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IN THE MATTER OF THE ONTARIO HERITAGE ACT
R.S.O. 1980, CHAPTER 337 AND
469 MANNING AVENUE
CITY OF TORONTO, PROVINCE OF ONTARIO

NOTICE OF PASSING OF BY-LAW

To: Rector and Church Wardens of the
Church of St. Mary Magdalene
479 Manning Avenue
Toronto, Ontario
M6G 2V8

✓ Ontario Heritage Foundation

Take notice that the Council of the Corporation of the City of Toronto has passed By-law No. 524-91 to designate the above-mentioned property to be of architectural value or interest.

Dated at Toronto this 22nd day of October, 1991.


Barbara G. Caplan
City Clerk

✓

No. 524-91. A BY-LAW

*To designate the property at 469 Manning Avenue (Church of St. Mary Magdalene)
of architectural and historical value or interest.*

(Passed September 16, 1991.)

Whereas by Clause 11 of Neighbourhoods Committee Report No. 11, adopted by Council at its meeting held on September 16, 1991, authority was granted to designate the property at 469 Manning Avenue of architectural and historical value or interest; and

Whereas the Ontario Heritage Act authorizes the Council of a municipality to enact by-laws to designate real property, including all the buildings and structures thereon, to be of historic or architectural value or interest; and

Whereas the Council of The Corporation of the City of Toronto has caused to be served upon the owners of the lands and premises known as 469 Manning Avenue and upon the Ontario Heritage Foundation notice of intention to so designate the aforesaid real property and has caused such notice of intention to be published in a newspaper having a general circulation in the municipality once for each of three consecutive weeks; and

Whereas the reasons for designation are set out in Schedule "B" hereto; and

Whereas no notice of objection to the said proposed designation has been served upon the clerk of the municipality;

Therefore the Council of The Corporation of the City of Toronto enacts as follows:

1. There is designated as being of architectural and historical value or interest the real property more particularly described and shown on Schedules "A" and "C" hereto, known as 469 Manning Avenue.
2. The City Solicitor is hereby authorized to cause a copy of this by-law to be registered against the property described in Schedule "A" hereto in the proper land registry office.
3. The City Clerk is hereby authorized to cause a copy of this by-law to be served upon the owner of the aforesaid property and upon the Ontario Heritage Foundation and to cause notice of this by-law to be published in a newspaper having general circulation in the City of Toronto.

ARTHUR C. EGGLETON,
Mayor.

Council Chamber,
Toronto, September 16, 1991.
(L.S.)

BARBARA G. CAPLAN
City Clerk.

RECEIVED
IN THE OFFICE

JUL 23 1991
ARCHITECTURE AND
PLANNING
HERITAGE BRANCH



SCHEDULE "A"

In the City of Toronto, in the Municipality of Metropolitan Toronto and Province of Ontario, being composed of the southerly 36.58 metres throughout from front to rear of Lot 298 in Block E on the east side of Manning Avenue according to Plan 574 registered in the Land Registry Office for the Metropolitan Toronto Registry Division (No. 64).

The easterly limit of Manning Avenue as confirmed under the Boundaries Act by Plan BA-1039 registered on September 6, 1977, as CT252643.

The hereinbefore described land being delineated by heavy outline on Plan SYE2487, dated September 5, 1991, as set out in Schedule "C".

SCHEDULE "B"

Reasons for the designation of the property at 469 Manning Avenue (Church of St. Mary Magdalene):

HERITAGE PROPERTY REPORT**Basic Building Data:**

Address: 469 Manning Avenue (northeast corner of Manning Avenue and Ulster Street)

Ward: 4

Current Name: Church of St. Mary Magdalene

Historical Name: Church of St. Mary Magdalene

Construction Date: 1887-88 (construction continued in stages to 1908)

Architect: Frank Darling

Contractor/
Builder: John Stroud

Additions/
Alterations: 1918: basement renovated;
1921: chancel redecorated; William Rae, architect; Franz Johnson, artist; Frances Loring, sculptress;
1923: porches and roofs repaired, brickwork repointed, stained glass windows added;
1925: windows altered in apse;
1926: organ enlarged and console moved to gallery;
1930: part of choir relocated from chancel to gallery; ambulatory created;
1939: Lady Chapel redecorated; Alan Russell, artist;
1943: south aisle redecorated; William Rae, architect; Sylvia Hahn, artist;
1947-48: north aisle redecorated as St. Joseph Chapel;
1950: basement renovated;
1963: chancel altered; Robert Rambush and Fred Christian

Original Owner: Anglican Synod of Canada

Original Use: institutional (church)

Current Use: institutional (church)

Heritage Category: B

Recording Date: February 11, 1991

Recorder: HPD:ka

HISTORY:

The history of the Church of St. Mary Magdalene stems from the development of the Oxford Movement in early 19th century England. Anglican clergy at Oxford University initiated a religious revival to revitalize the Church of England by restoring certain Roman Catholic doctrines and rituals abandoned during the Protestant Reformation. The group and its adherents, known as Anglo-Catholics, heard confession, celebrated mass (with chanting prayers, liturgical vestments, incense, and altar candles), and encouraged the use of statuary in their churches. This resurgence of ceremonial customs caused much public agitation in England and other countries where the Church of England was prominent.

The Anglo-Catholic movement was championed in late 19th century Toronto by the Reverend William Stewart Darling, rector of Holy Trinity Church. By the 1880s, his son, the Reverend Charles Burroughs Darling, emerged as the assistant curate at St. Mathius Church on Bellwoods Avenue, the centre of an Anglo-Catholic enclave in west-end Toronto. In 1885, St. Mathius established a mission in the area north of College Street and west of Bathurst Street, a neighbourhood that developed between 1870 and 1910 through residential construction and the arrival of various immigrant groups.

In June, 1887, the fledgling congregation, which worshipped in a house on Clinton Street, paid \$2600 for a lot on the northeast corner of Manning Avenue and Ulster Street. Frank Darling, the brother of Father Charles Darling, provided plans for a building that would be constructed in stages according to the financial resources of the church. Darling, who trained with Henry Langley in Toronto, and with Sir George Edmund Street and Sir Arthur W. Blomfield in London, England, was in partnership with Samuel G. Curry when the Church of St. Mary Magdalene was conceived. Historical evidence indicates that Darling's designs for this church, and his earlier plans for the mother church, St. Mathius (devised in 1874, when Darling worked with Henry MacDougall) were his alone. Darling's subsequent role as the official architect for Trinity College reveals a further association with the Anglo-Catholic movement in Toronto. These structures, however, are rare ecclesiastical examples in a career spanning several decades and concentrating mainly on residential and commercial projects.

While Darling's plans for the Church of St. Mary Magdalene provided for an elaborate principal (west) facade with turrets and a massive bell tower, a small structure containing a basement, vestry, nave (with 15-foot high walls), and apse was constructed at a cost of \$3500 under the supervision of contractor and parishioner, John Stroud (Attachment I). The scaled-down building was opened in April, 1888, and named for a church in the Paddington district of London, England where Charles Darling had served.

In January, 1889, the Archbishop of the Toronto Synod approved the creation of a separate parish for St. Mary Magdalene, setting the boundaries at College, Bloor, Bathurst, and Shaw Streets (afterward extended west to Ossington Avenue). A building program continuing through 1889 and 1890 witnessed the expansion of the structure, particularly the raising of the walls of the nave to a 20-foot height beneath a temporary roof, and the completion of half of the south aisle. The Canadian Churchman noted that "though the building has at present no beauty to speak of, except that of capacity, there are signs now visible of its future beauty and greatness." During this period, the chancel roof was raised, and seven windows inserted into the polygonal apse.

In the 1906 volume of Landmarks of Toronto, J. R. Robertson observed that "it is only the intention of the present rector and congregation to build a portion of the church in their generation." Consequently, Frank Darling prepared architectural plans for the expansion of the church, being "simpler, not so large, more severe in detail, and less costly." The westward extension of the church and completion of the principal facade in 1907-08 substantially completed the building campaign. On the interior, the nave, with its plaster ceiling and exposed wooden beams, was flanked by a ribbed-vaulted south side aisle terminating in a small vestry chapel (redecorated by architect William Rae as the Lady Chapel in 1943, with reredos and mural by Sylvia Hahn, daughter of artist Gustav Hahn), and a barrel-vaulted north aisle used as a Sunday School (redecorated as the St. Joseph Chapel in 1947-48). The moulded chancel arch, incorporating wheat sheaves, doves, and cross motifs, was erected in place

of the plain version favoured by the architect. An organ, built by the Toronto firm of Breckells and Matthews, was acquired with an endowment from American industrialist and philanthropist, Andrew Carnegie.

In 1918, the leadership of the congregation passed from Father Darling (who served as nominal rector until his death in 1933) to the Reverend Henry Griffin Hiscocks, rector of the church until 1931. During his tenure, Father Hiscocks strengthened the Anglo-Catholic practices of the church (resulting in a brief public fracas in 1922) and supervised improvements to the site, such as repairs to the basement, entrance porches, and roofs, and repointing of the brickwork. While the refurbishment of the exterior did little to enliven the plain facades, dramatic improvements continued on the interior. In 1921, William Rae, a parishioner and architect, designed new reredoses for the high altar. Rae, whose professional career was closely linked to the Anglican church, supervised contemporary renovations to St. Anne's Church on Gladstone Avenue, a project incorporating a series of pictorial murals by Group of Seven artist, J. E. H. MacDonald. In turn, MacDonald's colleague, Franz Johnson, decorated the monumental rood cross (measuring 8 by 14 feet) created as a World War I memorial for the Church of St. Mary Magdalene by the important Canadian sculptress, Frances Loring. In 1923, three stained glass windows were introduced in the side aisles and, two years later, five of the seven windows in the apse were closed off. Further alterations in 1930 saw the removal of most of the choir from the chancel to the gallery at the west end, and the relocation of the altar to create an ambulatory.

In October, 1948, the Church of St. Mary Magdalene was consecrated in a ceremony during which the mortgage was burned. The basement was renovated in 1950 and, five years later, a rectory was constructed north of the church on land acquired in the late 19th century and reserved for this purpose and that of a Sunday School and parish hall. Alterations to the chancel in 1963 involved the removal of the wall separating the sanctuary and nave.

Notable Toronto figures associated with the Church of St. Mary Magdalene include Sir William Osler, the prominent physician and educator who, with his brother, Edmund Osler, a director of the Dominion Bank and the Canadian Pacific Railway, contributed generously to the expansion of the building at the turn of the century. In 1921, the celebrated composer, Healey Willan began a 47-year tenure as organist and choir master at the church. Willan immigrated to Toronto from England in 1913 at the invitation of A. S. Vogt, founder of the Toronto Mendelssohn Choir, to teach at the Toronto Conservatory of Music (later the Royal Conservatory of Music). Willan joined the Church of St. Mary Magdalene following a brief stint as organist at St. Paul's Church, Bloor Street East, whose evangelical Anglicanism ran counter to his own Anglo-Catholic philosophy. Willan's musical program at St. Mary Magdalene, involving both plainsong (Gregorian chants) and polyphonic compositions, was acclaimed in the city and beyond. Apart from his duties at the church, Willan premiered his Symphony No. 1 in Toronto in 1936, and contributed music for the coronation of Queen Elizabeth II in 1953. Willan was among the first recipients of the Companion of the Order of Canada in 1967, a year prior to his death. Canada Post issued a commemorative stamp marking the 100th anniversary of his birth in 1980. Willan is honoured by plaques placed at the church by the Historic Sites and Monuments Board of Canada and unveiled by Elizabeth, the Queen Mother, in July, 1989.

ARCHITECTURE:

The Church of St. Mary Magdalene is a typical example of the transitional architecture of the late Victorian era, combining the solid expanses of wall and round-arched openings of the Romanesque Revival, with the asymmetry, pointed arches, and buttressing identified with the Gothic Revival. The Church of St. Mary Magdalene is constructed of mottled orange-red brick on a stone-faced base with brick voussoirs and corbelling, and stone band courses, sills, hood moulds, gablets, weatherings, and sculpture. The typical basilica plan, oriented on an east-west axis, has a high nave intersected by transepts and flanked by low side aisles. The principal (west) facade on Manning Avenue, formed by the high gable end wall of the nave, is bound by corner buttresses. The main entrance, centered in the lower storey, contains a double-leaf door and transom within a monumental compound round arch. This motif is repeated in the adjacent narthex openings and the three elongated windows above. The apex, surmounted by a stone cross, contains a roundel opening.

The treatment of the secondary entrances to the building adds asymmetry and interest to the composition, uses the corner location to advantage, and ties the various parts of the plan together. On the north end of the principal facade, a frontispiece with a parapet roof and a gabled porch provides access to the north aisle. The entry to the south aisle is set at right angles to the principal facade within a south-facing gable-roof frontispiece. This projection at the southwest corner of the building is repeated in a similarly designed entrance to the single-storey vestry at the southeast corner. The frontispieces share round-arched doorways and narrow windows. The round-

arch fenestration in the side aisles is varied in size and organized into trios by diminutive buttresses. The clerestory of the nave, the ends of the transepts, and the polygonal apse display brick corbelling and round-arch windows. All openings throughout the structure are recessed with deep sills. The various portions of the structure are protected by steeply-pitched gable roofs with tall chimneys. A bellcote survives on the north transept.

Significant interior features are the nave with beamed ceiling, arcade supported on piers, and gallery, the polygonal apse with moulded chancel arch, the barrel-vaulted north aisle with the Lady Chapel, and the rib-vaulted south aisle with the St. Joseph's Chapel. Important decorative elements on the interior are the rood cross in the chancel, and the reredos and mural in the Lady Chapel.

CONTEXT:

The Church of St. Mary Magdalene is situated on the northeast corner of Manning Avenue and Ulster Street, a short distance from the intersection of College and Bathurst Streets. The location of the building allows it to be viewed from the adjoining streets and across Healey Willan Park to the east. The church is a landmark in a residential district consisting primarily of late 19th and early 20th century housing stock.

SUMMARY:

The property at 469 Manning Avenue is identified for architectural and historical reasons. The Church of St. Mary Magdalene evolved as a leading Anglo-Catholic parish in the Anglican Church of Canada. Healey Willan, the celebrated musician and composer, served as organist and choir master at the church for 47 years. The building, which combines Romanesque Revival and Gothic Revival elements in a typical basilica plan, displays decorative interior features. The church is a rare ecclesiastical design by the prominent Toronto architect, Frank Darling, and an important neighbourhood landmark.

SCHEDULE "C"

MAP AREA 49H-23

<p>MANNING AVENUE (FORMERLY HOPE STREET)</p>		<p>REGISTERED PLAN 574 BLOCK E PT. LOT 298</p>		<p>REGISTERED PLAN 1153 LOT 1</p>		<p>REGISTERED PLAN 574 BLOCK E</p>		
<p>ULSTER STREET (FORMERLY BULLER STREET)</p>		<p>REGISTERED PLAN 1204</p>						

<p>NOTE THIS IS NOT A PLAN OF SURVEY</p>		<p>DEPARTMENT OF PUBLIC WORKS AND THE ENVIRONMENT CITY OF TORONTO</p>	
		<p>SKETCH TO ILLUSTRATE PART OF LOT 298 BLOCK E REGISTERED PLAN 574 CITY OF TORONTO MUNICIPALITY OF METROPOLITAN TORONTO RATIO 1:500</p>	
		<p>Metres 10 0 20 Metres</p>	
<p>Drawn BY: <i>[Signature]</i> Checked BY: <i>[Signature]</i> Approved BY: <i>[Signature]</i></p>	<p>FILE M58-H 1</p>	<p>PLAN SYE2487</p>	<p>Q.L.S. D. Detopolski - City Surveyor September 5, 1991</p>

JBP/23AS