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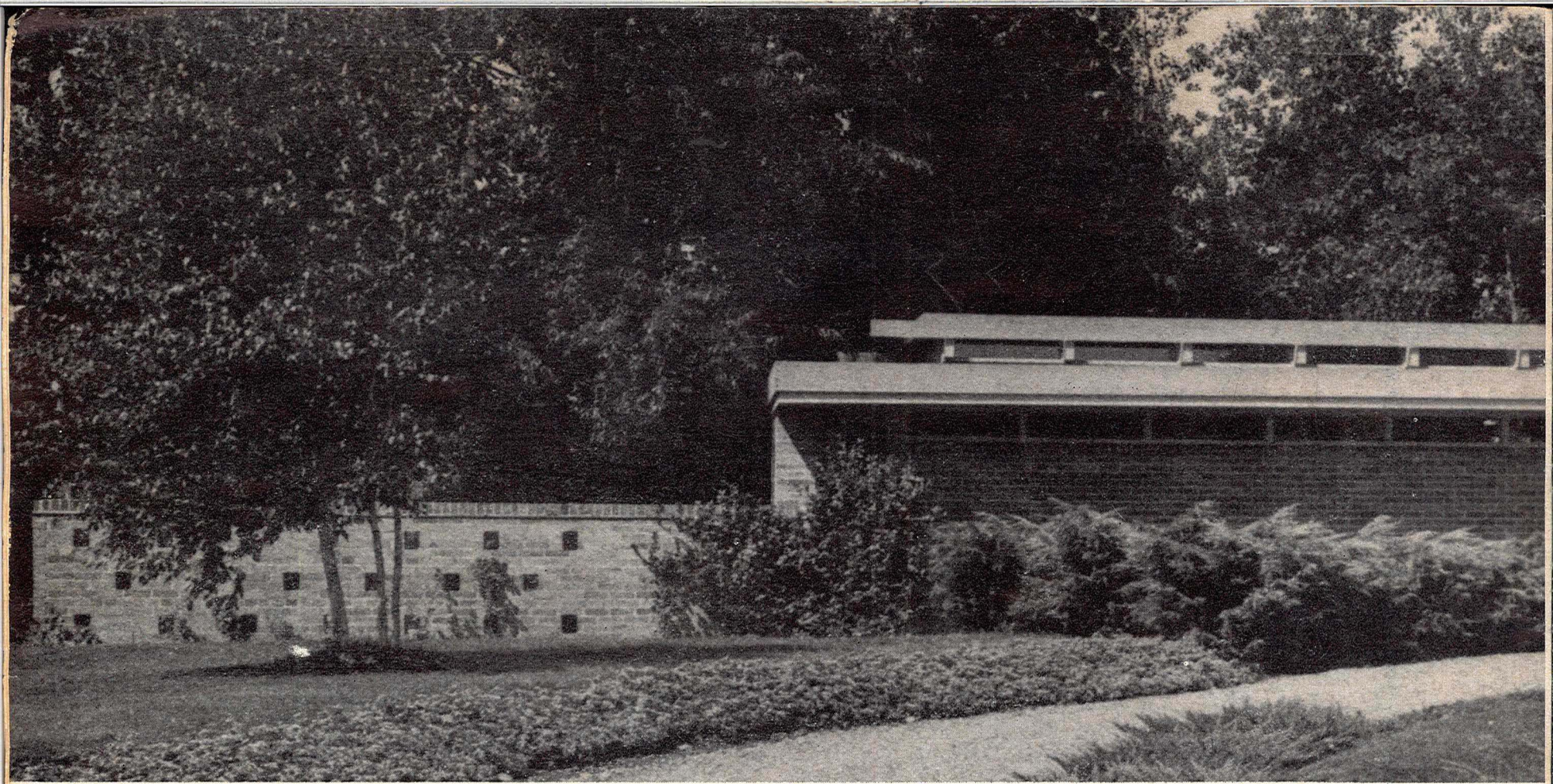
# HOMES & LIVING



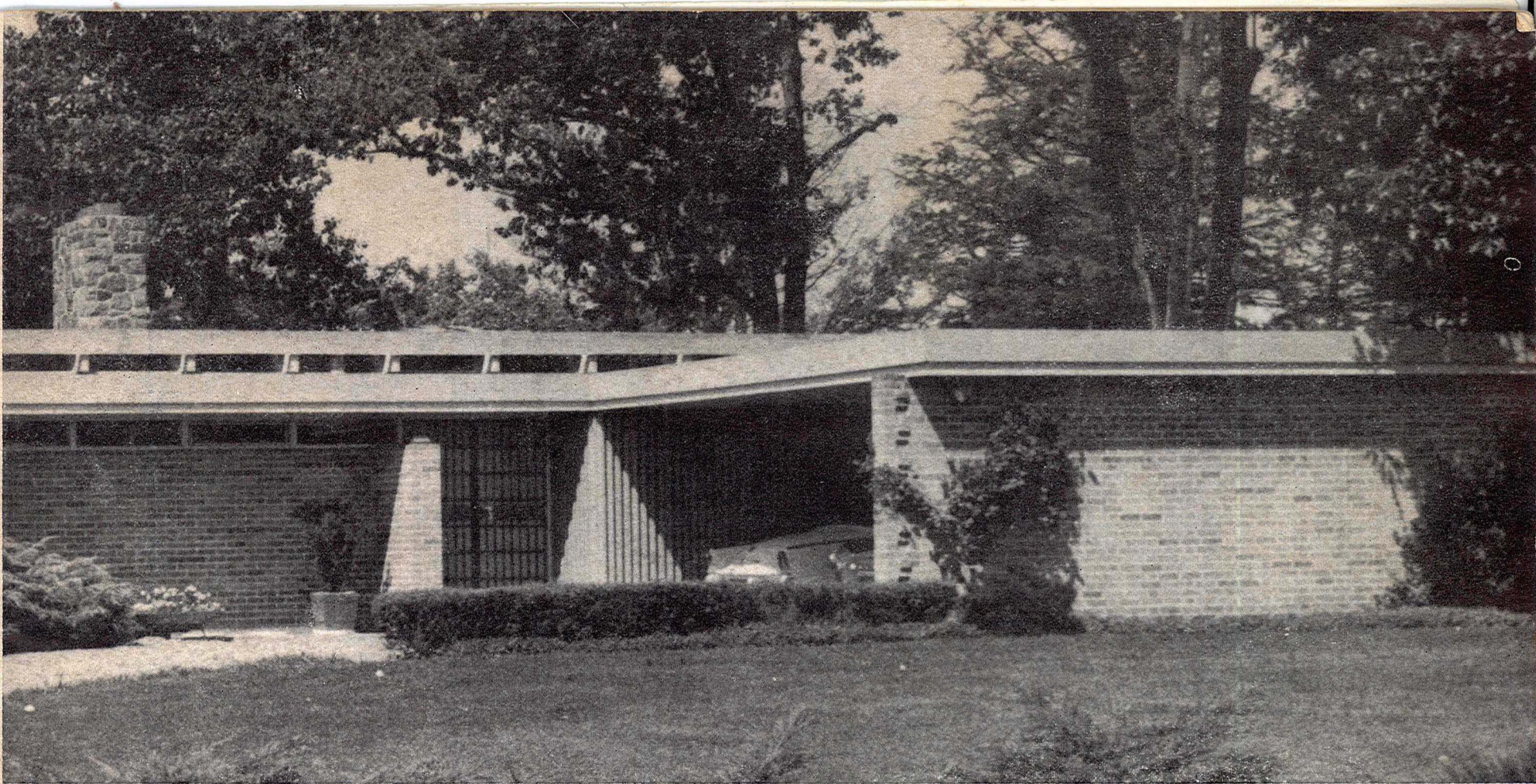
A house that looks to nature • Toronto decorator's home • Kitchener market • Pancakes • New evergreens for Ontario gardens • Antique Hart pottery • Spain

**ATTACHMENT 3**  
**82 MONSHEEN**







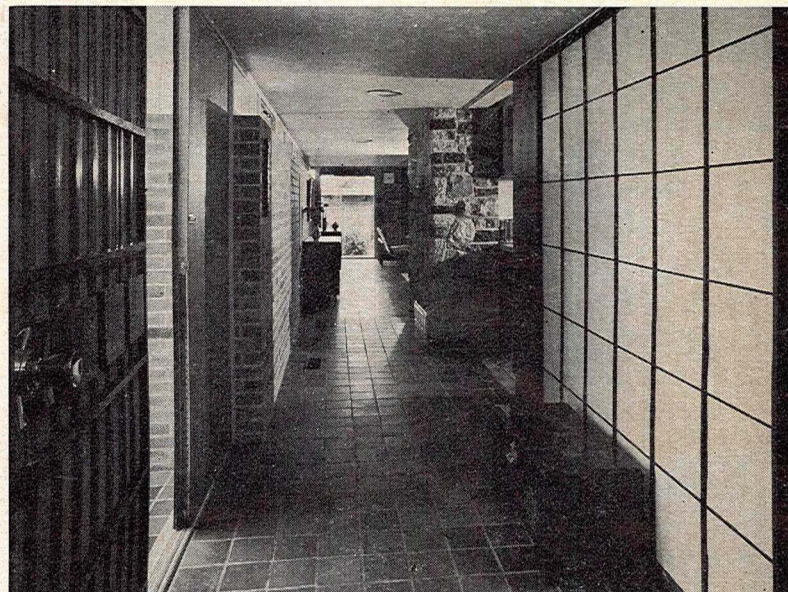


## A HOUSE THAT LOOKS TO NATURE

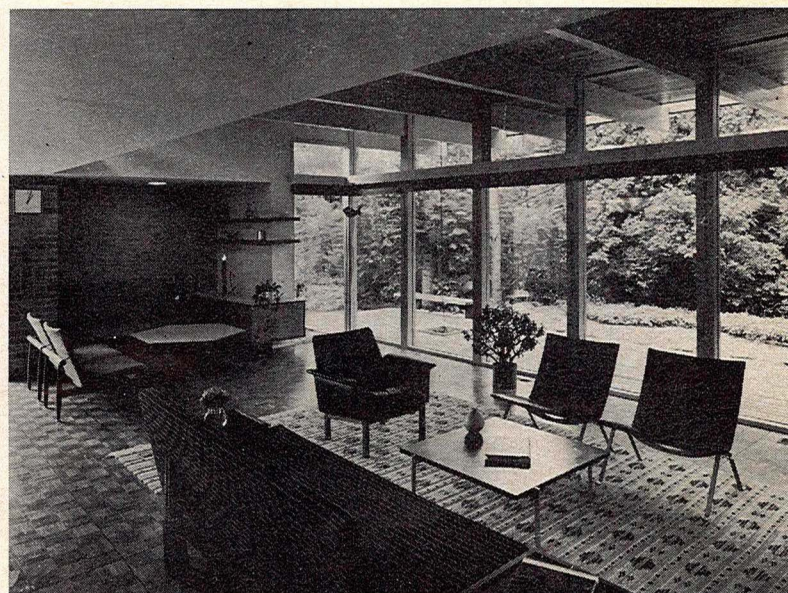
TO the passerby, the home of architect Stanley B. Barclay presents an impressive, but restrained, contemporary facade, its strong horizontal lines emphasized by its long, unbroken wall of brick topped by a thin band of clerestory windows above the flat roof. There is little to hint of the spacious, open living area looking out through a high window wall to a wonderfully secluded woodland garden high above the Humber River Valley. The whole house opens to this private garden world, so protected by the sloping, wooded hillside that it is hard to believe the crowded city center is only a short, suburban drive away. Mr. & Mrs. Barclay actually built this house themselves, at least everything except the shell, which is partly Western post-and-beam, partly European hollow brick wall filled with insulation. Mr. Barclay even designed and built much of the furniture himself in this house that uniquely reflects the tastes and interests of its owners.

ABOVE — The home of architect Stanley B. Barclay at Woodbridge is located on a delightfully wooded ½-acre lot overlooking the Humber River Valley. Highway passes the back of the house, but is far below and hidden by the trees. Dramatic horizontal line is emphasized by the split-level flat roof separated by a band of clerestory windows over the main living area. Planting is simple, maintenance low.

LEFT — Garden wall of brick continues strong horizontal line of house and screens the woodland garden at the back into which the house really faces.

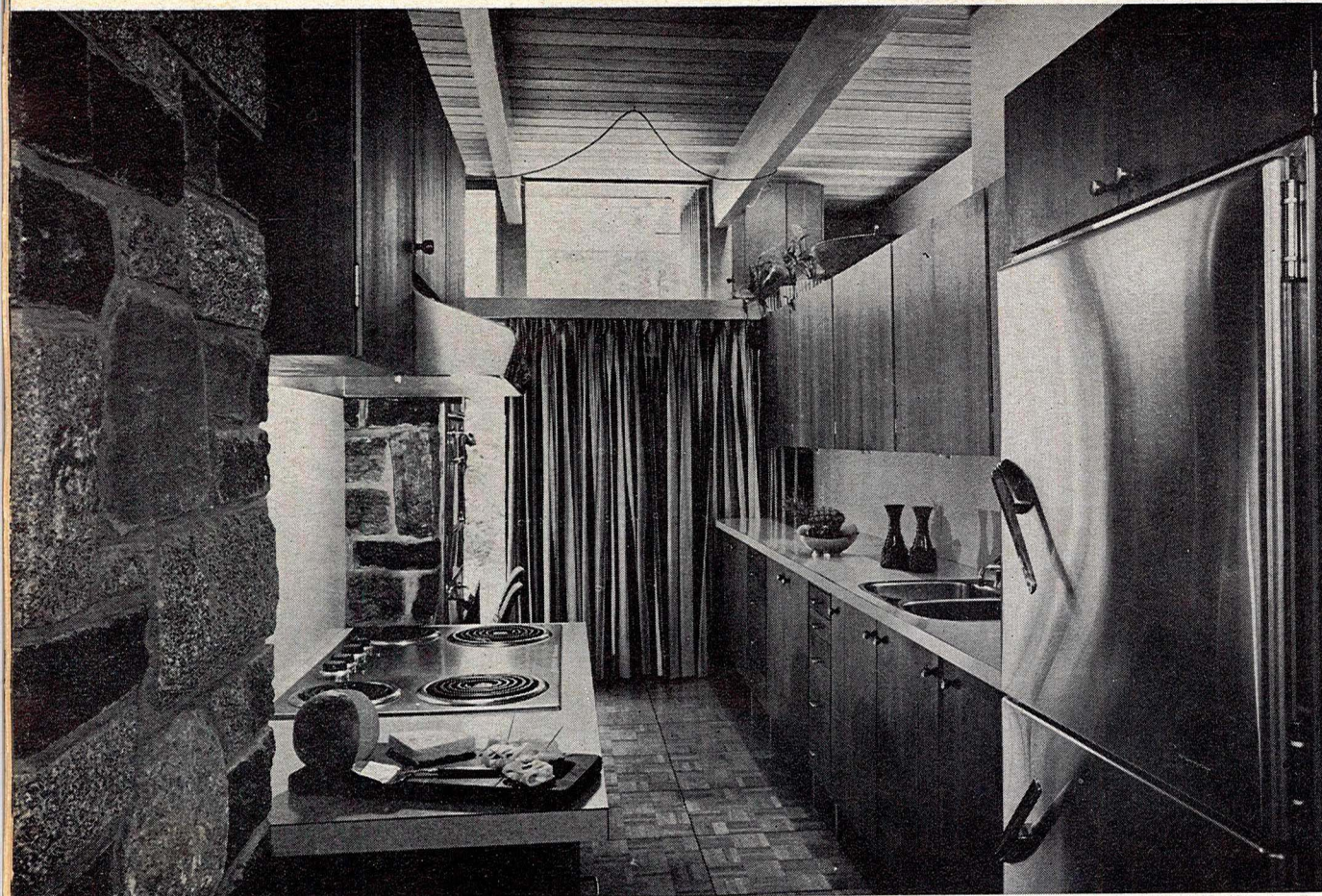


Generous scale and open plan of the Barclay house can be appreciated in this view into the living room from the entrance hall. Rusty-brown Welsh quarry tile echoes the bluffs and browns in the brick. Off-white door is faced with walnut strips in a shoji pattern. Shoji screen on the right slides forward to close off the kitchen.



Lower ceiling of entrance hall rises dramatically in the living room, which looks out over a wood deck to the natural garden setting. Spacious room includes small "conversation alcove" at the far end, with hi-fi speakers in cabinet beside seats. Parquet floor is divided into a 3-foot grid by dark strips of tempered hardboard. The Barclays built the chesterfield and some of the other furniture.





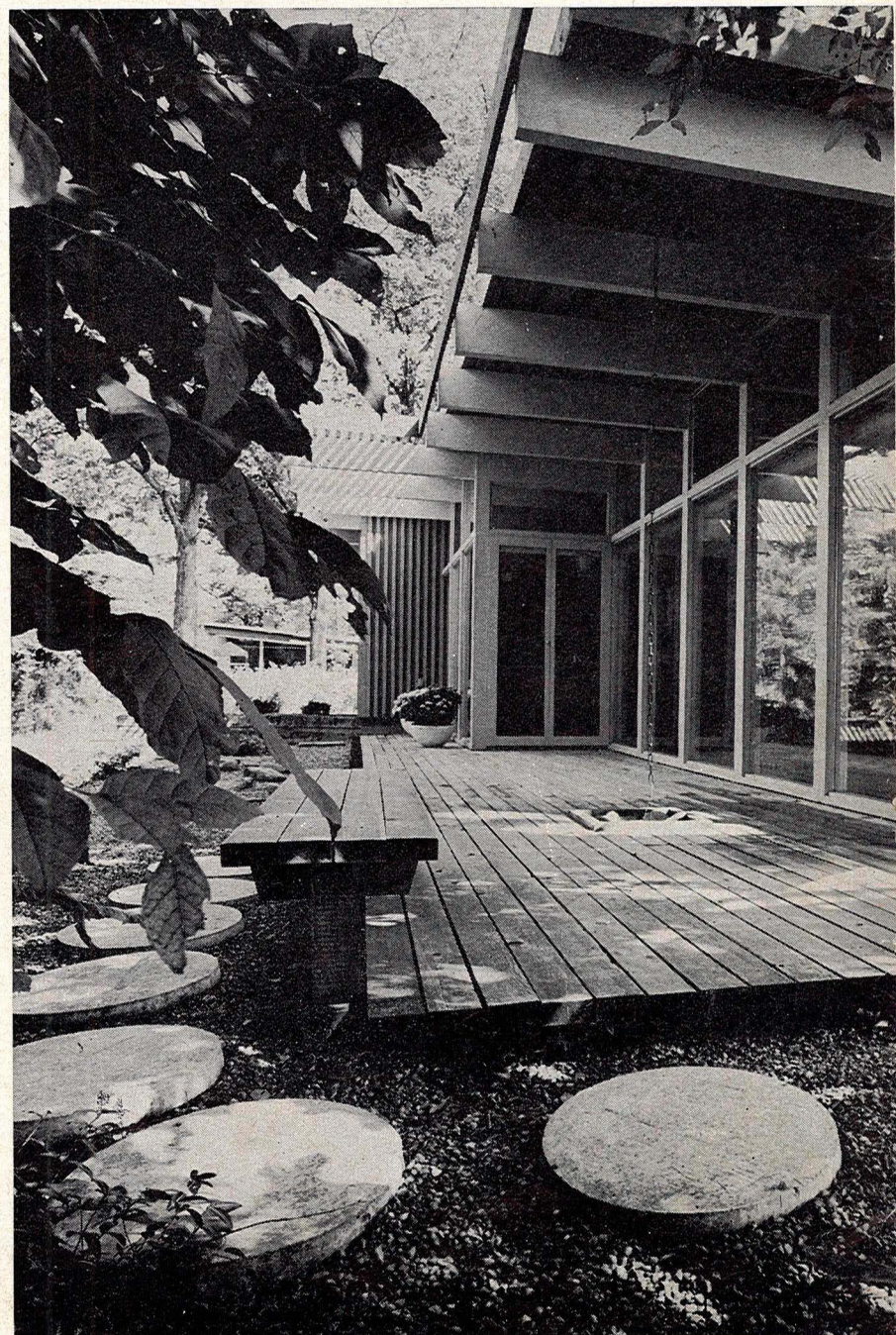
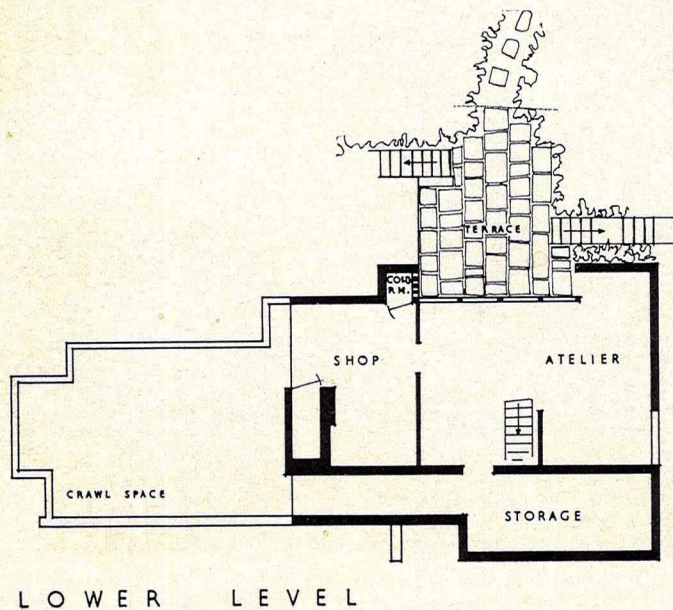
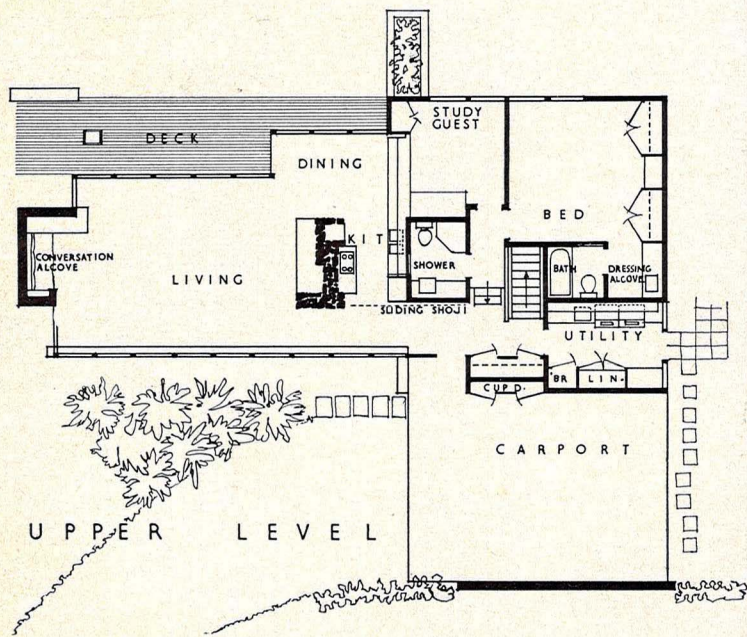
# A HOUSE THAT LOOKS TO NATURE

C O N T I N U E D

Architects —  
FLEURY, ARTHUR, BARCLAY & STERN

Photography by  
IAN SAMSON

Essentially one-bedroom-and-den, the home of architect Stanley Barclay still provides 1500 square feet of floor area on one level, plus another 500 square feet of living space below. Open floor plan provides an easy traffic flow for entertaining. Bedroom and den are three steps above main living area.



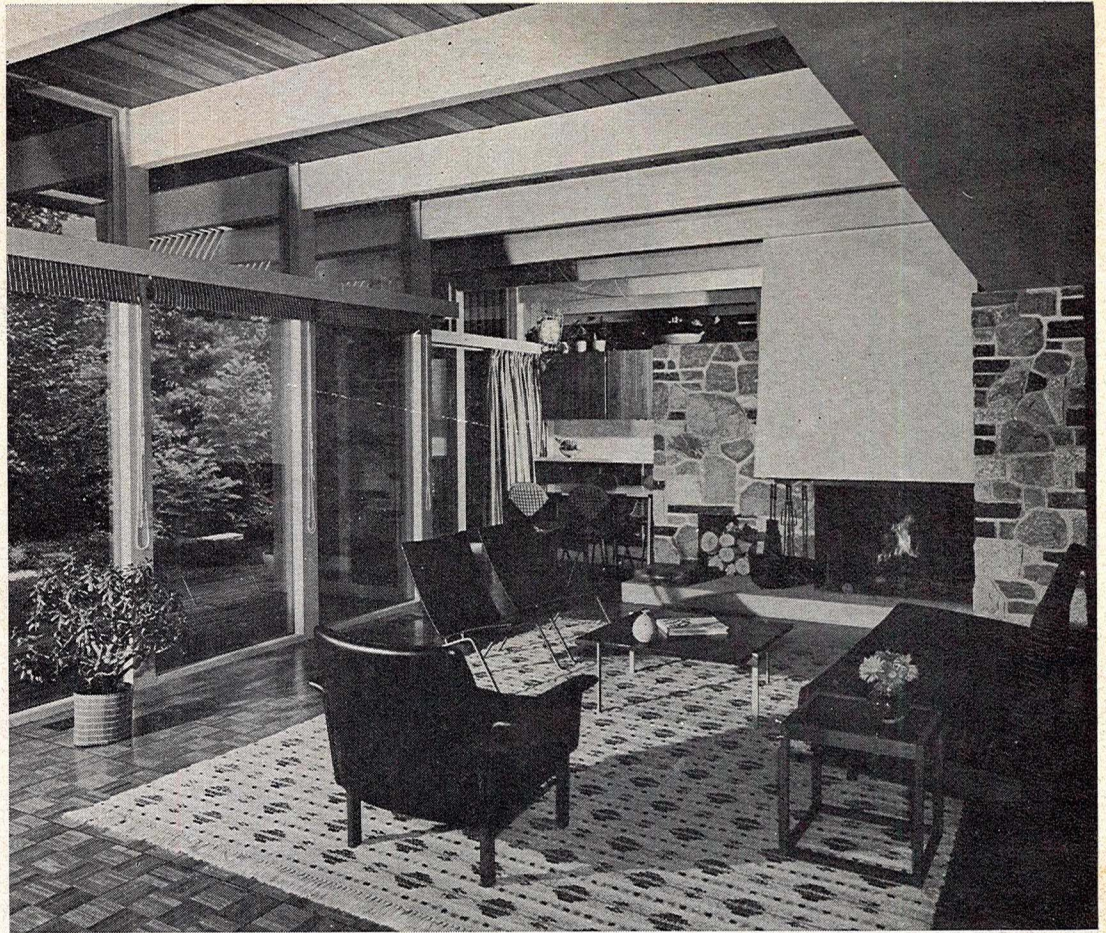


FAR LEFT — Cut fieldstone fireplace wall separating the kitchen and living room has built-in range top, vent hood, and ovens, all in stainless steel. Walnut cabinet-work is styled like furniture, raised off the floor on steel legs. Dining table is at far end of stone wall (see cover photo).

RIGHT — Fireplace corner of the living room is located on an inside wall which serves to partition off the kitchen beyond. Handmade Swedish rug in dark brown and off-white forms a bold background for the Danish black leather chairs and walnut chesterfield. Roll-up bamboo blinds can be lowered to cover individual windows; valance strip conceals strip lighting above.

BELOW LEFT — A slatted wood deck like a Japanese "engawa" extends the floor of the Barclay living room out into the wooded garden. Deep roof overhang provides shade and shelter. (Note chain hanging from rainspout to drainage rockpit in deck.) Concrete stepping stones are set in gravel laid on building paper which stops weeds growing through.

BELOW — Master bedroom suite and den at this end of house are three steps above ground-level living area at far end. Below the bedroom level is a partial basement with a hobby-recreation room opening onto a stone-paved terrace below the upper garden.





ARCHITECTURE

# Spirit of ingenuity in the sky



**JOHN BENTLEY MAYS**  
THE PERFECT HOUSE

Sapphire Tower, the newest residential skyscraper in downtown Toronto by celebrity developer Harry Stinson, is not a building for the faint of heart, style-wise.

You will need a certain, big-city attitude to live in a gleaming, blue-glass cloud-puncher 80-plus storeys tall. (You have until 2007, its expected date of completion, to get the appropriate attitude together.) Nor should anyone expect such a bossy building to fit in quietly among the serious, conservatively tailored office towers in its Financial District neighbourhood.

In contrast to those Miesian corporate headquarters and the tall, retiring Modernist condo blocks going up around town — some of them beautiful indeed — Sapphire promises to be a glitzy, got-rocks kind of dame, and a welcome addition to the urban mix for that reason alone. (I love Greta Garbo, but who would want to live in a world of all Garbo and no Mae West?)

**How will Torontonians keep steady nerves in the dizzying heights of a gleaming, blue jewel in the Financial District? The answer will be blowing in the wind 80-plus storeys above ground.**

Sapphire is also looking better than she used to. As recently as last spring, renderings of the project showed a conventional, unimaginative bundle of two flat-topped glass tubes affixed to a squarish masonry base. Somebody had stuck a pointy hat on one corner of the taller tube, in an apparent bid to lend the skyline some visual interest. (It didn't work.)

More up-to-date images, however, reveal a blue glass cylinder that soars 81 storeys from grade, and is joined to a 62-storey tower — a graceful, glittering upswep of architecture from street to sky, without the usual podium Torontonians appear to need, alas, to keep from feeling overwhelmed by our tall new structures. If Sapphire is built out according to illustrations featured at its website ([www.saphiretower.com](http://www.saphiretower.com)), the project's shafts will be attractively anchored to Earth by 17-storey, open vertical frames of masonry — more sculptural ornaments than architectural elements — that lean lightly against the thrusting glass towers.

Another refinement of the earlier scheme addresses the everlasting problem of what's best to do with the top of tall buildings. Instead of

piling on another bit of frippery to clutter up the local skyline, the Toronto architectural firm of Turner Fleischer have added a feature that is visually snappy and entertaining, but that also does a quite practical job.

From the street, it will appear to be a large blue sphere, almost as wide as the taller tower, which it surmounts. A spire will shoot up from the sphere, carrying Sapphire's height to well over 300 metres. This topmost ensemble will be futuristic, dressy in a nicely flamboyant way, and not even slightly respectful of the stringent Modernist pieties expressed in our finest existing office buildings.

Or so it will seem. In fact, the Sapphire's proposed topknot is as remarkable a piece of recent structural know-how as skyscraper fans are likely to see from an ordinary Toronto sidewalk. The thing is known as a tuned mass damper, and it helps keep a tall building from swaying so wildly that it makes everyone inside sick.

In the early decades of the skyscraper era — from 1890 until around 1930, let's say — the sheer heaviness of skyscrapers meant that, even in the highest ones, sway was a negligible problem. But in the past 50 years or so, North American tall buildings have gotten both taller and lighter, making them increasingly vulnerable to the push and twists of wind. Enter the mass damper: a ponderous weight set lightly atop the main shaft of the skyscraper on springs and a thin slick of oil (like a wine glass on a wet marble tabletop), which it steadies when the tower is buffeted by wind.

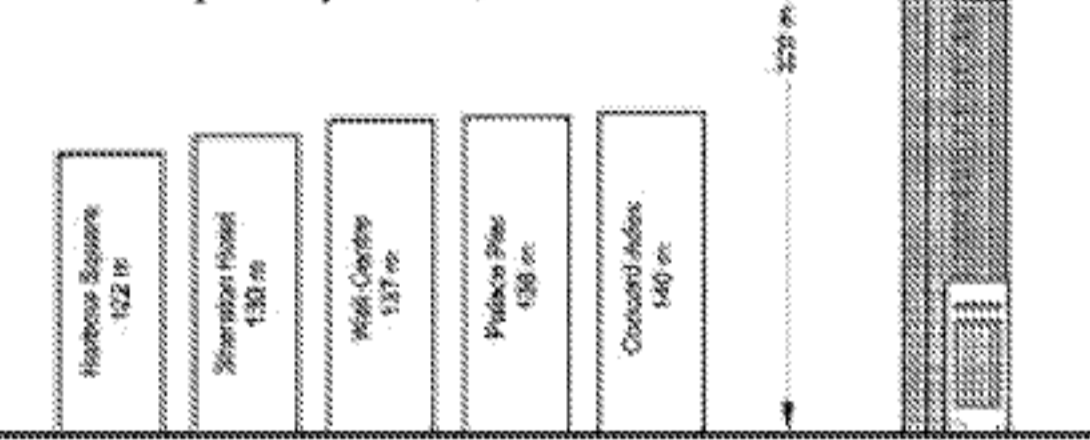
The ancestor of all the great stabilizing machines now being installed on the tops of the world's towers, including Sapphire, was designed by structural engineer William J. LeMessurier in the 1970s and mounted on the 59-storey Citicorp Center Building in New York City. LeMessurier's 410-tonne damper — the first instance of this technology's use in a tall building — was not intended to keep Citicorp from toppling over in a storm. (That task was properly assigned to the 25,000-tonne braced steel cage of the building.) The damper was designed to enable people to be comfortable high off the ground without encasing them and the skyscraper shaft inside heavy slathers of concrete or stone — something that, after the oil crisis of the 1970s struck, had become economically unworkable in any case.

The whole dream of building to the sky might have died some 30 years ago had inventive structural engineers such as LeMessurier not devised ways of building tall, light and humanely, all at the same time. Every now and then — perhaps when watching Sapphire rise over the next few years — we should remember the talented men and women who have made it possible for Toronto's expanding community of skyscraper dwellers to live not only high, but also happily.

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The Sapphire Tower, a blue gem of a building developed by Harry Stinson and designed by architectural firm Turner Fleischer, will dwarf its neighbours as this graphic illustrates. It will even look down upon some of the neighbouring banks as depicted by an artist, above.



STREETSCAPES

# Thinking outside the cookie cutter



**DAVE LeBLANC**  
THE ARCHITOURIST

Keen observers of popular culture will notice that postwar modern design has been making quite a comeback lately.

Furniture designs have been re-issued, magazines such as *Wallpaper*, *Dwell*, *Modernism* and *Atomic Ranch* are gaining readership and, perhaps most obvious to the general public, clean-lined suburban ranch-style homes are the new stars of many television and print advertisements, shilling for everything from cereal to automobiles to alcohol.

But we're not talking ho-hum Scarborough bungalows here. The current fascination is toward the progressive "California" style — long, low houses with asymmetrical rooflines, contrasting textures of stone, brick, wood and shimmering glass walls.

Since some of these ads are shot in Toronto, it begs the question: Where are they? Other than high-concentration areas, such as Don Mills or Thorncrest Village, Toronto isn't exactly a hotbed of architect-designed homes of the mid-century period.

There are pockets, though, if you know whom to ask.

Toronto modernist Jerome Markson, still designing after 50-plus years at Markson Borooah Architects on Eglinton Avenue, can tell you about one such area. A University of Toronto Architecture graduate, he is perhaps best known for his award-winning, early-1980s Market Square complex on Front Street, but he's also responsible for a few deliciously playful single-family houses.

Where Highway 7 dips at Islington Avenue, you'll find the hairpin turn that is *Monsheen Drive*, a few metres north of the intersection. It was here that Mr. Markson designed a few homes for childhood friend and real estate developer Jack Grant in the late 1950s.

Mr. Grant, "one of the great characters of the century," according to Mr. Markson, asked the young architect to provide a few progressive designs for Seneca Heights, a housing development his Seaton Corp. was building.

When Mr. Markson was asked to suggest a second architect to add some variety to the mix, he immediately thought of his former professor, Michael Bach.

"He was a sensitive architect," Mr. Markson recalls. "There were almost none that I cared about at the time [but] here's a guy with soul that knew what he was doing."

A period brochure produced by A.E. Le Page trumpets the development as one of "fine contemporary homes of exceptional distinction on large and beautiful wooded lots." While the lots are still quite

beautiful today, a drive around *Monsheen*, *Wigwoss*, and *Tayok Drives* (names all dreamed up by Mr. Grant) show the unfortunate aluminum siding virus struck here in the 1970s and affected many homes. A few others were hit later with classical ornamentation applied disease, which tragically mutates clean modernist lines into grotesque shapes that would better suit a 1920s bank building.

Save for a peek of fieldstone or a glimpse of luxurious curtain-wall behind an oversized fence, these homes look like they're ashamed of their modernist roots. Like many neighbourhoods of the same vintage, this is one that's actively involved in the Great Canadian Cover-up.

The few homes that do seem untouched are Mr. Markson's one-offs, such as the "television house" (as he nicknamed it) at 46 *Monsheen*, and the "house with the holes in the walls" as it was called in an August 1960 issue of *Canadian Homes* magazine at 92 *Monsheen*. Clad in bright, white stucco with a rippling Spanish-style roof, the latter house was designed and built for Jack Grant's sister as the neighbourhood took shape.

The holes are actually tiny

**Veteran Toronto architect Jerome Markson has left a modernist mark in Woodbridge**

coloured windows into the children's bedrooms, and fans of French architect Le Corbusier will see a little bit of his *Notre-Dame-de-Haut* at Ronchamps here; when prodded, Mr. Markson, a Corbusier fan himself, will admit to taking a few visual cues from the master.

At 225 and 246 *Wigwoss* — still visible underneath layers of renovation — is Markson's "M-1" model with its distinctive inner courtyard and roof cutout. How wonderful to "leave the street, go through a semi-private area outside, and then get in the house," Mr. Markson says with delight. "It's kind of an enveloping transitional thing."

Lovingly photographed while new by Peter Varley, son of Group of Seven painter F.H. Varley, the homes in their heyday look like wonderful places for pioneering modern families to wait for the atomic-powered future.

Hidden away on a Woodbridge hill and partly covered up by an unfortunate "decorative" renovation, Seneca Heights is an enclave of small yet thoughtfully designed homes that await rediscovery by those, like myself, who cherish the kind of world Jerome Markson and his contemporaries were trying to build, one house at a time, in the 1950s.

It wouldn't hurt present-day developers to have a look and learn a thing or two.

*Dave LeBlanc hosts The Architecturist on CFRB Sunday mornings. Inquiries can be sent to [dave.leblanc@globeandmail.ca](mailto:dave.leblanc@globeandmail.ca).*

## Builders question fee hike

**BUILDERS** from page G1

"We support cost-recovery but with accountability measures in place," Jim Murphy, director of government relations for the Greater Toronto Home Builders Association, told the planning and transportation committee on Tuesday. "They are not there currently."

Mr. Murphy added that his association wants a detailed rationale for the fee hikes proposed for planning applications, including how the new charges would shorten the response time by bureaucrats.

"It comes down to time, and time is money," he told the committee.

Mr. Filion said his proposal to add staff to speed up planning applications would not add to the city budget because the cost would be borne by developers. But he insists that local residents should be involved earlier in the planning process, not brought in after preliminary discussions between city planners and developers.

Etobicoke-Lakeshore councillor Peter Milczyn, an architect, says he opposes an immediate jump to a full-cost recovery fee structure.

"You can't have the city increasing fees by such huge amounts suddenly," he argues. "If it is clear what the plan is, phase it in."

Since Toronto has a stated policy of encouraging intensified development, he adds, the city should consider charging slightly lower fees than neighbouring municipalities.



The house with the holes on *Monsheen Drive* was designed in the late fifties. The holes are coloured windows into the children's bedrooms.

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Bank of Montreal	3.80	7.05	4.85	6.95	4.70	5.00	5.49	5.79	5.99
Bank of Nova Scotia	4.25 o	6.45	5.25	6.60	4.75	5.20	5.60	5.85	6.05
CIBC Mortgages	3.24	7.25	5.65	6.95	4.60	5.05	5.65	5.85	6.05
Citibank	-	6.80	4.85	6.95	4.80	5.10	5.55	5.85	6.05
HSBC Bank	4.25 o	7.00	4.85	6.95	4.80	5.10	5.55	5.85	6.05
ING Direct	3.65	-	-	-	3.70	-	4.45	-	4.79
Laurentian Bank	3.75	6.80	5.10	7.00	4.75	5.10	4.79	5.85	6.05
National Bank	4.25	6.80	5.10	7.00	4.80	5.15	5.60	5.85	6.05
Royal Bank	4.25 o	6.60	4.75	7.00	4.80	5.10	5.55	5.90	6.05
TD Canada Trust	4.25 o	-	4.75	7.00	4.85	5.15	5.60	5.85	6.05
FirstLine Mortgages	3.88	-	4.99	-	5.04	4.54	4.69	4.87	5.09
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# THE GLOBE AND MAIL

Heritage homes

## Headliners in the 1960s, heritage homes now

[Dave LeBlanc](#) | [Columnist profile](#) | [E-mail](#)

Toronto— From Friday's Globe and Mail

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Can two houses save a neighbourhood?

Artists Oliver Dawson and Lisa Johnson think so.

Woodbridge's Monsheen, Tayok and Wigwoss Drives were once a picture-perfect example of a modernist subdivision. In the late 1950s, builder Jack Grant prepared a wooded and hilly canvas, and then asked architects Jerome Markson and Michael Bach to "paint" their bricks-and-mortar masterpieces.

The result, Seneca Heights, was a unified composition of small, architecturally interesting homes on big lots that sold quickly to upscale purchasers.

Remaining lots were picked up by other, equally talented modernists, such as the one at No. 82 Monsheen, where architect Stanley Bennett Barclay built a long, low, California-style post-and-beam home for himself and his wife, Mary, in 1957. One of the partners at Mr. Barclay's firm was legendary University of Toronto architecture professor Eric Arthur, who taught generations of students how to wield the modernist drafting pen.

Impressive, isn't it?

Mr. Dawson, an opera singer, now lives at Mr. Barclay's house with his wife, Lisa Johnson, an abstract painter. Mr. Dawson's older brother lives in their childhood home across the street; probably designed by Michael Bach, it's an interesting shed-roof design with a rear elevation of mostly glass that was advertised as having a "five-mile view." This view so impressed their parents, they bought it and never left.

But many people in this neighbourhood did leave, and by the late 1980s many of the homes had been renovated beyond recognition. When the Barclay residence was put on the market in 1990, a few members of Mr. Dawson's family purchased it: "They decided to go in on it and save it," explains Mr. Dawson.

"But not really with any purpose," interrupts Ms. Johnson. "They didn't want to rent it out, I guess they just thought that one day, maybe, one of them would live there, I don't know."

"I think that the thrust of it was a preservationist sentiment," finishes Mr. Dawson.

The couple has been living at the Barclay house since returning from an extended stay in Italy in the early 1990s; unfortunately, this means they've also had front row seats from which to witness the "carnage" that McMansions have wrought in those two decades.



Because Mr. Dawson grew up here, he refers to surrounding homes by the surnames of the original families that lived in them even though most have gone and, in some cases, so too have their houses. Luckily, the homes on either side of his are intact; in fact, the one to the east – featured in the August, 1960 issue of Ontario Homes & Living magazine as the “House with the holes in the walls” to describe the tiny, windows in the children’s bedrooms – remains in the hands of the original owners.

In October, 1966, the Barclay house joined its whimsical Markson-designed neighbour when it made the cover of the same magazine. Described as a “house that looks to nature,” the writer gushes about how the dramatically sloped and wooded lot affords such privacy that “it is hard to believe the crowded city centre is only a short, suburban drive away.” Much of the furniture, it goes on, “was designed and built by Mr. Barclay.”

It is for these reasons – and certainly not a lament for a lost childhood landscape – that Mr. Dawson has been compelled to act. First, he educated himself on Mr. Barclay’s possible influences: “In trying to understand this house a little better I’ve dabbled in architectural history, and [Richard] Neutra comes up big time for this house in particular.” More recently, he started the process of having his home designated as a heritage building. Last autumn, he spent two hours with representatives from the City of Vaughan’s Cultural Services Division to gauge their interest.

In an e-mail, Vaughan Cultural Heritage Co-ordinator Lauren Archer confirms that her department has “initiated the process” of listing the Barclay residence. She writes that the house is “a fine example of mid-century modern architecture in Vaughan, and we will continue to work towards the designation of the structure, which will require the approval of the Heritage Vaughan Committee and City Council.”

Ms. Archer also confirms that No. 46 Monsheen (also known as “the television house,” a nickname coined by its creator, Mr. Markson) has already been listed on Vaughan’s Heritage Inventory. “There are number of modernist buildings on and around Monsheen Drive that have been noted for inclusion,” she finishes.

Encouraging, isn’t it?

Hopefully, the much stronger designation under Part IV of the Ontario Heritage Act will follow before any more of this pretty modernist picture is compromised. Mr. Dawson has been keeping his next-door neighbour abreast of what he’s done “because, as far as I’m concerned, that [house] should also be designated.” He’d like to see his parents’ home protected as well – “I’ve put that to [my brother],” he says – but admits it may not be as architecturally significant as the Barclay house.

Two little houses, yes, but they could save a neighbourhood by pushing a heritage snowball down a wooded Woodbridge hill.

“If we can get a few more of them designated then I think we’ve done something.”