



## **AGENDA**

### **Heritage Advisory Committee**

February 10, 2020

6:15 pm

St. Marys Museum

177 Church Street South, St. Marys

**Pages**

- 1. CALL TO ORDER**
- 2. DECLARATION OF PECUNIARY INTEREST**
- 3. AMENDMENTS AND APPROVAL OF AGENDA**

#### **RECOMMENDATION**

THAT the February 10, 2020 meeting agenda of the Heritage Committee be accepted as presented.

- 4. DELEGATIONS**
- 5. CORRESPONDENCE**

- 5.1 Royal Canadian Legion Letter - Display of Veterans Banner during Remembrance Period**

**4**

#### **RECOMMENDATION**

**THAT** the correspondence from the Royal Canadian Legion - Branch 236 regarding the Display of Veterans Banners during Remembrance Period be received.

## **6. AMENDMENT AND ACCEPTANCE OF MINUTES**

7

### **RECOMMENDATION**

THAT the Minutes of the January 13, 2020 Heritage Committee meeting be approved.

## **7. BUSINESS ARISING FROM MINUTES**

## **8. REGULAR BUSINESS**

### **8.1 Heritage Conservation District Update**

#### **8.1.1 Heritage Permits**

#### **8.1.2 Sign Applications**

#### **8.1.3 Heritage Grant Applications**

#### **8.1.4 Assignment of properties for photograph inventory (HCD/Transoms)**

### **8.2 Municipal Register, Part 1 - Designations/designated property matters**

#### **8.2.1 Designation of 345 Wellington Street South**

11

#### **8.2.2 Municipal Register, Part 1 Staff Report**

#### **8.2.3 Heritage Permits**

### **8.3 Municipal Register, Part 2 - List of Significant properties**

16

#### **8.3.1 Review of Heritage Property Evaluation process**

#### **8.3.2 Suggestions for Additions to the Register**

### **8.4 Properties of interest or at risk (not necessarily designated)**

### **8.5 CHO Report**

### **8.6 Homeowner/Property owner letters**

## **9. COUNCIL REPORT**

**10. OTHER BUSINESS**

**10.1 Presentation to Council - Discussion on content**

**10.2 Significant Tree List**

**81**

**11. UPCOMING MEETINGS**

March 9, 2020, St. Marys Museum at 6:15 p.m.

**12. ADJOURNMENT**

**RECOMMENDATION**

THAT the meeting of the Heritage Committee adjourn at \_\_\_\_\_ p.m.

Royal Canadian Legion  
Perth Regiment Veterans Branch 236  
66 Church Street North  
Box 1036  
St Marys, Ontario  
N4X 1B7



30 January 2020

Town of St Marys CAO/Clerk  
175 Queen Street East  
Box 998  
St Marys, Ontario  
N4X 1B6

**REQUEST FOR ASSISTANCE –  
DISPLAY OF VETERANS BANNERS DURING REMEMBRANCE PERIOD**

Mr. Kittmer;

Numerous towns throughout the province have a popular program in place that displays special banners during the remembrance period. These banners contain details of military service performed by local veterans. The St Marys branch of the Royal Canadian Legion would like to assist in bringing that project to our town.

The banners can be produced to fit brackets that the town would also use for other occasions throughout the year. They are made of heavy duty vinyl, in full colour, and are printed on both sides. Content varies from town to town, but is generally made of 3 areas on the banner. A top strip contains a Canadian flag and the words “Lest We Forget”. Below that is the photo of a veteran with his/her name, what part of the military they serve(d) in, and the name(s) of the personnel sponsoring the banner. The bottom strip can contain logos of the organizations running the project, such as the Legion, the town, and the BIA.

A photo of a typical banner is attached. An actual sample banner is currently at our Legion branch and can be loaned to town staff if that is desired.

The Legion’s main role in the project would be to secure sponsors for each banner. A form will be created to obtain the required information, as well as details of the sponsoring person(s). The sponsor will pay the Legion, who in turn will pass the order to a local supplier for production. Once paid for, the banners will be owned by the sponsor. When they are removed after Remembrance Day the sponsor will have the choice of having them returned, or to have the Legion store them until next year. Banners will last for a number of years, depending on how harsh the weather is while they are displayed.

The estimated cost of producing a banner is somewhere in the range of \$140. Discussions are currently underway between the Legion and Ben Gerber of Distinct Decals here in St Marys as the possible provider.

The idea is that sponsors will bear the full price of having the banner made and displayed. If the town requires funding to help pay for the brackets, or to help pay for the equipment and personnel required to put up and take down the banners, that will have to be added into the price of sponsorship. Please note that the Legion will not profit from this project – sponsors will only be charged the amount required to cover the above mentioned costs.

At this time there is no firm number regarding how many banners would be sponsored. It is typical that the first year has a limited response and others come on board after seeing them displayed. There has been good interest from Legion members regarding the project, and we are confident that it would be supported by the people of St Marys.

It is therefore requested that the Town of St Marys consider assisting the Legion in making this project possible.

Sincerely,

// signed //

Tom Jenkins  
President  
Royal Canadian Legion  
Perth Regiment Veterans Branch 236 St Marys  
226 661-0057





## MINUTES

### Heritage Advisory Committee

January 13, 2020

6:15 p.m.

St. Marys Museum

177 Church Street South, St. Marys

Members Present: Barbara Tuer  
Al Strathdee  
Stephen Habermehl  
Michelle Stemmler  
Sherri Winter-Gropp  
Councillor Fern Pridham

Members Absent: Clive Slade  
Janis Fread  
Michael Bolton  
Paul King

Staff Present: Amy Cubberley

#### 1. CALL TO ORDER

The Chair called the meeting to order at 6:19 p.m.

#### 2. DECLARATION OF PECUNIARY INTEREST

None declared.

#### 3. AMENDMENTS AND APPROVAL OF AGENDA

**Moved By** Barbara Tuer

**Seconded By** Michelle Stemmler

THAT item 8.3 Municipal Registry, Part 2- list of significant properties be tabled until the February 10, 2020 meeting, and;

THAT the January 13, 2020 Heritage Advisory Committee agenda be accepted as amended.

CARRIED

**4. DELEGATIONS**

None.

**5. CORRESPONDENCE**

None.

**6. AMENDMENT AND ACCEPTANCE OF MINUTES**

**Moved By** Councillor Pridham

**Seconded By** Michelle Stemmler

THAT the Minutes of the December 9, 2019 Heritage Committee meeting be approved.

CARRIED

**7. BUSINESS ARISING FROM MINUTES**

None.

**8. REGULAR BUSINESS**

**8.1 Heritage Conservation District Update**

**8.1.1 Heritage Permits**

None.

**8.1.2 Sign Applications**

None.

**8.1.3 Heritage Grant Applications**

None.

**8.2 Municipal Register, Part 1 - Designations/designated property matters**

**8.2.1 Heritage Permits**

None.

**8.2.2 Municipal Register, Part 1**

**8.2.2.1 100 Water Street South**

**Moved By** Barbara Tuer

**Seconded By** Sherri Winter-Gropp

THAT the Heritage Advisory Committee endorses the comments submitted by the Director of Corporate Services in response to the proposed development at 100 Water Street South.

**CARRIED**

**8.2.2.2 Designation of 345 Wellington Street South**

The Curator/Archivist updated Committee members on the heritage designation status of 345 Wellington Street South.

**8.3 Municipal Register, Part 2 - List of Significant properties**

Tabled until the February 10, 2020 meeting.

**8.4 Properties of interest or at risk (not necessarily designated)**

None.

**8.5 CHO Report**

None.

**8.6 Homeowner/Property owner letters**

None.

**9. COUNCIL REPORT**

Councillor Pridham updated the Committee on the Town of St. Marys Official Plan review. Mayor Strathdee responded to questions regarding the Junction Station and McDonald House.

**10. OTHER BUSINESS**

**10.1 Homecoming/Heritage Festival 2020**

The Curator/Archivist provided an update on the Homecoming and Heritage Festival 2020.

The Curator/Archivist asked for the Committee's suggestions for heritage property award winners at the February 21 Heritage Fair. It was decided that 2019 Doors Open private residences will be the recipients of the award.

**11. UPCOMING MEETINGS**

February 10, 2020, St. Marys Museum at 6:15 p.m.

**12. ADJOURNMENT**

**Moved By** Sherri Winter-Gropp

**Seconded By** Michelle Stemmler

THAT the meeting of the Heritage Committee adjourn at 6:42 p.m.

**CARRIED**

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Chair

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Committee Secretary



## **STATEMENTS TO IDENTIFY AND DESCRIBE A PROPERTY FOR DESIGNATION**

345 Wellington Street South, Lot 34, East Side  
St. Marys, Ontario



*345 Wellington Street South, Winter 1982/1983*

**Prepared by Heritage St. Marys  
for St. Marys Town Council  
January 2020**

### Identification of Property:

The house at 345 Wellington Street South (Lot 34, East Side Wellington Street South) is a one and a half storey house, built in 1864/1865 by stonemason James Elliott, using stone from his quarry and lime from his kiln.

### Statement of Cultural Heritage Value:

#### Historic Value or Associative Value

St. Marys is built in two river valleys, on an outcrop of limestone. Four years after it was founded in 1841, William Smith visited the village, while researching his *Canadian Gazetteer* (Toronto, 1846), and found a saw mill and grist mill and “an excellent limestone quarry close to the village.” A quarry attracts stone cutters and masons, and in the late 1840s and early 1850s Scottish, Irish, and English stone masons started settling in the area.

One of the most prominent of these was James Elliott. Born in Yarrow, Selkirkshire, Scotland on August 26, 1828, he emigrated to Upper Canada and settled in Blanshard Township in 1845. He married Jane Moore of Beverley Township in 1851. By the early 1850s, he moved to St. Marys and one of his earliest projects was the 1856 construction of a main sewer for Queen and Water Streets for which he was paid £1 19s.

James Elliott bought Lots 11 and 12, East Side, Thames Avenue in August 1857. Today, this land is in the extreme northwest corner of the fishing quarry. James purchased Wellington Street, East Side, Lot 34, (345 Wellington Street South) on May 30, 1864.



*Elliott Quarry, East Side, Water Street, ca. 1905*

Throughout the 1860s, 1870s, and 1880s, Elliott continued to increase his holdings, to quarry, and to ship stone from what became known as his “lower quarry” (closer to the Thames and on the site of today’s fishing quarry west of Water Street) and his “upper quarry” (east of Water Street at the northerly end of today’s swimming quarry).

In addition to operating his quarries, Elliott provided stone for local construction and shipped it by rail throughout southwestern Ontario. In June 1897, Elliott purchased a stone crusher which crushed

10 to 14 tons of stone per hour and so was able to fill large orders for road material from neighbouring towns. In 1901, Elliott had orders for over 100 carloads of stone, with 60 carloads shipped to Alvinston for bridge work, 30 carloads shipped to Sarnia and an undisclosed number shipped to Stratford.

James Elliott was also a builder – what was called in his native Scotland, a master mason. According to an obituary for Ida Mae Elliott, the granddaughter of James Elliott, James Elliott constructed the limestone, two-storey section of 252 Queen Street East. (St. Marys Journal Argus, February 9, 1966.) In 1871, and to the plans of Robert Barbour, James Elliott was responsible for the stone work in the Garnett House (directly opposite the Public Library on Church Street.) Three years later, he was awarded the contract for the brick and stone work for the original St. Marys Collegiate building. (St. Marys Argus, April 30, 1874.)

In 1879, he erected the St. Marys Opera House using stone from his quarry and lime from his kiln. The Opera House was designed by Silas Weekes, a local architect and member of the Independent Order of Odd Fellows. The cost of the stonework for the St. Marys Opera House was \$5,163.50.

By the late 1880s, the St. Marys assessment records indicate that Elliott owned about four acres of quarry land, assessed at \$1700. The St. Marys Argus, August 20, 1891, announced: “James Elliott has struck a bed of 14-inch stone in his upper quarry. Some of it was shipped to Middlemiss to be put in a bridge being built in that neighborhood. It is said to be the best stone ever shipped from St. Marys.”

Probably the last building constructed by James Elliott stands at 179 Tracy Street, a red brick house, built in 1899 to the plans of local architect, J.A. Humphris.

In 1905 James Elliott sold his quarries to the Thames Quarry Company, owned by John Bonis. James Elliott died in April 10, 1907, predeceased by his wife, Jane, in 1902 and his step-son, John Elliott, (himself a stone mason and builder) in 1903.

### **Design or Physical Value**

The house is situated on the lot with the front entrance facing west on the east side of Wellington Street South. It has a traditional symmetrical façade – windows on either side of central door with small dormer centred in the roofline over the door. The windows have been replaced but retain the original openings and placement.

The roof is a saddle back style, with centre ridge board running north to south and a front or west façade centre gable section, moderate pitch, running back to just below the centre of the north/south roof ridge board. The two limestone single flue chimneys are gable wall style on the north and south ends of the building. The limestone in the chimneys has been parged over for pointing purposes. The roofing material has been replaced by modern asphalt shingle.

The masonry walls are limestone, rough cut rubble, with full coursed patterns on the north, west and south walls and irregular coursed on the east façade all in a quarry faced finish. All four corners are quoined using small blocks of square cut ashlar in a tooled finish. The lintels are single block, square cut ashlar, full coursed, dressed finish, while the basement lintels are double coursed in size. The sills are single block, square cut ashlar, half coursed tool finish.

## Contextual Value

The Elliot house is one of the remaining stonemasons' houses located in visual proximity to a quarry. While several other limestone homes built and lived in by stonemasons still stand in St. Marys, their original, adjacent quarries have been filled in and are now either the sites of other homes or floodplain.

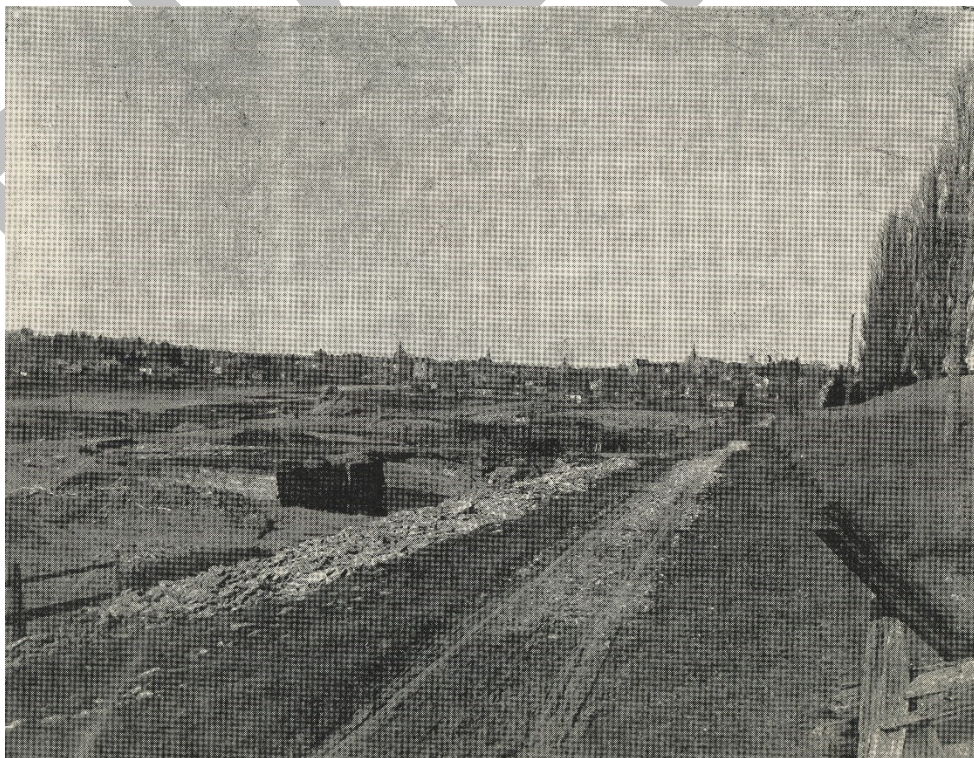
## Description of Heritage Attributes

Character-defining elements that make this property worthy of designation include:

- Site of residence, located adjacent to original quarries owned by James Elliott.
- Saddleback style roof with small central gable on the front façade.
- Large, single-block lintels and sills.
- All four corners of the house are quoined using small blocks of square-cut ashlar in a tooled finish.
- The two limestone, single flue chimneys on the north and south ends of the building. The chimneys' stones have been parged over for pointing purposes.
- Masonry walls are limestone, rough cut rubble, with full coursed patterns on the north, west and south walls and irregular coursed on the east façade all in a quarry-faced finish.

## Designated Features

This designation includes all original exterior features described above, part of the 19th century house.



*Elliott Quarry, East Side, Water Street, ca. 1905*

## Background Documentation (Sources Consulted)

In the collection in the R. Lorne Eedy Archives of the St. Marys Museum:

- Municipal assessment rolls.
- Abstracts of property transactions, Perth County Registry Office, on microfilm
- Canadian census records, on microfilm.
- Cemetery records, prepared by the Ontario Genealogical Society, Perth County Branch.
- Reference and research material on James Elliott compiled by Ken Telfer in the Stonemasons of St. Marys fonds
- Limestone Houses, inventory project, researched and photographed by William Kilborn, for the St. Marys Museum, 2000.
- Historic photographs from the image collection of the St. Marys Museum.

Published material consulted includes:







- Early St. Marys, L. W. Wilson and L. R. Pfaff, 1979, and Historic St. Marys, Larry Pfaff, 1998, provide a useful summary of the activities of James Elliott and the importance of limestone to St. Marys.
- James Elliott's Upper Quarry, 1884, Larry Pfaff, St. Marys Journal Argus, **date?**
- Articles from the St. Marys Argus, the St. Marys Journal and the St. Marys Journal Argus.















More detailed information about this property and additional photographs are available in the archives and reference areas of the St. Marys Museum.

## North Ward Properties of Cultural Heritage Value





Address/common identifier	Photograph	Significant owners/ date / brief description
<b>Church Street North</b>		
Street Address: 112 Church North Current owners: Gerry McMaster and Susan McMaster		1905 Queen Anne, two storey red brick villa; built for local quarry owner, James Sclater, then owned for many years by his daughter, Vera Sclater; longtime home of former St. Marys mayor, Jamie Hahn, and his family.
Street Address: 140 Church North Current owners: Gretchen Rozek and David Cullen		1876 two-storey house; siding over squared log walls; dormer front to back on roof and entrance porch roof added later. Built for James Kelly; owned from 1890 to 1937 by the Gray family, local photographers.
<b>Emily Street</b>		
Street Address: 275 Emily Current owners: William Osborne and Mary Jane Osborne		1850s limestone single-storey cottage, built for Andrew Forrester, a flax merchant whose mill was across the road beside the Thames River; also owned in the 1930s and 1940s by the Millson family.
Street Address: 285 Emily Current owners: Reginald Clinton and Christina Douthwaite		1861; storey and a half limestone house with prominent peaked dormer; built by Andrew Forrester; for many years the home of Knox Presbyterian Church minister, the Reverend Alexander Grant and his family; purchased by the Hooper family in 1944; Mrs. Dorothy Hooper died in 2008.
<b>James Street North</b>		
Street Address: 202 James North Current owners: Katherine Moffat and John De Weerd		William Stafford, local designer/builder, prepared plans for this house ca. 1910 but it was not built until several years later for the Russell family; Stafford's floor plans, elevations and specs available at Museum.







<b>Peel Street North</b>		
140 Peel Street North Current owner: Debra Fletcher		1870s farmhouse originally set on large property overlooking the town; built for Daniel McLaren; original soft early Ontario triple-brick exterior has been painted for many years.





<b>Water Street North</b>		
176 Water North Current owners: James Le Souder and Barbara Jean Le Souder		Two-storey white brick villa, built in the 1886 for Allan Carmen, a flax merchant. It faces Emily Street with access from Water Street North.
<b>Wellington Street North</b>		
92 Wellington North Current owners: Alexander Best and Lorraine Best		Built 1889 for R. T. Gilpin, shows many of William Williams' design features. This house was the childhood home of Canadian poet David Donnell.
106 Wellington North Current owner: Barbara Holliday		1870s limestone single-storey set into hill with living space on lower level. Spacious addition to north; associated with Alexander Beattie, merchant.
130 Wellington North Current owners: Jack Taylor (recently deceased) and Nicole Taylor		1890 two-and-a-half storey limestone house, sandstone trim; large corner lot built for Robert Dickson, merchant; George Gouinlock, architect.
138 Wellington North Current owners: Ralph Douglas Hopper and Patricia Mae Hopper		1840s house, siding over log; built for Dr. James Coleman, an early medical practitioner in St. Marys; property long associated with the Wood family. Originally main entrance faced south; less used – and less visible – now because of thick hedge on property line.
146 Wellington North Current owners: Karen Ellen Hocking		1880s frame storey and a half house, remarkable trim on doors, windows and south-facing veranda
<b>Widder Street East</b>		
111 Widder East Current owners: Henry Monteith and Marilyn Cassells		Pre-1850s limestone single-storey cottage with addition in 1856; associated with the Sinclair/Savage family.











147 Widder East Current owner: Presbyterian Church of Canada	  	All the buildings on this site are listed because they are interconnected – the original 1881 church, the Sunday School / Administrative wing added in 1993 and the 1928 manse, a replacement for an earlier manse in the same location.
154 Widder East: Current owner: Susan Hiscock	 	Early Ontario brick two-storey house built for local quarry owner/slaked lime producer, James Sclater, in the 1870s as his family home.
177 Widder East: Current owners: Christopher Michael Kelly and Emily Ruth Kelly	 	1902 two-storey white brick villa with centre dormer and full front veranda; spacious attic, built for Dr. C. F. Smith, long associated with the Gerald and Monica Roe family.
178 Widder East Current owners: Wayne Arthur Young and Christine Elizabeth Young		Built in 1910 by W. A. McNeill, a successful contractor. It is an excellent example of an Arts and Crafts residence with many features of that style, popular at the time.
183 Widder East Current owners: Robin Manzer and Kimberly Manzer		1917 red brick villa, completes the impressive ensemble of homes along the north side of this Widder Street block.
197 Widder East: Current Owner: William Kilborn and Tama Kilborn		Built for industrialist David Maxwell in 1895, handsome red brick villa that is the oldest in this impressive row of homes along this block of Widder Street.
Widder East frontage; Recorded address: 149 King North Holy Name of Mary Catholic Church: Roman Catholic Episcopal Corporation of the Diocese of London in Ontario	   	Entire property including rectory is listed; these remarkable buildings on large, south-facing lot form a cohesive whole. The church dates from 1893, replacing an earlier church in that location. The core of the rectory dates from 1867 (front porch added later; link to Parish Hall and church added in 1993.)






249 Widder East: Current owner: <del>Wallace Robertson Latham</del> and <del>Frances Madeleine Latham</del> Clive Slade, Andrea Slade		Built in 1871 for Thomas Fogg, the original early soft Ontario brick has been painted. An original full veranda across the front has been removed. The stone retaining wall is an important feature.
465 Widder East Current owners: Stan Fraser and Cavell Fraser		Built for early settler and landowner, D. A. Robertson, who named this fieldstone farmhouse "The Maples." Shows a high degree of masonry skill; distinctive window in dormer; associated with long-time owners, the Rundle family.






South Ward Properties of Cultural Heritage Value		
Address/common identifier	Photograph	Comments
<b>Church Street South</b>		
84 Church South Current owner: Hazel Hewitt		Built ca 1879 for Henry Wilson who was married to Frances Weir (from Cadzow Park family); at one time was the manse for Knox Presbyterian Church; closed-in area at northeast corner was originally an open veranda
85–101 Church South; United Church of Canada		The United Church, formerly a Methodist Church, consists of the main sanctuary, the Sunday School wing and a parsonage. The church itself was built in 1879 replacing a limestone building on this same site. The Sunday School wing was added in 1893; the parsonage was built in 1905. The parsonage is currently rented to a family
100 Church South Current owner: Rory Schofield-Omel		Built ca 1864 for James Eaton, brother of Timothy, who moved to London in 1870 to become a retailer there. The house was acquired by the Methodist Church and used as a parsonage until a new house across the street was built in 1905.
147 Church South Current owner: <del>Stephen McCotter</del> and Deanna Day		Built in 1867 and enlarged with a second storey added in the 1870s, historically associated with two significant St. Marys families: the McIntyres and the Websters. The owners have recently removed paint that covered the exterior walls, restoring the original brick.





155 Church South Current owner: Ron White and Jane White		Built in 1860s for Alfred McDougall whose parents lived next door at 177 Church South. (Property at 163 Church had not yet been severed and built on.) Was originally storey-and-a-half frame house; brick façade added by James Maxwell, George Gouinlock architect; other changes and additions to original exterior, all in keeping with the character of this interesting, well-maintained home.
162 Church South Current owner: Brent Turnbull		Built in 1903 for Henry and Charlotte Rice, probably designed by J. A. Humphris. Subsequently, it was the retirement home of Joseph and Mary Meighen, parents of Arthur Meighen. It was long associated with the O'Brien family.
163 Church South Current owner: Nadeem Hussain and Tom Shurtliff		Built in 1899-1900 for Richard Sanborn Box; fine example of Queen Anne style; pressed brick shipped from Milton with St. Marys limestone accents. The tower in the southwest corner with the conical roof, the veranda along the west façade with echoing conical roof at northwest corner, the chimneys and the 30 stained glass windows are some of the noteworthy features
248 Church South Current owner: Rachael O'Neill		Built in 1854 by stonemason William Falconer Sr. This house is built into the hill with living space at the lower level; large cross dormer, added much later, provides additional space upstairs but seems disproportionate to the scale of the house; the original portion is a good example of early limestone masonry.
386 Church South Current owner: Canadian Baseball Hall of Fame		This limestone storey-and-a-half farmhouse was built in the 1860s for Thomas Coleman, a butcher and shop owner, who was married into the Hutton family (Westover.) St. Marys Cement acquired the house as part of their large property. For many years it was rented to cement workers and their families.
396, 400, 404 Church South: Current owner: St. Marys Cement Company		These houses and others in this part of Church Street South were constructed in 1917- 1920 as housing for families of cement plant workers. They are made of concrete block and similar but each with distinguishing features. They provided good starter homes for many families but are currently being phased out of existence; a number of them are empty; include in the inventory for their historic associative value.


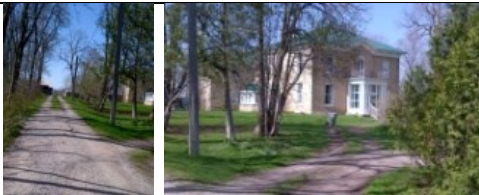


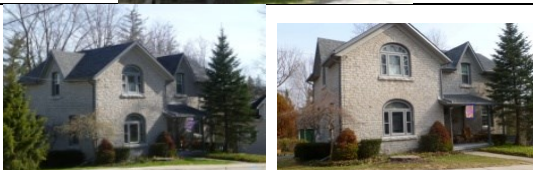
Elgin Street East		
214 Elgin East Current owners: Jack Fouracre and Danielle Corriveau		Built in 1880 by William Garner, this two-storey white brick house with bay windows and elaborate trim was the showpiece of his career; associated with Dr. J. R. Stanley, popular doctor, member of school board, mayor of St. Marys.
232 Elgin Street East Current owners: Jennifer Thorpe and Greg Margison and Lynwood Donald George Graham and Ellen Lea Graham		Stone cottage, lovely proportions of windows on either side of front entrance; hip roof. Built ca 1870 for Henry Whitworth. Front porch is a later addition.
253 Elgin East: Current owners: Steven Chateauvert and Jess Chateauvert		This large, beautiful, two-storey house was built in 1886 for prosperous merchant, A. H. Lofft, a year after his marriage. It has many design features used by William Williams, the local architect of choice. These include paired brackets, two storey bay windows, white brick with red brick accents; segmented lintels. It is well-positioned on a large corner lot. The addition to the northeast was built in 1897.
256 Elgin Street East; current owner: Anthony Winter and Susan Winter		Representative of a fine row of red brick houses uniformly set back along the south side of this block of Elgin Street. Before these houses were constructed, property was owned by James Carter, subsequently A. H. Lofft. This house was built in 1910 for Joseph Hooper by designer-builder William Stafford.







<b>Jones Street East</b>		
217 Jones East: Current owner: Jack Upshall and Judith Maxine Upshall		Constructed ca 1875 for Harriet and Clarence Freeman, daughter and son-in-law of grain merchant, George Carter – one of four large homes within a block of each other built for members of this family. Notable central dormer and window trim.
218 Jones East: Current owner: Ian Ball	 	Red brick, Renaissance revival house built on lot severed in 1914 from Carter property at 224 Jones East; it was the home of Dr. W. F. Brown and his family, including librarian/ writer/researcher Helen Brown Duncan. Most recently, long-time home of the George Ball family.
224 Jones East: Current owners: William Mustard and Jan Mustard	 	Built in 1868 for George and Elizabeth Carter, designed by William Robinson, London; the first of four homes within a block built for members of the Carter family; original full veranda on west side facing large lawn and garden, was lost when west portion was severed in 1914..
236 Jones East: Current owner: <del>Rob Smeenk</del> Eugen-Florin Zamfirescu and Elena Dumitru	 	Built in 1880s for Charlotte Carter and Henry Rice, as wedding present from Charlotte's father, grain merchant, George Carter. The Rices moved back to the Carter home in the late 1880s and subsequently this Italianate villa has had a series of interesting owners through its history, perhaps most notably the Dr. Thomas Sparks family.
259 Jones East: Current owners: Bruce Andrews and Sheila Andrews		This spacious red brick home was built for jeweler William E. Andrews in 1917; continues to be the home of his grandson and family; William Stafford, designer.
265 Jones East: Current owners: John Munro and Kim Berry-Munro		Large red brick house with limestone accents, built ca 1917; long-time home of Harold (Halley) Hunter, grandson of J. D. Moore, important produce dealer and businessman; operator of the cold storage plant on James Street South.
266 Jones East: Current owner: Donald Hicks		This remarkable Georgian style, two-storey house is one of the oldest in St. Marys and visible in panoramic photographic views of the town taken as early as 1864. Stone covered with stucco, now sided.









<b>Peel Street South</b>		
94 Peel Street South Current owners: John Flanagan and Kathy Flanagan		Built by William Garner, one of four similar cottages at the southwest corner of Elgin and Peel; (one was demolished to make room for the United Church parking lot – three remain.) The one right on the corner has been greatly modified; the one to the west on Elgin has been sided. This house on Peel Street remains the best preserved. A sympathetic addition has been built on the northwest corner. The Garners originally owned a cooperage near the Switch; later William and his sons became property developers in the Elizabeth/Elgin Streets area.
<b>Thames Avenue</b>		
226 Thames Avenue: Current owners: Dwain Harold Sedgwick and Margaret Anderson Sedgwick		1850s limestone cottage, built for Gilbert McIntosh, owner of a woollen mill beside Thames Avenue and the river. After the mill closed and was demolished, the cottage had various occupants. By 1960s, it was completely derelict; bought and restored along with stone wall by Gordon O'Rourke, buyer for Eaton's Toronto.
<b>Tracy Street</b>		
147 Tracy Street: current owners: Kyle McCutcheon and Laurie McCutcheon		White brick, storey-and-a-half house, early 1880s, replaced an earlier house on this site. Associated with the Petrie family. Current owners have built a sympathetic addition to the east.
199 Tracy Street: current owner: Paul Frederick Carpenter and Glenda Joy Carpenter		Built for W.H. May, ca. 1900. Plans and specifications by J.A. Humphris, still extant. According to Laurence May, the contractor was John Elliott. Very well preserved on spacious corner lot.
221 Tracy Street: current owner: <del>Lynn Davis Lewis</del> . Janis Lynn Lewis		Second house built for W.H. May to designs of J.A. Humphris. Plans still extant in house, ca. 1903. Like the Box and Rice houses on Church Street South, beautiful Queen Anne style detailing. Associated with Laurence May and Mary May.







<b>Victoria Street</b>		
182 Victoria Street: current owner: Shane Michael Shearer and Rebecca Catherine Shoebottom		Large limestone house, 1895; large projecting two-and-a-half storey bay with segmented arched lintel on first floor window; limestone lintels and sills. Built for and by William Hamilton, a stonemason.
<b>Water Street South</b>		
105 Water South: current owners: <del>James Howgego and Linda Howgego</del> Steven Dennis Reid Caitlin Elizabeth Reid		Limestone cottage built in 1863 for Mrs. Frances Sophia Hill; long associated with Walter Cull and family. The Howgegos restored the monitor which blew off in a destructive windstorm in 1933.
111 Water South: current owners: Jay Randall McNaughton and Cheryl Anne Gricken		This very early limestone cottage, built for businessman Edward Long is listed in the 1851 census. Associated with William and Marion Bain.
143 Water South: current owners: John Robert Mountain (recently deceased) and Gregory Stephen George		Entire property is significant including the main house (a fine brick cottage,) the small brick building right at the sidewalk, and the barn. The property once belonged to Dr. Wm. Gibb, a veterinarian, and the small building was his surgery. By the 1950s, it was the smoke-filled headquarters for a group of elderly euchre players – the “Bull Pit.” Property purchased and carefully restored by Ted Bradley in the 1980s.
223 Water South: current owners: Jeremy Stephen Lorentz and Michelle Colleen Lorentz		This early limestone building was built as a commercial property between ca. 1855-early 1860s. Early documents refer to it as two stores but one half may have been used for living quarters. Eventually it became entirely residential. The addition of four large dormers in the 1990s created four rental units.
254 Water South: current owners: <del>Robert Sass and Pat Sass</del> Robin Emily Kool		This fine storey-and-a-half limestone house was built for Alex Harrison in 1880. The masonry details have been beautifully preserved and the mortar expertly re-pointed. The front veranda, possibly added about 1900, is one of this house’s very attractive features.







Wellington Street South			
127 Wellington South: current owners: Bill Riordan and Jane Riordan			Two-storey frame house, built ca. 1900 for John L. Maxwell, one of the sons of David Maxwell, of the major local industry, Maxwell Ltd. This property is noteworthy for the elaborate wrap-around veranda with remarkable trim.
174 Wellington South: current owners: Barry Grant (recently deceased) and Beth (Blackler) Grant			1860s limestone cottage was the original home of local mason, Andrew Knox, before he built the two-storey brick house right beside it to the south. Associated with the Blackler family. Large addition at rear added by the Grants.
196 Wellington South: current owner: Joan Swiderski			Early 1860s limestone cottage built for Thomas Jones, a cabinet maker. (Thomas was father of C.S. Jones, a local politician, initially popular but ultimately dishonest lawyer who embezzled many local clients and left town.)
345 Wellington South: current owner: <del>Brandon Boyd</del> <del>and Claire Mina Jackson</del> Dena McNutt and Larry McNutt			James Elliott's stone house, overlooking his quarry and kiln, was built prior to the 1861 census. For years, tall trees hid the details of this lovely cottage but these have recently been cleared to reveal the skill of the builder.




West Ward Properties of Cultural Heritage Value		
Address/common identifier	Photograph	Comments
<b>Carroll Street</b>		
121 Carroll: current owner: John Bullen and Heather Anne Young		This 1867 limestone storey-and-a-half house with central dormer was built as the home of Daniel McAnish (McAnsh), a stonemason. It was later associated with the Riddell family. In the late 1930s, it was purchased by John S. and Margaret Lind and following World War II, they transformed the property into an elegant estate. The current owner is their grandson.
<b>Ingersoll Street</b>		
169 Ingersoll: current owner: Beverly Ruthig		Patrick Whelihan had this spacious white Ontario brick house built in the mid 1870s for himself and his large family. The hillside location overlooks the valley of the farm property and the Thames River. It is very secluded with a long, private access driveway.
<b>Jones Street West</b>		
270 Jones Street West: current owner Ken Schiedel and Donna Schiedel		Michael O'Dea's two-storey stone house built in 1880; very fine stonework. Long associated as home (and, at one time, clinic) of veterinarians, Dr. Schiedel. (Two generations – Glen and Ken, father and son.)
<b>Maiden Lane</b>		
160 Maiden Lane: current owners: William Henry Graham		Built in the mid-1870s for Milner Hart, a government surveyor. Purchased by J. W. Graham in 1907; this property has belonged to the Graham family ever since. Large, terraced lot down to Robinson Street. A 19th century owner, Michael Fletcher, used this area for his potato patch. Access and parking from Maiden Lane but the property appears to front Robinson.
163 Maiden Lane: current owner: Gary Austin		Built in 1895 for Robert Stewart; long-time home of his daughter, Helen Stewart Mills. Two lovely elliptical windows on the south side are a significant features. It is a variation of the traditional L-shaped layout.



Ontario Street North				
36 Ontario North: current owner: Paul Chesterfield				Early settler Lauriston Cruttenden built this house in 1857, perhaps the first brick house in the village. It remains a solid building 160 years later. Although it has lost some of its original ornamentation, its associative value makes it significant.
41 Ontario North: current owner: Sarah Lynne McIntosh				This handsome brick home was built in 1880 for Leon Constable. Special features include ornate brackets at soffit (inverted question marks) and ornamental brickwork. Associated with the MacDonald family.
Ontario Street South				
26 Ontario South: current owners: Homer and Sandy Rath				Limestone storey-and-a-half, built in 1869 for local builder and plasterer Robert Davey. Front porch added later; original lights and transom at the front door.
52 Ontario South: current owner: William Evans				Very early limestone house built for Patrick Whelihan in 1856. Special features include elliptical arch around the front door – the only example in stone in St. Marys; segmented lintels, made from irregular stone; monolithic sills.
121 Ontario Street: Current owner: Rick Murphy Holdings				Built in 1865 to provide a school for the children of the West Ward, it was closed in 1973 when North Ward School opened. From 1980, it was the site of a municipally operated early childhood education facility. In January 2017, the Early Learning Centre relocated, leaving this building behind.
60 Ontario North: current owners: Jane Sinden and Herbert Mark				Built in 1858 for Blackwell family; note off-centre door allowing for larger rooms to the south of central hallway.





Queen Street West		
139-141 Queen West: current owners: 139 – Jim Hutton and Christine Hutton 141 – Ann Jackson		Built in 1865 as a Baptist Church; sold in 1902 when a new Baptist Church opened closer to the town core at 34 Church Street South; sold to Mr. Roadhouse who converted it to a duplex.
156 Queen West: current owners: Mark Dickey and Keri Ferguson		Gracious two-storey brick house, built in the 1880s for Daniel S. Rupert, a dentist and local politician; the original front veranda was removed and, with a few building-code-driven modifications, restored by the current owners, as was the stone retaining wall.
157 Queen West: current owner: Julian Guy Francoeur and Toni Helene McLean		This remarkable frame house was built in 1857 for Adam Enoch Ford, an early physician, local politician and raconteur. Plans for sophisticated heating and ventilation systems in the cottage are on file at the St. Marys Museum.
164 Queen West: current owners: Jeff Brown and Dianne Ferguson-Brown		Built in 1860s for A. J. Belch, publisher of the St. Marys Argus; early, rosy-toned, Ontario brick; features of note include brackets, two-storey front veranda, stone retaining wall.
165 Queen West: current owners: <del>Daniel Albert Schneider and Joel Howard Ceresne</del> Laurie Westman and Bruce Carl Zinger		Brick Italianate two-storey house built in 1881 for a local grain merchant, James Thompson. Original open porch with balcony in southeast corner has been recently restored. Long associated with the Bonis family who made additions to the north.
181 Queen West: current owner: Jessie Thompson		Originally a one-storey Regency-style cottage built in 1863 for Joseph McDougall, an early settler and businessman; second storey subsequently added in 1909. This house has recently been beautifully restored by the Thompsons.
189 Queen West David Andrew Lucas and Sylvie Helen Ledermueller		John Whimster, a local mason, built this house in 1877. It is distinguished by unusual, ornamental, jagged brickwork at lintels and down the sides of door and window openings.
Robinson Street		
3 Robinson: current owners: <del>Sandy Mack and Cathy Clarke and Geraldine Theresa Clarke and Peter Alexander Clarke</del>		Built in 1878 as the South Perth Registry Office. When the north and south offices combined in 1935, it was sold to the congregation of the Baptist Tabernacle, gutted and renovated. Sold again when the Tabernacle closed in 2003; currently repurposed as apartments.








Ashley Jane Low, Matthew James Low, Linda Marie Boersen, Brian Martin Boersen			
23 Robinson: current owners: Steven Cousins and Jacqueline Cousins			This interesting house appears from the street to be a one-storey late 1870s brick cottage but is set into the steep hill leading down to the Thames river and has a full lower level with limestone walls. Access to the lower level from the east (river) side.
29 Robinson: current owner: Moira Pollitt			Stucco over stone, beautifully situated overlooking Thames River and the weir. Built in 1887 for John Johnston.
78 Robinson: current owners: <del>George Smith</del> and deceased Joan Smith (brother/sister)		 	Lauriston Cruttenden built this house in 1886 and moved his family there from his first brick house on Ontario Street. Only two families have lived here: various members of the Cruttenden family and subsequently, of Dr. George Smith.
<b>Salina Street</b>			
22 Salina South: current owner: 1368260 Ontario Ltd.			Frame storey-and-a-half, built in 1886 by Jacob Near and William Cockram for John Clark; sold in 1890 to Richard Lucas whose family lived in it for more than a century. Door faces street at east gable end.
186 Salina South: current owner: <del>Owen Marchant</del> 2416987 Ontario Inc.			Ardmore Park is one of the most significant properties in St. Marys. A regency-style, limestone cottage built in 1853-5 for J. O. Hutton, it was the longtime home of Helen Wilson, first female mayor of St. Marys. Although its original large acreage has been reduced, the current owners have worked to preserve its heritage features.
<b>Thomas Street</b>			








204 Thomas: current owners: Vernon and Bessie Thompson		Built in 1875 for Alexander Falconer, a carpenter, probably by his brother, stonemason William Falconer Jr., who came to live there with him, along with other family members. An excellent example of stonemasonry; interesting segmented arch over dormer window.
216 Thomas Street: current owners: Larry and Patricia Hossack		Robert Barbour built this limestone house about 1865. He was well-known for choosing good sites for his buildings and he named this one Thames-Vue. Features include the traditional central door with a single window on each side; double window in the central dormer; monolithic sills and lintels. The small dormers on other parts of the roof were a later addition to create bedroom space. A modern addition to the west provides access from Westover Avenue.
231 Thomas Street: current owners: Douglas and Janis Fread		This lovely cottage was built in 1884 by Luke Whiles, a carpenter. He seems to have built it as a retirement home for his father, George Whiles. It shows the skill of an excellent tradesman. The front door and flanking windows are special features.
232 Thomas Street current owners: Ken and Fay Telfer		Brick home constructed in 1899 by and for Walter Leslie, a stonemason and contractor who was responsible for building Central School in 1914. Its design has a complex cross dormer roof and other sophisticated features suggesting its architect was J. A. Humphris, a neighbour and colleague.
243 Thomas Street: current owners: Pat and Patti Donnelly		Built in 1868 by William Falconer Jr., for himself, his mother and two of his brothers; sold the property in 1878 and moved to a new house at 204 Thomas. Current owners have worked hard to restore the property and have added a very fine front entrance.
257 Thomas Street: current owners: Sandra Bannick and Sara Jane Margaret Aitken and Jason George Bannick		This brick cottage was built in 1882 for Margaret Aitken Humphris, possibly constructed by two of her sons who were carpenters. One son, Joseph, (who eventually inherited the property) had a talent for design and later became an important local architect. He may have designed this house as an early project. Special details include white brick headers and raised quoins contrasting to the soft red brick.

<p>300 Thomas Street: current owner: Westover Inn Incorporated</p>		<p>Westover Park: The main house on this extraordinary property was built in 1867 as the estate of retired millowner, William Veal Hutton, and his brother, Joseph. O. Hutton. The designer/builder was Robert Barbour. A two-storey extension to the south was added in the 1870s and the tea house in the 1880s. A later extension to the west created a more modern kitchen. The carriage house, designed by J. A. Humphris, was built in 1911. At that time, the stone gate posts and wrought iron fence were installed to Humphris' design.</p>
	 	

<b>Warner Street</b>			
72 Warner Street: current owners: Debra Oswald and Robert Hough			This three-bay one-storey house on a corner lot was built in 1877 as an investment property for Alexander Beattie, a local businessman. Brick with limestone foundation and window sills, it includes a substantial kitchen wing to the west.
76 William Street: current owners: Brandon Robert Marriott and Holly Raquel Sedley			1850s limestone; interestingly irregular stonework with massive stones seemingly randomly placed; huge quoins; rare single transom over front door but no side lights.

<b>East Ward Properties of Cultural Heritage Value</b>			
<b>Address/common identifier</b>		<b>Photograph</b>	<b>Comments</b>
<b>Elgin Street East</b>			
450 Elgin East: current owner: Mary Catherine Atwell			Traditional Ontario farmhouse, ca. 1880, with land originally attached for small farming operations, chickens, etc. Owned by Dettmar / Eley family from ca. 1910; and latterly Bob Dettmar who sold off adjoining lots; his chicken house now headquarters for Jim Roger's (formerly Glen Millson) Carpentry
562 Elgin East: current owner: <del>Bev Smith and Nathan Smith</del> (mother/son) <del>William Michael</del> <del>Roney and Mary Margaret</del> <del>Gaseho</del> Robert Geoffrey Galloway Tracey Lynn Galloway			Brick Ontario farmhouse, ca. 1880. (Ed and Marjorie Kinsman (Gary Jackson's family) grew up here.) Recently property that had been neglected has been cleaned and tidied up; interesting old stone gate posts are a significant feature – remnants of a perimeter fence.
<b>Elizabeth Street</b>			
341 Elizabeth: current owner: <del>Harlan Randal Harley and</del> <del>Karen Evelyn Harley</del> Michael Allen Byrnes Helen Lise Mahoney Byrnes			1946 concrete; designed by W.J. Stafford following guidelines from CMHA for an efficient home; built by Hugh Treanor.
418 Elizabeth: current owner: Tyler Matthew Dishman			1946 concrete; built by W.J. Stafford to his own plans (Glen Millson helped as a young carpenter) built for Clarence Smith; associated with Jack Hedley, local painter.

298 Elizabeth: current owners: Rob and Kelly Wiffen		Red rug-brick, late 1920s; other examples nearby; these houses were almost all built for P. T. Coupland who built and then sold them in his new subdivision that he called Coupland Heights.
<b>Jones Street</b>		
358 Jones East Hugh Pickel		This house, like its close neighbours around the corner on St. Andrew Street was constructed in a modified Queen Anne Style in the late 1890s or early 1900s. Its lot was severed from the property of F. E. Butcher whose home fronts St. John Street.
<b>Queen Street East</b>		
341 Queen East Jonathan Rittenhouse and Loretta Czernis		An early example of Ontario frame cottage with central dormer over front door and windows on each side of entrance; owners had it restored to original shiplap siding with wood windows ca 2010.
363 Queen East <del>Michael John Garniss and</del> <del>Kimberly Michelle Anderson</del> Christopher Weiler and Sarah Weiler		Small cottage, brick painted red. Built by John Johnson, a woodworker, made the special detailing in the dormer and the veranda that still is part of this home.
398 Queen East Andrew and Elena North		Built in 1879 for J. J. Crabbe, a newspaperman, who owned and published the St. Marys Argus and served as mayor of St. Marys in 1882-83; later owned by local merchant Jeremiah White. Long associated with the Ball family.
404 Queen East Richard Erik Sumstad and Kristine Anne Skjellerup		E. W. White, son of Jeremiah White, built this house on property severed from his father's home next door. The back portion was built first in 1902 fronting Huron Street; Queen Street section added later.
615 Queen East Geoff Loucks and Scott McIntosh and Lisa Campion		This very significant stone house, originally a farm house, was built in 1858 for John Sparling, an early settler and local magistrate. More recently, it was well known as the home and business of Ron and Rose O'Hara, antique dealers.

St. Andrew Street South		
24 St. Andrew Paul Grose and Nancy Lofft (brother/sister)		One of a group of homes in this neighbourhood in modified Queen Anne style. This one built ca. 1902 for Lillian Whelihan. It has long been associated with the Grose family.
32 St. Andrew Colin and Marea Louise Thomson		Many of these Queen Anne houses were built by contractor William Pulleyblank. Ca. 1900. Possibly as his own house; it contains fine original woodwork on inside. Spacious corner lot. An addition to the west faces Jones Street.
44 St. Andrew Elisabeth Hede Martin		This is the most elaborate of the group of frame houses, probably constructed by William Pulleyblank. Each house had separate identifying features related to the Queen Anne style. This is the only house with a turret.
48 St. Andrew <del>Dianne Theresa Woodley</del> Douglas Diplock and Heather McKenzie		Another in this group of homes; it is possible that J. A. Humphris prepared the plans for William Pulleyblank. Several of these properties were owned by F. E. Butcher who used them as rental homes – a source of income.
51 St. Andrew South; current owners: Gloria Strathdee		White brick house, well placed on spacious double corner lot; built ca. 1912 for Corbett family, probably designed by W. J. Stafford; long associated with Marriott/ Constable family. The addition to the east has been sympathetically added.
St. John Street South		
55 St. John South Steve Karlik and Donna Greer		Stucco house, constructed in late 1800s and associated with F. E. Butcher, local businessman and Mayor of St. Marys in 1902-03. Older photographs show the original large property with landscape features.
<p><b>Note:</b> Wartime houses within the two blocks bordered by Cain, Elgin, Waterloo and Jones are of interest as a neighbourhood but all have been modified to make them more attractive, comfortable and distinctive. They are included in this inventory for their historic and associative value.</p> 		



# HERITAGE PROPERTY EVALUATION

*A Guide to Listing, Researching and Evaluating  
Cultural Heritage Property in Ontario Communities*

Ontario Heritage Tool Kit



*A.J. Casson (1898-1992)*  
*Village House c.1955*  
*oil on hardboard*  
*50.9 x 61.0 cm*  
*Gift of Mr. and Mrs. C.A.G. Matthews*  
*McMichael Canadian Art Collection*  
*1974.13.1*

This guide is one of several published by the Ministry of Culture as part of the Ontario Heritage Tool Kit. It is designed to help municipal Councils, municipal staff, Municipal Heritage Committees, land use planners, heritage professionals, heritage organizations, property owners, and others understand the heritage conservation process in Ontario.



All across Ontario, communities are working together to protect and promote our cultural heritage properties.

Our cultural heritage reflects the expressions and aspirations of those who have gone before us as well as today's culturally diverse communities.

"Since I immigrated to Canada in 1960 to a small northern community, I have watched firsthand how people of many nationalities have worked together to make our community a vibrant place. As a councillor, this is what motivates me to work for the community... I believe that municipal councillors have a responsibility to preserve our stories, documents and historical landmarks.... They represent the challenges and struggles met by our communities in their growth and evolution."

*Helen Lamon, Township  
of Michipicoten Councillor*

Cultural heritage can take many forms – buildings and monuments, bridges and roadways, streetscapes and landscapes, barns and industrial complexes, cemeteries, museums,

archives and folktales. They enrich us, inspire us and guide us forward to build vibrant, liveable communities for future generations.

The conservation of cultural heritage properties is vital to a community's overall cultural and economic development plan. An integrated approach to cultural and economic planning leads to the revitalization of main streets, neighbourhoods and individual properties, creates employment, encourages new business, brings tourist dollars and can even increase property values.

Identification and evaluation are a vital part of the conservation process. This guide is designed to help identify and evaluate the cultural heritage value or interest of properties in our communities. It outlines the Ontario Heritage Act requirements (section 27) for a municipal register of property of cultural heritage value or interest. It also assists in evaluating heritage properties against criteria prescribed in Ontario Regulation 9/06 of the Ontario Heritage Act for the purposes of protection (designation) under section 29 of the Act.





# What’s in this guide?

<b>1. Cultural Heritage Properties</b>	<b>5</b>
This section describes what is meant by “cultural heritage property” and “cultural heritage value or interest,” and outlines the framework for heritage conservation in Ontario. The provisions for protection of Natural Features, Cultural Heritage Landscapes and Archaeological Resources and Areas of Archaeological Potential are explained. A checklist, Cultural Heritage Properties: From Survey to Protection, is included.	
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The requirements of the Ontario Heritage Act and the basics for compiling a Register of Cultural Heritage Properties are outlined.	
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The importance of historical research and site analysis is introduced in this section.	
<b>4. Municipal Criteria: Ontario Regulation 9/06</b>	<b>20</b>
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This is a how-to guide for undertaking historical research and examining the physical evidence of a property.

## Resources and Further Information ..... 41

Note: The Ministry of Culture has published this Guide as an aid to municipalities. Municipalities are responsible for making local decisions including compliance with applicable statutes and regulations. Before acting on any of the information provided in this Guide, municipalities should refer to the actual wording of the legislation and consult their legal counsel for specific interpretations.



# Cultural Heritage Properties

# 1

The Ontario Heritage Act provides a framework for the conservation of properties and geographic features or areas that are valued for the important contribution they make to our understanding and appreciation of the history of a place, an event or people.

These properties and features or areas contain built heritage resources, cultural heritage landscapes, heritage conservation districts, archaeological resources and/or areas of archaeological potential that have cultural heritage value or interest. These are the cultural heritage properties that are important in our everyday lives, give us a sense of place, and help guide planning in our communities.

The conservation of cultural heritage properties encompasses a range of activities directed at identification, evaluation, conservation and celebration. Properties can be protected for the long term under the Ontario Heritage Act through municipal designation bylaws and heritage conservation easement agreements.



*Inge-Va, Perth (Photo courtesy of Ontario Heritage Trust)*

The Ontario Planning Act and Provincial Policy Statement support heritage conservation as part of land-use planning.

Cultural heritage properties include:

- Residential, commercial, institutional, agricultural or industrial buildings
- Monuments, such as a cenotaph, public art or a statue
- Structures, such as a water tower, culvert, fence or bridge
- Natural features that have cultural heritage value or interest
- Cemeteries, gravestones or cemetery markers
- Cultural heritage landscapes
- Spiritual sites
- Building interiors
- Ruins
- Archaeological sites, including marine archaeology
- Areas of archaeological potential
- Built/immoveable fixture or chattel attached to real property

The task for each municipality is to identify, evaluate and conserve those cultural heritage properties that have lasting cultural heritage value or interest to their community. This process begins with compiling a register of properties of cultural heritage value or interest to the community.

## Cultural Heritage Properties: From Survey to Protection

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- **Learn** about the cultural heritage of the community
- **Survey** properties in the community using a recording form
- **Screen** the surveyed properties using preliminary criteria
- **List** screened properties of cultural heritage value or interest on the municipal register of cultural heritage properties
- **Research** properties that are candidates for protection (designation) under section 29 of the Ontario Heritage Act
- **Evaluate** properties for protection under section 29 using the criteria in Ontario Regulation 9/06 and determine best means of conservation
- **Protect** properties under the Ontario Heritage Act or other conservation measures

# DESIGNATION UNDER SECTION 29, ONTARIO HERITAGE ACT

## **Natural Features**

For a natural feature to be designated under section 29, it must have a cultural association. An example is the maple tree in Toronto that inspired Alexander Muir in 1867 to compose “The Maple Leaf Forever.” Natural features without a cultural association can be protected by other mechanisms.

## **Cultural Heritage Landscapes**

A cultural heritage landscape can be designated as a unit under section 29 or protected as part of a larger heritage conservation district under Part V. (See Heritage Conservation Districts, A Guide to District Designation Under the Ontario Heritage Act) These are geographical areas that involve a grouping of features such as buildings, spaces, archaeological sites and natural elements, which collectively form a significant type of cultural heritage resource. Examples might include villages, parks, gardens, battlefields, main streets and other streets of special interest, golf courses, farmscapes, neighbourhoods, cemeteries, historic roads and railways and industrial complexes.

## **Archaeological Resources**

Archaeological resources and areas of archaeological potential (including the grounds associated with a historic structure that may contain artifacts that yield information about the site) can be protected under section 29 (individual properties), Part V (Heritage Conservation Districts) and Part VI of the Ontario Heritage Act. Part VI addresses the management of archaeological resources and areas of archaeological potential. The archaeological assessment process is set out in provincial standards and guidelines. Only an archaeologist licensed under the Act can undertake fieldwork. For these reasons, this guide is not designed for archaeological resources and areas of archaeological potential.



# 2

## COMPILING A REGISTER OF Cultural Heritage Properties

### Which Properties Should Be Placed On the Register?

Under subsection 27(1) of the Ontario Heritage Act, the municipal clerk is required to keep a current register of properties of cultural heritage value or interest situated in their municipality.

This register must include all properties in the municipality that are designated under Part IV of the Ontario Heritage Act by the municipality or by the Minister of Culture and shall include:

- (a) a legal description of the property;
- (b) the name and address of the owner; and
- (c) a statement explaining the cultural heritage value or interest of the property and a description of the heritage attributes of the property. *OHA, ss. 27(1.1)*

The Ontario Heritage Act also allows a property that has not been designated, but that the municipal Council believes to be

of cultural heritage value or interest, to be placed on the register. This is commonly referred to as listing. A description sufficient to identify the property is required.

*OHA, ss. 27(1.2)*

Under this provision, a municipal council may choose to include for example, properties protected by heritage conservation easements, and/or recognized by provincial or federal jurisdictions, such as properties commemorated by the Historic Sites and Monuments Board of Canada, or properties listed on the provincial register.



*Alton Mill, Caledon. (Photo courtesy of Sally Drummond, Town of Caledon)*

Cultural heritage properties can be added to the register at any time by council. In municipalities where there is a municipal heritage committee, the Ontario Heritage Act requires that council consult with the committee before a non-designated property is added or removed from the register.

OHA, ss. 27(1.3)

The register is a planning document that can be consulted by municipal decision makers when development proposals or permits are being considered. Mapping listed properties using Geographic Information Systems (GIS) or other cultural mapping also can be a useful component of the broader data collection and management framework of the municipality. Property owners and the public should be aware of the existence of the register, mapping and other cultural heritage property management tools.

## Why List a Property?

Listing a property of cultural heritage value or interest is the first step a municipality should take in the identification and evaluation of a property that may warrant some form of heritage conservation, recognition and/or long-term protection such as designation.

In many cases, listed (non-designated) properties are candidates for protection under section 29 of the Ontario Heritage Act. These require further research and an assessment using a more comprehensive evaluation that is consistent with Ontario Regulation 9/06 prescribing criteria for determining property of cultural heritage value or interest.

Although listing non-designated properties does not offer any protection under the Ontario Heritage Act, section 2 of the Provincial Policy Statement of the Planning Act acknowledges listed properties.

## A REGISTER OF CULTURAL HERITAGE PROPERTIES:

- Recognizes properties of cultural heritage value in a community
- Fosters civic identity and pride by drawing attention to the heritage and development of a community
- Promotes knowledge and enhances an understanding of a community's cultural heritage
- Provides easily accessible information about cultural heritage value for land-use planners, property owners, developers, the tourism industry, educators and the general public
- Is a central element of a municipal cultural plan that begins with mapping local cultural resources and then leverages these resources for economic development and community building



Waterloo Pioneer Memorial Tower (Photo courtesy of Canadian Parks Service)

PPS Policy 2.6.1 states: “*Significant built heritage resources and significant cultural heritage landscapes shall be conserved.*”

The PPS defines built heritage resources as: “One or more significant buildings, structures, monuments, installations or remains associated with architectural, cultural, social, political, economic, or military history and identified as being important to a community. These resources may be identified through designation or heritage conservation easements under the Ontario Heritage Act, or **listed** by local, provincial, or federal jurisdictions.”

The PPS defines a cultural heritage landscape as: “A defined geographical area of heritage significance which has been modified by human activities and is valued by a community. It involves a grouping(s) of individual heritage features such as structures, spaces, archaeological sites and natural elements, which together form a significant type of heritage form, distinctive from that of its constituent elements or parts. Examples may include, but are not limited to, heritage conservation districts designated under the Ontario Heritage Act; and villages, parks, gardens, battlefields, mainstreets and neighbourhoods, cemeteries, trailways and industrial complexes of cultural heritage value.”

Together, the Ontario Heritage Act and the Provincial Policy Statement of the Planning Act offer methods for conserving cultural heritage properties. This makes listing cultural heritage properties on the municipal register an important tool in managing their conservation.

## Getting Started

When creating a register of cultural heritage properties, or adding to an existing register of designated properties, each municipality can decide on the best approach for surveying and researching properties in the community. This decision is based on the available resources and expertise.

Compiling the register can be as simple as completing a survey or recording form and photographing properties from the nearest public vantage point. Good practice includes ensuring that the essential details of street address and legal property description, type of heritage feature, and general observations on the physical characteristics and context are recorded, by description and photography. If maintained as an electronic database, this information can easily be cross-referenced, updated, studied and made available for research.

Registers that use some preliminary evaluation criteria should be compiled by individuals with some training or expertise in recognizing and evaluating cultural heritage properties. An inexperienced recorder is more likely to list the obvious “old looking” buildings or landmarks in good condition. An experienced recorder or heritage consultant will be able to see past the current appearance of a property and recognize its potential for cultural heritage value or interest.

Councils of municipalities with a municipal heritage committee could assign the task of compiling the register to the committee and provide any municipal resources and staff support that might be needed.

# Sample: Property Survey Recording Form

This form collects the information useful as an initial survey of properties that may be listed on the municipal register of cultural heritage properties. Other categories of local importance can be added. Recorders are encouraged to learn about the heritage of the community as a whole before undertaking this survey.

## Recorder

- 1 Date of recording
- 2 Name of recorder
  - ☐ Municipal Heritage Committee
  - ☐ Municipal Staff
  - ☐ Heritage Consultant
  - ☐ Student
  - ☐ Other
- 3 What is your level of expertise in identifying and describing a cultural heritage property?
  - ☐ Beginner
  - ☐ Some Experience
  - ☐ Expert

## Property Identification

- 4 Street address and legal description
- 5 Name of building, if any
- 6 Name and address of owner

## Design or Physical Value

- 7 Identify the type of property  
*Examples:* Residential, commercial, institutional, agricultural or industrial building; monument such as a cenotaph, statue or public art; structure such as a water tower, culvert, fence or bridge; natural feature that has cultural heritage value or interest; cemetery, grave-stone or cemetery marker; cultural heritage landscape; spiritual site; interior; ruins or other feature

- 8 Identify the materials used  
*Examples:* Wood, stone, metal, plastic or other
- 9 Does the property display any particular qualities of artistic merit, craftsmanship, technical or scientific achievement, expression or innovation?

## Historical or Associative Value

- 10 What do you know about this property from research or local traditions? List sources
- 11 Does the property have any features similar to other properties?

## Contextual Value

- 12 Does the property define, maintain or support the character of an area?
- 13 Is the property physically, functionally, visually or historically linked to its surroundings?
- 14 Is the property a landmark?

## Status

- 15 Identify any physical or other risks to the condition and/or integrity of the property and/or individual features

## Photographs

- 16 Photographs should be taken from the nearest publicly accessible viewpoint. (Do not enter a property without permission.) The front or prominent feature will be used as the key image. Identify all images with north, south, east and west orientation.

## Recommendation

- 17 Make an initial recommendation or comment on whether or not to list a property on the municipal register. Give reasons.



*Built in 1792, the Hay Bay Church near Adolphustown is the oldest United Church in existence today. The pioneers of Hay Bay were the makers of Canada. Architecturally, the Hay Bay Church is an example of rural public design. (Photo: Ministry of Culture)*

Councils of municipalities without a municipal heritage committee may ask municipal staff to compile the register, or seek the assistance of a local heritage or community organization. Another option is to engage a heritage consultant with expertise in cultural heritage properties. The Ministry of Culture can be contacted for guidance on how to develop the register.

## The Listing Process

In most Ontario municipalities, it is impractical to survey every (heritage and non-heritage) property and undertake sufficient research and analysis to confidently eliminate those with no cultural heritage value or interest. Some preliminary rationale or criterion for listing a property is needed to make compiling the register an efficient

task that is achievable within a reasonable time frame.

Ontario Regulation 9/06 must be applied to properties being considered for designation under section 29 of the Ontario Heritage Act. Screening properties for potential protection in accordance with the criteria in the regulation is a higher evaluation test than required for listing non-designated properties on the register. The evaluation approach and categories of Design/Physical Value, Historical/Associative Value, and Contextual Value set out in the regulation, however, are useful to consider when developing a preliminary rationale or criteria for listing properties. This also will provide continuity in the evaluation of properties on the register that may later be considered for designation under section 29.

# BASICS OF A MUNICIPAL REGISTER OF CULTURAL HERITAGE PROPERTIES

1	<p>The Ontario Heritage Act requires that the register include all properties that are protected by the municipality (under section 29) or by the Minister of Culture (under section 34.5). <a href="#">OHA, ss. 27(1.1)</a> For these properties there must be:</p> <ul style="list-style-type: none"> <li>• a legal description of the property;</li> <li>• the name and address of the owner; and</li> <li>• a statement explaining the cultural heritage value or interest of the property and a description of the heritage attributes.</li> </ul>
2	<p>The Ontario Heritage Act allows a municipality to include on the register property that is not designated but considered by the municipal council to be of cultural heritage value or interest. There must be sufficient description to identify the property. <a href="#">OHA, ss. 27(1.2)</a></p>
3	<p>A municipality may consider including properties on the register that are protected by heritage conservation easements and/or recognized by provincial or federal jurisdictions.</p>
4	<p>The rationale or selection criteria used to survey the community and compile the register should be clearly stated.</p>
5	<p>The recorder(s) undertaking the survey of properties should have knowledge of the heritage of the community and some training in identifying and evaluating cultural heritage properties.</p>
6	<p>Information about all properties should be recorded in a consistent and objective way.</p>
7	<p>Not all cultural heritage properties are old. Many recent structures hold cultural heritage value or interest in their design, craftsmanship, function, ownership or for other reasons.</p>
8	<p>Using physical condition as a determining factor in whether or not to list a property on the register is not advised. A property may be in an altered or deteriorated condition, but this may not be affecting its cultural heritage value or interest.</p>
9	<p>A commitment to maintaining and revising the register through historical research and analysis of the listed properties will give the register more credibility in local heritage conservation and planning.</p>
10	<p>The register should be readily available to municipal staff and officials, property owners and the public.</p>
11	<p>The register can be a valuable tool for land-use planners, educators, tourism, and economic developers. For example, it can be used to plan Doors Open events, educational programs, celebrate historic events and anniversaries, promote a community and encourage innovative development.</p>

## Know Your Community

When first developing a municipal register, it is recommended that the main themes and key developments, and any specific events, activities, people and circumstances that have shaped the community be identified. This is the important community context that should ensure that those properties with characteristics that hold cultural heritage value or interest to the community will be captured in the survey and on the register. Much of this background information can be learned from published histories, as well as libraries, museums, archives, historical associations and from residents. Whoever undertakes the survey should be familiar with the heritage of the community, as this will give them local knowledge and perspective when identifying properties for listing.

For example, knowing the boundaries of the first town plan or survey can help identify where the oldest properties may be found. Areas that were annexed as the town grew may also have value or interest to their original municipality before annexation, such as a bordering hamlet or township. Knowing the patterns of settlement, transportation routes and other local developments may indicate likely locations of former industrial sites, battlefields or

landmarks where ruins or structures associated with that activity or event may exist.

This basic documentation, combined with the recorder's experience in identifying cultural heritage properties, will guide the initial selection of properties to be listed on the register.

## Rating a Property

Municipalities may find it useful to develop a system of comparative ratings for properties on the register. This can help with setting priorities for further research, heritage conservation and/or long-term protection under the Ontario Heritage Act.

There are several models for rating cultural heritage properties:

- Some evaluation criteria have a numeric rating system; for example, #1 has no cultural heritage value or interest, while #10 warrants long-term protection.
- An alphabetical rating system may assist to categorize; for example, an A has protection and conservation priority; B is conserved in some manner, but not designated; C should be documented before demolition or has minimal cultural heritage value or interest.
- A checklist of questions about the design/physical, historical/associative and contextual values of the property can generate discussion that concludes with a Yes/No. The discussion response and explanatory notes form the argument for or against heritage conservation. No numeric or alphabetical rating is used.



*Mossington Bridge, Georgina (Photo: Ministry of Culture)*



*Whalen Building, Thunder Bay (Photo: Ministry of Culture)*

## Making Comparisons

A municipality compiling its first register will learn a great deal about its cultural heritage properties during the surveying phase. Caution should be used in applying rating systems until a sufficient number of properties have been listed and researched to establish some base for comparisons.

If the survey is comprehensive and the information is recorded in a consistent and objective way, patterns or themes in the cultural heritage value or interest of the listed properties often emerge.

For example, the survey may reveal that one architectural style is characteristic of a neighbourhood; a certain type of technology is used for several industries; there is a popular local building material; there were design changes in types of engineering works such as bridges; or some cemetery headstones have unique markings. A particular decorative motif in the gable of a house may

be a clue to the work of a local craftsman; a change in that motif may have some significance in his career.

A comprehensive survey will also show differences and similarities in the features or heritage attributes of the listed properties. Typical or similar examples can be compared to each other, and will also highlight the uniqueness of other examples. Several properties may be associated with a particular event, but only one may stand out as a vivid expression of what that event truly meant to the community.

As the register is compiled, it may become evident that an inventory of a specific type of cultural heritage property would be useful. For example, separate inventories for barns, cultural heritage landscapes or very old and increasingly rare buildings such as those that predate Canada's confederation in 1867 will help with the evaluation of these types of cultural heritage properties.

## Selecting Properties for Further Research

Recognizing patterns, themes, similarities and differences is an important part of studying and understanding a community's heritage. It also makes it easier to develop a rating system or checklist of questions that truly reflects what holds cultural heritage value or interest in the community. It can help with choosing properties that warrant further research and heritage conservation.

For example, a community may have been founded when a prospector discovered a valuable mineral. The earliest industrial structures, dwellings and institutions date

to the opening of the mine and the first years of the mine's operation. The mine may now be closed and a secondary economy may have taken its place. The cultural heritage properties associated with the mining heritage of the community are found, through the survey of community properties, to be disappearing. The properties associated with mining will have a higher priority for further research and possibly protection under the Ontario Heritage Act.

Another example could be in a community where a fire destroyed structures built on the main street. Any structures or remnants that survived the fire, or have evidence of the fire, are likely rare. These are important to understanding the character of this early, pre-fire period of community history. Their loss now would have consequences to the study of the community's heritage. These properties should be given priority in undertaking further research and conservation.



*Former Walkerville  
Post Office, Windsor  
(Photo courtesy of  
Nancy Morand,  
City of Windsor)*



*Dunlop Street Fire in 1875, Barrie (Photo: Simcoe County Archives)*

## A Work-in-Progress

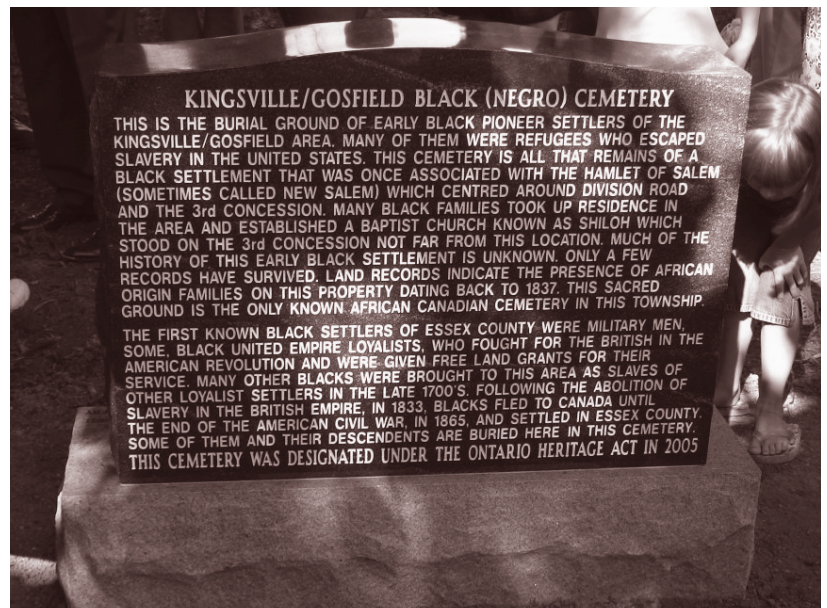
The register is essentially a work-in-progress that is revised and updated as needed and as local resources become available. The register is never a finite document; it should continue to grow, change and be updated as the cultural heritage values or interest of the community also change. No final decisions about the cultural heritage value or interest of a property on the register should be made without undertaking further historical research and site analysis of that specific property.

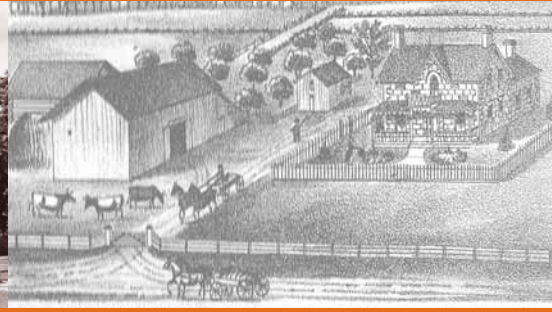


*Townsite Shaft 1 Headframe, Cobalt (Photo: Ministry of Culture)*



*Gosfield Black (Negro) Cemetery, Kingsville (Photo courtesy of Yolanda Asschert, Kingsville Municipal Heritage Advisory Committee)*





# 3

## THE IMPORTANCE OF Research and Site Analysis

The historical research and site analysis needed for listing a property on a register of cultural heritage properties is often preliminary in its scope. Properties being proposed for protection under section 29 of the Ontario Heritage Act require more in-depth study by a qualified individual or committee. This involves:

- Understanding and knowledge of the overall context of a community's heritage and how the property being evaluated fits within this context;
- Researching the history and cultural associations of the property being evaluated; and
- Examining the property for any physical evidence of its heritage features or attributes, past use or cultural associations. The physical context and site are also important to examine. For example, other buildings, structures or infrastructure nearby may be associated with this particular property.

This background information is best compiled through extensive historical research and site analysis. Neither is useful without the other. For example, the historical research might suggest that a house was built at a certain date. The architectural style, construction techniques and building materials may confirm or deny this as the date of construction.



*Cenotaph in Confederation Park, Peterborough  
(Photo courtesy of City of Peterborough)*

## Historical Research

Historical research is necessary for compiling the specific history and development of a property and to identify any association it has to the broader context of community heritage. This involves the use of land records, maps, photographs, publications, archival materials and other documentation.

Research should reveal dates of construction, original and later uses, significant people or events, technologies, philosophy, factors such as natural disasters or fires and other details about the property. This information is useful in the identification and evaluation of the cultural heritage value or interest of the property. It also provides clues for examining and interpreting the physical evidence.

*For detailed guidance on how to undertake historical research and site analysis, refer to Section 5: Researching a Property.*

## Site Analysis

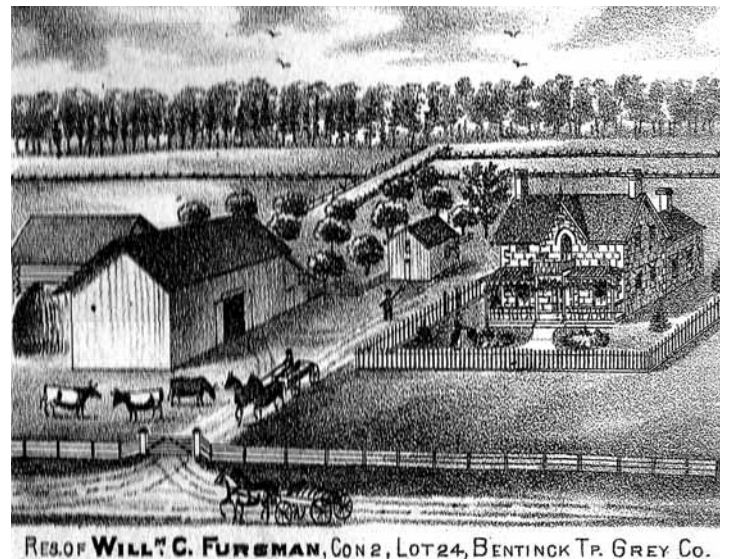
Ideally, a property being evaluated should be examined at least twice. A preliminary site visit will give some context and raise questions to be addressed by the historical research.

The historical research findings may reveal use of the property, key dates or associations not previously known. A second site visit is an opportunity to look for physical evidence of these findings. Explanations or inconsistencies may be revealed in the existing features, missing elements or some hint or remnant that can now be examined in more detail. These are tests of observation and interpretation.

Recording the property using photographs, measurements and notes will help when applying evaluation criteria and compiling a list of heritage attributes. The evolution of architectural style, construction techniques, materials, technology, associated landscapes and other factors are essential clues when analyzing a cultural heritage property.

## Evaluation and Report

The findings of the historical research and site analysis constitute the background information that will be used in deciding the appropriate course of action for conserving a cultural heritage property. The findings are best assembled in a written report that is thorough and accurate. The report is a permanent record of the property and should be readily available to council, municipal staff, municipal heritage committees, property owners, heritage consultants and the public.



*Fursman Farm, Grey County (Photo: Illustrated Atlas of the Dominion of Canada, 1881)*



# 4

## MUNICIPAL CRITERIA

# Ontario Regulation 9/06

Non-designated properties listed on the municipal register of cultural heritage properties and newly identified properties may be candidates for heritage conservation and protection. Section 29 of the Ontario Heritage Act enables municipalities to pass bylaws for the protection (designation) of individual real properties that have cultural heritage value or interest to the municipality. Heritage designation is a protection mechanism with long-term implications for the alteration and demolition of a cultural heritage property.

Individual properties being considered for protection under section 29 must undergo a more rigorous evaluation than is required for listing. The evaluation criteria set out in Regulation 9/06 essentially form a test against which properties must be assessed. The better the characteristics of the property when the criteria are applied to it, the greater the property's cultural heritage value or interest, and the stronger the argument for its long-term protection.

To ensure a thorough, objective and consistent evaluation across the province, and to assist municipalities with the process, the Ontario Heritage Act provides that:

29(1) The council of a municipality may, by bylaw, designate a property within the municipality to be of cultural heritage value or interest if,

(a) where criteria for determining whether property is of cultural heritage value or interest have been prescribed by regulation, the property meets the prescribed criteria; . . .

Regulation 9/06 prescribes the criteria for determining property of cultural heritage value or interest in a municipality. The regulation requires that, to be designated, a property must meet "one or more" of the criteria grouped into the categories of Design/Physical Value, Historical/Associative Value and Contextual Value.

This does not mean that the property is only evaluated within “one” category or must meet a criterion in each category in order to allow for protection. When more categories are applied, more is learned about the property and its relative cultural heritage value or interest. As a result, a more valid decision regarding heritage conservation measures can be made. Council must be satisfied that the property meets at least one of the criteria set out in Regulation 9/06 before it can be designated under section 29.

Regulation 9/06 was developed for the purposes of identifying and evaluating the cultural heritage value or interest of a property proposed for protection under section 29.



*The Rideau Canal Corridor is a unique cultural heritage landscape. (Photo Copyright 2006 Ontario Tourism)*



*Limestone townhouses, Kingston (Photo courtesy of Marcus Létourneau, City of Kingston)*

# ONTARIO REGULATION 9/06

MADE UNDER THE

## ONTARIO HERITAGE ACT

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### CRITERIA FOR DETERMINING CULTURAL HERITAGE VALUE OR INTEREST

#### Criteria

1. (1) The criteria set out in subsection (2) are prescribed for the purposes of clause 29 (1) (a) of the Act.

(2) A property may be designated under section 29 of the Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

1. The property has design value or physical value because it,
  - i. is a rare, unique, representative or early example of a style, type, expression, material or construction method,
  - ii. displays a high degree of craftsmanship or artistic merit, or
  - iii. demonstrates a high degree of technical or scientific achievement.
2. The property has historical value or associative value because it,
  - i. has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community,

- ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture, or
  - iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.

3. The property has contextual value because it,
  - i. is important in defining, maintaining or supporting the character of an area,
  - ii. is physically, functionally, visually or historically linked to its surroundings, or
  - iii. is a landmark.

#### Transition

2. This Regulation does not apply in respect of a property if notice of intention to designate it was given under subsection 29 (1.1) of the Act on or before January 24, 2006.



*Woodstock Museum, Woodstock (Photo Copyright 2006 Ontario Tourism)*

Through the evaluation process of Regulation 9/06, it should be possible to:

- Recognize a property that warrants long-term protection under section 29, and give reasons;
- Recognize a property for which levels of heritage conservation, other than section 29, are more appropriate;
- Determine that a property has no cultural heritage value or interest to the jurisdiction;

- Formulate the statement explaining the cultural heritage value or interest of the property, as required in a section 29 designation bylaw; and,
- Identify clearly the physical features or heritage attributes that contribute to, or support, the cultural heritage value or interest, as required in a section 29 designation bylaw.

A successful municipal cultural heritage conservation program starts with meeting the standards of Regulation 9/06. Many municipalities have methods for evaluating the cultural heritage value or interest of a property being considered for protection. Existing or new evaluation models must apply the criteria specified in Regulation 9/06. Existing evaluation models may have to be revised to take into account the mandatory criteria set out in the regulation.

It is advisable that an approach or model to apply the criteria be adopted as a standard municipal procedure or policy. The adoption of a policy or standard practice enables council, municipal heritage committees, municipal staff including planning and building officials, land use planners, heritage organizations, property owners and the public to apply the criteria in a consistent and defensible manner.

## Who does the Evaluating?

Under the Ontario Heritage Act, a municipal heritage committee can be appointed to advise council on matters relating to the Act and other heritage conservation matters. This can include compiling the register of cultural heritage properties and using criteria for evaluating the cultural heritage value or interest of a property. By using a committee, the objectivity of the evaluation is maintained.

For municipalities without a municipal heritage committee, others such as heritage planning staff, municipal staff, community or heritage organizations, a heritage expert, or an individual who understands the purpose of evaluating the cultural heritage value or interest of a property, could undertake the evaluation. Knowledge of the heritage of the community and expertise in cultural heritage properties are recommended.

The municipal evaluation criteria should be such that, whoever undertakes the evaluation, there is a reasonable expectation that the process will lead to valid decisions about the heritage conservation of the property.

Ultimately, a municipal designation bylaw and its statement of cultural heritage value or interest is subject to appeal and must be defensible at the Conservation Review Board. Council has the final decision on whether to proceed with protection under the Ontario Heritage Act. When council refuses to issue a demolition permit for a designated property, the matter can be appealed to the Ontario Municipal Board, which makes the final decision.

## ONE STRUCTURE – MANY VALUES AND INTERESTS

Knowing the characteristics and evolution of local construction techniques and materials will help when evaluating cultural heritage properties. For example, depending on the community, a stone structure could hold different cultural heritage values or interests:

- It represents the earliest type of building form, and stone construction is no longer typical; or
- It represents the typical building form and/or has a particular quality in design or physical value, historical or associative value and/or contextual value; or
- The use of stone is unique and its use is possibly a reflection on the owner or builder who went to extraordinary means to acquire the materials; or
- Other reasons depending on the cultural heritage of the community.



*White Otter Castle, Atikokan  
(Photo courtesy of Dennis Smyk)*



*The St. Cyril & Methodius Ukrainian Cathedral Church in the City of St. Catharines was designed by well-known architect Rev. Philip Ruh in the Byzantine style of Ukrainian churches in Western Canada. The interior is adorned with iconography by artist Igor Suhacev. (Photo: Ministry of Culture)*

# LISTING AND EVALUATION IN THE MUNICIPAL DESIGNATION PROCESS

1

## REGISTER OF CULTURAL HERITAGE PROPERTIES

A property the municipal Council believes to be of cultural heritage value or interest is listed on the municipal register of cultural heritage properties.

2

## RESEARCH AND ANALYSIS

When a property on the register becomes a candidate for protection under section 29 of the Ontario Heritage Act, research about the property's history and cultural associations, and a physical site analysis are undertaken.

- **Community Context**

Knowledge of the history, achievements and aspirations of the community gives perspective to what cultural heritage value or interest may be held by the property.

- **Historical Research**

Historical research involves consulting land records, maps, photographs, publications, archival materials and other documentation to learn the history and cultural associations of the property. A preliminary site visit can be useful in formulating research questions about the property.

- **Site Analysis**

A site analysis can involve photographs, measurements, observation and analysis of the physical characteristics of the property. The historical research findings compared with the physical evidence should ensure collaboration in the known information about the property.

3

## EVALUATION

Within the context of the heritage of the community, the findings of the historical research and site analysis are used to evaluate the property for Design/Physical Value, Historical/Associative Value and Contextual Value in accordance with Ontario Regulation 9/06.

4

## STATEMENT OF CULTURAL HERITAGE VALUE OR INTEREST

Prepare a statement of cultural heritage value or interest and a description of the physical features or heritage attributes of the property that support that heritage value or interest.

5

## CONSERVATION AND PROTECTION

Depending on the outcome of the evaluation, the property may warrant long-term protection under section 29 of the Ontario Heritage Act, or other heritage conservation and land-use planning measures.

## Integrity

A cultural heritage property does not need to be in original condition. Few survive without alterations on the long journey between their date of origin and today. Integrity is a question of whether the surviving physical features (heritage attributes) continue to represent or support the cultural heritage value or interest of the property.

For example, a building that is identified as being important because it is the work of a local architect, but has been irreversibly altered without consideration for design, may not be worthy of long-term protection for its physical quality. The surviving features no longer represent the design; the integrity has been lost. If this same building had a prominent owner, or if a celebrated event took place there, it may hold cultural heritage value or interest for these reasons, but not for its association with the architect.



*Forster-Rawlinson Log House & Barns,  
Richmond Hill  
(Photo: Ministry of Culture)*

Cultural heritage value or interest may be intertwined with location or an association with another structure or environment. If these have been removed, the integrity of the property may be seriously diminished. Similarly, removal of historically significant materials, or extensive reworking of the original craftsmanship, would warrant an assessment of the integrity.

There can be value or interest found in the evolution of a cultural heritage property. Much can be learned about social, economic, technological and other trends over time. The challenge is being able to differentiate between alterations that are part of an historic evolution, and those that are expedient and offer no informational value.

An example would be a sawmill originally powered by a waterwheel. Many mills were converted to steam turbine technology, and later to diesel or electrical power. Being able to document or present the evolution in power generation, as evidenced in this mill, has cultural heritage value or interest.



## Physical Condition

Physical condition is another difficult consideration. Some cultural heritage properties are found in a deteriorated state but may still maintain all or part of their cultural heritage value or interest. The ability of the structure to exist for the long term, and determining at what point repair and reconstruction erode the integrity of the heritage attributes, must be weighed against the cultural heritage value or interest held by the property.

### The Case of St. Raphael's Roman Catholic Church

St. Raphael's Roman Catholic Church in South Glengarry County was built in 1818 under the supervision of Alexander Macdonell, the vicar general who was appointed in 1826 as the first Roman Catholic Bishop of Upper Canada. This large stone church served

a congregation of Scottish Highlanders who had settled in the easternmost county of Upper Canada in 1786. St. Raphael's is recognized as the founding church for the English-speaking Catholics of Ontario. A fire in 1970 destroyed the roof, 1830s-era tower and the interior decorations. Fortunately, the outer walls were spared and thus its plan, impressive scale and fine masonry work remain.

Despite its fire-damaged condition, the property was designated under the Ontario Heritage Act and in the 1990s was declared a National Historic Site. Its condition, although regretful, did not take away its cultural heritage value and interest. The ruins silhouetted against the rural landscape "powerfully engages the minds of all who see it, evoking those early days in the history of the Church and preserving the memory of those intrepid settlers."

*(Source: Friends of St. Raphael's Ruins)*



*St. Raphael's Roman Catholic Church, Glengarry County (Photo: Ministry of Culture)*



# 5

## Researching a Property

Researching a cultural heritage property involves reviewing documentary sources, merging this primary information with the physical evidence, and making some conclusions about the history and evolution of the property. This background information is needed to evaluate the cultural heritage value or interest of the property to the community.

### Community Context

The more that is known about the overall history and development of a community, the easier it will be to make sense of the property research puzzle. Secondary sources such as community, family, institutional and business histories can outline the community context and help answer some initial questions such as:

- When and why was the community established?

- Where is the property located relative to local development? Is it in the historic core or an area of later growth? Is it near an early waterway, road, crossroads or railway line?
- Do any people, events, places, commercial activities or other factors contribute to the cultural heritage of the community?
- Were there any floods, fires, tornadoes or other disasters that may have altered the property?
- When were the local mills, brickworks, iron foundries or other manufacturers of products relevant to the property established?
- When did the railway arrive to bring imported products?
- Are there any traditions associated with a former occupant, builder, event, design, type of engineering or use of the property?



*Originally part of a large complex of pulp, paper, iron and steel and power plant, the St. Marys Paper Inc./Abitibi-Price Building is one of the finest examples of Romanesque revival architecture in an industrial context in Ontario.  
(Photo: Ministry of Culture)*

## Historical Research

### Land Records

Determining dates of construction and use of a cultural heritage property starts with tracing the legal ownership of the real property or land. In Ontario, it is the parcel of land that is bought and sold, not the individual improvements on it (except for condominiums). Few land records accurately record what buildings or features exist on the property over time.

Historically, once an area was surveyed by the “Crown” (province) into a grid of concessions and lots, ranges, or plans, it was opened for settlement. The survey created the legal description. This is not the same as the street address. This legal description, for example, Lot 12, Concession 6, Oro Township, or Lot 6, north side, Blake Street, Plan 6, is key to finding the relevant land records.

## Pre-Patent Land Records

An application by an individual for a grant or purchase of Crown land was called a petition. It contained an explanation of why the petitioner might be entitled to receive a land grant (free or paying fees only); or is a request to buy or lease Crown land.

If the Crown approved the petition, the surveyor general assigned a lot and issued a Ticket of Location stating required settlement duties, such as clearing part of the lot and erecting a shanty. Government land agents might later inspect the lot to verify the satisfactory completion of these duties. (Township Papers Collection) Once all requirements were met, a first deed was issued.

The final step in transferring ownership from the Crown involved having the lot surveyed and paying a fee for the Crown patent. The patent was only mandatory when the lot was to be sold to a non-family member. Generations of one family could live on the lot before the patent was issued. This needs to be considered when studying early structures and compiling a complete history of the lot. The patent date is rarely the date of arrival of the owner or the date of construction of the first features on the property. Many of these events predate the patent.

Run Date - FEBRUARY 26 1979 PAGE NO. 3455

ONTARIO ARCHIVES LAND RECORD INDEX  
ALPHABETICAL LISTING BY NAME OF LOCATEE

NAME OF LOCATEE	TOWNSHIP / TOWN / CITY	LOT	CONC.	DATE ID	ISSUE DATE	TRANS. TYPE	TYPE OF LEASE / FG, SALE	ARCHIVAL REFERENCE RG SERIES VOL PG
DRINKWATER JAMES RESIDENCE	CHINGUACOUSY	E 1/2 20	4WHST	8	18241124 18241208	FG	FF DEED NO.	01 C13 054 105
DRINKWATER JRS RESIDENCE	COCHRANE	S1/2 6	3	1	19080620 19080727	FG	V DEED NO.	01 CV118 003 043
DRINKWATER JNO SR RESIDENCE	ORILLIA NO		2	1	18320804 NO	FG	DEED NO.	01 C14 023 011
DRINKWATER JNO SR RESIDENCE	ORILLIA NO	W1/2 1	3	1	18320804 NO	FG	DEED NO.	01 C14 023 011
DRINKWATER JOHN RESIDENCE	ORILLIA ORILLIA	W1/2 1	3ND	5	18350522 NO	S	CR DEED NO.	01 C1114 010 016
DRINKWATER JOHN H S RESIDENCE	ORILLIA ORILLIA	1	2ND	8	18400527 NO	S	CR DEED NO.	01 C1114 010 069
DRINKWATER THOS H RESIDENCE	TISDALE ORILLIA	W1/2 1	5	1	19040722 19080603	FG	V DEED NO.	01 CV118 007 022

Ontario Archives

The Ontario Archives Land Record Index is organized alphabetically by surname of the locatee (person issued the lot) and by township/town/city. Each entry is coded and notes the archival reference to the original record ("RG Series, Vol., Pg"). The extract provided above is by locatee: The first entry in the above sample indicates that James Drinkwater was a resident of Chinguacousy township when he received the east half of Lot 20, Concession 4, West Hurontario Street ("E1/2 20 4WHST") by an Order-in-Council (Date ID "8") issued November 24, 1824. This was a free grant (Transaction type "FG") for which he paid full fees (Type FG. "FF"). He was "located" (Date ID "1" issued a Ticket of Location) on December 8, 1824.

It is also possible that the person issued the patent is not the original occupant of the lot. The patentee may have been a non-resident owner who leased the lot to a tenant. The first occupant may have abandoned the lot before receiving the patent and the lot was re-issued by the Crown. The first occupant may have negotiated the “sale” of the lot on the condition that the next “owner” could apply for the patent using the occupant’s name. (This was a common, but illegal, practice.)

When disputes arose over who was entitled to apply for the patent, the matter was referred to the Heir and Devisee Commission. The heir or family descendant, devisee (recipient through a will), or person “sold” the lot by the first occupant, could present evidence of their patent claim to this court of review.

The early system of granting Crown land in Ontario involved several steps and was frequently adjusted. Before making any conclusions about the early history of a property, several records should be checked. Hopefully, the findings will collaborate and give some insight into the origin of the earliest physical evidence on the property.

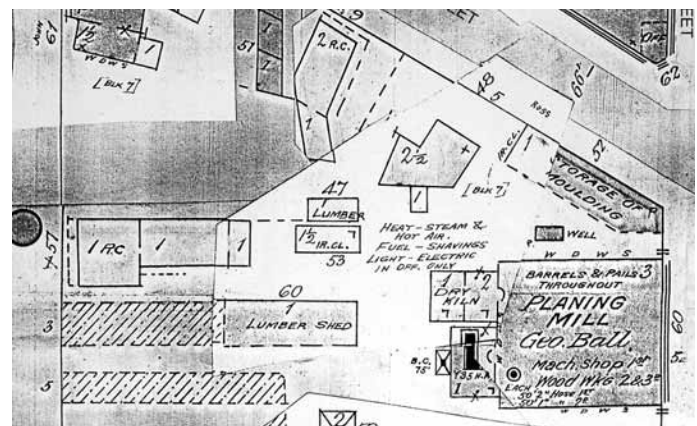
Several collections relating to pre-patent transactions are indexed as the Ontario Archives Land Record Index (1780s to about 1918). The Upper Canada Land Petitions, Heir and Devisee Commission records (1804-1895), and Township Papers are available at the Ontario Archives in Toronto and the National Archives of Canada in Ottawa. Some public libraries, regional archives, and genealogical resource centres may have copies.

## Land Registry Offices

It is only when the patent is issued that a file for the lot is opened at the county or district Land Registry Office. There were two systems of filing all subsequent legal documents relating to the lot: the land registry system and the land titles system.

In the land registry system, this lot file is known as the conveyances abstract or Abstract of Title. It starts with the patent and assigns a number to each legally registered transaction (called instruments) for the lot, listing them in chronological order to today. These include mortgages, deeds (sometimes called Bargain and Sales, B&S), grants, leases, discharges, deposits, liens, bylaws, wills, court orders, surveys, site plans and other documents regarding the property. The Abstract is the index to these registered instruments.

The land titles system was primarily used in northern Ontario. The legal ownership of the lot is certified and entered into land titles. When the lot is sold again, it is not necessary to verify any transactions earlier than the date it was entered into land titles. Lots in the land registry system have been slowly converted to land titles. A system based on land titles is now used at all Land Registry Offices. Each parcel of land is assigned a



*Fire insurance plans are a useful source of information  
(Photo: Insurers' Advisory Organization Inc.)*

Property Identification Number (PIN).

The PIN number is used to access the recent (40-year average) history of a parcel of land.

For historical research, it is usually necessary to go beyond the 40-year history.

The current legal description (or PIN) of the parcel of land being researched is the key to accessing the Abstract and instruments that relate to the parcel and eventually to the larger lot of which the parcel may only be a part. The history or "root" of the parcel is traced from today, back through all the subdivisions, to the original size of the whole lot at the date of the patent. It is critical to trace only the chronology of the specific parcel of interest by tracking the survey boundaries or assigned description of that parcel. It may be necessary to look at a second or third Abstract, as the parcel is reconstituted to its original lot and concession or plan description.

Reading the Abstract and the instruments can reveal information about a property. Clues such as the occupation of the owner, for example an innkeeper or miller, may identify the use of the property. When a parcel too small for farming is severed from a larger lot, it may mean the construction of possibly a second dwelling, inn, church, school or cemetery. When industries are sold, the physical assets may be described. Right of way agreements suggest the need to access a new or existing structure, water source, road or railway line. Family relationships, court settlements, mechanic's liens describing unpaid work done and other clues contained in the instruments establish a framework of names, dates and uses that are relevant to the property and needed to search other documentary sources.

Ontario,  
**REGISTRY OFFICE,**  
**BARRIE,**  
County of Simcoe.

Abstract does not purport to give entries from the general register.

3 Certify, that the following are correct Extracts from the  
Lot Number *Twenty three in the Town*

REGISTERED No. OF THE INSTRUMENT.	THE NATURE OF THE INSTRUMENT.	THE DATE.	THE DATE OF REGISTRY.	NAME, RESIDENCE AND ADDITION OF GRANTOR, LESSOR DEVISOR, OR PLAINTIFF, MENTIONED IN SAID INSTRUMENT.	NAME, RESIDENCE DEVISOR
	<i>Patent</i>	<i>15 Oct 1835</i>		<i>Mc Crann</i>	<i>Septu</i>
<i>2622</i>	<i>BrS</i>	<i>15 Nov 1836</i>	<i>10 Aug 1838</i>	<i>Septu's Heir? &amp; son</i>	<i>John J</i>
<i>2623</i>	<i>BrS</i>	<i>8 Aug 1838</i>	<i>10 Aug 1838</i>	<i>John Jant elux</i>	<i>Thomas</i>
<i>P 13819</i>	<i>BrS</i>	<i>23 Aug 1844</i>	<i>27 Nov 1854</i>	<i>Thomas Chris elux</i>	<i>Thomas</i>
<i>P 58616</i>	<i>BrS</i>	<i>6 Oct 1870</i>	<i>8 Oct 1870</i>	<i>Charles J Chapman elux</i>	<i>William</i>
<i>P 58617</i>	<i>BrS</i>	<i>6 Oct 1870</i>	<i>8 Oct 1870</i>	<i>William Thompson elux</i>	<i>James</i>

Land Registry Offices are open to the public. Abstracts and instruments before 1958 are also available on microfilm at the Ontario Archives.

## Property Tax Assessment Rolls

Property tax assessment rolls have been compiled annually since the early 19th century. The rolls that survive are usually found in municipal offices, regional archives, museums and in provincial and national archives. Each identifies the name of the occupant (tenant or owner), the legal description, some personal and statistical information and a breakdown of real and personal property assessed values. Real property includes the land, buildings and fixed assets. Personal property includes taxable income and movable assets such as carriages and livestock. An increase in the

assessed value is a good indicator of some improvement on the property being completed, such as building construction. A few municipalities have dates of construction recorded on the tax roll.

The tax rolls should be reviewed for each year but particularly for the years that correspond to significant names or dates learned at the Land Registry Office. The information in each tax roll needs to be compared within the single year and from one year to the next. There are several possible comparisons:

- Compare the real property value with nearby properties of equal size, as examples:  
Your lot is assessed at \$50 and most lots in the vicinity are assessed at \$200 each, it may be that your lot is vacant; or,

**ABSTRACT OF TITLE.**

HART & RIDDELL, Stationers, 27 Wellington St. West, Toronto.

only Instruments Recorded at this Office upon The East Bay of Toronto  
Concession of the Twp of Toronto in the County of Simcoe and Province of Ontario.

NAME AND ADDITION OF GRANTEE, LESSEE, OR DEFENDANT, MENTIONED IN THE INSTRUMENT.	CONSIDERATION OR MORTGAGE MONEY.	THE PART OF SAID LOT MENTIONED IN THE INSTRUMENT... AND REMARKS.
James Mackey		Lot 29 Containing Toronto = 200 acres
John Mackey	\$826	Lot 29 Containing Toronto = 200 acres
of William	\$100.	Lot 29 Containing Toronto = 200 acres,
Christie	\$150.	Lot 29 Containing Toronto = 200 acres,
of William		
Chapman		all of lot 150 acres, "called Broken Lot,"
of William	\$3800.	
Thompson		
of Seymour		
J. Chapman wife of	\$3800.	all of lot 150 acres "called Broken Lot"

Simcoe County Land Registry Office

Your lot is assessed at \$200 and comparable lots are valued at \$400, you may have a frame house while the others are brick and therefore of a higher assessed value; or,

Your lot may be assessed at \$3,000, in which case it may be a substantial estate or it has other assets such as a commercial or industrial operation.

This answer may be obvious from the occupation of the resident (and other research findings).

- Note the changes in the assessed value of the real property from one year to the next.  
For example, in 1875 and 1876 the value is \$50, but in 1877, it rises to \$400. A building may have been completed enough by 1877 to account for the higher assessed value. This may coincide with a change in ownership or mortgaging registered at the Land Registry Office.

There are some factors to consider when using tax assessment rolls. Few assessors made annual inspections of each lot so any change in value may be one to several years behind the actual date of the improvement. A slight increase in the assessed value may be indicative of a major renovation to an existing structure, not new construction.

Fluctuation in value can be the result of a widespread economic situation, such as a recession that devalues the real estate market. There is also the possibility that the structure burned, was not reassessed during reconstruction and returned at the same assessed value as before the fire. Investigating other research sources should explain these apparent puzzles and inconsistencies.

## Other Research Sources:

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- Personal and agricultural census records exist for most jurisdictions each decade from 1842 to 1911. Some identify individuals and family groups, location, dwelling, industries, production rates, and other information.
- Directories are published lists of individuals and businesses organized by location. Some were compiled by commercial publishers using tax assessment rolls or land records. Others list only subscribers, with the result that the lists are incomplete.
- Photographs are a valuable source. Many institutional collections are filed by location, name or type of structure.
- Illustrated atlases may plot buildings on a map and have artistic depictions of structures and landscapes. Historic maps can also be useful.
- Newspapers contain an assortment of information and some are indexed.
- Insurance plans of urban areas are measured outlines of structures coded for type of construction, building materials, use and fire risk.
- Business records, private manuscript materials (for example, diaries, letters, scrapbooks) and municipal records may provide relevant information.
- Other materials held by the National Archives of Canada, Ontario Archives, local archives and libraries, museums, and historical, architectural and genealogical research societies and groups.



*Bird's Eye View drawings depict the locations of buildings in a community. Orillia 1875 (Photo: Beautiful Old Orillia, Orillia Museum of Art and History)*

## Site Analysis and Physical Evidence

Through historical research, a profile of the ownership, use, history, development and associations of a property should begin to emerge. For some properties, it is the association with certain people, events or aspects of the community that have value or interest, not the physical appearance. For other properties, there is a need to examine, interpret, and evaluate the physical evidence. When trying to identify and interpret any physical evidence presented by the property, knowledge of the following topics is useful:

- architectural styles
- construction technology
- building materials and hardware
- building types including residential, commercial, institutional, agricultural and industrial
- interiors

- infrastructure such as bridges, canals, roads, fences, culverts, municipal and other engineering works
- landscaping and gardens
- cemeteries and monuments
- spiritual places that have a physical form

Having a sense of what to look for will help develop observation skills and answer some important questions such as:

- What is the architectural style? When was it popular in your community? Are there additions or upgrades that can be dated based on style?
- What elements or features are typical of the architectural style or building type?
- What level or type of technology seems to be original? For example, are there remnants of earlier methods of accomplishing some mechanical task?
- What building materials are used in the basic construction and any additions? Is it log, frame, concrete, steel, glass or some unique material?

- What are the decorative features such as coloured and patterned brick, terracotta tiles, ornamental stone, wood trim, brackets or carvings? Do they appear to be handmade and unique, or commercially made and common in the community? (Some of these innovations and trends can be dated.)
- Are similar examples of the style, form, type, decoration or engineering works found elsewhere in the community?
- What is the original shape of the window opening and type of sash?

## Benchmark Dates

There are benchmark dates for the popularity of an architectural style, new developments in construction techniques, building materials, philosophies toward a particular practice and other innovations. This is true overall for Ontario but also applies to when each community was willing and able to incorporate these developments and innovations locally. It is this variation in local experience that is the overriding factor in identifying which properties have cultural heritage value or interest to each community.



*Fireplace Mantel, 1904 (Photo: Universal Design Book)*

## Building Materials

The closer the initial development of a property is to the date of the founding of a community, the more likely the building materials were locally available. The most common early structures used logs cut from the lot, notched together and raised to the height that could be reached by non-mechanical means. Timber framing, where the logs were squared with an axe or pit sawn, was the next level of sophistication. It required someone capable of joining the structural frame together using, for example, mortise and tenon construction. Communities with an abundance of natural building stone could have early stone structures.

The early 19th century development of steam power reliable enough to drive sawmill machinery resulted in the production of standard dimension lumber. The use of logs and timbers for construction could be replaced with lumber. The availability of lumber and the development of cut or “square” nails that were less expensive than blacksmith made nails signalled an end to the complex joinery of mortise and tenon construction. Dimensioned lumber could be quickly nailed together to create a building frame.

The 19th century also witnessed the decline in hand craftsmanship and the rise in manufactured products produced locally or stocked by local suppliers. Examples are the planing mills producing mouldings and trim; lath mills that meant the narrow strips of wood needed for plastered walls no longer needed to be hand split; window sash and door factories; and foundries casting iron support columns, decorative ironworks and hardware. Knowing the dates these mills or manufacturers were established or their products available locally can help to date a structure.



*Advertisement, 1899 (Photo: Canadian Architect and Builder)*

Brick making is an old technology but brick construction was not universal in early Ontario. Enough bricks needed for the fireplace hearth and chimney or a brick structure could be made in a temporary kiln on the site. Communities on waterways may have acquired the bricks used by ships as ballast weight and removed to reload the hull with cargo. Once a machine to commercially produce bricks was patented, and the expansion of the railway network allowed their transport, more communities had the option of brick construction. Opening local brickworks would, over time, change the look of a community. Locally available clay and sand may have produced a regional brick colour and texture. A local mason may have favoured a combination of brick colours and laid them in a particular bond and decorative pattern.

The 20th century brought innovations such as structural steel, reinforced concrete, elevators, plastics, composite materials and artificial stone.

These resulted in increased height, scale, interior spaciousness and embellishment to structures. Structural steel and reinforced concrete also allowed load bearing to be allocated to selected points. Now window openings could be large, delicate and thinly separated as they were no longer integral to the structural strength of the wall. A new approach to design developed in the architectural community.

Glassmaking made advances from hand blown with obvious imperfections, to glass rolled in sheets. The size of the glass for window panes increased, while the number of panes used in each window sash, decreased. A window with two sashes of 12 panes each (12 x 12), became a 6 x 6, then a 2 x 2, 1 x 1, until large sheets of glass were capable of becoming a wall structure. The exception to this chronology are the 20th century Period Revival styles that used multipaned sash to introduce a sense of antiquity.



*This would be described as a 12 over 12 window sash (Photo: Su Murdoch)*

Some architectural styles favoured certain shapes of window openings such as flat, pointed or round-headed. Gothic Revival re-introduced the use of stained glass.

As urban areas became densely populated, etched and art glass was used to let in light and maintain privacy. Glass was used as door panels, transoms over doors and dividers in an attempt to lighten otherwise dimly lit interiors.

## Architectural Style

In Ontario, the founding architectural styles of the 18th and early 19th century are Georgian, Neoclassical and Regency.

The Gothic Revival style and its increasing level of complexity and decoration dominated the 19th century, but there were other popular styles during this period. The 20th century saw the rise of Period Revivals and “modern” styles with simple lines and often innovative designs made possible by the new materials available.

Many publications about architectural styles are available as reference. These will also identify which design features or elements are typical of each style.

For example, the balanced façade, returned eaves and classical doorcase with its sidelights and a transom, are elements typical of Georgian styling.

Pointed window openings and roof gables, steep roofs and fanciful trim are featured on Gothic Revival buildings.

Although many structures are a mix of styles, most have a dominant style impression. Recognizing that dominant style is a clue to its date.



*Georgian Style,  
McGregor-Cowan House,  
Windsor (Photo courtesy  
of Nancy Morand,  
City of Windsor)*



*Gothic Revival Style, Burton House, Allandale (Photo: Simcoe County Archives)*

## Interiors

Interiors also changed with technological developments. For example, in some communities the fireplace as the only source of heat, cooking and evening light may have dominated the interior of a settlement period dwelling. Open hearths were a fire hazard and as soon as possible the kitchen was segregated to an outbuilding, basement, rear or side wing. Smaller heating fireplaces and heating stoves were installed in the main house and eventually replaced with central heating. As cooking stoves became safer and affordable, more kitchens became part of the main floor plan. (Just as many bathrooms came indoors with the invention of flush toilets and availability of pressurized water.)

Physical evidence of this evolution may be found, for example, in the discovery of the hearth behind a wall, or stovepipe holes that were later cut through a wall as they were not part of the original framing.

Another example of technological evolution is in lighting. By the mid 19th century, candle and oil lamps were being replaced with kerosene lamps. Gaslight was soon available but its sulphurous fume killed plants, tarnished metal, and discoloured paint. Most kept it outside until the 1886 invention of a safer gas mantle. It brought brilliant light into rooms after dark and changed the way interiors were designed. If a local gasworks was established, gaslight became possible and buildings were equipped with the necessary pipes and fixtures. The early 20th century witnessed the development of local hydroelectric plants, changing the standard in many communities to electric lighting.

Each change in lighting may have left some physical evidence such as ceiling hooks for oil and kerosene lamps, gas pipes and early knob and tube electrical wiring.



*Dining room, Kingsmith House, Toronto (Photo: Ontario Association Architects, 1933)*

## Context and Environment

A cultural heritage property may have a single feature, or it may be in some context or environment that has associative value or interest. These could be, for example, a unique landscape feature, garden, pathways or outbuildings. An industrial site may have evidence of the flow of the production process. The neighbourhood may have workers' cottages. A former tollbooth or dock may be near a bridge. There may be ruins on the property that represent an earlier or associated use. These elements are also important to examine for clues to the property. There is often evidence of these "lost" landscape features or remnants such as fences, hedgerows, gardens, specimen and commemorative trees, unusual plantings, gazebos, ponds, water features or walkways. These may have made a significant difference to how the main building related to the street or another structure on the property.

Consideration should always be given to adjacent properties. This is especially important in an urban or traditional town setting where properties abut. The front, side and rear yard setbacks may have been prescribed by early zoning regulations within a planned community, or perhaps evolved over time without any plan.

The views to and from a property can also be significant. Views can be considered from an historic perspective, how did views develop or was there a conscious effort to create and/or protect views), and the relevance of views to and from the site today.

## Evaluation

A cultural heritage property does not have to be a pure form or best example of a style, or incorporate the latest available in technological innovation, materials or philosophy.

Its cultural heritage value or interest is in what was created given the resources of the community at a particular time in its history. Ultimately, the questions to be answered are those posed in the criteria for determining property of cultural heritage value or interest as outlined in this guide.

## RESEARCHING A PROPERTY

### Community Context

- Learn about community history and activities that may hold cultural heritage value or interest

### Visit the property

### Historical Research

- Search pre-patent land records for early properties
- Search Land Registry Office property Abstracts and registered documents
- Review property tax assessment rolls
- Review sources such as census records, directories, photographs, maps, newspapers, insurance plans, business records and family materials

### Site Analysis and Physical Evidence

- Develop knowledge of construction, materials, architectural style and other related topics
- Analyse and record the physical characteristics of the property

### Evaluation and Report

- Merge the historical research information with the physical evidence
- Make conclusions and deductions based on the supporting documentation
- Identify any cultural heritage value or interest of the property
- Describe the heritage attributes that support that value or interest



## RESOURCES AND Further Information

Strengthened in 2005, the Ontario Heritage Act was passed in 1975 and has resulted in the protection of several thousand properties in Ontario. Many of these designated properties are identified in the Ontario Heritage Properties Database available online through the Ministry of Culture website ([www.culture.gov.on.ca](http://www.culture.gov.on.ca)). The Ontario Heritage Trust, as an agency of the Ministry of Culture, maintains a register of all designated and easement properties in Ontario as well as properties of cultural heritage value or interest.

The Canadian Register of Historic Places, an on-line, searchable database showcasing historic properties Canada-wide, is being developed under the Historic Places Initiative, a federal-provincial-territorial partnership. It can be viewed at [www.historicplaces.ca](http://www.historicplaces.ca)

Several publications providing guidance on conserving Ontario's cultural heritage properties are available from the Ministry of Culture and Publications Ontario.

For more information on the Ontario Heritage Act and conserving your community heritage, contact the Ministry of Culture or the Ontario Heritage Trust at:

### Ministry of Culture

900 Bay Street  
4th Floor, Mowat Block  
Toronto, ON M7A 1C2  
Tel: 416-212-0644  
1-866-454-0049  
TTY: 416-325-5170  
[www.culture.gov.on.ca](http://www.culture.gov.on.ca)

### Ontario Heritage Trust

10 Adelaide Street East  
Toronto, ON M5C 1J3  
Tel: (416) 325-5000  
[www.heritagetrust.on.ca](http://www.heritagetrust.on.ca)

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## **TREE DESIGNATIONS**

<b><u>Municipality</u></b>	<b><u>Name</u></b>	<b><u>Year</u></b>
City of Oakville	Bronte White Oak Tree	2010
Town of Newmarket	White Oak Tree	2005
City of Cambridge	Grand Oak Tree	2010
Town of Caledon	Henry the Elm	2019
City of Richmond Hill	The Drynoch Carriageway	2017
Municipality of Blue Water	Bayfield Slippery Elm	2019
Town of Goderich	Designated under Part IV	2015

**Link**

<https://assets.oakville.ca/blis/BylawIndexLibrary/2010-148.pdf#search=2010%2D148&toolbar=1&navpanes=0>

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[https://www.goderich.ca/en/shared-content/resources/Municipal\\_Heritage\\_Register\\_2015.pdf](https://www.goderich.ca/en/shared-content/resources/Municipal_Heritage_Register_2015.pdf)