

Alterations to a Designated Heritage Property - 201 Guildwood Parkway (including 191 Guildwood Parkway)

Date: May 17, 2018
To: Toronto Preservation Board
Scarborough Community Council
From: Director, Urban Design, City Planning
Wards: Ward 43, Scarborough East

SUMMARY

This report recommends that City Council endorse the conservation strategy generally described for the property located at 201 Guildwood Parkway (including the property known as 191 Guildwood Parkway) to allow for the rehabilitation of Building 191 as the Clark Centre for the Arts, a City operated arts and culture facility.

RECOMMENDATIONS

The Director, Urban Design, City Planning, recommends that:

1. City Council approve the alterations to the heritage property at 201 Guildwood Parkway (including 191 Guildwood Parkway), in accordance with Section 33 of the Ontario Heritage Act, to allow for the rehabilitation of the existing Building 191 as an arts and cultural facility on the lands known municipally in the year 2018 as 201 Guildwood Parkway (including 191 Guildwood Parkway) with such alterations substantially in accordance with plans and drawings dated October 24, 2017 and revised May 10, 2018, prepared by Taylor Hazell Architects Ltd. and on file with the Senior Manager, Heritage Preservation Services; and the Heritage Impact Assessment (HIA), prepared by Taylor Hazell Architects Ltd, dated July 2017 and revised May 2018, and on file with the Senior Manager, Heritage Preservation Services, all subject to and in accordance with a Conservation Plan satisfactory to the Senior Manager, Heritage Preservation Services and subject to the following additional conditions:

a. That prior to final Site Plan approval for the property located at 201 Guildwood Parkway (including 191 Guildwood Parkway), the owner shall:

1. Provide a detailed Conservation Plan, prepared by a qualified heritage consultant, that is consistent with the conservation strategy set out in the

Heritage Impact Assessment for 201 Guildwood Parkway (including 191 Guildwood Parkway), prepared by Taylor Hazell Architects Ltd., dated July 2017 and revised May 2018, to the satisfaction of the Senior Manager, Heritage Preservation Services.

2. Provide final site plan drawings substantially in accordance with the approved Conservation Plan required in Recommendation above to the satisfaction of the Senior Manager, Heritage Preservation Services.

3. Provide a Heritage Lighting Plan that describes how the exterior of the heritage property will be sensitively illuminated to enhance its heritage character to the satisfaction of the Senior Manager, Heritage Preservation Services and thereafter shall implement such Plan to the satisfaction of the Senior Manager Heritage Preservation Services.

4. Provide a detailed landscape plan for the subject property, satisfactory to the Senior Manager, Heritage Preservation Services.

5. Provide an Interpretation Plan for the subject property, to the satisfaction of the Senior Manager, Heritage Preservation Services and thereafter shall implement such Plan to the satisfaction of the Senior Manager, Heritage Preservation Services.

b. That prior to the issuance of any permit for all or any part of the property at 201 Guildwood Parkway (including 191 Guildwood Parkway), including a heritage permit or a building permit, but excluding permits for repairs and maintenance and usual and minor works for the existing heritage building as are acceptable to the Senior Manager, Heritage Preservation Services, the owner shall:

1. Provide a detailed Conservation Plan, prepared by a qualified heritage consultant, that is consistent with the conservation strategy set out in the Heritage Impact Assessment for 201 Guildwood Parkway (including 191 Guildwood Parkway), prepared by Taylor Hazell Architects Ltd., dated July 2017 and revised May 2018, to the satisfaction of the Senior Manager, Heritage Preservation Services.

2. Provide building permit drawings, including notes and specifications for the conservation and protective measures keyed to the approved Conservation Plan required in Recommendation 1.1 and b.1, including a description of materials and finishes, to be prepared by the project architect and a qualified heritage consultant to the satisfaction of the Senior Manager, Heritage Preservation Services.

2. That prior to a permit for first occupancy the owner shall:

a. Provide a letter of substantial completion prepared and signed by a qualified heritage consultant confirming that the required conservation work and the required interpretive work has been completed in accordance with the Conservation Plan and Interpretation Plan and that an appropriate standard of

conservation has been maintained, all to the satisfaction of the Senior Manager, Heritage Preservation Services.

FINANCIAL IMPACT

There are no financial implications resulting from the adoption of this report.

DECISION HISTORY

On May 12, 1999, the City of Toronto enacted By-law No. 266-1999 designating the property at 201 Guildwood Parkway as being of historical value or interest.

<http://www.toronto.ca/legdocs/bylaws/1999/law0266.pdf>

At its meeting of June 14, 15 and 16, 2005, Toronto City Council amended designating by-law 266-1999 for the subject property under the Ontario Heritage Act to include Building 191 and the Sculpture Studio.

<http://www.toronto.ca/legdocs/2005/agendas/committees/sc/sc050531/it004.pdf>

At its meeting of August 25, 26, 27, and 28, 2014, Toronto City Council endorsed a conservation strategy for the Guild Inn on the subject property that rehabilitated the building for use as a restaurant, banquet hall, and conference and event centre. The designating by-law and statement of significance were also amended and additional cultural heritage attributes including landscape features and views were added as heritage attributes.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2014.SC34.19>

BACKGROUND

Development Proposal

The subject property at 201 Guildwood Parkway is owned by the Toronto and Region Conservation Authority (TRCA) and is under long-term lease to the City of Toronto. The site is known as the Guild Park and Gardens and is operated by the City as a public Park. In 2014 Council endorsed the rehabilitation the Guild Inn for use as a restaurant, banquet hall, and conference and event centre. The original central building of the Guild Inn, the Bickford House, was restored, later additions were removed, and new wings were constructed to facilitate the new use. The banquet hall and conference and event centre, the Guild Inn Estate, is under long-term lease and opened in 2017.

The current proposal is for the adaptive reuse of Building 191 as a City of Toronto Arts and Cultural facility to be known as the Clark Centre for the Arts. Building 191 is located on the western portion of the property west of the Bickford House. The

applicant has submitted a Site Plan application (17 232793 ESC 43 SA) that would see a third-storey addition added to the existing two storey building. The existing lobby and mechanical room would be removed and a new two-storey glazed lobby would be built in its place. The interior of the existing building would be modified to suite its new use. The Site Plan application is currently under review by the City Planning Division.

Heritage Resources

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

The Guild Inn (Guild Park and Gardens) 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, a log cabin that purportedly dates to the late 18th century, stands as one of the oldest surviving structures in Toronto, and contributed in the 20th century to the artistic endeavours at the Guild Inn.

The associative value of the Guild Inn relates to its links to the cultural history of Toronto as the place where the Guild of All Arts was founded by Rosa and Spencer Clark in 1932. Inspired by medieval craft guilds and utopian communities in North America (especially Roycroft, New York), the couple created an artists' compound that provided workspace, housing and income (through the on-site sale of products) for artisans and apprentices specializing in weaving, woodworking, wrought iron, ceramics and (later) leatherwork. Sculptors Thomas Bowie, Frances Gage, Dorsey James and Sorel Etrog were among the significant Canadian and international artists associated with the Guild Inn who executed artworks on the premises. Following World War II (when the site was operated as a training base for WRENS and afterward a military hospital named "Scarborough Hall"), the Guild Inn turned its focus to cultural tourism and provided additional accommodations for visitors. The Guild Inn was noted in the late 20th century as an important public space where architectural fragments from demolished landmark buildings in Toronto were saved, collected and exhibited by Spencer Clark. These installations contributed to the continuing relationship between the Guild Inn and the city's cultural heritage as many were designed by Canada's foremost sculptors, including Emanuel Hahn, Florence Wylie and Jacobine Jones.

Contextually, the Guild Inn 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. The Guild Inn is also 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.

Building 191

Building 191 (1963), was commissioned for the site to house part of the Clark's vast collection to serve as their office, and to serve administrative functions. It supported the Guild Inn's original role in training artisans and later functioned as an important repository for Rosa and Spencer Clark's art collection.

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 a flat roof. 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).

Policy Framework

The Planning Act and the associated Provincial Policy Statement (2014) guide development in the Province. The Act states that municipalities must have regard for matters of provincial interest. Section 2(d) specifically refers to “the conservation of features of significant architectural, cultural, historical, archaeological or scientific interest.”

The Provincial Policy Statement (PPS) issued under the authority of Section 3 of the Planning Act provides policy direction on matters of provincial interest related to land use planning and development. The PPS sets the policy foundation for regulating the development and use of land. Key objectives include: building strong communities; wise use and management of resources; and protecting public health and safety. The Planning Act requires that City Council's decisions affecting land use planning matters be consistent with” the Provincial Policy Statement.

Policy 2.6.1 of the PPS directs that “Significant built heritage resources and significant cultural heritage landscapes shall be conserved.” Properties included on the City's Heritage Register are considered to be significant in this context. “Conserved” is defined in the PPS as “the identification, protection, use and/or management of built heritage resources in a manner that ensures their cultural heritage value or interest is retained under the Ontario Heritage Act.”

The heritage policies in the City of Toronto's Official Plan provide the policy framework for heritage conservation in the City. The following Official Plan policies apply to the proposed alterations:

3.1.5.4: "Properties on the Heritage Register will be conserved and maintained consistent with the Standards and Guidelines for the Conservation of Historic Places in Canada, as revised from time to time and adopted by Council."

3.1.5.5: "Proposed alterations, development, and/or public works on or adjacent to, a property on the Heritage Register will ensure that the integrity of the heritage property's cultural heritage value and attributes will be retained, prior to work commencing on the property and to the satisfaction of the City."

3.1.5.6: "The adaptive re-use of properties on the Heritage Register is encouraged for new uses permitted in the applicable Official Plan land use designation, consistent with the "Standards and Guidelines for the Conservation of Historic Places in Canada."

3.1.5.16: "Properties on the Heritage Register and publicly known archaeological sites and artifacts will be promoted through educational programs, museums, local celebrations and other programming opportunities."

3.1.5.26: "New construction on, or adjacent to, a property on the Heritage Register will be designed to conserve the cultural heritage values, attributes and character of that property and to mitigate visual and physical impact on it."

3.1.5.27: "Where it is supported by the cultural heritage values and attributes of a property on the Heritage Register, the conservation of whole or substantial portions of buildings, structures and landscapes on those properties is desirable and encouraged. The retention of faces alone is discouraged."

The Standards and Guidelines

The Standards and Guidelines for the Conservation of Historic Places in Canada (Standards and Guidelines) is the official document guiding planning, stewardship and the conservation approach for all listed and designated heritage resources within the City of Toronto. The General Standards (1-9) and the Standards for Rehabilitation (10-12) apply to this project.

<http://www.historicplaces.ca/media/18072/81468-parks-s+g-eng-web2.pdf>

COMMENTS

Heritage Preservation Services has reviewed the Heritage Impact Assessment prepared by Taylor Hazell Architects. The Assessment finds that the proposal will have an acceptable level of impact on the heritage property and positive impact on the Guild Park and Gardens. Overall staff agree with these findings and feel that the proposal will conserve the heritage property. We have the following comments:

Proposed Conservation Strategy

The proposal will retain the Building 191 in its entirety, but proposes alterations that will allow it to be rehabilitated as an arts and cultural facility. The proposed third floor addition has been carefully located and designed to ensure that it is visually compatible with, subordinate to, and distinct from the existing building. Options for siting this addition are limited by both cultural heritage and natural heritage considerations. In addition to its heritage significance, the property also contains Environmentally Sensitive Areas. The building is bisected by the Ravine and Natural Features Protection limit that runs roughly north south through the building. The area west of the building is particularly sensitive from a natural heritage perspective.

The proposed addition is stepped back from east elevation of Building 191 and slightly rotated counter clockwise from the existing building. This will create a clear distinction from the original building and helps it visually recede as viewed from the building's primary approach from the parking lot to the northwest and from its original primary approach, the former west entrance to the site from Guildwood Parkway. The impact of the new addition will be also mitigated through the use of its material palette which is primarily clad in traditional stucco and in a colour complementary to the existing building. The addition's windows will be distinct and also be compatible with fenestration pattern on the existing building.

The proposal also involves the removal of the existing one storey north vestibule and mechanical room to allow for a new two storey glazed lobby. These features are not original to the building and are not identified as heritage attributes. The proposed lobby will be constructed primary of glazing and will be distinct from and subordinate to the existing masonry building.

In order to rehabilitate the building as an arts and cultural facility the applicant is proposing new openings in Building 191 to allow for additional natural light. As the building was originally designed primarily for storage it currently has few window openings. To allow for additional light, the two stone bas-relief panels from the former Globe and Mail Building that are currently positioned against the east elevation of the building will be moved slightly east of their current position. The panels will partially obscure a new door and window opening that will be created in the building behind the free standing panels. The existing wooden loading doors are also proposed to be removed and replaced with glazing. These doors will be reincorporated within the building and will be used as interior doors.

Landscape

The Statement of Significance and heritage attributes for Guild Park and Gardens identify landscape elements as holding cultural heritage value. Building 191 is situated on a pathway that was once a north/south access route through the site that linked the Clark's former family residence "Corycliff Lodge" (demolished), the Osterhaut Cabin, a number of cottages and service buildings (demolished), and Building 191 to Guildwood Parkway. This pathway and the view the associated north-south view corridor are identified as heritage attributes. The proposal mitigates the impact on these attributes by continuing to utilize the existing circulation routes as the main access route to the proposed Clark Centre for the Arts. Proposed planting and landscaping will further ensure that the former circulation route and view corridors remain prominent elements

within the landscape and that the landscape continues to provide a supportive context to Building 191. The proposal will require the relocation of some monuments identified as heritage attributes that are in close proximity to the building. These monuments are proposed to be relocated to nearby locations so that they maintain a similar special relationship to the landscape and the buildings.

Additional Mitigation

Conservation Plan

Should Council approve the alterations, the applicant should be required to submit a detailed Conservation Plan for the work described in the Heritage Impact Assessment prepared by a qualified heritage professional to the satisfaction of the Senior Manager, Heritage Preservation Services. The Plan should include details of all of the proposed repair restoration work proposed for Building 191 including the masonry cleaning and limited localized masonry replacement. The plan should also include a monument relocation plan that will describe how the monuments that are proposed to be relocated as part of this plan will be moved.

Interpretation and Lighting Plan

Prior to the issuance of Final Site Plan for the proposed development the applicant should be required to submit a heritage lighting plan to the satisfaction of the Senior Manager of Heritage Preservation Services. This plan should provide details of how Building 191 will be lit at night to sensitively highlight its distinctive architecture. The applicant should also be required to submit an Interpretation Plan that communicates the cultural heritage value of the site to users and visitors. This plan should focus on the development site, but reference and further the work of the Interpretation Plan prepared for the banquet hall and conference and event centre development.

Landscape Plan

Given the significant landscape features within Guild Park and Gardens, prior to final Site Plan approval Staff are recommending that a final landscape plan be submitted to the satisfaction of the Senior Manager, Heritage Preservation Services. This landscape will need to demonstrate how the final plan will support the cultural heritage value of the heritage property and mitigate impacts on the site's significant landscape features.

CONCLUSION

Staff are supportive of the proposal to alter Building 191 in order to rehabilitate it as arts and cultural facility, the Clark Centre for the Arts. In the context of the proposed mitigation strategy staff are confident that the proposal conserves the heritage property and that it will continue the property's legacy as a key cultural destination in the Scarborough area within the city of Toronto.

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SIGNATURE

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City Planning

ATTACHMENTS

Attachment No. 1 - Location Plan for 201 Guildwood Parkway
Attachment No. 2 - Photographs of 201 Guildwood Parkway
Attachment No. 3 - Proposal 201 Guildwood Parkway
Attachment No. 4 - Reasons for Designation - 201 Guildwood Parkway



The arrow marks the location of the property at 201 Guildwood Parkway.
Building 191 is within the circle in the centre of the map.
This location map is for information purposes only.
The exact boundaries of the property are not shown.



View of the east (front) elevation of Building 191 at 201 Guildwood Parkway, looking north (HIA July 2017 - revised May 2018, Taylor Hazell Architects Ltd.).



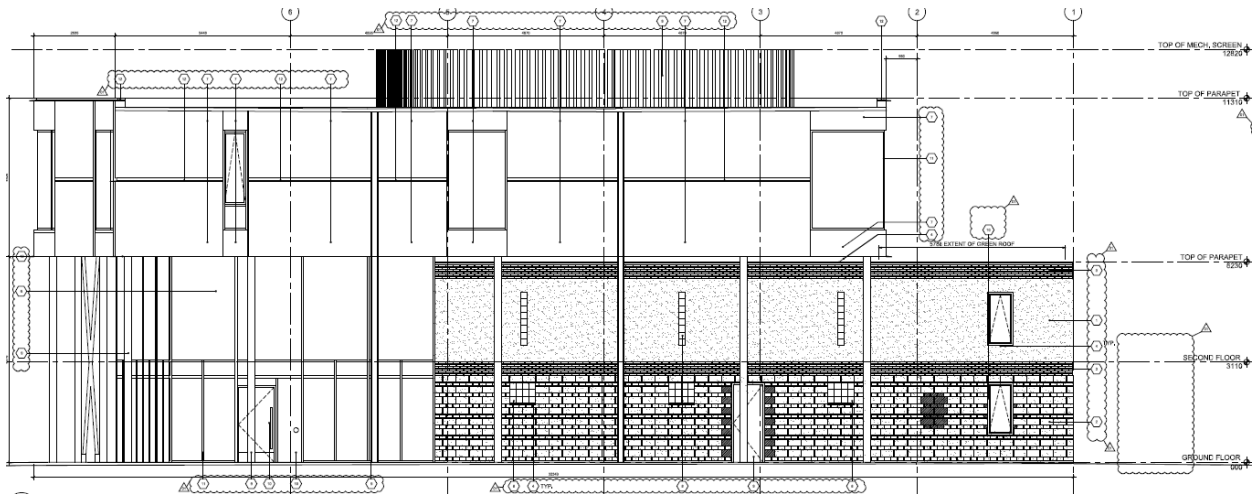
View of the north (side) elevation of Building 191 at 201 Guildwood Parkway, looking south (HIA July 2017 - revised May 2018, Taylor Hazell Architects Ltd.).



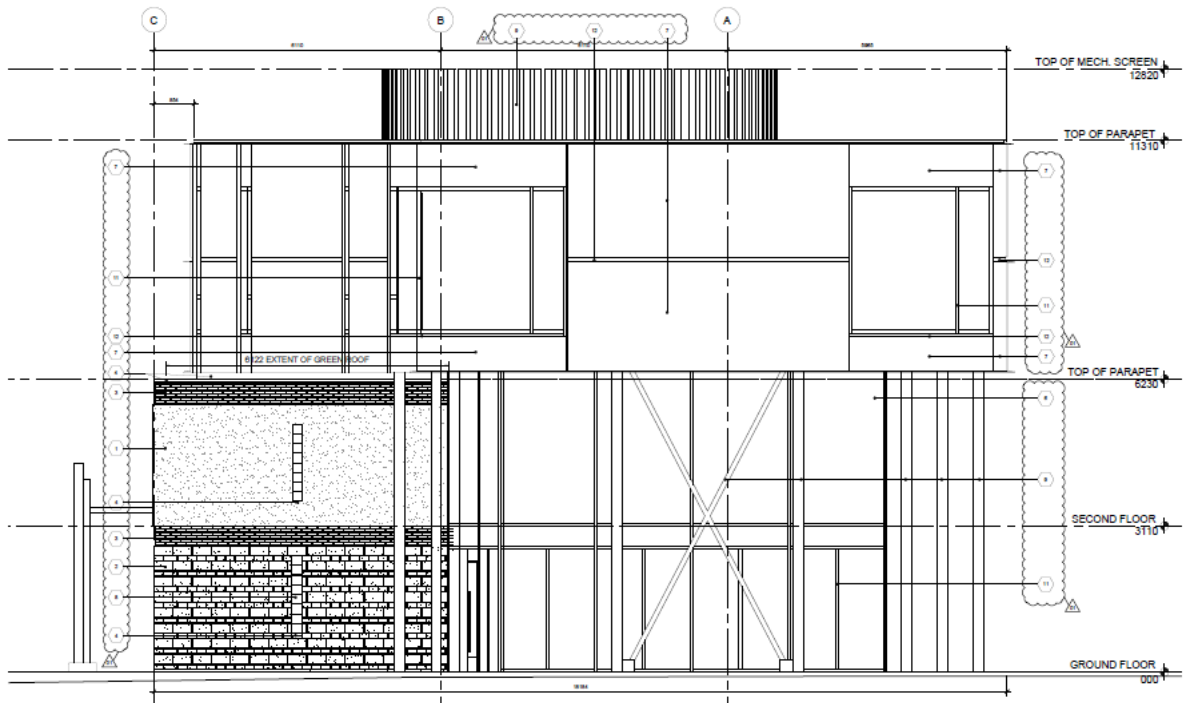
View of the east (front) elevation of Building 191 at 201 Guildwood Parkway, looking southwest (HIA July 2017 - revised May 2018, Taylor Hazell Architects Ltd.).



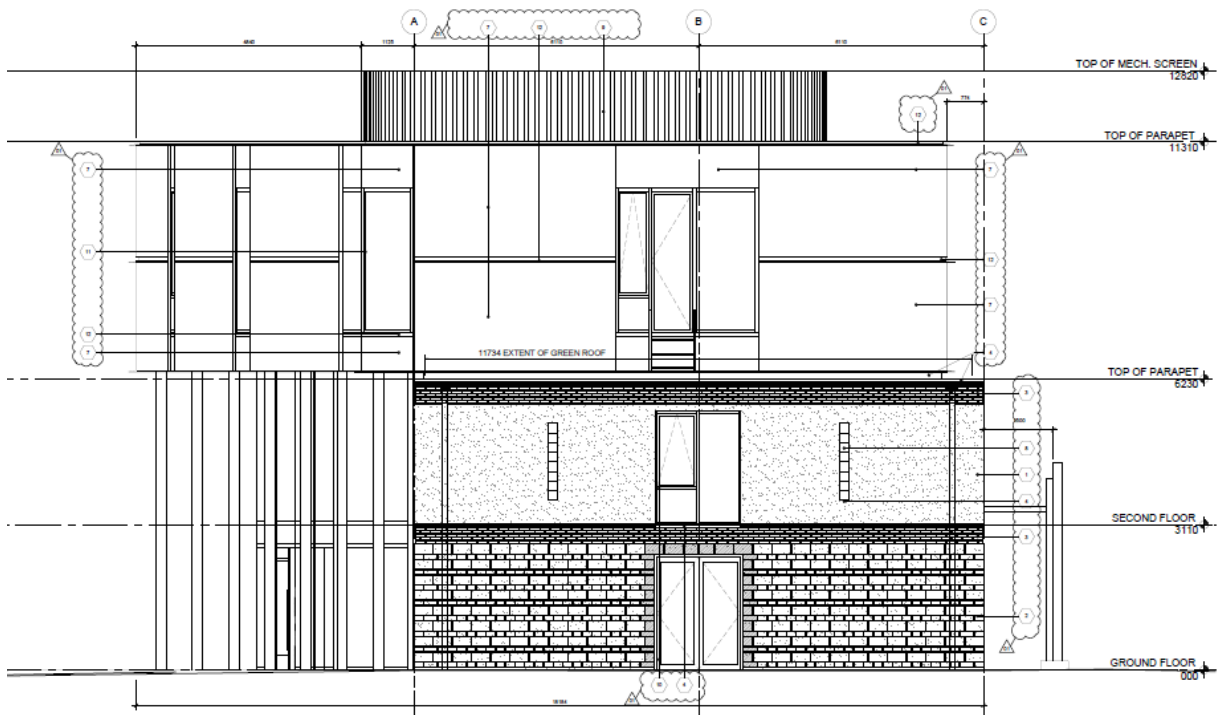
Contextual view of Building 191 at 201 Guildwood Parkway, looking south and showing the north (side) elevation (HIA July 2017 - revised May 2018, Taylor Hazell Architects Ltd.).



Proposed west elevation - 201 Guildwood Parkway (Taylor Hazell Architects Ltd.)



Proposed north elevation - 201 Guildwood Parkway (Taylor Hazell Architects Ltd.)



Proposed south elevation - 201 Guildwood Parkway (Taylor Hazell Architects Ltd.)



Proposed rendering showing the east elevation - 201 Guildwood Parkway (Taylor Hazell Architects Ltd.)



Proposed rendering showing the northeast corner - 201 Guildwood Parkway (Taylor Hazell Architects Ltd.)



Proposed rendering showing the northeast corner and landscaping - 201 Guildwood Parkway (Taylor Hazell Architects Ltd.)

Guild Inn

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

Description

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

Statement of Cultural Heritage Value

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

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

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

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

Heritage Attributes

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

Structures

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

Bickford House

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

Sculpture Studio

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

Building 191

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

Osterhaut Cabin

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

Sculpture and Outdoor Art Collection

The sculpture collection is divided by the roads and paths on the site into six sections, comprising the area between the north entrance and the Bickford House, the areas southeast and southwest of the Bickford House (adjoining the main north/south pathway

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

North Entrance

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

North Garden (north of the Bickford House)

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

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

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

Circle of Columns (southwest of the Bickford House complex)

- The stone Corinthian columns from 399 Sherbourne Street (undated)
- The stone lion's head keystone from the O'Keefe Brewery (1840)
- The stone window well trim from University College (1857; restored 1890)
- The brick wall with stone carvings from the Toronto Fire Department Engine House #2 (1871)

- The stone Ionic columns from the Medical Building, University of Toronto (1904)
- The stone mantelpiece from the Frederick Banting House, Bedford Road (1928)
- The stone pineapple finial from the Provincial Paper/Abitibi Power and Paper Company Building (1930)
- The Flywheel from the stone cutting machine

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

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

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

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

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

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

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

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

Landscape Features

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

Key Views

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