the tower and featured a highly articulated and finished centre hall with main stair and two room deep drawing room/ballroom on the south with a more intimate parlour and large dining room, exploiting the cross gable, and bays on the north. The main hall and dining room could also be entered from the verandah. The kitchen and servants’ bedrooms occupied the rear section. The original decorations in these principal rooms and the second floor stair hall remain well preserved.

The house has been twice extended at the rear in a sympathetic manner which replicated many of the original masonry details. Other later small additions to serve the kindergarten are also at the rear. Thus, apart from the unavoidable metal fire escape on the north, the house with its front garden still projects the image of a fine private home.

The upcoming work will enhance the impression by restoring the original front staircase and front doors for which good photographic evidence exists. Conservation work will include cleaning and repair of the masonry, repair and selective stripping of the windows and decorative wood work, the replacement of the roof slate reflecting the original details and patterns, repair of the wood verandah and the repair of the widow’s walk metal cresting. The Sisters are anxious to see the work done, not least so they can restore and tend the front garden once again.

The work is being supported by grants from both the provincial government and the Toronto Historical Board.

Although the integrity of the original design is well preserved and the authenticity of the fabric obvious, the potentially graceful and rich overall impression is presently hidden beneath layers of paint on the dichromatic brickwork and flaking paint on the metal and woodwork. The building presents a wonderful challenge for careful preservation with a few well documented items for restoration.

All photographs courtesy of Quadrangle Architects Limited and Design Archives Limited.

The Theatre Block, looking north from Queen Street. Photo courtesy Metropolitan Toronto Library. (T32539)

Table of Contents
Lecture: Toronto: Our City, Our Park Sunday, January 29 .................................................. 3
Lecture: A Progress Report on the Restoration of the Elgin/Winter Garden .................................. 4
Lecture: Frame Houses I Have Known ..................................................................................... 6
A.C.O. Annual General Meeting ................................................................................................. 7
Finding Our Way Out Of the Preservation Maze ...................................................................... 8
In the Wake Of the John Duncan House .................................................................................. 9
Lost Churches of Toronto Since 1945 ...................................................................................... 11
Eaton Auditorium Update ......................................................................................................... 18
Land Title Documents Are Gone Forever ................................................................................ 19
Convent of the Felician Sisters ................................................................................................. 22

Shown in this picture is the Theatre Block bounded by Yonge, Queen, Victoria and Shuter streets. It is one of the best-preserved blocks in downtown Toronto, with many buildings remaining long after their contemporaries on other blocks have vanished. It has been the subject of a Toronto Region branch research project that is about to bear fruit with an exhibit and companion publication. See page 10 for a progress report.
Kingsway Park/Home Smith Study

A group of Toronto Region Conservancy members have been working diligently over the past year in the basement of Etoibbi City Hall. They are gathering information on the builders, architects and first families in the Kingsway Park neighbourhhood north of Bloor Street West to Kingsgarden and east of Royal York Road to the Humber River. Between 1926 and the Second World War Mr. Home Smith and his corporation’s architects vetted and directed the buildings so that they conformed to a very special set of standards: “a little bit of England away from England.” The present members of the study are committed to communicating to the current owners the true nature and quality of the homes they have purchased. Of special importance to the study group is getting in touch with descendants of the first families and their builders. The group is striving to obtain first-hand accounts of the process by which the homes were created. If you were raised in Kingsway Park or know of someone who was, please send the name of the family with the street address to Elizabeth Inglisfurd, 6 Strath Ave., Etobicoke, M9X 1P9.

Article on Art of St. Anne’s Church

Cathy Mastin, who gave the very-well-received lecture on the architecture and art of St. Anne’s Church last fall, has graciously agreed to provide us with an article on this subject for a future issue of ACT. In her lecture, Ms. Mastin gave a fascinating and lucid analysis of the unusual choice of architectural style (Byzantine) for the church, and the design and arrangement of the art within, and related both to the philosophy of reaching out to other Christian denominations. Watch for this article in an upcoming newsletter.

A New Broom?

The November 1988 municipal elections in Ontario produced some surprising changes in Metropolitan Toronto. Many more reform-minded politicians won seats both at the Metropolitan and local council levels. Let us hope that the new councils will be more sympathetic to heritage issues and less committed to development at any cost!

The roof of patterned slate survives although much weathered and patched. It is of Pennsylvania black slates with fadiing green accents (hexagons, rectangles, and fishscales) and is in the best tradition of the period and complimented by a moulded cornice with elaborate corbel brackets and dentil frieze which survive in all but their entirety. The hipped hoods over the second storey windows on the north and west sides and the wood verandah and main entrance portico are decorated in delicate wood fretwork which is miraculously complete. Of particular interest is the use of hollow cast iron capitals on the wood verandah columns and for the bull’s eye medallions at the front porch posts. The verandah originally had no railing or balustrade. The original wide front stair with squat plinth-like newel posts was replaced by a crude concrete stair in the 1960s. The newel design was repeated in the taller gateposts for the wood picket fence which originally defined the property.

The original plan, then as now, entered through
Convent of the Felician Sisters

View of the house from the northwest, undated, but between 1938 and 1950, showing the rich brickwork, slate and woodwork detailing.

by Edwin Rowe, Quadrangle Architects Limited

A programme of exterior repairs and conservation is due to begin at the Convent of the Felician Sisters at 25 Augusta Avenue in Toronto in the Spring of 1989. The building is an impressive example of the Victorian Italianate Villa style, originally constructed in 1876 as the home of Edward Leadlay, a dealer in "Wools, Hides, Skins and Tallow".

The house is particularly noteworthy for the remarkable degree to which the original exterior fabric is still intact, down to the finest wood fretwork details and the cast iron column rosettes. The only major exterior losses include the fine corbelled brick chimney stacks, the paired front doors and the main entrance stairs.

True to much of its history, the building remains

Lecture: Toronto: Our City, Our Park

Date: Sunday, January 29, 1989 at 3:00 p.m.
Place: Hydro Auditorium, Hydro Place, College and University.
Speaker: William Morsink

Last year, after a violent thunderstorm had swept through south-east England, the British were appalled at the extent of the destruction. The sheer number of century-old trees that were felled in a moment or two by nature herself was disheartening. Even people who had never appeared to be at all interested in the survival of the largest of the world's flora publicly expressed their shock that their trees were after all mortal. Toronto was painfully reminded of this naked truth, when the University of Toronto's building expansion program required that a chain saw be taken to the oak tree in Philosopher's Walk behind the Flavelle Mansion.

William Morsink is with the City of Toronto's Department of Parks and Recreation, in the Forestry Division. He will discuss the City's urban forestry program, which seeks to bring the environment back into people's everyday lives through a combination of natural and cultivated areas in city parks and well-treed streetscapes. The profusion of trees is one of Toronto's best features as a city; come find out how the City intends to keep it that way.

Date: Sunday, February 26, 1989 at 3:00 p.m.
Place: Hydro Auditorium, Hydro Place at College and University.

In June 1987, over 150 Toronto Branch members were the last of the general public to have a first hand tour of the Elgin/Winter Garden complex before the current restructuring and modernizing got under way. Since that visit we have been treated to the sight of dump trucks entering the building right through the front facade on Yonge Street and descending deep into the bowels of the earth, to reappear on Victoria Street. Rather than wait until the complex site rejuvenation is completed, we have invited the Ontario Heritage Foundation Property Division to give us a progress report.

The Annual General Meeting of the Toronto branch will be held following this lecture, in order to precede the A.C.O.’s Annual General Meeting (see elsewhere in this issue). Anyone having nominations for the 1989-1990 Executive should forward them to T.R.A.C. Past President Margaret Tucker.

churches, several schools and other institutions, as well as a scattering of commercial buildings. He was the designer of the Toronto Housing Corporation’s Bain Avenue project, an early example of deliberate mass low income housing that still stands today. Eden Smith retired from practice in 1920 and died on October 10, 1949. His son Ralph maintained the practice until 1925, when he moved to New York.

Plans of Eden Smith Houses Wanted
Annemarie Adams, a PhD student in Architectural History at the University of California at Berkeley, will be presenting a paper on Toronto architect Eden Smith (1858-1949) at the annual meeting of the Society of Architectural Historians in Montreal in April 1989. Ms. Adams has a copy of the book on Eden Smith that the Toronto Region branch published in 1976, and she has requested our help in locating plans of houses designed by him. She is especially interested in the “turnabout houses”, like those at 91 Crescent Road and 190 Warren Road. Information on Eden Smith’s clients and patrons, such as papers or correspondence, would also be welcome. If you can help, phone the T.R.A.C. answering machine telephone number at 947-1066 to leave a message.

The Elgin Theatre in original form. Photo courtesy of Elgin and Winter Garden Project, Ontario Heritage Centre.

Pen and ink drawing of Riverdale Courts on Bain Avenue, by William J. Moffet.
Eden Smith: A Toronto Master of House Design

The following is condensed from the booklet *Eden Smith Architect* by Carolyn Neal, with illustrations by William J. Moffet. It was published by the Toronto Region branch of the Conservancy and is still available at Toronto Branch lectures and at the A.C.O. office.

M. Eden Smith was born in 1858 near Birmingham, England, to a well-to-do large Victorian family. Eden Smith is in fact an unhyphenated double surname—he disliked his Christian name and never used it in Canada. His “gentlemen’s education” included the study of art, music, and archaeology. He also studied architecture, expecting it to be a lifetime interest rather than a profession. Later, accompanied by a cousin, he travelled in England and on the Continent, sketching throughout their trips. Financial reverses suffered by his family caused Eden Smith to emigrate to Canada in 1885 with his wife and son Harry, first attempting to be a settler in south-west Manitoba. Homesteading rapidly lost its appeal, however, and by 1887 he had moved his family to Toronto. He used his architectural training to good advantage in finding work as a draughtsman in the architectural firm of Strickland and Symons.

In 1892 Eden Smith applied for building permits for two churches of his design—the Church of St. John the Evangelist at Portland and Stewart Streets, and the Church of St. Thomas on Huron Street. Bolstered by these two commissions, he went into practice on his own as “Eden Smith, Architect.” He would later be joined in practice by Harry in 1906 and a second son, Ralph Eden Smith, born in 1890, in 1912. Thereafter the firm was known as Eden Smith and Sons. Eden Smith designed a house for himself at 267 Indian Road, and the family moved into it in 1896. While living on Indian Road, Eden Smith had several artists as neighbours—Gustave Hahn and George Reid among them. These men and another friend, G. A. Howell, formed the nucleus of a group building project known today as Wychwood Park, to be built on a spectacular tract of land north of Davenport Road and west of Bathurst Street. Eden Smith designed and constructed the first house, #5, in the spring of 1906. By 1914 ten other homes had been built, several of Eden Smith’s design.

Eden Smith found that the domestic architecture of this period in Toronto lacked taste and style. The Victorian Gothic style had given way to the Romanesque and then to the Edwardian—the Victorian stripped of ornament and humour. These houses had large plate glass windows, often with stained glass transoms. The exterior of Eden Smith’s own houses were extremely simple in design, and all were in the English Cottage style. They had steeply pitched shingled roofs, tall chimneys and bands of small paneled casement windows, often leaded. Because he was unfamiliar with local attitudes toward gardens and interior room layout, Eden Smith became an important innovator with his designs. He had an English sense of garden—thus, he often faced the main entrance and living rooms to the back of the house, overlooking the garden’s beauty and privacy. In several of the houses, the kitchen occupied the street front that had been so long preserved for the parlour. This arrangement was novel enough that sightseeing buses were routed to pass one of his homes with its working area faced to the street. But those who lived in his houses came to understand Eden Smith’s logic and appreciate his spacious and convenient plans.

As it became fashionable to live in an Eden Smith house, commissions poured in. In 33 years of practice he designed 2500 houses and he supervised the construction of them all”, according to architect A. S. Mathers, Sr. Even in his busiest years, no designers were employed and only a few draughtsmen. A magnificent draughtsman himself, he drew his preliminary sketches on heavy, yellow drawing paper with a 4H pencil. The original was taken to the job—no duplicates were made. In his first interview with a client he would sketch a plan, keeping control of the design although always considering each person’s needs and wishes. The client would agree to the plan or find himself another architect!

Eden Smith’s success was not confined solely to houses. In his career he designed numerous

The Elgin in the midst of construction. Photo courtesy Elgin and Winter Garden Project, Ontario Heritage Centre.

Sunday afternoon on the front lawn at 2 Fallingbrook Road, Toronto's most admired frame house. Notice the band is still playing while the ladies saunter down to the lake. Special thanks for the photograph to a T.R.A.C. member.
Lecture: Frame Houses I Have Known

Date: Sunday, March 19, 1989 at 3:00 p.m.
Place: Hydro Auditorium, Hydro Place at College and University
Speaker: Anne de Fort-Menares

One of our more pert and observant members, who rarely misses a lecture or tour, remarked a year ago last summer how much she appreciates her new home town, Toronto. She had been raised in Monaco and her husband’s career had required her to be a globe trotter while she raised her family. She settled here originally to be near her family, some of whom had moved here. She won’t mind if we take the liberty of paraphrasing, likes Toronto so much because it is a city of bricks, all of slightly different hues. We sometimes forget that brick construction in Toronto was not an option; it was the law. The streets of many towns and cities across Ontario are dominated by frame houses. Anne de Fort-Menares is an architectural historian now practicing independently. She has a special fondness for frame houses (she wrote the cover story on the late John Duncan house a year ago) will deliver an illustrated lecture on this type of building dominant outside Toronto. We are grateful that she has found time for us this spring.

Land Title Documents Gone Forever

In our September newsletter we printed a communiqué from heritage planner Paul Dilse, who expressed his concern over the automation of the Land Registry offices of the Province of Ontario and the impact that these changes in working practice would have on architectural researchers. After receiving Mr. Dilse’s letter we requested and received a meeting with the Ministry of Consumer and Commercial Relations. Mr. A Daniels, Deputy Minister, attended, as did Mr. I. Wilson, Archivist for the Province of Ontario. At that meeting we attempted to explain our perspective on the contentious issue of the destruction of original land title instruments and memorials. We also asked a series of questions concerning the stages and the process of document destruction.

We were given to understand that the destruction was halted pending a review. Much later, we learned to our chagrin that no such review took place and the destruction of the original documents continued unabated. Today all documents that were slated for destruction are indeed gone!

The holding of property and the record of the transfer of the rights of ownership from party to party throughout the centuries represents one of the longest contiguous trails of paper in the western European tradition. It was in 1793 that Governor John Graves Simcoe began drawing lines on paper which represented the Crown’s determination to settle the land that was to become Upper Canada and then Ontario. In 1993 the Province of Ontario would have been justified in celebrating 200 years’ accumulation of paper relating to land ownership. Now regrettably no such celebration should take place, or if it does it will be a hollow ceremony!
Eaton Auditorium Update

On Ice

On Hold

Decision Reserved

Mothballed

Out of Sight, Out of Mind

Many treasures from our past are in the same predicament:
1) The Victoria Hospital for Sick Children, 67 College St., Darling and Currie, 1890.
2) The Don Jail, 550 Gerrard St. E., William Thomas, 1859.
3) Tin Pressed Metal Showroom, Hy Simpson, 1897, presently stored at Lamport Stadium, King St. W. near Dufferin.
4) The (Old) City Hall, 60 Queen St. W.
5) Any residential real estate held by the University of Toronto and its associated colleges.
6) And finally, last but not least, the Eaton Auditorium and Round Room, College Park, Jacques and Natasha Carlu, 1937.

What do all these buildings have in common? In the public's perception they are all safe from further harm. In some cases, their continued existence is the direct result of citizens' lobbying.

In point of fact, all of these buildings will survive only after a series of protracted discussions and negotiations has taken place. If we can countenance having them vivisected, sawn up as it were, reworked and repackaged in some new project (as in the case of the William Thomas Bank of the Midland District at 18 Wellington Street West), if we can countenance that, then rest assured: in some form or other these structures will survive.

The situation we all face in the prolonged confrontation concerning the 7th Floor facilities at College and Yonge Streets is not an isolated inci-
dent. Rather, it is typical of how much society, and its elected representatives, understand our built birthright.

A film-maker like Steven Spielberg can rent any one of these spaces; you can see them masquerading as other places in movies and on television. You and I are the ones who must get in the front door. We must enjoy these spaces for themselves and cherish their uniqueness in our city.

The Casavant organ from the Eaton Auditorium, now on display in the lobby of the Ontario Heritage Centre at 10 Adelaide St. E.

A.C.O. Annual General Meeting in Toronto

Date: Weekend of April 28-30, 1989.

Speakers on Saturday

- Mr. Mark Fram
- Mr. Bryan Howard
- Mr. David Newlands
- Mr. Donald Rumgay

Last year, Mrs. Julie Beck, Past President of the London Region Branch, was engaged in an interim position and commissioned to write a report to assess who we, the A.C.O., are, and where are we heading? To complement her work, four individuals who have demonstrated considerable skill in getting things done in the heritage field, or, equally important, have accomplished this feat in a field or area parallel to our own organization, have accepted our invitation and will each give a lecture giving us our perspective on the day to day working of heritage in Ontario. All in all, it promises to be a stimulating and enjoyable day!

Dinner on Saturday

There will be a dinner at Massey College, University of Toronto, on Hoskin Avenue at Devonshire Place.

We urge everyone to attend the events of the A.G.M. and give our out-of-town A.C.O. members a big welcome! Attendance at the lectures on Saturday will be free, and there will be a charge for the dinner on Saturday evening and for the bus tour on Sunday afternoon. If you're interested, fill out and return the coupon enclosed with this issue and the full agenda and information kit will be mailed out to you as soon as possible.
Finding Our Way Out of the Preservation Maze

"...by assigning a numerical value to 'relative antiquity', 'geographic importance', 'aesthetic potential', and 'environmental quality'. These values are then projected on a matrix, ranked according to a relatively sophisticated formula, and then used to colour code buildings in a proposed area. This mathematical approach and its capabilities are impressive".

- Marc Denhez in "Heritage Fights Back"

The Toronto Region branch has been encouraging the adoption of a system of grading for heritage structures. We must adopt a systematic methodology for identification and ranking of "heritage" structures.

We propose four grades,

Grade I
"SIGNIFICANT"

Grade II
"IMPORTANT"

Grade III
"OF SOME MERIT"

Grade IV
"WORTHY OF NOTE"

The Toronto Historical Board would be required to supply the grade of the building(s) on a site before property owners could begin deliberate redevelopment.

This concept was adopted in principle by the Executive of the Toronto Region Architectural Conservancy on Tuesday December 6, 1988 and had been introduced on two occasions at A.C.O. Council for their comments.

Donors in 1988

Here is the list of donors to the T.R.A.C. and associated funds in 1988. Your generosity has made many projects possible (such as the Theatre Block study described on page 10). A heartfelt thanks to all!

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**In the Wake of the John Duncan House**

The process and the mechanics which are available to the preservationist to save buildings have proved unsatisfactory.

Since its inception the Ontario Heritage Act has been castigated for its obvious shortcomings. The current review of the Act drags on.

Many of our allies feel that we can best make the changes we need to the process of building salvation at the local level. It would not be wise to wait on the staff at the Ministry of Culture and Communications to provide a solution.

The Heritage Act provides us with some basic tools: mainly, the inventories of buildings compiled by L.A.C.A.C.s to publicize structures of importance. There are two stages in the creation of an inventory. First, the listing and ultimately, the designation. They are, in the manner of their implementation expensive, cumbersome, and in the research they require, time-consuming.

The John Duncan House debacle of the last two years for us at the Conservancy painful but a valuable object lesson. At close range we saw that, even when the research had been completed, a building technician had been hired, and when the community had assembled a scenario wherein the solution cost the public nothing, still there remained an obstacle: the ignorance of a small but vocal segment of the population. An eighty-four page assessment of any building is useless in the hands of a public that is predisposed to dislike everything not machine made or mass produced.

What we needed in that instance was a "halo". A halo to throw around the site to educate the public and therefore to fend off the slanderous insults of the ignorant.

In an attempt to overcome the inadequacies of the Ontario Heritage Act, various levels of government in this province have distorted the process.

It took the representatives of 10 organizations to refute what some North Yorkers were saying, questioning the quality of the Duncan House. The building’s merits; historical, architectural and social were palpable. From a field away and with the naked eye the building shrouded its quality at those who cared to take a look. We needed the ultimate accolade to hang on the building. In so doing we would have elevated the house in the public’s perception, elevating it to a state of “being significant.” Any subsequent debate would have taken place in a legitimate forum rather than that of a kangaroo court.

We believe that a GRADE I status, "SIGNIFICANT" A PROVINCIAL LANDMARK might have been what we needed. I used judiciously, only when the LACAC is unanimous in its verdict about a site, then it would be an excellent tool. The naming or dubbing of a site "SIGNIFICANT" would not cost you the taxpayer, the LACAC or Council a penny. It could be the ultimate commendation.

**Grade 1: Significant, or the Provincial Landmark**

At the request of a Municipal Council upon the recommendation of its LACAC. A property, already a Grade 2 could be referred to the Ontario Heritage Board to be included on a proposed Provincial Registry of Sites.

These buildings and their grounds would potentially qualify for any tax abatement programs that the Ministry of Culture and Communications should institute, as part of the review of the Heritage Act. Tax abatements are soon to be in place for natural sites as well.

Here are some buildings that in our opinion would merit Grade 1, Provincial Landmark status:

- Hospital for Sick Children - College St.
- 895 - 905 Queen St. West
- The Don Jail
- The Customs House on Front St.
- The R. C. Harris Filtration Plant.
Grade 2: Important, or the Locally Designated

All the buildings in this category require an easement. The highest standards should be used when selecting candidates. I.e. tightly screened.

Grade 3: “Of Some Merit”, or the Vernacular

This category will identify the entire building. Possibly the bulk of the City of Toronto’s current inventory would not rise above this Level! These are not to be designated. The LACAC might in rare instances be able to identify improvements to Grade III structures that could allow their promotion to Grade II. Grants and loans for the work on these would come from City initiated programmes.

Grade 4: “Worthy of Note”

These structures or sites possess features about which the owner and the public should be made aware. They are not to be listed although they might appear as some addendum to the Inventory.

Some examples are: landscaping at residential intersections, a series of tin ceilings in a house, a wrought iron fence, or a streetscape that presents a matched series of gables on what are otherwise undistinguished structures.

Theatre Block Study

Months of investigation and analysis by Irma Ditchburn and Alec Keefer led to the hiring of Paul Dilsle to research the Theatre Block. The aim of this project was to mount a show illustrating its architectural history and explain the surviving buildings. Paul is a Toronto Conservancy member and has several years experience in heritage planning.

The Theatre Block is the land bounded by Yonge, Shuter, Victoria and Queen Streets, where Massey Hall and the Elgin/Winter Garden Theatres are located. City Council named the area the “Theatre Block” in 1982 when it designated it with the blocks north to Dundas Street as a redevelopment area. Since then, the Ontario Heritage Foundation has been hard at work restoring and renovating the Elgin/Winter Garden, purchased in 1981.

The Colonial Tavern was subsequently demolished and a temporary park put in its place. The Bank of Commerce at 199 Yonge Street was acquired by the City. Recently a Part II or secondary plan calling for the redevelopment of the Block’s southern third has been approved.

On September 6th last year, following Paul Dilsle’s completion of a Toronto Historical Board survey of Yonge Street downtown buildings, he began documenting the Theatre Block’s 175 years of building history. 425 hours of work using Toronto’s dispersed archives gave us the historical context for extant buildings in the block. Also revealed was the block’s historical “townscape” patterns, which can guide present-day planning decisions. A special T.R.A.C. newsletter whose publication will be timed to coincide with the exhibit will thank all the individuals and agencies who have contributed toward this phase of the project.

While Paul is writing the manuscript, we are awaiting word from the Ministry of Culture and Communications about a grant to mount an exhibit which would highlight our findings. All of Paul’s research, of course, was commissioned to complement the great contemporary photographs of the block taken by Peter McCullum. (Ed. note - as we go to press, a grant has been approved and the exhibit will proceed.)

We fully expect this unique project to produce a document that will be both informative, reflective and of lasting value. It will come to terms with our architectural evolution. It may even be prototypical.

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M. Copper
R. Coppen
M. Cormack
R. Comfield
S. Comfield
D. Cooke
C. Coshier
W. Cousintine
B. Cowan
G. Cranston
F. Craven
A. Crawford
C. Crawford
E. Crawford
P. Crawford
I. Cron
J. Cronkshire
D. Crockier
M. Crozier
D. Curwin
H. Durch
B. Durr
H. Darroch
H. Davidson
A. De For Menares
J. Dean
M. Delight
F. Deighton
A. Denon
M. Depen
S. Devane
J. Devaney
A. Devine
G. Devlin
I. Devlin
L. Devies
P. Dills
D. Dilworth
S. Dimon
H. Donaldson
A. Duff
D. Duffy
A. Dufury
E. Dunn
G. Dunas
J. Dyson
P. Eades
G. Eby
H. Eichmann
E. Elliott
J. Elliott
L. Elliott
M. Ellis
M. Enye
B. Barbott
B. Ebrensen
M. Evans
M. Evans
R. Evans
D. Falconer
F. Falconer
J. Falconer
S. Falkner
S. Fawcett
A. Felding
C. Ferguson
J. File
T. Fischer
A. Fisher
M. Fisher
J. Fitzgerald
M. Fitzgerald
K. Folser?
D. Forrest
J. Forsythe
W. Foulds
D. Foulke
A. Frannartino
S. Franko
W. Franking
B. Fraser
T. Frederick
A. Freeburn
H. Freedman
R. Freeman
M. De Freitas
L. Freiburger
A. Rowan
B. Fulton
G. Fulton
J. Gadby
M. Galligan
J. Galski
D. Gammon
S. Gardiner
G. Garlock
E. Garson
J. Garson
B. Gear
M. George
A. Gibson
M. Gibson
A. Gillis
O. Givens
I. Gladem
K. Gooden
S. Godfrey
G. Goering
I. Goode
J. Goode
S. Goodwin
A. Gordon
A. Gorey
B. Gorden
P. Gong
B. Gouinlouk
J. Gouinlouk
H. Gourley
P. Gourley
J. Graham
D. Gray
B. Greggains
A. Grezbanagh
R. Griez
I. Grieve
M. Grieve
R. Grover
K. Gullidge
N. de Jong
D. Gouin
M. Haist
K. Hall
M. Hall
W. Hall
S. Hankinson
K. Harper
R. Harper
E. Harris
H. Harris
L. Harris
M. Harriman
P. Harvie
H. Haslam
L. Haslam
S. Hasley
N. Heakes
V. Healy
A. Healy
F. Hebert
N. Hill
G. Helbig
R. Hemp
A. Henderson
J. Keilhagen
H. Hendricks
L. Herzberg
P. Herzberg
L. Kuster
J. Higgins
M. Highbeld
G. Higton
P. Higwell
B. Holt
A. Horgan
K. Heritage
B. Logston
H. Howes
D. Howey
J. Howard
I. How
J. Hughes
L. Lazar

January 1989

K. Hughes
J. Hultman
H. Hunter
I. Hutchinson
A. Hutchinson
L. Ingalsrud
M. Innes
T. Innes
G. Irwin
D. Jackson
E. Jackson
I. Jackson
L. Jackson
J. Jacobson
V. Jakkson
K. Joaquin
D. Johnson
B. Greggains
A. Grezbanagh
R. Griez
I. Grieve
M. Grieve
R. Grover
K. Gullidge
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B. Logston
H. Howes
D. Howey
J. Howard
I. How
J. Hughes
L. Lazar
Seventh Floor Petition

Here is a list of the signers of our petition to Open the Seventh Floor of the former Eaton’s College Street store. We are deeply grateful to all of you who have signed! If you haven’t signed the petition yet or circulated it to friends and colleagues, there is another copy of it enclosed with this newsletter. Please join your fellow Torontonians in saving these unique spaces!

The Hon. Pauline McGibbon
- Toronto Region Architectural Conservancy
  - Executive
    - A. Koever
    - M. Tucker
    - H. Wilson
    - B. Millar
    - D. McGavin
    - E. Ingolfurdi
    - D. Thompson
    - P. McFarland
    - G. Oen
  - H. Levine
  - A. Carr
  - P. Ragotis
    - Women’s Musical Club of Toronto - Executive
      - Members
        - H. Feuerriegel
        - P. MacKenzie
        - M. Roberts
        - J. Greenand
        - E. McNeil
        - R. Brickenend
        - D. Allison
  - A. Litherland
  - J. Payne
  - G. Grenning
  - N. Dawson
  - M. Denny
    - Women & Associates
      - L. Alter
      - P. Oberst
      - M. Dorion
      - L. Bate
      - D. Freeman
      - John Robert Carley & Associates
      - J. Carley
      - S. Browne

A. Pruss
- M. Lepelo
- S. Phillips
- H. Portelance
- Alan, S. Zeegen & Associates
- W. Poone
- W. Cheung
- F. Lam
- V. Mair
- The Toronto Historical Board Members
- P. McHugh
- C. Caroppo
- L. Uba
- P. Sheppard
- S. Domagola
- L. Budd
- W. Barnett
- D. Conacher
- S. Otto
- R. Myers
- The Toronto Historical Board Staff
- M. Bailey
- A. Nokes
- C. Lawlor
- R. Mikol
- M. McClelland
- W. Green
- M. Cuthbert
- M. Singh
- L. Quick
- S. James
- L. Andino
- J. Wardlworth
- M. Ward

Bregman & Hammann
- G. Roux
- N. Gibbons
- R. Howell
- S. Kay
- S. Zenafis
- T. Alhaasas
- V. Nacevka
- A. Cyn
- W. Stassen
- B. Lodbb
- N. Gilpressad
- B. Rewko
- S. Ubaladino
- A. Verma
- K. Sellin
- G. Iaguinta
- D. Cashen
- A. Jenkins
- R. Cowan
- A. Notting
- A. Verdicchio
- H. Loffy
- G. Korulla
- M. Dahir
- Erboicole Historical Society
- J. Baker
- L. Sutherland
- E. Strathdee
- M. Smyth
- C. Sykes
- I. Hamer
- M. Thomson
- W. Joyce
- S. Walsh
- M. Fleming
- E. Links
- D. Dunker
- M. Cross
- J. Berry
- D. Olsom
- H. Kottisvky
- E. Sivers
- J. McMahon
- M. Bogg

K. Heaman
- M. Strain
- R. Reid
- B. Hykel
- S. Roach
- C. Brown
- N. Lano
- J. Turner
- M. Hykel
- P. Horoux
- J. Heroux
- Mr. & Mrs. C. Van Nesse
- C. Wihouffy
- P. Wihouffy
- I. King
- A. McFall
- L. Payne
- G. Saunders
- J. Given
- R. Given
- Dr. M. Quentin
- D. Birstow
- B. Jarvis
- F. Tancok
- W. Fleming
- L. South
- D. May
- C. McFarlane
- M. McNamar
- G. Rashbrook
- K. Adachi
- T. Adams
- J. Aizersstein
- J. Alexander
- J. Alley
- J. Anderson
- K. Anderson
- L. Anglin
- M. Anglin
- M. Appleby
- D. Applebyard
- M. Appleby
- J. Armitage
- M. Ash
- J. Atkinson

Lost Churches of Toronto Since 1945

Margaret Baily is compiling a list of religious buildings in the City of Toronto that were demolished since 1945. The list printed below is only a preliminary one. Please notify her if you know of others which would fit into that category. She would also appreciate any information and/or pictures of these vanished pieces of our heritage. Phone her at the Toronto Historical Board at 362-6877, or send your information to her at the Board, c/o Marine Museum, Exhibition Place, Toronto, M6K 3C3.

Ms. Baily will give an lecture on this subject in late May of this year. See your next newsletter for details. We also hope to publish a detailed report on her work in a subsequent newsletter.

Anglican
- Grace Church - 58 Elm St. between Bay and Elizabeth St. John the Evangelist (Garrison Church) - n.s. Wellington St. at Portland. St. George-the-Martyr - John St. St. Philip’s - s.w. corner of Dundas and Spadina. St. John’s - Toronto Junction - Dundas St. W. and St. John’s Rd.

Presbyterian
- Westminster Presbyterian (later St. Andrew’s, Bloor St.)
- Cooke’s Presbyterian - 88 Queen St. E.
- Erskine - Simcoe and Caer Howell (Elm. St.)
- College St. Presbyterian - n.w. corner of College and Bathurst St. James Square - Gould and Victoria

Methodist
- Central - Bloor St. E. and Park Rd.
- Queen St. Methodist - Queen N. near Spadina (later Church of All Nations)
- Carlton St. Methodist - s.s. Carlton near Yonge
- Dunn Avenue - Queen St. W. and Dunn

Congregationalist
- Western Congregational - e.s. Spadina between Baldwin and d’Arcy.
- Bond Street Congregational - n.e. corner of Dundas St. E. and Bond St.

Synagogues
- There are many synagogues that fall into this category, too. Fortunately they have already been documented through the excellent work of Dr. Stephen Speisman. They will be incorporated in the final report.
- Also the Salvation Army Headquarters - Albert St. - opened 1886, demolished early 1990s.

Presbyterian

Methodist

Congregationalist

Synagogues

Unitarian

at Jarvis and Dundas

Parlade Methodist Church, 1359 King St. W., Edmund Burke, architect. Built 1889, demolished 1975. Photo courtesy United Church Archives.
New Books

Masonry: How to Care for Old and Historic Brick and Stone, by Canadian Mark London, is from the Presentation Press and lives up to its back cover description as a complete primer. This is not just a technical book. There is a strong emphasis on the fitting in of any repair work with a philosophy that respects what already exists, barring poor repair or bad refacing work. Technically, it is fabulous for it conveys the complexities of stone and masonry in a simple yet thorough fashion.

Appropriately, there is strong emphasis on water and moisture control and the myriad of subsequent problems moisture can present. There are excellent sections on cleaning methods and how any necessary repairs should be made. Along with the text are dozens and dozens of photos and illustrations which are as important in conveying the author’s points. Considering the great expense that poor maintenance and poor cleaning jobs can cause, the price of this book at $20 is very reasonable. We hope most of the cleaning contractors in town will see a copy! - Reviewed by Hamish Wilson

Victorian Exterior Decoration, by Roger W. Moss and Gail Winkler, is rarer, dearer, and perhaps of lesser importance to preservationists. However, it is a very well-researched and profusely illustrated book which explains all of the various niceties of exterior decoration, which have not been so thoroughly compiled before. Of course, the content is taken entirely from American examples; however, it is fair to say that it is also quite applicable to Canada as well. Of great use are the pages which take the names of colours specified for use in Victorian times and give the paint code numbers and names for the identical colours from four large American paint manufacturers. There are also useful sections on the placement of colours on buildings, and on deciding where to put each colour. This is a purist’s book, and consequently a dim view is taken of modern day polychromy as expressed in San Francisco’s brightly painted houses. It is published by Henry Holt and Co., and is available in soft cover for $35. - Reviewed by Hamish Wilson

Well-preserved:

the Ontario Heritage Foundation's Manual of Principles and Practice For Architectural Conservation

The Ontario Heritage Foundation has sponsored this new resource book on all aspects of architectural preservation. It is written by Mark Fram, an experienced and knowledgeable preservation architect and planner and published by Boston Mills Press of Erin, Ontario, who have a fine reputation in the heritage field. There are many how-to books available which deal with the subject matter covered here, but none is as comprehensive and versatile as Well-preserved. This is really three books in one. It is a narrative describing how conservation should take place, from understanding to planning to doing to maintaining. It is a source book that can be read in almost any order, full of information on many general and specific preservation topics. And finally, it is a catalogue pointing the way to more detailed specialized sources on almost any of the subjects it discusses.

Throughout the book, Well-preserved attempts to connect the principles behind preservation with good practice. It tries its best to differentiate between good practice based on principles and bad practice based on expediency. It tries to show how good practice can be more economical and efficient than bad, once the full value of the building or site is understood and factors of time and durability are taken seriously.

Two strong features of the book are the layout of its pages and its binding. Well-preserved is intended to be a working reference, so its spiral binding lets it lie flat for easy use on desktop, workbench or drafting table. The pages, as shown below, are laid out in a structured and easy to use manner.

Author Mark Fram is an architectural consultant, designer and planner with special expertise in the planning and conservation of buildings, districts and landscapes of historic and scenic importance. He is president of the Society for the Study of Architecture in Canada, a director of the Association of Heritage Consultants, and is an adjunct assistant professor in the Faculty of Architecture and Landscape Architecture at the University of Toronto.

The Conservancy has made special arrangements with Boston Mills Press for our members to purchase Well-preserved at a special price of $14.95 plus postage, a tremendous saving over the regular price of $24.95! See the coupon enclosed with this issue.