

Intention to Designate under Part IV, Section 29 of the Ontario Heritage Act - 41 Spadina Road

Date: November 9, 2020

To: Toronto Preservation Board

Toronto and East York Community Council

From: Senior Manager, Heritage Planning, Urban Design, City Planning

Wards: Ward 11 - University - Rosedale

SUMMARY

This report recommends that City Council state its intention to designate under Part IV, Section 29 of the Ontario Heritage Act the listed heritage property, an apartment building, located at 41 Spadina Road (including the entrance addresses at 45 Spadina Road), known as Spadina Gardens for its design, associative and contextual value.

Spadina Gardens is one of Toronto's earliest apartment buildings. Constructed in 1905-6, it is representative of a new housing type that responded to the City's growing population demands and provided rental accommodation for a more inclusive range of householders. Designed by the prolific Toronto architect, Arthur Richard Denison (1857-1923) in the Edwardian Classical style, its apartment layouts have proved to be an enduring alternative to the single family house. For the past century, its residents have included leaders from the City's arts, political and financial communities. Anchoring the south-east corner of Lowther Avenue and Spadina Road, the property's low-rise scale, architectural detail, and landscaped setting set an important precedent as it increased density while maintaining the character of the surrounding Annex neighbourhood.

Spadina Gardens' cultural heritage value was recognized as early as 1979, when it was listed on the City of Toronto's Heritage Inventory. Following city staff's additional research and evaluation under Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation, it has been determined that the property at 41 Spadina Road merits designation under Part IV Section 29 of the Ontario Heritage Act for its design, associative and contextual value.

The property is included within the boundary of the West Annex Phase 2 Heritage Conservation District (HCD) study area authorized by City Council in 2018.

The individual designation of the Spadina Gardens apartment building at 41 Spadina Road would identify all of the property's cultural heritage values and heritage attributes

including interior features which shall be conserved. Designation enables City Council to review proposed alterations for the property, enforce heritage property standards and maintenance, and refuse demolition.

RECOMMENDATIONS

The Senior Manager, Heritage Planning, Urban Design, City Planning recommends that:

1. City Council state its intention to designate the property at 41 Spadina Road including the entry address at 45 Spadina Road, under Part IV, Section 29 of the Ontario Heritage Act, in accordance with the Statement of Significance: 41 Spadina Road (Reasons for Designation) attached as Attachment 3 to the report, November 9, 2020, from the Senior Manager, Heritage Planning.
2. If there are no objections to the designation, 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 the Ontario Heritage Act, City Council direct the City Clerk to refer the designations to the Conservation Review Board.
4. If the designations are referred to the Conservation Review Board, City Council authorize the City Solicitor and appropriate staff to attend any hearing held by the Conservation Review Board in support of Council's decision to designate the properties.

FINANCIAL IMPACT

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

DECISION HISTORY

On August 20, 1979, City Council adopted the recommendation to include 41 Spadina Road (the Spadina Gardens apartments) on the City of Toronto Inventory of Heritage Properties, now known as the Heritage Register.

On January 31, 2018, City Council adopted the recommendation to direct Heritage Conservation District Studies be initiated for a number of study areas including the West Annex Phase 2. The property at 41 Spadina Road is included within the boundary of the study area.

<https://www.toronto.ca/legdocs/mmis/2018/pg/bgrd/backgroundfile-109880.pdf>

On January 15, 2019, the Toronto and East York Community Council directed the Senior Manager, Heritage Preservation Services, to research and evaluate the properties at 41 and 45 Spadina Road (Spadina Gardens Apartments) according to provincial criteria Regulation 9/06, to gain a better understanding of Spadina Gardens Apartments cultural heritage value as a rare early and intact example of a Toronto apartment building. The Spadina Gardens Apartments were completed in 1906 and listed on the City's Inventory of Heritage Properties in 1979.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2019.TE2.80>

BACKGROUND

Heritage Planning Framework

The conservation of cultural heritage resources is an integral component of good planning, contributing to a sense of place, economic prosperity, and healthy and equitable communities. Heritage conservation in Ontario is identified as a provincial interest under the Planning Act. Cultural heritage resources are considered irreplaceable and valuable assets that must be wisely protected and managed as part of planning for future growth under the Provincial Policy Statement (2020) and A Place to Grow: Growth Plan for the Greater Golden Horseshoe (2020). Heritage Conservation is enabled through the Ontario Heritage Act. The City of Toronto's Official Plan implements provincial policy regime, the Planning Act, the Ontario Heritage Act and provides policies to guide decision making within the city.

Good planning within the provincial and municipal policy framework has at its foundation an understanding and appreciation for places of historic significance, and ensures the conservation of these resources are to be balanced with other provincial interests. Heritage resources may include buildings, structures, monuments, and geographic areas that have cultural heritage value or interest to a community, including an Indigenous community.

The Planning Act establishes the foundation for land use planning in Ontario, describing how land can be controlled and by whom. Section 2 of the Planning Act identifies heritage conservation as a matter of provincial interest and directs that municipalities shall have regard to the conservation of features of significant architectural, historical, archaeological or scientific interest. Heritage conservation contributes to other matters of provincial interest, including the promotion of built form that is well-designed, and that encourages a sense of place.

The Planning Act requires that all decisions affecting land use planning matters shall conform to the Growth Plan and shall be consistent with the Provincial Policy Statement, both of which position heritage as a key component in supporting key provincial principles and interests.

<https://www.ontario.ca/laws/statute/90p13>

The Provincial Policy Statement provides policy direction on land use planning in Ontario and is to be used by municipalities in the development of their official plans and to guide and inform decisions on planning matters, which shall be consistent with the Provincial Policy Statement. The Provincial Policy Statement articulates how and why heritage conservation is a component of good planning, explicitly requiring the conservation of cultural heritage and archaeological resources, alongside the pursuit of other provincial interests. The Provincial Policy Statement does so by linking heritage conservation to key policy directives, including building strong healthy communities, the wise use and management of resources, and protecting health and safety.

Section 1.1 Managing and Directing Land Use to Achieve Efficient and Resilient Development states that long-term economic prosperity is supported by, among other considerations, the promotion of well-designed built form and cultural planning, and the conservation of features that help define character. Section 2.6 Cultural Heritage and Archaeology subsequently directs that "significant built heritage resources and significant cultural heritage landscapes shall be conserved". Through the definition of conserved, built heritage resources, cultural heritage landscape and protected heritage property, the Provincial Policy Statement identifies the Ontario Heritage Act as the primary legislation through which heritage conservation will be implemented.

<https://www.ontario.ca/page/provincial-policy-statement-2020>

A Place to Grow: Growth Plan for the Greater Golden Horseshoe (2020) builds on the Provincial Policy Statement to establish a land use planning framework that supports complete communities, a thriving economy, a clean and healthy environment and social equity. Section 1.2.1 Guiding Principles states that policies in the plan seek to, among other principles, "conserve and promote cultural heritage resources to support the social, economic, and cultural well-being of all communities, including First Nations and Metis communities". Cultural heritage resources are understood as being irreplaceable, and are significant features that provide people with a sense of place. Section 4.2.7 Cultural Heritage Resources directs that cultural heritage resources will be conserved in order to foster a sense of place and benefit communities, particularly in strategic growth areas. Strategic growth areas include the downtown urban growth centre where this property is located.

<https://www.ontario.ca/document/place-grow-growth-plan-greater-golden-horseshoe>

The Ontario Heritage Act is the key provincial legislation for the conservation of cultural heritage resources in Ontario. It regulates, among other things, how municipal councils can identify and protect heritage resources, including archaeology, within municipal boundaries. This is largely achieved through listing on the City's Heritage Register, designation of individual properties under Part IV of the Ontario Heritage Act, or designation of districts under Part V of the Ontario Heritage Act.

Section 27 of the Ontario Heritage Act gives municipalities the authority to maintain and add to a publicly accessible heritage register. The City of Toronto's Heritage Register includes individual heritage properties that have been designated under Part IV, Section

29, properties in a heritage conservation district designated under Part V, Section 41 of the Act as well as properties that have not been designated but City Council believes to be of "cultural heritage value or interest."

Ontario Regulation 9/06 sets out the criteria for evaluating properties to be designated under Part IV, Section 29 of the Ontario Heritage Act. The criteria are based on an evaluation of design/physical value, historical and associative value and contextual value.

<https://www.ontario.ca/laws/statute/90o18>

<https://www.ontario.ca/laws/regulation/060009>

The City of Toronto's Official Plan contains a number of policies related to properties on the City's Heritage Register and properties adjacent to them, as well as the protection of areas of archaeological potential. Indicating the integral role that heritage conservation plays in successful city-building, Section 3.1.5 of the Official Plan states that, "Cultural heritage is an important component of sustainable development and place making. The preservation of our cultural heritage is essential to the character of this urban and liveable City that can contribute to other social, cultural, economic and environmental goals of the City."

Policy 3.1.5.4 states that heritage resources on the City's Heritage Register "will be conserved and maintained consistent with the Standards and Guidelines for the Conservation of Historic Places in Canada, as revised from time to time and adopted by Council." Policy 3.1.5.6 encourages the adaptive re-use of heritage properties while Policy 3.1.5.26 states that, when new construction on, or adjacent to, a property on the Heritage Register does occur, it will be designed to conserve the cultural heritage values, attributes and character of that property and will mitigate visual and physical impacts on it.

<https://www.toronto.ca/city-government/planning-development/official-plan-guidelines/official-plan/>

<https://www.historicplaces.ca/media/18072/81468-parks-s+g-eng-web2.pdf>

Heritage Impact Assessments (HIA) will be required for development applications that affect listed and designated properties. An HIA shall be considered when determining how a heritage property is to be conserved.

The Ontario Heritage Toolkit also provides guidance on designating properties of municipal significance. The Tool Kit provides direction on the purpose of designating heritage properties for identifying and protecting places in our communities that have cultural heritage value and is an important part of planning for the future, and of helping to guide change while keeping the buildings, structures and landscapes that give each of our communities its unique identity.

COMMENTS

SPADINA GARDENS APARTMENTS, 41 SPADINA ROAD Research and Evaluation according to Ontario Regulation 9/06



Spadina Gardens, 41 Spadina Road, south-east corner of Spadina Road and Lowther Avenue, showing the principal west elevation (top, Toronto Historical Board, 1978) and the front door at 45 Spadina Gardens (bottom, HP, 2020)



Spadina Gardens, 41 Spadina Road, north elevation facing Lowther Avenue and rear east elevation (HP, 2020)

1. DESCRIPTION

SPADINA GARDENS APARTMENTS - 41 SPADINA ROAD	
ADDRESS	41 Spadina Road including the entry address at 45 Spadina Road,
WARD	University-Rosedale
LEGAL DESCRIPTION	PLAN M2 LOTS 18 & 19 PT LOT 17
NEIGHBOURHOOD/COMMUNITY	The Annex
HISTORICAL NAME	Spadina Gardens
CONSTRUCTION DATE	1905-6
ORIGINAL OWNER	Alfred and James Hawes
ORIGINAL USE	Apartment Building
CURRENT USE*	Apartment Building
ARCHITECT/BUILDER/DESIGNER	A. R. Denison
DESIGN/CONSTRUCTION/MATERIALS	Brick and stone cladding
ARCHITECTURAL STYLE	Edwardian Classicism
ADDITIONS/ALTERATIONS	See Section 2 below
CRITERIA	Design, associative and contextual
HERITAGE STATUS	Listed
RECORDER	Heritage Planning: Marybeth McTeague
REPORT DATE	November 2020

2. BACKGROUND

This research and evaluation section of the report describes the history, architecture and context of the property at 41 Spadina Road (including the entry address at 45 Spadina Road) and applies evaluation criteria as set out in Ontario Regulation 9/06, under the headings of historical/associative, design/physical and contextual value to determine whether it merits designation under Part IV, Section 29 of the Ontario Heritage Act. The application of the criteria is found in Section 3 (Evaluation Checklist). The conclusions of the research and evaluation are found in the Conclusion of the report.

Maps and Photographs are located in Attachment 1.

The archival and contemporary sources for the research are found in Attachment 2.

The Statement of Significance is contained in Attachment 3.

i. HISTORICAL TIMELINE

Key Date	Historical Event
1793	Following the establishment of the Town of York and the survey of the lands surrounding the town, the property at 41 Spadina Road is originally part of Park Lot 24, in the second concession north of Bloor Street granted to William Willcocks
1813	Through the marriage of Phoebe Willcocks to William Warren Baldwin, the property passes to the Baldwin family
1880	By this year a large portion of the Baldwin estate on Lot 24, east of Spadina Avenue is owned by Augusta Elizabeth Baldwin Ross, widow of John Ross
1886	A portion of the Ross property is subdivided as Plan M2 with 50 lots of varying sizes and contained by the current boundaries of Bloor Street, Spadina Road, Lowther Avenue and Huron Street with Madison Avenue running as a north-south axis through the middle.
1887-1905	In 1887 the area now known as the Annex, including Plan M2 is annexed by the City of Toronto, prompting a growth in its development as a well-treed neighbourhood with well-designed, detached and semi-detached single-family dwellings
1905	On June 26, 1905 building permit, No. 1333 is granted to Alfred Hawes, of Sussex Court to construct a four-storey brick apartment house at the corner of Lowther Avenue and Spadina Road, architect A. R Denison and builder, Davey Brothers
1905	By August 11, 1905, the assessment rolls indicate that Lots 17, 18 and 19 of Plan M2, at the south east corner of Spadina Road and Lowther Avenue had been purchased by Apartments Limited, of Sussex Court and an unfinished building occupied the property
1906	By August, 1906, the assessment rolls indicate that Spadina Gardens, owned by Apartments Limited, c/o James Hawes, Sussex Court, is complete and occupied by four tenants including a caretaker

1924	Sir Henry Pellatt and Lady Pellatt move from Casa Loma to Spadina Gardens and he lives there until 1929
1969	Building Permit No. 3599 is issued to the owner, Louis Maiezza, to repair the apartment building following a fire and to bring the building up to fire code requirements
1971	The proposed Spadina Expressway is stopped by the provincial government following popular opposition and a challenge through the OMB which supported its construction. The stoppage prevented the demolition of Spadina Gardens
1979	City Council adopts the recommendation to include 41 Spadina Road on the City of Toronto's Heritage Inventory
1984	A small fire occurs in the superintendent's apartment in the basement
2009	The original metal cornice moulding is replaced due to deterioration of the sub-structure
2018	On January 31, 2018, City Council adopted the recommendation to direct Heritage Conservation District Studies be initiated for a number of study areas including the West Annex Phase 2. The property at 41 Spadina Road is included within the boundary of the study area.

ii. HISTORICAL BACKGROUND

The following section outlines the history and facts related to the properties which are the basis for determining 'Historical and Associative Value' according to O. Reg. 9/06 Criteria.

Annex Neighbourhood:

The subject property at 41 Spadina Road is located in the Toronto neighbourhood historically known as "The Annex," which developed in the late 19th century within the boundaries of Bloor Street West (south), Avenue Road (east), Dupont Street (north), and Bathurst Street (west). At the east end, this section of the Annex known as the East Annex contains the first large-scale residential Heritage Conservation District (HCD) designated by the Toronto City Council in 1994, and immediately east is the Madison Avenue HCD designated in 2015. To either side of Madison is the HCD study area for the West Annex Phase 2 which was recommended for initiation by Council in January 2018. The property at 41 Spadina Road is located within the boundary of the West Annex Phase 2 Study area. *(Images 1-3)*

The properties are located on land that, with British settlement of the Town of York in 1793, was identified as the 200-acre Lot 24 granted to the Irish immigrant William Willcocks. Following the marriage of Willcock's daughter Phoebe to William Warren Baldwin, the property has been associated with the Baldwin family who were responsible for the development of Spadina Avenue (including Spadina Crescent) and the subsequent neighbourhoods on either side now known as Harbord Village, Kensington market and the University of Toronto. In the 1880s, the property was still associated with the Baldwin family and that section of Lot 24, east of Spadina and south

of Davenport Road was owned by Augusta Elizabeth Baldwin Ross (1831-1905).¹ Augusta Ross's property would be subdivided under Plan M2 and, by 1886, Spadina Avenue was extended north of Bloor Street with the new extension known as Spadina Road. With the annexation of the area known as the Annex to the City of Toronto in 1887, development proceeded more quickly as lots were sold, and the area grew to become a well-treed residential neighbourhood of finely-crafted, large, single and semi-detached two-and-a-half storey houses. (*Images 4-6*)

Apartment Buildings: a New Housing Typology in Toronto

Apartment buildings had been long-established as a successful and prestigious housing form in the densely populated cities of Europe. The apartments which proliferated along the boulevards and streets of Paris in the late 19th century with their commercial uses at grade and a mix of social class throughout the building descending in status and income as the floors ascended became a well-admired urban and social model. The introduction of the hydraulic elevator encouraged the apartment building's wider adaptation and from the 1850s it became common in large American cities, such as Boston, New York, Chicago and Buffalo.

Canadian apartments were first constructed in Montreal, with the Sherbrooke Apartments being profiled in Toronto's *Globe* in 1890. At the turn of the century apartments began to appear in Toronto. For its first hundred years, the city was predominantly characterized by the detached or semi-detached house. Less common forms of housing were provided by row houses and apartments above ground floor shops on the city's main streets. By 1900, the city was experiencing a housing shortage with an influx of new immigrants and migration from rural communities. The housing shortage resulted in overcrowded conditions such as that of Toronto's St. John's ward with dwellings being added in the rear yards of housing "the result being that there's no space or air room and that they are very unwholesome."² The apartment buildings first constructed in Toronto and elsewhere in Canada after 1900 were initially targeted at the more affluent classes whose ability to pay higher rents would provide the greatest return on investment on this new housing model.

Initially there was some opposition to apartment buildings in Toronto as they were perceived as perpetuating the impoverished situations of overcrowded tenement buildings. Concern was expressed for lack of privacy, noise, unsanitary conditions, the destruction of family life, increase in divorce, the fostering of idle housewives and the impact on children who would lose their freedom to play nosily indoors and have easy access to outdoor space. However, the city's well-travelled upper classes were aware of the apartment building in sophisticated centres such as Paris, London and New York increasing the local appetite for this alternative housing form. The greatest opposition would come from the neighbours who feared apartment buildings would reduce local

¹ Augusta Elizabeth Baldwin Ross, was the great grand-daughter of William Warren Baldwin, wife of John Ross (1818-1871), lawyer, president of the Grand Trunk Railway (1853-1862), Canadian Senator and Speaker of the Senate, and mother of Robert Baldwin Ross (1869-1918), the journalist, art critic and dealer, friend, lover and literary executor of the renowned Irish playwright, satirist and author, Oscar Wilde (1854-1900), and an open homosexual who endured hardship and persecution during a time when homosexual acts were highly stigmatized as well as illegal.

² Kalman, p. 641. This remark was made by William Holmes Howland, Mayor of Toronto from 1886-8,

property values.³ However, almost 200 apartment buildings would be constructed in Toronto by 1912. The city, fearing more opposition and lengthy battles with neighbours, imposed a ban on their construction in that year in specific neighbourhoods. At the end of the World War I, the ban was lifted.

Toronto's first apartment buildings were located to the north and west and on the edge of the city's downtown core. The first was the St. George (demolished), completed in 1902 and located at the south-east corner of St. George Street and Harbord Street. It was a six-storey apartment building, designed in the Edwardian Classical style around a central court with fountains and flowers. Initially planned to have 20 units, with four per floor, in the end it included 34 units with a mix of unit sizes and types from two bedrooms and bath with no kitchen to the largest units of 8 rooms with two reception rooms, dining room, kitchen, bathrooms and servants room. Separate staircases were provided for servants and tradesmen. The various sizes of units provided for a range of household types and incomes and the 1911 census indicate that the tenants included a retired chief justice, barristers, company presidents, army captains, senior professors as well as a spinster and four widows. There were ten domestic servants as well as five pre-school and seven school-age children living on the property.⁴ (*Images 7-9*)

The St. George was soon followed by the Alexandra (demolished), completed in 1904 at 184 University Avenue. A seven-storey building, also designed in the Edwardian Classical style, it followed a similar model of providing varying sizes of apartments for a wider range of household type and income. Sussex Court apartments, still located at the south-east corner of Huron Street and Sussex Avenue and completed in 1904 by Alfred and James Hawes, also followed this model of providing a variety of suite-sizes. In the following year the brothers embarked on the construction of Spadina Gardens.

Spadina Gardens - Alfred and James Hawes

Alfred Hawes (1875-1972) and his brother James, had emigrated from England in 1903 where they had been stock brokers. On arrival in Toronto James Hawes established a brokerage known as Hawes & Co. at 34 Victoria Street. In 1904, the brothers completed their first apartment building, Sussex Court where they lived and managed the building. In February 1905, Alfred Hawes submitted drawings for a building permit to construct Spadina Gardens a four-storey apartment building on Lots 17, 18 and 19 of Plan M2 at the south-east corner of Spadina Road and Lowther Avenue.⁵ The architect was A. R. Denison who had also designed Sussex Court. Unlike the earlier apartment buildings, the units were all identical in the number of rooms provided. (*Images 10-12*)

³ For a discussion of early Toronto apartments and the opposition to them, especially Spadina Gardens, see Dennis and Abramowicz as noted in the sources.

⁴ Dennis, 2020, p. 6.

⁵ With regards to ownership, Alfred Hawes applied for the building permit, and appeared in court to defend the project and in the press as the spokesman for Spadina Gardens. The assessment rolls for 1906 indicate the owner as Apartments Limited, and in following year list Apartments Limited (James Hawes) as the owner. In 1911, while both brothers are recorded as owning Sussex Court, James Hawes is recorded as the sole owner of Spadina Gardens by 1916 Alfred is recorded as the owner. City Directories from 1906 describe Alfred as the President of Apartments Ltd and James as the Secretary Treasurer. Suffice to say both brothers were active in the development and ownership of Spadina Gardens. In 1909, Alfred Hawes moved to 39 Spadina Avenue, the house to the south of Spadina Gardens.

The location brought apartment houses north of Bloor and into the well-established upper middle-class Annex neighbourhood, which Hawes described as "the choicest residential district of Toronto"⁶ Fearing a decrease in the values of their properties, the application to build the apartment was met with opposition by local residents living on Spadina Road and on the adjacent Lowther and Madison Avenues and included the John Craig Eaton, the son of Timothy Eaton who lived kitty-corner to the proposed development. Initially the irate neighbours tried to buy the land from Hawes and then exerted influence on city officials which delayed the passing of the building permit.⁷ Indignant at the delays, Hawes began construction without a permit and the whole debacle ended up in court where Hawes would eventually receive his building permit in June 1905. (*Images 13-14*)

By August 1905, Spadina Gardens was under construction. During the court case Alfred Hawes had received considerable press coverage and it continued in a favourable tone once the building had commenced. In the article "The Apartment House" published in *Toronto Saturday Night* in November of 1905,⁸ which profiled Hawes who was described as a resident and builder of Sussex Court apartments and "as an Englishman whose experience in several European countries enables him to speak with authority on the subject." Taking advantage of the opportunity to promote the apartment building as an aspirational form of dwelling, Hawes then discussed the historic roots of apartments in the Palace of Versailles and the Paris of Napoleon III where apartments "grew rapidly in public favour and today some of the finest structures in the most artistic city of Europe are the apartments of the Champs Elysees." He outlined a reverse movement in England where the tenements of the poor were elevated from 1872 with the creation of the Metropolitan Association of Improving Dwelling of the Industrial Classes which prompted the creation of apartment buildings for the "higher classes." The article continued emphasizing that the apartment is "emphatically the sphere of the trained professional" and to this end Hawes spoke of the importance of well-lit rooms, the disposition of space and decoration.

Alfred Hawes' persistence paid off. The Spadina Gardens apartments were ready for occupation in April of 1906 and in the same month an article "Remarkable Growth of the Annex," published by the *Toronto Daily Star*, charted not only the swift transformation of the Annex from farmland to one of the city's most desirable neighbourhoods, but also featured a photograph of Spadina Gardens. Under the heading "An Apartment House," the reporter continued, "The era of apartment houses has also begun in this district and from what can be learned, it is likely that within the next few years a number of these will be built, as there is no doubt a demand has arisen for them."⁹ (*Images 15-18*)

After Spadina Gardens opened, Alfred who had been living in Sussex Court with his brother James, moved in 1908 to the house at 39 Spadina Gardens and lived there until 1918. After that year there are no further entries in the city directories for Alfred Hawes.

6 Dennis (2020) quoting the *Globe* February 17, 1906, p.13 and *Daily Star*, December 11, 1905, p. 6

7 The details of this battle was widely reported in the press at the time and has since been outlined in Abramowicz as well as Dennis (2020).

8 *Toronto Saturday Night*, "The Apartment House", November 18, 1905.

9 *Toronto Daily Star*, 14 April 1906, p. 20

In 1907 Alfred had married an American, Grace Electa Allen in Cleveland. As Mrs. Hawes had a sister in New York City, it may be that in 1918, Alfred and Grace left Toronto to settle in New York. In 1947, Hawes is described as the "New York Uncle" when he returns to attend his niece's wedding and his place of death was recorded as Southhampton, New York. James is also recorded as living in the Annex, in a house at 131 Bedford Road. In 1911, James' brokerage company "Hawes & Gibson & Co." was dissolved through receivership.¹⁰ Alfred was involved in a railway investment scheme, but it is not known if he and his brother James built any other apartments after Spadina Gardens.

Spadina Gardens filled a gap in the housing market by providing rental accommodation designed for a variety of household types in the Annex neighbourhood. The design of the apartment layout provided flexibility in terms of household accommodation and included elevators, telephones, electric lighting, electric bells and a separate service stair.¹¹ While the plans indicated a comfortable layout with a large "lounge entry hall" and uses including a den, parlor and dining room with kitchen, bathroom, two inter-leading bedrooms, and a third smaller bedroom, the marketing for the apartments in 1906 instead described four bedrooms and no den. The 1907 assessment rolls and 1911 census indicate that the apartments appealed to both couples with the third smaller bedroom possibly being occupied by a domestic servant, as well as families with two children. In 1907, the residents included older tenants, such as Brigadier General William D. Otter, age 60 and John A Paterson, Barrister, aged 60 both of whom lived with two other occupants, possibly their wives and a domestic servant. Young families were also represented with Lucien B. Howland, a manager, age 37, who was recorded as having a household of four including two children. Throughout the years, the assessment rolls indicate a range of ages in the male tenants from as young as 29 to as old as 66. Frequently women, whose ages were not recorded, are the main householders and are indicated as widows or single. The layout has proven to be enduring and Spadina Gardens has survived and thrived as an alternate to the detached house.

When Spadina Gardens was complete, as Emma Abramovicz has pointed out, the first residents "can be said to have fit in perfectly with their well-heeled neighbours."¹² In fact some of the residents would outshine their Annex neighbours. In the years that followed various members of Toronto's most influential families would become residents at Spadina Gardens, including in 1911, Eliza Gooderham, from 1924-1929, Sir Henry Pellatt (1859-1939), the financier, philanthropist and creator of Casa Loma and Lady Pellatt (1857-1924)¹³ and in 1949 the sons of Vincent Massey, the Chancellor of the University of Toronto and later the Governor General, Hart Parkin V. Massey and Lionel Massey (1916-1965), secretary to, his father, the Governor General, and later

¹⁰ The Globe, 2 February, 1911, p.9.

¹¹ Globe, February 17, 1906, p.13, advertisement for Spadina Gardens lists these amenities. The architectural plans did not include elevators but the specifications did indicating a quick change. The second bathrooms were also not shown in the plans and photographs of the building in 1906 indicate that they were a later addition. The footprint on Goads would indicate that they were completed by 1910.

¹² Abramowicz, p. 37.

¹³ The Pellatt's are recorded in City Directories and Assessment Rolls as living in Apartment 9. Lady Pellatt died at Spadina Gardens on 15 April 1924.

Administrative Director and Associate Director of the Royal Ontario Museum. Both Sir Henry Pellat and Lionel Massey had country estate houses and Spadina Gardens served as a *pied a terre*. The property was also the home for numerous individuals associated with the arts: opera, film, writing and theatre including Dorothy Stevens a painter and printmaker whose work has been collected by the National Gallery of Art, Samuel Hersenhoren, violinist and conductor on stage and radio, Maureen Forester, the opera star, the musicians Irene and Bird Bailey.

Architects

A.R. Denison & Co.

Colonel Arthur Richard Denison (1857-1923) was a prolific architect who, over his forty years of practice, specialized in factories and warehouses and their fireproof construction at the time of the city's industrial boom, was commissioned by the provincial government to publish a book on rural schools in 1909 and designed Toronto's two earliest known surviving apartment buildings, Sussex Court and Spadina Gardens.¹⁴ Denison was the son of Colonel Richard Lippincott Denison, a member of the influential Denison family whose members had owned several of Toronto's original Park Lot estates in the west end of the city including Dovercourt, where Arthur was born, Brookfield, Belle Vue, Heydon Villa and Rusholme.

Denison had several partnerships, but from 1894-1906 he established a solo practice known as A. R. Denison & Co. During this period he had a wide range of commissions including churches, clubhouses, single family houses and two fire halls including the Lombard Street fire hall, but his commissions were primarily factories and warehouses. Following Sussex Court, completed in 1904, Spadina Gardens would be his second apartment building.

Denison's longest partnership lasted from 1906-1919 with George E. Stephenson (1874-1922). The partnership also took on a variety of commissions. In 1909, they were commissioned by the Ontario Government to design prototypes for rural village schools which were published in 1909 in the book "Plans for Rural School Buildings." The firm also continued Denison's specialization in the design of warehouses, which following Toronto's Great Fire of 1904 responded to the demand for fire-resistant construction. This knowledge and experience would come to play in the fire proof features employed in the design of Spadina Gardens.

iii. ARCHITECTURAL DESCRIPTION

The following section provides an architectural description and analysis related to the property which will establish the basis for determining 'Design and Physical Value' according to O. Reg. 9/06 Criteria.

The Apartment Type

The design of Spadina Gardens differed from its Toronto predecessors, the St. George, The Alexandra and Sussex Court, in significant ways. First, whereas the early buildings

¹⁴ Biographical information comes from Hill. The attribution of Sussex Court to Denison was made by Abramowicz, p. 249, Note 10.

were massed as tall blocks of five-and-a-half to seven-and-a-half storeys with internal courtyards (except for Sussex court which lacked an internal court), Spadina Gardens differed with its long lower proportion of four-storeys, on a raised basement, principal elevation facing Spadina Road and a secondary elevation facing Lowther Avenue. With a plan composed of two contiguous "T's" the building provided a continuous street wall and a formal elevation to Spadina Road which continued on Lowther Avenue in a manner similar to their French and English counterparts. Two small entrances, bay windows and balconies on the Spadina elevation helped to maintain the scale of the adjacent single and semi-detached two-and-a-half storey houses.

Edwardian Classicism and the Apartment Building

Spadina Gardens reflected the taste of the new century in its application of Edwardian Classicism which had also been featured at the earlier Toronto apartments, echoing the Beaux Arts tastes of the American and French precedents. Classicism, was from numerous geographic and theoretical spheres, and especially following the influential 1892-3 Chicago World' Fair, being interpreted as a more appropriate urban style. Usually, it clad buildings in a white stone and/or buff brick, a marked contrast to the earlier dominance of the dark brick and stone of the Richardsonian Romanesque, but in Toronto, especially in domestic applications, it frequently combined red brick with stone trim reviving a Georgian sensibility of the earliest days of Toronto.

The rusticated base of a classical palazzo was achieved in all four of Toronto's earliest apartment buildings with receding brick bands. Bay windows, which were less classical and more rooted in the domestic architecture of the Arts and Crafts movement, were also featured, as were small balconies and prominent classical cornices.

Spadina Gardens Design and Details

At Spadina Gardens, Denison's design "projects an air of quiet grandeur"¹⁵ which is partly achieved through the more residential scale than the earlier apartment blocks as with a pair of smaller entrances rather than a single grand portal and the careful design of the two elevations facing west to Spadina Road and north Lowther Avenue. The principal west elevation is subtly modulated, reflecting the pair of T's of the plan and massing, with a symmetrical composition of two slightly projecting central bays flanked on either side by a semi-hexagonal bay window. The projecting bays feature the entrances with elliptical transom lights at ground floor level with pairs of oval window above with long narrow windows to either side. Balconies supported on robustly moulded corbel brackets with iron filigree railings stretch across the central bay. The prominent cornice with its separate band and dental course was originally made of galvanized iron and was replaced in 2009. (*Images 19-27*)

Denison's specifications of material continues the careful craftsmanship of the design.¹⁶ Above the raised basement of rough-hewn blocks of stone, on the principal west and side, north, elevation Denison specified a purple brick for the rusticated base which extended up to the second storey sills, increasing the appearance of the height of the ground floor in a manner suggestive of the *piano nobile* of a grand palazzo or English

15 McHugh, p. 239

16 Denison, Specifications, p 3-4.

country house. The purple brick continued in the quoins wrapping the corners of the building and the projecting central bays as well as in the keystones of the oval windows. Red face brick clads the upper three stories and was used on the rear, east elevation including the enclosed service stairs as well as in the courtyard elevations.

Denison had originally specified Blue Ohio stone and, perhaps due to budget cuts, this was altered to Roman stone which is employed in the string courses between the raised basement and ground floor and at the sill line of the second floor windows.¹⁷ As well as in the lintels of the window openings. The door cases were given special elaboration with their outer profile of quoins, the voussoirs of the arch with central keystone carved as a scroll mould with an acanthus leaf and with the pair of dragons at the impost block and the carefully moulded elliptical bands linking them all together. The corbel brackets which have been painted are likely stone as well.

The entrances feature glazed double doors and transom lights which feature etched geometrical fan patterns as well as the letters S and G in the doors and the numbers 41 and 45 which have gold infill and are set within an etched lozenge. The curved shape of the fanlight is echoed in the cascade of steps with their elegantly curved handrails.

Interior Plans and Features

The interior layouts of the apartment building provided a greater sense of privacy and individuality than its predecessors. This was partly achieved by first having the two separate entrances, each of which lead into a small foyer with a passenger elevator and a stair case accessing 8 apartments with a large skylight. With only two units on each floor their entrances open off a small well-lit landing rather than from a long dark corridor. *(See plans, Images 10-11 as above)*

Fire was a concern for early apartment builders and Toronto's Great Fire of 1904 would have been fresh in the public's as well as the architect's mind when Spadina Gardens was being designed in early 1905, especially as Denison was a specialist in factory construction. The entry hall floors and stairs in the main entrance were constructed of concrete with iron girders and wrought iron balusters and rails with cast iron newel posts. A concession was made with the handrails which are made of cherry wood. The vestibule and hall doors are oak. The design for the green stained glass of the interior vestibule doors is shown in the drawing with the sections and north elevation. *(Images 28-35)*

As the units were all identical, unlike its predecessors, they could be arranged easily in a consistent pattern so that principal public rooms (the parlor and den) faced west to the street and the more private rooms, bedrooms, kitchen and bathroom faced into courtyards, which were much more generous than the light wells of Paris apartments. The dining rooms, on axis with the parlors, opened east to the courtyards or north to Lowther Avenue allowing for cross ventilation. *(Images 36-50)*

¹⁷ Denison, Specifications, p. 7, hand-written note

The layouts of each unit included familiar features of the large houses of the period by having a large square entry hall, which was a room rather than a passage, and opened into the surrounding public rooms, the Parlor, Dining Room and Den. While the glazed single and double doors opened from the hall to the parlor and dining room, allowing for a free flow for entertaining, the den was accessed by a solid door. Sally Gibson has noted that with Denison's plans this is the first time the word 'den' "enters the architectural lexicon"¹⁸ but its location adjacent to the front door and its small scale and privacy would make it an equivalent to the library, study or smoking room of the larger houses of this period. In contrast to the bay windows of the larger parlor and dining room, the den has a long narrow window which accesses the balcony and a small oval window adding to the intimate scale of this private space.

Originally the parlors and the dining rooms contained fireplaces. The fireplaces and bay windows created axial orientation adding to the formality and grandeur of these public rooms. The dining rooms, with a pair of glazed pocket doors opening from the hall had either a fireplace or a bay window opposite (for those units facing Lowther Avenue) a second pair of glazed doors opened between the parlor and dining room. At the opposite end of the dining room to the parlor was a recess with either a window with a leaded glass transom light over casement windows with small panes or a fireplace flanked by two cupboards, one which opened into the dining room and the other which was accessed from the kitchen. With this design, the symmetry of the room is reinforced with a Beaux Arts principle known as *poche*, or pocket, where minor functional elements such as cupboards also serve formal aesthetic purposes. Each wall of the dining room had significant architectural elements, sliding doors, fireplaces or bay windows and recessed niches. One end of the dining room had a pair of glazed pocket doors opening. The symmetry and proportions of the rooms were reinforced with mouldings surrounding panels. Denison specified the door and window hardware, including the escutcheon plates of the sliding doors and door handles but the fireplace tiles and mantelpieces were chosen by Alfred Hawes.

From the hall, leading away from the public rooms, a door opens into a passage which leads to the kitchen. A fortuitous jog in the passage as it moved around the principal stair meant that, from the hall, the passage leading to the bedrooms and bathrooms was not seen from the entry hall. A separation of the public and private spaces and a greater degree of privacy was created in this apartment layout than was customary in others. The kitchen could be accessed from the dining room or hallway, has two large windows and panelled wainscoting. Next to it is the bathroom. There are three bedrooms, two were originally inter-leading and had bay windows on the Lowther elevation and a third smaller bedroom.

The rear service stairs, ensuring a fireproof separation from the apartment units, were constructed with brick walls between them and the apartments and were faced with bricks on the inside, rather than a less fire-resistant material. Now painted white, the large windows create a brightly lit volume allowing light to pass through the glazed entrances of the apartment units. The stairs are wood and retain distinctive newel posts from that time.

18 Gibson, p. 43

Later Addition: Second Bathrooms

Sometime after construction was complete a second bathroom was added to each unit to either side of the service stair which projected from the rear of the building. This addition was designed to carefully match the details of the original building, the banded rustication and quoins in purple brick as well as the string courses. Apart from photographic evidence from 1906 showing that they had not been completed when the apartments opened, jogs in the walls and material changes at the foundations also indicate these second bathrooms as later additions. The 1910 Goad's atlas indicates that they were complete by this date.

iv. CONTEXT

The following section provides contextual information and analysis related to the property which is the basis for determining 'Contextual Value' according to O. Reg. 9/06 Criteria.

Located at the south-east corner of Lowther Avenue and Spadina Road, Spadina Gardens sits within the historic Annex neighbourhood, established over 100 years ago and retaining its character which is defined by a predominantly well-treed and landscaped setting with late 19th and early 20th century detached and semi-detached houses. Spadina Road is one of the city's historic main thoroughfares. With access to both the University and Bloor subway lines, and in response to the population growth of the city, Spadina Road and the adjacent Annex neighbourhood have evolved with many of the original house-form buildings adaptively re-used for commercial and institutional purposes as well as including a range of the city's multi-unit housing types as they have developed over the past 120 years.

Following Spadina Gardens, other three-four story walk-ups were introduced to the neighbourhood typically in corner locations. After World War II, mid-rise blocks began to line the major streets such as St. George Street and Bedford Avenue with an example to the north of Spadina Gardens at 59 Spadina Road. These were followed in the 1960s by high-rise towers and slabs, three of which were designed by Uno Prii, at 485 Huron Street, 44 Walmer Road and to the north-west of Spadina Gardens, 35 Walmer Road, on the former Timothy Eaton estate. On the same corner is a more recent multi-unit housing type, at 50 Spadina Road, which attempts to respond to the original neighbourhood scale with its treed set-back, ground-floor townhouses and four-storey podium clad in red brick with a set back of the upper mid-rise floors. Located at the heart of the West Annex Phase 2 study area, Spadina Gardens represents a significant step in the city's evolution of housing types while maintaining the original 120 year-old Annex character. *(Images 51-55)*

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. The criteria are prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act, and the City of Toronto also uses these criteria when assessing properties for inclusion on the City of Toronto Inventory of Heritage Properties. There are three

categories for a total of nine criteria under O. Reg 9/06. A property is only required to meet one criteria to warrant designation. As demonstrated below, the property at 41 Spadina Road meets several criteria in all three categories.

DESIGN OR PHYSICAL VALUE

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

Representative example of a type:

Constructed in 1905-6, Spadina Gardens has design and physical value as it is one of the two, known, surviving representatives of the earliest Toronto apartment buildings, which were a new housing type in the city c1900 and reflective of social change and urban growth at this period. The early apartment buildings drew on established precedents in Europe, New York, Chicago, Buffalo and Montreal. The layout of the apartments at Spadina Gardens indicated it as a fair alternative to the adjacent Annex detached and semi-detached houses. They provided a similar plan which included a generous square entry hall opening to the public rooms which had enhanced flexibility and spatial flow through the use of pairs of glazed pocket doors between the main public rooms. The layout also provided discreet separation of public and private spaces akin to a house. Early examples of the type, like Spadina Gardens, were built in proximity to the downtown on major streets in residential neighbourhoods, where their low-rise massing and complimentary architectural styles and material allowed them to increase density and provide alternative, affordable, rental housing options to the detached house.

Representative example of a style and displays a high degree of craftsmanship and artistic merit:

Spadina Gardens has further design and physical value as an exceptionally finely designed and detailed example of an apartment house in the Edwardian Classical Style. The style is represented in the symmetrical design of the elevations, featuring bay windows and balconies supported on robustly carved corbels with wrought iron balustrades, the stone surrounds of the two principal entrances with their elliptical transom lights, complimented by the pairs of oval windows above and the prominent cornice with its decorative bands and dentil course. A high degree of craftsmanship is evident in the choice of cladding material and its detailing, including the red brick and purple brick employed in the rusticated base of banded bricks, the quoins at the corners, and keystones in the oval windows in combination with Roman stone belt course, sills and lintels and rough-cut stone cladding for the raised basement is further evidence of careful detailing and craftsmanship employed to convey the Edwardian Classical style. A high degree of artistic merit is evident in the architect's layouts for the apartments with their flow of space in the public rooms, the careful separation of public and private spaces. The layouts convey the comfort of a house-form building and its

associated types of space including a generous entry hall and the provision of natural light throughout. Their success is evident in the fact that they have remained intact for more than 100 years and continue to function as originally designed.

HISTORICAL OR ASSOCIATIVE 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	X

Direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community:

The property has historical and associative value as it represents the introduction of a new housing typology to the City of Toronto c. 1900 that would address a gap in the housing market in its provision of rental housing for a wide-range of residents not easily accommodated in the predominant typology of the single-family detached house. With origins in the European mansion block, the new apartment buildings were constructed in proximity to residential neighbourhoods, and offered a housing option appropriate to the needs and incomes of spinsters, widows and bachelors, young couples, retired couples and families, enabling them, at various stages of life, to stay within their neighbourhoods. Along with Sussex Court, completed in 1904, and also developed by the brothers Alfred and James Hawes with designs by the architect A. R. Denison, Spadina Gardens is one of the two earliest known surviving examples of an apartment building in Toronto.

The property also has value for its associations with many important Toronto residents including Sir Henry Pellatt, Lady Pellatt, and Lionel Massey. The property was also the home for numerous individuals associated with Canadian arts, including Dorothy Stevens, painter and printmaker, Lois Marshall opera soprano, Samuel Hersenhoren, violinist and conductor on stage and radio, Maureen Forester, opera star, the musicians Irene and Bird Bailey, Maureen Whihak, designer for film, theatre and television, Ken Gass, founder, Factory Theatre, George F. Walker, script-writer, Member of the Order of Canada and Governor General medal award winner, Jacob Richler, author and journalist and David Young, author and founder of the Writer's Trust of Canada.

Demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community:

Spadina Gardens was designed by Arthur Richard Denison (1857-1923) a prolific Toronto architect who designed many buildings in the city and across Ontario including churches, institutions, residential buildings and social facilities and who specialized throughout his career in warehouses and mills and fireproof construction. Denison is

further significant for his design of two of Toronto's earliest surviving apartment buildings, Sussex Court and Spadina Gardens.

CONTEXTUAL VALUE

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

Important in defining, maintaining or supporting the character of an area:

Located on the south-east corner of Spadina Road and Lowther Avenue, the property containing the Spadina Gardens Apartments has contextual value as its Edwardian grandeur, displayed in its brick and stone details, four-storey massing located in a landscaped and treed setting, maintains and supports the late 19th and early 20th-century residential character of Spadina Road, "once a prestigious residential thoroughfare"¹⁹ and the Annex neighbourhood.

As a new residential building type representing social change, the growth of the city and increased densification, Spadina Gardens has further contextual value as it reflects this 20th-century evolution along Spadina Road, one of the city's main thoroughfares, as well as in the surrounding Annex neighbourhood. This evolution would include other 3-4 storey walk ups, the mid-rise apartment towers of the post-war era, as at 59 Spadina Road to the north, high-rise slabs, such as the 1966, sculptural Vincennes apartments by Uno Prii, to the west at Lowther Avenue and Walmer Road, and the later more urbanistically-conscientious blocks, like that at 50 Spadina Road, on the north-west corner opposite Spadina Gardens, which reclaims its scale and role of providing an urban street wall with its brick base of town houses.

Physically, functionally, visually or historically linked to its surroundings:

Constructed in 1905-6, the low-rise, Edwardian Classical-styled building is reflective of the earliest character of the Annex neighbourhood. As a representative of the city's evolution of housing types in the Annex and displayed along this section of Spadina Road between Bloor and Dupont streets, Spadina Gardens is historically, functionally and visually linked to its surroundings.

Landmark

Constructed on the main thoroughfare of Spadina Road at the intersection with Lowther Avenue which connects to the adjacent residential streets of the Annex, Spadina Gardens has been for over 100 years a landmark within the Annex neighbourhood. First prominent as an innovative building type associated with the major cities of Europe and the United States, its finely detailed architecture and massing, combined with its history

¹⁹ McHugh, p. 239.

of renowned residents have made it a well-loved focal point within the local community as well as a well-regarded model of historic, architecturally fine, low-rise rental housing in the City of Toronto.

CONCLUSION

Staff have completed the Research and Evaluation Report for the property at 41 Spadina Road and determined that the property meets Ontario Regulation 9/06, the criteria prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act under all three categories of design, associative and contextual values.

Spadina Gardens has cultural heritage value as an exceptionally well-designed and detailed apartment building, in the Edwardian Classical style. The design value includes the interior layouts which provided an enduring alternative to the single family house. Constructed in 1905-6, it represents the historically significant introduction of a new housing type to Toronto which responded to increasing social need for rental housing for a more inclusive range of householder. It has value for its association with the prolific Toronto architect Arthur Richard Denison and numerous prominent residents including Sir Henry Pellatt, Dorothy Stevens, Lionel V. Massey and Maureen Forester. Contextually, its low-rise scale, Edwardian details and landscaped, treed setting supports the character of the surrounding historic Annex neighbourhood. Constructed on the main thoroughfare of Spadina Road at the intersection with Lowther Avenue which connects to the adjacent residential streets of the Annex, Spadina Gardens has been a landmark for over 100 years within the Annex neighbourhood.

CONTACT

Tamara Anson-Cartwright, CAHP
Program Manager, Heritage Planning
Tel: 416-338-1083; Fax: 416-392-1973
Email: Tamara.Anson-Cartwright@toronto.ca

SIGNATURE

Mary L. MacDonald, MA, CAHP
Senior Manager, Heritage Planning
Urban Design, City Planning

ATTACHMENTS

Attachment No. 1 - Maps and Photographs

Attachment No. 2 - List of Research Sources

Attachment No. 3 - Statement of Significance (Reasons for Designation):
41 Spadina Road

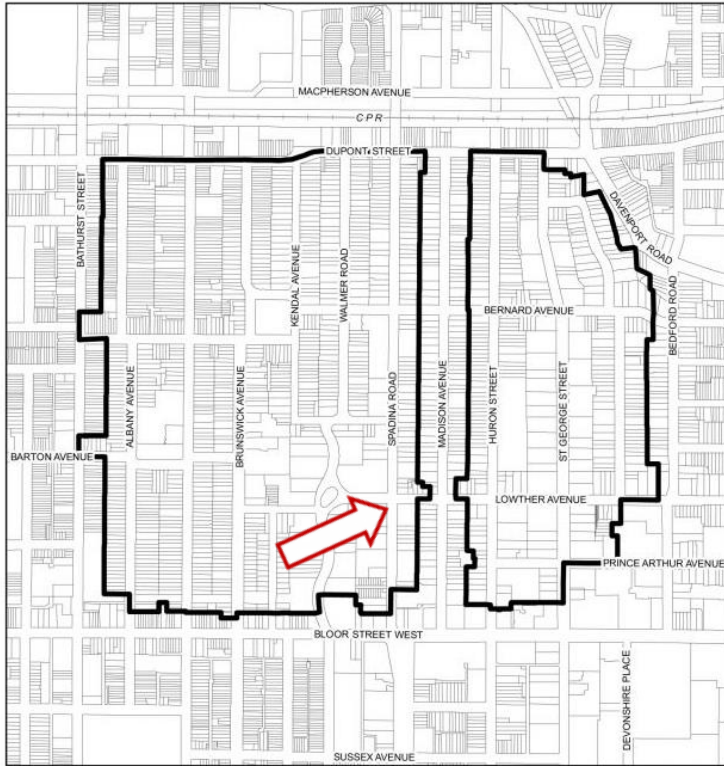


1. City of Toronto INview Map: showing the location and approximate boundaries with the building footprint at 41 Spadina Road, including the entrance address at 45 Spadina Road

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



2. Aerial view of the property at 41 Spadina Road. (Google Maps, 2020)

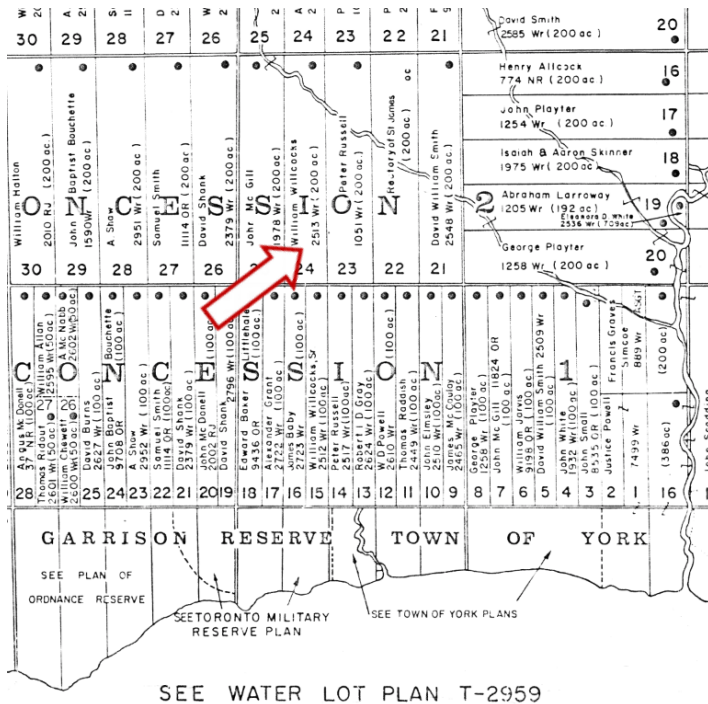


West Annex

Study Area

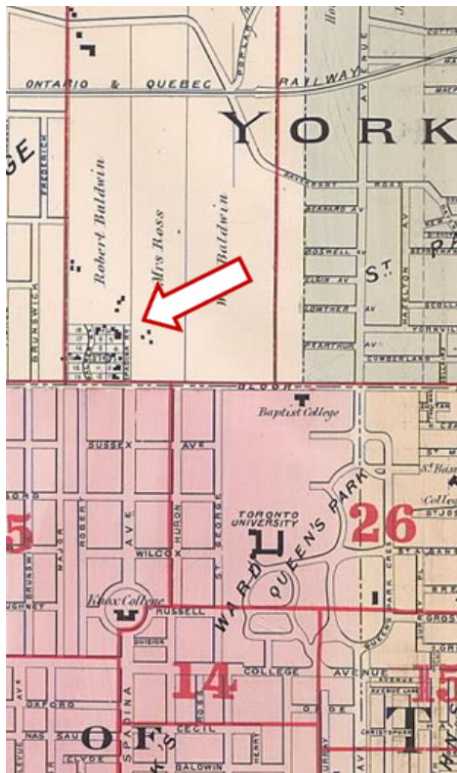
Heritage Conservation District

3. Map of the West Annex Phase 2 Study Area

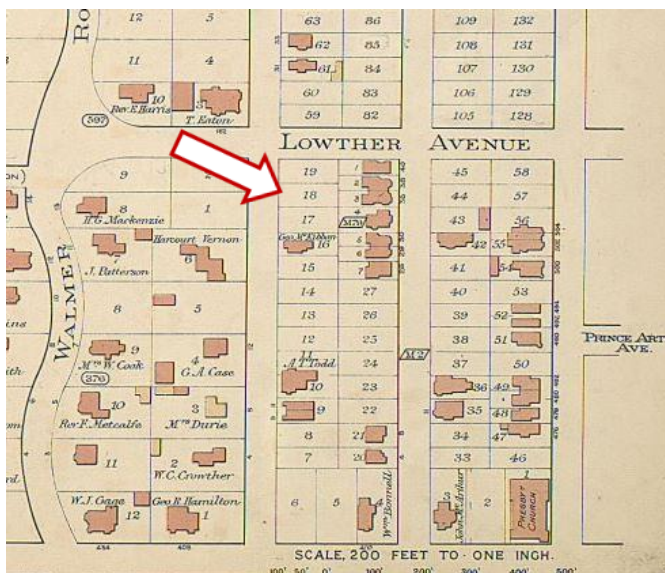


4. Map showing the Disposition of Crown Lands as of 1793 and the location of Lot 24, Concession 2, granted to William Willcocks (Ontario Ministry of Natural Resources, Plan T2539 1976 – Ng)

Intention to Designate Under Part IV of the Ontario Heritage Act - 41 Spadina Road



5. Goads Map, 1884, showing the subdivision of the Robert Baldwin Estate with the land north of Bloor, east of Spadina and west of Huron Street up to the Davenport Road under the ownership of "Mrs. Ross," Augusta Elizabeth Baldwin Ross. Spadina Avenue, laid out by the Baldwin family in the 1830s would be extended north of Bloor Street as Spadina Road (City of Toronto Archives [CTA])



6. Goad's Atlas, 1890 (detail) showing the subdivision of Plan M2 with Lowther Avenue to the north and Spadina Road to the west, Bloor Street on the south and Huron Street to the east. Madison Avenue runs through the middle. The subject properties are Lots 17, 18, 19 at the south-east corner of Lowther and Spadina Road. The map indicates Timothy Eaton's estate on the north-west corner of Lowther Avenue and Spadina Road (Ng)



7. The Alexandra, 184 University Avenue, 1902-4, photographed in 1952. (CTA)



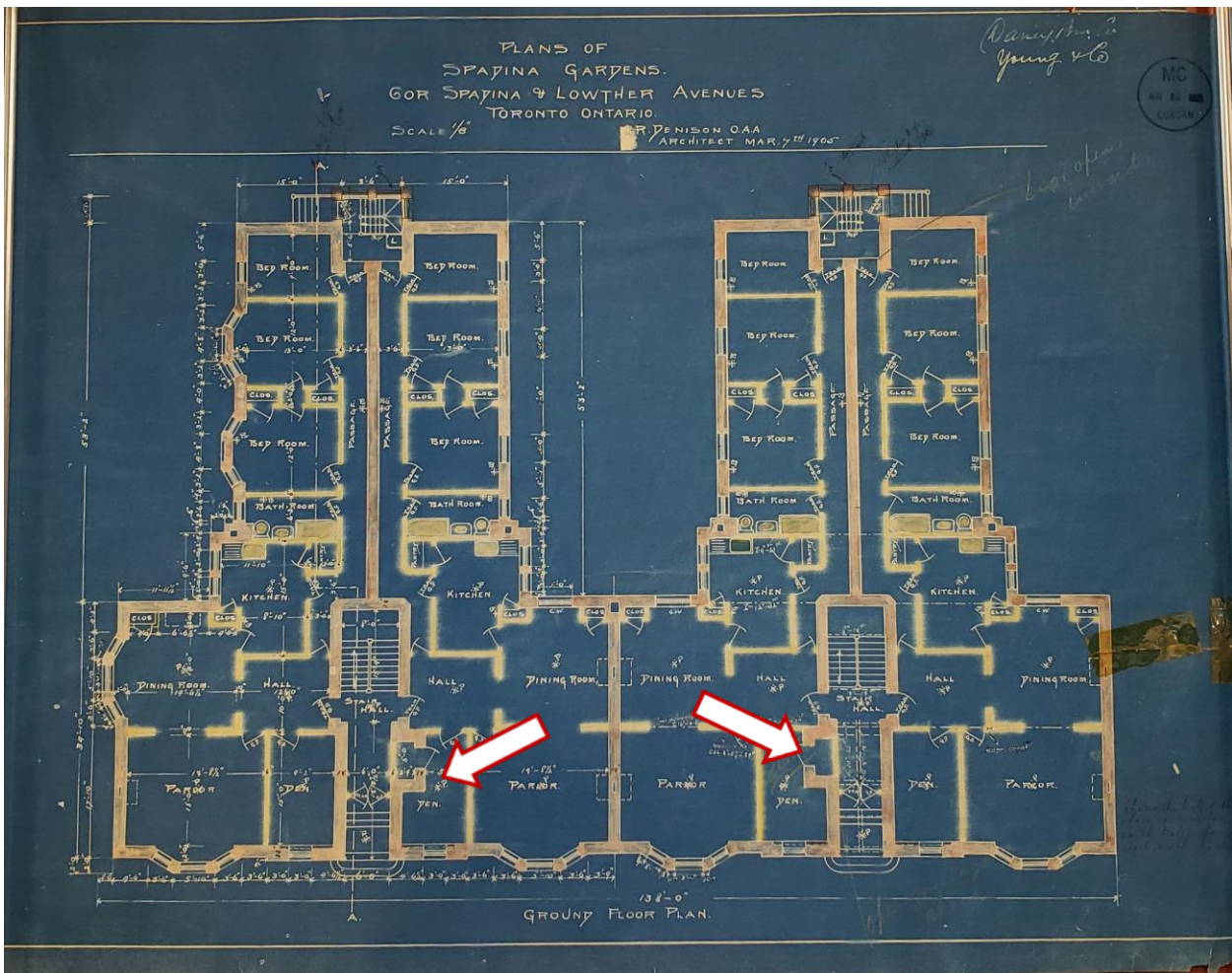
THE GROWTH OF THE APARTMENT IDEA IN TORONTO.

Sussex Court, a new addition to Toronto's fine apartment houses, corner of Sussex avenue and Huron street, will be opened next month. The increasing popularity of apartment residences is one of the noteworthy features of present-day conditions in Toronto, where the demand for homes has of late years been unprecedented. A. R. Demison, Architect.

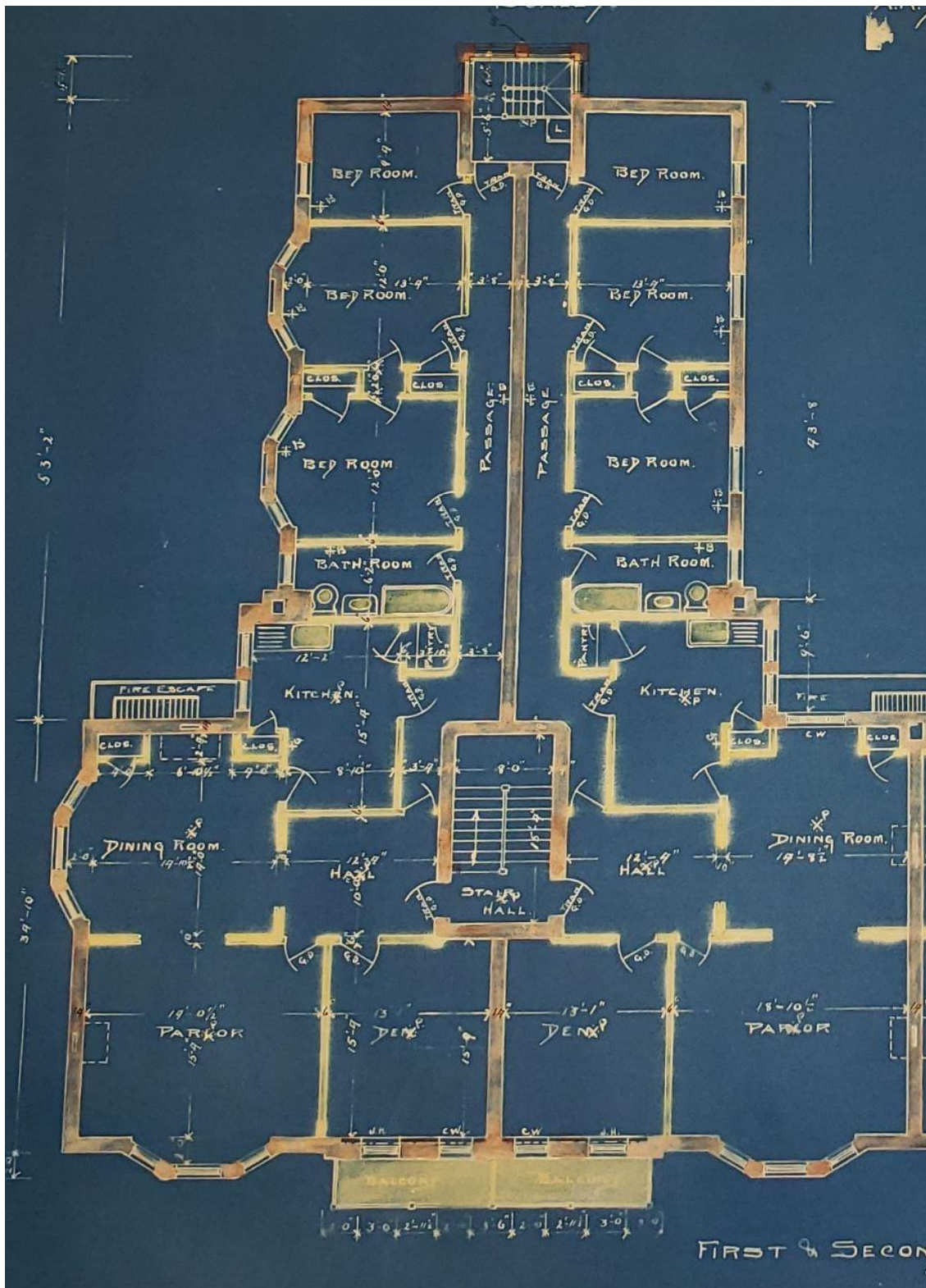
8. Sussex Court, 380 Huron Street, illustration from the Globe, 9 April, 1904, p. 9.



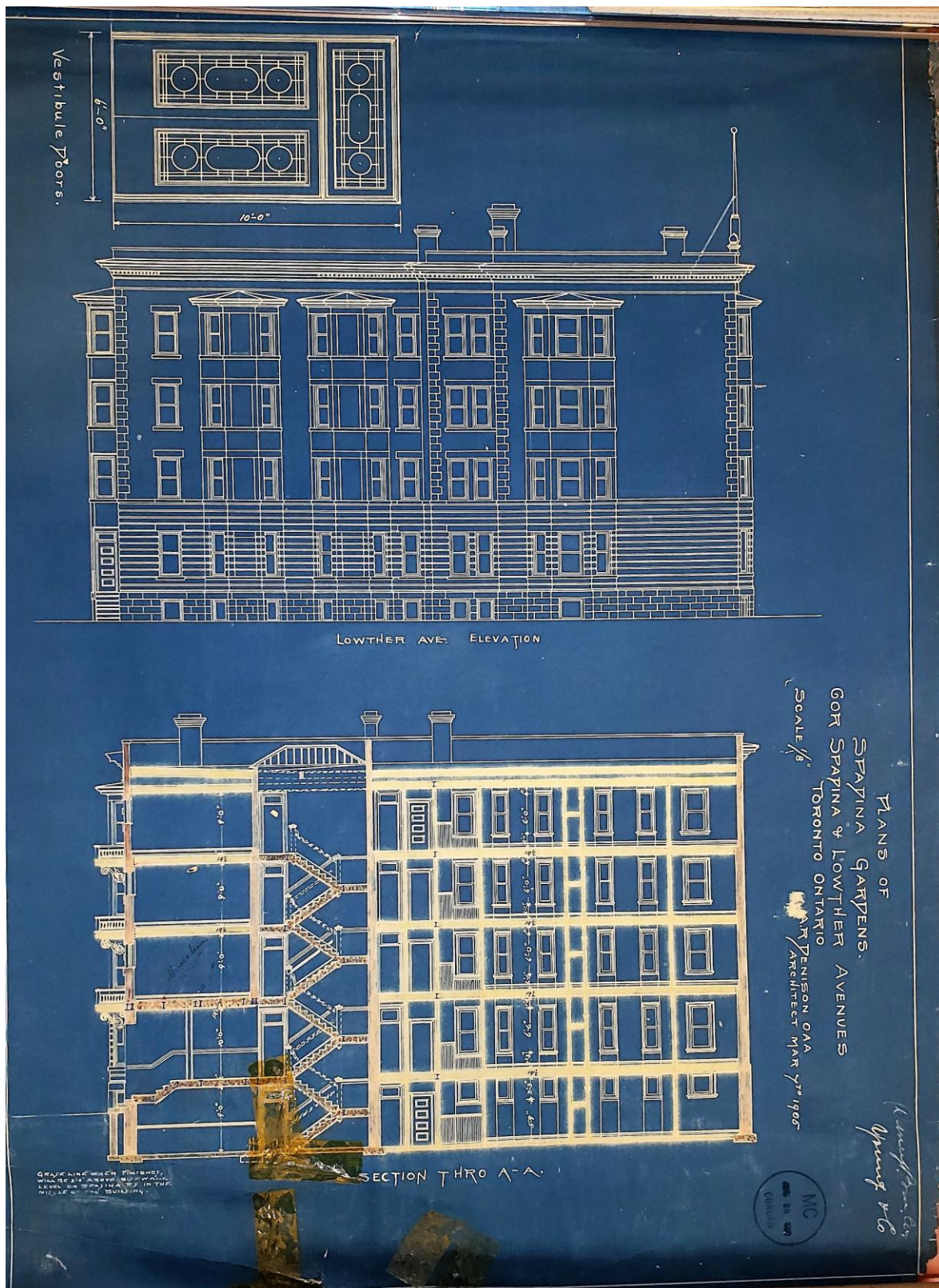
9. Sussex Court, east and north elevations facing Huron Street and Sussex Avenue (Google Maps)



10. A. R. Denison, Plans of Spadina Gardens, Ground Floor Plan, March 7, 1905
 Note the elevator and second bathrooms are not shown on this plan. The location of the elevator is indicated by arrow pointing at the cupboards in two of the dens (CTA)



11. Detail of the First and Second Floor plans showing the pair of apartments at the north end of the block, and the layout of the rooms including the hall den, parlor, and dining room kitchen, bathroom and three bedrooms *Please note: the plans are oriented with north to the left (CTA)*



12. A. R. Denison drawing of the vestibule doors, the Lowther Avenue elevation with the original service stairs and no second bathroom, and a section through the apartment showing the entry vestibule, skylight stair case and the corridor, bathroom and three bedrooms (CTA)

AN APARTMENT HOUSE
BUILDER GOES TO LAW

Chief Justice Meredith does not seem to be in sympathy with the action of the city in seeking to prevent the erection of Alfred Hawes' apartment house on the south-east corner of Lowther and Spadina avenues. He made some pointed remarks to Assistant City Solicitor Johnston when the latter applied on behalf of the city for an injunction to restrain Mr. Hawes from proceeding with the building of the house.

W. B. Blake, K.C., appeared for Hawes, and asserted that his client was being unfairly hampered in his building operations by the city.

"Their last step, your Lordship, has been to shut off the water, so that we cannot go on now at all," said the lawyer.

"Well, they have a remedy," put in the city's counsel.

"I'll apply the remedy," significantly remarked the Chief Justice.

DELAY AT CITY HALL.

Mr. Johnston argued that Hawes was illegally proceeding with the building, his plans not having been approved by the City Architect. The latter had sent Hawes a post-card, stating that his plans did not meet with the approval of the department, and asking him to call at the office. Hawes called, and the points of objection were made plain to him. Then he walked away with the plans and never brought them back.

The defence replied to this that the plans had lain for weeks unopened in the architect's office, and that the building could not wait.

Mr. Johnston said that it was a very busy time lately in the office of the City Architect.

"It's very easy to sidetrack the business by excuses of pressure of business," said the Chief Justice, "but do you suppose that people must await your convenience before building?"

"They must wait their turn," said Mr. Johnston.

"No, they shouldn't," replied the Court. "If you haven't got a large enough staff to look after the needs of the people, then you had better go out of business."

His Lordship then inquired as to the reasons of all the city's opposition to the building of this apartment house.

Mr. Johnston had no other reason to offer than the one about the plans.

"Does your Lordship want the real reason or the ostensible one?" asked Mr. Blake.

"The real one," said the Court.

"Well, then, it is simply that there are a few people in the vicinity who object to the erection of an apartment house near them," asserted Mr. Blake.

Mr. Johnston offered no reply to this, but asked for an adjournment. He wanted to get more information, and the case was adjourned to Monday.

AMERICANS ALL BEATEN.

London, June 1.—Miss Adams, the last of the American players left in the contest, was defeated in the sixth round by Mrs. Brown by five up and four to play.

EAST NIPISSING R. G.

Ferdinand Brunet, of Basfield, has been appointed returning officer for the East Nipissing election, in which the new Minister, Mr. Cochrane, is seeking a seat in the House.

A pa made l being : the in eral, I Corner the co: Insep from l ing hi pup) a dem varieo made, Arns, St. Pa Gray i girls

PU Credit Petu Credit davis, tion s have : factor up. I want is sals in The assets value \$5,000 tal ad share: \$75 J

13. Article from the Toronto Daily Star, Jun 1, 1905, p. 6 regarding the court case over permission to construction Spadina Gardens.

BUILDING PERMIT

No. 1333

Toronto, JUN 26 1905 190

Plan No. h. 79
Lot No. 19

Permit granted to
Mr. Alfred Hawes Survey Cont.
To erect a Four story brick stone
Apartment-House
on S. W. Cor Lowther ave & Spadina ave
Architect A. R. Denison
Builder Danny Brown
Cost of Building, \$ 55,000.00
Plans and Specifications approved by _____
No. of Block Plan _____
Limit 3 Water, \$ _____

14. Building Permit granted to Alfred Hawes to construct Spadina Gardens following his winning the court case.

SPADINA GARDENS.

Ready for Occupation the 1st of April.

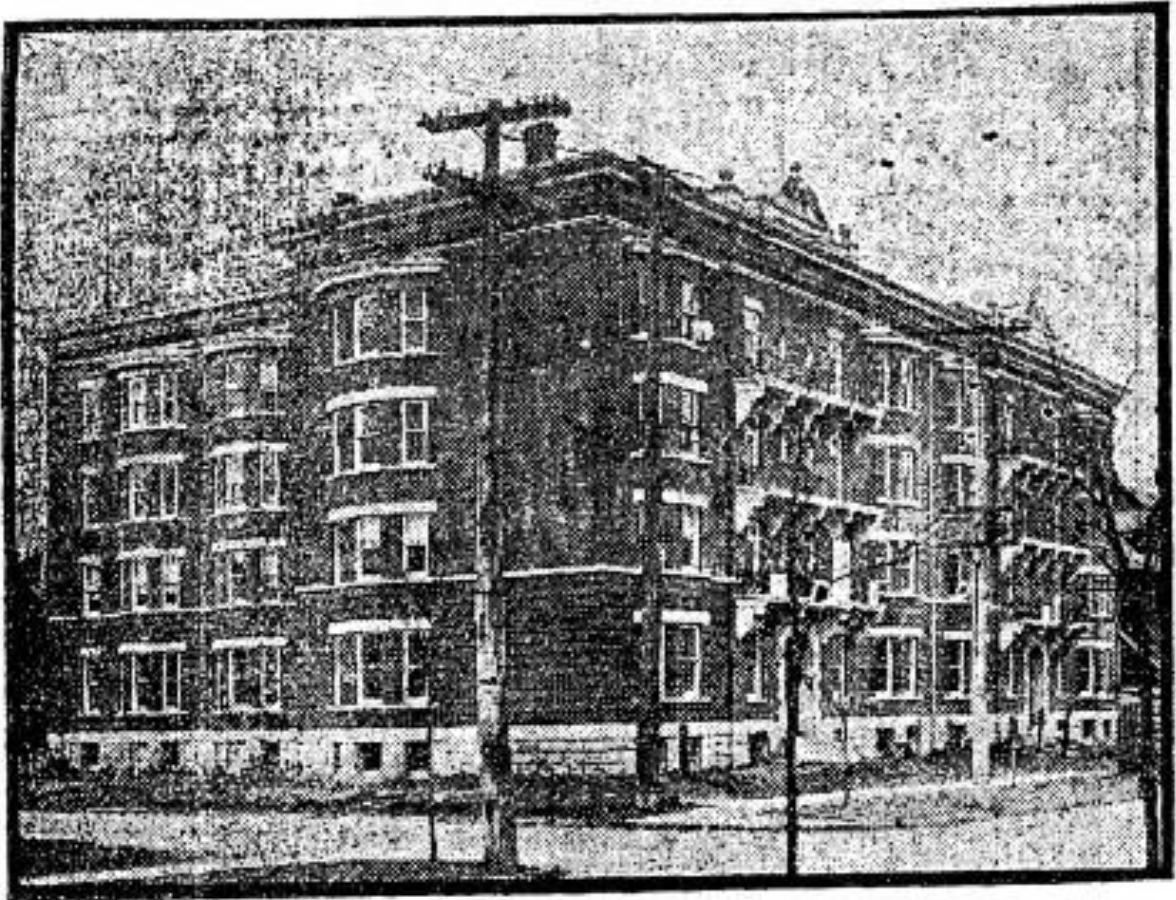
APARTMENTS LIMITED

NOW OFFER AT MODERATE RENTS.

THESSE most modern and up-to-date Residential Flats, situated in the choicest residential district of Toronto, convenient to cars and replete with all the latest improvements. Containing four bedrooms, drawing room, dining room, kitchen, bathrooms and large lounge entrance hall. **Electric Lighting, Electric Bells, Service Staircase and Service Entrance to Each apartment, Service Dumb Waiters. Telephones from each suite, Public Waiting Rooms, Passenger Elevators.**

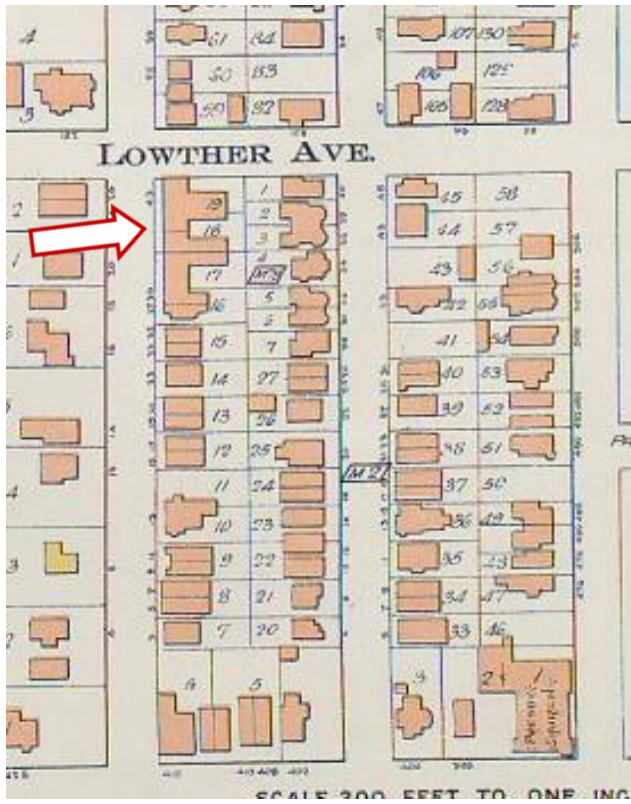
Apply to the SECRETARY, Apartments Limited, Sussex Court, or to MR. ARTHUR BENISON, Architect, 18 King street west, City. 653

15. Advertisement for the opening of Spadina Gardens, Globe February 17, 1906, p. 13



"Spadina Gardens," the new apartment house, just completed, at the south-east corner of Spadina road and Lowther avenue, containing 16 complete suites.

16. Photograph of Spadina Gardens just after its completion and featured in the article "Remarkable Growth in the Annex," in the Toronto Daily Star, 14 April, 1906, p. 20



17. Goad's Atlas, 1910, (detail) showing Spadina Gardens on lots 17, 18 and 19 (Ng)



18. Spadina Gardens, photographed by the Toronto Historical Board in 1978 showing the principal west façade facing Spadina Road at the corner with Lowther Avenue (Toronto Historical Board, 1978)



19. Spadina Gardens, west elevation facing Spadina Road (Heritage Planning, [HP], 2020)



20 and 21 Entrance bay with steps and handrails at 45 Spadina Road (HP and CM 2020)



22. Photograph showing the carved stone elements of the door case, the keystone with acanthus leaf moulding and the dragons on the impost blocks and the etched glass details of the transom with the entrance numbers and the 'S' and 'G' on the pair of doors (partly obscured by temporary signage) (HP, 2020)



23. Photograph of one of the bay windows on the west elevation showing the materials including the rough-hewn stone blocks, Roman stone bands and lintels, purple bricks of the rusticated base and the red brick of the upper stories (HP, 2020)



24. Photograph of the north elevation facing Lowther Avenue and the rear east elevation (HP, 2020)



25. Photograph of the cornice detail on the north elevation (HP, 2020)



26. Rear courtyards facing east, with the dining room windows at the end wall and the kitchen, bathroom and bedroom windows to either side (HP, 2019)



27. Rear, east elevation showing the later bathroom addition as indicated by the different colour of the purple brick especially evident in the quoins and in the jog in the wall between the enclosed stair and the two adjacent bathroom volumes. (HP, 2019)



28 and 29. Entrance lobby with the elevator on the left and the pair of oak doors with the green stained glass transom light as designed and specified by A. R. Denison. The architect also specified the four-foot dado seen on the left. (HP, 2019)



30 and 31. Stair case of wrought iron with cast iron newel posts and cherry hand rail as specified by A. R. Denison. (HP, 2019)



32. Skylight at the top of the stairs and original cast and wrought iron handrails (41-45 Spadina Road Property Inc., 2020)

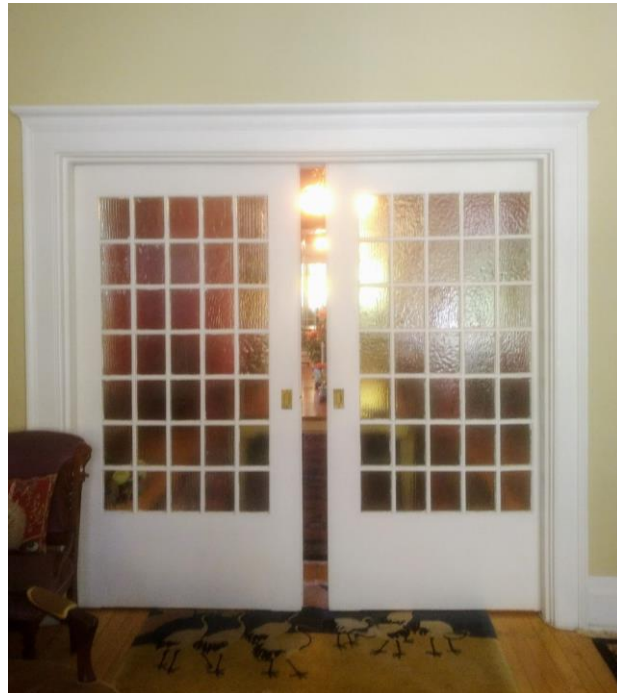
33. Entry to an apartment with the original fanlight and panelled door and brass door handle and casts iron newel post of stair handrail (41-45 Spadina Road Property Inc., 2020)



34. and 35. Rear service stairs showing the wood handrails and treads and the internal brick work now painted (HP, 2019)



36. View of a typical apartment from the entrance hall to the den, salon and dining room showing the pocket doors open between hall and dining room (41-45 Spadina Road Property Inc., 2020)



37. and 38. View of closed pocket doors between the hall and dining room, and living room and dining room, in a typical apartment (HP, 2020)



39. View from dining room to living and hall showing the spatial flow between the public rooms when pocket doors are open (41-45 Spadina Road Property Inc., 2020)



40. Typical fireplace with mantel and ceramic brick tiles provided by the Hawes' brothers as per architect's specifications. Note the basket weave of the ceramic firebox (HP, 2020)



41. One of the apartment fireplaces showing the surround with the Greek key motif, the console bracket and mouldings, cream coloured glazed brick tiles, black square floor tiles (HP, 2020)



42. Fireplace details showing Greek key and egg and dart mouldings (HP, 2019)



43. Firebox detail with cast Greek key motif (HP, 2020)



44. View of the niche in a dining room flanked by cupboards (one of which opens into the kitchen) and the symmetrical framing of the pocket doors (HP, 2020)



45. Leaded glass and casement windows in the dining rooms facing the courtyards (HP, 2020)



46. Typical door showing the frame with small cornice moulding at the top and the door with fielded panels and brass hardware. (HP, 2020)



47. Original door hardware (HP, 2019)



48. Door Hardware on Pocket Doors (41-45 Spadina Road Property Inc., 2020)



49. Photograph of a typical den with the long windows providing access to the balconies and the oval window (41-45 Spadina Road Property Inc., 2020)



50. Photograph of the corridor leading from the entrance hall past the kitchen (left) with a jog ensuring the separation and privacy of the bedrooms from the public rooms (41-45 Spadina Road Property Inc., 2020)



City of Toronto Archives, Series 372, s0372_ss0058_it1891

51. 1949 Photograph looking south down Spadina Road from Lowther Avenue with Spadina Gardens on the left hand side. (CTA, Series 372, ss0058, it1891)



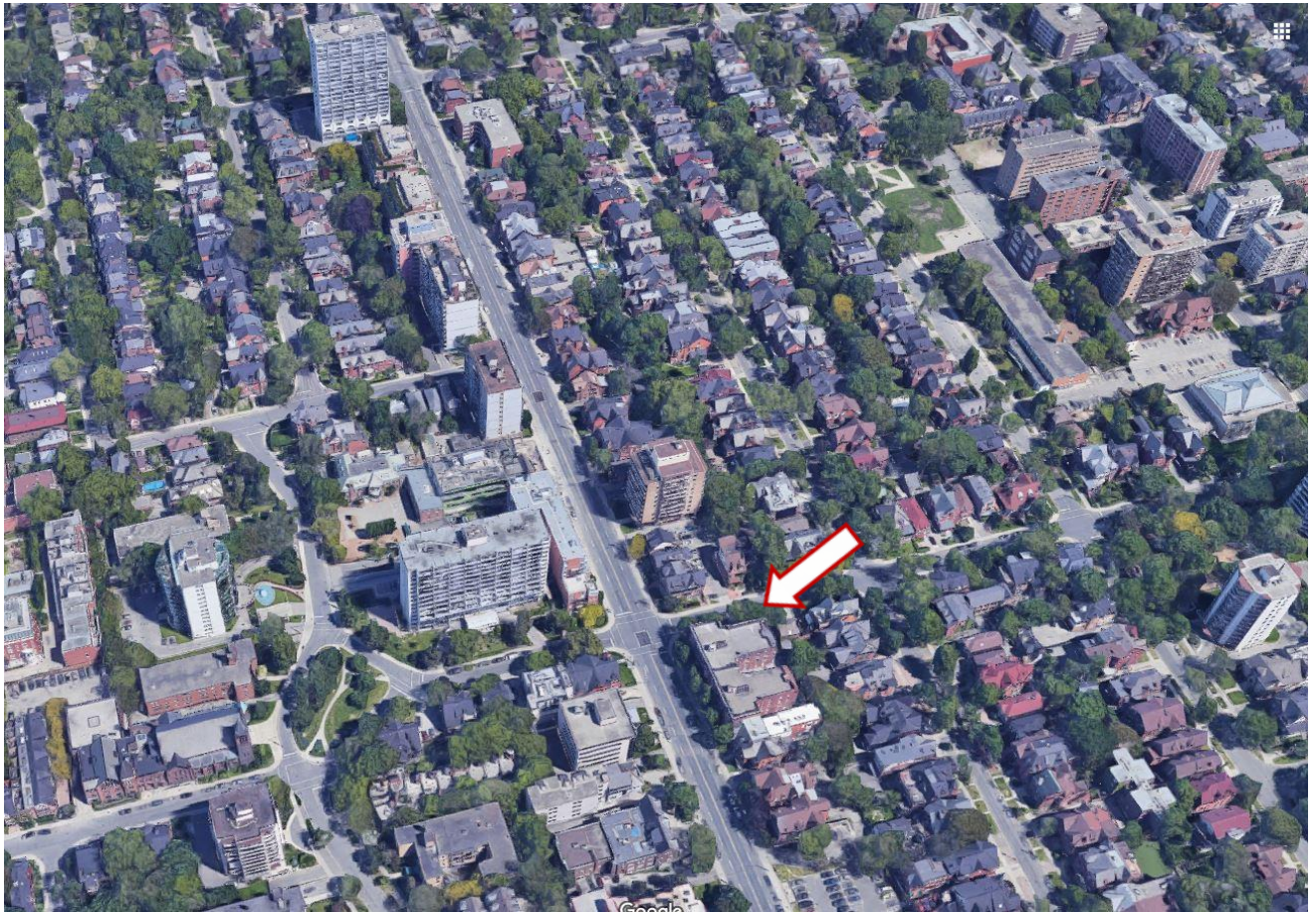
52. East side of Spadina Road looking south from Spadina Gardens at the earlier houses at 33-39 Spadina Avenue. (HP, 2020)



53. East side of Spadina Road, looking north from Lowther Avenue towards the typical Annex style houses and the mid-rise apartment block at 59 Spadina Road (HP, 2020)



54. North-west corner of Spadina Road and Lowther Avenue with the 1966 Uno Prio high-rise slab in the distance and the later mid-rise block with its 4-storey brick base at 50 Spadina Road (HP, 2020)



55. Aerial view looking north past Spadina Gardens (marked with the arrow) along Spadina Road lined with various multi-unit high-rise towers (Google Maps)

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**41 SPADINA ROAD
STATEMENT OF SIGNIFICANCE
(REASONS FOR DESIGNATION)**

ATTACHMENT 3

The property at 41 Spadina Road, including the entry address of 45 Spadina Road, and known as Spadina Gardens, 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 41 Spadina Avenue contains the Spadina Garden Apartments, a four-and-half-story apartment building located on the south-east corner of Spadina Road and Lowther Avenue. Constructed in 1905-6, to the designs of the architect Arthur R. Denison, the red-brick clad building, with stone trim, is a fine example of Edwardian Classicism noteworthy as one of the earliest apartment buildings in Toronto. Spadina Gardens was listed on the City of Toronto's Heritage Register in 1979. Located in the Annex neighbourhood, the property is included within the boundary of the West Annex Phase 2 study area authorized by City Council in 2018 and is west of the West Annex Phase 1 (Madison Avenue) Heritage Conservation District.

Statement of Cultural Heritage Value

Constructed in 1905-6, Spadina Gardens has design and physical value as it is one of the two, known, surviving representatives of the earliest Toronto apartment buildings, which were a new housing type in the city c1900 and reflective of social change and urban growth at this period. The early apartment buildings drew on established precedents in Europe, New York, Chicago, Buffalo and Montreal. The layout of the apartments at Spadina Gardens indicated it as a fair alternative to the adjacent Annex detached and semi-detached houses. The apartment layout was similar as it included a generous square entry hall opening to the public rooms which had enhanced flexibility and spatial flow through the use of pairs of glazed pocket doors between the main public rooms. It also provided discreet separation of public and private spaces akin to a house and unlike many contemporary apartment buildings. Early examples of the type, like Spadina Gardens, were built in proximity to the downtown on major streets in residential neighbourhoods, where their low-rise massing and complimentary architectural styles and material allowed them to increase density and provide alternative, affordable, rental housing options to the detached house.

Spadina Gardens has further design and physical value as an exceptionally finely designed and detailed example of an apartment house in the Edwardian Classical Style. The style is represented in the symmetrical design of the elevations, featuring bay windows and balconies supported on robustly carved corbels with wrought iron balustrades, the stone surrounds of the two principal entrances with their elliptical transom lights, complimented by the pairs of oval windows above and the prominent cornice with its decorative bands and dentil course. A high degree of craftsmanship is evident in the choice of cladding material and its detailing, including the red brick and

purple brick employed in the rusticated base of banded bricks, the quoins at the corners, and keystones in the oval windows in combination with Roman stone belt course, sills and lintels and rough-cut stone cladding for the raised basement is further evidence of careful detailing and craftsmanship employed to convey the Edwardian Classical style. A high degree of artistic merit is evident in the architect's layouts for the apartments with their flow of space in the public rooms, the careful separation of public and private spaces. The layouts convey the comfort of a house-form building and its associated types of space including a generous entry hall and the provision of natural light throughout. Their success is evident in the fact that they have remained intact for more than 100 years and continue to function as originally designed.

The property has historical and associative value as it represents the introduction of a new housing typology to the City of Toronto c. 1900 that would address a gap in the housing market in its provision of rental housing for a wide-range of residents not easily accommodated in the predominant typology of the single-family detached house. With origins in the European mansion block, the new apartment buildings were constructed in proximity to residential neighbourhoods, and offered a housing option appropriate to the needs and incomes of spinsters, widows and bachelors, young couples, retired couples and families, enabling them, at various stages of life, to stay within their neighbourhoods. Along with Sussex Court, completed in 1904, and also developed by the brothers Alfred and James Hawes with designs by the architect A. R. Denison, Spadina Gardens is one of the two earliest known surviving examples of an apartment building in Toronto.

The property also has value for its associations with many important Toronto residents including Sir Henry Pellatt, Lady Pellatt, and Lionel Massey. The property was also the home for numerous individuals associated with Canadian arts, including Dorothy Stevens, painter and printmaker, Lois Marshall opera soprano, Samuel Hersenhoren, violinist and conductor on stage and radio, Maureen Forester, opera star, the musicians Irene and Bird Bailey, Maureen Whihak, designer for film, theatre and television, Ken Gass, founder, Factory Theatre, George F. Walker, script-writer, Member of the Order of Canada and Governor General medal award winner, Jacob Richler, author and journalist and David Young, author and founder of the Writer's Trust of Canada.

Spadina Gardens was designed by Arthur Richard Denison (1857-1923) a prolific Toronto architect who designed many buildings in the city and across Ontario including churches, institutions, residential buildings and social facilities and who specialized throughout his career in warehouses and mills and fireproof construction. Denison is further significant for his design of two of Toronto's earliest surviving apartment buildings, Sussex Court and Spadina Gardens.

Located on the south-east corner of Spadina Road and Lowther Avenue, the property containing the Spadina Gardens Apartments has contextual value as its Edwardian grandeur, displayed in its brick and stone details, four-storey massing located in a landscaped and treed setting, maintains and supports the late 19th and early 20th-century residential character of the Annex neighbourhood.

As a new residential building type representing social change, the growth of the city and increased densification, Spadina Gardens has further contextual value as it reflects this 20th-century evolution along Spadina Road, one of the city's main thoroughfares, as well as in the surrounding Annex neighbourhood. This evolution would include other 3-4 storey walk ups, the mid-rise apartment towers of the post-war era, as at 59 Spadina Road to the north, high-rise slabs, such as the 1966, sculptural Vincennes apartments by Uno Prii, to the west at Lowther Avenue and Walmer Road, and the later more urbanistically-conscientious blocks, like that at 50 Spadina Road, on the north-west corner opposite Spadina Gardens, which reclaims its scale and role of providing an urban street wall with its brick base of town houses.

For over 100 years, Spadina Gardens has been a landmark within the Annex neighbourhood. First prominent as an innovative building type associated with the major cities of Europe and the United States, its finely detailed architecture and massing, combined with its history of renowned residents have made it a well-loved focal point within the local community, as well as a well-regarded model of historic, architecturally fine, low-rise rental housing in the City of Toronto.

Heritage Attributes

Design and Physical Value

The following heritage attributes contribute to the value of Spadina Gardens at 41 Spadina Road as a representative of the first apartment buildings constructed in Toronto c 1900:

- The setback, placement and orientation of the apartment building at the south-east corner of Spadina Road and Lowther Avenue with its principal, west elevation facing Spadina Road, and its secondary, side and north elevation, facing Lowther Avenue surrounded on these two elevations with a landscaped setting including lawns, trees and shrubs
- The scale, form and massing of the four-storey building, on a raised basement with a flat roof, as it is planned as a pair of contiguous T-shapes, with the top of the 'Ts' providing a formal face to Spadina Road and the legs of the 'Ts' having sufficient space on either side to allow generous provision of daylight to the rooms facing the rear of the property
- The composition of the principal, west elevation facing Spadina Road which indicates its function as an apartment building with its two main entrances which provide access to a pair of apartments on each floor. The entrances, flanked to either side by a long narrow window and a bay window are indicative of different hierarchies of space on the inside.
- The composition of the north, side, elevation facing Lowther Avenue which with its repeated windows from floor to floor and its inclusion of bay windows indicating the spaces containing the more important spaces of dining room and two principal bedrooms in contrast to the plain narrow windows for the kitchen and small bedroom
- The chimneys which are indicative of the inclusion of fireplaces within the grand public rooms of the apartments

- The interior floor plans of the apartments which in their layout of generously sized rooms and formality which includes a large square entry hall off of which open the public rooms including the parlor, dining room and den, as identified on the original 1905 architect's plans, with a door opening to a corridor leading to the private section of the apartment, including the kitchen, bedrooms and bathrooms, and the rear service door
- The interior features of the common entry and circulation areas including the internal vestibule double doors of oak with the patterned transom light with green stained glass, the main staircases constructed of steel with a cast-iron balustrade with cherry wood handrail and the skylights, and the rear service staircases characterized by their wood stairs, handrails and exposed brick walls
- The interior features of Apartment 10, as representative of the original apartment unit design, including the fireplace in the salon, the two pairs of pocket doors, between the living room and dining room and the hall and dining room and the arrangement of closets to create an axial niche in the dining room

The following heritage attributes contribute to the design and physical value of the property at 41 Spadina Road as a finely composed and crafted representative of the Edwardian Classical style:

- The composition and design of the principal, west elevation facing Spadina Road which is based upon classical principles of symmetry with the two entry bays stepping forward in plan and including, at the ground floor level, the main entry doors flanked by a long narrow windows, and at the upper floors, a pair of oval windows flanked by the long narrow windows opening onto projecting balconies supported on dramatically moulded and projecting corbel brackets with iron filigree railings which provide further emphasis to the central entry bay. To either side of the two entry bays are bay windows with three double hung sash, which terminate at the fourth floor level in a small projecting cornice
- The composition and design of the side, north elevation facing Lowther Avenue with extended the variety of massing and window types of the principal elevation with a combination of bay windows, long narrow windows and paired narrow windows
- the combination of red and 'purple' brick cladding with stone trim as per the architect A. R. Denison's specifications
- On the principal, west, and side, north, elevations, the 'purple' brick banding at the extending from the ground floor to the first floor sills, which provides a classical base to the upper stories, the brick quoins on the central entry bays and outer corners of the apartment building
- the stone door frames with their stone quoins, carved reliefs of dragons on the impost blocks and acanthus leaf scrolls on the keystones set in the elliptical headed openings complimenting the oval windows above
- the oval windows with their projecting brick keystones
- the rusticated stone cladding of the raised basement storey
- the stone trim found in the belt course between the basement and first floor and the first and second floor, the stone sills and lintels of the windows
- the curved front steps with their metal handrails terminating in spiral newel posts

- the entablature and cornice with its string course, dental course and projecting cornice
- at the two main entrances, the paired entry doors with 'S' and 'G' etched on the doors with transom light above with etched glass pattern and the numbers '41' and '45'
- the double-hung, single-pane, sash windows and the casement windows with leaded glass transoms in the dining rooms facing the courtyard

The following heritage attributes contribute to the contextual value of the property at 41 Spadina Road as it supports the predominantly late Victorian and Edwardian character of the Annex neighbourhood and the present-day character of Spadina Road as it is defined by a diverse collection of turn-of-the-century houses and later mid-twentieth century and contemporary multi-unit residential buildings.

- The four-and-a-half storey scale, massing and symmetrical composition of the multi-unit residential walk-up apartment building
- The combination of red brick with a variety of details represented in brick relief and stone trim
- The landscaped setting with mature trees, lawns and shrubs

Note: the basement level areas are not included as a heritage attribute