

**HERITAGE ASSESSMENT REPORT:
CULTURAL HERITAGE, LISTED STRUCTURES REPORT**

September 25, 2020

Prepared for:

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1.1.0 This Report has been prepared for review of the current heritage listing of the property at #110 Chisholm Street, only. The subject property was included on the Oakville Heritage List but has not been studied previously with a view to determining the features and status of the house which would justify designation of the property. Comments made in this Report regarding any other houses or historic structures are privileged, and included in this Report as they refer to # 110 Chisholm.

1.2.0 Comments regarding other properties are not to be used to prejudice future investigations of these or other structures. All information is subject to copyright by the Author. (Copyright Tom Murison Restoration Consultant, August 25, 2020)

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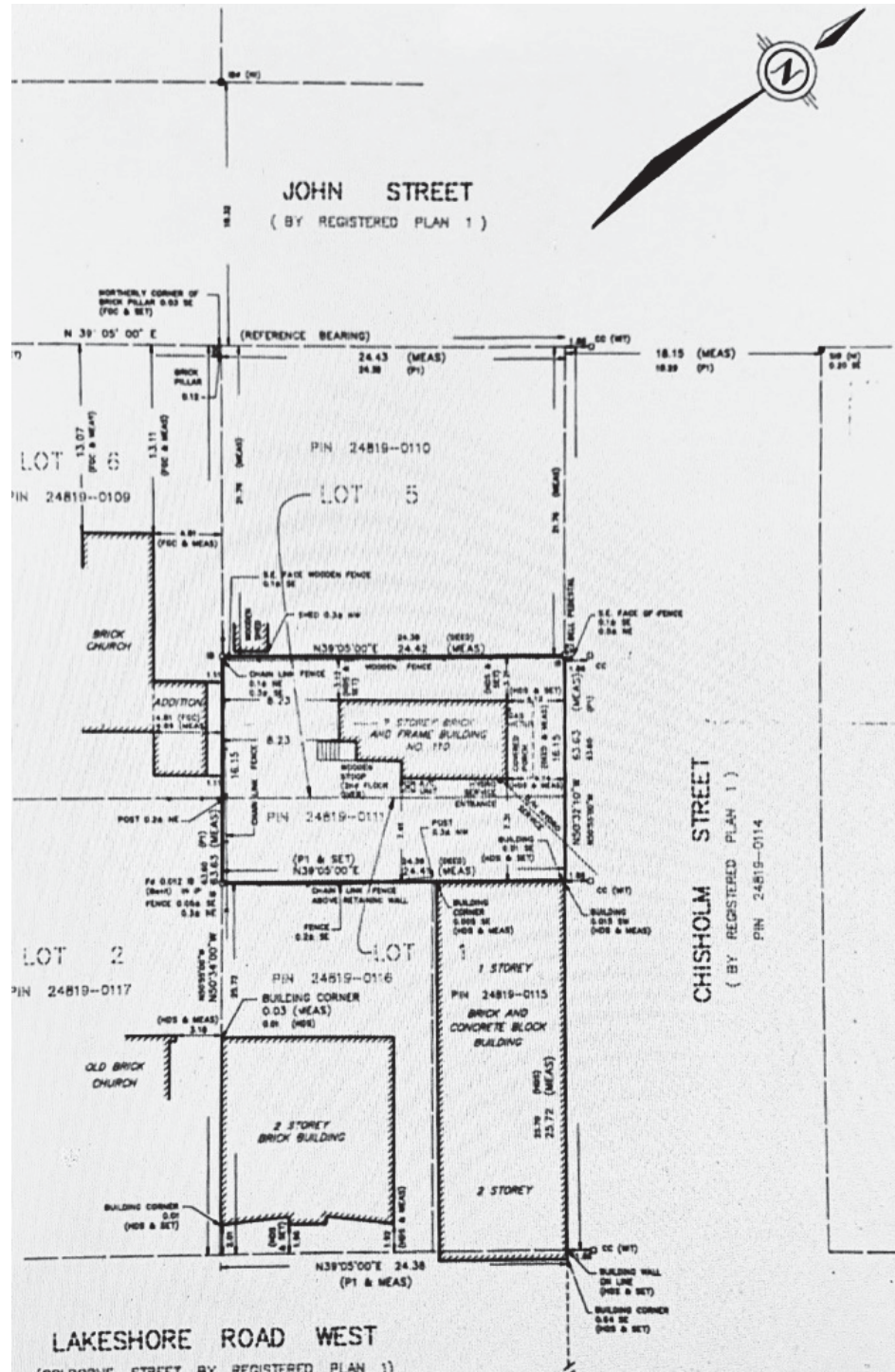
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Site Plan: Lot 5 (northerly half of #110), Lot 2 (southerly half of #110)

2.0.0 Ontario Heritage Act, R.S.O. 1990, c. 0.18

The [Ontario Heritage Act](#) came into force in 1975:

- **Its purpose:** to give municipalities and the provincial government powers to preserve the heritage of Ontario.
- **Its primary focus:** to protect heritage properties and archaeological sites.
- **Important provisions.** It also mandates a Crown agency — [Ontario Heritage Trust](#) and the [Conservation Review Board](#) — a tribunal that hears objections to municipal and provincial decisions under the Act.
- [on-line](#) from Publications Ontario
- Telephone 1-800-668-9938

- At a ServiceOntario Centre

Toronto

ServiceOntario Centre

College Park Building

777 Bay Street, Market Level, M5G 2C8

Ontario Heritage Act Amendments

The *Government Efficiency Act* came into force on November 26, 2002. It included changes to the *Ontario Heritage Act* to clarify, update and streamline its provisions related to archaeology and built heritage protection.

These changes were an interim measure. In 2005, the government passed comprehensive [amendments](#) to the *Ontario Heritage Act*. These amendments modified those made in the *Government Efficiency Act*. They strengthen and improve heritage protection in Ontario, bring Ontario's heritage legislation in line with leading jurisdictions in Canada and:

- Give the province and municipalities new powers to delay and also to stop demolition of heritage sites. They balance enhanced demolition controls with an appeals process that respects the rights of property owners.
- Further expand the province's ability to identify and designate sites of provincial heritage significance.
- Provide clear standards and guidelines for the preservation of provincial heritage properties.
- Enhance protection of heritage conservation districts, marine heritage sites and archaeological resources.

2.0.1 Review of the Ontario Heritage Act Criteria for Designation, with regards to #110 Chisholm Street, Oakville.

2.0.2 Does this property meet any or all of the requirements for Designation?

2.0.3 Criteria

2.0.3.1 (1) The criteria set out in subsection (2) are prescribed for the purposes of clause 29 (1) (a) of the Act. O. Reg. 9/06, s. 1 (1).

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

1. The property has design value or physical value because it is a rare,
unique, representative or early example of a style, type, expression,
material or construction method,
 - ii. displays a high degree of craftsmanship or artistic merit, or
 - iii. demonstrates a high degree of technical or scientific achievement.
2. The property has historical value or associative value because it,
 - i. has direct associations with a theme, event, belief, person, activity,
organization or institution that is significant to a community,
 - ii. yields, or has the potential to yield, information that contributes to an
understanding of a community or culture, or
 - iii. demonstrates or reflects the work or ideas of an architect, artist,
builder, designer or theorist who is significant to a community.
3. The property has contextual value, because it
 - i. is important in defining, maintaining or supporting the character of an
area,
 - ii. is physically, functionally, visually or historically linked to its
surroundings, or
 - iii. is a landmark. O. Reg. 9/06, s. 1 (2).

2.1.0 Heritage Designation & Assessment

2.1.0.1 The Town of Oakville has four Heritage Districts on the east side of Sixteen Mile Creek, which reflect several stages of growth in the nineteenth and early twentieth century. Area 1: Old Oakville (1800 to 1900) 2: First and Second Streets (1860 to 1900) 3: Downtown Oakville (1850 to 1900) 4: Trafalgar Road. A number of properties have been deliberately excluded from these heritage districts, including The Custom House and Oakville Museum, Navy Street, The Romaine House #40 First Street, McLaughlin College # 335 Trafalgar Road. Recognition that many buildings in these four districts have a consistent age and heritage value has resulted in “blanket” designation of the respective areas as the oldest and most culturally significant in the Town. While much of what is now the Town of Oakville was settled in the first two decades of the nineteenth century, there are few, isolated structures remaining, which have been either listed or designated. A small cluster of original structures that were saved from development in Bronte, but significant areas such as Palermo Village, were not considered significant for preservation, even though they are actually as old as Area 1, Old Oakville. This focus on central Oakville has come about from a series of decisions over many years, and it represents a collective choice to preserve a core area of the community. The Oakville Heritage Map makes a significant but accidental point in showing heritage districts, parks, streets but not bridges over the creek. A number of small bridges were built across the creek, but seldom lasted more than twenty years, and were subject to damage from flooding and ice. This frequent replacement and insecurity may have contributed to few new houses being built on the west bank of the creek. Those houses on streets near the mouth of the creek, Reynolds and Chisholm, particularly, seem to have been associated with fishermen and boat builders who worked nearby, and were looking for inexpensive land, a fact in general agreement with the valuation of land on this side of the creek until well into the twentieth century. The Oakville Heritage Society has contributed to our understanding of this part of Town as per this news item regarding reconstruction of the latest bridge replacement on Lakeshore Road.

“ “ However, crossing the 16 Mile Creek was originally achieved by a barge that was attached to a rope. The rope was secured at each side of the creek. In 1832 the first bridge was constructed, the second was constructed in 1850. A third bridge was built in 1878. The life span for each of these bridges was around 20 years. (Oakville News, Nov. 15, 2017. Nolan Machan.) “ :”

2.1.0.2 A photo which accompanies this account shows several people on a towed barge with rope stretching across the mouth of the creek from what appears to be near the TOWARF boat slip looking west to Tannery Hill Park. The clothing in the photo is typical of early twentieth century. The quality of the posed photograph indicates that it is probably **a glass plate photo not a Daugerrototype** made between 1839 and 1860. It is very unlikely that the towed barge in this photo represents what was actually used before the first bridge was built. The creek made travel difficult before the 1885 bridge and its replacement in the early 20th. century. This affected the quality of construction and number of houses built in any given year on the west bank.

2.1.0.3 Historic Context of West Oakville before 1920.



2.1.0.3 Towed rope barge crossing the mouth of Sixteen Mile Creek circa 1900. This barge was probably a recreational novelty, used only in the summer season, since the Aberdeen Swing Bridge was built in 1895 just 400 meters to the north.



2.1.0.4 View of Radial Line towards west bank of the creek. The red roof may be #156 Reynolds Street, Thomas MacMillan House, built 1856.



2.1.0.5 View east across the bridge, circa 1910. This bridge had a pedestrian walkway but did not carry wagons or carriage traffic.



2.1.0.6 Radial Car blocked by snow on east side of Sixteen Mile Creek, February 13, 1911. This photo shows the difficulties caused by big easterly snowstorms off the lake that could shut down roads and railways. Until this snow cleared. The west side of the creek would be inaccessible to foot or vehicular traffic, giving some people pause before considering building a new house on that side. Beyond Chisholm Street, the Radial Line ran through rural countryside most of the way to Hamilton.

2.1.1.0 The following houses on Chisholm Street have been included in the heritage list or designated: (Town of Oakville Heritage Inventory)

2.1.1.1 110 CHISHOLM ST This property has potential cultural heritage value for its c.1916 Edwardian brick house with Arts & Crafts style influences. Town of Oakville SECTION F: Register of Properties of Cultural Heritage Value or Interest (NOT Designated)

2.1.1.2. 114 CHISHOLM ST PLAN 1 BLK 63 PT LOT 5 FORBES DONALEE D 114 CHISHOLM ST OAKVILLE ON L6K 3H9 1988-250 1875 The building is associated with Captain John Andrew, a shipbuilder from Scotland, and his brother Captain James Andrew. John probably built the house but never lived in it. James is believed to have lived in the house until 1891. The house is clad in pebble-dash stucco with decorated bargeboards. The eaves are decorated in worked bargeboard in an unusual chain link pattern and the side verandah is highlighted by its decorative columns and fretwork patterns. Designated property.

2.1.1.3 Comment: # 114 is a timber framed house 1-3/4 storey tall. The owners indicate that the carpenter(s) were highly skilled boat builders who worked at the harbour. The decorative frieze board shows a heavy anchor chain with half of

the “links” shown as turned in perspective. This representative decoration is rarely seen with this level of skill and artistic competence. It is more typical to see naval themes used for embellishment of string courses and entryways, especially in Scottish architecture. The Author has observed similar faux “rope” moulding, in Edinburgh, Scotland.

2.1.1.4 124 CHISHOLM ST This property has potential cultural heritage value for its c.1878 vernacular frame house built by William McCraney. This house is also typical for its date of construction. Walls were now 16 feet tall. Before 1858, taxes were double for a house with side walls greater than 14 feet. It is likely that this house was clad with wood siding, but it has been replaced with stucco. The pediment on the entry door is not original and has been added recently to the simpler, original, “picture frame” trim. It is also likely that the fascias have been replaced, the soffits altered and the roof returns deleted.

2.1.1.5 131 CHISHOLM ST This property has potential cultural heritage value for its c.1900 Tudor Revival style house. This very peculiar house has such strange features on the façade as to seem a crude intervention by hippies during the 1970s. The brackets that support the solid parapet of the balcony have been covered with plaster at the same time as the walls were covered, probably decades ago. Above the balcony are double doors and an enormous wooden barrel vault within the gable. The faux half timber that surrounds the arch was not well made. Gaps can be seen in the joinery. A pair of very thin old columns were placed between the corners of the balcony and the soffit of the gable. The double windows, which presumably allow access to the balcony have wood muntins in a diamond pattern. The overall impression is ad hoc and poorly done. Yet it might be original. Through the window one can see that the ground floor wall was only 6 inches thick, so it must have been frame not brick. The bell-cast at the second floor indicates that the upper wall was clad in shingles, before being covered in stucco. This does not seem possible until one looks at the adjoining duplex, where the walls are shingle above clap board. At the Rebecca elevation, joints in the clapboard show that the seemingly narrow 3” clapboard was actually a wider 6” board with a second groove milled along the center axis of each board. The bell-cast gives away the fact that # 131 and the duplex # 135 & # 137 were likely built by the same builder at nearly the same date as # 110 was built. These two buildings are considerably more unusual because of their construction peculiarities and ensemble.

2.1.1.6 152 CHISHOLM ST This property has potential cultural heritage value for its c.1907 frame cottage.

2.1.1.7 154 CHISHOLM ST This property has potential cultural heritage value for its c.1907 frame cottage.

2.1.1.8 158 CHISHOLM ST This property has potential cultural heritage value for its c. 1850 frame house, historically associated with George Chisholm. This house has the low slope roof, low wall height, and very small window size on the main

floor that suggest a construction date even earlier than 1850, which may make it the oldest house on the street. The 2 over 2 windows flanking the entry are replacement windows circa 1910, made to fit the typical opening of a pre-confederation 6/6 sash having a standard pane size of 8" x 10". The original window would likely be very close to 29" wide and 47" high. The original wall finish would have been clapboard or shingle not stucco. The entry porch was added at least fifty years after the house was built.

2.1.1.9 168 CHISHOLM ST This property has potential cultural heritage value for its c.1850 frame house.

2.1.1.10 176 CHISHOLM ST This property has potential cultural heritage value for its historic vernacular frame cottage.

2.1.1.11 136 CHURCH ST This property has potential cultural heritage value for its historic association with the Royal Canadian Legion

2.1.1.12 The typical description: "This property has potential cultural heritage value...." requires that Investigations and Reports should demonstrate the relative historical significance of the property in question, because its status has not been studied in depth.

2.1.1.13 This in turn requires:

- a) an examination of the current and previous conditions and design elements of the structure, (See observations)
- b) investigation of the ownership of the property (chain of title),
- c) probable designer/builder/architect of the structure in question,
- d) analysis of historical events or figures who might be associated with having lived or worked in the structure.

A conclusion will be made in comparison with the requirements for designation under the Ontario Heritage Act.

3.0.0 OBSERVATIONS / SITE VISIT: # 110 CHISHOLM STREET, OAKVILLE
August 7, 2020

Purpose: TO EXAMINE & DOCUMENT EXTERIOR & INTERIOR
CONDITIONS OF HOUSE, CIRCA 1910.

Conditions: Sunny, clear, 27 C..

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3.0.1 This Investigation was commissioned to record and analyze the existing condition, historic significance and context of this house which is included in the Oakville Heritage List. The two story brick house is believed to have been built in 1916. It sits on a small lot just north of Lakeshore Road which was severed from the adjoining lot (#114 Chisholm Street) at the corner of Chisholm St. and John St.. The apparent age of #114 is approximately 1875. Other houses further north on Chisholm may have been built earlier than 1875. The oldest house is possibly #132 Chisholm on the next block. It has a low slope roof ($\approx 5/12$ pitch), 14 foot high walls (to the top plates), and the proportions and window spacing of a typical 1840's

house. A central doorway flanked by windows on the street elevation would be expected from this era. The “broken pediment” window head, (a much favoured design from the U.S.), of this center unit is different from the flanking windows which have simple cornices. This accent of the center window would not be expected if this original opening has always been a window. It is unlikely that this house had a side entrance, and certainly not the extension to the rear. Other houses along Chisholm also predate # 110 by between ten and seventy years. See 6.01.1.

3.0.2 The subject house # 110, faces north-east onto Chisholm Street. It was photographed, measured and examined for this Report, beginning with the basement. The random squared limestone foundation is exposed above grade on all sides. The stone was quarried and dressed square. We did not observe weathered shale taken from Lake Ontario, by the infamous “hooking” method that was so destructive to the marine shoreline environment. The stone is rock faced with some pieces cleaved cleanly with a single strike. Other pieces required several strikes to dress the best face. This limestone is similar to Queenston Limestone quarried extensively between the late-19th and first quarter of the 20th centuries. Mortar was finished flush with the face of the stonework on both the exterior and interior. This reduced the time required to finish the wall, but did not embellish individual stones. While the individual stones vary in dimension, the mason(s) brought the masonry to rough courses (level beds), at fairly regular intervals. The mason did not use large blocks, “quoins”, to reinforce the outer corners. Most blocks did not exceed 24” x 10” on the face. This suggests that the stone was ordered for convenience of size and weight, not massive durability. This is another indication that the building was made as a speculative project or for someone who did not intend to live in the house for long. A leveling course or “water table” of dressed stone or beveled brick was not used as a transition course between the stone foundation and the brick wall, as would be seen in better quality masonry houses. See next photo. The window heads are also aligned with the underside of the first course of brick. This allowed the “flat arch”, a true arch with the joints between individual bricks radiating from a point below the head of the opening, to spread its load on the sides of the opening. Better quality masonry would usually have some camber to the arch to ensure that it carry excessive loads to the jambs. The ledger that carries the floor joists inside the house runs across the head of the window as a lintel. The basement windows are framed with thick blocks of pine (minimum 2-1/2”) so that they could also be used to carry the wet masonry until the mortar set. The windows were set in place when the wall reached the elevation of the sill. The heavy window frame acted as “centering” for the wall and ensured a good seal between the pre-situated frame and the new masonry around it.



3.0.3 The grey mortar between the stones is hard and durable. It may contain Portland cement as well as lime and the coarse (sharp) sand. The joints were struck with a slightly parabolic pointing tool to create a symmetrical concave joint.

3.0.4 The stone foundation terminates, both outside and inside, at the level of the 2 x 4 ledger that supports the first floor joists and wall plates. The mason typically brought the less permeable stone foundation to a single elevation before the framing began. Both the exterior brickwork and framing would start at this prepared level.

3.0.5 Five “stretcher” courses of brick were laid flush with the face of the stone foundation to cover the floor and walls. The absence of “headers”, ends of bricks, which feature prominently on walls that have multiple “wythes” of brick, suggests that the brick was laid as a veneer over the wood frame. At the front verandah, it is possible to see the top of this veneer and feel the gap at the exposed board sheathing behind, where the verandah ceiling has been removed. Fragments of building paper remain on this random sheathing, indicating that the builder was attempting to air seal the wall both behind the brick “skin” and above it at the second floor. This would have been a very necessary step, because large gaps between boards and missing knots in the low quality sheathing would have allowed air-flow through the

sheathing to the interior of the wall cavity.

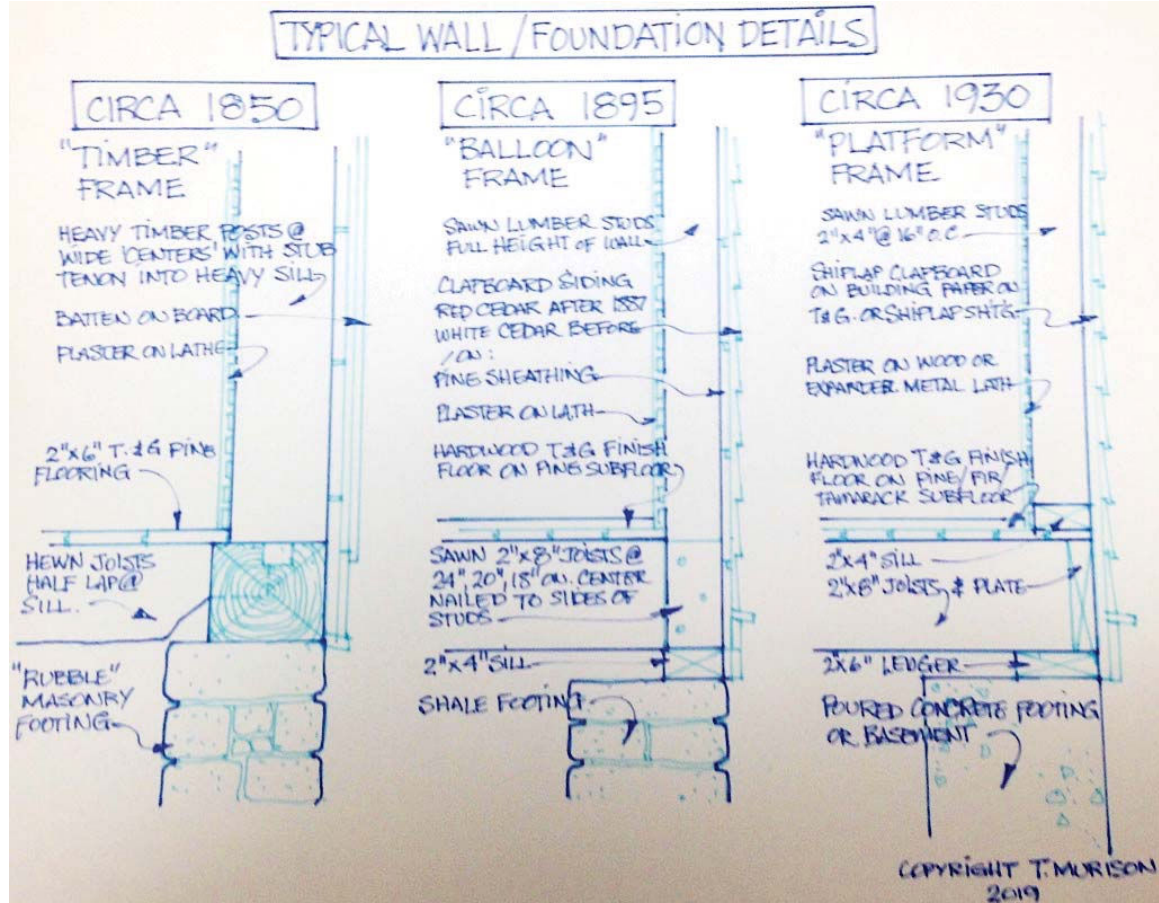


3.0.6 The shingle siding above the first floor shows that the builder terminated the brickwork at the second floor, possibly for the sake of economy. The shingles were not painted but may have had a protective oil treatment as preservative. The dark colour on particular areas suggest that the shingles were dipped in a preservative, and the dark colour suggests that this might have been coal tar thinned with a solvent like kerosene. Coal tar is a byproduct from the distillation of coal to make coke for smelting. It was used as the binding agent for the first roads paved with “Tarmac” also known as “Tar McAdam” for the inventor of granular stone roads now known as asphalt. A great deal of coal tar would have been produced for the steel mills in Hamilton in the early 20th. century, so it was a cheap and available material for this type of use. While coal tar solution (liquor of coal tar) has been used as an active ingredient in antifungal medications such as shampoo, soap and ointments, it has also been associated in some studies with increased risk of cancer. Release of coal tar to the atmosphere is regulated, so shingles treated with this material should never be burned.

3.0.7 The second floor cladding was nailed directly to the sheathing and set back by the thickness of the brick below, , (4”+/-). One would not expect to see this in a post WW1 “platform” frame house because the platform framed floor can easily project beyond the brickwork, and carry the second floor stud wall just beyond the brickwork. As we perceive 1910 to WW1 as the given age of this structure, it is most likely that the walls were built as “balloon” frame. Balloon frame walls have full two-

storey height studs that span from the first floor to the underside of the roof, approximately 76 brick courses. A measurement taken on the wall, of 20 courses of brick, was 55.5" or 2.775" per course (one brick plus one mortar joint per course). If we subtract 5 courses for the thickness of the first floor, we have 71 brick courses for the height of the balloon frame stud wall, or 197". As most of the joists and sills were observed to be 2" thick, this would mean that the studs were 193" +/-, in height, or 16 feet. The 40 courses of brick from the stone foundation to the underside of the bellcast shingles, represents 111" in height. Subtracting the five courses that conceal the first floor or (13.875" - 13 - 7/8") gives 97-1/8" for the brickwork that covers the exterior wall at the first floor. An interior measurement of the ceiling height was 101" floor to ceiling. This suggests that another brick is concealed behind the soffit of the shingle bellcast. $97.125" + 2.775" = 100" +/-$. This agrees well with the exterior observation.

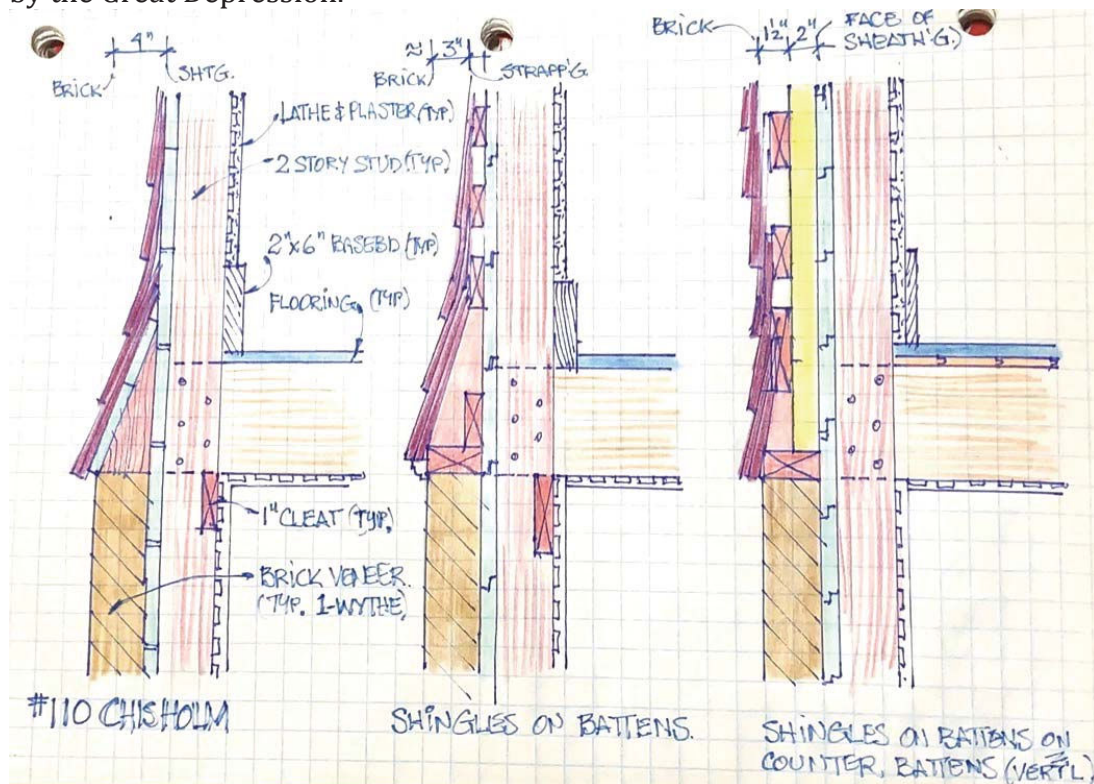
3.0.8 Sketch: Comparison of Timber frame, balloon frame and platform frame walls.



3.0.9 Evolution of wall construction 1850 to 1930. The timber frame method evolved from pre-industrial economy and the traditions of heavy medieval construction. Timbers were made on site by felling trees, hewing them square, and joining posts and beams with wooden pegs and tenons. Compression braces were used to stiffen the frames. Iron was a very expensive commodity so nails were used

sparingly. Materials such as pine trees were very cheap, requiring only possession of the land, axes to fell and square the timbers, and simple equipment like the auger and drawknife to make holes and shape the trenails or pegs. A massive input of labour offset the expense and prohibitive availability of manufactured goods.

3.0.10 As the Industrial Revolution proceeded, machinery for local sawmills made it easier, quicker and more economical to take timber to the sawmill for cutting. Railways began to improve the transportation of raw materials like coal and iron for production of stoves and nails. Specialized mills could now make and distribute window sash and mouldings at a cost that replaced having everything done by the carpenter for each house. There was resistance to new ideas until after the Civil War caused a radical disruption to the pool of skilled labour available to build houses. From the Anti-bellum labour shortages after the Civil War the idea of building two story lightweight walls on the ground then raising them to be connected with the floor joists resulted in the new concept of "Balloon Frame". It was gradually adopted for most types of construction. As railways expanded rapidly, it became much easier to obtain long straight boards and planks for this method. After WW1 another change occurred with more loss of skilled tradesmen during the conflict, and a reduced availability of prime lumber after billions of board feet of the best virgin forest had been used. Platform framing replaced Balloon frame almost completely by the Great Depression.



3.0.10.1 Three shingle wall types. Simple, battened and strapped on counter battens.

3.0.11 Shingle installation above brickwork veneer at #110 Chisholm, shows the shingles nailed directly to the board sheathing. Tar-paper was used to provide some waterproofing and air barrier behind the shingles. This is the simplest method and the one most likely to fail over time. Squirrels have subsequently chewed through the lowest shingles and fillet that tilts the first couple of courses of shingle to extend beyond the brick.

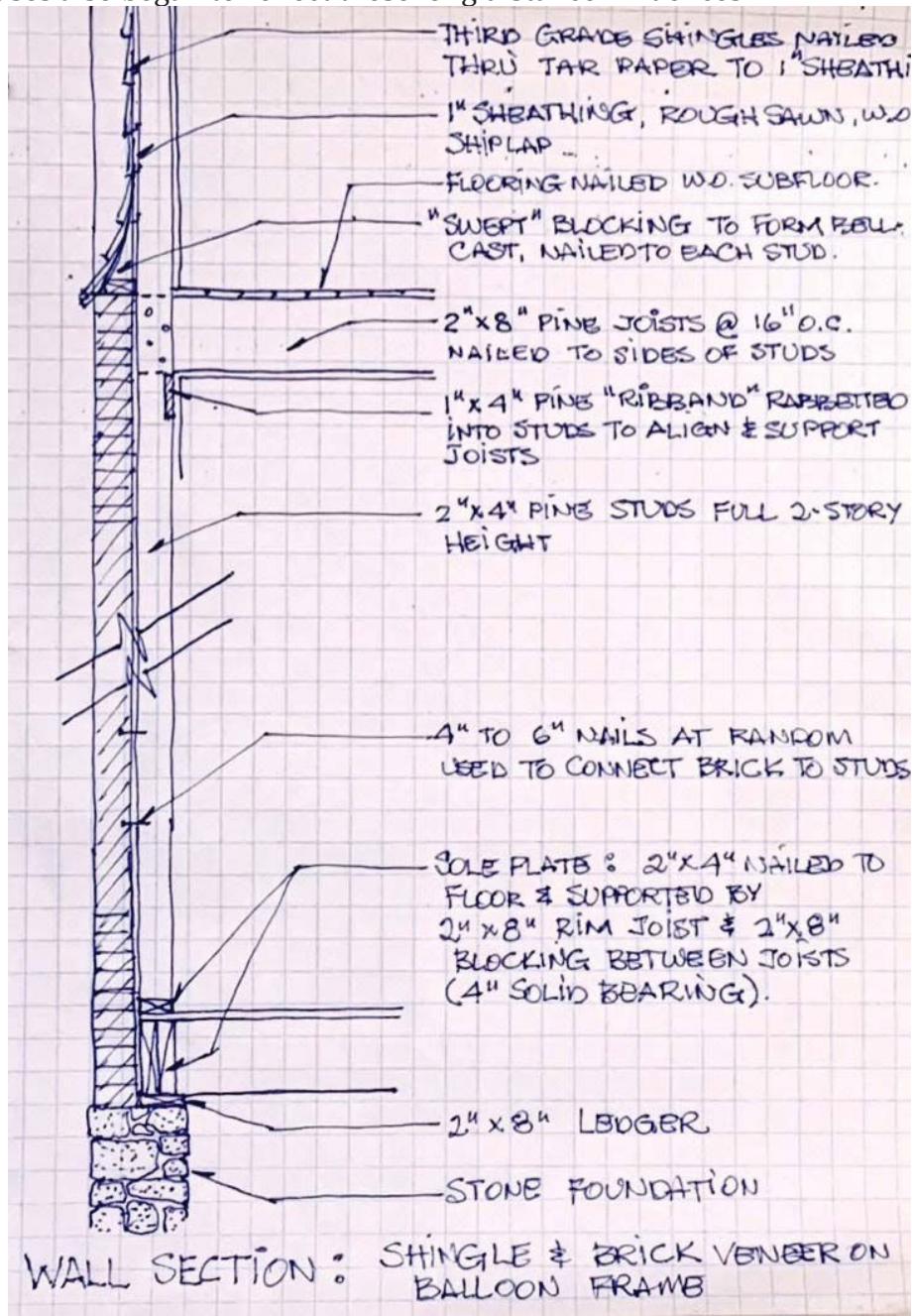
3.0.12 A slightly better detail can be seen where the shingles are installed on battens, narrow boards nailed through the tar-paper to the sheathing. The battens are spaced at the same “weather”, lap distance, so that each course is supported uniformly. The air gaps between the battens help to dry the shingles after each soaking rain. This extends the life of the shingle, and reduces the “sweep” required from 4” to approximately 2” or 3” depending on the thickness of the cleats. This method was used on better houses, and slightly later than the simple version.

3.0.13 The best way to secure shingles was to nail the shingles to horizontal battens on vertical “counter battens” measuring between 1-1/4” and 2” thick, to the sheathing. The horizontal battens were nailed at the standard shingle lap distance (5”). This method allowed air to actually flow up behind the shingles making for much more efficient drying after rainstorms. This method was uncommon due to the extra material and labour required, but it produced a superior wall section and minimized the curvature required to sweep the lowest shingles beyond the brick. A thick ledger (usually 2” x 4”) was normally installed on the top of the brick to allow an optional wooden moulding (shown only on the second section) to seal the gap at the bottom of the shingles in an elegant way.

3.0.14 Gradual change occurred in several details which may or may not apply to some of the cases that will be examined in the following pages. In early Balloon frame, 1865 to 1890, a board cleat or ledger was marked across all the studs in the wall as it was nailed together on the ground. The cleat was a uniform distance above the floor, so that the second floor joists could be installed quickly and precisely parallel to the floor below. To add some strength to this narrow board it was recessed flush with the inner face of the wall so the lath and plaster would pass by. When two opposing walls were tilted upright and made plumb, individual joists were slipped on top of the cleat. Each joist was driven tight against the side of the next stud, and nailed in place, making sure that the two walls remained the same distance apart. Temporary braces nailed to the outside of the exposed rim joists and the outside of the last stud that was plumb to the rim joists, ensured that the walls were secure while the joists were nailed. It was usual for the gable walls to be raised after the outer joists were fitted. These perimeter joists could then be nailed to the inside face of each stud. The corner studs were also nailed together with an extra plate or temporary brace installed across the top corners to make both walls rigid.

3.0.15 When the joists were installed, the subfloor was nailed. This allowed the second floor ceiling and rafters to be installed from short ladders or trestles placed on the new floor. There are reports of small houses being raised and roofed,

from a stack of lumber to a covered house, in less than a week by a small crew using this new system. This was a huge improvement in efficiency over timber frame construction, but it required longer distance transportation of masonry materials, lumber, hardware and finishing components like windows, all provided by a rapidly maturing supply chain. By the 1860s things like Welsh slate, French marble fireplace surrounds, and English locksets were readily available and commonly used. By WW1 much of the lumber, brick and stone used was being transported distances that had been inconceivable a generation before. The next major revolution would be improvements to roads and motor vehicles after the war. The preferred designs of houses also began to reflect these long distance influences.



3.0.16 Wall Section of # 110 Chisholm Street. While the floors and framing are well built, the masonry foundation and walls are prone to deterioration from ground water and corrosion of nails used to attach the brick to the sheathing. The brickwork is beginning to show signs of separation from the wall.

3.0.17 The only brickwork that rises above the first floor is the chimney (P.95). It may have contained two flues; for the kitchen stove and for the furnace. This chimney is exposed at the junction of the two walls. The brick chimney can be seen above the roof. The chimney has two full brick (16-5/8" - N/S), and three full brick (25 1/8" - E/W) above the roof. Subtracting the width of 4-1/4" twice (N/S) and thrice (E/W) (because of the intermediate brick partition between flues) would leave room for two unlined flues measuring 6-3/16" x 8-1/8" inside the chimney.



3.0.18 View of the rear door & deck from the kitchen, with former pantry window.

3.0.19 We could not observe inside the chimney to see whether the flues were combined into a single flue above the second floor. This was done sometimes to increase the volume of the flue, but could result in backdrafts pushing smoke back out of the kitchen stove during gusts. A single flue would measure 16-5/8" x 8-1/8", and might offer the possibility of using a narrow tile flue liner of 6" x 12" interior dimensions. This was almost never done before mid-twentieth century, so should not be expected. We could not confirm a single flue and note that brickwork at the bottom of the chimney (near the kitchen ceiling), has been repointed at the exterior, as one would expect if the alkaline soot from an unlined flue had attacked the single

wythe of exterior brick that covered the flue at the point where the hottest flue gases enter the chimney. This would seem to confirm that the flue was unlined and built to a lower standard. Note the profile of the corner at left. The 4" setback of the shingles is very visible from this angle. It is also worth noting that the transition from stone foundation to brick veneer has no discernable difference in the plane of the wall. In earlier buildings, the "water table" or transition from foundation to wall, (originally intended to block the upward migration of water from the foundation into the above grade walls) is not expressed with a reduction in wall thickness or special brick coping. The transition is now completely utilitarian and undefined, forgoing the opportunity to demonstrate where the interior floor is located.



3.0.20 A mid-19th. century house at # 79 Victoria Street in Milton, center hall "bungalow" (single story). Note that the limestone water table separating the rubble limestone foundation from the brick above, is highly visible and clearly defines the floor level. In this case the water table projects 1" beyond both masonry surfaces, and is "dressed" with a "pecked" face and "drafted margins", a border approximately 1-1/4" wide made with a toothed chisel so that lines are left perpendicular to the edges of the piece. While characteristic of all but the cheapest mid-19th century construction, it is virtually absent by WW1. It is also worth noting that the front wall of this house consists of several "wythes" or layers of brick, which are loadbearing and not a veneer over frame walls. This was expressed by using a mixture of "stretchers" (long brick - sides) and "headers" (short brick -ends) in a pattern known as English bond on the important façade wall.

3.0.21 Boards used to sheathe the wall above the front verandah appear to be 8" high, and made with a ship-lap. This provided better alignment of joints and should, in theory, seal the wall cavity. However, some of these boards had significant checking (splitting), gaps at seams, gaps at butts, missing knots that left holes through the boards. Boards were also damaged by squirrels or raccoons chewing through the verandah gable (above the ceiling), as they apparently sought access

through the walls of the house. Similar damage was observed along the shingle bell-cast where animals entered the space above the brickwork and below the shingles. These holes have also allowed rain and snow to get into the wall and behind the first floor brickwork. Building paper, if used properly, would prevent this moisture from reaching the interior wall finishes, (lath and plaster). However, houses using brick veneer of this type, relied upon very crude methods to connect and support the brick veneer from the stud wall behind. The author has seen massive loss of brick veneer from a two storey balloon frame house previously, in a case at # 68 Main Street S. Acton. Heavy vibrations from nearby vehicle and truck traffic caused two stories of brick to fall from the foundation to roof on adjoining south and east walls, of this circa 1895 balloon frame house. The rough board sheathing retained large nails (6") at random locations, but these nails (approximately one nail per 2.5 sq. ft.) had insufficient connection to the brick joints to prevent collapse. We cannot determine the number of nails that were used in this construction, and note that there is much less vibration from heavy traffic at 110 Chisholm, than on Main Street Acton. Corrosion to the nails was also noted in Acton. The expansion of rusty nails in mortar will also cause a loss of mechanical bond between the nail and the brittle mortar. Chisholm is close to Lake Ontario, and is subject to higher levels of corrosion due to consistently high humidity. At some indeterminate point in the future, a similar delamination of the brick veneer might be expected in this house as well.

3.0.22 Several areas of exterior brickwork required repointing in the past; at the north wall of the kitchen above the basement window, and at the brick arches of several windows. These "staircase" cracks and slipped "voussoirs" in the brick arches, indicate that the foundation has moved slightly causing stress in the masonry higher up in the building. The repointing was done with strong modern mortar mixes (high proportion of cement), but the effect produces a poor match to the original, weathered, mortar. Several voussoirs have slipped and are now loose, relying on the window frames for stability. These slipped brick are hazardous to anyone outside so should be removed and re-laid in new mortar to restore the integrity of their respective arches.



3.0.23 Recent repointing of “staircase” cracks in the brick wall.

3.0.24 Joints in the limestone foundations have been permeable to ground water. Efflorescence was observed along the north wall near the stairs, and the west wall of the kitchen wing. Mortar is permeable to moisture and water due to the many tiny voids left unfilled by the incomplete growth of crystals as the mortar cures. Faster “drying” also reduces the ultimate strength of the mortar. The foundation mortar appears to have cured relatively slowly, indicating that it was not laid in the heat of summer. An analysis of the mortar is possible if samples are pulverized and the alkaline binder digested with acid. Rinsing to remove the resulting salts will leave wet aggregate (sand) that can be dried and “screened” with graduated sieves. This allows the proportions of each component in the sand to be analyzed by type and volume. The resulting percentages of each part, (limestone, granite, shale, etc..) at each size of screen allows a formula to be prepared to match the colour and consistency of the mortar for restoration purposes. From our experience with other

houses in Oakville, it was very common for the mason to obtain sand from the closest source, which was often the beach nearby at Lake Ontario. These sands will exhibit rounding and polishing from the action of water. This cannot be replicated with sands from crushed stone or mechanically abraded materials. Commercial masonry sands are batched for very consistent grain size so will not contain the mixture of granules that would match the rough variable local sands. The best method of matching the historic mortar is to seek out the original sources of material from the local beach or pit. Unfortunately, environmental laws generally prevent removal of any material from a beach or shoreline.

3.0.25 Many areas were not readily visible due to storage in the basement. A general pattern of water infiltration through the mortar joints, efflorescence, was noted at several locations where the walls were exposed from the floor, up. The gradient of moisture from exterior to interior, fluctuates seasonally, being higher in late fall, and lower in late summer. Efflorescence, was observed almost to the level of exterior grade. Since grade (and the street) slopes from north to south along Chisholm, it is not surprising to see the highest “tide lines” of salt, are along the north wall, at 50” above the floor slab. Efflorescence in itself, does not cause damage to the interior of the basement. Efflorescence is the accumulation of dried salts on the interior face of the wall where moisture evaporates to the circulating air in the room. It represents the gradual loss of binder in the mortar as the alkaline mortar mix is reacted and neutralized by acidic ground water.



3.0.26 View of south west corner of the main cellar next to the high efficiency gas furnace. The insulated line to the exterior is connected to the HVAC unit outside.

3.0.27 The resulting salt that is left by evaporation on the “drying face” at the interior is a result of the perpetual gradient from high (90 – 100%) to low (50 – 80%) moisture surfaces on the exterior and interior sides of the wall. In soft lime mortars like those used in the 1870s (before the introduction of Portland cement as a common building material), the eventual loss of lime binder leaves only sand behind in the mortar joints.

3.0.28 The loss of mortar allows the foundation stones to shift and increases the speed of moisture infiltration. The only real remedy for foundations that are approaching the complete loss of mortar is to excavate the exterior to the depth of the footing, repoint the wall and waterproof with a modern bituminous sealant to prevent further infiltration. In places with hydrostatic pressure caused by a high water table, it is also recommended that a permeable barrier (like the proprietary product Enka-Drain) be used to remove water pressure from the waterproofing membrane. Groundwater is allowed to weep through the protective barrier but it

drains down to a weeping tile for removal, leaving an airspace against the wall. In the case of 110 Chisholm this would require excavation of the entire perimeter of the foundation at considerable expense.

3.0.29 A “new” structural steel I-beam and stanchions was installed to carry the first floor. The steel I-section, stanchion were installed, presumably, with large steel base plates on new concrete footings, now buried below the repaired concrete floor slab.



3.0.30 As a solid wood beam would be expected in a house of this age, we may surmise that solid wood posts were also used to carry the center beam off the floor. It is likely that these posts rotted due to excessive moisture at the floor. This would have compromised their capacity to carry the beam, and caused downward deflection of the floors. The new steel beam appears to have been very well designed and professionally installed as the floors above are quite level and sound. The process of installation may, however, have caused some adjustment of the ends of the floor joists which may partially explain the structural cracks in the exterior brickwork.

3.0.31 The first floor joists are full 2” x 10” rough sawn pine of #2 or #3 grade. The joists were continuous across the building from north to south walls, so are approximately 18 feet long. A 2” thick pine ledger was laid on the top of the stone foundation to carry the joists, the rim-joist, and what appears to be solid blocking between the ends of the joists. This makes for a very solid perimeter to the first floor, with a total thickness of 4” for the rim joists and blocking to carry the floor

sheathing and the balloon walls that were raised on this platform. The board sheathing seen at the verandah would likely extend down past the rim joist to the ledger as one continuous plane to support the brickwork. While board sheathing does not have the same resistance to “wracking” or “wind loads” as modern plywood, it was common for builders to use “wind bracing” to stiffen the corners of balloon frame walls. One might expect to see a 1” x 6” board brace set into a diagonal 1” reglet, from floor to ceiling at each outside corner of the first floor. These wind braces kept the frame square and plumb during construction and stiffened the building against very high wind loads during storms. Similar “cleats” were used where stairs and railings were to be attached through the plaster, into the frame.

3.0.32 The basement windows are wide and shallow, typically 35” wide by 15” high, except for the window near the foot of the stairs which has a deep “window well” on the exterior. This anomalous window may have been used as a coal port, to allow loose coal to be shoveled or sacks of fuel to be tossed down to the furnace without being carried through the house. This would suggest that the driveway along the north side of the house was present from the original construction of the house as a service access. It also suggest that the coal cellar was stockpiled for the winter months, and that the original solid fuel furnace was located near the current high efficiency gas furnace and chimney flue on the south-west corner of the basement. The mason “battered” the basement window openings, making the inside opening wider than that where the window frame was built in. This extra 8 to 10 inches allows more light into the basement than if the opening was square to the frame. The frame is set out 8” from the inside face of the masonry. The special window has a deep exterior window well to allow more access for sacks of coal presumably. The window sill is at 3 feet or so, a nice height if grabbing a 100 pound sack of coal to carry across the room. Or perhaps they just shoveled a ton of coal from the back of the wagon, down to the floor. From there it could be shoveled to the bunker against the other wall.



3.0.33 Basement window that provided access for solid fuel (coal) to the cellar.

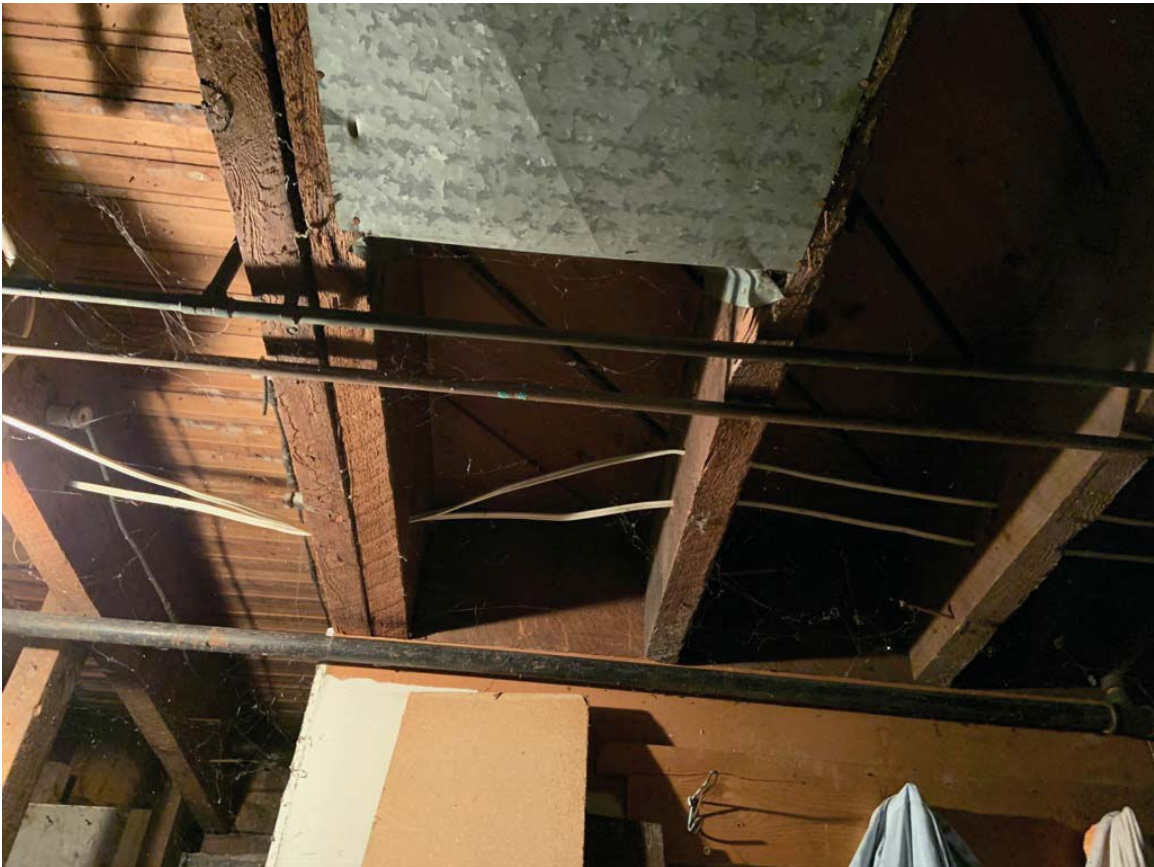
3.0.34 The stone foundation follows both setbacks on the south and west walls where the kitchen is reduced in size from the front part of the house.

3.0.35 Examination of the first floor shows that the full 2" x 10" rough sawn joists at 16" on center, were installed with 2" x 2" cross bracing at the "quarter" span points on either side of the main beam. The joists have been drilled repeatedly for wiring. The oldest wiring was knob and tube, but this has been removed completely except for a few fragments over the verandah ceiling. Many of the holes were re-used for later wiring. Most holes are small (under $\frac{3}{4}$ ") and installed no lower than 3" from the bottom chord, which does not compromise the joists. A few are within 1" of the bottom chord. These holes cause high stress in the joists and can result in structural damage under heavy loads. Where possible for long term use, it would be sensible to raise wiring to new holes and plug the lowest holes with solid wood plugs, glued in place. This would restore the structural capacity of the joists. Plumbing pipes have been suspended below the floor joists, or run vertically between them.



3.0.36 The underside of the subfloor was examined. The front portion of the house has diagonal tongue and groove pine flooring measuring 8" in width. West of the kitchen wall (head of the basement stairs) hardwood flooring (maple) was installed perpendicular to the floor joists without a subfloor. The top surface of the kitchen and living room floors are level, which suggests that the decision to omit the

subfloor under the kitchen was made to save money. The builder thought that properly nailing the hardwood in place would allow the subfloor under the kitchen (and presumably hardwood finish from the front of the house) to be cut from the budget. This required careful coordination of floor elevation and extra nailing to ensure that the floor finishes did not move. The builder was cutting corners and being creative in order to save money on the final product. If the builder was very frugal, he may have tried to save more money by using a pine board at the perimeter of the hardwood floor to carry the balloon frame plate, rather than extending the hardwood another 5" under the walls. At the front of the house it is much more likely that the subfloor would have been "run wild" to the outside of the floor then sawn off flush. This could not be observed but may be inferred as probable from the other detail.



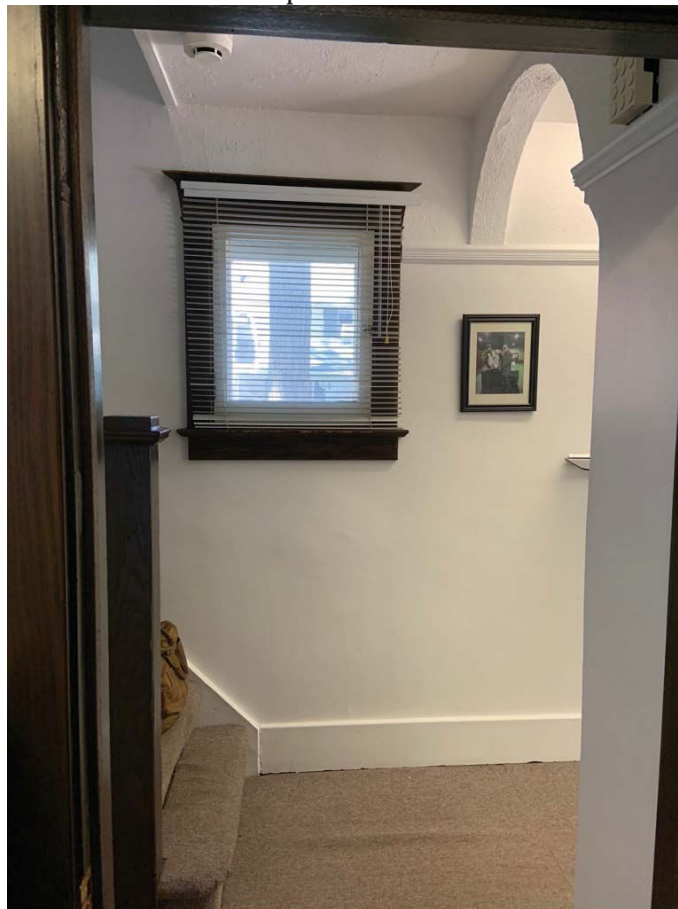
3.0.37 Many of the floors are now covered with carpet or linoleum, making observation of the original floor finishes impossible.

3.0.38 The basement stair opening is framed with the standard double trimmer and double trimmed joists. The stairs were built only 30" wide with 26" of clear tread housed in the 2" thick stringers. Rather than use risers behind the 2" x 8" treads, a soffit was nailed under the treads to match the slope of the underside of the stringers. This is a traditional detail seen on "ships stairs" as a way to save space and economize on construction time. There are 11 risers in this flight with 90" floor to

floor distance. This gives 8.1" for each riser, typical for many utilitarian stairs before WW1.

3.0.39 Most of the basement windows are top hung with surface mounted hinges. Three panes of glass measuring 10" x 13" were used in each sash with the top and sides measuring 2-1/2" wide, the bottom rail 3-1/2". The profile of the muntin is 5/8" broad by 1-3/4" deep. All of these design parameters are identical to windows made throughout the nineteenth century, suggesting that these windows came from a traditional sash window shop.

3.0.40 The single hung windows on the north, west and south elevations at the first and second floor were of a modern single hung design, a single large sheet of glass in both the upper and lower sash. The principle rooms on the east elevation used casements and transom windows at the first and second floor. The use of three fixed transoms with six small lights over three single pane casements, was commonly used in the "Arts and Crafts" style, inferring that the street elevation was presenting itself in this manner. The style of windows on other elevations mattered less. Two other windows are primarily decorative in nature. The attic gable window (street elevation) illuminates the inaccessible attic space. The small landing window at the foot of the main stairs provides light but limited view from the hallway to the north side of the building. A decorative arch separate the front hall from the stairwell.

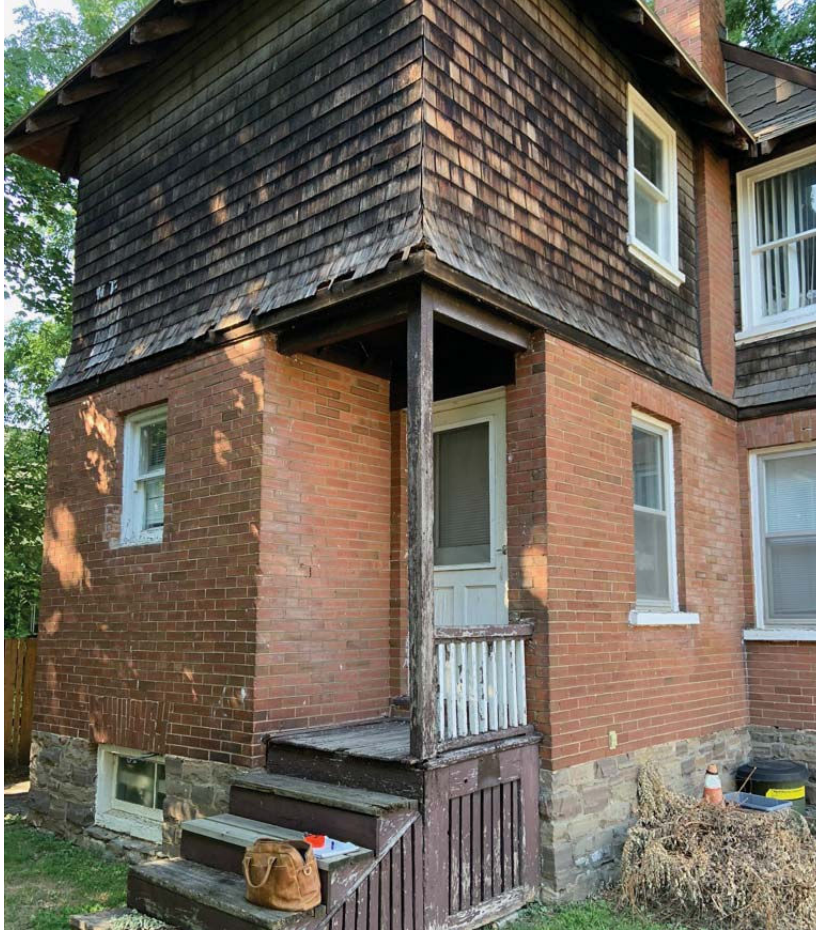


3.0.41 There are two covered porches on the building. The verandah on the street elevation protected the entry door and provided a place for family to sit outside on pleasant evenings. The back porch to the kitchen was used for cover from the rear yard. The house is likely to have had a well close to the kitchen door as did many other houses nearby. The covered landing would also be useful when hanging laundry out to dry. Both verandahs were built with narrow tongue and groove flooring running perpendicular to the doors. They both have solid wood columns measuring 4" square carrying solid wood girders at the perimeter.



3.0.42 Sketch of the original verandah with rough “trellises” (2” x 2” pine scantlings). The rafters of the front porch had exposed tails with a large radius termination, and no fascia board. This detail was seen in some “Shingle Style” and “Stick Style” houses of the late nineteenth century, and often copied by early 20th. C. The Shingle Style and Stick Styles were created by American Architects to introduce “native American themes” into new houses of the expanding upper middle class. This was a parallel to the Arts and Crafts Movement in the U.K. which was trying to recreate the charm and humanity of pre-Industrial rural life, instead of the soulless new row housing which crammed factory workers in soulless, unhealthy and overcrowded conditions. Some outstanding examples were published in Journals and Newspapers, achieving widespread recognition among the public. Builders and Developers saw the interest and excitement in these innovative “modern” designs. They sought to improve the marketability and profit from their houses by

borrowing details for use in their new houses. (See Interpretation & Analysis for images & references).



3.0.43 Kitchen porch covered by second floor overhang.

3.0.44 The rafter ends and paint finish are in very poor condition now. It appears that the house has had little exterior maintenance over the past 110 years. The brown trim paint was applied over white paint. No other colour or layer was observed on the substrate. The extreme loss of paint suggests that the last re-painting occurred between thirty and fifty years ago. As a result much of the trim has weathered irretrievably. Very deep checks have penetrated the mouldings allowing water and algae inside the material. The surface fibers have greyed from Ultraviolet sunlight, and then delaminated creating a soft fuzzy representation of the original profiles. Restoration requirements will be discussed later in the Report.

3.0.45 Roof pitch and eaves projection. The roof pitch appears to be 10/12 pitch, which was very typical just before WW1. This roof allowed summer heat to collect at the ridge, high above the second floor ceiling, keeping the second floor somewhat cooler at night. There is no evidence that vents were ever used. This suggests that the builder/designer was not particularly aware or concerned about how gable vents might make the house more livable on hot summer days. Examples of gable vents will be examined later in the Report.

3.0.46 Gable window to the attic was an ornamental detail which suggests that this is a two storey house with habitable attic. A hatch providing access to the attic is located near the front of the house on the second floor. Care was taken to trim the window like those on the second floor with substantial painted pine trim. The window is fixed.

3.0.47 The front gable on Chisholm Street is finished with a traditional fascia board, trim and soffit, but has likely lost the original shingle mould that would have supported the wooden shingles beyond the eaves. The roof finish is now asphalt shingle.

3.0.48 The roof returns at the porch and rear gable of the house were finished in an unusual way. The porch returns were shingled on the underside, an especially rustic detail that was usually reserved for the most rustic houses with “boulder” style masonry.



3.0.49 Porch roof and half gable shingled on the underside. Note that the fascia board along the perimeter of the porch is a modern replacement with a prefinished aluminum drip edge inserted under the replacement shingles. Originally these rafter tails would have been open to the weather like the gable above. There is an awkward transition between the bell-cast at the house wall and the slightly lower half gable.

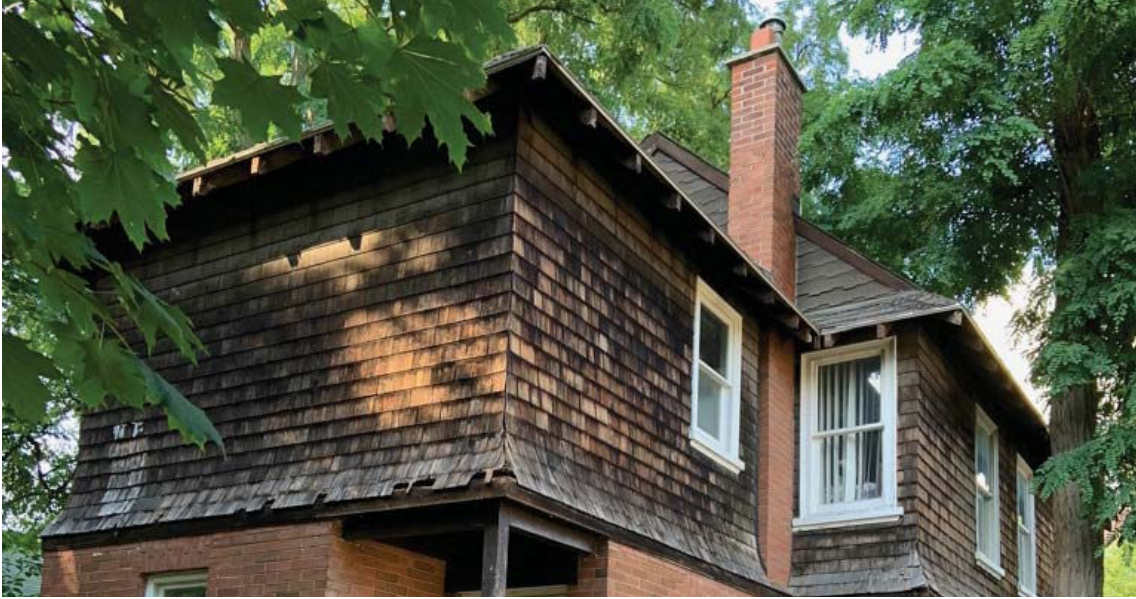


3.0.50 South elevation of house. The window sills are over 2" thick at the second floor and 3" at the first floor. The trim board below the second floor sills is unusually narrow. The reason for this is unclear, except that it may have been seen as only necessary to cover the irregular gap between the shingles and the sill.

3.0.51 The rear roof soffit was clad with a tilted soffit board that met the outside verge of the shingles without an additional moulding. This is a poor detail as it leads rainwater back towards the wall behind the soffit, often causing leakage where flashings were insufficient.

3.0.52 Window surrounds on the building were given different treatments based on location and function. The basement windows were installed without brick mouldings, with the heavy window surrounds "boxes" built straight into the masonry as it was laid. At the ground floor brick moulding was used to frame the window boxes to the surrounding brick veneer. This was necessary as any gaps between the pointed joints and the frame would allow rainwater to enter beside the window frame, into the cavity behind the brick. The perimeter of these window frames have been caulked subsequently. At the second floor, back bands were added to the face of the window frames to provide a better seal to the shingles. The wall shingles were lightweight "third quality" shingles, subject to flexure and warping. The depth of the back band completely covered the edges of the shingles, protecting them from rain infiltration. The window sills are heavy bunks that project

3.0.53 Verandah skirt details. The spaces below the verandahs were enclosed with louvered board panels to allow ventilation but keep animals out.



3.0.54 Note the roof soffit at the rear gable is finished with a board nailed to the underside of the roof overhang as a tapered fillet, instead of as a shingled soffit at the front porch half gables. Also note that the roof of the rear wing was built as a hipped roof with rafter tails visible on all three sides. This de-emphasized the height (and therefore narrowness) of the rear wing.

3.0.55 Verandah millwork details. The front verandah railing was solidly, if crudely constructed with a 5" x 2" thick handrail on 1-3/4" x 1-1/8" pickets at 4" on center. The foot rail was raised only an inch above the deck, which is unusually low and inconvenient. The foot rail was usually set at 4" clear to allow for dust and debris to be swept under the railing. We can only assume that the low railing was seen as an impediment to view while using chairs on the deck, and as a way to keep very young children from falling off. It was not seen as necessary for able-bodied adults. The solid wood posts were without capital or base, and had no chamfers, "lambs-tongues" or round-overs to soften the corners. The designer decided instead to create the impression of paired posts at the corners and mid-porch. To embellish the spaces between the double columns a coarse trellis was made using 2" x 2" pine scantlings, that must have been lapped at seams. (The trellises are missing but the ghosts of their shape can be seen in the old paint at the underside of the girders.

3.0.56 Interior Millwork & Finishes: Varnished Chestnut.

Chestnut Blight was introduced into North America around 1904 in nursery stock Japanese Chestnuts that were planted in the Bronx, New York. The blight spread rapidly and destroyed an estimated 4 billion native chestnut trees. This killed as much as 25% of the natural forest in some parts of the Appalachian Mountains, and led to a glut of chestnut lumber until the trees were all cut and milled. Chestnut was a valued wood because it was light, durable, with a pleasant

open grain similar to its relative, Oak. Chestnut was easier to mill than Oak, and took a consistent stain and varnish. The sudden surplus of Chestnut caused by the Blight, made it a very common material for most interior millwork between 1905 and 1920.

3.0.57 Conventions in Millwork proportions before WW1 were very standardized. Proportions of the heights of baseboard, widths of door and window jambs, and heads, and other features were proportionate to the floor to floor heights (and clear ceiling heights of rooms). This house would be considered a “Third Class house” with more modest proportions of trim and ceiling clearances.

3.0.58 Chair rails remain in the living and dining rooms but have likely been removed from the kitchen and dining room after renovation. Baseboards on the ground floor are 7” high, without a bead or moulding. This very simplified trim maintains the proportion expected in a third class house before WW1, at the most basic level of painted pine.

3.0.59 Abandoned doorway was filled in between the front room and dining room when converted to offices. An odd sized double door has been installed in the wide opening from the former front room and the hallway.

3.0.60 Two hollow core doors with brass hardware were installed in the opening.

3.0.61 Stair Newel & railings. The newel posts was built through the floor in the standard method of blocking from all sides. This produces a very rigid vertical cantilever. The railing pickets were installed at close centers with less than 3” clear between pickets. The railing height is 35” which almost complies with code.

3.0.62 Pressed brass plates & glass knobs are original to the building. The spindles are wobbly as is expected with these old sets. The brass plates could be cleaned and polished if needed, by removing set screws in knobs and spindles.

3.0.63 Simple baseboard was used throughout the house. The baseboards have no moulding or bead along the top edge, as was typical of the nineteenth century. The baseboard projects about 1” from the plaster wall, but the board may be considerably thicker than this and nailed directly to the studs before the plaster was applied. These heavy baseboards covered any irregularities in the framing, and were used as a straight edge when applying the plaster. Plaster is brittle even when cured, so would be damaged by nailing the baseboard on afterwards. Window and door trim in mid-nineteenth century houses were also typically 2” thick to accommodate the plaster. By the First World War, a uniform cleat of 7/8” or 1” thickness was installed before the lath, with the plaster brought flush with the surface of this nailing strip. Trim could then be installed over the nailing strip, to cover it and the seam with the plaster. This prevented cracking in the plaster, if done carefully. Some trim was “relieved” on the backside, having a shallow channel made approximately ½” from each edge to allow any irregularities in the nailing strip to be “absorbed” by

the void. The two edges would remain in contact with the plaster and jamb because they projected further.

3.0.64 The kitchen was remodeled circa 1955. Cabinets are modern in style with dimensional rails and frames and plywood drawer bottoms and components. The original kitchen would have put the solid fuel stove relatively close to the chimney likely on the interior partition. The small alcove at the west end of the kitchen may have functioned as a larder/pantry and been separated with a wall and door.

3.0.65 Laminate flooring and knotted pile commercial carpet were used for hallways, stairs, former kitchen, offices.

3.0.66 Ceramic tile floor is seen only in second floor bathroom. This room is completely refurbished with the exception of the door, window and medicine cabinet which is lined with thin V-match boards. The walls appear to have been rebuilt with drywall and were insulated during a recent renovation.



3.0.67 Bathroom refurbished with new tile floor, drywall and presumed insulation and vapour barrier in exterior walls.

3.0.68 Refurbished bathroom has new pedestal sink, bathtub & toilet. Drainage upgrades visible in basement plumbing.

3.0.69 Bathroom does not extend over the rear verandah. The adjoining room as a small alcove behind the bathroom and above this porch. The floor and two outside

walls of this area must be very cold in winter. The other second floor rooms are all used as offices. The handrail along the stairs is 35" high. This complies with the current O.B.C.. The pickets have gaps less than 3" between them, so are also compliant. P.O.C. detectors were observed in suitable locations.



3.0.70 "Cold" closet over first floor kitchen verandah. This space was probably the full width of the back bedroom before the bathroom was enlarged and modernized.

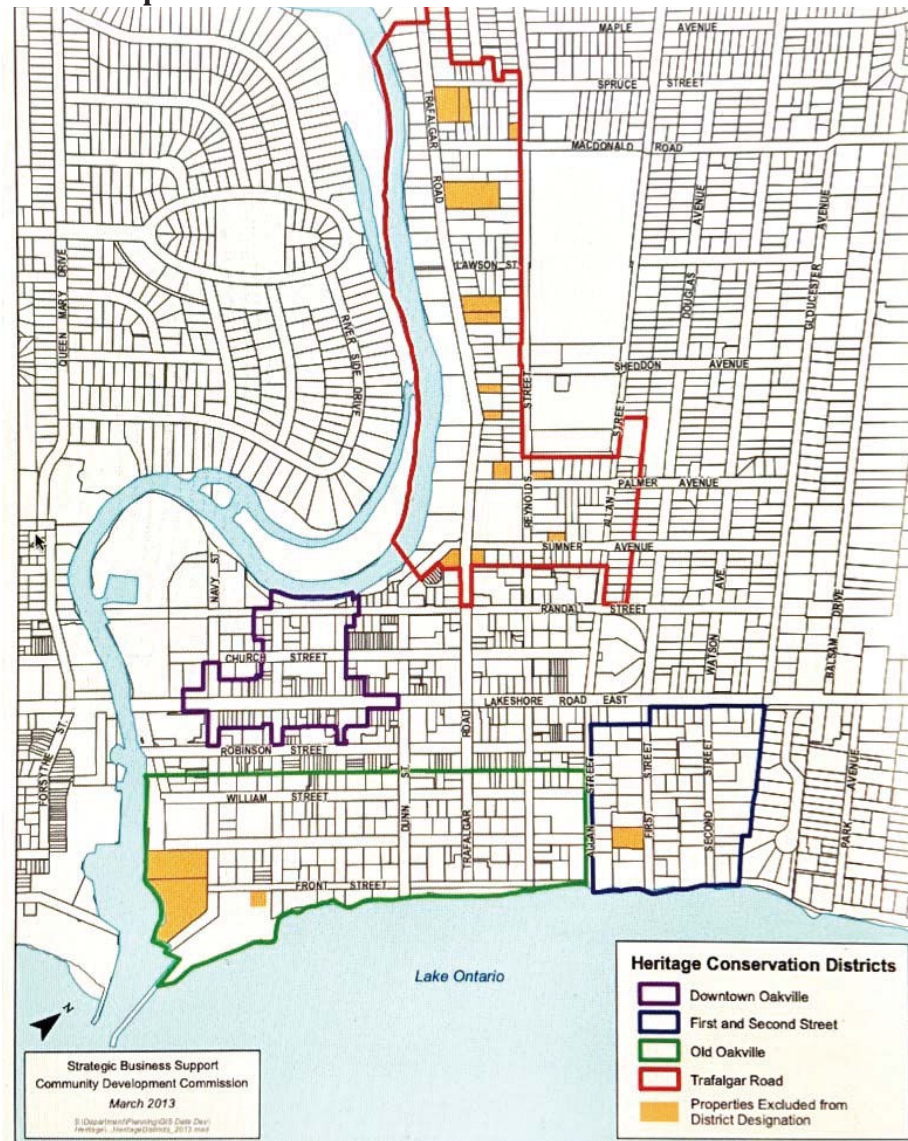
3.0.71 Most of the original walls have been retained without change. The hallway partitions continue to carry the floor and ceiling joists from one side of the house to the other. As no splices were observed in the basement joists, and there is no sign of deflection or a missing bearing wall in the front room at the second floor, it is likely that all the second floor joists are continuous and original across the building. The 16" spacing of the full size 2" x 10" joists in the basement, use of bridging and a center beam to halve the span suggest that the builder was cognizant of structural design and built carefully.



3.0.72 Second floor hallway at head of stairs. A broad landing allows ready access to the stairs, back room and bathroom at the same time. This is functional as an office space, although the limit to occupancy will be numbers of persons and exiting distance to the exit to grade via the front door, which is approximately 28 feet from the top tread. The interior of the house has been well maintained and painted.

4.0.0 ANALYSIS:

4.0.1 Location Map:



4.0.1.1 Chisholm Street is located just beyond the left margin of this image. It runs north south, parallel to Forsyth Street. The four Heritage Districts are located on the east side of Sixteen Mile Creek. A few individual properties of interest are found along Forsythe and Chisholm but poor roads and bridges limited construction in this area until after WW1.

No.	INSTRUMENT.	DATED.	REGISTERED.	FROM.	TO.	ACRES.	DESCRIPTION, &c.
1764	B & Sale.	25 June 1836.	17 May 1837	Wm. John Smyth, William Walker, Thomas & Andrew William Smyth, John B. Smyth & James B. Smyth.	Barnett Griggs		Lot 1.
781 A	Quit. Claim	15 Jan'y 1860.	16 Jan'y 1860.	Margaret M. Coates, wife of Richard Coates.			
595 B.	B & Sale.	8 May 1869.	18 Feb'y 1870	Margaret M. Coates and Richard Coates her husband.	Christien Griggs, widow		
596 A.	"	5 Jan'y 1870.	18 Feb'y 1870	Christien Griggs, widow	William B. Puffer		
2125 G.	"	20 Jan'y 1870.	20 Feb'y 1871	William B. Puffer	James Puffer her wife		
2125 H.	"	20 Feb'y 1870.	6 Apr'l 1871	James Puffer her wife	David Puffer, unmarried		
3132 H.	B & Sale	1 Sept. 1912.	1 Sept. 1912	David Puffer, unmarried	David to Anne, daughter		
2906 H.	Mortgage	21 Jan'y 1912.	27 Jan'y 1912	David to Anne, daughter			
6854	Quit. Claim	31 Dec. 1912.	14 Jan'y 1913	John Frederick Thayer	David Thayer wife		
6855 A.	"	31 Dec. 1912.	14 Jan'y 1913	John Frederick Thayer	David to Anne		
7192 A.	B & Sale	25 July 1920.	26 July 1920	David to Anne and wife	John N. Campbell		
7193	Mortgage	26 July 1920.	26 July 1920	John N. Campbell and wife			
6542 B.	B & Sale	15 July 1920.	5 Aug. 1922	Mary Elizabeth Hamilton	Emily H. Adgins Thayer		
6543	Mortgage	15 July 1922.	27 Feb'y 1923	Albert Frederick Thayer			
6544	Mortgage	5 Jan'y 1923.	16 Jan'y 1923	Albert Frederick Thayer			
6545	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6546	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6547	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6548	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6549	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6550	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6551	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6552	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6553	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6554	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6555	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6556	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6557	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6558	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6559	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6560	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6561	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6562	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6563	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6564	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6565	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6566	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6567	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6568	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6569	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6570	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6571	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6572	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6573	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6574	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6575	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6576	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6577	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6578	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6579	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6580	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6581	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6582	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			
6583	"	16 Jan'y 1923.	16 Jan'y 1923	Emily H. Adgins Thayer			

4.0.3 Lot 1, Block 63. May 17, 1858 to Dec. 4, 1950

- | | | |
|-----|---|-------------------|
| a). | June 14, 1838 Bill of Sale from J. Forsyth, Wm. Walker, T. B. Anderson, Wm. Forsyth, John B. Forsyth, James B. Forsyth -to- Barnett Griggs. Lot 2. (undivided). | |
| b). | Quit Claim Jan. 13, 1860. | |
| c). | Bill of Sale, May 8, 1869 Margaret Coates & husband to Christian Griggs | |
| d). | Bill of Sale, Jan. 6, 1870 Christian Griggs to Wm. Peppers | |
| e). | Bill of Sale, Jan. 24, 1873 Wm. Peppers to Thomas Peppers & family | \$ 1,100.00 |
| f). | Bill of Sale, Mar. 20, 1891 Thomas Peppers & wife to David Peppers | \$ 1,100.00 |
| g). | Bill of Sale David Peppers unmarried to David Le Barre widower | \$ 1,700.00 |
| | Part of Lot 1 together with fixtures and stock. | |
| h). | Bill of Sale Jan. 26, 1918 John Freestone & Charles Younger | \$ 1,000.00 |
| i). | Mortgage Dec. 31, 1918. John Freestone the Younger to David Le Barr (20 foot...) | |
| j). | Grant, Dec. 31, 1918 David Le Barr & wife, to A. F. Ford, (Northly 20' strip from front to back). | \$ 200.00 |
| k). | Discharge Mortgage, July 28, 1920 John Freestone to David Le Barr | (mortgage) |
| l). | Grant, July 29, 1920 David LeBarr & wife to John R. Campbell | |
| | Lot 1 Except nthly 20 ft. | \$ 1.00 etc. |
| m). | Mortgage, July 5, 1922 Albert Ford & wife to Emily Redgrave Part of Lot 1 | |
| n). | Mortgage Jan. 3, 1927 Albert A. Ford & wife to Emily Redgrave, widow | Part of Lot 1 etc |

*** Note: Lot 1 fronts on Lakeshore Road & Chisholm Street. The northerly part of Lot 1 was added to the severed southern portion of Lot 5, on which # 110 was built. The Bill of Sale, Jan.26, 1918 of a 20' strip may indicate that the house had not yet been built or was already built but so close to the property line that the additional 20' was sought.**

TOWN OF OAKVILLE				LOT 2		BLOCK 63		PLAN 1		PAGE 1	
No.	INSTRUMENT	DATED	REGISTERED	FROM	TO	ACRES	DESCRIPTION, etc.				
1742	B & Sale	25 June 1838	12 May 1838	Wm. John Forsyth, Walter, Thomas B. Anderson, William Forsyth, John B. Forsyth & James B. Forsyth	Barnett Griggs		Lot 2.				
995 A	Will	21 Apr 1864	10 Sept 1864	Christian Griggs	William M. King, Cyress Moore, Christian Griggs, Robert Smith, Nicholas P. Sullivan		Subject to conditions				
52 B	Lis pendens		18 Dec 1865	Plaintiff	Defendants						
87	Mortgage	18 Oct 1866	20 Oct 1866	Christina Griggs, widow	William A. Orr						
107	Lis pendens	14 Feb 1867	15 Feb 1867	Alexander K. Griggs, Plaintiff	William M. King, Cyress Moore, Christian Griggs, Robert Smith, Nicholas P. Sullivan						
420	Quit of Mort	28 Feb 1870	3 June 1870	William A. Orr	William M. King, Cyress Moore, Christian Griggs, Robert Smith, Nicholas P. Sullivan						
421	Quit Claim	11 Apr 1870	3 June 1870	Christina Griggs, widow	William M. King, Cyress Moore, Christian Griggs, Robert Smith, Nicholas P. Sullivan						
522 B	B & Sale	11 May 1871	18 Aug 1871	Edward Joseph Ogden, wife	William M. King, Cyress Moore, Christian Griggs, Robert Smith, Nicholas P. Sullivan						
655	Certificate of Dispensing	5 May 1873	6 May 1873	Alexander Griggs, Plaintiff	William M. King, Cyress Moore, Christian Griggs, Robert Smith, Nicholas P. Sullivan						
700	Mortgage	23 July 1875	27 July 1875	Elizabeth Leach, Senior	Louisa P. Sullivan						
700	Quit Claim	23 Aug 1876	22 Aug 1876	Louisa P. Sullivan	James Beaty, Jr.						
1368	B & Sale	1 Feb 1879	12 Apr 1879	Mary Elizabeth Leach, Plaintiff	James Beaty, Jr.						
1369	Mortgage	1 Feb 1879	12 Apr 1879	James Beaty, Jr. and David Hale her husband	James Beaty, Jr. and David Hale						
227	Assignment of Mort	18 Feb 1889	18 Feb 1889	James Beaty, Jr.	Charles Moss & Herbert Hammond trustees for Louisa Scobie						
228	Power of Sale	27 Jan 1890	27 Jan 1890	Charles Moss & Herbert Hammond trustees for Louisa Scobie	Charles Moss & Herbert Hammond trustees for Louisa Scobie						
2326	Deed	24 May 1890	2 June 1890	Newton Forsters & wife to Trustees for E. Church	Newton Forsters & wife to Trustees for E. Church						

4.0.4 Lot 2, Block 63. May 17, 1838 to May. 24, 1890

- June 14, 1838 Bill of Sale from J. Forsyth, Wm. Walker, T. B. Anderson, Wm. Forsyth, John B. Forsyth, James B. Forsyth -to- Barnett Griggs. Lot 2. (undivided).
- April 21, 1864. Will. Barnett Griggs to wife Christian Griggs
- December 18, 1865 Lis pendens. Wm. King, Cyress Moore, Barnett Moore
- Mar. 24, 1869 Assignment of Mortgage. Wm. Orr, E. Ogden
- April 11, 1870 Quit Claim Christian Griggs, E. Ogden
- May 1, 1871 Bill of Sale E. Ogden to Elizabeth Leach
- May 5, 1873 Certificate of Dispensing Rights Alexander Griggs vs. Wm. King, Cyress Moore, Christian Griggs, Robert Smith, plaintiffs. (Bill of Complaint - Smith etc.) settled for \$ 100.00
- Mortgage July 23, 1875 Elizabeth Leach, Senior, to Louisa P. Sullivan Lot 2. \$ 100.00
- Bill of Sale, Feb. 1, 1879 Elizabeth Leach to F.S. Hale. \$ 150.00
- Mortgage, Feb. 1, 1879 F.S. Hale and Husband to James Beaty Jr. \$ 150.00
- Mortgage, James Beaty Jr. to Nov. 17, 1889 Charles Moss & Herbert Hammond trustees for Louisa Scobie \$ 1,135.02
- Power of Sale Charles Moss & Wm. Carlisle trustees Jan. 27, 1890 \$ 1,155.00
- Deed. Newton Forsters & wife to Trustees for E. Church Mar. 24, 1890 \$ 1,190.00

* Summary: The land changed hands frequently with two mortgages in 1869 & 1879 coinciding with likely construction of buildings and improvements to the land, possibly at # 114 Chisholm Street. There is no immediate connection to Lots 5 & 1 at the time the house was constructed.

TOWN OF OAKVILLE		LOT 5		BLOCK 63		PLAN 1		PAGE 1	
NO.	INSTRUMENT	DATED	RECORDED	FROM	TO	ACRES	DESCRIPTION, etc.		
655 C.	B. of Sale	4 Dec. 1871	6 Dec. 1871	Robert R. Chisholm	J. Andrews	0.0000	Lot 5 in Block 63.		
1048 D.	B. of Sale	9 Dec. 1881	10 Dec. 1881	Esther Thomas	J. Andrews	0.0000	Lot 5 in Block 63.		
1471 A.	B. of Sale	30 June 1881	13 July 1881	John Andrew	Ann Andrew	0.0000	Lot 5 in Block 63.		
1475 A.	B. of Sale	15 Aug. 1881	16 Aug. 1881	Ann Andrew	Robert Thomas	0.0000	Lot 5 in Block 63.		
1573 B.	B. of Sale	24 Mar. 1882	28 Mar. 1882	Ann Andrew	John Andrew	0.0000	Lot 5 in Block 63.		
1701 A.	B. of Sale	21 May 1882	3 June 1882	John Andrew	Ann Andrew	0.0000	Lot 5 in Block 63.		
1712 A.	B. of Sale	21 May 1882	3 June 1882	Ann Andrew	John Andrew	0.0000	Lot 5 in Block 63.		
2006 A.	B. of Sale	28 Jan. 1903		Charles Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2121 A.	B. of Sale	29 Jan. 1903	6 July 1903	Sarah Russell	W. Russell	0.0000	Lot 5 in Block 63.		
2124 A.	B. of Sale	29 Jan. 1903	6 July 1903	Walter Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2127 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2128 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2129 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2130 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2131 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2132 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2133 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2134 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2135 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2136 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2137 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2138 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2139 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2140 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2141 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2142 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2143 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2144 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2145 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2146 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2147 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2148 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		
2149 A.	B. of Sale	29 Jan. 1903	6 July 1903	Myrtle Johnson	W. Russell	0.0000	Lot 5 in Block 63.		
2150 A.	B. of Sale	29 Jan. 1903	6 July 1903	W. Russell	Myrtle Johnson	0.0000	Lot 5 in Block 63.		

4.0.5 (Lot 5 pertains to # 114 Chisholm Street exclusively, before 1913.)

- Lot 5, Block 63. 4/12/1871 B. of Sale R.K.Chisholm to J. Andrews
- Mortgage Dec.4. 1874 J. Andrew to Esther Thomas \$400.00
- Dis. Mortgage Jne 9, 1881, Esther Thomas to J. Andrew
- B. of Sale, June 30, 1881, J. Andrew to Annie Andrew \$ 1,000
- Aug. 13, 1881, Mortgage A. Andrew to Robert Thomas \$ 400
- B. of sale Mar. 24, 1882 An Andrew to John Andrew \$ 1,000
- B. of Sale May 31, 1884 John Andrew to Ann Andrew \$ 1,000
- Dis. Of Mortgage Nov. 21, 1891, I. Andrew to David Cornell \$ 900
- B. of Sale Jan. 29, 1903 Sarah Cornell to W. Russell \$ 900
- Mortgage Jan. 30, 1903 Walter Russell to Wm. Davis
Part of Lot 5 \$ 250
- B. of Sale July 23, 1903 Walter Russel to Myrtle Johnson
spinster, subject to certain covenants, premiums \$ 2
- Dis. Of Mortgage 1906 Wm. Davis to W. Johnson \$ n.d.
- B. of Sale Dec.12, 1913 Walter Russell & wife to Albert Ford
part of Lot 5, (Myrtle is now wife of Walter & her name has
changed to Russell from Johnson. \$ 250
- Grant Jan. 5, 1917, W. Russell to A. Ford Part of Lot 5 \$ 172
- Mortgage July 5, 1922 Albert Ford to Emily Redgrave \$ 4,500**
(Note: the large price increase indicates a new asset, a house)
- Mortgage Jan. 5, 1927 A. Ford to E. Redgrave \$ 5,500

4.06 The record suggests that the Walter Russell B. of Sale of July 23, 1903 for only \$ 2 was a transaction based on benevolent intent rather than profit. We then see Walter Russell and wife sell part of Lot 5 in 1913. Lot 5 is the property on which # 114 Chisholm Street is built. The portion sold and amalgamated with the northerly part of Lot 2 created a new lot for #110. **It also appears that Albert Ford is the new owner of the property when the house is constructed between 1913 & 1920. Ford is the probable builder and first occupant of the house after construction. Ford is not an historic figure in local history, however.**

5.0.1.0 Architectural Context of # 110 Chisholm Street, Oakville:

5.0.1.1 Population on the west side of Sixteen Mile Creek, grew very slowly until after World War One. Agricultural settlement occurred first along Dundas Street and the mouths of each creek that reached Lake Ontario. There were no bridges and very little maintenance of roads and trails except by settlers who were responsible for maintaining the road frontage along their lands. Creeks were too deep to ford with a wagon or horse, close to the lake, so the first major land route across the province was Kingston Road (east from York to Montreal) and Dundas Street (west from York to Burlington Heights and on to Sandwich (Windsor – Detroit). These routes had to allow passage even when flooded in autumn. Dundas Road through Palermo appears to have been as close as wagon traffic could follow the shoreline. In some places trails would meander closer to the lake when creek levels were low. An early crossing of Bronte Creek occurred where the water was very shallow below 1200 Bronte Road (just north of the Big Oak Tree in the middle of the road). The driveway of this house is the paved portion of the early wagon road that crossed the creek at a brickworks and sawmill. The trail cutting is still visible as it climbs the west side of the creek in Bronte Provincial Park. While communities like Palermo were connected by land to other hamlets east and west, those settlements at the mouths of the creeks relied more on boats to travel easily along the lake shore.

5.0.1.2 Most local traffic started and stopped between the creeks or travelled north-south to supply goods and ship grain or timber via the lake. Sixteen mile creek divided the village of Oakville, from the west bank of the creek with limited access until the first iron truss bridge was built in 1885. Steep grades and winding alignments that followed the embankments provided tortuous approaches to the early timber bridge. Lots in east Oakville were relatively inexpensive so very few houses that were built on the west side of the creek, before 1900. Those that were build on the west side of the creek were probably made due to the difficulty in crossing the creek each day to work in the harbor on the west side. (Photo of snow blocked Radial Line).

5.0.1.3 Oakville was a farming and fishing community serving as a port for the export of goods to larger centers like Toronto, Hamilton and even Rochester N.Y.. New houses were added slowly. If we look at the single family home #31, and duplex # 35 & # 37 Chisholm, we see two houses (now altered by many small changes) that share an unusual type of construction, shingle on frame above clapboard on frame. # 31 has been covered with stucco (including the bell-cast transition from lower to upper wall) but the wall thickness (visible through the windows) shows that both buildings were balloon frame, and built at the beginning of the Edwardian era. They were influenced perhaps by the shingle style, and are older and more unusual siblings to # 110, by perhaps ten years. # 31 is a very strange building with a bizarre parapet balcony in front of double “Tudor Revival” casements at the second floor, massive brackets supporting the shallow balcony, and a pair of slender columns that carry a ponderous projecting gable with a barrel vaulted soffit. A small entry porch on the side hall entrance adds further peculiarity to the façade. It also appears that the grade at street level has been raised by over 12” since the house was built, requiring steps down to reach the front door of this house. It is likely that the house does not have a basement. Finding this house is a bit like seeing a zebra in a herd of milk cows. It must have been designed and built with a highly romantic (if unsophisticated) intention. #’s 35 & 37 are by comparison, siblings, also without basements and masonry veneers, but much more conventional in appearance.

5.0.1.4 If we look at the context of the communities east and west of Sixteen Mile Creek, including; Port Credit, Clarkson, Oakville, Bronte, Burlington, we see many other examples of Arts and Crafts houses, from basic to very elaborate and sophisticated. #110 was constructed with materials common to many other examples. It was built with the most basic balloon frame wall covered in a single wythe brick skin at the ground floor and shingles above. Its most unusual surviving feature was coal tar preservative on the shingles. Coal tar is a carcinogen that is not used now for obvious reasons. Coal tar may have been used on other houses but paint was applied over the original finish. Given the toxicity of coal tar and complete degradation of the shingles, preserving the house for this one minor feature cannot be recommended.

5.0.1.5 The house was not constructed with a high degree of workmanship, and contains features which were “off the shelf” elements known to many speculative builders. The combination of convenient and inexpensive materials, elements in a very simply designed building, does not justify designation.

- 5.0.1.6** The standard of construction is average with no exceptional features.
- 5.0.1.7** #110 was not found to have a direct association with a theme, event, belief, person, activity, organization or institution that is significant to a community. The property was severed from an adjoining lot that had been previously connected with ship building in the harbour, but this house had no special relationship with boatbuilding or other activities. A review of the chain of title at the Halton Archives indicates that there was not specific organization or institution that occupied the house during its history. It does not meet the requirements for preservation by association.
- 5.0.1.8.** This house has remarkably little information preserved in or around the house. There are no outbuildings containing artifacts, or elements of historical significance. The house has been used for offices for several decades, so contains no artifacts, documents, or even special finishes that would inform the historical record further.
- 5.0.1.9** Examination of the house demonstrates the mediocre but solid work of a builder, but not that of an architect or artist. There is no theoretical significance to the method of building. It is not an exemplary type of construction so represents only an average or slightly below average house at the time it was built. There is no community awareness of significant features by this house.
- 5.0.1.10** The property has little contextual value because it, does not define the character of the street or area. It is a very innocuous structure that is easy to miss whether driving or walking on the street. The proximity of a very large residential building at its property line (on the east side of Chisholm) overwhelms the scale of the houses on the west side. The rear walls of adjoining businesses on Lakeshore Road also diminish the character and presence of the subject property.



- 5.0.1.11** Adjoining businesses on Lakeshore Road (beyond garbage bins and garage).
- 5.0.1.12** The connection of # 110 to the surrounding properties is difficult to assess with regard to the following statement: that it is “physically, functionally, visually or historically linked to its surroundings” because it is most noticeably connected to the utilitarian rear additions and block walls of several businesses on Lakeshore, and # 114 adjoining it does not share a party wall with another historic house, nor act as an ancillary structure to any other building nearby, i.e. manse for a church, so it does not meet these requirements for designation. And while the house has existed in this location for more than 100 years, many other structures along the adjoining block of Lakeshore Road, and block northward on Chisholm, are also nearly or beyond 100 years old. This is not sufficient for meeting the requirement to designate, especially in light of the weakness of other criteria.



5.0.1.13 Chisholm Street elevation of The Kensington Retirement Residence # **# 25 Lakeshore Road West**, opposite # 110 Chisholm. This large residential building includes parking garage, and low rise businesses along Lakeshore, and a “blank” first story plinth which raises the occupied floors well above that of houses on the street. There is little relationship between this complex and # 110 Chisholm or other buildings nearby.

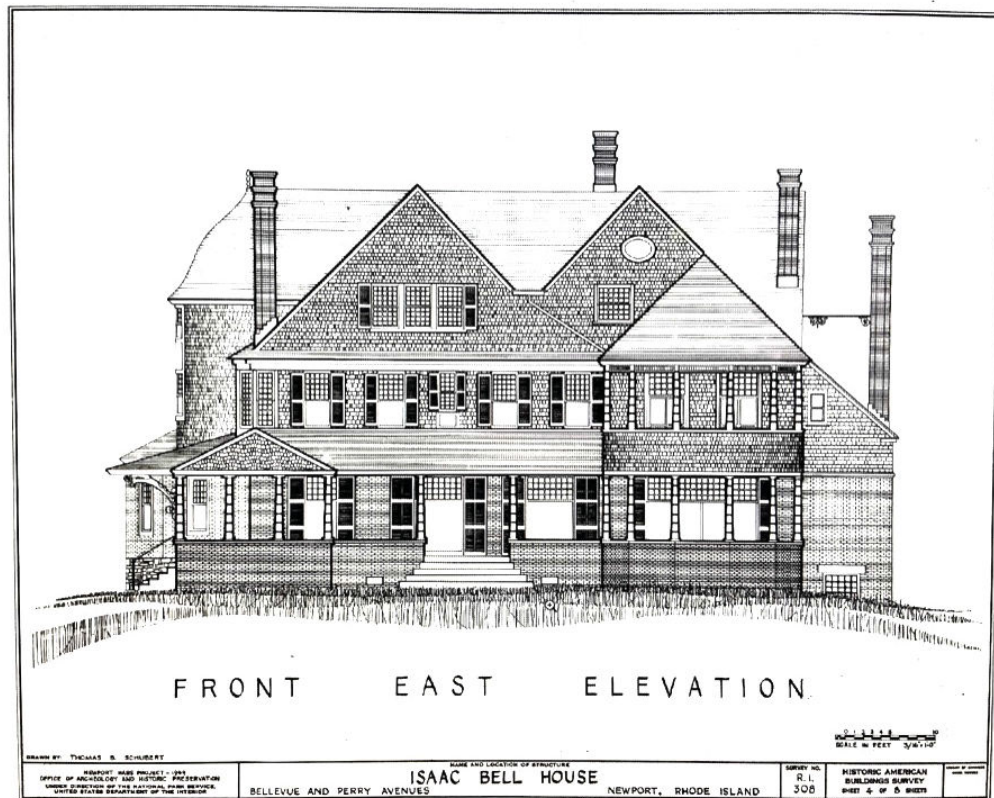
5.0.1.14 **#110** is not a landmark. It is not seen from a distance and has limited exposure from Chisholm Street. Shrubs and trees have traditionally obscured parts of the house making it even less visible. The landscape features no walls, gates, fountains, or plantings other than grass. There is minimal reason to designate the house in terms of visual impact. The house may be described as a typical WW1 house, it has little presence and impact on the visual landscape of the neighbourhood. It can only be seen well when standing directly in front of it, and is almost impossible to see for more than a split second when driving on Lakeshore of Chisholm which is one way south bound. Trees at # 114 hide #110 until the last moment.

6.0.1.16 References: Books and articles. Historic Context of Shingle Style Houses



6.0.1.17 Some of the earliest and best examples of the shingle style began with New York firms like McKim, Mead, and White, Architects. The Isaac Bell House Newport Rhode Island, completed 1883 was one of the first influential designs. Elements of this much admired style spread widely in designs by others in New England and then the rest of North America.

6.0.1.18 This early example was completed in 1883. Note the use of masonry at the ground floor, shingle siding above on walls, bays, turrets and gables. Note also the prominence given to chimneys the use of verandahs and covered porches. Multi paned sash was used, particularly at transoms, sometimes at the first floor, but more typically on first and second, or even third floors. The architects were introducing many playful elements in contrast to each other. In this example the rounded bedroom “turret” beyond the entry has a somewhat bell shaped roof using a compound rafter construction. In contrast the second floor room above the projecting verandah, has an octagonal bay to maximize views on the corner of that room. The chimneys have elaborate closed caps that tower above the roof and demand attention. A string course with blind arches is used over the triple gang third floor windows. We also see ornamental patterns in the shingles, wavey shingles on the end of the verandah, double shingles at the turret window sill, and shingles laid like voussoirs over the arched heads.



6.0.1.19 1904 Isaac Bell House, Newport Rhode Island. Shingle finishes at second and third floors, brick at the ground floor.

6.0.1.20 The Arts and Crafts Movement in Britain (Shire History) (Mary Greensted – Author)

6.0.1.21 Arts and Crafts House Styles (Trevor Yorke – Author)

6.0.1.22 Arts and Crafts Style Guide, Victoria and Albert Museum publication.

6.0.1.23 Chapters in the History of the Arts and Crafts Movement, 1902, (Oscar Lovell Triggs -Author)

6.0.1.24 The Nature and Art of Workmanship, Cambridge University Press, 1968. (David Pye – Author).

6.0.1.25 John Ruskin – Artist Philosopher Writer, Arts and Crafts Leader. Arts and Crafts Journal.

6.0.1.26 American Arts and Crafts. Nancy E. Green and Jessie Poesch (1999). Arthur Wesley Dow and American arts & crafts. New York, NY:

6.0.1.27 Settlement houses of the first decades of the nineteenth century were very small, (single storey, measuring 16 feet x 20 feet or slightly larger, single storey with loft) and usually built of logs. These houses had windows on the east and west elevations, sometimes on the south wall, but almost never on the north side. The earliest houses that the author has investigated in Oakville, were built between 1800 and 1805 at Bronte Road and Dundas Street, on the first arterial road, Dundas Street.

6.0.1.28 As settlers cleared their land and families grew, they built larger frame houses between their first house and the road. They wanted their neighbours to see their new prosperity. The resulting T-shaped house retained the old structure as the kitchen, because a great deal of work had gone into building the massive fireplaces that were essential for cooking. We now know these original “wings” as “the Summer Kitchen”, but it is almost always wrong to call them an addition. The newer house was added to the small original building.

6.0.1.29 Farming practices were poor. Rapid clearing and burning of the forest reduced the productivity of the soil, with crop yields declining rapidly where the soils were not replenished with manures and careful tillage. Many settlers kept moving, ever westward to find better or cheaper lands. Where the land had been settled intensively in the 1830s and 1840s the gradual reduction in the number of families resulted in some consolidation of land into larger farms, or subdivision into small lots where communities like Oakville, Bronte, Palermo, etc. began to grow. It was very typical for new lots to be subdivided by prosperous farmers, or after a sale of land, to help pay for the purchase. Owners of the neighbouring property at #114 Chisholm, built by Captain John Andrews, boat-builder in 1875, assert that #110 was subdivided by their family in 1910. The new owner built the house thereafter. This process of repeated subdivision of smaller lots produced the random placement of historic houses that we see now in many historic areas of Oakville, and elsewhere. The design features of the house result from other historic trends.

6.0.1.30 After the great social and economic disruption caused by the Civil War in the United States, the economies of the U.S.A. and Canada went into a recession. Canada had prospered greatly during the Civil War, as a supplier of raw materials and food to the United States because so many men were in arms. The price of a bushel of wheat in Ontario jumped from around \$1.25 a bushel to \$5.00 in the first two years of the conflict, because so many farmers were in the army that there were not enough men to grow the crops needed to feed their population and soldiers. This sudden profit resulted in many grand new additions to farmhouses being built along the north shore of Lake Ontario. When the Civil War ended and American farmers returned to their lands, prices of many commodities dropped, demand shrank, the U.S. government took account of the enormous expense of war. Deficits caused trade to shrink and Canada entered a recession. This recession and economic slowdown persisted through the 1870's. Gradually the economies of both countries recovered as industrial invention processed the vast new resources of North America, especially from beyond the Mississippi and Canadian Shield.

6.0.1.31 By the 1890s industry was burgeoning, railways had become the largest employers in the land, and increasingly wealthy middle class people began to build large houses for their large families. Railways had transformed travel to suburbs and made the regional transportation of goods much easier. Farm produce like strawberries from the waterfront in Oakville were sent into Toronto and Hamilton daily. Elaborate mouldings to trim houses and window sash were now made in large central mills and shipped to smaller towns and villages instead of being made by hand by the local carpenters. These changes in some of the wealthiest places of New England, architects began to design houses that would reflect two specific ideas, large “modern” living spaces, and nostalgia for the colonial type of construction that preceded the traumatic events of mid-century. Large elaborate houses often exceeded 3,000 square feet, and were often more than two stories. Servant’s wings, carriage houses, verandahs for enjoying the outdoors on hot summer evenings added considerable cost and living space to these grand new houses. Architects calculated the costs of materials and began to consider the expense of covering much greater and more elaborate wall surfaces and realized that shingles were both inexpensive and offered great design flexibility. While masonry was essential for fireplaces and chimneys, it was heavy and expensive to build a house entirely with brick or stone. Using masonry as a wall material near grade made sense as a way to prevent mechanical and water damage from affecting the lower walls, but above the first floor shingles could be used creatively. This seemed to be very advantageous for elaborate designs that included curved and polygonal walls, enclosed balconies, swelling rooflets, turrets and other creative features.

6.0.1.1 A survey of similar houses was made along Lakeshore Road through Burlington, Oakville, Mississauga and Port Credit. The pace of suburban construction was still slow before World War One, with relatively few new houses built each year at these old villages along Lake Ontario. Examples are shown below for comparison.

6.0.1.2 Houses built around 1910 to 1916 which have construction similar to # 110 Chisholm Street, will be compared as follows:

1. Balloon frame construction
2. Masonry foundations
3. Brick or stone veneer at the ground floor or up to the roof.
4. Shingle, shingle & half timber, stucco, stucco & half timber, clapboard siding at the second floor, above the masonry if lower than the second floor. or on particular elements like oriels (window bays) that project from the masonry.
5. Main roofs perpendicular or parallel to the street elevation.
6. Entry canopies, Porches, or Verandahs across the whole street elevation.
7. Windows as single, double or ganged features on the elevations.
8. Window designs that incorporate single hung, casement, fixed

- ornamental or decorative elements like leaded comes, diamond patterns, small multi-pane, or stained glass features.
9. Decorative shingle patterns.
 10. Brackets, exposed rafter tails, classical columns & trellises.
 11. Side hall, enlarged side hall with corridor, center hall plans.
 12. Symmetrical street elevations, asymmetrical, and composite elevations (non symmetrical with extensions).
 13. Recessed siding, Firred siding and Flush or projecting siding at the second floors.
 14. Unusual features such as built in ironwork, and patterned stonework.



6.0.1.3 # 573 Lakeshore Road, West, Oakville. This house is on the north side of Lakeshore Road approximately 1.3 miles west of Chisholm Street with which it shares similarities. The ground floor brick has been painted white and the windows are modern replacements, making it difficult at first to recognize the characteristics of the house. The wide lot allowed the designer to use the fashionable center hall layout with a broad elevation on the street. The second floor ganged windows mimic those on the ground floor in size and alignment, with a very subtle projection of the second storey windows to create shadow lines for the impression of depth. A small oriel bay above the entry, projects further from the wall on a pair of brackets. The roof of a sunroom on the east side of the house has been blended into the second floor with shingles laid to precisely the same coursing. The small roof return across the sunroom has exposed rafter tails punctuating the horizontal line of the eave. One might think that this house is a modern replica due to the low floor to floor height, but the low brick landscape wall with stone coping is an unmistakable feature of early twentieth century houses that would not be reproduced now. The very subdued details suggest that the designer was probably English, or had experience with early colonial houses in New England. The massing and proportion of the house has similarities with late seventeenth century houses in Virginia and New England that may have surfaced again in this early twentieth century design. Appleby College and its tennis courts are across the road. The

sunroom may have been intended as a screened porch, subsequently converted. In the mid-1920s this sort of center hall plan became popular from many commercial designs of this sort. It is likely that this was built around 1925. The included garden wall makes this one more unique.



6.0.1.4 # 479 Burlington Avenue, Burlington. The heavily textured brick produces a pleasant sense of mass at the ground floor and big piers that carry the verandah girder. The unembellished entry door is less noticeable due to the depth of the roof. The nicely detailed rafter tails enliven the eaves. It is interesting to see the extra sweep of the second floor shingles providing protection to the brick veneer. The simple but elegant pair of casement windows in the hipped dormer are more effective because of the simple massing of shingles around the three sides of the dormer and the delicate rafter tails also on each side. While more modest than some other houses, this one has maintained a dignity because of its simple and unaltered forms. This is a fine example of the type.



6.1.5 This house, #11, is a finer example of an Arts and Crafts house with a single roof unifying both porch and house in a single slope. The brick veneer is similar to other examples, but used to produce tall pillars that carry the exaggerated short columns below the porch girder. These “dwarf” columns played with notion that the proportions of first floor columns should not be full height and “airy”. Here the emphasis is on solidity and decoration. The large dormer has been altered recently with new unpainted shingle laid in a “half-cove” pattern up into the gable, and false roof returns that sweep the soffits of the roof around the front corners. This particular embellishment detracts from the original, intended, simplicity of the fascia, which has also lost it’s decorative mouldings below the verge. Since we see the narrow soffit boards under the roof returns it is likely that the complicated and problematic roof returns below the gable were omitted for reasons of maintenance and difficult repairs.



6.1.6 #364 Seneca Avenue, Burlington. The rusticated or “rock faced” concrete block foundation is typical of pre- & post-WW1 houses. The brick veneer is in excellent condition, but there seem to have been a number of modifications. It is likely that brick piers under the porch columns have been removed and replaced with simpler shingle covered boxes and new built-up columns. Vinyl soffits have replaced the original verandah ceiling, so the broad dormer upstairs is also probably enlarged and altered with new “clapboard”, windows, faux shutters, and trim that is too narrow on the corners. The roof returns and attic vent are nice details but probably not original to the house. The porch railings and deck are however correct for the time frame. It is not possible to comment on the flush siding over the brick except that it may have been firred-out with additional insulation over the original wall sheathing. Nevertheless, this is a good example of a refurbished house contemporary with 110 Chisholm, and located close to Lakeshore Road.



6.1.7 # 315 Delaware Ave. Burlington, This house has original shingle at the second floor with some recent replacement of shingles along the gable soffit at the first floor. Note the unusual entry canopy above the side door. It has been re-shingled as well, but has a bellcast on three sides. The foundation wall (and masonry or concrete porch piers) have been rendered with stucco to look like ashlar masonry. The decay of the pier suggests that there is an ongoing problem with subsidence which is causing the pier to tilt and finishes to delaminate. Given the heavy sill at the window beyond the side door, it is likely that the ground floor was originally a brick veneer which has since been covered with stucco, likely at a different date than the foundation parging. It also appears that the verandah was enclosed after construction since the corner column has an elaborate profile that has been subsumed by the fenestration. The small section of red wall at the rear of the house suggests that it was also open but then altered.

The colours and window placements enliven what was probably another speculative builder's house before WW1, now in somewhat better condition on the exterior than #110 Chisholm. The roof return between the eaves at the gable wall is similar to that of #110, except for the more elaborate projecting window bay at the second floor.



6.1.7 #399 Spruce Street, Oakville. This house uses an unusual yellow brick veneer, an expansive verandah with brick piers and broad extension of the main roof but also a very odd gable at the window adjoining the verandah. This gable follows the same roof pitch as the second floor gable (dormer), which is finished with pebbledash in half timber, but the lower gable is truncated by the verandah roof. One may surmise that the purchaser did not like the idea of the verandah shading the small window particularly if this was the kitchen. They requested that the kitchen window be as sunny as possible, which meant reducing the verandah roof. The kitchen wall needed a different termination of the 1-1/2 story wall. The odd gable wall was an unfortunate but very particular result in this case.



6.1.8 This very unusual house at #359 Douglas, Oakville, combines high quality masonry with faux “half-timber and pebbledash stucco “ at the second floor. The brick veneer wall is embellished with large stone lintels that have been neatly “relieved” at the underside of the front edge with a hand-tooled chamfer. This detail would be fussy if it were not done as a superior finish. The practical justification for reducing the edge might have been to prevent damage to this corner of the stonework. Similarly the narrow vertical boards that form the boundaries of the stucco panels would seem fussy, except that the designer took great care to use these pieces in a precise rhythm across the facades. Projecting wooden pegs (probably oak) are also seen at the junction of vertical and horizontal scantlings to suggest that this is a real timber framed house, (even though it is not). The pegs have survived well so are apparently real and likely used to connect the vertical and horizontal trim boards with a lap joint. The octagonal turret roof is yet another embellishment that specifies the character and originality of this house over lesser examples, making this house between one and two orders of magnitude more unique than the subject house. The piers with columns and sculpted balusters of the verandah railing also emphasize attention to fine detail by the builders. The steep octagonal roof of the turret required that the rafters be secured to a solid octagonal plate



6.1.9 # 130 Gloucester Road. Storey-and-a-half 1910 house after major renovation in 2019. The brick cottage had a very homely rectangular shed dormer over the entry until it was purchased several years ago. The new dormer with bracketed roof and closed upper gable, is repeated in the new addition over the garage at left. This cottage style house is unusual in having a pair of symmetrical bays on the first floor with the main roof dropping lower to cover the entry porch. The foundation of the house is also a rare example of a brick foundation, instead of stone, and it has had a history of leaking profusely. Shale was the preferred material for foundations because it is quite impermeable and has a very high load capacity.



6.1.10 #43 Trafalgar Road. Two storey Arts and Crafts house with attic, and complex floor plan. Note that the front verandah has been partly enclosed. A window lined bay projects from the south side, with balcony above. A rear addition extends the house beyond the apparent original kitchen. This two story addition may have been planned as a pantry with maids rooms above. This is an exceptional version of this type of house and it gives the impression of effortless preservation in all ways. This exemplary house has features that are both typical and special deserve to be highlighted here.

a). Brick veneer (all running bond) up to the second floor with shingles above the brick.

b). Shingle bell-cast either nailed directly to the sheathing 4" from the face of the brick or on strapping approximately 2" thick, or strapping and counter strapping at least 4" thick so the plane of the shingles is outside that of the brick below. In the former case. Those set back 4" were installed with a larger bell-cast than that used at the subject house. In some cases the bell-cast was gently swept into the wall above, in other cases sheathing below the shingles changed the plane of the wall in one sharp bend. Where strapping was used under the shingles, it was typically no more than 1-1/2" thick, so the plane of the shingles on most of the wall would be set back halfway from the plane of the brick to the sheathing. This expedient allowed strapping to match the precise exposure or "weather" of the shingles, which appears generally to match the conventional 5" lap. (See Page 17 for sketch)

c). Two houses were found which use the shingled soffit (underside of the roof overhang) motif, as seen at the subject house. The gable fascia board was omitted, or more accurately, altered to a beveled board nailed to the underside of the roof overhang, so that the shingle roof and shingle soffit merge in an acute angle of at approximately 315 degrees. The shingles are lapped from lower to higher on the gable, presumably to drip water clear at the butt of each shingle. This is a very particular detail, which may be traceable to some example, published as an article in a prominent and influential journal of the time. Notice also how the soffit shingles align precisely with the shingle courses on the wall. This house was built by an exceptionally careful carpenter at Trafalgar Road and King Street, Oakville.



d). The rafter tails are partly visible below the eavestrough, which is probably a more modern addition. Preserving the visibility of the rafter tails, maintains a pleasant punctuation of the roof verge that adds character to the walls.

e). The gangs of windows, double, triple or quadruple, are unified by the similarity in width of each unit. The windows are modern replacements but have retained the impression of muntin bars with internal bars and apparent pane sizes that are consistent.

f). A thick moulding was used continuously below the shingles to protect the brick joint. This line has a geological solidity to it, which unifies otherwise different adjoining walls.

g). As the main roof slopes towards Trafalgar on the street façade, the roof beyond this ridge is asymmetrical with eaves at the second rather than first floor. This is a difficult transition in other buildings but handled masterfully here, probably because of the distraction given by the ground floor projections.

h). The large balcony off a second floor bedroom has been enclosed (mostly) with a shingled parapet, save for a small opening with paired pickets that allows someone inside the bedroom to see down to the street. This detail was made with skill and brilliant foresight. It was not just copied to “improve the looks”.



6.1.11 #2227 Lakeshore Road, Burlington. This is one of three adjoining houses built to the same basic plan, but with finishes now much modified. The four masonry piers supporting the broad verandah have been parged and painted. The verandah is enclosed. The roof is not metal tile that appears to be decidedly European in execution. The multi-part dormer has modern siding (probably vinyl) installed with excessively narrow and utilitarian trim in a strong mustard colour. The original attic vent window is now a frameless sliding glass unit. The brick chimney cap has somehow survived with not much more than a coat of paint. It is most likely that all three houses had shingle siding at the second floor when built around WW1.



6.1.12 # 2231 Lakeshore Road. This is the unfortunate middle sibling of the three houses. While it was constructed with a grand "Porte Cochere", the original girders have been clad with aluminum siding run vertically with no concession for curvature of the beams. The dormer has been slathered with grim asbestos siding. The pleasant windows replaced with cheap utilitarian casements and sliders depending on budgets. The upper gable is in need of serious repairs but is temporarily tarped. The brick chimney is damaged.



6.1.13 # 2235 Lakeshore Road is perhaps closest to the original construction. The verandah is also enclosed, likely due to nasty winds off the lake and noise from the traffic. The piers seem to be parged and painted but left otherwise intact. The projecting gable wall at the side may have been firred-out slightly, and is covered with rather disappointing vinyl siding, which differs from the board siding on the front dormer and yet another wider siding on the rear addition. The overall impression is that the building is well maintained and keeping in spirit with the original shingle over masonry at the ground floor. If nothing else, this group of three pre-WW1 houses, demonstrates that there are a number of examples of the vernacular Arts and Crafts houses, now modified because of weathering and adaptations of use.



6.1.14 #291 Watson Avenue, Oakville. A larger and more formal house with faux half timber and stucco at second floor. Note brick porch and large dormer are more recent additions. Garage to the left is also a later construction.

d). Several examples show substitution of clapboard or stucco for shingles above the brickwork. In one case the stucco was applied as a “half timbered” wall finish with broad boards made flush with the stucco, used to suggest that this was medieval “jettied” construction. Two examples used smooth stucco. Two others used small cobbles set in the stucco, in the tradition of areas such as East Anglia in the U.K. where cobble infill was typical in late medieval buildings. In all cases the stucco or cobble rendering was painted after installation. Where the stucco or stucco and timber wall surface was set back from the face of brick, a flashing and “tilting fillet” was used to drain water out beyond the face of the first floor brickwork.



6.1.15 Photo detail of stucco wall above first storey brickwork. Note that the stucco and false “half timber” has been applied to the sheathing without strapping so that the stucco is behind the plane of the brick below. This requires a flashing to divert rainwater from the stucco to a drip edge beyond the brick. The soffit boards in this case run perpendicular to the gable wall. A fascia was used here to finish the roof.



6.1.16 #403 Galt Avenue, Oakville. A well built two story house post-WW1 less than a decade newer than #110. The brick veneer (running bond) was used for the entire height of the wall. The rustic quality of the Shingle Style is gone, as the designer has opted for solidity and calmness preferred in the 1920s. The broad verandah has been reduced to a small formal entrance canopy. The owners were no longer planning to sit outside and chat with their passing neighbours in the evening and were perhaps more aware of their social position as the established “middle class”. An enclosed “sunroom” or study on the gable end of the house represents the “privatization” of space for family use, or awareness that the owners. One must wonder whether the social trauma of the Great War also resulted in families turning inwards. The classical portico is impressive and elegantly detailed, but the house seems to be more bland and withdrawn to those of only a decade before. The thin band of indeterminate shrubs and featureless lawn surrounding the house also emphasizes the disinterest in what is happening outside the home. This house shows, perhaps, the difference between the general sociability of the lower middle class at 110 Chisholm and the upper middle class in east Oakville.



6.1.17 # 46 Park Avenue, Oakville. This frame house has a verandah across the entire street elevation of the house. The entry porch has been placed on the south side of house, with hall and stairs to the second floor. Masonry (with the exception of the exterior chimney), ended at the first floor with the framing clad in stucco from the water table to the soffits. This may also be post-WW1 as is suggested by the transition to an entry on the side of the house, which became common around 1925.



6.1.18 # 50 Park Avenue. This two storey house has the typical verandah and side hall entry. Notice that the brickwork is terminated like # 110 at the second floor, with a heavy moulding (string course) covering the brick and bedding the stucco and faux half timber above. The stucco infill between the boards is finished flush to the face. The stucco is unfortunately too smooth to show a visible distinction with the woodwork since it has been repainted in the last several years. Where more texture is present or cobbles were inserted as “dashwork”, the half timber is better defined and has interest. The rafter tails were probably exposed originally, but covered by a fascia to allow eavestrough to be used. This house (#50 Park Avenue, Oakville) was also constructed around 1910 so is another contemporary example of a “builder’s special” to the subject house. The attic dormer features an ornamental pair of small six-pane sash windows centered in the gable dormer on the hipped front roof.

The front porch also features a gable to emphasize the doorway, though the piers and columns have been rebuilt with different proportions relative to the deck. The second floor “half timber” was far more visible, and defined several years ago when painted in contrast to the stucco.



6.1.19 The popularity of the shingle/brick cottage is seen in a more convincing way in this completely modern house which demonstrates that a convincing Arts and Crafts House can still be made to replace older structures. The brick is probably a modular metric size. The shingle clad second story at the side and front gables is carefully detailed but terminates at narrow trim under the soffits. Shingle moulds and string courses are used convincingly at the roof verge, on roof returns and along the top of the brickwork. While these details are all quite historically accurate several things give the house away as being modern. The chimney was clad entirely in shingles. It is obviously a stainless steel “B-vent” flue. The random window types and unusual proportions of the pane sizes in the sash indicate that all the windows are new, and that the window openings were designed subservient to interior spaces rather than suited to symmetry on the exterior. The blunt shed dormer with sill recessed into the verandah roof and “layered” second gable at the second floor hall light are typical 21st. century affectations. When we look to the nicely detailed Oriel window on big brackets over the side door, we also notice that the ridge of the roof occurs as two parallel ridges with an intervening valley. An oriel was never used in this configuration except in the most peculiar circumstance of an addition to some house in Wales or Cornwall. Although we could not view the gap between these two parallel ridges, it is quite likely that there is a low slope roof between them that drains rainwater towards the top of the oriel.



6.1.20 #375 Spruce Street built after #379. Wall openings have recently been altered to allow paired sash instead of single narrow sash as seen next door at 379. Note alignment of the new window jambs with the dormer above. Chimney removed on east (kitchen) side. Porch original with repairs.



6.1.21 #379 Spruce Street, built 1914. Columns in porch out of plumb due to sandy soil below. Original pediment over entry. Dormer on hipped front of roof original.



6.1.22 #383 Spruce Street, built 1911 for Annie Crossley, Widow. Similar running bond brick with substantial stone lintels & sills on main windows. Canopy & hall window unaltered. Quadruple gang casement windows & transoms. This well built house represents a preferred, higher quality construction than #110.



6.1.23 # 371 Spruce Street. Another interpretation of the side hall "four square".



6.1.24 #389 Spruce Street, built 1921 for James Earl. Heavy stone sills with brick arches in the veneer. Spacious entry canopy with half columns. Grand entry unit door & sidelights. The cobble chimney with brick top is very unusual. The Cape Cod second floor, rear, indicates a recent alteration to increase floor area at the 2nd. floor.



6.1.25 #403 Spruce Street. This house has ganged windows, simpler door, similar wood verandah and no dormer. It was probably built in the late 1920s.

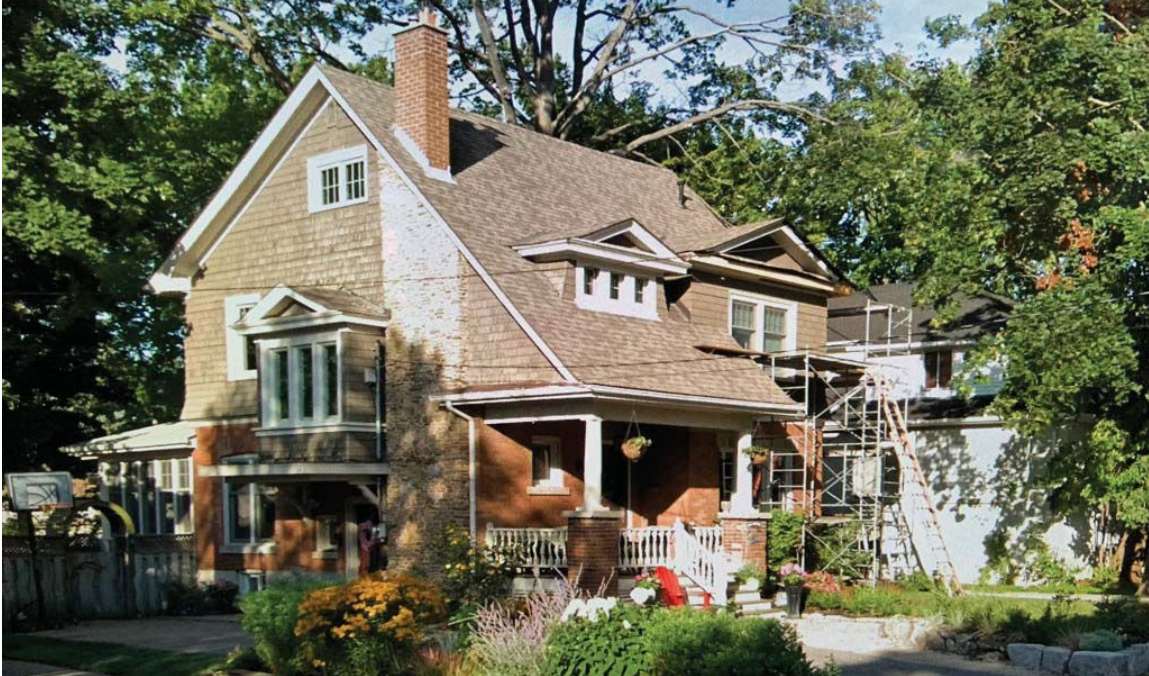


6.1.26 #3, #5 & #7 Woodlawn Avenue, Port Credit. This curious building was constructed in 1910 as a house with two attached apartments. Queenston limestone was used for the thick, (22") ground floor walls all round the perimeter of the complex floor plan. The walls above were framed almost flush with the masonry. The faux half timber and stucco second floor has an unusual low slope roof over the two northerly apartments, which suggest that their addition to the structure was an afterthought. One might expect that if they had been included in the initial plans, that the hipped roof of the southerly unit would have been designed to extend across the entire façade, providing a projecting roof to protect the walls entirely. It is possible that the change was made during construction or after the budgets had been established, so that the owner could create additional revenue from his building.

6.1.27 Other parcels of land from this lot were sold off along Lakeshore Road, just meters away, during what was a very active time for real estate development before WW1. This subdivision of original surveys is similar to that of Lots 2 & 5 Block 63 where #110 was built after a new lot was assembled. In this case, the uniformity of masonry and references to late medieval or Tudor construction, reflect a very common theme in the Edwardian period between the death of Queen Victoria in 1901, and the beginning of WW1 in 1914. Many windows on the building are ganged casements of various sizes. It is unusual to see that the ground floor is so close to grade. A basement is not discernable from the street, and entry to the two apartments is directly from grade. This gives the impression that the masonry is a plinth, supporting the living spaces above. This sense of solidity and connection to ground, while possibly unintended, reaffirms the fortress-like imagery of the house. This is both charming and bizarre, with few contemporaries.



6.1.28 # 28 Briarwood, Port Credit, appears to have been built around 1928 in Port Credit. It is a similar width as #110 Chisholm. The brick veneer was applied over the two story framing in the same way as the subject house, but the ridge of the roof runs parallel to the street elevation. Since there was no main gable on the street, there was less opportunity to embellish the façade with a decorative window, brackets and other details. The entry is wider and more spacious with a hall closet on the side wall, and corridor to the rear of the house bypassing the stairs which rise along the exterior wall. A wide verandah has been omitted in favour of an entry porch which does not shade the triple casement living room window, embellished with it's own stone lintel and sill. Side lights on the living room indicate that additional decorative windows were included to brighten this room. Features such as the projecting bay window on what was the dining room and more elaborate turned columns of the porch, along with the regular double-lapped shingles every 5th. course, suggest that this house was built to a higher standard of finish.



6.1.29 # 28 Briarwood Avenue, Port Credit. This house has been altered and is now deceptive in its form. The Asymmetrical façade with large and small gables above the front porch, are matched by another projecting bay over the side door. Three windows are ganged together in the bay which is apparently a half height window seat on the stairs, but the structure supporting the bay projects even further as a deep canopy over the driveway. This is a modern alteration. The roof rises higher on the back half of the house forming a full height second floor wall for the rear bedrooms. There are no other examples of this “salt box” style roof, suggesting that it is a modern addition to increase headroom in the rear half of the house without altering considerably the front elevation. If the original roof ridge were just above the chimney the roof would match many other examples of this house. This means that the attic window and larger window behind the stair bay, are also modern. The brick chimney above the roof is higher than in other examples and the new cap suggests that it was raised to meet the requirements for efficient venting above the new ridge. Below the roof the chimney was built with small rounded cobbles, apparently collected from the beach or from a recycled masonry wall. While the stone texture is interesting, it is the only example of a “rusticated” chimney being applied against original brick veneer. We might conclude that this invention, was made to embellish the house as it was being constructed, though it is possible that it was added later but before the current roof and chimney modifications. We also see that the porch railings have been raised to at least 7” above the deck, probably to improve the height of the handrail and bring it closer to compliance with the building code. The house has undergone a series of pleasant and practical changes without altering its façade much. The additions have been extensive and suggest that considerable expense has been required to perpetuate its use as a family home.



6.1.30 This Mississauga house has brick gable walls (not visible from the front elevation) up to the second floor. The full width verandah and dormer have been re-clad with broad siding. While different in overall impression, this represents a more unified design that suggests a modest cottage near the lake rather than a more grand Stick Style house. The small transom panes above each of the fixed windows in the verandah, reference Arts and Crafts buildings and are similar to #110.



6.1.31 # 10 Briarwood Ave.. Port Credit Another unified verandah-cottage roof, but with a very unusual compound bay at the second floor. The space above the verandah ceiling was framed as a floor with the narrow front section built right over the girder at the front, and the two flanking areas set back approximately 3' from this plane. This rather fussy design gave return windows on the front projection, while keeping a triangular, blank, half gable on the next parts. The design treated the

roof of the small front bay as a shed dormer against a much more prominent gable wall above in the same plane as the side bays. This charming space would be ideally suited for placing a dressing table or writing desk within an illuminated bay flanked with windows on three sides. The stucco & half timber wall treatment outside unified the pattern by carefully “outlining” each window and element of the complex bay. The gables on either side of the house were not finished with shingles or faux half-timber, but brick up to the underside of the soffit. While it could be argued that the house is really a two storey brick house with an elaborate half timber front bay, it is a familial contemporary or cousin to the subject house.

6.1.31.2 The floor plan of # 10 Briarwood is assymetrical with an apparently generous side hall and entry door on the right side of the verandah. The verandah and dormer above obscure this by unifying the elements closest to the street with symmetry. The interior plan is de-emphasized.

6.1.31.3 The stucco covered porch piers do not appear to be original to the house. The proportions and ill-considered uniformity indicate that the original piers or piers and columns have probably been replaced recently with stucco covered, plywood boxes. We can see painted stone blocks below the stucco boxes and level of the deck which probably supported the original wooden columns. The railings between the piers appear to be original. These overblown piers reduce daylight and appreciable space within the verandah which is contrary to the intended airiness of the bays above, a very unfortunate contrast. Given the kinship and similar date of construction, this is a better example of a carefully planned and well detailed house.



6.1.32 This late Arts and Crafts house takes the assymetrical design to a logical conclusion. The exterior verandah, dormer, gable and each variation in window type are unique elements on the elevation with emphasis on the division between the

great downward sweep of the main roof against the plane of the two story frontage and gable. The result is a charming if not quite perfect arrangement of features. Most jarring is the contrast between a triple gang casement window with heavy stone lintel in brick veneer at the ground floor with the larger paired single hung sash in shingles in the bedroom above. The builder clearly recognized that he did not have enough room to use a triple gang window at the second floor because of the encroaching overhang of the porch roof, so opted to use a double window instead. If he had done the same at the ground floor with a double window of the same width under the stone lintel, the result would not be so strange. Curiously, the large and small gables were given similar treatment with trim across the window heads and up the gables. Both roof pitches match, but the smaller gable has too much trim in with a smaller soffit. It would have been more logical to treat the two gables differently and assymmetrically as virtually everything else on the elevation is handled. This combination of features is probably quite unique. One would not expect to find everyone of these features in this arrangement even once in a very large number of houses. #110 is symmetrical and more conventional than this type.



6.1.33 This house has eliminated the first floor masonry above the sill of the bay window. Half-timber and stucco was used convincingly because of the broad ornamental brackets that suggest the bay is real “Jetty” construction as seen in medieval buildings. It is worth noting that this clever design feature originated with primitive timber buildings on narrow urban streets. The “jetty” projections at the upper floors allowed more floor space over the narrow laneways in dense medieval towns. This charming element can be seen here from a distance seldom available in the original condition. The way that the ganged bay window stops beneath this overhang is elegant and logical, as the windows above are also aligned to the same centers as they would likely be with heavy timber framing. Here, there is less masonry but more cohesive style in a house that is very close in size to # 110. The subdued but clever hipped dormers on the second floor windows also improve the

character of the façade. The design owes much of its sophistication to English houses of the early 20th. century, not the rusticated Arts and Crafts of New England and Canada. While contemporary, and probably built with many of the same components, it is far more elegant and likely to be preserved as an outstanding example of its type. Note also the very crude garage behind the house, which would be completely in keeping with #110 (if they had built a garage there to house the new 1910 McLaughlin-Buick or 1912 McKay Roadster).



6.1.34 # 1375 Stavebank Road, Port Credit. A similar house with symmetrical center hall plan, modest entry roof on brackets and ganged windows with masonry arches in the veneer wall. The stone veneer is composed of small pieces of squared, but rock faced, random rubble. The weathered appearance of the stone suggests great age and permanence of the house, even when new. The sawn limestone sills under the windows, are only 4" high, and beautifully dressed. The masonry arch and understated door with sidelights speaks the language of true form following function, the mantra of a luminary such as Frank Lloyd Wright, who said, "Form Follows Function – that has been misunderstood. Form and function should be one, joined in a spiritual union. Put another way, houses that are designed by an architect will aspire to these higher ideals, where those built by the untrained, will have incomplete perfection. Amateur design and application has some historic value whether for uniqueness, method of construction or the significance of the inhabitants. Exemplary types must be compared carefully with other examples to calibrate their ranges.



6.1.35 #20 Hurontario Road, Mississauga. This large house uses many Arts and Crafts features in strange ways. The brick walls at the first floor are extended up into the second floor as broad chimney backs, and remnant wall panels at corners for no apparent reason. The stucco and half timber wall cladding on the front façade might be expected to extend beyond the chimney and around the second floor.



6.1.36 Side elevation facing Lake Ontario shows a small half gable of stucco over the verandah, and a residual portion of the attic gable in shingle. It appears to be a two storey brick house with embellishments marred by later additions and an attic shed dormer. While the oriel window is clad in shingle, two peculiar small windows

above it suggest that there is a stairwell and possible bathroom going up to the attic floor. The builder assembled different design elements in a pastiche. The faux half timber and shingle was applied without a sense of unity to the overall design.

6.1.37 Exceptional Arts and Crafts Houses, after WW1.



6.1.38 # 224 Rossmore Boulevard, Burlington. This is a supremely confident and flawless example of the “stratified” Arts and Crafts design. Every detail and proportion is perfect. The design has a logical balance with contrasting details that represent both the interior room functions and harmonious exterior design. The small multi-pane ganged windows are logical and understated. The parapet gable with stone coping returned on horizontal “shoulders” at the eaves, is what one would expect in a late medieval manor house, as this fine example represents so well. The painted stucco and half timber are subdued with an appropriate colour scheme. The only feature that detracts from this house is the roof finish. The dark tiles are too regular to replicate the irregular textures of traditional crafts of “tiler” or “slater”. This is a minor deficiency in an otherwise outstanding example of the type. This house must have been designed by a top notch architectural firm in the early 1920s. The quality of construction and design of # 110 Chisholm does not come close to this house.



6.1.39 South Drive & Hart Avenue, Burlington. Here is another outstanding example of a faux-Tudor, Arts and Crafts house. The first floor brick veneer is rougher in texture and darker in colour to emphasize the windows and entry. The entry door surround is cut limestone with quoins keyed into the brickwork. The masonry pattern is Late Perpendicular Gothic as per # 233 Rossmore Avenue, with a fine door having nine wood panels instead of glass. The tile roof across the entry was probably shingle when built, but is a very appropriate substitute material. Windows in the sidelight and large bay have leaded panes in the casements and transoms. Windows at the second floor were also leaded casements. The large projecting gable bay at the second floor was finished with faux half-timber and stucco in a somewhat irregular if symmetrical fashion. The use of the three fussy “bracketed” panels under the windows draws too much attention to this piece of wall and the proximity of windows above and below. This would not have been done in a genuine English Arts and Crafts house, but may be considered tolerable here in the “colonies”. Large paired timber brackets that support the gable bay are structural and appropriate for the design. Overall this is a very satisfying building, set in a beautiful landscape.



6.1.40 # 305 Hart Avenue, Burlington. Built 1925, Class "A", Burlington Heritage list. Symmetrical façade with large entry canopy, Germanic style hipped gable ends, and unusual brick string course at the level of the second floor window sills rather than the second floor. The single hung sash have six pane transoms at both main and second floors, and for windows in the sunroom. The masonry walls below have been parged with a coarse stucco that retains the slight impression of the projecting arch over the ganged windows. At the second floor the street façade is also stucco but of a finer texture. On the gable walls faux half-timber was used with similar fine stucco. The roof eaves project three feet from the walls producing a the image of a house protected by a massive roof, almost as impressive as thatching. This is Arts and Crafts drawn from new, European roots, rather than successive generations of North American derivatives. The very broad eaves of the flat roofed portico are in keeping with the main roof. Perhaps the only defect in this image is that the two portico columns have excessive entasis (taper) which detracts from their confidence. The diameter of the column bases is correct, but the capitals should have been at least four inches broader to reduce the taper at the top by two inches. This is a very fine example of Arts and Crafts as interpreted in a well built house contemporary with #110 Chisholm.



6.1.41 # 233 Rossmore Boulevard, Burlington. This example of a large house built in 1927 might be considered Arts and Crafts since the second floor is differentiated, at least partially, by projecting bays of faux half timber and stucco. The designer or architect has, however, opted for using much more formal and pretentious features such as the spectacular “Late Perpendicular Gothic” dressed limestone entry surround. The refinement of this stonework is fitting for the best church or college construction with a gorgeous panelized glass entry door that uses beveled plate panes even for the arched heads at the top of the door. The leaded glass sidelight suggests that it has an Elizabethan date. The “half timber” would be convincing as late medieval vernacular, except for the fussy “cross braces” that were used slavishly under both sets of ganged windows even though the bays project different distances from the wall. Arts and Crafts designers sought to use more authentic details that would have included single braces in a less symmetrical arrangement. While this is ostensibly Arts and Crafts and built at considerable expense with fine materials, it does not represent the most successful interpretation of a style. The two storey brick wall weakens the case that this is related to #110 Chisholm as a two part (i.e. shingle over brick) design, but this house is more significant as representative of a “type”, and worthy of designation.



6.1.42 # 240 Rossmore Boulevard, Burlington. This house is not designated or listed but is an exceptional example of Arts and Crafts just after WW1. This substantial house combines three materials for the walls; random rubble sandstone for the chimney and central portion of the house, brick for the ground floor of the north wing, and two floors of the south wing, and faux half-timber and stucco for the north bay, gables, and south extension, and random rubble limestone for the central walls. This gives the impression that the house is very old and has been extended several times but is a masterful conceit by the architect of the original design. The house is ostensibly Arts and Crafts but the complexity of the wings and various stylistic inventions make it exceptional. This house succeeds in the most subtle and comprehensive way to be ancient. The lower eaves of the gables are slightly “swept” into little bellcast curves. Window heights vary slightly between the pair above the entry, and others along the façade. The varnished oak “Tudor” entry door is again framed with dressed limestone, in the late Perpendicular style. The prominence of the two gables on the street, is reminiscent of # 110 Chisholm but within a far more elaborate and high quality assembly of parts. There are no shingles in this case, except what would have been on the roof.

These last five house demonstrate the great and intentional difference between the designs of architects and those of a “spec” builder whose main concern is selling his product. # 110 Chisholm pretends with limited success, to represent the Arts and

Crafts Style. Others, like **#240 Rossmore Blvd.** might easily qualify for designation on the basis of design and unique details alone.

6.1.43 It is important to note that almost all of the examples that have been compared with # 110 Chisholm were also built within three blocks of Lakeshore Road, between 1910 and 1928. The examples were chosen because they use some or many elements of Arts and Crafts design to varying degrees of success. This chain of small towns along Lakeshore Road, were separated by farms and open fields at the end of WW1 but have now grown into a continuous urban band.

7.0.0 SUMMARY:

7.0.1 No. 110 Chisholm Street was built during a minor building boom during or just after World War One. It was likely built as a “spec” house by a builder who had a concept of the Arts and Crafts Movement, but was avoiding quality materials and more expensive details. Oakville was a small town at the time, but if we look along Lakeshore Road for similar houses, we see quite a few similar examples that are more often more elaborate, better built and well maintained on the exterior. We found two examples that have oil stained shingles. In both cases, they have survived better than the small second grade shingles on #110. We also see more examples of gables perpendicular to the street than #110 which is parallel to the frontage. Some examples have entry porticos that were intended for shelter at the door but not as sitting space for the whole family on a long summer evenings. This was a hold-over of the lifestyle of the 1890s and earlier. In a few cases the door was covered by a very small canopy, useful only while getting one’s keys out on an inclement evening. We also note that many similar Arts and Crafts houses use stucco, stucco and faux half timber, or clapboard at the second floor, instead of shingles. In some cases where the houses are larger with a third storey attic and/or bays and oriel windows, shingles are either used exclusively at the third floor gables, or in combination with several “panels” of shingle between brick at the second floor, and also on bays. Where the main roof also encloses the front verandah or entry porch, there are some variations which limit shingle cladding to a second floor dormer, but not the second floor gable walls. The variability is fascinating and demonstrates that the “taste” in the Arts and Crafts style, depended on individual preferences and variables such as examples which were being seen in newspapers and magazines at the time. Approximately half of the cases and almost all of the larger houses appear to have had some sort of professional design and more careful prescription of detail. It is also worth noting that the style is much admired even today, with efforts continuing to recreate the popular impressions of these century old houses. A few of the examples come convincingly close to matching the charm, proportions and interest of the pre-WW1 examples.

7.0.2 The use of oil sealed shingles rather than painted ones, is unusual in the house, but likely resulted from then decision to applying a cheap and toxic material (coal tar) instead of paint. The preservative is gone after a century and cannot be faithfully replicated today. Seeking to mimic this material is like seeking to mimic

the use of whale oil for illumination in lighthouses. Yes it would be more authentic to use whale oil, but we as a society have determined that killing whales to render their fat into oil for lighting structures is no longer a suitable enterprise. Covering our houses with coal tar is a similar sort of decision that is not acceptable. The inferior grade of shingles have become thin with weathering and loss of the protective oil coating. They are perforated in many places by rodents. In the absence of unique architectural reasons for preserving these deteriorating walls, it is difficult to justify retaining or replicating them.

7.0.3 The interior of the house is significantly altered as it is used as office space not a residence. The neighbourhood context has also changed substantially over a century. The owner is no longer likely or able to work at a the local boatyard a few blocks away. The lot is small and does not offer many of the features that made it suitable as a residence in 1910. It must contend with being placed behind businesses that place block walls and garbage bins on the property line. It is more likely that the building would continue to be used as an office space than revert to its original function. It is now a buffer building between businesses and residences further north, but utilizes its location on the lot poorly. Vacant space on the south side of the house would not benefit its use as a residence appreciably. This raises the question as to whether urban transition should take its course and allow a different building to increase in density and functionality on the lot. The much larger Kensington Retirement Residence across the street has affected the scale and appeal of a modest house this close to Lakeshore Road. While appearing quaint from the curb, the house has reached its expected lifespan and is beginning to deteriorate from the foundations to the roof. Roman Law recognized nearly two thousand years ago, that buildings have finite life spans, with 80 year being used to calculate replacement cost of shared masonry walls for example. This structure has reached its effective life span it will require significant repairs in the next decade or two. Would it be better to consider eventual replacement with a larger and more refined version of itself ? Would this enhance the relationship of a structure at #110 Chisholm with other buildings? This would be a design challenge and an opportunity for improving both the design and utility of a building that will continue to function well in the context of this neighbourhood. In order to provide a relevant use in the changing urban context, (and keep paying property taxes), buildings which reach their economic lifespan must be repaired at a cost which is close to that of a new house, or removed and replaced with a new structure. This house is 104 years old, and has reached approximately 80% of its anticipated lifespan. While it has been well maintained inside, the roof, walls, windows, foundations, doors, floors, and most services are aging and of limited remaining lifespan. Our findings suggest that the house does not represent a fine example of the type, nor a house with a significant historical connections that would also justify designation. This is summarized below by referring to each item in the Ontario Heritage Act (see pages 4 and 5).

7.0.5 CONCLUSIONS:

7.0.6 Examination of the building, historical records including the land registry, and archival photos, and comparison of # 110 Chisholm with a considerable number of buildings of similar age and architectural pedigree, suggests strongly that this house does not meet the requirements for designation, on individual elements or collectively. As per the criteria of the Ontario Heritage Act, with the following itemized issues.

7.0.7 The building has been used as a commercial office building for decades with many modifications to the interior, removal of door openings, conversion of rooms for work spaces rather than living rooms and reconstruction of basement structure and washroom facilities. The interior trim has survived, but is ordinary in execution.

7.0.8 The exterior verandah has been altered with removal of somewhat clumsy 2" x 2" wooden "trellis" features at the corners. The deck and stairs are very worn and require replacement.

7.0.9 The shingle siding is very deteriorated with many holes caused by rodents. These shingles are one of the most original elements of the building since they were never painted, but the material used to preserve them was probably coal tar, a carcinogenic preservative that should not be used to restore any modern building. There are three methods of applying shingles to a balloon frame wall above a brick veneer at the ground floor. The rare examples firred the second floor wall out so the shingles were either "proud" of or spaced at least 2" off the sheathing of the stud wall behind. The majority of less well built examples nailed the shingles directly to the sheathing as is seen here at # 110. It is not rare or particularly well built.

7.0.10 The brick veneer has no unusual features or details that would justify special preservation. A watertable was not used to define the floor or reduce the thickness of the wall above grade. Decorative or special brick was not used anywhere on the building. The brick is a utility grade red brick. The mortar joints were not struck with a pointing trowel but finished flush to the surface, in the simplest manner. The veneer has structural cracks that indicate movement of the stone foundation below. The stone foundation is visible on the exterior and leaking in many places with efflorescence inside the cellar indicative of constant movement of ground water into the house, especially on the north side. The foundation stones were laid with flush joints that do not enhance the masonry.

7.0.11 The chimney does not have an embellished cap, and brick arches over doors and windows are basic low rise arches formed over the cap boards.

7.0.12 The single hung and fixed windows have smaller (decorative) panes in some cases but there is no patterned or tinted glass, beveled glass, or leaded glass that is seen in better examples of Arts and Crafts building. The elevations of the house are conventional, without brackets, bays or other unique features.

7.0.13 The verandah ceiling and corner details are absent. The crude trellis pickets and railings were made from 2" x 2" and 2" x 4" stock rather than custom profiles. The railings were installed too close to the floor. They trap dirt and debris under the foot rails. From "ghosts" in the paint we can see the original location of tall pickets at the corners of the verandah. It is also possible to see that full size 2" x 2" stock was toe nailed in place at the soffit, floor and into the adjoining posts to make rather indelicate trellis "feature" which did not match the railings. Smaller pieces used at closer spacings would be used to construct trellis for an arbor or "rose walk" typically. The carpenter was cutting corners in this construction with poor workmanship.

7.0.14 Interior varnished trim is very typical of the 1910 to 1920 era, with stock sizes and profiles, stained a dark brown. The trim is chestnut rather than the more expensive white oak that was used in better construction. This is likely due to the glut of chestnut caused by a European blight which decimated the billions of chestnut trees that made up nearly 20% of the forest in some places. Chestnut was considerably cheaper and more common between 1890 and 1914. The interior trim is entirely conventional, with the simplest standard details for trimming openings and stairs. Baseboards, jambs and heads have no moulding or beads, except for a small rounded fillet applied at the cornices.

7.0.15 While the house has a generally pleasant appearance as seen from the street, it is neither exceptional nor high quality when viewed up close. There are many houses with this sort of detail and character, particularly along the same Lakeshore Road Corridor, where urbanization was occurring around WW1.

7.0.16 The building cannot be considered a rare, unique, representative or early example of a style, type, expression, material or construction method. It does not display a high degree of craftsmanship or artistic merit. The building does not demonstrate a high degree of technical or scientific achievement. There are no innovative or unusual components in the house. A few pieces of abandoned knob and tube wiring indicate that it was constructed during electrification in Oakville. It is a functionally modern house.

7.0.17 A review of the historical and associative value of the property did not find direct associations with:

- a theme (it is not a memorial school for example)
- an event (no evidence of an historical event occurring on the property)
- a belief (this was not built as a manse for a church for example)
- a person (significant early figures like Chisholm and Forsythe were only involved in transactions of land in the area, long before the house was built.
- An activity (the house was a residence for approximately 70 years)
- An organization or institution that is significant to a community

(this house was not built as a masonic meeting house, or to be used by other significant institutions in Oakville.)

7.0.18 The house has not yielded, and does not have the potential to yield, information that contributes to an understanding of a community or culture,

7.0.19 Lastly, the house does not demonstrate or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community. The house was probably built by Mr. Albert Ford in 1917 or later but there is no evidence of other buildings being designed or commissioned by him.

7.0.20 The house was built as a speculative house by Albert Ford, using a competent local builder. Mr. Ford had very simple ideas as to what would make the structure saleable. While it has certain features of the “Arts and Crafts movement” these features are rudimentary and crude when compared to many better examples that were found from Burlington to Port Credit, (pages 55 – 88).

7.0.21 One must conclude that # 110 Chisholm Street is an example of very ordinary construction on or after 1916, (104 years ago). There are no features, events, elements or historical figures associated with this house. Historic figures like John Chisholm were only tangentially involved in the land eight decades earlier when the area was undeveloped. They had no connection with the land when the house was built during WW1. The property does not contain or meet any of the minimum requirement for designation. This property should be removed from the Town of Oakville Heritage List, because it does not meet the Criteria for Designation under the Ontario Heritage Act. If the house were to be considered years from now, there is unlikely to be an appreciable change to its virtues.

This Report was Prepared for Mr. Doug Barker, Owner
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