

1007 Craven Road – Notice of Intention to Designate a Property under Part IV, Section 29 of the Ontario Heritage Act and Authority to Enter into a Heritage Easement Agreement

Date: September 17, 2021

To: Toronto Preservation Board

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

Wards: Toronto-Danforth - 14

SUMMARY

This report recommends that City Council state its intention to designate the property at 1007 Craven Road under Part IV, Section 29 of the Ontario Heritage Act and give authority to enter into a Heritage Easement Agreement for the property with the owner.

The property at 1007 Craven Road contains the internationally renowned and award-winning Craven Road House and Studio (1993-6 and 2004-6, respectively). Shim-Sutcliffe Architects Inc. designed the house and studio owned by Robert G. Hill, Fellow of the Royal Architectural Institute of Canada. The house received a Governor General's Award in 1997 and the studio was recognized with a Governor General's Medal in 2010.

Robert G. Hill creator of the *Biographical Dictionary of Architects in Canada, 1800-1950* has received national and international recognition for his contribution to architectural scholarship and history and has received numerous awards.

Hill commissioned Brigitte Shim and Howard Sutcliff to realize the project. Brigitte Shim and A. Howard Sutcliffe are Members of the Order of Canada and RAIC Gold Medalists. The Toronto-based partnership, known as Shim-Sutcliffe Architects Inc. have received fifteen Governor General's Awards and Medals as well as other awards for their work as architects and educators, which has achieved global recognition through publications, exhibitions and a documentary film. Since completion, the house and studio and their landscaped setting have been extensively published in Canada and internationally and are widely acclaimed as proof that architectural excellence through meticulous design standards can be achieved on a tight budget and at a compact scale.

In May of 2021, Robert G. Hill, the owner of the property, contacted the local ward councillor requesting that his property at 1007 Craven Road be designated under the Ontario Heritage Act and further protected through a Heritage Easement Agreement.

Robert G. Hill, Brigitte Shim and Howard Sutcliff, have generously provided access to the project archival records and journals and have shared their insights and recollections of the property with Heritage Planning staff.

Following city staff's research and evaluation of the property under Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation, it has been determined that the property at 1007 Craven Road merits designation under Part IV, Section 29 of the Ontario Heritage Act for its design, associative and contextual values.

RECOMMENDATIONS

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

1. City Council state its intention to designate the property at 1007 Craven Road under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 1007 Craven Road (Reasons for Designation) attached as Attachment 3 to the report dated September 17, 2021 from the Senior Manager, Heritage Planning, Urban Design, City Planning.
2. If there are no objections to the designation, City Council authorize the City Solicitor to introduce the Bill in Council designating the property under Part IV, Section 29 of the Ontario Heritage Act.
3. City Council authorize the entering into of a Heritage Easement Agreement under Section 37 of the Ontario Heritage Act with the owner of the property at 1007 Craven Road in a form and with content satisfactory to the Chief Planner and Executive Director, City Planning and the City Solicitor.
4. City Council authorize the City Solicitor to introduce the necessary bill in Council authorizing the entering into of a Heritage Easement Agreement for the property at 1007 Craven Road.

FINANCIAL IMPACT

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

DECISION HISTORY

There are no previous decisions in regards to this property.

BACKGROUND

Heritage Planning Framework

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

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

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

The Planning Act requires that all decisions affecting land use planning matters shall conform to the Growth Plan and shall be consistent with the Provincial Policy Statement, both of which position heritage as a key component in supporting key provincial principles and interests.

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

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

Section 1.1 Managing and Directing Land Use to Achieve Efficient and Resilient Development states that long-term economic prosperity is supported by, among other

considerations, the promotion of well-designed built form and cultural planning, and the conservation of features that help define character. Section 2.6 Cultural Heritage and Archaeology subsequently directs that "significant built heritage resources and significant cultural heritage landscapes shall be conserved". Through the definition of conserved, built heritage resources, cultural heritage landscape and protected heritage property, the Provincial Policy Statement identifies the Ontario Heritage Act as the primary legislation through which heritage conservation will be implemented.

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

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

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

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

Section 27 of the Ontario Heritage Act gives municipalities the authority to maintain and add to a publicly accessible heritage register. The City of Toronto's Heritage Register includes individual heritage properties that have been designated under Part IV, Section 29, properties in a heritage conservation district designated under Part V, Section 41 of the Act as well as properties that have not been designated but City Council believes to be of "*cultural heritage value or interest*."

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

Ontario Regulation 9/06 sets out the criteria for evaluating properties to be designated under Part IV, Section 29 of the Ontario Heritage Act. The criteria are based on an evaluation of design/physical value, historical and associative value and contextual value.

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

The Ontario Heritage Toolkit provides guidance on designating properties of municipal significance, including direction on the purpose of designating heritage properties and information about how the Provincial Policy Statement and the Ontario Heritage Act provide a framework for the conservation of heritage properties within the land use planning system.

In June 2019, the More Homes, More Choice Act, 2019 (Bill 108) received Royal Assent. Schedule 11 of this Act included amendments to the Ontario Heritage Act (OHA). The Bill 108 Amendments to the OHA came into force on July 1, 2021, which included, amongst other matters, amendments to the listing and designation processes. Guidance from the Province related to the implementation of Bill 108 Amendments is forthcoming.

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

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

Policy 3.1.5.4 states that heritage resources on the City's Heritage Register "will be conserved and maintained consistent with the Standards and Guidelines for the Conservation of Historic Places in Canada, as revised from time to time and adopted by Council."

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

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

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

COMMENTS

Staff have completed the Research and Evaluation Report for the property at 1007 Craven Road and determined that the property meets Ontario Regulation 9/06, the criteria prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act under all three categories of design and physical, historical associative, and contextual value. As such, the property is a significant built heritage resource.

1007 Craven Road: Craven Road House and Studio

Research and Evaluation according to Ontario Regulation 9/06



Photograph of the property at 1007 Craven Road, showing the House to the left, the landscaped courtyard with the Studio in the distance.

(RAIC, *Architecture Canada 2010: Governor General's Medals*, p. 92)



Craven Road House 1993-6, showing the primary west and south elevations, the street context with the adjacent three-storey house to the north, the row of cottages beyond and the garage with its vacant land to the south

(Michael Awad, *Canadian Architect*, July 1998, p. 24.)



Craven Road Studio, 2004-6, Principal West elevation (Bob Gundu, RAIC, *Architecture Canada 2010: Governor General's Medals*, p.91)

1. DESCRIPTION

1007 Craven Road – Craven Road House and Studio	
ADDRESS	1007 Craven Road
WARD	Toronto-Danforth – 14
LEGAL DESCRIPTION	PLAN 1301 PT LOT 176 CON 1 FB PT LOT 8 RP 66R21477 PARTS 1 AND 2
NEIGHBOURHOOD/COMMUNITY	Greenwood-Coxwell
HISTORICAL NAME	Craven Road House and Studio
CONSTRUCTION DATE	1993-6 (house); 2004-6 (studio)
ORIGINAL OWNER	Robert G. Hill
ORIGINAL USE	House-office and Studio
CURRENT USE*	House-office and Studio
ARCHITECT/BUILDER/DESIGNER	House: Brigitte Shim and Howard Sutcliffe (architects); Ned Owen (structural engineer); Radiant City Millwork (specialist consultants); Ptarmigan Construction (builder) Studio: Shim-Sutcliffe Architects Inc. (architects); Blackwell Engineering (structural engineer); Derek Nicholson Incorporated (building)

DESIGN/CONSTRUCTION/MATERIALS	Wood frame and siding, concrete and concrete block
ARCHITECTURAL STYLE	Late Modern: Critical Regionalism
ADDITIONS/ALTERATIONS	n/a
CRITERIA	Design-physical/associative-historical and contextual
HERITAGE STATUS	n/a
RECORDERS	Loryssa Quattrociocchi & Marybeth McTeague
REPORT DATE	September 2021

2. BACKGROUND

This research and evaluation section of the report describes the history, architecture and context of the property at 1007 Craven Road and applies evaluation criteria as set out in Ontario Regulation 9/06, under the headings of historical/associative, design/physical and contextual value to determine whether it merits designation under Part IV, Section 29 of the Ontario Heritage Act. The application of the criteria is found in Section 3 (Evaluation Checklist). The conclusions of the research and evaluation are found in the Conclusion of the report. Maps and Photographs are located in Attachment 1. The archival and contemporary sources for the research are found in Attachment 2. The Statement of Significance is contained in Attachment 3.

i. HISTORICAL TIMELINE

Key Date	Historical Event
1851	The Don and Danforth Plank Road Company was organized to build a plank road between the Don River in Toronto and Danforth Road in Scarborough.
1889	E.H. Duggan is shown in the Goad's Atlas Map as the owner of 5 narrow lots between immediately east of the Ashbridges Estate to Coxwell Avenue.
1906	Craven Road had emerged as a narrow street that ran from Queen Street to Danforth Avenue and was originally known as Erie Terrace. On the east side of Erie Terrace, a "Shacktown" developed as a slum outside of Toronto. In April, brothers Jesse and Wellington Ashbridge opened up Ashdale Avenue (present-day Parkmount Road) and subsequently decided to sell most of their family's estate, which was located immediately west of Erie Terrace.
1909	Erie Terrace was annexed to the City of Toronto.
1916	Erie Terrace was widened from Queen Street to the Grant Trunk Railway tracks and the road bed was improved.
1924	Erie Terrace renamed Craven Road.
1965	The portion of the street from Danforth Avenue to Hansen Street, which had numerous vacant lots in 1924, had been largely built upon
1993	Robert G. Hill, an architectural researcher, archivist, consultant, photographer, historian and architect at Kuwabara Payne McKenna Blumberg (KPMB), resolved that he needed a place to

	live and work in Toronto and Craven Road proved to be the perfect location for his future home and studio. Hill purchased the land for the house from Sutton Group Real Estate in April 1993 and the lot was 25 x 93 ft. He engaged Howard Sutcliffe and Brigitte Shim to create an interesting urban infill with his limited budget of \$100,000 on November 15, 1993.
30 November 1994	Hill occupied Craven Road House.
Spring 1996	The exterior of Craven Road House was completed.
1997	The Craven Road House receives a Governor General's Award
1999	The Craven Road House receives the UK Architectural Record's Houses Award
2000	Phyllis Lambert, OC and Founder of the Canadian Centre for Architecture selects the Craven Road House to represent a century of Canadian architecture for the January 2000 issue of <i>Canadian Architect</i> .
November 2004	Hill purchased the back half of his southern neighbour's lot for \$70,000 in November 2004 so he could build a studio. His proposal also included building a new garage for his neighbour at the west end of their property fronting Craven Road, which Hill would pay for, and creating a right-of-way walkway from the new garage to their backyard on Rhodes Avenue.
April 2005	The building permit was granted.
November 2005	The studio was occupied by Hill.
July 2006	The landscape design is complete with the planting of 8 semi-mature River Birch trees in the courtyard.
2006	The Craven Road Studio receives a Wood Design Award
2010	The Craven Road Studio receives a Governor General's Medal
2021	Brigitte Shim and Howard Sutcliffe receive the RAIC Gold Medal and choose the Craven Road House and Studio as part of their body of work represented in the <i>Canadian Architect</i> RAIC Gold Medal issue, July 2021.

ii. HISTORICAL BACKGROUND

The following section outlines the history and facts related to the property which are the basis for determining 'Historical and Associative Value' according to O. Reg. 9/06 Criteria.

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

Early Settlement and Development of Concessions 1 and 2

Quickly following the establishment of Toronto (then the Town of York) in 1793, a new population of settlers spread out from the shores of Lake Ontario to clear and farm the land. Lieutenant Governor John Graves Simcoe had the area surveyed in order to divide the land into parcels which could be distributed to settlers. Surveyor Alexander Aitken's Plan of York Harbour (the earliest known plan of the Town of York) shows the present Danforth Avenue as the first road north of the baseline (Queen Street) at the northern border of the First Concession of York Township (Figure 1).

Early surveys and land subdivisions fundamentally shaped the subsequent pattern of development in the area south of Danforth Avenue from Broadview Avenue to Coxwell Avenue. Then known as the Second Concession Road, today's Danforth Avenue ran between two-hundred acre farm lots north and south of the road. Loyalists, Late Loyalists, disbanded soldiers, and officials and friends of the government were granted the eight lots (Lots 15-8) between the Don River and present Coxwell Avenue (Figure 2). Whereas the lots on the north side of present-day Danforth Avenue were laid out in an east-west pattern to maximize the frontage of the Don River, those on the south side were north-south lots. Each was a quarter-mile wide and extended one-and-a quarter miles from today's Queen Street East to the south side of today's Danforth Avenue. 1007 Craven Road would eventually be constructed on lot 8.

In 1851, the Don and Danforth Plank Road Company was organized to build a plank road between the Don River in Toronto and Danforth Road in Scarborough. George Tremaine's 1860s Map of the County of York, Canada West, illustrates the Don and Danforth Plank Road (Figure 3). Beginning at Broadview, The Don and Danforth Road ran east on today's Danforth Avenue until it angled north on what is still today called Danforth Road. Tremaine's map also demonstrates that several land subdivisions had been made during the 1850s and early-1860s on the south side of today's Danforth Avenue. More specifically, from 1854-1871, six subdivision plans were registered along the Don and Danforth Road for lots 11-15, all located near Broadview Avenue. His map also lists the names of several owners or occupants. These residents used their holding for farming, market gardening, butchering, speculation, and possibly brickmaking.¹

The Creation of Erie Terrace and Craven Road

Despite the registration of several subdivision plans along present-day Danforth Avenue by the late-nineteenth century, very little had actually been built along the road from Leslie Street to Coxwell Avenue. This can be seen in the 1889 Goad's Atlas Map (Figure 4). The map also illustrates that the land where Craven Road would eventually be located was owned by Edmund Henry Duggan. Duggan was a real estate speculator and was the Vice President of the Ontario Industrial Loan and Investment Co. He was also involved with the Toronto House Building Association (later the Land Security Company), which had developed Parkdale in 1875. Duggan owned five lots immediately east of the Ashbridges Estate, all of which were located outside of the City limits. He had already subdivided the plot of land west of Coxwell Avenue into small lots but they were not built upon. Reid Avenue, west of the subdivided lots, would later become

¹Barbara Myrvold, "Timeline of Development of Danforth Avenue, Toronto, between the Don Valley and Coxwell Avenue" (30 July 2020)

Rhodes Avenue while the lane on the west side of the adjacent lot would become Craven Road.

By 1906, Craven Road had emerged as a narrow street that ran from Queen Street to Danforth Avenue. Originally known as Erie Terrace, it developed as a "Shacktown" and slum outside of Toronto (Figure 5). Shacktowns developed outside of the City limits where municipal regulations did not reach, taxes were low, and services were scarce. As a result, they came to house various immigrants as they provided people a place to build homes at a low cost. In April of the same year, brothers Jesse and Wellington Ashbridge opened up Ashdale Avenue (present-day Parkmount Road) and subsequently decided to sell most of their family's estate, which was located immediately west of Erie Terrace. While the lots along the east side of Erie Terrace were small and sold at a low cost, those along Ashdale Avenue were larger and were sold to slightly more affluent buyers. The latter backed onto the west side of Erie Terrace, which resulted in properties only being constructed on the east side of Erie Terrace. This unique features continues to be present along Craven Road today. In 1909, Erie Terrace was annexed to the City of Toronto (Figure 6).

By 1916, the City of Toronto moved forward with a plan they had devised in 1911 to widen Erie Terrace from Queen Street to the Grant Trunk Railway tracks and improve the road bed. The City would retain a small sliver of land on the west side of the street to erect a fence in perpetuity, which was their solution for mitigating the issues experienced between the groups living on Ashdale Avenue and those on Erie Terrace. The fence would ensure that both the residents living on Ashdale Avenue – who had donated their land, but not any money – would not benefit from the widening of Erie Terrace (Figure 7, Figure 8).² The widening of Erie Terrace did not include the portion of the street from Danforth Avenue to Hanson Street, where 1007 Craven Road would eventually be constructed.

Although not supported by everyone, by 1924 Erie Terrace had been renamed Craven Road (Figure 9). At this time, many of the empty houses began to be occupied by returning veterans looking for homes. It is evident in the 1924 Goad's Atlas Map that most of the houses along Craven Road were constructed in wood (Figure 10). As the decades progressed, Craven Road continued to be subdivided and brick homes began to be constructed in larger quantities. By 1965, the portion of the street from Danforth Avenue to Hansen Street, which had numerous vacant lots in 1924, had been largely built upon.

Craven Road House and Studio

In 1993, Robert G. Hill, an architectural researcher, archivist, consultant, photographer, historian and architect at Kuwabara Payne McKenna Blumberg (KPMB), resolved that he needed a place to live and work in Toronto and Craven Road proved to be the perfect location for his future home and studio. Armed with a strict construction budget of \$100,000, Hill considered three potential sites for his future home: one was on a street near Woodbine and Danforth, another was elsewhere on Craven Road and the third was the present location at 1007 Craven Road. Hill was drawn to the latter of the

²For more information on the Craven Road fence, please visit <https://leslievillehistory.com/craven-rd-fence/>

three because it was within his budget for the land at \$65,000, it was located on a quiet street and the lot was a blank canvas, and was conveniently near two subway stations which was ideal since he did not drive and was a supporter of public transit. Hill purchased the land for the house from Sutton Group Real Estate in April 1993 and the lot was 25 x 93 ft. Interested in stepping into the client role and experiencing the restrictive budgets and time constraints that one would be faced with, Hill challenged his colleague Howard Sutcliffe, Architect at KPMB at the time, and Brigitte Shim, Architect at Baird Sampson at the time, to create an interesting urban infill with a limited budget (Figure 11). They were commissioned to design the new house on November 15, 1993. In addition to needing to come within budget, the house needed to accommodate Hill's many architectural books, posters, card catalogues, and flat files. He also specified that his living room, which would function as his working reference library, would need to be light-filled and airy and the remainder of the house should reflect the warm, intimate spaces he wished to live in.³ While Hill occupied the Craven Road House by November 30, 1994, the exterior was not completed until Spring 1996.

In 2004, Hill's neighbor to the south, whose address is on Rhodes Avenue but with a garage on Craven Road, expressed interest in selling a portion of their land. Concerned with the potential implications a future development could have on the quality of light at Craven Road House, Hill purchased the back half of their lot for \$70,000 in November 2004 so he could build a studio. His proposal also included building a new garage for his neighbour at the south end of their property fronting Craven Road, which Hill would pay for, and creating a right-of-way walkway from the new garage to their backyard on Rhodes Avenue. The plan was accepted and the same architects who designed Craven Road House, now in partnership as Shim-Sutcliffe Architects Inc., were engaged to build the studio. The building permit for the garage and studio was granted in April 2005 and was occupied by Hill in November 2005.

Robert G. Hill

Robert G. Hill was born and educated in Toronto, Ontario. He received an Honours diploma in Architectural Technology from Ryerson Polytechnic Institute and a Bachelor of Architecture (with Honours) from the University of Toronto. Prior to obtaining office in Toronto, Hill worked in the office of Paul Rudolph in New York City in 1970. He also worked in Ottawa for the Canada Mortgage and Housing Corporation and received a 3-month scholarship to travel Europe. From early-1974 to late-1975, Hill worked in the Toronto office of George Baird, assisting him with the preparation of *On building downtown; design guidelines for the core area; a report to the City of Toronto Planning Board* (1974). The team included Bruce Kuwabara, Barry Sampson, Don MacKay, and John Van Nostrand. Hill also assisted with the follow-up document titled *Built-form Analysis: A Working Paper on the Implications for Built-form of Land Use Policies Relating to Housing, Mixed Uses, and Recreational Space in the Inner Core Area* (1975). In 1975, Hill entered the office of Barton Myers as an Associate, joining Kuwabara who had arrived there in September 1975, and they both continued to work there for 14-years until Myers left for Los Angeles. Since 1987, Hill has served as an architect, consultant, photographer, researcher, archivist and historian to KPMB in Toronto.

³Gary Michael Dault (Ed.), "Craven Road House, Brigitte Shim Architect and Howard Sutcliffe," *Architecture Canada 1997: The Governor General's Awards for Architecture* (June 1997), p.162.

In 1979, Hill began working on the Biographical Dictionary of Architects in Canada 1800-1950 (BDAC) with Marcia Cuthbert, Head of the Toronto Historical Board's Historical Preservation Division. Initially, the sole focus was on architects working in Toronto. With the encouragement of Cuthbert, Hill widened the scope to include all architects working in Canada. In 1982, Hill was the first private scholar to be awarded a grant from the Social Science and Humanities Research Council of Canada (SSHRC) for \$55,000 to hire a team in Montreal and Ottawa to gather necessary data for the BDAC. In 1983 and 1985, the SSHRC grant was extended. The total amount of funding awarded for the project was \$160,000 – \$110,000 total from the SSHRC, \$24,000 from the Canada Council, and various smaller grants from the Bronfman Foundation, the Ontario Heritage Foundation, the Ontario Arts Council, and the Massey Foundation. These grants allowed for the hiring of ten researchers – 6 in Toronto and 4 in Montreal – who worked on the project for 18-months. Until 2009, the intention was to have the BDAC appear in print. At the suggestion of Professor Douglas Richardson at the University of Toronto and Stephen Otto, historian and civic activist, Hill made the decision to reformat the BDAC and publish it online as a free online database.

Painstakingly researched over the last four decades, the BDAC is the definitive resource for scholars and the public on the career and work of all architects working in Canada from 1800-1950. It provides detailed and accurate documentation on the career and work of over 2,500 architects active in Canada from 1800-1950, including foreign architects that have contributed to the Canadian built environment, and profiles over 85,000 buildings across Canada. The BDAC remains unmatched as a resource on architect-designed buildings in Canada and the website receives over 5,000 hits per month from architects, planners, historians, students, librarians, local heritage officials, provincial heritage staff, family relatives researching descendants, as well as authors from all over the world.

Hill is presently the Chief Editor and Author of the BDAC. His contributions to the field of architectural history are vast and he has received numerous honours and awards throughout his career including the Architectural Technologists Alumni Award, the Toronto Architectural Guild Medal, the CMHC Travelling Scholarship, the Goulstone Fellowship in Architecture, the Architectural Conservancy of Ontario's (ACO) Eric Arthur Lifetime Achievement Award (2016), the Ontario Association of Architects (OAA) Order of da Vinci Medal (2012), and he became a Fellow of the Royal Architectural Institute of Canada in 2011.

Architects: Shim-Sutcliffe Architects Inc.

As Royal Architectural Institute of Canada Gold medalists, Members of the Order of Canada, recipients of an American Institute of Architects National Honor Award and winners of 15 Governor Generals Awards and Medals, it's difficult to overstate the significance of the contribution of the partnership of Brigitte Shim and A. Howard Sutcliffe to architecture, landscape and design through their commissions, teaching, lectures and publications. Since their first project, a garden pavilion in Don Mills, completed over 30 years ago, in 1988, which garnered instant media coverage, Shim-Sutcliffe have been continually recognized in Canada and internationally for their unique approach to architecture and its context and for their exemplary professional leadership. In that pavilion, which garnered their first Governor General's Award in 1992, much of

the essence of their body of work would be encapsulated: a sensitivity to local landscape and the enhancement of place, and an imaginative pursuit of craftsmanship, the expressive potential of materials, particularly wood, weathering steel and water, and exquisite detailing. The one important additional characteristic that would be added in their buildings is an attention to, and exploitation of, the potential of natural light. The scope of their design is broad with a wide-range of scales, extending from public parks, to places of worship, institutional and residential buildings to furniture, lighting and building hardware. In its sensitivity to place and context, the work has also included the adaptive re-use as well as renovation and extension of heritage buildings and properties. (Figures 11-28)

Brigitte Shim was born in Kingston, Jamaica in 1958 and in the same year A. Howard Sutcliffe was born in Yorkshire, England. After immigrating to Canada, they received degrees in Environmental Studies and Architecture at the University of Waterloo. They moved to the West Coast where they joined the offices of leading Canadian architects, whose work represented a post-war Modernism which embraced and integrated the local context and landscape of the coastal region. Brigitte Shim worked with Arthur Erickson (1924-2009) and Howard Sutcliffe worked with Paul Merrick and then Ron Thom (1923-1986).

Howard Sutcliffe was part of the team at Thom's Toronto-based offices and following Thom's death in 1986, he joined Barton Myers and later, Kuwabara Payne McKenna Blumberg (KPMB) Architects. In 1992, he was the first recipient of the Ronald J. Thom Award for Early Design Achievement presented by the Canada Council for the Arts. Howard Sutcliffe and Robert Hill were both working at KPMB when Hill commissioned Sutcliffe and Brigitte Shim to undertake the Craven Road House design in November 1993.

Brigitte Shim joined Baird/Sampson Architects in Toronto and in 1988 began teaching at the University of Toronto's Faculty of Architecture, Landscape & Design, now known as the John H. Daniels Faculty of Architecture, Landscape and Design. She has been an invited professor at numerous schools including Yale University's School of Architecture, The Cooper Union, Harvard University's Graduate School of Design, The Ecole Polytechnique Federale de Lausanne, the University of Auckland and others. In 1997 her teaching at the University of Toronto was recognized by the American Institute of Architects Education Honors.

In 1994 the Shim-Sutcliffe partnership was formed and in that year they received a Governor General's Award for Architecture (GGAA) for the House on Horse Lake and a Governor General's Medal for Architecture (GGMA) for their own house, known as the Laneway House. Located on a property accessed through one of Toronto's rear laneways, their house is an innovative case-study advocating urban infill and a typology which Shim would pursue through her studio teaching resulting in the 2003 publication *Site Unseen: Laneway Architecture and Urbanism*, edited with Donald Chong.⁴ The studio work won a 2003 City of Toronto Architecture and Urban Design Award of Excellence in the Visions and Master Plans category. This resulted in the evolution of

⁴ The other Toronto precedent for laneway housing is the house designed in 1988 by the architect Jeffrey Stinson, for himself at 5 Leonard Place.

the City of Toronto's policies and by-laws making laneway housing legal.⁵ Other publications associated with teaching have followed including the collaborative works with Robert Wright, *Building Health* (2018) and *Places of Production: Forest and Factory* (2021).

The Craven Road House was complete in 1996 and received a Governor General's Award in 1997. Through its publication in local and international architectural journals, the house became world-renowned. The house was featured in the German-based, *Award Winning Architecture International Yearbook 1997*, and received the U.S. *Architectural Record*, Houses Award in April, 1999. Phyllis Lambert, OC and founder of the Centre for Canadian Architecture, selected the Craven Road House to represent "a century of Canadian architecture" for a special edition of *Canadian Architect* published in January 2000. Perhaps one of the most influential publications was its inclusion in the January-February 1999 issue of the German *DETAIL* magazine which included plans and sections as well as construction detail drawings and photographs of the house under construction. The house has been published in Canadian and international journals over 38 times. The architects still receive requests from students from around the world for case-study information. (Figures 13-15)

Following its completion, the Craven Road Studio received a Wood Design Award in 2006 and the Governor General's Medal in 2010. The key drawings and models of the Craven Road House and the Craven Road Studio are in the collection of the Canadian Centre for Architecture Archives. In 2009, it was included in a representation of their work in the U.K. publication by Phaidon Press, *10 x 10 / 3: 100 Architects 10 Critics* including architects and critics from around the world. It was also represented in the 2014, *Local Architecture: Building Place, Craft and Community*, which presented the work of 19 international architectural practices. In this book, the principles of their work were outlined and seemed to apply especially to the Craven Road House and Studio:

The firm of Shim-Sutcliffe is "...deeply committed to realising built works that engage the unique characteristics of the varied Canadian landscapes and foster the densification of urban centers through the development of alternative models to the suburb. Shim-Sutcliffe Architects begins each project by studying the context of each site and understanding the nature of the landscape or urban milieu, as well as learning from the way the places has been perceived and presented by artists. They see all their work, irrespective of scale as a form of experimentation in the possibilities of architecture. In their work they engage and expand the experiential qualities of light, landscape, nature, materials and the variations of climate and seasons. Working in the ancient tradition of building craft as a carrier of cultural meaning, they construct modern works of unsurpassed craftsmanship making architecture that celebrates each moment of human dwelling. In their works, light is a material and the unique qualities of place whether urban or rural are intertwined in an experiences that enriches the rituals of daily life."⁶

⁵ Their early leadership in what has become a more widely pursued strategy for innovative housing options to address the needs of the 'missing middle' through the densification of existing neighbourhoods has just been celebrated in the September 2021 issue of Toronto Life which has a series on laneway housing. See sources: Courtney Shea.

⁶ Mackay-Lyons, p. 153.

Since 1996 the work of Shim-Sutcliffe has included many important and award-winning projects that demonstrate the range of their innovation and design excellence. These have included the suburban Toronto public park, Ledbury Park, 1996 (GGMA 1999),⁷ several places of worship including the Bet Ha'am Synagogue, 2007, Portland Maine and the Wong Dai Sim Temple, Markham, 2015 (GGMA 2016),⁸ institutional buildings such as the Sisters of St Joseph Residence, 2013 (GGMA, 2014) which also included a restoration and adaptive re-use of the John F. Taylor House, 1885.⁹ Another finely-crafted example of the adaptive re-use of heritage is the Corkin Gallery, 2004, in the Distillery District (GGMA 2010)¹⁰ as well as their work at Massey College at the University of Toronto. Shim-Sutcliffe were the Massey College Architects from 1995-2014 and in that period their work included the addition of the Robertson Davies Library and the St. Catherine's Chapel and other adaptations to increase accessibility. Their Weathering Steel House, 2001 (GGMA 2004) and their infill shop at 88-92a Scollard Street, 2016.¹¹ are further examples of their Toronto-based work.

Their work in ravine, rural and wilderness landscapes has included the Ravine Guest House, 2003 (GGMA 2010) and the Integral House (GGM 2012 and AIA Award of Honor, 2012). The latter was also the subject of a documentary, *Integral Man*, 2017. Set in wilderness locations are the Moorelands Camp Dining Hall, 2000 (GGMA, 2002) and the Lake Kawagama Retreat, 2018 (GGMA, 2020). The most outstanding example of their work in a wilderness location is the 20-year project for Gerald Sheff and Sanitha Kachan at Point William which began with a boathouse, 1997-1999 (GGMA 2004) and has since expanded to include a carefully nuanced complex which was the subject of an extensive monograph, *The Architecture of Point William: a Laboratory for Living*, published in 2020.

Throughout their projects, the emphasis and enhancement of the character of place and the local landscape, whether at a domestic urban scale, an institutional scale, a city park or in the rural wilderness, is a primary element in their design. Howard Sutcliffe has said "- in all our work making a place is more important than our architecture."¹² Part of this response to context has included a sensitivity to local building traditions, typology and heritage. There is an exploration of the expressive properties of materials whether wood, weathering steel, concrete or water. There is also an emphasis on craftsmanship – how buildings are fabricated, how elements come together. This is represented in Howard's hands-on approach to fabrication as well as in their furniture (HAB chair, 2004) lighting (Firefly Lamp) and in the numerous hardware elements including door handles and cleats.

⁷ Ledbury Park was also given the Canadian Architect Award of Excellence in 1996, the Interior Design magazine, design award Best of Environments category in 1998.

⁸ The Wong Dai Sim Temple also received two awards from Azure magazine in 2016 including the Award for Best Architecture under 1,000 sq. metres and the People's Choice Award.

⁹ The Sisters of St. Joseph Residence project undertaken with heritage architect, ERA Architects Inc., received the Architectural Conservancy of Ontario, Peter Stokes Award, 2014 and Heritage Toronto Award of Excellence, 2014. The residence also received a TRCA "Living City Award", 2014 and a 2015 Design and Health Award for Sustainable Urban and Built Environments in 2015

¹⁰ The Corkin Gallery received a Heritage Toronto Award of Merit in 2005.

¹¹ The project received a Toronto Urban Design Award in 2016.

¹² Rochon, p. 252.

Their work can be identified as belonging to a Late-Modern style representing Critical Regionalism, which is less of a style and more of a manifesto. It was defined by Kenneth Frampton, in a 1983 essay "Towards a Critical Regionalism: Six Points for an Architecture of Resistance."¹³ In 2010, through his selection of five architectural practises for his anthology, Professor Frampton, identified Shim-Sutcliffe as proponents of Critical Regionalism.¹⁴ The key attributes are "a highly contextual approach to the creation of architecture" and a "penchant for typological invention."¹⁵ Other characteristics aligned with Critical Regionalism and well expressed in their work is an attention to landscape, materials, structure, craft, space and light. Through these elements, their work also carries on the legacy of the great West Coast architects with whom they apprenticed, and registers some influence of the Italian architect Carlo Scarpa (1906-1978) and the Finnish architect Alvar Aalto (1898-1976). Aalto's work is notable for its response to landscape and for a post-war humanism which was attentive to light, materials, especially where they would come into human contact, and he was also a designer of furnishings and furniture, which is featured in some of Shim-Sutcliffe's work. Scarpa was also a glass and furniture designer as well as an architect, gaining international acclaim for his attention to materials, craftsmanship and landscape as well as his innovative overlay of a modernist architecture on historic contexts and buildings. Both architects used beautifully-made columns that served as counterpoints, emphasizing spatial and functional transitions in their work.

While the influences of Canada's West Coast Modernists, Scarpa and Aalto may be evident in the origins of their work, Shim-Sutcliffe Architects Inc. have uniquely transformed and extended these legacies into a series of core principles realized in their projects. On the occasion of the presentation of the 2021 Royal Architectural Institute of Canada Gold Medal, the jury commented:

*"By their relentless pursuit of excellence, Brigitte Shim and Howard Sutcliffe have produced a significant body of exceptional design works covering architecture, landscape, interior, furniture and hardware – all developed to an incredibly high standard with craft, rigour, sense of place and masterly proportions. Their work demonstrates a dedication to material expression and exquisite detailing across multiple scales, in addition to creating an intimate connection with each site. They continue to be an inspiration to other architects by demonstrating that exception projects are possible and by their tireless commitment to advocacy, teaching and mentoring. We wish to recognize them as a powerful collaborative duo, whose commitment to craft, tectonics, site and ecology will have a lasting impact on Canadian architecture."*¹⁶

Along with the RAIC Gold Medal (2021), the Member of the Order of Canada award (2013) given "for their contributions as architects designing sophisticated structures that represent the best of Canadian design to the world," the American Institute of Architects

¹³ Frampton's essay appeared in *The Anti-Aesthetic: Essays on Postmodern Culture*, edited by Hal Foster and published in 1983.

¹⁴ In 2010 to celebrate Professor Frampton's 80th birthday Mark Wigley, the Dean of the Graduate School of Architecture, Planning and Preservation invited him to curate an event which resulted in Professor Frampton selecting five North American architecture offices to present their work. Shim-Sutcliffe were among the five chosen.

¹⁵ Frampton, 2010, p. 13.

¹⁶ RAIC Gold Medal Jury Comments, *Canadian Architect*, July 2021, p. 12.

National Honor Award (2012) and the 15 Governor Generals Awards and Medals for Architecture, and other specific project awards already listed, Shim-Sutcliffe have also received the Queen Elizabeth II Diamond Jubilee Medal (2013) and the Team Alumni Achievement Medal, University of Waterloo, Faculty of Engineering (2011). Brigitte Shim was also the recipient of the Vice Chancellor's Award of the University of the West Indies (2013). In 2002, they received the City of Toronto Arts Award for Architecture and Design and the Salute to the City Award for Design, Toronto Design Exchange. More recently they have received the Architectural Conservancy of Ontario's Heritage of the Future Award (2020) and the Architecture, Culture and Spirituality Forum (ACSF) Award for Outstanding Achievement (2020). Key drawings and models of their work are being collected by the Canadian Centre for Architecture Archives, Montreal.

iii. ARCHITECTURAL DESCRIPTION

The following section provides an architectural description and analysis related to the property which will establish the basis for determining 'Design and Physical Value' according to O. Reg. 9/06 Criteria.

Craven Road House and Studio

Site and Setting

The property at 1007 Craven Road contains two buildings, a house and garage/studio, and a series of landscaped outdoor spaces. The design of the complex of buildings and open spaces evolved over a period of approximately 13-years, beginning with the house in 1993 and concluding with the design and construction of the garage/studio and the landscaping of the forecourt between 2004-2006. This was following the acquisition of a portion of the rear yard of the neighbouring property at 622 Rhodes Avenue which fronted onto Craven Road. The final design also included the construction of the adjacent garage for the Rhodes Avenue neighbours and the provision of an access walkway from the garage to their garden. The setting of both the house, the studio and the garage was carefully considered to respect local building conventions and to maximize the provision of light and landscaped space on a tight urban site. (Figures 29-35)

Prior to its expansion in 2004, when Hill purchased the property in 1993, it was originally a 25x93' (7.6x28.35m) vacant lot on the east side of Craven Road. The house, a two-storey, narrow, rectangular volume of approximately 40x18' (12.2x5.5m) is set back 25' (7.6m), from the road in line with houses on adjacent properties and a mere 18" (0.46m) from the northern property line¹⁷ to maximize the potential of a landscaped access route, views and light on the long southern face of the house. Although Hill does not own a car and is a dedicated advocate of public transportation, as street parking was not permitted, the provision of a parking space was required and this was located in the front yard on the west side of the house with a landscape that included permeable grass pavers. The rear garden on the east side of the house retains a lawn and is surrounded by mature trees. The entry route to the house from the street was through the open space of grass pavers and then a sequence of rectangular pavers, spaced apart like

¹⁷ Usually the set back on the property boundary would be 3 feet (0.9 metres) but through a Committee of Adjustment application this was reduced with the provision that the necessary fire separation would be achieved with the use of cement board on the north façade.

stepping stones, picked up the route across the west front and then turned along the south elevation stopping at the projecting concrete step of the front entry porch which emphasized the transition to entrance.

In 2004, with the acquisition of the rear portion of the neighbours' lot to the south, the new garage/studio space, as an ancillary building could be set well back from the street on the eastern property line, allowing the maximum space for a forecourt viewed from the house. The single-car garage constructed for the neighbours as part of the land transfer, was set at the edge of the western property line, maximizing the internal space of the court. The neighbours garage and walkway with the property fence are all faced or constructed with naturally weathered, horizontal 1x4" cedar siding which provides a cohesive backdrop for the landscaped spaces. The new court is overlooked from both the dining room of the house and is the primary view from the studio. In the spring of 2006, it was planted with 8 river birch trees favoured for their multiple stems and broad-spreading branches.

Craven Road House – Concept

The program for the house as determined by Robert G. Hill was very specific to his particular requirements, that is the provision of compact living space for himself and a bright and airy library-office space which would facilitate his work on the Biographical Dictionary of Architects in Canada 1800-1950 (BDAC) and accommodate his research files, library of over 2,000 books and collection of architectural posters. A critical requirement was that the cost of construction could not exceed the budget of \$100,000 CDN (not including land cost).

Brigitte Shim has described the work of Shim-Sutcliffe as being from the outside-in and from the inside-out and their projects over the years are consistent in their engagement and enhancement of the particular context and landscape within which the building is set. Their buildings characteristically have a complex built form which both incorporates and extends into the surrounding exterior space. The early sketches for the Craven Road House show this intent with two double-storey volumes, one for living on the west with the library-office volume to the east, set against a linear spine of circulation on the north edge of the site. This arrangement permitted a south-facing outdoor space in between the two volumes which themselves could be glazed on three sides creating an opportunity for sunlight throughout the day. The living volume had a narrower footprint, permitting the library-office a landscaped view to the west and Craven Road. While the living volume was occupied by two floors, with kitchen and dining downstairs and bedrooms and bath upstairs, the sketches revealed the library-office as a lofty, double-volume space with a small balcony area overlooking it from the second floor. The early sketches also show carefully detailed drawings of square wood columns with meticulously detailed metal connection points. While these would not be realized in this scheme due to cost, they would be further explorations of columns, with a variety of materials used for connection and tactile cladding in many later projects. (Figures 36-37 and 17, 21, 22, 24, 25, 26)

The cost of the early schemes exceeded that permitted by the budget. At an area of approximately 1,400 square feet (130 sq. metres) they had to be reduced to the target area of 1,100 square feet (102 sq. metres). In the end, a compact and innovative

scheme resulted in the iconic building that is world-renowned today. The multiple volumes were condensed into a single, double-storey rectangular volume. The long corridor was eliminated by entering the building at the centre of the long south elevation creating a central access point to the various spaces within. Manipulation of the section was used to achieve the intent of the early schemes by putting the living spaces, kitchen, dining, bedroom and bath on the ground floor in an intimate space with a low ceiling of 7.5' (2.3m) and locating the original double-volume office-library on the upper floor with a dramatically contrasting 12' (3.7m) ceiling height which also contained a second bedroom and a second bathroom.

The final scheme and the cost-saving measures were the result of collaboration between the client, the architects and the contractor, Chris Miller of Ptarmigan Construction. The materials and means of construction were carefully considered to reduce cost and included concrete floors, concrete blocks for the basement space, and a wood structure with wood cladding for the upper two floors. The house was one of the first projects to take advantage of the adoption of the Ontario Building Code, (in place of the former Toronto Building Code), which was performance, rather than materials-based and would permit the use of wood and cement board cladding, which had the required two-hour fire separation, instead of brick. Pre-fabricated roof trusses were used as an efficient roofing system concealed behind the parapet. (Figures 38-43)

In her description of the project, Brigitte Shim outlines the influence of the historic context of Craven Road and its unique condition within the City of Toronto as being influential on the design of the Craven Road House.¹⁸ The unusually narrow road which functioned partly as a laneway and was faced with a mix of small late-19th and early-20th century houses, as well as garages and some industrial buildings, resulted in the combination of Victorian cottage and industrial loft typologies in the design of the house. The intimate scale of the Victorian cottage underpins the conception of the living spaces of the ground floor with their low ceilings and smaller windows. The grand scale of an industrial warehouse accommodating the library and work space is evident in the column-free, clear span, second-storey volume with its large, south-west corner window.

Craven Road House – Exterior

The design of the exterior elevations reinforce the legibility of the typologies and functions of the interior. This is first achieved through the exterior cladding with horizontal siding associated with traditional, 19th-century domestic architecture and contrasts with the industrial scale of the large plywood panels. The panels are arranged in an off-set pattern, like giant bricks and their seams, which are emphasized through the chamfered protective battens which align with the various window openings. The panels extend to create a parapet giving the building the appearance of having a flat roof and concealing the sloped roof behind. A narrow band of panels set to correspond to the top of the second floor windows can be read as a subtle reinterpretation of the traditional cornice and parapet just as the horizontal slats indicate a rusticated base of classical architecture. When Phyllis Lambert, the Director of the CCA selected the Craven Road house as her choice to represent a century of Canadian Architecture in

¹⁸ Brigitte Shim, 1007 Craven Road, Project Description, Shim Sutcliffe Architects Inc., 1999.

2000, she noted "The change of the exterior surface from horizontal wood siding to a batten-framed offset pattern of large plywood sheets can be read as Baroque palace architecture, in which a tight, bossed texture base is contrasted with the smooth ashlar of the *piano nobile*."¹⁹ (Figures 44-48)

These two skins of the building, the horizontal siding and the plywood panels are composed to emphasize the recessed cuts in the wall surface as the horizontal cladding aligns with and serves as a base to the grand second floor window and wraps the corner to incorporate the first floor dining room windows and the entrance recess. The siding stops at the entrance rather than continuing around the entire first floor level. Rather than being strictly applied in two horizontal bands related to the interior cottage/loft typology, the horizontal siding gives emphasis to the windows, the entrance and the surface recesses and is more akin to the 20th-century concept of collage.

The rectangular volume with its "taut skin... of the American balloon-frame vernacular"²⁰ is eroded or cut into and recessed at key points which enhance both the legibility of the internal spaces as well as the experience of its occupants. This occurs in three places; first and most prominently at the dramatic, giant cut into the volume at the south-west corner, providing the recessed, large corner window which represents the important library space on the street while providing a flood of natural light and a view of the treed yards, across the road to the west, to the occupant. The library window folds back at the corner so that the overhang of the roof encompasses a rectangular volume of space punctuated by a slender metal column, which rests on a cast-concrete plinth, approximately at the height of the second floor level and giving credence to Phyllis Lambert's palace reading. A row of three lights inside the window bay is extended with a fourth one on the exterior soffit of the recession emphasizing the continuity between the interior and exterior.

The second recession point occurs at the first floor level on the middle of the south façade with the entrance and the band of dining room windows whose horizontality contrasts with the verticality of the grand library window at the west corner. Following the precedent of the library window, the windows for the dining room also fold back creating a corner bay with an adjacent lower step which provides a plinth for a second slender metal column. To the east of these windows is the main door which is recessed in an entry porch flanked on the east side of the door by a long glazed panel and a light designed by the architects. Indicating another 19th century influence, Brigitte Shim has said that the recessed entry was inspired by an entrance at the John J. Glessner House, 1885-7, Chicago, designed by H. H. Richardson, whose work inspired the iconic, late 19th-century, City of Toronto structures such as the Old City Hall and the Ontario Legislature Building. The final element on the south elevation is a long, narrow window at the second-floor level which in contrast to the recessed windows, projects forward from the elevation allowing the sunlight from the south to bounce off the interior of its deep reveal and into the office space behind. It is a perfect counterbalance in the concise composition of the south elevation and aligns with the vertical seams of the plywood panels.

¹⁹ Phyllis Lambert, "Craven Road House," *Canadian Architect: A Century of Canadian Architecture*, January 2000, p. 37.

²⁰ Phyllis Lambert, "Craven Road House," *Canadian Architect: A Century of Canadian Architecture*, January 2000, p. 37.

The final point of carving into the volume of the house occurs on the first floor of the west elevation at the north corner and acts as a visual counterpoint to the design of this façade as it lines through with the library window on the second floor. The recess additionally functions as a protective shelter for service metres. Adjacent to it is a neatly aligned rectangular window whose proportions appear to approximate the height and half the width of the adjacent plywood panel. This small window provides west light to the kitchen-dining room and a view of the street.

The rear, garden elevation is clad in plywood panelling and is concise in its composition of identical windows at the first and second floors related to their similar functions of bedrooms offices/and at the north-east corner, rectangular bathroom windows.

The north elevation, set within 18" (0.45 m) of the property line, has no openings and is clad in cement board, now covered in ivy, which was a cost efficient material and providing the required two-hour fire separation. Highly functional, and in a soft grey colour, this material has been chosen for its aesthetic qualities as well.

The red colour of the cladding on the west, south and east elevations and the door is one of the most distinctive features of the house, chosen in deference to the "traditional palette of Toronto's 19th-century neighbourhood vernacular, green, white and terra-cotta red,²¹ but Hill has also acknowledged the influence of a contemporary project by the Swiss architects Diener & Diener.²² The application of red to the siding, the plywood panels and the door provides a cohesive unity to the whole, emphasizing the pristine volume of the house, on one hand, and the variety of surface texture on the other. The plywood panels' stain fades naturally in the sunlight and currently has become a deeper brown tone.

The windows were custom-made in mahogany and with the Shim-Sutcliffe-designed, bronze, light fitting at the entrance, the house is composed in a sequence of bright and earthy tones and materials. The windows are composed of fixed and opening casement sections and their design, particularly that of the library and dining room introduces an asymmetrical patterning which contrasts with the regularity of the siding and the plywood panels further emphasizing their importance which was already indicated in the specification of mahogany for their frames.

The architects have confirmed that the two columns on the exterior of the house are not functional or structural.²³ As with traditional, historic use of columns on the exterior of a buildings since the Greek temples these two have an architectural significance and appear at the two most dramatic points of the building both architecturally and for the experience of the occupants – that is at the grand library window and at the entrance. The library window column can be read as part of Lambert's palazzo typology. Typically the elevation of the upper floor, or *piano nobile*, would be faced with a row of columns or pilasters, sometimes extending two full storeys. The small column at the entrance recalls the late 19th century Richardsonian Romanesque porches of H. H. Richardson. Columns are also important elements in the work of Shim-Sutcliffe and are meticulously

²¹ Freedman, p. 106

²² Interview with Robert G. Hill, 7 September, 2021.

²³ Brigitte Shim, interview August 19, 2021.

designed, sometimes with a combination of materials celebrating transition between elements and points of contact. Early sketches show that the columns were to have a greater elaboration, but even in their current, most elemental form they contribute to the rich readings enabled by this small, work-live building. Brigitte Shim has explained that they are points of pivot. "Every time you turn a corner there is a column."²⁴ This emphasizes the importance of the human experience and movement in and around their buildings. It finds its parallel in the landscaped path leading to the entrance with its rectangular pavers spaced apart and stopping at the extension of the porch step projecting beyond the building, interrupting the path as it emphasizes the transition to the entrance. Reminiscent of the device of uneven stones on a path in a traditional Japanese garden which are intended to encourage a pause and an appreciative shift in viewpoint, these devices are characteristic of the "slow" movement in architecture identified by Lisa Rochon and associated with the work of Shim-Sutcliffe.²⁵

Craven Road House - Interior

As with the exterior, all built-in elements of the interior were carefully designed or specified by the architects. The entrance opens into the ground floor interior living space with its intimate 7.5' (2.3m) ceiling height. The foyer space, painted in a sage green is a cool complementary contrast to the exterior red. Overhead a ceiling plane is painted in a deep plum extending into the dining and kitchen area where russet red is used on the wall panel adjacent to the south-facing dining room windows and separating the stove from the dining space. The floors and cabinetry have a maple finish which adds light and warmth to the space. The end (west) wall of the kitchen is painted a white colour with a russet red-coloured back-splash and the window is set opposite cabinetry permitting oblique views from and to the central space. (Figures 49-52)

Immediately in line with the entry and framed by the sage green walls is the staircase leading up to the library. The staircase doesn't extend all the way down to the first floor but instead ends on a landing of maple which projects as a fine plane beyond the opening in the sage green walls, repeating the entry porch step and signalling an opportunity to slow down. The transition is further marked by the third red metal column, marking the point of pivot and ascent. The sage green wall enclosing the stairs stops short of the ceiling, which also steps up in height at this point of transition, contributing the sculptural quality of the stairs allowing a sense of spatial connection with the upper level and the white wall of the staircase which is viewed on entry, indicates what is to come. The landing also helps to increase the sense of separation between the dining room and a short corridor leading to the first-floor bedroom and bathroom.

The top of the stairs opens into the vast, second-floor volume of the library-office space and the contrast with the first floor is immediate. The column-free room with its 12' ceiling height, with the dramatically large window bay at the south-west corner looking over the trees and the floor-to-ceiling library shelving extending along the long south and east walls. Maple is continued in the floors and the face of the shelving but all the walls and ceiling surfaces are painted white emphasizing the colour of the books, models and art hanging on the stair wall. A long maple credenza the length of the stair

²⁴ Brigitte Shim, interview August 19, 2021.

²⁵ Rochon, p. 251.

features particular volumes from the library. A neutral, deep, grey sofa set within the bay window, a Wassily chair, desk and table provided the furnishings. Off-the-shelf spot lights fixed to the shelves emphasize the rhythm of the shelving partitions. At the east end of the second floor there is a work area and, repeating the first floor arrangement, there is a second bedroom and a second washroom.

The second floor has served as the personal library and archives for Robert G. Hill and as the work-room for the ongoing creation of the Biographical Dictionary of Architects in Canada 1800-1950, an award-winning and invaluable online resource accessed across Canada and around the world. The design of this live-work building with its intimate living spaces on the ground floor and grand volume for the library on the upper floor appropriately conveys the significance of the work conducted in the library. The typological sources for the spaces, the architects' cottage and industrial loft, rooted in the local context, Phyllis Lambert's analogy to the Baroque palace based on the exterior cladding and expression of the internal volumes has already been noted. Two other historic precedents also seem to be apt and they are Henri Labrouste's Bibliotheque Ste. Genevieve, 1838-50, Paris, which has a similar section as it leads scholars through a low ceiling volume (with inspirational frescoes suggesting the grove of Plato's academy), to a rear stair case which pivots the visitor taking him/her back on the upper level into a vast vaulted (but not column-free) library filled with light. As a house for a learned scholar, archivist and architect, the arrangement of the section with the "downstairs for eating, drinking and making a mess," as Hill described it,²⁶ recalls the section of the archetypal Renaissance palace-villa, Andrea Palladio's Villa Rotonda, c. 1570, near Vicenza, Italy, with its ground floor base of service rooms and kitchens and upper level of perfectly-proportioned, light-filled halls which was also designed for a single person, Paolo Almerico.

Craven Road Studio

In 2004, Hill returned to Shim-Sutcliffe commissioning them to design a studio which was conceived of as a dual-functioning building that could function as a garage, if ever required, but would serve primarily as a private gallery and exhibition space for Hill's collection of books and architectural posters. It would also serve as an additional place to conduct research with library and archival storage. The rectangular single-storey volume was designed with thick exterior walls concealing the shelving and storage on the inside, while the north-facing wall was also designed to house garden equipment accessible from the outside. The primary storage-display function dictated that three walls were almost completely solid and unglazed. The fourth wall, facing west to the landscaped entry court with 8 river birches, and space for a potential driveway, has large double doors, set back in a recess with a splayed wall. A floor-to-ceiling window of tempered glass²⁷ set on the perimeter of the bay adjacent to the recessed entry, maximizes the view and creates a sense of spatial continuity with the landscaped court. When the double doors are open, the continuity is actual. (Figures 53-56)

Hill was concerned that the studio be provided with indirect natural light to avoid any ultra-violet glare that would damage items on display. Shim-Sutcliffe responded with an

²⁶ Freedman, p. 106.

²⁷ The sheet of tempered glass, measuring 8x7' (2.4x2.1 m) for this window was custom manufactured and imported from Rochester, N.Y.

innovative sectional device to bring light through a series of skylights set around the perimeter of the studio space, which like the library in the house had an 11' ceiling height. The skylights were set in a sequence of coffers whose width and depth varied according to the orientation of each wall and the depth of the storage units in the walls below. The artificial lighting for night time was achieved by locating concealed lights in each of these coffers, repeating the effect of daylighting at night time with each coffer glowing and leaving the ceiling plane uncluttered by light fittings. Extending the material palette of the library-office in the house to the studio, the coffers were faced with a maple-veneer plywood and the edges were trimmed with solid maple. Below the coffers, the walls and the faces of the concealed doors were white. The coffers provide a syncopated rhythm around the studio's perimeter walls with daylight from the skylights reflecting the warm glow of the maple ply. The north and west walls have the deepest coffers and their spacing of their vertical fins relate to the window and door opening of the west façade and the garden storage on the north. The east interior wall has more closely spaced fins and shallow coffers as they relate to the depth of books stored below and the south wall has the tightest spacing of fins as this wall has no storage. (Figures 57-63)

The construction included polished concrete floors with underfloor heating and a wood structure and wood cladding. The stained, marine plywood panels with the grain running horizontally relates the studio to the house.²⁸ The material of the untreated cedar slats at the attic level of the studio, is repeated on the fence along the south property line, on the west edge of the property facing Craven Road and in the cladding of the neighbours' garage creating a cohesive backdrop to the open spaces. The untreated cedar slats were intended to weather naturally. A green roof with native plants was added in 2007 as part of the roof structure providing insulation and protecting the roof membrane from deteriorating ultra-violet light.²⁹ To provide cross-ventilation, a floor-ceiling vertical opening was provided in the south-west corner and opposite, on the north east corner a floor-to-ceiling glazed opening provided the reciprocal opening. This corner features the deepest cupboards and so the window is not visible from the entrance to the studio and is also set in a splayed opening which echoes that of the main entry to the studio.

The simple single volume-space of the garage studio was enriched in both plan, section, and elevation on the interior through the expression of light, and the application of appropriate materials in relation to the functions of light and view or display. The principle elevation similarly provides a sculptural and material richness through a few deft moves. The garage entry is set within a deep recess with a splayed wall that contributes a sculptural quality to the whole which contrasts with the planar emphasis provided by the stained, marine plywood and the untreated cedar slats. In contrast with the solid wood recess with its splay is the glazed bay set forward on the perimeter of the plan. Above this the cedar slats of the upper elevation correspond to the sky-lit coffers on the interior and so the sense of scale and functional differentiation of the interior is represented on the exterior of the building. The remaining elevations are solid apart from the north wall which features the narrow vertical glazed window which provides cross ventilation and a view from the studio to the back yard.

²⁸ *Architecture Canada 2010: the Governor General's Medals*, p. 94.

²⁹ A green roof was also completed on the neighbours' garage in 2007.

When the studio was awarded the Governor General's Medal for Architecture in 2010, the jury praised it: *"The project captured our attention at both the detail level and at the urban scale. The inside perimeter walls are washed with light thanks to a brilliant sectional detail which also sets off the floating ceiling and disguises the fact that the walls are often housing deep storage cabinets... On a macro level, the project responds to the often limiting lot conditions of the City of Toronto, which is generally divided into long and narrow Victorian lots. The project's ability to re-imagine and re-contextualize the allocation of property within the city is subtly transgressive: it offers the possibility of a new urban typology. The project participates in the densification of the urban core while at the same time creating a tranquil contemplative, private space."*³⁰ (Figure 64)

iv. CONTEXT

The following section provides contextual information and analysis related to the property which is the basis for determining 'Contextual Value' according to O. Reg. 9/06 Criteria.

The property at 1007 Craven Road is situated on the east side of Craven Road, south of Danforth Avenue, north of Hanson Street, west of Coxwell Avenue, and east of Parkmount Road. Historically known as Erie Terrace prior to the renaming of the street to Craven Road in 1924, the subject property is reflective of the historic configuration of this narrow laneway, which contained properties with frontages only on the east side of the street from Danforth Avenue to Queen Street East. As a result, the east side of Craven Road is quite dense and built up with house-form buildings close to the property line with very shallow front yards and little opportunity for landscaping. The west side of the street, in contrast, is characterized by the treed back yards and low-rise garage buildings. This unique configuration comprising the street remains largely in-tact today on Craven Road from Danforth Avenue to Hanson Street. The development of the property with the house and studio reinforces the character and built form of the street by maintaining set-backs, scale and massing of the mix of houses and garages that line the street. In the careful development of the landscaped open spaces on the property it contributes a well-treed mid-block, green lung on the east side of the street which enhances the quality of the street's environment. (Figures 65-70)

3. EVALUATION AND APPLICATION OF O.REG 9/06 CRITERIA

The following evaluation applies Ontario Regulation 9/06 made under the Ontario Heritage Act: Criteria for Determining Cultural Heritage Value or Interest. The criteria are prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act, and the City of Toronto also uses these criteria when assessing properties for inclusion on the City of Toronto Inventory of Heritage Properties. There are three categories for a total of nine criteria under O. Reg 9/06. A property is only required to meet one criteria to warrant designation.

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

³⁰ *Architecture Canada 2010: the Governor General's Medals*, p. 94.

DESIGN OR PHYSICAL VALUE

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

Representative example of a style and a type:

The Craven Road House and Studio and their landscaped setting are representative of the Critical Regionalism style in their "highly contextual approach to the creation of architecture" and in their "penchant for typological invention."³¹ The Craven Road House reinvents a live-work space for a single person as a blend of the Victorian cottage and the industrial loft types creating a unique, and award-winning, world-renowned complex for its occupant. Similarly the Craven Road Studio adapts the garage-ancillary outbuilding type as a private gallery and studio. Through a series of strategies which are rooted in the principles of the context and with a reinvention of its associated building typologies a new urban living condition which maximizes landscaped open-space is created. In its location on an unusual City of Toronto road which is partially a laneway in its origins and character and in the redevelopment of formerly vacant and underused lots, the house and studio represent a precedent for urban infill and densification creating an uncharacteristic landscaped setting.

Displays a high degree of craftsmanship and artistic merit:

The Craven Road house displays a high degree of artistic merit in its architectural planning with the creation of intimate living spaces which are distinct from the grand and airy work spaces providing a desirable place for its inhabitant to live and work. It also displays artistic merit in its reinvention of the Victorian cottage-row type associated with the long narrow lot on which it was originally located to maximize internal space, access to sunlight through its setting close to the north edge of the lot and its uncharacteristic side entrance which eliminates wasteful corridor space while maximizing landscaped open-space. The building demonstrates both a high degree of artistic merit and craftsmanship in the design of the windows, in their varying scales, folded planes and patterning of the mullions which indicate a hierarchy of interior spaces. The second floor window on the south-west corner adds to the building's prominence on the street. The architectural elements of the exterior including the massing with its recessed bays, the cladding of horizontal siding associated with the Victorian cottage and the large-scale plywood panels associated with industrial loft spaces, and the use of columns as expressive elements related to the movement of people display a high degree of artistic merit. The building displays a high degree of artistic merit and craftsmanship on the part of the architects, the contractor and the client as they resolved the design and construction of the building on a restricted budget through careful planning and the

³¹ Frampton, 2010, p. 13.

selection of methods and material to produce an award-winning and world-renowned live-work space proving that great architecture and exceptional housing can be achieved on a tight budget.

The Craven Road Studio displays a high degree of craftsmanship and artistic merit in its reinterpretation of an ancillary building-garage typology to create an award-winning private gallery and studio space dedicated to exhibition, display and research. The single volume space is enriched through its section which includes a border of coffered sky-lights illuminating the space with natural light and whose architectural expression correspond to the thick walls of the studio which accommodate storage on two-sides. The recessed entry, adjacent bay window on the west wall and long narrow window set in deep splayed recess on the north wall add a rich spatial complexity to a single volume of space. The diffuse natural light set in the maple clad coffers on all four walls is complimented by the view through the full height tempered glass window facing the landscaped courtyard to the west and the narrow view of the rear garden to the north of the studio. The combination of materials, polished concrete floors, white walls, and maple-faced coffers extend the material palette of the workspace in the house and provide a light and warm space in which to conduct research and view exhibitions in all seasons. On the exterior the use of large, stained, marine plywood panels, with the grain running horizontally, relates the studio to the house,³² while the weathered cedar slats at the attic level of the studio and on the fences, and the neighbours' garage creates a cohesive backdrop to the open spaces.

The setting of the property at 1007 Craven Road, containing the Craven Road House and Studio displays a high degree of artistic merit through the placement of the house, the studio and the new garage, constructed for the neighbours, to maximize the potential for a sequence of landscaped open spaces which are viewed by the house and studio and contribute to the amenity of Craven Road.

Displays a high degree of scientific or technical achievement

The Craven Road House displays a high degree of technical achievement in its design and construction which were accomplished on a restricted budget and achieve high architectural results from both an artistic and functional standard. The house also displays a high degree of technical achievement as following the adoption of the Ontario Building Code in 1975, it was one of the first structures in the City of Toronto to adopt a performance-based approach to building cladding, specifying wood cladding with cement board on the north façade providing the required two-hour fire resistance. In this way codes were met, costs were reduced and architectural expression was achieved.

The Craven Road Studio displays a high degree of technical achievement in the innovative design of its coffered skylights which reduce ultra-violet glare which would be damaging to sensitive materials on display.

³² *Architecture Canada 2010: the Governor General's Medals*, p. 94.

HISTORICAL OR ASSOCIATIVE VALUE

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

Direct association with a person that is significant to a community

The property at 1007 Craven Road is valued for its association with Robert G. Hill, the Chief Editor and Author of the Biographical Dictionary of Architects in Canada 1800-1950 (BDAC), the definitive resource for scholars and the public on the career and work of all architects working in Canada from 1800-1950. Painstakingly researched for over four decades, the BDAC is a free online database that provides detailed and accurate documentation on the career and work of over 2,500 architects active in Canada from 1800-1950, including foreign architects that have contributed to the Canadian built environment. It also profiles over 85,000 buildings across Canada. The BDAC remains unmatched as a resource on architect-designed buildings in Canada and presently receives over 5,000 hits per month from all over the world.

Hill's contributions to the field of architectural history are vast and he has received numerous honours and awards throughout his career including the Architectural Technologists Alumni Award, the Toronto Architectural Guild Medal, the CMHC Travelling Scholarship, the Goulstone Fellowship in Architecture, the Architectural Conservancy of Ontario's (ACO) Eric Arthur Lifetime Achievement Award (2016), the Ontario Association of Architects (OAA) Order of da Vinci Medal (2012), and he became a Fellow of the Royal Architectural Institute of Canada in 2011.

Demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community

Designed by Shim-Sutcliffe Architects Inc. the Craven Road House and Studio reflect the work and ideas of the partnership of Brigitte Shim and Howard Sutcliffe particularly in its commitment to place-making in its response to the context and creation of a lush landscaped outdoor spaces as well as in its commitment to urban infill and the intensification and densification of cities while enhancing the quality of neighbourhoods. The design of both the house and the studio reflect the partnership's innovative approach to architectural briefs while creating carefully planned spaces which are made more beautiful through the nuanced use of natural light and a variety of views, extending the expressive potential of materials, and imbuing their projects with a high level of craftsmanship. Members of the Order of Canada and awarded with the RAIC Gold medal, the Queen Elizabeth II Diamond Jubilee Medal and 15 Governor General's Awards and Medals for their work as architects, educators and advocates, with a body of work that has been widely published and exhibited, as well as being the subject of a

documentary film, nationally and internationally, there can be no doubt of their significance and not only to the architectural community. Published over 38 times, after 25 years, the Craven Road House continues to be a requested case study house by architecture students from around the world.

CONTEXTUAL VALUE

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

Important in defining, maintaining or supporting the character of an area

The development of the property at 1007 Craven Road with the modestly scaled, wood-clad, two-storey house and single-storey studio reinforces the character and built form of the street by maintaining set-backs, scale and massing of the mix of houses and garages that line Craven Road. In the careful development of the landscaped open spaces on the property, it contributes a well-treed mid-block, green lung which enhances the quality of the street's environment.

Physically, functionally, visually or historically linked to its surroundings

Located on the east side of Craven Road, the subject property at 1007 Craven Road is physically, functionally, visually, and historically linked to its surroundings. Historically known as Erie Terrace prior to the renaming of the street to Craven Road in 1924, the subject property is reflective of the historic configuration of this narrow laneway, which contained properties with frontages only on the east side of the street from Danforth Avenue to Queen Street East. This unique configuration comprising the street remains largely in-tact today on Craven Road from Danforth Avenue to Hanson Street.

Landmark

The Craven Road House and Studio are architectural landmarks of cultural significance for their contribution to design excellence in Canada and globally. Recognized by the professional architectural community with a Governor General's Award (house) and Medal (studio) and widely published in architectural journals and anthologies in North America and Europe, they are they are meaningful to the community and are widely renowned as they represent a high standard of excellence for their aesthetic qualities but also for their technical and typological inventiveness and for achieving all of this within a limited budget for a client with restricted means and an ambitious and specific program. For these reasons they are landmarks which are culturally rather than geographically significant.

CONCLUSION

Heritage Planning staff have completed the Research and Evaluation Report for the property at 1007 Craven Road and determined that the property meets Ontario Regulation 9/06, the criteria prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act under all three categories of design, associative and contextual value and that it is a significant built heritage resource.

The property at 1007 Craven Road has cultural heritage value as it contains the award-winning and internationally acclaimed Craven Road House (1993-6) which received a Governor General's Award in 1997 and the Craven Road Studio (2004-6) which was awarded a Governor General's Medal in 2010. The subject property at 1007 Craven Road is a cultural architectural landmark.

The property is also of value as it is associated with the owner, Robert G. Hill, the founder and Chief Editor of the on-line Biographical Dictionary of Architects in Canada 1800-1950 and Shim-Sutcliffe Architects Inc., RAIC Gold Medallists and Members of the Order of Canada. The Craven Road House and Studio and their landscaped setting are emblematic of the innovative architecture for which the partnership is known as they are rooted in and expressive of their context and demonstrate a high standard of design as it relates to function, typology, especially live-work spaces, materials, craftsmanship and the enhancement of individual experience. The buildings are particularly remarkable for the innovation and high standards achieved on a restricted budget, demonstrating that great architecture can be cost-effective and also show leadership in addressing the needs of the "missing middle" and the densification and improvement of city neighbourhoods.

Staff recommend that City Council state its intention to designate the property at 1007 Craven Road under Part IV, Section 29 of the Ontario Heritage Act. As per the owner's request, it also recommended that City Council give authority to enter into a Heritage Easement Agreement

The Statement of Significance (Attachment 3) 1007 Craven Road, comprises the Reasons for Designation, which is the Public Notice of Intention to Designate.

CONTACT

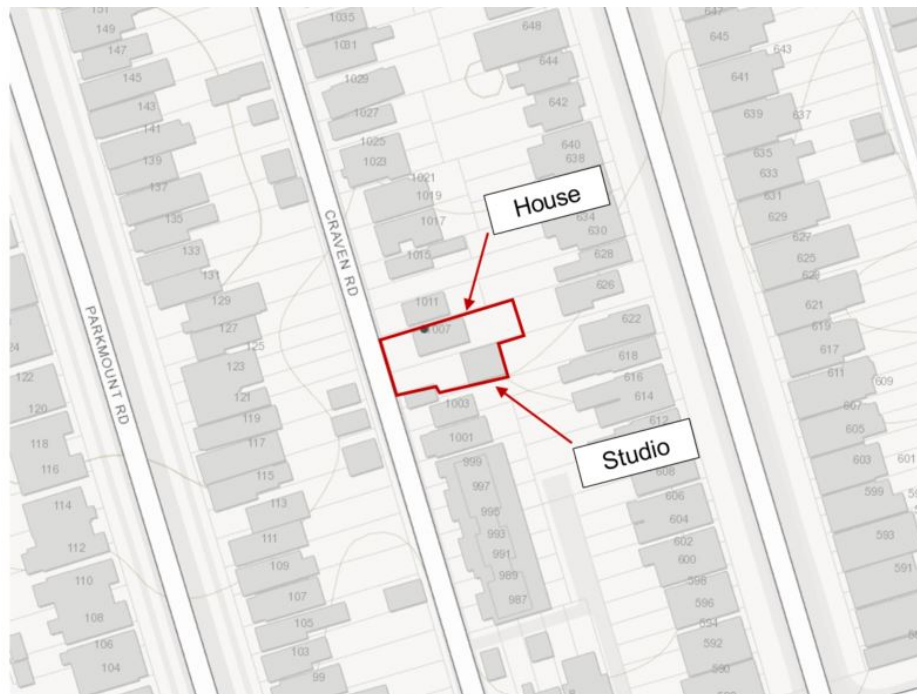
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SIGNATURE

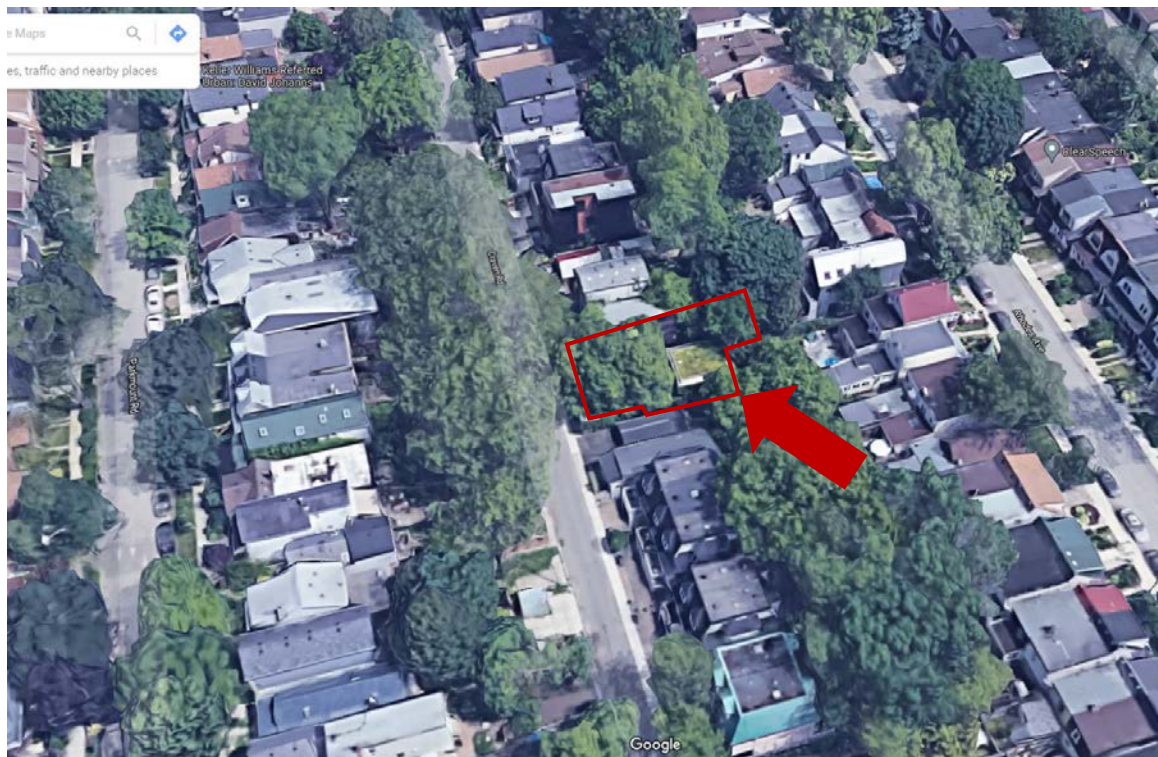
Mary L. MacDonald, MA, CAHP
Senior Manager, Heritage Planning
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ATTACHMENTS

Attachment 1 – Maps and Photographs
Attachment 2 – List of Research Sources
Attachment 3 – Statement of Significance (Reasons for Designation) 1007 Craven Road



Location Map: Property map showing 1007 Craven Road, which is south of Danforth Avenue and north of Hanson Street between Parkmount Road and Rhodes Avenue (iView, City of Toronto)



Aerial View: showing the property at 1007 Craven Road, on the east side of Craven Road (Google Street View, 2021)



Figure 1. Alexander Aitken's Plan of York Harbour, Surveyed by Order of Lt. Gov. Simcoe (1793), annotated to show the approximate location of Danforth Avenue (<https://maps.library.utoronto.ca/datapub/digital/NG/historicTOMaps/1793.Aitken.CO700-CANADA60.PlanofYorkHarbour.jpg>)

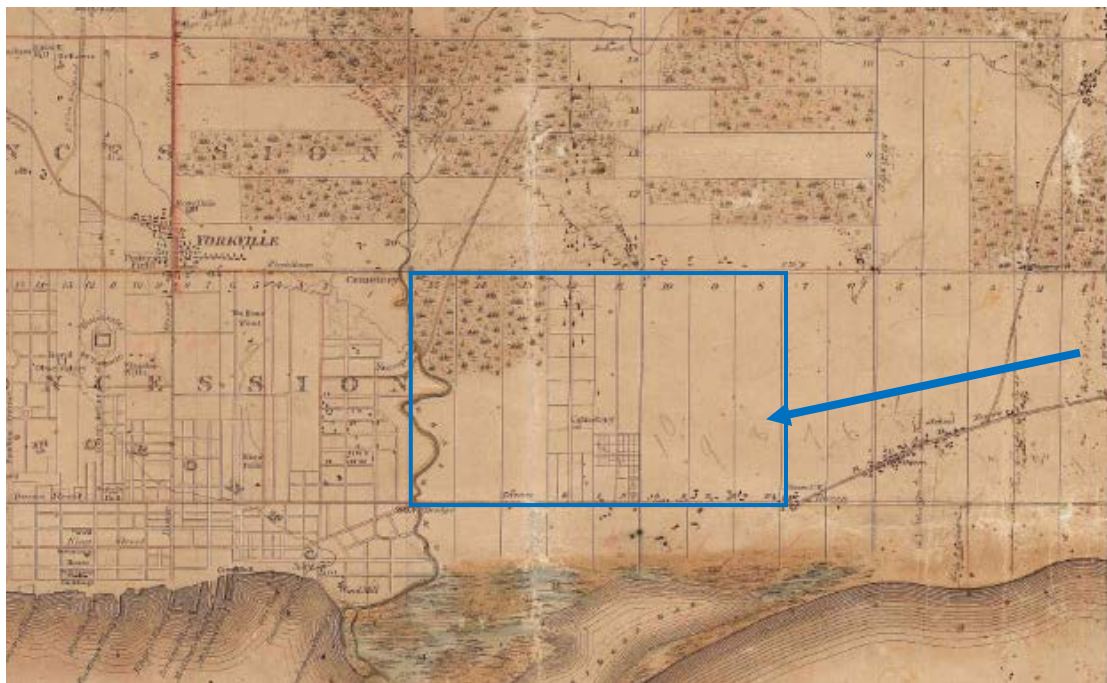


Figure 2. Browne's Map of the Township of York (1851), annotated to show lots 15-8 as well as lot 8, where 1007 Craven Road would eventually be built (<https://maps.library.utoronto.ca/datapub/digital/NG/historicTOMaps/1851Browne.york-1851x.jpg>)



Figure 3. George Tremaine's Map of the County of York, Canada West (1860), annotated to show the Don and Danforth Plank Road and the approximate future location of 1007 Craven Road (Old Toronto Maps, Nathan Ng)

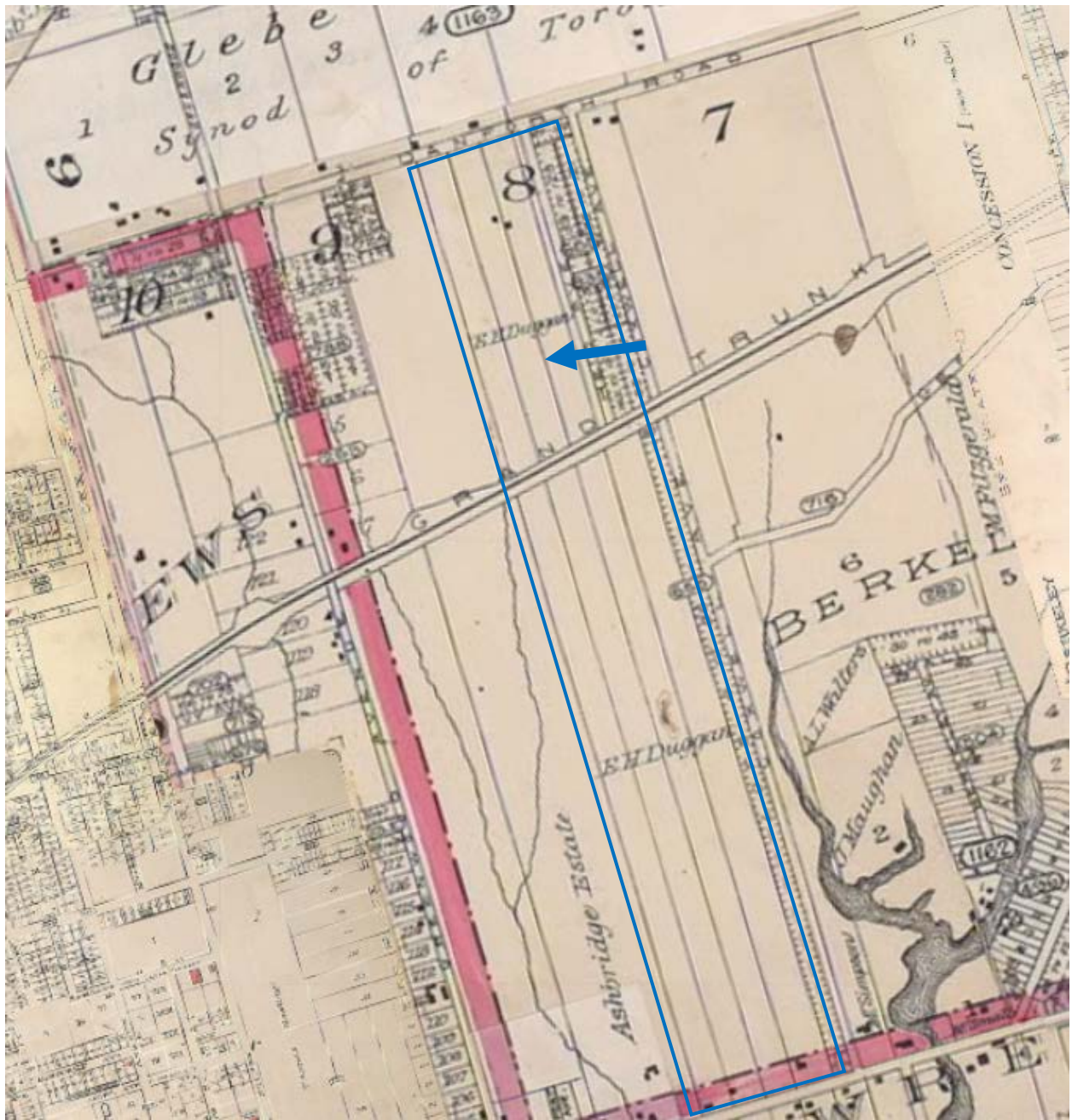


Figure 4. 1889 Goad's Atlas Map, showing the land owned by E.H. Duggan and the approximate future location of 1007 Craven Road (City of Toronto)

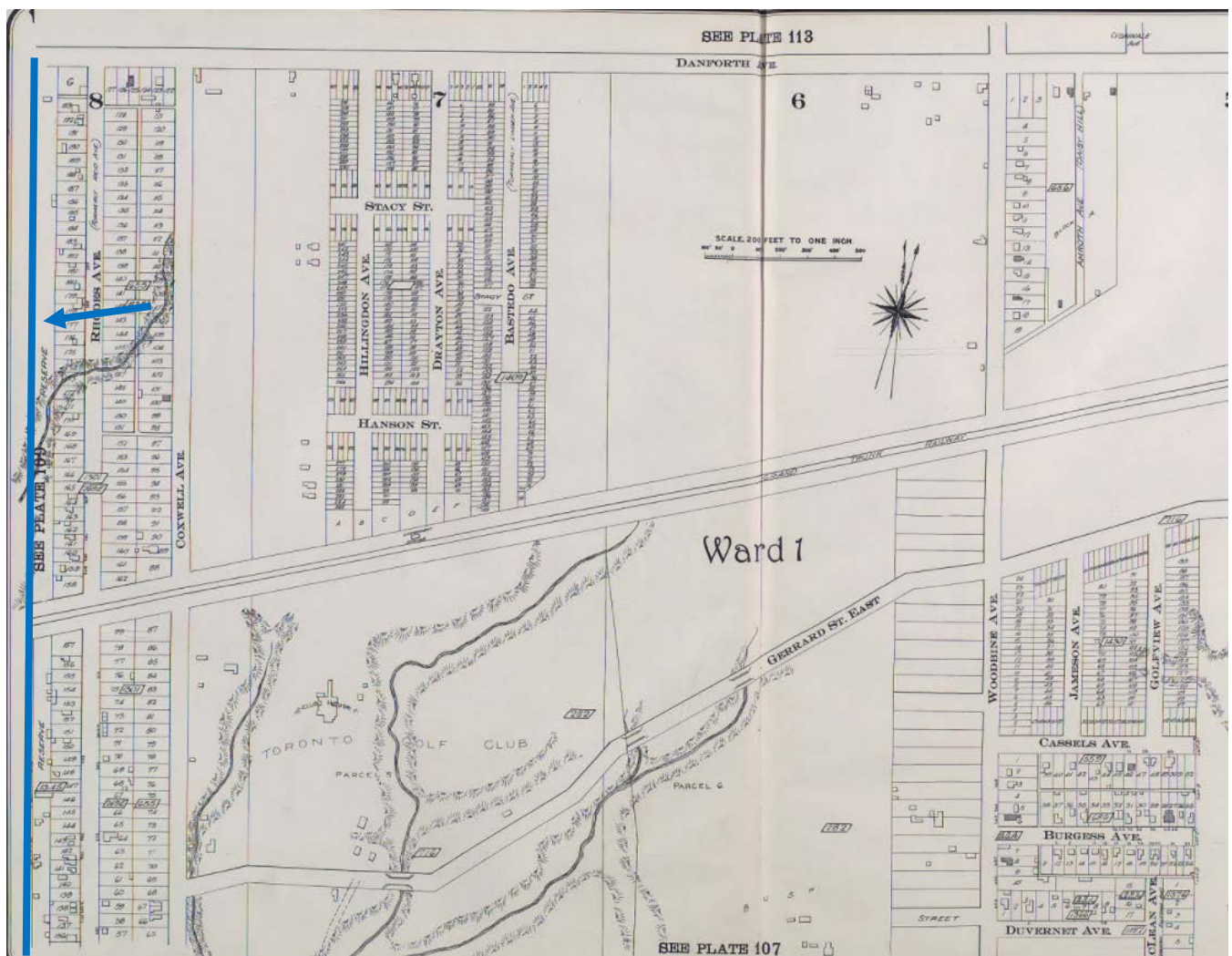


Figure 5. 1910 Goad's Atlas Map showing a partial view of Erie Terrace, including the approximate future location of 1007 Craven Road (City of Toronto)

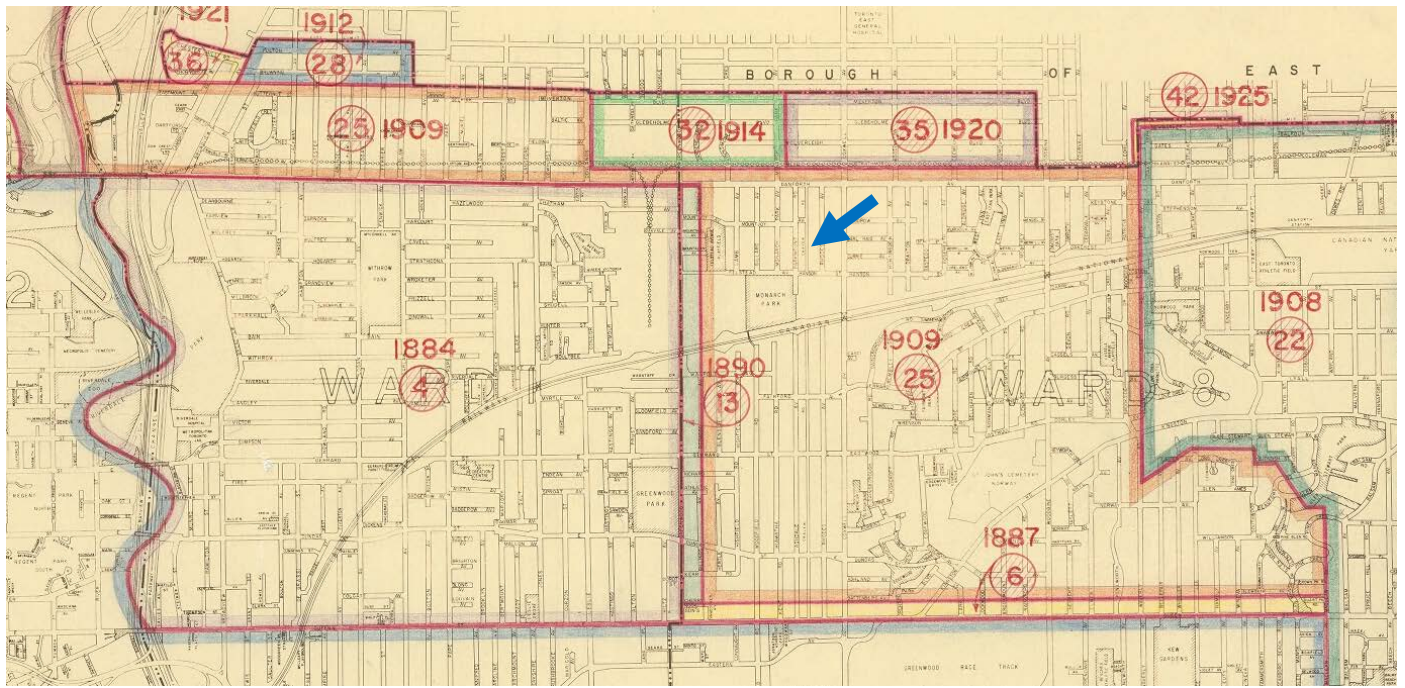


Figure 6. A. Douglas Ford's City of Toronto Annexation Map (1967), showing the 1909 Annexation of Craven Road and the approximate location of 1007 Craven Road (Old Toronto Maps, Nathan Ng)



City of Toronto Archives, Fonds 1231, f1231_1t2243

Figure 7. Erie Terrace looking south in 1916 (City of Toronto Archives)



Figure 8. Example of a house that was built on Erie Terrace (*Toronto Star*, 17 January 1919)

DON'T LIKE NEW NAME.
At the request of residents of the street, the name of Erie terrace was changed by the civic Street-naming Committee to Craven road. Now objection is being taken to the name, and a petition will probably be prepared and submitted to Judge Coatsworth to have it changed. Members of the committee state that they did not favor the change, but that a majority of ratepayers petitioned in favor of the adoption of Craven road.

Figure 9. Renaming of Erie Terrace to Craven Road (*Globe and Mail*, 13 January 1924)

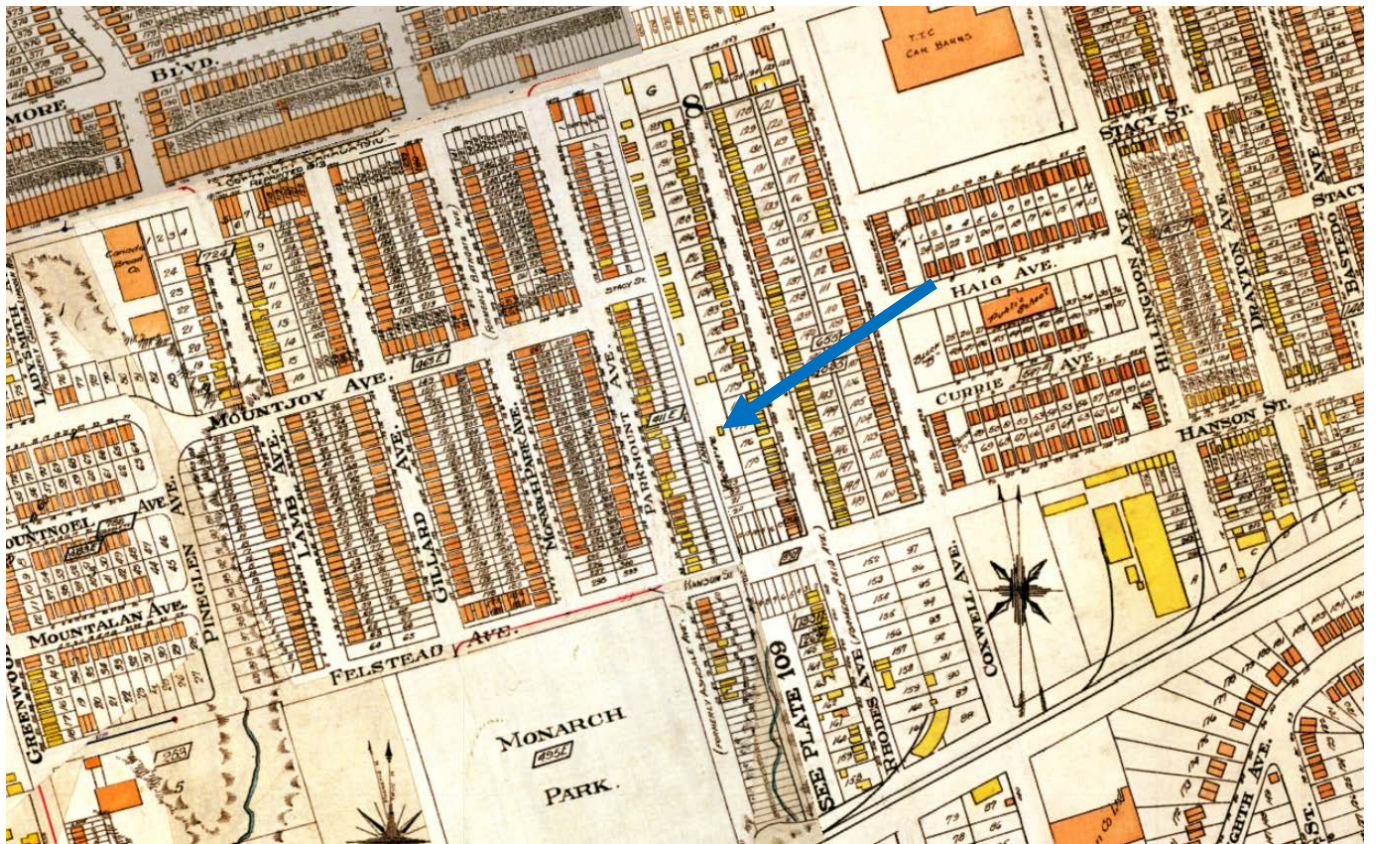


Figure 10. 1924 Goad's Atlas Map showing the increased construction along Craven Road and the approximate future location of 1007 Craven Road (City of Toronto)



Figure 11. Left to right: Howard Sutcliffe, Brigitte Shim, and Robert G. Hill in Hill's Craven Road Studio (Photo credit: Finn O'Hara)



Figure 12. Garden Pavilion, Don Mills, 1988.
(Photo credit: James Dow, Carter and Le Cuyer editors, p 14.)

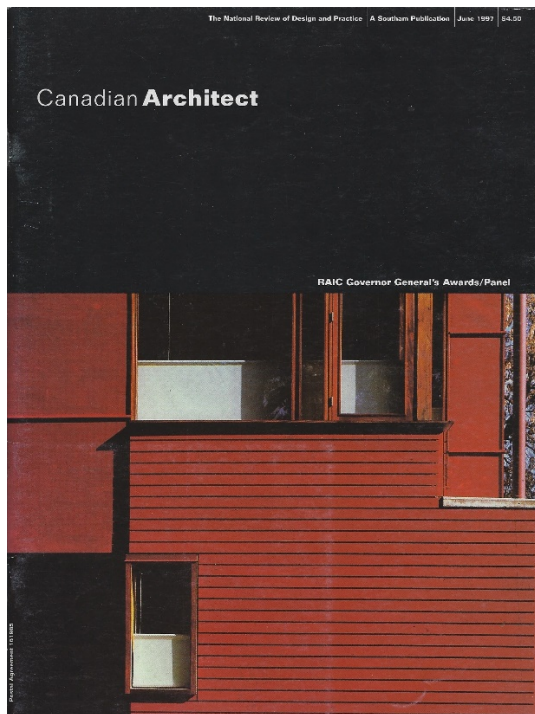


Figure 13. Craven Road House featured on the cover of the *Canadian Architect* RAIC Governor General's Awards Issue, June 1997

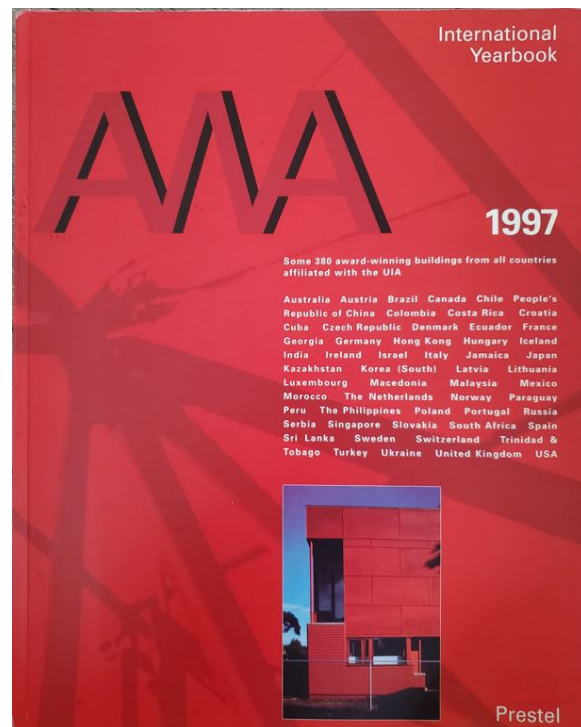


Figure 14. Craven Road House featured on the cover of Award Winning Architecture International Yearbook, 1997

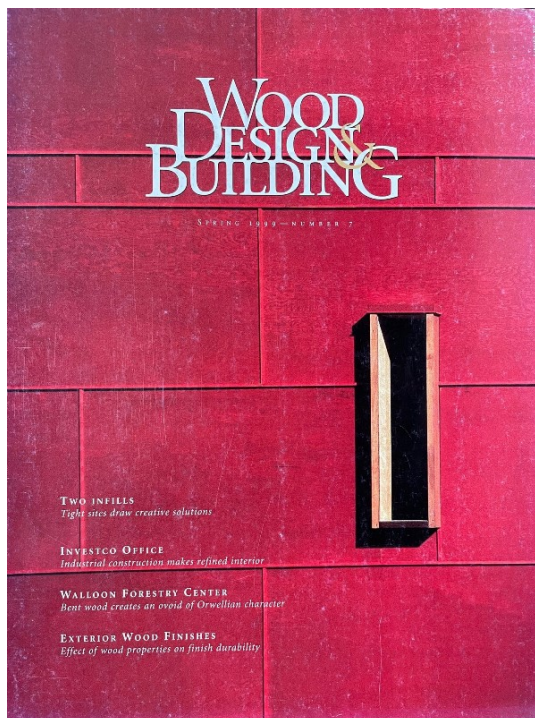


Figure 15. Craven Road House featured on the cover of *Wood Design & Building*, Spring 1999.



Figure 16. Howard Sutcliffe cutting weathering steel for the Garden Pavilion, 1988.
(Photo credit: Shim-Sutcliffe Architects Inc.)

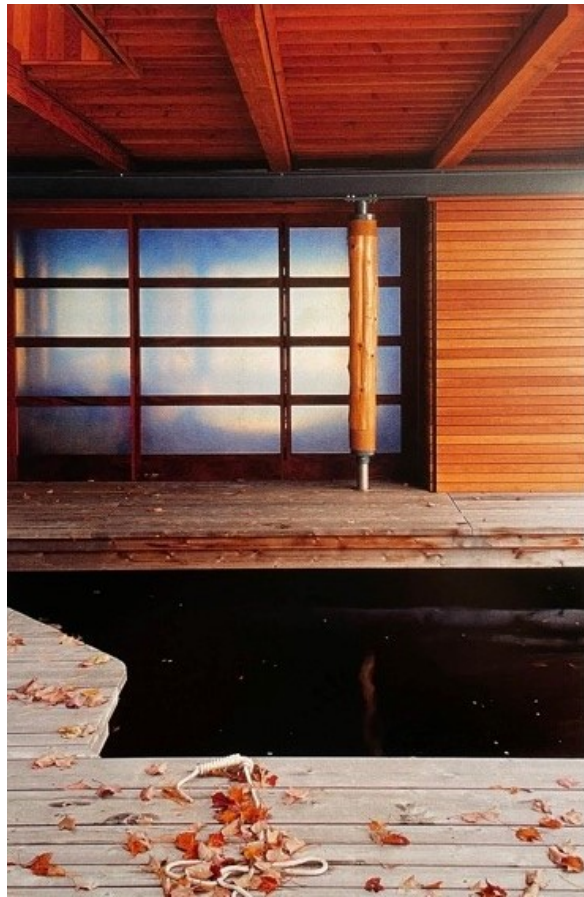


Figure 17. Muskoka Boathouse, 1997-9 with column
(Photo credit: James Dow, Frampton and Webb, 2020, p. 65)

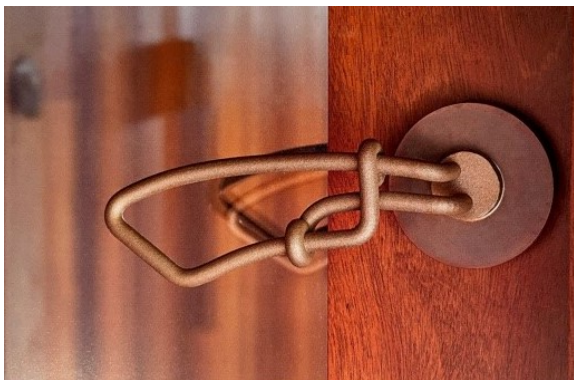


Figure 18. Door handle, Muskoka Boathouse, 1997-1999
(Photo credit: Scott Norsworthy, Frampton and Webb, 2020, p. 72)



Figure 19. HAB Chair, 2004, in wood and metal is manufactured and distributed by Nienkamper (Photo credit: Steven Elphick, Velocite)



Figure 20. Firefly Lamp, designed and fabricated by Shim-Sutcliffe, using Pyrex scientific glass, custom base with stainless steel mesh and organic cast resin shapes embedded with phosphorescent powder.

(Photo credit: Steven Elphick, *Velocite*, *Canadian Architect*, July, 2021, p. 48)

Figure 21. Weathering Steel House, 2001, Toronto

(Photo credit: Michael Awad, Carter and Le Cuyer editors, p 84.)



Figure 22. Ledbury Park Skating Rink, 1996

(Photo credit: Steven Evans, Carter and Le Cuyer editors, p 65.)



Figure 23. Corkin Gallery, 2004, Distillery District, Toronto

(Photo credit: James Dow, *Canadian Architect*, July 2021, p. 28)

Figure 24. Corkin Gallery, details of stairs, columns and handrails

(Photo credit: Marybeth McTeague, 2006)



Figure 25. Integral House, living room, 2001-2009, Toronto

(Photo credit: James Dow, Frampton, 2010, p 61.)



Figure 26. Sisters of St. Joseph Residence, 1913 and John F. Taylor House, 1885, Toronto. (Photo credit: Heritage Planning, 2014)



Figure 27. Wong Dai Sim Temple, Markham, 2015.
(Photo credit: James Dow, *Canadian Architect*, July, 2021, p. 36)



Figure 28. Point William, landscape and cottage, 2011-2017.
(Photo credit: James Dow, *Frampton and Webb*, p. 29)



Figure 29. Photograph of the vacant site (with car) for the Craven Road House at the time of purchase in 1993. The white garage to the right of the photograph is the future property for the studio and courtyard, which was purchased by Robert G. Hill in 2004. (Photo credit: Shim-Sutcliffe Architects Inc.)



Figure 30. Aerial View dated 2005 of the property at 1007 Craven Road with the house complete before the construction of the studio and new garage (City of Toronto Mapping, 2021)

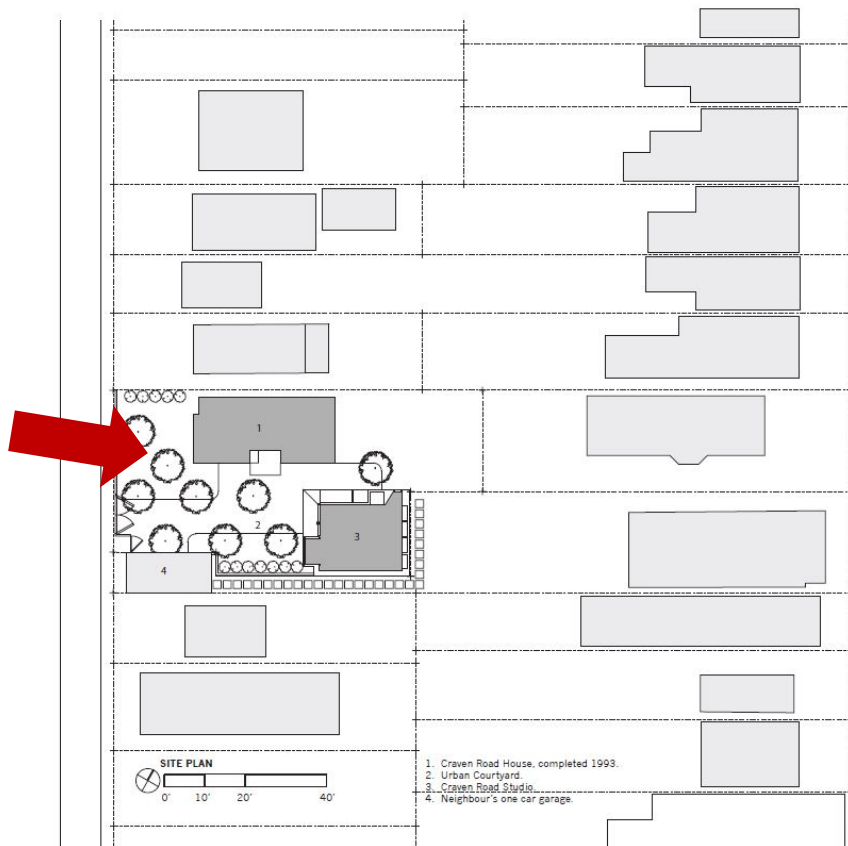


Figure 31. Site Plan, 2004 showing the current configuration of the property at 1007 Craven Road as of 2006 in relation to the neighbouring buildings and properties. (Shim-Sutcliffe Architects Inc.)

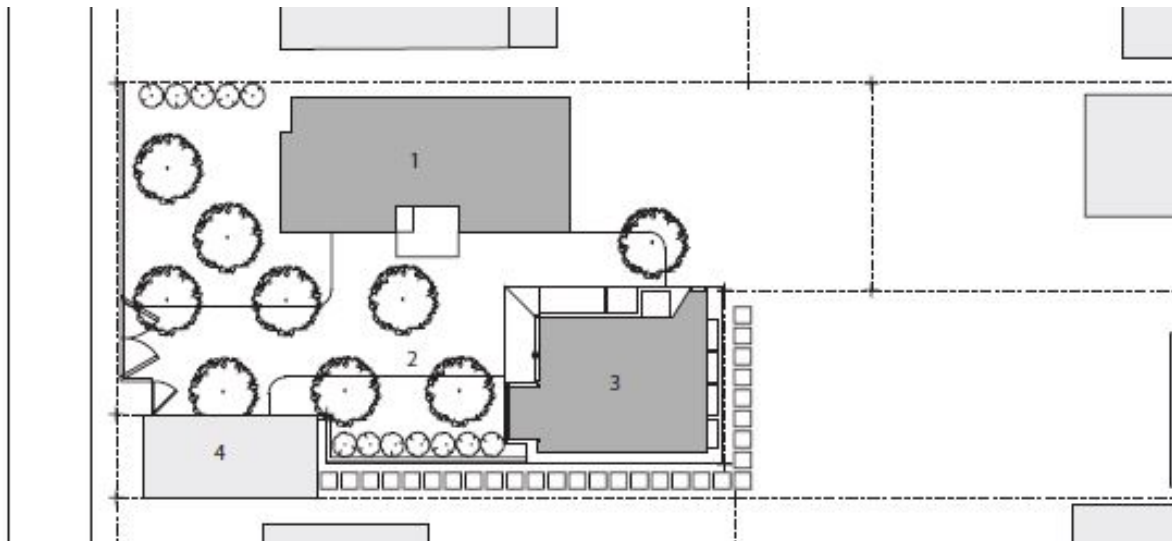


Figure 32. Detail of the Site Plan showing the components. No.1 Is the footprint of the house constructed in 1994-6. Nos. 2 and 3 represent the courtyard and studio completed in 2006 following the purchase of the rear portion of the lot of the property at 622 Rhodes Avenue. No. 4 is the garage constructed for the owners of 622 Rhodes Avenue with a right of way, walkway along the southern edge of the property as part of the agreement of sale. (Shim-Sutcliffe Architects Inc.)



Figure 33. Model constructed by Robert G. Hill of the Craven Road property showing the house with the studio, the landscaped space with the 8 river birches, parking for cars, and neighbours' garage and the massing and setback of the surrounding buildings and open spaces. (Heritage Planning, 2021)



Figure 34. Aerial View of the property dated 2009 showing the house with the new studio, the courtyard with the planted circular planting beds for the river birches, the new garage for the neighbours and the new footpath. (City of Toronto Mapping, 2021)



Figure 35. 2015 Aerial View of the property showing the mature landscaping and the green roof of the studio (City of Toronto Mapping, 2021)

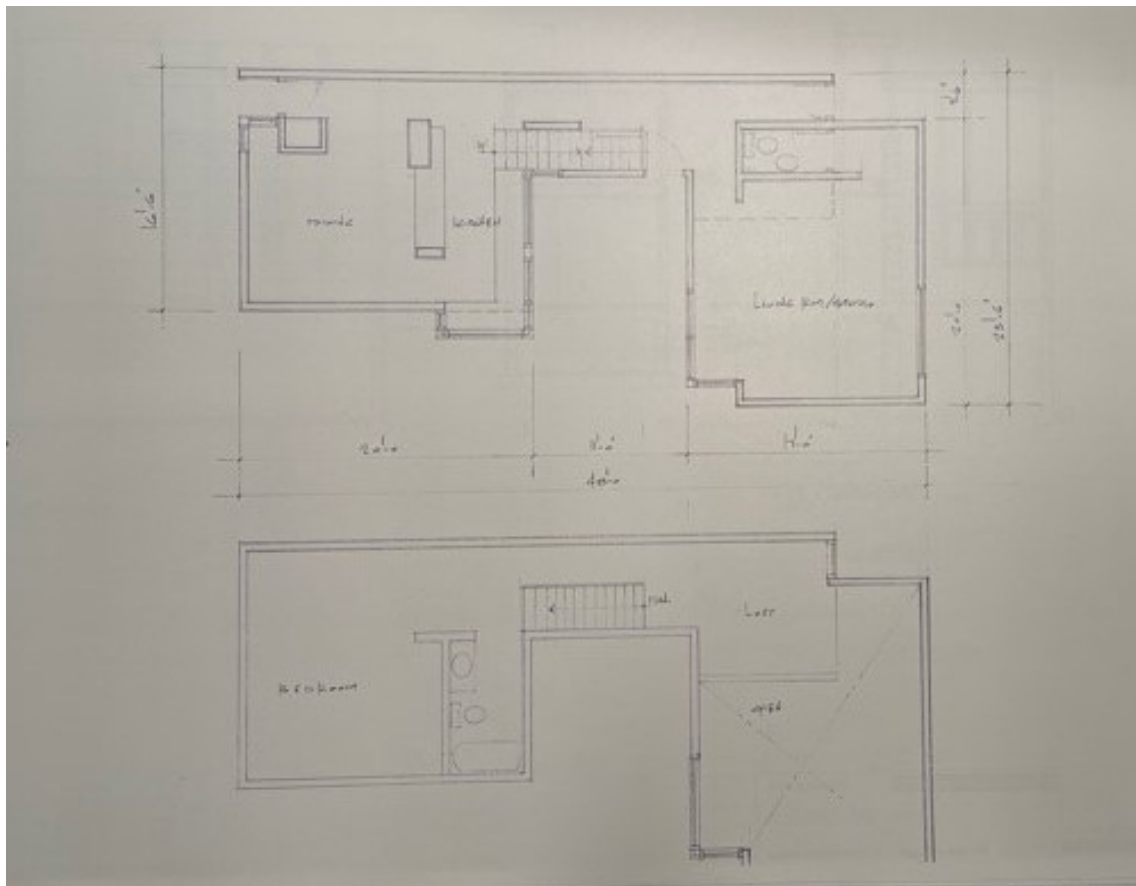


Figure 36. Early Plans for the Craven Road House (ground floor is at the top of the drawing) with a north corridor linking two volumes with the living wing on the west side and the double volume living room/studio on the east (Shim Sutcliffe Architects Inc. Craven Road House, Volume 1, project book with bound collections of plans and sketches.)

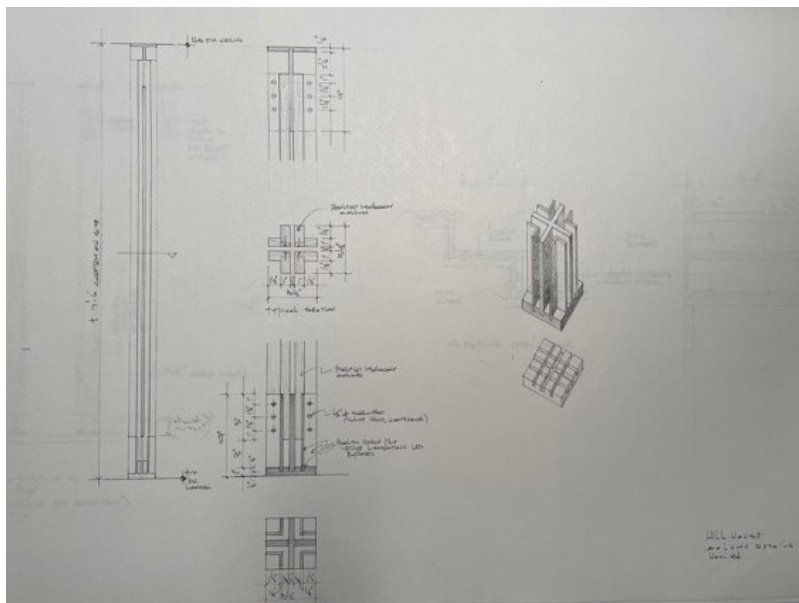


Figure 37. Drawing showing a proposed column detail (Shim Sutcliffe Architects Inc. Craven Road House, Volume 1, project book with bound collections of plans and sketches.)



Figure 38. Craven Road House, west and south elevations, showing the street context with the adjacent three-storey house to the north and the row of cottages beyond and the garage to the south and its vacant land.
(Photo credit: Michael Awad, *Canadian Architect*, July 1998, p. 24.)



Figure 39. Craven Road House, west and south elevations with the effects of snow
(Photo credit: Robert G. Hill)

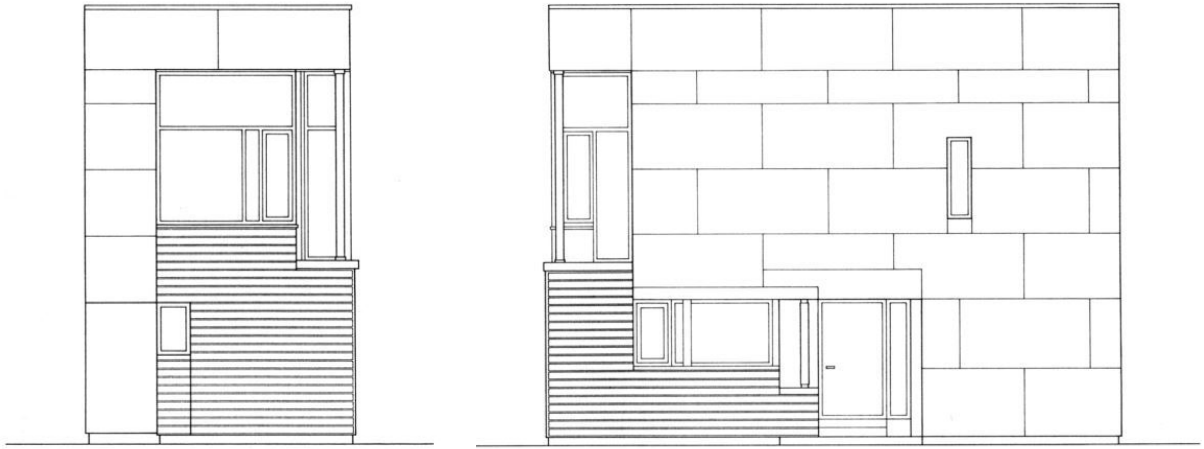


Figure 40. Craven Road House: Elevation drawings for west and south facades (Shim-Sutcliffe Architects Inc.)

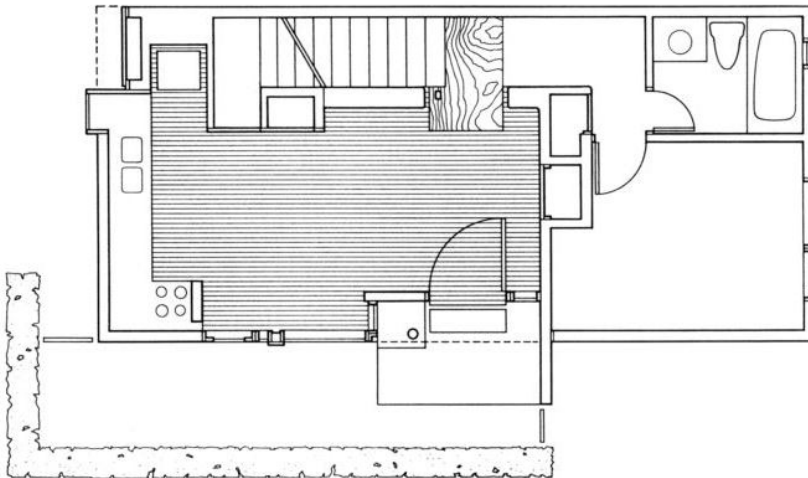


Figure 41. Craven Road House: Ground Floor Plan (Shim-Sutcliffe Architects Inc.)

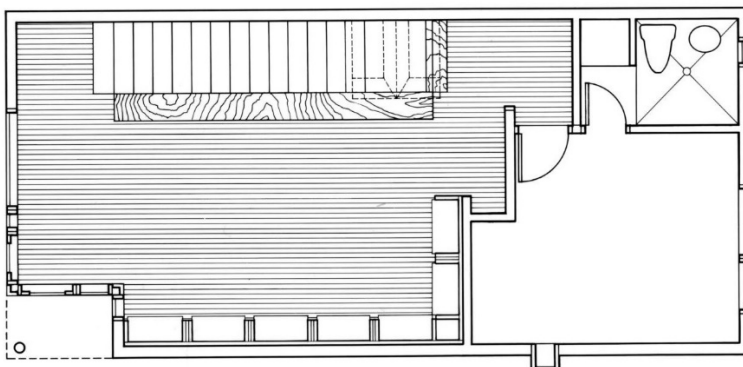


Figure 42. Craven Road House: Second Floor Plan (Shim-Sutcliffe Architects Inc.)

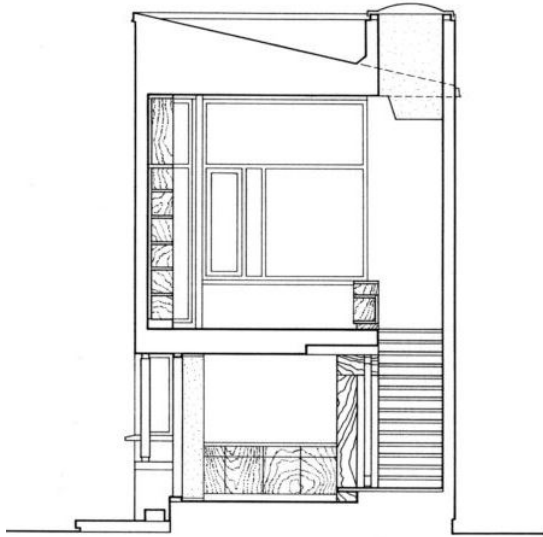


Figure 43. Craven Road House: Section looking west and showing the entrance, and kitchen dining room of the lower level, the staircase, and upper level library with shelving and materials. The prefabricated roof trusses are indicated in outline. The skylight, shown here was later omitted as part of cost-cutting measures. (Shim-Sutcliffe Architects Inc.)



Figure 44. Craven Road House, West, street-facing elevation with permeable grass pavers. (Photo credit: Michael Awad, *Canadian Architect*, July 1998, p. 25.)



Figure 45. Craven Road House, West and South elevations in winter showing the lighting and particularly the lighting in the library soffit which continues into the exterior recess (Photo credit: Shim-Sutcliffe Architects Inc.)



Figure 46. South elevation with the entrance to the house
(Photo credit: Michael Awad, *Canadian Architect*, July 1998, p. 25.)

Figure 47. Glessner House, service entrance, H. H. Richardson, Chicago, 1885-7.
(Photo credit: James Welling, 1988, Gift to the Museum of Contemporary Art, Chicago
<https://mcachicago.org/collection/items/james-welling/3461-Service-Entrance-Glessner-House-1885-87-Chicago-IL>)



Figure 48. Entrance and view of foyer space and stairs to the library
(Photo credit: Michael Awad, *Canadian Architect*, July 1998, p. 27.)

Figure 49. View of dining room and entrance foyer
(Photo credit: Michael Awad, *Hauser*, April 2001, p. 49.)



Figure 50. Craven Road House: Dining Room and Kitchen
(Photo credit: James Dow, *Canadian Architect*, July 1998, p. 25)



Figure 51. Craven Road House, Second Floor, Library looking west
(Photo credit: James Dow, *Canadian Architect*, July 1998, p. 27.)

Figure 52. Robert G. Hill in the east end of the library with a model of the house on the left. (Photo credit: Christopher Dew, *Toronto Life*, June 1998, p. 102)

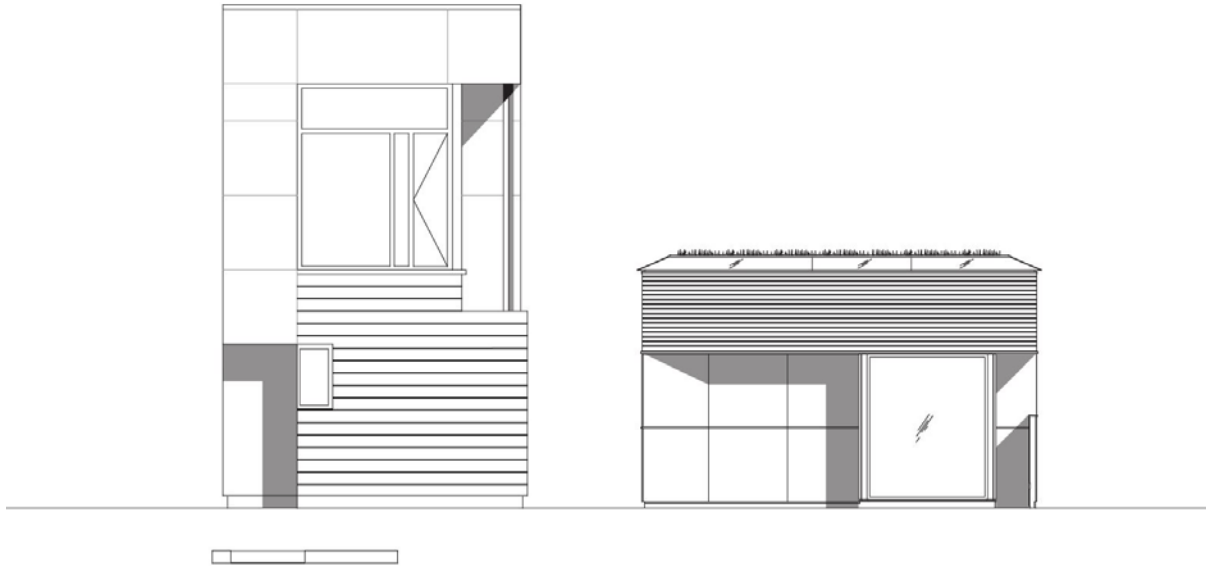


Figure 53. Elevation Study of the west elevation of the house and studio showing the materials, plywood panels, and various sidings as well as the composition of massing and the recessed surfaces (Shim-Sutcliffe Architects Inc.)



Figure 54. Model of the studio, constructed by Robert G. Hill, showing the scheme as constructed and showing the opening doors for the garden storage on the north elevation, with the cladding materials, skylights, green roof and design of the west elevation. (Photo credit: Heritage Planning, 2021)



Figure 55. View of the courtyard with river birches, the west elevation of the Studio, with cedar fence to the right and the House to the left and a view to the garden to the east (Photo credit: Finn O'Hara, RAIC, *Architecture Canada 2010: Governor General's Medals*, p. 90.)

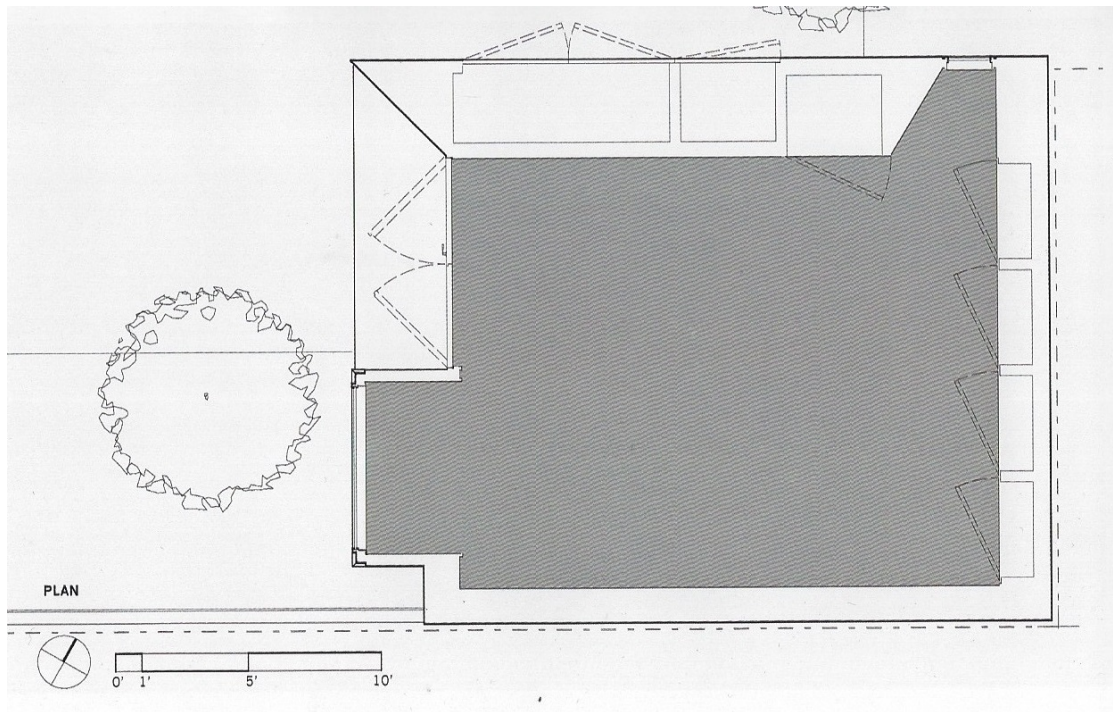


Figure 56. Studio Plan with the grey area showing the interior space with the west bay window and the splay for the window on the north. The depth of library shelving is revealed on the east wall and the garden storage is shown opening to the exterior on the north. (RAIC, *Architecture Canada 2010: Governor General's Medals*, p. 91.)

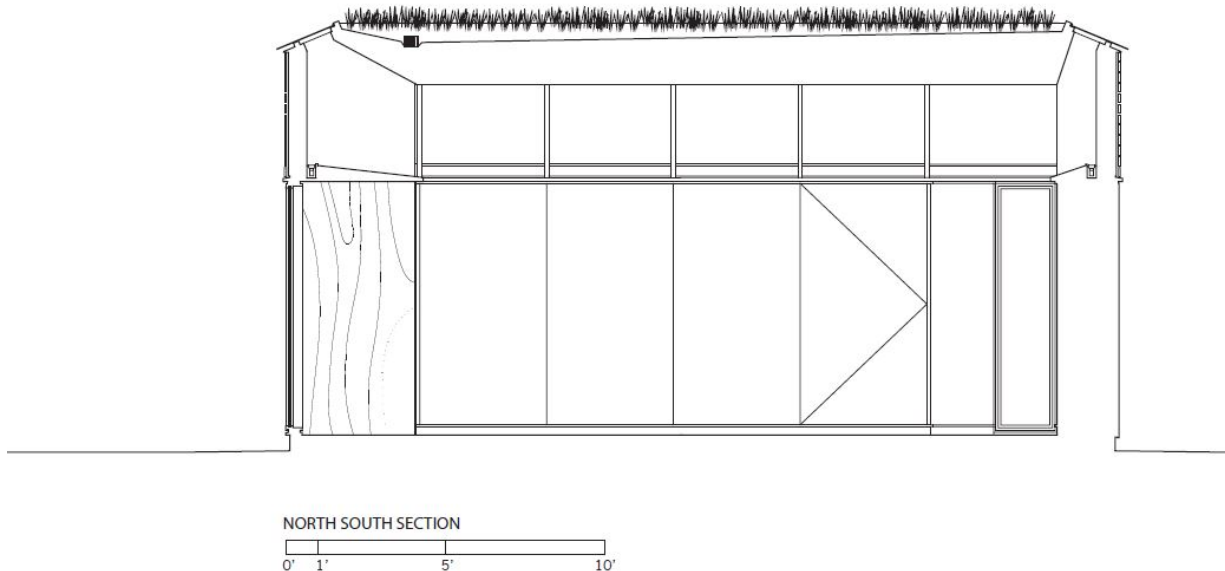


Figure 57. Studio Section looking north and showing the grass roof, the design of the skylights with the coffers of various depths, the long north garden window right and maple plywood panel finish of the bay window, left. (Shim-Sutcliffe Architects Inc.)

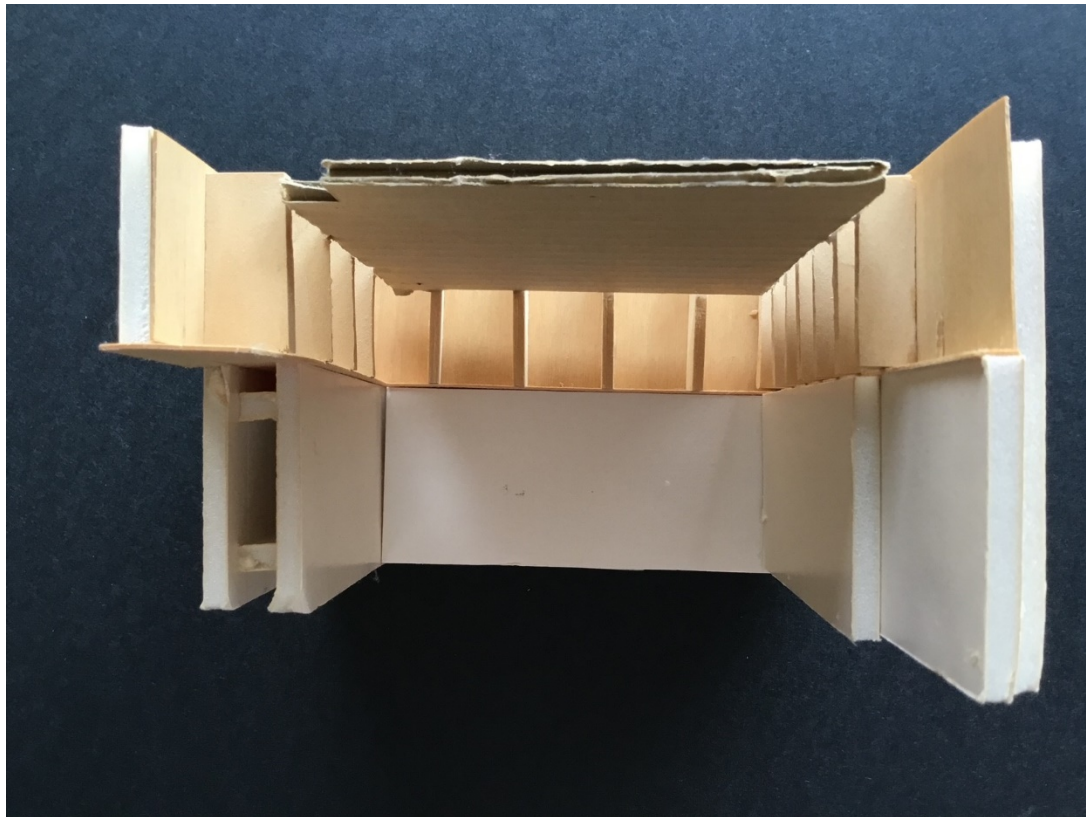


Figure 58. Shim-Sutcliffe study model for the coffered lighting system in the studio, 2004. (Photo credit: Shim-Sutcliffe Architects Inc.)

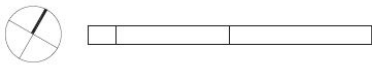
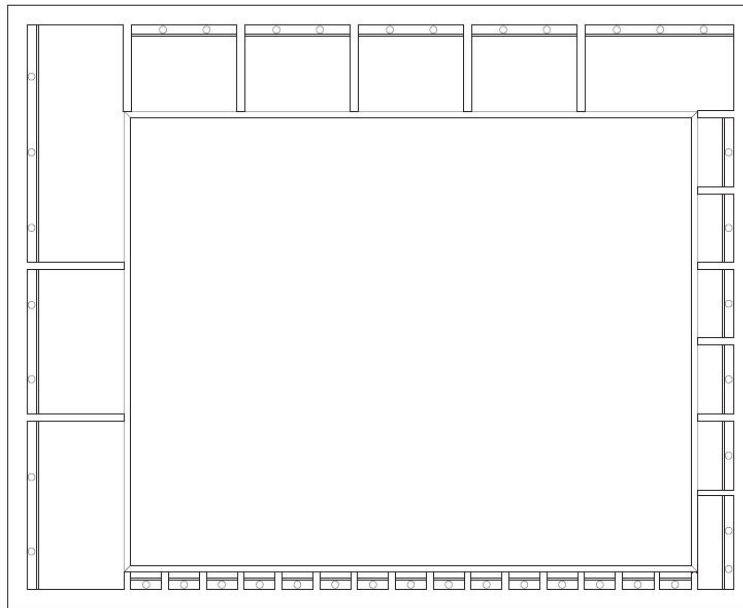


Figure 59. Reflected Ceiling Plan showing the variety of depth and spacing of the coffers for the skylights. The design of electrical lighting, concealed within the coffers is also indicated. (Shim-Sutcliffe Architects Inc.)



Figure 60. Studio interior, south wall, featuring the narrowest arrangement of the lighting coffers, with Robert G. Hill (Photo Credit: Bob Gundu, RAIC, *Architecture Canada 2010: Governor General's Medals*, p. 93.)



Figure 61. Studio Interior, north wall showing the deep coffers and their broad spacing with the display shelving below and the single window with a view of the rear garden and providing cross ventilation. (Photo credit: Bob Gundu, RAIC, *Architecture Canada 2010: Governor General's Medals*, p. 93.)



Figure 62. Studio interior looking west towards the landscaped courtyard with the bay window and panelled ventilation opening on the left, the double doors for a future garage function open. The coffers on this elevation are the furthest apart corresponding to the depth of the bays below. (Photo credit: Bob Gundu, RAIC, *Architecture Canada 2010: Governor General's Medals*, p. 90.)



Figure 63. Studio interior set up with tables for research. (Photo credit: Finn O'Hara, RAIC, *Architecture Canada 2010: Governor General's Medals*, p. 90.)



Figure 64. Winter View of the courtyard with the house and studio. (Photo credit: Steven Evans, provided by Shim-Sutcliffe Architects Inc.)



Figure 65. Craven Road looking south from 1055 Craven Road, showing the characteristic context with the small scale residential buildings and a sidewalk on the east side of the road and the laneway condition of garages and parking spaces for properties facing Parkmount Road on the west side. (Google Street View, 2021)



Figure 66. 1037 Craven Road looking south from 1037 Craven Road (Google Street View, 2021)

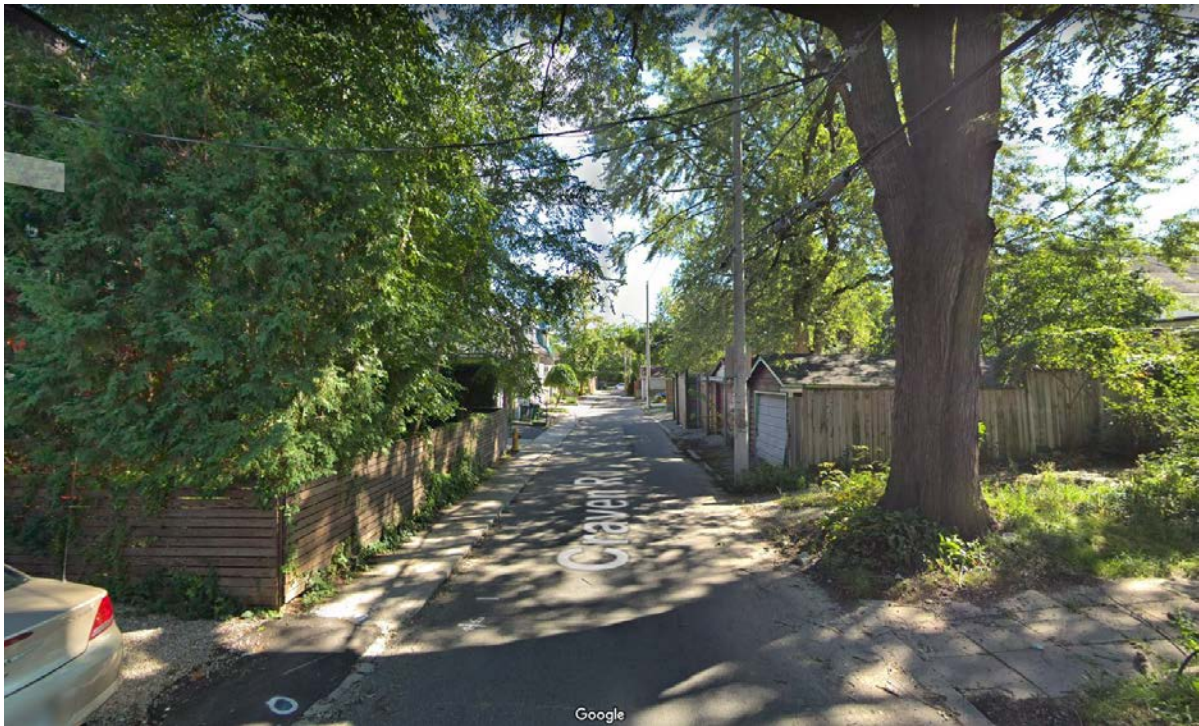


Figure 67. 1007 Craven Road, the subject property, on the left with the cedar siding fence and the treed setting (Google Street View, 2021)

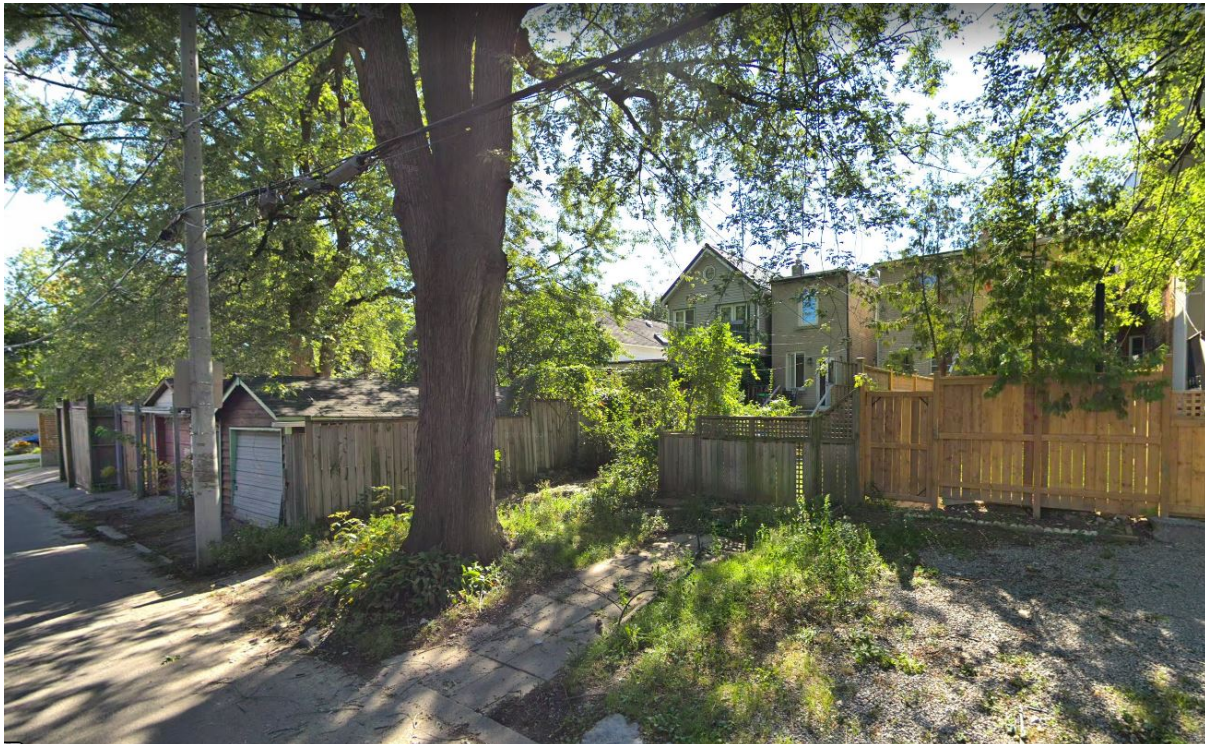


Figure 68. Context opposite 1007 Craven Road, on the west side of Craven Road showing the garages and rear lots and gardens of the houses facing Parkmount Road (Google Street View, 2021)



Figure 69. Looking south on Craven Road with 1007 Craven Road on the left hand side with its trees and open spaces. (Google Street View, 2021)



Figure 70. Aerial view, looking north, of the context of the subject property at 1007 Craven Road showing the line of green trees in the back yards on the west side of Craven Road and the solid line of buildings on the east side, except for 1007 Craven Road with its landscaped and well treed setting (Google Street View, 2021)

Heritage Planning Staff would like to acknowledge the assistance of Robert Hill, client and owner of the Craven Road House and Studio, who assisted our research with a telephone conversation on September 7, 2021 with Loryssa Quattrociochi, Marybeth McTeague and Tamara Anson-Cartwright and further assisted with review of documents and fact checking through email.

Heritage Planning Staff would like to acknowledge the assistance of the architects, Brigitte Shim and Howard Sutcliffe, who assisted our research by meeting with Tamara Anson-Cartwright, Marybeth McTeague and Loryssa Quattrociochi at their studio on August 19, 2021, to discuss the Craven Road project and to provide research materials and further assisted with review of documents and fact checking through email.

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1007 CRAVEN ROAD: CRAVEN ROAD HOUSE AND STUDIO ATTACHMENT 3

STATEMENT OF SIGNIFICANCE

(REASONS FOR DESIGNATION)

The property at 1007 Craven Road is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under the criteria of design and physical, historical and associative, and contextual values.

Description

The property at 1007 Craven Road is located on the east side of Craven Road, south of Danforth Avenue, north of Hanson Street, west of Coxwell Avenue, and east of Parkmount Road. It contains the Craven Road House (1993-96), a two-storey, wood and cement-board clad building and the Craven Road Studio (2004-6) a single-storey, wood-clad building which was designed as a garage as per municipal approvals. The house and studio are owned by Robert G. Hill, who commissioned Brigitte Shim and Howard Sutcliffe of Shim-Sutcliffe Architects Inc. to realize the project. The green roof was added to the studio in 2007. The House received a Governor General's Award in 1997 and the Studio received a Governor General's Medal in 2010.

Statement of Cultural Heritage Value

Design and Physical Value

The Craven Road House and Studio and their landscaped setting are representative of the Critical Regionalism style in their "highly contextual approach to the creation of architecture" and in their "penchant for typological invention."³³ The Craven Road House reinvents a live-work space for a single person as a blend of the Victorian cottage and the industrial loft types creating a unique, and award-winning, world-renowned complex for its occupant. Similarly the Craven Road Studio adapts the garage-ancillary outbuilding type as a private gallery and studio. Through a series of strategies which are rooted in the principles of the context and with a reinvention of its associated building typologies a new urban living condition which maximizes landscaped open-space is created. In its location on an unusual City of Toronto road which is partially a laneway in its origins and character and in the redevelopment of formerly vacant and underused lots, the house and studio represent a precedent for urban infill and densification creating an uncharacteristic landscaped setting.

The Craven Road House displays a high degree of artistic merit in its architectural planning with the creation of intimate living spaces which are distinct from the grand and airy work spaces providing a desirable place for its inhabitant to live and work. It also displays artistic merit in its reinvention of the Victorian cottage-row type associated with the long narrow lot on which it was originally located to maximize internal space, access to sunlight through its setting close to the north edge of the lot and its uncharacteristic side entrance which eliminates wasteful corridor space while maximizing landscaped open-space. The building demonstrates both a high degree of artistic merit and

³³ Frampton, Kenneth. *Five North American Architects: An Anthology* by Kenneth Frampton. 2010, p. 13.

craftsmanship in the design of the windows, in their varying scales, folded planes and patterning of the mullions which indicate a hierarchy of interior spaces. The second floor window on the south-west corner adds to the building's prominence on the street. The architectural elements of the exterior including the massing with its recessed bays, the cladding of horizontal siding associated with the Victorian cottage and the large-scale, plywood panels associated with industrial loft spaces, and the use of columns as expressive elements related to the movement of people display a high degree of artistic merit. The building displays a high degree of artistic merit and craftsmanship on the part of the architects, the contractor and the client as they resolved the design and construction of the building on a restricted budget through careful planning and the selection of methods and material to produce an award-winning and world-renowned live-work space proving that great architecture and exceptional housing can be achieved on a tight budget.

The Craven Road Studio displays a high degree of craftsmanship and artistic merit in its reinterpretation of an ancillary building-garage typology to create an award-winning private gallery and studio space dedicated to exhibition, display and research. The single volume space is enriched through its section which includes a border of coffered sky-lights illuminating the space with natural light and whose architectural expression correspond to the thick walls of the studio which accommodate storage on two-sides. The recessed entry, adjacent bay window on the west wall and long narrow window set in deep splayed recess on the north wall add a rich spatial complexity to a single volume of space. The diffuse natural light set in the maple clad coffers on all four walls is complimented by the view through the full height tempered glass window facing the landscaped courtyard to the west and the narrow view of the rear garden to the north of the studio. The combination of materials, polished concrete floors, white walls, and maple-faced coffers extend the material palette of the workspace in the house and provide a light and warm space in which to conduct research and view exhibitions in all seasons. On the exterior the use of large, stained, marine plywood panels with the grain running horizontally³⁴ relates the studio to the house, while the weathered cedar slats at the attic level of the studio and on the fences, and the neighbours' garage creates a cohesive backdrop to the open spaces.

The setting of the property at 1007 Craven Road, containing the Craven Road House and Studio displays a high degree of artistic merit through the placement of the house, the studio and the new garage, constructed for the neighbours, to maximize the potential for a sequence of landscaped open spaces which are viewed by the house and studio and contribute to the amenity of Craven Road.

The Craven Road House displays a high degree of technical achievement in its design and construction which were accomplished on a restricted budget and achieve high architectural results from both an artistic and functional standard. The house also displays a high degree of technical achievement as following the adoption of the Ontario Building Code in 1975, it was one of the first structures in the City of Toronto to adopt a performance-based approach to building cladding, specifying wood cladding with cement board on the north façade providing the required two-hour fire resistance. In this way codes were met, costs were reduced and architectural expression was achieved.

³⁴ *Architecture Canada 2010: the Governor General's Medals*, p. 94.

The Craven Road Studio displays a high degree of technical achievement in the innovative design of its coffered skylights which reduce ultra-violet glare which would be damaging to sensitive materials on display.

Historical and Associative Value

The property at 1007 Craven Road is valued for its association with Robert G. Hill, the Chief Editor and Author of the Biographical Dictionary of Architects in Canada 1800-1950 (BDAC), the definitive resource for scholars and the public on the career and work of all architects working in Canada from 1800-1950. Painstakingly researched for over four decades, the BDAC is a free online database that provides detailed and accurate documentation on the career and work of over 2,500 architects active in Canada from 1800-1950, including foreign architects that have contributed to the Canadian built environment. It also profiles over 85,000 buildings across Canada. The BDAC remains unmatched as a resource on architect-designed buildings in Canada and presently receives over 5,000 hits per month from all over the world.

Hill's contribution to the field of architectural history are vast and he has received numerous honours and awards throughout his career including the Architectural Technologists Alumni Award, the Toronto Architectural Guild Medal, the CMHC Travelling Scholarship, the Goulstone Fellowship in Architecture, the Architectural Conservancy of Ontario's (ACO) Eric Arthur Lifetime Achievement Award (2016), the Ontario Association of Architects (OAA) Order of da Vinci Medal (2012), and he became a Fellow of the Royal Architectural Institute of Canada in 2011.

Designed by Shim-Sutcliffe Architects Inc. the Craven Road House and Studio reflect the work and ideas of the partnership of Brigitte Shim and Howard Sutcliffe particularly in its commitment to place-making in its response to the context and creation of a lush landscaped outdoor spaces as well as in its commitment to urban infill and the intensification and densification of cities while enhancing the quality of neighbourhoods. The design of both the house and the studio reflect the partnership's innovative approach to architectural briefs while creating carefully planned spaces which are made more beautiful through the nuanced use of natural light and a variety of views, extending the expressive potential of materials, and imbuing their projects with a high level of craftsmanship. Members of the Order of Canada and awarded with the RAIC Gold medal, the Queen Elizabeth II Diamond Jubilee Medal and 15 Governor General's Awards and Medals for their work as architects, educators and advocates, with a body of work that has been widely published and exhibited, as well as being the subject of a documentary film, nationally and internationally, there can be no doubt of their significance and not only to the architectural community. Published over 38 times, after 25 years, the Craven Road House continues to be a requested case study house by architecture students from around the world.

Contextual Value

The development of the property at 1007 Craven Road with the modestly scaled, wood-clad, two-storey house and single-storey studio reinforces the character and built form of the street by maintaining set-backs, scale and massing of the mix of houses and

garages that line Craven Road. In the careful development of the landscaped open spaces on the property, it contributes a well-treed mid-block, green lung which enhances the quality of the street's environment.

Located on the east side of Craven Road, the subject property at 1007 Craven Road is physically, functionally, visually, and historically linked to its surroundings. Historically known as Erie Terrace prior to the renaming of the street to Craven Road in 1924, the subject property is reflective of the historic configuration of this narrow laneway, which contained properties with frontages only on the east side of the street from Danforth Avenue to Queen Street East. This unique configuration comprising the street remains largely in-tact today on Craven Road from Danforth Avenue to Hanson Street.

The Craven Road House and Studio are architectural landmarks of cultural significance for their contribution to design excellence in Canada and globally. Recognized by the professional architectural community with a Governor General's Award (house) and Medal (studio) and widely published in architectural journals and anthologies in North America and Europe, they are meaningful to the community and are widely renowned as they represent a high standard of excellence for their aesthetic qualities but also for their technical and typological inventiveness and for achieving this within a limited budget for a client with restricted means and an ambitious and specific program. For these reasons they are landmarks which are culturally rather than geographically significant.

Heritage Attributes

Design and Physical Value

The following heritage attributes of the Craven Road House contribute to the cultural heritage value of the property at 1007 Craven Road as a representative of Critical Regionalism and as they display a high degree of artistic merit and craftsmanship:

Exterior Attributes

- The setback, placement and orientation of the house on the property as it is setback in line with the setbacks of adjacent house-form properties
- The two-storey scale of the house which reinforces that of the local context
- The materials of the house including horizontal siding which references a Victorian cottage typology and the large-scale panels which reference an industrial typology and the cement board on the north elevation, chosen for its 2-hour fire-resistance
- The design and composition of the elevations with the various recesses on the west and south elevations
- The composition of the cladding, particularly the horizontal siding which wraps around the south-west corner, and the large-scale plywood panels arranged in a brick pattern
- The design and composition of the mahogany-framed windows and their mullions including the bay window at the second floor level at the south west corner, the dining room bay window adjacent to the recessed porch of the main entry on the south elevation, the projecting, second floor window on the south elevation, the

first floor window on the west elevation, the bedroom and bathroom windows on the east elevation at both the first and second floor levels

- The columns at the south-west corner at the second level and at the first floor entrance
- The red colour of the exterior including the cladding, the columns and the entrance door which references Toronto's traditional Victorian residential palette of colours
- The bronze light fitting at the entrance, custom-made by the architects

Interior Attributes

- The interior of the ground floor as it conveys the intimacy of a domestic space and the scale of a Victorian cottage with its open foyer-dining room-kitchen space and adjacent bedroom and bathroom, low 7.5' ceiling and domestically scaled windows
- The materials used on the ground floor including the maple millwork and flooring
- The paint colours which are intended to relate to the domestic character of a cottage and include sage green, deep plum and a russet red as well as a white colour
- The red column on the landing of the stair case
- The interior of the second floor with its 12' high ceiling, large, column free work space with a very grand window at the south-west corner all of which convey the character of an industrial loft/library work space and the adjacent bathroom and bedroom
- The materials used on the second floor including those of the built-in fittings – the maple-faced library shelves on the south and east walls, the maple cabinetry with display shelves along the balustrade and the maple floors
- The white walls
- The industrial light fittings on the shelves and ceiling

The following heritage attributes of the Craven Road Studio contribute to the cultural heritage value of the property at 1007 Craven Road as a representative of Critical Regionalism and as they display a high degree of artistic merit and craftsmanship:

- The setback, placement and orientation of the studio as an ancillary building on the rear eastern property line and as an expression of the reinvention of the typology and enhancement of context and landscape associated with Critical Regionalism which enabled the creation of the landscaped court
- The scale and massing of the building which retains that of the characteristic garage typology on Craven Road but through its volumetric expression with the recessed and splayed entry and the bay window with its fully glazed window expresses the reinvention of the type as a private studio gallery. The massing's form also reveals the sloped roof of the coffered skylights of the gallery.
- The materials including the large-scale, stained, marine plywood panels which correspond to the house and the upper-level, cedar siding which has been left to weather linking it to the adjacent neighbours' garage, the fencing along the south and west edges of the property and the character of ancillary functions inherent in the garage and outbuilding type

- The exterior storage cabinets on the north side of the building and accessible from the exterior for storage of garden equipment
- The grass roof with native grasses

Interior Attributes

- The single volume of space of the gallery and studio which represents its multiple functions and potential uses which has been enhanced with a large bay window facing west and a tall, narrow bay facing north to the rear yard of the house
- The materials which include the polished concrete floor, the maple plywood cladding and maple facing of the coffers and the white walls of the gallery-display function
- The thickness of the walls which are different depending on the orientation to sunlight and also the depth of storage
- The storage systems facing the interior for books and archival materials related to the use of the building
- The skylight coffers which are related to the function of the space for exhibition and display in the provision of ample daylight while excluding direct sunlight and the potentially damaging ultraviolet light

Views

- The views of the landscaped courtyard to the west and the window and view to the rear garden to the north which connect the interior with the exterior

The following heritage attributes of the setting and landscaping contribute to the cultural value of the property at 1007 Craven Road as a representative of Critical Regionalism:

- The setback, placement and orientation of the house and studio on the property creating a sequence of landscaped outdoor spaces
- The 8 river birch trees
- The weather cedar strip fence along with west and south edges of the property studio as an ancillary building on the rear eastern property line and adjacent to the walkway which connects the neighbour's property on 622 Rhodes Avenue with their single-car garage facing Craven Road as an expression of the reinvention of the typology and as enhancement of context and landscape associated with Critical Regionalism

Contextual Value

The following heritage attributes contribute to the cultural heritage value of the property at 1007 Craven Road as it defines, maintains and supports the character of an area:

- The placement, setback and orientation of the property which supports the character of the area as it is characterized by small-scale residential and industrial buildings of 1-3 stories in height and by single-storey garages which have lined Craven Road, particularly on the west side
- The use of wood siding and plywood panels which related to the Victorian cottages and small industrial buildings and garages which characterize Craven Road

The following heritage attributes contribute to the cultural heritage value of the property at 1007 Craven Road as it is physically, functionally, visually, and historically linked to its surroundings:

- The building types of house and studio, and their placement on the property relates to the diverse development of Craven Road over the past 100 years as it was partially lined with garages and used as a laneway for properties facing the adjacent Rhodes Avenue and Parkmount Road, and was partially lined with residential development on the east side of the road

The following heritage attributes contribute to the cultural heritage value of the property at 1007 Craven Road as it is a landmark:

- The property with its weathered, cedar fence, two-storey, red, siding and plywood panel-clad house with its dramatic window overlooking the street and its studio with its grass roof and volumetric massing and glazing and weathered cedar slats are together a cultural landmark in the global body of architecture and for all those who are devoted to finding innovative and beautifully-designed modern architecture