



STAFF REPORT ACTION REQUIRED

Alterations to a Designated Heritage Property, Amendment of Designation By-law – 15 Shuter Street / 178 Victoria Street (Massey Music Hall)

Date:	April 10, 2013
To:	Toronto Preservation Board Toronto and East York Community Council
From:	Director, Urban Design, City Planning Division
Wards:	Ward 27, Toronto Centre – Rosedale
Reference Number:	P:\2013\Cluster B\PLN\HPS\TEYCC\May 14 2013\teHPS16

SUMMARY

This report recommends approval of alterations to the designated heritage property at 15 Shuter Street (Massey Music Hall, or Massey Hall). The alterations are in response to serious longstanding deficiencies in the design of the existing concert hall relating to front of house patron services and comfort, and back of house accommodation for performers, crew and support staff. The applicant is proposing to construct a six storey addition to the rear of the existing Massey Hall plus a two level basement and two level mechanical penthouse for the purpose of providing multiple elevators, new back-of-house space, new at grade loading facilities, new patron facilities including washrooms and lounge areas, and administrative office space. The alterations also include the construction of new elevated pedestrian walkways (“passerelles”) connecting to the rear addition and running the full length on the east and west elevations of the exterior walls of the existing Hall to provide for much needed interior circulation space. The alterations include rehabilitation and restoration of the exterior envelope and of the interior auditorium of the historic structure.

RECOMMENDATIONS

The City Planning Division recommends that:

1. City Council approve the proposed alterations to the heritage property at 15 Shuter Street / 178 Victoria Street (Massey Hall), including the removal of the Albert Building, to allow for the construction of a six storey addition with a two

level basement and a two level mechanical penthouse on the south side of the existing concert hall substantially in accordance with the plans and drawings prepared by Kuwabara Payne McKenna Blumberg Architects dated September 28, 2012 and date stamped received by the City Planning Division October 4, 2012 for Site Plan Application No. 12 256738 STE 27 SA, and in accordance with the HIA Assessment (HIA) prepared by Goldsmith Borgal and Company Ltd. Architects dated April 8, 2013, subject to the following conditions:

- a. That prior to Final Site Plan approval the owner shall:
 - i. Provide a Phase 1 Conservation Plan detailing all conservation work required to the property at 15 Shuter Street / 178 Victoria Street as pertaining to the removal of the Albert Building, the stabilization of the south wall of Massey Hall following the removal of the Albert Building, construction of the new two storey basement and partial at-grade back of house, including a detailed estimate of costs for this conservation work, to be prepared by a qualified heritage consultant to the satisfaction of the Manager, Heritage Preservation Services;
 - ii. Submit an Interpretation Plan that interprets the cultural heritage value of the property at 15 Shuter Street / 178 Victoria Street and describes the evolution of the site including proposed methods of commemorating the Albert Building, to the satisfaction of the Manager, Heritage Preservation Services;
 - iii. Submit a Lighting Plan that describes how the Shuter and Victoria Street elevations of the heritage property at 15 Shuter Street / 178 Victoria Street will be sensitively illuminated at night to enhance the building's heritage character and landmark status to the satisfaction of the Manager, Heritage Preservation Services;
 - iv. Execute a Heritage Easement Agreement with the City for the property at 15 Shuter Street / 178 Victoria Street to the satisfaction of the Manager, Heritage Preservation Services, and register such agreement to the satisfaction of the City Solicitor;
- b. That prior to the issuance of any heritage permit for the property at 15 Shuter Street / 178 Victoria Street, including a permit for the removal of the Albert Building, the owner shall:
 - i. Obtain final site plan approval for Site Plan Application No. 12 256738 STE 27 SA from the Chief Planner, City Planning Division;

- ii. Obtain final approval for the necessary zoning by-law amendments required for the alterations to the property at 15 Shuter Street / 178 Victoria, such amendments having been enacted by City Council and having come into full force and effect in a form and with content acceptable to City Council as determined by the Chief Planner;
- iii. Submit final building permit plans and drawings for the proposed six storey addition to Massey Hall including the two level basement and the two level mechanical penthouse, satisfactory to the Manager, Heritage Preservation Services;
- iv. Enter into and register against title to the lands known municipally in 2012 as 15 Shuter Street / 178 Victoria Street (the "Massey Hall Lands) and the lands known municipally in 2012 as 197, 197R, 199, and 201 Yonge Street (the "197 Yonge Street Lands"), an agreement between the City, the owner of the 197 Yonge Street Lands and the owner of the Massey Hall Lands (the "Three Party Agreement), pursuant to a fully in force and effect Zoning By-law Amendment and Section 37 Agreement for the 197 Yonge Street Lands, which is enacted by City Council and is in a form and with content acceptable to City Council as determined by the Chief Planner. Such Three Party Agreement to secure the conveyance of the Conveyance Lands as defined in the attached report, to Massey Hall, and to secure the limited purpose of the Conveyance Lands, and additionally to secure related easement(s) to Massey Hall, and a Construction Phasing Plan and schedule for the timing of construction for the Massey Hall alterations in conjunction with the redevelopment of the 197 Yonge Street Lands, all to the satisfaction of the City Solicitor, the Chief Planner and the Manager, Heritage Preservation Services;
- v. Obtain the conveyance in escrow of the Conveyance Lands as defined in the attached report, together with the related easement(s), to the satisfaction of the City Solicitor;
- vi. Obtain any consents to sever required by the Planning Act for the conveyance and easement(s) required in Recommendation 1b) iv. And v. above; and
- vii. Provide a Letter of Credit in a form and amount satisfactory to the Manager, Heritage Preservation Services to secure the Phase 1 Conservation work, and to be held by the City as a rolling Letter of Credit until the completion of all subsequent

phases of the Conservation Plan in accordance with the HIA prepared by Goldsmith Borgal and Company Ltd. Architects dated April 8, 2013;

- c. That prior to the release of the Letter of Credit, the owner shall:
 - i. Provide replacement Schedule B photographs for the Heritage Easement Agreement for the heritage property at 15 Shuter Street / 178 Victoria Street to the satisfaction of the Manager, Heritage Preservation Services;
 - ii. Provide a certificate of completion prepared by a qualified heritage consultant confirming that the conservation work as generally described in the HIA prepared by Goldsmith Borgal and Company Ltd. Architects dated April 8, 2013 and as detailed in the Conservation Plan to be submitted and approved by the Manager, Heritage Preservation Services in phases, has been completed in accordance with these documents and to the satisfaction of the Manager, Heritage Preservation Services.
2. City Council amend By-law No. 501-75 of the former City of Toronto under Section 30.1 of the Ontario Heritage Act to revise the Reasons for Designation to explain the cultural heritage value or interest of the property at 15 Shuter Street / 178 Victoria Street and describe its heritage values.
3. City Council authorize the execution of a Heritage Easement Agreement under Section 37 of the Ontario Heritage Act with the owner of the Massey Hall lands, The Corporation of Massey Hall and Roy Thomson Hall, know municipally as 15 Shuter Street / 178 Victoria Street.
4. City Council authorize the City Solicitor to introduce any necessary bill in Council authorizing the entering into of a Heritage Easement Agreement for the Massey Hall lands.

Financial Impact

There are no financial implications resulting from the adoption of this report.

DECISION HISTORY

The property located at 15 Shuter Street (Massey Hall) was listed on the City of Toronto's Inventory of Heritage Properties on June 20, 1973. City Council designated the property under Part IV, Section 29 of the Ontario Heritage Act on November 26, 1975 for its architectural value and historic interest (By-law 501-75). The Federal Government designated Massey Hall a National Historic Site of Canada in 1981.

http://www.pc.gc.ca/apps/dfhd/page_nhs_eng.aspx?id=545

This report on the proposed alterations to the Massey Hall will be considered by Toronto and East York Community Council at its meeting on May 14, 2013 and by City Council at its meeting on June 11, 2013 at the same time as reports from the City Planning Division relating to Official Plan and Zoning Amendment Application No. 12 133580 STE 27 OZ for 197, 197R, 199 and 201 Yonge Street (the "197 Yonge Street Lands"), being an application to construct a 60-storey mixed-use tower (Massey Tower) that will incorporate the Yonge Street elevation and front portion of the historic bank building at 197 Yonge Street, and that includes a requirement for the conveyance of lands to Massey Hall allowing for the construction of the rear addition to Massey Hall as discussed in this report. At its meeting March 21, 2013 City Council directed the Chief Planner and Executive Director, City Planning Division to submit to the May 14, 2013 meeting of the Toronto and East York Community Council a further report addressing both the Massey Tower site and the Massey Hall Lands, that includes among other things, draft implementing Official Plan and Zoning By-law Amendments providing for the development at 197 Yonge Street and for the development substantially as proposed by Massey Hall based on its site plan application filed with the City on October 2, 2012. <http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2013.TE22.6>

Among the reports from the City Planning Division to be considered by TEYCC at its meeting May 14, 2013 the report (January 28, 2013) from the Director Urban Design, City Planning Division entitled 'Alterations to a Designated Heritage Property, Amendment of an Existing Heritage Easement Agreement - 197 Yonge Street (Canadian Bank of Commerce)', recommends a Heritage Easement Agreement be entered into by the owner of Massey Hall with the City prior to any alterations being permitted to Massey Hall as contemplated in the report and before any removal of the Albert Building may occur, such easement to be secured in a Section 37 Agreement for the development of the 197 Yonge Street Lands, such Section 37 Agreement to be entered and registered prior to the passing of Bills. <http://www.toronto.ca/legdocs/mmis/2013/te/bgrd/backgroundfile-55704.pdf>

BACKGROUND

Policy Framework

Planning Act and Provincial Policy Statement

The Provincial Policy Statement (PPS) provides policy direction on matters of provincial interest related to land use planning and development. The PPS sets the policy foundation for regulating the development and use of land. Key objectives include: building strong communities; wise use and management of resources; and, protecting public health and safety. City Council's planning decisions are required to be consistent with the PPS.

The *Planning Act* and associated *Provincial Policy Statement* guide development in the Province and they include provincial interests regarding heritage resources as described in the Provincial Policy Statement issued under the authority of Section 3 of the *Planning Act*. The *Planning Act* requires that all decisions affecting land use planning matters "shall be consistent with" the Provincial Policy Statement. The Provincial Policy

Statement (PPS) provides direction on matters of provincial interest related to land use planning and development, and promotes the provincial policy-led planning system.

Provincial Policy Statement 2.6.1 directs that "Significant built heritage resources and cultural heritage landscapes shall be conserved". Properties included on the City's Inventory of Heritage Properties are considered to be significant in this context.

In the PPS 2005, "conserved" is defined as "the identification, protection, use and/or management of cultural heritage and archaeological resources in such a way that their heritage values, attributes and integrity are retained. This may be addressed through a conservation plan or heritage impact assessment."

Official Plan

Policy 3.1.5.2 of the Official Plan states that "Heritage resources on properties listed on the City's Inventory of Heritage Properties will be conserved... Development adjacent to properties on the City's Inventory will respect the scale, character and form of the heritage buildings and landscapes".

Standards and Guidelines for the Conservation of Historic Places in Canada

The Parks Canada document, *Standards and Guidelines for the Conservation of Historic Places in Canada* adopted by City Council, is the document guiding planning, stewardship and conservation approach for all listed and designated heritage resources within the City of Toronto. The relevant Standards include the following:

- Conserve the *heritage value* of a historic place. Do not remove, replace, or substantially alter its intact or repairable *character-defining elements*. Do not move a part of a *historic place* if its current location is a *character-defining element*
- Conserve heritage value by adopting an approach calling for minimal intervention
- Find a use for an historic place that requires minimal or no change to its character-defining elements
- Evaluate the existing condition of character-defining elements to determine the appropriate intervention needed. Use the gentlest means possible for any intervention. Respect heritage value when undertaking an intervention.
- Maintain *character-defining elements* on an ongoing basis. Repair *character-defining elements* by reinforcing their materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of *character-defining elements*, where there are surviving prototypes
- Make any intervention needed to preserve character-defining elements physically and visually compatible with the historic place and identifiable on close inspection. Document any intervention for future reference

- Conserve the heritage value and character-defining elements when creating any new additions to an historic place or any related new construction. Make the new work physically and visually compatible with, subordinate to and distinguishable from the historic place
- Create any new additions or related new construction so that the essential form and integrity of an historic place will not be impaired if the new work is removed in the future

Development Proposal

The subject property at 15 Shuter Street is bounded by Shuter Street on the north, Victoria Street on the east, St. Enoch's Square on the west, and the lands described later in this report as the "Conveyance Lands" on the south (Attachment No.1). Directly adjacent and to the south of the conveyance lands is the Elgin Winter Garden Theatre a designated heritage property and a National Historic Site. West of St Enoch's Square (laneway) and adjacent to Massey Hall is the listed heritage property at the southeast corner of Yonge and Shuter Street (221 Yonge Street) currently occupied by ING Direct.

The Corporation of Massey Hall and Roy Thomson Hall ("the Corporation") has submitted a site plan application to the City to permit the construction of a six storey addition to the rear of the existing Massey Hall with a two level basement and a two level mechanical penthouse ("Redevelopment project"). The addition will provide much needed space for performers, multiple elevators, new washroom and lounge / lobby areas, administrative office space as well as new back-of-house space. The introduction of elevated enclosed corridors or "passerelles" approximately 6.8 metres above grade along the full length of the exterior east and west elevations of the historic structure and connecting to a new lobby space within the rear addition, will enable the auditorium to be fully accessible at all levels for the first time in its history. At-grade loading facilities will be provided in conjunction with the rear addition that will eliminate the current requirement for staging equipment to be moved into and out of the concert hall through the front doors on Shuter Street. Mechanical and electrical systems will be modernized, theatrical lighting, rigging and sound systems will be updated and seating in the auditorium will be upgraded (Attachment No.3).

The opportunity to address longstanding deficiencies in the design of Massey Hall both in terms of staging and back-of-house requirements as well as patron amenities, has been made possible in part by the proposed conveyance of the Conveyance Lands and associated easement(s) from the owner of the 197 Yonge Street Lands (MOD Developments Inc.) in conjunction with the proposed development of the 60 storey Massey Tower at the 197 Yonge Street Lands. The Conveyance Lands comprised of approximately 450 square metres in area, are bounded by Victoria Street on the east, the Elgin Winter Garden Theatre on the south, and St. Enoch's Square on the west, are located immediately adjacent to the southerly lot line of the lands currently owned by Massey Hall and together with the lands on which the Albert Building is erected, provide the lands needed to expand the current footprint of Massey Hall. The transfer of the Conveyance Lands and the construction of the addition and alterations to Massey Hall

will require the coordination of complex construction phasing schedules and site access requirements between MOD and Massey Hall. Both parties continue to work closely together and with City staff to secure the necessary agreements pertaining to the transfer of the lands and easement(s) and the proposed MOD development and Massey Hall addition.

The Massey Hall Redevelopment project includes significant restoration and rehabilitation on the interior and exterior of the Massey Hall building to the character defining features of the heritage property as described in this report.

Massey Music Hall

Massey Hall is a three-storey, red brick structure built in a late Palladian style originally designated a heritage property by the City of Toronto in 1975 for its architectural value and historic interest (By-law 501-75) (Attachment No.2). Designed by the architect Sidney Rose Badgley in 1889 and constructed under the supervision of architect George Martell Miller in 1893-94, the Massey Music Hall was presented to the City of Toronto by Hart A. Massey in memory of his eldest son Charles Albert, who died of typhoid in 1885 at the age of 36. Charles Albert was an accomplished organist and pianist and Hart Massey was determined to dedicate to him an auditorium for music. The Hall was home to both the Toronto Symphony and the Toronto Mendelssohn Choir from their founding. It served as Toronto's major concert hall for much of the twentieth century and remains one of Canada's most important cultural institutions. Although criticized for its plain exterior, likely a reflection of Hart Massey's devout Methodism, the Moorish-styled interior is a particularly fine example of the style with further ornamentation achieved by means of stained glass windows in an art nouveau style on the three levels of the auditorium and in the clerestory. The concert hall has earned widespread renown over the years for the outstanding acoustics of its auditorium; roughly square with a raked main floor and two horseshoe balconies supported on cast-iron columns. Limited by a building site of constricted size, the functional design of the interior accommodates only the most specific of programmatic needs – the auditorium (with stage and seating), the four stairwells at each corner of the building and an entrance lobby.

COMMENTS

Massey Hall has been the subject of criticism and debate throughout its 120 year history being threatened at times with demolition. Early critics concluded the site was too small and that Hart Massey had budgeted inadequate funds for the building when compared to other concert halls of its time. Alterations to the structure have continually been made over the years in an effort to address the same longstanding issues: lack of public space, inadequate back stage accommodation, fire and safety issues, and the general maintenance of an aging building. The most notable exterior alteration made in response to one of these, fire and safety concerns, was the introduction of exterior fire escapes in 1911.

The current Massey Hall Redevelopment project is described in the Heritage Impact Assessment for the Massey Music Hall (HIA) prepared by Goldsmith Borgal and

Company Limited Architects, dated April 8, 2013 as being comprised of four stages of work discussed in detail in the following section of this report:

1. Removal of the Albert Building and construction of the new rear addition and passerelles
2. Removal of the fires escapes and restoration of exterior elements (windows, masonry)
3. Interior renovations (seating, washroom facilities, rigging and lighting)
4. Interior restoration of key heritage features (stained glass windows, decorative plaster ceiling and the 1930s Deco lobby)

Proposed Interventions

Removal of the Albert Building / New Addition

The four storey Albert Building was constructed on the southern end of Massey Hall in 1894. Acquired by Hart Massey as part of the development site for Massey Hall, the lot on which the Albert Building was constructed extended only half the width of the Hall. For this reason it was constructed as a separate but attached building designed for commercial and residential purposes to maintain some income potential for the Hall. The building came to serve as the janitor's residence for Massey Hall, eventually being incorporated with the Hall physically and used for administrative space.

Staff has required the applicant to demonstrate all possible options for the construction of the proposed rear addition including those that retain and incorporate the Albert Building or as a minimum, its facade. The consolidation of the Conveyance Lands with the Albert Building site provides a relatively narrow 65 foot wide frontage on Victoria Street for the construction of the rear addition. The programmatic requirements for this space including a loading dock, mechanical and electrical rooms, elevators, washrooms and a lobby along with a new Victoria Street entrance to the Music Hall make retention of the Albert Building extremely difficult. Staff is satisfied based on the information provided in the HIA and discussions with the project team, that removal of the Albert Building is a necessary heritage impact in order that the new addition can be designed to address as completely and as efficiently as possible the programmatic requirements of Massey Hall as a concert hall. Preliminary construction schedules have been developed by MOD Developments Inc.

The removal of the Albert Building will be necessary in the earliest phase of construction for the development of the 197 Yonge Street Lands (currently identified by MOD Developments Inc. as being July 2013). Commencement of construction of the above grade portion of the rear addition to Massey Hall will not begin due to construction access requirements from Victoria Street for the proposed new tower on the 197 Yonge Street Lands until first occupancy of the new building on the 197 Yonge Street Lands.

Passerelles

The passerelles provide the physical space that is lacking in the current Massey Hall to allow exiting from each of the three levels of the auditorium and connecting to elevators, making the Hall fully accessible. On the east side of Massey Hall the passerelle is

proposed to be glass allowing one to see the east wall of the heritage structure and the stained glass windows that will be restored along its length. The positioning of the passerelles on the east and west elevations of the Hall is such that it minimizes their visual impact being suspended just above a stone stringcourse at the top of the first floor and extending to just below the top cornice line.

The new passerelles will allow the fire escapes added to the north face of Massey Hall in 1911 to be removed and this elevation to be restored. They also help to unify the rear addition with the historic structure along its east elevation, as both the rear addition and the passerelles will have a transparent quality tying the old and the new together. Filling in the current vacant block between The Elgin Winter Garden Theatre and Massey Hall provides connection between these two cultural venues and physically consolidates the block.

Exterior Restoration / Rehabilitation

The removal of the fire escapes is a significant restoration initiative. Equally significant is the proposed restoration of the stained glass windows on three (north, east and west) elevations of the building. The majority of these windows have been boarded up for years to control light and noise penetration into the concert hall, concealing what is a key character defining feature of this heritage property. These include eight surviving windows (of 12) installed in the east and west walls at the main level of the auditorium comprised of life-size portraits of famous composers.

As it will still be necessary to control light and noise entering the auditorium once the windows are uncovered, the method of restoration / rehabilitation that will be implemented has yet to be determined. Staff will work with the Corporation as the precise conservation detail for the stained glass windows is developed.

The removal of the fire escapes will require some repair to masonry on the north elevation. It will also provide an opportunity to restore the original stone "Massey Hall" sign band and to reinstate a canopy across the front of the building. The details of this canopy (precise location on the north elevation, materials, attachment) will be developed in consultation with Heritage Preservation Services and will form part of the conservation plan. The canopy is included on the site plan submission only to delineate the extent of its projection (encroachment) into the public right-of-way.

Finally, in order to create more functional box offices, the existing box-office windows will be revised within the original door openings in the east and west corners of the north elevation. The HIA indicates the details of the materials and methods of altering these original openings will be further explored in the conservation plan.

Interior Restoration / Rehabilitation

The excellence of the Massey Hall auditorium, both acoustically and in the intimacy it provides between artist and audience, can be attributed to the functional design of the music hall in response to the limited size of the site. The interior of Massey Hall is essentially entirely devoted to the auditorium, the stage and seating, with two horseshoe

balconies wrapping around the stage. A very modest entrance lobby off Shuter Street and the stairwells in the four corners make up the balance of the interior. The proposed alterations to the interior of Massey Hall will not impact this functional design. The balcony seating may be extended to include private boxes where the existing lounge is located on the second floor. At the gallery level, a modest adjustment in the rake of the floor and replacement of the only remaining original wood seats (c.1893) is proposed to improve the site lines and the congested condition that currently exists at this level. A portion of the wood seating presently in the gallery will be preserved within the auditorium as an historical reference. All of the seating within the auditorium will be upgraded (replaced). The applicant has indicated the possibility of restoring one of the original box seats beside the stage in honour of the Massey family.

The wood screen providing a cross-over space at the back of the stage was added sometime between 1911 and 1926 and is included in the Reasons for Designation. The proposed conservation strategy for this element of the interior is not yet known. Removal of this character defining feature (if proposed) would require approval by City Council as it is not contemplated in this report.

The Moorish decoration which is original to the building including the vaulted and decorated plaster ceiling with scalloped arches and cusps, the carved capitals and cast-iron columns, the decorative brackets, and at the rear of the auditorium, the chimney surrounds placed in the northeast and northwest corners on the ground floor will all be restored.

The existing lobby off Shuter Street will be preserved with some rehabilitation of the Art Deco scheme implemented in 1933, acknowledging the contribution this later alteration has made to the heritage value of Massey Hall. Public access to the concert hall will continue to be provided from this entrance along with the new entrance off of Victoria Street.

Assessment of Heritage Impact

The HIA prepared by Goldsmith Borgal and Company Ltd. Architects dated April 8, 2013 provides a clear and well articulated conservation strategy for Massey Hall. The HIA references the *Standards and Guidelines for the Conservation of Historic Places in Canada* document throughout, in support of the high standard of conservation proposed for Massey Hall as part of this Redevelopment project. Foremost is the commitment by the applicant to restoration of the surviving features of the original concert hall. A letter of intent from the Board of Directors for Massey Hall is attached to this report that confirms this commitment (Attachment No.10).

While the details of the required Conservation Plan are still being developed, proposed changes to improve the acoustically quality and site lines within the auditorium will be reviewed carefully by the City for their impact on heritage attributes as described in the amended designation by-law. A conservation plan will be submitted for the City's review and approval by the Manager, Heritage Preservation Services in advance of each stage in the construction / conservation process for the Massey Hall building.

Amended Reasons for Designation

Former City of Toronto By-law No. 501-75 for the property at 15 Shuter Street is being amended according to the provisions of the Ontario Heritage Act (2005) to update the Reasons for Designation to describe the cultural heritage values and attributes of the site. The Amended reasons for Designation (Attachment No. 12) are based on the Heritage Property Research and Evaluation Report that forms Attachment No. 13 to this report.

CONCLUSION

The proposed alterations to the heritage property at 15 Shuter Street (Massey Music Hall) are critical to the long term viability of Massey Hall as a vibrant operating concert hall. The Redevelopment project allows for upgrades to the existing Hall to meet the spatial and technical requirement of today's musical performers, to create much improved and fully accessible patron spaces, and includes restoration and rehabilitation initiatives to this treasured heritage property in the City of Toronto. These alterations, including the removal of the Albert Building, are tied to the redevelopment of the 197 Yonge Street Lands as set forth in the February 5, 2013 City Planning Division report '197, 197R 199 and 201 Yonge Street – Official Plan Amendment and Zoning Amendment Applications'. The reports on both matters will be before Community Council and City Council at the same time and relate to each other. The proposed redevelopment of the 197 Yonge Street Lands provides for the conveyance of the Conveyance Lands of approximately 450 square metres in area, bounded by Victoria Street on the east, the Elgin Winter Garden Theatre on the south, and St. Enoch's Square on the west, located immediately adjacent to the southerly lot line of the lands currently owned by Massey Hall and together with the Albert Building lands, provide the space needed to expand the current footprint of Massey Hall as discussed earlier in this report.

CONTACT

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SIGNATURE

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City Planning Division

ATTACHMENTS

Attachment No. 1 – Location Plan: 15 Shuter St.

Attachment No. 2 – Photograph: 15 Shuter St.

Attachment No. 3 – Artist Rendering: Massey Hall

Attachment No. 4 – Proposed Alterations: Massey Hall, Site Plan

Attachment No. 5 – Proposed Alterations: Massey Hall, North Elevation

Attachment No. 6 – Proposed Alterations: Massey Hall, East Elevation

Attachment No. 7 – Proposed Alterations: Massey Hall, West Elevation

Attachment No. 8 – Proposed Alterations: Massey Hall, Section – North/South, Looking West

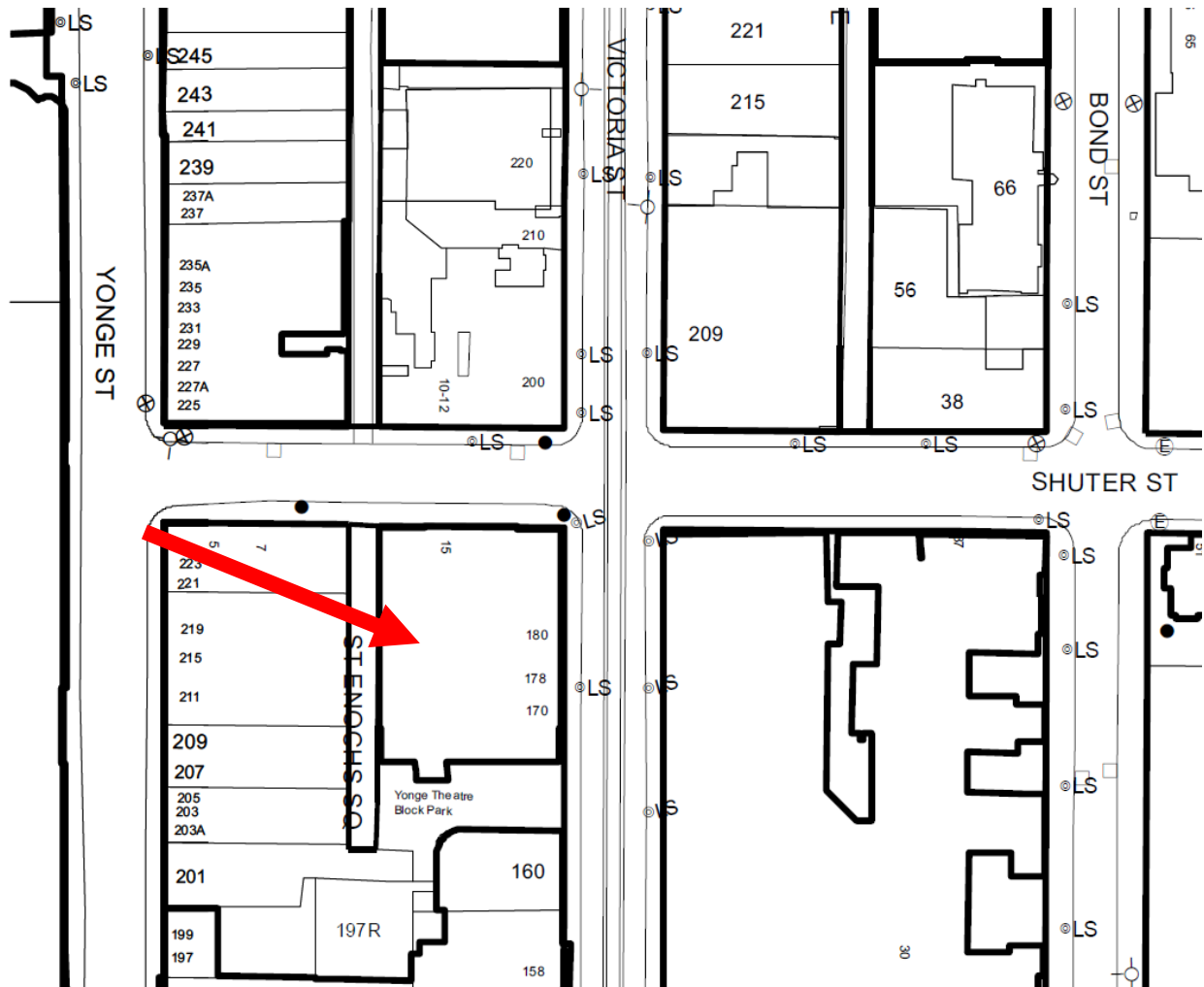
Attachment No. 9 – Proposed Alterations: Massey Hall, East Elevation, Victoria St. Entrance

Attachment No. 10- Letter of Intent, April 11, 2013, The Corporation of Massey Hall and Roy Thomson Hall

Attachment No. 11 – Original Reasons for Designation

Attachment No. 12 – Amended Reasons for Designation

Attachment No. 13 – Heritage Property Research and Evaluation Report

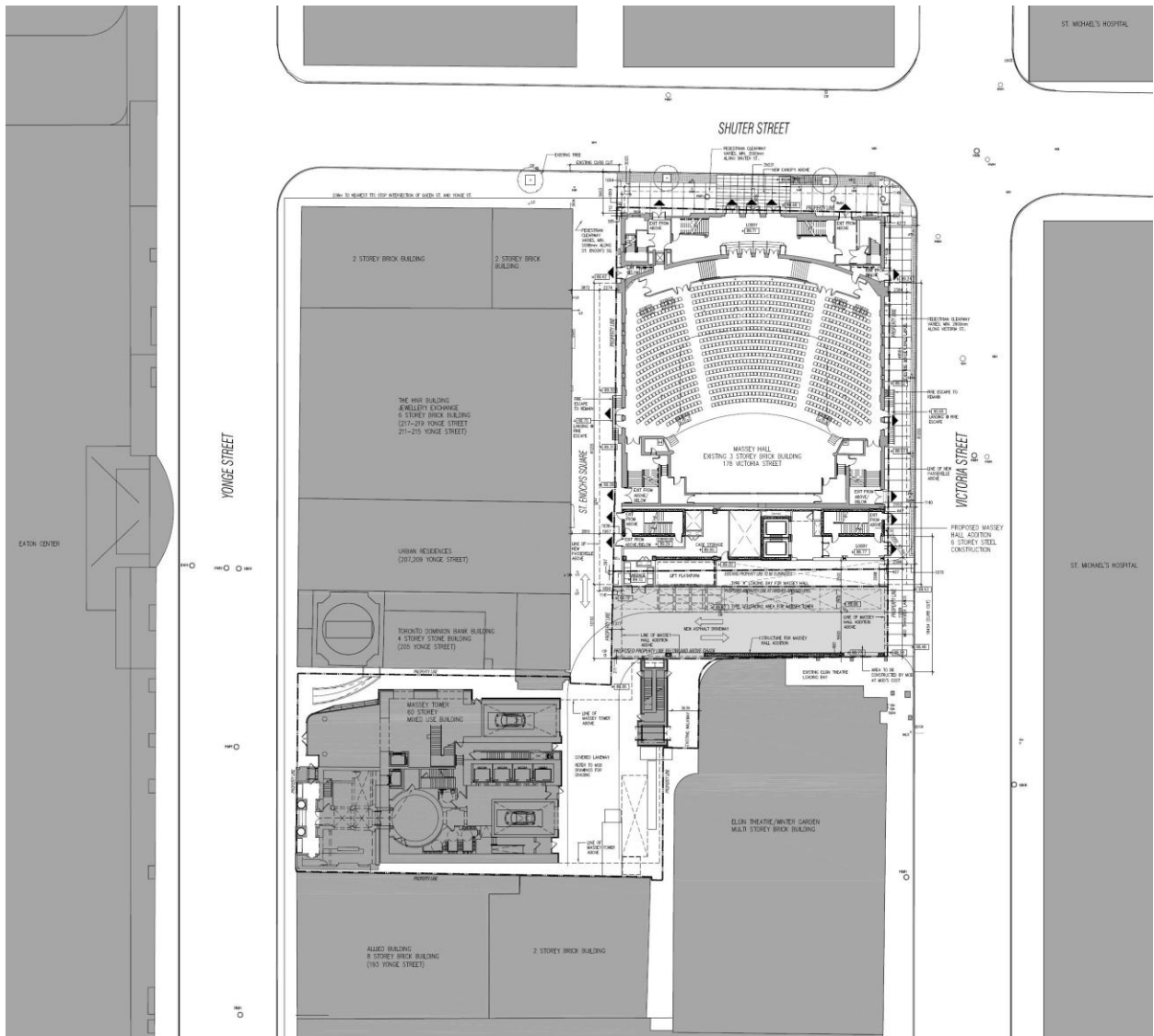


The arrow marks the property at 15 Shuter Street.
 This location map is for information purposes only; the exact
 boundaries of the property are not shown.

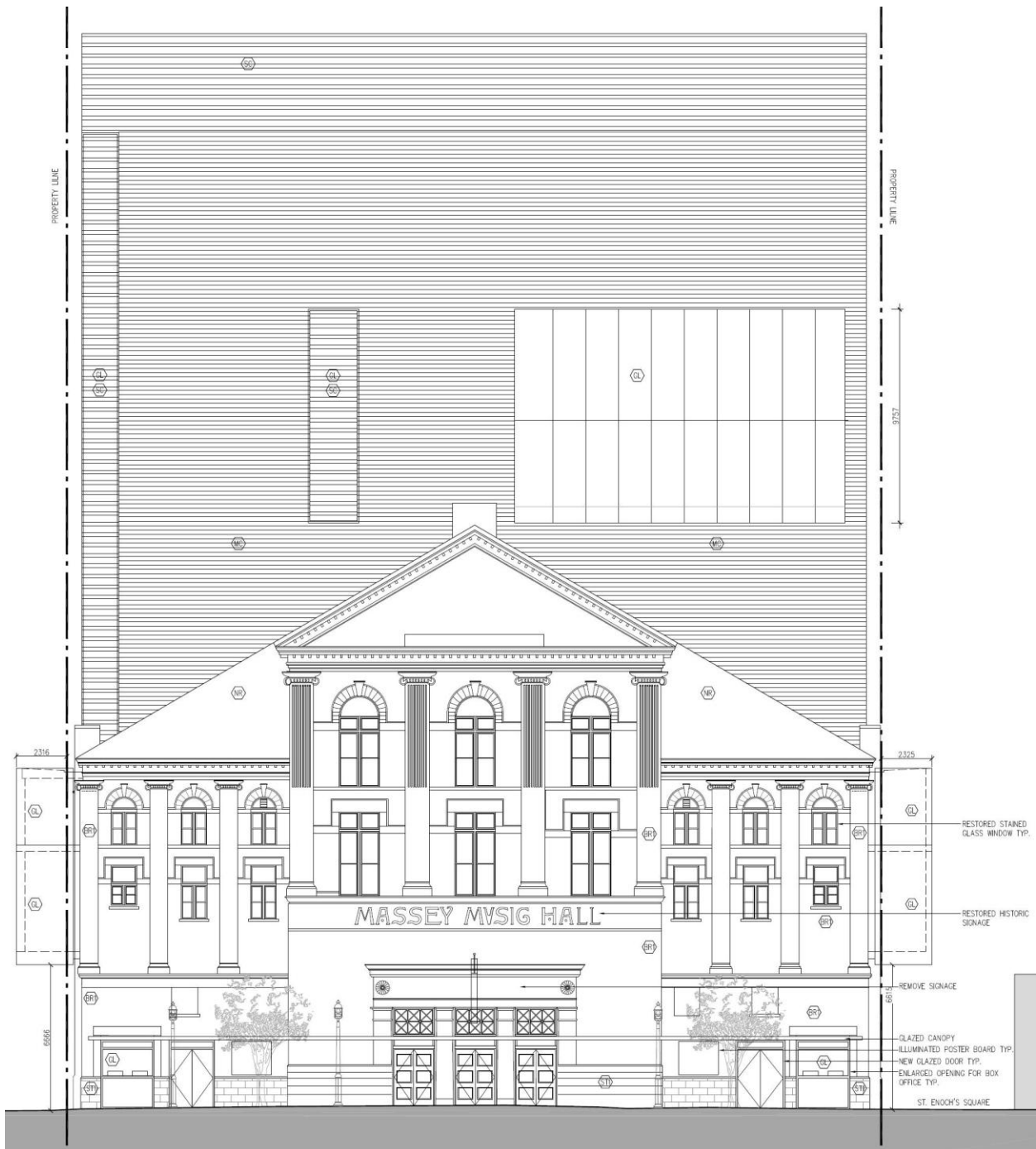




Artist's Rendering (View looking southwest)



Site Plan



North Elevation
PROPOSED ALTERATIONS: MASSEY HALL

ATTACHMENT NO. 6



East Elevation



West Elevation





East Elevation, Victoria St. Entrance

Intimately Powerful



MASSEY
HALL



ROY
THOMSON
HALL

Thursday, April 11, 2013

The Corporation of Massey Hall and Roy Thomson Hall
60 Simcoe Street, Toronto ON M5J 2H5 TEL 416-593-4822 FAX 416-593-4224
www.masseyhall.com www.roythomson.com

Ms. Sherry Pedersen
Heritage Preservation Co-ordinator
Heritage Preservation Services
Urban Design
City Planning Division

Dear Ms. Pederson,

The Corporation of Massey Hall and Roy Thomson Hall, a not-for-profit charitable corporation, has recently been presented with a strategic transfer of land immediately to the south of Massey Hall allowing the Corporation to construct an integrated multi-story expansion to the south to provide for necessary back of house improvements, including a loading dock, proper artistic and technical accommodations and modern, accessible lobbies, bars, amenities and facilities for patrons and performers. This expansion also provides the opportunity for the Corporation to expand our business model in support of the primary existing function of the Hall, through new spaces dedicated to artist development, education and performance.

The ultimate vision for the Corporation is to complete a full revitalization and expansion of Massey Hall, which will include the preservation and restoration of the interior and exterior of the Hall.

Due to the complex nature of the project including its connection to the construction of MOD Developments' Massey Tower, construction will happen over several years in various phases. Phase 1 of our project is known as the 'Foundation' component, and involves a replacement of the existing back of house area with a new, two-story basement, and partial at-grade back of house structure, giving Massey a functioning, modern production and technical facility for the very first time. This work will begin with the demolition of the existing Albert Building, followed by excavation and construction of the full basement and at grade structure. Once this phase of the project is complete, Massey Hall will coordinate with MOD's construction schedule for the following phase of work, which will happen at first occupancy of the condominium.

The need to properly honour and revitalize Massey Hall, and most importantly, the auditorium, has always been what has ultimately driven and inspired our project. Further, our plans have always been predicated on what we consider to be the most important character defining element of our Hall, the auditorium. Massey Hall as a performance venue, arguably one of Canada's most iconic heritage venues, is the most important feature that we are committed to sustaining and honouring. However, the timing of the first phase of the project is such that, in order to realize the benefit of our donation of land, our efforts will necessarily concentrate on the foundation component. While this first phase does not address conservation specifically, we are dedicated to addressing these elements in the subsequent phases of work.

Looking to the auditorium as our key priority for the revitalization, we have a number of elements, not in any order of significance, which we are committed to at the very least make good or, in some cases, restore. These elements include the all-important character of the auditorium as displayed through the cohesive and continuous volume of the space, the wrap-around of the balcony and gallery levels, and Moorish details. We are committed to a plan that addresses the state of the plaster ceilings; and to revealing the original stained glass windows where possible. Our seats on all levels of the Hall

will be replaced, and we will investigate opportunities for better sightlines. In order for Massey Hall to remain vital, vibrant, and relevant in the 21st century and beyond, we will also pursue the opportunity to improve the function of the hall for artists and performers by adding the technical infrastructure necessary to accommodate a range of performances, while not adversely affecting the quality of the acoustics of the Hall. On the exterior, we are committed to ensuring a weather-tight building envelope that will preserve the building well into the future.

All of these repairs are necessary for the continued use of Massey Hall. The extent to which we will address all of the elements listed above and the level of detail for each will be developed in due course, in consultation with Heritage Preservation Services of the City of Toronto Planning Division. Our commitment to the Hall, and in particular to the auditorium, is unwavering, and will be a most vital component of the second phase of our project, which needs to be coordinated with the ongoing development of Massey Tower condominium. Once the initial and necessary Foundation component is completed, we will turn our attention to the existing property and solidify plans for conservation beyond what we have already articulated.

A project of this scope, which celebrates Canada's rich historical legacy and prepares for future decades of encouraging Canada's cultural and artistic talents on a world class stage stands to be Toronto's next contribution to Canada's cultural renaissance. This opportunity will result in significant economic and cultural benefit for the downtown core, the Greater Toronto Area, and indeed the entire province. It will allow us to revitalize the Hall as a fully functional, 21st century performing arts facility. We thank you for your support of the project to date and look forward to working with you over the life of this important project.

Yours respectfully,

Charles S. Cutts
President and CEO
The Corporation of Massey Hall and Roy Thomson Hall

Reasons for the designation of The Massey Music Hall at No. 15 Shuter Street.

The Massey Music Hall, 15 Shuter Street at 178 Victoria Street, by G. M. Miller is designated to be of architectural value as a fine example of a late nineteenth century concert hall. The Moorish-styled interior is an especially fine example of the style and of the decorative work of an important Toronto architect. The building also has undoubted historical association with the musical and cultural life of the City while providing a point of architectural interest and a change in scale in the streetscape east of Yonge Street.

Massey Hall

Former City of Toronto By-law No. 501-75, designating the property at 15 Shuter Street under Part IV, Section 29 of the Ontario Heritage Act is amended to revise the Reasons for Designation to describe the site's cultural heritage values and attributes as set out in the 2005 amendments to the Ontario Heritage Act.

Description

The property at 15 Shuter Street is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the criteria for municipal designation prescribed by the Province of Ontario under the three categories of design, associative and contextual values. Located on the southwest corner of Shuter and Victoria Streets, Massey Hall (1894) is a three-storey concert hall.

Massey Hall is a rare surviving example of a building in Toronto designed as a concert hall with classical features associated with the early 19th century Palladian style and unique details including the stained glass windows depicting classical composers. Executed with a high degree of craftsmanship, the elaborately decorated interior was inspired by the Moorish Revival style and highlighted by the auditorium with its horseshoe-shaped seating in three levels beneath the vaulted, beamed and decorated plaster ceiling incorporating scalloped and ogee-shaped arches with cusps and brackets.

Associated with Toronto's influential Massey family, Massey Hall was commissioned by Hart A. Massey as a memorial to his eldest son. Hart A. Massey founded the Massey Manufacturing Company (later Massey-Harris and Massey-Ferguson), which developed in the 19th and 20th centuries as one of the world's largest producers and exporters of agricultural machinery. Massey and his family were dedicated philanthropists in Toronto, founding the Fred Victor Mission (in honour of Hart Massey's youngest son), funding the rebuilding of Metropolitan Methodist Church (now Metropolitan United), and establishing Annesley Hall and the Household Science Building at Victoria College (later Victoria University) at the University of Toronto. The Honorable Vincent Massey, who served as Canada's Governor General from 1952 to 1959, used the remaining funds from his grandfather Hart Massey's estate to establish the philanthropic Massey Foundation in 1918, which supported cultural projects in Toronto and across Canada and donated Hart House and Massey College to the University of Toronto.

As the first purpose-built hall devoted solely to musical performances in Toronto, Massey Hall has been intimately linked to the cultural development of Toronto since the founding of the concert venue, including a near century-long association with the Toronto Symphony Orchestra (and its famed conductors, including Sir Ernest Macmillan) and the Toronto Mendelssohn Choir (and its founding director Augustus Vogt). Among the innumerable international performers featured on its stage were famed opera singers

(Maria Callas and Enrich Caruso), ballet companies and individual dancers (such as Russian ballerina Anna Palova), esteemed orators (from Winston Churchill and Helen Keller to the Dalai Lama), and musicians ranging from folk singer Bob Dylan to jazz musician Dizzy Gillespie. Massey Hall provided a showcase for Canadian icons such as classical pianist Glenn Gould and jazz musician Oscar Peterson, as well as singer Gordon Lightfoot who performed the first of his many concerts at the venue in 1967. Performers and audiences alike were drawn by Massey Hall's superb acoustics, described as among the finest in the world.

The design and evolution of Massey Hall was overseen by a series of important Toronto architects. It remains the best known work in Toronto of Sidney Rose Badgley, a Canadian architect based in Cleveland, Ohio who was recognized for his ecclesiastical designs in North America. Massey Hall was constructed under the supervision of George Martel Miller, who also designed the changes to the complex in 1911 as one in a series of projects for members of the Massey family in Toronto. For over half a century beginning in 1933, the local architectural firm of Mathers and Haldenby accepted commissions at Massey Hall.

Contextually, Massey Hall is historically, visually, physically and functionally linked to its surroundings in the neighbourhood northeast of Yonge Street and Queen Street East in downtown Toronto where it stands as part of the Theatre Block. It shares its status as one of the three historic performance venues in the area, with the adjoining Elgin and Wintergarden Theatres (1913-14) and the neighbouring Pantages Theatre (1920) on Yonge Street. Massey Hall is an integral component of the group of recognized heritage properties in the area that includes St. Michael's Cathedral, the "E" Wing of St. Michael's Hospital, Metropolitan United Church, and the former Bank of Montreal, Canadian Bank of Commerce and Bank of Toronto branches along Yonge Street.

With its distinctive appearance and its placement on Shuter Street where it is viewed from Yonge Street in the Theatre Block, Massey Hall is a city-wide landmark.

Heritage Attributes

The heritage attributes of the property at 15 Shuter Street are:

- The scale, form and massing on a rectangular-shaped three-storey plan
- The hipped roof with a gable at the north end and, along the east and west slopes, the clerestory windows and the brick chimneys (the height of the chimneys has been reduced)
- The materials, with brick cladding and brick, stone, terra cotta, metal, wood and glass detailing
- The organization of the principal (north) façade where the central section is flanked by lower side wings (east and west)
- On the north façade, the frontispiece containing the main entrance where three sets of paired doors with transoms are separated by pilasters and surmounted by a

- cornice (the wood doors are original and the Art Deco-inspired geometric designs of the transoms date to 1933)
- Above the entry, the stone frieze with "Massey Music Hall" carved in capital letters
 - Organized by four incised pilasters with capitals, the flat-headed window openings with hood moulds in the second storey and the round-arched window openings with transoms, hood moulds and keystones in the third storey
 - The enclosed triangular pediment on the north façade, which originally incorporated sculpted classical decoration
 - The side wings with the secondary entries, where the shape, organization and classical detailing of the fenestration in the upper floors is repeated from the centre block
 - On the side elevations facing Victoria Street (east) and St. Enoch's Lane (west) and above the first-floor entries, the placement and detailing of the flat-headed and segmental-arched openings that are arranged individually or in pairs between classical pilasters and piers
 - The four-storey Albert Building, which is attached to the south end of Massey Hall where it shares its setback on Victoria Street, complements it in materials and classical detailing, and is distinguished by the east entrance and the two-storey oriel window
 - On the interior of Massey Hall, the entrance lobby (north) with the Art Deco detailing dating to 1933 that adjoins the auditorium (south)
 - The auditorium, which rises four stories and is organized in a horseshoe-shape with an elevated stage at the south end
 - The configuration of the auditorium, where the orchestra level is raked and iron columns with carved detailing support the second-floor balcony and the third-floor gallery
 - The Moorish Revival detailing in the auditorium, with the vaulted, beamed and decorated plaster ceiling where scalloped arches with points end in cusps or 'stalactites', the ogee-shaped arches, and, on the clerestory windows and the private boxes flanking the stage, the horseshoe-shaped arches
 - The original stained glass windows incorporating portraits of classical composers with Art Nouveau patterns that are placed in the three floors of the auditorium and in the clerestory
 - In the northeast and northwest corners of the auditorium, the Moorish-inspired fireplaces with brick and stone detailing, arches and elaborate wood mantels
 - The panelled wood screen that was added at the rear of the stage, and the remaining original wood seats in the gallery
 - The placement and setback of Massey Hall on the southwest corner of Shuter and Victoria Streets

HERITAGE PROPERTY RESEARCH AND EVALUATION REPORT



MASSEY HALL
15 SHUTER STREET, TORONTO

Prepared by:

Heritage Preservation Services
City Planning Division
City of Toronto

April 2013

1. DESCRIPTION



Above: Massey Hall from Yonge Street; cover: Massey Hall from Victoria Street
(Heritage Preservation Services, 2013)

15 Shuter Street: Massey Hall	
ADDRESS	15 Shuter Street (southwest corner of Victoria Street)
WARD	27 (Toronto Centre-Rosedale)
LEGAL DESCRIPTION	Plan 22A, Lots 7-10
NEIGHBOURHOOD/COMMUNITY	Yonge Street
HISTORICAL NAME	Massey Music Hall
CONSTRUCTION DATE	1894 (opened)
ORIGINAL OWNER	Hart A. Massey, industrialist
ORIGINAL USE	Commercial (concert hall)
CURRENT USE*	Commercial (concert hall) * This does not refer to permitted use(s) as defined by the Zoning By-law
ARCHITECT/BUILDER/DESIGNER	S. R. Badgley, architect; William J. Hynes, plasterwork
DESIGN/CONSTRUCTION/MATERIALS	Brick cladding with brick, stone, terra cotta, glass, metal and wood detailing
ARCHITECTURAL STYLE	See Section 3
ADDITIONS/ALTERATIONS	See Section 2.ii
CRITERIA	Design/Physical, Historical/Associative & Contextual
HERITAGE STATUS	Designated under Part IV, Section 29 of the Ontario Heritage Act by By-law No. 501-75
RECORDER	Heritage Preservation Services: Kathryn Anderson
REPORT DATE	April 2013

2. BACKGROUND

This research and evaluation report describes the history, architecture and context of the property at 15 Shuter Street, and applies evaluation criteria to determine whether it merits designation under Part IV, Section 29 of the Ontario Heritage Act. The conclusions of the research and evaluation are found in Section 4 (Summary).

i. HISTORICAL TIMELINE

Key Date	Historical Event
1836	Plan 22A is surveyed, subdividing the lands bounded by Yonge, Lot (present-day Queen), Mutual and north of Gerrard Street East
1844	James Butt purchases Lot 10 and subsequently acquires Lot 9 and part of Lot 8 on the southwest corner of Shuter and Victoria Streets where he commissions house form buildings
1858	Boulton's Atlas shows the status of the property with residential structures
1880	Goad's Atlas for 1880 (& its revisions in 1884 & 1890) illustrate the site, which retains its house form buildings
1889	Hart A. Massey commissions architect S. R. Badgley to prepare plans for a music hall
1892 Sept	Massey acquires Lots 8-10 ¹
1893 Apr	Building permit #1279 is issued to Massey for a "brick music hall and store" (Image 9)
1893 Sept	Vincent Massey, Hart Massey's grandson and the future Governor General of Canada, lays the cornerstone for Massey Hall
1893 Oct	The Assessment Roll records an "unfinished music hall" on the site (the city directory for 1894 has the same information)
1894 June	Massey transfers Lots 8-10 to the trustees of "Massey Music Hall"
1894 June 14	Massey Hall is officially opened with a performance of Handel's "Messiah"
1911	Architect G. M. Miller oversees upgrades to Massey Hall, including the addition of iron fire escapes with platforms or canopies on the exterior
1933	Architects Mathers & Haldenby design alterations to the venue, which is officially renamed "Massey Hall"
1942	The iron platforms on the north facade are removed, leaving the fire escapes on this wall and the side elevations
1948-49	Mathers & Haldenby design alterations, including an addition at the southwest corner known as The Annex
1973 June	The property at 15 Shuter Street is listed on the inaugural City of Toronto Inventory of Heritage Properties
1975 Nov	The City of Toronto designates the property at 15 Shuter under Part IV, Section 29 of the Ontario Heritage Act by By-law #501-75
1982	Massey Hall is declared a National Historic Site

¹ According to land records, Massey purchased parts of adjoining Lot 7 in 1892 and 1895

ii. HISTORICAL BACKGROUND

Yonge Street

The property at 15 Shuter Street is located directly east of Yonge Street in Park Lot 8, one of the 100-acre allotments surveyed after the founding of the Town of York (Toronto) and conveyed to associates of the provincial government. Captain George Playter was granted Park Lot 8 in 1796, the same year that Yonge Street was surveyed along the west side of this allotment. However, the section of the road between present-day Queen and Bloor Streets remained impassible and was known locally as "the road to Yonge Street" until the early 19th century.

In 1797, the south 40 acres of Park Lot 8 were acquired by John McGill, owner of neighbouring Park Lot 7. His nephew and heir, Peter McCutcheon McGill had the lands bounded by Yonge, Lot (Queen), Mutual and north of Gerrard Street East surveyed and registered as Plan 22A in 1836 (Image 8). The maps attached as Images 2-5 show the layout and initial development of the area. The lots on the southeast corner of Shuter and Victoria Streets were conveyed to James Butt, who authorized the construction of modest wood frame buildings (Image 4). Goad's Atlases (Images 5 and 6) trace the development of the neighbouring lands near the Yonge and Queen intersection where Timothy Eaton and Robert Simpson opened competing businesses near the close of the 19th century that evolved into the city's first department stores. The idea of combining different commercial products and services under one roof was novel at the time, and with the horse-drawn streetcar lines serving the neighbourhood, brought shoppers to Toronto's new "Main Street." In the block on the east side of Yonge between Queen and Shuter, a series of brick commercial buildings were constructed in the 1870s, with one edifice containing the upper-storey "Albert Hall" where public events and musical performances were held before Massey Hall opened nearby.

Massey Hall

The construction of Massey Hall on Shuter Street was prompted by public and personal events. "To much of Protestant - and particularly Methodist - Toronto, the idea of a 'theatre' was both immoral and socially dubious," so musical concerts in early Toronto were held in outdoor pavilions, churches or public assembly halls, including the city-owned St. Lawrence Hall following its unveiling in the mid 1800s.² Although the proudly named Grand Opera House and Royal Opera House opened in the 1870s, their productions ranged from high- to low-brow, and neither achieved the level of respectability to welcome "some cultured and wealthy men such as Hart Massey (who) could proudly claim at the end of their lives that they had never entered any theatre."³ Near the close of the 19th century, public complaints about the lack of a year-round facility in Toronto devoted to musical concerts coincided with Massey's personal tragedy

² Dendy, 154

³ Dendy, 154

in the loss of his eldest son and heir, Charles Albert Massey (1848-84), an enthusiastic amateur musician. As a public memorial, Massey commissioned a facility with "an auditorium spacious, substantial and comfortable where public meetings, conventions, musical and other entertainments, lectures, etc., could be given, admitting of the largest number of people attending and enjoying them at a minimum cost of admission."⁴

Hart Almerrin Massey (1823-96) had the means to fund a public concert hall with his standing as the founder of one of Toronto's most important industries that produced and exported farm machinery world-wide. Beginning with a foundry and machine shop in Newcastle, Ontario, Hart Massey incorporated the business as the Massey Manufacturing Company in 1870. Nine years later, he directed its relocation to Toronto where a sprawling complex of factories and warehouses developed along King Street West and Strachan Avenue adjoining the railway corridor.⁵ The company was renamed Massey-Harris following its amalgamation with the rival A. Harris, Son and Company in 1891, and became Massey-Ferguson in the 20th century.

At the time of his son's death in 1884, Hart Massey was semi-retired and residing in Cleveland, Ohio where he was familiar with industrialist William H. Doan's funding of the Cleveland Music Hall (1885). That venue (pictured in Image 13) incorporated an elevated entrance flanked by commercial shops, features that were included in the original design for Massey Hall in 1889. However, the architectural plans were commissioned before Massey began assembling the subject property on the southwest corner of Shuter and Victoria Streets, resulting in a smaller site than originally envisioned. The coinciding changes to the plans placed the structure and the main (north) entrance closer to Shuter Street, while the commercial uses were removed to the Victoria Street elevation in a wing named the Albert Building.⁶ The final designs (Image 12) featured an exterior that was criticized in the media for its severity, while revealing an interior with an unexpected Moorish-inspired decorative scheme in a configuration that originally seated 3500 patrons (a staggering number for its time, which could also be expanded by on-stage seating). Following the official opening of "Massey Music Hall" in June 1894 and in operation for over a century, the facility welcomed performances by both local and internationally renowned musicians and orators. The Toronto Mendelssohn Choir first performed at Massey Hall in 1895, followed by the Toronto Conservatory Orchestra (later the Toronto Symphony Orchestra) in 1903, and both institutions remained the primary occupants of the facility until Roy Thomson Hall opened in 1982. Facing economic and physical challenges throughout its long history, Massey Hall evolved with its times and remained "from the beginning one of the great concert halls of the world and, for much of its life, the only major one in Canada."⁷

Designated under the Ontario Heritage Act by the City of Toronto in 1975, Massey Hall was recognized as a National Historic Site by the Government of Canada in 1982.

⁴ Dilse, 57

⁵ The company's office building (1894) survives at 915 King Street West where it is designated under the Ontario Heritage Act

⁶ Originally, the upper stories of the Albert Building were reserved for the organ chamber

⁷ Kilbourn, 8

During that decade, the City of Toronto designated the east side of Yonge Street between Queen Street East and Shuter Street the "Theatre Block", coinciding with the restoration of the Elgin and Winter Garden Theatres at 189 Yonge Street and anchored at the north end by Massey Hall.⁸

Architects for Massey Hall

Massey Hall was designed by Sidney Rose Badgley (1850-1917), an architect based in Cleveland, Ohio. While the Canadian Architect and Builder complained about the choice of "an American architect" for an exterior described as "about as aesthetical as the average grain elevator", in fact Badgley was born in Ontario and apprenticed with architect Richard C. Windeyer in Toronto in the early 1870s.⁹ Between 1875 when he established a solo practice in St. Catharines, Ontario and 1887 when he relocated to Cleveland, Badgley established his reputation as a designer of ecclesiastical buildings and "quite revolutionized modern church architecture."¹⁰ Based in Ohio for the remainder of his architectural career, Badgley continued to design churches in both the United States and Canada, and also published two monographs of his work.

Massey Hall was an anomaly in Badgley's portfolio, but his expertise in church design involved a special understanding of the organization of interior space for both visibility and sound that would be crucial to the operation of the concert hall.¹¹ Badgley evidently received this important commission because he was "the same age as Massey's eldest son (and he) may have known (Hart) Massey through their shared Methodism..." as well as their proximity in Cleveland where they lived "just a few blocks" apart.¹² However, the project was fraught with difficulties for Badgley, who struggled to defend his vision for the design with changes to the plans made at the insistence of his client, who favoured "the modest classical exterior suggested by Lillian" (Hart Massey's daughter).¹³ Badgley designed the interior according to the popular and exotic Moorish Revival style that drew inspiration from the Alhambra Castle in Granada, Spain and was represented in designs for theatres and auditoriums in both England and North America.¹⁴ However, for the U-shaped interior plan with a vaulted ceiling, Badgley relied on the Methodist Church architecture in which he was well versed, including Cleveland's Epworth Memorial Methodist Episcopal Church (1893). Once the plans were finalized, Badgley returned to Cleveland, leaving the execution and initial updates to Massey Hall to architect G. M. Miller.

⁸ Directly north of the block, the Pantages Theatre (1920) was restored in the late 20th century and was recently renamed the Ed Mirvish Theatre after the famous Toronto entrepreneur

⁹ Canadian Architect and Builder, Vol. 7, 1894, 74

¹⁰ S. R. Badgley entry in The Biographical Dictionary of Architects in Canada, unpagued

¹¹ Ibid. Apart from churches, Badgley's documented works include relatively few other building types, although a standout is his commission for the Carnegie Library in St. Catharines (completed 1905 and later demolished)

¹² Dilse, 57, and S. R. Badgley entry in The Biographical Dictionary of Architects in Canada, unpagued

¹³ Dilse, 59

¹⁴ Badgley engaged Cooks Brothers of Cleveland, described as specialists in "Moorish and Japanese fretwork" to design parts of the interior décor, including the distinctive stained glass windows

George Martel Miller (1854-1933) was engaged in 1893 to supervise the construction of the Massey Music Hall. Like Badgley, Miller received his architectural training in Toronto and was a devout Methodist who designed many churches during his long career. He opened a solo practice in 1886 and among his early commissions of note was the Gladstone Hotel (1888) on Queen Street West. Between his first and second projects at Massey Hall, Miller created new interiors for Shea's Theatre on Yonge Street (1899). In accordance with the City's upgraded safety regulations after the Great Fire of 1904, seven years later Miller oversaw the installation of the iron fire escapes on the north, east and west elevations of Massey Hall, including a two-storey iron platform (or canopies) above the north entrances (the latter feature is illustrated in Image 20 and was removed in 1942). Miller's association with Massey Hall led to other commissions from the Massey family. In 1897, he laid out Dentonia Park Farm for two of Hart Massey's sons and, the next year, designed three buildings for the Massey-Harris Company's industrial complex on Strachan Avenue. His projects for Lillian Massey Treble began with alterations to Euclid Hall (1901), Hart Massey's former Jarvis Street residence, and continued with Annesley Hall (1903) and the Household Science Building (1908) at Victoria College (now Victoria University at the University of Toronto) that reflected her interest in women's higher education.¹⁵

Coinciding with Miller's death in 1933, the Toronto partnership of Mathers and Haldenby undertook the first of seven commissions for Massey Hall in an association that lasted more than half a century.¹⁶ Headed by Alvan S. Mathers (1895-1965) and Eric W. Haldenby (1893-1971), the practice was formed in 1921 and continued under the direction of their sons until 1991. During the firm's long history, it was known for the breadth of its commissions and its execution of all types of buildings and memorials, including many projects on the University of Toronto's St. George Campus. Mathers and Haldenby had previously been engaged by Vincent Massey in 1928, preparing the designs for "Batterwood House," his country estate east of Toronto. Mathers and Haldenby's first project at Massey Hall was completed in 1933 and included the remodelling and decoration of the entrance lobby in the contemporary Art Deco style with marble finishes. This design was complemented by the installation of new transoms with geometric patterns over the north entries to the building (Image 19). Mathers and Haldenby's subsequent work in the 1940s involved the installation of concrete to replace the wood stage and the wood floors on the main level, new seating on the orchestra and balcony levels, and the construction of the two-storey Annex at the southwest corner of the complex (the interior is shown in Image 21). Mathers and Haldenby's projects at Massey Hall took place during the period when the facility faced increased competition from other venues (including the opening of the O'Keefe Centre in 1960) and the need to provide facilities for a variety of performers. In making changes, however, Mathers and Haldenby retained the hall's historical appearance on both the exterior and interior.

¹⁵ Miller's entry in The Biographical Dictionary of Architects in Canada also records a pair of houses he designed for Lillian Massey Treble on Homewood Avenue

¹⁶ Mathers and Haldenby Fonds, Archives of Ontario, 1931-1986

iii. ARCHITECTURAL DESCRIPTION

Archival and current photographs and images of the exterior and interior of Massey Hall are found on the cover and in Sections 2 and 6 of this report. The exterior features a unique composition that refers back to the Palladian style popularized in Canada in the early to mid 1800s.¹⁷ Its origins date to 16th century Italy and the designs of architect Andrea Palladio that were interpreted two centuries later in the grand country estates and ecclesiastical architecture of Great Britain. The style "stressed a sober classicism of symmetry and hierarchy" and "distantly recalled the temples of ancient Rome with their pediments in the gable end and colonnades or applied orders."¹⁸ As interpreted in North America, Palladian designs typically displayed a raised base, a reduction in the height of each storey as the building rose, tall windows with elaborate surrounds, low-pitched gables or truncated hipped roofs, and entries surmounted by transoms or pediments. Particularly, "on larger structures such as public buildings there is often a projecting frontispiece" and "grander structures have lateral wings to either side of the main block of the building."¹⁹ Although the style with its formal arrangement and classical detailing became less popular during the Victorian period, it was still expressed in buildings such as Massey Hall.

The restraint shown on the exterior design of Massey Hall was abandoned on the interior with its elaborate decorative program drawn from the Moorish Revival style. As one of the more exotic architectural expressions to appear in Britain and North America during the 19th century, "Moorish Revival architecture evolved by way of Muslim influences on Spanish architecture during the Moorish occupation of that country from the 8th through the 15th centuries."²⁰ The Alhambra Palace in Granada, Spain (Image 10) provided the precedent for the development and interpretation of the style, which was most often applied for entertainment venues. One of the best known was the Alhambra Theatre in London, England, which incorporated the horseshoe-shaped and ogee (or double-curved) arches that, along with onion or Turkish domes, were hallmarks of the Moorish Revival (Image 11). The style was also popular for interior design, as found in Hart Massey's Jarvis Street mansion.

Since its construction over a century ago, the exterior and interior of Massey Hall has undergone a series of alterations and upgrades, including many schemes in the late 20th century that remained unrealized. The fire escapes were added in 1911 to meet the City's requirements and resulted in the alteration of some of the window openings for emergency exit doors.

While the building has evolved over time, Massey Hall retains its key heritage attributes on both the exterior and interior. The structure extends three stories over a raised base,

¹⁷ The Palladian style differs from its contemporary, the Neoclassical style as Palladianism uses classical details from Renaissance buildings rather than directly from Greek and Roman prototypes (Maitland, 35)

¹⁸ Maitland, 21

¹⁹ Ibid

²⁰ Maxwell, 48

with an extended first storey and a pediment on the north end of the roof that creates additional height. It is faced with red brick and trimmed with sandstone, brownstone, and terra cotta. The hipped roof featuring a gable at the north end was originally clad with slate and displayed extended chimneys for ventilation on the east and west sides (the chimneys have been significantly reduced in height). The clerestory windows along the latter slopes are expressed as horseshoe-shaped arches on the interior. Some of the openings on the clerestory and the side walls below retain the original stained glass that incorporates portraits of famous composers with Art Nouveau detailing.²¹

The principal or north façade is organized with a three-storey centre block that is surmounted by a triangular pediment and flanked by on the east and west ends by lower side wings. The centre block has a shallow frontispiece where the main entrance is placed at the base in a classical surround with pilasters and a cornice. The three sets of double wood doors are original to the building, while the transoms were modified in 1933. Above the entries, an extended stone frieze reads "Massey Music Hall" (some of the letters were impacted by the addition of the fire escapes).

Above the frontispiece, the second and third stories are organized by four fluted pilasters that support the enclosed triangular pediment with extended eaves, which was originally decorated with sculpted figures representing music (which are illustrated on the original plans and archival images included in this report). Some of the flat-headed window openings in the second storey were blocked in as part of the 1911 remodelling. The third-floor displays round-arched openings with keystones and, like the second-storey openings, have hood moulds and transoms. The current neon sign extending from the north façade is shown in the photograph attached as Image 22.

The shape and detailing of the fenestration is repeated on the side wings where the openings are organized by pilasters and staggered in height, a reflection of the placement of the interior staircases. The entries to the wings were relocated to the centre bay as part of 1933 alterations. The pattern of flat-headed and round-arched window openings (many placed in pairs) is continued on the side elevations (east and west) where, above the first floor, they are organized by piers. Three entrances mark each side wall.

At the south end of Massey Hall, the Albert Building rises four stories with complementary brick cladding and architectural detailing. Its design is distinguished by the two-storey oriel window that surmounts the commercial entrance near the south end of the east wall (Image 23).

On the interior of Massey Hall, the entrance lobby displays marble finishes and Art Deco detailing dating to the 1933 upgrades. The lobby accesses the auditorium, which features a near-square plan with a raked floor and, at the south end, a raised stage where a

²¹ When the building was originally completed, the stained glass windows incorporated the images of 12 composers: Bach, Beethoven, Chopin, Gounod, Handel, Hayden, Mozart, Mendelssohn, Rossini, Schubert, Wagner and Weber; eight remain in their original locations in 2013

panelled wood screen was added for theatrical productions.²² The horseshoe-shaped seating that wraps around the east, north and west sides of the auditorium features a balcony (second storey) and gallery (third storey) supported on iron columns with carved capitals. The gallery retains its original wood seats.

The Moorish Revival decorative program, which is original and unique to the building, features a vaulted, beamed and decorated plaster ceiling with scalloped arches with the points ending in cusps (or stalactites).²³ Ogee-shaped arches extend over the gallery, while horseshoe-shaped arches mark the clerestory windows and box seats (including those designed as private boxes) flanking the stage.²⁴ The Moorish theme continues with the fireplaces placed in the northeast and northwest corners of the auditorium that are composed of red stone and brick and incorporate arches and elaborate wood mantels (Image 28).

iv. CONTEXT

The property at 15 Shuter Street is shown on the location map attached as Image 1. Massey Hall anchors the southwest corner of Victoria Street, one block east of Yonge Street. Its neighbours in the Theatre Block include the Elgin and Winter Garden Theatres (1913-14) at 189 Yonge, Heintzman Hall (1903, the commercial block associated with the piano manufacturing company) at 193 Yonge, and the three former bank branches at 2 Queen Street East and 197 and 205 Yonge Street, all of which are heritage properties.²⁵ Directly north of Shuter Street, the former Pantages Theatre (completed in 1920 and recently renamed the Ed Mirvish Theatre) at 263 Yonge Street is another restored cultural venue. It stands with St. Michael's Cathedral (1848) and the E-Wing of St. Michael's Hospital (1937) on Bond Street and Metropolitan Methodist Church (rebuilt in 1928 as Metropolitan United Church) at Queen and Bond are among the local landmarks in the neighbourhood northeast of Yonge Street and Queen Street East that are recognized on the City's heritage inventory.

3. EVALUATION CHECKLIST

The following evaluation applies Ontario Regulation 9/06 made under the Ontario Heritage Act: Criteria for Determining Cultural Heritage Value or Interest. While the criteria are prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act, the City of Toronto uses it when assessing properties for inclusion on the City of Toronto Inventory of Heritage Properties. The evaluation table is marked “N/A”

²² Since Massey Hall was designed as a concert venue rather than a traditional theatre, there is no backstage area or wings. The screen was added in the early 20th century, but complements the interior with its Moorish-inspired detailing

²³ Stalactite ceiling ornaments are unique to Islamic architecture and identified by their corbelled shapes (Harris, 366 and 503)

²⁴ Prior to alteration, the stage was flanked by box seats and private boxes, including one on the east side that was reserved for Hart Massey

²⁵ Additional commercial properties in the block are also listed on the City's heritage inventory

if the criterion is “not applicable” to the property or X if it is applicable, with explanatory text below.

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	X
ii. displays high degree of craftsmanship or artistic merit	X
iii. demonstrates high degree of scientific or technical achievement	N/A

Rare and unique example of a style and type – Massey Hall is a rare surviving example of a building in Toronto designed as a concert hall with classical features associated with the early 19th century Palladian style and unique details including the stained glass windows depicting classical composers. Executed with a high degree of craftsmanship, the elaborately decorated interior was inspired by the Moorish Revival style with a vaulted, beamed and decorated plaster ceiling incorporating scalloped and ogee-shaped arches with cusps.

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	X
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	X

Person – Associated with Toronto's influential Massey family, Massey Hall was commissioned by Hart A. Massey as a memorial to his eldest son. Hart A. Massey founded the Massey Manufacturing Company (later Massey-Harris and Massey-Ferguson), which developed in the 19th and 20th centuries as one of the world's largest producers and exporters of agricultural machinery. Massey and his family were dedicated philanthropists in Toronto, founding the Fred Victor Mission (in honour of Hart Massey's youngest son), funding the rebuilding of Metropolitan Methodist Church (now Metropolitan United), and establishing Annesley Hall and the Household Science Building at Victoria College (later Victoria University) at the University of Toronto. The Honorable Vincent Massey, who served as Canada's Governor General from 1952 to 1959, used the remaining funds from his grandfather Hart Massey's estate to establish the philanthropic Massey Foundation in 1918, which supported cultural projects in Toronto and across Canada and donated Hart House and Massey College to the University of Toronto.

Institution - As the first purpose-built public hall devoted solely to musical performances in Toronto, Massey Hall has been intimately linked to the cultural development of Toronto since the founding of the concert venue, including a near century-long association with the Toronto Symphony Orchestra (and its famed conductors, including Sir Ernest Macmillan) and the Toronto Mendelssohn Choir (and its founding director

Augustus Vogt). Among the innumerable international performers featured on its stage were famed opera singers (Maria Callas and Enrich Caruso), ballet companies and individual dancers (such as Russian ballerina Anna Pavlova), esteemed orators (from Winston Churchill and Helen Keller to the Dalai Lama), and musicians ranging from folk singer Bob Dylan to jazz musician Dizzy Gillespie. Massey Hall provided a showcase for Canadian icons such as classical pianist Glenn Gould and jazz musician Oscar Peterson, as well as singer Gordon Lightfoot who performed the first of his many concerts at the venue in 1967. Performers and audiences alike were attracted by Massey Hall's superb acoustics, "among the finest in the world."²⁶

Architect – The design and evolution of Massey Hall was overseen by a series of important Toronto architects. It remains the best known work in Toronto of Sidney Rose Badgley, a Canadian architect based in Cleveland, Ohio who was recognized for his ecclesiastical designs in North America. Massey Hall was constructed under the supervision of George Martel Miller, who also designed the changes to the complex in 1911 as one of his many projects for members of the Massey family in Toronto. For over half a century beginning in 1933, the local architectural firm of Mathers and Haldenby accepted a series of commissions at Massey Hall.

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	N/A
ii. physically, functionally, visually or historically linked to its surroundings	X
iii. landmark	X

Surroundings – Massey Hall is historically, visually, physically and functionally linked to its surroundings in the neighbourhood northeast of Yonge Street and Queen Street East in downtown Toronto where it stands as part of the Theatre Block. It shares its status as one of the three historic performance venues in the area, along with the adjoining Elgin and Wintergarden Theatres (1913-14) and the neighbouring Pantages Theatre (1920) on Yonge Street. Massey Hall is an integral component of the group of recognized heritage properties in the area that includes St. Michael's Cathedral, the "E" Wing of St. Michael's Hospital, Metropolitan United Church and the former Bank of Montreal, Canadian Bank of Commerce and Bank of Toronto branches along Yonge Street.

Landmark - With its distinctive appearance and its placement on Shuter Street near Yonge Street in the Theatre Block, Massey Hall is a city-wide landmark.

4. SUMMARY

Following research and evaluation according to Regulation 9/06, it has been determined that the property at 15 Shuter Street has design, associative and contextual values as one of the oldest surviving and most significant cultural venues in Toronto. Massey Hall is associated with its founder, Hart A. Massey, the individual architects and firms that designed and adapted it, as well as the innumerable Canadian and internationally

²⁶ Kilbourn, 2. The text describes tests performed by Fritz Winckel in 1961

acclaimed performers who have appeared on its stage, including the Toronto Symphony Orchestra and Toronto Mendelssohn Choir. As the oldest purpose-built concert hall in Toronto, Massey Hall is a rare interpretation of Palladian architecture with unique interior features inspired by Moorish Revival design. A local landmark in the city, Massey Hall also anchors the north end of the Theatre Block where it contributes to a collection of surviving heritage properties in the neighbourhood northeast of Yonge Street and Queen Street East in downtown Toronto.

5. SOURCES

Archival Sources

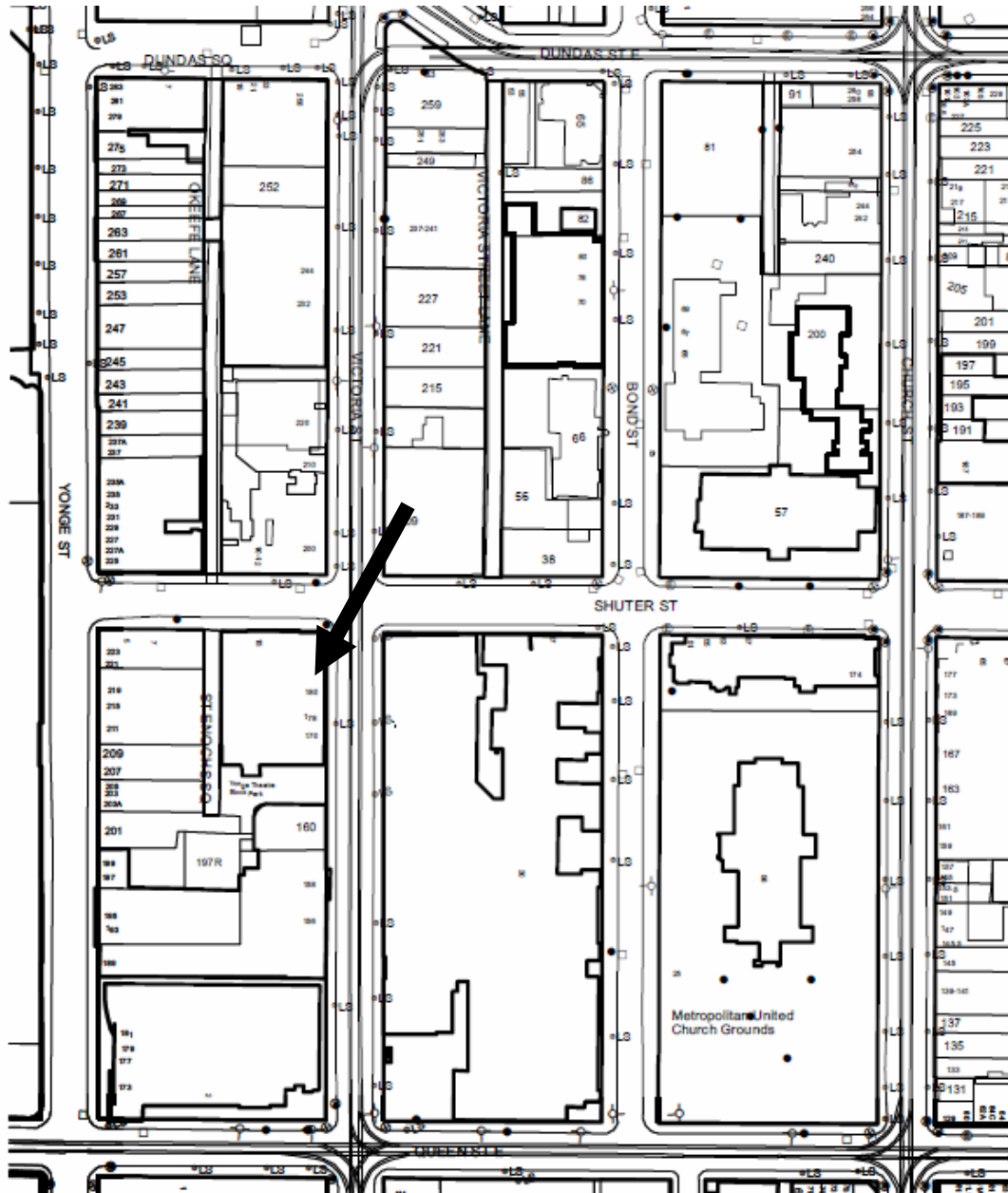
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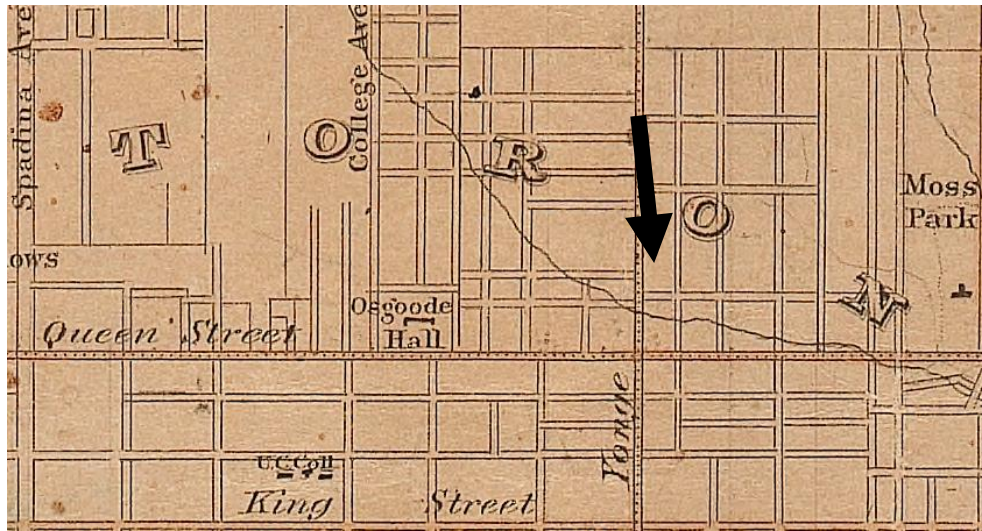
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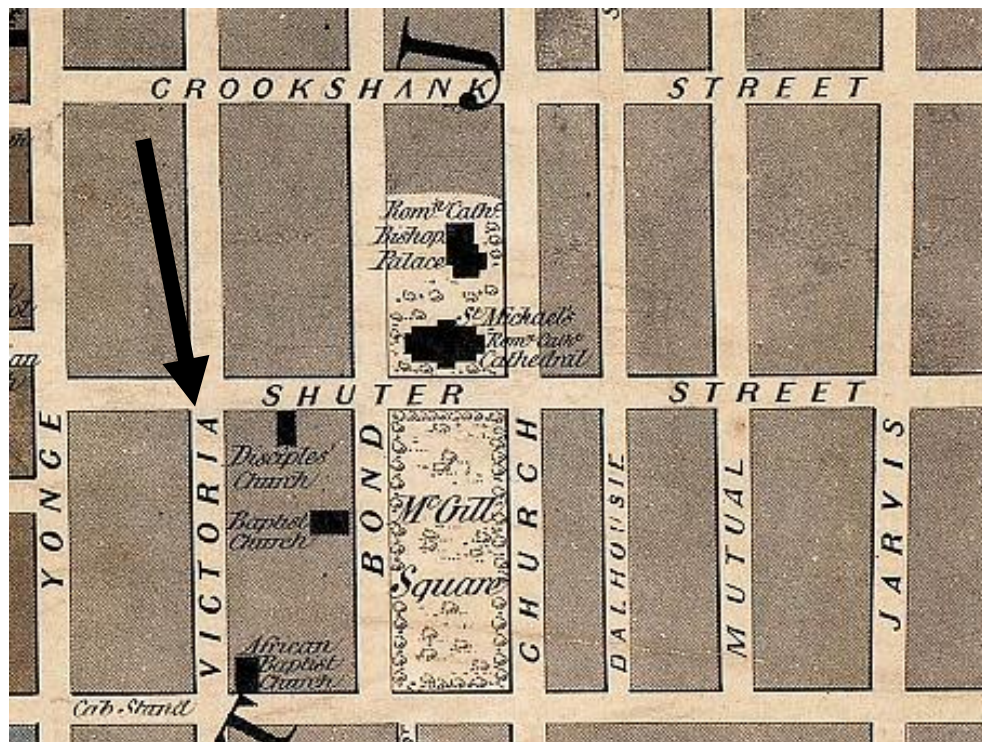
6. IMAGES – Maps and atlases are followed by other archival images. The **arrows** mark the location of 15 Shuter Street



1. City of Toronto Property Data Map: showing the location of Massey Hall on the southwest corner of Shuter and Victoria Streets in the neighbourhood northeast of Yonge Street and Queen Street East



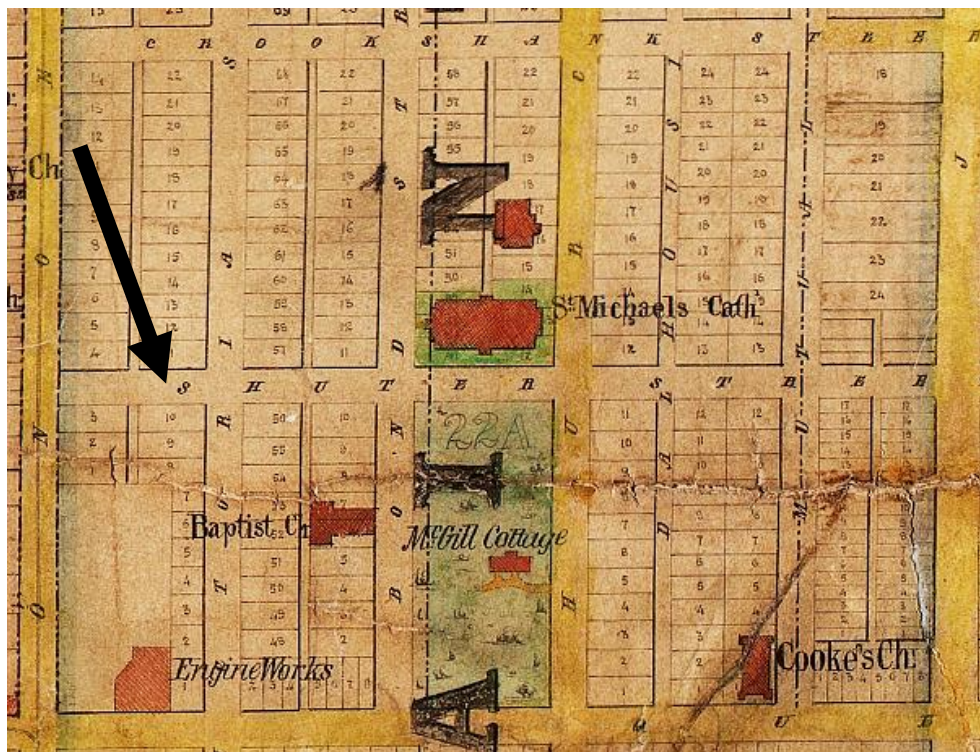
2. Browne's Plan of the Township of York, 1851: showing the subdivision of the lands northeast of Yonge and Queen Streets



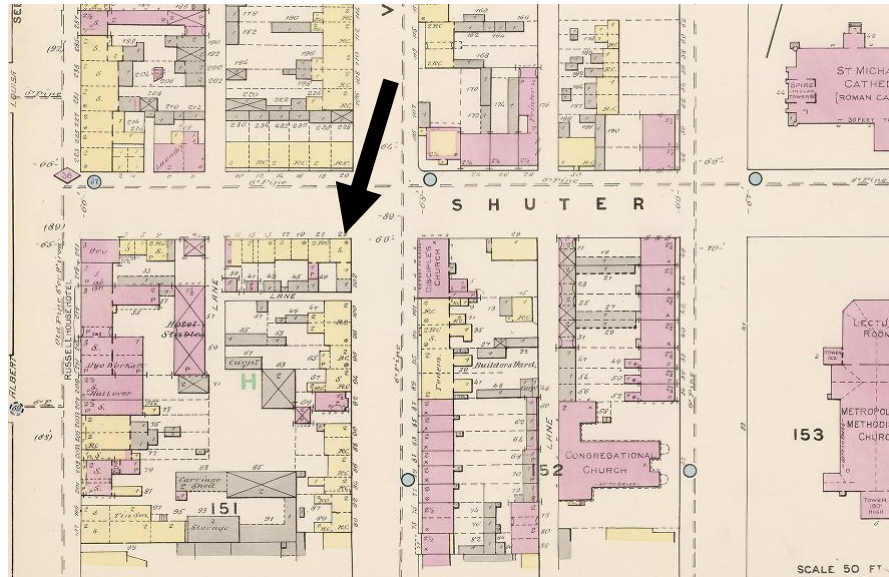
3. Fleming, Ridout and Schreider's Plan of the City of Toronto, 1857: showing the street pattern in place (St. Michael's Cathedral is a surviving landmark in the neighbourhood)



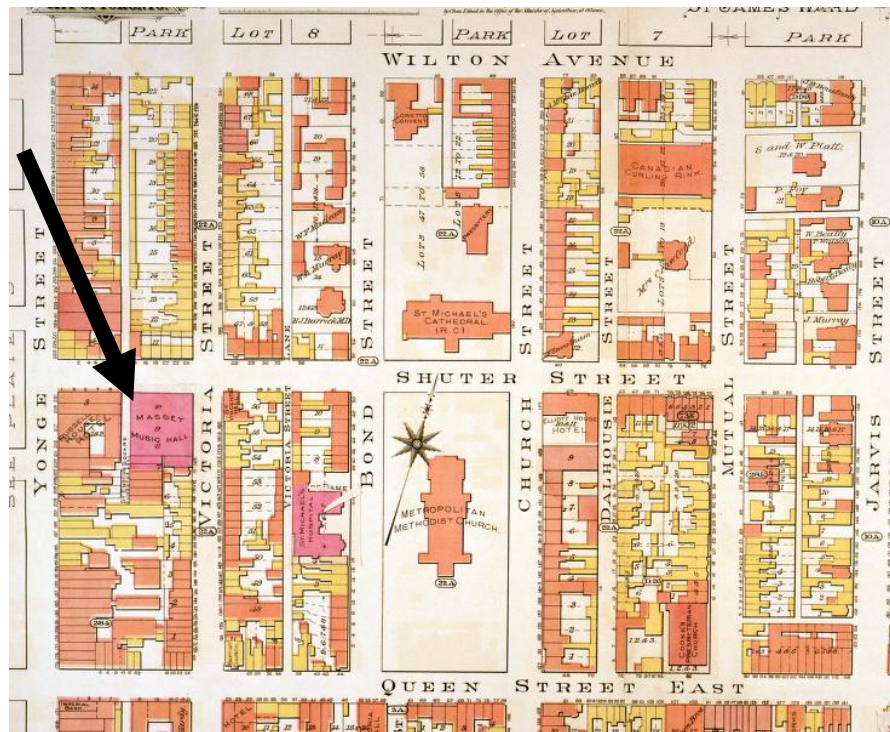
4. Boulton's Atlas of the City of Toronto, 1858: on the first atlas to record both public and non-public buildings, wood-frame houses are illustrated adjoining the corner of Shuter and Victoria Streets



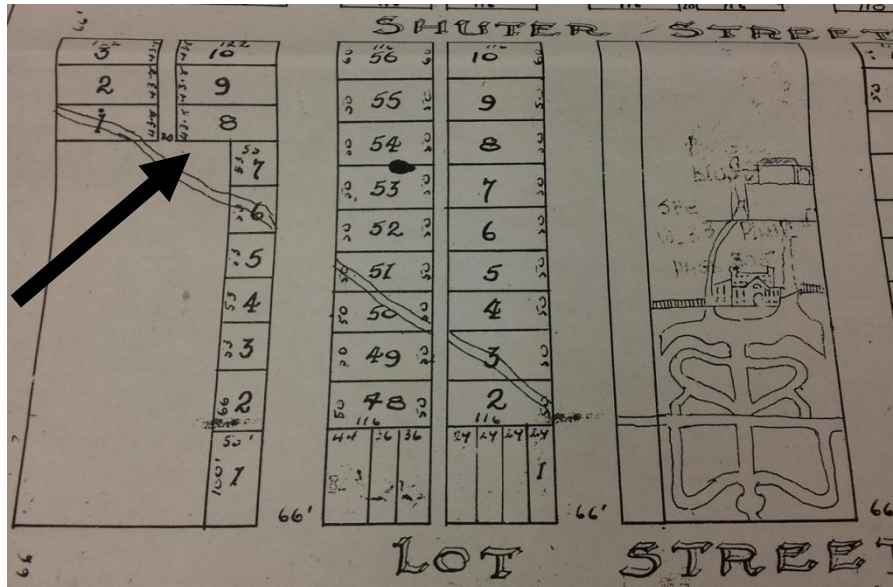
5. Browne's Plan of the City of Toronto, 1862: showing the subdivision of the neighbourhood with the building lots numbered



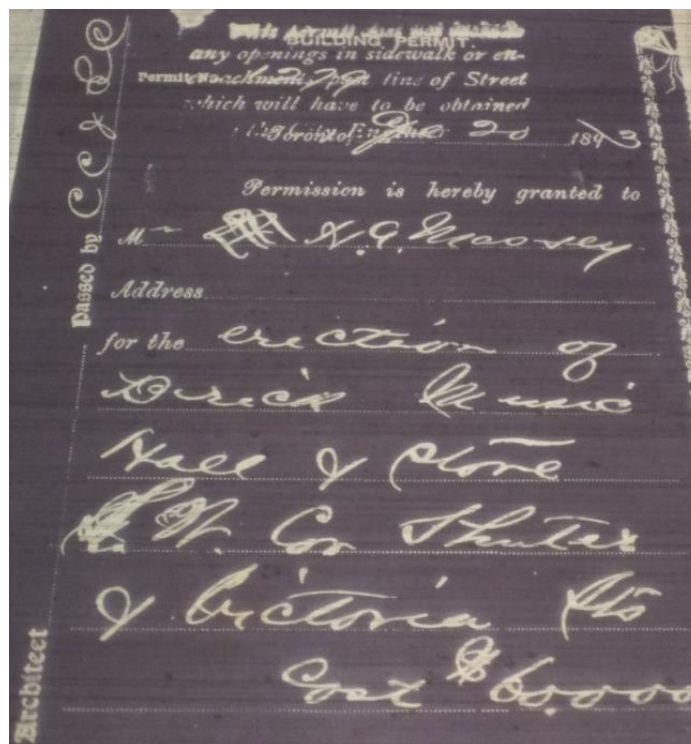
6. Goad's Atlas, 1880: showing the wood frame house form buildings on the subject site (there are no changes to the subject property on the updates to Goad's in 1848 and 1890)



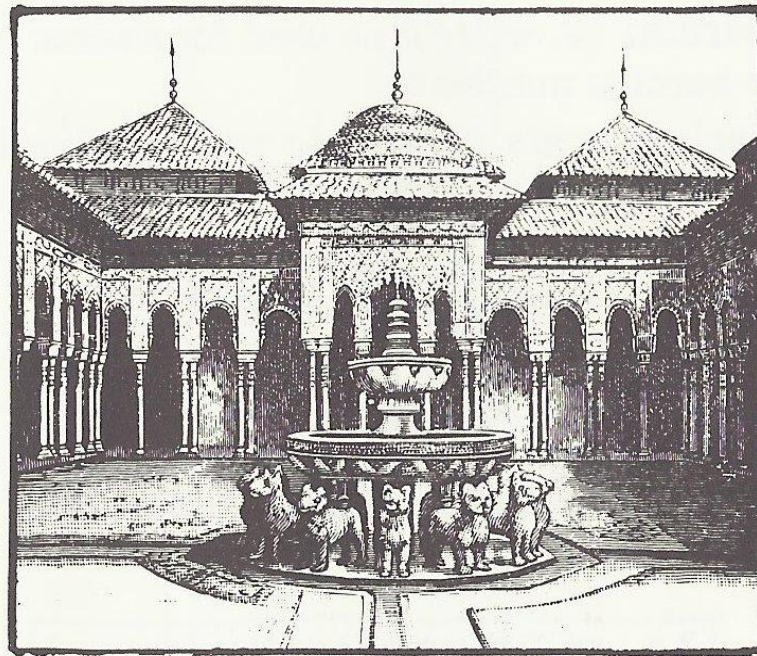
7. Goad's Atlas, 1894: showing "Massey Music Hall" and the Albert Building in place on the southwest corner of Shuter and Victoria Streets (no changes to the site are recorded on the updates to Goad's in 1899, 1903 or 1910 revised to 1912 and 1923)



8. Registered Plan 22A: showing the layout of lots on the southwest corner of Shuter and Victoria Streets

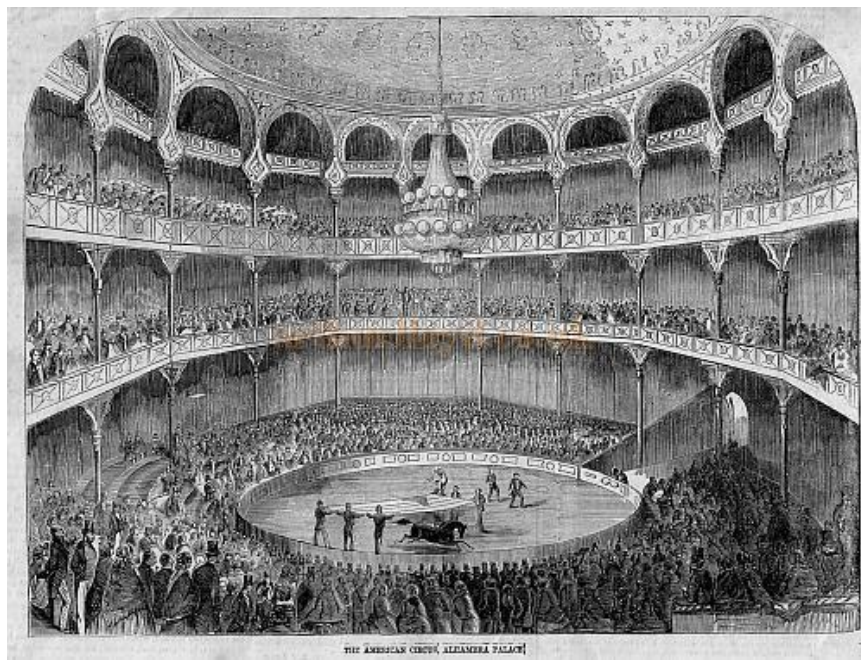


9. Building Permit #1279 (April 20, 1893): for a "brick music hall and store" (City of Toronto Archives)

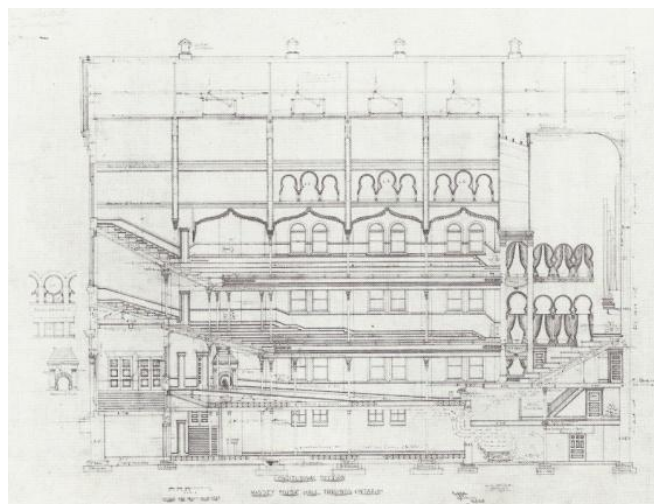
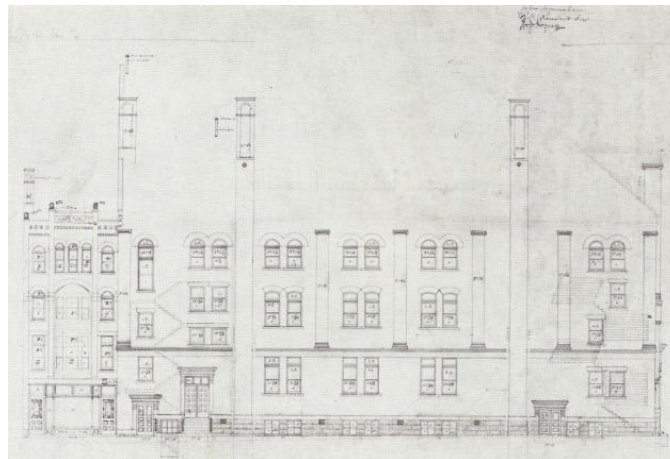
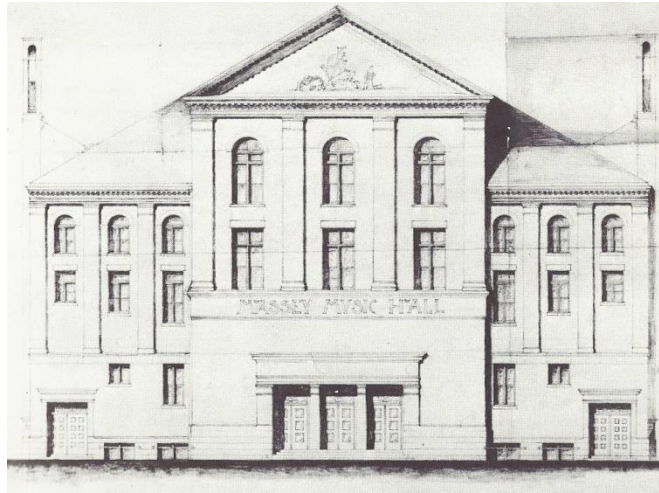


Lion Court, Alhambra (1338–90)

10. Illustration, Alhambra Palace, 14th century: built for Moorish kings in Granada, Spain, it inspired the 19th century Moorish Revival style (Harris, 10)



11. Illustration, Alhambra Theatre, London, England, c. 1888: the music hall and theatre was inspired by the Alhambra Palace and, in turn, influenced designs in North America, including the interior of Massey Hall (www.cinematreasures.org)



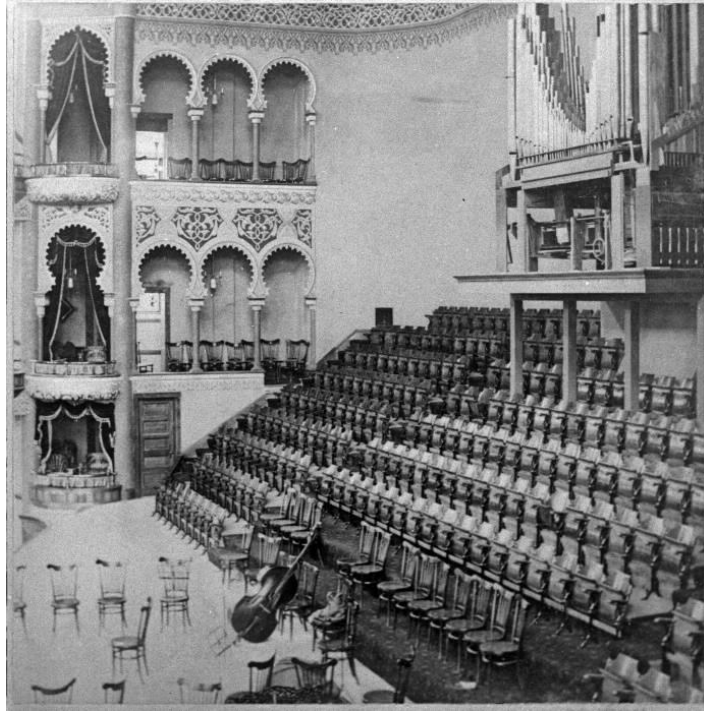
12. Archival Drawings, Massey Hall, 1893: showing the principal (north) façade (top), the east elevation with the Albert Building on Victoria Street (centre), and a cross-section of the interior with the ogee- and horseshoe-shaped arches (below) (Toronto Observed, 137 and Toronto's Theatre Block, 59 and 61)



13. Archival Photograph, Cleveland Music Hall, c.1885: the venue influenced Massey Hall in the original concept and design (Toronto's Theatre Block, 58)



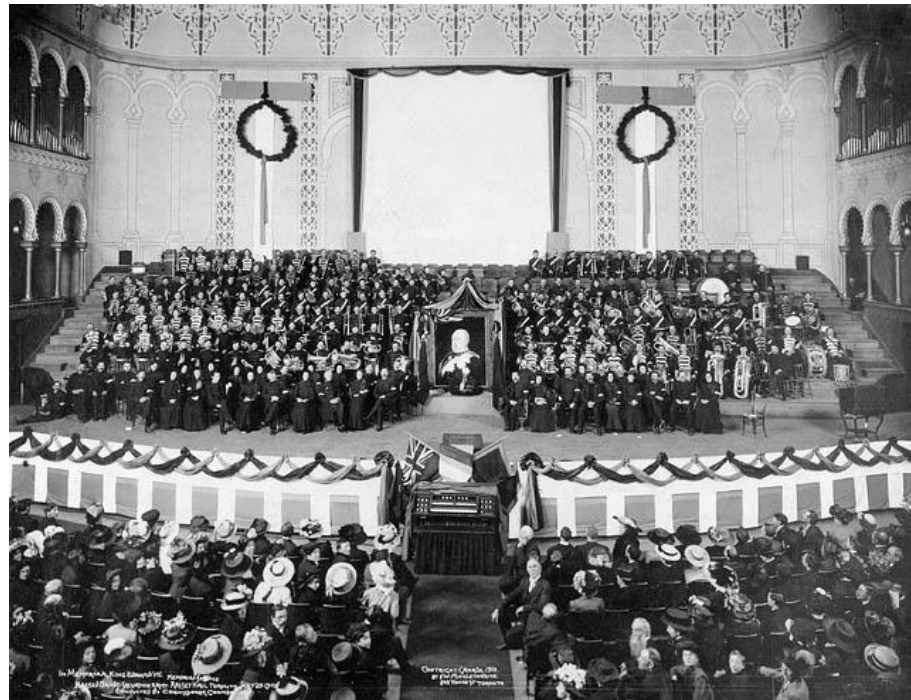
14. Archival Photograph, Massey Hall, late 1890s: showing the complex shortly after its opening in 1894 (Toronto, Canada: the Book of its Board of Trade, 1897-98, 12)



15. Archival Image, Massey Hall, c. 1894: showing the interior with the Moorish details, the box seats and Hart Massey's private box (left) and the seating that originally occupied the rear of the stage (right) (in the illustration, the structure shown supporting the organ was temporary) (Toronto Reference Library, Item 4116)



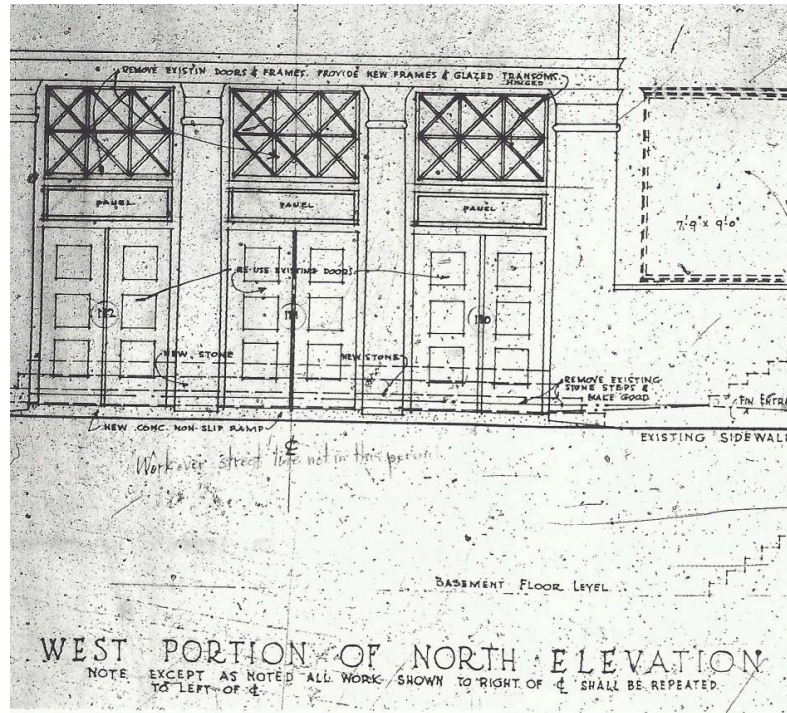
16. Archival Image, c. 1910: Tinted post card showing Massey Hall prior to the alterations to the principal (north) façade (right) (Toronto Reference Library, Item 2207)



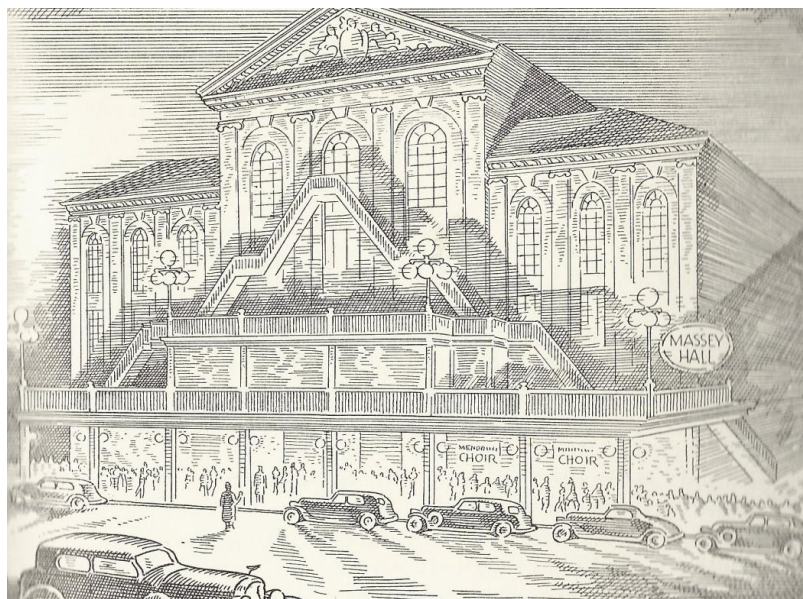
17. Archival Photograph, Massey Hall, 1911: showing the south end of the auditorium (Library and Archives Canada, Item 29711)



18. Archival Photograph, 1926: showing the interior of Massey Hall after the paneled wood screen was added to the rear of the stage, with the complementary Moorish-themed detailing (Toronto Reference Library, Item 4108)



19. Architectural Plans, Massey Hall, 1933: showing the replacement of the transoms over the north entrance doors with geometric panels to complement the Art Deco finishes in the entrance lobby that was redesigned at the same time (City of Toronto Building Records, File #35702)



20. Illustration, Massey Hall, 1934: showing the south facade with the fire escapes as well as the iron platforms or canopies that were removed during World War II (Middleton, 107)



21. Archival Photograph, Massey Hall, 1956: showing the interior with the alterations to the box seats flanking the stage (left) (City of Toronto Archives, Series 975, Item 2308)



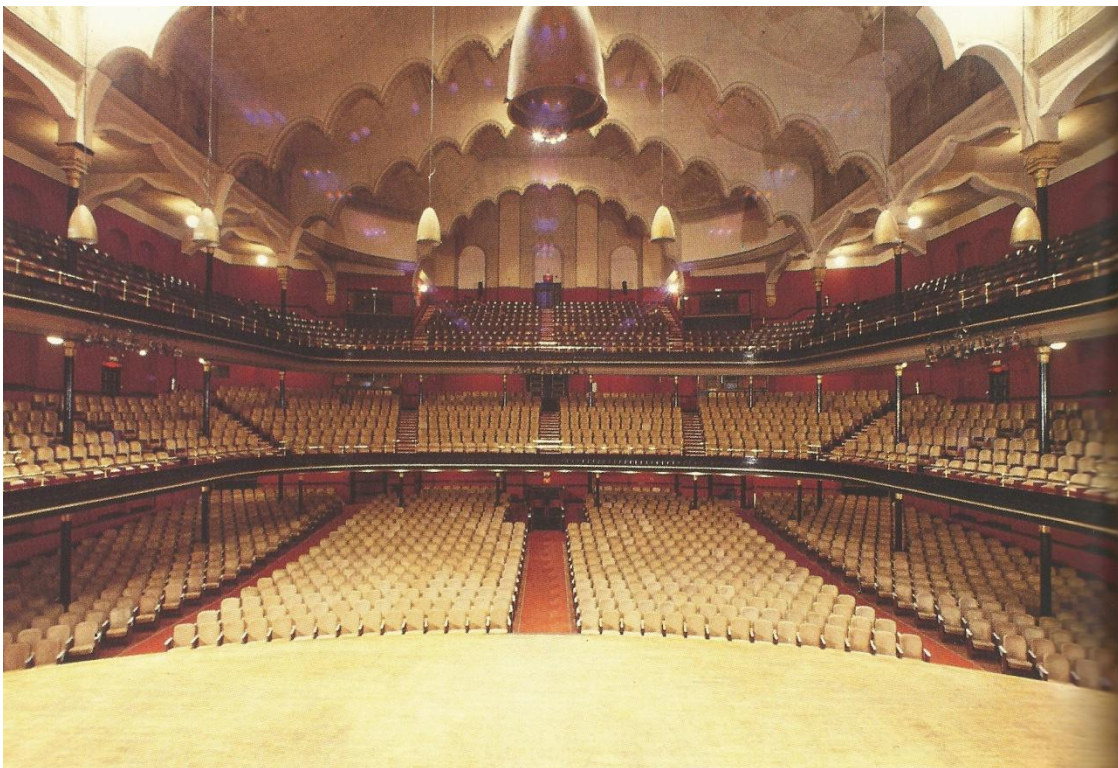
22. Archival Photograph, Massey Hall, c. 1973: showing the north facade at the time the property was listed on the City's heritage inventory (Toronto Historical Board)



23. Photograph, Massey Hall, 1989: showing the Albert Building at the south end of Massey Hall facing Victoria Street (Toronto's Theatre Block, back cover)



24. Photograph, Massey Hall, 1993: showing one of the stained glass windows with images depicting classical music in an Art Nouveau design (Intimate Grandeur, between pages 66-67)



25. Photographs, Massey Hall, 1993: showing the interior of the auditorium, looking south from the gallery to the stage (above), and with the view from the stage to the rear of the auditorium (below) (Intimate Grandeur, between pages 66-67)



26. Photograph, Massey Hall, 1996: showing the north entrance and signage (Toronto Historical Board)



27. Photograph, Massey Hall, 2010: showing the interior of the entrance lobby with the Art Deco detailing (<http://www.masseyhall.com/masseyhall0810>)



28. Photograph, Massey Hall, 2010: showing one of the two fireplaces in the rear corners of the auditorium with Moorish Revival detailing (<http://www.masseyhall.com/masseyhall0810>)



29. Current Photograph, Massey Hall: showing the east elevation on Victoria Street (right) and the rear (south) wall (left) with the two-storey Annex on the extreme left (Heritage Preservation Services, 2013)