

355-359 Adelaide Street West - Notice of Intention to Designate a Property Under Part IV, Section 29 of the Ontario Heritage Act

Date: August 24, 2021

To: Planning and Housing Committee

From: Chief Planner and Executive Director, City Planning

Wards: Ward 10 - Spadina - Fort York

SUMMARY

This report recommends that City Council state its intention to designate the listed heritage property at 355-359 Adelaide Street West, under Part IV, Section 29 of the Ontario Heritage Act.

The heritage property at 355-359 Adelaide Street West contains a six-and-a-half storey factory building, constructed in 1921-1922, for the Gelber Brothers, Moses and Louis, who contributed to the development of the King-Spadina neighbourhood as a manufacturing enclave and who were noted philanthropists and leaders in Toronto's Jewish community. The building was home to numerous clothing manufacturers who contributed to the establishment of Toronto's Fashion District. Designed by Benjamin Brown (1890-1974), one of Toronto's earliest Jewish architects, the building's low-rise brick and stone-clad massing, with its Renaissance Revival style, composition and details, maintains the architecturally rich quality of this down-town district. The building represents the factory building type that has accommodated the evolving industrial and commercial activity over the past century, giving the King-Spadina district its distinctive urban form and character.

The property at 355-359 Adelaide Street West was identified as a contributing property in the King-Spadina Heritage Conservation District Plan, adopted by City Council in October 2017 and currently under appeal. It was listed on the City's Heritage Register in December 2017. 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 355-359 Adelaide Street West merits designation under Part IV Section 29 of the Ontario Heritage Act for its design, associative and contextual values.

A Zoning By-law Amendment application has been made for the property which proposes to retain and incorporate the building into a new development. In June 2019, the More Homes, More Choice Act, 2019 (Bill 108) received Royal Assent. Schedule 11 of this Act included amendments to the Ontario Heritage Act (OHA). The Bill 108 Amendments to the OHA came into force on July 1, 2021, which included a shift in Part IV designations related certain Planning Act applications. Section 29(1.2) of the OHA now restricts City Council's ability to give notice of its intention to designate a property under the OHA to within 90 days after the City Clerk gives notice of a complete application. The application currently under review was deemed complete prior to the new legislation coming into force.

A Heritage Impact Assessment (HIA) is required for all development applications that affect listed and designated properties and will be considered when determining how a heritage property is to be conserved. Designation also enables City Council to review proposed alterations or demolitions to the property and enforce heritage property standards and maintenance.

RECOMMENDATIONS

The Chief Planner and Executive Director, City Planning recommends that:

1. City Council state its intention to designate the property at 355-359 Adelaide Street West under Part IV, Section 29 of the Ontario Heritage Act, in accordance with the Statement of Significance: 355-359 Adelaide Street West (Reasons for Designation) attached as Attachment 3 to the report (August 24, 2021) from the Chief Planner and Executive Director, City 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.

FINANCIAL IMPACT

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

DECISION HISTORY

On October 2, 2017, City Council adopted Item TE26.14, and in accordance with Section 41 of the Ontario Heritage Act, designated under by-law 1111-2017 and amended by by-law 1241-2017, the King-Spadina Heritage Conservation District (HCD) and King-Spadina Heritage Conservation District Plan under Part V of the Ontario Heritage Act. The boundaries of the HCD include the subject property.
<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2017.TE26.14>

On December 5, 2017, City Council adopted Item 28.12 to include the King-Spadina properties, which included the property at 355-359 Adelaide Street West, on the City of Toronto's Heritage Register
<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2017.TE28.12>

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."

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

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/regulation/060009>

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 and explains how the Provincial Policy Statement and the Ontario Heritage Act provide a framework for how listed properties fit within the land use planning system.

[Ontario Heritage Tool Kit \(gov.on.ca\)](http://www.gov.on.ca)

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>

COMMENTS

In 2020 a Zoning By-law Amendment proposal (20-160837 STE 10 OZ) for 355 Adelaide Street West and 46 Charlotte Street was submitted for a 50-storey mixed-use building fronting Adelaide Street West, incorporating the existing heritage building and a 12-storey building fronting Oxley Street was submitted. The 50-storey building proposed to contain retail, office and residential uses and the 12-storey building proposed residential uses. A revised proposal was submitted in June 2021 reducing the height of the tower to 48 storeys. The proposed uses remain the same.

355-359 ADELAIDE STREET WEST

Research and Evaluation according to Ontario Regulation 9/06



355-359 Adelaide Street West, principal (north) facade (Heritage Planning, 2020)

1. DESCRIPTION

355-359 ADELAIDE STREET WEST	
ADDRESS	355-359 Adelaide Street West
WARD	Spadina - Fort York
LEGAL DESCRIPTION	Plan D160 Lots 3 & 4 Part Lot 5
NEIGHBOURHOOD/COMMUNITY	King-Spadina
HISTORICAL NAME	n/a
CONSTRUCTION DATE	1922
ORIGINAL OWNER	Gelber Brothers
ORIGINAL USE	Factory Building
CURRENT USE*	Commercial

ARCHITECT/BUILDER/DESIGNER	Benjamin Brown
DESIGN/CONSTRUCTION/MATERIALS	Brick cladding with stone
ARCHITECTURAL STYLE	Renaissance Revival
ADDITIONS/ALTERATIONS	n/a
CRITERIA	Design, associative and contextual
HERITAGE STATUS	Listed and Identified as contributing in the King-Spadina HCD
RECORDER	Heritage Planning: Marybeth McTeague
REPORT DATE	August 2021

2. BACKGROUND

This research and evaluation section of the report describes the history, architecture and context of the property at 355-359 Adelaide Street West 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	With the establishment of the Town of York and Fort York, the portion of land now identified as the property known as 355-359 Adelaide Street West was part of the military reserve known as Garrison Common
1797 -1834	The Town of York expanded westward
1829	A block of land at the northwest corner of Newgate (now Adelaide) and Peter streets is subdivided and known as Plan 1B
1834	The Town of York is incorporated as the City of Toronto and expands its west border to Dufferin Street. The subject property is part of landholdings owned by John Henry Dunn
1873	The portion of the Dunn land south of Adelaide, east of Spadina Avenue and west of Charlotte is surveyed as Plan D160, subdivided into 29 lots and Balsam Street is added for access.
1884	By this date Plan D160 has been developed primarily with residential house form buildings.
1900	The Imperial Manufacturing Company Ltd, owned by Moses Gelber and Michael Steinworzel and specializing in shirts, overalls and pants, is first recorded in the City Directories and located at 46 Richmond Street West

1902	The Imperial Manufacturing Company Ltd, has relocated to 64 Colborne Street. Louis Gelber has joined the company as a travelling salesman
1910	The Gelber brothers commission Louis S. Yolles to design, the Gelber Building, at 217-219 Richmond Street West
1912	City Directories indicate that Moses and Louis Gelber have established Gelber Brothers "wholesale woollens and tailor trimmings" and relocated to 217-219 Richmond Street West
1912	According to Land Registry Office records, Moses and Louis Gelber, purchase Lots 3 and 4 and the east half of Lot 5 of Plan D 160, known as 355-359 Adelaide Street West and containing three houses.
1921	Benjamin Brown, architect prepares plans and specifications for a factory for the Gelber Brothers at 355-359 Adelaide Street West
1922	Assessment Rolls taken in August of 1922 for 1923 indicate that the factory building owned by the Gelber Brothers at 355-359 Adelaide Street West is complete and partly occupied by the Ganong Brothers Ltd. confectionary, Winters Garments Ltd., Solomon Bochner Fur Co. Ltd. and Samuel Jacobs and Sons, Caps and Neckwear Manufacturers
1923	The Gelber brothers commission Benjamin Brown to design a public garage at 287 Spadina Avenue
1923	Benjamin Brown is commissioned to extend the Gelber Brothers building at 217-219 Richmond Street West. The new complex includes the addresses 217-225 Richmond Street West
1923-1924	The Gelber Brothers construct the New Textile building at 205-215 Richmond Street West to the designs of Benjamin Brown
1926	Gelber Brothers Limited is recorded at the new location of 205-215 Richmond Street West
1932	The Gelber brothers commission Benjamin Brown to design a service station at the intersection of Richmond and Simcoe Streets
1955	Louis Gelber and Sophie Gelber, the widow of Moses Gelber, transfer the property at 355-359 Adelaide Street West to Gelber Realty Limited
1974	Gelber Realty Limited sells the property to Lesmir Investments Ltd. The property is occupied by Leslie Wise Furriers, Tailors Supply Co., Trojan Sportswear Ltd, Hannah Ladies Wear Ltd. and Furs by Fox Ltd.
1987-8	Grey Retail Advertising occupies and renovates the upper five floors of the building altering the building's designation from manufacturing to office use
1990	Lesmir Investments Ltd. sells the property to 770928 Ontario Ltd.
2017	The property at 355-359 Adelaide Street West was identified as contributing in the King-Spadina Heritage Conservation District, adopted by City Council in October 2017, and currently under

	appeal. It was also listed on the City's Heritage Register in December 2017.
2019	1708305 Ontario Inc. sells the property to Go-To Spadina Adelaide Square Inc.

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.

King-Spadina Neighbourhood:

The subject property at 355-359 Adelaide Street West is located in Toronto's King-Spadina neighbourhood. Prior to European settlement, the area had been used for thousands of years by Indigenous peoples. With the establishment of the Town of York and Fort York in 1793, the neighbourhood was part of an area of land allocated for defensive purposes and referred to as the Garrison Reserve or Garrison Common. The Reserve provided a defensive buffer surrounding Fort York, extending from the lakeshore fort east to the Town of York, west to a boundary now known as Dufferin Street and north to Lot Street (now Queen Street). (Figures 1-5)

From 1797, the town expanded westward into the reserve area initially as far as Peter Street. Following the end of the War of 1812 and the reduced need for defence, the town extended further west and government institutions, such as the parliament buildings, hospitals, jails and schools were established in this part of the City.¹

A new town plan included fashionable residential streets such as John Street, Adelaide Street and Wellington Place and squares such as Clarence and Victoria Memorial Square. With the incorporation of York as the City of Toronto in 1834, the city's boundary was extended west to Dufferin Street and lands between Peter Street and the Garrison Creek were released from the reserve and surveyed for sale.

The development of this part of the City was intensified with the construction of railways in the southern section of the neighbourhood in the 1850s. Wealthier residential uses left, however middle and working class housing continued to be developed, concurrent and often alongside industries which established the commercial vitality of the area. After the Great Fire of 1904 destroyed the city's central industrial district, the King-Spadina neighbourhood developed as a new industrial centre where large-scale factories and warehouses replaced much of the earlier residential buildings. With a high concentration of clothing manufacturing the area, with its centre on Spadina Avenue, would be dubbed Toronto's Fashion District.

King-Spadina remained an active manufacturing centre until after World War II when highways replaced railways as a primary means of transport, and manufacturing shifted out of the heart of the city to its periphery, many former factories stood vacant.

¹ The Town of York was incorporated as the City of Toronto in 1834.

However, the attractive, open-plan 'loft' quality of their interiors and the proximity to the downtown core initiated their adaptive re-use and a revitalization of the neighbourhood. The entrepreneur Edwin "Honest Ed" Mirvish ignited the transformation of the neighbourhood in the 1960s with the restoration of the Royal Alexandra Theatre on King Street West and conversion of the adjoining industrial buildings to offices and restaurants.

In 1996, the adoption of the King-Spadina Secondary Plan by the City lifted restrictive zoning encouraging an emerging vibrant arts and entertainment district and intensifying the revitalization of the neighbourhood as a popular mixed-used community with the return of residential use in the form of high-rise development in the area. The particular identity and heritage character of the neighbourhood has been recognized with the King-Spadina Heritage Conservation District (HCD) which was designated by Toronto City Council under Part V of the Ontario Heritage Act in 2017 and is currently under appeal.²

355-359 Adelaide Street West

The property at 355-359 Adelaide Street West includes Lots 3, 4 and part of Lot 5 of Plan D160. It was originally part of an estate owned by John Henry Dunn which stretched along the east side of Brock (Spadina) Avenue from Lot (Queen) Street to south of Adelaide Street West. John Henry Dunn (1792-1854) was born and grew up in England. Upon his appointment as Receiver General of Upper Canada in 1820, he immigrated and settled in the Town of York. He held the post until his resignation in 1843. In 1873, his widow, Sophia-Louise Dunn, had the portion of the Dunn estate south of Adelaide Street West, surveyed and subdivided under Plan D160. (*Figures 5-7*)

Plan D160 was bound by Adelaide Street West on the north, Charlotte Street to the east, Brock (Spadina) Avenue on the west and introduced the new Balsam Street with lots 12-21 facing Balsam on the south. The following year, Robert Liddell purchased Lot 3 and John Charlton purchased Lots 4 and 5. Goad's Atlas indicates that by 1884 the land surveyed under Plan D160 was well-developed with rows of free-standing and semi-detached houses adding to the pattern of dense residential urban development that characterized the late nineteenth century Toronto replacing the earlier rural and park-estate character. Three houses were built on the subject property and their addresses were then known as 295, 297 and 299 Adelaide Street West. (*Figure 8*)

In 1915, the Gelber brothers, Moses and Louis purchased the three houses, then known as 355, 357 and 359 Adelaide Street West. They did not develop the land until 1921 when they engaged the architect Benjamin Brown to produce drawings and

² In 2017, the King-Spadina HCD was designated under By-law 1111-2017, as amended by By-law 1241-2017: <https://www.toronto.ca/legdocs/bylaws/2017/law1111.pdf> and <https://www.toronto.ca/legdocs/bylaws/2017/law1241.pdf>. In 2021, the King-Spadina HCD was still under appeal

specifications for a 6-storey warehouse building.³ The Gelber brothers' building was completed by August 1922 and assessment rolls indicate it was partially occupied by businesses primarily associated with the garment industry, Winters Garments, the Solomon Bochner Fur Co. Ltd., Samuel Jacob & Sons, caps and neckwear manufacturers, and a confectionary company owned by Ganong Brothers Ltd. The following year, 1923, the building was fully occupied and included these additional tenants: Jacob Bender, Furrier, D + H Goldberg, manufacturers, and the Consolidated Dry Goods Co. of Canada Ltd. (*Figures 9-10*)

In 1955, the ownership of the property was transferred by Louis Gelber and Sophia Gelber, the widow of Moses, to Gelber Realty Investments Ltd. In 1974 the property was sold to Lesmir Investments Ltd. Leslie Wise, owner of the building, undertook renovations to the first floor to include showroom and office facilities for his company Leslie Wise Furriers. Additional tenants were also representatives of the garment manufacturing industry and included Tailors Supply Co. Ltd., Trojan Sportswear Ltd. Hannah Ladies Wear and Furs by Fox Ltd. Reflective of the trend throughout the King-Spadina neighbourhood, application for additional office use, which was not permitted under the then current zoning was added in 1981. The transition from manufacturing to alternative uses including office use that was occurring throughout the King-Spadina neighbourhood culminated in 1988 when Grey Retail Advertising leased the upper five floors transforming them for office use. In 1990, Lesmir Investments Ltd. sold the property to 770928 Ontario Ltd., the first of various numbered corporation owners.

The Gelber Brothers

Moses and Louis Gelber arrived in Canada in the mid-1890s. Between 1910 and 1932, the brothers' entrepreneurial tenacity would contribute to the transformation of the King-Spadina district from a residential neighbourhood to a thriving industrial centre and particularly to its characteristic identity as the Fashion District. The Gelber brothers were also outstanding philanthropists and leaders, contributing to the establishment and construction of institutions and facilities which fostered and sustained Jewish educational, religious and social life in Toronto while also supporting European Jewish families during World War I as well as the cause of Zionism. Their legacy of social, political, cultural and economic development and philanthropy would be continued by their children. (*Figures 11-15*)

Moses Gelber (1876-1940) and his brother Louis (1880-1968) were born in Brzezany, Galicia, which was then part of the Austro-Hungarian Empire and following World War II became a part of Ukraine. After immigrating to Canada in 1894, Moses Gelber established the Imperial Manufacturing Co. with Michael Steinworzel. The business was first recorded in the city directories in 1900 at 46 Richmond Street West and then, from 1902-1911, at 64 Colborne Street with an additional location at 33 Church Street. According to advertisements in the directories, the business specialized in the production of shirts, overalls and pants. By 1910, they advertised "Imperial Brand"

³ Although Benjamin Brown's drawings give the title of "warehouse" to the building he designed for the Gelber Brothers, as manufacturing is recorded on the premises in the assessment rolls, the building will be referred to as a factory as it was not just used for storage.

clothing which included "Men's and Boy's fine Clothing, Pants, Etc." Louis Gelber had joined the company in 1901 as a travelling salesman, but as of 1905 his name preceded Steinworzel's in the company listing.⁴ By 1910 Steinworzel was no longer recorded as associated with the business.

In 1910, the Gelbers relocated to the King-Spadina neighbourhood, commissioning the architect Louis S. Yolles to design a warehouse at 217-219 Richmond Street West, at the south-west corner of the intersection with Duncan Street.⁵ With the new premises their company is also newly identified as Gelber Brothers Ltd. and they have shifted their business from manufacture to the wholesale of woollens and tailors trimmings.

The early 1920s were a significant period of expansion for Gelber Brothers Ltd. In 1921 they commissioned Benjamin Brown to design the factory at 355 Adelaide Street West. They engaged Brown in 1923 to extend the original 1910 Gelber Building so that it encompassed the address of 217-225 Richmond Street West. In the same year they commissioned Brown to design the "New Textile Building" on the south-east corner of Richmond and Duncan Streets at 205-215 Richmond Street West. By 1926, the brothers had relocated their business to the New Textile Building. The brothers also commissioned Brown to design a public garage at 287 Spadina Avenue, in 1923, and, keeping pace with the wide-spread adaptation of automobiles, a service station at Richmond and Simcoe streets, in 1932.

By 1945, following the death of Moses in 1940, the business had expanded to include Gelber Investments Ltd., with a real estate division. Two of Louis's sons joined the business; Marvin became the vice-president and Arthur joined as a salesman and then took on the role of treasurer.

Moses and Louis Gelber were significant philanthropic leaders, especially in Toronto's Jewish community, and contributed to the cause of Zionism. They established and contributed to numerous charities including the Federation of Jewish Philanthropies, of which Moses was a founding member and vice-president in 1916. Moses was also a founding member and member of the executive committee of the Canadian Jewish Congress, President of the Toronto Zionist Council and Vice-President of the Dominion Zionist organization. He was the chairman of the committee which built the Toronto Hebrew Free School on Brunswick Avenue north of College to the designs of Benjamin Brown in 1923-4. The brothers were founder members of the Primrose Club, a social club for prominent Jewish community members. The club building, also designed by Benjamin Brown with Arthur McConnell in 1920, was located on Willcocks Street to the west of the University of Toronto and is now the University of Toronto Faculty Club. The Gelber brothers settled in the fashionable Annex neighbourhood in houses they commissioned for themselves. In 1917, Louis engaged the architect Joseph Austin Thatcher to design his residence at 133 Lowther Avenue and in 1919 Moses engaged Andrew Sharp to design his home at 483 Huron Street. In 1934, Louis would commission Benjamin Brown to renovate his Lowther Avenue residence.

⁴ This information is based on entries in the City Directories.

⁵ BDAC, Toronto Building Permit 23331, 17 September 1910.

The Gelber brothers' lives of community service and philanthropy were continued in those of their children. In 1901 Moses Gelber married Sophie Sparber (1882-1907) and together they had two children, Israel Gelber (1902-1913) and Edward (Eddie) Elisha Gelber (1903-1970). After Sophie's death in 1907, Moses married Sophie Gradinger (1879-1953). Edward graduated from the University of Toronto and Columbia University and earned a Master's degree in Hebrew Literature from the Jewish Theological Seminary of America. He became a rabbi and a lawyer and was admitted to the Ontario Bar in 1934 and the Palestine Bar in 1937. He served as President of the Zionist Council of Canada, the Hebrew Schools of Toronto and the Jewish Welfare Fund. In 1956 he immigrated to Israel with his family.

Louis, described as a "Canadian Jewish Pioneer," married Sarah Leah Morris (1879-1954) in 1904 and together they had several children including Marvin and Arthur, who joined the family business as outlined above, as well as Ruth, Sholome, Lionel, and Sylva.⁶ Marvin Gelber (1912-1990) was elected as a Liberal Member of Parliament for York South (1963-65), was head of the Canadian delegation to the United Nations Economic and Social Council (1967) and the United Nations General Assembly (1968).⁷ He lobbied to gain Canadian government support for the new state of Israel and was active with the Palestine Economic Corporation, the Canadian Friends of Hebrew University and the Zionist Organization of Canada. Marvin Gelber also served on the board and committees of the Art Gallery of Ontario [AGO] and served as Chairman of the Old Masters Committee. He was also a collector of Italian Masters drawings and between 1987 and 1989 gave his substantial collection to the AGO. "The Marvin Gelber Print and Drawing Study Centre and the Marvin Gelber Gallery were built as a memorial to this remarkable man and opened in 1993."⁸

Arthur Gelber (1915-1998) was president of the Toronto Zionist Council and a founder of the Canada-Israel Cultural Foundation and president of the Arts Council and the National Ballet and was active with United Jewish Refugee Agencies. Dr. Sholome Michael Gelber (1918-2001), was ordained a rabbi, served with the RCAF during World War II and "assisted in organizing "illegal" immigration to Palestine while working with UNRWA in the Bergen-Belsen concentration camp."⁹ After the war he was appointed Dean of the Academy for Higher Jewish Religion in New York. In 1966 became a lecturer at New York University and published books on Jewish history and culture.

Lionel Gelber (1907-1989) studied at Upper Canada College and the University of Toronto. Following the publication of his first book, *The Rise of Anglo-American Friendship: a Study of World Politics from 1898-1906*, in 1938, he was awarded a Rhodes scholarship and continued his education at Balliol College, Oxford. "Gelber distinguished himself as an author, scholar, historian, and diplomat and was a

⁶ Jewish Telegraphic Agency, Louis Gelber <https://www.jta.org/1968/12/17/archive/louis-gelber-canadian-jewish-pioneer-dies-in-toronto-at-age-of-90>

⁷ Encyclopedia.com "Gelber" <https://www.encyclopedia.com/religion/encyclopedias-almanacs-transcripts-and-maps/gelber>

⁸ Art Gallery of Ontario, recognition plaque, Marvin Gelber Print and Drawing Study Centre.

⁹ Brown, <http://www.sylvagelber.ca/about/>

recognized authority on Anglo-American relations."¹⁰ The Lionel Gelber Prize, was established by the Gelber family after Lionel's death in 1989 and is awarded through the Munk School of Global Affairs at the University of Toronto. With a focus on international relations, *The Economist* has declared it the "world's most important award for non-fiction."¹¹

Sylva Gelber (1910-2003) attended Havergal College. Her application to attend Columbia University's Barnard College in 1929 was rejected because "the Jewish quota was already filled."¹² In 1932, Sylva left for Palestine, where she would become the first graduate of the Social Work School of Va'ad Le'umi (now the Baerwald School of Social Work)¹³ and worked as a medical social worker. From 1942-48 she worked for department of labour in the (British) Government of Palestine. Returning to Canada, she devoted her career to the support of women's rights, and in the 1960s as the director of the women's bureau in the federal Department of Labour, she helped to introduce equal pay, maternity leave and pension benefits for women. In 1973, Ms. Gelber established the Sylva Gelber Music Foundation which supports outstanding young classical Canadian musicians.¹⁴

Architect: Benjamin Brown

Benjamin Brown (1890-1974) was born in Lithuania and immigrated to Canada with his family when he was 11 years old. He attended York Public School, but was obliged to leave school to work in a factory to support his struggling family. Intending to become an artist, Brown finished high school in his spare time to attend the Central Ontario School of Art and Industrial Design (now known as OCAD) but switched to architecture as a more secure profession. Brown enrolled in the architectural program at the University of Toronto's School of Practical Science and graduated in 1913. With Louis S. Yolles (1893-1981) and Benjamin Swartz (1899-1961), Brown was one of the first Jewish architects to practice in the province of Ontario. (*Images 16-22*)

Brown's commissions include a full range of building types representing the range of Jewish cultural and economic life in Toronto in the early 20th century as they included, institutional buildings such as the Hebrew Institute, on Brunswick Avenue, 1920, the Primrose Club, Willcocks Street, 1920 (designed with Arthur McConnell) and the Beth Jacob Synagogue, on Henry Street, 1921-2. Brown also designed grand residential houses, row houses and apartment blocks and numerous warehouse and factory buildings within the King-Spadina neighbourhood as it emerged as the garment district in the early 20th century. Three of these represent his best known works; the Commodore Building, 1929, at 325 Adelaide Street West, and the striking pair of the

¹⁰ <https://munkschool.utoronto.ca/gelber/biography/>

¹¹ Ibid.

¹² Brown, "Sylva Gelber," *op. cit.*

¹³ Ibid.

¹⁴ Sylva Gelber Music Foundation <http://www.sylvagelber.ca/about/>

Tower Building (1927) 117 Spadina Avenue and Balfour Building¹⁵ (1929-30), 110 Spadina Avenue. Standing opposite each other at the north-west and north-east corners of Spadina Avenue and Adelaide Street West, the pair of towers "frame Spadina Avenue forming an urban gateway to the heart of the garment district in Toronto."¹⁶

Stylistically Brown kept pace with the times adapting styles to suit building typology. His early commission such as the Gelber warehouses and factories and the Primrose Club (now the University of Toronto Faculty Club) adapted the formal language of the Renaissance palazzo to these two building types. His taller towers adapted the verticality of the Romanesque and Gothic styles as appropriate for these early skyscrapers. Later he embraced the innovative modernist aesthetic evident in his Art Deco and Style Moderne work. One of Brown's most popular works is the recently restored and extended Paradise Theatre, at 1006 Bloor Street West located west of Dovercourt Road. Constructed in 1937 in the Streamlined Moderne style, with the dramatic neon-lit signage and marquis canopies, would become the signature style for movie theatres in the 1930s. The extension includes the Rialto restaurant and café which takes advantage of the corner location and opens to the side street.

Brown's contribution to the city's architectural heritage was recognized by Heritage Toronto in 2015 with a sidewalk plaque located on the south-east corner of Spadina Avenue and Adelaide Street West. In 2016, the Ontario Jewish Archives, which holds a large collection of his drawings, opened a public exhibition of his work. All of the buildings by Brown referenced above have been listed on the City of Toronto's Heritage Inventory. The Commodore Building, 325 Adelaide Street West, and the Paradise Theatre, 1006 Bloor Street West, are both designated under Part IV of the Ontario Heritage Act.

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 factory building at 355-359 Adelaide Street West, designed by Benjamin Brown for the Gelber Brothers is a finely-designed and well-crafted representative of the early 20th-century, factory typology, associated with early skyscrapers and clad in classical details of Renaissance-style architecture. (*Figures 23-34*) The principal characteristic of the factory type was the open plan with its internal structural grid of columns, allowing maximum space and flexibility for accommodating goods, machinery and teams of staff. The other characteristic feature were the elevators for passengers and freight enabling greater building height. The elevators and entry staircase were located in opposite corners of the plan - principal entry, stairs and passenger elevator at the north-east

¹⁵ Commissioned by the Schiffer-Hillman Clothing Co., the Balfour Building was named to honour the British Prime Minister, Arthur James, the Earl of Balfour, who in 1917 pledged his government's support for a Jewish homeland in Palestine. McHugh, p.58.

¹⁶ Hill, entry for Brown.

corner and freight elevator and washrooms for both women and men at the south-west corner. The plan is notched with a step back just past the passenger elevator, perhaps to ensure access to light and ventilation for the adjacent windows in the case of the construction on the adjacent property. A chimney occupies the south-east corner. The internal open plan was reflected in the external facades which retained the regular spacing of the structural grid. The use of columns rather than bulky masonry walls for structure also permitted larger window openings allowing greater quantities of natural light into the interiors.

These characteristics resulting from the internal grid structure are present in the elevations of the Gelber brother's factory, however, Brown, like many architects of his generation and in accord with other factories in the King-Spadina neighbourhood has provided the factory with a civic façade, dressed in a historic classical style that would distinguish the building as it faced the street. The building is clad in a golden-coloured brick whose detailing provides variety in its modulation of the wall surface. The composition of the façade follows the late Renaissance principle of bi-lateral symmetry, which puts the emphasis on the two outer bays, instead of the centre. These are differentiated by stepping forward slightly, having narrower windows, arch motifs at the fifth floor and a raised parapet with shallow arched pediments at the top floor. The building's principal entrance is located in the eastern outer bay.

Following what had become a characteristic of early skyscrapers, the composition of the façade was divided horizontally into three parts, creating, a base, a middle shaft and a top. The base, which includes the ground floor and raised basement stories, is clad in a rusticated brick achieved through recessing every 7th brick course and rests on a cast stone base. The entrance is trimmed with cast stone featuring classical details of a small cartouche with the numbers 355-359, a dentil course, and a moulded door frame which includes a rope-twist moulding. The windows have cast stone sills and cast stone keystones linking the opening to the galvanized iron cornice which separates the base from the shaft.

The middle, or shaft, of the building comprises four storeys which are linked together by four central, brick pilasters, topped with cast stone capitals which are flanked by the arches in the outer bays which feature classical key stones and are supported on corbelled bricks. Wide window openings span between the brick piers. The architect's drawings show that the top floor was originally intended to have narrower, windows, characteristic of the attic storey associated with a Renaissance palazzo, which would further differentiate the top from the floors below. Vertical "soldier courses" of bricks head the tops of the windows of the middle and top of the building.

Brown's drawings indicate that the windows were to be glazed with metal, factory-sash glazing in the majority of the openings. The windows at the base were to have plate glass and also featured a mix of patterns with two pairs of narrow windows contrasting with adjacent full-span windows with upper transom lights. At the fifth and sixth floor sash windows, in the "Chicago style", and named for influential skyscrapers of the 1890s in that city, feature wider central bays with narrow outer bays. The drawing notes and plans do not indicate a reason for this differentiation which might have suggested internal offices as opposed to open factory space.

The facades on the sides (east and west) and rear (south) were treated in a more utilitarian fashion and are indicative of internal functions. For example on the east façade, the blank brick wall indicates where the stair case and passenger elevator is located, while the adjacent broad windows, spanning between the piers reveal the location of the open factory spaces. On the west façade a similar pattern is apparent, with the narrower windows indicating the location of the freight elevator and the men's and women's washrooms. A simpler classical ordering is present on these minor faces with the brick piers between the windows standing forward as the panels beneath the windows are recessed and the top floor has bands of slightly corbelled bricks above the windows to mark the top of the building. The walls also step a floor higher concealing the housing for the passenger elevator on the east elevation, freight elevator on the west and a chimney at the south-east corner. The corners of the north façade feature an elegant notched brick detail separating the piers on its face from those on the side as distinct entities.

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.

The building at 355-359 Adelaide Street West, completed in 1921-2 for the Gelber Brothers is located on the south side of Adelaide Street in the first block east of Spadina in the King-Spadina Heritage Conservation District. Typical of an early, 20th-century factory with its six storeys on a raised basement with brick cladding and a carefully-designed street elevation contrasting to its more utilitarian side and rear elevations, the building fits with and is representative of its context which is primarily characterized by similar early, 20th-century factories. (*Figures 35-38*) Ranging in height from two storeys on a raised basement (380 Adelaide Street West) to twelve storeys (the Balfour Building at 110 Spadina Avenue) these buildings, typically clad in brick with stone details in a variety of architectural styles, represent the King-Spadina neighbourhood's history as a primary manufacturing centre in the City of Toronto from the late 19th century to the early 20th century. The retreat of manufacturing from the city's core in the mid-20th century resulted in scores of demolitions evident in the multiple surface parking lots, but many of the factory buildings, with their lofty, open-plan interiors and abundant natural light have been adaptively re-used creating the core of a thriving cultural and commercial neighbourhood. This regeneration has attracted the forty-fifty storey towers that now populate the neighbourhood. In contrast to the smooth, usually glazed surfaces of these skyscrapers, the original factories offer the neighbourhood streets a variety of carefully-crafted and richly-textured brick and stone surfaces which along with their low-rise massing provide a rich historic context that is attractive to owners, tenants and visitors contributing to the social and economic vitality of this neighbourhood.

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 355-359 Adelaide Street West 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	✓
ii. displays high degree of craftsmanship or artistic merit	N/A
iii. demonstrates high degree of scientific or technical achievement	N/A

Representative example of a type:

Constructed in 1921-2, the building at 355-359 Adelaide Street West has design and physical value as a well-designed and carefully-detailed example of an early, 20th-century factory building in the King-Spadina neighbourhood. The low-rise, six-storey building has a raised basement, brick cladding and regularly-spaced windows expressive of the internal post and beam factory function which are characteristic features of the type. The design of the principal (north) elevation which is arranged with a base, mid-section and top is also characteristic of the early 20th-century factory in the King-Spadina neighbourhood.

Representative example of a style:

The building at 355-359 Adelaide Street West is representative of the adaptation of the Classical Renaissance style of an Italian palazzo to a factory building. This is seen in the organization of the principal (north) elevation with a rusticated base, a mid-section with pilasters rising four storeys and terminating in stone capitals and with the top or attic storey indicated with the stone belt course and the raised panels at the roofline. The building exhibits further Italian Renaissance Classicism in its use of bilateral symmetry seen in the emphasis on the two outer bays, which are narrower with narrower windows, step slightly forward, feature arches with keystones at the fifth storey and raised segmentally-arched panels of the parapet.

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	✓
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	✓
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	✓

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

The property has historical value for its association with the Gelber family. Moses and Louis Gelber immigrated to Canada in the 1890s and their entrepreneurship resulted in the creation of several Toronto-based businesses, including the Imperial Manufacturing Company, Gelber Brothers Ltd. and Gelber Realty Ltd. and the construction of many fine warehouse and factory buildings which continue to contribute to the character of the King-Spadina neighbourhood.

The Gelber Brothers were philanthropists and leaders in Toronto's Jewish community, establishing numerous charities including the Federation of Jewish Philanthropies, as well as the Canadian Jewish Congress, the Toronto Zionist Council, the Toronto Hebrew Free School and the Primrose Club. Their exemplary leadership was extended by their children Edward, Marvin, Arthur, Sylva and Lionel who contributed to philanthropic causes as well as being leaders in Canadian politics and the United Nations, Jewish political and cultural organizations, the AGO, the National Ballet, the Monk School of International Affairs and through the federal Department of Labour initiated support for Canadian women's rights to equal pay and benefits. The legacy of their contributions is continued through the Lionel Gelber Prize at the Monk School of Global Affairs at the University of Toronto, the Sylva Gelber Music Foundation, and the Marvin Gelber Print and Drawing Study Centre and the Marvin Gelber Gallery at the Art Gallery of Ontario.

Yields, or has the potential to yield, information that contributes to an understanding of a community or culture:

The factory building at 355-359 Adelaide Street West has the potential to yield information that contributes to an understanding of the history and evolution of the King-Spadina neighbourhood as a manufacturing centre particularly as it relates to its identity as the Fashion District. Constructed by the Gelber Brothers as an ancillary building to their business, from the time of its completion in 1922 until 1987, the building was home to a variety of small businesses associated with the production of clothing. Following the decentring of manufacturing from the downtown core, the building was part of the renaissance of the neighbourhood as it was occupied by Grey Advertising who were permitted to change the building from manufacturing to office use.

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

The factory building reflects the early career of Benjamin Brown (1890-1974), who graduated from the University of Toronto in 1913 and was one of Toronto's earliest Jewish architects. Brown's buildings in the early 1920s contributed significantly to a representation of Jewish community life in Toronto as he designed the Beth Jacob Synagogue on Henry Street, the Hebrew Free School on Brunswick Avenue, the Primrose Club on Willcocks Street and numerous factory buildings for the Gelber Brothers and others including the Spadina Avenue landmarks, the Tower Building and

Balfour Building. Brown also designed several apartment buildings and private residences as well as the 1937 Paradise Theatre on Bloor Street West.

CONTEXTUAL VALUE

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

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

Located on the south side of Adelaide Street West, just east of Spadina Avenue, the property at 355-359 Spadina Avenue is important as it maintains and supports the character of the King-Spadina district as an early, 20th-century manufacturing hub in the City of Toronto, maintaining the low to mid-rise scale, and contributing to the material qualities of brick-clad factory buildings with their principal facades detailed in a rich variety of architectural styles.

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

Completed in 1922, for the first 65 years of its life, the building served as home to various businesses associated with clothing manufacture and the Fashion District identity of the neighbourhood. Its distinctive early 20th-century factory plan has enabled its adaptive re-use throughout its history, including its conversion to office space as part of the renaissance of the King-Spadina district initiated in the late 1960s. The building is functionally, historically and visually linked to its surroundings.

CONCLUSION

Staff have completed the Research and Evaluation Report for the property at 355-359 Adelaide Street West 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.

The property at 355-359 Adelaide Street West containing the building designed by Benjamin Brown in 1921 for the Gelber Brothers has cultural heritage value for its design as a characteristic factory building typical of the King-Spadina district with its low rise, six-storey height on a raised basement, brick and stone cladding and Classical Renaissance detailing of its principal (north) façade. It has further value as it is associated with the Gelber Brothers who immigrated to Canada in the early 20th century and became prominent entrepreneurs in the Fashion District, as well as significant leaders and philanthropists in Toronto's Jewish community, founding important community institutions. The brothers' contribution as leaders and philanthropists has been extended by that of their children, including Sylva Gelber,

Edward Gelber, Lionel Gelber and Marvin Gelber, in a variety of fields which championed human rights, provided substantial patronage to the arts and various areas of scholarship and contributed through political leadership.

The property has further value through its association with Benjamin Brown, one of the province's first Jewish architects, whose commissions in the 1920s provided architectural form for Toronto's Jewish community institutions and businesses. Brown designed a wide variety of building types and throughout his career kept evolving stylistically in step with the times and the project.

The building has contextual value as an early 20th-century factory type with distinctive architectural detailing of its principal elevation which contributes and maintains the historic manufacturing identity and high quality architecturally-designed factories which characterize the King-Spadina district.

CONTACT

Mary L. MacDonald, MA, CAHP
Senior Manager, Heritage Planning
Urban Design, City Planning
Tel: 416-338-1079 Fax: 416-392-1973
E-mail: Mary.MacDonald@toronto.ca

SIGNATURE

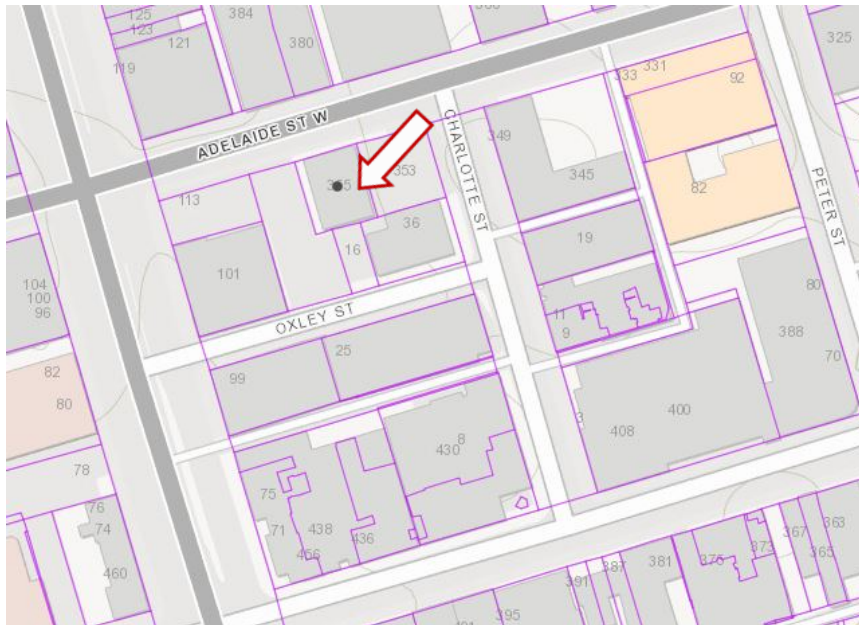
Gregg Lintern, MCIP, RPP
Chief Planner and Executive Director
City Planning

ATTACHMENTS

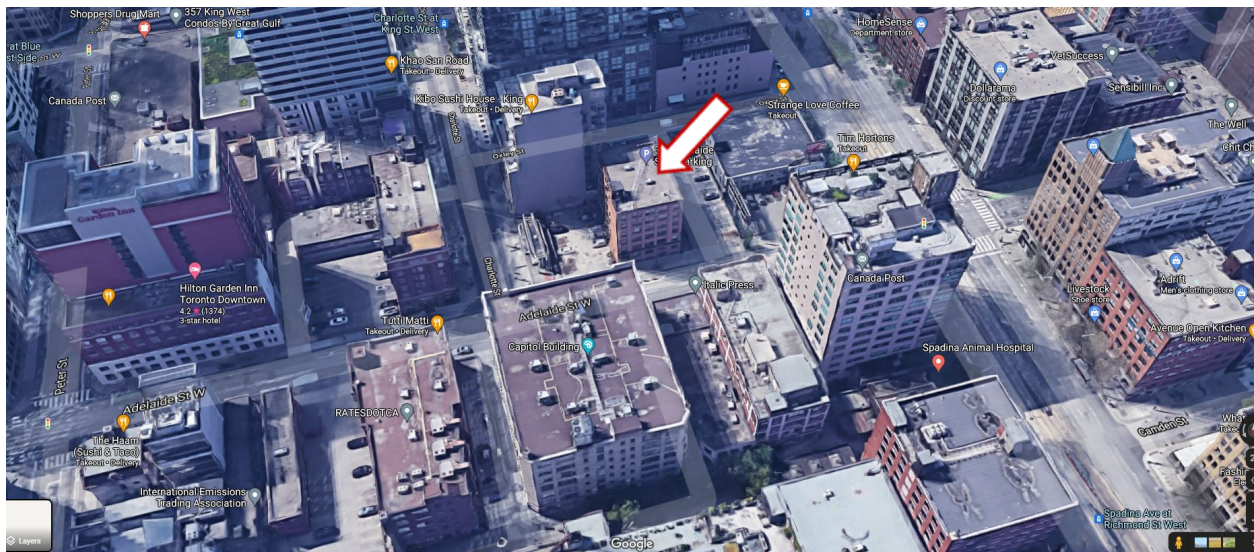
Attachment No. 1 - Maps and Photographs
Attachment No. 2 - List of Research Sources
Attachment No. 3 - Statement of Significance (Reasons for Designation):
355-359 Adelaide Street West

**MAPS AND PHOTOGRAPHS:
355 Adelaide Street West**

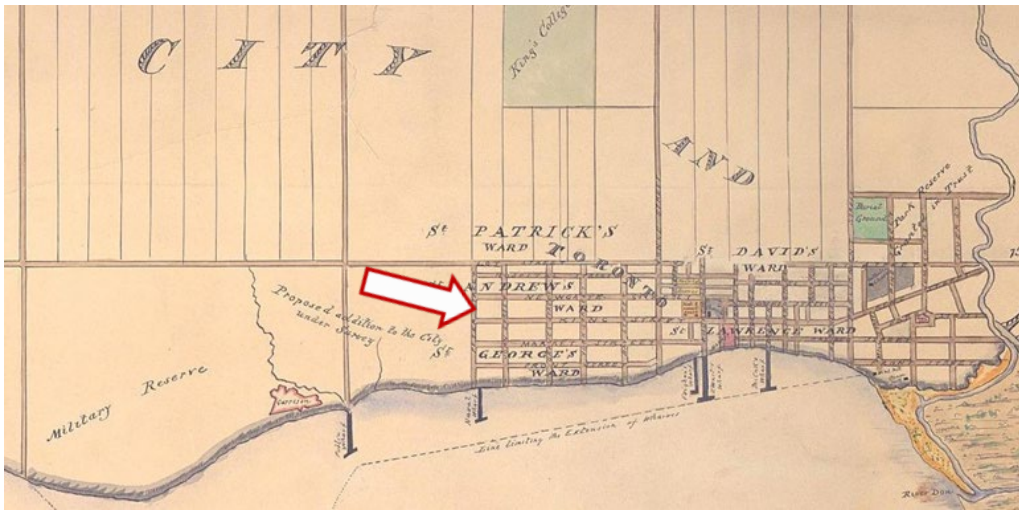
ATTACHMENT 1



1. City of Toronto Map: showing the location and approximate boundaries with the building footprint at 355-359 Adelaide Street West
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.



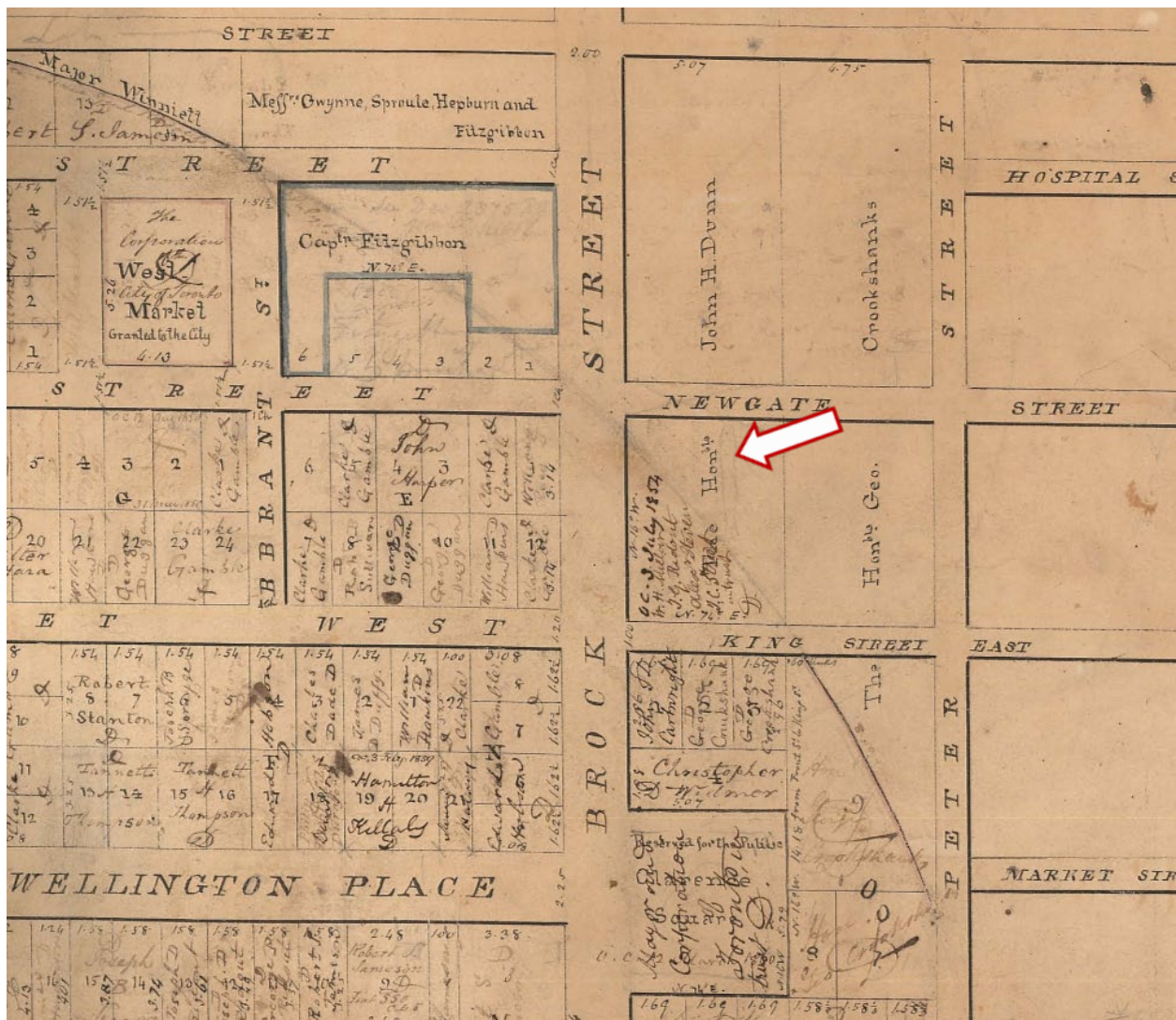
2. Aerial view of the property at 355-359 Adelaide Street West, looking south. (Google Maps, 2020)



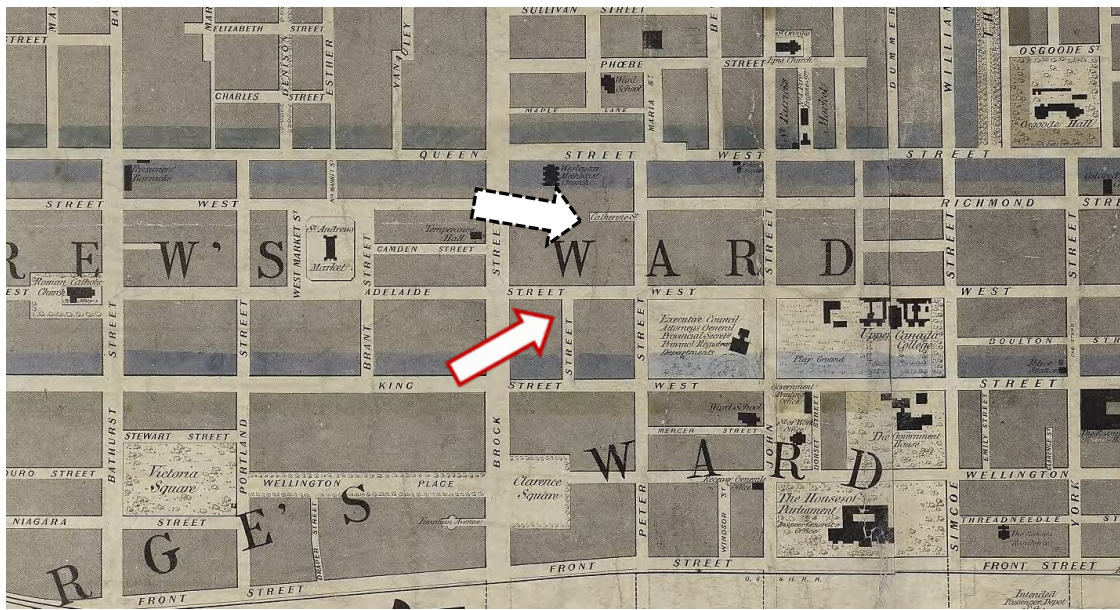
3. J. G. Chewett's 1834 *Map of City of Toronto and Liberties* showing the City of Toronto (former Town of York) to the east of Peter Street which marks the boundary with the open land surrounding the "Military Reserve." The map shows the area to the west of the creek and the fort identified as the "proposed addition to the City under Survey." The arrow indicates the approximate future location of the property at 355-359 Adelaide Street West (Ng)



4. Detail of the 1837 'Map of the Military Reserve' by William Hawkins, Deputy Surveyor, showing the subdivision of the land west of Peter Street and east of Garrison Creek. The subject property, marked by an arrow, is just within the arc that represented the area of land formerly allocated for the Reserve. The new plan indicates ambitious town planning with the wider Wellington Place intended as a grand avenue terminated by two squares and its termination in two squares and the wide north-south axis of Brock Street which was a continuation of Spadina Avenue, north of Lot (Queen) Street. (Ng)



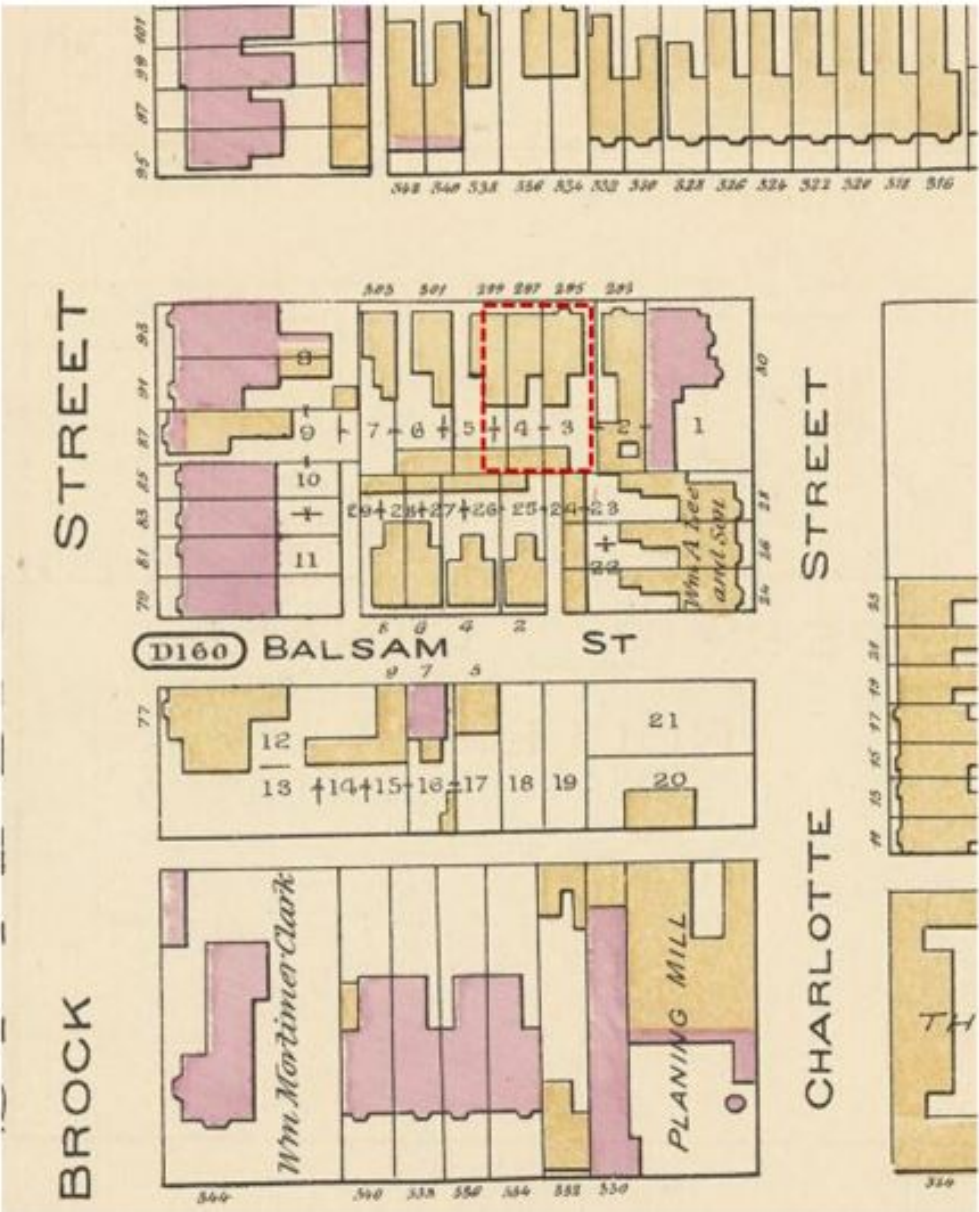
5. Detail of the Hawkins map, as above, showing the property owned by John H. Dunn on the east side of Brock Street (now Spadina Avenue) between King Street and Lot (now Queen) Street. Newgate Street, now known as Adelaide Street bisections the property. The arrow indicates the approximate location of the subject property at 355-359 Adelaide Street West. The lot boundary between the Dunn and Crookshank properties indicates the location of the future Charlotte Street. (Ng)



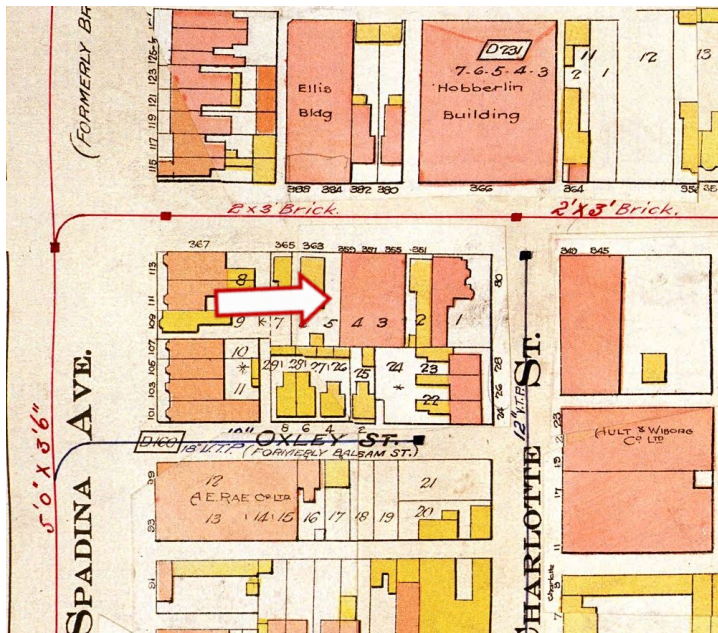
6. 1857, Fleming, Ridout and Schreiber, *Plan of the City of Toronto* showing Catherine Street (dashed arrow) leading to the Dunn estate and Wellington Place connecting Victoria Square to Clarence Square. The location of the subject property at 355-359 Adelaide Street is indicated with the solid red arrow. (Ng)



7. 1858 Boulton's Map indicating the extent of the development of the Dunn Estate (arrows as above) [CTA]



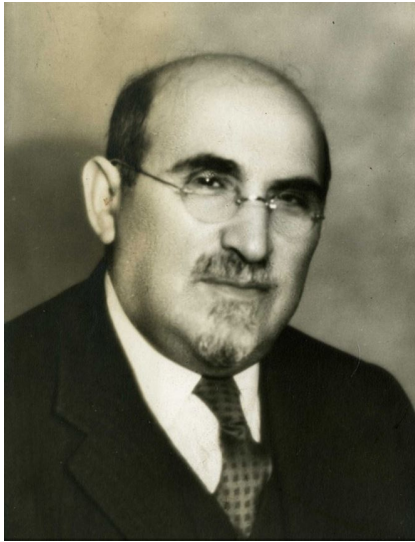
8. Goad's Atlas, 1884 showing Plan D160 bound by Adelaide on the north, Charlotte to the east, Brock (Spadina Avenue) with lots 12-21 facing Balsam on the south. The subject property was then known as 295-299 Adelaide Street West and is indicated by the dotted rectangle. (CTA)



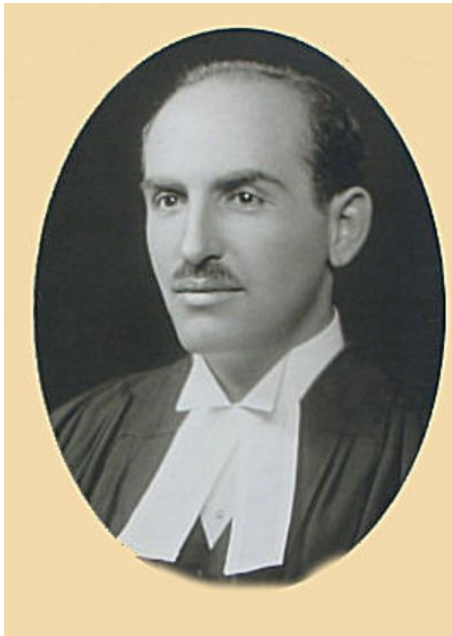
9. 1924, Goads Atlas, showing the completed factory building at 355-359 Adelaide Street West. (CTA)



10. Richmond Street looking west with the Gelber Building on the right showing the "Gelber Brothers Limited" signage on the west façade, the five-and-a-half storey addition designed by Brown in 1923 and the original, four-and-a-half storey Gelber Building designed by Louis S Yolles in 1910 to the left. Across Duncan Street, to the left, is the New Textile Building, commissioned by the Gelbers in 1923-4 and designed by Brown. (Toronto Historical Board, April 1991)



11. Moses Gelber, 1925 (left) (Ontario Jewish Archives)
12. Sylva Gelber, nd, (centre) (<http://www.sylvagelber.ca/about/>)
13. Marvin Gelber, 1970 (right) (Lochnan, fig. 2)



14. Edward Elisha Gelber (left) Osgoode Hall Law School, Class of 1934,
(Archives of the Law Society of Ontario)
15. Lionel Gelber, nd, (right) (Munk School, University of Toronto)



16. Benjamin Brown with Arthur McConnell, Primrose Club (now the University of Toronto Faculty Club), Willcocks Street, 1920 (HP, 2020)



17. Benjamin Brown, Beth Jacob Synagogue, (now Holy Trinity Russian Orthodox Church), 23 Henry Street, 1921-22 (HP, 2020)



18. Gelber Building, combining the original four-and-a-half storey, 1910 building by Leo S. Yolles, architect, and the 1923, five-and-a-half storey addition by Benjamin Brown, architect (far right), at 217-225 Richmond Street West (Toronto Historical Board, April 1991)



19. Benjamin Brown, New Textile Building for the Gelber Brothers, (left)
205-215 Richmond Street West (HP, 2020)

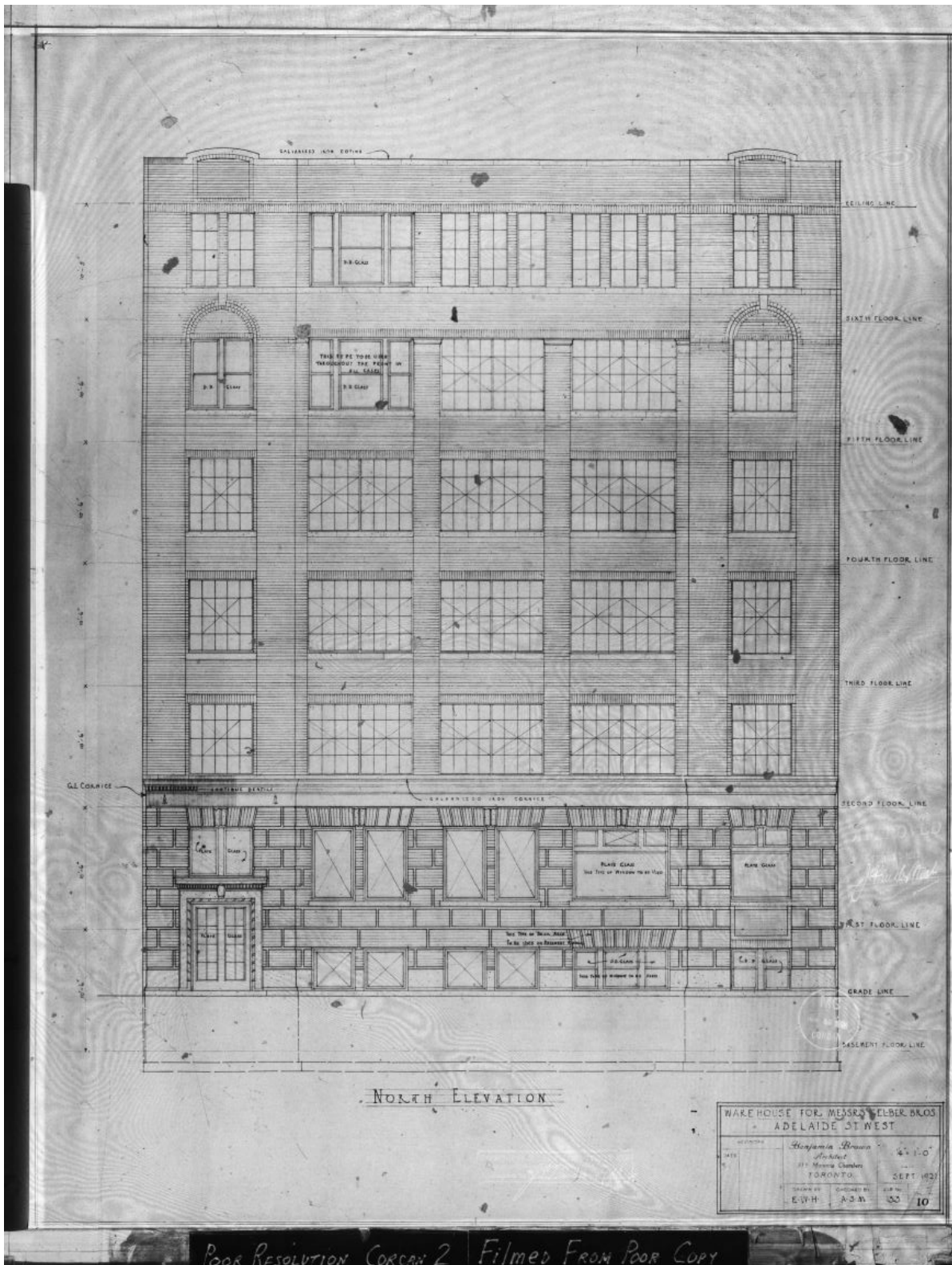
20. Benjamin Brown, Commodore Building, entrance detail (right), 315-17 Adelaide St. W., 1929 (HP, 2020)



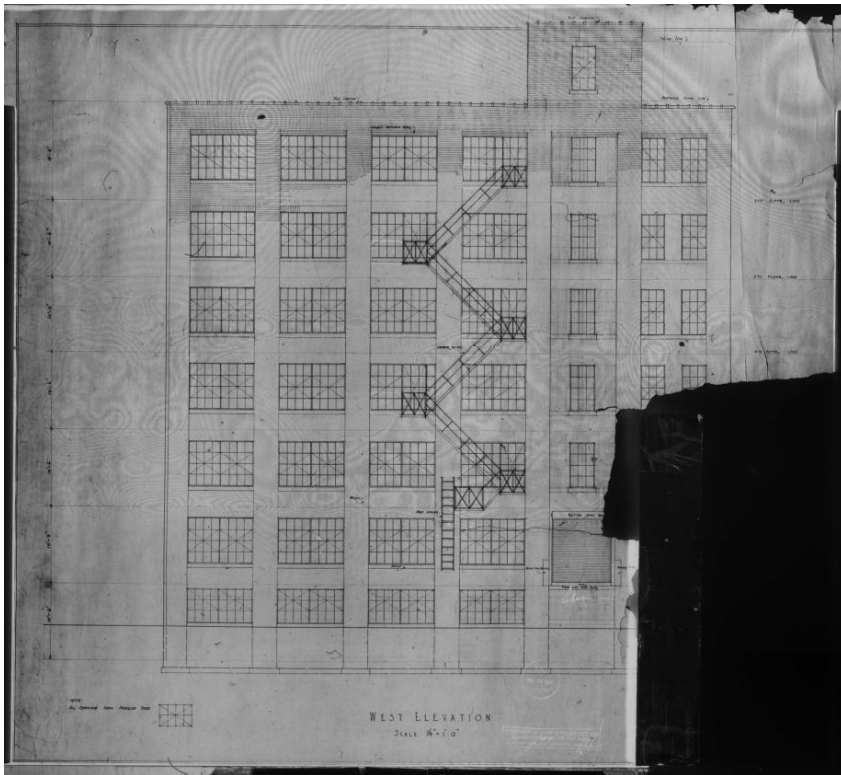
21. Benjamin Brown, Tower Building (left), 117 Spadina Avenue, 1927-8 and Balfour Building (right), 110 Spadina Avenue, 1929-30 (HP, 2020)



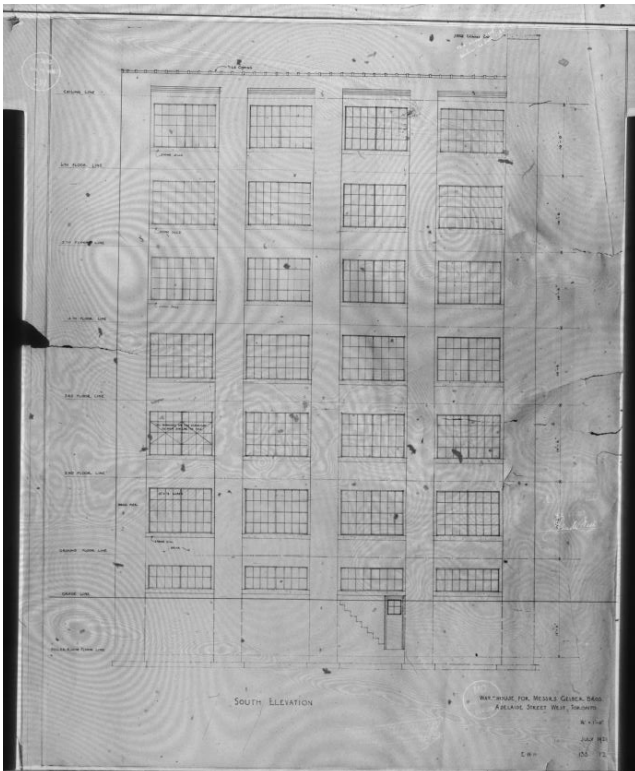
22. Benjamin Brown, Paradise Theatre, 1006 Bloor Street West (1937) with recent rehabilitation and additions including the Rialto restaurant initiated in 2014 (HP, 2020)



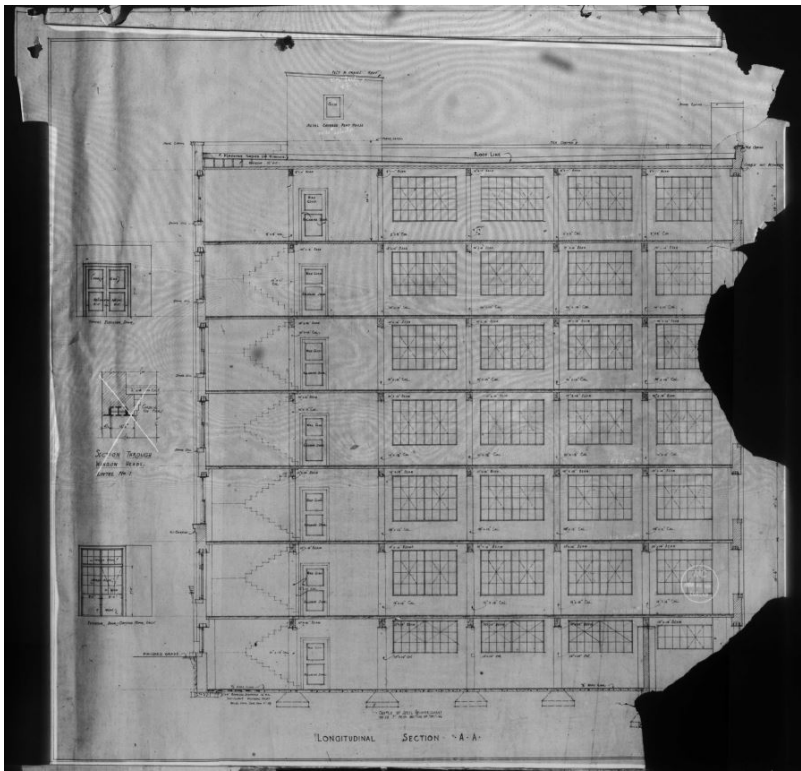
23. Benjamin Brown, "Warehouse for Messrs. Gelber Bros." Principal North Elevation, September, 1921. (City of Toronto, Building Records)



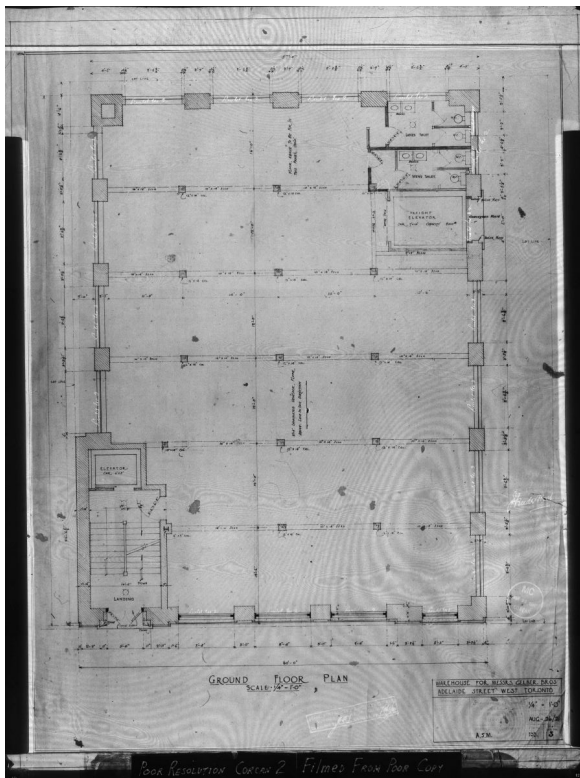
24. Benjamin Brown, "Warehouse for Messrs. Gelber Bros." West (side) Elevation, September, 1921. (City of Toronto, Building Records)



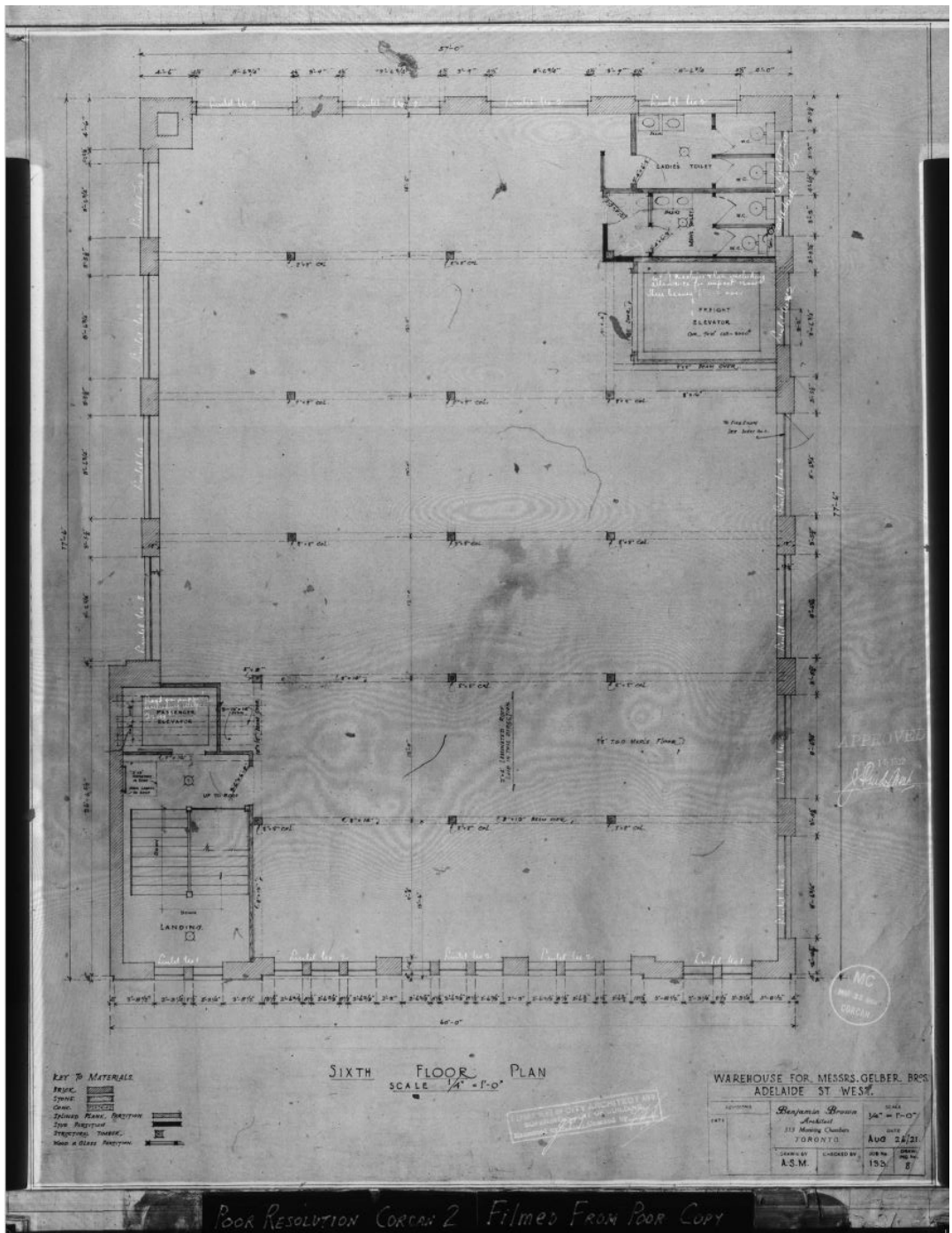
25. Benjamin Brown, "Warehouse for Messrs. Gelber Bros." South (rear) Elevation, September, 1921. (City of Toronto, Building Records)



26. Benjamin Brown, "Warehouse for Messrs. Gelber Bros.", Longitudinal Section AA, September, 1921. (City of Toronto, Building Records)



27. Benjamin Brown, "Warehouse for Messrs. Gelber Bros.", Ground Floor Plan, September, 1921. (City of Toronto, Building Records)



28. Benjamin Brown, "Warehouse for Messrs. Gelber Bros.", Sixth Floor Plan, September, 1921. (City of Toronto, Building Records) The plan shows the open-plan achieved by the structural system of square piers with enclosed spaces for stairs, washrooms, passenger and freight elevators relegated to two corners.



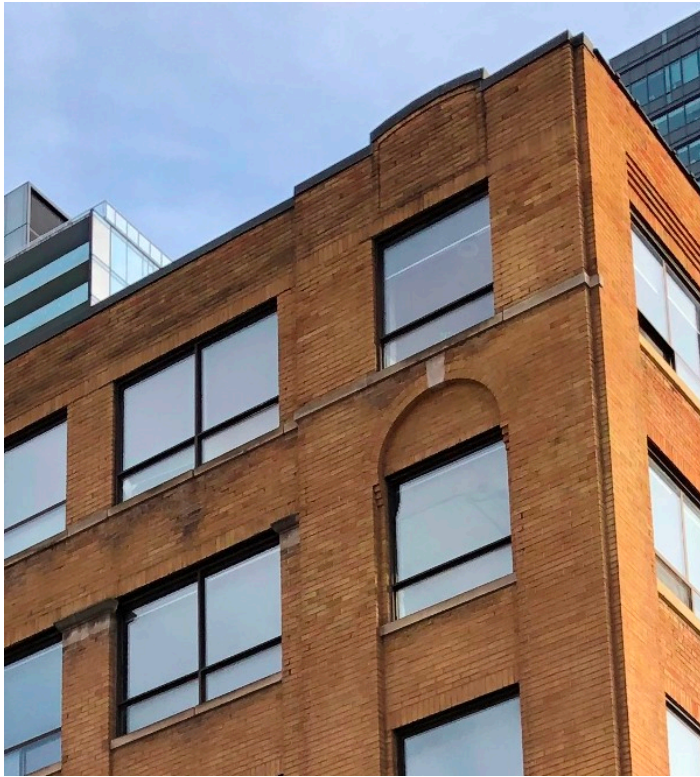
29. 355-35 Adelaide Street West, Principal (north) elevation (HP, 2020)



30. Principal entrance at 355-359 Adelaide Street West (left) (HP, 2020)



31. Doorway detail showing the cartouche with the numbers '355-359' for the building at 355-359 Adelaide Street West (right) (HP, 2015)



32. Photograph showing the details at the upper stories of the principal (north) elevation including the stone sills and belt courses, the stone caps on the pilasters, the arch with keystone and the stepped brick supporting the arch, the panel with its curved head raised above the parapet and the stepping forward of the outer bay. Note also on the side elevation, the stepped bricks above the top floor window (HP, 2020)



33. Principal (north) and side (east) elevations at 355-359 Adelaide Street West (HP, 2020)



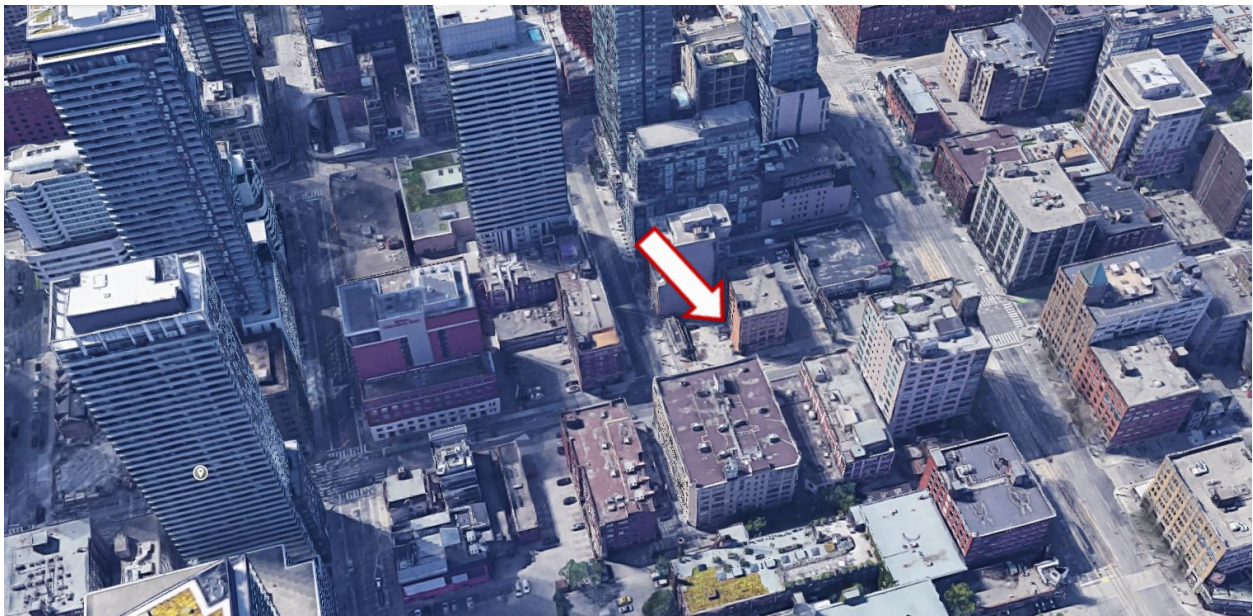
34. Side (west) and rear (south) facades of the building at 355-359 Adelaide Street West (HP, 2020)



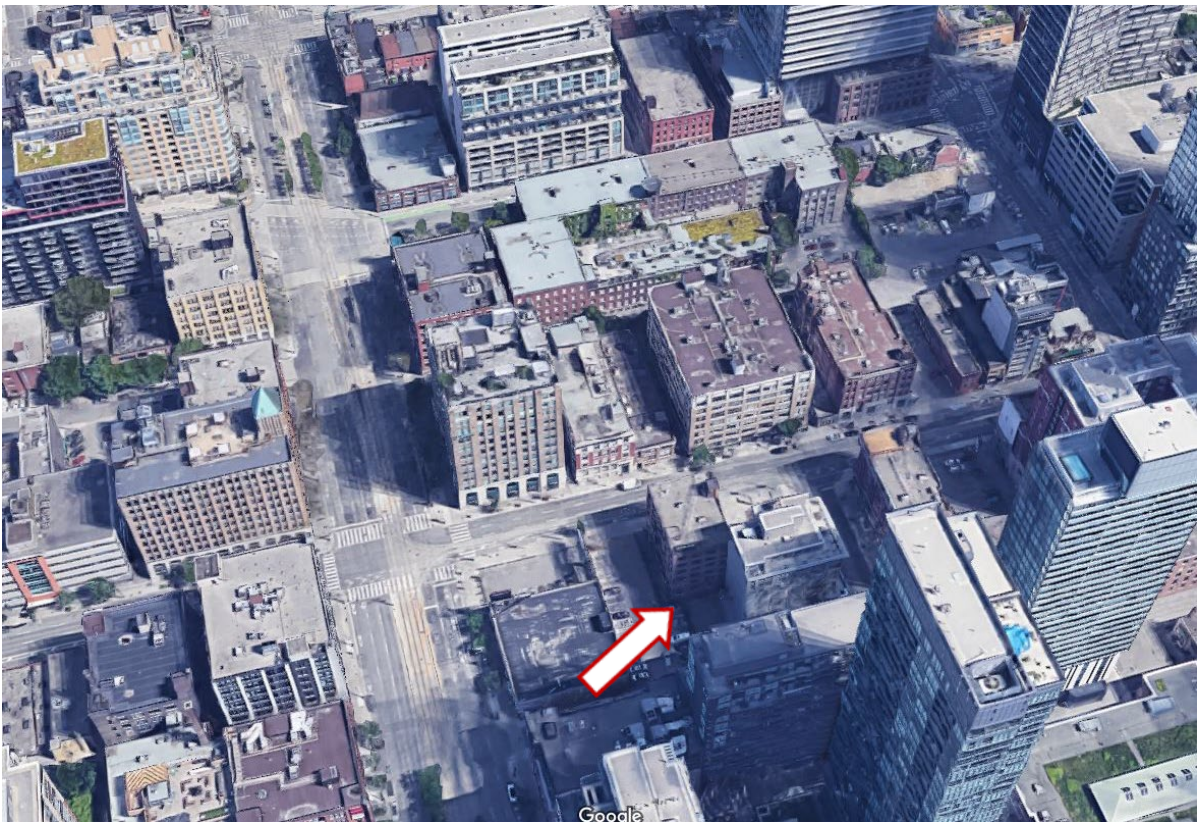
35. Ellis Building, 384 Adelaide Street West, flanked by the Balfour Building, 110 Spadina Avenue and 380 Adelaide Street West representing the architectural styles and scales of the immediate context of 355-359 Adelaide Street. (HP, 2020)



36. MacLean Building, 1914, 345 Adelaide Street West at the intersection with Charlotte Street to the east of 355-359 Adelaide Street West. The building represents a similar typology in terms of scale, design and details. (HP, 2020)



37. Aerial view of Adelaide Street West and the surrounding neighbourhood showing the early 20th-century, low-rise industrial buildings, mid-century parking lots and recent high-rise development. 345 Adelaide Street West is to the left of the arrow indicating the subject property at 355-359 Adelaide Street West (Google Maps, 2021)



38. Aerial View looking north and showing the intersection of Spadina Avenue and Adelaide Street West, with the Tower Building and the Balfour Building at the north-west and north-east corners. The subject property, located to the east of the intersection, is marked with an arrow. (Google Maps, 2021)

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 Moses Gelber
<https://search.ontariojewisharchives.org/Permalink/descriptions273623>
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**STATEMENT OF SIGNIFICANCE
(REASONS FOR DESIGNATION)**

The property at 355-359 Adelaide Street West, 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 355-359 Adelaide Street West is located on the south side of Adelaide Street, east of the intersection with Spadina Avenue. It contains a six-and-a-half storey, brick-clad factory building, designed in the Renaissance Revival style by the architect Benjamin Brown and constructed in 1921-2 for Moses and Louis Gelber.

The property was included on the City's Heritage Register in 2017 and is identified as a contributing property in the King-Spadina Heritage Conservation District, adopted by City Council in 2017 and currently under appeal.

Statement of Cultural Heritage Value

Constructed in 1921-2, the building at 355-359 Adelaide Street West has design and physical value as a well-designed and carefully-detailed example of an early, 20th-century factory building in the King-Spadina neighbourhood. The low-rise, six-storey building has a raised basement, brick cladding and regularly-spaced windows expressive of the internal post and beam factory function which are characteristic features of the type. The design of the principal (north) elevation which is arranged with a base, mid-section and top is also characteristic of the early 20th-century factory in the King-Spadina neighbourhood.

The building at 355-359 Adelaide Street West is representative of the adaptation of the Classical Renaissance style of an Italian palazzo to a factory building. This is seen in the organization of the principal (north) elevation with a rusticated base, a mid-section with pilasters rising four storeys and terminating in stone capitals and with the top or attic storey indicated with the stone belt course and the raised panels at the roofline. The building exhibits further Italian Renaissance Classicism in its use of bilateral symmetry seen in the emphasis on the two outer bays, which are narrower with narrower windows, step slightly forward, feature arches with keystones at the fifth storey and raised segmentally-arched panels of the parapet.

The property has historical value for its association with the Gelber family. Moses and Louis Gelber immigrated to Canada in the 1890s and their entrepreneurship resulted in the creation of several Toronto-based businesses, including the Imperial Manufacturing Company, Gelber Brothers Ltd. and Gelber Realty Ltd. and the construction of many fine warehouse and factory buildings which continue to contribute to the character of the King-Spadina neighbourhood. The Gelber Brothers were philanthropists and leaders in

Toronto's Jewish community, establishing numerous charities including the Federation of Jewish Philanthropies, as well as the Canadian Jewish Congress, the Toronto Zionist Council, the Toronto Hebrew Free School and the Primrose Club. Their exemplary leadership was extended by their children Edward, Marvin, Arthur, Sylva and Lionel who contributed to philanthropic causes as well as being leaders in Canadian politics and the United Nations, Jewish political and cultural organizations, the AGO, the National Ballet, the Monk School of International Affairs and through the federal Department of Labour initiated support for Canadian women's rights to equal pay and benefits. The legacy of their contributions is continued through the Lionel Gelber Prize at the Monk School of Global Affairs at the University of Toronto, the Sylva Gelber Music Foundation, and the Marvin Gelber Print and Drawing Study Centre and the Marvin Gelber Gallery at the Art Gallery of Ontario.

The factory building at 355-359 Adelaide Street West has the potential to yield information that contributes to an understanding of the history and evolution of the King-Spadina neighbourhood as a manufacturing centre particularly as it relates to its identity as the Fashion District. Constructed by the Gelber Brothers as an ancillary building to their business, from the time of its completion in 1922 until 1987, the building was home to a variety of small businesses associated with the production of clothing. Following the decentring of manufacturing from the downtown core, the building was part of the renaissance of the neighbourhood as it was occupied by Grey Advertising who were permitted to change the building from manufacturing to office use.

The factory building reflects the early career of Benjamin Brown (1890-1974), who graduated from the University of Toronto in 1913 and was one of Toronto's earliest Jewish architects. Brown's buildings in the early 1920s contributed significantly to a representation of Jewish community life in Toronto as he designed the Beth Jacob Synagogue on Henry Street, the Hebrew Free School on Brunswick Avenue, the Primrose Club on Willcocks Street and numerous factory buildings for the Gelber Brothers and others including the Spadina Avenue landmarks, the Tower Building and Balfour Building and the Commodore Building, 325 Adelaide Street West. Brown also designed several apartment buildings and private residences as well as the 1937 Paradise Theatre on Bloor Street West. The buildings identified above have all been listed on the City's Heritage Register and two have been designated under Part IV of the Ontario Heritage Act.

Located on the south side of Adelaide Street West, just east of Spadina Avenue, the property at 355-359 Spadina Avenue is important as it maintains and supports the character of the King-Spadina district as an early, 20th-century manufacturing hub in the City of Toronto, maintaining the low to mid-rise scale, and contributing to the material qualities of brick-clad factory buildings with their principal facades detailed in a rich variety of architectural styles.

Completed in 1922, for the first 65 years of its life, the building served as home to various businesses associated with clothing manufacture and the Fashion District identity of the neighbourhood. Its distinctive early 20th-century factory plan has enabled its adaptive re-use throughout its history, including its conversion to office space as part

of the renaissance of the King-Spadina district initiated in the late 1960s. The building is functionally, historically and visually linked to its surroundings.

Heritage Attributes

Design and Physical Value

The following heritage attributes contribute to the cultural heritage value of the building at 355-359 Adelaide Street West as a representative of an early 20th-century factory type building typical of the King-Spadina neighbourhood:

- The setback, placement and orientation of the building on the property on the south side of Adelaide Street West
- The scale, form and massing of the six-and-a-half storey building (including the raised basement) with a flat roof
- The materials including the gold-toned brick cladding, stone details including the door case of the principal entry, sills, keystones and capitals
- composition of the principal (north) façade arranged in a tri-partite composition with a base comprising the first floor and raised basement, a mid-section and a top section comprising the sixth floor
- The composition of the side and rear (east, west and south) facades, as expressive of function and structure as seen in the regular grid of similarly-sized windows reflecting the spacing of the internal structural grid and the exceptions to this such as the blank wall on the east façade where the stair case is located, the smaller windows of the washrooms on the west façade and the projections above the sixth floor on the east and west elevations indicating the location of the passenger and freight elevators.
- The chimney at the building's south-east corner

The following heritage attributes contribute to the design and physical value of the property at 355 Adelaide Street West as a well-designed representative of the Renaissance Revival style:

- The composition and design of the principal (north) façade with its tri-partite division comprising the rusticated base of the raised basement and first floor, the mid-section from the second to fifth storeys with pilasters terminating in plain stone capitals flanked by arches at the outer corners, and the top section including the sixth floor and parapet
- The composition of the design of the principal (north) façade with its bilateral symmetry which puts emphasis on the two outer bays which are narrower with narrower windows, contain the main entrance (at the east side) and terminate in arches at the fifth floor and raised, segmental arched panels at the parapet.
- The stone door case of the entrance elevation with its frame with various mouldings including a rope twist, the cornice with the dentil course and the cartouche with its scroll moulding and the incised numbers '355' and '359'.
- Additional stone details including the base of the building, the keystones of the first floor windows, the keystones in the arches at the fifth floor level.
- The cornice above the first floor which was originally constructed of galvanized iron.

The following heritage attributes contribute to the contextual value of the property at 355 Adelaide Street West as it supports the late 19th and early 20th-century character industrial character of the King-Spadina neighbourhood which typically featured low-rise, brick-clad factory buildings with period style details:

- The scale, form and massing of the brick-clad, six-and-a-half-storey building (including the raised basement) with a flat roof
- The Renaissance Revival details as outlined above
- The design of the principal (north) façade facing Adelaide Street with a traditional classical architectural style and the much plainer and more functional expression of function and structure on the side and rear (east, west and south) elevations