EDEN SMITH·architect
1858-1949

the architectural conservancy of ontario · toronto region branch
EDEN SMITH·ARCHITECT
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A biography prepared by the architectural conservancy of ontario
Toronto region branch

Research and text by Carolyn Neal
Illustrations by William J. Moffet
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this is the first in what is hoped will be a series of similar books dedicated to those architects who have contributed so greatly to the heritage of Toronto.

foreword

We are all becoming more and more aware of the need to preserve whatever is good from our past. Taste and fashions change quickly however. We only need to consider the current interest in Victorian architecture and articles. It is only a very short time since all such things were almost detested.

It is important therefore that we increase our ability to assess buildings on broader terms than just their "appeal". One area which is very thinly covered is information on the Architects of Ontario, whose work often covers many styles and many places. The Conservancy has undertaken a broad area of research - on individual architects and on specific areas of our city. Our hope is that this research will assist us all to better appraise - and appreciate - our architecture. This book is an early fruit of this programme.

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EDEN SMITH 1858 - 1949

M. Eden Smith, 'Architect, was born near Birmingham, England either in Warwickshire or Worcestershire. He was a younger child in a large Victorian family. His "gentleman's education" included the study of art, music and archaeology. Later, accompanied by a cousin, Sir William Eden (Anthony Eden's father) he travelled in England and on the continent. Skilled in drawing and watercolours, he sketched throughout their trips, in company with a friend he studied architecture, expecting it to be a lifetime interest, rather than a profession. In the first exhibition of the Toronto Architectural Eighteen Club in 1901 he showed measured drawings done in this period of two 15th and 16th C. half timbered buildings. One depicts the Grammar School in Kings Norton, Worcestershire and the other is of the Oak House, West Bromwich, Staffordshire, prior to a restoration in 1880. He had done, also, measured drawings of a tomb in Peterborough Cathedral and one of a section of Stoke Prior Church. It is known that he was associated for a time with a firm in London for which he desiged one or two houses, but records of these are lost. Eden Smith probably would not have used his Architectural knowledge for his livelihood had his family not suffered financial reverses; nor would he have come to Canada.

He emigrated in 1888 with his wife, the former Annie Charlton, his three year old son Harry (called Baize by the family) and their nursemaid. Abroad ship Eden Smith met a French count who was a big game hunter. He fired Eden Smith with the anticipation of adventure in Canada's west. They went together to south-west Manitoba, where twenty miles from Minnedosa Eden Smith built a log house for his family on a government land grant. He was unprepared for such a life. Homesteading very quickly lost its romantic appeal. By 1887 he was renting rooms on Gifford Street in Toronto and working as a draughtsman for the architectural firm of Strickland and Symons at 18 Toronto Street. The nursemaid did not

* Eden Smith is a double unhyphenated surname. He disliked his Christian name and it was never used in Canada, even by his wife.
accompany the family east. She had married and received Eden Smith's property as a gift. Eden Smith carried on with Strickland and Symons for four years. It was during this time that his plans were drawn for St. Simon's Church on Howard Street.

In August 1892 he applied for a building permit for the second Garrison Church - the Church of St. John the Evangelist at Portland and Stewart Streets. One month later another building permit carries his name regarding the Church of St. Thomas about to be erected one block north of the original Church on Huron Street. Probably, on the strength of these two commissions, he gained the confidence to hang out his own shingle "Eden Smith, Architect, 14 King Street".

G. Mercer Adam, writing in the book "Toronto, Old and New" of 1891 states concerning the residence of Mr. S. H. James that "the style of architecture is pure Norman ... it is a splendid piece of masonry, which puts to shame the flimsy, ephemeral edifices, with their stucco veneers of modern house construction". Eden Smith would have argued here with Mr. Adam. The domestic architecture of the day in Toronto he felt lacked taste and style. Consequently, his future role as innovator was to have a profound influence on residential building in the City. When he retired from active practice his houses, churches and small buildings remained as a significant architectural achievement. The monumental skyscrapers or vast piles of medieval grandeur were not for him!" St. Johns and St. Thomas were a prelude to a successful architectural career. By 1895 his office had been moved to the Canada Life Building, 48 King St. W. At this time he formed a partnership with Eustace Bird lasting four years, after which Bird went to New York where he joined the firm of Carrere and Hastings. Also, at 46 King St. W., Eden Smith shared office space with J. P. Hynes. Hynes, a lifelong friend, moved with him to 32 Adelaide St. E. in 1901 and then to 299 Yonge Street, Bank of Commerce Building in 1907 where they each practiced until 1915.

During these years the family had also moved several times.

While living on Salisbury Avenue, a second son, Ralph Eden Smith was born in 1890. Soon after this the family moved to Major Street, then to Harbord Street and later in 1896 to 287 Indian Road. This last house was designed for himself and here his neighbours and friends included Gustave Hahn, G. A. Howell and George Reid, all artists of the period.

These friends were the nucleus of a group building project, known to-day as Wychwood Park. The three-estate property had been an undeveloped tract of land on a hill north of Davenport Road and west of Bathurst Street. The existing two homes belonged to Alexander Jardine and the landscape artist, Marjorubuke Matthews. Matthew's son-in-law was a business partner of E.A. Davenport, also of Indian Road. They suggested to Hahn, Howell, Reid and Eden Smith that the land could be an ideal private park. The walled property was laid out to include building sites and winding roads while still retaining its wild state with a picturesque stream flowing into a large pond at the area's south end. Eden Smith designed and constructed the first house (#5) in the spring of 1906; George Reid designed his studio house "Upland Cottage" and it was built that summer. By 1914 ten other homes had been built. Many of these were artist's homes and several were of Eden Smith's design. Another was designed and built by his elder son, Harry.

In 1906 Harry joined his father's firm, having completed a years training in Boston. He was associated with the engineering and business aspects of the practice. In 1912 Ralph Eden Smith joined them. Thereafter, the firm operated under the name of Eden Smith and Sons. In 1914 they moved to 33 Scott Street off of Leader Lane. In reaching this office one went through an arched tunnel of a large building and into a courtyard where a two storey building of typical Eden Smith design was standing.

Harry, a Major in the Queen's Own Rifles went overseas with the second Canadian division. He remained in England until 1919, joined by

* A. S. Mathers (A. S. Mathers worked in Eden Smith's office when he first graduated.)
his wife Helen. Their daughter Pamela was born there. On his return he did not rejoin the firm which had suffered a lack of strong management during his absence. Instead he followed a desire to live in the country. First he learned the necessary skills from working on an established farm near Guelph. Later he purchased his own land nearby, and built his family a small home overlooking the Speed River. His brother Ralph continued with his father until he retired from active practice in 1920. Ralph Eden Smith maintained the firm on King Street West until 1925 when he joined an architectural firm in New York.

Eden Smith had passed "with flying colours" the Ontario Association of Architects examinations, and was accepted as a member in October 1933. He was the first president of the Architectural Eighteen Club. The Club, restricted to eighteen members, had proposed alternative educational requirements for young architects to the O.A.A. It also sponsored annual exhibitions. Entries were included from all the clubs belonging to the Architectural League of America with which the Eighteen Club was associated. When the Eighteen Club was disbanded in 1908, Eden Smith became a member of the Philadelphia T square Club, another affiliate of the League of America. He was also an honorary Fellow of the Royal Architectural Institute of Canada, a member of the Royal Society of Arts, and belonged to the Toronto Guild of Civic Art.

He was a founding member of the Arts and Letters Club in 1908 and thereafter played a large part in the Club's early history. Music was an interest and playing the violin continued to be an activity all his life. In 1911 he played violin in the club's performance of Haydn's Kinder Symphonie.

In that same year he drew plans for the famous fireplace that was installed in the Club's "Court St. Quarters" (County of York Courthouse - 57 Adelaide St. E.) - an engineering feat. The quarters were on the second floor, and building the fireplace required derrickng great blocks of Ohio sandstone up a spiral staircase and then they were hung on the wall. The dedication of the fireplace featured an elaborate drama, "Then Came Fire" (in four scenes and an overture). When the Club moved to Elm Street in 1920 the fireplace understandably remained behind. The wall decorations in the Great Hall of the new club were coats-of-arms worked artistically into puns of a member's name. Each one was designed and executed by Scott Carter and J. E. H. MacDonald for a member of the executive committee. Eden Smith's Arms show a tree entwined by a snake with an apple, and two anvil. The Club owns a painting by J. E. Sampson "The Modern Fire Worshipper". It was painted in 1917 and pictures members grouped before the fireplace. Its designer is seated as part of the

*This information courtesy of the Arts and Letters Club.
group, smoking his pipe. Also on the Club walls, is a pencil drawing of a mustached Eden Smith. It is considered to be a very good likeness. Eden Smith was handsome, tall and of aristocratic bearing; a prototype of the Imperialist Englishman. He enjoyed good conversation and his pipe was a constant companion. Those who knew him describe him as a 'dreamer of dreams' and a man of great charm. Despite his reserved demeanor he had a ready twinkle in his eye especially for his little wife Annie. Thanks to her shrewd and unobtrusive domestic management their long retirement was always comfortable.

When they retired in 1920 they moved into a large, old, stuccoed brick home on Harry's property near Guelph. With its high-ceilinged rooms it lacked the style of an architect-designed house but it did have a wide verandah on the southern exposure overlooking the river. Subsequently Eden Smith and Annie spent summers at the farm and the other six months in Eyesham, England, or occasionally in rented Toronto quarters.

Eden Smith died on October 10, 1949. He is buried in Woodlawn Cemetery, Guelph with his wife who predeceased him in 1936. Both the farmhouses were destroyed in March 1976, victims of the Grand River Conservation Authority's flood control dam project on the Speed River.
HIS WORK

Eden Smith's venture into architectural practice was crowned with success from the very outset and in a short time he found himself with the largest practice in Toronto in the field of house design. His work influenced Toronto's domestic architecture more radically than that of any other architect - in fact, his work is the forerunner of modern homes. In order to appreciate his originality one must compare his work with the contemporary houses of the time. The vibrancy and fun of the Victorian Gothic has been replaced by the sombre Romanesque style which was the vogue in the 1890's. The turn of the century then brought the Edwardian style, Victorian stripped of the ornament and humour, some examples heavy with chunky, classical detail. Houses had large plate glass windows often with a stained glass transom.

The exterior of Eden Smith houses were extremely simple in design, and all in an English Cottage style. Their interest relied on proportions of voids to solids rather than on ornament. They had steeply-pitched shingled roofs, tall chimneys and bands of small paneled casement windows, often leaded. These windows required the adjustable shutters that were on most of his houses, usually painted dark green. Arches often were incorporated into his designs. The usual contemporary house was oriented to the street and usually had a verandah across the front. The kitchen faced to the backyard, enclosed by a board fence, where there was a vegetable garden and in larger houses, a stable. However, Eden Smith was without background in the way of life represented here. He was unaware of the beauty present in the older Georgian buildings across the Ontario landscape. In fact, he was not interested in Georgian as an architectural style.

His was an English sense of garden and he often faced his main entrance and living rooms out onto its beauty and privacy. Thus the entrance often appeared at the 'side' of the house. It was frequently the case that the main rooms were thus oriented towards the south. The front and back parlours were combined into one large living room and many times were placed at the rear of the house. He had no inhibitions regarding the kitchen's location and in several of his houses it occupied the street front so long reserved for the parlor. Such a house appeared strange enough that sightseeing buses were actually routed to pass one of his homes with its working area faced to the street. But he did not mind that some were amused with what to him was perfectly logical. Those who lived in the houses came to understand his 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 individual houses and he supervised the construction of them all. He had the ability to think in three dimensions as he arranged the elements of the plan so that he could visualize the structure that was to arise from it."

"He believed a house should be designed from the inside out, and if the plan is moulded to the activities of the owner, the exterior will reflect his personality."

His sense of space was masterful and room flowed into room with wide doors or connecting arches. Principal rooms were oriented towards the south light. He developed detailed but good details of entrance, eaves, chimney, doors and exterior trim and repeated them over and over. Yet each house has its own character. Interior trim came in three kinds depending on the finish: paint, walnut or oak.

+ A.S. Mathers, Sr.
++ Ralph Eden Smith
"No other architect of his generation could compete with him in the use of materials for he could work wonders with a common brick and a rough sawn board". * His houses held several fireplaces (some tending to be heavy) and many doors. He loved ingle nooks, stairs were doglegged and a pet detail was newel posts which were marvels in geometry.

Even in his busiest years, no designers were employed and only a handful of draftsmen. A magnificent draftsmen himself, he drew his preliminary sketches on heavy, yellow drawing paper with a 4H pencil detailing with greatest accuracy what was so clearly in his mind. The original was taken to the job, no duplicates were made. In his first interview with a client he would sketch a plan. He kept control of the design although he always considered each persons' needs and wishes. The client would agree to the plan or procure the services of another architect. From this plan working drawings were produced in four days. Drawn in ink on linen they were masterpieces of brevity. The client did not see or have an opportunity to alter these drawings. Eventually he did receive 1/8" scale plans and elevations. In the working drawing only the cellar was dimensioned and a general note read that all windows were to be centered in the rooms. Eden Smith established about him contracting firms who did the greater part of his work - Fussell and Thomas, S.T. Hughes, E. Wickham, Orr Brothers, Chan, Wood and Son. It was not unusual for him to be able to commence work ten days after the client approved the sketches. His son has spoken of forty-eight houses being on the drawing tables at one time. Eden Smith's formula for design was simple. He developed a purely functional plan for the kind of living that he himself enjoyed.

* A.S. Mathers, Sr.
HIS BUILDINGS

"Eden Smith designed some very fine Churches. He possessed that rare ability to feel the nature of a Church building and to impart to it the simplest meaning of the ecclesiastical spirit". 

Church of St. Simons - The Apostle, opened March 1888. (Howard Street at head of Ontario St.)

"The Church crowns the southern slope of the picturesque Rosedale Ravine and is a structure as handsome as it is unique. The style of the structure is in the half-timbered Elizabethan, an adaptation successfully made in this case, "though the style is unusual in Church Architecture".

Eden Smith has done watercolours of this Church. They show a cloistered entrance and a sanctuary bell cote between the roof and a tall chimney. They were short lived. By November 1892, due to rapid growth of the congregation the Church "had undergone a structural change so complete that it could hardly be recognized to-day from the description given above". ** The drawing in the Canadian Architect and Builder (May 1888) is signed by Eden Smith, although the building is attributed to Strickland and Symons since he was working for the firm at that time. He later designed the Parish House and the rectory which were completed in 1907. The rectory was north-east of the Church facing Hoor St. (12 Edgedale Rd.). Later the noise of the streetcars on the newly constructed Prince Edward viaduct became intolerable for the rector and the building was moved during the summer of 1922. The family continued to live in it while it was moved, inch by inch to # 9 Glen Rd., where it stands to-day. Ralph Eden Smith supervised this operation.

It is very possible that Eden Smith designed the Church of the Epiphany (Beatty Ave., Parkdale) while he was employed by Strickland and Symons. It was opened in September 1888.

* A. S. Mathers
** John Ross Robertson "Landmarks of Toronto", see drawing on page 13

The building permit for the Church of St. John the Evangelist (Portland and Stewart Sts.) was entered in August 1892 and indicated a proposed cost of $15,000.00. He did additions to the rectory also. The Church has since been demolished.

Another of his fine churches built in 1893 is still standing on Huron Street opposite Washington Avenue. St. Thomas Church "Illustrates well his ecclesiastical achievements, simply designed, and built of the most inexpensive materials. It is a beautiful building and truly a Church". He included the screen he designed for St. Thomas Church in a 1901 architectural exhibition, Eden Smith and his wife were life-long members of this Church.

Farther west at the same time, a little Church with rectory attached was being built in Seaton Village. St. Cyprian's Anglican Church, (now Russian Orthodox) still stands at the corner of Pollis and Manning Avenue, although altered. The Sisters of St. John The Divine from St. Thomas Church established a mission on Pollis Ave. to assist the work of St. Cyprians. He designed a beautiful little Chapel in their Mission House as well. Eden Smith considered St. George's Anglican Church, Oshawa (Bagot and Centre Sts.) to be his finest church. But better known is Grace Church-on-the-Hill (300 Loondale Rd.) built of Credit Valley Limestone to a cruciform plan. The Church was opened in 1910. It was completed in 1938 when his design was modified and a chapel was built in place of his proposed tower. He also designed the rectory in 1913 (352 Russell Hill Rd.) and later (1922) the Wayside Memorial Cross standing beside the church.

David T. Symons Q.C. was on the building committee of Grace Church-on-the-Hill when Eden Smith was chosen as Architect. Mr. Symons was a warden of St. Simon's church when the rectory was being built and three years later (1910) he had moved into 6 Warren Rd. a house designed by Eden Smith.

* A. S. Mathers
Unfortunately, a renovation to historic St. Mark's Church in Niagara-on-the-Lake reduced a fine Loyalist styled building to one of current Gothic.

Also:

St. Matthias Rectory, 63 Bellwoods Ave. (painted brick)

Gospel Church, Charles St. E.

St. Jude's Church and Rectory, Roncesvalles Ave.

Chancel addition to the Catholic Apostolic Church, Gould St. & Victoria St. (1894 - demolished; this church was formerly Gould St. Presbyterian Church built in 1855, Wm. Hay, Architect).

St. Paul's Church, Rectory and Parish House, Haltonbury

A Church in Waterloo

St. Michael's and All Angels Church, St. Clair Ave. W. at Wychwood Ave. (This church is attributed to Eden Smith and Sons. It is a Ralph Eden Smith design 1906).

St. Michael's and All Angels Rectory - 84 Ellaworth Ave. 1913

Presbyterian Church, Kirkfield (attrib)

St. Hilda's College still stands on the grounds of Old Trinity College at 700 Queen St. W. Now known as Strachan House it retained its original Chapel until recently.

Eden Smith designed the oak Bishop's Chair and lectern for Old Trinity College. He felt the cabinet work of Mr. Ridpath and of his furniture firm was of high quality and had him construct an oak sideboard for his own home. Eden Smith also designed a sideboard for the J.C. Grace home at 430 Avenue Rd, a beautiful home which has been demolished for apartments.

In the same year as St. Hilda's was built (1899) he received a commission to build a three-storey addition to Bishop Strachan School which was on the site of Eaton's College Street store.

Also:

Upper Canada Preparatory School (Peacock Building) 220 Lonsdale Rd, 1902

University of Toronto Men's Residence, Devonshire Place at Hoakin Ave.

The Wychwood Park Carnegie Library, 1431 Bathurst St. built in 1915 is an Eden Smith design. The interior is patterned after a Tudor hall; it recognizes the 300th anniversary of Shakespeare's death in 1616. The Beaches Library (2161 Queen St. E.) and High Park Library (228 Roncesvalles Ave.) are identical in plan. These were the first Toronto Public Libraries to abandon stack rooms and use the "open shelf" system.

On Severn Street at the edge of Ramsden Park above Yonge and Bloor Sts. stands the Studio Building (1913-17), a very modern building for its day. It was conceived as a workshop for artists by Lawren Harris and his friend Dr. James MacCallum. This was a
notable contribution to Canadian art as many of the Group of Seven
found studios here. A.Y. Jackson writes "The building was a
lively centre for new ideas, experiments, discussions, plans for
the future and visions of an art inspired by the Canadian coun-
tryside".

Another building project, progressive even now, was the
Toronto Housing Corporation's Sumach St. terraces built in 1908.
They were the earliest example of deliberate mass low income
housing in Canada. Later, in 1913, 260 walk up apartments were
built on Bain Ave, (86-88) in Riverdale: "Here you have a sense of
humanity, of domesticity. Every family has its own front door. The
courtyards give a feeling of enclosure and the vistas have variety
and an element of surprise". In the plans the kitchen areas are
small. It was an Eden Smith attempt to force the working man into
his living room when he wished to relax.

He did a scattering of commercial buildings. Examples are
dairy (122 Carlaw) and a two storey paint shop, altered but still
at 66-68 Birch Ave. In 1913 he designed a $30,000, automobile storage
garage at 374 Dupont St. for the J. Vansickler Roofing Co. (the 2nd
floor is now used as the Phoenix Theatre). He did the Standard Bank
at 324 Bloorview Ave. and the Dominion Bank and store at 563 Bloor St.
W. (at Bathurst). The latter is still being used for its original purpose.
He had been the architect for both a Standard and a Dominion Bank
director's house. It is for his houses that Eden Smith is best known.
His earliest houses were often in the St. George area and many of these
have been demolished. At one time it was possible to count twelve
of his houses when standing on the corner of St. George and Bernard
Sts. As the City expanded into Deer Park his homes could be found
north to St. Clair and beyond. Houses in the Russell Hill Rd. area
were later, and still rural. Rosedale was another suburb which pos-
sessed a concentration of his designs.

Eric Arthur

e.g.'s on St. George St. and Central area:
#74(dem), 86, 105, 174 (George H. Hees), 217(dem),
221(dem), 230(attributed), 232(attributed), 231. He
showed the inglenook and fireplace of this home of Bartle
E. Bull at 228 St. George St. in a 1902 exhibition.

Waltner Rd., (45), 100(dem)
Admiral Rd., 55, 81, (25) (the home of T.G. Brough)
Lower, 67(dem)
Bernard Ave., (60)
Bedford Rd., (29) (4 dem)
Madison Ave., (63, 101)
Queen's Park, 67 (dem) - home for University College
principal
Spadina Rd., 66(dem). He exhibited views of the McCarthy
house in a 1902 exhibition.
Lyndhurst Ave., 71

Beverley St.
The brick and stone fence and stable he did at the turn of the
century for C.W. Beardsmore can be seen at 136 Beverley
at Dundas.

Wellesley St.
Another "combination" stable and garage are still at the rear
of 22 Wellesley Street near Yonge. A proper edifice for the
motor car was a concept that architects were puzzling over at
this time.

Hazleton St. (35)
Portland St. (81)
Crawford St. (201) a good example of his early style.

Numbers in brackets (i) have been changed since the building date,
or (ii) have not been checked to ascertain if building is still
standing.
Deer Park Area

St. Clair W., # 355, In 1912 for Mrs. Christopher Robinson, a $35,000.00 residence at a time when the average cost in this area would be $8,000.00 -- (demolished).

# 89 for Arthur Kirkpatrick - demolished.

Clarendon Ave., 18, 71, 16

Clarendon Crescent # 5, The E. B. Walker family moved into this house December 24, 1908. The addition was done by Ralph Eden Smith.

Poplar Plains Rd., 18, 275 (dem 1976)

Balmoral Ave., 176 (a good example of a small home)

# 223 (alt)

Russell Hill Rd., 43, 291

Forest Hill Rd., 69 (attributed) (02) 291

Warren Rd., 105, 177, 186 (this house has its original green shutters)

# 190. This is an e.g. where the house is oriented south towards the garden. It is interesting to note that Eden Smith had a further contract to build a one story frame kennel for the owner's son ($100. in 1911).

Dunvegan Rd., 26, 109 (now painted brick)

Wychwood Park # 3 (Harry Eden Smith) 5 (Eden Smith) 16 (Du Vernet)

(10) 67 ** (E.F. Walker) also bears street # 67 on Alcina

786 Davenport was also a Wychwood Park residence.

* Marmaduke Matthews, the artist and co-founder of Wychwood Park, was born near Wychwood Forest, Oxfordshire, England.

** See cover illustration.
Rosedale Area

Jarvis St. 571 (altered)
# 577 (now La Chasse Galerie - there is an inglenook in the entrance hall)

Edgedale Rd. 1-3 and 5-7 (both semi-detached - one was the home of a rector of St. Simon's).

Walker Ave. 76
Crescent Rd. 91 (an e.g. where the kitchen faces the street)
# 134
Chestnut Park Rd. 10 (for H. S. Mara - demolished for subway).
# 34
Roxborough St. W. 23 and 25 (semi)
Roxborough St. E. 43 (others near Yonge demolished for subway).
Roxbrooke Dr. 124 (attributed)

Nanton Ave. 45
McKenzie Ave. 2, 6 (attributed) 25 (dem) 20 (once Ralph Eden Smith's home).
Maple 28
Dale Ave. 20
Hawthorne Ave. 17 (alt)
Thornwood Rd. 5/7 (dem)

Rosedale Rd. 5
Cluny Dr. 2, 48 (This was Toronto's first clinker brick residence, 1909).
South Dr. 122
Glen Rd. 137
Biscarsho 20
Douglas Dr. 260 (86) 338, (146)

* see drawing on page 29

"Drumshab". In 1908, Eden Smith designed a two-storey brick and rough cast addition to "Drumshab", the most historic house still standing in Rosedale. It was a Regency Cottage built by William Cayley in 1830.

North

"Anandale" Home of the Hon. Dr. Herbert A. Bruce.
Bayview Ave. and Lawrence Ave. E. - demolished

2 Valleyanna Dr. The gatehouse for Annandale. It has been renovated into a modern home by Mr. F. E. Fletcher, architect.

Teddington Park 53 (attributed)
Blythwood Rd. 102 - Eden Smith was very pleased with this small cottage built on a restricted budget for a school teacher, Katharine Powell. The hall and living room are of equal size, and are connected with arched openings. Sunroom and carport are later additions. See illustration and plans, page 17.

Riverview Drive (320)

West

Indian Road 267 (was 405). This was the first residence Eden Smith built for his family; 305 (was 445) 280 (was 420).

Oakmount Rd. 29, 45 (demolished for apartments). These two houses were designed for builders who worked for Eden Smith, Thomas and Harry Fussell.

He did some buildings out of the City; documentation for some of these is not complete. Examples are, a house overlooking
Burlington Bay, a large addition to J.E. Seagram's house in Waterloo, a residence for Sir William MacKenzie in Kirkfield and his 16 room cottage on Balsam Lake in the Kawarthas, and houses in Belleville, Collingwood and Oshawa.

The Grand Opera House, Barric, accommodating 1200 persons, was completed in 1896. The designated architects of this building are Eden Smith and Eustace Bird. Eustace Bird had just returned from England and the design was undoubtedly influenced by his European studies. Two massive, square, corner towers, corbelled out at the second storey were joined by an arced balcony. The balcony was surmounted by a central pediment. The opulent interior contained a stage 60' x 35' and its drawing is signed by Bird. The building has been destroyed by fire.

The above listing is far from complete. We would appreciate receiving additional documented information. Please write, Architectural Conservancy of Ontario - Toronto Branch, 166 Crescent Road, Toronto M4W 1Y2.

We wish to acknowledge the assistance we have received from the following:

Mrs. Ralph Eden Smith, Mrs. Pamela Morin, Mr. Hunter Bishop, Miss Jeanne Arnold, Mrs. Harcourt Vernon, Mrs. Cynthia Heidenreich, Miss Willa Reid. Also our thanks to several members of the Conservancy who have contributed information on individual buildings and to others who have searched building permits.

A slide lecture by Napier Simpson Jr. to the Toronto Branch of the Architectural Conservancy in 1982 and again in 1976 was the framework and impetus for this study.

Errata
Frontpiece: delete Ralph
Pg. 3 delete 33
Pg. 5 1.1: foreward - foreword
Pg. 9 par. 1, 1.5: G.A. Howell, friend not artist
Pg. 12 par. 2, 1.1: 1920 - 1925
1.6: Evesham - Evesham
Pg. 25 par. 4, 1.2: (1913-17) - (1913-14)
Pg. 28 Wychwood Park*
 16 (duVernet) (19) 67
 16 (Duvernet) (was 19), 67
 67 (E.F. Walker)*
 67 (E.F. Walker)* delete
Pg. 30 last line:
  Douglas Dr. 260(86)338, (146)
  Douglas Dr. 260 (was 86), 338 (was 146)
Pg. 32 par. 4, 1.3: Heidenreich - Heidenreich

* Add 7 (was 800), 45, 49, 69, 97

Further research: Mrs. Carolyn Neal
Pen and ink drawings: Mr. William J. Moffet