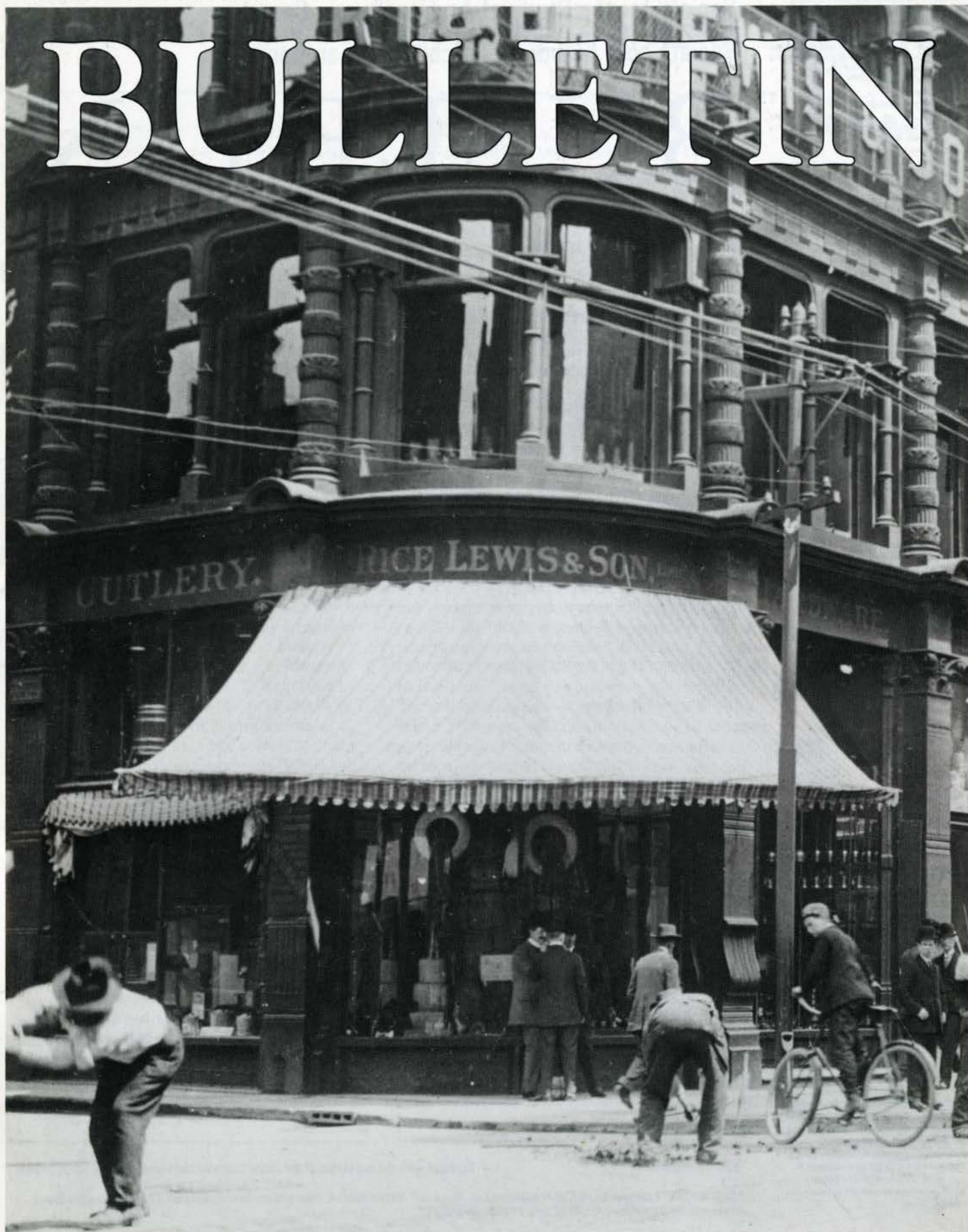


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BULLETIN

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COVER: Rice Lewis & Son hardware store, 30-32 King Street East, Toronto, built 1888-89, William G. Storm, architect; detail of photograph, c. 1912 (Metropolitan Toronto Reference Library, Baldwin Room, Acc. 13-22, repro. T-16621). See page 34.

In This Issue / Le numéro de ce mois-ci

In her article "Keys to 'The Padlock': W.G. Storm's Cast-Iron Façade for Rice Lewis & Son, Hardware Merchants," Linda Denesiuk investigates one of architect William Storm's most intriguing commercial buildings. In the mid-1880s he designed an extraordinarily elaborate cast-iron facade for a Toronto hardware store known as "The Padlock." Architectural tastes quickly overtook "The Padlock," and the facade was dismantled less than 35 years after it was erected. A commentator at that time noted that the building "was from a standpoint of design a structure totally without architectural merit." Denesiuk has researched documentary sources on this building and the Rice Lewis & Son business to determine why a design type whose time had come and gone by the 1880s was chosen for this building. She also suggests that there was, in fact, merit to its design.

In "Wells Coates' Toronto Island Redevelopment Project," Elspeth Cowell delves into a notable project in the ill-starred Canadian career of the noted Modernist architect. Wells Coates firmly believed that Modern architecture "requires more than isolated buildings; to reach its full social responsibility and potentiality it requires coordinated planning." He hoped to demonstrate the possibilities of his brand of Modern architecture by showcasing on Toronto Island his innovative "Room Units" housing blocks as a model housing form, and his urban plan of rationalized zoning and public control of urban land as a model modern community. While he stated that "Here in Canada such a thing is possible," the Toronto Island project's comprehensive and unconditional application of Modern architectural design and urban planning theory never left the drawing board, and his ideas remained untested.

The "Trend House" program was launched by the British Columbia wood industry in the early 1950s to promote the use of its wood products throughout Canada. Eleven modern Trend Houses were built in major centres across the country. Each was opened to the public to view the innovative use of B.C. wood products and to see the latest in Canadian-designed furnishings. In a research report, Allan Collier describes the planning, implementation, and ultimate success of this little-remembered but influential program.

Dans son article "Keys to 'The Padlock': W.G. Storm's Cast-Iron Façade for Rice Lewis & Son, Hardware Merchants", Linda Denesiuk se penche sur l'un des édifices commerciaux les plus intrigants de l'architecte William Storm. Au milieu des années 1880, il a conçu une façade extrêmement élaborée en fer forgé pour une quincaillerie de Toronto connue sous le nom de "The Padlock" (le cadenas). Les goûts en architecture ayant rapidement changé, la façade de l'édifice a été démantelée moins de 35 ans après son érection. Un commentateur de l'époque a même noté que l'édifice "était, du point de vue de sa conception, dénué de tout mérite architectural". Denesiuk a dépouillé les sources documentaires sur cet édifice et sur le commerce Rice Lewis & Son pour expliquer pourquoi ce type de conception démodée a été choisi. Elle suggère aussi, qu'en fait, l'édifice n'était pas sans valeur architecturale.

Dans "Wells Coates' Toronto Island Redevelopment Project", Elspeth Cowell approfondit un important projet dans la carrière canadienne du célèbre architecte moderniste Wells Coates. D'après M. Coates, l'architecture moderne "nécessite plus que des bâtiments isolés; pour donner toute sa responsabilité sociale et toute sa mesure, elle nécessite une planification coordonnée". Il espérait démontrer toutes les possibilités de son approche envers l'architecture moderne par une opération de prestige à Toronto Island qui aurait comporté ses immeubles-pilotes ou "Room Units". En outre, il espérait instaurer son propre plan directeur moderne, caractérisé par un zonage rationnel et un contrôle public des terrains urbains. Bien que Coates ait précisé qu' "au Canada, une telle chose est possible", ses dessins et théories de planification moderniste, totale et inconditionnelle, n'ont pas payé de retour, et ses idées n'ont pas été mises à l'épreuve.

Le programme "Trend House" a été lancé dans les années 1950 par l'industrie forestière de Colombie-Britannique afin d'encourager l'utilisation de ses produits du bois, partout au Canada. Onze maisons modernes "Trend House" ont été construites dans des grandes villes canadiennes. Ces maisons étaient ouvertes au public afin de mieux démontrer l'usage innovateur des produits du bois de la Colombie-Britannique et pour présenter les nouveaux objets de mobilier canadien. Allan Collier fait un rapport sur la planification, l'instauration et le succès flagrant de cet influent programme.

Keys to “The Padlock”: W.G. Storm’s Cast-Iron Façade for Rice Lewis & Son, Hardware Merchants¹

by Linda Denesiuk

The Rice Lewis & Son hardware store, nicknamed “The Padlock,” was a prominent landmark on King Street East in late-19th century Toronto (figures 1, 2). Designed by the well-known Toronto architect William George Storm (1826-1892), the store, with its distinctive curved cast-iron façade, is an interesting example of Victorian commercial architecture and a major work in Storm’s oeuvre. Although the façade was demolished in the early 20th century, a wealth of documentary material is available for its study. In addition to a number of photographs and engravings, there are more than one hundred architectural drawings ranging from hasty pencil sketches on scraps of paper to annotated full-scale drawings and finished presentation watercolours.² A variety of sources is also available on the history of the Rice Lewis & Son business. Together, these materials provide an opportunity to study the store’s unique façade and to examine the complex relationship between a business infrastructure and an architect’s design.³





Figure 1. King Street East, c. 1898, with the Rice Lewis & Son hardware store flying the flag. (*Art Works on Toronto* [Toronto: W.H. Carré & Co., 1898; reprint, Toronto: Balantyre Books, 1984], pl. 14)

Figure 2. Rice Lewis & Son hardware store, c. 1912.
(Metropolitan Toronto Reference Library, Baldwin Room,
Acc. 13-22, repro. T-16621)



1 This paper benefited from the assistance of the staff at the Sigmund Samuel Canadiana Collection at the Royal Ontario Museum, the Baldwin Room at the Metropolitan Toronto Reference Library, the City of Toronto Archives, and the Archives of Ontario Reading Room and Drawing Collection. Kent Rawson shared his knowledge of tenders and all references to tenders in this paper are the result of his generosity. This paper was originally prepared for a graduate seminar at the University of Toronto. I would like to thank Prof. Douglas Richardson for his suggestions and encouragement.

2 There are three photographs in the Metropolitan Toronto Reference Library Baldwin Room Collection: T 12603, T 30151, and T 12621. An excellent photograph is also published in *Dominion Illustrated: A Special Number Devoted to Toronto* (Montréal: Sabiston Lithographic & Publishing Co., 1891-92), 104. On the engravings, see note 32 below. The drawings are housed in the Archives of Ontario's J.C.B. and E.C. Horwood Collection, filed under C 11-757-0-1, C 11-757-0-2, and C 11-757-0-3 (previously HC[714]).

3 On the changing approaches to the study of commercial architecture, see Richard Longstreth, "Compositional Types in American Commercial Architecture," in *Perspectives in Vernacular Architecture, II*, ed. Camille Wells (Columbia, Mo.: University of Missouri Press, 1986), 12-23.

4 On Rice Lewis and the early history of his business venture, see John Ross Robertson, "A Noted King Street Corner," in *Landmarks of Toronto*, vol. 5 (Toronto: J. Ross Robertson, 1908), 361-363, and "Toronto's Business Pioneers—No. 1: Rice Lewis & Son, Limited," *Toronto Board of Trade Journal*, April 1931, 45-46.

5 For an engraving of the building originally used on invoices, see Robertson, *Landmarks*, vol. 5, 362.

6 Five photographs are housed in the Metropolitan Toronto Reference Library Baldwin Collection: T 10223, T 12628, T 12630, T 12631, and T 12801. There is some confusion on the date of the renovation. William Dendy, *Lost Toronto: Images of the City's Past*, rev. ed. (Toronto: McClelland & Stewart, 1993), 103, states that it took place in 1867-68, but does not cite the source of this information. No tenders were issued in 1867-68. Kent Rawson has found a tender in *The Globe*, 14 August 1861, for additions to the Rice Lewis & Son building by William Tutin Thomas. The Rice Lewis & Son warehouse, located on Toronto Street directly behind the store, was also renovated. The tender for the construction of the warehouse appeared in *The Globe* on 14 June 1869. The architects were Thomas Gundy and Edmund Burke.

Rice Lewis & Son, which became one of Toronto's most successful hardware businesses in the late 19th century, had modest beginnings.⁴ In 1846 Rice Lewis, in partnership with John J. Evans, purchased the already-established hardware business of S. Scott & Co. located in the Wellington Building at 52-54 King Street East, on the northeast corner at Toronto Street. The business was renamed Rice Lewis & Co. A sign in the shape of a padlock hung above the door and a large padlock sign stood on the sidewalk in front of the store; the business took its nickname, "The Padlock," from these signs.⁵

In 1853 Evans retired from the partnership and Lewis's eldest son became a partner. The business was renamed Rice Lewis & Son and a period of expansion began. In 1860 the store next door, also part of the Wellington Building, was purchased. During the 1860s, the street-level façades of both stores were remodelled with metal-framed and -arched plate glass fronts.⁶

In 1877, two long-time employees, Arthur Brindley Lee and John Leys, Jr., assumed control of the business. Lee and Leys initiated a more aggressive approach to business and Rice Lewis & Son enjoyed a period of remarkable growth.

Although the store's location was good, many prestigious stores on King Street East were closer to Yonge Street. Some time after 1877 Lee and Leys decided to move the business west from its original location, to be nearer the bustle and traffic of Yonge Street. The plans for the move began with the leasing of the Leslie Brothers Building at 30-32 King Street East, at the northeast corner of Globe Lane. The Leslie Brothers Building, constructed before 1836, was plain and somewhat decrepid; its primary value appears to be the land it occupied.⁷

In 1878, Lee and Leys hired the architectural firm of Henry Langley, Charles Langley, and Edmund Burke to construct a three-storey brick warehouse on Globe Lane, directly behind the Leslie Brothers Building. Construction proceeded quickly and the move from the old warehouse took place within months.⁸ By the late 1880s Lee and Leys were ready to demolish the Leslie Brothers Building and construct a new store in its place. While details concerning the selection of an architect for this project are unknown, their decision to hire William George Storm was not surprising.

Storm was a well-known architect who had worked on some of Toronto's most celebrated buildings.⁹ Although best known for his religious, institutional, and residential buildings, Storm also accepted many commissions for smaller, less prestigious projects, including commercial structures, storefronts, and alterations to existing store façades.¹⁰ These minor commissions kept his practice busy and appear not to have tarnished the reputation that he had earned from his major projects. Storm enjoyed the respect of his peers and, upon the incorporation of the Ontario Association of Architects, was elected its first president.

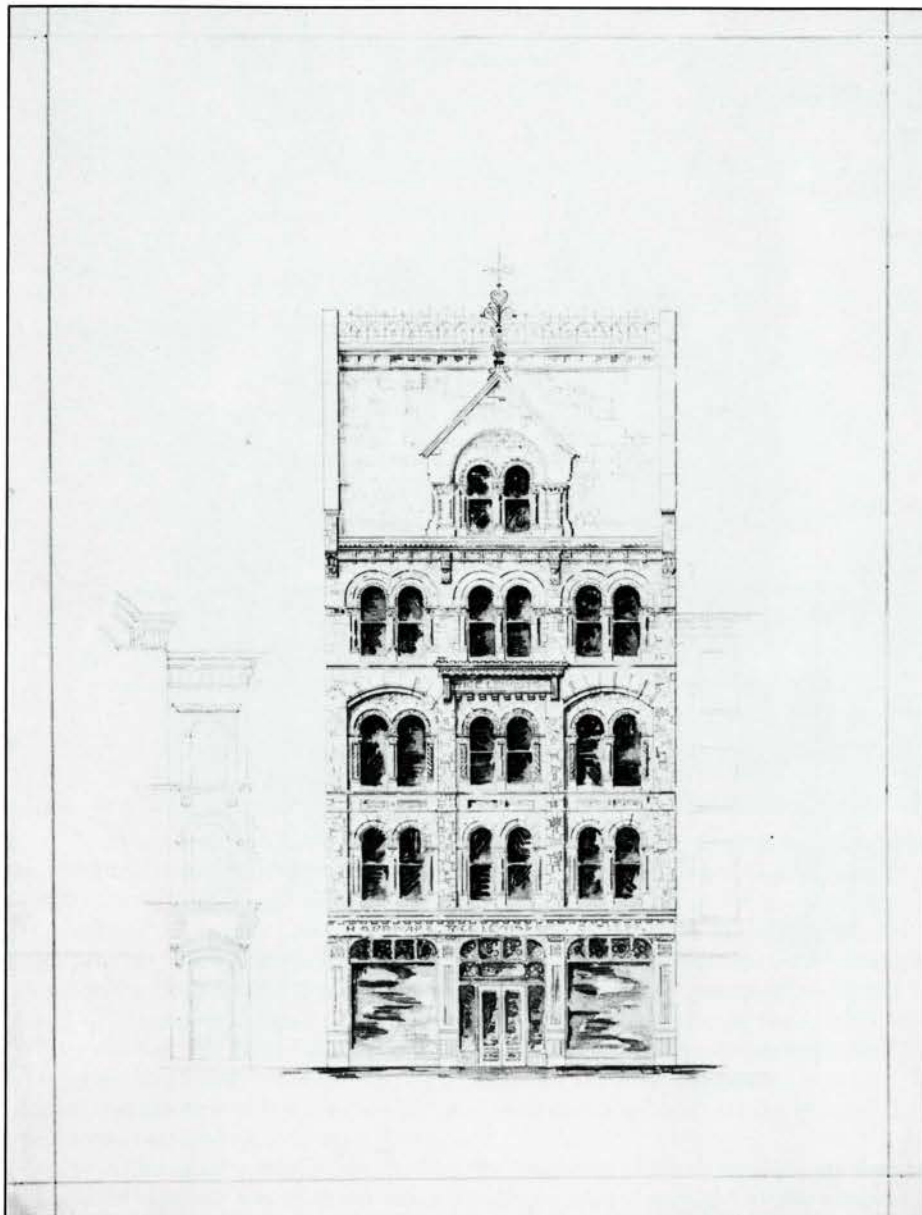


Figure 3. Presentation watercolour by William George Storm of the rejected design for the Rice Lewis & Son hardware store. (Archives of Ontario, J.C.B. and E.C. Horwood Collection, C 11-757-0-1, 77)

Storm was therefore a solid choice as the architect for the new Rice Lewis & Son store. Not only was he well-known and well-respected, he was also experienced in commercial architecture. Perhaps most importantly, his clients possessed first-hand knowledge of his work; some years earlier Storm had renovated the home of Arthur Brindley Lee.¹¹

The Rice Lewis & Son commission consisted of two distinct but related projects. A five-storey store was to be built on the site of the Leslie Brothers Building, and the recently constructed three-storey warehouse was to receive two additional storeys. A narrow delivery lane between the store and the warehouse was to be maintained at ground level, but the two buildings were to be joined on the second through fifth floors. The warehouse renovations were fairly straightforward and offered Storm few design opportunities. The store project, however, was an entirely different case.

Storm offered Lee and Leys presentation watercolours for two dramatically different store façades. Although neither is dated, they must have been prepared between 1884 and the first months of 1887.¹² One design shows a flat stone façade divided into three bays (figure 3). The ground floor is dominated by large windows with stained-glass insets. Although various decorative devices such as relieving arches, carved colonnettes, elaborate mouldings, and a gabled dormer window are employed, the overall effect is solid and sombre. The steep roof diminishes the effect of the five-storey elevation and the windows of the upper storeys are quite small.¹³

7 The date of the building is given in Robertson, *Landmarks of Toronto*, vol. 3 (1893; reprint, Belleville, Ont.: Mika, 1974), 57. For a photograph of the building, c. 1867(?), and the extreme narrowness of Globe Lane that separated it from the Globe Building, see Metropolitan Toronto Reference Library Baldwin Collection photograph T 12612.

8 A construction tender was issued in *The Globe* on 21 August 1878. Langley, Langley & Burke also tendered the sale of the cast iron front and the windows from the old warehouse in *The Globe* on 14 January 1879.

9 For a full summary of Storm's career, see Shirley G. Morriss, "William George Storm," in *Dictionary of Canadian Biography*, vol. 12 (1891 to 1900) (Toronto: University of Toronto Press, 1990), 991-94.

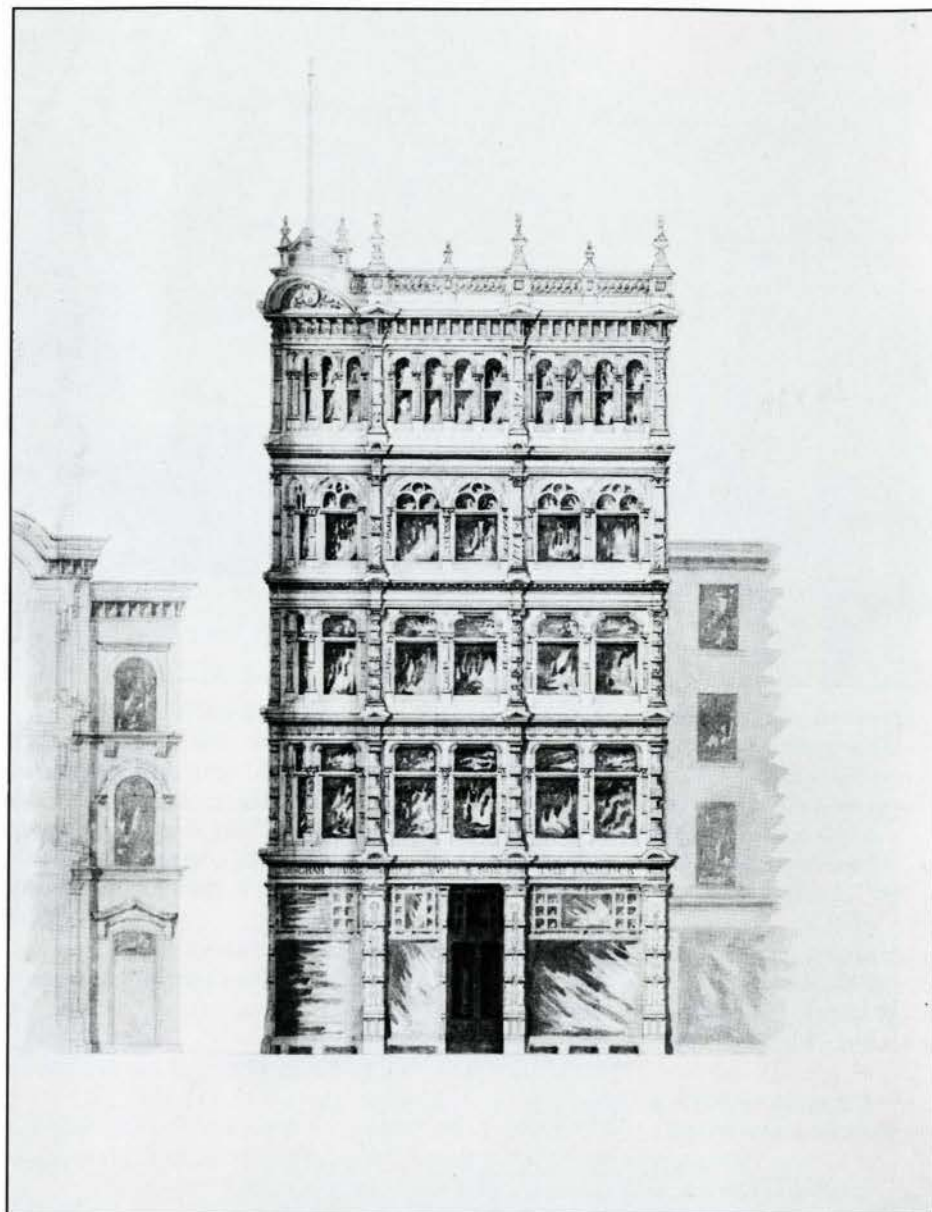
10 See, for example, the drawings in the Horwood Collection: C 11-721, C 11-788, C 11-731, C 11-736, C 11-737, C 11-751, C 11-748, C 11-770, C 11-781, C 11-713, C 11-714, and C 11-786. Two of his commercial buildings in Toronto still stand, a five-unit block at 388-396 Queen Street West constructed between 1881 and 1884, and a five-unit block at 350-358 Spadina Avenue constructed in 1890.

11 Morriss, 994. The house was located at 420 Jarvis Street. Storm's drawings for this project are in the Horwood Collection, C 11-722-0-1.

12 Horwood Collection, C 11-757-0-1, 77 and C 11-757-0-1, 78. Whatman paper, watermarked 1884, was used for the former watercolour. There is no visible watermark for the latter, although it does appear to be of the same paper stock. The first tenders for the building were issued in May 1887.

13 Horwood Collection, C 11-757-0-1, 77.

Figure 4. Presentation watercolour by William George Storm of the accepted design for the Rice Lewis & Son hardware store. (Archives of Ontario, J.C.B. and E.C. Horwood Collection, C 11-757-0-1, 78)



14 Horwood Collection, C 11-757-0-1, 78. While there are no plans or internal elevations that correspond to the design of the stone façade, there is one plan that corresponds to the design of the cast iron façade (C 11-757-0-1, 90). This plan shares one unique detail with the presentation watercolour: the main entrance is not set in the centre of its bay, but is placed off centre. This was later changed.

15 Horwood Collection, C 11-757-0-1, 14.

16 For the signed contract drawings, see Horwood Collection, C 11-757-0-1, 7 through C 11-757-0-1, 14. Adams witnessed C 11-757-0-1, 12 and C 11-757-0-1, 13. The contractors were Ben Brick, builder, Thomas J. Dudley and James C. Scott, builders, G. Duthie and Sons, roofers, John Douglas & Co., galvanized trim manufacturers, and M. O'Connor, painter and decorator. It is impossible to assess Adams's contribution to the project, but details of the drawings, especially the lettering, suggest that at least two hands were at work.

17 Coatsworth signed C 11-757-0-1, 13. On the relationship between Coatsworth and Storm, see Morris, 992. The building permit is housed in the City of Toronto Archives, RG 13, G 4-3. The permit was probably intended to cover both the construction of the store and the addition to the warehouse; the store project is consistently referred to as a warehouse on the drawings.

18 Horwood Collection, C 11-757-0-1, 38.

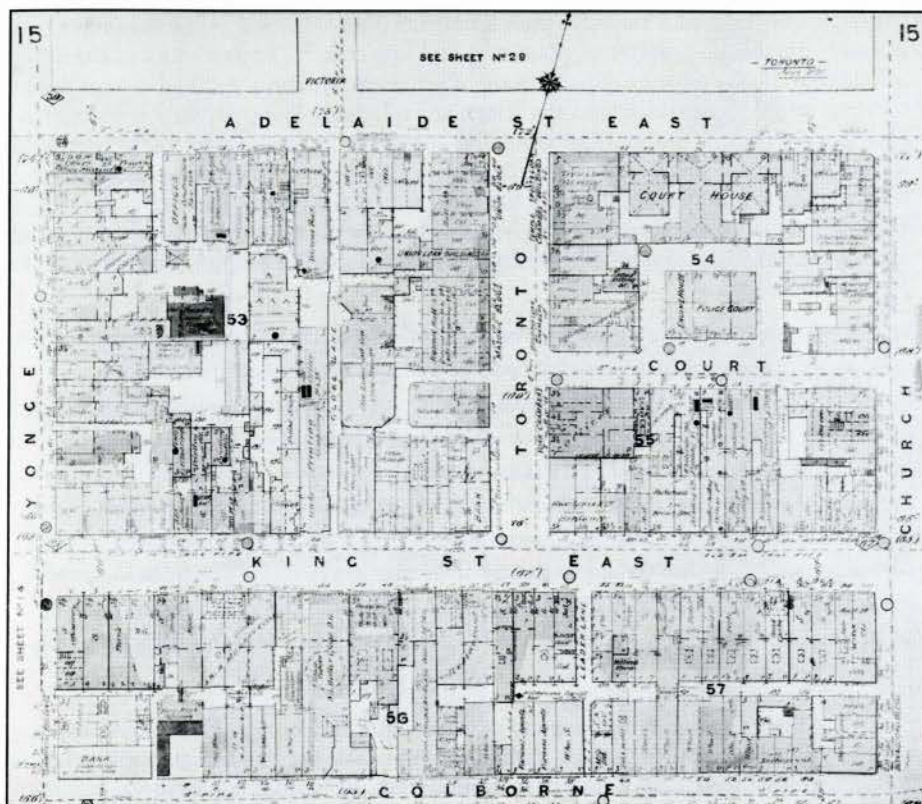
19 The City of Toronto Assessment Roll for the Ward of St. James for 1889 (compiled September 1888) describes the property as an "unfinished building," as does the Assessment Roll for 1890 (compiled September 1889). Charles E. Goad's *Insurance Plan for the City of Toronto*, vol. 1, originally surveyed in 1880 but fully revised in August 1889, labels the building as "under construction."

20 There was also an important change in the business infrastructure at this time. Rice Lewis & Son was incorporated by letters patent on 16 May 1889 and became known as Rice Lewis & Son Ltd. See Ontario Ministry of Consumer and Commercial Relations, File TC-17555.

The other design shows an elaborately ornamented cast-iron façade (figure 4). The entire surface is covered with finely detailed decorations. Each storey receives a different treatment, and the overall effect is of layering in an increasingly delicate progression. Commemorating the store's nickname, the segmental pediment on the skyline is decorated with a huge padlock. The façade is curved, acknowledging the Globe Lane intersection and offering an attractive view from Yonge Street. The five-storey elevation seems to soar and large windows dominate. Lee and Leys selected the curved cast-iron façade, although some minor details of the design were subsequently changed.¹⁴

The contract drawings indicate that tenders for the store were issued in May and October 1887.¹⁵ Several of the contractors who submitted successful tenders signed the drawings, but only one contract drawing was witnessed. The witness, John S. Adams, is listed in the 1887 *City of Toronto Directory* as Storm's draughtsman.¹⁶ The contract drawings were approved by the city building inspector, Emerson Coatsworth, on 12 January 1888 and a building permit was issued to Rice Lewis & Son the following day. The estimated cost of construction was \$25,000.¹⁷ Tenders for the addition to the warehouse were issued on 22 May 1888.¹⁸

Construction of the store and warehouse began in 1888 and was still in progress in August 1889.¹⁹ Work had progressed sufficiently to allow the business to begin operating from its new premises by the end of 1889, and by 1890 the original store was vacant.²⁰ Construction proceeded rapidly, but not without incident.



When construction was in progress a crisis erupted. In 1889, in an attempt to ease traffic flow problems, the city of Toronto proposed an extension of Victoria Street south from Adelaide Street to King Street East (figure 5).²¹ This proposal envisioned transforming the narrow Globe Lane into a much wider street, and thus required the expropriation of land beside the lane. On 1 October 1889 the solicitors for Lee and Leys, Messrs. Hoskin and Ogden, formally protested the proposed extension of Victoria Street.²² The objection was understandable, since the plan threatened the demolition of the store that was being built as well as the warehouse that was being renovated. The matter was finally resolved, and on 9 December 1889 the city council was informed that the case of "Lee vs the City" had been dismissed and that the interested parties had resolved all existing differences.²³

Although the details surrounding the resolution of the dispute are unclear, it is likely that the suit was dropped when the city decided to extend Victoria Street as proposed but agreed to make the street somewhat narrower than originally planned. Only buildings along the west side of the lane had to be demolished. Thus, Globe Lane was widened and renamed Victoria Street and the Rice Lewis & Son buildings survived undamaged (figure 6).²⁴

The widening of the street created new design opportunities. In his original design for the store Storm acknowledged the existence of Globe Lane with the quarter-round treatment at the southwest corner of the building, but had paid little attention to the embellishment of the relatively unseen west side. The increased flow of traffic along Victoria Street demanded that some revisions be made to the west side of the store. In May 1891 Storm drew plans to insert windows in this wall to enliven it and create additional space for window displays.²⁵

Drawings, photographs, and documentary sources reveal a great deal about Storm's design for the Rice Lewis & Son store, but one aspect of the project is not resolved by these sources: Why did Storm design such an elaborate façade in cast iron? Storm had used cast iron to frame street-level windows for other stores, but he is not known to have designed any other complete cast-iron façade. While Storm's œuvre reveals a notable eclecticism, the styles of his best-known works suggest that he was more comfortable with the heavy masses and round-headed arches of the rejected stone façade than the accepted decorative cast-iron façade.

The choice of the design is also surprising because elaborate cast-iron façades were a fad whose time had come and gone by the 1880s. Cast iron had first become

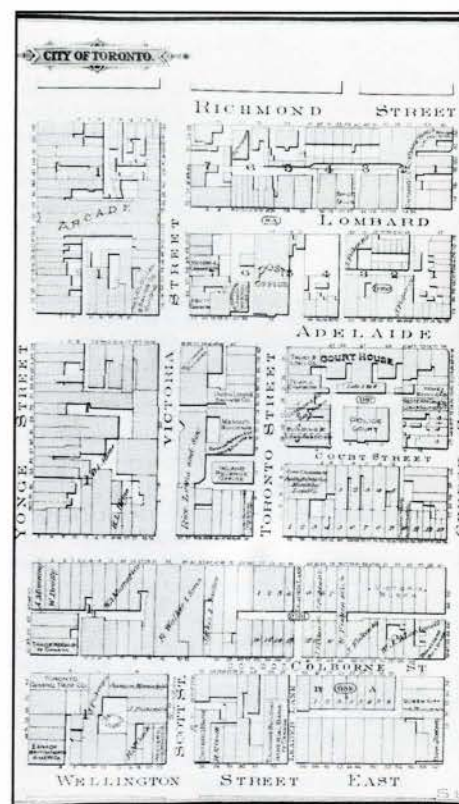


Figure 5 (left). Fire insurance plan showing the Rice Lewis & Son buildings on King Street East and Globe Lane. The hardware store is shown under construction and the warehouse at rear is shown as complete. The original store location, at the corner of King Street East and Toronto Street, is also shown. (Goad Insurance Atlas, March 1882, revised December 1889, sheet 15)

Figure 6 (above). Fire insurance plan showing the Rice Lewis & Son buildings after Globe Lane was widened and renamed Victoria Street. Note the relative narrowness of Victoria Street for this one block. (Goad Insurance Atlas, 2nd ed., March 1890, revised March 1899, sheet 7 (detail)) Figures 5 and 6 reproduced with the permission of Insurers' Advisory Organization (1989) Inc., copyright holders of these plans/maps.

21 Minutes of the Proceedings of the Council of the Corporation of the City of Toronto for the Year 1889 (Toronto: J.Y. Reid, 1890), #827. For a discussion of traffic problems in the area and a call for better planning, see *The Canadian Architect and Builder* 1, no. 5 (May 1888): 2.

22 Minutes of the Proceedings of the Council, #1072.

23 Ibid., #1379. The bylaw extending Victoria Street was passed soon after (ibid., #1404).

24 On 2 December 1889, *The Globe* reported that "a letter was read from Mr. Hoskin relieving the city from its promise not to expropriate land on Globe Lane necessary for the expansion. Mr. Hoskin consented to the expropriating of the land going through." Since measurements on the pre- and post-extension drawings indicate that the Rice Lewis & Son buildings were not narrowed, this expropriation could only have referred to other buildings along the west side of the lane.

25 Horwood Collection, C 11-757-0-1, (c)17 and C 11-757-0-1, 18.

26 For an introduction to cast iron architecture, see Antoinette J. Lee, "Cast Iron in American Architecture: A Synoptic View," in *The Technology of American Buildings: Studies of the Materials, Craft Processes, and the Mechanization of Building Construction*, ed. H. Ward Jandl (Washington: Association for Preservation Technology, 1983), 97-116. Although it contains no discussion of the Rice Lewis & Son building, Eric Arthur and Thomas Ritchie's *Iron: Cast and Wrought Iron in Canada from the Seventeenth Century to the Present* (Toronto: University of Toronto Press, 1982) is valuable. On cast iron architecture in Toronto, see Wendy Fletcher, "Cast Iron Building in Toronto: The Iron Facades of Smith and Gemmell, 1871-1872," unpublished paper, 1978 (Sigmund Samuel Canadiana Collection, Royal Ontario Museum, Toronto, Ontario).

27 William John Fryer, *Architectural Ironwork* (New York: John Wiley and Sons, 1876), 82. Fryer concludes with the observation that "these early stages have been passed, and taste and utility now go hand in hand."

28 Cast iron façades remained popular in other cities at this time. See Cervin Robinson, "Late Cast Iron in New York," *Journal of the Society of Architectural Historians* 30, no. 2 (1971): 164-169. They were, however, no longer popular in Toronto. Fletcher (p. 53) notes that they were not being used in Toronto after the mid-1870s.

29 Storm's books are now housed in the Thomas Fisher Rare Book Room at the University of Toronto. For a complete list of Storm's library, see Marianna May Richardson, comp., *The Ontario Association of Architects: Centennial Collection Bibliography* (Toronto: Ontario Association of Architects, 1990). Storm seems to have actively consulted his books. For example, he drew free-hand variations of published designs for metal work in his copy of [Lewis] [Nockalls] Cottingham, *The Smith's, Founder's, and Ornamental Metal Worker's Director, Comprising a Variety of Designs ... for Gates, Piers, Balcony Railings, Window Guards, Verandas, Balustrades, Vases, &c. &c.* (London: M. Taylor, n.d.).

30 Victor Delassaux and John Elliott, *Street Architecture: A Series of Shop Fronts and Facades, Characteristic of and Adapted to Different Branches of Commerce* ... (London: John Weale, 1855), plates 16, 21, and 22.

31 On the ways in which single-occupant structures constructed by their owners used architectural styles to project business images, see Kenneth Turney Gibbs, *Business Architectural Imagery in America, 1870-1930* (Ann Arbor, Mich.: UMI Research Press, 1984), especially p. 61.

32 *The Illustrated Catalogue of General Hardware*, issued in September 1898, is housed in the Archives of Ontario Drawing Collection. For two slightly different examples of the Rice Lewis & Son letterhead, see Archives of Ontario, RG-8, Series I-1-D, File #1301, Year 1901, Box 810, and *ibid.*, File #1562, Year 1902, Box 871.

33 On the labour situation in Toronto in the 1880s, see George S. Kealey, *Toronto Workers Respond to Industrial Capitalism* (Toronto: University of Toronto Press, 1980). Strikes in the building trades are conveniently summarized in Table II.4.

34 A cast iron façade could be erected in less than a week. Margot Gayle, "Introduction to the Dover Edition," *Badger's Illustrated Catalogue of Cast Iron Architecture* (New York: Dover, 1981), vi.

popular in the mid 19th century when architects were attracted to the material's strength, durability, portability, plasticity, and low cost.²⁶ The aesthetics of the cast-iron façade, however, were debated soon after its introduction. As it advocates noted, cast iron could be moulded into any shape at a relatively low cost, thus enabling the creation of elaborate designs that would be impractical in stone. But this was also the feature that critics singled out for particular scorn. Many observed that architects were unable to free themselves from the seduction of cast iron's plasticity and that, as a result, cast-iron façades were often bedecked with excessive quantities and types of decoration. William John Fryer's condemnation of elaborate cast-iron façades, published in 1876, is typical:

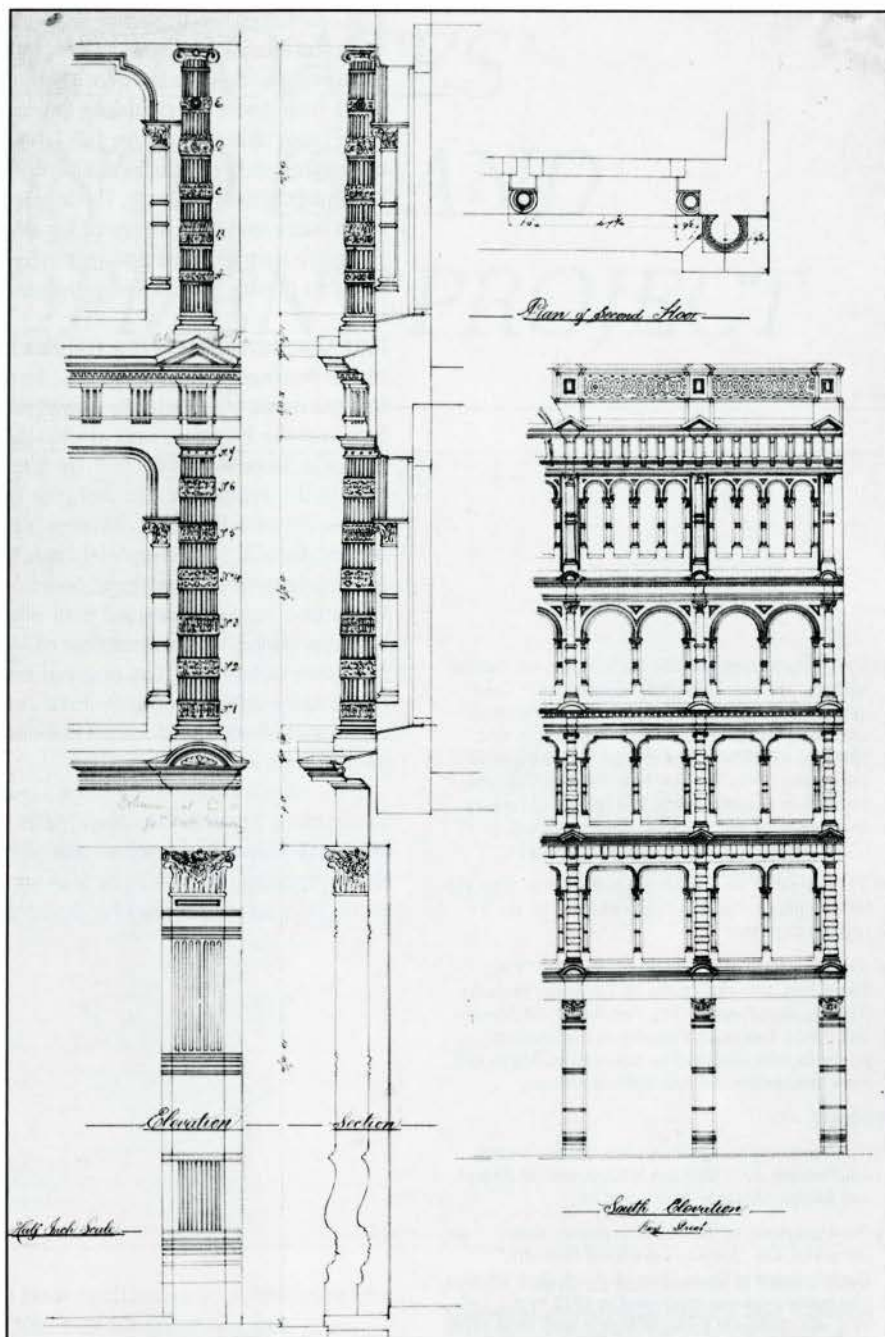
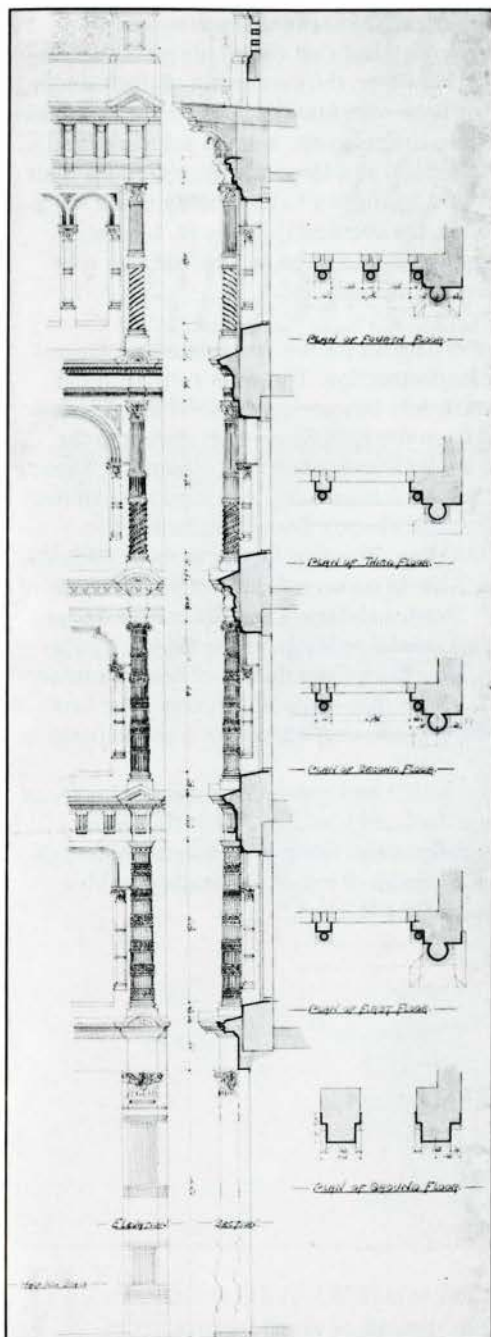
The introducing manufacturers and architects in iron acted on the self-evident proposition that a multiplicity of ornament and decoration could be executed in iron at an expense not to be named in comparison with that of stone and literally covered their fronts with useless filigree work. Every column was made fluted or of some intricate pattern, every moulding enriched. The carvings high up in the air, on the fifth story, were the same as those low down on the first—no bolder, and in every case too flat and fine. Instead of seeking for beautiful outlines and proportions, and appropriately embellishing special features to contrast with other proportions of the edifice purposely left plain and unpretending, ornateness was made the governing idea, and an extreme elaboration produced, with twistings and contortions in outline, and crowding in of small columns and pilasters, and diminutive friezes and cornices, overlaying everything with so-called ornament.²⁷

Storm's design fell into many of these traps. Indeed, Fryer's stinging attack, though written some twenty years earlier, could have been directed at the Rice Lewis & Son building itself. Cast iron was still being used for façades in the 1880s, but the designs tended to be simple and restrained. Storm's ornate façade went against current fashion.²⁸

The façade is bedecked with a wide variety of motifs and decorations, many echoing Renaissance designs (figures 7, 8). Storm may have culled ideas from design books housed in his extensive personal library.²⁹ He owned Victor Delassaux and John Elliott's *Street Architecture*, and may have been influenced by the authors' insistence that Renaissance-inspired designs were ideal for commercial architecture, since the Renaissance was not bound by the same sorts of strict rules that prevailed over the Gothic and Classical styles. While the authors did not include a design for a hardware store, Storm may have been inspired by their discussion of a design for an ironmonger's and brazier's shop, a not-unrelated store-type. Delassaux and Elliott stressed that "a little extra expense in the façade will not be thrown away in this business, the front affording the best opportunity of shewing what the proprietor can effect with the material in which he deals." They noted that an elaborate design could be achieved inexpensively with cast iron.³⁰ Storm may have been heeding their advice when he designed "The Padlock."

Lee and Leys probably envisioned the store's façade as a means of promulgating a business identity.³¹ A façade of cast iron may have seemed a fitting and appealing choice for a store that sold hardware and iron goods. Even though its extreme decorativeness may have gone against current fashion, Lee and Leys were proud of their store and used it to advertise their business. In addition to featuring the façade on the frontispiece of their general catalogue, engravings of the façade were used on Rice Lewis & Son letterhead stationery.³²

Practical considerations may have also influenced the selection. Recurrent strikes in the building sectors continually disrupted construction projects in Toronto during the closing decades of the 19th century. The cast-iron façade may have been seen as an attractive alternative to an extensive use of cut stone, particularly since the stone masons were out on strike in 1887, when Lee and Leys probably selected the design, and future labour problems loomed.³³ Avoiding the use of stone masons may have seemed prudent in such a climate. The potential backlog of jobs that would await completion upon settlement of the strikes and the concomitant shortage of labour may have contributed to the decision. Thus, the labour situation in Toronto may have encouraged the use of a labour-saving material such as cast iron. Cast-iron façades were quick and easy to erect, and the on-site assembly was completed by the foundry workers.³⁴



The mention of foundry workers naturally raises the question of a foundry. Surprisingly, none of the contract drawings contains a reference to a foundry, and a foundry representative's signature is conspicuously absent. Furthermore, no tender appears to have been issued for the provision of the cast iron.

These lacunae may in fact reflect an important development in the Rice Lewis & Son business. While Rice Lewis had been content to sell imported iron products, Lee and Leys broadened their business base and sought opportunities for expansion. In 1876 a fire destroyed the St. Lawrence Foundry on Front Street East and its owner, William Hamilton, insured for only one-third of his losses, was consequently forced to sell the business. Lee and Leys snatched up the bargain in 1877. Leys became president and Lee vice-president, while Hamilton's son continued to run the foundry as manager.³⁵ Lee and Leys thus not only sold but also manufactured iron goods.

It seems likely that the forty-five tons of cast iron required for Storm's façade were cast at the St. Lawrence Foundry.³⁶ The foundry would have been a natural choice for casting any façade in Toronto. It was already experienced in the casting of other shop fronts, as well as whole façades.³⁷ It also enjoyed an excellent reputation

Figure 7 (left). Partial elevation, section, and plans by William George Storm for the Rice Lewis & Son hardware store. (Archives of Ontario, J.C.B. and E.C. Horwood Collection, C 11-757-0-1, 15)

Figure 8 (above). Partial elevations, section, and plan by William George Storm for the Rice Lewis & Son hardware store. (Archives of Ontario, J.C.B. and E.C. Horwood Collection, C 11-757-0-1, 79)

and employed well-trained artisans and moulders.³⁸ Moreover, Storm was familiar with the foundry's work; the St. Lawrence Foundry had cast one of his most successful designs, the iron fence at Osgoode Hall.³⁹ However, the ownership of the foundry must have been the deciding factor. By using their own foundry, Lee and Leys would have been able to monitor the labour situation, control costs, keep to schedule, and maintain quality. The façade would also have stood as a large advertisement for their second business venture, its decorative design a testimony to the quality of the foundry's work and the calibre of its workers. Thus, the ownership of the St. Lawrence Foundry may explain not only why cast iron was used for the façade, but also why such an ornate, and rather anachronistic, design was selected.

JUST AS STORM'S DESIGN FOR THE RICE LEWIS & SON hardware store was related to changes in the business's infrastructure, so too was its destruction. The store suffered a sad fate not many years after its completion. In 1904, A.E. Gilverson purchased Rice Lewis & Son and the business was gradually moved from the King Street East store into the Victoria Street warehouse.⁴⁰ By 1914, "The Padlock" was vacant. Ferdinand H. Marani eventually renovated the store for Babylon Levon, a rug dealer, and it became known as the Victoria Building. Marani retained much of Storm's design, including the curved façade, but completely refaced the building. The new façade perhaps indicates the fundamental problem of Storm's design: Marani constructed a restrained façade of limestone with ornamental iron windows;⁴¹ Storm's elaborate and decorative design was dismissed. In a discussion of Marani's successful redesign of the façade, a commentator noted that "the original building ... was from a standpoint of design a structure totally without architectural merit."⁴² It seems that while Storm may have had reasons for designing such an elaborate cast-iron façade, only his clients were prepared to overlook its anachronisms.

On 14 June 1933, Rice Lewis & Son, which had grown from a small hardware store into a Toronto business institution, was declared bankrupt.⁴³ For this vibrant business Storm had created one of his most unique and intriguing designs. Although the destruction of this store was a great loss, a wealth of extant materials provides some keys to understanding Storm's design for "The Padlock."

35 On William Hamilton and his foundry, see George Mainer, "William Hamilton," *Dictionary of Canadian Biography*, vol. 10 (1871 to 1880) (Toronto: University of Toronto Press, 1972), 330-31, and Fletcher, 23. Neither Mainer nor Fletcher consider the history of the foundry after the fire. The post-fire history is discussed in *The History of Toronto and County of York, Ontario, Illustrated*, vol. 1 (Toronto: C. Blackette Robinson, 1885), 417.

36 The weight of the cast iron is provided in "The Victoria Building, Toronto," *Construction* 16, no. 4 (April 1923): 141.

37 The shop front of the Golden Lion, 33-37 King Street East, was cast by the St. Lawrence Foundry (Dendy, *Lost Toronto*, 97). Fletcher (2, 23) identified the St. Lawrence Foundry as the location where façades designed by James Avon Smith and John Gemmell in the mid-1870s were cast.

38 Mainer, 331.

39 The fence was designed in 1866. On the casting, see Fletcher, 23. The fence is illustrated in Arthur and Ritchie on pages 70, 71, and 91.

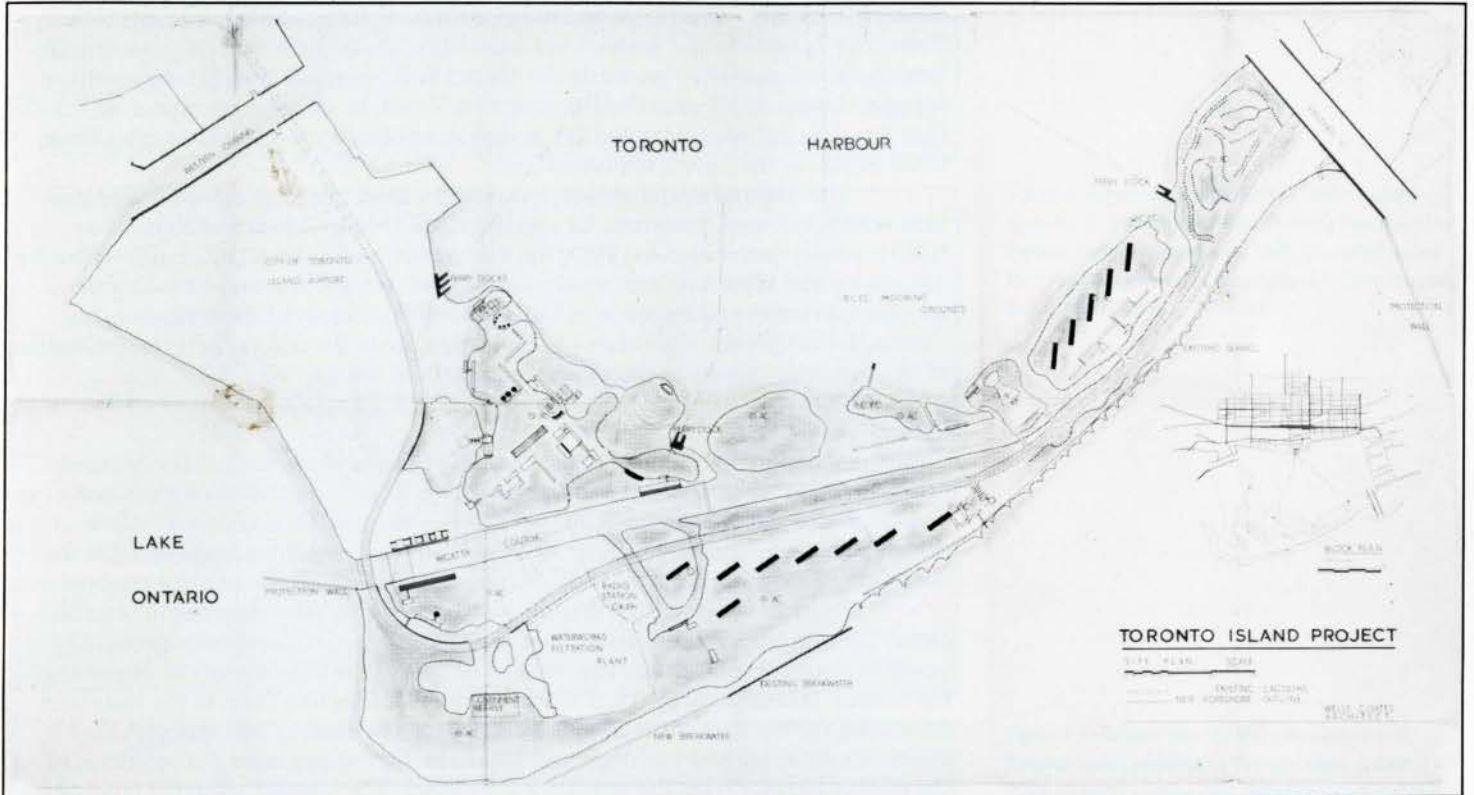
40 For a summary of the business history under Gilverson, see "Toronto's Business Pioneers," *Toronto Board of Trade Journal*, April 1931, 45-46. The warehouse was renovated in 1912 by E.J. Lennox, who designed a simple façade with large plate glass windows set in cast iron frames. The Lennox plans and specifications are housed in the City of Toronto Building Inspection Office, #F1-71.

41 On Marani's design, see A. Cyril Marchant, "Some Metal Store Fronts in Toronto," *Construction* 18, no. 2 (February 1925): 64-66.

42 "The Victoria Building, Toronto," 141. The article also notes that the supports that fixed the cast iron to the wall were seriously corroded and thus constituted a hazard.

43 Ontario Ministry of Consumer and Commercial Relations, TC-17555.

REDEVELOPMENT PROJECT



Wells Coates (1895-1958) was among the first architects to introduce the International Style to Britain in the 1930s, but he received few commissions in England after the Second World War, and so gradually shifted the focus of his work from Britain to Canada, the country of his parents' birth.¹ In his opinion, this country was on the verge of architectural maturity: "Canada may be the birthplace of a 'new classical era' in architecture," he proclaimed in a 1952 lecture to the Community Planning Association in Vancouver.² This classical era, asserted Coates, would necessarily be predicated on the widespread acceptance of Modern architecture. And Modern architecture, he explained, "requires more than isolated buildings; to reach its full social responsibility and potentiality it requires coordinated planning. ... Here in Canada such a thing is possible."³

In Canada, Wells Coates hoped to regain to his pre-war status as a prominent promoter and designer of Modern architecture. His blood ties, coupled with his background as a leader of the Modern Movement in England, seemingly made him the ideal candidate to become the guru of Modernism in Canada. But Canada never embraced his work; his post-war practice here, much like in England, consisted largely of a series of unexecuted projects.

Figure 1. Plan for the redevelopment of Toronto Island prepared by architect Wells Coates in 1954. (Collection Centre Canadien d'Architecture / Canadian Centre for Architecture, Montréal)

- 1 The extensive reports, notes, and sketches in the Wells Coates Archives (hereafter WCA) at the Canadian Centre for Architecture, Montréal, were the principal research source for this article. My preliminary thoughts on this subject were presented in a paper, "Wells Coates' Canadian Projects: Experiments in the Development of the Modern City," at the SSAC conference in June 1994.
- 2 "Canadian Architecture Praised," *Vancouver Daily Province* 8 October 1952. WCA.
- 3 Ibid.

BY ELSPETH COWELL

Coates first sought work in Canada during a visit to Montréal in July 1951. With his partner Jacqueline Tyrwhitt and Canadian architect C.B.K. Van Norman, he met with the vice-president of Alcan to discuss a proposal for the soon-to-be developed single-industry community of Kitmat, British Columbia.⁴ This overture was unsuccessful, though Coates continued to seek some level of involvement in the development of Kitmat until at least March 1952.⁵ More promising was his appointment as planning consultant to the Iroquois, Ontario, municipal council in September 1952. The old townsite of Iroquois was to be flooded during the construction of the St. Lawrence Seaway, and council hired Coates to prepare the master plan for a new relocated community. He continued to work on his ambitious plan for the Iroquois New Town until October 1954 when, for a combination of political and practical reasons, another architect, Kent Baker, was chosen to complete the design for the new town.

In early 1954, probably while still working on the Iroquois New Town, Coates in association with John C. Parkin⁶ initiated a Toronto Island redevelopment project which focused on increasing the housing density and updating the island's housing stock and recreational facilities. Coates may have seen the Iroquois New Town and Toronto Island projects as interrelated: the housing that he proposed for Toronto Island consisted primarily of "Room Units," prefabricated housing units of his own design; in his plans for Iroquois New Town, he not only incorporated Room Unit housing, but also promoted the inclusion of a factory for manufacturing Room Units as part of the town's industrial base.

The Toronto Island project was not executed, nor were other ill-fated projects which followed: proposals for apartments in Ottawa (1955) and Vancouver (1957); a mass transit system (1957) for Vancouver; and Project '58, an urban plan for downtown and West End Vancouver. Coates died in Vancouver on 17 June 1958, never achieving the prominence in Canada he felt he deserved. Nevertheless, his Toronto Island project represents a notable exercise in the comprehensive application of Modern urban planning theory and architectural design.

TORONTO ISLAND

Coates' proposal for the group of islands fronting Toronto Harbour (commonly called "Toronto Island" collectively) (**figure 1**) was not developed in isolation, but was part of an ongoing discussion on the islands' future and was grounded on local input.⁷ While no evidence has been found to suggest that Wells Coates had any direct involvement in the debate concerning Toronto Island's development, he was clearly aware of the controversy.

From 1947, the city of Toronto began to take an active interest in "modernizing" Toronto Island. Each of their successive planning proposals was strongly opposed by the islands' residents. The city's plans focused on three objectives: improving the islands' accessibility by constructing a tunnel connecting them to the mainland; increasing the tax base of the islands by replacing the existing housing with multi-storey luxury apartment buildings and hotels; and attracting more Torontonians to the islands by improving the recreational facilities. The islands' residents fought to maintain the status-quo, an automobile-free environment and a small population (approximately 2,000 year-round residents in 1951)⁸ living in winterized frame cottages. The residents would endorse only changes that improved their quality of life, such as raising the level of land to prevent flooding or constructing new recreational facilities.

The city's long-term plan of 1947 set the general direction for all their subsequent proposals (**figure 2**). The harbour side of the islands would be used for parkland and recreational facilities. The lake side of the islands would be developed with high-density housing and hotels fronted by beaches. In some plans, two of the smaller islands on the harbour side, Algonquin and Ward's islands, continued to be occupied by individual houses. Transportation centred on a wide highway which swept across the islands and connected them to the mainland by a tunnel to be located adjacent to the existing airport. This road would supplement the existing ferries. Several plans also suggested a drawbridge over the Eastern Channel. Extensive parking for visitors (up to 9,000 cars) was also a recurring feature.

Wells Coates' report for his redevelopment project referred to various proposals by the city of Toronto, and these proposals served as a starting point for his scheme. In essence, Coates combined the city's proposal of 1951 (**figure 3**) and the island residents' proposal of 1953 (**figure 4**): the layout of roads (with a tunnel under the Western Channel) and zoning of facilities were adopted directly from the city's plan, but Coates maintained the natural topography of the islands evident in residents' plan.

4 Sherban Cantacuzino, *Wells Coates: A Monograph* (London: Gordon Fraser, 1978), 92.

5 Wells Coates to McNeely Dubose, Alcan vice-president, 2 March 1952. WCA.

6 Wells Coates, "Memorandum on a proposed site development in Toronto, Ontario, Canada ...," March 15, 1954," 3. WCA. The nature of this association is unclear.

7 The background information on the redevelopment of Toronto Island and the accompanying controversy is based on two sources: *Toronto's Island Park Neighbourhoods* (Toronto: City of Toronto Planning Board, 1973), and Sally Gibson, *More Than an Island: A History of the Toronto Island* (Toronto: Irwin, 1984), 225-235.1.

8 *Toronto's Island Park Neighbourhoods* (Toronto: City of Toronto Planning Board, 1973), 2.3.

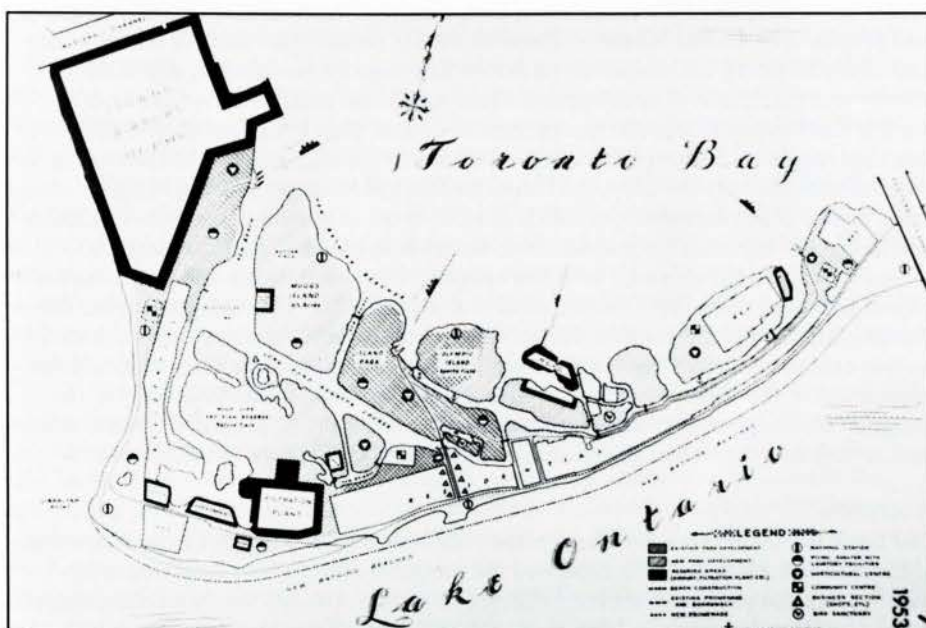
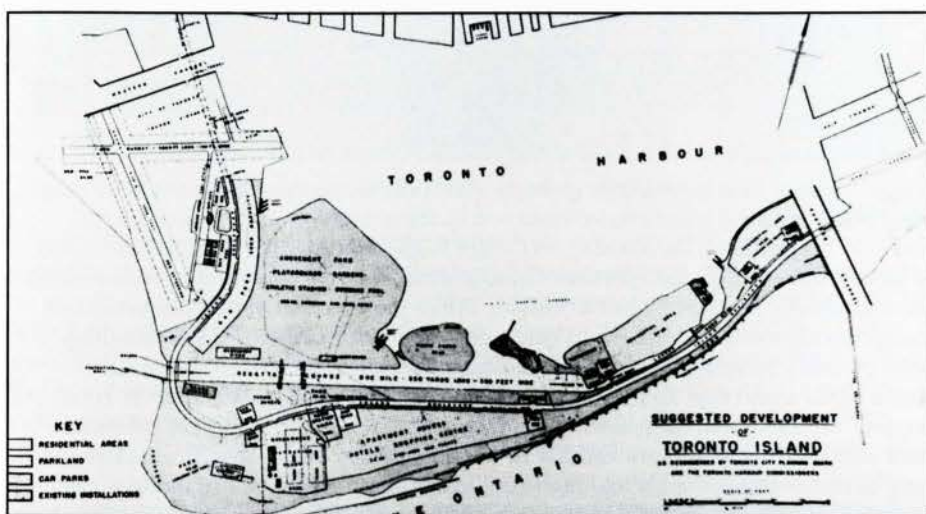
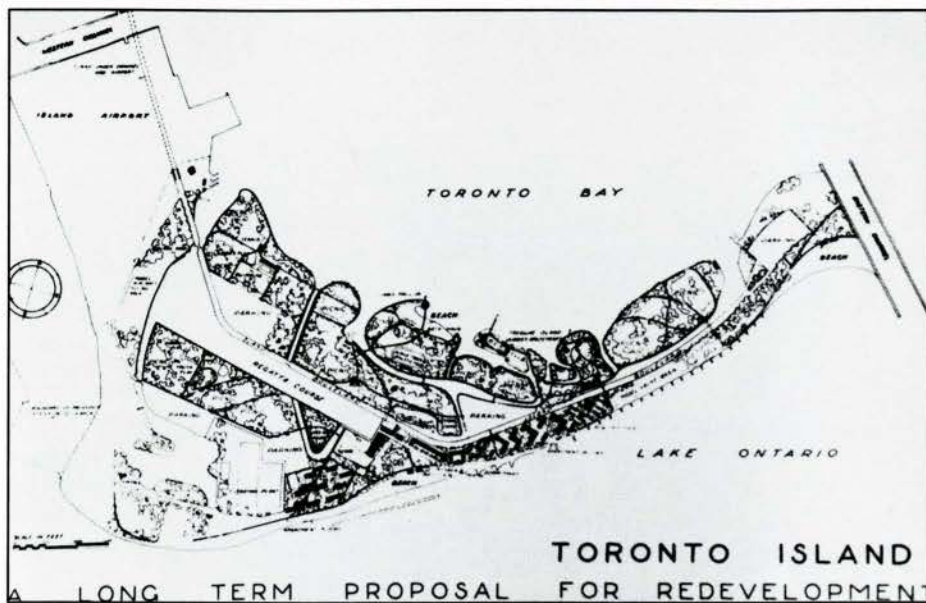
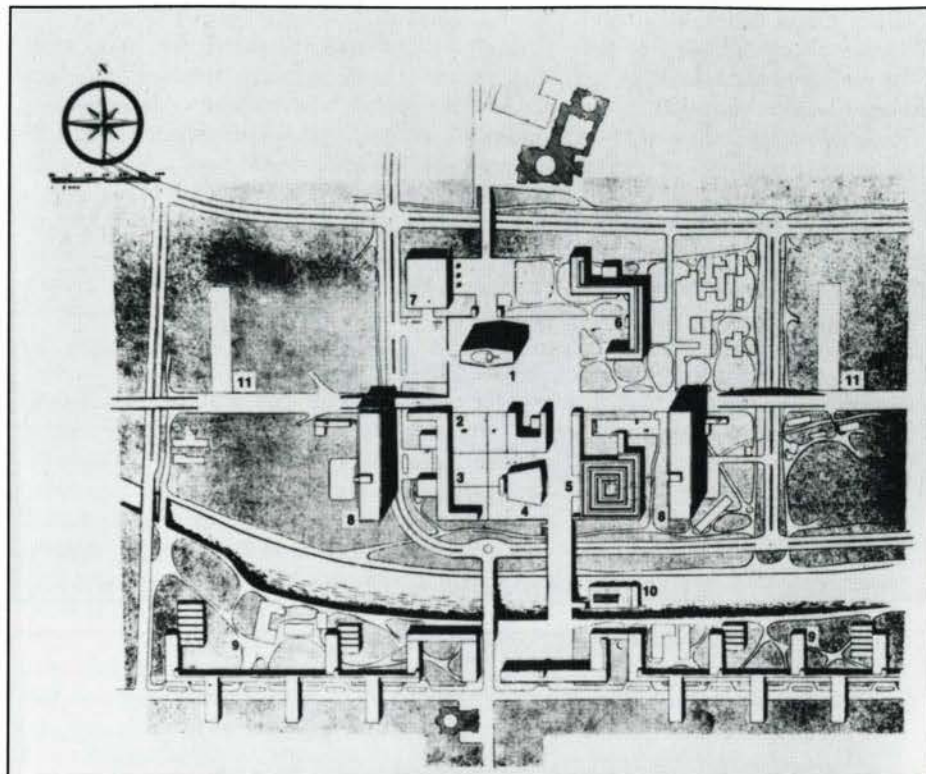


Figure 5. The plan for Saint-Dié Civic Centre prepared by Le Corbusier in 1946. (Norma Evenson, *Le Corbusier: The Machine and the Grand Design* [New York: George Braziller, 1969], fig. 65)



Coates then moved beyond the synthesis of existing proposals with his arrangement of the housing, which was considered in more detail than in previous local plans. In his proposal, the housing on Centre Island and Algonquin Island consisted of widely spaced high-rise apartment blocks situated in park-like setting—an arrangement obviously inspired by Le Corbusier's urban projects. Individual houses strung along curving roadways were to be constructed on Ward's Island. These dwellings were probably intended to accommodate existing island residents. Coates clearly stated in his report that all residents wishing to remain on the islands would be rehoused.⁹ Further, given the residents' hostility to high-rise, multiple-unit development, their new housing would presumably be low-rise, single-family dwellings. Coates' new housing—single-family and high-rise—on Toronto Island would increase the overall population from 3,000 to approximately 10,000. The other buildings shown on Coates' plan, in spite of the precision of their forms, do not represent specific buildings proposed by Coates. These outlines are simply formal indicators of the architectural character of the buildings that he hoped to design for the islands, and of the density and placement of development. Once again, the parallel to Le Corbusier's work is clear, especially in the comparison of Coates' plan to Le Corbusier's plan for Saint-Dié (figure 5). Both architects utilized schematic building outlines in their urban plans to indicate only the proposed character (always Modern) and placement of structures. Coates' comprehensive application of modern urban planning theory and architectural design distinguishes his proposal from the projects prepared by local planners. Coates developed his proposal with the intention of promoting his vision of a modern community (and obtaining a commission to design the final redevelopment plan for Toronto Island). Coates' position on the creation of modern communities was based on two central concepts: the development and use of industrialized housing; and the application of the ideas of modern planning as set out by the Athens Charter of the Congrès International d'Architecture Moderne (CIAM), most importantly the rationalized zoning and controlled growth achieved through public control of urban land.

HOUSING

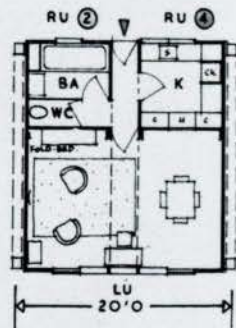
The merit of Coates' Toronto Island project undoubtedly centred on the development of the housing. He opened his report on the project by stating that its *raison d'être* was "a proposed site development in Toronto, Ontario, Canada for the exploitation of Room Unit Developments in high-block apartment dwellings, and for other buildings."¹⁰ The report explained that Toronto Island was an ideal location, based on the

⁹ Coates, "Memorandum," 3.

¹⁰ *Ibid.*, 1.

ROOM UNITS TYPICAL FLAT PLANS

COPYRIGHT
ROOMS INTO FRAME
ROOMS IN A GARDEN
WELLS COATES ASSOCIATES

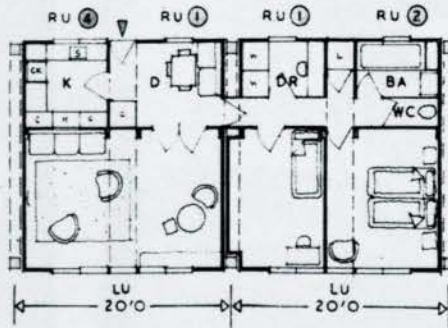


2 RU FLAT 350 SQ. FT.

BED-SITTING RM	18'0" X 7'6"
BATH RM & W.C.	7'6" X 7'6"
KITCHENETTE	7'6" X 7'6"

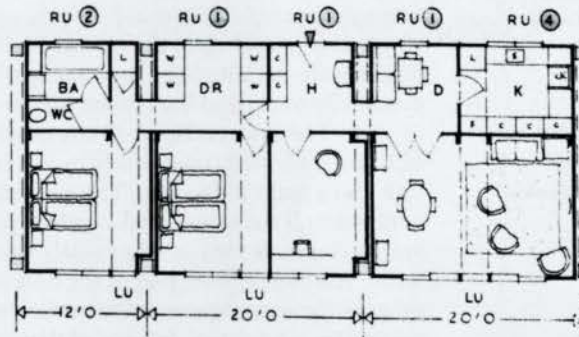
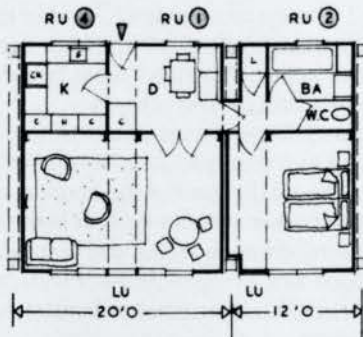
3 RU FLAT 575 SQ. FT.

LIVING RM	18'0" X 12'6"
D/BEDRM	11'6" X 12'6"
BATH & W.C.	11'6" X 7'6"
HALL-DINING BAY	7'6" X 7'6"
KITCHEN	7'6" X 7'6"



4 RU FLAT 725 SQ. FT.

LIVING RM	18'0" X 12'6"
D/BEDRM	10'6" X 12'6"
S/BEDRM	8'3" X 12'6"
HALL-DINING	10'6" X 7'6"
DRESSING RM	7'6" X 5'0"
BATH & W.C.	7'6" X 7'6"
KITCHEN	7'6" X 7'6"



5 RU FLAT 950 SQ. FT.

LIVING RM	18'0" X 12'6"
STUDY & S/BEDRM	9'3" X 12'6"
D/BEDRM	10'6" X 12'6"
D/BEDRM	11'6" X 12'6"
BATHRM & W.C.	7'6" X 7'6"
DRESSING RM	7'6" X 7'6"
HALL	7'6" X 7'6"
DINING BAY	7'6" X 7'6"
KITCHEN	10'6" X 7'6"

10

proximity to downtown Toronto and absence of land ownership problems, to explore the potential of high-rise apartment blocks as a solution to Canada's housing crisis.¹¹ Taking advantage of the unique leasehold arrangement on the island (all land was leased to the residents, rather than owned), Coates hoped a British-Canadian¹² developer could be attracted who would, with the cooperation of the city, build a modern community to his designs. The scheme was predicated on the city of Toronto's willingness to lease all the land after the expiry of existing leaseholds in 1968 to a financially secure developer, who would develop the entire project within the city's guidelines. Coates implied in his report that he had already undertaken some discussion regarding this arrangement with city officials.¹³

Under this plan, most of the recreational spaces would be let to contractors for development, allowing Coates and his chosen developer to concentrate on the shopping, theatre, and cinema facilities, and, most importantly, the housing. A system of prefabricated housing, his "Room Unit Production" system, would be used for the high-rise apartment houses and other comparable buildings such as hotels.

Coates began to develop this system in 1947 as a solution to the English post-war housing crisis. The prefabricated Room Units took advantage of the economies to be gained by industrialization and standardization, but at the same time were flexible enough to adapt to a range of accommodation requirements. The concept built on Coates' prior experience with prefabricated houses, the Sunspan system of 1934,¹⁴ the preliminary development for the post-war AIROH temporary houses in England,¹⁵ and low-cost native housing for South America (c. 1945, unexecuted).

Coates' approach to housing design was based on his belief that "every living person is qualified, by right, to possess a decent home."¹⁶ This right, according to Coates, could only be achieved by developing cost-effective prefabricated housing. Like Le Corbusier, he compared the manufacturing of prefabricated housing to the automobile production line in order to illustrate how the industrialization of house construction would lead to cheaper and better houses. While the cost of setting up a production line, and therefore of the first mass-produced car (or house), was high, the economies of scale possible in a factory would rapidly reduce the cost; the more products manufactured, the lower the cost per unit.

Coates developed Room Unit Production as a prototypical system for apply-

Figure 6. Floor plans for typical Room Units designed by Wells Coates. (Collection Centre Canadien d'Architecture / Canadian Centre for Architecture, Montréal)

11 Coates, "Memorandum," 1.

12 This arrangement is reminiscent of Coates' attempts to involve British industry in the development of Iroquois New Town and to attract British immigrants.

13 Coates, "Memorandum," 3.

14 Approximately 15 of these houses were constructed by developers in England. Cantacuzino, 22.

15 This work included a comprehensive report entitled "Memorandum on the preparation of a programme of Research and Development of Ready-made Dwelling Units & Assemblies for Post-war Reconstruction & Housing," 22 March 1944. WCA.

16 Wells Coates, "Notes on the Dwellings for To-morrow," *Flats; Municipal and Private Enterprise* (London: Ascot Gas Heaters Ltd., 1938), 54.

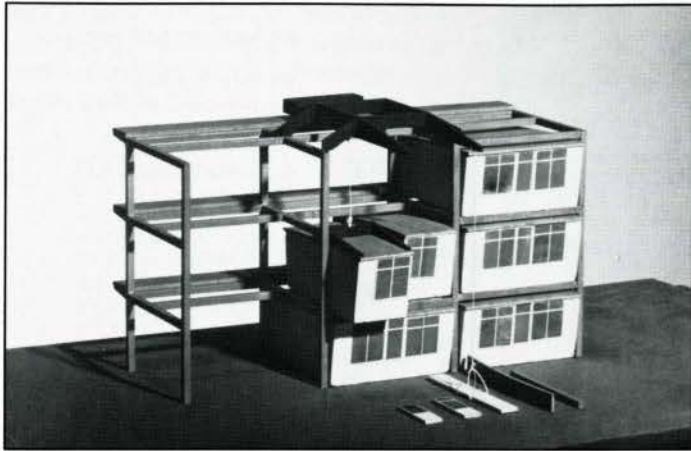


Figure 7 (above). Model of the "Rooms in a Frame" system; Wells Coates, architect. (Collection Centre Canadien d'Architecture / Canadian Centre for Architecture, Montréal).

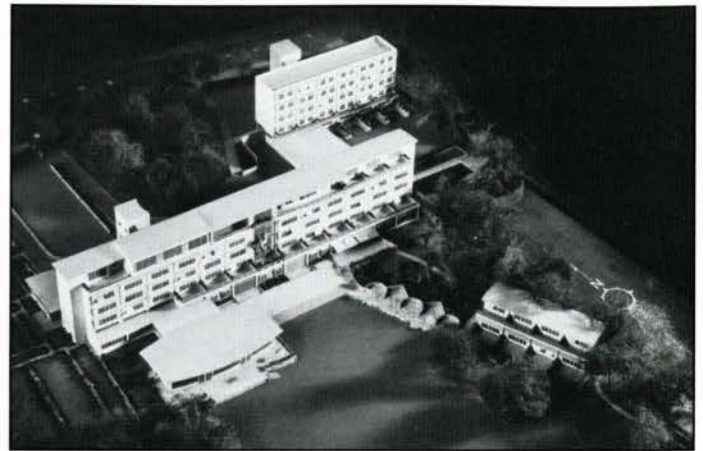


Figure 8 (right). Model of the Saint Lawrence Cliffs Hotel in Thanet, Kent; Wells Coates, architect, 1946. (Collection Centre Canadien d'Architecture / Canadian Centre for Architecture, Montréal).

ing prefabrication to house construction. The Room Units were designed to be used in two arrangements, in single-family houses called "Rooms in a Garden,"¹⁷ and in multi-storey slab blocks up to ten storeys high called "Rooms into Frame." The high-rise blocks were initially to be used for apartments and hotels, although Coates hoped eventually to expand the system for use as hospitals, offices, and schools.

The system (figure 6) consisted of insulated, low-pressure laminate housing units each divided transversely by a spine member into two spaces, an equipment unit and a main living area. The equipment unit, the smaller part of the housing unit, contained all the spaces that required plumbing and other services such as bathrooms and kitchens, as well as other small rooms, including dressing rooms and entrance halls. The larger living part of the unit was arranged as a living room, bedrooms, or other major living space as the owner wished. A complete apartment or house was created by joining two or more of these housing units.

The prefabricated room units (figure 7) were to be shipped by truck to the site, hoisted into a prestressed, precast reinforced concrete frame using a gantry attached to the frame (or placed on a foundation in the case of "Rooms in Garden"), and attached to each other to form a housing unit with a narrow link unit (see figure 6) and to the main services of the building. Economical construction would result from minimizing on-site labour and maximizing factory prefabrication.

This first iteration of the "Room into Frame" was to be used for the Saint Lawrence Cliffs Hotel in Thanet, Kent, in 1946 (figure 8). This proposal and its companion project for "Rooms in a Garden" were not executed, but Coates, convinced of the system's viability, continued to develop it. He subsequently came to an arrangement with Hawkesley Limited, an aircraft manufacturer, to replace the AROH houses (not designed by Coates) then on their production line with the Room Unit Production system. This arrangement also fell through, leading Coates to attempt to develop the system privately. Yet, in spite of his extensive promotion of the system, no Room Unit buildings were ever constructed. By 1953 Coates had begun to redesign the system in light of criticism that the equipment units were cramped, the structure and aesthetics were unresolved, transportation was expensive, and, ironically (as flexibility had always been a central concern), that the living spaces were inflexible.¹⁸ The original system changed dramatically, and the Room Units were figuratively taken apart. The equipment units continued to be prefabricated, and therefore took advantage of the economies of scale and the efficiency of the assembly line for this functionally more complex part of the unit. But the rest of the unit was to be shipped as a flat "kit of parts" package and assembled on site, allowing more flexibility in arranging living spaces and creating lower transportation costs. It was this redesigned system that Coates intended to develop in Canada. Although the system's physical configuration and construction was significantly altered between 1947 and 1954, the external appearance of the buildings for Toronto Island would probably have remained virtually unchanged from the Saint Lawrence Cliffs Hotel.¹⁹

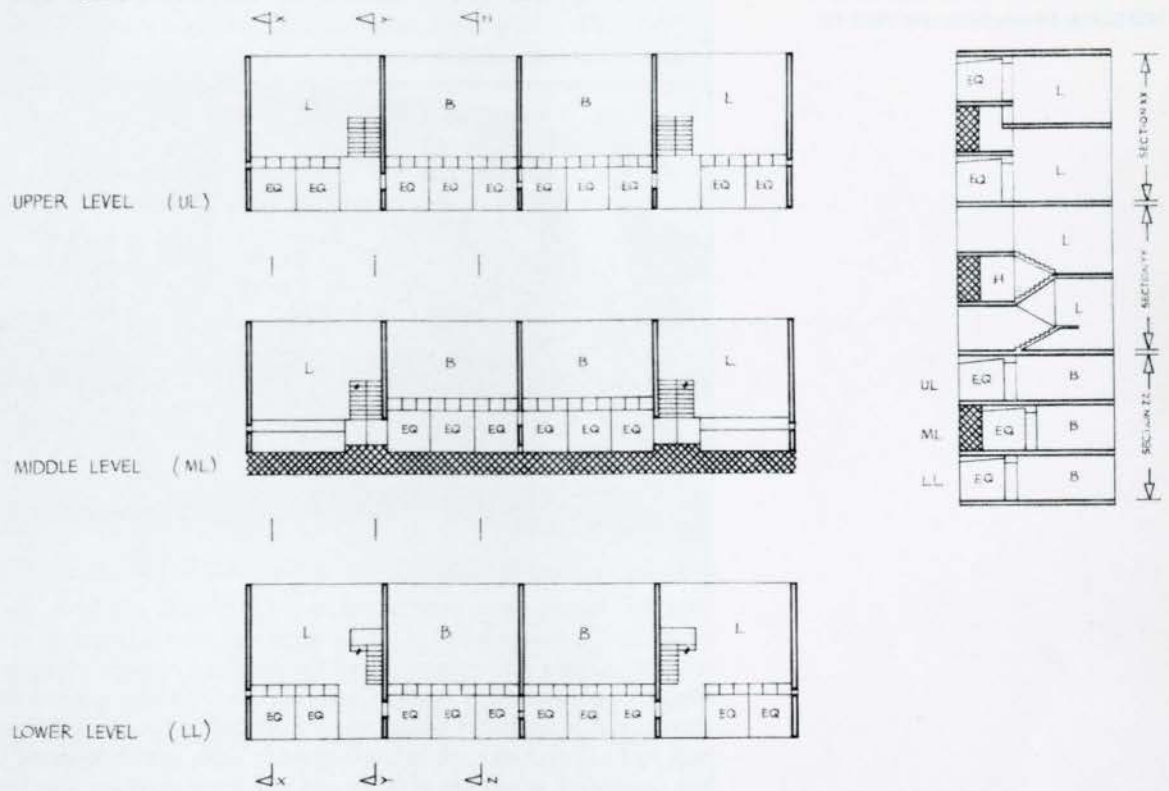
The new system also permitted Coates to explore the possibility of "Three-Two" Room Units. This sectional configuration combined one-and-one-half storey living rooms with regular-height bedrooms and service areas to create apartments with more varied spaces than a standard flats, but without wasting cubic area. Coates developed two Room Unit proposals related to this concept. Both proposals apparently

17 Coates probably hoped to use these for the single-family houses on Ward's Island.

18 These criticisms are outlined in Wells Coates, "Room Unit Production: Summary of Conclusions From Recent Analysis," n.d. (c. 1950). WCA.

19 No drawings specifically for the housing on Toronto Island are known to exist.

PLANS AND SECTION OF 'THREE TWO' PLANNING



reverted, with the exception of the continued use of prefabricated equipment units, to conventional construction methods rather than modules in a frame. Although the plans give no indication of the construction methods to be used, Coates probably intended to develop a prefabricated system for the Three-Two Room Unit system. This possibility is reinforced by Coates' suggestion in a report relating to Iroquois New Town that the Room Unit Production factory there would produce precast building elements, floor slabs, staircase units, and long-span beams.

The first proposal for Three-Two Room Units (**figure 9**) maintained some of the rationalized layout of the conventional one-level Room Units. The equipment units were positioned in rows and stacked one above another, providing for economical mechanical and plumbing connections. In the second proposal, the equipment units "floated" freely within the living units with little consideration, either in plan or section, for their relationship to each other. It is possible that the spatial advantages of the Three-Two Room Unit—which, like the Room Unit Production system, was a pet project of Coates—would ultimately outweigh the economic advantages of the original one-level Room Unit system.

Conceptually, the Room Unit Production system has strong associations with other modern housing systems. The most striking parallel is with Le Corbusier's *Unité d'Habitation* (1947-52). Both architects conceived their systems as a series of self-contained living units inserted into a multi-storey framework (**figure 10**). Le Corbusier described the underlying concept of these systems by comparing the principle used for the *Unité* to bottles in a wine rack.²⁰ As with the Room Units, the possibility of factory-produced *Unité* units was initially explored,²¹ but the final units—prefabricated panels

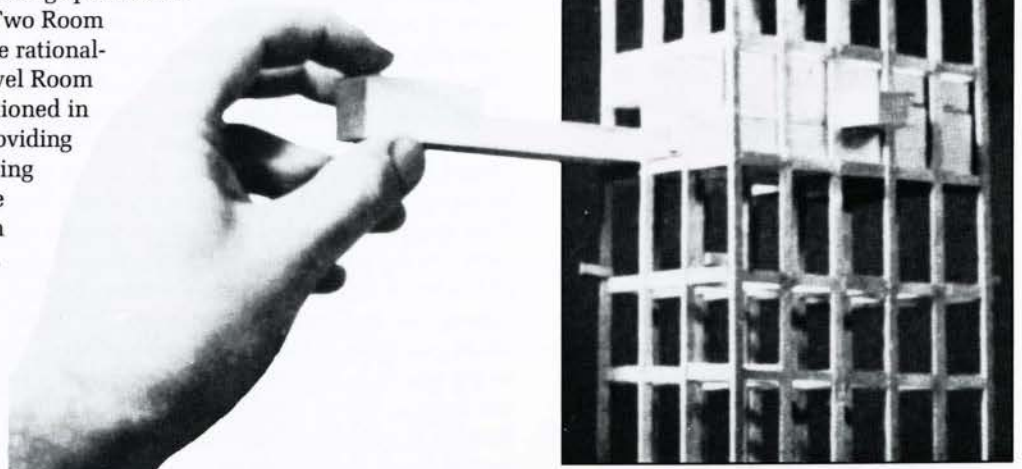
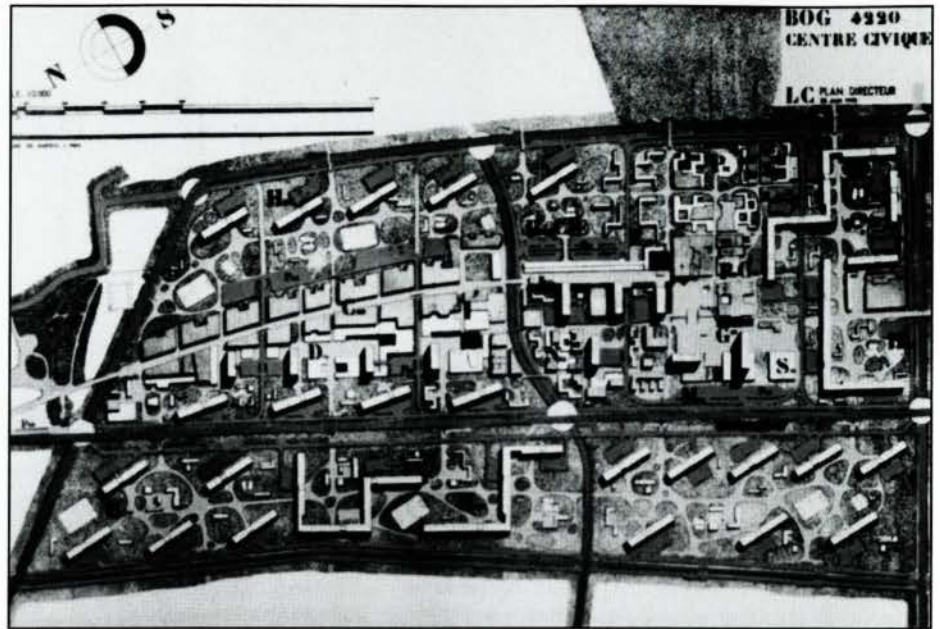


Figure 9 (top). Schematic plan and section for "Three-Two" Room Units; Wells Coates, architect. (Collection Centre Canadien d'Architecture / Canadian Centre for Architecture, Montréal).

Figure 10 (above). Conceptual model for the *Unité d'Habitation*; Le Corbusier, architect. (*Le Corbusier: Oeuvre complète 1938-1946* [Zurich: Editions Girsberger, 1950], 186)

Figure 11. Plan for Bogota, Columbia, 1950; Le Corbusier, architect. (*Le Corbusier: Oeuvre complète 1946-1952* [Zurich: Editions Girsberger, 1953], 47)



on a steel frame—were constructed *in situ*. Although site-built, the units continued to be physically independent of the building's structural frame. In his later Room Units schemes, Coates also acknowledged the problems of prefabricating modules and adopted a panel system. As the Coates and Le Corbusier systems were developed concurrently, it is unclear if Coates was influenced by the Unité d'Habitation. Earlier projects by Le Corbusier such as the Immeuble Villa, which involved the same, although less developed, principles of frame and apartment module, may have provided the initial inspiration for Coates.

Other contemporary projects may have influenced Coates in the design of the Room Units. For instance, the equipment units are akin to the prefabricated bathrooms and kitchens developed by Ralph Rapson, William Wilson Wurster, and R. Buckminster Fuller, published in F.R.S. Yorke's *The Modern House* in 1943. These parallels with contemporaneous developments in the Modern Movement are typical of Coates' work to the extent that it is often difficult to establish which were Coates' own ideas and which were "borrowed." Coates had a keen ability to assimilate the ideas of others into his modern repertoire. This absorption of external influences is especially evident in the relationship of his work to the ideas of Le Corbusier. Coates' theoretical writings echo, and at times virtually quote, Le Corbusier's writings, and a number of his buildings make direct visual references to Le Corbusier's projects and built works.

The ambiguity of Coates' sources is a byproduct of his design methodology. Coates approached most projects by trying to determine the essence of the problem to be solved, then analyzing all the problem's facets before developing a final solution. This approach often led to solutions that seemingly imitated the work of other architects, yet were in fact derived from original thought. In other cases, the starting point of Coates' design process was a concept devised by another designer which he would appropriate and develop more fully. The Three-Two section for apartments is an excellent example of this type of appropriation. Coates seized the concept of planning living spaces in section which had originally been developed by Moses Ginzburg for the Russian F-type housing and by Hans Scharoun for an apartment building at the Breslau Werkbund exhibition,²² then thoroughly explored the concept over a 20-year period for all its possible spatial configurations.

URBAN PLANNING

Coates' urban planning ideas were more derivative in concept and final form than his housing designs. His urban design philosophy and projects were based on the typology of Le Corbusier's post-war urban work and the theoretical ideas on the development of cities outlined in Le Corbusier's version of the CIAM Athens Charter.²³

The Room Unit slab blocks on Toronto Island were to be arranged in staggered rows, mirroring the arrangement of the Unité d'Habitation blocks proposed by Le Corbusier for a number of projects, including Bogota (1950) (figure 11), Saint-Dié

20 David Jenkins, *Unité d'Habitation Marseilles: Le Corbusier* (London: Phaidon, 1993), n.p.

21 Ibid.

22 Cantacuzino, 64.

23 The published version of the Charter of Athens (1941), edited anonymously by Le Corbusier, is an interpretation rather than a precise record of the ideas discussed at the fourth CIAM, "The Functional City" (1933). See Eric Mumford, "CIAM Urbanism After the Athens Charter," *Planning Perspectives* 7 (1992): 391-417.

(1946), and South Marseilles (1945). In general, Le Corbusier promoted high-rise housing for urban developments to free the ground for parkland and recreation spaces. The rows were staggered to achieve maximum ventilation and sun exposure and to minimize overlooking between buildings.

Although Coates was apparently heavily influenced by Le Corbusier's projects, his understanding of the underlying principles, namely the Athens Charter, make it clear that Coates was not merely a copyist, but rather an adherent and promoter of modern community planning. Coates' modern communities served not only as palettes for modern buildings, but were also intended to be socially progressive identities which would affirm the values of a new age.

Coates obviously viewed Toronto Island as an ideal location for a prototypical modern community. Constructing modern high-rise housing blocks combined with improving the existing recreational facilities on the island in accord with Coates' scheme would result in a community exemplary of a number of ideals set out in the Athens Charter. The Charter, formulated at the 1933 assembly of the CIAM, called for the "zoning" of urban space into four functional categories: work, recreation, housing, and traffic.²⁴ Coates incorporated this zoning into his own architectural thinking; in a 1938 lecture at the Architectural Association entitled "The Conditions for an Architecture for To-day," Coates stated that before architecture could be created, "the basic principles of a social plan, an economic plan, of a plan for the division of areas for Work, for Habitation and for Leisure" must be thought out and applied.²⁵ Coates' plan for Toronto Island amply provided for housing and recreational needs, but "work" was virtually non-existent, probably due to the site's proximity to downtown Toronto, and the traffic patterns were, at best, ill-considered. The Athens Charter called for the separation of various speeds of vehicular traffic and of pedestrians and vehicular traffic. Although Coates had previously explored exhaustively the hierarchy and arrangement of the various roadways in his Iroquois New Town project, he seems to have ignored traffic issues on Toronto Island. His proposed Toronto Island road system was dominated by the sweeping boulevard along the length of the islands adopted from the city of Toronto plan. A number of secondary roads and parking lots, denoted by thin, barely visible lines on the plan, supplemented this roadway. The motivation for this oversight on Coates' part is unclear. The emphasis he placed on the central through-route, combined with the downplayed local traffic system, suggests that he may have wanted to emphasize the park-like setting of the islands—or, perhaps, to "fool" disgruntled residents into overlooking the widespread introduction of automobiles to the islands.

Toronto Island's potential as a modern community was further accentuated by the city's leasehold arrangements, which had created a complete absence of private property on the islands. According to the Athens Charter, the controlled growth (or, in Coates words, "the coordinated planning") necessitated by the functional zoning of urban facilities dictated the subordination of private interest to the public good. This suggestion would ultimately lead to the abolition of private property. Coates' writings on urbanism placed particular emphasis on this issue.²⁶ He condemned the "laissez-faire" approach to building as leading to "postage stamp-size" developments based on developers' desire to make money.²⁷ According to Coates, architects should assume the responsibility for finding a better solution: "Unless, as architects, we set the pace, deliver up the principles for large-scale planning and legislation, we shall not have a chance to create the conditions for an architecture."²⁸

Toronto Island—already entirely publicly owned—would, therefore, be an ideal place to create a prototype for the planned community of the future. Paradoxically, for all Coates' enthusiasm for the suppression of private property rights and his condemnation of developers, his plan for Toronto Island was dependent on the recruitment of a private developer. He must have drawn a very fine distinction between developers in general and developers who were willing to build his ideas.²⁹ In his Toronto Island report he stated "the whole of the land is owned by the Corporation of the City of Toronto, and is available on leasehold to developers willing to take on the whole project."³⁰ (emphasis by Coates)

An often overlooked aspect of the Athens Charter is relevant to the redevelopment of Toronto Island (and to the development of modern Canadian communities in general): the need to consider the natural attributes of the site in planning its development. Tenet 86 of the Athens Charter declares that the urban plan "must gather into a fruitful harmony the natural resources of the site, the topography of the whole area, the economic facts, the sociological needs and the spiritual values."³¹ Coates echoed this

24 "Charter of Athens," in *Programs and Manifestos on 20th-Century Architecture*, ed. Ulrich Conrads (Cambridge, Mass.: MIT Press, 1987), 139.

25 Wells Coates, "Conditions for an Architecture for To-day," *The Architectural Association Journal* 53, no. 614 (April 1938): 454.

26 See especially Coates, "Conditions for an Architecture for To-day," and "Planning in Section," *The Architectural Review* 82 (August 1937): 51-58.

27 Coates, "Conditions for an Architecture for To-day," 450.

28 *Ibid.*, 452.

29 This conclusion is substantiated by his previous involvement with developers, especially Randall Bell, the developer involved in several of his English projects and, initially, Iroquois New Town.

30 Coates, "Memorandum," 1.

31 "Charter of Athens," in Conrads, 142.

sentiment in his aforementioned 1952 lecture to the Community Planning Association in Vancouver, when he emphasized that "Towns must be designed to blend with and enhance the natural beauty of the landscape."³² In his Toronto Island proposal, Coates preserved most of the natural topography of the islands and waterways, whereas the city of Toronto plan indicated that many of the waterways were to be filled (see figure 4). On the Coates plan, most of the buildings are shown in outline only, but green (for vegetation) and blue (for water) colouring were added to emphasize the significant presence of nature for the islands.³³ Further, like many other Modernists, Coates may have considered the stark technological beauty of Modern architecture as an counterbalance, and consequently an enhancement for the intricate beauty of nature.

WHILE THE "CLASSICAL ERA" THAT COATES PREDICTED in his 1952 lecture in Vancouver never emerged, Canadian post-war architects did embrace International Style modernism as the style of choice. High-rise apartments of the form (though not the fabrication) proposed by Coates for Toronto Island soon began to sprout up across the country: the Benvenuto Place Apartment-Hotel, designed by Peter Dickinson (a former employee of Coates) and constructed in 1955, was among the first apartment buildings to adopt the International Style in Toronto; the Ocean Towers, designed by Rix Reinecke and constructed in 1958, was the first high-rise apartment building in downtown Vancouver's West End. While Coates would have approved of the modern packaging of these and other contemporary apartment buildings, he was probably dismayed at their propitiation of a piecemeal, "postage-stamp" approach to development. Housing developments in Canada rarely incorporated high-rises, with the exception of several publicly sponsored superblock housing complexes, including Regent Park South in Toronto (1957), Jeanne-Mance in Montréal (1958), and McLean Park in Vancouver (1962-63, 1968-70).

Likewise, most post-war planned communities in Canada did not unconditionally embrace Modernism. The new communities of Kitimat, British Columbia, and Don Mills, Ontario, both begun in 1952, are prime examples, each a blend of Modern architecture and Garden City-inspired planning. Coates himself adopted this approach for his proposed Iroquois New Town. The Toronto Island project differed from these projects in its comprehensive and unconditional application of Modern architectural design and urban planning theory. Coates took advantage of the unique circumstances afforded by the project, notably its lack of an industrial component,³⁴ to downplay industry or "work," as well as traffic, the two less-desirable of the four zoning categories described in the Athens Charter. He thus created an idealized living environment where leisure and entertainment were paramount. His objectives in redesigning this community are clear: he intended Toronto Island to showcase his Room Units housing blocks as a model housing form of the future for Canada, and his urban plan of rationalized zoning and public control of urban land as a model modern community for his adopted country. His Toronto Island project, had it been built, would indeed have been Modern architecture of "more than isolated buildings." But such a thing did not prove possible for Coates in Canada.

32 "Canadian Architecture Praised."

33 The presence of nature is also emphasized on the plan for Iroquois New Town, where oversized patches of trees are placed apparently at random throughout the community.

34 The other three communities were designed with industrial components: Kitimat was a company town for Alcan; Don Mills, in its initial conception, was to include its own industrial base, although it never materialized; and Iroquois New Town was to include a cross-section of industry as well as a deep harbour.

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The Trend House Program

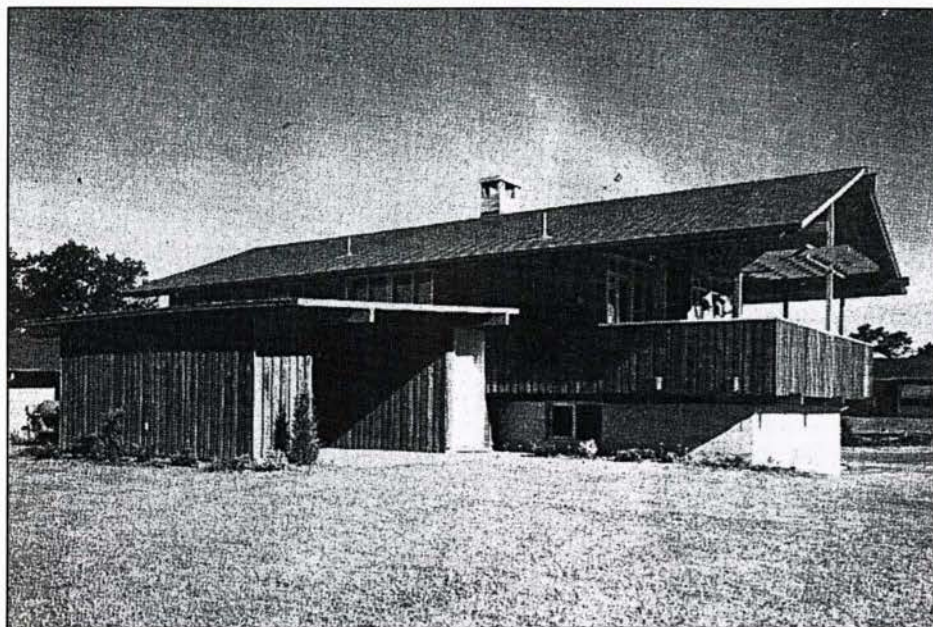


Figure 1. The 1952 Trend House, 68 Rosethorne Road, Toronto, designed by Fred Brodie. (*Canadian Homes and Gardens*, September 1952)

Canadians increasingly embraced Modern architecture and design in the boom years following the Second World War. Across the country there was growing interest in a simple, easy-care type of house which incorporated open planning, innovative building methods, newly available building materials such as plywoods and plastics, and new approaches to siting. There was also strong interest through the 1950s in modern furniture and industrial design, examples of which could be seen at art gallery exhibitions and purchased at department stores.

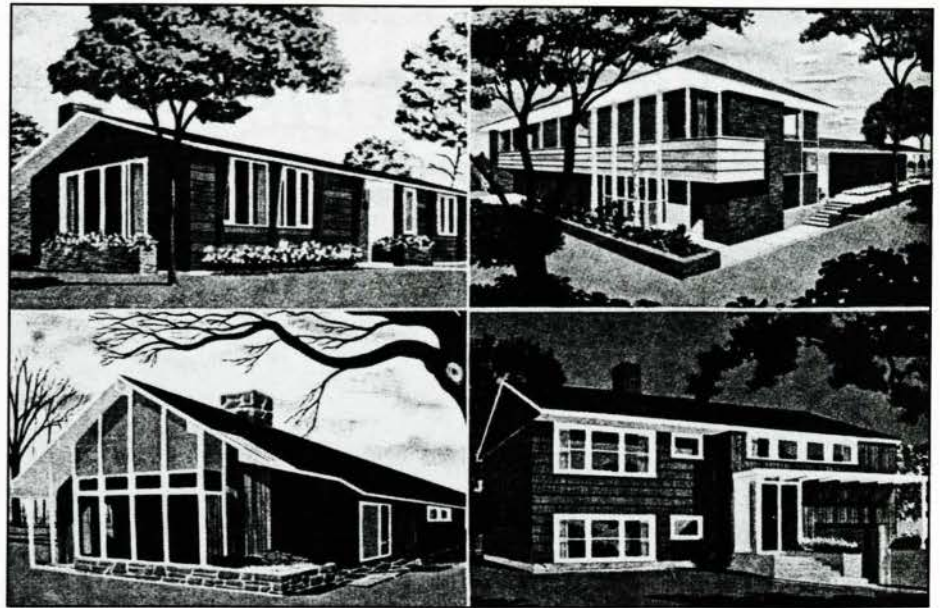
In response to this interest, the British Columbia wood industry launched an imaginative promotion of its wood products throughout Canada. The British Columbia Lumber Manufacturers Association (BCLMA) and other B.C. wood interests¹ sponsored eleven so-called "Trend Houses," which were constructed in major centres across the country in the early 1950s. These were architect-designed model houses, all open to the public, intended to illustrate modern trends in small house design using B.C. woods. Whenever possible, the Trend Houses were furnished with award-winning, Canadian-designed products, recommended by the National Gallery of Canada and Eaton's department store. The houses proved immensely popular with the public, who valued the opportunity to see in one venue progressive architectural ideas expressed in West Coast woods and the latest in Canadian design presented in a modern architectural setting.

The Trend House program might never have happened were it not for changing market conditions after the war. As a result of a drop in wood sales to the United Kingdom, the B.C. wood industry looked increasingly to Canadian markets to take up the slack. At that time, news of the experimental activities of West Coast architects was beginning to drift eastward. By the early 1950s, articles on West Coast post-and-beam houses were dominating the pages of *Canadian Homes and Gardens*. Seeking to capitalize on this coverage, the industry decided to build a model house in Eastern Canada that would demonstrate how popular features of these new West Coast houses might be incorporated into eastern buildings.

¹ The eleven Trend Houses were a promotion of three main groups: the B.C. Lumber Manufacturers Association, the Plywood Manufacturers Association of B.C., and the Consolidated Red Cedar Shingle Association of B.C. For the sake of simplicity I have referred to the sponsors as the "BCLMA" or as "the wood industry."

B Y A L L A N C O L L I E R

Figure 2. Clockwise from top left, the 1954 Trend Houses in London (Fanshawe Park Road, Stoneybrook Heights), Toronto (41 Weybourne Crescent, Lawrence Park), Montréal (2 Woodland Avenue, Beaurepaire), and Halifax (15 Balmoral Road, Francklyn Park). (*Western Homes and Living*, May 1954)



Planning for Canada's first Trend House began in 1951. Forest company executive Cleve Edgett contacted the progressive Vancouver architectural firm of Sharp & Thompson, Berwick, Pratt to commission a design for a model house to be constructed at an international trade fair slated for Toronto in 1952. The firm held an in-house competition resulting in 14 proposals. The winning design by Fred Brodie was built not at the trade fair as originally intended but in the Toronto suburb of Thorncrest Village where, it was hoped, the house would attract a broader cross-section of visitors. The house remained open to the public through the summer of 1952.

The first Trend House was designed to appeal to a small family with an average income. It was a simple rectangular two-storey structure with a low-pitch gable roof extending over a deck at one end (figure 1). There was a flat-roofed carport attached to one side and a wide bay of tall windows facing a view on the other. The exterior was clad in vertical cedar siding which, at the time, would have been a novelty in Toronto, where brick was the norm. With only 1,000 square feet of living area, the architect succeeded in creating a sense of interior spaciousness by employing an open-beam ceiling and by consolidating the kitchen, dining, and living areas. Plywood built-ins left extra floor space for light-weight chairs and tables that could be re-arranged into various groupings. The overall look was modern and clean, with visual warmth provided by the natural finish of the cedar walls and ceilings.

What enhanced the contemporary look of the interior was undoubtedly the Canadian-designed furnishings selected from the National Gallery of Canada's Design Index.² Included in the house were some of the most inventive work by Canada's design community: furniture by Jan Kuypers and Russel Spanner (Toronto), Peter Cotton and Morrison-Bush (B.C.), and Julien Hebert (Montréal); lighting from Norman Slater and D.C. McCormack (Toronto); fabrics by J. and J. Brook (Toronto); and miscellaneous items such as cookware, "Tintawn" carpeting, and small kitchen appliances. Ceramic bowls and mugs and hand-woven place mats were provided by the Handicraft Guild of Canada. Paintings by David Milne, Carl Schaefer, and others were lent by the Picture Loan Society of Toronto. From home to contents, this first Trend House was a thorough demonstration of the state of Canadian design at the time and proved immensely popular with the public. More than 200,000 people visited, prompting the B.C. sponsors to plan for an expanded program.

In 1953, the BCLMA announced plans to build ten additional Trend Houses in major centres across Canada. They were to open to the public in the spring and summer of 1954. In addition to the extensive use of wood, the designs were to reflect the trend toward smaller, inexpensive houses by focusing on the efficient use of space which could be achieved by amalgamating living and dining areas, eliminating halls, and providing built-ins. The designs were also to focus on more effective siting to provide easy access to outdoor spaces adjacent to living areas. Instead of commissioning a Vancouver firm, the sponsors chose local firms working in the ten centres where the houses were to be built. These were: John di Castri (Victoria), Davison and Porter

² The Design Index was a periodically updated registry of Canadian-designed products, administered by the Industrial Design Division of the National Gallery of Canada.

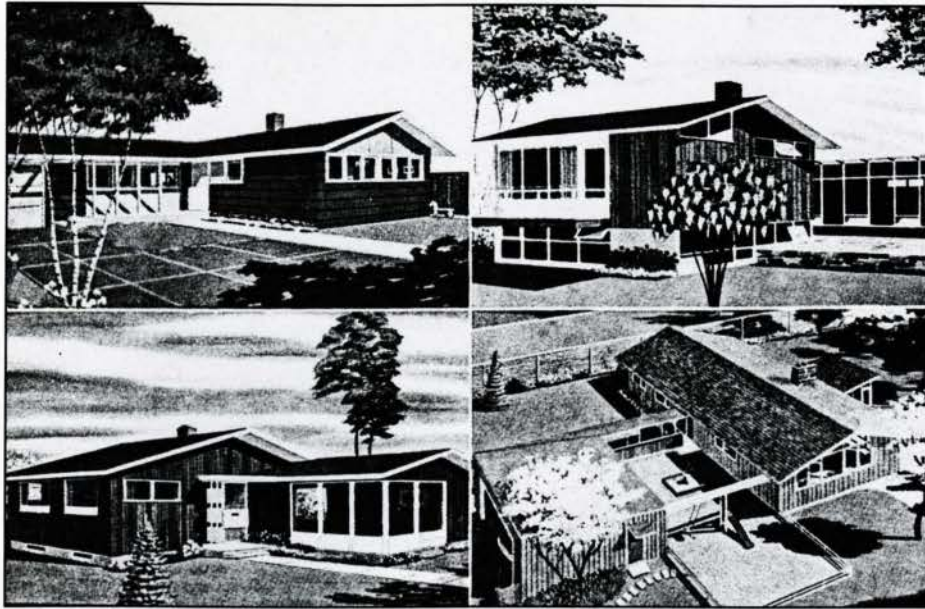


Figure 3. Clockwise from top left, the 1954 Trend Houses in Edmonton (8331 120th Street, Windsor Park), Calgary (4738 Elbow Park Drive, Elboya), Regina (3720 Albert Street, Lakeview), and Winnipeg (762 South Drive, Fort Garry). (*Western Homes and Living*, May 1954)

(Vancouver), Rule, Wynn, Rule (Calgary), Dewar, Stevenson and Stanley (Edmonton), Stock and Ramsay (Regina), Smith, Munn, Carter, and Katelnikoff (Winnipeg), Philip Carter Johnson (London), Fleury, Arthur, and Calvert (Toronto), Philip Goodfellow (Montréal), and Allan, Duffus, Davison, Duffus, Romans, and Davis (Halifax). With their knowledge of local climate, geography, codes, materials, and building traditions, it was thought these architects would be better suited to design houses of interest to the local market. While B.C. woods were already available across the country, each area had demonstrated certain preferences: in Victoria, it was hemlock; in Ontario, western red cedar; and on the Prairies, Douglas fir plywood. The expanded new program would build on these preferences by providing house visitors and suppliers alike with information on appropriate uses in each area.

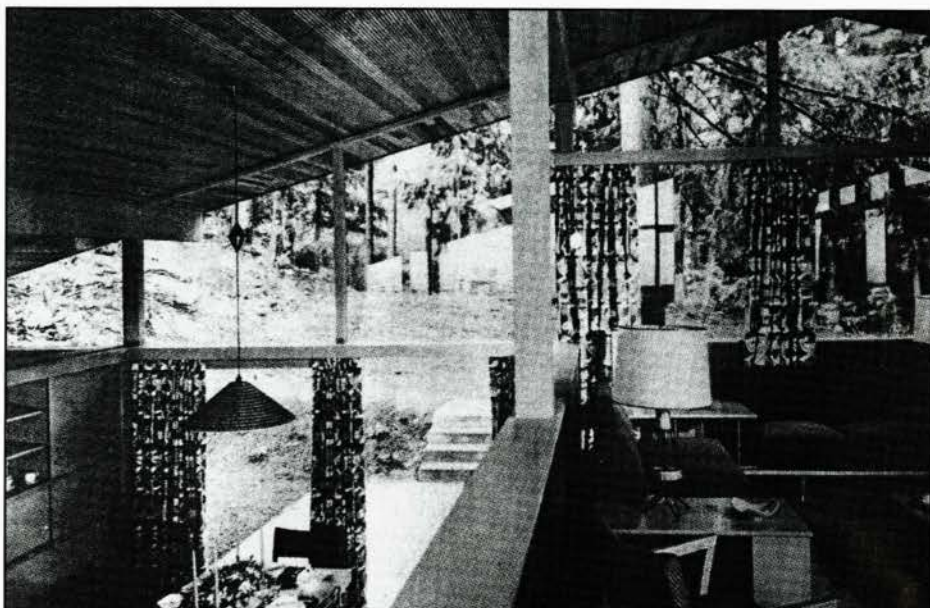
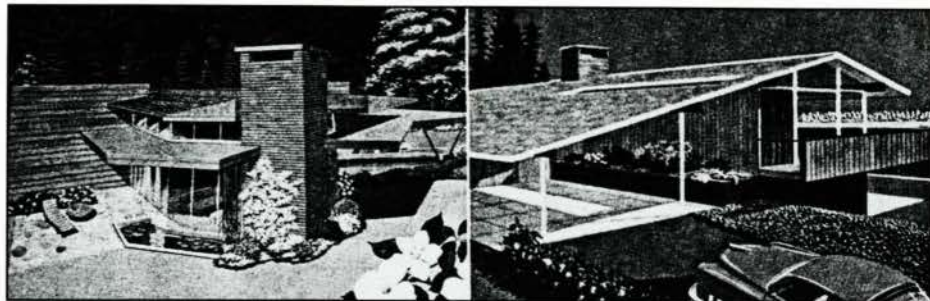
The ten new Trend Houses were built over the winter and spring of 1953-54 using funds from a total budget of \$500,000. The Victoria house was the smallest (825 square feet) and cost under \$10,000; Montréal was the largest (1,800 square feet) and was projected to cost about \$30,000. In some cases the houses were designed for specific clients: the Victoria house was designed for writer Gwen Cash, and the Toronto house for Eric Arthur of the architectural firm Fleury, Arthur, and Calvert, which had the design commission. Before construction began, some of the houses were sold to owners who had a say in the finishing details.

Much of the budget was spent on an extensive, well-organized publicity campaign. In the spring and summer of 1954, full-colour advertisements with renderings of the ten model houses, complete with opening dates and addresses, appeared in national home magazines (figures 2, 3, 4). Several days prior to the opening of each Trend House, local newspapers included four or five pages of reporting and advertisements. Most of the reporting reiterated wood industry press releases which included stories on hemlock as the "Cinderella wood," on the versatility of plywoods, and on the potential of red cedar as a framing material. There were also descriptions of the types of floor plans and structural systems, and of the latest state-of-the-art heating systems. Local reporting often included an overall impression of the house and an interview with the builder and architect, who explained the rationale for the building, its siting on the lot, and the choice of detailing. Advertisements were placed by the contractors and suppliers and by Eaton's, who coordinated the selection of furnishings, mostly from the Design Index. Brochures, pamphlets, and a 32-page booklet were made available by mail, at the houses, and at lumber suppliers.

Consistent with the aims of the program, wood was used almost exclusively throughout the Trend Houses, except in the Toronto house where local codes required some brick. Some of the most noteworthy uses of wood were in the Vancouver house, where the architect specified 6-inch-wide cedar siding with closely spaced saw kerfs to add texture to the massive exposed ceiling (figure 5). Both the Toronto and Victoria houses had ceilings of red cedar planks which were lapped like the hull of a clinker-built boat. Most of the houses featured fir plywood kitchen cabinets and built-ins;

Figure 4 (top). The 1954 Trend Houses in Victoria (3516 Richmond Road, Saanich) and Vancouver (4342 Skyline Drive, Forest Hills). (*Western Homes and Living*, May 1954)

Figure 5 (bottom). Interior of the Vancouver Trend House, designed by Davison and Porter. Note the saw-kerfed cedar siding used on the ceiling. (*Western Homes and Living*, August 1954)



several featured “Driftwood” and other embossed-plywood wall panelling, which had just been introduced to the Canadian market. Unlike in the 1952 Trend House, architects of the subsequent Trend Houses specified a much greater use of paint colour, inside and out, to complement the natural wood.

To maximize a sense of space, the ten Trend Houses had open-plan living and dining areas; the Vancouver, Calgary, Winnipeg, Montréal, and London houses also had open-beam ceilings. The Victoria house, smallest of the ten, had higher than conventional ceilings, with wood partitions rather than full-height walls to define the spaces. It also had a ribbon of clerestory windows and a wall of glass to help visually open up the interior. Structurally, about half the houses incorporated aspects of post-and-beam construction. Porter’s Vancouver Trend House, like his own landmark residence of 1949, was an example of this structural system. In Victoria, John di Castri specified site-built trusses to accomplish his wing-shaped floating roof, and in London, Philip Carter Johnson used pairs of laminated hemlock “boomerang trusses” bolted together on the ground and then hoisted upright to form arches.

As the floor levels of most of the ten Trend Houses were at least partially at grade, direct access to the outside was greatly enhanced and gardens became a prominent focus. In the Winnipeg house, a sun-trap/play area was located between the garage and the kitchen, allowing easy supervision of children. In Victoria, Toronto, Calgary, and Vancouver, terraces were located adjacent to the main living area. In the Vancouver house, huge expanses of glass provided vistas of forest throughout the main living area.

Like the first Trend House, the 1954 Trend Houses proved popular with the public. In Victoria, more than 3,000 people visited the first day, while in Calgary the police had to be called to persuade the crowd to go home at 9 P.M. Lumber industry officials estimated that across Canada one million people would visit the ten model houses.³ In a retrospective edition on B.C. houses of the 1950s, *Western Homes and Living* magazine included the Victoria Trend House as one of the ten most influential of the decade. It, like the other model homes in this unique national program, were instrumental in helping Canadians formulate a personal understanding of the role of good modern design in their lives.

3 Attendance figures are from an article on the Trend Houses published in *Western Business and Industry*, May 1954.

Allan Collier is a freelance curator specializing in modern design. He was co-curator (design) for the Winnipeg Art Gallery exhibition *Achieving the Modern, Canadian Abstract Painting and Design in the 1950s*.



7 May 1995

The scale of achievement evident in Harold Kalman's *A History of Canadian Architecture* is undeniable, as Gordon Fulton rightly recognizes in his review (*SSAC Bulletin* 20:1). It is a providential circumstance that the Alan Gowans methodological tradition has become a standard for encompassing this land of vast distances and frequently utilitarian or (according to Euro-American bias) "naive" architectural pretensions. All the more that it has taken a form more or less adequate for the time; even Gowans himself has lately termed *Building Canada*, his 1966 revision of *Looking at Architecture in Canada*, "obsolete in approach and obsolescent in much factual detail,"¹ a point well borne out for anybody recently attempting to use Gowans's text as a survey.

That said, an informed and cautious eye may detect more than a few errors in Kalman's telling, and one noteworthy example passes into Fulton's review without challenge: the attribution of Smith Carter Searle's 1959 J.A. Russell Building at the University of Manitoba to Smith, Carter, Parkin. It was only after the ill-fated merger of Smith Carter Searle and John B. Parkin Associates in 1969, for a short while following John C. Parkin's split to form his own firm at the beginning of 1971, that the Winnipeg office took that name. The firm remains in operation as Smith Carter Architects and Engineers Incorporated.

Adam Sobolak
Toronto

Smith Carter Searle's 1959 J.A. Russell Building, University of Manitoba, Winnipeg. (Harold Kalman, *A History of Canadian Architecture* [Toronto: Oxford University Press, 1994], 2:812. Photograph by Henry Kalen)

¹ Alan Gowans, *Styles and Types of North American Architecture* (New York: HarperCollins, 1992), 79, n. 10.

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