

Authority: Toronto and East York Community Council Item 29.7,
as adopted by City of Toronto Council on February 19 and 20, 2014

CITY OF TORONTO

BY-LAW No. 379-2014

**To amend former City of Toronto By-law No. 501-75, as amended by
By-law No. 1349-2013, being a by-law to designate the property at 15 Shuter Street
(Massey Hall) to be of architectural value and historic interest, by amending the reasons
for designation to include the Albert Building and to amend the legal description to include
the lands upon which the Albert Building is located.**

Whereas By-law No. 501-75 designated the property at 15 Shuter Street (Massey Hall) under the *Ontario Heritage Act, 1974*; and

Whereas the *Ontario Heritage Act* authorizes the Council of a municipality to amend designating by-laws; and

Whereas authority was granted by Council to amend By-law No. 501-75 to revise the reasons for designation to include the Albert Building at the south end of Massey Hall and to revise the legal description to include the property upon which the Albert Building is located; and

Whereas the Council of the City of Toronto caused to be served upon the owners of the land and premises known as 15 Shuter Street and upon the Ontario Heritage Trust, Notice of Intention to amend By-law No. 501-75 and caused the Notice of Intention to be posted on the City's web site for a period of 30 days in accordance with Municipal Code Chapter 162, Notice, Public, Article II, § 162-4.1. Notice requirements under the *Ontario Heritage Act*; and

Whereas the amended reasons for designation are set out in Schedule "A" to this by-law; and

Whereas the revised legal description is attached as Schedule "B" to this by-law; and

Whereas no notice of objection to the proposed amendments has been served upon the Clerk of the municipality;

The Council of the City of Toronto enacts:

1. By-law No. 501-75 is amended by deleting Schedule "A" and substituting Schedule "A" attached to this by-law.
2. By-law No. 501-75 is amended by deleting Schedule "B" and substituting Schedule "B" attached to this by-law.
3. The City Solicitor is authorized to cause a copy of this by-law to be registered against the property described in Schedule "B" to this by-law in the proper Land Registry Office.

4. The City Clerk is authorized to cause a copy of this by-law to be served upon the owners of the property at 15 Shuter Street and upon the Ontario Heritage Trust.

Enacted and passed on May 8, 2014.

Frances Nunziata,
Speaker

Ulli S. Watkiss,
City Clerk

(Seal of the City)

SCHEDULE "A"
AMENDED REASONS FOR DESIGNATION
STATEMENT OF SIGNIFICANCE

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 include the Albert Building.

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 Honourable 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

SCHEDULE "B"
LEGAL DESCRIPTION

FIRSTLY

PIN 21098-0196 (LT)

Lots 8, 9 and 10 on the West Side of Victoria Street, Plan 22A, Toronto

SECONDLY:

PIN 21098-0201 (LT).

Part of Park Lot 8, Concession 1 Fronting the Bay, and part of Lot 7 on the West Side of Victoria Street, Plan 22A, as in Instrument No. EP62953 and EP69249, Toronto

THIRDLY:

PIN 21098-0202 (LT).

Part of Lot 7 on the West Side of Victoria Street, Plan 22A, as in Instrument No. EP12249 (Firstly), Toronto being all of PIN 21098-0202 (LT)