

Guild Inn

Former City of Scarborough By-law 19126 and City of Toronto By-laws 266-1999 and 896-2005, designating the property at 201 Guildwood Parkway under Part IV, Section 29 of the Ontario Heritage Act are amended to revise the Reasons for Designation to describe the site's cultural heritage values and attributes as set out in the 2005 amendments to the Ontario Heritage Act. Reference to the Studio Building (a combination of auxiliary buildings from the 1914 estate with additions in 1934 and thereafter for the Guild Inn, which was included in By-law No. 266-1999) has been deleted following its destruction by fire in 2008.

Description

The property at 201 Guildwood Parkway is designated under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets the provincial criteria prescribed for municipal designation under the three categories of design, associative and contextual values. Located on the south side of Guildwood Parkway (in the Guildwood neighbourhood southwest of Kingston Road and Morningside Avenue) where it overlooks the Scarborough Bluffs and Lake Ontario, the Guild Inn is a significant landscaped open space in Scarborough that includes four historic buildings, a collection of outdoor sculpture and important views.

Statement of Cultural Heritage Value

The Guild Inn has cultural heritage value as a unique place in Toronto where a group of historic buildings associated with the city's cultural development is set in open space and parkland overlooking the Scarborough Bluffs. The structures are adjoined by a collection of outdoor public art, with both the buildings and the sculpture situated to terminate significant views. The centrepiece of the Guild Inn is the Bickford House (1914), which was designed for Ranelagh Park, Colonel Harold Child Bickford's country estate. The Bickford House is an important example of an early 20th century country house in Scarborough that was designed in the Period Revival style with Arts and Crafts detailing. Acquired in 1932 and expanded as the nucleus of the Guild of All Arts, the Bickford House is complemented by the Sculpture Cabin (1940, by Danish wood sculptor, Aage Madsen), and Building 191 (completed in 1963 as an office and art repository), which were specifically commissioned for the site. The property contains the Osterhaut Cabin, which is a rare example of a surviving log cabin in Toronto that contributed in the 20th century to the artistic endeavours at the Guild Inn.

The associative value of the Guild Inn relates to its links to the cultural history of Toronto as the place where the Guild of All Arts was founded by Rosa and Spencer Clark in 1932. Inspired by medieval craft guilds and utopian communities in North America (especially Roycroft, New York), the couple created an artists' compound that provided workspace, housing and income (through the on-site sale of products) for artisans and apprentices specializing in weaving, woodworking, wrought iron, ceramics and (later) leatherwork. Sculptors Thomas Bowie, Frances Gage, Dorsey James and Sorel Etrog were among the significant Canadian and international artists associated with the Guild Inn who executed artworks on the premises. Following World War II (when the site was operated as a training base for WRENS and afterward a military hospital named "Scarborough Hall"), the Guild Inn turned its focus to

cultural tourism and provided additional accommodations for visitors. The Guild Inn was noted in the late 20th century as an important public space where architectural fragments from demolished landmark buildings in Toronto were saved, collected and exhibited by Spencer Clark. These installations contributed to the continuing relationship between the Guild Inn and the city's cultural heritage as many were designed by Canada's foremost sculptors, including Emanuel Hahn, Florence Wylie and Jacobine Jones.

Contextually, the Guild Inn is visually, historically, functionally and physically related to its surroundings on the shoreline of Lake Ontario overlooking the Scarborough Bluffs where the property evolved from its initial settlement to a country estate and a unique artists' enclave incorporating existing and commissioned buildings and art installations that are viewed in a combined natural and designed landscaped setting. The Guild Inn stands as a landmark in Toronto where its open space, collections of buildings and sculpture, and special features are associated with the cultural development of the city.

Heritage Attributes

The heritage attributes of the Guild Inn are comprised of the four remaining heritage buildings set in expansive landscaped grounds with a pathway system, a collection of public sculpture, and key views both into and out of site, specifically:

Structures

On the Guild Inn property, the buildings known historically as the Bickford House (1914), Sculpture Studio (1940), Building 191 (completed 1963) and the Osterhaut Cabin (date unconfirmed) are identified as heritage attributes. The outbuildings, including the garage, are not identified as heritage attributes.

Bickford House

- The placement, orientation and setting of the structure near the north end of the property, inside the entrance gates
- The scale, form and massing of the 2½-storey house form building
- The gable roof with a brick chimney (which was an addition) at the east end and shed-roof dormers on the north and south slopes (the enlarged dormers were added and represent the evolution of the site from a private residence to an institutional and commercial building)
- The materials, with the stucco cladding and wood detailing
- The main entrance, which is positioned on the north facade
- The stained glass window with the crest of “The Guild of All Arts” that was originally located above the north entrance
- The fenestration, with flat-headed window openings on the north and south elevations
- On the south side of the structure, the terrace with steps leading to the south gardens
- On the interior, the entrance hall with the staircase, fireplace and wood detailing
- The complementary kitchen wing (1934), north central wing (1937), east wing (1941) and administrative wing (1947) that share the 2½-storey plans, gable roofs with dormers and chimneys, uniform stucco cladding, and flat-headed symmetrically-placed fenestration that represent the evolution of the Guild Inn

Sculpture Studio

- The placement, orientation and setting of the structure in the northeast corner of the property
- The scale, form and massing on a single-storey plan
- The gable roof with the decorated fascia and the fieldstone chimney
- The materials, with wood construction that features horizontal cladding and vertical posts
- On the principal (southwest) façade, the placement of the wood door in the right (east) bay where it is flanked by a large single flat-headed opening and surmounted by a smaller window opening in the half-storey (the multi-paned windows are currently concealed)
- The decorative detailing on the principal facade, with wood strapwork and stucco cladding in the half-storey, and the wood carvings of Norse mythology flanking the entry

Building 191

- The placement, orientation and setting of Building 191 near the west end of the site, midway between Guildwood Parkway and the Scarborough Bluffs
- The scale, form and massing on the rectangular two-storey plan
- The flat roof
- The materials, where the concrete cladding has decorative detailing in the first storey and smooth surfaces above
- On the principal (east) façade, the sets of double doors at either end (designed to accommodate oversized art works)
- The fenestration with vertical strip windows
- The decorative detailing, with unadorned cornices at the first and second stories
- The sculpture on the east façade, where a round Marguretta stone (1891) from the University Avenue Armouries is flanked by two stone panels with bas-reliefs from the Globe and Mail Building (1938)

Osterhaut Cabin

- The placement, orientation and setting of the Osterhaut Cabin near the southwest corner of the property where it faces south toward Lake Ontario
- The scale, form and massing of the single-storey structure
- The gable roof with the brick chimney at the east end (the chimney has been rebuilt)
- The materials, with wood construction where the logs are piled eight high with squared and key-lapped corners
- The organization of the principal (south) façade, with the main entrance asymmetrically placed to the left (west) of a single flat-headed opening with a multi-paned window (the window has been replaced over time)
- The side walls, with wood cladding beneath the gable ends of the roof
- The opening on the rear (north) wall
- The commemorative plaque installed near the structure (southeast)

Sculpture and Outdoor Art Collection

The sculpture collection is divided by the roads and paths on the site into six sections, comprising the area between the north entrance and the Bickford House, the areas southeast and southwest of the Bickford House (adjoining the main north/south pathway between the south terrace of the Bickford House and the south end of the grounds), the "Circle of Columns" southwest of the Bickford House complex, the area west of the fountain (placed midway along the main north/south pathway) with the Greek Theatre as the centerpiece, and the south end of the property overlooking Lake Ontario. The grounds also include structures built for the Guild Inn (Brick Kiln and Wishing Well). The collection encompasses remnants of buildings and structures from Toronto and beyond (with large amounts of stone preserved from Eaton's College Street Store and the Imperial Oil Building), as well as the belfry and bell from York Township S. S. #23 (1873), which are catalogued and stored as artifacts by the City of Toronto. Several sculptures and installations identified in the 1999 designating by-law have been placed in storage (including those from the Mercantile Insurance Building and the Toronto Registry Office) or returned to their owners after long-term loans.

North Entrance

- The north entrance gates, incorporating lamps from the Sunnyside Boardwalk and ironwork from Gibson House (Dale Avenue, Rosedale)
- The four stone Provincial Panels with bas-reliefs from the Bank of Montreal Building (1948, including one representing Nova Scotia), incorporating the finial from the entrance gates at Victoria Park in Niagara Falls
- The window well trim from demolished buildings at the University of Toronto
- The "Mobius Curve" sculpture (1982) by Michael Clay
- The Wishing Well (1935)
- The Pottery Kiln (1937)

North Garden (north of the Bickford House)

- The red sandstone blocks from the Temple Building (1895)
- The stone Ionic columns and lintel from the Banker's Bond Building (1920)
- The stone angel panels from the North American Life Assurance Company Building (1932)
- The six stone animal panels with bas-reliefs from the Bank of Montreal Building (1948)
- The "Space Plough" sculpture (1981) by Sorel Etrog

Bickford House (near the north façade and on the south terrace)

- The planter with four bas-relief carvings of flowerpots from 1 Hayter Street (undated)
- The stones with the bas-relief carvings of Raphael, Moliere and Rossini from the Richmond Building (London, Ontario, 1881)
- The cornerstone with lead lettering from the Imperial Oil Building (1916)
- The painted stone pediment from the Oxford University Press Amen House (1929)
- The stone-mounted bronze plaque commemorating Rosa and Spencer Clark (1983)

Circle of Columns (southwest of the Bickford House complex)

- The stone Corinthian columns from 399 Sherbourne Street (undated)

- The stone lion's head keystone from the O'Keefe Brewery (1840)
- The stone window well trim from University College (1857; restored 1890)
- The brick wall with stone carvings from the Toronto Fire Department Engine House #2 (1871)
- The stone Ionic columns from the Medical Building, University of Toronto (1904)
- The stone mantelpiece from the Frederick Banting House, Bedford Road (1928)
- The stone pineapple finial from the Provincial Paper/Abitibi Power and Paper Company Building (1930)
- The Flywheel from the stone cutting machine

Southeast Garden (south of the south terrace of the Bickford House and east of the north/south path connecting the terrace to the south end of the grounds)

- The stone portrait sculpture of Robert Holmes by John Byers (undated)
- The brick wall incorporating terra cotta pieces and bronze bas-relief portraits of Healey Willan and Sir Ernest MacMillan from the Royal Conservatory of Music (1897)
- The marble Ionic column fragments from the Bank of Nova Scotia (1903)
- The stone archway and columns from the Bank of Toronto (1912)
- The brick and stone entranceway from the Granite Club (1926)
- The marble archway from the Imperial Bank of Canada Building (1928), and the Musidora sculpture (undated)
- The seven stone panels with bas-reliefs from the Toronto Star Building (1929)
- The four stone Provincial Panels with bas-reliefs from the Bank of Montreal (1948, including one representing Newfoundland)
- The "Bear" sculpture by E. B. Cox and Michael Clay (1979)

Southwest Garden (south of the Bickford House and west of the north/south path connecting the south terrace to the south end of the grounds)

- The millstone from the Goldie Mill (c. 1860)
- The two-sided wall with stone details from the Canadian Bank of Commerce Building (1899) and the Provincial Paper/Abitibi Power and Paper Company Building (1930)
- The two-sided wall with stone details from the Bank of Nova Scotia (1902), the Quebec Bank (1912), and the Toronto General Trusts Building (1912)
- The limestone and marble entrances from the Bank of Nova Scotia (1903)
- The stone Ionic column from the Toronto Registry Office (1915)
- The brick and stone Boys Entrance from Scarborough High School (1922)

Greek Theatre (west of and midway along the north-south path connecting the south terrace to the south end of the grounds)

- The stone Corinthian columns, lintel blocks and column fragments from the Bank of Toronto (1912)
- The four stone Provincial Panels with bas-reliefs from the Bank of Montreal (1948, including one representing Alberta)
- "Solstice", the painted steel sculpture by Kosso Eloul
- The stone swan fountain from Burlington Arcade, London, England (placed on the north/south path)

South Entrance (separating the landscaped Guild Inn grounds from the Scarborough Bluffs)

- The brick and terra cotta entranceway from the Produce Exchange Building (1890), with the iron gates from a house on Dale Avenue, Rosedale
- The keystone wall, incorporating keystones from several Toronto buildings

Landscape Features

- The landscaped grounds with pathways, specifically the north/south path from the south terrace of the Bickford House to the south end of the grounds, the cross-path off the north/south path leading from the fountain to the east end of the site, the cross-path off the north/south path leading west to the Greek Theatre, the cross-path off the north/south path leading west to the Osterhaut Cabin near the south end of the grounds, and the second north/south path that extends south past Building 191 to the south end of the property

Key Views

The key views of the Guild Inn, which extend inside and outside the property are:

- The views from the north entrance gates to the north façade of the Bickford House, which encompasses the public sculpture in-between
- The views to and from the south terrace of the Bickford House and the south entrance to the property at the edge of the Scarborough Bluffs, along and adjoining the north/south path
- The views to and from the south terrace of the Bickford House, southwest and southeast between the house and the sculpture collections, including the Circle of Columns, which are set in landscaped open space with trees
- The view east from the fountain (which is placed on the north/south path between Bickford House and the south entrance to the property) across the landscaped open space with the sculpture collection in the southeast garden
- The view west to the Greek Theatre from the main north/south pathway (extending from and to the south terrace of the Bickford House to the south entrance to the property)
- The view south from the west entry to the property (west of the main entrance gates) to the Scarborough Bluffs and Lake Ontario that takes in Building 191 on the west side of the pathway
- The view west to the Osterhaut Cabin from the south entrance to the property