From:	[redacted]
To:	Ferguson, Lloyd; Golden, Alissa
Cc:	Bishop, Kathy; [redacted]
Subject:	Cultural Heritage comments for FC-15-081/ for the 105 Filman property
Date:	January 25, 2021 11:54:57 AM
Attachments:	Filman Rd City Contract.pdf Heritage Comments - FC-15-081 (11).doc 105 Filman Ancaster Heritge Assessment Report.pdf
Importance:	High

Hello Councilor Ferguson, Alissa, and Kathy.

I am the resident at 105 Filman Rd, Ancaster.

On Christmas eve, 2020 we got an abrupt, generic, and rather nonsensical letter from an individual we have never met before named Bob Maton; referencing his crusade to put our residence (and 64 others) on a proposed Heritage watchlist; because of his findings that the City had asked for (and without our consent) !

While I have my opinions and reservations as to the method employed by this group, motives, and more importantly the competence to this "so-called" volunteer group that the City has retained, Ill leave my bias out for now and deal with only facts, and to draw Bobs findings in his generic letter to us - to its logical conclusion.

Please allow me to shed light to this property.

- In 2015-2016, 105 Filman Rd was introduced to the City for part of a redevelopment proposal ***(Please see 1st attachment- City Hamilton)***
- An initial City consult was undertaken and paid for and accepted at the City, and and various City Departments were consulted for their comments. The City approved 22 townhomes on this property **(p*lease see 1st attachment- City Hamilton- attached contract from the City Hamilton*)**
- Cultural Heritage had also passed comments on this subject property and identified this property with no cultural heritage issues of by Chelsey Tyers, Cultural Heritage Planner ***(please see 2nd attachment- City Hamilton comments as part of Cultural Heritage comments done in 2015-2016)***
- Based on those comments and City approval and contract for re-development, we purchased this property
- For personal reasons, we delayed the redevelopment of Filman as we have been residents here
- On Dec 23, 2020, we received Bobs letter
- On Dec 25, 2020 we retained the services of a highly accredited Heritage consultant Mr. Tom Murison to dispel Bobs assumptions (that came at a considerable cost to us)
- Mr. Murison's conclusions are outlined explicitly and rebutted "point-on-point" in his extensive and detailed 70 page report attached in this email ***(please see attached 70 page report, summary, and conclusions dispelling not one, but all of Bob's presumptions)***

That being said, and drawing from

1. The City's initial comments from Cultural Heritage, City Hamilton Planning, and their Contractual approval for 22 townhomes. and
2. Our accredited Heritage consultant, Mr. Murisons conclusion,

I am requesting that Filman be effectively removed from this process, as I believe this has reached its logical conclusion on multiple fronts and to put this matter to rest.

While I presume this is more then sufficient, could you kindly advise if we still need to attend the meeting on the 29th, 9.30 am - 1 pm virtually ?

I will need to schedule for both myself and Mr. Murison to be attending virtually if you still need further clarification to our Heritage Impact Assessment report.

Thank you and please feel free to reach out should you have any further questions.

—

Regards,

Danyal Sheikh

cc. Dr. Khurram Khan
cc. Larry Levine - QC, Legal Council

HERITAGE INVESTIGATION & ASSESSMENT

105 FILMAN ROAD, ANCASTER

January 16, 2021

West Elevation: 105 Filman Road, Ancaster

Prepared by: T. Murison Heritage Consultant

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INDEX:

00.00 INTRODUCTION:

00.01 A letter from the **City of Hamilton** Heritage Department indicated that this property is being considered for inclusion in the **Ancaster Pre-Confederation Inventory Form** with 65 other properties. This Investigation will examine the age of the two structures on the site, house and shed which we have determined was a greenhouse. The property has been reviewed previously by the City of Hamilton and found not to be of historic significance, but this Report will provide much more detail about the buildings and their history.

00.02 The Authors of the Ancaster Pre-Confederation Inventory Form have assumed and stated that these buildings are Pre-Confederation, and are Dutch Colonial in design. They have also assumed that the foundations are stone, and that these buildings are the same ones that appear on the 1875 Wentworth Map. Another assumption is that the Filman Road alignment on the Map has not changed (but it is clearly different from the modern road system). We will use a comparative method to determine whether the assumptions are true or false and summarize the findings. The question of whether the house is a landmark has nothing to do with whether it is a pre-confederation building. This will also be considered and addressed.

00.03 Construction methods and materials will be examined carefully to determine the age of each component. Framing, doors and windows, interior finishes, hardware, electric lighting and wiring, plumbing and heating will also be reviewed. Certain items can be dated accurately to within a decade or so. Other items which have builders plates or actual date tags will also be reviewed.

00.04 In terms of the design, the plans and elevations will also be described and analyzed since customs and tastes are quite specific to particular eras. The inclusion of a three car underground garage would not be expected before automobiles became common after WW1.

00.05 Where there any structures on the site before the 1875 Wentworth map was made? It is important to work out exactly where the houses shown on that map were located, and this will require some simple measurements made from modern sources like Google Earth against features that can be confirmed on both the modern map and the 1875 map.

00.06 This Report will also examine the historical and associative context of the buildings, to determine where they fit into the urban development of Ancaster. If it is clear that the assumptions and questions used by the Inventory Form do not apply to this property, a recommendation will be made to remove it from the Inventory, permanently.

Site Visit & Observations

December 27, 2020

Site Investigation: **105 Filman Road, Ancaster**

Conditions: **Minus 1 degree C., sunny, calm air**

Location: **Filman road is the first intersection west of the junction of Hwy. 403 & Lincoln Alexander Parkway, in Hamilton. The Rosseau Street exit from the 403 joins Mohawk Road along the west property line.** This is the closest residence to, the junction.

View to the east from the south eastern corner of the lot. Note the presence of many trees and elevation difference to the road below. Mohawk Road is an overpass here with Highway 403 below.

01.00 The private laneway to the house is 100 meters north of Rosseau Street on the east side of Filman.

01.01 The large three storey residence is 66 meters from the road.

01.02 A three-car garage (basement level) fronts the driveway. The 3 segmental overhead doors (original) are now operated remotely by electric motors.

01.03 the façade facing the driveway has windows at four stories in the high gable, with two access doors at the basement and first floor via a small side porch.

01.04 The roof pitches are12/12. Overhangs on the roof are minimal at the verge and less than 6 inches at the eaves.

01.05 Wall siding appears to be aluminum with 11 courses per door height (7-5/8" to weather, per course)

01.06 Windows in this elevation are modern replacements with faux vinyl muntins.

01.07 Limestone (random rubble) masonry was used for retaining walls flanking the garage, and for the massive chimney (three flues with stainless steel liners) visible at the cap.

01.08 The roof is a recent replacement with aggregate coated steel tiles laid with a large lap of approximately 12" per course.

01.09 An aluminum screen door has been installed to protect the upper and lower wooden entry doors.

01.10 The asphalt driveway was laid within the past thitry years.

01.11 Motion detecting exterior lights and several fan vents are visible on this side.

01.12 South elevation (Rousseau Street) features asymmetrical elements including:

a). a large gable with projecting triple unit bay window at first floor and double unit window at the second floor
b). an entry door with a Colonial Revival broken pediment.
c). a pair of faux coach lamps (electric)on the jambs of the door surround
d). an entry door with six raised panels below a trio of Italianate arched window panes
e). side panels to the deeply recessed doorway have three raised panels that do not match those of the door.
f). a hardware store brass knocker and good quality lever and deadbolt set, and brass kick plate on the door.
g). a short flagpole over the center of the door head. This feature is much more common on American homes than those in Canada.

01.13 Detail of entry with "broken cornice" typified by American "Federal" designs, which are considerably more baroque in detail and ornament than Classical Revival, British designs.

01.14 In an authentic 19th. century Ontario carpentry arch, this "keystone" would be considered superfluous. American examples were more likely to use the faux embellishment. It's use in this case, suggests that this entry treatment is twentieth century and more American in nature than British. To be more specific, it is likely to be more "American" if the influence came from an American magazine or pattern book idea. This idea will be considered in the discussion section of this Report.

01.15 A pair of dormers that "break through" the 1-1/2 story eaves at the second floor. This is necessary because of the low eaves on the main roof.

01.16 A triple gang "Palladian" window at the living room beside the entry door also has a gable dormer centered above.

01.17 Both second floor gables are centered on first floor openings.

01.18 The roof of a sun porch at the east end of the house is extended from the same slope as the main roof, but it's eaves are much lower, level of the first floor ceiling.

01.19 A small lavatory window is placed on the west end of the elevation near the side entry. This room is now part of the kitchen storage area. The eaves here are the same height as the sunroom on the other end of the elevation.

01.20 A second, tall, stone chimney can be seen above and beyond the sunroom ridge.

01.21 East elevation features a two story gable with a single bedroom window above the screened and unheated, sun porch.

01.22 The limestone cladding of the foundation continues around the base of the sunroom, providing the impression of a low plinth.

01.23 Double posts with trellis were used at the corners of what was probably the original sun porch. The sun porch was extended along the north side of the living room with slightly different (simpler) details used to frame the screened walls.

01.24 A mechanically operated attic vent is visible beside the gable chimney. This power vent appears to be sensor operated.

01.25 A small bedroom window is located above the low slope sun porch roof next to the large chimney that serves the living room fireplace.

01.26 The screen porch wraps around the east elevation from the south side.

01.27 Aluminum scuppers above the sunroom eaves troughs suggest that the low slope roof has been a maintenance problem, which has required the

redirection of water from the higher roof across the low slope roof by using extensions to the upper down pipes.

01.28 A build-up of ice and snow also suggests that the roof has insulation problems at the perimeter which cause “ice dams” to form. While the metal roof has reduced wear from sunlight and wind, it cannot be expected to prevent water from backing up above excessive ice buildup. Under some ice conditions large areas of built up snow and ice may also come loose from the steep roof and avalanche down to the sun porch or ground below. The roof does not have snow guards to prevent this happening.

01.29 Minimal eaves at gable walls, may allow ice dams to divert snow melt over the edge of the roof to form secondary icicles on the gables.

01.30 A dormer with double casement windows on the east elevation has ice buildup and snow cornices at the valleys. A snow guard fitted to the metal roof tiles appears to be holding back snow and ice just above this north wall.

01.31 a secondary entrance with arched door on the east side is situated opposite the main entrance on the west elevation. This doorway and door seem to be heavily weathered from being located close to an inside corner on the north side of the east elevation.

01.32 An arch topped window for the stair landing halfway between floors has been awkwardly flashed to accommodate the new aluminum siding. The segmented flashing demonstrates noticeably how it was made and secured by cutting and bending.

01.33 The yellowish white colour of the metal siding is in contrast to the bluish white painted trim surrounding the older windows.

01.34 Three windows at the second and third floor window on the large north east gable have noticeable staining running down the siding from the lower corners of the window sills. Why this should happen may be explained possibly by gradual drainage (or weeping) of moisture from behind the siding being directed out to the surface by the side flashings of the window jambs. The drainage is either chronic or sufficiently slow that dirt and grime is able to adhere better to the siding in these streaks.

01.35 The locking seams at the underside of each piece of siding also show unusual patches of dirtiness. This may be a result of sealants or mould growing on the substrate. This is difficult to account for unless the metal was painted with a product that oxidizes to produce a viable habitat for mould. This has been observed on examples of mid-1960's aluminum siding that develop a powdery surface after decades of exposure. Patches of noticeably brighter

paint were observed high up on the gable and just under the roof verge where the slightly projecting trim has sheltered the siding below. These irregular areas of white paint contrast sharply with the yellowish and stained pieces that are not protected. Paint on traditional wood siding does not tend to weather like pre-finished metal siding.

01.36 A trio of kitchen windows on the first floor of the east gable are flashed with metal that has a distinctly blue tinge. While the siding and windows may have been colour matched originally, oxidation is altering the paint significantly over time.

01.37 A large round headed screen door that protects the east door has indications of several previous hardware locations. The door is wooden with visible seams where the arched top is connected and where the toe rail has begun to deteriorate. Doors of this sort are typical post- WW1.

01.38 the overall impression of the exterior is that this house is similar to loosely interpreted colonial revival houses in the United States after World War One, especially those from "pattern books" of "catalogue houses" whose plans were advertised in magazines like Ladies Home Journal, and Better Homes and Gardens. These catalogue designs were prepared on speculation by architectural firms hired by the magazines or prefabricated home builders, for sale to the general public. In some cases, like the T. Eatons Catalogue from Toronto, the house plans were used to sell complete house kits. The pre-manufactured house could be ordered and purchased by mail, for delivery as a single shipment via railway boxcar or flatcar.

01.39 the entryway vestibule is partly enclosed by a paneled decorative arch. The broad jambs and arch are framed with what is now be considered to be sophisticated raised trim and recessed panels. For a skilled carpenter in the 1920's this was normal work but used only in better homes.

01.40 The pilasters "supporting" the arch are fluted with five precise stopped grooves. A cornice mould is used at the "springing" of the arch, which has a simplified back band and "keystone" element at its highest point.

01.41 In order to keep the placement of the arch well below the cornice mould around the hall, (and provide wall space above the arch), the springing is by necessity, low, at shoulder height. This places the springing well below the cornices of the doors to the closet and w.c. on either side of the entry. This compression of vertical space creates an odd conflict between the height of the intermediate rails of the side doors and the arch moulding, which would have been avoided in nineteenth century houses where floor to ceiling dimensions allowed the springing to meet or exceed the door head trim. This architectural compromise, while charming, indicates a clear difference between this space and a less self-conscious nineteenth century example that was working hard to be accurately classical in style.

01.42 The built-up mouldings in the cornice around the hall emphasize horizontal layers of moulding but lack the “excitement” of deep shadow lines and reverse curvature that modulates the ceiling light. The effect is bland and difficult to define, but that may have been the intention of the builder.

01.43 The rather low ceiling height becomes obvious when one looks at the stairwell. The cornice mould is coped to terminate at the edge of the ceiling just above the foot of the stairs.

01.45 Principle staircase to second floor, at entry hall.

01.46 While the stairs are beautifully formed with a “spindle basket” wrapping around a central newel on the lowest tread, the window that illuminates the quarter landing is truncated when seen from the doorway from the entry. The impression is one of insufficient headroom and ominous weight of the floor above.

01.47 The treads and railing are varnished but the risers and spindles are painted in a very traditional manner. The use of three spindles per tread, closely spaced, suggests a very high quality staircase, and close examination of the rather thin spindles indicates that they are likely dovetailed into the treads as per good practice. The railing is tight and free from wobble. This is a good example of 1920’s stair building as prepared by a joiner.

01.48 A simplified skirt board with repeating, sawn, decorative fretwork below each tread, is nicely rendered but does not quite match typical nineteenth century patterns. The long cyma reversa curve dies in an indistinct scotia shape that one might expect to meet either the face of the tread above or the shoulder of the next cyma reversa. Instead, the scotia is truncated to allow room for a painted cove mould below the varnished tread bullnose. The effect is just noticeable enough to demonstrate accidental design. A classical

approach to this same feature would have used a square termination to the cyma reversa to enhance the sense of precision at each tread.

01.49 the spindles were designed with the best practice of having different sizes for each "set" of three spindles on each tread. This method allowed the squared ends at the top of each spindle to follow the slope of the railing, while the squared bottom ends ran parallel to the treads. This more complex joinery, is a much calmer and authentic approach than using spindles which are "one size fits all". See sketches:

01.50 A drawback to using three spindles per tread is that each spindle must be made narrower than was typical in nineteenth century staircases to allow for reduced space between the spindles. These spindles were made from blanks that were less than 1-1/4" square, instead of 1-1/2" or even 1-5/8" square stock. This is not noticeable until one examines the peculiarly elaborate "fluted bead" roughly 7" above each tread. These fluted beads catch the light because of their concave faces on eight sides. They dominate the stack of moulded rings below them and emphasize the bulbous nature of this mid-spindle line to the detriment of the lower section which appears weak and arbitrary. The effect is odd and reminiscent of a healed fracture on the shaft of a femur. Yes it catches the light prominently, but no, it does not provide a sense of either solidity or wholeness to each spindle. The spindles seem to be too weak and insubstantial below this elaborate and ill conceived knob.

01.51 Though the stair builder or architect introduced this elaborate design error into the spindles, the builder was quite skilled as a joiner. He was able to apply his skills to making a perfect increasing sequence of matching spindles around the newel, but did not adjust the last two not keep the volute cap level with the declining spiral. This "error" in the termination of the railing demonstrates a conceptual error rather than an error in joinery skill.

01.52 While the handrail is carefully crafted, it is narrow by the standards of pre-WW1 or the nineteenth century. The railing would be wider at the top shoulder than at the bottom bead. A railing was typically 3" wide at the bottom and 3-3/4" at the top. This allowed a comfortable groove between the upper roll and the lower bead to allow the fingers to securely grip the railing. This railing has almost no difference in width from top to bottom of the section, and is roughly ¾" narrower than older examples. Whether this was to save material or better fit a small hand is debatable, but it varies enough from the traditional railing as to be notable.

01.53 The skirt board on the housed ends of the treads (wall) is a modest height when it becomes a baseboard at the quarter landing. Such a grand stair would normally have at least six inches of skirt board above the treads and landing, but here we see that it is near four inches plus moulding. This may reflect a residual understanding of the proportions of trim to ceiling

height that was "rule of thumb" before the Great War. Architects and builders were so used to the idea of "first class", "second class" and "third class" houses prior to the war, that they would not specify the dimensions of any trim on typical house drawings other than to state, ie.: "second class house. Trim varnished oak." This was all the information the builder would require as he would know that this meant 11'-0" floor to floor heights, 10" baseboard, 5" jamb casing, 7'1/2" cornices on doors and windows, etc.. But here we see a 'miniaturized' version of the stair skirt, likely caused by the desire to make the baseboard in the hall, and the skirt on the stair, match the new, lower ceiling standard for this house.

01.54 The single hung window at the landing is one of the few original to the house. But here we observe anther change from traditional proportions. The casing at the jambs has a back band which is substantial, but too wide in comparison with the jamb board itself. Where a typical 1920's house might have an plain painted 4" board without back band trimming the window, this one has a 1-5/8" back band leaving a 2-3/8" trim board. This is not entirely true however because an extra bead mould, (3/8") was applied just inside the corner of the jamb trim. In the nineteenth century this corner would likely have had a 'bead and quirk" on both the internal face at the window and at the face to the room, rather than an "applied bead" only on the face to the room. The visual effect suggests that the jamb trim is too narrow relative to the back band.

01.55 This departure from traditional joinery is even more pronounced below the window stool where the typical 4" wide board or board plus bead, has been reduced to a 2" board with very slim mouldings that disappear into the plaster below. The stool appears insubstantial and weak. It is definitely twentieth century in execution.

01.56 Another obvious departure from nineteenth century stair building is seen where the housed string butts the baseboard at the floor. In 19th. century stairs the baseboard height would always exceed the height of the first tread. To make this work, the joiner would use a curved "ramp" to transition the moulding along the top of the string from horizontal to sloped conditions. Here we see that the baseboard and stringer are mitred with no curved transition. While quicker and cheaper it is not historically accurate. One must conclude from these observations that the stairs, though attractive, are not historically accurate reproductions.

01.57 One final note pertains to the design of the newel post with the tall "ramp" at the quarter landing. The ramp and railing are handled skillfully, but the newel post is disproportionately stilted at the quarter landing. The newel is square at the landing to allow the strings and risers to be tenoned to it. Above the landing there was no need to retain the square section so it would have become a turning just above the first winder of the upper flight, or just above

the quarter landing. Here it is nearly nine inches above the quarter landing. This creates the impression of a monumental chunk of wood forcing the railing to bend upwards at the inside corner of the rail. One would also expect a squared off block at the top of the newel to match those of all the pickets.

01.58 An arched opening to this hall, under the second floor landing, leads to a secondary exterior door on the north–east side of the house. This doorway is trimmed with fluted pilasters and keystone arch, like the main doorway, but the wall here is only 6' thick. A basement stair is tucked under the main stair with a door to isolate the little vestibule from the basement.

01.59 The arched door to the exterior is glazed, with a similar storm door swinging out from this opening. While this is technically a center hall plan, the misalignment of the east and west doors creates a less obvious, and more theatrical corridor at the middle of the house.

01.60 A large living room spans the house on the south side of the hallway. It has a set of three French doors on the east wall, a door and window flanking the fireplace on the south side and a large triple window on the west side. The wrap around sun porch or verandah, can be accessed from both the east and south wall of this room, though it appears that the French door has been unused and sealed for many years.

01.61 The fireplace and surround have been embellished with applied plaster mouldings both as a ceiling cornice, as pilasters flanking the fireplace and as part of the raised panel on the mantelpiece.

01.62 Window and door trim in this room has been done with the "picture frame" method. There is no distinction between the scale of mouldings used at the sides and the top of the opening.

01.63 Built in bookshelves on the west wall indicate that the house was custom built even if it used a pre-designed plan.

01.64 The narrow red oak strip flooring in the living room is typical of houses built between 1925 and 1960. The narrow tongue and groove boards are mostly flat sawn, which is an economy grade. Evidence of cupping suggests that the basement has been relatively damp for some of the history of the house.

01.65 The house had an oil fired hot water heating system. The oil tank and some piping in the basement provide confirmation.

01.66 A very large, modern high efficiency furnace was installed, but is reported to have difficulty providing sufficient heat for this large building.

01.67 The former dining room on the east side of the house has been converted to a lounge. Built in cabinets flank the large east window. These cabinets are similar to those used in 19th. century houses but with much simpler joinery in the doors.

01.68 The patterns of doors in this room and the house in general is unusual and inconsistent. Several rooms have glazed doors that use eight glass panes per door. The double French doors from the breakfast room to the former dining room and the opposite doors to the exterior, follows this pattern. The door from the kitchen to this room has three square and equally sized, raised panels, as do the closet and secondary room doors off both entries. The round headed door from the center hall has eight panes of equal vertical height with heavy foot rail. The main entry door has six smaller raised panels below a trio of Italianate panes. The door to the rear porch (north elevation) has six unequal raised panels below a trio of tall panes. Varnished pine and fir doors to the garage and closet in the basement have a single flat panel under a large single glass pane. The variety of inconsistent doors in one house is quite unusual and suggests an ad hoc method of planning. It is very unlikely that this represents the work of an architect who provided plans and construction management of the work. This would seem to confirm that the house plans were purchased or adapted from, a pattern book.

01.69 Brass hardware was used on most doors even in the basement. The hardware also demonstrates purchase from a variety of sources, with good solid hardware used on exterior doors and cheaper utility hardware on closets and secondary rooms. The embossed brass plates on some doors in the basement are consistent with a mid-1920's date. Slotted brass screws were observed.

01.70 Some doors, (foyer closet & 2 pc.) used brass and glass knobs, and brass escutcheon plates for a keyed lock. More modern deadbolts of various vintages have been added for security. The kitchen door to the former dining room has no knob-sets. It is a bi-swing door with spring loaded pivots for hands free use.

01.71 A pair of built in glass china cabinets in the former dining room have ornate multi-pane doors with pendant style brass pulls. The matching pediments on both cabinets have nicely carved broken pediments like the front door, alluding to a faux nineteenth century pedigree. The shelves inside these cabinets are not pine boards but tempered glass, a modern intervention.

01.72 A secondary (kitchen) staircase has been fitted into a narrow hallway with two quarter landings. It has treads made with red oak strip flooring, and simple square Douglas fir newels and handrails. The square pickets, risers and stringers are painted. A painted back band was used to cap the housed stringer. The rear flight of stairs to the north porch is of similar construction. This is very typical 1920's work.

01.73 Interior brick partitions were observed in the basement. Exterior walls are poured concrete with an exterior limestone veneer (random rubble dressed square) above grade. The use of brick for interior foundations was seen occasionally before WW2.

01.74 The former pantry was converted into a second kitchen recently. Both have been fully modernized with new cabinets and appliances. Windows have been replaced with vinyl single hung units. Stone countertops and modern electrical outlets complete the cabinets.

01.75 A study or home office is located across the hallway from the former dining room. The room is paneled with elaborate varnished pine cornices, raised panels and built in cabinetry. The working fireplace has an unusual pine mantle with dentils and elaborate botanical carvings of laurels, flowers and fruit. The hearth and fireplace surround were made with a deep green marble with white veins. The pine window and door trim suggests that this work is original to the house. This would indicate that the first owner used this room as his home office or study when the house was built. The absence of closets, change room or adjoining washroom, is good evidence that this comfortable room was not built for a physician. The windows have been replaced with modern vinyl casements, but the side door to the exterior is an original 8 pane fixture.

01.76 The second floor main hallway is open to the stairs below. The north slope of the roof is only visible above the ascending stairs. The roof is high enough at the landing to be 100” clear of the landing.

01.77 The narrow oak strip flooring is seen on the quarter landings and on the second floor where two dark decorative strips were used as a boundary to the regular flooring.

01.78 There are doors to several rooms and to an extended corridor to the west end of the house which has a second staircase from the kitchen end of the house. These “kitchen” stairs were often intended for use by servants, like a maid, cook and nanny, to avoid them using the main staircase when guests were over or at hours when this would be inconvenient.

01.79 The kitchen stairs are slightly narrower and have treads and risers that are plain. Simple square newel posts and rectangular pickets seated in a foot board flush with the floor were used here. Due to the narrowness of the floor plan, two quarter landings were used in this stair as well, so the major flight ran parallel with the hallway.

01.80 A closet and large bank of storage drawers and upper cabinets for linens were installed on the north side of this secondary corridor. The construction of the drawers is simple, with the drawer fronts nailed to the drawer box. In nineteenth century work, the drawer front would likely be dovetailed in place. The hinges used on the cabinet doors are also plated steel hardware typical of the early twentieth century.

01.81 Two bedrooms and a bathroom are located at the end of this corridor. While they may have been intended for servants originally, they are now used as children's rooms. A third bedroom which opened into the main corridor has been combined with the bedroom on the north east corner to make one very large C shaped bedroom, accessed normally from the rear corridor.

01.82 Another staircase to the attic has a door above the first flight of the kitchen stair. This attic stair can be completely isolated when this door is closed and locked. As was common at the time, the young servants or maids, often slept in rooms that were above the kitchen wing. These "garret" rooms were sometimes accessibly by a narrow isolated staircase directly off the kitchen so that the family would not interact with the maid(s) when they retired for the night. By the early twentieth century the uniquely isolated maid's stair had disappeared, but kitchen stairs still allowed moderate privacy for both children and maids in their own rooms of the house.

01.83 The unusual three panel doors seen at the ground floor were also used in the main bedroom doors of the second floor, and door to the attic. A large bedroom on the south side of the house, and above the study, had interior closets built on either side of the chimney flue from the fireplace below. These two closets used narrow single doors, also three panel but with an unusual detail. The hinge and strike stiles were beaded from top to bottom. Cabinet pulls and ball catches were used instead of knob sets to secure the doors. These doors retained the raised panels and sticking seen in other doors to the rooms.

01.84 A master bedroom suite at the east end of the hallway has large windows on both the north and east elevations. An adjoining bathroom and very long closet open from the south side of this suite. The long closet was probably built as a dressing room originally. It has built in storage cabinets and drawers plus a pair of closets with doors flanking a window on the east (gable) wall above the sun porch.

01.85 Most of the second floor bedroom doors feature glass knobs instead of solid brass as at the basement and utility rooms. These knobs were made by casting glass in moulds, in the mass production facilities that developed rapidly in the early 20th. century. The ferrules that retain the glass were formed of brass castings machined for grub screws and square threaded spindles that assemble the knob sets. The escutcheon plates are also cast

brass machined to fit the shank of the knob set and spindles. These knobs became very popular after WW1 and were manufactured in millions of units. The mortise locks were made with brass face plates and pressed steel boxes that house the mechanisms, spring bars and assembly screws. Many of the bedroom doors have a keyed deadbolt with separate brass escutcheon plates for generic skeleton keys. While these sorts of keys were used for over 80 years, the design of these lock sets are typical of the early 20th. century. Units often have makers marks and patent dates embossed in the mechanism to help date the hardware.

01.86 The brass plate door hinges do not taper from pin to edge of the plate. In mid-19th. century doors the hinges were often cast iron, and were tapered to provide greater strength of the brittle iron, near the pivot point than at the outer edge. Brass hinges were reserved for very expensive doors before WW1 but the massive increase in mining and manufacturing during the war, particularly when the demand for things like brass shell casings grew astronomically, led to much cheaper production costs for solid brass hinges after the war. These hinges are typical of post WW1 not pre-confederation..

01.87 Ceramic knobs were seen on the built in cabinetry in the corridors and some bedrooms. The knobs were bolted through the doors with machine bolts and washers on the inside of the cabinet doors. These are of typical 1920 design.

01.88 French doors at the living room have an “active” (first operation) and “passive” (second operation) leaf. To retain the passive leaf without using an astragal (post), mortised head and foot bolts were used. The rectangular brass face plate has a “dumb-bell” type recess to allow the operating lever to lie flat below the face of the plate. When the bolt is thrown in the head or foot of the door, the lever is secured below the surface of the face plate to prevent a thief from lifting the lever with a bent rod pushed between the door leaves. This is a manufactured product that became commonly available before WW1. The semi-circular finger pull, is of the Post-WW1 type. Four slotted brass screws retain the mechanism in the door.

01.89 A lever activated dead bolt was also used just below the knob set on the active leaf, to hold the middle of the active leaf closed. This small oblate brass grip engages a catch in the meeting rail of the passive leaf, which has been locked by the head and foot bolts.

01.90 More 1920’s type hardware was observed in the basement. A very elaborate solid fuel firebox an cleanout was found in a massive block of masonry in the furnace room. The two heavy cast iron doors have large rotary vents to control air flow in the middle of both the upper and lower door which are aligned vertically. A large lever on the left side operates a rod between the upper and lower doors and engages a second rod at the same height above the floor via two quadrant gears that are attached to each rod. When the

lever is pulled down the left rod rotates counter clockwise, and the right rod rotates clockwise. While only the ends of the rods can be seen, this mechanism was likely used to operate a pair of grates below the upper door. Rotating the gates from horizontal to vertical would dump ash from the solid fuels burned in the upper firebox into the lower clean out chamber, avoiding the dirty job of raking out residue from a coal fired chamber. This was a sophisticated solid fuel furnace when installed, but was later replaced by an oil fired furnace. The tank for the oil furnace is found in the small adjacent room. Coal fired furnaces were very common after WW1 but replaced with oil fired units after WW2.

01.91 The underside of the first floor is exposed in the furnace room. The tongue and groove pine subfloor consists of 4" boards nailed perpendicular to the joists. The boards have small joints indicating that they were air dried before installation. The floor joists are 1-3/4" x 11" pine. Subfloor after WW2 was usually 1" x 6" tongue and groove laid diagonally across joists which were 1-1/2" x 11-1/2". Before WW1 the subfloor would also be perpendicular to the joists but usually wider, 1" x 6" or 1" x 8", and the joists were typically 2" x 12". The evidence indicates that the floor was built between the Wars.

01.92 Portions of the exposed (but painted) foundation wall indicate that is was poured concrete. The limestone facing visible on the exterior was applied as a facing on the outside of the floor assembly.

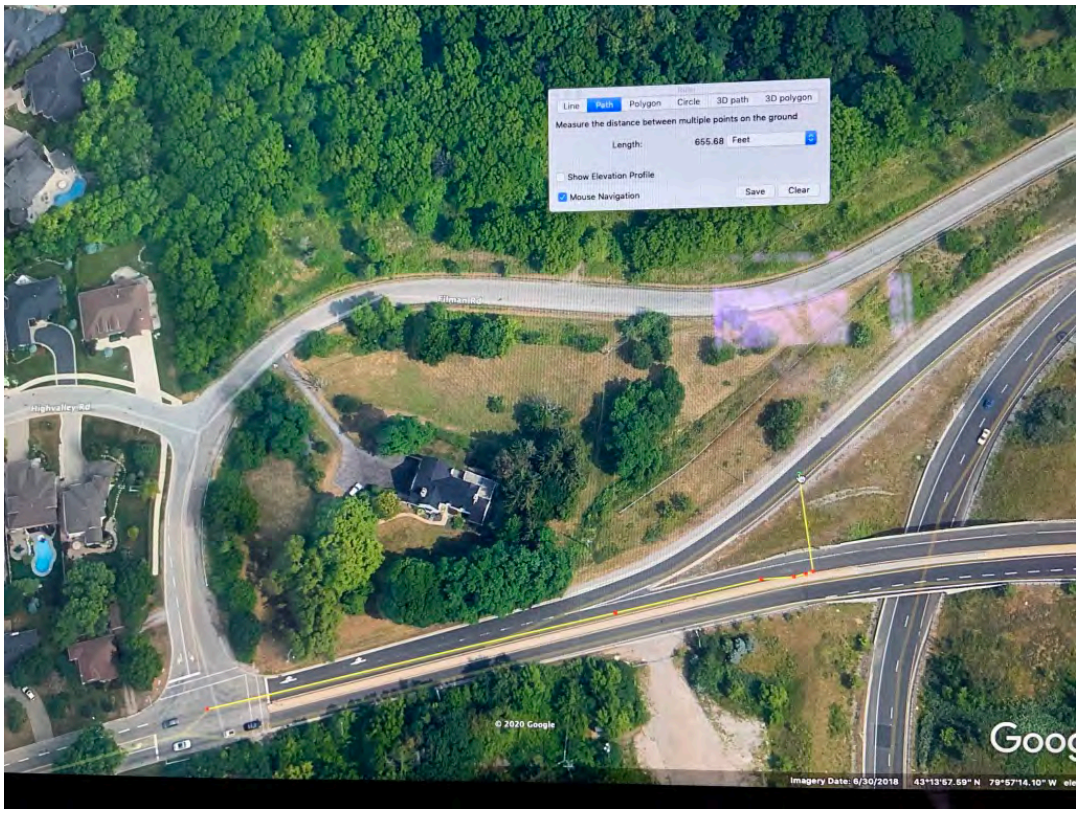
01.93 Knob and tube wiring was not observed. Some heavy old wiring with black insulated sheathing was observed. This is typical of pre-WW2 construction. A disused breaker box, painted black has a brass name plate, "Bulldog Safety Switch Cat. No. 52323, Volts 115 – 230-, Amps 100. C.F.S.A. Standard Enclosed Switch. Form 60-100. Approved by Hydro Electric Power Com. Ser. 292" Division of Amalgamated Electric Corporation Limited Toronto.
This type of early electrical safety equipment became common after electrification expanded along the new supply grid from Niagara Falls. The low Serial number 202 suggests that this house was built soon after electrical services became available in Hamilton. Electric street lighting was inaugurated in Hamilton in 1914. Westinghouse became a major employer between WW1 & WW2.

01.94 Another breaker box is labeled Taylor Electric Mfg. Co. Ltd. London – Canada. The logo and graphics on this name plate are very typical of inter-War equipment, so was probably installed at the same time as the Bull Dog Safety Switch. A note on this breaker indicates that it is still used for a dual power bar outlet on the work bench. All other electrical equipment is modern, except the heavy cast steel block (brass bolts) for original telephone wiring.

02.00 Site and ”shed”.

02.01 The house is situated on a large irregular lot overlooking a major highway interchange, Highway 403 & Lincoln Alexander Parkway, Hamilton. The property is isolated on the east side by the off ramp from Highway 403, and on the north side by Filman Road and conservation lands. A vacant lot across Rousseau Street (to the south) appears to be dedicated right of way for future expansion of roads. The construction of the Mohawk Road overpass and Highway 403 Expansion in 1969 removed much of the original landscape including the properties of J. Horning and J. Filman at the edge of the escarpment. A building shown on the 1875 Wentworth Map of Ancaster, was located approximately 560 feet east of what is now the intersection of Filman Road and Rousseau Street. This would put the Horning house in the middle of the 403 off ramp. Any trace of that early structure was bulldozed fifty-one years ago. See yellow line on the image below.

02.02 The lot is teardrop shaped with mature trees around the perimeter. Extensive road works of the past several decades have isolated the property from the rest of the community.



02.03 What appears to be an old farm shed is located on the south side of the driveway. This building is constructed of limestone and unfinished vertical siding. The boards are probably decades older than the house. The eaves are low and steeply pitched (12/12). Asphalt shingles can be seen at the verge. Two snow covered vents occur on the ridge. A single hollow core door with modern hardware secures the building.

02.04 The random rubble masonry is of utilitarian quality except for a dressed lintel over the doorway. This lintel has drafted margins and a pecked face. This is the only stone with substantial workmanship, so may be reclaimed from another older building. Larger squared blocks were used as quoins at the lower corners of the structure to tie the walls together. This was good practice, particularly where the backs of the stone blocks are very irregular and undressed. In common work like this, the outer face received the best blocks, the inner face smaller and less perfect pieces and the core of the wall was filled with rubble, chips and mortar. The thickness of blocks may vary from six or eight inches as they appear at corners to less than three inches, as most of the load bearing capacity is on the face of the stones when properly squared and pointed.

02.05 A single six pane window was used on the north elevation. Close examination of this inoperable sash, suggests that it is a modern (twentieth century) product. The muntins are too wide and shallow to have been made in the early nineteenth century. Adams style sash have muntin bars that are 5/8" wide and 1-1/8 to 1-1/2" deep. The styles and top rail of the upper sash are typically 2-1/4" wide. The meeting rail is typically 1-5/8" to 1-7/8" wide. The rails are mortised and pegged into the styles. This sash does not match any of

those details. The muntins are 1-3/4" wide but less than 1-1/2" deep. The styles and rails do not match the typical early precedent. The most atypical details are that the glass is not retained by putty but wood, and the vertical muntins are interrupted by the horizontal muntin. This was never done in traditional window sash, and may explain why the sash has weathered badly. The presence of a flag pole screwed to the sash is reminiscent of the flag pole screwed over the head of the door on the house. This "romantic" ornament, may represent a mildly obsessive-compulsive desire to over-embellish buildings. The connection between the two flag poles also suggest that this installation was made after the mid-1920's by the first owner.

02.06 The sash window on the north elevation appears at first to be historic, but has none of the characteristics of a window built between 1790 & 1875. The masonry was not built around a framed box. The sash was cut to fit the masonry opening. The sill is poured concrete not dressed stone, pine nor white oak, as would be expected before WW1. The aggregate in the concrete is fine sharp sand with small pebbles. This is typical of hand mixed concrete before WW2. The binder in 19th. century mortars was lime. Here it is Portland Cement. Most workmen did not understand how concrete required a balance between just enough water and thorough mixing. When they opted for an easier to shovel "sloppy" mix, it would result in low strength concrete. The over hydrated Portland reduced the growth of crystals in the matrix which produce the ultimate strength of the concrete. The surface has weathered away here.

02.07 The placement of the small window on the north elevation would make some sense if this were a well house or cold room. However, on the south side of the building we observe a chimney with clay flue tile liner of more modern construction. This chimney has been built up against the older wall of the structure, is not "keyed in" with the existing wall. The dense blocks in the chimney appear to be Queenston Limestone. The rest of the structure is soft buff limestone that appears nearby on the escarpment. It is likely that the mason brought most of the stone for the landscape retaining walls, foundation cladding and greenhouse from a convenient outcrop. The stone for the chimney, however, is likely to have been shipped from a quarry closer to Queenston. This type of very hard limestone was preferred by later builders because of it's higher strength and very square edges which were produced by shearing rough blocks with machinery. The stones were easier to lay and more regular in dimension.

02.08 The window does not match the proportions, method of construction or details of a traditional sash. The top rail is 2-3/4" not 2-1/4" if this were a reclaimed sash. The bottom rail should be 1-1/4 or 1-3/4" but is 2-1/4". The styles are 4" wide not 2-1/4". The muntin bars are wide (1-1/2") and shallow (1-1/4") and do not have any of the three main profiles of typical 19th. century muntin bars. The muntins would be 5/8" wide and between 1-3/8" and 1-5/8" if this were an authentic 6 pane sash. Most damning is that the construction has a continuous muntin across the unit with short vertical muntins fitted into it. This was never done because the center bar is longer and weaker (because of two joints instead of one) and more prone to rot because of the horizontal joints. We should also see putty retaining the glass on the exterior and the wood profile at the inside of the unit. In this case there is no putty either on the exterior or the interior. There are no visible peg holes at the corners, and the lower rail should be tenoned into the styles but it is again, done the wrong way. This is a replica window made by someone who was not a window builder. It is also like other poor copies from the twentieth century that have been observed elsewhere.

02.09 A small cold room would never have a fireplace, especially when it was such a small structure. The later addition of the fireplace suggests that one of the owners had a romantic notion about using this little shed for some purpose other than covering a well head or storing vegetables.

02.10 The low stone wall that forms the rest of this peculiar little shed, is unlike any other construction that the author has observed. While the knee wall appears to be less than 3 feet tall, it supports a very weathered board wall that lacks battens to seal the inevitable joints. The boards extend up to the soffit of this little building. The board siding may have been used as a cosmetic cladding to cover poorly laid walls, but this raises a significant question as to why very weathered reclaimed material would be chosen for

this purpose. How do we know that the boards are reclaimed? Several boards have large numbers of holes from “square” nails. This pattern of nailing indicates that the board had a previous life as roof sheathing, where it was perforated by rows of shingles when they were nailed down. On either side of one of these roof boards we see boards that have very few holes of a similar size and shape. Multiple nails were used when these boards were attached to a large sill or girt. This might be expected if the material was used originally in a heavily framed barn. The sill in this little shed is only a couple of inches thick, so would not have required nailing four of five inches above the lower edge of the cladding. It is apparent that more of the boards came from barn siding than from roof sheathing of an older structure. The fact that the boards are so heavily weathered, and appearing to be far in excess of 100 years old, is because they are much older but reclaimed and unpainted for a very long time. One must conclude that they were chosen to create the impression of a nearly two hundred year old building in one that was constructed after 1924.

02.11 If the building were used as a storage shed or other utilty building, it would likely have had another single or double door in the eastern end of the structure. The only access is via the narrow west door.

02.12 One might consider whether the building was a chicken coop or poultry house. In this case it would likely have had small access doors to allow the birds to come and go to access food and water during the day, and also be shut in at night to isolate them from foxes and raccoons. There are no signs that the wall boards were ever different than we now see them.

02.13 We may also consider whether it was used to store vegetables or root crops. If this were the case, one would expect a wide or double door to allow a wagon to drop the vegetables directly inside the building at some convenient spot near the middle of the long wall. There is no evidence of a doorsill on the north, east or south walls. Carrying sacks of potatoes and other root vegetables through a narrow door and the length of the building would be impractical and can be dismissed out of hand.

02.14 Was the building used as a stable? Horses and cattle cannot use a narrow door like this, and horses require much higher ceilings for safety. Piggeries were often the size and shape of this building, but had multiple doors on the long walls to allow easy access by the animals. The single man door also makes it unlikely that the building was used as a farrowing shed. This leaves the possibility that the shed was used to store tools. The most likely purpose would be as a small workshop, but if this was the case, there should be multiple windows to illuminate the interior. The building is essentially windowless and dark, unsuitable as a workshop. This leaves the possibility that it was built and used as a utility shed, with no other purpose than to keep gardening equipment like shovels and rakes out of the rain.

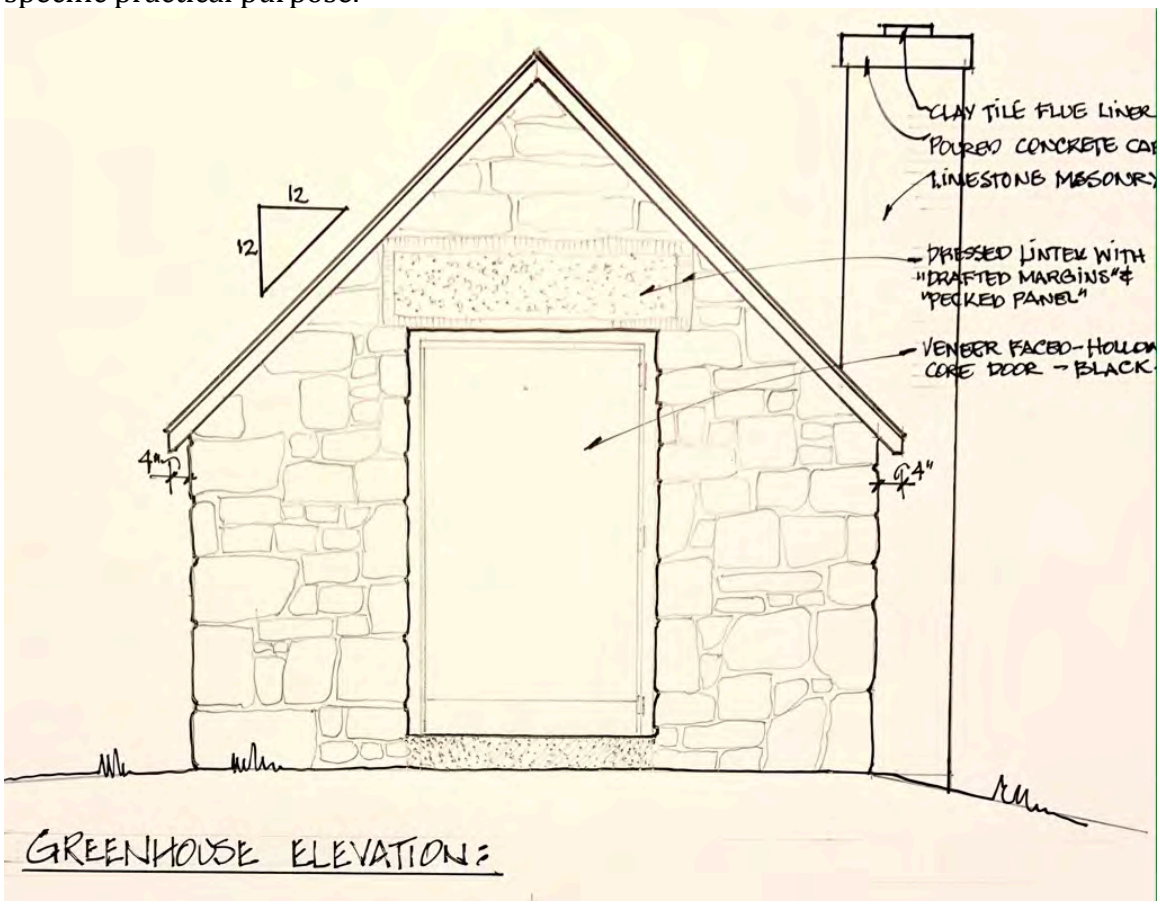
02.15 The very strange combination of wall types is unique in the author's experience. While the building appears to be very old, there are cases where the builder has made a romantic "folly" that is much more recent that it appears. This may be the case here, if the boards were reclaimed from a barn or old shed to build this new structure. The evidence of chimney, modern door, steeply pitched roof, concrete window sill, replica window, all suggest that this building is not an original or historic structure.

02.16 While the shed is picturesque, its siting is also peculiar. There is no apparent reason for it to be located near the driveway but having nothing to do with carriages, wagons, vehicles or storage of same. It has conflicting characteristics that suggest it was heated, unheated, occupied or unoccupied. The addition of a chimney and presumably fireplace, to a garden shed, suggests that one of the owners considered this as a place to prepare plants for potting in the spring. The absence of windows is once again suspicious for this possible use.

02.17 There is also no evidence for another habitable structure or house ever being situated on the property. Examination of Rousseau Street, also indicates that this route to Hamilton did not exist until very recently when the overpass was built to cross Hwy. 403. If the house was sited on the lot to take advantage of the grand view to Burlington Bay, rather than address an historic route or trail, we can conclude that a previous house is unlikely to have ever been built for the exact same reason. Settlers almost always sited their first house so that it was sheltered from wind and cold, with the north wall typically a gable. Windows were placed on the east and west elevations

to allow as much sunlight into the house as possible in the era before artificial lighting or inexpensive candles allowed an alternative. The same grand view that justifies the location of the 1920's house, would have been avoided by settlers as unnecessary exposure to wind and cold especially where the welfare of animals was concerned.

02.18 We may conclude that this building is probably a romantic, improbable fabrication built at the same date as the house and altered after 1924. It should not be considered as historic or as a landmark structure with a specific practical purpose.



02.19 Sketch of the west elevation with single entry door. The chimney was added later. The only dressed stone, the lintel is reclaimed from another structure.

02.20 A second visit access was made to examine the interior. The floor is concrete. A partition with second door on the axis of the building, was built 6'-4" from the entry wall. This little vestibule has an 8" diameter stove thimble on the south wall where the chimney was added to the original wall. The rafters are 1-3/4" x 4" dressed smooth not rough. Before 1890 most dimensional lumber was a full 2". After WW2 all lumber was dressed 1-1/2" x 3-1/2" with planed surfaces. During the interim period, the sizes were typically 1-3/4" wide by 4" or 3-3/4" deep at 19" on center. The rafter surfaces were planed not

rough. The rafters are seated on a 2” x 8” plate that was leveled on a bed of mortar above the top of the wall. This agrees well with the mid-1920’s.

02.21 The roof sheathing is a type of thin pine board ¾” thick by 6” wide with a V-groove along the center axis to make the board appear to be two separate 3” boards. This “double V-match” tongue & groove board was developed in the twentieth century as a more rapid way to panel a room than by using the older style 3” V-match, that was typical before the end of WW1.

02.22 The entry door is a modern plywood veneer door. Mahogany is visible where it is unpainted. This door may have been used at the front entry to the house, and because of similar dimensions, was recycled when the shed door was old.

02.23 The electrical panel, switch plate & black asphaltic paper wrapped wiring are typical of the 1920’s and 1930’s and appear to have been installed when the building was constructed. Ceramic blocks for the lightbulbs were fastened to the collar ties and wiring fed from above.

02.24 It is possible that the first door to the shed was a batten door, since that would match the interior door and explain the necessity for replacement roughly forty years ago. The second door is a “batten and rail” door which

uses the same double v-match material for the vertical boards (stiles) and 1" x 4" boards for the (rails). Many small 2" machine made nails with circular heads were seen. Up to around 1870 we would expect these small nails to be cut nails. These nails have a circular depression on the head that is seen in nails circa 1910 to 1930. The strap hinges, hanging the interior door, are a modern type with nail holes also stamped from flat steel sheet when the hinges were made.

02.25 The stone knee wall cannot be dated by the quality of the stonework, but the mortar is post-nineteenth century. Coarse sand is visible, but the characteristic inclusions of lime (white lumps from slaking the quick lime in a pit) are missing. No bits of coal or coarse chips of stone visible, indicating that this sand was of better quality than that found in most 19th. century projects. When sand was shoveled onto a wagon from a source of glacial sand, it would not have the narrow range of aggregate sizes. If the mason were very professional he might have sieved the sand through a fine screen. This was seldom done, and suggests that the sand had been prepared for sale by a company that sold bricks and cement. This is another indication of a post WW1 source for the mortar. The high relative strength of the mortar is also visible at one corner where the stones have broken vertically across mortar beds. This only happens if the mortar contains Portland Cement. The resulting mortar is much stronger and harder than the surrounding stone. Instead of the mortar cracking or "flowing" to allow movement, the stone breaks. If this was recent repointing the smoothness of the joint would be obvious, (unless the mason used a hair brush to artificially age the joint). There is no evidence that the mortar is not original and severely weathered. This implies that the Portland Cement was original to the construction and mixed after WW1.

02.26 Why do we see whitewash on the exterior stonework? This was rarely used after the 19th. century except to reduce overheating inside greenhouses and barns. The chimney has no trace of whitewash. We may conclude perhaps, that the whitewash was applied before the chimney was added, perhaps a year or two after the greenhouse was built, and the owners had time to assess how well the building was performing. The use of masonry in greenhouses provided thermal mass which would moderate cold at night by slowly releasing daytime heat into the glass house. Even before greenhouses, delicate plants like roses were often planted on the south side of a brick wall to take advantage of the protection from cold that the brick offered.

02.27 Examination of the 8" diameter "thimble" through the wall to the chimney, suggests that the a small soid fuel stove was added inside the room after initial construction. The chimney stones were not "keyed" into the wall. It was built against the existing wall, but on its own footing. The thimble was installed by breaking a hole through the stonework and rebuilding it around a steel liner to fit the stove pipe. Why heat such a small room? The obvious

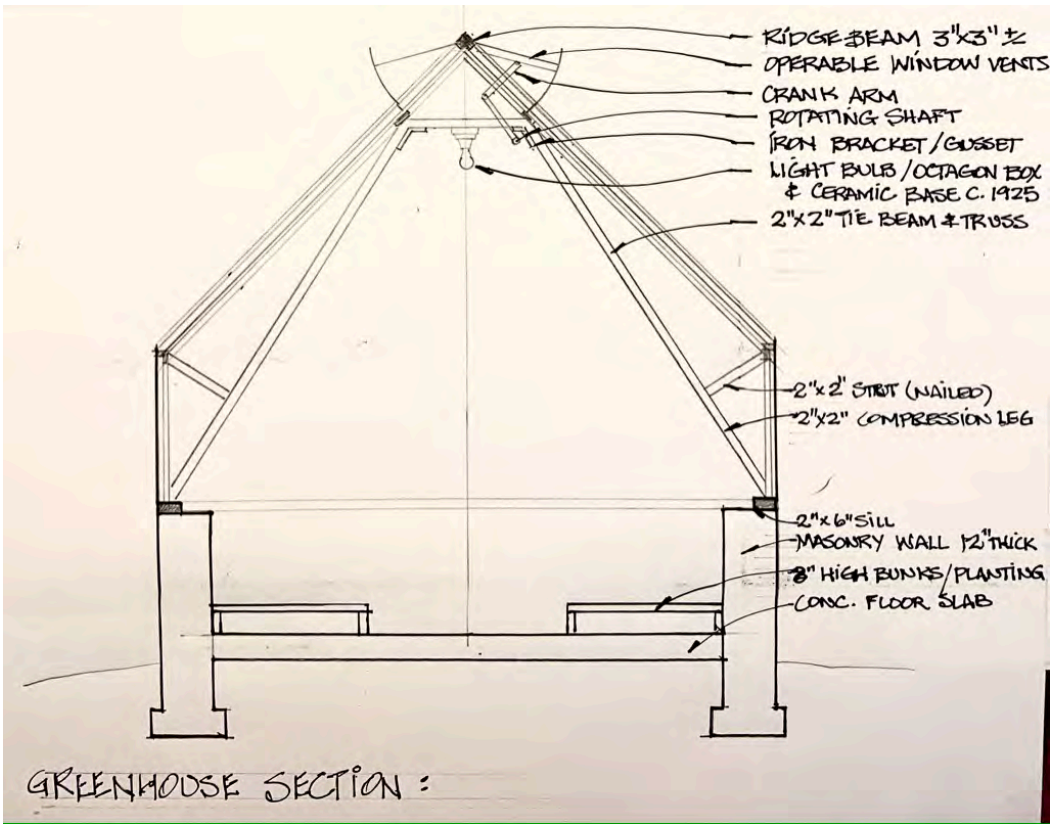
reason was to allow the greenhouse to be used early in the spring before the risk of frost had ended. A series of very severe winters occurred in the 1930's with record low temperatures and heavy snowfall.

02.28 The ceiling of the heated room used the same V-match boards as in the partition and interior door. When we examine the rest of the roof and wall structure beyond the first room, we see a steeply pitched roof sheathed with plywood and the walls with OSB, Oriented Strand Board, or "Chip Board". This material has only been used for the past 30 or so years, so means that the roof was covered that recently. The "rafters" are very slender boards, measuring only 2" wide at the underside and 1" at their lower flange. (They are T-shaped and more of them can be seen above this lower flange, indicating that they originally carried something like sheets of glass.) The rafters are 17-1/4" on center. This is a very odd measurement for any kind of wood sheathing. In the heated room the rafters were 1-3/4" by 4" and 19" on center, so why the difference? If one were buying a material like glass, it would be much better to use standard sizes like 16" width, rather than have to cut each pane to a strange measurement like 14-3/4". Using manufactured sizes would be much less work and result in less wastage. So it might seem likely that the inverted T-section rafters were actually intended for panes of glass.

02.29 The rafters have a continuous lightweight cleat or "purlin" measuring 2" wide by 1" deep, nailed to each rafter approximately 14-1/2" on either side of the ridge. At every fourth rafter we see a truss like structure built from 2" x 2" wood cleats nailed across the roof from cleat to cleat like a collar tie. Down from these four "collar ties" are a pair of inclined compression braces, also 2" x 2" which bear on the sill plate that supports the walls. These compression braces have a short strut that bears perpendicular to the outer face of the strut, out to the inside corner of the plate that the rafter sits on. This brace and strut on either side effectively turns every fourth set of studs and rafters into a lightweight truss.

02.30 Truss connection with iron bracket / reinforcing plate. Note rod with crank arm at ridge is retained by the bracket without a bearing or bushing. The original octagon box with ceramic light fixture was fastened to the tie beam directly below the ridge. All connections are nailed and utilitarian, except for the bolted brackets at the underside of the collar tie / compression brace joint. The trusses supported the purlin before the glass bars were installed. These heavy pieces of hardware ensure a strong joint and support a longitudinal steel rod) 7/8" that has a pair of articulated cranks at the approximate center of the roof. The cranks have a hinged "knee" and a hinged "foot" at the end of the second segment. A square headed machine bolt is used to secure the large "knuckle" of the arm to the rotating rod. Looking more carefully at the rafters in this area we see that the rafters are missing above the "purlin" in the vicinity of these two cranks. This indicates that a pair of hinged vents were located on either side of the ridge, and that these vents were made to open via the cranks and rods.

02.31 When looking back towards the partition, we see that the rods are supported by a complex iron mechanism that acts as a support for each rod and mechanical linkage to the large iron pulley wheel adjacent. A chain over the flanged wheel was used to rotate the wheel, and cause the horizontal rod to drive a differential gear in the bearing to rotate the crank shaft. This manual mechanism can still be seen today in some commercial overhead doors. It is an elaborate method to open two roof vents that could be reached more simply with a broomstick. This mechanism was likely intended for commercial greenhouses instead of small garden glass houses. It would appear that builder of this little garden building had serious intentions of starting lots of flowers and plants in a greenhouse before setting them out in beds.



02.32 A Breaker box mounted on the partition beside the window has a Builder's Plate: Canadian Westinghouse Co. Ltd. Hamilton, Canada Max. 50 amps. 125 A.C. 250 Volts. Type WK 50 "NOFUZ BREAKER" Pat. 1926-29-32-33 This equipment is connected to the ceramic screw type light fixtures in the ceiling, indicating that the light system was installed in or after 1933 in the greenhouse.

02.33 A pair of wooden "bunks" were built on either side of the center walkway. These ventilated platforms supported potted plants and provided nearly 8" of airspace above the concrete floor. This allowed drainage of water from the pots to prevent root rot, an important consideration when there are many seedlings that need constant watering.

02.34 A block with a ceramic lightbulb socket is screwed to the center of each collar tie to provide electric light to the space below. The fixtures appear to be contemporary to the early knob and tube type wiring. Note new plywood sheathing on roof to support shingles.

02.35 Taking all the evidence together it is clear that this building was a glass greenhouse contemporary, or later than, the house which has several dated plates (Patent: 1924). This would mean it was built after 1925 and modified several times. It was merely a utility structure for the gardens. The first modification was the addition of the chimney and stove to provide heat to the building early in the spring when frost was likely. A second modification occurred when the glass was broken or no longer used. Glass was removed and OSB was installed to cover up the lightweight framing of the building. This means that the ancient and weathered boards on the exterior of the shed are not the original cladding but recent additions nailed onto the OSB. Many of the boards have oddly placed rectangular holes that indicate they were originally nailed to a structure with “cut nails”. There is a common misconception that all early rectangular nails were hand made. This is false. After the American Revolution and particularly when iron made in England was embargoed by Britain during the War of 1812, there were profound shortages of iron nails and other products in the United States. These shortages prompted the classic “Yankee Ingenuity” to invent nail making machines to automatically “slit” or shear iron stock and then “upset” the heads on each piece. By 1806 a single machine that could slit and upset was developed to make the process more efficient. Millions of nails could now be produced, (primarily near Boston), and then shipped wherever they were needed. Almost all buildings in Upper Canada and then Canada West, used

machine made nails, smuggled or traded across Lake Ontario. While the old sheathing boards have weathered for almost 150 years, they have been reclaimed from siding or the roof sheathing, of old structures. (One board has many small nail holes indicating that it was used for roof sheathing not wall cladding before this recycling.)

02.36 Two roof vents are visible under the snow. Asphalt shingles are exposed at the edges of the shed roof. These were installed when the OSB was added to the structure and are probably less than thirty years old.

02.37 This leaves one single stone as the only part of the building that might pre-date confederation. The lintel over the door head is a dressed block of limestone. It has just enough width (40") to span the 35" doorway, and provide about 3" bearing on either side. The edges of this block have been tooled with a chisel that looks like a kitchen fork with straight tines. When driven perpendicular to the edges of the stone, narrow parallel grooves were made. The stone cutter would created this "drafted margin" a term that was borrowed, and is still used, in describing typesetting a page of text. The remainder of the stone, the panel or "body" was made flat and then "pecked" with a sharp pointed tool leaving a series of random diamond shaped pits in the surface. This type of work is very typical of 1850 and earlier, but the absence of any other well dressed stones, and use of concrete for sills (where dressed stones would almost always be located) indicates only that this stone was reclaimed from some building, (now lost) at another location.

02.38 From all the evidence, the greenhouse was built with or slightly after the house, so probably dates from 1925 to 1928.

03.39 There are no other structures on the site. Three easements for hydro transmission road allowance and other services occur along the eastern boundary of the lot.

03.40 Much of the property is lawn, with trees planted primarily at the perimeter. The following species were observed: maple, spruce, red pine, apple, ash, sumac, birch, locust. Raised flower beds were made around the house, with a semi-formal garden on the north side of the verandah.

03.00 Analysis:

03.01 The property is near the crest of the escarpment with a fine view of Dundas and Burlington Bay from the uppermost window on the north elevation. The house is surrounded by Highway 403 (off ramp to Rousseau Street) to the east, Rousseau Street to the south, and Filman Road to the west and north. At ground level the views are limited to nearby housing and mature trees around the periphery of the lot. Several easements on the east side of the property restrict land usage. An earthen berm along Rousseau Street also limits the view of the house from the road. It is possible to catch a glimpse of the house while eastbound, but for westbound drivers it is almost impossible to view the house for more than a second.

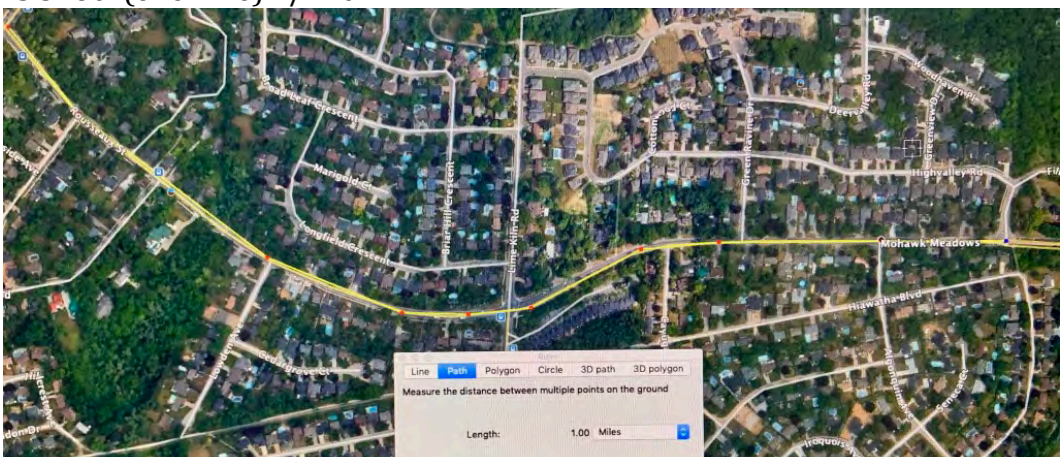
03.02 View of the house from Mohawk Road. Note that this image, from Google Earth, is taken at a lens height of 8' above the road. The house is obscured further by the earthen berm. Most drivers will have a viewpoint of 4' or 5' above grade. They have a fleeting glimpse of the house and can barely see the ground floor. It cannot be considered a landmark when it is so obscured.

03.03 This may have been an isolated rural lot 95 years ago, but is affected now by its proximity to major traffic routes which diminish it's appeal as a idyllic suburban home with large gardens. It is now just another suburban house on a busy road.

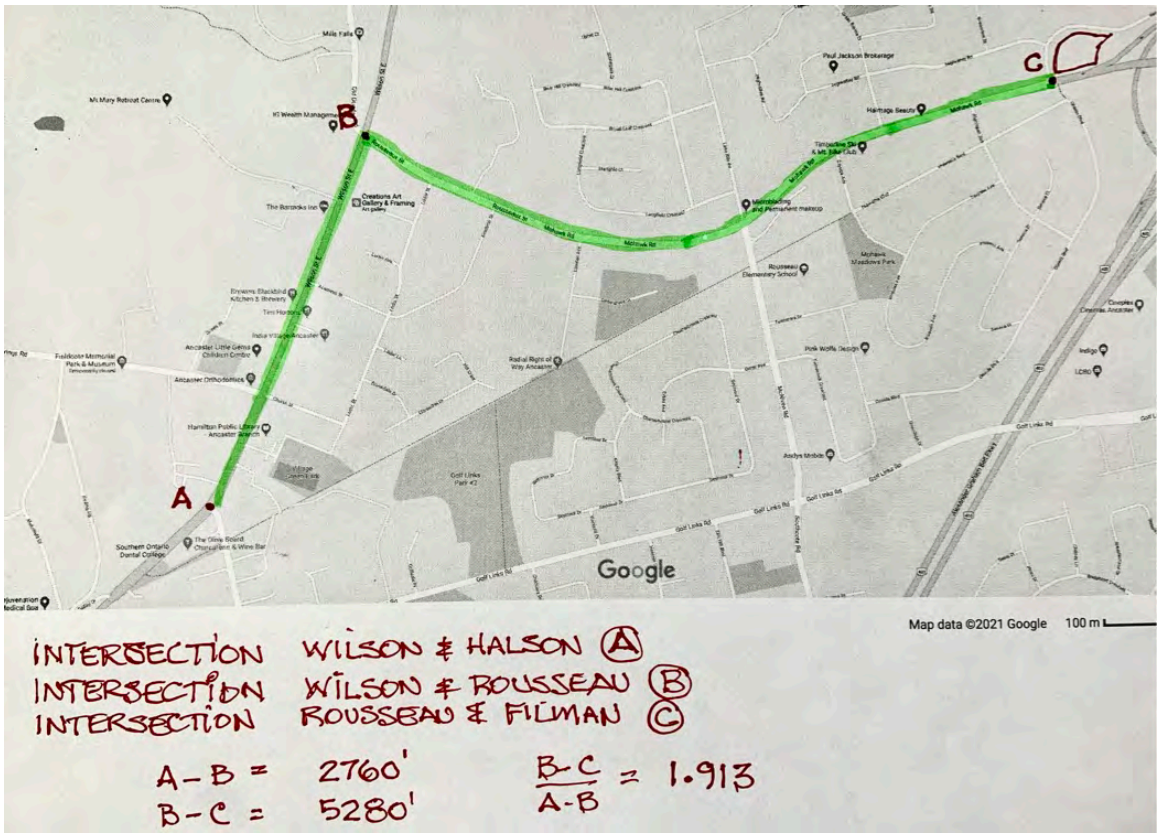
03.04 Subdivisions to the west and south of the property were built in the early 1960's and later. At least part of one house on Mohawk and another on

Filman were also built between WW1 and WW2. This would mean that suburban development was occurring, albeit slowly, in the vicinity of 105 Filman.

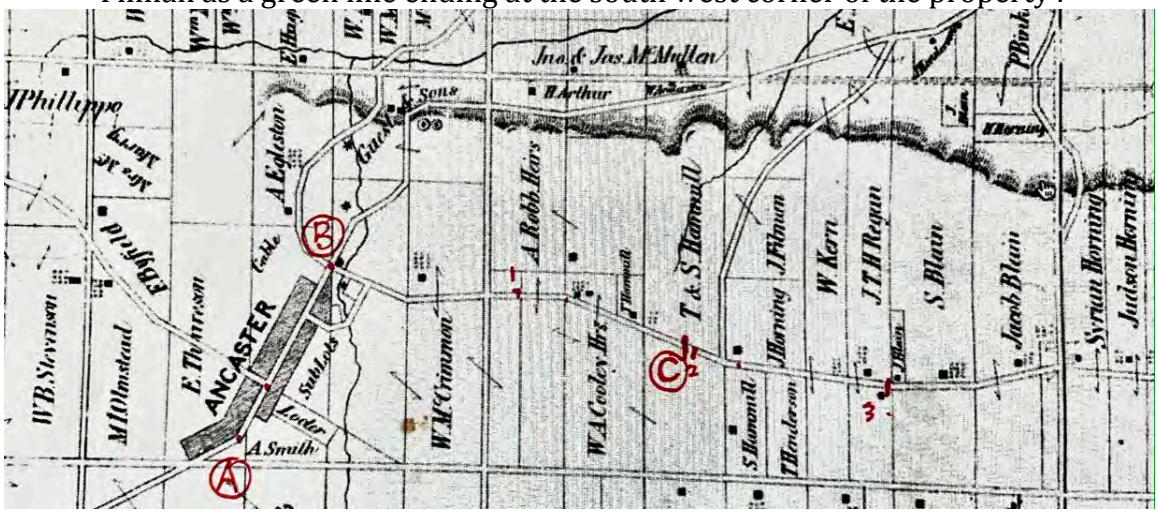
03.05 Some questions have been raised over the age of the house and whether it is a pre-confederation structure. **The 1875 Wentworth Atlas Map was used to support this assumption.** Two structures were shown in the vicinity of the current house, on the north side of Mohawk Road (formerly Rousseau Street). One was labeled T. Hammill, the other J. Horning. The Horning house appears to have been just east of a road that may be the precursor to Filman Road. The road alignment was quite different with the intersection almost perpendicular. This does not match the extreme loop of current Filman Road which wraps around the north and west side of the house before meeting Rousseau. To establish where 105 Filman would have been on the 1875 Map, a direct measurement was required. We can be quite certain that Wilson Street in Ancaster has changed little since 1875 because many of the heritage buildings that predate confederation were in place on both sides of the road. This would limit changes to width and alignment of the street. Since this road is unchanged since 1875 it can be used to take a measurement from the intersection of Rousseau and Wilson to the intersection of Halson and Wilson (where Wilson alters direction to a more westerly direction). This distance is 2760'+/- 10'. Using this scale on the Google Earth image, the distance from Wilson and Rousseau to the center of the intersection of Filman and Mohawk is 5280' (one mile) +/- 10'.



03.06 Google Earth Map showing intersection of Rousseau and Wilson top left, and Filman and Mohawk (formerly Rousseau) center right. This distance (yellow line with red squares) is exactly one mile or 5,280 feet.



03.07 This map shows the extrapolated distance along Wilson and from Wilson to Filman as a green line ending at the south west corner of the property .



03.08 This segment of the 1875 Wentworth map shows the modern measurements transferred to the 1875 map (using Wilson Str. as the yardstick.)
A. Intersection of Halson & Wilson. **B.** The intersection of Wilson & Rousseau, and **C.** Is the intersection of Rousseau (now Mohawk) & Filman. **Notice the red bar across the road above C. (the unoccupied lot of T. & S. Hammill), between the houses of T. Hammill and J. Horning.** The Horning house was approximately 130 yards to the east of Filman. This is where the Hwy. 403

offramp is now. **Filman road no longer meets Mohawk Road east of the house.** It has been realigned to wrap around the west side of the property.

03.08 Measurements also show that the **J. Horning house would have been about 380 feet to the east of the new Filman intersection** and **the Hammill house was about 475 feet to the west.** The survey of 105 Filman shows several easements along the eastern boundary that are much closer to the alignment of the 1875 road. These easements are almost perpendicular to Mohawk Road. This agrees well with the location of the J. Horning house as being on the east side of the old wagon trail on the eastern boundary of 105 Filman. This trail went down the escarpment on the Wentworth map under what is now Hwy. 403. A similar road another mile to the east is a close match for Rice Avenue, which appears to have previously run down a gully in the escarpment onto what is now Chedoke Golf Course. Traces of this old wagon trail can be seen crossing the Golf Course even now. Rice Avenue is almost exactly two miles from Wilson. This gives credence to locating old Filman trail east of its current route. The distance between the two houses was about 755 feet. Allowing for offset from the property lines of the T. & S. Hammill field, the vacant lot was 660 feet wide, or 1/8 mile. 105 Filman is now located within this parcel. This explains **the misidentification of the J. Horning house on the 1875 map as the T. Hammill house.**

03.09 The extant 20th. century house was not built over a structure built before 1875. The other house to the west, that was owned and built by **T. Hammill, was situated where # 702 Mohawk Road is now.**

03.10 The lot line between Lot 49 & Lot 50 runs almost due north just steps away from the east end of the house (#105). The **J. Horning house** was located therefore, **on Lot 50 not Lot 49** where the house is now. Over time, and with the many changes to roads and services, confusion has been created between the J. Horning House (pre-1875) and the new house built after 1925. They are not the same structure and do not occupy the same lots. This agrees fully with other evidence that the house and greenhouse are twentieth century buildings.

03.11 To summarize the characteristics of this house and it's similarity to others built in the decade after World War One, we must include:

a). Wide clapboard siding (approximately 8" to weather). On dense urban streets it was common to use the more fire proof materials of brick or stucco than clapboard. (Now vinyl 8" siding.)

b). The asymmetrical plan and elevations are driven by interior room layouts rather than exterior symmetry or impressions.

c). Numerous gables of several sizes include; the entire west end of the

house 2-1/2 floors, the north and south large gables (both 2 storeys), a 1-1/2 story gable at the east wall, a single story gable at the north porch, and four "eyebrow" gables that break the roof line on the south and north walls. The roof projects less than 3 inches beyond the wall, which emphasizes the wall shape rather than the roof overhangs.

d). Two large limestone chimneys rise above the roof. The westerly chimney has multiple flues for the original coal furnace and den fireplace. The eastern chimney has a single flue (living room fireplace)

e). A large screen porch wraps around the east and north side of the house. The first porch was accessed from the living room by a single door. The porch was extended to enclose the terrace on the north side soon after the house was built. A second exterior door from the living room opens into the northern portion of this enlarged porch.

f). An elaborate Federal Revival entryway with broken cornice over the front door in this house, versus elaborated vernacular cornices.

g). A second entrance door from the garden terrace, (north elevation) provides access to the the center hall of the house via the arched vestibule opening.

h). Limestone masonry was used as veneer on concrete foundations

i). Steel beams were used to support part of the house.

j). Original windows have been replaced with modern vinyl windows.

k). the roof is clad with metal tiles not shingles or clay tiles as was typical of the 1920's.

l). Interior floor finishes are narrow tongue and groove manufactured oak flooring typical of the 1920's and later. Some walnut accent strips were used in principle rooms like the entry, living room and study.

m). Some rooms use modern ceramic tile, carpet and vinyl tile finishes.

n). The main staircase was constructed like traditional 19th century stairs, but with design errors that include an un-level cap at the lowest newel basket, a handrail that is narrower than traditional examples.

o). The servants kitchen stair, and rear basement stair were constructed in varnished Douglas Fir as was common between 1920 and 1950.

p). Door hardware is typical of the post-world war one era, with glass and brass knob sets for many rooms, and solid brass with embossed cover plates and escutcheons in the utility rooms and corridors.

q). A wide variety of doors were used including varnished douglas fir and pine doors, painted pine panel doors, custom glazed arch head doors, and many three panel doors which are distinctly post WW1.

r). No evidence of architecture elements older than 1920 were observed.

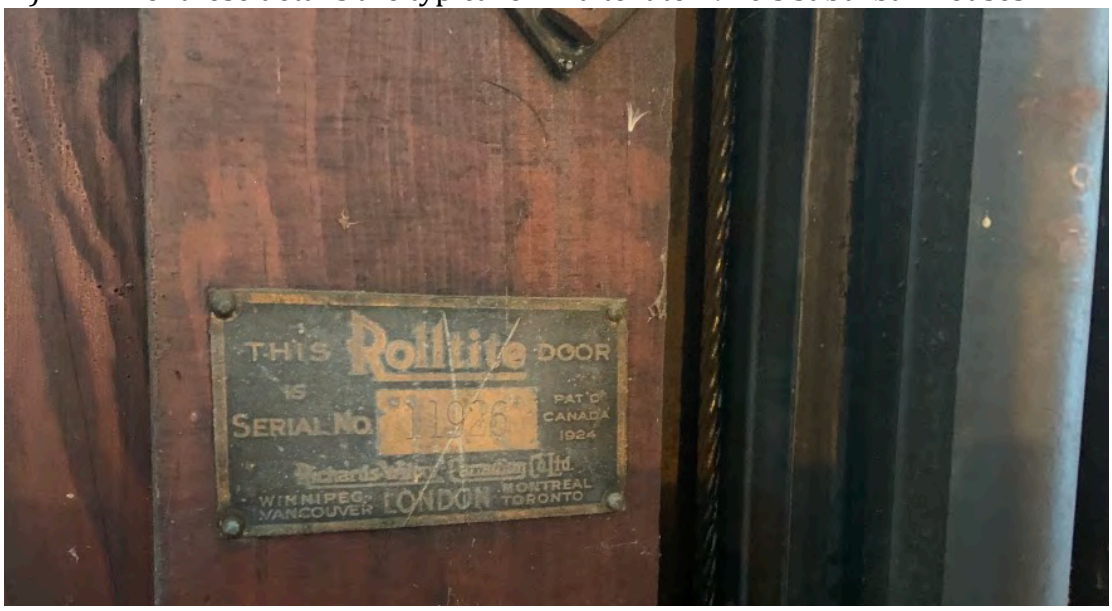
s). Electrical equipment in the furnace room is post-WW1and pre-WW2.

t). The telephone terminal block is cast steel of the post-WW1 type.

u). The solid fuel furnace door, cleanout and damper mechanism indicate that coal was the fuel source for heating. The machinery is of an elaborate and expensive design from the 1920's.

v). **Identifying plates on two of the three overhead garage doors have a patent date of 1924**. The doors were installed no earlier than 1924 and likely in 1925 or 1926, because patent plate were frequently updated in this era.

w). All of these details are typical of mid to late 1920's suburban houses.



03.12 Builders Plate: "**This Rolltite Door"**
Serial No. 11926 Pat. "D" Canada 1924
Richards Wilcox Canadian Co. Ltd. Winnipeg Vancouver London Montreal Toronto
Two doors have sequential number plates.
They were likely installed in 1924, 1925 or 1926.

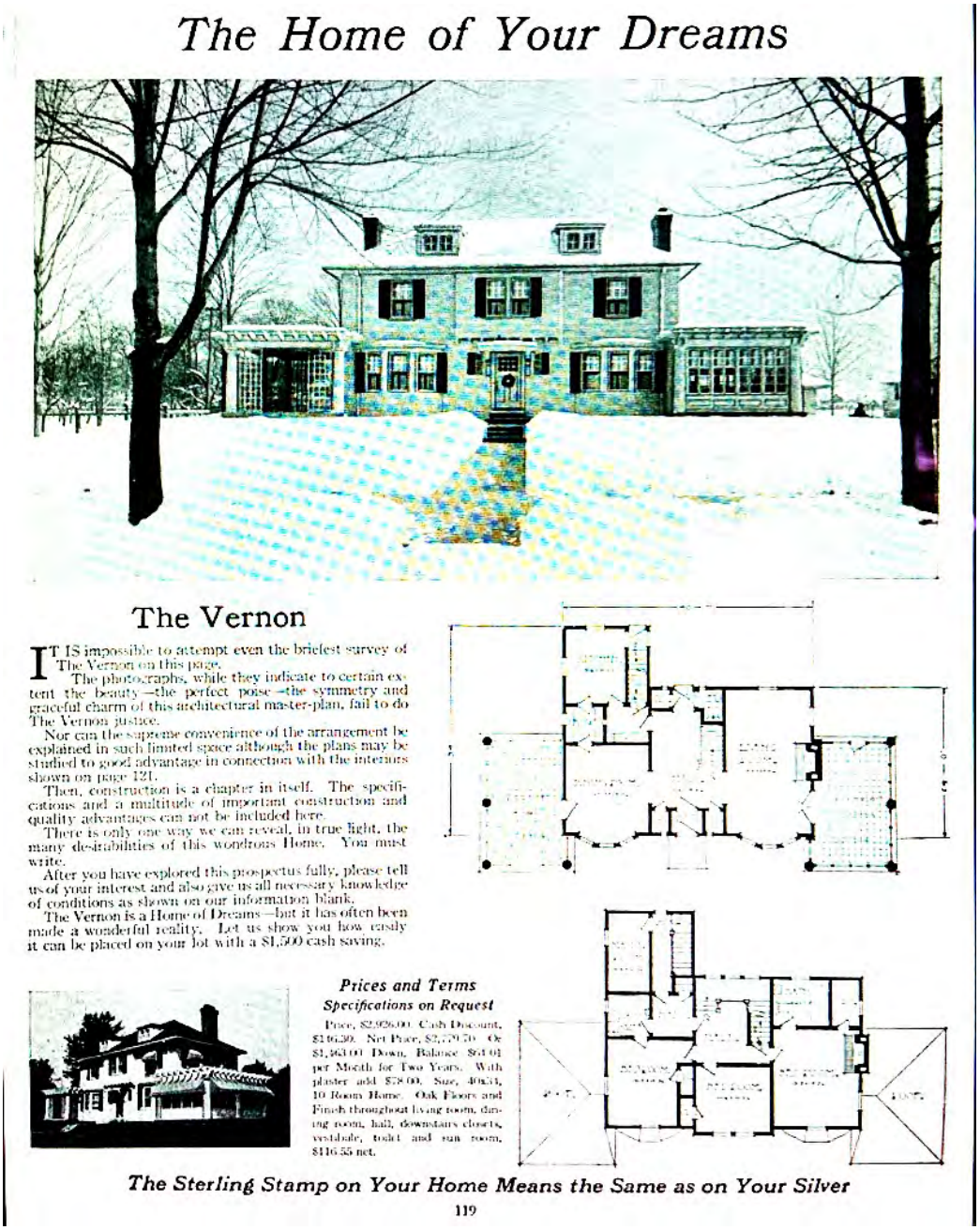
View of three car garage with steel pipe column and steel beam supporting joists in the floor above. The roll up doors are only 8' wide, with narrow posts supporting the lintel above. The concrete floor is original, and buried the footings for the posts in the manner of contemporary houses. Steel beams were rarely used in residential houses before WW1 and were still uncommon until after WW2. The ceiling is insulated above the unheated garage. The concrete foundation wall has a stucco finish inside the garage.

03.13 House Style and Design:

The style of the house is reminiscent of a "pattern book" house which were common after WW1. Some designs were commissioned by magazines as regular "features" to attract subscribers. Other designs were made by house kit manufacturers to market their products in magazines. The rapid growth in "print" coincided with advances in colour printing that was almost as revolutionary in its time as internet shopping has become today. We should note that Federal Revival Houses and Dutch Colonial Revival Houses were created after WW1 as a way to reintroduce some of the romantic ideals of much earlier house types. Colonial Revival houses were not built before 1875 in Ontario. Greek Revival Architecture was the most popular style before Confederation, as society aspired to recreate the "glorious ideals" of the early nineteenth century from Europe. Suggesting that this house is a pre-1875 Colonial Revival house is inconsistent with also expecting that it is a mid-19th. century house type.

03.14 " A Modern version of the English Cottage with it's peaked and numerous gables, arched doorway, and casement windows. "
This was a "Kit House" for $ 1,957 (U.S. dollars). Published September 1925, in a "Ladies" monthly magazine. These advertisements capitalized on simple new house plans that gave the impression of the so called "Garden Houses" that were being built in the "Garden Cities" (suburbs) around London England. Demand for new housing and the enormous growth of London in the 19th. century had created the largest city in the world with a population of nearly 9 million people. London was literally choking with air pollution, poverty, clogged streets and overcrowding in substandard old buildings. Planners determined that London should be surrounded by a ring of parks and agricultural lands to halt the incessant growth and provide fresh air for the already enormous city. The "Garden Cities" were to be built outside of the existing boundaries, but this had only become possible with the expansion of railways in the 19th C.. American cities, and

especially New York which was rapidly overtaking London, followed suit.



The Home of Your Dreams

The Vernon

IT IS impossible to attempt even the briefest survey of The Vernon on this page.

The photographs, while they indicate to certain extent the beauty—the perfect poise—the symmetry and graceful charm of this architectural master-plan, fail to do The Vernon justice.

Nor can the supreme convenience of the arrangement be explained in such limited space although the plans may be studied to good advantage in connection with the interiors shown on page 121.

Then, construction is a chapter in itself. The specifications and a multitude of important construction and quality advantages can not be included here.

There is only one way we can reveal, in true light, the many desirabilities of this wondrous Home. You must write.

After you have explored this prospectus fully, please tell us of your interest and also give us all necessary knowledge of conditions as shown on our information blank.

The Vernon is a Home of Dreams—but it has often been made a wonderful reality. Let us show you how easily it can be placed on your lot with a $1,500 cash saving.

Prices and Terms
Specifications on Request

Price, $2,926.00. Cash Discount, $196.50. Net Price, $2,779.70. Or $1,363.01 Down, Balance $61.01 per Month for Two Years. With plaster add $78.00. Size, 40x33, 10 Room Home. Oak Floors and Finish throughout living room, dining room, hall, downstairs closets, vestibule, toilet and sun room, $116.55 net.

The Sterling Stamp on Your Home Means the Same as on Your Silver

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This house has a similar arrangement of foyer, stairs, rear hall, fireplaces and flanking rooms as 105 Filman. However, the kitchen end of 105 Filman was built, where the open pergola is shown here. The sun porch (screened) was built at the east endwhere the sunroom is shown. This description of “The Vernon” as a ten room plan, is quite similar to #105 except for the full second story walls.

03.15 It is unlikely that the owner/builder of # 105 understood how the concept of the garden house had migrated from England to New

England. It is more likely that they understood how this design gave a suitable orientation to the landscape to take advantage of sunlight and ventilation. The provision of underground parking for three cars was a new idea, and very few families owned more than a single new automobile at this time. Excavating grade to allow the vehicles to drive under the house was a natural response to utilize the sloping site. The "Newport" plan, previous page, shows a house that was now seen as a collection of interconnected rooms without a corridor or central axis of circulation. The bedrooms and bath are accessed through the dining room. The kitchen, pantry and stoop are located behind the dining room and are connected by a series of doorways that diminish useable wall space. Cabinetry is limited, as one might expect in the decades just before appliances proliferated.

03.16 If "modernity" meant doing away with corridors and hallways, it was also a way to compress the volume of the house and reduce construction costs. Number 105 is modern in having central heating, a multi-car garage and electrical services when built, but it retained the idea of a central hall and circulation rather than forcing travel through each of a series of rooms. A center hall was used as a way to allow multiple routes through the house, some "publically" through the inhabited rooms or "privately" via the hallways when the dining room, living room or den were occupied. Doors could close off the back corridor to allow children and staff to move around unseen while guests were in the house.

03.17 The design was concerned with a multiplicity of "what-if" uses, which may reflect thoughts about having many choices of entry and exit, during a wide variety of social circumstances, via the ten separate means of egress. These concerns were much more complicated that those of the average home. It would appear that the owner was thinking about a variety of social situations, parties, adults living without children constantly under foot, etc.. There is a very telling framed poster in the garage which presents a formulaic collection of "bon mot's" that we would normally expect to be of a more recent origin.

03.18 The house does not have the exposed masonry parapets or baroque parapet details of real Dutch Colonial Houses. It is also lacking the "Mansard" roof type that was featured in a minor subset of so called "Dutch Colonial Houses" also in the late 1920's. These houses are often symmetrical, two story or more and feature much steeper lower roofs that are essentially shingled walls.

03.19 The interior layout is was designed for utility except at the entrance hall. The formal staircase and hall was intended to show a picturesque

first impression of the house, but the ceilings are low and sense of continuity with the exterior is very restricted. The provision of a second stair to the second and third floor in the "kitchen" end of the house is more likely a result of wishing to isolate children and staff from the living areas and other bedrooms. Closing two doors at the first and second floor would accomplish this. This so called "servants" stair was not continuous to the basement however. Yet another staircase was inserted beyond the kitchen and side door at the south west corner of the house. This would have allowed deliveries of food to the pantry by suppliers, but required yet more space to be devoted to access from cellar to the main floor. The result if five staircases, in a house that could probably have made do with three. It is unlikely that an efficient floor plan by an architect would have included this complication.

03.20 The number of exterior doors also supports this idea. There are two "exterior" doors from the living room to the screen porch, which has another two screen doors to exit to grade. The entry door would normally be the principle entrance to the house, but the center hall has a second door on the north side. The dining room also has double doors opening to the courtyard on the north side. Two more doors to grade are found at the service stairs below the first floor kitchen and at the cellar level underneath. If one also includes the basement door that allows egress via the three car garage, this gives a total of 10 different doors to exit to grade. This is another indication of a homeowner whose expectations for a flexible plan, ran wild. Different doors were required for different functions. If there was a pattern book plan to start with it was heavily modified. This would be difficult to do in a more formal and traditional plan, but was easily accommodated here because the exterior walls were essentially featureless except for window and door openings. As an ad hoc design it developed in a way that is very similar to contemporary speculative houses. The function does not follow the form. The form is an after thought.

03.21 Designs for these houses were prepared 'on spec' by magazine publishers to draw in readers with diverse 'modern' plans prepared by architects. In some magazines a series of the 'latest' designs were featured in successive issues to keep subscriptions up. Often these popular designs had a continent wide geographic reach. A good example is a 1925 show home that used a type of dark rustic (wire cut) brickwork that was laid in a peculiar way. Random full bricks were laid as "headers" cantilevered out from the wall. On occasion, 19th. century town houses were built right up to the property line. In anticipation of another building going up next door, random header brick were left hanging out to allow the new wall to be bonded to the

old one. We may speculate that an architect working for "Lady's Home Journal" noticed a wall of this sort and decided to use this detail in his next month's design. This particular feature was very popular that year with examples of this new design being built all over Canada and the U.S.. Examples can be found in Halifax, Montreal, Toronto, Hamilton, Calgary, and Vancouver. But like many "fads" this one seems to have ended the next year (1926). It is quite likely that the inviting staircase of header bricks resulted in an epidemic of broken arms and legs among young children who decided to climb these first "rock walls", because we have not seen any examples from 1927 or later.

03.22 Manufacturers also advertised their prebuilt "package" homes when they saw how effective these magazines were at reaching new customers. The kit home builders like T.E. Eatons, Sears Roebuck, Pacific Homebuilders, and others grew rapidly to fill a new demand for modern houses that had indoor plumbing, electricity, labour saving appliances. The idea of house kits was seen as a way to sell a variety of different items that would normally be purchased from many different suppliers as a single sale. The demand for this type of pre-manufactured kit grew from rapid urbanization in some areas and settlement of vast areas of the continent using the extensive railway networks that had made access possible almost everywhere by WW1. Kit houses were often sold as complete packages with all framing materials, floors, windows, doors, cabinetry, shingles, stairs, hardware and even plumbing parts provided in a carefully packaged shipment via boxcar. The recipient would take possession of his new house at the closest railway siding, and transport the entire package to his lot to start the construction of the new house. The components were labeled and coordinated by construction drawings to allow the home builder to undertake the work in a logical and efficient manner. While this method was very economical it did require some rigor and caution to ensure that nothing was damaged or lost before it could be used in the new house. Considerable care was taken in how the home kit was shipped so that the parts could be unloaded in the right sequence to start the work. While this building is probably a speculation design rather than a kit house, because it was so much easier to purchase the latest overhead garage doors, custom cabinets, trim and windows from local suppliers in Hamilton than was possible in a remote community like Oyen, Alberta or Brandon, Manitoba.

03.23 Sawn floor joists 1-3/4" x 11". Note the square edges and generally smooth cut. The subfloor is pine tongue & groove with very tight joints, indicating that it was well dried before installation. The medium size tight knots, (very few edge knots) no wane or check, indicate that this was a number 1 & 2 grade material, flat sawn with slight bevel to the faces of tongue & groove. The subfloor is 4" wide.

Before WW1 this would likely be 6" wide. Likely date of use, after 1910, but before 1960. There are five types of wiring here: 1. Twisted pair telephone cable, 2. Armored cable "BX"
3. Black sheathed cable (common before 1960) 4. Modern 14-2 sheathed cable (white) 5. Modern fiber cable. The first three types were in use between WW1 & WW2.

03.24 Since these kit builders were widely separated geographically across the country, each manufacturer used somewhat different combinations of materials for their product In New York for example, white oak and white pine were common for finishes and framing. In California the package was probably framed in fir and finished with redwood. In the southern U.S. the package might be framed in southern yellow pine and trimmed with chestnut or pecan wood. Each region also had preferences for door and window materials. Some "Kit houses" can still be identified by markings on the back of trim or cabinets. There were no identifiable marks in this house that would suggest that it is a kit house, but the general characteristics indicate that the plans at least were likely provided from a prepared source. To understand the architectural pedigree of the house, a number of details must be examined so the lineage can be identified.

03.25 The roof slopes are generally steep, close to 12/12 pitch, or 45 degree roof slope. Roof slopes changed continuously in the nineteenth century, starting at approximately 5/12 before 1830, moving to 5.5 /12 before 1850. After the Civil War and Confederation, roof pitches increased to 8/12 and 9/12. By 1890 12/12 pitch became very common. Why was this steady increase in roof slope occurring?

03.26 **Historical background:** The earliest settlement houses were often very small and only a single story. Rafters were seated on the top plate which was normally 100" above the sill. The buildings seldom exceeded 18' width, so the roof ridge was no more than 45" above the top plate. This made for an extremely low attic that was only used for storage, or a sleeping place for children. By 1825 most houses were story and a half, measured 20' or more in width, and between 28 and 36 feet long. The top plate was almost always 14' above the sill. The second floor joists also functioned as tie beams, and were again, typically 100" above the first floor. Where the sills were typically 8" high, this placed the top of the second floor at between 42" and 50" below the top of the top plate. This "knee wall" meant that beds and chests of drawers could be placed at the perimeter of the floor under the eaves, but head room was comfortable only in the center half of the second floor. This design was almost universal before 1859 when the tax laws changed. Up to 1859 any house that was 1-1/2 story or 14 feet to the top plate, was classed as a single story. If it were higher

than this the property taxes doubled. This was a strong incentive to keep every house just under this limit. Exceptions were usually those of wealthy people who could afford the increased tax and saw the obvious prestige of having a full two story house as worthwhile. With lower roof pitches the thrust vector of forces pushing against the top plate were higher than if the roof was optimized at 45 degrees. Since hewn and sawn timber from a local mill was green when used, the higher thrust would force an outward bow in the top plate before the cellulose "set" and stiffened. Many early houses have a permanent sag along the ridge because of this lateral movement along the

03.27 The felling of vast tracks of forest in southern Ontario had an impact on the micro-climate of farms and villages. People noticed that the summers were becoming hotter and more uncomfortable. Rainfall decreased and many of the creeks and streams that had previously run year round, (while surrounded by dense forest), began to dry up in the summer. The reduced transpiration from trees and evaporation from the land, resulted in fewer rainstorms and hotter nights. Builders began to increase roof height as a way to keep the residual daytime heat higher above the second floor. This reduced thermal radiation from the ceiling after sunset, and allowed a slightly better sleep. With the removal of the tax burden on two story houses, and changing tastes, the typical center gable house of mid-century became more common. Even older 1-1/2 story houses were often modified to add a center gable over the front entry. This was often done by cutting through the large heavy timber plate, 7" x 9" or 8" x 10" which carried the thrust of the roof rafters on the long walls. (# 442 Wilson Street, Ancaster is a good example). This loss of connection between the gable walls sometimes resulted in a new sag in the roof where the rafters pushed the "broken" top plate away from the other side of the house. The ridge can often be seen as sagging where this was done. In a few uncommon cases, the owner realized this compromise would affect their roof, so they built a much squatter new gable above the top plate. This compromise resulted in an often unpleasant little gable, sometimes with a triangular or faux gothic revival arch in the peak.

03.28 Soon after Confederation, a newer style emerged, the 1-3/4 story house where the top plate was now constructed at around 16' above the sill. The second floor knee walls were now almost 6' high, allowing occupants to walk around the entire floor space without ducking at the eaves. This change occurred with the increase in roof slope to 9/12 or more. Collar ties created a wider attic space with more volume above the ceiling. Houses of this type are sometimes seen with gable vents, which was another recognition of the need to move hot summer air out of the attic to allow a comfortable night's sleep. It is no coincidence that the first experiments with balcony sleeping occurred

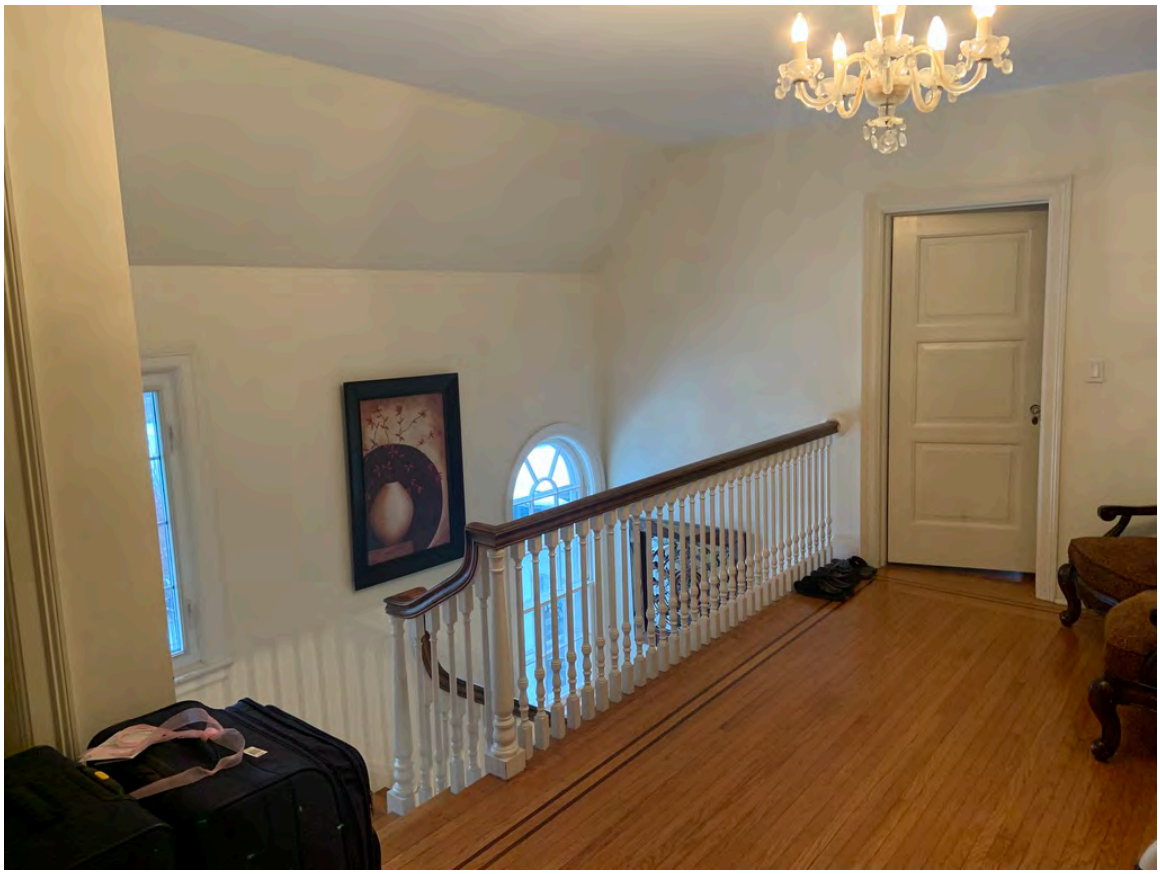
in the Chicago school, (Prairie Houses) and in California, by the 1890's. The climate was warming and in places like Tennessee, wealthy people who found the summer heat oppressive, would travel all the way to Lake Erie to cruise on steam boats in the more comfortable temperatures of Ontario. A small colony of people from Memphis Tennessee was established in Port Colbourne on Tennessee Avenue, because they much preferred summering with Canadians to rubbing shoulders with Yankees in upstate New York. They brought their African American servants, southern mores and ways of life with them, because air conditioning had not yet been invented.

03.29 By 1890 most houses were a full two story, and constructed with high attics and a 12/12 roof pitch. In better houses the sash windows were actual double hung, with the upper sash capable of siding partway down as well as the lower sash sliding upwards. This allowed the hot stratified air near the ceiling to be vented outside more quickly with a night time breeze. Windows here are the common single hung type.

03.30 The subject house has a 12/12 roof pitch, and high attic which had access via a regular staircase, suggesting that it was intended for occupancy, though probably by maid and cook rather than the family. The roof pitch and high attic indicate that this house was built after 1890.

03.31 Ceilings on the second floor are 101" or 8'-5". This is only slightly more than the modern standard 8'-0" height but well below the 9'-0" standard of most "Second Class" houses before WW1, which it would be equivalent to, in terms of floor area.

03.32 The upper hall is quite wide and more than 10 feet from the handrail to the interior wall, yet it seems narrower due to the steeply sloping roof above the stairs. This diminishes the grand effect that one sees from the front door. The functional subdivision of the second floor hall and bedrooms is similar to houses built since 1970, with a promise of grandness, but delivery of utilitarian low rooms with 80" doors.



Second floor hall and sloping roof above the stairwell. The window heads are uncomfortably different and below eye level when standing on the second floor.

03.33 Summarizing the electrical & mechanical findings shows that the technology used in this house can be dated after 1924. This includes:

1. Builders plates on the garage overhead doors dated Pat. 1924
2. Bulldog Electrical service box circa 1925
3. Ceramic light bulb fixtures (octagonal) circa 1925(greenhouse)
4. Solid fuel firebox door, cleanout & mechanical dampers, 1925.
5. Brass door hardware & hinges (post WW1)
6. Three panel (4 rails) custom doors circa 1926.
7. Folding ironing board (built-in) circa 1925.
8. Narrow red oak strip flooring (post WW1)
9. Steel 8” pipe posts & double rail beams (no earlier than 1912.)
10. Chain drive mechanism for greenhouse roof vents circa 1920.
11. Poured concrete foundations (post WW1)
12. Installation of three overhead doors for a three car garage (under the house) is not seen before WW1.
13. Westinghouse panel, Pat. 1933 +/- in Greenhouse

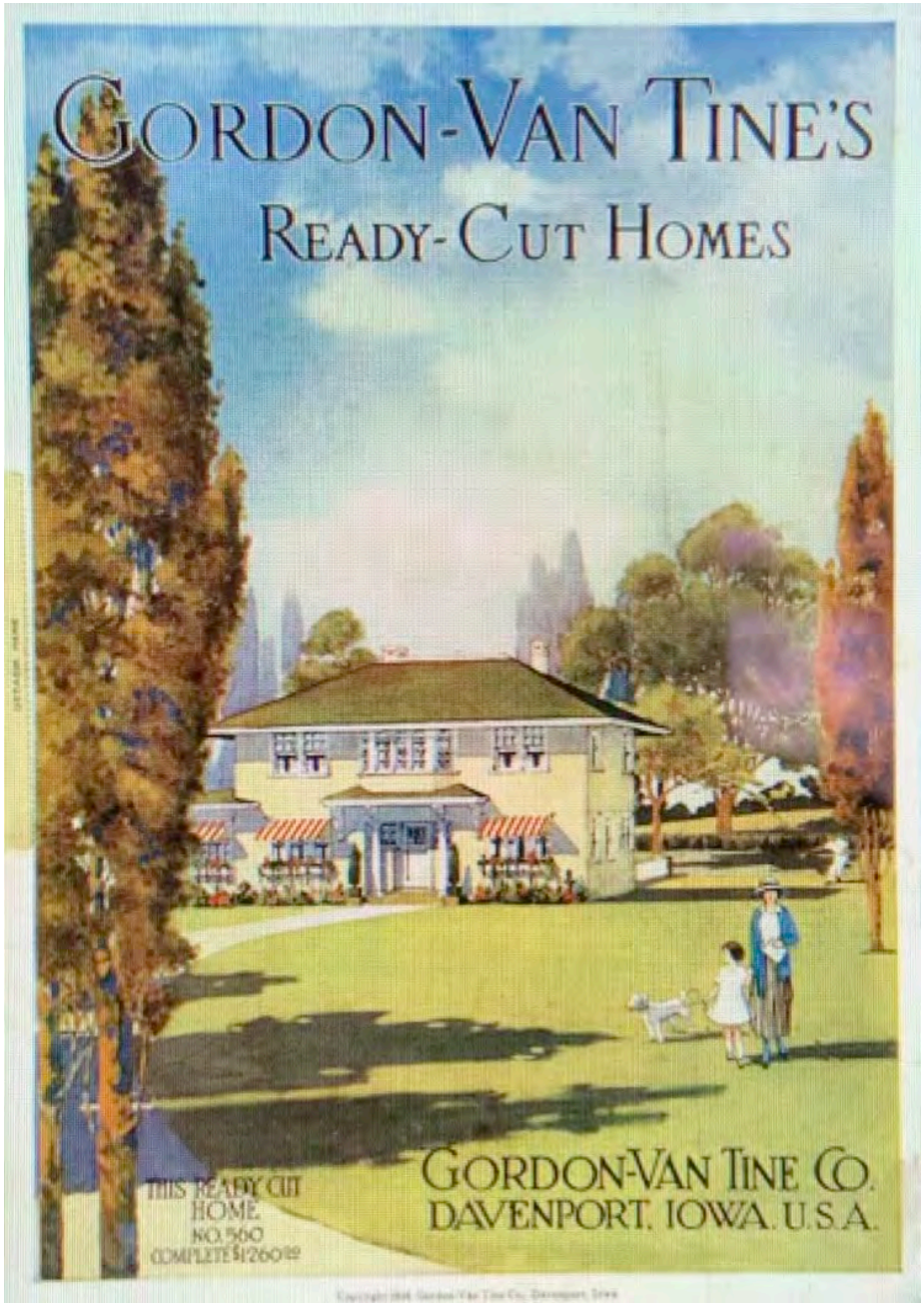
- None of these items can be reliably dated as pre-1920.

- There are no signs of an older house having been incorporated within the existing house.
- The house must have been constructed after 1924.
- The greenhouse is contemporary with the house or was built in the decade after the house (1924 – 1933)
- The green house has been heavily modified with a mixture of new and reclaimed materials from much older structures. These reclaimed materials were added in the past 30 years, on modern OSB sheathing.
- None of the siding materials can be assigned to a particular pre-existing structure or time frame. They are out of context and have no historic value in their own right.

03.34 The eccentric layout of the house was derived from the plan. The arrangement of rooms is as follows:

1. Kitchen west side above garage.
2. Stairs from basement & half landing at grade south west.
3. Pantry at top of these stairs at entry to kitchen.
4. Servery on north side of kitchen
5. Breakfast room on north side of house beyond server.
6. Dining room east of Breakfast Room on north elevation
7. Kitchen hall & kitchen stair to second floor east of server.
8. Center Hall accessible from dining room & kitchen hall.
9. Study east of kitchen and on south side of plan via center hall.
10. Entry vestibule for entry at south side, east of Study.
11. Main stairs and exit to garden (under), north side of center hall,
12. Closet & powder room off entry vestibule.
13. Living room east end of center hall.
14. Screen porch east side of living room with access door.
15. Addition to screen porch, north side of living room, access from living room and older screen porch.
16. Second floor hall above center hall.
17. East master bedroom off hall and above living room.
18. Dressing room west side of M.Br. and above L.Rm.
19. Bathroom off dressing room and hall.
20. Bedroom 2, south side, off hallway.
21. Bedroom 3 & 4 off north side of hallway, west of stairs.
22. Kitchen stairs & built in cabinetry above kitchen hall.
23. Second bathroom above servery.
24. Bedroom 5 above kitchen.
25. Attic bathroom west side of stairs.
26. Attic bedroom 6 north side above Bedrooms 3 & 4
27. Dressing room above second floor hall.
28. Closet off east end of dressing room.
29. Three car parking garage under Kitchen, servery, breakfast room.

30. Basement hall from garage, under dining room.
32. Closet on north side of basement hall,
33. Basement laundry below kitchen via delivery stairs.
34. Furnace room under study & kitchen hall.
35. Former coal bunker now exercise room, under 2nd. basement stairs.
36. Basement bedroom under living room.
37. Basement bathroom under powder room & vestibule.



A good example of a similar size Pattern Book (Kit) House circa 1925.
This one is symmetrical but set in a similar, idealized, garden landscape.

03.35 The asymmetrical elevations follow the plan. While the entry hall was conceived as a stage set, having front and back doors that do not align and are separated from the hall by vestibules demonstrates a poor consideration of views and the relationship of interior and exterior space. Traditional center-hall plans were present as early as 1790, (James Gage House , Battlefield Park, Stoney Creek N.H.S.) The functional purpose of the "center-hall" was to allow ventilation through the house on warm days. It created, unintentionally, a sense of public space (outside the door) and semi-private space (inside) particularly when one can see in one door and out the other. The James Gage House is a good example but 134 years older than 105 Filman. It is also aligned East –West with a vista from the "back door" facing north towards the lake. But the doors and sidelights are aligned and offer a beautiful view both ways to the landscape when they are open. The "back" door at 105 Filman is glazed, faces a semi-formal garden on the north side, but is recessed in a short foyer tucked under the stairs. The low headroom and narrow view, diminishes its appeal. Similarly the "front" door on the south side is separated by an arch and foyer making openness very limited. One can never see in one door and out the other in this house,

03.36 The extra "layer" of space between the center hall and the exterior, diminishes the experience of accessibility and creates three perceptual layers; "public" outside, "semi-public "in the foyer, and "private" inside the hall. The sense of restriction is perhaps what the homeowner found so appealing. It isolated the family more, from the outside world, and is a theme that can be seen in other houses of the 1920's. Private, glass, sunrooms replaced open "public" verandahs where the family had sat together before the Great War, as the evening cooled. Casual conversations with passersby, was replaced with listening to a radio without interruption. Did families wish to stay indoors and away from casual visits or conversations, or was this incidental to the "trend" perceived by the few designers who . influenced the public taste? This trend after WW1 is somewhat mysterious, but occurred rapidly. One musts also ask whether this trend was connected to the general withdrawal from society that many people felt as a result of so much death and tragedy during the War. Were people yearning for peace and quiet, or simply tired of interacting with the tragic realities that so many others and the less fortunate, had experienced? Perhaps that is why these post-War houses tried so hard to be picturesque but failed as communal statements? This house is particularly noticeable as an "object" in a "garden" surrounded by wide lawns and clumps of mature trees. It is idealized without being functionally ideal or connected to the history of the first hundred years of settlement.

03.37 The greenhouse shed was constructed when the house was built. The owners to have a place to start plants and flowers for transplanting into what were probably extensive beds and gardens. The theme of having many beds of flowers around a picturesque house in a landscape was promoted in many magazines at the time. These so called "garden homes" were contemporary with the idea of "garden suburbs" or "garden cities" with many of the first examples established around London England. In the U.K. and New England States (Boston, Hartford, Long Island, Chicago etc.) the development of street car rail links allowed suburban life to be accessed on the daily commute to work. This was one of the major factors in the creation of these communities. There was no nearby railway line along Mohawk or Rousseau Street in 1925, but automobiles were another factor that made inexpensive lots farther away from the town, so attractive for development. This property was on the periphery of Ancaster so qualifies as an early "outlier" of the type seen in modern suburbs. The construction of a three car garage under the house is also an indication of prosperity and the new found functionality of the automobile. So the house and gardens were typical examples of what we now consider to be normal suburban growth. The house is, therefore, a modern house with modern functions having also picturesque interior details in an asymmetrical plan. It is not an historic 19th. century house, and is less than 100 years old.

03.38 Comparing this property to others in Ancaster that are both older and more significant historically, shows that 105 Filman is not and does not contain structures which have similar pre-WW1 attributes. This is a modern house, built after 1925. It was probably a catalogue design but is not a Kit-House. The separate greenhouse structure was built with commercial equipment that was available between the wars. The OSB cladding, asphalt shingles and recycled wood cladding are all very recent modifications. This structure was used to start plants for the extensive flower beds that are now abandoned.

03.39 The house is a reasonably well executed modern catalogue design but was not a custom home by an architect. The greenhouse is also modern but modified to look very old. It is not historic. Other buildings in Ancaster that are much older and worthy of preservation are clustered along Wilson Street. 105 Filman was field or forest throughout much of the 19th. century. The house is part of the interwar building boom which saw many new structures built in Hamilton, Ancaster and Dundas as the communities grew and modern technology like electricity, became available. The greenhouse was built as an ancillary building to the house but has been made to appear much older. The superficial appearance to older structures is unfortunate and accidental. In the context of historic pre-WW1

Ancaster, these two structures should be excluded from the current list of sixty- six structures which are under review.

03.40 The City of Hamilton issued a letter in 2016 indicating that this house and property would not be considered historic for the purpose of designation. The new evidence agrees completely with the previous determination by the City of Hamilton.

04.01 **Conclusions:**

04.02 **There were no buildings on this property before 1925.** The garage doors of the house can be accurately dated to 1924 at the earliest and may have been built one or two years later. Framing materials, steel beams and posts, door hardware, flooring, electric boxes, methods of construction and specific features are consistent with a date of 1925 to 1930.

04.03 **The greenhouse is contemporary with the house, but has been made to appear much older with the use of recycled materials**. This deliberate "rustication" has caused confusion about the age of both buildings. **It is not an historic pre-Confederation structure.**

04.04 The house was probably inspired by or derived from **a Pattern Book design.** It includes modern features like overhead garage doors, electric lights and appliances with the initial construction.

04.05 **Historic buildings on adjoining properties appeared in the 1875 Wentworth Map, (J. Horning & T. Hammill), were demolished decades ago.** 105 Filman is not Pre-Confederation or even pre-WW1 and does not occur on the same lots as these two much older buildings.. 105 Filman is one mile from historic buildings on Wilson Street and is unrelated to early development of Ancaster. **It is not an outlier but is misidentified.**

04.06 **Many exterior features of the house are modern replacements**. Vinyl siding, vinyl windows, and metal roof tiles have been used. The greenhouse has been covered with OSB board, asphalt shingles and reclaimed wood. Original roads have been moved, widened or rerouted around the house. An earthen berm and trees conceal the house.

04.07 **The house cannot be seen well enough to be considered a landmark, and was intended to be a modern suburban house, on secluded pastoral grounds, in the 1920's**

04.08 **The plan of the house is modern and asymmetrical. It is not a Dutch Colonial Revival house.** The elevations are a form of English Revival as first drawn in the U.K. but altered by American designers, and then transplanted to Canada. The Federal Revival entrance is far more typical in New England than in Canada, except where Americans have brought their architectural aspirations with them when they moved here. The greenhouse was originally used to supply plantings for the gardens, but these former flower beds have been abandoned for lawns. Limestone used in the greenhouse was partly reclaimed but there is no indication of where from. The house has many (10) exterior doors and many windows. There are five stairs and indications that the "back stairs" and "attic stairs" were used by some servants, possibly a cook and nanny at the least.

04.09 Features like built in cupboards were designed to appear as 19th. century fixtures but were built to a lower quality, 20th. century standard.

04.10 The foundations are poured concrete.

04.11 The coal furnace which was replaced with a fuel oil furnace.

04.12 Ceilings are generally lower than would be expected in a big house like this if it were built before WW1.

04.13 **This is a modern house built in the second quarter of the twentieth century which has nothing in common with historic houses along Wilson Street, (currently under review as "important pre-Confederation buildings" for designation).**

04.14 **Since it meets none of the criteria for designation, it is recommended that it should be removed from this process.**

- END -

05.01 **This Report was prepared by James T. Murison, Heritage Consultant,** Oakville. CAPHC. T. Murison graduated from Fitzwilliam College, Cambridge, (1980) (architecture). His work has included investigations of many early structures (1789 to 1930), Condition Assessments and Heritage Reports. He has prepared measured drawings, working drawings, reconstruction drawings, and building archaeology illustrations for numerous projects. He has also worked as a restoration technologist and general contractor for a wide range of projects. His work includes:

- St. Paul's Presbyterian Church, Hamilton 1860
- Museum of Steam and Technology, Hamilton
- James Gage House, Stoney Creek NHS
- Battlefield Monument, Stoney Creek
- Cenotaph & Bronze Statuary Restoration, Stoney Creek
- Waldies Blacksmith Shop & Milton Public Archives, Milton
- Puterbaugh Log Schoolhouse, Pickering Museum Village
- Swallowtail Lighthouse, 1859. Grand Manan Island, N.B.
- Collins Log House, 8th. Concession, Hamilton bc. 1825
- Vertical Plank frame House, Rockton, circa 1815
- Peter Matthews House c. 1822 & Abraham Losie General Store c. 1825, (now Brougham Hotel) Pickering Museum Village.
- Don Station, Cabin D, Tool Shed King Street Crossing Shanty, Toronto Railway Heritage Museum, Bremner Blvd. Toronto
- Boston Presbyterian Church , Milton (entry only)
- James Stewart House, 1818, 1824, 1835 & 1860, Milton
- McCutcheon House, Victoria Street, Milton c 1859
- Simpson House, Milton c. 1825 & 1859
- Midland Public Library (custom house & post office) c. 1912
- Charles Sovereign House, Oakville, circa 1825 & 1834
- Romaine House, Oakville 1845 & 1860
- Addition to Rideau Hall, Ottawa (Timber date investigation)
- A general store, (relocated to Martin Street) Milton
- McClure-McKay log house, temporary saw mill & grist mill, Silver Creek Conservation Area, Georgetown. C. 1868
- John Beattie House 1819, Meadowvale, Ontario
- Benjamin Smith (Carriage builder) house, c. 1819 Palermo, Ont.
- Unassigned (wagon & carriage shop) Bullocks Corners, c. 1810
- John Shaw House, c. 1806, Palermo, Ontario
- 110 Chisholm Street, Oakville, 1916.
- Hatt Building, Dundas. (Voluntary examination.)
- Knox Presbyterian Church, Oakville. Heritage Assessment.
- Tea House Gazebo, 21 Allen Str., Oakville. Heritage Assessment

murisont@gmail.com
(905) 334 – 9120

Response to: Ancaster Pre-Confederation Inventory Form

December 2020

105 Filman Road, Ancaster

Information provided by the City of Hamilton to the owner is described with comments added at the appropriate places in the document. These comments are based on investigations and ongoing research into the property, building components, an analysis of the architectural details and comparison with other structures of similar age. The assumptions made in the Inventory Form are addressed by comments in red letters.

Heritage Date: c. 1850	No part of the house, foundations, walls, landscape structures or greenhouse were built before 1925. See Investigative Report prepared by T. Murison – Heritage Consultant. The greenhouse has actually be made to look like a much older structure by using reclaimed materials over modern sheathing.
Architectural Style / Influence: Vernacular Dutch Colonial:	The house does not have exposed gable walls, mansard roofs, symmetrical elements. There are elements which can be described as Federal Colonial Revival, but the house is most similar to Pattern book houses or Kit houses that were published in magazines in the mid-1920's.
Storeys: 2.5	Accurate
Foundation: Stone	The foundation is concrete with a stone veneer above grade only. Steel beams and columns were used to support the first floor. This was never done before WW1.
Construction Material: Wood frame	To be accurate, the frame is stud frame, probably with full height studs, (balloon frame). The framing materials are typically 1-3/4" thick which are intermediate between full 2" studs and joists before WW1 and 1-1/2" after WW2.
Roof type: Gable	The variety of gable types reflects a modern floor plan that emphasizes picturesque exterior forms. The roofs are a consistent 12/12 pitch.
Roof Material:	Metal shingles, interlocking.

Metal (shingle): The modern interlocking metal tiles are less than 30 years old and obviously not historic.

Notable Building Features: 2.5 story home built into the landscape with garage entrance in stone foundation on one side and 1.5 storey massing on the other, horizontal siding, T-shaped footprint with additions.

The foundation is not stone but concrete, with stone veneer only above grade. The siding is vinyl 8" exposure to weather. Many of the windows are replacement vinyl units. The three car parking garage is a modern feature not seen before the explosion in automobile ownership of the 1920's. The building has a complex H-shape with a small original porch on the west corner. There are seven entry doors from the exterior, two on the living room, two on the center hall, one from the dining room and two from the west porch as grade and at the foundation level.

Landscape Features:
(not described) A Greenhouse with electrical lighting, mechanical ventilation and heater was built after 1925. This is an interwar structure made to look much older by the addition of white wash, and reclaimed barn board quite recently.

Historical Associations:
Pre-Confederation;
T. Hammitt. (sic) There was no structure on the site before 1925. It is not pre-confederation. The property owner of this empty lot in 1875 was T. Hammill

Design / Physical Value: The property's style or expression is rare, reflecting Dutch Colonial influence.

The building is very similar to other speculative Pattern Book Houses, and was probably published in a magazine or woman's journal circa 1925. It has characteristics of Federal Colonial Revival (American). The house does not have exposed parapets, mansards or other details that are typical of Dutch Colonial Revival. It is similar to houses that were still being built in the 1950's.

Historical/Associative Value: The property is associated with a potentially significant theme (pre-Confederation development). The property may be associated with early Euro-

Canadian settlement. The 1875 Wentworth County Atlas Map shows a farmhouse for "T. Hammitt"(sic) in this location. Further research has the potential to yield, information that contributes to understanding of the community of Ancaster.

The 1875 map showed a house either 240 yards west ("T. Hammill") or 115 yards east of the S.W. corner of thsubject property, ("J. Horning"). Both houses were demolished before 1970. The off ramp from highway 403 required excavation and removal of the J. Horning house. There are no traces of any pre-confederation buildings, on site.

Contextual Value:

The property helps defines (sic) the character of the area. The property is physically, functionally, visually and historically linked to its surroundings, located in an island surrounded by roads with the ramp to the 403 to the south and Filman Road looping around the property to the north. The property is a local landmark.

This statement is confusing. Since the purpose of this Inventory is to identify "Pre-Confederation" structures with historical connection to the rest of the community, statements about how it is surrounded by an off ramp from the 403 or modern loop of Filman Road do not support its value as an historic property.

It is not a landmark because the high berm makes it difficult to see the house while concentrating on driving, and most traffic is moving too quickly along Mohawk Road to catch more than a glimpse of the structure. There are very few pedestrians here.

The mature trees also block much of the view for passersby. It is also important to note that the other 60+ buildings that have been identified as having heritage value are found in a single area along Wilson Street. This house is a mile away, a real outlier which is chronologically and contextually isolated by subdivisions from the core of buildings in Ancaster that are truly pre-confederation. By the proposed criteria, it should not be included for listing in the Municipal Heritage Register.

Hamilton

Mailing Address:
71 Main Street West, 5th Floor
Hamilton, Ontario
Canada L8P 4Y5
www.hamilton.ca

Planning and Economic Development Department
Development Planning, Heritage and Design
71 Main Street West, 5th Floor, Hamilton ON L8P 4Y5
Phone: 905-546-2424 Fax: 905-546-4202

January 8, 2016

File: FC-15-081

Ashenhurst Nouwens & Associates Inc.
c/o: Harry Kalantzakos
225 King William Street, Suite 112
Hamilton, ON
L8R 1B1

Dear Harry:

RE: Formal Consultation Meeting – Application by Ashenhurst Nouwens & Associates Inc., on behalf of Khurram Khan for Lands Located at 105 Filman Road (Ancaster) (Ward 12)

Please find the attached Formal Consultation Document from the Development Review Team Meeting held on **September 23, 2015**, which identifies the required items that must accompany a future **Zoning By-law Amendment (Complex)** application, **Draft Plan of Condominium (type to be determined by applicant)** application, and **Site Plan Control (Major)** application in order to deem the applications complete, in accordance with the *Planning Act.*

Staff note that dependent on the built-form and tenure a Draft Plan of Subdivision and corresponding Part-Lot-Control applications may also be submitted.

As part of the Formal Consultation Process, signatures by the Owner(s) and Agent/Applicant are required. Please return a signed copy of the Formal Consultation Document to the Development Planner. Should you wish to proceed with the submission of a **Zoning By-law Amendment (Complex)** application, **Draft Plan of Condominium (type to be determined by applicant)** application, and **Site Plan Control (Major)** application for this proposal, please enclose a copy of the signed Formal Consultation Document with your application.

If you have any questions or require assistance at any time throughout the development process, please feel free to contact, Alvin Chan at 905.546.2424 ext. 1334 or by e-mail at Alvin.Chan@hamilton.ca or myself at ext. 1258.

Yours truly,

Anita Fabac, MCIP, RPP
Manager of Development Planning, Heritage and Design
Planning Division

ac:AF
Attachment

cc: Khurram Khan
1274 King College Drive
Oakville, ON,
L6M 2T8

Hamilton

Planning and Economic Development Department
Development Planning, Heritage and Design
71 Main Street West, 5th Floor, Hamilton ON L8P 4Y5
Phone: 905.546.2424 - Fax: 905.546.4202

Formal Consultation Document

Meeting Date: September 23, 2015 File No: FC-15-081

Owner: Khurram Khan

Applicant: Ashenhurst Nouwens & Associates Inc. c/o: Harry Kalantzakos

Agent: Ashenhurst Nouwens & Associates Inc. c/o: Joe Vendetti

PROPERY INFORMATION

Address and/or Legal Description: 105 Filman Road

Lot Frontage (metres): 173 Lot depth (metres): 76.4 Lot Area(m^2): 6,720

Regional Official Plan Designation: N/A

Rural Hamilton Official Plan Designation: N/A

Urban Hamilton Official Plan Designation: Neighbourhoods – Schedule E-1

Local Official Plan Designation: N/A

Other Plan Designation: N/A

Zoning: Existing Residential "ER" Zone and Agricultural "A" Zone (By-law No. 87-57)

Description of current uses, buildings, structures and natural features on the subject lands: Single Detached Residential

Brief description of proposal:

Draft Plan of Condominium for a private roadway with a parking area for 10 spaces in association with a 22 unit block townhouse development.

APPLICATIONS REQUIRED

Rural Hamilton Official Plan Amendment	Yes ☐	No ☒
Urban Hamilton Official Plan Amendment	Yes ☐	No ☒
Local Official Plan Amendment	Yes ☐	No ☒
Zoning By-law Amendment (Complex)	Yes ☒	No ☐
Subdivision (only if for freehold units)	Yes ☒	No ☐
Condominium (Type: Applicant to determine)	Yes ☒	No ☐
Site Plan (Type: Major)	Yes ☒	No ☐
Consent	Yes ☐	No ☒
Variance(s)	Yes ☐	No ☒
Other	Yes ☐	No ☒

Note: *The City of Hamilton is in the process of creating a new comprehensive Zoning By-law for the entire City. The new Zoning By-law is being prepared in phases by Land Use topic. New Industrial, Commercial and Residential zoning may be implemented which could be different than the current zoning. Accordingly, additional applications may be required. If a Building Permit has not been issued by the City prior to the new zoning coming into effect, the approved site plan may be affected, related to zoning compliance, which may require further planning approvals (i.e. Minor Variance, Zoning Amendment, etc.). In addition, the City of Hamilton has prepared a new comprehensive Rural Official Plan and Urban Official Plan. Should the proposed development not proceed prior to the final approval of these Official Plans, further amendments to these plans may be required.*

FEES REQUIRED

City of Hamilton:	Zoning By-law Amendment	$21,890.00
	Draft Plan of Condominium	$TBD by Applicant
	*Joint Application (-25%)	$TBD by Type of Condominium
	FC Credit	-$1,045.00
	Site Plan (Major)	$9,120.00
	TPP Review Fee	$560.00
	CITY TOTAL	**$30,525.00**
Conservation Authority Review Fees:	To be consulted due to Karst Bedrock which will confirm if fees are required	
Other:	Street Tree Fee ($450+hst/tree)	
TOTAL:	$30,525.00	

**If a Draft Plan of Subdivision is also proposed, it would be eligible for the joint application discount along with the Zoning By-law Amendment and Draft Plan of Condominium applications.*

Notes:

- *Formal Consultation fee may be credited towards a future application*
- *Notwithstanding the fees noted above, all fees are payable based on the rate in the fee schedule by-law in effect on the date the payment is made.*
- *Further fees may be required at a later date as per the fee schedule.*
- *Separate cheques are payable to the City of Hamilton and the applicable Conservation Authority.*
- *A Cost Acknowledgement Agreement for potential costs at the Ontario Municipal Board may also be required.*

DESIGN REVIEW PANEL

The Design Review Panel shall provide urban design advice to Planning Division staff on Planning applications with respect to complex Zoning and Site Plan applications in the following Design Priority Areas:

(a) Downtown Hamilton Secondary Plan Area;

(b) Areas of Major Change and Corridors of Gradual Change within the West Harbor Secondary Plan Area;

(c) Primary Corridors as shown on Schedule E – "Urban Structure" of the Urban Hamilton Official Plan;

(d) Any other large scale projects that may impact the physical environment functionally and/or aesthetically.

The Director of Planning or his or her designate may waive projects from the review of the Design Review Panel, if the project is not deemed to have the potential to significantly impact the physical environment functionally and/or aesthetically.

Design Review Panel review required? ☐ Yes ☒ No

REQUIRED INFORMATION AND MATERIALS

All identified reports, studies, and/or plans must be submitted before an application is deemed complete. Unless otherwise noted, 5 copies of each item and an electronic digital file in PDF locked file format must be submitted.

Reports, Studies, Plans	Required	Staff Responsible for providing guidelines or terms of reference
Background Information		
Survey Plan	☒	Zoning Stage: - Dev. Planning (A. Chan – Ext 1334)

Concept Plan	☒	Zoning Stage: - Dev. Planning (A. Chan – Ext 1334)
Planning		
Affordable Housing Report/Rental Conversion Assessment	☐	
Draft OPA, and By-laws	☒	Zoning Stage: - Dev. Planning (A. Chan – Ext. 1334)
Land Use/Market Needs Assessment	☐	
Planning Justification Report	☒	Zoning Stage: - Dev. Planning (A. Chan – Ext. 1334)
Site Plan and Building Elevations	☒	Site Plan Stage: - Dev. Planning (A. Chan – Ext. 1334) - MTO (H. Thai – 416-235-4387)
Urban Design Report	☒	Zoning Stage: - Dev. Planning (J. Chludzinska – Ext. 1393)
Cultural		
Archaeological Assessment	☒	Zoning Stage: - Dev. Planning (C. Tyers – Ext. 1202)
Cultural Heritage Impact Assessment *(See Comments provided and dated Sept. 18, 2015 for criteria)	☒	Zoning Stage: - Dev. Planning (C. Tyers – Ext. 1202)
Environmental		
Aggregate Resource Assessment	☐	
Aggregate/Mineral Resource Analysis	☐	
Air Quality Study	☐	
Channel Design and Geofluvial Assessment	☐	
Chloride Impact Study	☐	
Cut and Fill Analysis	☐	
Demarcation of top of bank, limit of wetland, limit of natural hazard, limit of Environmentally Significant Area (ESA), or limit of Conservation Authority regulated area	☐	
Environmental Impact Statement (EIS)	☐	
Erosion Hazard Assessment	☐	
Fish Habitat Assessment	☐	
Floodline Delineation Study/Hydraulic Analysis	☐	
General Vegetation Inventory (GVI)	☐	
Impact Assessment for new Private Waste Disposal Sites	☐	

Karst Assessment/Karst Contingency Plan	☐	
Landscape Plan	☒	Site Plan Stage: - Dev. Planning (A. Chan – Ext. 1334) (J. Chludzinska – Ext. 1393 - Urban Forestry (S. Brush – Ext.7375)
Linkage Assessment	☐	
Meander Belt Assessment	☐	
Nutrient Management Study	☐	
Odour, Dust and Light Assessment	☐	
Restoration Plan	☐	
Shoreline Assessment Study/Coastal Engineers Study	☐	
Slope Stability Study and Report	☐	
Species Habitat Assessment	☐	
Tree Management Plan/Study	☒	Zoning Stage: - Urban Forestry (S. Brush – Ext.7375)
Tree Protection Plan (TPP)	☒	Zoning Stage: - Dev. Planning (M. Kiddie – Ext. 1290)
Environmental/Servicing and Infrastructure		
Contaminant Management Plan	☐	
Record of Site Condition (RSC)	☐	
Erosion and Sediment Control Plan	☒	Site Plan Stage: - Dev. Engineering (M. Trink – Ext. 2657) - MTO (H. Thai – 416-235-4387)
Hydrogeological Study	☐	
Grading Plan	☒	Site Plan Stage: - Dev. Engineering (M. Trink – Ext. 2657) - MTO (H. Thai – 416-235-4387)
Master Drainage Plan	☐	
Stormwater Management Report/Plan and/or update to an existing Stormwater Management Plan	☒	Site Plan Stage: - Dev. Engineering (M. Trink – Ext. 2657) - MTO (H. Thai – 416-235-4387)
Soils/Geotechnical Study	☐	
Sub-watershed Plan and/or update to an existing Sub-watershed Plan	☐	
Financial		
Financial Impact Analysis	☐	

Market Impact Study	☐	
Servicing and Infrastructure		
Recreation Feasibility Study	☐	
Recreation Needs Assessment	☐	
School Accommodation Issues Assessment	☐	
School and City Recreation Facility and Outdoor Recreation/Parks Issues Assessment	☐	
Functional Servicing Report	☐	
Servicing Options Report	☐	
Water and Wastewater Servicing Study	☐	
Land Use Compatibility		
Agricultural Impact Assessment	☐	
Dust Impact Analysis	☒	Zoning and Site Plan Stage: - Hamilton Public Health (R. Finkenbrink – Ext. 5820)
Land Use Compatibility Study	☐	
Landfill Impact Study	☐	
Minimum Distance Separation Calculation	☐	
Noise Impact Study	☒	Zoning Stage: - Dev. Planning (A. Chan – Ext. 1334)
Odour Impact Assessment	☐	
Sun/Shadow Study	☐	
Vibration Study	☐	
Wind Study	☐	
Transportation		
Cycling Route Analysis	☐	
Transportation Impact Study	☒	Zoning Stage: - MTO (H. Thai – 416-235-4387)
Parking Analysis/Study	☐	
Pedestrian Route and Sidewalk Analysis	☐	
Roadway/Development Safety Audit	☐	
Modern Roundabout and Neighbourhood Roundabout Analysis	☐	
Neighbourhood Traffic Calming Options Report	☐	
Transit Assessment	☐	
Transportation Demand Management Options Report	☒	Zoning Stage - Public Works, Transportation Planning (A. Kirkpatrick – Ext. 4173)
Cost Recoveries		
Cost Acknowledgement Agreement	☒	Zoning Stage:

		- Dev. Planning (A. Chan – Ext. 1334)
DRP Submission Requirements	☐	
Other:	☒	Zoning Stage: 1. Detailed Parking Plan - HMPS (T. Mendoza – Ext 5441) Site Plan Stage: 1. Driveway Sightline Study Min. 30m from Highvalley Road - Corridor Management (T. Detmar – Ext. 5675) 2. Street Tree Fee ($450+HST/per tree) - Urban Forestry (S. Brush – Ext.7375) 3. Mohawk Road Road Widening and Daylight Triangles - Dev. Engineering (M. Trink – Ext. 2657) - Public Works, Transportation Planning (A. Kirkpatrick – Ext. 4173) 4. Wastewater Generation Assessment - Dev. Engineering (M. Trink – Ext. 2657) 5. Storm Drainage Area Plan (see comments for details) - Dev. Engineering (M. Trink – Ext. 2657) 6. P. Eng Reports for Domestic Water Demands and Required Fire Flows - Dev. Engineering (M. Trink – Ext. 2657) 7. Ministry of Transportation Permits - MTO (H. Thai – 416-235-4387)

		8. One Foot Reserve - Growth Planning (P. Toffoletti – Ext 4348)

ADDITIONAL INFORMATION

Additional Agencies to be contacted: Hamilton Conservation Authority Re: Karst

Comments: Back-lotting is discouraged – see UHOP policies

No individual driveways permitted on Mohawk Road or Filman Road

3m x 3m visibility triangles at driveway/access locations

Waste Collection Eligible – Design Standards Provided

Ancaster Tree Cutting By-law requires permit for removals of trees of 45 cm D.B.H.

All vehicular maneuvering shall occur on-site

If De-watering is proposed a local water well survey within 500m is required

Limited Storm and Sanitary services – See Dev. Engineering comments

Cash-in-lieu of sidewalks will be taken due to existing site conditions (no sidewalks)

MTO 14m setback shall be included in all plans and design

Filman Road shall be used, not Filman Mountain Road

Private road to be shown as a block on Subdivision Plan, if applied for.

Confirm ownership of parking area

PLEASE BE ADVISED OF THE FOLLOWING:

1. *The purpose of this document is to identify the information required to commence processing a complete application as set out in the Planning Act. Formal Consultation does not imply or suggest any decision whatsoever on behalf of City staff or the City of Hamilton to either support or refuse the application.*

2. *This document expires 1 year from the date of signing or at the discretion of the Director of Planning.*

3. *In the event this Formal Consultation Document expires prior to the application being accepted by the City, another document may be required.*

4. *If an application is submitted without the information and materials identified in this Formal Consultation Document the City may deem such an application incomplete and refuse to accept the application.*

5. *In accordance with the Planning Act, it is the policy of the City of Hamilton to provide public access to all Planning Act applications and supporting documentation submitted to the City. Therefore, the information contained in an application and any documentation, including reports, studies and drawings, provided in support of an application, by the owner, or the owner's agents, consultants and solicitors, constitutes public information and will become part of the public record. With the filing of an application, the applicant consents to the City of Hamilton making the application and its supporting documentation available to the general public, including copying and disclosing the application and it supporting documentation to any third party upon their request.*

6. *It may be determined during the review of the application that additional studies or information will be required as a result of issues arising during the processing of the application.*

7. *The above requirements for deeming an application complete are separate and independent of any review under the Ontario Building Code (OBC) as part of the Building Permit review process. In the event that a building permit application does not comply with the OBC, a letter outlining the deficiencies or areas of non-compliance will be issued to the owner and/or agent. Formal consultation and building permit review are separate and independent processes.*

SIGNATURES

Alvin Chan		1/8/2016
Planning Staff	Planning Staff Signature	Date
Anita Fabac		Jan 8/16
Planning Staff	Planning Staff Signature	Date
Engineering Staff	Engineering Staff Signature	Date
Owner	Owner Signature	Date
Applicant (I have the authority	Applicant Signature	Date

to bind the Owner)

Agent (I have the authority to bind the Owner)	Agent Signature	Date
Other Staff or Agency	Signature	Date
Other Staff or Agency	Signature	Date
Other Staff or Agency	Signature	Date

Hamilton

Planning and Economic
Development Department

Memorandum

To: Heather Travis, Senior Project Manager

From: Chelsey Tyers, Cultural Heritage Planner

Date: September 18, 2015 **File:** FC-15-081

Subject: Cultural Heritage Comments Regarding Formal Consultation Application by Ashenhurst Nouwens & Associates Inc. on Behalf of Peter Banting for Lands Located at 105 Filman Road, Ancaster

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Archaeology:

The subject property meets four (4) of the ten criteria used by the City of Hamilton and Ministry of Tourism, Culture and Sport for determining archaeological potential:

1) Within 300 metres of a primary watercourse or permanent waterbody, 200 metres of a secondary watercourse or seasonal waterbody, or 300 metres of a prehistoric watercourse or permanent waterbody;
2) Local knowledge associates areas with historic events/activities/occupations;
3) In an area of sandy soil in areas of clay or stone; and,
4) Along historic transportation routes.

These criteria define the property as having archaeological potential. Accordingly, Section 2 (d) of the *Planning Act* and Section 2.6.2 of the Provincial Policy Statement apply and Staff require that an Archaeological Assessment be completed and submitted with any future application.

(ES 2015 09 18)

Built Heritage:

The subject property comprises a historic farmhouse seen on the 1875 Ancaster Wentworth County Atlas historically owned by Thomas Hammill (see excerpt below).

(1875 Ancaster Wentworth County Atlas, Concession 2 Lot 49)

The City recognizes there may be cultural heritage properties that are not yet identified or included in the Register of Property of Cultural Heritage Value or Interest nor designated under the *Ontario Heritage Act*, but still may be of cultural heritage interest. These may be properties that have yet to be surveyed, or otherwise identified, or their significance and cultural heritage value has not been comprehensively evaluated but are still worthy of conservation.

Accordingly, the following sections of the Urban Hamilton Official Plan, Volume 1, apply:

B3.4.1.3 "Ensure that all new *development*, *site alterations*, building alterations, and additions are contextually appropriate and maintain the integrity of all on-site or *adjacent cultural heritage resources*," and,

3.4.2.1g "Ensure the conservation and protection of *cultural heritage resources* in planning and development matters subject to the

Planning Act either through appropriate planning and design measures or as conditions of development approvals."

3.4.2.1h "Conserve the character of areas of cultural heritage significance, including designated heritage conservation districts and *cultural heritage landscapes*, by encouraging those land uses, *development* and *site alteration* activities that protect, maintain and enhance these areas within the City."

The proponent proposes to redevelop the subject lands to develop 30 freehold townhomes on a private condominium road. A Zoning By-law Amendment, Draft Plan of Condominium, Draft Plan of Subdivision and Site Plan Control applications will be required to implement the proposal.

Accordingly, Section B3.4.2.14 of the Urban Hamilton Official Plan, Volume 1, states that *"Where cultural heritage resources are to be affected, the City may impose conditions of approval on any planning application to ensure their continued protection. In the event that rehabilitation and reuse of the resource is not viable and this has been demonstrated by the proponent, the City may require that affected resources be thoroughly documented for archival purposes at the expense of the applicant prior to demolition."*

If this application is approved, Staff require the following condition:

1) That the applicant submit detailed documentation of the building on the subject property, to the satisfaction and approval of the Manager of Development Planning, Heritage and Design, prior to any demolition taking place; and,

2) That any historic fabric to be removed, including windows and doors, be salvaged for re-use, where feasible. Documentation regarding the salvage of these features shall be submitted to the satisfaction and approval of the Manager of Development Planning, Heritage and Design, prior to any demolition taking place.

(ES 2015 09 18)