

**EDEN SMITH
TORONTO'S ARTS AND CRAFTS ARCHITECT**



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INTRODUCTION

Eden Smith was undoubtedly the most consistent Arts and Crafts architect in Toronto during the late nineteenth and early twentieth centuries. There were other Toronto firms, such as Chadwick and Becket, who were influenced by Arts and Crafts mannerisms for a time, but Eden Smith was the only one who not only adhered to the principles throughout his career but defended them vigorously in public debate.¹ Smith's uniqueness lies in the way he adapted English Arts and Crafts principles to Toronto's climatic and social conditions. Cold winters demanded deep footings and provision for central heating; and hot summers open verandas, sleeping porches and open plans for cross ventilation. Confined city sites demanded much ingenuity when designing according to the fundamental Arts and Crafts principle "plan from the inside out"; while the absence of a large servant class called for layouts that allowed efficient management. Thus necessity forced Eden Smith to develop an original Arts and Crafts house appropriate for Toronto and southern Ontario – a process that influenced domestic architecture in Ontario over the next quarter century and helped provide the groundwork for twentieth century housing design.

The primary goals of this essay are: to set the record straight about Eden Smith's family background, which has been misrepresented elsewhere; to reveal his relationship to William Morris and his circle, which was previously unknown; and to provide a reliable inventory of his work in Toronto. The essay first sets the background with a sketch of Eden Smith's origins in England and his career in Canada; it then explores the sources of the influences that acted upon him as a young apprentice and student of architecture in his hometown of Birmingham. His credentials as an Arts and Crafts architect are then explored by examining his role in a critical debate that involved the Arts and Crafts communities in both England and Canada, and by looking at his statements on architecture that appeared in the Canadian press. After considering various aspects of his buildings, there is an attempt to provide some insight into the character of the man. We then look at his legacy and provide an inventory of Eden Smith buildings arranged by district, derived mainly from the City of Toronto building permits. Notes to the text and a selected bibliography are provided for those who wish to explore the subject further.

EDEN SMITH'S EARLY LIFE AND CAREER

Eden Smith was always elusive about his origins. He hinted to family and friends that he had been born into a well-to-do upper middle class household with connections to the family of Sir William Eden, first Baron Auckland. He implied that the Smith family home was in Warwickshire, somewhere beyond the smoke and grime of industrial Birmingham. He said that he had studied architecture as an avocation, and only began to practice when his family suffered financial reverses. Unfortunately, these and similar stories got into the literature and became part of the folklore of Eden Smith. They have been repeated so many times that they have become "truths" to architectural historians and informed public alike.

In the 1980s, Eden Smith's granddaughter, Pamela Morin, anxious to verify her connections to the aristocratic Edens, retained professional English genealogist Frances Spalding to research the civil and ecclesiastical records. The story Miss Spalding turned up was completely at variance with that of Eden Smith, and triggered further research by this author into his background. Although no aristocrats were found and only modest amounts of money, the investigation uncovered connections with William Morris and his followers in Birmingham. These are relationships Eden Smith thought prudent to conceal in order to sustain the myth of a background of comfortable rural gentility.¹

Miss Spalding's research revealed that Eden Smith was born in Birmingham on 20 June 1859, the youngest son of Benjamin Nind Smith and Sarah Beard Hunt of that city. He was baptized with the single name "Eden" in the parish church of St. Mark, Birmingham. Compared with his own version, Eden Smith's documented family history appears prosaic. His grandfather, John Smith, is variously described as "clerk" and "bookkeeper" in census returns, although there is reason to believe he may have been in the construction business by 1833. Eden's father is described as "clerk to a builder" in the 1851 census, and his household, which included three small children and a lodger, had one servant. By the time of Eden's birth in 1859, Benjamin Nind Smith had risen to "Builder Master", but this designation probably understates his position as he was a partner in the family construction firm by 1858, listed as "William and Benjamin Nind Smith Ltd" in the Birmingham directory for that year.

According to one Canadian source, which appears to conflict with his claims to status, Eden Smith was educated at the Birmingham Grammar School and at an art college. Queries to the grammar school (properly the King Edward VI School) show that he did indeed register there on 12 September 1871, but only stayed until either Christmas 1872 or Easter 1873.² Where he continued his education is not known, but he probably transferred to a school providing more concentrated training in art subjects, especially water colour painting. In 1876-77, at the age of seventeen, he

entered the architectural office of Osborn and Reading, Bennett's Hill, Birmingham. During most of 1877-80 he was active in the Birmingham Architectural Association, holding the position of honorary librarian while his employer, Alfred Reading A.R.I.B.A., was chairman. He attended evening classes of the B.A.A. winning honourable mention in the Elementary Class of Design in 1877-78 and second prize in the same discipline in 1878-79, in competitions that apparently included students of the London Architectural Association. He was also a member of the B.A.A Sketch Book Committee and contributed six drawings to the two volumes produced during this period. Around this time he also began courting a young woman, and on 7 September 1881, married Ann Charlton at Christ Church, Birmingham.

For the session 1882-83, Eden Smith was no longer a member of the B.A.A because he was no longer studying architecture. He is listed in the 1881 census returns as "builder", presumably with his father's firm (renamed Benjamin Nind Smith and Son) and probably as partner. His change of occupation may well have been the result of his marriage and the difficulty in supporting a wife while serving his apprenticeship.³

In 1885 or 1886, apparently in the wake of "family financial reverses," Eden Smith immigrated with his wife and young son Harry to Canada. The reverses may have been the failure of Benjamin Nind Smith and Son, for in 1884 a suit for bankruptcy was brought against the firm for non-payment for a shipment of bricks, after which the firm no longer appears in the Birmingham city directory. Arriving in Canada, it is believed Eden Smith first settled in Manitoba, near Minnedosa, where he tried farming for a year or so. By late 1887 he was in Toronto, working as a draftsman for the architectural firm of Strickland and Symons.

When Eden Smith began working in Toronto he was already an accomplished artist and draftsman, and in 1889 was made senior draftsman with Strickland and Symons, whose preferred style at the time was a scholarly English Queen Anne. In 1890, having completed his apprenticeship, he was promoted to architect with the firm, and in 1891 took the gamble of going into business for himself.

Probably a major factor in Smith's decision to set up his own office was his insider's knowledge of upcoming projects within the Church of England in Canada, for he was a member of St Thomas's Church, Huron Street by at least 1890. At that time the High Church party, centered on Trinity College's Faculty of Theology and the parish of St Matthias, Bellwoods, was in an expansionist mode. The Sisters of St John the Divine, founded 1884, relocated from inadequate quarters in St Matthias's parish to Major Street, where in 1888 they had erected a hospital. By this move they became associated with St Thomas's Church, and Eden Smith seems to have become their official architect, replacing Frank Darling.⁴

In 1891 the sisters founded a small mission on Follis Avenue in a poor area known as

Seaton Village, and Eden Smith was possibly the architect. In 1892 he completed a design for the first Church of St Cyprian, a mission church of St Thomas's in Seaton Village; won a competition with his design for the Church of St John the Evangelist, Portland Street; probably designed the large addition to the sisters' hospital on Major Street; completed plans for the present Church of St Thomas, Huron Street; designed an addition for the sisters' Church Home for the Aged on John Street; and planned an addition for the rectory of the Church of St John the Evangelist, Portland Street.

Following this initial burst of ecclesiastical work his commissions dropped off until, about 1898, he began to establish himself in the domestic field. Still, even during the period of fewer commissions - undoubtedly aggravated by the 1890s recession - he must have had a strong faith in his own future, for in 1896 he designed and had built for himself a new home on Indian Road in Toronto's High Park area.

In the summer of 1888 he had met Eustace Bird, a native of Barrie, Ontario, who was working briefly as a student for Strickland and Symons. After a sojourn in England, during which he worked for the London architect Thomas Colcutt, Bird returned to Toronto where, in 1895, he went into partnership with Eden Smith under the name "Smith and Bird." During this period the partners maintained a second office in Barrie. The partnership continued until 1899, when Bird left Toronto to visit the Orient. When he returned to North America he took up residence in New York City, where he became a partner in the firm of Carrere and Hastings. Bird later returned to Toronto as the firm's representative for Ontario.

After Eustace Bird's departure, Eden Smith shared office space with James Patrick Hynes, a Toronto-born architect who had also worked for Strickland and Symons, who held similar views on the education of architects, and who was active with him in the Toronto Architectural Eighteen Club. Hynes was to be a life-long friend who continued to visit Eden Smith long after they had both retired.

From 1900 to 1905 the company operated under the name "Eden Smith." In 1906 Eden's son Harry (born 25 May 1882) joined the firm, at which time the name was changed to "Eden Smith and Son." In 1914 Harry left for military service and remained overseas until after the war, his wife joining him in England for the last two years. During this period Eden Smith's second son Ralph (born 20 November 1889) joined the firm, and the name was changed to "Eden Smith and Sons." On his return from overseas in 1919 Harry decided against going back with the firm, so that the name once again reverted to "Eden Smith and Son", which it held until 1925 despite Eden Smith's retirement, apparently in March 1920.⁵

The house Eden Smith designed for himself at 405 (now 267) Indian Road was followed by others in the same neighborhood over the following ten years, some for members of Toronto's arts community. In time encroaching higher density

development caused Eden Smith and some of his friends to consider relocating to more rural surroundings.

The development of Wychwood Park, a 22-acre heavily wooded estate on the edge of the escarpment above Davenport Road west of Bathurst Street, provided the group with an alternative site and Eden Smith with an opportunity to design a number of homes in a semi-rural setting. Paradoxically, rather than being farther out, Wychwood Park was closer to the city core, although politically it was outside the city boundaries - in York Township prior to 1909.⁶

The story of Wychwood Park is an interesting one. In 1888 landscape artist Marmaduke Matthews and businessman Alexander Jardine had filed a plan of subdivision for their large adjacent properties on the escarpment overlooking Davenport Road and what is now west-central Toronto. A revision of 1891 had included 38 lots of various sizes and a ravine with a creek, which was to be reserved as parkland. Although a commercial venture, Matthews and Jardine apparently had some idea of creating an artists' retreat on the property. Neighbors of Eden Smith in the Indian Road area who relocated to Wychwood Park were artists George Reid and Gustav Hahn, lawyer E.E.A. Du Vernet, and businessman George Howell. Beginning with Smith's own house of 1908, Eden Smith's firm designed eleven homes there over a period of seventeen years, including those of DuVernet and Howell.⁷

Before, during and after the period Smith was designing homes in Wychwood Park, he was also planning houses in other affluent areas of the city, including the Annex (especially St George Street), Rosedale, the Poplar Plains area, and Forest Hill Village. In contrast to today, when whole suburbs are planned and built in a relatively short time by land developers who contract out the construction to teams of tradesmen, these neighborhoods were typically developed piecemeal by many small builders a few lots at a time. The houses were either custom built for well-to-do clients or built on speculation by builders or other investors for rent or for sale. Although a few of Eden Smith's commissions were for speculative builders, the majority was custom designed as family homes.

As a result of the gradual, irregular manner in which neighborhoods developed, it is not uncommon to find Eden Smith houses of widely differing dates close to one another. Thus there are no distinct neighborhoods containing only early, middle or late Eden Smith houses. There are however trends, as can be seen by careful examination of a chronological list of Eden Smith buildings. Generally the oldest houses are (or were) found in the Indian Road area, Central Toronto and the Annex, with Rosedale not far behind. The escarpment that crossed the city south of St Clair Ave temporarily discouraged intensive development to the north, so that the Wychwood Park, Poplar Plains and Forest Hill areas did not develop until slightly

later. Beyond these neighborhoods, such as north Toronto or the east end, there is only a scattering of Eden Smith buildings. Outside of Toronto his buildings are few and widely dispersed, and the paucity and unreliability of information has placed them beyond the reach of this study.

Carolyn Neal has given us an interesting glimpse into Eden Smith's manner of working.⁸ Apparently he did all the designing himself and employed only a handful of draftsmen. During consultation with the client he would sketch a detailed plan, taking into account the client's requirements. If the plan was accepted, working drawings were produced in four days; if not accepted, the client would seek another architect. Apparently it was not unusual for work to commence as little as ten days after the sketches were approved. Correspondence with clients was done in longhand.

The years 1912 and 1913 were the most active for the firm and included some of its most important commissions. Toward the end of 1912 plans were completed for Grace Church on-the-Hill, while 1913 included the Studio Building for Lawren Harris and the Spruce Court and Riverdale Court Apartments. The year 1915 saw fewer commissions but included two important ones, the Church of St Michael and All Angels and the three public libraries built to the same plan: Wychwood, High Park and Beaches. Commissions continued to come in during 1916 but declined for the remainder of the war.

Following World War I popular taste in domestic architecture moved away from Arts and Crafts as practiced by Eden Smith toward period revival styles, particularly Classical and Tudor. Arts and Crafts architects in Canada, England and the United States received fewer commissions, and many adapted themselves to the new taste. Eden Smith however, refused to depart far from his Arts and Crafts principles and apparently lost contracts as a result. Many Eden Smith and Son houses after 1918 are smaller, less interesting and less original, but it is uncertain to what extent this is due to the change in taste, Eden's advancing years, or the increasing influence of his son Ralph.

The year 1919 was not a good one for Eden Smith and his wife Annie. Declining contracts meant declining income, and changes at Wychwood Park made living there less attractive. These were wrought by a decision of some property owners to open up the western part of the park - previously open space - to development. Small lots were laid out in the manner of a subdivision and small "builders houses" erected by a Toronto developer. Whether it was due to this or to declining income or both, the Smiths sold their Wychwood Park home in 1919 and moved into rented quarters in the Annex.

More significantly for the firm, a serious rift had developed between Eden and Ralph. As a result, Eden attempted to reorganize the firm, dropping Ralph and taking on a new partner, A.S. Mathers. Nothing came of this arrangement, probably due to strenuous opposition from Ralph, and Eden, leaving the firm in Ralph's hands, substantially retired, probably in March 1920. The business continued under Ralph, who changed his name in *Might's Toronto Directory* from "Ralph Eden Smith" to "Ralph E. Smith", possibly to distance himself from his father, although Eden was still legally a partner. However, the firm was in financial difficulties and apparently ceased operations sometime in 1925. Ralph soon left Toronto for New York to join the firm of Carrere and Hastings. Many years later he would return to Toronto for his own retirement.

These are the known facts of Eden Smith's early life and career. He seems to have come to his profession fully formed, and with very positive ideas about what architecture should be and how it should be taught and practiced. In the next two sections we will look into the influences that gave him the knowledge and assurance he needed to take Toronto architecture in a new direction.

THE GOTHIC REVIVAL, WILLIAM MORRIS AND THE ARTS & CRAFTS MOVEMENT

The underlying ethics of Arts and Crafts architecture came out of the second phase of the Gothic Revival, which was based on the ideas of Augustus Welby Northmore Pugin (1812-1852). Pugin railed not only against the shoddiness of mass-produced goods but against the prevailing classicism and the picturesque "Gothick" of the first phase of the revival. Although Pugin was an architect and designed many buildings, it was his ideas that had by far the greatest influence.

Many of Pugin's objections to classicism and Gothick were moral in tone, for he celebrated "honest" building and decried the use of one material to imitate another, such as plaster to imitate stone. Likewise, he did not believe the essential construction of a building should be hidden or disguised: for example, a thin veneer of stone cladding should not be used to hide the fact that a building is really held up by brick. He considered the striving for effect achieved with symmetrical and balanced facades, as in classical architecture, to be contrived and non-functional. He believed all gratuitous ornament to be tasteless, and that the only valid decoration was an enrichment of the essential elements of construction. He looked back admiringly to the Middle Ages when, in his view, honest buildings were built by honest people with honest materials and, in what he saw as a corollary of these convictions, converted to the Roman Catholic Church in 1834.

It may have been Pugin's Catholicism that irritated John Ruskin (1819-1900), for although Ruskin believed in many of the same principles, he took pains to isolate them from the sphere of the church. He was mainly interested in decoration, and stressed the inspiration offered by nature as opposed to the use of religious or abstract symbolism.

Ruskin believed that the craftsmen of old took a thorough delight in their work. The medieval stone carver did not strive after the perfection of the highly finished surface as did the craftsmen of the Renaissance, for that would have been the purview of the slave. Rather, as a freeman, he carved for the pleasure he derived from it, and this resulted in a degree of idiosyncrasy and crudeness in his work. In Book II, Chapter VI of *The Stones of Venice*, which William Morris (1834-96) and his circle of artists and craftsmen took as their Bible, Ruskin stressed, in order of importance, "Savageness, Changefulness, Naturalism, Grotesqueness, Rigidity and Redundancy" as the "characteristic or moral elements" of Gothic. The idea that creation should be a joyful experience became a basic tenet of Morris and his circle, was influential within the Arts and Crafts guilds of the 1880s, and was to be repeated by Eden Smith in his writings.

William Morris was a man of many and diverse talents, and his activities and accomplishments are too numerous to receive proper treatment in a few sentences. (The reader is referred to the selected bibliography.) For the purpose of this essay it is sufficient to say that he was a writer of poetry and prose, a painter, designer, craftsman, and social reformer. He and his company (founded 1861) turned out stained glass, ceramics, fabrics, wallpaper and furniture - almost everything needed to adorn and furnish a home. For inspiration he turned to late medieval and Tudor England, when household items were crafted by hand and classical influence had not yet begun to filter in from the continent. Like Eden Smith in the 1890s, Morris, Marshall, Faulkner & Company in the 1860s required church commissions to get started, although they did not design the buildings but their decoration, concentrating initially on stained glass. Many of those who designed for the Morris firm are also known as artists in their own right, such as Edward Burne-Jones, Dante Gabriel Rossetti, Ford Maddox Brown and Philip Webb. Toward the end of his life Morris learned the art of designing and producing fine books, and set up a press near his home in Hammersmith. All of Morris's activities were marked with a high degree of integrity, inspiration from nature, hand workmanship, the close integration of design and production, and concern for the well being of the craftsman and worker.

Morris was the main influence behind the Arts and Crafts Movement, which was started by a group of pupils and assistants in the architectural office of Norman Shaw in the early eighteen-eighties. In a historical sense, the Arts and Crafts Movement was an extension of the nineteenth century romantic reaction against the Industrial Revolution, and it embraced not only architecture but also the decorative arts. The five pupils and assistants of architect Norman Shaw, who formalized the movement by founding the Art Workers' Guild in 1884 and the Arts and Crafts Exhibition Society in 1888, respected their employer, but it was William Morris they most admired. Although Morris was not an architect, his principles applied as much to architecture as to the decorative arts. Indeed, he believed that architecture was mother of all the applied arts and that the integration of all was essential to a satisfactory aesthetic. As we shall see, Morris had a direct and possibly personal influence on the young Eden Smith during Smith's architectural apprenticeship in Birmingham, several years before the Arts and Crafts Movement formally began.

The Gothic revivalists and the Arts and Crafts people perceived architecture as an art rather than a formal profession or a branch of engineering. This distinction was to become of special significance later - in England in the late 1880s and Ontario in the late 1890s - when Eden Smith and his circle defended this concept against the efforts of the Ontario Association of Architects to close the practice of architecture by the granting of degrees and formal certification.

The close relationship between architecture and the decorative arts in William

Morris's firm was embodied particularly in the person of Philip Webb, an architect and close friend of Morris who designed stained glass and furniture, and decorated church ceilings with his own hands. Red House, the home he designed for Morris in 1859 at the time of Morris's marriage to Jane Burden, is often seen as the prototype Arts and Crafts house. In fact, it was part of a trend in domestic architecture that began within the Gothic Revival, particularly in the schools, parsonages and cottages designed by G.E. Street, William White and William Butterfield - all followers in the footsteps of both Pugin and Ruskin. These buildings were based on forms derived from traditional English rural vernacular architecture, although more sophisticated and original, especially in plan. In Butterfield's 1855 cottages at Baldersby Saint James near Ripon, Yorkshire, we see concepts that are later realized not only in Red House but also in Eden Smith's "English cottage" houses in Toronto.

The founders of the Arts and Crafts Movement took Morris and his circle as their starting point, although not always uncritically. Over time, the various Arts and Crafts people tended to develop individually while still adhering, at least tenuously, to the basic principles of the movement. W.R. Lethaby, for example, became interested in modern materials and methods of construction toward the end of the century, as is seen in the mass concrete roof of his church of All Saints, Brockhampton, of 1902, and his plan (prepared with six others) submitted to the Liverpool Cathedral competition in the same year. Lethaby must thus be seen as one of those willing to adapt Arts and Crafts principles to the new technology of the twentieth century - a willingness shared to a lesser extent by Eden Smith and a few others.

Most of the English Arts and Crafts architects were born within a few years either way of Eden Smith's birth date of 20 June 1859. Of the five pupils and assistants in Norman Shaw's architectural office who started the movement in the eighteen-eighties, E.S. Prior was born in 1852, Mervyn Macartney in 1853, Ernest Newton in 1856, W.R. Lethaby in 1857 and Gerald Horsley in 1862. The much admired C.F.A. Voysey, who with his simple massing, plain surfaces and proto-Art Nouveau designs helped set the stage for modern domestic architecture, was born in 1857. Raymond Unwin and Barry Parker, whose work influenced so many garden cities and suburbs after the turn of the century, were born in 1863 and 1867 respectively; while renowned latecomers to the scene, Edwin Lutyens and Charles Rennie MacIntosh, were born in 1869 and 1868 respectively. Eden Smith's birth date thus places him chronologically in the middle of the final, or Arts and Crafts phase, of the great domestic revival that took place in Britain between about 1860 and 1914.

THE INFLUENCE OF BIRMINGHAM

From here I then proceeded to Oxford, through that most detestable of all detestable places - Birmingham, where Greek buildings and smoking chimneys, Radicals and Dissenters are blended together."¹ Thus wrote Augustus Welby Northmore Pugin to his friend Osmond in 1834, at the age of 22. Such an assessment on the part of Pugin and others helps explain why Eden Smith insisted he was born outside Birmingham rather than in it. None-the-less, it is clear that Smith was strongly influenced by Birmingham, for ironically the spirit of Pugin, Ruskin, Morris and the Pre-Raphaelites was very much alive there during his formative years.

The flourishing manufacturing industries of Birmingham produced a large, prosperous and enlightened middle class, interested in the arts and civic improvement. They were early sponsors of Pre-Raphaelite exhibitions in the city and purchasers of individual paintings, partly perhaps because Edward Burne-Jones was born there but also because Pre-Raphaelitism was looked upon as a new direction in art, and thus consistent with the enlightened thought on which the Birmingham bourgeoisie prided itself. According to Professor John Swift of the University of Central England in Birmingham, "This municipal elite formed an environment where practitioners of an arts and crafts persuasion could practice, where some Birmingham industries could follow a parallel path, and eventually, where a municipal School of Art could involve its students in suitable and practical skills."²

Pugin's influence was mainly through the Birmingham School of Design. The school was founded in 1843 by the Henry Cole group as an extension of the South Kensington School in London, whose purpose was to train designers for industry. The Cole group was strongly influenced by the design theories of Pugin and believed, like him, that "all beautiful forms in architecture are based on the soundest principles of utility" and that "the great test of architectural beauty is the fitness of the design to the purpose for which it is intended."³ One of the Cole group, the highly principled reformer George Wallis, was appointed headmaster of the School of Design (changed in 1853 to the "Birmingham School of Art") from 1851 to 1858, and his influence is said to have been felt in Birmingham into the 1890s.

More significantly however, William Morris himself had a strong connection with Birmingham and the School of Art beginning in 1878, when he was elected president of both the subscribers to the school and the Birmingham Society of Arts. About a year after his election, on 19 February 1879, Morris chaired the annual meeting of the subscribers and gave a lecture before the students, staff and public in the Town Hall. This was "a purposefully arts and crafts speech urging students, staff and public to take up crafts activity, to delight in manual skills (rather than aspire to fine art), and to experience pleasure in making and using."⁴ Exactly one year later he delivered a

lecture to the same body titled "Labour and Pleasure vs. Labour and Sorrow" on the occasion of the distribution of prizes to the school. The same year, on 12 August 1880, he lectured the Royal Society of Artists at Birmingham on "Some Hints on House Decoration", in which he uttered the famous quotation, "have nothing in your house that you do not know to be useful, or believe to be beautiful." He gave lectures before other bodies as well, including two in 1884 before the Birmingham and Midland Institute on the Gothic Revival. Eugene Lemire has identified twelve lectures by Morris in Birmingham between 1879 and 1886.⁵ Altogether, his connections with the Birmingham School of Art and the art community lasted over a period of some twenty years.

Of course Morris made only occasional visits to Birmingham, but in 1877 Edward Richard Taylor, a friend and follower, was appointed headmaster of the Birmingham School of Art. As a result, the Morris philosophy became firmly entrenched through his staff appointments, most of whom were members of various crafts guilds and societies. This then, was the sort of intellectual atmosphere that permeated the School of Art and the Birmingham arts community at that time.⁶

It seems almost certain that Eden Smith would have met Morris and attended his lectures. Smith's writings and his works reveal that he had fully absorbed Morris's teachings, and it is unthinkable that he would not have been eager to both hear and meet the great man.⁷ Certainly there was no lack of opportunities, for Eden Smith served on two committees of the Birmingham Architectural Association with William Kenrick, a close friend of both Morris and Burne-Jones, and the person at whose home Morris usually stayed when visiting Birmingham.⁸

Another probable influence was John Henry Chamberlain (1831-1883), a leading architect, fervent Ruskinian, and eventually one of Birmingham's leading citizens. Chamberlain campaigned tirelessly for such progressive causes as free public libraries and free non-denominational schools, was honorary secretary of the Birmingham Archaeological Society, vice-president of the Royal Society of Arts, and chairman of the Birmingham Society of Arts. He was an associate of William Kenrick and, like him, a friend of William Morris and Burne-Jones, and probably the one who invited Morris to become president of the Birmingham Society of Arts. He also gave lectures on architecture and the arts, including one on Pre-Raphaelitism in painting, sculpture and architecture. He frequently quoted Ruskin in his lectures and served as a trustee of Ruskin's Guild of St George.⁹ Despite all this activity, Chamberlain found time to design many buildings in Birmingham (most with partner W. Martin) including public libraries, forty-one board schools and the new building for housing the Birmingham School of Art. His board schools in particular were designed to bring beauty, fresh air and light into uninspiring urban environments, the sort of ideals that informed Eden Smith in his Spruce Court and Riverdale Court Apartments. Chamberlain's architectural principles are known through his many writings, but his

most significant doctrine in the context of Eden Smith resulted from his ultimate rejection of a key Ruskin principle that equates architecture with decoration rather than building. By 1870 Chamberlain believed that architectural beauty is based on utility or "necessity" rather than on the decorated surface, an opinion that accords well with Pugin and is reflected in Eden Smith's later statement, "The essence of architectural beauty is the complete expression of function." In describing Chamberlain's later board schools, Michael W. Brooks writes, "Borrowings from Italian Gothic had dropped out of Chamberlain's work and had been replaced by an interest in steep roofs, free planning, and more subdued richness of English medieval building."¹⁰ This could almost be a description of an Eden Smith house.

Certainly the ideas Eden Smith later expressed in his writings, his activities and his buildings were common currency in Birmingham during his formative years there. Nor was he the only Arts and Crafts architect to be moulded by these influences. Ernest (1863-1926) and Sydney (1865-1926) Barnsley, later well known for their design and production of furniture in the Cotswolds, were also born and educated partly in Birmingham, and also the sons of a builder. William Henry Bidlake (1861-1938), born and educated partly in nearby Wolverhampton, became the most influential Arts and Crafts architect in Birmingham after 1887, both through the example of his many churches and domestic buildings, and as instructor for ten years at the Birmingham Central School of Art. The same aesthetic influence also informed a flourishing activity in the decorative arts, for after 1890 Birmingham became a leading centre for the production of all manner of goods in the Arts and Crafts mode.

THE EDUCATION DEBATE IN ENGLAND AND CANADA

Having examined the sources of Eden Smith's design principles in England, we now consider the source of his ideas on architectural education and registration, which were a cause of much contention between the Arts and Crafts communities and the bureaucratic minds in both countries that comprised the leadership of the large architectural associations. Evidence of Eden Smith's commitment to Arts and Crafts principles comes from his participation in the debate, which began within the English architectural community some twelve or thirteen years before coming under open discussion in Canada.

In England the debate was triggered by the first Registration Bill, which was presented to Parliament in 1886. Initiated by the Society of Architects, its purpose was to regulate the profession by requiring the registration of those seeking to practice as architects, following the appropriate education, experience, and qualifying examinations. The bill was opposed by those representing several schools of architecture, but the resulting debate made it clear that the architectural community had divided itself into two opposing camps: those who viewed architecture as an art and emphasized freedom of expression, and those who saw it as a more rigid examinable profession like engineering. Two later registration bills, introduced in 1888 and 1891, got no closer to approval than the one of 1886, but prolonged the debate still further.

Norman Shaw was the natural leader of those who viewed architecture as an art. In 1891 he and other prominent architects of the day, such as Philip Webb, T.G. Jackson and G.F. Bodley, together with W.R. Lethaby and the others from Shaw's office who had founded the Art Workers' Guild and the Arts and Crafts Exhibition Society, and such crafts people as William Morris, published a manifesto in *The Times* opposing registration. A year later Shaw and Jackson edited a book of essays arguing their position, called *Architecture, a Profession or an Art*, with contributions from both Shaw and Jackson, but also from Lethaby, Newton, Prior, Bodley and others. Altogether, so effective was the opposition that registration of the architectural profession in England was delayed until 1931.¹

This then, was the situation in the late 1880s and early 1890s in England, as Eden Smith and the younger generation of Toronto architects were well aware. When the Ontario Association of Architects promoted registration, opposition was expressed through an organization Eden Smith helped found in 1899 called originally the Toronto Architectural Eighteen Club, later changed to the Toronto Society of Architects. This society was a parallel of sorts to the Art Worker's Guild and the Arts and Crafts Exhibition Society in England. Although not all members of the Eighteen Club designed consistently according to Arts and Crafts principles, they tended as a

group to comprise the younger and more progressive spirits within the Toronto architectural community. Like the Arts and Crafts Exhibition Society, one of their functions was to hold periodic exhibitions, with a small but attractive catalogue.²

The Eighteen Club was very critical of the Ontario Association of Architects. At bottom were the same conflicting views of architectural practice as in England, the Eighteen Club seeing it as an art and the OAA as a profession. The Eighteen Club argued that neither a university degree nor registration would result in better buildings, and that the OAA was merely self-serving in promoting bills to the legislature making them mandatory. This was a similar argument to that used by Norman Shaw and his colleagues in England.

The Eighteen Club eventually compromised with the OAA on the subject of education and registration, and agreed to unite with them, some of its members (Eden Smith was a notable exception) becoming active in the combined organization. Although it formally disbanded in 1912, the Toronto Architectural Eighteen Club, like the Central Ontario School of Art and Design in which Eden Smith was also active, played an important role in the history of the Arts and Crafts Movement in Ontario.

The Ontario Society of Artists founded this latter institution, which began life in 1876 as the Ontario School of Art. Later the name was changed to Central Ontario School of Art and Design, possibly to emphasize its common purpose with Lethaby's Central School of Arts and Crafts in England. It acquired an architectural department operated by the Eighteen Club, which appointed four patrons to visit the classes and give criticisms. In 1902-03 the four patrons were Eden Smith, William Rae, J.C.B. Horwood, and C.H. Acton Bond, all directors of the Eighteen Club. The art staff of the Central Ontario School of Art and Design included two of Eden Smith's friends and neighbours in the Indian Road area and later Wychwood Park, George Reid and Gustav Hahn. The emphasis of the school was very similar to that of the Art Workers Guild and of the Central School of Arts and Crafts (founded 1896 in London, with Lethaby as co-director), that is, the integration of all the arts and the interrelatedness of design and production.

Among Arts and Crafts architects this emphasis was interpreted as a thorough understanding of the nature of materials and a working acquaintance with the various building trades. It was the sort of relationship that existed between architecture and building from the middle ages to the end of the seventeenth century in England, and the sort of understanding Eden Smith must have acquired working for his family's building firm from 1881 to 1884. However, most architectural students and apprentices, due to the strict separation of design and building in the architectural schools and offices, had little opportunity to learn about materials or building techniques, and buildings suffered as result.

The COSAD architectural department was apparently started as an alternative to the proposals of the OAA supporting mandatory university training and registration. However, the COSAD method of tuition was based on the French Ecole des Beaux Arts system used almost universally in the United States, which contrasted with the pupillage system long established in England. But during the 1890s the pupillage system was beginning to lose ground, with Lethaby attacking it in 1903 for its unreliability and lack of grounding in construction. In fact, Eden Smith attacked it earlier, for in 1900 he wrote, "The usual system of a few years apprentice in an average architect's office cannot be seriously taken as sufficient."³ The Beaux Arts system was apparently an acceptable alternative to that proposed by the OAA, and received the backing of the Architectural League of America, with whom the Eighteen Club was affiliated. It is not clear however, to what extent the system satisfied the Arts and Crafts demand for integration of design and production.

The prolonged debate on architectural education and registration shows that Eden Smith was familiar with the latest opinions of W.R. Lethaby, the leading English Arts and Crafts architect, theorist and educator of his day, who published some fifty books and pamphlets either alone or jointly with others during his lifetime. It would be interesting to know whether Smith ever communicated with Lethaby or visited him during his many trips to England.

INDIVIDUALITY IN SIMPLICITY

Most Canadian architects practicing during the late nineteenth and early twentieth centuries derived their architectural vocabulary from innovative practitioners abroad. A walk through middle class residential areas of Toronto built between 1880 and 1910 for example, is sufficient to show that the buildings of Norman Shaw in England, whether "Old English" or "Queen Anne", and those of H. H. Richardson in the United States, were rich sources of architectural inspiration.

This however, was not the way with Eden Smith who, as we have seen, derived basic principles from primary sources within the Gothic Revival and the Morris circle. The evidence for this can be seen in his buildings, which, with one or two possible exceptions, appear to owe no stylistic mannerisms to any practicing architect; and in his writings, which express his fundamental principles in an unequivocal manner. In short, Eden Smith was an Arts and Crafts architect rather than a stylist. In common with Arts and Crafts architects elsewhere, his theoretical underpinnings may not have been entirely original, but his buildings were.

Arts and Crafts architects tended to think of themselves as reformers pitted against the bad taste, lack of imagination, and indifference of their age. Most contemporary buildings, they believed, were based on outworn precedent - a mindless repetition of older forms that were incapable of effectively serving the needs of those for whom they were designed and built. Eden Smith, in quoting Lethaby, who became more widely influential after 1896 - the year he became co-principal of London's Central School of Arts and Crafts - deliberately allied himself with the reformers. Thus Lethaby's statement of principle, "we must discuss materials and methods and build up a new tradition of beautiful craftsmanship, and become by means of our societies for designers responsible to the community", found its way into Eden Smith's most important statement on architectural education.¹

There is no question that Eden Smith believed Canadian architecture badly needed reforming. Stephen Heward, a student in Strickland and Symon's architectural office - probably in 1889 - later wrote: "At that time the senior draftsman in the office was an Englishman named Eden Smith who later became a well-known architect. We admired his work and his knowledge. He had been trained in England before coming to Canada in an English architect's office. He had rather contempt for Canadian architecture and workmen; his pet phrases in describing them were 'jerry built' and 'cheap and nasty.'"² Eden Smith believed, along with his Arts and Crafts contemporaries elsewhere, that his task was to help set things right.

During his apprenticeship in England and possibly later, on holiday visits there, Eden Smith studied the manor houses, farm houses and cottages in their rural settings, and incorporated them into his architectural principles. In a 1911 article for *Maclean's*

Magazine Smith described the process: "It is advisable to study the work of other countries, not to imitate what they do, but to discover the reasons for their conclusions, so that if in their work we perceive some originality, we may understand the thought process that produced it and add the thought to our mental equipment."³

According to Smith, the decline in building began in England when architects abandoned the time-consuming intellectual exercise of creative interpretation and began to imitate styles rather than develop architectural principles of their own. He believed that the interpretive process was "destroyed by the haste of production."⁴

In an earlier chapter we stressed "function" as an important ingredient of Arts and Crafts architecture. Within the Gothic Revival both Pugin and later J.H. Chamberlain, among others, preached that architectural beauty must be based on the ability of a building to serve its purpose. Function then is closely related to such things as floor plan and orientation, and these will be discussed later. Eden Smith's debt to Pugin and Chamberlain as well as his progressiveness may be seen in his statements: "The essence of Architectural beauty is the complete expression of function, this is just frankness. ... The highest virtue in any art is the development of individuality in simplicity."⁵

A moderate eclecticism was often employed by Arts and Crafts architects to add interest to their buildings. Red House, designed by Philip Webb for William Morris in the early months of 1859, has an unmistakable Gothic flavour. Most of the windows however, are not the casement type one would expect but sash windows, which were developed in Holland and used in England in the eighteenth century on Georgian buildings. With time, Webb's eclecticism increased to the point where Georgian characteristics predominated.

Many Arts and Crafts architects, following the pioneering example of Philip Webb, deliberately used a scholarly eclecticism to emphasize the stylelessness of their buildings. Thus Eden Smith occasionally used Renaissance, Palladian and even Greek Revival surrounds and porticos on the entrances to his houses. Style was seen as a foreign import that began in England with the Renaissance and reached its peak in the eighteenth century. Serious reformers that they were, Arts and Crafts practitioners tended to dismiss style as fashionable, unimaginative and superficial.

In the article for *Maclean's Magazine* Eden Smith had this to say: "I have not mentioned style, because style is a consideration absolutely of no importance esthetically. That is the reason, I imagine, why the first question one is asked about a building by the uninitiated is, what style is it in?" How similar this is in tone to statements made by Warrington Taylor, manager of Morris, Marshall, Faulkner and Company between 1862 and his death in 1870, in letters to architect E.R. Robson: "You

don't want any style, you want something English in character"; and again, "Style means copyism, the test of good work would be an absence of style."⁶

In the *Maclean's Magazine* article Eden Smith made many statements that demonstrate his debt to principles that were fundamental to the Arts and Crafts Movement in England. Some of these suggest he absorbed much from Ruskin's seminal "The Nature of Gothic."⁷ In discussing early man as house builder, Smith wrote rather rhapsodically: "In addition to the evidence of his desire for physical comfort, which these works of his express, he has added to them more than mere utility requires. He found pleasure from his work and desired to express it. He perceived beauty in the things about him and would make his work recall it. He sings at his work, for he has found something to sing of and his work must sing also."⁸ Here Eden Smith seems to register his approval of Ruskin's teachings that the craftsman or builder should take delight in his creativity and look to the natural world around him for the inspiration for his art. These Ruskinian ideas were adopted by William Morris in the 1850s as fundamental to his art, and later taken up with enthusiasm by the founders of the Art Workers' Guild and the Arts and Crafts Exhibition Society.

THE PLANS

Eden Smith was much interested in the positioning of buildings - their relationship to the landscape and the sun - an interest he may have derived from J.H. Chamberlain and the writings of Gothic Revivalist William White, who did a series of experiments on the subject. Smith was very wordy on the matter, but one quotation should suffice to make the point: "The best art is to make nature do as much of the work as possible. The effect of sunlight should be considered in every room of the house. The two months in which it may be objectionable we spend as much as possible out of doors. Nearly every room of the house should be placed so as to get as much sunshine as we can give it, and at that time of day when it will best add to the enjoyment of our use of the room."¹

To allow nature to do as much of the work as possible, the main living spaces of his houses sometimes faced south or toward a garden. Of course, in an urban environment with a rigid street system and restricting lot lines this is not easily done, and as a result Eden Smith developed the "turnaround house" with the living quarters facing the back garden and the service quarters facing the street. Apparently not many of his clients were willing to accept so radical an innovation, since only a few such houses were built. They include 167 Lowther Ave (1897) (demolished), 91 Crescent Rd (1911), and partial turnaround house 48 Cluny Dr. (1902).²

The floor plan was Eden Smith's major consideration and his great strength as an architect: "The whole artistic development of a building issues from its plan, the plan is the base or root of it all, and the whole composition should reveal rather than conceal this fact." In planning from the inside out, a major principle of Arts and Crafts architecture, he wrote: "A house should not be an entity subdivided, as well as may be, into a required number of parts, each more or less convenient. It should be a number of complete and convenient parts combined to make an entity."³

A prototype plan for some English Arts and Crafts architects was that of Red House, consisting simply of a succession of rooms along an outer corridor. This strip of rooms plus corridor was bent at a right angle to form an L shape with the corridor facing the inner court. Although Webb was later to express embarrassment over Red House, exclaiming, "no architect ought to be allowed to build a house until he is forty", variations of the plan bent in different ways were to be employed by him and his followers.⁴

Many of Eden Smith's houses were smaller than those of his English Arts and Crafts contemporaries, and most were located in the city rather than the countryside. As a result, he could not follow the Red House precedent but was forced to devise his own solutions to the problems presented by restrictive lot lines and limitations on

orientation. As well, considerations of building materials, bylaws, climate, social customs, taste and the absence of a large servant class demanded an approach different from that of the English Arts and Crafts men. The cold Toronto winters demanded deep footings and a house that could be centrally and efficiently heated, while hot summers made verandas, sleeping porches and open plans with good through-drafts desirable. Thus necessity forced Eden Smith to invent an Arts and Crafts house designed especially to suit Toronto and Ontario conditions.

Designing from the inside out and the Ruskinian doctrine of changefulness typically resulted in buildings that were asymmetrical and irregular in shape, with dormers, gables, bay windows, oriels and prominent chimneys. Eden Smith built plenty of these, but surprisingly, many of his buildings approximate simple squares or rectangles. In combining the rooms most conveniently in such buildings there was frequently an irregular space left over near the centre of the plan. By linking this leftover space to the front entrance by a short passage, Smith would turn it into a hallway of interesting and sometimes unusual shape that gave access to the ground floor rooms and the stairway to the upper floors.

A feature of many Eden Smith houses is the hidden entrance, in which the main doorway is positioned in a sidewall at a right angle to the street. Originally many of these, including his own 1896 house at 267 Indian Road, faced side gardens, most of which have since been infilled with later housing. The hidden entrance conveys a sense of privacy and security, which would seem to conflict with Smith's use of wide entrance doors, generally considered to be welcoming. It is not clear whether 267 Indian Road introduced the hidden entrance to Toronto, but it was probably one of the earliest. Queen Anne and Old English-style houses and their hybrids, which first appeared in Toronto around 1880, also frequently had entrances part way along the side, but they were normally positioned so as to face the street behind a protective porch.

Another feature of many Eden Smith plans, although not unique to him, is the distinct separation between living quarters and service quarters, 48 Cluny Dr. and 7 Wychwood Park being prime examples. It was not done out of snobbery, but was of benefit especially to the servants, who were thereby out of sight and earshot of the mistress of the house during the preparation of meals. Somehow this separation of functions did not impede the openness and sense of flow through hallways and rooms that characterized at least the larger Eden Smith houses.⁵

Like the exteriors, the interiors were almost devoid of decoration or ornament, typically relying for their effect on the ordering of space and the vistas offered by the open plans. Cupboards and bookcases were generally built in, thus contributing to the overall effect, while the many fireplaces were simple, unobtrusive and inviting. If

there is any mystery as to why Eden Smith houses were so popular among a class that could afford the most lavish of homes, it can be largely explained by the domestic convenience and appropriateness of his plans.

THE MATERIALS

It was an Arts and Crafts principle that the materials used in building should follow local traditions. This generally meant that the materials should occur naturally in the area, such as the particular limestone known as Oolite in the Cotswolds, flint in Norfolk, and brick clay in the Hull area of Yorkshire. However, not all the architects of the movement followed this principle, and C.F.A. Voysey, probably the one whose buildings are best known and admired by the general public, usually used nine inches of brick coated with cement roughcast for his walls, regardless of where the buildings were built.

From the beginning Eden Smith employed brick, the standard Toronto building material, although he sometimes covered it with roughcast. Two early churches, both designed in 1892 - St John the Evangelist and St Thomas - used exposed red brick inside and out. In his houses he seemed equally comfortable with exposed exterior brick and with roughcast, which he often combined in the same buildings. In 1902 he designed 48 Cluney Dr., the first building in Toronto to use clinker brick, an over-burnt brick that was formerly discarded as useless.¹ Although it gave texture to the walls it does not appear to have been popular, as he used it on only four or five other houses - all in the Chestnut Park area of west Rosedale.² It was left to other architects to spread its use throughout the city.

Stone was a material Eden Smith employed in substantial amounts on only the grandest of his buildings, and even then it was almost always combined with brick. His most conspicuous stone building is Grace Church on the Hill (1912-13), where it seems no expense was spared.

In time Eden Smith experimented with newer materials. The 1907 University of Toronto residence at 3 Hoskins Ave is the earliest in which he is known to have used hollow clay tiles in the walls (he also used brick and red New Brunswick stone), while the floors were of reinforced concrete.³ Subsequently he used hollow clay tiles covered with rough cast for the walls of some of his houses, such as 51 Dawlish Ave (1913) and his son Harry's home at 3 Wychwood Park (1913). A house of 1912 (51 Russell Hill Rd.) attracted some attention in the architectural press due to its use of hollow clay tiles in the floors as well as the walls - an innovation that required an addendum to the building code.⁴

This use of innovative materials may appear to contradict the original spirit of the Arts and Crafts Movement - but times were changing. As mentioned previously, in 1901-02 Lethaby built Brockhampton Church in Herefordshire, where a mass concrete roof is supported by pointed arches made of stone. Stranger still, the concrete roof is covered with one of the most primitive of roofing materials - locally grown

thatch. In 1902 a group of six Arts and Crafts architects and artists headed by Lethaby submitted plans to a competition for the new Liverpool Anglican Cathedral, in which nave and choir were covered by a series of enormous concrete vaults.⁵ Lethaby also helped found the Design and Industries Association, whose purpose was to adapt Arts and Crafts principles to industrial production. In so doing, this acknowledged Arts and Crafts leader and educator went farther than most of his colleagues in attempting to adapt the movement to the twentieth century.

Eden Smith was somewhat similar to Lethaby in this respect, and did not hesitate to use new materials so long as they were consistent with good building and his own aesthetic conscience. More often however, he stuck with the more conventional brick - usually but not always red - and with roughcast and occasionally stone. The materials used in his domestic interiors were invariably traditional, with much dark-stained wood panelling and painted plaster.

THE BUILDINGS

Like other Toronto architects at the time, Eden Smith was asked to design buildings and additions that could have held very little interest for him aesthetically, such as shops, banks, warehouses, garages and fire escapes. Some of these were for acquaintances or people for whom he had previously built homes. After the turn of the century many people bought automobiles and had garages designed to house them, and Eden Smith did his share of these. A few of the garages were large, some with living quarters above, and these provided more scope for the imagination (see 260 St George St (1905) and 29 Oakmount Rd (1916)). Banks featured restrained classical facades such as 1170 Yonge St (1907) and 324 Broadview Ave (1911). Although the latter provide some interest as examples of Eden Smith's rare handling of classical motifs, our main focus is on buildings that provide an insight into Eden Smith's design principles and his relationship to William Morris and the Arts and Crafts Movement. These comprise particularly the Church of St Thomas's, Huron St, and most of the houses.

We have seen that in common with English Arts and Crafts architects, Eden Smith looked to English rural vernacular and minor manorial architecture for principles rather than for details. Such buildings, particularly in the case of the vernacular, were considered "honest" partly because their primary purpose was functional - to provide shelter rather than to impress or make a statement. Unlike classical architecture, which was based on abstract principles of symmetry, proportion and balance, vernacular architecture was dictated by utility, so that windows and doors appeared where needed, and additions and alterations were made when and where required. Hence vernacular buildings tended to be asymmetrical and irregular - qualities which John Ruskin incorporated into his principles.

As always, however, there were exceptions, as recent studies of older English vernacular buildings have shown. Many ordinary people did take pride in their homes, and used rudimentary forms of decoration to lift them above the ordinary. As the average income increased there was a tendency for humble dwellings to imitate the fashionable homes of the wealthy, and thus become symmetrical with simple classical detailing, especially during the eighteenth century. Researchers have found older cottages in which the entrances were relocated to a central position in the facade and the windows rearranged symmetrically in imitation of fashionable Georgian houses.

Buildings change continuously, and examples of unaltered sixteenth or seventeenth century vernacular houses are rare. The same is true for manor houses, so that many homes of the landed gentry built in the late middle ages may be found with classical porticos and added decoration. Thus, when Eden Smith and other Arts and Crafts architects occasionally combined classical details with older forms, it was not without

some historical precedent.

Eden Smith appears to have had a good understanding of human psychology and needs. One characteristic he shared with C.F.A. Voysey was the use of wide entrance doors where appropriate. This had both a symbolical and a functional aspect, for although he believed with Voysey that wide doors were welcoming, they also enabled the passage of large items of furniture. As noted earlier however, the use of welcoming doors seems to conflict with his habit of hiding them out of sight around the side of the house.

There are other features of Eden Smith houses that have both symbolical and functional aspects. Tall roofs with wide overhangs give a feeling of safety and security while providing quarters for servants, space for storage, protection for the walls below, and a steep pitch to hasten the run-off from rain and melting snow. Tall chimneys with prominent chimneybreasts give an impression of warmth and family contentment around the hearth when viewed from the street, but they also draw well with little fear of downdraughts from the tall roofs. The effect of small windowpanes separated by glazing bars of wood or lead is a feeling of enclosure and security, although in this case function is compromised by the greater need for maintenance compared with plate glass.

In the matter of windows Eden Smith was actually more of a purist than his predecessor Philip Webb, or Webb's Gothic Revival predecessors G.E. Street, William Butterfield and William White, since he generally eschewed sash or double-hung windows in favour of the older casement type. His objection to sash windows was both moral and functional: sash windows contain a mechanism of cords, pulleys and counterweights hidden in the wall - an attempt at deception; from the functional side they would not open to a man's full height: he called them "half windows." Despite this prejudice, original sash windows are occasionally found on Eden Smith buildings built before c.1900. Unfortunately, a few of his original casements have been replaced with sash windows, which not only detracts from the effect but also adds to the confusion.

Both paired casements and strips of casements were used. On Smith's English cottages they were normally surmounted by shallow segmental arches of brick, but on his manorial buildings they frequently had stone lintels and sills which, when combined with stone mullions in long strips of casements, produced a pleasing contrast between the horizontal and the vertical. Examples of this are 251 St George St (1909) and 7 Thornwood Rd (1907) (demolished) where the lintels were surmounted by an entablature running almost the entire length of the facade.

Many of Eden Smith's houses may be classified in a general way according to shape. The simplest is the "four square" type, usually with a square or slightly rectangular

plan and a simple hipped roof with hipped dormers. These houses may have minor extensions such as verandas, bay windows or palm rooms, but the regularity of the hipped roof is unbroken by cross gables. Examples are 67 Chestnut Park (1905), 54 Bernard Ave (1905), 75 Forest Hill Rd (1909), and 109 Warren Rd (1910).

A variation on this basic type is the four-square with one or two cross gables either ending flush with the outer wall, as in 51 Dawlish Ave (1913), or extending beyond the outer wall a short distance to form a projecting bay or bays, as in 177 Lyndhurst Ave (1919). A very few of these cross gables end in hipped gables, as in 50 Forest Hill Rd (1906) and 377 Walmer Rd (1919).

Another basic type is the elongated rectangle, such as 18 Clarendon Ave (1912) and 223 Balmoral Ave (1906). Houses of this type are often located at street corners or with one end toward the street, and the roof is broken only by roof or wall dormers.

Eden Smith also did some houses with symmetrical street facades, possibly at the insistence of clients. Examples are 251 St George St (1909), 260 Douglas Dr. (1915), and 109 Warren Rd (1910).

Most of Eden Smith's houses are variations on the above, although there are exceptions. Number 34 Chestnut Park (1904) for example, is bungalowoid, while 2 Cluny Drive (1922) is an L shape, although it may have been designed by Ralph after Eden's retirement.

There are few buildings by Eden Smith that force themselves on the viewer, since, in stark contrast to fellow Architectural Eighteen Club member E.J. Lennox, dramatic understatement was Smith's most persistent characteristic. If there are exceptions to the general rule, then surely they are Grace Church on the Hill (1912) and the two low rise apartment complexes, Spruce Court (1913) and Riverdale Court (1913) - Grace Church because it is built of stone and situated on land rising up from the south and west, and the apartments because of the size of the complexes, striking appearance, and the way they suddenly break the continuity of the neighbouring houses.

Although Grace Church is a fairly traditional late Gothic Revival building, the apartment complexes are models of enlightened planning for working class tenants. In appearance they continue Eden Smith's penchant for English rural vernacular, while in planning they have similarities with the garden cities and garden suburbs built in England early in the last century.

Despite the variety in external appearance of Eden Smith's single-family homes, they are often identifiable because of certain qualities they hold in common. Many houses by other architects look English because of the details, such as decorative half timbering, diamond-shaped leaded glass or jettied upper stories. Although Eden Smith

occasionally employed such details, his buildings do not strive deliberately for the picturesque. Their Englishness is more often of a generalized form, not relying on specific details but on a combination of motifs that taken together give the feeling of rural English cottage or manor house. Ruskinian changefulness is not carried to extremes, as in some Tudor Revival or Queen Anne houses of American derivation, and all external components are generally integrated so as to give the impression of a rational whole.

Understatement is a consistent quality that is achieved in part by avoiding such conceits as grand entrances and decorative detail. In fact, the lack of detail in many Eden Smith buildings is so pronounced that it sometimes seems unwittingly to draw attention to itself. Eden Smith houses rely mainly on massing for their external appeal - the relationship of solids to voids. They must be appreciated as solid geometry in much the same way as a crystal of quartz or pyrite.

A.S. Mathers, who once worked for Eden Smith, stated in his obituary of his former employer that he had designed "over twenty-five hundred houses as well as numerous churches, libraries and other minor buildings" - seemingly an impossible number, especially for such a small office. Although Eden Smith worked with remarkable speed, the present study has turned up less than 240 buildings of all kinds in Toronto, and this includes additions and renovations. There were some commissions outside Toronto, although allusions to these are generally vague, without supporting evidence, and often based on nothing more than a building's appearance.¹ If he had indeed designed 2500 houses, not to mention other buildings, he would surely have retired in Toronto a wealthy man like E.J. Lennox, and not been forced to retreat so far from friends and interests. Based on evidence and inference, it seems reasonable to conclude that Eden Smith's office produced a maximum of perhaps 270 buildings, renovations and additions between 1891 and 1925.

THE MAN

Discussion of a man's ideas and accomplishments naturally provokes interest in the man himself. Eden Smith has been described, by those who knew him, as charming but with a slight aloofness or formality to his manner - which most attributed to his supposed upper middle class English background. He was most at home in the company of his family and like-minded individuals, and was rarely seen without his pipe. Portraits show him to have been somewhat dark in complexion, with dark curly hair, sad eyes, and a generous moustache.

Eden Smith's very busy working life was complemented by what must have been an equally busy social and professional life outside the office. He was an active member of St Thomas's Church, Huron Street, from at least 1890, where he played the violin in the parish orchestra; a fellow of the Royal Architectural Institute of Canada; a member of the Ontario Association of Architects, the St George's Society and more than one golf club; a patron of the Central Ontario School of Art and Industrial Design; and a founding member of both the Arts and Letters Club and the Toronto Architectural Eighteen Club (later called the Toronto Society of Architects). He was a conservative in politics.

In religion he was not the conventional broad-church Anglican but an Anglo-Catholic, although it is uncertain under what circumstances he became one. Although he was baptised in an Anglican Church, his grandfather, John Smith, was baptised in one of Birmingham's many dissenting chapels, Carr's Lane Meeting Independent. Thus, although Eden Smith claimed an unbroken family tradition in the established church going back some three hundred years, it does not seem to have gone back more than a generation on his paternal side.¹

Today church membership does not have the significance it once had, but in Eden Smith's day it could be a clue to a person's friends, social standing, political affiliations, and in the case of an architect, his clients. And indeed, many of Eden Smith's clients were prominent laymen and clerics in the Anglican Church.

In contrast to the very strong Liberal and nonconformist elements in his native city, Eden Smith seems to have been a conservative of the old school. Whether it was a High Tory sense of social responsibility, the Liberal social gospel of Birmingham, or the well-known Anglo-Catholic concern for the poor of the inner cities that influenced him, he seems to have been a compassionate man. Evidence for this is seen in his participation in St Thomas's outreach program, and in his keen understanding and attempts to satisfy the needs of working class families in the designs of his Spruce Court and Riverdale Court apartments.

Judged by his writings, he appears to have received a competent academic education

in addition to an artistic one. The fact that he was an accomplished enough violinist to play in St Thomas's orchestra, even at times accompanying special church services, suggests that he studied the instrument for many years. One might wonder where the money came from to provide the Smith children with middle class educations, but Benjamin Nind Smith seems to have been fairly successful as a builder during Eden's school years. He is known to have been a partner in the family construction firm by at least 1858, and by 1881, according to the census, employed thirty-six men and four boys.

Eden Smith saw himself as an artist rather than engineer or businessman, and he tended to seek out the company of other artists. Thus when music critic Augustus Bridle proposed the formation of a club of professionals representing all the arts practiced in Toronto, Smith was one of the first to sign up. The Arts and Letters Club attracted many whose names eventually became household words in Toronto, such as J.E.H. MacDonald, George Reid, Henry Sproat, Healey Willan, Vincent Massey and Boris Hambourg. Club files show that Eden Smith and his son Harry became members in November 1909, while Ralph joined in February, 1911. Eden became a non-resident member in 1924, after he had moved permanently away, and resigned his membership in September, 1925 - no doubt with regret as the club must have been for him an important source of companionship and recreation.²

He appears to have moved his household out of Toronto in 1924, although it is not certain whether he and Annie moved immediately to the farm, spent time in England, or moved elsewhere. According to their granddaughter, Pamela Morin, they did not settle permanently on the farm until the late 1920s (possibly 1928), so their whereabouts between 1924 and 1928 is a mystery - at least during the summers, for it is believed they spent their winters in England, near Evesham in the north Cotswolds. Between c.1928 and 1936 they spent summers in the old farmhouse while Harry's family occupied the smaller new one, as they had from the beginning.³

Eden Smith appears to have enjoyed life on the farm. Perhaps there was something of the country boy in him, as he is believed to have tried farming in Manitoba when he first came to Canada. In 1929, at the age of 70, he bought a model A Ford, apparently the first car he had ever driven, which enabled him and Annie to go to Guelph on Sundays to attend services at St George's Church.

Sometime in the 1930s they began to spend winters in Toronto rather than England. It was in the winter of 1936, while staying at the St George Apartments at Bloor and St George Streets (now demolished) that Annie caught pneumonia and died. Eden also took sick at this time but was slowly nursed back to health by Harry, who spent the winter in Toronto with him. After Annie died, Eden apparently did some travelling before settling permanently in the old farmhouse with Harry and his family, who moved there from the smaller new house to look after him. From then on he appears to have spent most of his time on the farm, doing carpentry work, helping

with small chores, and receiving the occasional old friend from Toronto.

He occupied a south facing room with attached washroom on the ground floor of the old farmhouse. Pamela Morin writes "His privacy and independence were very important to him. His room was inviolable, though my father was permitted limited access." He designed and made items of wood, such as garden chairs, veranda tables and bookcases, and occasionally played his violin. He was apparently a good eater who consumed quantities of "fat red meat, whipped cream, desserts, and plenty of butter and eggs", with no apparent ill effects. Evenings were spent rereading - or dozing over - Victorian novels of his youth. It was his habit to retire to his room at 10:00pm after bidding a formal and separate goodnight to each member of the family.

He continued to enjoy outings in Guelph including matinees at the movies, where he demonstrated a "more than ordinary tolerance for the sentimental." Although he had developed a "habit of detached aloofness" he continued to welcome old friends from Toronto, including a Mr Hynes and a Mr Greenwood.⁴ As time went by he became more detached and remote toward visitors, especially strangers. Gradually his health deteriorated and he was admitted to Homewood Sanatorium in Guelph, where he died peacefully on 10 October, 1949, aged ninety years and four months. His working life had spanned forty-four years, twenty-nine of them in his own architectural practice, while he had enjoyed a retirement of over twenty-nine years.

In her memoir, Mrs Morin summed up her perceptions of her grandfather in one final insightful paragraph:

My grandfather's essential, underlying personality is still, even with the benefit of hindsight, something of a mystery to me. It would seem that he was unquestionably a talented artist with perceptions beyond his own field - in music, literature and ideas. However, especially as he got older, I doubt that he was strongly motivated to achieve or excel. I think he was much less sensitive in personal relations than in the arts. He seemed quite unaware of any effect his behaviour might have on others. His regard for his immediate family - and that included, besides my father and his memory of his wife, my mother and myself - was unquestioned. They were his family and they were beyond criticism. He was self-centred without ever being consciously or deliberately selfish - although his actions might sometimes seem so. He was a man who could inspire affection but without intimacy. Artists are permitted a degree of egocentricity denied us ordinary mortals and I think it is for his architectural achievements that he should be remembered. Let his essential self remain a mystery.

THE LEGACY

In assessing the influence of any Arts and Crafts architect it is essential to remember that the movement was a set of principles rather than a style. Consequently, the real measure of Eden Smith's impact would be the degree to which his principles penetrated the architectural community in Toronto and Canada, and the effect they had on the buildings produced.

Eden Smith is believed to be the first practicing architect to introduce the ideas of William Morris and the English Arts and Crafts Movement to Toronto - and possibly Canada. He was of the same generation as the great Arts and Crafts architects in England who spread their ideas via the Art Workers' Guild and the Arts and Crafts Exhibition Society, and like them developed his own version of Arts and Crafts architecture to suit the particular geographical and social environment in which he found himself. Through the Architectural Eighteen Club, the Central Ontario School of Art and Design, *Construction* magazine, *Canadian Architect and Builder*, and *Maclean's Magazine* he spread the Arts and Crafts gospel to professional architects and the general public alike.

In his practice Eden Smith helped free up domestic architecture by carrying functionality, simplicity and adaptation to site beyond limits normally accepted in Canada in the late nineteenth century. Further, he managed to seduce a prosperous and influential clientele with his designs to the extent that Arts and Crafts principles in architecture became familiar and eventually fashionable. Other architects were not slow to follow, so that in time buildings based more or less on Arts and Crafts principles were springing up everywhere. Thus he helped reform house design in Toronto and Ontario while setting the stage for more modern developments to come.

EDEN SMITH BUILDINGS IN TORONTO

Eden Smith's buildings still standing in Toronto are graphic reminders of William Morris and his artistic ideals that flourished in nineteenth century England. The following list contains all of the known Toronto work by the Eden Smith firm under its various names, including those done after Eden's retirement in 1920. Most of the buildings are from the City of Toronto building permits covering 1889 to 1925. A few buildings, including Eden Smith's own Wychwood Park house, were outside the city boundaries at the time they were built and did not have Toronto building permits; these were identified from other known reliable sources. However, a small number of buildings now within the city may have escaped inclusion for lack of permits. Buildings are arranged by geographical areas to make it easier for readers to visit those that remain.

The Annex

- 59 Admiral Rd. house (1905); garage (1912)
- 81 Admiral Rd. house (1899) (demolished)
- 82 Admiral Rd. house (1909)
- 29 Bedford Rd. house (1898) (demolished)
- 54 Bernard Ave. house (1905)
- 60 Bernard Ave. house (1898)
- 393 Brunswick Ave. house (1907) (demolished)
- 167 Lowther Ave. house (1897) (demolished)
- 47 Madison Ave. house (1903)
- Prince Arthur Ave. house (1914) (demolished)
- Prince Arthur Ave. south side near St George St. house (1906) (demolished)
- 165 St George St. house (1906)
- 171 St George St. house (1907) (demolished)
- 182 St George St. house (1910); stable and garage (1910)
- 217 St George St. house (1911) (demolished)
- 221 St George St. house (1908) (demolished)
- 228 St George St. house (1900)
- 236 St George St. house (1905) (demolished)
- 251 St George St. house (1909)
- 260 St George St. house (1905); garage (1910)
- 66 Spadina Rd. house (1899) (demolished)
- 13 Walmer Rd near Lowther Ave. addition (1902) (demolished)
- 45 Walmer Rd. house (1894) (demolished)

Forest Hill

- 620 Avenue Rd. house (1907) (demolished)
- 26 Dunvegan Rd. house (1911) (demolished)

38 Dunvegan Rd, alterations to house (1916)
109 Dunvegan Rd, house (c.1922)
49 Forest Hill Rd, house (1914) (demolished)
50 Forest Hill Rd, house (1906) (demolished)
69 Forest Hill Rd, house (1907) (demolished)
75 Forest Hill Rd, house (1909)
77 Forest Hill Rd, house (1914)
201 Heath Street W., house (c. 1908)
81 Lonsdale Rd near Oriole Rd, alterations to roof (1912)
220 Lonsdale Rd, Upper Canada College Preparatory School: Peacock Bldg, NE
corner Lonsdale and Forest Hill Roads (c.1902) (demolished 1991)
275 Russell Hill Rd, house (1909)
279 Russell Hill Rd, house (1910)
291 Russell Hill Rd, house (1913)
344 Russell Hill Rd, Grace Church on the Hill (1912)
352 Russell Hill Rd, rectory (1912)
9 Shorncliffe Ave, house (1914)
109 Warren Rd, house (1910)
177 Warren Rd, house (1919)
186 Warren Rd, house (1910), balcony (1915) (demolished)
190 Warren Rd, house (1910) (demolished)
198 Warren Rd, house (1913) (demolished)

High Park

94 Boustead Ave, house (1903)
96 Boustead Ave, house (1902)
267 Indian Rd, house (1896)
272 Indian Rd, house (1915)
276 Indian Rd, house (1898)
295 Indian Rd, house (1906)
303 Indian Rd, house (1901)
29 Oakmount Rd, house & garage (1916)
45 Oakmount Rd, house (1914) (demolished)
51 Oakmount, house (1912) (demolished)
228 Roncesvalles, High Park Public Library (1915)
433 Roncesvalles, house (1902) (demolished)

Moore Park

149 Inglewood Dr., house (1922-23)
202 Inglewood Dr., house (1921-22)

Poplar Plains Area

- 430 Avenue Rd, house (1910) (demolished)
- 432 Avenue Rd, house (1908) (demolished)
- 223 Balmoral, house (1906)
- 16 Clarendon Ave, house (1905)
- 18 Clarendon Ave, house (1912)
- 71 Clarendon Ave, house (1909) (demolished)
- 72 Clarendon Ave, house (1908)
- 5 Clarendon Cres., house (1909)
- 213 Poplar Plains Rd, house (1905) (demolished)
- 217 Poplar Plains Rd, house (1907)
- 43 Russell Hill Rd, house (1912) (Georgianized)
- 51 Russell Hill Rd, house (1911-1912)
- St. Clair Ave and Poplar Plains Rd SE corner, house (1907) (demolished)
- 6 Warren Rd, house (1909)
- 34 Warren Rd, house (1914-1915)

Rosedale, East

- 50-54 Castle Frank Ave, addition (1908) (demolished)
- 26 Dale Ave, house (1904)
- 2 Maple Ave, addition to house and garage (1913) (demolished); one storey house (demolished)
- 28 Maple Ave, house (1900)
- 46 Maple Ave, house (1905) (demolished)
- 20 McKenzie Dr., house (1908)
- 45 Nanton Cr., house (1903)
- 120 South Dr., house (1901)
- 122 South Dr., house (1915-1916)

Rosedale, North

- 20 Binscarth Rd, house (1906)
- 260 Douglas Dr., house (1915)
- 338 Douglas Dr., house (1912)
- 17 Edgar, alteration (1912), garage (1913)
- 97 Glen Rd, alteration (1912)
- 119 Glen Rd, house (1911)

Rosedale, West

- 10 Chestnut Park Rd, house (1906) (demolished)
- 34 Chestnut Park Rd, house (1904), 2-storey brick addition (1912)
- 67 Chestnut Park Rd, house (1905)
- 2 Cluny Dr., house (c.1922)

48 Cluny Dr., house (1902)
34 Crescent Rd. house (1901)
80 Crescent Rd. house (1906) (doubtful)
91 Crescent Rd. house (1911)
94 Park Rd. garage (1916); house could also be by Eden Smith although no building permit was found.
5 Rosedale Rd. house (1902), 2-storey addition (1913)
9 Rowanwood. house (1906) (demolished)
7 Roxborough Ave. house (1905)
Roxborough Ave south side near Yonge. house (1901) (apparently demolished)
80 Roxborough Ave. house (1905)
9 South Dr., house (1912)
5 Thornwood Rd. house (1909), frame balcony (1911), dormer window (1915)
7 Thornwood Rd. house (1907) (demolished)
25 Severn St (Aylmer Ave. east of Yonge St), Studio Building (1913)

Toronto, Central

Adelaide St E. near Church St. brick fireplace for York County Courthouse (1911)
296 Adelaide St W., brick and steel factory (1905)
423 Avenue Rd. addition to Bishop Strachan School (1913)
1431 Bathurst St. Wychwood Library (1915)
Bellevue Ave near Oxford St. 2-storey brick garage (1914)
95 Bellevue Ave. E side near College St. alterations to dwelling (1909)
103 Bellevue Ave. St Stephen's Church. New chancel, chapel, organ chamber, vestry, and extension of nave westward (1890); one storey brick addition (1902)
106 Beverley St. Georgina House. alterations to dwelling (1908), 2-storey frame veranda (1909), 4-storey brick alterations & additions to dwelling (1912), fire escape (1912), iron fire escape (1913), addition (1914)
136 Beverley St. at Dundas. brick & stone fence (1900), alter house & stable (1901), 1-storey brick addition to dwelling (1909), 1 storey brick potting house (1909)
66-68 Birch Ave. 2-storey brick paint shop (1911) (demolished)
Bloor and Bathurst Sts SE corner. 2-storey brick bank and store (1907)
64 Bloor St E. house (1906), alterations to house (1909), frame palm room (1914), alter dwelling (extension) (1914) (demolished)
525 Bloor St E. St Simon's parish hall (1906)
23-31 Charles St E. Beulah Hall (church) (1916)
56-60 Colborne St. new front to Turtle Hall (1895) (demolished)
31 College St. 3-storey brick addition to Bishop Strachan School (1900) (demolished)
College St SE corner Bellevue Ave. St Stephen's Church. chancel (1900), extension to west end (1902)
College St near Bellevue Ave. alteration to factory roof (1912)
College St near Yonge St. brick workshop for Toronto Public Library (1914)

(demolished)

3 Devonshire Place, NE corner Hoskins, three 3-storey brick & stone terra cotta residences (1907)

376 Dupont St, auto storage garage (1913) (unidentifiable)

380 Dupont St, house (1909) (unidentifiable)

39 Foxbar Rd, house (1913)

7 Front St, alterations to store (1908)

9 Glen Rd, St Simon's rectory (1908)

Gould at Victoria, SE corner, brick extension to Catholic Apostolic Church (1897) (church demolished)

381-383 Huron St, Church of St Thomas (1892), 2-storey brick parish house (1908), 1-storey brick vault (1913)

571 Jarvis St, alterations to house (1911)

577 Jarvis St, near Isabella St, house (1899) (demolished 2001)

169-171 John St, E side N of Queen St, 3-storey brick addition to Old Folks Home (1892)

John St, warehouse (c.1916)

Jordan St near King St, 1-storey alteration to slup factory (1906)

17 King St E., elevator (1907)

83 King St W., alterations to University Club (1911)

134 Lyndhurst, house (1913)

177 Lyndhurst, house (1919)

175 McCaul St, 2-storey brick addition to house (1892) (unidentifiable)

28-34 Major St, 2-storey brick addition to St John's Hospital (1892) (attributed), 3 storey brick & stone addition to dwelling (1904), veranda for St John's Hospital (1909)

Portland and Stewart Sts SW corner, Church of St John the Evangelist (1892) (demolished)

50 Portland St, 2-story brick addition and alter rectory, Church of St John the Evangelist (1892) (demolished)

81 Portland St, 2-storey brick factory (1902), 3 attached 2 storey & attic brick & stone houses (1904)

25 Queen's Park, 2-storey brick addition to house (1898) (demolished)

67 Queen's Park, house (1900) (demolished)

71 Queen's Park, addition to house (1905), bay window and terrace (1912) (house demolished)

7 Roxborough Ave E., house (1905) (demolished)

128 Roxborough W., house and stable (1906) (unidentifiable)

99 St Clair Ave W., house (1911) (demolished)

113 St Clair Ave W., house (1908) (demolished)

355 St Clair Ave W., house (1912) (demolished)

75 St George St, sunroom (1916) (demolished)

86 St George St, stable (1898) (demolished)
111 St George St, alterations to house (1903), alterations to house (1912)
(demolished)
33 Scott St, outside staircase (1915), alter warehouse to office (1915)
Spruce St, NW corner of Sumach, Spruce Court Apartments, (1913)
Sultan St near St Thomas St, house (1910) (demolished)
25 Sultan St near St Thomas St, 2-storey brick dressing rooms, for Victoria College
Athletic Assn. (1912) (demolished 1997)
181, 183, 185 Victoria St, 2-storey brick garage (1913) (demolished)
Walker Ave, pair semi-detached houses and stable (1901) (unidentifiable)
326 Walmer Rd near Austin Terrace, 2-storey brick addition to house (1911)
352 Walmer Rd, 1 1/2-storey brick garage (1913)
377 Walmer Rd, house (1919)
22 Wellesley St E, house (1906), garage & stable (1910), one storey frame barn
(1914) (barn demolished)
99 Woodlawn Ave, house (1908)
103 Woodlawn Ave, house (1906)
37 Yonge St, brick vault for Imperial Loan & Investment Co. (1908), alterations to
office (1908), addition to vault (1908)
179 Yonge St, alterations to restaurant (1908)
199 Yonge St, 1-storey brick garage (1909) (demolished)
880 Yonge St, 1-storey brick storeroom (1907), alterations to dwelling (1908)
(demolished)
1170 Yonge St, 3-storey brick bank, United Empire Bank of Canada (1907), 1 storey
brick vault (1908)

Toronto, East

90-186 & 61-173 Bain Ave at Sparkhall, Riverdale Court Apartments (1913)
324 Broadview Ave near Gerrard St, 2-storey brick bank, for Standard Bank (1911)
122 Carlaw, 1-storey brick dairy (1911) (unidentifiable)
Gerrard St E, corner Bolton Ave, St John's Presbyterian Church, roughcast
addition (1896) (demolished)
4 Playter Cres., house (1912)
2161 Queen St E, Beaches Public Library (1915)
8 Victor Ave near Broadview, porch & veranda (1915)

Toronto, North

Bayview Ave e side opposite Dawlish Ave, house "Annandale" (c.1922) (demolished)
102 Blythwood Rd, house (1922)
51 Dawlish Ave, Lawrence Park, house (1913)
14 Delisle Ave, brick addition to house (1913) (demolished)
33 Delisle Ave, brick addition to house (1913) (demolished)

37 Duggan Ave. 2-storey frame house (1909)
63 Duggan Ave. fireplace (1912)
29 Oriole Gardens, house (1920)
37 Oriole Pkwy, house (1922)
19 Oriole Rd, house (1908)
2 Valleyanna Dr., at Bayview, stone gate house to "Annandale", now a residence
(c.1922)

Toronto, West

984-986 Bathurst St, pair semi-detached brick & stone houses (1903)
61 Bellwoods Ave, vestry for St Matthias's Church (1916)
Bloor at Dovercourt, SE corner, alterations to building (1905)
Concord Ave, W. side near College, pair semi-detached houses (1902)
Dundas St W. near Grove Ave, store (1904) (unidentifiable)
Dupont and Christie Sts SW corner, St Cyprian's Church (1892) (demolished)
84 Ellsworth Ave, Rectory for Church of St Michael and All Angels (1912)
173 Empress Cres., house (1902) (demolished)
84 Follis Ave, 2-storey mission house (1891) (attributed)
18 Grace St rear Arthur St, rough cast stable (1906)
2, 4, 6 Lloyd St near Cawthra Ave, 3-storey brick addition to factory (1914)
(demolished)
388 Palmerston Blvd near Ulster St, house (1910)
633 Palmerston, brick & stone house (1905) (demolished)
718 Palmerston Ave, house (1907). The present house bearing that number does
not appear to be by Eden Smith.
790-868 Queen St W., Bishop's Throne for Trinity College Chapel (1900) (partially
destroyed)
790 Queen St W., near Crawford Street, St. Hilda's College (1899)
611 St Clair W., SE corner Wychwood, Church of St Michael and All Angels (1915)
Vaughn Rd, E side near Ellsworth Ave, moving picture theatre (1913). BP applied
for but apparently never built.

Wychwood Park

29 Alcina, house (1919)
45 Alcina (45 Wychwood Pk), house (1910)
49 Alcina (49 Wychwood Pk), house (1910)
69 Alcina (69 Wychwood Pk), house (1910)
77 Alcina, house (1914)
97 Alcina, house (1913)
3 Wychwood Pk, house (1913)
5 Wychwood Pk, house (c.1907)
7 Wychwood Pk, house (1910)

16 Wychwood Pk. house (1909)

56 Wychwood Pk. house (1919)

NOTES

Introduction

1. Chadwick and Becket designed in almost every known style, but their designs for the suburb of Lawrence Park, begun 1909, borrowed heavily from the British Arts and Crafts Movement. 16 Dawlish Avenue, built 1910-1911, is typical. See Linda Moon, Barbara Myrvold and Elizabeth Ridler, *Historical Walking Tour of Lawrence Park* (Toronto Public Library Board, 1994).

Eden Smith's Life and Career

1. For biographical information on Eden Smith's early life I am indebted to Keith M.O. Miller, former keeper of the Wychwood Park archives. The archive's Eden Smith files include correspondence between Mrs Pamela Morin, daughter of Eden Smith's oldest son, Harry, and Mr Miller; miscellaneous Eden Smith papers; and correspondence between Mrs Morin and genealogical researcher Frances Spalding of Stanstead, Essex.
2. It is interesting that William Morris's lifelong friend, the Pre-Raphaelite painter Sir Edward Coley Burne-Jones, attended King Edward VI School some 26 years earlier.
3. I am indebted to Maria Twist, specialist in Local Studies and History, Birmingham Central Library, for information and photocopies from annual reports of the Birmingham Architectural Association, 1877-1883, as well as information from the Birmingham city directories and much more.
4. See *Household of God: A Parish History of St Thomas's Church, Toronto* (Toronto: St Thomas's Church, 1993), 118.
5. *Might's Toronto Directory*, editions from 1892 to 1925, record the firm's changes in name between 1891 and 1924. During this period the company's office address was changed seven times as follows: 1891-1894, 14 King St W.; 1895-1900, 46 King St W.; 1901-1906, 32 Adelaide St E.; 1907-1914, 199 Yonge St; 1915-1920, 33 Scott St; 1921-1922, 73 King St; 1923-1924, 81 King St. Between 1895 and 1915 the office space was shared with J.P. Hynes, who moved with them each time. In 1915 Hynes took partners Feldman and Watson, and moved to 105 Bond St.
6. Other artists living in the Indian Road area at that time were George A. Reid, painter, 435 Indian Rd (demolished); Gustav Hahn, muralist, 96 Boustead Av. (an Eden Smith house of 1902); William H. Reid, jewellery designer, 94 Boustead Av. (an Eden Smith house of 1903); Paul Hahn, musician, 433 Indian Rd. (now 295, an Eden Smith house of 1907); and c.

- Acton Bond, architect, 8 Indian Grove. Two non-artist friends of Eden Smith were E.E.A. Du Vernet, Lawyer, 401 Indian Rd. (now 261); and George A. Howell, manager, 6 Indian Grove. The house Eden Smith designed after leaving the area is 272 Indian Rd (1915).
7. An account of the development of Wychwood Park is given in William Dendy and William Kilbourn, *Toronto Observed* (Toronto: Oxford University Press, 1986). A more detailed account is given in *Wychwood Park: Heritage Conservation District Plan* (Toronto Historical Board).
 8. Carolyn Neal and William J. Moffet, *Eden Smith, Architect 1858-1949* (Toronto: The Architectural Conservancy of Ontario, 1976).

The Influence of Birmingham

1. Michael Trappes-Lomax, *Pugin: A Medieval Victorian* (London: Sheed and Ward, 1932), quoted from Benjamin Ferrey, *Recollections of A.N. Welby Pugin, and his father, Augustus Pugin* (London: Stanford, 1861).
2. John Swift, *The Birmingham School of Art Archives 1880-1900* (Birmingham Polytechnic Institute of Art and Design, 1989), 6.
3. Quoted in Fiona McCarthy, *All Things Bright and Beautiful: Design in Britain 1830 to Today* (University of Toronto Press, 1972), 15.
4. Letter of 9 July 1996 to the author from Prof. John Swift, Director of Studies: Art and Design Education and Keeper of the Archives, University of Central England in Birmingham. The lecture is published in W. Morris, *Hopes and Fears for Art - Five Lectures Delivered in Birmingham, London and Nottingham 1878-1881* (London, 1882).
5. Eugene Lemire, *The Unpublished Lectures of William Morris* (Detroit: Wayne State University Press, 1969).
6. I am indebted to Prof. John Swift for the information on Morris's relationship to the Birmingham School of Art and the Birmingham arts community.
7. Years later, on March 17, 1910, Eden Smith and his wife would attend a lecture given by Morris's daughter May in Toronto. I am indebted to Olga M. Williams Klement of Toronto for bringing this to my attention.
8. I am indebted to Ellen McLeod of Ottawa for drawing to my attention the relationship between William Kenrick and Burne-Jones. For more on this see Georgiana Burne-Jones, *Memorials of Edward Burne-Jones*, London: MacMillan and Co. Ltd., vol. 2, 156-158.
9. It was J.H. Chamberlain to whom Burne-Jones wrote in 1880, urging the need for a museum of art in Birmingham. See *Memorials*, vol. 2, 99-101.

10. Michael W. Brooks, *John Ruskin and Victorian Architecture* (London: Thames and Hudson, 1989), 246.

The Education Debate in England and Canada

1. For more on this see Andrew Saint, *Richard Norman Shaw* (New Haven: Yale University Press, 1976), 117-119. A more comprehensive account may be found in Mark Crinson and Jules Lubbock, *Architecture: Art or Profession?* (Manchester University Press, 1994), 38-88.
2. The executive of the Toronto Architectural Eighteen Club in 1901 were: Eden Smith (pres.), J.C. Horwood (1st v.p.), Henry Sproat (2nd v.p.) C.H. Acton Bond (3rd v.p.), E.A. Rolph (sec. treas.). Members of the committee were C.D. Lennox, A.C. Barrett, G.S. Becket, Sanford F. Smith, J. Francis Brown, J.P. Hynes, Vaux Chadwick, C.E. Langley, William Rae and A.E. Wells.
3. Eden Smith, "Architectural Education - 1900", *The Canadian Architect and Builder* 13/6 (June, 1900), 109.

Individuality in Simplicity

1. Eden Smith, "Architectural Education - 1900", *The Canadian Architect and Builder* 13/6 (June, 1900), 109.
2. Stephen Heward, "For My Children", 1946. Private memoir. I am indebted to Stephen Otto, Toronto architectural historian, for this quotation.
3. Eden Smith, "Canadian House Architecture", *Maclean's Magazine* XXI (March, 1911), 98.
4. Ibid., 100.
5. Ibid., 101.
6. Quoted in Mark Girouard, *Sweetness and Light: The Queen Anne Movement 1860-1900* (New Haven: Yale University Press, 1984), 18.
7. John Ruskin, *The Stones of Venice*, Vol. 2, Chap. 6.
8. Eden Smith, "Canadian House Architecture", 97.

The Plans

1. Eden Smith, "Canadian House Architecture", *Maclean's Magazine* XXI (March, 1911), 99.
2. For the plans of 167 Lowther Ave see *Construction* (March, 1909), 43; and for 48 Cluny Ave see *Construction* (July, 1909), 71.

3. Eden Smith, "Canadian House Architecture", 100.
4. For a discussion of the Red House plan see Peter Davey, *Architecture of the Arts and Crafts Movement* (New York: Rizzoli International Publications, 1980), 30-32, or the same author's *Arts and Crafts Architecture* (London: Phaidon Press, 1995), 39-40.
5. For 7 Wychwood Park see *Construction* (January, 1912), 74.

The Materials

1. See *Construction* (July, 1909), 1.
2. Two still standing are 34 Chestnut Park Rd (1904) and 5 Thornwood Rd (1909).
3. See *Construction* (August, 1909), 54.
4. See *Construction* (November, 1912), 58.
5. Architects Halsey Ricardo, Henry Wilson, Weir Schultz and Francis Troup, sculptor Stirling Lee and stained glass artist Christopher Whall.

The Buildings

1. An exception is St George's Church, Oshawa, which has correspondence in its archives confirming the church was designed by Eden Smith and Son.

The Man

1. See Eden Smith, "Church Architecture", *Construction* (June, 1911), 50, in which he castigates a lecturer, American Gothic Revival architect and Anglican convert Ralph Adams Cram. In a scathing review Eden Smith writes: "As we sat in darkness looking at the lantern slides one could not help thinking how strange it was that we, the descendents of those who had endeavoured to preserve the traditions of the old church, some of us members of families who could trace an unbroken allegiance to it for the last three centuries of disruption, should find it necessary to send to a foreign country for someone to teach us veneration for what we had always considered the most important institution of our land, especially to send to a country which, more than any other, was peopled by the very men who did their utmost not to destroy alone that institution sacred to us, but even the buildings that housed it." Cram was born into a New England family of Puritan background.

2. Information on Eden Smith's membership in the Arts and Letters Club was obtained through the kind offices of Margaret McBurney, vice president (1996).
3. Information on Eden Smith's retirement years comes from Pamela Morin's memories of her grandfather, written at the request of Keith M.O. Miller for the Wychwood Park archives. It is contained in a letter to Mr. Miller dated 31 January 1991, about a year before Mrs Morin's death. Quotations from the memoir are printed with the kind permission of Mr. Miller.
4. The former was of course, James Patrick Hynes, with whom he shared an office for most of his professional career, while the latter was probably James M. Greenwood of 44 Wychwood Park.

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