

## **Intention to Designate under Part IV, Section 29 of the Ontario Heritage Act Alterations to a Heritage Property and Authority to Enter into a Heritage Easement Agreement - 2365 Bayview Avenue**

Date: January 25, 2021

To: Toronto Preservation Board  
North York Community Council

From: Senior Manager, Heritage Planning, Urban Design, City Planning

Wards: Don Valley West - Ward 15

### **SUMMARY**

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This report recommends that City Council state its intention to designate the listed heritage property at 2365 Bayview Avenue (the Frank P. Wood state) under Part IV, Section 29 of the Ontario Heritage Act, approve the alterations proposed for the heritage property in connection with a proposed development of the subject property and grant authority to enter into a Heritage Easement Agreement for the subject property.

The property at 2365 Bayview Avenue, containing the Frank P. Wood estate now known as the Crescent School, is part of a sequence of grand estates, constructed between 1920 and 1940, on the forested ravine above the western branch of the Don River, in the Bridle Path-Sunnybrook-York Mills neighbourhood. The 30-acre property was purchased in 1928 by Frank P. Wood, the financier, art collector and major benefactor of the Art Gallery of Toronto (now the Art Gallery of Ontario). Wood commissioned the New York firm of Delano & Aldrich Architects who designed a meticulously-detailed Georgian Revival house and service buildings, clad in limestone and slate, set within a picturesque complex comprising a forecourt with terraces and formal gardens perched above the ravine landscape. A painting studio designed as a log cabin was commissioned by Emma Wood, Frank P. Wood's wife. With Wood's death in 1955 the estate was bequeathed to the Art Gallery of Toronto and purchased in 1967 by the Crescent School. The school relocated to the Bayview Avenue property in 1970 and have added a number of educational buildings, maintaining most of the original complex and its setting.

The property was included on the City of Toronto's Heritage Register in 2006.

Following City staff's additional research and evaluation under Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation, it has been determined that the property at 2365 Bayview Avenue merits designation under Part IV Section 29 of the Ontario Heritage Act for its design, associative and contextual value.

The designation of the Frank P. Wood estate (now known as the Crescent School) at 2365 Bayview Avenue would identify all of the property's cultural heritage values and heritage attributes which shall be conserved. Designation enables City Council to review proposed alterations for the property, enforce heritage property standards and maintenance, and refuse demolition.

The proposed two-storey addition will connect to the north side-wall of the manor house's service wing. Its construction will result in the demolition of the remnant of the second garage and the infilling of the remaining portion of the service court. No alterations are proposed to the manor house.

## **RECOMMENDATIONS**

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The Senior Manager, Heritage Planning, Urban Design, City Planning recommends that:

1. City Council state its intention to designate the property at 2365 Bayview Avenue under Part IV, Section 29 of the Ontario Heritage Act, in accordance with the Statement of Significance: 2365 Bayview Avenue (Reasons for Designation) attached as Attachment No. 4 to the report, January 25, 2021, from the Senior Manager, Heritage Planning.
2. If there are no objections to the designation, City Council authorize the City Solicitor to introduce the bill in Council designating the property under Part IV, Section 29 of the Ontario Heritage Act.
3. If there are objections in accordance with the Ontario Heritage Act, City Council direct the City Clerk to refer the designations to the Conservation Review Board.
4. If the designations are referred to the Conservation Review Board, City Council authorize the City Solicitor and appropriate staff to attend any hearing held by the Conservation Review Board in support of Council's decision to designate the properties.
5. City Council approve the alterations to the heritage property at 2365 Bayview Avenue, in accordance with Section 33 of the Ontario Heritage Act, to allow for the construction of a two-storey addition to the Crescent School on the lands known municipally in 2021 as 2365 Bayview Avenue, with such alterations substantially in accordance with plans and drawings dated October 20, 2020, prepared by Perkins & Will and on file with the Senior Manager, Heritage Planning; and the Heritage Impact Assessment (HIA), prepared by Common Bond Collective, dated September 30, 2020 and on file with the Senior Manager, Heritage Planning, all subject to and in accordance

with a Conservation Plan satisfactory to the Senior Manager, Heritage Planning and subject to the following additional conditions:

a. That prior to final Site Plan approval for the proposal, for the property located at 2365 Bayview Avenue the owner shall:

1. Enter into a Heritage Easement Agreement with the City for the property at 2365 Bayview Avenue in accordance with the plans and drawings dated October 20, 2020, prepared by Perkins & Will and on file with the Senior Manager, Heritage Planning, the Heritage Impact Assessment prepared by Common Bond Collective, dated September 30, 2020, and in accordance with the Conservation Plan required in Recommendation 5.a.2, to the satisfaction of the Senior Manager, Heritage Planning including registration of such agreement to the satisfaction of the City Solicitor.
2. Provide a detailed Conservation Plan, prepared by a qualified heritage consultant that is consistent with the conservation strategy set out in the Heritage Impact Assessment for 2365 Bayview Avenue prepared by Common Bond Collective, dated September 30, 2020, to the satisfaction of the Senior Manager, Heritage Planning.
3. Provide final site plan drawings substantially in accordance with the approved Conservation Plan required in Recommendation 5.a.2 to the satisfaction of the Senior Manager, Heritage Planning.
4. Provide a Heritage Lighting Plan that describes how the exterior of the heritage property will be sensitively illuminated to enhance its heritage character to the satisfaction of the Senior Manager, Heritage Planning and thereafter shall implement such Plan to the satisfaction of the Senior Manager, Heritage Planning.
5. Provide a detailed landscape plan for the subject property, satisfactory to the Senior Manager, Heritage Planning.
6. Provide an Interpretation Plan for the subject property, to the satisfaction of the Senior Manager, Heritage Planning and thereafter shall implement such Plan to the satisfaction of the Senior Manager, Heritage Planning.

b. That prior to the issuance of any permit for all or any part of the property at 2365 Bayview Avenue, including a heritage permit or a building permit, but excluding permits for repairs and maintenance and usual and minor works for the existing heritage building as are acceptable to the Senior Manager, Heritage Planning, the owner shall:

1. Provide building permit drawings, including notes and specifications for the conservation and protective measures keyed to the approved Conservation Plan required in Recommendation 5.a.2, including a description of materials and finishes, to be prepared by the project architect and a qualified heritage consultant to the satisfaction of the Senior Manager, Heritage Planning.

2. Provide a Letter of Credit, including provision for upwards indexing, in a form and amount and from a bank satisfactory to the Senior Manager, Heritage Planning, to secure all work included in the approved Conservation Plan, Lighting Plan and Interpretation Plan.

3. Provide full documentation of the existing heritage property, including two (2) printed sets of archival quality 8" x 10" colour photographs with borders in a glossy or semi-gloss finish and one (1) digital set on a CD in tiff format and 600 dpi resolution keyed to a location map, elevations and measured drawings, and copies of all existing interior floor plans and original drawings as may be available, to the satisfaction of the Senior Manager, Heritage Planning.

c. That prior to the release of the Letter of Credit required in Recommendation 5.b.2, the owner shall:

1. Provide a letter of substantial completion prepared and signed by a qualified heritage consultant confirming that the required conservation work and the required interpretive work has been completed in accordance with the Conservation Plan and Interpretation Plan and that an appropriate standard of conservation has been maintained, all to the satisfaction of the Senior Manager, Heritage Planning.

2. Provide replacement Heritage Easement Agreement photographs to the satisfaction of the Senior Manager, Heritage Planning.

6. City Council authorize the entering into of a heritage easement agreement under Section 37 of the Ontario Heritage Act with the owner of 2365 Bayview Avenue in a form and content satisfactory to the City Solicitor and the Chief Planner and Executive Director, City Planning.

7. City Council authorize the City Solicitor to introduce the necessary bill in Council authorizing the entering into of a heritage easement agreement for the property at 2365 Bayview Avenue.

## **FINANCIAL IMPACT**

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

## **DECISION HISTORY**

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At its meeting of September 27, 2006, Toronto City Council adopted a Clause to confirm that properties listed on the heritage inventories of former municipalities were to be included on the City of Toronto Inventory, now known as the Heritage Register.

<https://www.toronto.ca/legdocs/2006/agendas/council/cc060925/plt6rpt/cl003.pdf>

The City of North York included the property at 2365 Bayview Avenue on their Inventory of Heritage Properties and then, in 1998, amended that listing to also include the log cabin on the property.

<https://www.toronto.ca/legdocs/1998/agendas/council/cc/cc981216/ny15rpt/cl019.htm>

## **BACKGROUND**

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### **Area Context**

The subject property at 2365 Bayview Avenue is located on the east side of Bayview Avenue, north of Lawrence Avenue East in the Bridle Path-Sunnybrook-York Mills neighbourhood. Originally the Frank P. Wood estate, and now owned by the Crescent School, the property is part of a sequence of grand estates, constructed between 1920 and 1940, on the forested ravine above the western branch of the Don River. Most of the properties are now part of institutional uses and the original buildings and landscape features have been wholly or partly adaptively re-used for their new functions.

The 30-acre property at 2365 Bayview Avenue was purchased in 1928 by Frank P. Wood, the financier, art collector and major benefactor of the Art Gallery of Toronto (now the AGO) as the location for his new home. Wood commissioned the New York firm of Delano & Aldrich Architects who designed the buildings and setting in 1930. A log cabin, designed by Gordon Gibson was also added to the property.

With Wood's death in 1955 the estate was bequeathed to the Art Gallery of Toronto and purchased in 1967 by the Crescent School. The school relocated to the Bayview Avenue property in 1970 and have added a number of educational buildings, maintaining most of the original complex and its setting. The property was listed on the City of Toronto's Heritage Register in 2006.

### **Adjacent Heritage Property**

#### **2395 Bayview Avenue**

The Bob Rumball Canadian Centre of Excellence for the Deaf is located at 2395 Bayview Avenue, immediately north of the development site. The property contains a Tudor Revival manor, formerly known as Stonedene, constructed in 1929 for Harry

Lynne Plummer (Attachment 5, Heritage Impact Assessment, p. 3). This property is listed on the City's Heritage Register.

## **Development Proposal**

The application proposes the construction of a two-storey addition to the existing school to be located to the north of the historic service-garage of the manor house, between the existing dining hall and the playing field (Attachment 5, Heritage Impact Assessment, p. 18). The addition is to accommodate a new dining hall and front entrance. The existing remnant of the second garage is to be demolished and the addition will connect to the north façade of the historic service-garage building of the manor house, infilling the service court. No alterations are proposed to the manor house. This proposal is phase one of the Crescent School's five year master planning project.

## **Heritage Planning Policy Framework**

### **The Planning Act**

The Planning Act guides development in the Province of Ontario. It states that municipalities must have regard for matters of provincial interest. Section 2(d) specifically refers to "the conservation of features of significant architectural, cultural, historical, archaeological or scientific interest" and 2(r) "to a built form that is well designed and provides for a sense of place."

### **The Provincial Policy Statement (2020)**

The Provincial Policy Statement (2020) (the "PPS") provides policy direction province-wide on land use planning and development to promote strong communities, a strong economy, and a clean and healthy environment. It includes policies on key issues that affect communities, such as:

- the efficient use and management of land and infrastructure
- ensuring the sufficient provision of housing to meet changing needs including affordable housing
- ensuring opportunities for job creation
- ensuring the appropriate transportation, water, sewer and other infrastructure is available to accommodate current and future needs; and
- protecting people, property and community resources by directing development away from natural or human-made hazards
- conservation of cultural heritage and archaeology

The provincial policy-led planning system recognizes and addresses the complex inter-relationships among environmental, economic and social factors in land use planning. The PPS supports a comprehensive, integrated and long-term approach to planning, and recognizes linkages among policy areas.

The PPS is issued under Section 3 of the [Planning Act](#) and all decisions of Council in respect of the exercise of any authority that affects a planning matter shall be consistent with the PPS. Comments, submissions or advice affecting a planning matter that are provided by Council shall also be consistent with the PPS.

The PPS recognizes and acknowledges the Official Plan as an important document for implementing the policies within the PPS. Policy 4.6 of the PPS states that, "The official plan is the most important vehicle for implementation of this Provincial Policy Statement. Comprehensive, integrated and long-term planning is best achieved through official plans."

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

Policy 2.6.3 states that "Planning authorities shall not permit development and site alteration on adjacent lands to protected heritage property except where the proposed development and site alteration has been evaluated and it has been demonstrated that the heritage attributes of the protected heritage property will be conserved."

## **Provincial Plans**

Provincial Plans are intended to be read in their entirety and relevant policies are to be applied to each situation. The policies of the Plans represent minimum standards. Council may go beyond these minimum standards to address matters of local importance, unless doing so would conflict with any policies of the Plans.

All decisions of Council in respect of the exercise of any authority that affects a planning matter shall be consistent with the PPS and shall conform with Provincial Plans. All comments, submissions or advice affecting a planning matter that are provided by Council shall also be consistent with the PPS and conform with Provincial Plans.

## **A Place to Grow: Growth Plan for the Greater Golden Horseshoe (2020)**

A Place to Grow: Growth Plan for the Greater Golden Horseshoe (2020) (the "Growth Plan (2020)") came into effect on May 16, 2019 and was amended through an Order in Council that came into effect on August 28, 2020. This plan replaces the previous Growth Plan for the Greater Golden Horseshoe, 2017. The Growth Plan (2020) continues to provide a strategic framework for managing growth and environmental protection in the Greater Golden Horseshoe region, of which the City forms an integral part.

The Growth Plan (2020) builds upon the policy foundation provided by the PPS and provides more specific land use planning policies to address issues facing the GGH region. The policies of the Growth Plan (2020) take precedence over the policies of the

PPS to the extent of any conflict, except where the relevant legislation provides otherwise.

In accordance with Section 3 of the Planning Act all decisions of Council in respect of the exercise of any authority that affects a planning matter shall conform with the Growth Plan. Comments, submissions or advice affecting a planning matter that are provided by Council shall also conform with the Growth Plan.

Policy 4.2.7.1 of the Growth Plan states that "Cultural Heritage Resources will be conserved in order to foster a sense of place and benefit communities, particularly in strategic growth areas."

### **Toronto Official Plan**

This application has been reviewed against the policies of the City of Toronto Official Plan. The Plan provides the policy framework for heritage conservation in the City. The following Official Plan policies apply to the proposed alterations:

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

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

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

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

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

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

The City of Toronto Official Plan can be found here: <https://www.toronto.ca/city-government/planning-development/official-plan-guidelines/official-plan/>

## Standards and Guidelines

The Standards and Guidelines for the Conservation of Historic Places in Canada (the "Standards and Guidelines") is the official document guiding planning, stewardship and the conservation approach for all listed and designated heritage resources within the City of Toronto. The General Standards (1-9) the Standards for Rehabilitation (10-12), and the Standards for Restoration (13-14) apply to this project.

The Standards and Guidelines can be accessed here:

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

## HERITAGE PROPERTIES

Following research and evaluation according to Regulation 9/06, it has been determined that the property at 2365 Bayview Avenue (the Frank P. Wood estate, now known as the Crescent School ) has cultural heritage value, for design-physical, historic-associative and contextual values.

The Statement of Significance comprises the Reasons for Designation for the property at 2365 Bayview Avenue, (Attachment 4).



The Frank P. Wood estate, now known as the Crescent School, forecourt, main house and service-garage building (left) (Heritage Planning, 2021)

The property at 2365 Bayview Avenue, the Frank P. Wood estate, is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under all three categories of design, associative and contextual value

## **Description**

The property at 2365 Bayview Avenue, originally known as the Frank P. Wood estate and now as the Crescent School, one in a sequence of grand estates, constructed between 1909 and 1940, on the forested ravine above the western branch of the Don River, in the Bridle Path-Sunnybrook neighbourhood. The 30-acre property was purchased in 1928 by Frank P. Wood, the financier, art collector and major benefactor of the Art Gallery of Toronto (now the Art Gallery of Ontario). Wood commissioned the New York firm of Delano & Aldrich Architects who designed a meticulously-detailed Georgian Revival house set within a picturesque complex with a forecourt, service-garage building and second garage, clad in limestone and slate, with terraces, formal gardens, and a log cabin, perched on a ridge above the ravine landscape of the west branch of the Don River. On Wood's death in 1955 the estate was bequeathed to the Art Gallery of Toronto. It was purchased in 1967 by the Crescent School who have altered the interior of the original buildings, extending the second garage building and have added a number of large educational buildings, maintaining most of the original complex, setting and landscape features. The cluster of four columns set in the garden were relocated in 1970 from the previous location of the Crescent School, the Dentonia Park estate and the surrounding garden was refurbished in 2013 to mark the school's centennial.

The property was originally listed on the North York Inventory of Heritage Properties in 1998 and following municipal amalgamation included on the City of Toronto's Heritage Register in 2006.

## **Statement of Cultural Heritage Value**

Constructed in 1930, the Frank P. Wood estate, at 2365 Bayview Avenue, has design value as a very fine representative of one of the Bayview estates constructed in the early 20th century and featuring a cluster of architect-designed buildings including a large main house and service-garage buildings whose architecture extended in designed, landscape features, such as the curvilinear drive leading to the forecourt, the terrace, lawns with formal plantings and log and stone cabin, all laid out in response to the ridge and treed, ravine landscape of the west branch of the Don River.

The main house, is an excellent representative of the Georgian Revival style, constructed in the early 20th-century, and has been deemed to be "one of the finest Georgian Revival houses in Canada."<sup>1</sup> Characteristic elements of the style are present in the rectangular, two-and-a-half-storey volume with its gable roof, and symmetrical disposition of elements including the central entrances on its primary west and east

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<sup>1</sup> Dendy et al., p. 233.

elevations, flanked by double-hung sash windows or French doors, limestone cladding with quoin details, paired chimneys, and in a nod to the Georgian architecture of New England, a cupola, reinforcing the symmetry, of the slate roof. The octagonal second-storey window introduces an Art Deco element typical of the period in which the house is built, but which is sympathetic to the Georgian style in its symmetrical form which highlights the axial position of the main entrance and repeats the octagonal plan of the cupola above. The random-coursing of limestone cladding is another element which indicates the early 20th century period of the house.

A high degree of craftsmanship is displayed in the detailing of the house including the limestone cladding with its quoins and precisely laid random coursing, main entrances, doors and door cases. The interiors of the house also display a high degree of craftsmanship in their door and window cases, fireplace surrounds, and in the wall panelling with dado, panels with picture lights and decorative cornices.

A high degree of artistic merit is displayed in the two service-garage buildings as their design responds to the main house in their use of the same materials, limestone and slate and differentiates them as subsidiary to the main house through their lower scale, hipped, instead of gabled roof form and on the south face of the service-garage building facing the forecourt, in its modest and more rural character and minimal architectural elements evident in the design of the windows and single roof dormer. Its large arched opening is indicative of its original function as a vehicular passage to the garages facing the service forecourt.

The log cabin, commissioned by Emma Wood, the wife of Frank, as a day-time retreat and painting studio, has value as a representative of a log cabin type, with its single storey, gable-roofed form with a verandah, three walls of log cladding combined with a fourth wall of stone including the stone chimney.

The property has historical and associative value as it was the home of Frank Porter Wood (1882-1955) a successful Toronto financier and philanthropist. An early and avid collector of European paintings, Wood was a major benefactor of the Art Gallery of Toronto (now known as the Art Gallery of Ontario) donating important works during his lifetime and on his death, works of global importance, the proceeds from the sale of his estate to fund the acquisition of art for the gallery. The gallery acknowledged his generous patronage with the creation of the Frank P. Wood Gallery.

The property also has historic and associative value as it is one of the several large estates constructed along or adjacent to Bayview Avenue in the Bridle Path-Sunnybrook neighbourhood in the early 20th century. These estates, with their grand houses and out-buildings designed by leading architects which were responsive to the ravine landscapes of the west Don River represent a particular development in the newly incorporated Township of North York as it was undergoing transformation from its 19th century origins as vast tracts of farmland.

The property has historical and associative value with the Crescent School, which has owned the property since 1970. During the past 50 years the school has demonstrated their stewardship of the property's heritage through their adaptive re-use of the original

residential estate buildings, including the main house, the garage-service building, the garage, the log cabin and the landscape features including the curvilinear drive, forecourt, service court and lawn. New educational buildings added to the property have been sympathetic to the original estate buildings in siting, form and materials.

The Frank P. Wood estate was designed by the New York firm of Delano & Aldrich Architects. The partnership of William Adams Delano (1874-1960) and Chester Holmes Aldrich (1871-1940) lasted from 1903-1940. Their work reflected their training at the Paris Ecole des Beaux Arts and internship at the influential New York firm of Carrere & Hastings. They were particularly renowned for their country house designs for the U. S. east coast elite including the Vanderbilt, Astor, Rockefeller and Whitney families and for their Georgian Revival style, both of which are reflected at the Wood estate, their only known Toronto-based commission.

Located on the east side of Bayview Avenue north of Lawrence Avenue in the Bridle Path-Sunnybrook neighbourhood, the property has contextual value as it defines and maintains the landscaped and treed, ravine setting of the west branch of the Don River and the original Frank P Wood estate, one of the original country estates which have been characteristic of this part of North York since its incorporation. As with many of the surrounding former private estates, the Wood estate is characteristic as it has been adaptively re-used for institutional purposes, in this case for the Crescent School, resulting in the addition of new buildings and modification to the original landscaped setting. Constructed in 1930, the Frank P. Wood estate is physically and historically linked to its surroundings representing that "brief period of about thirty years, from 1925-1955, the Bayview area was a delightful pastoral suburb on the edge of a burgeoning city."

## **Heritage Attributes**

### **Design and Physical Value**

The following heritage attributes contribute to the value of the Frank P. Wood estate at 2365 Bayview Avenue as a representative of an early 20th-century country house estate type typical of the Bayview Avenue estates:

- The setback, placement and orientation of the main house, its service-garage building, secondary garage building, forecourt and service court which are placed in alignment with the ridge, on its crest and with views to the surrounding ravine valleys
- The view of the house from Bayview Avenue
- The approach to the house from Bayview Avenue via a long curvilinear driveway which terminates at the entry forecourt, surrounded by low walls on the south and west, the main house on the east and service-garage building on the north
- The secondary driveway which deviates from the main drive to proceed to the service court which is flanked to the south by the service-garage building and to the north by the secondary garage building
- The terrace surrounding the house on the north, east and south elevations, now modified and extended but still maintaining the change in level and steps down to the east and the formal lawn, and the open area to the north

- The arc of four columns supporting an entablature at the end of the lawn, formerly at Dentonia estate and relocated by the Crescent School
- The scale form and massing of the two-and-a-half storey, rectangular, main house with its gable roof, pair of chimneys and cupola and the two-storey-hipped roof, service-garage building and one-and-a-half storey hipped roof garage building
- The south elevation of the house with its addition of a five-sided sunroom with its slender metal columns, glazed panels, decorative cornice and copper roof
- The French doors on the north, east and south elevations of the house which are a modification of the typical Georgian sash window as the estate and design of the house responds to the topography and access to terraces
- The scale form and massing of two-storey-hipped roof, service-garage building and one-and-a-half storey hipped roof garage building, both with roof dormers
- The south elevation of the service-garage building with its large arched opening, designed as a passage to the service court, the flanking double-hung sash windows with the circular windows above at the second floor level and the semi-circular dormer in the roof
- The scale form and massing of the single-storey, gable roof, log and stone cabin built on the slope to the north-east of the house, with its stone base, extending into the adjacent terrace, stone wall with chimney
- The elevations of the cabin which feature a base of stone, a fireplace wall of stone, extending beyond the volume of the cabin with corbelled stones at the eaves line, the openings in the west, north and east elevations with their views of the ravine landscape
- The single volume interior of the cabin with its stone wall with fireplace, log walls and exposed rafters and cross beams

The following heritage attributes contribute to the design and physical value of the property at 2365 Bayview Avenue as a well-designed representative of the early-20th century Georgian Revival style with elements of American colonial style and contemporary Art Deco style and modern influence:

- The rectangular form with a gable roof and cupola featuring symmetrical chimneys, symmetrical dormers, and a five-sided porch/sun room on the south elevation, and central entrances on the principal east and west elevations leading to the internal central hall plan
- The composition and design of the principal, west (entry) and east (garden) elevations with their central entries flanked by three double hung sash windows or French doors on either side with shutters, an octagonal (west) or sash window above the entrance, flanked by three windows aligned with the windows below and the dormers, in the roof, three on the west and four on the east elevations, aligned symmetrically with the openings below
- The principal entries on the west and east elevations with their classical door surrounds featuring columns supporting entablatures with pediments above (triangular pediment on the west and broken-arched pediment on the east)
- The composition and design of the south elevation with four openings arranged symmetrically at each level with a central arched opening in the attic storey
- The six-over-six sash windows and their shutters

- The octagonal window on the west elevation centred over the door as it represents the contemporary influence of the Art Deco style and is also sympathetic to the symmetry and hierarchy of the Georgian Revival facade
- The cupola which with its weather vane is a characteristic feature of the New England Colonial and Neo-Colonial architecture reflecting the English Georgian roots
- The formality of the landscaped setting, the terraces, the lawn and the various classical elements which reflect the Georgian Revival influence
- The west and north elevations of the service-garage building with its stone cladding, quoins, walls that extend into low level walls enclosing the court, double-hung sash windows with shutters and, at grade, the former openings to the two garages and the access from the forecourt

The following heritage attributes contribute to the contextual value of the property at 2365 Bayview Avenue as it supports the early-20th century character of this section of Bayview Avenue to the north and south of Lawrence Avenue as characterized by grand country estates with the well-treed and landscaped setting of the ravines of the west branch of the Don River.

- The view of the house from Bayview Avenue
- The set-back from Bayview Avenue with the curvilinear drive to the complex
- The landscaped, treed setting with its ravine topography
- The original complex of buildings associated with the Frank P. Woods estate maintained within later additions undertaken by the Crescent School expressing the adaptive re-use of the complex and the changed use from residential to institutional

## SUMMARY HISTORY AND EVALUATION

The Location Map, Maps and Photographs and a complete Research and Evaluation report are contained in Attachments 1, 2 and Attachment 3.

### Description

<b>Frank P. Wood Estate, 2365 Bayview Avenue</b>	
ADDRESS	2365 Bayview Avenue, Toronto M2L 1A2
WARD	Don Valley West
LEGAL DESCRIPTION	YORK CON 2 EY PT LOT 6 AND RP 64R14220 PARTS 1 TO 4
NEIGHBOURHOOD/COMMUNITY	Bridle Path-Sunnybrook-York Mills
HISTORICAL NAME	n/a
CONSTRUCTION DATE	1931
ORIGINAL OWNER	Frank P. Wood
ORIGINAL USE	Residential
CURRENT USE*	Educational
ARCHITECT/BUILDER/DESIGNER	Delano & Aldrich Architects
DESIGN/CONSTRUCTION/MATERIALS	Limestone cladding with slate
ARCHITECTURAL STYLE	Georgian Revival

ADDITIONS/ALTERATIONS	See below
CRITERIA	Design, associative and contextual
HERITAGE STATUS	Listed in 2006
RECORDER	Heritage Planning: Marybeth McTeague
REPORT DATE	January 2021

## Historical Timeline

Key Date	Historical Event
1793	With the establishment of the Town of York the surrounding region was subdivided into townships with York Township surrounding the Town of York. The township was surveyed with concession roads subdivided into 200 acre lots
1803	The 200-acre Lot 6 in the Second Concession East of Yonge is granted to John McIntosh
1828	With the death of John the property is divided in half and 100 acres each are transferred to William and David McIntosh
1835	The McIntosh's sell the 200 acres to Thomas Elliot
1842	John Watson begins acquiring the west 100 acres of Lot 6
1894	Following the death of John Watson, Charles H Watson purchases the west 100 acres of Lot 6
1922	The Township of North York is incorporated and acquires a small portion of Watson's land
1924	Watson sells his property to the Bayview Golf & Country Club Ltd.
1928	On 25 September Bayview Golf & Country Club sells the property to Bayview Heights Ltd.
1928	On 1 October, Frank P. Wood purchases 30.65 acres of the west half of Lot 6
1929-1930	Woods commissions the New York architects Delano & Aldrich to design his new home and construction begins in 1930
1934	Delano & Aldrich design a wrought iron and copper verandah for the south end of the house
1931-1942	Within this period Emma Wood, Frank's wife commissions the architect Gordon Gibson to design a small log and stone cabin as a daytime retreat and art studio
1955	The executors of Frank P. Woods estate bequeaths the property to the Art Gallery of Toronto (now known as the Art Gallery of Ontario)
1967	The Crescent School purchases the property
1969	The school makes the first additions to the property - Building Permit 11573
1970	The Crescent School moves from Dentonia Park estate to the new location on Bayview Avenue
1982-1990s	The new gym, library, squash courts, art and music rooms have been added to the complex. The former garage and staff accommodation is extended as the school dining room

1998	The City of North York amends an earlier listing of the property to include the log cabin
2006	Toronto City Council adopts a clause to include all of the listed properties on the heritage inventories of former municipalities now amalgamated with the City of Toronto
2010-2011	The Lau Family Wing is added to the school
2013	The new library wing is added To celebrate the school's centenary, the landscaping around the cluster of four columns in the garden is refurbished

### Evaluation Checklist: Applying the Ontario Regulation 9/06 Criteria

The following evaluation applies Ontario Regulation 9/06 made under the Ontario Heritage Act: Criteria for Determining Cultural Heritage Value or Interest. While the criteria are prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act, the City of Toronto uses it when assessing properties for inclusion on the City of Toronto Heritage Register.

The evaluation table is marked "N/A" if the criterion is "not applicable" to the property or ✓ if it is applicable, with explanatory text below. A complete research and evaluation report is contained in Attachment 3.

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

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

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

## COMMENTS

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Heritage Planning staff has reviewed the Heritage Impact Assessment submitted in support of the proposal prepared by Common Bond Collective, for conformity with the Planning Act, the Provincial Policy Statement, the Growth Plan and the City's Official Plan heritage policies and the Standards and Guidelines for Conservation of Historic Places in Canada.

### **Proposed Addition**

The proposed two-storey addition is designed to be compatible with, distinguishable from and subordinate to the historic manor house and service-garage building, consistent with the Parks Canada Standards and Guidelines for the Conservation of Historic Places. The Heritage Impact Assessment (Attachment 5) submitted with the application finds that the proposal conserves the cultural heritage value of the property and that the heritage impacts of the proposal are appropriately mitigated.

The addition consists of a dining hall and front entrance that will be located in front of the existing school to the north of the historic manor house and service-garage building. The addition will infill the remainder of the original service court and connect to the north side wall of the service-garage building. The north side wall of the service-garage building will be conserved with alterations on the interior of the new addition (Attachment 5, Heritage Impact Assessment, Drawing A45-04), ensuring that the original design is legible and helping to conserve the three-dimensional integrity of the service-garage building. The portion of the addition that connects to the service-garage building is the new front entrance to the school. The entrance portion of the addition is one-storey, so it is lower than the service-garage building and connects below the eave. The entrance projects beyond the service-garage building's front wall and it has a canopy for weather protection that extends further west. To the north of the entrance, the addition increases in height for the new dining hall. The entrance provides an appropriate transition between the service-garage building and the new dining hall.

The material palette of the addition is clearly contemporary, high-quality and complimentary to the manor house and service-garage building. The front entrance will be fully glazed and the front wall of the dining hall will also be fully glazed with the glazing wrapping around the corner to a portion of the south side wall. The remainder of the south side wall of the dining hall will be clad in contemporary stone veneer that relates to the limestone cladding of the manor house and service-garage building. The stone veneer will also be used to clad an architectural feature wall immediately north of the entrance canopy.

### **Demolition of Secondary Garage Building Remnant and Infilling of Service Court**

The proposal involves the demolition of a remnant of the secondary historic service garage. The original secondary garage was substantially demolished for the construction of the existing dining hall (Attachment 5, Heritage Impact Assessment, p.

18). The secondary garage is no longer legible as a standalone building with four walls and has lost its integrity through significant alterations. The slate roof with dormers remain and were incorporated into an addition constructed in 1988. The 1988 addition also partially infilled the service court located between the secondary garage and service-garage building. The proposed addition will completely infill the original service court.

To mitigate the demolition of the secondary garage remnant and the infilling of the service court, the applicant proposes to collect archival records that document the design and construction of the original estate and to provide a photographic record of the estate's existing condition. The service court has two historic landscape walls that will be demolished and the materials will be salvaged (Attachment 5, Heritage Impact Assessment, p. 27). The salvaged material from the landscape walls will be incorporated into the new walls and used for any masonry restoration that is needed for the service-garage building.

### **Adjacency**

The proposal conserves the cultural heritage value of the adjacent heritage property at 2395 Bayview Avenue, the Bob Rumball Canadian Centre of Excellence for the Deaf. Given to the large size of both properties (the subject property comprising 30 acres) the proposed addition will have no impact on the adjacent heritage property.

### **Heritage Easement Agreement and Additional Plans**

#### **Conservation Plan**

Should Council approve the proposed conservation strategy, the owner should be required to submit a Conservation Plan for the work described in the Heritage Impact Assessment prepared by a qualified heritage professional to the satisfaction of the Senior Manager, Heritage Planning.

#### **Interpretation and Lighting Plans**

Should Council approve the proposed conservation strategy, prior to final site plan approval for the proposed development, the applicant should be required to submit a heritage lighting plan and a heritage interpretation plan to the satisfaction of the Senior Manager, Heritage Planning. The lighting plan should provide details of how the heritage estate will be lit so that its unique heritage character is highlighted. The interpretation plan should serve to communicate the cultural heritage values of the property to users and visitors of the property.

#### **Landscape Plan**

Staff is recommending that the applicant be required to provide a final Landscape Plan that enhances the heritage character of the property to the satisfaction of the Senior Manager, Heritage Planning as a condition of Site Plan approval.

## **Designation and Heritage Easement Agreement**

Staff is recommending that the property be designated under Part IV, Section 39 of the Ontario. Staff is also recommending that the owner enter into a Heritage Easement Agreement to secure the long-term protection of the heritage property at 2365 Bayview Avenue.

## **CONCLUSION**

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Staff have completed the attached Heritage Property Research and Evaluation Report (Attachment 3) and determined that the property at 2365 Bayview Avenue is consistent with Ontario Regulation 9/06 and meets the criteria for designation under all three categories of design, associative and contextual values.

The Statement of Significance (Attachment 4) for 2365 Bayview Avenue comprises the Reasons for Designation, which is the Public Notice of Intention to Designate, and will be advertised on the City of Toronto's website in accordance with the City of Toronto Act provisions and served on the Ontario Heritage Trust to the provisions of the Ontario Heritage Act.

Staff are supportive of the proposal to alter the property at 2365 Bayview Avenue, the Frank P. Wood estate (now known as the Crescent School), to allow for the development of a two-storey addition for a new dining hall and front entrance. Staff support the proposed alterations and the demolition of the secondary garage remnant in the context of the conservation and mitigation strategies proposed for the site and are of the opinion that the proposal has been designed to conserve the cultural heritage values, attributes and character of the heritage property.

Staff is satisfied the proposal meets the intent of the Planning Act, the Provincial Policy Statement, the Growth Plan (2020) and the City of Toronto's Official Plan heritage policies in conjunction with the Standards and Guidelines for the Conservation of Historic Places in Canada.

## **CONTACT**

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Urban Design, City Planning  
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Email: [kristen.flood@toronto.ca](mailto:kristen.flood@toronto.ca)

## **SIGNATURE**

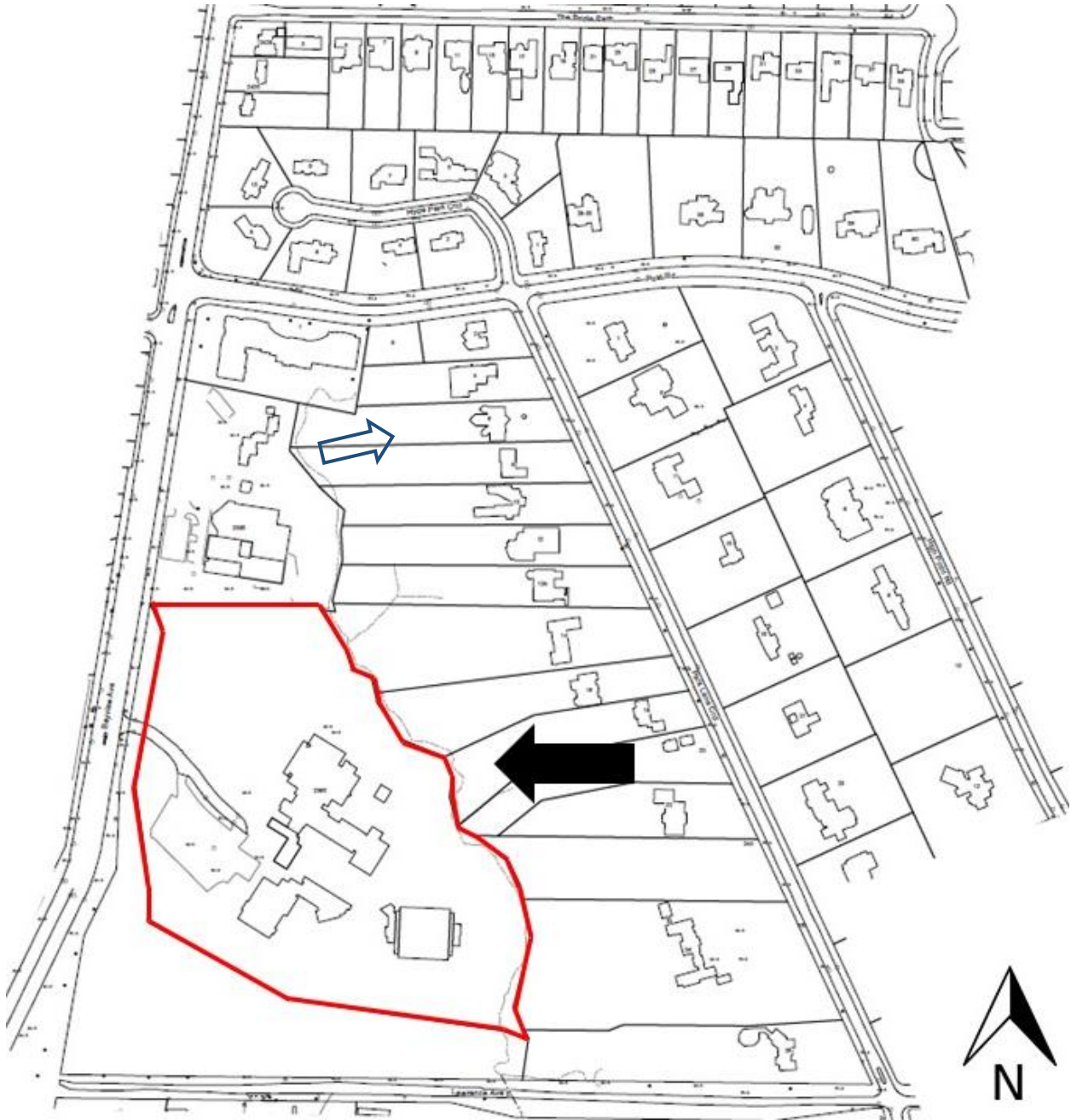
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Mary L. MacDonald, MA, CAHP  
Senior Manager, Heritage Planning  
Urban Design, City Planning

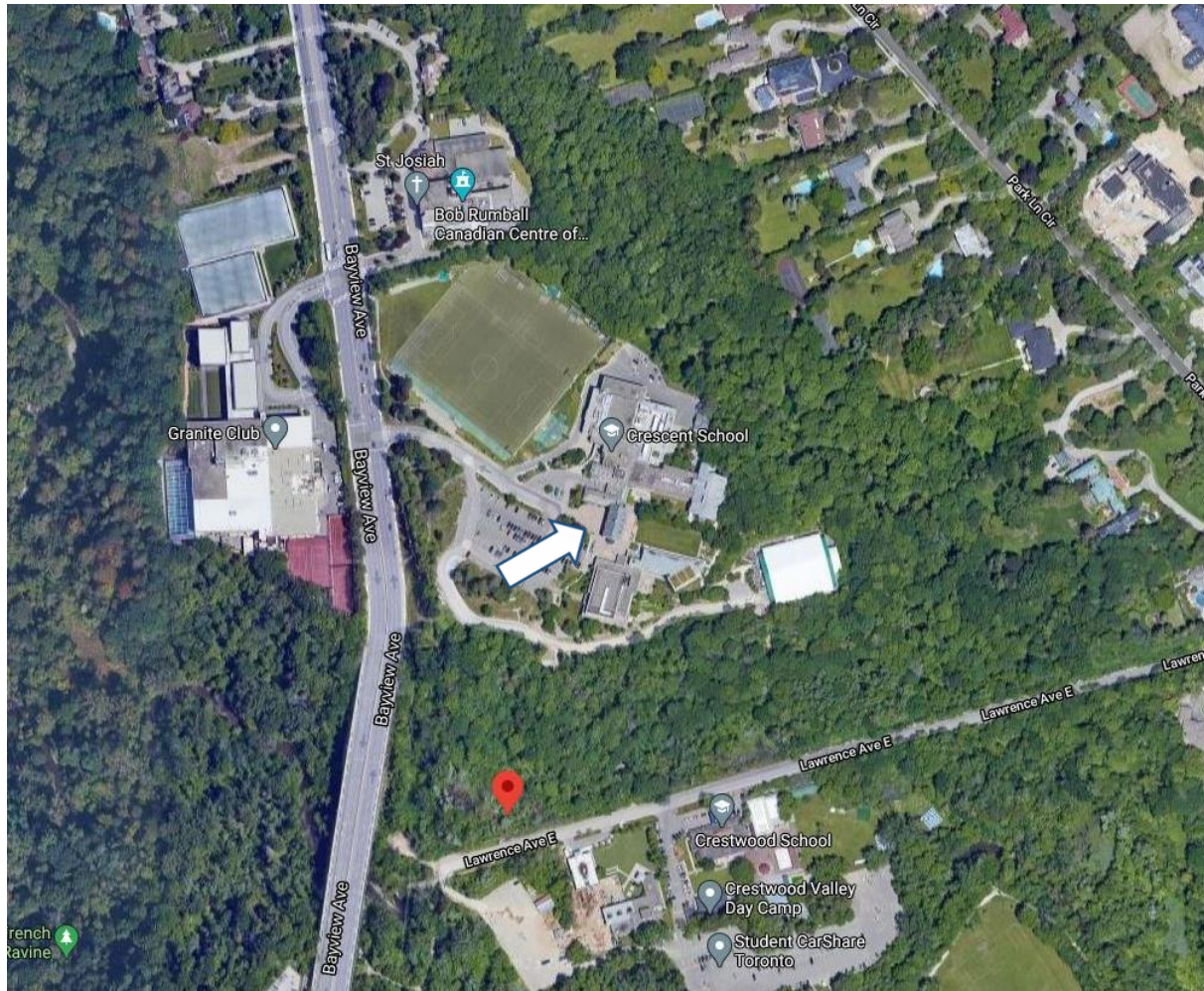
## **ATTACHMENTS**

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Attachment 1 - Location Map  
Attachment 2 - Maps and Photographs  
Attachment 3 - Research and Evaluation Report  
Attachment 4 - Statement of Significance (Reasons for Designation) –2365 Bayview Avenue  
Attachment 5 - Heritage Impact Assessment



Location Map, showing the property on the east side of Bayview Avenue, north of Lawrence. The arrow indicates the original buildings of the Frank P. Wood estate. The surrounding buildings have been constructed by the Crescent School



1. Aerial view of the neighbourhood surrounding the property at 2365 Bayview Avenue looking north, showing the adjacent heritage property at 2395 Bayview Avenue to the north, Lawrence Avenue to the south and the Bridle Path neighbourhood to the east. The arrow indicates the original Frank P. Wood house, forecourt and out-buildings (Google Maps, 2021)



2. Aerial view of the property at 2365 Bayview Avenue looking east and showing the original buildings and features of the Frank P. Wood estate including the main house, its forecourt and lawn, the pair of service-garage buildings to the north with the service court between and the driveway leading from Bayview Avenue. The remaining buildings, sports fields and parking lots are those constructed by the Crescent School (Google Maps, 2021)



3. Historic 1878 map by Miles & Co. showing John Watson's property, the west half of Lot 6 in the Second Concession East of Yonge Street, on the east side of Bayview Avenue just north of Lawrence Avenue. The influence of the ravines of the west branch of the Don River is evident in the interrupted intersection of Bayview and Lawrence. (Ng)



4. Frank Porter Wood, photograph c. 1924.

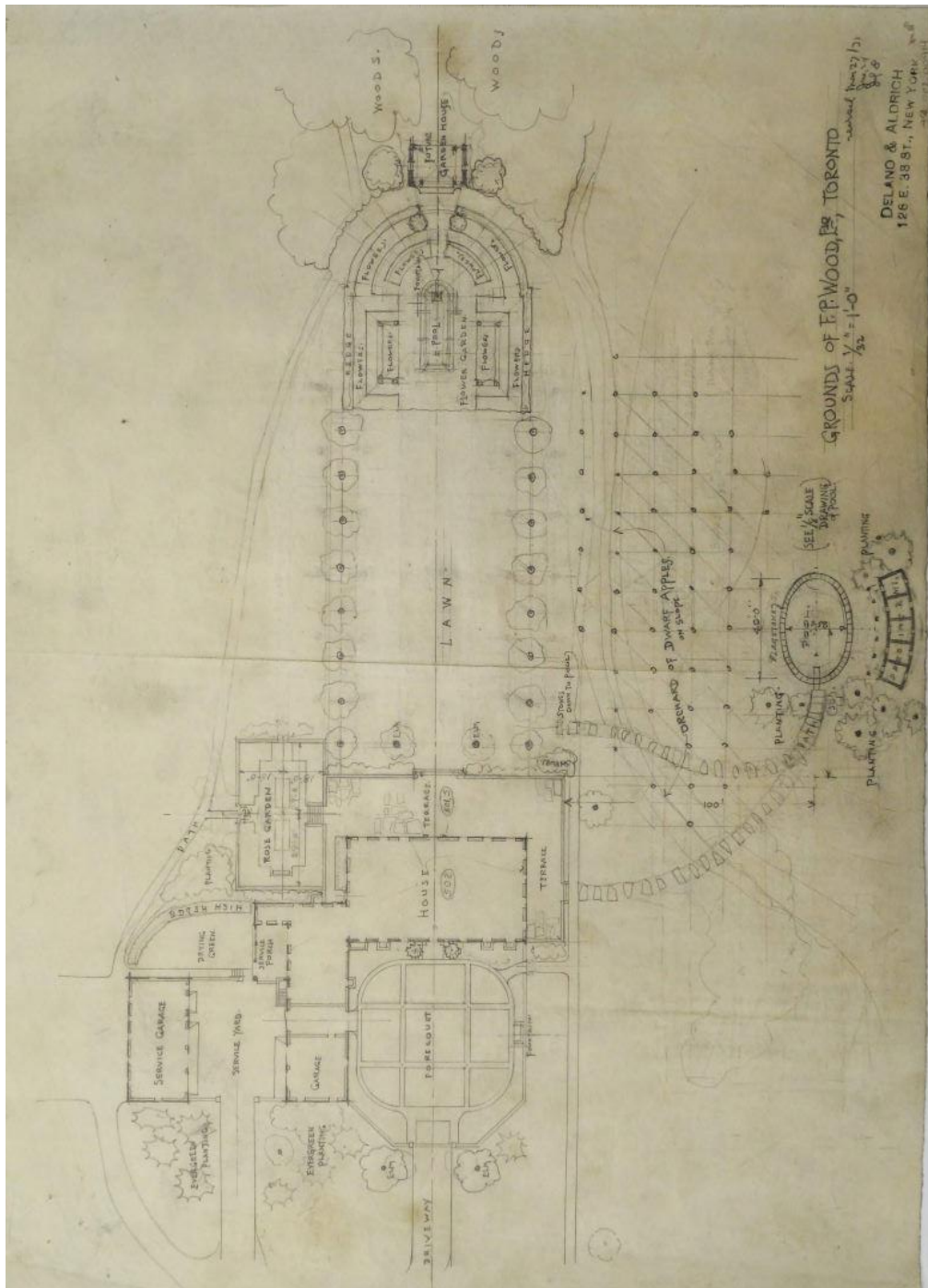
([https://en.wikipedia.org/wiki/Frank\\_Porter\\_Wood](https://en.wikipedia.org/wiki/Frank_Porter_Wood))

5. Frans Hals, Portrait of Isaak Abrahaamsz, 1626, bequest of Frank P. Wood, 1955 to the Art Gallery of Toronto <http://www.ago.net/agoiid6481>

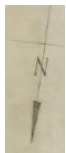
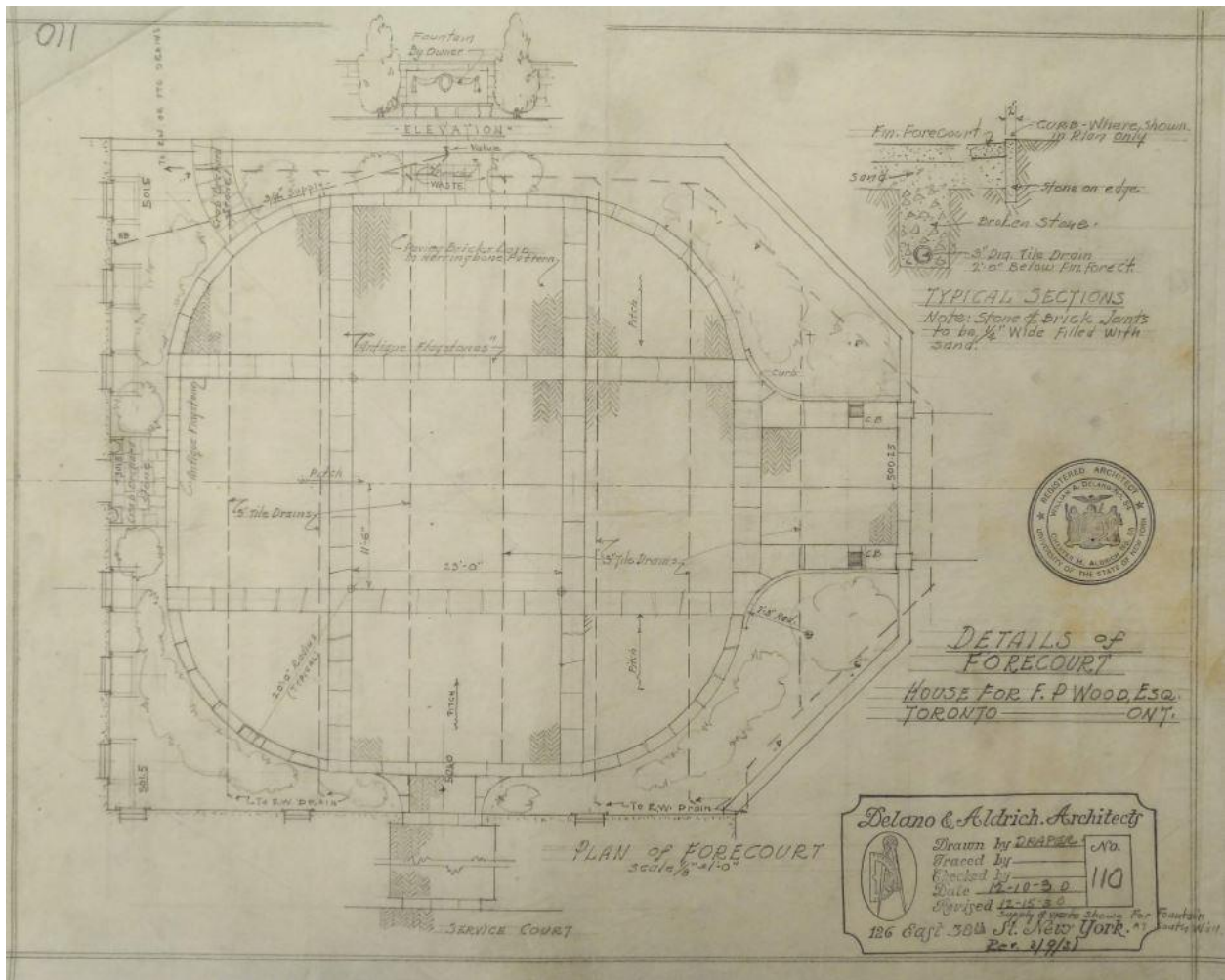


6. 1930 Site Plan of 2365 Bayview Avenue, by Delano & Aldrich, showing the contours of the land and the alignment of the site plan in relation to the ridge in the design of the driveway from Bayview Avenue in the west and the arrangement of the house and outbuildings to the landscape

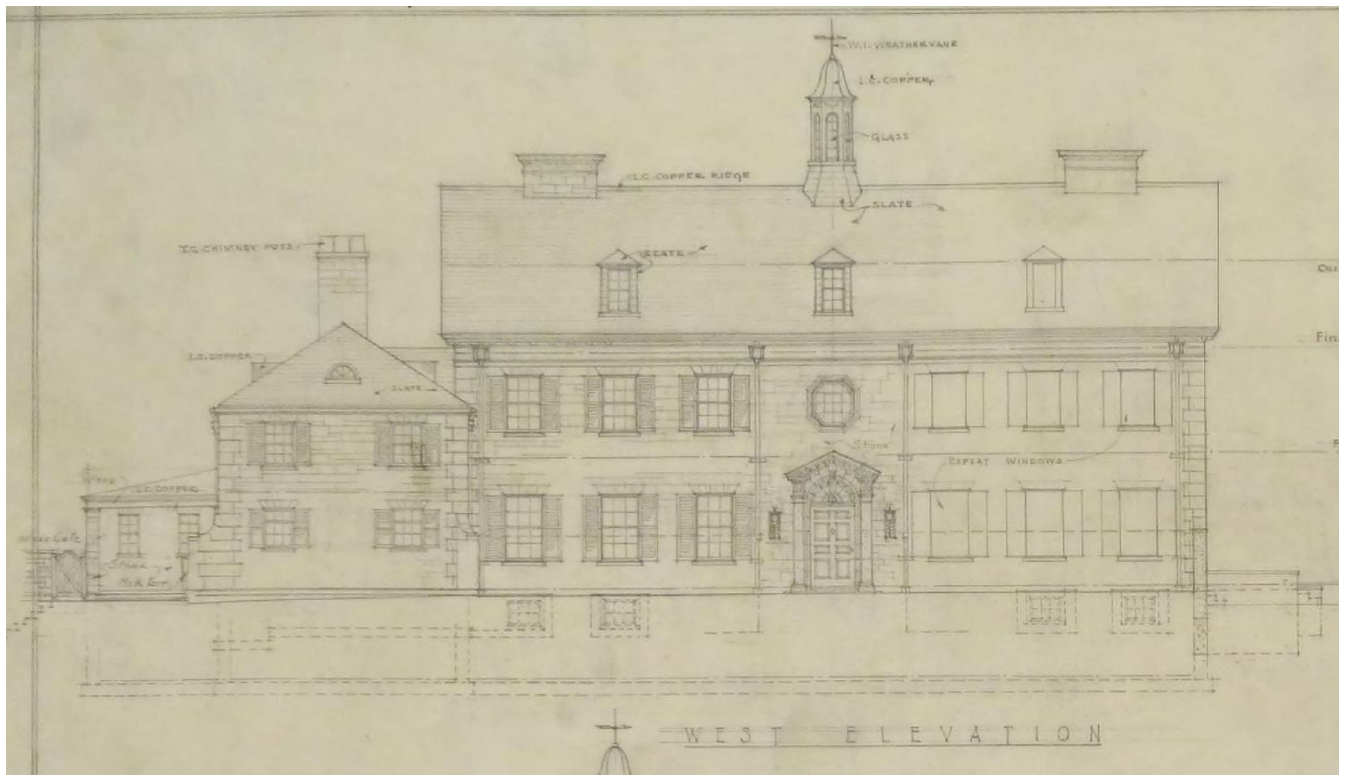
(Please note all the drawings are located in the Avery Library, Columbia University sourced by Common Bond Collective)



7. 1930 Site Plan of the immediate proximity to the house showing the forecourt with the house and its service wing and service porch to the east and north, the passageway through to the service yard with the service-garage and the garage buildings with the drying green, to the east, surrounded by a high hedge. The main house is surrounded to the south and east by a terrace with steps to the lawn and steps to the sunken rose garden to the north. Two paths lead down a slope planted with dwarf apple trees to the swimming pool. Notes on this site plan indicate it was revised between March and July 1931.



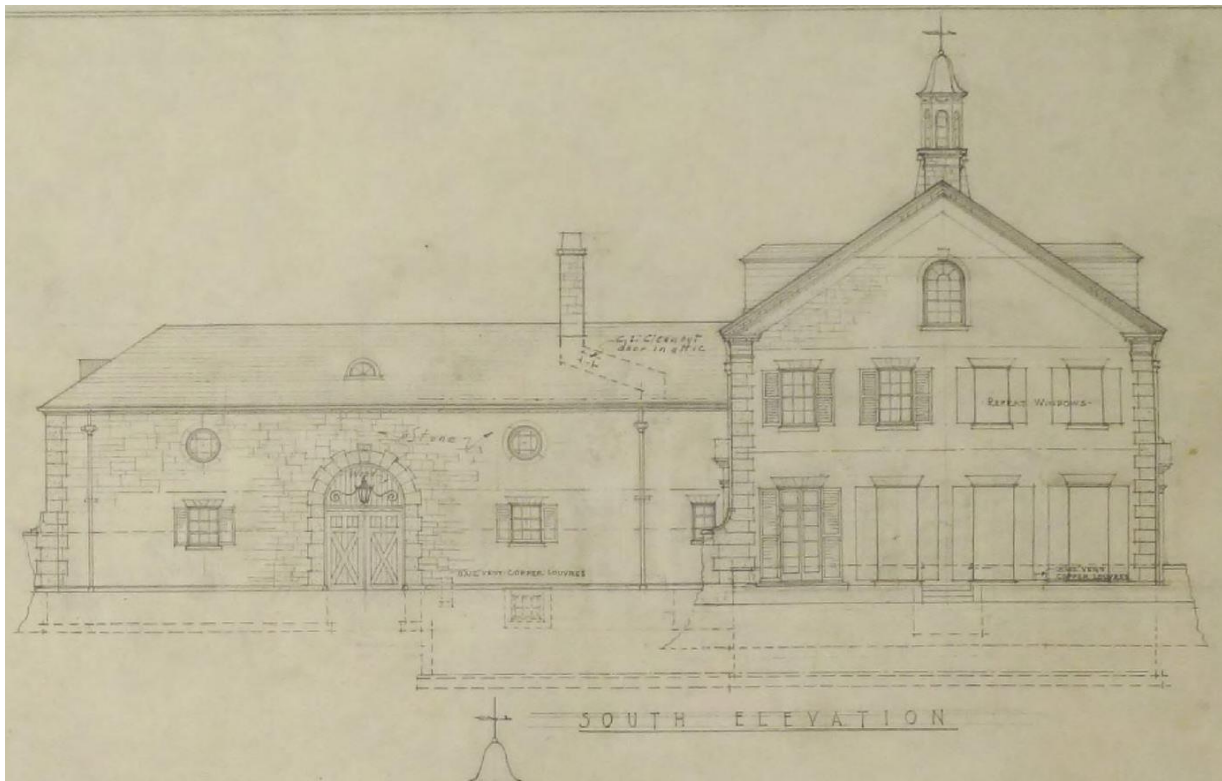
8. Drawing, dated December 1930, indicating the details for the forecourt showing the grid of 'antique flagstone' and herring-bone patterned brick, with a fountain on the south wall (top of the drawing) and planting surrounding the court.



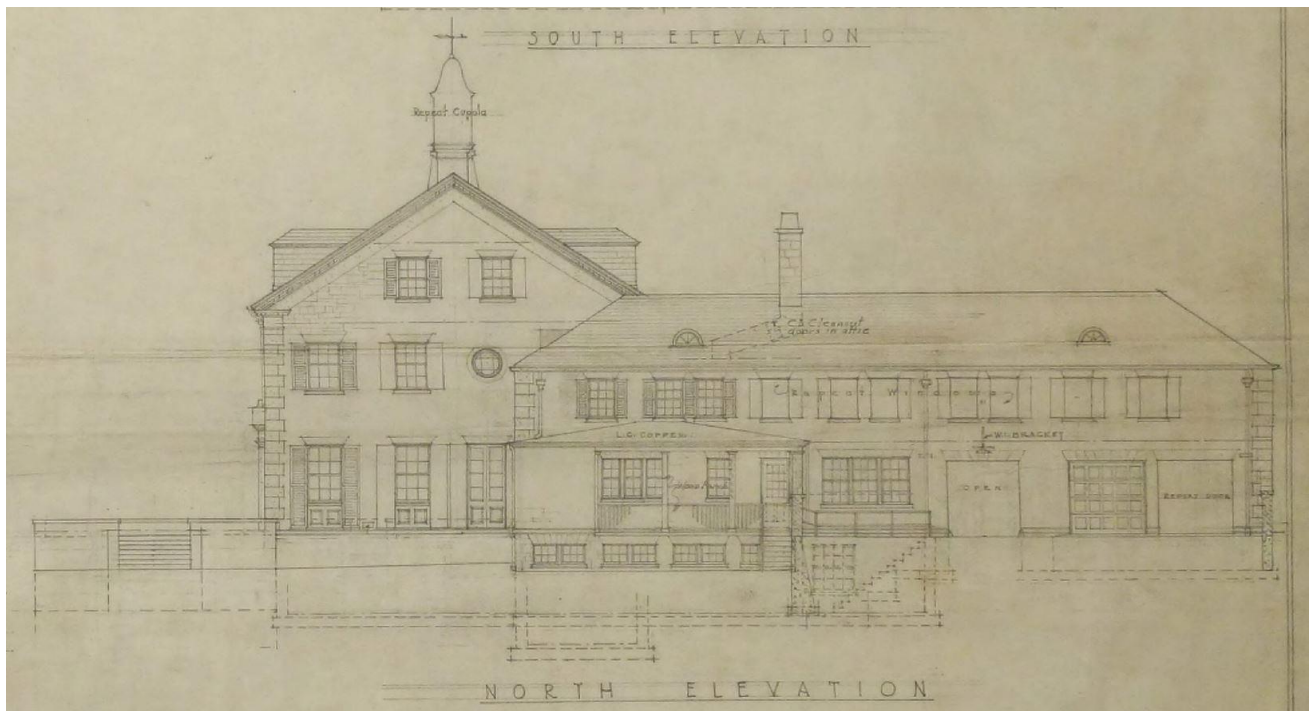
9. West Elevation drawing showing the principal entry elevation of the main house (right) and the service-garage building (left) with its single-storey extension and gate (far left)



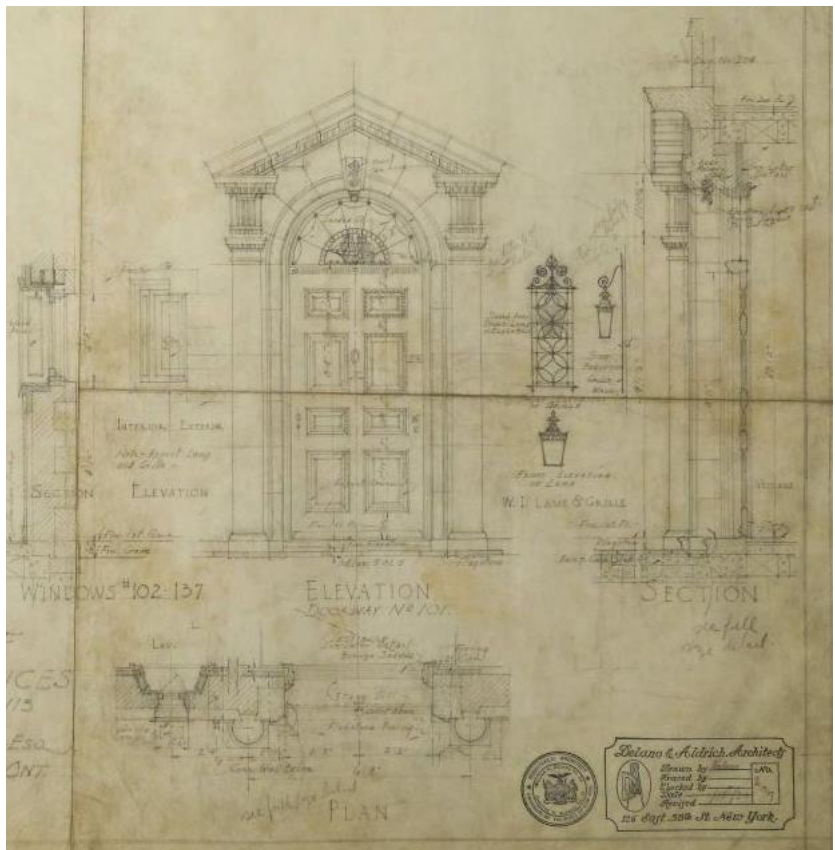
10. East Elevation drawing showing the garden side with its French doors opening to the terrace, and, to the right the end wall of the service-garage building



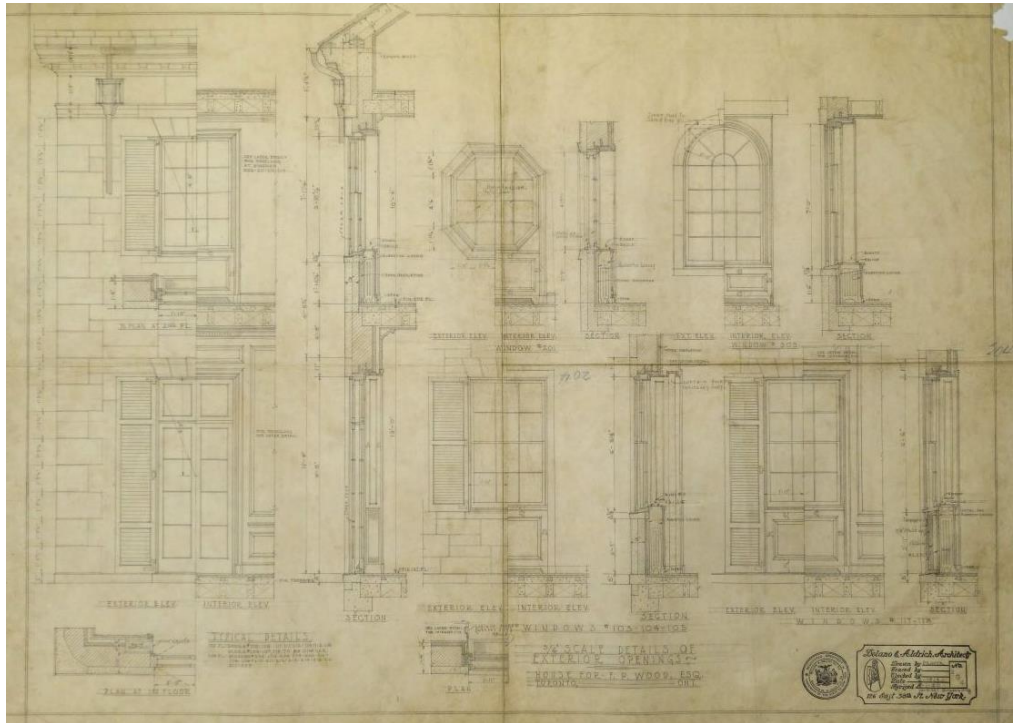
11. South Elevation drawing showing the service-garage building (left) and south end of the main house (right).



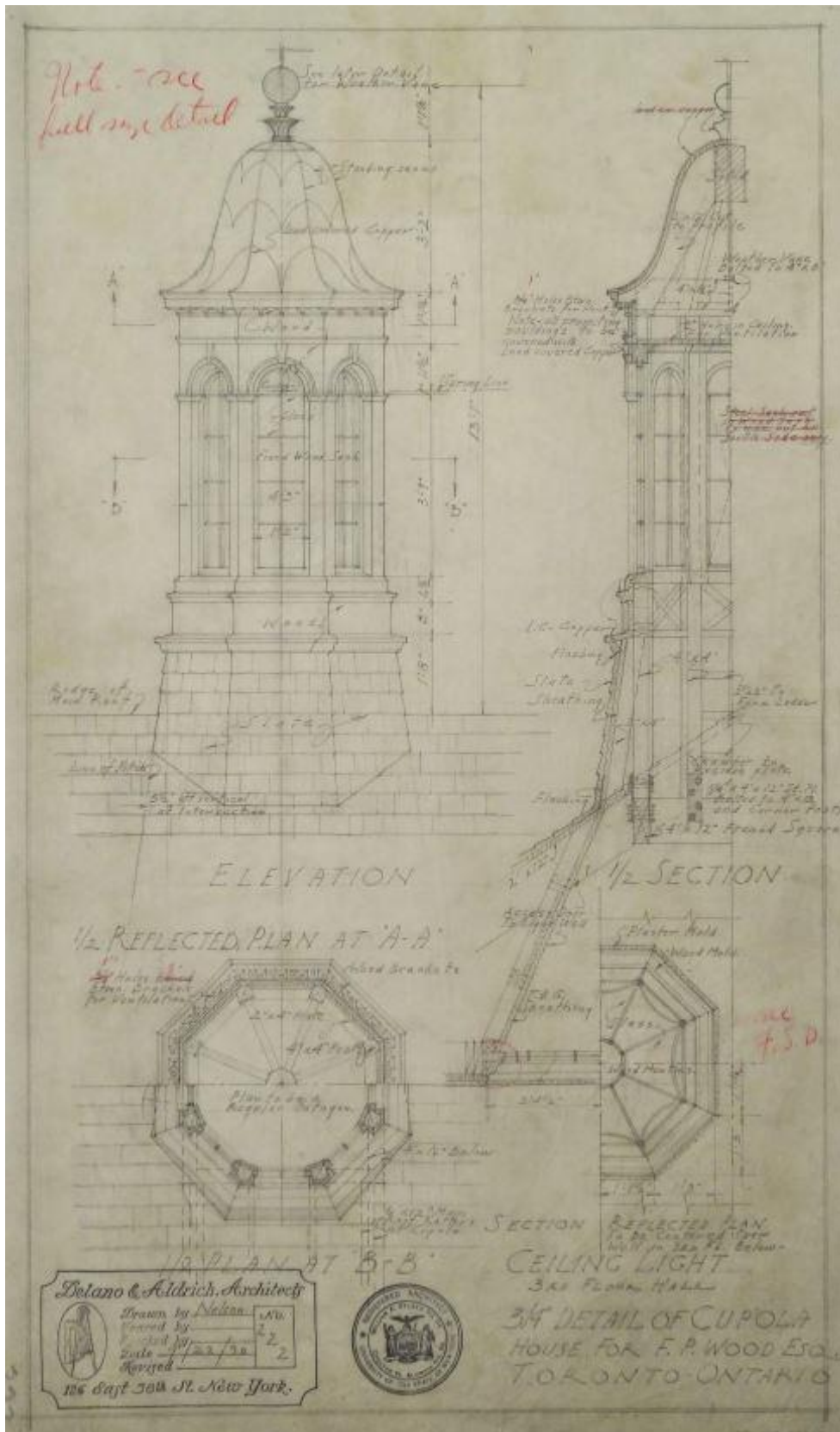
12. North Elevation drawing showing, from the left, steps down from the terrace to the sunken rose garden, the north end of the main house, the service-garage building with its covered porch access to the basement, the passage from the forecourt and the two garages



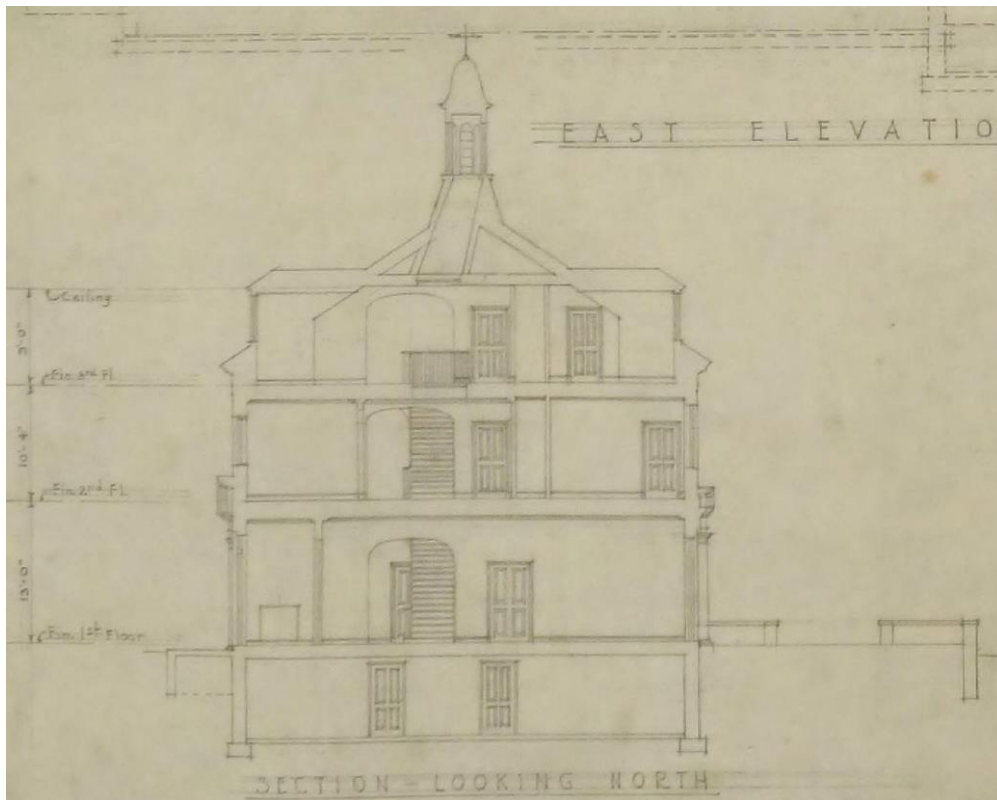
13. Drawing of the details for the West Entrance Doorway



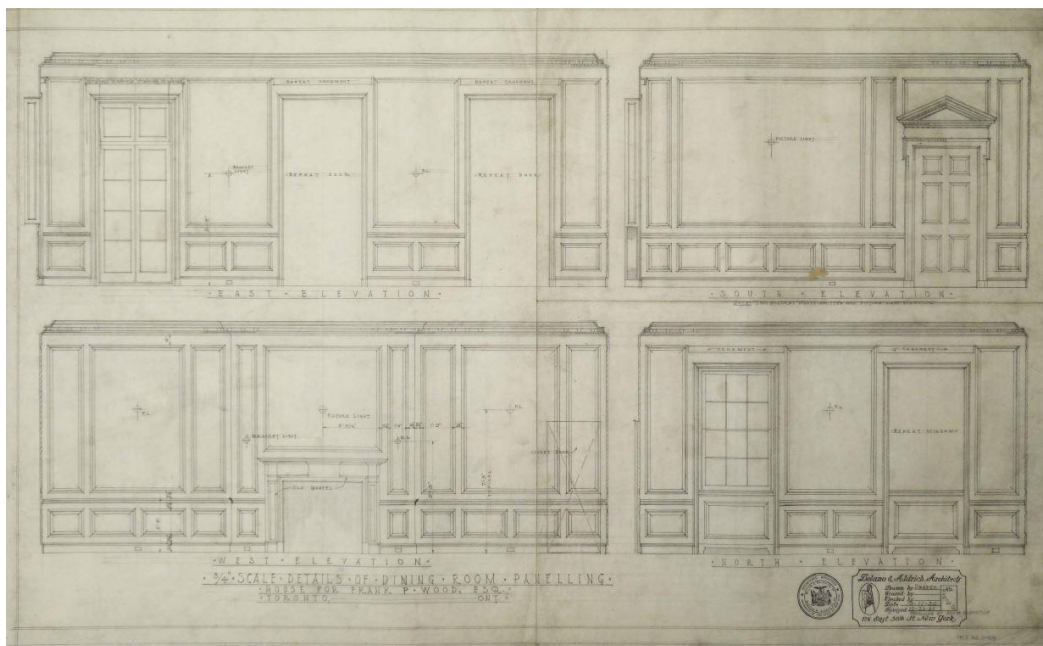
14. Drawing of the various types of windows showing both the exterior and interior details and construction.



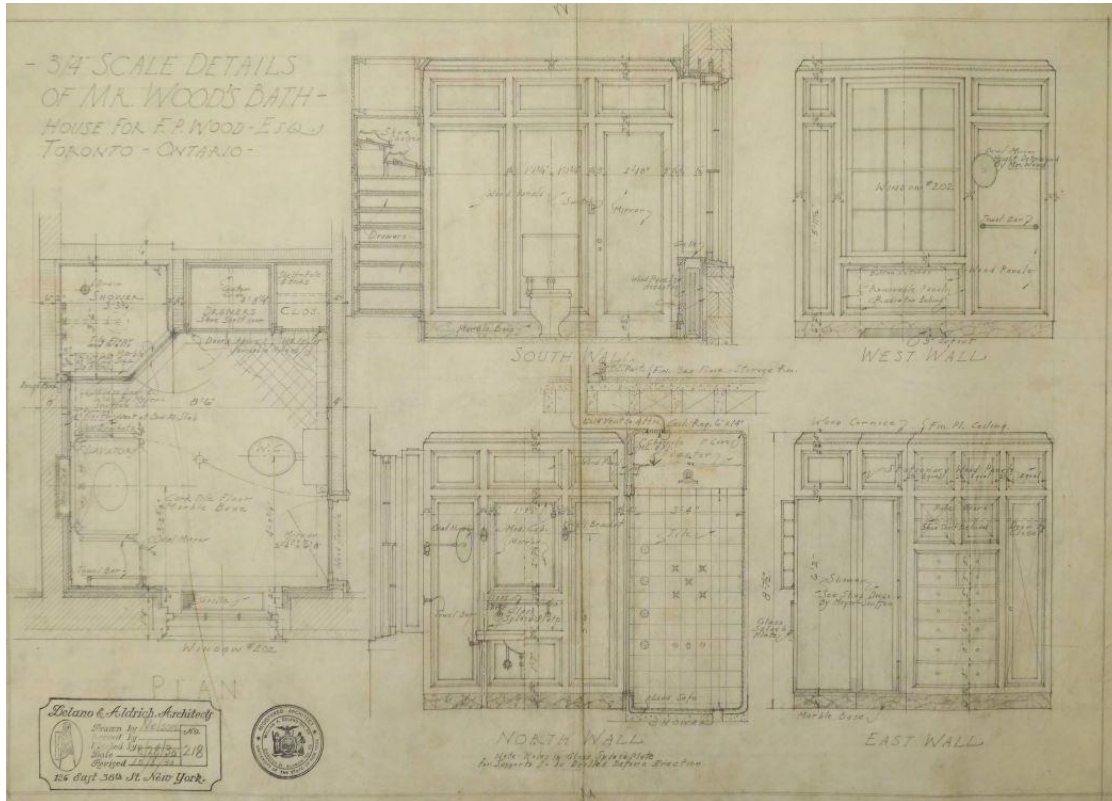
15. Drawing detailing the design and details of the cupola.



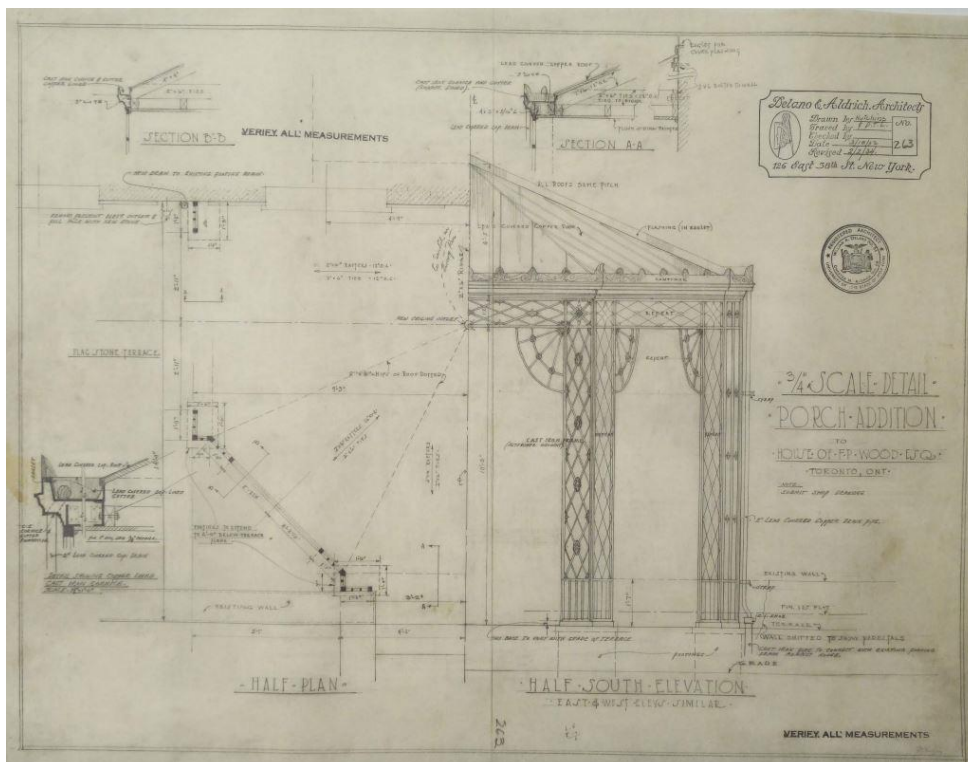
16. Section Drawing looking north and showing at the ground floor level, the central hall plan leading from the main west entrance through to the east garden entrance. The drawing shows the main stairs perpendicular to the east-west axis of the entry hall and the design of the cupola to provide a skylight which would illuminate the second and third floors.



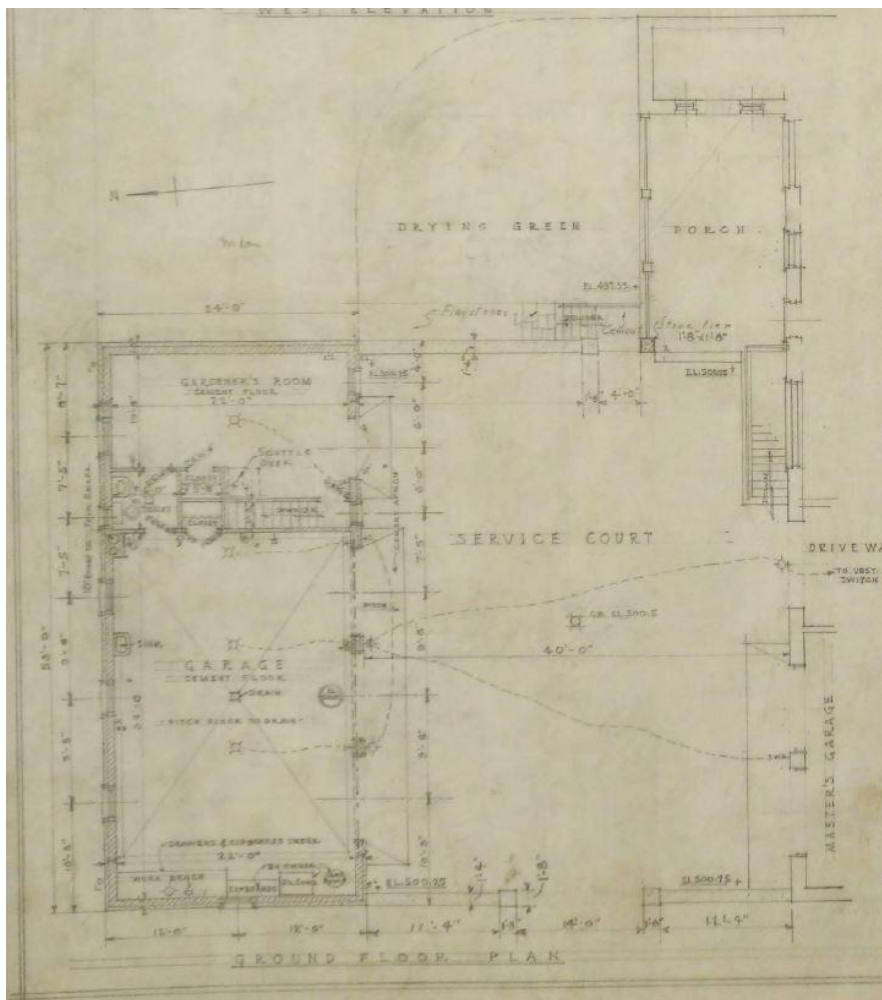
17. Elevation Drawings for the Dining Room, located at the north-east corner of the house, and showing panelling, fireplace details and the location for picture lights for the Woods' collection of paintings.



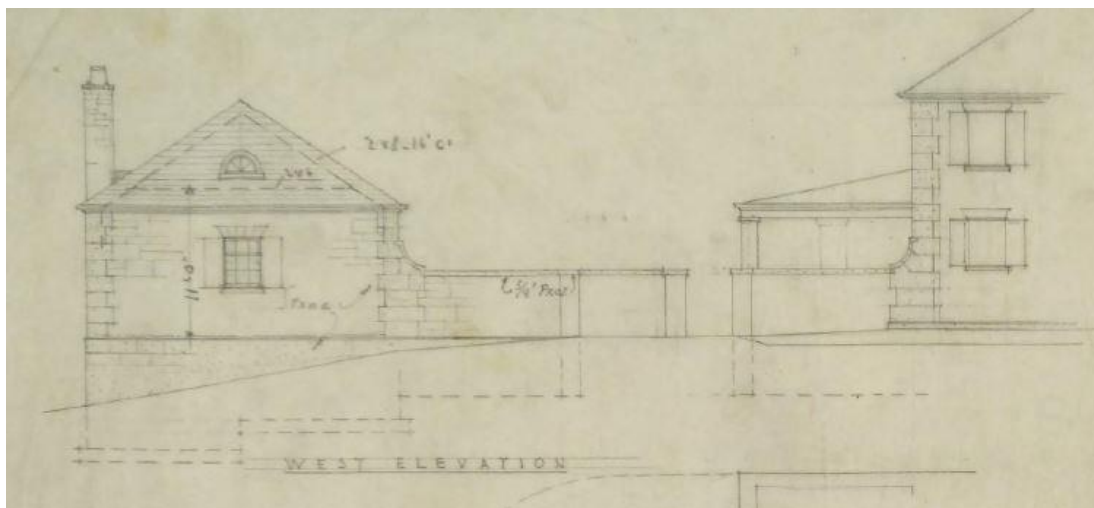
18. Drawing of 'Details for Mr. Wood's Bath'



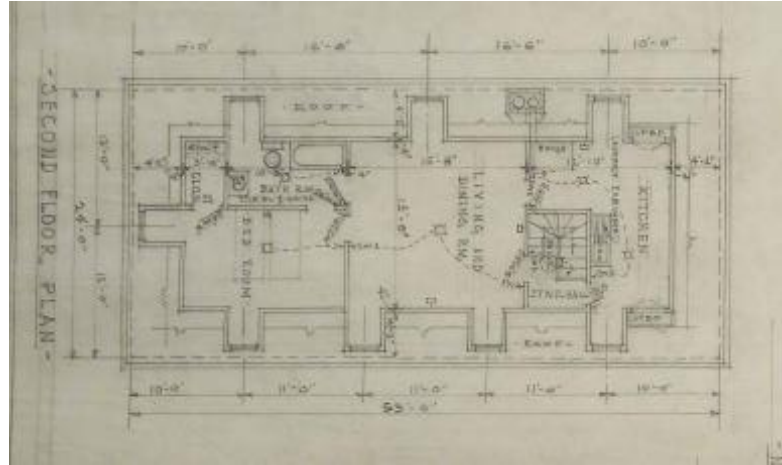
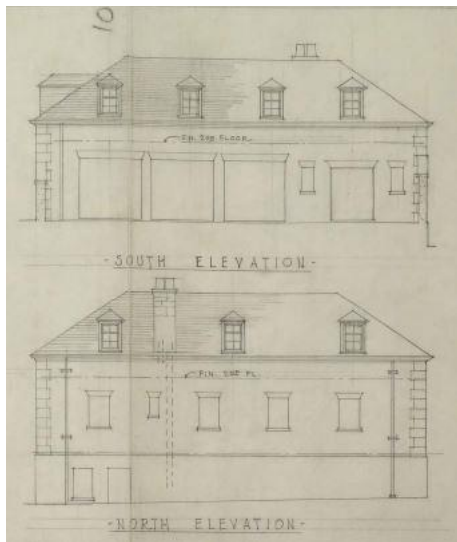
19. Drawing, dated 1932-4, of the porch addition to the south elevation of the house, which later became a fully-glazed sunroom



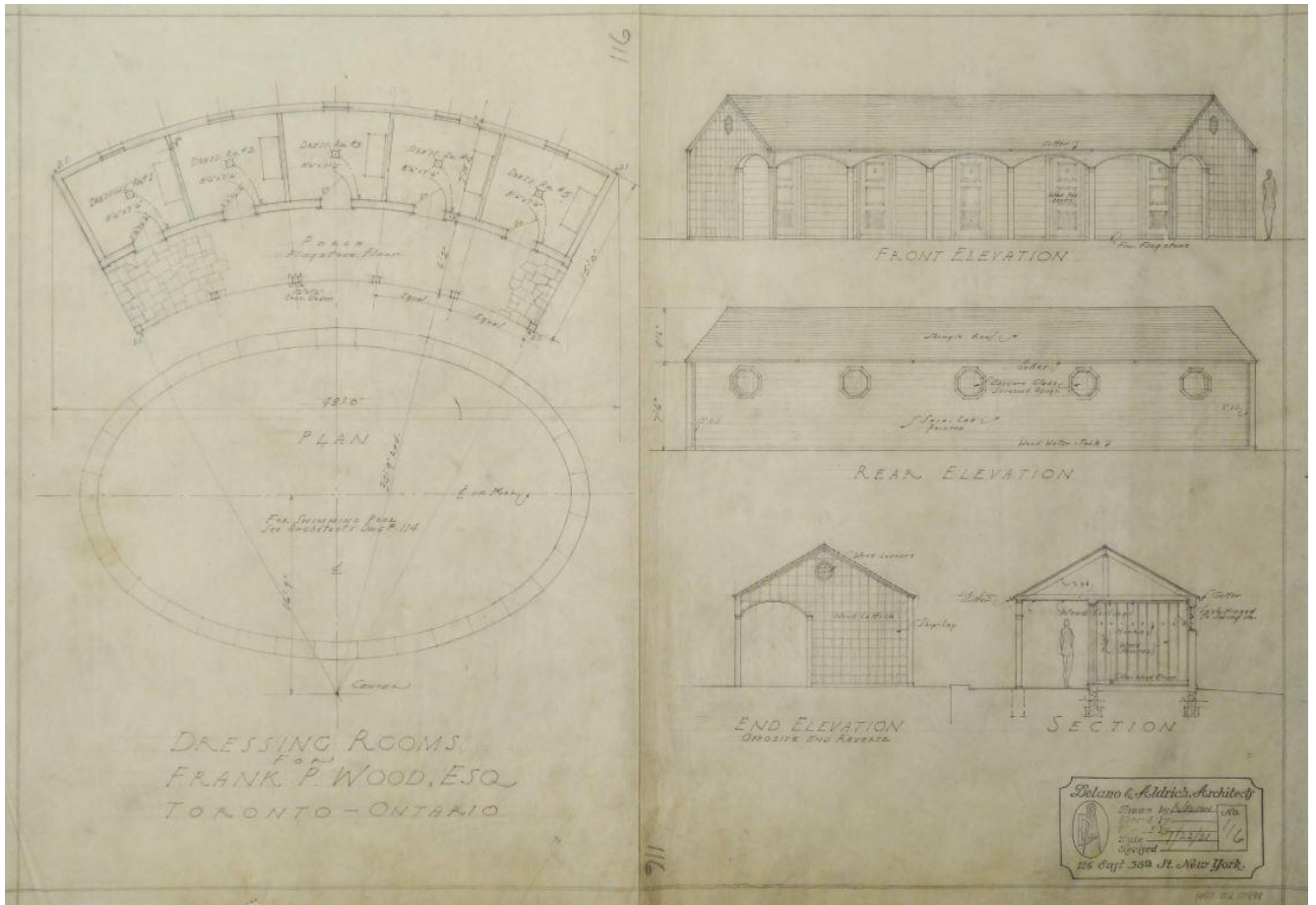
20. Ground Floor Plan drawing of the garage building showing the addition of a three-bay garage with a gardener's room and access to an upper floor of accommodation. The plan also shows the service court, the "Master's Garage" in the original service-garage building, the porch from the service wing of the house and the 'drying green'



21. West Elevation Drawing showing the addition of the garage building (left) to the north of the service-garage building in 1930.



22.,23. Drawings of the South and North elevation (left) and second storey plan (right) of the garage building



24. Drawing showing the plan, sections and elevations of the dressing rooms with their verandah at the pool. The pool and dressing rooms were demolished.



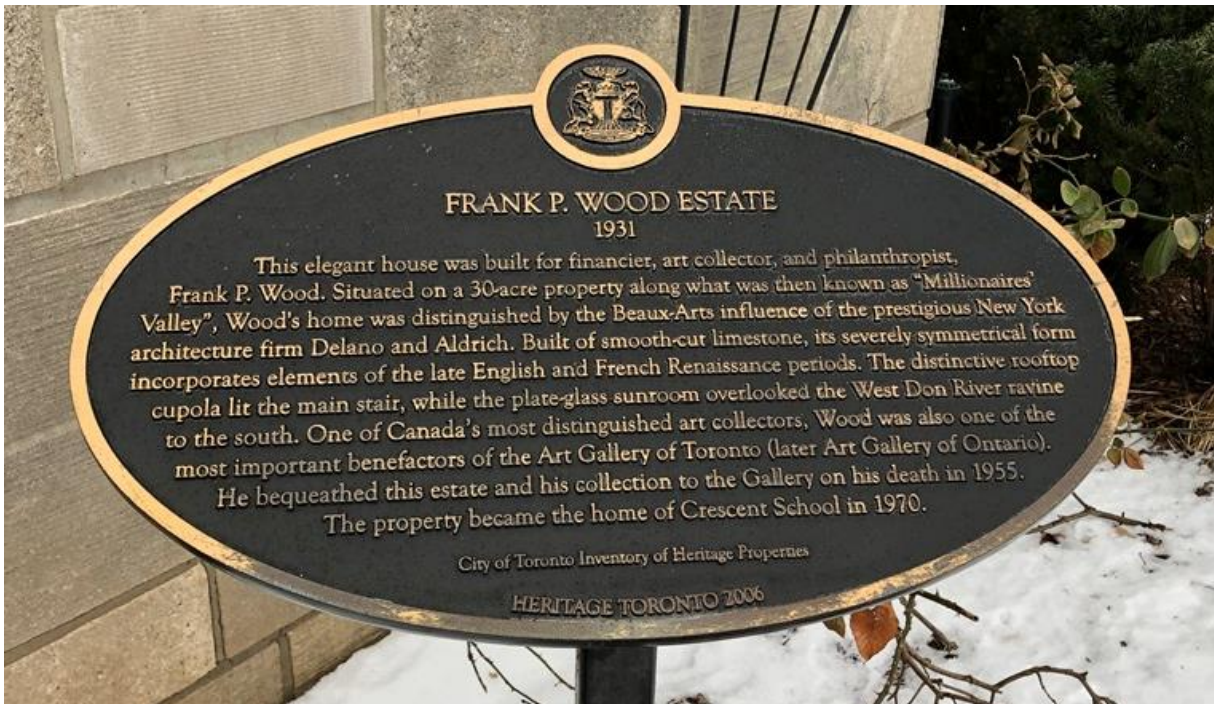
25. 1947 Aerial View of the Frank P. Wood Estate, showing the curvilinear, treed drive from Bayview Avenue, the forecourt framed by the L-shaped configuration of the house and service-garage building, the second garage, and to the east of the house, the terrace and formal lawn. The oval pool is visible to the south of the lawn.



26. View of the Frank P. Wood estate, now part of the Crescent School from Bayview Avenue, with new school buildings on the left (All photographs by Heritage Planning, 2021, unless otherwise indicated)



27. View of the walled forecourt with the principal (west) elevation of the house and the service-garage building to the left



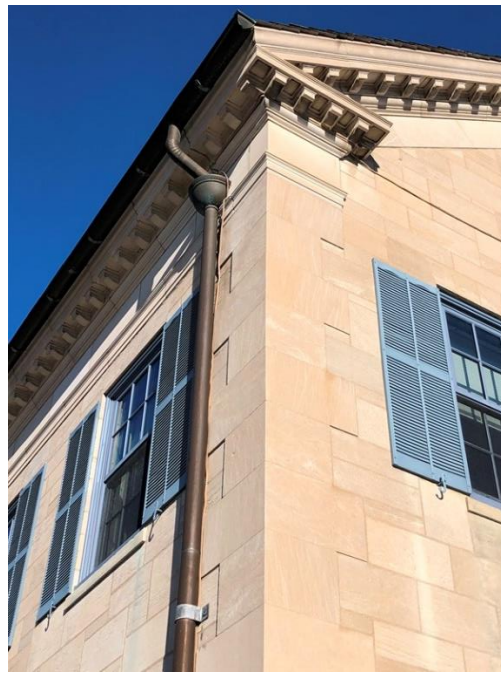
28. Heritage Toronto Plaque, 2006, located at the entry to the forecourt.



29. View of the forecourt with the service-garage building, left and the house, right.



30. View of the service-garage building, south elevation



31. Photograph of the west entrance door case and octagonal window above  
32. Photograph of the south-west corner of the house showing the stone details, quoins, entablature, cornice with returns and rain water leader



33. East, garden-facing elevation with French doors opening to the terrace and the south-facing sun-room on the left



34. East elevation entrance from terrace (left)



35. Photograph (above) showing the upper storey, dormers and cupola



36. East elevation light fittings (left)



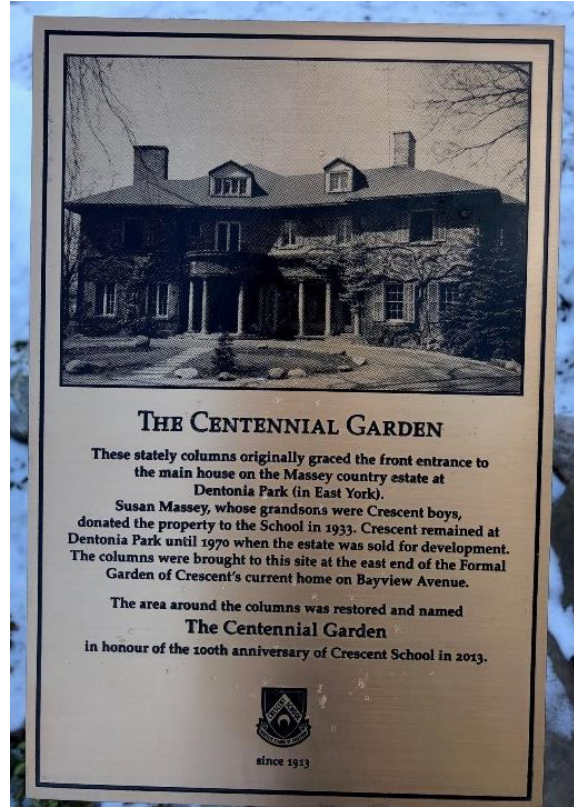
37. Photograph of the north elevation with school addition



38. View from the end of the lawn looking towards the east elevation of the house



39. View from terrace looking east across the lawn to the Dentonia columns with the school additions to the left and right



40. Colonnade relocated from the Dentonia Park estate, the previous location of the Crescent School, terminating the vista across the lawns from the house and with a new garden setting created in 2013 to commemorate the 100th anniversary of the Crescent School

41. Plaque commemorating the Centennial Garden's creations and Dentonia Park



42. House interior showing the south-east corner room with French doors opening to the terrace and fittings for former picture lights



43. Fireplace in the south-east corner room



44. Door case in the south-west corner room, the former dining room



45. Former skylight from the cupola retaining the wood trim with dental mouldings



46. North and west elevation of the service-garage building with the gable of the main house beyond



47. West and south elevations of the garage building with the extension of the ground floor to accommodate the school dining hall



48. The ravine landscape to the north-east of the school with the cabin commissioned by Emma Wood.



49. South and east elevations of the log cabin with stone base and stone terrace walls



50. West and south elevations of the cabin showing the combination of west stone wall with chimney and log walls with stone terrace walls



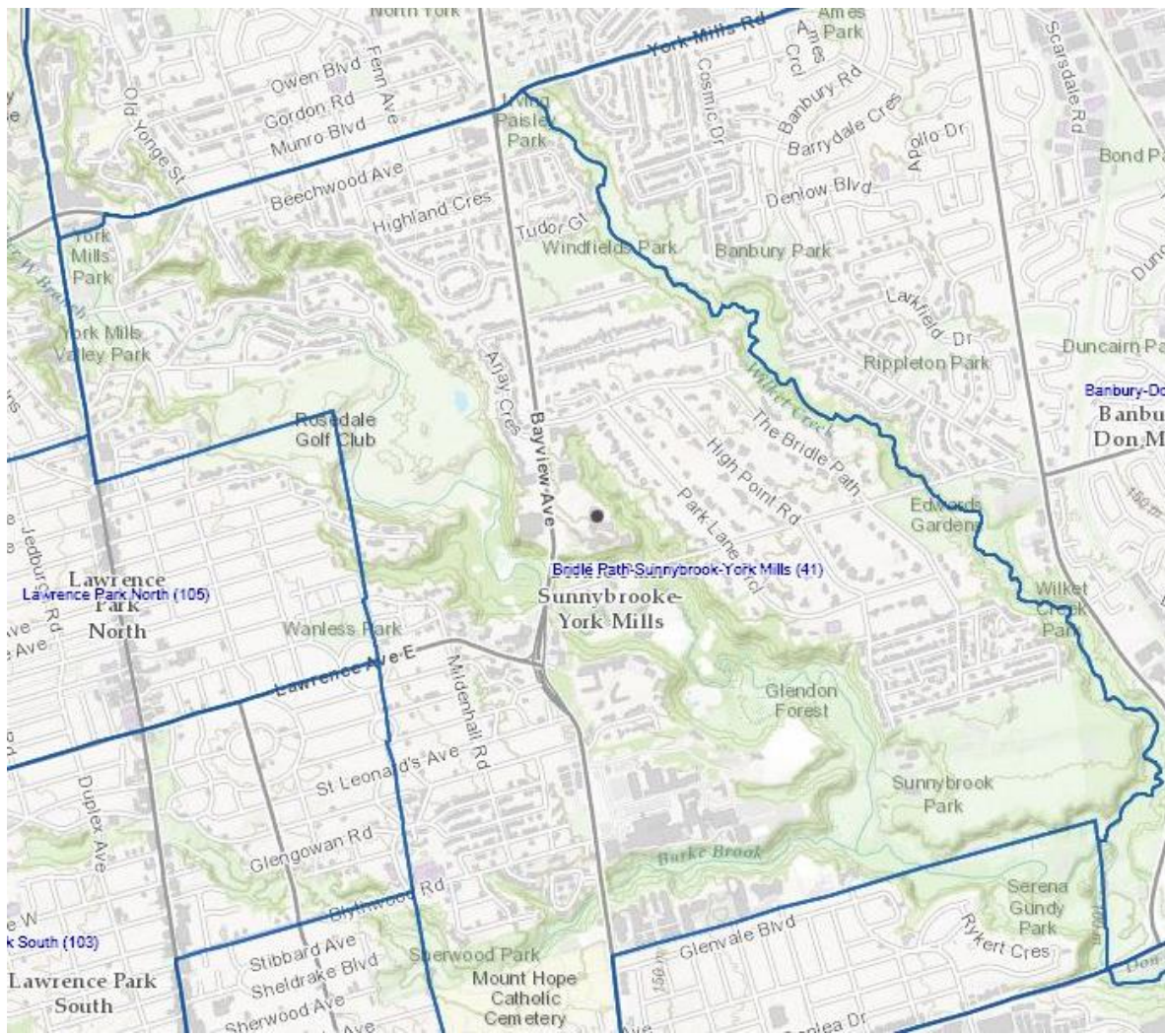
51. Corbel detail at the north-west corner of the cabin



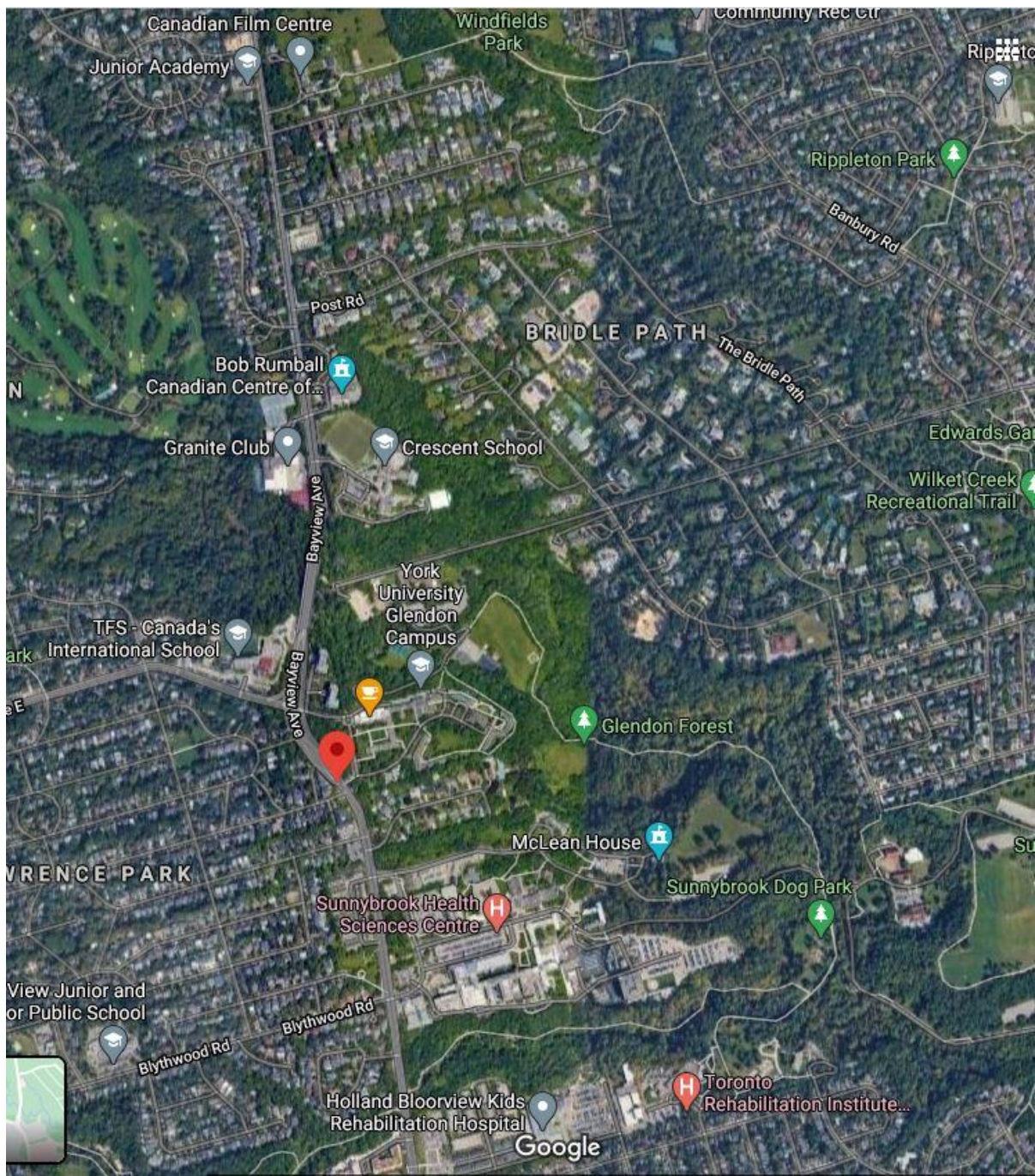
52., 53. Interior views of the log cabin



54. View from the entry to the property of the main house and the school buildings and sports fields



55. Context: Map showing the Bridle Path-Sunnybrook-York Mills neighbourhood with the neighbourhood boundaries as well as the ravine landscape of the west branch of the Don River, the institutional uses clustered along Bayview Avenue to the north and south of Lawrence Avenue, the low density of the Bridle Path section with its streets running parallel to the ravines to the east and west and the greater density of the adjacent neighbourhoods



56. Context: Aerial view of the Bridle Path-Sunnybrook neighbourhoods showing the ravine setting and landscape and the institutional uses lining Bayview Avenue, particularly on the east side which had formerly been residential estates including the Canadian Film Centre, the Bob Rumball Canadian Centre of Excellence for the Deaf, Crescent School, York University Glendon Campus, and the Sunnybrook Health Centre. (Google Maps)

## **1. BACKGROUND**

This research and evaluation report describes the history, architecture and context of the property at 2365 Bayview Avenue (the Frank P. Wood estate, now known as the Crescent School) and applies the evaluation criteria as set out in Ontario Regulation 9/06, under the headings of historical and associative, design and physical, and contextual to determine whether they merit designation under Part IV, Section 29 of the Ontario Heritage Act.

The application of this criteria is found in Section 5 (Evaluation Checklist). The conclusions of the research and evaluation are found in the "Conclusion" section. The archival and contemporary sources for the research are found Section 6.

## **2. SUMMARY HISTORY**

The following section outlines the history and facts related to the properties which are the basis for determining 'Historical and Associative Value' according to O. Reg. 9/06 Criteria.

### **Bridle Path-Sunnybrook-York Mills Neighbourhood**

The subject property at 2365 Bayview Avenue contains the Frank P. Wood estate constructed in 1930 and owned by the Crescent School since 1967. The property is located in the Toronto Bridle Path-Sunnybrook-York Mills neighbourhood, which straddles the ravine system of the west branch of the Don River in north Toronto. Historically the Don River and its surrounding valleys and ridges were for almost 12,000 years part of the traditional migratory and hunting grounds and later areas of settlement of Indigenous peoples including the Five Nations Iroquois, and later the Mississaugas. The area was known as the Carrying Place and stretched from Lake Ontario to Lake Simcoe and the northern Great Lakes.

The British gained control of the land following the end of the Seven Years War between Britain and France in 1759, the end of the American Revolution in 1783 which brought Loyalist migration into the newly established British territory and the negotiations known as Toronto Purchase of 1787<sup>2</sup> in which the Mississaugas surrendered the lands known as the Carrying Place to the British.<sup>3</sup> Following the creation of Upper and Lower Canada in 1791, the Town of York was established in 1793 as the new capital of Upper Canada and the region was partitioned into townships. York Township, which included the Town of York, was surveyed and subdivided with concession roads running east west and north south. In between the concession roads, the land was subdivided into long rectangular lots of 200 acres and granted to

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2 This was subsequently renegotiated in 1805 with Treaty 13 and was finally settled in May 2010.

3 This included land now known as Greater Toronto Area and Vaughan

government officials, loyalists and the military with one-seventh of the land being set aside as "clergy reserves" for the Church of England.

The property at 2365 Bayview Avenue was originally part of the 200-acre Lot 6, in the Second Concession east of Yonge Street. It was the first lot north of the Fifth Concession Road, now known as Lawrence Avenue, and stretched from Bayview on the west to Leslie Street in the east. The intersection of the two concession roads, Bayview and Lawrence avenues, was crossed by the west branch of the Don River resulting in a deviation in the grid pattern of the roads. A tributary of the west branch of the Don River cut across Lot 6 which is still characterized by ridges and ravines.

In 1803 Lot 6, Concession II was granted to John MacIntosh.<sup>4</sup> It passed to his sons, William and David in 1828 and in 1835 they sold the property to Thomas Elliott. In 1842, John Watson purchased the west 100 acres, on the east side of Bayview Avenue, and following his death, in 1894 ownership was transferred to Charles H. Watson.

For the first 120 years York Township was primarily characterized by large tracts of farm land. In 1922 the township of North York was incorporated as an independent municipality but the predominantly rural character would persist for another 25 years as Patricia Hart noted, "at the end of World War II, North York was little more than a constellation of tiny settlements separated by miles of farms."<sup>5</sup> The incorporation of North York in 1922 coincided with another social phenomenon, resulting in the creation of the Bridle Path-Sunnybrook neighbourhood on the east side of Bayview Avenue to the north and south of Lawrence; "Around this time many of Toronto's wealthiest men... were on the verge of retirement and ready to build more expensive houses further from the city. Thus developed a new type of country house, and new areas with picturesque landscapes close to Toronto were set aside for country estates. One of these was the scenic Bayview district that extends east from Lawrence Park across Bayview Avenue and the valleys of the Don River to Leslie Street."<sup>6</sup> In 1909 when Joseph Kilgour built the first of the grand estates, Sunnybrook Farm<sup>7</sup>, Bayview Avenue was still a country lane. Other estates soon followed along Bayview Avenue including Dr. Herbert Bruce's Annandale-Uplands, 2 Valleyana Drive, 1921; Edward R. Wood's Glendon Hall, 2275 Bayview Avenue, 1923-5; Harry Lynne Plummer's Stonedene, 2395 Bayview Avenue, 1929; J. J. Vaughan's Donningvale, 2075 Bayview Avenue, 1931; Hubert Page house, 2 The Bridle Path, 1936, and E. P Taylor's Windfields Estate, 2489 Bayview Avenue, 1937.

An advertisement in a 1929 issue of *Better Homes and Gardens* magazine was indicative of the type, and scale, of development anticipated: "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 restriction (on design) offer

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4 The history of the land ownership for this property is found in the Land Registry Office, Abstract Parcel Register Book for Metro Toronto, North York, Book 19, Concession 2, Lot 6 to 7.

5 Hart, p. 258.

6 Dendy et al., p 229.

7 Sunnybrook Farm, 510-520 Sutherland Drive, is now part of the Sunnybrooke Medical Centre, south-east of Bayview Avenue and Lawrence Avenue which also includes the Donningvale estate.

permanent protection. Location – beauty – accessible remoteness – Does this not suggest a site for the home of your dream? Areas of two acres upward (nothing less) are available."<sup>8</sup> The name of the Bridle Path neighbourhood, reflected the large estates which frequently included horses and the numerous equestrian trails that were created.

### **Frank P. Wood**

In 1924, Charles H. Watson sold his 100 acres to the Bayview Golf and Country Club. Bayview Heights Limited purchased the property on September 25, 1928 and within a week, Frank P. Wood had purchased 30.65 acres of the 100. His home would be located just north of his older brother Edward's estate, Glendon Hall. Frank commissioned the New York firm of Delano & Aldrich Architects in 1929 and by 1930 the construction contract was let.

Frank Porter Wood (1882-1955) was a successful financier, avid art collector and generous benefactor of the Art Gallery of Toronto (now known as the Art Gallery of Ontario). Wood was born in Peterborough, Ontario and while still a teenager moved to Montreal to take a job as a clerk. Like his brother Edward, and every bit as successful, Wood pursued a career in finance. He moved to Toronto and established the firm of Baillie, Wood and Croft, stockbrokers, he was President and Chairman of Burlington Steel, Vice-President of the Imperial Life Assurance Co. of Canada, Director of Central Canadian Loan & Savings Co., and with Edward was a principal in the formation of the Brazilian Traction Company, later Brascan.

"A lifelong interest in art was evident even in those early [Montreal] years; Frank spent most of his first month's pay on a painting."<sup>9</sup> In 1906, Frank married Emma Matilda Junkin (1885-1942), who was an artist, and together with their three daughters, Mary, Frances and Joyce,<sup>10</sup> they travelled through Europe, visiting galleries and, together, expanding their art collection.<sup>11</sup> One of the Wood's most famous purchases was the portrait of *Isaak Abrahamsz Massa* painted in 1626 by the Dutch master Frans Hals.

During his lifetime Frank was a generous patron of the Art Gallery of Toronto (now the Art Gallery of Ontario) donating funds and works including Van Dyck's *Daedalus and Icarus*, Gainsborough's *Harvest Wagon* and Rodin's *Eve*. At the time of his death in 1955, the *Globe and Mail* reported that he was the owner of one of the finest private art collections, having acquired his first painting at age 16, and served as a honorary vice-president of the Toronto Art Gallery.<sup>12</sup> The gallery received his bequest of seven masterpieces including a Rembrandt and two Frans Hals<sup>13</sup>, estimated to be worth over \$1 million and which "constituted the most significant single gift ever received by the

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8 Dendy et al., *ibid.*

9 Lundell, p. 154.

10 Following their marriages his daughters were known as Mrs. R.M. Nesbitt, Mrs. Melville C. Watson and Mrs. George Robinette.

11 Lundell, p. 154, Wood sought his wife and daughters' approval of all acquisitions.

12 *Globe and Mail*, 22 March, 1955, p. 10.

13 According to the *Globe and Mail*, 28 March, 1955, p.5 The bequest included the Hals portrait of Isaak Abrahamsz Massa as well as that of Vincent Laurent van der Vinne. The Rembrandt portrait was "A Lady with A Lap Dog."

Gallery."<sup>14</sup> The sale of his Bayview Avenue home, to Garfield Weston later that year, brought another \$500,000 to the Gallery which would be managed by a foundation for further acquisitions. In recognition of his contribution, the gallery created Frank P. Wood Gallery.

## **Crescent School**

In 1967 the Crescent School, a private school for boys, purchased the property. In 1970 after undertaking alterations and additions to the estate buildings, the school moved into the residential estate. The Crescent School was established in 1913 by J. W. "Jimmy" James and provided education for boys between Grades 5-8 and in 1935, grades 1-4 were added. By 1970 the school offered education for grades 3-13, currently grades 3-12. In the early years the school was located at 43 Rosedale Road and then 76 Collier Street. In 1933, Susan Denton Massey, whose grandsons attended Crescent School donated her estate, Dentonia Park to the school. The school remained at Dentonia Park until the property was sold for redevelopment. As the Dentonia Park house was to be demolished, the school relocated the entry portico from the house with its four columns and stone entablature to the garden at the new school site. In 2013, to celebrate the 100th anniversary of the school, the landscaping around the Dentonia Park columns was restored and named the Centennial Garden.

Since moving to the Bayview Avenue property, the school has adaptively re-used the Frank P. Wood house and service buildings and preserved the original landscape features including the driveway from Bayview Avenue, the forecourt, service court, terrace and lawn. They have undertaken a series of building campaigns, since the initial renovations of 1969. In the 1980s and 1990s a new gym and library, squash courts as well as arts and music rooms and a building to enclose three tennis courts were added. Since 2000 the school has expanded its facilities and undertaken numerous additions and alterations which have included a temporary tent structure for sports, a theatre addition, the Lau Family Centre and a library addition.

## **Architect: Delano & Aldrich Architects, Gordon Gibson**

The partnership of Delano & Aldrich was "among the leading American designers of sumptuous country houses for the wealthy elite in New England, including the Vanderbilt, Whitney, Rockefeller, and Astor families"<sup>15</sup> which would have recommended them as a good choice to design the new country estate for Frank P. Wood and his family. Further, Henry-Russell Hitchcock commented that in their application of the Neo-Georgian style, which would be applied at the Wood estate, Delano & Aldrich were "quite as competent" as the internationally revered and influential firm of McKim, Meade and White.<sup>16</sup> William Adams Delano (1874-1960) was born in New York City and graduated from Yale University in 1895. Chester Holmes Aldrich (1871-1940) was born in Providence, Rhode Island and graduated from Columbia University in 1893. Both men attended the Paris Ecole des Beaux Arts and on their return worked in the New

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14 Globe and Mail, 25 November, 1955, p. 25.

15 Hill, entry for Delano.

16 Hitchcock, p. 542.

York City office of Carrere & Hastings. In 1903 they set up their partnership in New York City which lasted until Aldrich's death.

Delano & Aldrich also designed the U.S. embassy in Paris, the Japanese embassy in Washington, the Sterling Labs and Sage Hall at Yale University and the Washington Federal Post Office Building and the Union and Knickerbocker Club in New York City. The design of Frank P. Wood's estate is their only known commission in Toronto. The remains of their Canadian commissions were primarily in Newfoundland where they designed the Notre Dame Memorial Hospital (1921-4) St Clare's Mercy Hospital (1938-9), and the Bishops' Palace for the Roman Catholic Diocese of St. John's (1924). They also undertook extensive repairs and restoration of the St John the Baptist Roman Catholic Cathedral (1920).

The partnership of Delano & Aldrich began producing drawings for the Frank P. Wood house late in 1929.<sup>17</sup> In reporting Wood's death in 1955, the Globe and Mail stated that "Mr. Wood's home, widely known in architectural circles was built according to his own specifications after years of study."<sup>18</sup> This comment may indicate that Frank may have had more input on the design than was usual for a client and the character and style of the house may reflect his participation in its design development. The Globe and Mail also reported that the drawings for the house had been requested by Columbia University.<sup>19</sup> They are currently in the collection of the university's Avery Architectural Library.

Gordon Gibson was the architect Emma Wood commissioned to design the log cabin retreat and painting studio, but to date no further information has been found about Gibson's life and career.

### **3. ARCHITECTURAL DESCRIPTION**

The following section provides an architectural description and analysis related to the property which will establish the basis for determining 'Design and Physical Value' according to O. Reg. 9/06 Criteria.

#### **Setting and Site Plan**

The 30.5-acre property that Frank P. Woods purchased is located on the east side of Bayview Avenue, north of the intersection with Lawrence Avenue. It is part of the ravine system with a hilly forested terrain that characterizes the landscape of the western branch of the Don River. The property features a long ridge stretching from Bayview Avenue on a south-east angle and terminating in a promontory with steep, curving valleys to the north-east and south-west. The design of the house, its various service buildings and pavilions and landscape features are characteristic of early 20th century estates which, echoing centuries of tradition, extended and integrated the house within the landscape architecturally and experientially.

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<sup>17</sup> The earliest drawing, the 'Plot Plan' indicates that it was revised on December 18, 1929 and therefore the drawings would have begun at an earlier date.

<sup>18</sup> Globe and Mail, 22 March, 1955, p. 10.

<sup>19</sup> Globe and Mail, 22 March, 1955, p. 10.

In their site plan for the property Delano & Aldrich responded to its bucolic character with a curving driveway from Bayview Avenue, following the south-east angle of the ridge and terminating at the residential complex which was set on the highest point where the land falls most dramatically. The buildings were laid out in an orthogonal pattern aligned with the south-east angle of the ridge. The main house was designed as a long rectangular, two-and-a-half storey block crossing the ridge with its "west"<sup>20</sup>, entry elevation facing an enclosed forecourt and its east, garden elevation, opening to a terrace, which surrounded the house on its south and north sides, and a formal rectangular lawn which extended along the top of the ridge. The sides of the lawn were flanked by a row of trees and its east end terminated formal flower beds and a pool with a fountain enclosed by semi-circular hedge which was intended to open to the "future garden house" noted on the drawings. The current apse-shape contained by four columns supporting a semi-circular entablature, terminating the vista across the lawn, was transplanted from the Crescent School's former location at the Dentonia Estate where they had been part of the entrance portico.<sup>21</sup> The screen of columns, set in a semi-circle, provides the type of architectural point of interest, terminating the end of the lawn and framing the view from the terrace to the ravine beyond, which the architects intended with their plans for a "future garden house" in that location. An enclosed rose garden was accessed from the north end of the terrace to the east of the service-garage building and court.

The forecourt was enclosed on its north side by a two-storey, service-garage building, which provided space for service staff functions and accommodation at the upper level and two garages, with a narrow rectangular plan, contiguous with a portion of the north face of the house. Two elm trees were to frame the entry to the forecourt with two small shrubs framing the principal entrance of the house. The service-garage building had a large archway to allow cars to pass through from the forecourt to the north service court. It contained a two-car garage on one side and possibly kitchens or other service rooms on the other side<sup>22</sup> The service-garage building also contained a porch which was enclosed to screen it from the garden and had a "drying green" which was surrounded by a high hedge.

Originally only one service-garage building had been planned, but as the scheme evolved through 1930 a second service building was added, parallel to the first, enclosing the service court on its north side and providing additional garage space, a gardener's room and staff living quarters on the second floor. Evergreen planting was shown flanking the entry to the service court, partially screening the walls of the building as it was approached by a secondary branch from the driveway.

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20 Please note, although angled to face north-west, this elevation will be known as the west elevation to be consistent with the drawings and as the angle is more to the west. The other elevations will also be known as east, instead of south-east, south etc.

21 A plaque on the property indicates that the columns were originally part of the entry portico at Dentonia Park the former location of the school.

22 While site plans, elevations and some detail drawings have been located, these did not include plans for the house and service-garage building

A swimming pool was located to the south of the house, down the slope of the ridge and accessed by two paths, one from the south terrace and the second from the lawn. The swimming pool had an oval-shaped plan and was enclosed on its south side by a bank of changing rooms with a verandah, designed to echo the long arc of the pool's oval. The pool was further screened with planting and the slope was to be planted with dwarf apple trees.<sup>23</sup>

## **Main House**

The architectural style of the house and the surrounding complex represents the eclecticism and continued popularity of the revival of historic styles as well as the influence of new modern styles in the early twentieth century. Dendy and Kilbourn describe the house as "one of the finest Georgian Revival houses in Canada."<sup>24</sup> Lundell alludes to the eclectic spirit when she describes the estate as having "the air of a French country house."<sup>25</sup>

The house, which was the dominant architectural feature on the property, commanding "its setting through its symmetry and precise proportions,"<sup>26</sup> is, indeed, a fine example of a restrained and elegantly detailed Georgian Revival house with its rectangular form, gable roof with dormers, paired chimneys and symmetrical elevations. The central hall plan, which runs unobstructed through the house linking the entry from the forecourt with that opening to the terrace and gardens, finds its antecedents in English domestic architecture of the 1650s. The Georgian house typology would be disseminated in colonial America and later Upper Canada and continues to be influential on residential design.

The principal elevations of the Wood house exhibit the classical, Georgian preference for symmetry with three windows on either side of the central entrance bay. The central bay is given additional emphasis as it steps forward slightly on both the east and west elevations with a central dormer above and then the crowning form of the cupola with its tall arched glazing openings. The cupola was a popular feature in English Baroque architecture, a variation on the greater domes and was adapted in North America as a more modest feature and frequently included a functional weathervane as here at the Wood house.<sup>27</sup> As the house was set on the highest point of the ridge, the cupola would have added to the visibility and prominence of the house amongst the newly settled estates of the area.

Traditional Georgian elements appear in the principal entries on the west and east elevations with panelled doors, fanlights and surrounding door cases of columns supporting pediments and in the windows with their shutters and six-over-six sash. The octagonal window featured above the door on the main, west elevation indicates

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23 These features were indicated on the drawings

24 Dendy et al., p. 233.

25 Lundell, p. 154.

26 Dendy et al., p. 232

27 Originally the cupola provided daylight for the second and third floors. Plans indicated that an octagonal opening in the ceiling of the second floor allowed daylight into the second floor

the influence of the contemporary Art Deco style<sup>28</sup> but is complementary to the octagonal cupola on the roof and the interior octagonal opening in the ceiling adjacent to this window on the second floor which permitted light from the cupola to fall to the second floor. The rainwater downspouts or leaders, were allocated symmetrically on the west and east elevations at the corners and flanking the central projecting bays and featured decorative leader boxes whose height corresponded with that of the entablature.

An unusual departure from Georgian models is that the house does not sit on a raised basement. This may have been determined so that there is direct access to the garden as in contrast to the west entry elevation, all ground floor openings on the south, east and north elevations are designed as French doors, reflecting the early 20th century architecture's greater interest in an integration with nature. The chimneys, would typically be located in the end walls of the house, but here they have been put within the mass of the house so that the end walls have greater glazed area and the gable ends feature a tall window with an elegant semi-circular head in the attic storey typical of the Georgian style.

The house is clad in limestone with a slate roof. "The character, colour and detailing of the materials is precise and fastidious. The smooth limestone façade – carried up to a full cornice – displays the proportions of the house; it is laid in random courses that give the surface a fine linear pattern. The pale gold-grey of the walls is complemented by the grey-green slate roof and the grey-blue louvered shutters that frame all of the windows."<sup>29</sup> The random courses introduce a modern element which is counterbalanced by the traditional classical quoins at the outer corners of the house and the east-facing garden elevation.

Drawings indicate that between 1932 and 1934 a five-sided, cast iron porch with a copper roof was designed to be attached to the south elevation. The drawings indicate fancifully detailed trellises with corner brackets that would have added a contrasting lacy texture with a 19th century character to the elegantly restrained details of the house. It is not known if it was constructed as a verandah or was built as it is now, with plate glass glazing and no ornamental trellis details. The decorative aspect is retained in the original band of acroteria above the cornice.

### **Service-Garage Building and Garage**

While the main house is 'commanding, precise and fastidious' in its Georgian Revival style, its lack of the customary raised base and the asymmetrical composition of the site with the service building to its north render the complex "homelike rather than pretentious."<sup>30</sup> The service-garage building<sup>31</sup> has the same slate roof and limestone, with quoins around its great archway, but it is, appropriately, of more modest design

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28 Dendy et al. comment that this window "plainly of the Art Deco period - firmly dates the house." (p.232)

29 Dendy et al., p232.

30 Dendy et al., p.231, used this phrase to describe the asymmetrical composition of the contemporary Glendon Hall, belonging to Frank's brother, E. R. Wood.

31 Dendy and Lundell both call the service building 'stables', but the architects plans indicate garage and service use.

than the main house. With a narrow rectangular plan, the service building is lower, being two storeys, has a hipped roof and a plain façade dominated by the central, large-arched opening flanked by two small rectangular windows at grade, with a third window in the corner, and two circular windows above the pair flanking the archway, with a single semi-circular dormer in line with the archway. In contrast to the house, it conveys a simpler rural quality. This combined with the shape of the forecourt with its low-curving walls and its (original) herring-boned-patterned brick paving, within a grid of stone, may account for Lundell's detecting a French, country-house character.<sup>32</sup> This may quality may reflect Delano and Aldrich's Paris training at the Ecole des Beaux-Arts or the influence of the European travels of Frank and Emma Wood and their family.

The second, service garage building, developed during the planning of the house has the same hipped roof and detailing as the main service building. A rectangular block, it is set parallel to the main service building enclosing the service court on the north side. As it is just one-and-a-half storeys, rather than being a symmetrical pair with the garage its lower height strengthens the informality of the design providing a diminishing sense of scale as it steps away from the central focus of the house and forecourt towards the surrounding landscape and the slopes of the ravine.

### **Log and Stone Cabin**

Sometime between 1930 and her death in 1942, Emma Wood, commissioned the architect Gordon Gibson to design the log and stone cabin as a day retreat and painting studio. The cabin is set within the trees and perched on the wooded slope of the ravine to the north and east of the main house. It is a single-storey with constructed on a rectangular plan with a gable roof. It has a stone base which extends as a wall surrounding a small arrival terrace and a west-facing wall of stone which incorporates the fire place and extends beyond the log walls with corbelled stones tapering from the overhanging eaves of the roof. In contrast to the house, the stone is rough-faced, irregularly-shaped, multi-coloured and randomly coursed. The north, south and east facing walls each have a large window opening to views of the ravine landscape. The entry is from the south side. A fine detail is shown where the projecting rafters are trimmed to be parallel with the eaves. The interior of the cabin features a stone wall with a fireplace and recess for logs, log walls and exposed rafters and beams.

### **The Crescent School**

As aerial photos indicate, the immediate setting of the Frank P. Wood house has changed since its adaptive re-use in the late 1960s as the Crescent School. New buildings of a larger scale and foot print to that of the Wood house have been added as well as new access routes, surface parking and tennis courts. However, the immediate setting of the house, the forecourt walls, the terraces and the formal lawn as well as the drive from Bayview Avenue have been retained. The new buildings set to either side of the original buildings have maintained the low-rise scale and there has been, especially in recent years, the use of more compatible materials, such as stone to complement the original house.

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<sup>32</sup> Lundell, p. 154.

Changes to the original house design are evident in the re-paving of the forecourt, and there have been substantial alterations to the original plans of the interior of the house and the service buildings, particularly with the removal of the original stair and the closing of the skylight. However some rooms have been retained with their original form and fireplace mantels have also been preserved. In maintaining the house, the school has been careful to replace windows with new windows that repeat the original patterns of glazing which are so important to the character and style of the house. Other details such as the downspouts with their water leader boxes have also been preserved.

#### **4. CONTEXT**

The following section provides contextual information and analysis related to the property which is the basis for determining 'Contextual Value' according to O. Reg. 9/06 Criteria.

The Frank P. Wood estate, now the Crescent School, is located on the east side of Bayview Avenue just north of Lawrence Avenue East. The areas to the east and west of Bayview Avenue are still characterized by the treed ravine landscape of the west branches of the Don River. Bayview and Lawrence avenues continue to reflect the terrain's impact on the 19th century surveyor's grid as they both deviate in response to land's contours and still do not intersect. To the east is the Bridle Path neighbourhood with its characteristically large lots and mansions in comparison with adjacent residential neighbourhoods. The layout of its streets, Bridle Path, High Point Road, and Park Lane Circle are tempered by the terrain and run parallel on an angle determined by the ravine.

To the north and south on the east side of Bayview many of the former mansions and, like the Frank P. Wood estate, their buildings and grounds have been adaptively re-used and integrated into new institutions and most of them are listed on the City's Heritage Register. Frank's brother Edward R. Wood's Glendon Hall is part of York University. Sunnybrook, Donningvale and Bay View are part of the Sunnybrooke Medical Centre<sup>33</sup>. Stonedene, to the north of the Frank Wood estate, is now the Bob Rumball Canadian Centre of Excellence for the Deaf and Windfields is now part of the Canadian Film Centre. The Annandale-Uplands estate was sold off and subdivided, but the Gatehouse is still a residence at the corner of Bayview Avenue and Valleyanna Drive.

Dendy and Kilbourn caught the spirit of the place when they wrote, "It is doubtful whether houses and estates on the scale of Glendon Hall, the Frank P. Wood house, Donningvale and Bay View will ever be created again. For a brief period of about thirty years, from 1925-1955, the Bayview area was a delightful pastoral suburb on the edge of a burgeoning city. New roads had made it easily accessible to downtown and taxes on land there had not yet risen to levels that would make estates and spacious mansions prohibitively expensive to maintain. ... Although the way of life they

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33 Only the gatehouse survives from the Sunnybrook estate

represented has vanished, these magnificent houses and gardens – commemorating the elegance of a bygone era – fortunately remain to be seen and enjoyed."<sup>34</sup>

## **5. EVALUATION CHECKLIST: Applying the Ontario Regulation 9/06 Criteria**

The following evaluation applies Ontario Regulation 9/06 made under the Ontario Heritage Act: Criteria for Determining Cultural Heritage Value or Interest. While the criteria are prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act, the City of Toronto uses it when assessing properties for inclusion on the City of Toronto Heritage Register.

### **2365 Bayview Avenue**

#### **DESIGN OR PHYSICAL VALUE**

*i. rare, unique, representative or early example of a style, type, expression material or construction method*

*Representative example of a type:*

Constructed in 1930, the Frank P. Wood estate has design value as a very fine representative of one of the Bayview estates constructed in the early 20th century and featuring a cluster of architect-designed buildings including a large main house and service-garage and garage buildings whose architecture extended in designed, landscape features, such as the curvilinear drive leading to the forecourt, the terrace, lawns with formal plantings and log and stone cabin, all laid-out in response to the ridge and treed, ravine landscape of the west branch of the Don River.

The log cabin, commissioned by Emma Wood, the wife of Frank, as a day-time retreat and painting studio, has value as a representative of a log cabin type, with its single storey, gable-roofed form with a verandah, three walls of log cladding combined with a fourth wall of stone including the stone chimney.

*Representative example of a style:*

The main house, is an excellent representative of the Georgian Revival style, constructed in the early 20th-century, and has been deemed to be "one of the finest Georgian Revival houses in Canada."<sup>35</sup> Characteristic elements of the style are present in the rectangular, two-and-a-half-storey volume with its gable roof, and symmetrical disposition of elements including the central entrances on its primary west and east elevations, flanked by double-hung sash windows or French doors, limestone cladding with quoin details, paired chimneys, and in a nod to the Georgian architecture of New England, a cupola, reinforcing the symmetry, of the slate roof. The octagonal second-storey window introduces an Art Deco element typical of the period in which the house is built, but which is sympathetic to the Georgian style in its symmetrical form which highlights the axial position of the main entrance and repeats the octagonal plan of the

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34 Dendy et al., p. 235.

35 Dendy et al., p. 233.

cupola above. The random-coursing of limestone cladding is another element which indicates the early 20th century period of the house.

*ii. displays a high degree of craftsmanship or artistic merit*

*Displays a high degree of craftsmanship*

A high degree of craftsmanship is displayed in the detailing of the house including the limestone cladding with its quoins and precisely laid random coursing, main entrances, doors and door cases. The interiors also display a high degree of craftsmanship in their door and window cases, fireplace surrounds, and in the wall panelling with dado, panels with picture lights and decorative cornices.

*Displays a high degree of artistic merit*

A high degree of artistic merit is displayed in the setting of the house, outbuildings and landscape elements as they responded to the alignment of the ridge and the treed ravine landscape and, also in increasing the pleasure of the experience of the landscape for its occupants.

A high degree of artistic merit is displayed in the two service-garage buildings as their design responds to the main house in their use of the same materials, limestone and slate and differentiates them as subsidiary to the main house through their lower scale, hipped, instead of gabled roof form and on the south face of the service-garage building facing the forecourt, in its modest and more rural character and minimal architectural elements evident in the design of the windows and single roof dormer. Its large arched opening is indicative of its original function as a vehicular passage to the garages facing the service forecourt.

Associative

### **Historical and Associative Value**

*i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community*

The property has historical and associative value as it was the home of Frank Porter Wood (1882-1955) a successful Toronto financier and philanthropist. An early and avid collector of European paintings, Wood was a major benefactor of the Art Gallery of Toronto (now known as the Art Gallery of Ontario) donating important works during his lifetime and on his death, works of global importance, the proceeds from the sale of his estate to fund the acquisition of art for the gallery. The gallery acknowledged his generous patronage with the creation of the Frank P. Wood Gallery.

The property also has historic and associative value as it is one of the several large estates constructed along or adjacent to Bayview Avenue in the Bridle Path-Sunnybrook neighbourhood in the early 20th century. These estates, with their grand houses and out-buildings designed by leading architects which were responsive to the ravine landscapes of the west Don River represent a particular development in the newly

incorporated Township of North York as it was undergoing transformation from its 19th century origins as vast tracts of farmland.

The property has historical and associative value with the Crescent School, which has owned the property since 1970. During the past 50 years the school has demonstrated their stewardship of the property's heritage through their adaptive re-use of the original residential estate buildings, including the main house, the garage-service building, the garage, the log cabin and the landscape features including the curvilinear drive, forecourt, service court and lawn. New educational buildings added to the property have been sympathetic to the original estate buildings in siting, form and materials.

*iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community*

The Frank P. Wood estate was designed by the New York firm of Delano & Aldrich Architects. The partnership of William Adams Delano (1874-1960) and Chester Holmes Aldrich (1871-1940) lasted from 1903-1940. Their work reflected their training at the Paris Ecole des Beaux Arts and internship at the influential New York firm of Carrere & Hastings. They were particularly renowned for their country house designs for the U. S. east coast elite including the Vanderbilt, Astor, Rockefeller and Whitney families and for their Georgian Revival style, both of which are reflected at the Wood estate, their only known Toronto-based commission.

## **Contextual Value**

*i. important in defining, maintaining or supporting the character of an area*

Located on the east side of Bayview Avenue north of Lawrence Avenue in the Bridle Path-Sunnybrook neighbourhood, the property has contextual value as it defines and maintains the landscaped and treed, ravine setting of the west branch of the Don River and the original Frank P Wood estate, one of the original country estates which have been characteristic of this part of North York since its incorporation. As with many of the surrounding former private estates, the Wood estate is characteristic as it has been adaptively re-used for institutional purposes, in this case for the Crescent School, resulting in the addition of new buildings and modification to the original landscaped setting.

*ii. physically, functionally, visually or historically linked to its surroundings*

Constructed in 1930, the Frank P. Wood estate is physically and historically linked to its surroundings representing that "brief period of about thirty years, from 1925-1955, the Bayview area was a delightful pastoral suburb on the edge of a burgeoning city."<sup>36</sup>

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36 Dendy and Kilbourn, p. 235.

## 6. LIST OF RESEARCH SOURCES

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<http://oldtorontomaps.blogspot.ca/p/index-of-maps.html>

Toronto Maps V2

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### Interviews:

Lorne Rabinovitch, Director, Facilities, Crescent School, 12 January, 2021

**2365 BAYVIEW AVENUE  
STATEMENT OF SIGNIFICANCE  
(REASONS FOR DESIGNATION)**

**ATTACHMENT 4**

The property at 2365 Bayview Avenue, the Frank P. Wood estate, is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under all three categories of design, associative and contextual value.

**Description**

The property at 2365 Bayview Avenue, originally known as the Frank P. Wood estate and now as the Crescent School, is one of a sequence of grand estates, constructed between 1909 and 1940, on the forested ravine above the western branch of the Don River, in the Bridle Path-Sunnybrook-York Mills neighbourhood. The 30-acre property was purchased in 1928 by Frank P. Wood, the financier, art collector and major benefactor of the Art Gallery of Toronto (now the Art Gallery of Ontario). Wood commissioned the New York firm of Delano & Aldrich Architects who designed a meticulously-detailed Georgian Revival house set within a picturesque complex with a forecourt, service-garage building and second garage, clad in limestone and slate, with terraces, formal gardens, and a log cabin, perched on a ridge above the ravine landscape of the west branch of the Don River. On Wood's death in 1955 the estate was bequeathed to the Art Gallery of Toronto. It was purchased in 1967 by the Crescent School who have altered the interior of the original buildings, extending the second garage building and have added a number of large educational buildings, maintaining most of the original complex, setting and landscape features. The cluster of four columns set in the garden were relocated in 1970 from the previous location of the Crescent School, the Dentonia Park estate and the surrounding garden was refurbished in 2013 to mark the school's centennial.

The property was originally listed on the North York Inventory of Heritage Properties in 1998 and following municipal amalgamation included on the City of Toronto's Heritage Register in 2006.

**Statement of Cultural Heritage Value**

Constructed in 1930, the Frank P. Wood estate, at 2365 Bayview Avenue, has design value as a very fine representative of one of the Bayview estates constructed in the early 20th century and featuring a cluster of architect-designed buildings including a large main house and service-garage buildings whose architecture extended in designed, landscape features, such as the curvilinear drive leading to the forecourt, the terrace, lawns with formal plantings and log and stone cabin, all laid-out in response to the ridge and treed, ravine landscape of the west branch of the Don River.

The main house, is an excellent representative of the Georgian Revival style, constructed in the early 20th-century, and has been deemed to be "one of the finest

Georgian Revival houses in Canada."<sup>37</sup> Characteristic elements of the style are present in the rectangular, two-and-a-half-storey volume with its gable roof, and symmetrical disposition of elements including the central entrances on its primary west and east elevations, flanked by double-hung sash windows or French doors, limestone cladding with quoin details, paired chimneys, and in a nod to the Georgian architecture of New England, a cupola, reinforcing the symmetry, of the slate roof. The octagonal second-storey window introduces an Art Deco element typical of the period in which the house is built, but which is sympathetic to the Georgian style in its symmetrical form which highlights the axial position of the main entrance and repeats the octagonal plan of the cupola above. The random-coursing of limestone cladding is another element which indicates the early 20th century period of the house.

The log cabin, commissioned by Emma Wood, the wife of Frank, as a day-time retreat and painting studio, has value as a representative of a log cabin type, with its single storey, gable-roofed form with a verandah, three walls of log cladding combined with a fourth wall of stone including the stone chimney.

A high degree of craftsmanship is displayed in the detailing of the house including the limestone cladding with its quoins and precisely laid random coursing, main entrances, doors and door cases. The interiors of the house also display a high degree of craftsmanship in their door and window cases, fireplace surrounds, and in the wall panelling with dado, panels with picture lights and decorative cornices.

A high degree of artistic merit is displayed in the two service-garage buildings as their design responds to the main house in their use of the same materials, limestone and slate and differentiates them as subsidiary to the main house through their lower scale, hipped, instead of gabled roof form and on the south face of the service-garage building facing the forecourt, in its modest and more rural character and minimal architectural elements evident in the design of the windows and single roof dormer. Its large arched opening is indicative of its original function as a vehicular passage to the garages facing the service forecourt.

The property has historical and associative value as it was the home of Frank Porter Wood (1882-1955) a successful Toronto financier and philanthropist. An early and avid collector of European paintings, Wood was a major benefactor of the Art Gallery of Toronto (now known as the Art Gallery of Ontario) donating important works during his lifetime and on his death, works of global importance, the proceeds from the sale of his estate to fund the acquisition of art for the gallery. The gallery acknowledged his generous patronage with the creation of the Frank P. Wood Gallery.

The property also has historic and associative value as it is one of the several large estates constructed along or adjacent to Bayview Avenue in the Bridle Path-Sunnybrook neighbourhood in the early 20th century. These estates, with their grand houses and out-buildings designed by leading architects which were responsive to the ravine landscapes of the west Don River represent a particular development in the newly incorporated Township of North York as it was undergoing transformation from its 19th century origins as vast tracts of farmland.

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37 Dendy et al., p. 233.

The property has historical and associative value with the Crescent School, which has owned the property since 1970. During the past 50 years the school has demonstrated their stewardship of the property's heritage through their adaptive re-use of the original residential estate buildings, including the main house, the garage-service building, the garage, the log cabin and the landscape features including the curvilinear drive, forecourt, service court and lawn. New educational buildings added to the property have been sympathetic to the original estate buildings in siting, form and materials.

The Frank P. Wood estate was designed by the New York firm of Delano & Aldrich Architects. The partnership of William Adams Delano (1874-1960) and Chester Holmes Aldrich (1871-1940) lasted from 1903-1940. Their work reflected their training at the Paris Ecole des Beaux Arts and internship at the influential New York firm of Carrere & Hastings. They were particularly renowned for their country house designs for the U. S. east coast elite including the Vanderbilt, Astor, Rockefeller and Whitney families and for their Georgian Revival style, both of which are reflected at the Wood estate, their only known Toronto-based commission.

Located on the east side of Bayview Avenue north of Lawrence Avenue in the Bridle Path-Sunnybrook neighbourhood, the property has contextual value as it defines and maintains the landscaped and treed, ravine setting of the west branch of the Don River and the original Frank P Wood estate, one of the original country estates which have been characteristic of this part of North York since its incorporation. As with many of the surrounding former private estates, the Wood estate is characteristic as it has been adaptively re-used for institutional purposes, in this case for the Crescent School, resulting in the addition of new buildings and modification to the original landscaped setting. Constructed in 1930, the Frank P. Wood estate is physically and historically linked to its surroundings representing that "brief period of about thirty years, from 1925-1955, the Bayview area was a delightful pastoral suburb on the edge of a burgeoning city."

## **Heritage Attributes**

### **Design and Physical Value**

The following heritage attributes contribute to the value of the Frank P. Wood estate at 2365 Bayview Avenue as a representative of an early 20th-century country house estate type typical of the Bayview Avenue estates:

- The setback, placement and orientation of the main house, its service-garage building, secondary garage building, forecourt and service court which are placed in alignment with the ridge, on its crest and with views to the surrounding ravine valleys
- The view of the house from Bayview Avenue
- The approach to the house from Bayview Avenue via a long curvilinear driveway which terminates at the entry forecourt, surrounded by low walls on the south and west, the main house on the east and service-garage building on the north

- The secondary driveway which deviates from the main drive to proceed to the service court which is flanked to the south by the service-garage building and to the north by the secondary garage building
- The terrace surrounding the house on the north, east and south elevations, now modified and extended but still maintaining the change in level and steps down to the east and the formal lawn and the open area to the north
- The arc of four columns supporting an entablature at the end of the lawn, formerly at the Dentonia Park estate and relocated by the Crescent School
- The scale form and massing of the two-and-a-half storey, rectangular, main house with its gable roof, pair of chimneys and cupola and the two-storey-hipped roof, service-garage building and one-and-a-half storey hipped roof garage building
- The south elevation of the house with its addition of a five-sided sunroom with its slender metal columns, glazed panels, decorative cornice and copper roof
- The French doors on the north, east and south elevations of the house which are a modification of the typical Georgian sash window as the estate and design of the house responds to the topography and access to terraces
- The scale form and massing of two-storey-hipped roof, service-garage building and one-and-a-half storey hipped roof garage building, both with roof dormers
- The south elevation of the service-garage building with its large arched opening, designed as a passage to the service court, the flanking double-hung sash windows with the circular windows above at the second floor level and the semi-circular dormer in the roof
- The scale form and massing of the single-storey, gable roof, log and stone cabin built on the slope to the north-east of the house, with its stone base, extending into the adjacent terrace, stone wall with chimney
- The elevations of the cabin which feature a base of stone, a fireplace wall of stone, extending beyond the volume of the cabin with corbelled stones at the eaves line, the openings in the west, north and east elevations with their views of the ravine landscape
- The single volume interior of the cabin with its stone wall with fireplace, log walls and exposed rafters and cross beams

The following heritage attributes contribute to the design and physical value of the property at 2365 Bayview Avenue as a well-designed representative of the early-20th century Georgian Revival style with elements of American colonial style and contemporary Art Deco style and modern influence:

- The rectangular form with a gable roof and cupola featuring symmetrical chimneys, symmetrical dormers, and a five-sided porch/sun room on the south elevation, and central entrances on the principal east and west elevations leading to the internal central hall plan
- The composition and design of the principal, west (entry) and east (garden) elevations with their central entries flanked by three double hung sash windows or French doors on either side with shutters, an octagonal (west) or sash window above the entrance, flanked by three windows aligned with the windows below and the dormers, in the roof, three on the west and four on the east elevations, aligned symmetrically with the openings below

- The principal entries on the west and east elevations with their classical door surrounds featuring columns supporting entablatures with pediments above (triangular pediment on the west and broken-arched pediment on the east)
- The composition and design of the south elevation with four openings arranged symmetrically at each level with a central arched opening in the attic storey
- The six-over-six sash windows and their shutters
- The octagonal window on the west elevation centred over the door as it represents the contemporary influence of the Art Deco style and is also sympathetic to the symmetry and hierarchy of the Georgian Revival facade
- The cupola which with its weather vane is a characteristic feature of the New England Colonial and Neo-Colonial architecture reflecting the English Georgian roots
- The formality of the landscaped setting, the terraces, the lawn and the various classical elements which reflect the Georgian Revival influence
- The west and north elevations of the service-garage building with its stone cladding, quoins, walls that extend into low level walls enclosing the court, double-hung sash windows with shutters and, at grade, the former openings to the two garages and the access from the forecourt

The following heritage attributes contribute to the contextual value of the property at 2365 Bayview Avenue as it supports the early-20th century character of this section of Bayview Avenue to the north and south of Lawrence Avenue as characterized by grand country estates with the well-treed and landscaped setting of the ravines of the west branch of the Don River:

- The view of the house from Bayview Avenue
- The set-back from Bayview Avenue with the curvilinear drive to the complex
- The landscaped, treed setting with its ravine topography
- The original complex of buildings associated with the Frank P. Woods estate maintained within later additions undertaken by the Crescent School expressing the adaptive re-use of the complex and the changed use from residential to institutional