



Briarcliffe

Heritage Conservation District Study and Plan

City of Ottawa

Planning and Growth Management Department

December 2012



Acknowledgements

Similar to the development of Briarcliffe itself, the Briarcliffe Heritage Conservation District Study was a co-operative effort. The City of Ottawa worked closely with the Briarcliffe community in developing this study. The efforts and support of the community in the preparation of this study are gratefully acknowledged. In particular, the City would like to thank the following people:

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Figure 1: 8 Briarcliffe Drive, 1970

Source: Ted Hopkins

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Cover Photo: Exterior view of Ted (Tad) Duncan's home at 19 Kindle Court. 1966. Copyright Library and Archives Canada. Hans-Ludwig Blohm fonds (R10628-0-0-E)

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N.B. Unless otherwise noted, all photos property of the City of Ottawa.

Executive Summary

Briarcliffe is significant for its association with innovative postwar planning and experimental architecture, its natural landscape and historic association with the postwar expansion of the national capital. Briarcliffe is a special place in Ottawa and its designation as a Heritage Conservation District will recognize and celebrate its history and architecture.

Background

Briarcliffe is a small, rare, intact example of Modern planning and architecture in Ottawa's east end that was developed mainly between 1961 and 1969. The Heritage Conservation District has 23 houses and a small public park, Kindle Court Park. Although each house is unique, the neighbourhood is unified by its Modern architectural character and natural dramatic topography.

Briarcliffe is an excellent example of residential Modernism in urban planning and architecture. From its roots at the beginning of the 20th century, the Modern Movement represented a dramatic shift in architecture, design and art. Followers of the Movement sought a new form of expression in architecture and design that responded to the changing social and industrial conditions of the 20th century. In architecture, the result was a dramatic shift towards architecture that was functional rather than decorative. Whereas, past architectural styles had been evolutions of earlier styles, the Modern Movement was characterized by a complete break with the styles of the past.



Figure 2: 16 Briarcliffe Drive, designed by Matthew Stankiewicz

Process

The City of Ottawa received a request to designate Briarcliffe as a Heritage Conservation District in September 2010. During the winter of 2011 a group of students in the Masters of Canadian Studies (Heritage Conservation) program at Carleton University under the guidance of Victoria Angel conducted a preliminary study on the neighbourhood. This study helped the City make a well-informed decision to move forward with a formal Heritage Conservation District Study under the *Ontario Heritage Act*.

In December 2011, City Council passed by-law 2011-450 formally designating Briarcliffe as a Heritage Conservation District Study Area. The by-law also protected all buildings in the study area from demolition or inappropriate alteration during the one year study period. This was the first by-law of this type in the City of Ottawa.

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Heritage Staff worked with a group of residents from Briarcliffe in the spring and summer of 2012 to research and evaluate each building located in the study area. This work and additional research on the history of Briarcliffe and its place in the broader historic and architectural context of the postwar Ottawa formed the basis for this document. It is comprised of two sections; the Study, which examines the architectural and historical context for Briarcliffe, and the Plan, which provides the rationale for designation and guidelines to manage the HCD into the future.

1.0 Historical Context

1.1 NORTH AMERICAN CONTEXT

Car-oriented suburban development was the most significant change in North American development and urban planning after the Second World War. Briarcliffe can be considered in this broad context as a mid-century suburb in North America. In his book, *The American Suburb*, John Teaforde explains that America has had a long tradition of suburbs in the sense that people have long taken advantage of the space and freedom of mobility afforded by North American society and geography to create outlying communities and satellites of larger centres.¹ The trend of mass suburbanization, however, truly began at the end of the Second World War with the rise in car ownership and the development of affordable single-family tract housing for returning veterans. The most iconic symbol of mass-produced suburban housing and what we recognize now as the beginning of the North American suburb is Levittown, New York, built between 1947 and 1951.² This type of development proliferated in the decades after the Second World War in part due to the successful marketing of the “suburban lifestyle.” However, tract housing of this type did face criticism at the time, with critics describes it as dull, homogeneous, or unnatural.³



Figure 3: Levittown, NY, 1948

Source: Associated Press



Figure 4: Halpin House, 1952, Arapahoe Acres

Source: www.arapahoeacres.org

In response to the typical postwar suburb, alternative models began to develop in North America. One such development was Arapahoe Acres in Englewood, Colorado. Constructed between 1949 and 1957, Arapahoe Acres was developed by Edward Hawkins and largely designed by architect Eugene Sternberg. Like Briarcliffe, instead of regrading and levelling the lots, which was common development practice at the time, natural slopes were retained. Further, “houses were oriented on their lots for privacy and to take the best advantage of southern and western exposures for solar heating and mountain views.”⁴ Like Arapahoe Acres, Briarcliffe represents a break from the common

¹ Jon C. Teaforde, *The American Suburb: The Basics* (New York: Routledge, 2008): 1.

² Teaforde, 30-31.

³ Teaforde, 34.

⁴ Colorado Historical Society. “National Register of Historic Places Registration Form: Arapahoe Acres.” p.32. 1998.

theories of neighbourhood and design in the Modern period in favour of varied architectural styles and a high degree of sympathy with the landscape. Arapahoe Acres was the first post-Second World War historic district nominated to the United States National Register of Historic Places.

1.2 WARTIME AND POSTWAR EXPANSION OF OTTAWA

The evolution of Ottawa into a quintessentially “government town” is directly linked to the Second World War. As Jeff Keshen notes in, *Ottawa- Making a Capital*, modern Ottawa is largely a product of the changes in government prompted by the Second World War. The sprawling metropolitan area, massive federal bureaucracy, and diplomatic role that characterize Ottawa today derived from wartime developments in the capital.⁵ In 1939 the federal public service employed only 11,848 people, however, post-Depression policies, the pressures of the war-time economic and the sweeping social programs enacted at the end of the war resulted in the rapid growth of the public service during the 1940s. The public service in Ottawa numbered over 30,000 by 1951. Furthermore, returning veterans were hired into the civil service, helping to further expand its ranks to 36,945 by 1961.⁶



Figure 5: Natural rock ledge in Briarcliffe

Ottawa was unable to accommodate the increased population within its existing city limits. Consequently, the surrounding suburban areas grew more rapidly than the city as new government employees sought housing.⁷ In 1950, the City of Ottawa annexed land from the townships of Gloucester and Nepean, increasing the city’s area from 6,109 acres to 30,482 acres. This largely undeveloped land would serve to accommodate the postwar housing boom.⁸ Developed mainly in the 1960s, Briarcliffe displays these postwar influences; many of its original residents worked for the civil service including the Public Service Commission, the Department of Agriculture and the nearby National Research Council and Canada Mortgage and Housing Corporation and it was located in the Township of Gloucester.

Postwar Canada also saw an increase in immigration. Unlike in earlier eras, when the majority of immigrants worked as labourers in agriculture, lumbering, and mining, many educated immigrants joined the ranks of skilled professionals. Driven by Canada’s postwar economic boom, immigration centred more on urban areas than it had previously. This trend was not surprising in Ottawa, given the increased need for experts in fields such as machinery, science, law, and accounting to run the wartime economy and plan the economy in the postwar period.⁹ This is especially visible in the growth of the National Research Council, other technology sectors and educational institutions in the capital. A good

⁵ Jeff Keshen, “World War Two and the Making of Modern Ottawa,” in *Ottawa – Making a Capital*, eds. Jeff Keshen and Nicole St-Onge (Ottawa, University of Ottawa Press, 2001): 383.

⁶ Keshen, 398.

⁷ Keshen, 393, 398.

⁸ “Ottawa – 1946-1960,” *Bytown Museum*, accessed July 23, 2012.

<<http://www.bytownmuseum.com/en/fifteen-7.html>>.

⁹ Keshen, 390.

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example of Briarcliffe's links to postwar immigration trends is Briarcliffe resident John C. Woolley of 1 Briarcliffe Drive, a British physicist who moved to the capital in the early 1960s to teach at the University of Ottawa. Woolley had worked as a Research Officer with the Admiralty Signal Establishment during the war, and once in Ottawa became a pioneer in the field of semiconductors.¹⁰ Woolley is a prime example of the highly skilled immigrants attracted to Ottawa by the newly-prominent science and technology sectors.

National Research Council

The National Research Council of Canada (NRC), a crown corporation, was formed in 1916 as the Honourary Advisory Council for Scientific and Industrial Research. In its early years, the NRC had a small laboratory staff, most of whom were employed in industrial or applied research.

In the lead-up to the Second World War, the NRC, headed by A.G.L. McNaughton, was enlarged to take a central role in war-related research. In 1939, when C.J. MacKenzie took over the NRC, it had 300 research staff at its Sussex Drive laboratory and an operating budget of about \$900,000. With the major role of technology in the Second World War, the NRC grew again, and by 1941 employed 2,000 people with an operating budget of \$7 million.¹¹

A number of Briarcliffe Residents were associated with the NRC, whose Montreal Road campus is only minutes away, within walking distance. Current and/or former residents J.R. Smith, Peter M. Trip, Ian R.G. Lowe, Frank C. Creed, Edward Hopkins, Garnet Royden Haynes, Brian Larkin, Robert W. Reid, Roland E. Gagne, Glen Pettinger, Richard G. Williamson, Wolfgang Budde, and Craig Campbell were all employed at the NRC.*

*Information provided by NRC Archival Services

The NRC did not face a decline at the end of the war effort as the Canadian government maintained its commitment to research and development in part due to the rising tensions of the Cold War and the fear of being technologically unprepared for war. By 1947, the NRC's budget topped \$10 million. The post-war technology sector would prove to be the foundations for "Silicon Valley North" in Ottawa.¹²

1.3 GEOGRAPHY OF BRIARCLIFFE AND SURROUNDING AREA

Briarcliffe is located within the larger Rothwell Heights neighbourhood in northeast Ottawa. Prior to amalgamation with Ottawa, Rothwell Heights was part of Gloucester Township. Rothwell Heights consists of hilly and forested terrain and is part of a three tier escarpment system extending several kilometres near the south bank of the Ottawa River (see Figure 1). As a result the area features dramatic grade changes and natural rocky outcroppings. Though formerly farmland, the region's dramatic

¹⁰ Emery Fortin and Gilles Lamarche, "John Clifford Woolley – (1921-2011)," *La Physique au Canada* 67, no. 3 (July-September, 2011): 211.

¹¹ Keshen, Jeff. "World War Two and the Making of Modern Ottawa," in *Ottawa – Making a Capital*, eds. Jeff Keshen and Nicole St-Onge (Ottawa, University of Ottawa Press, 2001): 387-388.

¹² "National Research Council of Canada," *The Canadian Encyclopedia*, accessed July 23, 2012. <<http://www.thecanadianencyclopedia.com/articles/national-research-council-of-canada>>.

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topography made agriculture difficult. The most agriculturally inhospitable section, Rothwell Heights, was the first to be parceled, sold, and developed, shortly after the Second World War. Briarcliffe consists of a 20 acre development situated between the middle and lower tiers of the escarpment, at the north edge of Rothwell Heights along Blair Road. As Carleton University Architecture Professor Janine Debanné explains, this landscape provided an excellent natural setting for experimental residential architecture.¹³



Figure 6: Aerial Photo showing the National Research Council, Ottawa River, Rothwell Heights and Briarcliffe

1.4 HISTORY AND DEVELOPMENT OF ROTHWELL HEIGHTS AND BRIARCLIFFE

The area that is now Briarcliffe was developed on part of the 300-acre Lot 20 First Concession of Gloucester Township, between Concession Road 1 and the Ottawa River. The land changed hands several times before being developed by farmer and lumberman Robert Skead, who purchased the land and between 1858 and 1961, built a number of structures along Concession 1 while farming the more hospitable southern part of the lot.¹⁴

¹³ Janine Debanné, "Rothwell Heights: The modernist house in Ottawa and the vulnerability of "perfect dimensions."" 1.

¹⁴ Harry J.W. Walker and Olive Walker, *Carleton Saga*, (Ottawa: Runge Press, 1968): 215-216.

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The land changed hands again in 1885 when it was sold to Robert Cummings, who divided the northern section of the lot into 25-acre parcels along Blair Road. The northern parcel that would become Briarcliffe was purchased by the Kindle family in the early 1910s. Edward Martin Kindle, an American palaeontologist and geologist with the Federal Survey in Washington, D.C., moved to Ottawa in 1912 with his wife Margaret Ferris Kindle when he was appointed to the Geological Survey of Canada.¹⁵ The Kindles used the property as their country residence, which they named “Briarcliffe.” The Kindles sold Briarcliffe to the Briarcliffe Partnership in July 1959 for development, conditional upon the use of the name “Briarcliffe” for any future subdivision and upon development sympathetic to the natural landscape.¹⁶



Figure 7: Dr. E. M. Kindle
Source: Ottawa Citizen

Rothwell Heights is named for the Rothwell family that owned First Concession Lot 19 starting in the 1870s. Lot 19 was historically a Clergy Reserve lot that was purchased by Methodist preacher Benjamin Rothwell. Rothwell’s great grandson, also named Benjamin (known locally as Ben), subdivided Lot 19 into what is today Rothwell Heights. When Ben Rothwell parceled and sold sections of the property, beginning in the 1940s, he imposed certain conditions on the development of the land, as the Kindles had. These included limiting development to single-family dwellings of under 22,000 cubic feet and requiring setbacks of 25 feet (32 feet along Montreal Road) from the front and 50 feet from the sides of the lot.¹⁷ Between the 1940s and 1980s, Rothwell Heights developed into a subdivision featuring a variety of residential architectural forms.¹⁸

¹⁵ “Biography - Edward Martin Kindle collection,” *Library and Archives Canada*, accessed July 30, 2012. <http://collectionsCanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=203625&rec_nbr_list=3816178,3793962,3632489,105857,104542,98593,203625,137276,107261,107026>.

¹⁶ Email from Dana and Ted Duncan to Lesley Collins. November 22, 2012

¹⁷ Letter from Ben Rothwell to Gloucester Township Council, 5 May, 1947. City of Ottawa Archives/Accession 2009.0352.1/File 15-75A Real Estate, Ben Rothwell – Plan 462.

¹⁸ Harry J.W. Walker and Olive Walker, *Carleton Saga*, (Ottawa: Runge Press, 1968): 216.

1.5 THE BRIARCLIFFE SUBDIVISION



Figure 8: Briarcliffe Drive and Kindle Court 1964-1965

Motivated to create a subdivision different from the pervasive tract housing that was commonplace in North America in the post-Second World War period, a partnership of four individuals, Walter Schreier, Thaddeus Duncan, David Yuille, and Ellen Douglas Weber, purchased the 20 acre parcel of land in 1959 and formed the Briarcliffe Partnership, “a housing co-operative formed for the purposes of land development.”¹⁹ The partners shared a vision for a neighbourhood based upon Modernist ideals of design, and harmony with nature.²⁰

In 1963, Schreier wrote of the Partnership’s primary objectives:

- Acquisition of Land
- Subdivision of the land and the distribution of quality lots to members
- Financing and building roads
- Control of the design of the houses²¹

Intent on fostering a development integrated with the surrounding landscape and founded on Modernist principles of design, the partners sought controls over construction in Briarcliffe. Initially, they limited the development to 24 lots of at least half an acre in size. It was clear that the preservation of the natural landscape was paramount, as Schreier wrote in 1963 of the limiting of the development to 24 lots,

..the Partnership demonstrated that temptations of a purely economic nature have been resisted wherever they were found to be in conflict with the desire to create an attractive neighbourhood. The prime consideration has been the preservation of the nature beauty of the site...²²

As per the requirements of the *Ontario Planning Act*, five percent of the land was set aside for parkland. In keeping with the Partnership’s priorities, the parcel of land it set aside, now Kindle Court Park, was one of the most beautiful and valuable areas.²³

To ensure that the original design intentions of the Partnership were preserved, the original partners crafted a restrictive covenant shortly after the Township of Gloucester approved their site plan in

¹⁹ Schreier, W. “Briarcliffe: Land Development by Owner Residents.” *Habitat*. March-April 1963. p.19-23

²⁰ Debanné, 1-3.

²¹ Schreier, W. 19-23

²² Schreier. 22.

²³ Schreier. 22.

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1960.²⁴ It included eight regulations for development in the neighbourhood, primarily related to architectural design (Appendix A). Restrictive or protective covenants were common in new neighbourhoods in the postwar period. These covenants were generally aimed at protecting the vision of the neighbourhood and by banning uses that were not considered appropriate (such as stables, chicken coops or multi-family housing in single family neighbourhoods).²⁵

The natural topography of the land made development difficult, a challenge the original partners faced along with new member John Kemper, who would later point out that the partners' professions (architect, lawyer, economist, surveyor, and real estate developer) gave them useful skills for minimizing the cost of making the land serviceable and habitable.²⁶ The natural landscape was ideal for the experimental housing the partners envisioned, but was not particularly conducive to development: it was hilly, rocky, and lacked road access (requiring blasting) and sewers. To fund the road construction the Partnership sold lots



Figure 9: Keith House, 5 Kindle Court, one of the first five houses, 1963
Source: Schreier, W.

four, six, eight, and nine in Briarcliffe and two lots facing onto Blair Road to carpenter and builder Hans Dierkes-Hieronimi (known locally as Jack Dirks) for \$15,000 in 1962 (Appendix B). Despite these obstacles, the Partnership attracted new members who were drawn to the area by its beauty and proximity to Ottawa and by the nearby National Research Council and Canada Mortgage and Housing Corporation campuses. The partnership soon grew to 12 and then to 18 members.

Local Context

Briarcliffe is not the lone example of a Modernist suburb in Ottawa, though, along with surrounding Rothwell Heights, it is among the best. As noted by Debanné, “the houses of Briarcliffe and Rothwell Heights arguably constitute the most significant contribution to residential modernism in Ottawa.”²⁷ Several Modern houses were designed by architects and built elsewhere in Rothwell Heights prior to the development of Briarcliffe, including the 1952 Schriever House on Davidson Crescent by Patricia York Slader and the 1958 Lipsett House on Oriole Drive by Paul Schoeler of Schoeler and Barkham. These houses were custom designs on individual lots sold by Ben Rothwell.

²⁴ Debanné, 1.

²⁵ Transportation Research Board. NCHRP Report 723: A Model for Identifying and Evaluating the Historical Significance of Post World War II Housing. 2012. p 65.

²⁶ Debanné, 1.

²⁷ Debanné, 2.

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Fairhaven, another Modernist neighbourhood, is located west of Briarcliffe. Also associated with the NRC, it was developed by a co-operative of families. They purchased a 20 acre plot of land west of the NRC campus in 1948 and subsequently divided it into 20 lots with the first house being built in 1951. The cooperative sought to construct affordable but well-designed houses on sizeable lots with naturalized settings. The cooperative was joined by several artists and architects with compatible visions of the neighbourhood's character and the area developed into a successful experiment in quality affordable housing sympathetic to the natural landscape.²⁸ Fairhaven Way, a predecessor to Briarcliffe, demonstrates the appeal and potential for success of cooperative housing initiatives based on shared ideals of landscape and architecture. Moreover, it illustrates that naturalized settings were sought by many even in an era of tract-housing suburbs and that Modernism was a legitimate influence on residential design in mid-century Ottawa.

1.6 ARCHITECTS OF BRIARCLIFFE

As a result of the clause in the restrictive covenant requiring the use of a registered architect and the vision of the partners, several prominent architects of the day designed houses on Kindle Court and Briarcliffe Drive, including, James Strutt, Paul Schoeler, Brian Barkham and Matthew Stankiewicz. The houses built by Jack Dirks on Briarcliffe Drive were based on architect's plans available from the CMHC Small House Design Program. Some of these plans met the requirements of the covenant (4 Briarcliffe) and others were modified as necessary and signed by Walter Schreier.²⁹

Many of these architects were part of the influx of skilled and educated immigrants who came to Canada in the wake of the Second World War. Several were initially employed by the Department of Public Works, which recruited architects after the War to design new office space and buildings to accommodate the massive growth of the public sector.

²⁸ Harold Kalman and John Roaf, *Exploring Ottawa*, (Toronto: University of Toronto Press, 1983): 175-177.

²⁹ Ioana Teodorescu, "Big Idea, Small Houses," in *Canadian Architect*, May 1, 2009, accessed July 12, 2012. <<http://www.canadianarchitect.com/news/big-ideas-small-houses/1000325450/>>.

Walter Schreier



Figure 10: Walter Schreier
Source: CMHC

Walter Schreier was born in Vienna, Austria in 1923 and graduated from the Institute of Architecture at the University of Applied Arts in Vienna. After graduating, he practiced in Europe for a brief time before immigrating to Canada in 1953. Initially employed at an architectural firm in Montreal, Schreier became disenchanted with the “building of monuments” and was considering a return to Europe when he successfully applied, for an advertised position at CMHC in Ottawa. A committed humanist subsequent to his experiences during the Second World War, Schreier has been impressed by CMHC’s innovations in postwar social housing. His new position as Senior Architect in the Architectural and Planning Division, with its focus on affordable small house design, better reflected his personal ideals. Schreier remained at CHMC until his retirement in 1980.

Schreier’s architectural vision and concern for “what neighbours impose upon each other”, led to the establishment of a restrictive covenant governing the style, scale and siting of houses and respect for the natural landscape for Briarcliffe. As Schreier wrote in 1962,

...the Partnership was not striving for uniformity but rather for an integration of individual dwellings each designed for varying family requirements, judiciously sited and complementing each other so as to create a pleasurable atmosphere of modesty and dignity.

As the most prolific contributing architect in Briarcliffe, Schreier was influential in implementing these goals. The first five houses in Briarcliffe, at 5, 9, 15, 16 Kindle Court and 21 Briarcliffe Drive- were all custom designed by Schreier, who later also designed 7 and 11 Kindle Court. Schreier creative vision and ideals were instrumental to neighbourhood’s success. He considered Briarcliffe to be one of the goals realized in his lifetime, and the influence of his ideals remains evident today. Schreier passed away in Ottawa in 2004 at the age of 80.³⁰

Alex Heaton

Alex Heaton was born in Clydebank, Scotland in 1927. After serving in the Royal Navy for three years during the Second World War, he studied at the Glasgow School of Architecture, winning the Gold Medal upon graduation in 1952. He completed a post-graduate course in Landscape Architecture at University College London while working as an assistant to architect Alister MacDonald, son of the Britain's first Labour prime



Figure 11: Alex Heaton
Source: Alex Heaton

³⁰ “Obituary: Schreier, Walter E.” Ottawa Citizen. July 10, 2004.
(<http://www.legacy.com/obituaries/ottawacitizen/obituary.aspx?n=walter-schreier&pid=157371081#fbLoggedOut>)

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minister. In 1954 he was elected a fellow of the Ancient Monuments Society of the United Kingdom. Heaton worked at Bowden Son & Partners in London, before immigrating to Ottawa in 1957.

He worked at Balharrie, Helmer & Morin and then Burgess, Maclean & MacPhayden before joining Schoeler & Barkham Architects in 1961. The firm was already well known for its understated modernist home designs in often spectacular natural settings. In 1964, the firm won the Grand Prize at the prestigious "Triennale di Milano" for its "Canadian Weekend Home." Heaton designed the Duncan House at 19 Kindle Court in 1965. During this time period the firm worked on design of the Canadian Pavilion at Expo 67, in collaboration with Ashworth, Robbie, Vaughan & Williamson and Matthew Stankiewicz. After the sudden death of Brian Barkham in 1964, Alex Heaton became a partner in the firm. It operated for several years under the name Schoeler, Barkham & Heaton before becoming Schoeler & Heaton Architects. Heaton was the Chairman of the Ontario Association of Architects, Ottawa Chapter from 1967 - 1969. During the 1970s, he was a Member of Council and later Vice President of Operations of the Ontario Association of Architects. Heaton worked on designs of numerous buildings including the IBM Building on Laurier Avenue and the Cuban Embassy on Main Street. He is now retired and continues to live in Ottawa.

James Strutt

James Strutt was born in 1924 in Pembroke, Ontario and was raised in Ottawa. Before enrolling in the University of Toronto's School of Architecture, he served with the RCAF during the Second World War. At school, Strutt met renowned architects Frank Lloyd Wright and Buckminster Fuller, from whom he would take inspiration throughout his career. Upon graduating in 1950, Strutt returned to Ottawa where he worked briefly for Lefort & Gilleland before partnering with William Gilleland to form Gilleland & Strutt in 1951. Strutt soon became known for his interest in non-standard geometry and alternative forms, designing Canada's first wooden hyperbolic paraboloid roof - on his own home in Gatineau- in 1956. That same year, at 32, he was appointed the youngest ever chair of the Ontario Association of Architects. He would later go on to teach at Carleton University's School of Architecture from 1969 to 1986, becoming its Director in 1977.³¹ In addition to a number

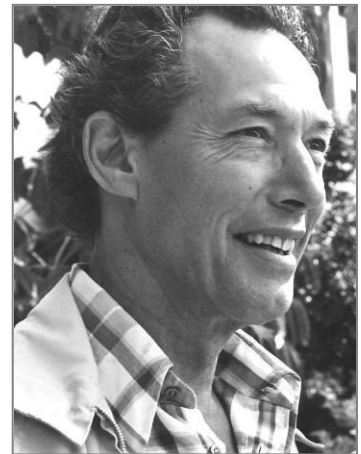


Figure 12: James Strutt
Copyright The Strutt Foundation

of private residences, Strutt designed several innovative modernist structures in the Ottawa area, including St. Mark's Anglican Church (1954), The Uplands Airport Terminal Building (1960), the Loeb Building at Carleton University (1965-1966), the Westboro Beach Pavilions (1966), and the Canadian

³¹ "James William Strutt, 1924-2008," *The Globe and Mail* Obituaries, accessed July 26, 2008. <<http://obits.theglobeandmail.com/events/display/931>>.

Nurses Association Headquarters Building (1969).³² In Briarcliffe, Strutt designed the Kemper House at 11 Briarcliffe Drive. Strutt died in 2008 at the age of 84.³³

Z. Matthew Stankiewicz

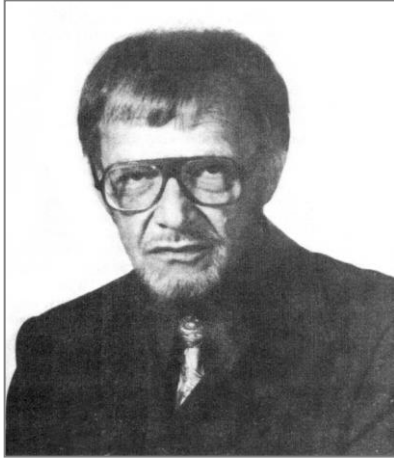


Figure 13: Matthew Stankiewicz
Source: Janine Debanné

Matthew Stankiewicz was born in 1926 in Wilno, Poland (today Vilnius, Lithuania). He attended the University of Liverpool's School of Architecture, graduating in 1949. After practising briefly in England, he immigrated to Canada in the early 1950s. He was initially employed by the Department of Public Works and the Canadian Government Exhibition Commission in Ottawa, but launched his own practice in 1958, quickly becoming a leading modernist residential architect in Ottawa. A number of his distinctive residential projects were built in the Ottawa-Gatineau region, including a house on Commanche Drive (demolished) in Ottawa which was named the House of the Year for 1965 by Canadian Homes Magazine. In Briarcliffe, Stankiewicz was responsible for the designs of both 12 and 16 Briarcliffe Drive.

Stankiewicz was chosen to work with Schoeler & Barkham and Ashworth, Robbie, Vaughan & Williamson on the Expo '67 Canadian Pavilion. He also served as Chairman of the design selection jury for Expo '70's Canadian Pavilion in Osaka, Japan. Stankiewicz practiced architecture until his death in 1979 at the age of 54.

Paul Schoeler

Born in Toronto in 1924, Paul Schoeler served in the Second World War before studying architecture at McGill University. He came to Ottawa in 1954, and worked for the Department of Public Works, later joining Gilleland & Strutt. In 1958, Schoeler joined Brian Barkham to found Schoeler & Barkham Architects, which quickly became known for its understated modernist designs, often constructed in spectacular natural settings. In Briarcliffe, Schoeler designed the Mannion House at 9 Briarcliffe Drive.

In 1964, the firm received international acclaim for its "Canadian Weekend House" design, which won Grand Prize at the prestigious Triennale di Milano design competition. Along with Stankiewicz and



Figure 14: Paul Schoeler
Source: Alex Heaton

³² "Architect leaves creative legacy on landscape," *The Ottawa Citizen*, November 11, 2008, accessed July 26, 2012. <<http://www.canada.com/ottawacitizen/news/story.html?id=f1498e25-f089-40df-ac6c-f3b3e4cd757b>>.

³³ "In remembrance: James William Strutt, 1924-2008," *Ottawa Regional Society of Architects E-Quarterly*, accessed July 26, 2012. <<http://www.orsa.ca/equarterly/details.asp?id=11>>.

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Ashworth, Robbie, Vaughan & Williamson, Schoeler & Barkham worked on the Canadian Pavilion at Expo '67. After the death of Brian Barkham in 1964, Paul Schoeler partnered with Alex Heaton and the firm operated as Schoeler, Barkham and Heaton for several years before eventually becoming Schoeler & Heaton Architects.

Schoeler's commercial and institutional designs in Ottawa include the Public Service Alliance of Canada Building (1968), the Canadian Brotherhood of Railway Transport Building (1973), and the Canadian Labour Congress Building (1973). Schoeler died in 2008 at age 84.³⁴

Brian Barkham

(John) Brian Barkham was born in 1929 in Essex, England. He earned an entrance scholarship to the prestigious Bartlett School of Architecture at University College in London in 1947, where he was a member of the University of London rowing team. He graduated with Honours and became an Associate of the Royal Institute of British Architects in 1953. His Master's thesis on rural Quebec architecture brought him to McGill University where he met Paul Schoeler. After earning his MA in 1955, he interned at Gilleland & Strutt Architects before partnering with Schoeler in 1958 to form Schoeler & Barkham Architects. Barkham believed that houses should harmonize with their natural surroundings, use local materials and provide a connection to nature. The firm quickly became known for its understated, modernist home designs constructed and sited on often spectacular natural settings. In 1964 the firm received international acclaim for its



Figure 15: Brian Barkham
Source: Barkham Family

"Canadian Weekend House" design which won Grand Prize at the prestigious "Triennale di Milano" design competition. In addition to designing several modernist homes in the Ottawa / Gatineau region, including the Butler House at 1 Kindle Court, Barkham worked on commercial projects including the design for Ottawa's Juvenile Courthouse before his untimely death due to cancer in 1964 at age 35.³⁵

³⁴ "Paul J.R. Schoeler," *Ottawa Regional Society of Architects E-Quarterly*, accessed July 26, 2012. <<http://www.orsa.ca/equarterly/details.asp?id=11>>.

"Good Briarcliffe," *The Montreal Gazette, Canadian Homes Magazine*, October 13, 1964.

"Canadian Wins International Award," *The Montreal Gazette, Canadian Homes Magazine*, December 8, 1964.

"Architect Took Risks to Modernize Canada," *The Ottawa Citizen*, November 29, 2008.

"The Milan Connection," *Canadian Interiors*, July 2010.

³⁵ *Royal Architectural Institute of Canada journal*, volume 41, 1964.

Royal Institute of British Architects journal, volume 71, 1964.

Matthew W. Poray-Swinarski



Figure 16: Matthew Poray-Swinarski
Source: Poray-Swinarski Family

Born in Poznan, Poland, in 1918, Matthew Poray-Swinarski was a prisoner of war during the Second World War until he escaped to England and served in the Polish Brigade of the British Army. He later studied architecture in England and practiced for a time before he immigrated to Canada, where he worked for the Department of the Navy in Ottawa. He designed his own family house in Manor Park before opening his private practice in 1964. Poray Swinarski designed several houses in the Manor Park and Cardinal Heights neighbourhoods. In Briarcliffe, Poray-Swinarski designed the Marsh House at 17 Briarcliffe Drive. He later moved to Toronto to work for Abram & Ingelson Architects, a firm known for its innovative modernist designs of schools and libraries.³⁶ Later in his career, his focus shifted from design to project management of commercial construction projects. He retired to Barry's Bay, Ontario, where he died in 2005 at age 87.³⁷

Timothy V. Murray



Figure 17: Timothy Murray
Source: Tim Murray

Born in Dublin, Ireland in 1930, Tim Murray studied architecture and urban planning at University College Dublin and Liverpool University, graduating in 1952. Murray worked in Dublin and London before immigrating to Canada in 1957, where he was initially employed by the Department of Public Works in Ottawa. He was a partner in the firm Bemis & Murray between 1959 and 1960 before forming T.V. Murray Architect in 1960. He formed Murray & Murray Architects with his brother Pat Murray in 1962. The firm initially specialized in the design of schools, churches, and residential architecture in the Ottawa area. In 1963, Tim Murray designed the Hanes House at 18 Briarcliffe Drive.³⁸ The firm later opened branch offices in Toronto and Dublin, and was awarded international commissions in locations including Malaysia, Africa, Ireland, the U.K., Argentina and Malawi in addition to the United States and Eastern Canada. In Ottawa, the firm's projects included Notre-Dame Convent, the original Algonquin

³⁶ Conversation with Dr. Mark Poray-Swinarski, Spring 2012.

³⁷ *Globe and Mail* Death Notices, December 14, 2005.

³⁸ Conversation with Tim Murray. December 2012.

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College Campus, Carleton University's Dunton Tower, Robertson Hall, Minto Place, the Ottawa University Central Library and the Ottawa Courthouse. Tim Murray retired in 2003.³⁹

Basil Miska

Basil Miska was born in Winnipeg, Manitoba in 1927. He studied architecture and sculpture at the University of Manitoba, graduating in 1956. He moved to Ottawa after graduation and was briefly employed by the Department of Public Works before opening his own practice which grew to become Miska, Gale & Ling Architects & Planning Consultants. Miska remained committed to sculpture as well as architecture and often created sculptures for the houses he designed.⁴⁰ In Briarcliffe, he designed the Gagné House at 12 Kindle Court. Miska designed a variety of projects in the Ottawa-Gatineau area, including design of the houses and a shopping plaza in the Glenwood Domaine subdivision in Aylmer, Quebec (1958), the Aladdin Bowling Lanes Centre (1961)⁴¹ and Christ the Saviour Orthodox Church (1968). Miska died of cancer in 1974 at age 47.⁴²



Figure 18: Basil Miska
Source: Roland Gagne

Brian McCloskey

McCloskey studied architecture at McGill University before moving to Ottawa, where he partnered with Preben Eriksson to form Eriksson McCloskey Architects. In 1968, McCloskey designed the Hopkins House at 8 Briarcliffe Drive⁴³. In the 1970s McCloskey's focus turned to teaching. He taught at McGill University's School of Architecture, and later served as Chairman of the Architecture Department at the "University of Petroleum and Minerals" in Dhahran, Saudi Arabia.⁴⁴ His teaching there focused on the preservation of traditional Arab styles of design while employing new building technologies in construction.

³⁹ "Murray & Murray Associates fonds," *Library and Archives Canada*, accessed July 27, 2012. <http://collectionsCanada.gc.ca/pam_archives/index.php?fuseaction=genitem.displayItem&lang=eng&rec_nbr=106989&rec_nbr_list=106989,105339,211064,104683,98130>.

⁴⁰ "Sculpture and architecture seen as inseparable arts," *Ottawa Citizen*, February 17, 1961.

⁴¹ "Aladdin Lanes," *Ottawa Citizen*, September 6, 1961.

⁴² "\$25,000 Aylmer Road Project," *Ottawa Citizen*, April 3, 1959.

⁴³ Original house plans for 8 Briarcliffe Drive stamped by

⁴⁴ "Saudi-Aramco World" Jan-Feb 1980.

2.0 Architectural Context

2.1 EVOLUTION OF THE MODERN MOVEMENT

Pre-World War I

The origins of Modern architecture in North America can be traced back to early 20th century in the United States. On a general level, the Modern Movement first emerged in the early twentieth century as a “reaction to the ... eclecticism of the various earlier nineteenth-century revivals of historical forms”⁴⁵ as well as an attempt to reconcile architecture to the rapid technological advancements and the modernization of society.⁴⁶ This led to the emergence of two related trends of North American houses before the First World War, both inspired by the British Arts and Crafts movement.

The first was the Prairie Style (1900-1920) led by Frank Lloyd Wright from his base in Chicago. The Prairie Style was an attempt at developing a uniquely North American architecture that eschewed all elements of earlier European architectural styles. In order to reflect the open, undeveloped landscape of America in contrast to the more urbanized European countries, Wright promoted horizontal organic forms that were well integrated with the landscape. The second was the American Arts and Crafts or Craftsman style (1905-1930) begun in California by the Greene brothers. Believing in honesty of form, it emphasised exposed structural members and wood joinery.⁴⁷



Figure 19: Prairie Style Robie House, designed by Frank Lloyd Wright at the University of Chicago

Source: Library of Congress

⁴⁵ William J.R Curtis. *Modern Architecture Since 1900*, (Phaidon, 1982): 11

⁴⁶ Ibid.

⁴⁷ Virginia and Lee McAlester. *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 1984): 10.

Interwar Period

In the interwar period in Europe, a group of avant-garde architects were working towards a new style of architecture, among them were well-known architects Ludwig Mies van der Rohe, Walter Gropius and Le Corbusier. In 1919, Gropius founded what would become the most influential design school of the 20th century, the Bauhaus (“house for building” in English), in Weimar, Germany. Also in the 1920s, Le Corbusier was designing Modernist Villas in Paris including the Villa Savoye, and his 1922 book, Vers une Architecture emphasised that houses were to become “machines for living,” thus furthering the ideology expressed by American architect Louis Sullivan in 1896 that “form follows function”.⁴⁸ By 1920, Mies van der Rohe was well-known, having already designed a number of Modern glass skyscrapers in Berlin.



Figure 20: Bauhaus Dessau, Main Building

Source: Wikipedia

The Weimar Bauhaus was obliged to close in 1925 for political reasons, but Gropius found support for his political views in Dessau, Germany.⁴⁹ The new Bauhaus campus provided the opportunity for the construction of new large scale buildings including the main Bauhaus building designed by Gropius himself. The philosophy behind the Bauhaus was to combine art and design with technological advancements and mass production. This involved the standardization of parts, removal of non-functional decoration and introduction of structural honesty. Mies van der Rohe directed the Bauhaus from 1930 until its forced

closure by the Nazis in 1932. For a brief period after the closure of the Bauhaus, Mies van der Rohe revived it as his own school.⁵⁰

Modernism was also spreading in North America in the 1930s. In February 1932, New York’s Museum of Modern Art (MoMA) held an exhibition entitled *Modern Architecture: International Exhibition*.⁵¹ This exhibit brought together, for the first time, the architectural designs of many of the founders of Modern Architecture in Europe and the United States including Walter Gropius, Mies van der Rohe, Frank Lloyd Wright, and Le Corbusier (Charles-Édouard Jeanneret). The exhibition was curated by Phillip Johnson and MoMA Director, Henry Russell Hitchcock and was described in a MoMA press release as follows:

⁴⁸ Sullivan, Louis. “The Tall Office Building Artistically Considered.” *Lipincott’s Magazine* #57. Pp. 403-409, March 1896.

⁴⁹ Curtis, 10.

⁵⁰ “Timeline.” www.miessociety.org

⁵¹ “Exhibition History List 1929-1939.” MoMA.

http://www.moma.org/learn/resources/archives/archives_exhibition_history_list

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The present exhibition is an assertion that the confusion of the past forty years, or rather of the past century may shortly come to an end. Ten years ago the Chicago Tribune competition brought forth almost as many different styles as there were projects. Since then the ideas of a number of progressive architects have converged to formula genuinely new style which is rapidly spreading throughout the world. Both in appearance and structure this style is as fundamentally original as the Greek or Byzantine or Gothic. Because of its simultaneous development in several different countries and because of its world-wide distribution it has been called the International Style.⁵²

The four main principles of the International Style include:

1. A structural skeleton that could be covered by a thin, non-structural skin
2. Asymmetrical facades that were believed to gain coherence by having a visible expression of a regular structural skeleton.
3. The stripping away of all superfluous ornamentation
4. Functionalism and maximization of efficiency⁵³

The emergence of the International Style in North America was the turning point in the Modern Movement as it was a complete break with all previous architectural styles.⁵⁴

After the Bauhaus closed, and in the lead-up to the Second World War, a number of European Modern Architects including Gropius and Mies van der Rohe immigrated to the United States. Gropius became the director of the Architecture Department at Harvard in 1937, a position he held until his retirement in 1952. Other famous modernists including Phillip Johnson studied under Gropius at Harvard. Mies van der Rohe also arrived in the United States in 1937 to direct the architecture program at the Armour Institute of Technology (now the Illinois Institute of Technology- IIT). During his time at IIT, Mies designed a number of campus buildings and some private commissions including the Farnsworth House near Chicago, now seen as an icon of Modernism. He retired from IIT in 1958 at the age of 72 and continued with his



Figure 21: Mies van der Rohe's Farnsworth House
Source: www.farnsworthhouse.org

⁵² "Developments in International Architecture to be Shown in Exhibit of Modern Architecture." Press Release February 6, 1932. Museum of Modern Art.

⁵³ McAlester, 469-470.

⁵⁴ *Modern Architecture: International Exhibition* [MoMA Exh. #15, February 9-March 23, 1932]

private practice designing large office complexes including the Seagram Building in New York and the Toronto Dominion Centre in downtown Toronto.⁵⁵ The immigration of Gropius, Mies van der Rohe and other Modern architects had a profound effect on North American architecture.

Post-Second World War

While the International Style remained popular in the decades after the Second World War, the upheavals of war changed planning and design both in North America and internationally. New types of buildings emerged to meet the needs of shelter for the thousands of soldiers returning from war. These new types included the Case Study House program, sponsored by “Arts and Architecture” magazine in the United States which ran from 1945-1966 and involved a number of prominent American architects designing and building experimental houses.⁵⁶



Figure 22: The Butler House at 1 Kindle Court designed by Brian Barkham illustrates Mies van der Rohe's influence on North American architecture.

The rise of the personal automobile resulted in the expansion of highways and transportation networks and allowed people to live outside of the city. The typical Modern houses of the 1950s and 60s took a number of forms but had common elements including a minimizing of decorative elements, horizontal form, asymmetrical facades, and integrated parking for cars. New proprietary materials were introduced and more traditional materials such as brick, wood and concrete block were re-engineered for mass production and to be more economical.

2.2 THE MODERN MOVEMENT AND THE CANADA MORTGAGE AND HOUSING CORPORATION

Established in 1946 by the government to address Canada's post-war housing shortage, Canada Mortgage and Housing Corporation (CMHC) is Canada's national housing agency. Since its creation, its mandate has expanded to helping Canadians access a wide choice of quality, affordable homes.⁵⁷

Following the return of veterans from the Second World War, there was an increased demand for housing. However, given the financial instability of the time, it was difficult for families to start building a house without a fairly accurate advance appraisal of building costs. In order to make quality plans available to low and middle-income families, within an attainable price range, the CMHC launched the Canadian Small House Competition to search for small house designs.

⁵⁵ “Timeline.” www.miessociety.org

⁵⁶ “Case Study House Program.” <http://www.artsandarchitecture.com/case.houses/>

⁵⁷ Canada Mortgage and Housing Corporation. “About CMHC.” Accessed October 29, 2012. <<http://www.cmhc-schl.gc.ca/en/corp/about/index.cfm>>

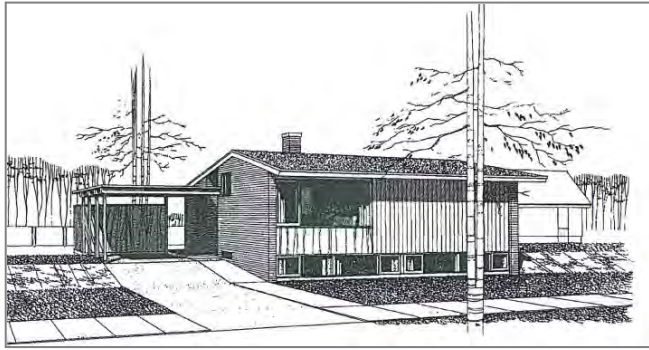


Figure 23: CMHC Small House Design 764 designed by Douglas Millar, 4 Briarcliffe Drive was built according to this plan.

Source: CMHC Small House Design Book 1962

Inspired by earlier house design competitions of the 1930s including the 1936 T. Eaton Company Architectural Competition for House Designs, there was a set of criteria for the house designs⁵⁸. CMHC set the price for each design at \$6,000 on average with the client being Mr. Canada. Living in overcrowded accommodation since the end of the war, Mr. Canada and his family desired “to obtain the maximum of living space for their money.” In addition, the family was interested in a contemporary design that provided utility and convenience.⁵⁹ This family’s

situation and requirements reflected that of many young Canadian families of the time and by means of this competition, the CMHC hoped to compile the winning plans into catalogues that could be used by prospective homebuyers. However, a study conducted in 1949 revealed that only 50 percent of the submissions to the competition had been by practising architects. Following the weak response of the architectural profession to the competition, the CMHC changed its method of plan procurement. In March 1950, a Plan Selection Committee was set up and it put forward a process whereby only licensed Canadian architects could submit multiple house plans for consideration. For each plan selected by the committee, the architects were paid a fee of \$1,000, as well as royalties of \$3 for each set of working drawings sold.⁶⁰

This was the beginning of the Small House Design Scheme. Numerous catalogues were produced over the years and, for a charge of \$10, clients could purchase the plans for an architect-designed house from their local CMHC branch. Given the rapid urbanization taking place, along with the practical purpose of providing options for new homebuyers, these catalogues also served the purpose of educating Canadians in the shifting trends of residential architecture. Each design was explained extensively; sectional perspectives were included, the meanings of symbols were explained, and the convenience of modern layouts was explained.



Figure 24: Canadian Architect spoke out about the Small House Design Scheme stating that it produced inharmonious neighbourhoods and exploited architects
Source: Teodorescu. “Big Ideas, Small Houses.”

⁵⁸ Haight, Susan. “Machines in Suburban Gardens: The 1936 T. Eaton Company Architectural Competition for House Designs.” *Material History Review* 44. Fall 1966. p. 23

⁵⁹ *Homes for Canadians*. (Ottawa: CMHC, 1947): 74-75

⁶⁰ Ioana Teodorescu, “Big Idea, Small Houses,” *Canadian Architect*, May 1, 2009, accessed July 16, 2012, <<http://www.canadianarchitect.com/news/big-ideas-small-houses/1000325450/>>.

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The 1950s and 60s were particularly notable in terms of the evolution of CMHC. In response to rising affluence, there was a shift from the building of basic, standard bungalows to experimentation and innovation in design and construction. The 1960s in particular saw the houses becoming more spacious to accommodate the large families of the Baby Boom. There were changes in the use of space in houses, for example, for the first time the basement started to be incorporated as a living space, and split-level house designs gained in popularity.⁶¹

Despite the overall success of the Small House Design Scheme, the process was not without problems. When rejected, architects complained about the lack of guidelines, demanding an explanation for not being included. There were also critics who felt that the result of these publications was an “abominable hotchpotch of small houses instead of a building-unit system where the houses could be tailored to the individual site”.⁶²

2.3 MODERNISM IN OTTAWA

While most architectural innovations in North America begin in the United States, the flow of new postwar ideas into Canada did not lag far behind. Ottawa features a number of highly significant buildings of the Modern Movement including the former Ottawa City Hall at 111 Sussex Drive, designed by Bland, Rother, and Trudeau,⁶³ the Ottawa Train Station at 200 Tremblay Road designed by John B. Parkin and Associates as a centennial project⁶⁴, the former CBC Building at 1500 Bronson Avenue designed by David Gordon McKinstry⁶⁵ and the Hart Massey House, 400 Lansdowne Road designed by Hart Massey⁶⁶.



Figure 25: Former Ottawa City Hall, 111 Sussex Drive

As noted by Janine Debanné in conversation with Globe and Mail columnist, Dave LeBlanc, it was a “confluence of circumstances” that brought Modernism to Ottawa. Despite its relatively small size, by the 1950s Ottawa was coming into its own as an international capital city and as the home of many government institutions.⁶⁷ The city attracted several international architects, including Schreier,

⁶¹ “History of CMHC,” CMHC, accessed July 20, 2012, <<http://www.cmhc-schl.gc.ca/en/corp/about/hi/index.cfm>>.

⁶² Teodorescu, 2.

⁶³ “Statement of Cultural Heritage Value- 111 Sussex Drive” City of Ottawa Designation By-law.

⁶⁴ “Via Rail Station.” FHBRO Heritage Character Statement.

⁶⁵ “Edward Drake Building” FHBRO Heritage Character Statement

⁶⁶ “400 Lansdowne Road” City of Ottawa Heritage Survey Form.

⁶⁷ Dave LeBlanc, “‘A confluence of circumstances’ brought modernism to Ottawa” in *Globe and Mail*, May 1, 2009, accessed July 15, 2012, <<http://www.theglobeandmail.com/life/home-and-garden/real-estate/a-confluence-of-circumstances-brought-modernism-to-ottawa/article709309/>>.

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Stankiewicz, Heaton, Barkham, Murray and Poray-Swinarski, who brought their innovative ideas to Ottawa from Europe. Most of these young architects were deeply committed to Modernism and consequently took risks with their designs, producing forward-looking residential, commercial and institutional works. They arrived at a time when Ottawa was in the process of establishing itself as a modern capital city and, given the great demand for new buildings, both private and public, had plenty of opportunity to experiment with Modernist forms. These architects and their Canadian counterparts including Strutt, Schoeler, Miska and McCloskey designed the innovative houses that shaped Briarcliffe's unique character.

2.4 ARCHITECTURE OF BRIARCLIFFE

The 23 houses that make up Briarcliffe are an excellent representation of the diversity of residential Modernism. Most houses were private commissions by architects while a few were based on CMHC Small House Designs. Each house is unique but they all share the common characteristics of the Modern style including: rectangular or cubic forms, emphasis on horizontality and the elimination of ornamentation. Working closely with their forward-thinking clients and employing the materials permitted by the covenant, the architects of Briarcliffe created progressive Modern houses set in a natural landscape. As expressed by Janine Debanne,



Figure 26: 11 Briarcliffe Drive, designed by James Strutt

Constructional assemblies were of wood, and devised to be tectonically manageable for a solo homebuilder. The outcome of this search is varied, but marked by unifying themes of modesty and expressive construction methods. On one hand, Strutt's homes constituted research on construction methods themselves since their designs were driven by a search for a resonant relationship between geometry and construction...the Miesian preoccupation for finding perfect dimensions did not interest Strutt. On the other hand, many of the other modernist architects working in the Ottawa area, most notably Brian Barkham and Paul Schoeler, were deeply interested in refining the dimensions of the simple box as container for life, and adapted frame construction in a more conventional way than did Strutt. The idea of refinement of the box and the notion of poetry of dimensions are thus recurrent themes in Ottawa's modernist houses... In this second approach, clients' could more easily give input into the design, since the design method itself was premised on adding or relocating 'inches,' with, in mind, the act of dwelling.⁶⁸

⁶⁸ Debanne. 2,3.

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These varying ideologies of design and construction are well reflected in the diverse but unified Modernist architecture of Briarcliffe. This area is an excellent representation of the modernist architect-designed houses that emerged in Ottawa in the postwar years. Briarcliffe is a landmark of modernism in Ottawa and an intrinsic part of the City's collection of surviving modernist residential architecture, preserved within its original context.

2.5 ARCHITECTURAL CHARACTER AND DESIGN CONTROLS: BRIARCLIFFE'S RESTRICTIVE COVENANT

The goal of the covenant was to implement the vision for Briarcliffe as articulated in a 1960 document,

*The quality of the development on this well endowed site and the consequent property values, depend on the degree of cooperation reached by the group in matters of architectural design, the siting of houses and the preservation of fine trees and other given landscape assets. If these three elements are of the highest quality, Briarcliffe can become one of the most please residential areas in Ottawa.*⁶⁹



Figure 27: Duncan House, 19 Kindle Court, 1966

Source: Library and Archives Canada

The intent of the covenant was protective rather than restrictive. The Partners wanted to protect their vision for the neighbourhood and their financial investment. As Schreier wrote in 1963,

*The covenants are intended to be protective rather than restrictive as the Partnership was not striving for uniformity but rather for an integration of individual dwellings each designed for varying family requirements, judiciously sited and complementing each other so as to create a pleasurable atmosphere of modesty and dignity.*⁷⁰

The five main elements of the covenant that influenced the architectural character of Briarcliffe were:

1. Only single family detached houses could be built
2. Lots could not be subdivided
3. Houses must be architect designed
4. Design of the houses was to approval by a development committee

⁶⁹ "Briarcliffe Subdivision Protective Covenants : Preamble" 18 May 1960. From the personal papers of Thaddeus Duncan.

⁷⁰ Schreier, W. 3.

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5. Building materials were limited to a specified list⁷¹

The review of site and building plans by Development Committee was considered the key to the success of Briarcliffe. As noted in a 1960 “Preamble” to the Covenant,

*The control of site and building plans is perhaps the most important single protection available. On this will depend to a large degree the character and quality of the development.*⁷²

While control was necessary, the Development Committee was intended to be somewhat flexible. The “Preamble” further states that:

*In examining building plans the Committee will have as their general objective the creation of a contemporary development, avoiding unnecessary ornateness or any imitative styles on colonial or classical lines. Inside of this general frame of reference, the greatest flexibility will be exercised to ensure that the treasured needs and ambitions of each aspiring homeowner are met with a minimum of tears.*⁷³



Figure 28: Westwood House, 21 Briarcliffe Drive, 1963

Source: Schreier, W.

As a result of the covenant, the houses in Briarcliffe are linked by the common factors of a palette of humble materials such as wood and cinder blocks, simple detailing, and modest scale, as well as a strong and sympathetic visual and spatial relationship with the natural character of their lots.

The covenant’s impact can be seen in the resulting distinct Modernist character of Briarcliffe and the employment of significant architects and of architect-

designed CMHC house plans in building the neighbourhood. In total, 23 houses were built along Kindle Court and Briarcliffe Drive, with a lot at the intersection of these roads providing a natural neighbourhood park, which remains highly valued by residents as a natural area. The houses in Briarcliffe feature common elements resulting from the requirements of the restrictive covenant and the time period in which they were constructed and as a collection are an excellent representation of Modernist residential architecture. The following section provides a general analysis of some of the buildings in the neighbourhood.

⁷¹ Briarcliffe Restrictive Covenant, listed on each deed as “*Stipulations, Restrictions, and Provisions with Respect to the erection of buildings and use of buildings and lands on lots shown and laid out on a plan of subdivision registered in the Registry Office for the Registry Division of the County of Carleton as Plan Number 753.*”

⁷² “Preamble.” 2

⁷³ “Preamble”. 3

16 Kindle Court



Figure 29: Schreier House, 16 Kindle Court

Designed by Walter E. Schreier for himself and his family, 16 Kindle Court is representative of the custom designed houses by Schreier in Briarcliffe. Schreier custom designed seven houses in the neighbourhood. A Raised-Ranch style house, the Schreier House features an asymmetrical façade with rectilinear elements in different sizes and shapes including the windows, front door, transom window, and spandrel panels. The main living spaces are clad in a buff coloured brick while the private spaces are contained in a projecting rectangular volume in brown stained vertical siding. The foundation walls are constructed of pointed and painted concrete and there is an integrated carport. Typical of the Modern style is the horizontal form, lack of ornamentation, integrated carport and the overhanging eaves. A low-sloped gable roof extends the entire length of the house and protects the front entry with its overhanging eaves.

4 Briarcliffe Drive



Figure 30: 4 Briarcliffe Drive

The house at 4 Briarcliffe Drive is representative of three houses on Briarcliffe Drive near Blair Road built according to CMHC Small House Design by local builder Jack Dirks. 4 Briarcliffe Drive is built according to CMHC Plan #764 designed by architect Douglas H. Miller of Vancouver, BC. It is a one-and-a-half storey detached house with a low-sloped gable roof. The house is rectangular in plan with a side carport sheltered by an extension of the main roof. The minimal main entry is under the carport on the east side of the house. The windows are rectangular and asymmetrically arranged. The two larger basement and main floor windows on the front of the house are stacked one above the other with a vertical wood siding spandrel panel between them. Many of the windows are sash- less sliding units set into horizontal runners in a wood frame. There are two built-in stucco clad planters at the rear of the house

17 Briarcliffe Drive



Figure 31: Marsh House, 17 Briarcliffe Drive

17 Briarcliffe Drive, designed by Matthew Poray-Swinarsky, is a Modern house with Ranch style influences. The low ground-hugging form spreads across the large lot and maximises the facade width and serves as a strong counterpoint to the tall, mature trees on the lot. Typical of the style, it features a low-sloped gable roof and a generous eave overhang and is clad in vertical board and batten wood siding. The house features an asymmetrical front façade emphasized by the window arrangement, a minimal front entry with one side light featuring vertical louvers. The design takes advantage of the increase in grade from the street to the front facade of the house by cleverly locating the garage at the side of the house at grade under the main section of the house.

1 Kindle Court



Figure 32: Butler House, 1 Kindle Court

Designed by Brian Barkham, 1 Kindle Court is the best example of the International Style in Briarcliffe. A one-and-a-half storey detached house with a flat roof, the house is comprised primarily of a horizontal rectangular volume intersected by a vertical rectangular volume. The main living space of the house features extensive glazing with minimal trim. Also characteristic of the style is the stark white expanse of wall at the entry volume and the cantilevered side deck supported on steel pilotis and screened with a privacy screen comprised of vertical cedar louvres.

3.0 Heritage Conservation District Plan

3.1 STATEMENT OF CULTURAL HERITAGE VALUE AND DESCRIPTION OF HERITAGE ATTRIBUTES

The Briarcliffe neighbourhood was primarily built between 1961 and 1969. Its natural setting on a rocky escarpment along the Ottawa River and its experimental Modern architecture and neighbourhood design create a compelling and unique sense of place. The cultural heritage value of the neighbourhood lies in its history as a building co-operative⁷⁴, its association with Ottawa's postwar expansion, and its design value as an excellent example of a Modern suburb built in harmony with the natural environment.

Briarcliffe has historic value as an excellent example of a post-war building co-operative based on Modernist principles of architecture and planning. The Briarcliffe Partnership was founded by: Walter Schreier, Thaddeus Duncan, Ellen Douglas Webber and David Yuille. They purchased a 20 acre parcel of rocky and topographically challenging land in 1959 and the Township of Gloucester approved the subdivision of 24 lots in 1961. As part of the Partnership's vision of a residential neighbourhood in harmony with nature, the lots in Briarcliffe were deliberately sited among largely undisturbed natural features and the founding members established a restrictive covenant with design guidelines to ensure that their shared vision was implemented.

Briarcliffe is associated with the expansion of the National Capital Region in the postwar period. The expansion of the federal public service resulted in the development of a number of government campuses outside of the downtown core. Located near the Montreal Road campus of the National Research Council (NRC), and the headquarters of the Canada Mortgage and Housing Corporation (CMHC), Briarcliffe has been home to a number of NRC and CMHC employees, as well as other public sector employees and several educators. Briarcliffe is also associated with the influx of professional experts (such as scientists and architects) to the capital during and after the Second World War.

Briarcliffe is an excellent example of a mid-20th century Modern neighbourhood and displays innovative concepts of site development and neighbourhood planning. The minimalist aesthetic of the Modern Movement was a 20th century reaction to the ornate styles of the 19th century and was most prevalent in Canada from the 1950s until the 1970s. The houses in Briarcliffe share characteristics typical of the Modern Movement in architecture including a simplification of form and the elimination of decorative features. The neighbourhood is comprised of custom designed houses and a few designs from the CMHC Small House Scheme.

⁷⁴ In the mid-20th century, building co-operatives were a popular way for a group of individuals to pool their financial resources to purchase land and construct their own homes. In the case of Briarcliffe, the Partnership worked together to purchase the land, get planning approvals, and construct the road. Five of the earliest houses were constructed by the same builder using similar materials- presumably to achieve an economy of scale.

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The houses in Briarcliffe have cultural heritage value as a collection of the works of leading architects of the day. Several notable Modernist architects were commissioned to design houses in Briarcliffe, including James Strutt, Matthew Stankiewicz, Paul Schoeler and founding partner and CMHC architect Walter Schreier. These architects and others in Briarcliffe shared a common Modernist vision which is reflected in the architectural character of the houses and the incorporation of the houses into the natural landscape.

Description of Heritage Attributes

The attributes that reflect the cultural heritage value of the natural setting of Briarcliffe and the common vision of the Briarcliffe Partnership include:

- the setting and topography of the neighbourhood and the siting of houses to protect the natural landscape and maximize privacy between neighbours;
- the heavily treed nature of the neighbourhood, the road width, and the lack of sidewalks and streetlights;
- the consistent house-to-lot relationships with average sized houses on large lots with generous setbacks;
- the existing lot pattern, characterized by lots of at least one half acre in size with a single access from the public road;
- the use of a limited palette of natural building materials; and
- Kindle Court Park

The architectural elements that embody the cultural heritage value of Briarcliffe as an excellent example of a mid-20th century Modern neighbourhood include:

- The architect designed houses including those by: Walter Schreier (5,7, 9,11, 15, 16 Kindle Court and 21 Briarcliffe Drive), James Strutt (11 Briarcliffe Drive), Matthew Stankiewicz (12 and 16 Briarcliffe Drive), Alex Heaton (19 Kindle Court), Paul Schoeler (9 Briarcliffe Drive) Brian Barkham (1 Kindle Court), Matthew Poray-Swinarski (17 Briarcliffe Drive), Basil Miska (12 Kindle Court), Tim Murray (18 Briarcliffe Drive), and Brian McCloskey (8 Briarcliffe Drive);
- the houses at 1 and 4 Briarcliffe Drive that were built according to un-modified CMHC plans;
- houses with modest footprints, rectilinear plans, and a low, ground hugging horizontal forms;
- flat or low sloped gable roofs
- attached and integrated garages or carports;
- minimal entranceways, recessed or protected by overhanging eaves or simple canopies;
- wide, low, brick or stone chimneys; and
- rectangular windows with minimal trim and no muntin bars.

The attributes that reflect the requirements of the restrictive covenant include:

- single detached houses of less than two-and-one-half storeys
- lots of at least half an acre in size that have not been subdivided
- minimum gross floor area of 1300 square feet
- carports or garages with parking for one or two vehicles
- exterior cladding materials including brick, stucco, wooden siding, or concrete block

3.2 STATEMENT OF OBJECTIVES

The primary goal of the Briarcliffe Heritage Conservation District Plan is to provide guidelines to ensure the preservation and enhancement of the area known as Briarcliffe located in Rothwell Heights east of Blair Road, in northeast Ottawa. The neighbourhood is an excellent example of experimental mid-20th century planning and domestic architecture. Many of the houses were designed by prominent local and international architects who were practising in Ottawa at the time.

Specifically, this plan aims to:

- Ensure the retention and protection of buildings and landscapes that contribute to the cultural heritage value of Briarcliffe
- Encourage the ongoing restoration of buildings of cultural heritage value within the district
- Guide change so that new development or alterations to existing buildings are sympathetic to the heritage value of the district.

3.3 POLICY FRAMEWORK

The Briarcliffe Heritage Conservation District will be regulated by both municipal and provincial policies. These include Part V of the *Ontario Heritage Act*, revised 2005, the *City of Ottawa Official Plan* and the *Provincial Policy Statement (PPS)*.

Ontario Heritage Act

The *Ontario Heritage Act* regulates the protection of heritage resources within the province. A property that has been formally protected under the provisions of the *Act* is referred to as a “designated” property. According to Part V of the *Act*, as amended on April 28th 2005, the municipality may, by by-law, designate any area as a Heritage Conservation District for its cultural heritage value. If a municipality designates a Heritage Conservation District based on these provisions, a District Plan shall be adopted. The Plan must identify the cultural value and attributes of the District and provides principles for protection.

City of Ottawa Official Plan

The Official Plan is Ottawa’s guide for the future development of the city. The Official Plan provides a framework for the conservation of heritage buildings in Ottawa. The Briarcliffe Heritage Conservation District Plan was undertaken under Section 2.5.5.2:

“Groups of buildings, cultural landscapes, and areas of the city will be designated as Heritage Conservation Districts under Part V of the Heritage Act. Any application to alter or demolish buildings which are individually designated or within a designated Heritage Conservation District or to construct a new building within a heritage conservation district will be supported by a cultural heritage impact statement to ensure that the City’s conservation objectives are achieved.”

BRIARCLIFFE HERITAGE CONSERVATION DISTRICT STUDY

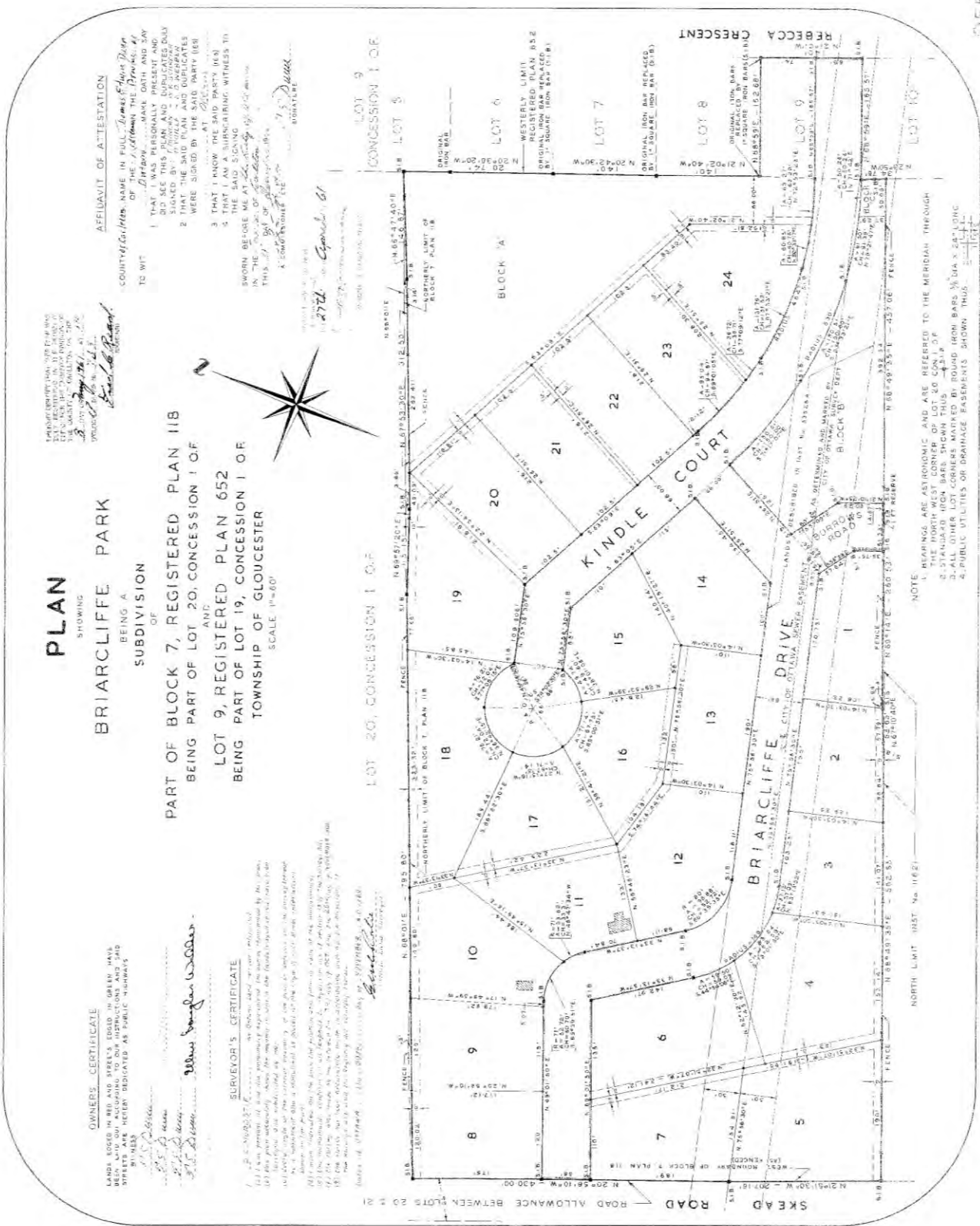
2005 Provincial Policy Statement

The purpose of the *Provincial Policy Statement*, issued under the *Planning Act*, is to provide municipalities in Ontario with policy direction on matters related to land use planning and development. Part V, Section 2.6 of the PPS provides direction regarding cultural heritage resources. It states:

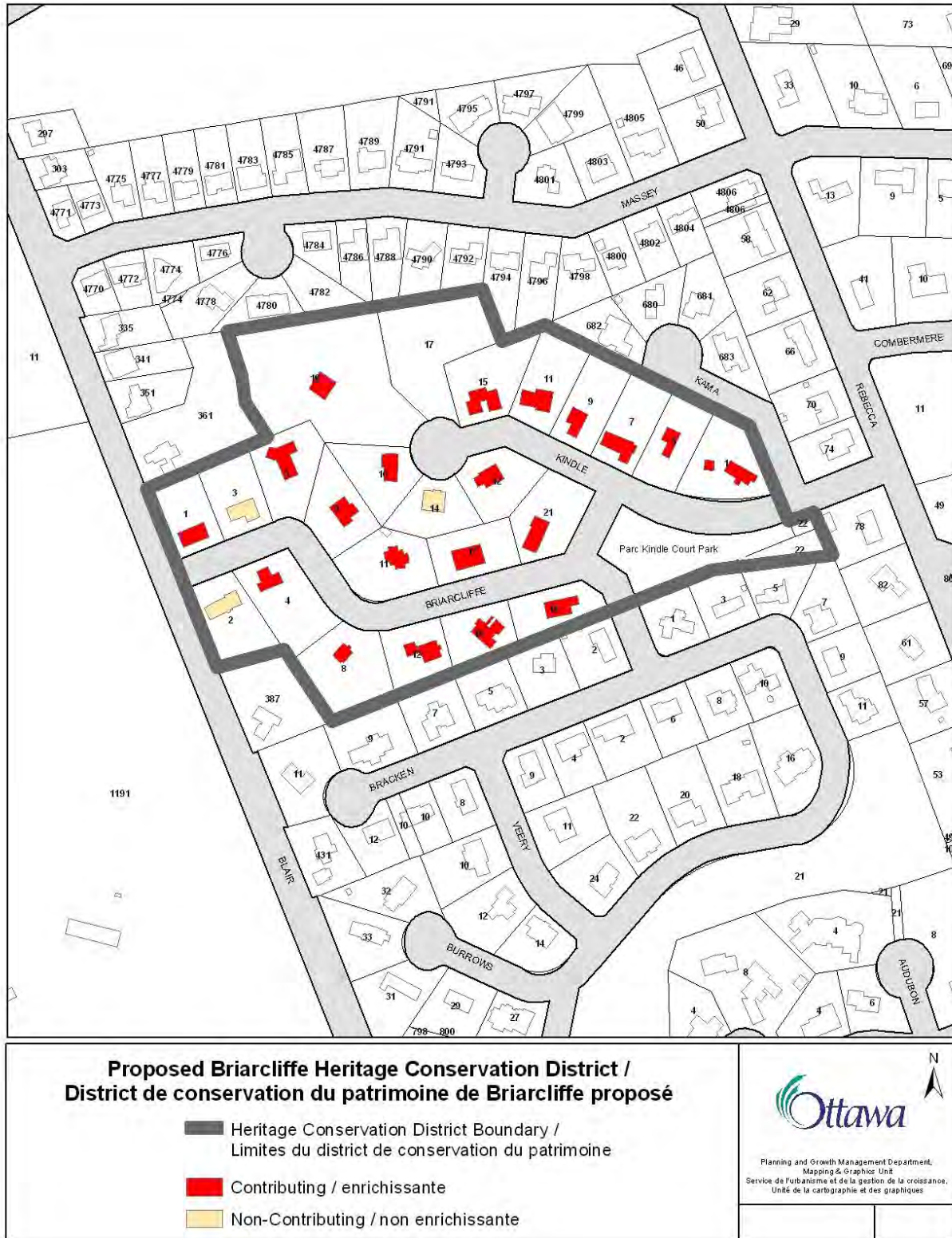
- *“Significant built heritage resources and significant cultural heritage landscapes shall be conserved; and*
- *Development and site alteration may be permitted in adjacent lands to protected heritage property where the proposed development and site alteration has been evaluated and it has been demonstrated that the heritage attributes of the protected heritage property will be conserved.”*

3.4 BOUNDARIES OF THE HERITAGE CONSERVATION DISTRICT

The recommended boundaries of the Briarcliffe HCD are based on the original land purchase by the Briarcliffe Partnership in 1959 and included on Plan 753. The boundary also includes part of Lot 20 Concession 1 Ottawa Front that was purchased by Thaddeus Duncan and added to the property at 19 Kindle Court in 1965, prior to the construction of a house on the lot. There are 23 houses and one vacant lot. The district boundary also includes the Kindle Court Park - an ecologically sensitive area of naturalized, forested landscape - that runs along the southeast edge of the district.



BRIARCLIFFE HERITAGE CONSERVATION DISTRICT STUDY



3.5 EVALUATION PROCESS

All buildings within the boundary were evaluated individually for their contribution to the district. The scoring formula was tailored to reflect the specific heritage values present in the district. The original reason for studying this district was its concentration of some of the best examples of Modernist houses in Ottawa set within a naturalised landscape. As such, architecture and environment were weighted at 40% of the total score and history was rated at 20%. A committee involving City staff and six volunteers from the community established the final scores by means of a majority ruling. The individual heritage survey forms are held on file with the City of Ottawa Planning and Growth Management Department. The vacant lot at 17 Kindle Court and Kindle Court Park were not evaluated. A summary of the scores is included in Appendix C. Because most of the buildings were built in the same architectural style, in the span of a few years, the scores were very similar. All buildings that scored 55/100 or higher are considered to be Contributing Buildings in the HCD. The demolition of contributing buildings will not be supported.

3.6 HERITAGE GRANT PROGRAM FOR BUILDING RESTORATION

The City of Ottawa offers a Heritage Grant Program for Building Restoration which provides matching grants to owners of eligible heritage properties for restoration work. Eligible projects include but are not limited to, restoration of cladding, repointing, window restoration, painting and paint analysis, and replication of missing architectural elements. For more information about the heritage grant program, property owners should contact the Heritage Section, Planning and Growth Management Department.

3.7 HERITAGE PERMITS

Only the exterior of buildings designated under Part V of the Ontario Heritage Act are regulated and protected. Property owners are free to alter the interior of the house as per usual requirements (Ontario Building Code etc.)

Property owners are strongly encouraged to consult with the Heritage Section, Planning and Growth Management Department prior to the submission of a permit application.

Work Not Requiring a Heritage Permit

The following are minor alterations that do not require a heritage alteration permit under the Ontario Heritage Act:

- Painting/paint colour
- Regular ongoing building maintenance such as repointing, re-roofing and foundation repairs.
- Repair or restoration, using the same materials, of existing features including roofs, cladding, balconies, porches and steps, windows and foundations.

BRIARCLIFFE HERITAGE CONSERVATION DISTRICT STUDY

Apart from the Minor Alterations listed above that do not require heritage approval, all other exterior work requires approval of the City. Projects could include additions, replace of windows, new accessory buildings, new balconies or decks. If you are unsure if your project requires a heritage permit, please contact the Heritage Section for advice.

Depending on the scope of work proposed, your heritage permit may be issued by City Staff, or in the instance of a larger project, or construction of a new building, you may be required to seek the approval of City Council for your project.

4.0 Briarcliffe Management Guidelines

4.1 PURPOSE AND OBJECTIVES

These guidelines are intended to fulfill the requirements of Section 41.1 (5) (d) of the *Ontario Heritage Act* that states that a HCD Plan must include:

Policy statements, guidelines and procedures for achieving the stated objectives and managing change in the heritage conservation district.

These guidelines are to be used in conjunction with existing policy documents to specifically address the heritage character of Briarcliffe. All projects undertaken using these guidelines must also conform to Parks Canada's Standards and Guidelines for the Conservation of Historic Places in Canada approved by City Council in 2008 as amended from time to time.

The guidelines reflect the original design intentions of Briarcliffe. Briarcliffe was carefully planned and designed using a set of principles that were articulated through the restrictive covenant. The contents of the original covenant form the starting point for these guidelines and are attached as Appendix A.

These guidelines are to assist in managing change in the district. They are meant to ensure the conservation of individual heritage resources as well as the overall cultural heritage value of the Briarcliffe Heritage Conservation District. The guidelines were developed with regard to the following principles:

1. Briarcliffe's unique sense of place will be maintained. This includes both the buildings and the landscapes.
2. The historic appearance of contributing structures should be preserved.
3. The historic fabric of contributing structures should be preserved. Repair should be attempted before replacement.
4. Replacement elements should match as closely as possible the original in material, design and finish.
5. Restoration projects should only be undertaken where there is historic evidence. Conjecture should not form the basis of a project.
6. New additions (additions, infill, new accessory buildings) to Briarcliffe will be compatible with and sympathetic to the cultural heritage value of the neighbourhood as defined in this study.
7. Contributing buildings will not be demolished.

4.2 GUIDELINES FOR CONTRIBUTING BUILDINGS

4.2.1 Windows

Windows are an integral part of the historic appearance of a building. The size and placement of windows are known as the fenestration pattern. Material and profile of individual windows are also important. The profile includes the construction, operating mechanisms, sill profile and width and design of the window frame. Some windows have been replaced over time, but where original windows remain, they should be retained.

Briarcliffe features Modern windows which are characterized by clear expanses of glass, with thin frames of wood or metal. Most windows are oriented horizontally and operate as sliding windows. Some casement and awning windows are also present.

Repair

Ongoing maintenance of historic windows will result in a window that lasts much longer than a replacement window. Well maintained historic windows tend to last much longer than contemporary replacements. There are practical and economical approaches that can be taken to repair historic windows including painting, re-puttying or caulking, weather stripping and waxing the track of a sliding window. Heritage staff can provide advice on appropriate methods of restoration for historic windows and appropriate replacement windows as necessary.

Guidelines

1. Historic windows and hardware should be repaired instead of replaced.
2. If replacement is necessary, windows should only be replaced on an as-needed basis instead of complete replacement.
3. Replacement windows will match the original windows in size, shape, and profile.
4. Ideally, the material (ie. wood, metal) of replacement windows will match the originals, however, alternate materials may be approved. Grant funding is only available when the historic window material is used.



Figure 33: Horizontal sliding windows with sashless window units in the basement



Figure 34: Vertical rectangular window grouping with one awning window

BRIARCLIFFE HERITAGE CONSERVATION DISTRICT STUDY

5. The fenestration pattern must be maintained. Where a new window is required, it must be located in a discreet area and will follow the rhythm and scale of the historic window pattern.
6. Filling in existing window openings or altering the size of window openings is not appropriate and will not be approved.
7. New round, arched or semi-circular windows are not appropriate and will not be approved.

4.2.2 Entrances

Typical of the Modern style, the houses in Briarcliffe have few decorative features and the rhythm of the façade is established in part by the entrances. In many cases entrances are detailed with sidelights, transoms, canopies, louvres and other architectural details. Most historic doors in Briarcliffe are simple veneered wood slab doors with no glazing.

Guidelines

1. Existing historic front doors and hardware should be retained and repaired.
2. The size, scale and proportions of existing doors and door openings will be preserved.
3. Where replacement is required, replacement doors must replicate the historic door as closely as possible.
4. If hardware is to be replaced, it should be similar in material, finish and scale.
5. The pattern and arrangement of the entrance must be retained including doors, sidelights and transom windows.
6. New entrances should not be introduced on the street facing façade.
7. Original canopies and recessed entrances should be preserved.



Figure 35: The front entrance at 12 Kindle Court features a wooden door, sidelight, spandrel panel, transom and a flat canopy.

4.2.3 Roofs

Most roofs in Briarcliffe are either low-slope gabled roofs or flat roofs. Hipped roofs, mansard roofs, gambrel roofs, steeply pitched gabled roofs and other roof types are not characteristic of Briarcliffe.

Guidelines

1. Existing rooflines will be retained.

BRIARCLIFFE HERITAGE CONSERVATION DISTRICT STUDY

2. Where a flat roof needs to be repaired or replaced, modern roofing materials may be used to ensure the safety and longevity of the roof.
3. Where a gabled roof requires repair or replacement, asphalt shingles are the most appropriate roofing material. Slate, metal and cedar were not historically used in Briarcliffe and are not considered appropriate.
4. In considering the addition of solar panels to existing houses, a property owner must select an installation method and location that does not damage the original materials or design of the building. For instance, solar panels should be installed in the middle of a flat roof so that they are less visible from the street.



Figure 36: The sketch on the left illustrates an existing flat roofed house. The sketch on the right illustrates an inappropriate alteration to the original building (addition of a gable roof).

Sketch by: Blessy Zachariah

4.2.4 Architectural Details

While the Modern style is typified by a lack of decorative ornamentation, there are several common architectural details that contribute to the overall architectural character of the heritage conservation district.

1. Architectural details such as chimneys, spandrel panels, brise soleils and louvres will be retained.
2. Inappropriate new decorative architectural elements will not be approved.



Figure 37: Front entrance at 17 Briarcliffe Drive



Figure 38: Stone Chimney at 17 Briarcliffe Drive

4.2.5 *Balconies and Verandahs*

Many houses in Briarcliffe feature side and rear balconies or verandahs that take advantage of the dramatic scenery of the neighbourhood. These balconies are characteristic of the Modernist philosophy to blend the indoor and outdoor spaces of a house.

Guidelines

1. Original balconies or verandahs should be retained. Elements such as railing and supports should be repaired rather than replaced. Where replacement of an element is required it must be made in kind in terms of size, shape and material.
2. Where an existing balcony or verandah requires replacement, the new balcony or verandah must maintain the original size, shape and character as the original.
3. Where an existing balcony does not conform to current Ontario Building Code regulations and the property owner wishes to bring the balcony into conformity, every effort should be made to retain the original design intention of the structure. For instance, adding tempered glass or plexi-glass panels to railing assemblies can be a sensitive intervention. Consultation with the heritage planner and a design professional is strongly encouraged prior to the submission of a permit application.



Figure 39: Covered balcony and large windows at the rear of 11 Kindle Court

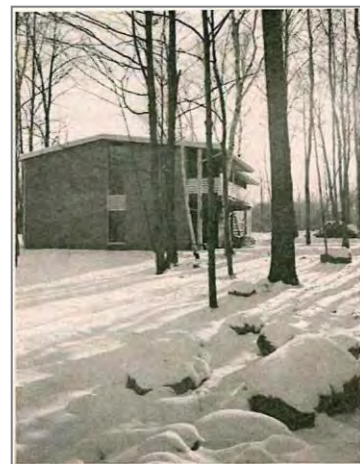


Figure 40: The balcony at 21 Briarcliffe Drive in 2011 and 1963. The balcony has been expanded since its construction but in a generally sympathetic manner.

Source : Schreier, W.

4.2.6 Additions to Contributing Buildings

Additions to contributing buildings may be appropriate, but special care must be taken in the design, scale and siting of additions. Buildings in Briarcliffe were sited to minimize their impact on the natural landscape and to maximize privacy between neighbours. These intentions must be considered when planning an addition.

Guidelines

1. Property owners are encouraged to engage an architect, designer or heritage professional when designing an addition to a contributing building.
2. If a heritage committee is established within the local community association, the committee will be consulted early in the process on all applications for new construction in the heritage conservation district.
3. Additions must be subordinate to and distinguishable from the original building but still compatible with it. This can be achieved through consideration of height, massing, materials, relationship of solids to voids, window patterns and rooflines.
4. Additions will be located so as to not compromise the design intention of the original building. Generally, additions should be located at the rear of the building.
5. Additions that require the removal or obstruction of significant architectural features such as chimneys or overhanging eaves are not appropriate and will not be recommended for approval.
6. Second or third storey additions are not appropriate and will not be recommended for approval.
7. Additions must not obscure the shape, massing or scale of the original building. For instance, voids created by the original building should not be filled in.
8. Additions will have an orientation and window placement in keeping with the original intent of the subdivision to preserve privacy between houses.
9. Additions will have flat or low-sloped gable roofs.
10. Exterior cladding materials for additions will be sympathetic to the character of the neighbourhood and should be chosen from the following palette of materials⁷⁵:
 - a. Natural wood, painted or stained
 - b. Brick
 - c. Stucco
 - d. Concrete block (pointed and painted)
11. Additions may use more than one type of exterior cladding.

⁷⁵ Stone was also a permitted material in the original restrictive covenant for the Briarcliffe neighbourhood. However, stone was not used in the design of the houses. As such, it is not included as part of the palette of appropriate materials. Stone may be appropriate for architectural elements such as chimneys.

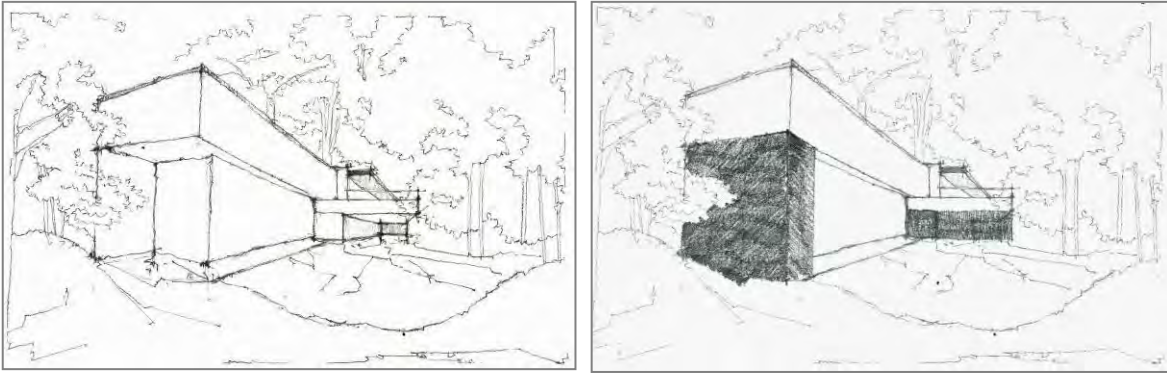


Figure 41: The sketch on the left illustrates the existing building with a cantilevered second storey. The sketch on the right shows an inappropriate alteration that fills in the void created by the cantilevered upper storey.

Sketch by: Blessy Zachariah

4.2.7 Demolition

1. Demolition of contributing buildings will not be recommended for approval

4.3 NON-CONTRIBUTING BUILDINGS

There are three non-contributing buildings in the Briarcliffe Heritage Conservation District. While these buildings are not considered significant to the cultural heritage value of the HCD, alterations to these buildings can have a detrimental impact on the character of the district. The following guidelines are meant to guide change to Non-Contributing buildings to ensure it is sensitive to the cultural heritage value of Briarcliffe.

Guidelines

General

1. Replacement building elements should be sympathetic to the cultural heritage value of Briarcliffe. For instance, replacement windows should not have muntin bars.
2. Alterations to Non-Contributing buildings should be of their own time and not attempt to recreate a historical architectural style.
3. Where a non-contributing building is demolished, the property's natural landscape and concentration of trees must be retained.

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Additions

1. Property owners are encouraged to engage an architect, designer or heritage professional when designing an addition.
2. If a heritage committee is established within the local community association, the committee will be consulted early in the process on all applications for new construction in the heritage conservation district.
3. Second or third storey additions are not appropriate and will not be recommended for approval.
4. Additions will have an orientation and window placement in keeping with the original intent of the subdivision to preserve privacy between houses.
5. Additions will have flat or low-sloped gable roofs.
6. Exterior cladding materials for additions will be sympathetic to the character of the neighbourhood and should be chosen from the following palette of materials⁷⁶:
 - e. Natural wood, painted or stained
 - f. Brick
 - g. Stucco
 - h. Concrete block (pointed and painted)
7. Additions may use more than one type of exterior cladding.

4.4 GUIDELINES FOR INFILL

There is presently one vacant lot in Briarcliffe; however, fire or demolition may create other vacant lots in the neighbourhood.

Guidelines

4.4.1 General

1. New buildings will contribute to and not detract from the heritage character of the district.
2. New building should be of their own time and sympathetic to the heritage character of the district.
3. Property owners are encouraged to engage an architect, designer or heritage professional when planning a new building in the heritage conservation district.
4. If a heritage committee is established within the local community association, the committee will be consulted early in the process on all applications for new construction in the heritage conservation district.
5. Infill buildings must take the form of single family houses.

⁷⁶ Stone was also a permitted material in the original restrictive covenant for the Briarcliffe neighbourhood. However, stone was not used in the design of the houses. As such, it is not included as part of the palette of appropriate materials. Stone may be appropriate for architectural elements such as chimneys.

4.4.2 Location and Design

1. New buildings will be sited to ensure the retention and protection of topography, natural landscape elements and the forested character of the neighbourhood.
2. Building footprints must reflect the neighbourhood character which is typified by a small house to lot ratio. On balance, the building footprint should be a small proportion of the lot area.
3. The existing lot pattern in Briarcliffe consists of generous sized lots of one half acre (0.2 hectares) or greater and retention of this character is essential to the cultural heritage value of Briarcliffe. Lots over two acres (0.80 hectares) in area may be severed to create new building lots. Any new lot must be a minimum of one half acre (0.2 hectares) in area and must reflect the character of the existing lot pattern. New private roads are discouraged.
4. The height of new buildings will not exceed two storeys or nine metres.
5. Rooflines on new buildings must be flat or low-sloped gable (maximum slope 4:12)
6. Exterior cladding materials for new buildings will be sympathetic to the character of the neighbourhood and should be chosen from the following palette of materials:
 - a. Natural wood, stained or painted
 - b. Brick
 - c. Stucco
 - d. Concrete block or similar (pointed and painted)
7. More than one type of exterior cladding should be used.
8. New buildings should be rectangular or cubic in form.

4.4.3 Garages, Carports and Accessory Buildings

Most buildings in the Briarcliffe HCD have garages or carports that are integrated into the design of the house. Some houses have detached carports.

1. Attached garages or carports should be integrated into the design and must provide no more than two parking spaces.
2. Detached garages or carports will be compatible with the character of the HCD and must provide no more than two parking spaces
3. Garage doors will be minimal in detail, clad in wood or painted to ensure visual compatibility with the existing house and the nature landscape.
4. Sheds and other accessory buildings must be compatible with the heritage character of the neighbourhood. They should be sited and screened to minimize impact on neighbouring properties and the street.



Figure 42: Integrated carport at 11



Detached carport at 1 Kindle Court

4.5 GUIDELINES FOR STREETScape, LANDSCAPE AND SETTING

Founding partner and architect Walter Schreier wrote of Briarcliffe's design intentions,

The prime consideration has been the preservation of the natural beauty of the site whose heavy growth of deciduous and coniferous trees together with emphatic changes of ground levels, combine to make this one of the most attractive spots in the Ottawa landscape.⁷⁷

Accordingly, lots were at least half an acre in size and roads were constructed at the minimum width permitted by the municipality at the time. Electrical services were hidden from street view. To preserve the rural ambience, there were no streetlights or sidewalks. The most beautiful parcel of land was reserved as the parkland that became Kindle Court Park

Guidelines

1. Existing natural landscape elements much be retained including rocky outcroppings and existing grading.
2. Existing concentrations of trees and the forested character of Briarcliffe will be retained.
3. The existing lot pattern will be retained.
4. Hard landscaping (ie. driveways, paved walkways) should be minimized. Soft landscaping should dominate over hard.
5. New landscape elements must be sympathetic to the character of Briarcliffe. Inappropriate new landscaping will not be recommended for approval.
6. Front yard fences are not in keeping with the character of Briarcliffe and will not be recommended for approval. Rear yard fences should not be visible from the street and where practical, screening with vegetation is encouraged.
7. Where mature trees are lost due to disease, old age or storms, property owners are encouraged to plant new trees in the same species or in a different native species with a similar habit.
8. The existing streetscape of Kindle Court and Briarcliffe Drive should be retained. Sidewalks, curbs and streetlights should not be introduced and neither street should be widened.
9. The existing naturalized open space in the centre of the cul-de-sac of Kindle Court will be retained.
10. Kindle Court Park will be retained as a naturalized, forested park.

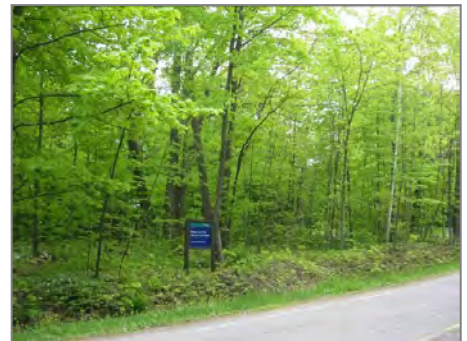


Figure 43: Images of the natural landscape and topography of Briarcliffe including Kindle Court Park

⁷⁷ Schreier, W.

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Appendix A

SCHEDULE "A" to the Deed of Grant from
Thaddeus Duncan, David Yuille, Ellen
Douglas Webber and Walter E. Schreier,
as Grantors, to John I. Butler and
Jeannette Lucienne Butler
as Grantees, dated the 7th day of
April, 1963, with respect to
Lot 24 as shown on registered plan 753
in the Registry Office for the Registry
Division of the County of Carleton.

Stipulations, Restrictions and Provisions with
respect to erection of buildings and use of
buildings and lands on lots shown and laid out
on a plan of subdivision registered in the
Registry Office for the Registry Division of
the County of Carleton as Plan Number 753.

1. No building shall be erected on any lot except one single detached family dwelling and for this purpose the term "single detached family dwelling" is defined as a building occupied or intended to be occupied as a dwelling by one family only and containing one kitchen only, and may include a private garage and other suitable accessory buildings.
2. No building or other structure shall be erected on the said lands unless and until the plans and specifications of such building or other structure and the location thereof on the said lot has been first submitted to the Grantors or their duly authorized agent or attorney in that behalf, and their or their agents or attorneys consent in writing has been obtained thereto. Provided that the requirements for approval of plans and specifications shall apply only to the original building or other structure erected on each lot and shall not apply to any addition or alteration made after the original building or structure has been completed and occupied.
3. No dwelling erected on any Lot shall:
 - (a) contain more than two and one-half storeys;
 - (b) have less than 1300 square feet of usable floor area, exclusive of attached garage, basement, verandah or attic; and
 - (c) have accommodation for less than one automobile in either garage or carport;

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2.

(d) have exterior walls constructed of materials other than natural stone, brick or brick veneer, stucco, featheredge; or concrete block, provided the joints are well pointed and if painted.

(e) be designed by anyone other than a registered architect.

4. The period of construction of any building on any Lot from date of commencement of construction to date of completion of construction shall not exceed twelve months.

5. No building shall be erected or at any time used on any Lot for the operation of a rooming house or boarding house and for this purpose the term "operation of a rooming house or boarding house" is defined as the provision of sleeping accommodation and/or meals for monetary consideration to more than two persons.

6. No building shall be erected or at any time used on any Lot for the purpose of any trade, manufacture or business, or anything in the nature thereof, or having the appearance or show thereof, and no manufacture or work of any offensive, dangerous or noisy kind shall be carried on in any such building or on any Lot, nor shall anything be done therein or thereon which may be or become an annoyance or nuisance to the owner or occupier of any other Lot or Lots. Provided that nothing herein shall be deemed to prevent a duly qualified medical practitioner from practicing in any such private dwelling house, but this shall not be construed to permit any such practitioner or any other person to use such private dwelling house as a sanatorium, hospital, nursing home or anything in the nature thereof.

7. No stable or other building for the keeping or harbouring of any animal or animals (other than a kennel for dogs, cats or other small pets not exceeding a total of six in number) shall be erected or used at any time on any Lot.

3.

8. The owner from time to time of each lot shall be responsible for and pay an equal share of the expense of maintaining and repairing all roads in said subdivision until such roads shall be accepted by the municipality in accordance with the agreement between the Grantors herein and the Municipality dated the 25th day of April, 1961 and registered on the 8th day of May, 1961 as Instrument Number 66147.

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CANADA
PROVINCE OF ONTARIO
COUNTY OF CARLTON
TO WIT:

I, THADDEUS DUNCAN, of the City of Ottawa,
in the Province of Ontario, Economist,
make oath and say:

That at the time of execution of the
within instrument, I was of the full age of twenty-one years.

SWORN BEFORE ME at the City
of Ottawa, in the Province
of Ontario, this *14* day of
April, A.D. 1963.

Thaddeus Duncan

C. H. MacLure
A Commissioner in and for the Province of Ontario

CANADA
PROVINCE OF ONTARIO
COUNTY OF CARLTON
TO WIT:

I, DAVID YUILLE, of the City of Ottawa,
in the County of Carleton, Quantity
Surveyor, make oath and say:

That at the time of execution of the
within instrument, I was of the full age of twenty-one years.

SWORN BEFORE ME at the City
of Ottawa, in the County
of Carleton, this *14* day
of *April*, A.D. 1963.

David Yuille

C. H. MacLure
A Commissioner, etc.

Appendix B

69969

THIS INDENTURE made in duplicate the
 4th day of May, in the year of Our Lord one thousand
 nine hundred and sixty-two.

IN PURSUANCE OF THE SHORT FORMS OF CONVEYANCES ACT
 BETWEEN:

THADDEUS DUNCAN, Economist, DAVID YVILLE,
Quantity Surveyor, ELLEN DOUGLAS WEBER,
Solicitor, and WALTER E. SCHREYER, Architect,
 all of the City of Ottawa, in the County
 of Carleton, as joint tenants,

Hereinafter called the GRANTORS,
 OF THE FIRST PART,

A N D

HANS DIERKES-HIERONYMI, (sometimes known
as Jack Dirks) Carpenter, of the City of
Ottawa, in the County of Carleton,

Hereinafter called the GRANTEE,
 OF THE SECOND PART.

WHEREAS the Grantors on the 8th day of
 May, 1961, registered in the Registry Office for the Registry
 Division of the County of Carleton plan number 753 being a plan
 of subdivision of part of Block 7 on registered plan number
 118 being part of Lot 20, Concession 1, Ottawa Front, in the
 Township of Gloucester, said plan prepared by G.C. McRostie
 under date the 30th day of November, 1960, which said plan shows
 the said lots as subdivided into building lots numbered one
 to twenty-four and blocks "A", "B", "C" inclusive, which said lots
 and blocks are herein and in the schedule hereto collectively
 called "lots" and individually called "lot".

AND WHEREAS the Grantors to and with
 the express consent of the Grantee with a view to maintaining
 the general character of all the lands so subdivided, have
 agreed to enter into mutual covenants with the Grantee of the
 lots with respect to the type and description of buildings
 hereinafter to be erected upon and the use and occupation

Attn: Mr. Mac
 Re: LOWE

2.

of the lands so subdivided, and have agreed that it should be a general and indispensable condition of the sale of all or any of the lands so subdivided that the several owners and occupiers thereof for the time being should observe and abide by the several stipulations, restrictions and provisions set forth in Schedule "A" hereto;

AND WHEREAS the Grantors have agreed to sell and the Grantee has agreed to purchase the lands hereinafter conveyed or intended so to be, subject to the said stipulations, restrictions and provisions, for the sum of Ten Thousand (\$10,000.00) Dollars.

NOW THIS INDENTURE WITNESSETH that in pursuance and in consideration of the premises and of the sum of Ten Thousand (\$10,000.00) Dollars now paid by the Grantee to the Grantors, the receipt whereof is hereby by them acknowledged, and in further consideration of the covenants by the Grantee hereinafter contained, they, the Grantors, do grant unto the Grantee, in fee simple, all and singular those certain parcels or tracts of land and premises situate, lying and being in the Township of Gloucester, in the County of Carleton, AND BEING COMPOSED OF Lots Number Four (4), Six (6), Eight (8) and Nine (9) according to a plan registered in the Registry Office for the Registry Division of the County of Carleton as Number 753.

To have and to hold unto the Grantee, his heirs, executors, administrators and assigns to and for his and their sole and only use forever, subject nevertheless to the said stipulations, restrictions and provisions.

The Grantors covenant with the Grantee that they have the right to convey the said lands to the Grantee notwithstanding any act of the said Grantors and that the Grantee shall have quiet possession of the said lands free from all encumbrances save as aforesaid.

BRIARCLIFFE HERITAGE CONSERVATION DISTRICT STUDY

3.

The Grantors covenant with the Grantee that they have done no act to encumber the said lands.

The Grantors covenant with the Grantee that they will execute such further assurances of the said lands as may be requisite.

The Grantors release to the Grantee all their claims upon the said lands.

The Grantors, to the intent that the burden of this covenant may run with the land, and the Grantee do hereby respectively covenant and agree with each other, and as to the Grantee with the owner or owners of any other land to which the benefit of the said stipulations, restrictions and provisions is attached, and their, his or her respective heirs, executors, administrators and assigns, that they respectively will henceforth observe and comply with the stipulations, restrictions and provisions set forth in Schedule "A" hereto, so far as they relate either to the rights or to the duties of the Grantee or Grantees, and their heirs, executors, administrators or assigns, in respect of the land hereby conveyed, and that nothing shall ever be erected, fixed, placed or done upon the land as to which they respectively covenant in breach or violation or contrary to the fair meaning of the said stipulations, restrictions and provisions, but this covenant is not to be held binding upon the Grantors, or the Grantee, or any other person except in respect of the breaches committed or continued during their, his or her joint or sole seisin of or title to the lands upon or in respect of which such breaches shall have been committed.

And the parties hereto do respectively covenant and agree each with the other that they will execute and have executed by the purchaser or purchasers a like covenant to the covenant hereinbefore immediately preceding, or one to the same effect, in every conveyance made by her, him or them,

4.

respectively, to any purchaser or purchasers of other lands shown upon the said Plan of the lands hereby conveyed or any portion or portions thereof, as the case may be, or that all persons hereafter holding or claiming under the parties hereto or either of them shall be bound to observe the said stipulations, restrictions and provisions, and it is hereby declared and agreed that any person so holding or claiming shall have the right to enforce observance of the said stipulations, restrictions and provisions by any other person so holding or claiming, so that the said stipulations, restrictions and provisions shall enure to and be for the mutual benefit of all persons so holding or claiming.

PROVIDED that any of the stipulations, restrictions and provisions set forth in schedule "A" hereto may be modified or discharged at any time if the registered owners of not less than eighteen lots on the plan give their consent in writing to such modification or discharge and any modification or discharge agreed to in this manner shall from that time forward apply to all lots in the same manner and with the same force and effect as the original stipulations, restrictions and provisions presently set forth in schedule "A" hereto.

PROVIDED further that the stipulations, restrictions and provisions of Schedule "A" attached hereto shall not apply to blocks "B" or "C".

It is hereby declared and agreed that this indenture and the schedule hereto and everything therein contained shall enure to the benefit of and be binding upon the parties hereto, their heirs, executors, administrators and assigns respectively.

IN WITNESS WHEREOF the parties hereto

Appendix C: Building Evaluation Results

	Character of Existing Landscape	Contribution to Heritage Environs	Landmark Status	Trends	Events/Persons/Institutions	Design	Style	Designer/Builder	Architectural Integrity	Total Environment x0.40	Total History x 0.20	Total Architecture x 0.40	Total Score/100
1 Kindle	35	55	7	60	14	45	15	25	15	38.8	14.8	40	93.6
5 Kindle	35	37	0	60	14	30	10	25	15	28.8	14.8	32	75.6
7 Kindle	35	55	3	60	14	45	15	25	10	37.2	14.8	38	90
9 Kindle	35	55	0	60	14	45	15	25	10	36	14.8	38	88.8
11 Kindle	35	55	0	60	14	45	15	25	15	36	14.8	40	90.8
12 Kindle	23	37	0	60	14	30	10	17	10	24	14.8	26.8	65.6
14 Kindle	23	18	0	0	0	0	0	9	15	16.4	0	9.6	26
15 Kindle	11	37	0	60	14	30	10	25	5	19.2	14.8	28	62
16 Kindle	23	55	3	60	40	45	15	25	10	32.4	20	38	90.4
19 Kindle	35	55	3	60	27	45	15	25	10	37.2	17.4	38	92.6
1 Briarcliffe	11	37	3	60	14	30	10	9	10	20.4	14.8	23.6	58.8
2 Briarcliffe	11	18	0	20	14	15	5	0	5	11.6	6.8	10	28.4
3 Briarcliffe	23	18	0	60	14	30	10	9	5	16.4	14.8	21.6	52.8
4 Briarcliffe	23	55	0	60	14	45	15	9	15	31.2	14.8	33.6	79.6
5 Briarcliffe	35	37	0	60	14	30	5	9	5	28.8	14.8	19.6	63.2
8 Briarcliffe	35	37	3	40	14	30	10	9	10	30	10.8	23.6	64.4
9 Briarcliffe	23	37	0	60	14	45	10	25	15	24	14.8	38	76.8
11 Briarcliffe	35	55	7	60	27	45	15	25	10	38.8	17.4	38	94.2
12 Briarcliffe	35	55	0	60	0	45	15	25	15	36	12	40	88
16 Briarcliffe	35	55	7	60	27	45	15	25	15	38.8	17.4	40	96.2
17 Briarcliffe	35	55	3	60	27	30	10	17	15	37.2	17.4	28.8	83.4
18 Briarcliffe	23	37	0	60	14	30	10	17	10	24	14.8	26.8	65.6
21 Briarcliffe	35	55	7	60	14	30	10	25	10	38.8	14.8	30	83.6