



STAFF REPORT ACTION REQUIRED

Intention to Designate under Part IV, Section 29 of the Ontario Heritage Act – 484 Spadina Avenue

Date:	March 20, 2014
To:	Toronto Preservation Board Toronto East York Community Council
From:	Urban Design, City Planning Division
Wards:	Trinity Spadina– Ward 20
Reference Number:	P:\2014\Cluster B\PLN\TEYCC\TE14016

SUMMARY

This report recommends that City Council state its intention to designate the property at 484 Spadina Avenue under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value. Located on the west side of Spadina Avenue just north of College Street this property contains the four-and-a-half storey Waverley Hotel (1916-17) and the one-and-a-half storey Silver Dollar Room (1957-8). The recommendation for designation applies only to the Silver Dollar Room. It does not apply to the Waverley Hotel.

Following research and evaluation, staff have determined that the property at 484 Spadina Avenue meets Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under the Ontario Heritage Act. The designation of the property will identify the property's heritage values and attributes and enable City Council to control alterations to the site, enforce heritage property standards and maintenance, and refuse demolition.

RECOMMENDATIONS

The City Planning Division recommends that:

1. City Council state its intention to designate the property at 484 Spadina Avenue under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 484 Spadina Avenue (Reasons for Designation) attached as Attachment No. 3 to the report (March 20, 2014) from the Director, Urban Design, City Planning Division.

2. If there are no objections to the designation in accordance with Section 29(6) of the Ontario Heritage Act, City Council authorize the City Solicitor to introduce the bill in Council designating the property under Part IV, Section 29 of the Ontario Heritage Act.
3. If there are objections in accordance with Section 29(7) of the Ontario Heritage Act, City Council direct the City Clerk to refer the designation to the Conservation Review Board.
4. If the designation is 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 on the designation of the property.

Financial Impact

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

DECISION HISTORY

At its meeting of September 12, 2011, the Toronto East York Community Council requested the Acting Director, Policy and Research to report on the evaluation of the property at 484 Spadina Avenue (the Waverley Hotel and the Silver Dollar Room) for its heritage potential. Heritage Preservation Staff have undertaken research and have determined that this property should be designated under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2011.TE9.93>

ISSUE BACKGROUND

The property at 484 Spadina Avenue contains the Waverley Hotel and the Silver Dollar Room. Staff have been advised that a proposal for redeveloping the property which would result in the demolition of these buildings was submitted for planning approval and is currently under appeal before the Ontario Municipal Board.

COMMENTS

A location map (Attachment No. 1) and photograph (Attachment No. 2) are attached.

Staff have completed the attached Heritage Property Research and Evaluation Report (Attachment No. 4) and determined that the property at 484 Spadina Avenue meets Ontario Regulation 9/06, the criteria prescribed for municipal designation.

The property at 484 Spadina Avenue 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 two categories of associative and contextual values.

Located on the west side of Spadina Avenue just north of College Street, the Silver Dollar Room (1957-1958), is important for its contribution to the growth of the music industry in Canada and the incubation and promotion of musical talent in the City of Toronto, since its opening in 1958. The site is associated with various musical genres including jazz, blues, rock and bluegrass and is important to the history of music in the city. As a well-known destination for live music on Spadina Avenue it is a city landmark. The property also contains the Waverley Hotel (1916-1917) which is not recommended for listing or designation; however it is recommended that the plaque commemorating the poet Milton Acorn, a resident from 1970-1977, be permanently and prominently displayed on the principal façade of any new development on the property.

The Reasons for Designation (Statement of Significance), found in Attachment No. 3 are the Public Notice of Intention to Designate and will be advertised on the City of Toronto's web site in accordance with the City of Toronto Act provisions and served on the property owners and on the Ontario Heritage Trust according to the provisions of the Ontario Heritage Act.

CONTACT

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SIGNATURE

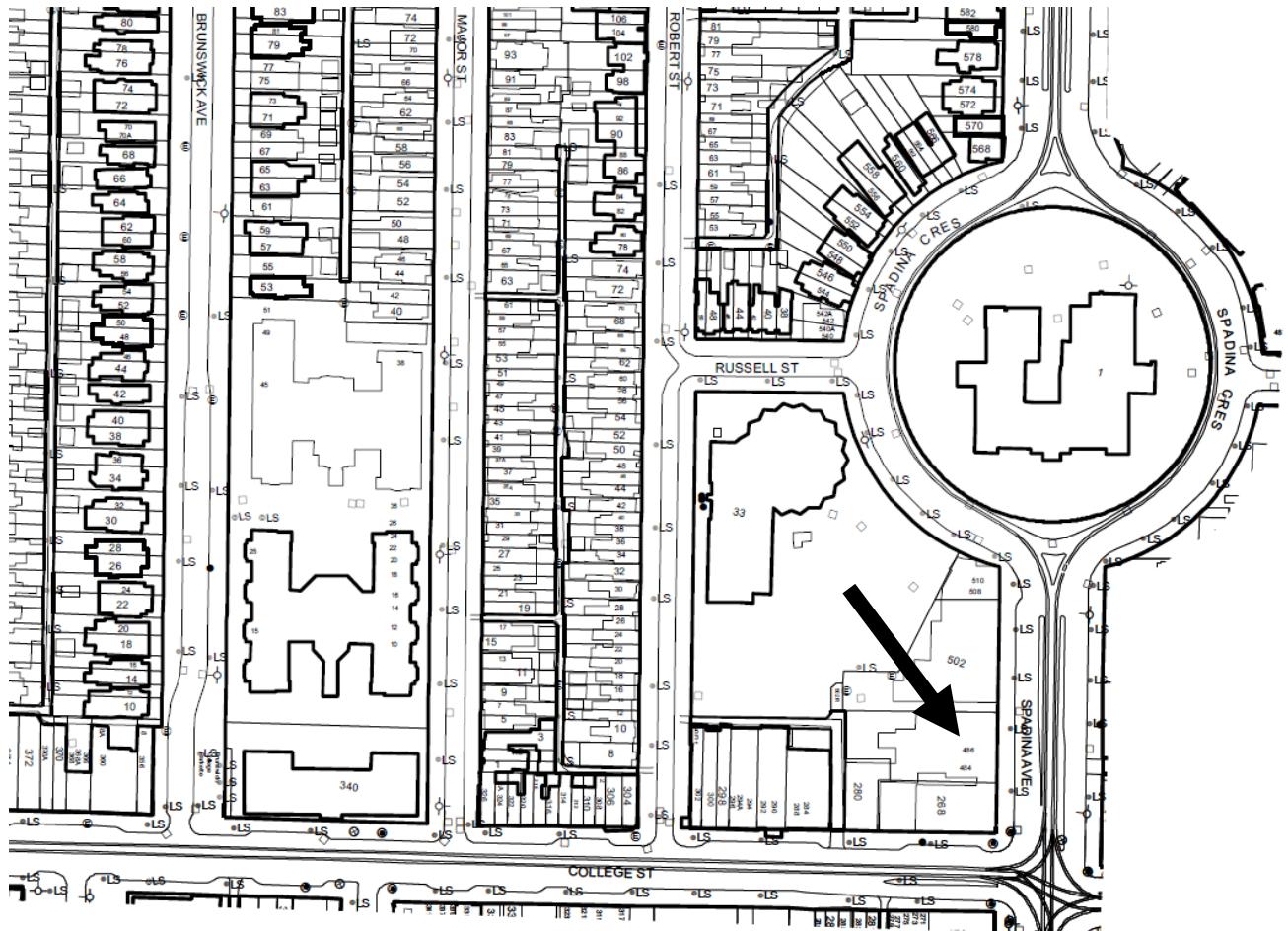
Harold Madi
Director, Urban Design
City Planning Division

ATTACHMENTS

Attachment No. 1 – Location Map
Attachment No. 2 – Photographs
Attachment No. 3 – Reasons for Designation (Statement of Significance)
Attachment No. 4 – Heritage Property Research and Evaluation Report

LOCATION MAP: 484 Spadina Avenue

ATTACHMENT NO. 1



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

The **arrow** marks the location of the property at 484 Spadina Avenue which contains the Waverley Hotel and the Silver Dollar Room.



Principal (east) façades of 484 Spadina Avenue, the Waverley Hotel and the Silver Dollar Room
(Heritage Preservation Services, February 2014)



Principal (east) façades of 484 Spadina Avenue, the Waverley Hotel and the Silver Dollar Room
(Heritage Preservation Services, February 2014)

**REASONS FOR DESIGNATION:
(STATEMENT OF SIGNIFICANCE)**

ATTACHMENT NO. 3

SILVER DOLLAR ROOM

Description

The property at 484 Spadina Avenue (the Silver Dollar Room) 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 two categories of associative and contextual values. The Silver Dollar Room (1957-8) is located on the west side of Spadina Avenue just north of College Street. It is one-and-a-half stories and was built as an addition to the three-and-a-half storey Waverley Hotel (1916-1917).

Statement of Cultural Heritage Value

The Silver Dollar Room has associative value as it is historically associated with the development and growth of music in Toronto, particularly the genres of jazz, blues, rock and bluegrass, from the 1950s through to the present day. One of its most significant roles has been as an incubator for musical talent. From the 1960s onwards it has, often functioned as a workshop for new and sometimes struggling musicians, both local and transient, to sit-in with more-established musicians, to develop their music and to build up a following. Furthermore the Silver Dollar's international reputation allowed local bands to be booked internationally. Musicians associated with the Silver Dollar Room include John T. Davis, Tommy Okie and Jim Heineman, Grammy award winner, Bobby "Blue" Bland, Juno-award winners Fathead and the Downchild Blues Band, the Deadly Snakes and Death from Above 1979, Blue Rodeo bassist Bazil Donovan and the Foggy Hogtown Boys. The Silver Dollar was featured in a video by Juno-award winner Jeff Healey and in live recordings by Fathead and Curley Bridges.

The Silver Dollar Room has contextual value as a landmark in Toronto by virtue of it being a well-known, long-standing destination for live music with an international reputation. Since 1958 the Silver Dollar Room has made an important contribution to Toronto's musical culture along with other venues on Spadina Avenue such as Grossman's Tavern, the El Mocambo and just east of Spadina on Queen Street West, the Horseshoe Tavern. It is important as it maintains this particular aspect of the cultural character of Spadina Avenue. The Silver Dollar Room is therefore historically, physically, functionally and, with its large circular sign, visually related to its surroundings.

Heritage Attributes

The heritage attributes on the exterior of The Silver Dollar Room are:

- The location of the building at 484 Spadina Avenue facing Spadina Avenue just north of College Street
- The scale, form and massing of the building
- The flat roof
- On the east façade the large circular lit sign with the words "the Silver Dollar Room"
- The original location of the entrance at the left hand side of the facade

The heritage attributes on the interior of the Silver Dollar Room are:

- The open volume of the performance and bar space at the east end of the building including the bar, the stage and the terrazzo floor with raised areas

ATTACHMENT NO. 4

HERITAGE PROPERTY RESEARCH AND EVALUATION REPORT



**THE WAVERLEY HOTEL AND THE SILVER DOLLAR ROOM
484 SPADINA AVENUE**

Prepared by:

Heritage Preservation Services
City Planning Division
City of Toronto

March 2014

1. DESCRIPTION



Above and Cover: Principal (east) façades of 484 Spadina Avenue, the Waverley Hotel and the Silver Dollar Room (*Heritage Preservation Services, February 2014*)

Address and Name of Property	
ADDRESS	484 Spadina Avenue
WARD	20 Trinity Spadina
LEGAL DESCRIPTION	PLAN D10 PT LOTS 48 49 & 50
NEIGHBOURHOOD/COMMUNITY	Harbord Village
HISTORICAL NAME	YMCA/Waverley Hotel / the Silver Dollar Room
CONSTRUCTION DATE	1882/1916-1917 / 1957-1958 (respectively)
ORIGINAL OWNER	YMCA/Egerton R Powell / Mark Lundry
ORIGINAL USE	YMCA/Hotel / cocktail lounge with live music
CURRENT USE*	Hotel-residential hotel / bar with live music
ARCHITECT/BUILDER/DESIGNER	1916-17 Melville J Young architect, J D Young & Son, builder / 1956: Ashley Woodburn, architect
DESIGN/CONSTRUCTION	1882, 1916-17: Brick / 1957-8: Masonry, steel and concrete
ARCHITECTURAL STYLE	Neo-Classical / Modern
ADDITIONS/ALTERATIONS	The Waverley Hotel was a 1916-17 addition to the original YMCA. The Silver Dollar Room was an addition to the Waverley Hotel
CRITERIA	Associative and Contextual
HERITAGE STATUS	Cultural Heritage Evaluation
RECORDER	Heritage Preservation Services: Marybeth McTeague
REPORT DATE	February 2014

2. BACKGROUND

This research and evaluation report describes the history, architecture and context of the property at 484 Spadina Avenue, 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
1793	Lot 16 of the Park Lot Estates awarded to Q. Baby
1800	Peter Russell, purchased Park Lots 15 and 16 adjacent to his farm "Petersfield" at Lot 14
1808	Russel dies and his wife Elizabeth inherits his property
1822	Elizabeth dies; her cousin Phoebe Willcocks Baldwin inherits the property including Lot 15
1836	Spadina Avenue is laid out between Lots 15 and 16
1838	Baldwin deeds the Crescent Gardens (Spadina Crescent) as a park to the city
1842	Cane's map shows Spadina Avenue with its gardens and the sub-division of Lot 16 including Lots 48, 49 (the future site of 484 Spadina Avenue) and 50
1860s-70s	The west side of Spadina north of College and south of the crescent is occupied by Robert Milligan's market garden (c1865) and by the 1870s is the site of four small rough cast cottages
1875	Knox College is constructed at Crescent Gardens (now 1 Spadina Crescent)
1882	The north-west branch of the YMCA is built at 484 Spadina Crescent
1884	Goad's Map shows a series of buildings set back at 484 Spadina Avenue
1889	John J Powell is listed as a baker at 287 College Street
1890	The City Directory records the YMCA (north west branch) at 484 Spadina Avenue with Daniel Murray, Caretaker Goad's Map shows the same series of buildings as in 1884 at 484 Spadina Avenue
1896	The City Directory indicates the YMCA is still located at 484 Spadina Avenue with Daniel Murray, Caretaker
1898	Waverley House is now listed at 484 Spadina Avenue. No proprietor is identified. John J Powell is listed as the proprietor at the Temperance Hotel at 474 Spadina Ave
1899	The directory records "Waverley House" at 484 Spadina Avenue, and John J Powell is listed as proprietor
1910	The directory lists "The Waverley" at 484 Spadina Avenue with Egerton R Powell as proprietor
1910	Assessment Rolls for 484 Spadina Avenue: E. R. Powell is the owner, land is 67'x190', value \$6,083 for land, building \$5,000, residents 20. The business is described as a restaurant

1911	June 8, 1911, building permit No. 27937 is granted to E R Powell for a 3 story brick addition. The architect is Melville J Young and the builder is J D Young & Son. The value of the construction is \$4,000.
1914 for 1915	Assessment Rolls: Powell, Egerton R., owner, property is valued at \$20,275, building at \$6,000. 20 residents
	Directory: 'Hotel Waverley' appears, Egerton R. Powell is listed as proprietor
1916 for 1917	Assessment Rolls: Powell, Egerton R. "private hotel", value of land is \$20,275, value of building is \$6,000, 25 residents
1917 for 1918	Assessment Rolls: Powell, Egerton R. "standard hotel" value of land \$20,275, value of building is now \$10,000, 20 residents
1918-1919	Assessment Rolls: Powell, Egerton R. "standard hotel" value of land \$20,275, value of building is \$10,000, 20 residents
1919-1920	Assessment Roll: Powell, Egerton R. "standard hotel" "Waverley" value of land \$20,275, value of building is \$10,000, 20 residents
Late 1920s	Toronto Tourist and Convention Association locates in the Waverley hotel
1955	Lounge license awarded to the Waverley Hotel
1956	Application for building permit for 1 ½ story addition submitted by architect Ashley Woodburn as well as other alterations to the hotel. (File No. 38062) This addition extends the hotel property onto Lot 50
1958	The Silver Dollar Room opened; Tommy Danton and the Echoes are regular performers
1970	Milton Acorn moves into the Waverley Hotel and receives the People's Poet Award
1970s	Jim Heineman, John T Davis and Tommy Okie are the house band serving as an influential workshop for other musicians ¹
1976	Milton Acorn receives the Governor General's Award for Poetry
1977	Milton Acorn moves out of the Waverley Hotel
1994-2010	Under the influence of promoter Gary Kendal the Silver Dollar again becomes important as a blues venue
1996-2006	With the guidance of promoter Dan Burke rock is added to the mix of musical genres with bands such as the Deadly Snakes and Death from Above 1979 being regular performers
2000	Bluegrass is regularly featured with dedicated Wednesday night sessions
2004	Fathead records live at the Silver Dollar Room <i>Livelier than Ever</i>
2009	Curley Bridges records <i>Live at the Silver Dollar Room</i>

¹ Nicholas Jennings, email March 11, 2014. Nicholas Jennings is a music historian as well as the music critic and feature writer for Maclean's magazine from 1980-2000, and has also contributed to the Toronto Star, the Globe and Mail, Saturday Night, Words and Music as well as frequently appearing as a guest on CBC Radio. He has published several books including Before the Gold Rush, and several music documentaries.

ii. HISTORICAL BACKGROUND

Spadina – College Neighbourhood

The Waverley Hotel and adjacent Silver Dollar Room are located on the west side of Spadina Avenue at number 484 just north of College Street. (*Image 1*) The property was originally part of Lot 16, one of the one hundred acre Park Lot Estates laid out in 1793 and originally owned by Q. Baby. In 1822 Phoebe Willcocks Baldwin inherited Lot 16 and to the east, Lot 15. Her husband, William Warren Baldwin, had already constructed a house in 1818 on Lot 24 immediately north of the second concession (Bloor Street) which spanned the top of lots 15 and 16. He called the house Spadina after the Ojibwa phrase *ishpadinää* meaning hill or high place.

Following Phoebe's inheritance, Lots 15 and 16 were subdivided into residential lots and a grand avenue planned as the centrepiece. In 1836 Spadina Avenue, named for the Baldwin home, was laid out with its extraordinary grand width of 132', twice that of the average Toronto street. A tree-lined boulevard with formal gardens such as Crescent Gardens (now Spadina Crescent), it provided a vista from the Baldwin House north of present day Bloor Street down to Lake Ontario. Surrounding streets named for the family include: Baldwin, Willcocks, Russell, Phoebe, Heyden (now Sussex) Sullivan, St George, Maria (now Soho), and Augusta. In 1838 Baldwin deeded Crescent Gardens as a park to the City. (*Image 2*)

As part of the larger subdivision of Lots 15 and 16, the land on the north-west corner at the intersection of Spadina and College was subdivided into three lots, 48, 49 and 50. During the 1860s and 1870s they were occupied by cottages and a market garden owned by Robert Milligan.

484 Spadina Avenue

In 1882, the north-west branch of the YMCA was built on Lot 49.² Goad's Map of 1884 indicates a brick building set well back from the street with a series of outbuildings behind. (*Image 3 and Image 4*) The 1890 city directory records the site as vacant but by 1891 lists the property as the north-west branch of the YMCA. By 1898 the establishment is recorded as "Waverley House." John J Powell, formerly a baker, is now the proprietor at the Temperance Hotel at 474 Spadina Avenue. In 1900 Powell is listed as the proprietor of Waverley House in the city directory for that year. By 1910 Egerton R Powell is the proprietor of "The Waverley" which the assessment rolls describe as a restaurant with 20 residents. In June 1911 building permit 27937 is granted to Powell for a three-storey brick addition to "Temperance House"³ at 484 Spadina Avenue. The architect is identified as Melville J Young and the builder as J D Young & Son. The

² Salutin, p 172

³ As the City Directories identify the property as the Waverley, the reference to Temperance House may be more a reflection of function. The citation on the building permit is "to erect a 3 story brick addition to Boarding" – this word is crossed out and underneath is written "Temperance House."

value of the construction is \$4,000. However, as will be outlined, construction does not begin until 1916. In 1915 the Waverley Hotel is assessed as a "private hotel." During this period from 1884-1913 Goad's Atlas indicates no change to the building form and so it is likely the original YMCA building has been adapted for these later uses and no addition was built until at least after 1913. (*Image 5*) The Waverley, as currently constructed, was likely built between August 1916 and September 1917 as the value of the building jumps from \$6,000 to \$10,000 on the assessment roll for 1918. This is in line with the value of the construction indicated on the building permit for \$4,000. In 1918 the hotel is now also referred to as a "standard hotel" rather than a "private hotel" as previously. In 1919 the name Waverley is included in the assessment. The 1924 Goad's Atlas, the next one following that of 1913, shows the building occupying the entire block and taking the form of the current hotel. (*Image 6*) A photograph from 1927 shows the Waverley Hotel in its current form. (*Image 7*)

Historically the Waverley Hotel (1916-1917) is associated with the Canadian poet Milton Acorn (1923-1986), "the people's poet," who received the Governor General's Award for Poetry (1976) and who lived there from 1970-1977. A plaque by the Toronto Legacy Project and Heritage Toronto has been placed on the front façade of the building commemorating Milton Acorn's association with the property. (*Image 8*) However, the Waverley Hotel does not have sufficient cultural heritage value to meet the criteria for historical or associative values.

The construction of the Silver Dollar Room originated with an application for a building permit for a one and a half story addition to the Waverley Hotel. The application dated April 23, 1956 was submitted by the architect Ashley Woodburn on behalf of the owner Mark Lundry. The addition was completed by 1958. The distinctive circular sign was not included in the drawings for the elevations. (*Image 9*) Since it opened in 1958 the Silver Dollar Room has been a popular music venue for jazz, blues, rock and most recently bluegrass with performances given by many well-known Canadian and international musicians. From the late 1950s the early Canadian rockers Tommy Danton and the Echoes were the featured band playing a mix of jazz and rhythm and blues. (*Image 10*) The aspirations of the club owners from the days of gold lame crooners were perhaps eclipsed in the 1960s, possibly partly due to the decline of the Waverley itself, and the evolution of the cocktail bar as a venue for erotic dancing and striptease. The lives of the musicians who played there at that time were fraught with difficulty as chronicled by the noted Canadian jazz authority Mark Miller⁴ in his book *Jazz in Canada: Fourteen Lives* with his portrait of the saxophone player Ron Park whose last performance was at the Silver Dollar Room before he died of a mix of poverty, drugs and alcoholism in 1970. Miller notes that the Silver Dollar Room was a meeting place for other saxophonists in the 1960s including Jim Heineman, Bobby Brough, and Glenn McDonald: "saxophonists were welcome to sit in and the girls would find themselves working to the stains of 'A Night in Tunisia' and other jazz classics."⁵ Well-known music

⁴ Mark Miller was the Globe and Mail's jazz critic from 1977-2005 and the contributor to the jazz sections of the *Canadian Encyclopedia of Music* (1992) as well as publishing numerous books on jazz history and biography.

⁵ Miller, p 225.

historian and critic Nicholas Jennings, notes that along with "sax great Jim Heineman" John T Davis and Tommy Okie formed a band that "defined the Dollar during the 70s and served as an influential workshop for many of the city's other jazz musicians."⁶

Jennings also notes: "the importance of the Dollar as a premier blues venue in Toronto cannot be overstated. Just as the Horseshoe Tavern was Toronto's home of country music during the 1950s and '60s, the Dollar played that role for blues during the 1990s when Gary Kendall was the booking agent."⁷ By the 1970s the club also featured live blues bands and many musicians were known to drop in to play a session. York University Department of Music Professor Rob Bowman has stated that the Silver Dollar Room has been an important venue for the blues in Toronto and Canadian blues artists such as Juno award winners Downchild Blues Band, Fathead, and Powder Blues Band, Rita Chiarelli (the "Goddess of Canadian Blues") and Carlos Del Junco (two-time Hohner Harmonica Championship Gold Medal Winner) owe their success to the Silver Dollar Room.⁸ Furthermore its international reputation made it easier for local artists to be booked outside of Canada. "Blues authorities such as Richard Flohil and the Globe and Mail's Brad Wheeler both cite the legendary Grammy-award winning Bobby "Blue" Bland's appearance there on August 20, 1999 as ... a continuing sign that the club regularly carried the standard for blues in Toronto."⁹ The importance of the club to the blues community in this century is indicated with live blues recordings at the Silver Dollar Room including Fathead's 2004 *Livelier than Ever* and Curley Bridges' 2009 *Live at the Silver Dollar Room*.

By the 1990s rock was added to the mix of genres and important local bands such as the Deadly Snakes and Death from Above 1979 were featured. "The club figured prominently in the Snakes history from its formation in 1996 to its disbanding in 2006."¹⁰ Musicians that defy categorization, such as the Juno award-winning Canadian Music Hall of Fame inductees Blue Rodeo identify the Silver Dollar with the band members' beginnings as the bassist Bazil Donovan was to comment: "I just showed up and played; the Edgewater, the Silver Dollar, all the good spots."¹¹

For the past ten years the Silver Dollar Room has added Bluegrass to its diverse musical genres. As Professor Bowman has noted, Canadian Bluegrass artists who rose to prominence due to Wednesday night residencies at the Silver Dollar Room include the Foggy Hogtown Boys (aka Crazy Strings) and the Creeking Tree String Quartet.¹² Foggy Hogtown Boys guitarist, Chris Coole is quoted as saying what he loves about the

⁶ Jennings, op cit.

⁷ Jennings, op cit.

⁸ Professor Rob Bowman, Grammy Award Winning Professor of Music, Department of Music, York University, email March 10 and March 13, 2014.

⁹ Nicholas Jennings, email March 11, 2014.

¹⁰ Nicholas Jennings, op. cit.

¹¹ De Giorgio, Lorianna, <http://www.silverdollarroom.com/history.html> (accessed 23 February, 2014)

¹² Bowman, op cit.

Silver Dollar Room is how it supports both well-established musicians and emerging artists who are looking for a lucky break.¹³

Melville J Young Architect

Research to date has not yielded any information on Melville J Young the architect of the 1916-17 addition to the Waverley Hotel.

Ashley Woodburn Architect

Ashley Woodburn (1887-1961), the architect of the Silver Dollar Room (1957-1958), had a partnership with William G Hunt (1915-1917) then worked William Steele & Sons (1921-1923) before joining the City of Toronto as an architectural engineer. At this time no further information is available about his architectural work.

iii. ARCHITECTURAL DESCRIPTION

The Waverley Hotel

The Waverley Hotel at 484 Spadina Avenue is a three-and-a-half story brick building built between 1916 and 1917 in a reduced Classical style. It has a raised base which encompasses a lower half story and first floor with the two upper stories above. The building is divided vertically into 5 bays with a central entrance leading to the raised first floor and six pilasters framing the window openings of the upper two stories. Although Classical in style the detailing has little embellishment. The pilasters, their bases and capitals are unrelieved. Apart from a string course separating the two lowest floors and another separating the upper floors from the base there is little sculptural relief or detail. Originally there was a cornice and panelled parapet but these have been removed. From the photos the lower story appears to originally have been stone but has since been coated and painted over. Its windows have been either blocked off or in-filled with glass block which is likely part of a later alteration.¹⁴ Above the suspended entry canopy the original Hotel Waverley sign has been replaced by a new one with the different spelling of "Waverly."

The Silver Dollar Room

The building permit drawings for the Silver Dollar Room façade indicate a Modern minimalist spirit with an elegant grid of panels and an entrance set asymmetrically to the side. The facade was recessed within a projecting brick-width's frame surrounding the façade on three sides. Little remains of the original cladding and details and the current façade is composed of painted brick, concrete block and metal cladding. Its most distinctive feature is the later addition, the large circular lit sign featuring the words "The Silver Dollar Room," which remains intact. (*Image 9 as above*)

¹³ De Giorgio, op cit.

¹⁴ On the interior glass block is also present in the counters and some walls of the first floor lobby space.

The interior of the Silver Dollar Room includes several public as well as service spaces in the basement and on the west side of the building.¹⁵ It is not known when this room was opened up to be a part of the Silver Dollar Room. The entry stairs and main performance space and bar on the east side retain many of the original features. One of these is the aluminum handrail on the stairs and the double entry doors between the stairs and bar space. (*Image 11*) Another is the terrazzo floor finish evident on the stairs and the bar space where the terrazzo is on two levels differentiating dance floor from seating areas. (*Image 12*) The performance space with the bar is long and narrow stretching from the entry on Spadina Avenue on the east to the west. On the south wall a long curving bar shown in the permit drawings occupies the same location and may be original. It is wood with dark green vertically padded upholstery that matches the padding on the banquets in the seating areas. The ceiling is lower over the bar a free-flowing curve marking its edge from the higher ceiling over the dance area and stage where a large medallion emblazoned with "the Silver Dollar" is featured. (*Image 13 and 14*)

The interior is decorated with photographs and paintings devoted to music. Large scale paintings on boards form continuous murals on three sides of the performance and bar space. They have been installed on top of earlier murals which may be original and perhaps more significant. (*Image 15*) The murals feature various musicians, performers and abstract patterns suggestive of music. (*Image 16*) On the stairs leading into the bar autographed photographs of past Silver Dollar performers line the walls illustrating for the ascending crowds the history of music that has preceded the evening's performance. Inside the deep seating alcove adjacent to the entrance is a series of photographs taken by the blues photographer Allana Haradyn between 1993 and 1999 of legendary blues greats: John Lee Hooker, John Hammond, Junior Wells, B. B. King, Robert Cody, Sister Monica, Jimmie Vaughn, and Koko Taylor. This is a pantheon of blues gods, while the photographs on the stairs provide an ancestral tree of all who have played at the Silver Dollar Room before. The photographs and murals are the visual testimony to the history and tradition of the diversity of music that has been performed in the Silver Dollar Room over the past 56 years. As Chris Coole of the Foggy Hogtown Boys says, "I know it sound cliché, but it's got a lot of history. I love to play in an old bar that has a lot of atmosphere in it, that hasn't been built in the last five years. At the Silver Dollar that feeling is really there."¹⁶ The longevity of this place as a performance space and the previous generations of musicians who have filled it with the sound of their particular music are what make this property important to the City of Toronto. Combined with the fact that it functioned as and continues to be an incubator, a workshop and a spring board for the growth of the city's musical talent indicates that it is a valuable cultural heritage resource meriting conservation.

¹⁵ One of the public spaces with booths and pool tables is part of the Hotel Waverley building and occupies what was the hotel's dining room when it was renovated in 1957 at the same time as the construction of the Silver Dollar.

¹⁶ De Giorgio, Lorianna, <http://www.silverdollarroom.com/history.html> (accessed 23 February, 2014)

iv. CONTEXT

Contextually, the Silver Dollar Room is important as it supports the long-standing, small venue musical culture of Spadina Avenue along with its neighbours the El Mocambo, Grossman's Tavern and the Horseshoe Tavern just east of Spadina on Queen Street West which collectively contribute to the character of the area. For more than half a century it has been a significant presence in the evolving history of Toronto's music scene. It's status as a landmark has been achieved through its presence as a music destination but also through its large circular lit sign which is a distinctive contributor to Toronto's night-time cityscape. (*Image 17*) The widely respected and acclaimed, prize winning author Elmore Leonard featured the sign in the opening paragraph of his 1989 novel *Killshot*: "Try to come along Spadina Avenue, see that goddam Silver Dollar sign, hundreds of light bulbs in your face, and not be drawn in there."¹⁷ The Silver Dollar Room has contextual value.

EVALUATION: Regulation 9/06, the criteria prescribed by the Province of Ontario for municipal designation under Part IV, Section 29 of the Ontario Heritage Act

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

In evaluating the Waverley Hotel and the Silver Dollar Room neither of them meets the criteria for design or physical value.

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	N/A

The Silver Dollar Room has associative value as it is historically associated with the development and growth of music, particularly the genres of jazz, blues, rock and bluegrass, in Toronto from the 1950s through to the present day. One of its most significant roles has been as an incubator for musical talent. From the 1960s onwards it has provided opportunity, often functioning as a workshop, for new and sometimes struggling musicians, both local and transient, to be exposed, to sit-in with more-established musicians, to develop their music and build up a following. Furthermore the Silver Dollar's international reputation allowed local bands to be booked internationally.

¹⁷ Leonard, p 7.

Musicians associated with the Silver Dollar Room include John T. Davis, Tommy Okie and Jim Heineman, Grammy award winner, Bobby "Blue" Bland, Juno-award winners Fathead and the Downchild Blues Band, the Deadly Snakes and Death from Above 1979, Blue Rodeo bassist Bazil Donovan and the Foggy Hogtown Boys. The Silver Dollar was featured in a video by Juno-award winner Jeff Healey and in live recordings by Fathead and Curley Bridges.

The Waverley Hotel is connected with the 7 year residency of the poet Milton Acorn, however it does not have sufficient cultural heritage value to meet the criteria for historical or associative values.

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

The Silver Dollar Room has contextual value as a landmark in Toronto by virtue of it being a well-known, long-standing destination for live music. Since 1958 the Silver Dollar Room has made an important contribution to Toronto's musical culture along with other venues on Spadina Avenue such as Grossman's Tavern and the El Mocambo and just east of Spadina on Queen Street West, the Horseshoe Tavern. It is important as it maintains this particular aspect of the cultural character of Spadina Avenue. The Silver Dollar Room is therefore historically, physically, functionally and, with its large circular sign, also visually related to its surroundings.

SUMMARY

Following research and evaluation according to Regulation 9/06, it has been determined that the property at 484 Spadina Avenue (the Silver Dollar Room) 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 under the two categories of associative and contextual values.

SOURCES

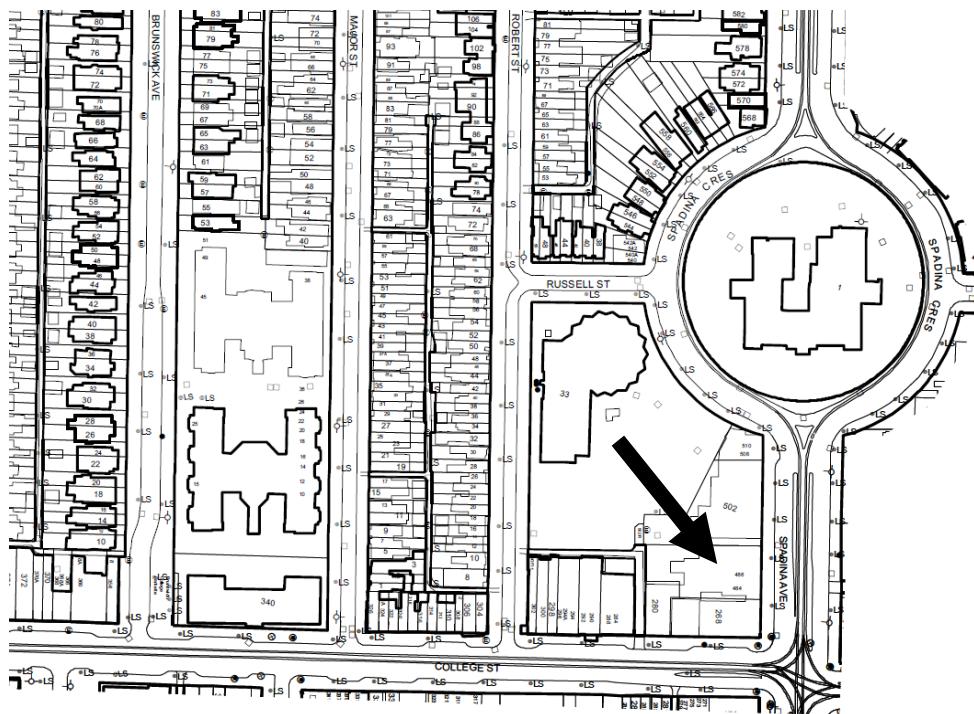
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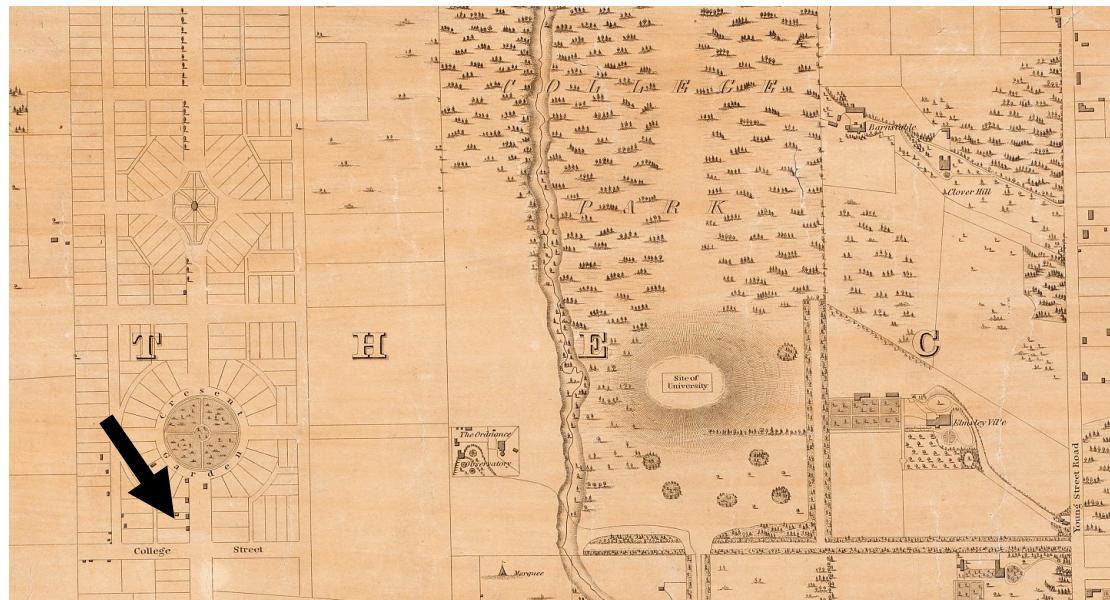
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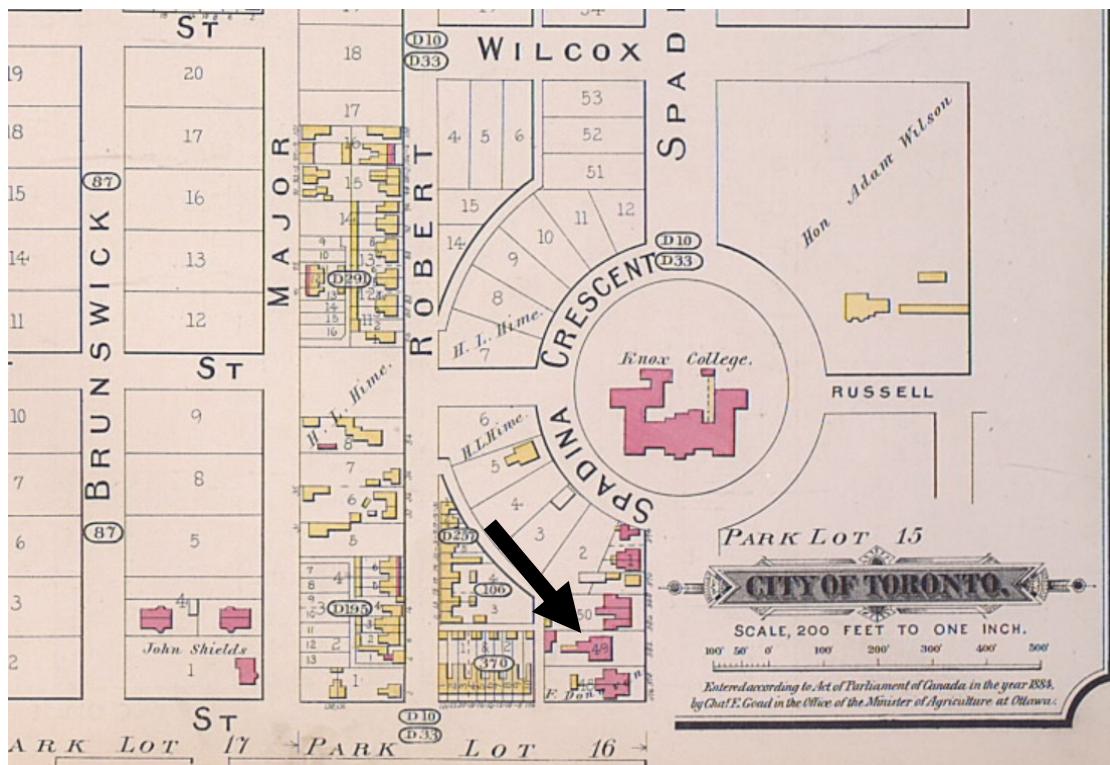
IMAGES: the arrows mark the location of the subject property



1. *City of Toronto Property Data Map*: the arrow marks the location of the property at 484 Spadina Avenue north-west of the intersection of College Street and Spadina



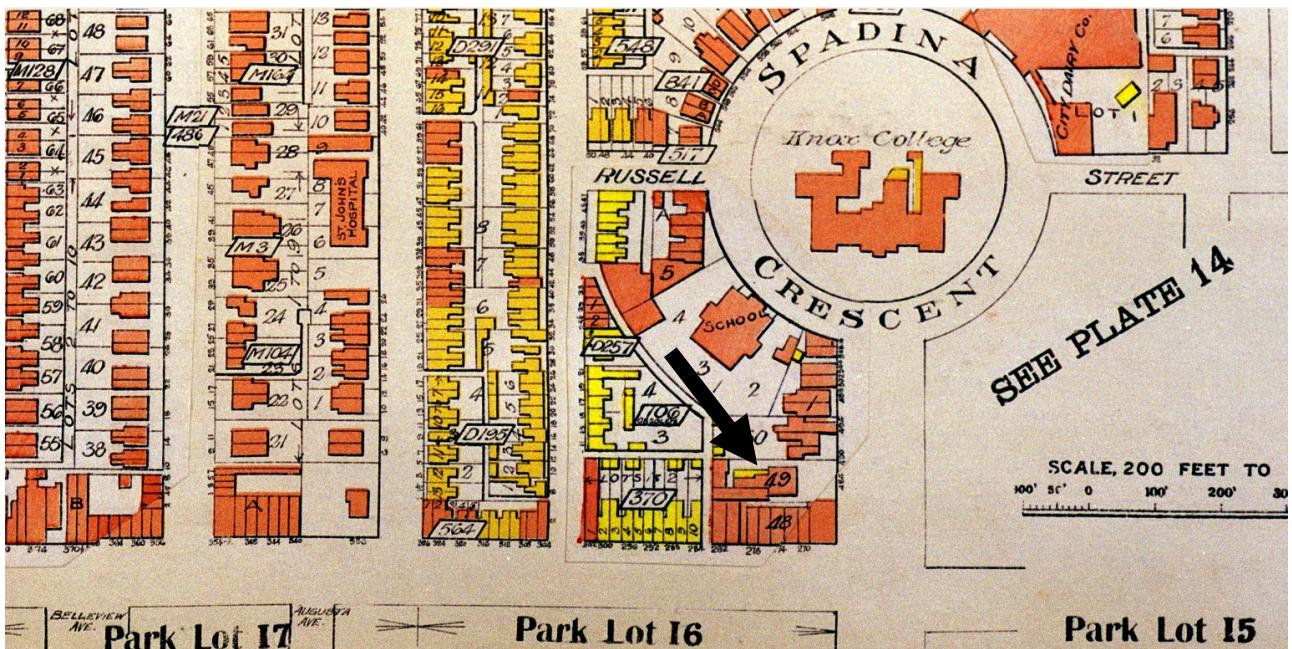
2. *Topographical Map of the City and Liberties of Toronto, Cane, 1842*: showing Spadina Avenue north of College as laid out in 1836 with its series of formal gardens. Lots 48, 49 and 50 are just south of Crescent Gardens (Spadina Crescent) and are occupied with buildings. (*City of Toronto Archives*)



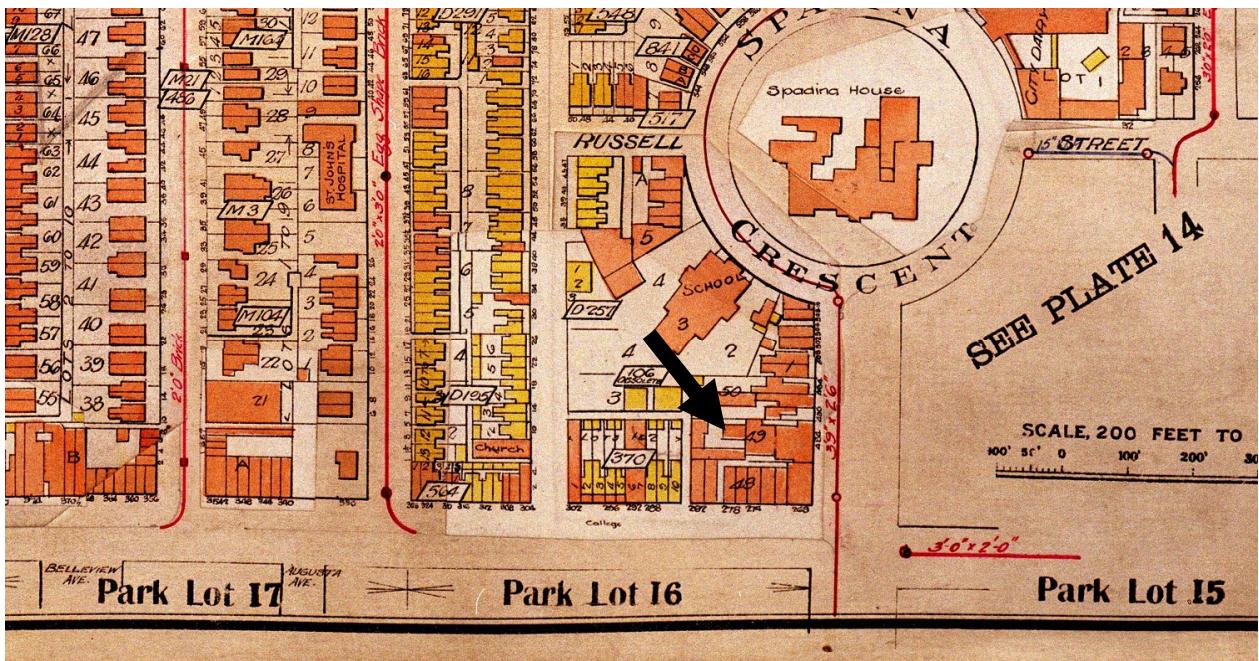
3. Goads Atlas, 1884: showing the YMCA building with outbuildings set back from Spadina Avenue on Lot 49 of Park Lot 15.



4. Spadina Avenue looking north-west, 1890s: The YMCA is just north of the corner bank building on the left, set back from the street as shown on Goad's Maps and with trees along the front edge. (*City of Toronto Archives, Fonds 200, Series 376, file 5, Item 63*)



5. Goad's Atlas, (detail)1913: This version shows that there has been no change to the building at the front of the property since the YMCA was constructed in 1882. Alterations have occurred with the outbuildings at the rear of the site. (*City of Toronto Archives*)



6. Goads Atlas, (detail)1924: The update to the atlas shows the filling in of the front of the property at 484 Spadina Avenue with the current Waverley Hotel. (*City of Toronto Archives*)



4888 College & Spadina, looking North West. (Way). May 13/27.

7. Photograph of College Street and Spadina Avenue looking north-west, May 1927:
The current Waverley Hotel with its sign is visible beyond the corner bank (*City of Toronto Archives, Fonds 16, Series 71, Item 4888*)



8. East Façade of the Waverley Hotel with plaque for Milton Acorn: Plaque sponsored by the Toronto Legacy Project and Heritage Toronto commemorating Milton Acorn's residency at the Waverley Hotel. The plaque reads: "The poet Milton Acorn (1923-1986) lived here from 1970-1977." (*Heritage Preservation Services, February 2014*)



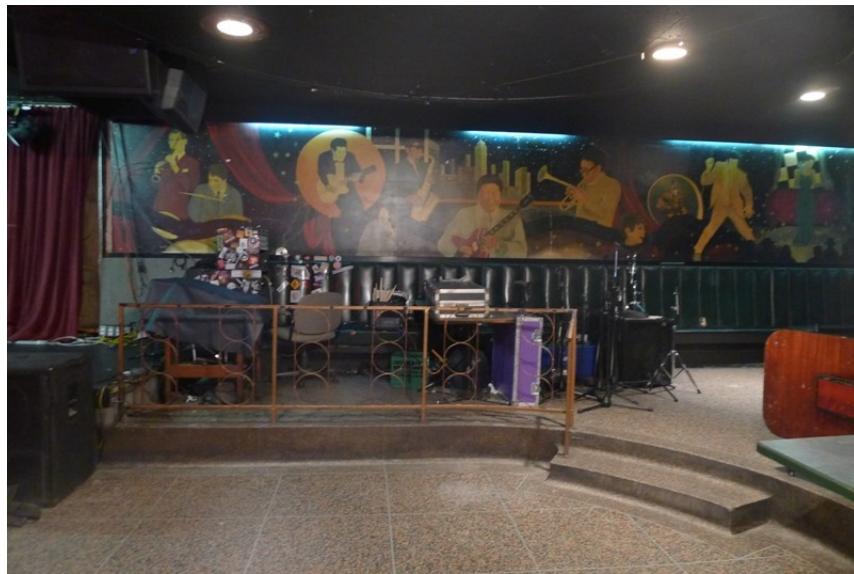
9. Silver Dollar Room and the Waverley Hotel: Principal (east) façades on Spadina Avenue (*Heritage Preservation Services, February 2014*)



10. Tommy Danton and the Echoes: appeared at the Silver Dollar Room in the late 1950s. (*Photo: provided by Nicholas Jennings and Gary Kendall*)



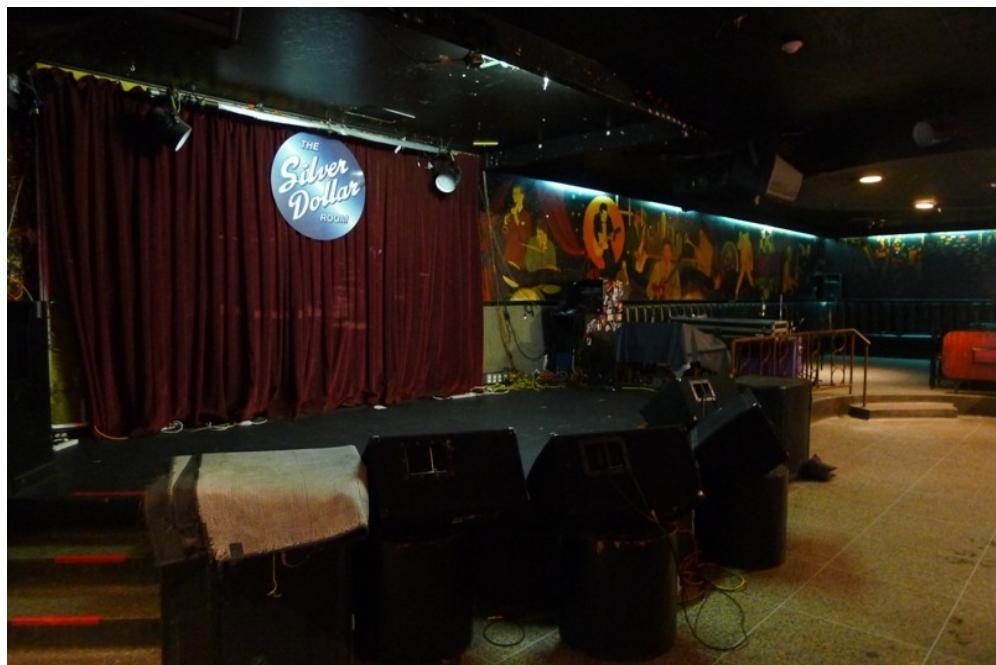
11. Silver Dollar Room Entry Stairs: with original terrazzo stair finish, handrail, panelling and photographs of musicians who have performed over the previous decades (*Heritage Preservation Services, 2014*)



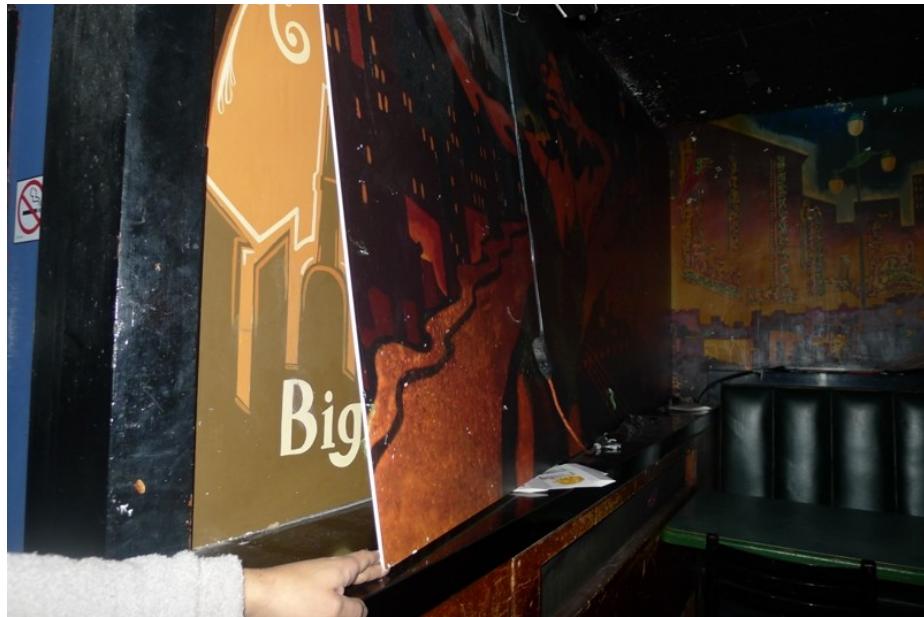
12. Silver Dollar Room Performance and Bar Space: with original terrazzo stair floor levels, murals and upholstered banquettees (*Heritage Preservation Services, 2014*)



13. Silver Dollar Room Performance and Bar Space: with bar and two-level ceiling with curved edge.original terrazzo stair floor levels, murals and upholstered banquette
(Heritage Preservation Services, 2014)



14. Silver Dollar Room Performance and Bar Space: with stage and Silver Dollar Room logo
(Heritage Preservation Services, 2014)



15. Silver Dollar Room Performance and Bar Space: with mural stage and original murals showing beneath (*Heritage Preservation Services, 2014*)



16. Silver Dollar Room Performance and Bar Space: mural on west wall (*Heritage Preservation Services, 2014*)



17. Silver Dollar Room Sign: night time view of the landmark sign (*Heritage Preservation Services, 2014*)