

2451 and 2489 Bayview Avenue - Proposed Amendment to Designating By-law under Part IV, Section 30.1 of the Ontario Heritage Act

Date: November 15, 2024

To: Toronto Preservation Board

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

Wards: Ward 15 - Don Valley West

SUMMARY

This report recommends that City Council amend the 1992 former City of North York By-law 31874 designating the City-owned property at 2489 Bayview Avenue under Part IV, Section 29 of the Ontario Heritage Act, to revise the Reasons for Designation to describe the site's cultural heritage value and attributes in accordance with Ontario Regulation 9/06, to amend the legal description to include the entirety of the historic 20-acre property, and to protect the archaeological sites known as the Whitney Site (AkGu-77) and the Whitney 2 Site (AkGu-82).

Located on the east side of Bayview Avenue, south of York Mills Road, the property at 2489 Bayview Avenue, known as Windfields Estate, is a significant cultural heritage landscape containing the original 20-acre estate of late Canadian business magnate, E. P. Taylor, where the Main House and adjacent Stables, Gatehouse, three Workers' Cottages, Garage, Potting Shed and Greenhouse are placed in a landscaped setting. Developed in the 1930s-1940s on rolling fields that remained largely rural into the 1950s, the estate is one of the earliest residential enclaves to be built in the area following the extension of Bayview Avenue north of Eglinton in 1929 and responds directly to the natural features of its site alongside Wilket Creek - an open channel, second order tributary to the West Don River.

In 1986, the Taylor family bequeathed the property at 2489 Bayview Avenue to the former City of North York. The built components and landscaped grounds of the historic Windfields Estate have been tenanted and adaptively-reused by the Canadian Film Centre (CFC) since 1988 – a bequest of E.P. Taylor and gesture befitting his long-term patronage of the arts. In addition to the leased portion of the property, part of the 20-acre parcel is now operated as City parkland (Windfields Park) identified municipally as 2451 Bayview Avenue. Parks staff maintain the parkland grounds, as well as the Garage building that forms part of the historic grouping of auxiliary buildings.

Part of the subject property was designated under Part IV, Section 29 of the Ontario Heritage Act in 1992 (By-law 31874). In 2010, the legal description was amended by By-Law No. 872-2010 to include the property containing the Gatehouse and additional landscaped areas associated with the original estate. The designated portion of the property is now located within City of Toronto parkland known as Windfields Park (2451 Bayview Avenue) and is publicly accessible via the Wilket Creek Trail running along the southern portion of the property from Bayview Avenue to Wilket Creek. The eastern boundary of the property is within a Toronto Regional Conservation Authority (TRCA) regulated area. The property also encompasses the Whitney Site (AkGu-77) and the Whitney 2 Site (AkGu-82), which have been identified and registered for their archaeological potential.

The CFC is currently negotiating the terms of their lease renewal at 2489 Bayview Avenue with the City. A requirement of their lease renewal terms at this designated property entails entering into a Heritage Easement Agreement (HEA) with the City; however, the designating By-law 31874, as amended by By-law 872-2010, lacks sufficient identification and protection of the cultural heritage value of the property under the Ontario Heritage Act.

Staff is recommending amendment to replace Schedule "B" in the 1992 designation by-law (31874) with the Revised Reasons for Designation, appended as Attachment 2 to this report, to identify the cultural heritage values and heritage attributes of the entire property in accordance with Ontario Heritage Act Regulation 9/06. Staff is also recommending amendment to the legal description for the designating by-law, appended as Attachment 3 to this report, which will replace Schedule "A" of By-law 872-2010, so that it is consistent with the attributes identified in the Revised Reasons for Designation (Attachment 2). Following amendment to the designation, staff will negotiate an HEA with CFC, the tenant, and register it on the property.

RECOMMENDATIONS

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

1. City Council state its intention to amend By-law 31874, as amended by By-law 872-2010, which designates the property at 2489 Bayview Avenue under Part IV, Section 29 of the Ontario Heritage Act, pursuant to Section 30.1(2) of the Ontario Heritage Act substantially in accordance with Attachment 2, Statement of Significance (Revised Reasons for Designation): 2451 and 2489 Bayview Avenue appended to the report, November 15, 2024, from the Senior Manager, Heritage Planning, Urban Design, City Planning.
2. If there are no objections to the proposed amendment to By-law 31874, City Council authorize the City Solicitor to introduce the Bill in Council amending By-law 31874 under Part IV, Section 30.1(2) of the Ontario Heritage Act.

FINANCIAL IMPACT

City Planning confirms there are no financial implications resulting from the recommendations included in this report in the current budget year or in future years.

The Chief Financial Officer and Treasurer has reviewed this report and agrees with the information as presented in the Financial Impact Section.

DECISION HISTORY

On November 4, 1992, the property at 2489 Bayview Avenue was designated under Part IV, Section 29 of the Ontario Heritage Act by former City of North York By-law 31874. The Reasons for Designation are described in Schedule "B" of the by-law.

<https://www.toronto.ca/legdocs/pre1998bylaws/north%20york%20-%20city%20of/31874.pdf>

At its meeting of July 6, 2010, City Council adopted Item MM51.16 - 2489 Bayview Avenue, Canadian Film Centre, Windfields Estate, Alterations to a Designated Heritage Property and Authority to Enter into a Heritage Easement Agreement - including amendment of the former City of North York By-law 31874 to change the legal description and revise the Reasons for Designation in accordance with Ontario Regulation 9/06. While the legal description was amended at this time, as described in Schedule "A" of amending By-law 872-2010, the 1992 Reasons for Designation have not been updated.

<https://secure.toronto.ca/council/agenda-item.do?item=2010.MM51.16>
<https://www.toronto.ca/legdocs/bylaws/2010/law0872.pdf>

POLICY AND REGULATION CONSIDERATIONS

Provincial Plans and Policies

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

Further, the policies and definitions of the Provincial Planning Statement (2024) identify the Ontario Heritage Act as the primary legislation through which heritage evaluation and heritage conservation will be implemented.

[Provincial Planning Statement, 2024 \(ontario.ca\)](#)

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 two or more of the provincial criteria for determining whether it is of cultural heritage value or interest.

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

Official Plan

The City of Toronto's Official Plan implements the provincial policy regime and provides policies to guide decision making within the City. It 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. The Official Plan should be read as a whole to understand its comprehensive and integrative intent as a policy framework for priority setting and decision making. The Official Plan can be found here:

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

COMMENTS

Evaluation Analysis

The following evaluation analysis is based on the comprehensive research conducted on the Windfields Estate property (see Attachment 5) and provides the rationale for the recommendations found in this report.

The subject property meets the following 6 out of 9 criteria under Ontario Regulation 9/06 - Criteria to Determine the Cultural Heritage Value or Interest:

The property has design value or physical value because it is a rare, unique, representative or early example of a style, type, expression, material or construction method

Windfields Estate, a landmark property on Bayview Avenue since the 1930s, is a cultural heritage landscape comprised of a 20-acre country estate with a view to an equestrian lifestyle. The property is valued as a significant surviving example of a country estate in Toronto that was laid out according to English planning principles favoured for rural residences for the wealthy classes in North America during the first half of the 20th century. The estate was introduced to an existing heritage landscape with woodlots and orchards. On Bayview Avenue, stone gates mark the entries to a circular driveway that lead past the Gatehouse to the Main House. The rear (east) elevation of the main residence opens onto terraces overlooking historic landscape features (including the extensive orchards to the east) and the new landscaping and recreational elements introduced by E. P. Taylor with the swimming pool enclosure with its cabanas (demolished), a rose garden and tennis courts, as well as landscaped grounds with specimen trees and a fishpond. The auxiliary buildings, consisting of the

Stables, Greenhouse and Potting Shed, Garage and workers' accommodations (Cottages A/B, C & D), are collected in a village-like setting adjoining the Main House.

The Main House (1937) is designed with features of the Colonial Revival style, which was particularly popular for prestigious residential buildings during the early to mid-1900s. With elements drawn from English Georgian architecture as interpreted in North America in the 18th century, the style was promoted in American pattern books as part of the renewed patriotism evoked by the Centennial Exhibition in Philadelphia in 1876. Often called Georgian Revival in Canada, the Main House at Windfields demonstrates the style in its overall symmetry, application of classical elements, and multi-paned sash windows. The Main House is complemented by the adjacent Stables that date to the same period with the classically detailed window openings and portico, as well as a seamlessly integrated north wing extension to the Main House in 1948 and auxiliary buildings added after the Second World War that combine the bungalow style with classical highlights. Among the auxiliary buildings, the Greenhouse was built according to plans from the famous American company of Lord and Burnham, which was founded in the mid-19th century and introduced its prototypical steel-framed greenhouse with curvilinear glass walls in 1891.

Sensitively designed contemporary additions to the Windfields property (2010-2014) that enhance the cultural heritage value of the site include the courtyard directly south of the Main House designed by heritage landscape architect, David Waverman and the Northern Dancer Pavilion and adjacent water feature at the eastern terminus of the terraced garden designed by Ken Fukushima. These interventions are legible as new additions while also incorporating historic themes and features of the property, including the circular ramp railings in the courtyard featuring the Muybridge horses, and the hardwood floor design of the Northern Dancer Pavilion that traces the outline of the former (Taylor-era) swimming pool.

The property has historical value or associative value because it has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community

The Windfields Estate is valued for its association with the notable Canadian entrepreneur and philanthropist Edward Plunkett Taylor (1901-1989) who developed the estate. Following his rise from a stockbroker to a nationally recognized financier, in 1930 Taylor merged several companies as the Brewing Corporation of Canada Limited, the forerunner to the conglomerate, Canadian Breweries. While at the helm of the latter company, Taylor financed the O'Keefe Centre (completed in 1960 and currently known as the Meridian Hall), which was the first purpose-built theatre for the performing arts constructed in Toronto following World War II. Taylor subsequently co-founded and served as president and chairman of the board of directors of the Argus Corporation, a specialized investment and holding company that was the first of its type in Canada. Apart from his financial prowess, Taylor is remembered for his involvement in horse breeding and racing, with the legendary Northern Dancer (first Canadian-born horse to win the Kentucky Derby) foremost among his thoroughbreds. Some of his horses were quartered at Taylor's country estate in North York, an area where he acquired

significant acreage and, in the 1950s, developed Don Mills as the first planned community in Canada.

The property has historical value or associative value because it yields, or has the potential to yield, information that contributes to an understanding of a community or culture

Since 1988, Windfields has been identified with the development and evolution of the Canadian Film Centre (the “CFC”), who lease the now City-owned property. The CFC was founded as the Canadian Centre for Advanced Film Studies by the internationally celebrated and Canadian-born film director, Norman Jewison. The CFC is a charitable cultural organization that drives the future of Canadian storytelling. The CFC offers a range of intensive, hands-on programs in film, television, and entertainment technologies that empower, shape and advance opportunities for Canadian creators and entrepreneurs working in screen-based industries. Classrooms, workshops, and offices are all located at Windfields.

The property at 2451 and 2489 Bayview Avenue also contains two archaeological sites which pre-date the creation of the Windfields estate and are historically significant for their potential to yield information that contributes to an understanding of an early- to mid-19th century occupancy of the property by members of the Whitney family and their tenants.

The property has historical value or associative value because it demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community

Toronto architect Earle C. Morgan laid out the estate and prepared the plans for several of the buildings on the grounds. After graduating from the University of Toronto, Morgan (1903-1972) practiced alone during the 1930s, a period when he received the commission for Windfields from his brother-in-law, E. P. Taylor. In the late 1940s during his association with Toronto architect Gordon S. Adamson, Morgan designed the Gatehouse at Windfields, followed by the north wing of the Main House and the basement theatre, the Potting Shed and Greenhouse, Garage, and three Cottages for the gardener, chauffeur and other staff. While Morgan is credited with numerous industrial buildings and facilities for horse racing, his most notable commission was the O’Keefe Centre, which he co-designed with Peter Dickinson during the pair’s association with the Toronto architectural partnership of Page and Steele.

Following the layout of the Windfields estate, Toronto architect Jocelyn Davidson (1892-1974) designed the Main House and the Stables (1937). Davidson can be credited with some of the most impressive private residences and mansions in Canada in the early-20th century, having previously accepted commissions for country houses in North York for important businessmen and jurists, including George B. Heintzman, Justice Henry H. Davis and Percy R. Gardiner’s Rivermede estate at 3100 Weston Road. Prior to preparing the plans for Windfields, Davidson designed his own residence on Old Yonge Street in North York. Davidson relocated to Vancouver after World War II, and

Windfields remains both his largest residential commission and one of the few surviving examples of his portfolio in Toronto.

The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings

The property is historically linked to its surroundings in North York, where it was among the first country estates developed on the street following the extension of Bayview Avenue north of Eglinton Avenue East in 1929. Other country estates in North York that were commissioned by E. P. Taylor's contemporaries have been either demolished or reduced in size, making Windfields unique with the retention of the original 20-acre site, buildings and landscape features.

The property is a landmark

Windfields is a landmark on Bayview Avenue with its expansive site with natural features and landscaping, the prominent estate house (Main House), and the collection of related buildings.

CONCLUSION

Staff have determined that the entire Windfields Estate property at 2489 Bayview Avenue - a City-owned landmark property now containing Windfields Park (2451 Bayview Avenue) - has cultural heritage value and associated heritage attributes, meeting 6 out of 9 criteria under Ontario Regulation 9/06, the criteria prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act. As such, the designation by-law for the property should be amended accordingly.

The Statement of Significance for the property at 2451 and 2489 Bayview Avenue, appended as Attachment 2 to this report, comprises the Revised Reasons for Designation, which is the Public Notice of Intention to Amend a Designating By-law.

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ATTACHMENTS

Attachment 1 – Reasons for Designation (former City of North York By-law 31874)
Attachment 2 – Statement of Significance (Revised Reasons for Designation)
Attachment 3 – Redline to Schedule "A" to By-law 872-2010
Attachment 4 – Location Map and Current Photograph
Attachment 5 – Research, Evaluation & Visual Resources

**2489 BAYVIEW AVENUE
WINDFIELDS ESTATE
(REASONS FOR DESIGNATION)**

ATTACHMENT 1

SCHEDULE "B" of Designating By-law 31874

Reasons for the designation of the "Windfields", 2489 Bayview Avenue, City of North York.

"Windfields" was the principal residence of Canadian entrepreneur and philanthropist, Edward Plunket (E.P.) Taylor. Taylor was President of Argus Corporation and Chairman of the Board of many prominent Canadian companies, including Canadian Breweries and Massey-Ferguson. Taylor was a prime-mover in the creation of the planned community of Don Mills and of the O'Keefe Centre for the Performing Arts. Taylor's legendary status as a giant of Canadian thoroughbred racing is also well-known, and some of his famous horses were kept for a while at "Windfields".

E.P. Taylor and his wife, Winifred, bought the twenty acre site in 1932. They commissioned the building of "Windfields" in 1936. The three Taylor children were quite young, and the house was planned to be a comfortable family home as well as a symbol of Taylor's social prominence. Hence the house is a particularly personal statement of E.P. Taylor's identity. A stable for four horses was included beside the garage. The gardener's cottage, greenhouse with potting shed, foreman's cottage and double staff cottages turned the house into an estate. A swimming pool and tennis courts provided recreation. The gatehouse, built in 1945, provided an office. The long runs of freshly painted white fences were an identifying hallmark of the estate.

Windfields is a long, two-storey house in the American colonial revival taste. The main reference to this stylistic connection is seen in the elaboration of the main entranceway. The architrave is composed of deep mouldings and topped with an immense broken-scroll pediment. The Palladian window above the front door lighting the staircase and landing is another colonial-revival feature. Also typical is the small size of the front windows compared to the mass of the walls, the ironwork, the shutters, shallow eaves and the multi-paned windows. The massive, almost totally unelaborated south wall is also evocative of the lean re-interpretation of colonial themes with accompanying belief in original American virtues.

Inside the house, colonial-revival themes are reiterated in the staircase design with metalwork bows around the spindles, in the plaster frieze around the upper wall of the entrance hall and in the selection of mantels for the fireplaces. The custom-made frieze of running horses around the upper landing is an important, personal touch. Basically, however, the Taylor's wanted a well-built but unostentatious interior with pleasant colonial references and no lavish materials. The only ostentatious interior feature was the small, well appointed movie theatre in the basement for private showings. The

paved patios or "terraces" provided a transition between interior and garden were fashionable features of the 1930's.

E.P. Taylor was one of the first members of the Canadian Establishment to build north of the Bayview Bridge (1929). His property may be seen as the cornerstone of the prestigious Bayview developments of the 1950's and 1960's. With its conservative taste, yet modern lines, Windfields may be seen as a transitional building connecting the manor homes to the south with modernism to the north.

The house and surrounding grounds were given by the Taylors to the people of North York. The inclusion of the grounds is important both because it preserves the ambience of a country estate, and because of the connection to thoroughbred racing. Renovations to suit the tenant, Canadian Centre for Advanced Film Studies, have not destroyed the integrity of the house, which because of its architecture and connection with Taylor, should be of interest for generations to come.

WINDFIELDS ESTATE**STATEMENT OF SIGNIFICANCE****(REVISED REASONS FOR DESIGNATION)**

The Windfields Estate property located at 2451 and 2489 Bayview Avenue is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural value and meets Regulation 9/06, the provincial criteria prescribed for municipal designation.

Description

Located on the east side of Bayview Avenue, south of York Mills Road, the property at 2489 Bayview Avenue now known as Windfields Estate contains the original 20-acre estate of E. P. Taylor, south of York Mills Rd where the Main House (1937; 1948) and the adjoining Stables (1937), Gatehouse (1948), three workers' Cottages (1948), Garage (1948), Potting Shed (1948) and Greenhouse (1952) are placed in a landscaped setting. Developed on rolling farmland that remained largely rural through the 1940s, the estate responds directly to the natural features of its site alongside Wilket Creek, an open channel, second order tributary to the West Don River. In 1986, the Taylor family donated the property to the former City of North York. Part of the City-owned site was designated under Part IV, Section 29 of the Ontario Heritage Act in 1992. In 2010, the legal description was amended by By-Law No. 872-2010 to include the property containing the Gatehouse and additional landscaped areas associated with the original estate.

The designated portion of the property is now located within City of Toronto parkland known as Windfields Park (2451 Bayview Avenue) and is publicly accessible via the Wilket Creek Trail running along the southern portion of the property from Bayview Avenue to Wilket Creek. The eastern boundary of the property is within a Toronto and Region Conservation Authority (TRCA) regulated area. The property also encompasses the Whitney Site (AkGu-77) and the Whitney 2 Site (AkGu-82), which have been identified and registered for their archaeological potential. The built components and landscaped grounds of the historic Windfields Estate have been tenanted and adaptively-reused by the Canadian Film Centre since 1988 – a bequest of E.P. Taylor and gesture befitting his long-term patronage of the arts.

Statement of Cultural Heritage Value**Design or Physical Value**

Windfields Estate, a landmark property on Bayview Avenue since the 1930s, is a cultural heritage landscape comprised of a 20-acre country estate with a view to an equestrian lifestyle. The property is valued as a significant surviving example of a country estate in Toronto that was laid out according to English planning principles favoured for rural residences for the wealthy classes in North America during the first

half of the 20th century. The estate was introduced to an existing heritage landscape with woodlots and orchards. On Bayview Avenue, stone gates mark the entries to a circular driveway that lead past the Gatehouse to the Main House. The rear (east) elevation of the main residence opens onto terraces overlooking historic landscape features (including the extensive orchards to the east) and the new landscaping and recreational elements introduced by E. P. Taylor with the swimming pool enclosure with its cabanas (demolished), a rose garden and tennis courts, as well as landscaped grounds with specimen trees and a fishpond. The auxiliary buildings, consisting of the Stables, Greenhouse and Potting Shed, Garage and workers' accommodations (Cottages A/B, C & D), are collected in a village-like setting adjoining the Main House.

The Main House (1937) is designed with features of the Colonial Revival style, which was particularly popular for prestigious residential buildings during the early to mid-1900s. With elements drawn from English Georgian architecture as interpreted in North America in the 18th century, the style was promoted in American pattern books as part of the renewed patriotism evoked by the Centennial Exhibition in Philadelphia in 1876. Often called Georgian Revival in Canada, the Main House at Windfields demonstrates the style in its overall symmetry, application of classical elements, and multi-paned sash windows. The Main House is complemented by the adjacent Stables that date to the same period with the classically detailed window openings and portico, as well as a seamlessly integrated north wing extension to the Main House in 1948 and auxiliary buildings added after the Second World War that combine the bungalow style with classical highlights. Among the outbuildings, the Greenhouse was built according to plans from the famous American company of Lord and Burnham, which was founded in the mid-19th century and introduced its prototypical steel-framed greenhouse with curvilinear glass walls in 1891.

Sensitively designed additions to the Windfields property (2010-2014) that enhance the cultural heritage value of the site include the courtyard directly south of the Main House designed by heritage landscape architect, David Waverman and the Northern Dancer Pavilion and adjacent water feature at the eastern terminus of the terraced garden designed by Ken Fukushima. These interventions are legible as new additions while also incorporating historic themes and features of the property, including the circular ramp railings in the courtyard featuring the Muybridge horses, and the hardwood floor design of the Northern Dancer Pavilion that traces the outline of the former (Taylor-era) swimming pool.

Historical or Associative Value

Windfields is also valued for its historical associations with businessman E. P. Taylor, architects Earle C. Morgan and Jocelyn Davidson and since 1988, as the headquarters of the Canadian Film Centre.

The notable Canadian entrepreneur and philanthropist Edward Plunkett Taylor (1901-1989) developed the estate. Following his rise from a stockbroker to a nationally recognized financier, in 1930 Taylor merged several companies as the Brewing Corporation of Canada Limited, the forerunner to the conglomerate, Canadian

Breweries. While at the helm of the latter company, Taylor financed the O'Keefe Centre (completed in 1960 and most recently known as the Meridian Hall), which was the first purpose-built theatre for the performing arts constructed in Toronto following World War II. Taylor subsequently co-founded and served as president and chairman of the board of directors of the Argus Corporation, a specialized investment and holding company that was the first of its type in Canada. Apart from his financial prowess, Taylor is remembered for his involvement in horse breeding and racing, with the legendary Northern Dancer (first Canadian-born horse to win the Kentucky Derby) foremost among his thoroughbreds. Some of his horses were quartered at Taylor's country estate in North York, an area where he acquired significant acreage and, in the 1950s, developed Don Mills as the first planned community in Canada.

Toronto architect Earle C. Morgan laid out the estate and prepared the plans for several of the buildings on the grounds. After graduating from the University of Toronto, Morgan (1903-1972) practiced alone during the 1930s, a period when he received the commission for Windfields from his brother-in-law, E. P. Taylor. In the late 1940s during his association with Toronto architect Gordon S. Adamson, Morgan designed the Gatehouse at Windfields, followed by the north wing of the Main House and the basement theatre, the Potting Shed and Greenhouse, Garage, and three Cottages for the gardener, chauffeur and other staff. While Morgan is credited with numerous industrial buildings and facilities for horse racing, his most notable commission was the O'Keefe Centre, which he co-designed with Peter Dickinson during the pair's association with the Toronto architectural partnership of Page and Steele.

Following the layout of the Windfields estate, Toronto architect Jocelyn Davidson (1892-1974) designed the Main House and the Stables (1937). Davidson can be credited with some of the most impressive private residences and mansions in Canada in the early-20th century, having previously accepted commissions for country houses in North York for important businessmen and jurists, including George B. Heintzman, Justice Henry H. Davis and Percy R. Gardiner's Rivermede estate at 3100 Weston Road. Prior to preparing the plans for Windfields, Davidson designed his own residence on Old Yonge Street in North York. Davidson relocated to Vancouver after World War II, and Windfields remains both his largest residential commission and one of the few surviving examples of his portfolio in Toronto.

While no landscape architect is identified with the Taylor era of Windfields, a commemorative plaque on the grounds acknowledges Joe Hayward, a member of the British Horticultural Society who contributed to the landscaping of the property.

Since 1988, Windfields has been identified with the development and evolution of the Canadian Film Centre (the "CFC"). The CFC was founded as the Canadian Centre for Advanced Film Studies by the internationally celebrated and Canadian-born film director, Norman Jewison. The CFC is a charitable cultural organization that drives the future of Canadian storytelling. The CFC offers a range of intensive, hands-on programs in film, television, and entertainment technologies that empower, shape and advance opportunities for Canadian creators and entrepreneurs working in screen-based industries. Classrooms, workshops, and offices are all located at Windfields.

The property at 2451 and 2489 Bayview Avenue also contains two archaeological sites. These sites, which pre-date the creation of the Windfields Estate, are historically significant for their potential to yield information that contributes to an understanding of an early- to mid-19th century occupancy of the property by members of the Whitney family and their tenants. The Whitney Site (AkGu-77) is located near the west end of the property within the open space with grass and trees that is outlined by the curved driveway. The Stage 1 and 2 archaeological assessment (dated February 2010) indicates the presence of historical artifacts, including building materials, kitchenware and other domestic objects, as well as faunal material (mammal bone fragments). The Whitney 2 Site (AkGu-82) underwent a Stage 1 and 2 Archaeological Assessment (dated July 2010) with artifacts found in the southwest corner of the estate (south of the circular drive in the open space with trees and the remnant orchard) that consist of 19th century building materials, faunal material, kitchenware, and additional domestic objects.

Contextual Value

Contextually, Windfields is a landmark on Bayview Avenue with its expansive site with natural features and landscaping, the prominent estate house (Main House), and the collection of related buildings. The site is historically linked to its surroundings in North York, where it was among the first country estates developed on the street following the extension of Bayview Avenue north of Eglinton Avenue East in 1929. Other country estates in North York that were commissioned by E. P. Taylor's contemporaries have been either demolished or reduced in size, making Windfields unique with the retention of its original 20-acre site, buildings and landscape features.

Heritage Attributes

The heritage attributes of the property located at 2451 and 2489 Bayview Avenue are:

Windfields Estate (1937; 1948-1952 expansion)

- The location and configuration of the country estate on the east side of Bayview Avenue, with the built components situated on former rolling farmland containing heritage woodlots and orchards alongside Wilket Creek
- The placement and orientation of the Main House and auxiliary buildings to one another and to their informal and formal landscaped setting
- The unifying exterior material palette of the built components, featuring Credit Valley limestone, red brick cladding, wood cladding and trim, slate and cedar shingles, and iron and copper detailing

Main House (1937; north wing, 1948)

Exterior Attributes

- The scale, form and massing of the detached house-form building with the 2-storey rectangular plan and frontispieces on the west and east elevations
- The materials, with textured stone cladding and smooth stone, wood, and metal detailing

- The gable roof with extended eaves and friezes, returned eaves on the main roof, wing and frontispieces, stone chimneys (including an oversized chimney at the north end), and slate cladding
- On the principal (west) elevation, the placement of the main entrance in an enclosed porch with octagonal window openings beneath a gabled frontispiece with a Palladian window
- The west entry, which is recessed in a panelled and classically detailed wood surround that is surmounted by a swan's neck pediment incorporating a pineapple motif (the original door was replaced)
- The rear (east) elevation that overlooks the terrace, where the gabled frontispieces incorporate balconies with metal detailing in the second storey
- The fenestration, which consists of flat-headed openings that are placed in singles, pairs and trios and contain multi-paned sash windows
- The window detailing, with wood lintels on the first-floor openings on the west elevation, and panelled aprons on some of the openings on the west and north elevations
- The flagstone terrace with its steps and retaining walls, accessed from openings on the east elevation
- The placement of the house on the east side of Bayview Avenue where it is set back from the thoroughfare and accessed by a circular driveway

Interior Attributes

- The first-floor entrance hall (west) with the classical frieze, the wood panelling and wood and marble fireplace surround in the library, and the main staircase with metalwork bows decorating the spindles
- The second-floor plaster frieze with racehorse motifs on the main staircase landing and the fireplace surround in the study
- The movie theatre in the basement

Stables (1937)

- The scale, form and massing of the complex, with a single-storey stable (east) attached to a 1.5-storey garage (west)
- The materials, with wood cladding and trim
- On the stables, the gable roof with a catslide (north) and hip-roofed ventilators with weathervanes, the classically-detailed door and window openings, the panelled doors, and the portico protecting the north entrance with the glazed door and sidelights
- The garage, which is covered by a gable roof with a catslide (north), shed-roofed wall dormer (north), returned eaves (south), and a pair of gable-roofed dormers (south), and has classically-detailed flat-headed door and window openings with multi-pane sash windows
- The placement and orientation of the complex south of the Main House and at the west end of the group of auxiliary buildings, with the Potting Shed and Greenhouse directly east

Potting Shed (1948) and Greenhouse (1952)

- The scale, form and massing of the complex, where the Greenhouse is attached to the east end of the Potting Shed
- The Potting Shed, with the single-storey rectangular plan, the gable roof with a central brick chimney, the wood applied for the clapboard cladding, corner boards and dentilled cornice (west), the centrally-placed main (west) entrance, and the fenestration where the symmetrically-placed flat-headed openings contain multi-paned windows
- The Greenhouse, with the single-storey rectangular plan, the curved roof with glazing, and the glazed walls on a concrete base
- The placement of the complex southeast of the Main House, where it forms part of the collection of auxiliary buildings with the Stables, Garage and three workers' cottages

Cottage A/B (1948)

- The scale, form and massing of the 1.5-storey semi-detached house form buildings that feature a rectangular plan with a north frontispiece and a rear (south) enclosed porch
- The materials, with brick cladding and wood trim
- The gable roof, which has cedar shingles, a central brick chimney, an extended shed-roofed dormer (south), and returned eaves on the gable ends and frontispiece
- On the principal (north) facades, the central gabled frontispiece where the main entrances to the cottages are placed on its east and west side walls
- The entries, containing panelled wood doors with multi-paned glazed inserts
- The fenestration, which is symmetrically organized with flat-headed openings and multi-paned sash windows (some of the shutters are original, most have been restored or replaced) complementing the style and vintage of the buildings
- The placement of the buildings beside (east of) Cottage D at the southeast corner of the group of auxiliary buildings that adjoin the Main House to the northwest

Chauffeur's Cottage / Cottage C (1948)

- The scale, form and massing of the 1.5-storey detached house form building with a rectangular plan and an east wing
- The materials, with brick cladding and wood trim
- The gable roof, with extended and returned eaves and a brick chimney
- The main (south) entry, with the panelled door and a multi-paned glazed insert
- The fenestration, which is symmetrically organized with flat-headed openings and multi-paned sash windows (the shutters, while not original, complement the style and period of the building)
- The placement and orientation of the cottage beside (east of) the Potting Shed and Greenhouse, and at the northeast corner of the collection of auxiliary buildings that adjoin the Main House to the northwest

Gardener's Cottage / Cottage D (1948)

- The scale, form and massing of the 1.5-storey detached house form building with a rectangular plan
- The materials, with brick cladding and wood trim
- The gable roof with a centrally-placed brick chimney and, on the rear (south) slope, an extended shed-roofed dormer
- On the principal (north) facade, the centrally-placed main entrance with a panelled door and multi-paned glazed insert, and the secondary entry on the east wall
- The fenestration, with symmetrically organized flat-headed openings and multi-paned sash windows (the wood shutters are not original but complement the style and period of the house)
- The placement and orientation of the building west of Cottage A/B, east of the Garage and opposite (south of) the Potting Shed and Greenhouse where it forms part of the collection of auxiliary buildings that adjoin the Main House to the northwest

Garage (1948)

- The scale, form and massing of the 1-storey garage
- The materials, with wood cladding and trim
- The fenestration, with symmetrically organized flat-headed openings on the north elevation
- The placement and orientation of the building opposite (south of) the Stables and east of Cottage D, at the southwest corner of the collection of auxiliary buildings that adjoin the Main House to the northwest

Gatehouse (1948)

- The scale, form and massing of the 1-storey detached bungalow with a U-shaped plan
- The materials, with brick cladding and wood trim
- The gable roof with extended eaves, a brick chimney, and slate shingles
- The main (south) entrance, which is recessed in a stone surround and features a panelled door and a transom with a geometric pattern
- The fenestration, where the flat-headed openings with casement windows are grouped in pairs and trios, with an extended glazed area on the south wall at the east end
- On the interior, the E. P. Taylor office at the south end (east) with wood panelling and a stone fireplace surround
- The General Manager's office at the south end (west) with cubbyholes for letterhead and envelopes
- The flagstone patio
- The placement and orientation of the building at the northwest corner of the property near the north entrance from Bayview Avenue and at the north end of the circular drive

Landscape and Circulation Features

- The distinct formal and natural landscape zones within the estate property that demonstrate the highly considered positioning of the buildings within their surroundings
- The estate's circulation system that negotiates between the natural and built components, intentionally permitting certain views of these features and means of accessing them

Formal, Planned Landscape Zones and Features

- Directly west of the principal (west) elevation of the Main House, including a defined green space containing mature specimen trees planted for E. P. Taylor and stretching out from the building's main entrance to the west boundary of the property with its stone pillars and stone and wood fences
- Adjacent to the east elevation of the Main House, the flagstone terraces and formal garden, with boxwood and cedar hedges along the north and south edges, providing an east-west axis connection with the former swimming pool and cabanas (now the North Dancer Pavilion), and the retaining walls that separate the formal garden from the informal open space
- At the northeast end of the property, east of the Gatehouse and north of the Main House, the open green space containing mature specimen trees that were planted for E. P. Taylor
- Directly north of the Main House, the defined rose garden with its stone retaining walls and commemorative plaque mounted on a large stone
- North of the Northern Dancer Pavilion, the circular stone water feature with hedge border and benches (2014) that replaced the original concrete basins
- At the south side of the Main House, the designed courtyard (2014) with its stone stairs and circular ramp (with railings featuring the Muybridge horses) providing access to the collection of auxiliary buildings

Natural Landscape Zones and Features

- Along the west boundary of the property, the Bayview Avenue Woodlot, a wooded buffer separating and screening the estate from Bayview Avenue
- East of the Northern Dancer Pavilion, the orchard that is flanked on the east by a line of trees and shrubs and wood paddock fencing separating the orchard from the open lawns that extend eastward to the wooded area bordering Wilket Creek (east of Wilket Creek formerly the setting of E. P. Taylor's golf course)
- Along the south boundary, the cedar hedge separating the property from Country Lane
- Near the southwest border of the property, the remnants of an orchard associated with the earlier development of the site as farmland
- Near the north border of the property, the wooded areas

Circulation Features

- The circular driveway off Bayview Avenue with its gates with paired masonry posts that mark the north and south entrances

- Along the east edge of the circular drive, the stone fence with the gap for a service driveway between the Main House (north) and the Stables (south) that continues between the auxiliary buildings
- South of the terraces and north of the Greenhouse, the allée with the two rows of trees on an east-west axis
- The flagstone walkway north of the Gardener's Cottage (Cottage D)

CFC Northern Dancer Pavilion (2014)

- The scale, form and massing of the 1-story pavilion structure on a rectangular plan with clerestory and basement
- The materials, steel framed with stone cladding on the west side (matching the stone on the Main House, from a quarry in Wiarthon) and cedar cladding on the north, west and south sides
- The openings, with the floor to ceiling glazing on the west side of the main room and a Nano wall feature on the east side
- On the interior, the sprung hardwood floor, stained to replicate and commemorate the outline of the former swimming pool
- The placement and orientation of the building east of the Main House at the foot of the terraced gardens, on the site of the former swimming pool and cabanas

Views and Vistas

From the Main House:

- northwest to the north entrance from Bayview Avenue and the Gatehouse
- north to the rose garden with stone retaining walls
- northeast across the open space with the mature specimen trees and landscaped features to the north property boundary
- east across the terraced gardens (with the retaining walls and hedges), past the Northern Dancer Pavilion to the orchard and east property boundary
- southeast to the unique grouping of the auxiliary buildings (Stables, Potting Shed & Greenhouse, Cottages A/B, C & D and Garage)
- southwest to the south entrance from Bayview Avenue and the remnant orchard

From the south end of the circular driveway:

- the view northeast to the Main House

From the Gatehouse:

- the view southeast to the Main House

From the east end of the property:

- the view west from the orchard, past the Northern Dancer Pavilion and across the terraced grounds to the Main House

From the east side of the Gatehouse:

- the view east across Windfields Park with the landscaped grounds and specimen trees to the east property boundary

Archaeology

- The archaeological site known as the Whitney Site (AkGu-77), which is located within the open and treed space outlined by the circular driveway between Bayview Avenue (west) and the main house (east)

- The archaeological site known as Whitney 2 Site (AkGu-82) that is situated in the southwest corner of the property, south of the circular driveway and directly east of Bayview Avenue

N.B. The shed located south of the Garage and the tennis court near the southeast corner of the property are not identified as heritage attributes.

**REDLINE TO SCHEDULE "A" TO BY-LAW 872-2010
RESPECTING 2451 AND 2489 BAYVIEW AVENUE
WINDFIELDS ESTATE**

ATTACHMENT 3

SCHEDULE "A"

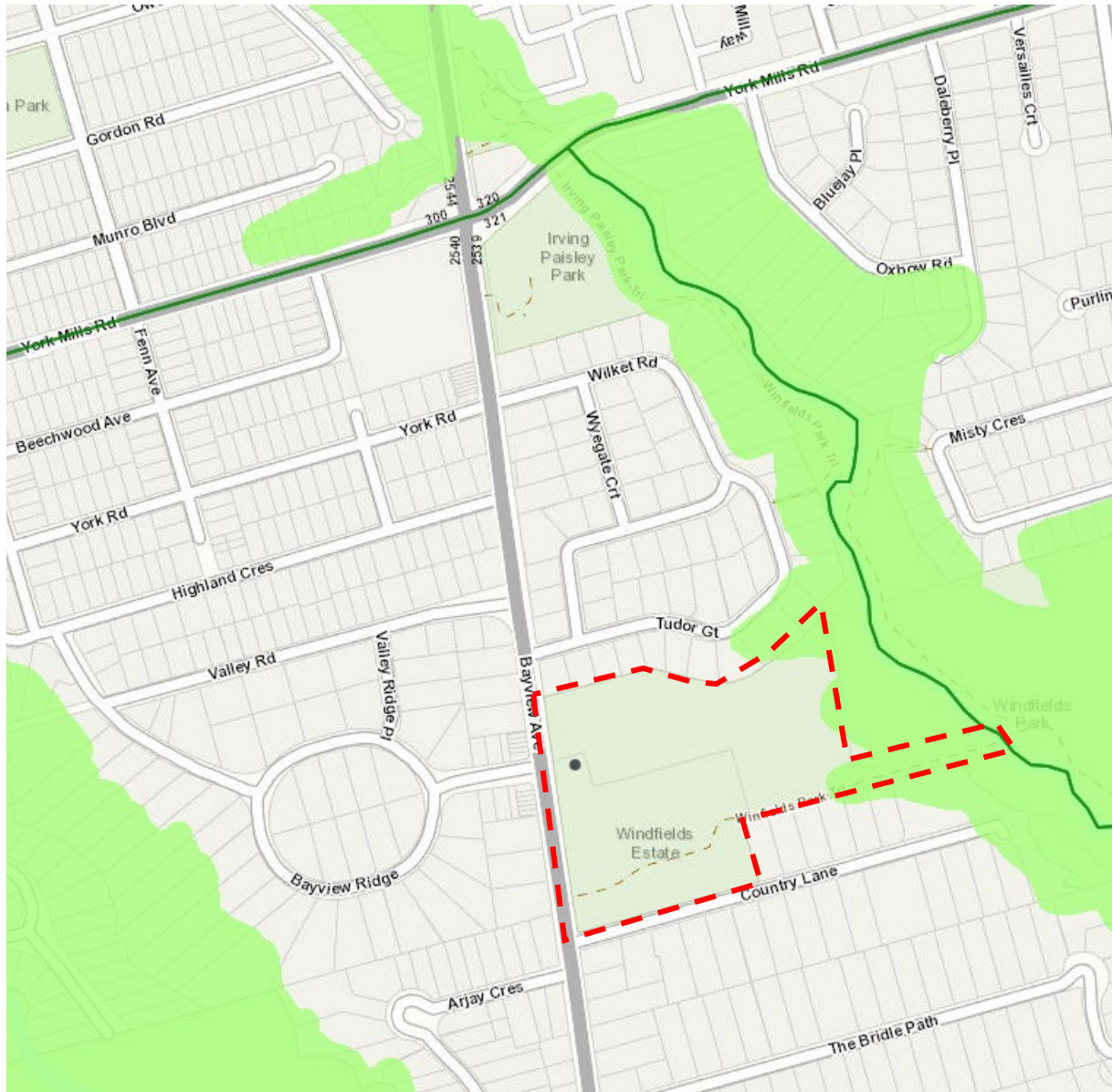
Legal Description

The lands and premises situate, lying and being in the City of Toronto (formerly The City of North York), and being composed of that part of Lots 8 and 9, concession 2, geographic township of York, East of Yonge Street, designated as PARTS 1, 2 and 3 on Reference Plan 64R-11674.

Being ~~a portion of~~ the land recorded under PIN 10126-0215 (LT)

LOCATION MAP AND CURRENT PHOTOGRAPH
2451 and 2489 BAYVIEW AVENUE
WINDFIELDS ESTATE

ATTACHMENT 4



This location map is for information purposes only; the exact boundaries of the property is not shown. The Windfields Estate property at 2489 Bayview Avenue, including the Windfields Parkland known municipally as 2451 Bayview avenue, is indicated by the red dashed lines. The property comprises the western portion of City of Toronto parkland known as Windfields Park (indicated in pale green), and the eastern limits of the property are located within a Toronto Region Conservation Authority-regulated area (indicated in bright green). All maps are oriented with north at the top, unless otherwise indicated. (City of Toronto iView mapping)



Aerial view of the property at 2489 Bayview Avenue (including Windfields Park at 2451 Bayview Avenue) showing the approximate location of the built form components of the estate:

- 1). Main House;
- 2). Stables;
- 3). Potting Shed & Greenhouse;
- 4). Cottage C;
- 5). Cottage A/B;
- 6). Cottage D;
- 7). Garage;
- 8). Gatehouse;
- 9). Northern Dancer Pavilion

(CoT Aerial Photographs, 2023; annotated by Heritage Planning, 2024)



Aerial view of the subject property, showing the approximate location of the landscape and circulation components of the estate:

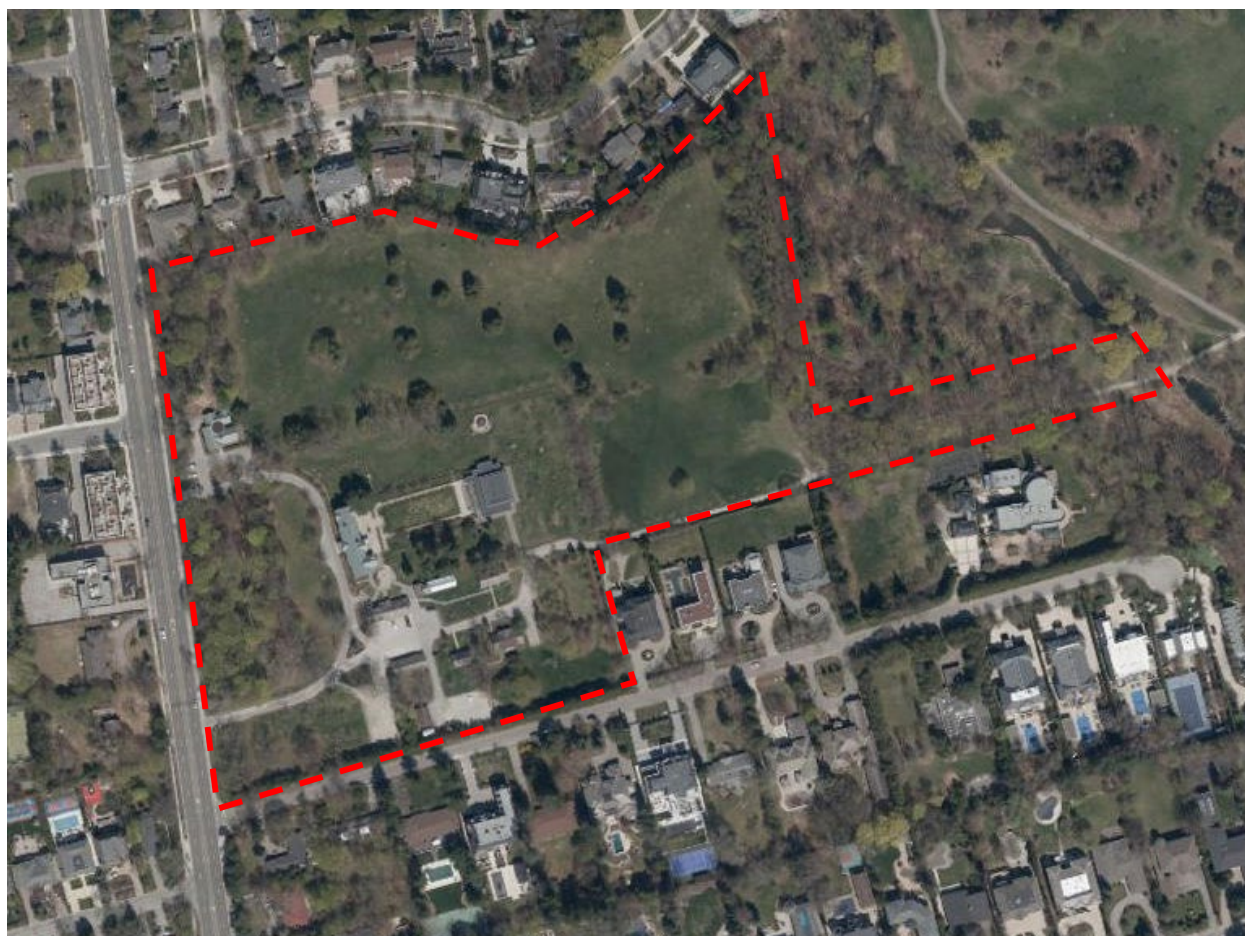
- 10). Terraced Gardens;
- 11). Rose Garden;
- 12). Remnant Orchard;
- 13). East Orchard;
- 14). Landscaped Green Space;
- 15). Water Feature;
- 16). Wooded Buffer and Perimeter Fencing;
- 17). Circular Driveway and Green Space;
- 18). Treed Allee;
- 19). Stone fence and driveway between the auxiliary buildings

(CoT Aerial Photographs, 2023; annotated by Heritage Planning, 2024)

2451 AND 2489 BAYVIEW AVENUE

WINDFIELDS ESTATE

In undertaking this research and evaluation, we recognize that the area now known as the City of Toronto 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. Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit (1805), and the Williams Treaties (1923) signed with multiple Mississaugas and Chippewa bands.



Windfields Estate (CoT Aerial Photographs, 2023; annotated by Heritage Planning, 2024)

1. DESCRIPTION

2451 and 2489 Bayview Avenue - Windfields Estate	
ADDRESS	2451 and 2489 Bayview Avenue
WARD	15 - Don Valley West
NEIGHBOURHOOD/COMMUNITY	Bridle Path-Sunnybrook-York Mills

CONSTRUCTION DATE	Phase 1: 1936-1937 Phase 2: 1948-1952
ORIGINAL USE	Residential
CURRENT USE* (*This does not refer to permitted use(s) as defined by the Zoning By-law	Commercial: Office *This does not refer to permitted use(s) as defined by the Zoning By-law
ARCHITECT/BUILDER/DESIGNER	Jocelyn Davidson, architect (1937); Earle C. Morgan, architect (1946-1960s)
ADDITIONS/ALTERATIONS	See Section 3

2. ONTARIO REGULATION 9/06 CHECKLIST:

CRITERIA FOR DETERMINING CULTURAL HERITAGE VALUE OR INTEREST

The following checklist identifies the 6 prescribed criteria met by the subject property at 2451 and 2489 Bayview Avenue for municipal designation under Part IV, Section 29 of the Ontario Heritage Act. There are a total of nine criteria under O. Reg 9/06. A property may be designated under Section 29 of the Ontario Heritage Act if the property meets two 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.

2451 and 2489 Bayview Avenue (Windfields Estate)

1.	The property has design value or physical value because it is a rare, unique, representative or early example of a style, type, expression, material or construction method.	✓
2.	The property has design value or physical value because it displays a high degree of craftsmanship or artistic merit.	N/A
3.	The property has design value or physical value because it demonstrates a high degree of technical or scientific achievement.	N/A
4.	The property has historical value or associative value because it has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community.	✓
5.	The property has historical value or associative value because it yields, or has the potential to yield, information that contributes to an understanding of a community or culture.	✓
6.	The property has historical value or associative value because it demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.	✓

7.	The property has contextual value because it is important in defining, maintaining or supporting the character of an area.	N/A
8.	The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.	✓
9.	The property has contextual value because it is a landmark.	✓

3. RESEARCH

This section of the report describes the history, architecture and context of the property. Visual resources related to the research are located in Section 4. Archival and contemporary sources for the research are found in Section 5 (List of Sources).

i. HISTORICAL INFORMATION

The following section outlines the history and facts related to the property which are the basis for determining historical or associative value of Criteria 4, 5 or 6 according to O. Reg. 9/06 Criteria.

Site History: Whitney Property

According to land registry records, the Whitney family owned farmland in the area on the east side of Bayview Avenue south of today's York Mills Rd, including the subject property, for the majority of the 19th century (approximately 65 years). Peter Whitney purchased Lot 8, Concession 2, East of Yonge, York Township from D'Arcy Boulton circa 1808 and farmed the property. Peter then sold the property to his two sons who continued to farm the property up until 1851 when a tenant took over the farm. Alexander Whitney owned the farm in 1861 and subsequently sold the property in 1873. (Image 1) The property changed hands a number of times over the next period of time with a large number of parcels in Lot 8 sold in the 1930's, including two parcels to Canadian businessman and entrepreneur, E.P. Taylor in 1934.¹

Site History: Windfields Estate (Taylor Era)

Edward Plunkett (E.P.) Taylor's involvement in the property commenced when he purchased 20 acres of farmland which corresponds to the limits of the existing estate site. The Taylors constructed a new home and a stable at the end of a circular drive on the original 20-acre site between 1936 and 1937 attributed to architect Jocelyn Davidson and planned to develop the property as a country residence and horse farm.² (Image 2) The estate name, Windfields, resulted from a contest put forward by E.P. Taylor to friends but won by his wife, Winnifred, who came up with the name during a

1 ASI, pages 14-16; CHRM, HIA (2010), page 6.
 2 Hill, entry on Jocelyn Davidson. At the time of writing this report, no original drawings by Davidson could be located in the available historical record.

blustery autumn walk through the property. She claimed that her husband never paid her the \$100 prize.³

During the war years (1940-1944) Taylor was posted in Ottawa and Washington D. C. where he worked for the Ministry of Munitions and Supply and War Supplies Ltd., a crown corporation. It was not until 1946, when Taylor began developing the site in earnest that most of the existing buildings and landscape features were developed by Taylor's brother-in-law and architect, Earle C. Morgan. Recreational and landscape features including the swimming pool and cabanas (now demolished) and landscaped terrace were installed during this period. The tennis court, originally located on the site of the new pool, was relocated to the southeast corner of the property and a golf course developed around the same time. Morgan's holistic plan for the property also included a collection of auxiliary buildings grouped in a village-like setting along with the 1937 Stables just south of the Main House,⁴ as well as the Gatehouse near the north property entrance from Bayview Avenue, which served as E.P. Taylor's personal office. Morgan was also responsible for adding a north wing to the Main House at this time that included, at basement level, a private movie theatre. (Images 3-10)

Taylor's intentions for his Bayview Avenue property to expand into a thoroughbred horse-breeding farm changed with the purchase in 1950 of R. S. McLaughlin's 640-acre Parkwood Stables in Oshawa, which is designated by that municipality under Part IV of the Ontario Heritage Act. The stud farm that Taylor originally conceived for his Bayview Avenue property was abandoned in favour of that property in Oshawa, the National Stud Farm, later Windfields Farm.⁵ The development that occurred subsequently on the 20-acre site in Toronto was focused on the development of a solely residential country estate with landscaped grounds, informal open spaces and recreational features. By 1952, Taylor owned over 1,000 acres of land in North York between Bayview Avenue and Leslie Street where, with Maclin Hancock, he subsequently developed the planned community of Don Mills.⁶ In the 1960s, the family reserved 30 acres for parkland in North York and also left the house and the surrounding 20 acres to the city.⁷ Then, Windfield Farm Ltd. granted 54.35 acres to Mornish Land Developments Ltd. in 1968. Windfield Farms Ltd. made an amendment to a restrictive covenant in 1980 and then an agreement with the former City of North York in 1988.⁸ In 1986, and at the suggestion of former City of North York Mayor Mel Lastman to E.P. Taylor, the filmmaker Norman Jewison leased the Windfields Estate for the purpose of establishing

3 Goldenberg, NYHS.

4 Note that the Garage building located directly south of the Stables is included in Morgan's collection of auxiliary buildings, as conceived in 1946, but the smaller shed to the south of Garage (used and maintained by Parks staff) is not identified as part of that historic grouping.

5 City of Oshawa, entry on Windfields Farm

6 Boyd, "Once Upon a City," Toronto Star online. The young urban planner chosen to lead the community's design, was the son-in-law of Karl Fraser, E.P. Taylor's Executive for the Don Mills project.

7 Lundell, page 165.

8 Land Registry Records, Book 508.

a film academy on the site (The Canadian Film Centre) which opened in February 1988.⁹

Site History: Windfields Estate (Canadian Film Centre)

Since 1988, the CFC has tenanted the City-owned Windfields Estate buildings and landscaped grounds as their home for advanced film studies education and event programming. In 1992, the former City of North York designated a portion of the 20-acre property under Part IV, Section 29 of the Ontario Heritage Act. Since that time, the CFC has collaborated with the City of Toronto on maintaining the cultural heritage value of the Windfields Estate, including major State of Good Repair work undertaken in 2010-2014 to restore the heritage buildings and landscaped features, provide improved accessibility, as well as enhance the property with the addition of sensitively designed built form and landscape elements. The latter include the Northern Dancer Pavilion and adjacent water feature, and the natural stone accessibility ramp connecting the Main House to the auxiliary buildings.

Original Owner: Edward Plunkett Taylor (1901-1989)

Educated at McGill, Taylor joined the stockbroking firm McLeod, Young, Weir and Co in Ottawa in 1923, moving to Toronto in 1928 and becoming a director in 1929. In 1930, through a series of mergers, Taylor formed the Brewing Corp of Canada Ltd (later Canadian Breweries) and, by 1935, could indulge in his hobby of horses and horse racing.

In 1940, C.D. Howe placed Taylor on the executive committee of the Dept of Munitions and Supply. In 1941 he was moved to the US to handle the exchange of supplies between Canada and the US. He was appointed president and vice-chairman of the British Supply Council in North America and in January 1942 became head of the British Purchasing Commission as well. Exhaustion forced his resignation from the latter in September 1942, but he continued as Howe's deputy on the Anglo-American-Canadian Combined Production and Resources Board. After WWII, Taylor formed an investment company, Argus Corporation, with Wallace McCutcheon and Eric Phillips. Taylor served as president of Argus until 1969 and chairman 1969-71.

In later years, Taylor concentrated on land development in the Bahamas, where he eventually lived out his final years, and on his racing interests. He helped expand the Ontario Jockey Club in the 1950s and was Club President (1956-63), Chairman of the Board (1962-73) and Honorary Chairman of the Board (from 1973). His thoroughbred operation in Oshawa, Windfields Farms, grew to be among the most successful in North America, with Northern Dancer and Nijinsky II being two of its famous horses.¹⁰ Northern Dancer (1961-1990) found fame as the first Canadian thoroughbred horse to win the Kentucky Derby, and as the most successful sire in thoroughbred history with

⁹ Lundell, 165.

¹⁰ The Canadian Encyclopedia online, entry on E.P. Taylor.

his lineage extant in 80 percent of all thoroughbreds today. Northern Dancer was laid to rest on the grounds of the Windfields Farm heritage property in Oshawa.¹¹

Architect, Phase 1: Jocelyn Davidson (1892-1974)

Jocelyn Davidson was a talented but highly underrated architect active in Toronto and Vancouver who can be credited with some of the most impressive private residences and mansions in Canada in the early 20th C. He was educated at St. Andrew's College and attended the University of Toronto from 1911 to 1915, graduating from the Dept. of Architecture at the School of Practical Science. He moved to New York City and spent a year working in the office of Delano & Aldrich in 1915-16, then served overseas with the Imperial Army during WW1, and returned to New York in 1919 to rejoin that firm. It was there that he gained important skills at designing stately and refined mansions for the Astor family, the Rockefeller family, and the Whitney family. In 1920, he moved to Seattle, Washington and worked for two years in the office of Daniel Huntington (1871-1962), a leading architect in that city who served as the official City Architect for Seattle from 1912 to late 1921. From there, Davidson moved to Los Angeles to work in the office of Witmer & Watson, Architects for 6 months, He also attended summer classes at the Ecole des Beaux Arts in Paris and at the American Academy in Rome for 8 months during 1921.

Davidson opened his own office in Toronto in late 1924 and during the next decade he completed designs for elaborate private mansions for some of the leading (and the wealthiest) businessmen in Canada such as W. Garfield Weston, George B. Heintzman, E.P. Taylor and Percy R. Gardiner, whose Rivermede estate at 3100 Weston Road is also a recognized heritage property in Toronto. Davidson was a master of the Tudor Revival and Georgian Revival styles, and his designs were superbly built, with refined scholarly detail that confirm his wide-ranging knowledge of British precedent. His largest residential commission is undoubtedly the Main House and Stables for Edward P. Taylor at 2489 Bayview Avenue (1936-37).

Architect, Phase 2: Earle Clifford Morgan (1903-1972)

Earle C. Morgan was born in Newmarket, Ontario on 15 April 1903 and was educated in Toronto. He studied at the Faculty of Forestry at the University of Toronto for two years (1922-24), then transferred to the Dept. of Architecture where he graduated in 1928. He moved to New York City in May 1928 and trained as a draftsman for several firms there including Louis S. Weeks, for Henry O. Milliken, and, most importantly, for the leading firm of York & Sawyer, who had just completed work on the Royal Bank head office in Montreal and were busy with designs for the head office of the Canadian Bank of Commerce in Toronto. He then joined Peabody, Wilson & Brown, and travelled abroad in early 1931 before returning to Toronto to enroll in the post-graduate program in 1931-32 at the University of Toronto. Morgan opened his own office in 1934.

His early work was for residential projects in a conservative Georgian revival style, with his most significant contribution arising from his business relationship with his brother-

¹¹ City of Oshawa, entry on Windfields Farm

in-law, E.P. Taylor, the business tycoon and founder of Canadian Breweries and the Argus Corporation. Hired by Taylor in 1946 to complete a holistic site plan for Windfields Estate at 2489 Bayview Avenue through additions and improvements, Morgan shared Taylor's enthusiasm for horses and horse-breeding and continued to work for Taylor over the next twenty years, designing his stud farm buildings in Toronto, the National Stud Farm in Oshawa (1966) and Taylor's farm and stables at Cecil County, Maryland, USA (1964) - each property also incorporating the name, "Windfields".

Likely through his early efforts at Windfields Estate and his connection to E.P. Taylor, Morgan became an expert in the planning of horse-racing tracks for the Ontario Jockey Club, designing the clubhouse, grandstand and stables at Greenwood Racetrack (Old Woodbine), 1956-57, 1959-60 (now demolished); New Woodbine Racetrack (1961-62), as well as Fort Erie Racetrack (1957, 1960-62, 1965), Mohawk Racetrack, Campbellville, Ontario (1962-63), and Garden City Racetrack, St. Catherines (1963-64). He also served as consulting architect for Blue Bonnets Racetrack in Montreal (1958-65). Morgan was nominated as a Fellow of the R.A.I.C. in 1956 and served as President of the Ontario Association of Architects in 1962.¹²

Significant Tenant: Canadian Centre for Advanced Film Studies

The Canadian Film Centre (CFC), until 1992 called The Canadian Centre for Advanced Film Studies, was established in 1988 by the late celebrated Canadian film director, Norman Jewison (1926-2024). His vision of creating a national feature film industry infuses the entire organization. Modelled loosely after the training program of the American Film Institute, the centre was designed to give advanced courses to invited residents in directing, producing and scriptwriting to talented new Canadian filmmakers. (Image 11)

Canadian producer Peter O'Brian, executive director of the centre from 1988 to 1992, built a solid reputation for the new organization. O'Brian's successor, Wayne Clarkson, expanded its activities in numerous areas and in 1992 initiated the Feature Film Project, allowing selected residents to produce low-budget feature films.

The centre runs a TV drama program, a professional screenwriting program (MediaLinx) and Habitat, a new media training facility. It also hosts international filmmakers, offering master classes in various aspects of film production. A key training institution, the Canadian Film Centre attempts to bridge the sometimes-conflicting agendas of film art and film industry in a rapidly changing context of moving image technology. Along the way it has also contributed, particularly since 2000, a substantial and impressive body of its own creative work.¹³

12 Hill entry on Morgan, Earle Clifford. The Ontario Archives holds an extensive collection of architectural drawings, specifications and correspondence by Morgan for the period from 1934 to 1969.

13 The Canadian Encyclopedia online, entry on CFC.

ii. ARCHITECTURAL DESCRIPTION

The following section provides an architectural description and analysis related to the property which will establish the basis for determining design or physical value of Criteria 1, 2 or 3 according to O. Reg. 9/06 Criteria.

“Windfields is a designed landscape possessing significant cultural patterns based on estate planning principles integrated into a setting of rolling farmland with a view to support an equestrian lifestyle, a workers' community, and mature woodlands. These overall patterns of planned landscape and evolved features provide a clear, legible framework distinguishable from the surrounding developed areas.”¹⁴

The Windfields Estate campus at 2451 and 2489 Bayview Avenue is a 20-acre property on the east side of Bayview Avenue, south of York Mills Road. Situated on former rolling fields and farmland, the built components of the campus back onto Wilket Creek, a second order tributary of the West Don River. Jocelyn Davidson, a noted architect to some of the city's wealthiest residents, designed the Main House and adjacent Stables in 1936-1937 for E.P. Taylor as a country estate. Following WWII, Taylor's brother-in-law and architect, Earle C. Morgan, transformed the property into a planned grouping of buildings and landscape laid out according to 19th century English planning principles favoured in early-20th century North America. The ensemble, further united through informal landscape and circulation elements, constitutes a cultural landscape that facilitated the development of Canadian thoroughbred horse-breeding and survives as the earliest, intact upper-class country estate established in the area following the 1929 northern extension of Bayview Avenue and bridge north of Lawrence.

The Main House, completed along with the adjacent Stables by Davidson in 1937, is a sprawling, two-storey stone dwelling in the American Colonial Revival style. The projecting main entrance on the principal (west) elevation contains an architrave composed of deep mouldings and topped with a large broken-scroll pediment with a pineapple at its centre - a popular Colonial Revival symbol of hospitality. The Palladian window above the front door lighting the staircase and landing is another Colonial Revival feature. Also typical is the small size of the windows compared to the mass of the walls on the principal (west) elevation, the ironwork, the shutters, shallow eaves and the multi-paned windows. (Images 12 and 13)

A north wing was added to the Main House by Earle C. Morgan, which accounts for the asymmetrical location of the north chimney on the roofscape. Otherwise, the two-storey wing is seamlessly integrated on the exterior through the meticulous matching of stone, and the rear (east) elevation duplicates the 1937 projecting first-floor bay to the south with its tripartite opening onto the patio and balcony with matching metal balustrade above. A paved patio or two-level terrace to the rear of the house provides a transition between the interior and garden. (Images 13 and 14)

¹⁴ CHRM HIA, page 14.

Inside the Main House, Colonial Revival themes are reiterated in the staircase design with metalwork bows around the spindles, in the plaster frieze around the upper wall of the entrance hall and in the selection of mantels for the fireplaces. The custom-made frieze of running horses around the upper landing is an important, personal touch. The Taylor's desired a well-built but unpretentious interior with colonial references and no lavish materials. The only ostentatious interior feature is the small, well appointed movie theatre designed by Morgan and located in the basement of the north wing for private showings. Directly above, a large formal living room or "garden room" has openings on three sides, providing views to the formal rose garden directly north of the Main House. (Images 15 and 16)

The Stables, designed by Davidson in 1937 along with the Main House, comprises a 1-1.5-storey building containing four horse stalls at the east end and an initial double car garage at the west end. As the only other building constructed alongside the Main House in 1936-1937, the Stables building with integrated multi-car garage symbolizes both Taylor's social status and early interest in horse racing. (Images 17 and 18)

The auxiliary buildings are sympathetic in design to the Main House and stylistically are a continuation of the American Colonial Revival style, although built of brick and wood rather than stone. The three workers' cottages (Cottages A/B, C & D) stylistically are very similar to the Victory Housing constructed for returning war veterans after the Second World War in their 1.5-storey scale and rectangular massing with gable roofs and roof dormers. The organization of the six auxiliary buildings comprised of the three Cottages, Potting Shed & Greenhouse, Stables, and Garage facing each other is evocative of 19th century English village landscape treatment where a hierarchy of spaces dictated position and relationships. (Images 19-24)

The Gatehouse is located off the circular driveway to the northwest of the Main House. Conceived in 1946 and completed by 1948, it has elements of the bungalow style in its 1-storey scale and brick and wood cladding, while also presenting as decidedly more modern in its design than the workers' cottages. This is likely the result of Morgan's collaboration on this building with Gordon S. Adamson, for whom Morgan worked for a time. (Image 5) Serving as E.P. Taylor's work office while away from downtown, the full height glazing at the east end of Taylor's office offers an expansive view from the east side of the Gatehouse across the open green space of the Windfields Estate property, just north of the Main House. Original drawings by Morgan indicate the addition of several specimen trees to enhance the intentional pastoral view of this landscaped area from Taylor's office. (Images 25 and 26)

Alterations to the property in the 1970s through the 1990s include accessibility upgrades (fire escapes and elevator in the Main House), interior alterations to the Main House and auxiliary buildings for their adaptive re-use by CFC, and alterations to the Garage building for use by Parks staff.

Recent built form and landscape additions made to the property between 2010 and 2014 include the natural stone circular stair and ramp designed by Keith Wagland that provides accessible access between the Main House and auxiliary buildings. The

design sensitively respects the history of the property with the replication of the Muybridge horse frieze from inside the Main House in the stair and ramp railing detailing, while also remaining subordinate to the early-20th century buildings. The Northern Dancer Pavilion and adjacent water feature (both by Ken Fukushima) adaptively reuse the locations of defunct recreational and landscape features from the 1940s. The design of the Northern Dancer Pavilion incorporates a wood pergola reminiscent of the former cabanas and a section of stone wall on the principal (west) elevation that mirrors the materiality of the Main House across the terraced gardens. The floor of the Pavilion includes a kidney-shaped design in pavers (exterior) and hardwood (interior) that traces the outline of the 1940s swimming pool. The adjacent natural stone water feature pays homage to the earlier concrete basins in the same location that may have served as a fishpond. (Images 27-30)

Formal and informal landscape zones within the estate demonstrate the highly considered positioning of the buildings within their natural surroundings. A planned landscape of formal, terraced gardens is oriented on an east-west axis between the rear of the Main House and the former site of the pool and cabanas, where the Northern Dancer Pavilion now stands. The open grounds north of the terraced gardens and the designed formal rose garden are less formally landscaped but planted with select specimen trees, as shown on Morgan's 1946 site plan sketches, to create a pastoral view across this section of the property from the E.P. Taylor's office in the Gatehouse. Likewise, two rows of conifers comprising a treed allée provide a natural buffer between the Main House and the working part of the property comprised of the auxiliary buildings. Along the property's Bayview frontage, a mature wooded buffer and stone and wood picket fencing serve as the defining feature of the expansive lot from the street while also providing privacy for the residents. A mature cedar hedge at the south edge of the property similarly provides privacy from Country Lane.

Maintaining legibility of the original design, the estate's circulation system negotiates between the natural and built components, intentionally permitting certain views of these features and means of accessing them. The circular driveway provides unfolding views of the Main House upon arrival from the north or south entrance on Bayview Avenue, where stone entrance gates foreshadow the materiality of the grand residence beyond a dense wooded buffer zone along Bayview Avenue. An access road at the edge of another stone wall just south of the Main House reveals and provides access to the English-inspired, village-like grouping of the auxiliary buildings. To the east of the Main House, paved pathways – aligning with the two main openings on the rear of the house and stretching across the formal, terraced gardens – provide access to, and afford an intentional view of the former recreational features (now the location of the Northern Dancer Pavilion). (Images 31-44)

iii. CONTEXT

The following section provides contextual information and analysis related to the property which is the basis for determining contextual value of Criteria 7, 8 or 9 according to O. Reg. 9/06 Criteria.

The Location Map (Attachment 4) shows the site of the property at 2489 Bayview Avenue, also known as Windfields Estate, and including the City Parkland known municipally as 2451 Bayview Avenue in the northeast corner of the Bridle Path-Sunnybrook-York Mills area. The property is bounded by Bayview Avenue to the west, the residences of Tudor Gate to the north, Wilket Creek to the east and the residences of Country Lane to the south, which contains the adjacent heritage property at 35 Country Lane.

4. VISUAL RESOURCES



Image 1: 1860 Tremaine Map of the County of York showing the location of part of the subject property owned by Alexander Whitney. (Ng)



Image 2: 1939 aerial photo showing the circular driveway, Main House and Stable. Note the elliptical landscape feature that would be replaced with the terraced gardens in the post-WWII alterations. (CoT Aerial Photographs)

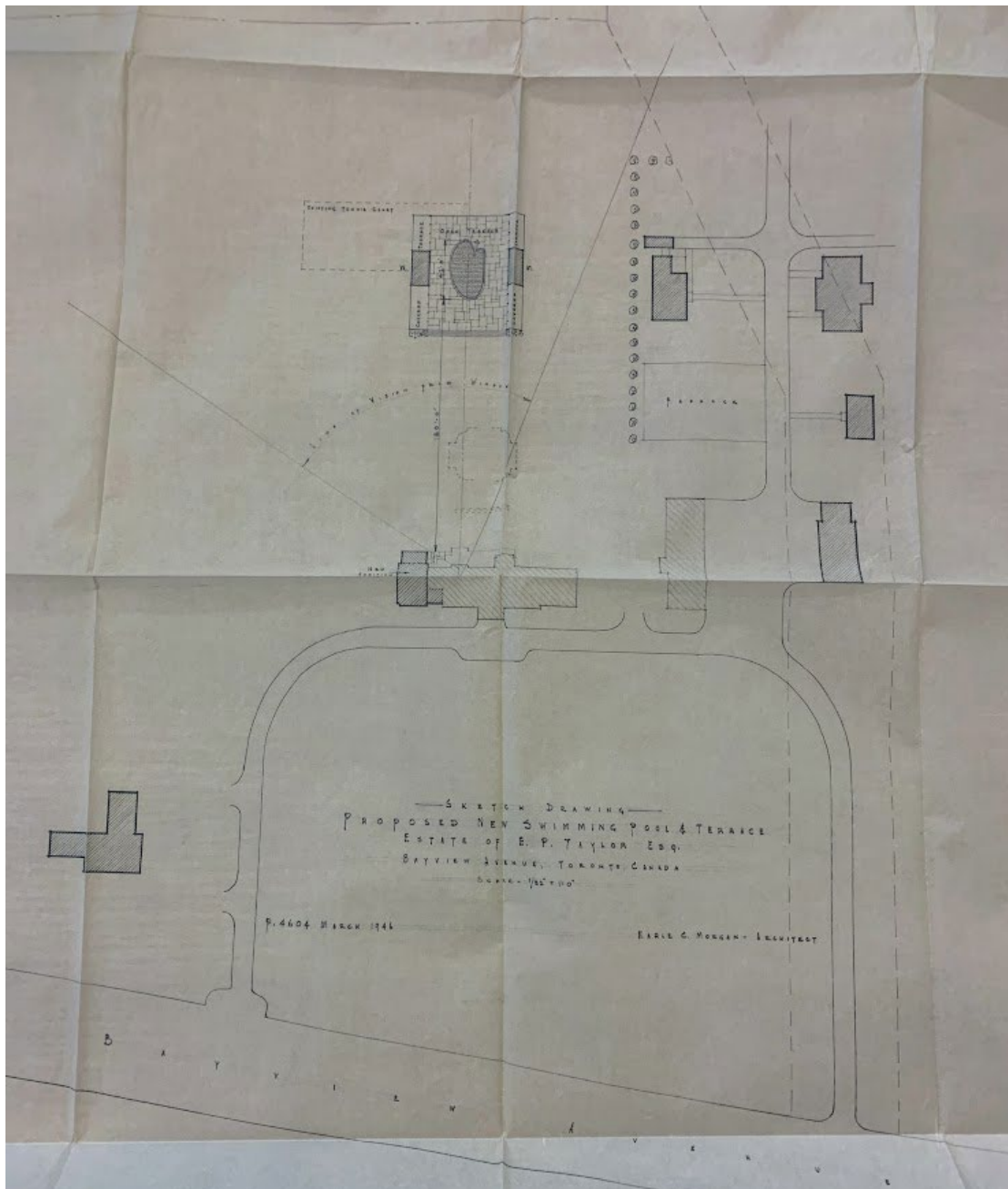


Image 3: 1946 Site Plan sketch by Morgan for Windfields. The lightly-shaded Main House and Stables were already built by Davidson in 1936-1937, while the heavily-shaded buildings are new (Gatehouse, north wing of the Main House, pool and cabanas, the three cottage and the Garage). Note the original location of the tennis courts where the pool is proposed and the intentional view eastward from the rear of the Main House toward the new recreation area. (Archives of Ontario)

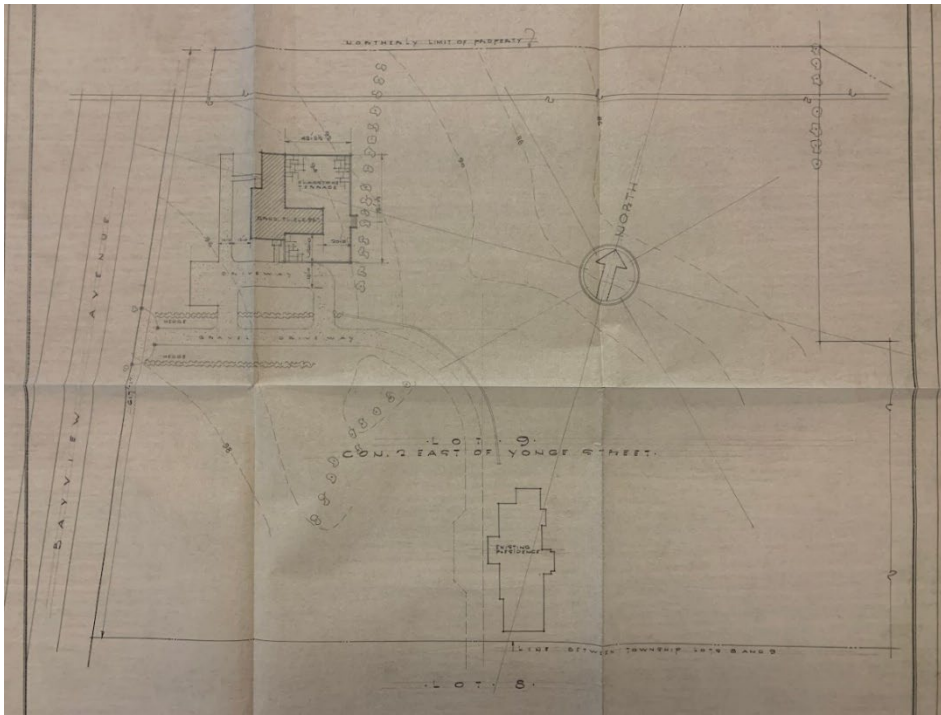


Image 4: 1946 drawing by Morgan, showing the topography of property in considering a slightly elevated position of the Gatehouse floorplate relative to the open grounds to the east



Image 5: 1946 Axonometric sketch by Morgan of the Gatehouse. Note that the design is signed "Adamson and Morgan" (Archives of Ontario)

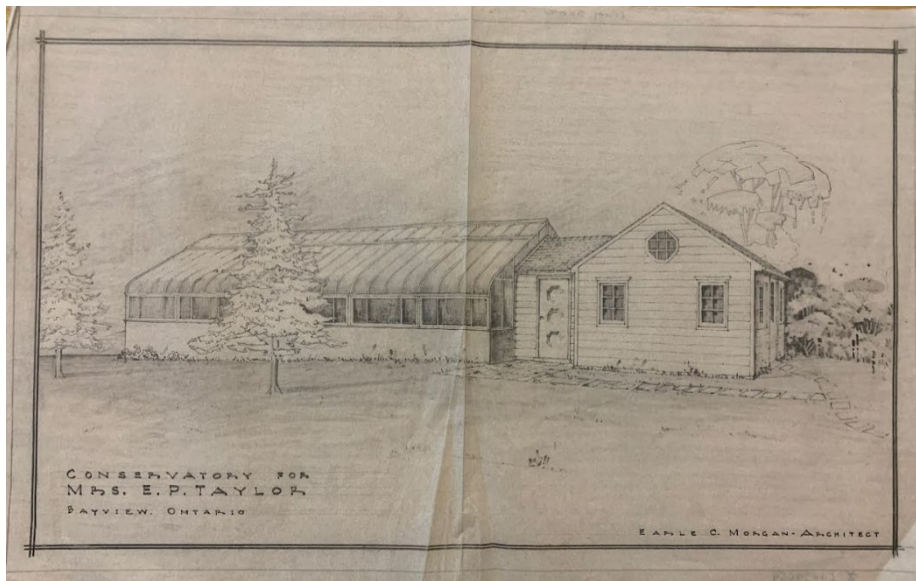


Image 6: 1952 Sketch by Morgan for the Potting Shed & Greenhouse (Archives of Ontario)

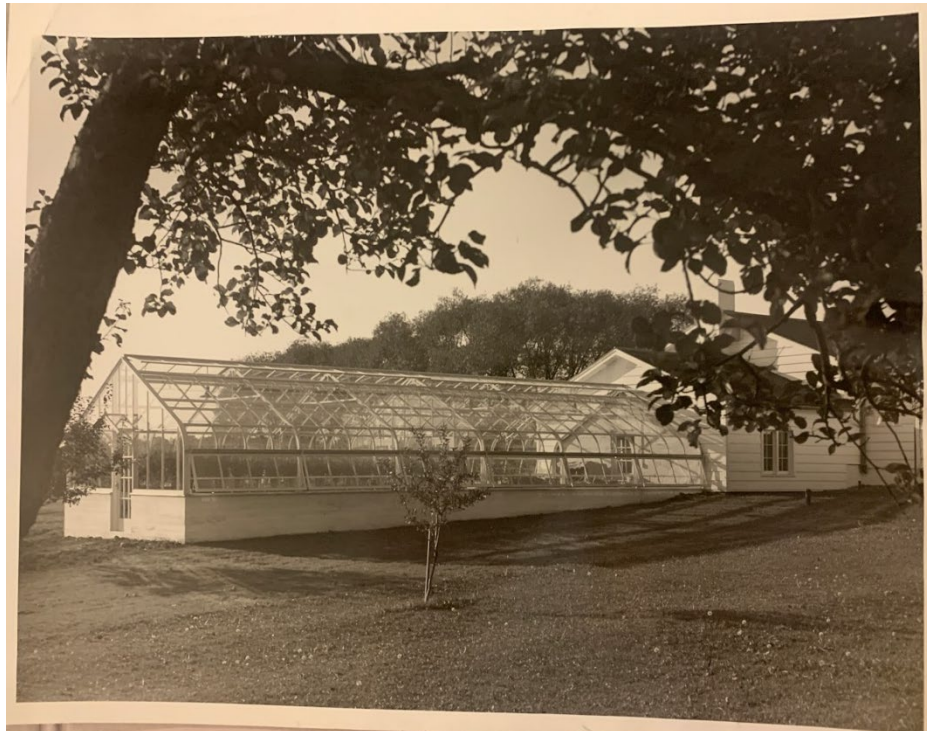


Image 7: 1950s Archival photo of the Potting Shed & Greenhouse with the Lord & Burnham greenhouse structure with curvilinear glazing (Archives of Ontario)

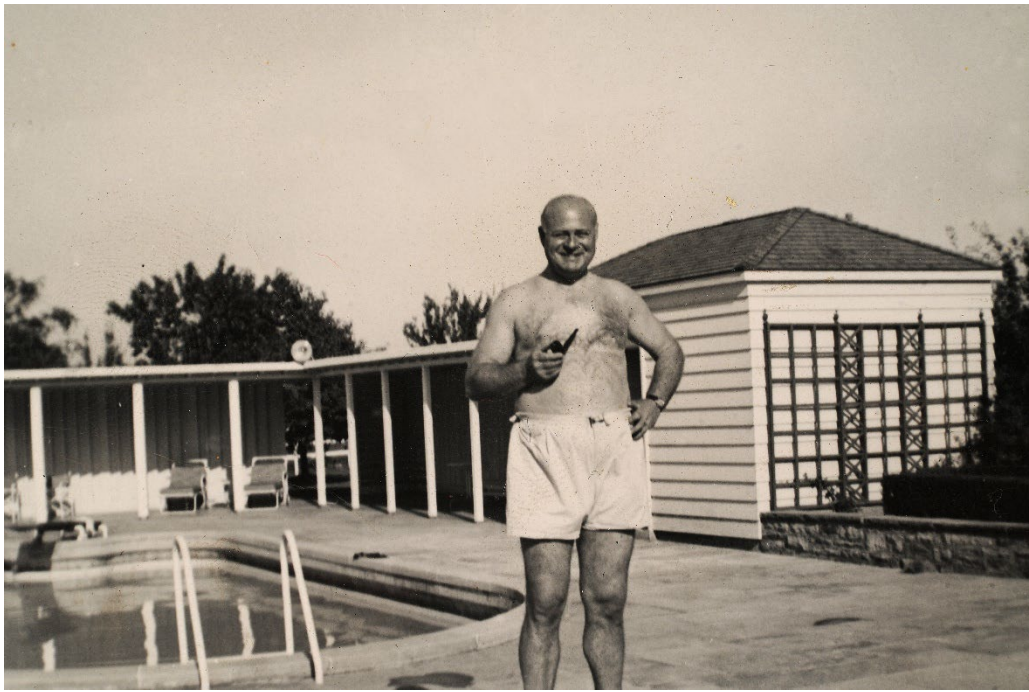


Image 8: c.1950s Archival photo of E.P. Taylor in front of the pool and cabanas, now demolished (CFC Archives)



Image 9: The former pool and cabanas (Heritage Planning, 2010)

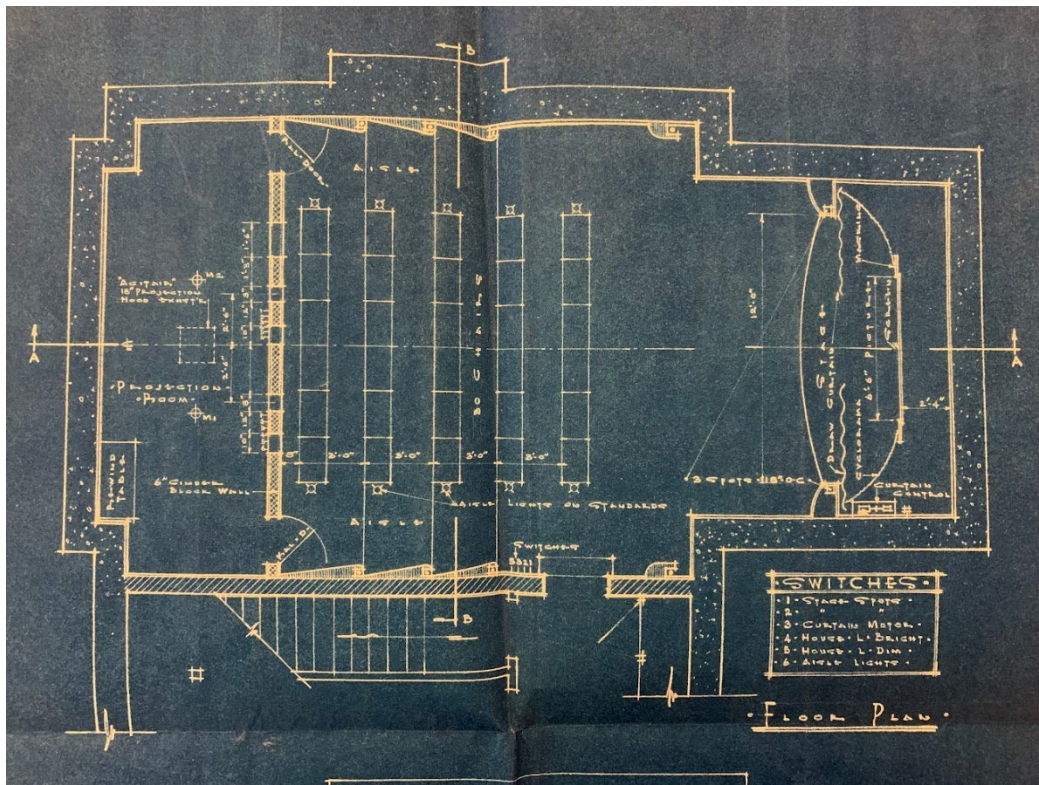


Image 10: 1946 Floor Plan by Morgan for the movie theatre (Archives of Ontario)

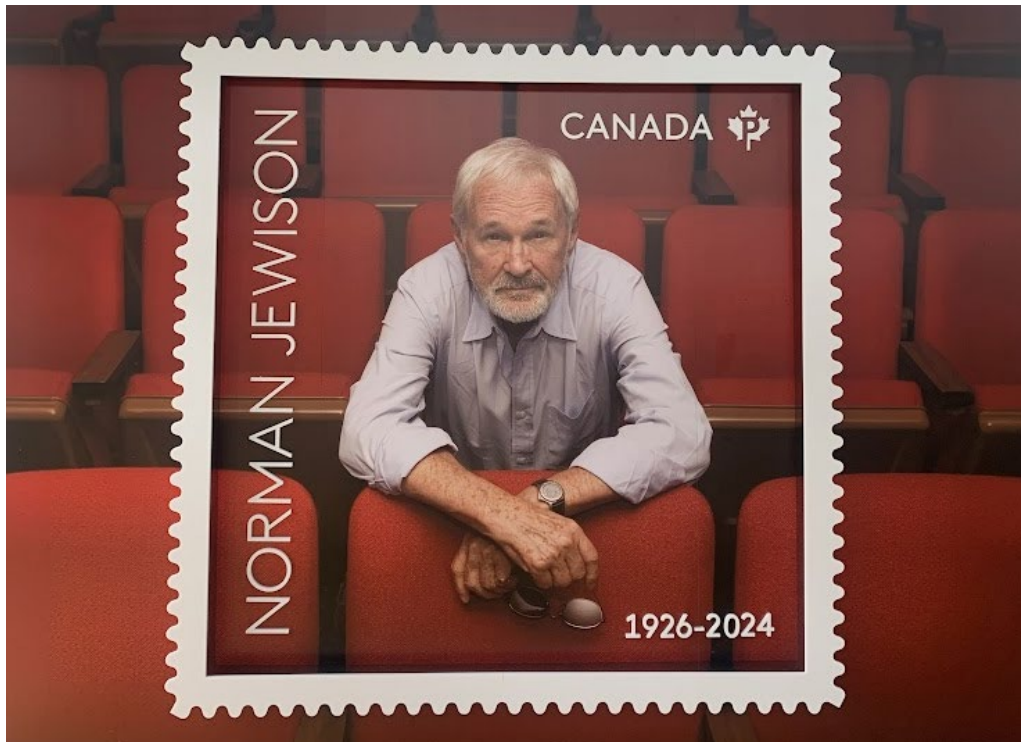


Image 11: 2024 Canada Post stamp commemorating the life of Norman Jewison, with the director sitting in the movie theatre in the basement of the Main House at Windfields Estate. (Poster reproduction of stamp courtesy of CFC)



Image 12: Main House, detail of principal (west) elevation by Jocelyn Davidson (Heritage Planning, 2024)



Image 13: Main House, looking southeast and showing the 1948 north wing by Earle C. Morgan (Heritage Planning, 2024)



Image 14: The Main House, rear (east) elevation, from the east end of the formal terraced gardens (Heritage Planning, 2024)



Image 15: Detail of the Muybridge horse plaster frieze on the second-floor landing in the Main House (Heritage Planning, 2010)



Image 16: Formal entry stair in the Main House, showing the original decorative bow detail on the balustrades (Heritage Planning, 2010).



Image 17: The Stables, north (principal) elevation (Heritage Planning, 2024)



Image 18: The Stables, rear (south) elevation, showing the four horse stall doors and integrated double car garage. (Heritage Planning, 2024)



Image 19: Cottage C, principal (south) elevation (Heritage Planning, 2024)



Image 20: Cottage A/B, principal (north) elevation (Heritage Planning, 2024)



Image 21: Cottage D, principal (north) elevation (Heritage Planning, 2024)



Image 22: Potting Shed & Greenhouse, looking southeast (Heritage Planning, 2024)



Image 23: The grouping of six auxiliary buildings, looking east from the circular driveway. The Garage at right currently used by City Parks staff is part of Morgan's 1940s grouping of auxiliary buildings. (Heritage Planning, 2024)



Image 24: The auxiliary buildings, looking northwest toward the Main House, and showing the Garage, the Stables and Cottage D. (Heritage Planning, 2024)



Image 25: The Gatehouse, principal (south) elevation from the circular driveway. (Heritage Planning, 2024)



Image 26: The Gatehouse, east elevation, showing E.P. Taylor's office picture window and opening onto a flagstone terrace. As seen in the reflection, the opening was intended to provide a distant view across the open grounds toward the east end of the property. (Heritage Planning, 2024)



Image 27: 2012 circular stair and ramp with Muybridge horse detailing in the railings (Heritage Planning, 2024)



Image 28: 2012 Northern Dancer Pavilion, west elevation (Heritage Planning, 2024)



Image 29: Looking west from inside the Northern Dancer Pavilion, showing part of the outline of the former swimming pool traced in the exterior paving stones. The outline is continued in wood inside the building. (Heritage Planning, 2024)



Image 30: 2014 water feature that replaced the earlier concrete basins (Heritage Planning, 2024)



Image 31: The treed allée, looking east from south of the Main House (Heritage Planning, 2024)



Image 32: The 1937 stone wall and gap from the circular driveway to the auxiliary buildings (Heritage Planning, 2024)



Image 33: Views from the Main House



Image 34: Additional Views



A

Image 35: View A: northwest from the Main House to the Gatehouse near Bayview Avenue



B

Image 36: View B: north from the Main House to the remnant rose garden



C

Image 37: View C: northeast from the Main House to the open space north of the terraced grounds



D

Image 38: View D: east from the Main House, across the terraced grounds to the Northern Dancer Pavilion



E

Image 39: View E: southeast from the Main House to the auxiliary buildings



F

Image 40: View F: southwest from the Main House toward the remnant orchard and south entrance from Bayview Avenue



G

Image 41: View G: northeast from the south end of the circular drive to the Main House



H

Image 42: View H: southeast from the Gatehouse to the Main House



H

Image 43: View I: east from the Gatehouse across the landscaped grounds toward the east end of the property



J

Image 44: View J: east from the orchard, across the Northern Dancer Pavilion and terraced gardens to the Main House

5. LIST OF SOURCES

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