

95 St. Joseph Street - Notice of Intention to Designate under Part IV, Section 29 of the Ontario Heritage Act

Date: January 4, 2022

To: Toronto Preservation Board

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 the property at 95 St. Joseph Street under Part IV, Section 29 of the Ontario Heritage Act.

The property at 95 St. Joseph Street contains a four-storey complex originally known as St. Basil's Seminary and now identified as the Cardinal Flahiff Basilian Centre. The seminary is part of the University of St. Michael's College campus at the University of Toronto and is located to the east of Queen's Park and west of Bay Street in the Bay-Cloverhill neighbourhood.

St. Basil's Seminary was constructed in 1950-51 as part of the Basilian Fathers centennial project to expand St. Michael's College. The Basilian Fathers originated in France in 1828 and following the appointment of Armand-Francoise-Marie de Charbonnel as Archbishop in 1850, arrived in Toronto in 1852. In 1853, the Basilians amalgamated with St. Michael's College and in 1856 relocated the college to the Clover Hill estate. In 1949, to celebrate the college centenary and support its growth and expansion, the Basilians commissioned Ernest Cormier, OC, the Montreal-based architect and engineer who is regarded as one of Canada's most outstanding 20th-century architects, to design new and separate facilities for a high school, university and seminary. The high school, St. Michael's College was located at St. Clair and Bathurst Street. St. Basil's Seminary and the new university building, Carr Hall (1950-54), were designed by Cormier in partnership with Toronto architects, Brennan & Whale. Cormier's design for the seminary incorporated the historic Newman Hall Chapel (1913), designed by the architect Arthur W. Holmes who had authored the St. Michael's College 1920s campus masterplan and, over the course of 40 years, designed several other buildings for the college.

Completed in 1951, and extended in 1959 and 1979-80, the seminary complex is an integral part of the sequence of St. Michael's College buildings constructed over 140 years on the historic Clover Hill estate as part of a Roman Catholic educational enclave

which includes the world-renowned Pontifical Institute for Medieval Studies and the Marshall McLuhan Centre for Culture and Technology. Today, the St. Michael's College campus is distinguished by its collection of low-rise college buildings constructed in a consistent palette of buff brick, limestone and concrete, punctuated by the spires of St. Basil's Church and Carr Hall and set in a series of landscaped open-spaces interwoven with pedestrian pathways which together form a distinct cultural heritage landscape. St. Basil's Seminary is an important contributor to this evolved collection and context of St. Michael's College which forms part of the University of Toronto campus surrounding Queen's Park.

Following research and evaluation under Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation, staff have determined that the property at 95 St. Joseph Street merits designation under Part IV Section 29 of the Ontario Heritage Act for its design, associative and contextual value.

An Official Plan and Zoning By-law Amendment application has been submitted to permit the redevelopment of the property at 95 St. Joseph Street with a 39-storey, mixed-use building with a 12-storey podium. The proposed development would retain the front façade of the existing building, remove the later 1979-80 projecting fourth-floor addition and restore the original façade features. The interior chapel will be relocated, and will no longer be an active place of worship. It is proposed to be a multi-purpose amenity space within the development. The remainder of the existing four-storey St. Basil's Seminary and the Newman Hall Chapel would be demolished.

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.

Designation enables City Council to review proposed alterations, 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 95 St. Joseph Street under Part IV, Section 29 of the Ontario Heritage Act, in accordance with the Statement of Significance: 95 St. Joseph Street, (Reasons for Designation) attached as

Attachment 3 to the report, January 4, 2022, from the Senior Manager, Heritage Planning.

2. If there are no objections to the designations, City Council authorize the City Solicitor to introduce the bills 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

At its meeting of April 24, 2019, the Toronto and East York Community Council adopted the item '95 St. Joseph Street - Official Plan Amendment and Zoning Amendment Application - Preliminary Report' and directed Staff to schedule a community consultation meeting for the lands pertaining to 95 St. Joseph Street.

[Agenda Item History - 2019.TE5.31 \(toronto.ca\)](#)

The property at 95 St. Joseph Street is located within the study area of the University of Toronto St. George Campus - Official Plan Amendment and was identified for its heritage potential during a preliminary reported adopted by Council in 2018.

[Agenda Item History - 2018.TE34.88 \(toronto.ca\)](#)

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. A property may be designated under section 29 of the Act if it meets one or more of the provincial criteria for determining whether it is of cultural heritage value or interest.

<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. A 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 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://gov.on.ca)

COMMENTS

The property at 95 St. Joseph Street is located in the study area of the University of Toronto St. George Campus - Official Plan Amendment and was identified for its heritage potential during a preliminary report adopted by Council in 2018.

An Official Plan and Zoning By-law Amendment application has been submitted to permit the redevelopment of the property at 95 St. Joseph Street with a 39-storey, mixed-use building with a 12-storey podium. The proposed development would retain the front façade of the existing building, remove the later, 1979-80 projecting fourth-floor addition and restore the original façade features. The interior chapel will be relocated, and will no longer be an active place of worship. It is proposed to be a multi-purpose amenity space within the development. The remainder of the existing four-storey St. Basil's Seminary and the Newman Hall Chapel would be demolished.

Heritage Planning staff undertook research and evaluation of the property at 95 St. Joseph Street to determine if the property merits designation under Part IV, Section 29 of the Ontario Heritage Act by applying Ontario Regulation 9/06 criteria prescribed for municipal designation under the Act. Staff determined that the property meets the criteria under all three categories of design and physical, historical associative, and contextual value. As such, the property is a significant built heritage resource. The findings are outlined in the Research and Evaluation Report, below.

95 ST. JOSEPH STREET

Research and Evaluation according to Ontario Regulation 9/06



Photograph of St. Basil's Seminary, looking west on St. Joseph Street, 1951 (Basilian Annals, 1951, p. 31)



St. Basil's Seminary, 95 St. Joseph Street, principal (north) façade, 1950-51, with the 1979-80, projecting, top floor addition (Heritage Planning [HP], 2021)

1. DESCRIPTION

95 ST. JOSEPH STREET - ST. BASIL'S SEMINARY	
ADDRESS	95 St. Joseph Street
WARD	11 - University-Rosedale
LEGAL DESCRIPTION	PLAN D 65 LOT 6 TO 16
NEIGHBOURHOOD/COMMUNITY	University of St. Michael's College, Bay-Cloverhill Neighbourhood
HISTORICAL NAME	St. Basil's Seminary
CONSTRUCTION DATE	1950-51
ORIGINAL OWNERS	Basilian Fathers
ORIGINAL USE	Seminary
CURRENT USE	Monastery
ARCHITECT/BUILDER/DESIGNER	Ernest Cormier with Brennan & Whale
DESIGN/CONSTRUCTION/MATERIALS	Brick cladding with stone
ARCHITECTURAL STYLE	Traditional Modernism
ADDITIONS/ALTERATIONS	(See Section 3 below)
CRITERIA	Design, associative and contextual
HERITAGE STATUS	N/A
RECORDER	Heritage Planning: Marybeth McTeague
REPORT DATE	January 2022

2. BACKGROUND

This research and evaluation section of the report describes the history, architecture and context of the property at 95 St. Joseph Street 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 they merit designation under Part IV, Section 29 of the Ontario Heritage Act. A property may be designated under section 29 of the Act if it meets one or more of the provincial criteria for determining whether it is of cultural heritage value or interest. 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 located in Attachment 3.

i. HISTORICAL TIMELINE

Key Date	Historical Event
	The area now known as the City of Toronto is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples, and is now home to many diverse First Nations, Inuit and Métis peoples. Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit (1805), and the Williams

	Treaties (1923) signed with multiple Mississaugas and Chippewa bands
1797	Following the establishment of the Town of York as the Capital of Upper Canada by Lieutenant Governor John Graves Simcoe, the surrounding lands are surveyed and subdivided for settlement. Park Lots 9 is granted to James Buchanan Macaulay and Park Lot 10 is granted to John Elmsley
1805	Following the death of John Elmsley Sr. in 1805, the Elmsley family return to England
c.1818	The Elmsley and Macaulay families agree to a land swap which allows both to have frontage on Yonge Street. The Elmsley family owns the north half of Lots 9 and 10 above College Street and the Macaulay family owns the south half of the lots below College Street
1827	Captain John Elmsley, son of John Elmsley, returns to York to manage the family estate
1829	Elmsley develops the Clover Hill estate building Clover Hill house while living in a log building known as Barnstable
1851	Following the arrival from France in 1850 of Armand-Francois-Marie Charbonnel, the newly appointed Archbishop of Toronto, St. Michael's College was established by the Christina Brothers in the Bishop's Palace at 200 Church Street
1853	Following the arrival of the Basilian Fathers in Toronto in 1852, to undertake the education of priests, they amalgamated in 1853 with St. Michael's College to provide education for priests and laymen
1856	Elmsley offers 4 lots of his Clover Hill estate to the Basilian Fathers who establish St. Basil's Parish Church and St. Michael's College to the east of the renovated Barnstable House
1856-1903	St. Basil's Church and St. Michael's College expand with a series of renovations and extensions
1863	Remegius Elmsley son and heir of Captain John Elmsley inherits the estate on his father's death
c.1890	Remegius subdivides a portion of his estate creating Elmsley Place where 9 grand house-form dwellings are constructed over the next decade
1913	Bishop Neil McNeil founds Newman Hall, a club for St. Michael's College students and locates it in a large house at 97 St. Joseph Street. A small chapel designed by A. W. Holmes is constructed in the garden of the house
1921	Following the death of Remegius Elmsley in 1910, Nina Elmsley, his wife, bequeaths the remainder of the Elmsley estate to St. Michael's College. A. W. Holmes begins a masterplan for the college
1922	Newman Hall, now known as the Newman Centre relocates to the west side of the University of Toronto campus at the north-west corner of Hoskin Avenue and St. George Street. By 1928, the

	Newman Hall Chapel on St. Joseph Street has been converted for use as an automobile paint and refinishing shop
1929	The Pontifical Institute for Medieval Studies is founded at St. Michael's by Father Henry Carr and Etienne Gilson
1936-1938	The expansion of the St. Michael's campus is underway with the construction of Teefy Hall and the Pontifical Institute for Medieval Studies on Queen's Park Crescent and Brennan Hall and its refectory at the end of Elmsley Place, all to the designs of A. W. Holmes
1948	As a centennial project, the Basilian Fathers seek to separate the three functions of St. Michael's College, the high school, college and seminary into three standalone buildings and commission the architect and engineer, Ernest Cormier. With local architect, J. F. Brennan, Cormier undertakes the project for St. Michael's College high school at Bathurst Street and St. Clair Avenue
1950-1951	The second centennial project, St. Basil's Seminary is constructed at 95 St. Joseph Street to the designs of Ernest Cormier with local architects Brennan & Whale. The existing Newman Hall Chapel is integrated into the new complex and intended to be used as a gymnasium
1950-1954	Carr Hall, at 100 St. Joseph Street, is the third centennial project and new facility for St. Michael's College is constructed to the designs of Ernest Cormier with Brennan & Whale
1959	Brennan & Whale extend the east wing of St. Basil's Seminary with classrooms
1963	The Marshall McLuhan Centre for Culture and Technology is created by St. Michael's College as a base for Marshall McLuhan's research. In 1968 the centre is located in a former carriage house at 39A Queen's Park Crescent
1965	Alterations are undertaken to the chapel ceiling and altar by William H. McElcheran
1969-70	The John M. Kelly library, designed by John J. Farrugia is constructed to the west of St. Basil's Seminary on St. Joseph Street
1979-1980	St. Basil's Seminary is extended at the fourth floor level with a design by John J. Farrugia
1988-1989	Rambusch of Canada Ltd. undertake alterations to the chapel in accord with the new liturgical directives after Vatican II
2001	Sam Sorbara Hall, a men's residence designed by the Carlos Ott Partnership is constructed opposite the seminary on the north side of St. Joseph Street adjacent to the original St. Basil's Church and Odette Hall
2018	The property at 95 St. Joseph Street is located in the study area of the University of Toronto St. George Campus - Official Plan Amendment and is identified for its heritage potential during a preliminary reported adopted by Council in 2018.

ii. HISTORICAL BACKGROUND

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

It should be noted that due to Covid-19 various archives were not accessible during the preparation of this report and that new and relevant information on the subject property may be forthcoming following public access to these archival records.

Bay-Clover Hill Neighbourhood

The property at 95 St. Joseph Street, containing St. Basil's Seminary completed in 1951 is part of the campus of the University of St. Michael's College, University of Toronto which occupies the west side of the Bay Clover Hill neighbourhood, located south of Bloor, north of College Street and, with Bay Street as its central axis, stretches east from Yonge Street to Queen's Park Crescent in the west. Before the current St. Basil's seminary, a seminary was part of the original college established in 1856 and the history of the college is an integral part of the history of the seminary. (Figures 1-3)

Following the establishment of the Town of York, by the British, Lieutenant Governor John Graves Simcoe as the capital of Upper Canada in 1793, the land surrounding the town was surveyed for settlement. The Bay Clover Hill neighbourhood is located on land that through the survey was part of the northern half of two (Lots 9 and 10) of the series of 100-acre "park lots" where military officers and government officials established estates in the late-18th and early-19th centuries. In 1797, James Macaulay was granted Park Lot 9 and John Elmsley, the Honourable Chief Justice, Park Lot 10. After 1818, the two families re-apportioned the two lots between themselves so that each had frontage on Yonge Street. The Macaulay family took the land south of College to Queen Street and the Elmsley family took that north of College extending to Bloor. (Figure 4)

John Elmsley and Clover Hill Estate

It was Elmsley's son, Captain John Elmsley (1801-1863), who would name the family estate, which included a prominent rise in the ground, Clover Hill. Following the death of John Elmsley Sr. in 1805, the Elmsley family had returned to England. John Elmsley Jr. served in the Royal Navy from 1815, retiring on half-pay in 1824, "disheartened with a profession which had 'for its sole object the destruction of the Human Species'."¹ In 1825, he returned to the family estate as a gentleman farmer. He would also serve as a member of the Executive Council (1831-3) and the Legislative Council (1836-41). He was elected a director of the Bank of Upper Canada in 1828, was a founder of the Home District Agricultural Society in 1830, an incorporator of the British American Assurance Company in 1833 and a major shareholder in the Welland Canal Company. Elmsley was elected a director of the City of Toronto and Lake Huron Rail Road Company in 1837. He also served as captain on steamer ships including a 475-ton steamship, which he purchased with Donald Bethune and christened "Sovereign" in

¹ Pilon, entry for John Elmsley, *Dictionary of Canadian Biography, Volume IX*.

1843 which, it has been suggested, was undertaken in order to fund his charitable commitments.²

Elmsley began the construction of Clover Hill House in 1829 and lived in a refurbished log structure known as Barnstable. In 1831 he married Charlotte Sherwood, a Catholic, and subsequently converted to Catholicism in 1833. He became a generous benefactor of the Catholic faith and Catholic education. In 1841 he helped to build the first Catholic school in Toronto and assisted in establishing Catholic schools throughout Upper Canada. He donated two acres of his Clover Hill estate to the Sisters of St. Joseph for their convent and provided additional assistance to the Christian Brothers. He was also the founder of the Widows and Orphans asylum, later known as the House of Providence. He assisted with the construction of St. Michael's Cathedral from 1845 and on its completion in 1848 assumed a portion of the debt. At this time, he subdivided a portion of the Clover Hill estate to the south, naming the streets after his favourite saints: St. Joseph, St. Mary, St. Alban (now Wellesley) and St. Thomas. On his death in 1863, Captain Elmsley was buried in St. Michael's Cathedral, but he had made provisions for his heart to be buried in the west wall of St. Basil's Church (Figures 5-9)

St. Michael's College and St. Basil's Church

In 1852, the Basilian Fathers arrived in Toronto to educate men for the priesthood. In 1853, they had amalgamated with St. Michael's College, which had been founded in 1851 by the Christian Brothers. Under the Basilians' leadership, the college became an important institution for the education of priests and laymen. In answer to their need for expanded facilities, Elmsley offered four lots on his estate to the Basilian fathers on the condition that they also construct a neighbourhood church. In 1856, St. Basil's Church and the adjacent Odette Hall were constructed to the designs of the architect, William Hay. (Figure 6)

The Basilian Fathers order was founded in France in 1822 in defiance of the restrictive laws and persecution imposed during the Reign of Terror with education as their principal mandate. The founders chose St. Basil the Great (330-379), a leader in communal monasticism, who sought a balance between work and prayer and cared for the poor and underprivileged, as their patron saint. As an educator he integrated classical secular learning into Christian education. The Basilian's motto is "Bonitatem et disciplinam et scientiam docet me" ("teach me goodness, discipline and knowledge"). In 1850, Armand-Francois-Marie Charbonnel, a student of the Basilian Fathers was appointed Archbishop of Toronto and immigrated to the city. With four other Basilians, teaching began at the Bishop's Palace adjacent to St. Michael's Cathedral in 1852. In 1956, St. Michael's College relocated to Clover Hill and St. Basil's parish was established. The college operated as a high school, college and a minor seminary. In the late 1940s, architect and engineer Ernest Cormier was appointed to provide separate facilities for each of these three functions. While the college and seminary would remain on the original Clover Hill estate, St. Michael's High School would relocate to its current location at Bathurst Street and St. Clair Avenue.

² Pilon, entry for John Elmsley, *Dictionary of Canadian Biography*, Volume IX.

As the college grew in the late-19th century, facilities expanded with the extension of the original Odette Hall with a wing constructed to the south-east by William Thomas, a north extension in 1878 and a further extension to the south-east wing by Arthur W. Holmes in 1902-3. The church was also extended with a new tower and entrance in 1887 to the designs of A. A. Post while the steeple and spire were completed by A. W. Holmes. On his death, Captain Elmsley was buried in St. Michael's Cathedral, but he had made provision for his heart to be buried in the west wall of St. Basil's Church. (Figures 7-9)

Elmsley Place

After John Elmsley's death in 1863, his widow, Charlotte, continued to live at the Clover Hill estate. Barnstable house was rebuilt following the marriage of their son and heir, Remegius Elmsley (1841-1910) to Nina Bradshaw (1844-1930) in 1870. In 1890, Remegius Elmsley created a small subdivision of 12 residential lots with 10 of them facing the new Elmsley Place planned on axis to terminate at the front of Barnstable in a semi-circular drive. Six large fashionable houses straddling the lots were built on Elmsley Place with a seventh facing St. Joseph Street.³ The five remaining houses, built to the designs of the city's leading architects, including Langley & Langley, M.B. Aylesworth and John M. Lyle, continue to present a sequence of meticulously designed and detailed structures representing the height of late 19th-century architectural fashion in their orange-toned redbrick cladding with Queen Anne, Tudor Revival and Neo-Classical style elements. Following the death of Remegius in 1910, Nina continued to live at Barnstable until 1921 when the remainder of the Elmsley family estate was donated to St. Michael's College. (Figures 10-13)

Newman Hall and Chapel

In 1913, Newman Hall, or Newman Club, as it was also known, opened with the adaptive re-use of a house-form building at 97 St. Joseph Street, on the south side of St. Joseph Street. Newman Hall was part of a Canadian-wide movement which originated in the late 1890s following the writings of John Henry Cardinal Newman (1801-1890) and was intended to provide social facilities for Catholic students, integrating the Catholic faith within a university setting. Archbishop Neil McNeil purchased and furnished the house and it operated under the guidance of the Rev. Thomas F. Burke. A chapel, designed by Arthur W. Holmes in 1913, and dedicated to St. Thomas Aquinas, was constructed behind the house. (Figures 14-15)

In 1922, Newman Hall, now known as the Newman Centre relocated to its current location at the north-west corner of St. George Street and Hoskins Avenue on the University of Toronto's west campus. After the relocation, the property at 97 St. Joseph served as a fraternity house, a rest home and hospital and finally as a rooming house before it was demolished to make way for the new seminary in 1950. From 1928, city directories⁴ indicate that the chapel was used as an automobile paint shop and paint supply facility. In the late 1940s, just before the new seminary building was constructed,

3 2 Elmsley Place was designed as a semi-detached house with one half facing St. Joseph Street.

4 This use is also indicated on the Underwriter Insurance maps from 1930-1945.

the chapel served as a Band Room for St. Michael's College.⁵ When the new seminary was built between 1950 and 1951, the former chapel was retained and intended to be used as a gymnasium. The chapel building was integrated with the new seminary complex, with its original, north-facing entry elevation forming a picturesque backdrop to the west courtyard adjacent to the new chapel and dining hall, conveying the earlier history of the property.

St. Michael's College Expansion

With the final donation of the remainder of the Elmsley Estate to St. Michael's, the college was able to expand its programs and facilities. In the early 1920s, the college campus was primarily characterized by grand late Victorian, red brick-clad house-form properties that faced Queen's Park Crescent and Elmsley Place and the more modest houses that lined the south side of St. Joseph Street along with the Sisters of St. Joseph Convent. This would change over the next three decades as buildings in stone, buff brick and concrete would be constructed around a sequence of semi-enclosed landscaped spaces which extended the original 1850s college comprised of St. Basil's Church and Odette Hall into a 20th-century university campus which in its scale, materials and design would, like other University of Toronto colleges and North American campuses, integrate historic collegiate traditions.

Teefy Hall, a u-shaped, four-and-a-half-storey, stone-clad building facing Queen's Park Crescent and containing the Pontifical Institute for Medieval Studies and male residences was designed in 1929 by the Arthur W. Holmes, the architect of the Newman Hall Chapel. In choosing to have the first of these buildings, Teefy Hall and the Pontifical Institute face Queen's Park Crescent, Holmes emphasized the importance of St. Michael's College within the University of Toronto as this college building contributed to the ring of University of Toronto buildings surrounding Queen's Park. This was followed in 1937 by Brennan Hall, also designed by Holmes, who placed the main entrance at the west end of the hall so it terminated the axis of Elmsley Place. While St. Michael's College expanded on the north side of St. Joseph Street, in 1930, on the south side of the street, the Ontario Research Foundation Laboratories were constructed to the designs of Mathers & Haldenby with an addition in 1946. The building is now known as the Muzzo Family Alumni Hall. (Figures 16-21)

In 1950, in anticipation of the celebration of the 100th anniversary of St. Michael's College in 1952, the four-and-a-half-storey, stone-clad Carr Hall, named for the Father Henry Carr, co-founder of the Pontifical Institute of Medieval Studies and a leader in Roman Catholic religious education, was designed by Ernest Cormier, OC, with Brennan & Whale. Carr Hall was followed in 1955 by Elmsley Hall, a men's residence, designed by Brennan & Whale, also clad in stone. Finally in 1969, the concrete-clad, four-storey John M. Kelly Library, designed by John J. Farrugia was added on the south side of St. Joseph Street. The grand late-19th century houses and their outbuildings on Elmsley Place and Queen's Park Crescent were adaptively re-used as residences for students and teachers as well as for college programs and the law faculty. They also housed the Centre for Culture and Technology, which was from 1968 onward the base

⁵ *Basilian Annals*, 1951, p. 32.

for the globally renowned Marshall McLuhan's research, whose innovative concepts of the "global village" and "the medium is the message" made McLuhan "one of the most celebrated scholars in the world."⁶ In 2001, a new men's residence building, the five-and-a-half storey, buff-brick clad, Sam Sorbara Hall, adjacent to St. Basil's Church and Odette Hall became the most recent addition to the SMC Campus. (Figures 22-27)

St. Basil's Seminary

As part of the expansion of St. Michaels College, and in celebration of the Basilians Centennial of the Basilian Fathers in Toronto (1850-1950), in 1949, the original three functions of St. Michael's College, the school, the university and the seminary would be split into three separate buildings with three distinct locations. The high school would be located at Bathurst and St. Clair Avenue. The new university building, as noted above, was Carr Hall. Plans for the new seminary retained its location so that it was part of the urban, Roman Catholic, college campus locating it on the south side of St. Joseph Street where the 1913 Newman Hall Chapel still stood. The new building would include a chapel, dining hall, offices, library classrooms and residential accommodation. The Montreal-based architect and engineer, Ernest Cormier, OC, was commissioned to undertake all three projects, and, as at Carr Hall, the commission would be carried out in partnership with the Toronto architects, Brennan & Whale.

The property, including lots 6-16 of Plan D65 which had been part of the Elmsley Estate donated to the College, was purchased by the Basilian Fathers for \$1 in April of 1951 and a mortgage was taken out in August 1951.⁷ Demolition of the houses on the property, at 85-99 St. Joseph Street was undertaken in 1950,⁸ but the former Newman Hall chapel at 97 St. Joseph Street, was retained and integrated into the design. (Figure 28) By the end of 1951, the new three-and a half-storey, buff-brick clad with stone, seminary building was complete.⁹

The new seminary building was originally intended to provide teaching facilities and accommodation in a communal setting for students preparing for the priesthood. In 1959, an additional two-storey wing was added on the east side of the college by Brennan & Whale which provided additional classrooms for the seminary. In 1965, the chapel ceiling was replaced with the current suspended ceiling designed by William H. McElcheran.¹⁰ In 1979-1980, an addition which extended the third floor on the principal north elevation was undertaken by the architect John J. Farrugia, who 10 years earlier had designed the Kelly Library. An elevator was also added at the north-west corner of the principal façade, making entrance to the complex universally accessible. The seminary became known as St. Basil's College and, in partnership with other Catholic institutions such as the Toronto School of Theology, broadened the scope of its educational focus. In the 1980s, with a drop in seminary enrollment, the top two floors

6 Marshall McLuhan Plaque, Historic Sites and Monuments Board of Canada

7 Land Registry Office records, Book 615A, Instrument numbers 74868 and 76226.

8 City directories and assessment rolls indicate that the houses were still extant and occupied until late 1950.

9 City directories and assessment rolls indicate the building was partially constructed in May of 1951 and complete by the end of that year.

10 City of Toronto Building Records, File 3153, Drawings by W. H. McElcheran, May 9, 1965.

were altered to accommodate retired Basilian priests in both independent and assisted living quarters.

Cardinal Flahiff Basilian Centre

St. Basil's Seminary, which had been re-named St. Basil's College in the early 1960s, was again re-named the Cardinal Flahiff Basilian Centre to honour Cardinal Flahiff who died in 1989. George Bernard Cardinal Flahiff (1905-1989) was a member of the Basilian order, Archbishop of Winnipeg, and a significant leader in the Roman Catholic Church. In 1927, Cardinal Flahiff joined the Basilian order, studying at St. Michael's College seminary and was ordained in 1930. From 1954-1961 he served as Superior General of the Basilian Fathers. In 1961, he was appointed Archbishop of Winnipeg and elevated to Cardinal in 1969. From 1963-5, he was the President of the National Council of Canadian Bishops. He served on the Second Vatican Council from 1962-5 and in 1967 was made a Member of the Synods of Bishops in Rome. In 1978, he was a participant in the Conclaves that elected Popes John Paul I and John Paul II. Cardinal Flahiff retired as Archbishop of Winnipeg in 1982 and moved back to St. Basil's Seminary in Toronto, where he lived until his death in 1989.

Architect: Arthur W. Holmes

The architect Arthur W. Holmes (1863-1944) was the primary architect of the Catholic Church in Southern Ontario from 1904 until his death in 1944. From 1895-1938 he contributed to the design of many of the buildings at St. Michael's College - adding the steeple and spire to the original St. Basil's Church and extending Odette Hall. In 1913 he designed the Newman Hall chapel which was dedicated to St. Thomas Aquinas. Following the bequest of the Elmsley estate to St. Michael's College in 1921, Holmes created a Masterplan for the college. His designs for the Pontifical Institute for Medieval Studies and Teefy Hall 1935-6, as well as Brennan Hall 1938, and the College Refectory 1938, would give the college a new identity, established its role alongside the other University of Toronto colleges facing Queen's Park and provided an architectural language for the buildings that followed after the Second World War.

Arthur William Holmes was born in England and apprenticed with the architect George Edmund Street from 1879 until Street's death in 1881. In 1885, Holmes immigrated to Canada and set up an office in Toronto before joining Joseph Connolly as a student and draftsman from 1887-1991. Connolly was the architect for the Roman Catholic Church and his work concentrated on commissions for the Church. It was during his apprenticeship with Connolly that Holmes converted to Catholicism. He left Connolly's office to set up a partnership with A. A. Post and together they undertook many commissions for the Church. The practice dissolved in 1895 and Holmes continued as a sole-practitioner. Holmes' commissions extended across Southern Ontario and included churches, rectories, hospitals, parish halls as well as the archbishop's palace in Toronto and the offices for the Catholic Register. Having first apprenticed with G. E. Street who was a leader of the High Victorian Gothic style, Holmes nonetheless became adept at a wide variety of architectural styles including Gothic, Romanesque, Early-Christian basilica, Renaissance and Baroque as well as Beaux Arts Classicism which was most effectively deployed at his most important commission, St. Augustine's

Seminary, 1910-1913, completed just before the Newman Hall Chapel. His buildings at St. Michael's College represent a "stripped down Gothic Revival style best seen in the Collegiate Gothic complex of Brennan Hall and Teefy Hall"¹¹ These were particularly noteworthy for Holmes' selection of Credit Valley limestone and the craftsmanship displayed in the variety of textures and patterns created.

Architect and Engineer: Ernest Cormier, OC

Ernest Cormier (1885-1980) has been described by Phyllis Lambert, CC, Founding Director Emeritus of the Canadian Centre for Architecture, as "the great Canadian architect of the twentieth century."¹² In the monograph on Cormier produced by the Canadian Centre for Architecture, Isabelle Gournay writes that "Cormier has long been regarded in Canada as one of the outstanding architects of his generation, which was demonstrated by his appointment as the Canadian delegate in 1946 for the design of the United Nations permanent headquarters in New York."¹³ In his two-volume *A History of Canadian Architecture*, Harold Kalman describes Ernest Cormier as "a superbly talented Montreal architect"¹⁴ and the "gifted" architect "who best combined the progressive aspects of classical, Art Deco and Moderne manners."¹⁵ Furthermore, "pointing out a third course between historicism and modernism, his work is already considered a milestone in the development of Canadian architecture."¹⁶ The noted architectural critic Adele Freedman has identified him as "the premier public architect of his time and place."¹⁷ (Figures 29-34)

Ernest Cormier was trained and practised as an architect and engineer. Born in Montreal, he studied engineering at the Ecole Polytechnique de Montreal graduating in 1906. He worked briefly for the Dominion Bridge Company before moving to Paris in 1908 to study architecture at the Ecole des Beaux Arts, graduating in 1917. In 1914 he won the Jarvis scholarship from the Royal Architectural Institute of Britain to study in Rome at the renowned British School for two years, interrupting his Paris studies. His pursuits and the influences that he encountered were varied. He continued his engineering studies in 1916 by studying military construction and worked in Paris as an engineer specializing in reinforced concrete structures. There he met the designers who would emerge as the leaders of the Art Deco style, Jacques Ruhlmann, Edgar Brandt and Sue et Mare and, in 1912 with Pierre Patout, worked on the decoration of the transatlantic liner, the France. Cormier's talents and passion spanned architecture, engineering and interior design, including furniture, as well as sculpture and watercolour painting, photography, book binding and gardening. He was an avid bibliophile accumulating over 3,500 books during his lifetime. This rich array of interests and influences informed his professional work. The legacy of his life and work has been collected by the Archives of the Canadian Centre for Architecture.

11 Hill, entry for A. W. Holmes

12 Letter to Heritage Preservation Services, 22 September 2019.

13 Gournay, p. 11.

14 Kalman, Vol. 2, p. 721.

15 Kalman, Vol. 2, p.775.

16 Gournay, p. 11

17 Freedman, p. 113.

On his return from Europe to Montreal, he established his reputation as an architect and engineer with a series of important public commissions. These included the Montreal Courthouse Annex (1920-1926) with L. A. Amos and C. J. Saxe, the monumental design for the University of Montreal campus, begun in 1924, with construction beginning in 1928 and the main building opening in 1943. His 1928 hydroplane hangar at Pointe-aux-Trembles was the first reinforced concrete, arched hangar in North America. In 1938, he was commissioned to design the new Supreme Court of Canada in Ottawa. Other important commissions included the National Printing Bureau, in Hull, 1950-58, and the Grand Seminaire du Quebec City, 1957-60. His contribution as the Canadian delegate to the design of the United Nations Headquarters, was as a sculptor in the creation of the pair of bronze doors with their relief panels for the General Assembly building. His own house at 1418 Avenue des Pins, constructed in 1930-31 and representing the height of the Art Deco style in its finely orchestrated design and details, sumptuous materials and furnishings, was purchased by former Prime Minister, Pierre Elliott Trudeau in 1981.

Cormier received multiple awards in recognition of his excellence as an architect and engineer, as well as a watercolourist, during his education and in his professional career. Highlights include the following honours. In 1929 he was made a Fellow of the Royal Institute of British Architects and he was elected President of the Association of Architects in the Province of Quebec (AAPQ). In 1930 he was made a Fellow of the Royal Architectural Institute of Canada and in 1931, he was made a member of the Royal Canadian Academy of Arts. He received a gold medal for his own residence in 1932 and was twice awarded prizes from the AAPQ in recognition of his service. In 1947 he was named a honorary member of the Canadian Institute of Engineers and in 1948 he received an Order of Merit from the Montreal Ecole Polytechnique. Cormier retired in 1973 and in 1974 he was named Officer of the Order of Canada by the Governor General.

Cormier's commissions have been located primarily in Quebec and Ontario with three works in the United States, including the doors for the General Assembly Building at the United Nations. His three Toronto commissions represent the expansion and separation of the original St. Michael's College functions of high school, college and seminary. These included St. Michael's College School, (1948), located at Bathurst and St. Clair and done in partnership with Toronto architect J. F. Brennan, Carr Hall (1950-54), which is located on the St. Michael's College campus at the north-east corner of Queen's Park Crescent and St. Joseph Street and was done in partnership with Brennan & Whale as well as St. Basil's Seminary (1949-1951), now known as the Cardinal Flahiff Basilian Centre, at 95 St. Joseph Street.

Architects: Brennan & Whale

John Francis Brennan and George R. Whale became partners in 1949 and for twenty years specialized in the design of ecclesiastical and educational buildings for the Roman Catholic Church.¹⁸ The partnership undertook a number of commissions for St. Michael's College in addition to Carr Hall and St. Basil's Seminary as outlined above, including Elmsley Hall men's residence (1955), Loretto College women's residence (1955) on St. Mary's Street, an addition to St. Basil's Seminary (1959), additions and alterations to Brennan Hall (1967).

John Francis Brennan (1911-1978) was born in St. Catharine's, attended St. Michael's College high school, Toronto, and enrolled at St. Michael's College at the University of Toronto in 1928 and then, in 1929 enrolled in the Department of Architecture at the University of Toronto. He apprenticed with his step-father John Gibb Morton who specialised in ecclesiastical architecture and later worked in the office of John M. Lyle. Following his graduation in 1934 Brennan practised with the George A. Fuller Construction Co. one of the largest contractors in North America. With the outbreak of war in 1939, Brennan served in the Royal Canadian Artillery, succeeding to the rank of Major. Following the war he was a sole practitioner until embarking on a partnership with George R. Whale. Brennan was elected a Fellow of the Royal Architectural Institute of Canada in 1976.

George Richard Whale (1908-2001) was born in Wallaceburg, Ontario and is recorded as an architect in that town in 1934. In 1936 he relocated to Toronto and found employment as a draughtsman and later as an architect in the prominent office of Marani & Morris from 1947-1949. In 1949 he joined J. F. Brennan in a partnership which lasted until 1970.

Architect: John J. Farrugia

John J. Farrugia is the architect of John M. Kelly Library (1969) at St. Michael's College constructed to the west of St. Basil's Seminary on St. Joseph Street. In 1979-1980 he undertook the third floor addition to the seminary. Other works include the 1985 addition to St. Mike's Hospital on Victoria Street.

Designer and Sculptor: William H. McElcheran

William H. McElcheran (1927-1999) is best known for his sculptures which populate many public places including the plaza in front of the John M. Kelly Library, which features a 1973 relief sculpture with numerous well-known contemporary and historic public figures.¹⁹ McElcheran was multi-talented, winning a Governor General's medal for painting when he graduated from the Ontario College of Art in 1948 and also worked as a designer and carpenter. In the mid-1950s, he began working with the firm of Bruce Brown and Brisely Architects undertaking church interior design. One of his most

¹⁸ Hill, editor, entries for John Francis Brennan and George Richard Whale which are the sources for this account of their careers and partnership

¹⁹ See the following link for an identification and discussion of the work

[William McElcheran Sculpture - John M. Kelly Library \(utoronto.ca\)](http://utoronto.ca/William_McElcheran_Sculpture_-_John_M._Kelly_Library)

important works with that firm was the 1958 design for the McMaster Divinity College and Chapel. By 1965 when he took on the commission for modifications to St. Basil's Seminary chapel, adding the distinctly modernist ceiling of angled planes, he was practising as a 'designer' on his own. By this time he had also begun his career as a sculptor and established his own firm, Deaduls Designs (sic).²⁰ He became a member of the Royal Canadian Academy and his work has been collected by many Canadian as well as American, German, Italian and Japanese institutions.

Liturgical Design and Fittings: Rambusch of Canada Ltd. Company

Rambusch of Canada Ltd, under the leadership of Viggo Bech Rambusch, a St. Michael's graduate from the Class of 1953 undertook the post Vatican II renovations to the seminary chapel in 1988-1989 including the new altar, ceiling, new door to the reconfigured Blessed Sacrament Chapel and the trellis-screen which corresponds to that designed by Cormier for the organ case in the gallery.²¹ Mr. Rambusch is the son of Viggo F. E. Rambusch (1900-1996) of the New York City-based Rambusch Company which was founded by his family in 1898 and is a prominent specialist in historic restoration as well as liturgical interior design and fittings, stained glass and lighting. The company was also commissioned to create the memorial for the New York Firefighters who died on 9/11.

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.

95 ST. JOSEPH STREET - ST. BASIL'S SEMINARY

The design of Cormier's two projects for the St. Michael's College campus, St. Basil's Seminary and Carr Hall, reveal his respect for the traditions, heritage and context of existing building forms and materials of the college representing his architectural style which represented a "third course between historicism and modernism."²² At Carr Hall, he used the Credit Valley limestone which Holmes had specified for the college buildings, repeating the same surface patterning and textures. (Figures 18, 22 and 24, as above) As Carr Hall was constructed in celebration of the 100th anniversary of St. Michael's, he provided a tower with a spire that echoed the spire at St. Basil's, the landmark at the historic core of the campus, and in its setting created a new prominence for the college on Queen's Park Crescent. Although his buildings were modernist with their flat roofs, the triangular shape of the top floor windows reflected the windows of Holmes's 1902-3 addition to St. Michael's College as well as the gables roofs and dormers of earlier college buildings, providing a further association with the Gothic Revival style that characterizes the pre-World War II college buildings.

20 *ibid.*

21 Conversation with Father James Farge, University of Toronto, on 6 January 2022.

22 Goumay, p. 11.

At St. Basil's Seminary, which was constructed within view of St. Basil's Church and Odette Hall, Cormier integrated Holmes' 1913 Newman Hall Chapel and designed the building in an E-shape, with courts opening to the south enclosing the historic chapel. The principal, north elevation, facing St. Joseph Street, provided a long wall terminating and enclosing the open, park-like grounds of the 1856 college and church to the north. In his selection of materials, instead of limestone, Cormier returned to the buff brick and stone trim of the original 1856 buildings and the Newman Hall Chapel. The brick, known as Belden brick, was noted to be a slightly lighter shade than that used at St. Michael's College School, the third in the trilogy of commissions by the Basilian Fathers for Ernest Cormier.²³ It was also noted on completion of the new seminary building that its front entrance aligned with the driveway leading to St. Basil's Church²⁴ which further integrated and connected modern additions to the college with the historic buildings creating physical and symbolic cohesion. The seminary with its flat roof, simple rectangular forms and spare elevations has been described as "typical of Cormier's calm, careful modernism incorporating yellow brick and handsome stone detailing"²⁵ by Larry Richards, the former Dean of the School of Architecture, in his *University of Toronto*, architectural guide.

Cormier designed St. Basil's Seminary as a four-storey, flat-roofed complex on an E-shaped plan. The ground-floor level is partially submerged and appears on all elevations except the west as a raised basement, due to the slope across the site. The long elevation of the main body of the 'E' faces north to St. Joseph Street. The three wings of the E, with two landscaped courtyards, open to the south and include the 1913 Newman Hall Chapel, whose principal, north, elevation faces the western courtyard. (Figures 35-39)

The concept of the plan, incorporating the hierarchical planning principles of the Ecole des Beaux Arts, was based on locating the primary communal functions of the seminary, the chapel, with the dining room on the ground floor level below, at the centre of the complex, in the middle wing of the E and on axis with the main entrance. This model for Roman Catholic communal living, with chapel above, and dining below with adjacent landscaped spaces. These courtyards are characteristic elements of historic monasteries and would also be included in the design of St. Joseph's Morrow Park (now Tyndale University) and at the Scarborough Foreign Mission extension, constructed within the next decade. (Figure 40)

On either side of the main entrance on the principal, second floor level, there were "parlours" for visitors, two guest rooms and the Curial House which contained the offices and bedroom for the Superior General, three priests and a community room. The third floor had the offices of the Master of Scholastics (the name given to students in the seminary) as well as an infirmary. The remaining space and that on the fourth floor and all of the west wing was allocated as rooms for 'scholastics' with the office and bedroom of a prefect on each floor. The east wing contained the classrooms and a library with a double-volume space and an auditorium. The first floor, or basement level, with the

23 *Basilian Annals*, 1951, p. 31.

24 *Basilian Annals*, 1951, p. 30.

25 Richards, p. 100.

dining room at the centre, contained living quarters for male domestic staff, the kitchen, various shops, laundry etc. on the west side, with recreation rooms and classrooms on the east side.

Reflecting the interior functions of offices and bedrooms, the principal north facade features a symmetrical composition with an imposing central entrance flanked by a grid of identical windows. Cormier imbues the minimalist and modernist elevation with a sense of classical order and hierarchy by raising the main entrance to the second level so that it is accessed by a grand double staircase of stone. The tall, double-leafed, panelled and glazed wood doors of the entry were surrounded by a stone doorcase.²⁶ The doorcase is composed of unadorned pilasters terminated by corbel bracket which support a projecting stone pediment beneath which is an arch surrounding a stone tympanum with the Basilian's crest and etched motto: "Doce Me Bonitatem, et Disciplinum et Scientiam" ("Teach Me Goodness, Discipline and Wisdom").²⁷ Above the pediment at the fourth floor level was a pierced stone panel. The flat-roofed parapet stepped up to incorporate a decorative stone panel at the centre, further emphasized the central focus of the façade and the entry. While the top of the pediment and a portion of the arch have been truncated by the 1979-1980 fourth floor extension, the rest of the door case remains. (Figures 41-46)

Cormier added further refinement to the principal north elevation by grouping the windows in pairs creating a vertical emphasis and rhythm which was contrasted by the stone belt courses running beneath the second and fourth level windows. These created horizontal divisions strongly reminiscent of classical prototypes with a base, main section and attic level. The panels of stacked bricks between the second and third floor windows further emphasized their unity and the classical reading. Cormier further applied the classical principle of bilateral symmetry, providing emphasis and interest to the façade with a setback at the outer corners. This was further enhanced by breaking the rhythm of paired windows and providing single windows on both faces of the corners. Reflecting the internal function of the exit stairs, the windows levels are offset from the rest. The stone belt course stops just short of them creating a new vertical contrast at the corners. As indicated above, the notched corner on the west end has been filled in with an elevator shaft. At the east end a later, single-storey entrance pavilion provides access to the first-floor level.

The side elevations are unified through the grid of windows, which is interrupted as required in response to internal functions. The south, rear elevations presents a more functionally determined collection of parts with the original gable-roofed chapel, the four-storey wing on the west, two-storey block behind the chapel and two-storey wing on the east. The regular grid pattern of fenestration, though broken in places, provides a sense of unity. (Figures 47-56)

The internal elevations of the courtyards are a fine blend of Cormier's classical modernism as they are indicative of internal function that varies according to use. The

26 The design of these wood-panelled doors with glazed panels matched those originally designed for Carr Hall

27 The pediment and upper part of the arch were removed with the fourth floor extension.

three-storey chapel is clearly represented by the tall narrow windows with their triangular heads whose apex is marked by a small square stone block, set between brick piers. Below the chapel level, and aligned with its windows, windows from the dining room provide views of the landscaped courtyards to the east and west. Those in the west wall were later elongated and included doors providing direct access to the courtyard. The adjacent courtyard walls are composed with the grid of rectangular windows which are sometimes absent according to internal functions, leaving blank brick walls and creating a random variety. On the west face of the east courtyard, the double-height windows are expressive of the internal double-volume of the library and the curtain wall glazing with infill panels of the 1959 classroom wing are further indicative of the various uses contained within the seminary.

Extensions

In 1959, Brennan & Whale were commissioned to extend the east wing with a two-storey addition with stair tower, adding more classrooms. As noted above, their design added new elements to building's vocabulary with curtain wall glazing including turquoise infill panels facing west on the east courtyard. On the exterior east elevation, however, they continued Cormier's stylistic vocabulary with yellow brick facades and a regular grid of rectangular windows.

In 1979-80, a more radical transformation of the seminary was undertaken with a design by John J. Farrugia, which extended the fourth floor level so that it projects forward from the principal north elevation. The extension was part of the adaptation of the seminary from a student dormitory to a residence for retired Basilian Fathers and enabled the inclusion of private bathrooms into each suite. The addition is supported by angular concrete piers and is clad in layers of concrete with contrasting surfaces. It retains the original pairing of windows, but creates a central emphasis over the main entrance by grouping several together on either side of one larger aperture which with the splayed sills and the layered, surface depth introduces a fortified heaviness to the principal elevation which is a heavy-handed departure from Cormier's spare sensibility and material palette.

Interior of St. Basil's Seminary

The main entrance of the seminary, set at the second level, opens into a glazed vestibule which then leads to an intersection of two corridors, one leading straight ahead to the chapel and a secondary corridor, extending east to west and providing access to all the other functions of the seminary. The intersection of the two corridors is marked by four substantial columns, with walls stepping around the columns in a cruciform pattern and by the cruciform pattern in the terrazzo floor. (Figures 57-58)

The chapel interior is an excellent example of Cormier's "third course between historicism and modernism."²⁸ On entering, one is struck immediately by the simplicity and restrained elegance of a simple, three-storey, rectangular volume. While the elements of a traditional chapel are present, they have been filtered through a

28 Gourmay, p.11

modernist lens. The length of the chapel is divided into a sequence of bays marked by the beams traversing the ceiling. The ceiling was originally flat and coffered and Cormier had designed stencil motifs to be applied to both the beams and the coffers. The windows feature an opaque leaded glass with narrow vertical bands of red glass which cross with horizontal red bands in the uppermost glazed section. Here a minimalist abstraction, almost Mondrianesque in its gridded reduction, has replaced traditional, figurative stained glass windows. (Figures 59-66)

The end of the chapel is terminated by three smaller, stained-glass windows, set more closely together and featuring illustrations of three saints, St. Basil, St. Thomas Aquinas and St. Francis of Assisi. The windows were created by the Rault Studio, Paris. Below them and to either side, two niches of a similar shape and proportion to the windows house wood sculptures of Mary and St. Joseph which were created by William H. McElcheran. These flank a wood screen and entrance to the sacristy.

As the chapel was designed before Vatican II,²⁹ originally the altar was placed at this end in front of a screen composed of square marble panels set so that the striations in the stone created a checkerboard of alternating horizontals and verticals. In contrast to the concrete block of the interior, the marble emphasized the religious significance of the altar while its pattern added a highly modernist approach to a precious material. Now the altar is located in the middle of the chapel and a pulpit for reading and preaching is located closer to the south end of the space. At the opposite, north end of the chapel, the organ and a double level gallery are located over the chapel entrance. These galleries were designed to be accessed from the third and fourth floors allowing residents to participate from these upper levels.

At first glance the material, concrete block, may seem rudimentary for a sacred space, but its texture approximates stone and it is combined with narrow bands of red tinted-concrete blocks whose faces have been given a striated texture. The joints are similarly finished with a red mortar. The narrow red bands of block frame the niches and window openings and correspond to the bands of red glass. Between each window on the sidewalls, cylindrical light fittings supported on chiselled corbel consolidate the rhythm of the bays. At the level of the bottom of the window, square panels with painted illustrations of the Stations of the Cross, which were painted by Cecile Gilson, are set on either side of the light fittings.³⁰ Above them, small cruciform wood blocks with gold painted Roman numerals and angled corner pieces painted gold enumerate the Stations. One of the most distinctive elements of the chapel is the terrazzo floor. In

29 Vatican II, or the Second Vatican Council was held through a series of meetings, initiated by Pope John XXIII, between 1962 and 1965 and held in Rome with attendance by international leaders of the Roman Catholic Church and other Christian religions for "spiritual renewal" and to promote unity of all Christians. (Encyclopaedia Britannica Encyclopaedia Britannica, Editors. "Second Vatican Council.") This also resulted in changes to the planning and design of churches including the location of the main altar, which was now set forward and away from the end wall and the priest or celebrant now faced the congregation. Following Vatican II, St. Basil's placed the altar in the very centre of the chapel, surrounded by the community of worshippers.

30 According to Father James Farge, the Stations of the Cross were painted by Cecile Gilson, daughter of Etienne Gilson, co-founder of the Pontifical Institute of Medieval Studies - conversation 6 January 2022.

other projects Cormier had experimented with the decorative effects that could be achieved with terrazzo and taken the flooring method to new aesthetic heights, particularly in his own residence of 1930-31. Cormier also designed the highly detailed wood-screens of the organ loft. To the south of the chapel is the small sacristy space with small windows of stained glass in blue and green tones.

A few modifications have been made to the chapel before and since Vatican II. In 1965, with the altar still against the south wall, the ceiling was altered with a suspended ceiling of angled planes designed by William H. McElcheran. Although not original, the planes introduce a modernism which, with their apexes aligning with the tops of the pointed windows below, are sympathetic to the original blend of the historic and modern conception of the chapel interior. In the two bays over the altar, McElcheran also designed a suspended ceiling combining wood and glass which featured illustrations of the seven sacraments.³¹ In 1988-1989, Viggo Bech Rambusch, a graduate of St. Michael's College, Class of 1953, was commissioned to undertake renovations to bring the chapel in line with the principles of Vatican II. His company, Rambusch of Canada Ltd. undertook the renovations. The altar was relocated to the centre of the chapel and the seating was re-aligned to face it, removing the original pews. The two ceiling bays over the altar installed by McElcheran in 1965 were removed and the current flat ceiling planes were installed. Rambusch designed the current altar. They replaced the former marble screen that had been behind the original altar with an entrance to the newly configured Blessed Sacrament Chapel and also created the wood screen, to the design of Mario Locsin, which matches that of the Cormier designed-organ case.³²

Beneath the chapel, at the ground floor level, the dining room repeats the plan of the chapel as the second significant space of communal gathering. It is a long, single-storey volume, and in contrast to the narrow, leaded glass windows of the chapel has large windows with views and access to the landscaped courtyards on either side. (Figures 67-68)

The 1951 volume of the *Basilian Annals* described particular features of the new seminary building.³³ The chapel gallery could be accessed from both the second and third floors of the residence. A chapel wing contained two rooms, each with 8 altars, enabling daily celebration of the mass by the priests. Each student or "scholastic" bedroom was provided with a bookcase, made by fellow students during the summer of 1951, as well a sink with hot and cold water, a bed, desk and dresser and venetian blinds. The publication also noted that the landscaping of the front along St. Joseph Street had been undertaken in September of that year with the assistance of seminary students who graded the land, seeded the lawn and planted evergreens.

31 City of Toronto Building Records have drawings by McElcheran, dating to May 1965 showing these alterations to the ceiling. Father James Farge has confirmed that Rambusch Company removed these ceiling panels over the altar, likely in the late 1980s or 1990s

32 Conversation with Father James Farge, January 6, 2022.

33 *Basilian Annals*, 1951, p. 31-2.

Newman Hall Chapel

The Newman Hall Chapel is located on the south side of the west courtyard. It is composed of a single, rectangular-plan volume with a steeply-pitched gable roof, and projecting entrance bay on its principal north elevation with buttresses marking the window bays along its sidewalls, which have small rectangular window openings. Holmes chose buff brick and stone cladding linking the chapel visually with St. Basil's. Currently covered with vines, nonetheless it can be seen that the entrance features a round-headed opening dressed with a decorative stone moulding and the sides have stone quoins of alternating widths. Above the entrance are three windows with pointed heads with a taller central opening corresponding to the pitch of the gable. Archival photographs indicate that there was a glazed fanlight over the original double doors. The sides and south end of the chapel have been stuccoed over, but the stucco has fallen away in places indicating the buff brick veneer beneath. It is understood that the interior of the chapel was gutted for its use as an automobile paint shop, before it served as the St. Michael's College Band Room and then for recreational purposes by the seminary. (Figures 15, 28, 53-54)

iv. CONTEXT

The following section provides contextual information and analysis related to the property at 95 St. Joseph Street, which is the basis for determining 'Contextual Value' according to O. Reg. 9/06 Criteria.

St. Basil's Seminary, is located on the south side of St. Joseph Street, west of Bay Street, in the historic Clover Hill neighbourhood and at the south-east corner of the University of St. Michael's College campus. The 1950-51 seminary building forms part of a collection of buildings constructed over 140 years which are cohesive in their low-rise scale and settings, and surround a sequence of landscaped spaces. To the east of St. Basil's Seminary, on Bay Street is a high-rise condominium tower, but from the seminary to Queen's Park, St. Joseph Street, the main thoroughfare to pass through the St. Michael's College campus, is lined with low-rise, institutional and house-form properties whose typical height is four stories. They have a consistent setback from the street providing for a landscaped setting of grass and mature trees. (Figures 70-77)

The materials vary from buff brick, to red brick and grey stone or concrete and tell the story of the typology of the particular structure. St. Basil's Seminary is clad in buff brick with stone trim and the selection of this material by Ernest Cormier in 1950 visually and symbolically linked the new seminary to the original 1856 complex of St. Basil's Church and Odette Hall which included a seminary for Basilians. Like St. Basil's Seminary, the original complex is located on the east side of the college campus and the historic complex, set on a rise to the north, can be viewed from the new seminary to the south. To the west, at 70 St. Joseph Street on the north side, and south of St. Basil's Church, Sam Sorbara Hall, 2001, with its buff-brick cladding, gable-roofs and dormers also pays homage to the original mid-19th century complex. Its T-shaped plan with the top of the T facing St. Joseph Street and St. Basil's Seminary contributes to the creation of a street wall and the definition of a cohesive public space along the street.

The three post-World War II buildings, Carr Hall, John M Kelly Library and St. Basil's Seminary line St. Joseph Street which is the main vehicular thoroughfare from Queens Park Crescent to Bay Street. Their addition to St. Joseph Street following the war introduced a new modern character to the historic campus while also reinforcing the street wall along St. Joseph Street. This street wall is continued by the collection of late 19th-century house-form properties constructed along Elmsley Place with three dwellings, at 1 and 2 Elmsley Place and 96 St. Joseph Street, facing the north side of St. Joseph Street. Their picturesque domestic architectural forms and redbrick and stone cladding, convey the period of history when the campus was largely still part of the Elmsley family estate and St. Joseph Street and the adjacent Queen's Park Crescent were part of a neighbourhood of prominent grand dwellings. Lining the axial route of Elmsley Place which terminates at Brennan Hall, this collection of red brick house-form buildings is located at the centre of the campus and surrounded by the later college buildings of grey stone and concrete, including Teefy Hall, Brennan Hall, Carr Hall, Elmsley Hall, and the Kelly Library which with their landscape spaces and series of pathways and axial routes which weave old and new together form a remarkable built heritage landscape. Located on the east side of Queen's Park it contributes to the consistency of the character and setting of the University of Toronto campus buildings which frame this landscaped urban centrepiece set to the north of the Provincial Legislature building at the top of University Avenue.

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 may be designated under section 29 of the Act if it meets one or more of the provincial criteria for determining whether it is of cultural heritage value or interest. As demonstrated below, the property meets several criteria in all three categories.

Please note: the two buildings on the property at 95 St. Joseph Street, St. Basil's Seminary, now known as the Cardinal Flahiff Basilian Centre and the Newman Hall Chapel will be evaluated separately.

95 ST. JOSEPH STREET - ST. BASIL'S SEMINARY

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	✓
iii. demonstrates high degree of scientific or technical achievement	N/A

Representative example of a type and style and display a high degree of craftsmanship or artistic merit:

Constructed in 1950-51, with two extensions in 1959 and 1979-80, St. Basil's Seminary is an excellent example of Post-World War II ecclesiastical architecture as it combines formal elements of Modernism and traditional architecture appropriate to its function as a seminary, which as a building type is rooted in historic Christian tradition. The concept and form of the four-storey building places the primary functions of the community, the chapel and the dining room, at the heart of the E-shaped complex and on axis with the principal entrance. This arrangement expresses the symbolic importance of these spaces, while functionally it permits daylight to illuminate the stained and leaded glass windows of the chapel from the south, east and west sides and, from the dining room, enables resident's views and access to the landscaped courtyards.

Stylistically, the selected materials of buff brick and stone link the building with the historic context of the 1856 St. Basil's Church and original St. Michael's College emphasizing the history and tradition of the college campus. The stone door surround with its pediment (now removed), arch, piers and tympanum set at the top of a grand dual stone staircase is a traditional element suitable to express the Basilian Fathers' history and tradition as the tympanum contains their crest and motto "Doce Me Bonitatem, et Disciplinam et Scientiam" ("Teach Me Goodness, Discipline and Wisdom"). The use of stone string courses at the second and fourth floor windows indicates a traditional concept of the palazzo type with a base, grand upper stories and attic storey. The building balances these traditional aspects with modern elements such as the flat roof, the minimal ornamentation and simplicity of the facades which rely on carefully proportioned grids of windows for effect. In the composition outlined above, as well as in the use of panels of stacked brick and the truncation of the stone string courses to emphasize the corners, a high degree of craftsmanship and artistic merit is revealed in the design of the elevations.

The interior spaces of the cruciform entrance lobby and the chapel are highly-designed examples of a Post-World War II institutional building expressing a cohesive integration of both traditional and modern stylistic elements. The lobby emphasizes the intersection of two significant axis of the building's functions, the communal place of religious worship and the more secular aspects of seminary living. This is marked in the cruciform plan of the lobby, the four columns with their simplified modern treatment and in the terrazzo floor. In the chapel, the traditional elements are present in the form of the space as a lofty rectangular volume, with stained and leaded glass windows along the side walls, the south end with the sacristy, and at the north end with the organ loft and gallery. The pointed arched window openings of the Gothic are here represented with simple triangular heads. The windows, apart from three stained glass windows on the south wall with their representations of saints, are of leaded glass with modernist grids incorporating narrow strips of red glass. Instead of stone, the interior walls are constructed of concrete block in grey and with bands and borders of narrower chiselled tinted red blocks with reddish-coloured mortar. Further modernist elements are provided by the patterned terrazzo floors. In its design and details, the chapel represents a high level of artistic merit and craftsmanship. The chapel, according to

Phyllis Lambert, CC, and Founding Director Emeritus of the Centre for Canadian Architecture is of the "highest quality."³⁴

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	✓

i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community

The property at 95 St. Joseph Street has historical and associative value as it is related to the religious organization of the Basilian Fathers who originated in France in 1828 and were established in Toronto in 1852 following the arrival of Armand-Francois-Marie Charbonnel, the newly appointed Archbishop of Toronto in 1850. The Basilians amalgamated with St. Michael's College in 1853 as a high school, college and seminary and in 1856 relocated to the Clover Hill Estate where they constructed St. Basil's, a parish church and Odette Hall to accommodate the college. This 19th-century building complex continues today as the nucleus of the University of St. Michael's College at the University of Toronto.

In the late 1940s, as their centenary approached, the Basilians sought to separate the original three functions into distinct entities and commissioned Ernest Cormier to design a new high school, St. Michael's College at 1515 Bathurst Street, a new college building, Carr Hall and seminary. The seminary, now known as the Cardinal Flahiff Basilian Centre at 95 St. Joseph Street is a significant outcome of this event and an indication of the growth and expansion of the institution. From their origins in Toronto, the Basilian Fathers have expanded their teaching and parish work across Canada and North America as well as Mexico and Colombia.

George Bernard Cardinal Flahiff (1909-1989), for whom the centre is currently named, was an outstanding Basilian leader, educated at St. Michael's College high school, college and seminary, and appointed the Archbishop of Winnipeg from 1961-1982 and elevated to Cardinal in 1969. His significance lies in his participation on the Second Vatican Council from 1962-1965 and in the 1978 Conclaves that elected Popes John Paul I and John Paul II. On his retirement in 1982, Cardinal Flahiff returned to live at St. Basil's Seminary until his death. The seminary was renamed Cardinal Flahiff Basilian Centre in his honour.

34 Letter to Heritage Preservation Services, 22 September 2019.

ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture

In its design, including its massing, functional arrangement, materials and details, the Roman Catholic St. Basil's Seminary yields information that contributes to an understanding of the way of life of a religious community.

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

The design for St. Basil's Seminary clearly demonstrates the work of the architect and engineer Ernest Cormier and is considered to be a "prime example of Cormier's ecclesiastical architecture"³⁵ Ernest Cormier (1885-1980) trained as an engineer at the Ecole Polytechnique de Montreal and in Paris, and as an architect at the Ecole des Beaux Arts in Paris, and the British School in Rome. He also apprenticed as an interior designer and was skilled at both furniture design and interior design as well as watercolours, sculpture, photography and bookbinding. His career is distinguished by important public buildings including the University of Montreal (1924-1949), the Supreme Court of Canada (1938-39), the Grand Seminaire de Quebec City, (1940-72) and National Printing Bureau in Hull, (1950-58). He was renowned as an engineer and is credited with introducing technical advances in concrete construction with his bridge at La Chute, Quebec, completed shortly after his return to Canada in 1918 and at the 1928 Hydroplane Hangar at Pointe-aux-Trembles where he constructed the first reinforced concrete arched hangar in North America. The synthesis of his range of talents is evident in his own house and garden at the Avenue des Pins in Montreal (1930-31) which is considered to be the finest example of Art Deco domestic architecture in North America. Declared to be the "great Canadian architect of the twentieth century,"³⁶ The pinnacle of recognition came with his selection as the Canadian representative for the re-design of the permanent headquarters for the United Nations, New York in 1947 where he contributed to the design of the General Assembly Building and was the sole designer for the pair of bronze doors with relief sculptures. Winner of multiple awards throughout his lifetime, he was made an Officer of the Order of Canada in 1974.

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

35 Phyllis Lambert, CC, letter to Heritage Preservation Services, 22 September 2019.

36 Phyllis Lambert, *ibid.*

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

Constructed in 1950-51, St. Basil's Seminary is important in defining, maintaining and supporting the character of St. Michael's College campus. It's low-rise, four-storey volume, set-back from the street with a lawn and grand staircase corresponds in height, scale and materials with the other college buildings. Its scale, massing and materials of buff brick and stone, and the detailing of its stone entrance link it to the original St. Michael's College complex of 1856 which included St. Basil's Church and the buff brick relates to Sam Sorbara Hall (2001) immediately to the north. Its modern form with a flat roof and grids of windows relates to other Post-World War II modernist buildings including the adjacent John M. Kelly library (1960-70), Carr Hall (1950-54) and Elmsley Hall (1955). Its height and set back from the street corresponds to the low-rise height and set back of the John M. Kelly Library, the Muzzo Family Alumnae Hall, formerly the Ontario Research Foundation (1930, 1946), and the Toronto School of Theology on the south side of St. Joseph Street, to the west, which provide a consistent scale, street wall and landscaped open space along St. Joseph Street. On the north side of the street, the low-rise scale and set-backs contribute to the consistency of place, while the red-brick house-form properties of Elmsley Place, retain the scale and landscaped setbacks, while the variety of types, styles and materials tells the 160-year history of the college campus.

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

St. Basil's Seminary is physically, functionally, visually and historically linked to its surroundings. With its yellow brick cladding and traditional stone entry, it is visually linked to the original 1856 college which has the same materials. Located on the south side of St. Joseph Street at the south-east corner of the St. Michael's College campus and built in 1951-50, the seminary building was commissioned as an extension to the original 1856 St. Michael's College and was part of the separation of the three original functions of high school, college and seminary into three separate buildings to celebrate the centenary of the college. St. Basil's Seminary with Carr Hall, located on the north side and west end of St. Joseph Street, the John M. Kelly Library adjacent on the south side of the street, represent the post-World War II additions to the college campus which in their form, scale and massing and set back provide a continuity with the traditional campus, while their architectural style represents a second century of the University of St. Michael's College.

95 ST. JOSEPH STREET - NEWMAN HALL CHAPEL

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 and style:

Constructed in 1913, the former Newman Hall Chapel is representative of the chapel typology in its form and massing which is a single-storey volume with a steeply-pitched gable roof, a projecting entry bay on its principal north façade with a large, round-headed opening, wide enough for double doors and originally a glazed transom above. Other details including the three, arched windows of varying height in the gable of the principle elevation and the buttress-like piers along its east and west side walls are characteristics of the typology. Stylistically, its steeply-pitched, gable-roofed form, combined with the semi-circular head of the door opening with its staggered stone quoins and its arched richly-moulded drip mould represents a medieval style incorporating both Gothic and Norman influences. Originally clad in a buff brick with stone trim which correspond to St. Basil's Church and Odette Hall, the chapel has been over-clad with a stucco material on its east, south and west elevations. Buff brick and stone are still evident on its north elevation.

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	✓

i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community

The former chapel has historical and associative value as it is related to the religious organization of the Basilian Fathers who originated in France in 1828 and were established in Toronto in 1852 following the arrival of Armand-Francois-Marie Charbonnel, the newly appointed Archbishop of Toronto in 1850. The Basilians amalgamated with St. Michael's College in 1853 as a high school, college and seminary and in 1856 relocated to the Clover Hill Estate where they constructed St. Basil's, a parish church and Odette Hall to accommodate the college. This 19th-century building complex continues today as the nucleus of the University of St. Michael's College at the University of Toronto.

In 1913, the chapel was built as part of the creation of the Newman Hall by Bishop Neil McNeil as a social club for Catholic university students attending St. Michael's College. Newman Chapel was built in the garden behind the existing house at 97 St. Joseph Street. While the house was demolished when the new St. Joseph Seminary was constructed in 1950-51, the chapel was integrated into the new seminary design and proposed for use as a gymnasium. Apart from the period in the 1920s-1940s, the chapel has been part of the St. Michael's College community and that of St. Basil's Seminary for over a century and represents the early origins and expansion of the college.

ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture

The chapel has potential to yield information that contributes to an understanding of a community or culture as it represents the early history of the Newman Centre which was created as a social club for Catholic students at St. Michael's. The provision of a chapel in proximity to the club indicates the importance of daily and shared religious worship to the community of students at that time.

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

Arthur W. Holmes, (1863-1944) the architect who designed the chapel at Newman Hall, was a prolific architect, known for his ecclesiastical commissions for the Roman Catholic Church, of which the most prominent is the design for St. Augustine's Seminary 1910-1913. The Newman Hall Chapel was one of several commissions Holmes undertook for St. Michael's College including a new spire and steeple for St. Basil's Church, 1895, the extension of the east wing of Odette Hall, 1902-3 and following the final Elmsley bequest to the college in 1921, the masterplan for the college and the design of Teefy Hall and the Pontifical Institute for Medieval Studies, 1935-6, Brennan Hall, 1938 and refectory, 1938. These buildings designed in a stripped down Collegiate Gothic style with their Credit Valley limestone cladding with its distinctive textures and patterning determined the developing character of the college in terms of its built form and materials but also in the sequence of landscaped public open spaces and pathways. Under his guidance, the college reinforced its presence in the city and as part of the university community, with the construction of Teefy Hall facing Queen's Park Crescent, thus contributing to the ring of university buildings surrounding Queen's Park Crescent. He reinforced the axis of Elmsley Place, and with Brennan Hall provided a meaningful link between the historic college core of St. Basil's and Odette Hall to the east and the new complex and connection to the rest of the university in the 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:

Although not visible from St. Joseph Street, the chapel is located in the west courtyard of the seminary building and contributes to defining and supporting the character of the property and its early association with Newman Hall and the early 20th century history of St. Michael's College and the community of Catholic students.

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

Constructed in 1913, the chapel has been physically, functionally, visually and historically linked to the surroundings of St. Michael's College and later the St. Basil's Seminary, first as a place of worship and later as a gymnasium for the seminary.

CONCLUSION

Staff have completed the Research and Evaluation Report for the property at 95 St. Joseph Street (St. Basil's Seminary including the Newman Hall Chapel) 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, historic/associative and contextual values and that it is a significant built heritage resource.

The property at 95 St. Joseph Street has cultural heritage value as it contains St. Basil's Seminary, now known as the Cardinal Flahiff Basilian Centre, which is an important example of the work of the great, 20th-century Canadian architect and engineer, Ernest Cormier (1885-1980). The seminary, completed in 1951, expresses Cormier's characteristic balance of Modernism with tradition and the St. Basil's Chapel interior, is especially significant as representative of Cormier's work. In its design and choice of materials the seminary is visually and symbolically connected with the historic 1850s St. Michael's College complex of St. Basil's Church and Odette Hall, as well as the historic Newman Hall Chapel which Cormier integrated into the new seminary design. Newman Hall Chapel was designed in 1913 by Arthur W. Holmes (1863-1944) who from 1895-1938 was the architect for numerous other buildings at St. Michael's as well as its 1920s masterplan.

The seminary has additional historic value through its association with the Basilian Fathers and as it is part of the evolution of the St. Michael's College since its location on the Clover Hill estate in 1856 and its expansion over 140 years. It contributes contextually to the St. Michael's College campus which is distinguished by its collection of low-rise college buildings constructed in a consistent palette of buff brick, limestone and concrete, punctuated by the spires of St. Basil's Church and Carr Hall and set in a series of open, landscaped spaces interwoven with pedestrian pathways.

CONTACT

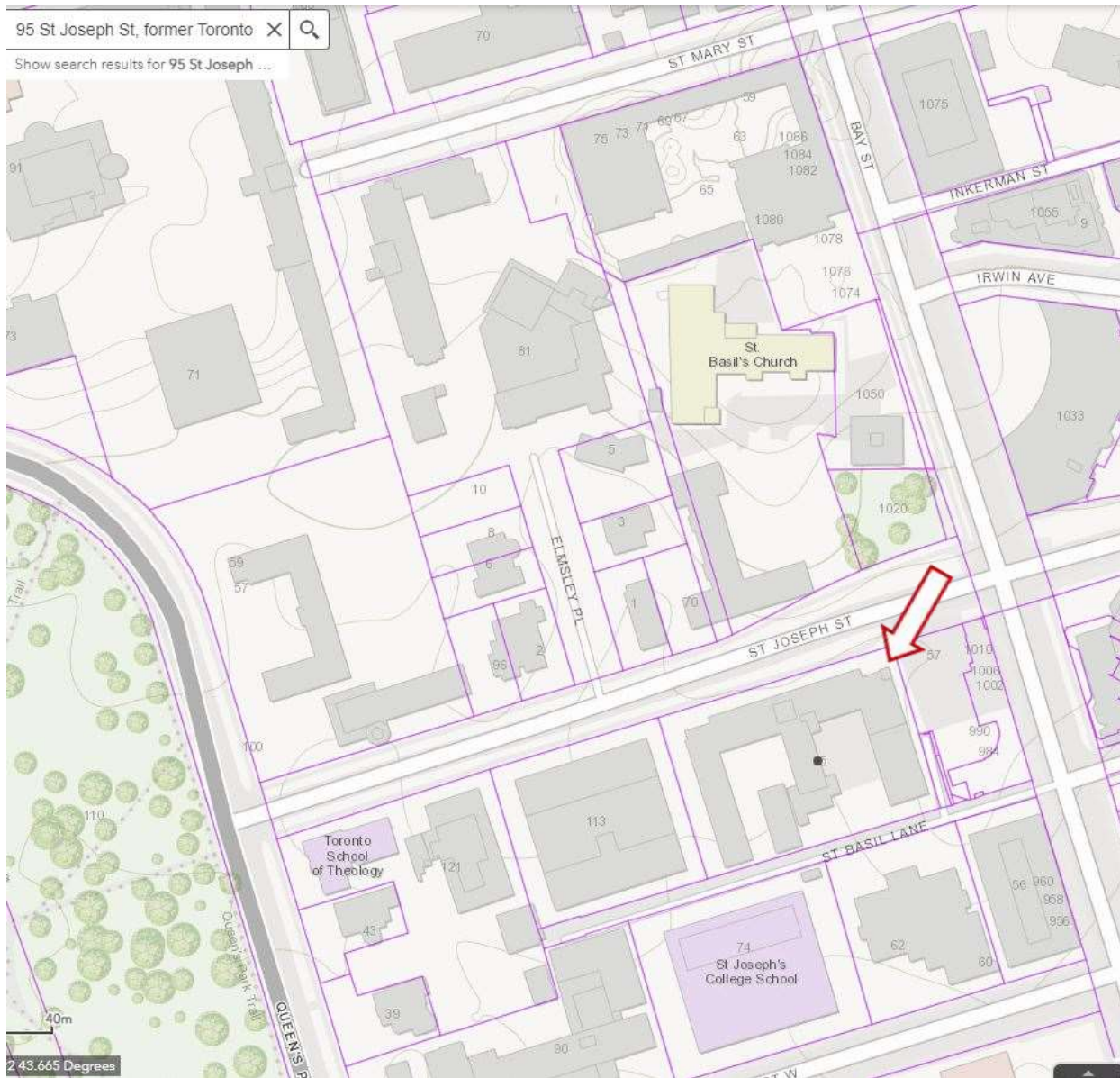
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SIGNATURE

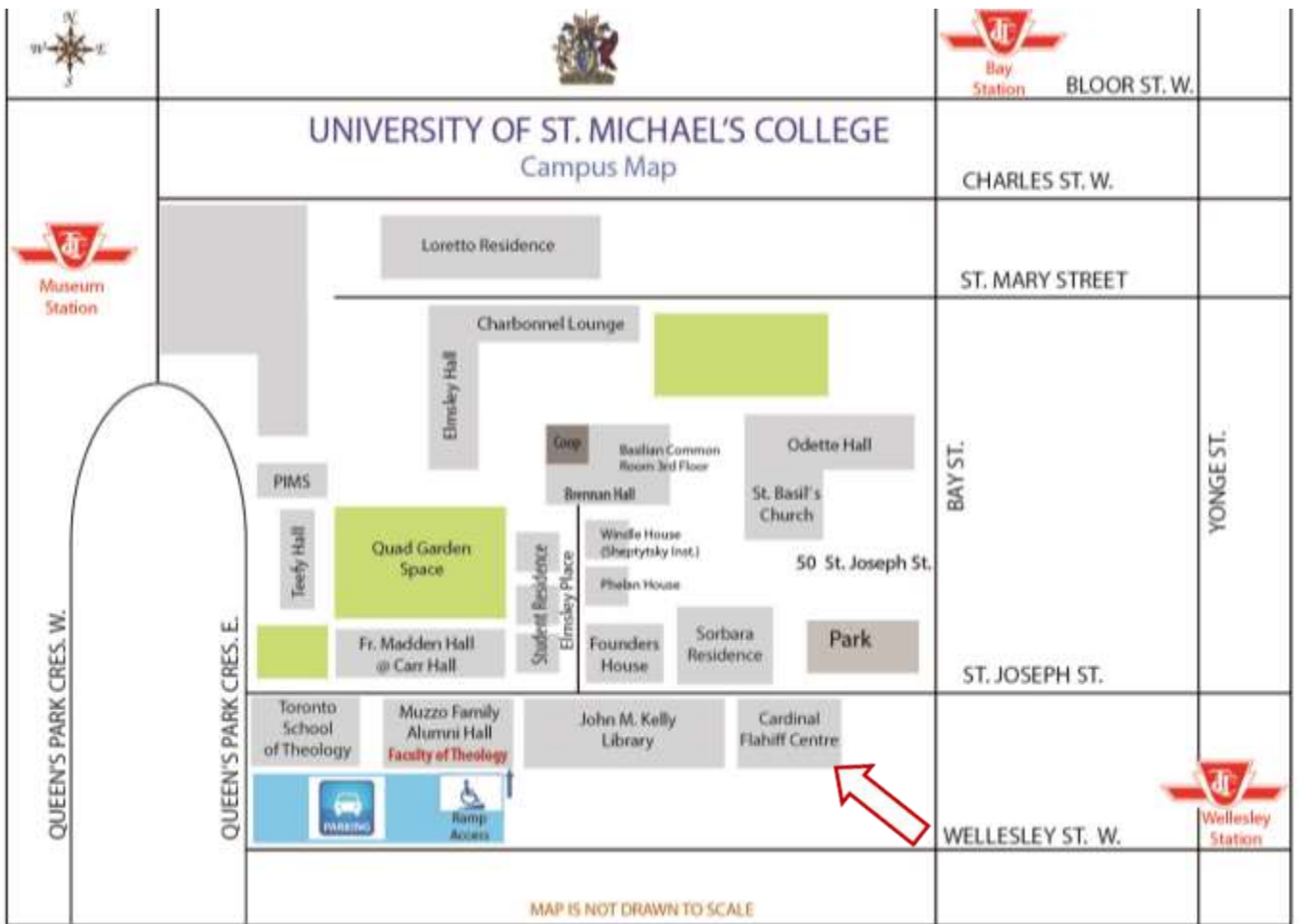
Mary L. MacDonald, MA, CAHP
Senior Manager, Heritage Planning
Urban Design, City Planning

ATTACHMENTS

Attachment No. 1 - Maps and Photographs
Attachment No. 2 - List of Research Sources
Attachment No. 3 - Statement of Significance (Reasons for Designation):
95 St. Joseph Street



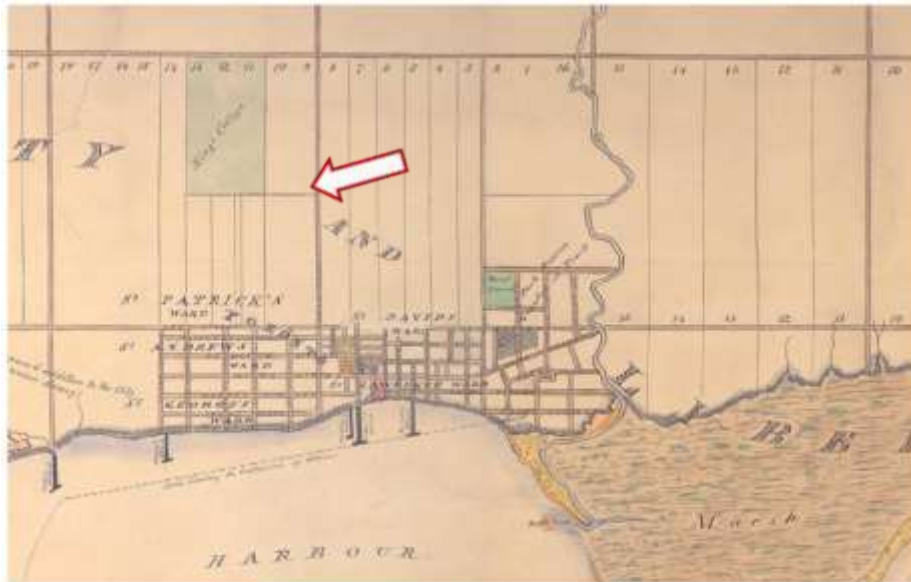
1. City of Toronto Map: showing the subject property's location and approximate boundaries with the building footprint at 95 St. Joseph Street. This location map is for information purposes only; the exact boundaries of the property is not shown. North is at the top of the map.



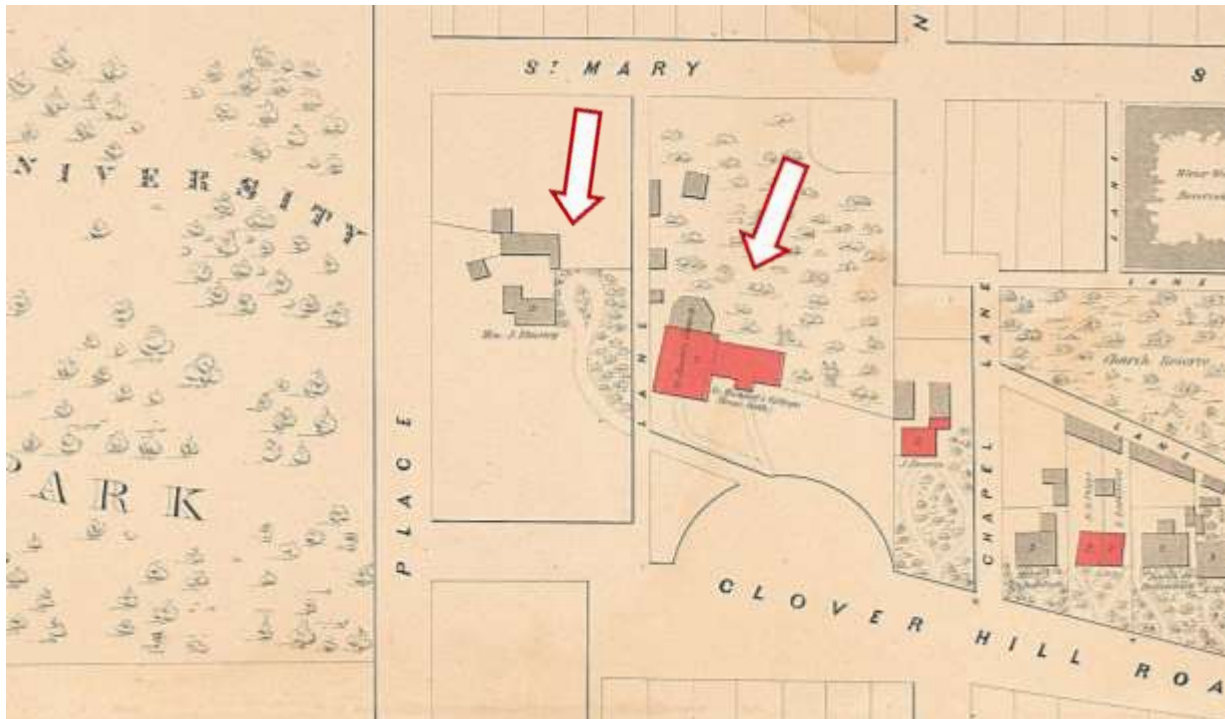
2. University of St. Michael's College Campus Map, showing the location of the Cardinal Flahiff Basilian Centre (St. Basil's Seminary) in relation to the rest of the college campus [USMC Campus Map \(2018\) - University of St. Michael's College \(utoronto.ca\)](http://utoronto.ca)



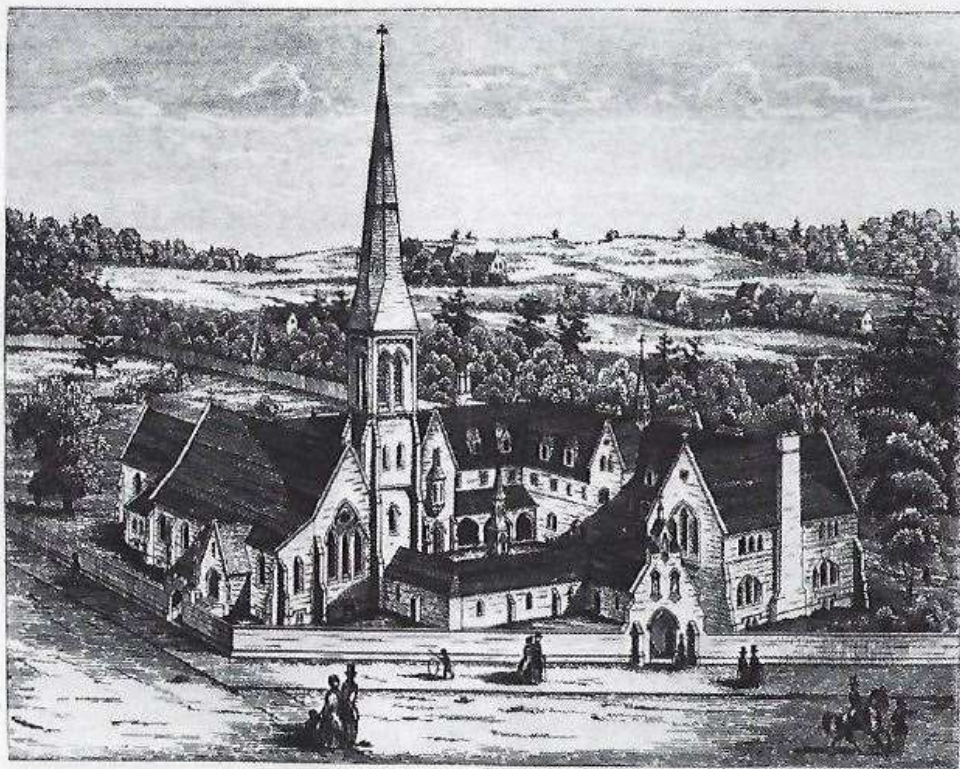
3. Aerial view of the property at 95 St. Joseph Street and the University of St. Michael's College campus, looking south. (Google Maps, 2021)



4. J. G. Chewett's 1834 map of City of Toronto and Liberties showing the City of Toronto (former Town of York) The map shows Lots 9 and 10 which extended from Lot Street (now known as Queen Street) to the Second Concession Road (now known as Bloor Street). Their new subdivision, marked with the arrow, indicates the new east-west boundary that would become College Street. (Ng)



5. 1858 map showing Barnstable, the estate of Hon. J. Elmsley, (left arrow) and the newly constructed St. Basil's Church and St. Michael's College (right arrow), north of Clover Hill Road, now St. Joseph Street, and east of "University Park". (W.S. and H.C. Boulton, *Atlas of the City of Toronto and Vicinity*, 1858 Ng)



6. 1855, William Hay perspective drawing of his proposal for St. Basil's Church and St. Michael's College, looking north-east. (Arthur, plate 183.)



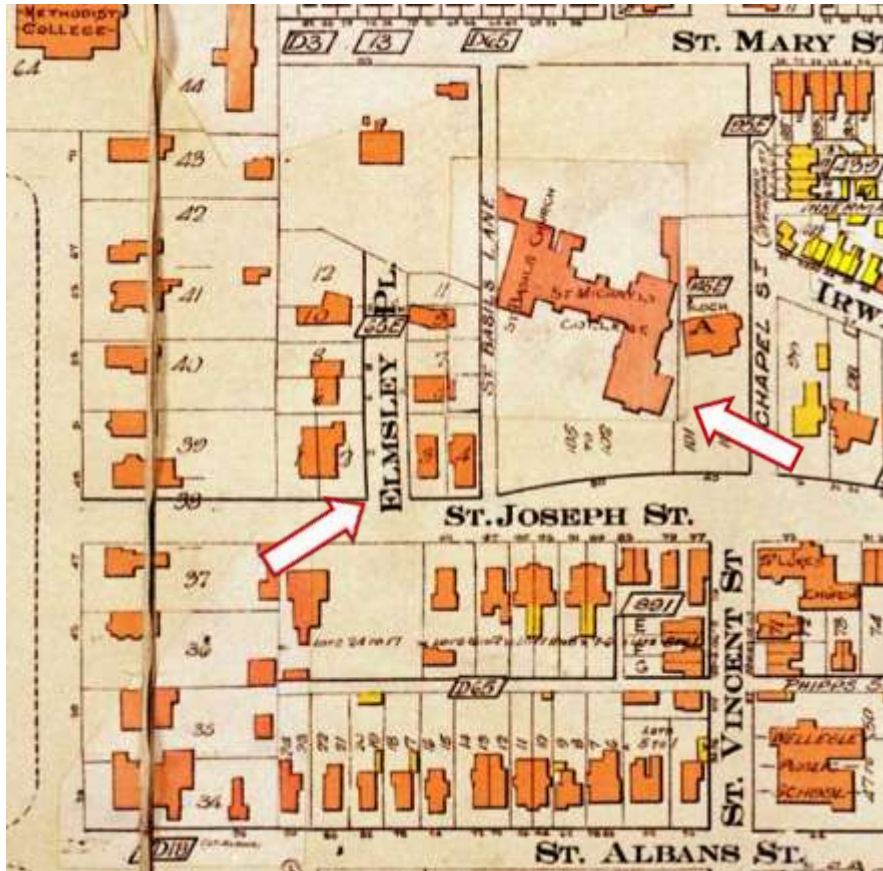
7. View looking west of St. Basil's Church with Odette Hall on the right. The east end wall (far right) after the removal of later extensions (Heritage Planning [HP], 2021)



8. Odette Hall, south elevation. (HP, 2021)



9. 1914 Photograph, looking north from St. Joseph Street, of St. Basil's Church and St. Michael's College with Odette Hall (centre) 1856, with later additions and the east wing by A. W. Holmes, 1902, on the right (ARCAT Photo Collection, PH31P/227AL 14)



10. 1913 Goads showing the subdivision of Plan 65E creating Elmsley Place with the residential lots and the 9 dwellings (two of which were semi-detached) constructed on the lots. The final extension of St. Basil's Church and St. Michael's College with the wing by A. W. Holmes is also marked with an arrow. (Ng)



11. Elmsley Place looking north from St. Joseph Street to Brennan Hall (HP, 2021)



12. Elmsley Place Houses: 2 Elmsley Place, 1892, M. B. Aylesworth and 6-8 Elmsley Place, 1901, A. F. Wickson. (HP, 2021)



13. Elmsley Place Houses: 3 Elmsley Place, 1897, and (far right) 1 Elmsley Place. 1896, both designed by Langley & Langley. (HP, 2021)



14. 1914 photograph of 97 St. Joseph Street, Newman Hall and the Chapel dedicated to St. Thomas Aquinas, designed by A. W. Holmes (ARCAT Photo Collection, PH31P/227AL36)



15. Detail of the above photograph providing a close-up of the Newman Chapel, designed by A. W. Holmes (ARCAT Photo Collection, PH31P/227AL36)



16. Teefy Hall and the Pontifical Institute for Medieval Studies, 1929, University of St. Michael's College, west elevation facing Queen's Park, A. W. Holmes (HP, 2021)



17. (Left) Stone work on Teefy Hall, 1929 (HP, 2021)



18. (Right) Stone work on Carr Hall, 1950-54 (HP, 2021)



19. 1945 Underwriters Insurance Map showing the development of St. Michael's College in the 1930s with Teefy Hall and Pontifical Institute of Medieval Studies, Brennan Hall and its Refectory at the end of Elmsley Place. At 97 St. Joseph Street, the former Newman Hall chapel is now identified as "Auto Refinishing". The seminary would be built around the chapel to the north (CTA Series 2543, File 3, Plate 175)



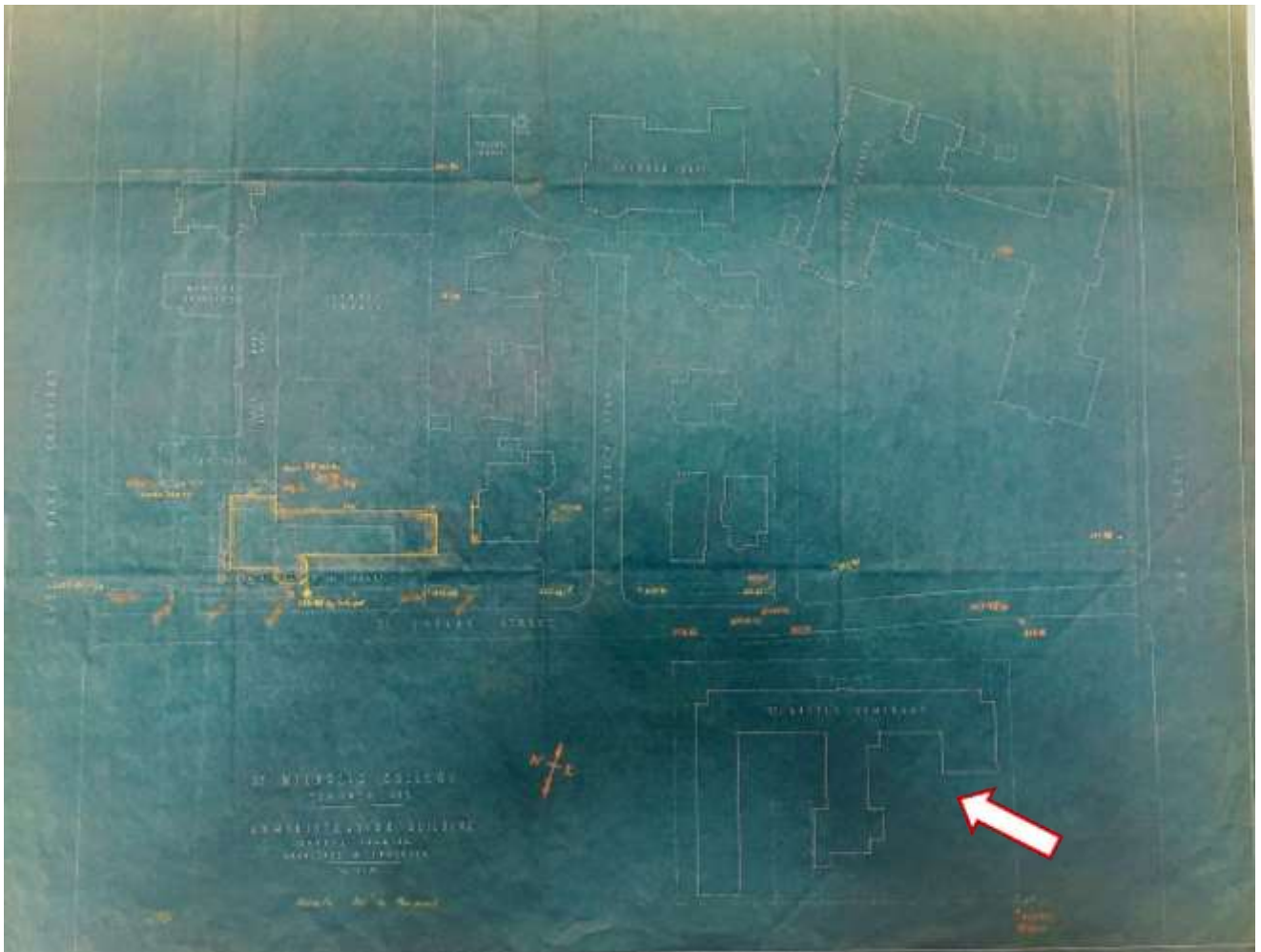
20. Brennan Hall, 1937, west and south elevations, A. W. Holmes. (HP, 2021)



21. Ontario Research Foundation Laboratories (now Muzzo Family Alumni Hall), 1930, 1946, 121 St. Joseph Street, Mathers and Haldenby. (HP, 2021)



22. 1952 "Centennial Building", annotated perspective of Carr Hall by Ernest Cormier with Brennan & Whale architects. (CTA, Fonds 1257, F1257, s1057, it0837)



23. Site Plan of St. Michael's College, November 1950 by Ernest Cormier showing a revision of the proposed Administration Building (Carr Hall) with the surrounding campus buildings including St. Basil's Seminary, marked with an arrow. (Canadian Centre for Architecture, Fonds Cormier, ARCH273547)



24. Carr Hall, 1950-54, 100 St. Joseph Street, Ernest Cormier with Brennan & Whale architects (HP, 2021)



25. Elmsley Hall, 1955, Brennan & Whale (HP, 2021)



26. John M. Kelly Library, 1969, 113 St. Joseph Street, John Farrugia. (HP, 2021)



27. Sam Sorbara Hall, 2001, 70 St. Joseph Street, Carlos Ott Partnership. (HP, 2021)



28. "St. Basil's Seminary, Toronto. Cardinal McGuigan blessing the site of new building as part of the centennial celebrations of the Basilian Fathers in Toronto (1850-1950) Take on 14 June, 1950...Old Newman Club Chapel is shown on the right."
(University of St. Michael's College Archives, Photographs Collection - 1950.8)



29. Works by Ernest Cormier: 1945 Aerial View of the University of Montreal, 1924-1947. (Ernest Cormier fonds, Canadian Centre for Architecture)



30. Ernest Cormier, Perspective of the Forecourt of the Supreme Court of Canada, 1930. (Ernest Cormier fonds, Canadian Centre for Architecture)



31. Photograph of the principle façade of the Cormier House, Montreal, 1930-31, designed by Ernest Cormier. (Ernest Cormier fonds, Canadian Centre for Architecture)



32. Photograph of the interior of the Cormier House showing particularly the stripe banding of the walls and the decorative design of the terrazzo floor. (Ernest Cormier fonds, Canadian Centre for Architecture)



33. Ernest Cormier, Perspective View of the Grand Séminaire de Québec, 1940-1972 (Ernest Cormier fonds, Canadian Centre for Architecture)



34. Photograph of Ernest Cormier in front of a maquette for the bronze doors he designed for the United Nations General Assembly Building, c. 1951. (Ernest Cormier fonds, Canadian Centre for Architecture)



35. Photograph of the principal, north elevation of St. Basil's Seminary, September 1951 (Ernest Cormier fonds, Piggot Construction Progress Photos,

Canadian Centre for Architecture)



36. St. Basil's Seminary, north elevation, entrance with later addition at the fourth floor level (HP, 2021)



37. Photograph of St. Basil's Seminary, looking west on St. Joseph Street, 1951

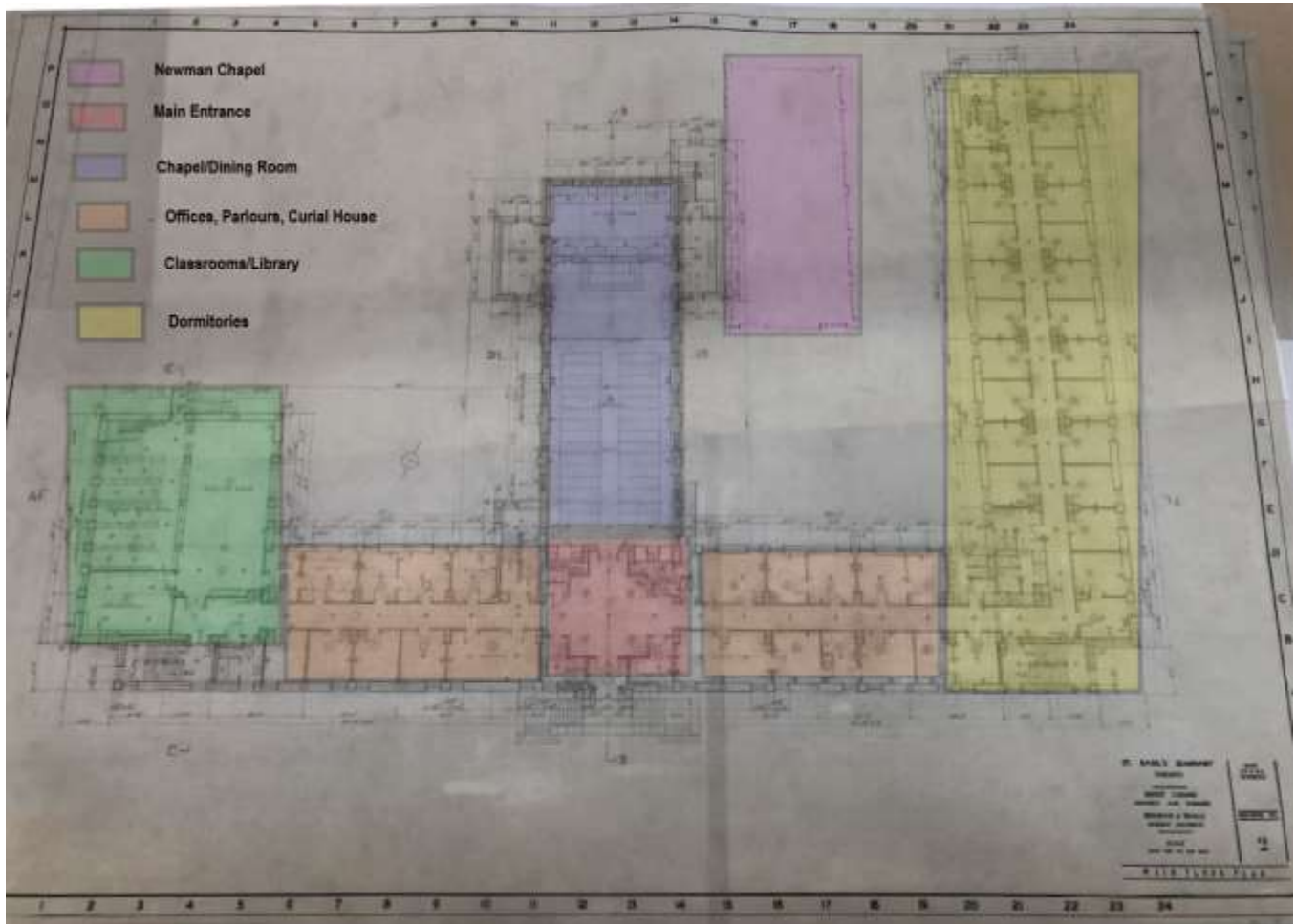
(Basilian Annals, 1951, p. 31)



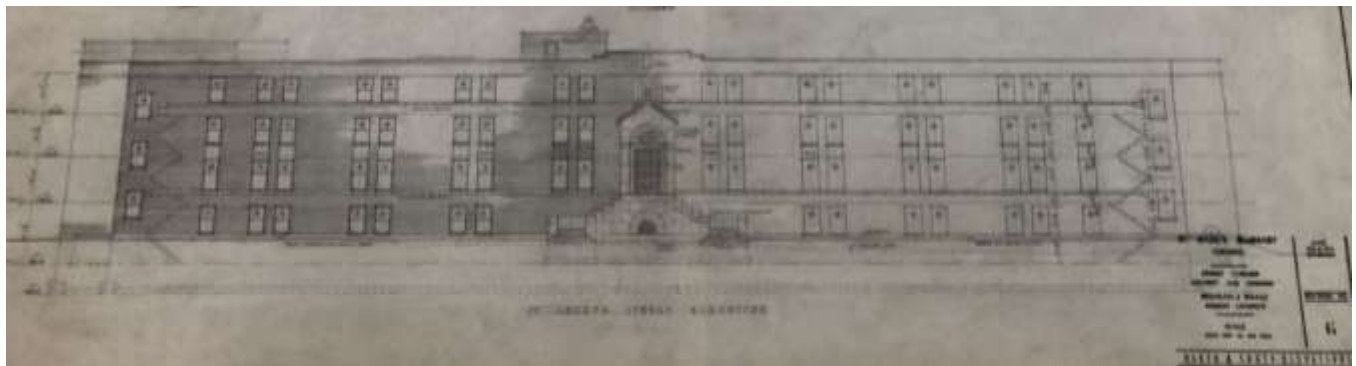
38. St. Basil's Seminary, side (east) and principal (north) facades with later additions including the two-storey extension (far left), 4th floor extension on the north elevation and the new single storey entrance. (HP, 2021)



39. St. Basil's Seminary, principal (north) façade and side (west) façade with later stair tower and glazed entrance at the corner. (HP, 2021)



40. Main Floor Plan, 25 March 1950, annotated to show a basic schematic allocation of functions including the main entrance (red), chapel with dining room below, offices, parlours and Curial House, Classrooms and Library (green) and Dormitories (yellow). On the upper floors the dormitories continue in the orange zone and on the ground floor kitchen, staff and recreational functions are located in the yellow and orange zones. The 1914 Newman Chapel is indicated in the mauve block. (Ernest Cormier fonds, Canadian Centre for Architecture, annotated by Heritage Planning, 2021)



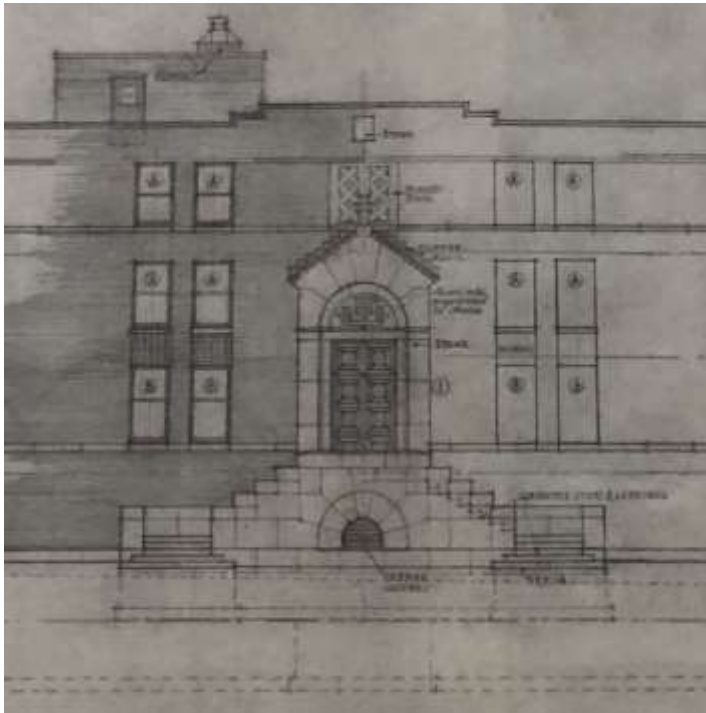
41. Ernest Cormier, 'St. Joseph's Street Elevations, March 1950, showing the north elevation of the seminary. (Ernest Cormier fonds, Canadian Centre for Architecture)



42. Photograph of the principal, north elevation of St. Basil's Seminary, September 1951 (Ernest Cormier fonds, Canadian Centre for Architecture)



43. St. Basil's Seminary, north elevation, entrance with later addition at the fourth floor level (HP, 2021)



44. Ernest Cormier, 'St. Joseph's Street Elevations, March 1950, detail showing design and details of the central entrance bay and adjacent paired windows. (Ernest Cormier fonds, Canadian Centre for Architecture)



45. Principal Entry on the north elevation (HP, 2020)



46. Detail of the principal entry with the inscription: "Doce Me Bonitatem, Et Disciplinam et Scientiam" with a crest with a Catholic symbols including a chalice, the ten commandments, a lamp with a flame, indicating presence of Christ, and a crucifix (HP, 2020)



47. West Elevation showing the paired windows of the dormitory rooms (HP, 2021)



48. View of the south elevations of the west wing of St. Basil's Seminary and Newman Hall Chapel facing St. Basil Lane (HP, 2021)



49. View of the south and east elevations of Newman Chapel (far left) and the seminary chapel, sacristy and ancillary spaces facing St. Basil Lane looking west. (HP, 2021)



50. View of the south and east elevations of the 1959 east wing of the seminary with a recent condominium tower to the right (HP, 2021)



51. View of the seminary west court looking north and west (HP, 2021)



52. View of the west elevation of the chapel facing the west court (HP, 2021)



53. Newman Chapel, principal, north elevation facing the west courtyard (HP, 2020)



54. Newman Chapel, west elevation (HP, 2021)



55. View of the east wing, west elevation with the original double-storey library volume shown on the left and the 1959 two-storey addition on the right facing the east courtyard (HP, 2021)



56. View of the west elevation of the 1959 east wing addition facing the courtyard and parking lot which are separated by a wood fence. (HP, 2021)



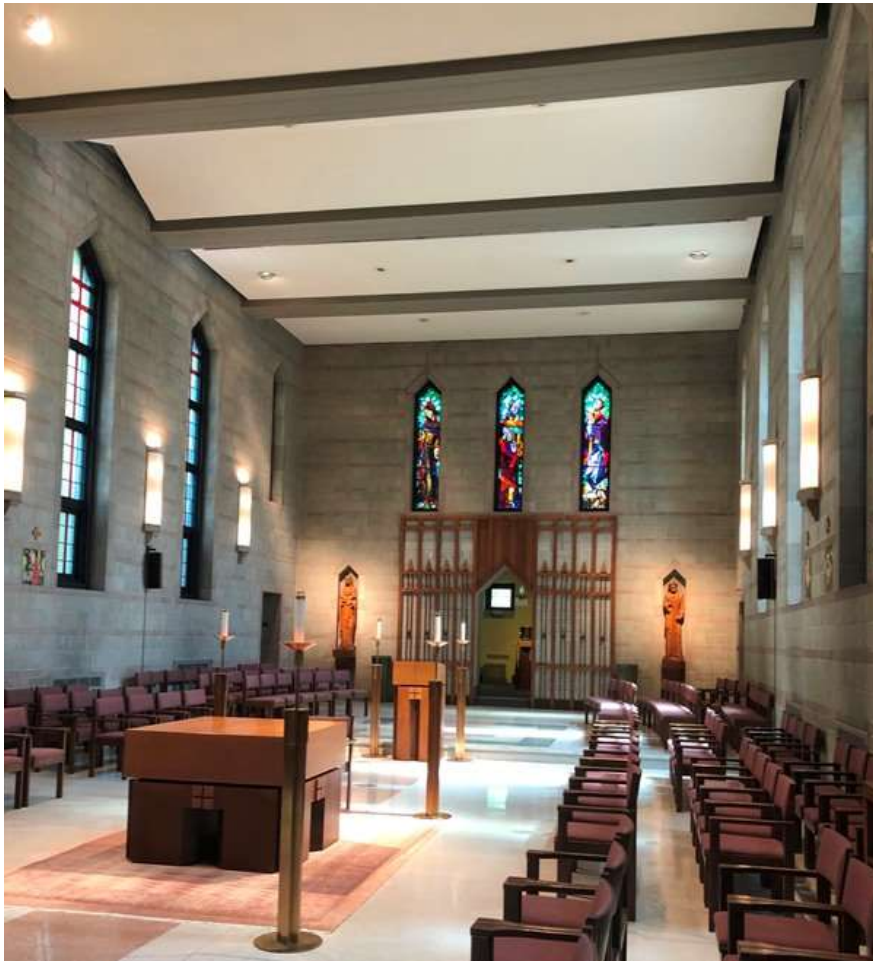
57. Cormier plan of the Main Lobby designed in cruciform shape with four columns and marking the axis of the entrance chapel and the crossing wings of the seminary (Ernest Cormier fonds, Canadian Centre for Architecture)



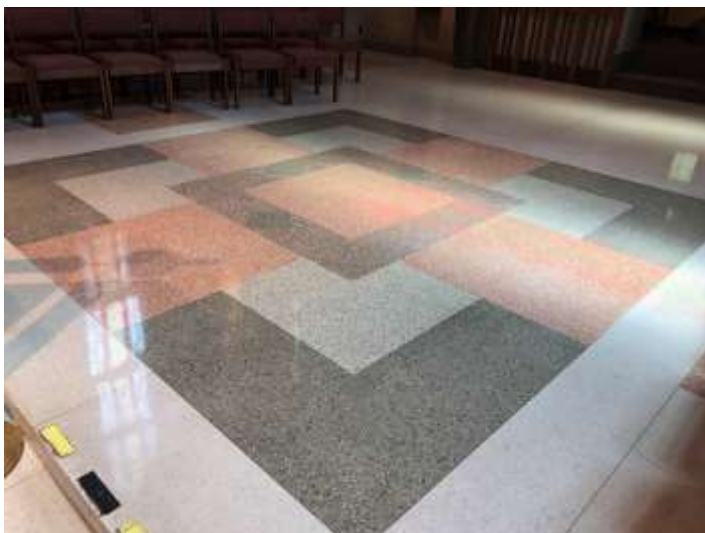
58. Interior of the main lobby with the intersection of the two corridors marked with a cruciform plan, four columns and terrazzo patterning in the floors (HP, 2020)



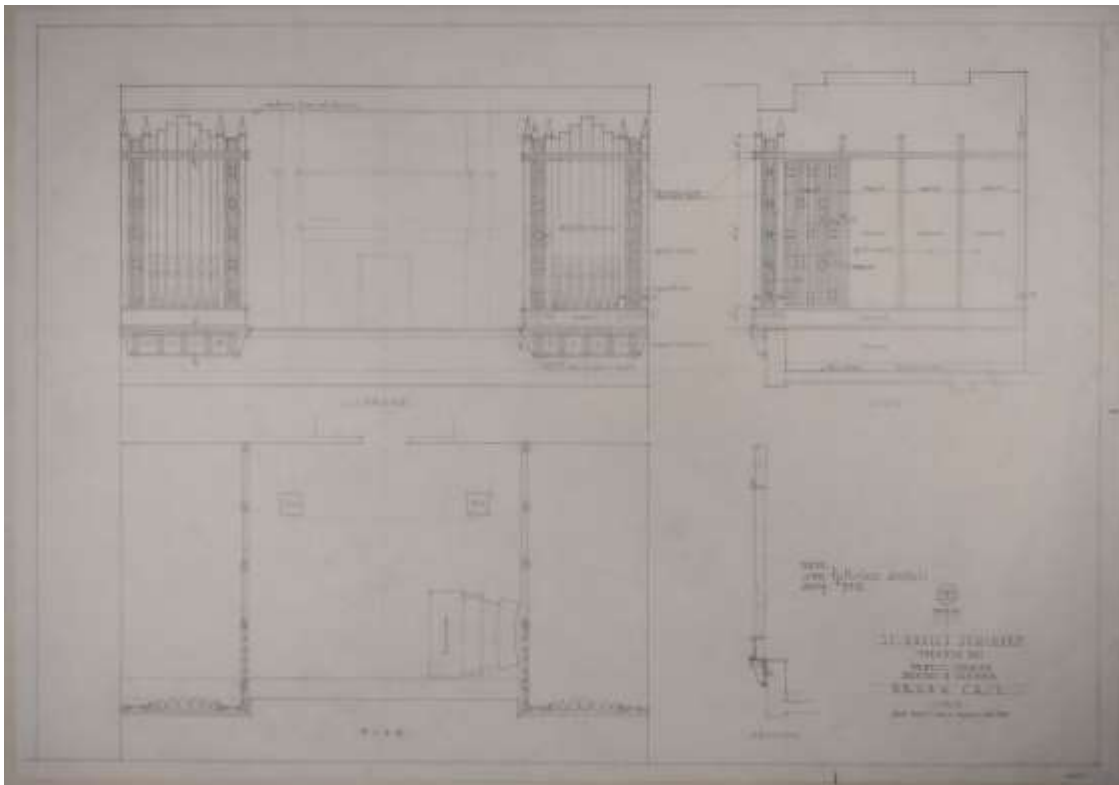
59. Photograph of the interior of chapel looking south, taken shortly after completion and as originally designed and arranged according to pre-Vatican II practice with the altar facing the wall with the marble "checkerboard" screen, the pulpit to one side facing the congregation and the patterned terrazzo floors. (Basilian Archives)



60. Chapel interior looking south with the post-Vatican II arrangements which set the altar in the middle of the congregation and the pulpit on axis to the south. The sacristy is now directly accessed from the chapel. The suspended ceiling was added in 1965 to the designs of William McElcheran (HP, 2020)



61. Chapel terrazzo floor as originally designed by Cormier and seen in the archival photograph above (HP, 2020)



62. Cormier, Design for the Organ Case, St. Basil's Seminary, 1951 (Ernest Cormier fonds, Canadian Centre for Architecture)



63. Chapel interior looking north towards the organ loft and galleries with Cormier's design (HP, 2020)



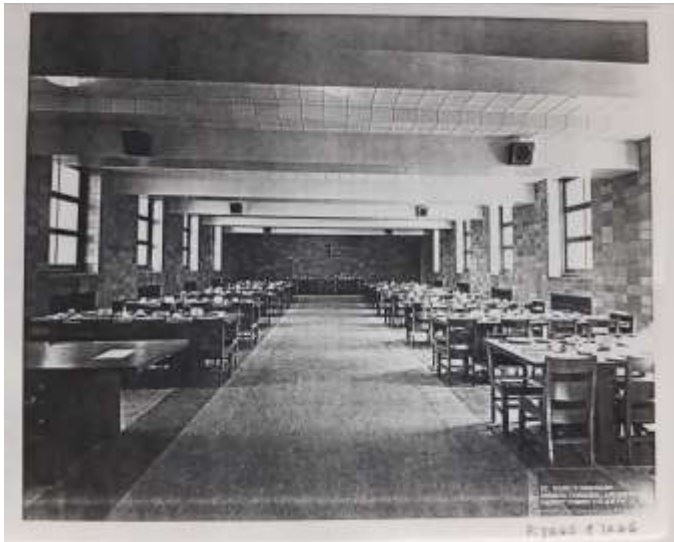
64. Chapel interior, west wall showing the stained glass windows designed by Cormier (HP, 2021)



65. Chapel interior, east wall showing the details of the concrete block, two of the Stations of the Cross and the light fitting designed by Cormier (HP, 2020)



66. Sacristy, south wall with stained glass windows (HP, 2020)



67. Dining Room, looking south (Ernest Cormier fonds, Pigott Construction Progress Photos, Canadian Centre for Architecture)



68. Dining room, looking west and north showing the alteration to the windows which elongated them to full length and provided direct access to the courtyard (HP, 2020)



69. Interior of a seminarian's dormitory room (also referred to as a scholastic's room) (Basilian Annals, 1951, p. 33)



70. Aerial Photograph of St. Michael's College campus, University of Toronto, c1970, looking north-west to Queen's Park with St. Basil's Seminary in the foreground, showing the consistent scale and materials. (CTA, Series 1465, File 390, Item 16)



71. View north past the east end of St. Basil's Seminary towards St. Basil's Church and spire in the distance with Sam Sorbara Hall in the middle ground (HP, 2021)



72. View looking north towards the St. Michael's College complex with St. Basil's Church on the left and Odette Hall in the centre. (HP, 2021)



73. View looking south from St. Basil's Church towards St. Basil's Seminary (Ernest Cormier fonds, Pigott Construction Progress Photos, Canadian Centre for Architecture)



74. Looking west along the south side of St. Joseph Street from St. Basil's Seminary to the Kelly Library and the Muzzo Family Alumnae Centre. (HP, 2021)



75. Looking west along the north side of St. Joseph Street with Carr Hall on the left and one of the Elmsley Place houses on the right (HP, 2021)



76. View of the open court on the north side of St. Joseph Street with Elmsley Place houses (left), Carr Hall (centre) and Teefy Hall and the Pontifical institute on the right (HP, 2021)



77. Aerial View of Queen's Park and the University of Toronto Campus with ST. Michael's College at the north-east corner of Queen's Park Crescent and Wellesley Street West. The arrow marks St. Basil's Seminary.

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ATTACHMENT 2

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95 ST. JOSEPH STREET
STATEMENT OF SIGNIFICANCE
(REASONS FOR DESIGNATION)

ATTACHMENT 3

The property at 95 St. Joseph Street (St. Basil's Seminary) 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 95 St. Joseph Street is located on the south side of St. Joseph Street, west of Bay Street on the University of St. Michael's College campus in the Bay Cloverhill neighbourhood. The property contains a buff-brick clad, four-storey seminary built for the education of priests in the Basilian order and commissioned by St. Michael's College. Designed by Ernest Cormier, OC, with local architects Brennan & Whale, it was constructed on an E-shaped plan with a chapel in the centre leg and completed between 1950 and 1951. The east wing of the seminary was extended by Brennan & Whale in 1959. In 1979-80, a concrete-clad extension supported on concrete piers was added to the fourth floor on the principal, north elevation as part of the adaptation of the seminary as a retirement residence for the Basilian Fathers. It is now known as the Cardinal Flahiff Basilian Centre, named for George Bernard Cardinal Flahiff (1909-1989) a St. Michael's student and seminarian, Archbishop of Winnipeg, and later Cardinal, who retired there in 1982.

The property also contains a chapel, designed by Arthur W. Holmes in 1913 as part of Newman Hall, a social centre for Roman Catholic university students attending St. Michael's College. With the relocation of Newman Hall to the west side of the University of Toronto campus in 1922, the building ceased to function as a chapel from 1928-1949. Cormier's design for the seminary included the chapel with the intention of it having a recreational use.

Statement of Cultural Heritage Value - St. Basil's Seminary

Constructed in 1950-51, with two extensions in 1959 and 1979-80, St. Basil's Seminary is an excellent example of Post-World War II ecclesiastical architecture as it combines formal elements of Modernism and traditional architecture appropriate to its function as a seminary, which as a building type is rooted in historic Christian tradition. The concept and form of the four-storey building places the primary functions of the community, the chapel and the dining room, at the heart of the E-shaped complex and on axis with the principal entrance. This arrangement expresses the symbolic importance of these spaces, while functionally it permits daylight to illuminate the stained and leaded glass windows of the chapel from the south, east and west sides and, from the dining room, enables residents views and access to the landscaped courtyards.

Stylistically, the selected materials of buff brick and stone link the building with the historic context of the 1856 St. Basil's Church and original St. Michael's College emphasizing the history and tradition of the college campus. The stone door surround with its pediment (now removed), arch, piers and tympanum set at the top of a grand dual stone staircase is a traditional element suitable to express the Basilian Fathers' history and tradition as the tympanum contains their crest and motto "Doce Me Bonitatem, et Disciplinam et Scientiam" ("Teach Me Goodness, Discipline and Wisdom"). The use of stone string courses at the second and fourth floor windows indicates a traditional concept of the palazzo type with a base, grand upper stories and attic storey. The building balances these traditional aspects with modern elements such as the flat roof, the minimal ornamentation and simplicity of the facades which rely on carefully proportioned grids of windows for effect. In the composition outlined above, as well as in the use of panels of stacked brick and the truncation of the stone string courses to emphasize the corners, a high degree of craftsmanship and artistic merit is revealed in the design of the elevations.

The interior spaces of the cruciform entrance lobby and the chapel are highly-designed examples of a Post-World War II institutional building expressing a cohesive integration of both traditional and modern stylistic elements. The lobby emphasizes the intersection of two significant axis of the building's functions, the communal place of religious worship and the more secular aspects of seminary living. This is marked in the cruciform plan of the lobby, the four columns with their simplified modern treatment and in the terrazzo floor. In the chapel, the traditional elements are present in the form of the space as a lofty rectangular volume, with stained and leaded glass windows along the side walls, the south end with the sacristy, and at the north end with the organ loft and gallery. The pointed arched window openings of the Gothic are here represented with simple triangular heads. The windows, apart from three stained glass windows on the south wall with their representations of saints, are of leaded glass with modernist grids incorporating narrow strips of red glass. Instead of stone, the interior walls are constructed of concrete block in grey with bands and borders of narrower, chisel-faced, tinted red blocks with red-coloured mortar. Further modernist elements are provided by the patterned terrazzo floors. In its design and details, the chapel represents a high level of artistic merit and craftsmanship. The chapel, according to Phyllis Lambert, CC, and Founding Director Emeritus of the Centre for Canadian Architecture is of the "highest quality."³⁷

The property at 95 St. Joseph Street has historical and associative value as it is related to the religious organization of the Basilian Fathers who originated in France in 1828 and were established in Toronto in 1850 with the arrival of Armand-Francois-Marie Charbonnel, the newly appointed Archbishop of Toronto. The Basilians established St. Michael's College in 1852 as a high school, college and seminary and in 1856 relocated to the Clover Hill Estate where they constructed St. Basil's, a parish church and Odette Hall to accommodate the college. This 19th-century building complex continues today as the nucleus of the University of St. Michael's College at the University of Toronto.

37 Letter to Heritage Preservation Services, 22 September 2019.

In the late 1940s, as their centenary approached, the Basilians sought to separate the original three functions into distinct entities and commissioned Ernest Cormier to design a new high school, St. Michael's College at 1515 Bathurst Street, a new college building, Carr Hall and seminary. The seminary, now known as the Cardinal Flahiff Basilian Centre at 95 St. Joseph Street is a significant outcome of this event and an indication of the growth and expansion of the institution. From their origins in Toronto the Basilian Fathers have expanded their teaching and parish work across Canada and North America as well as Mexico and Colombia.

George Bernard Cardinal Flahiff (1909-1989), for whom the centre is currently named, was an outstanding Basilian leader, educated at St. Michael's College high school, college and seminary, and appointed the Archbishop of Winnipeg from 1961-1982 and elevated to Cardinal in 1969. His significance lies in his participation on the Second Vatican Council from 1962-1965 and in the 1978 Conclaves that elected Popes John Paul I and John Paul II. On his retirement in 1982, Cardinal Flahiff returned to live at St. Basil's Seminary until his death. The seminary was renamed Cardinal Flahiff Basilian Centre in his honour.

In its design, including its massing, functional arrangement, materials and details, the Roman Catholic St. Basil's Seminary yields information that contributes to an understanding of the way of life of a religious community.

The design for St. Basil's Seminary clearly demonstrates the work of the architect and engineer Ernest Cormier and is considered to be a "prime example of Cormier's ecclesiastical architecture"³⁸ Ernest Cormier (1885-1980) trained as an engineer at the Ecole Polytechnique de Montreal and in Paris, and as an architect at the Ecole des Beaux Arts in Paris, and the British School in Rome. He also apprenticed as an interior designer and was skilled at both furniture design and interior design as well as watercolours, sculpture, photography and bookbinding. His career is distinguished by important public buildings including the University of Montreal (1924-1949), the Supreme Court of Canada (1938-39), the Grand Seminaire de Quebec City, (1940-72) and National Printing Bureau in Hull, (1950-58). He was renowned as an engineer and is credited with introducing technical advances in concrete construction with his bridge at La Chute, Quebec, completed shortly after his return to Canada in 1918 and at the 1928 Hydroplane Hangar at Pointe-aux-Trembles where he constructed the first reinforced concrete arched hangar in North America. The synthesis of his range of talents is evident in his own house and garden at the Avenue des Pins in Montreal (1930-31) which is considered to be the finest example of Art Deco domestic architecture in North America. Declared to be the "great Canadian architect of the twentieth century,"³⁹ The pinnacle of recognition came with his selection as the Canadian representative for the re-design of the permanent headquarters for the United Nations, New York in 1947 where he contributed to the design of the General Assembly Building and was the sole designer for the pair of bronze doors with relief sculptures. Winner of multiple awards throughout his lifetime, he was made an Officer of the Order of Canada in 1974.

38 Phyllis Lambert, CC, letter to Heritage Preservation Services, 22 September 2019.

39 Phyllis Lambert, *ibid.*

Constructed in 1950-51, St. Basil's Seminary is important in defining, maintaining and supporting the character of St. Michael's College campus. Its low-rise, four-storey volume, set-back from the street with a lawn and grand staircase corresponds in height, scale and materials with the other college buildings. Its scale, massing and materials of buff brick and stone, and the detailing of its stone entrance link it to the original St. Michael's College complex of 1856 which included St. Basil's Church and the buff brick relates to Sam Sorbara Hall (2001) immediately to the north. Its modern form with a flat roof and grids of windows relates to other Post-World War II modernist buildings including the adjacent John M. Kelly library (1960-70), Carr Hall (1950-54) and Elmsley Hall (1955). Its height and set back from the street corresponds to the low-rise height and set back of the John M. Kelly Library, the Muzzo Family Alumnae Hall, formerly the Ontario Research Foundation (1930, 1946), and the Toronto School of Theology on the south side of St. Joseph Street, to the west, which provide a consistent scale, street wall and landscaped open space along St. Joseph Street. On the north side of the street, the low-rise scale and set-backs contribute to the consistency of place, while the red-brick house-form properties of Elmsley Place, retain the scale and landscaped setbacks, while the variety of types, styles and materials tells the 160-year history of the college campus.

St. Basil's Seminary is physically, functionally, visually and historically linked to its surroundings. With its yellow brick cladding and traditional stone entry, it is visually linked to the original 1856 college which has the same materials. Located on the south side of St. Joseph Street at the south-east corner of the St. Michael's College campus and built in 1951-50, the seminary building was commissioned as an extension to the original 1856 St. Michael's College and was part of the separation of the three original functions of high school, college and seminary into three separate buildings to celebrate the centenary of the college. St. Basil's Seminary with Carr Hall, located on the north side and west end of St. Joseph Street, the John M. Kelly Library adjacent on the south side of the street, represent the post-World War II additions to the college campus which in their form, scale and massing and set back provide a continuity with the traditional campus, while their architectural style represents a second century of the University of St. Michael's College.

Heritage Attributes of St. Basil's Seminary

Design and Physical Value

The following heritage attributes contribute to the design and physical value of the St. Basil's Seminary at 95 St. Joseph Street as an excellent representative of Post-World War II ecclesiastical architecture, and as a representative of Cormier's style, as it combines formal elements of Modernism and traditional architecture appropriate to its function as a seminary, which as a building type is rooted in historic Christian tradition:

- The setback, placement and orientation of the building on its property on the south side of St. Joseph Street, west of Bay Street on the University of St. Michael's College campus at the University of Toronto
- The scale, form and massing of the flat-roofed, four-storey building constructed on an E-shaped plan with a chapel in the centre wing of the E flanked by two

landscaped open spaces permitting daylight to enter the chapel on its east, south and west sides

- The buff brick cladding and stone detailing which relate it to the original 1856 college buildings
- The traditional and ceremonial aspect of the prominent stone entrance with its double staircase, door case with stone pilasters, corbels and arch with a tympanum inscribed with the Basilian crest and motto of "Doce Me Bonitatem, et Disciplinum et Scientiam" ("Teach Me Goodness, Discipline and Wisdom")
- The modernist grid of windows on the elevations which varies and fluctuates according to internal use
- The grid of paired windows on the north elevation
- The panels of stacked bricks between the second and third floor windows

The following heritage attributes contribute to the design and physical value of the interior of the building including the main entrance lobby and the chapel as a blend of traditional and modernist forms:

Main Entrance Lobby:

- The lobby's cruciform plan with four columns marking the intersection of the short passage leading to the chapel on axis with the entrance and the transverse corridor leading to the other sections of the seminary, the terrazzo floor, with its patterns of squares and crosses emphasizing this arrangement, and the coffered ceiling

Seminary Chapel:

- The tall, three-storey rectangular volume with leaded and stained glass windows, a gallery and organ loft
- The beams in the chapel ceiling corresponding to the window bays
- The triangular tops of the windows which are modernist versions of the pointed arched windows associated with Christian places of worship in the Gothic style
- The modern use of concrete block and narrow bands of red tinted concrete block with chiselled faces and red mortar
- The use of terrazzo in a variety of patterns including a large cruciform pattern replacing the traditional patterned stone floors
- The cylindrical light fittings resting on corbel brackets between the windows
- The wood panels and lattice on the organ loft and gallery designed by Cormier

Contextual Value

The following heritage attributes contribute to the contextual value of St. Basil's Seminary at 95 St. Joseph Street as it supports the character of St. Michael's College campus which features low-rise buildings, with landscaped set-backs and related by materials of buff-brick, stone and concrete

- The scale, form and massing of the buff brick-clad, four-storey building in a landscaped set back corresponding to adjacent college buildings facing St. Joseph
- The combination of stone and buff brick materials relating the building to the original 1856 St. Basil's Church and Odette Hall

Please Note: the 1979-1980 fourth floor extension is not included in the heritage attributes.

Statement of Cultural Heritage Value - Newman Hall Chapel

Constructed in 1913, the former Newman Hall Chapel is representative of the chapel typology in its form and massing which is a single-storey volume with a steeply-pitched gable roof, a projecting entry bay on its principal north façade with a large round-headed opening, wide enough for double doors and originally a glazed transom above. Other details including the three arched windows of varying height in the gable of the principle elevation and the buttress-like piers along its east and west side walls are characteristics of the typology. Stylistically, its steeply-pitched gable roofed form, combined with the semi-circular head of the door opening with its staggered stone quoins and with its arched richly moulded drip mould represents a medieval style incorporating both Gothic and Norman influences. Originally clad in a buff brick with stone trim which correspond to St. Basil's Church and Odette Hall, the chapel has been over-clad with a stucco material on its east, south and west elevations. Buff brick and stone are still evident on its north elevation.

The former chapel has historical and associative value as it is related to the religious organization of the Basilian Fathers who originated in France in 1828 and were established in Toronto in 1850 with the arrival of Armand-Francois-Marie Charbonnel, the newly appointed Archbishop of Toronto. The Basilians established St. Michael's College in 1852 as a high school, college and seminary and in 1856 relocated to the Clover Hill Estate where they constructed St. Basil's, a parish church and Odette Hall to accommodate the college. This 19th-century building complex continues today as the nucleus of the University of St. Michael's College at the University of Toronto.

In 1913, the chapel was built as part of the creation of the Newman Hall by Bishop Neil McNeil as a social club for Catholic university students attending St. Michael's College. Newman Chapel was built in the garden behind the existing house at 97 St. Joseph Street. While the house was demolished when the new St. Joseph Seminary was constructed in 1950-51, the chapel which had been used as an automobile refinishing premises from 1928, was integrated into the new seminary design and proposed for use as a gymnasium. Apart from the period in the 1920s-1940s, the chapel has been part of the St. Michael's College community and that of St. Basil's Seminary for over a century and represents the early origins and expansion of the college.

The chapel has potential to yield information that contributes to an understanding of a community or culture as it represents the early history of the Newman Centre which was created as a social club for Catholic students at St. Michael's College. The provision of a chapel in proximity to the club indicates the importance of daily and shared religious worship to the community of students at that time.

The chapel reflects the work of the architect who is significant to the Catholic community. Arthur W. Holmes, (1863-1944) the architect who designed the chapel at Newman Hall, was a prolific architect, known for his ecclesiastical commissions for the

Roman Catholic Church, of which the most prominent is the design for St. Augustine's Seminary 1910-1913. The Newman Hall chapel was one of several commissions Holmes undertook for St. Michael's College including a new spire and steeple for St. Basil's Church, 1895, the extension of the east wing of Odette Hall, 1902-3 and following the final Elmsley bequest to the college in 1921, the masterplan for the college and the design of Teefy Hall and the Pontifical Institute for Medieval Studies, 1935-6, Brennan Hall, 1938 and refectory, 1938. These buildings designed in a stripped down Collegiate Gothic style with their Credit Valley limestone cladding with its distinctive textures and patterning determined the developing character of the college in terms of its built form and materials but also in the sequence of landscaped public open spaces and pathways. Under his guidance, the college extended its presence by contributing to the ring of university buildings that faced onto Queen's Park Crescent, reinforced the axis of Elmsley Place, and with Brennan Hall provided a meaningful link between the historic college core of St. Basil's Church and Odette Hall to the east and the new complex and connection to the rest of the university in the west.

Although not visible from St. Joseph Street, the chapel is located in the west courtyard of the seminary building and contributes to defining and supporting the character of the property and its early association with Newman Hall and the early 20th century history of St. Michael's College and the community of Catholic students.

Constructed in 1913, the chapel has been physically, functionally, visually and historically linked to the surroundings of the St. Michael's College at the University of Toronto and later the St. Basil's Seminary, first as a place of worship and later as a gymnasium for the seminary.

Heritage Attributes of the former Newman Hall Chapel

Design and Physical Value

The following heritage attributes contribute to the design and physical value of the former Newman Hall Chapel as a fine representative of the Christian chapel typology:

- The placement and orientation of the chapel as its principal elevation faces the south side of the west courtyard of the seminary complex
- The scale, form and massing of the single-storey, rectangular volume with a steeply pitched gable roof
- The buff brick cladding and stone details around the entrance on the principal, north elevation
- The piers along the east and west side elevations with windows in each bay
- The principal entrance in the north elevation with the three arched windows above in the gable

Contextual Value

The following heritage attributes contribute to the contextual value of the Newman Hall Chapel at 95 St. Joseph Street as it supports the character of St. Michael's College

campus which features low-rise buildings, with landscaped set-backs and related by materials of buff-brick, stone and concrete

- The scale, form and massing of the buff brick-clad, chapel facing a landscaped courtyard relating it to its original location and history
- The traditional forms and details which express its early 20th-century history in contrast to the modernist seminary building
- The combination of stone and buff brick materials which connects the chapel to the original 1856 college and church complex and the 1950-51 seminary