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City Clerk's Office

ONTARIO HERITAGE TRUST

JUL 11 2013

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IN THE MATTER OF THE ONTARIO HERITAGE ACT  
R.S.O. 1990 CHAPTER 0.18 AND  
15 SHUTER STREET (MASSEY HALL)  
CITY OF TORONTO, PROVINCE OF ONTARIO

NOTICE OF AMENDMENT OF DESIGNATING BY-LAW

Colleen Smith  
The Corporation of Massey Hall  
& Roy Thomson Hall  
60 Simcoe Street  
Toronto, Ontario  
M5J 2H5

Ontario Heritage Trust  
10 Adelaide Street East  
Toronto, Ontario  
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**Notice of Amendment of Designating By-law**

Take notice that Toronto City Council intends to amend former City of Toronto By-law No. 501-75, designating the property at 15 Shuter Street (Massey Hall) under Part IV, Section 29 of the Ontario Heritage Act to revise the Reasons for Designation to describe the cultural heritage values and attributes of the site as set out in the 2005 amendments to the Ontario Heritage Act.

**Description**

The property at 15 Shuter Street is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the criteria for municipal designation prescribed by the Province of Ontario under the three categories of design, associative and contextual values. Located on the southwest corner of Shuter and Victoria Streets, Massey Hall (1894) is a three-storey concert hall.

Massey Hall is a rare surviving example of a building in Toronto designed as a concert hall with classical features associated with the early 19th century Palladian style and unique details including the stained glass windows depicting classical composers. Executed with a high degree of craftsmanship, the elaborately decorated interior was inspired by the Moorish Revival style and highlighted by the auditorium with its horseshoe-shaped seating in three levels beneath the vaulted, beamed and decorated plaster ceiling incorporating scalloped and ogee-shaped arches with cusps and brackets.

Associated with Toronto's influential Massey family, Massey Hall was commissioned by Hart A. Massey as a memorial to his eldest son. Hart A. Massey founded the Massey Manufacturing Company (later Massey-Harris and Massey-Ferguson), which developed in the 19<sup>th</sup> and 20<sup>th</sup>

centuries as one of the world's largest producers and exporters of agricultural machinery. Massey and his family were dedicated philanthropists in Toronto, founding the Fred Victor Mission (in honour of Hart Massey's youngest son), funding the rebuilding of Metropolitan Methodist Church (now Metropolitan United), and establishing Annesley Hall and the Household Science Building at Victoria College (later Victoria University) at the University of Toronto. The Honorable Vincent Massey, who served as Canada's Governor General from 1952 to 1959, used the remaining funds from his grandfather Hart Massey's estate to establish the philanthropic Massey Foundation in 1918, which supported cultural projects in Toronto and across Canada and donated Hart House and Massey College to the University of Toronto.

As the first purpose-built hall devoted solely to musical performances in Toronto, Massey Hall has been intimately linked to the cultural development of Toronto since the founding of the concert venue, including a near century-long association with the Toronto Symphony Orchestra (and its famed conductors, including Sir Ernest Macmillan) and the Toronto Mendelssohn Choir (and its founding director Augustus Vogt). Among the innumerable international performers featured on its stage were famed opera singers (Maria Callas and Enrich Caruso), ballet companies and individual dancers (such as Russian ballerina Anna Palova), esteemed orators (from Winston Churchill and Helen Keller to the Dalai Lama), and musicians ranging from folk singer Bob Dylan to jazz musician Dizzy Gillespie. Massey Hall provided a showcase for Canadian icons such as classical pianist Glenn Gould and jazz musician Oscar Peterson, as well as singer Gordon Lightfoot who performed the first of his many concerts at the venue in 1967. Performers and audiences alike were drawn by Massey Hall's superb acoustics, described as among the finest in the world.

The design and evolution of Massey Hall was overseen by a series of important Toronto architects. It remains the best known work in Toronto of Sidney Rose Badgley, a Canadian architect based in Cleveland, Ohio who was recognized for his ecclesiastical designs in North America. Massey Hall was constructed under the supervision of George Martel Miller, who also designed the changes to the complex in 1911 as one in a series of projects for members of the Massey family in Toronto. For over half a century beginning in 1933, the local architectural firm of Mathers and Haldenby accepted commissions at Massey Hall.

Contextually, Massey Hall is historically, visually, physically and functionally linked to its surroundings in the neighbourhood northeast of Yonge Street and Queen Street East in downtown Toronto where it stands as part of the Theatre Block. It shares its status as one of the three historic performance venues in the area, with the adjoining Elgin and Wintergarden Theatres (1913-14) and the neighbouring Pantages Theatre (1920) on Yonge Street. Massey Hall is an integral component of the group of recognized heritage properties in the area that includes St. Michael's Cathedral, the "E" Wing of St. Michael's Hospital, Metropolitan United Church, and the former Bank of Montreal, Canadian Bank of Commerce and Bank of Toronto branches along Yonge Street.

With its distinctive appearance and its placement on Shuter Street where it is viewed from Yonge Street in the Theatre Block, Massey Hall is a city-wide landmark.

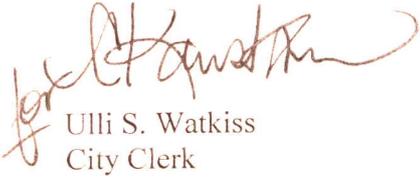
### Heritage Attributes

The heritage attributes of the property at 15 Shuter Street are:

- The scale, form and massing on a rectangular-shaped three-storey plan
- The hipped roof with a gable at the north end and, along the east and west slopes, the clerestory windows and the brick chimneys (the height of the chimneys has been reduced)
- The materials, with brick cladding and brick, stone, terra cotta, metal, wood and glass detailing
- The organization of the principal (north) façade where the central section is flanked by lower side wings (east and west)
- On the north façade, the frontispiece containing the main entrance where three sets of paired doors with transoms are separated by pilasters and surmounted by a cornice (the wood doors are original and the Art Deco-inspired geometric designs of the transoms date to 1933)
- Above the entry, the stone frieze with "Massey Music Hall" carved in capital letters
- Organized by four incised pilasters with capitals, the flat-headed window openings with hood moulds in the second storey and the round-arched window openings with transoms, hood moulds and keystones in the third storey
- The enclosed triangular pediment on the north façade, which originally incorporated sculpted classical decoration
- The side wings with the secondary entries, where the shape, organization and classical detailing of the fenestration in the upper floors is repeated from the centre block
- On the side elevations facing Victoria Street (east) and St. Enoch's Lane (west) and above the first-floor entries, the placement and detailing of the flat-headed and segmental-arched openings that are arranged individually or in pairs between classical pilasters and piers
- The four-storey Albert Building, which is attached to the south end of Massey Hall where it shares its setback on Victoria Street, complements it in materials and classical detailing, and is distinguished by the east entrance and the two-storey oriel window
- On the interior of Massey Hall, the entrance lobby (north) with the Art Deco detailing dating to 1933 that adjoins the auditorium (south)
- The auditorium, which rises four stories and is organized in a horseshoe-shape with an elevated stage at the south end
- The configuration of the auditorium, where the orchestra level is raked and iron columns with carved detailing support the second-floor balcony and the third-floor gallery
- The Moorish Revival detailing in the auditorium, with the vaulted, beamed and decorated plaster ceiling where scalloped arches with points end in cusps or 'stalactites', the ogee-shaped arches, and, on the clerestory windows and the private boxes flanking the stage, the horseshoe-shaped arches
- The original stained glass windows incorporating portraits of classical composers with Art Nouveau patterns that are placed in the three floors of the auditorium and in the clerestory
- In the northeast and northwest corners of the auditorium, the Moorish-inspired fireplaces with brick and stone detailing, arches and elaborate wood mantels
- The panelled wood screen that was added at the rear of the stage, and the remaining original wood seats in the gallery
- The placement and setback of Massey Hall on the southwest corner of Shuter and Victoria Streets

Notice of an objection to the amendment of the designating by-law may be served on the City Clerk, Attention: Rosalind Dyers, Administrator, Toronto and East York Community Council, Toronto City Hall, 100 Queen Street West, 2nd floor, Toronto, Ontario, M5H 2N2, within thirty days of July 10, 2013, which is August 9, 2013. The notice of objection must set out the reason(s) for the objection, and all relevant facts.

Dated at Toronto this 10<sup>th</sup> day of July, 2013.



Ulli S. Watkiss  
City Clerk