



## STAFF REPORT ACTION REQUIRED

### Amendment of Designating By-law No. 501-75 – 15 Shuter Street/178 Victoria Street

<b>Date:</b>	November 14, 2013
<b>To:</b>	Toronto Preservation Board Toronto and East York Community Council
<b>From:</b>	Acting Director, Urban Design, City Planning Division
<b>Wards:</b>	Toronto Centre-Rosedale – Ward 27
<b>Reference Number:</b>	P:\2013\Cluster B\PLN\HPS\TEYCC\January 15 2014\teHPS44

### SUMMARY

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This report recommends that City Council state its intention to amend City of Toronto By-law No. 501-75, as amended by By-law No. 1349-2013 to revise the Reasons for Designation for Massey Hall to include the Albert Building attached to the south end of Massey Hall, and to revise the legal description to add the property upon which the Albert Building is located. It is also recommended that By-law No. 501-75, as amended by By-law No. 1349-2013 be further amended by revising the legal description to include a portion of the adjoining lands currently owned by MOD Development Inc., and designated under By-law No. 131-90, upon conveyance of those lands to The Corporation of Massey Hall and Roy Thomson Hall (the "Conveyance Lands") and to authorize that By-law No. 131-90 to be amended by deleting the Conveyance Lands from the legal description following the completion of the conveyance of such lands to The Corporation of Massey Hall and Roy Thomson Hall.

### RECOMMENDATIONS

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#### The City Planning Division recommends that:

1. City Council state its intention to amend City of Toronto By-law 501-75, as amended by By-Law No. 1349-2013 to revise the Reasons for Designation in accordance with the Statement of Significance: 15 Shuter Street attached as Attachment No. 4 to the report (November 14, 2013) from the Acting Director, Urban Design, City Planning Division to include the Albert Building at the south end of Massey Hall, and to revise the legal description to add the property upon

- which the Albert Building is located described as Parts 48 and 49 on Reference Plan 66R-27069.
2. City Council state its intention to amend City of Toronto By-law No. 501-75, as amended by By-law No. 1349-2013 by adding the lands currently owned by MOD Development Inc., described as Parts 1-9, 39, 43-47 and 54-56 on Reference Plan 66R-27069 and designated under By-law No. 131-90, (the "Conveyance Lands") upon conveyance of those lands to The Corporation of Massey Hall and Roy Thomson Hall, and to amend By-law No. 131-90 by deleting the Conveyance Lands upon conveyance of those lands to The Corporation of Massey Hall and Roy Thomson Hall.
  3. If there are no objections to the proposed amendments, in accordance with the Ontario Heritage Act, City Council authorize the City Solicitor to introduce the necessary bills in Council to amend designating By-law Nos. 501-75 and 131-90.
  4. If there are objections, in accordance with the Ontario Heritage Act, City Council direct the City Clerk to refer the proposed amendments to the Conservation Review Board.
  5. If the proposed amendments are referred to the Conservation Review Board, City Council authorize the City Solicitor and appropriate staff to attend any hearing held by the Conservation Review Board in support of Council's decision to amend the designation by-laws.

### **Financial Impact**

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

### **DECISION HISTORY**

The property at 15 Shuter Street (Massey Hall) was listed on the inaugural City of Toronto Inventory of Heritage Properties on June 20, 1973 and designated under Part IV, Section 29 of the Ontario Heritage Act on November 26, 1975 by By-law No. 501-75.

At its meeting of June 11, 2013, Toronto City Council adopted TE24.12 entitled "Alterations to a Designated Heritage Property, Amendment of Designation By-law – 15 Shuter Street/178 Victoria Street (Massey Music Hall)." As part of the recommendations in the report, City Council recommended that former City of Toronto By-law 501-75 be amended 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": <http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2013.TE24.12>

City Council passed By-law No. 1349-2013, amending By-law No. 501-75 at its meeting of October 11, 2013.

### **ISSUE BACKGROUND**

By-law No. 501-75 designating 15 Shuter Street under Part IV, Section 29 of the Ontario Heritage Act, as amended by By-law No. 1349-2013 does not include the Albert Building

attached to the south end of Massey Hall nor the lands it is located on. To protect the property on which the Albert Building is situated and to describe its heritage values and attributes, the designating by-law must be amended to revise the Statement of Significance: 15 Shuter Street (Reasons for Designation) as attached as Attachment No. 4 to this report (November 14, 2013), and to revise the legal description to add Parts 48 and 49 on Reference Plan 66R-27060 as shown on Attachment No. 3. While an application has been approved to demolish the Albert Building for a new addition to Massey Hall, it is important that the Albert Building be protected until that project commences.

MOD Development Inc. will be conveying an adjoining parcel of land to the Corporation of Massey Hall and Roy Thomson Hall that is currently protected under By-law No. 131-90 designating the property at 197-203 Yonge Street. It is recommended that once this conveyance takes place, By-law No. 501-75 (15 Shuter Street) be amended to include the Conveyance Lands described as Parts 1-9, 39, 43-47 and 54-56 on Reference Plan 66R-27069 as shown on Attachment No. 3, and that By-law No. 131-90 (197-203 Yonge Street) be amended so that it no longer applies to the Conveyance Lands.

## **COMMENTS**

A location map (Attachment No. 1) and photographs (Attachment No. 2) are attached. The Statement of Significance (Reasons for Designation) is appended as Attachment No. 4 and contains the same statement of cultural heritage value and heritage attributes as found in By-law 501-75 as amended by By-law No. 1349-2013, apart from the addition of references to the Albert Building at the south end of Massey Hall. The Heritage Property and Research Report (Attachment No. 5) includes the assessment of the property according to the provincial criteria prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act.

## **CONTACT**

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## **SIGNATURE**

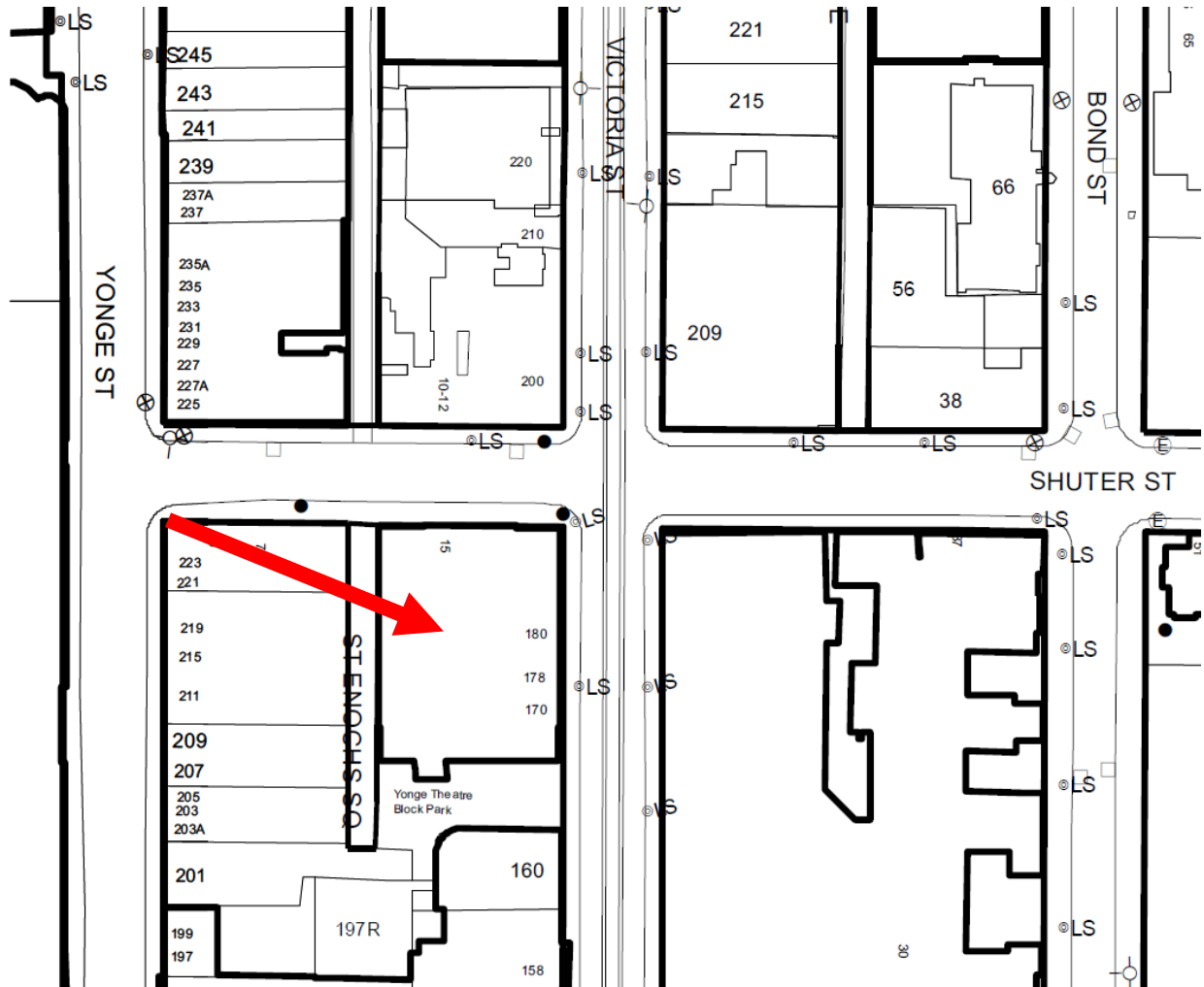
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James Parakh, Acting Director, Urban Design  
City Planning Division

## **ATTACHMENTS**

Attachment No. 1 – Location Map  
Attachment No. 2 – Photographs  
Attachment No.3 - Survey

Attachment No. 4 – Statement of Significance (Amended Reasons for Designation)  
Attachment No. 5 – Heritage Property Research and Evaluation Report



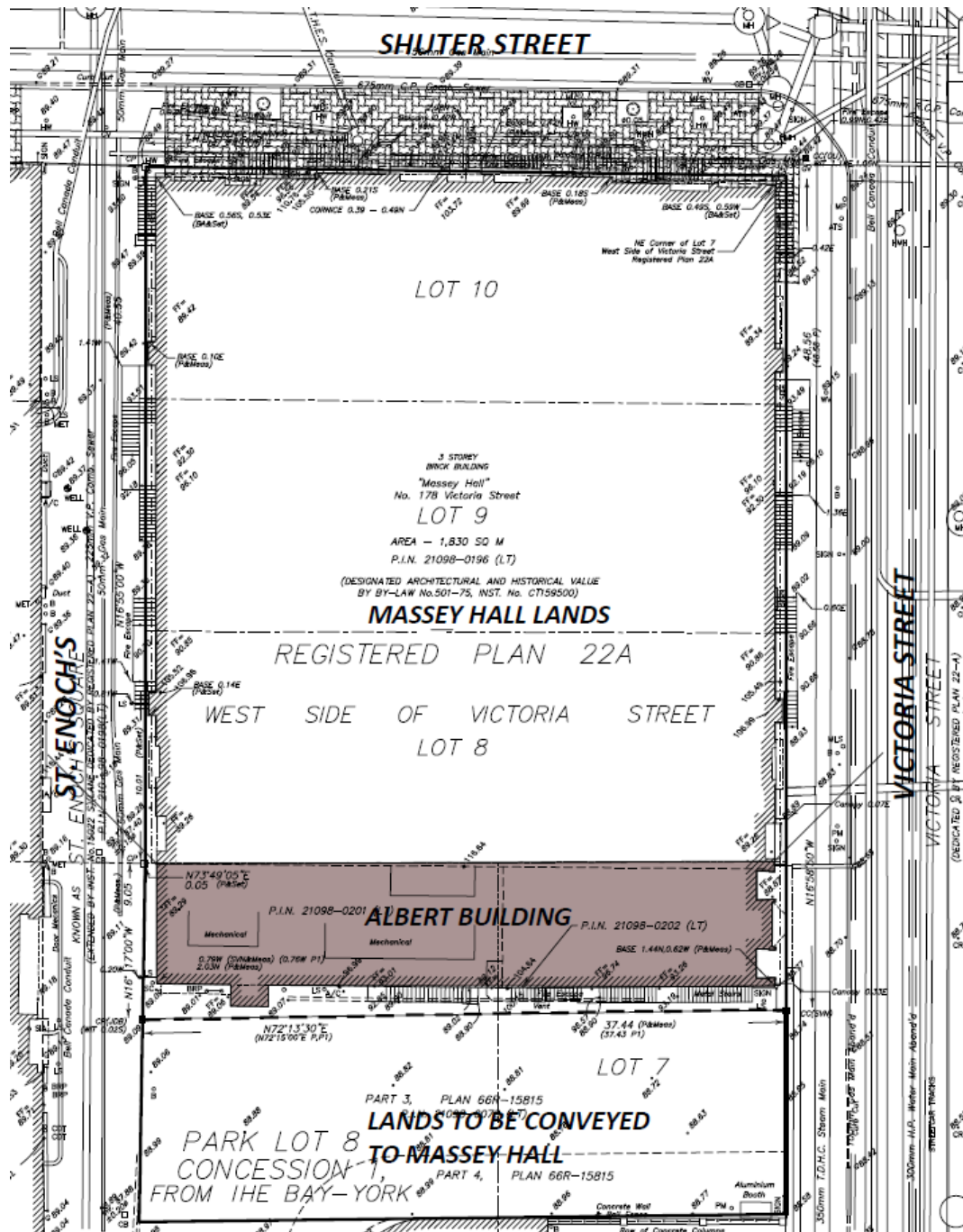
The arrow marks the property at 15 Shuter Street

This location map is for information purposes only;  
the exact boundaries of the property are not shown



Above: Massey Hall; below: Albert Building





The survey is shaded to show the land containing the Albert Building to be included in the legal description of the amendment of By-law No. 501-75, as amended by By-law No. 1349-2013. The property labelled "Lands to be Conveyed to Massey Hall" shows the lands to be conveyed to the Corporation of Massey Hall and Roy Thomson Hall by MOD Development Inc. that is currently protected under Designating By-law No. 131-90 (197-203 Yonge Street).

### Massey Hall and Albert Building

City of Toronto By-law No. 501-75, as amended by By-law No. 1349-2013, 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 at the south end of Massey Hall. At the same time, the legal description for the property are revised to include the property with Albert Hall and the adjoining property to the south to be conveyed to the Corporation of Massey Hall and Roy Thomson Hall by MOD Development Inc..

#### 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 with a four-storey southeast wing known as the Albert Building.

#### Statement of Cultural Heritage Value

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. Attached to the southeast corner of the complex, the Albert Building was designed to complement Massey Hall in its scale, materials and detailing.

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 19<sup>th</sup> and 20<sup>th</sup> 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 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 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 Winter Garden 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 building known historically as Massey Music Hall and later renamed Massey Hall
- 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

- Attached to the south end of Massey Hall where it faces Victoria Street, the Albert Building with its four-storey plan, complementary red brick cladding and detailing, and distinctive two-storey oriel window
- The placement and setback of Massey Hall and the attached Albert Building 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 <sup>1</sup>
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

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<sup>1</sup> 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 impassable 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.<sup>2</sup> 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."<sup>3</sup> 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

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<sup>2</sup> Dendy, 154

<sup>3</sup> 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."<sup>4</sup>

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.<sup>5</sup> 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.<sup>6</sup> 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."<sup>7</sup>

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.

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<sup>4</sup> Dilse, 57

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

<sup>6</sup> Originally, the upper stories of the Albert Building were reserved for the organ chamber

<sup>7</sup> 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.<sup>8</sup>

### 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.<sup>9</sup> 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."<sup>10</sup> 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.<sup>11</sup> 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.<sup>12</sup> 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).<sup>13</sup> 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.<sup>14</sup> 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.

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

<sup>9</sup> Canadian Architect and Builder, Vol. 7, 1894, 74

<sup>10</sup> S. R. Badgley entry in The Biographical Dictionary of Architects in Canada, unpagged

<sup>11</sup> 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)

<sup>12</sup> Dilse, 57, and S. R. Badgley entry in The Biographical Dictionary of Architects in Canada, unpagged

<sup>13</sup> Dilse, 59

<sup>14</sup> 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.<sup>15</sup>

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.<sup>16</sup> 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.

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<sup>15</sup> 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

<sup>16</sup> 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.<sup>17</sup> Its origins date to 16<sup>th</sup> 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."<sup>18</sup> 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."<sup>19</sup> 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 19<sup>th</sup> century, "Moorish Revival architecture evolved by way of Muslim influences on Spanish architecture during the Moorish occupation of that country from the 8<sup>th</sup> through the 15<sup>th</sup> centuries."<sup>20</sup> 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.

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<sup>17</sup> 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)

<sup>18</sup> Maitland, 21

<sup>19</sup> Ibid

<sup>20</sup> Maxwell, 48

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, 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.<sup>21</sup>

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).

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<sup>21</sup> 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



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 panelled wood screen was added for theatrical productions.<sup>22</sup> 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).<sup>23</sup> 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.<sup>24</sup> 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.<sup>25</sup> 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

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<sup>22</sup> 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

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

<sup>24</sup> 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

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

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

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

**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. Attached to the south end of Massey Hall, the Albert Building complements it in its scale, form and massing and materials.

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

**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 19<sup>th</sup> and 20<sup>th</sup> 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.

**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."<sup>26</sup>

**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.

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

**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 Winter Garden 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

<sup>26</sup> Kilbourn, 2. The text describes tests performed by Fritz Winckel in 1961

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 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

Abstract Indices of Deeds, Plan 22A, Lots 7-10  
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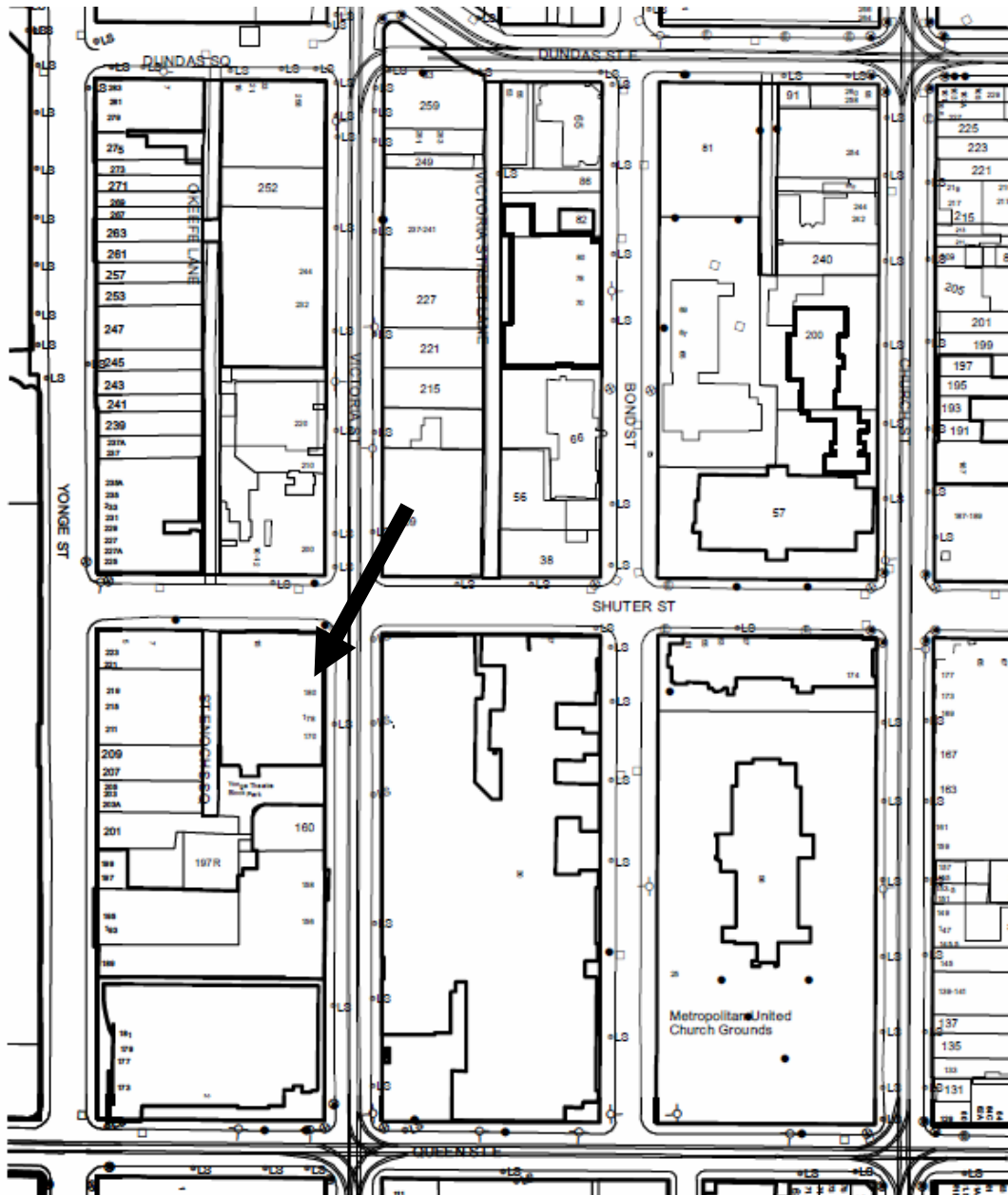
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Russell, Hilary, Double Take, 1989

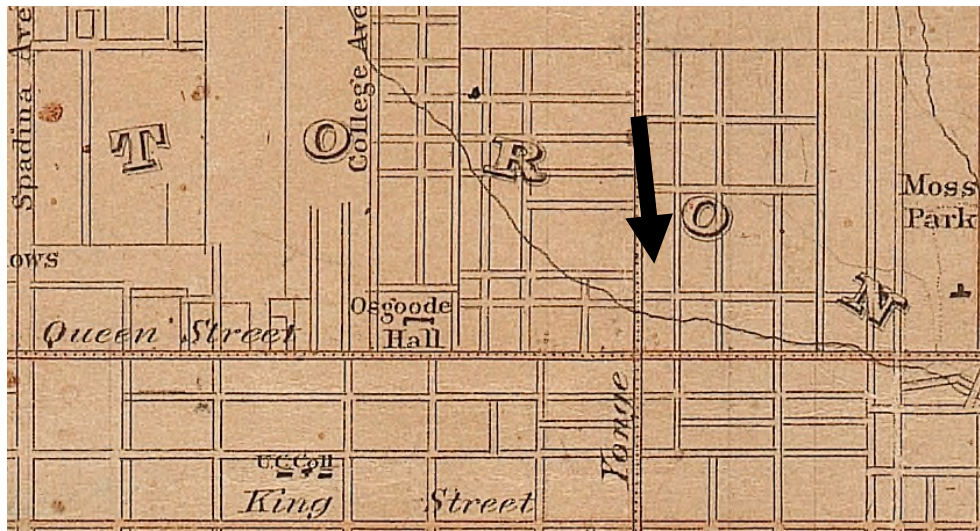
"Sidney Rose Badgley," entry in The Biographical Dictionary of Architects in Canada,  
 1800-1950, <http://dictionaryofarchitectsincanada.org/architects/view/1020>

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

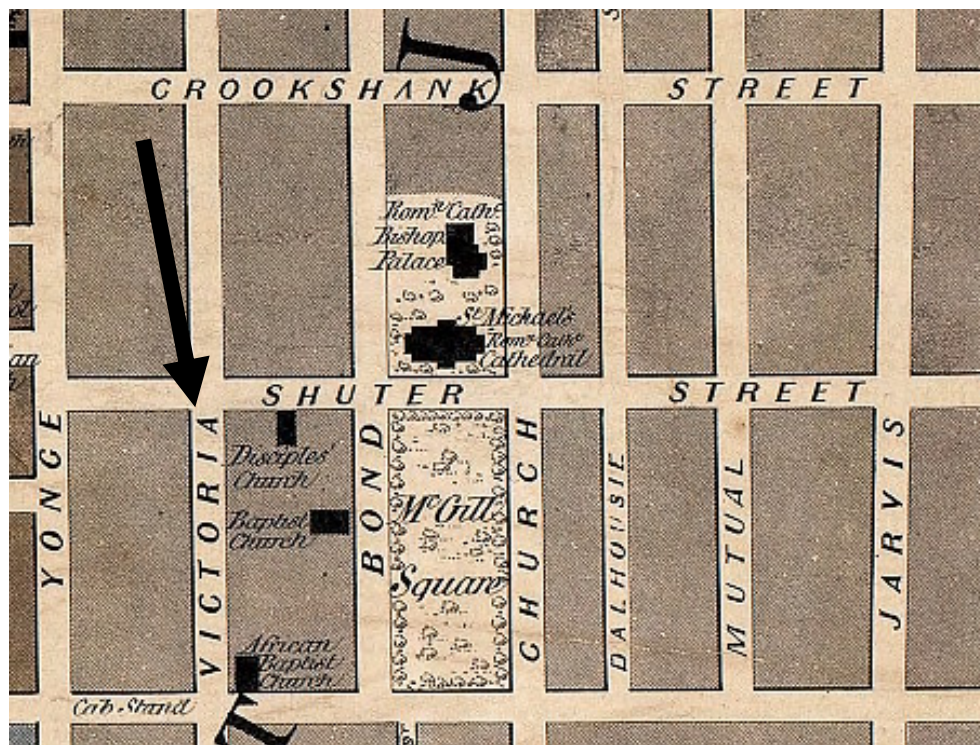


1. City of Toronto Property Data Map: showing the location of Massey Hall on the southwest corner of Shuter and Victoria Streets in the neighbourhood northeast of Yonge Street and Queen Street East





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

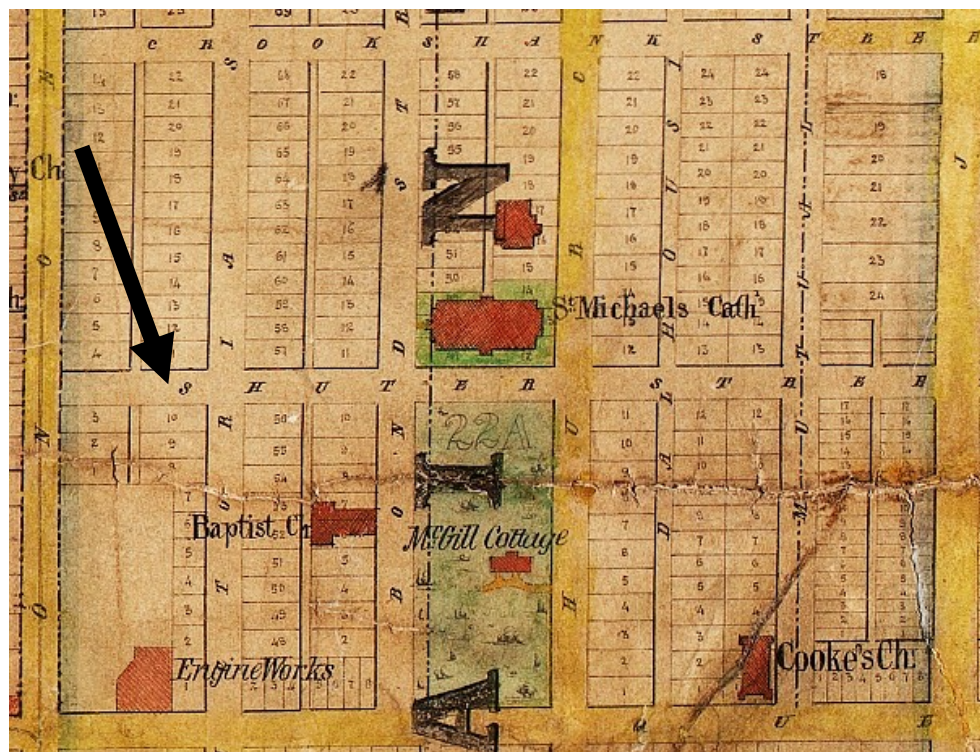


3. Fleming, Ridout and Schreider's Plan of the City of Toronto, 1857: showing the street pattern in place (St. Michael's Cathedral is a surviving landmark in the neighbourhood)



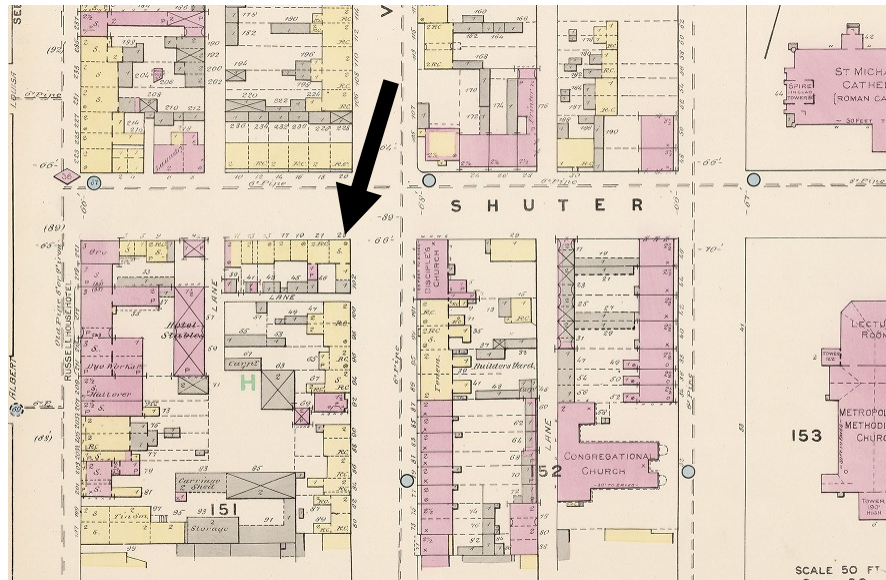


4. Boulton's Atlas of the City of Toronto, 1858: on the first atlas to record both public and non-public buildings, wood-frame houses are illustrated adjoining the corner of Shuter and Victoria Streets

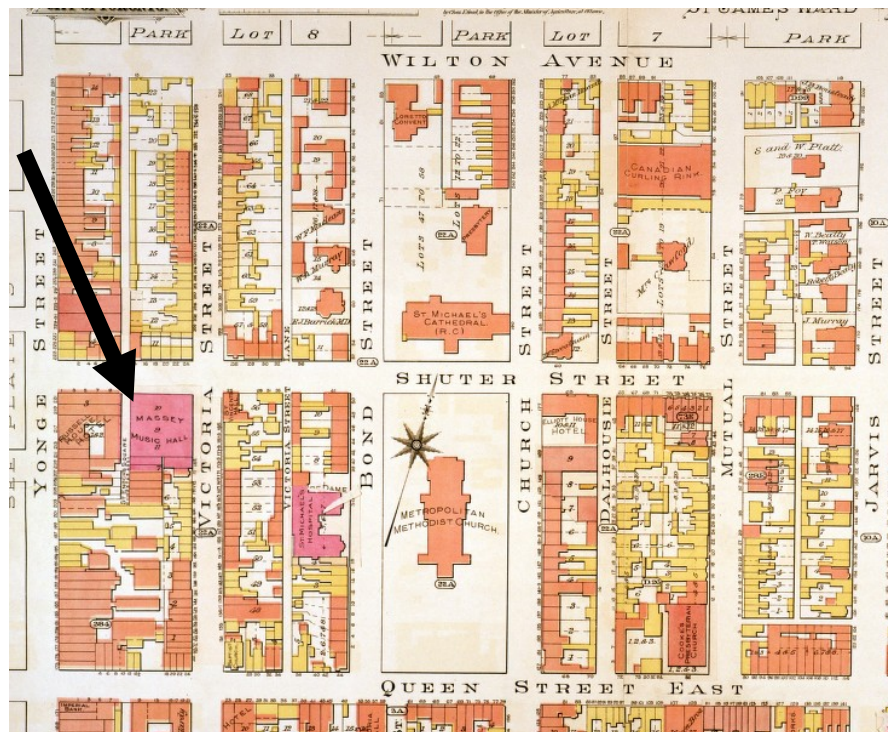


5. Browne's Plan of the City of Toronto, 1862: showing the subdivision of the neighbourhood with the building lots numbered

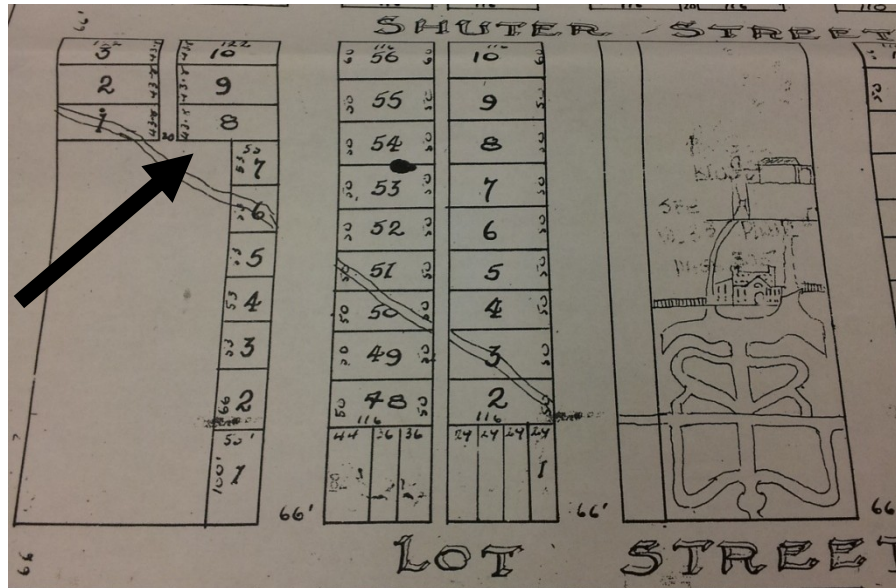




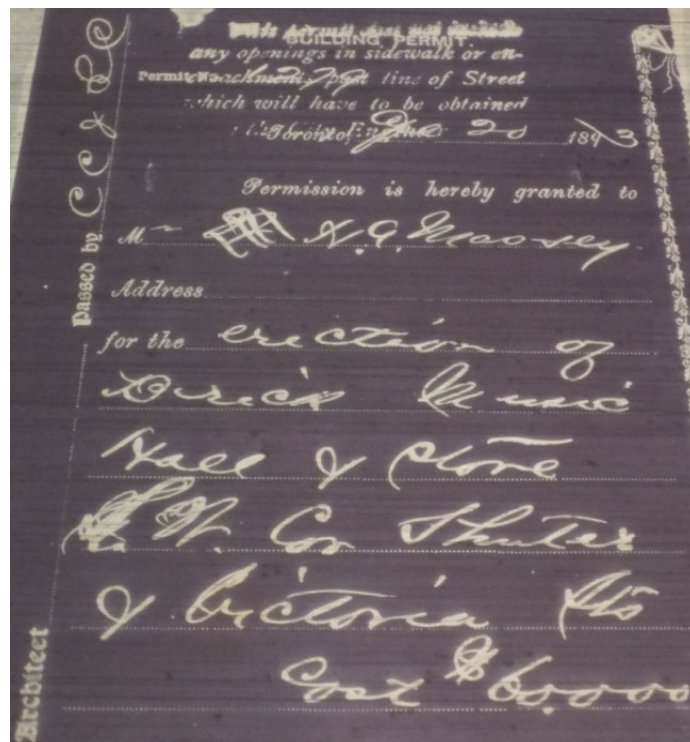
6. Goad's Atlas, 1880: showing the wood frame house form buildings on the subject site (there are no changes to the subject property on the updates to Goad's in 1848 and 1890)



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)

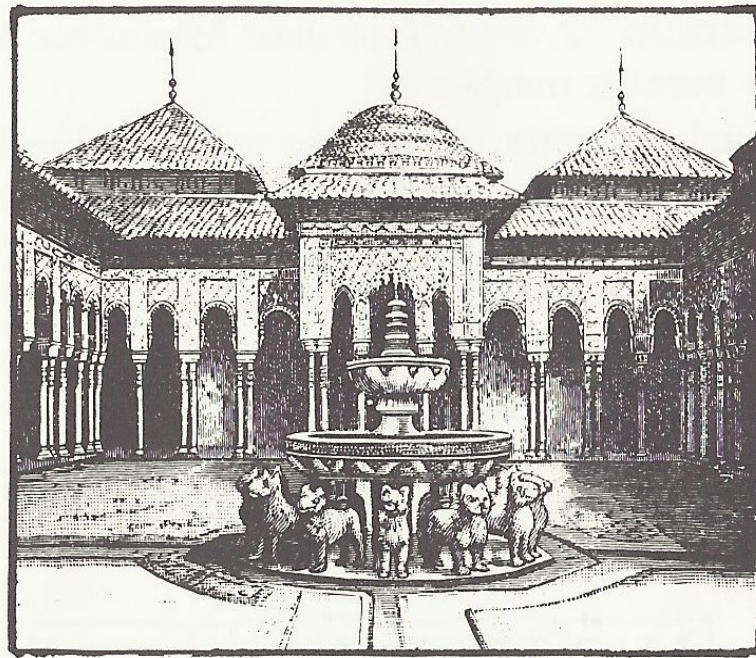


8. Registered Plan 22A; showing the layout of lots on the southwest corner of Shuter and Victoria Streets



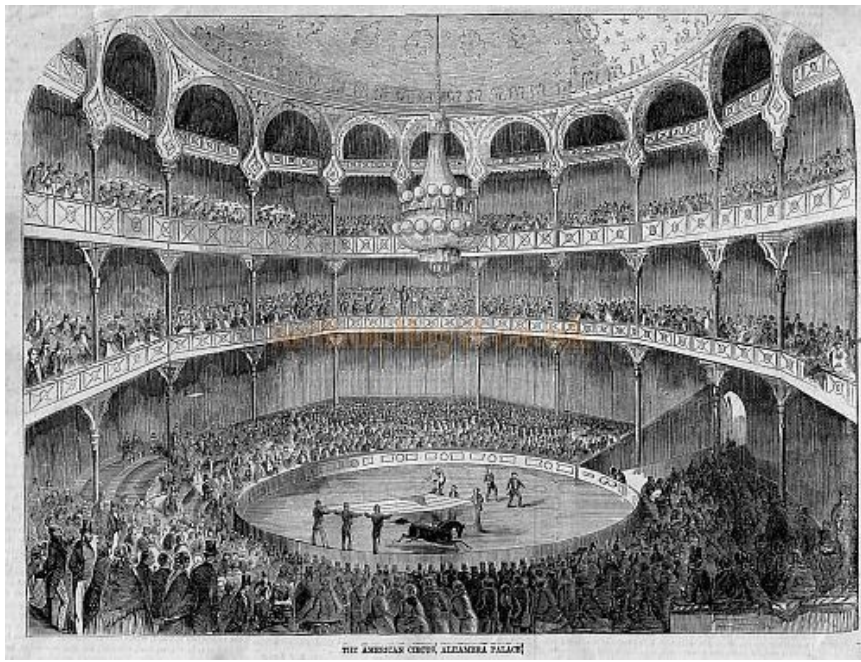
9. Building Permit #1279 (April 20, 1893): for a "brick music hall and store" (City of Toronto Archives)



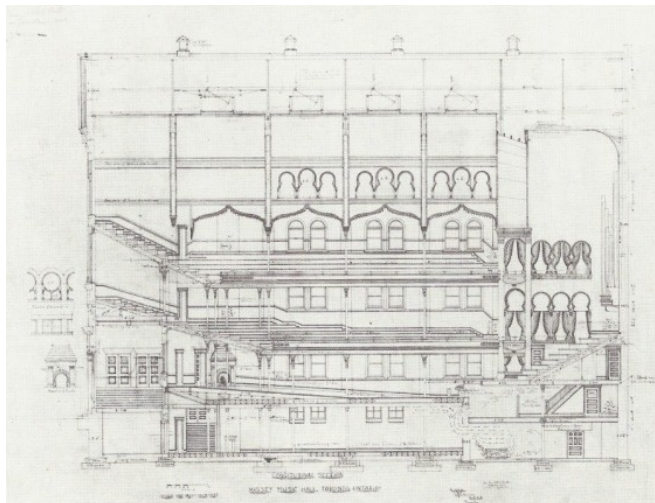
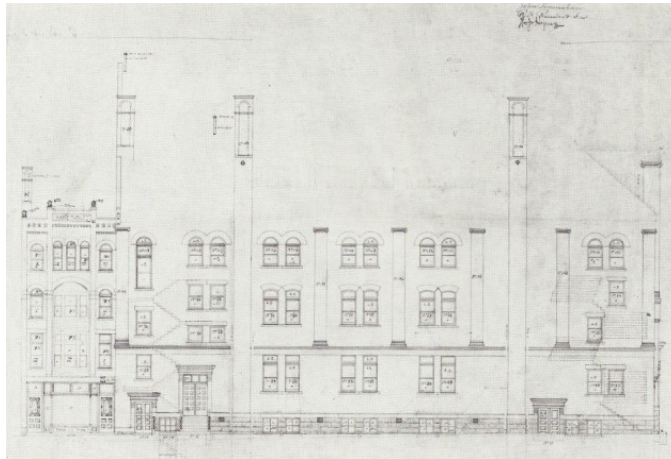
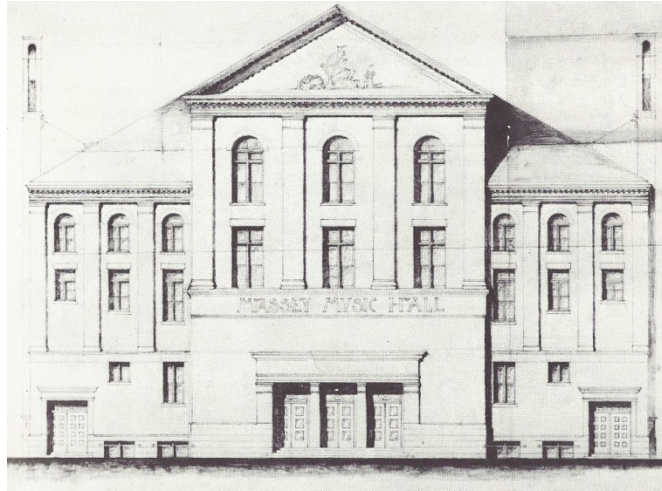


Lion Court, Alhambra (1338–90)

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](http://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)

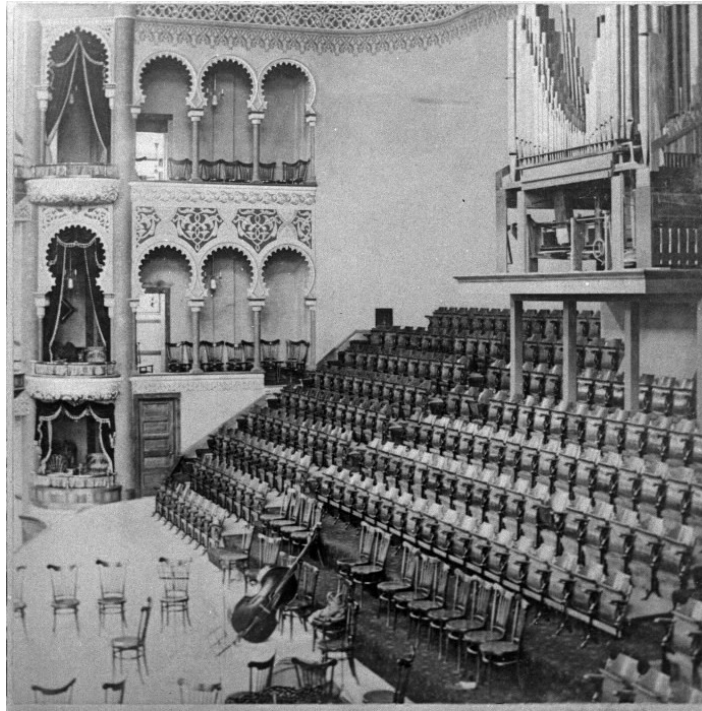




13. Archival Photograph, Cleveland Music Hall, c.1885: the venue influenced Massey Hall in the original concept and design (Toronto's Theatre Block, 58)



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)

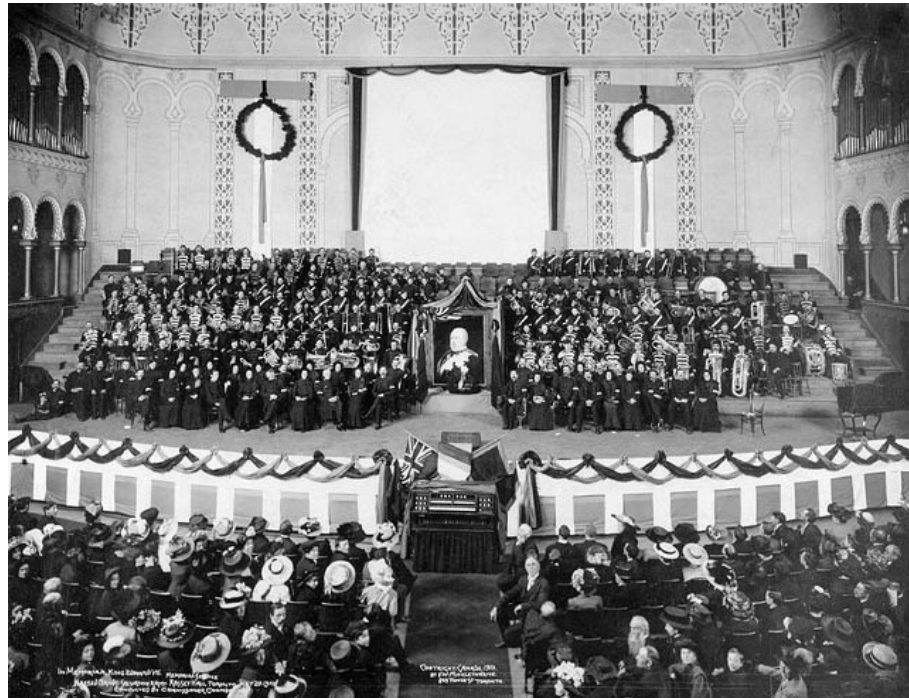


15. Archival Image, Massey Hall, c. 1894: showing the interior with the Moorish details, the box seats and Hart Massey's private box (left) and the seating that originally occupied the rear of the stage (right) (in the illustration, the structure shown supporting the organ was temporary) (Toronto Reference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

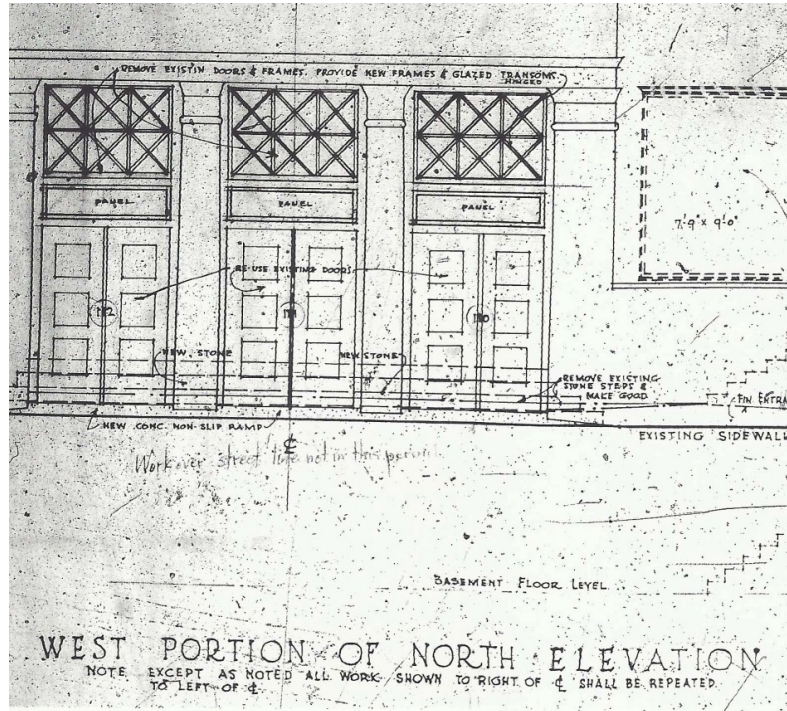




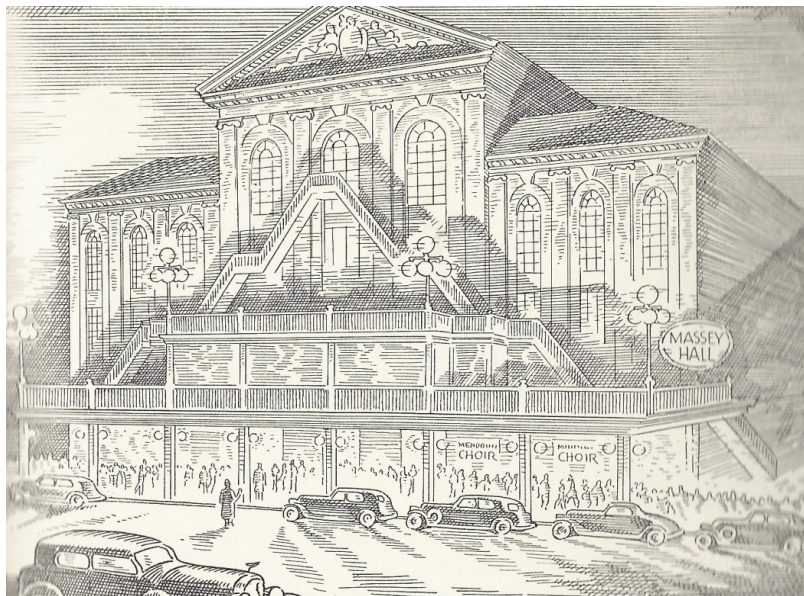
17. Archival Photograph, Massey Hall, 1911: showing the south end of the auditorium (Library and Archives Canada, Item 29711)



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. The four-storey Albert Building is attached to the south wall (centre) (Heritage Preservation Services, 2013)