

# OLD SYDENHAM HERITAGE AREA HERITAGE CONSERVATION DISTRICT STUDY



Prepared for  
The Corporation of the City of Kingston

Prepared by  
BRAY Heritage

With  
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Sorensen Gravely Lowes, Baird Sampson Neuert Architects

Cultural Heritage Resource Inventory and Evaluation Report: April, 2009



# PART 1

# CULTURAL HERITAGE RESOURCE INVENTORY AND EVALUATION

## INTRODUCTION

The following text is the first step in preparing a comprehensive inventory of cultural heritage resources for the Old Sydenham Heritage Area. The report contains three main sections:

- Completed inventory and evaluation templates for most of the buildings on 3 blocks within the Study Area
- Completed inventory and evaluation templates for the cultural heritage landscapes within the Study Area
- A summary inventory and evaluation, by block, of each streetscape within the Study Area

The City of Kingston, with the assistance of the consulting team, has prepared a template for conducting such inventories and is using the current study as a pilot project. The template is based on the guidelines provided by the Ontario Ministry of Culture (in the Ontario Heritage Tool Kit) as well as the Ontario Realty Corporation's policies for inventory and evaluation of cultural heritage resources. The template also complies with the requirements of Ontario Regulation 9/06 for the types of information needed to support designation of properties and for inclusion on a municipal Register of heritage properties. In doing so, the template is harmonized with the most stringent assessment requirements of the Ontario government. Recent work with Ministry staff in augmenting the inventory for the Old Sydenham Heritage Area confirms that the template also conforms to the assessment requirements of the federal Historic Places Initiative and thus allows local properties to be included on the national Register of heritage properties.

Only three blocks of the Study Area have been assessed in detail, along with the major parks (archaeological resources have been inventoried separately as part of the City's Archaeological Master Plan and as part of several individual archaeological assessments). The reason for this is the scope of inventory re-

quired to cover the entire Study Area. With over 500 properties contained within the Study Area, it was not possible to assess all properties within the study schedule and budget: this task will be an ongoing project to complete the inventory. The templates that follow have also been completed by trained professionals in architectural history and conservation and demonstrate the level of detail possible to be provided. It is anticipated that templates completed by volunteers and temporary staff can be less detailed and still meet the City's requirements for inclusion on the municipal Register. It should also be noted that, where a property is already designated under Part IV of the *Ontario Heritage Act*, recommendations have been made, where warranted by subsequent research, to update the entries for such properties now included in the municipal Register.

The streetscape inventory and evaluation augments the information provided in the templates and provides an overview of the rest of the Study Area. It is in addition to the level of information required by the Province for Heritage Conservation District Studies but the consulting team felt that it was needed in order to provide a foundation for the summaries of sub-area character found in Sections 3 and 6 of the main Study report. The categories of information provided are based on those recommended for Heritage Conservation Districts in the Ontario Heritage Tool Kit.





PART 1A  
BUILT HERITAGE  
RESOURCE INVENTORY  
AND EVALUATION

SAMPLE BLOCK 14  
(bounded by Clergy, William,  
Barrie and Johnson Streets)



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 44 Clergy Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: March 6, 2008.

Date Evaluated: May 26, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_



(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*44 Clergy Street*



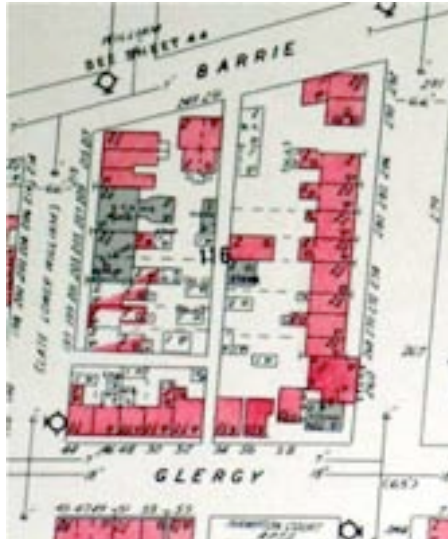
*William Street elevation including 'tail'*



*Streetscape view from southeast*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Block Map: From 1963 Fire Insurance Plan*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.)  
Unknown
- (6) Number of storeys above Grade  
2½ storeys with 2 storey 'tail'
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other)  
Gable with dormer and corbelled eaves at William Street.
- (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors  
'Flat' arched voussoiored openings with 2/2 light sash at Clergy, 1/1 at William;  
arched opening at south gable; glazed and paneled main entrance and balcony  
doors with etched glass transom over main door
- (12) Porches, Verandahs, Balconies, etc.  
Porch and balcony with turned wooden balustrade and modillions at eaves
- (13) Chimneys  
Brick chimney with corbelled top at junction with 46
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Mature deciduous tree in front of 'tail' and at corner

Briefly describe the general condition of the property and highlight any areas of concern.

Building appears to be generally sound but some decay at front porch and settlement of porch deck. Tie rods noted through gable.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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44 Clergy Street is a solidly built, thoughtfully if modestly detailed residence as would be expected from a master builder such as William Irving in constructing his own home. As well simplicity was a hallmark of the urban row house of the mid 19<sup>th</sup> century. It appears to have been built with the concept of a 'double house' always in mind as the composition and detailing of 46 Clergy Street mirrors that of #44 and taken as one the double house exhibits symmetry beneath its parapeted fire walls. On the other hand the brick coursing does not quite line up at the centre pilaster suggesting that they were built in sequence.

Built in double brick with 'stretcher' face (common bond at gable) on a foundation of roughly squared and coursed limestone it is typical of the brick ranges being built at that time (c.1857) as good brick became more readily available via the railway and its use considered quite fashionable. The openings of the façade have complex brick arches with limestone sills and a rectangular transom over the main entrance. At both the main entrance bay and the northern end the brickwork is built out presumably to help support the parapet and chimney respectively. Indeed both ends may have once had both a parapet and chimney (prior to the construction #46.) This 'pilastering' was then extended to 46 Clergy. A large wooden coved stringcourse extends across the building. The porch, though possibly later, is still quite early and retains modillions at the eaves. At the gable end the window openings are narrower with arches made up of single voussoirs and a semi-circular arched window at the gable itself. The 'tail' appears to have been constructed much later and is not visible on the 1875 Brosius view. The dormers also likely date to the late 19<sup>th</sup> century.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

The house was built by William Irving, Builder<sup>2</sup>, sometime between 1850 (not shown on the 1850 Gibb's Map) and 1857 when he is noted "on Clergy at the corner of William" in the Canada Directory. His sash making and planing shop<sup>3</sup> appears to have been on William Street approximately where 197 William is located. By 1861 he is assessed for the dwelling, rental and shop. The 'rental' may refer to 46 Clergy Street which he appears to have built shortly after constructing his own residence<sup>4</sup>. Certainly the range was in place by 1865 as it is shown on the 1865 Gibb's map.

William Irving was one of the foremost builders in mid 19<sup>th</sup> century Kingston. Eventually with his son, William Jr., the firm undertook commissions for the leading Kingston architects of the period including William Coverdale and John Power<sup>5</sup>. Robert Gage originally apprenticed as a carpenter with Irving and Son developing skills which later contributed to his success as an architect. He married Irving's daughter Mary in 1868<sup>6</sup>.

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> *Daily British Whig*, 17 Feb. 1859 in ad for sale of lot to the west

<sup>3</sup> 1861 Tax Assessment

<sup>4</sup> While 44-46 appear to be a double house they are not actually integrated. 46 abuts 44 though there is some tooting.

<sup>5</sup> Jennifer McKendry, *With Our Past Before Us*, University of Toronto Press, (Toronto), 1995. pp.157,214

<sup>6</sup> Ibid

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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As the corner building at Clergy and William 44 Clergy Street is an important component of the block particularly as viewed from the southeast. Among the first residences to be built on Clergy Street and with the cross lane on William directly to its rear the building helped establish the character of the Clergy St. block in terms of scale, form, the use of brick as the dominant material and setback.



*1865 Innes Map: 44 Clergy with 46 already  
built as well by that time.*

CRITERIA EVALUATION

## (1) DESIGN VALUE

How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor

(2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	What is the associated historic theme?  How significant is this theme or pattern in the history of the province or the community?  In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	Who or what is the historic person, event or organization?  How significant is the person, event or organization in the community?  In the context of comparative places associated with this person, event or organization, how direct is the association with this place.	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?  How does it compare to other sites associated with this community?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	In what ways does the place embody the ideas / concepts of a designer?  How well does the place convey the designer's concepts comparative to other places?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor



(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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44 Clergy Street is the documented home of William Irving, one of Kingston's foremost builders of the mid 19<sup>th</sup> century and whose son carried on that tradition. He was an important influence as well as the father-in-law of noted Kingston architect Robert Gage who apprenticed with Irving's firm. His former home occupies what has become an important urban corner. Built in the red brick which had become more readily obtainable but also fashionable it well represents the dwelling of a successful tradesman of that period.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



*View from northwest showing relationship with 'cross' lane*



*Arched window with rowlock voussoirs. Note wall ties and common bond brickwork*



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

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Property Location

Civic Address: 46 Clergy Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: March 6, 2008.

Date Evaluated: May 26, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*44 Clergy Street*

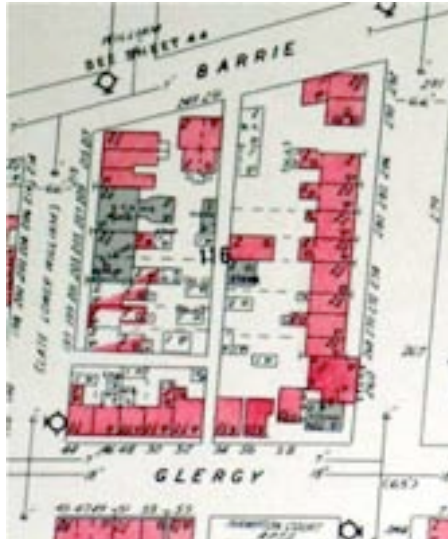
*William Street elevation including 'tail'*



*Streetscape view from southeast*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Block Map: From 1963 Fire Insurance Plan*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

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Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade  
2½ storeys with 2 storey 'tail'
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other)  
Side Gable with dormer and parapet on corbel abutting 48 Clergy.
- (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors  
'Flat' arched composite voussoired openings with new casement windows.; glazed and paneled main entrance with etched glass transom over main door and balcony doors with original asymmetrical light configuration
- (12) Porches, Verandahs, Balconies, etc.  
Porch and balcony with later wooden balustrade (missing at balcony) and modillions at eaves
- (13) Chimneys  
Brick chimney with corbelled top at junction with 44
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.

Building appears to be generally sound but decay at front porch and at dormer sill.



CRITERIA: DESIGN AND PHYSICAL VALUE

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  - (ii) Displays a high degree of craftsmanship or artistic merit; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

---

46 Clergy Street is a solidly built, thoughtfully if modestly detailed residence as would be expected from a master builder such as William Irving. As well simplicity was a hallmark of the urban row house of the mid 19<sup>th</sup> century. It appears to have been built shortly after 44 with the concept of a 'double house' always in mind as the composition and detailing of 46 Clergy Street mirrors that of #44 and taken as one the double house exhibits symmetry beneath its parapeted fire walls. On the other hand the brick coursing does not quite line up at the centre pilaster suggesting that they were built in sequence.

Built in double brick with 'stretcher' face (common bond at gable) on a foundation of roughly squared and coursed limestone it is typical of the brick ranges being built at that time (c.1857) as good brick became more readily available via the railway and its use considered quite fashionable. The openings of the façade have complex brick arches with limestone sills and a rectangular transom over the main entrance. At both the main entrance bay and the southern end the brickwork is built out presumably to help support the parapet and chimney respectively. At the south it extended the pilaster of 44 Clergy. A large wooden covered stringcourse extends across the building. The porch, though possibly later, is still quite early and retains modillions at the eaves.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

The house was built by William Irving, Builder<sup>2</sup>, sometime between 1850 (not shown on the 1850 Gibb's Map) and 1857 when he is noted "on Clergy at the corner of William" in the Canada Directory. His sash making and planing shop<sup>3</sup> appears to have been on William Street approximately where 197 William is located. By 1861 he is assessed for the dwelling, rental and shop. The 'rental' may refer to 46 Clergy Street which he appears to have built shortly after constructing his own residence<sup>4</sup>. Certainly the range was in place by 1865 as it is shown on the 1865 Gibb's map.

William Irving was one of the foremost builders in mid 19<sup>th</sup> century Kingston. Eventually with his son, William Jr., the firm undertook commissions for the leading Kingston architects of the period including William Coverdale and John Power<sup>5</sup>. Robert Gage originally apprenticed as a carpenter with Irving and Son developing skills which later contributed to his success as an architect. He married Irving's daughter Mary in 1868<sup>6</sup>.

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CRITERIA: CONTEXTUAL VALUE

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  - (iii) Is a landmark. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Actually integrated with 44 Clergy Street it is an important component of the block particularly as viewed from the southeast. Among the first residences to be built on Clergy Street the building helped establish the character of the Clergy St. block in terms of scale, form, the use of brick as the dominant material and setback.



1865 Innes Map: 44 - 46 Clergy.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor

(2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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46 Clergy Street was built by William Irving, one of Kingston's foremost builders of the mid 19<sup>th</sup> century, as the rental component of his double house. He was an important influence on, as well as the father-in-law of, noted Kingston architect Robert Gage. It is one of a number of structures on the block associated with the Irving/Gage family.

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APPENDIX 'A'  
Schematic Glossary



**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 48 Clergy Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: March 6, 2008.

Date Evaluated: May 27, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*Provide further views and details as an appendix to report.*



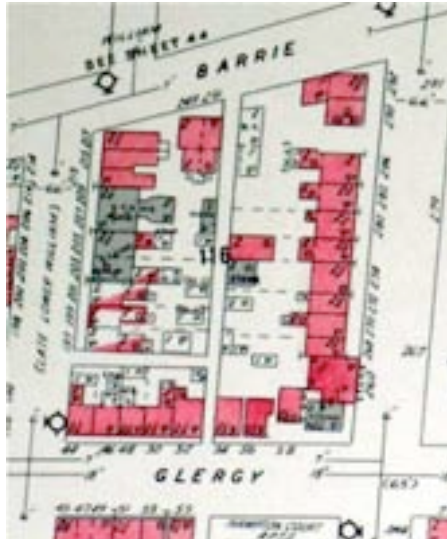
48 Clergy Street'



*Streetscape view from southeast*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Block Map: From 1963 Fire Insurance Plan*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.)  
Unknown
- (6) Number of storeys above Grade  
2½ storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick with wood shingle at walls of enclosed balcony
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other)  
Gable with pediment dormer and corbelled fire parapet shared with 46 Clergy Street.
- (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors  
'Flat' arched (actually slightly segmental) voussoired openings with 1/1 light sash at Clergy; semi-circularly arched opening at pediment dormer; glazed and paneled main entrance with transom; paired tripartite units at enclosed balcony
- (12) Porches, Verandahs, Balconies, etc.  
Verandah with enclosed balcony above. Balcony supported on three turned wood columns set on stone piers with turned wood balustrade between Chimneys  
Brick chimney with corbelled top paired with and abutting that of 50 Clergy
- (13) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.

Building appears to be generally sound but some sagging of the balcony and damage at the eaves where abutting the eaves of 50 Clergy.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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48 Clergy Street follows very closely the form and construction established by William Irving Sr. at the adjacent 44-46 Clergy Street.

Built in double brick with 'stretcher' face on a foundation of coursed limestone it too has the distinctive thickened brickwork at the main entrance bay and end wall, likely a structural enhancement to assist in the support of the parapet corbel and chimney end walls respectively.

The openings of the façade have complex brick arches with limestone sills and slightly segmental transoms over the main entrance. The eave, though not readily visible due to the balcony roof, features modillion brackets and a frieze, likely also the original treatment at 44-46.

It is the later additions, seemingly c.1920, the pediment dormer, enclosed balcony and verandah which distinguish the building from the other Irving structures. The verandah piers appear to be cast stone. The balcony floor is cantilevered beyond the support beam/entablature and the walls are clad in wood shingles as is the face of the pediment dormer topped by a finial. Within the verandah the brick wall has been painted a deeper red and the mortar joints painted black a treatment felt in the period to enhance the outdoor living space.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

The house was built by William Irving Jr., sometime between 1865 and 1875 when the building appears on the Brosius 'Bird's Eye View' of 1875 adjacent to the double house (44 and 46 Clergy – see also Report for 44 Clergy) constructed by his father c.1857-60.

William Irving was one of the foremost builders in mid 19<sup>th</sup> century Kingston. William Jr., entered into a partnership with his father and the firm undertook commissions for the leading Kingston architects of the period including William Coverdale and John Power. Robert Gage originally apprenticed as a carpenter with Irving and Son developing skills which later contributed to his success as an architect. William Jr. married Gage's daughter and eventually became an engineer.

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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48 Clergy Street extends the brick range originally established at the corner of Clergy and William Street though distinguished now from those structures by its c.1920 verandah/balcony treatment.



CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) <u>Very Good</u> (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good / Contextual</u></p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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48 Clergy Street is the documented home of William Irving Jr., son of one of Kingston's foremost builders of the mid 19<sup>th</sup> century and whose tradition he carried on, eventually becoming an engineer. Though built somewhat later it extends the design developed by William Irving Sr. for 44-46 Clergy including the distinctive brick structural 'pilasters' at the end walls.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



*View from northwest showing relationship with 'cross' lane*



*Arched window with rowlock voussoirs. Note wall ties and common bond brickwork*



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 50 Clergy Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: March 6, 2008.

Date Evaluated: May 28, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*50 Clergy Street*

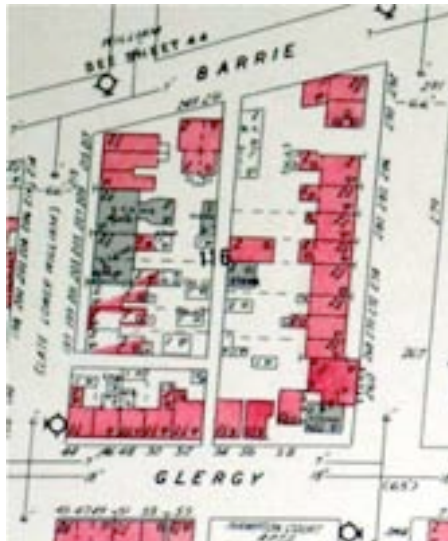




*Streetscape View*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

## C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none)  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
Unknown
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above (stretcher bond)
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Gable with gable dormer
- (10) Roof Material (slate, copper, tinfoil, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
2/2 double hung sash with limestone sills; glazed and paneled door
- (12) Porches, Verandahs, Balconies, etc.  
Porch with pedimented gable and dentils
- (13) Chimneys.  
One visible stack with corbelled top abutting that of 48 Clergy.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.

Property appears to be in generally good condition. However evidence of relatively recent repointing of past cracks and at these locations the joint is thicker and more variable than the original. Also some evidence of efflorescence (could also be mortar staining which had not been fully cleaned off.)

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The key feature both functionally and aesthetically in architect Robert Gage's façade composition is the bay window. The windows within it are very large relative to the surrounding brickwork providing the maximum light into the interior. Set on a foundation of coursed ashlar with cut stone 'water table' the brick columns are attenuated and the brick arches are of composite voussoirs. The cornice of the bay is bracketed with modillions as is the main eave above where they are paired.

The dormer, which is original, is highly articulated with fluted and scrolled surround, dentillated frieze, fishscale shingle finish at the gable. The verge has particularly fine bargeboard with 'spool and spindle' work at the peak. The porch too is quite decorative with paneled columns and pilasters, dentillated cornice and pedimented gable.

There is a transom over the main door which is oak and has a glazed upper section with two horizontal panels below.

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CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

---

This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

The residence was designed c. 1888<sup>2</sup> by Robert Gage<sup>3</sup> the noted late 19<sup>th</sup> century Kingston Architect and son-in-law and brother-in-law to the owners of adjacent 44, 46 and 48 Clergy respectively. William Irving Sr. (44-46) and Jr. (48) were partners in an important contracting firm with which Robert Gage originally apprenticed as a carpenter<sup>4</sup>. Gage, who arrived in Canada from Ireland in 1852,<sup>5</sup> went on to design such Kingston area landmarks as the Education Building (now Mackenzie Building) for the 'new' Royal Military College (1877). He was the architect as well for the 'palatial' Allison House, Adolphustown of that same year. His residential work is well represented on this block with 52 Clergy and 290-292 Johnson. His career is another example of a 19<sup>th</sup> century architect deeply rooted in the building trades

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> 1888 Tax Assessment Rolls indicate 'under construction'

<sup>3</sup> Architectural Drawings, Clugston 4 a-h, A. Arch V500 Map 55, QA

<sup>4</sup> Jennifer McKendry, With Our Past Before Us, University of Toronto Press, Toronto (1995) pg.214

<sup>5</sup> Ibid., pg.52

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The documentation suggests that architect Robert Gage was designing both this and the much grander neighbouring residence 52 Clergy Street at the same time. Certainly a consideration was to ensure that the two residences, though of different scales, were generally sympathetic in treatment. Indeed the building acts as a transition between the more modest mid 19<sup>th</sup> century structures to its south and the large home to its north.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) <u>Good / Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) <u>Very Good</u> (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) <u>Very Good</u> (3) Good / Contextual (4) Fair / Poor

(2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good / Contextual</u></p> <p>(4) Fair / Poor</p>



EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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50 Clergy Street is a good example of the residential work of noted architect Robert Gage adapted to a constrained site. The large bay window provided the occupants with light and a sense of spaciousness. It forms part of a group of buildings associated with the Gage/Irving families in that area and acts as a transition between the earlier Irving structures and the much grander home also designed by Gage to its north.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 52 Clergy Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: March 6, 2008.

Date Evaluated: May 28, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

- Freestanding Structures: Key elevations & context view
- Urban Attached Structures: Front Elevation & streetscape
- Cultural Landscapes: Wide angle view & key element clusters

\* Provide further views and details as an appendix to report.



52 Clergy Street - Facade  
View from northeast (below)

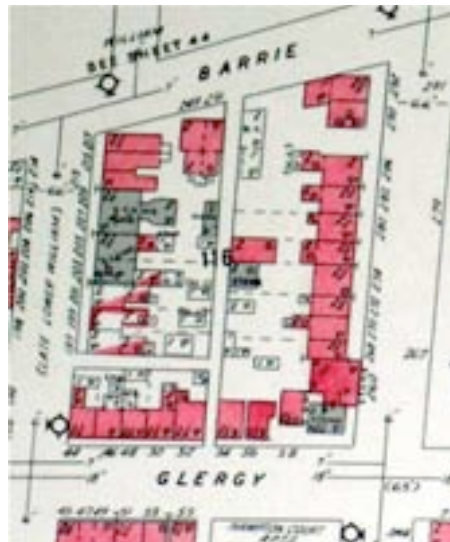




*Streetscape view southwest*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map: Note property adjacent lane*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

- (1) For buildings and structures, refer to the headings below:  
*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*
- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
  - (2) Present Use Description.  
Residential
  - (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
  - (4) Basement Type (full, partial, crawl space, none).  
Unknown
  - (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.)  
Unknown
  - (6) Number of storeys above Grade  
2½ storeys
  - (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
  - (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above with wood shingle at walls of cross dormers
  - (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other)  
Main hip with large cross gables.
  - (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
  - (11) Windows and Doors  
'Flat' arched voussoired openings (both brick and stone) with 1/1 and 2/2 light sash (paired at centre section of projecting bays); glazed and paneled main entrance with shallow pointed transom.
  - (12) Porches, Verandahs, Balconies, etc.  
Porch with paired paneled columns and dentillated cornice and centre gable.  
Chimneys  
Brick chimney with corbelled top at north eave.
  - (13) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Mature deciduous tree by sidewalk and low shrubby hedge at edge of lane.

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound but serious effluorescence defacing brick at southern side of façade from eave to foundation possibly due to adjacent gutter and rain water leader. Some decay noted/anticipated to woodwork at base of dormers.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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At 52 Clergy Street architect Robert Gage has used a wide range of features and materials to create a prestigious residence at the centre of the streetscape and beside the lane. Its centred entrance inset between two full height projecting bays is unique on the street. However there is actually asymmetry between these bays, with the angled north bay larger than the rectangular 'standing proud' section of brick wall which constitutes the south bay. While most elements are repeated at both bays a number are distinct to one or the other. Both share a cut stone foundation and water table; both have 'whorled' terra cotta panels above the 1<sup>st</sup> storey window openings and a rock-faced limestone stringcourse integrated with the rock-faced voussoirs (center windows) and lintels span the 2<sup>nd</sup> floor window openings. The windows of the south bay and the center of the north bay are paired while the other units at the north are narrow individual units; the arch over the south bay ground storey window is brick while that at the north is rock faced ashlar integrated into a string course as above. In similar fashion, though the faces of the cross gables are each clad in 'fish scale' shaped wood shingle, the peak of the pedimented treatment of the north bay is extended outward as a gabled hood over the window with a sunburst motif at the face of the gable. Paired brackets are used at the eave of the south and center inset bay while corbels 'carry' the deep eave of the north bay. The center dormer brings yet other features into play with a particularly heavily moulded pediment and round colonettes flanking the window. The porch too is quite decorative with paired paneled columns and a centre-gabled dentillated roof. The main entrance is through double leaved glazed and paneled doors with a distinctive pointed transom.

While the façade treatment is interesting with its conscious tension between both major elements and details the total composition is somewhat less integrated and detailing less subtle than many of Gage's works.



CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

The residence, along with 50 Clergy, was designed c. 1888<sup>2</sup> by Robert Gage<sup>3</sup> the noted late 19<sup>th</sup> century Kingston Architect and son-in-law and brother-in-law to the owners of adjacent 44, 46 and 48 Clergy respectively. William Irving Sr. (44-46) and Jr. (48) were partners in an important contracting firm with which Robert Gage originally apprenticed as a carpenter<sup>4</sup>. Gage, who arrived in Canada from Ireland in 1852,<sup>5</sup> went on to design such Kingston area landmarks as the Education Building (now Mackenzie Building) for the 'new' Royal Military College (1877). He was the architect as well for the 'palatial' Allison House, Adolphustown of that same year. His residential work is well represented on this block with 50 Clergy and 290-292 Johnson. His career is another example of a 19<sup>th</sup> century architect deeply rooted in the building trades.

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> 1888 Tax Assessment Rolls indicate 'under construction'

<sup>3</sup> Architectural Drawings, Clugston 4 a-h, A. Arch V500 Map 55, QA

<sup>4</sup> Jennifer McKendry, With Our Past Before Us, University of Toronto Press, Toronto (1995) pg.214

<sup>5</sup> Ibid., pg.52

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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52 Clergy Street is a prominent structure at the center of the streetscape. Its profile is enhanced by its position adjacent to the lane, particularly as viewed from the northwest and by its architecture featuring extended bays surmounted by large cross gables.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) N/A</p>
ENVIRONMENT	What strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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While perhaps not the most refined work of well known Kingston architect Robert Gage it is never-the-less an interesting example of late 19<sup>th</sup> century eclectic design for middle class clientele. It forms part of a group of buildings associated with the Gage/Irving families and is prominent within the streetscape due to its scale, emphasized by the large cross gables, and its position adjacent to the lane.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**





GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 54 Clergy Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: March 6, 2008.

Date Evaluated: June 2, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



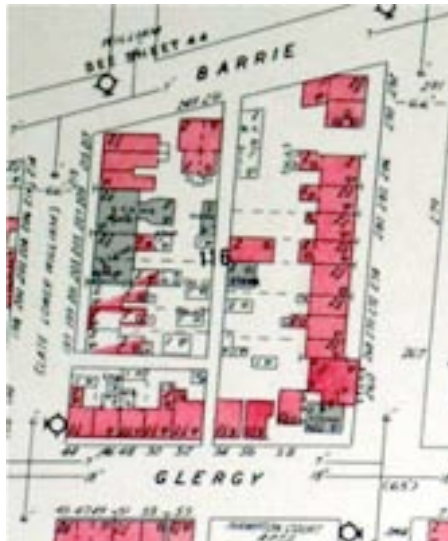
54 Clergy Street



*Streetscape View*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

## C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.)  
Unknown
- (6) Number of storeys above Grade  
2½ storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other)  
Main hip with large projecting gable.
- (10) Roof Material (slate, copper, tinfoil, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors  
Segmentally arched opening with semi-circularly arched opening above and rectangular opening at the gable peak and at former balcony door. Arched windows have transoms but replacement sash differing from original light configuration, Original main entrance door with glazed ellipse with panel below and transom.
- (9) Porches, Verandahs, Balconies, etc.  
Porch with paired columns on parged foundation.
- (10) Chimneys  
Brick chimney with corbelled top at north eave.
- (13) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Mature deciduous tree by sidewalk and low shrubby hedge at edge of lane.

Briefly describe the general condition of the property and highlight any areas of concern.

Appears to be generally sound however some open mortar joints and efflorescence below north cornice return. As well, some evidence of decay at soffit woodwork.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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54 Clergy is an example of the detached residences, in a basic version of the Queen Ann style, popular throughout Kingston in the late 19<sup>th</sup> and early 20<sup>th</sup> century . Built of brick on a limestone foundation of broken ashlar, a gable section extends out from the main wall plane with its hipped roof in typical queen Ann fashion. With large arched openings and the much larger available glass sizes the interior was well lit. With details such as relief brickwork at the window arches and columned porches it provided a good, capacious, if somewhat standardized dwelling type for the middle class. Within the form however there certainly variation in detail often best expressed in this period by the front door which here is a combination of large elliptical glazed upper section within a decorative margin with a panel below.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

Not built upon until the 1890's this lot (and all of the original subdivision lot 17) was, until around that time part of the extensive yard for the large stone corner house (now 260 Johnson St.).

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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54 Clergy Street forms an integral part of the mid to late 19<sup>th</sup> century brick fabric of the streetscape (with the exception of 260 Johnson at the corner). Indeed within the brick structures there is a general progression from south to north in terms of age of construction. The building is given further prominence by its location adjacent to the lane.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good <u>(3) Good/ Contextual</u> (4) Fair / Poor



## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good / Contextual</u></p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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54 Clergy Street is a good example of the of the detached residences built in a basic version of the Queen Ann style, which became popular throughout Kingston in the late 19<sup>th</sup> and early 20<sup>th</sup> century. It is an integral component of the largely brick streetscape, gaining some added prominence by its position adjacent to the lane.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 197-199-201 William Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: March 6, 2008.

Date Evaluated: May 21, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

\* Provide further views and details as an appendix to report.



197-199-201 William Street



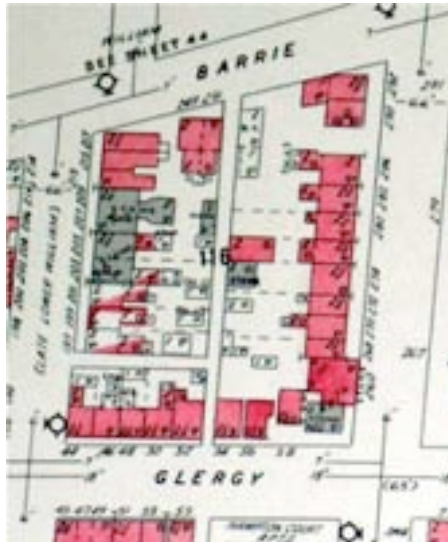
View with lane elevation



*Streetscape context from southeast*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Block Map: From 1963 Fire Insurance Plan  
Note: Terrace above cross lane*



(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residential terrace
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½ storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Stretcher bond brick on wood frame (as indicated on Fire Insurance Plans)
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above except decorative wood shingles at face of umbraged cross gables
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Gable at west fire wall, hip at east end with cross gables over full height bays
- (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Each unit features large 'picture' window with transom; paired 1/1 sash with transom (orig. stained glass) in large arched opening at 2<sup>nd</sup> storey; 1/1 sash at dormers and at cross gable balconettes; main entrance doors are paired with glazed upper section above 3 panels at each leaf
- (12) Porches, Verandahs, Balconies, etc.  
Each with wood columned porch with balcony at 2<sup>nd</sup> storey and balconette at 3<sup>rd</sup>. Wood balustrades throughout except iron railings at main entrance stairs
- (13) Chimneys.  
3 visible brick chimneys
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Mature deciduous tree at corner of lot for 201; evergreen shrubs flank centre bay and evergreens screen cross lane at east

Briefly describe the general condition of the property and highlight any areas of concern.

Building generally appears to be sound though there are areas of open mortar joints at both the stone foundation and brickwork, particularly between the windows at 201. Paint is flaking and/or missing at the wood work, particularly of 197 and decay would be suspected at some locations. There has been a crack at the arch over the picture window at 197 and the repair has not been neatly executed.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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While the architect still remains unknown 197-201 William Street brings together a number of late 19<sup>th</sup> century architectural styles in a satisfying composition based on the rhythm of the three 'stepped forward' full height bays and the stature provided by the umbraged gables with balconettes which surmount them. Stylistically, the Queen Ann form and roof line has been combined with a broad Richardsonian Romanesque window arch as the dominant element, and juxtaposed with the fine Eastlake detailing of the verandah frieze. An excellent balance has been struck between robust and attenuated features.

The coursed ashlar limestone foundation rises to a water table course which is integrated with the lintels of the basement windows. The brickwork has been well executed with the main windows set within a two storey arched niche. A panel has been created above the large picture window and the brick corbelled up to the limestone sill of the window above. The main articulation occurs in the forming of the 2<sup>nd</sup> storey window arch and the treatment of the arch spandrels. The arch has a margin in relief which extends from the projecting 'keystone' (also formed of brick) to brick corbels at the 'spring' points. The spandrel panels above the arch shoulders are formed of alternating 'dogtooth' and block units further accenting the arch. This detail is found at John Power's 1890 Pump House (within a circular panel).

The arch motif is extended as the broken pediment of the 3<sup>rd</sup> storey cross gables as well as serving to provide space for the window/door opening on to the balconette. The moulded eaves of the cross gables are deep and return at the front to the arched opening. They are 'supported' on paired turned columns themselves set on brick piers with a railing of heavy turned balusters between. The face of the gables are clad in fish scale shaped wood shingles. The main soffit is deep and the frieze features 'mutules' and a large wood roll at the wall junction (a combination found on many Kingston buildings of this period). The transom of the picture window has stained glass (now missing at 197.)

The porch and balcony balustrade is the key feature of the inset bay with its Eastlake spindlework frieze, turned balustrade and chamfered posts. This successful design was used again at 233 Johnson Street.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

No building is shown on the subject lot until the 1865 Innes Map where a long narrow building is depicted which was likely William Irving Sr.'s shop for planing and making window sash<sup>2</sup>. The existing fine brick range is not definitively documented until 1897 when it is referred to in the Directory as the residences respectively of: (197) Delos Grimshaw who deals in grain at 117 Brock; (199) John C. Metcalfe, a butcher at 62 Brock and (201) James Craig, owner of a Grocery and Crockery Store at 79 Brock. Thus the link between the row and the merchants of Brock Street is well established.

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> 1861 Tax Assessment

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Though constructed relatively late, the terrace, due largely to the nature of its architecture (the full height bays surmounted by the umbraged cross gables), is a prominent component of the streetscape. Being adjacent to the cross lane (allowing access to the rear of the Clergy Street residences) also contributes to its importance within the streetscape particularly when viewed from the southeast.

This terrace along with 213-215-217 William, constructed slightly later and also featuring brick projecting bays, serve to 'bookend' the older stone buildings which survive in the middle of the block.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What are the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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197-199-201 William Street is a very good example of thoughtful eclectic design in the late 19<sup>th</sup> century. The alternation of inset and full height 'bays' and the repetition of key elements throughout the range create a pleasing rhythm. The articulation of the cross gabled treatment which surmounts the bays and the building's position adjacent to the lane contribute to its prominence in the streetscape. It is a very good example of the residential architecture favoured by successful local merchants at that time.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



*1908 Fire Insurance Plan with colour code for brick veneer*



*Detail of spandrel brickwork and unbraced cross gable*



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 203-205 William Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: \_\_\_\_\_

Date Evaluated: \_\_\_\_\_

Note: Re-examination has led to revision of the historical information contained in the BAHS.

ACTION:  Add to Inventory  Designate  Take no action  Other: Existing designation

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



203 – 205 William Street  
Streetscape View

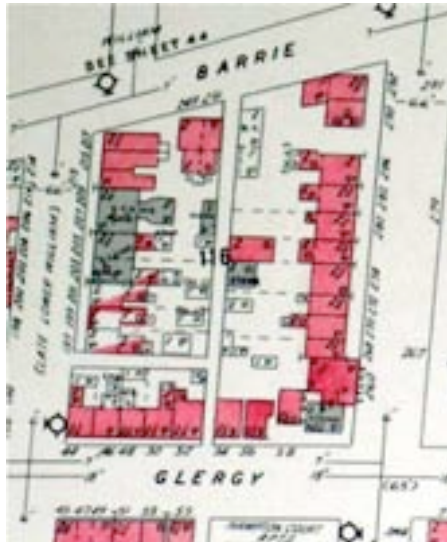




*Section of original garden/boundary wall*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*From 1963 Fire Insurance Map*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence (Double House)
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½ storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Limestone
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Mansard with gable dormers
- (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle (visible section)
- (11) Windows and Doors.  
Rectangular openings with 'flat' arches of stone voussoirs at west first storey.  
Windows are multi-paned, double hung units. Stained glass transom at eastern first storey window. Main entrance doors are double leaved with glazed and paneled sections.
- (12) Porches, Verandahs, Balconies, etc.  
N/A
- (13) Chimneys.  
Not visible.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Mature deciduous trees toward west, picket fence around front yard, stone wall at lane.

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound. Paint flaking at eastern metal parapet cap. Portland cement in evidence at mortar joints of eastern section.



### CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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203-205 William Street would appear to have had a particularly interesting evolution from the one storey stone preparatory school designed by noted mid 19<sup>th</sup> century Kingston architect William Coverdale for Queen's College in 1847-1848 (see historical section) to the 2 ½ storey double house with mansard roof and dormers – its present form. In his journals for this period Coverdale describes a " School House", 50' long by 24' wide ... walls 12' high, gables 10' high" which well could be the current first storey of 205 William. It is the only section of the double house with voussoired arches over the openings. Other anomalies such as the narrower door opening of 205 and its proximity to the west wall as well as the 'broken' nature of the stone coursing between 203-205 further suggest this evolution. It seems that at some point prior to its depiction in the 1875 Brosius 'bird's eye view' map it was incorporated as part of two storey double house with a Mansard roof. If the Brosius image is accurate than at that time it was a pavilion type mansard (almost a gambrel form). With no structure to its east a parapeted fire gable was not then necessary.

As evidenced also by the Brosius view the roof form was quite unusual in the area at the time. However, shortly after, Robert Gage designed a brick mansard roofed double house at the northwest corner of the block. The parapeted fire gables are brick but rest on stone corbels which also terminate the moulded eave/cornice. The extremely heavy/deep window surrounds suggest that the stone may have at one time been finished with stucco which would have also served to unify the composition but this has not yet been confirmed. It appears (BAHS p.294) that until relatively recently both first floor window openings had stained glass transoms but this now only survives at the eastern window. The gable dormers with 'eared' and 'shouldered' casings around the windows are typical of the 2<sup>nd</sup> Empire style and closely associated Mansard roof form.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

Early in 1843, George Browne, the architect of Kingston City Hall and resident on the adjoining lot (now 207 William St.), purchased the property from Charles Hales. Indeed the east gable of Browne's house encroached on this lot<sup>2</sup>.

In June 1847 George Browne's double house and this lot, still vacant, were sold at auction, eventually coming into the possession of Henry Sadlier who offered to let Queen's College build a school house for free on the property providing they continue to occupy the adjacent double stone house (as they had since George Browne's departure in 1844)<sup>3</sup>.

Queen's engages William Coverdale<sup>4</sup> to design and supervise the construction of a one storey stone schoolhouse (college preparatory school) on the property. The preparatory school opened in December 1848 with 52 students<sup>5</sup>.

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> Instrument P371, Land Registry

<sup>3</sup> Queen's Letters 1845-51, Sadlier to Williamson, 1 and 11 Sept. 1848, Queen's University Archives

<sup>4</sup> Coverdale Papers, C85, Private Collection

<sup>5</sup> Margaret Angus, "Queen's college on William Street", *Historic Kingston* 34 (1986) pp.93-94.



Within his records for this period Coverdale refers to a " School House", 50' long by 24' wide ... walls 12' high which could be this building. This may well have been the current first storey of 205 William. It is the only section of the double house with vousoired arches over the openings. Queen's purchased the property in 1854 but by 1862 the new grammar school (now Sydenham Public School) was also being used for college preparatory purposes. Though apparently in use as a 'common' school until 1865<sup>6</sup>, it was sold by Queen's in that year<sup>7</sup>. At some point prior to its depiction in the 1875 Brosius map it was incorporated as part of two storey double house with a Mansard roof.

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<sup>6</sup> According to the Minutes of the Board of Trustees for Common Schools, 3 Feb. 1863 teachers were appointed "to the College School on William Street, QA

<sup>7</sup> *Kingston Daily News*, 28 Nov. 1865

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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203-205 William Street, along with neighbouring 207 William to the west, form the limestone center of this otherwise brick streetscape and are instantly identifiable as the earliest surviving buildings on the block. The picket fence, enclosing the property, its two mature deciduous trees and associated shrubbery gives further emphasis to the property within the streetscape view. The remaining section of original stone wall at the lane (now augmented with recent stonework to form an enclosure) is an important element of the lanescape conveying a more comprehensive picture of the historic property as well as evoking a sense of age and texture.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) <u>Very Good</u> (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) <u>Very Good</u> (3) Good /Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) <u>Good /Contextual</u></p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
ENVIRONMENT	What strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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203-205 William Street is an important component of the Queen's College presence on William Street in the formative days of the University. A section of the present building appears to be the original College Preparatory School designed by William Coverdale and the use of the Mansard roof prior to 1875 in its transformation into a residential double house is also noteworthy as being relatively early. It is a key component of the streetscape, forming with (203-205) the stone centre of surviving early buildings in the otherwise brick dominated block.

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APPENDIX 'A'  
Schematic Glossary



**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 207 William Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: March 2, 2008.

Date Evaluated: June 10, 2008.

Note: Re-examination has led to revision of the historical information contained in the BAHS.

ACTION:  Add to Inventory  Designate  Take no action  Other: Existing Designation

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



207 William Street  
Streetscape view

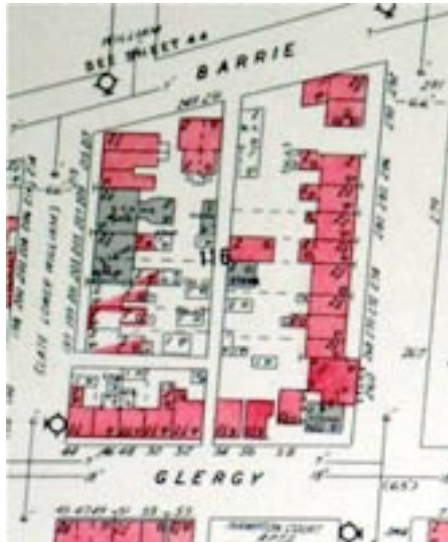




*Stone 'tail' and surviving stone side wall of carriage house from lane*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*From 1963 Fire Insurance Map*

## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

- (1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence (Double House)
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½ storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Limestone
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above with wood shingles at the dormers
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Gable
- (10) Roof Material (slate, copper, tinfoil, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Rectangular openings with 'flat' arches of stone voussoirs. Now 1/1 but interior wood panelled 'blinds' seem to have survived. Glazed and paneled balcony doors with transom and glazed and paneled main entrance with sidelights (originally the door openings) and transom
- (12) Porches, Verandahs, Balconies, etc.  
Three storey gallery with turned posts, newels and balustrade
- (13) Chimneys.  
Two brick chimneys with corbelled tops
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Mature deciduous tree at east , picket fence, stone

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound but some areas of open mortar joints and paint flaking/decay at various locations at soffit, wooden stringcourse and verandah.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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George Browne, the most celebrated of Kingston architects, designed his own residence in a restrained, classical style featuring symmetry and the rhythm of the door and window openings. The roughly coursed rubble limestone façade with stone voussoired flat arches over the window openings suggest that it may have, like the Gildersleeve House, been originally finished in ashlarized stucco which would make more sense as well of the wood stringcourse. The original portico would likely have been more classical in form and detailing as still survives in the main door surround though the placement of the actual door openings has changed.

The substantial changes which have occurred including the addition of large dormers, the bracketed eaves, the Victorian detailing of the verandah and the conversion of the original doors to large sidelights with leaded glass in the transoms were all introduced in the later 19<sup>th</sup> century.

The large original stone service 'tail' survives and is an important feature when viewed from Barrie Street or from the lane. Likewise the side walls of the long original stone carriage house at the lane remain though augmented now with concrete block.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

By July 1841<sup>2</sup> the prestigious architect George Browne had purchased a lot in Hales' Block and had his new residence/office under construction later that year<sup>3</sup>. Hales apparently considered the presence of the architect a testament to the prestige of the 'address' noting in his real state ads for the block as "...where Mr. Browne, Architect, has erected his dwelling house." Despite construction being well advanced Browne's purchase of the lot was only formalized in January 1842<sup>4</sup>. Browne undertook the major expansion of Hale's Commercial Mart (now S&R) in 1841.<sup>5</sup>

Browne rented out one half of the stone double house and from the description in his rental ad it is clear that, as would be expected, it was advanced in terms of domestic conveniences including "...wash hand basins in the bedrooms, sink and hydraulic pump in kitchen, patent water closet..."<sup>6</sup>

Having designed Kingston City Hall, one of Ontario's great classically inspired buildings and other fine structures within his short tenure Browne moved back to Montreal in 1844. At that time Queen's College

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> Plan in Special Collections, Queen's University, 613.9 edf.

<sup>3</sup> 1841 Assessment Rolls, QA

<sup>4</sup> Instrument 0593, Land Registry

<sup>5</sup> Margaret Angus, The Old Stones of Kingston, U of T Press, Toronto 1966. pg.30

<sup>6</sup> *British Whig*, 23 Feb. 1844

(the precursor of Queen's University) rented the full house for classes and a preparatory school. Queen's later added Morton's stone residence to the west and built on the then vacant lot to the east (now 203-205 William Street as a school house forming the basis of the institution until the construction of Summerhill in 1854.



CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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207 William Street, along with neighbouring 203-205 William to the east, form the limestone center of this otherwise brick streetscape and are instantly identifiable as the earliest surviving buildings on the block. The stone 'tail' is actually a feature of views from Barrie Street and the remaining walls of the stone carriage house add visual richness/texture to views into the lane.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	What is the associated historic theme?  How significant is this theme or pattern in the history of the province or the community?  In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	Who or what is the historic person, event or organization?  How significant is the person, event or organization in the community?  In the context of comparative places associated with this person, event or organization, how direct is the association with this place.	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?  How does it compare to other sites associated with this community?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	In what ways does the place embody the ideas / concepts of a designer?  How well does the place convey the designer's concepts comparative to other places?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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As the residence of Kingston's foremost architect, the first dwelling to be built on Hale's Block and the core structure of the educational institution which was to evolve into Queen's University the property has great historic and associative importance. It is a key component of the streetscape, forming with (203-205) the stone centre of surviving early buildings in the otherwise brick dominated block.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



**GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES  
OF CULTURAL HERITAGE VALUE OR INTEREST**

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

**Property Location**

Civic Address: 213-215-217 William Street

**To be completed by Staff**

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

**Evaluator:** André Scheinman / research by Jennifer McKendry

**Date of Site Visit:** March 6, 2008.

**Date Evaluated:** May 1, 2008.

**NB: Scoring Sheet for Appendices located after Appendix 'C'.**

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_



**(A) BASE PHOTO RECORD\***

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*213-215-217 William Street*



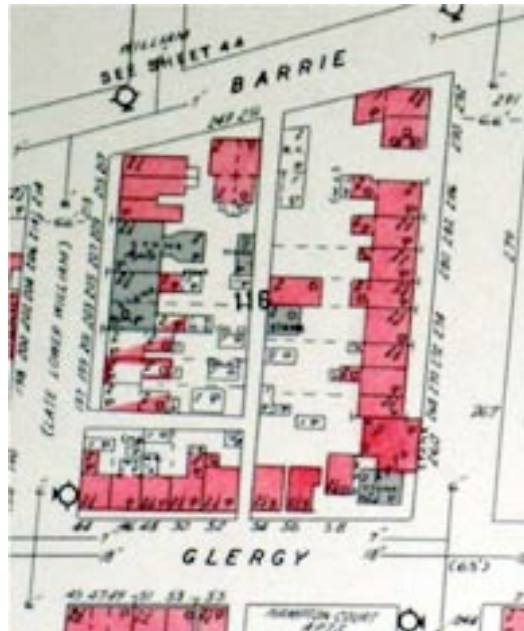
*Barrie Street Elevation*



*William Street Streetscape*

**(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT**

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Block Map: From 1963 Fire Insurance Plan  
Note: 213-215-217 William St. at top left corner*

### C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

**(1) For buildings and structures, refer to the headings below:**

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
**Residential Terrace**
- (2) Present Use Description.  
**Residential**
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
**Limestone**
- (4) Basement Type (full, partial, crawl space, none).  
**Unknown**
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
**Unknown**
- (6) Number of Storeys Above Grade.  
**2 ½ storeys**
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
**Stretcher bond brick** (Fire Insurance plans show as 'double' brick)
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
**As above except shingles at face of cross gables, original wood at 215 and asphalt at 213.**
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
**Complex combination of hips and gables with possibly a 'low slope' section at the top.**
- (10) Roof Material (slate, copper, tin, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
**Asphalt shingle**
- (11) Windows and Doors  
**Typically rectangular 1/1 but segmentally arched feature window on William and semi-circular arched windows at Barrie Street, later dormer and 215 cross gable. Lintels and sills are typically cast stone.**
- (12) Porches, Verandahs, Balconies, etc.  
**Wood columned porch with balcony on brick piers at 215 and 213 respectively each with combination of original iron railings and later wooden balustrade. Pilastered wooden vestibule at 217.**
- (13) **Two visible brick chimneys with corbelled tops**
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
**Mature deciduous tree at corner with two younger trees along Barrie; angled iron fence at corner**

Briefly describe the general condition of the property and highlight any areas of concern.

Building generally appears to be sound though there are areas of open mortar joints at both the stone foundation and brickwork. Some of the cornice woodwork is decayed. A number of the sills have hairline cracks and some larger horizontal cracks are evident at several of the lintels. However the greatest obvious concern is the gap forming at the brickwork between sections of the full height bays indicating that the sections are not sufficiently tied together.

**APPENDIX 'A'**  
**DESIGN AND PHYSICAL VALUE**

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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, and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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In designing a new brick terrace for the corner lot at William and Barrie Streets at the turn of the 20<sup>th</sup> century architect William Newlands integrated a wide palate of features and materials to form an eclectic Queen Anne composition.

The wall plane is broken by full height bays surmounted by pedimented cross gables at William Street and, it seems, originally a pyramidal roof at Barrie (the existing dormer, though early, is not original). The varied wall planes beneath a complex roof configuration composed of a combination of gables and hips are characteristic of the Queen Anne style. It appears that the main hip roof resolved into a low slope section at the ridge which probably originally had iron cresting.

The rock faced ashlar limestone foundation rises to a deep water table course with the contrastingly (relatively) smooth face of the stretcher bond brickwork above. At the William Street elevation each corner of the projecting bays is defined through its full height, i.e., squared and then angled from section to section rather than just angled adding a further sense of relief and shadow lines. The windows at the sides of the bays are double hung while the central window is one large pane with a transom above.

The beaded board soffit is deep with mitred corners. The frieze features 'mutules' and a large wood roll at the wall junction (a combination found on a number of Kingston buildings of this period). Large consoles, with paneled fronts and floral scrollwork incised into the sides, 'support' the corners of the cross gable pediments. The face of the pediment at 215 retains its painted, decorative wood shingle cladding with courses composed of 'fish scale' shaped shingles alternating with regular shingle courses. 215 also retains an arched window at the pediment. 213 has a rectangular window in the pediment though this too may be original as this style allows for variation and thoughtful asymmetry.

Dormers, also with pedimented gables have been placed between the main cross gables on the William Street elevation. However the shed dormer and pilastered gable dormer at Barrie Street appear to be later additions. The roof is terminated at the east end with a brick, parapet fire wall which is 'carried' by a moulded corbel at the eaves.

A variety of window types enliven the composition. While the 'typical' window is a rectangular 1/1 unit, a large segmentally arched opening with transom is a key feature of the William Street elevation and small semi-circular arched windows are an important aspect of the Barrie Street façade. Of particular interest is the use of cast stone for the sills, lintels and as the keystone for the large segmentally arched unit. It would be a relatively early use of the material in Kingston, (though its extensive use would soon be featured in some notable local experiments).

The porches are typical of the period with round columns built off brick piers at the front and pilasters at the wall face. The pilasters feature moulded capitals and base and exhibit entasis. The original iron (likely steel) railings with variation of Greek key pattern below the hand rail survive at the balcony and porch of 213 and at the stairs of 215.

The entrance for 217 has been skillfully set into a 'break forward' of the Barrie Street wall plane accessed through a wood vestibule with balcony. Setting back the entrance from William in this unobtrusive manner allowed the major architectural elements of the William Street facade, the two full height bays under the cross gables, to not be compromised while still providing three residential spaces.

It is worth noting that 249-251 Barrie Street shares many of the features of 213-215-217 William Street including the cast stone lintels, soffit/frieze detailing and consoles with incised floral scrollwork as well as the general Queen Anne form suggesting that it was part of the same development designed by William Newlands.

**APPENDIX 'B'**  
**HISTORICAL VALUE OR ASSOCIATIVE VALUE**

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>. Hales sold the corner lot at Barrie and William to John Dawson who seems to have quickly turned it over to William Simpson. William Simpson built a 6-bay, 2 ½ storey, double stone house on the property<sup>2</sup>. This was sold to the industrialist James Morton for £1400 in 1846<sup>3</sup>. Morton rented out the building between 1847 and 1854 to Queen's College who already were renting adjacent premises<sup>4</sup>. However with the construction of Summerhill in 1854 the focus of University activity moved away from William Street.

By 1898 *the Contract Record* reported that "those old stone residences on the corner of Barrie and William Streets will be replaced by a modern brick terrace for D. Lavery"<sup>5</sup>. The architect was noted as William Newlands, one of Kingston's foremost architects of the late 19<sup>th</sup> and early 20<sup>th</sup> century.

Prolific and versatile, Newlands' work encompassed a wide range of building styles and types including the Kingston and Pembroke Railway Station (1885), the remarkable Fenwick Operating Room at Kingston General Hospital, a leading edge facility when completed in 1895, the Pavillion/Bandshell which bears his name (1896), Claramount (1904), a Colonial Revival Residence near Picton, as well as

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> *British Whig*, 3 April, 1847. (Morton advertises premises for rental)

<sup>3</sup> Morton Source, land registry Q994

<sup>4</sup> Gibbs' Map of Kingston, 1850

<sup>5</sup> *Contract Record* 9:42, p.2

sensitive additions to the work of his predecessors such as at the Elizabeth Cottage and the Customs House.

The terrace was built sometime between the notice of 1898 quoted above and its appearance on the 1908 Fire Insurance Plans but likely after the turn of the 20<sup>th</sup> century.



*1908 Goad's Fire Insurance Map: First documentation of 'new' brick terrace.*



**APPENDIX 'C'**  
**CONTEXTUAL VALUE**

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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213-215-217 William Street occupies an extremely important urban corner within old Sydenham Ward. Reviewing the map chronology it is clear that William and Johnson were historically the prestige streetscapes for this block with the Barrie Street streetscape given over, via the lane, as access to the rear dependencies for the William and Johnson properties. As well the Gore angle at Barrie made construction more difficult. Thus the principal elevation for the terrace is William Street. However Newlands did not neglect the Barrie Street elevation either clustering important features around the central (actually slightly asymmetrical) projecting bay with its (originally) pyramidal roof.

This terrace along with 197-199-201 William, constructed in 1897 and also featuring brick projecting bays, serve to 'bookend' the older stone buildings which survive in the middle of the block. As Newlands appears to also have been the architect for 249-251 Barrie Street his work establishes the character of that streetscape (in association with the views of the earlier dependencies and rear yards off the lane).



**EVALUATION CRITERIA**

**(1) DESIGN VALUE**

How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) <u>Very Good</u> (3) Good / Contextual (4) Fair / Poor (5) N/A
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor (5) N/A
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) <u>Very Good</u> (3) Good / Contextual (4) Fair / Poor (5) N/A

**(2) HISTORICAL / ASSOCIATIVE VALUE**

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	What is the associated historic theme?  How significant is this theme or pattern in the history of the province or the community?  In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor (5) N/A
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	Who or what is the historic person, event or organization?  How significant is the person, event or organization in the community?  In the context of comparative places associated with this person, event or organization, how direct is the association with this place.	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor (5) N/A
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?  How does it compare to other sites associated with this community?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor (5) N/A
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	In what ways does the place embody the ideas / concepts of a designer?  How well does the place convey the designer's concepts comparative to other places?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor (5) N/A

**(3) CONTEXTUAL VALUE**

How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) <u>N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) <u>Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) N/A</p>

**EVALUATION SUMMARY AND RECOMMENDATIONS**

**SUMMARY**

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

**RECOMMENDATIONS**    *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

**RATIONALE**

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The evaluation process established the relatively high ranking of the property - particularly as a very good example of the residential work of well known Kingston architect William Newlands in the late Queen Anne style and his comparatively innovative incorporation of cast stone into the composition. The design does justice to an important urban corner and well represents the nature and quality of speculative residential development in the early 20<sup>th</sup> century in the area.

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**APPENDIX 'D'**  
**FURTHER IMAGES, MAPS AND SUPPORTING DOCUMENTATION**



*Detail of soffit at base of cross-gables  
Detail at projecting bay of 215 William. Note the right angled return at each section.*





**GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES  
OF CULTURAL HERITAGE VALUE OR INTEREST**

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

**Property Location**

Civic Address: 249-251 Barrie Street

**To be completed by Staff**

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

**Evaluator:** André Scheinman / research by Jennifer McKendry

**Date of Site Visit:** March 6, 2008.

**Date Evaluated:** June 26, 2008.

**NB: Scoring Sheet for Appendices located after Appendix 'C'.**

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

**(A) BASE PHOTO RECORD\***

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*249-251 Barrie Street*

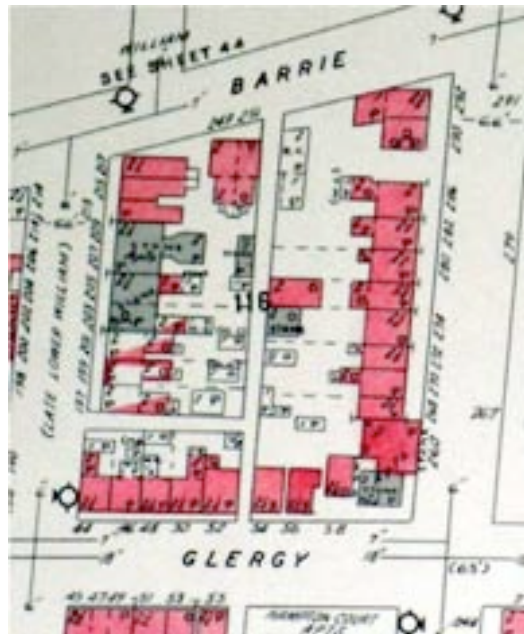




*Streetscape view*

**(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT**

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Block Map: From 1963 Fire Insurance Plan*



### C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

**(1) For buildings and structures, refer to the headings below:**

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
**Residential Terrace**
- (2) Present Use Description.  
**Residential**
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
**Limestone**
- (4) Basement Type (full, partial, crawl space, none).  
**Unknown**
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
**Unknown**
- (6) Number of Storeys Above Grade.  
**2 ½ storeys**
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
**Stretcher bond brick** (Fire Insurance plans show as 'double' brick)
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
**As above except original wood shingles at face of cross gables,**
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
**Combination of hips and gables with 'low slope' section at the top.**
- (10) Roof Material (slate, copper, tin, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
**Asphalt shingle**
- (11) Windows and Doors  
**Typically rectangular 1/1 but semi-circular arched windows at cross gables. Lintels and sills are typically cast stone. Doors are glazed with panels below and transom above.**
- (12) Porches, Verandahs, Balconies, etc.  
**Wood columned porch with balcony with wood balustrade and iron railing at wood stairs.**
- (13) Chimneys  
**Two visible brick chimneys with corbelled tops**
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
**N/A**

Briefly describe the general condition of the property and highlight any areas of concern.

There are areas of open mortar joints at both the stone foundation and brickwork. Some of the cornice woodwork is decayed. A number of the sills have hairline cracks and some larger horizontal cracks are evident at several of the lintels. The shingle roofing is in poor condition and well past its service life. Downpipes are missing their 'kickouts' and draining too close to the foundation.

**APPENDIX 'A'**  
**DESIGN AND PHYSICAL VALUE**

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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, and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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As at the new brick terrace for the corner of William and Barrie Streets in designing 249-251 Barrie Street William Newlands integrated a wide palate of features and materials to form an eclectic Queen Anne composition.

The wall plane is broken by full height bays surmounted by pedimented cross gables. The north bay is a true angled projecting bay while the southern is a shallower 'break forward' in the wall plane creating a subtle asymmetrical note. The varied wall planes beneath a complex roof configuration composed of a combination of gables and hips are characteristic of the Queen Anne style. It appears that the main hip roof resolved into a low slope section at the ridge which probably originally had iron cresting.

The rock faced ashlar limestone foundation rises to a deep water table course with the contrastingly (relatively) smooth face of the stretcher bond brickwork above. At the northern bay each corner is defined through its full height, i.e., squared and then angled from section to section rather than just angled adding a further sense of relief and shadow lines. The windows at the sides of the bays are double hung while the central window is one large pane with a transom above.

The beaded board soffit is deep with mitred corners. The frieze features 'mutules' and a large wood roll at the wall junction (a combination found on a number of Kingston buildings of this period). Large consoles, with paneled fronts and floral scrollwork incised into the sides, 'support' the corners of the cross gable pediments. The face of the cross gables retain their painted, decorative wood shingle cladding with courses composed of 'fish scale' shaped shingles alternating with regular shingle courses. Each has an arched window at the pediment. Dormers,

also with pedimented gables have been placed between the main cross gables though apparently added at different times by individual owners as they are placed at slightly different heights.

Of particular interest is the use of cast stone for the window sills and lintels (see also 217 William). It would be a relatively early use of the material in Kingston, (though its extensive use would soon be featured in some notable local experiments).

The porches are typical of the period with round columns at the front and pilasters at the wall face. The pilasters feature moulded capitals and base and exhibit entasis.

It is worth noting that 249-251 Barrie Street shares many of the features of 213-215-217 William Street including the cast stone lintels, soffit/frieze detailing and consoles with incised floral scrollwork as well as the general Queen Anne form suggesting strongly that it was part of the same development designed by William Newlands though somewhat more modest architecturally.

**APPENDIX 'B'**  
**HISTORICAL VALUE OR ASSOCIATIVE VALUE**

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

---

This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>. Hales sold the corner lot at Barrie and William to John Dawson who seems to have quickly turned it over to William Simpson. William Simpson built a 6-bay, 2 ½ storey, double stone house on the property<sup>2</sup>. This was sold to the industrialist James Morton for £1400 in 1846<sup>3</sup>. Morton rented out the building between 1847 and 1854 to Queen's College who already were renting adjacent premises<sup>4</sup>. However with the construction of Summerhill in 1854 the focus of University activity moved away from William Street.

By 1898 *the Contract Record* reported that "those old stone residences on the corner of Barrie and William Streets will be replaced by a modern brick terrace for D. Lavery"<sup>5</sup>. The architect was noted as William Newlands, one of Kingston's foremost architects of the late 19<sup>th</sup> and early 20<sup>th</sup> century. From its form and detailing, matching closely that of 217 William it is almost certain that 249-251 Barrie was part of the same redevelopment of that lot designed by Newlands but occupying the location of original Simpson outbuildings to allow a Barrie street frontage..

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> *British Whig*, 3 April, 1847. (Morton advertises premises for rental)

<sup>3</sup> Morton Source, land registry Q994

<sup>4</sup> Gibbs' Map of Kingston, 1850

<sup>5</sup> *Contract Record* 9:42, p.2

Prolific and versatile, Newlands' work encompassed a wide range of building styles and types including the Kingston and Pembroke Railway Station (1885), the remarkable Fenwick Operating Room at Kingston General Hospital, a leading edge facility when completed in 1895, the Pavillion/Bandshell which bears his name (1896), Claramount (1904), a Colonial Revival Residence near Picton, as well as sensitive additions to the work of his predecessors such as at the Elizabeth Cottage and the Customs House.

Like the terrace it was built sometime between the notice of 1898 quoted above and its appearance on the 1908 Fire Insurance Plans but likely after the turn of the 20<sup>th</sup> century. 249 was occupied in 1907 by E.O. Sliter, a teacher at the Collegiate Institute, and 251 by John Manly, a foreman pressman at the British Whig.



*1908 Goad's Fire Insurance Map: First documentation of 249-251 Barrie.*

**APPENDIX 'C'**  
**CONTEXTUAL VALUE**

*Ontario Heritage Act Regulation 9/06* stated the following:

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2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Reviewing the map chronology it is clear that William and Johnson were historically the prestige streetscapes for this block with the Barrie Street streetscape given over, via the lane, as access to the rear dependencies for the William and Johnson properties. As well the Gore angle at Barrie made construction more difficult. Indeed 249-251 Barrie Street supplanted a row of old stone outbuildings along the lane. It is the only building on the block which actually faces Barrie Street and so thus significantly changed the character and perception of that streetscape.

**EVALUATION CRITERIA**

**(1) DESIGN VALUE**

How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) <u>Very Good</u> (3) Good / Contextual (4) Fair / Poor (5) N/A
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor (5) N/A
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) <u>Very Good</u> (3) Good / Contextual (4) Fair / Poor (5) N/A

**(2) HISTORICAL / ASSOCIATIVE VALUE**

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) <u>Good /Contextual</u></p> <p>(4) Fair / Poor</p> <p>(5) N/A</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) <u>Good /Contextual</u></p> <p>(4) Fair / Poor</p> <p>(5) N/A</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) <u>Good /Contextual</u></p> <p>(4) Fair / Poor</p> <p>(5) N/A</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) <u>Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) N/A</p>



**(3) CONTEXTUAL VALUE**

How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) <u>N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) <u>Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) N/A</p>

**EVALUATION SUMMARY AND RECOMMENDATIONS**

**SUMMARY**

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

**RECOMMENDATIONS**    *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

**RATIONALE**

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249-251 Barrie appears to be, from its form, detailing and use of materials an extension of the development of that corner lot (213-215-217 William) by well known Kingston architect William Newlands in the late Queen Anne style including his comparatively innovative incorporation of cast stone into the composition. The establishment of a residential building facing Barrie Street changed the nature and perception of that streetscape.

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APPENDIX 'A'  
Schematic Glossary

APPENDIX 'B'  
FURTHER IMAGES and/or MAPS



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 260 Johnson Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: March 12, 2008.

Date Evaluated: June 25, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: Existing designation

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

\* Provide further views and details as an appendix to report.



*Clergy Street Elevation*



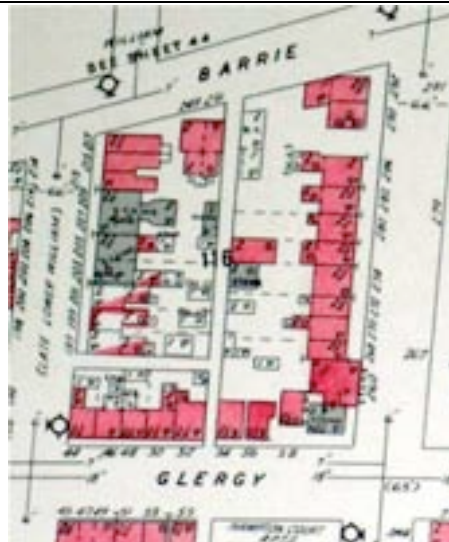
*Johnson Street Elevation*



*Johnson and Clergy*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Limestone
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above .
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Hipped at original section and low slope at addition
- (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle at hipped roof
- (11) Windows and Doors.  
Rectangular openings with 'flat' arches of stone voussoirs.
- (12) Porches, Verandahs, Balconies, etc.  
n/a
- (13) Chimneys.  
Two brick chimneys with corbelled tops
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
n/a

Briefly describe the general condition of the property and highlight any areas of concern.

*Generally sound but serious flaking paint at Clergy St. soffit/eave; some open mortar joints and much Portland cement pointing.*



CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The original 3 bay, 2 storey, town house with its low hipped roof derives its elegance from its proportions, and the placement and scale of openings relative to the plain coursed ashlar limestone walling with quoins. The almost cube volume brings an Italianate sensibility though the cornice is simply moulded. The paired multi-pane casement windows with transoms are essential to the design as is the chimney with stone cap and shouldered stack at the Johnson street eave (probably originally matched at the eave opposite). It appears from the roof line that a roof balustrade or cresting may have originally been present. The original main entrance was via a curved stair with heavy newels and 'knee wall rail' at the northern bay of Clergy street (note the smaller basement window at that location and difference in stonework). The entrance was changed when the large Johnson Street addition was constructed.

While the mid 20<sup>th</sup> century addition at Johnson Street admirably continues the same stone coursing, window openings/type as the original – the low-slope roof, the large glass block opening and the broad, squat stone arch below it ultimately undermine the composition losing the original scale and proportioning which is the key to the original design.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

This fine stone structure was apparently built in 1852 for Dr. George Baker<sup>2</sup>. While not confirmed William Coverdale has been associated with the design of the residence<sup>3</sup>. The main block is shown on the 1860 Wallings map and on the Brosius' 1875 'bird's eye view' it also has a 2 storey 'el' and a smaller addition to the south as well as a generous side yard (now 58 Clergy St.).

For much of the last quarter of the 19<sup>th</sup> century it was occupied by Dr. John Stewart, MD., secretary of the Queen's Medical Faculty<sup>4</sup>.

A major stone addition, attempting to imitate the coursing and window treatment of the original, was constructed along Johnson Street c.1940, and the main entrance moved from the north bay of the Clergy Street façade<sup>5</sup> to Johnson Street with the associated change of address from 60 Clergy to the current 260 Johnson Street.

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> BAHS Vol.5, p.106

<sup>3</sup> Ibid.

<sup>4</sup> Ibid and 1875 Directory

<sup>5</sup> Henry Henderson Photo c.1885

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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260 Johnson Street occupies an extremely important urban corner directly across from St. Mary's Cathedral and has been a stone landmark on the otherwise brick streetscapes of Johnson and Clergy respectively since the mid 19<sup>th</sup> century. The large mid 20<sup>th</sup> century addition increased its prominence on Johnson Street though architecturally it does not maintain the elegance of the original section.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor

(2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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260 Johnson Street occupies an extremely important urban corner directly across from St. Mary's Cathedral and has been a stone landmark on the otherwise brick streetscapes of Johnson and Clergy respectively since the mid 19<sup>th</sup> century. The original mid 19<sup>th</sup> century town home derives its elegance and sense of repose from its form, proportions (placement of openings and ratio of openings to solid wall) rather than applied decoration

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APPENDIX 'A'  
Schematic Glossary



**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 268-270 Johnson Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman with research by Jennifer McKendry

Date of Site Visit: March 12, 2008.

Date Evaluated: June 27, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



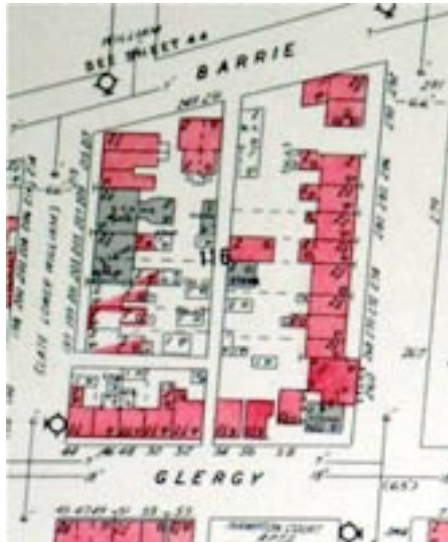
*Front elevation*



*Partial streetscape view*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence (Double House)
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½ storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Brick with wood at dormers
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Parapeted gable with dormers
- (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
2/2 lights with voussoired brick flat arches (composite) at first storey; Upper sills sandstone with corbels. Doors have glazed upper section with two heavily articulated panels below.
- (12) Porches, Verandahs, Balconies, etc.  
Two different relatively recent hood types at main entrances
- (13) Chimneys.  
Three brick stacks with corbelled brick tops.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.

*Generally sound but areas of open and/or deteriorated mortar joints at brickwork and flaking paint at cornice.*

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This building is a fine eclectic late Victorian double house. The wall plane is skillfully manipulated to add visual interest with the window bay of each residence extended forward through full height and the bay containing the main entrance likewise though to a lesser degree. The three eastern bays are surmounted by dormers at the gable roof with the dormer over the entrance to 268 larger and much more articulated than the others. Its gable is formed as a pediment with large brackets alternating with panels below. At the peak it has an incised sunburst motif typical of Queen Ann detailing. The cornice is robustly dentillated extending to the corbel at the base of the parapet of pre-existing 272 Johnson at the west and to its own corbel at the east.

The windows are 2/2 lights typical of the period. At the upper level the sill treatment includes corbels apparently executed in sandstone while at the first storey window openings extend right to the water table and were originally surmounted by entablature type cast iron hoods with large consoles decorated with acanthus leaves. This 2<sup>nd</sup> Empire influenced detail, one of which remains, may have been used above the door openings as well.

The limestone foundation is laid up in coursed ashlar, scabble finished, with a beveled water table below the stretcher bond brickwork walling. Both units retain their original doors which feature two projecting prismatic panels with heavy panel moulds and a single glazed section above, also with highly articulated margins.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

---

This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

The architect John Power owned part of the property (west half of Lot 17) in the late 1850's and offered it for sale in 1861<sup>2</sup> as a 'desirable building lot'. However it does not appear to have been built on until the 1880s<sup>3</sup>.

While the brick double house built at that time may well have been architect designed, the designer remains unknown at this time.

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> *Daily British Whig*, 8 may 1861.

<sup>3</sup> Not shown on the 1875 Brosius 'Map' but appears on the 1892 Goad's Fire Insurance Map

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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268-270 Johnson St. readily fits contextually into the largely brick streetscape dominated by the scale and form of Wesley Terrace. Like 290-292 it provides a contrast stylistically to the Terrace and thus adds another dimension of visual interest. The 20<sup>th</sup> century expansion of 260 Johnson which stepped out from the main block did somewhat crowd the east side of the property.



CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good / Contextual</u></p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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268-270 Johnson Street is a well considered late Victorian eclectic architectural composition which readily fits contextually and indeed enhances the streetscape subtly contrasting with the earlier Wesley Terrace to the west.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 272, 274, 276, 280, 282, 286 Johnson; Wesley Terrace

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / Research by Jennifer McKendry

Date of Site Visit: March 12, 2008.

Date Evaluated: June 24, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: Existing designation

## (A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*272-274 Johnson Street*

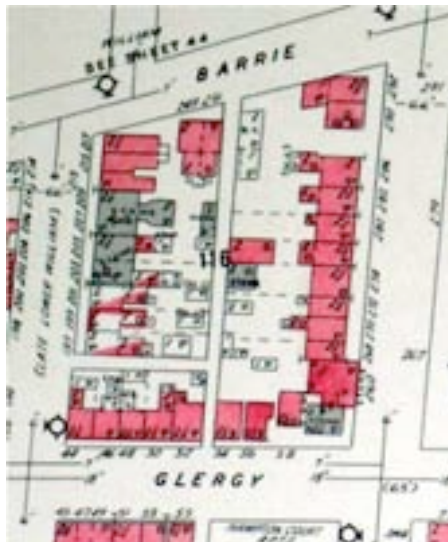




*The full terrace from the northwest*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

- (1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.)  
Unknown
- (6) Number of storeys above Grade  
2½ storeys with 2 storey 'tail'
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other)  
Gable with dormers. Fire wall parapets between with stone corbels at eaves.
- (10) Roof Material (slate, copper, tinfoil, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle except 274 with metal batten seam
- (11) Windows and Doors  
'Flat' arched vousoired window openings with double hung windows, light configurations ranging from 6/6 to 1/1 but consistent within units. Semi-circular arched opening at main entrance with paneled embrasure and semi-circular transom with curved lights except at 286 where main entrance at frame vestibule has sidelights and rectangular transom.
- (12) Porches, Verandahs, Balconies, etc.  
Portico with paired columns at 286 Johnson with turned wooden balustrade leading to main entrance. Variety of period type entrance hoods and small 'porticos'.
- (13) Chimneys  
Brick chimneys with corbelled tops at parapet peaks.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Small trees in front of 272 and 274.

Briefly describe the general condition of the property and highlight any areas of concern.

### CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Wesley Terrace, 272, 274, 276, 282 and 286 Johnson Street has always been a distinguished address, directly across from St. Mary's Cathedral. The extended repetition of classical elements - semi-circular arched door openings; window openings with louvered shutters (many still with iron 'shutter dogs'), parapeted side gables with chimneys at the gable peaks and stone corbels at the eaves, as well as the excellent sense of proportion between the three bays on each storey make for an extremely satisfying composition.

The most articulated elements of the uncluttered façade(s) are the deep, paneled door embrasures with dentillated transom rail and transom of three curved lights. The rather unusual western termination of the row with a frame vestibule and portico as the entrance to 286 provides a contrasting element and is shown on the Brosius 'bird's eye view' of 1875 signifying that it is an early, and possibly original, feature. The portico/vestibule with paired columns, heavy, turned balustrade, pedimented gable and dentillated cornice and main entrance with sidelights and transom is a 'grander' feature than is typical at the terrace but its classical vocabulary is consistent and it was clearly designed as a larger unit.

The terrace is built on a coursed ashlar limestone foundation with scabbled finish and beveled water table. The walls above are laid in stretcher bond brick with composite voussoired 'flat' (actually slightly segmental) arches at the first storey and simple voussoirs above (except for 282 which has a composite arch at the upper storey as well). Except for 272 Johnson the rear and west walls of the terrace are of roughly coursed 'rubble' limestone. At 272 the rear wall is constructed in common bond brickwork, suggesting it was built at a different time (probably slightly later) than the others. Actually while the buildings certainly were all built within a relatively short time frame, a close examination of construction and architectural detailing reveals that they were probably completed in four separate phases. 272 and 274 are each separate entities while 276-280 and 282-286 are each true double-houses. In each case the brick coursing does not extend through and there are variations in the finish and size of the foundation stonework between these sections.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

By the mid 19<sup>th</sup> century a large portion of the Johnson Street frontage had come into the hands of William Anglin. By 1860<sup>2</sup> Anglin had built six attached two storey brick town houses and called the row Wesley Terrace. The 1865 directory shows "Richard Tossell, builder" at 1 Wesley Terrace and Henry Cunningham at "Wesley Terrace, opposite St. Mary's Church."

Though the design has, in the past, been attributed to William Coverdale, this could not be confirmed by current research despite the examination of Coverdale's account book.

While the buildings certainly were all built within a relatively short time frame, a close examination of construction and architectural detailing reveals that they were probably completed in four separate phases. 272 and 274 are each separate entities while 276-280 and 282-286 are each true double-houses.

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> Wallings Map of Kingston, 1850.

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Consisting of six structures Wesley Terrace is almost itself the streetscape and certainly its well proportioned, elegant, rhythmic composition establishes the character for that block. Occupying a key urban location directly across from the Roman Catholic Cathedral its modest scale and relatively austere classical architecture seems in dialogue with the towering Gothic spire and pinnacles of St. Mary's. This contrast provides one of the most satisfying architectural experiences in the City.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (e.g. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) <u>(N/A)</u></p>
ENVIRONMENT	What strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>



EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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This particularly fine, classically inspired mid 19<sup>th</sup> century brick terrace occupies a key urban location directly across from the Roman Catholic Cathedral. Its modest scale and relatively austere classical architecture seems in dialogue with the towering Gothic spire and pinnacles of St. Mary's. This contrast provides one of the most satisfying architectural experiences in the City.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 290-292 Johnson Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman with research by Jennifer McKendry

Date of Site Visit: March 12, 2008.

Date Evaluated: June 26, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*

*Barrie Street elevation*

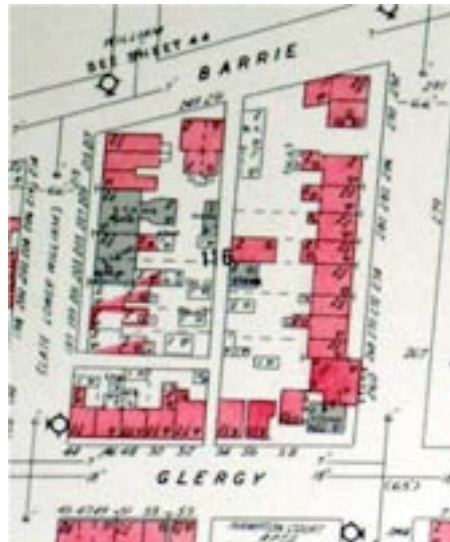




*View from northwest*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½ storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Brick
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Mansard with 'eyebrow' pedimented dormers
- (10) Roof Material (slate, copper, tinfoil, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Batten seamed sheet metal
- (11) Windows and Doors.  
Window openings are segmentally arched 1/1 and 2/2 with limestone sills. Main entrance doors are semi-circularly arched openings with transom and doors with arched glazed panels above and wood panels below. 1<sup>st</sup> storey windows extend to verandah floor.
- (12) Porches, Verandahs, Balconies, etc.  
Low hipped roofed verandah across full façade with round columns and heavy turned wood balustrade
- (13) Chimneys.  
4 original chimneys still intact with arched niche in stack above roofline
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Fenced rear yard (visible from Barrie) with mature conifer

Briefly describe the general condition of the property and highlight any areas of concern.

*Generally sound but some areas of missing and/or deteriorated mortar, particularly at west chimneys & upper wall. Some spalled brick in that area. Flaking paint at cornice. Unfortunately roofing is nearing end of service life.*

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Designed during one of Robert Gage's most productive periods, it, like the Mackenzie Building at RMC (1876) utilizes the Mansard roof and a generally 2nd Empire influenced stylistic sensibility in creating a notable corner house. Also particularly noteworthy is Gage's use of arched blind niches at the façade and the chimney stacks to add relief and thus further visual interest.

The Mansard roof, still in the original batten seam metal, has a bell cast eave and dormers arranged to maintain the symmetry of the façade throughout its height. The dormers have the 'eyebrow' pediment roofs and scrolled brackets typical of the 2<sup>nd</sup> Empire style. Much ornamentation is focused at the cornice/ frieze which features a somewhat unusual combination of scrolled brackets and dentils with the brackets spaced also in a symmetrical manner. Window openings line up between storeys (paired except at the center) and are segmentally arched while the five blind arched niches extend full height and define the window bays. The quality of the brickwork walling is very fine as evidenced by the niche work. The entrances to each of the homes is through semi-circularly arched main entrances with each door having two arched lights, above rectangular panels. The full length verandah is a significant feature with round columns, heavy balustrade and a turned newel and section of balustrade separating the two dwellings. The verandah still appears to retain its metal shingle roof with hip rolls. The 'windows' of the first storey, though, double hung, extend to the verandah floor and were intended to provide access to the verandah from the main reception rooms.

The two chimney stacks at each side elevation are the key features of those elevations, 'standing proud' with the arched niches above the roof line as noted above. The foundation is of coursed ashlar limestone with a beveled cut stone water table, a feature of the side elevations but not visible, due to the verandah, at the façade.



CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

---

This property forms part of farm lot 25 granted by the crown to Michael Grass in 1798. Originally consisting of 100 acres the entire lot was sold to Henry Murney in 1809. His heirs sold three acres in 1839 to Charles Hales, a prominent merchant who developed the block which came to be known as Charles Hales Block, Kingston Heights, "Block W"<sup>1</sup>.

John Holmes purchased the lot in 1843<sup>2</sup>. However by 1846 it had changed ownership twice and was then in the hands of James Morton. Still, possibly partly because of the difficult shape of the lot, it was not built on until 1875 when tenders were called by architect Robert Gage 'for two brick dwellings for A. Crawford on Johnson St.'<sup>3</sup> This was followed just over a year later with a tender call to add and alter a house on Johnson and Barrie<sup>4</sup>. Likely this latter initiative involved the construction of the brick 'tail' to 292 Johnson with its remarkable angle to follow the property line.

Gage, the noted late 19<sup>th</sup> century Kingston Architect, arrived in Canada from Ireland in 1852,<sup>5</sup> and after an apprenticeship in carpentry with his future father in law William Irving, went on to design such Kingston area landmarks as the Education Building (now Mackenzie Building) and Hewitt House for the 'new' Royal Military College (1877). He was the architect as well for the 'palatial' Allison House, Adolphustown of that same year. His residential work is well represented on this block with 50 and 52 Clergy Streets. Gage's career is another example of a 19<sup>th</sup> century architect deeply rooted in the building trades.

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<sup>1</sup> Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll.2269, Queen's University Archives (QA) (Herein noted as Morton source)

<sup>2</sup> Land Registry O184

<sup>3</sup> *Daily British Whig*, 22 February, 1875.

<sup>4</sup> *Kingston Daily News*, 25 August 1876.

<sup>5</sup> Jennifer McKendry, *With Our Past Before Us*, University of Toronto Press, Toronto (1995), pg.52

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This major double house occupies an important urban corner as the 'gateway' into Old Sydenham Ward. The brick 'tail' of 292 Johnson remarkably accommodates the irregularity of the lot. The scale of the building with mansard roof and the lack of an abutting neighbour to the east further enhance its landmark status.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	<u>(1) Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p><u>(1) Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p><u>(1) Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) <u>N/A</u></p>
ENVIRONMENT	What strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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An excellent example of architect Robert Gage's residential work in the 2<sup>nd</sup> Empire style 290-292 Johnson fittingly anchors and forms a 'gateway' to old Sydenham Ward. The bellcast Mansard roof, arched niches and the combination of brackets and dentillation at the cornice are particularly notable features of this fine composition.

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APPENDIX 'A'  
Schematic Glossary



**Appendix 'B'**

**Further Images and/or Maps**




## **Old Sydenham Ward HCD Study block 14 Heritage Character Statement**

This block was developed by prominent merchant Charles Hales in 1841, as part of the wave of development when Kingston became the capital of the United Province of Canada. Queen's College (now Queen's University) originally occupied the limestone buildings at William and Barrie Streets, including the 1841 residence of George Browne, an important Canadian architect. Over the next 60 years, a number of Kingston's major architects would be involved in the block's evolution including William Coverdale, Robert Gage and William Newlands. Gage and his father-in-law, building contractor and carpenter William Irving, had a particular impact on the character of the Block, accounting for much of the Clergy St. streetscape as well as 290-292 Johnson Street, a key anchor building for the block. Characterized by the classic brick terrace, this block exhibits, none-the-less, a wide range of architectural styles and forms with eclectic variations on the Queen Anne prevalent in its later buildings. The pattern of its evolution was influenced by the unusual angle formed by Barrie and Johnson Streets, as well as its division by a laneway, which presents its own varied range of built form, including vestiges of mid 19<sup>th</sup>-century stone sheds and garden walls.

**SAMPLE BLOCK 14: WILLIAM, BARRIE, JOHNSON & CLERGY  
STREETS, OLD SYDENHAM WARD STUDY**

Jennifer McKendry  
29 March 2008

**SECTION 1: GEORGE BROWNE'S ROLE**

<b>SUMMARY FINDINGS by Jennifer McKendry, March 2008</b>			
(SEE TABLE ON P. 4 FOR ALTERNATE FINDINGS)			
<b>BARRIE ST</b>	<p><b>213-215</b> (today, 213-217)</p> <p>STONE DOUBLE BUILT 1844 BY WILLIAM SIMPSON, AFTER 1846 OWNED BY MORTON, DEMOLISHED 1898</p> 	<p><b>207</b> (same as 207-209)</p> <p>STONE DOUBLE HOUSE BUILT 1841 BY &amp; FOR GEORGE BROWNE</p> 	<p><b>203-205</b></p> <p>ONE-STOREY SCHOOL FOR QUEEN'S IN 1848 BY WM COVERDALE; PRE 1875 REPLACED BY TWO- STOREY DOUBLE STONE HOUSE</p> 
	ALL THREE LOTS WERE AT ONE TIME RENTED BY QUEEN'S COLLEGE		
	WILLIAM STREET		

**SUMMARY**

**(FURTHER INFORMATION & SOURCES FOLLOW AND  
ARE INDICATED BY THE NUMBERS IN BRACKETS)**

The land on which the surviving stone buildings, 203- 205 and 207 William Street, is located is part of the northern section of farm lot 25 granted by the Crown to Loyalist Michael Grass in 1798 (2). Consisting of 100 acres, it fronted -- at its greatest width -- Lake Ontario but tapered to a point somewhere around today's Brock Street. Its eastern boundary marked the edge of the town of Kingston along West Street. In 1809 the entire lot was sold to Henry Murney whose heirs sold three acres in 1839 to Charles Hales, a merchant, for the substantial sum of £8000 (3). Two years later, architect George Browne arrived in Kingston in conjunction with Kingston

becoming the capital of the United Province of Canada East and Canada West (6). At first living and working in a downtown hotel, he soon bought a lot in Charles Hales' development of "Block W", as the land bounded by William, Barrie, Johnson, and Clergy became known. A plan (7) dated 15 July 1841 has "Mr Brown" added in pencil on the lot now occupied by 207 William (in the past, known as 207-209 William) Street. The tax assessment for that year records that George Browne's house was not yet finished (8). It was not until early January 1842 that Charles and Elizabeth Hales formally sold Browne for £150 this lot, upon which Browne's house already existed, in fact the west gable intruding onto Hales' land (9). They agreed to declare this portion joint property. It is apparent that Hales admired Browne – not only commissioning him to design some of his own buildings – but advertising that the building lots he was selling were part of the block "where Mr Browne, the Architect, has erected his dwelling house." He also pointed out that "Kingston Heights" was close to the proposed site (now City Park) of the new Parliament Buildings (9). Another of his ads placed the lots near Government House" (now KGH) (10). Early in 1843 Browne acquired another adjoining lot from Hales for £200 – this time including the east gable of his house, which was now sitting on his own newly acquired land (11). This lot is now occupied by 203-205 William Street. By summer Browne was petitioning the town for street improvements (13). He identified himself as a resident on the east side of Barrie Street, because William Street was not yet formally extended through Hales' three acres and because there was only one vacant lot (now 213-217 William) between Browne's house and Barrie Street. He asked the town to run a plank walk from Johnson Street to Barrie.

His two-storey house was built as a double, each with six fireplaces; housing was at a premium during the capital era (16, 17, 18). The rental half -- one tenant was the Hon. P.B. DeBliquiere -- was described in early 1844:

To be let and possession given in May next that beautiful and commodious house, replete with every convenience, such as rain and well water cisterns, wash-hand basins in the bedrooms, sink and hydraulic pump in kitchen, patent water closet, double windows, cast iron fireplaces, &c., the whole of the house has been newly painted and is in first rate order. Rent moderate. Apply on the premises to the proprietor George Browne, Architect, Kingston, 23<sup>rd</sup> Feb. 1844.

Browne was obliged as government architect to leave for Montreal because the capital moved there in February 1844 (19). In this year Queen's College (now Queen's University), which did not have permanent quarters, rented Browne's double house for classes and a preparatory school (20). Modifications were needed including fitting up a library.

In the summer and fall of 1844, the vacant land forming the corner of Barrie and William Streets (now occupied by 213-217 William Street) passed hands from Charles Hales to John Dawson to William Simpson who built a two-storey stone house (demolished about 1898, see 44) adjoining Browne's; in fact he had to acquire from Hales for £25 a narrow strip of land along his eastern boundary to gain joint ownership with Browne for the intruding gable (21, 22). In early 1846 Simpson – who, two years earlier, had paid £175 plus £25 for his land – sold the property to James Morton for £1400 (reflecting the value of his building) (24). Confirmation about the location of the Simpson-Morton transaction is given on a plan watermarked 1850 (30). Morton, owner of a distillery and living on King Street Wes, acquired the Simpson house for rental income. His ad of 1847 describes it as a double two-storey stone house on the corner of Barrie

and William, immediately adjoining Queen's College (that is, Browne's houses at 207 William) with the servants' area distinct from the family quarters, kitchens at the back, an interior well and each half provided with stabling for a pair of horses (25). Queen's College became his tenant (20) until 1854 (31), when classes move into Summerhill. During the college's tenure at 213-215 William, Morton as the owner suffered £500 in losses after a fire began in the third floor and spread into the boarding house half and then the area occupied by Prof. George Romanes in 25 February 1849 (29). Morton rebuilt by the spring. Romanes' son, George, was born in the house in 1848 but left with his family two years later for England, where he became Charles Darwin's research assistant in 1874 (29).

In 1847 George Browne auctioned his holdings, which were being rented by Queen's College until May 1848 (26). The double stone house (207 William), "elegant and substantial", was noted as in the vicinity of the new Cathedral. Each half was fitted up with a leaded rain and well water cistern, hydraulic pump, patent water closet, cellar and with service buildings in the rear of the yard. Also available for a winning bid was a vacant lot (now occupied by 203-205 William) including the use of the adjoining house's gable. One buyer, Hugh Fraser, won the double house and vacant lot for £500 (26) and two year later sold the house and vacant lot for the same amount to Henry Sadlier who lived in Kingston Township (28).

Sadlier entered into negotiations with Queen's College over the use of the vacant lot, which the college trustees were interested in leasing as a site for a new School House (28). The "new and commodious School House", designed by architect William Coverdale, opened in December 1848 with 52 students. Only one-storey high and possibly taking up less than the full width of the lot, it may have been replaced by the two-storey, four-bay, double house with a mansard roof shown on the Brosius bird's-eye view of 1875 (41). In mid 1854, Queen's College bought the lot containing the School House (32) for £125. But in 1862 it was no longer needed for a preparatory school (preparing students for admission to college), because the latter amalgamated with the Grammer School, which had a purpose-built building on Sydenham Street between Barrie and Clergy (now Sydenham Public School) (35). The Trustees for Common Schools cast an eye on the old Queen's School House, and were appointing teachers for the College School in early 1863 (36, 37). The school was put up for sale in 1865 (38) and it may be that around this time it was replaced (or engulfed by) by the double house shown in the view of 1875 and which resembles 203-205 William Street except for the present gambrel roof with parapets (the roof form may have been altered when 197-201 William Street row was built in 1897-8). 205 William has voussiors over the openings, whereas 203 does not: this does not seem compatible with an entirely new structure – perhaps the old school was integrated into the new building in some manner.



After Summerhill was chosen as the permanent site for Queen's College in 1854, there was less interest in William Street as a focus for the college, save for the Preparatory School of 1848 (today the site of 203-205 William). Morton advertised to rent his stone house on the corner of Barrie and William in 1854 (31). The Sadlier-Browne house likely was now rented to families but the association with Queen's was remembered. In 1863 it is put up for sale, "known as the old Queen's College buildings" including stone stables in the rear (37). In the 1920s it was a residence for the YWCA and then became an apartment building known as the Avonmore (45, 46).

## SOURCES & FURTHER INFORMATION FOR SECTION 1 GEORGE BROWN'S ROLE

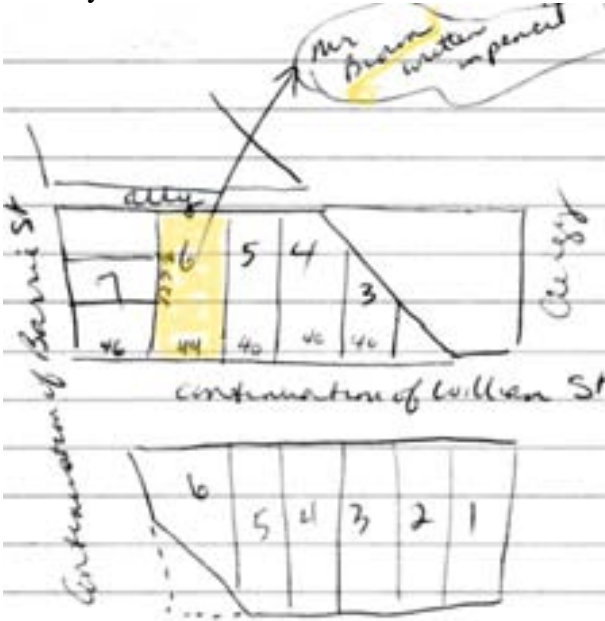
### AS PUBLISHED IN SECONDARY SOURCES

1. City of Kingston, *Buildings of Architectural & Historic Significance*, vol. 5 (1980): 294-7
2. Margaret Angus, "Queen's College on William Street." *Historic Kingston* 34 (1986): 86-98

(SEE TABLE ON P. 1 FOR ALTERNATIVE FINDINGS)

<p><b>AS PUBLISHED IN SECONDARY SOURCES</b></p> <ol style="list-style-type: none"> <li>1. City of Kingston, <i>Buildings of Architectural &amp; Historic Significance</i>, vol. 5 (1980): 294-7</li> <li>2. Margaret Angus, "Queen's College on William Street." <i>Historic Kingston</i> 34 (1986): 86-98</li> </ol> <p style="text-align: center;">(SEE TABLE ON P. 1 FOR ALTERNATIVE FINDINGS)</p>				
BARRIE ST	<b>213-215</b>	<p><b>207</b> (same as 207-209)</p> <ol style="list-style-type: none"> <li>1. STONE DOUBLE BUILT 1846-7 BY JAMES MORTON</li> <li>2. 1844 ARCHITECT WILLIAM COVERDALE, BUILT FOR WILLIAM SIMPSON &amp; SOLD TO JAMES MORTON</li> </ol>	<b>203-205</b>	<ol style="list-style-type: none"> <li>1 &amp; 2: STONE DOUBLE HOUSE BUILT 1841 BY &amp; FOR GEORGE BROWNE</li> <li>1 &amp; 2: ONE-STOREY SCHOOL ADDED EAST OF 203 WILLIAM (NOT EXTANT)</li> </ol>
				
	1 & 2: THESE BUILDINGS WERE AT ONE TIME RENTED BY QUEEN'S COLLEGE			
WILLIAM STREET				

1	<p>Historically known as Charles Hales Block, Kingston Heights, Block W, part of farm lot 25 (a slender triangular lot of 100 acres fronting at its widest on Lake Ontario between John Stuart's farm lot 24 and West Street, a boundary of the town of Kingston; the apex was close to today's Brock St)</p> <p>The block is bounded by William, Barrie, Johnson and Clergy (William was not formally extended to take in this block until sometime previous to 1850; the lane running parallel to William appears on a map of 1841 and c1850 but the lane running at right angles does not and may have been introduced when the triple brick were built in 1897 at 197-201 William).</p>			
	DATE	EVENT	SOURCE	PRES-UMED SITE or BUILDING
2	May 1798	<p>Crown patent to Michael Grass, 100 acres [that is, farm lot 25]</p> <p>Patent Capt<sup>n</sup> Michael Grass ONC, 100 acres, 1 May</p> <p>Recorded in "Abstracts of title of lands belonging to James Morton Esq. Of Kingston 1858" Nickle Collection – Morton Est., coll. 2269 Queen's University Archives; NOTE: there are 2 entries for Block W – identified here as MORTON SOURCE 1 &amp; MORTON SOURCE 2:</p> <ol style="list-style-type: none"> <li>1. "The Simpson Property Block W", p.53</li> <li>2. "The Simpson Lots &amp; Property Block W 2640 sq. Ft., The two stone houses corner Barrie &amp; William Streets"</li> </ol>	<p>Morton Source 1</p> <p>Morton Source 2</p>	
3	6 April 1809	Michael Grass sells to Henry Murney 100 acres, that is all of farm lot 25	Morton Source 1 Land registry	
4	19 Dec. 1839	Henry Murney's will with Divises Edmund Murney, Harriet Murney, Emily Morris, Wellington Murney	Morton Source 1 Morton Source 2 Land registry	
5	26 Oct. 1839	<p>Edmund Murney sells 3 acres to Charles Hales</p> <p>Edmund Murney divide &amp; heir-at-law of Henry Murney deceased, sells about 3 acres, part of block W, to <b>Charles Hales</b> for £8000</p>	<p>Morton Source 1</p> <p>Morton Source 2</p>	

			Land registry	
6	Feb. 1841	<b>George Browne</b> , Architect, Measurer and Landscape Gardener, having arrived from Quebec and Montreal, is available at the Lambton House	<i>Chronicle &amp; Gazette</i> , 17 Feb. 1841	
7	15 July 1841	<p>Plan of <b>Charles Hales Block</b> in farm lot 25 by William Kilborn: there are 6 town lots on the south side of William with the lower corner of lot 6 nipped off presumably because of the angle of Barrie St [note – the numbering system does not correspond to the one found on later maps such as the county atlas of 1878]; there are lots on the north side of William St bounded by Barrie, an “ally” (laneway) and a diagonal which cuts off the end of the block fronted by Clergy Street; the lots that run the full distance from William to the ally are 127½ feet deep with widths on William running from 40 to 44 ft.; the land fronting Barrie is divided into 3 small lots; written in pencil is “<b>Mr Brown</b>” on lot 6 next to the 3 small lots (that is, it is the second lot on William from Barrie); his lot is 127½ ft. from William to the ally and 44 ft. on William</p>  <p>Copy made by J. McKendry</p>	<p>Special Collections, Queen’s University, 613.9 edf 184—</p> <p>Described on p. 87 in Margaret Angus, “Queen’s College on William Street.” <i>Historic Kingston</i> 34 (1986): 86-98</p>	207
8	Aug. 1841  1841	<p>George Browne marries (for the second time) Sophia Maria Jameson</p> <p>Entry 119 in the Second Ward (west of Brock, north of Wellington to Division) of the tax assessments: <b>Geo. Browne Architect not finished £30</b> (positioned in list near William Wilson, Jas. Bibby Ho. not finished, and Mrs Robinson Ho. not finished) Note: in the 1855 directory, there is a William Robinson at 60 William (street numbers</p>	<p>27 Aug. 1841</p> <p>Tax assessments, City of Kingston, Queen’s University</p>	207



		<p>change throughout the 19<sup>th</sup> century)</p> <p>Note: the land transaction between Hales and Browne is not drawn up until 7 Jan. 1842, the deed specifying the gable of Browne's house "now erected" (instrument 0593)</p> <p>There are other tax assessments for Browne such as in the 4<sup>th</sup> Ward (east of Brock, north of Wellington)</p> <p>Secondary Source: 203-205 William built in 1841 by George Browne as his house and office and advertised it for sale Feb. 1844 (see entry for Feb. 1844) [it is more likely 207 William, which was built in 1841; there is no specific mention on his office in Feb. 1844]</p>	<p>Archives</p> <p>City of Kingston, <i>Buildings of Architectural &amp; Historic Significance</i>, 5 (1980): 294-5</p>	
9	Jan. 1842	<p>7 January, Charles &amp; Elizabeth Charlotte <b>Hales</b> sell part of Block W to George <b>Browne</b> for £150; 20 square rods plus 6/10 of a square rod, lot 6, with the front on the north side of William St, 127'6" x 44' wide; right of way &amp; free passage from Barrie St along William to the eastern boundary of Block W &amp; also from Barrie along an ally 9' wide to the eastern boundary of Block W along the lot's rear; gable end of the <b>house now erected</b> on the said lot is joint property of Hales and Browne being built on the land of Hales [this deed erroneously gave the farm lot number as 23 instead of 25; an error and correction mentioned in later transactions]</p> <p>(see 5 July 1847 when Browne sells this lot and the one he purchased in Feb. 1843 to Hugh Fraser for £500)</p> <p>"For Sale. Mr Hales building lots on Kingston Heights in rear of the supposed site [now City Park] of the new Parliament Buildings. 30 building lots – Block W, Barrie Street on the west, Johnson Street on the north, and being part of the block where Mr <b>Browne</b>, the architect, has erected his <b>dwelling house</b>. Charles Hales</p> <p>Secondary Source: this refers to 203-205 William</p>	<p>Land registry, instrument 0593</p> <p>Angus, 87</p> <p><i>Chronicle &amp; Gazette</i>, 13 Jan. 1842</p> <p>Angus, 89-91</p>	<p>207</p> <p>207</p>
10	Summer 1842	<p>Town lots are for sale in the vicinity of <b>George Browne's</b>, good area, near Government House (now KGH)</p>	<p><i>Chronicle &amp; Gazette</i>, 30 June &amp; 2 July 1842</p>	<p>207</p>
11	Feb. 1843	<p>Charles Hales &amp; wife sell to <b>George Brown</b> architect for £200 part of Block W, (farm) lot #25, 1<sup>st</sup> concession in Kingston, 44 ft on William St by 225 ft. 6 in. to rear to lane in rear <b>plus</b> east gable of house erected by Browne, part Block W, 20 6/10 sq rods</p>	<p>Instrument P371, land registry</p>	<p>Site of 203-5</p> <p>207</p>

		(see 5 July 1847 when Browne sells this lot and the one he purchased on 7 Jan. 1842 Hugh Fraser for £500)		
12	April 1843	Charles Hales sells 5890 feet part of block W to Richard Hall	“Abstracts of title of lands....” p. 67	
13	Aug. 1843	Petition of <b>George Browne</b> ; resident of Barrie St, he’d like the city to build a plank walk from Johnson St to his residence on the easterly side of Barrie St, a distance of about 80 yards; he’s subscribed £10 to plank the walk running through Barrie St, which will probably become the property of the town, as has Hales £5 and George Brown’s tenant Burns £5 [see tax assessment for 1843]; also, the crossing from his house to the opposite walk on lot 24 has worn away [note: William St is not yet extended from just past Bagot to Barrie Streets]	City records, vol. 144, 7 August 1843, petition of George Browne	207 207
14	Sept. 1843	Charles Hales & wife sell 2520 sq ft to Arthur Harper for £100 on Block W	Land registry O261	
15	Oct. 1843	Charles Hales & wife sell 2640 sq ft, part of block W, to John Holmes for £62.10.0 [see tax assessment of 1843 for land only, next to Browne & Hales] (see Sept. 1845)	Morton Source 2 Land registry O184	
16	Dec. 1843	To be let and immediate possession given that large commodious house recently occupied by the Hon. P.B. DeBlighiere, furnished with a patent water closet, sink and cistern, supplied with spring water. Rent moderate. Apply to the proprietor. <b>G. Browne</b> , Architect. Kingston 30 <sup>th</sup> Dec., 1843	<i>Chronicle &amp; Gazette</i> , 30 Dec. 1843	207
17	1843	<b>George Browne</b> , architect, assessed for 2 storey house with 6 fireplaces in ward 2; preceded by Mr Bourns [see petition of Aug. 1843] of Toronto for 2 storey house with 6 fireplaces, followed by John Holmes land only [see Oct. 1843 purchase] and Charles Hales land only	Tax assessment 1843	207
18	Feb. 1844	To be let and possession given in May next that beautiful and commodious house, replete with every convenience, such as rain and well water cisterns, wash-hand basins in the bedrooms, sink and hydraulic pump in kitchen, patent water closet, double windows, cast iron fireplaces, &c., the whole of the house has been newly painted and is in first rate order. Rent moderate. Apply on the premises to the proprietor <b>George Browne</b> , Architect, Kingston, 23 <sup>rd</sup> Feb. 1844	<i>British Whig</i> , 23 Feb. 1844	207

		Secondary Source: this is 203-205 William	City of Kingston, <i>Buildings of Architectural &amp; Historic Significance</i> , 5 (1980): 294-5; also Angus, 88-9	
19	1844	The government of the United Province of Canada leaves Kingston for Montreal; as government architect, <b>George Browne</b> leaves as well by late February	City records (v. 95, p. 121-2), 27 Feb. 1844, reference to the city receiving a letter from Browne who is in Montreal	
20	Sept. 1844	<p>Queen's College leases for a college and preparatory school the stone bldg on William St (identified in 1963 by Margaret Angus as Browne's own house, the Avonmore Apts [207 William], which he lets to gov't officials and then Queen's College to 1854, then Queen's preparatory School, and then a boarding school for Queen's women) but in 1986 Angus identifies Browne's house as 203 William. In this article, she provides various documents concerning repairs and furnishings; fitting up a library for the college was, of course, a priority</p> <p>Secondary source: Queen's College rents half of 203-205 William for classes and the other half for their preparatory school</p> <p>[Note: Queen's College, established 1841, commences classes in March 1842 on Colborne St.]</p> <p>"...in 1844 William [sic] <b>Browne's stone houses</b> on William Street, above Clergy, were rented, the two adjoining ones being added in 1847, one for classes and the other for a students' boarding house..."</p>	<p>Margaret Angus, "Architects and Builders of Early Kingston." <i>Historic Kingston</i> 11 (1963): 27</p> <p>Angus, "Queen's College.." (1986)</p> <p>City of Kingston, <i>Buildings of Architectural &amp; Historic Significance</i>, 5 (1980): 294-5</p> <p>Reminiscences of Prof. James Williamson in 1880, quoted in the <i>Queen's Gazette</i>, 9 March 1992, p. 12</p>	207




		<p>“[lot] 1 by Deed from <b>W. Simpson &amp; Wife</b> dated 19 Jan<sup>ry</sup> 1846 to <b>J. Morton</b>”</p> <p>[note: this is the angled corner lot on Barrie &amp; William, now occupied by 213-217 William] 46’ on William x 132’ on Barrie x 82’ on the lane; written across it (and the adjacent 2 lots on William) is “<b>occupied by the Queen’s College</b>”</p>	<p>registry Q994</p> <p>“Plan of the Block of Land....” watermarked 1850</p>	
25	<p>1846-7</p> <p>April 1847</p>	<p>Secondary source: 207 William built for James Morton, distiller, as a double house for renting out (see Oct. 1847 &amp; 1849 &amp; 1854)</p> <p><b>James Morton</b> of the Kingston Brewery &amp; Distillery advertises to rent his new double two-storey stone house on the corner of Barrie &amp; Wellington* [sic], immediately adjoining Queen’s College; each half has the same dimensions and is well finished with spacious rooms arranged for comfort and convenience; kitchens are to the rear of each with the servants’ chambers on top and distinct from the family’s area; interior well of choice spring water with an abundant supply throughout the driest season and serves each half separately; outer buildings of stone allowing, for each half, stabling for a pair of horses, a carriage house, hay loft, etc.; the yards are properly enclosed</p> <p>*(Barrie at Wellington should be Barrie at William)</p>	<p>City of Kingston, <i>Buildings of Architectural &amp; Historic Significance</i>, 5 (1980): 296-7</p> <p><i>British Whig</i>, 3 April 1847</p>	<p>213-215</p>
26	<p>June 1847</p>	<p><b>Auction sale</b> of valuable real estate. The subscriber has been authorized to offer the following valuable property at auction, on the premises, belonging to <b>G. Browne</b>, Esq., Architect, on Thursday, 24<sup>th</sup> June at 12 o’clock. The property consists of two elegant and substantial stone houses situated in the vicinity of the new Cathedral. Great attention has been paid to make them both comfortable and convenient; fitted up with leaded rain and well water cisterns, hydraulic pumps, patent water closets, offices in rear, all stone built, with cellars. They are at present rented to the Queen’s College, until May 1848. The property is without encumbrance, and title indisputable. It is seldom so good an opportunity occurs of purchasing such comfortable houses cheap. The houses will be sold separately with their respective premises; after which will be offered the adjoining</p> <p style="text-align: center;">Vacant Lot</p> <p>With the right to use the present gable adjoining. This lot is of the same dimensions as that on which the houses are situated...</p>	<p><i>British Whig</i>, 8 June 1847</p>	<p>207</p> <p>Site of</p>

		<p>WilliamWare, auctioneer</p> <p>Anna Maria &amp; <b>George Browne</b> of Montreal, Architect, sell for £500 to <b>Hugh Fraser</b>, merchant, lot 6, consisting of 20 square rods 6/10 of a square rod fronting on the north side of William, Block W, 127'6" x 44' wide, incorrectly said to be on farm lot 23 – instead of 25 – in a deed from Hales to Browne of 7 Jan. 1842, AND another parcel 20 sq. rods 6/10 of a sq. Rod adjoining on the east the lot hereto conveyed by Charles Hales to Browne 7 Jan. 1842, 44' in front on William x 127'6" to the lane in rear and a right of way from Barrie along William to the east boundary of Block W and also from Barrie along an ally 9" wide to the east boundary of the block along the rear</p> <p>Charles Hales gives a memorial stating that lot 6, which he sold to Browne, was on farm lot 25 not 23, as stated on 7 Jan. 1842, reg. O719</p>	<p>Land registry A11</p> <p>Land registry A15</p>	<p>203-205</p> <p>207</p> <p>Site of 203-205</p> <p>207</p>
27	Oct. 1847	<p>Secondary source: Queen's College expands into James Morton's double house (of 1846-7) immediately to the west (that is, 207 William, earlier numbered 207-209) [but in fact Morton's building is 213-215 William at Barrie]</p> <p>(see also 1849 for secondary source, concerning 1849 fire damage)</p>	<p>City of Kingston, <i>Buildings of Architectural &amp; Historic Significance</i>, 5 (1980): 294-6</p> <p>Angus, "Queen's College..", 92</p>	
28	Jan. 1848	<p>Catherine &amp; <b>Hugh Fraser</b>, merchant, sell for £500 to <b>Henry Sadlier</b> of the Township of Kingston, Esq., 41 1/5 square rods composed of lot 6 fronting the north side of William, Block W, 117'6" x 44' wide AND part of Block W adjoining lot 6 being 127'6" x 44' wide and a right of way from Barrie along William to the eastern boundary of Block W and from Barrie along an ally 9' wide in the rear of the block to the eastern boundary of the block</p>	<p>Land registry A94</p>	<p>207</p> <p>Site of 203-205</p>
	Sept. 1848	<p>Henry <b>Sadlier</b> writes to <b>Queen's</b> College concerning the proposal to build a school house on his vacant lot; he does not wish to act as the builder because of the uncertainty about how long Queen's wishes to remain at this site; he offers to let the college use the site for free if they build the school house, as long as they occupy the houses [that is, other houses he owns and rents to the college] or, if leaving those houses, to remove the building if they cannot agree about its value; the fire insurance company should be consulted before the building is begun</p>	<p>Sadlier to Williamson, 1 and 11Sept. 1848, Queen's University Archives, Queen's letters 1845-51</p>	<p>Site of 203-205</p> <p>207</p>



		In a second letter, Sadlier repeats his offer to let the college use the vacant lot as long as they occupy his double house; if they leave the latter and, if he is not willing to accept the trustees' terms of payment for the building they have erected on the lot, they can continue as tenants there by paying an annual rent of £7.10.0 or they can remove the building as long as his present building is not injured		Site of 203-205 207
	Oct. 1848	<b>Queen's</b> College writes to James <b>Morton</b> to continue to lease his double building at an annual rent of £60 from 1 Oct. 1848; the college must give 3 months notice if giving up occupancy	Williamson to Morton, 4 Nov. 1848, Queen's University Archives, Queen's letters 1845-51	213-215
	Mid Nov. 1848	Architect William Coverdale authorizes payment of £62 to Neil Campbell and £90 to Andrew Davidson to add to Queen's College	Angus, "Queen's College...", 93	203-205
	Dec. 1848	William <b>Coverdale</b> account book: "P. & S. [Plans & Specifications] Dec <sup>r</sup> 7 <sup>th</sup> Trustees of <b>Queen's College for School House</b> percentage 6-10-0  Opening in Dec 1848 with 52 students and described in Jan. 1849 as "a new and commodious school house"; described in 1850 insurance policy as one storey  In an unidentified entry for this period, Coverdale gives the dimensions of a "School House" 50' long x 24' wide outside dimensions, foundation 5' deep, excavation 9' deep, walls 12' high, gables 10' high, chimney breast of brick 5' x 9', flue, hearth, 2520 bricks, all totalling £85.4.9. This may not be for Queen's but the width is interesting as it would take up only about half of the lot. The height (one storey) and width (from the unidentified entry) do not correspond to today's 203-205 William, which may be a replacement building.  Secondary source: Queen's College has William Coverdale build a one-storey schoolhouse attached to the east side of 203	Coverdale Papers, E9, private collection  Angus, "Queen's College...", 93-4  Coverdale Papers, C85, private collection  City of Kingston, <i>Buildings of Architectural &amp; Historic Significance</i> , 5 (1980): 294-5	
29	Feb. 1849	Secondary source: 207 William, leased by Queen's College, is partly destroyed by fire on 25 Feb. 1849 and rebuilt with directions from	<i>Buildings of Architectural</i> , 296 ; Angus,	

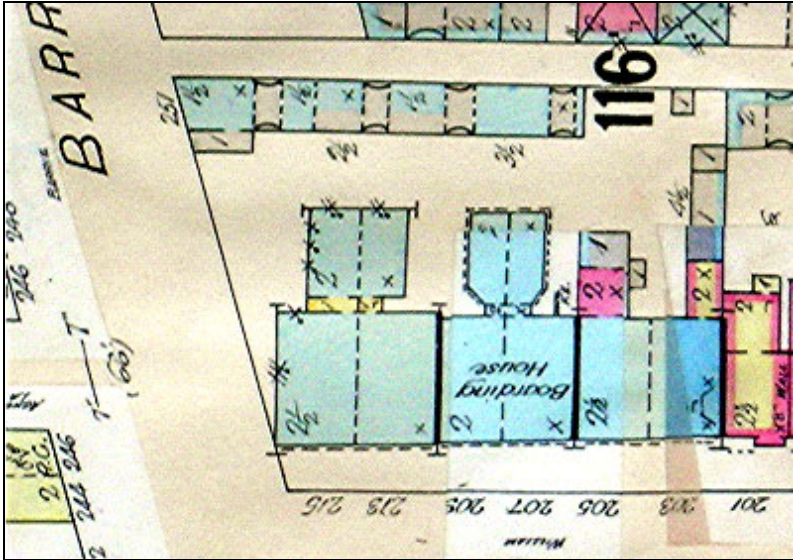
		<p>the college; the fire started on the third floor and spread to the boarding house and Prof. Romanes' quarters; a loss of £500 was suffered by owner James Morton who rebuilt by spring</p> <p>(however, the building owned by Morton was 213-215 William at Barrie); Prof. Romanes' son George, born in 1848, left with his family for England two years later; he became Charles Darwin's research assistant in 1874</p>	<p>"Queen's College", 93; Donald Forsdyke, "Grant Allen, George Romanes, Stephen Jay Gould &amp; the Evolution Establishments of their Times...and who was the Kingston Lady?" <i>Historic Kingston</i> 52 (2004): 95-103</p>	<p>213-215</p>
Mar. 1849	<p><b>Queen's</b> College, 15 persons, tenant of Henry <b>Sadlier</b></p> <p><b>Queen's</b> College, tenant of James <b>Morton</b> (preceded by John R. Forsyth and followed by David Alexander)</p>		<p>Tax assessment 1849, Ontario Ward, #269 &amp; #270</p> <p>"Abstracts of title of lands...." p. 67</p>	<p>203-205, 207</p> <p>213-215</p>
May 1849	<p>Martha Hall afterward Martha Matthew, devisee of Richard Hall; Richard &amp; Martha Matthews sell to James Morton</p> <p>"[lot] 1 by Deed 23 March 1849 R. Matthews &amp; wife to J. Morton 89'8" x 66' " [note: this is the corner lot at Johnson &amp; Barrie, now occupied by 290-2 Johnson St]</p> <p>It is recommended that the whole of the buildings be retained for a <b>boarding house</b> for the college, as the number of students is increasing</p>		<p>"Plan of Block of Land" watermarked 1850</p> <p>Report of Committee on Boarding House to Trustees of Queen's College, 1 May 1849, Queen's University Archives, Queen's letters 1845-51</p>	<p>207, 213-215</p>
30	1850	<p>A city map shows <b>Queens College</b> occupying a row stretching across 3 lots on William from Barrie with a centre back wing; to the</p>	<p>Gibbs map</p>	<p>203-05, 207,</p>




	<p>After 1850</p>	<p>rear and close to Barrie St is a small square building; there are no other buildings on the block</p> <p>An undated “Plan of the Block of Land as laid out into Lots, bounded by Barrie, Johnson, Clergy &amp; William Streets, Kingston”, watermarked 1850 and with notes dated 1846 to 1849, has “<b>Occupied by the Queen’s College</b>” written across the <b>3 lots</b> on William Street from the corner of Barrie; they take up just under half the frontage of the block from Barrie to Clergy [no buildings are shown on this plan of the lots]</p>  <p style="text-align: center;">cropped</p>	<p>“Plan of the Block of Land ....” watermarked 1850</p>	<p>213-15</p> <p>203-05, 207, 213-15</p>
<p>31</p>	<p>1854</p> <p>Mar. 1854</p> <p>Nov. 1854</p>	<p>Secondary source: Queen’s College continues to use 203-205 William for their preparatory school (classes have moved to Summerhill) to 1862</p> <p>Secondary source: 207 William is again a double dwelling with one part used as a boarding house, after Queen’s College moves to today’s campus in May</p> <p>Students write their names on the walls of 207 William on 10 March 1854, as discovered in 1957</p> <p>“To let two-storey stone dwelling, <b>corner of Barrie &amp; William Streets</b>, adjoining the residence of <b>John Miller</b>” – recently repaired, papered, painted, winter windows added, gas &amp; water introduced, stone out houses, James Morton [to let #215, Miller is in #213]</p> <p>In 1855, James Morton lives in the west end of King St and William Miller lives at 32 William (street numbers change throughout the 19<sup>th</sup> century)</p>	<p>City of Kingston, <i>Buildings of Architectural &amp; Historic Significance</i>, 5 (1980): 294-5 and 296</p> <p>Angus, “Queen’s College..”, 93</p> <p><i>Daily British Whig</i>, 22 Nov. 1854</p> <p>City directory 1855</p>	<p>207</p> <p>213-215</p>

32	June 1854  Dec. 1854	On 15 June Queen's trustees offer to buy from Henry Sadlier the grounds on which the School House is built including the land reaching the rear of the lot  Henry <b>Sadlier</b> & wife sell the lot adjoining lot 6 to <b>Queen's</b> College, 127'6" x 44' for £125	Quoted in Angus, "Queen's College..", 94  Land registry C402	203-205
33	Feb. 1859	For sale, splendid <b>building lot</b> , 40 x 132 feet eligibly situated at the head of William St, between College School and the premises of Mr Irving, Builder. Apply Arch'd J. Macdonnell, Barrister"  [William Irving, 1810-74, lived in 1857 on Clergy at the corner of William; 1861 census, in a two-storey brick; 1861 tax assessment, dwelling, rental & shop; his shop for planing wood and making window sash was likely the long building on William St on lot small c, now the location of 197 William and the adjacent lane; it is not on the map of 1850 but is on the 1865 map; it likely existed by 1857, as is suggested in the 1857 directory ]	<i>Daily British Whig</i> , 17 Feb. 1859  Canada Directory 1857-8; census 1861; tax assessment 1861	Site of 199-201  Site of 197
34	1860	" <b>Queen's College School</b> " long building on William reaching to Barrie with wing in centre back; there are 2 other small buildings on William towards Clergy	Walling's wall map	203-05, 207, 213-15
35	1861	Movement to amalgamate the Queen's Preparatory School with the County Grammar School; into effect in 1862  Confirmed in the directory of 1873-4; the Grammar School of 1853 is on Sydenham St between Clergy and Barrie (now Sydenham P.S.)	Agnes Machar, <i>The Story of Old Kingston</i> (Toronto: Musson): 226	
36	1862	Secondary source; Queen's College discontinues its use of 203-205 William then known as the Sadleir property, which again becomes two dwellings  May 11: " <b>Old Queen's College Preparatory School</b> could be rented by the board [of Common Schools] for a <b>school</b> "  July 1: it needs a fence  October 8: the owners don't want to put up a fence (see also entry for Feb. 1863)	City of Kingston, <i>Buildings of Architectural &amp; Historic Significance</i> , 5 (1980): 294-5  Minutes of the Board of Trustees for Common Schools, coll. 2244, v. 33, Queen's University Archives	203-205

37	Feb. 1863	appointment of teachers to the <b>College School</b> on William Street	Minutes Bd of Trustees for Common Schools, 3 Feb., QUA	203-205
	April 1863	“For sale...The <b>two</b> first-class stone houses in William Street, in this city, known as the <b>old Queen’s College buildings</b> . The houses are very spacious (each being capable of accommodating a gentleman’s family), well ventilated, having a good yard and stone stables to the rear. The houses have recently undergone a thorough repair, and areas as good as new.”	<i>Daily British Whig</i> , 17 April 1863	207
38	1865	 A long building on William stretching over <b>3 lots</b> from Barrie and with a centre back wing and rear stables; next is vacant land, then a building with its length extending back onto the lot; there is a corner building facing Clergy St	Innes map	203-05, 207, 213-15
	Nov. 1865	“For sale or let premises at the head of William Street formerly occupied as <b>Queen’s College Preparatory School</b> . Apply to W. Ireland.”	<i>Kingston Daily News</i> , 28 Nov. 1865	203-05
39	Mar. 1867	<b>Queen’s</b> College sells to its trustees the lot adjoining lot 6, part of Block W, for \$900 and receives a mortgage from them of \$675; in May 1882, there is a mortgage discharged from Queen’s to William McKee referring to H116	Land registry H115 & H116	203-205
40	Dec. 1870	The trustees of the Kingston Collegiate Grammar School (previously the County Grammar School) give a lease to Samuel Woods (principal of the school), 2 rods 10 per (renewed in 1880)	Land registry O1509 & O1510	
41	1875	 Brosius bird’s-eye view: detail showing William Street at Barrie (Barrie on left)		203-05, 207, 213-15

		<p>notes: mansard roof on 203-205 William (now a gable roof with end wall parapets); the two-storey house at Barrie (on left) will be demolished at the turn of the century for the present brick row</p> <p>the appearance of the double two-storey building at 203-205 suggests that Coverdale's 1848 one-storey school has been replaced</p> <p>Repairs are made to Capt. Patterson's stable floor and front gate (he occupies 207 William, see the 1875 directory)</p>	<p>Angus, "Queen's College..", 96</p>	<p>203-205</p> <p>207</p>
42	Aug. 1883	the main-floor interior is remodelled for Mrs Reeves (who is in 209 William, according to the directory of 1881-2)	<p>Angus, "Queen's College..", 96</p>	207
43	1892	 <p>This is the last known visual record of the double stone house at 213-215 William at the corner of Barrie, as well as the complete row of stone carriage houses along the laneway.</p>	<p>Fire Insurance Plan of 1892 with amendments to 1908</p>	<p>203-205, 207, 213-215</p>
44	Nov. 1898	Those old <b>stone residences on the corner of Barrie &amp; William</b> Streets will be replaced by a modern brick terrace for D. Lavery. W. Newlands, 16 Nov. 1898	<p>Contract Record 9: 42 p.2</p>	213-215
45	1920s	207-209 William is a residence for the YWCA	<p>Angus, "Queen's College..", 97</p>	207

46	1927	207-209 becomes an apartment house, the Avonmore, for 4 families	Angus, "Queen's College.", 97	207
47	1980	<p>The stone buildings on William Street are included in volume 5, <i>Buildings of Architectural and Historic Significance</i>:</p> <p>203-205 is described as built in 1841 by architect George Browne for his private house and office and leased three years later by Queen's College for classes and a preparatory school</p> <p>207 is described as built in 1846-47 for James Morton as a rental property, leased to Queen's College in October 1847, partly destroyed by fire in 1849 but rebuilt by the college and, in 1854, again used as a double house with one part a boarding house</p>	City of Kingston, <i>Buildings of Architectural &amp; Historic Significance</i> , v. 5 (1980): 294-7	
48	1985	<b>205 William</b> is renovated by the <b>Frontenac Heritage Foundation</b> , architect Lily Inglis; at the time of purchase, the stone is painted grey over thin stucco, the main-storey window has a transom with a single sheet of glass below, the second storey windows have two panes each, the dormer windows have 2-panes each, the large transom over the door is undivided, the entrance has a modern door with one narrow sidelight	Photos taken in April 1985 by J. McKendry	203
46	2007-2008	 <p style="text-align: center;">207                      205                      203</p>	Photos by J. McKendry	203-205, 207



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**SECTION 2: OTHER BUILDINGS ON BLOCK 14**

- On the Gibbs map of 1850, there are no buildings on the entire block (including the Johnson, Barrie and Clergy fronts) except a long structure covering 3 lots from Barrie along William plus a separate small square building near Barrie. There is a wing on the back in the centre of the long structure. On an undated map (left) but perhaps c1848 (NMC 26089), which is more detailed, the row of stables appears, as well as the small square building. Access to the front of the row seems to be along a path or fence leading to Barrie Street. William Street is not shown between Barrie and Clergy.



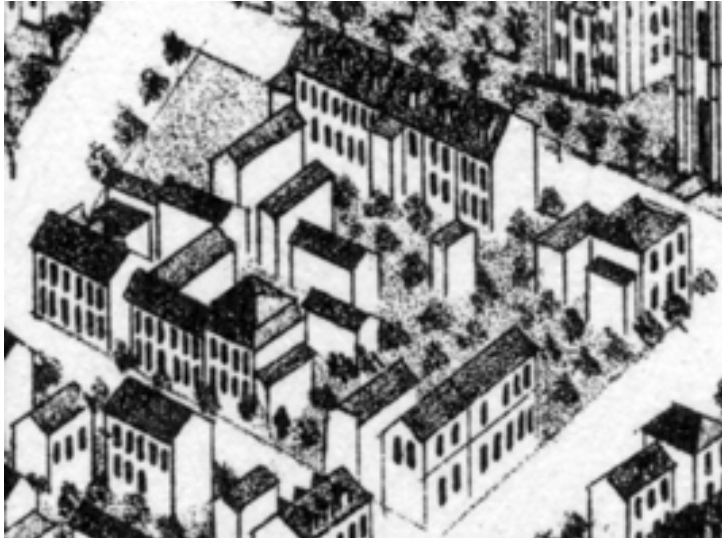
Barrie and Clergy fronts) except a long structure covering 3 lots from Barrie along William plus a separate small square building near Barrie. There is a wing on the back in the centre of the long structure. On an undated map (left) but perhaps c1848 (NMC 26089), which is more detailed, the row of stables appears, as well as the small square building. Access to the front of the row seems to be along a path or fence leading to Barrie Street. William Street is not shown between Barrie and Clergy.

- By the 1865 Innes map (below), only four lots remain vacant on the block (1, 17, 19, C). The long building on William Street (with the short end at the street) was **William Irving Sr's shop** for planing wood and making window sash (see 1861 tax assessment); it may have existed by 1857 and was eventually removed for the triple row, 197-201 William, built 1897-8.



The rectangular building facing Clergy at William was likely Irving's house, of the same date, a two-storey brick (33) at 44-46 Clergy Street. A builder, he realized rent income from half of the house (see 1861 tax assessment).

- **48 Clergy**, a brick single house attached on both sides, exists by 1892 (fire insurance plan) and



likely pre 1875 when owner William Irving Jr, carpenter and later engineer (son of William Irving, builder who dies from an accidental fall in his house on Jan. 1874) is assessed on part of lots 20 and 19 with tenants; it may be on the 1875 Brosius view (left) attached on only one side (to 44-46 Clergy)

- Three brick detached houses, **54, 56 and 58 Clergy** are built sometime after the 1892 Fire insurance plan with amendments to 1908 and before or at the time of the next plan

of 1908 with amendments to 1911.

- **50-52 Clergy**, two attached brick houses, partly built in 1888 tax assessment, architect Robert Gage (architectural drawings, Clugston 4 a-h A.ARCH V500 MAP 55, Queen's University Archives), on lot 19 next to lane
- **197-199-201 William**, brick row between stone row and laneway running off William built in 1896-7; not on 1875 Brosius birds-eye; tipped on 1892 plan (meaning constructed sometime after 1892) and shown as brick over frame; not in 1896-7 directory; in 1897-8 directory -- 197, Delos Grimshaw who deals in grain at 117 Brock; 199, John C. Metcalfe who is a butcher at 62 Brock; 201, James Craig who has a Grocery & Crockery Store at 79 Brock; attributed to William Newlands via comparison with 231-235 Johnson St, an known Newlands building
- **213, 215, 217 William**, brick row at corner of Barrie built c1907, architect William Newlands; on the site of William Simpson's 6-bay, 2½-storey, double stone house (see Brosius view of 1875 and 1892 fire insurance plan); "Those old stone residences on the corner of Barrie & William Streets will be replaced by a modern brick terrace for D. Lavery." – architect is William Newlands – *Contract Record* 9: 42 (16 November 1898), p. 2; if Newlands designed 213-217 William, then he likely also did 249-251 Barrie in the back yard, so to speak; note same motif of an incised stylized plant on the corbels; 1907-08 directory has 213 with Ernest R. Beckwith and 217 with Prof. Arthur L. Clarke (215 is not mentioned); in 1908-09 dir., 213 has Henry Weir who works at the Armouries, 215 has William Smith who is a clerk at Macnee & Minnes and 217 is Prof. Clarke; 1908 fire insurance plan, triple 2½-storey brick houses at 213, 215, 217 William, a frame small back wing of one-storey almost touches the sidewall of 249-251 Barrie

- **249-251 Barrie**, a double brick of 2½ storeys, built 1907-07, attributed to architect William Newlands (see 213-217 William); 249 occupied by Ernest O. Sliter, MA, teacher in the Collegiate Institute; 251 occupied by John. W. Manly, foreman pressman at the Whig but by the following year occupied by Fred. S. Rees, master at the Kingston Dry Dock (city directories, 1908 fire insurance plan); the site had been the back yard and stone stables of William Simpson's double stone house of 1844
- **260 Johnson** ( known to the mid 20<sup>th</sup> century as **60 Clergy**) was built as a rectangular stone house with a large yard (the site of 54, 56, 58 Clergy built about 1908); three bays facing Clergy with a door near the corner of Johnson approached by a handsome set of steps (see Henderson photo of St Mary's Cathedral before the front is enlarged in 1889, QUA); the roof appears to be hipped on the 1875 Brosius view; after 1924 and before 1947 (fire insurance plans) a large stone addition is attached along Johnson St (replacing a small brick shed once at 214 Johnson); not on the map of 1850, it appears by 1860; given as Dr Baker's house of 1852 in vol. 5, p. 106, *Buildings of Architectural & Historic Significance*; in the directory of 1855, Dr Baker, druggist and chemist, lives at 14 Clergy St; by 1875 (tax assessment) it was lived in by tenant John Stewart, M.D., and owner Alexander Cicolari, gentleman
- **268-270 Johnson**, two brick houses, attached to 272 Johnson and, since some time between 1927 and 1947, to 260 Johnson; the style appears later than 272-286 Johnson; not on the 1875 Brosius view but on the 1892 fire insurance plan, where they are noted as 216 and 218 Johnson. In 1861, John Power (who owned the west half of lot 17 in 1857) advertised for sale a desirable building lot, 42' on Johnson x 124' depth to the lane and located opposite the cathedral (8 May 1861, *Daily British Whig*) but the land is still vacant in 1875



- **272-286 Johnson**, Wesley Terrace, row of 6 two-storey brick houses, built by 1860 for William Anglin (Walling map); 272 may have been built at a different time (note joint line in brick and



change in foundation stonework and that the rear walls of 274-286 are stone unlike the brick rear wall of 272) and attached on the east to 2 brick houses (268-270); although published as being by architect William Coverdale, the entry in his account book (E32, priv. coll.) is “15 Sept. 1858 plans for a cottage for William Anglin, paid \$30” and, consequently, 274-286 Johnson can not be attributed to him on that basis; the building date of 1856 is somewhat tenuously based on William Anglin living on Johnson Street near Barrie in the Canada directory for 1857-8; not on the 1850 map but on the Walling wall map of 1860 with the name W. Anglin and positioned opposite the Bishop’s Palace; in the 1865 directory, Richard Tossell, builder, home 1 Wesley Terrace, Johnson, year r. of house and Henry Cunningham, J.P. (Chown & Cunningham), home Wesley Terrace, Johnson, opposite St Mary’s Church; Cunningham is added in a different hand than the map-maker’s to a plan of Block W watermarked 1850 on lots B and b while R. Tossell (?) is on lot 18 and J. Power on part of 17 with G. Baker on the remaining part (“Plan of the Block of Land as laid out into Lots, bounded by Barrie, Johnson, Clergy & William Streets, Kingston”, watermarked 1850, filed with the 1892 fire insurance plan in Special Collections, Queen’s University, no buildings are shown on the plan); in 1889-90 Mrs Richard Tossell is living in 220 Johnson, which today is renumbered 272 Johnson. Questions:

- Who was the architect, given that the attribution to William Coverdale must be withdrawn? John Power owned part of lot 17 immediately adjacent to the row in 1857.
- When exactly was the row built, given that the most secure evidence is their existence on a map of 1860?
- Were the 6 units in the row built all at the same time? Was 272 (below left) built earlier or later than the other 5 units? Why does 286 (below right) not have its entrance door facing Johnson St? Which houses were to be built opposite the R.C. Cathedral in 1864 (7 March 1864 *British Whig*)?



272 Johnson



286 Johnson

- **290-292 Johnson** (at Barrie) is a double brick house built in 1875 on vacant land acquired by John Holmes in 1843 from Charles Hales (15) and from Holmes in 1845 to William Simpson (23) and from Simpson to James Morton in 1846 (24); still vacant on the 1875 Brosius view (above) but appearing on the fire insurance plan of 1892; tender call, 22 Feb. 1875 *Daily British Whig*, by Robert Gage for two brick dwellings for A. Crawford on Johnson St; in the voters list of 1878, George and Robert Crawford own buildings on lot 1 Johnson St.; in 25 August 1876 *Kingston Daily News*, R. Gage calls for tenders to add to and alter a house on Johnson & Barrie



PART 1B  
BUILT HERITAGE  
RESOURCE INVENTORY  
AND EVALUATION

SAMPLE BLOCK 36

(bounded by Bagot, Earl, William  
and Sydenham Streets)



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 112 William Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 15, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: Existing Designation

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

\* Provide further views and details as an appendix to report.



Front elevation  
View from southeast corner of Bagot and William





*The brick terrace including 112,114-116 William*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Stretcher bond brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above in red brick with buff accents
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Parapeted side gable
- (10) Roof Material (slate, copper, tinfoil, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Window openings are rectangular with cambered, voussoired arches and 'shouldered' limestone sills and rectangular transom at door.
- (12) Porches, Verandahs, Balconies, etc.  
N/A
- (13) Chimneys.  
Chimney at each gable peak with corbelled cap.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Foundation plantings

Briefly describe the general condition of the property and highlight any areas of concern.  
Generally sound but appears to be spalling of brick at quoins which seems to reveal red brick core.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The four bay brick dwelling was a notable addition to the pre-existing brick double house 114-116 William to extend the terrace. Its exuberant use of buff brick to accent the window and door arches, quoins, stringcourse and as a decorative cross and/or diamond motif between openings and at each floor level is particularly noteworthy and indicates the broader range of materials by then available and greater license of decorative expression. Though there are other excellent examples of dichromatic brickwork within Kingston it remains relatively rare. Of interest is the manner in which the buff stringcourse is terminated as it meets the cambered arch of the carriageway rather than being integrated with it. The carriageway and its broad arch is the other distinguishing feature of the façade the arch being neatly inserted into the existing wall of 114. Unlike its neighbours the façade is laid up in stretcher bond. The window openings are slightly cambered with 8/8 light sash and limestone sills. The limestone foundation can be barely seen above current grade. The side gable terminates in a parapet at the southeast and is supported with a stone corbel. The roof ridge is noticeably lower than that of the older double house to which it is attached.



CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this corner section designated as Lot 5<sup>1</sup>. Counter had purchased the full block from Colin Miller and his wife for £10,000.00 in 1848.

While land transactions with regard to Lot 5 are confusing it would appear that the owner and perhaps builder of this later addition to the brick row was William Brown (noted as an innkeeper and builder in mid 19<sup>th</sup> century directories) who in the mid 1840's also owned the Globe Inn and, after its destruction by fire in 1858, built 178 Bagot Street (see report for 178 Bagot). In 1854 he is assessed with six tenants on William Street and in his will<sup>2</sup> he leaves his "houses on William Street" to his daughter Mary Ann Margareta Thompson, wife of David Thompson. The association of William Brown to 112 William Street and its dating as 1857 derives from an ad in the Kingston Daily News (May 20) he placed for "a brick house near the corner of Bagot." While this could still refer to 114 -116 it is less likely that they would be characterized as near the Bagot corner. A comparison of the 'footprint' depictions of the row between the Gibbs' 1850 map and that of 1865 (Innes) again suggest that it was built between those dates.

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<sup>1</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850

<sup>2</sup> Instrument # 774, registered 17 February 1863 (copied on p. 906 of the bound ledgers in Queen's Archives)

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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112 William is a particularly important component of the streetscape for several reasons: it forms the termination of the brick terrace along the 'old' angle of the road with its southeast gable exposed; the carriageway is a distinguishing geometric element which also provides a 'window' into the courtyard while its exuberant dichromatic brick façade draws 'the eye' of the passerby.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	<u>(1) Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) <u>N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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Its exuberant use of buff brick to accent the window and door arches, quoins, stringcourse and as a decorative cross and/or diamond motif between openings and at each floor level is particularly noteworthy and relatively rare in Kingston while the carriageway provides another distinguishing element enhancing the brick terrace and streetscape generally.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**





GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 114 – 116 William Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / Research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: July 22, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

\* Provide further views and details as an appendix to report.



*Front elevation*



*View from northwest*



*Streetscape view from southeast*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Located at 'elbow'; 1963 Fire Insurance Plan*

## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Flemish bond brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above with recent wood shingle at dormers
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Parapeted side gable
- (10) Roof Material (slate, copper, tinfoil, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Window openings are rectangular with flat, voussoired arches and 'shouldered' limestone sills.
- (12) Porches, Verandahs, Balconies, etc.  
N/A
- (13) Chimneys.  
Chimney at each gable peak with corbelled cap.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Picturesque 'English' cottage style plantings

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound though extensive vine growth enveloping west chimney.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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114-116 William Street forms two thirds of an interesting brick row on this varied streetscape. Both sections are constructed in Flemish bond, considered very 'fine work' until mid 19<sup>th</sup> century but then increasingly rare with the growing popularity of the 'stretcher' bond finish both in 'solid brick' and later, veneer construction. The workmanship is high with the incorporation of Queen's closers' by the window and door openings.

The 2 ½ storey height with side gable, respective three bay façades separated by fire parapets, are typical of brick terrace construction. The parapets are supported at the eaves with moulded stone corbels. Window openings are rectangular with flat, voussoired arches and 'shouldered' limestone sills. One surprising difference between the sections is that the arches of the first storey openings of 116 William are 'complex' while those of 114 are simply individual voussoirs. This suggests that the two sections were not completed simultaneously as one building program. The other unusual feature is the presence of prominent chamfered limestone quoins at the gable end of 116 William. This suggests the possibility that prior to the construction of 112 William Street 114 William also had stone quoins, removed with the integration of 112 William and its associated arch.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this corner section designated as Lot 5<sup>1</sup>. Counter had purchased the full block from Colin Miller and his wife for £10,000.00 in 1848.

While land transactions with regard to Lot 5 are confusing it would appear that the owner and perhaps builder of the row was William Brown (noted as an innkeeper and builder in mid 19<sup>th</sup> century directories) who in the mid 1840's also owned and operated the Globe Inn and following the fire which destroyed the Inn in 1858 built and dwelt in the current 178 Bagot Street (see 178 Bagot Street). In 1854 he is assessed with six tenants on William Street and in his will<sup>2</sup> he leaves his "houses on William Street" to his daughter Mary Ann Margaretta Thompson, wife of David Thompson. In the 1875-6 Directory David Thompson is listed at 80 William Street "next to vacant lots" which places him at, what is now, 116 William Street (the 'vacant lots' then extending from there almost up to Sydenham Street).

Gibb's plan of subdivision indicates a building, longitudinally orientated, adjacent to the earlier cart track and aligned with the streets of the lower blocks but, with the establishment of the extension of William St. as orientated parallel to Johnson St. and Brock the existing building (along with 178 Earl) necessitated a 'jog' in the formal alignment.

Given that there are buildings on William at Barrie built to the new alignment by 1841 (George Browne's residence, see 207 William St.) suggests that the row may have been constructed prior to that time. <sup>3</sup>.

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<sup>1</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850

<sup>2</sup> Instrument # 774, registered 17 February 1863 (copied on p. 906 of the bound ledgers in Queen's Archives)

<sup>3</sup> Building to the earlier alignment would not have made sense once the 'new' orientation of street grid was established.

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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114-116 William Street is very important contextually as a 'survivor' of the alignment which predated the formal extension of William Street northwest beyond Bagot. The establishment of William St. as parallel to Johnson St. and Brock necessitated a 'jog' in the street grid. In this sense it is a true 'landmark'.

As well the fabric, detailing and scale are an important aspect of this varied streetscape.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	<u>(1) Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor



## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good / Contextual</u></p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) <u>N/A</u></p>
ENVIRONMENT	What strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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This relatively early terrace is an excellent example of Flemish bond brickwork and is a contextual landmark as its siting predates the eventual alignment of William Street north of Bagot.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 118 William Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 18, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

\* Provide further views and details as an appendix to report.



*Front elevation*



*West elevation*



*View from northwest*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Fire Insurance Map 1963*



## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 1/2
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Stretcher bond brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above with wood shingle at conical dormer and panelized galleting at cross gables
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other)  
Hipped roof with cross gables.
- (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingles
- (11) Windows and Doors.  
Variety of window types including round arched windows at the 2<sup>nd</sup> storey of the front full height bay (dipartite at the centre section) with segmentally arched or cambered openings otherwise except rectangular at dormers. Stained glass at transoms of first storey cross gable bay windows.
- (12) Porches, Verandahs, Balconies, etc.  
Existing wood porch is recent
- (13) Chimneys.  
1 brick chimney with corbelled cap
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Curved walk with 'cottage' style garden to west. Several 'feature' trees relatively young.

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound but some flaking paint at upper woodwork. The metal flashing/roofing around the dormer at the front cross gable is poorly applied.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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118 William Street is an eclectic late Victorian detached residence which incorporates a wide range of forms, materials and techniques into an integrated composition. The general original form, 'L' Plan with a further full height projection to the west (acknowledging the public nature of that elevation) is Queen Ann in sensibility as indicated by its main hipped roof with cross gables. The hipped roof was once surmounted with cresting and features a conical dormer/turret with three windows. The area around the windows is finished in decorative wood shingle. The peak of the front cross gable is layered with decoration and features a complicated geometry in which the angled bay form is resolved into a gable dormer within the main cross gable. Both the gable dormer verge and the main cross gable verge are paneled with intricate ornamentation, are supported on wood fretwork brackets and have rounded ends. The decorative exposed rafter tails at the eaves of the building are also round and pierced with a circular hole. The face and cheeks of the gable dormer is finished with galleted panels. The 2<sup>nd</sup> storey of the cross gable features a dipartite arched window at the face of the bay with single arched windows at each of the other angled sides. The paired units share an opening supported by an unusual arch form with flat top and curved 'corners'. At the first storey the bay windows have stained glass at the transoms with bird and floral motifs. The floral motif is carried into the terra cotta panels set between the storeys.

The paneled galleting has also been used at the west centre gable. Both the front and the west elevations are enlivened with checkerboard type panels comprised of horizontally orientated, deliberately rough textured units alternating with vertically orientated smooth gauged brick. A real attempt has been made to use both the galleting and checkerboard brick panel treatment in the major relatively new additions at the southwest.

The composition is reminiscent of eclectic dwellings designed at that time by Robert Gage or Power and Son but thus no attribution has been confirmed.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this section designated as Lot 33<sup>1</sup>. Counter had purchased most of the block from Colin Miller and his wife for £10,000.00 in 1848.

In 1863 Thomas Paton sells the lot for \$500.00 to George M. Kinghorn as it backs on to his existing property (lot 52, 117 Earl Street). In 1873 Kinghorn exchanges part of the lot with John Carruthers (already owner of the adjoining lot to the northwest), and also sells lot 52, part of lot 33 and 34 to Peter R. Henderson, manager of the Montreal Transportation Company who then moves into 117 Earl Street. In 1892, John Bell Carruthers sells part of lot 33 to Henderson for \$250.00. Through the Directories Henderson is found still living at 117 Earl in 1887-1888 but the following year is noted at 118 William Street which is depicted on the Fire Insurance Map of 1892.

In 1909 James Henderson sells part of lot 33 (including 118 William Street) with other lands for \$6,000.00 to Henry R. Smith.

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<sup>1</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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118 William occupies an unique position on the block as it is at this property that the street orientation changes. Thus the building has an unusual setback and much more developed front yard. Also as it is entirely different architecturally from its neighbours and able to be viewed from two sides it is prominent within the streetscape.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	<u>(1) Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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118 William Street exemplifies the eclecticism of late 19<sup>th</sup> century residential architecture and features a wide array of forms and textures. Of particular note is the paneled galleting at the cross gables and the brick checkerboard panels at the walling comprised of horizontally orientated, deliberately rough textured units alternating with vertically orientated smooth gauged brick.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 113 Earl Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 19, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*



*View from northwest*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Fire Insurance Map, 1963*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.)  
Unknown
- (6) Number of storeys above Grade  
2 storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above, (now painted)
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other)  
Hipped.
- (10) Roof Material (slate, copper, tinfoil, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors  
'Flat' arched voussoured openings with multi-pane (may be replacement ) at 2<sup>nd</sup> storey and French doors with transoms at first storey
- (12) Porches, Verandahs, Balconies, etc.  
Vestibule at main entrance
- (13) Chimneys  
Tall brick chimney with corbelled top at eastern eave
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Mature deciduous tree at front corner

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound, but crack noted above first storey window arch.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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113 Earl is a hipped roofed, three bay brick structure with the symmetry and restrained detailing associated with the Greek Revival. All openings are rectangular supported by simple voussoired 'flat arches' with those of the first storey occupied by French doors. The deep paneled wood soffit, and frieze, emphasized with wood rolls, is characteristic of the austere but carefully wrought and effective detailing associated with this style.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this section designated as Lot 9<sup>1</sup>. Counter had purchased most of the block from Colin Miller and his wife for £10,000.00 in 1848.

In 1849 Counter sold the small lot to Edwin Chown for £130. Thereafter:

1851: Chown to George William Andrews

1853: Andrews to James McLoughlin (£225); McLoughlin to John Moore (£325);

Moore to James Bowes (£150?)

1867: Moore to Frances C. Draper (\$800.00) Draper is assessed for \$2000.00 in 1870.

1872: Draper to Coleman J. Hinkley (\$1450.00)

1878: Hinkley seels part to Benjamin W. Folger (\$1450.00)

1881: Folger sells part to W. Melville Drennan (\$1900.00)

1883: Drennan sells part to Zotique Prevost (\$2300.00)

1924: Prevost estate sells full lot to Louis L. Vosper (\$5000.00)

Though the building does not appear on the Gibbs survey of 1850 there is a building of the same square shape and orientation shown on his City plan of that year and all plans from that time forward indicate the same (although various additions are shown at different times, the most extensive being on the Innes plan of 1865). As well the house, as with 117 Earl and the buildings on Lot 5, is set to the orientation of the

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<sup>1</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850



street 'below' Bagot indicating its presence prior to the formal laying out of the street above Bagot. It may thus predate 1850 but certainly can be considered to be in place by that time. Between then and 1865 it acquired extensive additions, possibly associated with a cottage industry.

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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113 Earl Street is very important contextually as a 'survivor' of the alignment which predated the formal extension of Earl Street northwest beyond Bagot accounting for its angled orientation to the street. As well its large mature deciduous tree is a major element of the streetscape.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) N/A</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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This three bay brick dwelling of Greek Revival sensibility is very important contextually as a 'survivor' of the alignment which predated the formal extension of Earl Street northwest beyond Bagot accounting for its angled orientation to the street.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**





GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 117 Earl Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 19, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

## (A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*



*View from southeast*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Fire Insurance Map, 1963*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½ storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Stone
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Stucco. Asphalt shingle at dormer.
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Parapeted gable roof with long shed dormer
- (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Rectangular openings with tripartite configuration at outside bays and single multipane unit at center bay.
- (12) Porches, Verandahs, Balconies, etc.  
Pilastered vestibule
- (13) Chimneys.  
One chimney visible at west eave
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Flagstone walk and yard dominated by two mature deciduous trees

Briefly describe the general condition of the property and highlight any areas of concern.

Generally appears sound but some flaking paint and possibly decay at wood window hoods.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This relatively early stone (now stucco covered) dwelling has no doubt undergone many changes including the addition of side wings and the long shed dormer which does alter the sense of the original roof line and its relationship to the parapet. Still it remains a strong symmetrical composition with the tripartite window units at both stories flanking the centre bay. The tripartite windows are themselves composed of two 4/4/ units to either side of a wider opening with 6/6 sash. These openings all have entablature type hoods. The stylistic influences appear to be Regency and Greek Revival. The vestibule features chamfered columns once again repeating the tripartite form with the semi-circular arched tops of the sidelights and door transom. The paired scrolled brackets have an unusual form and the keystone above the door arch has prismatic relief. There has been an attempt to carry the detailing motifs of the main building into the additions.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this section designated as Lot 52<sup>1</sup>. However prior to this the property had been subject to several transactions and the building was almost certainly in place by that time. In 1842 Allan McLean sells the lot to Alexander Macdonald for £530. While Lot 52 is the largest property on the block (no doubt a holding pre-existing the Counter plan) it likely also reflects a dwelling already having been built on the property. A building with footprint and orientation matching the existing building is shown on the Gibbs' survey of 1850 as well as on his City plan of that year and all plans from that time forward indicate the same. As well the house, as with 113 Earl and the buildings on Lot 5, is set to the orientation of the street 'below' Bagot indicating its presence prior to the formal laying out of Earl Street (Arthur) above Bagot.

It has been suggested that this may have been the residence of noted Kingston cleric Rev. John Machar before moving in to St. Andrew's Manse in June 1842 and that the Sisters of Notre Dame are tenants in the upper storey<sup>2</sup>. It does appear that the building is in place prior to 1842.

In 1863 the lot is acquired by George M. Kinghorn, general merchant and ship owner. In 1870 his property is assessed at \$3000.00. In 1873 Kinghorn sells to Peter Henderson, manager of the Montreal Transportation Company who already owns parts of lot 33 and 34.

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<sup>1</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850

<sup>2</sup> Margaret Angus Papers, Angus Fonds, locator 5079-3, box 12, Queen's University Archives

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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117 Earl Street is very important contextually as a 'survivor' of the alignment which predated the formal extension of Earl Street northwest beyond Bagot accounting for its angled orientation to the street. As well its relatively large frontage and large mature deciduous trees make an important contribution to the 'greenness' of the streetscape.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor



## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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This early three bay dwelling of Greek Revival sensibility is very important contextually as a 'survivor' of the alignment which predated the formal extension of Earl Street northwest beyond Bagot accounting for its angled orientation to the street and front yard. Its tripartite windows and highly detailed vestibule are notable features.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 137 Earl Street at Sydenham (119 Earl in Rolls) The Annandale Complex

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 27, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*View from southwest: The 'Villa' with 20<sup>th</sup> century additions*



*The Gage' rear' addition of 1873*



*View from northwest: The Annandale Apartments*



*View from northeast:*





*The Annex*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(2) For cultural landscapes refer to the headings below:

*Note: Some headings are more relevant to rural situations and others to urban.*

- (1) Physiographic Description (topography and major land/water features).  
The property is within the downward slope extending to the east (toward the water) from Barrie Street. Limestone is near the surface throughout the Block.
- (2) Land Use Activity (e.g. garden, farm, park, industrial, campus).  
Residential apartment complex.
- (3) Patterns of Spatial Organization (e.g. grid type survey).  
The existing site plan originally evolved in relation to the original 'villa' and was designed to include garden courtyards and recreational facilities.
- (4) Natural Environment (e.g. original species of forest, wetland, etc.).  
N/A
- (5) Boundary Demarcation (e.g. fences, windrows, hedges).  
Stone knee wall with iron fence along Earl Street with ironwork extending north as boundary with 117 Earl. Hedges define distinct elements within the site. A wood fence and the change in grade between the parking lot and the property to the east form the eastern boundary across the northern half of the property.
- (6) Circulation Network (e.g. paths, roads, etc.).  
The property retains its historic relationship to the surrounding streets. A large area within the site is now given over to parking. The walkways (now largely concrete) from the sidewalk to the many entrances are still an important element, in several cases defined by low hedges.
- (7) Site Structures, Building and Objects (e.g. residences, outbuildings, fountains, statuary)  
The original 1848 stone villa with 20<sup>th</sup> century brick additions and 1873 Mansard roofed stone rear addition; the 5 storey apartment complex (1927) with steel frame and reinforced concrete structure and stucco and brick finishes and the Annex, brick with wood frame enclosed balconies (pre 1947).
- (8) Vegetation Related to Land Use (wide range from floral display to agricultural crops).  
Extensive foundation plantings at facades of each building including flowers and shrubbery. Dense floral plantings and shrubbery at southwest yard and along Earl Street fence to the garden quadrangle between the original building and the Annex, dominated by mature willows.
- (9) Archaeological Sites/Potential (if possible to determine).  
Part of area considered to be of high potential for both prehistoric and historic sites.

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound however the paint finish is peeling off the stucco at the main 'towers' as well as isolated locations at the metal cornice. There are areas of brick which require repointing. The decorative concrete block fence piers and coping are very deteriorated.

CRITERIA: DESIGN AND PHYSICAL VALUE

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  - (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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The Annandale Apartment Complex has evolved from the original Carruthers Villa to occupy half of a block and represent a wide range of architectural periods/styles involving important Kingston architects from each respective period/ building campaign. The original stone villa (1848) at Earl and Sydenham with full height (originally two storey) corner bay was an elegant expression of the Italianate designed by William Coverdale at the prime of his career but predates most of his major villas. While Coverdale's concept has been extremely altered by the addition of a third storey and the extension of its Earl Street corners in brick, including the infilling of the original 'inside corner' formed by the tower and the west wing during or after the construction of the apartment complex, it still remains legible within the existing. The additions themselves, though regrettable from a purist perspective, were undertaken with some skill and sympathy for the existing form likely under the auspices of the architect for the Annandale, Colin Drever.

The land assembly by John Carruthers and his son for the family estate allowed for the present expansive complex. In 1873 Carruthers commissioned noted Kingston architect Robert Gage to undertake alterations and additions to the villa. Gage's main contribution to the complex was the stone 2 storey (then) rear wing with mansard roof. This expression of the 2<sup>nd</sup> Empire style was relatively early for Kingston. It remains largely intact including the mansard roof with patterned slate and bracketed eaves, the rear bay also with bracketed eaves and, in general, the window and door openings though two have been infilled with stone. The porch to the original rear entrance appears to date from the 1920's. It now abuts a further expansion of the later apartment complex.

Annandale Apartments, a five storey (with mechanical penthouse above) building constructed at the corner of William and Sydenham Streets in 1927 was unique for its time in Kingston and notable within the region. Architect Colin Drever utilized a modern structural system, steel frame (steel protected by 'speed tile') and reinforced concrete structural system<sup>1</sup> and a façade which successfully integrates Beaux-Arts and

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<sup>1</sup> Notes and Legend from the 1947 and 1963 Fire Insurance Maps

Modernist sensibilities to create Kingston's first residential 'high-rise'. Relying on the rhythm created by the fenestration and the three projecting bays (both front and back) and the interplay of the large stucco 'field' with the pilasters and parapet of mixed orange tone tapestry brick it is a sophisticated composition which would have been at home in Toronto or even New York. The pressed metal cornice at the base of the parapet, the large beveled 'water table' and the entrance porticos on Sydenham and William respectively, with paired columns leading to the double-leaved entrance doors with transom and sidelights are other notable features which reinforce the sense of an austere classicism which is almost modernist.

In creating the three storey Annandale Annex Apartments (on the former site of Chalmers Church) the architect took a further step toward outright modernism with no classical detailing/references but rather a simple box form with the aesthetic effect (very Corbusier like) created by the bands of windows (of the solarium rooms) in the 'field' of stucco. Here however the structure is more traditional (as befits the scale) being brick with the solarium area, stucco on frame.

As noted above the brick additions to the original villa, similar in form to the Annex treatment, though interesting in themselves and relatively sympathetic given the situation, are less aesthetically successful when juxtaposed and somewhat denigrating the earlier historic fabric.

The complex appears always to have been conceived, true to Utopian modernism, as a comprehensive and 'healthgiving' landscape with the buildings set within gardens with recreational activities on site. While there remains little sign of the latter the landscaped setting is still an important aspect of the site though perhaps diminished from the original vision. Along William Street this takes the form simply of 'front yard' lawn, shrubbery and street trees but does help soften the affect of the relatively tall building. At Sydenham there is a greater use of hedges to define aspects of the site, particularly walkways. This streetscape is dominated by a particularly large deciduous tree. However it is along Earl that the sense of the site as a 'Court' of garden apartments is most intact. The exuberant floral plantings along the south face and fence of the 'Villa' give way to the 'green' courtyard between it and the Annex deeply shaded by a number of large willows. Along this elevation as well the turn of the (20<sup>th</sup>) century fence is still in place (though much deteriorated) with its stone knee wall, piers of early decorative concrete and wrought and cast iron fencing. The fine gates at the entrance to the Annex were added at that time to harmonize with the earlier fence, an interesting contrast to the modernist architecture of the building.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

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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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850. Counter had purchased much of the block from Colin Miller and his wife for £10,000.00 in 1848.

John Carruthers (1815-89), a wholesale grocer who arrived in Canada from Scotland in 1838, acquired Lot 49, corner of Sydenham and Earl, in 1848 and that year engaged well known Kingston architect William Coverdale to design a Villa as his new residence. Construction began soon after and may have been completed by April 1849<sup>2</sup>. Carruthers, a political Liberal, became very successful owning ships and property. He was a Life Governor of Kingston General Hospital .

William Coverdale, City Architect from 1846-1865 was then in his prime having completed such major commissions as the 'new front' to St. George's Cathedral and St. James Anglican Church but still relatively early in the chronology of his major residences such as Rosemount, Eldon Hall, and Elmhurst, completed in the 1850's.

In 1853 Carruthers acquired Lot 37 from John Counter and this formed the large rear yard for the villa and upon which Carruthers built a stone carriage house (demolished 1927 for the Apartment House construction). Between 1860 and 1873 Carruthers also obtained Lot 36 (1860), Lot 34 (1865), Lot 34 (1865) and part of Lot 33 (1873). In 1873 he retired from the grocery business and undertook additions and alterations to his home designed and supervised by Robert Gage.

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<sup>2</sup> Entry in William Coverdale's account book "Mr. J. Carruthers, Villa in Earl Street, Mr. Milner (masonry work), Mr. Davidson (carpentry) and Mr. Stewart (plaster work)", Private Collection

Gage, the noted late 19<sup>th</sup> century Kingston Architect, arrived in Canada from Ireland in 1852,<sup>3</sup> and after an apprenticeship in carpentry with his future father in law William Irving, went on to design such Kingston area landmarks as the Education Building (now Mackenzie Building) and Hewitt House for the 'new' Royal Military College (1877). He was the architect as well for the 'palatial' Allison House, Adolphustown of that same year. Gage's main contribution to the complex was the stone 2 storey (then) rear wing with mansard roof.

In 1889 the year of his father's death John Bell Carruthers purchased lots 50 and 51 from Chalmers Church (then in the process of relocating to their current site) and in 1892 inherited all his father's lands. For several decades this truly extensive estate remained intact but in 1926 Carruthers sold the property to Tekla and Matthew Henson. The Hensons engaged architect Colin Drever to design the Annandale Apartments which formally opened in June 1927.

The opening was celebrated in the June 27 *Kingston Whig-Standard* with a promotional article and advertisements headlined "Annandale Court, Kingston's Newest and Most Modern Apartment Building." The article claimed Kingston now had the largest modern apartment house between Ottawa and Toronto. At the time of its opening it featured two tiled entrances containing individual mail boxes for the tenants. Modern conveniences included a refrigerator and double sink in each kitchen, still relatively unusual at the time. Ads provided to the *Whig* by contributing Contractors indicate that the masonry and stucco was completed by the well known, long standing firm of Clugston Brothers, the plumbing by N.S. Davie and the Allan Lumber Company supplied the doors and lumber. The newspaper also noted that the 5 acre property was being landscaped to include "health-giving and recreational sports: facilities such as tennis courts".

The 1929 City Directory indicates that 119 Earl St. "Annandale Court" (after 1931 known as Annandale Annex) has 3 tenants – suggesting that the brick building which had occupied the site at least since the relocation of Chalmers Church had disappeared and been replaced by the current Modernist building, an early expression of that form in Kingston. Also that year three tenants are listed separately for the former Carruthers Villa suggesting that the renovations and additions to that building, vacant in 1927<sup>4</sup>, were complete. These additions included increasing the height of the structure by a full storey throughout in brick (including the bay) and with full height brick additions constructed at the former inside corner behind the original corner bay and along the east wall

The Directory entry for 1931 indicates that Annandale Court, now differentiated from the Annex, has 7 tenants, including the owners/developers, Tekla and Matthew Hanson – the building now being fully occupied.

It is very likely that the renovations and additions to the villa as well as the design of the Annex were all part of Colin Drever's project in association with the design of the 5 storey apartment complex, all elements in a unified vision for the site.

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<sup>3</sup> Jennifer McKendry, *With Our Past Before Us*, University of Toronto Press, Toronto (1995), pg.52

<sup>4</sup> 1927 City Directory

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The Annandale Apartment complex takes up half of the city block, including the full streetscape on Sydenham. The apartment 'towers' are a landmark, even today the tallest elements in the immediate area. The section of the site along Earl creates a particularly picturesque impression due to the extent and maturity of the foliage which almost engulfs the façade of the Annex.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor



## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p><u>(1) Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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Extremely highly rated in that it was the estate of John Carruthers (and J.B. Carruthers), contains important architectural contributions representing different eras by three of Kingston's most important architects – Coverdale, Gage and Drever, and includes an early 'high rise' unique in Kingston as part of an essentially modernist 'utopian' vision for the site.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 152-154-156 Bagot St.

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: July 23, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

\* Provide further views and details as an appendix to report.



*View from southwest*

*Bagot Street elevation*





*Streetscape view from Earl*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*



(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Stretcher bond brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above with asphalt and metal siding at dormers
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Combination hip and parapeted side gable
- (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle with original metal batten seam at 154 Bagot.
- (11) Windows and Doors.  
Window openings are rectangular with flat, voussoired arches and 'shouldered' limestone sills. Doors have rectangular transoms
- (12) Porches, Verandahs, Balconies, etc.  
154 has bracketed main entrance hood now with aluminum clad verge
- (13) Chimneys.  
Two chimneys each at parapet peak. West chimney is covered in 'chipboard'.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
'English' cottage style plantings at small front yard of 154.

Briefly describe the general condition of the property and highlight any areas of concern.

The west chimney appears to be in poor condition. There is damage to the pointing and brick behind, and adjacent to, the rain water leader locations as well as above the main sign on Bagot and several other isolated locations.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Despite the changes wrought at 152 Bagot due to its use as a coin laundry this brick row is a relatively early terrace which has retained its general form and much of its mid 19<sup>th</sup> century detailing. It represented an ambitious project in its time as all three units appear to have been constructed as a single building campaign. The brickwork, with stretcher bond face, is well executed incorporating the angled corner readily into the general coursing and providing complex voussoired flat arches at all first storey openings. The hipped roof form is the appropriate resolution of the angled corner at Earl, creating a picturesque effect with a parapeted gable at its other end. Fire parapets, now covered in metal, separate the units and are supported on stone corbels. The west chimney is covered in 'chipboard' at the parapet junction of 152 and 154 with a brick stack with corbelled cap between 154 and 156. The roof of 154 still retains its later 19<sup>th</sup> century metal batten seam roofing.

Along Bagot the original rhythm of window and door openings is intact up to the shop window. The windows retain their later 19<sup>th</sup> century 2/2 double hung sash and the doors of 154 and 156 also appear original to that later period. Door openings have rectangular transoms. The current shopfront windows certainly alter the appearance but the corner unit seems to have been in continuous commercial use from as early as 1854 and the introduction of some version of shopfront window may have occurred by the later 19<sup>th</sup> century. The pseudo historic door treatment at the building edge and serving the abutting addition on Earl Street is unfortunate. The existing abutting structure appears to have evolved from the one storey addition shown on Brosius 1875 'Bird's Eye View' (the building in general is shown with excellent accuracy) to its two storey form as shown on the 1908 Fire Insurance Plan and being brick veneer. The existing 'L' of the addition is also shown as in place by that time.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this corner section designated as Lot 8<sup>1</sup>. Counter had purchased much of the block from Colin Miller and his wife for £10,000.00 in 1848.

It appears that Lot 8 was sold by John Counter to George Kelly for £130 in 1848 ( a figure which suggests the possibility of an existing structure). In 1852 Kelly sells the property to Jeremiah Harrington for £283 suggesting major improvements to the lot<sup>2</sup>. This is consistent with the appearance on the Gibb's map of 1850 which shows a terrace which follows the street angle as is still true of the existing building.

In 1875-76 the occupants were Neil McNeil, a plumber who purchased two sections of the lot from the Kingston Permanent Building Society in 1861 each for \$1020.00 (indicating substantial development of the property by that time)<sup>3</sup>; John Henderson, a bookseller and James McLeod, machinist<sup>4</sup>. The 1889-90 directory shows George A. Wilder has a grocery in the corner unit at that time, likely purchased by him in 1887 from James McCloud<sup>5</sup>. The corner section appears to have a long history of commercial use as Jeremiah Harrington's tenant in 1854 is listed as a grocer<sup>6</sup> and the building is still shown as a grocery in the 1947 fire insurance plan.

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<sup>1</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850

<sup>2</sup> Land Abstracts

<sup>3</sup> Ibid

<sup>4</sup> Kingston Business Directory 1875-1876

<sup>5</sup> Land Abstracts

<sup>6</sup> Assessment Rolls, 1854

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The brick terrace is an important anchor building to the block with its angled front corner a thoughtful architectural response to the change of street alignment occurring at that point. Comprised of three residences, its scale and the rhythm of its openings are an important component of the Bagot streetscape.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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This c.1850 brick corner terrace is an important component of the streetscape, its angled front corner (with hipped roof section above) an appropriate architectural response to the change in street alignment occurring at that point. The corner unit has a long history of commercial use and overall the structure retains its heritage character - especially the 'rhythm' of its original openings along Bagot Street.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 160 Bagot Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: July 24, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

\* Provide further views and details as an appendix to report.



*Front elevation*



*Streetscape viewed from southwest*

## (B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Stretcher bond brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Parapeted side gable
- (10) Roof Material (slate, copper, tinfoil, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Window openings are rectangular with flat, voussoired arches and 'shouldered' limestone sills. 4/4 double hung sash. Door has rectangular transom.
- (12) Porches, Verandahs, Balconies, etc.  
Bracketed main entrance hood
- (13) Chimneys.  
Gable peak chimneys appear to be capped off.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Two shrubs

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound but some open mortar joints and lack of flashing around main entrance hood also between storeys at east. Rain water leader drains to the interior and thus requires vigilant maintenance.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The building is an unadorned three bay two storey brick structure laid up in stretcher bond on a hammer dressed limestone foundation which retains much of its original fabric. It has a parapeted side gable roof with the parapet supported by moulded cut stone corbels at the eaves. The window and door openings are all rectangular with complex vousoired flat arches at the first storey and simple vousoirs above. The windows have limestone sills. The windows appear to retain their original 4/4 double hung sash (suggesting a construction date no later than 1885). At some point iron tie rods have been inserted, apparently at the 2<sup>nd</sup> floor structure.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this section designated as Lot 7<sup>1</sup>. Counter had purchased much of the block from Colin Miller and his wife for £10,000.00 in 1848. It appears that Lot 7 was sold by John Counter to George Romanes<sup>2</sup> who sold the property to Thomas Paton in 1855.

A row of buildings appears straddling the road frontage of Lots 6 and 7 in 1850<sup>3</sup> but seem unlikely to include the current structure. Again there are depictions of structures on the property on the Innes 1865 and Brosius 1875 maps respectively but neither conforms to the current building siting or footprint. However the existing building is shown as a double house on the 1892 fire insurance plan and occupants are indicated in the 1889-90 Directory. Robert McCammon, a baker, who bought the property in 1875, is listed as living in one half, appropriate given that a one storey stone bakery is shown on fire insurance plans from 1892 through 1947 at the rear of the lot. The presence of this commercial operation in the 'backyard' may explain the lanes to either side of the building. The building would thus have been built between 1875 and 1889, but given the architectural detailing and McCammon's purchase date of 1875 it is likely built by 1880.

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<sup>1</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850

<sup>2</sup> One of the original professors at Queen's College (later University) whose son became Charles Darwin's assistant in 1874.

<sup>3</sup> Gibb's Map, 1850



CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The building fits directly into the context of this block of relatively simple brick buildings in terms of its scale, features, distribution of openings and brick walling. It is noteworthy in being freestanding with unpaved lanes to either side.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) NA</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good / Contextual</u></p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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160 Bagot is a good contextual component of the streetscape and has associations with the bakery operation to its rear which appears to have operated for over fifty years.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 160A Bagot Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 20, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_



## (A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*



*View from street*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

- (1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Unknown
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 (technically 1 ½)
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Wood frame
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Shiplap wood siding
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Gable
- (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
6/6 wood sash
- (12) Porches, Verandahs, Balconies, etc.  
Bracketed wood hood over door
- (13) Chimneys.  
Not visible
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Yard with deciduous tree but not visible from street

Briefly describe the general condition of the property and highlight any areas of concern.  
Generally sound but exposed wood sing is very weathered.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Though the style and materials of the façade of 160A Bagot - front gable with returned cornices, wood siding with cornerboards and double-hung multipane windows - suggest a mid 19<sup>th</sup> century date of construction documentary evidence indicates the late 19<sup>th</sup> century (see following section). Likely, in providing workers' housing for the bakery, what would have, by then, been considered modest standard wood-frame construction was utilized. The building was originally rough cast likely as fire protection for a residence so close to the bakery and this has been removed in recent years. The current shiplap siding may have originally been the sheathing for the furred out stucco but confirmation would require closer examination. It is the only frame dwelling on the Block.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this section designated as Lot 7<sup>1</sup>. Counter had purchased much of the block from Colin Miller and his wife for £10,000.00 in 1848. It appears that Lot 7 was sold by John Counter to George Romanes<sup>2</sup> who sold the property to Thomas Paton in 1855.

By the late 19<sup>th</sup> century many buildings were located to the interior of this block. These were mainly sheds, workshops, light industrial and commercial concerns (including a large stone bakery) operated by those living along the perimeter streets, particularly Bagot. However the building now known as 160A Bagot and reached by a lane between 160 and 164 has had a municipal address since at least 1892 (162 ½ Bagot on the Goad's Fire Insurance Map<sup>3</sup>). It is noted and colour coded as a 2 storey<sup>4</sup> wood building with rough cast finish with a 1storey addition at the northeast corner, the orientation of main block and wing consistent with the extant structure. It may have been a residence for those working at the adjacent bakery, as the property was owned by the baker Robert McCammon since 1875 and he is shown as living in 160 (formerly 162) Bagot in the 1889-90 Directory. It would appear that the roughcast (which would have provided some fire protection) has been removed in recent times. It is a surviving representative of the structures and activities which characterized the heart of the block from the late 19<sup>th</sup> century until the Second World War.

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<sup>1</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850

<sup>2</sup> One of the original professors at Queen's College (later University) whose son became Charles Darwin's assistant in 1874.

<sup>3</sup> The current 160 Bagot was 162 Bagot at that time

<sup>4</sup> Technically a 1 ½ storey building at least in its current form

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This building is contextually important to the streetscape in that it extends the viewer's perception to deep within the block as a terminus to the lane and infers a world of activity beyond the street façade which in fact was true in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>



(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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This modest building is surviving representative of the range of structures and activities within the core of the south half of this block in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. It is an important visual element of the streetscape providing a sense of depth and 'surprise' to the passer-by. It is the only wood frame dwelling on the Block.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 164-166 Bagot Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 6, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*



*Streetscape view from southwest*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Fire Insurance Plan 1963*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Stretcher bond brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Parapeted side gable
- (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Window openings are rectangular with cambered, voussoired arches and 'shouldered' limestone sills. Doors have rectangular transoms
- (12) Porches, Verandahs, Balconies, etc.  
N/A
- (13) Chimneys.  
Two chimneys each at parapet peak.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.

While generally sound the paint is flaking at wood elements, the roofing is toward the end of its service life, there are isolated areas of deteriorated and/or missing mortar and the parapet counterflashings are in poor condition.



CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This building extends the row which includes 168 Bagot and 170-172 to the east generally approximating the scale and detailing of 168. The two units mirror each other, with two bays each with the main entrance at the respective 'outside' bays. 164-166 Bagot is a well built three bay, side gable town house. The parapets walls are supported by moulded cut stone corbels. The brickwork is laid up in stretcher bond. The window and door openings at both storeys all have cambered arches with those on the first storey composed of complex voussoirs. The brick walling rests on a scabbled, regularly coursed limestone foundation. The original wood window type appears to be the 2/2 units remaining at 164 and unlike 168 there are limestone sills at both storeys.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this property appears to occupy a portion of Lot 6<sup>1</sup>, with 164 perhaps extending into Lot 7. Counter had purchased much of the block from Colin Miller and his wife for £10,000.00 in 1848.

It appears that Lot 6 was sold by John Counter to George Romanes prior to 1855 when, as with Lot 7, Romanes sold to Thomas Paton. It was purchased by Michel Donaghue in 1864 for \$500.00 and turned over for the same price to Bridget Dwyer in 1867.

The double house does not appear on the 1865 Innes Map nor corresponds to the Brosius view (1875) though the construction details do suggest a pre 1875 date. The building is definitely in place by 1892.<sup>2</sup> It may have replaced earlier (likely frame) buildings as suggested by the Gibbs' map of 1850.

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<sup>1</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850

<sup>2</sup> Goad's Fire Insurance Map, 1892.

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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164-166 Bagot Street is an integral component of the row which occupies a substantial section of the block. It extends the general rhythm of openings and parapets walls over the side gabled brick terrace.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good / Contextual</u></p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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The double house 164-166 Bagot Street is an integral component of this mid-block row. It extends the general rhythm of openings and parapets walls over the longer side gabled brick terrace which includes 168, 170 and 172 Bagot.

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APPENDIX 'A'  
Schematic Glossary



**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 168 Bagot Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 6, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*



*Streetscape view from southwest*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*Fire Insurance Plan 1963*

## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Stretcher bond brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Parapeted side gable
- (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Window openings are rectangular with cambered, voussoired arches and 'shouldered' limestone sills at first storey, wood above. Original multi-pane sash remain in place. Doors have rectangular transoms
- (12) Porches, Verandahs, Balconies, etc.  
N/A but lintelled carriageway is an important feature.
- (13) Chimneys.  
Two chimneys each at parapet peak.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.

While generally sound the paint is flaking at wood elements, the roofing is toward the end of its service life, there are isolated areas of deteriorated and/or missing mortar and the parapet counterflashings are in poor condition.

### CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This building appears to be the earliest<sup>1</sup> in a long row of brick structures which includes 164-166 Bagot to the west and 170-172 to the east. 168 Bagot is a very well built three bay, side gable town house. The parapets walls are supported by moulded cut stone corbels. The brickwork, though generally laid up in stretcher bond features a course of bond bricks just above the arches of the first storey openings. The window and door openings at both storeys all have cambered arches composed of complex voussoirs. The brick walling rests on a limestone rubble foundation. The building retains a wood soffit and frieze with heavy wood roll, a feature it shares with 170-72. The wood window surrounds remain in place (though one opening has been infilled with brick) and the 6/6 double hung sash typical of the mid 19<sup>th</sup> century. The door has a rectangular transom. The carriageway is obviously an important and distinctive feature with the heavy timber lintel cut to fit the angle of the door arch where it is supported. The buttress/pilaster may have been added at the time of the construction of 170-172.

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<sup>1</sup> There is no integration of brick coursing with 166 Bagot and differences in detailing between the two buildings as well as between it and 170 Bagot.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this property appears to occupy a portion of Lot 6<sup>2</sup>. Counter had purchased much of the block from Colin Miller and his wife for £10,000.00 in 1848.

It appears that Lot 6 was sold by John Counter to George Romanes prior to 1855 when, as with Lot 7, Romanes sold to Thomas Paton. It was purchased by Michel Donaghue in 1864 for \$500.00 and turned over for the same price to Bridget Dwyer in 1867. A row which appears to include 168, 170 and 172 Bagot is indicated on both the Gibbs (1850) and Innes (1865) maps. However 168 is clearly differentiated from 170/-72 and may be the earliest in the longer row which also includes 164 and 166 to the west.

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<sup>2</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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168 Bagot Street is an integral ((and possibly the earliest) component of the row which occupies a substantial section of the block. Its lintelled carriageway is an important element within the streetscape both architecturally and as a visual 'portal' into the courtyard within.



CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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168 Bagot Street appears to be the earliest component of this mid-block row, likely prior to 1850. Its heavy timber lintelled carriageway is a key component of the streetscape and it retains original multi-pane wood sash, cornice and soffit.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 170-172 Bagot Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 14, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*





*Streetscape view from northeast*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Stucco
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Parapeted gable
- (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Rectangular openings with limestone sills at 1<sup>st</sup> storey, wood sills at 2<sup>nd</sup> storey and rectangular transoms over front door of each unit.
- (12) Porches, Verandahs, Balconies, etc.  
N/A
- (13) Chimneys.  
Metal stack at rear slope
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound but asphalt shingle roofing is toward end of service life. Metal flashing at parapet with 168 corroded. Flaking paint at cornice and at 2<sup>nd</sup> storey window sills.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The appearance of the façade of this originally solid brick double house has changed a great deal due to the application of stucco in the later 20<sup>th</sup> century. However in scale, rhythm of openings, nature of roofline and remnant detailing it still retains the character of the row of which it forms a part. It shares the same wood soffit/cornice detail as 168 (featuring heavy wood roll) and the narrow wood sills at the 2<sup>nd</sup> storey windows (limestone at the first storey) though the size and shape of the actual openings are slightly different than its neighbour. The roof, which shares a parapet on stone corbel with 168 at the south simply abuts the gable and parapet wall of the taller 174-176 Bagot to the north. The window and door openings have flat arches which, no doubt, are voussoired and the doors have rectangular transoms. The limestone foundation is exposed above grade and appears to be coursed rubble.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

---

This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The block was formally subdivided by John Counter in 1850 and this property appears to occupy a portion of Lot 6<sup>1</sup>. Counter had purchased much of the block from Colin Miller and his wife for £10,000.00 in 1848.

It appears that Lot 6 was sold by John Counter to George Romanes prior to 1855 when, as with Lot 7, Romanes sold to Thomas Paton. It was purchased by Michel Donaghue in 1864 for \$500.00 and turned over for the same price to Bridget Dwyer in 1867. A row which appears to include 168, 170 and 172 Bagot is indicated on both the Gibbs (1850) and Innes (1865) maps.

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<sup>1</sup> T. Gibbs' Plan for Development of Park Lot 2 for John Counter, 1850. NMC 450-Kingston-1850

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Despite the relatively recent application of stucco to the façade the scale of the dwelling and rhythm of its openings remain consistent with the character of the row of which it forms a part.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good (3) Good / Contextual (4) <u>Fair / Poor</u>

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good / Contextual</u></p> <p>(4) Fair / Poor</p>



EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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Despite the relatively recent application of stucco to the façade the scale of the dwelling and rhythm of its openings remain consistent with the character of the row of which it forms a part. It was possibly built pre-1850 giving it added importance within the block though this dating would have to be confirmed by further research.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 174 - 176 Bagot Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 14, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*



*Streetscape view from William Street*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Plan*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

- (1) For buildings and structures, refer to the headings below:  
*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*
- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
  - (2) Present Use Description.  
Residential
  - (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
  - (4) Basement Type (full, partial, crawl space, none).  
Unknown
  - (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
  - (6) Number of storeys above Grade.  
2 storeys
  - (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
  - (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Stucco
  - (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Parapeted gable
  - (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
  - (11) Windows and Doors.  
Rectangular openings with limestone sills at 1<sup>st</sup> storey, wood sills at 2<sup>nd</sup> storey
  - (12) Porches, Verandahs, Balconies, etc.  
N/A
  - (13) Chimneys.  
Brick stack at parapet peak removed to just above roofline
  - (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound but some cracks in stucco particularly in area of southeast door.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The appearance of the façade of this originally solid brick double house has changed a great deal due to the application of stucco in the later 20<sup>th</sup> century. However in scale, rhythm of openings, nature of roofline and remnant detailing it still manifests the essential character of the streetscape. The window and door openings have flat arches which, no doubt, are voussoired but it appears that the rectangular transoms at the doors have been infilled. The limestone foundation is exposed above grade and appears to be coursed, roughly squared rubble with a scabbled finish. Its brick roof parapet at 172 is supported by a cut stone corbel and has a chimney (stack now lowered) at the peak.



CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. It's past is linked to that of 178 Bagot and its chain of ownership difficult to distinguish from that property. A building appears at that location in the 1850 Gibbs' map but not in 1865 indicating the loss of a structure likely due to fire. There was the loss of a brick building adjacent to the Globe Inn (which occupied the corner) in the fire that destroyed the famous tavern. They were destroyed by fire on April 6, 1858<sup>1</sup>.

The property came into the ownership of William Brown, (noted as an innkeeper and builder in mid 19<sup>th</sup> century directories) prior to 1844. In 1844 Brown sells the property to John Whitcomb for £200 in that year. He turns it over to Cornelius Donaghue only a few years later with little increase in price. Donaghue sells to Michael Halpin in 1855 and seven years later it seems to be sold at a substantial loss to Michael Fahey, possibly indicating a serious fire. In 1865 Fahey is able to sell the property for \$300.00 to boot and shoe maker Henry Dunbar. It remained in the Dunbar family until 1903<sup>2</sup>.

The likely date of construction is between 1865 and 1875 when a 4 bay structure is depicted in the Brosius view, taller than its neighbours to the southwest but lower than, and abutting 178 Bagot built c.1860 by William Brown as his dwelling following the destruction of the Globe See also 178 Bagot..

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<sup>1</sup> Ibid.

<sup>2</sup> Land Titles (Abstracts)

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The appearance of the façade of this originally solid brick double house has changed a great deal due to the application of stucco in the later 20<sup>th</sup> century. However in scale, rhythm of openings, nature of roofline and remnant detailing it still manifests the essential character of the streetscape. It actually creates a 'stepped' link between the terrace comprised of 168,170 and 172 and the much taller 178 Bagot, diminishing the abruptness of the change of scale.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good (3) Good / Contextual (4) <u>Fair / Poor</u>

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good / Contextual</u></p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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The appearance of the façade of this originally solid brick double house has changed a great deal due to the application of stucco in the later 20<sup>th</sup> century. However in scale, rhythm of openings, nature of roofline and remnant detailing it still manifests the essential character of the streetscape. Its relationship to 178 Bagot requires further research and may add to its significance.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**





GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 178 Bagot Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman /research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: August 29, 2008.

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Bagot Street elevation*

*View from northeast*





*Bagot streetscape from William St.*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1963 Fire Insurance Map*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Flemish bond brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
As above with recent stucco at dormers
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Parapeted side gable
- (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Window openings are rectangular with flat, voussoired arches and 'shouldered' limestone sills.
- (12) Porches, Verandahs, Balconies, etc.  
N/A
- (13) Chimneys.  
Two chimneys rise through the parapet at either side of ridge.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Large deciduous tree at corner

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound but sandblasting has made the brick vulnerable to moisture penetration.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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While the brick walls have been sandblasted and many of the windows and the main door and much of its surround replaced, this remains a mid-19<sup>th</sup> century brick structure of note. The first storey is constructed in true Flemish bond, relatively rare and typically associated with fine early brick construction while the 2<sup>nd</sup> storey and gables are done in a freer version with bond bricks more widely spaced but at both levels the corners are finished with Queen's closers. The brick walling rests on a stone foundation of regularly coursed hammer dressed limestone.

Despite the replacement of most of the main entrance treatment in modern materials what appears to be the original elliptical fanlight still remains. Opening placement at the Bagot Street façade is asymmetrical although this seems to reflect changes over time. Several openings have been closed in and, what appear to be, bathroom windows inserted. The Brosius 1875 'Bird's Eye View' shows symmetrical three bays on Bagot St. but no door. This is of interest as there is a bricked in door opening at the middle of the three symmetrical bays on William Street which now appears as a niche. It is possible that the building had two entrances, or perhaps the entrance was moved at different periods in the building's history. Certainly the brickwork of the arch above the fanlight at the existing location has been completed in the traditional manner and does not readily betray a Colonial Revival renovation.

The building features a corbelled brick stringcourse between storeys. The windows of the first storey at Bagot have complex flat arches while all other openings (except gable windows at William) have 'flat' arches made up of individual voussoirs.

The form of the stone capped brick parapet abutting ---- Bagot is unusual, as if rebuilt in association with the addition of the large shed dormer, however at William it has the traditional form incorporating two chimney stacks. The parapets are supported on moulded, cut stone corbels at the eaves.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

This property occupies part of the Loyalist grant of Park Lot 2 given to Mrs. Ann Earl, the daughter of the celebrated Colonial couple William Johnson and Molly Brant. The map of 1829 (NMC22427) shows Bagot Street extended west past William Street which appears as a cart track or path from that corner to the palisades just southwest of the Line Barracks. Several buildings are depicted along the west side of Bagot including a building close to the path at William, apparently the location of the current brick structure. Recent research has shown that this was the Globe Inn<sup>1</sup>, celebrated in Kingston lore as an early 'watering hole', a large frame and rough cast tavern and the home of its proprietor, William Brown. The Inn, along with a brick dwelling adjacent was destroyed by fire on April 6, 1858<sup>2</sup>. This would correlate with a loss in value of the property between its purchase in 1855 and sale in 1862 (see below).

The property came into the ownership of William Brown, (noted as an innkeeper and builder in mid 19<sup>th</sup> century directories) prior to 1844. He is assessed for a two storey building with two fireplaces in 1843-1844<sup>4</sup> which could well be 178 Bagot. In 1844 Brown sells the property to John Whitcomb for £200 in that year. He turns it over to Cornelius Donaghue only a few years later with little increase in price. Donaghue sells to Michael Halpin in 1855 and seven years later it seems to be sold at a substantial loss to Michael Fahey, possibly indicating a serious fire. In 1865 Fahey is able to sell the property for \$300.00 to boot and shoe maker Henry Dunbar. It remained in the Dunbar family until 1903<sup>5</sup>.

Thus it seems that the current brick house was constructed after the fire and prior to the census of 1861, wherein William Brown, bricklayer, and wife Ann, are noted as living in a 2 ½ storey brick house at the corner of Bagot and William. It is likely as well that Brown constructed his own dwelling. It is not clear as to

<sup>1</sup> *Daily British Whig*, April 6, 1858. Tavern noted as the Globe Inn in the *Kingston Daily News*, April 7, 1858.

<sup>2</sup> *Ibid.*

<sup>4</sup> Assessment Rolls

<sup>5</sup> Land Titles (Abstracts)

whether his new dwelling continued to function as a tavern as well, though its scale and the presence of doors on both William and Bagot suggest that it is a possibility.

The presence of the Globe Inn, as well as 114-116 William Street also owned by William Brown, predating the establishment of the extension of William St. northwest as orientated parallel to Johnson St. and Brock, (rather than as a straight continuation of the alignment up to Bagot) necessitated a 'jog' in the formal alignment. Thus Brown's c.1860 brick house was built very close to the 'footprint' of the original structure within the 'eccentric' geometry of the corner.

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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178 Bagot Street, constructed on the footprint of the old Globe Inn, is very important contextually as a 'survivor' of the alignment which predated the formal extension of William Street northwest beyond Bagot. The establishment of William St. as parallel to Johnson St. and Brock necessitated a 'jog' in the street grid around this site and 114-116 William. In this sense it is a true 'landmark'.

With its overall size relative to adjacent structures and its parapeted gable on William Street it is an anchor building for the block.



CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) <u>Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) <u>Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) <u>Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) <u>Very Good</u></p> <p>(3) Good /Contextual</p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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This c.1860 building is an excellent example of Flemish bond brickwork and is a contextual landmark as its siting predates the eventual alignment of William Street north of Bagot. Built by William Brown as his home after fire destroyed his earlier dwelling on this site, the celebrated Globe Inn, its associations remain important despite though its 'cultural value' is somewhat diminished by the extent of renovations.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**

## **Old Sydenham Ward HCD Study: Block 36 Heritage Character Statement**

As the northwestern edge of the Town c.1830, adjacent to a path extending up to palisades and Line Barracks, it was 'natural' that a tavern/inn would develop at the corner of William and Bagot streets. The Globe Inn became an important element in early Kingston social life until its destruction by fire in 1858, to be replaced by the current 178 Bagot Street. The Globe and the brick double house 114-116 William Street, also owned (and likely built) by Globe proprietor William Brown, predated John Counter's plan of subdivision (1850) and the extension of William Street northwest in an alignment parallel to Johnson, thus causing the eccentric 'jogging' of the street around these buildings which characterize it to this day.

The development of the 'north' and 'south' halves of the block from the mid 19<sup>th</sup> century took very different forms, still readily apparent today. Along Bagot, artisans, 'mechanics' and merchants lived in relatively modest brick terraces, while along Earl, the original Chalmers Church was constructed and successful grocer John Carruthers (closely connected to Chalmers) built his Coverdale-designed villa (1848) and amassed the lands of an estate which eventually encompassed the full Sydenham Street frontage and much of William Street as well. This extensive property, along with that originally owned by the Church (purchased by John B. Carruthers), then formed the land base for Annandale Court, the ambitious and visionary development by Tekla and Matthew Hanson which transformed the site from a 19<sup>th</sup> century villa estate to a 20<sup>th</sup> century apartment complex. The five storey apartment towers at William and Sydenham (1927) remain unique within old Sydenham Ward as is the modernist Annandale Annex (1929) while the whole site, including the original Villa with additions (1929), seems to have been conceived as an integrated scheme.

Meanwhile, at the core of the 'southern' section of the site, a number of the Bagot Street residents had their workshops and/or businesses including a large stone bakery. While most of these buildings are no longer extant, 160A Bagot Street, a residence originally adjacent to, and possibly, associated with the bakery, remains as a representative of that 'back of streetscape' world.

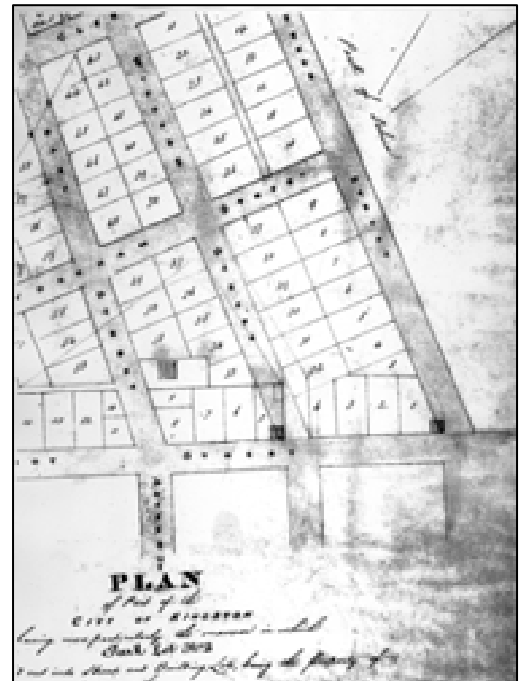
SAMPLE BLOCK 36:

**EARL, SYDENHAM, BAGOT & WILLIAM STREETS**

Old Sydenham Ward Area

By Jennifer McKendry

June 2008



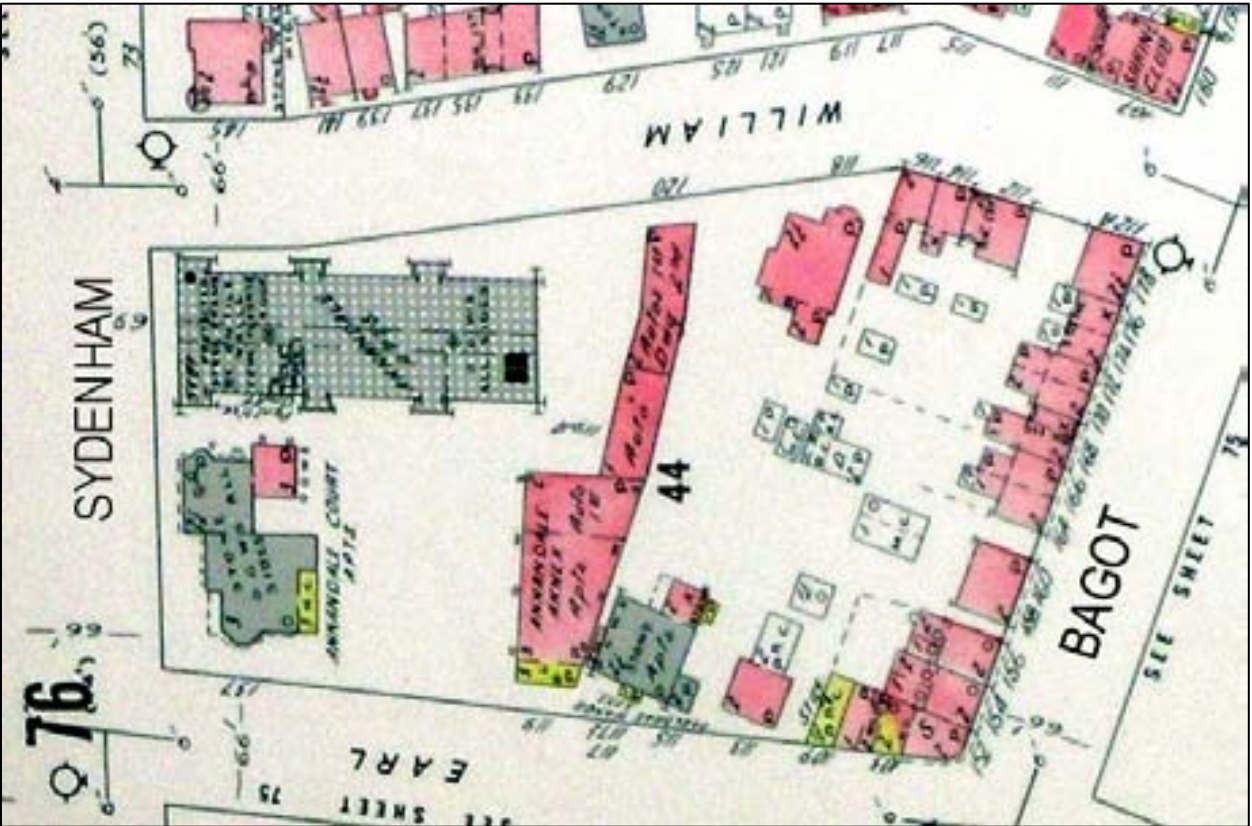
*Above right and below:* details from 1850 development plan for part of Park Lot 2 drawn 15 January by Gibbs for John Counter and registered 30 August (NMC 450-Kingston-1850); the detail below has been rotated to align north-south







1875 Brosius  
bird's-eye  
view of  
Kingston



1963  
fire insurance plan

## Early History:

- not part of the earliest surviving street plan of 1784 (NMC 11375), which delineates the blocks closest to Fort Frontenac
- even as the town plan expands to the west, Bagot or Rear Street remains one of the streets forming the outer edges of the town with its north-west side undifferentiated into building or town lots; even the town lots laid-out on its south-east side contain no buildings as late as 1815; buildings are confined to the blocks on the south-east side of Wellington or Grass Street
- block 36 is part of the Loyalist grant of Park Lot 2 given to Mrs Anne Earl, born 1773 to Molly Brant and Sir William Johnson, marries Hugh Earl in 1793 or 1794, and dies in 1818; Please add on page 3, third bullet from top; Jane, daughter of Anne and Hugh Earl, marries in 1840 Colin Miller, Assistant Commissary General (*Kingston Chronicle & Gazette*, 3 Oct. 1840); Jane Miller dies 28 March 1863 at Earl Place (*Kingston Daily News*); this explains why “Colin Miller” appears in various land transactions for block 36
- by 1816, a large race course is located on the adjacent properties of Anne Earl and her half-brother, Sir John Johnson; it does not extend as far as block 36; it disappears off maps by 1820
- during the War of 1812, a wooden palisade and series of blockhouses are built to protect the land approaches to the town; in the area of block 36, the palisade comes close to what is now Sydenham Street but probably does not intrude on block 36; on what is now the neighbouring block (Sydenham, William, Johnson and Bagot), a battery and the Line Barracks are built: one of the buildings survives into the early 20<sup>th</sup> century but for civilian purposes (such as a school), as the land and buildings revert to their original owner after the war is over
- on certain maps, as late as 1824 (for example, NMC 11374 and NMC 16105), in the area of block 36, the relevant sections of Bagot, Earl, Sydenham and William are not delineated, probably because they do not exist in real life, even though they may be drawn on other maps showing an ideal street plan; Bagot extends west from downtown but stops at Johnson Street
- finally, on a map of 1829 (NMC 22427), Bagot Street is extended from downtown to West Street with two buildings on its north-west side between what is today Earl and William Streets; Earl does not extend beyond Bagot, while William is indicated by dotted lines suggesting an informal curved pathway leading from Bagot to an opening in the palisade next to the Line Barracks; Sydenham Street is still not indicated; there appears to be a third building more or less in the centre of today’s block 36
- by the late 1840s, Bagot Street is heavily built up on the north-west side between William (which extends to only a short distance to the west beyond Bagot) and “Arthur” Street, now Earl Street, which runs through and beyond Barrie Street; Sydenham Street does not yet exist; there are about eight buildings facing Earl, Bagot and William in today’s block 36; a ninth building is located in the inner block, considerably distant from any of the streets; it is likely that much of this building activity occurs during the capital years (early 1841 to early 1844) when housing is in high demand (maps showing buildings in the 1830s and first half of the ‘40s are scarce)
- the frontage along Bagot is well developed from the late 1840s but it is likely that the buildings, some of which may have been frame, are replaced over time by brick buildings, as late as about 1880; even though buildings are owned by a number of

different people and are built at different times, the block along Bagot presents a unified appearance (and would do so to a greater degree in the past with no stuccoing over the red brick, as well as similar doors, window divisions and shapes of chimneys)

- **wards:** after 1838, block 36 is in Ward 2; after 1846, block 36 is in Sydenham Ward

### **John Counter's Role**

- turning now to the land records, the key to the formal subdivision of block 36 seems to be a plan made by surveyor T. F. Gibbs for John Counter dated 15 July and 23 August 1850 (see book 1b, p. 573, Frontenac County land registry at the Catarqui Archaeological Research Foundation); the block is divided into 14 lots, which vary in size and shape, the complexity compounded by the odd angle taken by William Street (needed to account for the house and yard already in existence by 1850 at the corner of William and Bagot); they are numbers 5, 6, 7, 8, 9, 33, 34, 35, 36, 37, 49, 50, 51 and 52, all part of Park Lot 2; Sydenham Street now exists; a large square building is shown on lot 52 (probably 117 Earl Street) and two on the corner lot at Bagot and William; more buildings likely exist but only these are shown, because they create problems in laying out typical rectangular building lots
- in June 1848, Colin Miller and his wife sell 10 acres, part of Park Lot 2, for £10,000.00 to John Counter (1799-1862), a baker, ship-builder and Mayor of Kingston many times during the 1840s and early '50s (1841-43, 1846, 1850, 1852-53); his entrepreneurial efforts collapse in bankruptcy in 1856; his remaining lots in Park Lot 2 then need to be sold along with his own home, Southroode Cottage (also known as Sunnyside) on Union Street (*Kingston Daily News*, 16 March 1856)
- there are, no doubt, earlier transactions than 1848-50; for example, all of what becomes lot 5 in 1850 – that is, the corner lot at Bagot and William -- is sold in 1816 by Hugh and Anne Earl to James Patterson, changes hands from Colin Miller to Eleanor Conklin in 1841 for £175 (and contains a building according to the map of 1829 and the Gibbs map of 1850) and again in 1848, 1855, 1862 (when the south-west section is divided off), 1865, 1880, 1881, 1886, etc. but, in general, most of the buying and selling activity for the block is after 1848 when Counter is developing it (along with other blocks he owns)
- the block after 1848 is divided into two roughly equal parts:
  1. one towards Sydenham Street -- at first dominated by a villa with its large grounds and a stone church (demolished in the early 1890s) and, from 1927 to today, by the villa and a large apartment building with its parking area and landscaped grounds
  2. and the other towards Bagot with individual and row houses tightly built along the street frontages; the block's buildings are brick, stone and concrete with an exception, namely, a wood house placed equidistant from Earl, Bagot and William Streets

### **The Carruthers Villa & Annandale Apartments** (see Annandale history report by Jennifer McKendry, 26 April 2008 for illustrations)

- Carruthers Villa, 137 Earl at Sydenham, now Annandale Court Apartments, part of the Annandale Apartment complex
- The building is located on lot 49, part of Park Lot 2
- John Carruthers (1815-89), a wholesale grocer who arrived in Canada in 1838 from Scotland, acquires the land in 1848; construction likely begins in the building season

- of **1848**; Carruthers, a Liberal, has numerous business interests including owning ships, land dealings, etc.; he is a Life Governor of KGH
- In April 1849, architect William Coverdale enters in his account book (private collection), “Mr J. Carruthers, Villa in Earl Street, Mr Milner [masonry work], Mr Davidson [carpentry] and Mr Stewart [plaster work]”
  - Photographs survive in the Queen’s University Archives showing the original two-storey height, metal and batten roof, tall stone chimneys (pairs of stacks under a single cap decorated with dentils), dormers, cast-iron balconies (compare with the Anglican Diocese at Johnson and Wellington), verandahs, entrance (kitty-corner to the street corner) and stone and iron fence (part of which survives along Earl street); there are architectural similarities to other Coverdale villas, such as Rosemount of 1850 (which superficially looks different because of the tower) on the opposite corner of Earl and Sydenham; the style can be described as picturesque or Italianate; the canted bay window is an important element in the desire to reconcile the built structure with nature
  - In 1853, John Counter sells all of lot 37 at the corner of Sydenham and William to Carruthers; this forms a back yard (running along Sydenham Street) for the villa and he builds a stone carriage house (demolished to clear the site of the 1927 Annandale Apartments) facing William Street
  - In 1854, John Counter is assessed for a yearly value of £400 for lots 33, 34, 35 and 36
  - In 1860, Carruthers buys lot 36 with frontage along William Street
  - In 1865, Carruthers buys lots 34 and 35 with frontage along William Street
  - In 1871, Carruthers is assessed for lots 49, 37 and 36 at a total value of \$6500
  - In 1873, the year Carruthers retires from his grocery business, he acquires part of lot 33 with frontage along William Street; in July, architect Robert Gage calls for tenders to alter and add to the residence of J.C. Carruthers Esq.; this is the two-storey stone plus mansard roof wing along Sydenham Street
  - In 1889 (the year John Carruthers dies in February at home), John Bell Carruthers buys lots 50 and 51 with frontage along Earl Street from the trustees of Chalmers Church
  - In 1892, John Bell Carruthers acquires lots part of 33, and all of 34, 35, 36, 37 and 49 from the estate of John Carruthers
  - The fire insurance plans of 1892, 1908 and 1924 show no significant differences in the villa, carriage house (in 1924 for automobiles) and extensive grounds
  - In 1926, the estate of John Bell Carruthers sells the property (which has been in the family for 78 years to Tekla and Matthew Hanson who then take out a series of mortgages to finance building the **Annandale Apartments complex**, architect Colin Drever; the Hansens acquire lots 33 (part of), 34, 35, 36, 37 (the corner lot on Sydenham and William and where, along with adjacent lots on William, the new building is constructed), 49 (containing the Carruthers Villa of 1848-49), 50 and 51
  - For an illustrated history of the new apartment building and the changes to the Carruthers Villa, see a report by Jennifer McKendry, added at the end of this report on block 36 (pp. 20-30), and summarized here: **119 Earl St**, the Annandale Annex, replaces an existing brick house c1928 and is occupied by 3 tenants in 1929; the Sydenham St site between William and Earl is under construction in late 1926 and early 1927; in 1929, the old Carruthers Villa, now known as **Annandale Court**, is

sufficiently converted for 3 tenants to move in (by 1931 there are 7 tenants); in 1931, the new high-rise, the **Annandale Apartments**, is partly occupied

- Note: excluding grain elevators, the Annandale may be the earliest modern high-rise in Kingston; it is followed by the LaSalle Hotel on Bagot and Queen, built c1929 with 5 storeys on top of a high street-level storey

### Chalmers Church

- In 1850, John Counter and his wife sell lots 50 and 51 on Earl Street to lawyer Thomas Kirkpatrick (1805-70, Mayor of Kingston in 1838 and 1847); it is not until 1859 that Kirkpatrick sells the lots to the trustees of Chalmers Church (Thomas Drummond, Samuel T. Drennan, James Waddell, John MacKay, Andrew F. Shaw and Ewen McEwan)
- Plans are afoot to build a new church, the Free Church of Scotland, soon known as Chalmers Church, as early as 1848, when funds were being raised (*British Whig*, 4 October 1848); the site is lot 50 on Earl Street next to the Carruthers Villa – John Carruthers (1815-89) was a staunch supporter of the church; a side yard is on lot 51; it is opened in **1850** and dedicated on 8 June 1851; in 1855, architect William Coverdale added a gallery (Coverdale account book, private collection); the church is attributed to William Coverdale because of this and because he was actively designed Gothic Revival stone churches at this time (such as the Sydenham Street United Church); photographed by Henry Henderson (Queen's University Archives), by which time a brick house has been built on lot 51 (it is not shown on the Brosius view of 1875, is a vacant lot in the 1875-6 directory and is demolished for the Annandale Annex); John Carruthers wants to buy the old church to prevent its use for some unworthy purpose but dies early in 1889 (15 February 1889, *British Whig*); in that year, the trustees of Chalmers Church sell the lots to his heir, John Bell Carruthers; in early 1890, Power & Son called for tenders to remove the old Chalmers church, grade and level the site (*Daily British Whig*, 22 February 1890) – a new Chalmers Church has just been built at a different site (Barrie, Clergy and Earl) by architects Gillen & Gillen; in 1926, Matthew and Tekla Hanson buy the lots as part of their acquisition of property for the Annandale Apartments complex

### 117 Earl Street

- Lot 52, an oddly shaped lot, part of Park Lot 2
- In 1843, Sheriff Thomas A. Corbett sells this lot with others to Henry Sadlier for £69.15.0 (possibly reflecting a legal situation)
- In 1842 and registered in 1844, Allan McLean sells all of the lot, 1/5 acre, to Alexander Macdonald and his wife for £520





– this high price suggests a building exists on the lot; there is a building positioned at an odd angle to the street on a map of c1848; it is on the Gibbs’ plan for Counter’s Park Lot 2 development and its unusual lot form and angle to the street suggests it predates the Counter development, which had to grow around it; speculatively, one may date it as **by 1840**

- Historian Margaret Angus suggests that this may be where the Reverend John Machar is a tenant before moving into St Andrew’s Manse in June 1842 and that -- at that time -- the Sisters of Notre Dame are tenants of Mrs Macdonald in the upper storey (Angus Fonds, locator 5079-3, box 12, Queen’s University Archives); Louis Flynn in *Built on a Rock* (1976) states that the Sisters ran a school for girls on Earl Street in the 1840s until they moved in 1846 to Johnson and Bagot Streets (p. 174)
- Two-storey, three-bay stone house (now stucco) with end parapet walls
- In the assessment of 1853, Caroline Foster or A.N. McLean is listed on Earl Street (between Moore at 113 Earl and Carruthers at Sydenham St) with a rental value of £40.10; Foster is probably the tenant, while McLean re-enters the land transactions for lot 52 from 1846 to 1863
- For sale, in late 1862, a “first-class stone house on Earl Street, formerly occupied by Bishop Gaulin, and adjacent to Chalmers Church. It is well adapted for the accommodation of a gentleman’s family. There is a good Garden and outhouses attached” (*Kingston Daily News*, 31 Dec. 1862); Bishop Gaulin (1787-1857) is coadjutor of the Roman Catholic Diocese of Kingston – which covers a huge geographical area -- with Bishop Macdonell from 1833 to 1840 and replaces Bishop Macdonell, when he dies in 1840; he oversees the building of St Mary’s Cathedral (begun in 1843) and brings the Sisters of the Congregation of Notre Dame to Kingston in late 1841
- In 1863, the lot is acquired by George M. Kinghorn, general merchant & ship owner; he lives there, as does John Kinghorn, a book keeper; in 1870, he is assessed for a value of \$3000
- In 1873, Kinghorn sells it to Peter R. Henderson, who also owns parts of lots 33 and 34 (that is, the property runs from Earl to William across the block); he is the manager of the Montreal Transportation Company
- In 1889-90, William Wormworth, a piano maker, lives here
- The fire insurance plan of 1924 shows no side wings, whereas on the 1947 plan, there is a two-storey wing towards Bagot Street and, on the other side, a narrow brick section filling in the gap between the main house and the Annandale Annex
- In 1947, 117 Earl Street is called “Earlsbrae Manor Apartments”

## 113 Earl Street

- Lot 9, part of park Lot 2
- Two-storey, three-bay brick house with hipped roof
- Lot 9 is a small lot facing Earl St
- In 1849 John Counter and his wife sell it to Edwin Chown for £130, which seems like a substantial sum for a small lot (and not on a corner) if a building was not in place (and a building does show on a map of 1850); however, when Chown sells it the next year to George William Andrews, he only realizes £50 – a price more appropriate for a vacant lot
- In 1853, Andrews sells to James McLoughlin for £225; in the same year, McLoughlin sells to John Moore for £325; still in 1853, Moore sells to James Bowes for £150 but in the assessment for 1854 (and it usually reflects the previous year) John Moore, steward, is assessed for a rental value of £18.10, while Mrs Moore is noted as a milliner and dressmaker on Earl Street in the directory of 1855
- In 1867, John Moore is now selling to Frances C. Draper for \$800
- In 1870, Draper is assessed at \$2000 (his neighbour at 117 Earl is assessed at \$3000)
- In 1872, Draper sells to Coleman J. Hinckley for \$1450 who is living there, according to the directory of 1875-6 with stables between his house at that of Peter Henderson (who lives in 117 Earl)
- In 1878, Hinckley sells part to Benjamin W. Folger et al for \$1450
- In 1881, Folger sells part to W. Melville Drennon for \$1900
- In 1883, Drennan sells part to Zotique Prevost for \$2300
- In 1924, the estate of Prevost sells all the lot to Louis L. Vosper for \$5000
- Note: these owners do not acquire the adjacent lot 9 (forming the corner of Earl and Bagot)
- These ups and downs in the value of the land purchases make it difficult to determine when the current brick house is built and whether it replaces an older structure; there is a building on the lot on the Gibbs city map of 1850, on the Walling map of 1860, the Innes map of 1865 (with extensive rear wings) and on the Brosius view of 1875 showing a two-storey house, three-bays wide with a hipped roof, on the 1892 fire insurance plan with a two-storey frame stuccoed rear wing
- Speculatively, 113 Earl Street dates from **about 1850**, perhaps by George Andrews



## 119 Earl Street

– the Annandale Annex of 1928-29 is discussed with the Annandale Apartment Complex – see pp. 20-30

## 118 William Street

- On lot 33, part of Park Lot 2
- In 1863, Thomas Paton sells the lot for \$500 to George M. Kinghorn who, very likely wants it as it backs onto lot 52, where he lives in a stone house facing Earl Street (now numbered 117 Earl); on maps of 1850, 1860, 1865, 1874 and 1875 (Brosius), lot 33 contains no buildings
- In 1873, Kinghorn exchanges part of the lot with John Carruthers, who bought the neighbouring land (lot 34) in 1865; in the same year Kinghorn sells for \$4000 lot 52, part of 34 and part of lot 33 to Peter R. Henderson, manager of the Montreal Transportation Company, who now moves into 117 Earl Street
- In 1892, John Bell Carruthers sells part of lot 33 to Henderson for \$250
- In 1887-88, Henderson is still living in 117 Earl but, in 1889-90, he is at 118 William Street (city directories); it is shown on the fire insurance plan of 1892
- Built in **1889**, it is a 2½ storey red brick house on a stone foundation in an eclectic style including half-timbering in the upper front under a gable; the walls contain checkerboard areas of textured brick in a manner similar to 34-36 Barrie Street of 1890 (architect unknown) and the Pump House of 1890; the latter is by Joseph Power of Power & Son who may have designed 118 William but there is no documentation to support this; Power uses a pebble finish with half timbering on the Hendry House of 1886 at King and West and this finish is also found on the upper gable of 118 William Street; this house has recently been enlarged towards the back to accommodate its current function providing hospitality to out-of-town relatives while visiting patients at the hospital
- In 1909, James Henderson sells part of lot 33 with other lands for \$6000 to Henry R. Smith
- In 1927, Mathew Henson acquires part of lot 33 (via Cyril M. Smith who bought from the executors of John Bell Carruthers in 1925) to add to his property containing the Annandale Apartments





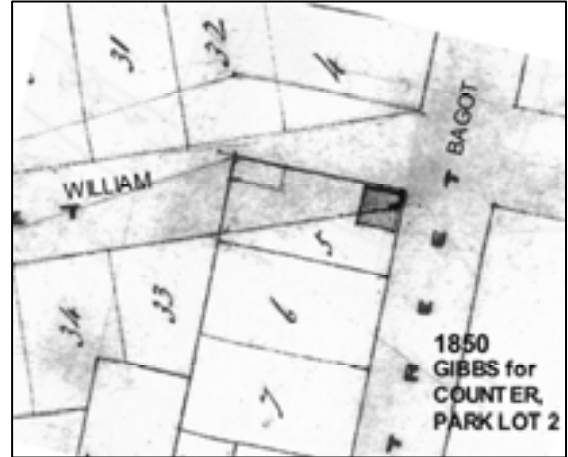
## 112- 114-116 William Street



- Lot 5, part of Park Lot 2
- Three units of red brick two-storey, attached houses with a common gable roof divided by parapets: 112 William is four bays long including a carriage-way next to 114 William; 114 William and 116 William are each three-bays with 116 terminating in a corner marked by stone quoining; 112 William is differentiated by an unusual pattern of yellow bricks forming decorations and quoins; the appearance suggests different building dates but the documentation is difficult to interpret in this regard
- Lot 5 exchanged hands many times starting with Hugh and Anne Earl selling, in 1816, all the lot (which fronts on William and Bagot) to James Patterson; in 1841, Colin Miller and his wife sell all the lot or 1/8 acre to Eleanor C. Conklin for £175; in 1844, the south-west part (the William at Bagot corner) is divided off (discussed under the section, “Bagot Street between William and Earl”); in 1880, John Conlan acquires part of the lot, likely along William Street and not including the Bagot Street corner, for \$800 plus a piece in 1886 from Sarah Dougherty for \$2000; despite all of this wheeling and dealing, the will of William Brown, registered 17 February 1863 and involving lot 5, implies he owns much of the lot; his name appears for the first time in 1844 when he sells the southwest portion to John Whitcomb for £200; where does he live? – the choices are in one or more of the units 112 to 116 William or in one of the units facing Bagot Street; is it the same location as his business, which is running the Globe Inn, as well as being a builder? The

logical location for an inn to catch the passing trade is at the corner of William and Bagot and the directories of the 1850s place him on Bagot Street (possibly 178 Bagot, discussed later) yet the assessments place him with tenants on William

- On a map of c1848, there is a substantial building tight on the corner of lot 5 as it meets up with lot 33 and this is confirmed on Gibbs' map of Counter's subdivision in 1850; there is also a building flush on the Bagot and William Street corner; overall, lot 5 intrudes into William Street forcing the developer in 1850 to contemplate joggling the street; this suggests the two buildings on lot 5 predate Counter's project; this situation is seen as well on Walling's wall map of 1860, although William Street now incorporates the jog; also on the 1865 Innes map; the maps are not helpful in distinguishing how many units make up the building; there is an open space between the end of 112 William and the corner house facing Bagot Street; this space is partly filled in on the fire insurance plans of 1892 and 1908 (but not 1924 and 1947)
- however, based on the maps, one can say with certainty that the units closest to the boundary of lot 5, that is 114-116, are in place **by 1850**
- the Walling map of 1860 does not show a row, as one might have expected if 112 was added to 114-116 but 112 *may* be on the Innes map of 1865; volume 5, pp. 286-7 *BAHS* (1980) dates 112 as 1857 based on an advertisement of 20 May in the *Kingston Daily News* by William Brown for a brick house on William Street near the corner of Bagot but this may be for an existing building and he owned more than one brick house on lot 5; it seems safe to say that 112 was built **c1860**
- when William Brown dies in 1863 (his will is registered 17 Feb. 1863), he leaves his house "where he now lives" to Ann Olds, "now living with him as his wife and sometimes married to him" (and at her death to William Brown Card of the Township of Wolfe Island) and his "houses on William Street" to his daughter, Mary Ann Margaretta Thompson, wife of David Thompson, labourer; significantly, in 1875-6 (directory), David Thompson, labourer, is living at 80 William *next to vacant lots* (that is, the lots from 33 to Sydenham Street) and this puts him in today's 116 William with a number of tenants in what is likely 112 and 116 William; by this time, Ann, widow of William Brown, is no longer listed – she appeared in the 1867 directory as living on William near Bagot but is not in the 1867 directory
- on the Brosius view of 1875, a long row, probably composed of three units is seen from the rear and side
- in 1889-90, there are three occupants listed corresponding to the three units: 112, John Conlan, tailor; 114, Cornelius Mullally, labourer; and 116, J. Driscoll, guard at the Kingston Penitentiary (city directory) – this contrasts strongly with the listing in 1875-76, when eight occupants are listed three at 76 William (an old numbering system), four at 78 William and one at 80 William;



**Bagot Street between Earl and William:**



from Earl

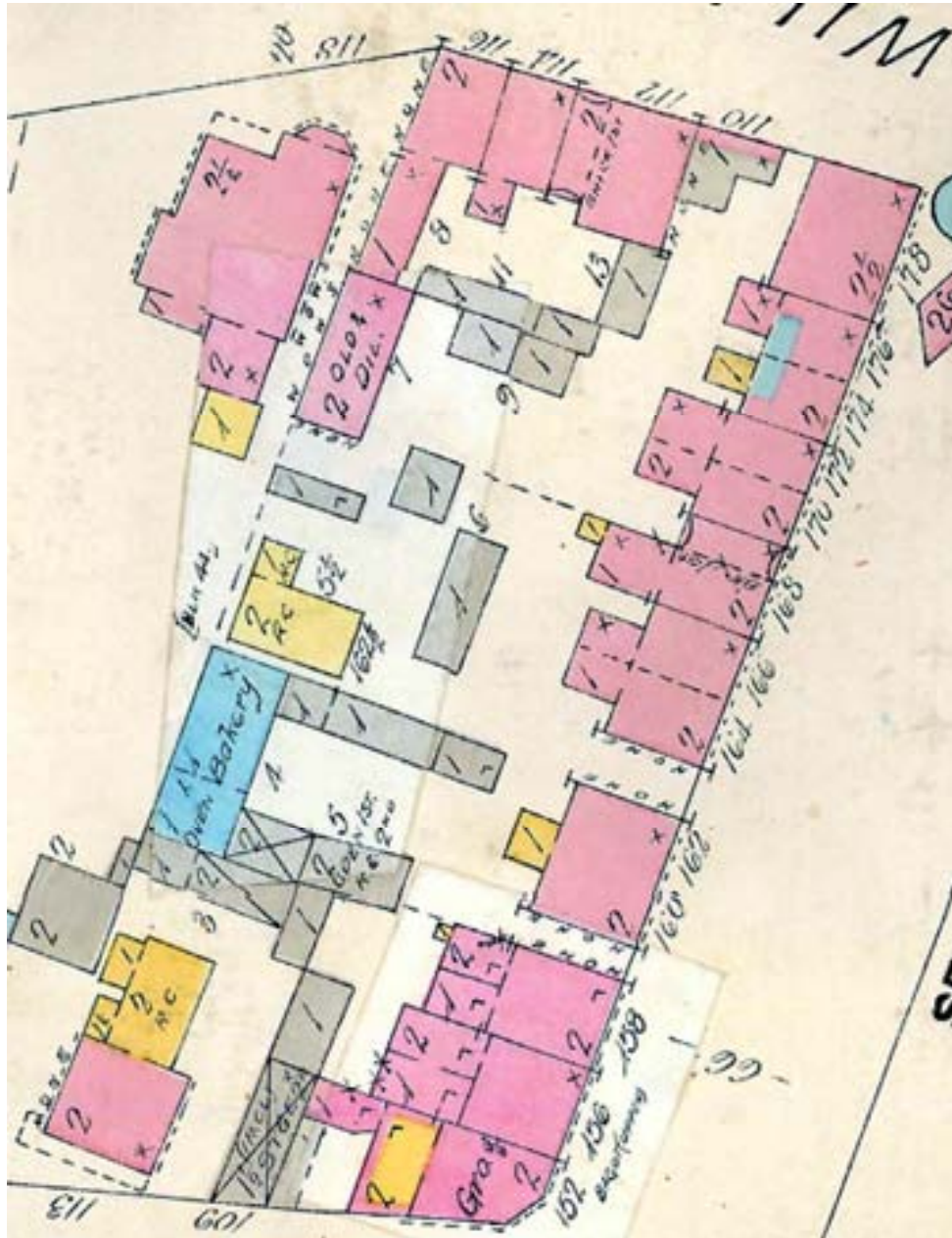


from William

- There are buildings in situ by Gibbs' city map of 1850 on lots 5 (at William), 6, 7 and 8 (at Earl); while this more or less corresponds to the footprints of the buildings now on Bagot, it does not confirm whether any are replacements; however, all share similar aspects: red brick, two-storeys, gable roofs, corbels on the parapet end walls but with variations in height, suggesting different owners and times being built; today, only 160 Bagot is a free-standing structure; in comparing the Gibbs map of 1850 with the one by Innes in 1865, there is a possibility of earlier buildings giving way to later ones, for



example, the corner building on lot 5 at Bagot is a free standing building in 1865 and 1874 (Rowan & Moore) but appears attached in 1850, 1860 (Walling) and in the Brosius view of 1875; from 164 to 178 inclusive, there are today 18 bays but on the view of 1875 only 13. By the fire insurance plan of 1892, all the surviving buildings correspond to those shown on the plan (all are brick including 170 to 176, now covered in stucco



1908 fire insurance plan showing the numerous buildings (including a stone bakery) in the back yards of the buildings fronting Bagot (running diagonally on the right), William (at the top) and Earl (at the bottom) Streets

- By 1892, there are many buildings in the **rear yards** (see illustration of 1908 on previous page), accessed by a lane to each side of 160 Bagot, a carriage way at 168 Bagot and a lane on William Street behind 178 Bagot Street; the ones on the corner area of lot 5 facing William Street and abutting lot 33 probably belong to 112, 114 and 116 William Street; the remaining outbuildings are “sheds” (made of wood but not as well built as frame buildings, according to the fire insurance plans), frame, brick and stone; all of this suggests many home industries and crafts for the persons who lived in the brick houses fronting Bagot Street; in 1875-6, their occupations included dressmaker, engineer, policeman, seaman, plumber, bookseller, machinist, along with a number of widows; an interesting example in the inner block is a stone, one-storey **bakery** with an oven behind 160 Bagot and tight against the back boundary of the lot – it appears on the plans of 1892, 1908 and 1947 but disappears by the plan of 1963; attached at right angles are two ranges of sheds, which also disappear by 1963, although the existing free-standing shed with a lean-to roof and three pairs of wide doors may have been built incorporating part of the old buildings; the bakery is not noted on the earlier maps but auxiliary buildings are not always delineated; on the other hand, it seems not to be on the Brosius 1875 view and the directory of 1875-7 does not list a baker on this block but, by 1889-90, Robert McCammon, Jr., baker, is at 162 Bagot (around 1924, 160-162 Bagot is renumbered 160 Bagot); today, there is a two-storey frame house in the inner block at **160A Bagot**, accessed by a lane beside 160 Bagot; a building appears more or less on that site on the Brosius 1875 view but the orientation is different, that is the long front composed of two-storeys faces Bagot with the gable ends towards Earl and William, where as, today’s one-and-a-half storey (although one might argue that it is two storeys), clapboard building has the gables facing Bagot and lot 33; on the 1892 plan, it is a rough-cast (stucco) frame of two-storeys with today’s orientation and a small one-storey frame wing to one side next to the back boundary of the lot (there is still a wing in that position); this footprint continues on the plans through to and including 1963; in the directory of 1875-6, two seamen, William Arneil and Michael Donovan [Donoghue?], are at the rear of 96 Bagot (the old numbering system ran 88 Bagot at William to 108 Bagot at Earl) in what seems to be a roughly corresponding location to 160A Bagot but likely in a double house that predates the surviving one (which exists **by 1892**); by 1889-90, Michael Donoghue is at the rear of 164 Bagot – he is involved in land transactions for lot 7 off and on from 1864; could he have rebuilt the older double house at the rear for a new single one?
- Ownership changes frequently along Bagot Street and the following only highlights some and does not take into consideration the many mortgages (note: street numbers are not described in the land registry but have been added here in an attempt to relate the transactions to the *sites* of surviving buildings – not necessarily the fabric of the buildings):



LOT #	ALL or PART	LOCATION	DATE	SELLER	BUYER	£ or \$
5	all	at William St	1816	Hugh & Anne Earl	James Patterson	
	all		1841	Colin Miller	Eleanor C. Conklin	£175
	southwest	likely the site of today's 174-178 Bagot St	1844	William Brown	John Whitcomb	£200
Hereafter, only the southwest portion is described (see 112-116 William St for the northeast portion)						
	southwest		1848	John Whitcomb	Cornelius Donoghue	£202
	southwest		1855	Cornelius Donoghue	Michael Halpin	£260
	southwest		1862	Michael Halpin	Michael Fahey	\$160
	?	?	1863	Will of William Brown		
	southwest		1865	Michael Fahey	Henry Dunbar	\$300
	southwest		1889	Agreement with Mary Ann Anderson	Henry Dunbar	
	southwest		1894	Will of Henry Dunbar		
	southwest		1903	Executors of Henry Dunbar	Agnes Milo	\$3100
6	all	Likely today's 164 to 172 Bagot to rear of lot 6	1855	George Romanes	Thomas Paton	
	southwest	Likely today's 164 to 172 Bagot excluding back portion of lot 6	1864	Thomas Paton	Michael Donoghue	\$500
	southwest		1867	Michael Donoghue	Bridget Dwyer	\$500
	northeast	Back portion of lot 6	1867		Henry Dunbar	\$100
	east		1870		Henry Dunbar	\$120
	southwest		1912	George Bawden	Isobel McConville	
	southwest		1928	Isobel McConville	Maxwell Macfarland	
	Part & part lot 8		1929	Agnes Milo	Thos. W. & Agnes Milo	

7	all	Likely today's 160 Bagot, 2 lanes, and possibly part of 158 Bagot to rear of lot 7	1855	George Romanes	Thomas Paton	
	southwest	Likely today's 160 Bagot, 2 lanes, and possibly part of 158 Bagot excluding the back portion of the lot	1864	Thomas Paton	John Flanagan	\$700
	northeast	The back portion of the lot	1864	Thomas Paton	Michael Donoghue	\$500
	northeast		1867	Michael Donoghue	Bridget Dwyer	\$500
	northeast		1867	Bridget Dwyer	Johannah Donoghue	\$350
	southwest		1873	John Flanagan	Wm Robson Taylor	\$800
	southwest		1876	Wm Robson Taylor	Robert McCammon	\$900
	northeast		1875	Johannah Donoghue	Bridget Dwyer	\$500 & part lot 6
	northeast		1875	Bridget Dwyer	Michael Donoghue	\$500
8	at Earl (a small corner lot but subdivided into 3 parts in 1848)					
	part	perhaps the "middle part"	1848	John Counter	William Wales	£83.10.0
	northeast	perhaps today's 109 Earl St next to lot 9	1848	John Counter	John Lauder	£83.10.0
	southwest	likely today's 154 to part of 158 Bagot	1848	John Counter	George Kelly	£130.0.0
	northeast		1852	John Lauder	Mary Jane Wales	£150.0.0
	southwest		1852	George Kelly	Jeremiah Harrington	£283.0.0
	southwest? middle?		1861	Kingston Permanent Building Society	Neil McNeil	\$1020
	northeast? middle?		1861	Kingston Permanent Building Society	Neil McNeil	\$1020

	southwest		1866	Daniel McGuire & Jeremiah Harrington	Edwin Chown	\$1000
	southwest		1866	Edwin Chown	Richard M. Horsey	\$1500
	northeast		1881	Neil McNeil	Edward Fahey	\$1300
	middle part	perhaps 103 Earl	1885	Neil McNeil	James Godfrey	\$1300
	southwest		1887	James McLoud	George Wilder	\$2000
	middle part		1889	James Godfrey	George Wilder	\$1825
	parts		1890	George Wilder	Elizabeth Wilder	\$1
	parts		1891	E. & G. Wilder	George Cliff	\$5500
	middle part		1896	George Cliff	George Offord	\$2500
	part		1898	Executors of G. Offord	Elizabeth Offord, Victoria Menzies	\$1350
	southwest		1901	George Cliff	Albert Glover	\$3100
	parts		1902	E.B. Offord	John Whelon	\$1800
	parts		1902	John Whelon	Albert Glover	\$1675
	middle part & part of northeast		1913	Albert Glover	Letitia Walker	\$3000
	northeast		1918	Elizabeth Fahey	William Clarke	\$2500
	southwest		1919	Albert Glover	William V. Webster	\$9000
	southwest		1920	W. Webster	Albert Glover	\$9000

**178 Bagot** (at William), tall two-storey brick house with parapet end walls, brick chimneys and an elaborate centre door; there is a very early land transaction of 1816 but no buildings are shown on maps of 1801, 1815, 1816, and 1824; a building appears on this corner on a map of 1829 (NMC 22427), a predecessor to today's building; although William Brown appears briefly in connection with lot 5's land transactions (see also 112-116 William), there is evidence that he is here over a longer period, for example in the 1855 city directory, he is an innkeeper and builder at 32 Bagot (street numbers change over the years) and, in the 1857-8 directory, he is listed at the Globe Inn, 27 Bagot St and 32 Bagot, along with his mother; in the assessments of 1843 and 1844, he is assessed for a two-storey building with two fireplaces; in the 1854 assessment, he is an innkeeper on William St (the next street listed is Bagot); in addition, he has six tenants on William Street, next to James Brown who has three tenants; on the maps of 1865 and 1875 the



building is free-standing, whereas in 1850 and 1860 it is part of a row; there is a considerable leap in the value of the land from 1862 when it is bought for \$160 (considerably less than the £260 paid in 1855) by Michael Fahey, a merchant tailor, to 1865 when it is sold to Henry Dunbar, a boot and shoe maker, for \$300 (“Bagot near William” in the directory); the existing building is erected c1860 to replace a much older building, which may date to the late 1820s and which burnt in the spring of 1858; the new brick building is an important anchor for the block and has a particularly pleasing appearance on the William Street facade. *ADDITIONAL INFORMATION FOUND 21 AUGUST 2008 ON THE GLOBE INN:*

About half-past three o'clock this morning, a fire broke out in the rear part of the large rough-cast frame Tavern and Dwelling of Mr Wm Brown, corner of William and Bagot Streets. This building, with the large brick house adjoining, on Bagot Street, were completely destroyed. Again the hydrants were resorted to in vain; the supply of water was sadly deficient. The night was fortunately clam, and the slight breeze there was blew in a favourable direction, or the consequences might have been most disaster. Several families were burnt out. We have not heard if there was any insurance. *Daily British Whig*, 6 April 1858

Note: In the *Kingston Daily News* of 7 April 1858, in a story on the fire, it is referred to as the Globe Inn on the west corner of Bagot & William Streets near the old French Roman Catholic church.

So, the original **Globe Inn** was a large rough-cast frame building, used as a tavern and home for William Brown, but was destroyed by fire in the spring of 1858, along with the adjacent brick house on Bagot. The frame structure may have been the building seen on maps as early as 1829. Adding to the complexity of the story are the brick houses at 112, 114 and 116 William, also on lot 5, but presumably not involved in the fire of 1858. It is also difficult to reconcile William Brown's name appearing only twice – once in 1844 when selling the southwest portion (perhaps the large brick house, which burnt in 1858) and his will of 1863 suggesting ownership of much of lot 5 despite the sales to others. This would make sense if we assume the southwest portion involves only 174-176 Bagot, its site cleared in the fire of 1858 and still not built upon according to the map of 1874 but with a building in place in the Brosius view of 1875. This despite an increase in value from \$160 in 1862 when sold to Michael Fahey to \$300 when, three years later, Fahey sells to Henry Dunbar. So, we have Brown in possession of the rest of lot 5 (the corner and along William).

We can now date the present brick corner house, **178 Bagot** as c1860 – after the fire of 1858 and before the census of 1861 when brick-layer William and Ann Brown are living in a 2½ storey brick house on the west side of Bagot at the corner of William, described as a mechanic's home on a ½ acre of land. They share the house with their married daughter, Margretta A., age 24, her labourer husband, David Thompson, age 26 and their young children Albert and George. There is no indication that it is any longer a tavern or inn. William Brown may have been getting all his income from brick-laying

(conveniently it is the era of brick!) and renting his other buildings on lot 5. Margretta and David Thompson are left Brown's houses on William Street in his will of 1863; by 1875, we know they are in 116 William because of a reference to vacant lots next to them. I think 178 Bagot is fundamentally unchanged from 1860 except for the added dormers, porch canopy, and filled-in doorway (handy for a house lived in by 2 families) and window on William Street. Brosius made a mistake in the drawing for his view of 1875 by not extending the lower center rectangle of 178 Bagot closer to the ground to indicate a door instead of a window – also a problem with 113 Earl.

- **174-176 Bagot**, a double, two-storey, attached house in brick with the front facade covered in stucco; its history is linked to 178 Bagot; possibly **built in 1875** when it is shown on the Brosius view(although as a single, attached, house) by Henry Dunbar, a boot and shoe maker, likely for rental income; it is not shown on maps of 1865 and 1874 (although earlier maps have a building in its location); it is shown as a double attached house on the 1892 fire insurance plan
- **164-166, 168, 170-172 Bagot**, three brick, two-story houses on lot 6; attached except for the end wall of 164 next to a lane; 164-166 have a common gable roof, whereas 168, three bays wide, has a slightly higher roof than 164-166, from which it is divided by a parapet; a parapet also divides the roof of 170-172 (its facade is covered in stucco), which is the same height as 168; 170-172 is four bays with two entrances; 168 has one entrance and a carriageway and retains its original 12-pane windows; 164-166 has two entrances; on the Gibbs map of 1850, there is a building tight on the street and attached to the building on lot 5 but free-standing on the lot corner in 1865; the location more or less corresponds to 168 and 170-172 Bagot, suggesting that these may date as early as **1850**
- **160A Bagot**, frame house in the back yard of 164 Bagot – see previous discussion in this section
- **160 Bagot** (identified as 160-162 on the fire insurance plans of 1892 and 1908 with “162” scratched out in 1924, and 158-160 on the plans of 1947 and 1963); the only free-standing house immediately fronting Bagot Street; brick, two-storeys, three-bays wide with a centre door under a gable roof with parapets sporting elaborately carved stone corbels; flanked to each side by lanes accessing the rear yard, which once was the site of a stone bakery (see previous discussion in this section); the back yard was severed in 1864; shown as a double house on the fire insurance plan of 1892, one half is vacant in the directory of 1889-90, while the other is occupied by Robert McCammon, a baker; a long building straddling lots 6 and 7 appears on the Gibbs map of 1850; there is a free standing building with a side wing on the maps of 1865 and 1874; one side is tight against the boundary with lot 6; the Brosius view of 1875 does not seem to correspond well with the present appearance of 160 Bagot, for example there is a very wide gap next to 158 Bagot instead of the relatively narrow lane seen today; significantly, in the directory for 1875-76, there are a number of vacant lots next to Neil McNeil (who is involved with 152 to 158 Bagot): 160 Bagot is built sometime **after 1875 and before 1889** when there is an occupant for 162 Bagot; it is on the fire insurance plan of 1892
- **152, 154, 156 Bagot** (numbered 154, 156, 158 on the fire insurance plan of 1892; 152, 156 and 158 on the plan of 1908; and corrected to 152, 154 and 156 on the plan of 1924) at Earl Street; row of three units of brick, two-storeys, terminating at a laneway between 156 and 160 Bagot; 152 (now a laundromat) has an entrance placed in an angle at the

corner with Earl St with modern display windows at the street level; 154 and 156 are each three bays wide with parapet divisions in the roof; 154's roof retains its original metal and batten covering; despite the fact that lot 8 is small in size, it was divided into three sections in 1848, probably taking advantage of the two street frontages; on the 1947 fire insurance plan, the brick and frame extensions of 152 Bagot are numbered 103 and 109 on Earl Street; there is a low and narrow loading door on the Earl Street side; although there is a building near (but not tight against) the street corner on a map of c1848 and 1860, its shape and position does not tally with the present building; on the Innes map of 1865, however, there are three units tight against the street and taking up the full width of the lot along Bagot; the present form corresponds with the Brosius view of 1875, although the addition along Earl is one-storey unlike the present two-storeys; speculatively, the three units may have been built in **the early 1860s** by Neil McNeil, a plumber, to replace an earlier building; in 1875-76, the occupants are Neil McNeil, plumber, in 104 (now 158); John Henderson, bookseller, in 106 (now 154); and James McLeod, machinist, in 108 at Earl (now 152); McNeil's and Henderson's businesses are downtown; in 1889-90, George A. Wilder has a grocery in the corner unit, which is still labelled as a grocery on the fire insurance plan of 1947; the earlier building may have also been used as a grocery, which is the occupation of Jeremiah Harrington's tenant in the 1854 assessment



Bagot at William

Photo: J. McKendry 2008

29 August 2008

## **UPDATE ON THE HISTORY OF THE ANNANDALE ANNEX, COURT & APARTMENTS** (see also illustrated history which follows)

By Jennifer McKendry

From an examination of samples of the **directories from 1927 to 1968** re: Annandale; they help, although the Drever plans at the Library & Archives of Canada would provide the ultimate answer. The 1927 directory has a foreword dated April 21, 1927. I'd guess the information reflects towards the end of 1926 into the beginning of 1927, given the length of time it takes to assemble the new listings and publish the book.

[1924 – fire insurance map – still the Carruthers family on Sydenham between Earl & William Sts; 2½-storey brick house at 119 Earl]

[1926 – the Hansons are acquiring the land including the old Carruthers Villa at the Earl St corner]

[1926-1928 – apparently the dates on Colin Drever's plans for M. Hanson, Sydenham & Earl]

- **1927** – EARL ST: 119 is lived in by the Heatons – this use by only a husband & wife may suggest the brick house that once stood at 119 is still occupied (it will be demolished for the Annandale Annex, still standing, which is then given the street address of 119; SYDENHAM ST: between Earl and William is described as “vacant” – suggesting the site is under construction (given that developers Tekla & Matthew Hansen acquire the property in 1926); vacant might apply to the old Carruthers Villa (not otherwise listed), which is being modified for use as the Annandale Court

[1927 – 25 June – newspaper story on “Annandale Court, Kingston's Newest and Most Modern Apartment Building” – illustrated with a picture of the high-rise at the William St corner]

- (there is no 1928 directory at the public library)
- **1929** – EARL ST: 119 “Annandale Court” (usually termed Annandale Annex) has 3 tenants – this suggests the old brick building has disappeared and been replaced by the current building on its site; SYDENHAM ST: Earl St intersects, next entry is for Annandale Court with 3 tenants, William St intersects – these are 3 different tenants than at 119 Earl – suggests that the old Carruthers Villa is converted to the point that 3 tenants have moved in
- (there is no 1930 directory at the public library)
- **1931** – EARL ST: 119 “Annandale Annex” with 4 tenants, Sydenham St intersects (presumably this is the current building); SYDENHAM ST: Earl St intersects,

“Annandale Court” with 7 tenants, including the owners/developers, Tekla and Matthew Hanson – this is likely the old Carruthers Villa, now enlarged and converted to accommodate 7 tenants; “Annandale Apartments” includes Matthew Hanson real estate plus 11 tenants (including the janitor) with 4 living in the basement, 4 are in the first floor, 2 are in the second, and one is in the third, while the fourth and fifth floors are vacant; the specific vacant apartments are noted for all the floors, telling us that there are 6 apartments in each of floors one to five – this is clearly the present high-rise; William St intersects

- **1941** – EARL ST: 119 “Annandale Annex” has 3 tenants; SYDENHAM ST: Earl St crosses, “Annandale Court” with 7 tenants including the Hansons; “Apartments” is now populated with 6 tenants in each of the five floors plus a number in the basement; William St crosses

[see 1947 fire insurance plan – 119 Earl is noted as 3 storeys in brick with frame verandahs, to the rear are attached 2-storey garages with autos on the main floor]

- **1948** – EARL ST: 119 with 3 tenants; SYDENHAM ST: Earl St crosses, Annandale Court – 8 tenants including the Hansons plus some use of the basement; Apartments – full (see 1941), William St crosses
- **1958** – EARL ST: 119 “Annandale Annex” has 3 tenants plus Overseas Instruments of Canada; SYDENHAM ST: Earl St crosses, Annandale Court – 8 tenants but no longer including the Hansons plus some use of the basement; Apartments – full (see 1941), William St crosses

[see 1963 fire insurance plan]

- **1968** -- EARL ST: 119 “Annandale Annex” has 3 tenants; SYDENHAM ST: Earl St crosses, Annandale Court, 47-53 Sydenham St – 8 tenants including the basement; Apartments – there are 2 vacancies but otherwise, like the other years including 5 tenants in the basement (making a potential of 35 tenants), William St crosses

## CONCLUSIONS –

- 119 Earl St, the Annandale Annex, replaces an existing brick house c1928; lived in by 3 tenants in 1929 (the same # as in 1968)
- The Sydenham site between Earl & William, is under construction in late 1926 & early 1927
- In mid 1927, the newspaper runs a promotional story on the Annandale Court *and* Apartments (which explains a reference to 2 entrances on Sydenham St); the 7 self-contained apartments must be describing Annandale Court (converted from the Carruthers Villa), which is leased before the building is completed (we know that 3 tenants are living there by 1929 and, by 1931, there are 7 tenants – the number of tenants

varies from 7 to 8 into 1968, depending upon whether the basement is in use); perhaps the high-rise is constructed but not yet finished in the interior; it is likely ready for tenants in 1930 (in the 1929 directory, there is no mention of it but, in the 1931 directory, it is partially occupied); the newspaper story describes “enclosed balconies”, one per apartment - except for the basement – suited for either a sunroom or bedroom and these are likely the projecting bays on each side of the high-rise (there are 6 per storey) with windows in three walls making them suited for sunrooms (this could be confirmed when the Drever plans are examined in the future)

- In 1929, the old Carruthers Villa, Annandale Court, is sufficiently converted for 3 tenants to move in
- By 1931, the Carruther Villa can accommodate 7 tenants; the high-rise, Annandale Apartments, is partly occupied, and seems to conform to the lay-out of 6 tenants for each of the five storeys (not counting the basement), as described in 1968; including the basement, there are 35 apartments
- The high-rise accommodates 35 apartments, including 6 in each of the 5 storeys plus the basement

## ANNANDALE APARTMENTS

Jennifer McKendry, 26 April 2008, revised 16 Sept. 2008; see also sampling of city directories 1927 to 1968, pp. 20-23 of this report on block36



Fig. 1: Photographed from William and Sydenham Streets in 2004, photo by J. McKendry

On 25 June 1927 in the *Kingston Whig-Standard*<sup>1</sup> in a two-page spread, a promotional article and advertisements were published to celebrate **the opening of the Annandale Apartments** (Fig. 1): “Annandale Court, Kingston’s Newest and Most Modern Apartment Building.” It included a photograph taken of the high-rise at the William and Sydenham corner with a car in the foreground. This is somewhat confusing. What was actually being opened was the converted and enlarged of Carruthers Vila at the corner of Sydenham and Earl, now known as the Annandale Court. The high-rise was not yet finished

The owner was Matthew Hanson who lived at 74 Wellington St<sup>2</sup> (but would move into the Annandale Court by 1931) and, in one of the 1927 advertisements, was described as a builder. Another ad referred to the Annandale as “the Hanson Apartments.” It was claimed that Kingston now had the largest modern apartment house between Ottawa and Toronto in eastern Ontario. The exterior was stuccoed. There were two entrances, tiled with products from the Frontenac Floor and Wall Tile Company and containing individual mail boxes for the tenants. Already leased before the opening, there were seven apartments, each with its own private hallway and entrance within the building. Except for the basement apartment, all featured an enclosed

<sup>1</sup> Thanks to Gord Smithson for drawing my attention to this reference.

<sup>2</sup> 1926 city directory.



balcony for use as a sunroom or sleeping quarters. Modern features included a refrigerator and double sink in each kitchen.

The ads included ones sponsored by Clugston brothers, contractors, who did the mason and stucco work. The painting was by William Vince, the plumbing by N.S. Davie, and the Allan Lumber Company supplied the doors and lumber. Drawings by Kingston architect Colin Drever are in the Library & Archives of Canada (Power Collection F182 & F111). The structural system is revealed on the 1947 fire insurance plan as steel with reinforced concrete (Fig. 2). The present appearance of five storeys seems original (Fig. 1).

The newspaper noted that the spacious grounds contained 5 acres, which were in the process of being landscaped with “health-giving and recreational sports” facilities such as a tennis court.

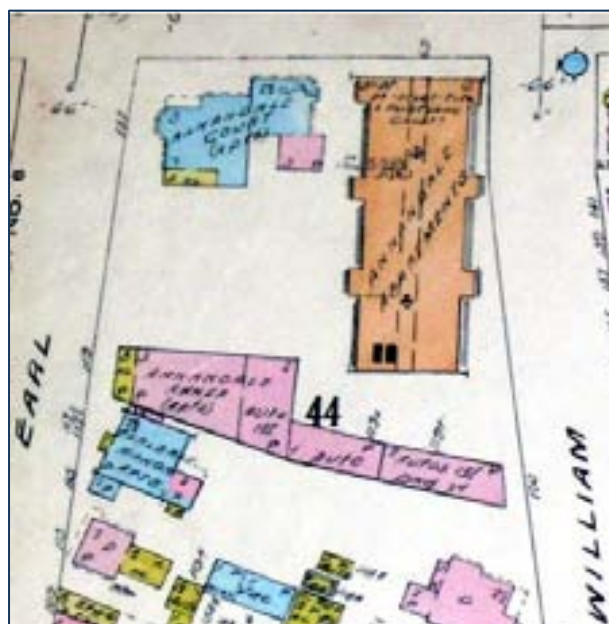


Fig. 2:  
1947 fire insurance  
plan (Sydenham St is at  
the top)

The site was that of the **Carruthers Villa**, built in 1849 for John Carruthers (1815-89), a wholesale grocer, to the designs of William Coverdale (Fig. 5)<sup>3</sup>. The two-storey stone house faced Earl Street with its grounds extending along Sydenham Street to Earl. Its stone carriage-house faced William Street but was demolished for the Annandale high-rise in 1927<sup>4</sup>. In 1873, a large two-storey wing with a mansard roof was added to the villa’s rear along Sydenham Street by architect Robert Gage (Fig. 4).<sup>5</sup> There are no significant differences to the site on the 1892 and 1924 fire insurance plans but, on the 1947 plan, the original part of villa has been raised a storey and additions made to two corners; it is labelled Annandale Court Apartments. Between 1849

<sup>3</sup> Jennifer McKendry, “William Coverdale and the Architecture of Kingston from 1835 to 1865,” PhD thesis, University of Toronto, 1999, v. 1 pp. 106-07.

<sup>4</sup> It appears on the fire insurance map of 1924 (Fig. 8).

<sup>5</sup> Gage calls for tenders to alter and add to the residence of J.C. Carruthers, Esq., on 26 July 1873.



(when completed) and 1890 (when demolished), the neighbourhood looked very different because of the commanding presence of a stone Gothic Revival church, Chalmers Free Presbyterian Church, located next to the Carruthers Villa on Earl Street and designed by William Coverdale (Fig. 9)<sup>6</sup>. The church's site remains unoccupied in the fire insurance plan of 1924 (Fig. 8) but, by 1928-29, the “**Annandale Annex**” at 119 Earl has been built of brick and stretching across the inner part block from William to Earl along the side boundary (Figs. 2 & 3). The three-storey part facing Earl St was for apartments (Fig. 3), while the remaining back lower portion was to house automobiles. It replaced a brick house facing Earl St, shown on the 1924 fire insurance plan and still occupied in 1927.



Fig. 3: Annandale Annex of 1928-29 on Earl Street in 2008 (with Carruthers Villa on the left), photo by J. McKendry

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<sup>6</sup> McKendry, “William Coverdale”, 189.



Fig. 4: Annandale Apartments in 2008 from Earl and Sydenham, photo J. McKendry



Fig. 5: Carruthers Villa before conversion to the Annandale Court Apartments; the original verandahs have been altered, Queen's University Archives



Fig. 6:

1875 Brosius view

pink: Carruthers Villa and carriage-house

yellow: first Chalmers Church on Earl St

Before the 1890 demolition of the first Chalmers Church when one looked along Earl Street (Fig. 6), there was a line-up of three **Coverdale buildings**: the church, Carruthers Villa and Rosemount (which bears some similarity to the Carruthers Villa save for its tower). When one looked down Sydenham Street (Fig. 7), there was the tower of Chalmers (in one's peripheral view), the Carruthers Villa, Rosemount and the Sydenham Street Methodist (now United) Church.



Fig. 7:

1875 Brosius view

yellow: Coverdale buildings, Sydenham, Earl, William





Fig. 8:

1924 fire insurance plan showing the Carruthers Villa and carriage-house (Sydenham is at the top and William on the right)



Fig. 9:

Chalmers Church on Earl St, photographed pre 1890 by Henry Henderson, Queen's University Archives



# PART 1C

## BUILT HERITAGE RESOURCE INVENTORY AND EVALUATION

### SAMPLE BLOCK 38

(bounded by King, William, Wellington  
and Johnson Streets)

*Note: in this sample block, the inventory and evaluation covers only those properties that were not listed on the City's Register or designated under Part IV of the Ontario Heritage Act. Comments are made at the end of the assessment on the descriptions given in the City Register for some of the listed and designated properties, with recommendations for updates and corrections.*



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 45-47 William Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: September 17, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_



(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

\* Provide further views and details as an appendix to report.



*Front elevation*



*View from southwest*



*View from southeast*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1947 Fire Insurance Map*

## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½ storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick. Rear addition and shed dormer wood frame
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Brick with siding at rear addition and shed dormer
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Combination of hips and cross gables with conical turret and low slope at uppermost sections
- (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Arched feature windows at façade of 47. Rectangular openings with rectangular transoms at projecting bay of 45. Otherwise rectangular openings, 1/1 sash.
- (12) Porches, Verandahs, Balconies, etc.  
Umbrage with heavy wood balustrade at 45. Portch with moulded, wood cornice with sqare columns and low-slope roof at 45.
- (13) Chimneys.  
Tall brick stack with corbelled top at eave of 45.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
Deciduous tree in front.

Briefly describe the general condition of the property and highlight any areas of concern.  
Generally sound.

### CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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45 – 47 William Street is an eclectic late Victorian composition combining elements of Queen Anne and Richardsonian Romanesque origin. Indeed each half is very different from the other architecturally to the extent that the ridge and eave lines do not match and the brick coursing between the two sections does not 'run through' suggesting that the two sections were actually constructed in separate phases. The grander features are concentrated at 47 (where the original owner/developer lived) including a colonnaded turret with conical roof corbelled impressively to its round form from the brickwork of the umbrage at its main entrance. The umbrage itself is formed, in Richardsonian fashion, by two broad arches at right angles sharing a brick cornered column on a rock faced ashlar limestone pier with beveled cut stone cap. The arch is repeated in magnified form as the main window opening of the first storey. The corbelled stone margin which defines the upper edge of the arch voussoirs is carried between them and takes a horseshoe form at the window. The front eave line of 47 is 'broken' by the extension upwards of the brick wall plane as the face of the cross gable with its paneled and mould verge. The main cornice also is paneled with dentillation above. The roof is otherwise comprised of a main hipped section with low slope section above which originally would have had iron cresting at the perimeter.

The hip with cross gable and low-slop above is repeated at 45 William though at different heights and separated by a brick parapet from its neighbour. In this case the cross gable extends out over the full height projecting and angled bay and has bracketed verge and eaves. The cross gable cornice is 'carried' by a large wood console at either side. The windows openings of the bay are rectangular with rectangular transoms and there are panels of decorative brickwork ('checkerboard' pattern) with moulded, projecting margents between the two storeys. The wood portico has a low slope roof with moulded cornice and 'square' columns which do exhibit *entasis*.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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45-47 William Street occupies a portion of the Loyalist grant of Lot 137 (also included Lot 124) to Matthew Donovan in 1807. Though a small rectangular building is shown along the eastern edge of the lot on the Innes map of 1865, a 'double brick' building with the current footprint is first shown on the fire insurance map of 1892. This is consistent with the purchase of parts of lots 137 and adjacent lot 144 by James F. Lesslie of Swift and Company, Coal Merchants. Lesslie engaged architect Arthur Ellis (1863-1940) to design his prominent turreted double house, completed in 1893<sup>1</sup>. The Lesslie's occupied 47 William with several different occupants at 45 William over the ensuing decades<sup>2</sup>.

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<sup>1</sup> *Contract Record*, IV: 4 (9 March, 1893), p.2

<sup>2</sup> Information for above generally from: Jennifer McKendry, "Arthur Ellis", *vol.33, Allgemeines Künstlerlexikon*, 2002

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The late Victorian representative on a decidedly eclectic streetscape 45-47 William has particular importance in being able to be publicly viewed from three sides, particularly the south (front) and west due to the unusually deep setback of 53-55 William. Ellis seems to have acknowledged this with his choice of a corner turret carried by broad arches at both the south and west elevations. The remainder of the elevation and later rear additions are visually much more modest however.

St. George's Cathedral is visible through the driveway at the east.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>



(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (e.g. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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Arthur Ellis' eclectic late 19<sup>th</sup> century composition is notable particularly for its corner turret supported on broad brick semi-circular arches set at right angles and its prominence within the streetscape. However the juxtaposition of styles/features between 45 and 47 never seems fully resolved.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 59 William Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: September 24, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*



*View from southeast*



*Streetscape view looking northwest*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1947 fire Insurance Map*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

- (1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Brick to grade
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
1 storey
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Brick
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Hipped roof with ridge gable at front
- (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Tripartite units with 6/1 wood sash in cambered openings with original wood glazed (6 light) and paneled main door.
- (12) Porches, Verandahs, Balconies, etc.  
Verandah with roof an extension of main roof and carried by turned wood columns on brick wall.
- (13) Chimneys.  
Tall brick chimney with corbelled cap extends from west eave.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
White picket fence and deciduous tree at corner of front yard

Briefly describe the general condition of the property and highlight any areas of concern.

Generally sound.





CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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59 William is a good, if modest, example of a 'Craftsman' style bungalow, a residential form which became popular in the early 20<sup>th</sup> century in North America but has earlier antecedents in the British Arts and Crafts Movement of the later 19<sup>th</sup> century. While the stylistic basis is always rooted in a sense of almost rustic simplicity here it takes a particularly austere, though still picturesque form. Indeed in general form - three bay, hipped roof with deep overhang which includes the verandah at the front - it is very close to the picturesque cottage type of the 1830- 50 period, both ultimately derived from the South Asian bungalow. A gable with 3 light window arises from the hip at the façade adding visual interest. The large tripartite window openings (6/1 light sash) flanking the main door compensate in terms of natural light for the deep verandah roof. The door and window openings are arched with a 'triple row of headers' and the brick itself is the dense red brick associated with the style. The simple, turned verandah columns extend from a brick wall which, typically Craftsman forms both the foundation and 'balustrade' of the element. The frame garage is also original.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property (lot 147) formed part of the original Loyalist grant to William Lossee in 1797, an early Methodist 'circuit rider' in Eastern Ontario and the first ordained Methodist deacon in Upper Canada, which also included the neighbouring lot to the east (lot 144). A small building is shown tight to the western lot line on the Gibbs map of 1850, almost seeming to be associated with the corner property. This structure however does not appear on the relatively accurate Innes' map of 1865. The Brosius 'bird's eye view' of 1875 again appears to show a structure, one storey with a gable roof. This is likely the frame building still indicated on the 1892 Fire Insurance Plan. However there is no structure shown in the 1908 plan and by 1924 the existing brick Craftsman bungalow is in place. As it is not listed in the 1923 Directory it appears likely that the existing brick bungalow was completed in 1924. Of interest is that the existing garage is also original, being shown on that 1924 plan. The 1927 Directory indicates that it was the home of Isabella and Robert A. McConnell, a professor at Queen's University.

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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While the insertion of this typically suburban form, setback from the street and bounded by a picket fence at the east, would normally be 'at odds' with the earlier streetscape, in this case the presence of the substantially more deeply inset mid 19<sup>th</sup> century cottage, 53-55 William Street adjacent, actually lends an appropriateness to its placement. Spatially it mediates between the early cottage and the large stone corner building to the west set much closer to the street.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) NA</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) <u>N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) <u>Good / Contextual</u></p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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One of the few homes of this style in the old residential neighbourhood, it is a good, if modest example of the 'Craftsman' bungalow, and the presence of the substantially more deeply inset mid 19<sup>th</sup> century cottage, 53-55 William Street lends an appropriateness to its placement on this extremely eclectic streetscape.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 72-74-76 Johnson Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: September 5, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

\* Provide further views and details as an appendix to report.



*Front elevation*

*View from southeast*





*View from northeast*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1947 Fire Insurance Map*

## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½ storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Brick with decorative wood shingle at the dormers
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Hipped over the main 'L' plan with cross gables enclosing dormers from the hipped roofs of the bays. Small shed dormers at main hips.
- (10) Roof Material (slate, copper, tinplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Original 1/1 sash with multi-pane leaded glass transoms. Transom openings include arches at 'feature' windows. 6 panel doors.
- (12) Porches, Verandahs, Balconies, etc.  
Porticos with decorative 'inverted' columns and pediments at 74 and 76. Balcony at 72.
- (13) Chimneys.  
2 visible chimneys. Tall stacks with corbelled caps
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.  
Generally sound but crack noted above brick arch at west bay.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The architect has created an exuberant Queen Anne style composition of multiple wall planes and layered decorative detailing. The two full height angled bays surmounted by roofs of complicated geometry incorporating gable dormers form the outermost plane in association with the pedimented porticos and the single height wraparound brick section with bay and balcony at the east corner. This last element projects from the deepest setback wall section of the façade. The bay roof dormers emerge from a hipped roof with dentillated eave 'supported' by wood consoles and form a 'break forward' from the cross gables the paneled verge of which extends just 'shy' of the dormer roof verge creating a 'hood' effect. The dormer gable is treated as a pediment decorated in relief with a 'sunburst' motif. This motif is repeated to good effect at the portico pediments which also feature an Eastlake type spool treatment as the 'frieze'. Also essential to the design is the use of multi-pane transoms over all the windows of the façade, each pane having a geometric design in leaded coloured glass. Most prominent is the fenestration at the bays, where the transoms of the lower storey are arched. The arch over the paired windows at the centre of the bay is distinctively shallow while the angled sides are semi-circular. The terra cotta raised panels in between the storeys of the full height bays adds yet a further aspect of relief to the brickwork.

The one storey 'wraparound' section now associated with 72 Johnson (actually the added unit) may have originally been the doctor's office portion of Dr. Garret's residence. Visible from the lane it was also carefully detailed with ashlar hammer dressed foundation including segmentally arched window openings with the window arches of a single cut limestone unit integrated with the cut stone watertable. At the first storey there is an angled bay set within a shallow niche in the brick walling.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This property (lot 143) formed part of the original Loyalist grant to Henry Cassady, a prosperous innkeeper, which also included the neighbouring lot to the west (lot 158) in 1802. There is a building shown on the lot as early as 1801<sup>1</sup>. The property came into the ownership of Dr. James Sampson the surgeon and a major figure in the early Kingston medical community following his arrival from the Niagara area in 1820, from whom it was purchased by Henry Gildersleeve in 1833. It remained as part of the 'back yard' to Gildersleeve House until its sale for \$3,000.00 to Dr. Richard W. Garrett<sup>2</sup>. Garrett appears to have retained architect William Newlands to design the extant late Victorian double (now triple) house as the Architect appears to have been involved with the property transaction. In February 1888, Garrett sold the north-west part [now 76 Johnson] of town lot 143 to William Newlands for \$1250<sup>3</sup> which in April, Newlands sells to James Henry Taylor for \$5000 suggesting the construction of the building in the interim (actually likely begun well before Newlands formal 'purchase' of a section of the property.) The two units (originally 52 and 54 Johnson) are being occupied in 1888 by Dr. Garrett and James H. Taylor respectively<sup>4</sup>.

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<sup>1</sup> 1801 Map of Kingston NMC 16334

<sup>2</sup> Land Abstracts

<sup>3</sup> Instrument L6271

<sup>4</sup> City Directory 1887-88



CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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72-74-76 is an important component of the streetscape. Situated at the centre of the block, directly across from the classical portico of St. George's Cathedral, its exuberant Queen Anne detailing provides an interesting contrast to the other major buildings of the streetscape.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What are the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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With its manipulation of wall planes, complexity of forms and repetition of decorative motifs ('sunburst' at pediments, panel treatment in wood and terra cotta, multipane transoms with leaded glass) 72-74-76 Johnson Street is a particularly strong late Victorian composition almost certainly designed by William Newlands.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 105 – 107 Wellington Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: September 11, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_



(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*



*Streetscape view from southwest*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1947 Fire Insurance Map*

*Note: Building still retains its 19<sup>th</sup> century form at this time*

(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

- (1) For buildings and structures, refer to the headings below:  
*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Built as double house
- (2) Present Use Description.  
Offices
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Concrete/Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 storeys
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Wood frame
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Brick and metal siding
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Side gable
- (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Metal shingle in pan tile form
- (11) Windows and Doors.  
Rectangular openings modified at first storey
- (12) Porches, Verandahs, Balconies, etc.  
N/A
- (13) Chimneys.  
Not visible
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.  
Generally sound.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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While possibly dating to as early as 1875, the exterior has been fully re clad (brick veneer at the front and metal siding at the sides) the windows replaced and the window and door openings modified, so there is little other than the 2 storey side gable form remaining to externally indicate its architectural period.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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109-111 Wellington occupies a portion of the Loyalist grant to Thomas Cook (Lots 163 and 164, i.e. the full Wellington Street frontage, then Grass Street) in 1801. A building is shown on the property in the Gibbs' 1850 map of the Town but has a rectangular footprint and is set far back from the road. It appears to be depicted on the 1875 Brosius Bird's Eye View, a two storey building with two rear wings, as it is shown definitively on the 1892 Fire Insurance Map indicated as being rough cast over frame (as is the earlier 103 Wellington adjacent). By 1963 it has one larger tail and in relatively recent years has been covered in other claddings.

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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While significantly modified at least the general form and scale of the building are consistent with the range found along the streetscape.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent (2) Very Good (3) Good / Contextual (4) <u>Fair / Poor</u>
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good (3) Good / Contextual (4) <u>Fair / Poor</u>
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good (3) Good / Contextual (4) <u>Fair / Poor</u>

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p><u>(4) Fair / Poor</u></p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer–architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>



(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p><u>(4) Fair / Poor</u></p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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Building has been completely re clad and window openings modified.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location

Civic Address: 109 -111 Wellington Street

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: André Scheinman / research by Jennifer McKendry

Date of Site Visit: July 15, 2008.

Date Evaluated: September 8, 2008

ACTION:  Add to Inventory  Designate  Take no action  Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



*Front elevation*



*Streetscape view from northwest*

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Note: Mapping can be in the form of air photograph, published map or sketch map as long as property and orientation are clear.



*1947 Fire Insurance Map*

## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

- (1) For buildings and structures, refer to the headings below:

*Note: See also the Schematic Glossary appended which can be filled out and/or used to assist in developing the text.*

- (1) Building Type (e.g. church, residence, barn, shed, etc.).  
Residence
- (2) Present Use Description.  
Residential
- (3) Foundation Material Description (stone, concrete, block, wood / timber, or other).  
Limestone
- (4) Basement Type (full, partial, crawl space, none).  
Unknown
- (5) Basement Floor Construction (swept earth floor, slab-on-grade, stone, brick, etc.).  
Unknown
- (6) Number of storeys above Grade.  
2 ½
- (7) Main Structural Materials (log, timber, wood frame, steel, cast-in-place concrete, precast concrete, block, brick, stone, other and/or combinations).  
Brick
- (8) Cladding Material (brick, metal, stone, glass, terracotta, wood, other and/or combinations).  
Brick with fish scale wood shingle at cross gables
- (9) Roof Type (flat, hipped, gables, mansard, chateau-style, other).  
Side gable with cross gables
- (10) Roof Material (slate, copper, tinsplate, terneplate, aluminum, clay tile, metal shingle, wood shingle, asphalt shingle, built-up plys/gravel topped, other).  
Asphalt shingle
- (11) Windows and Doors.  
Variety of window types including paired Eastlake windows at cross gables, larged arched openings at centre of projecting bays (2<sup>nd</sup> storey) and large cambered opening with stained glass transom (1<sup>st</sup> storey) at centre of projecting bay
- (12) Porches, Verandahs, Balconies, etc.  
Paired portico with balconies. Wood turned columns on wood paneled 'piers'.
- (13) Chimneys.  
Tall stack with corbelled brick cap.
- (14) Walks, Gardens, Other Plantings, Trees, Fencing, etc.  
N/A

Briefly describe the general condition of the property and highlight any areas of concern.  
Generally in good condition.



CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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This late Victorian 2 ½ storey brick double house would have constituted a major change to the streetscape when it was built. The façade is absolutely symmetrical featuring large, full height angled bays surmounted by pedimented cross gables flanking the paired portico to the respective entrances. Directly centred at the eave is a highly articulated dormer with paneled pilasters around a pair of windows, dentillated cornice and pediment with relief 'sunburst' motif below other decorative motifs. Consoles with incised decoration form 'shoulders' to the dormer and this motif is also repeated at the window surrounds at the cross gables which are likewise pilastered. The windows in the gables are Eastlake inspired casements, the upper half featuring a border of small panes with coloured glass. The eaves have mutules and large consoles appear as corbels from the centre section of the projecting bays. The main features of the projecting bays are the large arched windows of the upper storey with fanlight transom and the cambered windows below with stained glass at the transom. The bay window sills are treated as stringcourses in cut limestone and the 'watertable' is cut limestone as well. The prominent foundation courses are composed of rock-faced ashlar limestone.

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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109-111 Wellington occupies a portion of the Loyalist grant to Thomas Cook (Lots 163 and 164, i.e. the full west side of Wellington Street, then Grass Street) in 1801. The Gibbs' map of 1850 shows two small buildings on Lot 163, about the scale of the extant 103 William, and, like it, probably frame (or log) dwellings. This is consistent until the late 19<sup>th</sup> century, the current double house first being depicted as an addition to the 1892 Goad's Fire Insurance Map. As well, the city directory for 1891-92 shows Andrew Waldrie, who works for an insurance company, as the occupant of what is now 109 Wellington.

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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As the tallest building and the only true representative of late 19<sup>th</sup> century domestic architecture, 109-111 Wellington Street is an important component of this extremely varied streetscape.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is the strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What are the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good <u>(3) Good /Contextual</u> (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p>(5) N/A</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good /Contextual</u></p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p> <p><u>(5) N/A</u></p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) Excellent</p> <p><u>(2) Very Good</u></p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

- List and Designate
- List
- No further action is required

RATIONALE

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109-111 Wellington Street is an important component of the streetscape and a good example of a late 19<sup>th</sup> century double house built for the successful middle class.

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APPENDIX 'A'  
Schematic Glossary



**Appendix 'B'**

**Further Images and/or Maps**

## **Old Sydenham Ward HCD Study: Block 38 Heritage Character Statement**

Already part of the town street plan by the late 1780's, this block has always marked the transition between the institutional/ commercial centre and the residential district to the south. Originally comprised of 10 lots granted in pairs to 5 Loyalist owners (between 1797 and 1807), by 1833 most of the eastern half of the block was owned by shipping magnate Henry Gildersleeve.

The King (originally Church) St. properties were particularly prestigious with their proximity to St. George's, the Market Square (later the City Hall) and their location along a main thoroughfare. Though only a block away, King St. remained completely separated from the chaotic world of the Kingston's waterfront industries. Dr. Sampson, and later, Henry Gildersleeve located at the King Street corners, and Gildersleeve House, c.1830, remains as the block's premier defining landmark.

Still, over the full area of the block, there was a wide range of building type and scale from Sydney Scobell's massive stone double house (63 William/97 Wellington) to its delicate frame neighbour (103 Wellington). At the core of the southwestern section of the block was Scobell's lumber yard, which may have influenced the unusually deep setback of 53-55 William St., making for a unique streetscape within the now ultra-urban setting.

By the late 19<sup>th</sup> century, a number of major brick double houses, designed by architects such as Arthur Ellis and William Newlands with the complex and eclectic form and detailing of that period, had transformed the overall visual characteristics of the block. Still later, in 1909 architect Henry P. Smith experimented with concrete formed to appear as ashlar building stone, with metal pantile roof and coloured tile accents, in designing his office on King St. fittingly adjacent to the earliest surviving building on the block, Gildersleeve House, where almost 80 years earlier, ashlarized stucco had been used to create the same effect.

## **OLD SYDENHAM WARD HERITAGE CONSERVATION DISTRICT STUDY**

### **Review of Designated Properties on Block 38 (bounded by King St. E.; Johnson St.; Wellington St. and William St.) as they are described in: The Buildings of Architectural and Historical Significance, Volumes 1 – 8 (BAHS)**

Note: See also Inventory and Evaluation Forms for those buildings not currently designated.

The following is intended to provide some guidance and further information toward the eventual revision of the descriptions for these properties.

#### **53-55 William Street**

Recent research casts some doubt on the validity of the current dating of the building as c.1830 with 1843 addition. This is based on the presence of the Scobell lumber yard which may have extended into this area (shown in the 1843 painting by E. Henderson), the variation in the placement and configuration of the structure on early maps (particularly Gibbs 1850, Innes 1860) and that the notice in the *Chronicle and Gazette*, December 1843 used to date the addition may well have been referring to a different building – a cottage located directed beside Dr. Sampson’s corner house. Despite these concerns, a building is certainly shown in approximately the same location in the Gibbs and Innes maps, as well in the 1875 Brosius view, almost certainly depicting a residential building, which suggests that the current dwelling may have evolved from an earlier structure on the site, possibly workers’ housing..

*It is recommended that further research eventually be undertaken to confirm the date of construction. An examination on site of details and construction techniques could reveal much about the ‘true’ period of original construction and dating of the addition.*

#### **90 Johnson Street (Anglican Diocesan Center)**

Generally remains valid. The actual references, associated with the historical information contained in the BAHS description, is available in Jennifer McKendry’s research notes for ‘Block 38’. Note that the distinctive stone decorative caps at the very top of the chimney have been flashed over in copper.

#### **264 King Street East (Gildersleeve House)**

Documentation actually indicates a c. 1830-31 date for the building rather than that given in the BAHS. The house is referred to as “Mr. Gildersleeve’s new building...” in the *Kingston Chronicle* 8 April, 1831.

The architecture is described as ‘Loyalist’ which is not really an accepted term – ‘neoclassical’ would be more universally understood.

At the time of the original writing it was not understood that the façade had been designed to be finished in ‘ashlarized stucco’ and so this aspect is treated incorrectly in the description.

The description needs to be updated to take into account the major exterior restoration (including ashlarized stucco) in 1991.

Reference to Henry Gildersleeve as a a master shipbuilder and captain and to his son Overton as Mayor of Kingston (1855, 1856, 1860, 1861) would add to the associative significance aspect of the building.

*It is recommended that consideration be given to revising the BAHS description to reflect the above points.*

### **70 Johnson Street (former Gildersleeve Carriage House)**

In the BAHS is only included as few lines in the Gildersleeve description. Dated as 1890 but may well be 1899 based on increase of \$500.00 in Lucretia Gildersleeve’s tax assessment for the property in that year.

*It is recommended that when making revisions this structure be described on its own and the above dating be checked.*

### **258 King Street E. (The ‘Architect’s Office)**

The construction material of the walls is referred to as ‘cement’ rather than decorative concrete. The description requires updating, e.g. refers to 260 King St E., which has now been demolished.

### **244-252 King St. E.; 254-256 King Street E.**

No additional information at this time but descriptions require some updating.

### **103 Wellington Street**

The architecture is described as ‘Loyalist’ which is not really an accepted term – ‘neoclassical’ would be more universally understood

SAMPLE "BLOCK 38"

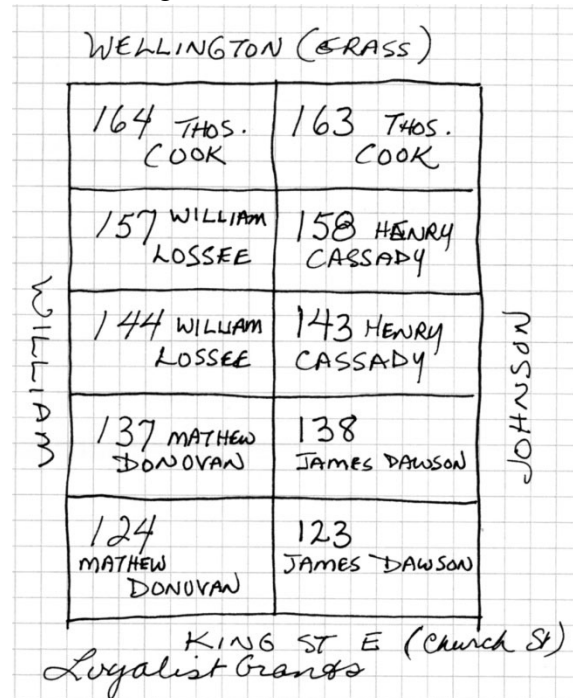
**KING STREET EAST, JOHNSON STREET, WELLINGTON STREET  
& WILLIAM STREET,  
OLD SYDENHAM WARD STUDY**

Notes by Jennifer McKendry  
6 June 2008

Information on pages 1 – 3 based on Jennifer McKendry, "The Gildersleeve House & Architect's Office" (a report for Walter Fenlon in 2003) and *With Our Past before Us: Nineteenth Century Architecture in the Kingston Area* (University of Toronto Press, 1995)

**EARLY HISTORY OF THE BLOCK**

- Not shown on the first surviving street plan of 1784 (NMC 11375), which delineates the blocks closest to Fort Frontenac
- But part of the street plan as it expands in the 1780s
- An important block since the late 18<sup>th</sup> century because of fronting Church Street (now King St East), a main thoroughfare named for St George's Church (Cathedral since 1862) of 1792 then located on a block (King St E., Brock, Clarence, Wellington) fronting the Market Square, which was formally established in 1801
- King continues as a significant street because of running parallel to the shore and yet avoiding the more chaotic, smelly and noisy aspects of the industries and shipping from the 19<sup>th</sup> and first half of the 20<sup>th</sup> centuries on Ontario Street, which directly fronts the water
- King St's importance was reinforced in 1843-44 by the presence of the Shambles, a large stone wing of the City Hall; it originally extended to King St until it was rebuilt in a truncated manner after the fire of 1865; thereafter, however, the use of the open land as an expanded outdoors market continues the street's significance
- King St gained prestige as the site of the first Court House and Jail of 1824 (King, Clarence, Wellington, Johnson), which was demolished in 1855; the site was then used (along the Clarence St side) for a Custom House and Post Office; the rest of that block was used along Johnson St to build a new stone St George's in 1825 and, in 1865, a church hall
- Grants to Loyalists on block 38 ranged from 1797 to 1807: lots 144 & 157 in 1797; lots 163 & 164 in 1801; lots 143 & 158 in 1802; and lots 123, 124, 137 & 138 in 1807. There are 10 lots in the block but only 5 grantees who each acquire a pair of



adjacent properties

- On a map of 1801 (NMC 16334), there are four large buildings on the block – on lots 123, 143, 124 and 144 – as well as a small one tight on lot 163 at the corner of Johnson & Wellington; given the general situation of the town’s architecture to this point, it is safe to assume they are frame or log

### **GILDERSLEEVE HOUSE & NEIGHBOURING BUILDINGS**

- In the 1820s, the original grantees are subdividing the lots and selling the, for example, James Dawson sells in 1823 the SW 1/3 of town lot 123 and the SW 1/3 of lot 138 to John Spence and his wife; Dawson sells the NE 2/3 of lot 138 and NE 2/3 of lot 123 to Samuel Merrill; Merrill in turn sells in 1825 these to Henry Gildersleeve (1785-1851), a master ship builder and ship captain; at this time, Henry and Sarah Gildersleeve live in a house near Fort Frontenac
- “Mr Gildersleeve’s **new** building” is mentioned in a reference to Church St in *Kingston Chronicle* on 8 April 1831; although published in a number of secondary sources as built as early as 1824 and as late as 1826, this reference -- plus evidence from maps -- suggests a building date of 1830 is more likely and more in tune with houses of a similar architectural character such as the R.D. Cartwright House (191 King E.) of 1832-33, the Macaulay House (203 King E.) of 1833 and the J.S. Cartwright House (221 King E.) of 1833; Jennifer McKendry’s *With Our Past before Us: Nineteenth Century Architecture in the Kingston Area* (1995) gives the building date as 1830, p. 29;
- The style is neoclassical or Adamesque
- architect unknown but attributed to Thomas Rogers (1778/82-1853) by J. Douglas Stewart in 1985 (*Dictionary of Canadian Biography*, vol. VIII, 759-62) based on visual clues
- The surviving Gildersleeve stone gateposts, including one with an iron hitching ring next to the stable, iron and stone fences, cast-iron dolphin footscrapers on the front stone steps and pair of hitching posts with a stepping stone between them on King St likely date from the 1830s
- The Gildersleeve House has 5 fireplaces, 3 of which retain their original fine wood mantelpieces; a surprising amount of the original interior doors, delicate woodwork trim (including the staircase) and plasterwork (including ceiling medallions) survives
- Captain Gildersleeve’s residence is described as a “gentleman’s house”, *British Whig*, 8 December 1832
- In 1833, Henry Gildersleeve buys lot 143 (on Johnson St) from Dr & Mrs Sampson; this remains as a back yard for the Gildersleeve House until 1886; in 1830, he had already acquired the adjacent lot 144 running through to William Street, as well as lot 157; this means he owns just under half of the block
- 1842, Henry Gildersleeve becomes president of the Kingston Marine Railway
- Henry & Sarah’s son, Overton S. Gildersleeve (1825-1864), a lawyer, is an alderman in 1854, mayor in 1855, 1856, 1860 and 1861; a widower, he lives in the Gildersleeve House, where he dies unexpectedly at age 39; his brother, Charles Fuller Gildersleeve (1833-1906), becomes mayor in 1879; Charles continues the family business of shipping after his brother dies
- In 1868, Lucretia Gildersleeve, the eldest daughter of Henry & Sarah, acquires the family property and lives there until her death in 1909

- In 1886, Lucretia Gildersleeve sells lot 143 for \$3,000 to Dr Richard W. Garrett who likely retains architect William Newlands (involved in the land transactions in 1888) to build the double brick house, now **72-76 JOHNSON ST**; by 1887-8, Garrett & James H. Taylor are in the double house; the wrap-around one-storey corner element is original (or at least appears on the 1892 fire insurance plan) and gives the appearance from the street of a triple house
- In 1899, Lucretia Gildersleeve's tax assessment increases by \$500, perhaps reflecting the erection of a brick stable (now **70 JOHNSON ST**), a theory reinforced by alterations to the fire insurance plan of 1892; there was an earlier L shaped stable, as noted on maps, at this location; the stable of 1899 originally has a flat roof (now peaked) and a large centered upper loading door (now a window) for storing fodder
- In 1909, the executors of Lucretia's estate sell the Gildersleeve House to a dentist, William R. Glover (1875-1963), who has a dentistry practice in the house, where he lives until about 1960
- In 1909, architect Henry P. Smith (1864-1913) acquires SW 1/3 of lot 123, which has changed hands many times since the original grant; by 1910, he is noted as occupying **258 KING E.** ("the Architect's Office") and living with his family in **260 KING E.** (a brick house set back on the lot and demolished in 2000); 258 King E. is designated by the city as a historic building 23 October 1984; it is made of concrete moulded to resemble stone with roof tiles echoing Roman prototypes; the style is Beaux Arts Classicism
- In 1962, Dr Glover sells the Gildersleeve House and stable to Henwoods Realty; by this time, the sunroom on one side of the house exists; save for the resident caretakers, the house is now in use for commercial purposes; artist Ole Jonassen (1897-1978) is retained in 1963 to paint 3 interior wall murals
- The Gildersleeve House is designated by the city as a historic building on 28 July 1975
- 1981, Mary Lou & Fred Siemonson rebuild the brick stable for a shop incorporating old brick in some of the repairs; they build an addition on it
- 1991, exterior restoration work on the Gildersleeve House; architect Ernest Cromarty, consultant André Scheinman, building contractor Sun Builders Corp.; glazing bars are restored on certain windows that were modernized during Dr Glover's ownership
- 1996, interior restoration and renovation by the Gildersleeve House's owner Walter Fenlon
- 2000, architect Henry Smith's brick house of 1909 at 260 King E. is demolished and a new building erected by architect Al Cromarty for Fenlon Financial who restore 258 King E.; at this time, a pair of columns is added to the entrance of 258 King E.
- 2003 plans are made to alter and add to 70 Johnson

**70 JOHNSON ST** (Gildersleeve stable) – discussed with the Gildersleeve House – see 1899

**72-76 JOHNSON ST** (double brick house with 3 entrances) – please see page 10 of this report

## **90 JOHNSON ST AT WELLINGTON** (now the Anglican Diocese Centre)

References; Jennifer McKendry, "William Coverdale and the Architecture of Kingston from 1835 to 1865" PhD thesis, University of Toronto 1991, p. 124 vol. 1

- 1850 for James Henderson, also known as "The Chestnuts"
- James A. Henderson, "Master in Chancery, 98 Bagot St., office corner of Princess St" city directory of 1855; "James A. Henderson, barrister, corner Johnson and Wellington Sts" Canada Directory of 1857-58
- Architect William Coverdale, 1801-1865, entry in his account book (private collection) for plans and estimates for Mr Henderson, 18 March 1851, paid £28.10.0; this is likely when the account was settled, as the house existed by that time (*Chronicle & Gazette*, 5 March 1851: "To let, with immediate possession of a good house in Wellington Street, next door to the residence of J.A. Henderson, Esquire")
- The stone chimney caps resemble other Coverdale houses such as the ones on Earl St
- A verandah once faced a large landscaped area (see Brosius 1875 view) along Johnson St with a view of the back yard of the Gildersleeve House until a double brick house is built in 1886
- Lived in by Anglican Bishop Kenneth Evans, Bishop of the Diocese of Ontario from 1952 to 1970, when he died; "Bishop's Court" on 1963 fire insurance plan; he moved out in 1966 when the stone house became the new Diocesan Centre (Lisa Russell, *One Hundred & Forty Years of Christian Witness, the Anglican Diocese of Ontario 1862-2002*, Kingston, 2002, p. 21-22)

**258 & 260 KING E.** (Architect's Office) – discussed with the Gildersleeve House – see 1909

## **244 – 256 KING ST E.** Brick Houses between The Architect's Office & William St

See BAHS, vol. 5, pp. 189-195; see also 1892 fire insurance plan

- In 1831, Dr James Sampson buys lot 124 and builds a house with unusual gables on King E. at the corner of William; it burns about 1890 and is replaced by the present brick houses

## **45-47 WILLIAM ST**

Jennifer McKendry, "Arthur Ellis" in vol. 33, *Allgemeines Künstlerlexikon* 2002

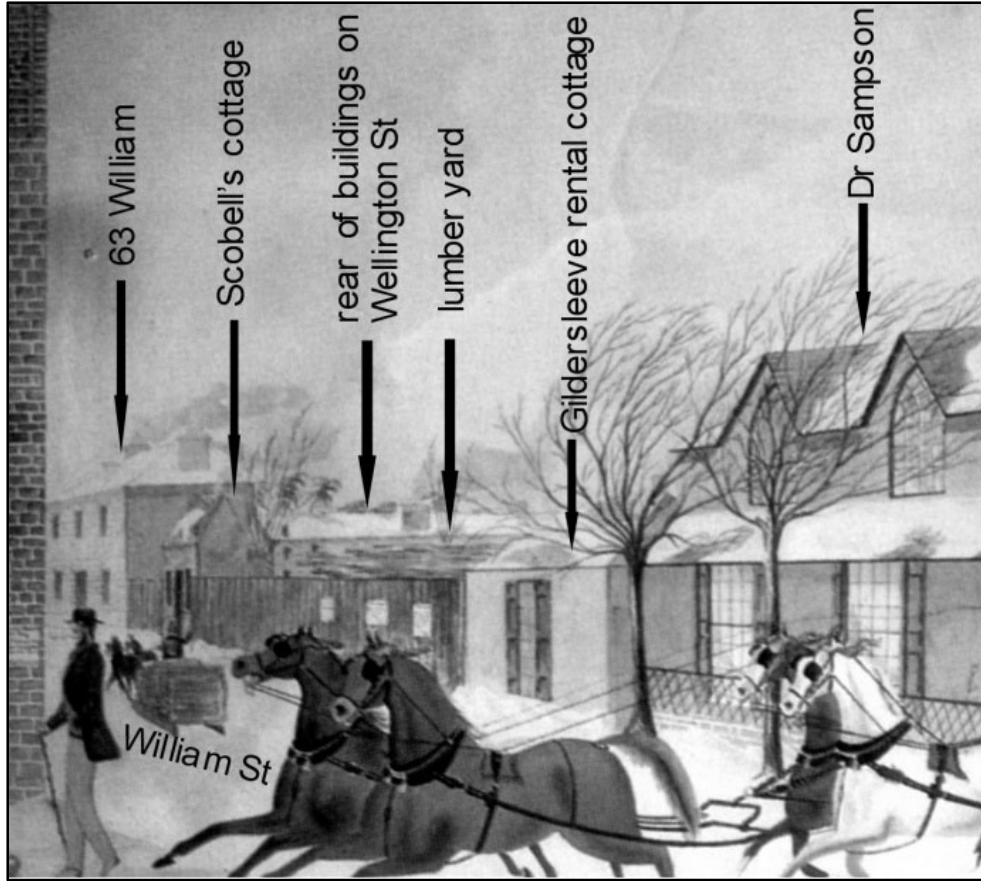
- Double brick house with upper round tower
- James F. Lesslie is acquiring the land in 1892; it involves parts of adjacent lots 137 & 144
- Architect Arthur Ellis (1863-1940) noted as the architect of a brick residence on William St for Mr Lesslie of the firm Swift & Co., *Contract Record*, IV: 4 (9 March 1893), p. 2
- Swift & Co. are coal merchants
- Double brick tipped in on the 1892 fire insurance plan, suggesting it is built after the first delineation in 1892 of the plan
- James F. Lesslie of James Swift & Co., residence, 47 William (1895-96 city directory)
- James F. Lesslie, born 1846 in Ontario, lives 47 William (1901 census)
- In 1919, still lived in by Lesslie; while with Mary Baker, widow of James Baker, is in 45 William
- In 1927, Mrs Helen R. Lessie is in 47 and Mrs Fannie Robertson in 45



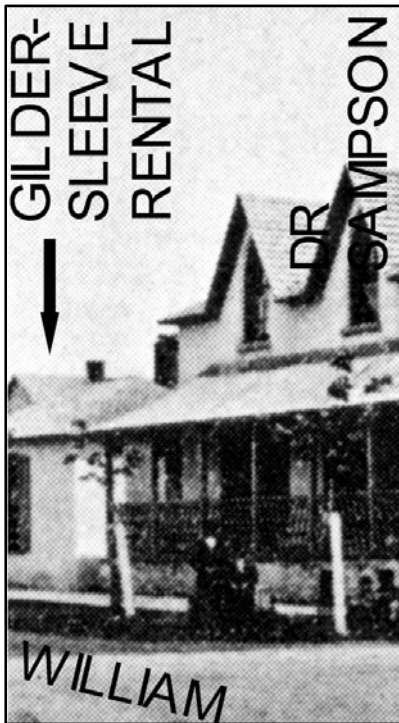
**53-55 WILLIAM ST** (*see also the entry for 63 William*)

See BAHS, vol. 5, pp. 278-279: built c1830 with addition in 1843 by owner Henry Gildersleeve  
Additional information:

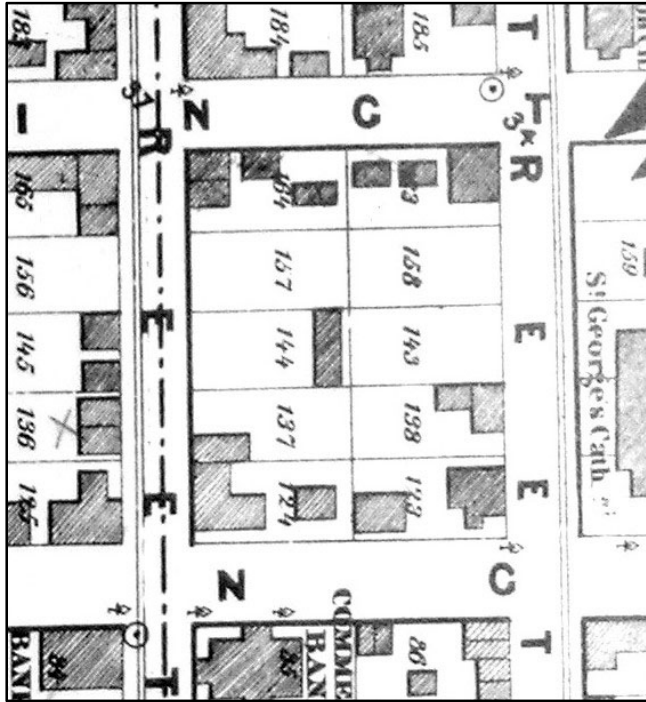
- Double frame set unusually far back from street on parts of adjacent lots 144 & 157; the back wall of the double wing is tight against the border between lots 144-157 and lots 143-158
- On the Innes map of 1865, a long rectangular building, located very close to the back property line, takes up the entire width of lot 144 (and does not extend onto lot 157) and has no back wings; the adjacent lot (157) contains no buildings – one needs to eliminate the possibility that the lots were used for some light industrial use and the long building was a workshop, for example for Sidney Scobell’s lumber yard (which is described as a “shop & yard” on Wellington St in the 1854 assessment but this may mean an access route next to 103 Wellington St to the area behind the Wellington Street buildings and to the open land running to William Street; this land – lots 144 & 157 – was owned by Henry Gildersleeve who may have been leased it to Scobell.); in a painting by E. Henderson (Agnes Etherington Art Centre, detail below), lumber seems to be shown in a large pile behind a board fence running along William Street; a map of 1874 (Rowan & Moore) shows a similar lay-out to the 1865 map; see also 1875 Brosius view for a building of one storey but seemingly built as one unit and much longer than today’s double house; the 1892 fire insurance plan more closely reflects the proportions and double unit aspect of today’s building, which may have been built to replace the long building sometime after 1875 and before 1892 by David Coulthart (who acquires the property in 1872); the new houses are positioned somewhat closer to the street than the old long building and intrude onto lot 157; in 1891-92 Richard Coulthart, a machinist, is in 53 William, while Captain James Smyth, a mariner, is in 55
- The early dating of 53-55 William St in BAHS vol. 5 partly rests on the following ad of 1843: “To Let, a New House suitable for a small respectable family, situated on the Lot adjoining that of Dr Sampson’s, fronting William Street. Rent £25 per annum. Apply to H. Gildersleeve (*Chronicle & Gazette*, 13 December 1843)”. This likely applies to the small house next to Sampson’s and shown in the Henderson painting of 1843 and a photograph of the mid 19<sup>th</sup> century (reproduced in *Historic Kingston* 31:8 in 1983); on the Innes map of 1865, it is a rectangular building with the short end on William St (corresponding to the window shown in the painting and photograph) and is positioned tight against Sampson’s building but on lot 137 (Sampson’s corner lot is 124); at this time, lot 137 is owned in part by Noble Palmer; lot 144 is owned by Henry Gildersleeve, as is 157; all this makes it difficult to sort out exactly where the new house is but the evidence in 1865, 1874 and 1875 refutes the belief that 55-55 William Street was part of that house; another possibility is that Gildersleeve is acting on behalf of the actual owner in 1843



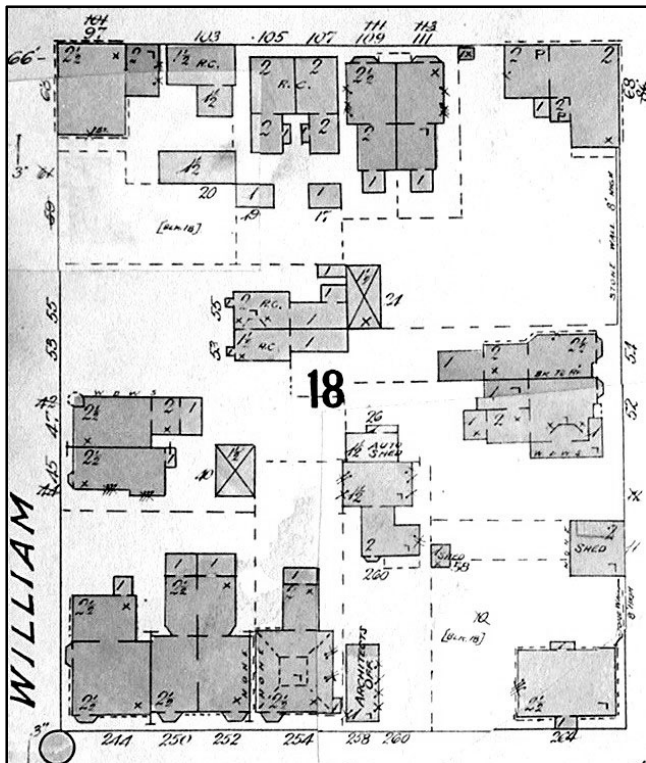
Detail 1843, conjectural identifications



detail from a photograph c1850, conjectural identifications



detail from Innes map of 1865; note form of building on lot144



Detail from 1908 fire insurance plan; see 53-55 William (set back from the street about mid block)

### **63 WILLIAM & 97 WELLINGTON** (*see also the entry & illustrations for 53-55 Wellington*)

See BAHS vol. 5, pp 282-283: 1841 by Sidney Scobell, a contractor

Additional information:

- Two-storey, three-bay stone house with hipped roof on lot 164 in ward 1
- In 1841, Sidney Scobell bought all of lot 164 for £250 and in 1860 sells it to James Brown for £900
- In 1843, the house appears in a painting by E. Henderson (Agnes Etherington Art Centre, detail shown in entry for 53-55 William St) showing a scene on King St E. with a view down William St; note roof form and large stone chimneys
- A building is on this corner on the maps of 1828, 1829 and 1848; if the history in volume 5 is correct in placing the building date as 1841 by Sidney Scobell, a building contractor -
  - whose brother Joseph was an architect -- then he must have replaced an earlier building; in the assessment of 1838, his house is assessed at £30; in the assessment for 1840, Scobell is assessed for £15 and for £45 in the next year; unfortunately, the precise location is not given in these assessments (and he owned a number of properties; also values fluctuated during 1841 to 1844 because of the capital coming and then leaving the town) including 1843, when he is assessed for a one-storey house with 4 fireplaces and a two-storey house with six fireplaces; in the 1854 assessment he is noted as a builder and on William Street; in the 1857 directory, Sydney Scobell, “carpenter, builder & lumber merchant” at 48 Wellington (street numbers change over time), lives at 8 William
- In 1852, S. Scobell, builder, advertises to sell “two well built and superior furnished stone houses” at the corner of William & Wellington, now occupied by himself and J. Rands, Esq. [63 William]; also a “neat cottage adjoining” now occupied by H. Gillespie, Esq. [a small cottage shown in the 1843 painting but not on the 1865 Innes map; on the other hand, it may refer to 103 Wellington, which is on lot 164]; also the adjoining lot [presumably lot 157] now leased to James Linton, Esq., *The Daily News*, 5 August 1852; at this time, lot 157 is owned by the estate of Henry Gildersleeve, which would mean Scobell was acting on behalf of the actual owners
- 63 William does have a now-closed door opening facing Wellington Street and thus can be seen as a double house; on the 1892 fire insurance plan, this is 97 Wellington Street (corrected over “101” Wellington); the 1865 and 1874 maps indicate a dividing line through 63 William St suggesting a double house
- In 1860, William Bowen is advertising to sell a stone house on Wellington St, at present occupied by John McArthur and the adjoining lot occupied and used as a lumber yard by Sydney Scobell; McArthur is a steamboat mate living at 48 Wellington, according to the 1857-58 directory for Canada
- a brick, small, two-storey addition (still standing) on Wellington Street appears on the 1892 fire insurance plan; it likely considered part of 97 Wellington

### **59 WILLIAM ST**

- Brick bungalow with front verandah; typical form for the 1920s
- On the site of a frame house noted on the 1892 fire insurance plan but which is gone on the 1908 plan
- On the 1924 fire insurance plan, including a free-standing auto garage (still standing), which is iron-clad over frame with pair of swinging large doors, typical of early garages

- It is probably built in 1924, as it is not listed in the 1923 city directory whereas, in the 1927 directory, it is lived in by Isabella & Robert A. McConnell, a teacher at Queen's University

### **109-111 WELLINGTON STREET**

A double brick house

- On the 1892 fire insurance plan as a tipped-in addition suggesting a building date sometime after the initial delineation of 1892; it does not appear on the 1875 Brosius view; but in the city directory for 1891-92, Andrew Waldrie, in the insurance business, is at 111 Wellington (renumbered as 109 Wellington by 1908) (perhaps the fact that two families are not listed means the house was very new and not yet fully occupied)

### **105-107 WELLINGTON STREET**

- A double, rough-cast (stucco) over frame, two-storey house, each half with a frame back wing, according to the 1892, 1908, 1924 and 1947 fire insurance plans
- On the 1963 fire insurance plan, the footprint of the main part of the double house appears, still in rough-cast frame and two-storeys but now noted as a single building; attached directly behind it is a large L-shaped addition containing offices in the second storey and seemingly made from cement blocks
- The street facade has, in recent years, been covered with a veneer of red brick
- It does not seem to be on the 1865 Innes map, because the building on that property is well set back from the street; the 1875 Brosius is difficult to interpret for this site, as the buildings are seen from the rear

### **103 WELLINGTON STREET**

See BAHS, vol. 2 pp. 9-11 (1973): built c1837 by Sidney Scobell based on assessments (which are open to interpretation as precise locations are not given and Scobell owned a number of properties)

Additional information:

- Rough-cast over frame, 1½ storeys, back wing on lot 164
- The handsome transom was restored by owners Helen & Gerald Finley c1970 based on a historic photograph
- A sophisticated design, it may be from the hand of Sidney Scobell's brother Joseph who was advertising as an architect in the early 1840s (*Chronicle & Gazette*, 7 December 1841); Sidney was a building contractor living on William Street (see 63 William)
- 103 Wellington was likely built for rental income, perhaps in 1841 when Scobell acquired the lot and when housing was in high demand due to the capital status of Kingston

## 72-76 JOHNSON STREET

by Jennifer McKendry Sept. 2008

Town lot 143 was without buildings during the Gildersleeve ownership from 1833 to 1886 (land registry, 1865 Innes map, 1875 Brosius view, etc.). In November 1886, Lucretia A.M. Gildersleeve sells all of lot 143 to Richard W. Garratt for \$3000 (Instrument X5295, land registry); in February 1888, Garratt sells the north-west part [now 76 Johnson] of town lot 143 to William Newlands for \$1250 (instrument I6271) and in April, Newlands sells the north-west part to James Henry Taylor for \$5000; in 1893, Taylor sells to W.B. Dalton for \$5000. In the city directory of 1887-88, Garratt and Taylor are in the double house.

The house appears to be a triple when seen from the street because of the wrap-around corner one-storey element (original because it shows in the 1892 fire insurance plan), which may be related to a doctor's office (Garratt was a doctor).

Although a search of my tender calls of various architects turned up nothing, it seems a reasonable assumption that Newlands was the architect and, briefly, the owner of 76 Johnson. He bought the property for \$1250 in early 1888 and sells it in the spring for \$5000. In the same year, both parts of the house are occupied by the owners, Garratt and Taylor. The timing is a little tight but some wheeling & dealing may have gone on before the deeds were registered and, perhaps, Garratt working a deal with Newlands over architect's fees. The directory spans 2 years (1887-88) but it is more likely that 1888 is the time of occupancy.



Photo: J. McKendry







PART 2  
CULTURAL LANDSCAPE  
INVENTORY AND  
EVALUATION



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

This document is designed to be compliant with the requirements of Section 27 of the *Ontario Heritage Act R.S.O. 1990, c. O.18* and *Ontario Heritage Act Regulation 9/06*. It is also designed to address questions raised concerning cultural heritage value and interest under Section 2.6.1 and 2.6.3 of the *Provincial Policy Statement (2005)*, under the *Ontario Heritage Act R.S.O. 1990, c. O.18*, and Section 2(d) of the *Planning Act R.S.O. 1990, c. P.13*.

Property Location: Farm Lot 25, Concession 1, Township of Kingston  
 101101004002300  
 Location: Bagot 33  
 City  
 Civic Address: Park  
 S: 101101009001100  
 Bagot 32  
 City Park - Cricket Field

To be completed by Staff

Property Number: \_\_\_\_\_  
 Legal Description: \_\_\_\_\_  
 Zoning: \_\_\_\_\_  
 OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator: Carl Bray / research by Jennifer McKendry and Past Recovery Archaeological Services, Cultural Services Department (City of Kingston)

Date of Site Visit: October 23, 2008.

GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES  
OF CULTURAL HERITAGE VALUE OR INTEREST

EXHIBIT "A"

Page 2

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Date Evaluated:

ACTION:  Add to Inventory  Designate  Take no action  Other:

(A) BASE PHOTO RECORD\*

Freestanding Structures: Key elevations & context view  
Urban Attached Structures: Front Elevation & streetscape  
Cultural Landscapes: Wide angle view & key element clusters

*\* Provide further views and details as an appendix to report.*



View to northeast of perimeter drive and diagonal path



Cricket Field, looking east from Barrie



Cricket Field, looking south from Court

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

City Park, bounded by Barrie Street (west), Court Street (north), West Street (east), King Street East (south)



(C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(2) For cultural landscapes refer to the headings below:

General Description

City Park is a Kingston landmark, and has been an integral space for the Kingston community since the early 1800s. Records indicated that the area comprising the park was used as a military exercise ground and the location of two 1812 military blockhouses. It was also used as a 19th century recreational facility. City Park is identified in "Urban Parks in Ontario, Part 1: Origins to 1860" as one of the oldest public parks in Canada. Cricket Field was once used for Remembrance Day services and for military parades. There may also be memorial trees in and around the Cricket Field. The property which comprises City Park was purchased by the federal government in 1841 and was intended as the site for the Canadian parliament buildings. Much of the land eventually became City Park, while one parcel became the location for the Frontenac County Court House and Jail. Lastly, City Park is also important because of its association with Frederick Law Olmsted's 19th century ideas concerning community park design and planning. Olmsted's Canadian protégé, Frederick Todd, (1876-1948) redesigned City Park based on Olmsted's ideas of beauty and function combined with responsible land stewardship. Todd is more widely known as a founder of the Town Planning Institute of Canada, and as one of Canada's first professional landscape architects. However, while Frederick Todd wrote a report about revitalizing the park, there is a question as to his role in implementation. The park continues to be used by the community, as served as the foreground of the Frontenac County Court House National Historic Site.

The historical chronology prepared by Dr. Jennifer McKendry accompanying the "Old Sydenham Heritage Area Heritage Conservation District Study" (BRAY Heritage, November 2008) contains a more complete assessment, with maps and photographs, of the park and its environs.

(1) Physiographic Description (topography and major land/water features).

Land gently slopes southwards from Court Street to King Street West, with a 7.5 metre fall

(2) Land Use Activity (e.g. garden, farm, park, industrial, campus).

Public Park

(3) Patterns of Spatial Organization (e.g. grid type survey).

Informal (curving, Picturesque) paths and access drives, tree groupings, play areas

(4) Natural Environment (e.g. original species of forest, wetland, etc.).

Original landscape altered through clearance, settlement, military and park use

(5) Boundary Demarcation (e.g. fences, windows, hedges).

City Park: Court Street (north), Barrie Street (West), King Street West (South), West Street (East)

(6) Circulation Network (e.g. paths, roads, etc.).

Bagot Street and access drives on West and Barrie Streets give access to an internal loop roadway; pedestrian paths traverse park and link corners; Cricket Field is accessed by perimeter city streets

(7) Site Structures, Building and Objects (e.g. residences, outbuildings, fountains, statuary)

The northerly portion (known as the Cricket Field) is approximately 5.5 acres/2.2 ha in size and is an open area with two baseball diamonds with small bleachers. The southerly portion

is approximately 18.5 acres/7.5 ha in size and is designed as a formal park with diagonal network of paths and a perimeter drive that links to entrance points midway along the east and west flanks. Within the park are tree-lined walkways and tree and shrub groupings, play structures and a splash pad, a small soccer pitch, a small memorial plaza, fountain and garden in the northeast corner, benches and picnic areas. Temporary wooden boards are erected in winter for an outdoor ice hockey rink, located on the south side of Bagot Street immediately west of a mid-20<sup>th</sup> century concrete block public washroom and storage building. Around the perimeter of the park are a series of memorials and statues, the most prominent of the latter being the 21<sup>st</sup> Battalion statue at the terminus of Wellington Street on the east side, and the statue of Sir John A. Macdonald at the southeast corner of the park.

(8) Vegetation Related to Land Use (wide range from floral display to agricultural crops). Street trees along perimeter city streets, flanking main internal walkways and drives, informal shrub and annual plantings throughout park

(9) Archaeological Sites/Potential (if possible to determine).

According to the Stage 1 Archaeological Assessment, the Park has moderate to high archaeological potential for both pre-contact and historical archaeological resources. Archaeological investigations in the Park to date have identified sites of five known historical structures, including pre-1855 houses and military buildings, a bandstand/fountain, a cricket pavilion, and an observatory

Briefly describe the general condition of the property and highlight any areas of concern.

Park is generally well maintained; children's play area is being expanded; tree cover lost to overmaturity and ice storm damage is being addressed through ongoing replanting program

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Although the designer of the park is not known, the park has design value as one of the earliest public parks in Ontario. Laid out in the Picturesque style that was popular in North America in the mid-19<sup>th</sup> century, it exhibits many of the characteristics of that style, especially the perimeter carriageway, the diagonal pathways, the formal arrangement of tree plantings flanking paths, carriageway and perimeter streets, contrasting with the informal tree and shrub plantings found in the spaces between the traffic routes. The original park contained many elements common to public parks of that time, including a fountain, bandstand, cricket pavilion, and picnic grounds, and some of these elements have been retained in new designs. Celebrated 19<sup>th</sup> century landscape architect Frederick Todd prepared a revised design for the park, as shown in his plans and written recommendations, but it is not clear whether his plan was implemented in whole or in part. The park contains many fine examples of memorials and sculptures.



CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The park has historical and associative value for both pre-contact and historical periods. It is likely that the area was in seasonal use by pre-contact Native peoples. A French Récollet mission was established west of the subject lands in the late 17<sup>th</sup> century and both European and Native inhabitants may have used the area subsequently. The original Kingston town plot and farm lots were surveyed in 1783, with Farm Lot 25 patented to Captain Michael Grass, a Loyalist, that year. In 1809, Henry Murney bought the property from Grass, and went on to register a plan of subdivision sometime between 1824 and 1826, and sold several town lots in the next fifteen years. During the War of 1812, the military constructed a protective wooden, palisade and blockhouses along the eastern edge of the site. The Crown purchased the property in 1840 as the site of the legislative buildings that were to serve the soon-to-be-formed Province of Canada. When this construction was cancelled, the Crown used the lands for military purposes until the early 1850s, at which time the City acquired the property and developed it as a public park. By 1855, the City had laid out the basic components of the park that are still evident today. There was also an observatory constructed in the park; it was eventually relocated to the university campus in 1880. The many memorials and statues in the park provide associative value, as does the Cricket Field (early organized sports, especially professional baseball), and the park design is associated with mid-19<sup>th</sup> century park design styles and, to some extent with important landscape architect Frederick Todd.

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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City Park is an essential element of Kingston's downtown and a key to defining and supporting the character of this transitional district between the downtown core and the university/hospital precinct. With the adjacent Macdonald Park, it provides a substantial wedge of public open space separating the university and hospital district from the residential district in Old Sydenham Ward. As the largest park in the downtown, it provides park and recreation facilities both for the abutting neighbourhoods and workplaces but also for other Kingston residents and visitors. The park is linked to its surroundings physically, functionally and historically. It is a landmark in its entirety, and elements of it, such as the Cricket Field and the memorials and statutes that close important vistas, are also landmarks in their own right.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) Excellent (2) Very Good <u>(3) Good / Contextual</u> (4) Fair / Poor

## (2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	<p>What is the associated historic theme?</p> <p>How significant is this theme or pattern in the history of the province or the community?</p> <p>In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?</p>	<p><u>(1) Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	<p>Who or what is the historic person, event or organization?</p> <p>How significant is the person, event or organization in the community?</p> <p>In the context of comparative places associated with this person, event or organization, how direct is the association with this place.</p>	<p><u>(1) Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	<p>What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?</p> <p>How does it compare to other sites associated with this community?</p>	<p><u>(1) Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	<p>In what ways does the place embody the ideas / concepts of a designer?</p> <p>How well does the place convey the designer's concepts comparative to other places?</p>	<p>(1) Excellent</p> <p>(2) Very Good</p> <p><u>(3) Good / Contextual</u></p> <p>(4) Fair / Poor</p>

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (e.g. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>

EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS            *(Transfer to cover sheet)*

X  List and Designate

List

No further action is required

RATIONALE

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As one of the earliest public parks in Ontario, in a Picturesque style that retains considerable integrity, as a landmark and important public open space in the downtown, as a place associated with most of the major phases of the city's history, including the War of 1812 and capital periods, City Park has great design, physical, historical, associative and contextual value.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**







Play structure



Hospice plaza and garden, looking west from West





Corner of Bagot and Barrie, looking southeast



Hide and seek, looking west from West





Memorials at Barrie and King, looking northeast



GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES OF CULTURAL  
HERITAGE VALUE OR INTEREST

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Property Location            Lots 24 and 25, Concession 1, Township of Kingston  
Civic Address:                101101004002500  
   1 KING ST E  
   2 KING ST W  
   Macdonald Park

To be completed by Staff

Property Number: \_\_\_\_\_

Legal Description: \_\_\_\_\_

Zoning: \_\_\_\_\_

OP Designation: \_\_\_\_\_

*NB: Maps should be provided showing OP and Zoning*

Evaluator:                    Carl Bray / research by Jennifer McKendry and Past Recovery Archaeological  
   Services, Cultural Services Department (City of Kingston)

Date of Site Visit:            \_\_\_\_\_  
   October 23, 2008.

Date Evaluated:              \_\_\_\_\_

GUIDE AND INVENTORY EVALUATION FORM FOR INDIVIDUAL PROPERTIES  
OF CULTURAL HERITAGE VALUE OR INTEREST

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ACTION:     Add to Inventory    Designate    Take no action    Other: \_\_\_\_\_

(A) BASE PHOTO RECORD\*



View north and east, from Murney Tower, from Barrie (left) to the lake shore



View east and south, from Murney Tower



View southwest of Murney Tower and cenotaph

(B) MAPPING SHOWING LOCATION AND GENERAL CONTEXT

Macdonald Park (see below): bounded by King Street West/East (north), Emily Street (east), Lake Ontario (south) and the edge of the Kingston General Hospital property (curving path on west side of park). The Murney Tower roof is the red dot in the left foreground.





## (C) BASIC PHYSICAL DESCRIPTION OF THE PROPERTY

(2) For cultural landscapes refer to the headings below:

General Description

Macdonald Park is the extension to the waterfront of City Park, the large wedge of parkland separating two downtown districts. It surrounds portions of the Rideau Canal World Heritage Site (Murney Tower) and contains two other significant structures along with several memorials. It is a linear park that forms an important component of the King Street West streetscape and incorporates a substantial portion of public shoreline, with a link in the waterfront trail system. It is mostly open lawn with informal groupings of mature trees and ornamental planting beds.

(1) Physiographic Description (topography and major land/water features).

Land slopes gently southwards from King Street West to the lake shore, with a fall of approximately 4.5 m.

(2) Land Use Activity (e.g. garden, farm, park, industrial, campus).

Public park, Murney Tower Museum, (former) swimming beach, Richardson Bath House (former canteen and activity space, washrooms)

(3) Patterns of Spatial Organization (e.g. grid type survey).

(4) Informal layout with structures along shoreline Natural Environment (e.g. original species of forest, wetland, etc.).

Original landscape altered through clearance, farming, settlement, military and park use

(5) Boundary Demarcation (e.g. fences, windows, hedges).

King Street West (north), Kingston General Hospital grounds (west), lake shore (south), Emily Street (east)

(6) Circulation Network (e.g. paths, roads, etc.).

Access drive from Barrie and Emily Streets, public parking, waterfront trail

(7) Site Structures, Building and Objects (e.g. residences, outbuildings, fountains, statuary)

Murney Tower and surrounding moat (separate property but surrounded by the Park), Richardson Bath House, Newlands Pavilion, Cenotaph, lion, cannon, flagpole, fountain, memorial tree plantings

(8) Vegetation Related to Land Use (wide range from floral display to agricultural crops).

Generally open (lawn) with informal tree plantings and floral displays along King Street

(9) Archaeological Sites/Potential (if possible to determine).

According to the Phase 1 Archaeological Assessment all of the sites, except for the area along the western edge that has been filled in the 20<sup>th</sup> century, has moderate to high archaeological potential for both pre-contact and historic period archaeological resources

Briefly describe the general condition of the property and highlight any areas of concern.

The park is generally well maintained, as are the Murney Tower and the Newlands Pavilion. The Richardson Bath House and the Newlands Pavilion require some repair. The former swimming area is currently closed.

CRITERIA: DESIGN AND PHYSICAL VALUE

*Ontario Heritage Act Regulation 9/06* states the following:

A property may be designated under Section 29 of the [Ontario Heritage] 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; and/or
  - (iii) Demonstrates a high degree of technical or scientific achievement.

This document was developed to evaluate the physical and design attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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The park contains three heritage structures: Richardson Bath House, the Newlands Pavilion and the Murney Tower, the latter two of which are rare surviving examples of their type. The Newlands Pavilion is a whimsical performing arts space and picnic shelter once more typical of Canadian urban parks and the Murney Tower is an excellent example of a Martello tower, and is now part of the Kingston waterfront portion of the Rideau Canal World Heritage Site. All three structures display a high level of craftsmanship and the Murney Tower shows a high degree of technical achievement in mid-19<sup>th</sup> century fortification design. (I would mention the monument and markers also designated)

CRITERIA: HISTORICAL VALUE OR ASSOCIATIVE VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

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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.

This document was developed to evaluate the historical value or associative value attributes of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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According to the Park's Cultural Heritage Overview, Phase 1 Archaeological Assessment and the Chronology accompanying the Old Sydenham Heritage Area Heritage Conservation District Study, Macdonald Park has historical and associative value relating to all phases of Kingston's history. It is related to both pre-contact and post-contact use by Native peoples (annual meeting place for Natives to receive payments from the British Government for the sale of Indian land to the Crown) and is associated with the late 17<sup>th</sup> century Recollet Mission to the west. In the early settlement period it includes the original land patent of Lot 25 to Michael Grass and Lot 24 to Rev. John Stuart. Grass sold to William Murney in 1809 who established a farm on the property and several farm buildings were also built on the Stuart property south of King Street at about this time. During the War of 1812, the military constructed a battery and blockhouse on the site. After the war, the blockhouse and a barracks were used as temporary hospitals during the epidemics that occurred between the 1820s and the 1840s. The Crown re-purchased the property in 1840 and constructed the Murney Tower there in 1846, as part of the improved harbour defences (the tower was abandoned in 1884). Subsequently, the land was leased to the City in 1890 for parkland and was named Macdonald Park after the Prime Minister's death. The Newlands Pavilion was built in 1996 and the Richardson Bath House in 1919. Since 1925, the Kingston Historical Society has operated the Murney Tower as a museum. According to the City of Kingston Building Conservation Master Plan (Scheinman, McCormick Rankin, 2004), the Newlands Pavilion is a good example of the work of significant Kingston architect William Newlands and exemplifies the City Beautiful Movement of the late 19<sup>th</sup> century. The same document rates the Richardson Bath House as "a fine example of the architecture of public amenity". The Murney Tower, now part of a World Heritage Site, is a significant example of mid-19<sup>th</sup> century British military fortification design. The park name is associated with Canada's first prime minister and local Member of Parliament, Sir John A. Macdonald.

CRITERIA: CONTEXTUAL VALUE

*Ontario Heritage Act Regulation 9/06* stated the following:

A property may be designated under Section 29 of the [Ontario Heritage] Act if it meets one or more of the following criteria for determining whether it is of cultural heritage value or interest:

2. 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. O.Reg. 9/06, s.1(2).

This document was developed to evaluate the contextual value of a property identified as possibly having cultural heritage value or interest for the City of Kingston.

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Macdonald Park is the final component of the public parkland that extends from the Courthouse to the waterfront. In this role it forms an important transition between the residential district to the east and the university and hospital district to the west. It provides public access to waterfront in the downtown and has, in the past, offered public swimming. It is visually, functionally and historically linked both to City Park and to the surrounding urban development. The structures within the park, especially the Murney Tower, are local and City-wide landmarks.

CRITERIA EVALUATION

- (1) DESIGN VALUE  
How well does the place serve as a physical record of its time?

Criteria		Analysis	Rating
STYLE / TYPE / TRADITION	What is strength of the place as an expression of a design style, design type or design tradition?	What is the recognized design style, type of tradition?  In the context of comparative places of this design style, type or tradition, how well does this place illustrate the style, type or tradition?	(1) Excellent <u>(2) Very Good</u> (3) Good / Contextual (4) Fair / Poor
FUNCTION (Technical & Scientific Achievement)	What is the strength of the place as an expression of a functional design approach that reflects the historic use(s) of the property?	What is the historic functional design approach of the place?  In the context of comparative places that use this functional design approach, how well does this place illustrate the functional design approach?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor
FABRIC (Materials & Craftmanship)	How well does the place serve as documentary evidence of historical materials and construction techniques?	What the historical materials or construction techniques?  In the context of comparative examples of these historical materials or construction techniques, how well does this place illustrate these materials or techniques?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor

(2) HISTORICAL / ASSOCIATIVE VALUE

How strong are the connections between the place and its related historic themes, cultural patterns, people, events or organizations?

Criteria		Analysis	Rating
HISTORIC THEME	What is the strength of the place's association with a broad historic theme and/or with the historic evolution of the area?	What is the associated historic theme?  How significant is this theme or pattern in the history of the province or the community?  In the context of comparative places associated with this theme how well does this place illustrate the theme or pattern?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor
PERSON / EVENT / ORGANIZATION	What is the strength of the place's association to an historic person, event and/or organization of significance?	Who or what is the historic person, event or organization?  How significant is the person, event or organization in the community?  In the context of comparative places associated with this person, event or organization, how direct is the association with this place.	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor
CULTURAL UNDERSTANDING/ PATTERN	How deeply does the place contribute to the understanding of a current or past community?	What community is represented by the place and what kind and extent of knowledge does it provide concerning this community?  How does it compare to other sites associated with this community?	(1) <u>Excellent</u> (2) Very Good (3) Good / Contextual (4) Fair / Poor
EMBODIES IDEAS / CONCEPTS OF DESIGNER	How closely is the place associated with a particular designer—architect, builder, landscape architect, engineer artisan, or theorist?	In what ways does the place embody the ideas / concepts of a designer?  How well does the place convey the designer's concepts comparative to other places?	(1) Excellent (2) <u>Very Good</u> (3) Good / Contextual (4) Fair / Poor

(3) CONTEXTUAL VALUE  
How important is the place to the community?

Criteria		Analysis	Rating
SOCIAL MEANING	What is the social value of the place to an identifiable community?	<p>In what way is (or was) this place significant to an identifiable community (eg. Symbolic meaning, ongoing use for community or sacred events, etc.)</p> <p>What is the social, religious or geographic community that considers this place significant?</p> <p>In the context of comparative places, how important is this place to the community?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>
ENVIRONMENT	What is the strength of the place in contributing to the character of its surroundings?	<p>What is the character of the place's surroundings?</p> <p>How important is the place in contributing to the character of its surrounding? Is it a landmark?</p>	<p>(1) <u>Excellent</u></p> <p>(2) Very Good</p> <p>(3) Good / Contextual</p> <p>(4) Fair / Poor</p>



EVALUATION SUMMARY AND RECOMMENDATIONS

SUMMARY

In order for the property to be considered as having sufficient cultural value for placement on the Heritage Inventory it must have received the following accumulated minimum grades:

- (1) Excellent - in any one criteria and/or
- (2) Very Good - in any two criteria and/or
- (3) Good / Contextual - in any four criteria

NOTE: Exceeding these levels may suggest the potential for immediate designation.

RECOMMENDATIONS *(Transfer to cover sheet)*

X  List and Designate

List

No further action is required

RATIONALE

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The property which comprises Macdonald Park is dominated by three buildings of cultural heritage value and significance: Newlands Pavilion, Richardson Bath House, and Murney Tower. Additional monuments such as the Cenotaph, the Iron Lion, military cannon, and the Frances Willard Memorial Fountain also contribute to the cultural heritage landscape of the property. Indeed, Macdonald Park is of cultural heritage value not only because of the property's individual elements, but also as a coherent whole property; as a place of open space and leisure with views of Lake Ontario; its association with Kingston's military and First Nations history; as a key element in the streetscape of King Street East and the Old Sydenham Heritage Area; and because of its association with a number of nationally and locally important figures.

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APPENDIX 'A'  
Schematic Glossary

**Appendix 'B'**

**Further Images and/or Maps**



Richardson Bath House, lion, cannon and memorial plantings







## Study Area in Context

Source: MapArt

# PART 3

## STREETSCAPE ANALYSIS

### INTRODUCTORY NOTES

The following text assesses each street within the Study Area in terms of its urban character. This assessment focuses on the streetscape — the scene visible from the public street and sidewalk — although reference is made to visible elements of private side or rear yards. Included in the assessment are such components as building character, land use, pedestrian and traffic circulation, vegetation, and historic views. These categories follow and expand upon the guidelines for inventorying and assessing cultural heritage landscapes, as found in the Ontario Heritage Tool Kit and are meant to complement the assessment of individual properties within the proposed District.

To prevent repetition in the assessment text, the following common elements have been identified. Only the unusual specimens within each type will be noted below.

#### Building Heights

The height of most buildings in the Study Area is 2½ storeys: some are large 2-storeys, and a few are 3-storeys. The majority are gable-roofed, with a few mansard, shed or flat roofs.

#### Building Materials

Although stone is the material most often associated with this part of the city, brick is more often found, sometimes in combination with stone. There are also some frame buildings within the Study Area, and a few that use more contemporary materials such as reinforced concrete or concrete block.

#### Building Setbacks

Many blocks have buildings at street corners that establish a shallow setback, in some cases abutting the edge of the sidewalk. However, the remaining buildings in the block often have deeper setbacks.

## Street Trees

Trees within the Study Area have suffered from the combined problems of shallow soil, damage caused by the 1998 ice storm, tree trimming for safety and utility access, and a predominant species (Silver Maple) that has a weak structure. These problems, following the large scale losses of trees caused by the Dutch Elm Disease of the 1970s, have removed much of the tree cover within the Study Area, both along streets and within the parks. Replanting initiatives by the municipality and local volunteer groups have begun to address these problems by adding new trees of different species, but there remains a lack of tree canopy along many of the Study Area streets.

## Topography

The Study Area has several marked changes of grade. There is an escarpment between Ontario Street and King Street East, most evident between Johnson and Gore Streets. There is a gentle slope from King to Bagot Street, after which the ground rises steadily to a crest approximately where St. Mary's Cathedral is situated. The change in grade is most evident in front of the courthouse and registry office and below Sydenham Street.

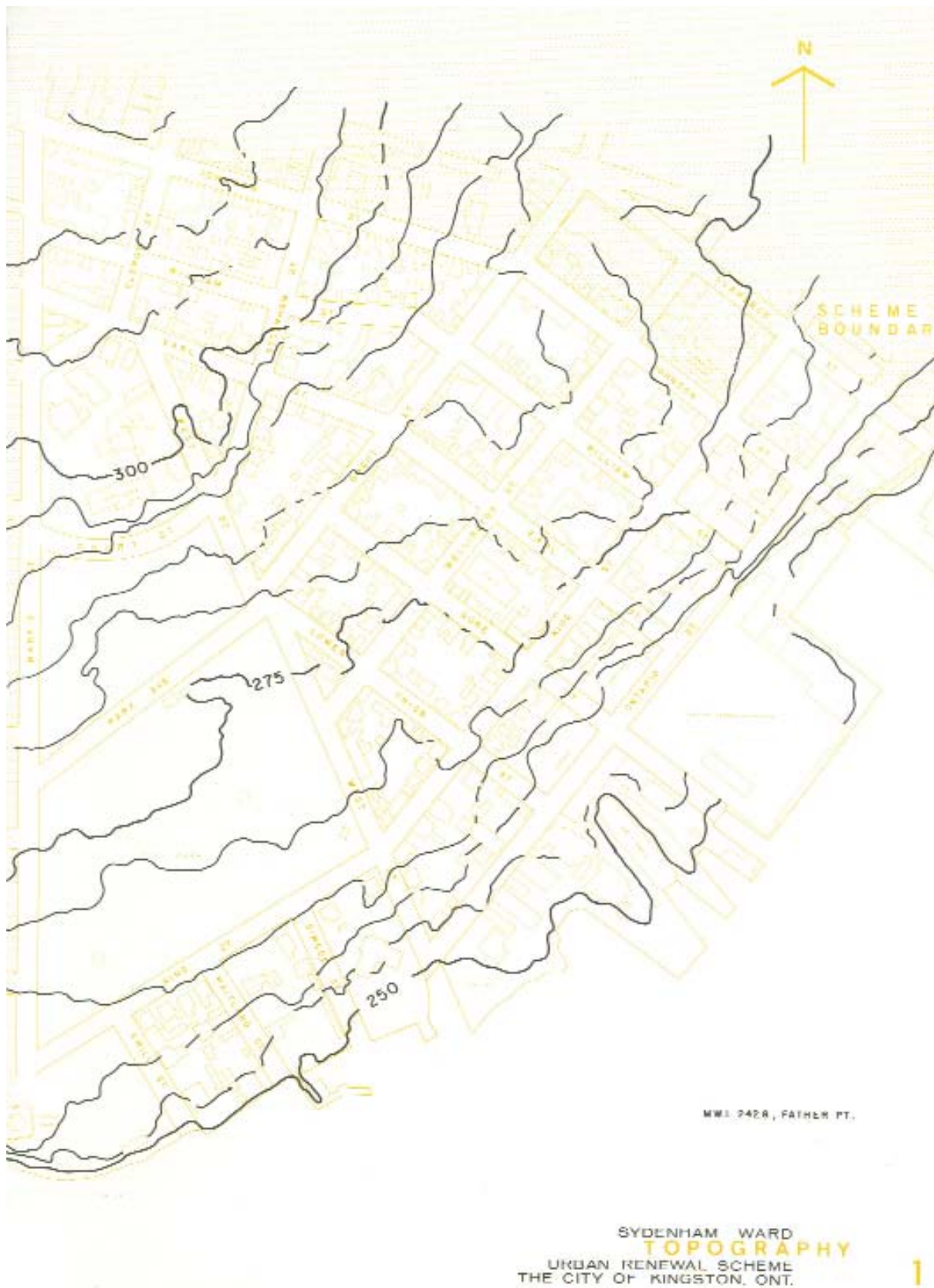
## Sights and Sounds

The Old Sydenham Heritage Area is a lively downtown neighbourhood, benefiting from such things as the sounds of children in schoolyards and the sight of pedestrians and cyclists going to and from the downtown, without the negative sounds and sights of heavy vehicular traffic (Johnson Street is the exception, and King Street at rush hour). The Area is close enough to the water to have the hoot of the Wolfe Island ferry easily audible, and to enjoy the pealing of the cathedral and City Hall bells. Proximity to the shore also gives the smell of the Lake breeze as well as its moisture and force, while the adjacent parks give visual relief to what is otherwise a compact collection of buildings. These aspects, combined with the variety and subtlety of the buildings and landscapes, offer an ever-changing sequence of serial views and, overall, a rich feast for the senses.

Opposite: Topography,  
scale in imperial units

Source: Wylie Ufnal Weinberg &  
Scheckenberger, 1970, Figure 1





## 3.1. BAGOT STREET

### 3.1.1 General Description

Bagot Street is one of the two main east-west routes that run through the Study Area. Historically, it was the northern boundary of the initial development phase and marks the transition between the pattern of square blocks to the south and irregular rectangular blocks to the north. Its alignment also marks the bottom of a slope that rises to the ridge at the northern limit of the Study Area. Bagot Street has a varied character as it moves westwards out of the downtown commercial core, passing through the institutional zone between Brock and Johnson, the predominantly residential zone of the Old Sydenham Ward, and then on to the major open space of City Park, before terminating at the edge of the university/hospital district.

### 3.1.2 Built Form Character

#### JOHNSON-WILLIAM STREET

The north side features “bookends” of house-form buildings that have decorative corner towers while the rest of the block contains terrace housing. The southeast corner is dominated by the 3-storey former Bishop’s house, an early-19th-century building now incorporated into the Kingston Frontenac Public



Library. The rest of the block has the regular rhythm of bays and balconies that characterize the 3-storey 1970s seniors complex.

### WILLIAM-EARL STREET

The north side is all brick and a uniform 2½-storey height with simple gable roofs, anchored by large house-form buildings on each corner and completed by a brick terrace, into which is inserted a small carriageway at the end of which is a house in the rear yards of the terrace. A mid-20th-century flat-roofed bar/restaurant and shop anchor the William Street corner, after which is a sequence of 19th-century brick residential buildings, including late-20th-century infill housing. A 2-storey flat roofed office building with apartments over is in a converted corner store and anchors the Earl Street corner, while on the opposite northeast corner is a laundromat with apartments over.

### EARL-WEST STREET

The north side contains a variety of detached, and multiple residential buildings with a uniform 2½-storey height and gabled roofs. The Earl Street corner has a substantial brick duplex that is tight to the street line; next to it is a detached brick townhouse aligned with the deeper setback that characterizes the rest of the block. Next is a brick duplex and a brick triplex. Set back considerably next to these are a detached mansard-roofed brick apartment building (at the top of Gore Street) and a Tudor-esque brick and half-timbered stucco apartment building. From there to the West Street corner is a brick terrace consisting of six units and completed by a handsome brick duplex with projecting double-height balconies. Brick detailing is similar on this and on the building at the Earl Street corner.

On the south side, the block between Earl and Gore is anchored by substantial duplexes, the eastern one in stone, the western one in brick, between which are a series of modest, detached brick houses, all with gabled roofs and a 2½-storey height. The block from Gore to Lower Union/West is also anchored by substantial brick houses at each corner, between which is a large brick duplex featuring an engaged corner tower. The Lower Union Street corner house (the Netherlands sub-consulate and doctor's office) is set back from both flanking streets, behind an ornamental cast iron and stone wall.

### WEST-BARRIE STREET

Here the street passes through City Park, with the 2½-storey washroom and storage building on the south side being the only structure.



### 3.1.3 Land Use

At Johnson, the public library and seniors housing complex define the first block west. At William and at Earl Streets are corner commercial establishments and there is a sub-consulate and doctor's office at the West Street corner. Beyond West Street, the street is flanked by public open space.

### 3.1.4 Circulation Network and Pattern

This is a major east-west route for vehicular traffic as well as public transit (bus), cyclists and pedestrians. It is a major link between the downtown commercial and institutional core and the university/hospital precinct.

### 3.1.5 Vegetation Patterns

Since the loss of tree cover due to Dutch Elm Disease and the 1998 ice storm, Bagot Street between Earl and West remains as the only section of intact mature street tree cover within the Study Area. The mature Silver Maples are of a size and height that they arch over the street, providing a sheltering canopy that is reminiscent of the effect given by mature street trees in the past. From Earl Street eastwards there are few street trees on either side. West of West Street, Bagot is flanked by street trees. The front yards of these properties are generally well kept and the private properties feature decorative flowers and shrubs.



### 3.1.6 Historic Views

The street alignment changes twice, in conformity with the changing grid. To the east are deflected views of commercial buildings at the corner of Brock Street, while to the west, the mature trees and open spaces of City Park close that vista. Around the corner to the west, the view is terminated by house-form institutional buildings along Barrie Street. Views south are now to the lake, although historically many would have terminated in the waterfront industrial buildings. Views north are uphill along residential streets, with the spires of St. Mary's Cathedral and Sydenham Street United Church dominating.

## 3.2 BARRIE STREET

### 3.2.1 General Description

Barrie Street is a major north-south route. It forms the western boundary of the Study Area and marks the edge of the City Park/courthouse/school/church precinct as it meets the university/hospital district. Due to the angled street grid, Barrie also meets Johnson Street to form the northern apex of the Study Area. At its southern end, the street has many fine detached or multiple brick residential buildings, most of them converted to institutional office space, with some newer university buildings inserted. North of Clergy Street, Barrie





contains the more modest mixed use buildings from the Stuartsville district, with some more substantial residential buildings interspersed. The angle of its alignment as it approaches Johnson Street is on a diagonal to the crossing street and this results in some interesting building configurations that adapt buildings to the different alignments of the street and block pattern. Its buildings date from the 19th and early 20th century for the most part, with some mid-20th-century infill.

### 3.2.2 Built Form Character

#### KING-O'KILL STREET

Barrie Street is anchored by a Greek Revival mansion at the southwest corner. Next to this landmark is a 19th-century brick triplex. City Park occupies the entire eastern side of the street from here to Union Street.

#### O'KILL-STUART STREET

This longer block contains a series of 19th-century gable-roofed brick houses and duplexes along the southern portion, many with generous porches. These houses share a uniform setback, while the two brick houses nearest to Stuart are distinctive: the first is set well back behind a stone and cast iron fence, while the last house has an engaged square tower marking the corner.

## STUART-UNION/COURT STREET

The next block is elongated thanks to the closure of Deacon Street for a pedestrian walkway. The first house north of Stuart is a large house set well back from both streets behind a stone and cast iron fence. To the north, a smaller brick house is placed closer to the street. Both houses have generous porches. Above it and next to the pedestrian walkway is a 1-storey stone-clad steel-frame university building. North of the walkway is a brick duplex that is adjacent to a large complex of university buildings (4-storey plus vent stacks, concrete/stone-clad concrete, flat roofed), half of which forms the bulk of the remaining streetscape in this block. Closer to Union Street are two 1½-storey gable-roofed brick cottages with wrap around verandahs, with a 3-storey mansard roofed townhouse with a small porch next to them, and a painted brick manse (now university office space) at the Union Street corner, with a small porch facing Barrie.

## UNION-CLERGY STREET

The Union Street corner is anchored by a brick house that now functions as the university's Grad Club. It is set back from both streets behind a high hedge and wooden fence, enclosing an outdoor patio and wrap-around verandah. North of it is a series of 2½-storey gable roofed brick townhouses and duplexes, with porches. A brick triplex mid-block has a carriageway, while the last house in the row is a brick duplex with stucco coating. The block ends in a surface parking lot. Across Barrie is the large sideyard of the Courthouse and Health complex, with mature trees in a lawn. The Clergy Street corner has a large schoolyard, enclosed by a chain link fence.

## CLERGY-EARL STREET

This short block has as its first building a frame corner store with apartments over, next to which is a brick house with a side verandah (now church offices), next to which is a 2-storey flat roofed stone panel clad institutional building. The block ends in a corner park. Across the street is Chalmers United Church, located on a triangular block between Clergy and Earl Streets.

## EARL-WILLIAM STREET

This block also begins with a corner store of a similar type to that in the previous block, after which are a pair of brick duplexes with inset entrances. Next is a private garden associated with a 3½-storey brick apartment building with inset balconies and a side wall angled to meet the streetline of William Street. Across the street is a sideyard on the Earl Street corner and a brick house. Mid-

block is a narrow lane, above which is a frame house with a 2-storey stucco-clad frame wing extending along Barrie Street.

### WILLIAM-JOHNSON STREET

The final block within the Study Area has a former commercial building at the corner, with an angled corner and hip gable roof on the brick terrace. The terrace continues for half of the block, ending in a 2-storey shed-roofed wing with porch that is angled more sharply than the main block. To the north is a detached brick house with large sideyard and a frame garage set back on a long driveway. The last house is a brick building set back from the street, now converted to offices, with a large porch and mature trees in the side and rear yards. Across the street is a brick duplex with a serrated building edge to match the angle of Barrie Street. Another rear lane bisects this block, above which is a 3-storey brick mansard roofed house with a large sideyard and a brick wing angled to match the alignment of Barrie Street.

### 3.2.3 Land Use

South of Union Street the former residential buildings have been converted to institutional office space, with newer university buildings inserted in the block north of the pedestrian walkway. City Park and the Cricket Field occupy the other side of the street. North of Union the street changes to a pattern of residential interspersed with a parking lot and park, a corner store, and offices for the church and university. Across the street is the Courthouse and Health complex, with Sydenham School and Chalmers Church. North of Earl Street the residential uses again dominate, with the exception of commercial uses at each end of the west side.

### 3.2.4 Circulation Network and Pattern

Barrie is aligned at right angles to the lake shore but, since the shoreline curves, this means that Barrie Street is on a diagonal to the crossing streets. In some cases, this leads to short blocks and offset intersections with the crossing streets, as is the case between Clergy and William Streets. Block lengths vary, becoming more uniform north of Union Street.

### 3.2.5 Vegetation Patterns

While City Park is heavily treed, the west side of Barrie Street below Union has a fairly uniform distribution of street trees. Above Union, there are fewer street trees, with vegetation concentrated in the corner park and in side gardens. Above Clergy there are almost no street trees. A pair of mature conifers form “gateposts” at the Johnson Street corner.





### 3.2.6 Historic Views

Views south to the lake are dominated by the massive bulk of the Murney Tower, and flanked by the park and row of buildings. Views north are dominated by the Courthouse in the middle distance, with the corner tower of Chalmers Church and the spire of St. Mary's Cathedral landmarks in the far distance. As the street approaches Johnson, the view north across that street is deflected by a stone terrace, as the street changes alignment to form right angled intersections with the downtown street grid.



### 3. 3 CLERGY STREET

#### 3.3.1 General Description

Clergy Street is one of the streets in the Study Area that changes alignment several times as it progresses south and west from Johnson to Barrie Streets. The Johnson Street corner has a large apartment block on one corner and the start of a brick terrace along the other side. At Earl, the street takes a sharp right turn in order to cross Barrie Street. The 19th-century residential character changes to institutional in this last block, as the street is now flanked by a school and church. As a minor street in the city's traffic hierarchy, Clergy Street has a quiet, residential character and benefits from a changing alignment that offers a variety of interesting views.

#### 3.3.2 Built Form Character

##### JOHNSON-WILLIAM

The west side corner at Johnson has a brick dwelling set well back from the street behind the stone dwelling on the corner, next to which are two detached brick houses with porches aligned close to the street. A mid-block lane is next, after which is a row of brick dwellings, beginning with a large house with projecting full height bays and a central porch with decorative woodwork, next

to which is a brick dwelling with a single-storey bay and a porch with decorative woodwork. The next in the row has an enclosed balcony above a full width verandah. The final two units in the brick row have plain facades and simply detailed porches. On the east side, a large 4-storey flat-roofed brick-clad apartment building is set back from both Johnson and Clergy behind landscaped yards. It extends south to the lane, after which a 2-storey hip gable roofed brick house with a decorative full-width porch provides a corner to the lane and an accent to start a terrace of plain brick residential buildings, the southerly units having dormers that form a repeated pattern on the skyline. South of the lane, this is an especially cohesive block due to the subtle variations within an overall framework of terrace building form. The inset doorways and regular rhythm of dormers on the east side complement the more decorative façade treatments in the row across the street.

### **WILLIAM-EARL**

A mid-20th-century 2-storey brick mansard-roofed house and garage mark the William Street corner, below which is a brick house with a porch facing Earl Street. A stone terrace is on the west side extending down to the narrow mid-block lane, beyond which is a large brick house with double height porch that marks the southwest corner. The stone terrace is especially appealing, providing an elegant edge to the street and complementing the decorative brickwork on the flanking wall of the house opposite.

### **EARL-BARRIE**

In this short block the street changes direction and function. On the north side is the side wall of the stone Chalmers United Church while, to the south, the 3-storey gable roofed stone Sydenham Public School is set well back from the street behind a childrens' garden along Clergy Street and a wrap-around, fenced schoolyard. Here the excellent design and craftsmanship of the school and church provide monumental "gateposts" to the street.

## **3.3.3 Land Use**

The street is predominantly residential except for the institutional uses in the Earl-Barrie block.

## **3.3.4 Circulation Network and Pattern**

The street changes alignment in order to cross both Johnson and Barrie at right angles, the joint occurring as it crosses Earl Street. The block pattern is uniform except west of Earl, and the foregoing blocks have mid-block laneways.

### 3.3.5 Vegetation Patterns

There are mature street trees on both sides of the street between Johnson and William Streets, but very few beyond that. Shallow setbacks preclude development of large front gardens, but some small scale plantings enhance the sidewalk edge in several places.



### 3.3.6 Historic Views

The changing alignment provides many interesting views. From Johnson Street, the view south is terminated by the façade of a house-form apartment; in the opposite direction, the view ends in the distance at McBurney Park, and has the looming presence of St. Mary's Cathedral on the left hand skyline. As the street turns west, the view is of a surface parking lot across Barrie, behind which are the rear walls of several large university buildings.

## 3.4 COURT STREET

### 3.4.1 General Description

This one block street curves around the front of the Courthouse to link Sydenham Street with Union Street. It is a street in a park, with the landscaped forecourt of the Courthouse on the north side and the expanse of the Cricket Field, with the rest of City Park beyond, along its south side. Its rural cross section (no curbs and gutters or sidewalks, graveled angle parking along the south side) and the flanking street trees give it a park-like character. The street's sweeping curve offers a pleasing variation on the predominant street grid.

### 3.4.2 Built Form Character

The Courthouse and Registry Office dominate the street. The ornamental







fountain, multi-columned portico and large cupola are the principal visual elements in this large façade: the more modest stonework on the Registry office complements the grand scale and detailing of the Courthouse.

### 3.4.3 Land Use

The institutional use of courts and registry office, with adjacent public open space, occupies the north side while the south side is public park.

### 3.4.4 Circulation Network and Pattern

Court Street follows a gentle curve in order to connect the differently oriented ends of Union Street and Sydenham Street.

### 3.4.5 Vegetation Patterns

The street is lined on each side with a row of mature street trees.

### 3.4.6 Historic Views

Court Street offers a constantly changing view sequence as it curves. To the west, the park and Barrie Street move into view while to the east, the park and West Street do the same. At each end, the view terminates in the angled view along Union Street and Sydenham Street.

## 3.5 EARL STREET

### 3.5.1 General Description

Earl Street changes slope as it moves from the waterfront north to Barrie Street. It begins at the shoreline, quickly climbs the short escarpment to King Street, then runs slowly uphill until Bagot Street, where it rises sharply to Clergy Street and then levels off before meeting Barrie. In the process of this shift in elevation, Earl Street changes direction at Bagot in order to conform to the downtown street grid. The street's residential character is interrupted only twice, by commercial and institutional land uses. While the majority of buildings date from the 19th and early 20th centuries, mid-late-20th-century infill is evident at the southern end and in the middle.

### 3.5.2 Built Form Character

#### ONTARIO-KING STREET EAST

Although a surface parking lot now marks the eastern corner, the rest of lower Earl Street is an intact residential streetscape of varied character. Along the east side above the parking lot is a grade change along the top of which runs a laneway giving access to rear yard parking. Stone gateposts mark the lane entrance. Next to the lane is a 2-storey stone duplex and a 1-storey frame wing of a large house at the King Street corner. On the west side, a 3-storey brick gable-roofed late-20th-century row of townhouses begins the street, next to which is a 2-storey brick terrace that ends in a stone dwelling flanked by a high stone wall along its north side. A large surface parking lot is behind a



large brick house on the King Street corner that has a large side yard on Earl. The brick terrace is a landmark on this part of the street.

### KING STREET EAST-WELLINGTON

Above King, Earl Street offers a more formal, elegant streetscape. On the east side, a stone house form building is set slightly back from the street line on Earl. North of it is a garage in a deeper setback, then a frame house with a porch. Next to it is a stone terrace with three units, the latter two of which are separated by a carriageway. North of that is a brick house with a south-facing verandah looking onto a small sideyard. Next to it is a single-storey gable roofed frame cottage with an enclosed porch abutting a substantial 3-storey brick gable roofed house at the Wellington Street corner.

Across the street, a stone duplex forms the corner and establishes the setback along Earl. Two stone dwellings of similar size and construction abut the corner building, after which is set back a small frame 2-storey house with a small porch. North of that is a complex of brick buildings, one unit abutting a duplex. A brick house is next, followed by a similarly sized and roofed frame house, both with full width front porches. The block ends with a substantial stone duplex that is built close to the street line.



This block contains some of the finest multiple unit housing on the street, in both stone and brick. Elegant front gardens, and glimpses of hidden rear yards and high stone walls, add to its visual interest.

### WELLINGTON-BAGOT

On the east side at Wellington is a frame residential building with a 1-storey frame wing that connects to a second 2-storey gable roofed frame building. Above that is a 2-storey gable roofed brick detached house with a small porch. North of that are two pairs of houses, the first a brick house with a small porch set well back from its neighbour, a 2-storey gable roofed stone dwelling. Above them is a 1½-storey gable roofed frame cottage flush with a 3-storey gable roofed brick dwelling. A detached stone cottage is next, with a late-20th-century stuccoed house with a carriageway occupies the last lot before the 2-storey flat roofed brick commercial/residential building on the Bagot Street corner.

Across the street, a stone duplex anchors the corner close to the street edge, and has a 2-storey flat roofed brick wing to the north. A new 2-storey gable roofed frame detached house with a small porch is next, followed by a detached brick house with a full width porch. This building and the next houses are slightly set back from the street line, and have front yard parking. To the north is a brick duplex with a small porch attached to a brick fourplex. A large 3-storey gable-roofed stone fourplex re-establishes the shallow setback.

### BAGOT- SYDENHAM

As Earl Street climbs the hill and changes direction, the eastern corner is marked by a hip gable roofed brick commercial/residential building, next to which is a small 2-storey gable-roofed frame house with a small porch, next to which, set back from the street at an oblique angle, is a large stuccoed frame house with a small porch. Next to it is a 3-storey flat-roofed wing of the Annandale Apartment complex, with enclosed full width porches. There is a central private open space in the courtyard of the Annandale, with mature trees and enclosed by a metal fence. Set back at the Sydenham corner is the original Carruthers house, now a 3-storey stone mansard-roofed detached house. This is an especially attractive block, with the elegant 19th-century brick and stone row houses facing the mixture of 19th- and 20th-century buildings and a generous green space.

### SYDENHAM-CLERGY

This block contains some of the finest stone dwellings on this street. At the



corner on the north side, set back behind a cast iron and stone fence, is a 3-storey gable-roofed stone Tuscan villa with an engaged corner tower. Next to it is a 3-storey mansard-roofed stone terrace, beyond which are three large stone detached houses with front porches (the last one with a full wrap around verandah). At the Clergy Street corner, set back from the street line, is a detached brick house with a small porch.

Across the street is the end of a 2-storey gable-roofed brick terrace, next to which are set back two detached brick houses with porches. North of them set close to the street line is a brick terrace that culminates in an engaged turret at West Street.

This block has fine stone houses and duplexes on one side and equally fine brick houses and terraces on the other. The brick terrace provides an especially good response to a triangular site, with its regular rhythm of dormers which reach a climax in the exclamation point of the corner turret with its conical roof.

#### CLERGY-BARRIE

On the north side of this short block is a brick corner house with a double height porch, next to which is a pair of bay fronted brick houses, one with a



porch. Next to these is a brick-faced stone duplex, with inset doorways. At the Barrie Street corner is a 2-storey brick detached dwelling set back behind a wooden fence. Across the street, a large house converted and expanded into apartments wraps around the West Street corner and abuts the school on the Barrie Street side. Chalmers United Church completes the south side of Earl Street between Clergy and Barrie.

This block features a lovely brick terrace in which are inset entranceways in a Neo-Classical style that would not look out of place in Dublin or London. The fine architecture of Chalmers United Church is a fitting complement across the street.

### 3.5.3 Land Use

Earl Street has a predominantly residential character with the exception of commercial uses at Bagot Street and the church in the block before Barrie Street.

### 3.5.4 Circulation Network and Pattern

The street conforms to the original square block pattern north to Bagot, after which it has longer, irregular shaped blocks in conformity with the rising topography and angled street grid.

### 3.5.5 Vegetation Patterns

Street trees are evident along the street and are concentrated at the western end and are less prevalent below Bagot, with very few below King. Small front yards have ornamental gardens in many places, some of them fenced, and the Annandale courtyard is a major green space visible from the street.

### 3.5.6 Historic Views

Views south to the lake are now no longer blocked by industrial buildings. Views north from King Street are deflected north of Bagot by the rising slope and changing street angle, but the eye is drawn to the mature tree canopy in the Annandale courtyard at the terminus of this vista. North of Bagot, the view is to the crest of the slope at West Street, after which it is deflected by the corner store and small houses on Earl Street west of Barrie. The view back down the slope is deflected by the corner commercial building at Bagot.

## 3.6 EMILY STREET

### 3.6.1 General Description

This single block street faces Macdonald Park and terminates in the lake shore. It provides an elegant urban border to the park and benefits from one of the finest views in the city.



### 3.6.2 Built Form Character

The street begins at the lake shore with the enclosed garden of the southerly unit in a large stone duplex with projecting bays and enclosed, paired porches. Next to this is a detached stone house flanked by stone walls, with a 1½-storey gable-roofed garden unit behind. The large stone house on the King Street corner has verandahs overlooking the street and a 2-storey flat-roofed frame wing set back behind a walled garden.

The high quality of the architecture, the large scale of the buildings, the imaginative additions and conversions of outbuildings, and the enclosed gardens and stone walls/gateposts are all features.

### 3.6.3 Land Use

The street is entirely residential.

### 3.6.4 Circulation Network and Pattern

Emily Street is a dead end at the lake but gives access to parking in Macdonald Park.

### 3.6.5 Vegetation Patterns

There are street trees, hedges, ornamental gardens and trees in rear yards.

### 3.6.6 Historic Views

The short length of the street emphasizes views south to the lake and the offshore islands, while views north terminate in the mature trees of City Park. Views west are across Macdonald Park to the Richardson Bath House and Murney Tower, with the lake behind.

## 3.7 GORE STREET

### 3.7.1 General Description

Gore Street extends on both sides of King Street East but is a minor part of the Study Area's traffic network. As such it is a quiet residential street, most notable for its wonderful views up and down the street. To the south is the lake and Wolfe Island; to the north, the façade of the Gore View apartments, centred in the view. This immensely satisfying visual effect is reinforced by the quality of several of the buildings. As in many of the other streets in the Area, brick and stone buildings are interspersed with frame structures, indicating the slow process of infilling larger lots.



### 3.7.2 Built Form Character

#### ONTARIO-KING

The southernmost corners of Gore Street are now occupied by large mid-20th-century apartment buildings, but the older fabric remains above the small escarpment that divides the rear yards of King Street properties from those fronting on Ontario Street. At the edge of this escarpment, on the east side of the street, a stone wall and stone outbuildings mark the change and also border the street for more than half the block. The King Street corner is anchored by a large frame house with a smaller wing that runs along Gore. Across the street, a small stone house and garage flank a pair of stone gateposts that give access to a rear courtyard behind the large yellow brick house that is a landmark at the King Street corner. The house is set back behind a stone wall along Gore that becomes a stone base for a cast iron fence as it progresses north.

#### KING-WELLINGTON

Above King on the east side, Gore Street contains a number of small detached houses that share a common setback. The King Street corner has a pair of small brick houses facing King, above which is a small frame house, then two similar houses in brick, then another frame, then a stone duplex, another small brick house, then a brick duplex, only a few of which have small porches. The pattern changes at the Wellington Street corner, where a sub-

stantial stone triplex establishes a shallower setback and is a landmark. Across the street, the King Street corner has a large frame and brick house set back from both King and Gore behind a landscaped lawn. House forms are different here, with a stone duplex next to a similar one in brick, both having porches. At the Wellington Street corner is a large stone triplex with a stuccoed wing extending down Gore. Between each of the buildings are driveways giving access to rear yard parking. The setback from Gore Street gets progressively shallower as one moves north.

## WELLINGTON-BAGOT

This block features large buildings at three of the corners that establish a shallow setback. On the east side, a stone mansard roofed duplex extends close to the street, above which is a stuccoed duplex set slightly further back. Above this is a grand brick duplex with engaged corner towers, set further back still. A small frame garage separates this building from a small detached brick house to the north. On the Bagot Street corner, a large brick duplex returns to the original shallow setback. Across the street, the Wellington streetcorner has a large fenced garden instead of a building, above which is a small detached house. Above this are three duplexes: a frame duplex with a full width porch; a stuccoed duplex with a small porch; and a brick duplex with a small porch. Ending the block is a large brick duplex that faces Bagot Street and re-asserts the shallow setback found at the opposite streetcorner.

### 3.7.3 Land Use

Gore Street is a residential street with a mix of single family, duplex and apartment buildings. In common with most of the rest of the Study Area, some of the larger houses have been subdivided into apartments.

### 3.7.4 Circulation Network and Pattern

The street terminates at Ontario and Bagot Streets and forms is a local street, low on the traffic hierarchy within the Study Area.

### 3.7.5 Vegetation Patterns

Gore Street lacks street trees for most of its length, having almost none south of King, and more in the two blocks above King. Shallow front gardens and two large corner gardens, as well as the canopies of mature trees in rear yards visible over the rooftops, provide a vegetative contrast to the buildings.





### 3.7.6 Historic Views

Views south to the lake are no longer blocked by industrial buildings, while those to the north benefit from the careful placement of the apartment building at the centre of the view.

## 3.8 JOHNSON STREET

### 3.8.1 General Description

Johnson Street forms a clear edge to the Study Area due to the dramatic contrast between the scale and land uses on the downtown side and those across the street. With the exception of the block between Clergy and Sydenham Streets (included within the Study Area), buildings on the downtown side are much larger and dominated by institutional or commercial uses. Facing them are many fine buildings lining the street within the Study Area, including some excellent detached and terraced housing. The heavy traffic volumes of this major link to the downtown core detract from the residential character of the west side of the street and inhibit access between the Study Area and the downtown. Alongside the Study Area, Johnson Street slopes down from the top of a ridge to the lake shore.



## 3.8.2 Built Form Character

### ONTARIO-KING

The proposed District boundary includes only the recently renovated and enlarged commercial building at the southwest corner of Johnson and King Street East, now part of the Empire Life commercial complex. This 4-storey brick office building has been carefully restored following a fire and additions have been added using the same materials and style as the original structure.

### KING-WELLINGTON

This block has prominent historic buildings on each corner, each a fine example of 19th-century stone domestic architecture. At King Street, the magnificent Gildersleeve house faces King, and behind it across a courtyard is a 1-storey brick outbuilding with decorative brickwork. North of this is the large sideyard parking lot of a brick triplex, now attached to a modern 4-storey brick-clad office building. A small parking lot separates this building from the Anglican Church Diocesan offices on the Wellington street corner.

### WELLINGTON-BAGOT

In contrast to the individual structures found in the previous block, this block is dominated by the large building mass of the public library and attached buildings at each corner. At Wellington Street, a brick office building and its



brick addition establish a shallow setback. To the north, a small parking lot for the library is the only interruption in the street line: the brick and concrete library rises to a 4 storey height behind an arcaded façade that is also articulated with oriel windows and a partially inset upper floor. Attached to the library and forming the Bagot Street corner is a 4-storey stone house (the “Bishop’s Palace”) that maintains the shallow street setback.

### **BAGOT-SYDENHAM**

The Bagot street corner provides a dramatic gateway into the Study Area, with the large mass of the stone “Bishop’s Palace” on the southwest corner and, as if by deliberate contrast, the playful massing and colours of the large brick house on the northwest corner. This house has a hip gable roof, large bays and an engaged corner tower with a multi-layered cap that almost matches the height of the house opposite and is placed tight to the sidewalk. North of this exuberant house is a more sober stone duplex with an intricately detailed entranceway. A twin-bayed brick duplex is next, set further back from the street, after which is a stuccoed duplex with a porch, then a stone duplex, all with various types of porches and verandahs. Brick and stone alternate in the next four buildings which, like those further south, are placed close to each other with shallow sideyards. However, the next house north is stone and detached with a deep setback and generous sideyards. The block ends with a large mansard-roofed brick house re-establishing the shallow setback. The house also treats the corner site imaginatively, with a projecting bay on Johnson and an inset bay turning the corner onto Sydenham.

### **SYDENHAM-CLERGY**

The opposite corner to the north has an elegantly detailed brick duplex facing Sydenham, onto which are attached a descending sequence of masonry and frame additions. This house is located close to the Johnson Street sidewalk but the rest of the block has a uniformly deeper setback. The middle of the block contains an interesting collection of detached, semi-detached and terraced housing in both stone and brick. A stuccoed hip gabled house stands next to an elegant stone town house with a handsome porch and steps. Next to it is a handsome mansard-roofed stone duplex with an elegantly rounded central porch. Next to these are two small detached brick houses with porches, one with its gable end facing the street. The block ends with a mid-20th-century 4-storey flat-roofed apartment building with projecting balconies and a stone wall extending from the façade towards the street.

Across Johnson Street is a block containing a landmark church as well as some finely detailed duplexes and triplexes. At the Sydenham Street corner is the rough textured and boldly modeled First Baptist Church. Its use of towers, inset entrances, varied window and roof shapes, makes an impressive corner treatment. Next to the church is a brick and stone manse and nursery school with a large fenced sideyard. In contrast is an early-20th-century Craftsman-style brick bungalow, then an earlier brick detached house with an attached double garage. From there to the corner brick house form office building is a sequence of similarly designed brick buildings, beginning with a brick triplex with delicately detailed hooded gables in the upper storey facing the street and equally fine detailing on the front porches. A single attached unit is followed by an attached brick duplex and another attached single unit, all with intriguing stepped and curved gable ends. The brick converted house at the Clergy Street corner maintains establishes the street setback.

### CLERGY-BARRIE

The final block contains a fine terrace in its centre and has substantial buildings at each corner. The Clergy Street corner has a hip gable roofed stone building with a flat roofed stone addition that abuts the sidewalk on Johnson. To the north, with a deeper setback, is a brick duplex. This is followed by an extended brick terrace with inset entranceways. The southernmost pair have entrance hoods, one gabled, one arched, and the final unit has large covered entranceway that extends along its sidewall well out into the street setback. The block ends with a large mansard-roofed brick duplex with a full width porch.

### 3.8.3 Land Use

The block is predominantly residential, with a church and manse/day care centre, as well as a house converted to professional offices.

### 3.8.4 Circulation Network and Pattern

Johnson Street is a one way street and functions as one of the principal routes into the downtown core. It carries heavy traffic through much of the day.

### 3.8.5 Vegetation Patterns

There are relatively few street trees along Johnson, especially in the streets below Bagot. Below King the large commercial buildings are adjacent to the sidewalk, precluding planting. In the King to Wellington block, trees have been planted at the southern end, but there is only one in the rest of the block.



The Wellington to Bagot block has a single tree near the north street corner. By contrast, the block between Bagot and Sydenham has a generous supply of mature street trees in the large front yards created by the deeper setbacks of the buildings in the central portion of the block. North of Sydenham there are fewer trees and these are located in the northern half. Across the street, the deeper setbacks north of the church permit tree planting and there is a variety of young and mature street trees in the rest of the block. From here to Barrie there are few trees on the Study Area side of Johnson, despite a deep setback.

### 3.8.6 Historic Views

At Barrie, the view south is dominated by St. Mary's Cathedral on the downtown side. As the street descends steadily from the Sydenham Street intersection, the view ahead is deflected by a large house form building at Bagot Street due to a shift in the street grid. Below Bagot, the view is dominated by St. George's Cathedral but the view of the lake is increasingly prominent so that, by King Street, the lake dominates the scene ahead. Facing uphill, the view is deflected by the Hotel Dieu hospital buildings. Once around the corner, the view is uphill towards St. Mary's Cathedral. Buildings within the Study Area on Johnson Street thus form a backdrop to views dominated by church buildings or the lake.

## 3.9 KING STREET EAST

### 3.9.1 General Description

Of all the streets in the Study Area, King Street traverses the greatest range of character areas. Beginning at the edge of the downtown core, it has a commercial character, then one of carefully conserved townhouses and detached dwellings behind stone walls, then modest row housing and large detached houses, then more terraces mixed with houses, and, finally, a sequence of large



mansions facing parkland. King Street follows the curve of the shoreline along the top of the bank, causing views up and down the length of the street to continuously change. As the south edge of the Study Area, King Street also has views down each side street of the lake on the south and short views into the residential district to the north. It is also one of the main routes to and from the downtown core and its wide boulevards offer opportunities for additional street tree planting. With its trees, significant buildings and compelling views, King Street offers an elegant route to and from the city centre.

### 3.9.2 Built Form Character

#### JOHNSON-WILLIAM

On the south side, the Empire Life complex occupies the block, with the 4-storey brick office building on the Johnson Street corner linked to the original stone building via a multi-storey mid-20th-century office building set well back from the street. Across the street is Guildersleeve House, now an office complex combined with an early-20th-century architect's office and late-20th-century house form office building and converted brick carriage house. The rest of the block is occupied by a row of renovated brick detached and duplex dwellings, with ornamental porches and brickwork.

#### WILLIAM-EARL

The 3-storey stone building on the south corner (now a bed and breakfast) is set back from both streets behind a graveled verge. Attached to it on the west is a high stone wall abutting the sidewalk, through which are several gateways. Mid-block, the high stone wall gives way to a lower stone wall and wrought iron fence divided by rounded stone columns topped with stone balls. Behind the wall is the front and side garden of a stone dwelling with an east-facing verandah, attached to which is a large stone house set well back from the street. The stone and iron fence continues to the end of the block where the stone column merges with a hedge that runs down the flanking street (Earl).

On the opposite side is a row of buildings that are adjacent to the sidewalk, beginning with a large brick dwelling (now a bed and breakfast) has a large side garden to the west enclosed with a low stone wall topped by a cast iron fence. A stuccoed frame detached dwelling is next, after which is a stone triplex with a carriageway. A brick semi-detached dwelling and a stone converted commercial building complete the block.

## EARL-GORE

On the south side, this block contains four large properties that have been subdivided into rental units. Except for the corner unit at Gore, all have a deep setback from the sidewalk. The first is a 3½-storey brick dwelling, the next a stone dwelling with a full width verandah, and the next a brick dwelling with an arcaded façade, decorative brickwork and an octagonal tower. The final building is a frame structure oriented gable end to the street and placed close to the sidewalk.

Opposite is a collection of grand stone dwellings alongside more humble brick and frame buildings. The Earl Street corner has a large stone duplex built to the sidewalk edge, next to which is a brick dwelling set back slightly, attached to a stone building with a carriageway. Next are two attached small brick structures with shallow setbacks, followed by three small detached structures, the first stuccoed frame, the latter two brick.

## GORE-LOWER UNION

The south side of this block also contains four large properties, each with a deep setback. At the Gore Street corner is the stone Cartwright House with a low stone wall topped with a wrought iron fence. Next to it is a brick dwelling with a full width verandah and a low stone wall with an iron gate. Next is a brick semi-detached with projecting bays, followed by brick rental property.

Across the street is a mixture of older properties and newer additions and in-fill. At the Gore Street corner is a frame and brick house set well back from King and Gore behind a lawn and garden. Next to it is small brick detached dwelling with a wrap-around verandah, set back behind a small yard enclosed with an iron fence. Next to it, with an equivalent setback, is a mid-20th-century flat-roofed duplex (units stacked on top of each other) with a small porch. The remaining buildings are located close to the street line and consist of three attached brick dwellings with multiple entrances and, in the case of the building at the Lower Union Street corner, many additions and alterations.

## LOWER UNION-WEST

The south side of this block also has four large detached buildings, with shallow setbacks. The first is a large yellow brick house with a bay window, porch and verandah, set behind a hedge and stone gateposts on either side of the front walkway. To the west is a surface parking lot surrounded by a metal fence, behind which is a private garden. Next to this is a brick bed and break-

fast building with a raised stone and brick terrace abutting the sidewalk. A narrow driveway separates this building from the large 3-storey stone duplex (now condominiums) that is separated from the sidewalk by a recessed light well surrounded by a cast iron fence, into which are access stairs to lower level apartments. A cast iron fence with stone posts marking a gateway links this building to the large brick duplex on the West Street corner.

The opposite streetcorner is marked with the “last gas lamp” behind which is a large stone house set back behind a cast iron fence and a recessed yard. Next to it are four small detached brick dwellings with very shallow sideyards, some with porches. The other half of the block is occupied by a handsome brick terrace (fourplex), now divided into rental units. The West Street corner has a large detached brick dwelling (now apartments) with two bays on the King Street façade.

### WEST-SIMCOE

From West Street to Emily, King Street has dwellings only on the south side, the north side being occupied by City Park. In this block are two substantial brick houses on each corner and a landscaped lot between them, behind which is a 10-storey brick-clad mid-20th-century apartment building. The house on the West Street corner has very complex massing and ornate detailing, with a wrap around verandah and a wire fence with low stone posts. It is set well back from King, as is the house at the Simcoe Street corner, which has its front yard and entranceway defined by a low hedge.

### SIMCOE-MAITLAND

There are only two dwellings in the next block, the first being a large stone mansard-roofed house set well back behind a low stone wall topped with a cast iron fence. The second house (now apartments) is set far back from the street behind a circular entrance drive. It is a large frame house with an attached 1-storey stone carriagehouse.

### MAITLAND-EMILY

Four large houses occupy this block, the first a stone dwelling with a small porch, set back from the street behind a low stone wall. Next to it behind the same low wall is a large yellow brick house with a bay. A stone house with a full width verandah is next, then the corner of Emily Street has a large stone house with a wrap around verandah.



Side drives between each house give access to large carriagehouses in the rear yards.

### EMILY-BARRIE

The final block is occupied by Macdonald Park, within which are the Richardson Bath House, the Newlands Pavilion, and the Murney Tower.

### 3.9.3 Land Use

The Johnson Street corner is commercial offices, while bed and breakfast establishments are interspersed with single and multiple occupancy residential buildings as far as West Street, after which is residential on the south side and public park on the north. West of Emily Street there is parkland on both sides of the street.

### 3.9.4 Circulation Network and Pattern

King Street is the major east-west route within the Study Area, carrying larger traffic volumes than Bagot Street, the other major cross-town route in the Area. The blocks are uniformly square until West Street, after which the next three are shorter along King Street.

### 3.9.5 Vegetation Patterns

There has been a concerted effort to replant street trees in the boulevard, and each of the blocks between Johnson and West has a combination of mature and young trees in place. Just west of Lower Union on the north side, the building owners have also planted rose bushes which, combined with the abundant floral plantings on the inland side, create an ornamental passageway for the public sidewalk. City Park and Macdonald Park are both heavily planted with street trees along the King Street frontage.

### 3.9.6 Historic Views

Because of the curving alignment, the street offers changing views as one moves along it in either direction. Moving west from Johnson, the street offers a view bordered by impressive building and mature trees. Closer to West Street, the view is deflected by the flamboyant form of the late 19th-century brick mansion on the opposite corner. Across West, the large mansions on the south side are bordered by the statues and trees of City Park. Ahead emerges the bulk of the Murney Tower and, behind it, a glimpse of the lake. At the Barrie Street corner, the Greek Revival mansion and the open expanse of park and lake frame a view that is about to change direction across the front of the hospital complex.



In the other direction, the view from Barrie Street begins with parkland and the Murney Tower and lake, then narrows down once houses appear at Emily Street. In the distance, the large stone duplex at West Street deflects the view to the left. At West, the view ahead carries all the way to Brock Street, where the pale façade of the Anchor Building facing Market Square deflects the view again.

All along King Street, views south offer glimpses of the lake, while those to the north offer short views that are either terminated, as in Gore Street, or deflected by buildings on the north side of Bagot.



## 3.10 LOWER UNION STREET

### 3.10.1 General Description

This short street has compelling views at each end; the courthouse to the north, and the lake to the south. It is residential in character, with a mix of single and multiple dwellings, and a small institutional/office complex at the Bagot Street corner. Mature street trees and an antique gas lamp add to its charm.

### 3.10.2 Built Form Character

#### ONTARIO-KING

Below King, the street begins on the east side with an 8-storey brick-clad apartment building set well back from the street, with a sideyard, pool and parking screened behind a hedge and wire fence. A small escarpment delineates the southern boundary of the King Street property rear yards, and a narrow lane runs east from Lower Union to a courtyard and garages. A hedge and parking on the sideyard are on the flank of the large brick house on the King Street corner.

Across the street is a long brick terrace with a uniform setback that terminates mid-block in a high stone wall through which is a pair of openings, one to a small parking lot, the northern one to a walkway into the rear wing of the

large brick house on the King Street corner. The stone wall drops down north of the entranceway and becomes the base for a cast iron fence.

### KING-WELLINGTON

The east side of this block offers a diverse collection of detached, semi-detached and multiple dwellings, beginning at King Street with a much-altered siding-clad and brick semi-detached (now apartments). Next to it across a narrow lane is a detached brick house with ornamental wood trim, a bay and a small porch. North of it, set well back from the street, is a fine 1½-storey detached stone house with an umbrage. Sharing its setback to the north is a brick detached house with a full width verandah. At the corner, also set back, is a frame duplex with bays.

Across the street is the side wall of the large stone house on the King Street corner, next to which are two small detached brick houses set back from the street. Abutting the northernmost of these is a stone dwelling with clapboard cladding at the sidewalk edge and a large addition set back on the north side. A large driveway separates this house from its neighbour, a brick house with a south-facing verandah. Abutting this is a brick terrace with a central carriage-way. At the corner is a mid-20th-century brick detached dwelling with a single attached garage facing Lower Union.

### WELLINGTON-WEST/BAGOT

Along the east side is a row of detached brick houses that maintain a uniformly shallow setback from the street. All have small porches. At the King Street corner is the large brick house form building (now professional offices and a sub-consulate), attached to which is a mid-20th-century 2-storey flat-roofed institutional building. The brick house is set well back from Lower Union behind a stone wall and cast iron fence. Across the street, the pie-shaped block bordered by West Street contains a very large mansard-roofed house (now apartments) set well back from the adjacent streets behind landscaped yards and parking, north of which is a brick detached house that is also set back from Lower Union.

### 3.10.3 Land Use

The street contains a full range of residential uses as well as a small institutional/office building at its north end.



### 3.10.4 Circulation Network and Pattern

This is a local access street terminating at the lake and, with a right-angled turn, at West Street just below Bagot. The block length is uniformly square except for the triangular block on the west side, above Wellington.

### 3.10.5 Vegetation Patterns

There are few street trees below King, and those above King tend to be concentrated on the east side of the street. Large front and side yards offer additional vegetation and contrast to the street wall of buildings.

### 3.10.6 Historic Views

The views south are of the lake: the view north is dominated by the courthouse and its dome.

## 3.11 MAITLAND STREET

### 3.11.1 General Description

Maitland Street is a single block long and takes its character from the Kingston Yacht Club and the lake shore. The street is lined with good quality buildings, but many are hidden away behind walls or in courtyards, so one's attention is drawn to the lake or the park at either end of the street. Sounds of waves and



pinging halyards as well as the sights of sailors and boats and lake animate the street in all seasons. The clubhouse is also a popular gathering spot.

### 3.11.2 Built Form Character

The east side is occupied by two large house-form buildings (now apartments) and a screened parking lot. The King Street house has a large lawn sideyard on Maitland, next to which is a driveway and then a wooden fence and hedge screening the Yacht Club parking lot. A driveway separates the parking lot from the large stuccoed house to the south; it has verandahs facing the lake. Across the street is a series of small dwellings oriented to internal courtyards (many are converted coach houses). At the north half of the block is occupied by the sidewall and stone wall of the King Street house. The stone wall links two stone coach houses oriented gable end to the street, the second of which faces south into a courtyard west of which is a new 2½-storey infill house. The rest of the block contains a high stone wall linking a frame detached house with a frame duplex.

### 3.11.3 Land Use

The Yacht Club is a commercial use but the rest of the street contains various types of housing, from single family to small privately owned or rented units.

### 3.11.4 Circulation Network and Pattern

The street dead ends at the Yacht Club and King Street. Angle and parallel



parking occupies the margins and there are private parking lots alternating on both sides of the street.

### 3.11.5 Vegetation Patterns

Street trees are confined to the west side of the street but there are glimpses over walls and through gateways of private gardens. Hedges screen parking and the lower floors of the large house on the east side, while a large lawn south of the house slopes down to the docks.

### 3.11.6 Historic Views

The lake and park terminate views in each direction. Views from the Yacht Club breakwater cover the entire waterfront, from Fort Henry to the open lake.

## 3.12 SIMCOE STREET

### 3.12.1 General Description

This is another short street that takes its character from the lake and park but is also dominated by the adjacent 10-storey apartment building. Good quality buildings along the King Street frontage and along the west side of the street ameliorate the apartment's impact, as does the apartment's large setback from the street.



### 3.12.2 Built Form Character

The apartment building and its generous front and sideyards dominate the east side of the street. Behind a tall spruce hedge, the King Street house has a curving drive giving access to the side door and a double garage set well back from the street. Across the street, the high stone wall of the King Street house continues well down the block, ending in a driveway next to which is a stone carriage house oriented gable end to the street. South of this and maintaining a shallow setback is a stone terrace of three units. South of this is a laneway and the street ends with the rear wall of a low frame boathouse.

### 3.12.3 Land Use

The street is residential, with single family, terraced housing, and an apartment building.

### 3.12.4 Circulation Network and Pattern

The street gives access to the garages of the house and apartment building on the east side as well as to the rear lane separating the Yacht Club from the houses on the west side.

### 3.12.5 Vegetation Patterns

On the east side, a spruce hedge on the north end merges into a mixed hedge and mature street trees. The west side has a few street trees.

### 3.12.6 Historic Views

Views of the lake and park remain.

## 3.13 SYDENHAM STREET

### 3.13.1 General Description

This street traverses the ridge along the upper half of the Study Area. In doing so, it is bounded by two compelling views: the park on the west and the terminated vista at Brock Street to the east. The street contains a fine church and a wide variety of residential buildings. Sydenham Street also slopes downward from William Street to Earl.





### 3.13.2 Built Form Character

#### JOHNSON-WILLIAM

The south side of this short block has four houses sharing a common shallow setback. First is the side wall of the large brick house on the Johnson Street corner and its attached garage, next to which is a yellow stucco frame detached house and a late-20th-century small stone detached house next to it. The William Street corner has a large brick house (now a bed and breakfast establishment) with wood and stone detailing and a large porch. Across the street is an elegant brick duplex running west from Johnson, next to which is a driveway down which is visible a small detached dwelling unit located in the rear. A large detached brick house borders the mid-block lane that separates the residential portion of the block from the large lot occupied by Sydenham Street United Church, a magnificent Gothic Revival stone structure with a spire and set well back from the street.

#### WILLIAM-EARL

This block contains a wide variety of housing types, from a large mansion to a tall apartment building. On the south side is the 5-storey stucco-clad concrete apartment building next to which is the 3-storey converted stone house that is now part of the Annandale Apartment complex. Both buildings are set back from the street line. Across the street, the large stone villa (now a bed and breakfast) is set well back from the street behind and a cast iron fence on a



stone base. At the William Street corner is the driveway and fenced side yard of the 1½-storey stone carriage house that faces William, next to which is the north wing and parking area of the bed and breakfast.

### EARL-WEST

On the south side, the side wall and brick addition of the stone duplex facing Earl are next to a brick duplex with porches. A small frame house with a small porch is next, followed by a brick duplex with a large porch, next to which is a brick detached dwelling with a full width porch and a brick faced stone duplex. A mid-20th-century brick-clad apartment is next and the block ends with a large brick house with elaborate wood detailing on its porch. Across the street, the block begins with a brick row of four units, with carriageways flanking the central pair. The row has a shallow setback but the large brick mansion (now a bed and breakfast establishment) next to it is set well back from, and above, the street behind a cast iron fence on a stone base. At the West Street corner is the stone house designed to resemble a castle, also set well back from and higher than the street behind a sloping lawn.

### 3.13.3 Land Use

Aside from the church and the bed and breakfast establishments, the street is residential, with single family and multiple occupancies.



### 3.13.4 Circulation Network and Pattern

The street dead ends at Brock (resuming again on the east side of Princess Street) and merges with Court Street on the far side of West Street. In between, it contains three blocks of different lengths, responding to the angled street grid in this part of the Study Area. Sydenham Street intersects the south end of the rear lane in the William-Johnson block and is served by an east-west lane running south of the street between West and Earl Streets.

### 3.13.5 Vegetation Patterns

The shallow setbacks in the first block west of Johnson seem to have precluded planting street trees but the deep setback on the church property allows several new and mature trees to thrive, and the bed and breakfast has mature street trees and an ornamental front and side garden. The next block lacks street trees on most of the apartment building side but has mature trees alongside the bed and breakfast. The final block has mature street trees lining both sides of the street. Deep setbacks in the final two blocks allow generous front lawns and gardens but there are also several small gardens in the narrower front yards in the final block.

### 3.13.6 Historic Views

The views east from West Street are terminated by the façade of a large stone

duplex on Brock Street and include the spire of the United Church. Views east from Johnson are contained by the slope at Earl Street. At Earl, the views west are slightly deflected by the gentle curve of the street and it is only by the middle of the last block that the park and courthouse are fully visible. Views south are deflected by the angled street alignments and to the north are terminated by angled views of buildings on Barrie Street.

## 3.14 WELLINGTON STREET

### 3.14.1 General Description

This street has one of the finest planned views in the Study Area, west to City Park and terminating at a war memorial statue. The street cuts through the residential centre of the Study Area and is a secondary link between the park and the downtown. Blocks are uniformly square, with the exception of the final two that abut the angled alignment of West Street. There are many fine buildings along the street, most of which are multiple occupancy.

### 3.14.2 Built Form Character

#### JOHNSON-WILLIAM

The side wall of the stone house form office building on the south corner at



Johnson establishes the shallow setback for this block. Attached to it is a brick-clad wing in which is a church bookstore. Next is a brick duplex with a central porch, then a mid-20th-century brick-clad flat-roofed office building. A single-storey stucco-clad detached house is next, followed by a brick addition to the large stone dwelling on the William Street corner. On the north side, a large brick office building has a recessed arched entranceway facing William. Next to this building is a stone ashlar finished duplex. Set slightly back from the street to the west is a vinyl siding-clad multiple occupancy residential building oriented gable end to the street. Next is a brick detached dwelling with a bay and small porch. The final two dwellings on this block include an elegant brick duplex with an engaged corner tower and two-storey brick porch. A large brick dwelling with bays and a central porch is on the William Street corner.

### **WILLIAM-EARL**

On the south side corner at William is a large brick house with a side verandah and attached accessory apartments. Next is a trio of attached brick buildings, beginning with a single-storey dwelling, stepping up to a 2-storey dwelling and ending with a shed-roofed 3-storey apartment building. Next is a brick semi-detached and a large brick dwelling is at the Earl Street corner. All buildings maintain a shallow setback. Across the street, a large stone duplex anchors the William Street corner, next to which is a surface parking lot serving the apartment buildings behind. Next is a 2-storey brick-clad frame wing attached to a 3-storey brick triplex, slightly set back, and each unit having a small porch. The final building is a frame multiple occupancy structure with a small porch.

### **EARL-GORE**

This block has a mixture of duplexes and small detached houses. The south side has a large stone duplex with recessed entrances and an attached frame triple garage. A small driveway separates this from a large stone former school (now apartments) with a central tower and central entrance steps. A wooden fence separates this from the stone duplex with a frame addition that is located on the Gore Street corner. On the north side at Earl Street, a stone duplex is adjacent to the sidewalk. Next to it and slightly set back is a stucco-clad duplex with one small porch, then two small detached houses, one brick and one frame, each with a small porch. The final two dwellings are a brick duplex and a stone duplex on the Gore Street corner.





### GORE-LOWER UNION

This block also has a mixture of multiple and single occupancy dwellings. At Gore, the corner building on the south side is a stone triplex, next to which is a detached brick dwelling set back from the street, with a small porch. A small parking lot separates it from the stone triplex next door, and the block ends with the sidewall of a frame semi-detached dwelling on Lower Union. Across the street, a fenced garden is on the Gore Street corner, next to which is a brick fourplex with carriageways, a brick duplex with double height porches, and a brick detached house with a large verandah.

### LOWER UNION-WEST

On the south side of this short block is a trio of buildings, all with a shallow setback. First is a mid-20th-century brick-clad dwelling with a small porch, next to which is a brick semi-detached dwelling and a brick dwelling with an engaged corner tower at West Street. Across the street is the large front yard of the large brick house set well back from the street.

### 3.14.3 Land Use

There is a bookstore and offices at the Johnson Street end but the remainder of the street is residential, with a mix of owner-occupied and rental units in detached and multiple dwellings. A former school has been converted into apartments.



### 3.14.4 Circulation Network and Pattern

The street dead ends at West Street and continues across the downtown to the east. Blocks are square except for the triangular pair at West Street.

### 3.14.5 Vegetation Patterns

There are mature street trees sporadically along this street, with a few in the first block west of Johnson. The intervening blocks have mature street trees sporadically along each frontage. The final block has mature street trees on the north side and several on the south side at the West Street corner. There are views through carriageways into rear gardens and there have been some ornamental plantings in the shallow front yards.

### 3.14.6 Historic Views

The deflected view to the east and the terminated vista to the west remain. Views south terminate in the lake while views north are deflected by the changing angle of the street grid north of Bagot.

## 3.15 WEST STREET

### 3.15.1 General Description

West Street defines the original western boundary of the municipality and sep-



arates the residential areas from the major open space. It is a single sided street, with housing facing parkland for most of its length. It is on a diagonal to the dominant street grid, intersecting both Bagot and Earl at odd angles.

### 3.15.2 Built Form Character

#### KING-WELLINGTON

The large brick building on the King Street corner provides a gatepost for West Street with its large engaged tower facing the park. A large parking lot and access lane separate this building from a brick terrace of five units, each with a small porch. There is a carriageway between the third and fourth units. The brick multi-unit corner building on Wellington maintains the street setback. It has an engaged tower and an angled brick rear addition. The building also has a chamfered corner facing south.

#### WELLINGTON-BAGOT

This small block consists of two large detached brick houses, the southern one divided into rental units. The southern house has a large landscaped lot with surface parking and a small frame garage while the northerly one is squeezed into a pie shaped lot, with extensive shrub and tree planting.



## BAGOT-SYDENHAM

The Bagot Street corner has a brick dwelling unit that forms the end of a row along Bagot Street. Its angled sidewall along West is an elegant response to the diagonal orientation of West Street relative to Bagot. A narrow triangular 1-storey brick wing extends behind this building next to a small frame garage. A mid-block lane separates these buildings from the large brick residential building on the Sydenham Street corner, with enclosed balconies facing south.

## SYDENHAM-EARL

The next corner has the castle-like house on the east side and the registry office and courthouse on the west. The stone house is adjacent to the sidewalk on the West Street side and has a high stone wall that merges into a shed roofed open sided frame car shelter. A small frame dwelling is wedged into the awkward lot left by the odd angled lot lines of the Earl Street and West Street properties, and the street ends with the bold engaged tower of the brick row along Earl Street. Across the street is the surface parking lot of the courthouse complex, then a frame garage and side extension of the large brick residential building at the Earl Street corner, facing Clergy Street.

### 3.15.3 Land Use

The west side of the street is parkland and institutional uses while the east side is residential, with commercial parking for the bed and breakfast establishment on Sydenham Street.

### 3.15.4 Circulation Network and Pattern

West Street provides part of a perimeter route around City Park and a link between the major east-west routes through the Study Area. Its diagonal orientation results in irregular block shapes. The street begins at the south end as an extension of Ontario Street, which curves north to intersect King Street.

### 3.15.5 Vegetation Patterns

City Park provides tree cover and open space on the west side of the street up to Court Street. On the other side, there are street trees half way up the block from King but they do not resume until the triangular block above Wellington. There are a few trees in the block above Bagot. Above Sydenham, there are a few mature trees on the corner and mid-block but the parking lot side is open.



### 3.15.6 Historic Views

The views south are of the lake while views north are deflected by the corner building at Bagot, then again by corner buildings at Earl and Clergy. Views of the park and courthouse predominate on the west side of the street.



## 3.16 WILLIAM STREET

### 3.16.1 General Description

In the Study Area, only Clergy Street goes through more contortions to accommodate the changing angles of the street grid. William Street starts at the lakeshore, climbs up to King, traverses the original block pattern, then has to bend around what would have been an existing building as it extends north of Bagot. The street then proceeds up a steep slope to the crest at Sydenham, then continues on to Barrie, where it jogs again to continue west. The low rise residential character of the street is challenged by the 20th-century apartments that have infilled sites along its length.

### 3.16.2 Built Form Character

#### ONTARIO-KING

Below King, the east side of the steep slope is defined by the stone side wall of the Empire Life building, set back behind a stone wall. A surface parking lot occupies the rest of the site above and below the small escarpment that runs mid-block behind the King Street properties. Across the street, a 3-storey stone commercial/residential building anchors the street corner, above which is a surface parking lot and a rear lane that runs along the top of the small escarpment. Facing the lane is a 2-storey stone addition with balconies that is

part of the former men's club (now a bed and breakfast establishment), the former bowling alley of which is located gable end to the street enclosing a small courtyard behind an iron gate. Enclosing the north side of the courtyard is a 3-storey stone bed and breakfast building.

### KING-WELLINGTON

The next block contains a great variety of building types and locations. On the east side, the King Street corner is anchored by a large brick dwelling and small parking lot, next to which is another large brick dwelling that has a recessed, arched entranceway on William, above which is an engaged tower. Above it is a 1-storey stone dwelling set far back from the street in mid-block behind a low stone wall. Next to it with a shallow setback is an early-20th-century brick bungalow with a full width porch. A small frame detached garage is next, then the large stone dwelling on the Wellington Street corner re-establishes the shallow setback. Across the street, the sidewall of the large brick bed and breakfast building on King Street establishes the setback. North of it is a brick duplex, then a detached stone dwelling, followed by a stone dwelling that is attached to a brick row of three units at the north end of which is a stone dwelling. The brick house facing Wellington is set back from William with a full width verandah.

### WELLINGTON-BAGOT

This block has both new and old contents, with some mid-20th-century infill that contrasts with the established development pattern. The Wellington Street corner on the east side is defined by a frame 2-storey extension of the brick house on Wellington, the extension having a bay and decorative pilasters and brick work. Next is the entrance to a rear parking lot, above which is a trio of small detached dwellings with porches. A brick duplex with bays maintains the shallow setback of the rest of the block, as does the seniors housing complex at the Bagot Street corner. Across the street, a 3-storey stone duplex is set back slightly from the street. Attached to it is a wooden fence in front of which is surface parking. To the north in mid-block are two mid-20th-century 3-storey brick-clad apartment blocks with entrances on the north and south sides, surrounded by surface parking. The older development pattern is re-asserted north of a small driveway by a stucco-clad frame house abutting a 3-storey, late-20th-century brick-clad duplex. The Bagot Street corner is defined by a mid-20th-century flat-roofed restaurant/apartment building.

## BAGOT-SYDENHAM

This long block has a curving street alignment and a series of detached buildings as well as a large apartment complex. On the east side, the Bagot Street corner is defined by the engaged tower of the corner house form office building, next to which is a detached brick dwelling with a small porch, then a brick duplex with a porch, and a frame duplex with small porches. At the apex of the curve is a small detached 1½-storey stone cottage with decorative verge boards on its gabled dormer, set back from the street. Next is a brick row with a carriageway, then a brick duplex. A small parking lot separates this dwelling from the bed and breakfast building at the Sydenham Street corner. Across the street, a large brick building on the Bagot Street corner is built to the street line. North of it is a brick row with coloured brick detailing and a carriageway. Next to it, set back at an angle to the street line, is a large brick house with a brick-clad rear addition (now a residence for families with children in hospital). A large surface parking lot is next, set back behind a screen of trees and ornamental plantings, above which is the 5-storey Annandale Apartment building, the side wall of which has projecting bays and is set back from the street.

## SYDENHAM-CLERGY

This block contains several converted carriagehouses on the west side, some 20th-century infill, several large detached houses, and the church with its rear wings. On the east side, Sydenham Street United Church defines the Sydenham Street corner and is set back from the street. Its stone rear wing has a side entrance on William Street. Next to it is a brick detached dwelling (the former manse, now a bed and breakfast establishment with a large porch. Set back further is a large brick detached house with a central porch, and next to it, set even further back, is a large detached brick house with an arcaded recessed porch in the façade and ironwork cresting. A small driveway separates this house from the sidewall of the brick row facing Clergy Street. Across the street, the Sydenham Street corner has a 1½-storey stone converted carriage house set back from the street, next to which is a deep rear yard of an Earl Street house. Next to that is another 1½-storey stone converted carriage house located near the back of the Earl Street house with which it was formerly associated, giving it a very deep setback from William Street, behind a fenced yard. Next to it close to the street is a 2-storey mid-20th-century flat-roofed apartment building with a projecting portico. The street ends with another 1½-storey stone converted carriage house built close to the street and the sidewall of a mid-20th-century 2-storey brick mansard-roofed house fronting onto Clergy Street.

## CLERGY-BARRIE

This block contains examples of the work of several prominent 19th-century local architects (see the heritage resource inventory for details) and has a range of architectural detailing. It also terminates in a compelling view. The east side has the side wall and rear wing of a brick terrace fronting on Clergy Street, next to which are parking spaces against a wooden fence which borders a laneway that cuts across the block and links with the main east-west laneway. On the far side of this lane is a row of attached dwellings set back behind generous front yards. The first is a brick triplex with ornamental woodwork on its porches and decorative brickwork on its facades. A mansard-roofed stone duplex is next, set behind a landscaped yard enclosed by a picket fence. A stone duplex with a large porch and hip gabled dormers is next to this, and the block ends with a brick duplex set closer to the street line, with porches. On the west side, the stone row on Clergy has brick wings that extend along William. Set back next to these is a detached brick dwelling with a full width porch. Close to the street line is a stone terrace and a brick duplex, then a frame multiple unit dwelling that has a 2-storey wing that extends south halfway down the block towards Earl Street.

### 3.16.3 Land Use

William Street has a range of residential uses, a church, several bed and breakfast establishments, and a corner store/restaurant.

### 3.16.4 Circulation Network and Pattern

William Street begins at the waterfront and ends at Barrie Street. It serves local traffic. In its course, it traverses the slope up from Ontario Street and curves up another slope from Bagot to Sydenham Street. Below Bagot, it is within the pattern of square blocks but above Bagot, the blocks are irregular due to the converging angles of the boundary streets (Barrie and Johnson).

### 3.16.5 Vegetation Patterns

There are no street trees below King, and only a few in the next blocks. The large recessed front yard on the east side of the block above King provides some visual relief. North of Wellington there are few street trees on the east side but none on the west. More street trees are evident in the next block along the east side and concentrated in mid-block on the west. There are street trees and trees and ornamental plantings in recessed front yards in the next block, while the final block has street trees along the east side, enclosing the view at Barrie Street.



### 3.16.6 Historic Views

Views south of King are of the water while those north of King are deflected by the curve of the street above Bagot. At Bagot, the street angles around the corner building and then curves up the slope to Sydenham. In this portion, the skyline is dominated by the spire of Sydenham Street United Church and the tower of St. Mary's Cathedral. At Sydenham, the distant view is terminated by the apartment building on Barrie, while at Clergy, this view widens to include the side garden of the apartments, such that the view goes off into a space without buildings. A large tree at the Barrie Street corner acts as a visual stop on the north side of this view. Lateral views from William Street are into the distance along the main cross streets, terminating in the park to the west and the downtown core to the east.