

HERITAGE PROPERTY RESEARCH AND EVALUATION REPORT



GUILD INN
201 GUILDWOOD PARKWAY, TORONTO

Prepared by:

Heritage Preservation Services
City Planning Division
City of Toronto

May 2014

1. DESCRIPTION



Above: view from the south terrace of the Bickford House south toward Lake Ontario, with elements of the sculpture collection in the southeast (left) and southwest (right) gardens; cover: view of the north facade of the Bickford House at the Guild Inn and the sculpture collection in the adjoining (north) garden (Heritage Preservation Services, 2013 (Cultural Division, City of Toronto))

201 Guildwood Parkway: The Guild Inn	
ADDRESS	201 Guildwood Parkway (south side, east of Livingston Road)
WARD	Ward 43 (Scarborough East)
LEGAL DESCRIPTION	Scarborough Township, Concession C, Part Lots 12-16
NEIGHBOURHOOD/COMMUNITY	Guildwood Village
HISTORICAL NAME	The Guild Inn (see Section 2.ii)
CONSTRUCTION DATE	1914: Bickford House ¹
ORIGINAL OWNER	Colonel Harold Child Bickford
ORIGINAL USE	Residential: single family dwelling
CURRENT USE*	Public * This does not refer to permitted use(s) as defined by the Zoning By-law
ARCHITECT/BUILDER/DESIGNER	None found
DESIGN/CONSTRUCTION/MATERIALS	Stucco cladding with wood detailing
ARCHITECTURAL STYLE	Period Revival
ADDITIONS/ALTERATIONS	See Section 2.iii
CRITERIA	Design/Physical, Historical/Associative & Contextual
HERITAGE STATUS	Designated under Part IV, Section 29 of the Ontario Heritage Act
RECORDER	Heritage Preservation Services: Kathryn Anderson
REPORT DATE	May 2013

¹ Originating as the Ranelagh Park estate, the Bickford House is regarded as the centrepiece of the Guild Inn site; however, the oldest structure on the extended property is presumed to be the Osterhaut Cabin, which is also discussed in this report

2. BACKGROUND

This research and evaluation report describes the history, architecture and context of the property at 201 Guildwood, parts of which were designated under Part IV, Section 29 of the Ontario Heritage Act in 1980 by former City of Scarborough By-law No. 19126 and by City of Toronto By-law No. 266-1999, which was amended in 2005 by City of Toronto By-law No. 286-2005. The report includes an evaluation of the property according to Ontario Regulation 9/06, the criteria for municipal designation prescribed by the Province of Ontario following the 2005 amendments to the Ontario Heritage Act. The conclusions of the research and evaluation are found in Section 4 (Summary).

i. HISTORICAL TIMELINE

Key Date	Historical Event
1799	William Osterhaut is granted Lots 14 and 16 in Concession C of Scarborough Township
1805	Donald McLean receives the patents to adjoining Lots 12 and 13, Concession C, Scarborough Township
1844	Lot 15 is belatedly patented to James Humphreys, who acquires the south part of Lot 13 the following year
1858	William Humphreys is the new owner of parts of Lots 13 and 15
1878	The York County Atlas illustrates the properties in Concession C of Scarborough Township that are owned by members of the Humphreys family, who retain them until the early 20 th century
1914	Harold C. Bickford purchases part of Lot 13, where he establishes a country estate named Ranelagh Park
1921	The China Mission College acquires Ranelagh Park
1923	American businessman Richard V. Look is the new owner of Ranelagh Park, renaming the site Cliff Acres
1932 May	Rosa M. Hewetson, a widow, purchases Look's property
1932 Aug	Spencer Clark and Rosa Hewetson have their wedding ceremony on her Scarborough property where they establish the Guild of All Arts
1932	The Studio Building is constructed from two former estate buildings (a large wing is added in the 1940s)
1934 Apr	Rosa Clark conveys her property to Scarborough Guild Limited ²
1934	Scarborough Guild Limited acquires part of adjacent Lot 14 containing a log cabin and Corycliff House
1934	The kitchen wing is added to the Bickford House
1935	The wishing well is erected on the property (and restored in 1994)
1937	An addition is made to the north end of the main body of the Bickford House; the brick kiln is built to fire pottery
1940	Aage Madsen, a Danish wood sculptor constructs the Sculpture Studio
1940-44	The Department of Veterans' Affairs requisitions the Guild Inn property, renaming it HMSC Bytown II where WRENS receive specialized wireless

² At this time Scarborough Guild Limited purchases additional land in Lot 13 and, in October 1934 Rosa Clark acquires the adjoining property with a house that is used for the Guildwood School (which is demolished in 1997)

	training
1941	The east wing is added to Bickford House
1944-47	The property is renamed Scarborough Hall and serves as a hospital for war veterans
1947	The west administrative wing is added to Bickford House as the Guild Inn property is returned to the Clarks after World War II
1948	The maze is installed, replicating the one at Hampton Court Palace (it is removed in 1981 for the Greek Theatre)
1948 & 1951	Scarborough Guild Limited acquires land in Lots 16 (1948) and 15 (1951)
1958	Clark family members and Lakeview Estates Limited transfer part of the lands to Higgins Company Limited, which registers the plan for Guildwood Village ³
1963	Building 191 is constructed as a repository for the Guild Inn's art collection, with office space for Spencer Clark
1964	Architectural artifacts from the demolished University Avenue Armouries are displayed on the façade of Building 191, followed by the installation of other architectural fragments and sculptures in the Guild Inn's gardens
1965	The 100-room hotel tower is added to the east end of the Bickford House complex
1978	The Metro Toronto Regional Conservation Authority (today's TRCA) acquires the Guild Inn property; Spencer Clark continues to operate the inn
1980	Scarborough Council designates property at 191 Guildwood Parkway with the Osterhaut Cabin under the Ontario Heritage Act by By-law 19126
1981	Rosa Clark dies; Spencer Clark continues to manage the hotel through Ravenna Guild Inn Limited with co-owners
1982	The Greek Theatre is unveiled to celebrate the 50th anniversary of the Guild Inn
1985	Delta Hotels take over the management of the inn
1986	Spencer Clark dies
1993	The Municipality of Metropolitan Toronto assumes the operation of the site, and the Guild Inn hotel is closed
1999	The property at 201 Guildwood Parkway is designated under the Ontario Heritage Act by By-law 266-1999, with the Reasons for Designation including the Bickford House, the Studio Building and parts of the outdoor art collection
2005	City of Toronto By-law 896-2005 amends the 1999 by-law to add the Sculpture Studio and Building 191 to the Reasons for Designation
2008	The Studio Building is demolished following a fire
2009	The hotel tower is demolished

ii. HISTORICAL BACKGROUND

Scarborough Township

The property at 201 Guildwood Parkway is located in Scarborough, which was surveyed in the late 18th century and incorporated as a township in 1850. While most of the area was developed as farmland around small hamlets, the southern township lands adjoining Lake Ontario were associated with recreation and transportation. Directly north of the

³ In 1965, Guildwood Developments Limited acquires part of adjoining Lot 12

lake front, Kingston Road was extended through Scarborough to link the Town of York (Toronto) and the eastern part of the province. By the late 1870s, the York County Atlas reported that, "the shore from Toronto along the front of [Scarborough] township is fast becoming the permanent or summer residence of gentleman who belong to the city."⁴

The subject property consists of parts of adjoining Lots 13 and 14 in Concession C of Scarborough Township (Image 2). The original patentees did not occupy the sites, which were acquired by James Humphreys in the mid 1800s. Members of the Humphreys family were named on the tracts in the York County Atlas for 1878 and retained the acreage until the early 20th century (Image 3).

Lot 14 contains a log structure that is known historically as the Osterhaut Cabin after William Osterhaut, the original patentee. Although earlier sources suggest that the cabin dates to the late 18th or early 19th centuries, more recent research indicates that a building was not recorded on the site until 1861 when the decennial census listed members of the Humphreys family as the occupants. Architectural and archaeological investigations to date have not produced a definitive history of the Osterhaut Cabin, but document the alterations and repairs to the building over time.

In the 1930s, the property with the Osterhaut Cabin was purchased by the owners of the Guild Inn on adjoining Lot 13.⁵ The latter lot was first subdivided in 1910, and approximately 16 acres along the waterfront were acquired by Harold C. Bickford four years late.

Ranelagh Park

After purchasing his Scarborough property, Colonel Harold Child Bickford (1876- 1956) established a country estate named Ranelagh Park on the site overlooking Lake Ontario. Bickford was a decorated military officer who served in the Boer War and World War I. After the latter conflict, Bickford became a real estate broker who "used his chateau at Ranelagh Park, with its large quantity of property, to demonstrate he was a bona fide realtor."⁶ Now known as the Bickford House, the residence accommodated 33 rooms and was placed in a landscaped setting with gardens (Image 7.6). After experiencing financial difficulties, Bickford sold Ranelagh Park in 1921. For the next two years the property was occupied by the St. Francis Xavier China Mission Seminary, a boarding school and training centre for missionaries. American businessman Richard Veech Look owned the property from 1923 until 1932, renaming it Cliff Acres for its proximity to and views of the Scarborough Bluffs. The site stood empty for the five years prior to 1932 when it was acquired by Rosa Breithaupt Hewetson (1888-1981), the widow of a shoe company owner.

⁴ Atlas of the City of Toronto and County of York, 12

⁵ The Osterhaut Cabin remains one of the oldest log buildings in Toronto, and was used for accommodation by visitors and artisans at the Guild Inn

⁶ Lidgold, 16

Guild of All Arts

Rosa Hewetson married Herbert Spencer Clark (1903-86) at her newly-acquired Scarborough property in 1932 (Image 7.1). The couple, who met through their shared interests in social democracy and the arts, spent their honeymoon at Roycroft, the artists' colony in New York State. Inspired by the teachings and practices of William Morris, Roycroft was designed as a utopian artisans' campus with workshops and other buildings for the training and housing of 500 craftspeople, as well as an inn for visitors. This influenced the concept for the Clarks' "Guild of All Arts" in Scarborough (Image 6.4).

In establishing their "democratic crafts cooperative", Rosa and Spencer Clark developed a mandate for the Guild that included striving "to be a centre from which, always, will emanate a cultural influence for truth and beauty through all the medium of creative art" that "will endeavour to play its part in evolving a well-integrated society providing through cooperation and democracy, a great opportunity for the self-expression of all its members."⁷ With the re-named Bickford House as the centerpiece of the site, outbuildings from Ranelagh Park were combined as the Studio Building for the production and display of crafts (Image 7.13). The Guild of All Arts oversaw training for full-time craftspeople and apprentices in weaving, wood working, wrought iron, ceramics and (later) leather tooling and batik. Akin to the weaving program, Guild craftspeople produced 30,000 portable hand looms, and many of the crafts made on-site were used to furnish the Guild Inn. When the sales of crafts failed to generate the expected profits (in part because of the Great Depression), in 1933 the Clarks established a paid membership program for the Guild, offering access to the scenic grounds as well as a series of lectures and concerts. This was accompanied by the sale of light refreshments, followed by full dinner service, but the Clarks determined that "guest accommodation proved to be more profitable than either the meals or the crafts."⁸ Additions were made to the Bickford House to house visitors to the site and "surrounding farms were added to protect the original setting and to provide the recreational needs of a resort hotel, until the land extended from Kingston Road to the lake".⁹

The Sculpture Cabin was added to the Guild Inn property in 1940 (Image 7.11). During World War II when artists at the Guild experienced a shortage of supplies, the Department of Veterans' Affairs requisitioned the site as HMCS Bytown II where WRENS received specialized wireless training. The property was renamed Scarborough Hall between 1944 and 1947 when a specialized war veterans' hospital occupied the premises. After the conflict and the return of the Guild Inn to the Clarks, the couple focused on operating the site primarily as a tourist facility. By the 1950s, the couple sold much of the surrounding acreage, including the large parcel where Spencer Clark planned the development of the Guildwood Village, the residential subdivision from which the neighbourhood takes its name.

⁷ Lidgold, 49

⁸ Lidgold, 60

⁹ Walker, 9. As the Clarks added to the property during the 20th century, the lakeside cottages that came with the land were used for paying guests and resident artists

"In over 50 years of watchfulness and concern," Spencer Clark undertook an ambitious project to salvage architectural remnants from noteworthy buildings dating to the 19th and early 20th centuries, including those demolished during the building boom Toronto experienced after World War II.¹⁰ Under the direction of Arthur Hibberd, parts of this collection of architectural fragments were installed on the grounds, including those collected from the Bank of Toronto Building at King and Bay Streets that were reassembled as the Greek Theatre to celebrate the 50th anniversary of the Guild Inn (Image 7.25). Many of the architectural elements and freestanding sculptures from Clark's collection were identified in the municipal by-law designating the property at 201 Guildwood Parkway under Part IV, Section 29 of the Ontario Heritage Act in 1999. The outdoor art collection that remains in place at the time of the writing of this report is outlined in Section 2.iii below, with most of the features shown in the photographs appended in Section 7.

In addition to the architectural fragments in the collection, Rosa and Spencer Clark commissioned artworks from notable Canadian sculptors, including those installed on the Guild Inn's grounds. Many of the artists participated in the Guild's programs, including sculptors Thomas Bowie (also director of the sculpture department at the Ontario College of Art), John Robert Monk Byers (Image 7.21), E. B. Cox and Michael Clay (Image 7.12), Sorel Etrog (7.17), as well as artist-in-residence Dorsey James who carved the decorative woodwork on the Sculpture Studio (Image 7.11).¹¹ Building 191 was commissioned in 1963 to house part of the collection along with Clark's office (Image 7.12).¹²

Following Rosa Clark's death in 1981, her widower continued to operate the Guild Inn in partnership through Ravenna Guild Inn Limited. Spencer Clark sold the property to the Metropolitan Toronto Regional Conservation Authority (forerunner to today's TRCA) in 1978, six years before he died. Following the closure of the Guild Inn hotel in 2003, the east tower was demolished six years later.

iii. ARCHITECTURAL DESCRIPTION

The property data map (Image 1) shows the location of the buildings and structures on the property, and those features as well as the outdoor art collection are illustrated in the photographs (including aerial views) found on the cover and in Sections 2 and 7 of this report.

The Bickford House (1914) with its 1930s and 1940s wings stands as the centrepiece of the property. It is adjoined to the northeast by the Sculpture Studio (1940) and to the west by Building 191 (1963), which were commissioned for the site and supported the Guild Inn's original role in training artisans and its later function as an important repository for Rosa and Spencer Clark's art collection. Located at the west end of the site

¹⁰ Walker, 5

¹¹ In her book, The Guild Inn (2000), author Carole M. Lidgold profiles the innumerable artisans associated with the Guild Inn

¹² Building 191 was named for the street address assigned to it at 191 Guildwood Parkway

on property acquired by the Clarks in 1934, the building known historically as the Osterhaut Cabin contributed to the evolution of the Guild Inn as an artists' retreat and tourist destination and, while altered over time, remains a rare example of a log cabin in Scarborough and Toronto.

Bickford House (1914)

The estate house commissioned by Colonel Bickford was designed in the Period Revival style with Arts and Crafts detailing. As one of the most popular styles for residential buildings during the World War I era, the Period Revival was a contemporary interpretation of medieval architectural with elements derived from Tudor detailing. The archival photographs attached as Images 7.2 and 7.6 show the house when it was first acquired by Rosa and Spencer Clark. The Bickford House was designed with a three-part plan where a gable-roofed centre block was flanked by symmetrical wings under hipped roofs. As part of the evolution of the site, the Clarks added complementary wings to the north, east and west sides of the Bickford House, with the kitchen wing (1934), north central wing (1937), east wing (1941) and administrative wing (1947) that featured the uniform stucco cladding, wood detailing and symmetrically-placed flat-headed window openings introduced on the original parts of the complex. The additions were covered with gable roofs, and brick chimneys and shed-roofed dormers were added or enlarged on the buildings. A stained glass window incorporating the crest of "The Guild of All Arts" was installed over the main (north) entrance to Bickford House (shown in Image 7.7).¹³ Inside this entry, the interior hall with the staircase, woodwork and fireplace was retained by the Clarks as Bickford House remained the centrepiece of the Guild Inn (Image 7.9). On the south side of the Bickford House, a terrace with steps provides access to the extensive gardens and park setting.

Sculpture Studio (1940)

Located in the northeast corner of the property, the Sculpture Studio is a modest wood structure that features horizontal cladding with vertical posts (Image 7.11). The single-storey plan is covered by a gable roof with decorated fascia and a fieldstone chimney. On the principal (southwest) façade, the entrance is placed in the right (east) bay where the wood door is flanked by a single flat-headed opening and surmounted by a smaller opening in the half-storey with multi-pane windows.¹⁴ The door surround has wood carvings of Norse mythology, and the half-storey is decorated with wood strapwork and stucco cladding.

Building 191 (1963)

Located near the west end of the property, midway between Guildwood Parkway and the Scarborough Bluffs, Building 191 displays a rectangular-shaped two-storey plan beneath

¹³ Designed by Fred Rowley in 1933 and executed by C. J. Travers four years later, the window has been removed to storage at the time the writing of this report

¹⁴ At the time of the writing of this report, the windows are concealed by cladding

a flat roof (Image 7.12). The concrete cladding has decorative detailing in the first (ground) floor and smooth surfaces above, with unadorned cornices marking the stories. On the principal (east) façade, the sets of double doors at either end were designed to accommodate oversized art works, while the fenestration consists of vertical strip windows controlling light to the interior. Artifacts from Spencer Clark's sculpture collection decorate the east wall, where the round Marguetta stone (1891) saved during the razing of the University Avenue Armouries in the 1960s is flanked by two stone panels with bas-reliefs from the Globe and Mail Building (1938, and demolished for First Canadian Place).

Osterhaut Cabin (date undetermined)

Identified by the bronze commemorative plaque affixed to a stone boulder near the structure, the Osterhaut Cabin is found near the southwest corner of the property (Image 7.14). Although its origins remain speculative and the structure has been altered over time (with wings added and removed), it is one of the few log cabins to survive in the City of Toronto. The single-storey structure is built with logs piled eight high with squared and key-lapped corners beneath a gable roof with a chimney at the east end (the chimney has been rebuilt) and wood cladding near the apex of each gable. Oriented south toward Lake Ontario, the principal façade is asymmetrically organized with the main entrance to the left (west) of a single flat-headed opening that contains a multi-paned window (which has been replaced over time). A single opening marks the rear (north) wall.

Sculpture and Outdoor Art Collection

Placed in the Guild Inn's park setting and gardens, the collection of architectural artifacts and free-standing sculpture is divided by the roads and paths on the site into six sections that are outlined in the table below and illustrated in the photographs found in Section 7. The grounds also include structures purpose-built for the Guild Inn (Brick Kiln and Wishing Well, shown in Image 7.15). 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.

LOCATION	NAME	ORIGIN Toronto unless noted	DATE¹⁵	IMAGE
North Entrance	Entrance gates: lamps	Sunnyside Boardwalk	Undated	7.16
	Entrance gates: ironwork	Gibson House, Dale Avenue	undated	7.16
	Provincial Panels (4)	Bank of Montreal Building, King Street West	1948	7.16
	Finial on Provincial Panels	Entrance gates, Victoria Park, Niagara Falls	undated	7.16
	"Mobius Curve" (sculpture)	Guild Inn	1982	Not shown
	Wishing Well	Guild Inn	1935	7.15
	Brick Kiln	Guild Inn	1937	7.15
North Garden (north of Bickford House)	Installation of red stone blocks	Temple Building, Bay Street	1895	7.17
	Stone Ionic columns & lintel	Banker's Bond Building, King Street West	1920	7.17
	Stone angel panels	North American Life Assurance Company Building, King Street West	1932	7.18
	Stone animal panels with bas-reliefs (4)	Bank of Montreal Building, King Street West	1948	7.18
	"Space Plough" (sculpture)	Guild Inn	1981	7.17
Bickford House (near north façade & on south terrace)	Planter with bas-relief carvings of flower pots	1 Hayter Street, Toronto	undated	7.19
	Stones with bas-relief carvings of Raphael, Moliere & Rossini	Richmond Building, London, Ontario	1881	7.19
	Cornerstone with	Imperial Oil	1916	Not

¹⁵ All dates derived from Walker

	lead lettering	Building, King Street East		shown
	Painted stone pediment	Oxford University Press Amen House, University Avenue	1929	7.19
	Stone-mounted bronze commemorative plaque (Rosa & Spencer Clark)	Guild Inn	1983	7.19
Circle of Columns (southwest of Bickford House)	Stone Corinthian columns	House, 399 Sherbourne Street	Undated	7.20
	Stone lion's head keystone	O'Keefe Brewery, Victoria Street	1840	7.20
	Stone window well trim	University College, U of T	1857 (restored 1890)	Not shown
	Brick wall	Toronto Fire Department Engine House #2, Richmond Street West	1871	7.20
	Stone Ionic columns	Medical Building, U of T	1904	7.20
	Stone mantelpiece	Frederick Banting House, Bedford Road	1928	7.20
	Stone pineapple finial	Provincial Paper/Abitibi Power & Paper Company Building, University Avenue	1930	7.20
	Flywheel from stone cutting machine	Arthur Hibberd Stone Company	Undated	7.20
Southeast Garden (south of south terrace of Bickford House & east of north/south path connecting terrace to south end of grounds)	Stone portrait sculpture, Robert Holmes	Guild Inn	Undated	7.21

	Brick wall with terra cotta pieces & bronze bas-relief portraits	Royal Conservatory of Music, College Street	1897	7.21
	Marble Ionic column fragments	Bank of Nova Scotia, King Street West	1903	7.22
	Stone archway & columns	Bank of Toronto, King Street West	1912	7.22
	Brick & stone entranceway	Granite Club, St. Clair Avenue West	1926	7.22
	Marble archway	Imperial Bank of Canada Building, Yonge Street	1928	7.22
	"Musidora" (sculpture), exhibited with archway above	Unknown	Undated	7.22
	Stone panels with bas-reliefs (7)	Toronto Star Building, King Street West	1929	7.21
	Provincial Panels (4)	Bank of Montreal, King Street West	1948	7.21
	"Bear" (sculpture)	Guild Inn	1979	7.21
Southwest Garden (south of Bickford House & west of north/south path connecting terrace to south end of grounds)	Millstone	Goldie Mill, Ireland	c. 1860	7.23
	Two-sided wall with stone details	Canadian Bank of Commerce Building & Provincial Paper/Abitibi Power & Paper Company Building, University Avenue	1899 & 1930	7.23
	Two-sided wall with stone details	Bank of Nova Scotia & Quebec Bank, King Street West; Toronto General Trusts Building, Bay	1903; 1912	7.24

		Street		
	Limestone & marble entrances	Bank of Nova Scotia, King Street West	1903	7.24
	Stone Ionic column	Toronto Registry Office, Albert Street	1915	7.23
	Brick & stone Boys Entrance	Scarborough High School, St. Clair Avenue East	1922	7.23
Greek Theatre (west of/midway along north/south path connection terrace to south end of grounds)	Stone Corinthian columns, lintel blocks & column fragments	Bank of Toronto, King Street West	1912	7.25
	Provincial Panels	Bank of Montreal, King Street West	1948	7.25
	"Solstice" (sculpture)	Guild Inn	Undated	7.25
	Stone swan fountain	Burlington Arcade, London, England	1818	Not shown
South Entrance (separating grounds from Scarborough Bluffs)	Brick & terra cotta entranceway	Produce Exchange Building, Colborne Street	1890	7.26
	Iron gates	Gibson House, Dale Avenue	Undated	7.26
	Keystone wall	Keystones from several buildings	Undated	Not shown

iv. CONTEXT

The property at 271 Guildwood Parkway is located on the south side of the street, east of Livingston Road in the Guildwood neighbourhood. The expansive site is entered through the formal gates leading to the Bickford House, and also from the west entrance where the road runs south from Guildwood Parkway and accesses Building 191 and the Osterhaut Cabin.

The key views of the Guild Inn, which extend inside and outside the property, are identified as follows and illustrated in the photographs at the end of Section 7. From the north entrance gates, the north facade of the Bickford House is viewed across the open space with the public sculpture (Image 7.27). Moving to the south side of the Bickford House, the significant views between the south terrace and the south entrance to the property (overlooking Lake Ontario and back (Image 7.28). Other views to and from the

Bickford House terrace and the southeast and southwest parts of the grounds overlook the sculpture collection, including the Circle of Columns (Image 7.28). Midway along the north/south path linking the south terrace and the south property line where the swan fountain is placed, there are important views eastward to the sculpture collection in the southeast garden, as well as westward to the Greek Theatre and the adjoining sculpture and architectural artifacts (Image 7.30). Another significant view is found at the west end of the site, looking southward along the path adjoining Building 191 toward Lake Ontario, which is shown in Image 7.31. At the south end of the property and looking west, the Osterhaut Cabin is viewed along the east/west pathway (Image 7.32)

3. EVALUATION CHECKLIST

The following evaluation applies Ontario Regulation 9/06 made under the Ontario Heritage Act: Criteria for Determining Cultural Heritage Value or Interest. While the criteria are prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act, the City of Toronto uses it when assessing properties for inclusion on the City of Toronto Inventory of Heritage Properties. The evaluation table is marked “N/A” if the criterion is “not applicable” to the property or X if it is applicable, with explanatory text below.

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	X
ii. displays high degree of craftsmanship or artistic merit	X
iii. demonstrates high degree of scientific or technical achievement	N/A

Unique Example of a Type – 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.

Historical or Associative Value	
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i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	X
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	X
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	X

Person and Institution of Significance that Contributes to an Understanding of a Community and Reflects the Works of Artists - 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.

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	N/A
ii. physically, functionally, visually or historically linked to its surroundings	X
iii. landmark	X

Setting and Landmark - 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

4. SUMMARY

Following research and evaluation according to Regulation 9/06, it has been determined that the property at 201 Guildwood Parkway has cultural heritage value for its design, associative and contextual values. Originating as a country estate, the property was

transformed in 1932 into the Guild of All Arts by Spencer and Rosa Clark, who retained and modified the Bickford House as the centerpiece of the site, added the Sculpture Studio and Building 191, installed in the expansive gardens a collection of architectural fragments collected from historic buildings in Toronto and beyond, and acquired the adjoining lands with the Osterhaut Cabin. The Guild Inn operated as a unique artists' colony that provided work space and housing for artisans and apprentices, including internationally recognized artists. With its open space and views, collection of buildings and sculpture and special features, the Guild Inn is linked to the cultural development of Toronto where it stands as a landmark in both Scarborough and the entire city.

5. SOURCES

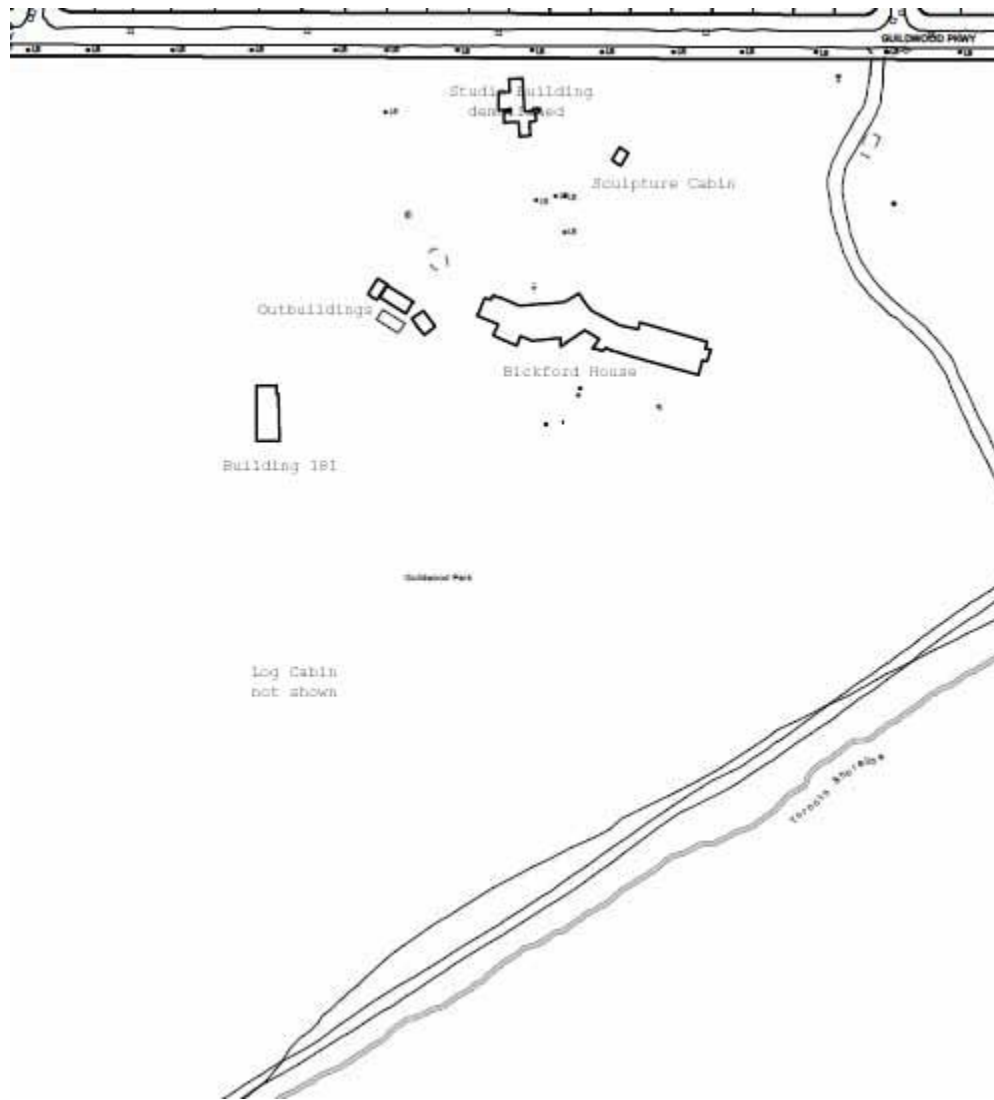
Archival Sources

Abstract Indices of Deeds, Scarborough Township, Concession C, Lots 12-16
Aerial Map, City of Toronto, 1947
Archival Photographs, City of Toronto Archives and Culture Division, City of Toronto
Historical maps and atlases (individual citations in Section 6)

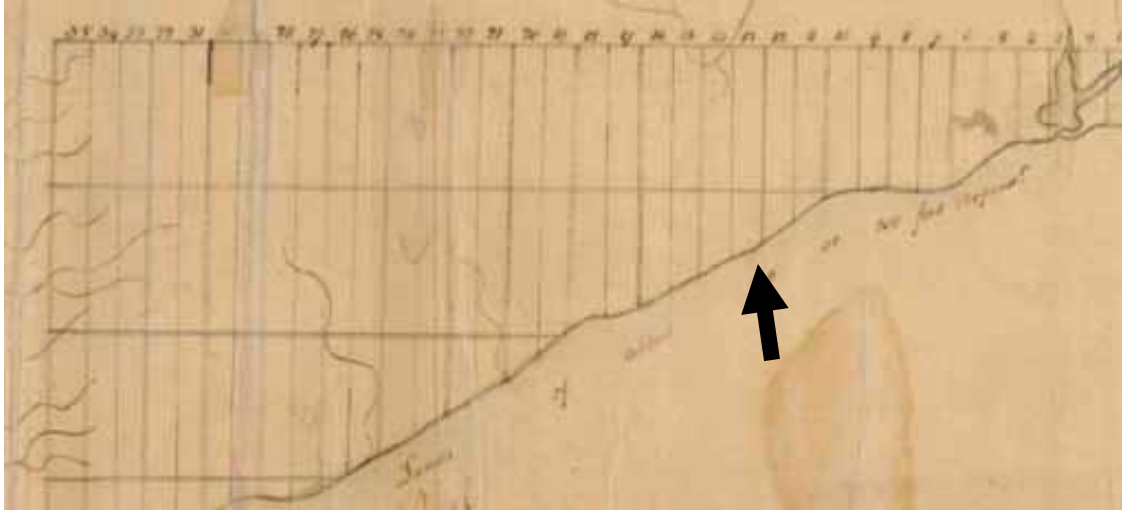
Secondary Sources

Archaeological Services Inc., "Stage 1-2 Archaeological Resource Assessment of the Guild Inn, City of Toronto, Ontario," 2005
Bonis, Robert A., ed., A History of Scarborough, 1965
"The Guild Sculpture Gardens," Culture Division, City of Toronto, c. 2000
Lidgold, Carol M., The Guild Inn, 2000
Walker, Hugh, "The Spencer Clark Collection of Historic Architecture," c. 1984

6. IMAGES: MAPS AND ATLASES



6.1. City of Toronto Property Data Map: showing the locations of Bickford House, the Sculpture Studio and Building 181. The Studio Building (above) was demolished after a fire, and the Log Cabin (below) is not outlined on the map.



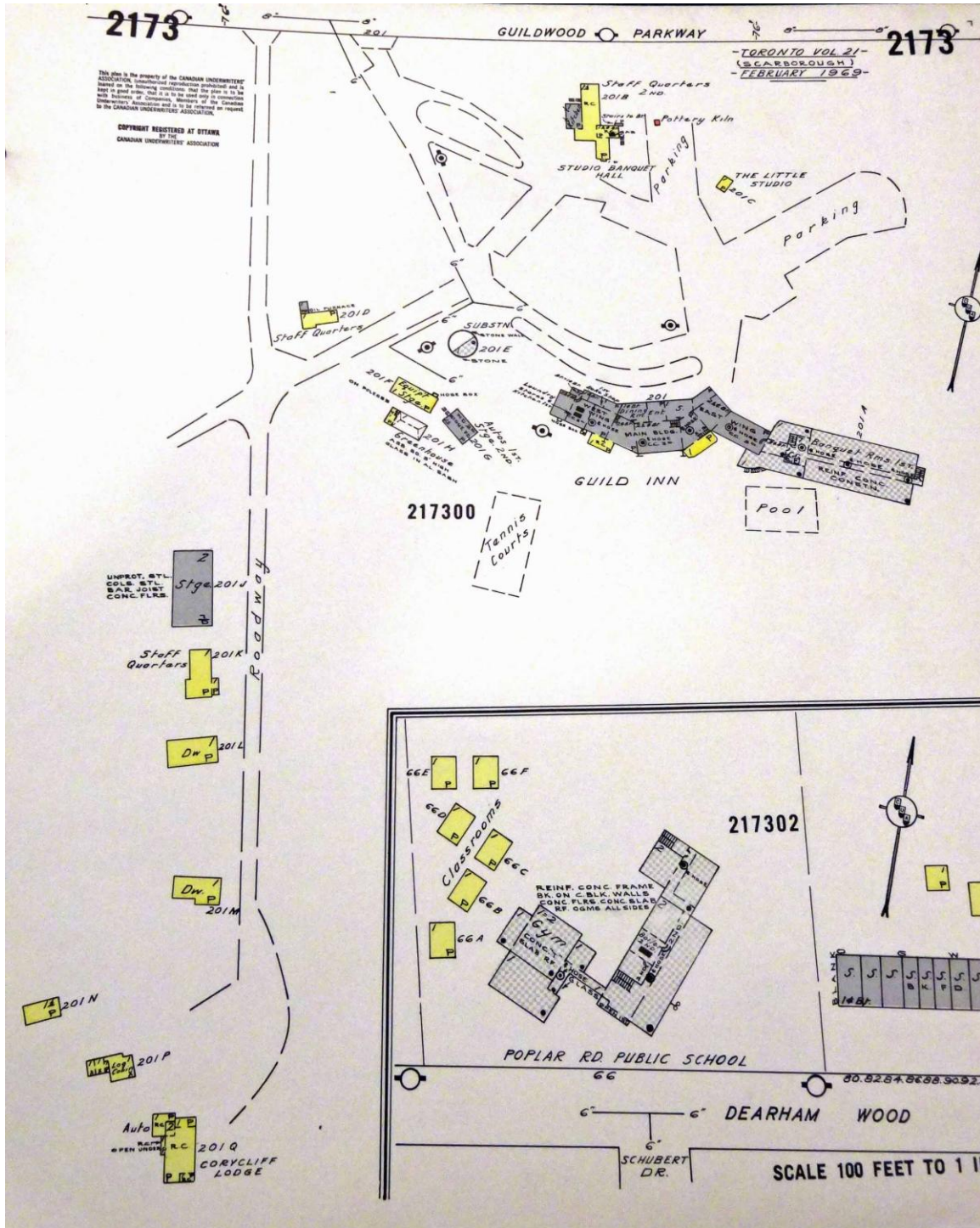
6.2. Jones, Plan of Survey, 1791: showing the Township of Scarborough where the Guild Inn property is at the south end of Lots 12 and 13



6.3. Miles, Historical Atlas of the City of Toronto and the County of York, 1878: showing a detail of Scarborough Township when the future Guild Inn property was owned by William Humphreys



6.4. Plan of the Guild Inn Property, 1934: showing proposed additions to the grounds after Rosa and Spencer Clark acquired the property (Cultural Division, City of Toronto)

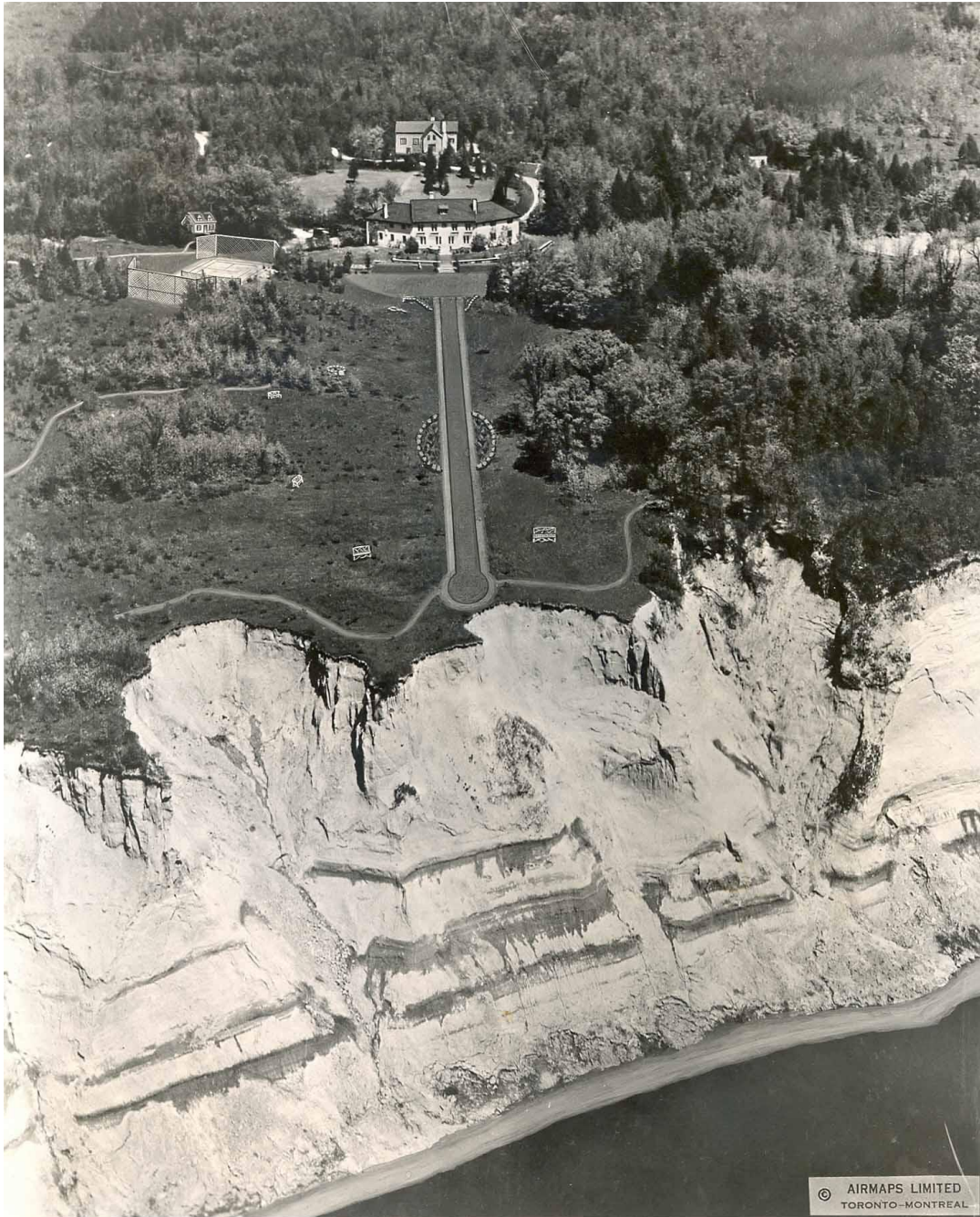


6.5. Underwriters' Survey Bureau Atlas, February 1969: showing the layout of the Guild Inn property where the small cottages and "Corycliff Lodge" (used by Rosa and Spencer Clark as their family residence prior to World War II) shown in the southwest corner of the site (left) have been demolished and the Osterhaut Cabin stands directly below the grey-coloured building (former Duncan Barn, demolished)

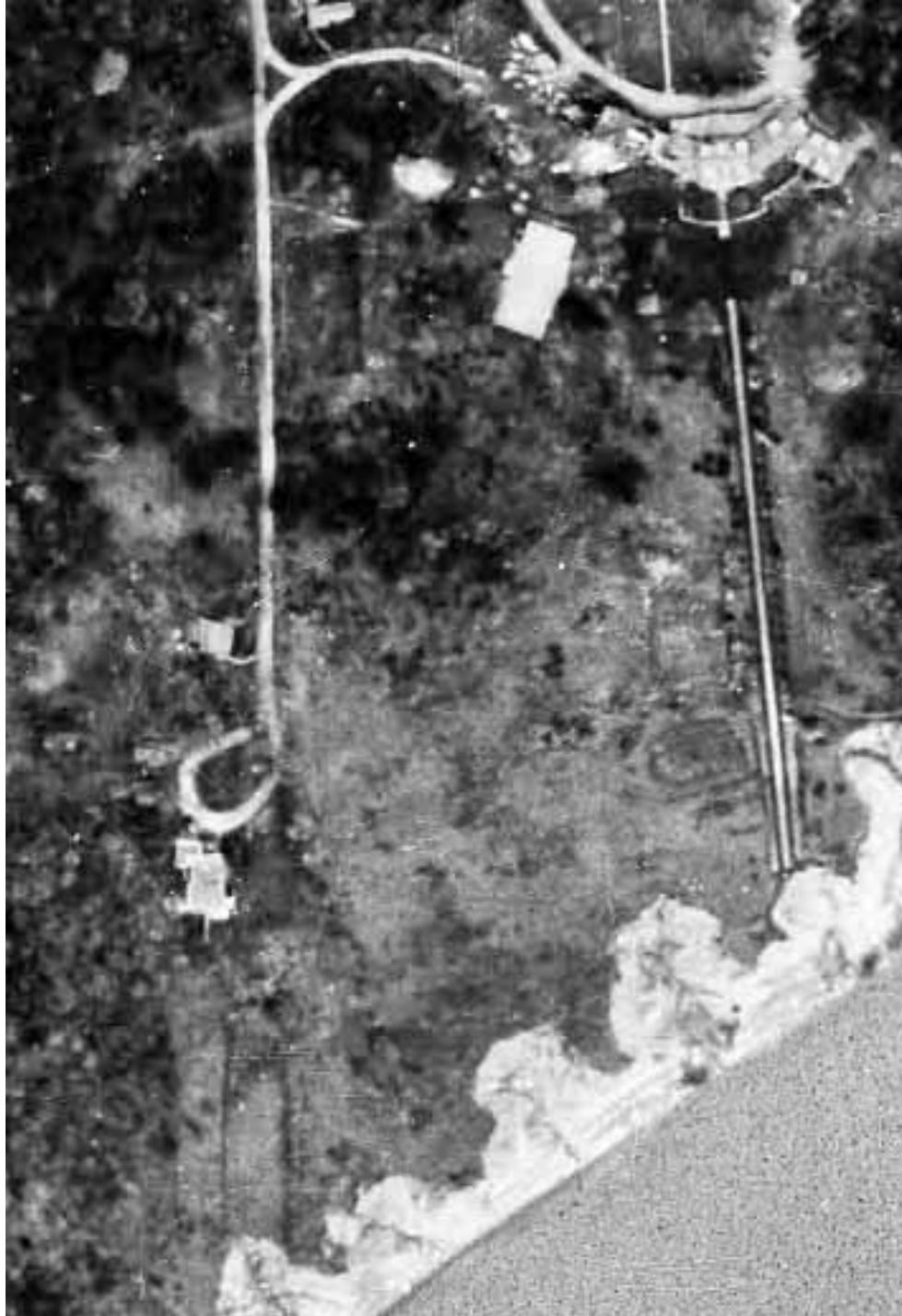
7. IMAGES: PHOTOGRAPHS – The photographs on the following pages are organized with aerial views followed by images of the individual buildings and structures. Unless otherwise indicated, the archival photographs are from the collection of the Culture Division, City of Toronto, and the current photographs were taken by Heritage Preservation Services staff in 2013 and 2014



7.1. Spencer and Rosa Clark: showing the couple at their wedding at Bickford House in 1932 and with the outdoor sculpture collection prior to Rosa Clark's death in 1981



7.2 Aerial Photograph, 1930s: showing the landscaped grounds with Bickford House and the Studio Building, and the proximity of the property to the Scarborough Bluffs



7.3. Aerial Photograph, 1947: showing the south part of Lot 14 (left) adjoining the Guild Inn, which contained the log cabin and the house named Corycliff (later demolished) that are shown on the left edge of the image (City of Toronto Archives)



7.4. Aerial Photographs, Guild Inn, 1959: showing the buildings and grounds when the maze was in place (above), with a detailed view of Bickford House and its additions (below)



7.5. Aerial Photographs, Guild Inn: showing the site in its expansive park-like setting on the Lake Ontario shoreline with the City of Toronto in the distance (above), and a detailed view of the grounds after the hotel addition (left) and the installation of the sculpture collection, including the Greek Theatre (right)



7.6. Bickford House, 1930s: showing the north facade with the port cochere (above) and the garden (south) elevation with the terrace (below)



7.7. Archival Photographs, Bickford House: showing the north facade with the additions, including the dormer windows



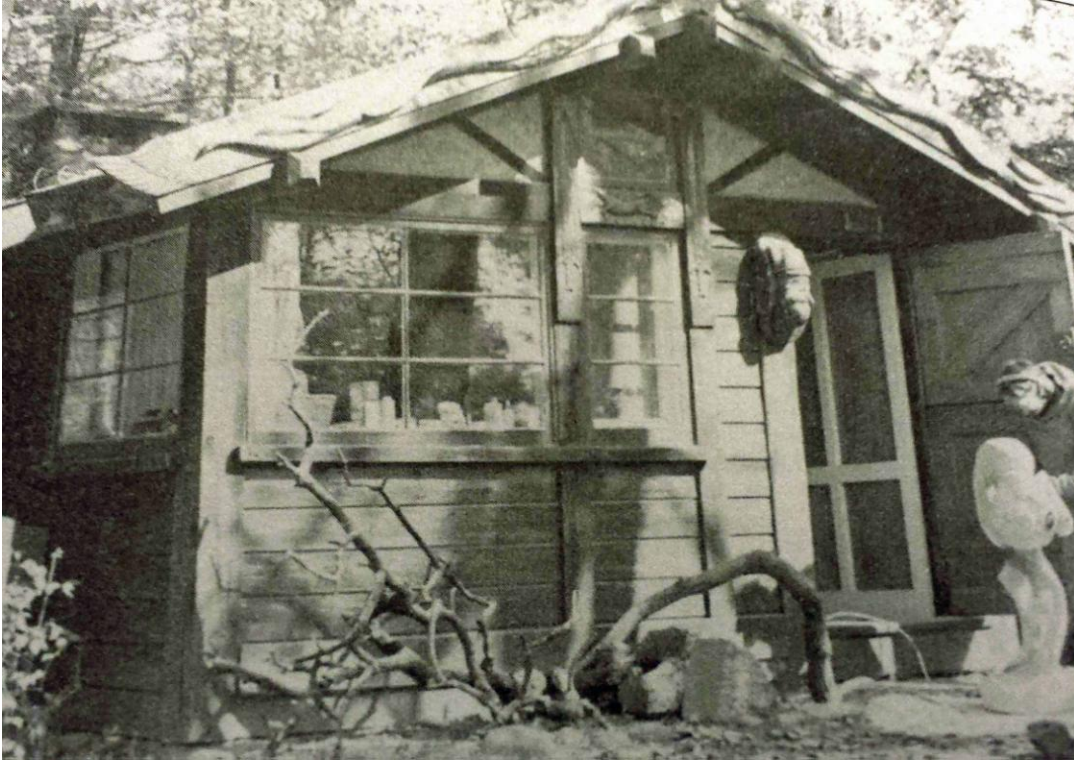
7.8. Archival Photographs, Guild Inn: showing the south elevation overlooking the gardens with the additions, including the dormer windows



7.9. Bickford House, Interiors: showing the entrance hall with the staircase (above) and the fireplace and main entry (below)



7.10. Bickford House, 2013: showing the north (above) and south (below) elevations



7.11. Sculpture Studio: showing archival and current images of the building with the sculpted detailing (the archival photograph is reproduced from Lidgold, The Guild Inn, 2000)



7.12. Building 191: showing the building designed for Spencer Clark's art collection where the principal (east) facade incorporates the Margueta Stone from the University Avenue Armouries and bas-reliefs from the Globe and Mail Building



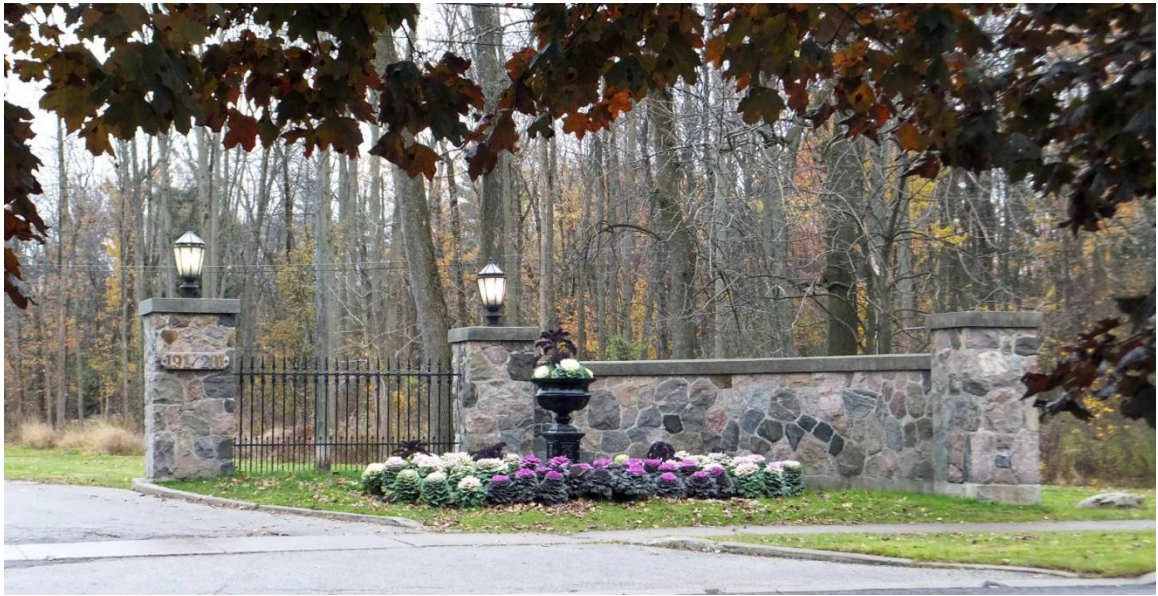
7.13. Studio Building: Constructed from outbuildings designed for the Ranelagh Park estate with a later addition, the structure was demolished in 2008 after extensive fire damage



7.14. Osterhaut Cabin: showing the structure before the demolition of the neighbouring barn (above) and in 2013 with the commemorative plaque (below)



7.15. Brick Kiln and Wishing Well: archival and current photographs showing the structures, which are now located near the North Entrance to the Guild Inn



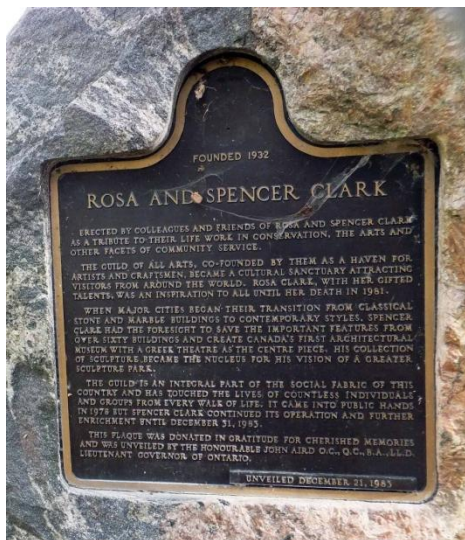
7.16. North Entrance Sculpture Collection: showing the north entrance gates, with lamps from the Sunnyside Boardwalk and ironwork from Gibson House (Dale Avenue, Rosedale) (above), and the Provincial Panels with bas-reliefs from the Bank of Montreal Building with the finial from the entrance gates at Victoria Park in Niagara Falls (below)



7.17. North Garden Sculpture Collection (north of Bickford House): showing the columns and lintel from the Banker's Bond Building (left), the blocks from the Temple Building (centre, marked with the **arrow**), and the "Spaceplough" sculpture (right)



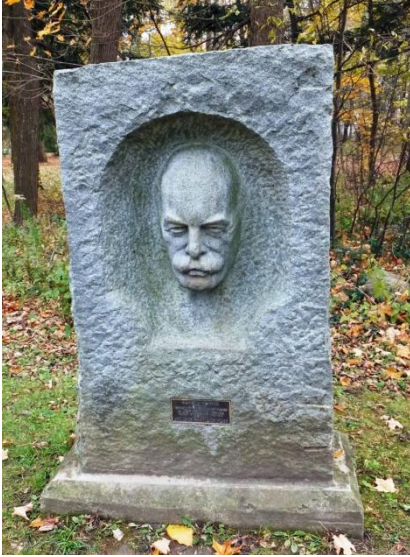
7.18. North Garden Sculpture Collection: showing one of the stone angel panels from the North American Life Assurance Company Building (above) and one of the stone animal panels with bas-reliefs from the Bank of Montreal Building (below)



7.19. Bickford House Sculpture Collection: showing the planter with bas-relief carvings from 1 Hayter Street (above), the painted stone pediment from the Oxford University Press Amen House (centre, left), two of the stones with bas-relief carvings from the Richmond Building (London, Ontario) (centre, right and below, left), and the bronze commemorative plaque (below, right)



7.20. Circle of Columns (southwest of Bickford House): showing the columns from 399 Sherbourne Street and the University of Toronto's Medical Building, the pineapple finial from the Provincial Paper/Abitibi Power and Company Building, and the mantelpiece from the Frederick Banting House (above), the lion's head keystone from the O'Keefe Brewery (centre, left), the flywheel from the stone cutting machine (centre, right), and the brick wall with stone carvings from the Toronto Fire Department Engine House #2 (below)



7.21. Southeast Garden Sculpture Collection: showing the Robert Homes Portrait Sculpture (above, left) and the "Bear" sculpture (above, right), the Royal Conservatory of Music wall (centre, left), the Provincial Panels from the Bank of Montreal (centre, right), and the stone panels with bas-reliefs from the Toronto Star Building (below)



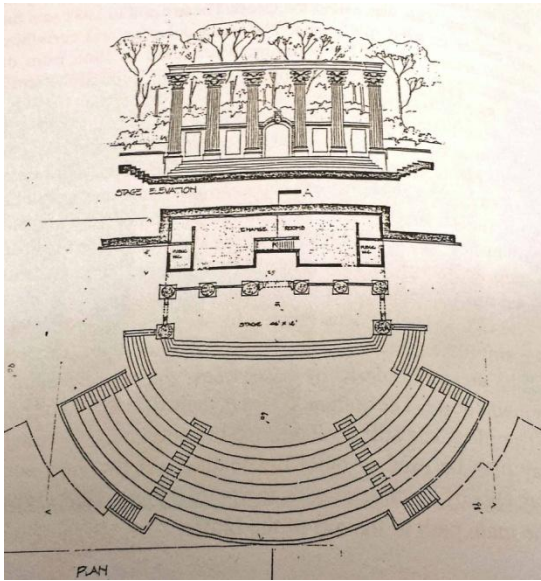
7.22. South East Garden Sculpture Collection: Granite Club entranceway (above, left), Bank of Toronto archway (above, right), Imperial Bank of Canada Building archway with Musidora sculpture (below, left), and Ionic columns from the Bank of Nova Scotia Building (below, right)



7.23. Southwest Garden Sculpture Collection: showing the Goldie Mill millstone (above, left), one side of the two-sided wall from the Canadian Bank of Commerce Building and the Provincial Paper/Abitibi Power and Paper Company Building (above, right), the Boys' Entrance from Scarborough High School (below, left) and the Ionic column from the Toronto Registry Office (below, right)



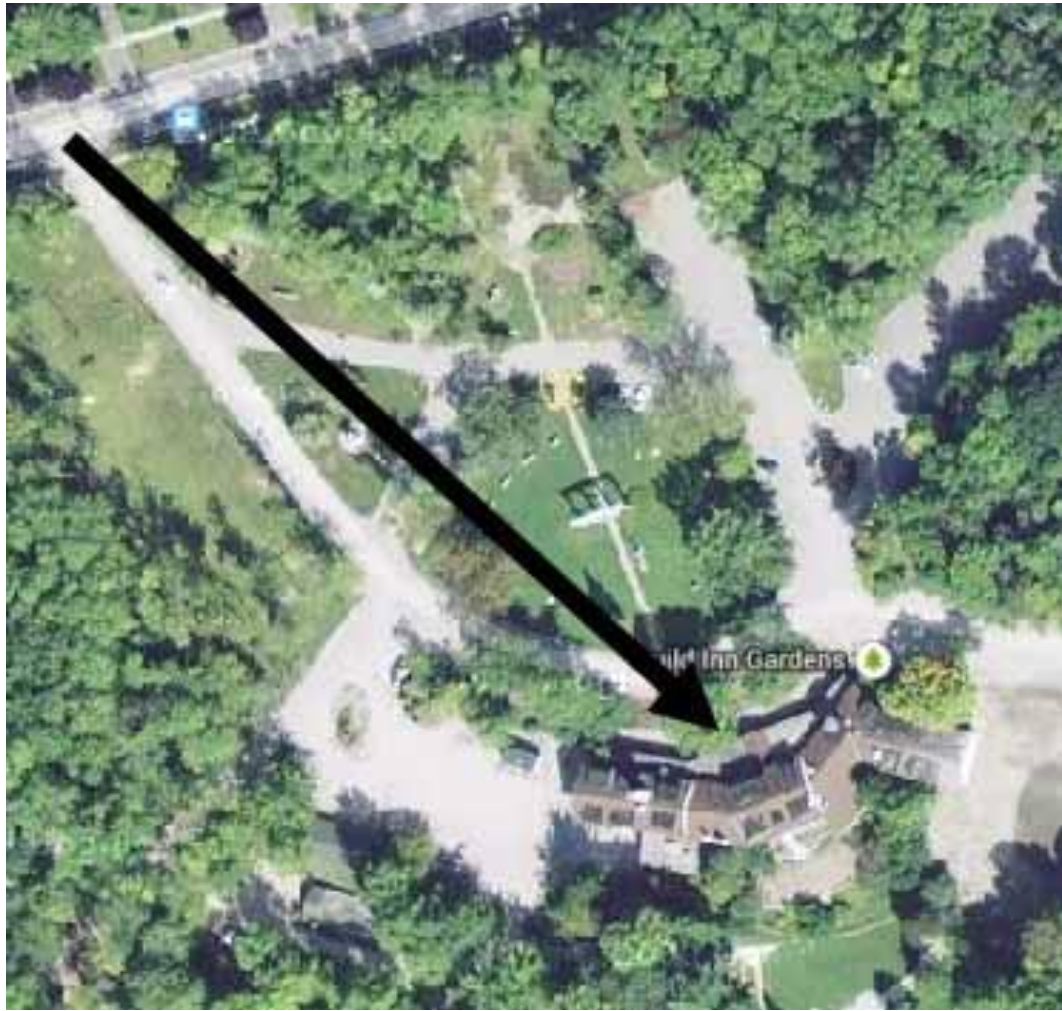
7.24. Southwest Garden Sculpture Collection: showing one side of the two-sided wall with details from the Bank of Nova Scotia Building, the Quebec Bank and the Toronto General Trusts Building (above), and the Bank of Nova Scotia Building entranceway (below)



7.25. Greek Theatre: showing the plan for the theatre (above, left), the Provincial Panels for the Bank of Montreal Building (above, right), the Bank of Toronto Building fragments that compose the theatre (centre), and the adjoining fragments and the "Solstice" steel sculpture (below)



7.26. South Entrance Sculpture Collection: showing the entranceway from the Produce Exchange Building and the iron gates from a house on Dale Avenue, Rosedale (above) and the view from the south end of the property over the Scarborough Bluffs



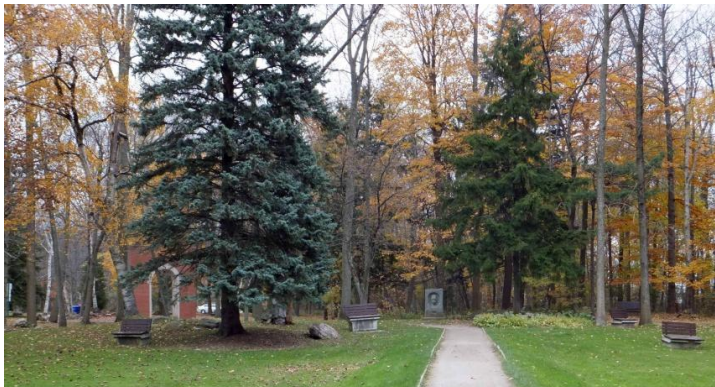
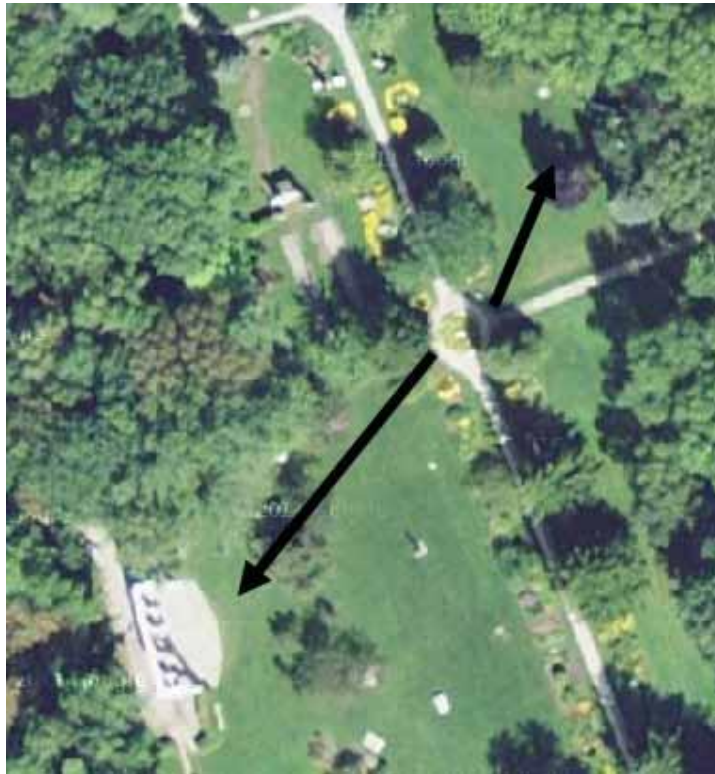
7.27. Views: from the north entrance to the north facade of the Bickford House, encompassing the sculpture collection in-between



7.28. Views north and south between the south terrace of the Bickford House and the south end of property and Lake Ontario (looking north from the south entrance, top right, and south from the terrace, below)



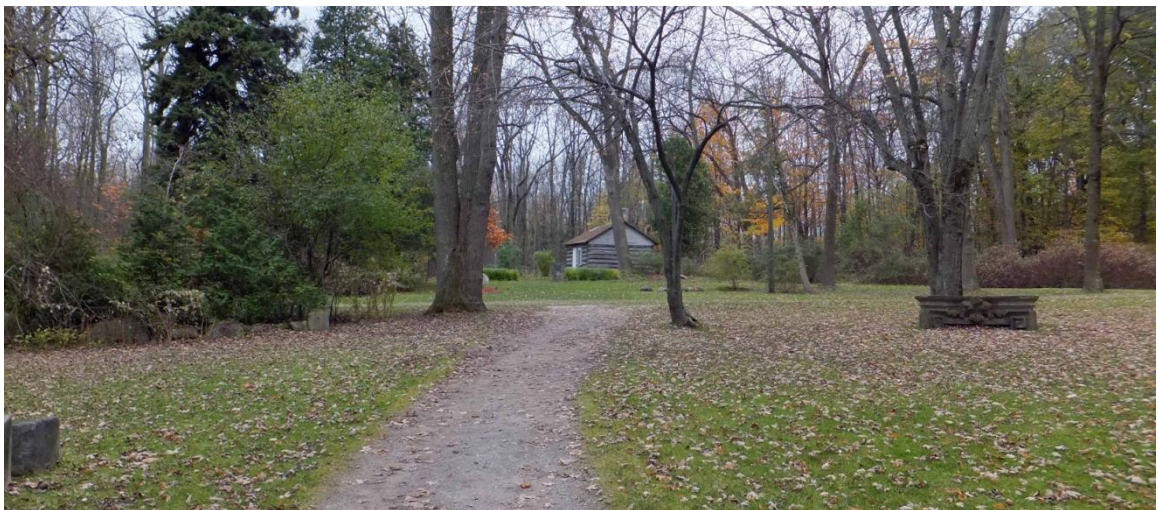
7.29. Views to and from the south terrace of the Bickford House, southeast (left) and southwest (right) between the house and sculpture collection, including the Circle of Columns, which are set in landscaped open space with trees



7.30. Views: east from the fountain to the sculpture collection in the southeast garden, and west from the fountain to the Greek Theatre and related sculpture collection



7.31. Views south along the west roadway by Building 191 to the south end of the property and Lake Ontario



7.32. View: west to the Osterhaut Cabin along the pathway from the south entrance to the property