Looking north along Yonge Street. Oulcott's Hotel sits on the site of Montgomery’s Tavern of 1837 Rebellion fame. Today, Postal Station K occupies the spot. Beyond is the Town Hall, with an attractive wooden stable between. (City of Toronto Archives, SC 244-7053.)

Demolition of the Town Hall to prepare for the new No. 12 Police Station (Construction Magazine, 1932, Metropolitan Toronto Central Reference Library).
Margaret Tucker

On December 17, 1989, the Past President of the Toronto Region branch, Margaret Tucker, died after a short illness. Prior to her term as President, Margaret performed admirably in many different capacities within the Conservancy. Not only was she deeply committed to the cause of heritage, she was always efficient, accurate and organized in her efforts. Margaret’s presidency marked the recruitment of most of the present branch executive. They were attracted not just to the cause, but to her persistence, stamina and sense of humour.

The Executive of TRAC wishes to extend, on behalf of all members, our deepest sympathy to Margaret’s husband Ross. It has been determined that funds received in memoriam will be donated to the City of Scarborough’s fight against Metropolitan Toronto’s plan to place a garbage dump in the Rouge River valley. In addition, a tree will be planted in her honour at a place yet to be determined.

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February 1990

North Toronto Town Hall in happier times. The Ontario polychromatic approach to the civic structure is well illustrated here, with prominent chimneys in buff brick with contrasting red bands, buff brick bands under the eave and under the second floor windows, and festive buff brick accents at the ground floor window arches. (City of Toronto Archives, SC 244-1138).

A view of the back of the Town Hall, (directly above the cow), taken from a pasture on the north side of Montgomery Avenue looking east toward Yonge Street. On the extreme right, notice that the city is encroaching on this rural setting—there are two new houses! (City of Toronto Archives SC 244-297-8)
No. 12 Police Station

Yonge Street and Montgomery Avenue

The City Architect's office under J.J. Woolsnough, his assistant K.S. Gillies and designer S.T.I. Fryer, designed fine Art Deco municipal buildings in the 1930s. The No. 12 Police Station, in use until recently as 53 Division, has been recycled as a day care centre.

Surely the most studied and even serious of this team's output, there are clear classical references in the detail of the stone design and in the overall massing of the main entrance. Of the buildings we have featured so far, this is the most imposing and self-important, no doubt reflecting the prominence of the site in the City's eyes.

The main entrance and the side entrance to the north both protrude from the main wall of the structure. The resulting setback of the bulk of the building is a major concession to the street.

Like the Queen St. and Cowan Ave. Police Station featured in the November issue, this building replaced a prominent public building on its site. The Yonge St. and Montgomery Ave. site was the home of the North Toronto (formerly Eglinton) Town Hall, which can be seen in some of our pictures both in its glory and during demolition to make way for the new Police Station.

A side view of the brand new No. 12 Police Station with hoarding still in place and before installation of windows on the ground floor (Construction Magazine, 1932, Metropolitan Toronto Central Reference Library.)

Terra Cotta Toronto

An exhibit of the photographs of Mr. Charles Kinghorn titled "Artful Deceivers" will be on display in the front lobby of 10 Adelaide St. E. from February 19 to 25 inclusive, during Ontario's Heritage Week.

To complement the exhibit, a series of walking tours will be held every lunch hour during that week. The tours on February 24 and 25 will be exclusively for Conservancy members. The public is welcome on the tours from February 19 to 23. Each tour will start in front of the King Edward Hotel on King Street East at Toronto Street at 12:15 p.m., and will finish at 1:00 p.m. at Adelaide Street East and Victoria Street.

The exhibit consists of 45 superb photos, with accompanying text, which graphically illustrate the evolution of terra cotta in Toronto.

The tours will focus on fifteen commercial structures, all within a four-block area. First introduced in 1886, terra cotta perfectly complemented the then-current Romanesque/Queen Anne style in florid reddish orange panels. By the turn of the century, with the advent of the Classical Revival style, terra cotta assumed a cream, buff or white skin which was matte, glazed or enameled in its finish.

This latter phase, while it would not survive the First World War, dominated commercial building construction. If well-designed, well-cast and skillfully installed, white terra cotta is indistinguishable from stone. T.R.A.C. wishes to acknowledge the financial support of the Ontario Ministry of Culture and Communications in this Heritage Week activity.

Terra Cotta Contest!

You will find an entry blank for the contest enclosed with this newsletter. You can enter as many times as you like. Contest entries must be postmarked no later than March 31. In case of multiple correct answers, a draw will be held to determine the prize winner.

Irish Town Tour

Date: Sunday, March 18 at 1:30 p.m.
Meet at: King St. E. at Bright St.

On Sunday, March 18 at 1:30 p.m., we will be holding a tour of the area southeast of Parliament and Queen Streets.

This region, not originally part of the Town of York, has long had associations with the Irish community. Starting at the corner of King Street East and Bright Street (the first street meeting King west of Simmack Street), we will examine the neighbourhood and consider its three prominent churches, three schools, and three residential enclaves.

By 3:30 p.m., we will have arrived at Enoch Turner Schoolhouse, on Trinity Street behind Little Trinity Anglican Church. There we will enjoy a high tea. There will be a charge of $10 per person for the tour and we are limited to 70 people total, so please reserve early using the form enclosed with this newsletter. This tour must be strictly R.S.V.P.!

In addition, a one hour tour of the Gooderham and Worts Distillery is available after the main tour and is limited to 30 people. Please indicate on the form if you're interested in this additional tour and return the form as soon as you can. There is an additional charge of $5 for the Gooderham's tour.

All proceeds from the day's outing will be donated to the Enoch Turner School House to assist in their ongoing restoration of the West Hall. This particular building is one of the only spaces in Toronto that strongly evokes a medieval atmosphere and is well worth seeing, whether for the first time or to renew a long acquaintance.

TRAC wishes to acknowledge the enthusiastic support of both the staff and board members of Enoch Turner Schoolhouse in organizing this event.
The Pantages Theatre

INTRODUCTION

The Pantages Theatre opened in Toronto in 1920 to an enthusiastic public and press response. Built in the heyday of picture palaces, and at the height of popularity of silent films and vaudeville, the Pantages was the largest and one of the most elaborate examples of the genre in Canada. The architect, Thomas Lamb, who had also designed Loew’s Uptown Theatre and the Elgin-Wintergarden Theatres in Toronto, often worked in the “Adam” style.

Robert Adam, (1728-92) an English architect, was greatly stirred by two events: the rediscovery of Greek art as the original source of the classic style, and the excavations at Herculaneum and Pompeii. For the first time, the full range of the arts and crafts of the ancients were revealed. These archeological finds inspired Adam to create a new style of interior decoration, adapted primarily from Roman stucco ornamentation. This style combined the delicacy of Rococo interiors with a strongly neo-classical emphasis on plane surfaces, symmetry, and geometric precision. The influence of this new style spread quickly to the American colonies, as evidenced by the fine work of Thomas Jefferson at Monticello. One hundred and fifty years later, the Adam style was revived to become the predominant influence on the theatre designs of Thomas Lamb. Lamb worked in an era characterized by experimentation and debate concerning what form and image would be most appropriate to properly express the new theatrical experience. While architects were designing theatres in a wide variety of stylistic modes, ranging from Mayan, Egyptian, or Chinese to the new “Modern” or “art deco” style, Lamb took comfort in a return to a classical style which symbolized stability and traditional values. As he designed increasingly more elaborate spaces for vaudeville, the technology of the new film medium was advancing rapidly. Lamb adopted his classical architectural motifs in new ways to express his vision of the motion picture palace. His lush and opulent interiors were created with simple and economical means. Exotic materials such as

Visual Scale

Unfortunately for Mies van der Rohe and his pals, the International Style credited to them has been responsible for much of what is wrong with modern Canadian cities. A 1936 newspaper article by Eric W. Haldenberg, one of the period’s leading Canadian architects, appears as one of the book’s illustrations. A quote from his article sums up what future generations of architects, developers and planners have done to the Canadian cityscape.

Haldenberg says the International Style “is based on the principle that a building shall be designed with no preconceived idea of plan or facade and ... its purpose alone shall determine its form and exterior appearance.”

The problem with the International Style, one modern-day architect remarked recently, is that “it is too easy to do badly.” Enough said.

This is not to say though, that all modern architecture is bad, and all old architecture is good. Examples of good and bad from both eras grace our cities. However, a reader need only look at the 284 black and white and colour plates reproduced in this book to get an idea of how the thinking of architects, developers and city politicians has changed with increasing urban densities and the cost of urban land.

Over the years, the fussy detailing and romanticism of older architecture disappeared, not just for ideological reasons but to improve developers’ bottom lines: square boxes are cheaper to build.

The advent of architecture carrying the misnomer Postmodern has been an attempt on the part of some architects and developers to stand out from the crowd.

While not an architect himself, Simmons is very familiar with the profession. He holds a PhD in art and architecture and has written extensively on the subjects for specialty publications and the popular press.

As an art historian, he has probably put his finger on the problem with the development of Canadian cities by noting that architects are wrestling with their role in modern society. In the past, many were more socially active than they are today. Nowadays they are trying to decide whether they are artists or business people first -- or both.

Buffalo Tour

The proposed bus tour of Buffalo which was announced at the Holiday Get Together has been postponed until the fall. There was simply not enough time to coordinate various aspects of the tour. We will announce the rescheduling of this tour in an upcoming newsletter.

Future Lectures

On Sunday, April 1 there will be a lecture by architect Michael McClelland on the relationship of doorways and entrances to the structures they serve. The Toronto Branch Annual General Meeting will be held following the lecture. On May 6, writer Patricia McHugh will give a lecture on “Looking at Toronto Houses”.

Both lectures are on Sundays and will be at Hydro Auditorium at 3:00 p.m. Watch for details in your next newsletter.

102 Tyndall Avenue

On December 13, 1989, the Toronto Historical Board’s Preservation Committee passed a recommendation that 102 and 110-112 Tyndall Avenue be added to the Inventory of historic structures and further that 102 be designated.

Mike Filey Looking for Street Names

Mike Filey, author, Toronto Sun columnist and well-known figure on the local history scene, is working on a new project—a book on the origins of Metropolitan Toronto street names, to be titled Toronto's Routes. This is your chance to contribute! If you have any stories, whether based on evidence or anecdotal, on any street names anywhere in Metro, Mike would like to hear from you. Write or call him at the Toronto Sun.
funds. They did so, coming up with $168,000 shortly before demolition. The problem was that nobody had any necessity to find a site where the old facade would fit and look right, and a developer who would undertake the project.

Saving old facades may also involve engineering work. The Cooper Building, for example, was a masonry structure, which meant that thick stone walls supported the floors -- just the opposite of modern structures, which hand relatively lightweight facade components on a framework that bears all the weight. Thus, reusing the Cooper facade might involve creating another masonry structure, in effect, “putting it up the way it came down,” said Emile LaChance Jr., an architect and president of Preservation Dayton.

Moreover, because only the facades of the Cooper and Lafee were saved, it is doubtful that reuse would qualify for Federal tax credits for restoration work, said Mr. LaChance.

‘Architects from earlier era saw beauty in our cities’

By Bruce Gates

Books on the centenary of Canadian professional groups are not likely to be read by a wide audience. Geoffrey Simmins’s history of the Ontario Association of Architects won’t be an exception.

However, Ontario Association of Architects, A Centennial History ought at least to be read by those who have a direct influence in the design and shape of Canadian cities. This book was never meant as an indictment of all that is wrong with the modern city, but indirectly it becomes one by unearthing examples of how architects from an earlier era thought a city should develop. In many cases, it was too bad their plans got off the drawing boards.

One example was the City Beautiful Movement at the turn of the century. It was an international movement dedicated to civic beautification through large-scale planning and design.

“Along with beauty, the catchwords in the City Beautiful Movement were street coherence, visual variety, and civic grandeur,” Simmins writes.

One of the plans by OAA members was for Toronto’s waterfront in 1905. It called for controlled development, enriched with parks and boulevards.

Since then, Toronto’s waterfront has gone from one extreme to the other; earlier this century it became an ugly amalgam of warehouses and railway sheds; this decade -- some would argue -- it has become an ugly amalgam of high-rise apartments and condominiums.

Downtown Toronto’s streetscape has similarly suffered from missed opportunities for the types of planning the City Beautiful Movement had in mind.

There are pockets of fine design here and there, to be sure, but as a whole, the city just doesn’t quite hang together architecturally. The lack of coherent visual planning over the years, and the stylifying similarity of many of its modern buildings, which mimic (not too successfully in many cases) the spartan elegance of the International Style, have meant that in terms if grandeur, coherence and visual variety, Toronto’s aspirations to world class status have suffered.

Developers in the 1950s vandalized much of the good architecture that did exist in Toronto aided and abetted by civic officials who let them demolish buildings with character, warmth, pride of craftsmanship and visual scale, for tawdry boxes of questionable character.

The recreated ticket kiosk in the Link, now used for display space.

The Pantages Theatre exemplifies this notion admirably. It speaks of grandeur and luxury in its design, ornamentation, materials and colour scheme. The design of the Pantages starts at the marquee and entrance lobby off Yonge Street. Patrons are attracted to the theatre and lured in by the bright lighting and prominence of the entrance. The intent of the design was not to be a restful and quiet place for patrons to linger. Rather, having just come from the bustle and noise of Yonge Street, the decor was meant to serve as a transitional space through which patrons pass to the more subdued environment of the auditorium itself. Lamb accomplished this through the use of bright and exotic pastel colours which in many ways herald the use of colour in the art deco era to come. The walls of the foyer are decorated with mirrors, murals, and imitation stone finishes, all complemented by the elaborate terrazzo floor. Decorative chandeliers and wall sconces reflect myriad patterns of light off the mirrored surfaces. The hard materials and light tones contrast decidedly with the decorative scheme within the theatre itself.

The general tone of the auditorium is one of warmth and intimacy. Here, the colours change to pre-dominantly gold tones combined with deep blue draperies and blue and gold wall fabrics. The carpet is also deep blue, with gold design motifs. Gold and silver leaf was used extensively in the auditorium to attain additional richness and warmth. In the dimly
lighted interior, the metallic surfaces pick up what little light there is and add richness without glare. This technique was commonly used in many of the theatres of this era. Both the auditorium dome and the oval dome in the foyer are illuminated by concealed cove lighting. This effect was very commonly used in theatres in the Adam style.

It must be noted that in 1920, the auditorium seating extended up to the base of the grand staircase. There were no doors separating the balcony from the upper mezzanine, so that for all intents and purposes, the areas used as lobbies today were originally part of the auditorium itself. For this reason, these lobby areas are decorated in the scheme of the auditorium, rather than the lighter, more elaborate décor of the Yonge Street lobby. At the rear of the auditorium, the grand staircase, with its neo-classical mural and stained glass panel, were a dramatic focal point for the theatre.

FINISHES AND DECORATIVE TECHNIQUES

When Cineplex Odeon Corporation acquired the Pantages Theatre in April of 1988, their intention was to convert the structure to a first class live theatre which would be capable of housing the most sophisticated entertainment from Broadway or London’s West End. Both the spatial and technical requirements therefore had to be comparable to any other venue in the world. At the same time, the mandate was to faithfully restore the building to closely resemble the original Thomas Lamb creation, as it appeared in 1920.

The first goal involved extensive re-planning and rebuilding of much of the interior space, reconfiguring the lobbies, auditorium, and stage facilities, and constructing an entire underground level of dressing rooms and other support facilities. In the process, the auditorium and balcony floors were re-raised to improve sightlines, and the auditorium itself was shortened to create a new lobby space separated from the theatre by sound and light proof vestibules. Thus, the mezzanine and

Looking over the scagliola balustrade from the mezzanine to the lower lobby.

The lower lobby and grand staircase. Originally this area was part of the auditorium and filled with seating.

Lower lobbies were constructed out of space formerly occupied by auditorium seating. This new space accommodates bars, boutiques, new restrooms, and expanded box office and coat checking areas. A greatly enlarged entrance from Victoria Street, originally a motor entrance, now houses all of the advance ticket sales facilities.

Because of the re-organization of the space, the question arose as to how these new lobbies should be decorated. As most of the decorative detail, such as the dome, grand staircase, plaster ornamentation and columns were original, it was decided to restore all finishes to the correct

M.C.C.C. Survey

Readers will recall the Major Cities Conservation Coalition survey which was enclosed with past newsletters. Many of you responded and the results were tabulated and submitted to the annual general meeting of Heritage Canada in Vancouver last October. Here is a summary of how you responded:

Rated very important by respondents:
- Survival of residential neighbourhoods in core districts
- Facadism as a preservation technique
- Inaccessibility of city decision-making process
- Inaccessibility of corporate decision-making process
- Sandblasting
- Lack of guidelines for heritage bonusing
- Guidelines for heritage advisory board decision-making
- Replacement of streets by enclosed shopping malls

Rated somewhat important by respondents:
- Parking problems in old neighbourhoods
- Urban alienation
- Street crime
- Loss of regional flavour in building design
- Privatization of public space

Rated not important by respondents:
- Foreign investors
- Inappropriate street lighting
- Inappropriate landscaping and boulevard tree planting
- Inability to recognize and use innate features for community enhancement
- Inability to make use of appropriate foreign ideas
- Anachronistic renovation
- "Remuddling" of office buildings

A Matter of Saving Faces

Dayton Ohio

By Doug McInnis
reprinted from The New York Times - March 12, 1989

When they lost the battle to save two 19th-century downtown structures, preservationists accepted the next best thing — saving their ornate facades. Now they face another problem: finding a new home for them.

So far there are no takers. As a result, the sandstone slabs of the 1878 Cooper Building lie in an open field and the ornate terra-cotta pieces of the Laffey Building, built eight years later, are in a warehouse.

Both structures were on the National Register of Historic Places. But this was not enough to save the buildings, which lay in the city's booming Main Street Corridor, where $150 million in construction and renovation work is planned, under way or recently completed. The four-storey Cooper Building fell to make room for the $50 million, 20-storey Citizens Federal Centre office tower now nearing completion; the three-storey Laffey Building was cleared for the planned development of a mixed-use project on the site.

Developers rejected preservationist proposals to restore structures. But the Beerman Realty Company, which owned the Laffey, agreed to pay the $50,000 cost of dismantling the facade, numbering its components and putting them into storage.

Then Dainis Industries, the construction and development company building the savings-and-loan tower, agreed to allow the salvage of the Cooper facade if preservationists could raise the
Peacock Building at Upper Canada College

Many members will be disconcerted to hear that the Board of Governors of Upper Canada College is contemplating demolition of this Eden Smith-designed dormitory. For some time now, architects in the employ of the school have been investigating recycling the Peacock Building to provide needed new office and classroom space and dining room facilities. They have concluded that it would be cheaper to completely demolish the building rather than incorporate the new facilities within the skin of the old structure.

The discarding of an existing building with architectural value and which has played a part in the history of the school can never sit well with the heritage community. While we at T.R.A.C. sympathize with the school’s need for space, we advise the U.C.C. Board of Governors to proceed with caution! The Conservancy has watched with appreciation the almost complete renaissance of the former industrial sector on King Street West from Spadina to Niagara. Dozens of buildings have been carefully retrofitted, brought back to life and now function in an entirely new capacity that was not part of their original design. Reuse of these buildings has meant that everyone has gained: the property owners have saved hundreds of millions of dollars in demolition and new construction costs, and the public has benefited from retention of important pieces of architectural heritage. For industrial buildings—and school buildings, too—are as valuable a legacy as structures with a greater aesthetic and recognition factor.

Concerned by the school’s plans, some Upper Canada College alumni approached the A.C.O. Provincial Council’s Advisory Board to request an architectural opinion. Mr. Howard Chapman, Architect, assessed the structure and found much to recommend it. Here is the text of his report:

The Building, situated at the corner of Lonsdale and Forest Hill Roads, forms a transition from the institutional lands of the College to the adjacent residential areas. In scale and character it sits comfortably in the streetscape in harmony with its neighbours.

The architect of the main block designed at the beginning of this century was Eden Smith, noted most especially for the excellence of his houses. The Peacock Building is of particular interest in that it is one of the very few institutional type structures that he is known to have designed.

The East facade shows something of his sense of scale and order. The interior retains unmistakable touches of his architect in the treatment of the dining hall space and in detailing of stairs and screens, fireplaces and mantels and mouldings.

There is a need to improve the exterior appearance particularly of the westerly wing, and extensive work is required to adapt the interior to up-to-date standards. Never-the-less the building has a fine presence on the campus.

It is surely important that the College which takes such justifiable pride in its history should cherish, wherever it can, the physical links with its past.

The Peacock Building is an example of the work of a distinguished Toronto architect. It is a building which is true to its period rather than borrowing the dress of another age. We believe it to be of sufficient importance to warrant most strenuous efforts being made to ensure its survival. As part of the College heritage it is irreplaceable.

Howard Chapman, F.R.A.I.C.

Above: A performer’s-eye view of the auditorium. Both the auditorium and balcony floors were refaced to improve sightlines. Most of the original decoration here was destroyed by the division in 1972 into six smaller cinemas.

Below: Looking from the side aisle across the auditorium. The decorative cast iron end panels at the ends of the seating rows can be seen clearly here.

Colours, textures and materials as they were in 1920. All new work would be designed to blend imperceptibly with the old. The Yonge Street entrance was virtually intact, so the same careful approach to historically accurate restoration applied here as well.

The auditorium itself was quite a different matter. The interior of the theatre had been split into six smaller cinemas in 1972, with cross walls and an intermediate floor dividing the space. During this conversion, most of the plasterwork and decorative finishes were removed and destroyed. The destruction of the proscenium arch, private boxes and balcony fronts was complete. The great domed ceiling was badly damaged, but still able to be restored. All of this lost plaster ornament had to be re-crafted from sculpted molds, and cast in reinforced plaster. As a result, it was not possible to determine all of the original colours and materials within the auditorium space.

The process of determining the original finishes proved to be rather laborious. Researchers collected some 1500 samples of all remaining ornamental surfaces throughout the lobby and auditorium. These samples consisted of paint scrapings down to the plaster surface. Each was numbered and referenced to hand drawn details indicating the exact location of the sample. The samples were then analyzed under an electron microscope where each layer could be studied. In this way, the first layer next to the plaster could be discovered. If the surface was a painted one, the colour could be matched using the Munsell Colour System. If the surface had a faux-finish or a metallic finish, reference was made to historic photographs to determine the pattern of the faux-finish or whether or not the gilded surface was antiqued or shaded. In these ways, it was possible to document the original finishes accurately.

As the present foyer areas were once part of the auditorium, it was possible to interpolate what colours were used and in what manner throughout the auditorium, where almost all of the original detail had been lost. While the basic painted areas could be duplicated fairly easily, the specialty finishes required skilled artisans to carefully duplicate by hand. Many of the special painted finishes were intended to replicate natural and exotic materials. The two predominant faux-finishes at the Pantages were porphyry and caen stone. Porphyry is derived from the Greek word porphyrites, meaning purple, and was used to designate a reddish-purple stone which takes a high polish. Known as 'the
The 1920s photographs indicated that the Pantages was carpeted with either a solid colour or slightly modulated broadloom. In the lobby areas and lounges, this was overlaid with persian or oriental carpets as an accent. This approach would have been decidedly impractical to duplicate, as solid carpets are very prone to showing soil and dirt, and tend to wear unevenly. For this reason, the project interior designer, Julia Strutt, designed a custom patterned carpet. The design took its inspiration from the Adam motifs used in Lamb’s decorative scheme. Based on an oval pattern overlaid on a lattice work background, the carpet is executed in dark blue, burnt umber and gold. After a coloured rendering was prepared and wool colours selected, the carpet

November 9, 1989
Mr. R. Scott James
Managing Director
Toronto Historical Board
Exhibition Place
Toronto, Ont.

Re: Land Use Committee Nov. 8, 1989, Item D

Dear Mr. James,

Recent documents made available by the Department of Planning and Development with reference to the status of the above item did not include mention of the Toronto Historical Board as a necessary component of this undertaking. As part of our presentation to the Land Use Committee we expressed alarm that the City could consider such a massive and bold rebuilding scheme without requiring a written report from the Toronto Historical Board.

Mrs. Neena Dhar, a representative of the Department of Planning and Development said that some consultation had taken place between her office and staff of the Toronto Historical Board. She believed that the concept had the tacit support of the Toronto Historical Board, although the staff of the Board had expressed to her some concerns about the programme.

For the record could your office clarify the Toronto Historical Board’s position to date on this rebuilding campaign.

We are extremely concerned that the heritage community has not been able to use the study phase of this dramatic, exciting and well-funded scheme as a means of obtaining extraordinary funding to undertake Historic Architectural Surveys for Main Streets.

Have we missed a golden opportunity to piggy-back the funding for research by way of the Ministry of Housing’s enthusiasm for Housing intensification?

We sense that this programme has great momentum. We are afraid that those players now identified as involved in the programme will not understand the time consuming, cumbersome and therefore expensive nature of a Historic Architectural Survey.

Nowhere in the current document does it state that a complete Historic Architectural Survey should be in place prior to site selection. We fail to understand this oversight. Before we can tolerate any demolition of structures on our main streets, we must first have a clear understanding of their architectural and historic significance.

We are also disturbed that the design jury does not include an individual with a strong appreciation of Toronto’s Architectural past.

Yours truly,

Alec Keefer,
President

c.c. Chairman and all members of the Land Use Committee

Mr. R. Millward, Comm. of Planning & Development
M. Jacques Baillard, Heritage Canada
Main Streets Intensification

The City of Toronto is studying the possibility of replacing the low-rise, one- to three-storey commercial strips along major Toronto streets with medium-rise buildings providing increased housing. The T.R.A.C. Executive has major reservations about this plan. Last November we wrote the letter on the next page to the Toronto Historical Board outlining our concerns.

The City of Toronto’s Planning and Development Department is holding a series of community meetings to encourage representatives of resident and ratepayer organizations, retailers, property owners and community agencies have been invited. Those interested in attending should call Jane Davidson at 392-0101.

The base of the grand staircase, the Pantages’ focal point.

wallcovering which comes extremely close to duplicating the original material.

There was no evidence as to what the seating fabric was at the Pantages. In the photos, it was apparently a plain colour, most likely dark blue moiré. In consultation with the seating manufacturer a custom chair was produced with a prepared feeling. This was accomplished by shaping the backs and armrests and upholstery of the back of the chair. Cast iron decorative end panels were made to dress up the aisles. The fabric selected was a custom dyed dark blue velvet. Thus, while preserving the comfort of a modern theatre chair, it was possible to blend the seating with the auditorium decor.

CONCLUSION

Theatre decoration in 1920 was a carefully studied art which was intended to affect the comfort or mood of the patrons. The means which were at the disposal of architects at the time embraced lighting, colours, panels, walls, ornamentation, draperies, carpets and furnishings. In essence, the theatres were considered as social safety valves in that the public could partake of the same luxurious surroundings as the rich and use them to the same full extent. Harold Rambusch expressed the attitudes and mood of the times when he wrote:

Many of the big producers today feel that it is necessary to be gaudy and vulgar in taste in order to satisfy the cravings of the public. The best architects and theatre decorators disagree and believe that the public is fully satisfied with good taste provided it is sufficiently pompous and ostentatious. It is agreed that the theatre is not the place to demonstrate reserve and refinement in its most constrained form, but there is no objection to having it rich and in good taste.

While these sentiments may seem contradictory, they sum up the intentions of architects such as Thomas Lamb. The Pantages is a very good example of the tastes of the time, and is a wonderfully appropriate representation of an earlier era. We are particularly proud to have played a major role in its restoration and adaptation to a new use. We sincerely hope that the Pantages will remain a major cultural centre for many years to come.
Gibson House Threatened

The historic Gibson House in North York, the home of pioneer David Gibson who was a participant in the 1837 William Lyon Mackenzie Rebellion, will suffer the fate of many other heritage properties if a proposed development at the corner of Yonge Street and Park Home Avenue proceeds. The Gibson House was built by David Gibson in the 1850s. 100-year-old apple trees surviving from his orchard can be found in the rose garden at the corner, which will disappear under two office towers and two condominium towers. The site was previously compromised by the construction, on the very front lawn of Gibson House, of a postal substation by the Federal Government.

The developer, Penta Corp., originally proposed a 35-storey tower two years ago. Local residents took their fight to save the rose garden as far as the Ontario Municipal Board. In response, the developer promised to provide an indoor rose garden at the base of the office tower.

To accommodate the expanded proposal, the developer has now acquired 5 more acres, including all the land necessary to extend Beecroft service road north to Ellesriffe Avenue. The extension is necessary under the city’s official plan before the residential buildings can be built. In all, the developer is banking on over two acres of land to the city for road widenings and extensions, one acre for a community park, and 1.4 acres for a buffer zone between Beecroft and the residential area to the west.

Penta Stolp has also agreed to create, together with the city, a 10,000-square-foot day care facility on the site, to be housed within an inappropriate four-storey “barn” which would completely overshadow the Gibson House itself and connect to the kitchen wing.

“When will governments recognize that much of the value of a historic site is in its context? The value of the Gibson House to future generations will be severely diminished if it is hemmed in by high-rise construction. The loss of the last remnant of its 112-acre farm and orchard will be tragic.

Readers will recall receiving in the mail an announcement from Metropolitan Toronto Councillor Howard Moscoe which encouraged you to attend a public meeting convened to orchestrate opposition to the redevelopment. The Conservancy provided Mr. Moscoe’s office with address labels and then supervised the mailing. Many of you attended that meeting and made your presence felt. In particular we salute Pleasance Crawford whose strong, analytical and carefully chosen words were much appreciated. We congratulate the Gibson House management, the North York Historical Society, and Mr. Moscoe for aggressively pursuing a sane solution.

Many heritage groups have taken up the cause of preserving the Gibson House site as it is. We urge all Conservancy members to voice their disapproval by writing and telephoning the Mayor and Council of the City of North York, 5100 Yonge Street, North York, Ontario, M2N 5Y7, telephone (416) 224-6157.
Colours With Woodwork

One of the questions we get most frequently asked by those restoring an older house with varnished or painted woodwork is: “What colours should I use to harmonize with the wood and provide authenticity?” Here some answers—and they were written only 89 years ago!

Colour Schemes With Woodwork as the Key
from the Canadian Bronze Contract, November 27, 1901.

Bird’s Eye Maple.
Antique ivory walls, with a similar frieze and cornice; a light ivory ceiling; the upholstery of soft and light shades, and the draperies of silver grey.

Chestnut Woodwork.
Orange wall, the frieze of deep yellow, toned with red and black, and paler colours for the ceiling; upholsteries should be of one prevailing general old blue draperies old blue with orange.

Sycamore.
Cafe au lait walls, with an ecru and copper frieze, gold and ecru cornice; light ecru ceiling; warm tones of copper and gold for the upholsteries, and ivory cream and pale blue for the draperies.

Yellowish Brown Woodwork.
Dull olive or deep olive walls, with a prevailing yellowish accompaniment; Indian yellow frieze, olive cornice, yellowish olive ceiling; Indian yellow and red upholsteries, and vivid Indian red and deep yellow draperies.

Hazelwood
Warm old gold walls, with a frieze of quiet drab and buff; cornice of very light warm drab and old gold; light drab and gold ceiling; cardinal red, old gold and drab upholsterings, and draperies of old gold and cream.

Deep Red Woodwork
Old gold walls, with a deep red frieze; cornice of old gold, deep red gold, and red upholsteries; olives of olive gold, old gold, and a little deep red, and the draperies of olive or deep red.

Cedar Wood
Mulberry red walls, the frieze and cornice of lighter shades of red, and the ceiling of cream; the upholsteries of the damask class of reds, olives and gold, and the draperies of old ivory.

Butternut
Violet and yellow walls, the frieze and cornice of violet and gold; the ceiling of yellow; the upholsterings of warm green, and the draperies of old ivory.

Yellow Orange
Lemon yellow walls, with a yellow orange frieze; orange, lemon yellow and gold cornice; light lemon yellow ceiling; the upholsterings of buff and olive cornice, cardinal reds, warm browns, and a little olive or blue, the draperies being of russet and brown.

Ash
Dull sage green walls, with a frieze of sage and ochre, and the cornice of ochre; the ceiling of buff; the upholsterings of dull green picked out with red, and the draperies of ash picked our dull sage and red.

Black Walnut
Sage green walls, golden brown frieze, ochre cornice, with a paler shade in ceiling; sage green and brown upholsterings, and red and bronze draperies.

Plain Walnut
Wall of yellow ochre, with a frieze of olive brown ochre, and olive brown cornice; a buff ceiling; olive brown, and a little green, and the draperies of olive or deep red.
and red for the upholsterings, with draperies of brown, ochre, and dull blue or red.

**Antique Oak**

Olive green wall, gold dominating in the frieze; ceiling in yellow; the upholsterings of pronounced red, with bronze prevailing in the draperies. Bottle green walls, accompanied by a frieze of Indian red prevailing; deep sienna cornice; ecru ceiling; upholsterings brown and Indian red, and sharp Indian red draperies. Bottle green walls, accompanied by a maroon frieze, a leather-coloured cornice, deep ecru ceiling, with upholsterings of bottle green and maroon, and draperies of the orange range. Fawn colour or antique oak wood work may have dull drab wall with a frieze of Gobelin blue or red; dull drab, Gobelin blue or red cornice; light drab ceiling; upholsterings of drab, Gobelin blue and Gobelin red, and draperies of Blue and Nile green.

**Old Oak**

Gobelin blue walls, or drab, with a frieze of Gobelin blue, reds and drabs; a cornice of light drab; drab and blue ceiling; upholsterings of russet yellow and blue, and russet yellow draperies. Old oak walls, with tons of old red tapestries on the frieze; cornice of oak; ceiling olive; upholsterings of old reds and old reds, and the draperies of antique gold.

**Oak and Cherry**

Indian yellow walls, with a deep Indian yellow frieze; Indian yellow cornice; ceiling of light Indian yellow; the upholsterings of Indian yellow, cardinal red, olive, and the draperies of heliotrope.

**Light Golden Oak**

Pale blue walls, with a frieze of dark golden tint; cornice of medium golden tint with some blue; light golden tint ceiling, upholsterings of blue, with some light yellow, and draperies of pale blue.

**Cream Woodwork**

A soft warm blue wall, with a frieze of ivory tones, with blue tracery cornice or the frieze of old blue, the cornice of buff, the ceiling of a lighter shade, the upholsterings of old gold, red and blue, and the draperies of grey.

Salmon red or pale green grey walls, a frieze of cream, green grey or pink, having a cornice of cream, salmon, copper and greenish grey; ceiling of light cream; with the upholsterings of greenish grey. Cream of light salmon pink, a cornice of cream, salmon, chamois and gold; an almost white ceiling, and the upholsterings and draperies of salmon pink, chamois and gold.

**Ivory Yellow Woodwork**

Cream walls, with a light robin’s egg blue frieze, a cornice of cream, light robin’s ecru, silver and gold; cream, gold and silver constitute the ceiling; ivory and blue upholsterings and blue draperies.

**Ivory Enamel Woodwork**

Warm ecru wall, with a frieze of old rose; chocolate ecru and old rose cornice; light warm ceiling should be used, and the upholsterings should be old ivory ecru and chocolate; the draperies of capute blue.

**Old Ivory**

Light old ivory walls, with a frieze of ecru; deeper ecru and Indian yellow cornice; ceilings of very light ivory; upholsterings of ivory with Indian yellow, and the draperies of blue and ivory.

**White Enamel Woodwork**

Sea-green walls, with old gold frieze, old rose and sea green cornice; pale sea-green ceiling; upholsterings of grey and rose and draperies of quiet grey.

**Olive Woodwork**

Pompeian red walls, frieze of deeper and more red, and cornice of olive and old gold; ceiling of light olive; upholsterings and draperies of old red. Indian red or Indian yellow walls, the frieze of dark blue and the cornice of pale olive; the ceiling should be in ochre; the draperies may be treated in prevailing dull brown, Indian yellow, or the draperies copper brown.

**Dull Olive Woodwork**

Dull blue walls, a frieze of dark Pompeian red; olive cornice and cream ceiling; olive and red
Open the Seventh Floor!

Below is a complete, up to date list of signatories of the petition to restore the public spaces on the seventh floor of the former Eaton's College Street store. Thank you to all who signed—your voices will be heard!

The 7th Floor of the former Eaton's College Street Store houses the Art-Deco-style Eaton Auditorium and the Round Room Restaurant. The present owners, Toronto College Street Centre Ltd., are not permitted to demolish the interiors. However, in 1976, when developing the College Park Complex, they made legal promises to restore them.

Last fall, Toronto City Council adopted the report of the Mayor's Committee which is studying the future of these spaces. While that document did not provide the details concerning the facility's restoration or management, it did support in principle the Seventh Floor's restoration. We trust that the Mayor's Committee is now lining up financial support from both the public and private sectors. Your Toronto Region Architectural Conservancy Executive will cooperate fully when we are approached, providing a quality restoration of all significant original floor areas is the objective!!

“I agree that the 7th floor of the former Eaton College Street Centre must be restored to its original function as soon as possible, for the benefit of all Torontonians.”

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**February 1990**

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**Mahogany Woodwork**

Pompeian red walls, with buff ceiling, and Oriental colours for upholsteries and draperies.

Self-tones of old gold and yellow walls, with a similar frieze; pale old red cornice; a citron yellow ceiling; the upholsteries of warm olive green, and the draperies of a deep wall colour.

Pompeian red walls, the frieze of sharp olive green, working up in cornice lines of dull red and blue to a pale olive ceiling; the upholsteries should be of Pompeian red and the draperies a soft orange yellow.

**White Mahogany**

Yellow striped paper for the walls, with a painted frieze, a cornice of different tones of yellow; the ceiling of light yellow; the upholsteries of yellow self-tones of yellow and rose, and the draperies of red and ivory.

**Cherry**

Ochre walls, a Pompeian frieze, and sage green ochre cornice; a light sage green ceiling; Pompeian red, dull blue, olive and sage upholsteries, and the draperies of Pompeian red, Nile or sage.

**Ash Woodwork**

Ochre walls, with a bright olive frieze; a cornice of ochre and light dull orange; a pale ochre ceiling; upholsteries of olive yellow and orange, the draperies having two tones of olive.

**Silver Birch**

Dark chamois and silver walls, with a sea-green and solve cornice; chamois, ceiling, chamois, ochres silver, and green upholsteries, and draperies of pale green with pink.

**Pearl Grey Woodwork**

Light blue or pink walls, with a deeper blue or pink frieze having a cornice of grey and light blue, or pink and silver; a light pearl grey ceiling; grey buff, silver and light pink blue upholsterings, the draperies being rose of old and old blue.