

**HERITAGE PROPERTY RESEARCH AND EVALUATION REPORT**



**THE GRANGE AND GRANGE PARK  
317 DUNDAS STREET WEST, TORONTO**

Prepared by:

Heritage Preservation Services  
City Planning Division  
City of Toronto

March 2015

## 1. DESCRIPTION



Above: Howland Sketch of The Grange, 1887 (source: City of Toronto Archives, Fonds 232. Series 778);  
Cover: The Grange and Grange Park looking north from John Street (Heritage Preservation Services, 2015)

<b>317 Dundas Street West: The Grange and Grange Park</b>	
ADDRESS	317 Dundas Street West (south end of property adjoining Beverley Street to the west )
WARD	20 (Trinity-Spadina)
LEGAL DESCRIPTION	Park Lot 13, part
NEIGHBOURHOOD/COMMUNITY	Grange
HISTORICAL NAME	The Grange and Grange Park
CONSTRUCTION DATE	1817-1820
ORIGINAL OWNER	D'Arcy Boulton, Jr., lawyer and merchant
ORIGINAL USE	Residential
CURRENT USE*	Institutional and Public * This does not refer to permitted use(s) as defined by the Zoning By-law
ARCHITECT/BUILDER/DESIGNER	See Section 2
DESIGN/CONSTRUCTION/MATERIALS	Brick cladding with brick, stone, wood and glass detailing
ARCHITECTURAL STYLE	Neoclassical
ADDITIONS/ALTERATIONS	See Section 2
CRITERIA	Design/Physical, Historical/Associative and Contextual
HERITAGE STATUS	Designated under Part IV, Section 29, Ontario Heritage Act by By-law 1991-0130
RECORDER	Heritage Preservation Services: Kathryn Anderson
REPORT DATE	March 2015

## 2. BACKGROUND

This research and evaluation report describes the history, architecture and context of the portion of the property at 317 Dundas Street West containing The Grange and Grange Park, which was designated under Part IV, Section 29 of the Ontario Heritage Act in 1991 by former City of Toronto By-law No. 1991-0130. 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
1793	Park Lot 13 is patented to Robert Gray, and transferred to his executor in 1835
1808	D'Arcy Boulton, Jr. purchases Park Lot 13 and marries Sarah Ann Robinson
1817	The foundations of Boulton's house are laid, with the residence completed by 1820 <sup>1</sup>
c. 1840	A watercolour of The Grange by architect Henry Bowyer Lane illustrates the house in a landscaped setting
1842	Cane's topographical plan shows The Grange with its uniquely shaped carriageway, landscaping and alignment with John Street, as well as the first west wing
1844	William Henry Boulton, D'Arcy's second son, wins four prizes at the inaugural show of the Toronto Horticultural Society
1846	D'Arcy's widow inherits the property where she continues to reside with her son, William Henry and his bride, Harriette Elizabeth Mann Dixon <sup>2</sup>
1858	Boulton's Atlas labels the area behind (north of) the house "Grange property" and the property in front (south) of the house as "St. George's Square" where a gate house is shown at the south entrance to the site at John Street and Grange Road
1860	Walnut and elm trees are planted on the lawn to commemorate the visit to The Grange of the Prince of Wales (future King Edward VII)
1860s	An early archival photograph shows the vines covering the south elevation of The Grange, as well as the domed conservatory at the east end of the house and the original wood portico protecting the south entry
1874	William Henry Boulton dies
1875	Harriette marries English scholar, Goldwin Smith
1876	A bird's eye illustration shows the residential development in the Grange neighbourhood
1884	The first Goad's Atlas portraying the neighbourhood shows The Grange and its open space bounded by Grange Road (south), McCaul Street (east) and Beverley Street (west), with residential buildings along the north end of the site (present-day Dundas Street West)
1885	An archival photograph shows the second west wing added for Smith's library,

<sup>1</sup> Lumsden (29) suggests that Boulton designed The Grange himself, although (unlike his compatriot, Dr. William Warren Baldwin of "Spadina") he is not described as an amateur architect in historical accounts

<sup>2</sup> As part of her marriage settlement, the seven-acre property with The Grange was deeded to Harriette

	the new greenhouse attached to the east end of the house, and the stone portico replicating the original entry porch
1900	The Grange is featured in an article in <u>The Canadian Architect and Builder</u> , which includes a landscape plan
1909	Harriette Smith dies, followed by her husband the next year
1911	The Grange and its lands are donated to the Art Museum of Toronto (forerunner to today's Art Gallery of Ontario), followed by an agreement with the municipality to manage the grounds as Grange Park
1913	The Grange is formally reopened in 1913 as exhibit space for the art museum <sup>3</sup>
1918	The Grange remains part of the renamed Art Gallery of Toronto <sup>4</sup>
1920	The Ontario College of Art moves from The Grange to a purpose-built school next door
1965	The Grange remains part of the renamed Art Gallery of Ontario
1967	Restoration of The Grange as a historic house museum begins
1970	The Historic Sites and Monuments Board of Canada designates The Grange a National Historic Site (with a commemorative plaque dedicated in 1984)
1975	Goldwin Smith is designated a person of national historic significance by the Historic Sites and Monuments Board of Canada, with a commemorative plaque installed in Grange Park in 1984
1991	The City of Toronto designates the property at 317 Dundas Street West (The Grange and Grange Park) under Part IV, Section 29 of the Ontario Heritage Act by By-law 130-91
2005	The City of Toronto enters into a heritage easement agreement with the Art Gallery of Ontario, which protects the Grange, including the interiors
2013	The City of Toronto's Official Plan Amendment to adopt new Heritage and Public Realm Policies identifies The Grange and Grange Park among the Prominent and Heritage Buildings, Structures and Landscapes in the schedule of views

## ii. HISTORICAL BACKGROUND

### The Grange: Boulton Family

The Grange and its setting, Grange Park are located on part of Park Lot 13, which was one of the 100-acre allotments granted to associates of the provincial government after the founding of the Town of York (Toronto) in 1793 (Image 2). Extending from present-day Queen to Bloor Streets, east of Spadina Avenue, Park Lot 13 was awarded to Robert Gray, but the acreage remained undeveloped when his executor conveyed it in 1808 to D'Arcy Boulton, Jr. (1785-1846), the son of a prominent politician identified with the "Family Compact."<sup>5</sup> Boulton was a solicitor, merchant and realtor whose purchase of the

<sup>3</sup> Art Gallery of Ontario: selected works, 16

<sup>4</sup> The first purpose-built wing was completed north of The Grange in 1918, followed by a new entrance block on Dundas Street West in 1925 and memorial galleries financed by the T. Eaton Company in the 1930s. At the end of the 20<sup>th</sup> century, Stages I-III dated to 1974, 1977 and 1993. In 2008, the Transformation AGO Project was unveiled, followed by the Weston Family Learning Centre

<sup>5</sup> The term referred to the small group of powerful men who controlled political, business, judicial and religious life in Upper Canada (Ontario) in the first half of the 19<sup>th</sup> century

park lot coincided with his marriage to Sarah Anne Robinson (1785-1863).<sup>6</sup> Boulton's impressive country house was built in 1817-1820 and named "The Grange." The residence was surrounded by expansive grounds designed for the private enjoyment and horticultural pursuits of the family.

Twenty years after The Grange was completed, the house and its park-like setting were pictured in a water colour (Image 3). At the same time, Cane's plan of 1842 showed the position and orientation of The Grange, with outbuildings to the rear (north) that were adjoined by gardens and the orchard (Image 4). More significantly, the image illustrated the carriageway or driveway, with the unusual semi-elliptical shape that has been described as unique in Toronto.<sup>7</sup> The drive outlined an open area with trees as well as a north/south pathway that aligned with John Street to the south, providing The Grange with a distant view of Toronto harbour and placing the property as the northerly terminus of John Street. Cane also showed the first west wing, which was among the alterations made to The Grange in the 1840s. The addition of a domed conservatory at the east end of the house was accompanied by extensive renovations to the interior.<sup>8</sup>

After the death of D'Arcy Boulton, Jr. in 1846, his widow remained at The Grange where she resided with her second son and heir, William Henry Boulton (1812-75) and his new wife, Harriette Dixon (1825-1909). An attorney, William Henry entered municipal politics in the 1830s, leading to four terms as the Mayor of Toronto. He evidently "lent dignity to the office of mayor by his family prestige and by his impressive residence known as the "Grange" where he entertained the governor general, Lord Elgin..."<sup>9</sup> William Henry was elected to the provincial assembly in the mid 19<sup>th</sup> century, and his interest in horticulture undoubtedly influenced his championing of Toronto as a permanent home for the annual provincial agricultural exhibition (forerunner to the Canadian National Exhibition).

Land records indicate that the Boulton family began selling off portions of Park Lot 13 as early as the 1820s, and the first residential subdivisions were depicted on maps and atlases by the mid 19<sup>th</sup> century (including Image 5). With the reduction in size of the property and the introduction of city streets that included present-day Grange Road, a gate house was placed near the new south entrance to the property on John Street, which was depicted on Boulton's Atlas of 1858, along with additions to the conservatories (Image 6). The Grange was documented in a photograph dating to the 1860s, a period when the Boulton family hosted the Prince of Wales (future King Edward VII) at the

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<sup>6</sup> The sister of John Beverley Robinson (prominent politician and member of the Family Compact), Sarah's second name is sometimes spelled "Ann" in archival sources

<sup>7</sup> Crawford, Fonds 242, Series 778, lecture, May 1984 (typescript)

<sup>8</sup> The interior changes included the addition of Ionic columns dividing the entrance hall into two spaces, a new staircase that was illuminated by a stained glass window incorporating the Boulton family's crest, the enlarged drawing room, the conversion of the first-floor bedrooms to create the breakfast parlour, and the combining of spaces on the second floor for a music room (ballroom). Some sources credit the changes to William Cayley, who was related to the Boulton family by marriage but evidently had no architectural training

<sup>9</sup> "William Henry Boulton," entry in Dictionary of Canadian Biography, Vol. X, unpagged

estate and commemorated the occasion with the planting of trees (Image 7). In addition to recording the landscaping, the photograph also showed the additions to the east and west ends of the house. The Grange and its grounds were also depicted in a bird's eye view of Toronto in 1875, coinciding with Goldwin Smith's occupancy of the property (Image 9).

### The Grange: Goldwin Smith

In 1875, the widowed Harriette Dixon Boulton married Goldwin Smith (1823-1910), an English-born scholar and author who held a prestigious teaching post at Oxford University prior to his arrival in Toronto. During the 35 years he resided on the subject property, "his circle of friends and visitors, the intellectual elite of the English-speaking world, joined local celebrities and politicians in the drawing room of The Grange."<sup>10</sup> Smith was a leading political commentator in the local and international press with a particular interest in civic advocacy and educational reforms, including "the preservation and extension of parks for public recreation."<sup>11</sup> To facilitate his extensive library, in 1885 Smith added the second west wing to The Grange, and also replicated the original portico in stone and replaced the domed conservatory at the east end of the house with a greenhouse (Image 10).<sup>12</sup> At this time, the property was illustrated on the first Goad's Atlas for the area (Image 11) and in another bird's eye view that showed the site in relation to the surrounding city (Image 12).

By the end of the 19<sup>th</sup> century, Smith introduced courts for lawn tennis, reflecting his interest in the sport as president of the Toronto Lawn and Tennis Club. On a more practical note, additional cottages for servants were built behind The Grange, including accommodations for the full-time gardeners who managed the property. The flower beds adjoining the front of the house were visible in an archival photograph dating to 1897, which also showed the replacement of the greenhouse (east) with an open verandah (Image 13). The image highlights Smith's description of the grounds in his book Reminiscences, where he reflected that "The Grange...with its lawn and its old elms is the counterpart in style and surroundings of a little English mansion. It is the only specimen of the kind that I happen to have seen on this side of the Atlantic...The great elms are a special feature of the place."<sup>13</sup>

In 1900, The Grange was profiled in an issue of The Canadian Architect and Builder, which included a plan illustrating the landscaping (Image 14). During this era, a series of photographs showed the approaches to the property from the south, as well as the south entrance to the estate at John Street and Grange Road (Images 15-18). Following the deaths of Harriette and Goldwin Smith in 1909 and 1910, respectively, the property with

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<sup>10</sup> "Goldwin Smith," entry in The Dictionary of Canadian Biography, Vol. XIII, unpagged

<sup>11</sup> *ibid*

<sup>12</sup> In turn, the greenhouse was replaced by a verandah in the 1890s and illustrated in Image 13. On the interior, Smith also changed the Georgian-styled staircase to a Victorian version

<sup>13</sup> Quoted in Lumsden, 30

The Grange and its park-like setting was willed to the new Art Museum of Toronto (forerunner to the Art Gallery of Ontario).<sup>14</sup>

### The Grange: Art Gallery of Ontario

Through an agreement between the Art Museum of Toronto and the City of Toronto, the municipality assumed responsibility for the south half of the property and opened it for public use as Grange Park (Images 19-21). The Grange was formally unveiled in 1913 as the first permanent location of the new institution, which was renamed the Art Gallery of Toronto five years later. During the decades that followed, The Grange served a number of purposes as part of the gallery complex, including classrooms for the forerunner of the Ontario College of Art and Design (OCAD), which completed a purpose-built art school beside the house in 1920 (Image 22). Grange Park welcomed passive recreational uses (Image 23), while the art gallery added purpose-built galleries north of The Grange (Image 24). From 1967 to 1973, The Grange underwent a meticulous restoration as a historic house museum depicting life in the residence in the late 1830s (Images 27-34). The Grange remained an integral part of the Art Gallery of Ontario as it was expanded in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries (Image 26).

### The Grange: Heritage Designation

The Historic Sites and Monuments Board of Canada designated the Grange a National Historic Site for its historic and architectural significance in 1970 (Image 25). Three years later, the City of Toronto included the property on its inaugural Inventory of Heritage Properties (now known as the Heritage Register). The portions of the property containing The Grange and Grange Park were designated under Part IV, Section 29 of the Ontario Heritage Act in 1990 by By-law 1990-0130, prior to the amendments to the Ontario Heritage Act in 2005 and the adoption of Ontario Regulation 9/06 (provincial criteria prescribed for municipal designation) the next year. In 2005, the City of Toronto and the Art Gallery of Ontario entered into a Heritage Easement Agreement to identify and protect the exterior and interior attributes of The Grange.

In 2012, when the John Street Cultural Corridor was introduced as one of the City of Toronto's primary routes linking a series of important institutions between Front Street West and Dundas Street West, the Grange and Grange Park terminated the north view, acknowledging the significance of the house and its setting to the neighbourhood and the city (Image 41). Toronto City Council passed By-law 468-2013 in April 2013, adopting Official Plan Amendment (OPA) 199 with new Heritage and Public Realm Policies where The Grange has included amongst the views of Prominent and Heritage Buildings, Structures and Landscapes. As described in OPA 199, Schedule 4, A8, "The Grange

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<sup>14</sup> Toronto financier, philanthropist and family friend, Sir Edmund Walker was instrumental in persuading the couple to bequeath the site to the new cultural institution, which he co-founded, with his role acknowledged in one of the commemorative plaques on the site

south facing faced, and the path leading up to it through the park, can be views in its entirety from the southeast and southwest corners of John Street at Stephanie Street."<sup>15</sup>

### iii. ARCHITECTURAL DESCRIPTION

#### The Grange

Current photographs of The Grange and Grange Park are found on the cover and in Sections 2 and 6 of this report.

The Grange is an important surviving example of the first generation of upper class residences built in York (Toronto) that is particularly distinguished as the oldest brick house in the city. While the earliest houses commissioned by the community's leaders featured the formal but relatively unadorned designs associated with the Georgian style, those that followed the destruction of the War of 1812 embraced Neoclassicism. The Neoclassical style originated in England following the publication of architect Robert Adam's Works in Architecture, which presented designs inspired by the discovery of classical antiquities at Pompeii and Herculaneum in the mid 18<sup>th</sup> century. Introduced to North America via pattern books, "because the décor was based on ancient classical models, the new style became known as Neo-classical, but it retained the symmetrical rules of the older Georgian style."<sup>16</sup> Neoclassicism was distinguished, in particular by the treatment of the main entrance, which "became a much more prominent element on the facade, wider than before, with an elliptical fan-shaped or flat transom, sidelights and door, all integrated into one eye-catching feature."<sup>17</sup> The Grange is a rare surviving example of the early 19<sup>th</sup> century Neoclassical style in Toronto. Although the Campbell House (1922) dates to the same era and displays similar classical detailing, it was built as an urban town house in Old town and relocated to the northwest corner of Queen Street West and University Avenue in the late 20<sup>th</sup> century.<sup>18</sup>

The Grange rises 2½ stories above a raised base with window openings. Clad with red brick, brick, stone, wood and glass is applied for the decorative detailing. The rectangular-shaped plan of the structure is covered by a low-pitched hip roof with tall brick chimneys at the four corners. The principal (south) elevation is arranged in five bays with a central frontispiece surmounted by a triangular-shaped pediment with a round window (oculus). At its base, the main entrance is elevated, contains a paneled wood door set in a moulded surround beneath a multi-paned fanlight, and is flanked by separate three-quarter-length sidelights.<sup>19</sup> The first and second stories are separated by a brick

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<sup>15</sup> The document further indicates that the view corridors exempt park infrastructure

<http://www.toronto.ca/legdocs/bylaws/2013/law0468.pdf>

<sup>16</sup> Mikel, 21

<sup>17</sup> Mikel, 22

<sup>18</sup> A designated heritage property, Campbell House is distinguished by its entrance surround incorporating double doors, sidelights and a semi-elliptical transom, with the latter motif repeated for the window opening in the triangular pediment on the principal elevation

<sup>19</sup> This feature indicates the early date of the house, as later designs incorporated the side lights into the door surround



stringcourse and contain flat-headed window openings, with those in the second storey slightly reduced in height. The first-floor openings have 12-over-12 sash windows, with 8-over-8 sash windows in the upper floor. The east wall displays a monumental blind opening with a round arched that incorporates a plaque commemorating the Grange. At the west end, the two wings dating to the 1840s and 1885 are set back from the south wall of the house beneath flat roofs with brick chimneys. The wings complement the house with their red brick cladding and flat-headed openings with multi-paned sash windows, with a pair of French doors on the 1840s wing.

On the interior, the entrance hall, the main rooms on the first (ground) and second floors of the house, the subterranean basement (another indication of the early age of the building), and the library in the 1885 wing were restored when The Grange was interpreted as a historic house museum. The restoration reflects the appearance of the house during the late 1830s when the Boulton family made a series of changes that included the enlargement of the entrance hall, as well as the conversion of bedrooms on the first floor for the breakfast parlour and in the upper storey for the music room. The entrance hall is divided by Ionic columns and features the original plasterwork, paneled wood doors, and wood door surrounds. The stairhall window is composed of leaded glass and incorporates the Boulton family's crest and motto. The current staircase was installed during the restoration according to a design based on 19<sup>th</sup> century pattern books.<sup>20</sup> The main floor reception rooms, comprising the parlour, dining room and breakfast parlour, and the two bedrooms and music room on the second floor feature the original plasterwork, paneled wood doors, wood door and window surrounds, and fireplace mantels. Two brick fireplaces, including one incorporating a bake oven, survive in the basement kitchen. In Goldwin Smith's west wing, his library incorporates the plasterwork and wood trim found in the main house, as well as paneled woodwork and a tiled fireplace that illustrates characters from Shakespeare's plays. The walnut trim in the interior came from trees on the property.<sup>21</sup>

### Grange Park

The park-like setting of The Grange was designed when the property was a private country estate, prior to its transformation in the early 1900s as Grange Park. Similar to the architectural origins of The Grange that were rooted in English traditions, its setting was influenced by the Picturesque Movement, which was based on "an aesthetic point of view which grew out of the English love for natural scenery and around which a new approach to landscape design was formulated during the last decade of the 18<sup>th</sup> century."<sup>22</sup> Constituting a revolution in landscape architecture that was a reaction against the formal and strictly geometrical gardens of earlier periods, the Picturesque Movement was partly inspired by the epic landscape painters, including Claude Lorrain. William Kent and Lancelot "Capability" Brown were early proponents of the English landscape style and their designs mastered "the painterly techniques of composition, effects of light

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<sup>20</sup> The original staircase was replaced in the late 19<sup>th</sup> century by one with Victorian styling

<sup>21</sup> Crawford, Fonds 242, Series 778, lecture, May 1984 (typescript)

<sup>22</sup> Wright, 7

and shadow, harmony of colour, and unity of character...to enhance but not to alter nature's inherent Picturesque beauty."<sup>23</sup> In the design of country estates such as The Grange, plantings of various species and sizes were interspersed with extensive open spaces, which were accessed by pathways, marked by garden furniture, and produced unexpected vistas to delight the eye. To soften the transition between the architecture and the landscaping, the country house was raised on terraces that became outdoor rooms, French windows and verandahs blurred the distinction between interior and exterior spaces, and climbing vines wove the exterior walls of the building into its environment.

In Toronto, the property with The Grange and Grange Park is a rare surviving example of a former country estate with a residence set in landscaped grounds.<sup>24</sup> "Historical documents strongly indicate that the present layout of the garden, the circular drive, the central path and steps, as well as many of the plantings, including the black locust and the chestnuts are part of the original garden."<sup>25</sup> These features are confirmed by maps and images, including those cited in Section 2 and reproduced in Section 6 of this report. The distinctive semi-elliptical-shaped driveway befitted the style of The Grange, as "the Neo-classicist preferred the ellipse."<sup>26</sup>

In Grange Park, The Grange is positioned on a raised point of land with terraces, with the principal (south) elevation facing south toward John Street to allow views to and from the house across the landscape. With this axial arrangement, the house also terminates the northerly vista of the John Street Cultural Corridor. On the expansive site, the semi-elliptical-shaped driveway contains an open grassed area, which is accessed by steps directly south of The Grange. Trees are placed singularly and in groves throughout the park, including the grove in the southwest corner adjoining Beverley Street where the "fine mature stands of horse chestnuts...are among the oldest stands in the downtown."<sup>27</sup>

The axial design of Grange Park aligns the house with John Street and provides the north/south view corridor from the house through the park to John Street and beyond, as well as views of The Grange from inside and outside of Grange Park. Nearly two centuries after the house was completed, The Grange and Grange Park continue to terminate the vista north from Front Street West (and originally from Toronto's waterfront).

#### iv. CONTEXT

The location of The Grange and Grange Park is shown on the map attached as Image 1. The landscape features inside the park are described in Section 2.iii above.

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<sup>23</sup> *ibid*

<sup>24</sup> Wright and Dendy document many other examples that, unlike The Grange and Grange Park, were lost over time

<sup>25</sup> The Grange Garden Restoration, Phase 1, 3

<sup>26</sup> Mikel, 22

<sup>27</sup> Laird, 38

The property containing The Grange and Grange Park is found at the south end of the Art Gallery of Ontario's complex where it is bounded by Beverley Street on the west, the alignment of Grange Road on the south, and adjoins McCaul Street to the east. The Ontario College of Art (1920) is found directly east of The Grange (and complements it in design, scale and cladding), while the surviving tower of St. George's Church (1845) at the corner of John Street and Grange Road marks the south entry to the site. The latter properties, as well as others along Beverley and McCaul Streets are included on the City of Toronto's Heritage Register. In the Grange neighbourhood, the property with The Grange and Grange Park is a local landmark.

### 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.

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

#### **Rare Early Example of a Style and Type with a High Degree of Craftsmanship –**

The cultural heritage value of The Grange and Grange Park relates to the design of the house and its surroundings as one of the earliest surviving residential buildings in Toronto that remains in its original landscaped setting. Identified as the oldest surviving brick house in Toronto, The Grange is valued as one of the first examples in the city of residential architecture that blends the simplicity and symmetry of the early Georgian style with the classical detailing identified with Neoclassicism. The classical elements introduced on the exterior of the residence, including the frontispiece, entrance surround and roof pediment, inspired the interior décor with the period detailing in the entrance hall and the principal rooms on the first (ground) and second stories. The setting of The Grange was an early example in Toronto of the Picturesque Movement in landscape design, which originated in 18<sup>th</sup> century England and was distinguished by its picturesque and painterly qualities mixing open spaces and plantings with meandering pathways and unexpected vistas.

<b>Historical or Associative Value</b>	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	<b>X</b>
ii. yields, or has the potential to yield, information that contributes to an	<b>N/A</b>

understanding of a community or culture	
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	N/A

**Persons, Events and Institutions** - The Grange and Grange Park are valued for their associations with important historical figures, events and institutions in Toronto. The original owner of the property, D'Arcy Boulton, Jr. was a member of a prominent political family who established his country estate on Park Lot 13 (one in the series of 100-acre allotments adjoining the Town of York (Toronto) reserved for associates of the Provincial government). His brick residence named "The Grange" was placed in a park-like setting where his family pursued their interests in gardening as founding members of the local horticultural society.

D'Arcy's son and heir, William Henry Boulton continued his improvements to The Grange and its environs while serving as a four-term Mayor of Toronto. After Harriette Dixon Boulton, William Henry's widow inherited the property, she and her second husband, the noted scholar Goldwin Smith showcased it for gatherings of Toronto's cultural elite.

The property including The Grange was willed to the Art Museum of Toronto (forerunner to the Art Gallery of Ontario) as the nucleus of a new art gallery, while the expansive grounds to the south were opened to the public as a city park through an agreement with the City of Toronto. The Grange was the setting for the inaugural exhibition of the art gallery in 1913 and afterward underwent a variety of uses as the complex was renamed and expanded. It also housed the first classrooms for the forerunner to today's Ontario College of Art and Design, prior to the opening of its purpose-built art school beside The Grange. Designated a National Historic Site by the Historic Sites and Monuments Board of Canada in 1970, during this period the Grange was restored as a historic house museum reflecting the mid-19<sup>th</sup> century appearance of the interiors (c. 1837-40). As a property of cultural heritage value that anchors the south end of the Art Gallery of Ontario's complex, The Grange and Grange Park are an integral part of the City of Toronto's John Street Cultural Corridor that identifies and links a series of cultural institutions between Toronto's waterfront and Dundas Street West.

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

**Character** – Contextually, the Grange and Grange Park contribute to the character of the area where they provide the historical setting for the Grange neighbourhood, the residential community that developed in the mid to late 1800s on parts of the former park lot. Extending along the east side of Beverley Street, the property is adjoined by the Ontario College of Art and Design (OCAD) on McCaul Street (with the original custom-built school dating to 1920) and the tower of St. George's Church (1845, on land donated by the Boulton family) at 197 John Street, which are designated heritage properties.

**Surroundings** – The contextual value of the property also relates to the historical, visual, physical and functional links between The Grange and its surroundings in Grange Park, with the house positioned to face south toward Lake Ontario and to terminate the northerly view from Toronto's waterfront. At The Grange estate was transformed into Grange Park, many of the original significant features of the landscaping were retained, particularly the grading with The Grange raised on terraces, the axial arrangement with the house aligned with John Street, the uniquely shaped driveway, and the composition based on the Picturesque Movement in landscape design combining open spaces and groves of trees, including the mature trees in the southwest corner of the site adjoining Beverley Street.

**Landmark** - From its origins in the early 19<sup>th</sup> century as a private estate, through its transition a century later as a cultural institution and public park, and its continuing importance as a cultural and recreational destination, the property containing The Grange and Grange Park is a local landmark in Toronto.

#### 4. SUMMARY

Following research and evaluation according to Regulation 9/06, it has been determined that the property at 317 Dundas Street West (comprising The Grange and Grange Park) has design, associative and contextual values. As one of the oldest surviving buildings in Toronto, The Grange is distinguished by its early brick construction and Neoclassical styling. Its design value extends to the landscaping of Grange Park, which originated as a private estate where the axial plan featuring terraces, the combination of open space and groves of trees, the uniquely-shaped driveway, and the layout that creates views to and from the Grange across the park are original features linked to the Picturesque Movement in landscape design. The property with The Grange and Grange Park is associated with the Boulton family, who were influential in the political and cultural development of York (Toronto), and afterward occupied by the noted scholar and intellectual, Goldwin Smith. Since its donation to the forerunner of the Art Gallery of Ontario in the early 20<sup>th</sup> century, The Grange has formed the nucleus of that institution where its inaugural exhibitions were held (as well as the first classes of today's Ontario College of Art and Design), prior to its exacting restoration as a historic house museum. The Grange was designated a National Historic Site by the Historic Sites and Monuments Board of Canada in 1970 for its historic and architectural significance. Contextually, the Grange and Grange Park define the character of the Grange neighbourhood where the property is historically, visually, physically and functionally linked to its surroundings. "The Grange ranks as the oldest high-fashion house in Toronto and the only surviving link to Simcoe's park estates," and the property with the Grange and Grange Park is a local landmark.<sup>28</sup>

#### 5. SOURCES

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<sup>28</sup> Cruikshank, 20

While the history of The Grange and Grange Park is documented in both archival and secondary sources, many discrepancies occur in the information. However, the extensive research conducted by landscape historian Pleasance Crawford, which is in the collection of the City of Toronto Archives, is relied upon for the purposes of this report.

### Archival Sources

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Goad's Atlases, 1884-1923  
Gross, Bird's Eye View of Toronto, 1876  
Fleming, Topographical Plan of Toronto, 1851  
Lane, H. B., Watercolour of the Grange, c. 1840  
Perré, Watercolour of The Grange, 1875  
Wesbroom, Bird's Eye View of the City of Toronto, 1886

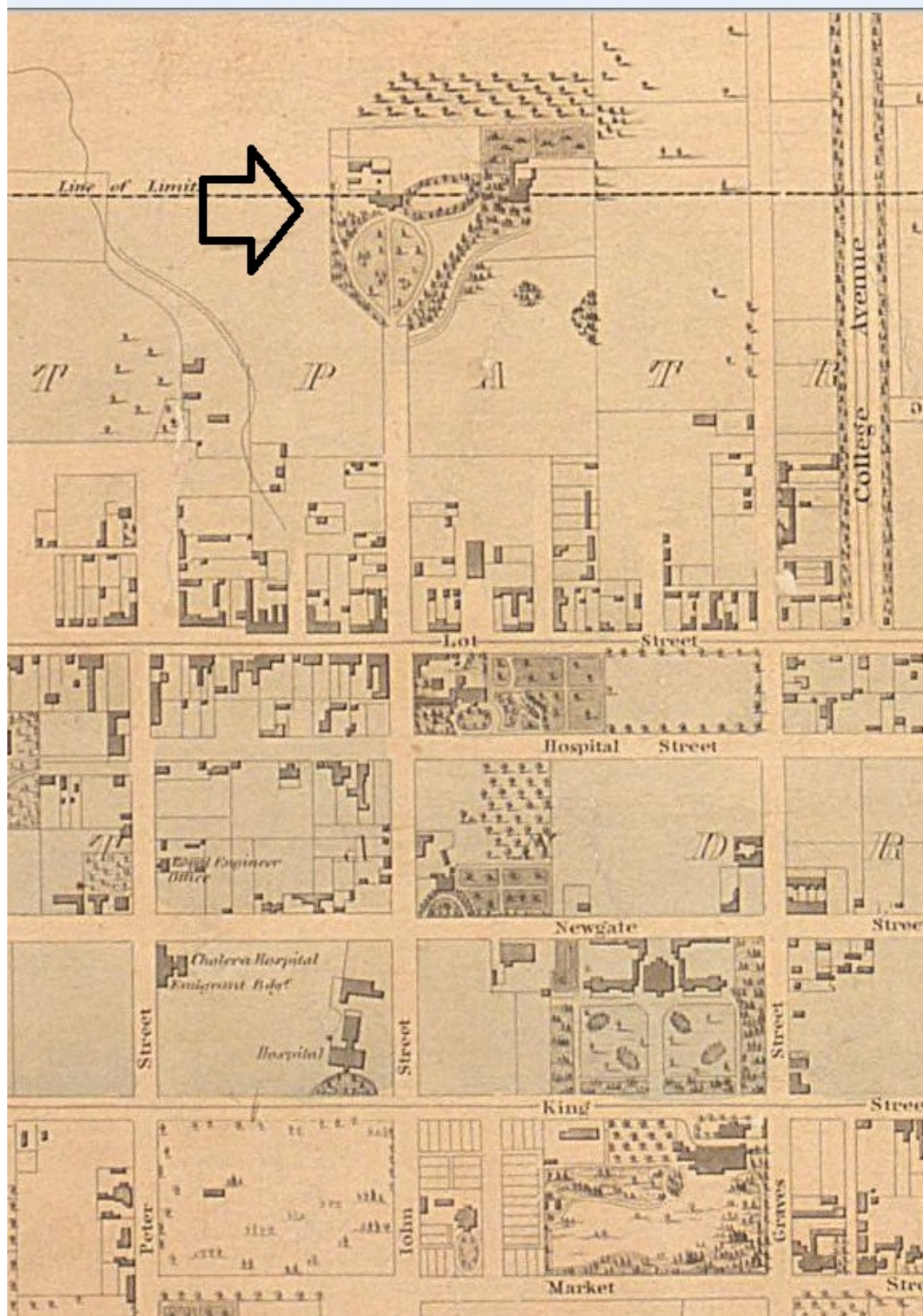
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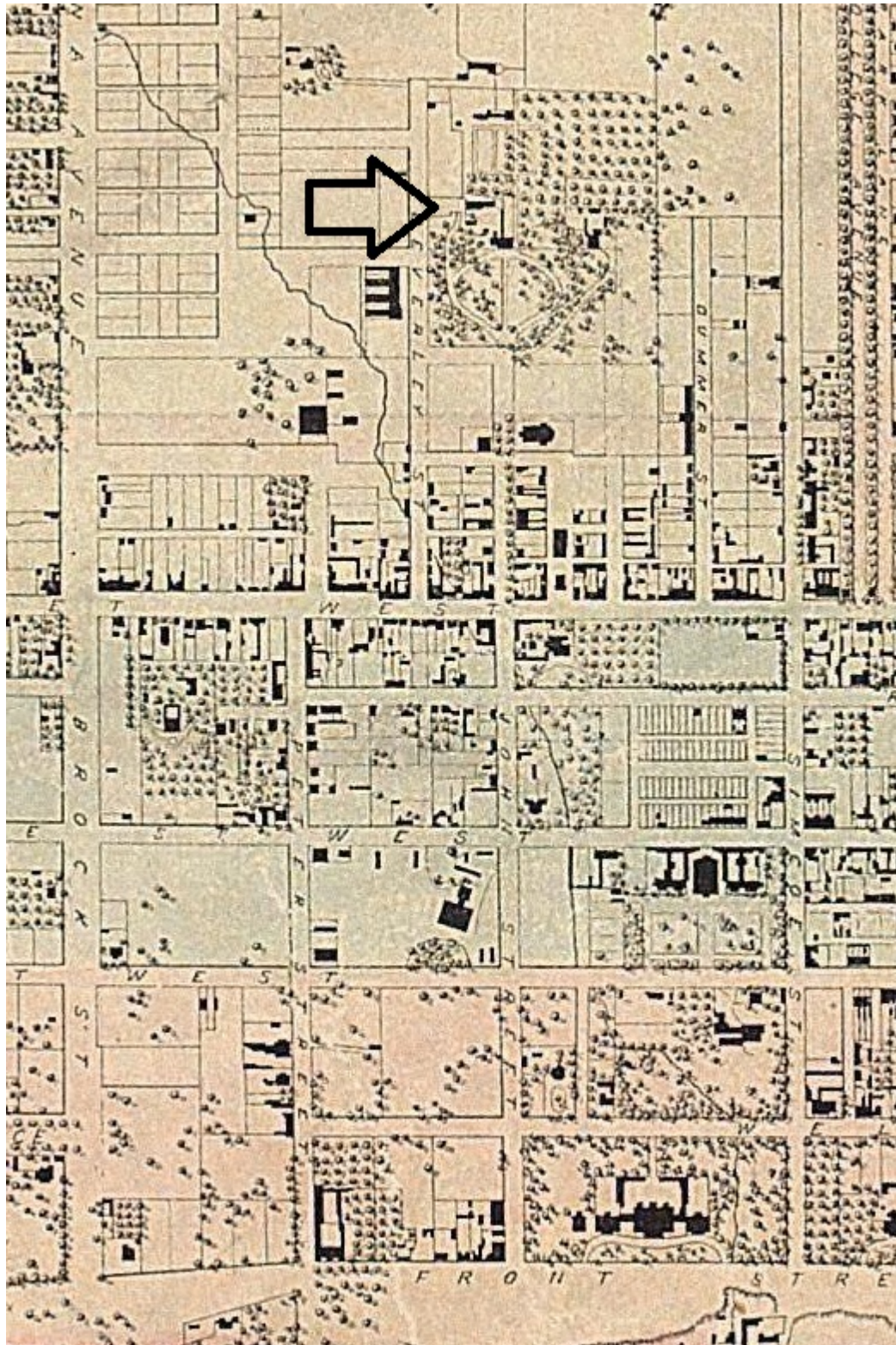




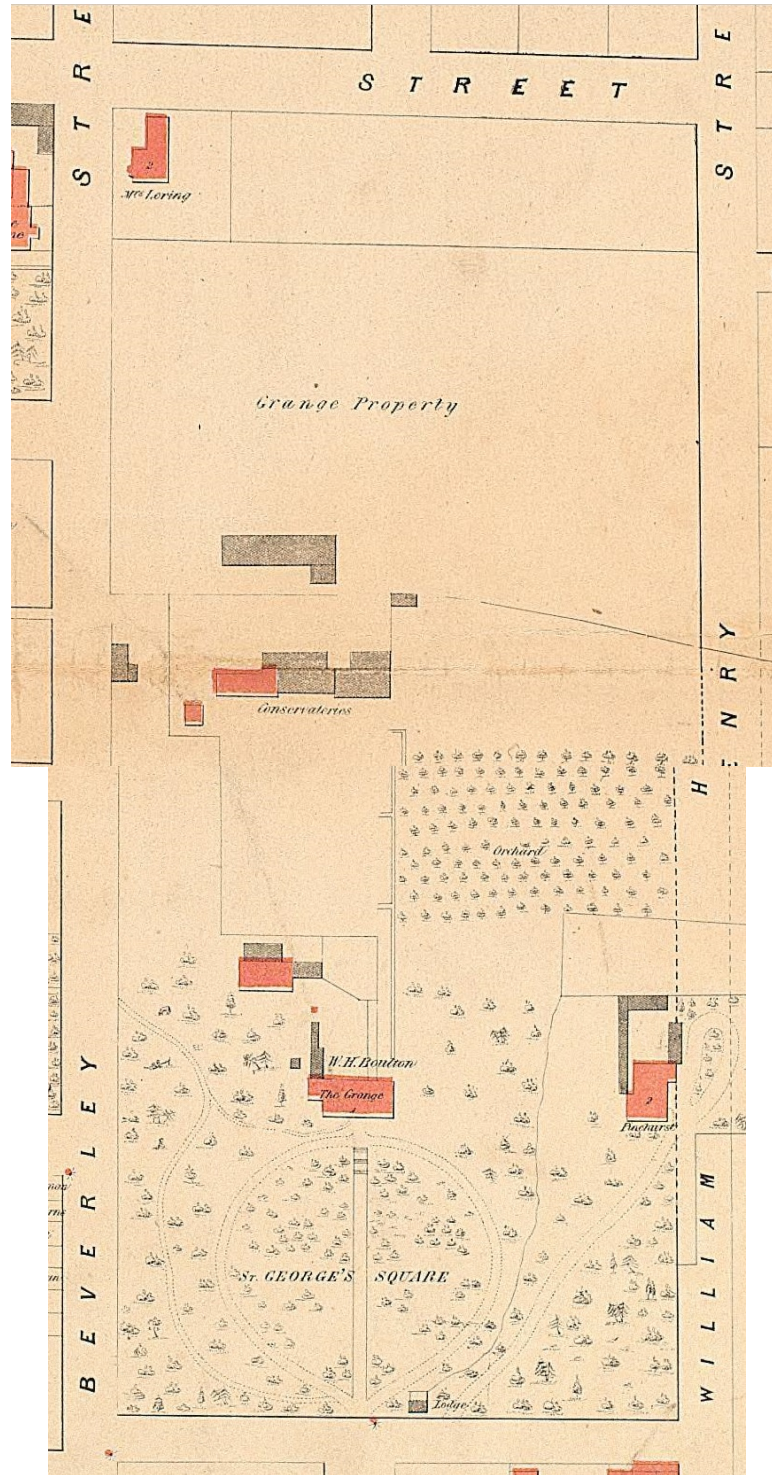




4. Cane's Topographical Plan of the City and Liberties of Toronto, 1842: showing the Grange with the first west wing in place, the park-like setting with the semi-elliptical-shaped driveway and mixture of open space and trees, and its position terminating the vista north along John Street (the south part of the Park Lot has been subdivided and developed)



5. Fleming's Topographical Plan of Toronto, 1851: shows the growing encroachment of the city and the further subdivision of lands adjoining The Grange



6. Boulton's Atlas, 1858: showing the layout of the Grange in landscaped grounds with the semi-elliptical-shaped driveway, the landscaping and, north of the house the gardens and outbuildings that included extended conservatories for plants



7. Archival Photograph, The Grange, 1860s: showing the house with the west wing (left, dating to the 1840s), the original conservatory (right), and its setting in landscaped open space with mature trees (Toronto Public Library, Item 256)



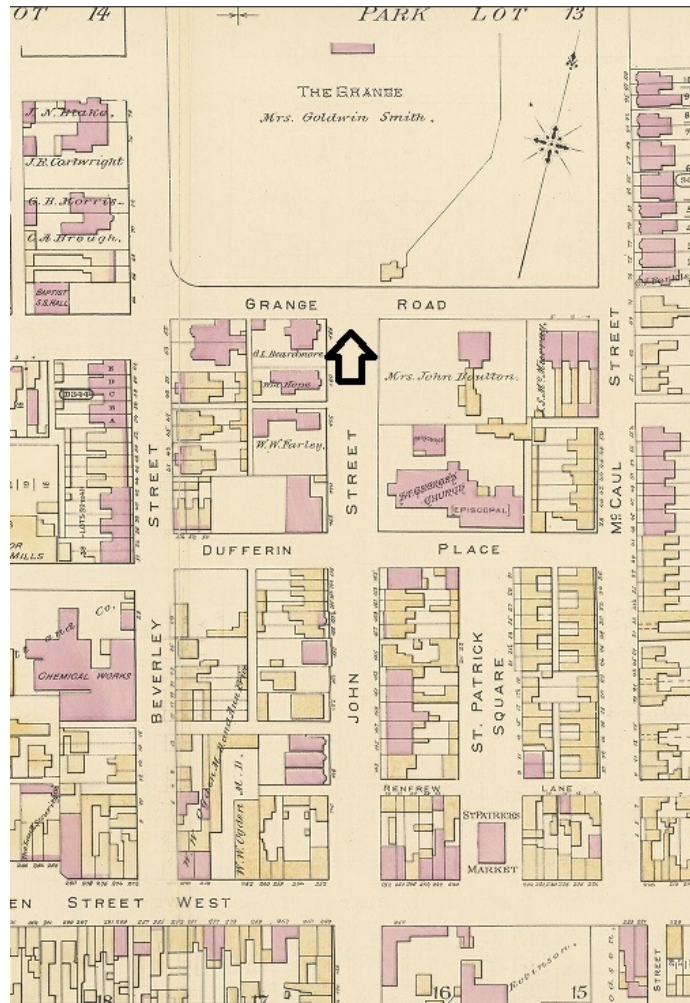
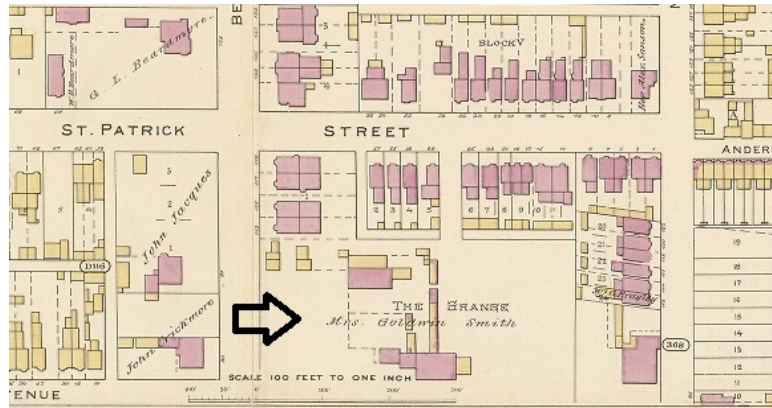
8. Watercolour, Perré, 1875: depicting the raised placement of the Grange (with vines covering the south elevation of the house) overlooking a park-like setting with mature trees adjoin a central pathway (The Grange, cover)



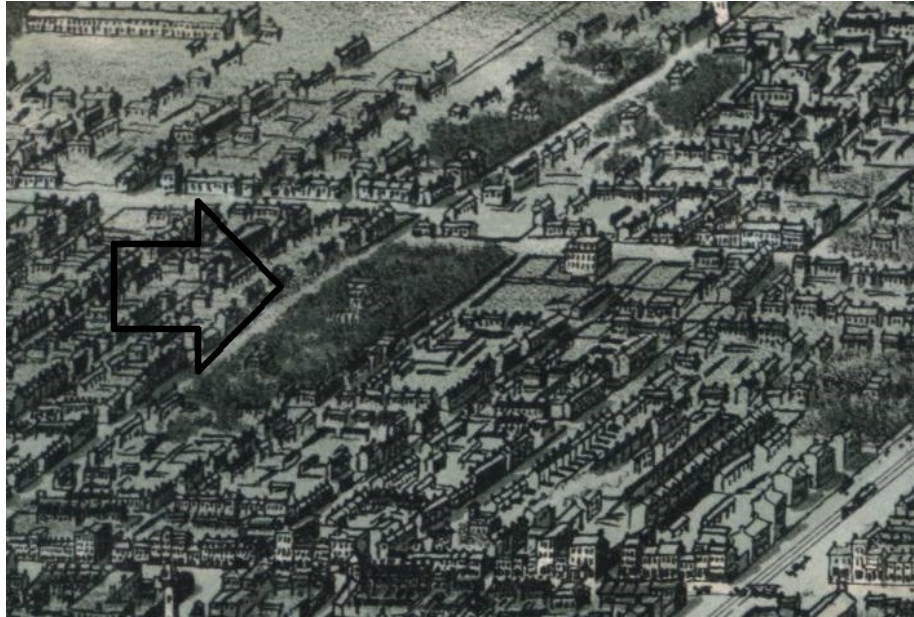
9. Gross's Bird's Eye View of Toronto, 1876: showing the Grange and its setting, with open space to the north and the residential neighbourhood adjoining the property



10. Archival Photograph, The Grange, 1885: showing the second west wing (left) added for Professor Goldwin Smith's library, the new stone portico marking the south entrance and, on the right, the second conservatory (Toronto Public Library, Item 219)



11. Goad's Atlas, 1884: on the first Goad's Atlas including this area of Toronto, the Grange property is covered on two plates and shows the boundaries of the property north of Grange Road where the entrance lodge is in place



12. Wesbroom's Bird's Eye View of the City of Toronto, 1886: showing the Grange set in open space, where the north part of the property has been developed (compared to Image 9, above)



13. Archival Photograph, The Grange, 1897: showing the Grange house raised with terraces, the verandah that replaced the conservatory at the east end (right), and the steps leading to the pathway to John Street across the grassed lawn (Toronto Public Library, Item 224)







15. Archival Photographs, The Grange, 1907: showing a close-up of the principal (south) elevation of the house (above) with the ivy-covered walls, and a view of the rear (north) wall (below) with its setting amidst gardens and trees (City of Toronto Archives, Fonds 1244, Items 304 and 3111)



16. Archival Photographs, The Grange, 1909: views looking northeast across the landscaped grounds (above) and north to the house along the axial path aligned with John Street to the south (below) (City of Toronto Archives, Fonds 1244, Item 2153 and 316)



17. Archival Photographs, The Grange, 1909 and 1910: showing the views of the Grange along John Street from Queen Street past St. George's Church (above) and from the south entrance at Grange Road with the adjoining gatehouse (below) (City of Toronto Archives, Fonds 1244, Items 2162 and 1145)



18. Archival Photographs, The Grange, 1910: showing the elevated setting of the house (above) and the public access to the expansive property for visitations after Goldwin Smith's death (City of Toronto Archives, Fonds 1244, Items 306a and 2158)



19. Archival Photographs, The Grange, 1913: following the transfer of the property to the Art Museum of Toronto and showing the landscaped setting with the house (top and centre), and the open space with grass and trees outlined by the semi-elliptical-shaped driveway (below) (City of Toronto Archives, Fonds 1231, Items 310, 644 and 646)



20. Archival Photograph, The Grange, 1913: showing the landscaped grounds following their transfer to the City of Toronto as Grange Park (City of Toronto Archives, Series 372, Item 70)



21. Archival Photograph, The Grange, 1920: view south from the south entrance to the house along the axial pathway to the grounds and John Street beyond (Toronto Public Library, Item 243)



22. Archival Photograph, The Grange, 1922: showing the Ontario College of Art (1920) directly east of the Grange with access from McCaul Street (City of Toronto Archives, Fonds 1231, Item 135)



23. Archival Photograph, Grange Park, 1923: showing the grounds adjoining the semi-elliptical-shaped drive with the mature trees and, in the background, the wood fence along Baldwin Street (Toronto Public Library, Item 299)



24. Aerial Photograph, 1947: showing the layout of the grounds south of The Grange (with the additions to the north made for the institution then known as the Art Gallery of Toronto) with the semi-elliptical-shaped driveway and the landscaping mixing open space with groves of trees (City of Toronto Archives)





25. Archival Photograph, The Grange, 1970: showing the property when it was designated a National Historic Site and undergoing restoration as a historic house museum with décor dating to the late 1830s when it was owned by members of the family (Toronto Historical Board)



26. Aerial Photograph, 1994: looking northwest and showing the Grange and Grange Park with the landscaped open space and, to the north the Stages I-III additions to the Art Gallery of Ontario (Toronto Historical Board)



27. Interior Photographs, The Grange, 2005: showing the first (ground) floor entrance hall, looking south toward the main (south) door (above) and north toward the staircase (below) (Heritage Easement Agreement)



28. Interior Photographs, The Grange, 2005: showing the leaded glass window with the Boulton coat-of-arms (above), and the first (ground) floor Dining Room with the plasterwork, the door and door surround, and the fireplace mantel (below) (Heritage Easement Agreement)



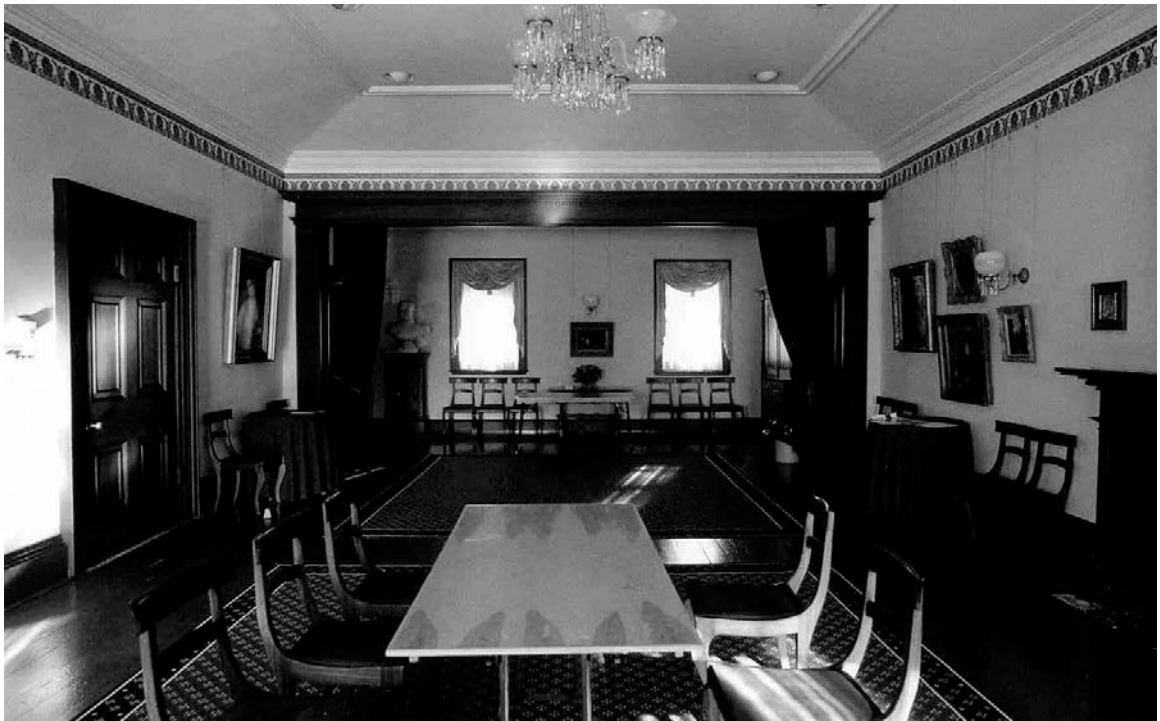
29. Interior Photographs, The Grange, 2005: showing the first (ground) floor Drawing Room, with the plasterwork and wood window trim (above), with the fireplace mantel (below) (Heritage Easement Agreement)



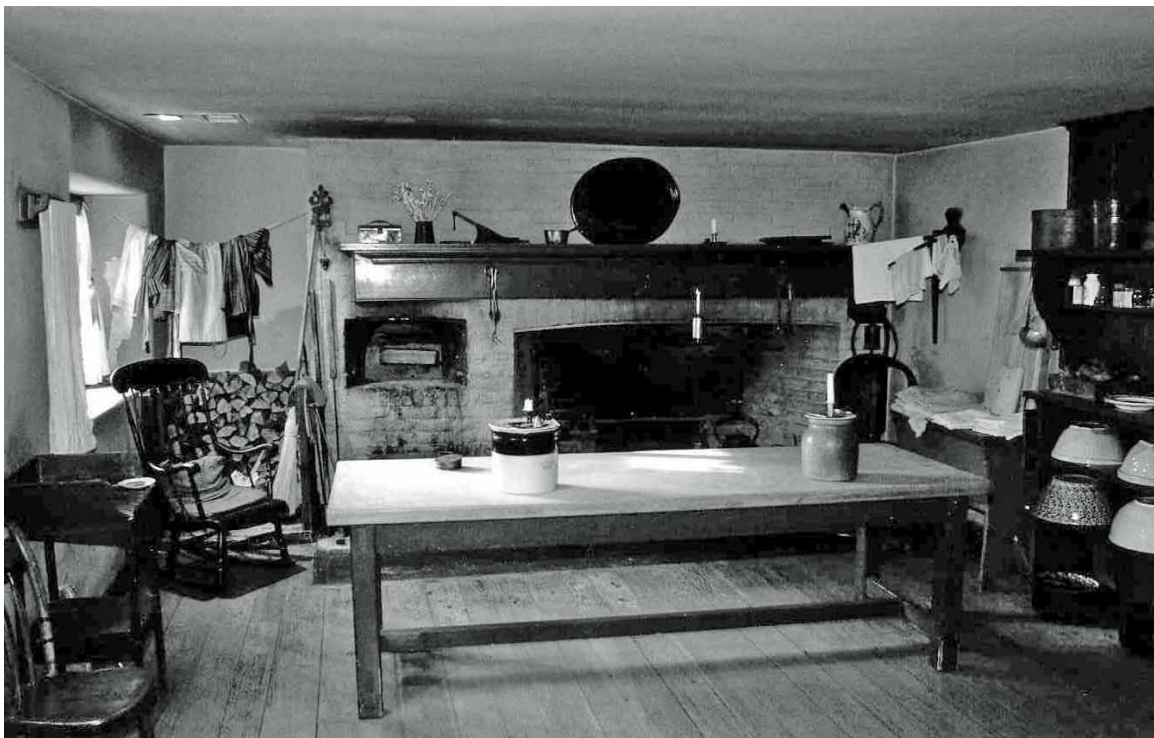
30. Interior Photographs, The Grange, 2005: showing the first (ground) floor Breakfast Parlour with the plasterwork and door and window trim (above), with the fireplace mantel (below) (Heritage Easement Agreement)



31. Interior Photographs, The Grange, 2005: showing the two bedrooms on the second floor with the plasterwork, the wood trim and the fireplace mantels (Heritage Easement Agreement)



32. Interior Photographs, The Grange, 2005: showing the Music Room on the second floor with the plasterwork, the paneled wood door (below), the door and window trim, and the fireplace mantel (Heritage Easement Agreement)



33. Interior Photographs, The Grange, 2005: showing the basement Kitchen with the two fireplaces, including the one with the bake oven (below) (Heritage Easement Agreement)





34. Interior Photographs, The Grange, 2005: showing the Library in the west wing (1885) with the ceiling mouldings, the wood paneling, the paneled wood doors, the door and window trim, and the fireplace with the mantel and the tiled surrounding depicting scenes from Shakespeare's plays (Heritage Easement Agreement)



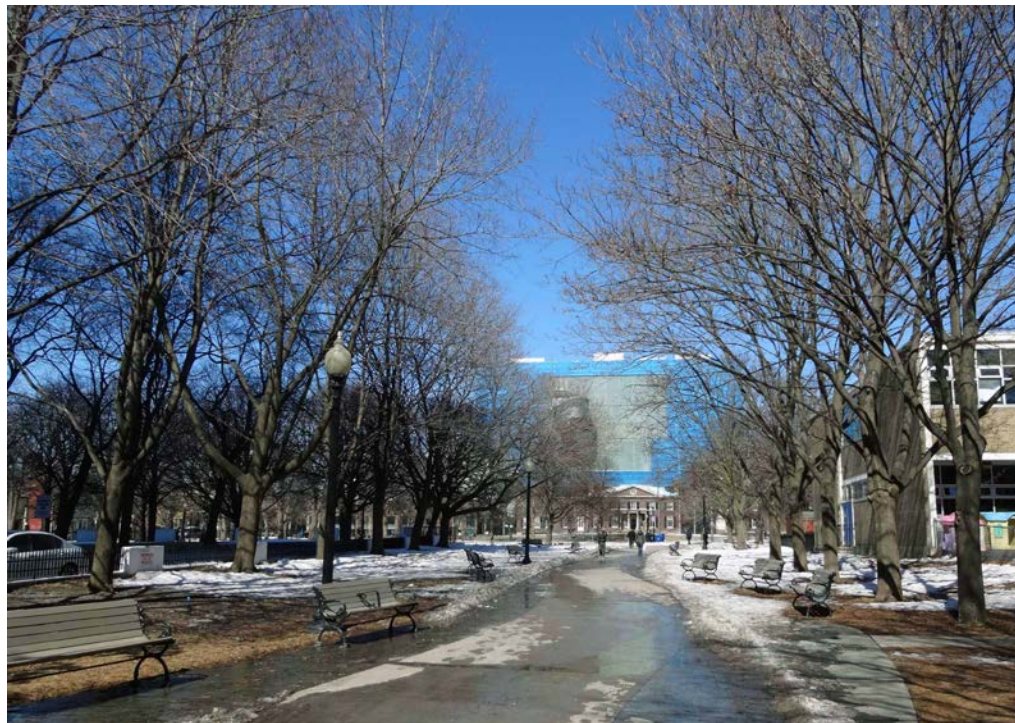
35. Current Photographs, The Grange and Grange Park, 2015: showing the south elevation of The Grange with one of the commemorative plaques (above) and the location and setback of the west wings dating to the 1840s (centre) and 1885 (left) (Heritage Preservation Services)



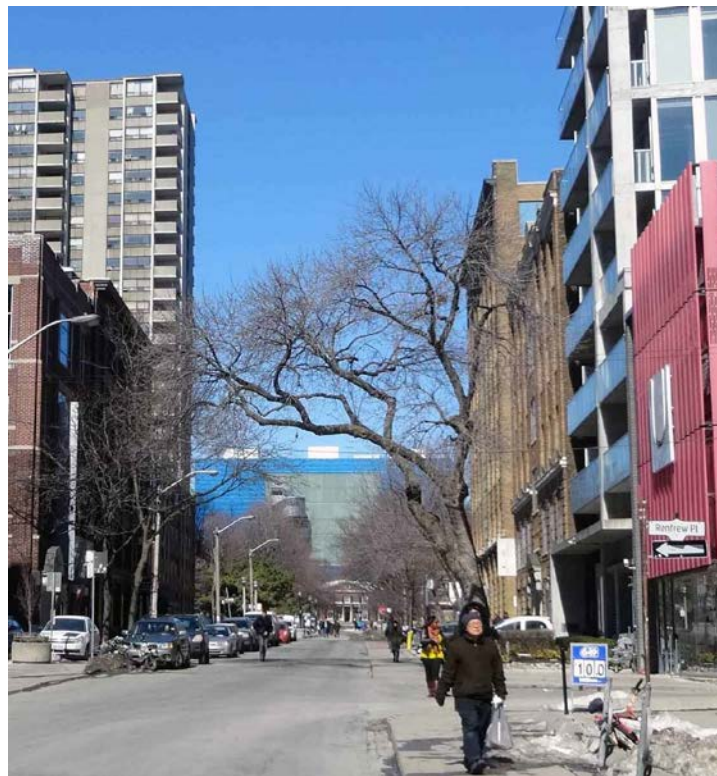
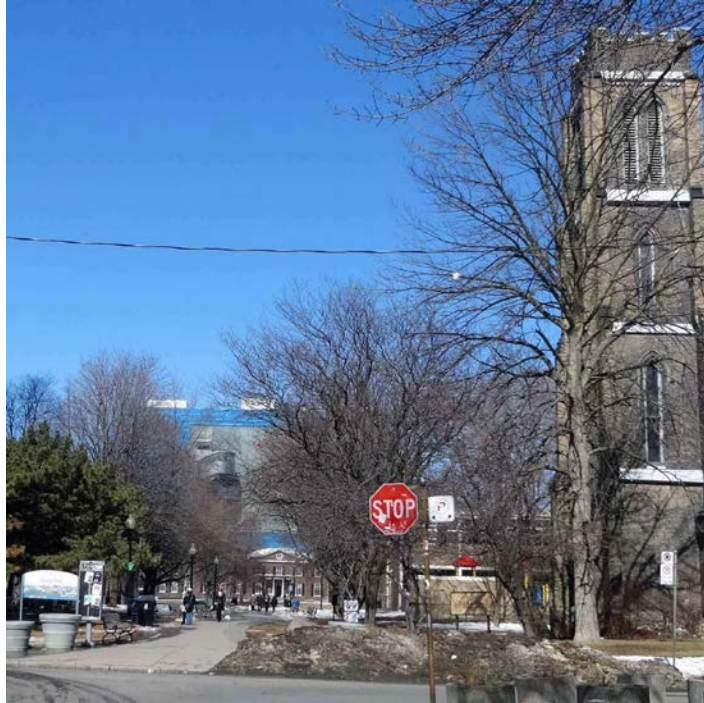
36. Current Photographs, The Grange, 2015: showing the west wings of The Grange dating to the 1840s (right) and 1885 (left) (above), and the raised setting of The Grange adjoining the semi-elliptical-shaped driveway (below) (Heritage Preservation Services)



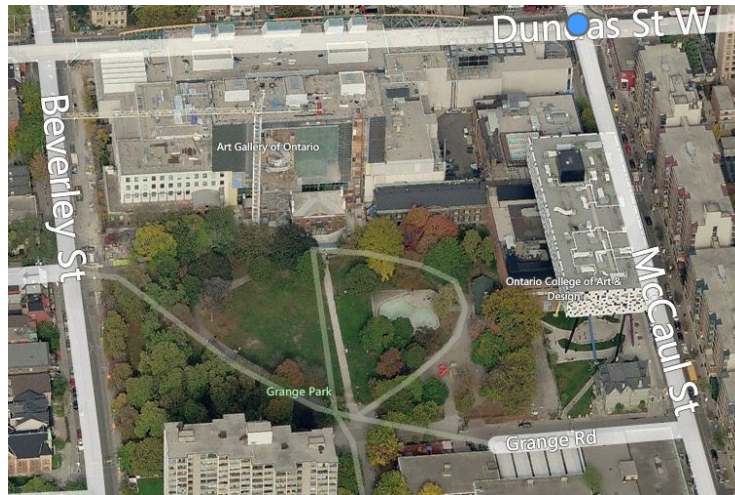
37. Current Photographs, Grange Park, 2015: looking northeast from Beverley Street and showing the raised position of The Grange on terraces overlooking the grassed open space outlined by the semi-elliptical-shaped driveway (above), and looking south from the driveway along the central path toward John Street (below) (Heritage Preservation Services)



38. Current Photographs, Grange Park, 2015: looking northwest from the south entrance to the park toward Beverley Street and showing the grove of trees in the southwest corner of the site (including the mature horse chestnuts) (above), and looking north from the south entrance to the park along the axial path to The Grange (below) (Heritage Preservation Services, 2015)



39. Current Photographs, The Grange and Grange Park, 2015: looking north across the park to the Grange from Grange Road (with St. George's Church tower, above) and from north of Queen Street West (below) (Heritage Preservation Services, 2015)



40. Aerial Photograph, The Grange and Grange Park, 2014: showing the setting of The Grange at the north end of Grange Park with the semi-elliptical-shaped drive, the mixture of open and landscaped space, and the axial view corridor between The Grange and John Street ([www.bing.com/maps](http://www.bing.com/maps))



41. Map, John Street Cultural Corridor, 2012: showing the area identified with the alignment of important cultural institutions along John Street between Toronto's waterfront and the Art Gallery of Ontario (including The Grange and Grange Park) (<http://www1.toronto.ca/wps/portal/>)