



STAFF REPORT ACTION REQUIRED

Inclusion on the City of Toronto Inventory of Heritage Properties – 33 Avenue Road

Date:	October 18, 2013
To:	Toronto Preservation Board Toronto and East York Community Council
From:	Acting Director, Urban Design, City Planning Division
Wards:	Toronto Centre - Rosedale – Ward 27
Reference Number:	P:\2013\Cluster B\PLN\HPS\TEYCC\November 19 2013\teHPS39

SUMMARY

This report recommends that City Council include the property at 33 Avenue Road on the City of Toronto Inventory of Heritage Properties for its cultural heritage value. Located on the north east corner of Avenue Road and Yorkville Avenue, the property contains the building historically known as York Square (1968-9).

A nomination for the property to be included on the City's Inventory of Heritage Property was received in 2012. The local councillor in Ward 27 expressed interest in having the property evaluated for inclusion. Following research and evaluation, staff have determined that the property at 33 Avenue Road meets Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation that is also used by the City when assessing properties for the City of Toronto Inventory of Heritage Properties. A nomination for 55 Avenue Road (Hazelton Lanes) was also received by staff. In the evaluation of 33 Avenue Road, 55 Avenue Road was also assessed and was deemed not to merit a formal evaluation report.

RECOMMENDATIONS

The City Planning Division recommends that:

1. City Council include the property at 33 Avenue Road (York Square) on the City of Toronto Inventory of Heritage Properties.

Financial Impact

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

ISSUE BACKGROUND

The property at 33 Avenue Road (York Square) contains four c.1900 Victorian-style houses which were rehabilitated in 1968-9 by the innovative Toronto architectural firm of Diamond and Myers and the developer I R Wookey to create a modern complex of shops, galleries, restaurants and offices with an open square and an additional two-story building which integrated the Victorian character, retained the low-rise scale of the street and contributed to the revitalization of Yorkville. The project stimulated other similarly-scaled developments contributing to the transformation of the area into a vibrant cultural and commercial hub in the city. It is one in a long list of Toronto projects by the architects A.J. Diamond and Barton Myers who were fore-runners in challenging the accepted practice of razing a site as a form of urban renewal and who advocated instead for the revitalization of run-down neighbourhoods through the rehabilitation of heritage and sensitive infill to maintain scale, social cohesion, local character, identity and history.

The inclusion of the site on the City's heritage inventory would enable staff to monitor any applications affecting the property and work with the property owner to enable the adaptive reuse of the building while respecting its heritage attributes and values.

COMMENTS

Staff have completed the attached Research and Evaluation Summary (Attachment No. 4) for the property at 33 Avenue Road. As a result of this assessment, staff have determined that the property meets Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under the Ontario Heritage Act that is also applied by the City when evaluating sites for the City of Toronto Inventory of Heritage Properties. A location map (Attachment No. 1) and photographs (Attachment No. 2) are attached.

The Reasons for Listing are found in Attachment No. 3. The property at 33 Avenue Road is worthy of inclusion on the City of Toronto Inventory of Heritage Properties for its cultural heritage value and meets Ontario Regulation 9/06 under all three categories of design, historical association and context.

Situated at the northeast corner of Avenue Road and Yorkville Avenue, York Square (1968-9) is one of the first examples in Toronto of rehabilitating and integrating historic buildings into a new project where transformation of the original building site into a contemporary use contributed significantly to the revitalisation of a dilapidated historic neighbourhood. Combining Modernist architectural elements derived from the notable architects Louis Kahn and Robert Venturi and preserving the Victorian-style features of the original turn-of-the-century houses on the site, York Square continues to be a celebrated local landmark in Yorkville as well as an important invention of a new urban prototype. The project received an Ontario Association of Architects Award in 1970 and was recognized in both national and international publications for its innovative thinking on urban renewal and for the integration of heritage buildings into a complex that embodied the socially radical and upbeat culture of its time.

In conducting the evaluation of 33 Avenue Road, 55 Avenue Road (Hazelton Lanes) was also considered by staff and it was determined that this property does not merit an evaluation to determine if it would meet the provincial criteria set out in Ontario Regulation 9/06, and prescribed for municipal designation under the Ontario Heritage Act that is also applied by the City when evaluating sites for the City of Toronto Inventory of Heritage Properties.

CONTACT

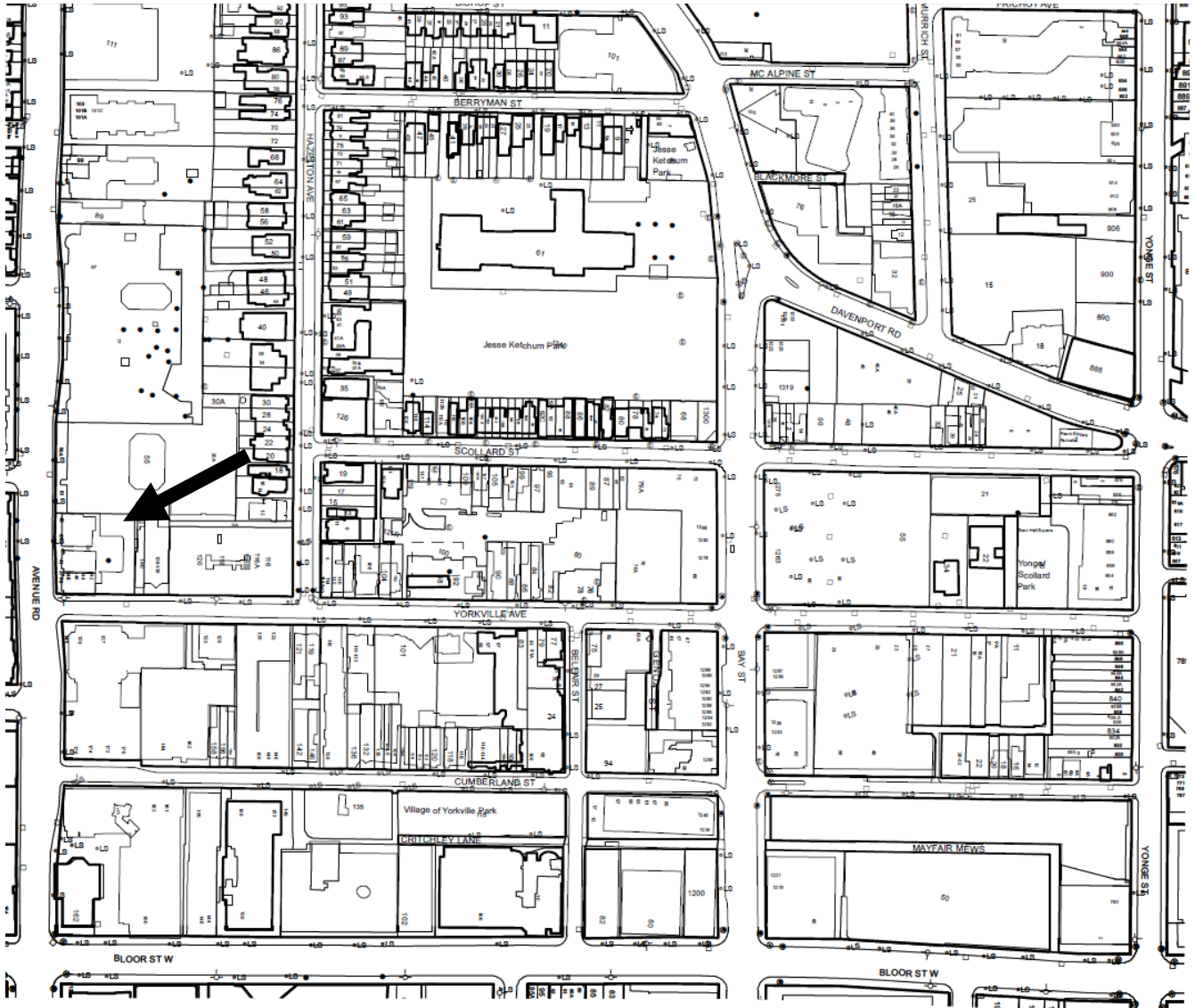
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SIGNATURE

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ATTACHMENTS

Attachment No. 1 – Location Map
Attachment No. 2 – Photographs
Attachment No. 3 – Reasons for Listing (Statement of Significance)
Attachment No. 4 – Research and Evaluation Summary



This location map is for information purposes only; the exact boundaries of the property are not shown.

The **arrow** marks the site.



Principal (west and south) façades at the corner of Avenue Road (left) and Yorkville Avenue (right) (Heritage Preservation Services, September 2013)



Contemporary photograph of York Square
(*Progressive Architecture*, September 1969, p 153)

REVISED REASONS FOR LISTING: 33 AVENUE ROAD
ATTACHMENT NO. 3
(STATEMENT OF SIGNIFICANCE)

York Square (1968-9)

Description

The property at 33 Avenue Road is worthy of inclusion on the City of Toronto Inventory of Heritage Properties for its cultural heritage value. Situated at the north east corner of Avenue Road and Yorkville Avenue, the site contains the building historically known as York Square (1968-9). The complex includes 7 semi-detached and row houses dating from c 1900 on Avenue Road and a new 1960s two-story infill building which extends from Yorkville Avenue into the site behind the historic houses to enclose an open air square with a maple tree.

Statement of Cultural Heritage Value

York Square (1968-9) is significant as an innovative approach to urban regeneration. It is one of the first examples in Toronto of rehabilitating and integrating historic buildings into a new project which transformed the original buildings with a contemporary use and a new outdoor space which contributed significantly to the revitalisation of the historic Yorkville neighbourhood. York Square set an important precedent for heritage preservation, adaptive re-use, and for maintaining existing neighbourhood scale and character in opposition to the then standard practice of demolition.

Combining Modernist architectural elements while preserving the Victorian-style features of the original early 20th century houses on the site, York Square continues to be a celebrated local landmark in Yorkville as well as an important invention of a new urban prototype in Toronto. The complex is a landmark of historical importance in Yorkville as it was an integral part of the neighbourhood's revitalization into a cultural and commercial destination that continues to flourish today. The project received an Ontario Association of Architects Award for its design in (1970) and was recognized in both national and international publications for its innovative thinking on urban renewal and for the integration of heritage buildings into a complex that embodied the socially radical and upbeat culture of its time.

York Square is one of the earliest projects by the influential Toronto-based partnership of A J Diamond (b 1932) and Barton Myers (b 1934) whose work has been nationally and internationally acclaimed. Graduates of the University of Pennsylvania where they were students of both Louis Kahn and Robert Venturi, the South African and American architects immigrated to Toronto and set up an architectural partnership in 1968. York Square introduced principles which would underpin the core of the firm's work: urban revitalization through the rehabilitation of existing buildings, appropriate infill, low-rise/high density and the creation of humanly-scaled, well-designed urban space. The work also endorsed an outspoken Modernist sensibility in form and material which

combined their principles in future projects such as Eclipse Whitewear (1970), 19 Berryman Street (1970), Innis College (1975), Sherbourne Lanes (1975).

After the dissolution of the practice in 1975 Diamond and Myers continued to practice independently producing work that has been consistently recognized for its high quality and influence. Jack Diamond has received numerous awards including being made an Officer of the Order of Canada as well as Canadian Governor General's Awards for Architecture for work done in partnership with Donald Schmitt. Barton Myers has received Gold Medals from the Royal Architectural Institute of Canada and the American Institute of Architects.

Contextually, York Square is a significant local landmark. Its relationship to Avenue Road and Yorkville Avenue are important in maintaining the scale and character of the neighbourhood. The open square at its heart continues to provide a calm urban oasis with trees and planting a few steps from these busy commercial thoroughfares. It is a significant connecting link to the 1960s when Yorkville was in its heyday as a cultural and commercial destination for youthful social transformation.

Heritage Attributes

The heritage attributes of the property at 33 Avenue Road are:

- The scale, form and massing of the building complex
- The two to two- and-a-half-storey structure combining early 1900's and 1960s buildings with an open courtyard and access from Avenue Road and Yorkville Avenue
- The materials including red brick, painted brick, shingles, wood and metal elements
- The gable roofs and dormer windows of the Victorian buildings and flat roofs of the 1960s buildings,
- On the principal (west and south) façades on Avenue Road and Yorkville Avenue, the combination of Victorian bay windows, dormer windows and circular headed windows with 1960s circular windows and rectangular windows (originally entrances).
- The open air square
- The c.1968 red brick two story modern buildings enclosing the square
- The rear facades of the historic buildings facing the square
- The two entrances to the square, one from Avenue Road which passes through adjacent buildings and one from Yorkville Avenue provides access through an enclosed lobby
- The staircases and access levels providing entrances to the properties facing the square
- The placement of the structure on the north east corner of Avenue Road and Yorkville Avenue

RESEARCH AND EVALUATION SUMMARY: 33 AVENUE ROAD

Principal (northwest) façades of York Square
(Heritage Preservation Services, September 2013)

HISTORICAL CHRONOLOGY

Key Date	Historical Event
1796	First Toll gate appears on Yonge Street at the Second Concession (Bloor Street)
1800	Lot 22 of the Park Estate Lots, first lot north of the Second Concession (Bloor Street) and the second lot west of Yonge Street is granted to the Chief Justice
1830	Sherriff William Jarvis and Joseph Bloor lay out the Village of Yorkville north of Bloor and west of Yonge
1851	Lot 22 north of Con 2 (Bloor Street) is bisected by Avenue Road. East side remains undeveloped. West side is subdivided with the current boundaries of Prince Arthur, Lowther and Elgin avenues.
1852	Petition for village status which is granted. The Village of Yorkville extends as far west as Avenue Road
1878	Cumberland Avenue and Yorkville Avenue are extended to Avenue Road and Hazelton Lane is also laid out with subdivided properties
1883	Yorkville is annexed to the City of Toronto
1884	Goad's Atlas indicates two properties facing Avenue Road at the north east corner of Avenue Road and Yorkville Avenue. Each property contains a single

	wood house identified as part of the White Estate.
1913	Goad's Atlas shows that each of the same two properties are now occupied by a pair of large brick semi-detached houses (39-45 Avenue Rd) with three smaller row houses at 47-51 and two smaller semi-detached houses at 140-142 Yorkville Avenue.
1924	Goads Atlas indicates an additional brick building has been added between 45 and 47 Avenue Road
1930s	Yorkville "acquires a vaguely artistic and Bohemian reputation" ¹
1960s	Yorkville's houses begin to accommodate art galleries, restaurants, antique stores and coffee houses.
1963	Lothian Mews by Webb, Zerafa, Housden is completed
1968-9	33 Avenue Road, at the northeast corner of Avenue Road and Yorkville Avenue York Square by Diamond and Myers Architects is designed and completed. It integrates the four Victorian-style semi-detached houses adding a new two story building around an open square in the rear of the property.
1976	Hazelton Lanes by Webb, Zerafa, Menkes, Housden is constructed; causes the removal of the supergraphics at York Square;
2002	To the east of 33 Avenue Road Yorkville-Hazelton is designated as a Heritage Conservation District under Part V of the Ontario Heritage Act

The location of the property at 33 Avenue Road is shown on the property data map below (Image 1) where it anchors the northeast corner of Avenue Road and Yorkville Avenue, two blocks north of Bloor Street at the western edge of Yorkville. Avenue Road had originated by 1851 the year in which it is first recorded by J O Browne on his Plan of the Township of York bisecting Lot 22. (Image 3) This property had been granted c.1800 as one of the Park Lot Estates to the "Chief Justice" (Image 2) but no development on the property is indicated and in 1851 it was still undeveloped except that the west side of Avenue Road had been sub-divided into lots whose boundaries are now Prince Arthur, Lowther and Elgin Avenues. To the east, the village of Yorkville had been laid out in 1830 by Sherriff William Jarvis and Joseph Bloor on the west side of Yonge Street. By 1878 the York County Historical Atlas shows Cumberland and Yorkville Avenues had extended west as far as Avenue Road. (Image 4) The property at the northeast corner of Avenue Road and Yorkville Avenue (now 33 Avenue Road) had been subdivided into two long narrow lots parallel to Yorkville Avenue.

By 1884 Goad's Atlas records a wood house on each lot and these lots are two of five on the north side of Yorkville Avenue belonging to the White Estate, a distinct set of properties which are not part of the adjacent subdivisions. (Image 5) The two houses remained until 1903; the next edition of Goad's, but somewhere between this date and 1913 there is an increase in the density of building on the lots and those adjacent. (Image 6) The two houses are replaced with a pair of brick semi-detached houses on each lot with the addresses of 39-41 and 43-45 Avenue Road. To the north three row houses have replaced an earlier single dwelling at 47-51 Avenue Road. At 140-142 Yorkville Avenue a pair of semi-detached houses have been built in what had been the back yard of 39-45 Avenue Road. The increased density was matched by all houses being set closer to the

¹ Dendy and Kilborne, p 297.

street line. By 1924 an additional building has been constructed in the space that had remained between 45 and 47 Avenue Road. (Image 7)

The village of Yorkville itself was to undergo a series of transformations. Initially development remained slow after its founding in 1830 but the provision of a tram line in 1849, followed by its achieving village status in 1852 and subsequently being annexed in 1883 to the City of Toronto provided greater services including sidewalks, paved streets and an electric street car which accelerated development. By the 1930s Yorkville began to acquire a "vaguely artistic and Bohemian reputation"² and establishments such as the House of Hambourg which featured jazz played by the likes of Louis Armstrong and Miles Davis. The cultural commercial focus increased after the war in the late 1950s and 1960s with nineteenth century houses being transformed to accommodate art galleries, antique stores and restaurants. Coffee houses such as the Purple Onion, the Mynah Bird and the Riverboat provided venues for such renowned singer-songwriters as Arlo Guthrie, Joni Mitchell, Neil Young and Gordon Lightfoot while an underground literary culture flourished with writers like Margaret Atwood, Michael Ondaatje and Gwendolyn MacEwen. Yorkville has been called Toronto's equivalent of San Francisco's Haight-Ashbury, becoming "the symbol of the sharp edge of youth culture" ... and by 1967 "Canada's hippie capital."³ Protests featured sit-ins to free the streets for pedestrians and informal markets proliferated along the sidewalks often run by draft dodgers selling tie-dyed fabrics and hand-tooled leather goods.

It was within this context that York Square was designed and built in 1968-9 by the influential Toronto-based partnership of A J Diamond (b 1932) and Barton Myers (b 1934) whose work has been nationally and internationally acclaimed. Graduates of the University of Pennsylvania where they were students of both Louis Kahn and Robert Venturi, the South African and American architects immigrated to Toronto and set up an architectural partnership in 1968. York Square was one of the earliest projects of the firm and its principles of urban revitalization through the rehabilitation of existing buildings, appropriate infill, low-rise/high density and the creation of humanly-scaled, well-designed urban space which endorsed an outspoken Modernist sensibility in form and material became the fundamentals for future projects. After the dissolution of the practice in 1975 Diamond and Myers continued to practice independently producing work that has been consistently recognized for its high quality and influence. Jack Diamond has received numerous awards including being made an Officer of the Order of Canada as well as Canadian Governor General's Awards for Architecture for work done in partnership with Donald Schmitt. Barton Myers has received Gold Medals from the Royal Architectural Institute of Canada and the American Institute of Architects.

There had been previous projects in the 1960s which sought to provide purpose-built accommodation for commercial uses that were sensitive to the historic context and scale. These included Old York Lane, George A Robb's 1963 project of single story shops lining a brick paved pedestrian link between Cumberland Avenue and Yorkville Avenue

² Ibid.

³ Lemon., p 179.

and Webb Zerafa Menkes' 1964 Lothian Mews. While Lothian Mews was essentially an internally focused double story shopping mall with a central square that linked Bloor Street to Cumberland Avenue, Old York Lane as the name implies responded to the informal charm and scale of the 19th century street character of Yorkville. Existing historic buildings were integrated but set back from the new facades. Later projects such as Cumberland Court, 1973, by Webb, Zerafa Menkes, integrated the existing Victorian houses with new low-scale infill that wrapped the two centuries into a cohesive whole through external access staircases, street furniture and a circuitous pedestrian link from Cumberland Avenue to Yorkville.

None of these came close to the dramatic mash-up of York Square which was completed at the height of the hippie period of Yorkville in 1968-9. (Image 8) While Old York Lane approximated scale and material and Cumberland Court integrated old and new side by side, York Square was an innovative collage of two periods whose dramatic juxtaposition evoked the social ruptures and revolution of the time which nonetheless were resolved into a cohesive whole and a prototype for a new urbanity born through an integration of existing form, with new use wrapped in a skin that proclaimed transformation.

The project included the two pairs of Victorian semi-detached houses that had first appeared on Goad's Atlas in 1913. By 1968 they had already been converted with new shop fronts inserted into their facades facing Avenue Road. (Image 9) Diamond and Myers scheme preserved these four houses and included but completely refaced the three others to the north. (Image 10) Two semi-detached houses on Yorkville were replaced by a two story building which stretched around the south, east and north perimeter of the site enclosing a large open courtyard with two trees at the heart. On one side the backs of the Victorian-style houses faced the yard and on the other the modern red brick and steel-framed glass walls looked back. (Image 11 and 12) Access to the courtyard is through an open passageway between the houses from Avenue Road as well as an additional covered route from Yorkville Avenue. The courtyard was and is still occupied by a restaurant but it also provided a location for performance by the Toronto Dance Theatre in the summer and carolers in the winter, leading to it being called in the contemporary press "Toronto's mini-centre for the performing arts"⁴

One of the most striking features of the project was the façade treatment. As was often typical in the 1960s in an attempt at rejuvenating old buildings, the original historic buildings were painted white. A ground floor redbrick skin which provided a few additional feet of storefront accommodation on Avenue Road wrapped around the entire projecting unifying old and new into a single whole. On the three northern buildings this skin extended to the second floor completely concealing the original facades. (Images 13 and 14) The brick wall had a series of distinctively 1960s punctures – giant circular openings for the windows and tall vertical slots. The brick and the large geometric openings with exposed concrete slabs may reflect the influence of their teacher Louis Kahn with whom they had studied and worked (Myers) while at the University of

⁴ *Progressive Architecture*, p 150.

Pennsylvania. The plan of the project which resolves itself into a square with diagonal axial entries in the north-east and south-east corners is another element which would indicate Kahn's influence.

Added to this were the painted supergraphics by the artist Barrie Briscoe which ran along the Avenue Road façade in green and white racing stripes and then turned the corner on to Yorkville Avenue to expand as a giant graphic representing the plan of the complex in ochre with the words York Square in giant green letters on the side. (Image 15) While supergraphics were a popular form related to 1960s Pop Art they are also likely the influence of the Pritzker Prize winning architect Robert Venturi on the work. Venturi was Kahn's teaching assistant at the University of Pennsylvania during the time Diamond and Myers studied there. Contemporary works of Venturi such as the Bosco Showroom (1976) Philadelphia or the Best Products Catalogue Showroom (1978) reduced the building to a signboard reflecting the theory of his publication *Learning from Las Vegas* (1972, revised 1977).

In the hands of Diamond and Myers at York Square the lessons of Kahn and Venturi acquired another layer which was particularly instructive for future architecture in Toronto and that was the frank inclusion of the heritage buildings with the supergraphics and the dramatic contrast of the old, historic, textured, varied and finely scaled monochromatic surfaces with the new flat giant-scaled and dramatically painted modern skin. Apart from the innovative juxtaposition of new and old what was perhaps more important was that their collision and integration created a greater whole from the sum of the disparate parts. Not only did the project maintain the much appreciated scale of Yorkville, and its 19th century residential origins, while providing new commercial and cultural uses it added an additional urban form with the courtyard which in contrast to the commercial shop fronts lining Avenue Road and Yorkville Avenue provided an oasis and of contrast and respite which continued the theme of integrating heritage buildings and modern architecture for an inspired backdrop to the social and cultural events which occurred in the square.

It is important to see the project within the architectural development context of its time to truly appreciate the revolutionary aspect of its approach. From the 1940s most of the residential buildings in Yorkville were simply adapted for their new cultural and commercial uses. Projects by architects such as Lothian Mews or Old York Lane involved new construction. York Square provided a new model as the architects deliberately integrated new and old and celebrated the contrast between the two. It is important to remember that in 1968 there was no Ontario Heritage Act, no provision for the listing and designation of properties to encourage their preservation. There was a growing heritage movement in the province, inspired partly by architects like Eric Arthur, a professor at the University of Toronto whom Jack Diamond would have met as a teacher in the graduate program. A 1969 article in the American journal *Progressive Architecture* celebrated York Square with the title "Urban Supertoy Subdues Renewal Bulldozer"⁵ In 1970 the Ontario Association of Architects gave 6 design awards one of

⁵ *Progressive Architecture*, p 144.

which went to York Square. The jury commended the project as "an outstanding example of infusing new life into an old neighbourhood."⁶

While Diamond and Myers demonstrated their cutting edge Modernism in projects like the steel houses at 19 Berryman Street (1970) and the Wolf House (1975) they also showed a commitment to preserving and enhancing urban scale and character while revealing the potential of heritage buildings to contribute positively to an entire scheme. In subsequent Toronto projects of varied building types such as the rehabilitation of Eclipse Whitewear, 322 King Street West (1970), the insertion of Innis College, (1975) into a row of Victorian Houses, the preservation of 12 Victorian Houses on Sherbourne Street with low rise infill housing at Sherbourne Lanes (1975) this innovative and influential approach received wide acclaim and demonstrated an important alternative to bulldozing and demolition as a form of profitable, new-use and density-increasing revitalization. In the Spring of 2013 John Bentley Mays was to write in the *Globe and Mail*, "The complex is also an expression of patient, careful urbanism that needs to be kept intact, just so young architects and the architecturally interested public can learn from its good example."

EVALUATION: Regulation 9/06, the criteria prescribed by the Province of Ontario for municipal designation under Part IV, Section 29 of the Ontario Heritage Act

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

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

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

York Square (1968-9) is significant as an innovative approach to urban regeneration. It is one of the first examples in Toronto of rehabilitating and integrating historic buildings into a new project which transformed the original buildings with a contemporary use and

⁶ *Architecture Canada*, p 535.

a new outdoor space which contributed significantly to the revitalisation of the historic Yorkville neighbourhood. York Square set an important precedent for heritage preservation, adaptive re-use, and for maintaining existing neighbourhood scale and character in opposition to the then standard practice of demolition.

York Square is of significance to Yorkville as it provides a link with the vibrant times of the 1960s which was a significant point in the neighbourhood's social and architectural evolution. It is significant to the history of architecture in the city of Toronto and its approach to urban renewal, heritage and intensification of sites without resorting to increased height.

York Square is an early example of the significant Toronto-based architectural practise of Diamond and Myers whose work from 1968 onwards was innovative in its resistance to demolition as a form of urban regeneration opting instead to integrate historic buildings into new contemporary projects which achieved low rise/high density, new uses and enhanced neighbourhood character, identity and social cohesion.

SUMMARY

Following research and evaluation according to Regulation 9/06, it has been determined that the award-winning property at 33 Avenue Road has design, associative and contextual values as an important example of early integration of historic buildings in an adaptive re-use scheme which contributed to the revitalization of a neighbourhood designed by the influential and important Toronto-based architects Diamond and Myers.

SOURCES

Anon. "Toronto 1970 Design Awards," *Architecture Canada RAIC/IRAC*, 13 April, 1970, p 535.

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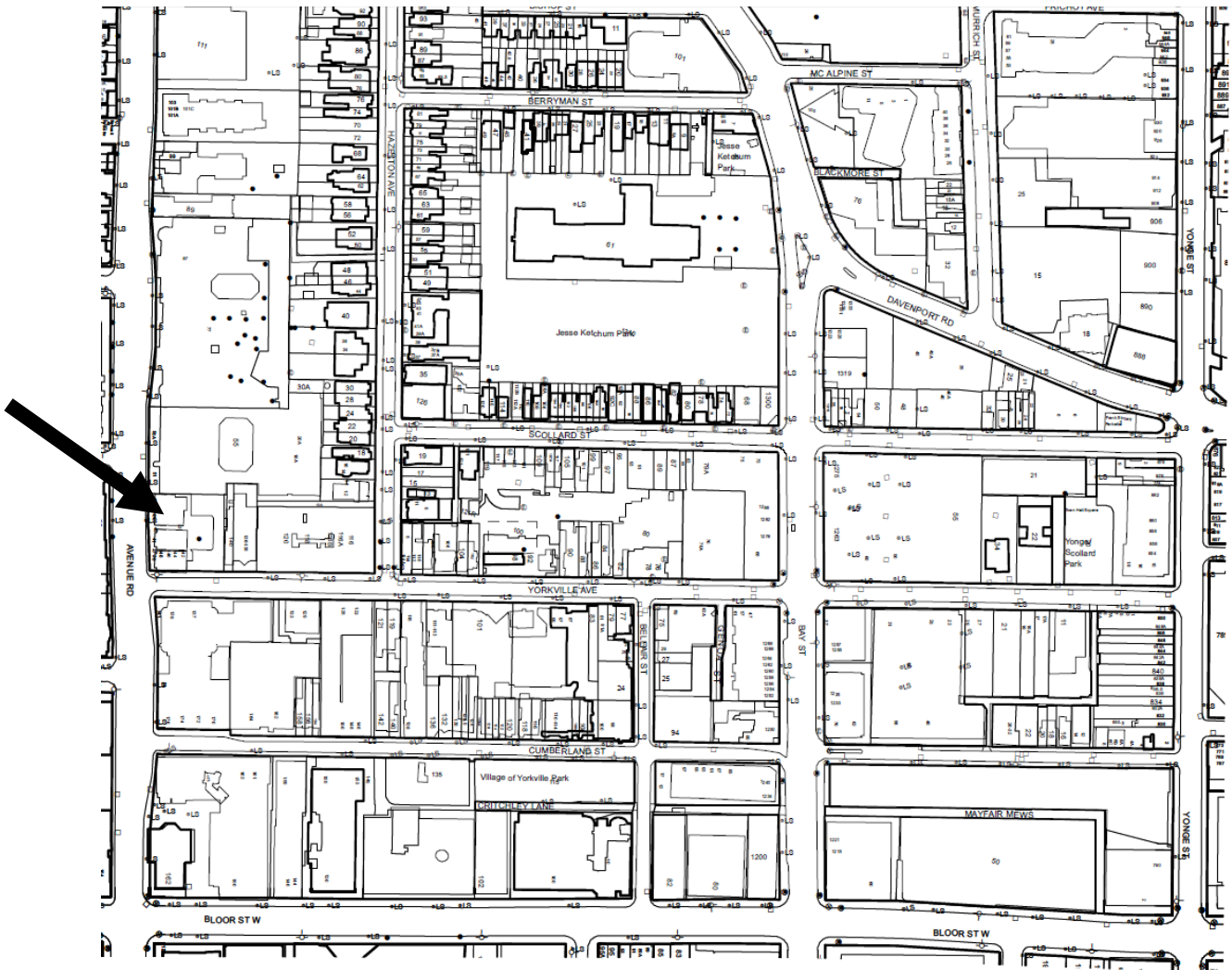
<http://urbantoronto.ca/forum/showthread.php/6947-Miscellany-Toronto-Photographs-Then-and-Now/page238>

(accessed 15 October 2013) photos of York Square – pre -1968

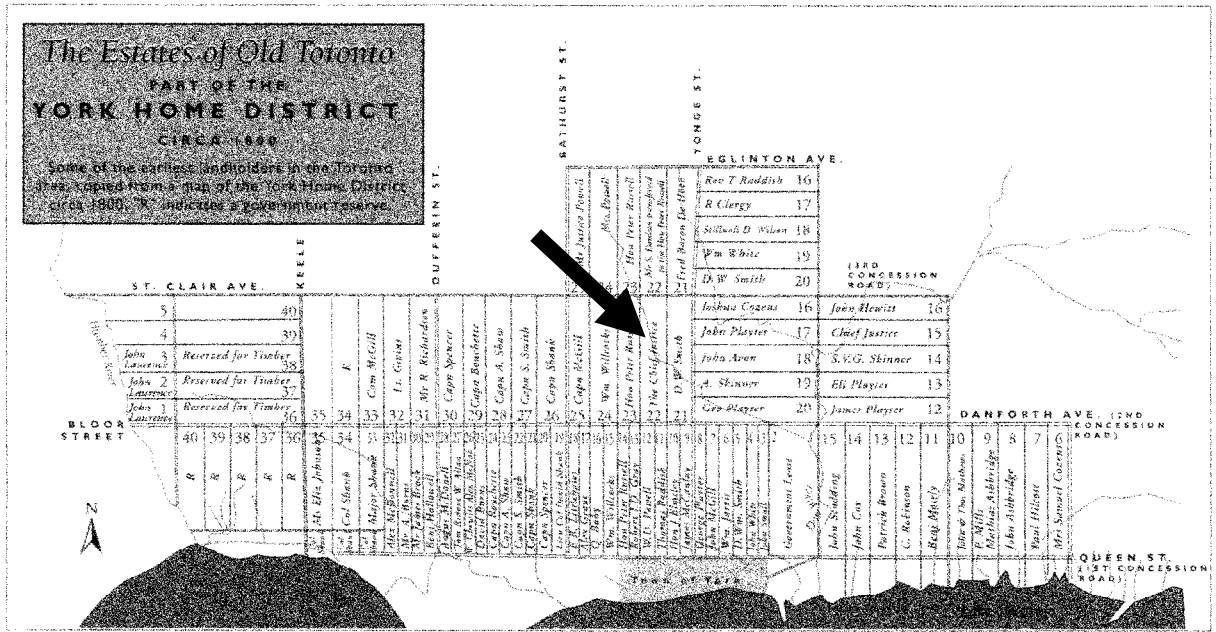
http://www.tobuilt.ca/php/tobuildings_more.php?search_fd3=3725

(accessed 15 October 2013) Lothian Mews)

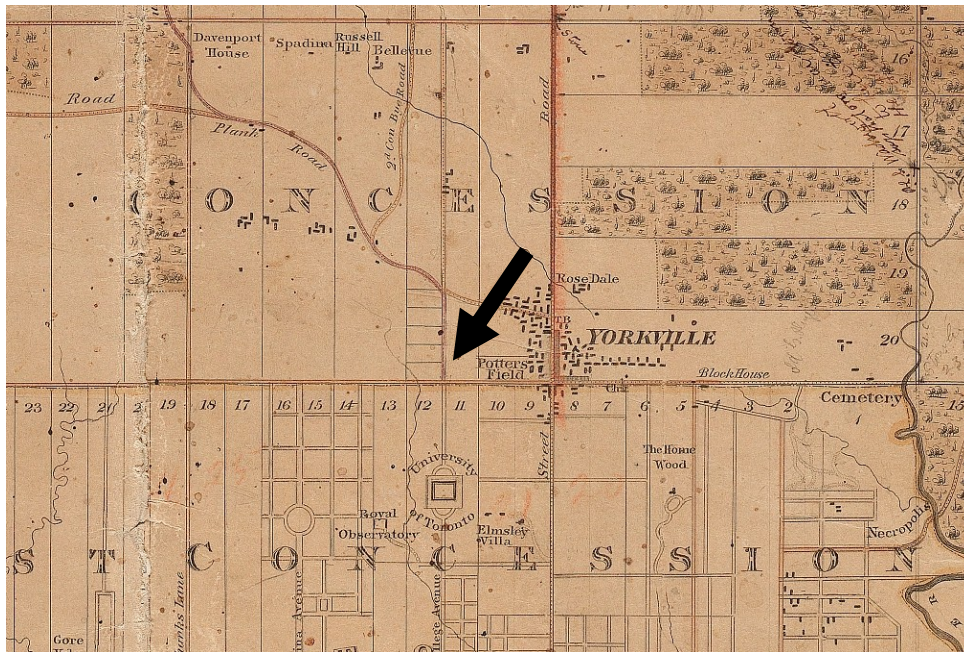
IMAGES – **arrows** mark the location of the property at 33 Avenue Road.



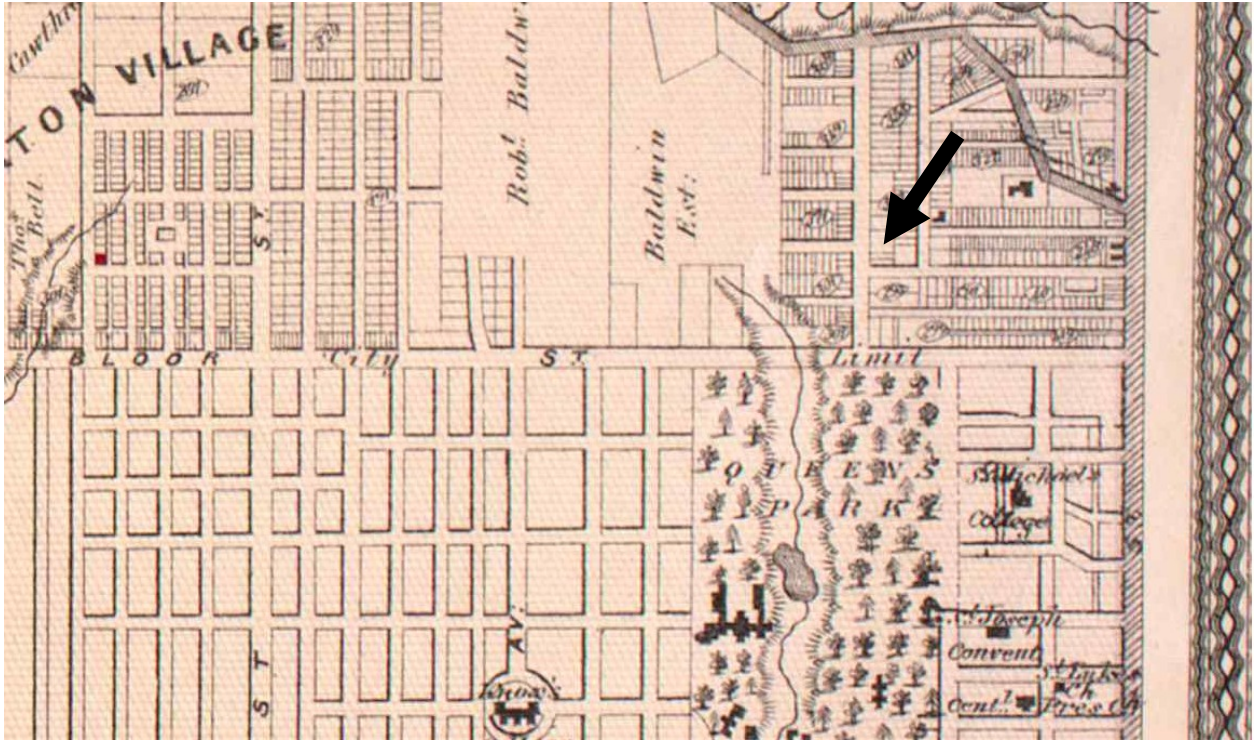
1. City of Toronto Property Data Map: showing the location of the property at 33 Avenue Road on the northeast corner of Avenue Road and Yorkville Avenue.



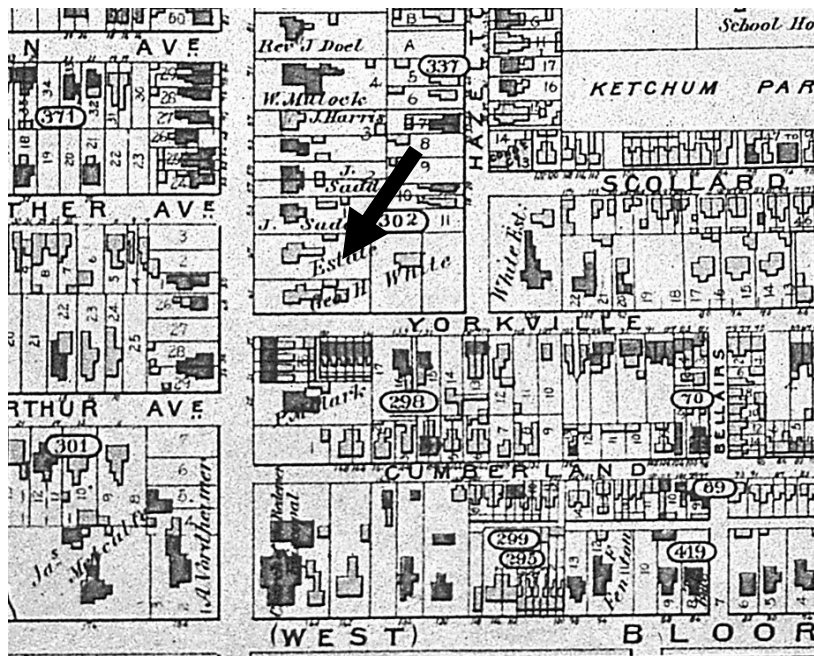
2. The Estates of Old Toronto, c 1800, map indicates the landholders in the Town of York, c 1800. Lot 22, west of Yonge and north of the Second Concession (Bloor Street) was a 200-acre parcel allocated to "the Chief Justice." (Lundell, p 10)



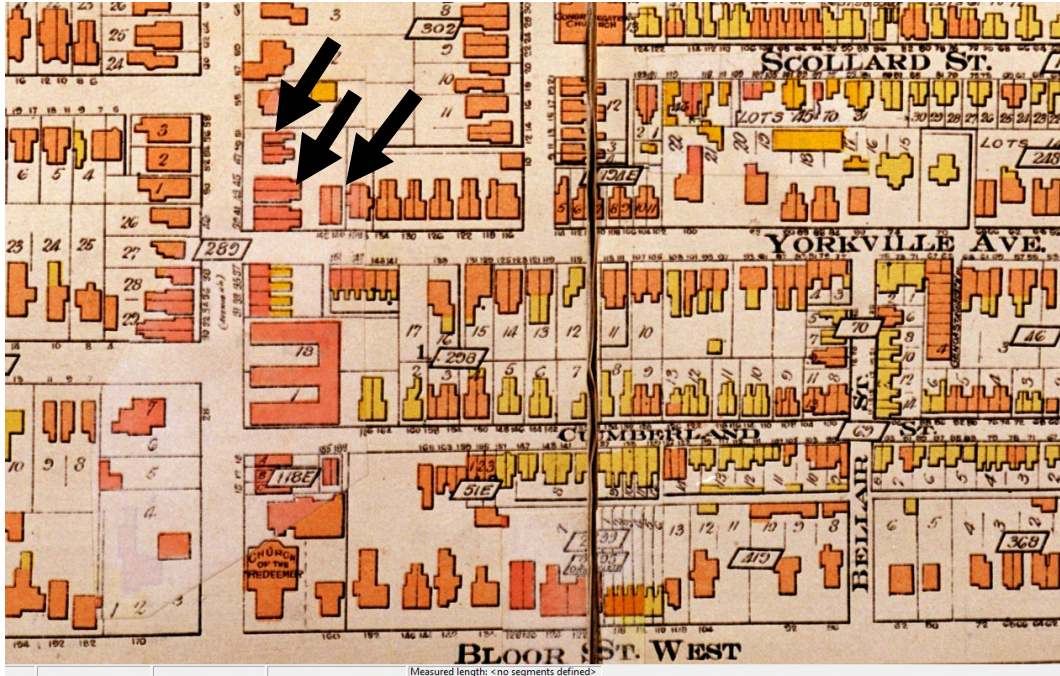
3. Plan of the Township of York, 1851: the map shows the vertical division of Lot 22 by current day Avenue Road and the development of the Town of Yorkville to the east. The line above the Potters Field marks the approximate location of Yorkville Avenue which eventually extended to Avenue Road. 33 Avenue Road is on the eastern half of Lot 22.



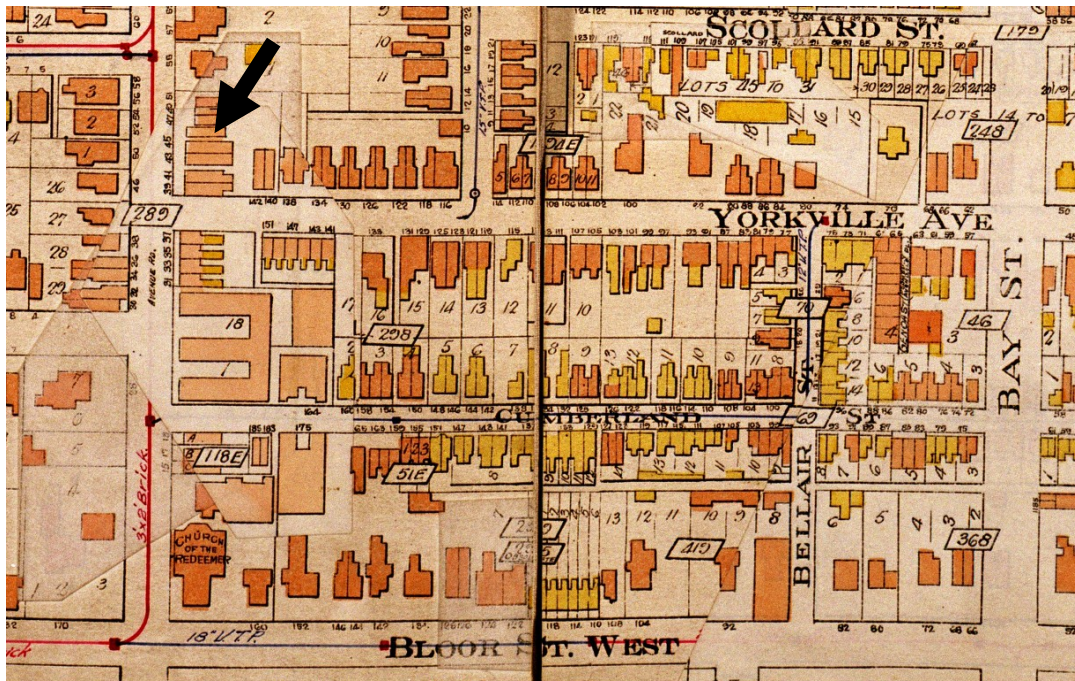
4. York County Historical Atlas (1878): showing two lots facing Avenue Road at the corner of Yorkville Avenue.



5. Goad's Atlas (1884): showing the two lots each with a single house at the north east corner of Avenue Road and Yorkville Avenue, identified as part of the White Estate.



6. Goad's Atlas (1913): Two semi-detached houses replace the single houses and new addresses are created at 39-41 and 43-45 Avenue Road. Further row houses are added at 47-51 Avenue Road and a pair of semis is inserted into the former back yard with new addresses at 140-142 Yorkville Avenue.



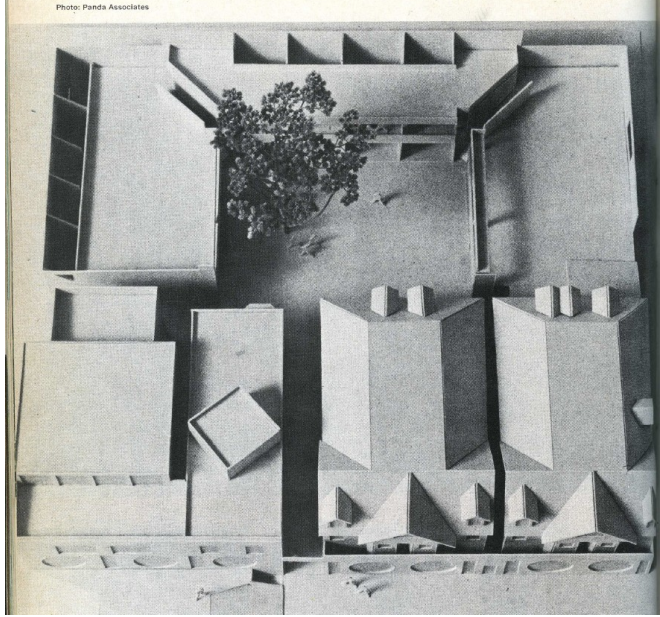
7. Goad's Atlas (1924): Showing the infill building between 45 and 47 Avenue Road.



8. Contemporary Photograph.; showing the principal façades at the northeast corner of Avenue Road and Yorkville Avenue. (*Progressive Architecture*, p 153.)



9. 35 Avenue Road prior to renovation: pre-1968 photograph showing the original building and a portion of 37 Avenue Road with their later store front additions. (<http://urbantoronto.ca/forum/showthread.php/6947-Miscellany-Toronto-Photographs-Then-and-Now/page238>, accessed 15 October 2013.)



10. York Square, model: The model shows the 4 existing semi-detached houses at the bottom right corner, the 3 existing buildings which were completely re-clad with new upper floors at the bottom left and the new buildings wrapping in a u-shape at the top of the photo. (*Progressive Architecture, p 146.*)



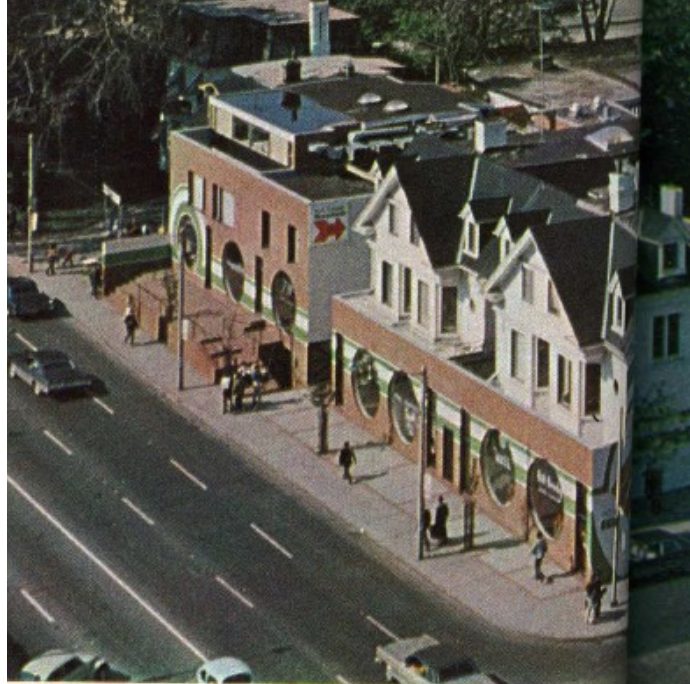
11. York Square Courtyard: showing the new building with its brick walls with circular windows and exposed concrete slabs alternating with steel framed curtain wall. (*Heritage Preservation Services, October 2013*)



12. York Square Courtyard: Original c1900 buildings are painted and integrated into the new courtyard with new staircases and planting. (*Heritage Preservation Services, October 2013*)



13. York Square, Three North Buildings on Avenue Road: the original buildings were completely refaced and a new third story added to two at the northern edge of the site. (*Heritage Preservation Services, October 2013*)



14. York Square, contemporary view of Avenue Road Facades: showing the original supergraphics, the complete re-facing of the three buildings to the north and the exposed historic facades of the four semi-detached houses to the south. (*Progressive Architecture*, p 144.)



15. Supergraphics, Barrie Briscoe artist: The painting incorporates a graphic representing the plan of the complex and the letters for York Square. (*Progressive Architecture*, p 148.)