Making Himself at Home

Cormier, Trudeau, and the Architecture of Domestic Masculinity

Annmarie Adams and Cameron Macdonell

Montreal architect Ernest Cormier designed and occupied the art deco house at 1418 Pine Avenue starting in 1930–31 to accommodate his unusual living arrangement with Clorinthe Perron. Pierre Elliott Trudeau, fifteenth prime minister of Canada, purchased the house in 1979 to suit his different and yet equally atypical masculinity as retired head of state and single father. The house's unique spatial program and its artifacts comprise an architecture of domestic masculinity reflecting Cormier's autobiographical narrative as well as Trudeau's reanimation of that narrative by restoring, maintaining, supplementing, showing, and/or rearranging those spaces and signifiers to accommodate his self-image.

ON NEW YEAR'S DAY, 1980, Canadian architect Ernest Cormier died after a long illness. Several days prior to Cormier's death, Pierre Elliott Trudeau, fifteenth prime minister of Canada (and father of Justin Trudeau, Canada's current and twenty-third prime minister), purchased Cormier's former home in Montreal (fig. 1).[1] Cormier designed and built that art deco masterpiece at 1418 Pine Avenue in 1930–31, living there until 1975. And at least one of his eulogists used the coincidence of Cormier's death and Trudeau's acquisition of the property to bring the two newsworthy events together: "Cormier's wife, Clorinthe, told *The Gazette* last Thursday [December 27, 1979] that he [Cormier] was 'in bed' and unable to comment on Trudeau's purchase. But she added that the couple knew of the purchase and was pleased."[2] We cannot be sure why Ernest and Clorinthe Cormier were pleased with the purchase: having a famous inhabitant in their famous house, the wealth Trudeau could invest in restorations and upkeep, Trudeau's reputation as a man of style—perhaps all of these and more. In this essay we suggest that at least one reason that pleased the Cormiers was the eccentricity of Trudeau's masculine identity construction when he bought the house at 1418 Pine Avenue. More importantly, we propose that Cormier's architectural design and choice of key artifacts therein affected Trudeau's residency in general and reflected Trudeau's "public projection" in particular.[3] At stake in this article is an understanding of domestic architecture as a lived environment that endures beyond the residency of one occupant and how a careful reading of its spatial program and its integrated artifacts shows affective resonances between the masculine identities of former (Cormier) and subsequent (Trudeau) occupants.

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[1] Justin Trudeau was elected Prime Minister of Canada on October 19, 2015.

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[2] "Obituaries: Architect Ernest Cormier," *Montreal Gazette*, January 3, 1980, 25.

[3] The term is from Matthew M. Reeve, "Gothic Architecture, Sexuality, and License at Horace Walpole's Strawberry Hill," *Art Bulletin* 95, no. 3 (September 2013): 411. It refers to Horace Walpole's relationship to the house at Strawberry Hill.

Fig. 1. Ernest Cormier, architect, north façade, 1418 Pine Avenue, Montreal, Quebec, Canada, 1930–31, photo 1983. (M2005.141.1.333, McCord Museum, Montreal; photo, Brian Merrett.)

That the house at 1418 Pine Avenue was culturally constructed as eccentric is evident in the available literature. Architecture critic Adele Freedman called the building "a fantasy of grace and refined eccentricity."[4] Furthermore, between Cormier's occupancy (ending in 1975) and Trudeau's purchase in 1979, designer Denis Robert and playwright Jacques Beyderwellen lived at that address.[5] As

[4] Freedman, as quoted in Susan Mary Alsop, "Architectural Digest Visits: Pierre Elliott Trudeau," *Architectural Digest: The International Magazine of Fine Interior Design* (January 1986): 110.

[5] Despite tantalizing details, such as Robert's work as an Egyptologist (endorsed by Cormier) and Beyderwellen's claim that the house at 1418 Pine Avenue directly influenced his play *La Divine Sarah* (1975), there is not enough archival material to build an effective narrative for how Robert and Beyderwellen occupied the

one newspaper article reported, "Before selling the house, Beyderwellen said: 'No matter who is going to buy the house, he will have to live in a style that someone else has chosen.'"[6] That style was Cormier's. Beyderwellen also claimed that Cormier had designed the architecture at 1418 Pine Avenue as "a bachelor's house."[7] Real estate agent Alyce Lalonde consequently admitted that "the house is not suitable for a family. 'The buyer would have to be a person with a lot of flair.'"[8] However, once Trudeau purchased the residence for himself and his three young sons (fig. 2), Lalonde slightly changed the narrative from the "flair" of Robert's and Beyderwellen's "bachelorhood" to the single fatherhood of Trudeau: "You need a certain lifestyle and a certain life to live in a house like that. . . . I'm very pleased to have a buyer who fits the house so perfectly."[9] Implicit in Beyderwellen's and Lalonde's comments is the understanding that architecture dictated the eccentricity of life at 1418 Pine Avenue, as the house and its collection endured from one occupant to another. Cormier (fig. 3), as designer and an original occupant of the house, established a precise autobiographical narrative throughout the building's spatial arrangement, marked with certain gendered and artifactual signifiers. And an investigation of Trudeau's choice to inhabit that site requires both an understanding of Cormier's inhabitancy and Trudeau's lifestyle in response to the building's eccentric spaces and signifiers.

This condition of sequential or serial occupancy at 1418 Pine Avenue offers new perspectives on a range of architectural subthemes: collector cultures, domestic architecture, and architecture as autobiography. Architectural historians have noted the relationship between domestic architecture and the life (and gender construction) of an inhabitant.[10] Historians of material culture have noted the relationship between an individual and the artifacts that he or she created, commissioned, and/or collected for a house.[11] Some scholars have combined the two, offering biographical analyses of a person's gendered experiences through the artifacts gathered and arranged in the architectural spaces of a house.[12] To that end, Matthew M. Reeve has suggested that self-expression in the home is particularly relevant to "'eccentric' men of taste."[13] However, to the best of our knowledge, scholars have neglected the effect of one inhabitant's gender construction (via artifacts and the spaces that display them) on the gender construction of a subsequent inhabitant of the same house. Nor have scholars extensively investigated the roles of heterosexual men ("eccentric" or not) in the occupation of domestic space.[14] We consequently

architecture. For Robert's work as an Egyptologist, see a pamphlet called "Oranou: Cahier d'informations saisonnier été 75," in "Documents concernant l'offre d'achat de 1418 ave. des Pins Ouest," APo01.S1.D10, Dossier 10: Comptabilité et administration, ARCH257518, Canadian Centre for Architecture (CCA). For Beyderwellen's statement about his play, see Gillian Cosgrove, "Art Deco Extravagance," *Montreal Star*, March 3, 1979, E2.

[6] "Sa future residence, l'oeuvre de l'architecte Cormier," *Le Devoir*, March 1, 1984. The translation is ours.

[7] Suzanne de Lotbinière-Harwood, "This Is the House that Ernest Built," *Montreal Star*, January 31, 1976, G1.

[8] Lalonde, as quoted in Cosgrove, "Art Deco Extravagance," E1.

[9] Lalonde, as quoted in Julia Elwell, "He's Buying on Lay-Away Plan," *Montreal Gazette*, December 29, 1979, 1.

[10] A close model to this study is Beatriz Colomina's work on Eileen Gray's E.1027 house. See Beatriz Colomina, "Battle Lines: E.1027," in *The Sex of Architecture*, ed. Diana Agrest, Patricia Conway, and Leslie Kanes Weisman (New York: Harry N. Abrams, 1996), 167–82. Despina Stratigakos, *Hitler at Home* (New Haven, CT: Yale University Press, 2015), explores Hitler's "domestic self" in three abodes. And Diana Fuss writes on the architectural and psychological sense of interiority for four writers in *The Sense of an Interior: Four Writers and the Rooms that Shaped Them* (New York: Routledge, 2004). There is also work on queer domesticity, much of which focuses on case-study houses. See, for example, Annmarie Adams, "Sex and the Single Building: The Weston Havens House, 1941–2001," *Buildings and Landscapes* 17, no. 1 (Spring 2010): 82–97; Katarina Bonnevier, "A Queer Analysis of Eileen Gray's E.1027," in *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture*, ed. Hilde Heynen and Gulsum Baydar (London: Routledge, 2005), 162–80; Matt Cook, *Queer Domesticities: Homosexuality and Home Life in Twentieth-Century London* (London: Palgrave, 2014); Alice T. Friedman, "People Who Live in Glass Houses: Edith Farnsworth, Ludwig Mies van der Rohe, and Phillip Johnson," in *Women and the Making of the Modern House* (New Haven, CT: Yale University Press, 2007), 126–59.

[11] Within the recent pages of *Winterthur Portfolio*, see, for example, Pauline K. Eversmann, "Evidences of American Home Life: Henry Francis du Pont and the Winterthur Period Rooms," *Winterthur Portfolio* 46, nos. 2/3 (Summer/Autumn 2012): 179–94; Heidi Aronson Kolk, "The Many-Layered Cultural Lives of Things: Experiments in Multidisciplinary Object Study at a Local House Museum in St. Louis," *Winterthur Portfolio* 47, nos. 2/3 (Summer/Autumn 2013): 161–96; Lauren Lessing, "Angels in the Home: Adelicia Acklen's Sculpture Collection at Belmont Mansion, Nashville, Tennessee," *Winterthur Portfolio* 45, no. 1 (Spring 2011): 29–60.

[12] One excellent example is Whitney Davis, "Queer Family Romance in Collecting Visual Culture," *GLQ: A Journal of Gay and Lesbian Studies* 17, nos. 2–3 (2011): 309–29. Davis stated, "Family resemblances among objects in a queer collection might sometimes serve, I suggest, as a way to create an *actual alternate family*. Indeed, such a function might well be one of the criteria of queer collection as such, whether or not the collector can be identified as practicing or performing a nonnormative sexuality in any other way or in any other parameter of her or his life" (310). However, neither Cormier nor Trudeau used the collections in 1418 Pine Avenue to create an actual alternate family; their collections reinforced the "eccentric" heterosexuality in their family lives therein.

[13] Reeve, "Gothic Architecture," 411.

[14] See, for example, Elizabeth Fraterrigo, "The Answer to Suburbia: Playboy's Urban Lifestyle," *Journal of Urban History* 34,

Fig. 2. Trudeau family Christmas card showing Pierre, Justin, Alexandre, and Michel, 1980. (Bettmann Collection, Getty Images.)

concur with Phil Hubbard when he said that "documenting how different spaces enable or constrain different heterosexual performances thus represents the most pressing task for scholars of sexuality and space."[15] The house at 1418 Pine Avenue enabled Cormier and Trudeau to perform different heterosexual identities in reaction to the constraints of traditional single-family dwellings in Montreal.

Inasmuch as the gendered performances staged in the house involved more than sexuality (artistic camaraderie for Cormier, secluded fatherhood for Trudeau), we situate Cormier's and Trudeau's heterosexualities within the construction of their masculinity. Joel Sanders aptly noted in his landmark anthology on *Architectures of Masculinity* "the obsessive, even hysterical ways that men relate to the objects that surround and define them. Men's overestimation of certain fetish objects points to the vulnerability at the very heart of masculine identity. Historians attribute the crisis in masculinity to specific historical events—the industrial revolution, World War II—that transformed traditional roles both in the workplace and in the home."[16] The specific vulnerability at issue in this essay begins with a distinct change in men's behavior around 1900, evident in Margaret Marsh's research, whereby men took more interest in home life, the raising of children, and spending time with their wives. Our title consequently inverts Marsh's label for this phenomenon (what she called masculine domesticity) to emphasize the role of domestic architecture in the construction of masculine roles at home, noting that one of Marsh's three conditions for masculine domesticity was spatial. She described it as "a physical location in which the new attitudes towards family could find their appropriate spatial

no. 2 (2008): 747–74; Peter Tragos, "Monster Masculinity: Honey, I'll Be in the Garage Reasserting My Manhood," *Journal of Popular Culture* 42, no. 3 (2009): 541–52; "George Wagner, "The Lair of the Bachelor," in *Architecture and Feminism*, ed. Debra Coleman, Elizabeth Danze, and Carol Henderson (New York: Princeton Architectural Press, 1996), 183–220. See also several essays and inserts in Joel Sanders, ed., *Stud: Architectures of Masculinity* (New York: Princeton Architectural Press, 1996).

[15] Phil Hubbard, "Here, There, Everywhere: The Ubiquitous Geographies of Heteronormativity," *Geography Compass* 2, no. 3 (2008): 651.

[16] Joel Sanders, "Introduction," in *Stud*, 19.

Fig. 3. Portrait, Ernest Cormier, ca. 1940. Gelatin silver print; H. $4^{3}/_{4}''$, W. $3^{3}/_{4}''$. (ARCH250409, Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montreal.)

expressions."[17] Thus, "domestic masculinity," as we call it, focuses on the roles that architecture, space, and the objects therein play as cultural markers to strengthen vulnerable masculinities that emerged through new relationships with the home in the twentieth century. Domestic masculinity may also foreshadow contemporary gender roles, including the expectations that men are strong and sensitive.[18] We set the stage for such a consideration with Cormier's nontraditional family life at 1418 Pine Avenue.

Ephemera and the "Eternal Song"

Ernest Cormier was born December 5, 1885, son of Montreal physician Isaïe Cormier and Malvina Généreux Cormier.[19] He excelled at drawing and mathematics at Montreal's Collège Mont-Saint-Louis and, in 1906, received a degree in civil engineering from the city's École Polytechnique. Cormier then gained admission to the Parisian École des Beaux-Arts in 1908, and he met Berthe Leduc, daughter of a Montreal civil servant, sometime before leaving for Paris. Their families were well matched socially, and they married on July 31, 1908, with Leduc and Cormier both going to Paris.

After his studies at the École des Beaux-Arts ended in 1914, Cormier won the prestigious Jarvis scholarship from the Royal Institute of British Architects, working at the British School in Rome until 1916. He and Leduc then returned to Paris, where Cormier began a career as an engineer for Considère, Pelnard, and Caquot, a firm specializing in reinforced concrete. However, Leduc died suddenly in 1918, apparently of the pandemic flu, and Cormier returned to Montreal in 1919 to open an architectural office. His first major commission, starting in 1924, was the Université de Montréal campus (fig. 4).[20] He then became one of Canada's most important interwar architects, also designing the Supreme Court of Canada building in Ottawa (1937) and aspects of the General Assembly of the United Nations in New York City (1947).

The central pavilion of the Université de Montréal campus highlights Cormier's interest during the 1920s and 1930s in art deco, a style that he almost certainly saw in its first fruition during the late 1910s in Paris, before it emerged as an international style the following decade. In particular, flush with the victory of the university commission, Cormier found inspiration (and specific objects to purchase) at the 1925 Exposition internationale des arts décoratifs et industriels modernes in Paris—a watershed movement in the rise of art

[17] See Margaret Marsh, "Suburban Men and Masculine Domesticity, 1870–1915," in *Meanings for Manhood*, ed. Mark C. Carnes and Clyde Griffen (Chicago: University of Chicago Press, 1990), 113.

[18] See especially Tragos, "Monster Masculinity."

[19] For more on Cormier's life, see Odile Hénault and Larry Richards, "Cormier House," *Trace* 1 (1981): 25–33; Robert Little, "1418 Avenue des Pins, le Maison Ernest Cormier and the European Context," *Journal of Canadian Art History* 13, no. 2/14, no. 1 (1991): 109–36; France Vanlaethem, "Ernest Cormier, un grand professionnel," *Journal of Canadian Art History* 13, no. 2/14, no. 1 (1991): 44–68. See also his obituary in *La Presse*, January 4, 1980, D11.

[20] For more on the Université de Montréal commission, see Isabelle Gournay, ed., *Ernest Cormier and the Université de Montréal* (Montreal: CCA, 1990); Phyllis Lambert, "Ernest Cormier et l'Université de Montréal/Ernest Cormier and the Université de Montréal," *Journal of Canadian Art History* 13, no. 2/14, no. 1 (1991): 7–11; Myra Nan Rosenfeld, "Ernest Cormier and European Culture: The Influence of French Seventeenth- and Eighteenth-Century Architecture and Theory on Cormier's Designs for the Université de Montréal," *Journal of Canadian Art History* 13, no. 2/14, no. 1 (1991): 80–108.

Fig. 4. Ernest Cormier, architect, tower, Roger-Gaudry pavilion, Université de Montréal, Montreal, 1928–31, photo 1989. Chromogenic color print; H. 20″, W. 16″. (Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal; photo, © Gabor Szilasi.)

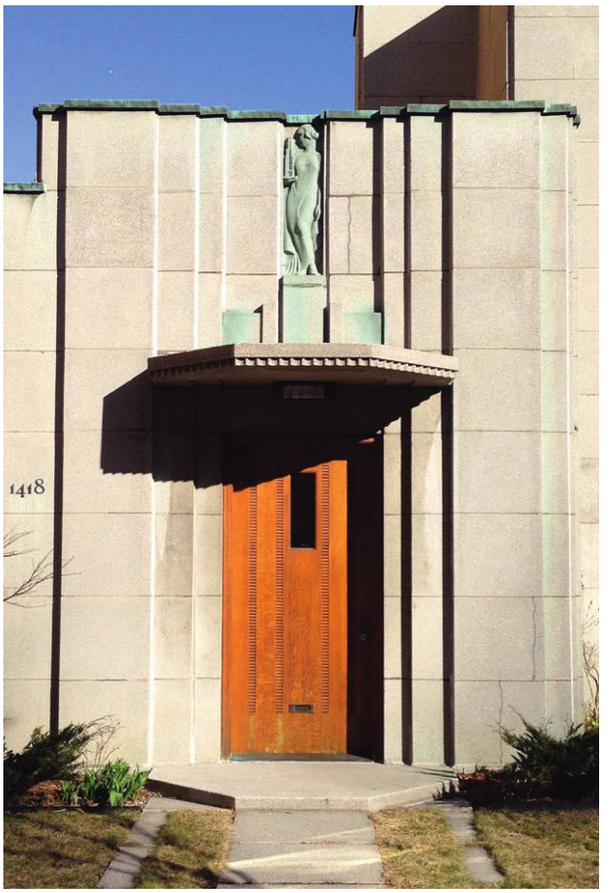

Fig. 5. Street-level entrance, 1418 Pine Avenue, photo 2015. (Photo, Annmarie Adams.)

deco to international fame. Moreover, with the art deco campus commission, Cormier had the resources to build his house at 1418 Pine Avenue, in Montreal's later-named "Golden Square Mile" on the south slope of Mount Royal.[21] The neighborhood famously boasted to accommodate 70 percent of Canada's wealth in 1900, and Cormier's art deco design stands in dramatic contrast, even today, to the Romanesque Revival, Tudor Gothic, Second-Empire-styled, and traditionally minded classicisms of the surrounding houses. Instead, knowing that the Université de Montréal design was the source of his success, Cormier reprised several features from the campus's central pavilion when designing his house. On the Pine Avenue façade (fig. 5), for example, the same vertical relief patterns frame the entrance, and the cantilevered awning is a simplified version of the three awnings above the university's main pavilion doors.

Cormier's approach to art deco also underlines his highly gendered view of architecture. As Tag Gronberg explained, the 1925 art deco exposition in Paris specifically targeted female consumers, inasmuch as Paris was hailed as the city of luxury boutiques for women's fashion: "Whereas men go to London for suits & shirts, women all dream of being dressed in Paris."[22] Consequently, the art deco boutiques of the 1925 exposition were equated with femininity, fashion, and fantasy: the dream of dressing women in haute couture fashions. And this emphasis on oneiric fantasy gave women's fashion and art deco the status of fleeting taste: "Women's fashion defined the modern as the ephemeral, as the 'toujour du nouveau.'"[23]

[21] The original source of this statement is unclear, though it is often cited. The earliest we could find is Sybil Bolton, "The Golden Square Mile," *The Montrealer*, May 31, 1966, 35–39.

[22] "Groupe de la parure," *Encyclopédie des arts décoratifs et industriels modernes* 9 (1925): 9, as translated in Tag Gronberg, "Paris 1925: Consuming Modernity," in *Art Deco 1910–1939*, ed. Charlotte Benton, Tim Benton, and Ghislaine Wood (London: Bulfinch Press and AOL Time Warner Book Group, 2003), 159.

[23] Gronberg, "Paris 1925," 160.

Hence, Michael Windover rightly noted that polemical modernists relied on this discourse of ephemera to condemn art deco as "feminine and weak compared to the supposed masculine vigour of the Modernist production."[24] The style or, rather, eclectic and changing mélange of styles that comprised art deco were a cipher on which proponents of modernism projected the powerlessness of femininity. After all, the first use of an abbreviating term, Arts Déco, was in Le Corbusier's mockery of the 1925 exposition.[25] Implicitly, then, architectural modernity in the interwar period was divided between the austere disinterested rationalism of masculine modernism (Adolf Loos's or Le Corbusier's English suit) and the ephemeral fashion of feminine art deco glamor.[26]

This gendered view is evident in a 1927 watercolor Cormier made as a cartoon for a stained-glass window (fig. 6) that was supposed to have decorated the reception room for his architectural office on Mansfield Street, Montreal.[27] Surrounded by primarily Parisian monuments, such as Notre-Dame de Paris and the Eiffel Tower, architecture is personified as a stylish woman, her fluid curvature contrasting with the brittle angularity of the proposed glass. Furthermore, the curling waves of hair at the base of her flapper-esque hairstyle echo the volutes of the column capital on which she sits. Her modern sense of fashion (the flapper's hairstyle being part of her freedom in a world of industrial consumerism) is specifically tied to the decorative definitions of architectural style. And the style at play here is the Ionic order of classicism, which Roman theorist Vitruvius long ago linked with the feminine—the curling volutes with ringlets of hair. This is quintessential to art deco's complex (modernists would have said compromised) relationship with modernity, juxtaposing classicist historicism with the radical social changes of interwar modernity. Finally, Architecture's legs, her gossamer dress, and the drapery cascading from her capital pedestal all dissolve into the skyline to the right, through which the Eiffel Tower

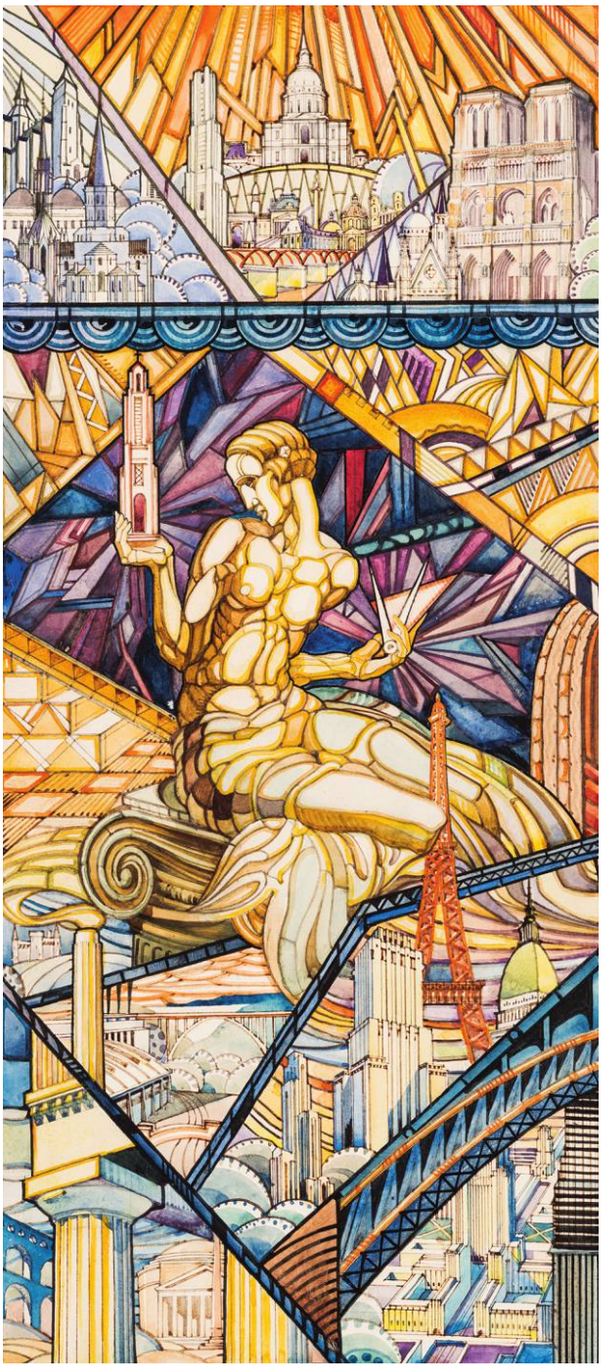

Fig. 6. Ernest Cormier, delineator, Charles Mauméjean, designer, proposed stained glass window for Ernest Cormier's office, Mansfield Street, Montreal, 1927. Pen, black ink, and watercolor on paper; H. $39^{3}/_{16}''$, W. $21^{7}/_{32}''$. (ARCH7711, Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

[24] Michael Windover, *Art Deco: A Mode of Mobility* (Québec: Presses de l'Université du Québec, 2012), 12.

[25] For more on the history of the term "art deco," see Charlotte Benton and Tim Benton, "The Style and the Age," in *Art Deco*, 16–19.

[26] For more on fashion's role in the thinking of Adolf Loos and Le Corbusier, see Beatriz Colomina, "The Split Wall: Domestic Voyeurism," in *Raumplan Versus Plan Libre: Adolf Loos/Le Corbusier*, ed. Max Risselada (Rotterdam: 010 Publishers, 2008), 50–51.

[27] For more on this proposed window, see Rosenfeld, "Ernest Cormier and European Culture," 86–89.

penetrates. In fact, the rather phallic tower slips between Architecture's thighs, eroticizing the relationship of masculinized technology and feminized design. Consequently, if art deco was seen as an ephemeral fashion of feminized decoration, then Cormier, who stamped his letterhead as "Architect and Engineer," seems to have defined his masculinity through a structural rationalism that desired to undergird such fleeting ephemera.

This personification of architecture also had a deeply personal connotation for Cormier. Myra Rosenfeld noted that Robert Delaunay's personification of Paris in a painting for the 1925 art deco exposition inspired the pose for Cormier's Architecture, but Cormier's model for the actual drawing was likely Clorinthe Perron (fig. 7). Clorinthe and her sister Cécile were artists' models who met Cormier in the 1920s, having modeled for Canadian sculptor Henri Hébert from at least as early as 1918. Hébert and Cormier were close friends and part of an intimate group of Canadian artists that included painter Adrien Hébert and architect Fernand Préfontaine; more importantly, Clorinthe and Cormier had become lovers (fig. 8).[28] However, unlike Cormier's relationship with Leduc, in which husband and wife were social equals, his relationship with Clorinthe was socially skewed. He was an architect and son of a Montreal physician; she was an artists' model with no prominent family status, and perhaps because of this social difference, Cormier and Perron would not marry until much later in life (April 30, 1976), when Cormier was over ninety years old and Clorinthe was in her seventies.[29] More to the point, starting in 1931, they had an eccentric living arrangement (which included Cécile Perron until at least 1962) while occupying 1418 Pine Avenue, which in turn created an architectural narrative that extended Cormier's

Fig. 7. Clorinthe Perron posing in Ernest Cormier's studio, Montreal, ca. 1923. Nitrate negative. (ARCH252639, Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal; photo, attributed to Ernest Cormier.)

eroticization of Architecture beyond his office window design.[30]

Above the entrance at 1418 Pine Avenue, Cormier placed another female personification of architecture (figs. 5, 9). As with the embodiment of Architecture in the cartoon for the office window, Architecture on the Pine Avenue façade holds an art deco tower in her hand, based on the reinforced-concrete pile Auguste Perret designed for Notre-Dame de Raincy.[31] The Raincy tower, in turn, inspired Cormier's design for the tower soaring over the central pavilion at the Université de Montréal.

[28] We are indebted to Janet Brooke for the contextual information about Henri Hébert. For more on Cormier's relationship with his circle of friends and their role in his private life at 1418 Pine Avenue, see the many photographs and short films Cormier shot of events at the house in AP001.S1.D5, Dossier 5: Photographies et films personnels, CCA. Likewise, Sandra Cohen-Rose noted the Saturdays at 1418 Pine Avenue in which Cormier's circle of friends gathered in the studio to create. See Sandra Cohen-Rose, *Northern Deco: Art Deco Architecture in Montreal* (Montreal: Corona, 1996), 54.

[29] This interpretation comes from Little, "1418 Avenue des Pins," 109. It is also perhaps telling that Cormier and Perron did not marry until after they sold the house at 1418 Pine Avenue and thus left behind their eccentric pattern of living, as detailed in this essay. Cormier's office/apartment at nearby 3675 Côte-des-Neiges Road is a far more traditional Tudor Revival townhouse, where Cormier and Perron apparently assumed the traditional roles of husband and wife.

[30] Clorinthe and Cécile Perron were both named as residents of 1418 Pine Avenue in a draft of Cormier's living will from October 1962. See "Documents concernant l'offre d'achat de 1418 ave. des Pins Ouest," AP001.S1.D10, Dossier 10: Comptabilité et administration, ARCH257518, CCA.

[31] Cormier likely saw the Perret tower when working in Paris, especially because he worked for a firm there that specialized in reinforced-concrete construction. See Rosenfeld, "Ernest Cormier and European Culture," 87–88.

Fig. 8. Fernand Préfontaine, Clorinthe Perron, Adrien Hébert, Henri Hébert, and Ernest Cormier in the garden of Ernest Cormier's studio, Montreal, 1924. Gelatin silver print; H. $3^{5}/_{16}''$, W. $3^{1}/_{16}''$. (2006.335.101, Achat 2004, Fonds Fernand Préfontaine [P14], Musée national des beaux-arts du Québec; photo, Jean-Guy Kérouac, MNBAQ.)

Thus, in both the unrealized office window and the façade of his Pine Avenue home, Cormier advertised his role not simply as architect but as the architect of the Université de Montréal. There is, however, a crucial difference in how Clorinthe Perron, as muse and model, fit into the contexts of the office window and the eccentric house. In the window design, Architecture was an abstraction, something to be produced and exported from Cormier's office, whereas Architecture became an embodied signifier of the Pine Avenue house Cormier built for himself and Clorinthe (and Cécile) Perron.

Cormier was a devout reader of Paul Valéry's 1921 dialog *Eupalinos, ou l'Architecte* (Eupalinos, or the Architect).[32] When asked about that book during an interview, Cormier emphasized Valéry's mathematical approach to architecture.[33] This is telling because Valéry's Eupalinos explained that his architecture "must move men as they are moved by their beloved."[34] He continued, "This delicate temple . . . is the mathematical image of a girl of Corinth, whom I happily loved. It reproduces faithfully the proportions that were particularly hers. It lives for me! It gives me back what I have given it."[35] Therefore, Cormier designed 1418 Pine Avenue as the structural embodiment of his lover, Clorinthe (or rather *Corinthe*) Perron. Likewise, Eupalinos prefaced his statement that his temple gave back to him what he had given it, saying, "By dint of constructing . . . I truly believe that I have constructed myself."[36] In other words, a reciprocal process is at play in the architecture, between the embodiment of a woman as a building and the autobiographical imprint of the male architect in the act of creation. Thus, Cormier constructed a masculine self-image through the act of building an architectural reproduction of Clorinthe Perron.

In that sense, later architects and inhabitants of the house, drawn to Cormier's fame, have curiously ignored the female embodiment of Architecture to read Cormier's masculinity into the building itself. Toronto architect Eric Arthur reviewed the project for the *Journal of the Royal Architectural Institute of Canada* (RAIC), dismissing the Pine Avenue façade on which Architecture stands to admire the building's interior and posterior masculinity: "I don't like the front of Mr. Cormier's house at all, but there are things about his house which would demand the attention of any competent judges. The treatment of the garden and the studio are as masculine and original as the main elevation to my mind is thin and mechanical."[37] Jacques Beyderwellen also described the architecture as masculine: "Mr. Cormier was widowed early and this was a bachelor's house as you can see by the very masculine proportions (the ceilings are 15-feet high)."[38] The building, however, with the Perron sisters as fellow occupants (and Clorinthe and Cormier as lovers), was only a "bachelor's house" to the extent that Clorinthe and Cormier

[32] See Paul Valéry, *Eupalinos, or the Architect*, in *The Collected Works of Paul Valéry*, vol. 4, *Dialogues*, ed. Jackson Matthews, trans. W. M. Stewart (New York: Pantheon Books, 1956), 63–150. During an interview with Cormier, Willie Chevalier, a journalist, mentioned *Eupalinos*, and Cormier immediately showed him "a copy all annotated and obviously often handled." See Willie Chevalier, "Entretien avec Ernest Cormier" [An interview with Ernest Cormier], *Vie des arts* 20, no. 8 (1975–76): 88. Sadly, Cormier's copy of *Eupalinos* is not part of his library bequeathed to the CCA. Its whereabouts are currently unknown to us.

[33] Chevalier, "Entretien avec Ernest Cormier," 88.

[34] Valéry, *Eupalinos*, 75.

[35] Ibid., 82.

[36] Ibid., 81.

[37] E. R. Arthur, "A Review of the RAIC Exhibition," *Journal of the Royal Architectural Institute of Canada* 9, no. 12 (December 1932): 264.

[38] Lotbinière-Harwood, "This Is the House that Ernest Built," G1.

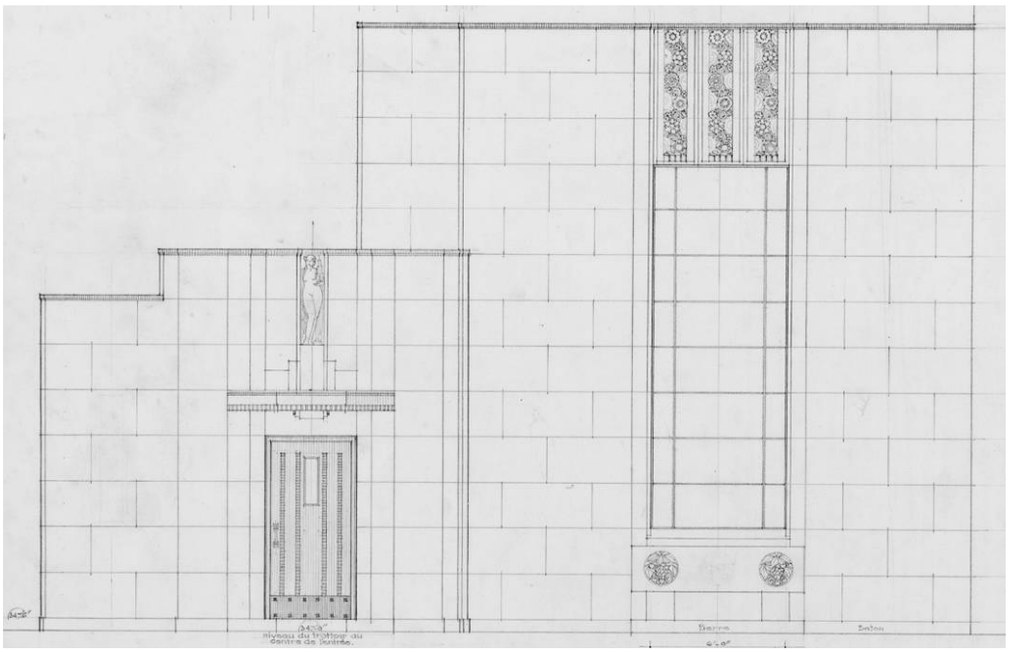

Fig. 9. Ernest Cormier, north elevation, 1418 Pine Avenue. (ARCH5977, Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

were officially unmarried when they lived there together and to the degree that the house's public profile rendered the Perron sisters invisible. Nevertheless, the plans for the residence are crucial to understand how the house enabled Cormier's self-image in the context of his eccentric relationship with Clorinthe Perron. As a journalist in 1979 noted, "A tour through the house is a tour through the life of Mr. Cormier," assuming (we would add) that we understand that life as leading toward his relationship with Clorinthe Perron.[39]

It is, in fact, an upside-down and backward house when compared with traditional Montreal dwellings of the era. Traditional houses are entered on street level and host a number of shared spaces on the ground floor, such as the parlor, dining room, and kitchen. Kitchens, with only a few exceptions, faced the back of the house in that era. Bedrooms were typically on an upper level, and the property owner's bedroom (sometimes offensively called the "master bedroom") was the largest and most luxurious, usually offering the greatest degree of privacy in the house.

Although the main entrance to Cormier's house occurs at street level, the architecture does not build up from that elevation, as it does in the traditional arrangement of the Thomas S. Gillespie house abutting Cormier's residence (fig. 10). Designed by Ernest Barott and Gordon Blackader in 1926, the Gillespie house rises to three stories (plus attic space), even while it offers additional stories below street level. Therefore, the Gillespie façade meets the expectation of a typical dwelling with an elevation several stories above the street. Conversely, the main entrance to the Cormier house stands on the fifth and uppermost story of the building complex, and concrete spiral stairways auger several levels into the mountainside before the house opens into his back gardens, only to descend again, through a turreted stairwell, to a garage that connects with Redpath Street, farther down the slope of Mount Royal (figs. 11, 12). Thus, in Cormier's house, there is no expectation of ascending to the "master" bedroom.

Equally novel is the choice to place the kitchen and pantry at the front of the house, immediately adjacent to the main entrance (fig. 13). This was done, in part, so that the dining room could sit on the back (south side) of the house and offer vistas from the mountainside. The street-level kitchen is also surprisingly small, and Cormier seems not to have used it in his daily life, perhaps reserving the space for the preparation of formal meals in the

[39] Cosgrove, "Art Deco Extravagance," E1.

Fig. 10. Street-level façades, 1418 Pine Avenue and the Thomas S. Gillespie House, Ernest Barott and Gordon Blackader, architects, Montreal, photo 2015. (Photo, Annmarie Adams.)

dining room down the hall. Ultimately, this unusual plan allowed the Pine Avenue entrance and fifth-floor layout to showcase Cormier's professional role as architect. After all, directly above the entrance, Cormier placed an advertisement of his profession, and he would presumably entertain important clientele in the dining room before presenting his work in the luxurious studio that occupies the majority of the fifth floor.

The studio space is the best-known room in the house (fig. 14). We enter the high-ceilinged atelier through a quartet of columns faced with Bois Jordain marble, and the massive simplicity of these columns suggests the architecture of ancient Egypt, then in vogue with deco designers. Likewise, the stepped recessions in the studio's coffered ceiling (echoing the vertical relief patterns on the façade and leading to a light well above) suggest the pyramidal architecture of Saqqara and the opening atop an ancient Egyptian *mastaba*. Hence, Adele Freedman quipped that the house is "an Egyptian tomb."[40] But within that Egyptian metaphor, the studio became a kind of funerary temple to art—not simply a space to mourn loss (in other words, Berthe Leduc) but to make continual offerings to sustain the "Eternal Song" of love through inspired works of art (see below). In this room, Cormier's clients would find a collection of watercolor paintings depicting French and Mediterranean architectural and landscape vistas that Cormier created in his time with Leduc. These served as proof of Cormier's artistic talent and cultural pedigree as a Beaux-Arts-trained architect and Jarvis scholar in Rome. Furthermore, clients would find bust portraits of artist Alphonse Jongers and lawyer Gui-Casimir Papineau-Couture, proof of Cormier's connections with Canadian visual and professional culture, respectively. Henri Hébert sculpted both portraits, as with the dancing woman who once stood on the studio's fireplace mantel, believed to be modeled on either Clorinthe or Cécile Perron (fig. 15).[41] And both Perron sisters modeled for Cormier and Hébert on a great octagonal turn-

[40] Freedman, as quoted in Alsop, "Architectural Digest Visits," 110.

[41] Perhaps to reinforce the relationship between his architecture and the embodiment of his lover, Cormier kept a photograph of Clorinthe (or possibly Cécile) Perron standing on the studio mantel in lieu of the Perron-modeled sculpture. See Janet M. Brooke, *Henri Hébert, 1884–1950: Un sculpteur modern* (Quebec: Musée du Québéc, 2000), 155.

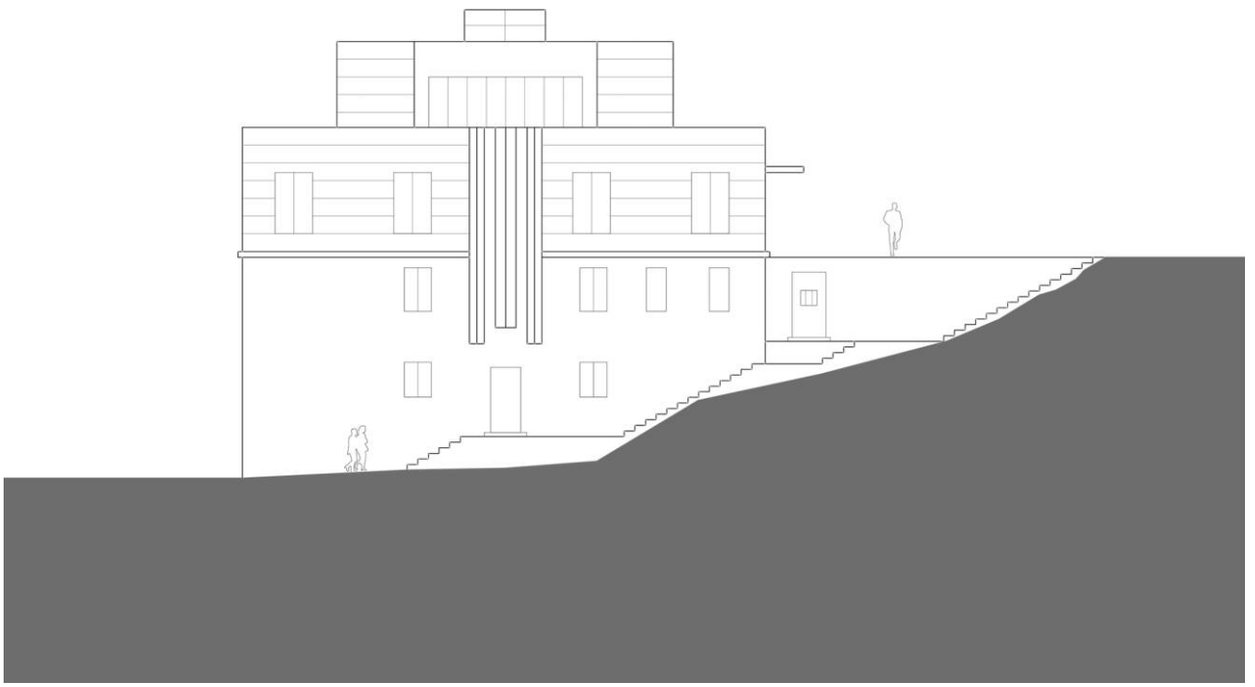

Fig. 11. Ernest Cormier, east elevation, 1418 Pine Avenue. (Redrawn by Justin Bouttell and Adriana Mogosanu; originals in the Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

table that Cormier designed in the 1920s, which he then coordinated with the other furniture in the studio space at 1418 Pine Avenue. Significantly, then, the awning that projects from the façade of the house is half of an octagon, foreshadowing the turntable in the studio space, with Clorinthe as the model for Architecture standing above the awning for the door.

The quartet of columns that demarcate the studio entrance repeat on the level below, at the entrance to the fourth-floor library (figs. 16–18). However, the intercolumniation at the library entrance is not as wide as at the studio, and the library is windowless.[42] It is a more intimate chapel/tomb (with an ancient Greek relief in reproduction for a mantelpiece) when compared with the studio's lofty temple, and this smaller scale and subdued atmosphere set the tone for the entire fourth floor—Cormier's private chambers (fig. 19). This story had two bedrooms (plus the servants' quarters). One bedroom (though in some plans Cormier listed it as a workroom) is reached through the library. The other (Cormier's primary bedroom, adjacent to the library) is accessible through a dressing room replete with a handsome vanity Cormier designed. That latter bedroom is also lined with curtains for soundproofing, which suggest the arrases that insulated medieval bedchambers. In other words, Cormier added this medieval function because the bedroom's southern window overlooks the *hortus-conclusus* of the back gardens and a rustic medieval turret (leading down to the garage) built of stones quarried in the excavations for the house (fig. 20).[43] We agree with Robert Little's conclusion that the ancient Egyptian, ancient Greek, and medieval Eu-

[42] Architectural historian Geoffrey Simmins described the library as "hermetic" in "Ernest Cormier," *City and Country Home* 6, no. 10 (December 1987): 62. Cormier also placed his sculpted bust portrait of Clorinthe Perron in this more intimate space.

[43] Little, "1418 Avenue des Pins," 123–24.

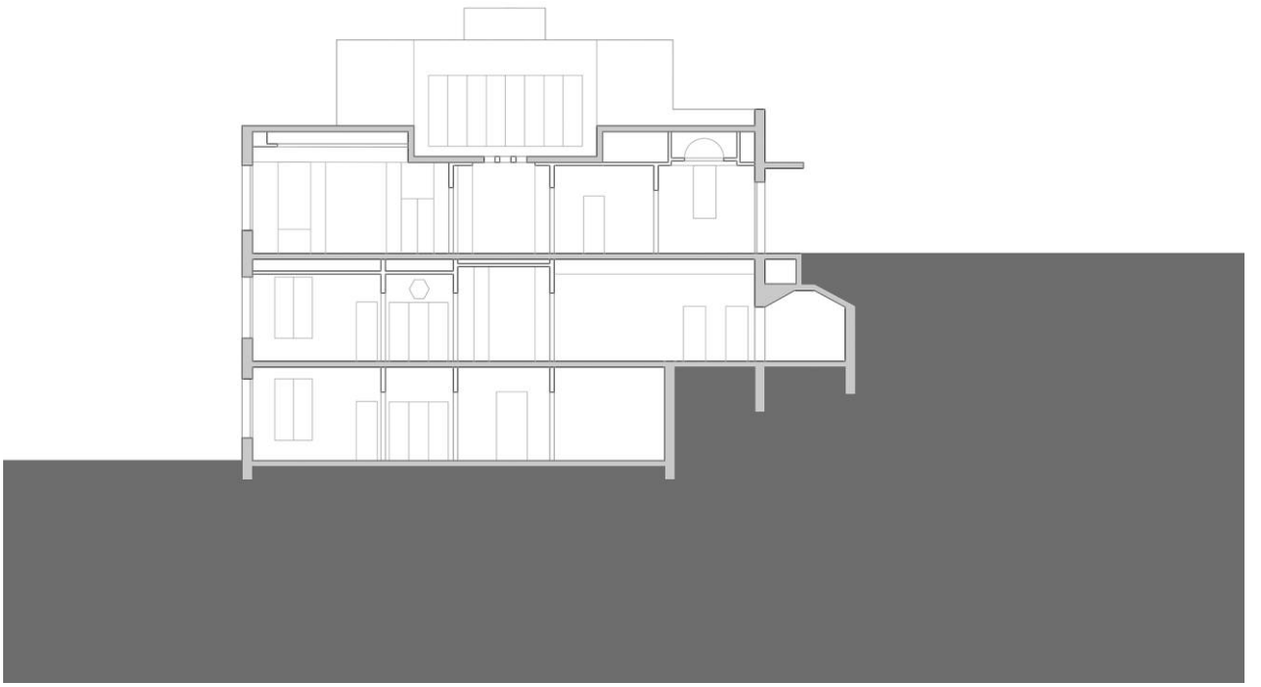

Fig. 12. Ernest Cormier, cross-section, 1418 Pine Avenue. (Redrawn by Justin Bouttell and Adriana Mogosanu; originals in the Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

ropean details included throughout the property reinforce Cormier's belief that modernity is a creative response to the past, rather than a break from it.[44] All of these historical styles were subject to the industrialized streamlining of art deco's fashionable eclecticism.

Clorinthe Perron does not seem to have lived on the fourth story. Instead, she and her sister had an apartment on the third level, below, with a separate entrance off the eastern exterior (fig. 21). Not surprisingly, when confronted with this eccentric living arrangement for interwar Canada, a 1932 article in the RAIC journal described this level as containing "the housekeeper's living room, two bedrooms, bath rooms, the help's kitchen and store room."[45] Hence, Cormier's socially stigmatized relationship with Perron seems to have motivated the description of Clorinthe and her sister in 1932 as domestic help, which rendered them invisible in the master narrative of an architect's house. Nevertheless, Cormier is said to have spent most of his private time on this level, and the "housekeeper's living room" has a door leading down a staircase to the patio and thence to the back gardens.[46] The other ways for Cormier to access his gardens were by ascending the garage stairs, descending the stairs along the eastern exterior of the house, or through the mechanical room located on the level below the apartment.

Ultimately, although Cormier's design for a house that descends into a garden indicates the

[44] Ibid., 123.

[45] "Residence of Ernest Cormier, ESQ, Montreal, P.Q.," *Journal of the Royal Architectural Institute of Canada* 9, no. 7 (July 1932): 159. Likewise, in the 1938 list of electors for the neighborhood, the Perron sisters were both listed as "housekeeper" at 1418 Pine Avenue. In the 1949 and 1957 lists of electors for the neighborhood, the sisters were both listed as "manager" or "ménagère" at 1418 Pine Avenue. See "Documents concernant l'offre d'achat de 1418 ave. des Pins Ouest," AP001.S1.D10, Dossier 10: Comptabilité et administration, ARCH257518, CCA.

[46] Little, "1418 Avenue des Pins," 124.

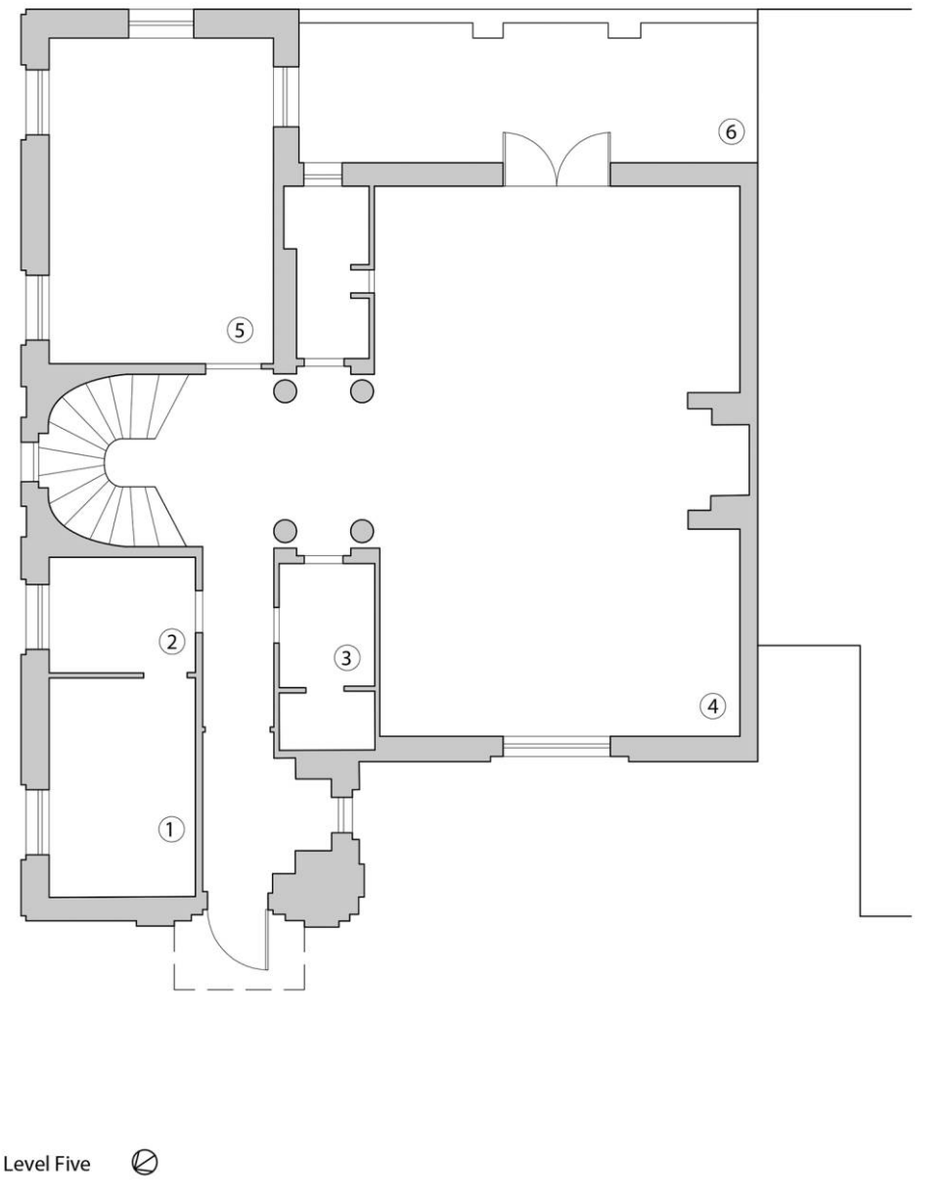

Fig. 13. Ernest Cormier, fifth floor plan, 1418 Pine Avenue, showing kitchen (1), pantry (2), coat room (3), studio (4), dining room (5), terrace (6). (Redrawn by Justin Bouttell and Leina Godin; original in the Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

limitations of building on a small parcel of land (49 by 144 feet) on a steep mountain slope, it also, and more importantly, indicates his love of *Eupalinos*. In that dialog, Valéry appropriated Socrates and Phaedrus, two characters from Platonic discourse, as a means to undermine the Platonic claim that beauty resides with the ideal forms of eternity. Instead, Valéry wrote the dialog as a chance encounter between the shades of Socrates and Phaedrus drifting throughout the eternity of the underworld, and both spirits came to lament their incorporeal state because beauty for Valéry (and thus Cormier) depends on the material desires of the sensate, living body. Hence, Phaedrus had nothing but his memories of beauty to cling to in the afterlife: "But I live again, I see once more the ephemeral

Fig. 14. S. J. Hayward photographic studio, view of the studio from the hall, Ernest Cormier House, Montreal, ca. 1932. Gelatin silver print; H. 9⅜″, W. 7½″. (ARCH252688, Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

skies! What is most beautiful finds no place in the eternal!" To which Socrates questioned, "Where, then, do you place it?" And Phaedrus replied, "Nothing beautiful is separable from life, and life is that which dies."[47] Consequently, Socrates and Phaedrus meditated on Eupalinos's architectural approach to life because the latter's temple, we recall, summoned the ephemeral moment of the love he once had for a Corinthian girl. The temple is

[47] Valéry, *Eupalinos*, 76. Cormier summarized the plot thusly: "In this book, Valéry imagines that in the hereafter Phèdre [Phaedrus] and Socrates meet and search deeply into what they had considered beautiful in their earthly life." See Cormier, as quoted in Chevalier, "Entretien avec Ernest Cormier," trans. Mildred Grand, 88.

Fig. 15. Henri Hébert, sculptor, "Mlle. A. C., danseuse l'Oslo," 1929. Painted plaster; H. $34\frac{1}{2}''$, W. $13\frac{7}{8}''$, D. $8\frac{5}{32}''$. (Achat 1990.52, Musée national des beaux-arts du Québec; photo, Idra Labrie, MNBAQ.)

eternal, but the sensation it summons is ephemeral, and Cormier's house offered a meditation on the ephemeral through a Valéry-esque descent into the underworld.

Cormier established this theme through the Pine Avenue façade. In addition to the eroticism of Architecture above the door, Cormier designed a modest planter below the massive studio window (fig. 22). The planter's frontage includes medallions of sculpted vegetation, and above the studio window, three streams of sculpted flowers spread in relief panels. These hints of verdure are important because, when we enter the house, the fifth-floor layout guides us to either the dining room or studio, and in either room, the key orienting details are the vistas from the south slope of Mount Royal. We recall that Cormier placed his fifth-floor kitchen at the front (in other words, north end) of the house, contra tradition, so that the dining room could overlook Montreal sprawling down Mount Royal toward the St. Lawrence River. Likewise, in the studio, Cormier placed a massive window on the south side to provide a view of the city. The studio's southern window also encases a door leading onto a balcony that overlooks not only the urbanity of Montreal but also the intricate gardens Cormier designed four stories down, behind the house (fig. 23). In other words, the enduring plant motifs on the Pine Avenue façade and the balcony view of the gardens accentuate both the importance of that green space behind the building and the studio's distance from it. That way, as we de-

Fig. 16. View from stairwell at 1418 Pine Avenue showing the well-lit studio and its fireplace above and the intimate library fireplace and Grecian metope below, 1979. (Photo, Denis Robert.)

Fig. 17. Library, 1418 Pine Avenue, 1979. (Photo, Denis Robert.)

scend through the house, we come closer and closer to the actual greenery.

In the library, the intimate chapel/tomb one story below the studio's grand temple, Cormier included a Louvre-made reproduction of a Greek relief (fig. 24). So important was this image to Cormier that he later apparently purchased another copy of it for his office on Côte-des-Neiges Road, Montreal.[48] It depicts Demeter, the earth goddess, presenting the secrets of agriculture to Triptolemus, son of the Eleusinian king, with Persephone, Demeter's daughter, looking on from behind him.[49]

Cormier was well aware of the subject matter. In a 1927 interview, a writer visited Cormier's Montreal studio on Mansfield Street, noting that the office fireplace included "a handsome plaster reproduction of a bas-relief from Eleusis, representing Demeter and Persephone bestowing on Triptolemus the symbolic grain of wheat."[50] Moreover, Cormier would have been aware of this vignette's mythological significance because of his Jarvis scholarship in Rome. In that capacity, he researched the Villa Madama and its gardens, including the identification of mythological subjects in the architectural décor, citing from Ovid's ancient Roman *Metamorphoses*.[51] Perhaps needless to say, Ovid referred to Triptolemus in that text. Furthermore, Cormier's library held several of Ovid's texts on love, and although Ovid's *Fasti* is not among Cormier's books that survive in the Canadian Centre for Architecture, *Fasti* contains a detailed version of the Triptolemus myth. We contend therefore that Cormier's choice to position his copy of the Demeter/Triptolemus/Persephone metope as an almost disproportionately huge mantelpiece for his office on Mansfield Street and for the windowless, fourth-floor library on Pine Avenue is crucial to the mythic events unfolding in Ovid's narrative.[52]

As is well known from Greco-Roman mythology, Hades absconded with Persephone to the under-

[48] On Cormier's final office and residence, see "A Town-House of Unique Plan," *Construction* 2, no. 9 (September 1909): 55–56. The firm of Saxe and Archibald designed the four-story building, and Lotbiniere-Harwood briefly described it in "This Is the House that Ernest Built," G1. Photographs of Cormier's office in this building bear witness to the copy of the Grecian relief therein.

[49] For the provenance of the original carving and an ancient Roman copy, see Gisela M. A. Richter, "A Roman Copy of the Eleusinian Relief," *Metropolitan Museum Art Bulletin* 30, no. 11 (November 1935): 216–21.

[50] Jean Chauvin, "Interviews d'artistes: Ernest Cormier: Architecte, peintre, sculpteur," *La revue populaire* (June 1927): 7. The translation is ours.

[51] See Cormier's "Notes sur Villa Madama," AP001.S1.D3, Dossier 3: Formation et séjours d'études en Europe, ARCH258535, CCA.

[52] See Ovid, *Fasti*, trans. James Frazer (London: William Heinemann, 1959), 219–35.

Fig. 18. Library chandelier attributed to Jacques Ruhlmann, 1418 Pine Avenue, 1979. (Photo, Denis Robert.)

world, and Demeter profoundly mourned the loss of her daughter, letting the world's vegetation die in her grief. Demeter then wandered the earth in disguise in search of her daughter, meeting the king of Eleusis, who lamented his sickly son Triptolemus. Demeter, not wanting the king to share her sorrow, placed Triptolemus in the family hearth at night so that "the fire might purge away the burden of humanity."[53] But Triptolemus's mother, waking to see him in the fire, clutched her son from the flames and ruined the process. Demeter then gave Triptolemus a consolation prize; she taught him the secrets of agriculture, and in some versions of the myth, he became the high priest of her Eleusinian mysteries.[54] Therefore, with Persephone eventually restored to Demeter for half of every year, the world's vegetation annually renews and humanity reaps the benefits in the seasons of bounty, especially with the help of Triptolemus's agriculture.

This myth was significant to Cormier and significantly referenced above the fireplace in his library because the Persephonic narrative is an obvious metaphor for seasonal life and death. The world is barren when Demeter loses Persephone to the underworld, and growth resumes when Persephone returns to her mother. Consequently, our descent through Cormier's house is meant to bring us through the underworld and back to verdant earth. The overlap of that narrative with Demeter's fireside gifts, thwarted and received, is also essential to the sculpture's location above the fireplace. From the perspective of Valéry's *Eupalinos*, Demeter's first gift is inferior. By making Triptolemus immortal, she would have burned away the material dross of his body and robbed him of the beauty for which Eupalinos lived and Phaedrus, a shade in Hades, could only relive in memory. Her second gift, however, the secrets of agriculture, was far more valuable because, being aware of the Persephonic ebb and flow of the seasons, Triptolemus could appreciate the fragile transience of life. It was a lesson Cormier learned with the loss of his first wife, Berthe Leduc, and perhaps the lack of children to educate by the fire.

Thus, descending once again, this time to the Perron sisters' apartment on the third story, Cormier had properly initiated himself into the Eleusinian mysteries of cyclical life and death; he was ready to love again, finding beauty in Clorinthe Perron, his muse, model, and lover. Furthermore, it is from the apartment level that the house opens (via the patio) onto the back gardens that we first saw from the distant studio balcony. Standing in the gardens, we now notice that on the wall above the studio balcony, Cormier placed a sculpted ram's head, as he did high above the eastern doorway to the house, which leads from the apartment level, down a terraced stairway, to the garden, too (fig. 25). The ram is the ancient Greek zodiac sign of Aries, the beginning of springtime, which reinforces the Eleusinian theme of the return to spring.[55] Hence, in Ovid's *Fasti*, the stories of Persephone's rape, Demeter's search, and Triptolemus's gift for agriculture were set on April 12, under the sign of Aries. Further still, Cormier selected as decoration for an unspecified wall within his gardens a pair of Henri Hébert relief casts of the "Eternal Song," Eros in pursuit of Woman (figs. 26, 27).[56] This is a garden of love, but inasmuch as Eros is blindfolded and Woman thumbs her nose at his pursuit, Cormier seems to suggest via Hébert that love is not a fixed attainment. What is eternal about love is the longing for it and the transience of its sensory

[53] Ibid., 229.

[54] See, for example, Hyginus, *Fabulae*, trans. Mary Grant, http://www.theoi.com/Text/HyginusFabulae3.html.

[55] Cohen-Rose noted the ram's relation to Aries, though she limited it to an astrological reading of cosmological and physiological resonances. See Cohen-Rose, *Northern Deco*, 50.

[56] These casts were originally in the garden of Cormier's studio on the street corner of Milton and St.-Urbain, Montreal. Cormier moved them to the house on Pine Avenue sometime before 1932; an article on Hébert indicates that the images of Eros and Woman were located in the gardens at 1418 Pine Avenue. See Louis Bourgoin, "Un sculpteur canadien: Henri Hébert," *L'art et les artistes: Art ancien, art moderne, art décoratif* 132 (December 1932): 90. The 1973 inventory of art objects at 1418 Pine Avenue also listed the images of Eros and Woman as "Sur un mur du jardin" [On a wall in the garden]. See "Documents concernant l'offre d'achat de 1418 ave. des Pins Ouest," AP001.S1.D10, Dossier 10: Comptabilité et administration, ARCH257518, CCA. The translation is ours.

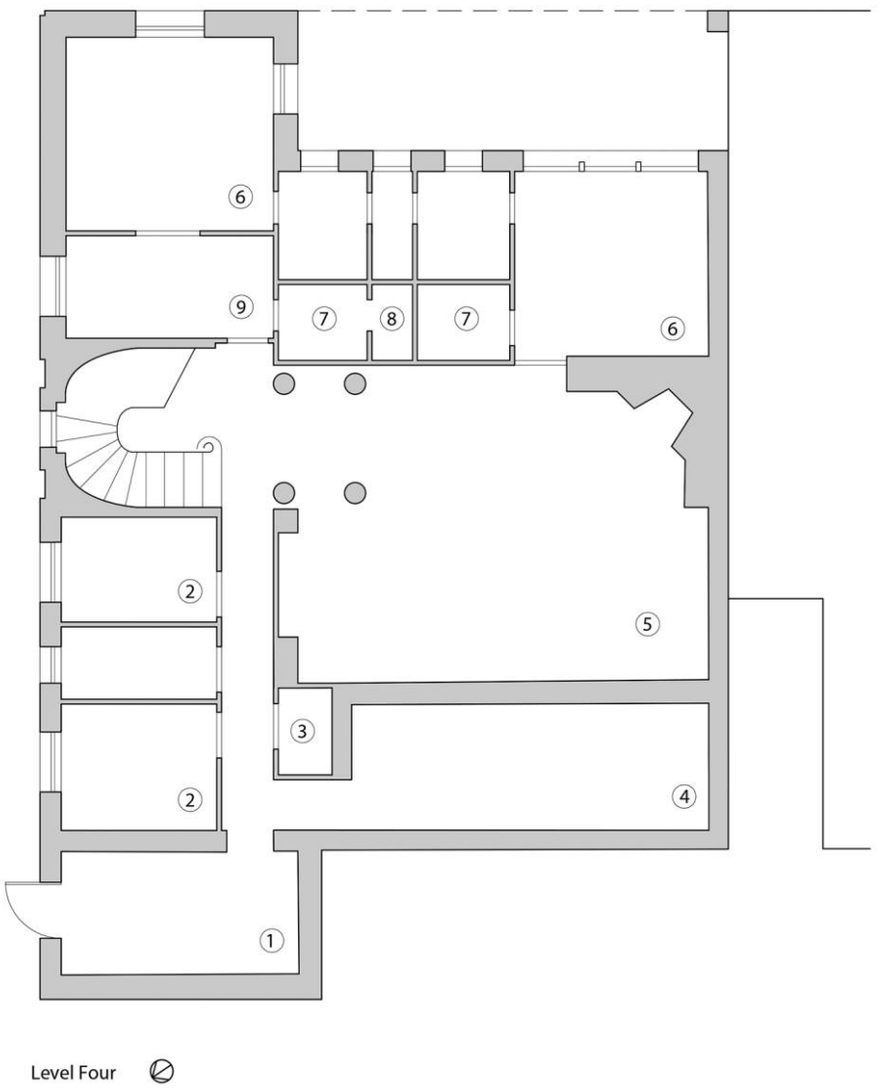

Fig. 19. Ernest Cormier, fourth floor plan, 1418 Pine Avenue, showing groceries/pantry (1), maid's room (2), linen (3), wine cellar (4), library (5), bedroom (6), closet (7), furs (8), dressing room (9). (Redrawn by Justin Bouttell and Leina Godin; original in the Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

experience—an idea that carries into the gardens' plantings.

Cormier painstakingly organized the gardens in his drawings for the house, noting which plants would grow or die in the autumn. He also retained numerous gardening books in his library. To that end, Beyderwellen, in the mid-1970s, kept in contact with Cormier (who then lived on Côte-des-Neiges Road) with questions about the gardens: "Mr. Cormier can tell which flowers to plant where in the garden and what soil to use. He thought of absolutely everything."[57] The gardening advice also

[57] Beyderwellen, as quoted in Lotbinière-Harwood, "This Is the House that Ernest Built," G2.

Fig. 20. S. J. Hayward photographic studio, view of garden with staircase tower to garage, Ernest Cormier house, n.d. Gelatin silver print; H. $7^{13}/_{16}$″, W. 10″. (ARCH264036, Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

tellingly came from Clorinthe Perron (Clorinthe Cormier when Beyderwellen knew her): "Mrs. Cormier never fails to remind me about little details, such as planting nicotina in the garden each spring because it releases a marvellous tropical perfume at sunset."[58] This emphasis on the transitory sensory experience of beauty, such as a marvelous perfume at sunset, is the fundamental lesson of their gardens and the house that guides us toward the verdure.

One final point to take from *Eupalinos* is the purpose of architecture to reproduce the ephemera of living beauty. It was not enough for Eupalinos to relive the beauty of his beloved through his act of creation. The architect must also build so that his experience extends to "the emotions and vibrations of the soul of the future beholders of his work."[59] Pierre Elliott Trudeau was one such soul in Cormier's house, but we stress that Trudeau's occupation was not simply a transfer of autobiographical experience. In *Eupalinos*, for example, when Phaedrus first visited the temple Eupalinos built, he did not know the story of the architect's love for the Corinthian girl, and yet he sensed an "inexplicable grace" within the temple, "the first flowering of womanhood."[60] The sensory experience was nonspecific but tangible. Thus, it does not matter what Trudeau knew about Cormier's personal narrative of loss and love regained at 1418 Pine Avenue.

[58] Beyderwellen, as quoted in Cosgrove, "Art Deco Extravagance," E1.

[59] Valéry, *Eupalinos*, 74.

[60] Ibid., 82.

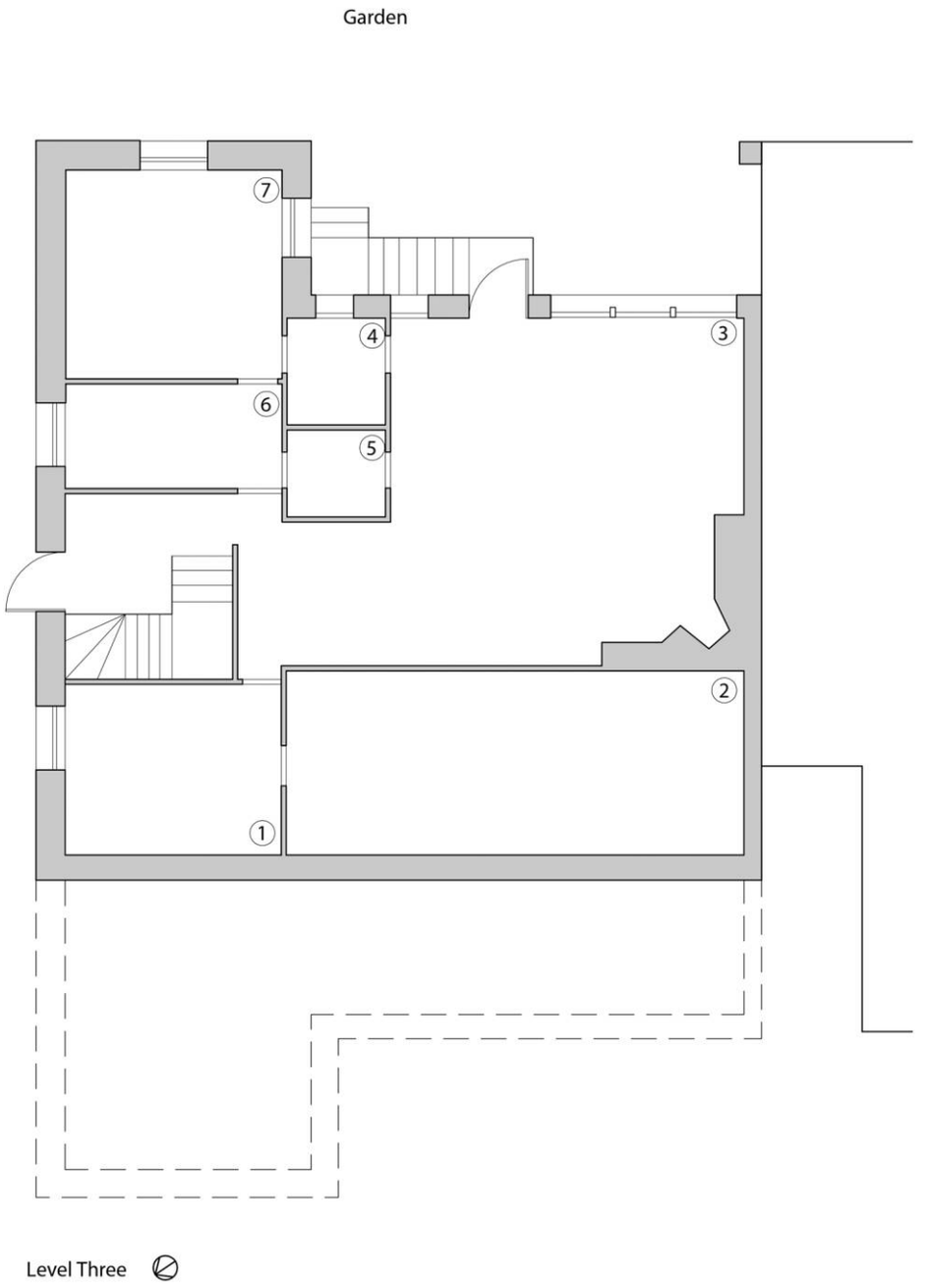

Fig. 21. Ernest Cormier, third floor plan, 1418 Pine Avenue, showing kitchen (1), workroom (2), living room (3), bathroom (4), wardrobe (5), dressing room (6), bedroom (7). (Redrawn by Justin Bouttell and Leina Godin; original in the Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

Rather, we contend that Trudeau was drawn to the erotic and elegiac introspection of the house's aesthetics, which resonated with his own narrative of loss and recovery in the aftermath of the 1970s.

A Retiring Life

Long before he purchased the house at 1418 Pine Avenue in 1979, Trudeau had developed a repu-

Fig. 22. Façade showing planter, 1418 Pine Avenue, 1983. (M2005.141.1.334, McCord Museum, Montreal; photo, Brian Merrett.)

tation as a charming bachelor. He was still single when he took office as Canada's prime minister in 1968 (age forty-eight), and he enjoyed the privileges of being romantically eligible in the popular excitement of "Trudeaumania." For the purposes of this article, his most important (and certainly most famous) consort during his early prime ministry (1969–70) was American musician, actress, and director Barbra Streisand. They remained lifelong friends. And although Trudeau married Margaret Sinclair in 1971, having three children together in quick succession, he never completely abandoned his persona as a "swinging young bachelor."[61] Sinclair recalled finding a pile of photographs of various women in Trudeau's desk (presumably before

[61] Allan Fotheringham, "Liberal Right Wing Pushed into Exile," *Vancouver Sun*, April 8, 1968, 1.

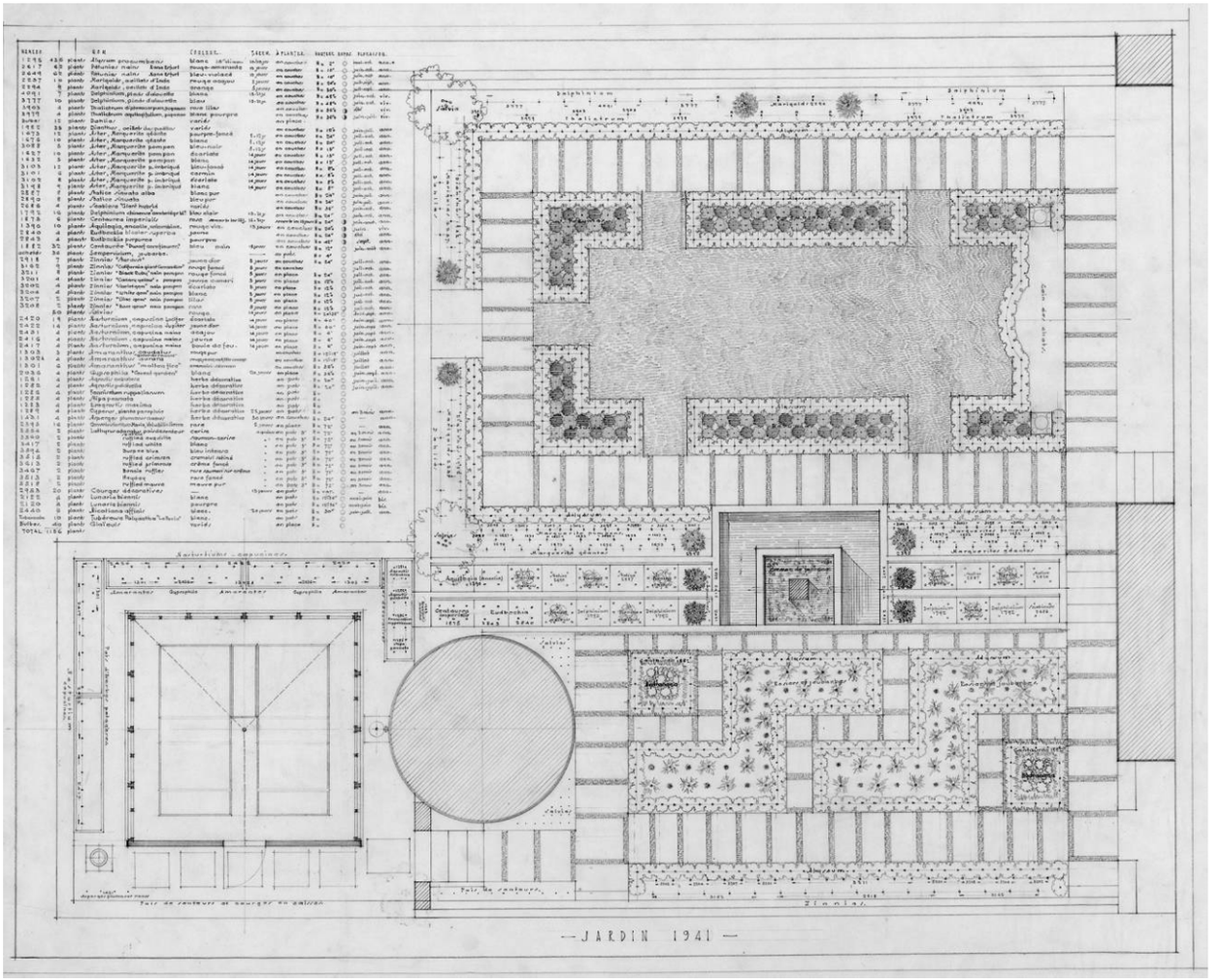

Fig. 23. Ernest Cormier, garden plan, Ernest Cormier house, 1940. Graphite on tracing paper; H. $30^{11}/_{16}''$, W. $41^{7}/_{16}''$. (ARCH264121, Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

they were married, though this remains unclear to us) with Streisand's picture on top. "'Are you ranking us?' she asked. 'Maybe,' he replied wryly."[62] The marriage did not last long; Pierre and Margaret separated in 1977. Then, in 1979, Trudeau conceded his first and only prime ministerial defeat in office, and for a while, he became Liberal leader of the official opposition to Joe Clark's Progressive Conservative party before announcing his first, brief retirement from politics.[63] Therefore, in the context of both personal and professional turmoil, Trudeau's choice to buy the house at 1418 Pine Avenue for his postpolitical and postmatrimonial life was fraught with psychological baggage.

Political columnist Richard Gwyn described the building as the "only house [Trudeau had] ever chosen for himself," which is remarkable because Trudeau was sixty years old at the time and was part of an affluent Montreal family that had been very wealthy since his childhood.[64] He had ample op-

[62] John English, *Just Watch Me: The Life of Pierre Elliott Trudeau*, vol. 2, *1968–2000* (Toronto: Knopf Canada, 2009), 123.

[63] Trudeau was reelected in 1980, and he resigned from politics in 1984, becoming counsel to the Montreal law firm of Heenan Blaikie.

[64] Richard Gwyn, *The Northern Magus: Pierre Trudeau and Canadians* (Toronto: McClelland and Stewart, 1980), 25. Gwyn's statement would soon prove inaccurate. In this article, we discuss Trudeau's Laurentian retreat, which he commissioned of Arthur Erickson while renovating the house at 1418 Pine Avenue. Both were houses that Trudeau chose for himself, and the latter was designed specifically for him and his children.

Fig. 24. Copy, Eleusinian relief, library, 1418 Pine Avenue, 1984. (M2005.141.1.350 [detail], McCord Museum, Montreal; photo, Brian Merrett.)

portunity to buy a house as a young professional, and although frugality with personal finances may have been one reason for his deferred homeownership, another was his close relationship with his mother. Prior to his mother's death during his first term as prime minister, Trudeau frequently returned to the family residence on 84 McCulloch Street in Outremont (fig. 28), a borough of Montreal.[65] Another reason for his deferred homeownership was Trudeau's globetrotting wanderlust as a student and young intellectual.[66] And yet another was his role as prime minister, which included an official residence at 24 Sussex Drive in Ottawa and an official retreat at Harrington Lake in Gatineau Park, Ottawa.[67] Even as the leader of the official opposition in 1979, Trudeau had an equally official residence at Stornoway (541 Acacia Avenue), Ottawa. Thus, with his political career seemingly at an end in 1979 (and thus with no more official residences to enjoy), Trudeau needed a house large enough for himself and his three young sons, for whom he was the primary caregiver after his separation from Margaret. And despite Margaret's disliking of the house at 1418 Pine Avenue, Trudeau chose that one.

Trudeau also purchased the house because of the relationship between his public and private lives. As Trudeau biographer John English explained, Trudeau "wanted a defined and carefully constructed public presence. He also wanted his independence and privacy. The tension between these competing desires remained until his death."[68] Having come into political power during the 1960s, when friend and media philosopher Marshall McLuhan famously declared that "the medium is the message," Trudeau embraced his photogenic and televisual image of charismatic masculinity in part because charisma is an elusive quality.[69] He once wrote of "the charm of surrounding oneself with mystery," and his belief in that charm allowed him to attract key segments of the voting public while maintaining his privacy (to an extent) behind his mediating image.[70] Of fawning women voters, the stories are legion. Trudeau's sister is said to have turned to a friend after a political rally, declaring "My goodness, Pierre is like a Beatle."[71] And English aptly noted, "As with John Kennedy [in America], men apparently admired Trudeau for his manly courage and his sex appeal with women."[72] Thus, the charismatic Trudeau could never completely escape (and never truly seemed to want to abandon) his public, even after retiring from politics: first briefly in 1979, when he purchased 1418 Pine Avenue, and then officially in 1984, when the house

[65] Trudeau's parents, Joseph-Charles-Émile Trudeau and Grace Elliott, purchased that house during Pierre's childhood. His father died in 1935.

[66] Having received a law degree from the Université de Montréal in 1943, Trudeau studied abroad at Harvard University's Graduate School of Public Administration, the Institut d'Études Politiques de Paris, and the London School of Economics.

[67] Ironically, Prime Minister Justin Trudeau and his family will not reside at 24 Sussex Drive while the building undergoes extensive renovations. See Bill Curry, "Justin Trudeau May Delay Moving into 24 Sussex for Long-Needed Repairs," *Globe and Mail*, October 23, 2015, http://www.theglobeandmail.com/news/politics/margaret-trudeau-says-justin-may-note-move-into-24-sussex-right-away/article26949627/.

[68] John English, *Citizen of the World: The Life of Pierre Elliott Trudeau*, vol. 1, *1919–1968* (Toronto: Knopf Canada, 2006), 257.

[69] Marshall McLuhan, *Understanding Media: The Extensions of Man* (Toronto: McGraw-Hill, 1964), 7.

[70] Trudeau, as quoted in English, *Citizen of the World*, 63.

[71] Suzette Trudeau Rouleau, as quoted in English, *Just Watch Me*, 16.

[72] English, *Just Watch Me*, 30.

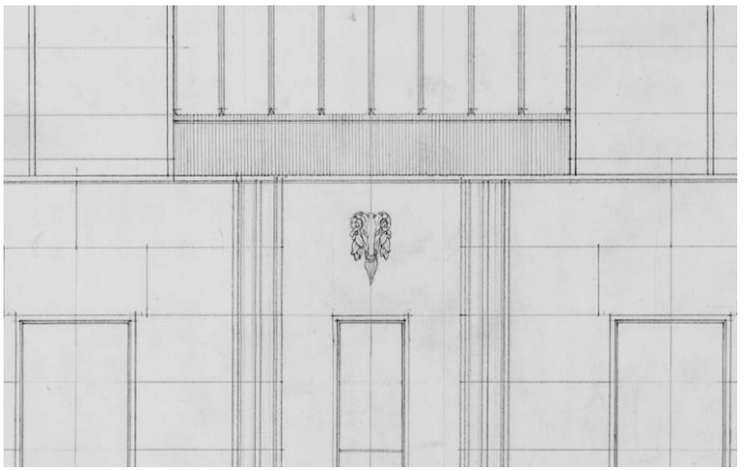

Fig. 25. Ernest Cormier, detail of ram's head above eastern entrance, Ernest Cormier house, 1930. Graphite on tracing paper. (ARCH5978, Fonds Ernest Cormier, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

was nearly renovated. This is evident in the many newspaper reports on Trudeau buying the house and a 1986 article/interview in *Architectural Digest* on his occupation and renovations therein.[73]

While the 1979 newspapers splashed with images and exclamations concerning the once and future prime minister's expensive new dwelling, the passerby sometimes had a very different experience of the house. Canadian novelist Nino Ricci recalled Trudeau's public aura as a politician, but when Ricci walked along Pine Avenue, he was "surprised at how unimpressive it [the house at 1418] looked, a tiny, boxlike place that clung to its narrow lot on that busy stretch of Pine without the least flourish or marker to set it apart."[74] Ricci's assessment is flawed, of course. The building—critically acclaimed from the start—has more than a few distinguishing markers.[75] Nevertheless, as we saw with Cormier's design and occupancy, the lack of ostentatious frontage speaks to the architecture as a descending retreat from the avenue; it retires into a sanctuary that appealed to the latter half of Trudeau's public/private dichotomy. Thus, it is worth returning to Adele Freedman's description of the house (partly quoted in the introduction and the previous section): "Trudeau's Art Déco palace . . . is both a fantasy of grace and refined eccentricity and an Egyptian tomb."[76] It's elegant but sequestered. And although American socialite Susan Mary Alsop elaborated on that image in the 1986 article for *Architectural Digest*, noting that Trudeau's relationship with his sons had brought the house "back to life," the publicity that he sought for the house's renewed life (or rather afterlife) was contingent on his "deference" to Cormier.[77]

Trudeau regaled the readers of *Architectural Digest* with stories of Cormier's attention to detail, especially with the intricate floor in the house's street-level studio: "Cormier spent days on the unfinished terrazzo . . . placing bits of marble in geometric proportions."[78] Trudeau continued, "Cormier walked around with a cane, standing above the workmen, sometimes getting on the floor himself to put in pieces of marble."[79] Alsop then noted that "it is Cormier's Canadian-designed cabinetwork of which Trudeau is most proud. He also takes great pride in the contemporary craftsmen who helped him restore the battered tables and chairs, with the intricate inlays of precious woods."[80]

[73] See, for example, Elwell, "He's Buying on Lay-Away Plan," 1–2; "Trudeau achète une maison de plus de $300,000 à Montréal," *Journal de Montréal*, December 29, 1979, 2. See also Alsop, "Architectural Digest Visits."

[74] Nino Ricci, *Extraordinary Canadians: Pierre Elliott Trudeau*, with an introduction by John Ralston Saul (Toronto: Penguin Books Canada, 2009), 184.

[75] The house was readily featured in the July 1932 issue of RAIC journal and won the RAIC prize for design. The Quebec government recognized the house as a cultural heritage site in 1975, and the Canadian government issued a stamp in 2011 featuring a detail from the house.

[76] Freedman, as quoted in Alsop, "Architectural Digest Visits," 110.

[77] Alsop, "Architectural Digest Visits," quotations 113 and 110.

[78] Trudeau, as quoted in ibid., 110.

[79] Trudeau, as quoted in ibid., 113.

[80] Alsop, "Architectural Digest Visits," 113.

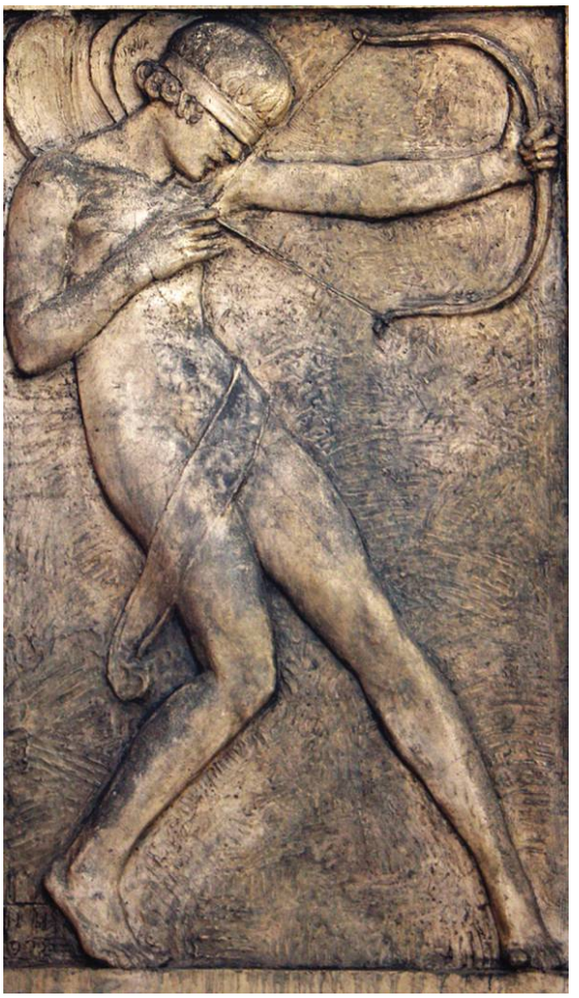

Fig. 26. Henri Hébert, sculptor, "Eros," from *Eternelle Chanson*, 1418 Pine Avenue, 1925, photo 2015. (Photo, Cameron Macdonell.)

Fig. 27. Henri Hébert, sculptor, "Woman," from *Eternelle Chanson*, 1418 Pine Avenue, 1925, photo 2015. (Photo, Cameron Macdonell.)

Therefore, it was art deco as a total style and Cormier's role as a Canadian (more precisely French-Canadian) designer and coordinator of Canadian artisans working in such a total style that made Cormier's house worth inhabiting and Cormier's legacy worthy of Trudeau's promotion.

However, as famed New York home decorator Elsie de Wolfe insisted in 1913, "You will express yourself in your home whether you want to or not."[81] According to Sandra Cohen-Rose, Trudeau thought that Cormier commissioned rams' heads for the exterior of 1418 Pine Avenue because Cormier was born in the year of the goat on the Chinese zodiac.[82] Unfortunately, Trudeau was wrong; 1885 is not the year of the goat. Nevertheless, in his deferential respect for Cormier and the architecture of Cormier's house, it is possible that this imagined Chinese connection justified Trudeau's choice for personal additions. In the *Architectural Digest* article, Alsop observed a large blue-and-white Chinese temple vase that Trudeau added to the studio space, calling it one of the few "personal mementos attest[ing] to Trudeau's fifteen years as Canada's prime minister." She then quoted from the former politician, "'It's Ming—Mao Tse-tung

[81] De Wolfe, as quoted in Reeve, "Gothic Architecture," 411. The original quote is from Elsie de Wolfe, *The House in Good Taste* (New York: Century, 1913), 5.

[82] See Cohen-Rose, *Northern Deco*, 50, for her citation of Trudeau's sculptural interpretation. To the best of our knowledge, Cormier had no abiding interest in China.

Fig. 28. Pierre Elliott Trudeau's childhood home, Outremont, Quebec, Canada, 2016. (Photo, Justin Bouttell.)

gave it to me.'"[83] Ultimately, if the total style of art deco was also a fashionably eclectic mix of historical styles, then Trudeau seems to have assumed that Cormier's rams' heads added Chinese history to the mélange, and he stylistically followed suit in his decorative choices for the studio.[84]

Architecturally, Trudeau's sense of style changed over time. His younger brother, Charles "Tip" Trudeau, was an accomplished architect who practiced in Montreal from 1953. Tip studied at McGill University and then Harvard University's Graduate School of Design, subsequently becoming a partner in the influential firm of Bland, Rother, and Trudeau, often credited with bringing modernism to Montreal. Consequently, although Pierre did not sustain a correspondence with his brother to match his relationship with his mother or even his sister, he nevertheless drew on the same modernist architectural discourse that Tip explored in the 1950s and 1960s. During a 1960 trip to communist China, for example, Pierre commented that "the pretentious, fussy architecture [of Peking station] would give Le Corbusier a stroke. Why would builders in a new country, determined to break with outworn traditions, not draw their inspiration from contemporary architecture?"[85] Likewise, during the 1950s, and much closer to home, Trudeau's ideals of modern manhood were linked to a key component of modern architecture. As editor of *Cité Libre*, he called on his readers to embrace a modern, functional politics: "The time has come to borrow the 'functional' discipline from architecture, to throw to the winds those many prejudices with which the past has encumbered the present, and to build for

[83] Alsop, "Architectural Digest Visits," 110. We are grateful to LIU Chang, associate professor at Tsinghua University, Beijing, and research/teaching fellow at Winterthur Museum, Garden, and Library, for the identification.

[84] In terms of sartorial fashion, Trudeau's tastes were also eclectic. He had a flair for distinctive clothing: dramatic capes, loafers without socks, a rose in his lapel, long fur coats, and the Calgarian Stetson reimagined as a jaunty fedora for the 1970 Grey Cup game.

[85] Pierre Trudeau and Jacques Hébert, *Two Innocents in Red China*, trans. I. M. Owen, with a new introduction and afterword by Alexandre Trudeau (Vancouver: Douglas and McIntyre, 2007), 76.

the new man. Let's batter down the totems, let's break the taboos. Better yet, let's consider them null and void. Let us be coolly intelligent."[86] Therefore, if Trudeau adopted the eighteenth-century Comte de Buffon's "*Le style est l'homme même*" (The style is the man himself) as a personal motto, then the stylish new man of his political and prepolitical adulthood inhabited a purely functional modernism, a Corbusian *nouveau esprit*.[87]

Of course, Cormier's architectural style for the house at 1418 Pine Avenue was not such a battering down of past encumbrances; he strove to place the building in a stylistic continuum: from ancient Egypt and Greece to medieval and modern Europe, to which Trudeau added Chinese culture. Nor was Trudeau's occupancy of that house a youthful declaration "to build for the new man." Instead, the cool intelligence of 1418 Pine Avenue is the building's retreat from the ostentatious façades of the "Golden Square Mile," offering Trudeau a concrete refuge from personal and professional disappointment. As some Trudeau biographers have echoed, 1418 Pine Avenue is "a coolly classical masterpiece in the Art Deco style," but the articulation of such a house as a masterpiece required a changing attitude toward art deco.[88]

Between the 1950s and 1970s, architectural tastes had shifted. In the 1930s, the luxurious materialism of art deco had collapsed with the economic markets of the Great Depression and with the diatribes of polemical modernists, such as Le Corbusier and his mocking label of "Arts Déco." However, the countercultural movement of the 1960s and its critique of modernism's arid formalism "helped nourish an appreciation of Art Deco's formal richness, variety and inventiveness, as well as its popular associations."[89] Hence, with a 1966 French exhibition on *Les années '25': Art Déco/Bauhaus/Stijl/Esprit Nouveau*, the term "Art Déco" was highlighted, and the academic study of the style had begun in earnest, especially with Bevis Hillier's 1968 book *Art Deco of the 20s and 30s*.[90] Consequently, by the time the massive, 4,000-plus-object exhibition of *The World of Art Deco* launched in 1971, collectors and auctioneers were scrambling for pieces to buy. Alsop noted this condition in her essay on Trudeau and the Pine Avenue house: "Nowadays museums and private collectors seek out good pieces of Art Déco, but there are relatively few houses in the world besides this one [at 1418 Pine Avenue] that endure as examples of the style."[91] Trudeau was thus a fortunate connoisseur of this fashionable style, and he called on his friendship with famed Canadian architect Arthur Erickson and Erickson's designing partner, Francisco Kripacz, to help in the renovations for the house.

When exactly Trudeau first met Erickson and Kripacz is unclear. Erickson biographer David Stouck suggested that Erickson and Tip Trudeau had known each other at McGill University in the late 1940s.[92] Then, as early as 1968, Pierre Trudeau had sought Erickson's advice (along with twenty-three other figures in the arts) on no less a topic than Canadian national identity, after which the two men remained in close contact. In addition to giving advice on national identity, Erickson designed specifically for Trudeau (Trudeau's offices) and for Canada's international reputation under Trudeau's government (the Canadian Chancery in Washington, DC).[93] In the early 1980s, Erickson also designed a country retreat in the Laurentians for Trudeau and his sons (figs. 29–31). Rarely photographed and not included in any major publications on Erickson's work, the country house comprises two offset rectangular masses in plan, each with a steeply pitched shed roof, sitting lightly on the land in the midst of the Laurentian forest. Erickson described Trudeau's requests for the retreat thusly: "He . . . wanted an attic space for the boys to play in, and for their bedrooms. The main floor would contain a living-dining space, a kitchen, and an office, with the master bedroom next to it."[94] Erickson further recalled that Trudeau asked

[86] This translation comes from English, *Citizen of the World*, 243. The original French reads as follows: "Le temps est venu d'emprunter de l'architecte cette discipline qu'il nomme 'fonctionnelle', de jeter aux orties les mille préjugés dont le passé encombre le présent, et de bâtir pour l'homme nouveau. Renversons les totems, enfreignons les tabous. Ou mieux, considérons-les comme non-avenus. Froidement, soyons intelligents." From *Cité libre* 1, no. 1 (June 1950): 21.

[87] For Trudeau's use of the phrase, see, for example, Bruce W. Powe, *Mystic Trudeau: The Fire and the Rose* (Toronto: T. Allen, 2007), 57.

[88] Stephen Clarkson and Christina McCall, *Trudeau and Our Times*, vol. 1, *The Magnificent Obsession* (Toronto: McClelland and Stewart, 1990), 176.

[89] Benton and Benton, "The Style and the Age," 19. The overview in this paragraph is indebted to their survey on pp. 17–19 of that essay.

[90] See Bevis Hillier, *Art Deco of the 20s and 30s* (London: Studio Vista and Dutton Paperback, 1968).

[91] Alsop, "Architectural Digest Visits," 110.

[92] David Stouck, *Arthur Erickson: An Architect's Life* (Madeira Park, BC: Douglas and McIntyre, 2013), 247.

[93] On the office redesign, see ibid., 248–49.

[94] Nancy Southam, ed., *Pierre: Colleagues and Friends Talk about the Trudeau They Knew* (Toronto: McClelland and Stewart, 2005), 130.

Fig. 29. Arthur Erickson Architects, Trudeau country house, Morin Heights, Quebec, photo 2016. (Photo, Annmarie Adams.)

for the house to be "burglar proof," "indestructible," and "capable of being entirely closed-in for long periods of time," suggesting that the country retreat shared some of the inward-turning, isolationist, and security-inspired tendencies of 1418 Pine Avenue.[95]

As Trudeau described the situation in his memoirs, he saw the two buildings as complementary family abodes. "At home in Montreal, my sons and I live in the Art Deco house built by the great French-Canadian architect Ernest Cormier that I bought in 1979, complete with his furniture. . . . I have also built myself a little house in the country, on a lake in the Laurentians. It's much more modest than the prime ministerial retreat at Harrington Lake, but it permits me and the boys to continue living close to nature every weekend and also for longer periods in the summer."[96] The Montreal-raised Trudeau had had access to a house in the Laurentians as a child.[97] Therefore, the Cormier house in Montreal and the lake house in the Laurentians were to be a continuation of Trudeau's residential arrangements as a boy and as the Canadian prime minster at 24 Sussex Drive and Harrington Lake, providing easy access to urban amenities while allowing the family to escape publicity by retreating into nature.

Although Trudeau's desire to have a place "close to nature" for himself and his sons explains his choice to build a country house in the Laurentians, it remains unclear who first entertained the prospect of buying the Cormier house as his weekday residence in Montreal. Did Erickson advise Trudeau to buy the Cormier house? It is tempting to assume so. Nevertheless, because Trudeau studied law at the Université de Montréal in the early 1940s, and because he taught law there in the early

[95] Ibid.

[96] Pierre Elliott Trudeau, *Memoirs* (Toronto: McClelland and Stewart, 1993), 348.

[97] As a boy, Trudeau spent summers in "a Spartan little wooden house at Lac Tremblant." See Trudeau, *Memoirs*, 8.

Fig. 30. Arthur Erickson Architects, Trudeau country house, photo 2016. (Photo, Annmarie Adams.)

1960s, he would have had firsthand experience with Cormier's architecture. We assume, too, that Trudeau's architectural education gleaned through books and his relationships with his brother and Erickson might have enhanced his appreciation for Cormier, arguably Canada's most famous architect until Erickson's apotheosis. Certainly, Tip Trudeau admired Cormier's work, sending Cormier a letter on January 2, 1980 (having not yet heard that Cormier died the previous day) to express his admiration. In that letter, Tip stated to Cormier that, with the Pine Avenue house in Pierre's possession, "your powerful and refined work will provide a wonderful ambiance and influence on him [Pierre] and especially his children."[98]

Trudeau's aforementioned brief courtship and longtime friendship with Barbra Streisand may also have influenced his choice; at least she seems to have thought that her love of art deco (she owned a deco Malibu mansion) swayed Trudeau to purchase Cormier's house. According to Streisand, she and Trudeau would often talk about architecture when they met, and their correspondence bears witness to the fact that in the early 1980s, Trudeau sent Streisand photographs of the renovations at 1418 Pine Avenue.[99] In response to those photographs, Streisand wrote to Trudeau, "I'll show you mine, if you show me yours! My deco house, that is!"[100] Drawing thus on the juvenile dare to share naked views with chums, Streisand sexually charged their shared love of art deco. Consequently, the hetero-eroticism of Cormier's design reignited in Trudeau's choice to inhabit that space, and perhaps not accidentally, he broke with Cormier's original studio arrangement. Cormier sat the studio table parallel to the fireplace, in the middle of the room. Robert and Beyderwellen moved the table toward the balcony entrance in the years immediately before Trudeau's purchase of the house, and Trudeau preferred their arrangement. In a rare 1979 photograph of Trudeau posing at that table, the wall space behind him (to the right of the balcony) was empty (fig. 32). This was immediately after he purchased the house. Six years later, in 1985, Trudeau's renovations were mostly complete, and another photograph of the studio shows the table still near the balcony, but now the Hébert casts of Eros and Woman (previously in Cormier's garden of love) hang on either side of the balcony entrance (fig. 33). Significantly, then, the only photograph for the 1986 *Architectural Digest* article depicting Trudeau at home in 1418 Pine Avenue has him standing at the table with Cormier's iconography of erotic love flanking him in the studio, the most public area of the house.[101]

This choice to reorganize Cormier's erotic narrative with the house's public presentation in an international magazine of fine interior design highlights a changed perception of postwar/Cold War masculinity in Beatriz Colomina's research on in-

[98] Charles Elliott Trudeau to Ernest Cormier, January 2, 1980, "Correspondance de Madame Clorinthe Cormier," AP001.S1.D9, Dossier 9: Documents relatifs à la famille, ARCH257575, CCA. The translation is ours.

[99] See English, *Just Watch Me*, 588.

[100] Streisand, as quoted in English, *Just Watch Me*, 588. Streisand never visited Trudeau's house while he lived there (Justin Trudeau later took her on a tour).

[101] Inasmuch as that photograph was taken in conjunction with the 1986 *Architectural Digest* article about Trudeau in his house, we assume that Trudeau had at least some control over his photographic image, choosing the studio table (and perhaps specifically the Hébert sculpture behind him) as the best site for portraiture within his primarily private home. Unfortunately, as an incidental extension of Trudeau's control over the privacy of his house, we were not granted permission to republish the *Architectural Digest* photographs in this article.

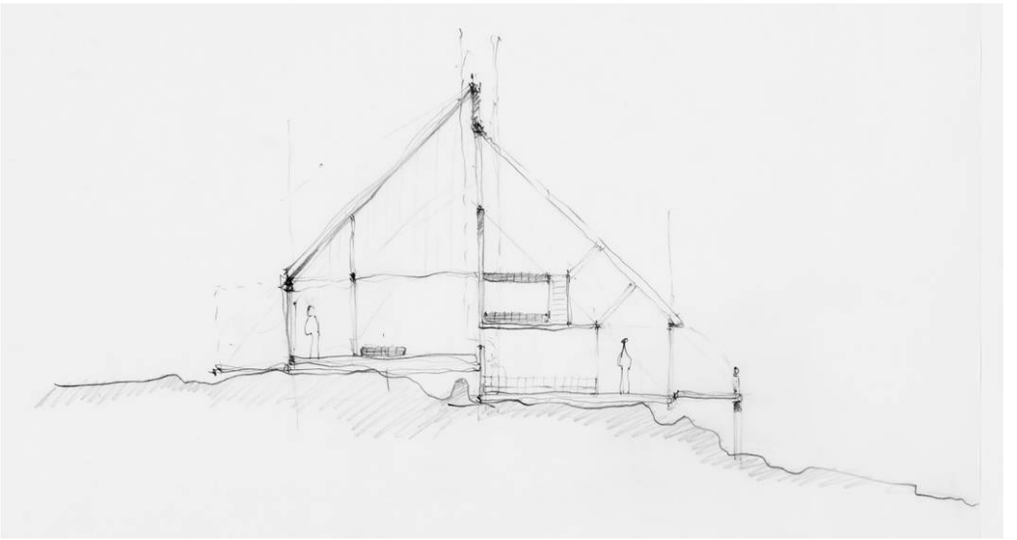

Fig. 31. Arthur Erickson Architects, cross-section, Trudeau chalet, 1981. Graphite on paper; H. 11″, W. 14″. (ARCH278636, Arthur Erickson Fonds, Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal.)

terior design and *Playboy* magazine.[102] While sharing in the old joke that men buy *Playboy* to read the articles, Colomina listed several important articles therein.[103] Specifically, she began her list naming interviews *Playboy* conducted with Marshall McLuhan and Jean-Paul Sartre, both of which tangentially connected with Trudeau's life. In the preamble to the 1969 *Playboy* article about McLuhan, interviewer Eric Norden stated that "Canada's turned-on Prime Minister Pierre Trudeau engages him [McLuhan] in monthly bull sessions to improve his television image."[104] Implicit in Norden's designation of Trudeau as being "turned-on" was Trudeau's availability in 1969. This was two years prior to his marriage to Margaret Sinclair, celebrating his bachelorhood at the beginning of his prime ministry. More subtly and perhaps more personally, the 1965 *Playboy* interview with Sartre was conducted by Canadian journalist and French literature professor Madeleine Gobeil, who was also Trudeau's close companion at that time.[105] According to English, Trudeau and Gobeil would often meet at cafés near Trudeau's bachelor's apartment on Sherbrooke Street, Montreal, in the early 1960s, and it seems likely that Trudeau at least read that issue of *Playboy*, if only for the articles.[106]

More importantly to Colomina and to our thesis on the relationship between architecture and masculinity, *Playboy* magazine was fixated on interiority, as evident in the very first editorial: "Most of today's 'magazines for men' spend all their time out-of-doors—thrashing through thorny thickets or splashing about in fast flowing streams. We'll be out there too, occasionally, but we don't mind telling you in advance—we plan on spending most of our time inside. We like our apartment. We enjoy mixing up cocktails and an *hors d'oeuvre* or two, putting a little mood music on the phonograph, and inviting in a female acquaintance for a quiet discussion on Picasso, Nietzsche, jazz, sex."[107] Implicit to this positioning of postwar/Cold War masculinity indoors (in addition to the anxieties of the atomic age referenced in *Playboy*) is the desire to reappropriate architectural interiority from women who were more visible than before in the professional and public spheres of postwar North America (Madeleine Gobeil, for example).[108] This mas-

[102] See especially Beatriz Preciado, "Pornotopia," in *Cold War Hothouses: Inventing Postwar Culture from Cockpit to Playboy*, ed. Beatriz Colomina, Annmarie Brennan, and Jeannie Kim (New York: Princeton Architectural Press, 2004), 216–53.

[103] See Beatriz Colomina, "The Total Interior: Playboy 1953–79," lecture presented at the AA School of Architecture, London, October 31, 2013, https://www.youtube.com/watch?v=abfEkphGoo8.

[104] Eric Norden, "Playboy Interview: Marshall McLuhan: A Candid Conversation with the High Priest of Popcult and Metaphysician of Media," *Playboy* (March 1969): 26.

[105] Madeleine Gobeil, "Playboy Interview: Jean-Paul Sartre," *Playboy* (May 1965): 69–76.

[106] English, *Citizen of the World*, 391.

[107] Hugh Hefner, "Editorial," *Playboy* (December 1953): 1.

[108] In the same editorial, Hefner wrote, "We don't expect to solve any world problems or prove any great moral truths. If we are able to give the American male a few extra laughs and a little

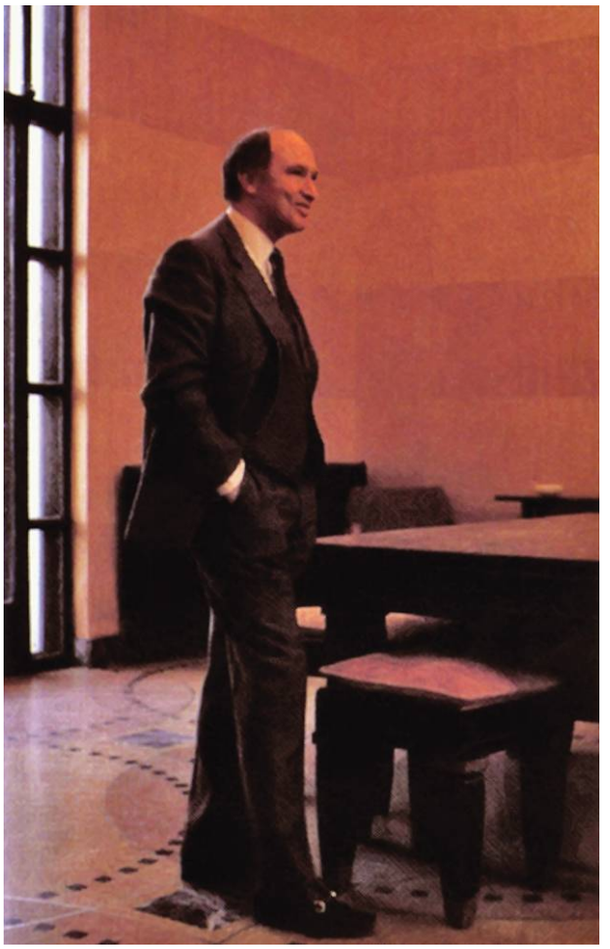

Fig. 32. Pierre Elliott Trudeau at the studio table, 1418 Pine Avenue, 1979. (Photo, Denis Robert.)

culine interior consequently refused to abide by the domestic ideologies structuring the traditional single-family home. *Playboy* magazine presented instead the penthouse and the mansion (often with drawings, diagrams, and lists of objects to buy) as urban and urbane bachelors' sites of seduction. Offensive as it may seem today, the playboy does not seek a wife; he hunts for bunnies. And because *Playboy* designed its architecture to invite women in as quickly as it ushered them out, the "privacy" of the site of seduction was always divided from the real privacy of the bachelor's nonsexual life. In some capacity, there was always an architectural sanctum sanctorum that extended beyond the playboy's social life and the sexual liaisons it created.[109] Thus, the visual publication of the site of seduction (as opposed to the sanctum sanctorum) and the bachelor's presentation therein as a sophisticated and hetero-erotically invested man of taste was part of the seduction.

Trudeau's occupancy at 1418 Pine Avenue and its visualized publication in *Architectural Digest* complicates the *Playboy* discourse on architecture and masculinity. Inasmuch as Trudeau's architectural ideal was always a relationship between city and country (Montreal and the Laurentians during his pre- and postpolitical life; Ottawa and Harrington Lake while in political power), he more than "occasionally" thrashed through "thorny thickets." Trudeau had a complex self-image based in both traditions. He presented himself as a feisty, athletic outdoorsman who was at home canoeing or snowshoeing through the Canadian wilderness. But he also presented himself as a suave urbanite, as evident in his tastefully restored and uber private life at 1418 Pine Avenue. Nor were these masculine identities clearly divided between the architectural scenarios of city house and country retreat. When *Architectural Digest* visited Trudeau in 1986, he was debating whether to place an Inuit sculpture on the mantel of the studio fireplace (presumably visible on the mantel in fig. 33). Alsop noted the aesthetic logic of the choice: both the mantel and the sculpture were of "dark marble."[110] But her emphasis on the uncertainties of a new homeowner (Trudeau asked her advice on the sculptural choice) missed the seductive signal it implied. The statue would be a mantel trophy of his time in the Arctic, proof that he was both rugged and cultured. Furthermore, although Alsop made reference to Trudeau's sons living with him on Pine Avenue, she also noted that the interior of their living arrangement was not in keeping with the art deco stylings of the floors above them. Thus, there are no photographs of this private family area. The game of seduction at play in the glossy photographs of his Pine Avenue home only went as far as Trudeau's bedroom. The rest of the house was the sanctum sanctorum of Trudeau as a single father, not a lover.

Several women enjoyed Trudeau's companionship at his Montreal home, but none of them made it past the bedroom, as it were.[111] Trudeau would never remarry, seeking charming companions such

diversion from the anxieties of the Atomic Age, we'll feel we've justified our existence." See ibid.

[109] See Preciado, "Pornotopia," 231–32.

[110] Alsop, "Architectural Digest Visits," 113.

[111] Actress Margot Kidder wrote openly about the many women Trudeau dated: "We're kind of a club." See Southam, *Pierre*, 257.

Fig. 33. View of the studio from the time of Pierre Elliott Trudeau, 1418 Pine Avenue, showing table near balcony doors, relief of Woman to the right of doors, Cormier's armchairs restored and rearranged for fireside conversations, and a presumably Inuit sculpture on the mantel, 1985. (M2005.141.1.335, McCord Museum, Montreal; photo, Brian Merrett.)

as the actresses Margot Kidder and Kim Cattrall instead. English also claimed that Margaret Sinclair and many other consorts quickly learned that for Pierre, his mother was the ideal woman.[112] Consequently, in a detail Trudeau revealed to Alsop in the *Architectural Digest* article, "The house I was brought up in [84 McCulloch Street] was built in 1930 and had many elements of Art Déco."[113] Alsop then underlined the point that Trudeau's mother's house was built at the same time as the house at 1418 Pine Avenue.[114] Therefore, it seems that Trudeau made himself at home in Cormier's house because it conflated with his mother's house, allowing him to mix in art deco details inherited from 84 McCulloch Street. Of course, Trudeau spent much time and money restoring Cormier's décor and furniture, and he certainly integrated objects from his own collections, but he called attention to an art deco ceiling lamp and two small table lamps from his mother's house. The Muller Frères of Paris crafted them in 1925, and Trudeau used them all in his bedroom on the fourth story. Ultimately, if Cormier's feminine embodiment of Architecture was a perfect lover, then Trudeau's re-

[112] Margaret Trudeau described Pierre's maternal/matrimonial ideal as a woman who is "dependent, at home, and available." See Margaret Trudeau, *Consequences* (Toronto: McClelland and Stewart, 1982), 77–78.

[113] Trudeau, as quoted in Alsop, "Architectural Digest Visits," 113.

[114] Alsop, "Architectural Digest Visits," 110–13.

sponse to the architectural femininity of the Pine Avenue house was an act of transition from lighthearted lovers to an ideal mother, a protective interiority.

Unlike Cormier's arrangement for the house, which descended to the Perron sisters' apartment level, Trudeau organized the house so that his sons occupied the old apartment level on the third floor. By the terms of their separation and eventual divorce in 1984, we recall that Pierre, not Margaret, had primary care of their children, so the boys spent most of their time at 1418 Pine Avenue, and Trudeau used the apartment level to give their sons an area for play in the stately house. Therefore, if Cormier constructed a masculine identity through a narrative that led to his lover on the third story, Trudeau's masculine identity was that of an unattached single father who entertained women in the studio and dining room on the highest story (his bedroom was on the fourth floor) but then separated his social from his familial life with his sons on the third floor. As Nino Ricci described it, the Trudeau sons "would make him [Pierre] seem in his later years the perfect family man even as he reverted to his days of swinging bachelorhood."[115] In the aftermath of his failed marriage, he descended the stairs at 1418 Pine Avenue not to be reborn in the love of another woman but to enjoy the filial love of his boys in an all-male domicile.

Trudeau described the years immediately after his final prime ministry as one of the happiest periods of his life: "When they [his sons] were around ten, eleven, thirteen . . . every Saturday night I would get away from my commitments and read to them. It was our Saturday night together. I read them Rousseau, history books, poetry, Victor Hugo. Later, Stendhal, and Tolstoy. We'd talk about what we read. Read out loud to each other. Every Saturday night for years."[116] This memory would also become bittersweet as he watched his sons grow and received news that the youngest, Michel, tragically died.[117] Consequently, the massive Eleusinian relief in Cormier's old library (the place where, among his collection of architecture texts, Trudeau kept his books to read to his sons) was not just an image of agricultural rebirth. The relief was also emblematic of Triptolemus's fleeting youth. Trudeau's sons were in the springtime of their lives, and Trudeau took it upon himself to cultivate their growth, which had begun in their first home together in Ottawa, a home they shared with the boys' mother. Therefore, Trudeau added a new layer to Cormier's existing narrative of descent.

In Cormier's time, the house descended specifically to the back gardens. During Trudeau's occupancy, a cedar-lined hallway connected the second floor of the house to an indoor swimming pool that Trudeau added to the back end of the property. Just as Trudeau had commissioned a swimming pool (fig. 34) for 24 Sussex Drive in 1975, he commissioned one for Pine Avenue (via the same construction company), which gave his sons a sense of continuity with their old lives when Trudeau was prime minister and when the family home included their mother, Margaret Trudeau. The Montreal pool, however, saw none of the controversy that dogged the $200,000 Ottawa project, which had been financed by "secret donors" in order to avoid criticism of overspending.[118]

The *Architectural Digest* article referenced the pool as the "only addition" Trudeau made to Cormier's house.[119] In terms of the overall footprint of the house, this statement is true. But he also brought a significant symbolic gesture from his family's life in the political realm of 24 Sussex Drive to the referenced but not photographed third floor of Cormier's house, where the Trudeau boys dwelt. Trudeau renovated the former quarters of the Perron sisters into a family room for the boys, echoing a space at 24 Sussex Drive known as "The Freedom Room."[120] For the Trudeau family, the so-called Freedom Room had been a space "absolutely out of bounds to all strangers," and Margaret considered it her "greatest success at interior decorating," as she "transformed what was a dreary, depressing hole [at 24 Sussex Drive] into somewhere friendly

[115] Nino Ricci, "Private Failure," *Maclean's*, April 10, 2009, http://www.macleans.ca/culture/private-failure.

[116] Trudeau, as quoted in B. W. Powe, "The Elusive I," in *Trudeau's Shadow: The Life and Legacy of Pierre Elliott Trudeau*, ed. Andrew Cohen and J. L. Granatstein (Toronto: Random House Canada, 1998), 401. Margaret Trudeau also mentioned Pierre reading to their sons. See Margaret Trudeau, *Changing My Mind* (Toronto: Harper Collins Canada, 2010), 209.

[117] Margaret and Pierre waited for news of Michel's fate in the Pine Avenue residence, a rare recorded event describing Margaret in the Pine Avenue dwelling. This heart-wrenching chapter of the family's life is described in Margaret Trudeau, *Changing My Mind*, 247–48. Nino Ricci, too, says that after Michel's death, "it was Margaret he [Pierre] most took solace from." See Ricci, "Private Failure."

[118] Anne Kingston, "How the PM's Residence Became a Nightmare at 24 Sussex," *Maclean's*, November 21, 2015, http://www.macleans.ca/politics/ottawa/how-the-pms-residence-became-a-nightmare-at-24-sussex/.

[119] Alsop, "Architectural Digest Visits," 110.

[120] The room is described in Southam, *Pierre*, 246. Margaret Trudeau described her redecoration of 24 Sussex Drive at length in *Beyond Reason* (New York: Paddington, 1979), 116–20.

Fig. 34. Members of the press inspect Prime Minister Trudeau's 20 × 40-foot pool, 24 Sussex Drive, Ottawa, Ontario, July 11, 1975. (Photo, Chuck Mitchell/Canadian Press.)

and comfortable." A special collection of photographs of the prime minister's home, taken in 1978 and presented to him two years later, includes two photos of the Freedom Room (figs. 35, 36).[121] This favorite room featured a three-piece set of oversized, plush, cream-colored Italian furniture (a couch and two arm chairs) arranged on three sides of a coffee table. Because of the modernist furniture and minimalist decor, the room had a much more contemporary feel to it than others in the official residence. Behind this seating arrangement were two white, plastic, high-back, space-age chairs and matching round tables, described in an accompanying caption as the spot where Trudeau typically passed his evenings. Pierre had justified the cost of creating the Freedom Room by paying for it himself (in other words, not with taxpayers' money) and promising to take the furniture with him once he left 24 Sussex Drive, which he clearly did.[122]

Interestingly, "freedom" is a major theme in Margaret Trudeau's most informative book, *Beyond Reason*, published the same year Pierre bought the Cormier house. Freedom is how she described her independent travels and her desire for an independent career. Thus, the post–prime ministerial afterlife of the Freedom Room in the Pine Avenue residence was perhaps a tribute to the boys' absent mother, fittingly distinguished from the art deco features of the rest of the house. This anomalous role in the house recalled 24 Sussex Drive, where the Freedom Room had stood out so sharply from the other, more traditional rooms so disliked by Margaret Trudeau. As Alsop noted, "Here [in the Montreal Freedom Room] Art Déco has been dismissed, to be replaced by wide, comfortable sofas and chairs."[123]

Trudeau's careful presentation of the home in *Architectural Digest*, most notably the emphasis on preservation and the omission of the Freedom Room and children's rooms, relied on a long tradition of politicians photographing their houses as a means to shape their public identities. In Tru-

[121] The project was a gift from the National Film Board of Canada, Still Photography Division, to the Right Honourable Pierre Elliott Trudeau, photographs taken by Clive Webster and Ted Yarwood, February 27 to March 3, 1978, presented June 1980, in possession of Margaret Trudeau.

[122] Trudeau, *Beyond Reason*, 131–32.

[123] Alsop, "Architectural Digest Visits," 110.

Fig. 35. Freedom Room, 24 Sussex Drive, showing chair at left used by Trudeau for work, 1978. From "A documentation of the interiors at 24 Sussex Drive," photographs by Clive Webster and Ted Yarwood for the National Film Board of Canada, presented to Pierre Elliott Trudeau June 1980. (© 1978 National Film Board; photo, Clive Webster and Ted Yarwood, courtesy Alexandre Trudeau.)

deau's case, the photographs established a clear boundary between his public and private personae. This tradition is particularly rich in the United States, since the president's home and his office are in the same building, the White House in Washington, DC. The "home-office" arrangement of the president's house served to blur the lines between the president's public and private lives, casting the building as "a national stage for the conduct of politics and diplomacy."[124] This dual role of 1600 Pennsylvania Avenue as private home and a public office has also shaped the unique role of American first ladies as wives, social hosts, and even interior decorators.[125]

Best known among presidential architectural moments, and probably familiar to many older readers of *Architectural Digest* in 1986, would have been First Lady Jacqueline Bouvier Kennedy's televised tour of the White House broadcast in 1962. This hour-long show, watched by 56 million TV viewers, provided an up-close and intimate look at how the Kennedys had updated the White House through "restoration, collection and preservation

[124] Edith P. Mayo, "Party Politics: The Political Impact of the First Ladies' Social Role," *Social Science Journal* 37, no. 4 (September 2000): 577.

[125] On the role of first ladies as hosts, see ibid., 577–90.

Fig. 36. Freedom Room, 24 Sussex Drive, showing seating furniture for fireside conversations, 1978. From "A documentation of the interiors at 24 Sussex Drive," photographs by Clive Webster and Ted Yarwood for the National Film Board of Canada, presented to Pierre Elliott Trudeau June 1980. (© 1978 National Film Board; photo, Clive Webster and Ted Yarwood, courtesy Alexandre Trudeau.)

based on scholarship."[126] Visual studies scholar Anna Kryczka has argued that Kennedy's focus on historic objects counterintuitively complemented the presidency's emphasis on the future. "The TV tour," she says, "sought to mitigate anxieties about history, time and memory in the age of television and nuclear war through the tasteful creation of a patriotic, antiquarian object world."[127] Significantly, John F. Kennedy was the first president to make frequent use of the private rooms of the White House for official visitors, emphasizing his dual role as head of state and head of a family.[128] Similarly, the sole and highly curated publication of Trudeau's Montreal home in *Architectural Digest* emphasized his three roles as retired head of state, architectural preservationist, and protective father. Trudeau invites readers into multiple spaces. The Cormier studio and dining room pay tribute to Trudeau's role on the world stage. The images of art deco interiors and furniture make him a model home owner, preserving one of Canada's finest houses for posterity. And finally, the inclusion of his own bedroom may discreetly invoke one of his most famous statements (and his legacy in support of gay rights) that "there's no place for the state in the bedrooms of the nation."[129] The photogenic bedroom of the retired prime minister also said to *Architectural Digest* readers that this was the absolute threshold for media incursion.

Relatedly, photographs of powerful men at home extend beyond heads of state to the portrai-

[126] Anna Kryczka, "Television and Taste on the New Frontier: 'A Tour of the White House with Mrs. John F. Kennedy,'" *History and Technology* 30, nos. 1–2 (2014): 124.

[127] Ibid., 131.

[128] James A. Abbott and Elaine M. Rice, *Designing Camelot: The Kennedy White House Restoration* (New York: Van Nostrand Reinhold, 1998), 2.

[129] As minister of justice, Pierre Trudeau introduced Bill C-195. A subsequent and modified version, C-150, passed in 1968, decriminalizing homosexuality and relaxing access to abortion and contraceptives. Trudeau made the statement to journalists on December 21, 1967, http://www.cbc.ca/player/play/1811727781.

ture of architects. In *Sex and Buildings*, architectural historian Richard Williams analyzes Werner Blaser's 1964 photo of the architect in his own Chicago apartment: "This is a man who possesses space and those around him, who is listened to (however little he has to say), who expresses power through stillness and lack of physical activity. That form of masculinity may no longer be in fashion but it has an epic lineage from Buddha to Hitchcock and is, in its own way, highly sexual even if it does not express itself in relentless sexual activity."[130] Trudeau's domestic masculinity, we would argue, is the opposite of this heavy stillness that has marked the representation of many powerful male figures, including official portraits of American presidents. The descent of the house down Mount Royal contrasts with the phallic verticality of the twentieth century's most iconic building, the skyscraper. And the building's enabling of constant movement and even invisibility is a strong contrast to this gravity-ridden immobility evident in this long tradition of representing masculine power, as noted by Williams. Insofar as a house can be a self-portrait, we contend that 1418 Pine Avenue portrays Trudeau similarly to the way he is depicted in Myfanwy Spencer Pavelic's official portrait (fig. 37), unveiled in 1992: on the verge of departing, with signature cape donned and gloves in hand, about to move and perhaps to disappear into seclusion.

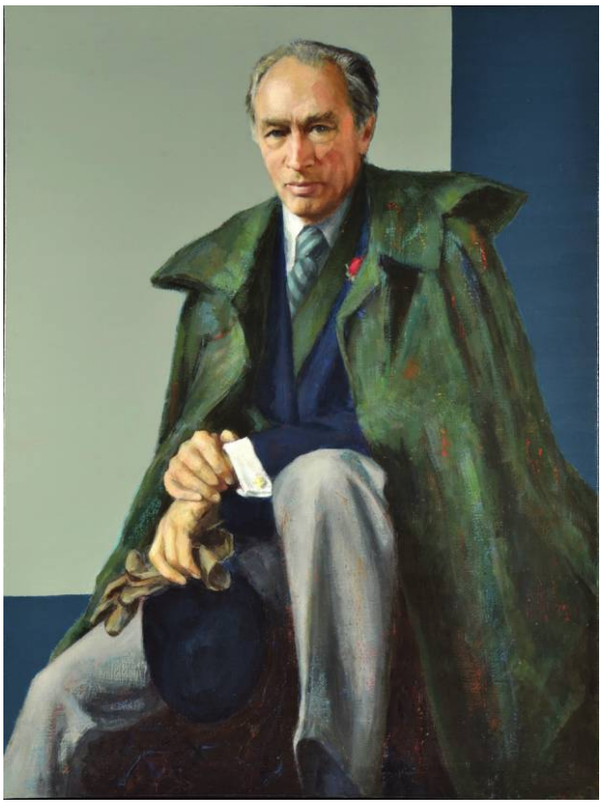

Fig. 37. Myfanwy Spencer Pavelic, portrait of the Right Honourable Pierre Elliott Trudeau, 1991. Acrylic on canvas; H. 48″, W. 36″. (House of Commons Collection, Ottawa, Ontario.)

Conclusion

This foray into Cormier's and Trudeau's occupancy at 1418 Pine Avenue serves as a paradigm for the analysis of architecture's role (especially via spatial organization and the coordination of visual artifacts) in self-expression. Our analysis is consequently novel because biographers and architectural historians have neglected the study of sequential occupancy and how a later occupant of a particular space might reanimate the identity of a previous occupant. Instead, our study comes closer to a point frequently made in gothic fiction—that a house is haunted by the past of its previous inhabitants. Such an argument is interesting for the genre's originally preindustrial context, in which a house passed from one generation of a family to another. It becomes even more interesting in a modern urban-industrial context, in which a house becomes a commodity in transit from one interested party to another, in this case one man to another. It might cause us to wonder, in the case of official residences such as 24 Sussex Drive or America's White House, whether the requisite "redecorating" often undertaken by the spouses of prime ministers and presidents might be a subconscious response to a belief in the lingering powers of past inhabitants, many of whom would have been political foes.[131] In the case of the reappropriated Cormier house, however, there was no redecorating spouse. Trudeau took it on as a single man. And what interested one party need not have overtly interested another; the ghost of the former sent "vibrations of the soul" to another who chose to occupy the same space. Thus, Cormier's ghost, as it were, reminded Trudeau to savor the fleeting moments he had with his children and, by extension, reminded the children to cherish their ab-

[130] Richard J. Williams, *Sex and Buildings: Modern Architecture and the Sexual Revolution* (London: Reaktion, 2013), 95.

[131] For example, Pat Nixon's redo of the White House "seemed to obliterate Mrs. Kennedy's program rather than augment it." Patrick Phillips-Schrock, *The White House: An Illustrated Architectural History* (Jefferson, NC: McFarland, 2013), 83.

sent mother, beautifully illustrating Diana Fuss's notion that houses are "private home theaters of loss and memory."[132]

For both Cormier and Trudeau, the architecture and decoration of the art deco house at 1418 Pine Avenue provided remarkable opportunities to establish and/or sustain their identities as men of style. The house enabled these opportunities by resisting the constraints of traditional single-family dwellings. In Trudeau's case, the house effectively and affectively brought together Arthur Erickson and Ernest Cormier, arguably Canada's two greatest architects from different eras and different cities. Harder to detect but no less important, we insist, is that the house allowed both Cormier and Trudeau to express their love for Clorinthe Perron and the Trudeau children, respectively. "Vibrations of the soul" also connected Trudeau's Montreal house to both his mother's house at 84 McCulloch Street in Montreal and his marital home at 24 Sussex Drive in Ottawa (via the Freedom Room furniture and the repeated swimming pool). The vibrations further connected Trudeau's exquisite, Erickson-designed country retreat with the prime minister's country home at Harrington Lake, and perhaps Trudeau's earlier childhood Laurentian retreat as well. Certainly, both the childhood retreat and Harrington Lake were sites of intense happiness for Pierre. Even Margaret Trudeau referred to Harrington Lake as "the place where I felt happiest and most at ease," as opposed to the "cold, gray mansion" of 24 Sussex Drive.[133] Prime Minister Justin Trudeau describes happy experiences canoeing with his father at Harrington Lake at age five or six as an "indelible" memory.[134]

As we have illustrated, the architecture and collected artifacts of 1418 Pine Avenue protected both nontraditional families, the Cormier/Perrons and the Trudeaus, from the disapproving, adoring, and/or prying eyes of Montreal society. The unexpected arrangement of rooms, the carefully choreographed views and interior connections, the preservation of original objects and the introduction of new ones, the strict division between public and private spaces, the layered narratives of descent, the representation of the house in the press, and the explicit and implicit references to a galaxy of other houses comprised an architecture of domestic masculinity, wherein two extraordinary men made themselves at home.

[132] Fuss, *The Sense of an Interior*, 213.

[133] Trudeau, *Beyond Reason*, 112.

[134] Justin Trudeau, "Justin Trudeau Reflects on His Lifelong Love Affair with the Canoe," *Cottage Life* (May 2012), http://cottagelife.com/canadiana/justin-trudeau-reflects-on-his-lifelong-love-affair-with-the-canoe.