



# PB32.1

## 778 King Street West - Notice of Intention to Designate a Property under Part IV, Section 29 of the Ontario Heritage Act

# PB32.1

## 778 King Street West



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



**PB32.1**  
**778 King Street West**

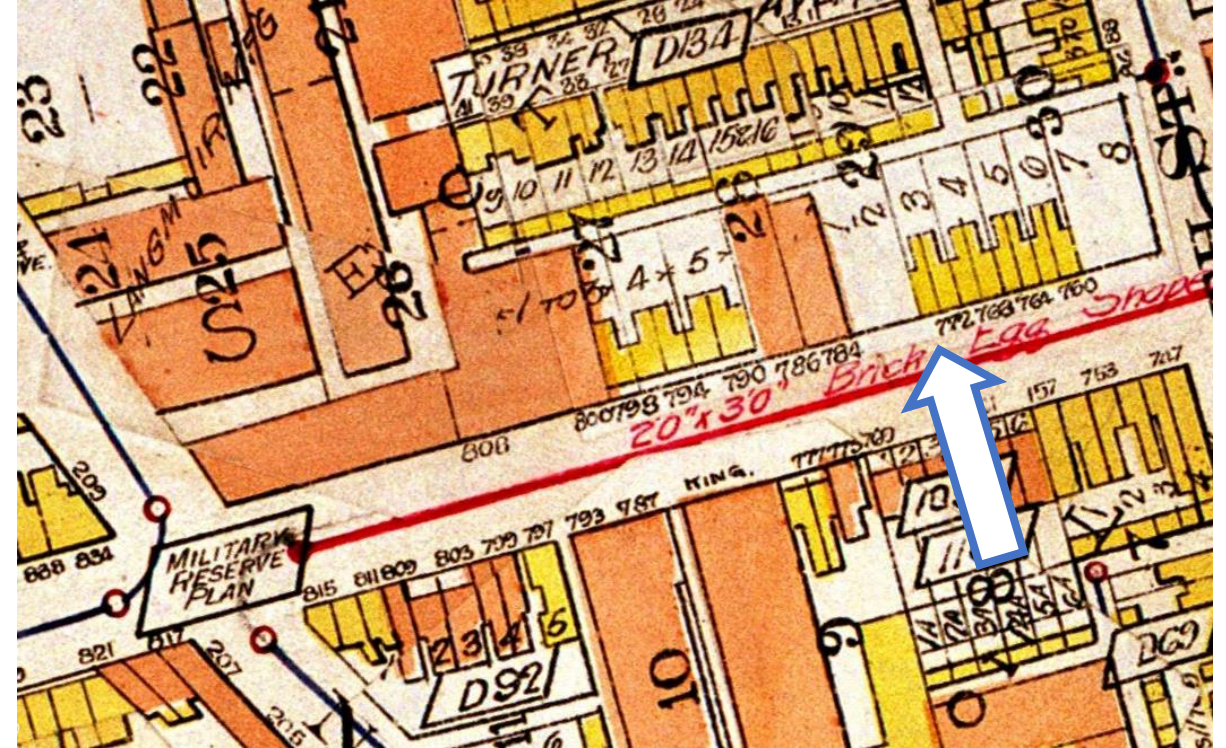


# PB32.1

## 778 King Street West



1889 Goad's Atlas of the City of Toronto; future location of 778 King Street West indicated by the arrow.



1924 Goad's Atlas of the City of Toronto; future location of 778 King Street West indicated by the arrow.

---

**PB32.1**  
**778 King Street West**



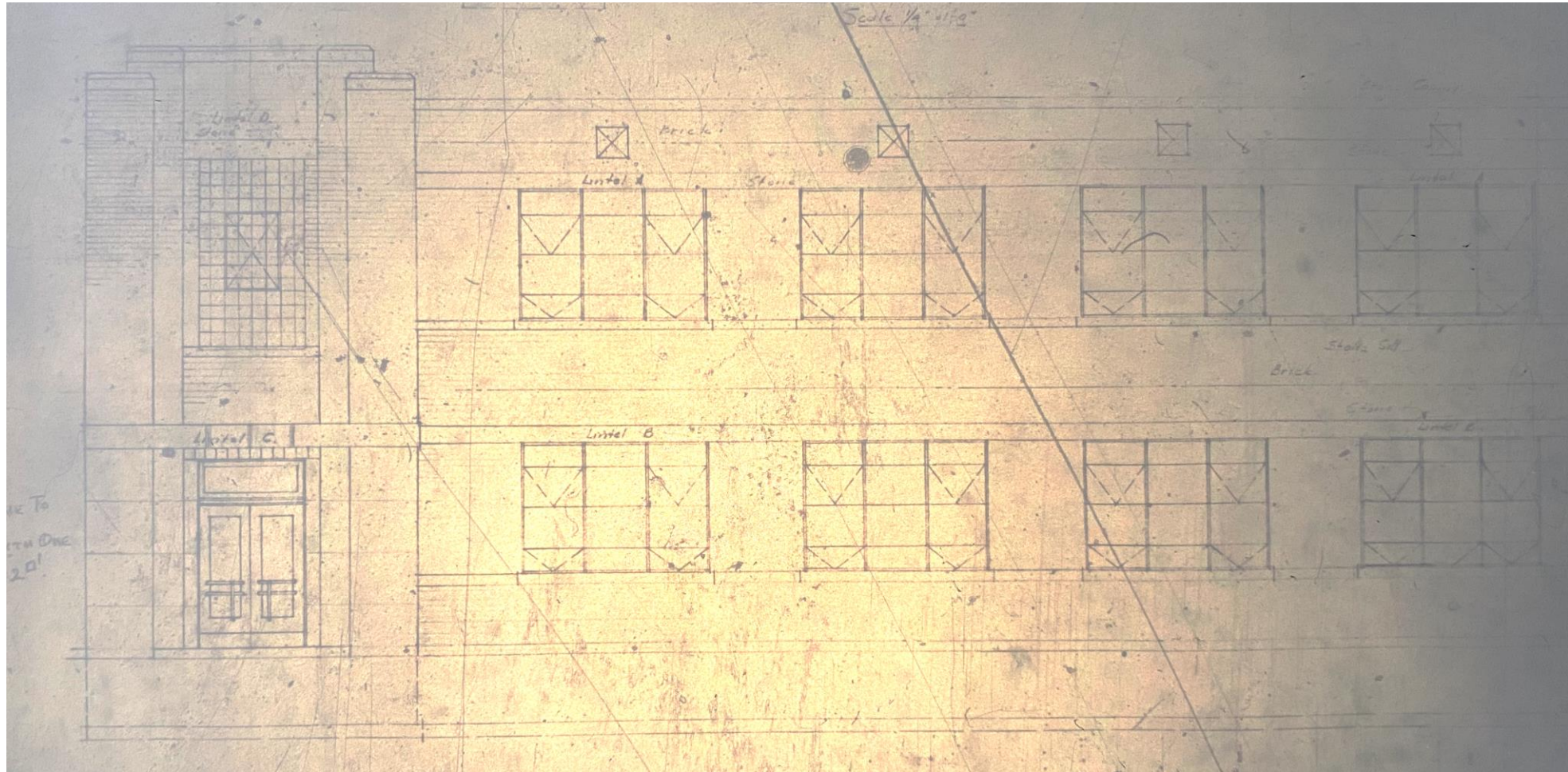
1939 aerial photograph; future location of 778 King Street West indicated by the arrow.



1954 aerial photograph; location of 778 King Street West indicated by the arrow.

# PB32.1

## 778 King Street West



Primary elevation of 778 King Street West; drawing by Leo Hunt Stanford Architect, 1946.

**PB32.1**  
**778 King Street West**

Left: Eaton's advertisement featuring Uniforms Registered, *Toronto Daily Star*, April 23, 1957, p. 44

Right: Catalogue of uniform collection designed by Hugh Garber for Uniforms Registered in 1983. <http://www.clothingcanadafashion.com/canadian-designers-hugh-garber/>



Hattery  
**Sheath**  
 "Ribbons"

any for your Spring and  
 apply soft-finished "Ribbons"  
 with zippers. . . . Clearly  
 yet opaque, it swooshes  
 lets you skip the iron. . . .  
 it follows you! Gleaming  
 silk. Navy, beige or Star-  
 12 to 26. **16.95**

ILAR PRICED DRESSES  
 401, 341A  
 or mail  
 -College Street—Main Floor

**CHECKED COTTON  
 PLSSE UNIFORMS**  
 First at EATON'S

For the first time . . . a pastel-pretty uniform  
 by "Uniforms Registered" for smart looking staffs!  
 This inexpensive new-look to the uniform wardrobe  
 means comfort, efficient styling and no-iron, fresh-  
 ness! Hotel personnel, restaurant and beauty parlour  
 staffs take note . . . comes in pink, blue or yellow  
 with fine white check and in wide size range!

- puffed self-collars,
- white pleated buttons to hem,
- 2 pockets, self belt,
- Comfortable "saddle" shoulder.
- Sizes 12 to 44. Each

**4.99**

PHONE UN. 1-3111

- EATON'S—Main Store—Third Floor—Dept. 209
- EATON'S—College Street—Main Floor
- EATON'S in Oshawa

Specially priced .  
 Front slide faste  
**Popular "Nei**

Extra firm control  
 into . . . Fashioned in  
 or nylon tulleto, bone-  
 up shoulders and elast

Three hip fittings: S1  
 sizes 38 to 44 and 46,  
 sizes 38 to 44, 46 and  
 long length, 36 to 42  
 and even, best sizes in  
 EATON'S Special Price,  
 Orders will be filled  
 promise material.

- EATON'S—Main Store
- EATON'S—College Str
- EATON'S in Oshawa

**UR Uniforms Registered**  
 778 King Street West, Toronto, Ontario M5V 1N6  
 Canada (416) 364-0125

*Function Meets Fashion*

The Hugh Garber Collection From  
**UR Uniforms Registered**

9221

9222

9112

9113

9111

900

PB32.1  
778 King Street West

# Showcase for contemporary international art

BY JOHN BENTLEY MAYS  
The Globe and Mail

**E**ARLIER this week, the former uniforms factory at 778 King St. West was still teeming with carpenters, electricians and other trades-folk, all renovating with a vengeance. The rooms in what will be, after tomorrow's official opening, the home of the Ydessa Hendeles Art Foundation were picturesquely cluttered with festoons of wires and with heaps of planks, paint-cans, ductwork and other industrial oddments.

But despite the scaffolds and heaps and workers, the visitor could easily get an idea of the future austerity and almost harsh aloofness of these galleries and public areas.

No provision has been made in this unusual institution — Canada's first privately-financed showcase of contemporary international art — for a gift shop or replica boutique. There will be no place for the school kids to leave their muddy boots, because there probably won't be any school kids. Nothing has been built in to help ease you into the "art experience," or make you feel comfortable with the thorny work Toronto collector Ydessa



BARRIE DAVIS/The Globe and Mail

Hendeles at her new gallery, earlier this week: 'I am not trying to construct a museum of contemporary art.'

— and lots of attractively cheeky attitude toward Toronto's art-dealing establishment, and enough energy to keep Napoleon's army on the march — Hendeles also has this

president of the Toronto Symphony — "capable, open-minded, very sophisticated," says Hendeles. "If I ever went out to fund-raise, I felt these people could help.")

The exhibits will contain only works from Hendeles' collection, and will remain on view for as long as a year. Forthcoming openings at the Foundation include Christian

**ON SHOW**

Mays, John Bentley.  
"Showcase for  
contemporary  
international art." *The  
Globe and Mail*. 25 Nov.  
1988. P. D8.



## PB32.1 778 King Street West

Right: Ydessa Hendeles and Peter Smith in the gallery at 778 King Street West. Christopher Hume, "Ydessa's idea puts T.O. on top of art world," *The Toronto Star*, 25 Nov. 1988, P. D3.

Left: 2020 aerial photograph showing skylight (pictured also at right in image of Peter Smith)



## COVER STORY

# Ydessa's idea puts T.O. on top of art world

**F**ROM THE outside, it's just another unassuming, industrial building on a stretch of King St. W. that has seen better days.

But appearances are deceiving. This is Grand Zero of the newly formed Ydessa Hendeles Art Foundation. Toronto has never seen anything remotely similar.

It is best described as a private museum that will showcase leading-edge art from Europe and North America. Nothing will be for sale, although the foundation will be open to the public — so far, free of charge.

As well as creating the gallery, Hendeles put together the collection it is intended to display. It's an ambitious project very few would — or could — undertake. Only in the person of Ydessa Hendeles, 39, did all the right things — confidence, connections, commitment, cash — come together.

The foundation, which opens tomorrow with an exhibition by French conceptual artist Christian Boltanski, is spectacular evidence that the sophistication Toronto likes to claim for itself may actually exist.

The fact is that an institution such as this would be remarkable anywhere — New York, London and Paris included. Here, it will be a window on the world unlike any other.

A trained art therapist, Hendeles is best known here for the Ydessa Gallery, which she ran for eight years before closing the door last year. Although her gallery drew raves, little of the art sold.

"I grew to hate it," she admits. "It's demoralizing to work that hard and have that few sales. It led to more and more conflict with the artists."

That's not to say the foundation, or the rigorous modernist art its founder admires so much, are "everyman's cup of tea. Hendeles is uncompromising in her tastes and has the funds to indulge them.

Where that's immediately evident is in the extensive renovations now going on at the **Uniforms Register** building at 778 King St. W., two blocks west of Bloor.

Hendeles bought the two-storey structure last year and hired Toronto architect Peter Smith to transform it into her ideal gallery. Smith, whose credits include the Power Plant and the de Mauer Theatre at Harbourfront, has done a superb job.

It is still three weeks from completion, which won't affect tomorrow's opening, but already the elegance of Smith's scheme is evident. The aesthetic is minimalist; decoration has been entirely eliminated and even electrical outlets are hidden.

"I wanted rooms without the intrusions of mechanical equipment and ductwork," Hendeles says. "The idea was to make spaces really simple, to get back to floor, walls and ceiling. I also wanted to leave things the way they were as much as possible."

That explains the "found concrete" floors and the big "Uniforms Register" signs out front.

Although it looks only medium-sized from the outside, the building now contains 10 separate



**CHRISTOPHER HUME**  
Art

galleries. They range from small, intimate rooms to one huge rectangular gallery on the top floor highlighted by an immense skylight.

"The challenge was one of architectural craftsmanship," Smith says. "The problems were those of simplicity. I tried to avoid being too modernist or post-modernist."

Not surprisingly, most of Smith's efforts are invisible. The miles of wiring have been routed behind a series of secondary walls built along existing walls. Even the outlets are covered in drywall.

"A gallery requires almost as much technical support as a theatre," the architect says. "We had to ensure easy access to gals wherever possible. It sounds simple, but the effort required to get there is substantial."

When last seen, Smith was down on hands and knees painting where holes in the floor had been incorrectly filled with a white substance that stood out horribly against the old gray cement. No detail is too tiny to escape his attention. Or Hendeles' for that matter.

"This is the most important project of my life," she says ebulliently. "It's time for Canada to have a relationship with the rest of the world... and I want to be a part of that."

Part? Locally, Ydessa is just about the whole bit and kaboodle when it comes to displaying and collecting what's happening beyond our borders.

**T**HE ART Gallery of Ontario gets travelling shows, it's true, and some years ago it hired Italian curator Germano Celant to put together an exhibition of contemporary art from Germany and Italy. But that was the exception rather than the rule.

The AGO's interest in contemporary art is limited to what AGO curator Philip Monk's reports allows him to see, and that usually doesn't extend much past his friends on Queen St.

By contrast, Ydessa is plugged into an international art network that stretches from Manhattan and Chicago to Germany, Holland and Paris. While even the most knowledgeable Torontonians have barely heard of Christian Boltanski, Ydessa has already purchased a number of the artist's major works and brought them, and him, here for an exhibition.

In this way, the opening show is entirely indicative of things to come. Although Boltanski's work is much more approachable and concerned with its audience than is most conceptual art, it is highly personal and self-referential. But because of Boltanski's fondness for drama, his installations have a connection with real life.

The site pieces on display are meditations on the nature of memory, loss, childhood and death. The works, most of which contain photography, are poignant and theatrical.



**ART PATRON** Ydessa Hendeles helps arrange Christian Boltanski's Canada installation on the walls of her amazing new museum. The public is invited to tomorrow's grand opening.

Wandering through the gallery, one can't help but get involved with these pieces.

The galleries have been darkened and the walls plastered with enlarged photographs, mostly of school children. In one work, *Le Lacro Chasse*, the pictures are of the 1931 graduating class of a Jewish high school in Vienna. Blow-up, the eyes seem dark and sunken and these grainy portraits take on a skull-like quality.

It is a sad work, a haunting reminder of the Holocaust. For Hendeles, whose parents both survived Nazi death camps, Boltanski's installations have a special significance and deep emotional pull.

Probably the most arresting piece is one called *Canada*. Located in the two-storey gallery, it consists of four walls covered top to bottom in old clothes. The title comes from the word concentration camp inmates used for the room where all their possessions were stored.



**ARCHITECT** Peter Smith designed 10 separate galleries, including huge rectangular space with immense skylight.

"Canada," Hendeles explains, "was seen as the land of milk and honey and so the name was given to the storage area."

Situated at the end of a series of galleries filled with Boltanski's installations, the huge work is overwhelming. It has the effect of connecting the images displayed in previous rooms to the here and now. We feel that these are the clothes shed by the victims whose portraits we have passed on the way.

The presence of death is everywhere in Boltanski's art. Through many of the references are to the Holocaust, the work goes beyond that historical fact and becomes an elegy for both the loss of childhood and of innocence. Even those of us who are allowed to grow up into adulthood, he is saying, must face the loss of childhood.

If the 44-year-old Frenchman hadn't become an artist, he could have been a stage designer. The elements of his art — light, photographs, music, film, candles, clothing — are prosaic, yet able to conjure up powerful images and feelings. This is an emotionally charged exhibition, one that takes its responsibility to the audience seriously.

It's because of this, more than anything, that there are good reasons for being optimistic about Hendeles' project. Despite her desire to be a recognized member of the international art elite, she is capable of being her own woman. She succumbs to trendiness occasionally, but is saved by her sense of mission.

When she bought her Boltanski, she quickly points out, he wasn't

nearly as hot as he is now. Not that he was unknown, either. She first encountered his work at a Paris gallery and responded to it without knowing what was behind it. (Conceptual art, after all, is nothing without its theory.)

Last summer, Boltanski was represented in Documenta 8, the international art festival organized in Kassel, West Germany, every five years.

Clearly, Hendeles chose well. After her purchases, the Museum of Contemporary Art in Chicago announced the Boltanski retrospective that opened last May.

"I'm fighting for these works," Hendeles says passionately. "I started a foundation without a collection. This country hasn't been a repository of excellent work. We've got good curators, critics and artists, but we don't have any serious collectors of contemporary art."

In addition to Boltanski, Hendeles has bought pieces by Jenny Holzer, Barbara Kruger, Thomas Ruff, Rebecca Horn, Jeff Wall and others. If her artistic biases are obvious, so too is the intensity of her commitment to the art of today.

"The objective is to advance the cause of contemporary art. I believe in art," she states emphatically. "I believe it's the highest form of sublimation and an important civilizing influence."

If only she were right.

□ The public is invited to attend the opening of the Ydessa Hendeles Art Foundation from 2 to 5 p.m. tomorrow. For more information, call 941-9000.

---

**PB32.1**  
**778 King Street West**

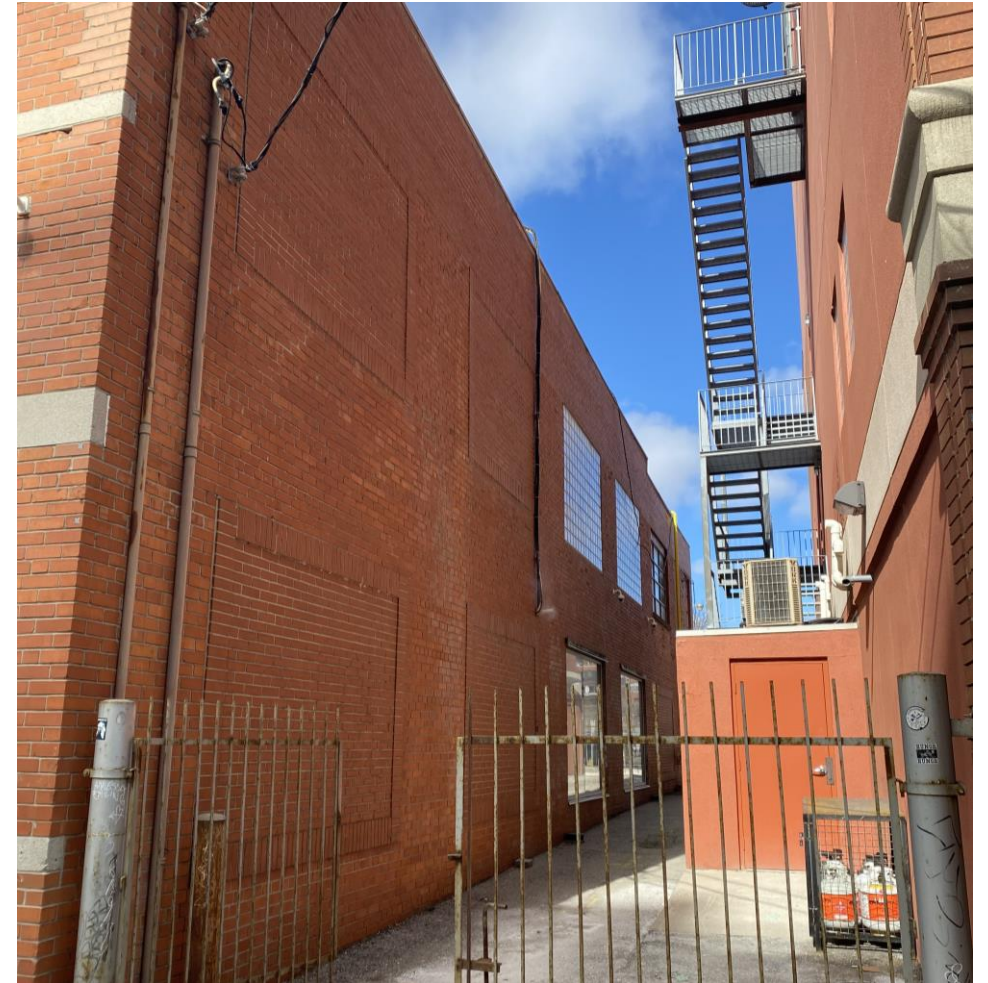


Primary elevation of the subject property, August 2011 (Google Street View).

**PB32.1**  
**778 King Street West**



Primary (south) elevation of 778 King Street West (Heritage Planning, 2022).



East elevation of 778 King Street West, viewed from the public realm (Heritage Planning, 2022).

**PB32.1**  
**778 King Street West**



---

**PB32.1**  
**778 King Street West**



Westward view down King Street West; 778 King Street West visible at centre-right (Heritage Planning, 2022).