and Jan Duiker [1890-1935]. For the Europeans, see especially Colquhoun, Alan, 2002, *Modern Architecture*, Oxford History of Art, Oxford, Oxford University Press, p. 109-111, 143-149; Curtis, William J.R., [3<sup>rd</sup> ed] 1996, *Modern Architecture Since 1900*, Upper Saddle River, NJ, Prentice Hall, p. 265-266; and [https://en.wikiarquitectura.com/building/Hilversum-Town-Hall/], accessed March 14, 2017. For Le Corbusier's "Five Points," see Le Corbusier, 1910-1934, *Œuvre complète*, 3 vols., Zurich, Les Éditions d'architecture, vol. 1, p. 189. Arthur was familiar with the work of Dudok and later included one of his articles: "Town Planning and Architecture," in *JRAIC*, 1949, vol. 26, no. 5, p. 161-162, cited in Liscombe, "Assaying Eric Arthur's Campaign," *op. cit.* Nicholas Roquet kindly suggested some of these parallels.
  42. Cheney, Sheldon, 1930, *The New World Architecture*, London, Longmans, Green and Co., p. 28-29; Hitchcock, Henry-Russell Jr., 1929, *Modern Architecture: Romanticism and Reintegration*, [London], Payson and Clarke [repr., New York, Hacker Art Books, 1970]. The Wolf House is illustrated in Johnson, Philip C., 1947, *Mies van der Rohe*, New York, Museum of Modern Art, p. 38-39. Cheney used the term "stripped architecture" to describe buildings of the late 1920s.
  43. Hitchcock, Henry-Russell and Philip Johnson, [1932] 1966, *The International Style*, New York, W.W. Norton.
  44. Sabatino, "Eric Arthur: Practical Visions," p. 38-39.
  45. Arthur, Eric R., "Review of the Sixth Annual R.A.I.C. Exhibition," *JRAIC*, 1937, vol. 14, no. 2, p. 20-26; and *JRAIC*, 1937, vol. 18, no. 8, p. 158-160. The credits for the Edmonton plant name E.R. Arthur and A.P.C. Adamson (Arthur's former partner who had retired for health reasons in 1934) in the first issue and solely Arthur in the second. Three issues later, Arthur added that the technical consultant was R.J. McLaren, architect, of Chicago, presumably to help with the technical issues involved with a packing house. *JRAIC*, 1937, vol. 13, no. 11, p. 222.
  46. Rennie, James (ed.), 1969, *The Growth and Development of Canada's Meat Packing Industry: A Documentary Commemorating the 50<sup>th</sup> Anniversary of the Meat Packers Council of Canada*, Toronto, Meat Packers Council of Canada, p. 58 and passim; Willis, *This Packing Business*, *op. cit.* Further acquisitions followed after the Second World War.
  47. J.S. McLean established the McLean Foundation in 1945 and supported numerous charitable as well as cultural causes. See Marshall, Amy, Art Gallery of Ontario, 2003, "Description & Finding Aid: J.S. McLean Fonds CA OTAG SC048," Toronto. Marshall wrote that McLean started collecting in 1934, whereas McLean implied that he began in the late 1920s. McLean, James S., 1952, "On the Pleasures of Collecting Paintings," *Canadian Art*, vol. 10, no. 1, p. 4. The typescript is in AGO. J.S. McLean Fonds, Box 1, File 1: 2.
  48. MacPherson, Mary-Etta, 1929, "The Canadian House of Today," *Canadian Homes and Gardens*, vol. 6, no. 6, p. 17; Wright, Virginia, *Modern Furniture in Canada 1920 to 1970*, Toronto, University of Toronto Press, 1997, p. 25-28. Cera was the T. Eaton Company's staff architect.
  49. Hodgins, J. Herbert, 1929, "A Canadian Interpretation of the Modern Spirit," *Canadian Homes and Gardens*, vol. 6, no. 10. Hodgins described the furniture as "art moderne," while MacPherson had called it "the first concrete example of Canadian moderne."
  50. Charlotte Erichsen-Brown related the story to Alec Keefer, who retold it in Keefer, *Eric Ross Arthur*, p. 69-70 (the quotes are from Keefer). See also "René Cera," n.d., [http://www.artshowrenewcera.com/], accessed September 15, 2016. The model home first showed at the opening of the Eaton's store in Calgary on February 28, 1929. It was later exhibited at the Eaton's furnishing department in the Toronto store, opening on September 5, 1929. *Toronto Star*, September 4, 1929 (reference kindly provided by Christopher Armstrong). Daniel Price Erichsen Brown (D.P. Brown), who grew up in the house, recalls that his mother "was influenced by the latest contemporary German school of design and Frank Lloyd Wright. Simple lines with no frills; the very opposite to the late Victorian period." Email correspondence between D.P. Brown and Harold Kalman, October 2016 to April 2017.
  51. A cantilever chair in the living room resembled, and may have been, the Desta SS34, designed by Erich Mendelsohn and manufactured in Woodstock, Ontario, by the Standard Tube Company; illustrated in Wright, *Modern Furniture in Canada*, p. 46, 54.
  52. Former name of the New Democratic Party (NDP).
  53. Obituary of Charlotte Louise Erichsen-Brown, *Globe and Mail*, October 24, 2002. She was a noted botanist who wrote on the medicinal and other uses of plants. A photograph of John Price Erichsen-Brown and Emma Woikin leaving the Ottawa court in March 1946 is in the Toronto Reference Library, Baldwin Collection, tspa\_0019478f. John Price and Charlotte Erichsen-Brown hyphenated their surname. John's parents Frank and Isobel Erichsen Brown did not use a hyphen, nor does John and Charlotte's son, Daniel Price Erichsen Brown, who often omits the "Erichsen." Information from D.P. Brown, email correspondence with the author, March 28-29, 2017.
  54. McLean, "On the Pleasures of Collecting Paintings," p. 3.

55. Kalman, *A History of Canadian Architecture*, vol. 2, p. 780-781, with sources. The original design for the Hamilton station, proposed in 1930, was for an Art Deco setback tower. The revised design was created in 1931. The story of the Erichsen-Brown House, the Canada Packers plant, and their clients is treated in Kalman, Harold, [unpublished paper, 2017], "Charlotte Erichsen-Brown and Stanley McLean: Canada's First Modernist Architectural Clients."
56. Kalman, *id.*, p. 783-784; LaFerrière, Michèle, 2008, "La révolution Blatter," *La Presse*, January 11.
57. Kalman, *A History of Canadian Architecture*, vol. 2, p. 784-785, with sources; Couturier, M.-A., 1945, *Marcel Parizeau Architecte*, Montréal, L'Arbre; Vanlaethem, France, 1995, "La maison des frères Jarry à Outremont," *Docomomo Québec, Bulletin*, no. 5, Winter; Docomomo Québec, n.d., "Architecture moderne au Québec et ailleurs: Marcel Parizeau," [http://docomomoquebec.ca/personnalites-momo/29-p/9-marcel-parizeau-1898-1945.html], accessed September 15, 2016. The house was designed for J.B. Beaudry-Lemay, but was owned by Mr. and Mrs. Paul Laroque when it was published, and so it is generally known by the name "Laroque residence." Parizeau also designed furniture and may have been responsible for the interiors of the house. The house was illustrated (including plans and interiors) in *JRAIC*, 1939, vol. 16, no. 9, p. 202-203; and *Canadian Homes and Gardens*, 1942, vol. 19, no. 9, p. 24, and so would have been known to Arthur, but likely only after the Erichsen-Brown House had been built.
58. Liscombe, "Assaying Eric Arthur's Campaign," *op. cit.*
59. *JRAIC*, 1932, vol. 9, no. 3, p. 70.
60. Hitchcock and Johnson, *The International Style*, *op. cit.*; Lyle, John M., 1932, "Canadian Decorative Forms," *JRAIC*, vol. 9, no. 2, p. 70; Nobbs, Percy E., 1930, "Present Tendencies Affecting Architecture in Canada (Part 3)," *JRAIC*, vol. 7, no. 11, p. 391-392; "Address by John M. Lyle," *JRAIC*, 1929, vol. 6, no. 4, p. 135-136.
61. The migrations are cited in Benevolo, Leonardo, 1971, *History of Modern Architecture* [trans. H.J. Landry], 2 vols., London, Routledge & Kegan Paul, vol. 2, p. 651.
62. Le Corbusier, 1933, *La Ville radieuse: Éléments d'une doctrine d'urbanisme pour l'équipement de la civilisation machiniste*, Boulogne, L'Architecture d'aujourd'hui. Le Corbusier published the charter independently in 1943. The outcomes were also published in Greek and French in the *Journal of the Technical Chamber of Greece*, November 1933. The only Canadian delegate to attend CIAM 4 was Montreal architect Hazen Sise [1906-1974]]. Mumford, Eric, 2000, *The CIAM Discourse on Urbanism, 1928-1960*, Cambridge, MA, MIT Press, p. 73, 78. Mumford wrongly cites the name as "Sise." The link between CIAM and Canadian modernist activity in 1935-1936 was suggested to the author by a colleague, Adele Weder, journalist and historian of Canadian architecture.
63. The interview with Mies was published in September 1935 and the one with Gropius in August 1936. All the interviews are collected in Nelson, George, 2007, *Building a New Europe: Portraits of Modern Architects*, New Haven, Yale University Press, p. 91, 145. *Pencil Points* was later renamed *Progressive Architecture*.
64. Arthur, "Editorial," *JRAIC*, 1938, vol. 15, no. 4, p. 74.
65. "Brochure of representative work executed by Fleury Arthur & Barclay Architects," Fleury Fonds, Archives of Ontario; Kalman, Harold and Robin Ward, [4<sup>th</sup> ed.] 2012, *Exploring Vancouver: The Architectural Guide*, Vancouver, Douglas & McIntyre, p. 114; Liscombe, *The New Spirit*, p. 45-46. The Vancouver plant has been repurposed several times and is currently used for packing of a different kind—it sells packing supplies and provides self-storage.
66. *JRAIC*, 1942, vol. 19, no. 10. The date 1939 and a brief description are provided in Fleury Arthur & Barclay Architects' Brochure.
67. *JRAIC*, 1954, vol. 31, no. 6; Fleury Arthur & Barclay Architects' Brochure. Barclay does not appear in the records of the Ontario Architectural Association. He is reintroduced later in this article.
68. Annotated photographs of the St. Boniface Staff House and Toronto Head Office may be found in Archives of Ontario, Folder CPM-3-4, C-262. For Maple Leaf Foods, see [http://www.mapleleaffoods.com/about-us/our-history/], accessed August 12, 2015.
69. Keefer, *Eric Ross Arthur*, p. 56.
70. Berwick and Pratt reminisced that they "worked and measured certain old Ontario houses at that time under Professor Arthur." R.A.D. Berwick and C.E. Pratt, joint interview with Harold Kalman, June 29, 1973, transcript at Canadian Architectural Archives, University of Calgary, p. 4. The senior partners, a generation older than Berwick and Pratt, were G.L.T. Sharp [1880-1974] and C.J. Thompson [1878-1961].
71. Kalman, *A History of Canadian Architecture*, vol. 2, p. 785-789; Kalman and Ward, *Exploring Vancouver*, p. 263; Bellerby, Greg (ed.), 2014, *The West Coast Modern House: Vancouver Residential Architecture*, Vancouver, Charles H. Scott Gallery, p. 22, 50-51.
72. Pratt, Charles Edward, 1970, Tribute to Eric Arthur, Annual Meeting of the Royal Architectural Institute of Canada, Winnipeg, p. 4; deposited at UTARMS. The most renowned admirer of grain elevators was Le Corbusier, who featured them in *Towards a New Architecture*.
73. Hague, Matthew, 2010, "The Way We Were: a Century-Spanning Tour of Toronto's Most Striking Homes," *Toronto Life* (online), July 30, n.p., [http://torontolife.com/style/home/the-way-we-were-a-century-spanning-tour-of-torontos-most-striking-homes/], accessed April 4, 2017; "Fleury Arthur & Barclay Architects" and "Mr. W.E. Fleury's Job Index," both in Archives of Ontario, Fleury Fonds; Keefer, *Eric Ross Arthur*, p. 72; Google Patents, "Electric fan US 2768782 A," [http://www.google.ca/patents/US2768782], accessed October 29, 2016.
74. Credit to Calvert is given in Keefer, *Eric Ross Arthur*, p. 72; credit to Barclay and the characterization of Calvert are from the Moriyama interview. Calvert later directed landscape architecture for Expo 67. He also designed furniture. His self-assembled, webbed, plywood lounge chair was featured at the "Design for Living" exhibition in Vancouver in 1949; Wright, *Modern Furniture in Canada*, p. 161 and note 2, p. 198.
75. Shadbolt, Douglas, 1995, *Ron Thom: The Shaping of an Architect*, Vancouver, Douglas & McIntyre, p. 13, 20-24. Thom would later move from Vancouver to Toronto, where he launched an independent career. The Tateishi House has been demolished; it was formerly located on Valecrest Drive in Etobicoke. This subject is treated in more detail in Kalman, Harold, [forthcoming, Spring 2018], "Eric Arthur and Ron Thom," *Canadian Architect*, Internet edition.
76. Wright, *Modern Furniture in Canada*, p. 161; LeBlanc, Dave, 2005, "Fate Binds Trend House and Architect," "The Trend House Chronicles," blog, posted April 15, [http://www.calgarymcm.com/



- toronto-trend-house-article-apr-2005/], accessed April 4, 2017; Lawrence Park Ratepayers' Association, "Our history," [http://lpra.ca/past/history/], accessed October 13, 2017; McClelland, Michael, 2001, "Reflections on Eric Arthur's Post-1950 Career," in Keefer, *Eric Ross Arthur*, p. 130-131; Fleury Job Index, File 11.111. Lawrence Park began to be developed as a garden suburb in 1907 by a company headed by Wilfrid Dinnick, whose daughter Charlotte would become Arthur's client for the Erichsen-Brown House.
77. Fleury Job Index, File 5.101; *JRAIC*, 1954, vol. 31, no. 2; LeBlanc, Dave, 2006, "The Whys, Shoulds and Coulds of Eric Arthur's Wymilwood," *Globe and Mail*, February 24; Richards, Larry Wayne, 2009, *University of Toronto: The Campus Guide: An Architectural Tour*, New York, Princeton Architectural Press, p. 88-90; McClelland, "Reflections on Eric Arthur's Post-1950 Career," p. 132-141; Sabatino, "Eric Arthur: Practical Visions," p. 40. Fleury and Arthur had recommended building the student union on this site in their master plan of 1950 for Victoria University. They proposed two later stages, which would have replaced the adjacent Annesley Hall, a fine Jacobethan Revival building (George M. Miller, 1903); the additions were never built and Annesley Hall remains. A much later addition was subsequently erected (Moriyama and Teshima, 2010). The name "Wymilwood" was first used for the residence of Edward and Euphemia Wood (Sproatt and Rolph, 1902-1924), at 84 Queen's Park, who named it for their children, Wy and Mildred. They donated Wymilwood to Victoria University, which transferred it to the University of Toronto; that building is now called Falconer Hall. Richards, *University of Toronto*, p. 130-131; Wikipedia, "Edward Rogers Wood," [https://en.wikipedia.org/wiki/Edward\_Rogers\_Wood], accessed October 15, 2017.
  78. J.B. Parkin's early articles appeared in *JRAIC*, 1942, vol. 19, p. 188-189, and 1943, vol. 20, p. 99-114. Freedman, *Sight Lines*, p. 92; Hill, *Biographical Dictionary*, "Parkin, John Burnett"; Kalman, *A History of Canadian Architecture*, vol. 2, p. 797-800.
  79. Arthur, "Editorial," *JRAIC*, 1941, vol. 18, no. 11, p. 178.
  80. "Modernists Revealed by Architectural Models," *The Globe and Mail*, 1952, May 27, p. 8; Armstrong, *Making Toronto Modern*, p. 221-222. In 1958 the University chose Thomas Howarth [1914-2000] as the new director, an act that reportedly embittered Arthur. Another reason for Arthur's being denied the directorship was reportedly his growing influence in awarding major commissions to non-Toronto architects. Cawker, Ruth, 1987, "Modern Lessons," in *Toronto Modern: Architecture 1945-1965*, Toronto, Bureau of Architecture and Urbanism, p. 31, citing her interviews with James Murray and Paul Arthur. Eric Arthur said in an interview that he was bypassed as director after Madill's retirement in 1957 because Sidney Smith, president of the University from 1945 to 1957, "thoroughly disliked me" and "would be prepared to consider any name except mine." Wilson, "Arthur, Eric Ross," p. 53. The connection between the City Hall competition and Arthur's being denied the directorship was related to the author most recently by George Baird in an interview, March 16, 2017.
  81. Walter Gropius [1883-1969] and Leslie Martin [1908-1999], architect of Royal Festival Hall, declined invitations to join the jury, allegedly because of schedule conflicts. Much has been written about the Toronto City Hall competition. Important new contributions, from which this discussion draws, are Armstrong, Christopher, 2015, *Civic Symbol: Creating Toronto's New City Hall, 1952-1966*, Toronto, University of Toronto Press; and Kapelos, George Thomas, 2015, *Competing Modernisms: Toronto's New City Hall and Square*, Halifax, Dalhousie Architectural Press. The latter is the catalogue of the exhibition marking the fiftieth anniversary of the opening of City Hall, "Shaping Canadian Modernity: The 1958 Toronto City Hall and Square Competition and its Legacy," curated by George Thomas Kapelos and Christopher Armstrong, Paul H. Crocker Gallery, Ryerson University, Toronto, 2015. See also Armstrong, *Making Toronto Modern*, p. 220-240; Hudson, Edna, 2001, "Arthur's Competitions," in Keefer, *Eric Ross Arthur*, p. 143-165; and Kalman, *A History of Canadian Architecture*, vol. 2, p. 806-808, 812-813.
  82. Canadian Broadcasting Corporation, 1958, *Explorations*, September 28; *JRAIC*, 1958, vol. 34, no. 10, p. 360; *Canadian Architect*, 1959, vol. 4, no. 4, p. 49; all cited in Kapelos, *Competing Modernisms*, p. 20-21.
  83. Giedion to Arthur, May 14, 1958, and Saarinen to Arthur, June 27, 1958, cited in Armstrong, *Civic Symbol*, p. 60-61 and note 67.
  84. Nathan Phillips Square has been "revitalized" to designs by PLANT Architect and Perkins + Will (2010-2015); Mays, John Bentley, 2015, "Circling the Square," *Canadian Architect*, vol. 60, no. 6.
  85. James A. Murray, 1980, in *Canadian Architect*, special issue, vol. 27. For an overview of Saarinen's work, see Roth, Leland M., 1979, *A Concise History of American Architecture*, New York, Harper & Row, p. 295-297.
  86. Armstrong, *Civic Symbol*, p. 32.
  87. Vattay, Sharon, 2013, "Architect Stanley M. Roscoe (1921-2010): Pioneering Innovations," *Journal of the Society for the Study of Architecture in Canada*, vol. 38, no. 2, p. 29-36; Kalman, *A History of Canadian Architecture*, vol. 2, p. 809-810. The Hamilton City Hall was illustrated on the cover of *JRAIC*, 1961, vol. 38, no. 3. Fleury, Arthur and Barclay are named as "consultant architects" in the firm's brochure of c. 1960; Archives of Ontario, Fleury Fonds.
  88. Kalman, *id.*, p. 829-830.
  89. "Royal Commission on National Development in the Arts, Letters and Sciences 1949-1951 (Massey Commission)," Library and Archives Canada, n.d., [http://www.collectionscanada.gc.ca/2/5/index-e.html], accessed September 12, 2015, chap. 15, sections 6, 7, 15. This section on "Architecture and Town Planning" acknowledged "special studies" by W.J. McBain, James A. Murray, John C. Parkin, and George A. Robb (jointly) and by Professor Eric Arthur. Arthur made two separate submissions to the Massey Commission, one on architecture and one on planning. See also Keefer, *Eric Ross Arthur*, p. 73.
  90. Cawker, "Modern Lessons," p. 27; Richards, *University of Toronto*, p. 171-172. The Women's Athletic Building was reportedly designed by George Watts, who was Arthur's colleague on the faculty at the University of Toronto, perhaps under contract as a freelance designer; information from Baird interview, March 16, 2017, and correspondence, March 29, 2017. A decade later Arthur was a consultant to architects Wilson and Newton in the design of the equally unexceptional Psychology Building at Queen's University (Humphrey Hall, 1967-1969), a rectilinear block with a rusticated base and curtain wall that somewhat conceal the three storeys; Sabatino, "Eric Arthur: Practical Visions," exhibition catalogue, University of Toronto Faculty of Architecture Landscape and Design, Toronto, University of Toronto, Faculty of Architecture Landscape and Design, 2001.
  91. Arthur, Eric R., Howard Chapman, and Hart Massey, 1949 [reprinted 1954], *Moose Factory 1673 to 1947*, Toronto, privately published, p. 12, 16.

92. Arthur, Eric R., 1964, *Toronto: No Mean City*, Toronto, University of Toronto Press, with second (1974) and third (1986) editions revised by Stephen A. Otto; Arthur, Eric R., 1979, *From Front Street to Queen's Park: The Story of Ontario's Parliament Buildings*, Toronto, McClelland and Stewart; Arthur, Eric R. and Dudley Witney, 1972, *The Barn: A Vanishing Landmark in North America*, Toronto, McClelland and Stewart; Arthur, Eric R. and Thomas Ritchie, 1982, *Iron: Cast and Wrought Iron in Canada from the Seventeenth Century to the Present*, Toronto, University of Toronto Press; Freedman, *Sight Lines*, p. 40.
93. *St. Lawrence Hall*, 1969, Toronto, Thomas Nelson & Sons. Arthur contributed a chapter, "The Hall restored," p. 115-125.
94. Arthur, Eric R., 1934, "A Hundred Years of Architecture in Toronto," *JRAIC*, vol. 11, no. 5, p. 7.
95. Wilson, "Arthur, Eric Ross," p. 62. For the Schoolhouse, see Arthur, 1986 [3<sup>rd</sup> ed.] *Toronto: No Mean City*, p. 88.
96. Berwick and Pratt interview, 15.
97. Moriyama interview.
98. Keefer, *Eric Ross Arthur*, *op. cit.*; Sabatino, "Eric Arthur: Practical Visions," *op. cit.* Sabatino's essay in the catalogue is an abridged version of his article of the same name.
99. Kolbert, Elizabeth, 2014, "The Big Kill: New Zealand's Crusade to Rid Itself of Mammals," *The New Yorker*, December 22 and 29, p. 120-129.