

# HERITAGE IMPACT ASSESSMENT 2365 BAYVIEW AVENUE

PREPARED FOR  
PERKINS & WILL

FINAL REV. I

SEPTEMBER 30, 2020



COMMON  
BOND  
COLLECTIVE



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## EXECUTIVE SUMMARY

This HIA is required to identify and assess the impacts of a site alteration at 2365 Bayview Avenue (Crescent School) involving demolition and new construction. The property has not been subject of a Cultural Heritage Evaluation Report (2018).

This CHIA evaluated the impacts of the proposed interventions for the site alteration against the heritage values and attributes. This CHIA categorized each proposed intervention as a 'none', 'low', 'moderate' or 'high' impact. This is documented in chart form in *Section 6.0*. The chart identifies the type of negative impacts based on outlined in the MTCS InfoSheet #5 and then categorizes the severity of the impact as 'none', 'low', or 'moderate' and a rationale provided. No impacts were categorized as 'high'. The mitigation measures identified in *Section 7.0* of this report can reduce the identified impacts to 'low' or 'none.'

## PROJECT TEAM AND METHODOLOGY

This report has been prepared according to the City of Toronto's Guidelines for Cultural Heritage Impact Assessments as well as conservation best practice prepared by provincial, national and international authorities.

The project team for this HIA consists of Ellen Kowalchuk (MA, CAHP) and David Deo (BA, Dipl. Heritage Conservation) both of Common Bond Collective.<sup>1</sup> Common Bond Collective was engaged by Perkins + Will in March 2019 to complete a Heritage Impact Assessment (CHIA) for the property at 2365 Bayview Avenue. The project team conducted site reviews on March 29, 2019 (exterior) and April 11, 2019 (interior).

The original architectural plans for the F.P. Wood estates by Delano & Aldrich were located at the Avery Architectural and Fine Arts Library at Columbia University in New York. Reproductions of the plan were obtained for the purpose of this HIA and are included in this HIA. In addition, primary research was conducted at the City of Toronto Archives to compile aerial photographs of the property from the 1940s to the 1990s, the Abstract Book for North York Concession II EYS, Lot 6 (Vol. 19) was reviewed and secondary research regarding the history of the Bayview area conducted.

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<sup>1</sup> See Appendix B for consultant qualifications.

# 1.0 INTRODUCTION TO DEVELOPMENT SITE

## 1.1 PROPERTY DESCRIPTION

The property located at 2365 Bayview Avenue, Toronto (Crescent School property) is an irregularly-shaped site of 30 acres. It is bounded by Bayview Avenue to the west, Lawrence Avenue East to the south, the Bob Rumball Canadian Centre of Excellence for the Deaf to the north and residential properties to the east (Figure 1). The property sits on a ravine above the Western Branch of the Don River in an area once known as Millionaires' Valley. And as a result, much of the property is forested providing a parklike setting.

The property contains a historic estate built in 1931 for Frank P. Wood to designs by the architecture firm of Delano & Aldrich. Currently this includes the Manor House (main house and service wing), its forecourt, terrace and lawn, portions of the service garage and service court, and the form of the access driveway (Figure 2). The property contains a wood cabin constructed by Gordon Gibson.<sup>2</sup> The property has functioned as the Crescent School for Boys since 1967 and contains several buildings and structures associated with that educational facility including a playing field, classrooms, library, fieldhouse, theatre, gymnasium, dining hall and surface parking.

The property is accessed from Bayview Avenue via a gently curved driveway leading to the Manor House. As a result, the Manor House is not visible from Bayview Avenue. Two secondary roads branch off the driveway: one leading to the fieldhouse at the southeast portion of the property and the other leading to library, gymnasium and utility yard.

## 1.2 CULTURAL HERITAGE RESOURCES

The property is listed on the City of Toronto Heritage Register. The listing, dating to September 2006, identifies the "F.P. Wood Estate (Crescent School), 1930 and the Log Cabin Retreat, post-1930" in the details section. There are no reasons for listing for the property. In addition, a Heritage Toronto plaque on the property commemorates the house.<sup>3</sup>

<sup>2</sup> Based on information contained in a report from the Commissioner of Economic Development, Culture & Tourism to North York Community Council, dated November 24, 1988, <https://www.toronto.ca/legdocs/1998/agendas/committees/ny/ny981209/it027.htm> Emma Wood, Frank Wood's wife, commissioned architect Gordon Gibson to design the Log Cabin as a daytime retreat. No biographical information relating to Gordon Gibson could be located during the course of research for this HIA.

<sup>3</sup> The plaque reads, "This elegant house was built for financier, art collector, and philanthropist, Frank P. Wood. Situated on a 30-acre property along was was then known as "Millionaires' Valley", Wood's home was distinguished by the Beaux-Arts influence of the prestigious New York architecture firm Delano and Aldrich. Built of smooth-cut limestone, its severely symmetrical form incorporates elements of the late English and French Renaissance periods. The distinctive rooftop cupola lit the main stair, while the plate-glass sunroom overlooked the West Don River ravine to the south. One of Canada's most distinguished art collectors, Wood was also one of the most important benefactors of the Art Gallery of Toronto (later Art Gallery of Ontario). He bequeathed this estate and his collection to the Gallery on his death in 1955. The property became the home of the Crescent School in 1970."

Since the property was listed prior to implementation of Ontario Regulation 9/06 of the OHA, Heritage Preservation Services requested a heritage screening and drafting of a Statement of Cultural Heritage Value for the property as part of the HIA. These are contained in Section 3.0 Statement of Significance.

### 1.3 ADJACENT PROPERTIES

The property is located in the Bridle Path/Sunnybrook area of Toronto that contained a network of mansion houses constructed between the 1920s and 1940s. The property is immediately adjacent to the Bob Rumball Canadian Centre of Excellence for the Deaf at 2395 Bayview Avenue. That property contains a 1929 Tudor Revival house (currently known as Bob Rumball Manor) and a two and three storey building completed in 1979 (currently known as the Bob Rumball Centre for the Deaf).<sup>4</sup> The Bob Rumball Centre for the Deaf is a multi-purpose, multi-program facility that functions both as a community centre for the Deaf, and as a provider of services to the Deaf.

The property at 2395 Bayview Avenue is listed on the City of Toronto Heritage Register. The Register refers to the property as Stonedene dating to 1929. The estate was built for Harry Lynne Plummer in the Tudor Revival style. The property was sold to the Ontario Mission for the Deaf in 1976 and converted to administrative offices.

Other significant properties in the area include: Glendon Hall Manor and Gatehouse (1923) and Gates (1931) at 2275 Bayview Avenue as well as the Sifton House (1923) at 318 Lawrence Avenue East. Both of these properties are listed on the City of Toronto Heritage Register. While these properties are in the vicinity of the Crescent School, neither are adjacent.

Applicant: Owner's Agent

Phil Fenech

Applicant:

Carolyn Smith-Green (Chief Finance and Administrative Officer Crescent School)

<sup>4</sup> The architect of the 1979 building has not been identified. Between September 2015 and July 2016, the building was faced with stucco, covering the original brown brick.

## 2.0 BACKGROUND RESEARCH AND ANALYSIS

### 2.1 HISTORICAL ANALYSIS

#### First Nations

For millennia, human habitation existed along Lake Ontario's shore in the form of temporary encampments and semi-permanent villages. About 12,000 B.P. (before present) the shore of Lake Ontario lay considerably south of its present location. The lake's shoreline stabilized c. 3,000 B.P. and 18th century mapping indicates it lay approximately 50 to 150 metres south of its present location.

The area of present-day Toronto is a meeting point of ancient land and water routes established and used by First Nations. Foot trails ran north of Lake Ontario while the Don and Humber rivers provided water routes linking the lower and upper Great Lakes. By the late-17th century, the Five Nations Iroquois were using the Toronto region for hunting and fishing with their main settlements near the mouths of the Humber and Rouge rivers. During the late-17th and early-18th centuries the Toronto region was territory of the Mississaugas - an Algonquin people whose subsistence economy was based on garden farming, hunting, fishing and gathering wild plants. However, the Mississaugas became increasingly confined as a result of land cessations created by European rivals France and Great Britain.

#### Toronto Purchase

The end of the Seven Years' War between Great Britain and France in 1763 resulted in the Royal Proclamation issued by King George III. It established the basis of government administration in the north american territories ceded to Britain by France. The Proclamation forbade the settlement of territories by non-First Nations and established that land could only be transferred through negotiation and sale to the Crown. In 1784, the Mississaugas surrendered a large tract of land on the north shore of Lake Ontario known as the 'Carrying Place' - an ancient portage route between the Humber and Holland rivers. Sir John Johnson, Superintendent General of Indian Affairs for the British government met with the Mississaugas in September 1787 to negotiate the purchase of these lands which became known as the Toronto Purchase.

Conflicting and contradictory accounts of the 1787 negotiations resulted in another attempt to formalize the purchase in 1805 (known as Treaty 13). However, it was another two hundred years before a resolution was reached between the Mississaugas and the Government of Canada.<sup>5</sup>

<sup>5</sup> In June 1986, the Mississauga Tribal Claims Council submitted a number of claims, including the Toronto Purchase claim, to the Specific Claims Branch of the Department of Indian Affairs and Northern Development (DIAND). The claims were submitted on behalf of five First Nations, one of which was the Mississaugas of the New Credit. In January 25, 2010, Canada made an offer to settle the Toronto Purchase specific claim. First Nations members approved the settlement in a vote on May 29, 2010 with Canada finalizing the settlement on October 8, 2010.

## Townships, Concessions and Lots

Following negotiation of the Toronto Purchase, British Parliament created Upper and Lower Canada in 1791. John Graves Simcoe was appointed Lieutenant-Governor and he set about creating new government institutions and preparing the land for settlement. Upper Canada was divided into a series of counties which provided the base for surveying and creation of townships. David William Smith, the acting Deputy Surveyor General developed a ‘chequered plan’ survey in which townships were 144 km (9 miles) wide and 19.2 km (12 miles) deep. Each township was further subdivided into 14 concessions containing 24, 200 acre lots. North of Eglinton in York Township, north-south concessions were laid out a mile and a quarter apart with Yonge Street as the centre concession. East of Yonge, concession roads were at Bayview and Leslie.

The Crescent School property was located in York Township, York County on Lot 6, Concession II East of Yonge. The original Crown patent for the 200 acre lot was made to John McIntosh on September 19, 1803. Original 200 acre lot was bounded by Bayview (west), Lawrence (south), Leslie (east) and the boundary with Lot 7, Concession II (north).

In 1828 the property passed to William and David McIntosh, presumably John McIntosh’s sons, upon his death. William took ownership of the the west ½ and David the east ½. In 1835, William and David sold their respective properties to Thomas Elliott and Elliott began subdividing the property shortly after. The 1860 Tremaine map shows the original 200 acre lot subdivided into three lots, owned by John Watson (west ½), Edward Elliot (east ¼) and John Barron (east ¼). Structures are shown on the Watson and Elliot properties and a church on Barron’s property. The west ½ portion stayed in the Watson family until February 4, 1924 when Charles H. Watson sold it to the Bayview Golf and Country Club.<sup>6</sup>

## Bayview

North York incorporated on 18 July, 1922 and was created out of a rural portion of York Township. At this time, many of Toronto’s wealthiest citizens began building estates north of the city. Successful businessmen and financiers were nearing retirement age and perhaps looking for expansive properties that could support retirement activities. The Bayview area developed east of Lawrence Park, across Bayview Avenue and the valleys of the Don River to Leslie Street. As described in *Canadian Homes and Gardens* in 1929, Bayview was:

*“Your country estate within twenty-five minutes by Motor from Toronto’s business centre ... 900 acres of beautiful rolling and ravine land are being developed into the most exclusive and high class residential district in Canada ... Carefully planned restrictions (on design) offer permanent protection. Location--beauty--accessible remoteness--Does this not suggest a site for the home of your dream? Areas of two acres and upward (nothing less) are available.”<sup>7</sup>*

6 OnLand, Ontario Land Registry Access, *Abstract Book North York Concesion II EYS, Lot 6*, Vol. 19, <https://www.onland.ca/ui/80/books/11636/>

7 As quoted in Dendy & Kilbourn, *Toronto Observed*, p. 229.

Among the Bayview estates constructed during this period were:

1920            Annadale, 2 Valleyanna Drive (Gatehouse and Gardens extant; listed).  
Built for Colonel Herbert A. Bruce. John Lyle architect; Dunnington-Grubb landscape architect.

1923            Glendon Hall, 2275 Bayview Avenue (extant; listed).  
Built for Edward R. Wood. Molesworth, West & Second architects.

1928-31        Bay View (now known as McLean House), 2075 Bayview Avenue (extant; listed).  
Built for James Stanley McLean. Eric Arthur with George, Moorehouse & King architects; Gordon Culham landscape architect.

1929            Stonedene, 2359 Bayview Avenue (extant: listed).  
Built for Harry Lynne Plummer. Sandford Fleming Smith, architect.

1931            Donningvale (now known as Vaughan House), 80 Armistice Drive (extant; listed).  
Built for John James Vaughan. Burden & Gouinlock architects; Gordon Culham landscape architect.

1931            Frank P. Wood House, 2365 Bayview Avenue (extant; listed).  
Built for Frank P. Wood. Delano & Adrich architects.

These estates were constructed along the ridge of the Don Ravine on the east side of Bayview Avenue. Two of these estates were constructed for brothers Edward R. and Frank P. Wood. The sprawling Glendon Hall, built for Edward Wood was described as "...a perfect exemplar of a quiet, distinguished and urbane dwelling," when the designs were exhibition in London, England in 1926.<sup>8</sup> In 1928, Frank Wood purchased the property to the north of the Glendon Hall and the Don Ravine, in an area known at the time as Bayview Heights.<sup>9</sup> He chose the American architecture firm of Delano & Aldrich to design his estate. Subsequently, Frank's wife Emma commissioned architect Gordon Gibson to design a Log Cabin as a daytime retreat. The cabin is located in a secluded area north of the main house complex.

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8    The Architect [London], cxvi, 22 Oct. 1926, p. 459 & 462. As cited in "George Nepean Molesworth," *The Biographical Dictionary of Architects in Canada*.

9    On September 25, 1928 the property was sold by the Bayview Golf and Country Club to Bayview Heights. Shortly after F.P. Wood purchased the the west ½ or 30.655 acres on October 1, 1928 and H. Lynne Plummer purchased the northwest 8.13 acres on October 15, 1928 from Bayview Heights Ltd. *Abstract Book North York Concesion II EYS, Lot 6, Vol. 19, p. 5.*

Frank Wood lived at the property until his death in 1955. On July 4, 1955 the estate passed to the Art Gallery of Toronto after Wood's death. In October 1967, the property was purchased by the Crescent School,<sup>10</sup> a private boys school established in 1913. When the property was purchased by the Crescent School all of the component of the estate were still evident. In order to support the use of the property as a school, several additions have been constructed including classrooms, library, dining facilities, playing field, theatre and fieldhouse. The interior of the main house was renovated and now functions as office, administration space and teacher's lounge. The property continues to function as the Crescent School.

### Frank Porter Wood

Frank P. Wood was born in Peterborough, Ontario and in 1897 began work as a clerk for the Central Canada Loan and Savings Company. In 1899, he moved to Montreal to work for the National Trust Company which had been incorporated by his brother Edward Rogers Wood. In 1903, Wood began a brokerage firm which operated on the Toronto Stock Exchange. In 1906, Frank married Emma Matilda Junkin and the couple had three daughters. A skilled financier, Wood's business accomplishments were many, but perhaps his larger contribution was as an avid art collector. His Bayview house was partially a setting for his collection of European art which included works by Rembrandt, Hals, Van Dyck, Gainsborough, Pissarro, Renoir, Monet and Rodin. As was his wish, Wood's collection was donated to the Art Gallery of Toronto which subsequently became the Art Gallery of Ontario.

### Delano & Aldrich

The architectural partnership of William Adams Delano (1874-1960) and Chester Holmes Aldrich (1871-1940) operated out of New York and became a leading firm of estates for the elite of New England, listing the Vanderbilt, Whitney, Rockefeller and Astor families among their clients. Both American borne, Delano and Aldrich attended the Ecole des Beaux Arts in Paris and worked in the office of Carrere & Hastings before starting their own practice in 1903. Their important commissions in the United States included the Union Club and the Knickerbocker Club in New York, the Japanese Embassy and the Federal Post Office Department Building in Washington and the Sterling Labs and Sage Hall at Yale University. In Canada, the first had several works for the Roman Catholic Archdiocese in Newfoundland. Aldrich's death in 1940 ended the partnership. Delano died twenty years later.

## **2.2 DESIGN ANALYSIS**

After Frank P. Wood purchased the property in the fall of 1928, it appears he engaged the Toronto architecture firm of Sproatt & Rolph to design his estate.<sup>11</sup> However, by the end of 1929 the New York based firm of Delano & Aldrich had prepared a plan for the Wood estate. The first site plan (Figure 3) shows the Manor House house located on the high ground / top of bank of the ravine. The Manor House is comprised of two components - a north-south component (referred to as the

<sup>10</sup> *Abstract Book North York Concesion II EYS, Lot 6, Vol. 19, p. 13.*

<sup>11</sup> The Archives of Ontario holds three architectural drawings for the 'Wood Residence' dated 1928. These were not reviewed as part of the HIA.

main house) and an east-west component (referred to as the service wing) attached to its west. The main house and service wing form two sides of the forecourt. To the north of the service wing is an area identified as the service court. The property is accessed from Bayview Avenue from which it is set back substantially. The driveway from Bayview curves gently to the south until it reaches a circular portion. From there the driveway splits into two routes, one terminating at the forecourt and the other at the service court.

The following year in 1930, the estate plan had been revised and amended (Figure 4). The general configuration of the property remained intact with the Manor House, forecourt, terrace, lawn and service court still evident. However, a service garage has been added to the north of the service court. The 1.5 storey structure contained a garage (ground floor) and living quarters for staff (upper storey). The service wing of the main house already included a garage for Mr. Wood, so it is likely the service garage was for staff. The 1930 plan also includes an oval swimming pool and curved changing room to the south of the main house. Located nearer the bottom of the ravine the pool and change house were accessed via two stone paths. The early 1931 grounds plan (Figure 5) appears to be fully developed, detailing the forecourt, lawns, swimming pool, rose garden, plantings and paths.

An early 1940s aerial photograph (Figure 6) demonstrates that the estate was constructed as proposed by Delano & Aldrich. The main house, its forecourt, terrace, and lawn, the service garage and court, swimming pool and change room, rose garden, driveway and paths are all evident.

In 1967 when the property was purchased by the Crescent School all of the main components of the estate, including the swimming pool, are extant (Figure 7). By 1977, the playing field to the west and the library, gym and commons building have been constructed and it appears that the oval swimming pool and change house have been removed (Figure 8). In 1988, an addition to the north east of the Manor House was constructed, essentially enclosing the former service garage and reducing the size of the service court (Figure 9). Notwithstanding the additions, the Manor House, its forecourt, terrace and lawn and a portion of the service court, are legible as the components of the Frank P. Wood estate. Only the roof and dormers of the service garage are legible.

The main house has a rectangular plan, rising two and half stories to a gable roof (Figure 10). The simple plan and smooth limestone massing align with the sobriety and restraint typical of Georgian archetypes. Smooth, monochromatic limestone walls are randomly coursed, embellished only by subtle quoining and an entablature (Figure 11). The composition is highly symmetrical, with the front (west) and rear (east) elevations arranged into seven bays defined by central doorways flanked by fenestration (Figure 12). Both doorways are set within elaborate and distinct classically-inspired pediments, rare embellishments on the otherwise restrained elevations (Figure 13). The north and south elevations are based on four bay designs, which despite light alterations retain much of their original configuration. Ground floor windows run from floor to ceiling on all sides but the west elevation. Hipped dormers light top half-storey, numbering three on the west elevation and four on the east. The roof and dormers are clad with thick slate of various tones. Two wide stone chimneys run parallel to the roof ridge, flanking an octagonal cupola that crowns the overall composition. Double hung sash windows are used throughout, most often in a six over six configuration, and commonly flanked by decorative shutters. Rainwater leaders with decorative hoppers are symmetrically located on the east and west elevations.

The main house is connected at the northwest corner to a service wing, a rectangular building rises two storeys to a hipped roof (Figure 14). The building features a variety of window openings, including including half-round dormers. Large rectangular service doorways face the service court (Figure 15), whereas a more refined quoined-arch opening addresses the forecourt on the south elevation (now infilled with windows). A significant portion of the north elevation's east end has been obscured by a later one storey addition. The scale, details and massing of the service wing tie it firmly to the original design of the estate and main house. This includes the shared material palette comprised of masonry, slate and some fenestration.

North of the service wing are remnants of the service garage, much of which has been subsumed by subsequent additions (Figure 16). The roof with dormers remain intact, though the interior structure has been removed to create one full height space (Figure 17) On the exterior, only the west and portions of the north and south elevations remain exposed (Figure 18). For more detailed descriptions see *Section 4.0 Assessment of Existing Conditions* below. The scale, details and massing of the service wing tie it firmly to the original design of the estate and main house. This includes the shared material palette comprised of remaining masonry, slate and some fenestration.

## 2.3 CONTEXTUAL ANALYSIS

The Crescent School property is located in an area of similar estates constructed along the Don River and Ravine on the east side of Bayview Avenue. These include Stonedene (1929), Glendon Hall (1923), the Donningvale/Vaughan Estate (1931) and Bay View/McLean House (1931). Many of these estates have been subdivided and now contain substantial single family residences. Others serve institutional functions. The Woods bequeathed Glendon Hall to the University of Toronto in the 1950s. In 1959, the University offered to turn the estate over to York University and it currently serves as York's liberal arts college. Donningvale/Vaughan Estate and Bay View/McLean House are part of Sunnybrook Estates, a reception and event venue.

## 3.0 STATEMENT OF SIGNIFICANCE

### 3.1 EVALUATION AGAINST O. REG. 9/06

Criteria	Yes/ No	Rationale
<b>The property has design or physical value because it:</b>		
is a rare, unique, representative or early example of a style, type, expression, material or construction method	Yes	The Crescent School property is a representative example of a period-revival suburban estate, typical of early 20th century development in Toronto's Bayview area.
displays a high degree of craftsmanship or artistic merit	Yes	The Crescent School property displays a high degree of craftsmanship in the slate roofing and cupola, which both utilize high quality materials and are constructed to a high standard.
demonstrates a high degree of technical or scientific achievement	No	The Crescent School property uses conventional materials and construction methods and does not present significant examples of technical or scientific achievement.
<b>The property has historical or associative value because it,</b>		
has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	Yes	The Crescent School property has direct associations with Frank P. Wood, financier, art collector and philanthropist. Wood constructed his estate, in part, as a gallery for his extensive and impressive art collection which he donated to the Art Gallery of Toronto (subsequently the Art Gallery of Ontario) upon his death.
yields or has the potential to yield information that contributes to an understanding of a community or culture	TBD	The property is identified in the City of Toronto's Archaeological Master Plan as an area of archaeological potential.

Criteria	Yes/ No	Rationale
demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	Yes	The Crescent School property demonstrates the work of the American architectural firm of Delano & Aldrich. As a leading firm in the design of estates for the elite of New England, Delano & Aldrich included the Vanderbilt, Whitney, Rockefeller and Astor families among their clients. Delano and Aldrich attended the Ecole des Beaux Arts and practiced at other firms before starting their own practice in 1903.
<b>The property has contextual value because it,</b>		
is important in defining, maintaining or supporting the character of the area	Yes	The Crescent School property is important in maintaining the character of the area which was once defined by estates for Toronto's elite from the 1920s to the 1950s. Today, these estates, including the Crescent School property, have been adaptively reused for institution purposes. Most retain their houses, gardens and landscape features.
is physically, functionally, visually or historically linked to its surroundings	Yes	The Crescent School property is physically and historically linked to its surroundings as one of six remaining Bayview estates located on the Don River and Ravine on the east side of Bayview Avenue. These are, from north to south, Stonedene (1929), Frank Wood House/Crescent School (1931), Glendon Hall (1923), Annadale (1920), Donningvale/Vaughan Estate (1931) and Bay View/MacLean House (1931).
is a landmark	No	Although a large property, it is not known as a landmark.

## 3.2 STATEMENT OF CULTURAL HERITAGE VALUE

### Description of Property

The Crescent School property is a 30.16 acre (12.21 ha) parcel located in the northern part of Toronto in the former municipality of North York. Situated above the Don Ravine, the property was developed in 1930 as an estate for local businessman Frank P. Wood. Designed by the American architecture firm of Delano & Aldrich, the Frank P. Wood estate was originally comprised of a Manor House (main house and service wing), its forecourt, terrace and lawn, service garage and court, swimming pool and change room, rose garden, driveway and paths. The property also contains a wood cabin constructed by Gordon Gibson.<sup>12</sup> Since 1967, the property has functioned as the Crescent School for Boys and currently contains buildings and structures associated with that educational facility including: fieldhouse, classrooms, theatre, library, gymnasium, dining hall, playing field and surface parking.

### Cultural Heritage Value or Interest

The Crescent School property is of cultural heritage value or interest for its historical, design and contextual values. The individual heritage values and attributes that should be conserved are outlined below.

#### *Historical or Associative Values*

The Crescent School property has historical value as a site associated with Toronto businessman, art collector and philanthropist Frank P. Wood as well as the American architecture firm of Delano & Aldrich. The property may have archaeological potential. While Frank P. Wood achieved great financial success, his enduring contribution is the donation of his art collection to the Art Gallery of Toronto - which became the Art Gallery of Ontario in 1966. During the time Wood lived on the property, the walls of the main house were lined with important European art by artists such as Rembrandt, Hals, Van Dyck, Gainsborough, Pissarro, Renoir, Monet and Rodin.

Known for their estate designs for the New England elite, the architecture firm of Delano & Aldrich designed the Frank P. Wood estate in 1929-31. As designed and constructed, the estate consisted of a Manor House (main house and service wing), its forecourt, terrace and lawn, service garage and court, swimming pool and change room, rose garden, driveway and paths.

As a property with archaeological potential, the property also has the ability to yield information that contributes to an understanding of a culture or community.

#### *Design and Physical Values*

The Crescent School property has design value as a representative example of a period revival suburban estate, typical of Toronto's Bayview neighbourhood in the early 20th century. The local typology emerged when wealthy citizens developed a number of large parcels between Bayview Avenue and the Don River Valley in the 1920s and early '30s. The estates consisted of stately

<sup>12</sup> This information is based on a report from the Commissioner of Economic Development, Culture & Tourism to North York Community Council, November 24, 1988 <https://www.toronto.ca/legdocs/1998/agendas/committees/ny/ny981209/it027.htm>. No biographical information relating to Gordon Gibson could be located during the course of research for this HIA.

homes and support structures, with formal landscapes often incorporating gardens and water features. Architect designed, the estates tended toward period-revival styles permitting individual expression while simultaneously conveying an air of conservative prestige.

The Frank P. Wood estate originally consisted of a collection of structures displaying a Georgian Revival influence. The main house was connected to a perpendicular service wing, with a standalone service garage to the north. Georgian Revival elements are seen in the symmetrical, simple and restrained composition of the main house. The seven bay east and west elevations are articulated by rectangular window openings flanking central doorways with classical pediments. The support structures lack the symmetry and ornament of the main house, but were tied into the composition by a shared material palette of randomly coursed limestone, slate roofs, and wood fenestration. The main house retains much of the integrity of its original design. The service wing and service garage have been altered over time, with the latter being subsumed to a significant degree by additions related to the school. Subsequent additions and landscaping have removed numerous original landscape elements, though the forecourt, terrace, lawn, and part of the service court remain.

#### *Contextual Values*

The Crescent School property has contextual value for the role it plays in maintaining the character of the area which is characterized by large estates which have been adaptively reused for institution purposes. Most of these historic estates, including the Crescent School property, retain their original houses, gardens and landscape features and the relationship of these elements to each other.

### Heritage Attributes

#### *Historical and Associative Attributes*

As a property directly associated with Frank P. Wood, the property contains the following attributes:

- The ongoing acknowledgment of Frank P. Wood as the owner of the estate and his philanthropic accomplishments including the Heritage Toronto plaque
- The log cabin north of the estate buildings

As a property directly associated with Delano & Aldrich, the property contains the following attributes:

- Remaining elements of the original architectural vision for the estate including the Manor House (main house and service wing), its forecourt, terrace and lawn, remaining portions of the service court and the entry driveway

#### *Design and Physical Attributes*

As a representative example of an early 20th-century period revival suburban estate:

- The massing, height and setback of the main house building

- Elements related to the main house’s Georgian Revival style, including:
  - Simple rectangular massing with gable roof
  - Symmetrical, seven bay east and west elevations
  - Dormers
  - Rainwater leaders with decorative hoppers
  - Classically derived ornament including entablature, quoining and pedimented doorways
- The main house’s octagonal cupola
- Historic materials associated with the estate’s original design, including:
  - Randomly coursed limestone masonry
  - Slate roofing
  - Rectangular window openings with double hung sash windows
- The relationship between the main house, service wing, and forecourt
- The relationship between the main house, terrace, and lawn
- Walled forecourt

### *Contextual Attributes*

As a property that maintains the character of the area, the Crescent School property contains the following attributes:

The remaining legible elements of its original design and construction as a estate including:

- The Manor House comprised of the main house and service wing and its
  - Forecourt
  - Terrace and Lawn
  - Entry driveway

As a property that is physically and historically linked to its surroundings, the Crescent School property contains the following attributes:

- Its location on the ravine of the West Branch of the Don River
- Its location on the east side of Bayview Avenue with similar properties to the north and south

## 4.0 ASSESSMENT OF EXISTING CONDITIONS

A high-level conditions assessment of the property's exterior cultural heritage resources was undertaken during an April 11, 2019 site review with emphasis on the service garage. Conditions were assessed with a visual review from grade and accessible flat roofs, with no destructive testing employed. The findings are summarized below.

### 4.1 MASONRY

The service garage's historic masonry walls are composed of grey / cream limestone, with flush grey pointing. Masonry units are variously sized, and laid in a randomly coursed pattern (Figure 19). The masonry is nearly ashlar, featuring stylized tooling of long horizontal striations, giving the impression of erosion along bedding planes. Jack arches are used above window and door openings, and there is quoining on the northwest and southwest corners. A single protruding course announces the ground floor level.

The southwest corner quoin transitions into a standalone landscape wall matching that to its south (Figure 20).

The historic chimney uses similar masonry patterns, rising to a flush capstone (Figure 21).

#### Condition

Historic masonry walls on the service garage can still be observed on the entirety of the west elevation, and on west ends of the north and south elevations. The majority of the original masonry has been obscured by subsequent additions on the north, east and west sides. It is unclear whether masonry has been obscured or removed at these locations. Small areas of historic masonry remain visible at the basement level, and within the glazed southern addition (Figure 22).

Remnant masonry walls are generally in good condition. The masonry units themselves appear sound, displaying a light degree of surface erosion. The walls do not exhibit significant cracking or loss of mortar.

The landscape wall is in fair condition, displaying cracked joints with loss of mortar, along with instances of efflorescence on masonry units and mortar. In particular, large cracks between the cap-stones and main wall are apparent. Mechanical damage and more pronounced erosion are seen at the southern end of the pier.

The chimney is in fair condition, cracked joints, loss of mortar, staining and discolouration. These conditions worsen at the top third of the chimney. The level of the cap-stones suggest minor to moderate displacement of masonry units.

## 4.2 FENESTRATION

The only historic windows remaining on the service garage are the eight dormer windows. These are double-hung sash windows in a 2 over 4 configuration with wooden frames, sills, and trim. Each dormer also features a painted wooden cornice (Figure 23).

A blind window opening is found on the west elevation. It is undetermined when the window was filled in, as archival drawings show it as a glazed opening. Two openings contain fixed metal framed windows on the historic portion of the north wall. These openings have been enlarged during a subsequent renovation project. The openings are much taller than those shown on the drawings, and remnants of the original sills remain visible (Figure 24).

### Condition

The historic dormer windows range from poor to fair condition. Paint failure was consistently observed, as was putty failure. Destructive testing was not undertaken but visual signs of rotting and damaged wood were common. Some sash frames appear to be separating. The operability of the sash windows was not assessed. Sills and frames display paint failure and signs of rot, as do the trim and wood cornices above (Figure 25).

## 4.3 DOORS

No historic doors related to the service garage were identified.

## 4.4 DRAINAGE AND FLASHINGS

Copper eaves are found where the original service garage walls remain, drained by metal downspouts on the north and south elevations (Figure 26).

Copper flashings are used throughout the roof assembly, notably beneath dormer window sills, along ridges, beneath hips, and at the chimney opening.

### Condition

The copper eaves are in fair condition, appearing highly oxidized but functional.

The copper flashings at the chimney are in fair condition, appearing highly oxidized but in structurally sound. Other flashings were generally observed to be in poor condition. They are in highly oxidized states, and in many cases are becoming dislodged from their functional locations.

## 4.5 SLATE SHINGLES

Slate shingles are the primary roof cladding material, found on the decks and sides of dormers. Slates are very thick, with numerous colours represented including green, dark grey, light grey, and ochre (Figure 27). Slate widths vary but with some regularity in the widths used.

### Condition

Slate shingles are in poor to fair condition, with some units reaching advanced stages of deterioration and failure. Replacement slates are commonly found across the service garage roof, as singles and in groups. Cracking and chipping of edges is common, as is surface delamination, particularly along the roof hips. Biological growth was observed, in addition to localized occlusions resulting in rust staining (Figure 28).

## 5.0 DESCRIPTION OF SITE ALTERATION

The Crescent School is undergoing a master planning project to guide development on the site over the next five years. The first phase of the plan is to expand the dining facilities for students and staff. Currently, dining facilities are contained in a structure which encompasses the former service garage. As outlined in this HIA, the former service garage has been substantially altered on both the interior and exterior. On the interior, the second floor has been removed and is now a double height space serving as the dining room. On the exterior, much of the original service garage has been subsumed by a 1988 addition. The east and south elevations of the service garage are no longer evident and the majority of the north elevations have been obscured. The west elevation and roof with dormers are still evident. The addition has also diminished the original area of the service court.

The schematic designs for Dining Hall and Front Entry expansion show a two level structure with one level below grade and one above. The above grade level is a double height space (see Appendix A). Given its location atop the ravine, changes in grade and existing additions, the property is constrained and provides only limited areas for expansion. Therefore, the Dining Hall and Front Entry is located to the north of the service wing of the Manor House between the existing dining facilities and the playing field. The Dining Hall and Front Entry are connected to the north facade of the service wing of the Manor House in an area occupying the remainder of the service court.

## 6.0 IMPACT OF DEVELOPMENT OR SITE ALTERATION

The negative impacts in the Ontario Heritage Toolkit InfoSheet #5 are:

- Destruction
- Incompatible alteration
- Shadows
- Isolation
- Direct or indirect obstruction
- Change in land use
- Land disturbances

The following chart identifies the type of negative impacts and then categorizes the severity of the impact as ‘none’, ‘low’, or ‘moderate’ and a rationale provided. No impacts were categorized as ‘high’. The mitigation measures identified in Section 7.0 of this report are intended to reduce the identified impacts to ‘low’ or ‘none.’

Heritage Values and Attributes	Type of Impact: Severity of Impact
<p><i>Historic and Associative Values</i></p> <p>The Crescent School property has historical value as a site associated with Toronto businessman, art collector and philanthropist Frank P. Wood as well as the American architecture firm of Delano &amp; Aldrich. The property may have archaeological potential.</p>	
<p><i>Historic and Associative Attributes</i></p> <p>The ongoing acknowledgment of Frank P. Wood as the owner of the estate and his philanthropic accomplishments including the Heritage Toronto plaque.</p>	<p>None</p>
<p>Remaining elements of the original architectural vision for the estate including the Manor House (main house and service wing), its forecourt, terrace and lawn, remaining portions of the service court and the entry driveway.</p>	<p>Incompatible addition:</p> <p>Moderate for the potential impacts on the original estate, including the service wing; further reduction of the service court; and visual impacts to historic estate itself.</p>

Heritage Values and Attributes	Type of Impact: Severity of Impact
<p><i>Design and Physical Values</i></p> <p>The Crescent School property has design value as a representative example of a period revival suburban estate, typical of Toronto’s Bayview neighbourhood in the early 20th century.</p>	
<p><i>Design and Physical Attributes</i></p> <p>As a representative example of an early 20th-century period revival suburban estate:</p> <ul style="list-style-type: none"> <li>● The massing, height and setback of the main house building</li> <li>● Elements related to the main house’s Georgian Revival style, including:                             <ul style="list-style-type: none"> <li>○ Simple rectangular massing with gable roof</li> <li>○ Symmetrical, seven bay east and west elevations</li> <li>○ Dormers</li> <li>○ Rainwater leaders with decorative hoppers</li> <li>○ Classically derived ornament including entablature, quoining and pedimented doorways</li> </ul> </li> <li>● The main house’s octagonal cupola</li> <li>● Historic materials associated with the estate’s original design, including:                             <ul style="list-style-type: none"> <li>○ Randomly coursed limestone masonry</li> <li>○ Slate roofing</li> <li>○ Rectangular window openings with double hung sash windows</li> </ul> </li> <li>● The relationship between the main house, service wing, and forecourt</li> <li>● The relationship between the main house, terrace, and lawn</li> <li>● Walled forecourt</li> </ul>	<p>Destruction:</p> <p>Moderate for loss of historic estate materials (limestone masonry, slate roofing and fenestration) of the service garage.</p>

Heritage Values and Attributes	Type of Impact: Severity of Impact
<p>The Crescent School property has contextual value for the role it plays in maintaining the character of the area which is characterized by large estates which have been adaptively reused for institution purposes. Most of these historic estates, including the Crescent School property, retain their original houses, gardens and landscape features and the relationship of these elements to each other.</p>	
<p>The remaining legible elements of its original design and construction as a estate including:</p> <ul style="list-style-type: none"> <li>• The Manor House comprised of the main house and service wing and its                             <ul style="list-style-type: none"> <li>○ Forecourt</li> <li>○ Terrace and Lawn</li> <li>○ Entry driveway</li> </ul> </li> </ul>	None
<p>As a property that is physically and historically linked to its surroundings, the Crescent School property contains the following attributes:</p> <ul style="list-style-type: none"> <li>• Its location on the ravine of the West Branch of the Don River</li> <li>• Its location on the east side of Bayview Avenue with similar properties to the north and south</li> </ul>	None

## 7.0 ALTERNATIVES AND MITIGATION STRATEGIES

As outlined above, potential impacts to the cultural heritage values and attributes of the Crescent School property arise from two aspects of the proposed undertaking - the demolition of the remaining service garage structure, as well as the construction of the Dining Hall and Front Entry adjacent to the service wing of the Manor House. As the identified impacts are considered to have potentially moderate impacts on heritage values, mitigation measures required to reduce these to acceptable levels are discussed below.

### 7.1 DEMOLITION OF REMNANT SERVICE GARAGE STRUCTURE: IMPACTS ON ORIGINAL ESTATE MATERIALS

Removal of the remaining service garage structure is considered acceptable for several reasons. While a component of the original estate design, subsequent site additions have surrounded and subsumed much of the original structure. This has obscured considerable historic material, and made it illegible as the standalone four-sided building it was conceived of and built as. These additions have also severed the historic formal and functional relationship the service garage enjoyed with the rest of the estate site. Further, of what material and structure remain, significant alterations have been made to window openings and the interior (as described in Section 6.0 above). As such, both the integrity and authenticity of the service garage are low, and it contributes little to the heritage value of the property. Nonetheless removal of the garage will have impacts on identified heritage attributes, namely its historic materials related to the original estate design, including remaining limestone walls, slate roof, and double hung sash windows. Mitigation strategies related to these heritage attributes are described below.

#### Recommended Mitigation Strategy - Documentation

The recommended mitigation strategy related to the loss of historic materials on the service garage is documentation. Best efforts should be made to identify and procure copies of all documents related to the original design and construction of the Frank P. Wood estate. A number of construction drawings have already been identified for reference at the Avery Architectural and Fine Arts Library at the Columbia University in New York. Among these is a site plan showing the service garage as part of the overall site layout, as well as two drawings showing plans and elevations of the service garage building. Construction specifications, archival photographs, and any additional drawings should be identified and high resolution copies should be ordered by Crescent School and maintained by facilities staff.

In addition to identifying, obtaining and maintaining archival records related to the design and construction of the original estate, professional photographic documentation should be made of all historic fabric prior to demolition. Photography should document the state and configuration of historic materials, and include elevation, oblique and detail photographs as required. These mitigation measures can reduce the severity of the impact from 'moderate' to 'low'.

### Alternative Strategy - Integration with New Development

Integration within the new construction has been considered as a means to mitigate heritage impacts, but is not recommended. Over time numerous additions have been built around the original service garage building. These have had the dual effect of obscuring significant portions of its historic materials, and also severing its relationship as a legible component of the original estate. Further, what structure remains has been altered in several notable ways. As such, integrating remnants of the service garage into the new development would not serve to significantly improve the cultural heritage values of the site and is not recommended as an alternative mitigation strategy.

### Alternative Strategy - Salvage of Historic Materials

Salvaging historic materials during demolition for reuse or commemorative purposes is another strategy to mitigate impacts. Salvage is not considered a necessary mitigation strategy, but would be welcomed should design opportunities or a commemorative strategy permit. Potential materials for salvage include the roof slates, sash windows and masonry. The roof slates are generally not in good condition, and their salvage for reuse is not recommended. Salvaged slates may be suitable for commemorative or interpretive purposes however as historic material related to the original estate design. Such use of salvaged slates would serve to further mitigate the impacts of demolition. Historic sash windows tend to be in poor shape and salvage is not recommended. The limestone masonry displays a degree of surface erosion, but the complete condition and construction method used were not ascertained during the course of this HIA. Salvage of limestone might be feasible for reuse or commemorative purposes. It is noted that the addition on the south of the service garage is faced with limestone closely matching that of original estate buildings. It is undetermined whether this material was salvaged or not.

Salvage of historic materials may be a suitable mitigation strategy to compliment documentation. Opportunities for reuse would depend on design decisions related to the materials palette of the addition.

## **7.2 NEW CONSTRUCTION: VISUAL IMPACTS ON HERITAGE RESOURCES**

The design of the Dining Hall and Front Entry will have potential visual impacts on the main house and service wing buildings.

### Recommended Mitigation Strategy - Sympathetic Design

To ensure the design of the Dining Hall and Front Entry does not negatively impact the existing heritage resources, a strategic and considered approach should inform the design. The Parks Canada, *Standards and Guidelines for the Conservation of Historic Places in Canada* provides key principles new construction should adhere to in order to minimize impacts to heritage values. These are outlined under Standard 11 and Standard 12, and concern physical compatibility, visual compatibility, subordination to historic elements, distinguishability, and reversibility. Design decisions such as form, massing, height, materiality and composition should be informed by these

principles. The standards are described in greater detail in Section 8.0 Conservation Strategy below. These mitigation measures can reduce the severity of the impact from ‘moderate’ to ‘low’.

### **7.3 NEW CONSTRUCTION: IMPACTS ON SERVICE WING**

The Dining Hall and Front Entry will have potential impacts on the service wing, at the juncture point between the two structures.

#### Recommended Mitigation Strategy - Physically Compatible Materials & Reversibility

Standards 11 and Standard 12 in the *Standards and Guidelines* outline several principles related to reducing the impacts of physical connections between heritage attributes and new construction. Standard 11 advocates for physical compatibility between old and new, while Standard 12 stresses the need to make a all new construction work as reversible as possible. Adhering to these standards at the highest degree possible will ensure that the impacts are ‘low’ in severity.

### **7.4 NEW CONSTRUCTION: IMPACTS ON SERVICE COURT**

The Dining Hall and Front Entry will impact the historic service court, historically framed by the service wing to the south and service garage to the north. Most notably the new structure will demolish the two limestone landscape walls attached to the service garage and service wing that framed the original service court. The service court itself does not comprise significant heritage fabric. Further, additions have significantly encroached on its original area. Additions have also obscured the south elevation of the service garage, severing its relationship to the service court, which it was historically visually and functionally related to.

#### Recommended Mitigation Strategy - Documentation

The recommended mitigation strategy is documentation of the two walls. As with the service garage, documentation comprises archival documents and resources along with as found photography of the current condition and configuration. Documentation will reduce the severity of the impact from ‘moderate’ to ‘low’.

#### Alternative Strategy - Retention within New Development

Opportunities for retaining one, or both of the service court landscape walls should be considered as design of the new construction continues. Retention is not a required mitigation measure, but would be welcomed as a physical reminder of the Frank P. Wood estate’s former grounds set within the new educational addition.

### Alternative Mitigation Strategy - Salvage of Historic Materials

If retention of the landscape walls is not viable, salvaging them during demolition for reuse is another strategy to mitigate impacts. The service court landscape walls could be reassembled elsewhere if there are any locations where historic walls related to the original estate grounds would be appropriate. Salvage is not considered a necessary mitigation strategy, but would be welcomed should opportunities to reconstruction the landscape walls present themselves.

As a property with archaeological potential, an Archaeological Assessment (Stage 1 or Stage 1-2) may be required by the City of Toronto.

## 8.0 CONSERVATION STRATEGY

The conservation strategy for the Crescent School property involves a number of mitigation measures that must be undertaken in order to mitigate impacts to the site's heritage value and attributes. These mandatory measures serve to create a strong historic and current record of the property's built heritage, and ensure that the new construction does not negatively impact the site's heritage values.

### 8.1 MANDATORY CONSERVATION STRATEGIES

#### Documentation

Documentation refers to professional photography of as-found conditions, as well as relevant archival materials related to the construction of the original Frank P. Wood estate. Archival materials may include but are not limited to architectural drawings and plans, construction specifications and historic images. All relevant document should be inventoried and assembled for repository with the Crescent School's records in hard copy and digital formats. Documentation of the historic and as-found site mitigates impacts by providing an invaluable historical record of the site's built form for researchers and to support any future conservation work on site.

#### Design Considerations for New Construction

Adherence to established conservation principles for new construction on historic sites is an essential component of the conservation strategy. Key conservation concepts for the Dining Hall and Front Entry include compatibility and reversibility. The new construction must be carefully designed so as to reduce any negative physical or visual impacts on the site's heritage value and attributes. This includes considerations for massing, height, materiality, forms and assemblies. The *Standards and Guidelines* provides key principles and guidance to achieve these objectives.

Standard 11 provides guidance on how new work should relate the to historic place:

*Conserve the heritage value and character-defining elements when creating any new additions to an historic place or any related new construction. Make the new work physically and visually compatible with, subordinate to and distinguishable from the historic place.*<sup>13</sup>

Physical compatibility refers to the use of materials, assemblies and construction methods that are well suited to existing materials. This is important when considering the physical junction between the new construction and the historic service wing.

Standard 11 stipulates that new work be visually compatible with the historic place, while remaining distinguishable. This involves making design choices that balance imitation and contrast of the historic forms, ultimately creating a design that compliments the historic place. Finally, new work must be subordinate to the historic place. Subordination does not strictly refer to size, but how well the new work respects the historic place and supports its heritage value.

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<sup>13</sup> *Standards and Guidelines for the Conservation of Historic Places in Canada*, p. 34.

Standard 12 provides guidance on the reversibility of new work:

*Create any new additions or related new construction so that the essential form and integrity of an historic place will not be impaired if the new work is removed in the future.*<sup>14</sup>

Reversibility is a foundational principle of conservation theory, and must be considered in designing the new building, especially as it relates to the historic service wing.

## 8.2 ADDITIONAL CONSERVATION APPROACHES

Beyond the mandatory conservation strategies identified above, a number of additional opportunities have been identified, which if pursued would further mitigate impacts on the site's heritage values.

Retention of one or both of the service wing's landscape walls would be considered positive if that is determined to be viable within the design. Otherwise, opportunities for reassembling the walls elsewhere on the landscape could be considered as another resort before demolition.

Salvage opportunities also exist for the limestone and slate removals at the service garage. Materials could be salvaged for reuse, or to support commemorative purposes. Opportunities for reuse would depend on design decisions related to the materials palette for new construction. While salvage and retention approaches are not mandatory, they are included here for their consideration.

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14 Ibid., 35.

## 9.0 BIBLIOGRAPHY

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<https://www.onland.ca/ui/80/books/11636>

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## 10.0 FIGURES

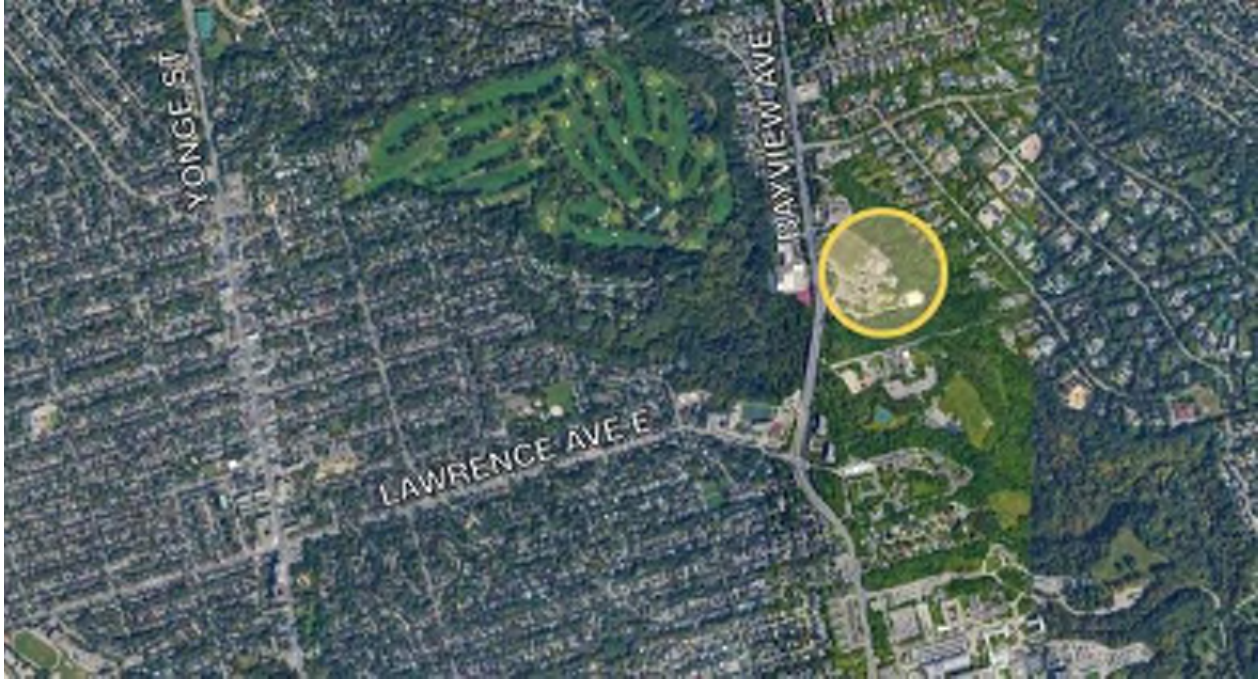


Figure 1: Location of the Crescent School property, 2019 (Google/CBCollective 2019).



Figure 2: Aerial photograph of the current Crescent School configuration, indicating locations of the Main House (A), Service Wing (B), and Service Garage (C). (Perkins & Will/CBCollective, 2019).



Figure 3: Initial plan of the Frank P. Wood estate by Delano & Aldrich, December 1929 (Columbia University, Avery Library, Delano & Aldrich Fonds, House for Frank P. Wood, Plot Plan 1929).



Figure 4: Revised plan of the Frank P. Wood estate showing service garage and swimming pool with change room, 1930 (Columbia University, Avery Library, Delano & Aldrich Fonds, House for Frank P. Wood, Plot Plan 6/9/30, Sheet 501).

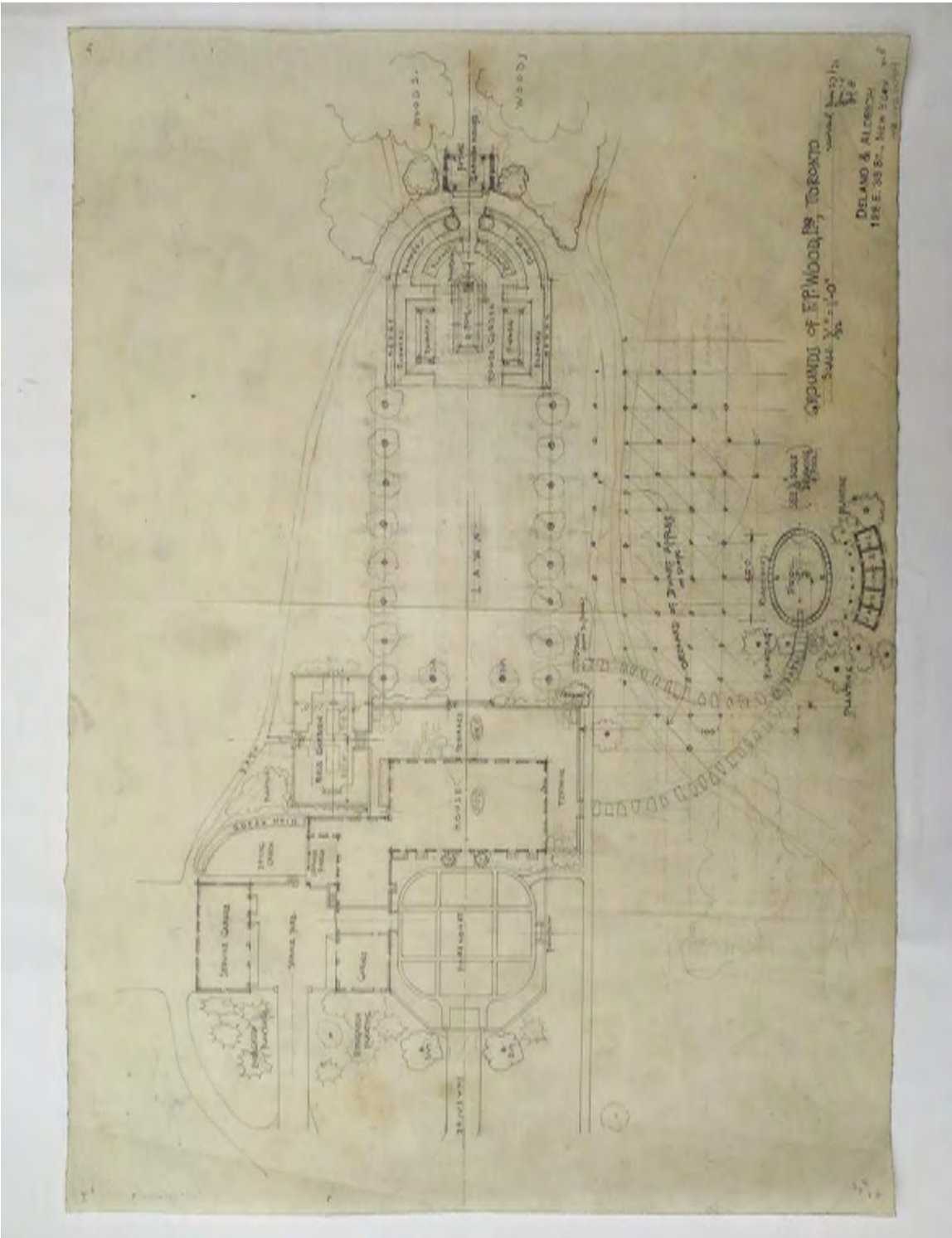


Figure 5: Ground plan of the Frank P. Wood estate, 1931 (Columbia University, Avery Library, Delano & Aldrich Fonds, House for Frank P. Wood, Grounds Plan, March 27, 1931).



Figure 6: 1940s aerial photograph showing Frank P. Wood estate is shown at centre right. The Manor House with its forecourt, terrace and lawn, the service garage and court, swimming pool, rose garden, driveway and paths are all evident as per the 1931 grounds plan (*City of Toronto Archives: Series 0097, File 0006, Item 0012*).



Figure 7: Frank P. Wood estate at the time of acquisition by the Crescent School in 1967 (*City of Toronto Archives: Series 0012, File 1967 Item 0115*).

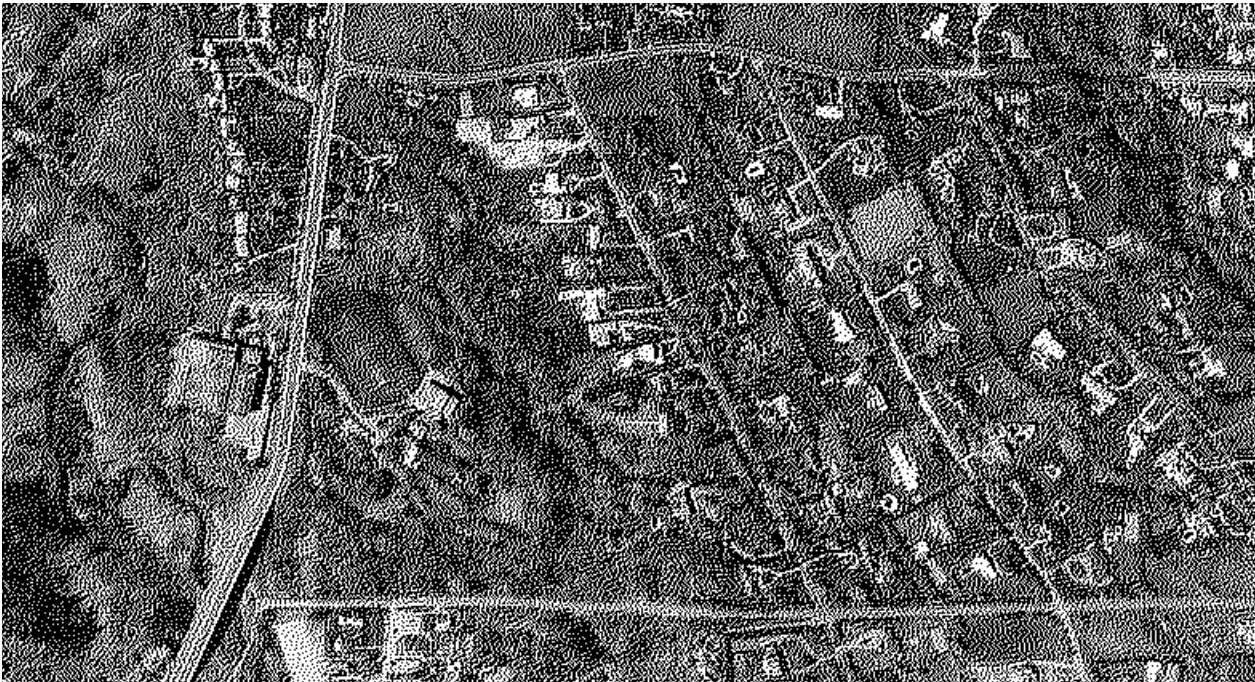


Figure 8: 1977 aerial photo showing additions for the Crescent School at centre, including the playing field and classrooms (City of Toronto Archives: Series 0012, File 1977, Item 0081).



Figure 9: 1989 aerial photo showing additions which subsume the service garage building (City of Toronto Archives: Series 0012, File 1989, Item 0052m).



Figure 10: West elevation of the main house showing simple form, massing and symmetrical composition (CBCollective, 2019).



Figure 11: Detail of the northwest corner of the main house's juncture with the service wing, with subtle entablature and quoining visible (CBCollective, 2019).



Figure 12: East elevation of the main house, showing the same symmetrical facade composition (CBCollective, 2019).



Figure 13: The classically derived door surround on the west elevation (CBCollective, 2019).



Figure 14: The south, more ornate elevation of the service wing frames the forecourt with a composition that is symmetrical and elegant (CBCollective, 2019).



Figure 15: The north elevation of the service wing lacks the symmetry and careful composition of the south side, befitting its original function as part of the service court (CBCollective, 2019).



Figure 16: The service garage, as seen looking northeast, has been subsumed by additions on three sides (CBCollective, 2019).



Figure 17: Roof dormers on the south side of the service garage, have been severed from their original relationship to the historic south elevation (CBCollective, 2019).



Figure 18: Only the west elevation of the service garage remains unobstructed by later additions to the complex (CBCollective, 2019).



Figure 19: Detail of limestone masonry on the west elevation of the service garage, showing coursing, pointing and surface texture of the masonry (CBCollective, 2019).



Figure 20: Landscape wall at the southwest corner of the service garage. Efflorescence, mortar loss, and displacing masonry units are apparent (CBCollective, 2019).



Figure 21: Detail of the service garage chimney, showing conditions of deterioration nearer the top (CBCollective, 2019).



Figure 22: Portions of the original service garage south elevation remain visible inside the addition (CBCollective, 2019).



Figure 23: Northeast dormer on the service garage, showing typical wood elements including double hung sash units, framing and cornice above (CBCollective, 2019).



Figure 24: Altered window openings on the unobstructed portion of the service garage’s north elevation. Remnants of the original stone sills can still be observed, highlighted by yellow circles (CBCollective, 2019).



Figure 25: Paint failure and rot as observed on a dormer at the service garage’s north elevation. Note displacement of the flashing below as well (CBCollective, 2019).



Figure 26: Copper eaves on the unobscured north elevation of the service garage (CBCollective, 2019).



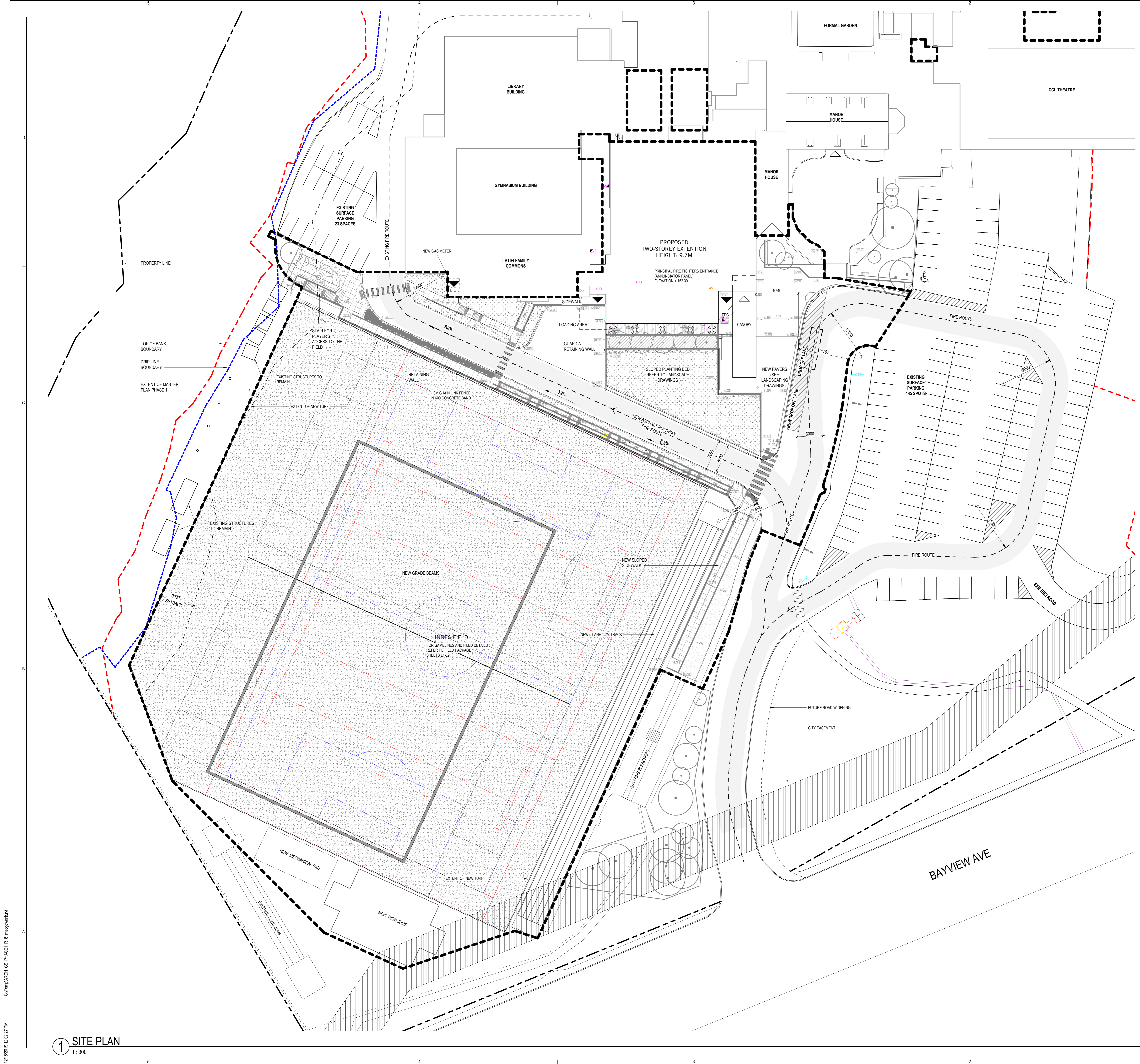
Figure 27: Detail of roof slates on the service garage, showing variety of widths and different colours used (CBCollective, 2019).



Figure 28: Detail of roof slates on northeast hip on the service garage showing cracked units, chipped edges and surface delamination (*CBCollective, 2019*).

# APPENDIX A - SITE PLAN, RENDERINGS & ELEVATIONS





**OWNER / CONTACT:**

OWNER:  
CRESCENT SCHOOL,  
2365 BAYVIEW AVE, NORTH YORK,  
ONTARIO M2L 1A2  
CONTACT:  
P. (416) 498-2556

MUNICIPAL ADDRESS:  
2365 BAYVIEW AVE, NORTH YORK,  
ONTARIO M2L 1A2

APPLICANT:  
PERKINS + WILL ARCHITECTS  
110 YONGE STREET  
12TH FLOOR, TORONTO,  
ON M5C 1T4  
CONTACT: PHILIP O'SULLIVAN  
P. (416) 217-6541

**LEGAL DESCRIPTION**

SMITH AND ANDERSEN  
249  
LANDSCAPING  
4211 YONGE ST #500, NORTH YORK, ON M2P  
DTAH  
50 PARK RD, TORONTO, ON M4W 2N5  
SITE AND TRANSPORT  
BA GROUP  
45 ST CLAIR AVE W, TORONTO, ON M4V 1K9

**SITE PLAN NOTES:**

- DRAWINGS TO BE READ IN CONJUNCTION WITH SITE SERVICES PLANS, LANDSCAPE DRAWINGS AND MECHANICAL ELECTRICAL SITE PLANS.
- LOCATION OF UNDERGROUND UTILITIES AND SERVICES ARE APPROXIMATE AND MUST BE VERIFIED BY THE CONTRACTOR BEFORE EXCAVATION.
- ANY CONFLICTS WITH EXISTING SERVICES SHALL BE BROUGHT TO THE OWNERS ATTENTION PRIOR TO COMMENCEMENT OF WORK.
- NEW FIRE HYDRANTS ARE TO BE INSTALLED IN CONFORMANCE WITH THE CITY OF TORONTO STANDARDS AND NFPA 24.
- COORDINATE ALL INCOMING SERVICES WORK WITH THE CITY OF TORONTO AND COMPLY WITH THEIR REQUIREMENTS.
- SLOPES IN LANDSCAPE AREAS AND ON BERMS SHALL NOT EXCEED 3 HORIZONTAL TO 1 VERTICAL.
- REFER TO SITE SERVICES, GRADING PLAN, LANDSCAPE DRAWINGS AND SPECIFICATIONS FOR PAVING, TREES, SITE GRADING AND SERVICES.
- REPAIR EXISTING ASPHALT AREAS/CURBS DAMAGED DUE TO INSTALLATION OF NEW UNDERGROUND SERVICES. REFER TO MECHANICAL AND ELECTRICAL DRAWINGS (UNLESS OTHERWISE NOTED) FOR PATCH ASPHALT WITH LIGHT DUTY ASPHALT PAVING U.N.O.
- ALL SITE SIGNAGE TO BE INSTALLED AS PER CITY OF TORONTO SIGNAGE STANDARDS, INCLUDING FIRE ROUTE SIGNAGE IN ACCORDANCE WITH CITY BY-LAW.
- CONCRETE CURBS TO BE 150MM WIDE TYPICAL, U.N.O. ALL CONCRETE CURBS, SIDEWALKS AND GUTTERS TO BE INSTALLED AS PER CITY OF TORONTO STANDARDS.
- SITE DESIGN IN CONFORMANCE WITH THE CITY WIDE URBAN DESIGN GUIDELINES AND CITY OF TORONTO ACCESSIBILITY GUIDELINES.

**SITE STATISTICS:**

ZONING:	RA	
SITE AREA:	121,936 m <sup>2</sup>	
PROPOSED BUILDING GFA:	LOWER LEVEL 02 & SANITARY = 54 m <sup>2</sup>	
	LOWER LEVEL 01 = 892 m <sup>2</sup>	
	LEVEL 01 = 801 m <sup>2</sup>	
	MECHANICAL PENTHOUSE = 233 m <sup>2</sup>	
	TOTAL = 1,980 m <sup>2</sup>	
EXISTING BUILDING GFA (INCLUDE FIELD HOUSE):	20,798.36m <sup>2</sup>	
PROPOSED GFA:	1,980m <sup>2</sup>	
OVERALL NEW BUILDING GFA:	22,778.36m <sup>2</sup>	
EXISTING BUILDING AREA:	9,581m <sup>2</sup>	
PROPOSED BUILDING AREA:	801m <sup>2</sup>	
TOTAL BUILDING AREA:	10,382m <sup>2</sup>	
EXISTING LOT COVERAGE:	7.85%	
NEW LOT COVERAGE (APPROXIMATE):	8.51%	
FRONT YARD SETBACK:	120m	0
SIDE YARD SETBACK EAST:	90m	0
SIDE YARD SETBACK WEST:	300m	0
REAR YARD SETBACK:	220m	7.5m
LOT FRONTAGE:	500m	
BUILDING HEIGHT:	(11.0m permitted above grade)	
	9.7m proposed above grade	
EXISTING PARKING SPACES:	179 existing - 0 spaces provided	
BUILDING CLASSIFICATION:	GROUP A, DIVISION 2, UP TO 6 STOREYS, ANY AREA SPRINKLERED.	
TEACHING SPACES:		
EXISTING NUMBER OF TEACHING SPACES:		
PROPOSED TEACHING SPACES:	4	
TOTAL NUMBER OF TEACHING SPACES:		

**LEGEND:**

- AD AREA DRAIN
- APS ACCESSIBLE PARKING SIGNAGE
- AW AREA WELL (GRATE POROSITY LESS THAN 20mmX20mm)
- B BOLLARD
- BNCH BENCH
- BR BIKE RACK
- CB CATCH BASIN (REFER TO CIVIL)
- CW CONCRETE WALKWAY
- DC DEPRESSED CURB
- EX-CW EXISTING CONCRETE WALKWAY
- EX-LS EXISTING LIGHT STANDARD
- FDC FIRE DEPARTMENT CONNECTION
- FH FIRE HYDRANT - EXISTING
- ST STOP SIGN
- FR FIRE ROUTE SIGNAGE (H)
- HB HOSE BIB (REFER TO MECHANICAL)
- LS LIGHT STANDARD (REFER TO ELEC. ALSO SEE BUILDING ELEVATIONS FOR BUILDING MOUNTED FIXTURES)
- MH MAN HOLE
- NC NOT IN CONTRACT
- SLOPE
- TPH TREE PROTECTION HOARDING
- MAIN ENTRY/EXIT
- EMERGENCY EXIT
- ACCESSIBLE EXIT
- PROPERTY LINE
- EXTENT OF CONSTRUCTION
- FIRE ROUTE CENTRELINE
- 121.44 EXISTING GRADE
- +121.44 PROPOSED NEW GRADES
- BIKE RACKS (6 PROVIDED)
- BENCHES
- TRANSFORMER AND PAD (REFER TO ELECTRICAL DWGS.)
- LANDSCAPE RETAINING BOULDER WALL (REFER TO LANDSCAPE DRAWINGS)

**PERKINS + WILL**

110 Yonge Street  
12th Floor  
Toronto, ON M5C 1T4  
1 (416) 971-6990  
1 (416) 971-6765  
www.perkinswill.com

**CONSULTANTS**

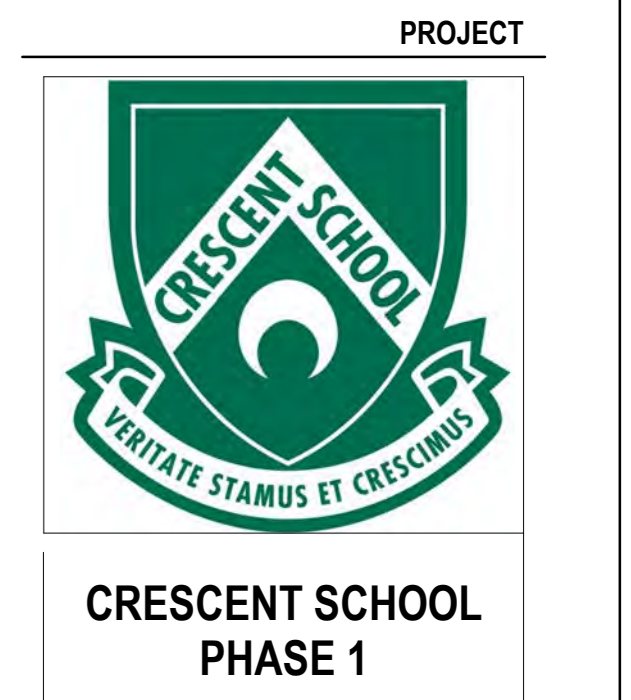
SCS Consulting Group Ltd  
30 Centurian Dr #100, Markham, ON L3R 8B8

Smith and Andersen  
4211 Yonge St #500, North York, ON M2P 2A9

DTAH  
50 Park Rd, Toronto, ON M4W 2N5

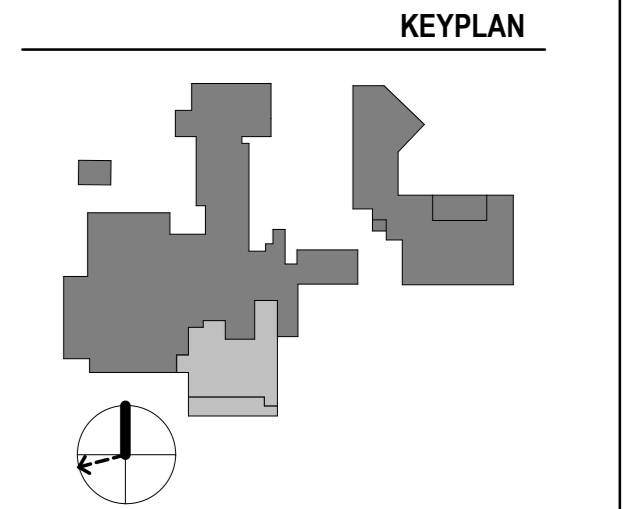
BA Group  
45 St Clair Ave W, Toronto, ON M4V 1K9

John George Associates Inc.  
327 Pine Cove Rd, Burlington, ON L7N 1W4



**CRESCENT SCHOOL PHASE 1**

2365 BAYVIEW AVE, NORTH YORK, ON M2L 1A2



**ISSUE CHART**

NO.	DATE	ISSUE
4	20191129	ISSUED FOR 100% DD
3	20191107	ISSUED FOR CLASS B COSTING
2	20191011	ISSUED FOR 80% DD
1	20190829	ISSUED FOR CLASS C COSTING

Job Number: 441902  
Drawn: AL, YK, CS  
Checked: POS  
Approved: PF

**TITLE**

**SITE PLAN**

**SHEET NUMBER**

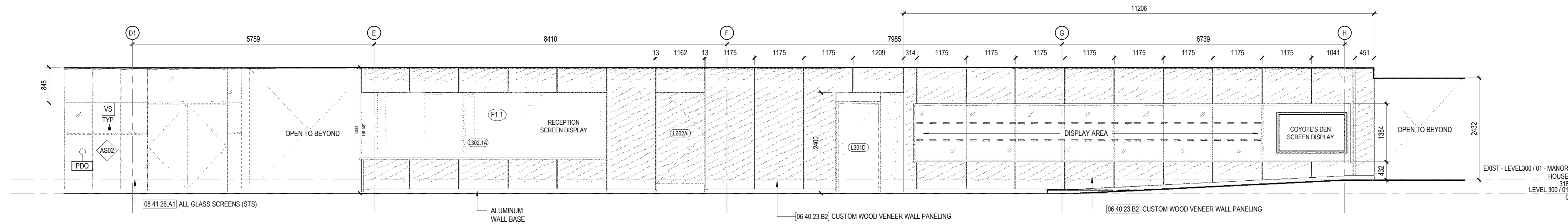
**A01-02**



Rendering A: Aerial rendering showing the proposed undertaking set between the main house's service wing and subsequent school additions.

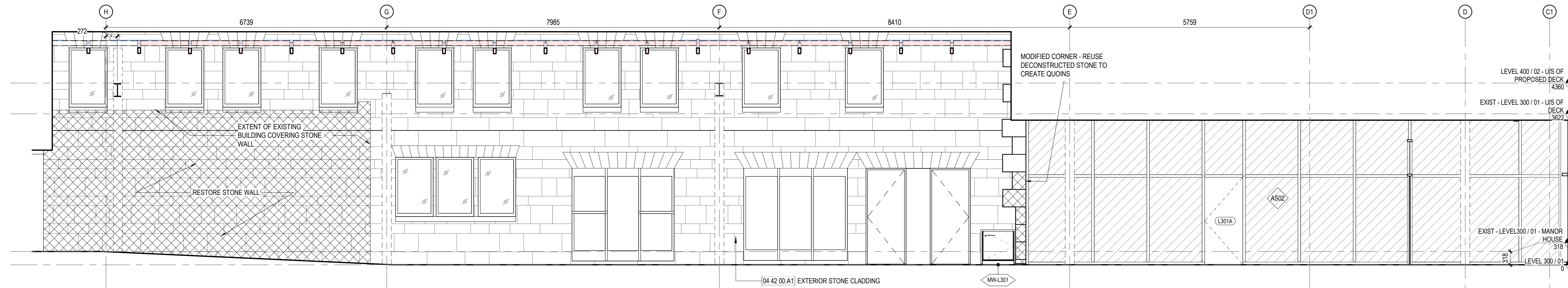


Rendering B: Rendering of the west elevation as proposed.



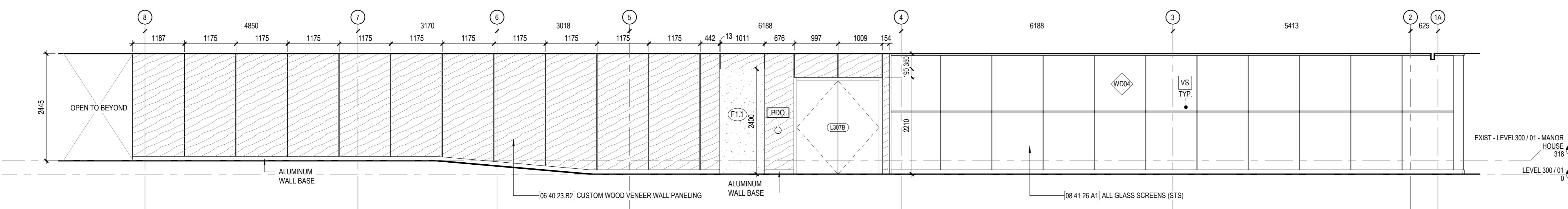
**E1** GALLERIA AND RECEPTION - NORTH ELEVATION

1:50



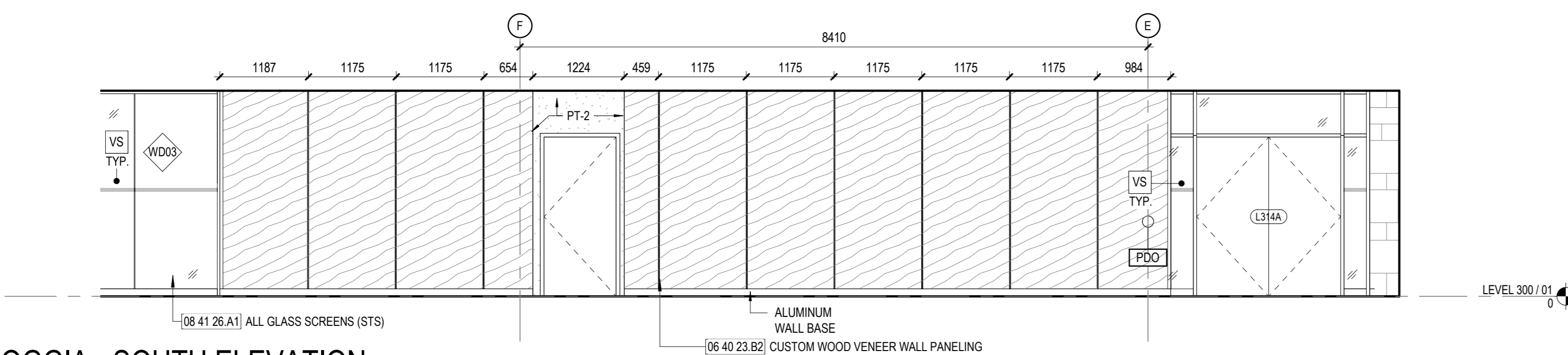
**D1** GALLERIA AND RECEPTION - SOUTH ELEVATION

1:50



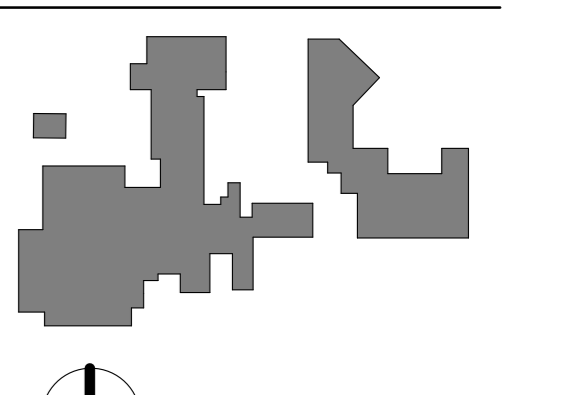
**B1** WEST ELEVATION @ UPPER SCHOOL EAST CORRIDOR

1:50



**A1** LOGGIA - SOUTH ELEVATION

1:50



4	ISSUED FOR 95% CD	20200614
3	ISSUED FOR 90% CD	20200228
2	ISSUED FOR 100% DD-R1	20200116
1	ISSUED FOR 100% DD	20191129

Job Number	441902
Drawn	AL, KM
Checked	POS
Approved	PF

# APPENDIX B - CONSULTANT QUALIFICATIONS



# ELLEN KOWALCHUK

M.A., CAHP (Historian)

Partner, Common Bond Collective

## EDUCATION

- Master of Arts (Canadian History, Carleton University).
- Bachelor of Arts (Hon. History), Queen's University.

## WORK EXPERIENCE

- Common Bond Collective, Partner (2017 - present)
- Taylor Hazell Architects, Associate & Manager of Heritage Planning (2012 - 2017)
- Infrastructure Ontario, Cultural Heritage Specialist (2007 - 2012)
- Contentworks Inc., Historian and Policy Specialist (2001 - 2007)
- Consulting Heritage Specialist (1994 - 2000)

## PROFESSIONAL DEVELOPMENT

- Canadian Association of Heritage Professionals - National Director & Co-chair Awards Committee (2015-2017); Ontario Chapter Secretary (2015-present)
- Project Management Certification I & II (March-May 2013) University of Waterloo.

## LECTURES & PANELS

- Member, Technical Experts Panel of Heritage Surveys, City of Toronto Heritage Preservation Services, 2018
- Speaker, "The Role of the Intangible in Identifying Significance," 2018 Community Heritage Ontario Conference

Ellen draws on 25 years of experience in the public and private sectors, providing expert advice to clients in the cultural heritage field. She is a founding partner of Common Bond Collective, a Toronto-based heritage planning firm. Ellen specializes in project management, stakeholder consultation, public speaking, heritage policy, evaluation, research and writing. She routinely collaborates with architects, planners, landscape architects, urban designers and engineers to identify and conserve cultural heritage landscapes of local, provincial and national significance. Ellen is a faculty associate at the Willowbank School for Restoration Arts and a lecturer at the Turner Fleischer Academy.

## PROFESSIONAL EXPERIENCE

### COMMON BOND COLLECTIVE, PARTNER

Project management and heritage planning, including:

- *Eglinton West Planning and Streetscape Study: Cultural Heritage Assessment* for Perkins+Will/City of Toronto, 2019.
- *Bowmanville Urban Centre Secondary Plan Update* for SxN/ Municipality of Clarington, in process.
- *Interpretative Panels, SoHo Square* (London) for SHIFT, in process.
- *Midtown in Focus Phase II Heritage Recommendations* for Heritage Preservation Services, 2018.
- *61-69 Niagara Street, Toronto Cultural Heritage Evaluation* Private Client, 2018.
- *Western Fair District, London Cultural Heritage Evaluation and Heritage Impact Assessment* for Timmins Martelle, 2018.
- *Educational Materials Development* for Elections Canada, 2018.

### TAYLOR HAZELL ARCHITECTS, ASSOCIATE AND MANAGER OF HERITAGE PLANNING

Project management, stakeholder consultation, public presentations, research and report writing, including:

- *Kensington Market National Historic Site Heritage Conservation District (HCD) Study*, 2017.
- *Midtown in Focus Cultural Heritage Screening*, 2017.
- *Portsmouth Harbour (Kingston) Visioning Study*, 2017.
- *Distillery District National Historic Site HCD Study*, 2016.
- *King-Spadina Districts HCD Study & Plan*, 2016.
- *Davenport Community Rail Overpass Cultural Heritage Screening*, 2015.

### INFRASTRUCTURE ONTARIO, CULTURAL HERITAGE SPECIALIST

Lead for the implementation of IO's Heritage Management Process for a province-wide portfolio of 5000+ properties. Conservation plans and adaptive reuse studies for numerous provincially significant cultural heritage landscapes.

# DAVID DEO

B.A., Dipl. Heritage Conservation

Partner, Common Bond Collective

## EDUCATION

- 2015 Diploma Heritage Conservation, Willowbank School for Restoration Arts
- 2012 Bachelor of Arts, (History), Concordia University

## WORK EXPERIENCE

- Common Bond Collective, Partner (October 2017 - present)
- Taylor Hazell Architects, Heritage Specialist (October 2015 - August 2017)
- Freelance Heritage Consultant, Niagara Falls (March 2015 - August 2015)
- McMichael Canadian Art Collection, Project Assistant to the CEO (October 2014 - March 2015)
- Vitreous Glassworks, Stained Glass Conservator, Assistant (February 2014 - June 2014)

## PROFESSIONAL DEVELOPMENT

- Lectured at Willowbank School on approaches to cultural landscapes (2017, 2018)
- Student Participant in the Canada Research Chair, Built Heritage's annual round-table on heritage issues, Montreal. (2012)

As a graduate of Willowbank, Cultural Landscape theory was the foundation of his education and remains central to his thinking as a professional. With five years of experience as a heritage specialist, his work involves all aspects of the heritage planning process. He is well-versed in diverse traditional architecture and building materials and has extensive experience documenting, assessing and evaluation sites. He has worked with rural and urban sites of local and international significance, in addition to numerous National Historic Sites. David has returned to Willowbank as a lecturer, teaching about approaches to cultural landscapes.

## PROFESSIONAL EXPERIENCE

### COMMON BOND COLLECTIVE, PARTNER

Historical research, writing and heritage evaluations. Projects include:

- *Cultural Heritage Landscape Impact Assessment for Residential Infill* (Mississauga) Private Client, 2018.
- *Heritage Impact Assessment for Residential Infill* (Mississauga) Private Client, 2018.
- *Western Fair District Cultural Heritage Evaluation and Heritage Impact Assessment* (London) for Timmins Martelle, 2018.
- *Knox College Conditions Assessment* (Toronto) with Michael Scott Architect, 2018.
- *Eglinton West Planning and Streetscape Study: Cultural Heritage Assessment* (Toronto) sub to Perkins+Will, in process.
- *37-43 Mutual Street Cultural Heritage Evaluation* (Toronto) for Private Client, 2018.
- *UTM Cultural Heritage Landscape Impact Assessment* (Mississauga) sub to Robyn Huether Architect, 2018.
- *Midtown in Focus Phase II Heritage Recommendations* (Toronto) for Heritage Preservation Services, in process.

### TAYLOR HAZELL ARCHITECTS

Heritage planning, research and evaluations as Heritage Specialist:

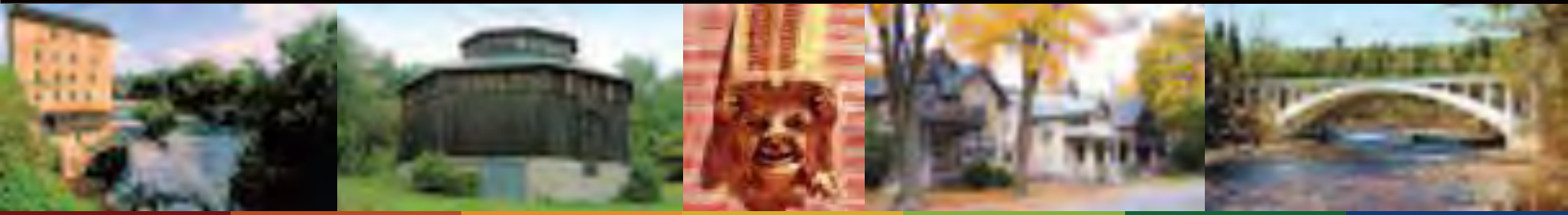
- Kensington Market National Historic Site Heritage Conservation District (HCD) Study, 2017.
- Portsmouth Olympic Harbour and Kingston Penitentiary Visioning Study, 2017.
- Midtown Cultural Heritage Resource Assessment, 2017.
- Guild Park and Gardens HIA, 2017
- Downsview Park Cultural Heritage Master Plan, 2017.
- Distillery District National Historic Site HCD Study, 2016.

### FREELANCE HERITAGE CONSULTANT

David worked with Christophe Rivet to prepare the comparative analysis section of the Lake District's successful UNESCO World Heritage list nomination in Summer 2015.

# APPENDIX C - MTCS INFOSHEET #5





# Heritage Impact Assessments and Conservation Plans

Preserved Goldie Mill Ruins located in the City of Guelph



(Leanne Piper)

## **Heritage impact assessments and conservation plans as conditions of development and site alteration**

With regard to cultural heritage and *archaeological resources*, the Provincial Policy Statement, 2005 issued under the authority of the Planning Act defines “*conserved*” as “the identification, protection, use and/or management of cultural heritage and *archaeological resources* in such a way that their heritage values, attributes and integrity are retained. This may be addressed through a conservation plan or heritage impact assessment.”

To conserve a cultural heritage resource, a municipality or approval authority may require a heritage impact assessment and/or a conservation plan to guide the approval, modification, or denial of a proposed *development* or *site alteration* that affects a cultural heritage resource. To ensure implementation of a conservation plan, a municipality may require an owner to post a letter of credit, bond or certified cheque as part of the *development* approval process.

This applies to all properties or geographic areas containing cultural heritage resources that are *significant* or “valued for the important contribution they make to our understanding of the history of a place, an event, or a people.” (PPS, 2005). Properties and geographic areas include: all listed, inventoried, mapped heritage properties by local, provincial or federal jurisdiction(s); *protected heritage property(s)*; newly identified cultural heritage sites which may need further evaluation; and areas that can be identified as having known archaeological sites or archaeological potential.

Using tools such as heritage impact assessments and conservation plans, municipalities and approval authorities can further enhance their own heritage preservation objectives.

**PRINCIPLES IN THE CONSERVATION OF HISTORIC PROPERTIES**

**Respect for Documentary Evidence**

Do not base restoration on conjecture.

**Respect for Original Location**

Do not move buildings unless there is no other means to save them.

**Respect for Historic Material**

Repair/conservate rather than replace building materials and finishes, except where absolutely necessary.

**Respect for Original Fabric**

Repair with like materials.

**Respect for the Building's History**

Do not restore to one period at the expense of another period.

**Reversibility**

Alterations should allow a resource to return to its original conditions.

**Legibility**

New work to be distinguishable from old.

**Maintenance**

With continuous care, future restoration will not be necessary.

A **heritage impact assessment (or equivalent study)** is a study to determine if any cultural heritage resources (including those previously identified and those found as part of the site assessment) or in any *areas of archaeological potential*, are impacted by a specific proposed *development* or *site alteration*. It can also demonstrate how the cultural heritage resource will be *conserved* in the context of redevelopment or *site alteration*. Mitigative or avoidance measures or alternative *development* or *site alteration* approaches may be recommended. For archaeological assessments, fieldwork must be undertaken by licensed professional archaeologists in accordance with the Ontario Heritage Act and its regulations. (refer to InfoSheet #3 entitled *Archaeological Resources and Areas of Archaeological Potential*).

A **conservation plan (or equivalent study)** is a document that details how a cultural heritage resource can be *conserved*. The conservation plan may be supplemental to a heritage impact assessment, but it is typically a separate document. The recommendations of the plan should include descriptions of repairs, stabilization and preservation activities as well as long term conservation, monitoring and maintenance measures.

**What is the content of a heritage impact assessment?**

A heritage impact assessment generally contains, but is not limited to the following information:

**1. Historical Research, Site Analysis and Evaluation**

If the available identification and description of the significance and *heritage attributes* of the cultural heritage resource are inadequate for the purposes of the heritage impact assessment, or the cultural heritage resource is newly identified, research, site survey and analysis, and evaluation are required. An explanation of the methodology used must accompany a clear statement of the conclusions regarding the significance and *heritage attributes* of the cultural heritage resource.

**2. Identification of the Significance and Heritage Attributes of the Cultural Heritage Resource**

This is usually a summary of the cultural heritage value or interest and the *heritage attributes* contained in a heritage property municipal designation bylaw, heritage conservation easement agreement, or other listings. This summary should clearly articulate the cultural heritage value or interest and *heritage attributes* of the heritage resource. If the property is not a *protected heritage property* but is listed or is newly identified and may possess heritage significance, statements of cultural heritage value or interest and the *heritage attributes* should still be developed.

### 3. Description of the Proposed Development or Site Alteration

This description details the rationale and purpose for the *development* or *site alteration*, the proposed works and graphical layout, and how the *development* or *site alteration* fits with the objectives of the municipality or approval authority.

### 4. Measurement of Development or Site Alteration Impact

Any impact (direct or indirect, physical or aesthetic) of the proposed *development* or *site alteration* on a cultural heritage resource must be identified. The effectiveness of any proposed conservation or mitigative or avoidance measures must be evaluated on the basis of established principles, standards and guidelines for heritage conservation.

### 5. Consideration of Alternatives, Mitigation and Conservation Methods

Where an impact on a cultural heritage resource is identified, and the proposed conservation or mitigative measures including avoidance, are considered ineffective, other conservation or mitigative measures, or alternative *development* or *site alteration* approaches must be recommended.

### 6. Implementation and Monitoring

This is a schedule and reporting structure for implementing the recommended conservation or mitigative or avoidance measures, and monitoring the cultural heritage resource as the *development* or *site alteration* progresses.

### 7. Summary Statement and Conservation Recommendations

This is a description of:

- the significance and *heritage attributes* of the cultural heritage resource;
- the identification of any impact that the proposed *development* will have on the cultural heritage resource;
- an explanation of what conservation or mitigative measures, or alternative *development* or *site alteration* approaches are recommended to minimize or avoid any impact on the cultural heritage resource;
- if applicable, clarification of why some conservation or mitigative measures, or alternative *development* or *site alteration* approaches are not appropriate.

#### NEGATIVE IMPACTS

**Negative impact** on a cultural heritage resource include, but are not limited to:

**Destruction** of any, or part of any, *significant heritage attributes* or features;

**Alteration** that is not sympathetic, or is incompatible, with the historic fabric and appearance;

**Shadows** created that alter the appearance of a *heritage attribute* or change the viability of a natural feature or plantings, such as a garden;

**Isolation** of a *heritage attribute* from its surrounding environment, context or a *significant* relationship;

**Direct or indirect obstruction** of *significant* views or vistas within, from, or of built and natural features;

**A change in land use** such as rezoning a battlefield from open space to residential use, allowing new *development* or *site alteration* to fill in the formerly open spaces;

**Land disturbances** such as a change in grade that alters soils, and drainage patterns that adversely affect an *archaeological resource*.

**MITIGATION OR AVOIDANCE**

Methods of minimizing or avoiding a negative impact on a cultural heritage resource include, but are not limited to:

- Alternative *development* approaches
- Isolating *development* and *site alteration* from *significant* built and natural features and vistas
- Design guidelines that harmonize mass, setback, setting, and materials
- Limiting height and density
- Allowing only compatible infill and additions
- Reversible alterations
- Buffer zones, site plan control, and other planning mechanisms

For more information contact:

**Ontario Ministry of Culture**  
 400 University Avenue, 4<sup>th</sup> Floor  
 Toronto, ON M7A 2R9  
 General\_Info@mcl.gov.on.ca  
 (416) 212-0644  
 1 (866) 454-0049  
 web page:  
<http://www.culture.gov.on.ca>

Additional information on the Provincial Policy Statement, 2005 is available on the Ministry of Municipal Affairs and Housing web page:  
<http://www.mah.gov.on.ca>

**What is the content of a conservation plan?**

A Conservation Plan generally contains, but is not limited to the following information:

1. **Identification** of the conservation principles appropriate for the type of cultural heritage resource being *conserved*;
2. **Analysis** of the cultural heritage resource, including documentation of the resource, descriptions of cultural heritage value or interest, assessment of resource conditions and deficiencies, discussion of historical, current and proposed use;
3. **Recommendations** for conservation measures and interventions, short or long term maintenance programs, implementation, and the qualifications for anyone responsible for the conservation work;
4. **Schedule** for conservation work, inspection, maintenance, costing, and phases of rehabilitation or restoration work;
5. **Monitoring** of the cultural heritage resource and the *development* of a long term reporting structure.

**Who is qualified to prepare a heritage impact assessment and conservation plan?**

Heritage impact assessments and conservation plans for *built heritage resources* and *cultural heritage landscapes* must be prepared by qualified individuals, such as architectural and landscape consultants with knowledge of accepted standards of historical research, identification, evaluation, and methods of conservation and mitigation. For properties containing *archaeological resources* or *areas of archaeological potential*, only licensed professional archaeologists can carry out technical assessments and alter known archaeological sites.

Further information on heritage impact assessments and conservation plans will be available in future technical guides and manuals developed by the Ministry of Culture.

\*Note: This InfoSheet was developed to assist participants in the land use planning process and to understand the PPS, 2005 policies related to the conservation planning of cultural heritage and *archaeological resources*. The information in the InfoSheet should not be relied upon as a substitute for specialized legal or professional advice in connection with any particular matter.

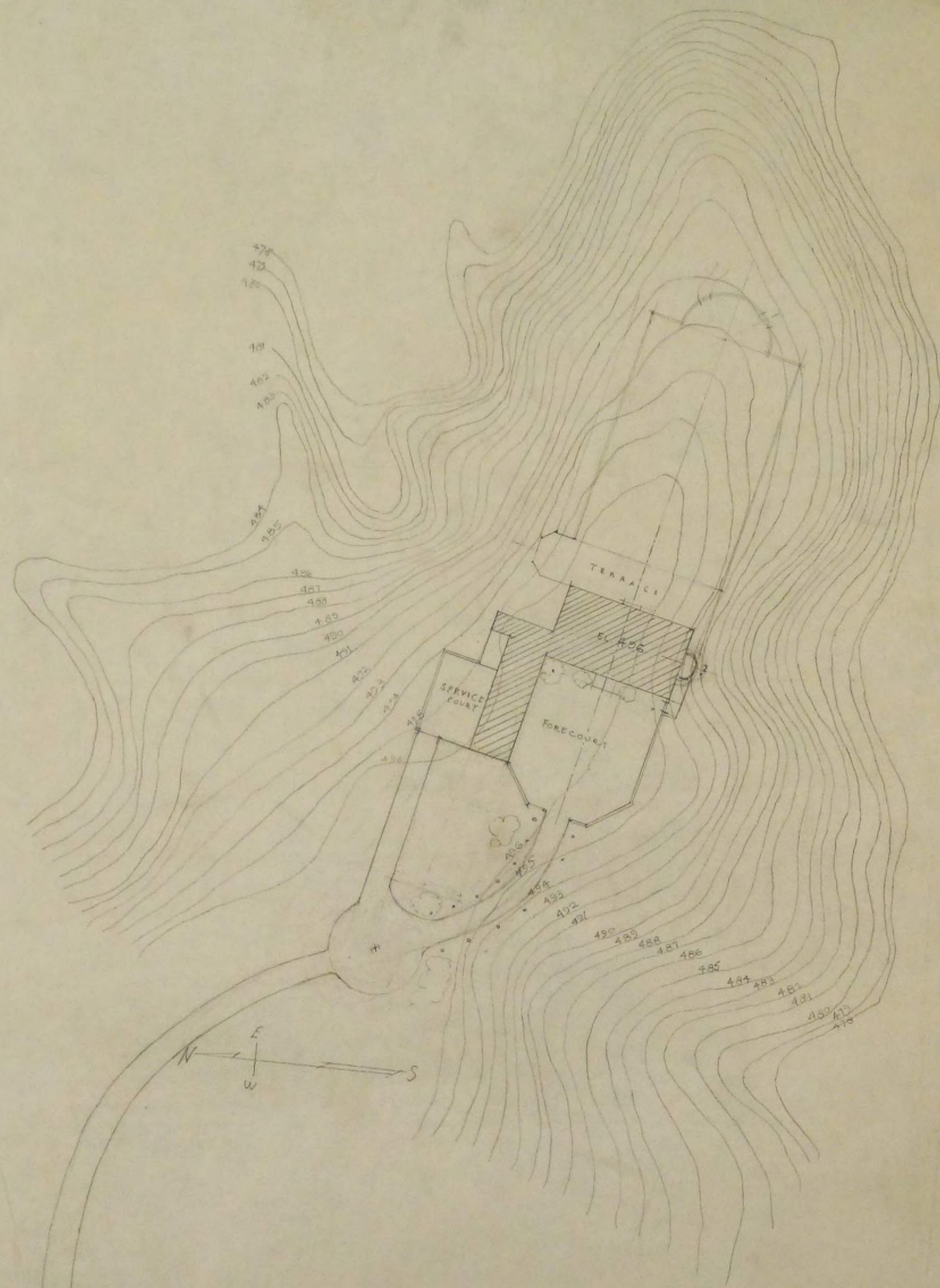
Header photos: Elora Mill (Copyright 2006 Ontario Tourism), Cunnington-Osborne Farm Complex, Caledon (Sally Drummond), Whig-Standard Building, Kingston (Marcus Létourneau), Victoria Park Heritage Conservation District, Kitchener (Ministry of Culture), Black Bay Bridge, Thunder Bay (Ministry of Culture)

## APPENDIX D - DELANO & ALDRICH ARCHITECTURAL DRAWINGS

This appendix contains all the drawings from the Delano & Aldrich collection held at the Avery Architectural and Fine Arts Library at Columbia University. The drawings are contained in the file entitled "House for Frank P. Wood, Esq., 1930-4 (NYDA.1950.002.00886-.00918).

- [1] 1929.12.18\_PlotPlan
- [2] 1930.03.31\_SketchProposedRevisions2ndFloor
- [3] 1930.06.02\_DetailsBsmntWindows&Doors\_Sheet201
- [4] 1930.06.09\_PlotPlan\_Sheet501
- [5] 1930.06.15\_ChimneyDetailsDining&BdRooms\_Sheet202
- [6] 1930.06.19\_Elevations&Section\_House\_Sheet105
- [7] 1930.06.19\_R1930.08.08\_Plans&Elevations\_Service Garage\_Sheet106
- [8] 1930.06.19\_ScaleDetailsExteriorOpenings\_Sheet204
- [9] 1930.07.04\_SwimmingPool\_Sheet 114
- [10] 1930.07.15\_DetailEntrancetoDriveway\_Sheet208
- [11] 1930.07.15\_DetailsStoneEntrance\_Sheet207
- [12] 1930.07.22\_DressingRooms\_Sheet 116
- [13] 1930.08.05\_DetailsExteriorOpenings\_Sheet209
- [14] 1930.08.18\_DetailsMainStair\_Sheet214
- [15] 1930.08.28\_DetailsMrWoodsBath\_Sheet218
- [16] 1930.09.22\_DetailofCupola\_Sheet222
- [17] 1930.10.11\_DetailDiningRoomPanelling\_Sheet226
- [18] 1930.11.05\_ElevationsAroundTerrace\_Sheet108
- [19] 1930.11.11\_Plans&Elevations2ndFloorServiceGarage\_Sheet109
- [20] 1930.12.10\_DetailsofForecourt\_Sheet110
- [21] 1930.12.22\_RevisedBedRm5\_Sheet111
- [22] 1931.03.05\_PartPlanForecoutShowingTreatment\_Sheet113
- [23] 1931.03.27\_Grounds
- [24] 1932.03.13\_DetailPortchAddition\_Sheet263
- [25] 1934.02.02\_NewIronRailingRearPorch\_Sheet264
- [26] ND\_DONOTDESTROY
- [27] ND\_SwimmingPool
- [28] ND\_WroughtIronPorch





- PLOT PLAN -

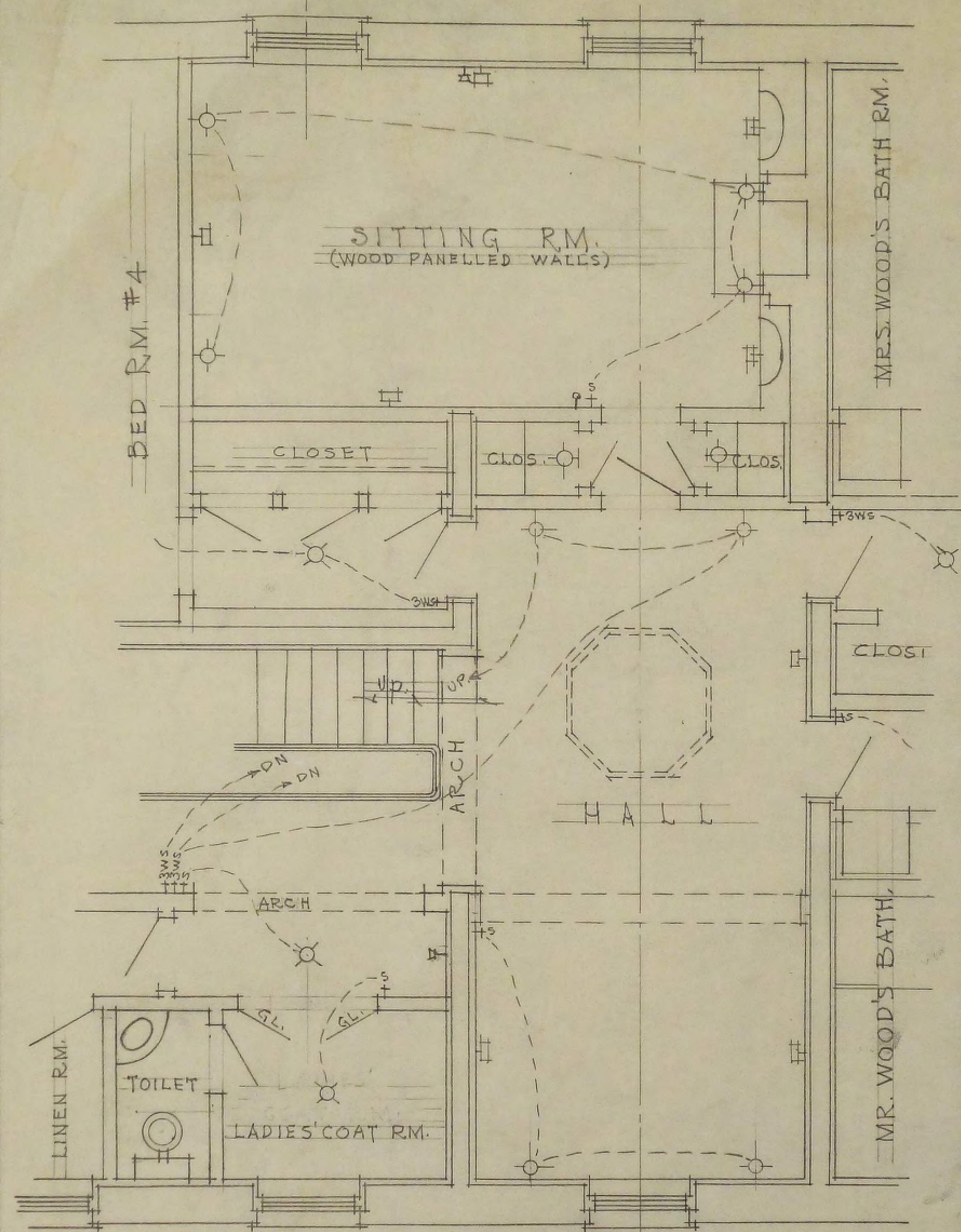
SCALE 1" = 40'

HOUSE FOR F. P. WOOD, ESQ.  
TORONTO ONT.

Revised Dec. 10, 1929  
Jan. 4, 1930 GREENE ONLY  
Feb. 1, 1930

*Delano & Aldrich*  
Architects  
126 East 38th Street  
New York

BAYVIEW AVENUE



SKETCH SHOWING PROPOSED REVISIONS  
 IN 2ND FL. HALL & SITTING ROOM.  
 SCALE  $\frac{1}{4}'' = 1'-0''$   
 HOUSE FOR F. P. WOOD ESQ.  
 TORONTO ONT

DELANO & ALDRICH  
 126 E. 38 ST., NEW YORK

MAR. 31-'30

27  
 8  
 35

1950.002.00916



105



NOTE: LIGHTS ALONG DRIVEWAY TO BE CONTROLLED BY 3 WAY SWITCHES IN ENTRANCE VESTIBULE AND IN DECORATIVE STAIR HALL, 1ST FLOOR.

BAYVIEW ASPHALT PAVEMENT AVENUE

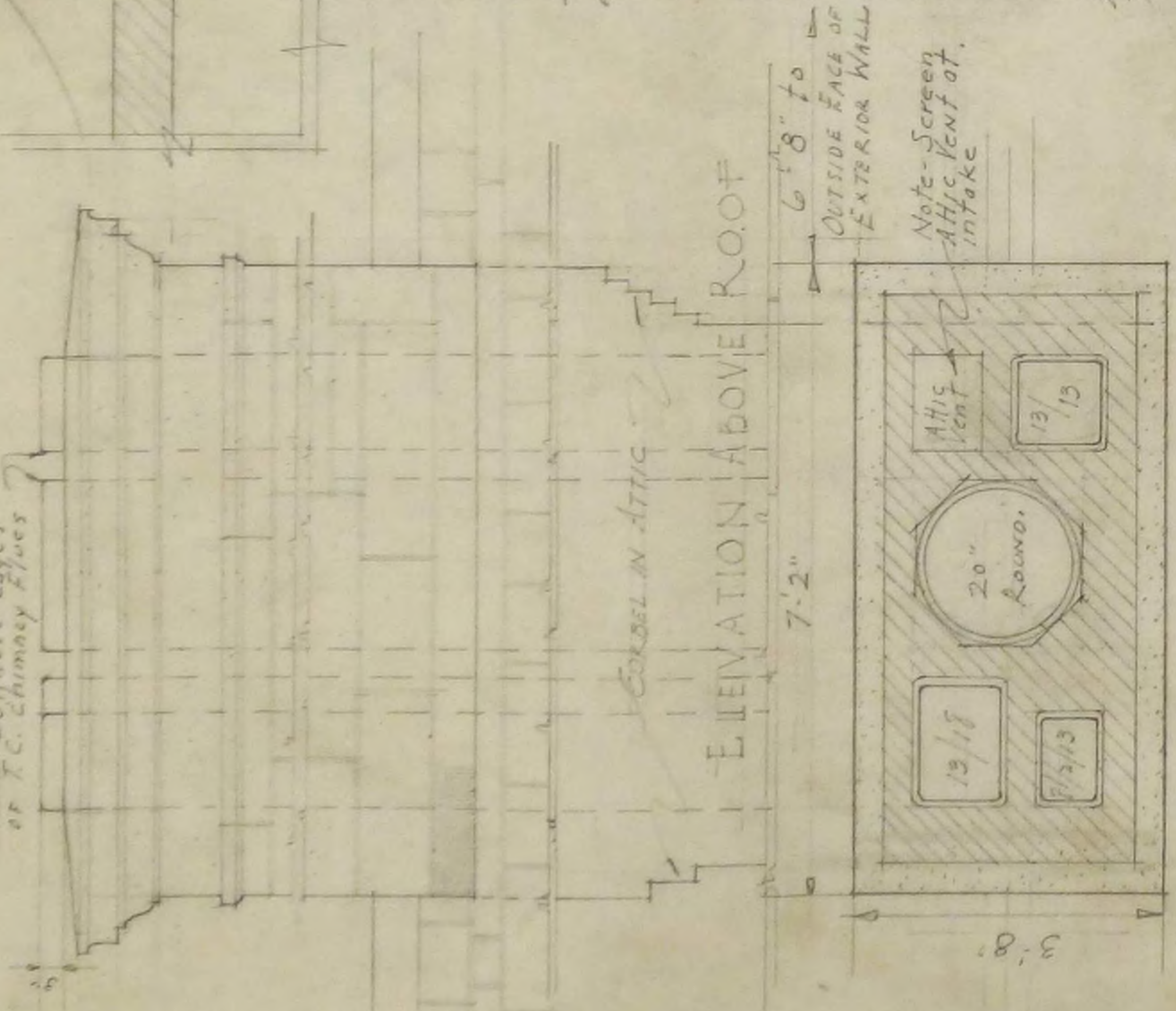
PLOT PLAN  
SCALE 1" = 40'  
HOUSE FOR FRANK P. WOOD, ESQ  
TORONTO - ONT.



Delano & Aldrich, Architects  
Drawn by DAVID A. ...  
Checked by ...  
125 Bay St. New York.

10-11-30 ELECT LIGHTS  
shown along driveway  
Revised 11-20-30 - Final Plans  
12-11-30 - Final Plans at  
Inspection of Francis D. ...  
1930 - Building Code ...

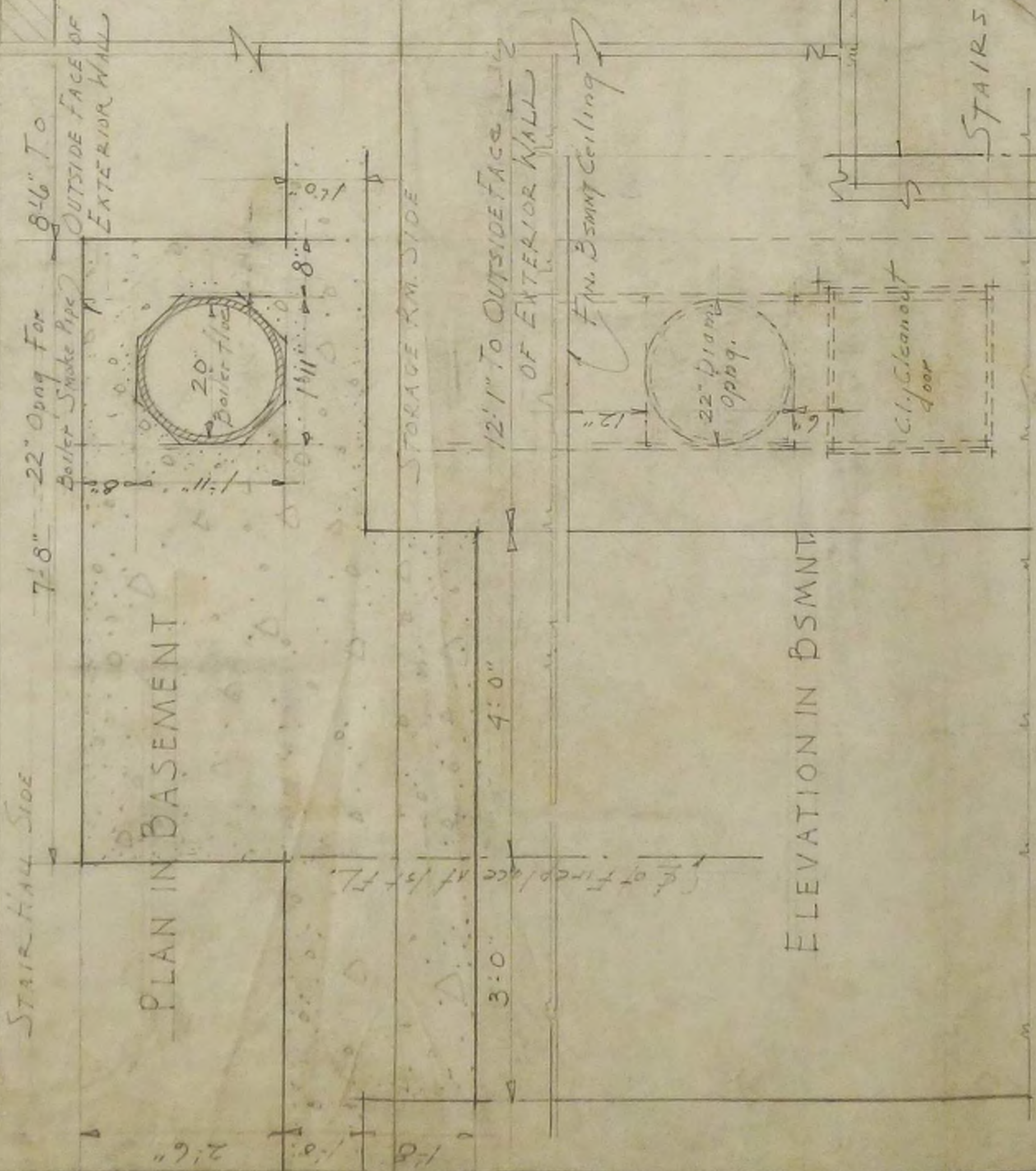
Note: Buff base edges of R.C. Chimney Flues



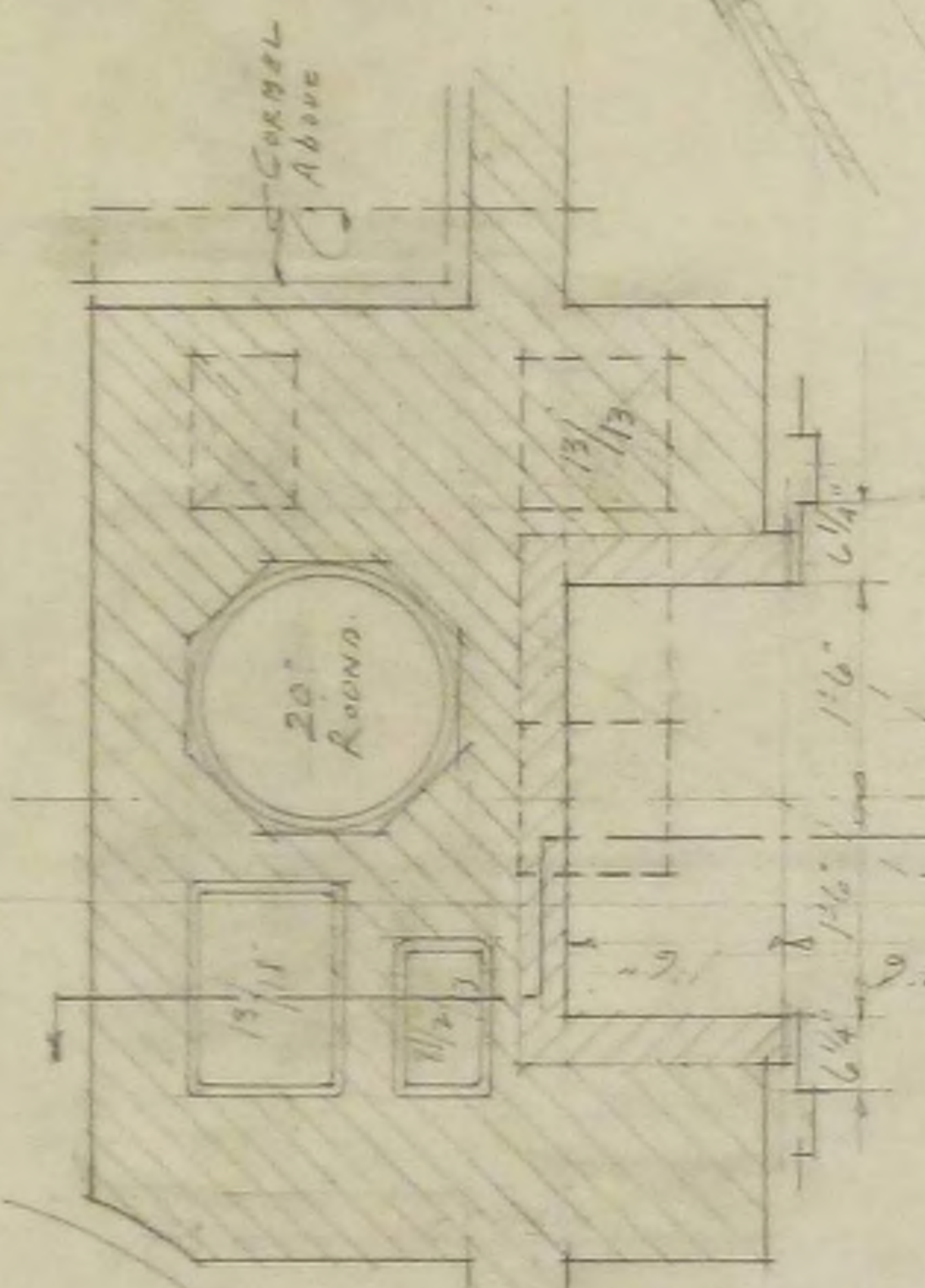
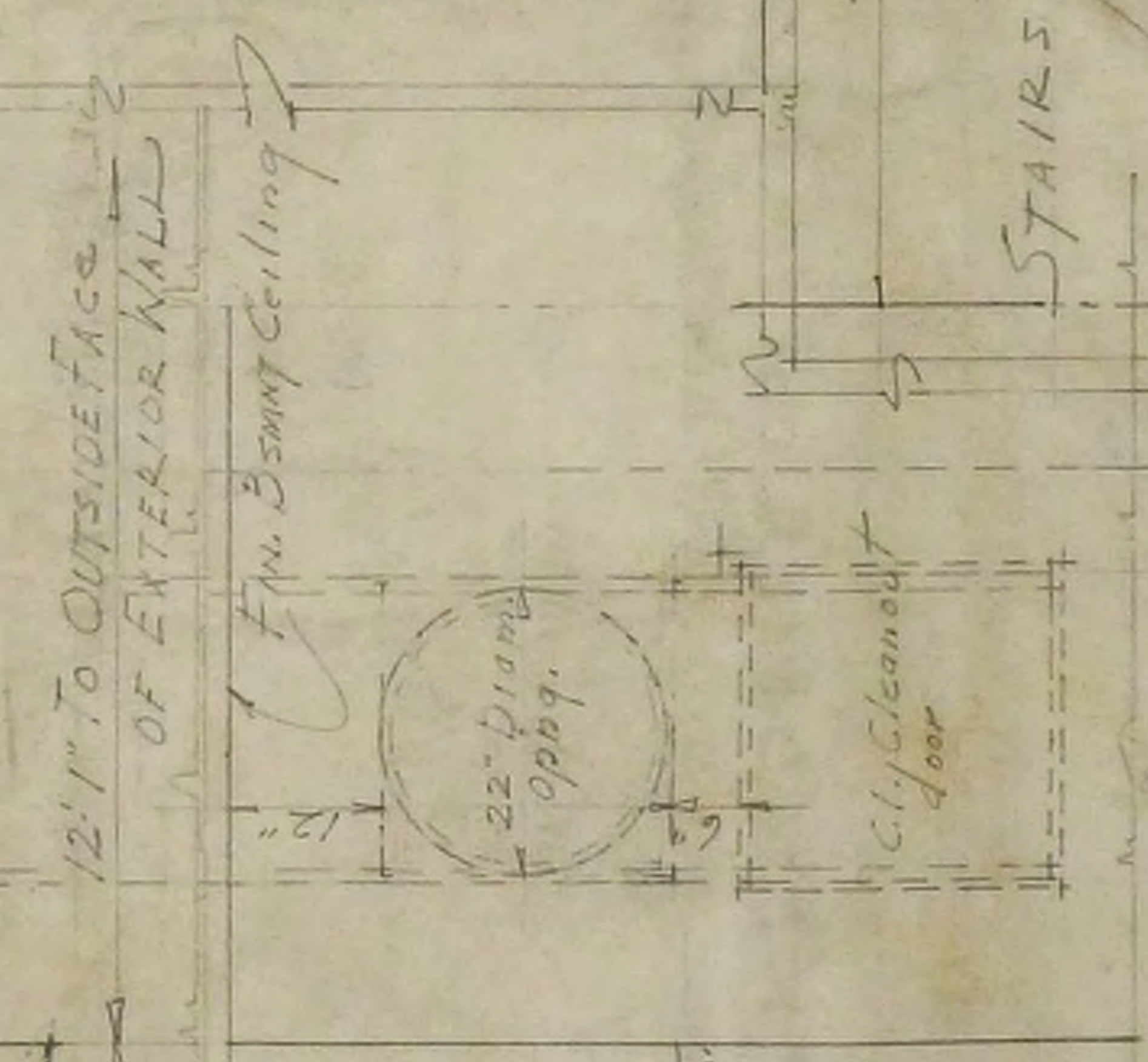
ELEVATION ABOVE ROOF

PLAN OF CHIMNEY ABOVE ROOF

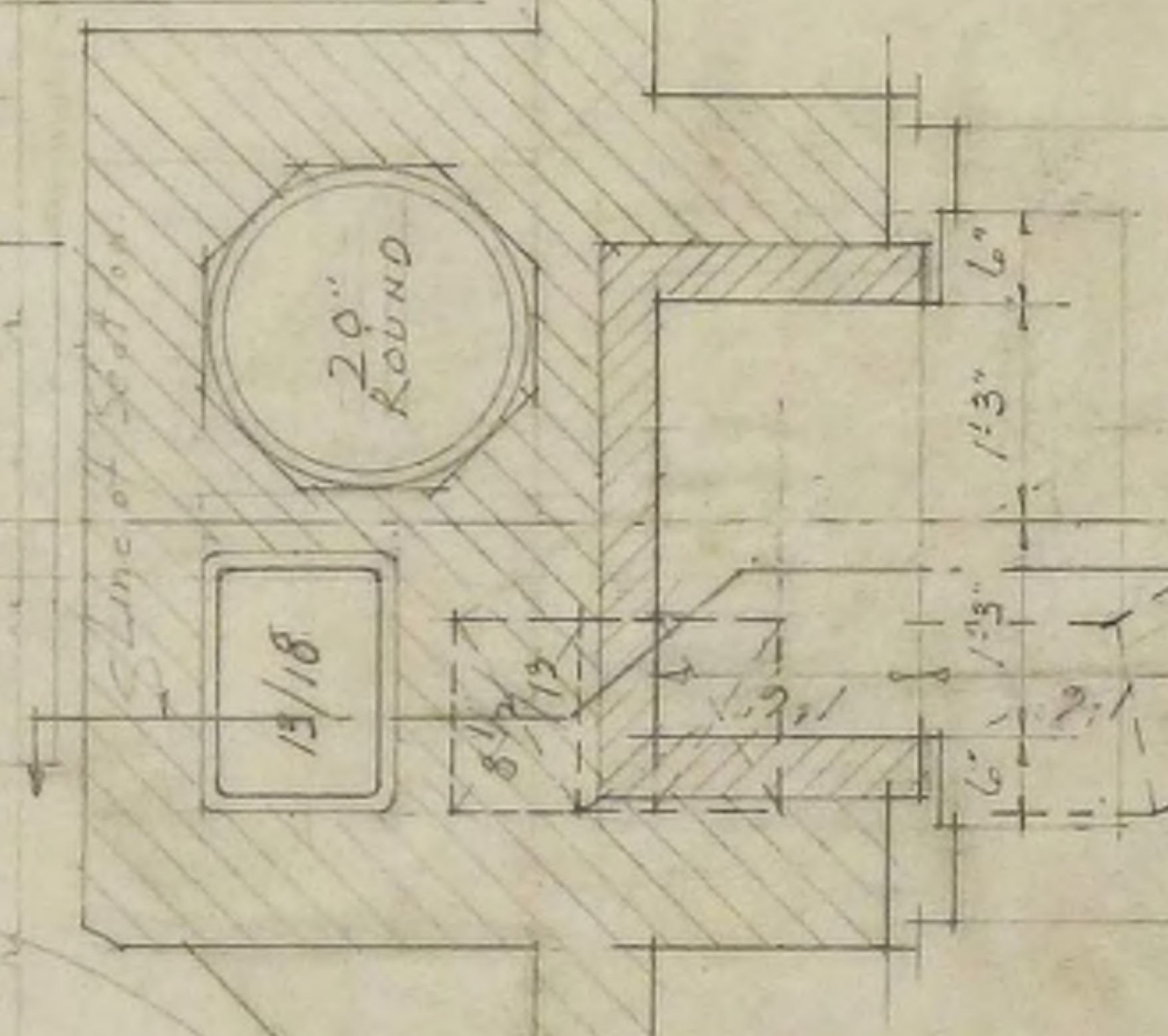
PLAN IN BASEMENT



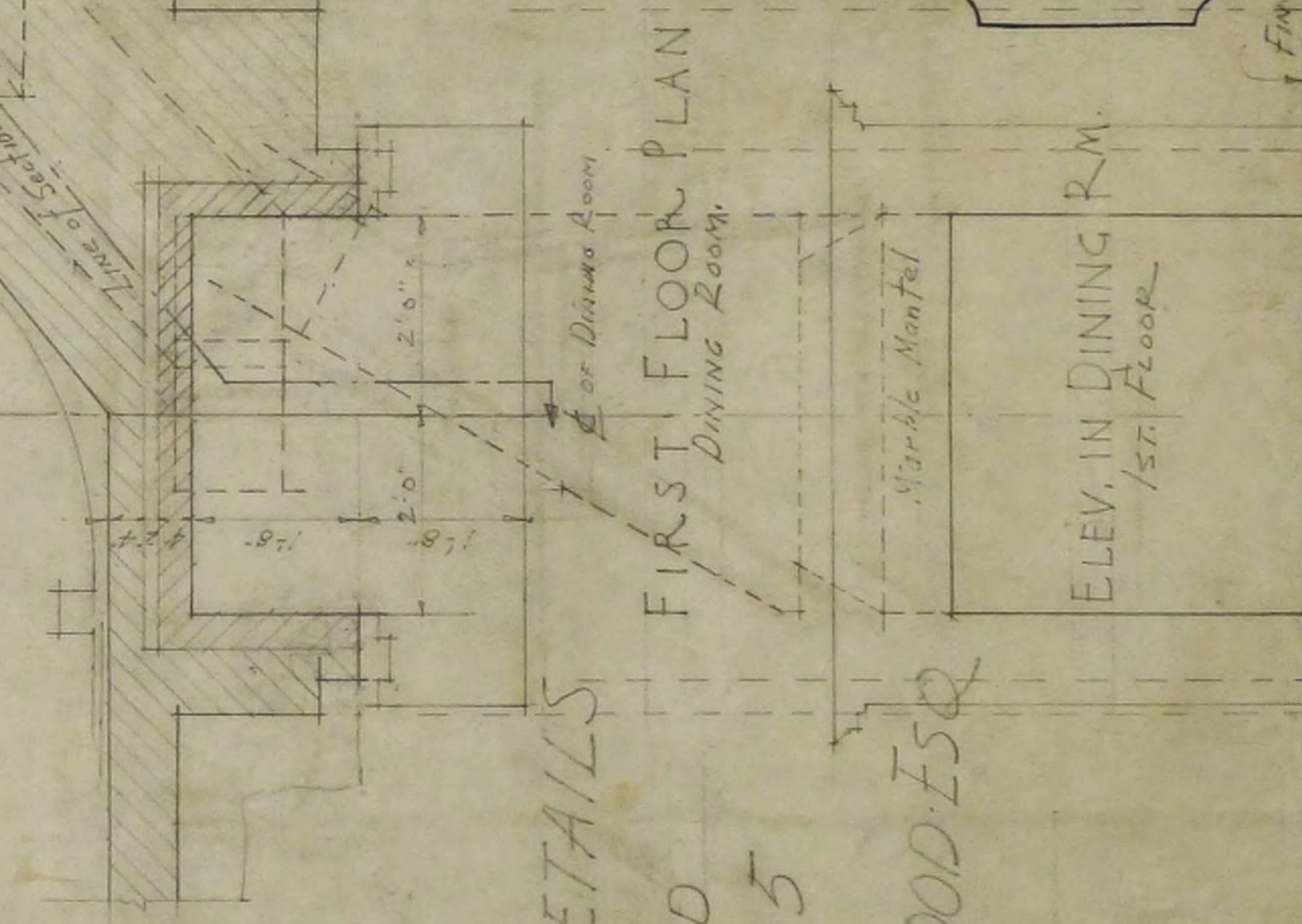
ELEVATION IN BSMT



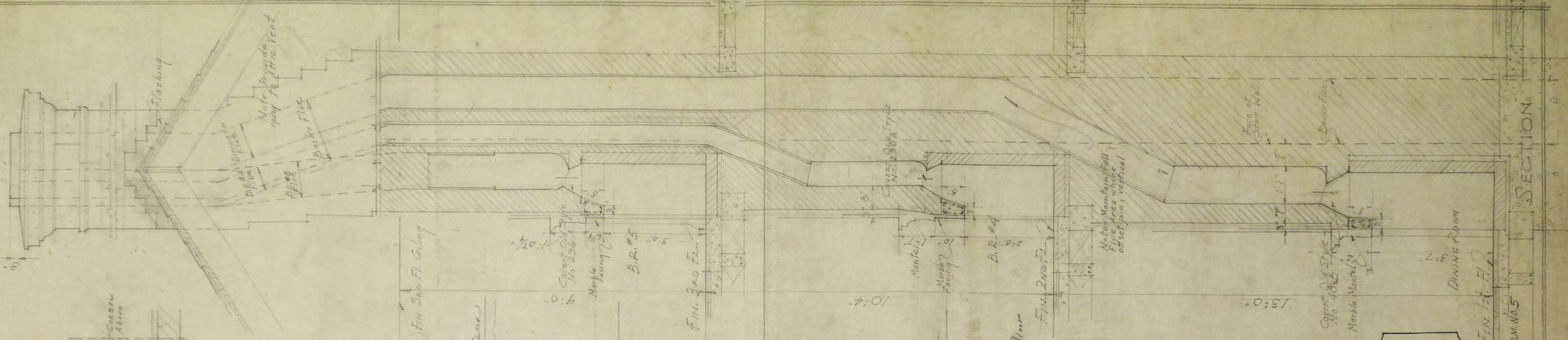
THIRD FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN



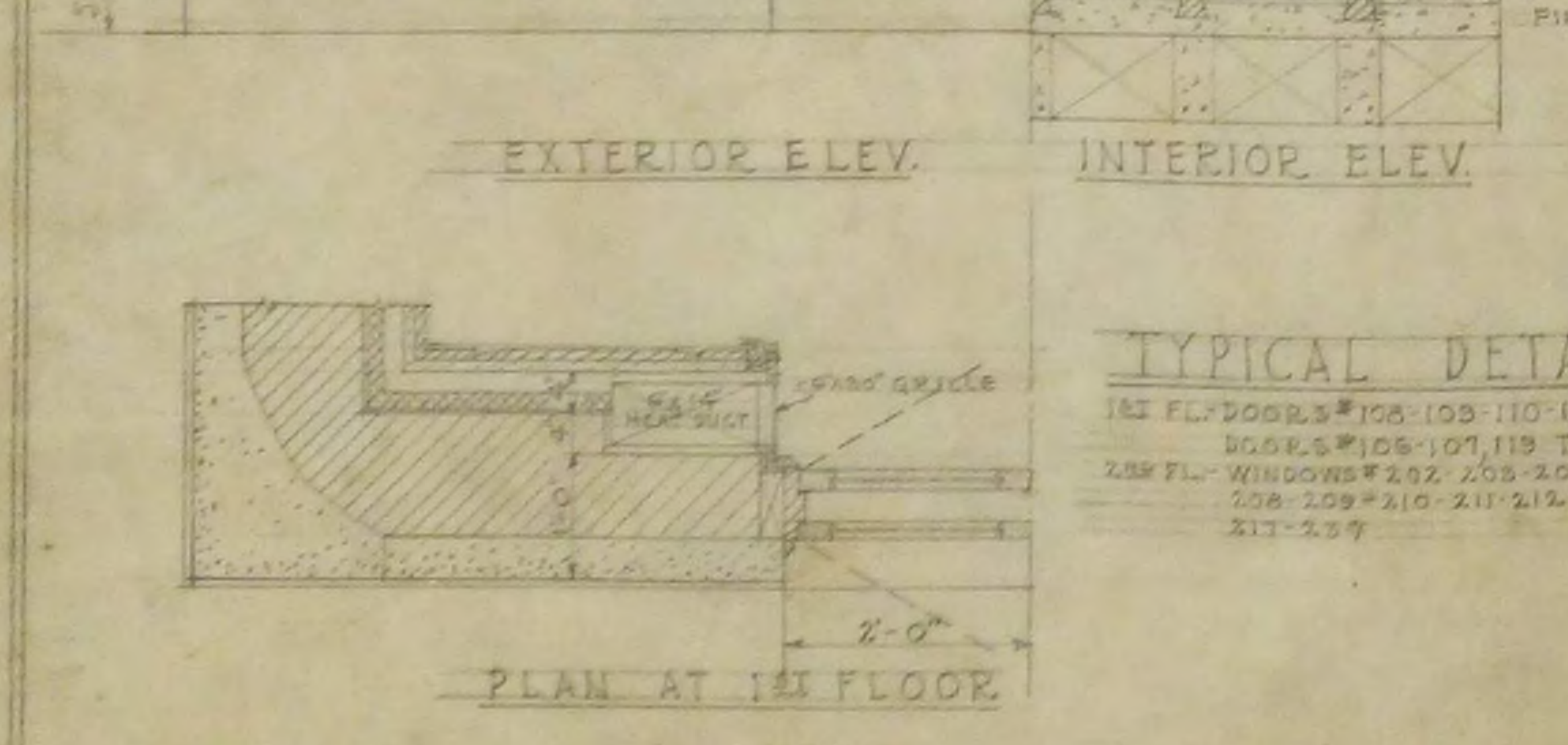
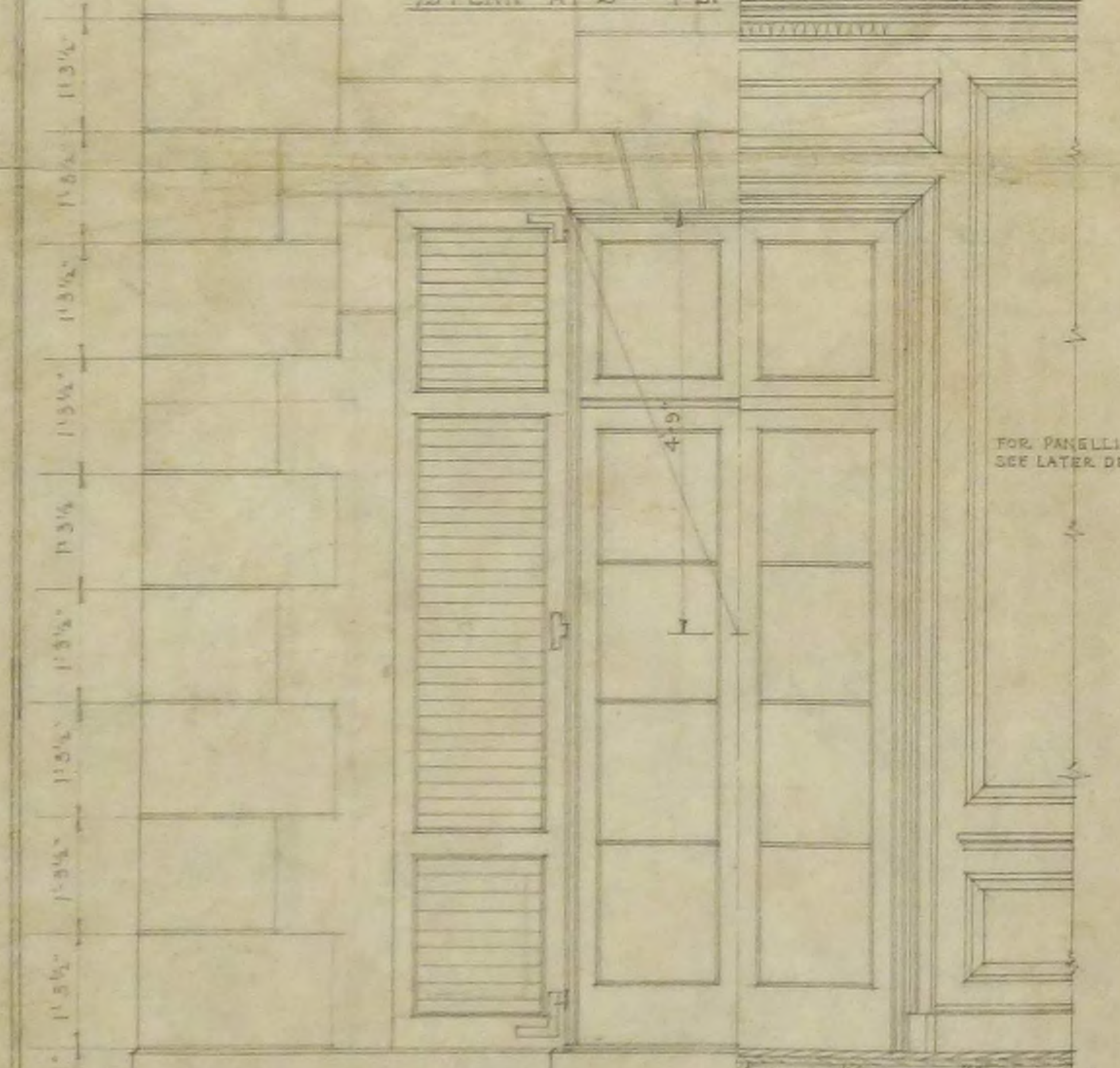
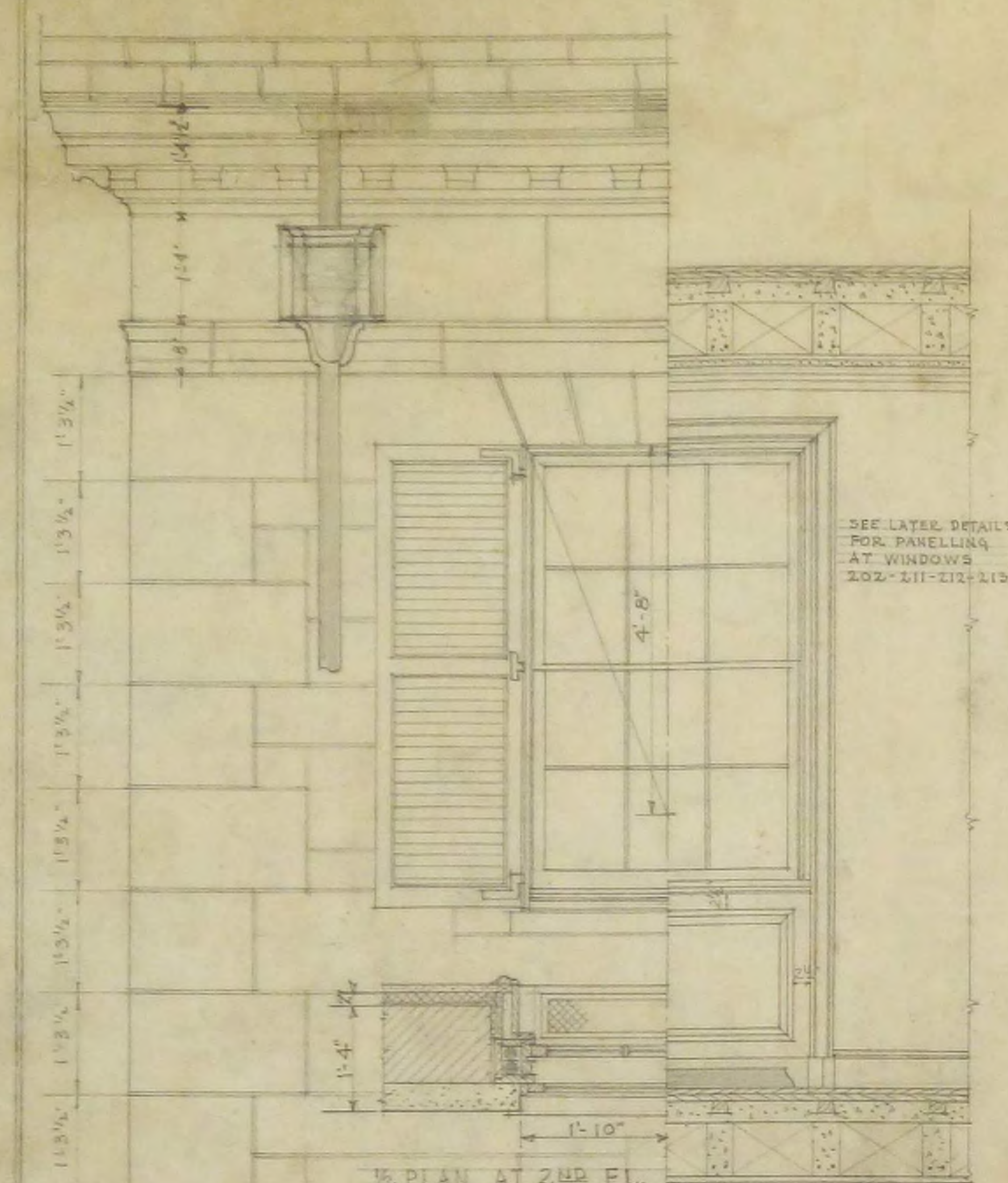
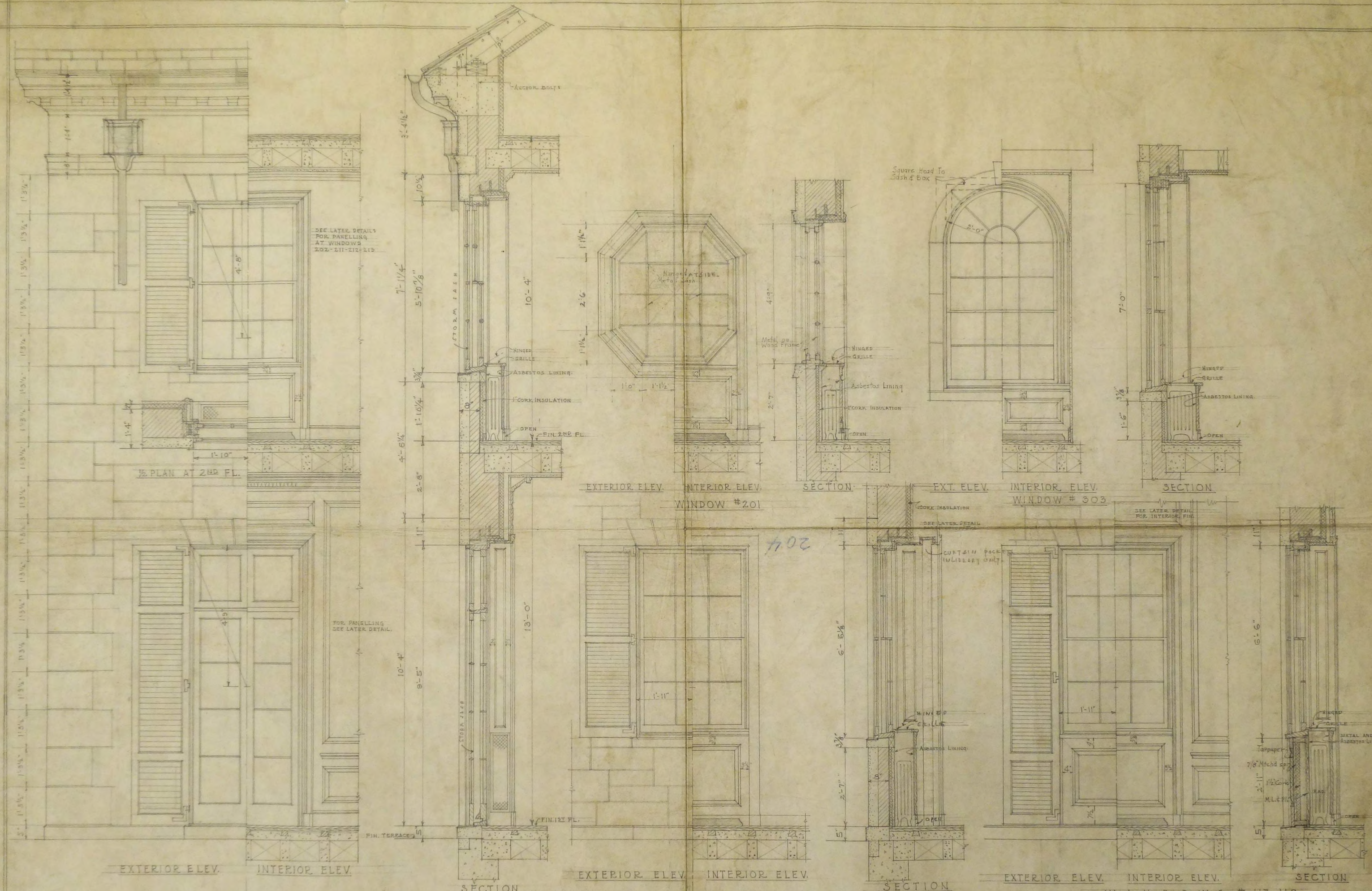
SECTION



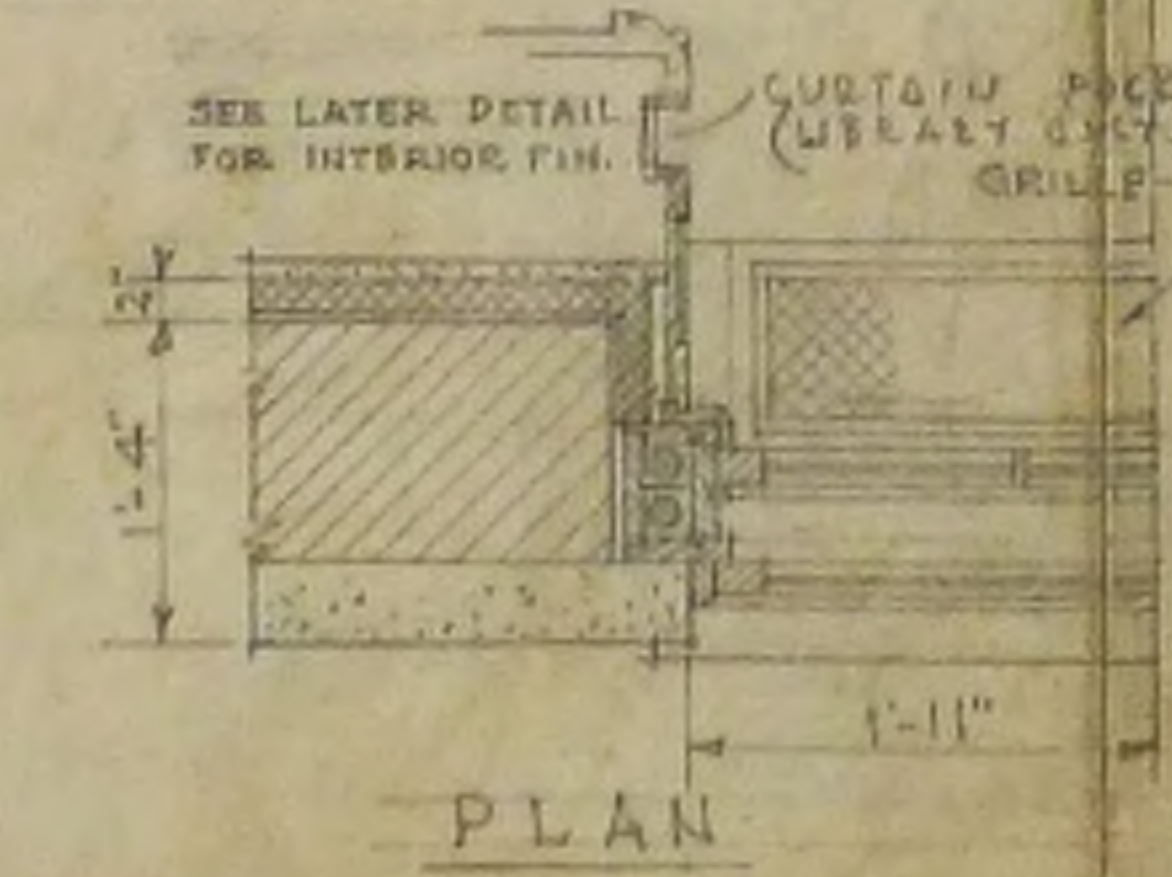
Delano & Astorich, Architects  
Drawn by [Name] S.A.P.  
Checked by [Name] S.A.P.  
Date [Date]  
256 West 58th St. New York.

3/4" CHIMNEY DETAILS  
IN DINING RM. AND  
BED ROOMS NOS 4 & 5  
HOUSE FOR F.P. WOOD-ESQ  
TORONTO - ONT.

REVISIONS: 1-14-31  
MANTEL CHANGED IN BED RM. NO. 5



TYPICAL DETAILS  
 1ST FL. DOORS # 106-108-110-111-112-114-115-116  
 DOORS # 109-107-113 TO BE SIMILAR.  
 2ND FL. WINDOWS # 202-203-204-205-206-207  
 208-209-210-211-212-213-214-215-216  
 217-218



3/4" SCALE DETAILS OF  
 EXTERIOR OPENINGS  
 HOUSE FOR F. P. WOOD, ESQ.  
 TORONTO, ONT.

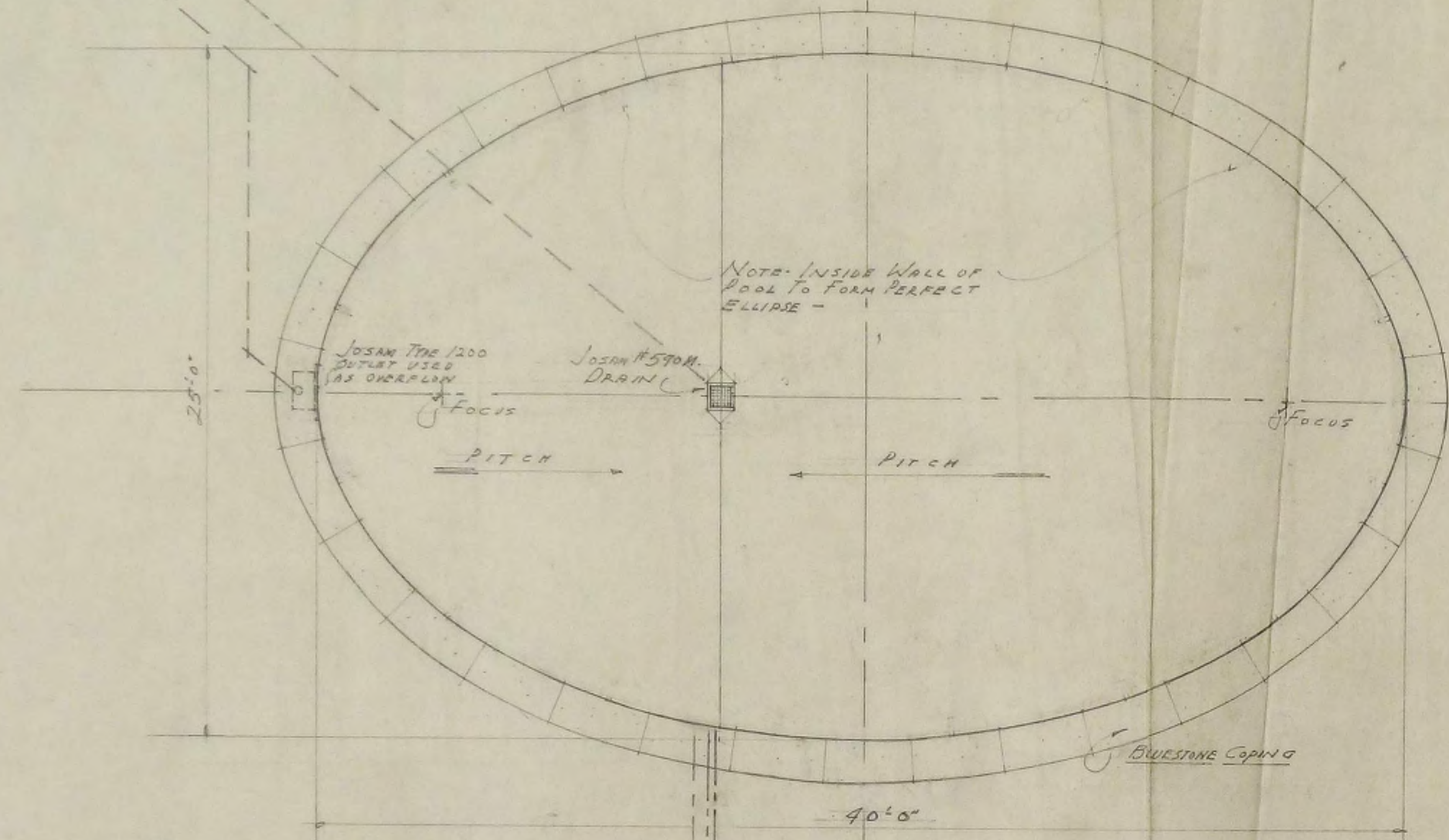


Delano & Aldrich, Architects  
 Drawn by [ ] Drafter No. [ ]  
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 Checked by [ ]  
 Date [ ]  
 Revised [ ]  
 126 East 38th St. New York.

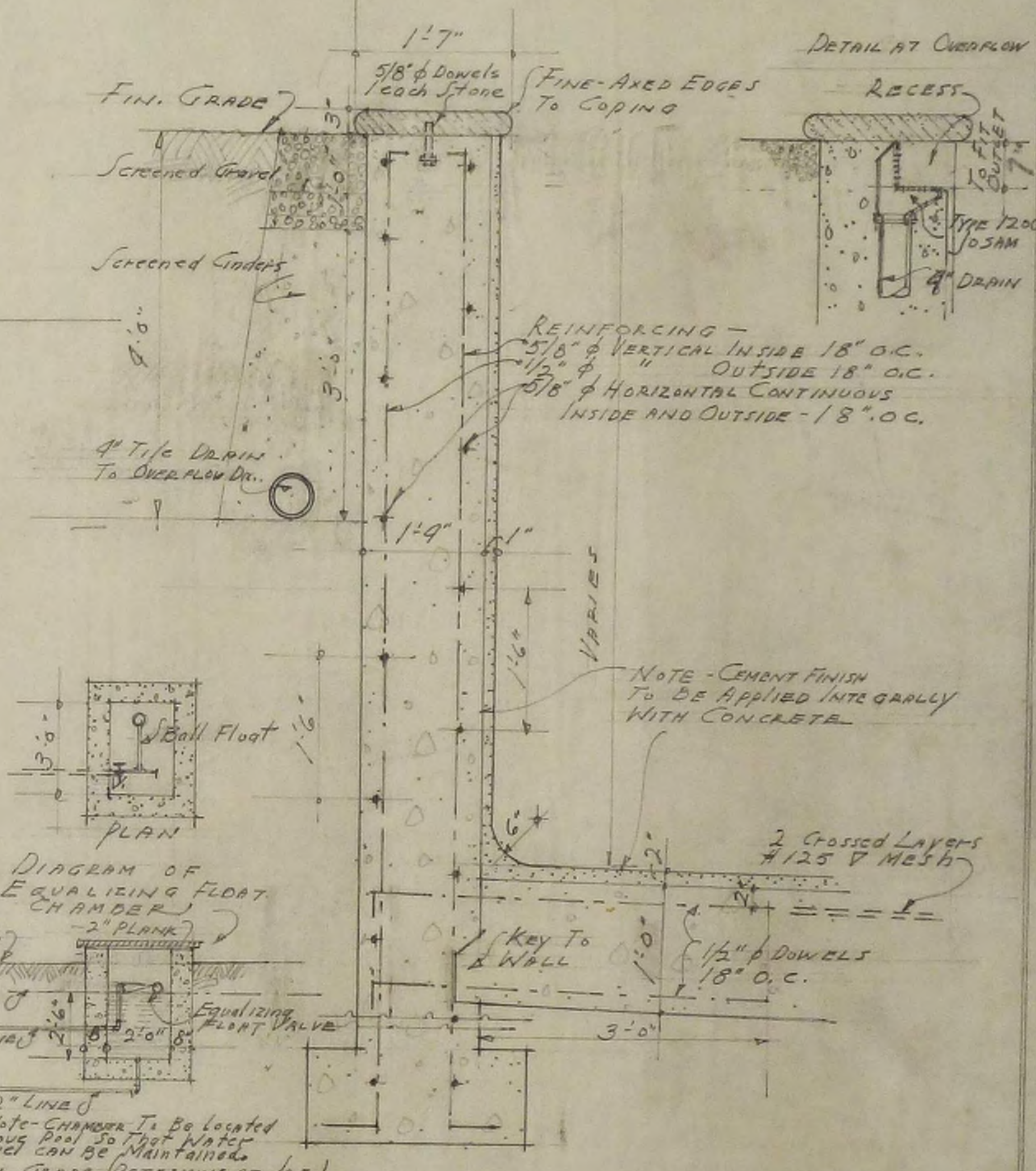




NOTE - SEE LATER DETAILS FOR ADJOINING BATH-HOUSE

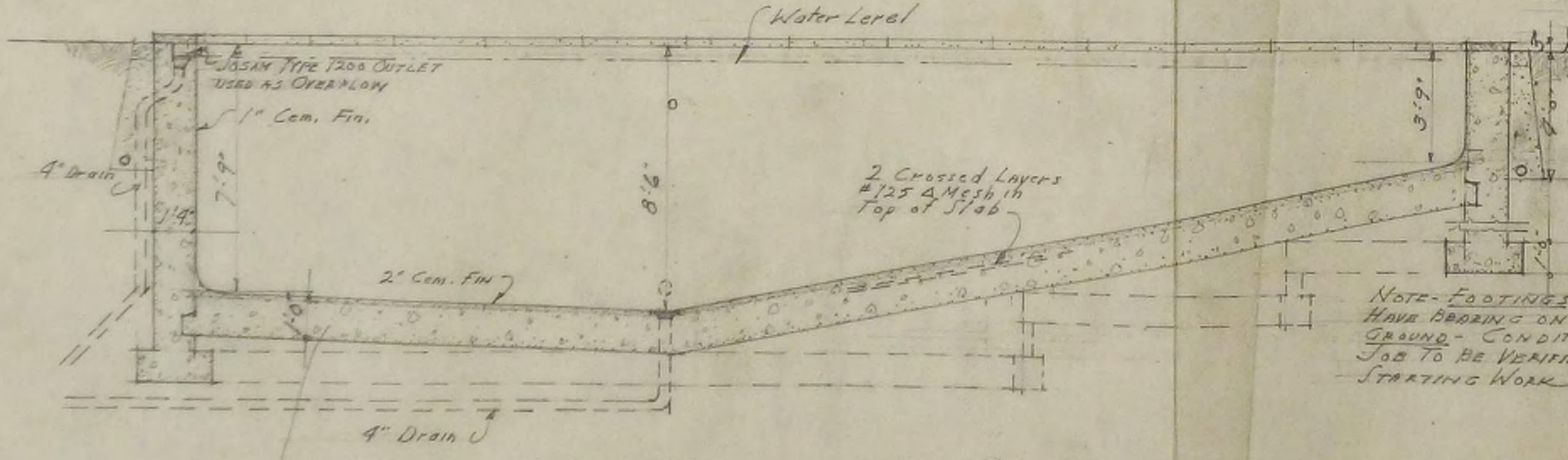


PLAN  
SCALE 1/4" = 1'0"



WALL SECTION  
SCALE 3/4" = 1'0"

CONCRETE MIX - 1-2-4, USE 5 LBS. HYDRATED LIME PER BAG OF CEMENT.



LONGITUDINAL SECTION  
SCALE 1/4" = 1'0"

SWIMMING POOL FOR  
FRANK P. WOOD ESQ.  
TORONTO - ONTARIO

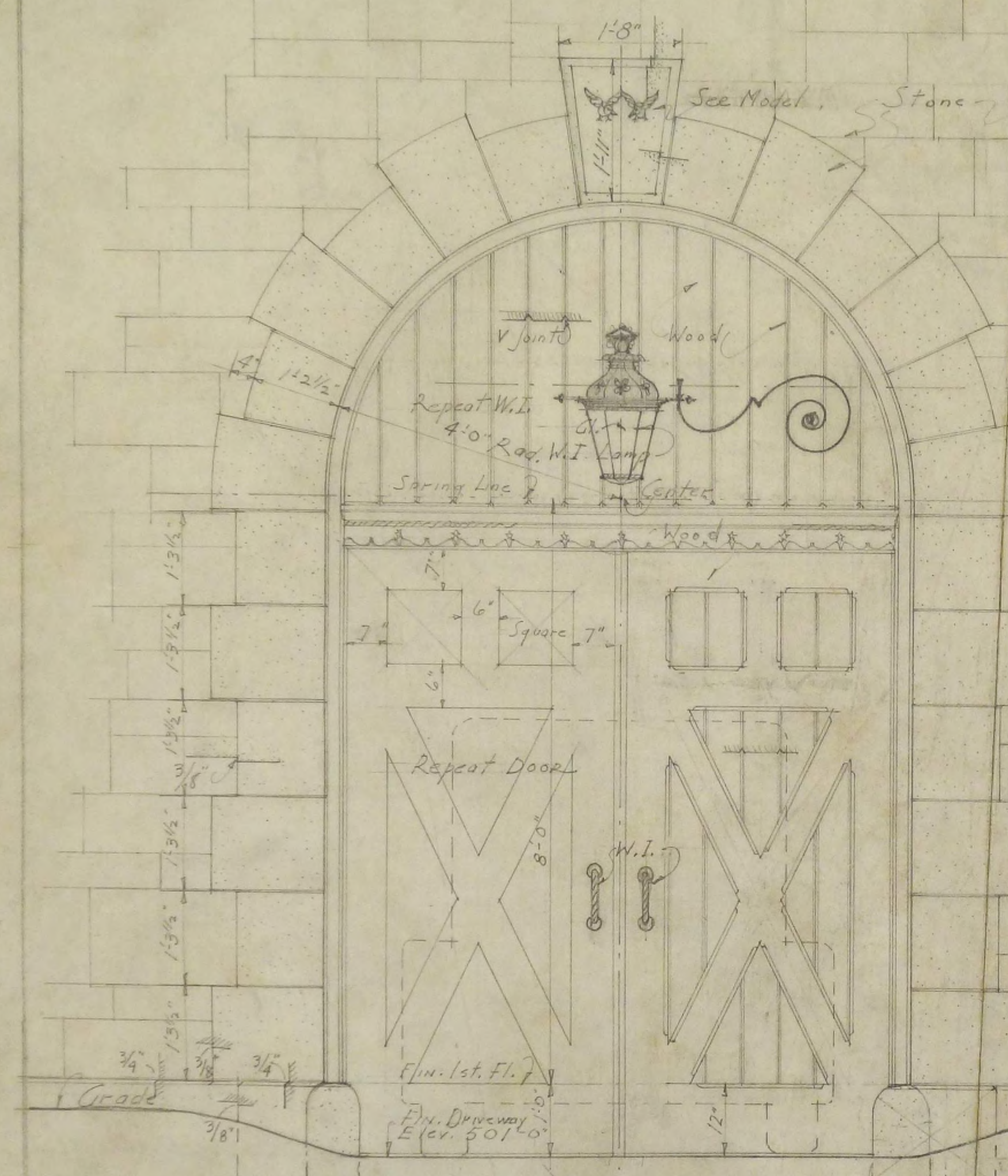


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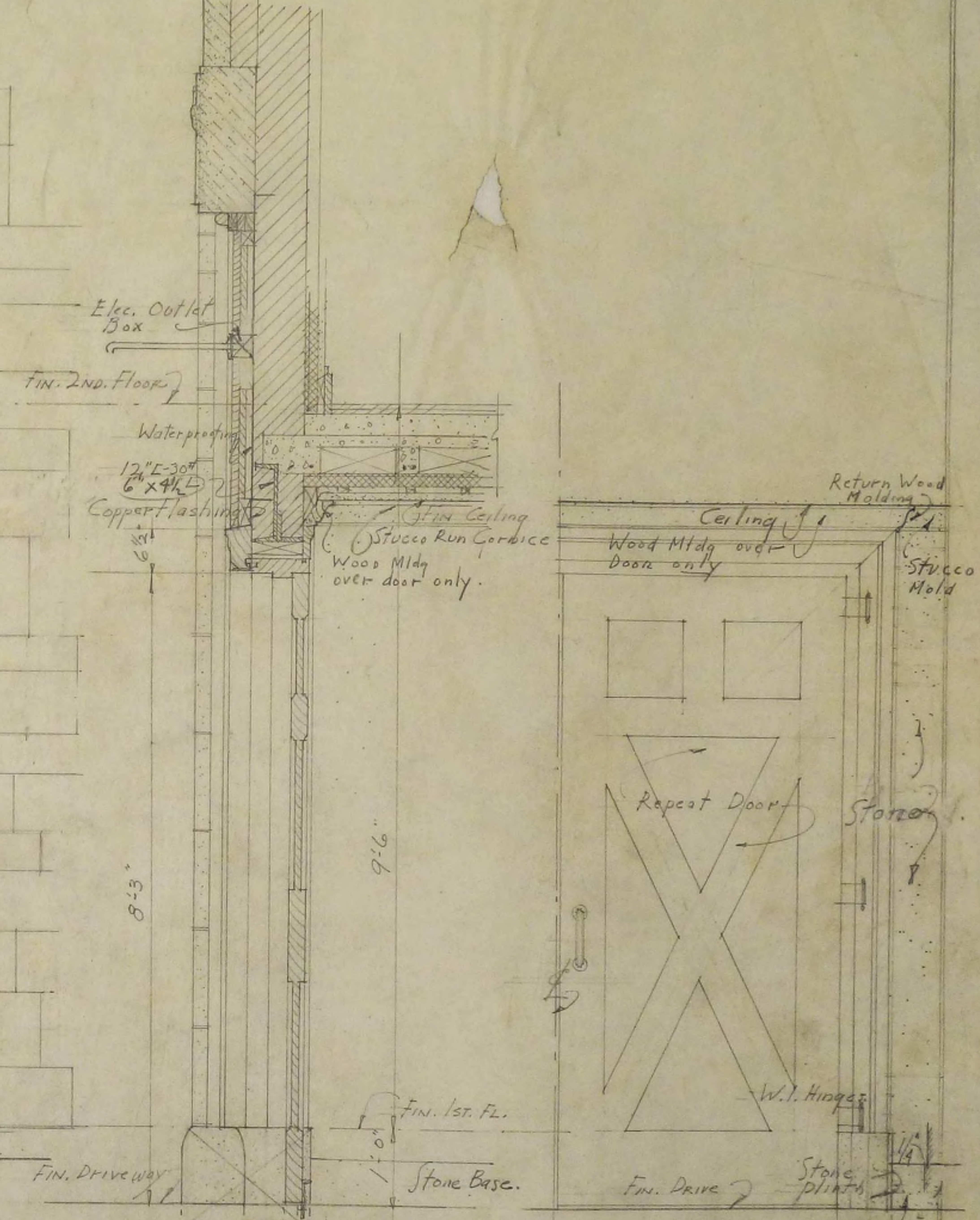
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Checked by			1/4
Date	7/14/31		
Revised			

126 East 38th St. New York.

208

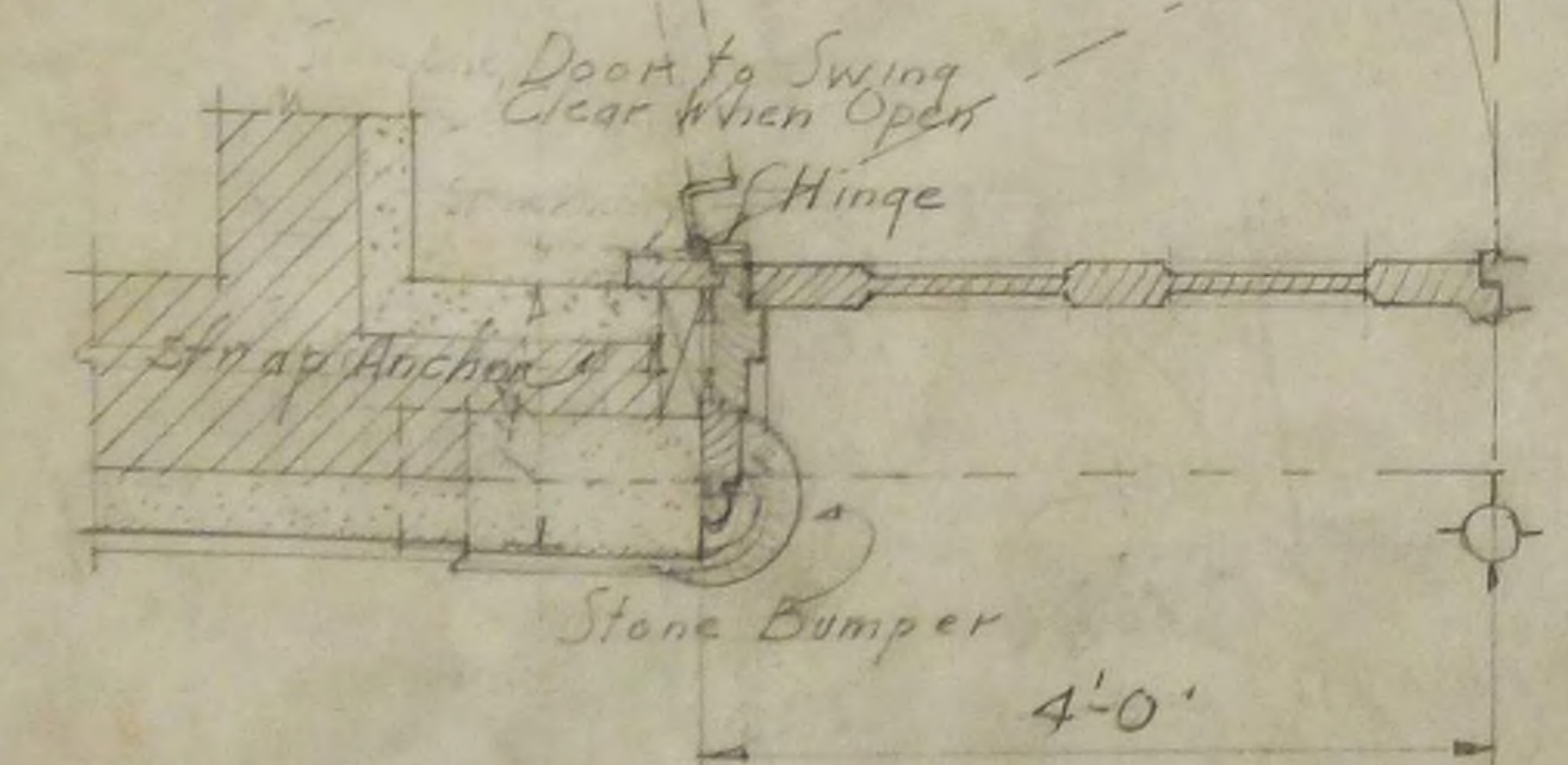


ELEVATION



SECTION

ONE-HALF INTERIOR



ONE-HALF PLAN

3/4" SCALE DETAIL OF ENTRANCE  
 TO DRIVEWAY FROM FORECOURT.  
 HOUSE FOR F.P. WOOD ESQ.  
 TORONTO - ONT.

Small  
to  
insert  
add



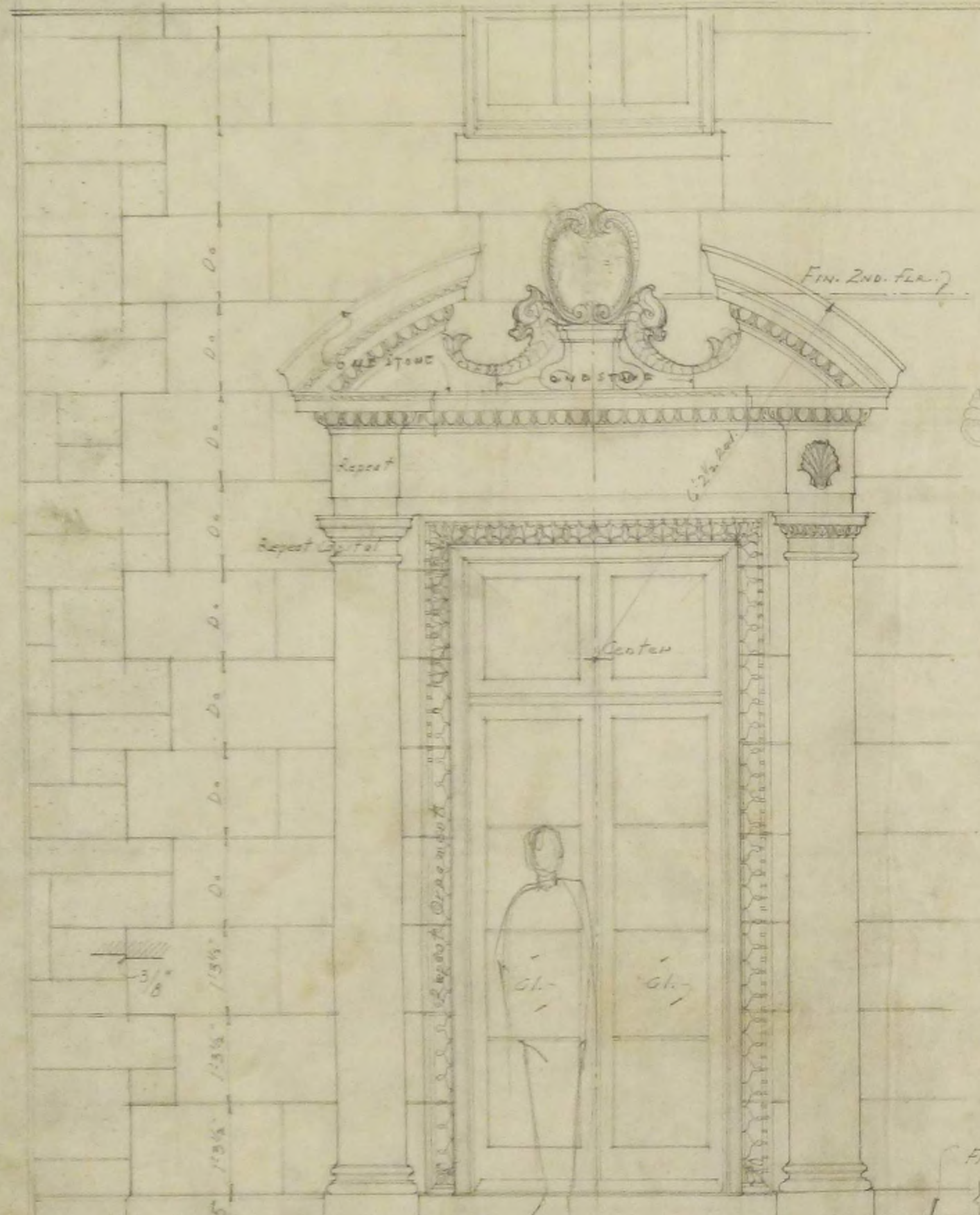
Delano & Aldrich Architects

Drawn by Nelson	No.
Traced by	208
Checked by	
Date	9/2/30
Revised	

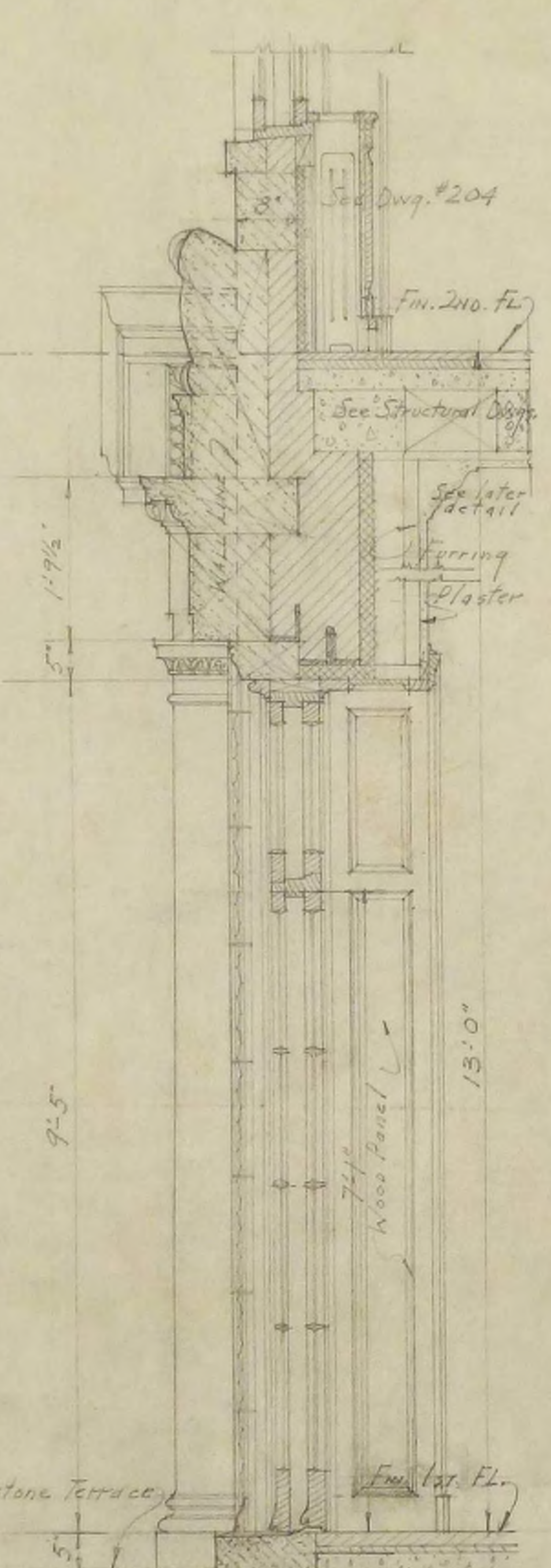
126 East 38th St. New York.  
 10-2-30. Stone Wall to Driveway

208

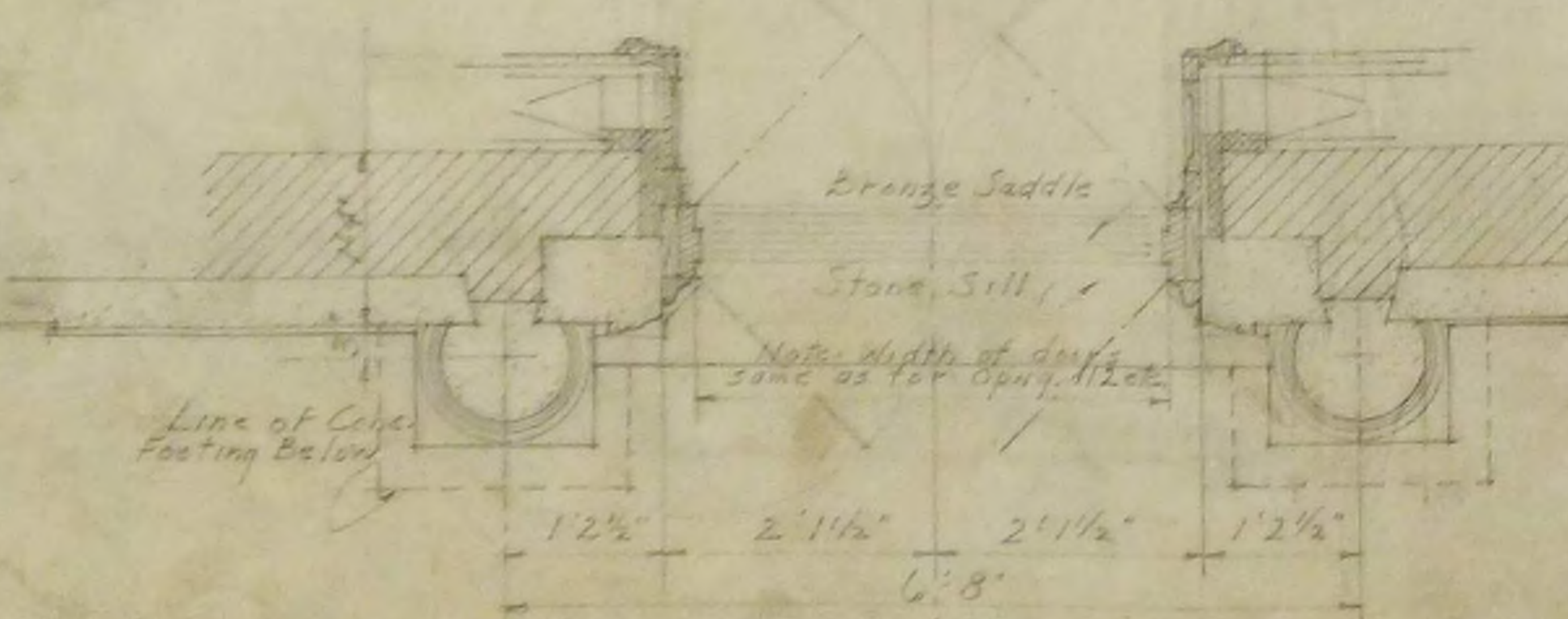
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ELEVATION  
DOORWAY No 113

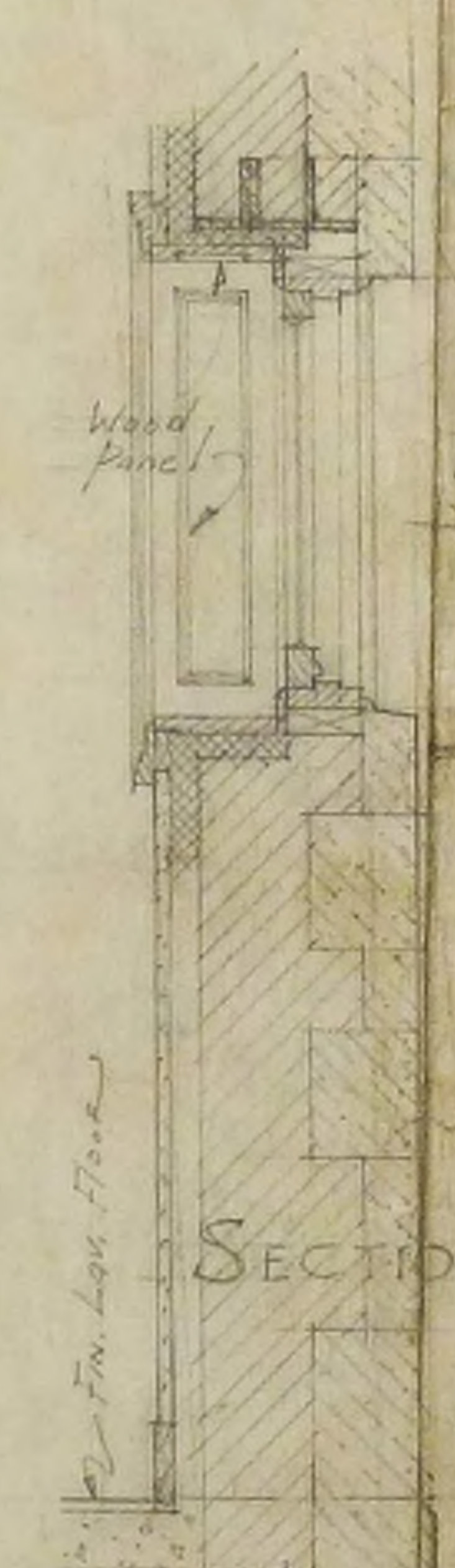


SECTION

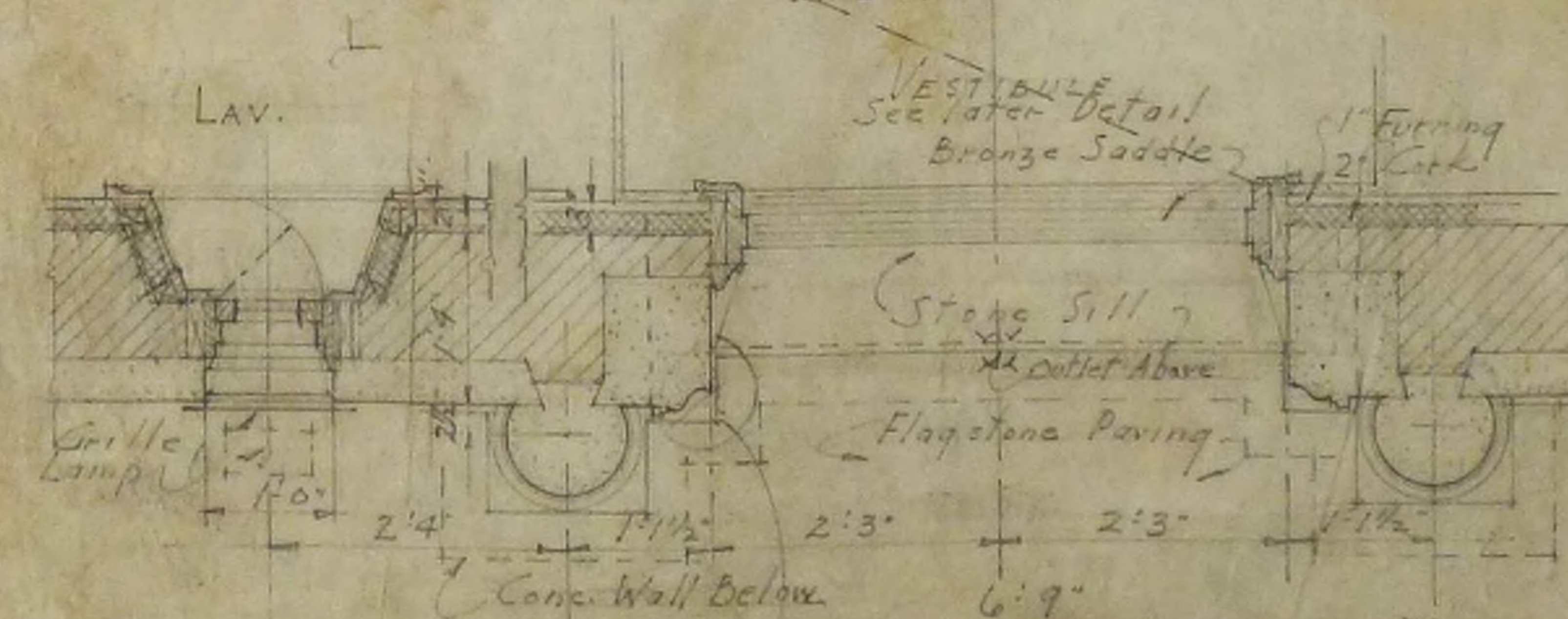


PLAN

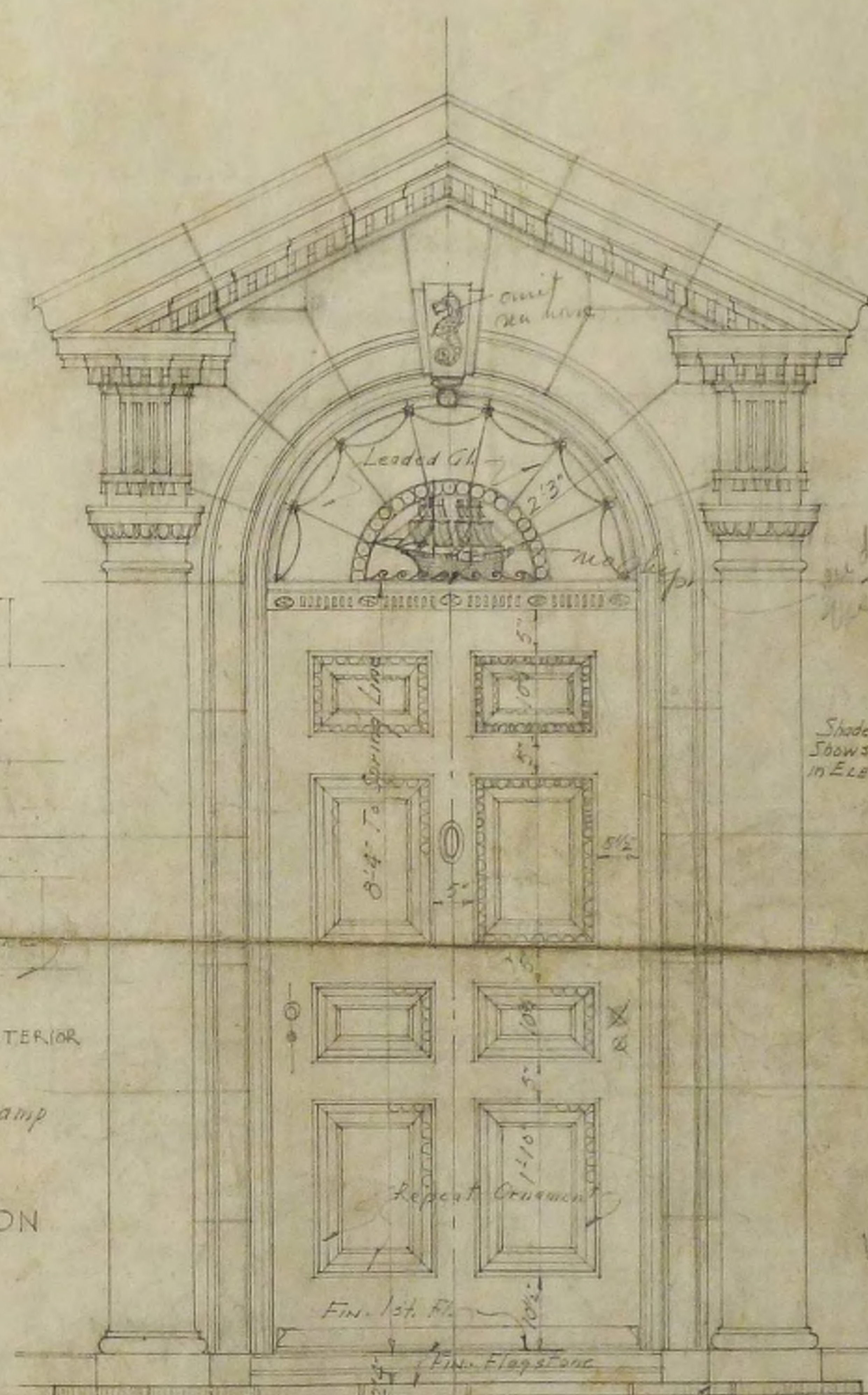
3/4 DETAILS OF  
STONE ENTRANCES  
OPENINGS Nos 101-113  
NOTE - SEE MODELS.  
HOUSE FOR F.P. WOOD - ESO  
TORONTO - ONT.



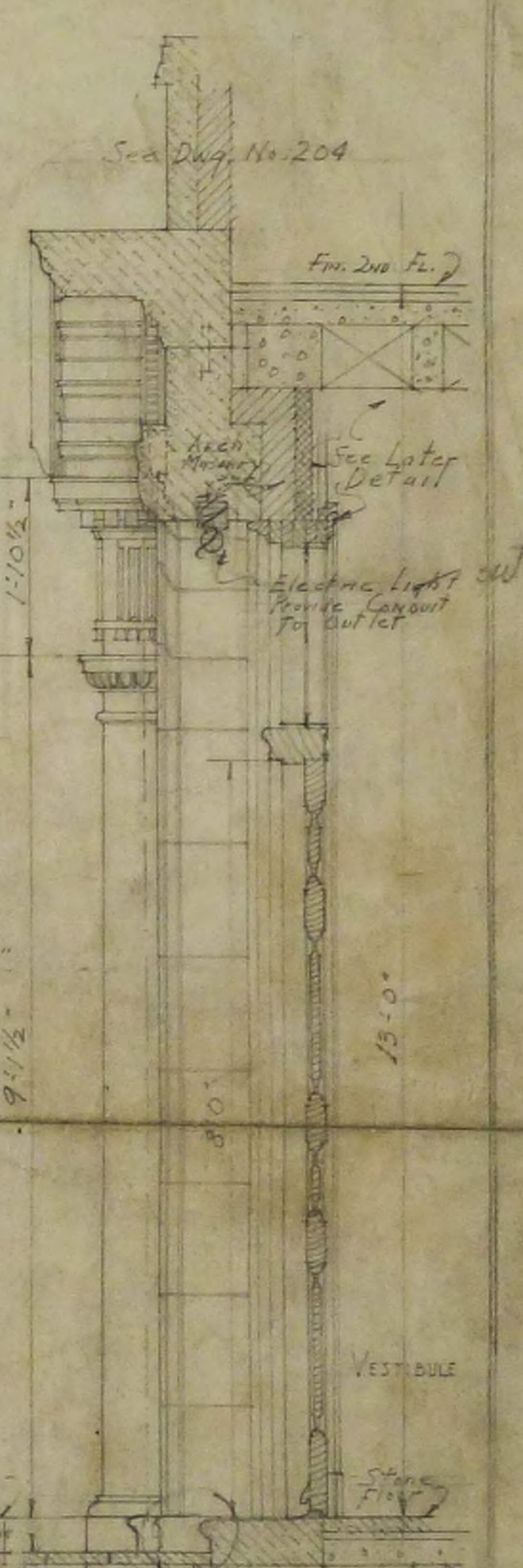
SECTION  
WINDOWS #102-137



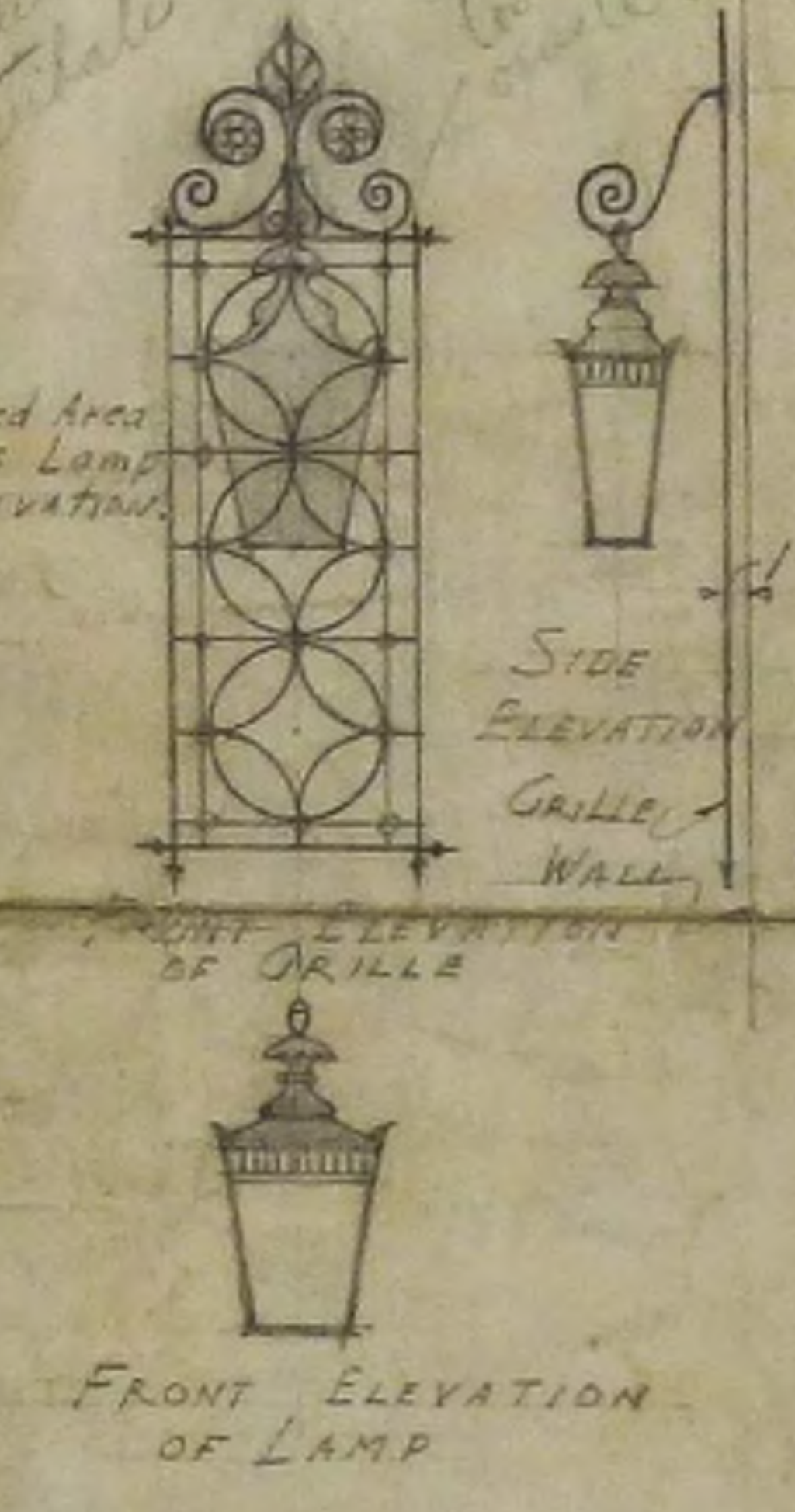
PLAN



ELEVATION  
DOORWAY No 101.



SECTION

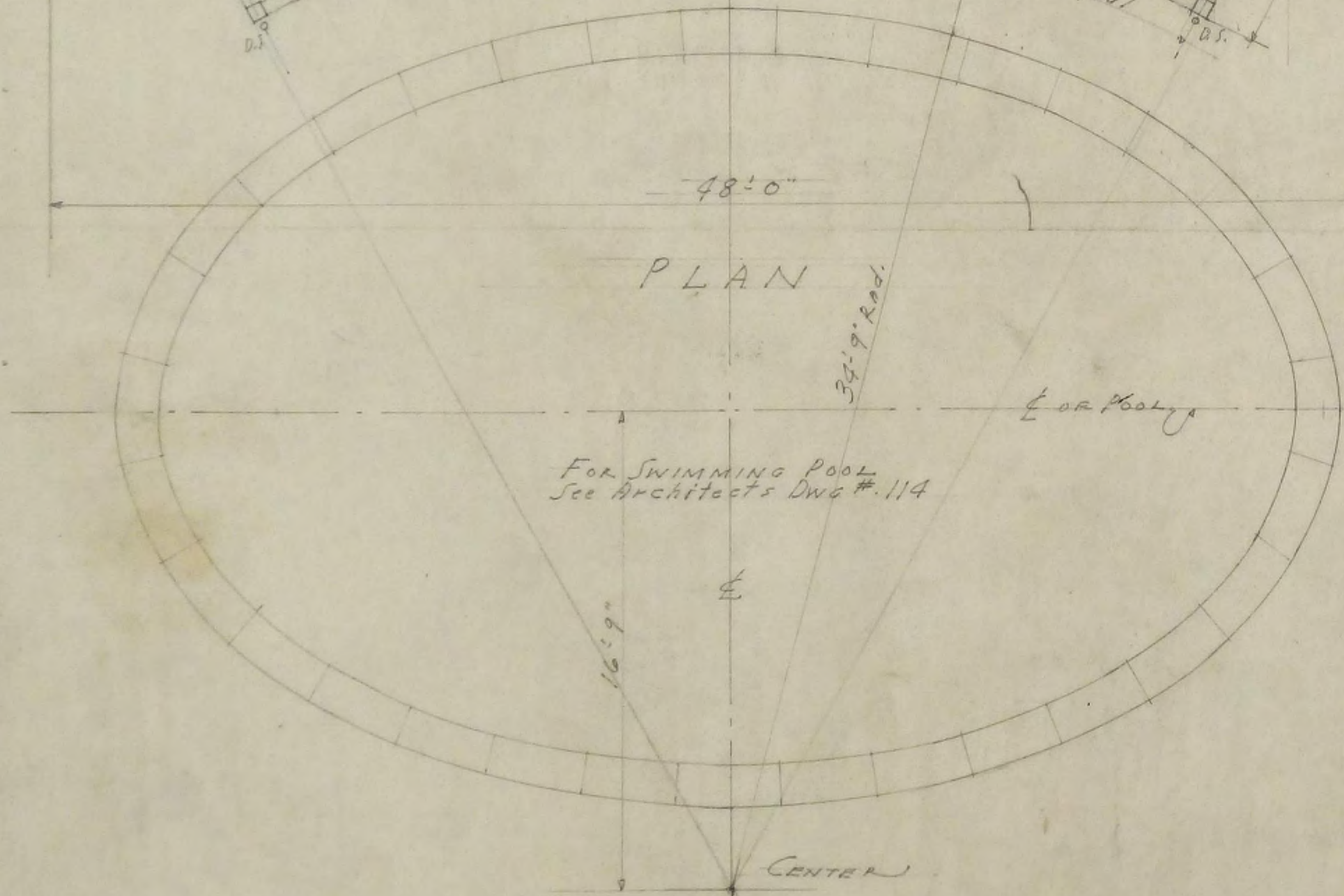
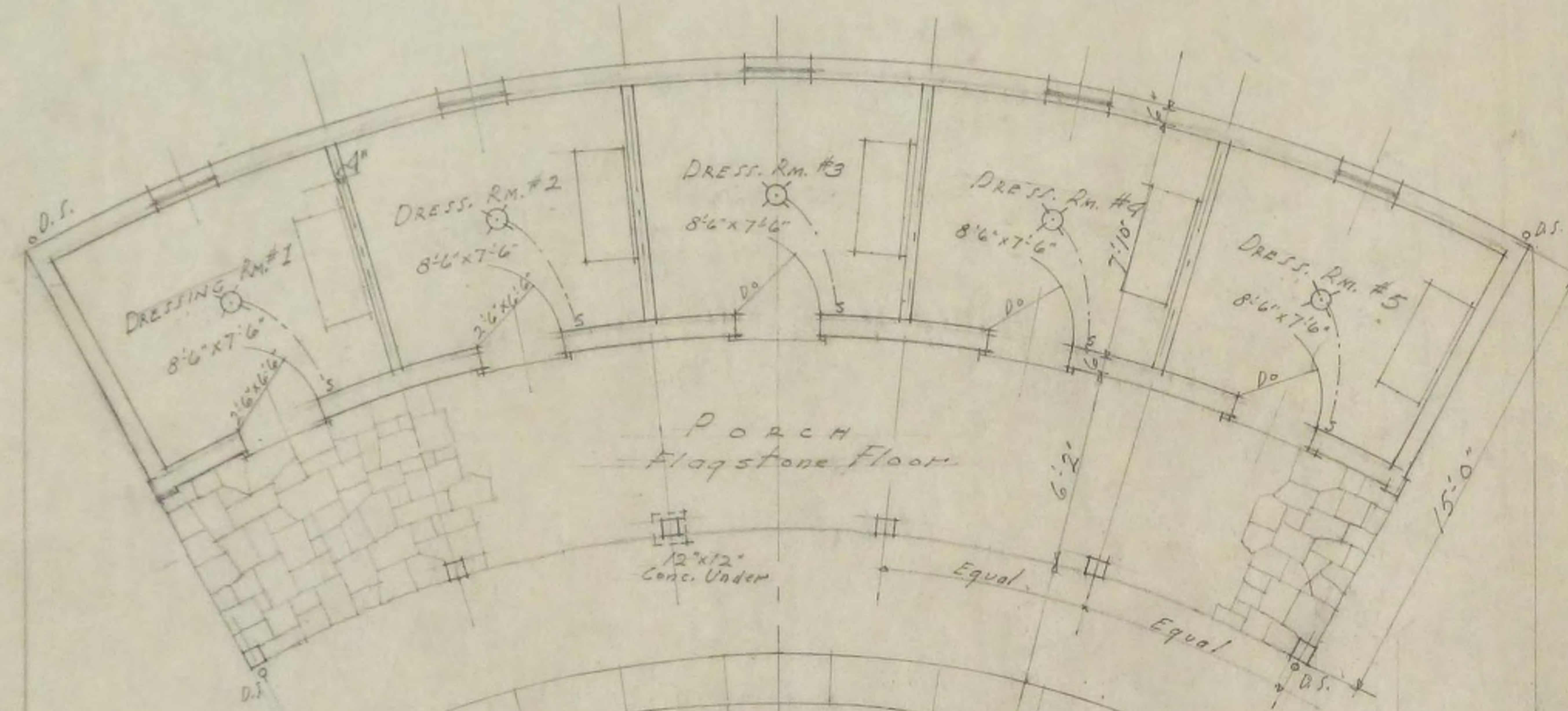


FRONT ELEVATION  
OF LAMP  
W. I. LAMP & GRILLE

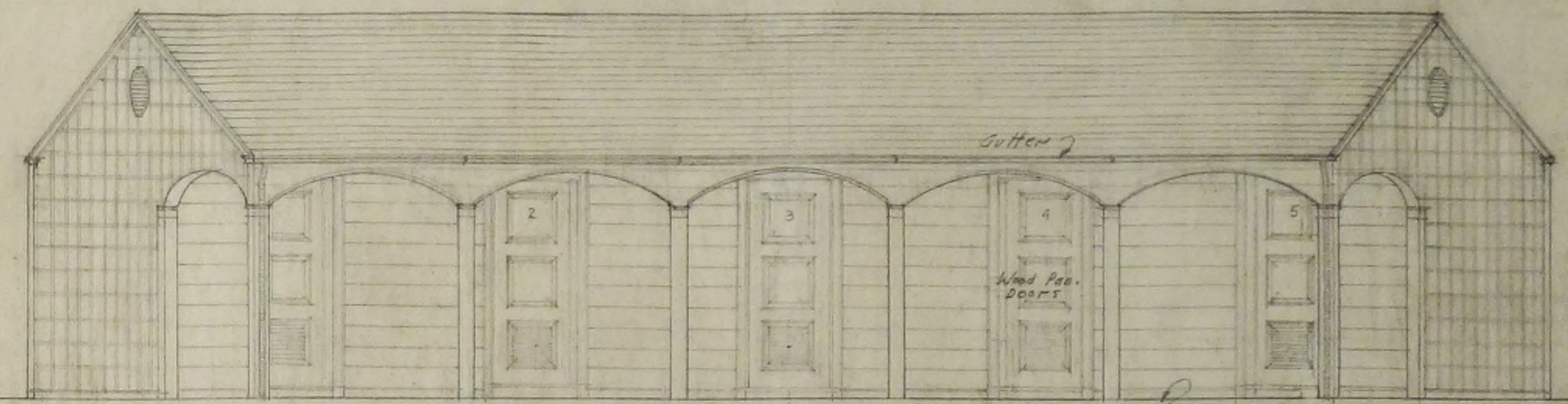


Delano & Aldrich Architects  
Drawn by [Signature] No. 207  
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Checked by [Signature]  
Date 7/15/30  
Revised [Signature]  
126 East 58th St. New York.

116



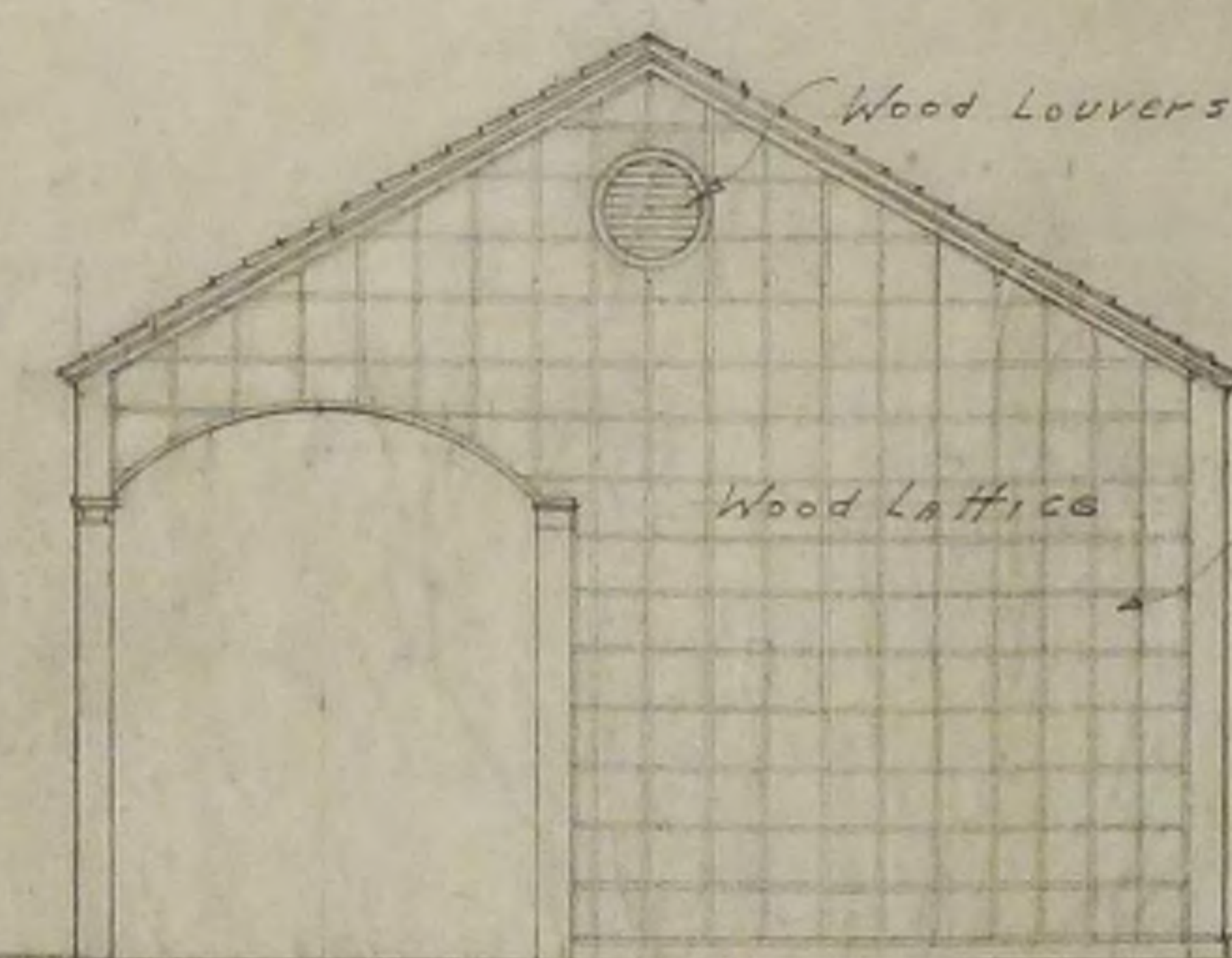
DRESSING ROOMS  
FOR  
FRANK P. WOOD, ESQ.  
TORONTO - ONTARIO



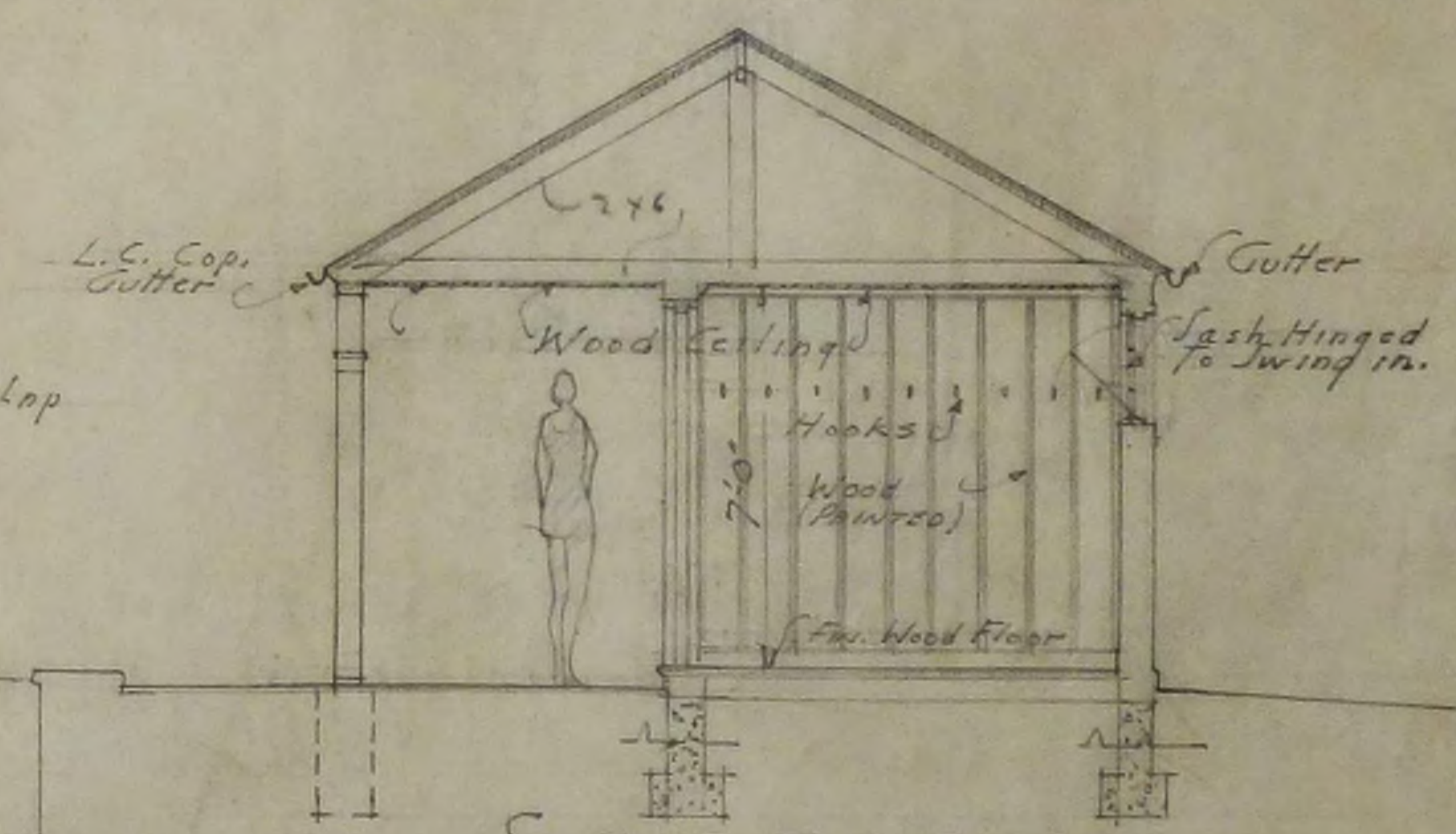
FRONT ELEVATION



REAR ELEVATION



END ELEVATION  
OPPOSITE END REVERSE



SECTION

Delano & Aldrich, Architects

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Date	7/22/31		
Revised			

126 East 58th St. New York.

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