STATEMENT OF CULTURAL HERITAGE VALUE

LEGAL DESCRIPTION

ADDRESS: 82 Monsheen Drive
Legal Address: PLAN RP5081, Lot 9
ROLL: 1928000432354000000

OVERVIEW

The cultural heritage value of the property known as 11151 Keele Street meets the criteria set out by the *Ontario Heritage Act* under Province of Ontario Regulation 9/06 for the categories of design/physical, historical/associative and contextual value.

Reasons for Designation under Part IV of the Ontario Heritage Act
82 Monsheen Drive, Woodbridge

Description of Property

The property at 82 Monsheen Drive, Woodbridge, Ontario, is comprised of a single, split level home, green front lawn and wooded ravine towards the west of the property. The house reflects a Canadian regional variant of the 1950's modern style. It features a low and elongated façade form and massing, made up of clearly discernable architectural elements comprised by the floor, wall, and roof arranged in an orthogonal L-shaped composition in plan. The property can be further identified by its understated choice of material of clay brick, stone, wood and glass, arranged in a modern composition and a color palette which references the natural surroundings. The building is set back considerably from the street and is preceded by a green lawn, juniper bush directly in front of the house and a bending driveway that culminates in the north wing at a wide garage door. From the front view, the dense forest of the ravine on the west of the property acts as the backdrop to the house, and it enhances the privacy of the backyard. Overall, the structure is designed to blend the massing and textures with the natural landscape, giving it its modern style appearance.

Fig. 1. 82 Monsheen Drive Front View, June 2011

ATTACHMENT 2
82 MONSHEEN

Fig.2. Front elevation collage, October 2010

Statement of Cultural Value or Interest

The cultural heritage value of 82 Monsheen Drive lies in it being a model example of the Canadian regional variant of the 1950's modern style, it is associated with the work of an architect and significant firm in the Toronto area, and it has contextual value as a surviving and outstanding example of architectural design within the Seneca Heights subdivision development, also known as the Woodview Housing Development.

Other features of cultural heritage value include:

- It has the potential to yield information that contributes to the understanding of a community. This house is an excellent example of the domestic modernist style, constructed as a result of a flow of ideas particular to their time and place as they formed part of a unique and marked time for architectural ideas.

- It demonstrates and reflects the work of and ideas of an architect, Stanley Bennett Barclay, partner in practice of Eric Arthur in their firm Fleury, Arthur, Barclay and Stern (1949-1965). This firm produced work that is indicative of a unique set of architectural principles, that reflected modernist ideals born from the International style of the early 20th century in Europe and North America. This style would be meshed with the unique conditions of the Canadian weather, natural landscape and culture, to develop a domestic variant of the modernist style, uniquely and clearly expressed in the structure, site and the combination of both of these, at 82 Monsheen Drive, built in 1958.

- The building's siting, building envelope, structure, original finish materials all contribute to the following key ideas that the describe the architectural design at 82 Monsheen and are described in the points below:

    - A fluid relationship between interior exterior and interior spaces, an uncluttered flow of interior spaces, where clarity of structural elements and non load bearing partitions is discerned.

    - The geometry of the base architectural elements floor, wall and roof and structure (in particular post and beam elements) is further

organized, classified and distinguished as different elements either vertical or horizontal planes, and the material palette assigned to each, that either contrasts or connects with the natural surroundings in key components.

- Resulting from this exercise is a composition in which dominating key architectural elements that follow minimalistic geometric shapes, give the visitor a heightened awareness of their place within the composition, as each element clearly stands at a precise and clearly identifiable position in space.

- The plan drawings and façade views show the aim of a balanced composition with a minimalistic tendency.

- The properties of each material are showcased for their intrinsic beauty and detailing is minimalistic and devoid of any historicist reference to a past style. The carefully selected composition made up of the material assigned to each architectural element (that results in contrasting surfaces), smooth, earthy and varied textures are character defining features of the style.

- The smooth surfaces enhance the sensation by the visitor of the concept of “infinity in space” and the natural material surfaces such as brick, stone and wood, with the aid of the large glass surfaces; connect the architecture and the visitor with the natural surroundings.

- The views to the outside and the surrounding landscape contribute to the interior space as much as the architectural elements, each thoughtfully designed by the architect, do.

- The subject property is important in defining, maintaining and supporting the mid-Century modernist Seneca Heights development, envisioned and realized by builder and land developer Jack Grant in the early 1950’s, a time of post-war growth for the Woodbridge Community.

- The subject property is also physically, functionally and visually linked to its location on the Humber River ravine. Because of the fluidity and importance of the connection between the interior and exterior of the subject building to its natural surroundings, the subject building is linked to its exact location.

Architectural Significance – Background Information

The Barclay House: a regional variant of the international (modernist) architectural style

Stanley Bennett Barclay was an associate architect in the firm Fleury, Arthur and Barclay and Stern (1949 to 1965, Canadian Encyclopedia) a highly respected firm in Toronto. His associate Eric Arthur, was a highly influential historian and professor within the Faculty of architecture at the University of Toronto from 1923 until his death and a Companion of the Order of Canada. The firm's work reflects architectural principles rooted in the international style, adapted to reconcile them with contemporary technology of the time, materials and the Canadian climate.

Fig. 3. Victoria University, Student Union Building known as Wymilwood, designed by Eric Arthur, built in 1954. Image from Google streetview.

The international style is most recognized by "…two masterworks of the modern movement Villa Savoie at Poissy by Le Corbusier, 1928-31 and the German Pavilion in Barcelona of 1928-29 by Mies Van Der Rohe." (Curtis, p. 270). These two works are poster examples of the international style ideas, which can be summarized with the themes of the "machine for living", expression of independence between structure and partitions and an aesthetic devoid of historic references embodied in Villa Savoie, this created new types of spaces that decisively set aside all previous traditions.

Fig. 4. Villa Savoie at Poissy, France by Le Corbusier, built 1928-31. Image from Curtis.

Fig. 5. German Pavilion, Barcelona by Mies Van Der Rohe, built 1928-29. Image from Curtis.

Intrinsic to the design of the German pavilion is the idea of openness and flow from room to room and a study of the minimal element necessary to define a space, that is also characteristic of the modern movement (Curtis, 271). These ideas travelled to North America along with European architects such as Mies Van Der Rohe himself, who in 1937 immigrated to the United States and continued their highly influential careers, and others that would also find real success such as Richard Neutra. Richard Neutra was influential in the development of west coast architecture. Born in Vienna, he moved to the United States in 1923, he worked with Frank Lloyd Wright and later arrived to the west coast to work with his old friend Viennese architect Rudolph Schindler. Frank Lloyd Wright was an American architect and a pioneer in his field who championed design relating built form and natural landscape features in the unique concept of the "prairie house" and author of the masterwork known as "Fallingwater", see image below.

Fig. 6. Lovell House, Los Angeles, by Richard Neutra, 1927-29. Image from Curtis.

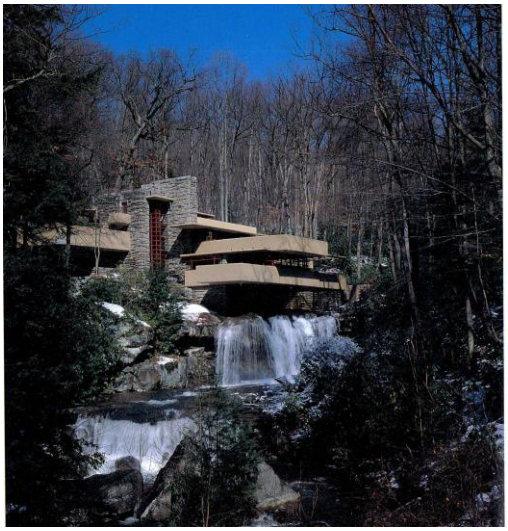

Fig. 7. Fallingwater, Bear Run, Pennsylvania, 1936-37, by Frank Lloyd Wright. Image from Curtis.

Putting aside traditional architecture, these groundbreaking ideas took root slowly throughout Canada in the first half of the twentieth century, picking up momentum by the 1950's. In 1953-54 the newly built Headquarters of the Ontario Association of Architects, in Toronto, designed by John B. Parkin Associates was seen as a milestone for modern design in Toronto, displaying influences rooted in the international style set of ideals (Kalman, p. 798). Eric Arthur in Toronto was instrumental in propelling these ideas. He was actually part of the three person jury that selected the design for the OAA headquarters. The modern design ideas also particularly found a nesting ground on the West Coast, were the beauty and variations in the natural landscape together with the

promise of a strong wood industry gave impulse to the movement. These factors attracted young architects from all over Canada to the west, including students from Toronto who had studied under Eric Arthur. Arthur was also instrumental in the spread of his architectural views via his books (*The Early Buildings of Ontario and Toronto: No Mean City)* and as the editor for the Journal of the Royal Architectural Institute of Canada from 1937 to 1955 were "…he promoted the work of his former students across the country." (Sabatino, Feb. 2002). This is significant in terms of understanding the flow of ideas about architecture at the time.

Fig. 8. Former Ontario Association of Architects Headquarters, Toronto, by John Parkin Associates, built 1937-39. Image from Kalman.

One of the most influential and successful of Arthur's students was architect Ronald J. Thom. An early and excellent example in Vancouver of the West Coast style, "a regional variant" (Kalman, 787) of the International style, is Ron Thom's design of the D.H. Copp house built in 1951. The D.H. Copp house clearly illustrates trademark ideas of the style that include intentionally sought connections between interior spaces and the unique landscapes of the site via large spans of glazed partitions between inside and outside spaces. The intentional blending of inside and outside are ideas inherited from the International style which, in the Canadian west coast, was facilitated by the wood post and beam construction technique. The greater clear spans that are achievable with post and beam construction, as opposed to platform or balloon wood frame construction, allows for greater independence between structure and partitions, which is in itself an inherently modern ideal, and allows for greater spans of glass. Furthermore, the design's form and massing are a response to each particular site and further connections to the natural surroundings are sought via the choice of materials that include varied applications of wood products and masonry. These characteristics are all present in the Barclay house in Woodbridge. As a student, Ron Thom had the opportunity to meet leading Canadian artist and educator B.C. Binning, who had a leading role in the acceptance of the International style and the development of a regional variant during his career, and in particular during his time as a docent of the School of Architecture at the University of British Columbia. His work is reflected in the design of his house, built in stages from 1939 to 1942, which also shares significant aesthetic qualities of Barclay's house in Woodbridge.

Another contemporary of Barclay's house is Eric Arthur's Toronto residence, built in 1956, located at 41 Wybourne Crescent in the Lawrence Avenue and Yonge St. area. This house was built by Fleury and Arthur as the Toronto prototype of

the Trend houses, built at selected cities in Canada and designed for the purpose of showcasing the future of housing styles and the range of applications for lumber from the west coast. Arthur's property is included in the registry of historic properties for the City of Toronto. There are definite similarities between Arthur's house and Barclay's in the characteristics they share stemming from the modern design ideals and west coast materiality described above. Some of the main ideas shared are the separation of partition walls and structure and the material palette. The structural elements are expressed in the use of vertical mullions, setting a rhythm of large glazing panes that open the interior of the house to its surroundings and the natural material palette uses wood juxtaposed with the solidity of masonry enhancing the relationship to the natural terrain and vegetation of the site. 82 Monsheen Drive shares the intrinsic characteristics of the above discussed milestone structures in a way particular to its site in Woodbridge.

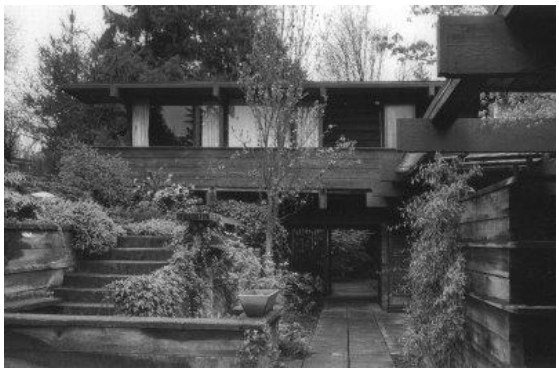

Fig. 9. D.H. Copp House, Vancouver, by Sharp and Thompson, Berwick and Pratt, design attributed largely to Ron Thom, built 1951. Image from Kalman.

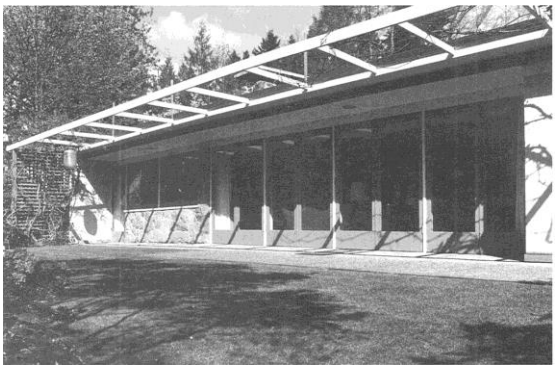

Fig. 10. B.C. Binning's house, West Vancouver,designed and built by owner. Image from Kalman.

Barclay's house at 82 Monsheen Drive is a model reflection of the architectural ideals of the time in Canada, blending international style principles with a response to Canadian climate, technology and materials that was critical to the development of domestic architecture (Kalman, p. 787). This ultimately gave way to a unique architecture language that expressed a desire to connect with specific surroundings and unique conditions found in Canada.

Fig. 11. Barclay House. Image from “Home and Living” magazine, October 1966.

Historical, Associative and Contextual Significance

Woodbridge in the 1950’s

When the Village of Woodbridge was incorporated as a village in 1882 it consisted of 470 acres and had a population of 872. In 1949 a successful application was made to the Ontario Municipal Board for an additional annexation of 170 acres. (Faludi, p. 11)

The Village of Woodbridge undertook a significant transformation in the post-war period, a period recognized as a time of tremendous growth for all communities in the Greater Toronto Area.
When 82 Monsheen was built, The Village of Woodbridge was still own municipality within the Township of Vaughan, and consisted of the 641 acres, now recognized as the Woodbridge core, and had a population of 2068. (Faludi, p. 11)

Hurricane Hazel brought disastrous flooding to Woodbridge, in October 1954, resulting in the flooding of 45 residential homes in Woodbridge and a trailer camp, significantly impacting many of the residential areas of Woodbridge, much of which was located directly within the flood plain. (Faludi, p. 11)

The subdivision at Seneca Heights has contextual value as some of the last land available for development within the Village of Woodbridge. Its location also has significance as a location above the valley, far from the floodplains. This deficiency of space, combined with the potential and resources for growth, were cited as key arguments in support of the annexation of the surrounding 4239 acres of agricultural land and 220 acres of Pine Grove, from Vaughan Township into the Village. This annexation was proposed by Woodbridge Council in 1956, and submitted to the Ontario Municipal Board in 1959, spanning the time period

in which Seneca Heights was subdivided and 82 Monsheen was built by Stanley Bennett Barclay. (Faludi, p. 11)

Woodview Housing Development – Seneca Heights

The subject property has contextual value as a surviving example of the Seneca Heights subdivision development, also known as the Woodview Housing Development.

The subject property is important in defining, maintaining and supporting the Seneca Heights development, a highly creative and innovative modernist subdivision envisioned and realized by builder and land developer Jack Grant in the early 1950's, a time of extensive post-war growth for the Woodbridge Community.

Seneca Heights consists of Monsheen Drive, Tayok Dr. and Wigwoss Drrive, and was designed as the ideal backdrop for a high-end modernist subdivision, built on the natural wooded areas, hills and premier lots backing on the Humber River ravine.

Jack Grant enlisted popular and prolific Toronto-area modernist architects such as Jerome Markson and Michael Bach to provide designs for the upscale new home market, which he then sold and built. As a result of the collaborative vision for Seneca Heights, the subject area developed into a unique modernist landscape composed of small, 1 to 2 storey, architecturally unique modernist residential homes on large, wooded lots.

Many of the original houses in area have since been demolished, and as such, the subject building is representative example of this significant development within the Woodbridge Community.

The subject property is also physically, functionally and visually linked to its location on the Humber River Ravine. Because of the fluidity and connection of the interior and exterior of Modernist buildings to its natural surroundings, the subject building is linked to its exact location.

Seneca Heights was considered an ideal location to realize many of the goals of modernism, and vacant lots were purchased by Modernist architects, including Stanley Bennett Barclay, who designed, built and lived in the home at 82 Monsheen Drive.

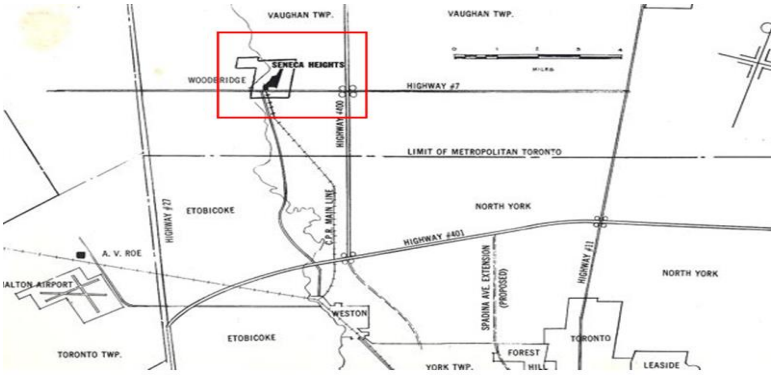

Fig. 12 Location of Seneca Heights in relation to other GTA communities, Seneca Heights brochure, 1956.

BC Lumber and the Trend House Program

The property at 82 Monsheen Drive also displays contextual value through its association with the Canadian-wide Trend House program. From 1952-55 a Canadian modernist architecture program called the "Trend House" Program was sponsored by the BC Softwood Lumber Association. At this time ten houses were built across Canada to showcase the use of softwood lumber in the construction of new modernist homes. Trend Houses were kept open for public viewing for a period after construction. It's estimated that over a million Canadians visited the houses. (Trend House Chronicles)

The design parameters for each of the trend houses were left up to the architects, who were selected from local firms, and were proponents of modern design. Designers were told to create houses that were slightly ahead of the current building technology, giving people a view of what residential homes might look like 5 or 6 years in the future. The interior of the Trend Houses were outfitted by Eaton's, using primarily furniture and textiles from Canadian designers. (Trend House Chronicles)

The Trend Houses exposed Canadians to new ideas in architecture, construction and interior design, and influenced the design of middle class houses in Canada for years to come, including the design, materials and execution of Stanley Bennett Barclay's home at 82 Monsheen Drive. (Trend House Chronicles)

Fig. 13 Extract from the Western Woods Trend House brochure.

A House That Looks Onto Nature

82 Monsheen was also featured in the October 1966 issue of Ontario Homes & Living, a Canadian architecture and interior design magazine that was published for five years from 1961-1966. The article, titled “A House That Looks Onto Nature” describes the building on 82 Monsheen Drive as contemporary, restrained and impressive, and identifies it’s location as *“a wonderfully secluded woodland garden high above the Humber River Valley”*. (Ontario Homes & Living)

Ontario Homes & Living featured articles promoting Canadian centric design for the home, and catered stylish Ontario homeowners. The inclusion of the subject property in the popular magazine is an indication that it was considered at the time to be a representative example of high quality Modernist design within Ontario.

Description of Heritage Attributes

General Aspects

The following is a general list of character defining elements of the design for all elevations and interior plan:

- form, scale, massing particularly its long low façade appearance with flat roofs
- location, width and height of glazing/windows (minimalistic frame design)
- location, height and length of envelope walls
- exposed painted BC fir beams
- relationship between elements described in two immediate points above
- original materials and color assigned to each wall and architectural element
- General material palette based on nature: stone, brick, wood, unadorned painted gypsum/plaster walls
- open concept plan with fireplace and chimney as central hub

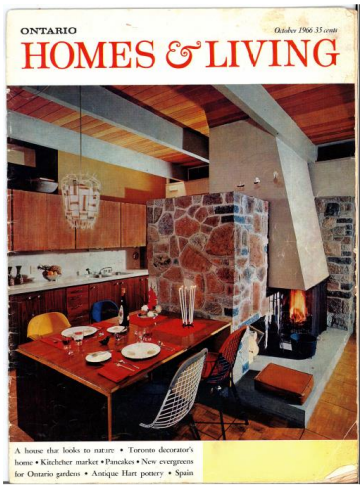

Fig. 14 Article on house –Ontario Homes & Living magazine, October 1966

The Design In Plan

The architectural plan consists of an overall L-shaped layout, with all projections and elements within its composition being arranged in an orthogonal manner to each other. The layout can be analyzed into an assembly of rectangular shapes resulting in the composition seen below in a copy of the architectural plans as they appeared in the 1966 publication of “Ontario Homes & Living”. The plan has not been altered except for the carport portion which was converted to accommodate two additional bedrooms and a washroom. An addition to the east, to fit a two car garage has also been added. The street level is noted as upper level because as the ravine drops to the west (back) it allows for a walk-out basement level, noted as the lower level.

The interior layout of the house is reflective of a refined sense of modern open concept design, applied in a combination of very efficient use of space, use of simple yet beautiful materials and glazed areas to result in well balanced and unique spaces.

General characteristics of the design in Plan:

- precise amount of walls and architectural elements that define the essential intended spaces:
  - location and length of envelope walls
  - location and length of partition walls
  - location and size of stone fireplace and chimney
  - location, size of windows/glazing
  - location and size of interior wall opening overlooking living room from study
  - original material assigned to each wall or element

Interior character defining elements:

- Fireplace and chimney and their original materials
- Exterior materials reflected in the interior view of the same element, for example: front façade brick wall, exposed roof structure in main living area and bedrooms.
- Wood stairs

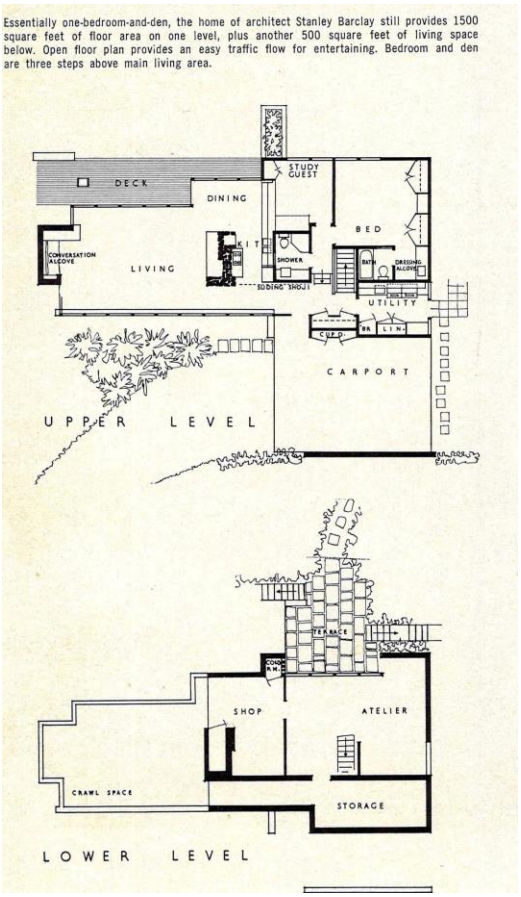

Fig. 15. Barclay House, 82 Monsheen Drive, Woodbridge, Plans as published in “Homes and Living”, October 1966 issue.

East (front) Façade

The front façade of the house at 82 Monsheen Drive is built as so as to appear as long flat roofed single level dwelling nestled, with the natural surrounding forests of the area and carefully thought landscaping treatments at the front yard. The west façade reveals that it is in fact a split level structure, with a walk out basement facing and inspired by the steep forested ravine to the rear of the house.
Character defining elements:

Exterior:

- South end: Brick wall located to divide the front yard from the back yard:

    - double wythe, buff brick wall, laid in common bond (brick turned to header position every 5th row), with punctured detailing, originally capped with row of bricks on their rowlock, later changed to a flat limestone cap.
- Custom wood gate with unique craft insert: gate provides backyard access from front yard.
- Main façade wall: buff brick wall laid in running bond, with continuous clerestory windows on top (each window stretch is separated from the next by structural wood posts), which culminate at the south end with the east and south glass panes joining seamlessly (no mullion).
- Main entrance definition: Buff brick privacy wall, running east and west defining main entrance covered area.
- Two separate flat roof surfaces covering upper level:
    - South portion of house: lower roof surface located at the front, higher at the back
    - horizontal flat stock fascia at each level (refer to point above), the color blends in with natural surrounding (light grey)
    - clerestory of windows separating one roof surface from the other
    - higher level roof: exposed wood beams with glazing in between each

- One, rubble granite stone chimney, rectangular in plan, no chimney cap, but only sloped parging and visible, simple, originally square clay chimney pots.
- Juniper bush contributes to the house's connection to the landscape.
- front door: simple wood vertical panel door although not original, it blends in with the vertical siding and does not retract from the overall style.
- Old carport facades and garage addition: vertical clapboard cladding color (light grey)

Changes made to the original structure:

- Old carport area (now containing two bedrooms) and garage wing is rectangular in plan, flat roof and height is not higher than main portion of house. Main house section is dominant in the elevation.

West (Back) Façade

The back façade reveals the lower level as a walk out and the bedroom levels as slightly raised (3 raisers) from the front entrance, living room and kitchen level.

Fig. 16. West View. Barclay House, 82 Monsheen Drive, Woodbridge. Photo by Cultural Services, June 2011.

Fig. 17. West View of Living Room glazed wall. Barclay House, 82 Monsheen Drive, Woodbridge. Photo by Cultural Services, June 2011.

Character Defining Elements:

Exterior Main floor level Southern portion:

- flat roof and unadorned horizontal fascia that extends beyond the last beam and beyond the roof edge.
- Waterleader made of a black metal chain that guides water from the roof to the ground. which is accessed through a square cut out of the deck filled with river stones.
- supporting exposed wood beams painted in light colors such as white or cream/beige.
- Large glazed walls, with bays of fixed glazing, set on wood flat stock painted wood frames. Each glazing assembly sits side by side, separated by what appear to be painted wood mullions which correspond to exposed painted structural beams supporting the roof. These “mullions” are likely to be the protective outer wood piece for the structural posts that support the beams above.

Exterior Main floor level North Portion:

- flat roof and unadorned horizontal fascia that extends beyond the last beam and beyond the roof edge.
- supporting exposed wood beams, continuous from inside to outside, painted in light colors such as white or cream/beige
- vertical battens on board, giving the appearance of a tight vertical board and batten cladding: battens measure 1 ¾” x 1 ¾” spaced by 2 1/8 inches exposing painted board underneath (whole assembly is painted a gray “putty” colour.
- a series of four side by side bays of fixed glass windows, separated by light colored (painted) wood flat stock frames which are flush with the outer face of the posts that support a corresponding exposed wood beam (also painted). This area of windows is flanked by two solid areas, clad as described in the point above

- bays of fixed glazing, set on wood flat stock painted wood frames. Each glazing assembly sits side by side, separated by what appear to be painted wood mullions which correspond to exposed painted structural beams supporting the roof. These “mullions” are likely to be the protective outer wood piece for the structural posts that support the beams above.

Lower level:

- aligned with the southernmost board and batten solid area (of the two named above) is a brick planter, rectangular in plan and perpendicular to the façade. The planter wall rises from the lower level and its top lines up with the bottom of the board and batten type cladding described earlier. The wall is capped by flat stone.
- Exposed concrete block foundation wall.

Changes made to the structure:

- Originally the lower floor area directly underneath the glazing on the northern end, was set back approximately 3 feet. The envelope here was made up of a low concrete block wall (approx. 2 ½ blocks high) topped by four bays of glazing that spanned up to the underside of ceiling. In order to address heat loss issues, this assembly was removed in 2010 and a new one made up of frame construction installed three feet forward to be flush with the upper floor and a sliding door and two tall punched windows at either side were installed.
- Dry-laid boulders were added to the landscaping as soil retaining features

South Façade

The south façade includes a view of the living room area’s south wall as well as the garage and extra bedrooms wing at the north-east end of the property, the front yard and the southern side yard.

Fig. 18. South view at corner with east façade. Barclay House, 82 Monsheen Drive, Woodbridge. Photo by Cultural Services. June 2011.

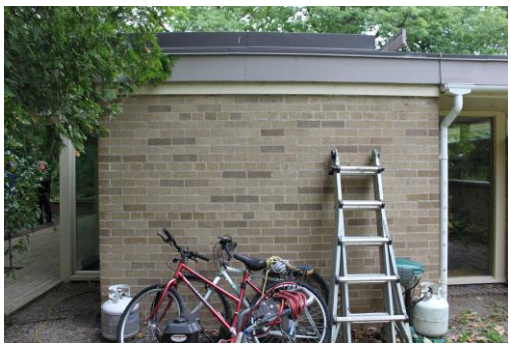

Fig. 19. South view. Barclay House, 82 Monsheen Drive, Woodbridge. Photo by Cultural Services, June 2011.

Character Defining elements:

- flanked by two fixed panes of glazing, on the same vertical plane, a buff brick square volume projects south, topped by a flat roof with no projecting eaves; fascia protrudes from brick plane only by its thickness. The walls are laid a in a traditional common bond, which suggests that the wall is load bearing. On the interior, the area of the square volume is used as a piano niche.
- The brick "cube" is just short of the height of the underside of the structural wood beam line at the living room.
- In the exterior composition, the line of the height of the "cube" mentioned above is picked up by the horizontal mullions of the window panes flanking it. This mullion line is also continued at the west façade, accentuating the extra height of the living room area on the west elevation.

North Elevation

The north façade view includes the most utilitarian area of the house, with a narrow side yard setback and back door entrance to a mudroom.

Fig. 20. North side yard and elevation view showing main portion of house. Barclay House, 82 Monsheen Drive, Woodbridge. Photo by Cultural Services, June 2011.

Character defining elements:

- split second level, is discerned in elevation
- it reads as two adjacent rectangular elevations with flat roofs, western most is higher, reflecting split/second level: eastern most contains back door flanked by windows that start at a sill half-way up from grade, and go up to the under side of the soffit. Wall portion is clad in vertical clapboard as in the west elevation. Backdoor and windows seem integrated into same frame system and it is all painted the same color matching all other fenestration in the house.
- Board and batten cladding continues from West elevation around the corner to the north elevation, on western most portion of the latter.

Construction Methods
Foundation:

- block foundation
    - block dimensions: 15.25 in. x 8 in x 8 in with approximately three holes each of approx 6.5 cm x 10 cm (these were stuffed with newspaper)*
    - mortar joint: 1 to 1.2 cm

Main level floor framing: conventional wood frame construction

Main level wall assembly and other main floor features:

West half of living room:

- partial (west half, higher ceiling height) white painted exposed post and beam on main floor living room
- posts on west half are integrated between window frames
- west wall glazing made up of:
    - east half lower ceiling height, gypsum board/ plaster ceiling (white)
    - brick: insulated double brick wall
    - glazing from top of brick wall to underside of roof (soffit and ceiling)
    - living room/ kitchen: floor to ceiling/soffit glazing facing west to ravine
- stone fireplace walls
- white painted gypsum board/ plastered chimney breast wall (irregular prism)

Main level roof structure:

- wood post and beam roof structure (BC fir, some repairs done with matching wood type)
- partly hollow brick wall possibly filled with insulation (information from Home and Living, 1966)
- exterior brick walls look independent from wood post and beam structure
- exterior glazing installed in between structural posts

*Improvements to the foundation were done in 2010 to improve thermal resistance while keeping with the character of the house.

<u>Sources</u>

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Photo Gallery

THEN: extract form Ontario Homes and Living magazine, October 1966

NOW: June 2011

Fig. 21 Now and Then comparison of rear elevation, 82 Monsheen Drive

THEN: extract from Ontario Homes and Living magazine, October 1966

NOW: June 2011

Fig. 22 Now and Then comparison of front elevation, 82 Monsheen Drive

Fig. 23 Building at 92 Monsheen Drive., designed by architect Jerome Markson.

Fig. 24. Building at 46 Monsheen Drive, also known as the Television House, by architect Jerome Markson.

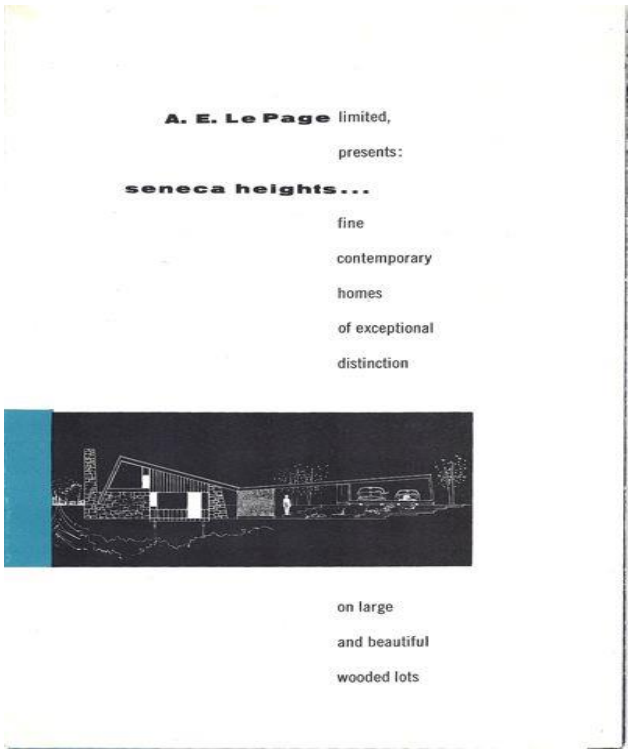

Fig. 25. Seneca Heights real estate brochure cover.

Fig. 26. 41 Weybourne Cresent, Toronto Trend House, designed by Arthur, Barclay and Stern

Fig. 27. Trend Houses brochure. Toronto Trend House, designed by Arthur, Barclay and Stern

Fig. 28. 82 Monsheen Drive . June 2011.

Fig. 29. 82 Monsheen Drive . June 2011.

Fig. 30. 82 Monsheen Drive . Interior hall June 2011.

Fig. 31. Interior collage, 82 Monsheen Drive, June 2011

Fig. 32. Interior of 82 Monsheen Drive, June 2011

Fig. 33. Interior of 82 Monsheen Drive, June 2011

Fig. 34. Transition of open beam from interior to exterior, 82 Monsheen Drive.

Fig. 35. Wood stairs transition from main living area to bedroom and den area. Also shown: interior clay (Ruabon) tile and cork tile flooring.

Fig. 36. View over partition wall between main living area and den.

Fig. 37. View from 82 Monsheen Drive master bedroom to Humber Valley ravine.

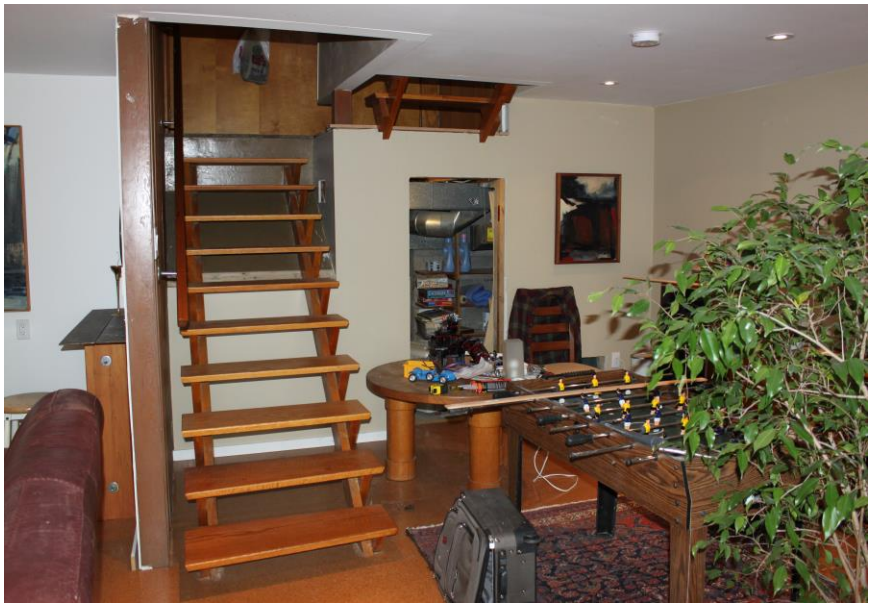

Fig. 38. 82 Monsheen Drive Lower Level.

Fig. 39. 82 Monsheen Drive, rear exterior deck.

Fig. 40. 82 Monsheen Drive, rear elevation collage, including drainage feature.

Fig. 41. Exterior beam transition to rear deck, 82 Monsheen Drive.

Fig. 42. Sun shade feature over rear deck, length of façade, 82 Monsheen Drive.

Fig. 43. Sun shade over rear façade and deck, 82 Monsheen Drive.