

2365 Bayview Avenue - Notice of Intention to Designate a Property under Part IV, Section 29 of the Ontario Heritage Act

Date: November 5, 2021

To: Toronto Preservation Board

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

Wards: Don Valley West - Ward 15

SUMMARY

This report recommends that City Council state its intention to designate the listed heritage property at 2365 Bayview Avenue (the Frank P. Wood estate) under Part IV, Section 29 of the Ontario Heritage Act.

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 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.

On March 6, 2020, a Site Plan Control application was submitted to the City to permit a two-storey addition which 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. 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.

A report, January 25, 2021, from the Senior Manager, Heritage Planning recommending the intention to designate the property at 2365 Bayview Avenue under Part IV, Section 29 of the Ontario Heritage Act was referred back to staff at the April 20, 2021 meeting of the North York Community Council for further consultation with the property owner. Prior to Community Council's decision, the Toronto Preservation Board adopted the Senior Manager's January 25, 2021 report on February 17, 2021.

As a result of consultation with the property owner in the recent months, staff revised the Statement of Significance (Reasons for Designation) - 2365 Bayview Avenue

(Attachment 3) to include additions under the description of heritage attributes to provide further clarification with regard to two attributes of the Frank P. Wood estate, now the Crescent School. The revisions also include a correction under the Description section indicating that the log cabin was designed by the architect Gordon Gibson.

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.

In June 2019, the More Homes, More Choice Act, 2019 (Bill 108) received Royal Assent. Schedule 11 of this Act included amendments to the Ontario Heritage Act (OHA). The Bill 108 Amendments to the OHA came into force on July 1, 2021, which included a shift in Part IV designations related certain Planning Act applications. Section 29(1.2) of the OHA now restricts City Council's ability to give notice of its intention to designate a property under the OHA to within 90 days after the City Clerk gives notice of a complete application. The application currently under review was deemed complete prior to the new legislation coming into force.

RECOMMENDATIONS

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 3, to the report, November 5, 2021, from the Senior Manager, Heritage Planning, Urban Design, City 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.

FINANCIAL IMPACT

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

DECISION HISTORY

At its meeting of April 20, 2021, North York Community Council referred the report recommending designation of the property under Part IV of the Ontario Heritage Act back to staff for further consultation with the property owner.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2021.NY23.30>

At its meeting of February 17, 2021, Toronto Preservation Board adopted the report recommending an 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 on the property.

<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2021.PB21.5>

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

Heritage Planning Framework

The conservation of cultural heritage resources is an integral component of good planning, contributing to a sense of place, economic prosperity, and healthy and equitable communities. Heritage conservation in Ontario is identified as a provincial interest under the Planning Act. Cultural heritage resources are considered irreplaceable and valuable assets that must be wisely protected and managed as part of planning for future growth under the Provincial Policy Statement (2020) and A Place to Grow: Growth Plan for the Greater Golden Horseshoe (2020). Heritage Conservation is enabled through the Ontario Heritage Act. The City of Toronto's Official Plan implements the provincial policy regime, the Planning Act, the Ontario Heritage Act and provides policies to guide decision making within the city.

Good planning within the provincial and municipal policy framework has at its foundation an understanding and appreciation for places of historic significance, and ensures the conservation of these resources are to be balanced with other provincial interests. Heritage resources may include buildings, structures, monuments, and geographic areas that have cultural heritage value or interest to a community, including an Indigenous community.

The Planning Act establishes the foundation for land use planning in Ontario, describing how land can be controlled and by whom. Section 2 of the Planning Act identifies heritage conservation as a matter of provincial interest and directs that municipalities shall have regard to the conservation of features of significant architectural, historical, archaeological or scientific interest. Heritage conservation contributes to other matters of provincial interest, including the promotion of built form that is well-designed, and that encourages a sense of place.

The Planning Act requires that all decisions affecting land use planning matters shall conform to the Growth Plan and shall be consistent with the Provincial Policy

Statement, both of which position heritage as a key component in supporting key provincial principles and interests.

<https://www.ontario.ca/laws/statute/90p13>

The Provincial Policy Statement provides policy direction on land use planning in Ontario and is to be used by municipalities in the development of their official plans and to guide and inform decisions on planning matters, which shall be consistent with the Provincial Policy Statement. The Provincial Policy Statement articulates how and why heritage conservation is a component of good planning, explicitly requiring the conservation of cultural heritage and archaeological resources, alongside the pursuit of other provincial interests. The Provincial Policy Statement does so by linking heritage conservation to key policy directives, including building strong healthy communities, the wise use and management of resources, and protecting health and safety.

Section 1.1 Managing and Directing Land Use to Achieve Efficient and Resilient Development states that long-term economic prosperity is supported by, among other considerations, the promotion of well-designed built form and cultural planning, and the conservation of features that help define character. Section 2.6 Cultural Heritage and Archaeology subsequently directs that "significant built heritage resources and significant cultural heritage landscapes shall be conserved". Through the definition of conserved, built heritage resources, cultural heritage landscape and protected heritage property, the Provincial Policy Statement identifies the Ontario Heritage Act as the primary legislation through which heritage conservation will be implemented.

<https://www.ontario.ca/page/provincial-policy-statement-2020>

A Place to Grow: Growth Plan for the Greater Golden Horseshoe (2020) builds on the Provincial Policy Statement to establish a land use planning framework that supports complete communities, a thriving economy, a clean and healthy environment and social equity. Section 1.2.1 Guiding Principles states that policies in the plan seek to, among other principles, "conserve and promote cultural heritage resources to support the social, economic, and cultural well-being of all communities, including First Nations and Metis communities". Cultural heritage resources are understood as being irreplaceable, and are significant features that provide people with a sense of place. Section 4.2.7 Cultural Heritage Resources directs that cultural heritage resources will be conserved in order to foster a sense of place and benefit communities, particularly in strategic growth areas.

<https://www.ontario.ca/document/place-grow-growth-plan-greater-golden-horseshoe>

The Ontario Heritage Act is the key provincial legislation for the conservation of cultural heritage resources in Ontario. It regulates, among other things, how municipal councils can identify and protect heritage resources, including archaeology, within municipal boundaries. This is largely achieved through listing on the City's Heritage Register, designation of individual properties under Part IV of the Ontario Heritage Act, or designation of districts under Part V of the Ontario Heritage Act.

Section 27 of the Ontario Heritage Act gives municipalities the authority to maintain and add to a publicly accessible heritage register. The City of Toronto's Heritage Register includes individual heritage properties that have been designated under Part IV, Section 29, properties in a heritage conservation district designated under Part V, Section 41 of

the Act as well as properties that have not been designated but City Council believes to be of "cultural heritage value or interest."

<https://www.ontario.ca/laws/statute/90o18>

Ontario Regulation 9/06 sets out the criteria for evaluating properties to be designated under Part IV, Section 29 of the Ontario Heritage Act. The criteria are based on an evaluation of design/physical value, historical and associative value and contextual value. A property may be designated under section 29 of the Act if it meets one or more of the provincial criteria for determining whether it is of cultural heritage value or interest.

<https://www.ontario.ca/laws/regulation/060009>

The Ontario Heritage Toolkit provides guidance on designating properties of municipal significance, including direction on the purpose of designating heritage properties and information about how the Provincial Policy Statement and the Ontario Heritage Act provide a framework for the conservation of heritage properties within the land use planning system. In June 2019, the More Homes, More Choice Act, 2019 (Bill 108) received Royal Assent. Schedule 11 of this Act included amendments to the Ontario Heritage Act (OHA). The Bill 108 Amendments to the OHA came into force on July 1, 2021, which included, amongst other matters, amendments to the listing and designation processes. Guidance from the Province related to the implementation of Bill 108 Amendments is forthcoming.

[Ontario Heritage Tool Kit \(gov.on.ca\)](https://www.gov.on.ca/eng/heritage/toolkit/)

The City of Toronto's Official Plan contains a number of policies related to properties on the City's Heritage Register and properties adjacent to them, as well as the protection of areas of archaeological potential. Indicating the integral role that heritage conservation plays in successful city-building, Section 3.1.5 of the Official Plan states that, "Cultural heritage is an important component of sustainable development and place making. The preservation of our cultural heritage is essential to the character of this urban and liveable City that can contribute to other social, cultural, economic and environmental goals of the City."

Policy 3.1.5.4 states that heritage resources on the City's 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."

Policy 3.1.5.6 encourages the adaptive re-use of heritage properties while Policy 3.1.5.26 states that, when new construction on, or adjacent to, a property on the Heritage Register does occur, it will be designed to conserve the cultural heritage values, attributes and character of that property and will mitigate visual and physical impacts on it.

<https://www.toronto.ca/city-government/planning-development/official-plan-guidelines/official-plan/>

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

COMMENTS

On March 6, 2020, a Site Plan Control application was submitted to the City to permit a two-storey addition which 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.

Following City staff's 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 and that it is a significant built heritage resource.

Through discussions with the owner, their heritage architect and city staff, it was agreed that the Statement of Significance would include additions under Heritage Attributes to provide further clarification with regard to two attributes. The first change related to the description of the view of the house from Bayview Avenue and included the words "along the driveway." The second related to the lawn on the west side of the estate house and the words "designed open space" and "rectangular-shaped" were added to the description of the lawn. This report incorporates this information in the Statement of Significance (Reasons for Designation) - 2365 Bayview Avenue (Attachment 3).

City Staff acknowledge that the land described in this report is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples, and is now home to many diverse First Nations, Inuit and Métis peoples. We acknowledge that Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit.

2365 Bayview Avenue

Research and Evaluation according to Ontario Regulation 9/06



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

1. DESCRIPTION

Frank P. Wood Estate, 2365 Bayview Avenue	
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	November 2021

2. BACKGROUND

This research and evaluation section of the report describes the history, architecture and context of the properties at 2365 Bayview Avenue, and applies evaluation criteria as set out in Ontario Regulation 9/06, under the headings of historical/associative, design/physical and contextual value to determine whether they merit designation under Part IV, Section 29 of the Ontario Heritage Act. A property may be designated under section 29 of the Act if it meets one or more of the provincial criteria for determining whether it is of cultural heritage value or interest. The application of the criteria is found in Section 3 (Evaluation Checklist). The conclusions of the research and evaluation are found in the Conclusion of the report. Maps and Photographs are located in Attachment 1. The archival and contemporary sources for the research are found in Attachment 2. The Statements of Significance are contained in Attachment 3.

i. 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

ii. HISTORICAL BACKGROUND

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 1787¹ in which the Mississaugas surrendered the lands known as the Carrying Place to the British.² 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 government officials, loyalists and the military with one-seventh of the land being set aside as "clergy reserves" for the Church of England.

¹ This was subsequently renegotiated in 1805 with Treaty 13 and was finally settled in May 2010.

² This included land now known as Greater Toronto Area and Vaughan

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.³ 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."⁴ 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."⁵ In 1909 when Joseph Kilgour built the first of the grand estates, Sunnybrook Farm⁶, Bayview Avenue was still a country lane. Other estates soon followed along Bayview Avenue including Dr. Herbert Bruce's Annandale-Uplands, 2 Valleyanna 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 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)

3 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.

4 Hart, p. 258.

5 Dendy et al., p 229.

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

are available."⁷ 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."⁸ In 1906, Frank married Emma Matilda Junkin (1885-1942), who was an artist, and together with their three daughters, Mary, Frances and Joyce,⁹ they travelled through Europe, visiting galleries and, together, expanding their art collection.¹⁰ 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.¹¹ The gallery received his bequest of seven masterpieces including a Rembrandt and two Frans Hals¹², estimated to be worth over \$1 million and which "constituted the most significant single gift ever received by the Gallery."¹³ 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

7 Dendy et al., *ibid*.

8 Lundell, p. 154.

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

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

11 Globe and Mail, 22 March, 1955, p. 10.

12 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."

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

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"¹⁴ 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.¹⁵ 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 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.

¹⁴ Hill, entry for Delano.

¹⁵ Hitchcock, p. 542.

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 1929.¹⁶ 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."¹⁷ 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.¹⁸ 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.

iii. 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.

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

¹⁶ 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.

¹⁷ Globe and Mail, 22 March, 1955, p. 10.

¹⁸ Globe and Mail, 22 March, 1955, p. 10.

as a long rectangular, two-and-a-half storey block crossing the ridge with its "west"¹⁹, 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.²⁰ 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.²¹ 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.

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.²²

19 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.

20 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.

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

22 These features were indicated on the drawings

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."²³ Lundell alludes to the eclectic spirit when she describes the estate as having "the air of a French country house."²⁴

The house, which was the dominant architectural feature on the property, commanding "its setting through its symmetry and precise proportions,"²⁵ 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.²⁶ 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 the influence of the contemporary Art Deco style²⁷ 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

²³ Dendy et al., p. 233.

²⁴ Lundell, p. 154.

²⁵ Dendy et al., p. 232

²⁶ 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

²⁷ Dendy et al. comment that this window "plainly of the Art Deco period - firmly dates the house." (p.232)

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."²⁸ 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."²⁹ The service-garage building³⁰ has the same slate roof and limestone, with quoins around its great archway, but it is, appropriately, of more modest design 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.³¹ 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.

²⁸ Dendy et al., p232.

²⁹ 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.

³⁰ Dendy and Lundell both call the service building 'stables', but the architects plans indicate garage and service use.

³¹ Lundell, p. 154.

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.

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.

iv. 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 Centre³². 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 represented has vanished, these magnificent houses and gardens – commemorating the elegance of a bygone era – fortunately remain to be seen and enjoyed."³³

3. EVALUATION AND APPLICATION OF O.REG 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. The criteria are prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act, and the City of Toronto also uses these criteria when assessing properties for inclusion on the City of Toronto Inventory of Heritage Properties. There are three categories for a total of nine criteria under O. Reg 9/06. A property may be designated

³² Only the gatehouse survives from the Sunnybrook estate

³³ Dendy et al., p. 235.

under section 29 of the Act if it meets one or more of the provincial criteria for determining whether it is of cultural heritage value or interest.

The evaluation table is marked "N/A" if the criterion is "not applicable" to the property or "✓" if it is applicable to the property, with explanatory text below.

DESIGN OR PHYSICAL VALUE

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

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."³⁴ 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.

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.

Displays a high degree of craftsmanship

³⁴ Dendy et al., p. 233.

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.

HISTORICAL OR ASSOCIATIVE VALUE

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	✓

Direct association 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.

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

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

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. 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.

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." ³⁵

³⁵ Dendy and Kilbourn, p. 235.

CONCLUSION

Staff have completed the Research and Evaluation Report 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 and that it is a significant built heritage resource.

The Statement of Significance (Attachment 3) for 2365 Bayview Avenue comprises the Reasons for Designation, which is the Public Notice of Intention to Designate.

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SIGNATURE

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ATTACHMENTS

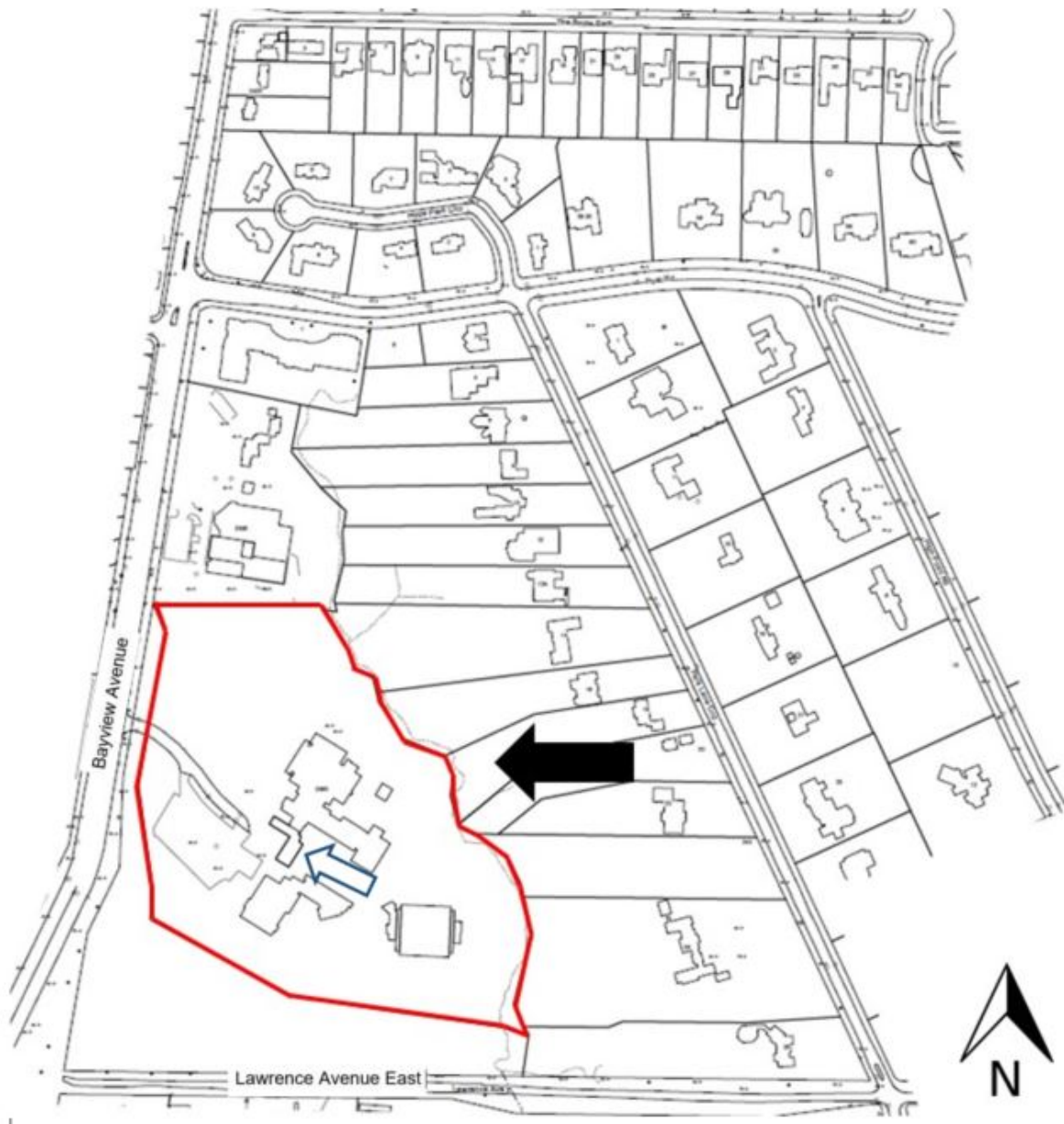
Attachment 1 – Maps and Photographs
Attachment 2 – List of Research Sources
Attachment 3 – Statement of Significance (Reasons for Designation) -
2365 Bayview Avenue

MAPS AND PHOTOGRAPHS:

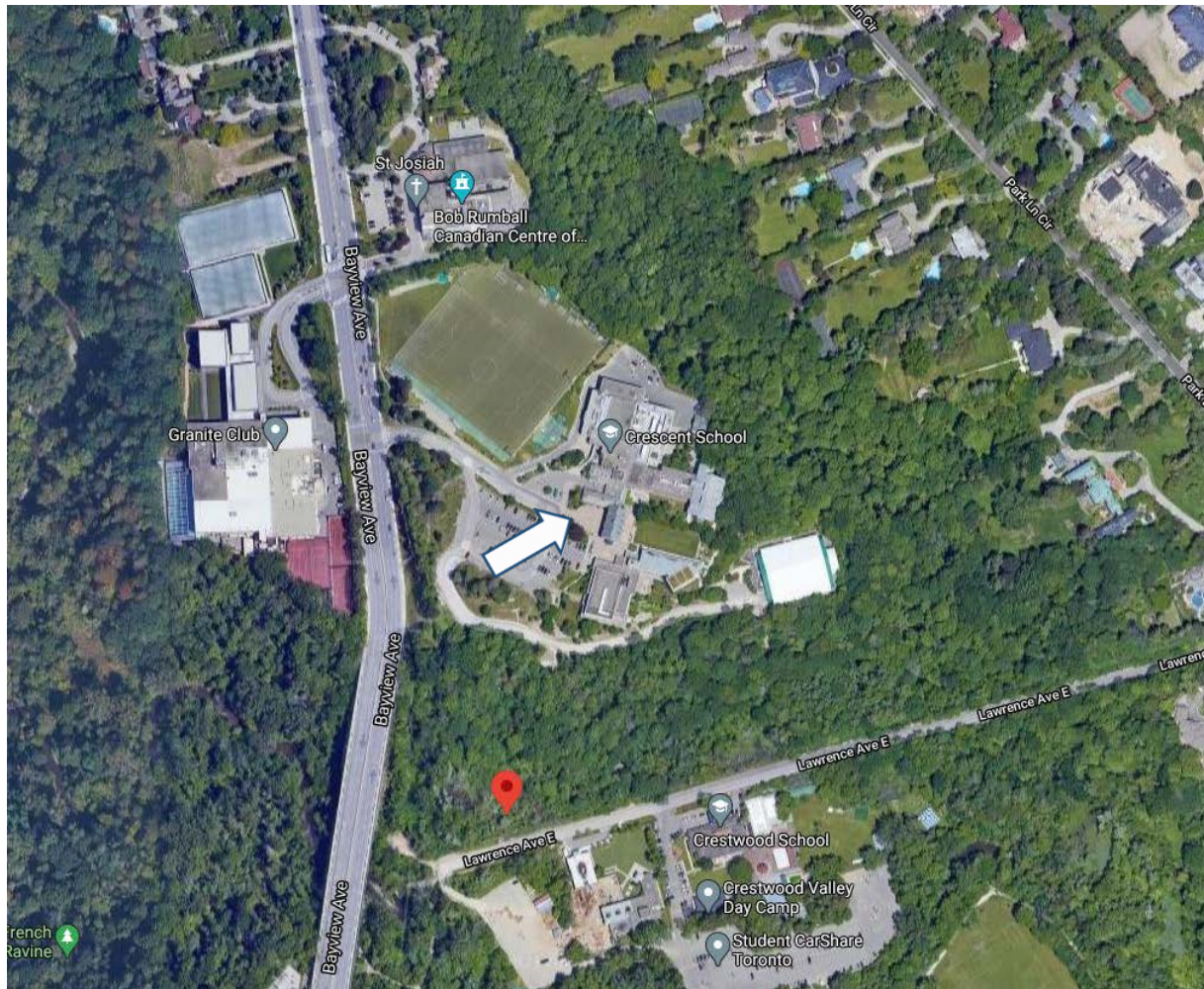
ATTACHMENT 1

2365 Bayview Avenue

LOCATION MAP



Location Map, showing the property at 2365 Bayview Avenue on the east side of Bayview Avenue, north of Lawrence Avenue East. The small 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.

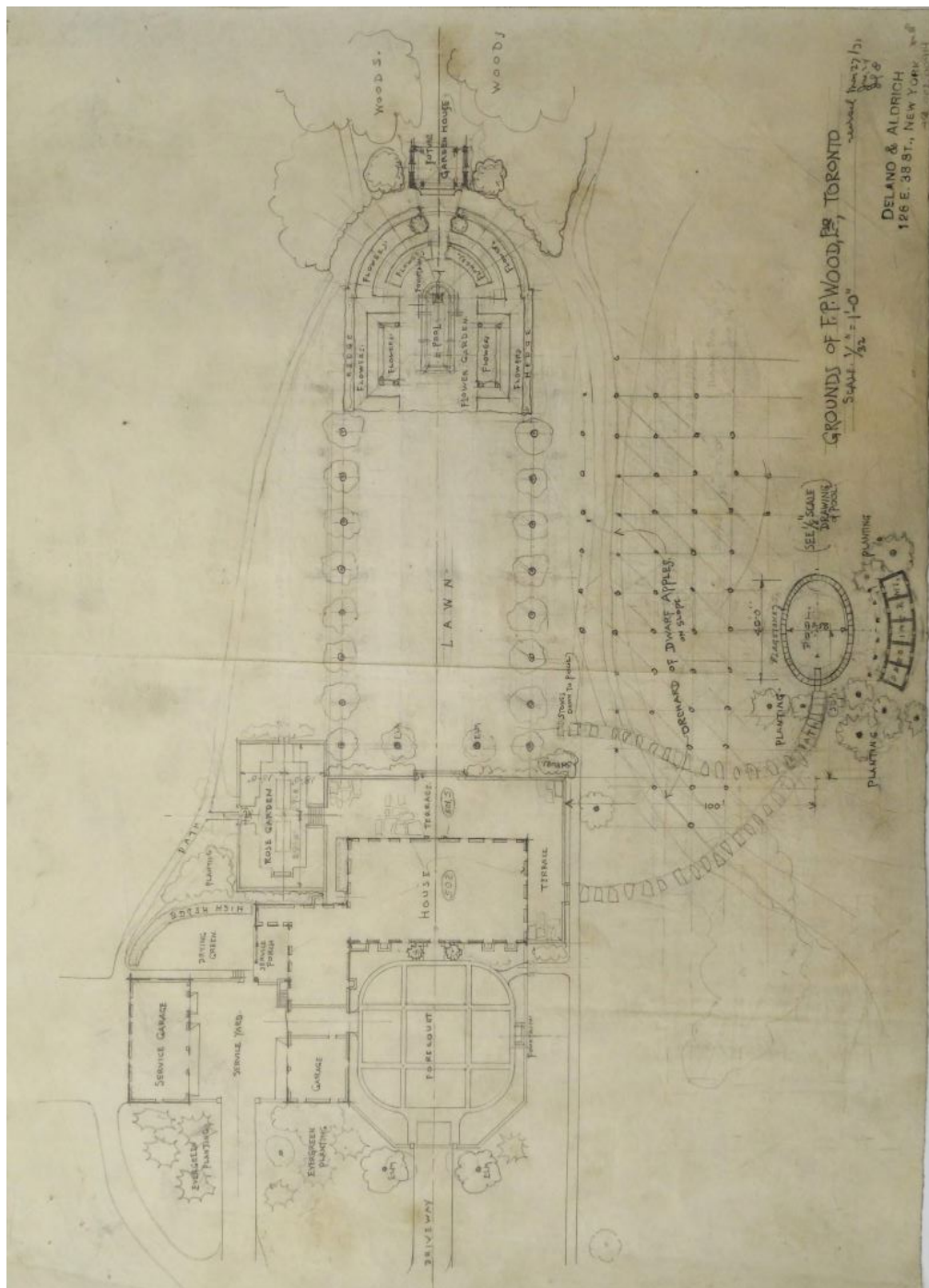
(https://en.wikipedia.org/wiki/Frank_Porter_Wood)

5. Frans Hals, Portrait of Isaak Abrahaamsz, 1626, bequest of Frank P. Wood, 1955 to the Art Gallery of Toronto <http://www.ago.net/agoid6481>

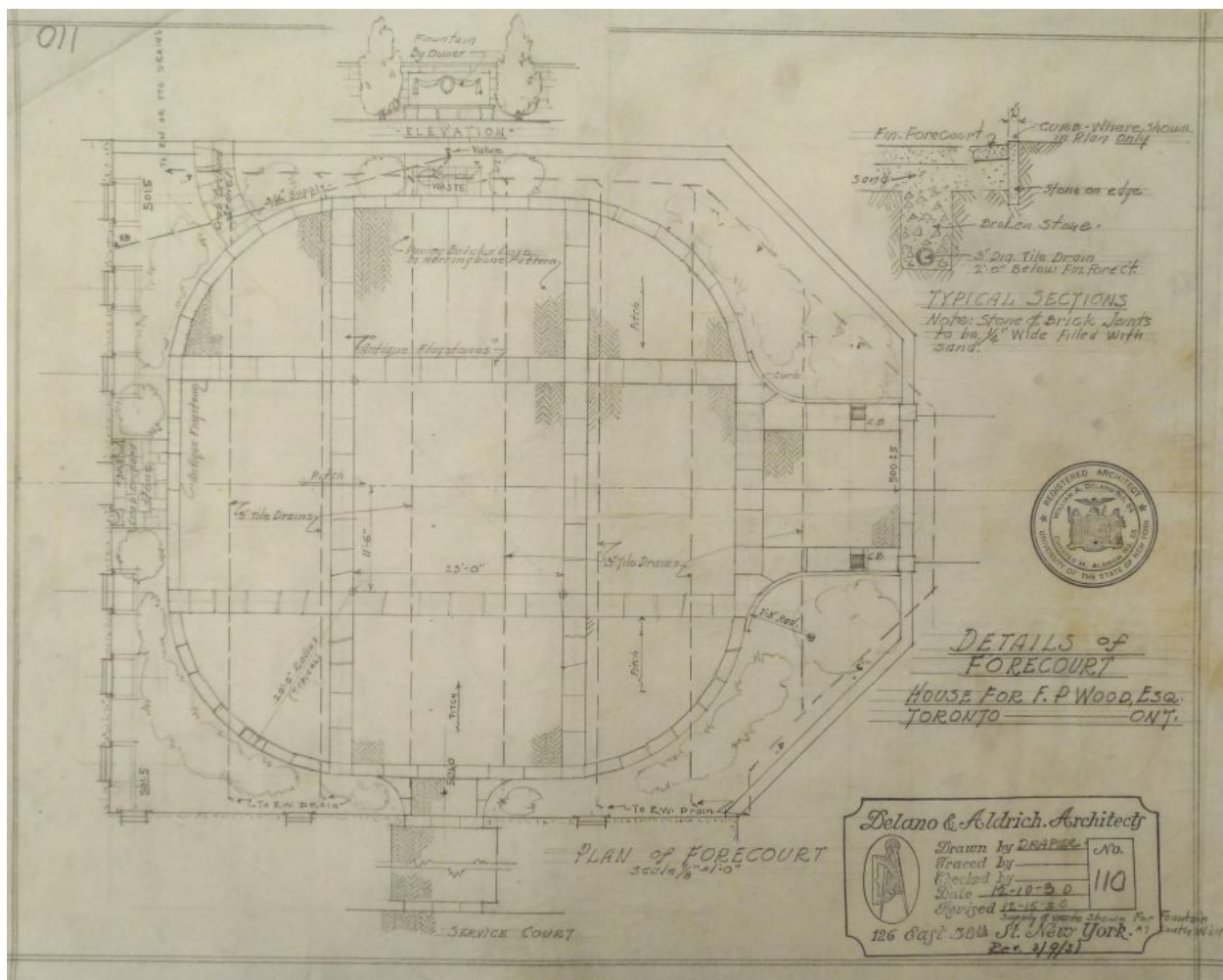


6. 1930 Site Plan of 2365 Bayview Avenue, by Delano & Aldrich, showing the contours of the land and the alignment of the site plan in relation to the ridge in the design of the driveway from Bayview Avenue in the west and the arrangement of the house and outbuildings to the landscape

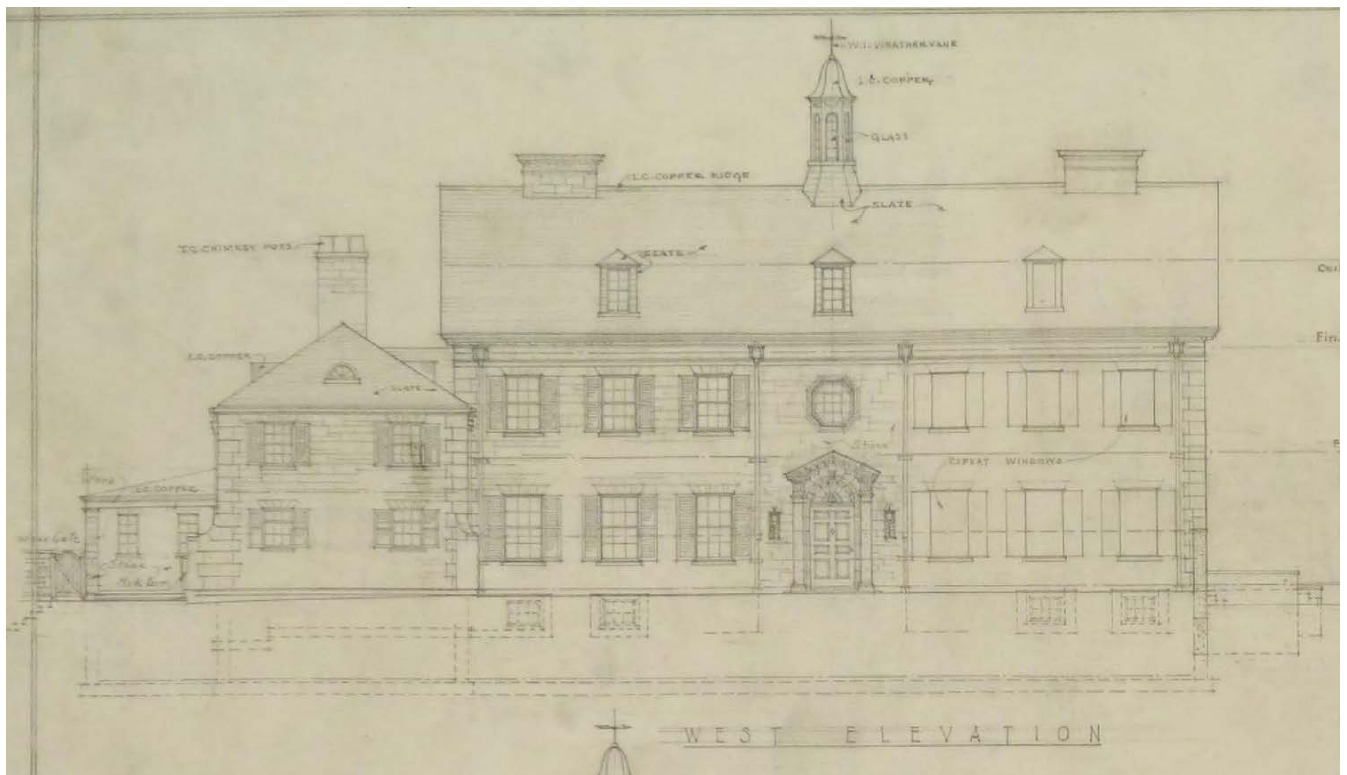
(Please note all the drawings are located in the Avery Library, Columbia University sourced by Common Bond Collective)



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.



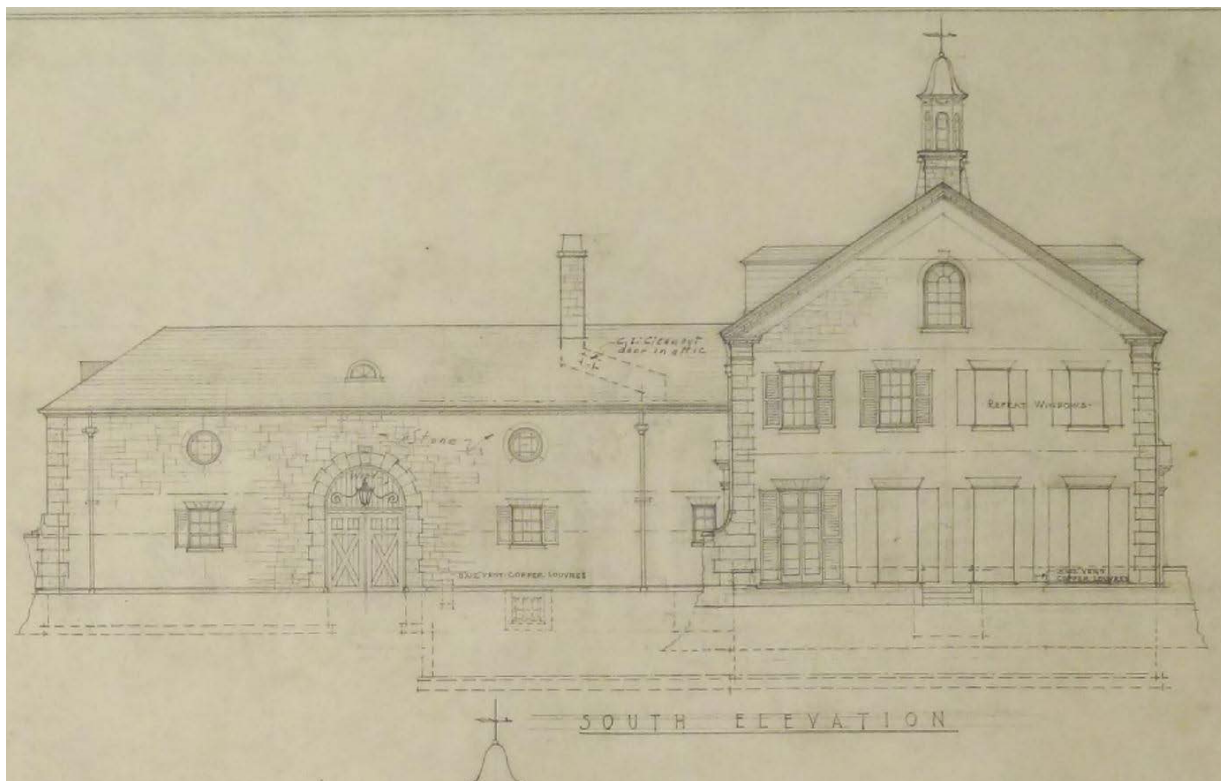
8. Drawing, dated December 1930, indicating the details for the forecourt showing the grid of "antique flagstone" and herring-bone patterned brick, with a fountain on the south wall (top of the drawing) and planting surrounding the court.



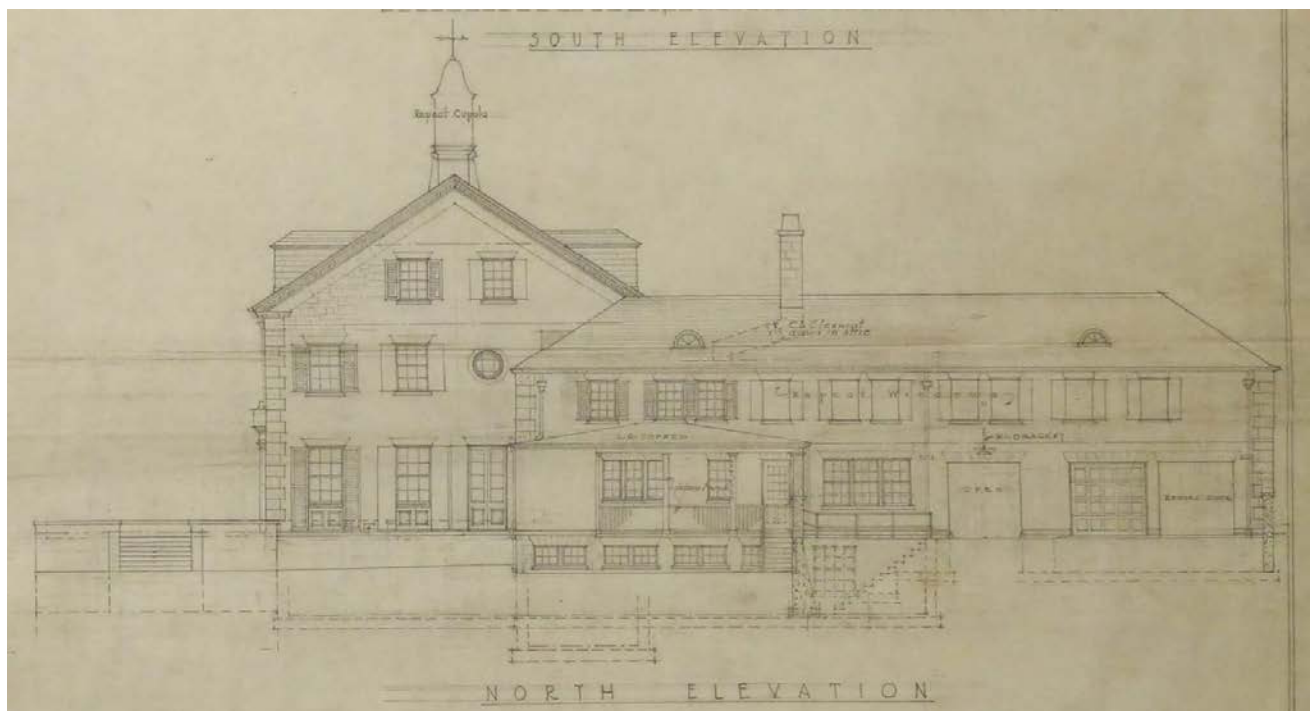
9. West Elevation drawing showing the principal entry elevation of the main house (right) and the service-garage building (left) with its single-storey extension and gate (far left)



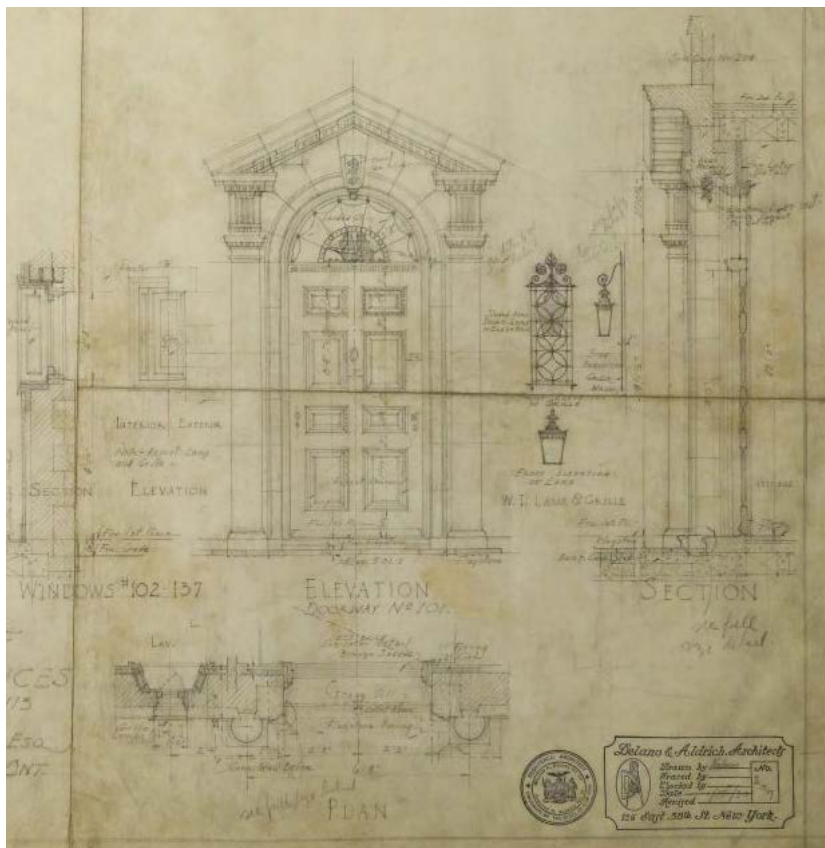
10. East Elevation drawing showing the garden side with its French doors opening to the terrace, and, to the right the end wall of the service-garage building



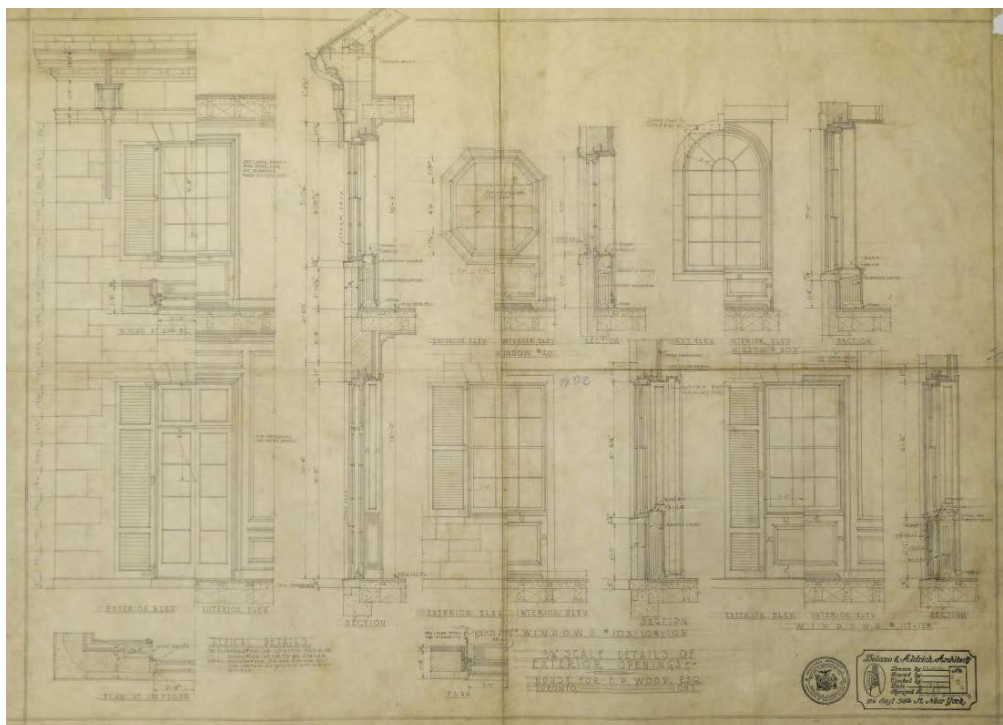
11. South Elevation drawing showing the service-garage building (left) and south end of the main house (right).



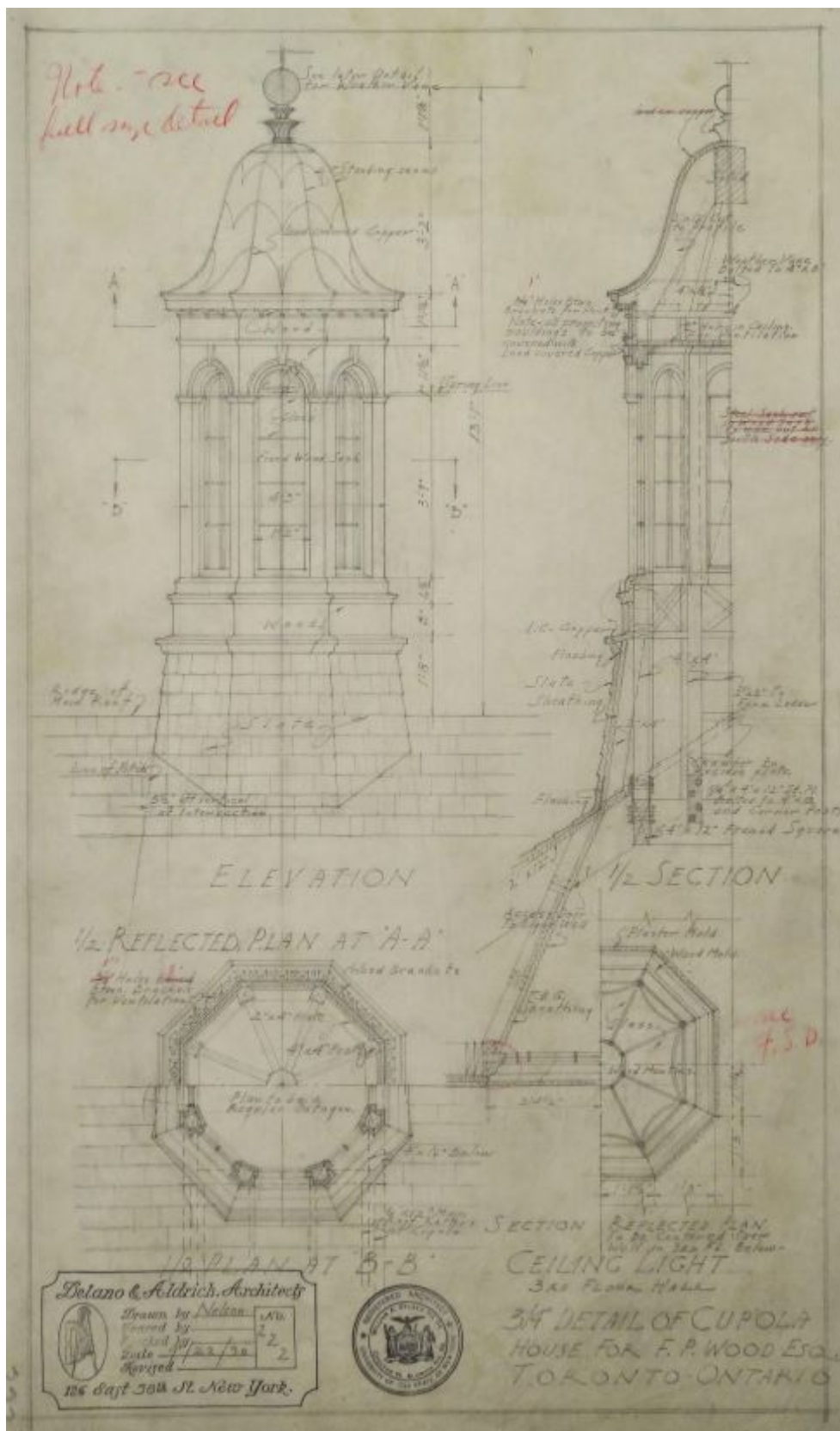
12. North Elevation drawing showing, from the left, steps down from the terrace to the sunken rose garden, the north end of the main house, the service-garage building with its covered porch access to the basement, the passage from the forecourt and the two garages



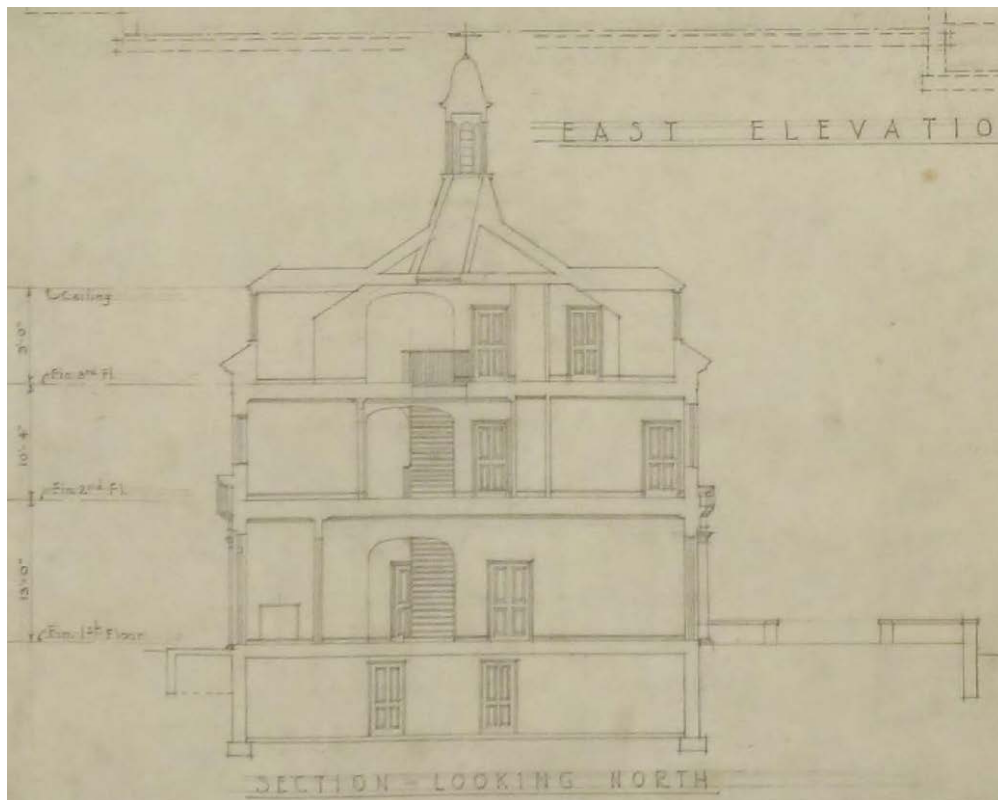
13. Drawing of the details for the West Entrance Doorway



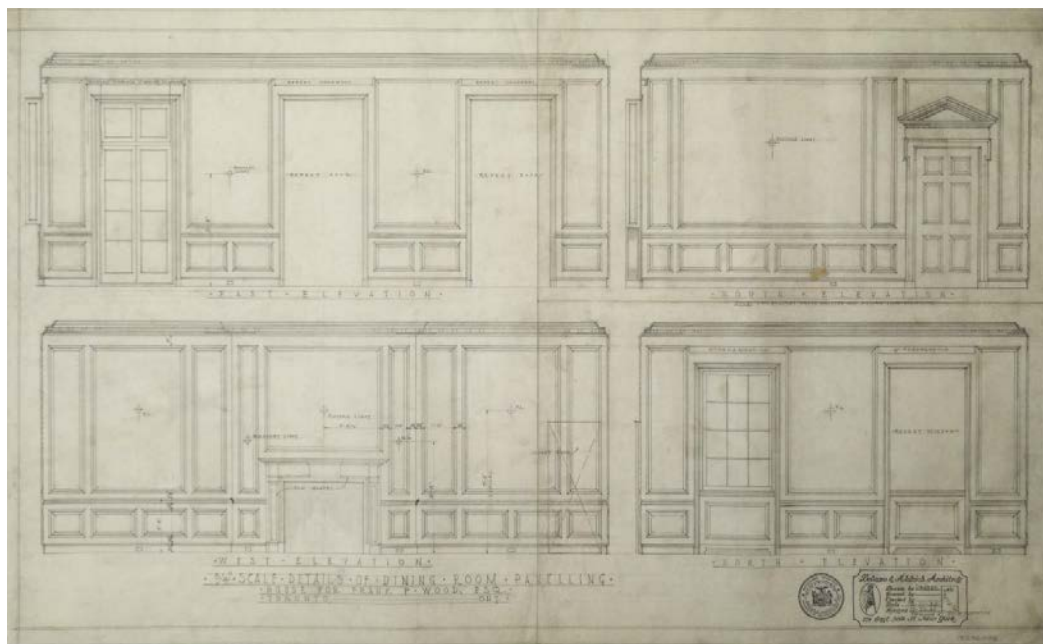
14. Drawing of the various types of windows showing both the exterior and interior details and construction.



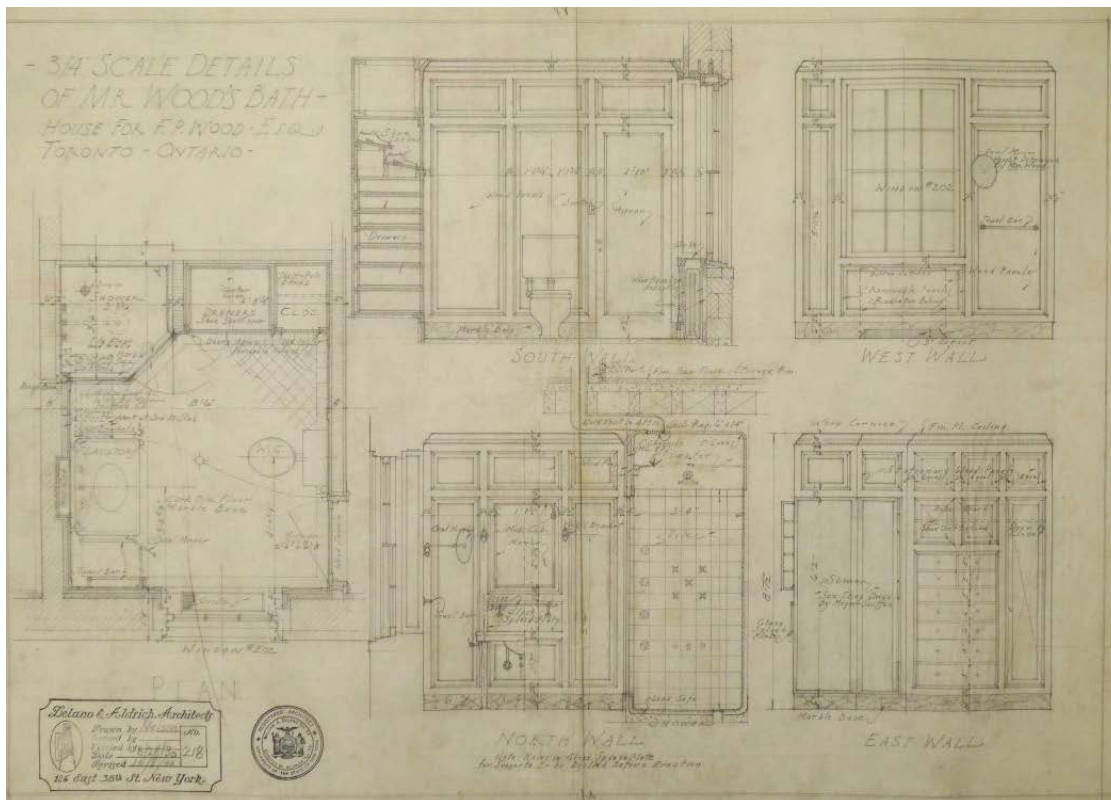
15. Drawing detailing the design and details of the cupola.



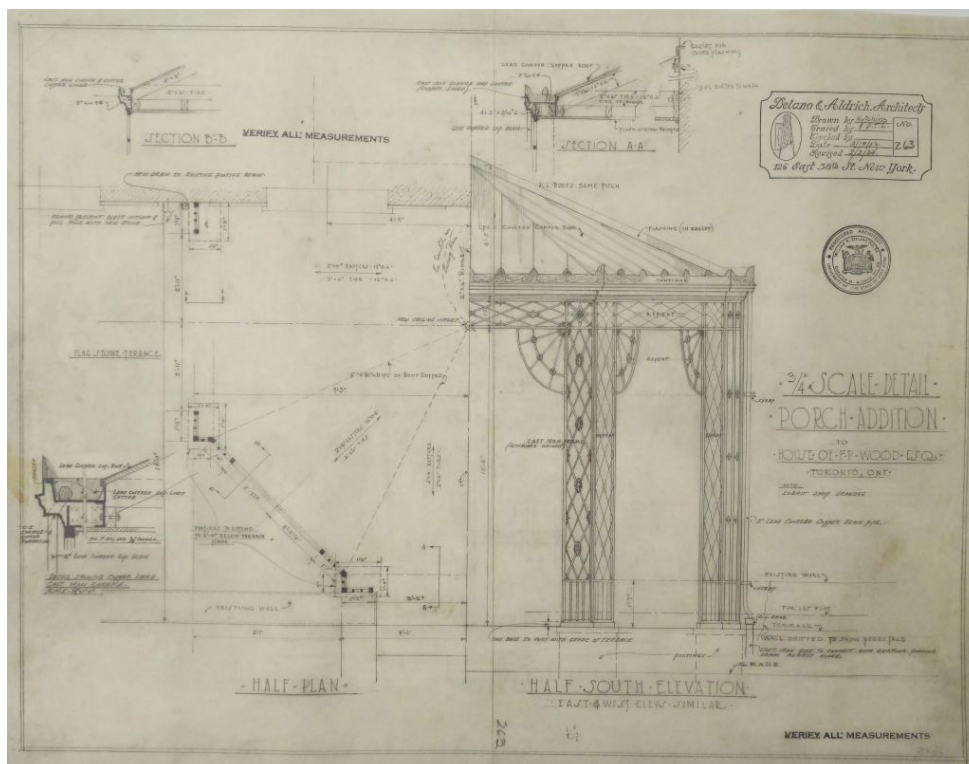
16. Section Drawing looking north and showing at the ground floor level, the central hall plan leading from the main west entrance through to the east garden entrance. The drawing shows the main stairs perpendicular to the east-west axis of the entry hall and the design of the cupola to provide a skylight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



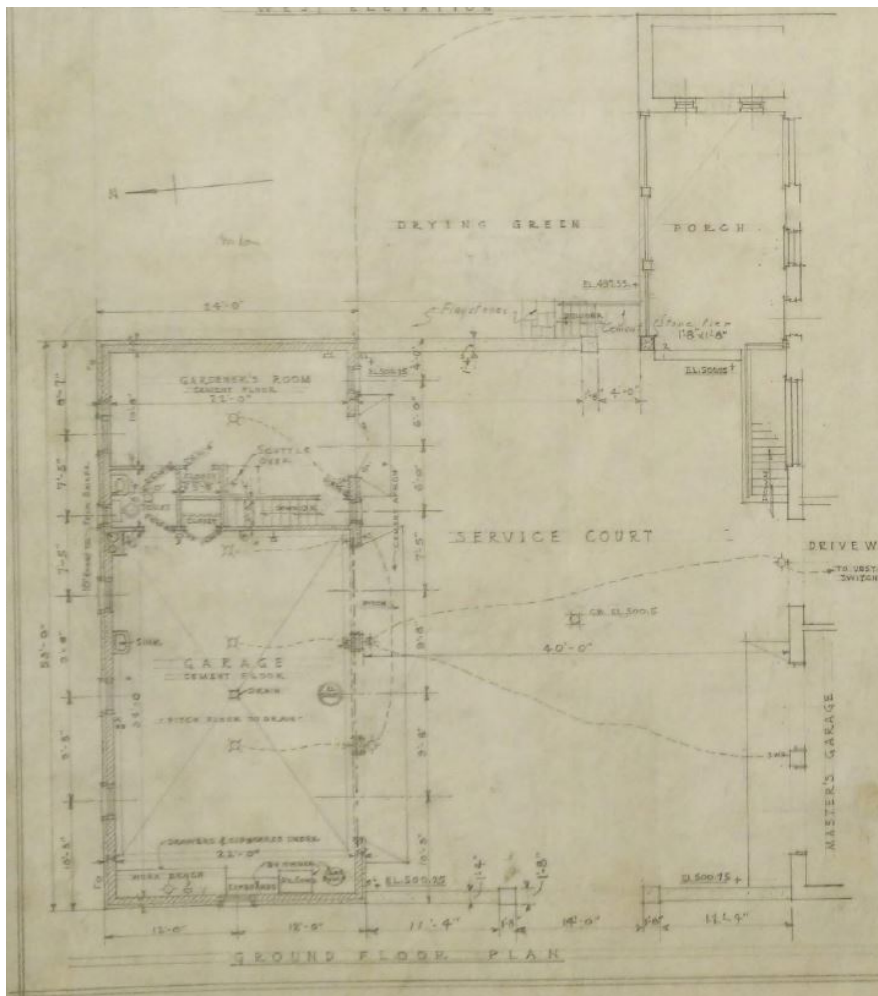
17. Elevation Drawings for the Dining Room, located at the north-east corner of the house, and showing panelling, fireplace details and the location for picture lights for the Woods' collection of paintings.



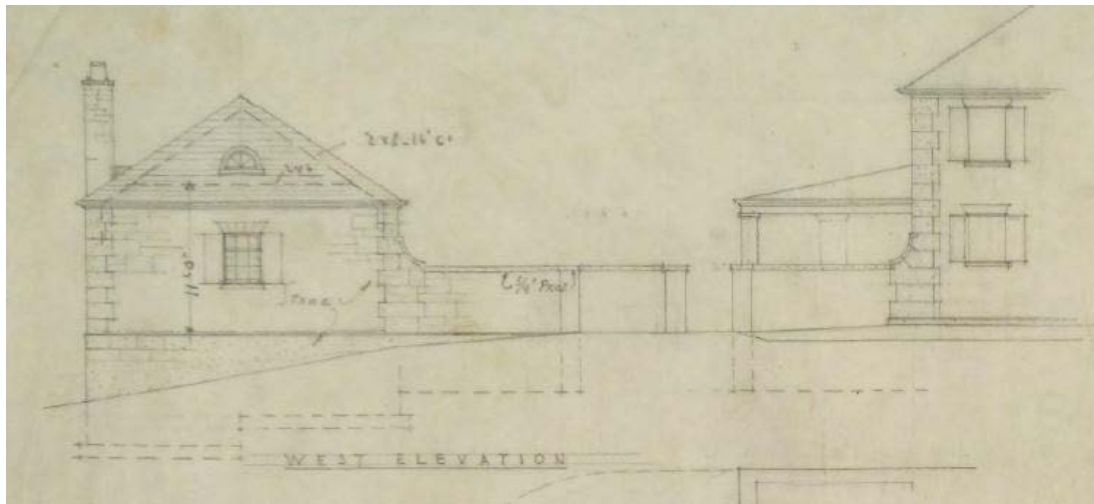
18. Drawing of 'Details for Mr. Wood's Bath'



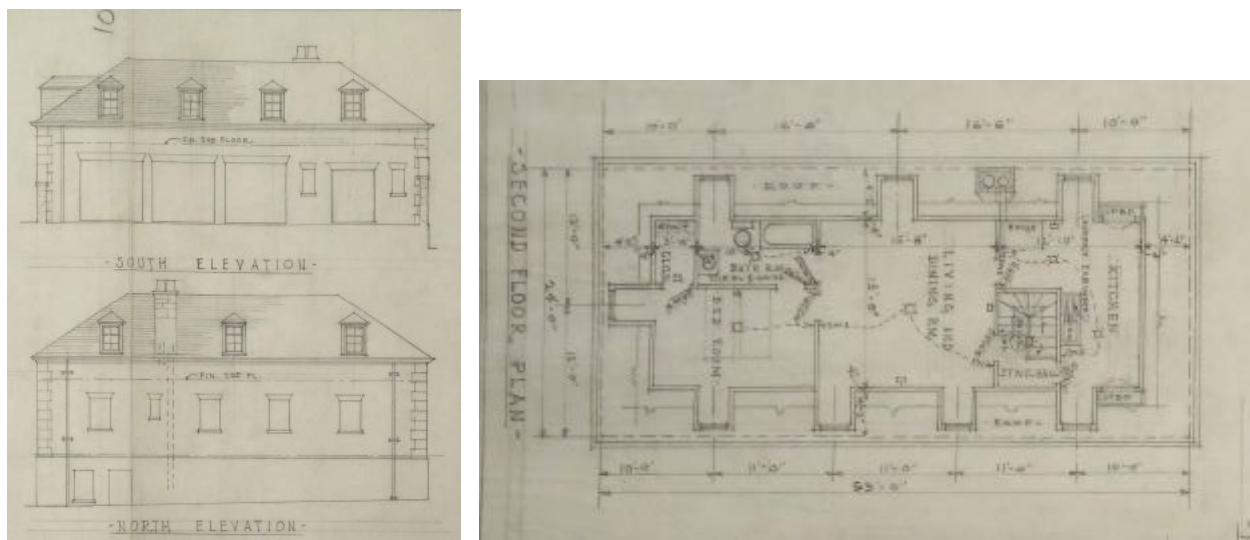
19. Drawing, dated 1932-4, of the porch addition to the south elevation of the house, which later became a fully-glazed sunroom



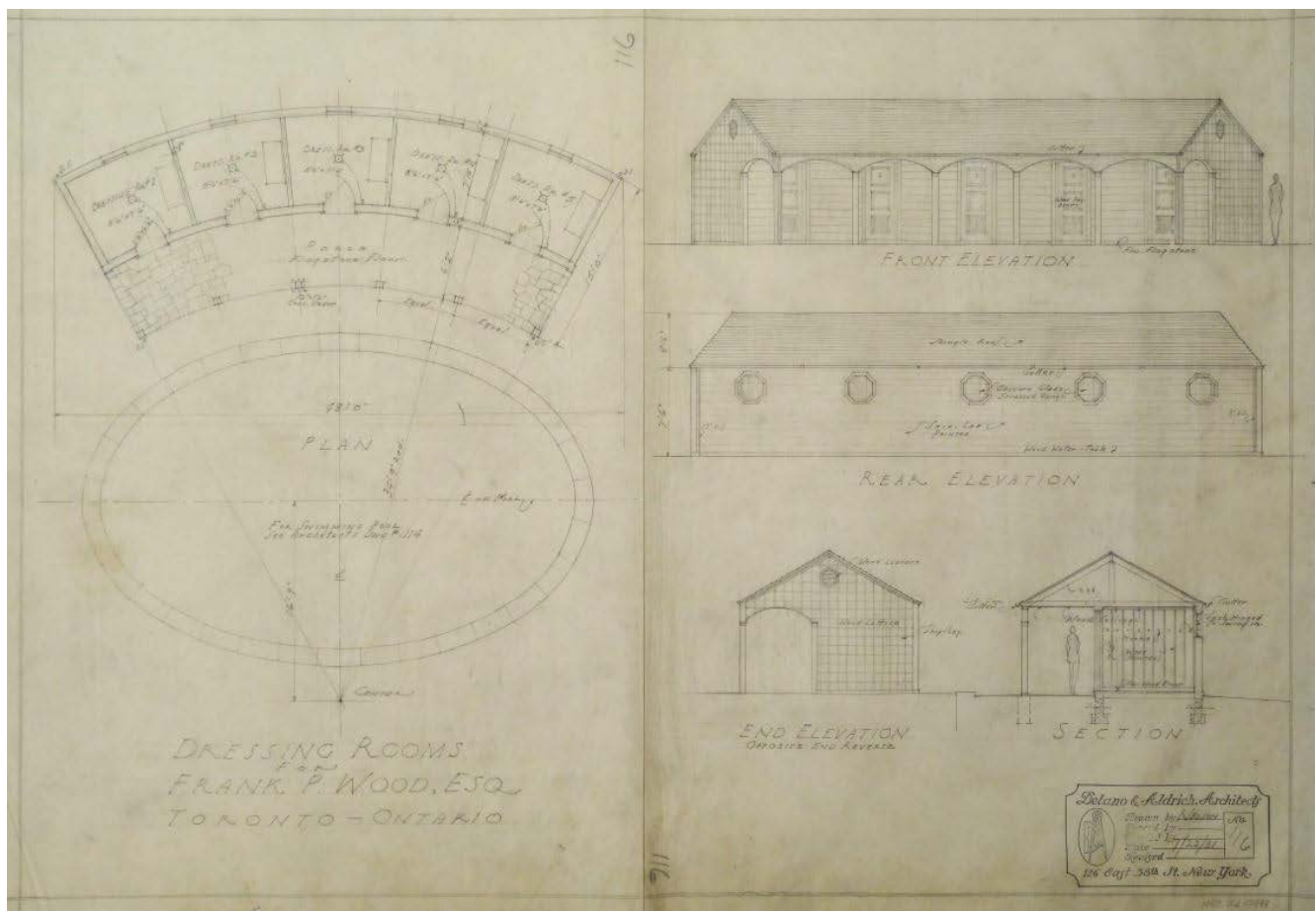
20. Ground Floor Plan drawing of the garage building showing the addition of a three-bay garage with a gardener's room and access to an upper floor of accommodation. The plan also shows the service court, the "Master's Garage" in the original service-garage building, the porch from the service wing of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



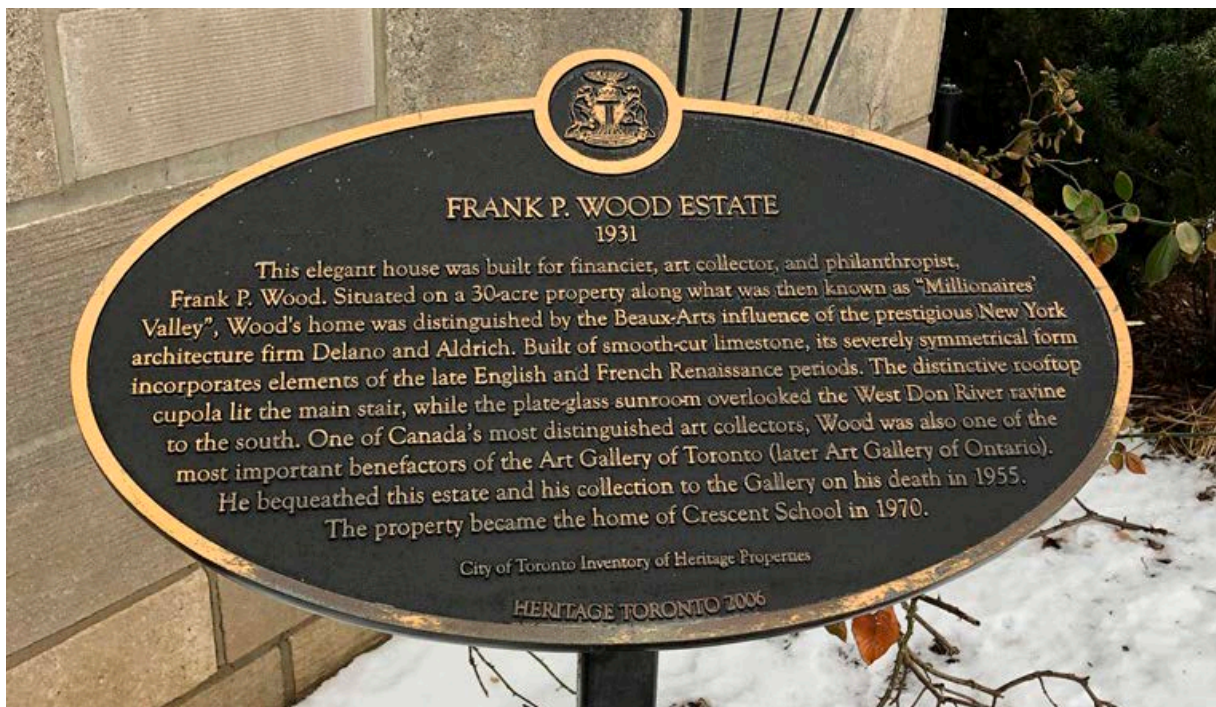
25. 1947 Aerial View of the Frank P. Wood Estate, showing the curvilinear, treed drive from Bayview Avenue, the forecourt framed by the L-shaped configuration of the house and service-garage building, the second garage, and to the east of the house, the terrace and formal lawn. The oval pool is visible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



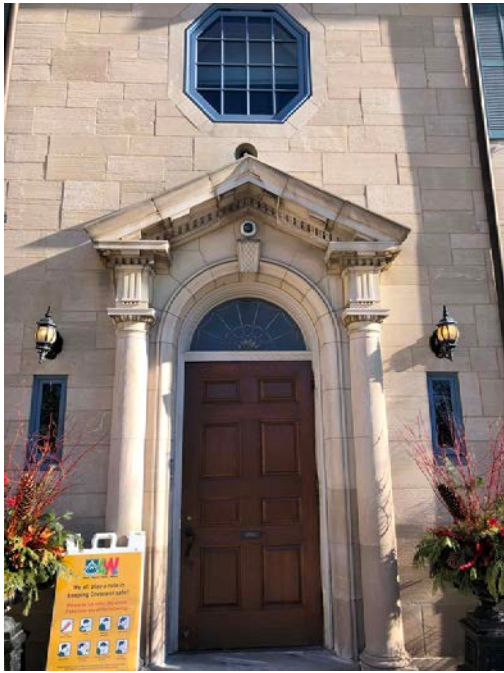
28. Heritage Toronto Plaque, 2006, located at the entry to the forecourt.



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)



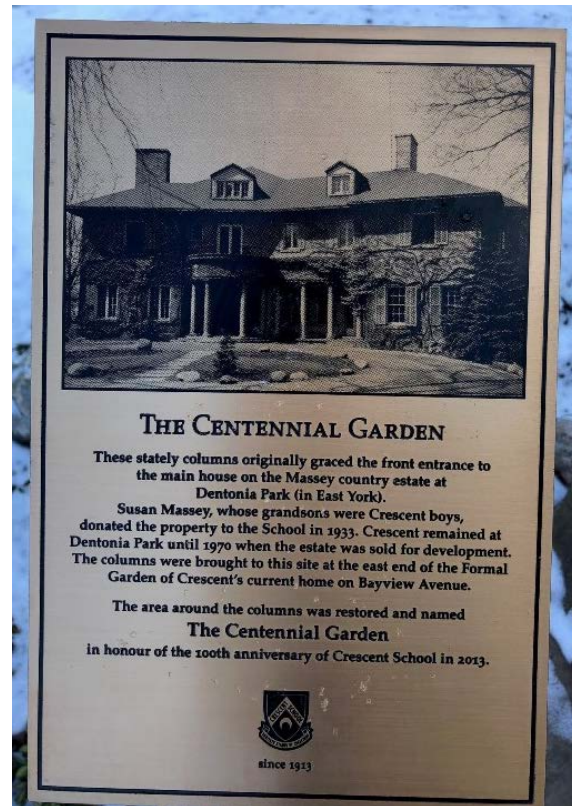
37. Photograph of the north elevation with school addition



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



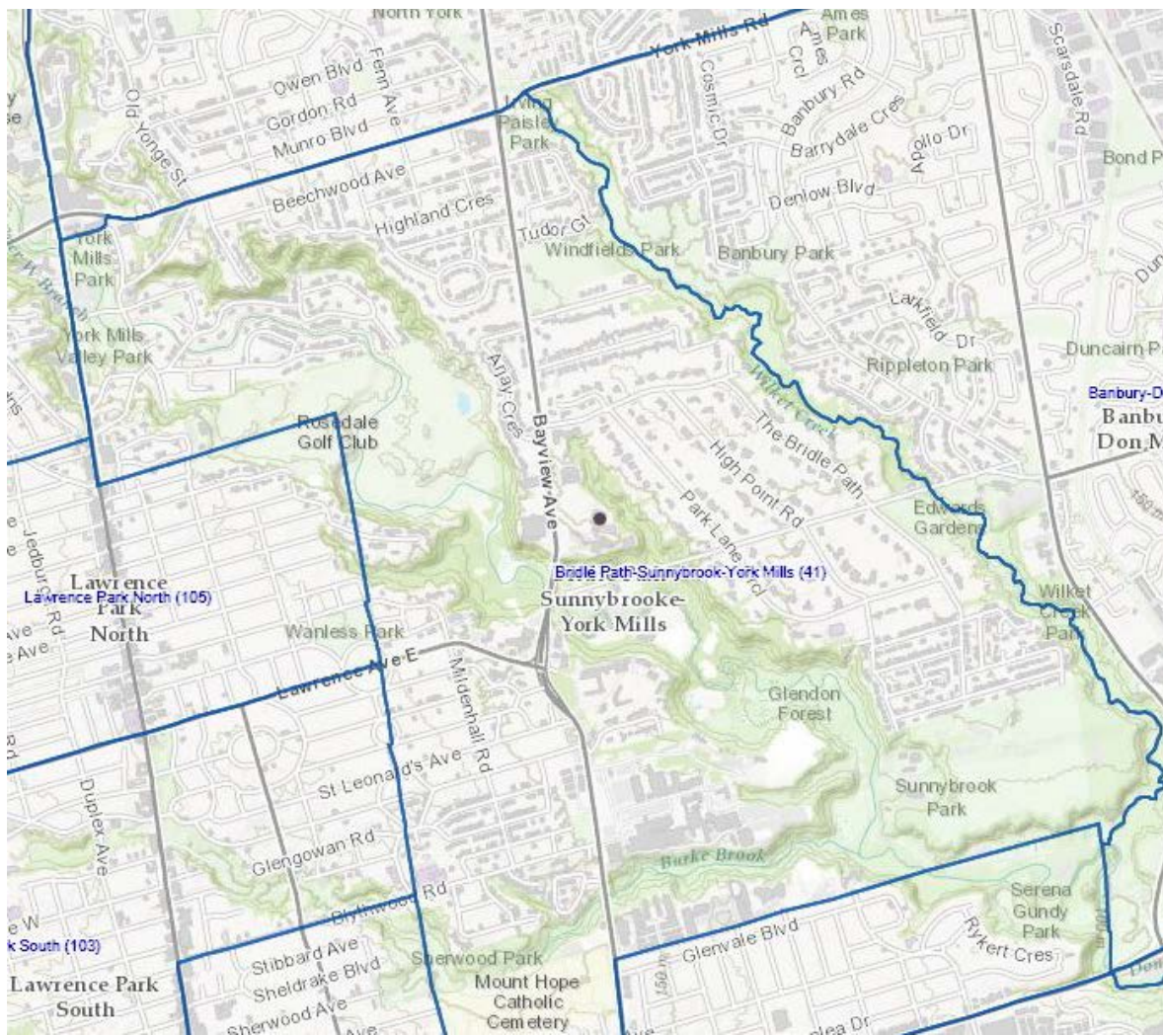
51. Corbel detail at the north-west corner of the cabin



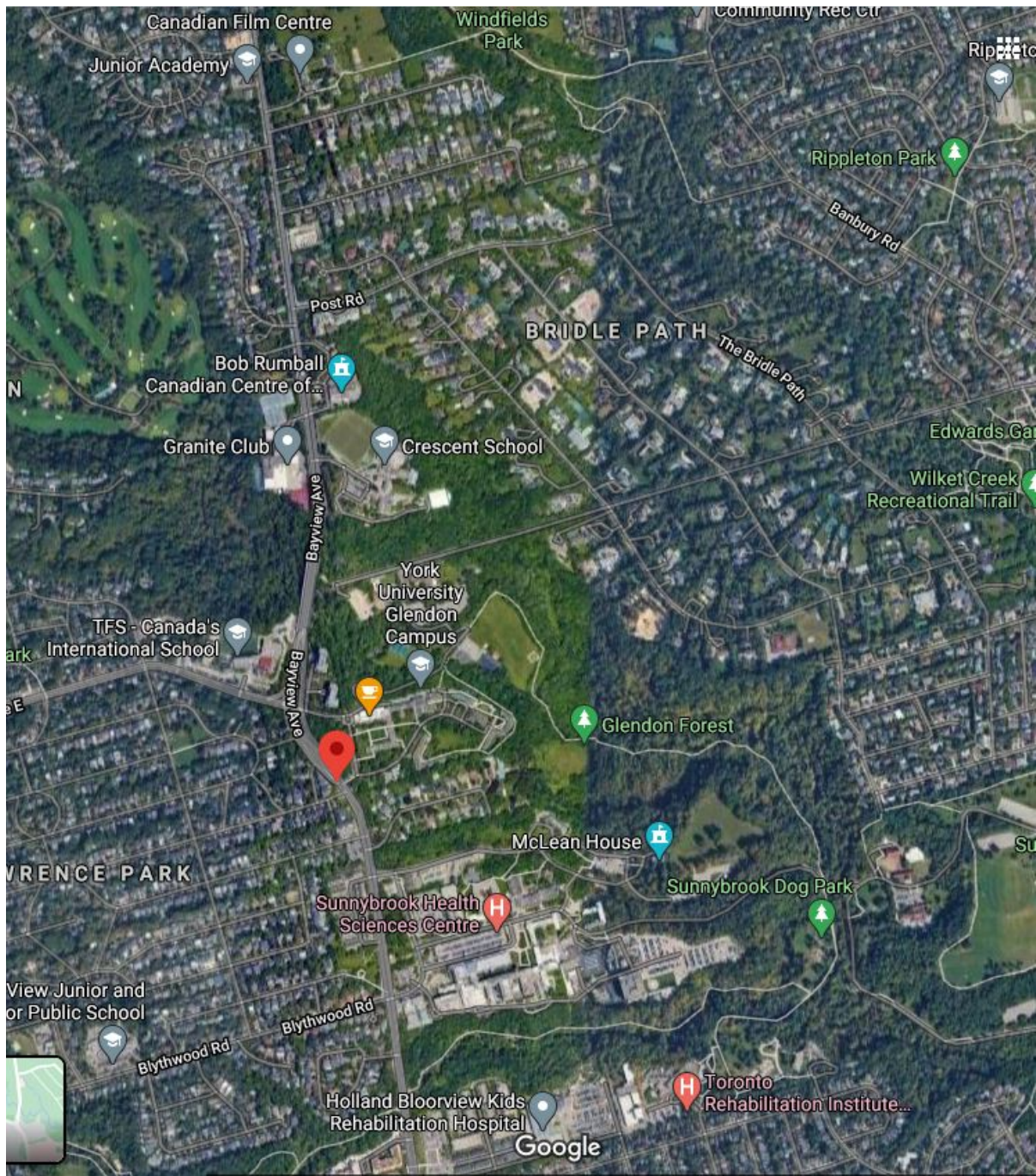
52., 53. Interior views of the log cabin



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)

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

ATTACHMENT 3

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, and formal gardens, perched on a ridge above the ravine landscape of the west branch of the Don River. A painting studio, designed as a log cabin by the architect Gordon Gibson and set on the slope of the ravine, was later commissioned by Emma Wood, Frank P. Wood's wife. 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."³⁶ 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

³⁶ Dendy, William and William Kilburn, *Toronto Observed: its Architecture, Patrons, and History*, 1986, p. 233.

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 along the driveway
- 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 designed open space of the formal, rectangular-shaped 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 designed open space of the formal, rectangular-shaped 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 along the driveway
- 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