

THE STUDIO BUILDING, 25 SEVERN STREET, TORONTO, ONTARIO

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The Studio Building was designated a national historic site of Canada in 2004. The reasons for designation are: it is the earliest purpose-built artist studio in Canada representing the visions of a young generation of Canadian artists who would have a professional venue and gathering place to develop a distinctly Canadian art; it is directly associated with the Group of Seven and painter Tom Thomson; it is an example of early twentieth-century modern architecture in Canada that rejected ornamentation and drew on industrial design; and it is an important studio for many notable Canadian artists since 1913.

INTRODUCTION

Toronto architect Eden Smith designed the Studio Building in 1913 for world-renowned painter Lawren Harris and Canadian art patron Dr. James MacCallum, as a purpose-built artist studio. It drew on modern ideas in its originality—it was one of the first purpose-built studio spaces in North America—and its functionality as a “warehouse” design. It was a building that emphasized function over stylistic appearance. Eden Smith’s modern approach to the building’s design was parallel to the direction Canadian art was taking in the 1910s. A new modern style was emerging from the traditional European approach to painting the Canadian landscape, eventually coalescing as a movement in the 1920s with the formation of the Group of Seven. It was within the Studio Building that this new art would be painted. Canada’s early iconic modern artists—including Lawren Harris, Tom Thomson, A.Y. Jackson, and J.E.H. MacDonald—now had studios

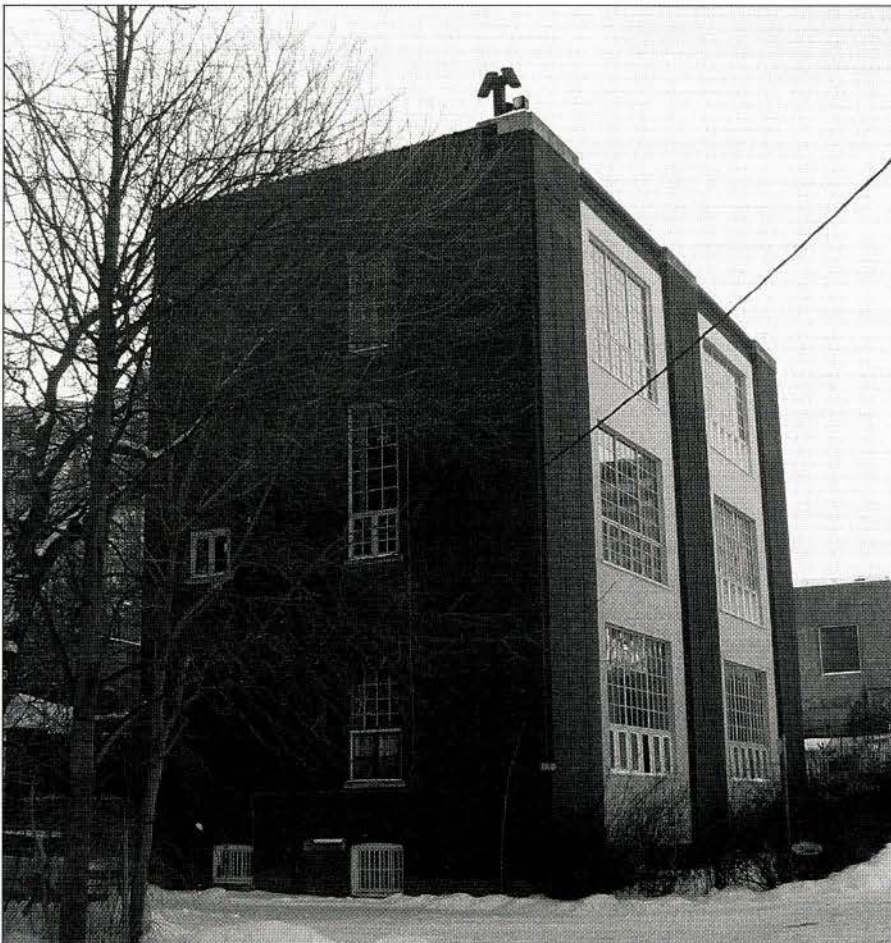


FIG. 1. STUDIO BUILDING, TORONTO, ONTARIO. CONSTRUCTED 1913-1914. EDEN SMITH, ARCHITECT. | ANDREW WALDRON, PARKS CANADA, 2004

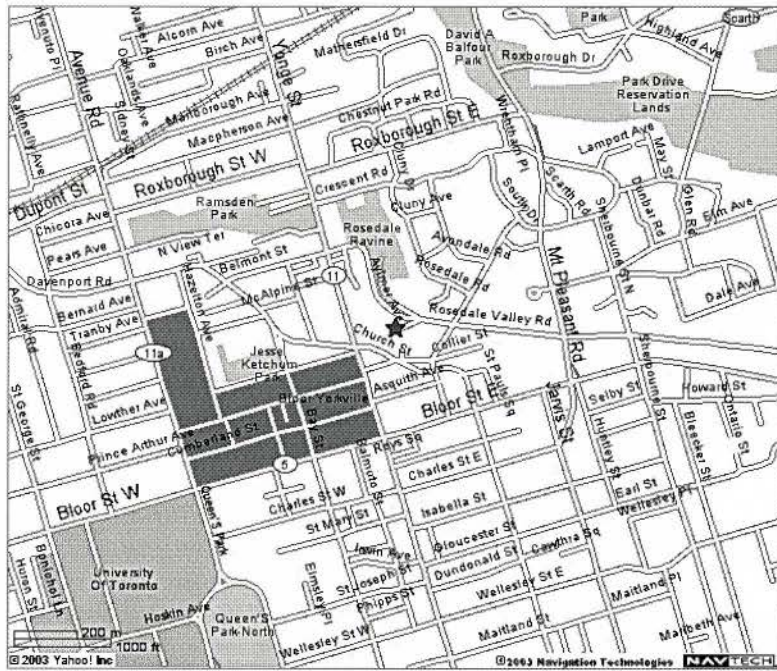


FIG. 2. LOCATION MARKED AS A STAR OF THE STUDIO BUILDING IN RELATION TO THE SURROUNDING NEIGHBOURHOODS OF DOWNTOWN TORONTO. [HTTP://CA.MAPS.YAHOO.COM/MAPS]. CONSULTED FEBRUARY 5, 2004

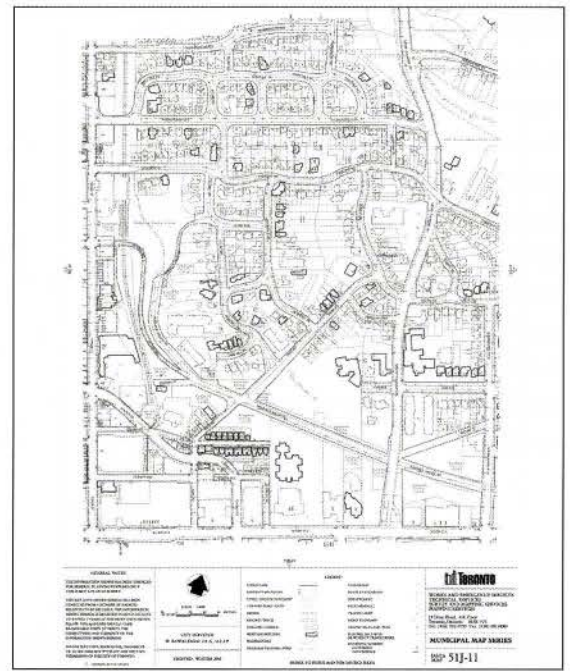


FIG. 3. THE LOCATION OF THE STUDIO BUILDING PROPERTY WITHIN THE ROSEDALE RAVINE. | CITY OF TORONTO, MUNICIPAL MAP SERIES, 51J-11, MARCH 2003

where they were able to remake the image of the Canadian landscape. Each year the artists returned from their trips through northern Canada to the Studio Building and settled in to complete their bold paintings that now hang in art collections throughout the world. Those artists were the first of a long line of notable Canadian artists who rented out studio space in the famous building. Completely intact today, the building continues to convey its early modern aesthetic, its inextricable bond with members of the Group of Seven and artists who followed these pioneers, and its ongoing use as artist studios.

The Studio Building is a three-storey brick-clad concrete structure that was described at the time of construction in 1914 as “a factory-looking building” (figs. 1-11a).¹ Taking advantage of the indirect natural light on the north side of the building, three storeys of large windows constructed of single-pane glass front the building’s principal façade. There are narrow windows on

the east side of the building and smaller ones on the south and west sides. The 5/12-paned north windows (3 x 4.5 metres in size) have smaller casement windows below and give the building its industrial character. Its concrete structure is clad in red brick with vertical inlaid patterns and square geometric patterns. A narrow stone cornice runs along the front façade.

Lavish building materials and detailed craftsmanship were set aside to create a simple and functional building for the artists. Such functionalism, which should be considered a modern approach to Canadian architecture of the period, also appears in the layout and design of the studios (figs. 12-20). Two studios are on each of the three floors at the building’s north side and are accessible by a stairwell at the back of the building.² The studios are spacious rooms with high ceilings (approximately 9 square metres in size with ceilings 4 metres in height). Each studio has a small gallery at one end that could be

made into sleeping quarters for those artists who made it their home. Underneath the galleries are former sitting areas that are now kitchenettes or, in some of the studios, small bathrooms.³ Each of the studios on the east side of the building has a built-in (non-functioning) fireplace in the corner. Other rooms in the building include a basement apartment, once rented out as a photographer’s darkroom, storage rooms, and additional bathrooms off of the stairwell.

Surrounding the building is the park setting of the Rosedale Valley (figs. 21-25). Over the decades there have been minor changes to the setting and the Studio Building’s site has survived intact. On the building’s property, there is a small addition on the rear, where a patio has been built, as well as a car garage is a separate structure on the east side. The steep yard behind the building once included the shack in which Tom Thomson, Arthur Lismer, and Thoreau MacDonald lived

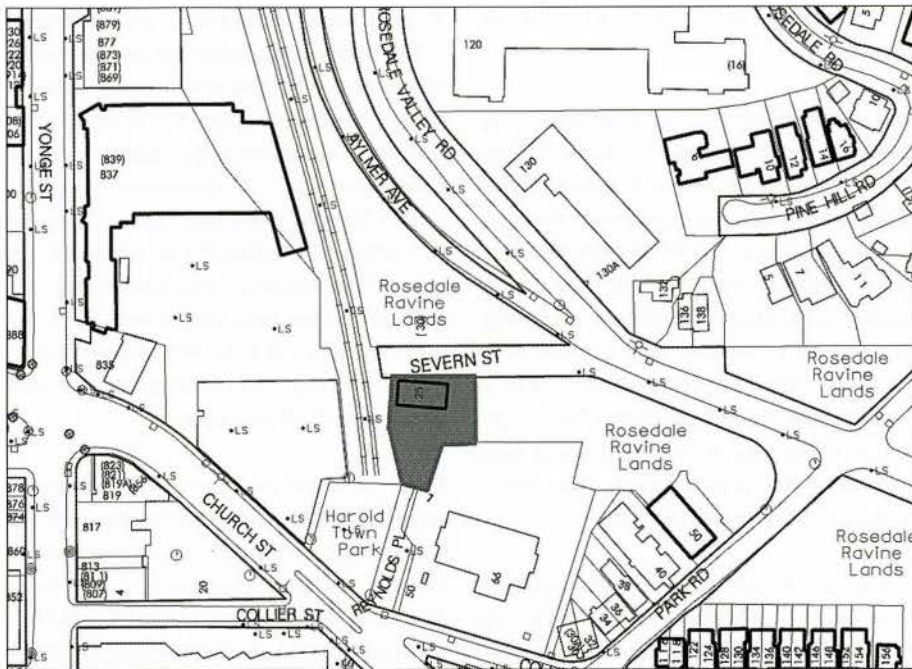


FIG. 4. PROPOSED DESIGNATED PLACE FOR THE STUDIO BUILDING HIGHLIGHTED IN GRAY. | CITY OF TORONTO, MUNICIPAL MAP SERIES, 511-11, MARCH 2003

and worked.⁴ Severn Street is now blocked off from Bloor Street by the TTC (Toronto Transit Commission) subway line (fig. 25).

THE STUDIO BUILDING: THE VISION AND THE DESIGN

The first impressions when looking at the Studio Building are its simplicity of design and lack of historical style. Indeed, the Studio Building is an early modern building in Canada. The innovation of emphasizing function over style and shedding ornament was, for the time, a reflection of architectural modernism's emergence in the country.⁵ Its modern design especially mirrors the spirit of the painters who resided in the building and the inspiring vision of the determined young Canadian painter, Lawren Harris.

Lawren Harris's vision was to build a place where artists would have a proper space for painting a new Canadian art. As he stated, "One of the main ideas of the

promoters of this model it was explained was the desire to assist in the creation, not of what we called merely a national art, but rather of the development of art in Canada as differentiated from that of Europe."⁶

However, his drive to foster Canadian art was partly inspired by his and J.E.H. MacDonald's visit to the exhibit of Scandinavian art held at the Albright Gallery in Buffalo in January 1913. As Harris recalled of the exhibit, "Here was an art bold, vigorous and uncompromising, embodying direct first-hand experience of the great North."⁷ Harris firmly believed that a centre for young Canadian artists would produce a more active and cohesive artistic group to develop a new Canadian landscape painting drawing on a similar approach, as had the symbolist Scandinavian painters. Harris's plan to construct the Studio Building actually began before his visit to the pivotal show in Buffalo. As early as 1912, when Harris was only 27 years old, he took out a building permit for the site.⁸

According to art historian Frederick Houser, Harris initially wanted to build the studios and "attached to it he planned a little theatre, a combination of a picture gallery and a playhouse where young Canadian playwrights [sic] and painters were to be invited to send their work."⁹ Harris headed forward with a more modest vision. His hope for a national cultural centre would not materialize until the early 1960s.

Construction of the Studio Building began in late 1913. Harris footed almost all of the building's cost while Dr. MacCallum paid the balance.¹⁰ They chose Eden Smith, a fellow member of the Arts and Letters Club in Toronto, to design the building.¹¹ Smith was likely chosen as the architect because of his close connection through the men's club, but he was also likely given the contract because he was an architect who had similar ideas to Harris and MacCallum of where Canadian art and architecture should head.

Eden Smith (1859-1949) was born in Birmingham, England, and trained in his youth as a watercolourist and draftsman. His family immigrated to Canada in 1885, first homesteading in Southern Manitoba before moving to Toronto two years later. He was hired by the architectural firm of Strickland & Symons and later opened his own practice in 1892.¹² By the late 1890s, Smith was a highly respected Toronto architect who had made a name for himself designing homes for Toronto's wealthy neighbourhoods of Rosedale, Deer Park, the Annex, and Wychwood Park. His domestic architecture was rooted in the English house, drawing on the vocabularies of Voysey, Shaw, Webb, and other British architects of the Arts and Crafts movement.

Marketing himself in the early years of his practice as an "English" architect was

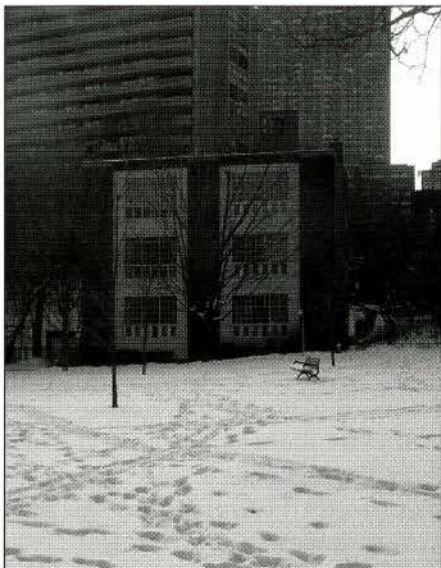


FIG. 5. FRONT FAÇADE OF THE STUDIO BUILDING. | ANDREW WALDRON, PARKS CANADA, 2004

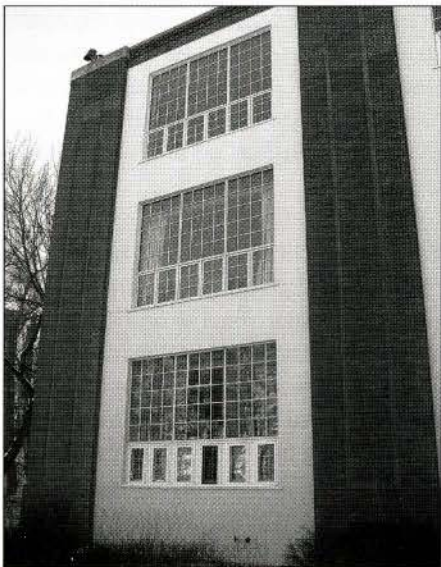


FIG. 6. EAST BAY OF THE STUDIO BUILDING'S FRONT FAÇADE. | ANDREW WALDRON, PARKS CANADA, 2004

evident in the homes he designed for the picturesque Wychwood Park. However, by the early twentieth century, Smith had shed his "English cottage style" and had begun to promote himself as a Canadian architect. Architectural historian Annmarie Adams considers Smith as an architect whose designs "leaned on English precedents—on the surface—and were

then rearranged inside to suit a less formal lifestyle."¹³

Yet, Smith's design for the Studio Building was much more radical. As Adams further states, the Studio Building "cited examples of European modernism and industrial vernacular architecture rather than the Arts and Crafts movement."¹⁴ Smith was of the earliest generation of architects searching for a distinctly Canadian architectural identity by adapting English architecture to a Canadian setting. His adoption of an industrial aesthetic for a live-work space was pioneering for work of early twentieth-century Canadian architecture.

The Studio Building eliminated exterior ornamentation and historical meaning in favour of an unadorned architecture. Eliminating ornament from what was essentially a very unique apartment block design using open lofts (apartment blocks started to be built in Toronto in the 1910s), the Studio Building was at the leading edge of architecture in early twentieth-century Canada. Admittedly, the building used traditional materials for its exterior, including red brick, stone, and plaster, but they were applied in an unadorned manner. By comparison with a contemporary domestic building, such designing is undeniably plain. Its unembellished design, so different from Smith's previous work, reflects its intention as a home for modern artists.

Harris wanted a "workshop for artists doing distinctly Canadian work," and Smith's modernism was appropriate for Harris's intention to develop a new national style. Smith's earlier Arts and Crafts homes vanished in his design for the Studio Building. That building was to be a modern-day workshop for artists to work and live in one space, not a comfortable domestic space for an artist who could walk away from the smell of the oil on his canvas.

Thus, a modern aesthetic was reflected in the building: ornamentation was eliminated and the functional requirements determined the design. For example, the building's windows and orientation were determined by the requirements of the artists. Indeed, there was "great difficulty in finding within the city accommodation where the much-prized northern light with all its clearness can be obtained, for without such, it is found impossible to place upon the canvas that truth of colour which is so highly praised."¹⁵

Eager to finally paint in a suitable space, six artists moved into the building before its completion in March 1914.¹⁶ These were: Lawren Harris, A.Y. Jackson, J. (William) Beatty, Arthur Heming, Albert Curtis Williamson, and J.E.H. MacDonald. Of these artists, Harris, Jackson, and MacDonald would later found the Group of Seven. The others were a generation older, though they were sympathetic to the younger generation's emerging style. At its completion, the Studio Building reflected Harris's vision of architecture and art. As one occupant told a reporter from the *Toronto Daily Star*, "This is a workshop primarily. It is not a place for pink teas or tango, or anything of that kind. We are here to work, and we have the accommodation that we were longing for years."¹⁷

Those spirited words echoed Harris's intent to erect a workshop "for artists doing distinctly Canadian work." The building's functional appearance reflected the attitude of the artists to live and work together in a building specifically built for their requirements. Indeed, Harris's confidence of creating a new image of the Canadian landscape was strong enough for him to risk the capital to construct the building. Even if the young artists were struggling financially and were derided in the papers as the "Hot Mush School," Harris was determined to see through

his vision. Harris even capped the rent at around \$25 a month to make it affordable.¹⁸

THE STUDIO BUILDING: SYNONYMOUS WITH THE MEMBERS OF THE GROUP OF SEVEN

Much of late nineteenth and early twentieth-century Canadian landscape art was traditional, academic, and European. That is, it was an art steeped in a European Romantic view of the Canadian landscape. Few Canadian artists broke from conventional painting techniques at the time, and even fewer were prepared to define their art as modern. The few Canadian artists who were radically different painters, such as J.W. Morrice or David Milne, left the country to develop and exhibit their work. Many ambitious Canadian artists received an education in the Parisian academies or Dutch schools, with the rare artist returning home influenced by the avant-garde painting being produced outside the academies.

By the first decade of the twentieth century, a few artists were bothered by the tired old-fashioned look of Canadian art; faint impressionist brushstrokes began to appear in Canadian paintings. Curtis Williamson, one of the first artists to move into the Studio Building, helped to found the Canadian Art Club in 1907 as a response to the staidness of Canadian art. By 1910, a group of Toronto artists associated with the Canadian Art Club and the Arts and Letters Club were beginning to search for the “essence” of Canada in their work.¹⁹

The confluence of those artists began with meetings at the Arts and Letters Club and resulted with the construction of the Studio Building. Lawren Harris had been painting Toronto street scenes after returning from studies in Berlin, and exhibiting

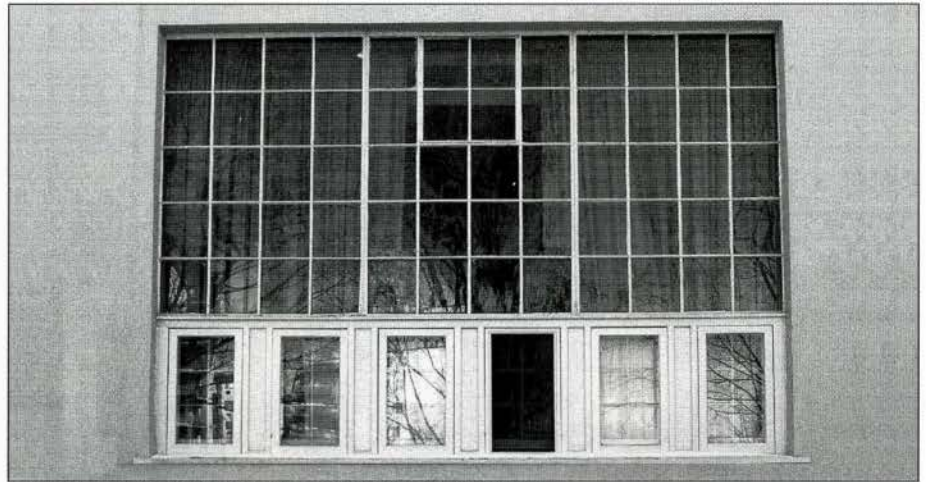


FIG. 7. FIRST-STORY WINDOW ON THE STUDIO BUILDING'S FRONT FACADE. | ANDREW WALDRON, PARKS CANADA, 2004

his work with the Canadian Art Club.²⁰ In 1911, he met J.E.H. MacDonald who in turn introduced him to a group of artists who were interested in Canadian subjects. Harris's contact with C.W. Jefferys, J. William Beatty, and MacDonald, all of whom were interested in Canadian themes, energized his drive towards an “authentic” Canadian art. As C.W. Jefferys stated in his review of MacDonald's pivotal exhibition of sketches at the Arts and Letters Club, which had impressed Harris, “in themselves [...] Canadian themes do not make art, Canadian or other, but neither do Canadian themes expressed through European formulas or through European temperaments.”²¹ Harris was also influenced by William Beatty's work.²² He would be one of the first artists to move into the Studio Building and was already travelling to Algonquin Park in search of Canadian landscapes. Beatty's *Evening Cloud of the Northland*, painted in 1910, foreshadows the bolder treatment of the paint and choice of colours of Tom Thomson's and Harris's works.

MacDonald and Harris found inspiration for a new Canadian landscape art in the treatment of the North in the art exhibited at the Albright show in Buffalo. By the spring of 1913, the two artists were attracting other like-minded painters to

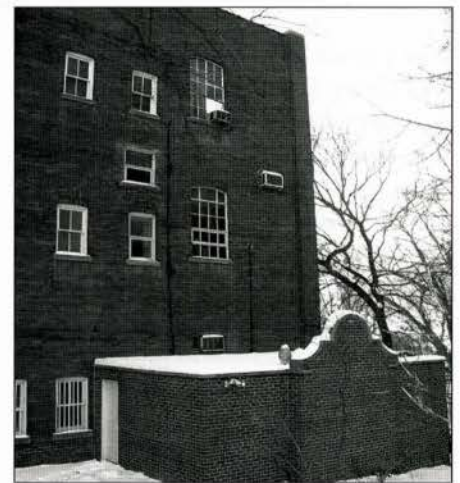


FIG. 8. VIEW OF THE STUDIO BUILDING'S REAR FACADE. THE SMALL STRUCTURE AT THE GROUND STOREY IS A SMALL PATIO, ACCESSIBLE FROM STUDIO #1. | ANDREW WALDRON, PARKS CANADA, 2004

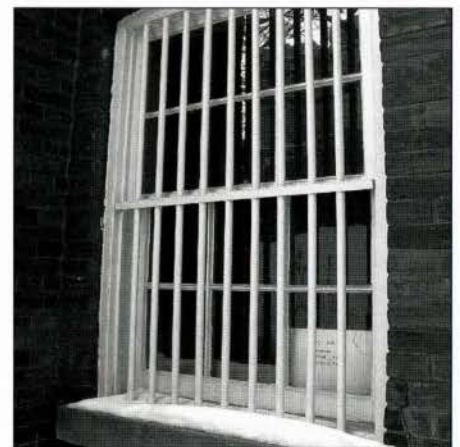


FIG. 9. DETAIL OF A WINDOW ON THE GROUND STOREY. | ANDREW WALDRON, PARKS CANADA, 2004



FIG. 10. STUDIO #1 WINDOW.
| ANDREW WALDRON, PARKS CANADA, 2004

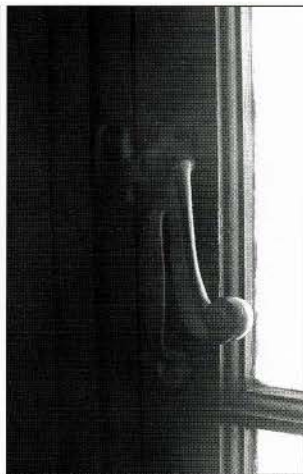


FIG. 11. ORIGINAL WINDOW HANDLE OF ONE OF THE CASEMENT WINDOWS.
| ANDREW WALDRON, PARKS CANADA, 2004



FIG. 12. INTERIOR OF STUDIO #2. | ANDREW WALDRON, PARKS CANADA, 2004

their interest in the North. Tom Thomson, Fred Varley, and Arthur Lismer were MacDonald's colleagues at the commercial art firm, Grip Limited; A.Y. Jackson, who was disillusioned with the Montreal art community, had been writing to MacDonald and had exhibited his work with the Ontario Society of Arts. Jackson had had a disappointing year exhibiting in Montreal when MacDonald invited him to Toronto in May 1913. Jackson was introduced to Harris and was informed of Harris's and MacCallum's idea concerning the Studio Building. After a summer painting on Georgian Bay, Jackson was offered a year rent-free in the Studio Building by Dr. MacCallum.²³ MacCallum also persuaded Tom Thomson to give up his commercial artwork and pursue fine art; he offered Thomson the same conditions as he had offered to Jackson. By January of 1914, the Studio Building was ready to move into. Jackson and Thomson were friends by then and shared a ground-floor studio. Harris took the studio beside them, and MacDonald a studio on the top floor. Beatty, Williamson and Arthur Heming took the other studios.²⁴ Fully occupied, the Studio Building housed a group of painters who would radically change the way the Canadian landscape was imagined. The artists were now able

to go out and sketch, often together, and return to realize their sketches on canvas in their own studio.

The artistic dynamic of that first year may best be reflected in the work of Thomson and Jackson. It was during the first year of residence that Tom Thomson and Jackson fed off each other as they shared a studio. Between sketching trips to Algonquin, Ontario, Jackson appreciated the raw talent of Thomson, and helped refine Thomson's style. A new unity of composition was evident in Thomson's *Moonlight, Early Evening*—a painting that was "painted directly under Jackson's tutelage that first winter in the new studio".²⁵ Thomson's Algonquin sketches equally influenced Jackson's style. His *Frozen Lake, Early Spring, Algonquin Park* followed Thomson's basic composition and vibrancy of colour in *A Northern Lake*—Thomson's first large canvas, painted in 1913.

By late 1914, Canada was at war and the younger artists Harris and MacCallum brought together had to wait over five years before they would return to the public eye. Thomson continued to paint his stunning works until his death at Canoe Lake in July 1917.²⁶ Jackson joined the army

in June 1915 and became an official war artist in August 1917.²⁷ Harris, MacDonald, and the other "Studio Building artists" (as they were now known) continued to paint and saw Thomson regularly (Thomson moved into a shack behind the building in 1915).²⁸ After Harris was discharged from the army in 1918, he and MacDonald travelled with Dr. MacCallum from the Studio Building to the Algoma District of Northern Ontario. That trip was the first of the famous "box car" trips.²⁹ In September 1919, the group returned to Algoma, that time with Jackson replacing MacCallum. In May 1920, the newly formed Group of Seven exhibited for the first time; five of the seven members had at one time painted in the Studio Building. It was the place where those artists could meet as professional artists, each seeking out a new meaning for Canadian art. As Harris recalled in the late 1940s, "It was built as a working place for those artists primarily interested in painting Canada in its own terms—a new creative venture. If it had not been for A.Y. [Jackson], J.E.H. MacD[onald], [Tom] Thomson, etc., it would never have been built."³⁰

However, according to A.Y. Jackson, Harris's intentions were only partly realized, since



FIG. 13. INTERIOR OF STUDIO #2 IN 1963. | ONTARIO HOME AND LIVING, FEBRUARY, 1963, P. 7



FIG. 14. INTERIOR OF STUDIO #1. | ANDREW WALDRON, PARKS CANADA, 2004

he could not control the artists' output. Indeed, once the Group of Seven was dissolved and reformed as the larger Canadian Group of Painters, Harris's vision for the building may not have had the outcome he was hoping for. As Jackson later recalled, "It was Harris [sic] belief that if conditions favourable to the artist were created, good results would surely follow in his painting. But the human element is very complex; some of Harris hopefuls did not share his ideas or enthusiasm. They got big studios for low rents and went their own way. Some of them did not even remember to pay the rent."³¹

Despite setbacks, according to Harris, the Studio Building's construction enabled the members of Canada's most known group of painters to come together at times when they were not out sketching. Harris went to great lengths to bring those artists together under one roof in downtown Toronto. And unlike the social role of the Arts and Letters Club, the Studio Building was the workshop where the new Canadian art emerged in the 1920s.

The place had direct associations with members of the Group who have been

designated persons of national significance, although not all of the members of the Group of Seven resided at the Studio Building. Jackson, Thomson, MacDonald, and Harris all developed their famous style while at the Studio Building. By the late 1920s, the building was synonymous with the Group of Seven. Harris, MacDonald, and Jackson's major works of the decade were completed in the Studio Building. The intense and aggressive colours, decorative surfaces, lack of depth and lack of atmospheric qualities of their paintings were all stylistic elements in their works that emerged while living and working at the Studio Building. Indeed, when Emily Carr visited Lawren Harris at his studio in 1927, she returned home to write in her journal: "I guess that long talk in Lawren Harris studio was the pivot on which turned my life."³² The Studio Building was a place that had achieved its purpose in Harris's view for the future of Canadian art of the first half of the twentieth century.

THE STUDIO BUILDING: A HOME TO CANADIAN MODERN ART

The Studio Building quickly developed a reputation as a meeting place for some of the most prominent Canadian modern

artists after the Group of Seven became famous. It was one of few places in the country where an artistic community was coming together to paint and develop their talent. Its status in the 1910s was evidently linked to the artwork being produced by the future members of the Group of Seven. In the 1920s and 1930s, that distinction drew a new generation of artists, including prominent Canadian women artists and some of the most important artists who would become official war artists during the Second World War. The building speaks to the prominence of those tenants and its unique role as the only purpose-built shared studio building in the country at that time. As the prominent Arctic photographer Richard Harrington (who rented out part of the basement as his first darkroom in the late 1940s) recalled, "It was an open place where everyone came and went. We had great parties, especially with the Comforts, [Thoreau] Macdonald and the Peppers."³³ Indeed, most of the artists living in the building in the 1930s and 1940s were later known as pioneers of modern art in Canada, following in the Group of Seven's footsteps. By the 1950s, the legacy of the building's notoriety in Canadian art continued; however, it was now seen in its historic context



FIG. 15. INTERIOR OF STUDIO #4. | ANDREW WALDRON, PARKS CANADA, 2004

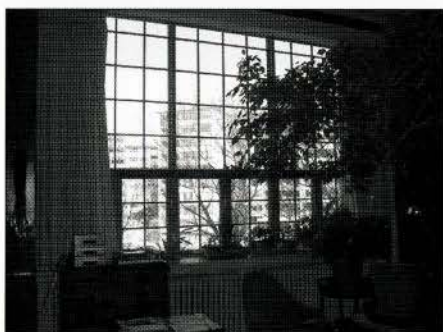


FIG. 16. INTERIOR OF STUDIO #4. | ANDREW WALDRON, PARKS CANADA, 2004

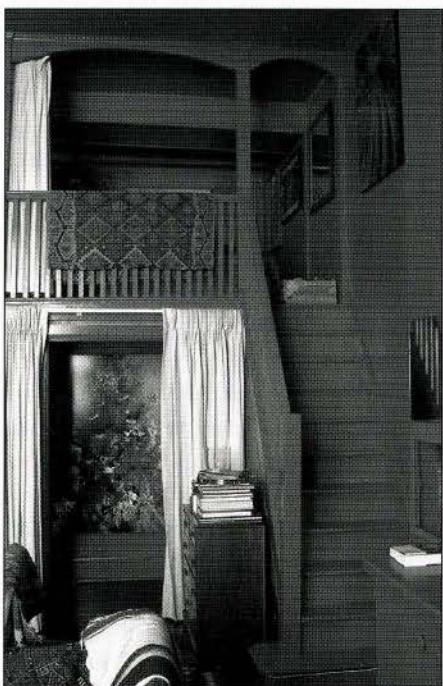


FIG. 17. INTERIOR OF STUDIO #4 SHOWING THE STAIRS UP TO THE LOFT SPACE ABOVE THE ENTRANCE. | ANDREW WALDRON, PARKS CANADA, 2004

with few of the next generation respecting the Canadian nationalist art produced in the studio. Despite the building's reputation, the studios were so well designed for the artist that infamous abstract artist, Harold Town, and his Painters Eleven colleague, Walter Yarwood, rented studios in the building.

If art in 1920s Canada focused on landscape, in the 1930s it turned to figurative painting, urban scenes, and a hesitant abstraction. The change was gradual as the Group of Seven became a public success and was identified with the direction modern painting was heading in Canada. No more was the Group made up of seven members and solely exhibiting landscapes by the 1930s; they invited others to show alongside of them.³⁴ In 1931, the last year the Group of Seven exhibited, many young artists were following the Group's style. Yet, there was a growing concern amongst the younger modern artists, and even the members of the Group, that modern painting was too narrowly connected with the Canadian landscape. Modern art in Canada became more national in scope in the early 1930s after the Group of Seven had dissolved and reformed as the Canadian Group of Painters (CGP). Established by 28 painters, and led by Fred Varley and A.Y. Jackson, that group was made up of artists from across the country; it had no identifiable style, instead it brought wider thematic interests, influenced by the Group of Seven's aesthetic.

Activity surrounding the CGP was centred in Toronto, more specifically at the Studio Building. Thoreau MacDonald and Yulia Biriukova, both notable Canadian artists and members of the CGP, resided in the building until 1949. Thoreau MacDonald was the son of J.E.H. MacDonald, and followed in his father's footsteps as a graphic artist; he spent years sharing his father's studio before the latter died in 1932.³⁵

Biriukova was a Russian émigré, who came to Canada with her sister, an architect who would design Lawren Harris's mansion in Forest Hill, and she instantly developed a reputation as a portraitist.

MacDonald and Biriukova, who were lifelong companions, reflected the 1930s generation of Canadian artists broadening what constituted as Canadian art. MacDonald worked on the design of over 150 publications by notable Canadian poets and non-fiction writers of the first half of the twentieth century, with particular attention to include scenes of nature. Biriukova was one of several women artists now accepted in the Canadian arts community, once dominated by the Group and their male friends. Indeed, the Studio Building has had several notable women artists reside in the building, besides Biriukova. Liliias Torrance Newton, a fellow member of the CGP and prominent portraitist, was a tenant of the building during the 1940s.

However, the first woman artist to rent out a space in the Studio Building predated the above artists. Marion Long, a Toronto-born artist who had studied under George Reid and American artist William Chase, rented out Thomson and Jackson's studio in 1915. For ten years Long painted side by side with her contemporaries, principally on still lifes, street scenes, and portraits. In later years, she was the first woman artist to become a full member of the Royal Canadian Academy.

Other women artists, a generation younger than Marion Long, also lived in the Studio Building, although often with their partners. In the 1930s and 1940s, Charles and Louise Comfort and George and Kathleen (Daly) Pepper were two of the couples, along with Biriukova and MacDonald, who shared quarters. While Louise Comfort was not an artist, Kathleen Daly was an avid

painter with political interests, as was her husband, George Pepper. Both adopted the 1930s painting style known as social realism, as did Charles Comfort.

All of those Canadian Group of Painters artists shared space in the building with their mentor, A.Y. Jackson.³⁶ Yet, his type of landscape was only part of their painterly interest. Pepper, Daly, and Comfort were each reaching out beyond the Group of Seven's style to integrate European and American abstraction and social realism in their paintings. All three responded to the social and economic problems of the Depression, finding inspiration for their art in the disenfranchised and in some works, existentialism. When Charles Comfort lived in the Studio Building, he produced particularly refined though sombre paintings. While Comfort went on to be appointed as the director of the National Gallery, Daly remained interested in painting the Inuit and the French-Canadian "Habitant," and Pepper attempted to capture the challenges of the Depression besides continuing to paint landscapes à la Group of Seven. Indeed, artists in the Canadian Group of Painters were hesitant to break completely from the Group of Seven's style. Some, such as Carl Schaefer, who often visited and sometimes worked in the building, were exceptions.

The Studio Building was clearly a place for like-minded artists to come together. In May 1942, the first annual general meeting of the newly formed Federation of Canadian Artists (it was established in 1941 as a national association of artists at the Kingston Conference, attended by 150 artists at Queen's University) was held in Comfort's studio; all of the regional representatives and the president, André Bielier, attended the meeting.³⁷

From the Studio Building artists, to the Group of Seven, and then to the Canadian Group of Painters, the building reflected

each of the groups as part of an evolution of Canadian art in English Canada from the 1910s through to the 1940s.

The last phase of that era began in the early 1940s when some of the artists in the Studio Building were called up for duty during the Second World War as official war artists. Comfort, Pepper and Lawren Harris, Jr. (who had a studio in the building in the late 1930s) were sent out from the Studio Building to document the Canadian military experience. Comfort and Harris, Jr. were sent on the Italian campaign; Pepper was sent to Northwestern Europe. Each treated the difficult subject matter in his unique way. Will Ogilvie and Jack Nichols are two war artists who, after being discharged, returned from Europe to live in the Studio Building.³⁸ Ogilvie had painted in Italy and Europe, while Nichols, the youngest war artist and the one who could best capture the tragedy of war in his figures, had been in the Navy and involved in the Normandy landings.

At the time that the Studio Building was sold by Harris in 1948, Yulia Biriukova, Will Ogilvie, Kathleen Daly, George Pepper, A.Y. Jackson, and Charles Comfort were living in the building. Other artists naturally came and went through the building, but those artists, all members of the Canadian Group of Painters, were together under one roof painting, all the while knowing that the place was begun as a place for new Canadian art by Lawren Harris.

By the late 1940s, painting in Toronto had lost its edge. New art was originating in Montreal, first with John Lyman and the Contemporary Arts Society of the late 1930s and 1940s, then with the young group of abstract painters known as *Les Automatistes*, who signed the *Refus Global* manifesto in 1948. Toronto art, and even English-Canadian art, were left behind. As Dennis Reid wrote, "the painting scene in



FIG. 18. STUDIO #4'S BATHROOM UNDER THE LOFT. | ANDREW WALDRON, PARKS CANADA, 2004



FIG. 19. INTERIOR OF STUDIO #6, THE FORMER STUDIO OF J.E.H. MACDONALD, A.Y. JACKSON, AND HAROLD TOWN. | ANDREW WALDRON, PARKS CANADA, 2004

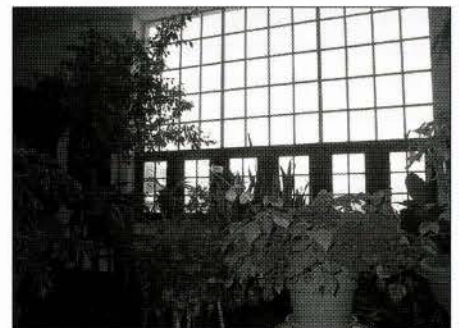


FIG. 20. STUDIO #6. | ANDREW WALDRON, PARKS CANADA, 2004



FIG. 21. VIEW OF THE STUDIO BUILDING FROM SEVERN STREET. | ANDREW WALDRON, PARKS CANADA, 2004

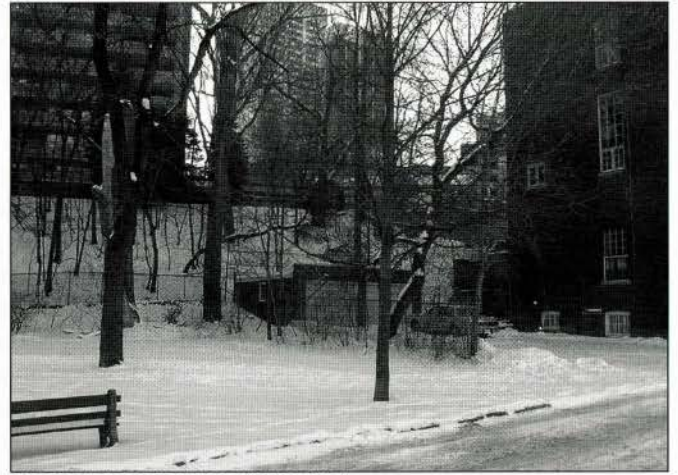


FIG. 21. VIEW OF THE STUDIO BUILDING SITE. | ANDREW WALDRON, PARKS CANADA, 2004

Toronto was moribund [...] after the departure of Lawren Harris, the only sophisticated stimulation came from the Picture Loan Society, and even there the lines ran as much to the past as to the future."³⁹

In 1948, Lawren Harris decided to sell the building to artist Gordon MacNamara and his partner Charles K. Redfern, after having offered the building to Jackson.⁴⁰ MacNamara, who was a lawyer in the 1930s and had helped art dealer Douglas Duncan start the Picture Loan Society, decided to become a full-time artist after serving in the Canadian Army during the war.⁴¹ The building was in a sorry state according to MacNamara and was under threat of being bought by the architectural firm of Parkin Associates.⁴² Redfern and MacNamara invested in improving the building and consequently raised the rents. Redfern moved in immediately after an unfortunate turn of events led to the eviction of Yulia Biriukova and Thoreau MacDonald in 1949. Their departure was followed by Jackson's own departure in 1955.⁴³ MacNamara moved into the building in 1951, after Kathleen Daly and George Pepper moved out of their studio. Only Will Ogilvie and the Comforts remained in the building from the 1930s generation. All had left by the late 1950s.

The historic Studio Building became home to a younger generation of artists who were not as closely connected with the prewar artists. Jackson was, in his own words, "an old horse to be left out to pasture."⁴⁴ The Studio Building was seen as a historic building, steeped in connections with numerous prewar Canadian artists. Indeed, the worker's shack, beside the building, was dismantled and moved to the McMichael Collection of Art in Kleinburg, Ontario, where it was rebuilt as a replica of Tom Thomson's shack before his death. Yet, rather than becoming a museum or shrine, the Studio Building continued to function as studio spaces.⁴⁵

The last internationally prominent artist to reside in the Studio Building epitomized the postwar artistic direction towards a fierce individualism and non-objective form; his name was Harold Town. If Montreal had *Les Automatistes*, led by Paul-Emile Borduas, Toronto's equivalent was the abstract expressionists of the early 1950s under the name "Painters Eleven." Postwar abstraction in Canada was in part a colonial condition emulating New York City's painters, but, more importantly, it was a disjuncture with what was then seen as the oppressiveness of Canadian landscape painting of the

previous decades. The younger abstract artists turned inward to examine their own emotional landscape, while divesting themselves of any nationalism. Town was at the centre of the new movement. He had his first solo exhibition with Douglas Duncan's Picture Loan Society in 1954, the same year that he and ten other Toronto abstract artists formed Painters Eleven.⁴⁶ Town stayed in Canada, while some of his contemporaries in the group opted to leave for the United States.⁴⁷ He moved into the Studio Building in the late 1950s and began a long residency in two of the studios until the 1980s.⁴⁸ Town was unlike previous artists who lived and worked in the building. He did not care for the legacy they had developed over the decades. As David Burnett wrote in the catalogue for Town's retrospective at the Art Gallery of Ontario,

The radical position of the Group of Seven lay precisely in their belief in founding a "touchstone for the development of art in the country as a whole," a belief that they collectively, and by their influence, pursued with exemplary success. The malaise in Toronto art in the early 1950s was not due to a lack of direction but because the



FIG. 23. VIEW OF ROSEDALE RAVINE PARK. | ANDREW WALDRON, PARKS CANADA, 2004



FIG. 24. VIEW AT THE BACK OF THE PROPERTY. | ANDREW WALDRON, PARKS CANADA, 2004

direction that did exist had gained the status of an institution. Town's contribution then and later is that he has refused the status of an institution.⁴⁹

Thus, it was within the walls of the Studio Building that almost a whole century of Canadian art was made. It began as a building for the creation of a new Canadian art, and continues to hold that aura today. According to A.Y. Jackson,

Apart from the notable contribution made to Canadian art by Harris himself, the work done there by MacDonald and Thomson alone was well worth all the expense involved in putting up the Studio Building. The building was a lively centre for new ideas, experiments, discussions, plans for the future and visions of an art inspired by the Canadian countryside. It was, of course, to be a northern movement.⁵⁰

Of course, Harris's idea to create a studio building for Canadian art was ultimately a success. Previous to the formation of the Group of Seven, many of the future members of the Group found their distinctive style while working at the Studio Building. In the following decades, members of the Group refined their work, which led to

them being the most prominent Canadian artists of the day, and the decades to follow. A younger generation, inspired by the Group's radical art, was able to develop it into a new art during the Depression and the war years, while still being connected with the unavoidable meaning of the landscape on all Canadians. As a response to that meaning, the modern painters of the postwar period emphasized the antithesis of their previous generation by turning to non-objective painting. That period lasted until cultural nationalism re-emerged from the Canadian psyche in the mid-to-late 1960s.

Lawren Harris was a visionary for constructing the Studio Building. He was able to find the funds, support a group of young artists, and provide a place to cultivate an art that has had a lasting impact on the country. Indeed, his idea for the Studio Building as a centre of excellence for Canadian art may have eventually assisted in cultivating a national arts community. When Harris was elected as the president of the Federation of Canadian Artists in 1944, he returned to the Studio Building's ideal for creating similar arts centres across the country when he briefed a House of Commons committee.⁵¹ Although his

goal of developing government support for a wider cultural community across the country would not occur until the 1960s, in many ways he had already succeeded in the private realm by creating the "workshop" in Toronto's Rosedale Ravine.

Today, the Studio Building continues to be a place where artists work. As Gordon MacNamara, the artist who owns the building, said, "it's an appropriate building for an artist like me; the sunlight is just right, coming through those windows throughout the day. I remember many of the artists in the building thought that the building had very special qualities that they weren't able to find in other buildings."⁵² In addition to the history associated with the Studio Building, what Lawren Harris intended to create—namely a place for artists doing distinctly Canadian works of art—continues to resonate in the building today.

INTEGRITY

There is a high degree of integrity to the Studio Building today since it has had only two owners, both of whom were interested in renting out its studio spaces to artists and did not alter the building's



FIG. 21. VIEW OF THE STUDIO BUILDING FROM SEVERN STREET. | ANDREW WALDRON, PARKS CANADA, 2004

original design. The building possesses special properties clearly appreciated by past and present artists, especially the large windows and high ceilings of each of the studios. The original design of the building is intact and continues to convey the modern architectural features in its simple design and ongoing function as studio spaces.

The exterior of the building remains intact and appears as it did when completed. Minor changes to the building have included the replacement in kind of one of the second-storey single-pane windows, and the restoration of the stucco façade on the north side's left bay (see fig. 6). Similarly, the interior is intact in reading the layers of association through the physical form and fabric. All of the studios continue to be used as artist spaces, but have been altered over time as each artist decorated his or her studio to suit his or her own taste. Layers and imprints of individual artists are discernible in the present state of the studios.

COMPARATIVE CONTEXT

Sites that possess similar historic values as the Studio Building are rare in Canada. No private purpose-built studio buildings have been identified in the country with similar ideals in mind from before the Second World War as are reflected in the Studio Building. There are, however, sites associated with significant Canadian artists. They may include places where artists congregated and developed their oeuvres, or single studio spaces where an individual worked. To give an adequate comparative context, sites reflecting architectural and associative values will be examined. Most of the following comparisons are places of memory, lacking the vitality and living quality that continues to exist at the Studio Building.

STUDIO SPACES

There are no similar studio spaces existing in Canada from the early twentieth century. Ateliers and studio spaces in schools

can be found, but those spaces were not solely designed to accommodate artists. It was a challenge for artists to find suitable studio space, and they would often modify marginal spaces—garages, basements, attics etc.—to meet their needs. A predecessor to the Studio Building was the Tenth Street Studio Building in New York. Built in 1858, it was the first purpose-built studio building in North America. Designed by Richard Morris Hunt, the 100-foot high, three-storey red brick structure “was functional and eclectic, differentiating structure from decoration.”⁵³ It contained 25 studios surrounding a communal exhibition space. The building was at the epicentre of the American art scene in the mid-to-late nineteenth century, and housed artists from the Hudson River School (Albert Bierstadt *et al.*) and major American impressionists. At the height of its prominence in the late nineteenth century, the Tenth Street Studio Building was at the heart of Greenwich Village art scene. If the building had not been demolished in 1956, it would be the American equivalent to the Studio Building in Toronto.

Perhaps the most innovative example of a purpose-built studio space in Canada is the Cormier Studio in Montreal. Architect Ernest Cormier designed the unusual structure as both a studio and living space in 1921 on rue Saint-Urbain in downtown Montreal. The 67 square metre area of the studio space is two storeys in height. The second storey area contains a living room, kitchen, dining room, and library. Cormier leased the building to the École des beaux-Arts for sculpture courses in 1935. The Province of Quebec bought the building from Cormier in 1941, and restored it to its original state in 1986. The Cormier Studio was a highly innovative and impressive building with beaux-arts and modern elements interplaying throughout the design. It is a much more architecturally refined building by comparison with the Studio

Building, but lacks the industrial aesthetic of the latter. Both are similar in that their large windows face north to capture the indirect natural light.

PLACES ASSOCIATED WITH THE MEMBERS OF THE GROUP OF SEVEN

There are several places in Canada that are connected with members of the Group of Seven, some which are directly associated with the lives and events of the Group, others of which have developed an association over time. Aside from the Studio Building, the obvious place connected with the Group is the Arts and Letters Club in downtown Toronto. Founded in 1908 by the leading artists and patrons of Toronto, the club became the centre for Canadian culture in the 1910s and 1920s. The club presently is located in the former Saint George's Society Building (1891) on Elm Street. Here, there is a palpable sense of the history of the artistic club and its former illustrious members. All of the artists of the Group of Seven were part of the club, with MacDonald serving a term as president. Artworks by club members cover the walls of the three-storey building; the Neo-gothic hall continues to stage shows and performances, and the top floor studio continues to offer art classes. Unlike the Studio Building, the Arts and Letters Club is a building that possesses wider cultural associations than specifically with the members of the Group of Seven, and is more relevant to understanding more broadly the artistic culture of the country in the early twentieth century.

The Group of Seven and some of its members have been designated as nationally significant and marked by a plaque at various locations across the country. Two Historic Sites and Monuments Board of Canada (HSMBC) plaques, one for A.Y. Jackson and the other for the Group,

have been erected on the grounds of the McMichael Canadian Art Collection in Kleinburg, Ontario. Robert McMichael and his wife, Signe, began collecting Group of Seven art in the mid-1950s and opened a gallery to the public in 1961. Robert McMichael donated their collection to the provincial government in 1965. Six of the ten members who were part of the Group are buried on the McMichael grounds in a small cemetery: Arthur Lismer, Fred Varley, Lawren Harris, Frank Johnston, A.J. Casson, and A.Y. Jackson. Also on the grounds is the reconstructed shack that stood behind the Studio Building (fig. 35). The shack was moved to the site in 1962 and has lost all of its integrity, despite being restored in 1989. The Kleinburg site is an art gallery and resting place for members of the Group of Seven. It is a well-visited site for appreciating the Group of Seven in Canadian art history that has developed as a memorial site since the 1960s. Nonetheless, it does not possess the history where many of the artists actually came together to produce their work.⁵⁴

Lawren Harris was declared as nationally significant the year he died in 1970, several years before the Group and the individual members were commemorated. A plaque to Harris was erected in the basement of the Vancouver Art Gallery beside the men's lavatory in 1986.

PLACES ASSOCIATED WITH OTHER ARTISTS OF NATIONAL SIGNIFICANCE

Homer Watson was designated a person of national significance in 1939 and reaffirmed in 1955.⁵⁵ Homer Watson House / Doon School of Fine Arts, now known as the Homer Watson House and Gallery, was designated in 1980 for the building's association with Homer Watson the artist. The building consists of a typical nineteenth-century brick house erected in the 1830s

with an extension for a studio built by Watson onto the back of the house in 1893. A second addition was built in 1906 as a gallery space with large clerestory windows mounted on the roof to allow for indirect lighting to penetrate the gallery all day.⁵⁶ This building was clearly associated with Watson's productive period and was a place that artists came to visit. The fact that it eventually became a school of art in the 1950s reflects the importance of this building's history and ongoing use. The Watson house may also possess emotive associations for artists and art lovers of his work, particularly evoked in the experience of visiting his studio, where he painted a frieze around the room with the names of his most inspirational artists, and in the experience of the intact 1906 gallery. A similar symbolic and emotive association is felt when visiting the Studio Building, although it is not a public museum.

A better-known site associated with a prominent Canadian artist is the Emily Carr House in Victoria, British Columbia (built 1864). Carr was born in the Victorian house in 1871 and grew up there until her parents died in 1880s. She left to study art in San Francisco after her sister took over the household. Carr's prominence as a Canadian artist stems from her stunning paintings of the natural environment of the northwest coast of British Columbia and depiction of aboriginal communities in the region. She was designated as person of national significance in 1950 and a plaque was erected at the house. Here, the associative significance is as a place where Carr was born, not for her work as a painter and author. Unlike that building, which has become a public museum and a memorial, the Studio Building remains a living studio building with deep associations that have existed since it was erected, and where productive artists have lived and worked.

PLACES ASSOCIATED WITH ARTISTIC MOVEMENTS IN CANADA

There are few places in Canada where a conscious and cohesive artistic movement can be identified with specific sites. In most regions of the country, a social circle within a city identified the artistic group. Thus, an artistic milieu was called the "Toronto scene" or the "Vancouver scene," etc. Only in some places with a more formal setting do connections with a group of artists exist. For example, the Emma Lake Summer School, north of Regina, became connected with the "Regina 5" artists.⁵⁷ Other places have become known for specific artistic events or gathering places, but were much less formal places. For example, the sculptors Frances Loring and Florence Wyle, who were lifelong partners and founding members of the Sculptors' Society of Canada, bought an old abandoned church together on Lawton Boulevard in Toronto in 1920 and converted it into living and studio spaces. For a time during the 1920s and 1930s, it was a gathering place for Toronto artists, including for the artists living at the Studio Building. In Montreal, perhaps a location such as the former Librairie Henri Tranquille on Ste-Catherine Street (now demolished), where Montreal's modern artists launched the manifesto *Refus global* in 1948, was a significant place relating to a specific artistic movement. The Studio Building, unlike the library, has survived intact and conveys the association with the emergence of the Group of Seven and the artistic developments that followed.

THREATS

The Studio Building is not directly under threat in relation to its exceptional design or association with the Group of Seven. However, friends of the owner recently led a campaign to prevent a condominium

development on adjacent land across the subway line from being built. According to the owner, the proposed condominium towers would impede natural light reaching the Studio Building, thus ruining the quality of light entering the building. That potential development is only in the planning stages and the outcome of the proposal has yet to be finalized.

OTHER DESIGNATIONS

There is a municipal designation on the building and the Toronto Historical Board (Heritage Toronto) erected a plaque in 1996. It reads:

The Studio Building

The construction of the Studio Building for Canadian Art was commissioned by renowned Canadian artist Lawren Harris (1885-1970), an heir to the Massey-Harris farm machinery fortune, and arts patron Dr. James MacCallum. Designed by Toronto architect Eden Smith (1859-1949) in 1914, it soon became an important centre for new developments in Canadian painting. Group of Seven members, Harris, J.E.H. MacDonald and A.Y. Jackson were among the original occupants. Tom Thomson and Frederick Varley worked at various times in the rear shack, which was moved in 1962, to the McMichael Canadian Art Collection in Kleinburg. The Studio Building was sold by Harris to artist Gordon MacNamara in 1948.

There is no provincial designation, however, and the building is part of a register of buildings within a proposed heritage conservation district developed by the South Rosedale Ratepayers' Association. That group commissioned a study of the district by ERA Architects of Toronto in 2000 to protect and interpret the architectural heritage of the Rosedale Ravine. The Studio Building received the highest mark

in the heritage evaluation of the district's buildings.⁵⁸

When the Board recommended commemoration of the Group of Seven at its May 1974 meeting, it advised the Department of Environment to "investigate the possibility of acquiring an appropriate studio or studios in the Studio Building in Toronto where the Group actually worked, refurbishing it and interpreting it to commemorate the Group of Seven."⁵⁹ Parks Canada did not pursue the Board's suggestion.

COMMUNITY VALUE

The Studio Building is known in Canada for its association with the Group of Seven and their fellow artists. In most historical accounts and exhibitions on the Group of Seven in the past seventy years, the Studio Building figures prominently in the story.

In 2003, the owner of the Studio Building, Gordon MacNamara who, incidentally died just a few weeks ago at the age of 97, decided to participate in Toronto's annual *Doors Open* weekend event. He allowed the building to be open for three hours and over 400 people went through the studios.⁶⁰

NOTES

1. Gadsby, Peter, "Where the Artists Work by Northern light: A Building that Houses Model Studios," *Toronto Daily Star*, February 28, 1914.
2. The author was able to enter only four of the studios.
3. In some of the studios there were originally built-in seats with high backs. *Toronto Daily Star*, February 28, 1914.
4. Remains of the shack were moved to the McMichael Art Collection in Kleinburg in 1962.
5. Noted British architectural historian Sir Nikolas Pevsner considered it a fine example of modern architecture for its time. The latter visited the building in 1977, while he was lecturing at the

- University of Toronto. (Brown, Doug, architect and specialist on the work of Edén Smith, email correspondence, February 25, 2004.)
6. Harris, Lawren, c1978, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes 1906-1930*, Toronto, Art Gallery of Ontario, p. 14.
 7. Harris : 44.
 8. Harris took out a building permit in November of that year for what was likely a smaller building on the property. The following year, he took out a new building permit for the substantially larger building that stands on the property today. The original permit was for a building at an estimated cost of \$9000; the second for a building estimated at a cost of \$14,000. (Brown, *op. cit.*)
 9. Housser, Frederick B., 1926, *A Canadian Art Movement: The Story of the Group of Seven*, Toronto, Macmillan, p. 66.
 10. *Ibid.*
 11. The Arts and Letters Club was a men's social club established in 1908 by Toronto's artists and patrons; Harris and Smith were founding members. The club was the most important forum for formulating a Canadian cultural identity in the early twentieth century. All of the Group of Seven artists were members of the Club.
 12. Neal, Carolyn, 1976, *Edén Smith Architect*, Toronto, The Architectural Conservancy of Ontario Toronto Region Branch.
 13. Adams, Annmarie, 1993, « Edén Smith and the Canadian Domestic Revival », *Urban History Review / Revue d'histoire urbaine*, vol. 21, no. 2, March, p. 111.
 14. *Idem* : 112.
 15. *Toronto Daily Star*, February 28, 1914.
 16. The final cost of the building was \$21,165.45. (National Archives of Canada / Archives nationales du Canada, A.Y. Jackson Fonds, MG30 D351, Box 102, « Studio Building ».)
 17. *Toronto Daily Star*, February 28, 1914.
 18. According to the ledgers for the building from 1914 to 1916, it appears that Harris lost money on the building. He paid the balance owing out of his own account. (National Archives of Canada, *op. cit.* See also Jackson, A.Y., 1958, *A Painter's Country: Autobiography*, Toronto, Clarke, Irwin, p. 132.)
 19. Reid, Dennis, 1988, *A Concise History of Canadian Painting*, Toronto, Oxford University Press, p. 138.
 20. Lawren Harris's studio was on the top floor of the Bank of Commerce at Bloor and Yonge Street.
 21. Quoted in Reid, 1988 : 140.
 22. In 1909, after painting in Europe, Beatty and Harris went north to sketch, thus introducing Harris to a new dimension of Canadian scenery. J.E.H. MacDonald likewise attributed his early interest in sketching farther north to Beatty's comparable attraction to northern scenery. (Dorothy Farr, c1981, *J.W. Beatty 1869-1941*, Kingston, Agnes Etherington Art Centre, p. 24.)
 23. As Jackson recalled: "If all you young fellows go off to the States," he [MacCallum] growled, 'art in Canada is never going to get anywhere.' Then he made me a surprising proposition. If I would take a studio in the building he and Harris were having erected, he would guarantee my expenses for a year. Of course I accepted." (Jackson : 26-27.)
 24. Arthur Heming (1870-1940) was an artist known for his expressive, if conservative, paintings of the Canadian North. Known as the "chronicler of the North," his illustrations of northern wildlife, trappers, and aboriginal people were widely published throughout North America and Europe, and his three published novels, *Spirit Lake*, *The Drama of the Forests*, and *The Living Forest*, drew heavily from his experiences in Northern Canada. Although Heming's best-known works are his later brightly coloured oil paintings, the artist worked exclusively in black, white, and yellow until he was 60 years old, having been informed at an early age that he was colour blind. (Arthur Heming Collection, National Gallery of Canada.)
 25. Reid, 1988 : 144; Reid, Dennis, 2002, « Tom Thomson and the Arts and Crafts Movement in Toronto », In Dennis Reid (ed.), *Thomson*, Ottawa: National Gallery of Canada, p. 74.
 26. J.E.H. Macdonald suffered a breakdown after hearing of Thomson's death. (Reid, 1988 : 148.)
 27. Several of the other future members of the Group of Seven were also commissioned as war artists.
 28. The artists would share their materials. Harris, for example, purchased a large roll of jute canvas while in New Jersey in 1915, and returned to share it with the other artists. (Reid, 2002 : 147.)
 29. The "box car" trips were important in developing the art movement in Canada and in how that movement was understood internationally. They were noted in catalogues at the time and major exhibitions on the Group of Seven always noted those *plein-air* painting trips.
 30. Biographical questionnaire sent by Martin Baldwin, Director of the Art Gallery of Toronto, to Lawren S. Harris, September 19, 1947, Art Gallery of Ontario Archives.
 31. Jackson : 26.
 32. Quoted in Duval, Paul, 1991, « The Group of Seven's Toronto Studio Building », *City and Country Home*, November, p. 113-114.
 33. Harrington, Richard, telephone conversation with author, February 5, 2004.
 34. J.E.H. MacDonald died in 1932; Harris left for the United States in 1934; A.J. Casson, Edwin Holgate, and Lionel Lemoyne Fitzgerald were showing with the Group by the late 1920s.
 35. A visual imprint of the period remains intact in a third-floor studio. A script that has been attributed to both J.E.H. MacDonald and Thoreau survives along the base of the balcony. It is a Chinese text that reads as follows: "With the breath of the four seasons in one's breast one can create on paper. The five colours well applied enlighten the world." (See fig. 19.)
 36. For a general history of the period, consult Duval, Paul, 1972, *Four Decades: The Canadian Group of Painters and their Contemporaries — 1930-1970*, Toronto, Clarke, Irwin & Company Ltd.
 37. The Federation of Canadian Artists regional representatives were: Lawren Harris, Gordon Sinclair, Ernest Lindner, Byllee Lang, A.Y. Jackson, and Walter Abell, [<http://www.artists.ca/index.html>], consulted February 15, 2004.
 38. Nichols lived in the Studio Building from 1952 to 1955, while painting a mural for the headquarters of the Salvation Army in downtown Toronto. Nichols left for Europe in 1956.
 39. Reid, 1988 : 247.
 40. Charles K. Redfern was an artist who organized the nationwide amateur war art competitions held in 1944 and 1945. He was a still life artist in his later years.
 41. MacNamara, Gordon, conversation with author, January 20, 2004.
 42. Letter from Gordon MacNamara to A.Y. Jackson, November 13, 1954, National Archives of Canada / Archives nationales du Canada, A.Y. Jackson Fonds, MG30 D351, Box 102, File 19.
 43. An acrimonious relationship between Jackson and MacNamara led to Jackson moving out of his studio in 1955. (*Ibid.*)

44. He moved to Manotick, Ontario, where he continued to paint until his death in 1974. (*Ibid.*)
45. MacNamara and Redfern both lived and painted in the building. In the late 1950s, Paul Duval moved in. Other artists came and went.
46. Town's early abstract work was clearly influenced by the work of fellow group member Oscar Cah n. Town was an enigmatic artist, deeply individualistic and concerned with breaking open the artistic behaviour in Toronto. In a positive light, Robert Fulford wrote: "Town has tended to feel the character of his period intensely and reflects it in his work. He isn't an artist who can be seen exclusively in terms of art history [...] in the 1950s he was a leader in Canada [...] of art's heroic effort to save us all from boring ourselves to death." (Quoted in Burnett, David, 1986, *Town*, Toronto, Art Gallery of Ontario/McClelland & Stewart Ltd., p. 38.)
47. Town and Walter Yarwood refused to receive New York art critic Clement Greenberg to see their work while he visited Toronto in June 1957 by invitation from William Ronald, another member of the *Painters Eleven*.
48. "In his studio the first thing I noticed was a punching bag hanging on a chain by the door. There were high ceilings, windows that invented the word grimy, a railed-in mezzanine at the far end, mahogany cupboards against one wall, and not a tube of paint in sight. But the clutter, the stuff! Dozens of rolls of canvas propped against the wall, tables piled high with papers, tools, stacks of balsa stretchers, gallon cans and pails under one table. Bare canvases and some with painted grounds of white gesso in various sized rectangles and squares were stacked under the mezzanine." (Nowell, Iris, 1992, *Hot Breakfast for Sparrows*, Toronto, Stoddart, p. 6-7.)
49. Burnett : 200.
50. Jackson : 27.
51. Twenty-five "major cultural community centres" were to be built in Canadian cities, in addition to another 50 minor centres in smaller towns and regions. Those cultural complexes were intended to have capacity for a theatre, art gallery, *studio spaces*, and a library. (Larisey, Peter, 1993, *Light for a Cold Land: Lawren Harris's Work and Life — An Interpretation*, Toronto, Dundurn Press, p. 155-156.)
52. MacNamara, Gordon, conversation with author, January 20, 2004.
53. Horsley, Carter B., 2004, « The Tenth Street Studio Building: Artist-entrepreneurs from the Hudson River School to the American Impressionists », [<http://www.tfaoi.com/aa/4aa/4aa62.htm>], consulted February 5, 2004.
54. Similarly, commemoration of Tom Thomson, though not a member of the Group of Seven, has been marked by a plaque at Canoe Lake in Algonquin Park, where he died in 1917.
55. HSMBC Minutes, May 1939.
56. Johnson, Dana, and Leslie Maitland, HSMBC Agenda Paper 1980-31, p. 495.
57. The "Regina 5" was a group of young abstract artists brought together at the summer school by teachings of visiting American artist Barnett Newman and some of the artists experimenting with mescaline.
58. The Studio Building was categorized as an "A" building, meaning that it is individually outstanding and has actual or potential national or provincial significance. ([<http://www.southrosedale.org/>], consulted February 23, 2004.)
59. HSMBC Minute 1974-05, p. 18-19.
60. Nasmith, Catherine, architect, phone and email correspondence, February 23, 2004.