

CULTURAL HERITAGE ASSESSMENT REPORT ON 52 & 56 CHARLTON AVENUE WEST KNOWN AS CHARLTON HALL

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prepared for the City of Hamilton

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Charlton Avenue West streetscape, including No. 64 on the left, followed by No. 56 with the porch, then No. 52 with the turret, and No. 44 on the right

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1.0 Introduction

The property located at 52 and 56 Charlton Avenue West, which is owned by the City of Hamilton, is run by the Lynwood Charlton Centre as Charlton Hall, a residence for teenaged girls. The current use for the property, which has lasted 50 years, will cease when the girls are relocated to another facility. The property will become surplus.

The property is included in the City of Hamilton Inventory of Buildings of Architectural and/or Historic Interest. The request to designate the property under the *Ontario Heritage Act* was initiated on April 24, 2007; and, in 2008, the property was added to the City of Hamilton Register of Property of Cultural Heritage Value or Interest as a property City Council believes to be of cultural heritage value or interest.

In late October of 2013, George Robb Architect began a cultural heritage evaluation of the property on behalf of the City of Hamilton Planning and Economic Development Department. George Robb Architect was tasked with determining whether the property should be designated and identifying what heritage attributes exist there.

On October 22, 2013, Peter Stewart and Francine Antoniou of George Robb Architect joined Paul Dilse, a heritage planner and historian working in association with George Robb Architect, to record the as-found appearance of the interior of No. 52 and No. 56 in photographs and floor-plan sketches. On October 29, 2013, Francine Antoniou and Paul Dilse returned to the site to photograph the buildings' exterior appearance, the garage behind No. 56 and the surrounding streetscape. They were assisted in their fieldwork by Tim Chapman, a property manager for the City, staff of Charlton Hall, and Alissa Golden, who managed the evaluation for the Planning and Economic Development Department. Because of the late October photographic documentation, some photographs that were taken and are found in the following report show Hallowe'en decorations. Alissa Golden contributed the front cover illustration and the last figure in the report, which were photographed once the trees were bare.

In November and December, 2013, Paul Dilse conducted historical research at the Wentworth Land Registry Office, Hamilton Central Library, Hamilton City Hall, Toronto Reference Library and on-line. Alissa Golden made copies of selected newspaper articles and City Building Department records available for study. City building permits and architectural drawings that accompanied permit applications have not been retained at Hamilton City Hall for the time when the buildings at No. 52 and No. 56 were erected, and photographs illustrating the buildings' early appearance have not been found.

The report follows the customary format for cultural heritage assessments in the City of Hamilton. Two sets of criteria are used to evaluate cultural heritage value – those adopted by the City of Hamilton and those prescribed in Ontario Regulation 9/06.

2.0 Property Location

The property is located on the north side of Charlton Avenue West between MacNab Street South and Park Street South in the Durand neighbourhood (Fig. 1 in Appendix A). Bounded by Main Street West on the north, the Mountain on the south, James Street South on the east and Queen Street South on the west, the Durand neighbourhood is contiguous to Downtown Hamilton. The Durand neighbourhood, which is named after merchant, politician and early landowner James Durand, is a mix of upper-class dwellings surviving from the nineteenth and early twentieth centuries, high-rise residential buildings from the mid-twentieth, late-twentieth and early twenty-first centuries and a variety of other residential forms.

As illustrated in Fig. 2, the property contains three buildings – 1) a two-and-a-half-storey, brick, single-detached house at 52 Charlton Avenue West, which is attached by way of a one-storey link to 2) one dwelling unit in a two-and-a-half-storey, brick, semi-detached house at 56-64 Charlton Avenue West and 3) a detached garage behind No. 56. The dwelling at 64 Charlton Avenue West is not part of Charlton Hall, remaining in private single-family use.

Charlton Hall belongs to a consistent red-brick, residential streetscape from the turn of the twentieth century, extending along the north side of Charlton Avenue West from Park Street South eastward (Fig. 3 to 7).

The property backs onto a lane that spans the block between MacNab Street South and Park Street South. Behind No. 52 is surface parking (Fig. 8), and the backyard of No. 56 features a two-storey brick garage (Fig. 9 to 15). It has been converted to training rooms.

3.0 Physiographic Context

The Durand neighbourhood is found within the physiographic region known as the Iroquois Plain, the lowland between Lake Ontario and the Niagara Escarpment (the Mountain). Landforms created by the glacier waters of Lake Iroquois include cliffs, bars, beaches and terraces. The Iroquois gravel bar runs diagonally through the Durand neighbourhood, from Queen and Main streets to the foot of James Mountain Road. To the upper-class residents of the nineteenth and early twentieth centuries, the elevated setting provided views down to Burlington Bay as well as fresh air circulation. The Durand neighbourhood was prized as the most desirable community in Hamilton before the Second World War.

4.0 Settlement Context (Site History)

4.1 The site history covers two time periods. In the first, the story is about the buildings' use as single-family houses. In the second, the story is about the buildings' use as a home for girls. A chronology of milestone dates in the property's development begins each of the two stories.

4.2 *Single-family Houses*

- 1884 Andrew Trew Wood, a wholesale hardware merchant, etc. living at 265 James Street South, commissioned land surveyor Ernest Barrow to lay out a plan of subdivision for much of the block bounded by Robinson, McNab (MacNab), Hannah (Charlton) and Park Streets.
- 1895 Wood sold Lot 4 (No. 52 Hannah Street, later No. 52 Charlton Avenue West) to John H. Park, a wholesale grocer living at 65 Markland Avenue, for \$1,500.
- 1896 Park had the single-detached house at No. 52 built, and Wood had the semi-detached house at Nos. 56-64 erected. The architect for both projects was William Palmer Witton.
- 1897 Park sold Lot 4 (No. 52) to Jane Bell, wife of insurance agent John Bell, for \$5,000; and the Bells occupied the house. Wood's son-in-law, manufacturer Robert Hobson who had married Wood's daughter Mary Andrewina Hobson, occupied No. 56. R.W. Travers, an accountant, occupied No. 64.
- 1898 Robert Tasker Steele, a wholesale grocer, replaced R.W. Travers as tenant at No. 64.
- 1900 Wood sold Lot 5 (No. 56) to his daughter, Mary A. Hobson, who had been living in the semi-detached house since 1897, for \$5,000. He also sold Lot 6 (No. 64) to his unmarried daughter, Edith Hamilton Wood, for the same amount.
- 1904 Edith Hamilton Olmsted and Dr. Ingersoll Olmsted, whom she had married in 1902, sold Lot 6 (No. 64) to Robert Tasker Steele, the tenant since 1898.
- 1916 By 1916, a two-storey brick garage had been added behind No. 56.
- 1917 Banker John Percival Bell, executor for the estate of Jane Bell, transferred Lot 4 (No. 52) to her daughter, Madeleine Elizabeth Bell.
- 1928 Executors for the estate of Mary Hobson, who had died in 1927, conveyed Lot 5 (No. 56) to her sister, Edith Olmsted, for \$17,500. Edith Olmsted leased No. 56 to Robert O. Denman for \$1,500 annually.
- 1938 Madeleine Bell sold Lot 4 (No. 52) to Ralph William Cooper, general manager of the W.H. Cooper Construction Company.
- 1947 By 1947, a one-storey brick garage had been added behind No. 52.

Andrew Trew Wood (Fig. 16) settled in Hamilton in 1848 to manage the Hamilton branch of James Shepard Ryan's Toronto hardware store. Shortly afterward, he left Ryan; and following a decade of ventures in the hardware business, he formed a successful partnership with Matthew Leggat in 1859. Their trade expanded westward across the country. On Leggat's retirement,

the firm was renamed Wood, Vallance & Company. In 1893, The Times Printing Company in its book called *Hamilton: The Birmingham of Canada* published a photograph of the firm's headquarters on King Street East (Fig. 17) and the following account: "This establishment does probably the largest hardware business in the Dominion. It is an old established House, and is well known in every City, Town and Village – they are large importers of Iron and Steel in Bars and Sheets, and of every description of the best manufactured goods to be found in the World. ..."

Wood had many other interrelated commercial interests – Hamilton & Lake Erie Railway Company, Wellington, Grey & Bruce Railway Company, Hamilton & North Western Railway Company, Hamilton Provident & Loan Society, Bank of Hamilton, Hamilton Tool Company, Hamilton Bridge & Tool Company, Ontario Cotton Mills Company, Hamilton Iron Forging Company, Hamilton Blast Furnace Company, and Hamilton Iron & Steel Company. The Hamilton Iron & Steel Company, with Wood as its first president, was a forerunner of the Steel Company of Canada (Stelco). In addition, Wood served as Member of Parliament in the government of Alexander Mackenzie and later in the Wilfrid Laurier government. He carried through a bill to incorporate the Nickel Steel Company of Canada – the first of three companies that launched the nickel-steel industry in Canada. Late in life, Wood presided over the Hamilton Art School, held a seat in the Senate, and sat on the board of trustees of the University of Toronto.

In 1884, Wood commissioned land surveyor Ernest Barrow to lay out a plan of subdivision for much of the block bounded by Robinson, McNab (MacNab), Hannah (Charlton) and Park Streets (Fig. 18). The twelve house lots fronted onto Robinson or Hannah, and there was an east-west back lane at mid-block.

As recorded in the Wentworth Land Registry Office, Wood sold Lot 4 (which became No. 52 Hannah Street and later No. 52 Charlton Avenue West) to John H. Park for \$1,500 in 1895. John H. Park was a partner in the pan-Canadian wholesale grocery business of Lucas, Park & Company. Both Wood and Park lived in great houses near the subdivision – Wood at 265 James Street South and Park at 65 Markland Avenue.

Three "unfinished houses" were listed one after the other in the 1897 property tax assessment roll for Ward No. 2, in which data as of October 1, 1896 had been collected. The unfinished houses, the term for houses under construction, referred to the single-detached house being built by Park at No. 52 and the semi-detached house being built by Wood and his son-in-law, Robert Hobson, at No. 56-64. Robert Hobson had married Wood's daughter, Mary Andrewina Wood, in 1891; and in 1896 when the houses were being built, Wood named Hobson secretary-treasurer of the Hamilton Blast Furnace Company.

The architect for both Park's single-detached house and Wood's semi-detached house was William Palmer Witton. Although building permits have not survived, two articles in *The Hamilton Spectator* attribute Witton as the architect. In the April 23, 1896 edition of the newspaper, it was reported that: " – Permits have been granted W.P. Witton for a two-storey brick house on Hannah street between Macnab and Park streets On May 30, 1896, *The Hamilton Spectator* reported: "These permits have been granted by the building inspector: ... W.P. Witton, two brick houses on Hannah street, between Macnab and Park streets." The three

houses mentioned in the newspaper articles correspond to the three unfinished houses in the assessment roll – the only houses under construction on either the north or south side of Hannah Street between MacNab and Park Streets.

According to Robert Hill's entry in the on-line Biographical Dictionary of Architects in Canada, the Hamilton-born Witton had worked for Adler & Sullivan in 1893-94 before opening his own office in Hamilton in 1895. Authors Richard Nickel and Aaron Siskind document the importance of Adler & Sullivan in American architectural history: "The partnership of Dankmar Adler and Louis Sullivan lasted from 1883 to 1895, and in those years they established one of the most influential architectural firms in the United States. Working in Chicago, where most of their projects were built, they nevertheless became known across the country for commissions as far west as Seattle and as far east as New York City. ..." The original interior plans of No. 52 and No. 56-64 bear a resemblance to Adler & Sullivan designs: "One customarily entered a residence through a vestibule that led to a handsome stair hall. Newels, railings, wood trim, fireplace mantels, ceiling escutcheons, and in some cases art-glass fenestration were designed by Sullivan to complete the decorative scheme."

Witton's practice, alone or in partnership, continued until 1937. In addition to houses, his projects included many schools and several hospitals and nurses' residences. The chancel addition to Christ Church Anglican Cathedral on James Street North was also his work.

In 1897, Park sold Lot 4 with the finished house at No. 52 to Jane Bell, wife of insurance agent John Bell, for \$5,000. The Bells became neighbours to Robert and Mary Hobson at No. 56. R.W. Travers, an accountant, first occupied No. 64 in the other half of Wood's finished semi-detached house; but in 1898, Robert Tasker Steele moved into No. 64 and remained there until his death. Park likely influenced Wood in his choice of Steele as tenant. Steele succeeded Park in the wholesale grocery company, becoming a partner in Lucas, Steele & Bristol. Colin Crozier's entry on Steele in the *Dictionary of Hamilton Biography* makes an interesting connection to Steele's house at No. 64 and the lane behind it: "An untidy alley on MacNab Street led to his involvement in a city-wide beautification program. In 1898 he organized the *Hamilton Improvement Society* and prizes were awarded for attractive homes, gardens and lawns."

Charles E. Goad's fire insurance plan issued in January 1898 depicted the single-detached house at No. 52 and the semi-detached house at No. 56-64 (Fig. 19). Both No. 52 and No. 56 had small front entry porches at their southeast corners. Attached to each of the two-and-a-half-storey, brick dwellings was a one-storey frame back wing.

In 1900, Wood sold Lot 5 (No. 56) to his daughter, Mary Hobson, who had been living in the semi-detached house with her husband, Robert, since 1897, for \$5,000. He also sold Lot 6 (No. 64) to his unmarried daughter, Edith Hamilton Wood, for the same amount. In an article written by Norma Bidwell for *The Hamilton Spectator* in 1960, a story was told that Wood had built the semi-detached house for his two daughters to live beside each other. Instead, Edith Hamilton Wood married Dr. Ingersoll Olmsted in 1902; and they never lived at No. 64. In 1904, Edith Hamilton Olmsted and Dr. Ingersoll Olmsted sold Lot 6 (No. 64) to Robert Tasker Steele, the tenant since 1898. Dr. Olmsted, who resided on Bay Street South, distinguished himself in the medical profession as president of the Hamilton Medical Association in 1906-07 and the

Ontario Medical Association in 1907-08.

Charles E. Goad released a revised fire insurance plan in August 1916 (Fig. 20). By that time, the Hobsons had erected a two-storey brick garage behind No. 56.

Jane Bell's time at No. 52 lasted only four years. After her death in 1900, her widower, John Bell, remained in the house until his death in 1916. In 1917, John Percival Bell, the surviving executor of Jane Bell's will, transferred Lot 4 (No. 52) to Jane Bell's unmarried daughter, Madeleine Elizabeth Bell. At the time John Percival Bell held the position of general manager of the Bank of Hamilton.

Robert Hobson's sudden death in 1926 was deeply felt in Hamilton (Fig. 21). After a private funeral service at No. 56 for close friends and relatives, a large public funeral was held at Central Presbyterian Church where the honorary pallbearers included former prime ministers, Sir. Robert Borden and Rt. Hon. Arthur Meighen, and prominent statesmen and industrial leaders from Ottawa, Montreal, Toronto, New York, Cleveland, Philadelphia and Hamilton. Mayor Trevelevan was quoted in *The Hamilton Spectator* as saying: "All Hamilton will regret sincerely the passing of Robert Hobson, for this city's growth and prosperity in the last quarter of a century has been greatly aided by the work of Mr. Hobson as an industrialist."

From his start as secretary-treasurer of the Hamilton Blast Furnace Company (the first producers of high-grade pig-iron in Ontario), Hobson had risen to the presidency of the amalgamated Steel Company of Canada – the largest, most diversified steel maker in Canada by the end of the First World War. Hobson's business interests extended into the following spheres: Landed Banking and Loan Company, Tuckett Tobacco Company, Bank of Hamilton, Canadian Bank of Commerce, Dominion Power and Transmission Company, Canadian Locomotive Company, Toronto General Trusts Corporation, North Star Oil & Refining Company, Canada Steamship Lines and Canadian National Railway Company. His other accomplishments were as president of the Canadian Manufacturers' Association, director of the Canadian Patriotic Fund, member of the new Honorary Advisory Council for Scientific and Industrial Research (later, the National Research Council) and member of the Munition Resources Commission.

Less than two years after her husband's death, Mary Hobson died. Executors of her estate conveyed Lot 5 (No. 56) to Edith Olmsted in 1928 for \$17,500 – a sum subtracted from Olmsted's share in her sister's estate. She then leased No. 56 to Robert O. Denman for \$1,500 annually.

In 1938, Madeleine Bell sold Lot 4 (No. 52) to Ralph William Cooper, general manager of the W.H. Cooper Construction Company.

The Underwriters' Survey Bureau illustrated No. 52 and No. 56-64 in its fire insurance plan dated October 1947 (Fig. 22). By this time, a one-storey brick garage had been built behind No. 52; it has since been demolished. The roof atop No. 52 was made of shingles while No. 56-64 had a slate roof.

4.3 *Charlton Hall Residence*

- 1957 Doris Crawford, executive secretary of the Big Sister Association of Hamilton, advocated for a home for girls, ages 15 to 17, who could not remain in their parents' homes.
- 1960 Edith Olmsted sold Lot 5 (No. 56) to Cecil Robinson, Q.C. on behalf of the Big Sister Association of Hamilton. He in turn conveyed the lot to the City of Hamilton for lease to the Big Sister Association as a temporary home for 15 to 18-year-old girls, the first of its kind in Hamilton.
- 1961 After a new roof in 1960 and \$9,000 in alterations in 1961, Charlton Hall opened in September 1961.
- 1964 The third-floor attic of No. 56 was renovated to accommodate more girls.
- 1967 Ralph Cooper sold Lot 4 (No. 52) to the City.
- 1968 Girls moved into No. 52.
- 1970 After improving fire safety, making a third-floor "dormer room" and adding a link built between Nos. 52 & 56 in 1969-70, the Eastburn Wing opened in September 1970. It was named for Mrs. Eugene B. Eastburn, honorary president of the Big Sister Association of Hamilton and widow of the president of National Hosiery Mills.
- 1991 The garage behind No. 56 was converted to training rooms for the Big Sister Association – a playroom on the ground floor and a bathroom and open area on the upper floor.

An article in *The Hamilton Spectator* published on February 23, 1924 featured the work of the Big Sister Association of Hamilton. Since 1919, the association had been promoting the welfare of underprivileged girls through pairing an active member of the association with an individual girl and by raising funds among associate members. The article listed Madeleine Bell, Mary Hobson and Edith Olmsted on the roll of associate members.

In 1957, *The Hamilton Spectator* reported that Doris Crawford, executive secretary of the Big Sister Association of Hamilton, had advocated for a home for girls, ages 15 to 17, who could not remain in their parents' homes. Crawford said that "activities would be supervised [in the home] and each girl would receive the help and guidance needed in working out her personal problems."

The Hamilton Spectator also reported on the association's annual luncheon in February 1960. The association's outgoing president, Mrs. A. Ernest Russell, said that a committee had been formed to plan for the establishment of the group home. In May 1960, Cecil Robinson, Q.C., who acted as honorary legal counsel to the Big Sister Association of Hamilton, presented a brief to the City of Hamilton Board of Control, asking the City to buy a house for the association and to lease it back for a dollar a year. The request was granted as documented in City Council

minutes, and money was set aside for the purchase. The land title for 56 Charlton Avenue West records that, in September 1960, Edith Olmsted sold Lot 5 (No. 56) to Cecil Robinson, acting on behalf of the Big Sister Association of Hamilton. At the November 9, 1960 meeting of City Council, it was decided:

"That the City of Hamilton purchase from the Big Sisters Association of Hamilton the land and buildings known as municipal No. 56 Charlton Avenue West, the property having a frontage of 46 feet (more or less) on Charlton Avenue West by a depth of 145 feet (more or less) for the total sum of \$22,268.18.

"The City to carry out any repairs required on this building prior to it being leased to the Big Sisters Association. The Association would then be responsible for all maintenance and repairs to the property.

"That the Mayor and City Clerk be authorized to execute a lease to be prepared by the City Solicitor for the leasing of this property to the Big Sisters Association of Hamilton for the nominal sum of \$1.00. The lease to commence September 16, 1960. ..."

On November 23, 1960, Cecil Robinson conveyed Lot 5 (No. 56) to the City.

As reported in *The Hamilton Spectator*, the Big Sister Association temporary residence for girls 15 to 18 years old – Charlton Hall – officially opened in September 1961. The residence was the first of its kind in Hamilton. To prepare the 14-roomed semi-detached house for the girls, a new roof had been put on and \$9,000 in alterations spent.

On the occasion of the February 1962 annual meeting of the Big Sister Association, *The Hamilton Spectator* published an article entitled "Residence Proves Its Worth." Mayor Lloyd D. Jackson complimented the association on its work in establishing Charlton Hall. Mrs. L.E. Coffman, Jr., who had chaired the residence planning committee, was credited with making Charlton Hall a reality (Fig. 23).

When *The Hamilton Spectator* announced a public tour of Charlton Hall, it had noted that the third-floor attic of No. 56 was renovated in 1964 to accommodate more girls.

With Charlton Hall at full capacity, Judge Hugh C. Arrell, a member of the association's advisory committee, appealed for an enlargement of the residence in 1965. In response, the City of Hamilton purchased Lot 4 (No. 52) from Ralph Cooper in 1967. The two houses – No. 56 and No. 52 – were photographed in 1968 before the addition of a one-storey link between them (Fig. 24).

In order for the association to qualify for a provincial operating grant, the City paid for improving the houses' fire safety. A third-floor dormer room and the ground-floor link (Fig. 25) were also added in 1969-70. *The Hamilton Spectator* reported the official opening of the Eastburn Wing at No. 52 in September 1970. It was named for Mrs. Eugene B. Eastburn, the association's honorary president and the widow of the president of National Hosiery Mills.

As documented in City of Hamilton Building Department records, the next and last major work at the site occurred in 1991. The garage behind No. 56 was converted to training rooms for the association – a playroom on the ground floor and a bathroom and open area on the upper floor.

5.0 Property Description (As-found Appearance)

5.1 *The Link*

The one-storey link, built in 1969-70, functions as an enclosed corridor connecting 52 Charlton Avenue West and 56 Charlton Avenue West (Fig. 26 and 27). It has an utilitarian appearance.

5.2 *52 Charlton Avenue West*

Figures 28 to 59 record the exterior appearance of 52 Charlton Avenue West, and Figures 60 to 125 illustrate the interior.

The two-and-a-half-storey, brick, single-detached house at 52 Charlton Avenue West shows the influence of the Queen Anne style, an eclectic style developed in the late nineteenth century by the English architect, Richard Norman Shaw, and freely interpreted in North America. The Queen Anne style co-existed with the Arts and Crafts movement. Inspired by the writer and designer William Morris, five pupils and assistants of Richard Norman Shaw's formalized the movement by founding the Art Workers' Guild in 1884 and the Arts and Crafts Exhibition Society in 1888.

The front facade consists of three bays: 1) the western bay; 2) the projecting turreted bay; and 3) the eastern bay.

The main feature of the front facade is the wide turreted bay surmounted by a conical roof. A two-storey wood porch in the eastern bay – a replacement of the original small porch through which one used to enter the house – overpowers the turreted bay and upsets the informal balance in architect William Palmer Witton's composition. Large curving windows puncture the turreted bay's outer wall of red pressed brick, which is laid in stretcher bond with red-tinted raised mortar joints and white lime taping. The wall's water table meets the rock-faced limestone foundation. All window sills in the turreted bay were red sandstone, but those on the lower floors are now parged. Brick voussoirs, flush with the plane of the wall, radiate above the windows' segmentally arched heads. The windows at the attic level are shorter than the windows below. Moulded brackets decorate the turreted bay's eaves.

The front facade's western bay contains a segmentally arched large tripartite window on the ground floor and another tripartite window on the upper floor. The eaves are bracketed like the turreted bay's eaves.

A hip roof, now in asphalt shingle, covers the front facade's eastern and western bays.

Although the east and west elevations face narrow side yards, materials and features from the front facade are carried over – the same brick walls, a tripartite window and bracketed eaves. The east elevation has a pediment above the northernmost bay, and the west elevation has a carved wood canopy that shelters the side entrance.

The plainer rear elevation consists of a two-storey brick back wall and a one-storey frame back wing parged in plaster. There are a few windows in the brick back wall. A wooden fire escape

mars the building's northeastern corner. A back entrance leads to the basement in the brick part of the house; and a back door, provided in the back wing, leads up to the ground floor. In addition, the back wing contains an old milk box door and a coal chute door.

The original interior plan has been altered for the Charlton Hall residence and more recently for Charlton Hall office space. In Queen Anne houses, the principal rooms of the ground floor often led off from a large central stair hall containing the stairs, seating and a fireplace. As-found evidence suggests that the front entrance was in the front facade's eastern bay, opening into the vestibule (now a closet bedecked with plaster moulding at the cove ceiling and a plaster medallion for a light fixture!) and then into a great stair hall with fireplace. Probable alterations include the partition separating the space labelled the "middle room" on the ground floor plan from the narrow north-south hall, the partition around the foot of the staircase and the partition between the current entry room and the room labelled "southwest room." The entry hall, now quite small, was originally expansive.

Despite the alterations, early interior features have survived. In the current entry hall, there is plaster moulding at the cove ceiling.

The former parlour located in the turreted bay is illuminated by large curving windows. Window surrounds, door casing, baseboard, a fireplace with a carved wood mantle and an electric grate, cast-iron radiators and plaster moulding at the cove ceiling are also found.

The former dining room also enjoys natural light. Window surrounds, baseboard, a four-panelled swing door with an ornamental escutcheon, a built-in cabinet beside the swing door, cast-iron radiators and silk-covered plaster moulding at the cove ceiling appoint the dining room. Especially interesting is the fireplace: the wood mantle is carved with lions' heads, the hearth surrounds and floor are tiled, and an electric grate rests on the floor.

The former pantry behind the dining room and the back door stair hall are mostly intact.

The beauty of the wood staircase is revealed at the upper-floor hall. Its simple balustrade of square-profiled balusters and curving handrail point to Arts and Crafts influence. In the upper-floor hall, a north-facing arch opens to a back corridor while another arch opens to the room in the turreted bay. The rounded turret room benefits from the natural light emitted by its large windows. Window surrounds, cast-iron radiators, baseboard, a fireplace with wood mantle and tiled hearth and a built-in cabinet contribute to the room's historic character.

Other features of the upper floor include four-panelled doors, door casing, and more window surrounds and cast-iron radiators.

The attic floor is, as expected, plainer than the upper floor. There are a number of four-panelled doors.

The boiler room in the basement shows the limestone rubble stone foundation wall and a brick partition wall.

5.3 56 Charlton Avenue West

Figures 126 to 154 record the exterior appearance of 56 Charlton Avenue West, and Figures 155 to 238 illustrate the interior.

The two-and-a-half-storey, brick, semi-detached dwelling at 56 Charlton Avenue West shows the influence of the Queen Anne style, especially in the two-storey bay window. The front facade consists of three large bays: 1) the two-storey bay window with pedimented dormer window and hip roof above it; 2) a street-facing gable that is set back from the bay window; and 3) an entrance bay that is set back even farther.

The wide projecting porch and the front entrance to the link between No. 52 and No. 56 hide the irregular outline of the front facade as designed by William Palmer Witton. The original porch may have looked like the small extant porch at No. 64 (Fig. 239).

The dwelling's red-pressed brick walls are mortared together with rodded joints. The brick walls rest on a rock-faced limestone foundation. Red rock-faced sandstone is used for window sills and lintels. The tall decorated brick chimney seen in a photograph from 1968 is missing today. It would have contributed to the front facade's picturesque silhouette. Another chimney at the eastern end of the front facade has also been lost. A brick parapet provides fire separation between No. 56 and No. 64.

Wood is fashioned for window sash, the bay window's cornice decorated with dentils and moulded brackets, the dormer window and an upper-floor sun porch. It is probably an addition.

Asphalt shingle covers the roof, which originally was slate.

A variety of windows adds to the front facade's eclectic character.

As at No. 52, materials and features from the front facade are carried over to the east elevation – the same brick walls, red sandstone window sills and lintels, bracketed eaves and a pedimented dormer window. The two-storey pedimented bay window at the back is typical of the Queen Anne style. Its leaded and stained glass windows are a special part of the fireplace wall in the dining room inside. The east elevation also shows two stained glass windows that illuminate the front staircase inside, an oval window on the ground floor and a Palladian window in the pediment above the bay window.

The rear elevation, away from public view, is plainer; but it boasts an impressive oriel window, which emits natural light into the dining room inside. The back wing, made of red brick on a concrete block foundation, is not original to the house but dates to an early time in the house's construction history. A corbelled brick bracket and a metal-flashed parapet act as a fire wall between No. 56 and No. 64.

The turn-of-the-twentieth-century interior plan has survived at No. 56 since many of the original rooms had been kept in place when Charlton Hall was established. Many original features also remain.

The basement retains its utilitarian functions of boiler room, laundry and storage. The food storage vault shows parged rubble stone foundation walls, and the room it connects to has an old wood door, cupboards and a metal vault door. One room has been finished as a recreation room for the girls at Charlton Hall.

On the ground floor, the original front doorway, which is hidden by the current entrance, is finely crafted. The double leaves of hardwood and glass are embellished with diamond-shaped panels and an ornamental door knob and escutcheon. The transom light over the doorway would have brought more natural light into the vestibule before the link between No. 52 and No. 56 was added.

The vestibule, which is heated by a cast-iron radiator, is now open to the front entry stair hall; but a set of doors likely used to fill the existing frame. A transom light lies over the opening. There is a bathroom off the vestibule, and it was probably inserted sometime after the dwelling's construction in 1896.

The principal rooms of the ground floor – the interconnected drawing room (now separated into two rooms) and the dining room are reached through the large stair hall. In addition to the imposing staircase, the hall has a plaster cornice with egg-and-dart moulding.

The elegance of the former drawing room can still be visualized in its extant features. The drawing room once occupied much of the dwelling's front, its two parts connected by a large opening. The pilasters and entablature of the opening remain. There are two identical fireplaces, both unfortunately painted white, one in the eastern part of the drawing room and the other in the western part (the connecting room). Steam heating, however, would have provided warmth for the house's early residents as evidenced by the cast-iron radiators. The front facade's large tripartite window casts natural light into the eastern part, and its bay window brings sunlight into the western part. Their window surrounds would have appeared prominently before painted white. The plasterwork of the western part is more intact than the eastern part's: the western part still shows a moulded cornice line and a ceiling panelled with a design of flowers and fruit. The eastern part's beamed ceiling has been simplified. The western part also retains its panelled wainscotting. Furthermore, an original panelled door opening to the stair hall remains in the western part.

The outstanding Arts and Crafts dining room lies back of the stair hall. Still serving its original function, it is the most intact room in the house. Its dark polished woodwork for walls and ceiling beams contrasts with the lighter parquet floor in a herringbone pattern and with the white plaster walls and ceiling panels. Polished woodwork and lightly coloured fields, such as flat white or ivory, were preferred in Arts and Crafts decoration. The east bay wall alcove, which is framed by a carved Tudor arch, centres on a masterful fireplace. The richly carved mantle extends upward to the ceiling in panelled and carved woodwork. The bronze hearth has a hood embossed with the phoenix rising, and andirons crowned with Tudor roses stand beside it. To either side of the fireplace is a pair of leaded and stained glass windows. The north wall contains another alcove formed by an oriel window of leaded and stained glass. The built-in bench – called a settle – disguises the cast-iron radiators below. The west wall, almost entirely in wood panelling, is equally impressive. In the centre of the wall, there is a large round mirror and to either end there is a beautiful door – one leading to the kitchen and the other to the back

hall. An ornamental knob and escutcheon is attached to each panelled door, and a leaded and stained glass transom light lies above. Artificial light in the dining room is provided by cup-shaped wall sconces. A long hardwood table completes the room.

The back hall contains five-panelled doors, never painted. The kitchen and kitchen annex have wood window surrounds.

Two staircases give access to the upper floor – the fancy front staircase and the simpler back staircase. The foot of the front staircase entails a newel post carved to look like a Classical column, a bench embossed with the initial “H” for Hobson, a cast-iron radiator below the bench, and a built-in bookcase at right angles to the bench. Two stained glass windows illuminate the staircase’s ascent. One window shows a woman holding a jug, and the other depicts a lute player. A narrow balcony is enclosed by a balustrade at the top of the stairs. The back staircase, although simpler, is of a similar quality to front staircases in modest homes of the Late Victorian period.

Like the ground floor, the upper floor’s four bedrooms revolve around a central hall. In the bedrooms, baseboard, door casing, window sash, window surrounds, cast-iron radiators and a fireplace survive from an early period. The fireplace in the northeast bedroom has a wood mantle, glazed tile surrounds and floor, and a decorative cast-iron hearth. The sun porch at the southeast corner of the upper floor has French doors and a quarry tile floor with a cross pattern interspersed among the red tile blocks. The bathroom on the upper floor has a cove ceiling surviving from a previous room function.

The attic floor contains another four bedrooms and a bathroom.

6.0 Cultural Heritage Evaluation

6.1 City of Hamilton Criteria

A set of criteria were endorsed by the City of Hamilton Municipal Heritage Committee on June 19, 2003 and were adopted by Council as The City of Hamilton: Cultural Heritage Evaluation Criteria on October 29, 2008 (Appendix “B” of Report PED08211). The criteria are used to assess the cultural heritage value of a property. This evaluation assists in determining a property’s merit for designation under the *Ontario Heritage Act* as well as deriving a Statement of Cultural Heritage Value or Interest and Description of Heritage Attributes.

6.1.1 Archaeology

The reasons for designation of a property may address archaeological resources. Twelve criteria are used to evaluate an archaeological site or measure archaeological potential to determine what attributes, if any, warrant designation under Part IV of the *Ontario Heritage Act*.

The first eleven criteria for evaluating an archaeological site are predicated on the presence of a known archaeological site. In the case of 52 and 56 Charlton Avenue West, there are no registered or reported archaeological sites located on the subject property. Therefore, only the criterion pertaining to archaeological potential applies in this assessment (see chart of criteria

below).

Cultural Definition: N/A
Temporal Integrity: N/A
Site Size: N/A
Site Type: N/A
Site Integrity: N/A
Historical Association: N/A
Site Setting: N/A
Site Socio-political Value: N/A
Site Uniqueness: N/A
Site Rarity: N/A
Site Human Remains: N/A
Archaeological Potential: Notwithstanding current surface conditions, the property has been determined to be an area of archaeological potential. It is reasonable to expect that archaeological resources may be encountered during any demolition, grading, construction activities, landscaping, staging, stockpiling or other soil disturbances.

6.1.2 Built Heritage

Twelve criteria are used to assess the built heritage value of a property, otherwise understood as historical and architectural value (see chart below and on the following pages).

Thematic: 52 and 56 Charlton Avenue West illustrate two historical themes – first, their construction at the turn of the twentieth century by wealthy local landowners who were developing the Durand neighbourhood as a place for upper-class dwellings; and second, their adaptation in the mid-twentieth century by a non-governmental association and the City for innovative social housing geared to teenaged girls.
Event: A specific event that has made a significant contribution to Hamilton, Ontario or Canada has <u>not</u> occurred here.

Person and/or Group: The construction of 52 Charlton Avenue West in 1896 was initiated by John H. Park, a wealthy local landowner who was partner in the pan-Canadian wholesale grocery business of Lucas, Park & Company; and the single-detached house was first owned by Jane Bell, wife of insurance agent John Bell.

The semi-detached house at 56-64 Charlton Avenue West was a project of Andrew Trew Wood's who is said to have had it built for two of his daughters. Andrew Trew Wood was partner in Wood, Vallance & Company, which probably conducted the largest wholesale hardware business in Canada at the turn of the twentieth century. Wood had many other interrelated commercial interests, including in the fledgling steel industry in Hamilton. In addition, he served as Member of Parliament in the government of Alexander Mackenzie and later in the Wilfrid Laurier government. He carried through a bill to incorporate the Nickel Steel Company of Canada – the first of three companies that launched the nickel-steel industry in Canada. Late in life, Wood presided over the Hamilton Art School, held a seat in the Senate, and sat on the board of trustees of the University of Toronto.

56 Charlton Avenue West was first owned by Mary Andrewina Hobson, Wood's daughter who had married Robert Hobson in 1891. In 1896 when the semi-detached house at 56-64 Charlton Avenue West was being built, Wood named his son-in-law, Robert Hobson, secretary-treasurer of the Hamilton Blast Furnace Company, the first producers of high-grade pig-iron in Ontario. Hobson rose to the presidency of the amalgamated Steel Company of Canada (Stelco) – the largest, most diversified steel maker in Canada by the end of the First World War. Like his father-in-law, Hobson's business interests extended into several spheres besides steel making. His other accomplishments were as president of the Canadian Manufacturers' Association, director of the Canadian Patriotic Fund, member of the new Honorary Advisory Council for Scientific and Industrial Research (later, the National Research Council) and member of the Munition Resources Commission. At the time of his death in 1926, Hobson's work as an industrialist was acknowledged for greatly aiding Hamilton's growth and prosperity in the first quarter of the twentieth century.

Edith Hamilton Olmsted, wife of Dr. Ingersoll Olmsted and Wood's daughter, briefly owned 64 Charlton Avenue West and never lived there. However, she acquired No. 56 after her sister Mary Hobson's death and leased it for 32 years before conveying it to the Big Sister Association of Hamilton. Both Edith Olmsted and Mary Hobson were early associate members of the Big Sister Association of Hamilton, which was founded in 1919 to promote the welfare of underprivileged girls. In 1961, the Big Sister Association of Hamilton, with the support of the City of Hamilton, opened Charlton Hall in No. 56 to provide a temporary home for teenaged girls, the first of its kind in Hamilton. In 1970, the Eastburn Wing of Charlton Hall opened in No. 52, which was joined to No. 56 by a one-storey link.

Architectural Merit: Both 52 Charlton Avenue West and 56 Charlton Avenue West exhibit architectural features representative of fine Queen Anne dwellings of the late nineteenth century. Quality interior features have survived at No. 52 despite the alteration of its original interior plan for the Charlton Hall residence and more recently for Charlton Hall office space. At No. 56, the original interior plan has survived as well as many original features. Of all the rooms, the dining room at No. 56 is the most intact – an outstanding example of the Arts and Crafts movement. The Arts and Crafts movement co-existed with the Queen Anne style. The buildings demonstrate how the Queen Anne style was expressed in two housing types for the upper class – a single-detached house at No. 52 and a semi-detached dwelling at No. 56.

Functional Merit: The rounded turreted bay at No. 52 shows an effective handling of brick construction.

Designer: The buildings are early commissions for William Palmer Witton, whose career in Hamilton lasted from 1895 to 1937. The original interior plan of No. 56 and the plan that No. 52 is assumed to have had bear a resemblance to the interior plans of important American architects, Adler & Sullivan, with whom Witton worked in 1893-94.

Location Integrity: The buildings remain where they have stood since their construction in 1896. This fact is important since an historic building in its original location has greater cultural heritage value than one that has been moved from its original site. Among internationally accepted principles of heritage conservation, an historic building is understood to be inseparable from the setting in which it is located.

Built Integrity: The oversized front porches erected before the establishment of Charlton Hall have altered the front facades of No. 52 and No. 56, but both alterations are technically reversible (the lack of historic photographs or drawings showing the original small porches poses a restoration challenge). The utilitarian one-storey link between No. 52 and No. 56 hides the original front entrance to No. 56 and muddles the ground floor plan of No. 52, but it could be removed. Similarly, the fire escapes at No. 52 and No. 56 are reversible. The original entrance to No. 52 in the building's southeast corner could be restored, and partitions could be removed to approximate the expansive stair hall that is assumed to have existed at No. 52. The removal of laminate flooring, metal doors, and paint from woodwork is feasible, and the restoration of the opening between the drawing room and connecting room at No. 56 is doable. The bricked-up opening in the converted garage could be replaced with wood garage doors or glazing. Overall, the buildings' historic character survives on the exterior elevations. The interior of No. 56 is better preserved than at No. 52, but despite the alterations to the interior plan of No. 52 many historic features have survived.

Landmark: Although the tall turreted bay at No. 52 is distinctive, the buildings at No. 52 and No. 56 do not stand out as conspicuous features in the Durand neighbourhood.

Character: The mid-block buildings at No. 52 and No. 56 blend harmoniously into the turn-of-the-twentieth-century, red-brick, residential streetscape extending along the north side of Charlton Avenue West from Park Street South eastward.

Setting: Once separate, No. 52 and No. 56 have been conjoined by a one-storey link since the mid-twentieth century. The negative effect on the historic relationship between the buildings is reduced by the link's small size and low height. The asphalt paving for surface parking along the back lane has somewhat diminished the backyard's green space amenity.

Public Perception: No. 52 and No. 56 were identified as part of the block of old brick mansions on the north side of Charlton Avenue West between MacNab Street South and Park Street South by Bill Manson, who laid out a heritage walk in the Durand neighbourhood in his book, *Footsteps in Time: Exploring Hamilton's Heritage Neighbourhoods*.

6.1.3 Cultural Heritage Landscapes

The reasons for designation of a property may address any cultural heritage landscape present at the site or any contribution the property makes to a larger cultural heritage landscape. A cultural heritage landscape is an historic area that contains a group of features linked together in their setting or surroundings. Examples that could merit designation under Part IV of the *Ontario Heritage Act* include a farmstead, a complex of industrial structures, a religious compound, a school campus, a park or garden and a fairground.

The property at 52 and 56 Charlton Avenue West is not a cultural heritage landscape in itself. The property also lies outside the current boundaries of the Durand-Markland Heritage Conservation District, which is designated under Part V of the *Ontario Heritage Act* and located to the south of the site.

6.2 *Criteria in Ontario Regulation 9/06*

In 2006, the Province of Ontario released Ontario Regulation 9/06 containing criteria for determining cultural heritage value or interest. Under Section 29 of the *Ontario Heritage Act*, municipal councils may designate individual property to be of cultural heritage value when the property meets one or more criteria set out in the regulation. In several ways, the provincial criteria are similar to the City's built heritage criteria. Below, the cultural heritage value of the property at 52 and 56 Charlton Avenue West is assessed according to the nine provincial criteria.

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.

Both 52 Charlton Avenue West and 56 Charlton Avenue West exhibit architectural features representative of fine Queen Anne dwellings of the late nineteenth century. Quality interior features have survived at No. 52 despite the alteration of its original interior plan for the Charlton Hall residence and more recently for Charlton Hall office space. At No. 56, the original interior plan has survived as well as many original features. Of all the rooms, the dining room at No. 56 is the most intact – an outstanding example of the Arts and Crafts movement, which co-existed with the Queen Anne style. The buildings demonstrate how the Queen Anne style was expressed in two housing types for the upper class – a single-detached house at No. 52 and a semi-detached dwelling at No. 56.

The property has design value or physical value because it displays a high degree of craftsmanship or artistic merit.

The rounded turreted bay at No. 52 displays an effective handling of brick construction, large curving windows fit into the brick wall, and interior features follow the curvature. The finest rooms in the house – the parlour in the turreted bay, the dining room in the northeast corner of the ground floor and the upper-floor room in the turret – artistically combine baseboard, doors or door casing, window surrounds, fireplaces, built-in cabinets, and plaster moulding at cove ceilings. Even the cast-iron radiators have been thoughtfully integrated beneath windows. Although the foot of the wood staircase has been altered, its beauty is revealed at the upper-floor hall. Its simple balustrade of square-profiled balusters and curving handrail point to Arts and Crafts influence.

At No. 56, the brick walls, red sandstone window sills and lintels, wood window sash, decorative cornices and dormer windows, and leaded and stained glass windows are well-crafted and have stood the test of time. The sun porch, a complementary addition probably dating from the early twentieth century, is finely detailed with its tall French doors, pilasters and quarry tile floor. The original front doorway, which is hidden to public view by the current entrance, has double leaves of hardwood and glass that are embellished with diamond-shaped panels and an ornamental door knob and escutcheon. The large ground-floor stair hall, which has a plaster cornice with egg-and-dart moulding, features the grand front staircase, made of carved wood and illuminated by two pictorial stained glass windows on the ascent. The back staircase, although simpler, is of a similar quality to front staircases in modest homes of the Late Victorian period. The elegance of the former drawing room and the room to which it connects can still be visualized in its extant features, including a plaster ceiling panelled with a design of flowers and fruit. The richly appointed dining room is replete with dark polished woodwork, a contrasting parquet floor in a lighter-coloured herringbone pattern, an alcove framed by a carved Tudor arch and centring on a masterful fireplace, and another alcove formed by an oriel window of leaded and stained glass. Another fireplace in the northeast bedroom on the upper floor has a wood mantle, glazed tile surrounds and floor, and a decorative cast-iron hearth.

The property has design value or physical value because it demonstrates a high degree of technical or scientific achievement.

Both No. 52 and No. 56 are well-constructed brick houses, using traditional building methods. They do not demonstrate a high degree of technical or scientific achievement.

The property has historical value or associative value because it has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community.

The buildings at 52 and 56 Charlton Avenue West illustrate two themes of significance to the history of Hamilton – first, their construction at the turn of the twentieth century by wealthy local landowners who were developing the Durand neighbourhood as a place for upper-class dwellings; and second, their adaptation in the mid-twentieth century by a non-governmental association and the City for innovative social housing geared to teenaged girls.

The construction of 52 Charlton Avenue West was initiated by John H. Park, a wealthy local landowner who was partner in the pan-Canadian wholesale grocery business of Lucas, Park & Company; and the single-detached house was first owned by Jane Bell, wife of insurance agent John Bell.

The dwelling at 56 Charlton Avenue West, part of the semi-detached house at 56-64 Charlton Avenue West, was a project of Andrew Trew Wood's, who owned a great house nearby and who had registered the small plan of subdivision where his project and Park's were built in 1896. Andrew Trew Wood was partner in Wood, Vallance & Company, which probably conducted the largest wholesale hardware business in Canada at the turn of the twentieth century.

56 Charlton Avenue West was first owned by Mary Andrewina Hobson, Wood's daughter who had married Robert Hobson in 1891. In 1896 when the semi-detached house at 56-64 Charlton Avenue West was being built, Wood named his son-in-law, Robert Hobson, secretary-treasurer of the Hamilton Blast Furnace Company, the first producers of high-grade pig-iron in Ontario. Hobson rose to the presidency of the amalgamated Steel Company of Canada (Stelco) – the largest, most diversified steel maker in Canada by the end of the First World War.

Edith Hamilton Olmsted, wife of Dr. Ingersoll Olmsted and Wood's daughter, acquired No. 56 after her sister Mary Hobson's death and leased it for 32 years before conveying it to the Big Sister Association of Hamilton. Both Edith Olmsted and Mary Hobson were early associate members of the Big Sister Association of Hamilton, which was founded in 1919 to promote the welfare of underprivileged girls. In 1961, the Big Sister Association of Hamilton, with the support of the City of Hamilton, opened Charlton Hall in No. 56 to provide a temporary home for teenaged girls, the first of its kind in Hamilton. In 1970, the Eastburn Wing of Charlton Hall opened in No. 52, which was joined to No. 56 by a one-storey link.

The property has historical value or associative value because it yields, or has the potential to yield, information that contributes to an understanding of a community or culture.

The extant features of the single-detached house at No. 52 and the semi-detached dwelling at No. 56 provide insight into the domestic tastes of affluent Hamiltonians at the turn of the twentieth century and demonstrate the capacity of Hamilton-based architects and craftsmen to offer high style to their patrons.

The property has historical or associative value because it demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.

The buildings are early commissions for William Palmer Witton, whose career in Hamilton lasted from 1895 to 1937. The original interior plan of No. 56 and the plan that No. 52 is assumed to have had bear a resemblance to the interior plans of important American architects, Adler & Sullivan, with whom Witton worked in 1893-94.

The property has contextual value because it is important in defining, maintaining or supporting the character of an area.

Erected as dwellings for upper-class families, the buildings at No. 52 and No. 56 support the historic character of the Durand neighbourhood, which was prized as the most desirable community in Hamilton before the Second World War.

The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.

The mid-block buildings at No. 52 and No. 56 blend harmoniously into the turn-of-the-twentieth-century, red-brick, residential streetscape extending along the north side of Charlton Avenue West from Park Street South eastward.

The property has contextual value because it is a landmark.

Although the tall turreted bay at No. 52 is distinctive, the buildings at No. 52 and No. 56 do not stand out as conspicuous features in the Durand neighbourhood.

7.0 Cultural Heritage Value

7.1 Conclusions and Recommendations

The Charlton Hall property, including the single-detached house at 52 Charlton Avenue West and the semi-detached dwelling at 56 Charlton Avenue West, satisfies seven of the nine criteria in Ontario Regulation 9/06 (only one criterion is necessary for designation under the *Ontario Heritage Act*).

It also fully meets eight of the twelve built heritage criteria adopted by the City of Hamilton. The criteria of “built integrity” and “setting” are partially reached. The criteria of “event” and “landmark” are not met.

By any standard of heritage conservation, the property merits protection under Part IV of the *Ontario Heritage Act*.

In essence, the property’s architectural value derives from the period when the buildings were in single-family use, especially the time when they were constructed (the turn of the twentieth century). The property’s historical value relates to both the period of single-family use and the period when it has served as the Charlton Hall residence. The property’s historical value can be understood without the one-storey link, fire escapes, extra partitions and other alterations

required for Charlton Hall: an historical plaque erected in the front yard can document the property's interesting history.

A variety of uses are permitted for the property when it becomes surplus. The property could remain a single property and the buildings function for uses such as a hospice or a lodge for families and friends visiting patients at St. Joseph's Hospital. On the other hand, the property could be severed into two lots, the one-storey link removed, and the houses returned to single-family dwellings. It may be more costly to bring the property up to contemporary standards of life safety and barrier-free access for group-home use than to restore the buildings for single-family use.

The City should time the property's designation under the *Ontario Heritage Act* to a future date when the use by the prospective purchaser(s) of the property is known. The statement on cultural heritage value or interest is therefore written so that it can apply to the single property or to two properties severed from one another.

In addition to designation, conditions in the agreement of sale or a heritage conservation easement can respond more specifically to aspects of preservation and restoration. An easement agreement is often made in exchange for loans and grants to repair and restore historic buildings.

It is recommended that, in due course, the City of Hamilton:

- designate under Part IV of the *Ontario Heritage Act* the property at 52-56 Charlton Avenue West or the two severed properties at 52 and 56 Charlton Avenue West;
- add conditions in the agreement of sale with the purchaser(s) of the property(ies) or negotiate an easement agreement between the City and purchaser(s);
- erect a plaque in the property's front yard to tell the story of the buildings' construction and the story of their adaption to the Charlton Hall residence; and,
- open the ground floor of 56 Charlton Avenue West to the public at a Doors Open event.

7.2 *Statement on Cultural Heritage Value or Interest and Description of Heritage Attributes*

Alternative wording is presented for the opening paragraph. The first version is written for a single designation by-law. The other versions are written for two designation by-laws. The versions of the opening paragraph are suitable for the notice published in the newspaper. The paragraphs that follow the opening paragraph separately explain the value of 52 Charlton Avenue West and 56 Charlton Avenue West.

Opening Paragraph for a Single Designation By-law

The buildings at 52 and 56 Charlton Avenue West illustrate two themes of significance to the history of Hamilton – first, their construction at the turn of the twentieth century by wealthy local landowners who were developing the Durand neighbourhood as a place for upper-class

dwellings; and second, their adaptation in the mid-twentieth century by a non-governmental association and the City for innovative social housing geared to teenaged girls. The property's architectural value derives from the period when the buildings were in single-family use. Their extant features provide insight into the domestic tastes of affluent Hamiltonians at the turn of the twentieth century and demonstrate the capacity of Hamilton-based architects and craftsmen to offer high style to their patrons. The property's historical value relates to both the period of single-family use and the time when it served the Big Sister Association of Hamilton as the residence known as Charlton Hall.

Opening Paragraph for a Designation By-law about 52 Charlton Avenue West Alone

The single-detached house at 52 Charlton Avenue West illustrates two themes of significance to the history of Hamilton – first, its construction at the turn of the twentieth century by a wealthy local landowner, one of several who were developing the Durand neighbourhood as a place for upper-class dwellings; and second, its adaptation in the mid-twentieth century by a non-governmental association and the City for innovative social housing geared to teenaged girls. The property's architectural value derives from the period when the building was in single-family use. Its extant features provide insight into the domestic tastes of affluent Hamiltonians at the turn of the twentieth century and demonstrate the capacity of Hamilton-based architects and craftsmen to offer high style to their patrons. The property's historical value relates to both the period of single-family use and the time when it served the Big Sister Association of Hamilton as a wing in the residence known as Charlton Hall.

Opening Paragraph for a Designation By-law about 56 Charlton Avenue West Alone

The semi-detached dwelling at 56 Charlton Avenue West and the garage behind it illustrate two themes of significance to the history of Hamilton – first, the dwelling's construction at the turn of the twentieth century by a wealthy local landowner, one of several who were developing the Durand neighbourhood as a place for upper-class dwellings; and second, its adaptation in the mid-twentieth century by a non-governmental association and the City for innovative social housing geared to teenaged girls. The property's architectural value derives from the period when the buildings were in single-family use. The dwelling's extant features provide insight into the domestic tastes of affluent Hamiltonians at the turn of the twentieth century and demonstrate the capacity of Hamilton-based architects and craftsmen to offer high style to their patrons. The property's historical value relates to both the period of single-family use and the time when it served the Big Sister Association of Hamilton as the principal part of the residence known as Charlton Hall.

Remaining Paragraphs for 52 Charlton Avenue West

The construction of 52 Charlton Avenue West in 1896 was initiated by John H. Park, who owned a great house nearby. He was partner in the pan-Canadian wholesale grocery business of Lucas, Park & Company. The single-detached house was first owned by Jane Bell, wife of insurance agent John Bell.

In 1970, the Eastburn Wing of Charlton Hall opened in No. 52, which was joined to the principal part of Charlton Hall at 56 Charlton Avenue West by a one-storey link. Charlton Hall was the

most important program of the Big Sister Association of Hamilton, providing a temporary home for teenaged girls.

The single-detached house exhibits architectural features representative of fine Queen Anne dwellings of the late nineteenth century. In particular the rounded turreted bay displays an effective handling of brick construction, large curving windows fit into the brick wall, and interior features follow the curvature.

Documentary and as-found evidence indicate that the front entrance used to be in the southeast corner of the house and that the interior plan once revolved around a large central stair hall in the Queen Anne manner. William Palmer Witton, who designed the house, was likely influenced by the interior plans of important American architects, Adler & Sullivan, with whom Witton worked in 1893-94. The house is an early commission for Witton, whose career in Hamilton lasted from 1895 to 1937.

Despite the alteration of the original interior plan, quality interior features have survived. The finest rooms in the house – the parlour in the turreted bay, the dining room in the northeast corner of the ground floor and the upper-floor room in the turret – artistically combine baseboard, doors or door casing, window surrounds, fireplaces, built-in cabinets, and plaster moulding at cove ceilings. Even the cast-iron radiators have been thoughtfully integrated beneath windows. Although the foot of the wood staircase has been altered, its beauty is revealed at the upper-floor hall. Its simple balustrade of square-profiled balusters and curving handrail point to Arts and Crafts influence. The Arts and Crafts movement, which was formalized in the 1880s, co-existed with the Queen Anne style.

Erected for an upper-class family, the single-detached house supports the historic character of the Durand neighbourhood, which was prized as the most desirable community in Hamilton before the Second World War. The mid-block building at 52 Charlton Avenue West blends harmoniously into the turn-of-the-twentieth-century, red-brick, residential streetscape extending along the north side of Charlton Avenue West from Park Street South eastward.

Remaining Paragraphs for 56 Charlton Avenue West

The dwelling at 56 Charlton Avenue West, part of the semi-detached house at 56-64 Charlton Avenue West, was a project of Andrew Trew Wood's, who owned a great house nearby and who had the registered the small plan of subdivision where his project was built in 1896. Andrew Trew Wood was partner in Wood, Vallance & Company, which probably conducted the largest wholesale hardware business in Canada at the turn of the twentieth century. Wood had many other interrelated commercial interests, including in the fledgling steel industry in Hamilton. In addition, he served as Member of Parliament in the government of Alexander Mackenzie and later in the Wilfrid Laurier government. He carried through a bill to incorporate the Nickel Steel Company of Canada – the first of three companies that launched the nickel-steel industry in Canada. Late in life, Wood presided over the Hamilton Art School, held a seat in the Senate, and sat on the board of trustees of the University of Toronto.

56 Charlton Avenue West was first owned by Mary Andrewina Hobson, Wood's daughter who had married Robert Hobson in 1891. In 1896 when the semi-detached house at 56-64 Charlton

Avenue West was being built, Wood named his son-in-law, Robert Hobson, secretary-treasurer of the Hamilton Blast Furnace Company, the first producers of high-grade pig-iron in Ontario. Hobson rose to the presidency of the amalgamated Steel Company of Canada (Stelco) – the largest, most diversified steel maker in Canada by the end of the First World War. Like his father-in-law, Hobson's business interests extended into several spheres besides steel making. His other accomplishments were as president of the Canadian Manufacturers' Association, director of the Canadian Patriotic Fund, member of the new Honorary Advisory Council for Scientific and Industrial Research (later, the National Research Council) and member of the Munition Resources Commission. At the time of his death in 1926, Hobson's work as an industrialist was acknowledged for greatly aiding Hamilton's growth and prosperity in the first quarter of the twentieth century.

Edith Hamilton Olmsted, wife of Dr. Ingersoll Olmsted and Wood's daughter, acquired No. 56 after her sister Mary Hobson's death and leased it for 32 years before conveying it to the Big Sister Association of Hamilton. Both Edith Olmsted and Mary Hobson were early associate members of the Big Sister Association of Hamilton, which was founded in 1919 to promote the welfare of underprivileged girls. In 1961, the Big Sister Association of Hamilton, with the support of the City of Hamilton, opened Charlton Hall in No. 56 to provide a temporary home for teenaged girls, the first of its kind in Hamilton. In 1970, the Eastburn Wing of Charlton Hall opened in 52 Charlton Avenue West, which was joined to No. 56 by a one-storey link. Charlton Hall was the most important program of the Big Sister Association of Hamilton.

The semi-detached dwelling exhibits architectural features representative of fine Queen Anne houses of the late nineteenth century. In addition to the Queen Anne features on the exterior, many original interior features as well as the original interior plan have survived. The interior plan revolves around a large central stair hall in the Queen Anne manner. William Palmer Witton, who designed the house, was likely influenced by the interior plans of important American architects, Adler & Sullivan, with whom Witton worked in 1893-94. The house is an early commission for Witton, whose career in Hamilton lasted from 1895 to 1937.

The brick walls, red sandstone window sills and lintels, wood window sash, decorative cornices and dormer windows, and leaded and stained glass windows are well-crafted and have stood the test of time. The sun porch, a complementary addition probably dating from the early twentieth century, is finely detailed with its tall French doors, pilasters and quarry tile floor. The original front doorway, which is hidden to public view by the current entrance, has double leaves of hardwood and glass that are embellished with diamond-shaped panels and an ornamental door knob and escutcheon. The large ground-floor stair hall, which has a plaster cornice with egg-and-dart moulding, features the grand front staircase, made of carved wood and illuminated by two pictorial stained glass windows on the ascent. The back staircase, although simpler, is of a similar quality to front staircases in modest homes of the Late Victorian period. The elegance of the former drawing room and the room to which it connects can still be visualized in its extant features, including a plaster ceiling panelled with a design of flowers and fruit. The richly appointed dining room is replete with dark polished woodwork, a contrasting parquet floor in a lighter-coloured herringbone pattern, an alcove framed by a carved Tudor arch and centring on a masterful fireplace, and another alcove formed by an oriel window of leaded and stained glass. The dining room is an outstanding example of the Arts and Crafts movement, which co-existed with the Queen Anne style. Another fireplace in the northeast bedroom on the upper

floor has a wood mantle, glazed tile surrounds and floor, and a decorative cast-iron hearth.

Erected for an upper-class family, the semi-detached dwelling supports the historic character of the Durand neighbourhood, which was prized as the most desirable community in Hamilton before the Second World War. The mid-block building at 56 Charlton Avenue West blends harmoniously into the turn-of-the-twentieth-century, red-brick, residential streetscape extending along the north side of Charlton Avenue West from Park Street South eastward.

Description of Heritage Attributes

The following elements give meaning to the property's cultural heritage value.

52 Charlton Avenue West

The heritage attributes on the exterior, and in the interior, of 52 Charlton Avenue West are embodied in all original materials and features and include the:

- brick walls, red sandstone window sills, and limestone foundation;
- wood window sash and window glazing;
- wood eaves decorated with moulded brackets, the east elevation's pediment which is also decorated with moulded brackets, and the rear elevation's plain wood eaves;
- carved wood canopy over the side entrance on the west elevation;
- parged plaster back wing and its wood doors and window;
- profile of hip roof, conical roof and surviving brick chimney stack;
- vestiges of the original interior plan;
- cove ceilings with plaster moulding, plaster medallion for the light fixture in the original vestibule space (now a closet) and plaster arches at the upper-floor hall;
- wood baseboard, door casing, doors, window surrounds, built-in cabinets and staircase;
- door hardware;
- fireplace mantles, surrounds, hearths, floors and electric grates; and,
- cast-iron radiators.

56 Charlton Avenue West

Heritage attributes on the exterior, and in the interior, of 56 Charlton Avenue West include the:

- brick walls and fire wall parapet, red sandstone window sills and lintels, and limestone foundation;
- wood window sash and window glazing;
- leaded and stained glass at the east bay window and rear oriel window;
- oval window on the east elevation and the Palladian window in the east elevation's pediment;
- pedimented wood dormer windows on the front facade and east elevation;
- wood cornice and eaves decorated with dentils and moulded brackets at the front bay window, along the east elevation, and in the east elevation's pediment;
- plain wood cornice and eaves on the rear elevation;
- sun porch with its tall French doors, pilasters and quarry tile floor;
- brick back wing on concrete block foundation;
- complex roof profile of gables and hip and surviving brick chimney stack;
- original front doorway with its double leaves of hardwood and glass, door hardware and transom light;
- interior plan consisting of vestibule, stair hall, interconnected drawing room, dining room, ground-floor back hall, front and back staircases, upper-floor hall and bedrooms;
- vestibule's woodwork and cast-iron radiator;
- stair hall's woodwork and plaster cornice with egg-and-dart moulding;
- interconnected drawing room's door and door hardware, woodwork, fireplaces, cast-iron radiators, moulded plaster cornice and panelled plaster ceiling with a design of flowers and fruit;
- entirety of the dining room, the most intact room in the dwelling – lightly coloured parquet floor in a herringbone pattern; dark polished woodwork for wall panelling and ceiling beams; light-coloured plaster walls with cup-shaped wall scones; east bay wall alcove framed by a carved Tudor arch; east bay fireplace featuring carved wood, cup-shaped wall scones and bronze hooded hearth surrounds, floor and andirons; leaded and stained glass with benches below for the east bay window; north alcove formed by an

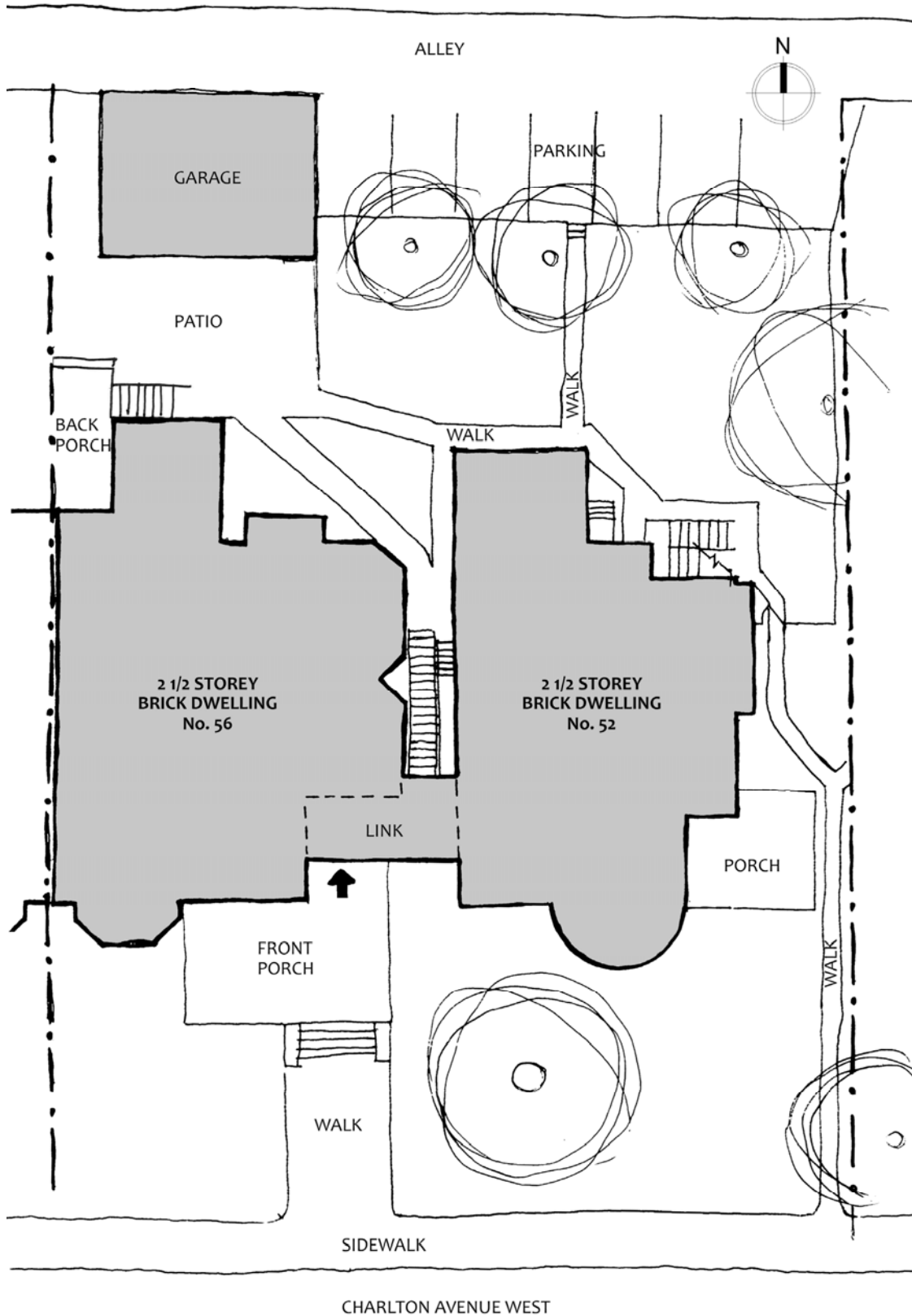
oriel window of leaded and stained glass and incorporating another bench; concealed cast-iron radiators; panelled west wall and its large round mirror, cup-shaped wall sconces and two doors, door hardware and transom lights;

- polished wood front staircase and its stairwell – newel post, bench with cast-iron radiator below, built-in bookcase, balustrade, moulded string along the wall, risers and treads, landings, pictorial stained glass windows and their surrounds, and balcony;
- polished wood back staircase;
- back hall's polished wood doors;
- baseboard, door casing, window sash, window surrounds, cast-iron radiators and fireplace on the upper floor; and,
- garage's brick walls, bracketed door canopy and window openings.

Appendix A: Illustrations



Fig. 1 Location of property at 52 and 56 Charlton Avenue West on a street map of central Hamilton, marked by an X



SITE PLAN (NTS)
52-56 CHARLTON AVENUE WEST

Fig. 2 Site plan



Fig. 3 Charlton Avenue West streetscape, looking east from Park Street South



Fig. 4 66-68 Charlton Avenue West



Fig. 5 56-64 Charlton Avenue West



Fig. 6 56 Charlton Avenue West on the left, 52 Charlton Avenue West in the middle, and 44 Charlton Avenue West on the right



Fig. 7 44 Charlton Avenue West

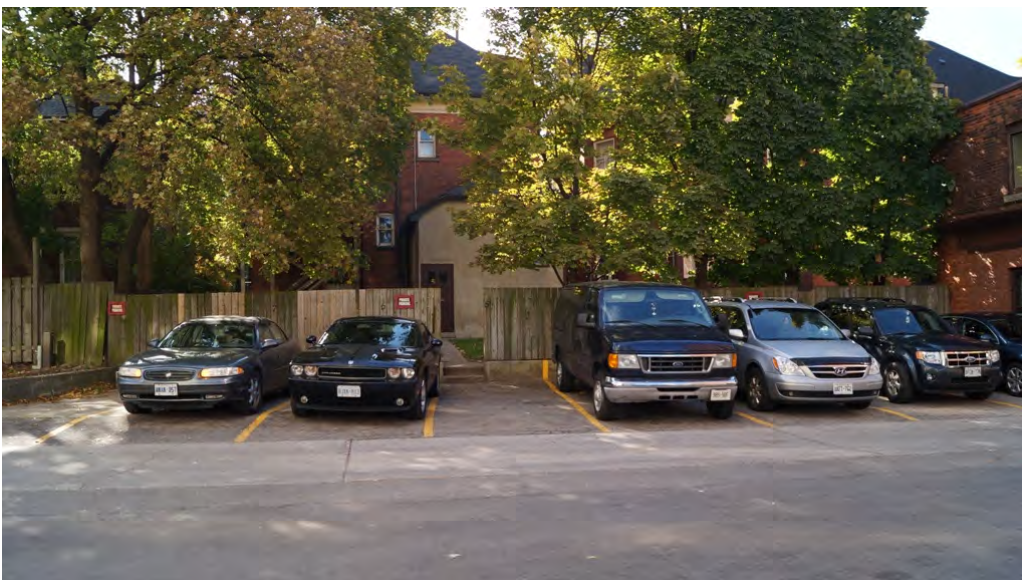


Fig. 8 Surface parking behind 52 Charlton Avenue West



Fig. 9 Corner view of two-storey, brick garage behind 56 Charlton Avenue West, showing its east and north elevations

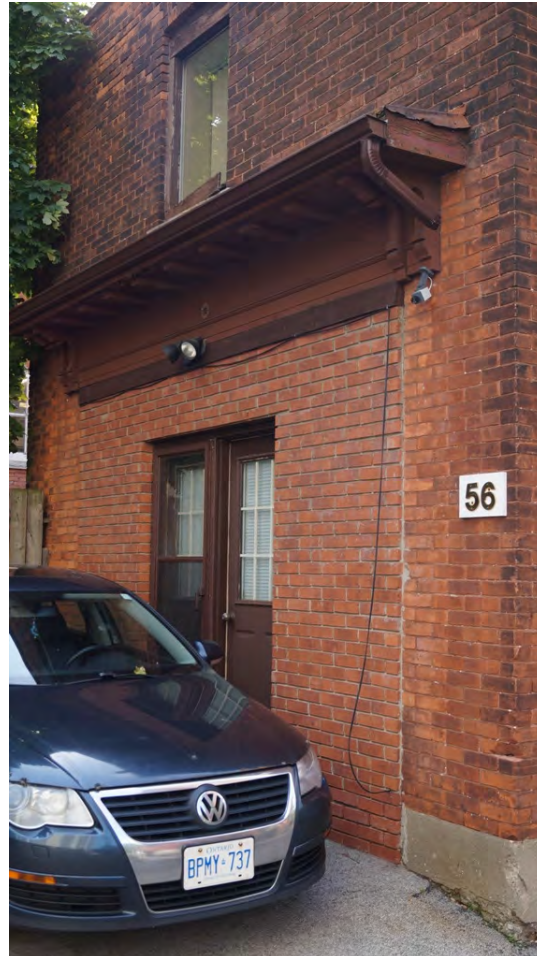
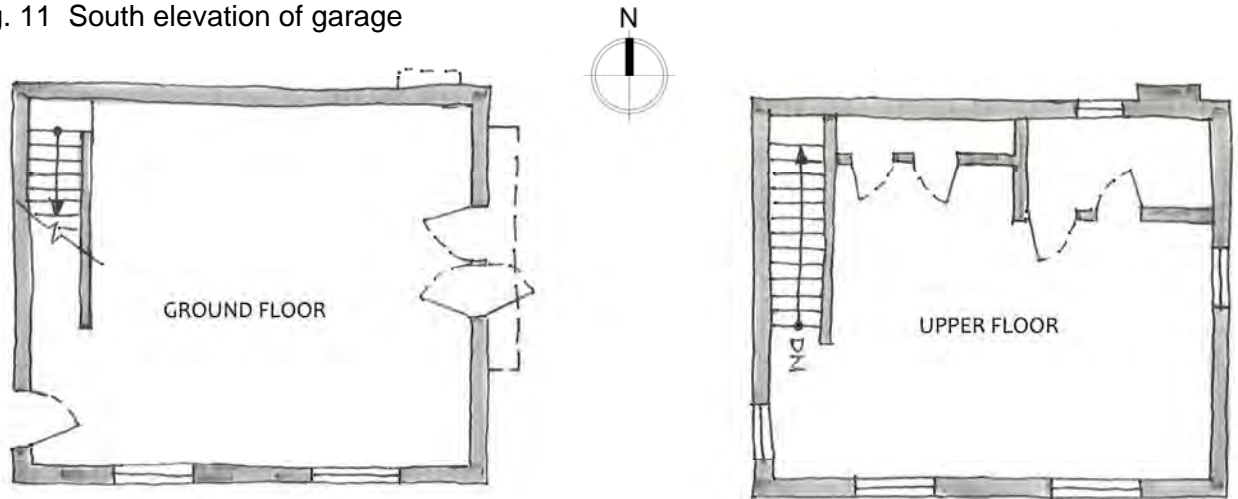


Fig. 10 Entrance to garage, now used as training rooms. Note how the bracketed wood canopy hangs over the original garage opening, which has been bricked in except for a small doorway.



Fig. 11 South elevation of garage



GARAGE PLANS (NTS)
56 CHARLTON AVENUE WEST

Fig. 12 Floor plans of garage

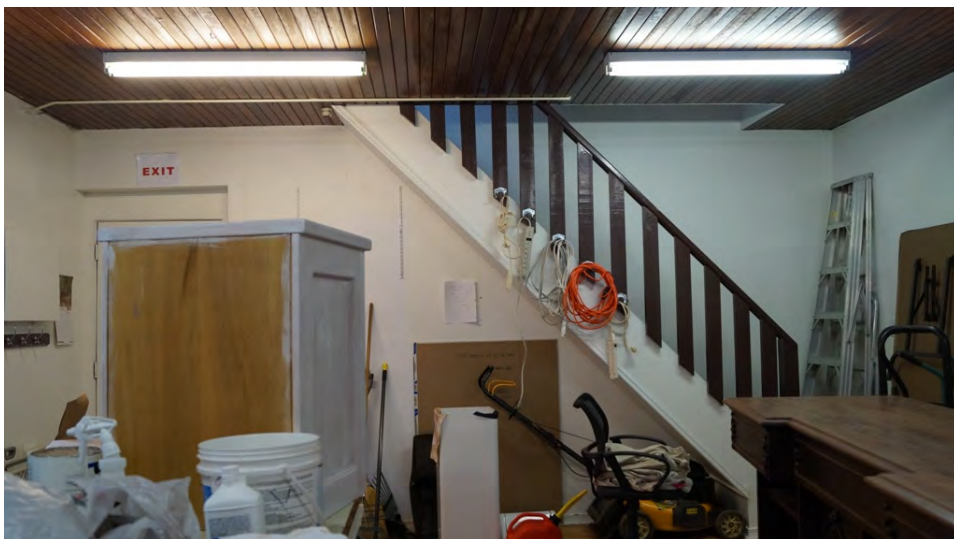


Fig. 13 Ground-floor interior of garage



Fig. 14 Cabinet stored on garage's ground floor



Fig. 15 Upper-floor interior of garage



Fig. 16 Topley Studio, Photograph of Andrew Trew Wood, Library and Archives Canada, PA-033331.



Fig. 17 The Times Printing Company, *Hamilton: The Birmingham of Canada* (Hamilton, Ont.: The Times Printing Co., 1893), p. 79, Hamilton Central Library



Fig. 20 Charles E. Goad, "Insurance Plan of the City of Hamilton, Ontario, Canada" V. 1 (Toronto, Montreal & Winnipeg: Charles E. Goad, Aug. 1916), pl. 54, Hamilton City Hall.



Fig. 21 Photograph of Robert Hobson,
"Industrial Leader Dead," *The Hamilton Spectator*,
26 Feb. 1926, p. 5.

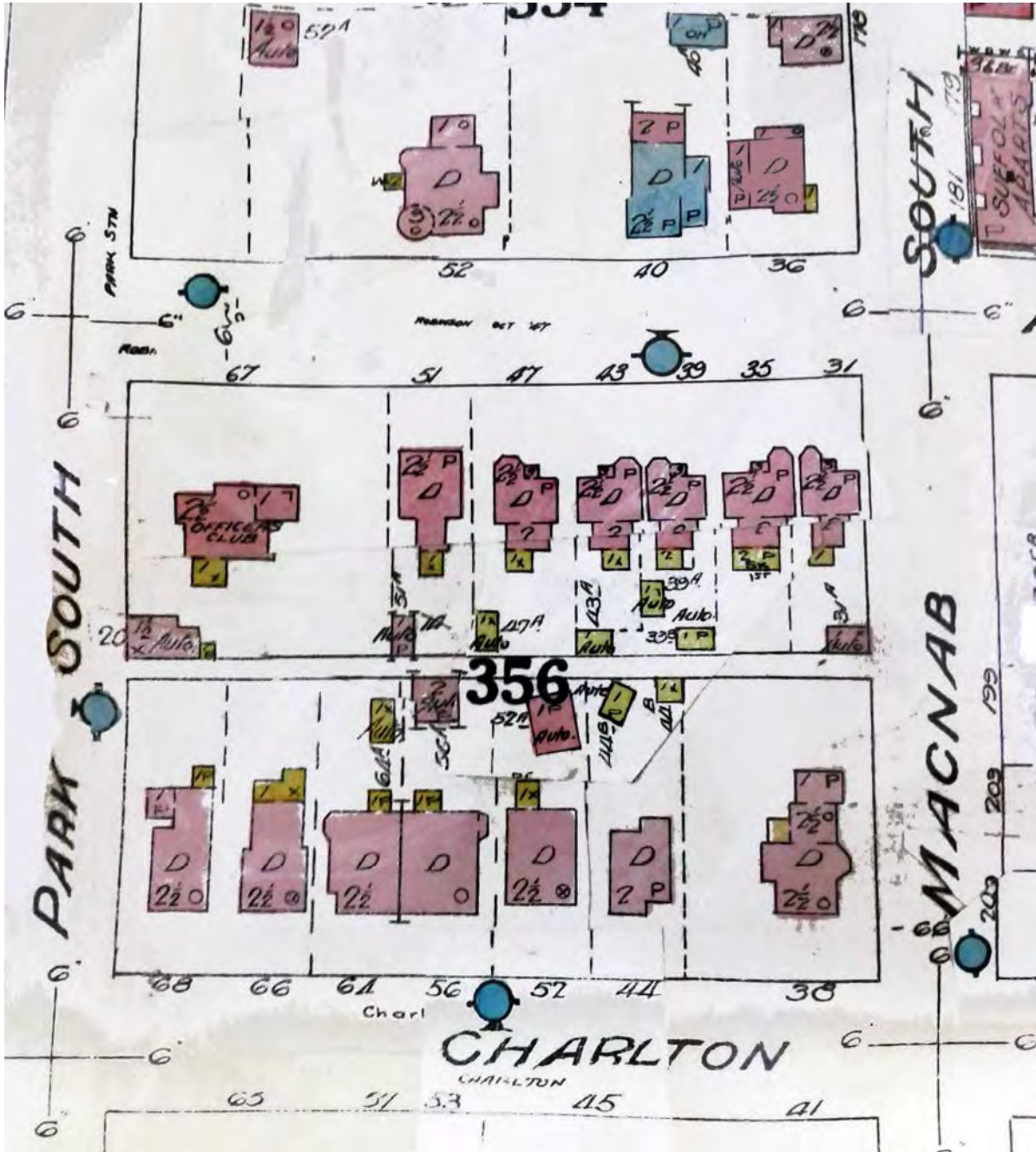


Fig. 22 Underwriters' Survey Bureau Ltd., "Insurance Plan of the City of Hamilton, Ont." V. 1 (Toronto & Montreal: Underwriters' Survey Bureau, Oct. 1947), pl. 152, Hamilton Central Library.



Fig. 23 Photograph of Mrs. L.E. Coffman, Jr.,
"Residence Proves Its Worth," *The Hamilton Spectator*,
7 Feb. 1962, in "Big Sister Association Scrapbook" V. 1,
p. 48, Hamilton Central Library.

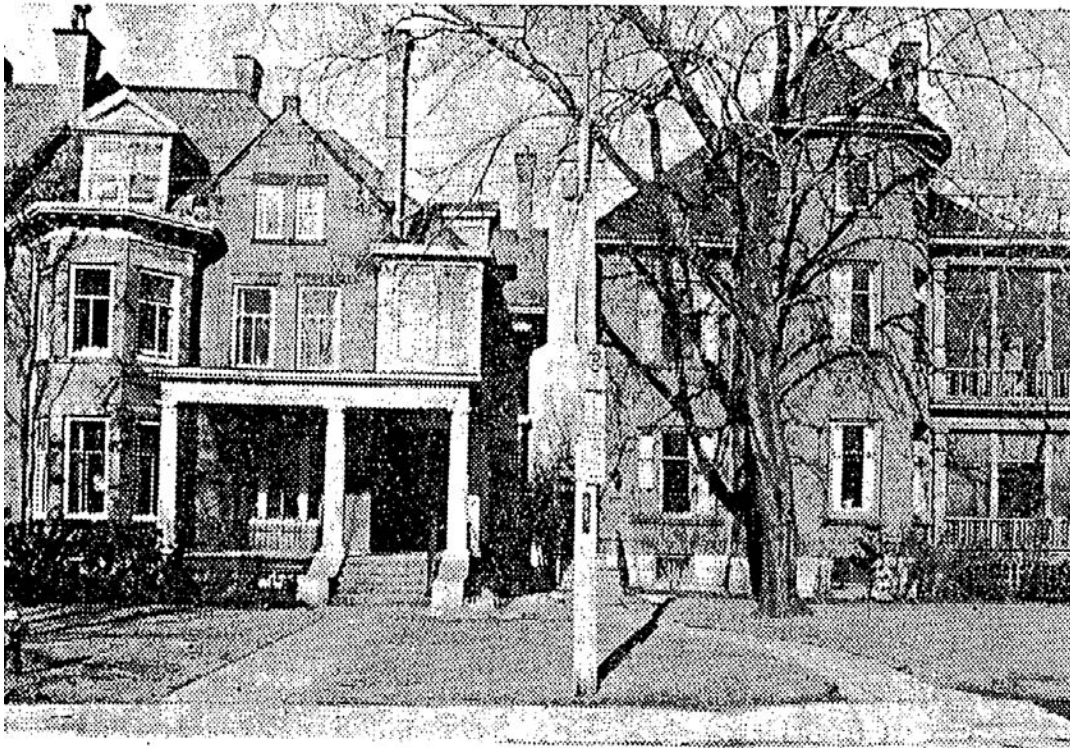


Fig. 24 Photograph of 56 and 52 Charlton Avenue West, "Big Sisters Open New Home To
Girls," *The Hamilton Spectator*, 8 Feb. 1968 in "Big Sister Association Scrapbook" V. 1, p. 54,
Hamilton Central Library. Note the big porches – replacements for the original smaller porches.

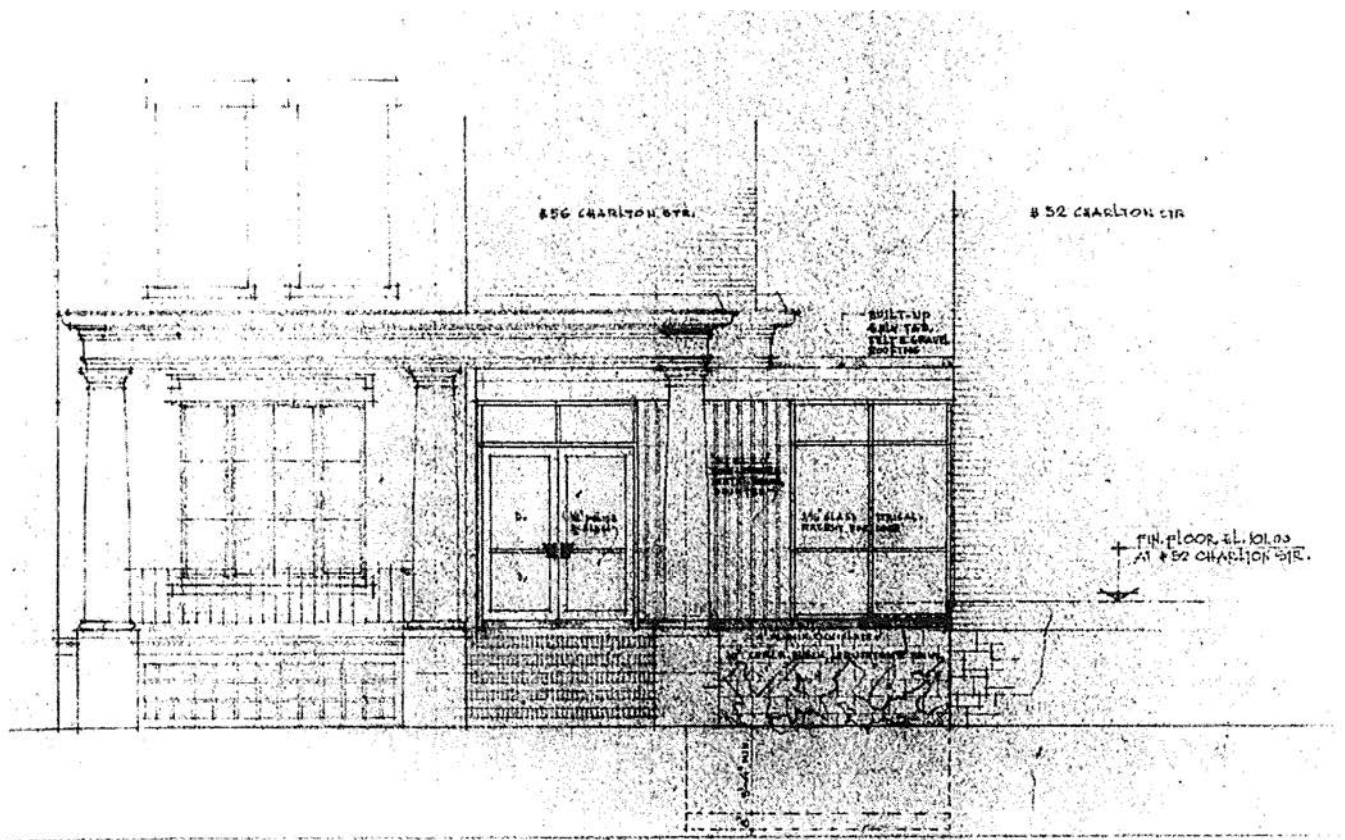


Fig. 25 City of Hamilton Architectural Dept., "Alterations: The Big Sister Association. 52 and 56 Charlton Ave. W. – Hamilton, Connection Between # 52 & 56: Elevations and Sections – Drawing # A-2," 18 Jul. 1968, Hamilton City Hall.



Fig. 26 Exterior of link between 56 Charlton Avenue West on the left and 52 Charlton Avenue West on the right

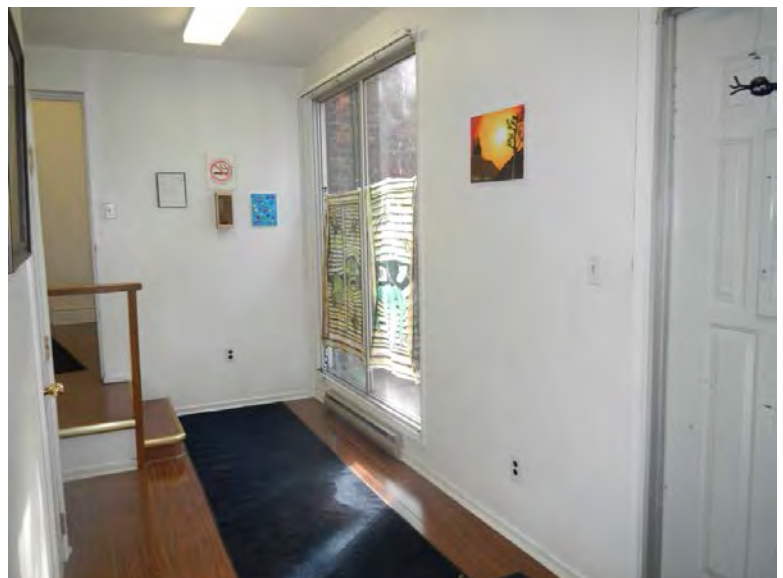


Fig. 27 Interior view of link, looking east to No. 52



Fig. 28 Front facade of No. 52



Fig. 29 Detail of rock-faced limestone foundation and red pressed brick wall above – the red brick laid in stretcher bond with red-tinted raised mortar joints and white lime taping



Fig. 30 Detail of brickwork as seen from upper floor of porch



Fig. 31 Two-storey porch. Note Classical posts and cornice with moulded brackets.



Fig. 32 Detail of porch as seen from the ground

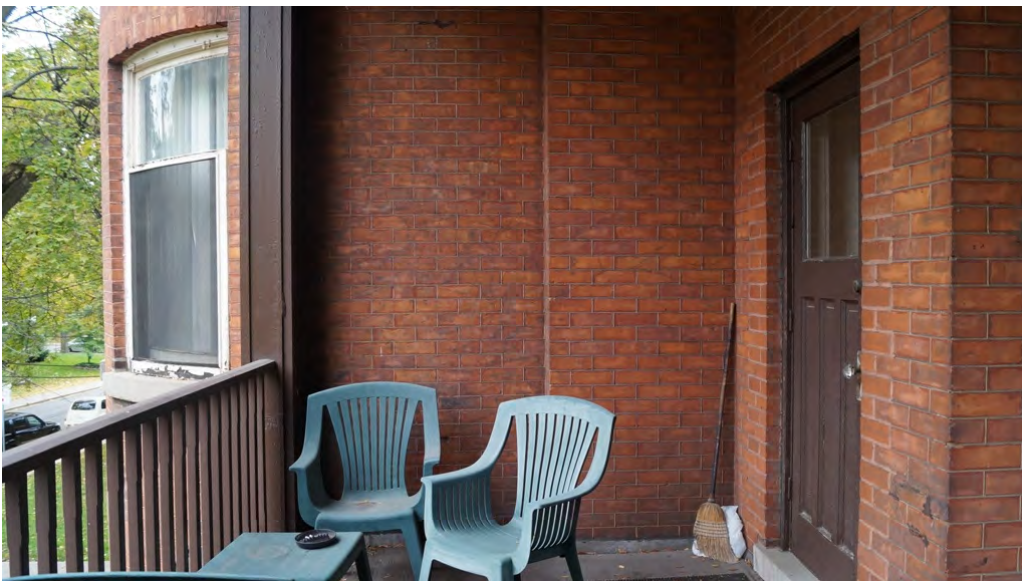


Fig. 33 Detail of porch as seen from upper floor



Fig. 34 Porch ceiling



Fig. 35 Turreted bay



Fig. 36 Ground-floor window in turreted bay.
Note sill with parging covering red sandstone.



Fig. 37 Another ground-floor window in
turreted bay – this one covered by a storm
window



Fig. 38 Upper windows in turreted bay.
Note the lower one has a parged sill,
while the attic window sill is red sandstone.



Fig. 39 West bay of front facade



Fig. 40 Ground-floor tripartite window in west bay



Fig. 41 Tripartite window at attic floor, somewhat shorter than the ground-floor tripartite window



Fig. 42 East elevation's bay containing two-storey porch

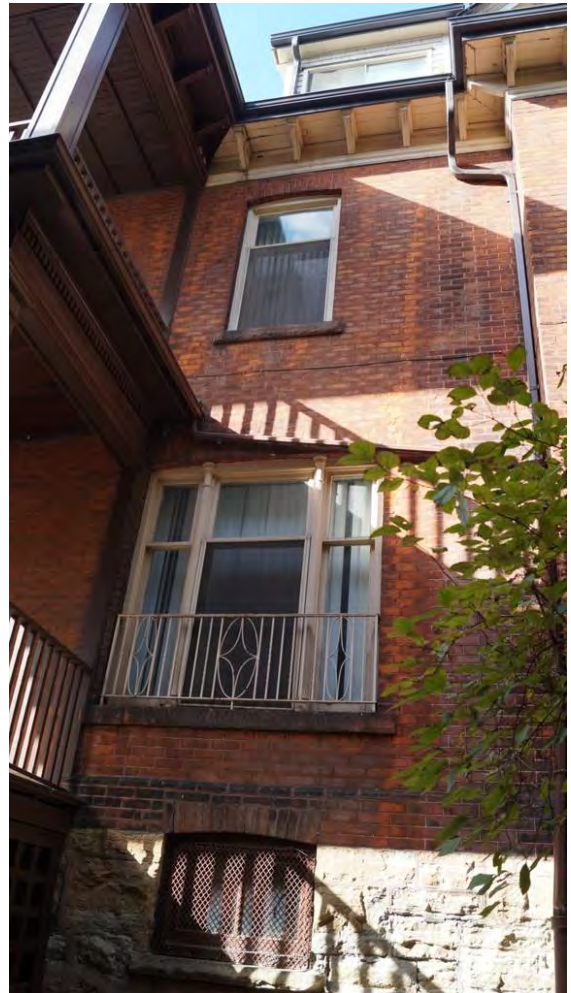


Fig. 43 East elevation's middle bay



Fig. 44 East elevation's basement window in middle bay



Fig. 45 East elevation's tripartite ground-floor window in middle bay



Fig. 46 East elevation's upper window in middle bay



Fig. 47 East elevation's north bay



Fig. 48 East elevation's pediment atop north bay

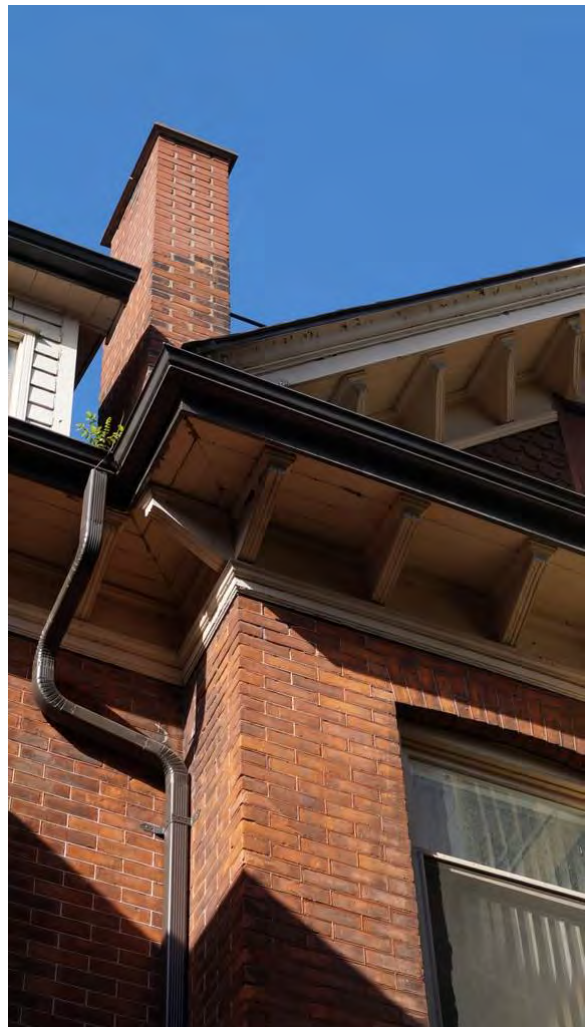


Fig. 49 East elevation's chimney



Fig. 50 West elevation as seen from front yard

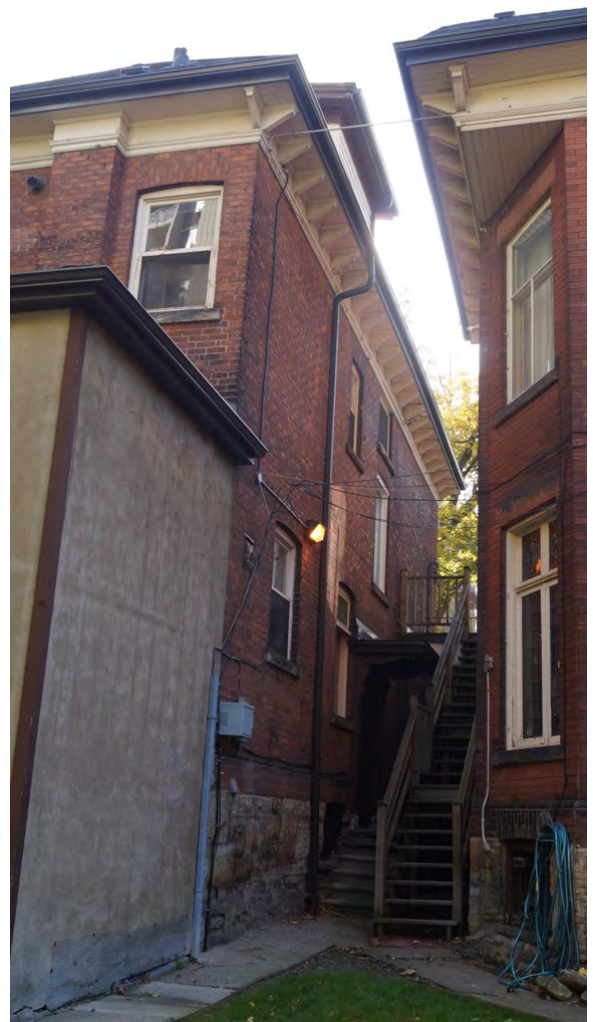


Fig. 51 West elevation as seen from backyard



Fig. 52 Canopy over side entrance on west elevation



Fig. 53 Corner view, showing rear and west elevations



Fig. 54 Rear elevation

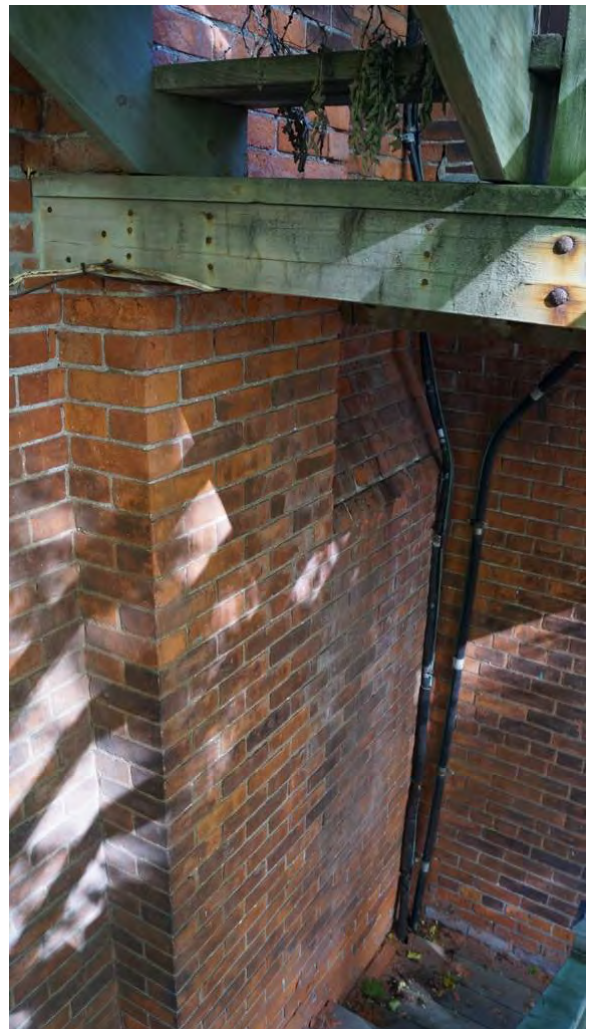


Fig. 55 Chimney breast on rear elevation



Fig. 56 Back entrance



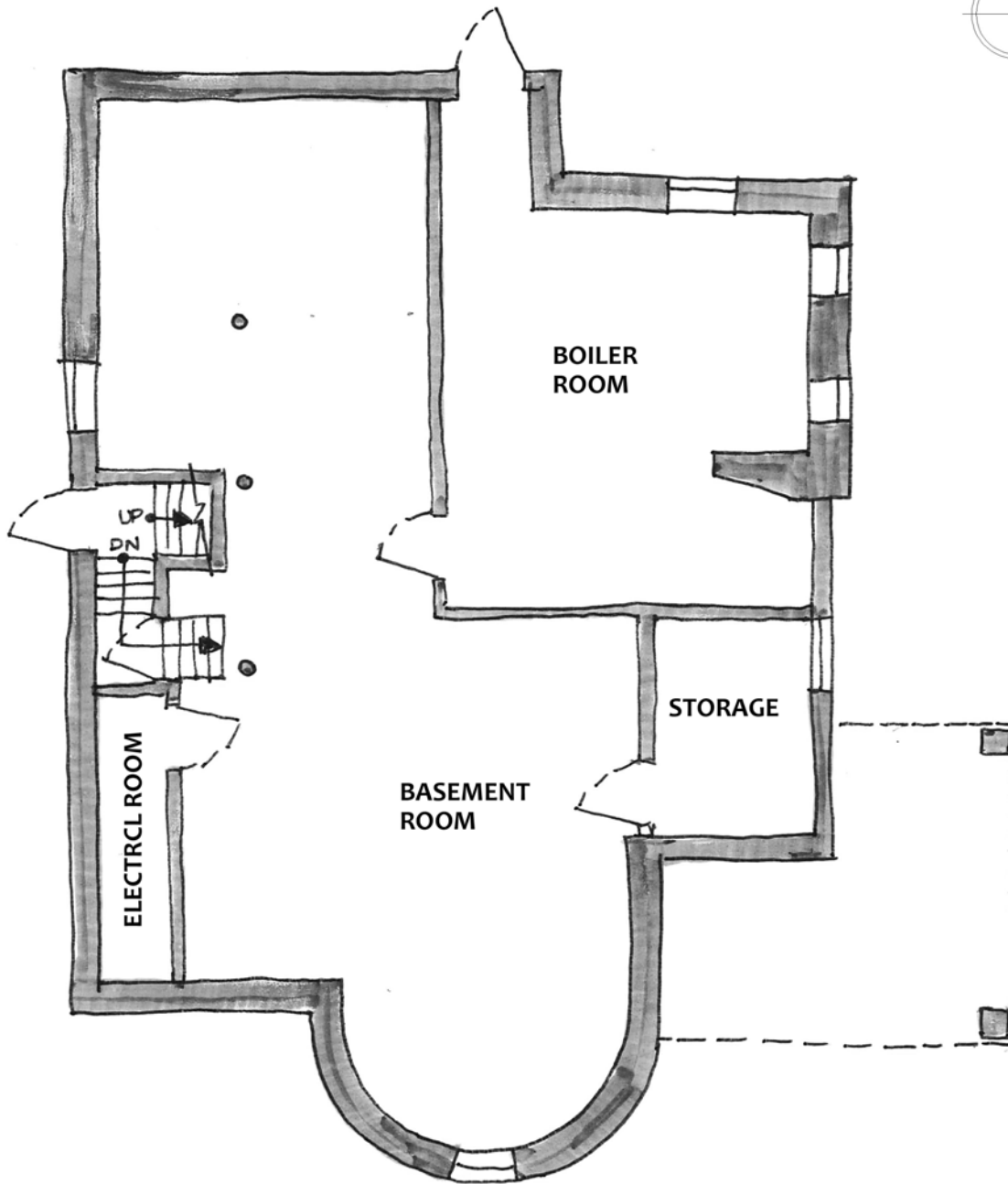
Fig. 57 Milk box door in one-storey back wing. Note parged walls.



Fig. 58 Door in back wing



Fig. 59 Coal chute door in back wing



BASEMENT PLAN (NTS)
52 CHARLTON AVENUE WEST

Fig. 60 Basement plan



Fig. 61 Stairs to basement

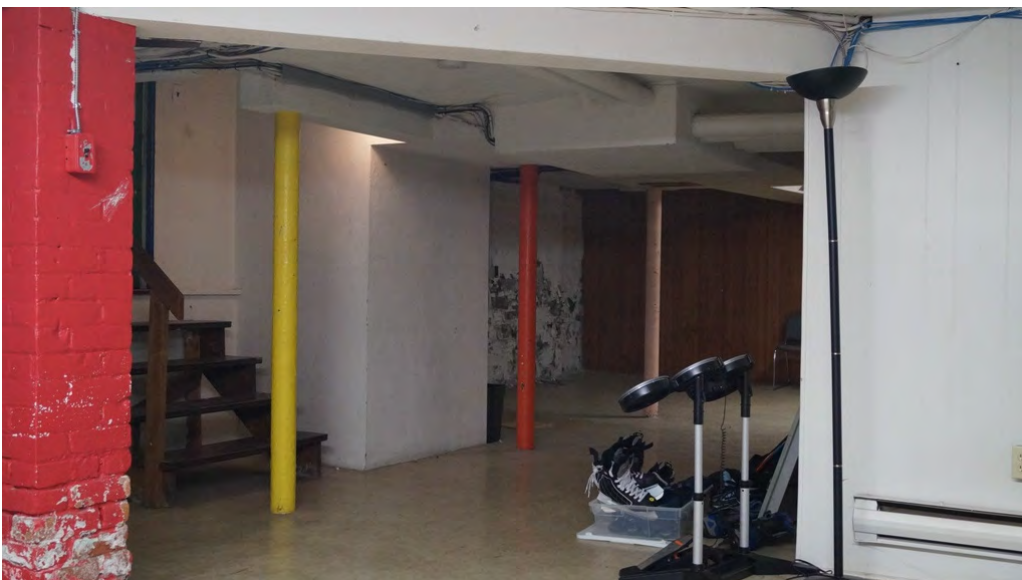


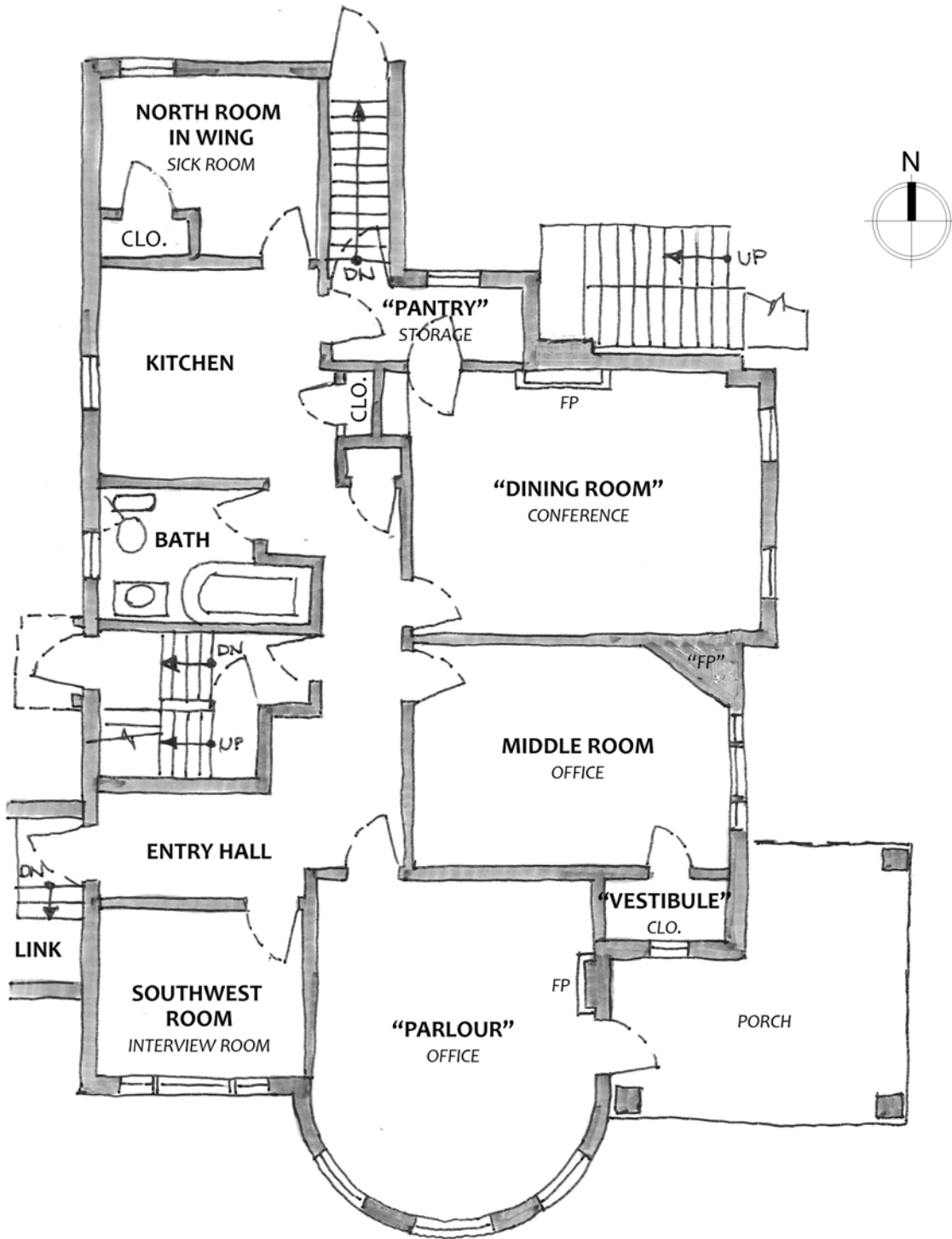
Fig. 62 Basement room at foot of stairs



Fig. 63 Basement boiler room



Fig. 64 Basement boiler room, showing brick partition wall, back entrance and limestone rubble stone foundation wall



GROUND FLOOR PLAN (NTS)
52 CHARLTON AVENUE WEST

Fig. 65 Ground floor plan



Fig. 66 Current configuration of entry hall, looking west to the link. Note the partition wall on the left is not original.



Fig. 67 Baseboard in entry hall



Fig. 68 Plaster moulding at cove ceiling in entry hall



Fig. 69 Southwest room beside entry hall,
created when original entry hall was partitioned



Fig. 70 Parlour in turreted bay. Note recent laminate floor covering.

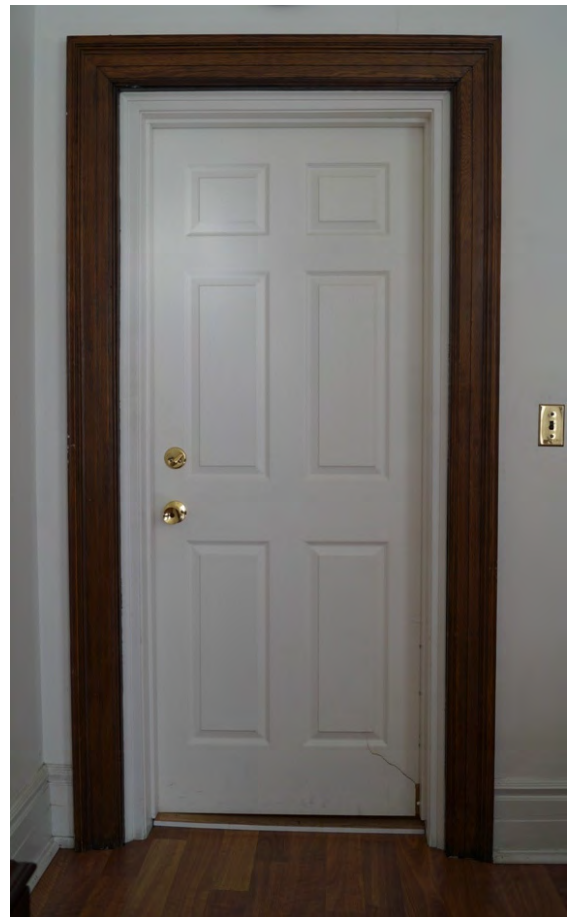


Fig. 71 Doorway into parlour. Door casing is original, but door is a replacement.



Fig. 72 Doorway between parlour and porch.
Note door is also a replacement.



Fig. 73 Fireplace in parlour



Fig. 74 Electric fireplace grate



Fig. 75 Curving parlour window with cast-iron radiator below. Note window surrounds are partly hidden by vertical blinds.



Fig. 76 Plaster moulding at cove ceiling in parlour, curving to round turreted bay

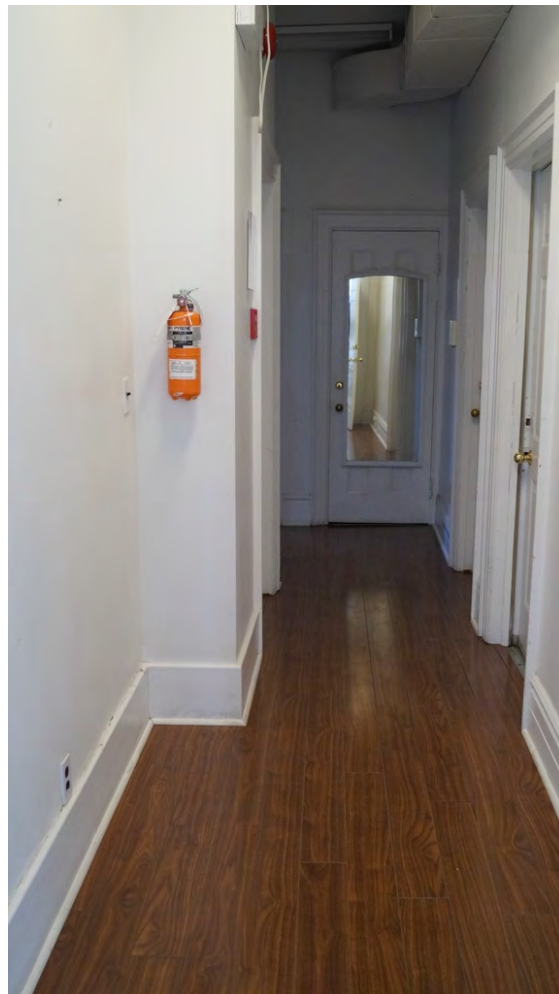


Fig. 77 North-south hall on ground floor as viewed from parlour. The narrow hall likely results from an alteration to the original plan.

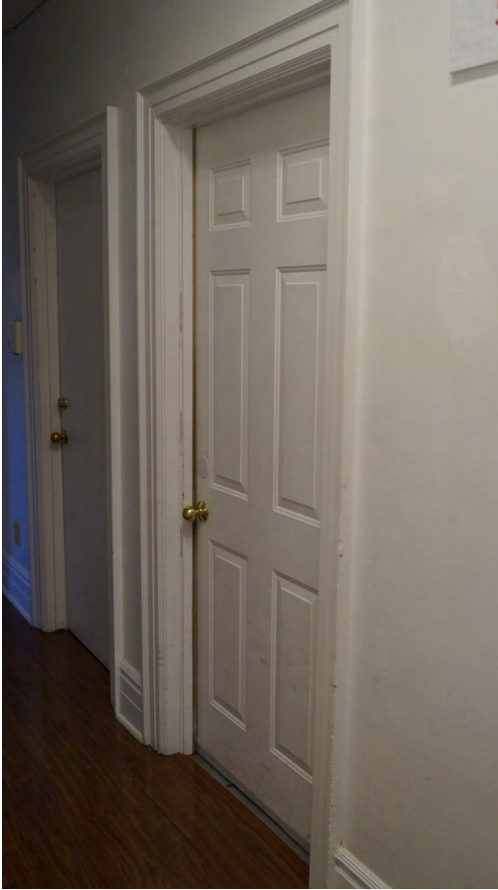


Fig. 78 North-south hall doorways



Fig. 79 Middle room, north of parlour. In the original plan, the room was probably open to the staircase and served the purpose of a large stair hall.



Fig. 80 Tripartite window lighting middle room



Fig. 81 Closet door in middle room

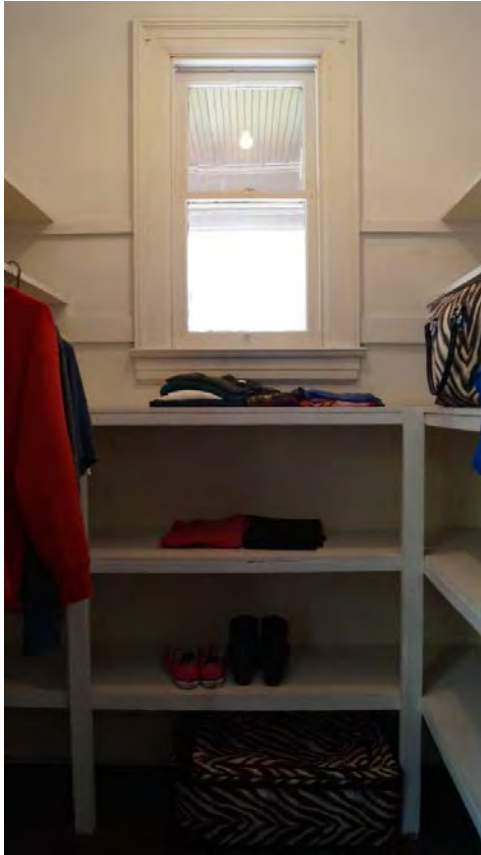


Fig. 82 Closet off middle room



Fig. 83 Plaster moulding at cove ceiling and plaster medallion for light fixture in closet, indicating the original use of closet as the vestibule



Fig. 84 Dining room, looking east

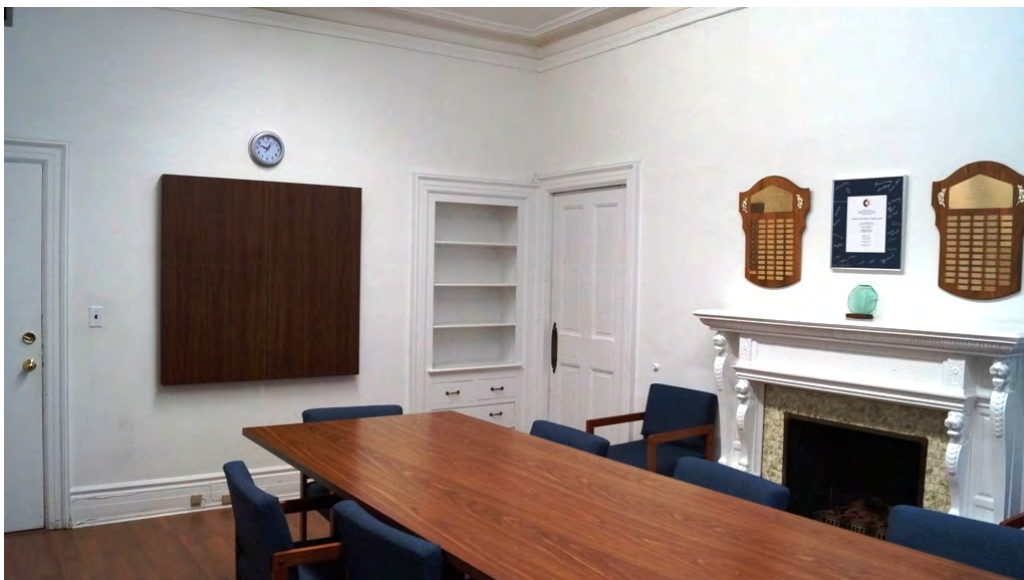


Fig. 85 Dining room, looking west



Fig. 86 Dining room fireplace



Fig. 87 Dining room fireplace in profile



Fig. 88 Dining room fireplace surrounds, hearth and electric grate



Fig. 89 Dining room built-in cabinet and swing door to pantry



Fig. 90 Escutcheon on dining room swing door



Fig. 91 Silk-covered plaster moulding at cove ceiling in dining room



Fig. 92 Ground-floor bathroom

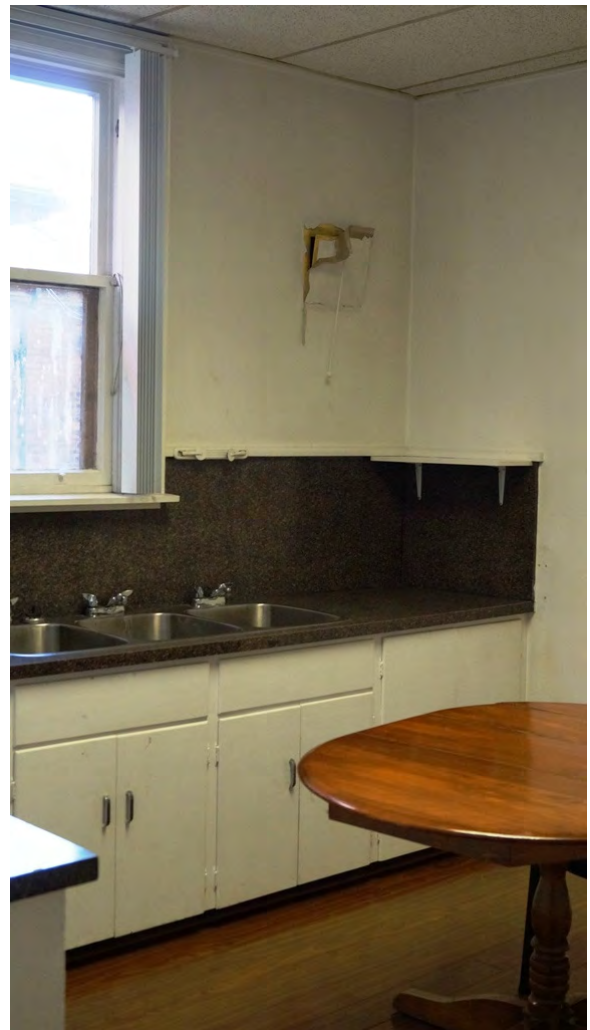


Fig. 93 Ground-floor kitchen



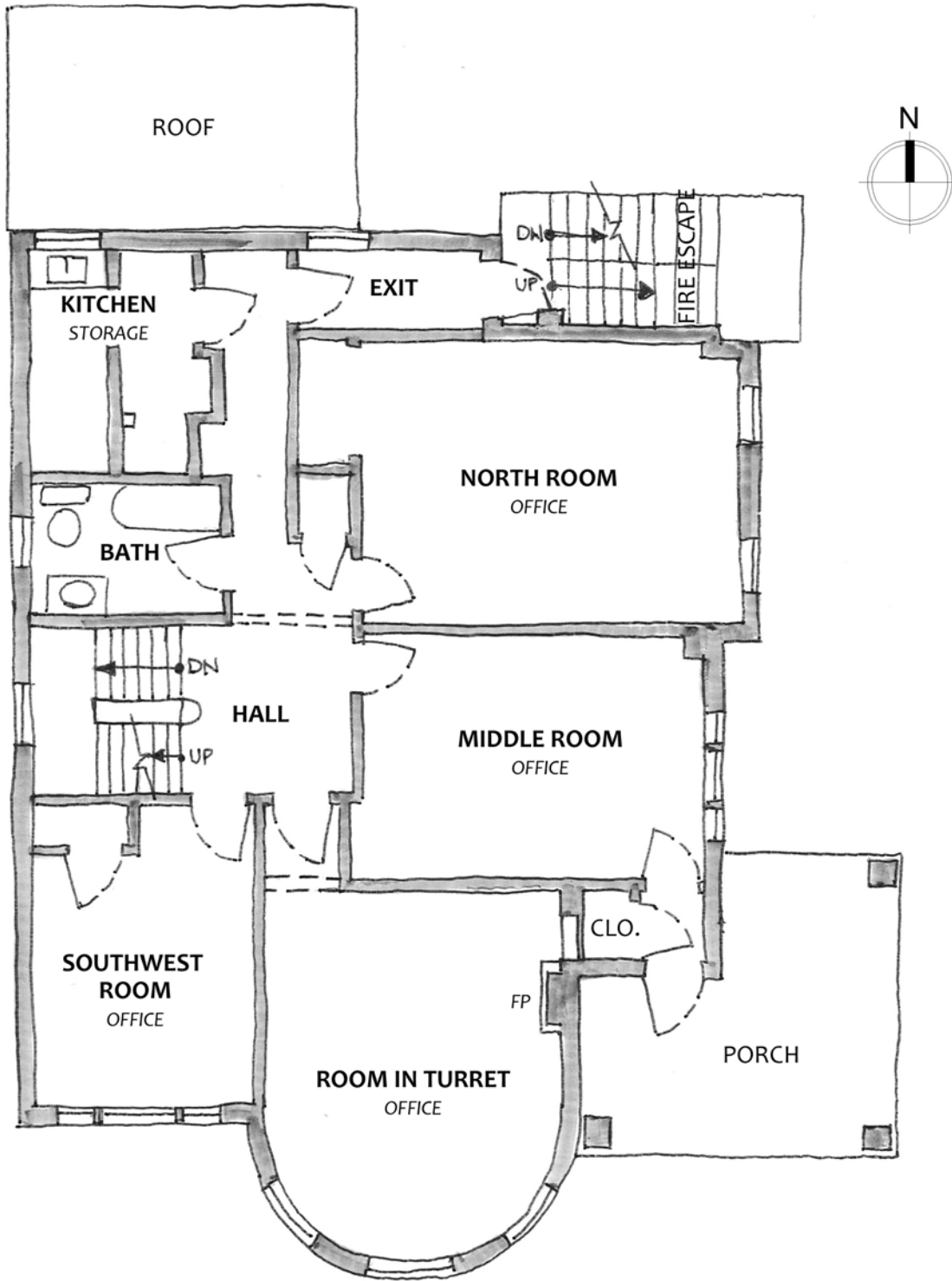
Fig. 94 Pantry



Fig. 95 North room in back wing



Fig. 96 Back door stair hall



UPPER FLOOR PLAN (NTS)
52 CHARLTON AVENUE WEST

Fig. 97 Upper floor plan



Fig. 98 Staircase at upper floor

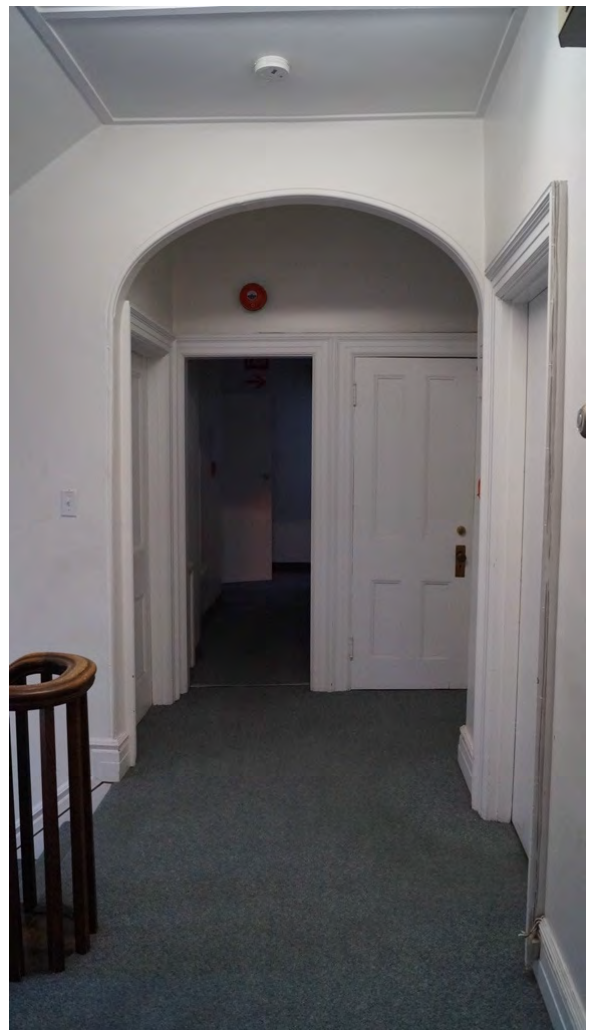


Fig. 99 Upper-floor hall, looking north
through arch



Fig. 100 Entrance arch to upper-floor room in turret



Fig. 101 Upper-floor room in turret



Fig. 102 Curving baseboard, cast-iron radiator and window surrounds in upper-floor turret room



Fig. 103 Fireplace and built-in cabinet in upper-floor turret room



Fig. 104 Southwest room on upper floor

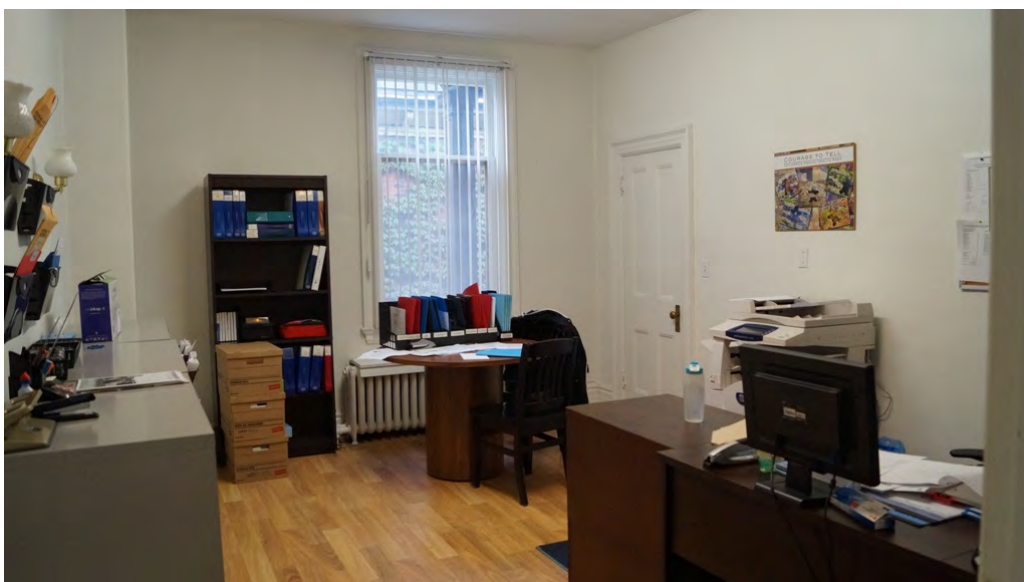


Fig. 105 Middle room on upper floor



Fig. 106 Baseboard and four-panelled door in middle room on upper floor

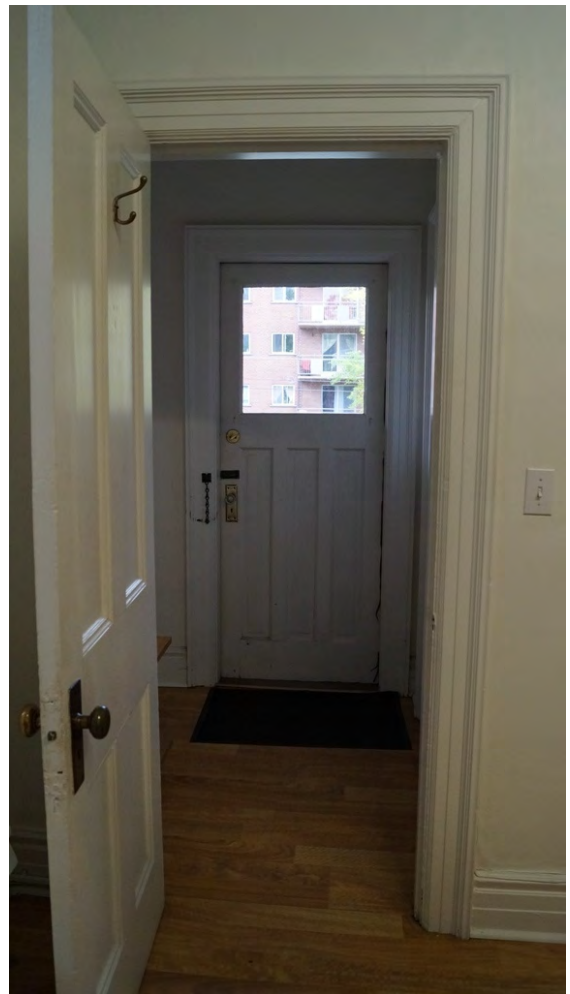


Fig. 107 Hall between middle room and porch



Fig. 108 Upper-floor doorway to porch



Fig. 109 North room on upper floor



Fig. 110 Upper floor's north room oak floor, baseboard and cast-iron radiator



Fig. 111 Upper floor's north room window surrounds



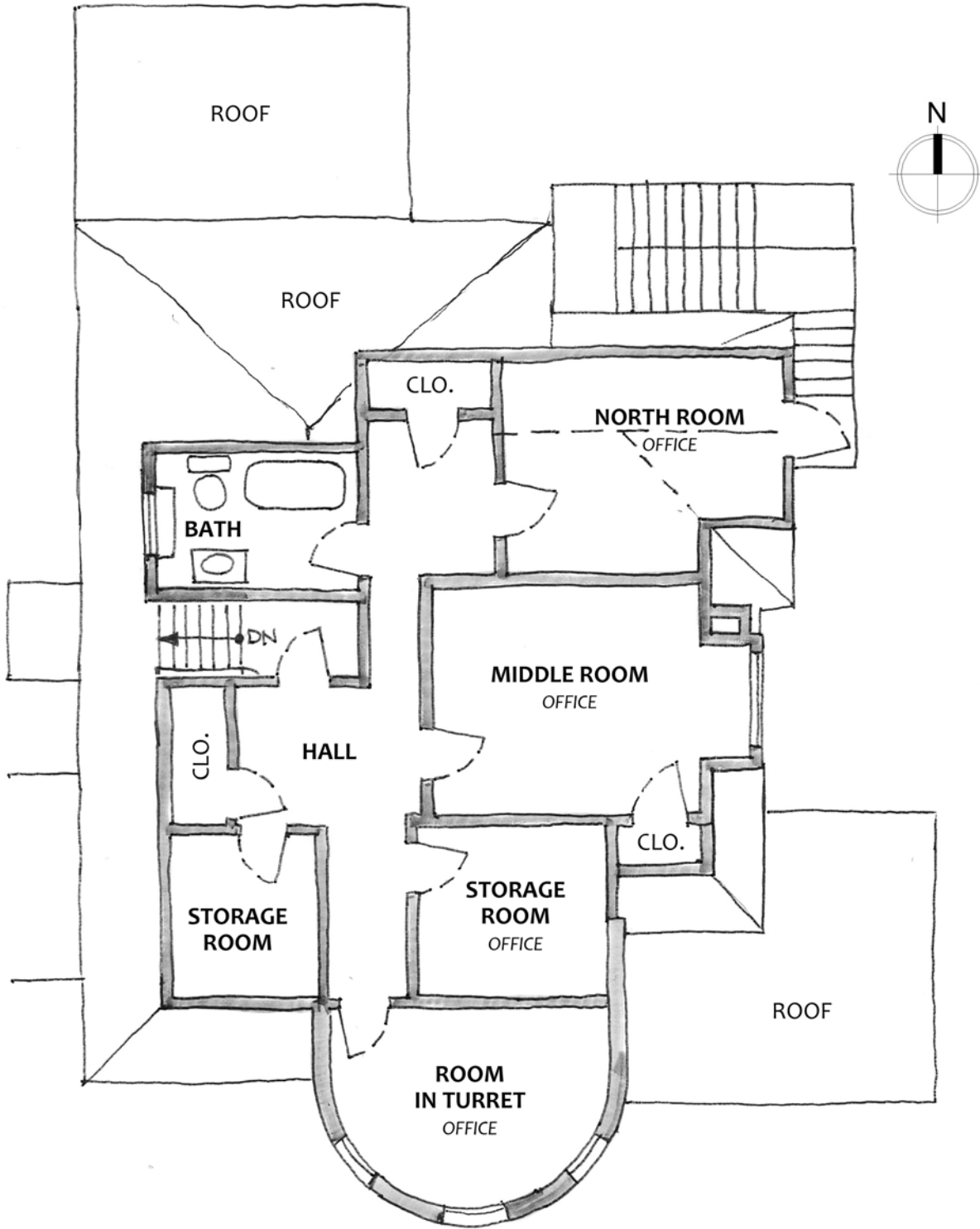
Fig. 112 Upper-floor bathroom



Fig. 113 Upper-floor kitchen



Fig. 114 Four-panelled door at back exit on upper floor



ATTIC PLAN (NTS)
52 CHARLTON AVENUE WEST

Fig. 115 Attic floor plan



Fig. 116 Attic-floor hall

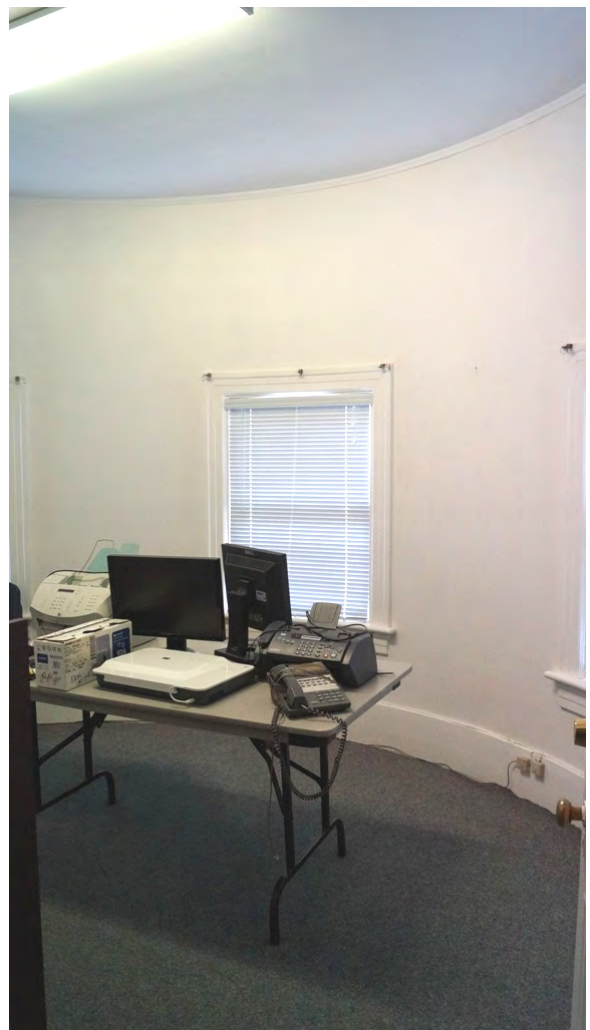


Fig. 117 Room in turret on attic floor



Fig. 118 Storage room north of turret room on attic floor



Fig. 119 Storage room west of turret room on attic floor. Note pine flooring.



Fig. 120 Attic-floor closet with four-panelled door



Fig. 121 Middle room on attic floor



Fig. 122 Four-panelled closet door in attic-floor middle room



Fig. 123 Door hardware in above



Fig. 124 Attic-floor bathroom



Fig. 125 North room on upper floor with access to fire escape



Fig. 126 Front facade of No. 56

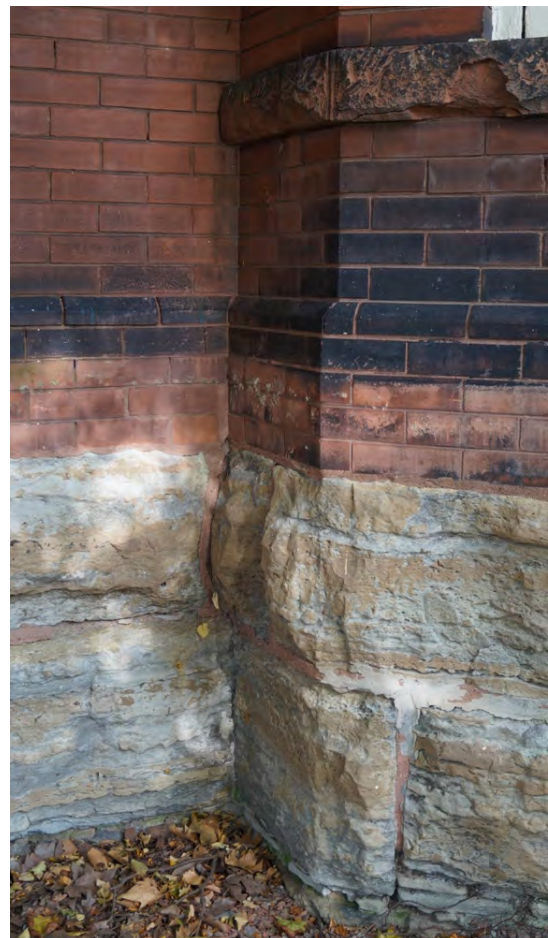


Fig. 127 Detail of rock-faced limestone foundation, red-pressed brick with rodded joints and red rock-faced sandstone sill. Note water table above foundation wall.



Fig. 128 Detail of brickwork as viewed from porch



Fig. 129 Front porch



Fig. 130 Existing institutional front entrance with metal doors



Fig. 131 Front facade's gable bay



Fig. 132 Ground-floor tripartite window with sandstone sill and lintel



Fig. 133 Detail of ground-floor tripartite window's lintel and corbel



Fig. 134 Ground-floor tripartite window shutter bracket



Fig. 135 Upper windows in gable bay



Fig. 136 Two-storey bay window



Fig. 137 Ground-floor windows of bay window



Fig. 138 Bay window's cornice with dentils and moulded brackets and pedimented dormer window above

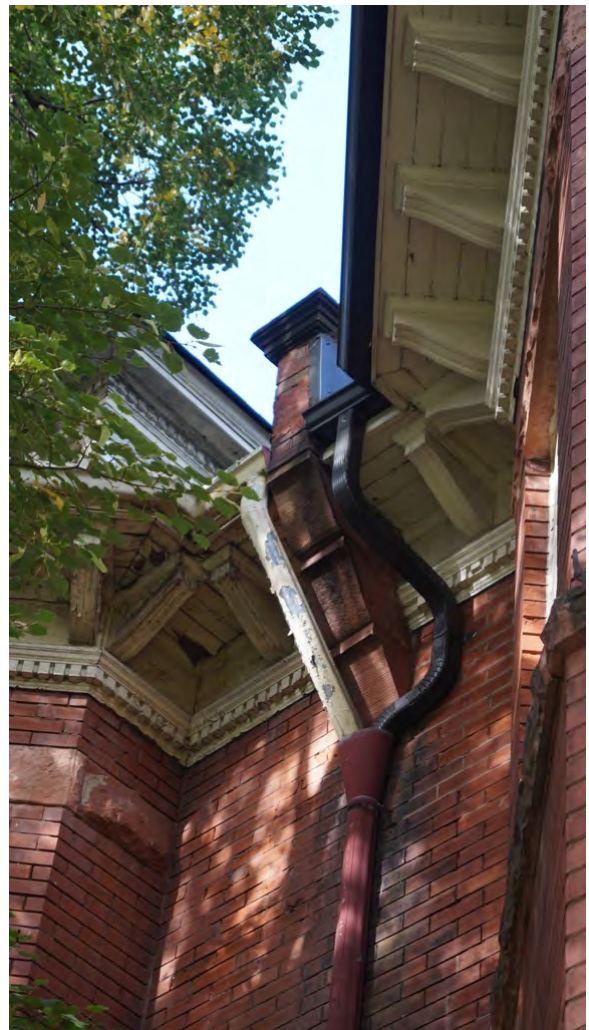


Fig. 139 Brick parapet between No. 56 and No. 64 for fire separation



Fig. 140 East elevation as seen from front yard



Fig. 141 Corner view of sun porch

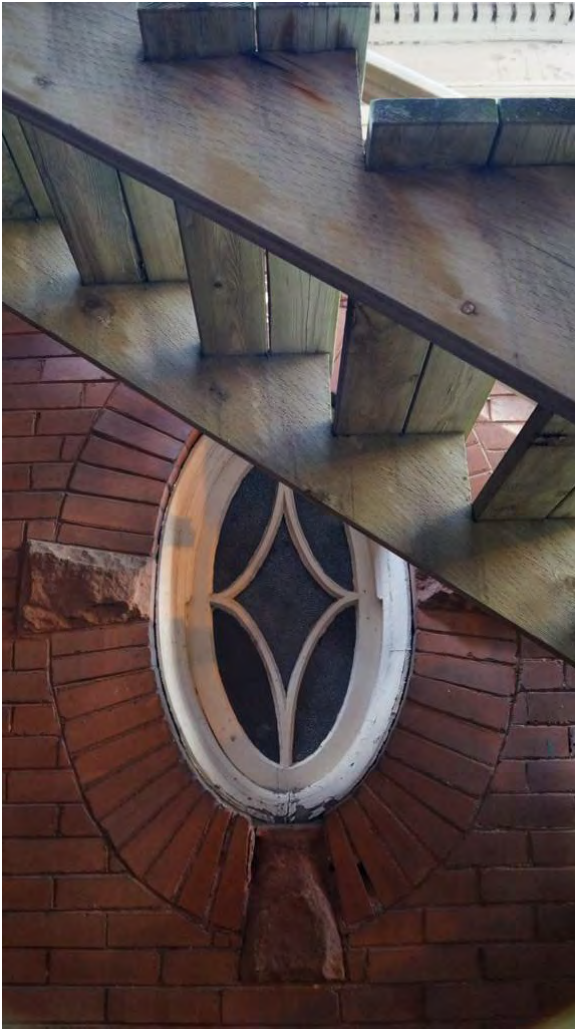


Fig. 142 East elevation's oval window on ground floor



Fig. 143 East elevation's stained glass windows lighting staircase inside



Fig. 144 East elevation's pedimented dormer window

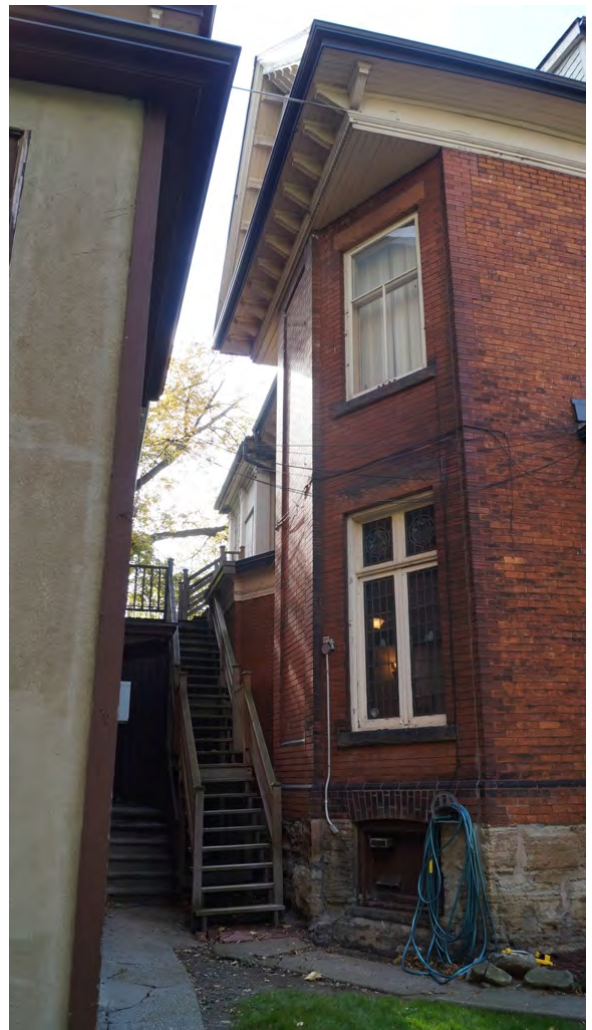


Fig. 145 East elevation as seen from backyard



Fig. 146 One of the leaded and stained glass windows incorporated into the fireplace design inside



Fig. 147 East elevation upper window



Fig. 148 East elevation's pediment with Palladian window



Fig. 149 Detail of east elevation's cornice with dentils and moulded brackets



Fig. 150 Rear elevation. Note red brick back wing on concrete block foundation.



Fig. 151 Oriel window on rear elevation



Fig. 152 Milk box in back wing

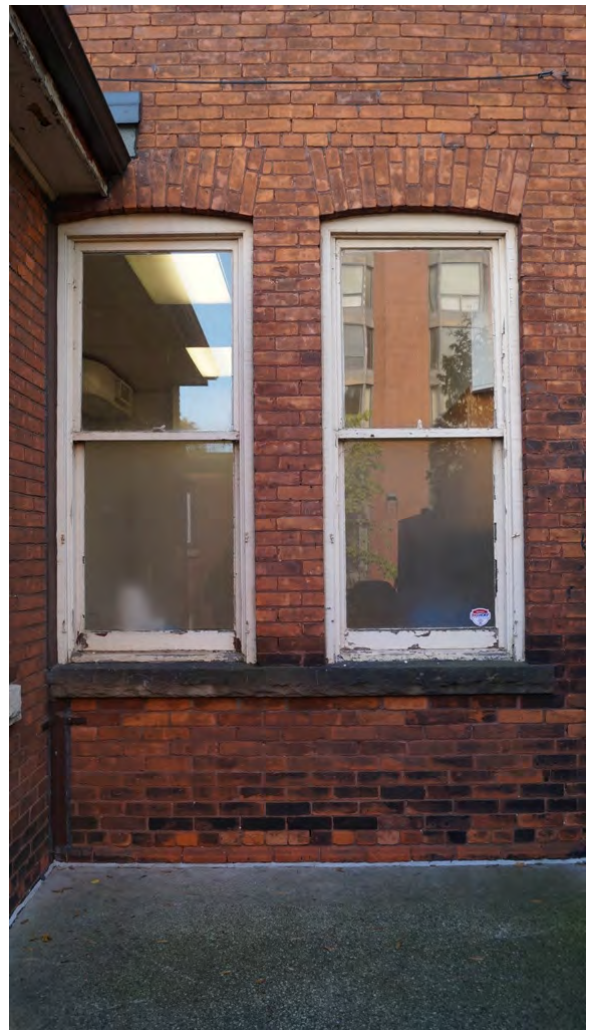
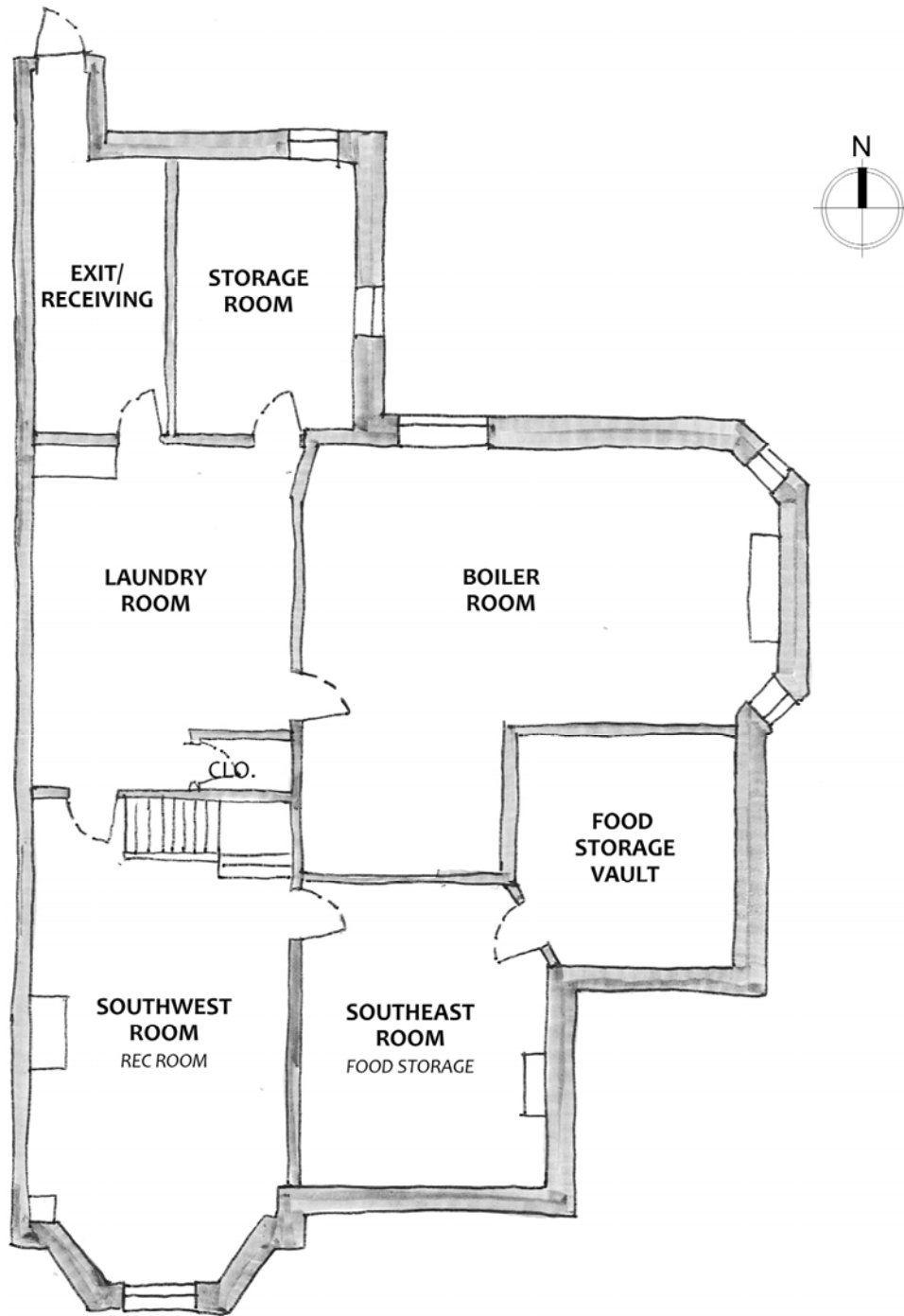


Fig. 153 Rear elevation's kitchen windows
with limestone sill



Fig. 154 Rear elevation's wood cornice, corbelled brick bracket and metal-flashed parapet for fire wall



BASEMENT PLAN (NTS)
56 CHARLTON AVENUE WEST

Fig. 155 Basement plan



Fig. 156 Basement room at foot of stairs in the dwelling's southwest corner



Fig. 157 Southeast basement room with cupboards and refrigerators.
Note brick partition wall.



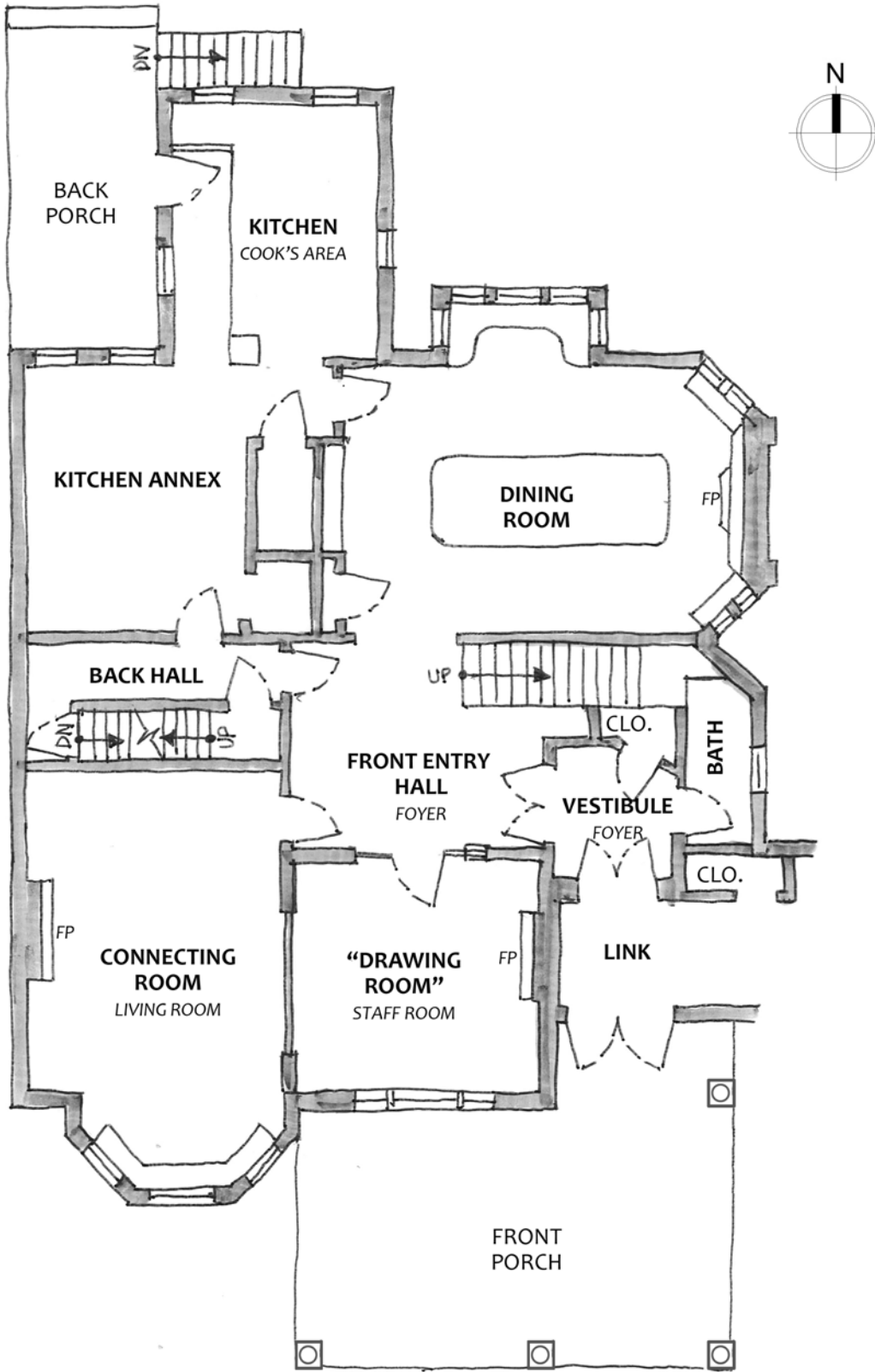
Fig. 158 Vault door in southeast basement room



Fig. 159 Food storage vault in basement. Note parged rubble stone foundation walls.



Fig. 160 Basement laundry room



GROUND FLOOR PLAN (NTS)
56 CHARLTON AVENUE WEST

Fig. 161 Ground floor plan



Fig. 162 Original front doorway with transom light over double leaves



Fig. 163 Ornamental door knob and escutcheon on front door



Fig. 164 Painted vestibule face of front doors



Fig. 165 Front vestibule



Fig. 166 Cast-iron radiator in front vestibule



Fig. 167 Bathroom beside vestibule



Fig. 168 Front entry stair hall



Fig. 169 Front entry stair hall's plaster cornice with egg-and-dart moulding



Fig. 170 Former drawing room. On right, note frame for opening between the drawing room and connecting room – now closed up.



Fig. 171 Drawing room's large tripartite window with cast-iron radiator below



Fig. 172 Drawing room's fireplace, which matches the fireplace in the connecting room

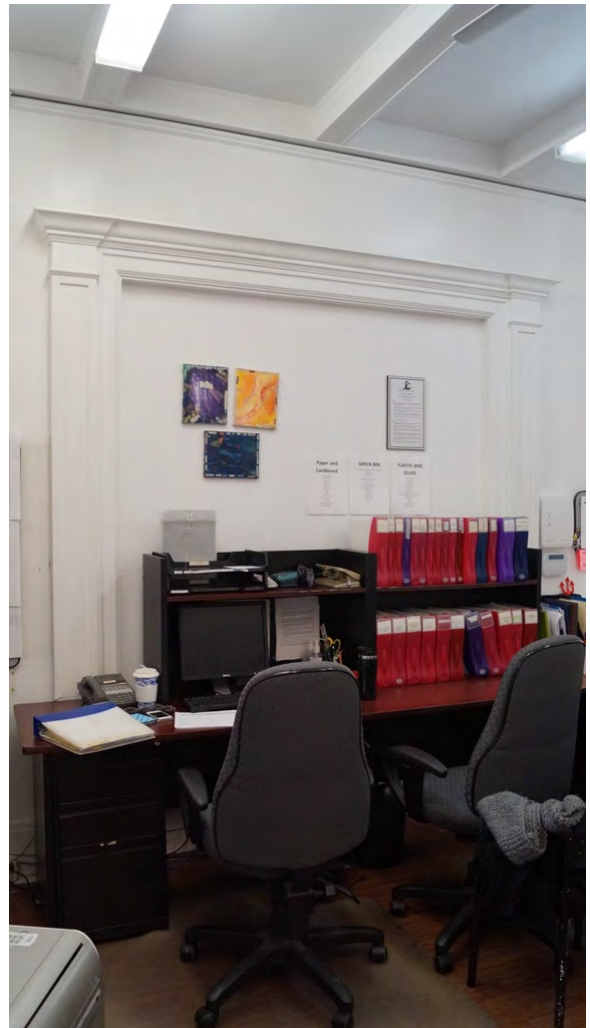


Fig. 173 Closed-up opening in drawing room's west wall, with a Classical frame of pilasters and entablature



Fig. 174 Drawing room's beamed ceiling



Fig. 175 Front entry stair hall door to connecting room. The orange material is a Hallowe'en decoration.



Fig. 176 Door hardware on front entry stair hall door to connecting room



Fig. 177 Northeast corner of connecting room, showing inside face of door, wainscoting, plaster and plaster beamed ceiling



Fig. 178 Connecting room



Fig. 179 Bay window in connecting room



Fig. 180 Fireplace wall in connecting room



Fig. 181 Connecting room's fireplace matching the fireplace in the drawing room



Fig. 182 Connecting room's plaster ceiling panelled with a design of flowers and fruit



Fig. 183 Dining room, looking northeast



Fig. 184 Dining room's south panelled wall on the left and the front entry stair hall and front staircase on the right



Fig. 185 Dining room's east bay wall, south wall and beamed ceiling



Fig. 186 Leaded and stained glass window with bench in dining room's east bay wall



Fig. 187 Detail of spandrel in arch that opens to the dining room's east bay wall alcove



Fig. 188 Detail of dining room's east bay wall.
Note herringbone parquet floor.

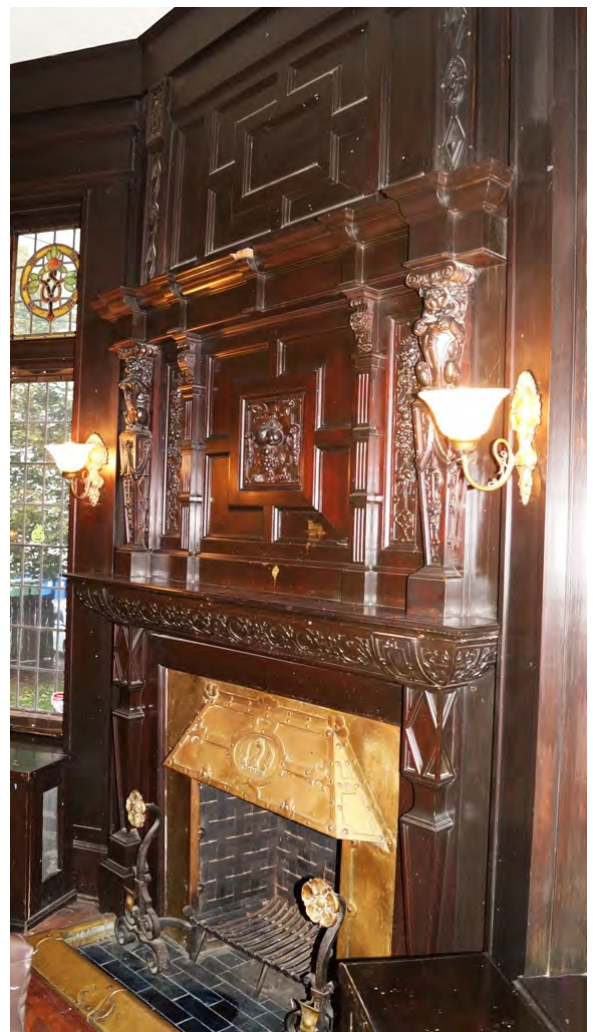


Fig. 189 Fireplace in dining room's east bay wall



Fig. 190 Fireplace mantle and hearth



Fig. 191 Andiron at fireplace



Fig. 192 Fireplace detail of motif showing phoenix rising



Fig. 193 Detail of fireplace carved
woodwork



Fig. 194 Dining room's north oriel leaded and stained glass window with bench below



Fig. 195 Bench below oriel window and parquet floor



Fig. 196 Dining room table



Fig. 197 Dining room's west wall



Fig. 198 Dining room's door to kitchen



Fig. 199 Escutcheon and door knob on dining room's door to kitchen



Fig. 200 Transom light over dining room's door to kitchen



Fig. 201 Back hall



Fig. 202 Kitchen



Fig. 203 Kitchen annex

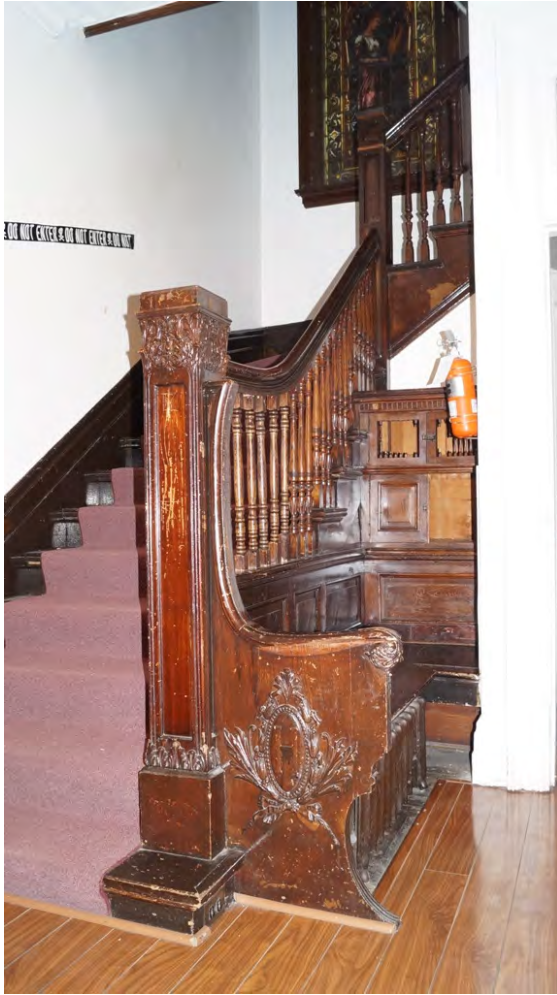


Fig. 204 Foot of front staircase, showing newel post and bench



Fig. 205 Staircase bench embossed with the initial "H" for Hobson and cast-iron radiator below



Fig. 206 Built-in bookcase beside staircase bench

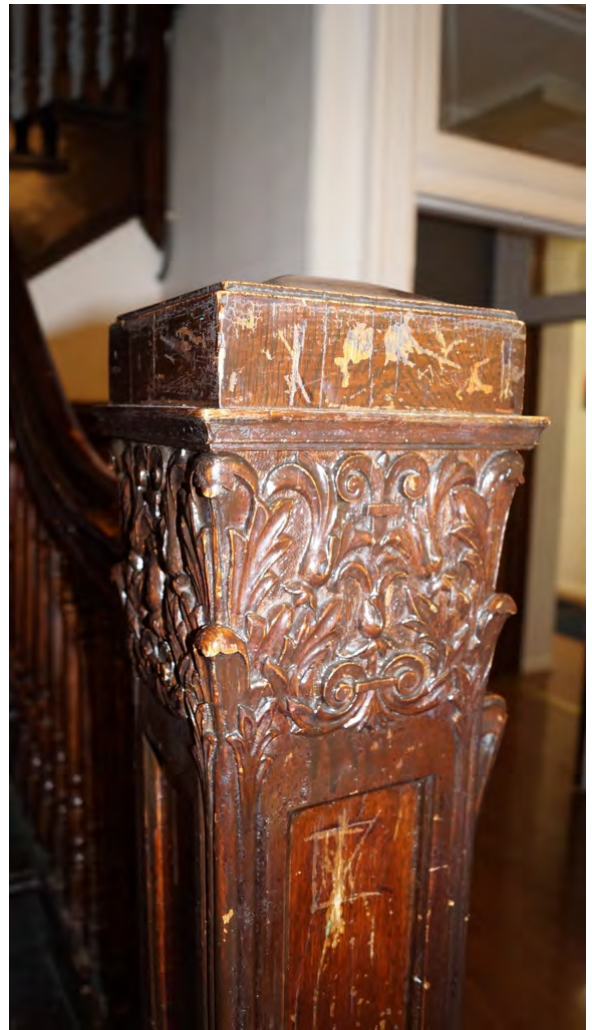


Fig. 207 Capital atop staircase's newel post



Fig. 208 Front staircase, looking down from upper floor

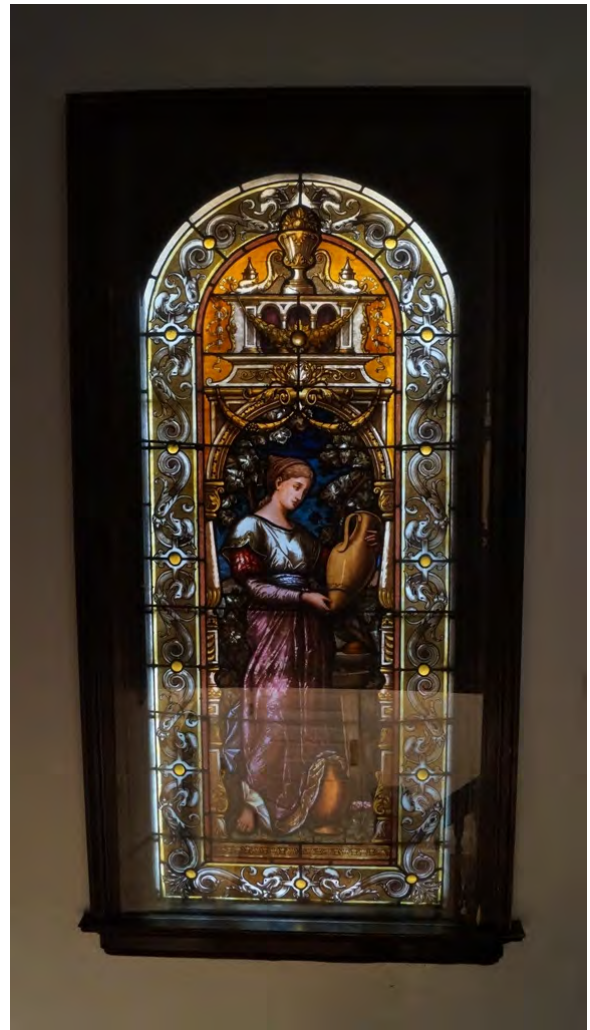


Fig. 209 Front staircase window in stained glass, showing woman with jug

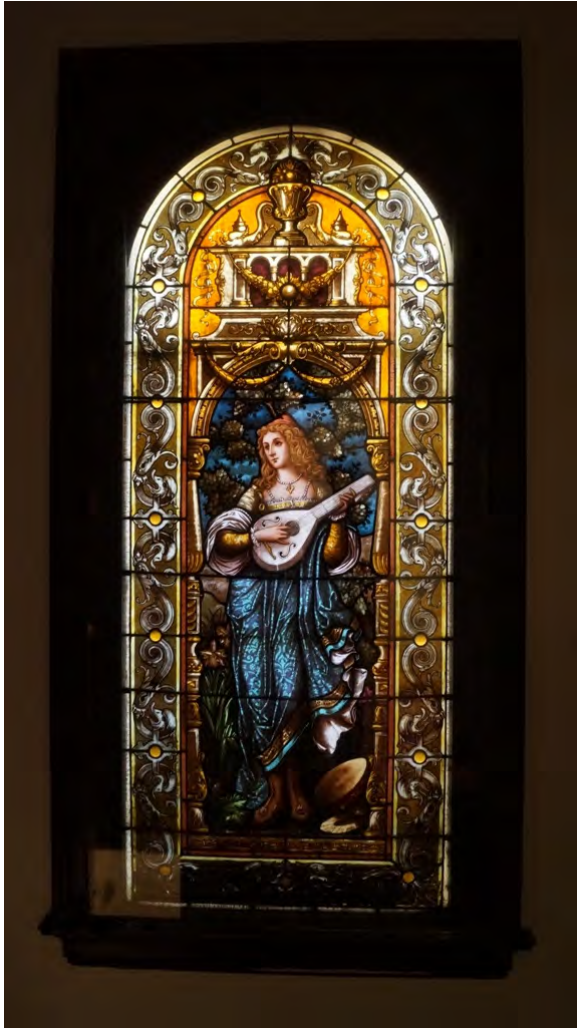


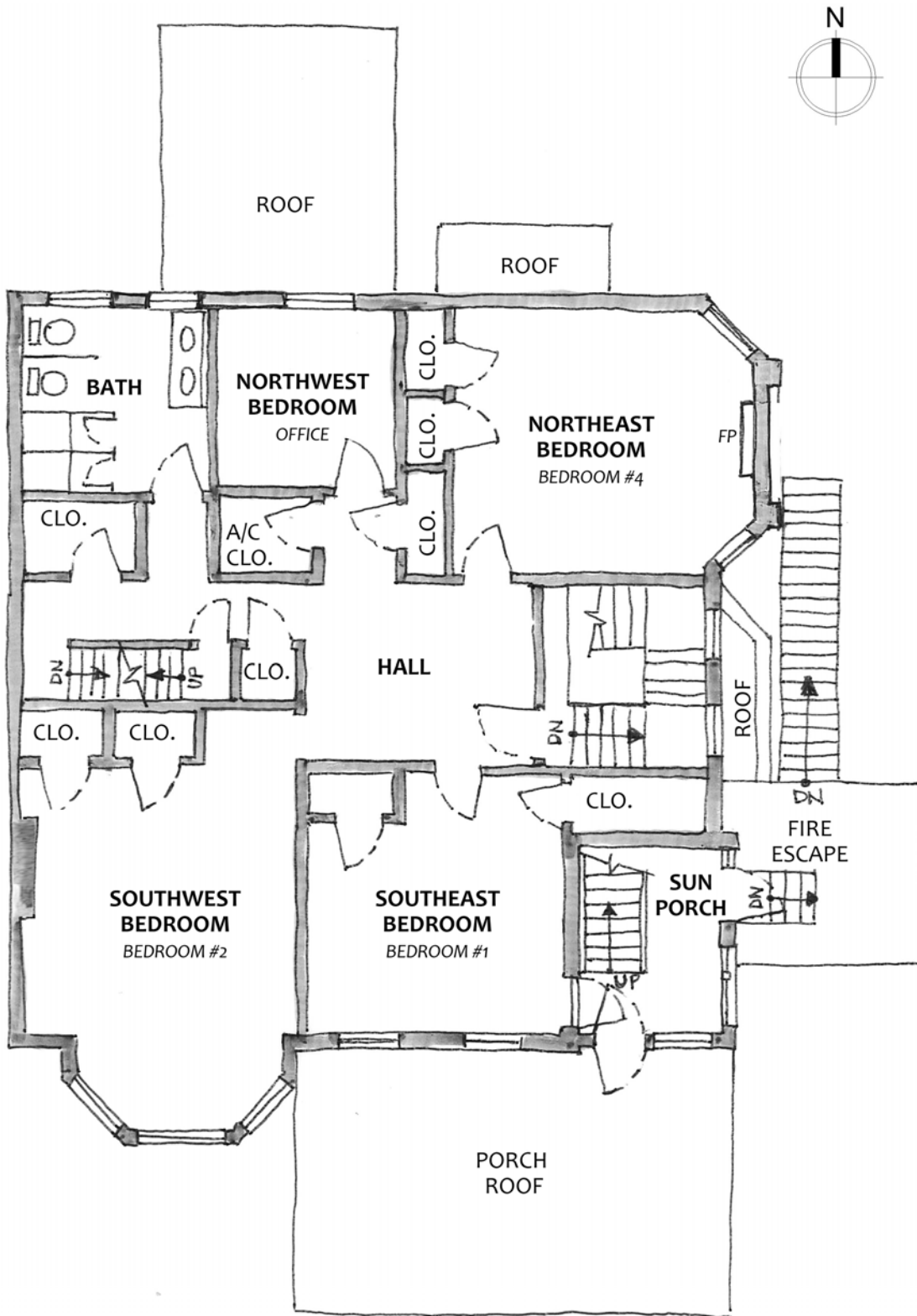
Fig. 210 Front staircase window in stained glass, showing lute player



Fig. 211 Front staircase, looking up to upper-floor balcony



Fig. 212 Back staircase as seen from near the ground floor, looking up



UPPER FLOOR PLAN (NTS)
56 CHARLTON AVENUE WEST

Fig. 213 Upper floor plan



Fig. 214 Upper-floor hall



Fig. 215 Upper-floor hall door to bedroom
in southeast corner



Fig. 216 Bedroom in southeast corner

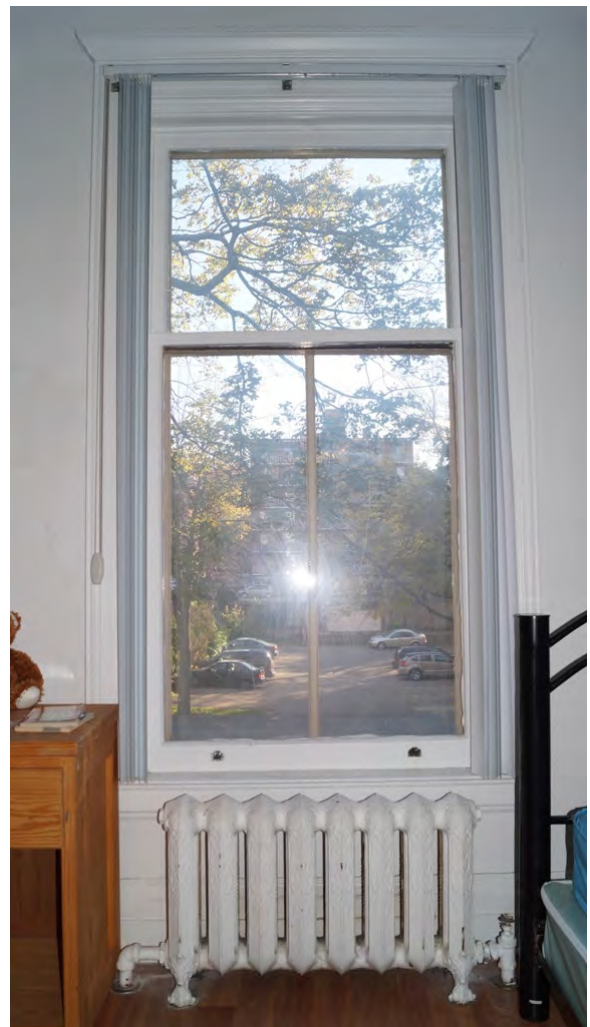


Fig. 217 Window and cast-iron radiator in southeast bedroom



Fig. 218 Sun porch



Fig. 219 Detail of quarry tile floor in sun porch



Fig. 220 Bedroom in southwest corner



Fig. 221 Southwest bedroom's double closet doors



Fig. 222 Bedroom in northeast corner



Fig. 223 Northeast bedroom's baseboard



Fig. 224 Window and cast-iron radiator in northeast bedroom



Fig. 225 Northeast bedroom's fireplace with wood mantel, cast-iron hearth and glazed tile surrounds and floor



Fig. 226 Detail of hearth, surrounds and floor at northeast bedroom's fireplace



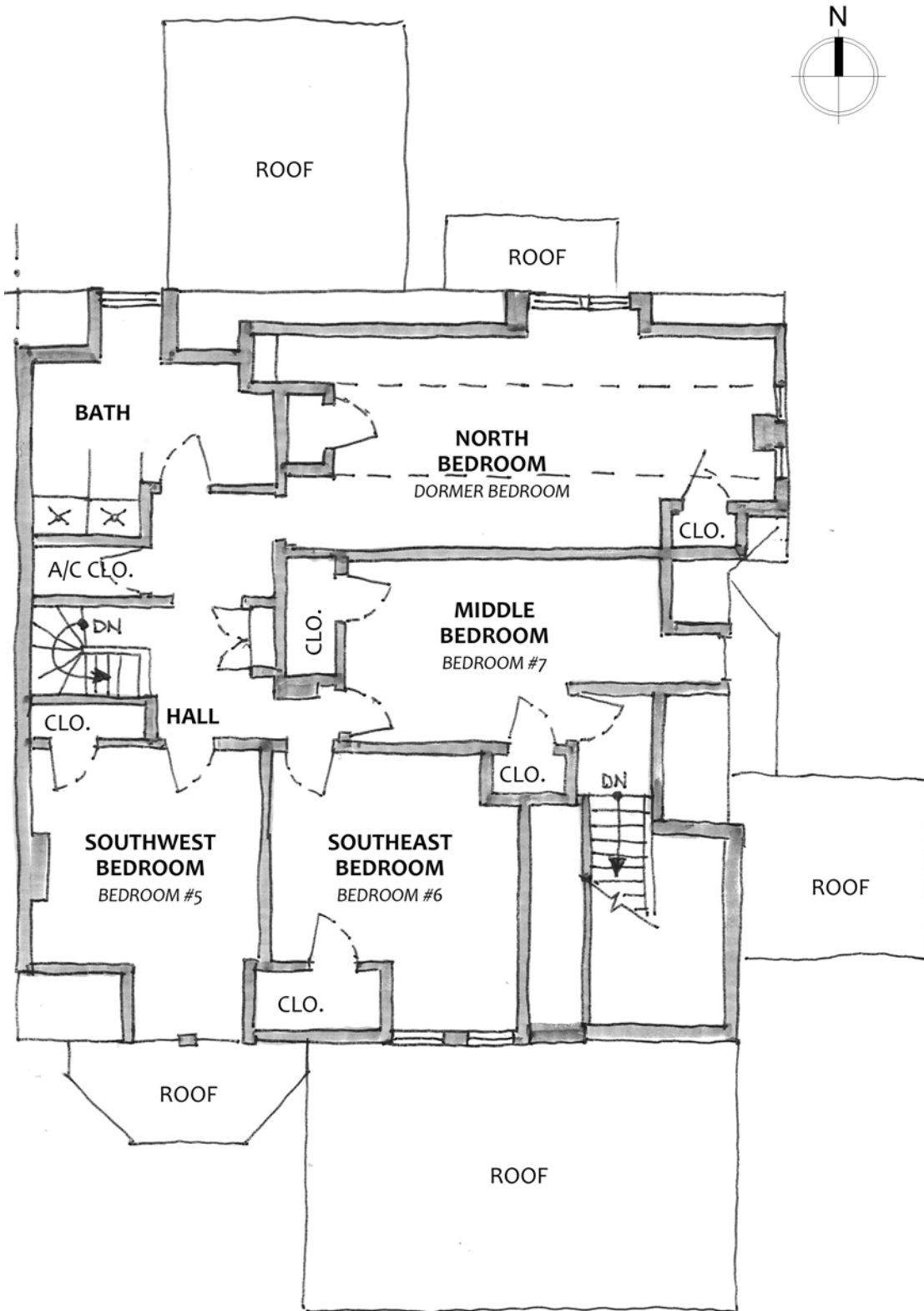
Fig. 227 Closet doors in northeast bedroom



Fig. 228 Northwest bedroom



Fig. 229 Upper-floor bathroom with cove ceiling



ATTIC PLAN (NTS)
56 CHARLTON AVENUE WEST

Fig. 230 Attic plan



Fig. 231 Top of back staircase, looking down

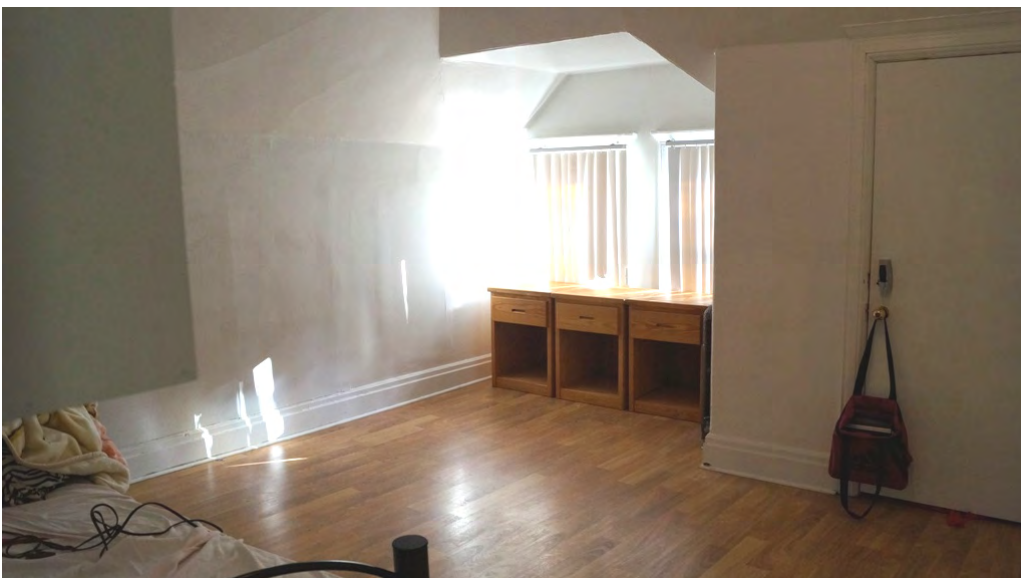


Fig. 232 Attic bedroom in southeast corner



Fig. 233 Southeast bedroom's baseboard

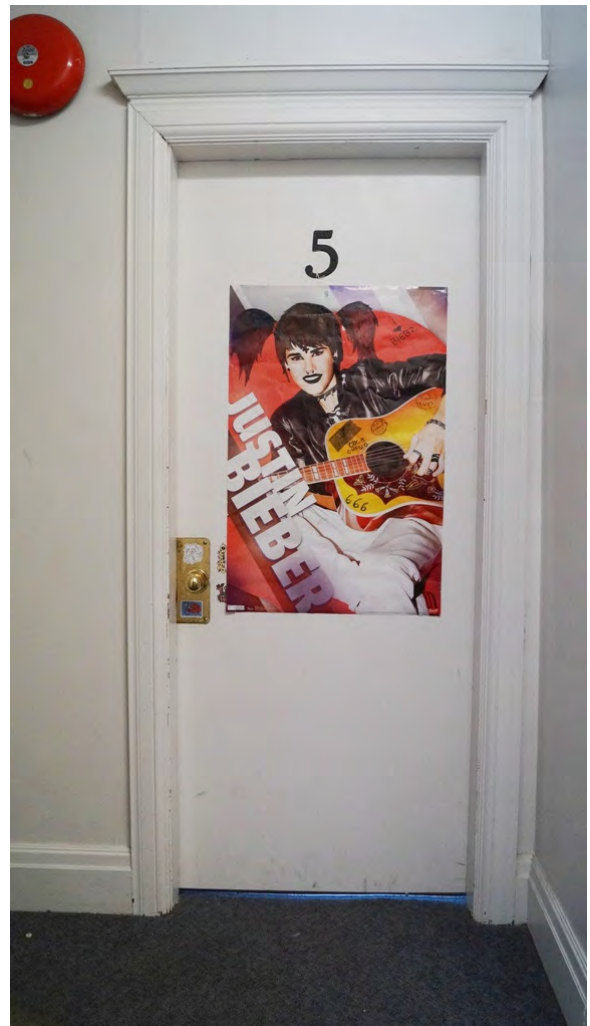


Fig. 234 Door to southwest bedroom



Fig. 235 Attic bedroom in southwest corner



Fig. 236 Middle bedroom on attic floor, connecting to fire stairs and sun porch



Fig. 237 Attic bedroom in northeast corner



Fig. 238 Attic bathroom



Fig. 239 Charlton Avenue West streetscape view, showing the small front porch at No. 64 on the left

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Appendix C: Qualifications of Authors

Paul Dilse has specialized in heritage planning and historical study since his graduation from the professional planning school at the University of Waterloo in 1979.

He has written official plan policies on heritage conservation for the former Municipality of Metropolitan Toronto and for the City of Cambridge (his related official plan background study, in which he delineated the boundaries of prospective heritage conservation districts across the municipality, has remained a reference document there for three decades). In association with Peter Stewart, he has surveyed the entire municipality of the Town of Caledon to compile a comprehensive inventory of built heritage resources located on 1,643 properties. Also in collaboration with Mr. Stewart, he has assessed the cultural heritage value of two French Canadian Roman Catholic churches in rural Essex County. He successfully defended their designation under the *Ontario Heritage Act* at the Conservation Review Board. As well, he has documented the cultural heritage landscape of the David Dunlap Observatory in Richmond Hill, whose designation he helped uphold at the Conservation Review Board. He has also provided expert witness testimony at the Ontario Municipal Board, successfully defending the designation of the first heritage conservation district in the Town of Markham; and contributing to the positive outcome in favour of retaining a complex of rare garden apartments in the Leaside neighbourhood of Toronto.

In addition to the Thornhill-Markham heritage conservation district, he has written heritage conservation district plans for Old Port Credit Village in Mississauga (in association with Mr. Stewart), the MacGregor/Albert neighbourhood in Waterloo and Lower Main Street South in Newmarket (also in association with Mr. Stewart). He has conducted a heritage conservation district study of the George Street and Area neighbourhood in Cobourg, which has been designated. For Mr. Stewart's consulting team, he authored a report on the feasibility of establishing heritage conservation districts in Downtown Brampton. Additionally with him, he has prepared conservation-based design guidelines for the historic commercial centres of Alliston, Beeton, Tottenham and Picton. In 2012, he studied three areas in Downtown Whitby for protection as heritage conservation districts.

Since 2004 when municipalities in Central and Southwestern Ontario started requesting heritage impact assessments from him, he has written 53 such reports. Besides the heritage impact assessments, he has described and evaluated many other historic properties, for instance, Delta Collegiate Institute/ Delta Secondary School in Hamilton. He has written text for commemorative plaques and papers in support of them, including Ontario Heritage Trust plaques at the King Edward Hotel and Royal York Hotel, both in Toronto. As well, he has planned an extensive program to interpret the history of the Freeport Sanatorium at the Grand River Hospital in Kitchener. His major work in 2011, a history of the Legislative Building in Queen's Park and a statement on its cultural heritage value, forms part of an historic structure report commissioned by the Legislative Assembly of Ontario.

Paul Dilse is qualified as a planner and historian by the Canadian Association of Heritage Professionals, of which he is a founding member.

Peter Stewart is a partner in the firm of George Robb Architect. In addition to professional accreditation as an architect since 1974, he is a member of the Canadian Association of Heritage Professionals (member of the Board from 2002 to 2006) and a member of the Architectural Conservancy of Ontario (member of the Board from 2006 to present).

The firm has had an ever-increasing involvement in conservation and adaptive reuse projects involving built heritage resources since its involvement in the restoration of the Duff-Baby House in Windsor for the Ontario Heritage Foundation (now Trust) in 1993. Other projects for the OHT have included exterior restoration of the Mather Walls Museum in Kenora, partial exterior restoration of the George Brown House in Toronto and the condition assessment for Fools' Paradise, the home and studio of artist Doris McCarthy. Other recent projects have included the Eyer Homestead restoration and adaptive reuse for the Town of Richmond Hill (Parks and Recreation Ontario Innovation Award, 2011), exterior restoration of the former Lincoln County Courthouse for the City of St. Catharines in 2005 (Canadian Association of Heritage Professionals Building Award, 2005), the Leslie Log House restoration and adaptive reuse for the City of Mississauga (Mississauga Heritage Foundation Award, 2011) and several projects at the Todmorden Mills Museum and Arts Centre for the City of Toronto Culture Division from 2007 to the present. Other City of Toronto projects involving cultural heritage properties have been undertaken at Spadina House Museum, Montgomery Inn Museum, CanStage Theatre on Berkeley Street and the Theatre Passe Muraille building.

Heritage conservation district plans, in association with Mr. Dilse, have included Old Port Credit Village in Mississauga (2004) and Lower Main Street South in Newmarket (2010). As a sub-consultant to Bousfield Planning, Mr. Stewart contributed to the team that updated the Churchville Heritage Conservation District Plan in 2006. In association with MHBC Planning, Mr. Stewart was involved in the Oil Springs Heritage Conservation District Plan (ACO and CAHP Planning Awards, 2011) and is currently a member of their team, which is in the process of finalizing heritage conservation district plans for both Downtown Oakville and the Brooklin and College Hill Neighbourhood in Guelph.

Most recently, his firm was lead consultant, in association with MHBC Planning, in the analysis of the cottage community and its surroundings at Rondeau Provincial Park. The resulting assessment, *Rondeau - A Cultural Heritage Landscape*, received a planning award from the Canadian Association of Heritage Professionals in 2012.