

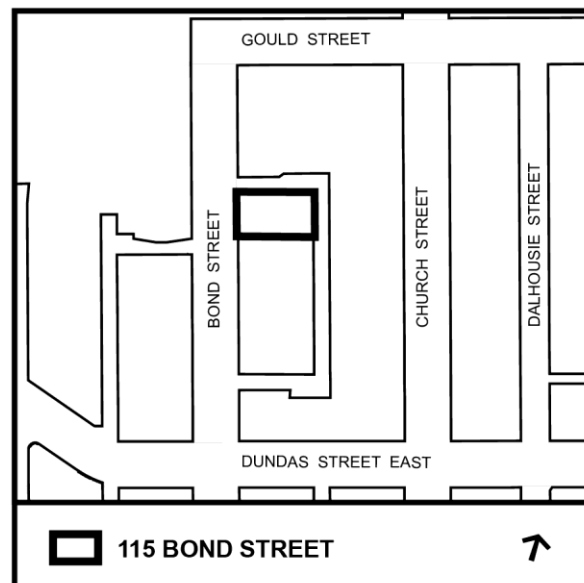
## Amendment of Designating By-law – 115 Bond Street

**Date:** November 24, 2016  
**To:** Toronto Preservation Board  
Toronto and East York Community Council  
**From:** Chief Planner and Executive Director  
**Wards:** Ward 27 - Toronto Centre Rosedale

### SUMMARY

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This report recommends that City Council amend City of Toronto By-law No. 637-76 designating the property at 115 Bond Street under Part IV, Section 29 of the Ontario Heritage Act to revise the Reasons for Designation in accordance with the 2005 changes to the Ontario Heritage Act. The property contains the Saint George's Greek Orthodox Church originally known as the Holy Blossom Synagogue (1895-97) a two-and-half storey place of worship that has been an important landmark in the neighbourhood for 120 years.



### RECOMMENDATIONS

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The Chief Planner and Executive Director recommends that:

1. City Council state its intention to amend City of Toronto By-law No. 637-76 to revise the Reasons for Designation in accordance with the Statement of Significance: 115 Bond Street attached as Attachment No. 4 to the report (November 24, 2016) from the Chief Planner and Executive Director, City Planning Division to explain the cultural heritage value or interest of the property and describe its heritage attributes.
2. If there are no objections to the proposed amendment in accordance with the Ontario Heritage Act, City Council authorize the City Solicitor to introduce the necessary bill in Council amending designating By-law No. 637-76.

3. If there are objections in accordance with the Ontario Heritage Act, City Council direct the City Clerk to refer the proposed amendment to the Conservation Review Board.

4. If the proposed amendment 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 to amend the designating by-law.

## **FINANCIAL IMPACT**

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

## **DECISION HISTORY**

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The property at 115 Bond Street (Saint George's Greek Orthodox Church originally known as Holy Blossom Synagogue) was designated under Part IV, Section 29 of the Ontario Heritage Act by the City of Toronto By-law No. 637-76 on November 10, 1976. The original Reasons for Designation are attached as Attachment No. 3.

At its meeting of April 3-4, 2013, City Council adopted Item PG22.3 the Official Plan Amendment 199 to adopt new Heritage and Public Realm Policies. Item PG2.6, the Protocol for Places of Worship included in this amendment was adopted by City Council on March 31, 2015.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2013.PG22.3>  
<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2015.PG2.6>

## **ISSUE BACKGROUND**

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During the recent review of a Zoning Amendment application for the nearby property at 270-288 Church Street, City Planning staff were approached by both the church and members of the community who expressed concerns about the potential for the development to negatively impact the church. In response to these concerns staff worked with the applicant and secured Site Plan conditions to address vibration monitoring during project construction. In order to ensure the continued long-term conservation of 115 Bond Street, staff also committed to researching and evaluating the property under the current Provincial criteria for designation, and if required, to recommend amendments to the existing designating by-law to reflect all of the property's cultural heritage values and attributes as set out in the 2005 amendments to the Ontario Heritage Act.

In addition, as the church was substantially renovated by the Greek Orthodox Community between 1982 and 1993, these renovations also require evaluation under the current Provincial criteria for designation.

In 2015, a new protocol for Places of Worship was developed to implement a new Places of Worship policy contained within the heritage policies of the City's Official Plan. The Official Plan policies and protocol were created to ensure that the mutual goals of conserving the heritage values of a heritage Place of Worship and respecting and protecting the faith group's rites of worship were achieved. In implementing the protocol, staff have consulted with members of Saint George's congregation who have assisted with the process and are in support of the By-Law's amendment including the Statement of Significance and the identification of heritage attributes. The faith group did not identify any liturgical elements.

## **COMMENTS**

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As a local landmark in the Garden District and the City of Toronto, the value of the property at 115 Bond Street was determined in the 1976 designation of the property under Part IV, Section 29 of the Ontario Heritage Act. Following the renovations of the property, an amendment of the designating by-law in accordance with the 2005 amendments to the Ontario Heritage Act and Ontario Regulation 9/06 (the provincial criteria prescribed for municipal designation) will enhance the understanding of and clarify all of the heritage values and attributes of the property and ensure their long-term conservation. The amendment will also ensure that the faith group's rites of worship have been respected and protected according to the Places of Worship policy of the Official Plan.

A location map (Attachment No. 1) and photographs (Attachment No. 2) are attached, as well as the Heritage Property Research and Evaluation Report (Attachment No. 5) that identifies and evaluates the heritage resources on the property at 115 Bond Street containing the Saint George's Greek Orthodox Church (Holy Blossom Synagogue).

The Short Statement of Reasons for Designation from By-law No. 637-76 is found in Attachment No. 3, with the amended Statement of Significance (Reasons for Designation) as Attachment No. 4. The 2016 revisions contain the statement of cultural heritage value and the list of heritage attributes that relate to Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation following the 2005 amendments to the Ontario Heritage Act.

Following research and evaluation, it has been determined that the property at 115 Bond Street meets the criteria for municipal designation for its design, associative and contextual values.

Saint George's Greek Orthodox Church (Holy Blossom Synagogue) has design value as a rare example of a late 19th century synagogue type with its central dome and pair of towers in the Richardsonian Romanesque style. Renovated as a place of worship for the Greek Orthodox Community in the 1980s and 1990s, it is now unique outside of

Greece for having its prayer hall entirely transformed with Byzantine-style frescoes painted by Pachomaioi monks.

The property has value as it is associated with the historic origins of the Jewish and Greek communities in Toronto. It is valued as the earliest surviving synagogue building in the city and the second synagogue for the Holy Blossom congregation. It is also valued for its association with the Saint George Greek Orthodox Community who have occupied the property for 80 years. As his first ecclesiastical commission, it is valued for its association with the Toronto architect John Wilson Siddall. For 120 years it has been a prominent landmark reflecting the cultural diversity of the Garden District and the City of Toronto.

In accordance with the Official Plan Policies 47-50, the faith group was consulted and no liturgical elements were identified.

## **CONTACT**

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## **SIGNATURE**

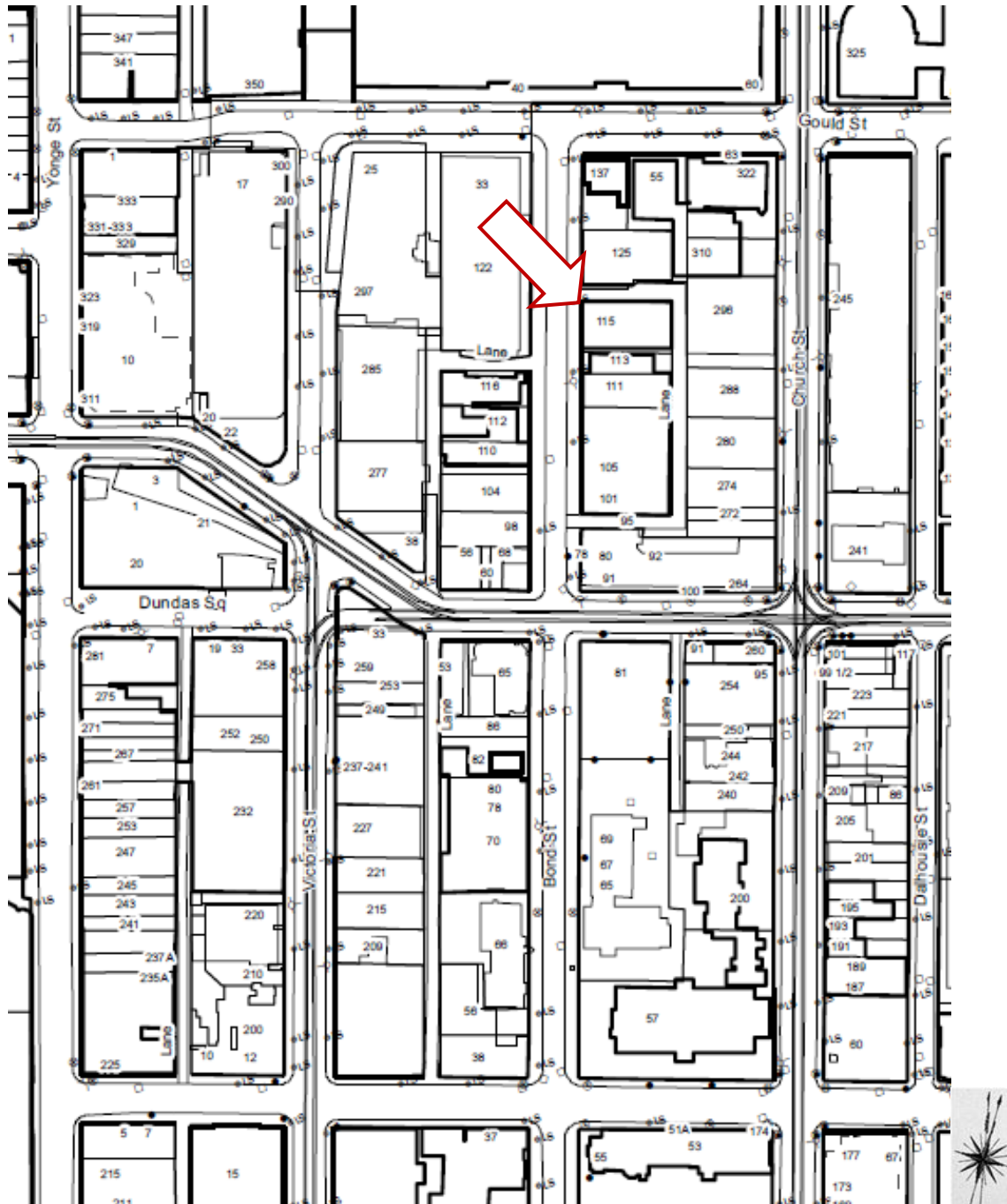
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Jennifer Keesmaat, MES, MCIP, RPP  
Chief Planner and Executive Director  
City Planning Division

## **ATTACHMENTS**

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Attachment No. 1 – Location Map  
Attachment No. 2 – Photographs  
Attachment No. 3 – Short Statement of Reasons for Designation, 1976  
Attachment No. 4 – Statement of Significance (Reasons for Designation), 2016  
Attachment No. 5 – Heritage Property Research and Evaluation Report



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

The arrow marks the site of the property 115 Bond Street.



Holy Blossom Synagogue (now St. George's Greek Orthodox Church), 115 Bond Street, showing the original 1895-7 west elevation facing Bond Street as originally designed as a synagogue. (Arthur, 1986)



St. George's Greek Orthodox Church (Holy Blossom Synagogue), 115 Bond Street, showing the west elevation facing Bond Street following the 1982-88 renovations to transform the exterior of the former synagogue to have a more Christian Greek Orthodox identity. (Heritage Preservation Services [HPS], 2016)



115 Bond Street, photograph taken c. 1964, showing the interior of the former Holy Blossom Synagogue following its 1937 sale to St. George's Greek Orthodox Church, and minor alterations prior to the more substantial 1982-93 renovations (Arthur, 1964)





St. George's Greek Orthodox Church (former Holy Blossom Synagogue), showing the interior following the 1982-87 renovations undertaken by St. George's and the 1987-1993 frescoes, as viewed from the mezzanine (HPS, 2016)



Holy Blossom Synagogue/St. George's Greek Orthodox Church, showing the ground level and sanctuary with new iconostasis (above) and the dome (below) following the 1982-87 renovations and the 1987-1993 frescoes (HPS, 2016)

Short Statement of Reasons for Designation, Schedule "B," By-Law No. 637-76:

Reasons for designation of the former Holy Blossom Synagogue at Nos. 119-121 Bond Street. (also known as No. 115 Bond Street)

The former Holy Blossom Synagogue is designated on architectural grounds as a fine example of the Romanesque revival style applied to synagogue design. It has an interesting interior and also incorporates materials and techniques such as concrete that were relatively uncommon at the time. The building is also important in contextual terms as part of the Bond Street Church Street group of religious buildings which extends from Gould Street to King Street.

It is designated on historic grounds as one of the first major synagogue buildings in Canada and, as such, of historical importance.

The property at 115 Bond Street (Saint George's Greek Orthodox Church formerly known as the Holy Blossom Synagogue) is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under all three categories of design, associative and contextual value.

#### Description

The property at 115 Bond Street contains the former Holy Blossom Synagogue (1895-7), now known as Saint George's Greek Orthodox Church, a two-and-a-half storey building designed as a synagogue by John Wilson Siddall, on the east side of Bond Street between Dundas Street East and Gould Street. The building included a raised basement with a hall, offices and classrooms and a double-storey, domed and galleried space of worship above. The property was sold by the Holy Blossom congregation to the Greek Orthodox Community in 1937, and a series of renovations were undertaken. In 1958, a one-storey addition was built at the rear of the church. From 1982-1993 renovations and alterations were completed to the designs of the architect Allan M. Young and, on the exterior, included the replacement of the domes on the two towers and the addition of a mosaic by the Italian artist Sirio Tonelli in the archway over the doors on the principle elevation. Interior renovations included the replacement of stained glass windows, stairs, (as well as washrooms, HVAC and kitchen equipment). The most significant interior alterations were the addition of Byzantine frescoes by two Pachomaioi monks from Mount Athos, Theophilos and Chrysostomos.

#### Statement of Cultural Heritage Value

The St. George's Greek Orthodox Church (former Holy Blossom Synagogue) has design value as a rare example of a late 19th century synagogue type which, with its central dome and pair of towers, as well as its Moorish elements, finds its origins in mid-19th century German synagogue design. The inclusion of Moorish or Islamic architectural elements is reflective of a contemporary belief that a golden age of Jewish culture existed in Islamic Spain. The design value is evident in the application of the Richardsonian Romanesque style, popular at this time for public buildings in Toronto. The combination of Islamic elements, the use of buff brick and sandstone make it a distinctive variation on the Romanesque style, which combined with Hebrew inscriptions and onion domes contributed to distinguishing the building as a synagogue displaying a high degree of artistic merit. The design value extends to those modifications undertaken by the Greek Orthodox community including the Byzantine domes on the towers and the mosaic of Saint George. The interior demonstrates further design value as it preserves the double-storey domed and galleried prayer hall of the synagogue with Moorish capitals and balustrades. The church interior is valued for the high degree of craftsmanship and artistic merit evident in its stained glass and especially the Byzantine frescoes of Christian iconography which are thought to be a unique example, outside of Greece, of a church interior painted in its entirety by Pachomaioi monks.

The building has associative value with the historic origins of the first Jewish community established in 1849 in Toronto, as the third location of a place of worship for the Holy Blossom congregation, and as the earliest surviving synagogue in the City. It is valued for its association with the Toronto architect John Wilson Siddall (1861-1941), and his first ecclesiastical commission. The building is also valued for its association with the Italian mosaicist Sirio Tonelli and the Greek Pachomaioi monks, Theophilos and Chrysostomos. It has associative value with the origins of the Greek community in the Garden District in 1909 and as the first purpose-built place of worship which has also functioned as a cultural centre for the Saint George's Greek Orthodox Community from 1937 to the present. Its program of Byzantine icons yields information which contribute to an understanding of the Christian Byzantine faith.

Contextually, St George's Greek Orthodox Church (Holy Blossom Synagogue) is valued as a prominent landmark in the Garden District and the City of Toronto for over 120 years. Situated on historic Bond Street, on an axis terminated to the north by Ryerson University's Kerr Hall, the synagogue/church building has contextual value as it is visually and historically linked to its surroundings, maintaining the character of the street which has been lined with a sequence of places of worship representing diverse religious denominations including Baptist, Congregational, German Lutheran, Roman Catholic and United for over 170 years. The building is valued as it contributes to maintaining the low-rise scale of Bond Street between Dundas and Gould streets with buildings dating from a wide range of periods built over 150 years.

#### Heritage Attributes

The heritage attributes of the property at 115 Bond Street are:

##### EXTERIOR:

- The setback, placement and orientation of the building, mid-block on the east side of Bond Street
- The scale, form and massing of the two-and-half-storey building on a high, raised basement
- The materials, comprising sandstone, brick, mosaic and copper with stucco cladding on the side elevations
- The domed roofs on the main body of the prayer hall and the two towers all resting on octagonal drums with windows and the two conical roofs on the east stair towers.
- The copper cladding on the domes and metal cladding of the drums with their rows of decorative arches and mouldings and dentillated cornices
- The arrangement of openings on the principal (west) elevation which includes the pair of flat-headed wood doors, the quintuplet of five flat-headed windows over the pair of doors and with an arcade of five openings above at the upper level. To either side in the towers are the triplets of flat headed windows at the base and the elongated triplets above.
- The principal (west) elevation which is clad in stone, brick, cast stone (repairs) and mosaic
- The rusticated stone featured in the alternating narrow and deep courses at the base of the building

- The smooth-faced ashlar also in alternating courses around the doors, as well as the ashlar used around the first row of windows, the sills and arches of windows above, in the decorative carvings of the great central arch, including the columns and capitals, the lintel over the two entry doors with panels of blind arcades, rows of decorative bosses and other carved ornament, the row of five arches with small columns supporting Romanesque Corinthian capitals and at the parapet, the octagonal drums on top of the four piers, and the decorative panels of arches spanning between the piers
- The pattern of stonework created by the size and shape of blocks and mortar joints
- The buff brick and decorative brick details including the colonettes at each corner of the piers with their tiny capitals
- The mosaic illustrating Saint George on horseback slaying the dragon
- The panels at the parapet of cast stone repairs
- The main entrance with its wood doors, with carved bands of decorative geometric patterns, long cast-iron strap hinges, metal door frames with metal lintels with a decorative linear geometric pattern

#### INTERIOR:

- The frescoes in the entry foyer, the main prayer hall including the dome, drum, apses, walls and pendentives
- The stained glass windows in the prayer hall as well as the staircases
- The four columns and capitals supporting the main dome
- The cast metal balustrades of the galleries with their arabesque patterns
- The carved iconostasis in the arch of the sanctuary
- The pair of stairs on the west side of the church with their handrails
- The pair of metal spiral stairs on the east side of the church

No liturgical elements were identified.

HERITAGE PROPERTY RESEARCH AND EVALUATION REPORT



SAINT GEORGE'S GREEK ORTHODOX CHURCH  
(FORMER HOLY BLOSSOM SYNAGOGUE)  
115 BOND STREET, TORONTO

Prepared by:

Heritage Preservation Services  
City Planning Division  
City of Toronto

November 2016

## 1. DESCRIPTION



Above: principal (west) elevation of Saint George's Greek Orthodox Church (former Holy Blossom Synagogue), 115 Bond Street, after the 1982-87 renovations, (Heritage Preservation Services [HPS], 2016)

Cover: principal (west) elevation of the original Holy Blossom Synagogue, 115 Bond Street, 1895-7 (Arthur, 1986)

115 Bond Street: Holy Blossom Synagogue/Saint George's Greek Orthodox Church	
ADDRESS	115 Bond Street
WARD	Ward 27 (Toronto Centre - Rosedale)
LEGAL DESCRIPTION	PLAN 22A PT LOTS 65 & 66
NEIGHBOURHOOD/COMMUNITY	Garden District
HISTORICAL NAME	Holy Blossom Synagogue
CONSTRUCTION DATE	1895-97
ORIGINAL OWNER	Trustees of the Holy Blossom Synagogue
ORIGINAL USE	Place of Worship
CURRENT USE*	Place of Worship* This does not refer to permitted use(s) as defined by the Zoning By-law
ARCHITECT/BUILDER/DESIGNER	John Wilson Siddall
DESIGN/CONSTRUCTION/MATERIALS	Sandstone, brick, metal, stucco, copper & mosaic
ARCHITECTURAL STYLE	Romanesque Revival
ADDITIONS/ALTERATIONS	Rear addition and alterations to west elevation
CRITERIA	Design/associative/contextual
HERITAGE STATUS	Designated under Part IV of the Ontario Heritage Act
RECORDER	Heritage Preservation Services: Marybeth McTeague
REPORT DATE	November 2016



## 2. BACKGROUND

This research and evaluation report describes the history, architecture and context of the property at 115 Bond Street, and applies the evaluation criteria which determine that 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
1796-99	Park Lot 7, a 100 acre lot stretching from Lot (Queen) Street to the Second Concession (Bloor Street) and bound on the west and east by today's Bond and Mutual Streets is granted to Captain John McGill. McGill acquired the southern 40 acres of Park Lot 8 immediately to the west
1836	Peter McGill, John's heir, subdivided the McGill property as Subdivision 22A and began selling the lots.
1849	The first Hebrew Congregation in Toronto is established with the purchase of a burial ground on the east side of Pape Avenue, south of Gerrard Street East
1866	By this date, the congregation is known as Holy Blossom and rooms for religious services and a school are rented on the second floor of a drugstore at the south-east corner of Yonge Street and Richmond Street
1875	The first purpose-built Holy Blossom Synagogue is constructed at 25 Richmond Street East to the designs of architects Stewart and Strickland
1895-1897	The second Holy Blossom synagogue is constructed at 115-121 Bond Street to the designs of the architect John Wilson Siddall
1909	A meeting of the Toronto Greek community results in the incorporation of the "St. George Greek Orthodox Community of Ontario"
1912	The house at 170 Jarvis Street is purchased by the Saint George Greek Orthodox Community of Ontario and converted for use as a place of worship and education.
1937	Holy Blossom sells 115 Bond Street to the Greek Orthodox Community in April, holds their last service at Bond Street on the feast of Succoth on 27 September 1937 and relocates to the third synagogue at 1950 Bathurst Street, designed by Chapman and Oxley architects with Maurice Klein, associate architect
1938	Following renovations, on June 19, 115 Bond Street is inaugurated as St. George's Greek Orthodox Church by Archbishop Athinagoras
1958	Building Permit 52204 is granted for the construction of a rear addition to the church
1972	Building Permit 707120 is granted to repair fire damage to the church
1976	The property is designated under Part IV, Section 29 of the Ontario Heritage Act, By-Law 637-76

1981-1988	A series of renovations are undertaken to the exterior and interior of the church by the architect Allan Young. The renovations include the exterior mosaic in the tympanum of the principle (west) elevation by the Italian mosaicist, Sirio Tonelli
1987-1993	Two Pachomaioi monks from the Mount Athos monastery, Theophilos and Chrysostomos, undertake a series of Byzantine frescoes on the interior

## ii. HISTORICAL BACKGROUND

### Garden District Neighbourhood

The property at 115 Bond Street is located in the Garden District neighbourhood of downtown Toronto, which is east of Yonge Street, between Carlton, Queen and Sherbourne streets.<sup>1</sup> (Image 1)

Following the establishment of Town of York in 1793, the land north of Lot Street, the First Concession, (now known as Queen Street) was subdivided into a series of 100 acre park lot estates, which stretched as far as the Second Concession (today's Bloor Street) and were granted to various individuals for their loyalty and service to the British government. Park Lot 7, the second lot east of Yonge Street, was granted to Captain John McGill. In 1796, Captain George Playter, who owned Park Lot 8 to the west of McGill's property, sold McGill the southern 40 acres of his lot which was adjacent to Yonge Street. McGill built his house, facing south to Queen Street, on a parcel of land between Bond and Church Street that was known as McGill Square.

After McGill's death in 1834, his heir, Peter McGill, subdivided the estate in one of the city's earliest subdivisions known as "22A." The subdivision included streets north of Lot Street: Shuter, Crookshank (now Dundas Street) and Gould which ran east-west across long, narrow, north-south blocks divided by Victoria, Bond, Church and Mutual Streets. Bond Street became an important axis for numerous places of worship including the United Metropolitan Church and the Roman Catholic St. Michael's Cathedral on its east side, and a Baptist and German Lutheran Church on the west. (Images 2-3)

In 1850, the Province of Canada West purchased St. James Square at the north end of Bond Street as a site for the Normal School, the institution which under the leadership of Egerton Ryerson defined the education system and the training of teachers for Canada West. Designed by Cumberland and Storm, the building was completed in 1851-2. Set in the landscaped grounds of the square and with an impressive two-storey portico, it provided an important institutional and visual termination of Bond Street. (Image 4)

### Toronto's Jewish Community and Holy Blossom Synagogue

Toronto's Jewish community beginnings are recorded with the purchase of a burial ground on the east side of Pape Avenue, south of Gerrard Street East in 1849.<sup>2</sup> By

<sup>1</sup> Please note the Garden District neighbourhood has broader boundaries than that defined by the Garden District Heritage Conservation District

<sup>2</sup> Dendy, p. 146.

1856, the community had established a congregation known as Holy Blossom<sup>3</sup> Premises for education and religious meetings were rented on the second floor of a drugstore on the south-east corner of Richmond and Yonge Streets. In 1875, the first purpose-built synagogue in the city was designed by the architects Stewart and Strickland and located at 25 Richmond Street East. (Images 5-6)

In the 1880s, with a new wave of immigrants from Eastern Europe, the population of the Jewish community increased and other congregations were formed throughout the city. By 1889, Alfred D. Benjamin, one of the trustees of Holy Blossom proposed the building of a new synagogue with an organ and choir and a lecture room for a teacher. In 1893 Benjamin and his brother Frank D. Benjamin both donated \$5,000. Other donors included Timothy Eaton, Robert Simpson, Henry Pellatt and the Massey Family. John Wilson Siddall was selected as the architect and the congregation paid for him to travel to New York to survey synagogues.

A property for the new synagogue was purchased on Bond Street, which was already populated with places of worship of various denominations including the recent Congregational Church located at the north-east corner of Bond Street and Wilton Avenue (today's Dundas Street East) (Images 7-9)

Construction began in 1895 and the synagogue was consecrated on September 15, 1897 by Rabbi Philips.<sup>4</sup> (Image 10) The synagogue building was occupied as a place of worship, community meeting and education for 40 years. The last service was held on the holy day of Succoth, September 27, 1937. (Images 11-12) As the Holy Blossom congregation had migrated to the north-west suburbs, the third purpose-built synagogue was constructed at 1950 Bathurst Street, south of Eglinton Avenue, to the designs of Chapman and Oxley with Maurice Klein as an associate architect. (Image 13) The Bond Street property was sold to the Saint George Greek Orthodox Community on April 23, 1937.

#### Toronto's Saint George Greek Orthodox Community

The origins of the Greek community in Toronto can be traced to 1864 with the arrival of Dr. Peter Constantanides who came to study medicine at the University of Toronto and subsequently settled in the city.<sup>5</sup> While other North American cities saw an increase in Greek immigration in the 1890s, this did not occur in Toronto until the early 1900s. In 1909, a meeting attended by 200 Greeks living in Toronto resulted in the establishment of a corporate body known as "The Saint George Greek Orthodox Community of Ontario."<sup>6</sup>

By 1911, records indicate the presence of the Very Reverend Amvrosios Paraschakis as the first priest of the community performing weddings and baptisms. Under his leadership a property known as the Kay's house at 170 Jarvis Street was purchased and converted into a church with additional space for education. (Image 14) The house also served as a place of refuge for Greek immigrants from Greece and Asia Minor. By

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3 Graham, p. 15.

4 Robertson, p. 563.

5 Saint George's Greek Orthodox Community of Toronto, p 11.

6 Op cit., p.12. After a number of permutations, this body is now known as St. George's Greek Orthodox Community which is administered by the Greek Orthodox Archdiocese of Canada.

1921, a full-time school was established at the house with lessons in both Greek and English.

The presence of the school and church meant that approximately two-thirds of the Greek community in Ontario lived within walking distance of the house on Jarvis Street. A number of organizations were formed which aimed to help the destitute and disadvantaged but also to keep Greek culture and identity alive within the city.<sup>7</sup> The economic hardships of the 1930s Depression saw a migration out of the city, raising concern that the Greek community would be "engulfed and assimilated within Anglo-Canadian society."<sup>8</sup>

The 1937 purchase of the Holy Blossom synagogue building, on Bond Street not far from 170 Jarvis Street, provided the Greek community with a substantial architectural bastion to prevent being 'engulfed' as well as a sense of renewal and community focus and identity. The purchase was made on April 23, the feast day of Saint George and was made possible through donations received from the Greek community across Ontario. Modifications were made to the church following the departure of the Holy Blossom congregation. The building was then adapted for Greek Orthodox use, including the installation of the iconostasis from Jarvis Street, and formally inaugurated by Archbishop Athinagoras on June 19, 1938.

In 1958 a single storey-addition was erected at the rear of the church.<sup>9</sup> Building permit records indicate the need for repair following a fire in the winter of 1972.<sup>10</sup> In 1976, the architectural, historic and contextual significance of the property was recognized with its designation under Part IV, Section 29 of the Ontario Heritage Act.

Then, between 1982 and 1988, following the sale of land intended for a second church on Blythwood Road that was never constructed, the community had the necessary funding for a substantial program of renovation to the exterior and interior which was undertaken by the architect Allan M. Young. An exterior mosaic on the principle, west, elevation facing Bond Street was undertaken by the Italian mosaicist, Sirio Tonelli. Frescoes painted by the two Pachomaioi monks, Theophilos and Chrysostom, who travelled from their monastery on Mount Athos between 1987 and 1993, completed the transformation of the interior.

Architect: John Wilson Siddall (1861-1941)

John Wilson Siddall emigrated from England where he had trained as an architect, and joined the Toronto firm of Knox & Elliott in 1891.<sup>11</sup> When Knox and Elliott moved to Chicago in 1892, Siddall took over the firm with Fred S. Baker as his partner. Siddall practised on his own from 1895, until his last known commissions recorded in the early 1930s. His work was primarily located in Toronto but occasionally extended across the province as far as Orillia, Utica and Bowmanville. Siddall was the architect of the 1899-

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7 These organizations included the St. George's Greek Ladies' Benevolent Society "Enosis" and the Hellenic Youth of Toronto.

8 Op cit., p 16.

9 Building Permit 52204 approved November 14, 1958.

10 Building Permit 707120, approved to repair fire damage on February 16, 1972, however details of the damage are not indicated.

11 Hill, entry for J. W. Siddall.

1900 extension to the St. Lawrence Market, as well as the additions and alterations to the Old City Hall. Holy Blossom was his first religious and institutional commission as a sole practitioner.

### iii. ARCHITECTURAL DESCRIPTION

The Holy Blossom Synagogue building (now known as Saint George's Greek Orthodox Church) is a well-crafted representative of the Richardsonian Romanesque style originally combining Moorish<sup>12</sup> architectural elements. This late nineteenth century synagogue style finds its roots in the use of the mid-nineteenth century "Rundbogenstil" in German synagogues which combined the Romanesque and Byzantine styles.<sup>13</sup> The first Holy Blossom synagogue, designed by Stewart and Strickland in 1876, featured a Romanesque revival style with round-headed windows and arches set within a simple gable-roofed form featuring a circular window in the apex of the gable with tracery in the form of the Star of David. (Images 5-6 as above) As the style for synagogues evolved in Germany in the second half of the nineteenth century, the essential elements on the principle elevation included two towers, sometimes with domes. Moorish elements were also included as there was a "surge of interest in the history of the Jews in Muslim Spain, which was considered to have been a golden age of Jewish culture."<sup>14</sup> The style was adapted for synagogues in North America. In 1890 "the Byzantine centralized dome plan was introduced in Temple Beth Zion in Buffalo."<sup>15</sup>

Holy Blossom contained the essential elements of both European and North American synagogues in the 1890s, which would also become standard for other synagogues in Toronto.<sup>16</sup> The choice of the Richardsonian Romanesque style also connected the synagogue with other significant institutions constructed in the City of Toronto at this time including the Ontario Legislature, Old City Hall, Victoria College at the University of Toronto, numerous churches including Trinity Saint Paul's as well as residences of prominent individuals such as the Gooderham House.

The synagogue was designed with an octagonal plan central prayer hall with a rectangular entry block to the west that included a central entry lobby flanked by two square towers containing staircases. (Images 15-17) To the east, a small extension to the octagon contains the sanctuary and two smaller spiral staircases. The synagogue has a high raised basement accommodating a hall with stage, offices, kitchen and teaching space with the double-storey galleried prayer hall above topped with a large dome. In 1958, the building was extended with a one-storey addition at the rear, east side of the property. (Images 18-19)

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12 Moorish is an adjective used to describe the Islamic architecture which flourished in Spain and Portugal as well as Algeria, Morocco and Tunisia from the ninth to the fifteenth centuries.

13 Graham, p. 17. The Rundbogenstil is a mid-19th century German architectural style primarily characterized by the use of round arches and stepped brick crenellations at the eaves and is often seen as a precursor to the Romanesque Revival

14 Ibid.

15 Ibid. p. 18.

16 This included the Goel Tzedec Synagogue, 1907 on University Avenue and the Beth Jacob Synagogue, 1922 on Henry Street. See Graham, pp 18-19.

When first completed in 1897, the principal (west) elevation facing Bond Street had two towers flanking a central portion with a tall arch. (Images 20 and 21) Onion domes on the tower lanterns as well as the smaller domes topping the pairs of piers flanking the towers provided what was intended to be a Moorish quality.<sup>17</sup> The Richardsonian Romanesque style is present in the combination of arches of various sizes and groupings, in single, triple, quintuple and nine-part combinations, as well as in the use of rusticated sandstone and smooth brick. Slender colonettes framing the paired entrance with carved capitals are consistent with the Romanesque. At the centre of the elevation framed by the great archway over the entrance is the tympanum on which was carved in both Hebrew and English the name Holy Blossom Synagogue and the following inscription: "Hear O Israel, the Lord our God, the Lord is One."<sup>18</sup>

The design of the elevation with its various rhythms of arched and flat headed openings from the single to nine-part shows a deft skill for composition. The detailing of the materials, sandstone and brick also demonstrates a sophisticated level of artistry, and the choice of buff-coloured brick and sandstone represents a departure from the usual red brick and stone that typified most Richardsonian Romanesque style buildings in Toronto. The intricate design of the capitals and other carved elements such as the arch of the tympanum and even the pattern created by the stone block work demonstrates an acute care for all details. (Images 22-26) The stone has been laid in alternating courses with the two heights of these courses being carried through as a unifying element in the capitals, lintels, space above and below window openings creating a thoroughly integrated whole. The same concept of unity is applied to the roofs and tops of the building; the octagonal plan of the domed prayer hall, is repeated in the pair of drums of the tower domes and in the four finials terminating the piers of the towers which all originally had onion domes as seen in Image 20 above. (Image 27)

In the 1980s, as noted above, extensive renovations of the exterior and interior of the church were undertaken by the architect Allan M. Young. According to Dr. Jeffreys who undertook an intensive study of the church and the renovations, including the frescoes, "the result of this ambitious and costly plan has been the transformation of an architectural landmark into a magnificent Byzantine shrine."<sup>19</sup> On the exterior, the renovations were intended to provide a more Christian Byzantine appearance emphasizing the Greek Orthodox identity of the congregation. The large onion domes on the pair of towers and the four smaller onion domes on the parapet were removed. The two domes on the towers were reinstated with a more Byzantine profile. Greek crosses were added to these domes as well as the original central dome. (Images 20-21) The tympanum that had featured the Hebrew and English inscriptions was covered with a mosaic of a traditional image of Saint George on a horse slaying a dragon by the Italian mosaic artist Sirio Tonelli. (Image 25) The original doors were replaced with double doors of wood with carved decorative strips and wrought iron strap hinges. (Images 12, 13, 28 and 29) These were set into a metal frame with a chevron pattern on its lintel.<sup>20</sup> During the 1980s renovations, restoration to the west elevation was

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17 Jeffreys indicates that these onion domes are more Russian than Moorish, p. 47.

18 Jeffreys, p. 1.

19 Jeffreys, p. 4.

20 Allan Young confirmed that the doors were changed prior to the 1980s renovations, phone conversation 10 November, 2016.

undertaken and at this time the original brick parapet was replaced with a precast mix that was intended to be a more durable material<sup>21</sup>

The main entrance on Bond Street leads into an entry lobby which provides access to the two staircase towers which connect to the lower level with the (now) octagonal hall, and rear addition with class rooms, offices, a kitchen and washrooms.<sup>22</sup> (Images 30-31) They also connect upwards to the prayer hall and its gallery.

The prayer hall is a double-storey volume with a gallery arranged in a long 'U' focusing on the east wall and sanctuary. (Image 32) No photographs of the entire space survive from the time when it was occupied by the Holy Blossom congregation, but one taken c.1964 shows the essential features with four, slender cast-iron columns supporting the great dome on pendentives. The sanctuary wall in the east featured a great arch, like that of the principle elevation. The wall facing north, was also solid while the remaining six walls have three arched windows or as in the case of the west wall, 5 smaller arched windows. In the photograph from 1964, the original geometric pattern of the stained glass windows can be seen. The dome above is punctured by a ring of twelve arched windows.

The Spanish Islamic or so-called Moorish features of the exterior are also present on the interior. A photograph of the original sanctuary wall with an ark for the Torah surmounted by the ten commandments and the suspended holy light show a richly carved screen with the multi-lobed arches and elaborate geometric patterning typical of the finest Islamic decorative carving. (Image 33) Moorish elements are also present in the capitals which appear to be copies of those in the Spanish Alhambra's Lion Court and in the "arabesque" pattern of the cast iron railing of the galleries. (Images 34-35)

Saint George's Greek Orthodox Church (1937 - present)

When the Greek Orthodox Community purchased the synagogue and transformed it for church use in 1937-8, they installed the iconostasis from 170 Jarvis Street at the sanctuary which can be seen in the photograph from c 1964. (Image 14)

Between 1982-8 along with the renovations to the exterior, Young also designed various changes to the interior including practical upgrades to the kitchen and HVAC.<sup>23</sup> . One of the most significant changes was the replacement of the original stained glass<sup>24</sup> with new windows made from "antique and cathedral glass."<sup>25</sup> Young's design for the stained glass "elegantly imitate(s) the plain glass oculi windows of late Byzantine architecture."<sup>26</sup> (Images 36-38) The variety of glass colours and lack of religious scenes left room for and provided a dazzling coloured light for the Byzantine icons that would be undertaken in the program of frescoes. The pattern of a vertical line of circles

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21 Ibid.

22 Prior to the single story addition of 1958-9, the octagonal hall was subdivided as shown in Image 15.

23 Building Permits for this period and work are incomplete. Those surviving date from 1986-1991 and largely refer to HVAC, kitchen renovations and exhaust,(284704, 284744, 309397, 310797) 270758 of 1988 indicates renovations to internal stairs including handrails and treads as well as the washrooms.

24 Allan Young confirmed that the original windows were badly deteriorated by the 1980s and were replaced. (conversation November 10, 2016)

25 Jeffreys, p.4.

26 Ibid. The stained glass windows were made by Harmony Stained Glass, Whitby, Ontario.

was also employed in Young's design for the replacement of the stair handrails and stairs in the two towers. (Image 39) The original spiral stairs on the east side of the building, composed of prefabricated metal elements still exist providing access between the sanctuary and the lower offices. (Image 40)

The adaptation of the original octagonal prayer hall of the synagogue for use by a Greek Orthodox community was an easy transition, as domed, centralized church plans were characteristic of Eastern right churches following the relocation of the centre of Christianity from Rome to Byzantium (later known as Constantinople and now Istanbul) by the Emperor Constantine in the early 4th century. Centralized plans, either based on a so-called "Greek cross" with four arms of equal length, circles or octagons, replaced the earlier "Latin cross" or basilica plans with the longer arm of the nave that typified churches and cathedrals of Western Europe. As Jeffreys notes, "Siddall's building has proven to be as suited to the needs of Byzantine liturgy as it was originally for the rites of Judaism."<sup>27</sup>

The most ambitious and dramatic transformation of the church was the program of Byzantine-style frescoes undertaken between 1987 and 1993 by the two Pachomaioi monks, Theophilos and Chrysostomos, master iconographers from the Mount Athos monastery. (Images 41-45) "To date it is the only church outside of Greece to have been painted in its entirety by the Pachomaioi monks."<sup>28</sup> "There are few Byzantine churches on this continent which possess frescoes of such brilliance and artistic merit; nor to my knowledge are there any which have been painted in their entirety by Athonite monks."<sup>29</sup> Theophilos and Chrysostomos have also been commissioned to paint frescoes on the interiors of the church of St. Demetrios in Thessalonike and the convent church of Panaghia Malevi in Kynouria Greece.<sup>30</sup>

In writing of the meaning and purpose of the frescoes and their icons at St. George's Jeffreys explains, "when experienced in its full devotional setting, Byzantine iconography functions as a supremely religious art form, and any evaluation of it outside of its liturgical frame of reference fails to appreciate its essence. As vehicles of divine transcendence, icons aim at transporting the viewer into the realm of the eternal, the primary dimension of Byzantine aesthetics. An organic extension of the architectural space with which it forms a unified whole, iconography strives to convey the idea of the church as the sublime dwelling-place of God. For the Orthodox faithful who worship under its dome, the church building represents heaven on earth, a notion enhanced by the sacred hymnology which, with its rich scriptural and dogmatic content, provides a poetic parallel to the iconography."<sup>31</sup> The use of a gold background, elongated figures and reverse perspective all contribute to the sense of the otherworldly or heavenly in the icons. Those icons with blue sky relate events recorded in the New Testament which took place on earth.

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27 Ibid.

28 Saint George's Greek Orthodox Community of Toronto, p. 25. This was re-confirmed in a letter from Archbishop Sotirios Athanassoulas, dated August 15, 2015.

29 Jeffreys, p. iii.

30 Jeffreys, p. 49, Note 18. This information was correct as of 2000.

31 Jeffreys, p. iii.



The frescoes represent the essential tenets of the Christian and especially Greek Orthodox faith and portray icons such as Christ as Divine Ruler (Pantocrator) and Mary, the Mother of God (Theotokos) which are central to the faith, as well a series of scenes taken from the life of Christ and his mother Mary as well as representations of saints and martyrs. The scenes have been copied from well-known Greek orthodox icons. Copying has to be understood less in the western sense of lacking imagination and creative freedom and more as a reverence for tradition and continuity and the authority of precedent.

The hierarchical importance of the icons relates to the hierarchy of architectural elements. The most important image is in the dome and is that of "Christ Pantocrator" or Christ as Ruler of All, and is traditionally represented with Christ holding the gospel and raising a hand in blessing.<sup>32</sup> (Image 46) A rainbow (from the Book of the Apocalypse) surrounds him held up by six angels. Below, set between the twelve windows of the dome are twelve Old Testament prophets holding scroll with their texts. The dome is supported on four pendentives (curving triangles) and each one contains an image of the four evangelists, Matthew, Mark, Luke and John, the writers of the New Testament. (Images 42-45 as above) In the apses, over each of the four walls, are scenes from the life of Christ including the Birth of Christ, Crucifixion, Lamentation (burial) and the "Harrowing of Hades" when Christ descends to hell just prior to his resurrection. (Images 47-50) In this last fresco, the two figures being pulled from their sarcophagi are Adam and Eve, "representing all humanity who may now share in salvation."<sup>33</sup>

The importance of the concepts of resurrection and salvation for Christianity, have this scene set on the central axis of the church, viewed from the entry and set above the altar. Below the scene of the resurrection and in the arch above the altar is an image of the Christ child raising his hand in blessing as he sits the lap of the Theotokos, (the Mother of God) who is seated on a throne. To either side, in the spandrels outside the arch, are the two figures of the Annunciation, one on either side; Gabriel who raises his hand in greeting and announcing to Mary that she has been chosen to be the mother of Jesus. Mary responds with a gesture of submission to do God's will. Partly obscured by the altar screen with its iconostasis is the fresco of the Last Supper, which sets the precedent for the Christian service of communion. On this wall then, in view of the congregation throughout the service, are the most important events in the Christian faith which weave Christ's life from Mary's conception through to the Resurrection with the community's practise of worship and the belief in salvation. (Image 51) On the walls surrounding the pews are saints and martyrs whose lives are meant to guide and inspire the congregation.

As part of the renovations, the old iconostasis which served as a screen on the sanctuary was replaced with a new one in dark walnut, richly carved with acanthus leaves, grapes and urns. (Image 52) The screen has a pair of doors with small pair of icons representing the annunciation which were preserved from the old iconostasis. Two either side of the doors are 3 large icons of with twelve additional icons above including Christ, John the Baptist and the Angel Gabriel, as well as Saint George,

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32 The interpretation of these scenes has been provided by Jeffrey, "Part III, the Iconographic Program."  
33 Jeffrey, p. 29-30.

Michael the Archangel, and the Mother of God. At the centre over the doors is an image of the Last Supper.

Two other iconostases stand in the sanctuary. To the north is one with richly detailed silver frames surrounding images of the Virgin Mary with Jesus and St. Nektarios. On the south side of the sanctuary are icons of St. Porphyrios and St. Paisios, two recently canonized saints who died in the 1990s and were known to members of Saint George's community. A further icon of Christ Pantocrator is on the bishop's throne, representing Christ presiding over the services.

#### iv. CONTEXT

Holy Blossom Synagogue was built on Bond Street which by the late 19th century was well-established as a street of prominent institutions. Places of worship including the Roman Catholic Saint Michael's Cathedral, its school, as well as a Baptist Church, a German Lutheran and finally the Metropolitan Methodist Church and the Congregational Church lined both sides of the street.

Repeating an urban pattern seen elsewhere in Toronto, the northern end of Bond Street was terminated by the Normal School constructed in 1850-51 on St. James Square. Representing the entire education system and training facility for all teachers in Canada West<sup>34</sup>, the Normal School, founded by Egerton Ryerson, was an important cultural institution. Its location continued a distinctive urban model first associated with private estates built in the 1820s such as the Grange, (now the Art Gallery of Ontario) which terminated John Street, and Campbell House, which originally terminated Frederick Street. It was an urban pattern adopted by institutions such as Osgoode Hall, whose earliest portico of its east wing terminated York Street in the 1820s and was ultimately a feature of Knox College on Spadina Avenue, the Ontario Legislature Building on University Avenue, as well as (Old) City Hall Bay Street.

Bond Street was an important location both in terms of the numerous institutions which represented a significant cross-section of the city's communities and its urban design. In choosing this location for the new synagogue in the 1890s, the Holy Blossom Congregation took their place alongside other religious communities with a prominent landmark building. As Dendy has written, "the new Holy Blossom on Bond Street – still within easy walking distance from the homes of most of its members – became a worthy addition to Toronto's religious buildings.... The synagogue was far more impressive than its predecessor in both size and scale, and stood proudly among its Gothic Revival neighbours....The site as well as the building's size and style immediately made it a landmark in the city."<sup>35</sup> Its distinctive interpretation of the Richardsonian Romanesque style and the Moorish onion domes would have differentiated it from the neighbouring Christian congregations giving it a distinct identity.

Bond Street is now terminated by the Ryerson University's Kerr Hall, built in 1958-63 on the square surrounding the old Normal School. (Image 53) The sculpture of Egerton Ryerson still stands on the axis of the street in front of Kerr Hall. Bond Street north of

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34 This was the name given to Upper Canada from 1841-1867

35 Dendy, p. 147.

Dundas Street is characterized by a unifying scale and a mix of building types spanning from the mid-19th century to the present. These include, along with the religious buildings which now include the Sheik Deedat Mosque, 19th century townhouses such as the pair of townhouses at 112-114 Bond Street and a rare 2 ½ storey red brick with buff brick house at 113 Bond Street and finally Eugene O'Keefe's house (1879) at 137 Bond Street at the north-east corner with Gould Street. Low-rise commercial buildings from the early 20th century at 105, 109 and 111 Bond Street and the 21st century elevations of the Image Arts Faculty and the Heidelberg Centre maintain the typical 3-4 storey height as well as a predominance of buff brick. Amidst this range of history and building type, St. George's Greek Orthodox Church (Holy Blossom Synagogue) is an outstanding landmark which maintains a unified scale and diversity of types representing over 160 years of Toronto's history.

### 3. EVALUATION CHECKLIST

The following evaluation applies Ontario Regulation 9/06 made under the Ontario Heritage Act: Criteria for Determining Cultural Heritage Value or Interest. While the criteria are prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act, the City of Toronto uses it when assessing properties for inclusion on the City of Toronto Inventory of Heritage Properties. The evaluation table is marked “N/A” if the criterion is “not applicable” to the property or X if it is applicable, with explanatory text below.

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

The St. George's Greek Orthodox Church (Holy Blossom Synagogue) has design value as a rare example of a late 19th century synagogue type which, with its central dome and pair of towers, as well as its Moorish elements, finds its origins in mid-19th century German synagogue design. The inclusion of Moorish or Islamic architectural elements is reflective of a contemporary belief that a golden age of Jewish culture existed in Islamic Spain. The design value is evident in the application of the Richardsonian Romanesque style, popular at this time for public buildings in Toronto. The combination of Islamic elements, the use of buff brick and sandstone make it a distinctive variation on the Romanesque style, which combined with Hebrew inscriptions and onion domes contributed to distinguishing the building as a synagogue displaying a high degree of artistic merit. The design value extends to those modifications undertaken by the Greek Orthodox community including the Byzantine domes on the towers and the mosaic of Saint George. The interior demonstrates further design value as it preserves the double-storey domed and galleried prayer hall of the synagogue with Moorish capitals and balustrades. The church interior is valued for the high degree of craftsmanship and artistic merit evident in its stained glass and especially the Byzantine frescoes of Christian iconography which are thought to be a unique example, outside of Greece, of a church interior painted in its entirety by Pachomaioi monks.

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	X
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	X

The building has associative value with the historic origins of the first Jewish community established in 1849 in Toronto, as the third location of a place of worship for the Holy Blossom congregation, and as the earliest surviving synagogue in the City. It is valued for its association with the Toronto architect John Wilson Siddall (1861-1941), and his first ecclesiastical commission. The building is also valued for its association with the Italian mosaicist Sirio Tonelli and the Greek Pachomaioi monks, Theophilos and Chrysostomos. It has associative value with the origins of the Greek community in the Garden District in 1909 and as the first purpose-built place of worship which has also functioned as a cultural centre for the Saint George's Greek Orthodox Community from 1937 to the present. Its program of Byzantine icons yields information which contribute to an understanding of the Christian Byzantine faith.

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

Contextually, St George's Greek Orthodox Church (Holy Blossom Synagogue) is valued as a prominent landmark in the Garden District and the City of Toronto for over 120 years. Situated on historic Bond Street, on an axis terminated to the north by Ryerson University's Kerr Hall, the synagogue/church building has contextual value as it is visually and historically linked to its surroundings, maintaining the character of the street which has been lined with a sequence of places of worship representing diverse religious denominations including Baptist, Congregational, German Lutheran, Roman Catholic and United for over 170 years. The building is valued as it contributes to maintaining the low-rise scale of Bond Street between Dundas and Gould streets with buildings dating from a wide range of periods built over 150 years.

#### 4. SUMMARY

Following research and evaluation according to Regulation 9/06, it has been determined that the property at 115 Bond Street has design, associative and contextual values.

The Holy Blossom Synagogue/St. George's Greek Orthodox Church has design value as a rare example of a late 19th century synagogue type with its central dome and pair of towers in the Richardsonian Romanesque style. Renovated as a place of worship for the Greek Orthodox Community in the 1980s and 1990s, it is now unique outside of

Greece for having its prayer hall entirely transformed with Byzantine-style frescoes painted by Pachomaioi monks.

The property has value as it is associated with the historic origins of the Jewish and Greek communities in Toronto. It is valued as the earliest surviving synagogue building in the city and the second synagogue for the Holy Blossom congregation. It is also valued for its association with the Saint George Greek Orthodox Community who have occupied the property for 80 years. As his first ecclesiastical commission, it is valued for its association with the Toronto architect John Wilson Siddall. For 120 years it has been a prominent landmark reflecting the cultural diversity of the Garden District and the City of Toronto.

## 5. SOURCES

### Archival Sources

City of Toronto Building Records, Building Permits 52204, 52654, 707120, 77147, 248686, 270758

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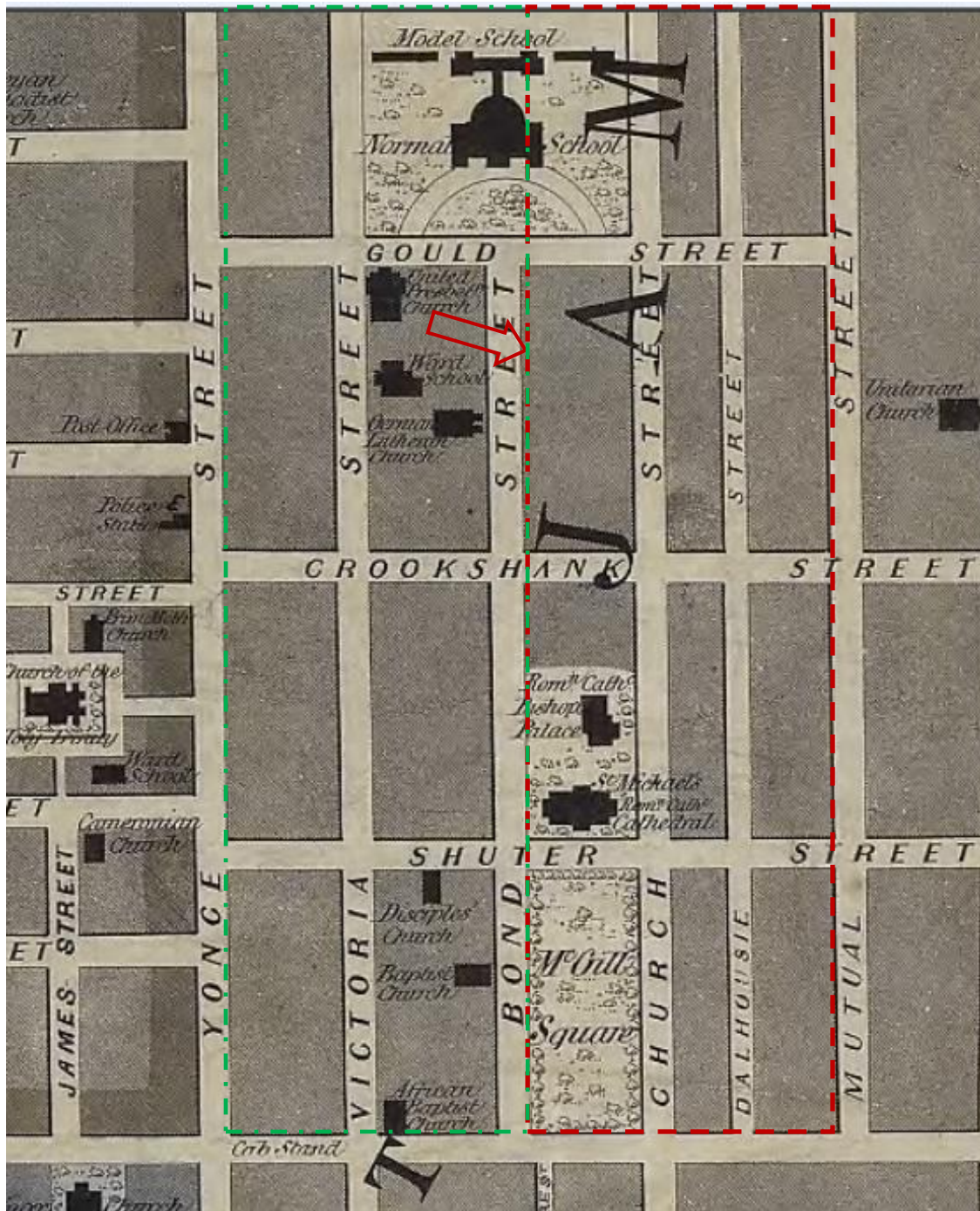
Young, Allan M. architect of the 1982-88 renovations/restorations - telephone conversation, November 10, 2016.

6. IMAGES:

The arrows mark the location of the property at 115 Bond Street. Please note: all maps are oriented with north at the top, unless otherwise indicated



1. City of Toronto Property Data Map: the subject property at 115 Bond Street is marked on the east side of the street, north of Dundas Street East and south of Gould Street



2. Fleming Ridout & Schreiber, Plan of the City of Toronto, Canada West, 1857 (detail): showing the southern half of Lot 7 (right, red dashed line) and Lot 8 (left, green dot-dashed line) with the remainder of McGill's garden and the location of his cottage as represented by McGill Square. Note the line of places of worship on Bond Street including that of the Baptist's, Roman Catholics and German Lutherans. Note also on the same blocks the African Baptist, Disciples and United Presbyterian churches. Gould Street is terminated by the Normal School. (City of Toronto Archives, Series 88, Item 13)





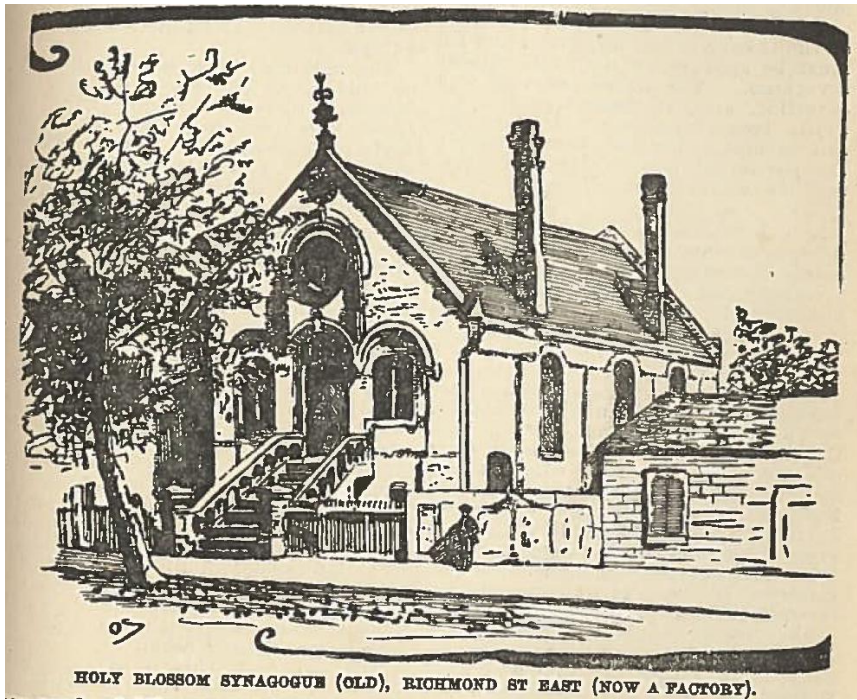
City of Toronto Archives, Fonds 1478, f1478\_it0017

3. Bond Street looking north from King Street to Gould, between 1885 and 1895: showing the line of churches on the east side from Metropolitan United (on the former McGill Square), St. Michael's Cathedral, the Congregational Church and the Baptist church on the west side with the Normal School terminating the axis. (CTA, Micklethwaite Fonds, 1478, it0017)



City of Toronto Archives, Fonds 1498, f1498\_it0008

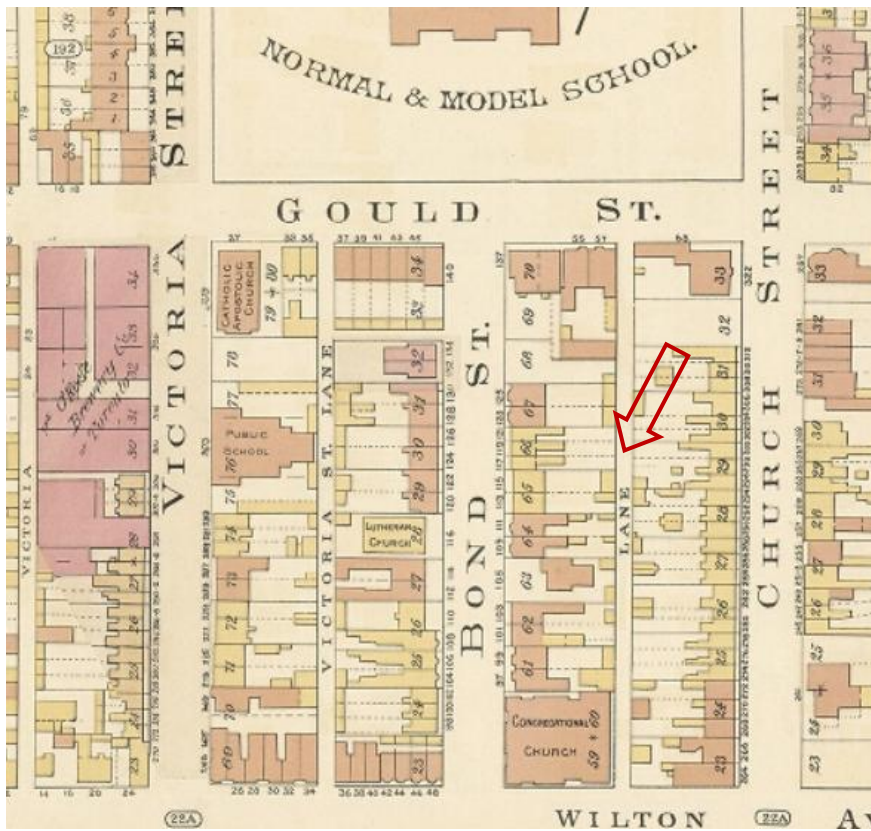
4. Normal School building, Gould Street, north-side, east of Yonge, 1856: showing the south elevation and portico of the building designed by Cumberland and Ridout, which faced south down Gould Street (CTA, fonds 1498, f1498, it0008)



5. Holy Blossom Synagogue, 25 Richmond Street East, 1875: showing the principle and side elevation of the first purpose-built synagogue for the Holy Blossom congregation. (Robertson, p. 559)



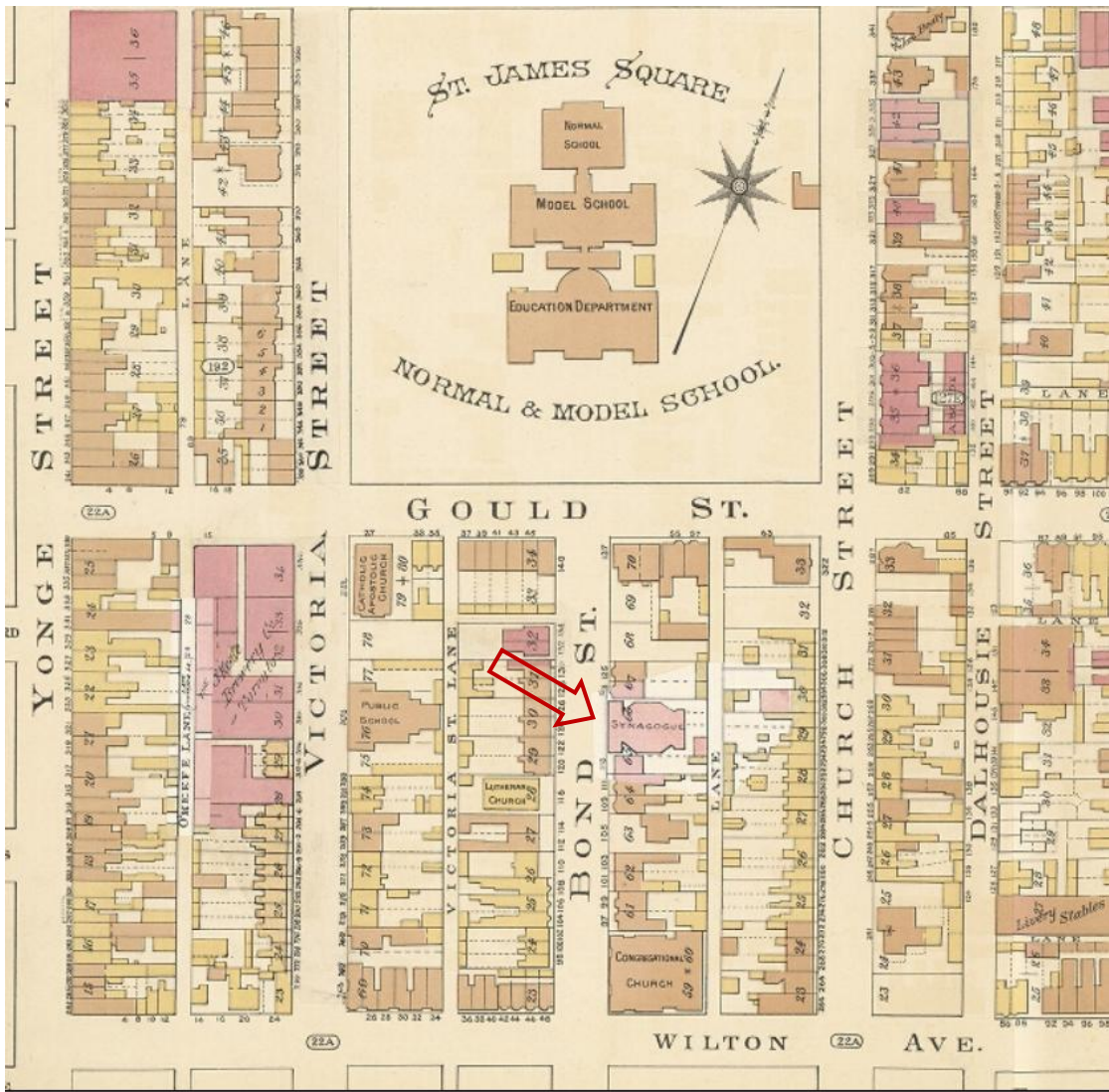
6. Holy Blossom Synagogue, 25 Richmond Street East, 1875: drawing showing the materials and details of the principle elevation. (MacRae and Adamson, p. 237)



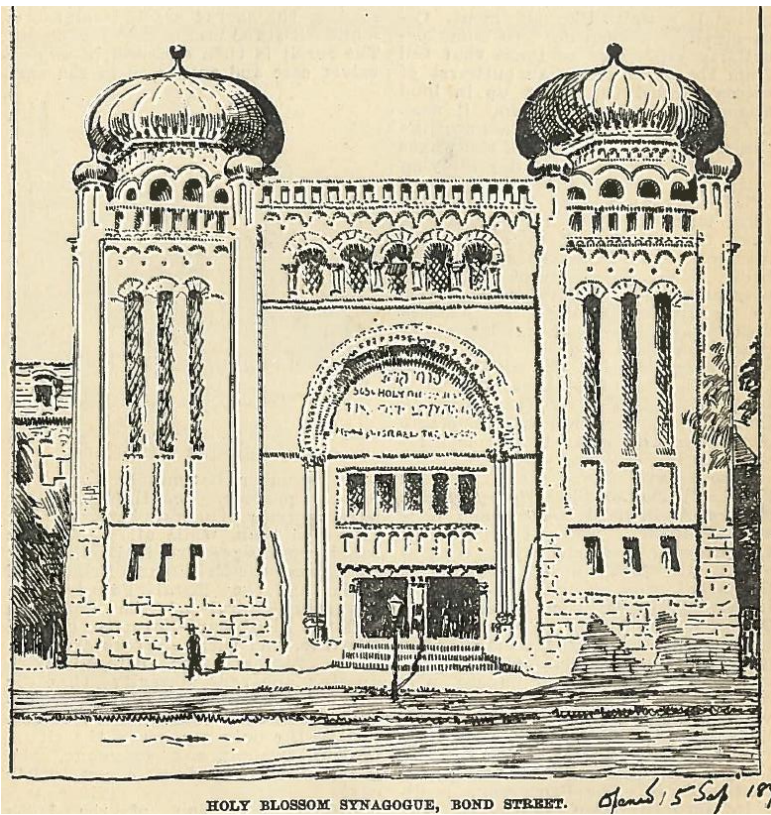
7. Goads Map, 1894 (detail): showing lots 65 and 66 with addresses 115-121 Bond Street prior to the construction of Holy Blossom Synagogue. Note the addition of the Congregational Church at the north-east corner of Bond Street and Wilton Avenue (CTA)



8. Detail of photograph above in Image 3: possibly showing the synagogue under construction between the Congregational Church tower (right) and the Normal School cupola (centre). (CTA, fonds 1498, f1498, it0008)



9. Goads Atlas, 1899 (detail): showing the plan of the synagogue with its octagonal footprint and stair towers to the east and west occupying the north half of Lot 65 and all of 66 of Plan 22A at 115-121 Bond Street (CTA)



10. Holy Blossom Synagogue, Bond Street, 1895-7: sketch published in 1904 showing the principle elevation situated on the east side of Bond Street. (Robertson, p. 557)



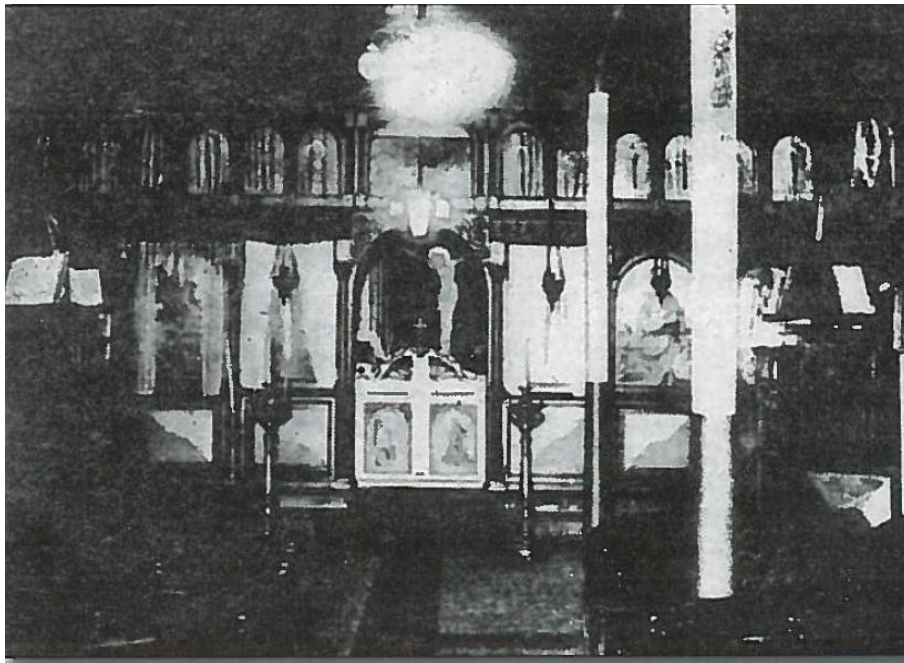
11. Boys in a play about Purim, Holy Blossom Synagogue, c. 1920. Showing the group of boys in costume in front of the principal entrance on Bond Street. (CTA, William James Family Fonds, 1244, Item 2358)



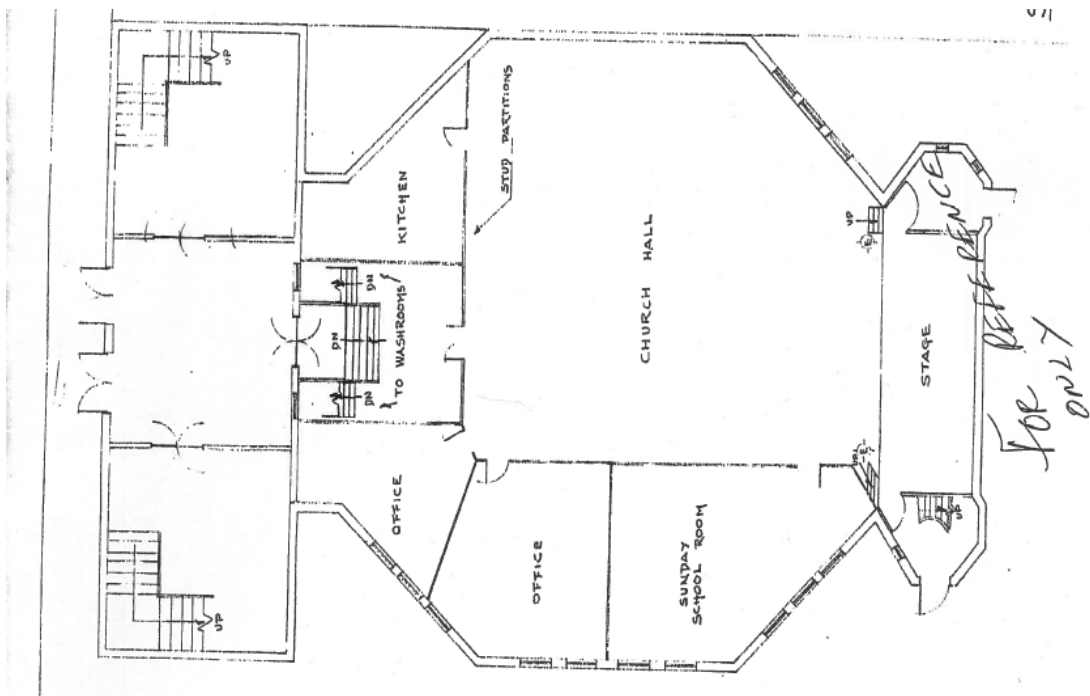
12. Holy Blossom Synagogue, Harvest Festival, group with baskets  
October 20, 1929: showing a group at the principal entrance on Bond Street.  
(CTA:Fonds 1266 – Globe + Mail fonds, item 18458)



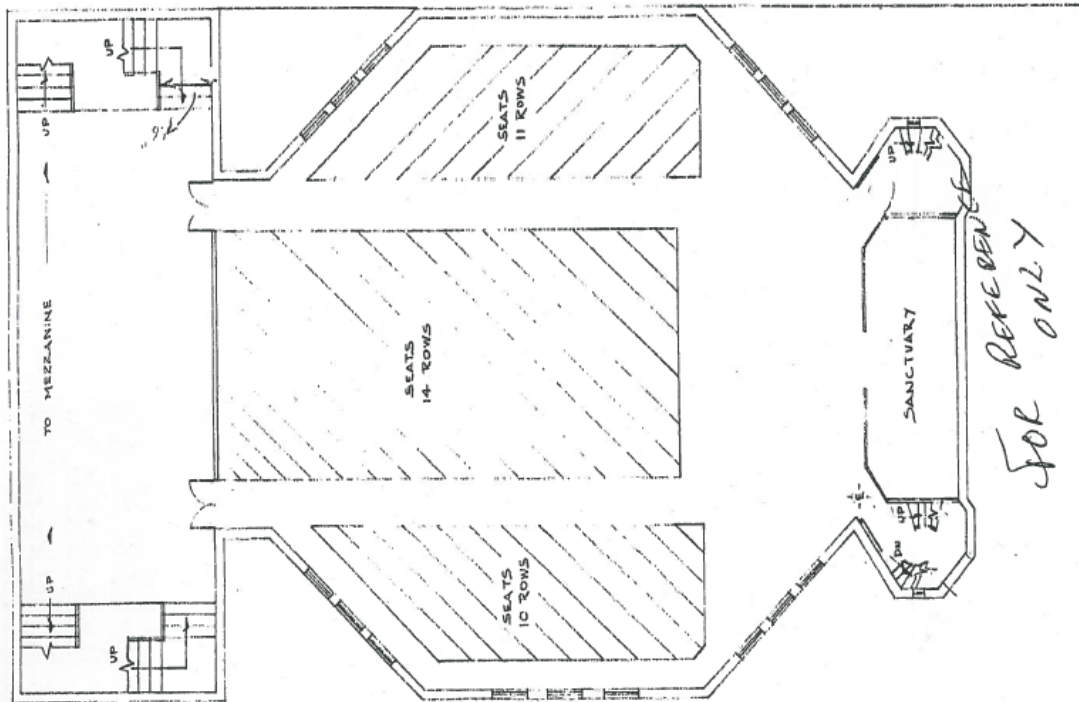
13. Holy Blossom Temple, 1950 Bathurst Street, Chapman and Oxley with Klein  
architects, 1936-7 showing the third Holy Blossom synagogue (Dendy, p. 250)



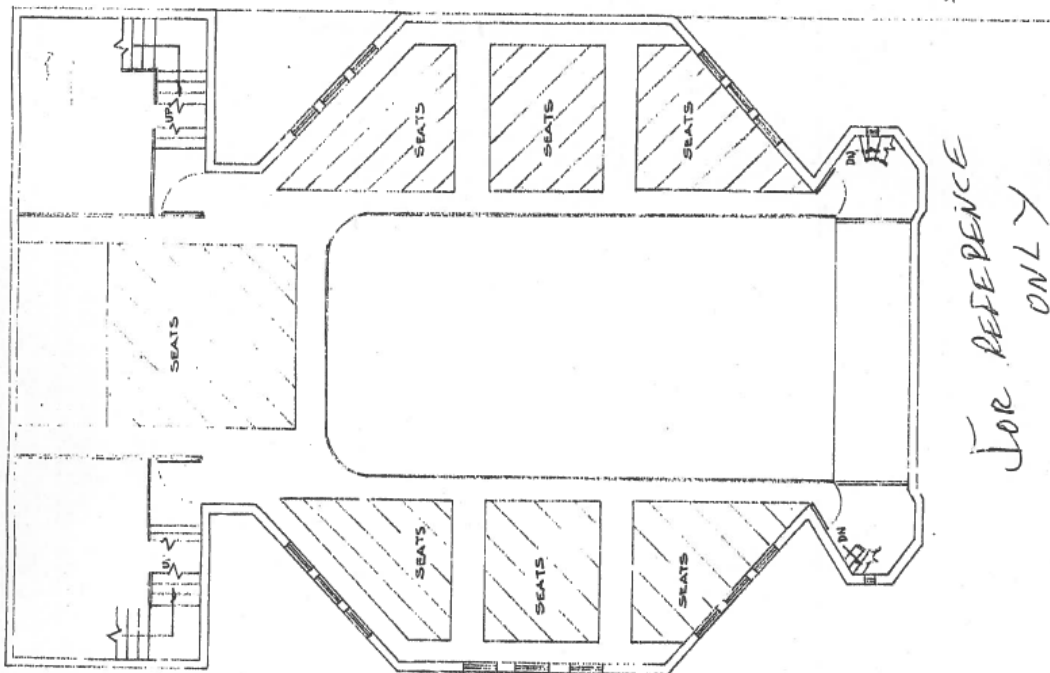
14, 170 Jarvis Street, Saint George's Greek Orthodox Community, altar: showing the interior of the first Greek Orthodox church space at 170 Jarvis Street with the altar screen. (Saint George's Greek Orthodox Community of Toronto, p.13)



15. 115 Bond Street, Holy Blossom Synagogue, Basement Plan: showing the plan of the basement as of 1958 prior to the rear (east) extension and the basic footprint of the building as an octagon with a large west block to accommodate entry and stairs and the smaller east block with stage/sanctuary and spiral stairs. This plan shows the principal ground level entry with the two stair towers on the west side. (City of Toronto Building Records, Building Permit 52204)

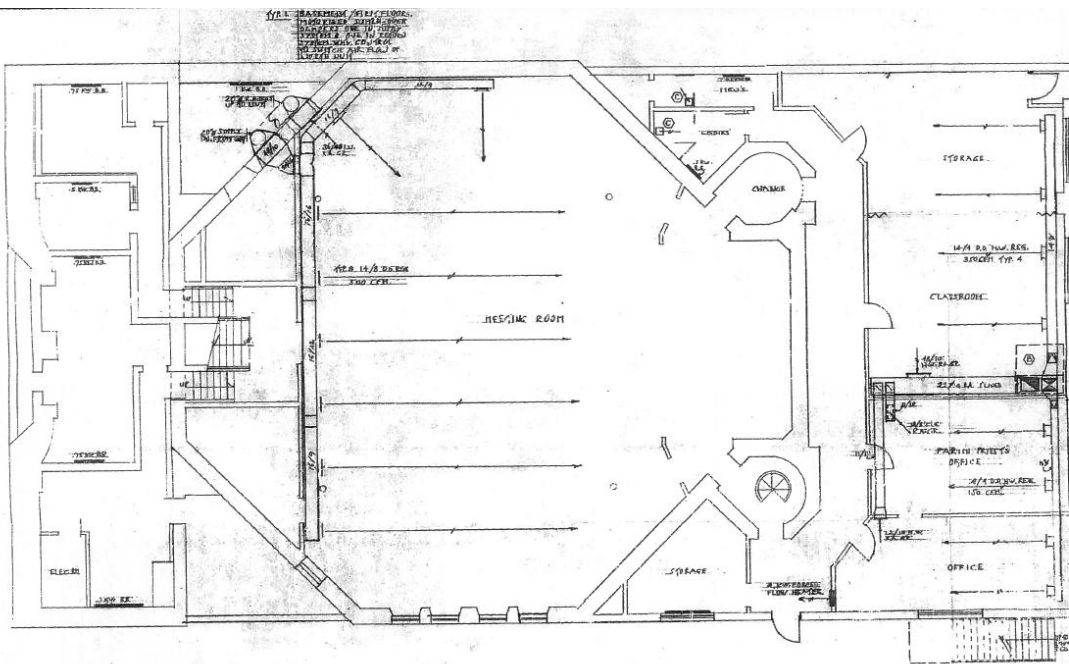


16. 115 Bond Street, Holy Blossom Temple, First Floor Plan: showing the octagonal plan of the prayer hall accessed above ground level.  
 (City of Toronto Building Records, Building Permit 52204)



17. 115 Bond Street, Holy Blossom Synagogue, Second Floor Plan, 1958: showing the u-shaped plan of the gallery level of the prayer hall  
 (City of Toronto Building Records, Building Permit 52204)

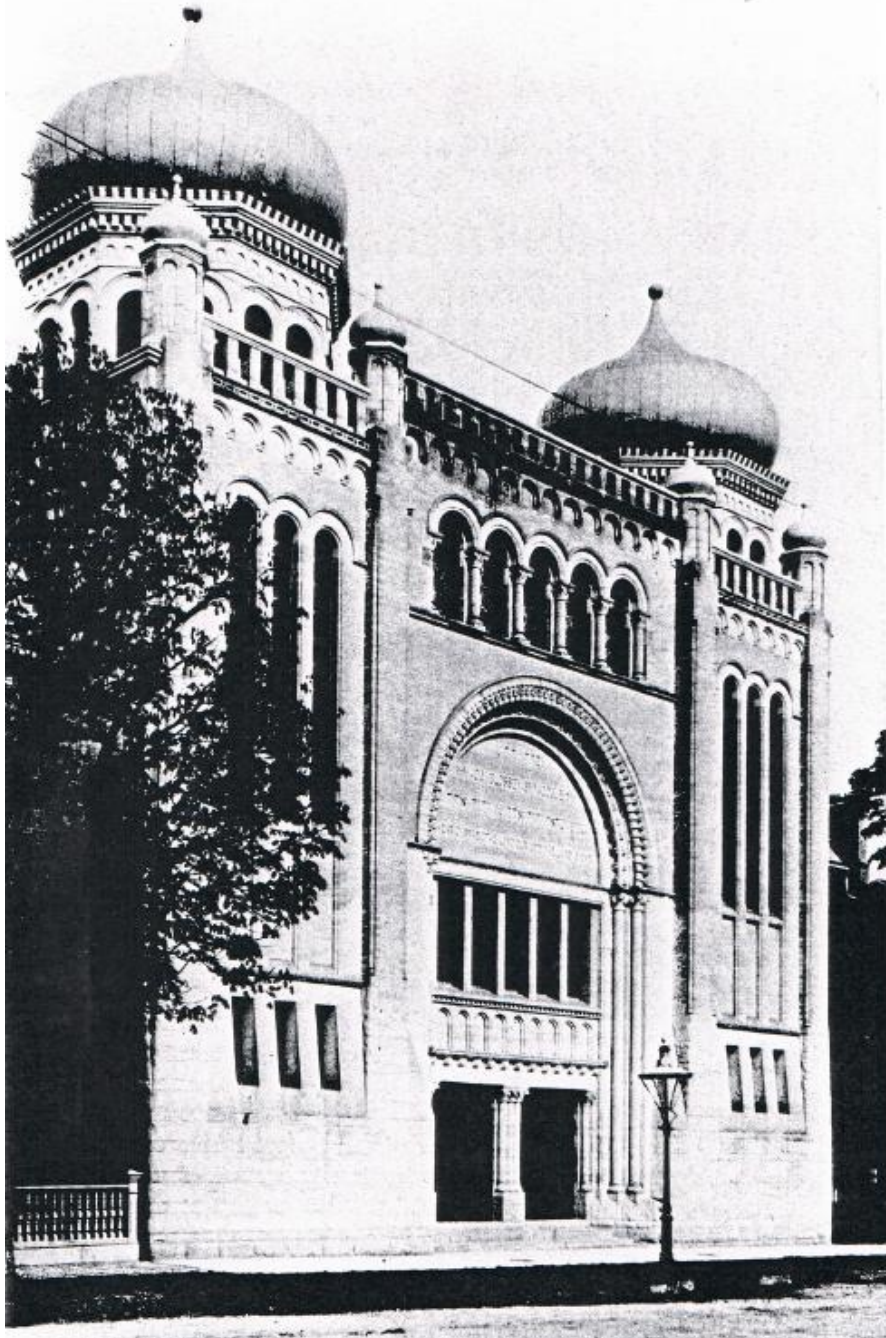




18. 115 Bond Street, Saint George's Greek Orthodox Church, Basement Plan, 1987: showing the rear extension with the classrooms and offices built in 1958-9 (City of Toronto Building Records, Building Permit 248686)



19. 115 Bond Street: showing the rear north and east elevations, the principal octagonal volume of the domed prayer space, the two small towers for the spiral stairs and the 1958 one-storey extension. (HPS, 2016)



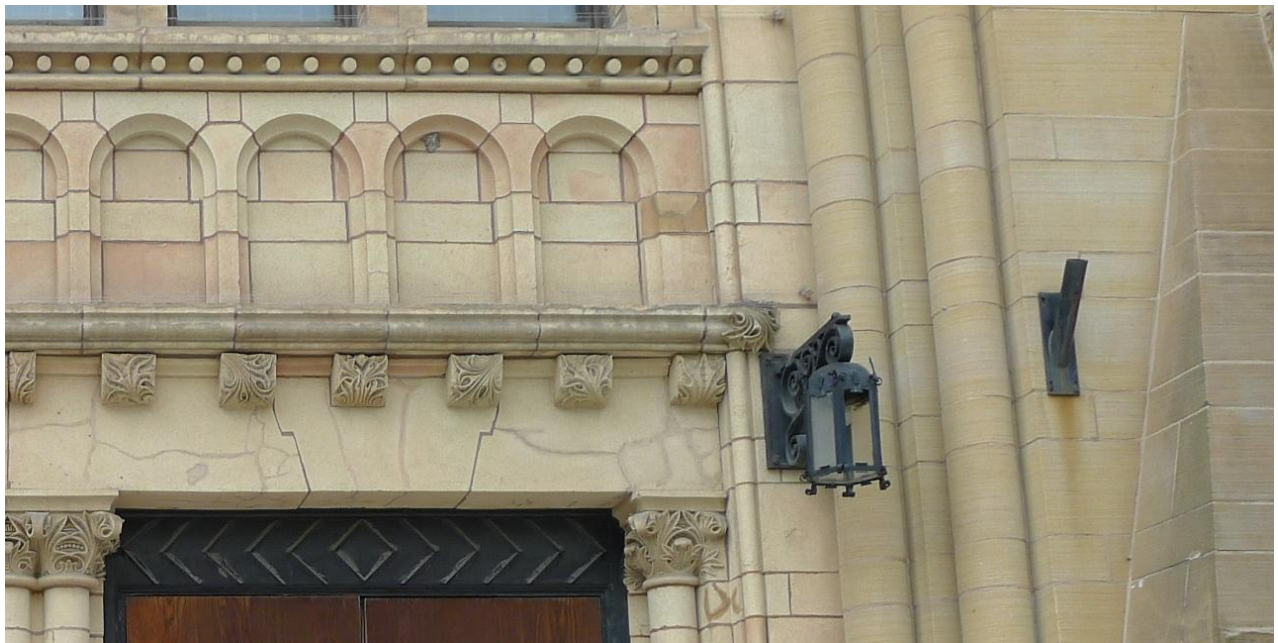
20. 115 Bond Street, Holy Blossom Synagogue, 1895-97: showing the original principal elevation, with the onion domes on the two tower drums as well as on the four piers flanking the towers, and the inscriptions in both Hebrew and English in the large central arch. (Courtesy of Holy Blossom Temple Archives)



21. 115 Bond Street, Saint George's Greek Orthodox Church (former Holy Blossom Synagogue): showing the west elevation post the 1982-7 renovations which included the addition of the mosaic in the tympanum and the replacement of the original onion domes on the two drums of the towers and the removal of the four small onion domes on the piers (HPS, 2016)



22. 115 Bond Street: showing the west elevation and the decorative details including the colonettes, capitals, decorative brackets, and the arcade. Note particularly how the alternating pattern of narrow and deep stone height is integrated into the elements of the façade. (HPS, 2016)



23. 115 Bond Street: showing the stonework detail and block patterning over the entrance. Note, for example, how the deeper band corresponds to the height of the capitals flanking the doors, and the pattern of blocks in the arcade above the doors which features square blocks in the spandrels (HPS, 2016)



24. 115 Bond Street: showing the intricate and varied details of the carving of the three Romanesque capitals between the two entry doors. (HPS, 2016)



25. 115 Bond Street: showing the rich variety of original carved details of the great arch with the 1987 mosaic of Saint George slaying the dragon by Sirio Tonelli in the tympanum (HPS, 2016)



26. 115 Bond Street: showing the arcade at the third level above the tympanum with its row of colonettes and composite capitals and above the restored parapet of arches and balustrade (HPS, 2016)



27. 115 Bond Street: showing one of two original octagonal drums on the towers with its richly detailed cornice and pairs of windows, as well as the octagonal turrets terminating the piers of the tower. Note the arches of the parapets and the brick colonettes with their capitals. The new copper dome with its bell cast curve and the cross were part of the 1980s renovations (HPS, 2016)



28. Magistrate Cohen Funeral, May 12, 1930: showing the arrangement of the original entry doors with side panels and transoms. (see also Images 12 and 13 above)  
(CTA, Globe and Mail Fonds, 1266, Item 20203)



29. 115 Bond Street: showing the left-hand pair of the new set of doors installed prior to the 1980s renovations (HPS, 2016)



30. 115 Bond Street, Basement: showing the octagonal space of the basement with its metal column supports, looking east towards the stage (HPS, 2016)



31. 115 Bond Street, Basement: showing the mural depicting Athens with the Acropolis at the back wall of the stage. (HPS, 2016)





32. 115 Bond Street, Interior of the Prayer Hall: showing the interior of the prayer hall, c 1964, during the occupation by the Greek Orthodox Church and prior to the renovations of 1982-7. Note the geometric pattern of the original stained glass windows and the iconostasis or altar screen which had been relocated from 170 Jarvis Street. (Arthur, fig. 339)



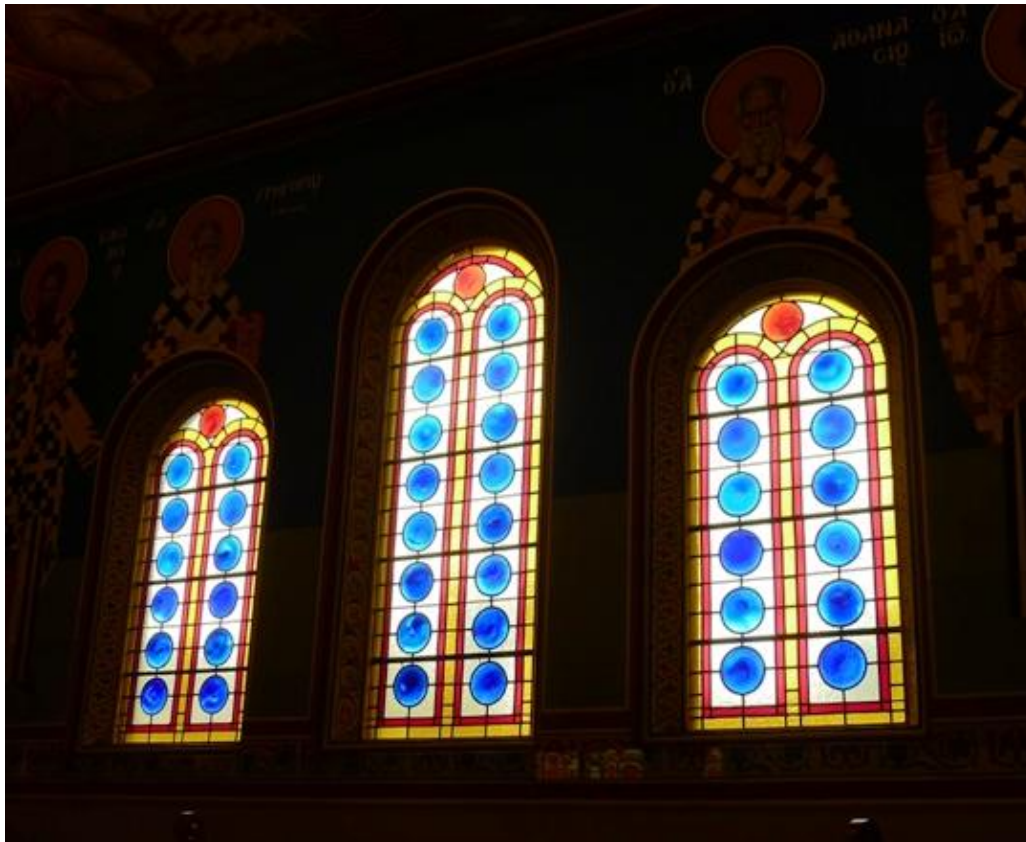
33. 115 Bond Street, Holy Blossom Synagogue, interior with sanctuary: photograph dating from 1937 showing the sanctuary with its Moorish or Islamic decoration evident in the two richly carved panels with their multiply-lobed arches on either side of the central niche or 'ark' for the Torah, as well as the column capitals and the frieze above composed of multiple arches. Traditional features include the 'eternal light' suspended just in front of the panel above the ark containing the Ten Commandments. Parts of this screen were relocated to the new Holy Blossom Temple (Courtesy of Holy Blossom Temple Archives)



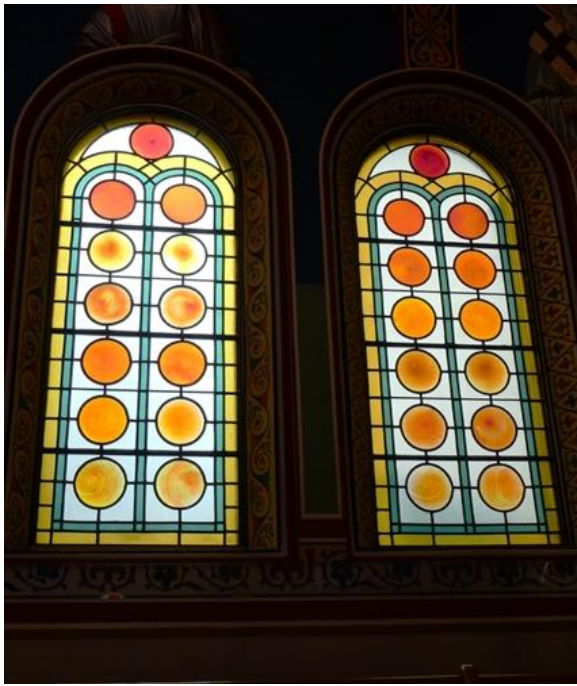
34. 115 Bond Street, Capital: showing one of four original capitals supporting the pendentives of the great central dome whose design is derived from the Courtyard of the Lions, at the Alhambra, Spain. (HPS, 2016)



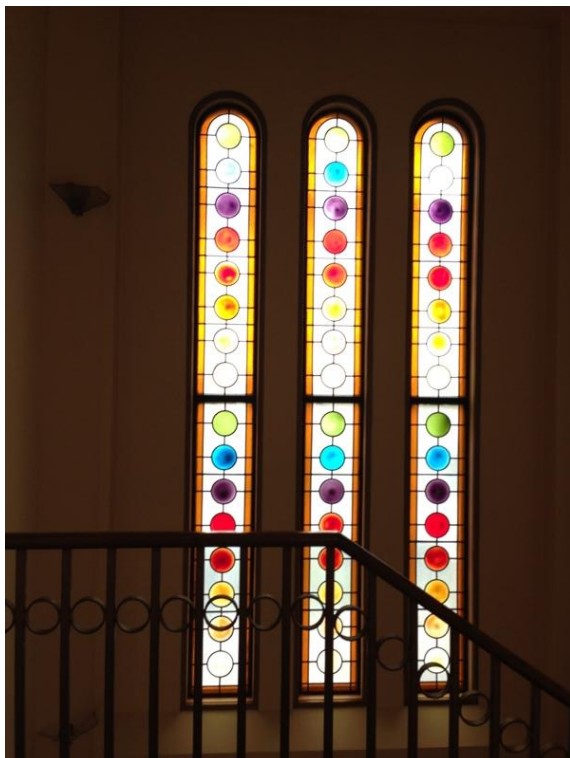
35. 115 Bond Street, Balustrade: showing the gallery balustrade composed of pressed metal panels in an arabesque design. (HPS, 2016)



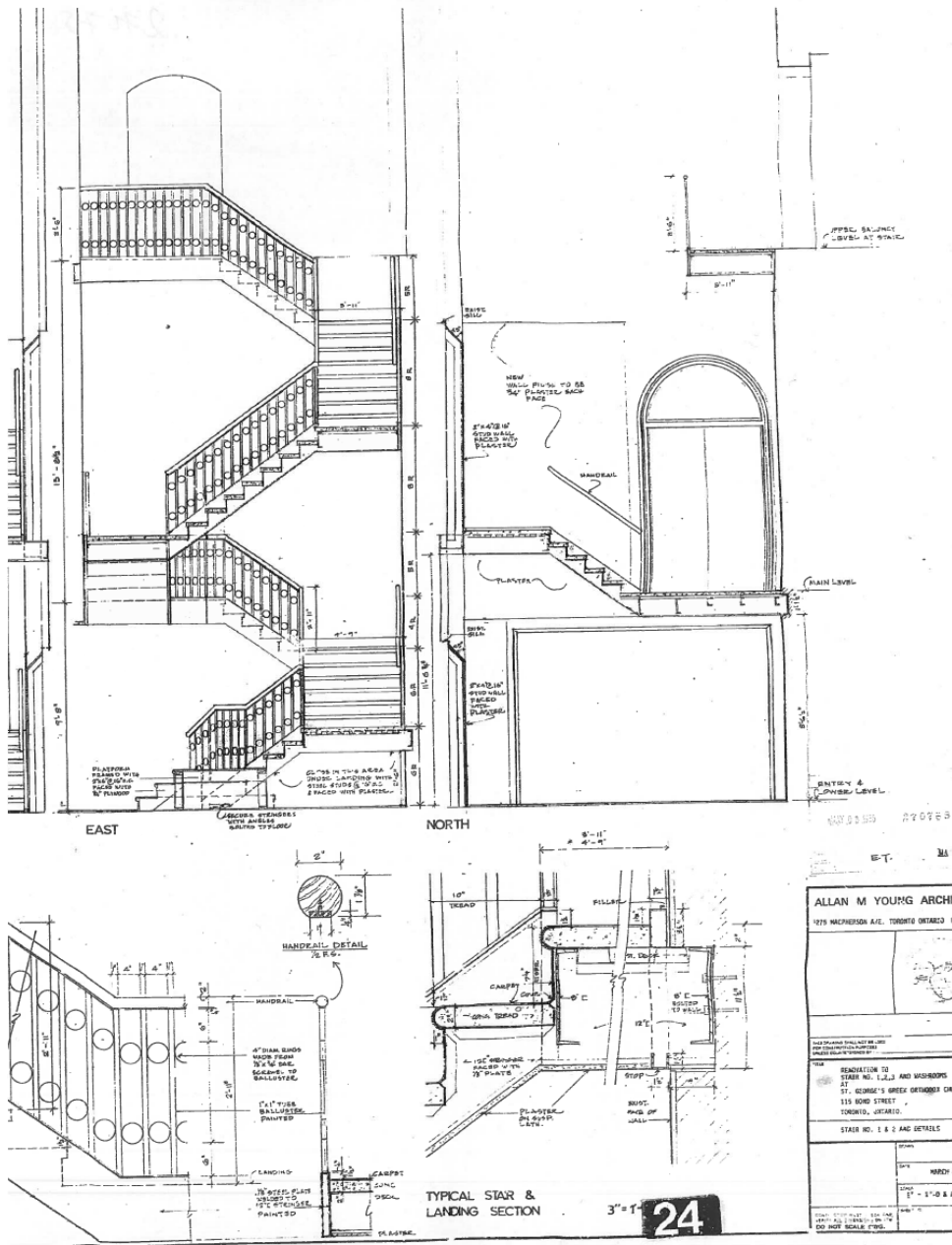
36. 115 Bond Street, Stained Glass Windows: showing an example of the stained glass in the prayer hall designed by the architect Allan Young and fabricated by the Harmony Stained Glass, Whitby, Ontario. (HPS, 2016)



37. 115 Bond Street, Stained Glass Windows: showing an example of the stained glass in the prayer hall. (HPS, 2016)



38. 115 Bond Street, Stained Glass Windows: showing the stained glass in the three long windows on the north tower of the west facade in the north stair hall. Note the balustrade handrail also designed by Allan Young (HPS, 2016)



39. 115 Bond Street, drawing for the new handrails and treads: showing the drawing submitted with Building Permit 270758 with the details of the stair hall and stair elements by Allan Young, 1988. (City of Toronto Building Records)



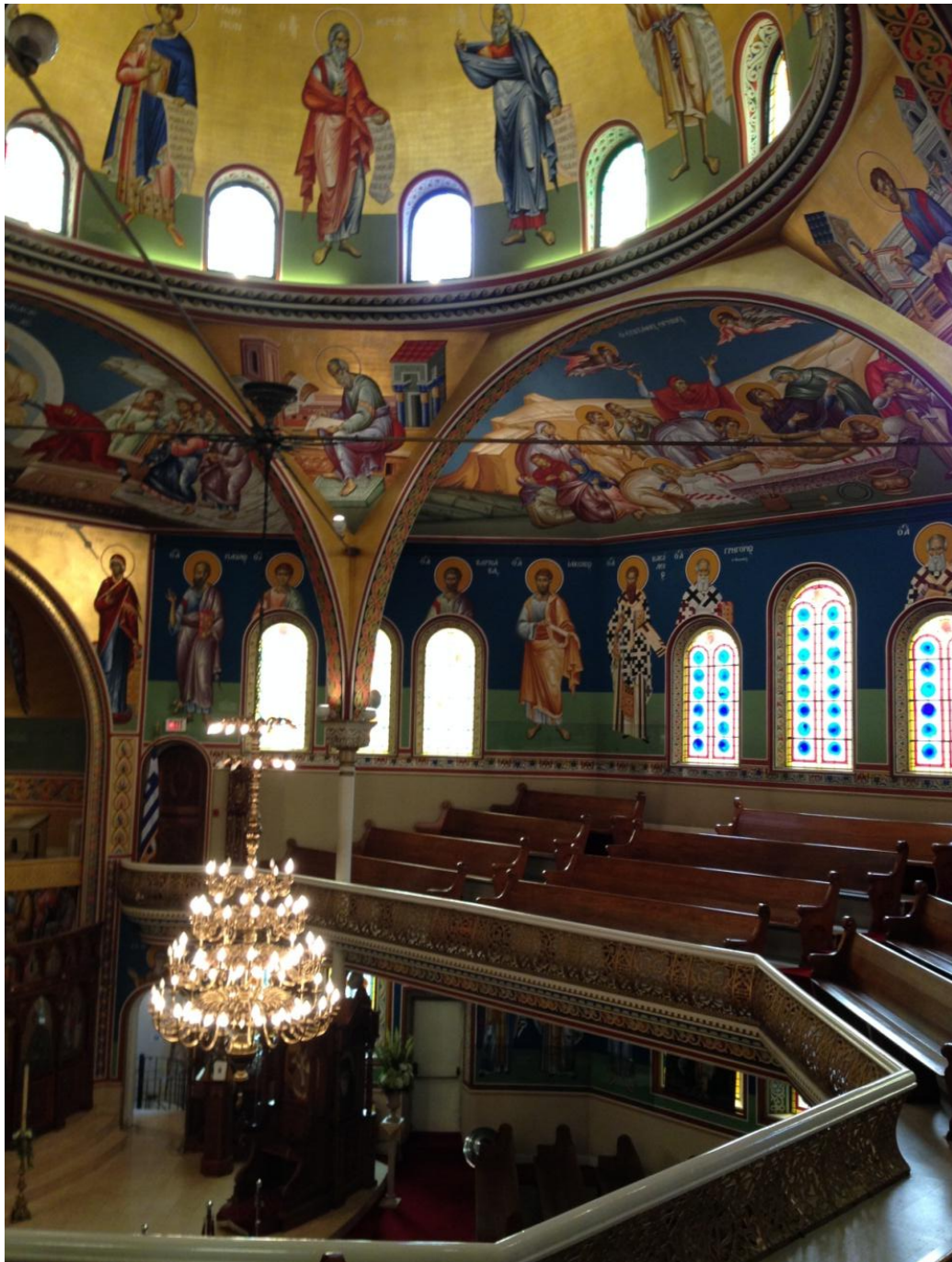
40. 115 Bond Street, Spiral Stairs: showing the original spiral stairs on the east side of the church providing access between the sanctuary and the offices. (HPS, 2016)



41. 115 Bond Street, Icon: showing the icon painted on the sloping ceiling of the narthex or entry to the church of the dedication of the renovated Saint George's Church by Saint George (at the right) as he presents the church to Christ, shown as "Ruler of All," seated on a throne, holding the Gospels with his hand raised in blessing. The Mother of God stands on a dais, "her hands outstretched in supplication." – Jeffreys, p. 43. (HPS 2016)

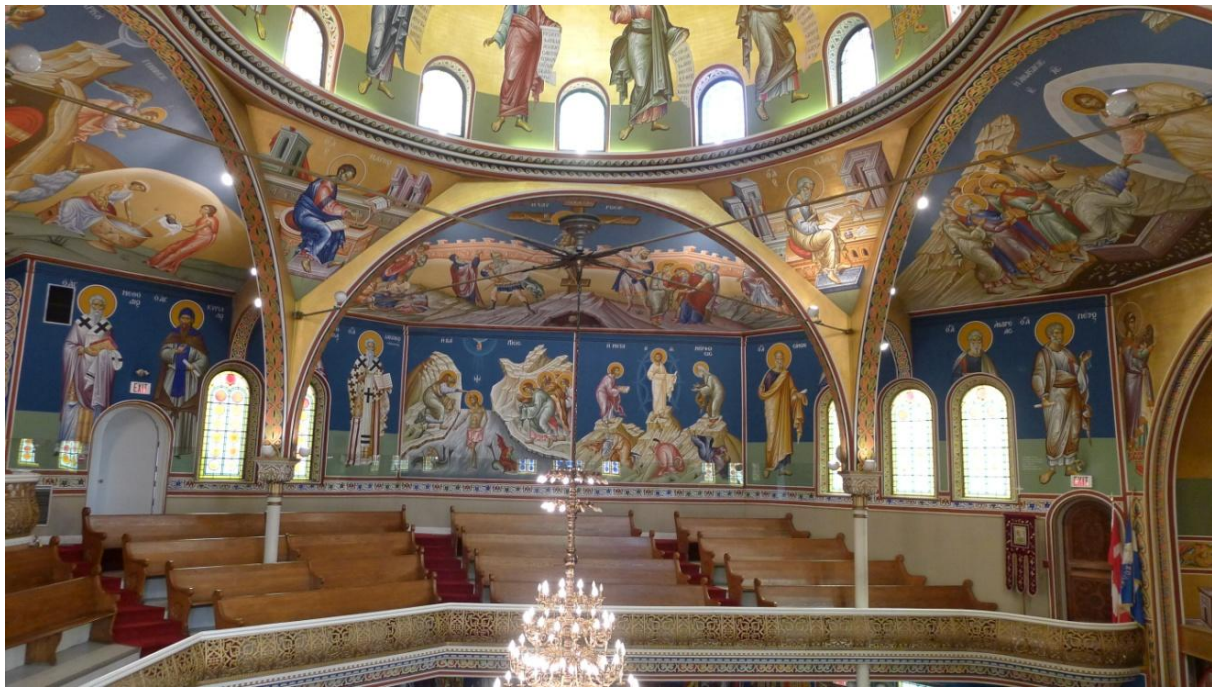


42. 115 Bond Street, Double Storey Prayer Hall: looking east and showing the church interior after the completion of the 1987-1993 frescoes. (HPS, 2016.)



43. 115 Bond Street, Interior: Looking South-East: showing the frescoes on the dome, pendentives, apses and around the gallery walls. (HPS 2016)





44. 115 Bond Street, Interior: Looking to the North side of the Gallery: showing the frescoes on two pendentives as well as the dome and upper gallery with the scenes from the life of Christ. (HPS 2016)



45. 115 Bond Street, Interior, looking south west: showing the gallery frescoes, stained glass and the upper choir level. (HPS 2016)



46. 115 Bond Street, Interior: Dome: showing the frescoes on the dome with Christ Pantocrator in the centre, surrounded by 6 angels and 12 Old Testament Prophets. The Evangelists are just visible at the bottom corners of the above image and the top corners of Image 47 below as well as in Images 42-5 above (HPS 2016)



47. 115 Bond Street, Interior: West Apse: showing a fresco of the birth of Christ and the visit of the Three Kings (HPS 2016)



48. 115 Bond Street, Interior: North Apse: showing the fresco illustrating the Crucifixion and below other scenes from the life of Christ including the Baptism and the Sermon on the Mount. (HPS 2016)



49. 115 Bond Street, Interior: South Apse: showing the fresco of the preparation for burial in the tomb with various saints and martyrs below. (HPS 2016)



50. 115 Bond Street, Interior: East Apse: showing the fresco of the Resurrection with Christ pulling Adam and Eve out of their tombs. Below in the niche is the Mother of God holding the Christ Child seated on a throne flanked by the Arch Angels Gabriel and Michael. In the spandrels of the arch are Gabriel on the left greeting the Virgin Mary on the right representing the Annunciation. (HPS 2016)



51. 115 Bond Street, Interior: East Apse and Altar: showing the alignment on axis with the entry of the church and the congregation the fresco of the Resurrection (as above) and below in the niche is the Mother of God holding the Christ Child, with the annunciation figures in the spandrels to the left and right with the iconostasis of the altar. In front, to the right and left are the additional iconostases including (at right) the one with the bishop's throne (HPS 2016)



52. 115 Bond Street, Interior: Iconostasis: showing the iconostasis screening the altar on the sanctuary. Note also the matching doors to the stairways at either side. (HPS 2016)



53. View up Bond Street: showing the consistent scale and range of ages of buildings with the termination of the street by Kerry Hall with its clock tower, Egerton Ryerson's statue (just above the red truck) and Saint George's Greek Orthodox Church on the right with its prominent copper domes surmounted by crosses. (HPS 2016)