

Building 191 and the Sculpture Studio

The Sculpture Studio and Building 191 (currently the City of Toronto Culture Office) are included in the Reasons for Designation for their cultural resource value or interest. The buildings are historically, architecturally and contextually significant as important components of the Guild property that contributed to the development of the site as an artisans' colony, cultural destination and Toronto landmark.

The Sculpture Studio was built in 1940 by Aage Madsen, a Danish wood sculptor. The building is located at the north end of the property, east of the Studio Building. The artists and sculptors who have used the studio since its construction include Thomas Bowie, Director of Sculpture at the Ontario College of Art, as well as Frances Gage and Siggy Puchta. The heritage attributes of the building are found on the exterior walls and roof. The structure rises 1½ stories under a low-pitched gable roof with decorated fascia. Constructed of wood, the building has vertical corner posts and horizontal cladding. The principal (south) facade features a simple wood door and flat-headed window openings with multi-paned windows. Wood strapwork and stucco flank the window opening in the half-storey. On either side of the entrance, the wood carvings of Norse mythology were crafted by Guild artisan Dorsey James in 1979.

Building 191 was constructed in 1962-63 for Spencer Clark as his private offices and a repository for his extensive art collection. Located at the west edge of the site, the name of the building reflects the earlier street address of the Guild property. The heritage attributes of the building are found on the exterior walls and roof. Rising two stories under a flat roof, Building 191 is constructed of concrete with decorative detailing in the lower floor and smooth surfaces above. Plain cornices extend above the first and second floors. The vertical strip window openings and sets of double doors at either end of the principal (east) facade reflect the building's original purpose to house large works of art and artifacts. Building 191 is distinguished by its exterior, where the east wall incorporates architectural artifacts from the collection that are included in the Reasons for Designation. Between the doors, a round Marguretta stone (1891) that was salvaged from the Armouries on University Avenue (demolished 1963) is centered in the wall. The stone is flanked by two monumental bas-relief panels designed by Fred Winkler in 1938 that were removed from the former Globe and Mail Building at King and York Streets (demolished 1974).