

REVIEW AND EVALUATION OF
4210 INGLEWOOD DRIVE,
CITY OF BURLINGTON,
DESIGNATING BY-LAW 4-2008
AND
ASSOCIATED EVALUATION REPORTS



OCTOBER, 2017

DAVID CUMING, MCIP, MRTPI, RPP, CAHP
PROFESSIONAL CONSULTING SERVICES
CULTURAL HERITAGE RESOURCE
PLANNING AND CONSERVATION

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Contents

Page

1.0	STRUCTURE AND BACKGROUND OF THIS REPORT	1
1.1	Introduction	1
1.2	Structure and format of this report	2
1.3	Location of property	3
1.4	Description of property	3
1.5	<i>The Corporation of the City of Burlington, By-Law Number 4-2008, Schedule "A"</i>	4
2.0	HISTORICAL CONTEXT	7
2.1	Introduction	7
2.2	Chain of Title	10
3.0	DESIGN AND ARCHITECTURAL CONTEXT	21
3.1	Introduction	21
3.2	The Regency Style	21
3.3	The Beaux-Arts style or Beaux Arts Classicism (1900-1945)	23
3.4	The Arts and Crafts style or Craftsman style (1900-1945)	25
3.5	The Picturesque style	28
3.6	Description and appearance of the current property	30
4.0	CUTURAL HERITAGE RESOURCE EVALUATIONS AND REPORTS	44
4.1	Introduction	44
4.2	<i>Review of 4210 Inglewood Drive, Burlington Ontario: Statement of Significance prepared by D.R. Chalykoff, Heritage Consultant, November 2007.</i>	44
4.3	<i>Review of Report on the Cultural heritage Value or Interest of 4210 Inglewood Drive City of Burlington, Prepared for Heritage and Development, City of Burlington, 426 Brant Street, Burlington, ON L7R 2Z6 By Archaeological Research Associates Ltd., 154 Otonabee Drive, Kitchener, ON N2C 1L6, 08/09/2016.</i>	57
5.0	CONCLUSIONS AND RECOMMENDATIONS	62
5.1	Conclusions	62
5.2	Recommendations	63
	SOURCES	64

1.0 STRUCTURE AND BACKGROUND OF THIS REPORT

1.1 Introduction

At the request of Peter and Terri Marit, the owners of 4210 Inglewood Drive and a designated property under Part IV of the *Ontario Heritage Act*, I have undertaken an objective and independent review of the Part IV Designating By-law (By-Law Number 4-2008) passed by the City of Burlington pursuant to the *Ontario Heritage Act* in 2008. This review and the results of findings are contained in this report.

The review of the designating by-law also included an assessment of the associated background reports prepared by two heritage consulting firms that provide the rationale and purported continuing justification for the designation of the subject property under Part IV of the *Ontario Heritage Act*. These are:

- *Statement of Significance, 4210 Inglewood Drive, Burlington, ON. D.R. Chalykoff, Heritage Consultant, November 2007*
- *Report on the Cultural Heritage Value or Interest of 4210 Inglewood Drive City of Burlington. Prepared for Heritage and Development City of Burlington 426 Brant Street Burlington, ON L7R 2Z6, By Archaeological Research Associates Ltd. 154 Otonabee Drive Kitchener, ON N2C 1L6. Tel: (519) 804-2291 Fax: (519) 286-0493 www.arch-research.com. 08/09/2016. Original*

This report contains the results of this review and provides conclusions respecting the accuracy and appropriateness of the property's designation. Findings respecting the continuing designation of the property under Part IV of the *Ontario Heritage Act* and recommendations respecting future action are contained in the last Section of this report.

The results of the analysis are also reviewed in the context of site visits undertaken on August 30th, September 29th, and October 3rd 2017.

1.2 Structure and format of this report

Following a review of the consultant reports noted previously in subsection 1.1 it is evident that there are several areas where there are errors of fact, errors in the interpretation of the information or the purported facts, or simply a lack of appropriate descriptions that support opinions provided by the report authors.

Accordingly, this report is divided into five (5) sections as follows:

Section 1, this part of the report, introduces the subject property with background information.

Section 2 contains information on the chain of property title and in particular the 1920s era which describes land transactions during this period. This also accounts for the architectural or design intent that drove the development of the subject property. To date, there appears to be little evidence that the consultants or the City of Burlington explored this facet of land development or construction history.

Section 3 describes briefly a number of pertinent architectural styles and landscape design principles that have been alluded to either in the designating By-Law Number 4-2008 or the most recent report by *Archaeological Research Associates Ltd.* A number of architectural labels have been attached to this property with little or no description of the style's features, materials, appearance and distinguishing characteristics. A description of the house and property in its current state of appearance is also provided.

Section 4 provides a critical review of the designating By-Law Number 4-2008, the supporting work by D.R. Chalykoff, Heritage Consultant and the report by *Archaeological Research Associates Ltd.* The intent of this section is to highlight those areas where there is disagreement on facts or differences of opinion that calls into question the accuracy of the cultural heritage values or the description of heritage attributes contained in the designating By-Law Number 4-2008.

Section 5 provides conclusions respecting the validity of designating By-Law Number 4-2008 and recommends a course of future action.

1.3 Location of property

The subject property is municipally addressed as 4210 Inglewood Drive, forming Part of Lot 9, Concession IV, South of Dundas Street, Plan 221, Lot 34, (PIN 07018-0049), located in the City of Burlington.

4210 Inglewood Drive is generally located to the south of Lakeshore Road at the southeast corner of the intersection with Inglewood Drive. The subject property is an irregular lot with frontage on Inglewood Drive of approximately 115 feet (35m.), a curved corner of 30 feet (9m.), and lot frontage on Lakeshore Road of approximately 44 feet (13.4m.). The south side lot line is approximately 133 feet (44m.), and the east rear lot line is 130 feet (39m.).

1.4 Description of property

The subject lands comprise a residential property containing a residence with attached garage to the north, a detached former garage and driveway at the southeast rear of the property, various plantings and an in-ground swimming pool. The residence has been referred to by the Burlington Historical Society as “*The Darrell-Morgan House*” and named after long standing residents and former owners.

The single-storey house is generally set on a low rise of land with the house fronting on Inglewood Drive. The former garage, located to the southeast of the house is approached by a driveway that is now overgrown and a curb-cut at the street. A driveway, to the north of the house, accesses an attached garage of more recent construction that is set below grade.

1.5 The Corporation of the City of Burlington, By-Law Number 4-2008, Schedule "A"

For the purposes of this report the designating by-law's Statement of Cultural Heritage Value or Interest and Description of Heritage Attributes is contained in its entirety in the following extract. It differs only slightly from the report of consultant D. R. Chalykoff by excluding the reference to the property having "*design value because it is a rare representative example of garden or estate buildings of the Picturesque style*":

Description and Reasons for Designation: 4210 Inglewood Drive, Burlington

The house at 4210 Inglewood Drive, in the City of Burlington, is recommended for designation pursuant to Part IV of the Ontario Heritage Act as a property of cultural heritage value or interest, as described in the following Statement of Cultural Heritage Value or Interest.

Legal Description

Plan 221, Lot 34, being the whole of PIN 07018-0049.

Description of Property

The subject property is located within the Shoreacres community, south of Lakeshore Road, east of Walker's Line on the southeast corner of Lakeshore Road and Inglewood Drive. The structure, built in 1925 (and added to circa 1961) is a split-level, stucco clad, five-bay bungalow built in the Picturesque style.

Statement of Cultural Heritage Value or Interest

The cultural heritage value of the subject property lies in its historical, contextual and architectural value.

Built in 1925 as the first house within the Inglewood Survey, 4210 Inglewood Drive's historical value is tied to its association with builder, A.I. Proctor. Proctor opened up Inglewood Drive thereby initiating the second lakeside survey in Port Nelson. Together, the Inglewood survey (as part of the wider Shoreacres subdivision), and W.D. Flatt's earlier Pine Cove survey defined the original development tone and character of Lakeshore Road and Port Nelson.

Contextually, the building at 4210 Inglewood Drive, serves as a gate-like house to the elongated crescent establishing a scale and aesthetic that continues throughout the original properties along Inglewood Drive. The context is further reinforced by the mid-street boulevard design and light standards installed by the City of Burlington in 1993. 4210 Inglewood Drive has contextual value based on its role in defining and supporting the character of the street.

The building and grounds at 4210 Inglewood Drive constitute a unique and eclectic mix of architectural influences. The scale and siting of the building convey a summer house informality. Yet, the symmetry and fenestration of the building reflect a scaled down Beaux-Art style classicism. The massing, however, is more typical of a Regency style cottage. The most significant elements of the massing of the building are: the stepped site; the raised ground floor level; the graduated flights of stairs and the arched portico flanked by classically detailed columns and crowned by the triangulated hip section of the roof. The roofline is a centrally peaked, extending hip design with two (blind) eyebrow roof vents.

The west (front) elevation is divided into 5 bays with each bay repeating a round-headed motif. The round-headed windows that flank the front door are matched on the north elevation with round-headed tympana above the window openings. The segmental arch over the front door is repeated in the projecting central portico.

Overall, the classical details, elevational symmetry and silhouette of the building speak to the garden or estate buildings of the Picturesque style. It should be noted that the architectural significance of this building is confined to the massing and the elevational treatments of the house visible from the north (excluding the 1961 addition), west and south sides.

Character Defining Elements/Heritage Attributes

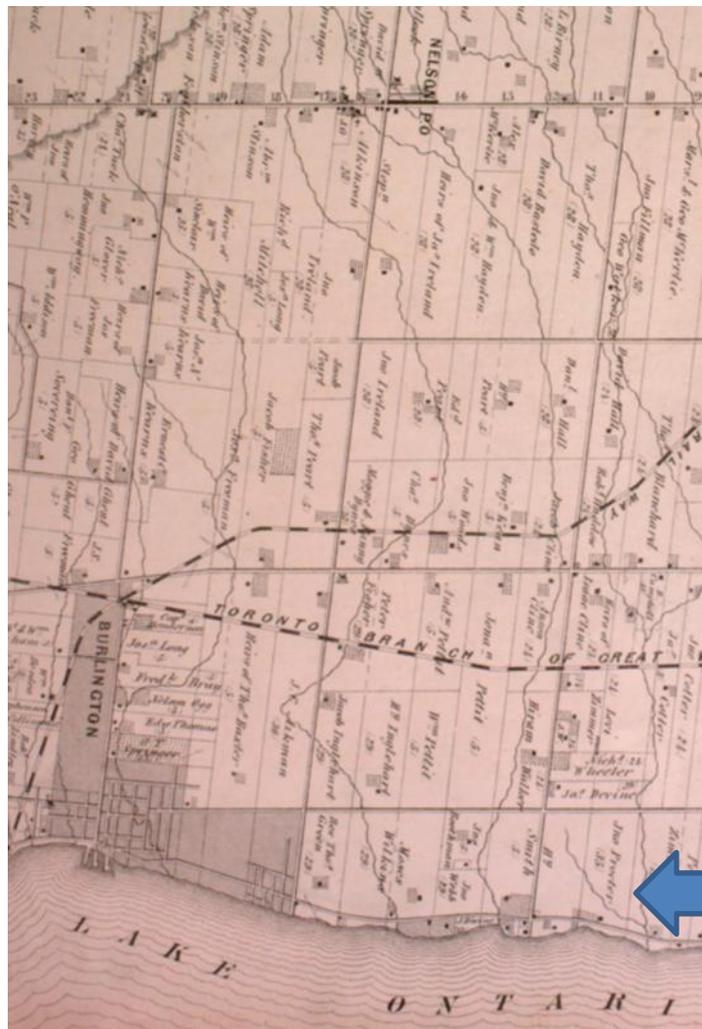
Important to the preservation of 4210 Inglewood Drive are the following character defining elements/heritage attributes:

- *Stepped landscape with stonework graduating through successive flights of stairs to a raised ground floor plane;*
- *The projecting portico consisting of a delicate curved entablature supported on symmetrically set classical columns;*
- *The symmetry of the fenestration and rhythm established by the balanced composition of the west elevation and the repetition of the round-headed windows, doors, architraves, and tympana visible from the north and west elevations;*
- *The white-painted, stucco finish;*
- *The hipped-gable roof with symmetrically placed (blind) eyebrow dormers;*
- *The scale of the property provided by the massing of the building and the setbacks from the property lines to the building;*
- *The manner in which the subject house simultaneously reinforces the history of the lakeside estates and the conservative British ethos of the Inglewood Survey.*

Elements that are not important to the preservation of 4210 Inglewood Drive include:

- *East elevation*
- *North addition (circa 1961)*

It is evident from the chain of title that Proctor had acquired the property from Captain Owen Roberts in February 1864. At that time the property was located in the Township of Nelson. In 1858 Wellington Square and Port Nelson were small settlements located to the west of the subject property. In 1873 these settlements were incorporated within the Village of Burlington. The former settlement of Port Nelson and the newly established Burlington were bounded by “Guelph Street” to the east, now Guelph Line. There is no evidence to suggest that the Proctor lands ever formed part of the Port Nelson settlement or the Village of Burlington, being located well to the east of Guelph Line and present day Walker’s Line.

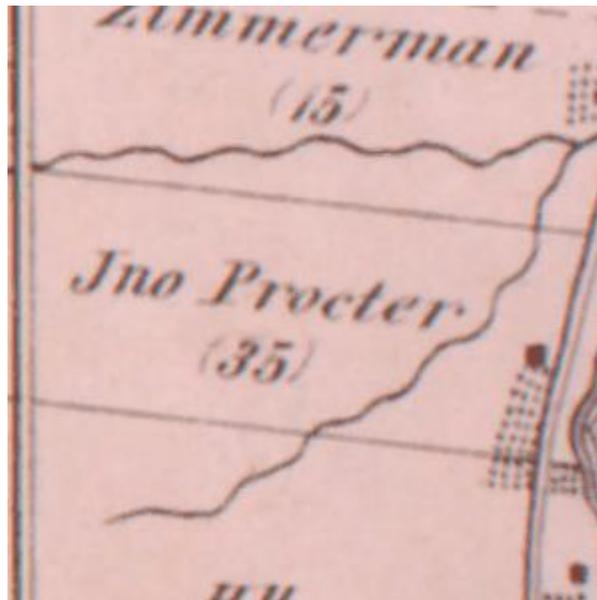


John Proctor property
Illustrated Historical Atlas of the County of Halton Ont. Published by Walker & Miles, Toronto 1877



John Procter property.

*Illustrated Historical Atlas of the County of Halton Ont
Compiled and drawn from official plans and special surveys by J.H. Pope, Esq.
Published by Walker & Miles, Toronto 1877*



Extract: John Procter property.

2.2 Chain of Title

The chain of title from the original patent to December 23, 2011 is shown below and was completed in September 2017.

CHAIN OF TITLE RE PIN 07018-0049 - 4210 INGLEWOOD DR., BURLINGTON:

PATENT: 8 Dec. 1814 Crown to James Fitzgibbon;

480 Bargain & Sale 24 Feb. 1831...Fitzgibbon to Donald McKenzie;

362 B & S 22 June/33 ...McKenzie to Owen Roberts & William Mitchell;

363 B & S 22 June/33...Mitchell to Owen Roberts;

693 B & S 17 Feb./64 ...Roberts to John Proctor;

9159 B & S 29 Dec./ 1913 Estate of John Proctor to Alexander Irwin Proctor & Ellen Grant Smith Proctor;

12577 Mortgage 12 Nov./24 ...Proctor to Helen G. Evans;

12559 Deed (power of sale?) 4 Nov./24 Helen G. Evans to Alexander Irwin Proctor;

221 Plan 18 June/25 ...Proctor (as to "Parcel C" – see plan);

13380 Grant 23 July/26 ...Proctor to Myles Carver;

14099 Grant 26 May/28 ...Carver to William Patrick O'Brien;

14100 Mortgage 26 May/28 ...O'Brien to The Sterling Development Co. Ltd.;

14397 Quit Claim Deed 26 Apr./29 ...O'Brien to The Sterling Development Co. Ltd.;

14398 Grant (power of sale?) 26 Apr./29 The Sterling... to Eva M. Darrell;

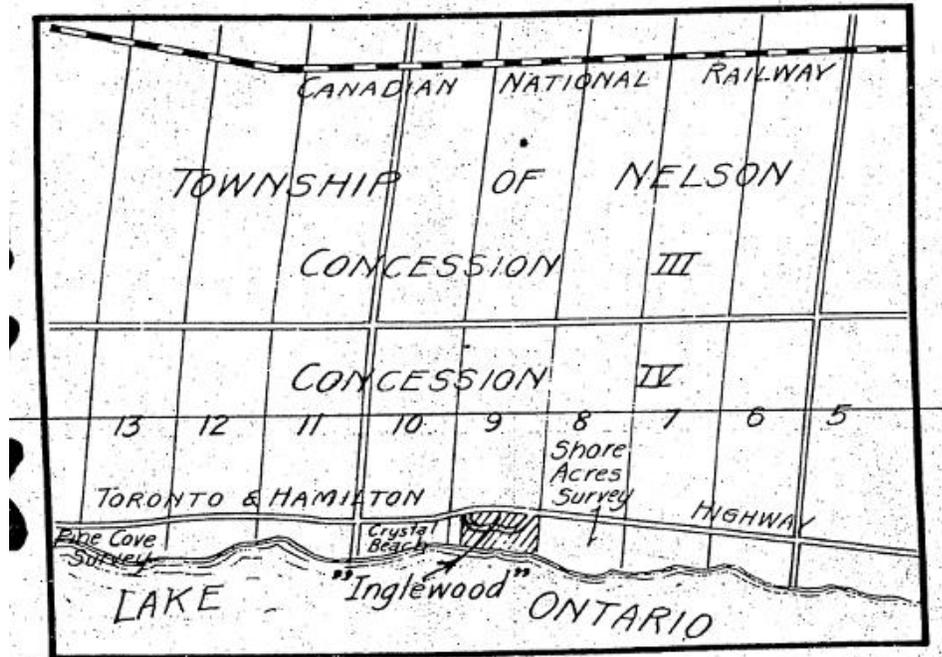
124353 Grant 5 June/61 ...Darrell to John Richard Morgan & Winnifred A. Morgan;

HR500687 Survivorship Application 2006/08/08 Winnifred A. Morgan;

HR1420587 Transmission Application 2016/12/23 ...Morgan to Michael MacLean, Gregory Brechin; ...2

Of critical interest is the period from June 1925 to April 1929 when the Inglewood Plan of Subdivision was registered and limited building commenced.

The Subdivision Key plan (shown below) shows the relationship to other existing nearby surveys and subdivisions, all developed by W. D Flatt.



Key Plan showing relationship of Inglewood to Pine Cove Survey, Crystal Beach and Shore Acres Survey. (Plan of Inglewood being a Subdivision of Part of Lot 9 Concession IV South of Dundas Street in the Township of Nelson.)

Review of the *Plan of Inglewood being a Subdivision of Part of Lot 9 Concession IV South of Dundas Street in the Township of Nelson*, which was registered on 18th June, 1925 shows the division of the former John Proctor lands into three (3) parcels: “Parcel A” being access to Lake Ontario from the newly named Inglewood Drive; “Parcel B” comprising residential lots 1 to 8 and likely owned by William J. Southam, (1877-1957), [See Burlington Historical Society, 2012: Jane Irwin, Researcher]; and “Part C” owned by Alexander Irwin Proctor. The curvilinear Inglewood Drive allowed the development of a number of interior lots of various frontages and areas with Lots 3, 4 and 25 -30 backing onto Lake Ontario, and Lots 7-17 fronting on the Toronto and Hamilton Highway.

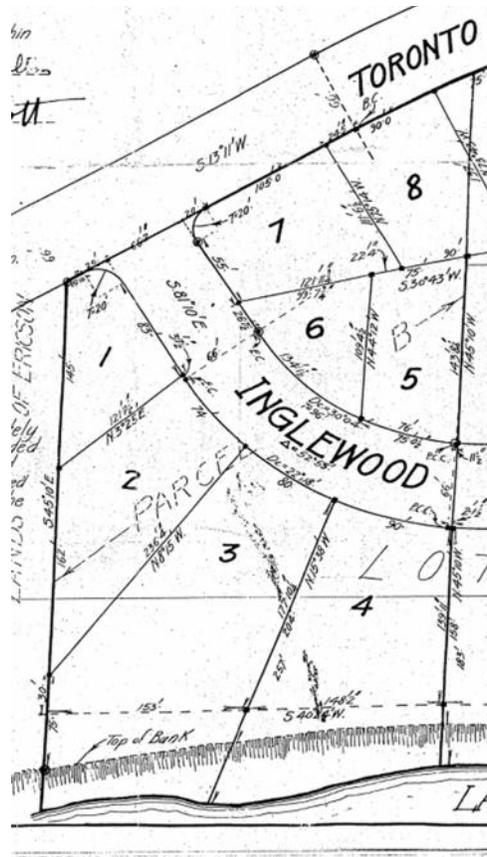
Contrary to consultant reports that the Inglewood Survey was an example of early twentieth-century residential development reviews of contemporary descriptions suggest that prior to World War I development was well-underway elsewhere along the lake shore. The Post-World War I Inglewood Survey was not to be commenced until after its registration in 1925 and then hampered with slow growth associated with the impending economic downturn and ultimately the Depression.

Contemporary accounts in 1913 [*Hamilton, Canada, 1913*] relate the efforts of lumberman-turned-developer William Delos Flatt (1862-1936) respecting the suburban development of the Lake Ontario shoreline and the:

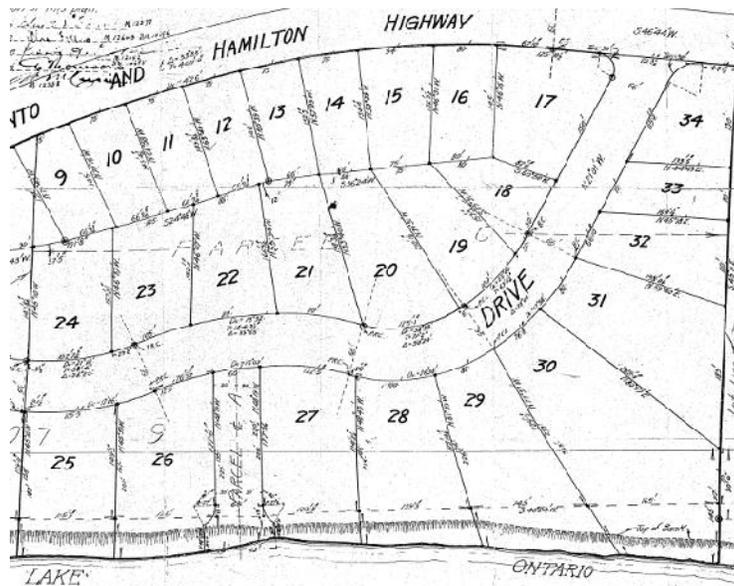
“hitherto unknown joys of suburban land or the conveniences of rural residences along the shore of Lake Ontario. Mr. Flatt, the owner and promoter of a number of beautiful surveys located along these shores, has selected lands here and there on account of their picturesqueness and special adaptability for suburban home-sites. During the past two years Mr. Flatt has opened surveys on the Lake Shore, called Pine Cove, Pine Cove Addition, Pine Cove Extension, Crystal Beach and Shore Acres and Rosehill Farm. At practically all these properties the facilities and conveniences of the larger Cities are found in full measure and in the enjoyment of the suburban pleasures...With macadamized street and cement sidewalks and abundance of shade and fruit trees and well kept lawns”.

The subsequent development of the Inglewood Plan of Subdivision clearly took its cues from these original Lake Shore properties. While the Flatt developments drew their nomenclature from their lake locations (“cove”, “beach” and “shore”), Proctor and presumably Southam relied on traditional, historical naming from the United Kingdom. “Inglewood”, (or Yngle-wode”) literally the “Wood of the Angles” derived from the related Anglo-Saxon settlers of post Roman-Britain (“Angle-land”) gave a suitably distinctive name and tone distinct from the Flatt developments.

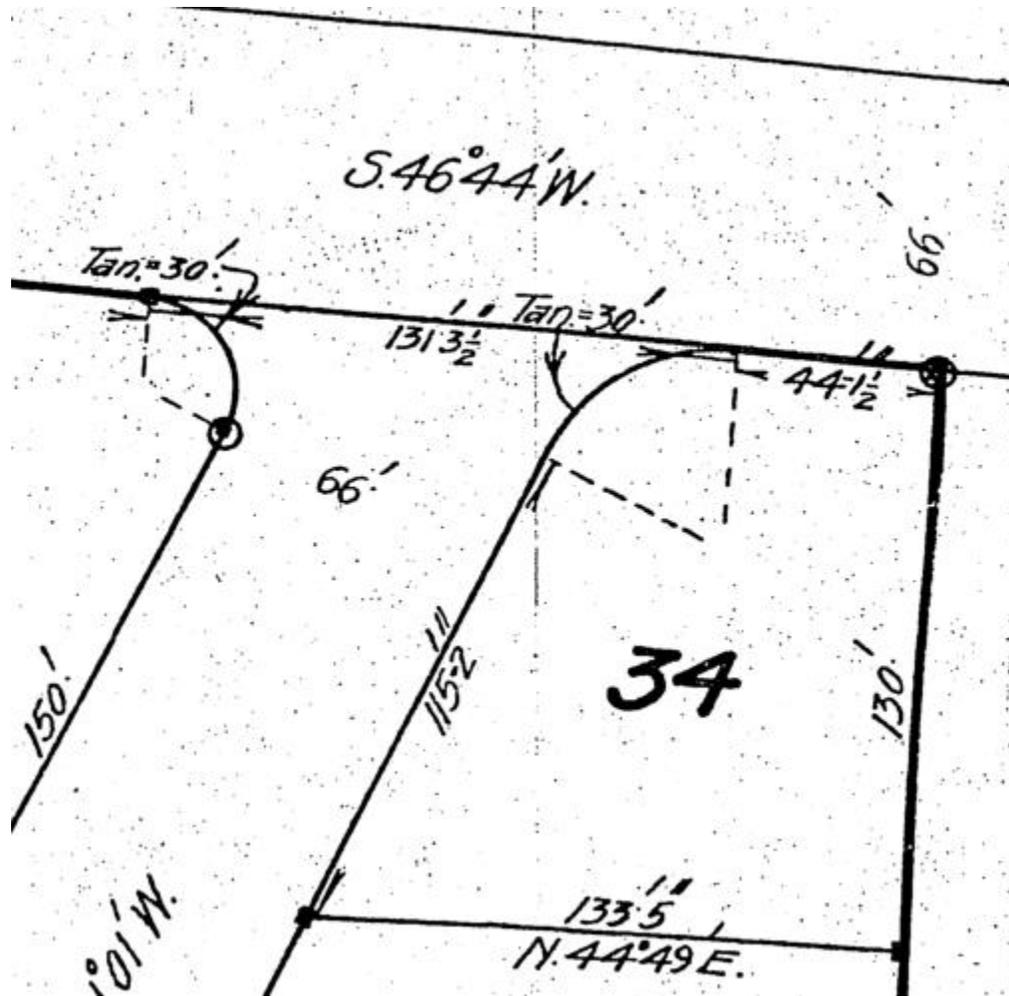
The actual development, i.e., curvilinear road and layout of lots, of Inglewood was in many ways typically suburban in form (See the following plan and plan extracts).



Lots 1-7 forming part of Parcel B likely owned by William J. Southam.



Lots 9-34 forming Parcel C owned by Alexander Irwin Proctor.



Detail of lot 34 forming part of Parcel C owned by Alexander Irwin Proctor.

Within the overall form of development the subject property occupied Lot 34, a smaller corner lot adjacent to the then Toronto-Hamilton Highway, the first inter-urban all concrete highway in Ontario.

Contrary to other consultant opinions, examination of the property indentures reveals a different narrative of property development, the likely builder and the style of house construction associated with this lot.

Alexander Irwin Proctor: Manufacturer and Gentleman

The Deed dated November 4th, 1924 shows in the land transaction that Alexander Irwin Proctor is described as “Manufacturer”. See the Chain of Title reference below:

12559 Deed (power of sale?) 4 Nov./24 Helen G. Evans to Alexander Irwin Proctor;

In a later transaction dated June 18th, 1926 the Indenture shows Alexander Irwin Proctor as “Gentleman”. See the Chain of Title reference below:

13380 Grant 23 July/26 ...Proctor to Myles Carver;

Neither document describes Alexander Irwin Proctor as related to any of the local Burlington or Hamilton housing or construction trades. The assertion that he was the builder of the current structure is incorrect. The term “Gentleman” may indicate Proctor was independently wealthy or retired.

Myles Carver: Builder and Contractor

It has been claimed that Proctor was the “builder” of the subject residence. Review of the land transaction cited above (13380) in the Indenture June 18th, 1926, Alexander Irwin Proctor, “Gentleman” was the “Grantor” with the “Grantee” being Myles Carver, “Builder” in the City of Hamilton. The subject of the transaction was the land “*composed of lot number thirty four (34) as shown upon the registered plan of INGLEWOOD SURVEY*” and subject to a number of Proctor’s strict stipulations and restrictions, as follows:

“Not more than one dwelling house to be erected on this lot but this shall not prohibit the erection thereof of other useful or ornamental auxiliary buildings, such as are suitable or proper for a dwelling of the class and value of dwelling erected thereon. The dwelling erected thereon shall not be used for other than a private dwelling and no part of the lot shall be used for any purpose other than as private gardens comprising part of or surrounding a private dwelling. No fence shall be erected on this lot, except in such a position and of such type and design as shall be approved by the Grantor (Alexander Irwin Proctor)

in writing and no telephone poles or any other poles of any other kind (other than one flag pole) of a height of more than eight feet from the ground surface shall be erected thereon. The lot shall not be sold to a jew or a foreigner. Said lot shall be subject to the right of Alexander Irwin Proctor to permit any telephone, water, gas or electric public service corporation to enter thereon for the purpose of erecting poles, stringing wire, laying conduit and service pipes and providing for telephone gas, electric or water services to the owner or occupant of any lot or lots.”

A number of other stipulations, provisions and building restrictions were contained in the Indenture as follows:

- 1. That the Grantee shall erect house #370 in Craftsman Bungalow Book and garage in keeping therewith.*
- 2. The outer walls of the house shall be of Bishoprick construction and otherwise the house shall conform to Craftsman Plans and specifications.*
- 3. Any variations or alterations shall have the written consent of the Grantor.*
- 4. The Grantor shall have the privilege of deciding whether hot air or hot water heating shall be installed.*

Craftsman Bungalow and Bishopric construction

Subsequent research on specific plans and drawings did not reveal details about House #370. The reference to *Bishoprick construction* (more correctly “Bishopric”) suggested that this type of walling material was likely developed by George Frederic Bishopric, a British citizen who lived at various times in Ottawa, Canada, and Wyoming, Ohio, in the United States in the early twentieth century. Many patents appear to have been registered for various types of roof and wall coverings including the use of asbestos felt, tar paper, asphalt and mastics. Techniques for ease of applying wall boarding to frame structures and also providing a sound base upon which to apply stucco appeared as a key focus to his work and that of the Bishopric Manufacturing Co. The material appears to have been common place.

You Should Know these Facts About Bishopric Unit Wall Construction

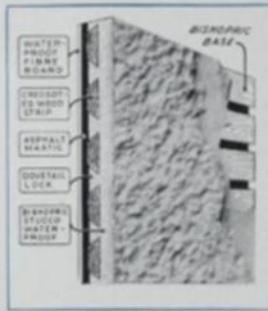
Stucco is only a wall covering not more than one inch thick. It is important, therefore, to look behind the stucco and to select carefully the re-inforcing base or background to which the stucco is applied. This base must clinch the stucco in a grip that never loosens; this base must be designed to overcome contraction and expansion — stucco's most deadly enemies. The re-inforcing base must hold the stucco to the wall for many years if you are to realize the full value of your investment.

Bishopric Base consists of a fibre board heavily coated with asphalt mastic — air-tight, vermin-proof, weather-proof. Into the hot asphalt are embedded beveled wood bars under great pressure. This material, a combination sheathing, insulator, and re-inforcement for stucco, is now ready to leave the factory and arrives on the job in rolls containing 100 square feet. It is Bishopric Base.

Leading architects, contractors and builders specify Bishopric Base, the Insulating Re-Inforcement for stucco or plaster walls. They

recognize it as the most efficient background for stucco that this age has produced. Bishopric saves labor and mortar in application. It saves time in the construction of the building. Stucco does not loosen from the claw-like grip of the Bishopric Creosoted Base. In addition to these indispensable qualities, Bishopric has the added advantage of being a real insulator. This means actual dollars saved in fuel bills. It means the keen joy of real living comfort, winter and summer.

Be sure to specify Bishopric Base, the Insulating Re-Inforcement for every stucco or plaster wall.



*The Palace at Fontainebleau
A beautiful example
of stucco in the French chateau style*



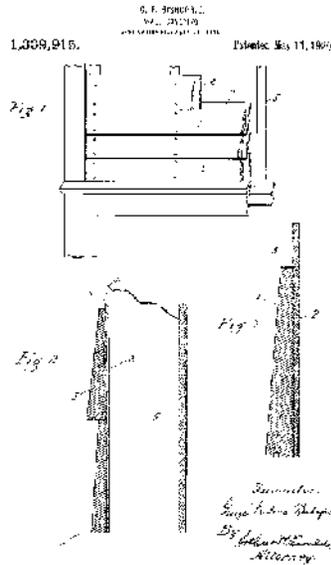
— 15 —

Looking behind the Stucco by Bishopric Manufacturing Co.

A patent later registered with the US Patent Office in 1920 suggests continuing refinements by George Frederic Bishopric in his quest for board and sheathing improvements as follows:

My invention relates to improvements in wall covering, and is directed particularly to the provision of a wall covering having the appearance and general characteristics of ordinary weather boarding, but which simplifies and

*facilitates the work of construction and makes possible,
furthermore, a great saving in material.*



Although it appears that Bishopric sheathing was in wide and popular use throughout North America it is unknown whether this system was actually used in the subject dwelling. Examination of the current stucco reveals that a second coating of stucco was applied likely in the early 1960s. The 1960s stucco was applied over metal chicken wire mesh attached to the former or original exterior stucco wall surface.

Construction date

Despite the very clear direction and restrictive conditions of construction and building appearance required by Alexander Proctor of Myles Carver it appears that a dwelling was eventually constructed between 1926 and 1928, likely in 1927. There is no visual or other graphic information that has been found to date that attests to the early appearance of the dwelling as eventually built.

Certainly by May 1st, 1928 it appears that Myles Carver (cited in the Indenture as a “Contractor” in the City of Hamilton) who had acquired the property in 1926 sold the property on to William Patrick O’Brien of Toronto. The transaction was subject to the

stipulation that O'Brien would agree to assume and pay off the mortgage held by The Canada Permanent Mortgage Corporation, comprising principal and interest in the amount of \$3,900 for a total consideration of money and liens of \$6,600.

It was only in 1929 with the acquisition of the property by Eva Darrell (April 26th, 1929) who owned the property for thirty-two years until 1961 and then by Winnifred Morgan from 1961 until 2016, a total of fifty-five years that land and dwelling ownership stabilized under long term ownerships. The Darrell and Morgan years of family ownership account for the naming of the property as *The Darrell-Morgan House* by the Burlington Historical Society.

3.0 DESIGN AND ARCHITECTURAL CONTEXT

3.1 Introduction

The style and construction of the former *Darrell-Morgan House* has been the subject of limited consultant discussion and only to the extent of assigning a style name or names to the dwelling. There is little or no analysis of the architectural characteristics and features of such styles and how they are evident in the dwelling's construction.

Prior to describing the structure in this report and offering a critical review of previous consultant work it is useful to describe the styles alluded to by Procter's construction requirements i.e., the Craftsman Bungalow; and the Regency, Beaux Arts and the Picturesque referenced by D. R. Chalykoff and again the Regency by *Archaeological Research Associates Ltd.*

3.2 The Regency Style

This style originally derived from the era when George IV of the United Kingdom served as Prince Regent while his father George III was considered unfit to reign (1811-1820) but may be more generally ascribed to the period from 1795-1837.



A Regency Stone Cottage, Dundas, Ontario.

The overall Regency period in Britain was considered as a time of cultural achievement and a mini-renaissance in the arts, architecture and cultural generally. Popular in Ontario the style was typically employed in what were termed cottages and villas.

In Ontario the typical Regency cottage (1830-1860) [See J. Blumenson; and M. MacRae and A. Adamson] was characterized by several distinctive features:

- One storey,
- Shallow hip roof,
- Square plan,
- Symmetrical façade with central entranceway,
- Symmetrical paired chimneys,
- Floor to ceiling casement windows often functioning as French doors,
- Front verandah or wrap around verandah on three sides with trellis like supports or elaborately decorated trelliage, and
- Brick, stone, stucco or clapboard façades.



A Regency frame and stucco cottage, Dundas, Ontario

The characteristics of the Regency are not found in the subject property.

3.3 The Beaux-Arts style or Beaux Arts Classicism (1900-1945)

Named for the Ecole des Beaux-Arts established in Paris, France in the nineteenth century the style was:

“Grand and theatrical, monumental and self-confident, the Beaux-Arts style dominated public and commercial architecture in the first two decades of the twentieth century...these buildings are executed on a vast scale with monumental porticoes, intimidating long flights of stairs, and blindingly white stone surfaces...meant to give drama to the urban scene” [L. Maitland, page 111].

The style was not employed in suburban residential construction. Author J. Blumeson describes building façades built in the style as being *“articulated with monumental columns or pilasters”* with a *“highly visible central entrance or frontispiece”* [page 123]. These are style features that are not evident in suburban residential development and in the subject property specifically. The examples from Brantford clearly illustrate this style in three types of buildings.



Former commercial bank building, Brantford.



Former Federal Government building, Brantford



Former Carnegie Library building, Brantford

3.4 The Arts and Crafts style or Craftsman style (1900-1945)

The architectural or building style was named for the Arts and Crafts movement driven by William Morris, John Ruskin and others in Britain during the last decade of the nineteenth century. The movement was an attempt to revive the decorative arts and what was regarded as the implicit aesthetic value of traditional crafts of Mediaeval England. This was seen as being in stark contrast to the perceived inherent ugliness or vulgarity of machine-made goods and products arising from the “inhuman” processes of industrial manufacture derived from the Industrial Revolution.

In residential house construction there appeared two main branches of the “style”: the Craftsman bungalow that originated from the United States and the work of Californian brothers Henry Mather Green and Charles Sumner Green based in Pasadena (1893-1914) and the Arts and Crafts houses designed by English architects Charles F. A. Voysey and Edwin Lutyens based upon the rustic, “cottage” architecture of rural England.



Craftsman bungalow, Dundas.

The Craftsman bungalow [V. and L. McAlester] was distinguished by:

- Low-pitched, front-gabled roof, side-gabled with front dormer sometimes with stick-work,
- Exposed roof rafters,
- False or decorative beams or bracing under the roof gables,
- Full or partial width porches with the porch roof supported by columns or battered, full length-column bases extending to the ground,
- Cobblestone or masonry exterior chimneys with small high windows on each side,
- Multi-pane sash over sash with one large glass pane, and
- Wall claddings of wood clapboard, stone, brick, concrete block, faux Tudor half-timbering and stucco.



Craftsman bungalow, Acton.

The Arts and Crafts house [L. Maitland] was characterized by:

- Low, long building profile set close to the ground,
- Asymmetrical façades with steeply pitched roofs,
- Cladding usually of plain stucco with few embellishments aside from banks of casement windows, and

- Overhanging eaves with rolled roofing material to imitate straw thatch.



Semi-detached one and a half storey Arts and Crafts style, Brantford.



Detached one and a half storey Arts and Crafts style, Brantford.

3.5 The Picturesque style

The Picturesque was an artistic or design concept that had its origins in landscape gardening. The term “picturesque” was originally derived for landscape design purposes as though it were a scene painted or created in the style of 17th-century French artist Claude Lorrain or Italian painter Salvator Rosa. Such designs included the notion that in landscape gardening “Nature” could be manipulated, as in landscape painting, to create foregrounds, middle-grounds, and backgrounds in a way that could emphasize or manipulate formal elements for specific visual effects to viewers.

Picturesque concepts (there is still debate whether it was actually a style or simply a way of thinking about landscape design and the placement of natural or built features within it) grew out of a reaction against the order, exactness and formality of early Neoclassical garden design in both France and England. In the Picturesque emphasis was placed on visual variety, interesting or contrasting textures, and irregularity or asymmetrical arrangement of natural and built features. Architectural ruins, grottos, caverns or built follies were seen or treated as secondary or minor features in “natural” or “wild” landscapes of ravines, craggy rock outcrops and trees. Such assemblages were considered to be the epitome of the picturesque and in accordance with the pictorial values of Lorrain or Rosa.

The agreement or disagreement on what the Picturesque movement should or should not be was the subject of a lengthy discourse between Englishmen Richard Payne Knight and Sir Uvedale Price. They regarded the Picturesque as an aesthetic quality that existed between two differing views of how landscapes and scenery were experienced either as “sublime” (inspiring awe on the part of the viewer) or the “beautiful” (experienced as a serene quality).

How buildings were to be placed and designed in the landscape as part of an overall Picturesque composition generally followed or echoed the visual qualities of the Picturesque. These included variety in textures, irregular forms, contrasts of light and dark, and intricacy in features. Richard Payne Knight, Sir Uvedale Price and Humphry Repton (a practicing landscape gardener in England of the period) believed that all these attributes were exemplified in either large Mediaeval buildings or the remnant ruins of castles

and abbeys. In more modest, vernacular structures the Picturesque was typically evident in the rural, rustic cottage with an irregular, “organic” plan and thatched roof.

How this landscape movement was absorbed into Canada, more specifically Ontario and Quebec, and how it influenced built form has been the subject of some study and is best summed up in the following commentary:

“In design Picturesque effects were translated as a taste for simplicity accented and visually enriched by subtle variations in surface, outline and contrasting effects of light and shadow. Details, although they often tended to fanciful and delicate forms, were usually applied with a tasteful restraint. This popularized version of the Picturesque, while not as significant in terms of future trends in architecture, provided the important models for villa and cottage building in Canada.” [Wright, Page 27]

and

“The early domestic Picturesque architecture, particularly as developed in Canada, still owed much to traditional building types of the eighteenth century in its symmetry, regularity and restraint in form, detail and colour. These buildings did, however, introduce revolutionary themes and approaches to design. On the most immediate level they established new patterns of building. The one-storey cottage or the two-storey stuccoed villa as well as specific architectural details, such as the verandah and the French window, became standard elements in the vocabulary of Canadian domestic building. On a more theoretical level the Picturesque aesthetic cultivated a taste for the naturalistic landscape setting and, more significantly, it promoted the view of architecture as an integral part of this landscape whose design should blend into and enrich the overall composition.” [Wright, Page 140]

3.6 Description and appearance of the current property

The previous sub-sections have summarized the styles that have been ascribed to the current house and surroundings as well as their related distinguishing features. This sub-section describes the appearance of the *Darrell-Morgan House* as it exists today and examines existing features and how they are related, if in any way at all, to those styles previously referenced.

The front (west) facade

The *Darrell-Morgan House* is a one (1) storey, side gable residence. The gable roof is extended at the centre eastwards towards the rear of the property to form a hip roof appearance. The building mass is set on a rusticated, concrete-block foundation. The façade of the *circa* 1927 building mass is divided into five (5) symmetrically arranged bays comprising a central entranceway flanked by windows on either side.



The overall symmetrical arrangement of original bays is disrupted by a later north side addition (*circa* 1961) and the placement of a single chimney also at the north gable end and original to the 1920s dwelling. The north addition accommodates living space at grade and a double garage below grade, approached by a double driveway flanked by stone retaining walls. Accordingly, it is now considered to be an asymmetrical arrangement of built form. Alterations to the original 1920s front façade include:

- Addition of 1960s garage and driveway.
- Addition of new stucco cladding likely in the 1960s, installed over the original stucco cladding.
- Installation of wood round headed arch windows and window frames replacing square headed arches and frames.
- Installation of new, double glazed units with faux, (synthetic) muntins circa 1992.
- Installation of eye-brow windows in the roof.
- Installation of segmentally arched and blind transom, sidelights covered with wood louvres, a contemporary wood door and aluminum screen door.
- Installation of a Colonial Revival porch roof with curved underside of plywood panels and plywood-box construction architraves over Tuscan columns and half-columns at the façade.

Of particular note is that the front façade exhibits no defining attributes of the Regency Cottage, Beaux-arts or Picturesque:

- No symmetrical arrangement of façade, garage and chimney
- No full length or wrap around verandah
- No hip roof
- No French windows or doors
- No Picturesque setting



Asymmetrical arrangement of built forms on front façade



Much altered front (west) entranceway showing later Colonial Revival porch, Tuscan columns, blind fan transom, and louvred wood shutters.



Architrave of plywood construction.



Plywood sheet in underside of porch roof.



Concrete steps up to porch entrance.



Concrete steps and path to porch entrance.



Original square headed windows transformed into round-headed windows of double-glazed units and synthetic muntins, surrounded by wood frame and lintel.



Detail of round-headed windows and synthetic muntins.



The front (west) façade at northwest corner showing extension of second application of stucco cladding hanging over the concrete block foundation.



Detail of stucco overhang.

The side (north) façade

The side or north façade is distinguished by plywood sheet box eaves returns (likely from the 1960s renovation work as they rest on the later stucco cladding), a stuccoed chimney with rug brick upper portion and modified original leaded came windows on either side. The lowered grade to permit access to the below-grade garage results in an adverse change to the former north façade, exposing wall surfaces not designed to be exposed.

The garage addition is immediately to the left or east.



Much altered north façade.



The side (north) façade at northwest corner with reconfigured 1960s window frame and original leaded comes.



The side (north) façade of the 1960s garage addition.

The rear (east) facade

The east façade faces the rear of the property. The rusticated concrete block is exposed well above grade. Two original windows (six-over-one) survive as does an entranceway. To the north is the 1960s addition with a variety of window openings.



Southeast portion of rear façade showing concrete block foundation.



Northeast portion of rear façade with 1960s addition.



Southeast corner showing exposed layers of stucco, 1960 and 1920s.



Detail of exposed layers of stucco, 1960 stucco and chicken wire mesh over deteriorated 1920s stucco.

The side (south) facade

The south façade includes one remnant original window (six-over-one), a covered window opening and two smaller window openings.



The side (south) façade showing second application of stucco cladding.



The southwest corner with original window configuration.

Grounds

The front yard which provides a setting for the house when viewed from the street is generally characterized by a grassed area which rises gently towards the house. The rise accommodates a three-foot wide single cast-concrete step of four risers and treads which allow access to a concrete path beyond. The steps are flanked by a steel handrail on the south side. It is of recent construction and installation.

The concrete pathway from the sidewalk to the steps is flanked on either side by a low retaining wall of coursed layers of remnant concrete rubble. It is not original to the 1920s property and not constructed of stone.



Concrete pathway and concrete steps with flanking coursed concrete rubble retaining wall.

The grounds are not a “naturalized” or “wild” landscape characteristic of the Picturesque but a domesticated, suburban grassed area.



Cast-concrete steps with concrete rubble retaining walls to both sides.



Detail of concrete rubble retaining wall.

4.0 CULTURAL HERITAGE RESOURCE EVALUATIONS AND REPORTS

4.1 Introduction

Following on from the review of property disposition during the 1920s and descriptions of several of the architectural styles alluded to in consultant reports. The focus of this section are two (2) documents prepared in 2007-2008 and more recently in 2016 that have addressed cultural heritage matters associated with the subject property.

The two (2) cultural heritage resource reports are documents prepared for the City of Burlington by the consulting firms of *D.R. Chalykoff* and by *Archaeological Research Associates Ltd.* both prepared for the purposes of preparing a designating by-law (*D.R. Chalykoff*) and re-affirming the perceived rationale for designation (*Archaeological Research Associates Ltd.*).

For the purposes of this report the documents are reviewed under separate sections in Sections 4.2 and 4.3. Following review of the cultural heritage analyses in each document a commentary is provided at the end of each subsection with conclusions about their validity as to their analysis and findings.

4.2 Review of 4210 Inglewood Drive, Burlington Ontario: Statement of Significance prepared by D.R. Chalykoff, Heritage Consultant, November 2007.

The Statement of Significance report was prepared for the City of Burlington and formed part of the Development and Infrastructure Division's report PL-107/07 to the City of Burlington's Community Development Committee and Council (November 12, 2007).

The Statement of Significance report comprises four (4) pages.

The report locates the property as being in “Burlington, (formerly Port Nelson).” and suggesting that the arched windows and eyebrow roof vents give the house:

“a unique pavilion-like appearance characteristic of garden or estate buildings of the Picturesque style.” [Page 1/Page 10 of Report PL-107/07]

The report continues that the design conveys:

“summer house informality”
[Page 2/Page 11 of Report PL-107/07]

with the

“most significant elements of the massing of the building”

being

“the stepped site, the raised ground floor level of the graduated flights of stairs and the arched portico”.

The report continues that the:

“most notable stylistic influences are a scaled-down Beaux-Arts classicism with massing more typical of a Regency cottage.”

The report continues that the:

“building is an iteration of the Picturesque movement, particularly as it applied to garden or estate buildings”

and that the property has:

“design value because it is a rare representative example of garden or estate buildings of the Picturesque style”.

In discussing historical value the report notes that:

“Significantly, 4210 Inglewood Drive was the first house built within the Inglewood Survey developed by Mr. A.J. Proctor...In 1925 Mr. Proctor opened the street known as Inglewood Drive and built the subject house on speculation and sold another

lot...Inglewood Drive is one of the original lakeshore developments in Port Nelson and as such helped define the tone and character of the larger city of Burlington.”

In discussing contextual value the report describes the subject house as:

“one of the gate-like houses [sic] on the elongated crescent, the subject house establishes a scale and ethos that continues through the original properties along Inglewood Drive”.

In describing the character defining elements of the property the heritage consultant states in an introductory declaration that the design of the subject building in architectural terms can be classified as:

“a sub-category of the Picturesque style known as garden or estate buildings. This manifestation shows attributes of a Regency cottage and of Beaux-Arts planning and design at a diminutive scale”.

The report continues by purportedly identifying elements that define the character of the property. These are:

- *The stepped landscape with stonework graduating through successive flights of stairs to a raised ground floor plane;*
- *The projecting portico consisting of a delicate curved entablature supported on symmetrically set classical columns;*
- *The symmetry of the fenestration and rhythm established by the balanced composition of the west elevation and the repetition of the round-headed windows, doors, architraves, and tympana visible from the west and north elevations;*
- *The white-painted, stucco finish;*
- *The hipped-gable roof with symmetrically placed (blind) eyebrow dormers;*
- *The scale of the property provided by the massing of the house and the setbacks from the property lines to the building;*

- *The manner in which the subject house simultaneously reinforces the history of the lakeside estates and the conservative British ethos of the Inglewood Survey.*

The following subsection identifies statements in the foregoing that may be questionable or otherwise inaccurate.

Commentary

The consultant report ascribes a number of descriptions and labels to the building. Rather than describe the structure as a single-storey bungalow, the consultant identifies six (6) different types of building as follows:

- *A pavilion: “a unique pavilion-like appearance”*
- *A summer house: “summer house informality”*
- *A garden building: “garden or estate buildings”*
- *An estate building: “garden or estate buildings”*
- *A cottage: “a Regency cottage”*
- *A gate house: “one of the gate-like houses” [sic]*

The consultant provides no consistent description of the structure and alludes to a variety of building forms. No terms or descriptions are provided of any of these structure types and there are no sources that a reader may be directed to in order to ascertain whether these building types are the same or indeed totally different. Common usage would suggest the following interpretations:

A pavilion is typically used as a shelter in a park or large garden or for theatrical or other entertainment uses (Such as La Salle Pavilion, Burlington, see following page)



La Salle Pavilion, Burlington

A summer house or a gazebo is usually a small, rustic building typically found in a garden or park, used for sitting in during summer months or for shelter in inclement weather.

An estate building could range from a modest farm workers housing, a labourer's shelter, or animal shelter as a small barn, etc.

A gate house is a small building typically located in proximity at the entrance to or at the gate of a castle, fort, town, park or country grounds.

While there is no agreement on building form there is equally no consistency in the use of name architectural styles. Given that the consultant does not include any sources or references to the meaning of different types of architectural styles the reader is left with the following undefined architectural or design nomenclature

- *"garden or estate buildings of the Picturesque style."*
- *"an iteration of the Picturesque movement"*
- *"a scaled-down Beaux-Arts classicism"*
- *"massing more typical of a Regency cottage."*

These architectural or design terms: Picturesque, Beaux-Arts and Regency have been described and illustrated in preceding sections of this report. The descriptive text and photographic examples

provided in this report are drawn from nearby communities and identify considerable differences in feature types, architectural details and materials from that of 4210 Inglewood Drive. These examples are substantially different from those that are purportedly exhibited in the subject dwelling.

Of particular note is that the Beaux-Arts style is the complete antithesis of all the design attributes of the Regency cottage and the Picturesque. The subject property cannot be both. In a related matter is the very clear design intent of Alexander Irwin Proctor and Myles Carver, the owner-builder, that the new residence was to be a Craftsman inspired structure to be built to a specific plan.

This aspect of the intended building appearance (i.e., the actual “design intent”) was not investigated by the City’s consultant as there had been no review of the chain of title and related indentures. The surviving leaded windows, single exterior chimney and use of stucco in the residence may have pointed to different conclusions.

A particularly problematic conclusion is that the consultant notes that the subject dwelling is *“a sub-category of the Picturesque style known as garden or estate buildings”* or that it is *“an iteration of the Picturesque movement, particularly as it applied to garden or estate buildings”*.

There is no reference by the consultant to any source material such as Janet Wright’s book *“Architecture of the Picturesque in Canada”*. To my knowledge, having reviewed this publication, there is no reference to any form of sub-categories as advanced by the consultant. The consultant’s sources also do not clarify any identification of this form of Picturesque hierarchy. Accordingly, such an assertion cannot be verified in other references or source material.

Although, the Statement of Significance was prepared in 2007-2008, well after the issuance of *Ontario Regulation 9/06* pursuant to Part IV of the *Ontario Heritage Act*, the Statement does not indicate any thorough assessment of the evaluation criteria contained in the Regulation.

The Statement also includes the following ambiguous reference to the property having:

“design value because it is a rare representative example of garden or estate buildings of the Picturesque style”.

Although this reference was later deleted from the designating By-Law the use of wording is inaccurate. The Regulation refers to property having distinguishing attributes that may result from being rare or representative. A property may be rare for two reasons: few were originally built or many were built but only a few now remain as survivors. Additionally, a property may be “representative” because many were built and many now remain but regardless of quantity the property may well have cultural heritage value and satisfy the Regulation’s criteria because it is an exceptionally good example. This is not the case here.

With respect to historical value the research contained in this report based on examination of a comprehensive chain of title and indentures of the 1920s provides very clear evidence that the Inglewood Survey when first registered was divided into two main parcels of land: one owned by Alexander Irwin Proctor (Parcel C), a Hamilton based “Gentleman” or “Manufacturer” and one owned by William J. Southam (Parcel B) related to the Southam publishing business then in the process of diversifying their family business activities.

In discussing historical value the Chalykoff report is incorrect in describing the Inglewood Survey being *“developed by Mr. A. J. Proctor”* and that *“Mr. Proctor opened the street known as Inglewood Drive and built the subject house on speculation”*. It is evident that Hamilton builder/contractor Myles Carver owned the subject lot and built the dwelling.

Moreover, contrary to the assertion that *“Inglewood Drive is one of the original lakeshore developments in Port Nelson and as such helped define the tone and character of the larger city of Burlington.”* this is clearly not the case. William D. Flatt had been active along the Lake Ontario shore since at least 1911 and was a major developer. There appears to be no other record of Proctor that would rival or be comparable to Flatt’s ownership and development capabilities. The Village of Burlington was incorporated in 1873 and included within its limits the two

distinctive communities of Wellington Square and Port Nelson. Both settlements had prior to 1873 been part of the Township of Nelson. The subject property was never part of Port Nelson or the Pre-World War I lake shore development.

In identifying elements that define the character of the property the consultant's list contains seven (7) features. These are listed below with individual commentary on their validity as follows:

- *The stepped landscape with stonework graduating through successive flights of stairs to a raised ground floor plane.*



The landscape contains a single, cast concrete, set of four (4) steps approximately 3 feet wide. It is a single flight and not part of any "successive flight". The flanking retaining walls are constructed of remnant concrete paving material, essential large rubble, and not of stone construction.

The stated attribute is misleading and inherently inaccurate.

- *The projecting portico consisting of a delicate curved entablature supported on symmetrically set classical columns.*



The projecting portico (A popular Colonial Revival feature of the 1950s and 60s) and related entranceway features (louvered sidelights, blind transom, stock wood door and aluminum storm door) are not original to the building and were likely constructed and added to the residence in the 1960s and later. The Tuscan columns appear to be stock items and the portico ceiling and architrave are constructed of plywood sheet.

These later additions cannot be reasonably considered as attributes of cultural heritage value or interest.

- *The symmetry of the fenestration and rhythm established by the balanced composition of the west elevation and the repetition of the round-headed windows, doors, architraves, and tympana visible from the west and north elevations;*



The west elevation is not balanced. An asymmetrically placed chimney on the north façade and the later garage addition results in an unbalanced and asymmetrical appearance.

The rounded headed arches are 1960 alterations that replaced earlier rectangular wood windows. The 1960s window frames are wood but the glazing units are of later 1992 manufacture with synthetic vinyl muntins.

The asymmetrical elevation cannot be considered a heritage attribute.

- *The white-painted, stucco finish.*



The white painted stucco finish is a second application of this cladding and is not original to the 1927 dwelling. The application of the chicken wire mesh by nailing or stapling most likely caused damage to the original cladding. The second application on top of the original cladding cannot be considered a heritage attribute.

- *The hipped-gable roof with symmetrically placed (blind) eyebrow dormers;*



The hipped gable roof is of minor interest and the eye-brow dormers are later 1960s additions and do not appear to be original to the 1927 dwelling [See Strickland Mateljan, page 15].

- *The scale of the property provided by the massing of the house and the setbacks from the property lines to the building;*

This defining element has not been referenced in any of the consultant's report. There is no description in either words or graphic material that could assist any home owner or other independent reviewer as to how the scale and massing are related to the setbacks from any of the property lines. The setbacks are not defined in geographical space and are unknown.

For the purposes of designation this attribute is unsubstantiated.

- *The manner in which the subject house simultaneously reinforces the history of the lakeside estates and the conservative British ethos of the Inglewood Survey.*

This defining element of "manner" has not been referenced or otherwise described in either the staff report or in the consultant's report. There is no description of what constitutes "simultaneously" in relating two seemingly unrelated matters.

The "conservative British ethos" is an unknown heritage or historical concept as it has not been described or otherwise discussed by the City or its consultant. A property owner or independent reviewer is not informed by any discussion of what property features represent this nebulous concept.

For the purposes of designation this attribute is unsubstantiated.

Conclusions

There is no evidence that City staff or the City's consultant evaluated the subject property in a traceable and transparent manner according to *Ontario Regulation 9/06*. References and sources that would typically support any description of building or architectural styles (e.g., Regency, Beaux-Arts, Arts and Crafts, Craftsman and Picturesque) are conspicuously absent from the analysis of the property's decorative features, design principles or statements respecting elusive concepts such as "ethos".

Moreover, ascribing the Regency, Beaux-Arts and Picturesque styles to the building mass hide the fact that this is a simple, much altered, stucco covered, mid-1920s, suburban bungalow.

Lack of physical analysis of later additions which would have been enabled by the City's access to the property as well as lack of historical analysis results in several inaccuracies, as follows:

- The subject property was not part of the settlement of Port Nelson.
- The subject dwelling was not constructed by Hamilton based "Gentleman" and "Manufacturer" Alexander Irwin Procter.
- The subject dwelling is not an example of the Regency or Beaux-Arts architectural styles.
- The suburban landscaped lot is not in the Picturesque style and displays features such as a double driveway, double garage, swimming pool, former garage, concrete steps, concrete rubble walls and a modest bungalow that are not characteristic of or support a Picturesque design intent.
- The subject property is not distinguished by a stepped landscape with stonework graduating through successive flights of stairs to a raised ground floor plane.
- There is nothing that distinguishes the property as part of the Inglewood Survey that exhibits the "conservative British ethos" which is undefined by the City in its research.

Given these architectural overstatements and inaccurate historical information it is difficult to trace how the consultant

arrived at conclusions that *Ontario Regulation 9/06* was appropriately satisfied as a basis for designation by the City of Burlington.

Accordingly, the basis for the designation of the subject property is unsound.

4.3 Review of Report on the Cultural heritage Value or Interest of 4210 Inglewood Drive City of Burlington, Prepared for Heritage and Development, City of Burlington, 426 Brant Street, Burlington, ON L7R 2Z6 By Archaeological Research Associates Ltd., 154 Otonabee Drive, Kitchener, ON N2C 1L6, 08/09/2016.

Overview of report

The report prepared by *Archaeological Research Associates Ltd.* was initiated at the request of the City of Burlington in order to provide an independent evaluation of the subject property using *Ontario Regulation 9/06* to determine if the property is worthy of designation under Part IV of the Ontario Heritage Act.

The eleven (11) page report is divided into eight (8) sections as follows:

1.	Introduction	Page 1
2.	Property Information	Page 1
3.	Photographs	Page 2
4.	Maps	Pages 3 to 6
5.	Background Information	Pages 7 to 8
6.	Evaluation of Significance	Page 9
7.	Statement of Significance	Page 9
8.	Conclusion	Page 10
	Bibliography and Sources	Page 11

The report does not identify who undertook the historical research, analysis of architectural and design styles, any site visits, and the author of the report.

Architecture or Design

Subsection 5.1, Architecture or Design, of the report provides five (5) bullet points essentially describing the house as a “unique example” of Regency style massing, comprising a one-and-a-half storey stucco frame structure with a five bay façade, a side gable roof modified with a central hip roof and a brick chimney at the north elevation.

The architecture and design analysis conducted by the consultant adds no new information to the design record and in essence repeats uncritically the statements of consultant D. R. Chalykoff. Mr. Chalykoff is not cited in the source material or in the original designating by-law.

History

Subsection 5.2, History, comprises thirteen (13) bullet points and is primarily an account of property ownership, embellished in part by information contained in the publication *From Pathway to Skyway Revisited*. The historical research conducted by the consultant adds no new information to the historical record aside from summarizing ownership from 1926 onwards. No construction date is provided for the subject dwelling.

Context

Subsection 5.3, Context, comprises two bullet points, suggesting the property is one of the first properties constructed in the Inglewood Survey and is on a prominent corner location.

Evaluation of significance

Section 6 contains a single table with evaluation criteria derived from *Ontario Regulation 9/06*. There is no accompanying text or explanatory analysis. Two (2) check marks are assigned to the nine (9) sub-criteria as noted below:

- one assigned to “*Is a rare, unique, representative or early example of a style, type, expression, material or construction method*”, and
- one assigned to “*Is physically, functionally, visually or historically linked to its surroundings*”

No analysis accompanies this evaluation that links satisfying the criteria to any of the design or historical research.

Statement of Significance

Section 7 is generally structured around a framework of titles derived from Part IV of the *Ontario Heritage Act*: description of the property; statement of cultural heritage value or interest/statement of significance (the latter is not included in the Act); and cultural heritage attributes. The attributes are described in eight (8) bullet points.

Conclusion

In a two paragraph conclusion the report repeats the key findings of the evaluation. The second paragraph references the *Provincial Policy Statement 2014*. Previous findings of the Conservation Review Board (an appeal body under the *Ontario Heritage Act*) advise that other policies and guidelines unrelated to the *Ontario Heritage Act* and *Ontario Regulation 9/06* are not pertinent to matters of designation.

Commentary

The *Archaeological Research Associates Ltd.* report repeats some of the material found in the Chalykoff report with less emphasis on the “cottage” attributes but repeating the same pre-occupation with the Regency and the introduction of the Classical Revival style into the consultant’s analysis.

The consultant report ascribes a number of descriptions and labels to the building rather than describe the structure as a single-storey bungalow. The structure is described as a house with a Regency style and Classical Revival elements.

No terms or descriptions of any substance are provided that a reader may be directed to in order to ascertain the characteristics of the style types. The consultant does not include any sources or references to the meaning of the two different types of architectural styles.

The intended building appearance (i.e., the actual “design intent”) was not investigated by the consultant as there had been no review of the chain of title indentures. The surviving leaded windows, single exterior chimney and use of stucco in the residence may have pointed to different conclusions other than the Regency style. The consultant states that this is a one-and-a-half storey structure and this is incorrect.

The four window openings are described as having stone sills and this is also an error in observation

In discussing historical value the report repeats information found in the publication *From Pathway to Skyway* which incorrectly describes the Inglewood Survey being “started” by Mr. A. J. Proctor and that Proctor “built on speculation” [Page 7]. It is evident from the consultants own research that Hamilton builder/contractor Myles Carver owned the subject lot in 1926 and would have suggested further investigation.

Moreover, contrary to the assertion that “*This is one of the early 20th century surveys that fronted lake Ontario shore and was developed for residential uses.*” [Page 7] this is clearly not the case. As noted in this report William D. Flatt had been active along the Lake Ontario shore since at least 1911 and was a major developer.

In describing the heritage attributes *Archaeological Research Associates Ltd.* advises that the projecting portico and related entranceway features (wide wood shutters and wooden transom) contribute to the cultural heritage value of the structure.

As noted elsewhere in this report these features are not original to the building and were likely constructed and added to the residence in the 1960s and have no association with the Classical Revival. The Tuscan columns appear to be stock items and the portico ceiling and architrave are constructed of plywood sheet. These later additions cannot be reasonably considered as heritage attributes.

Moreover, the west façade is an asymmetrical arrangement with a chimney on the north façade as well as the later garage addition which results in an unbalanced and non-symmetrical appearance. The rounded headed arches are 1960 alterations that replaced earlier rectangular wood windows. The 1960s window frames are wood but the glazing units are of later 1992 manufacture with synthetic vinyl muntins.

The asymmetrical elevation and the 1960s modification and alterations, including the second application of a stucco render cannot be reasonably considered to be heritage attributes.

Conclusions

There is no evidence that the City's consultant evaluated the subject property in a traceable and transparent manner according to *Ontario Regulation 9/06*. References and sources that would typically support any description of building or architectural styles (e.g., Regency, and Classical Revival) are conspicuously absent from the analysis of the property's decorative features, design principles or statements.

Moreover, ascribing the Regency and Classical Revival styles to the building mass conceal that this is a simple, much altered, stucco covered, constructed in the mid-1920s, suburban bungalow that was altered in the 1960s.

There remain several inaccuracies, as follows:

- The subject dwelling was not constructed by Hamilton based "Gentleman" and "Manufacturer" Alexander Irwin Procter.
- The subject dwelling is not a unique example of the Regency or Classical Revival architectural elements and styles.
- Inglewood Survey was not one of the City of Burlington's early twentieth century residential developments along Lake Ontario.
- The subject dwelling is on a corner location but is not a prominent feature sufficient to be of cultural heritage value.

Given these architectural mis-statements and inaccurate historical information it is difficult to trace how the consultant arrived at conclusions that *Ontario Regulation 9/06* was appropriately satisfied as a basis for continuing designation by the City of Burlington.

Accordingly, the basis for rationalizing that the designation of the subject property is of cultural heritage value or interest continues to be unsound, repeating many of the inaccuracies from that of the 2007-8 work.

5.0 CONCLUSIONS AND RECOMMENDATIONS

5.1 Conclusions

Following site visits to the subject property, review of relevant materials including historical research as well as consultant reports documenting and evaluating the subject property and providing advice on cultural heritage values and cultural heritage resources the following conclusions and advice are provided for consideration.

The subject lands are now much altered from its 1920s appearance with considerable loss of those features that in the past may have potentially and directly contributed to potential cultural heritage value.

The designating by-law and later re-affirmation of cultural heritage values is not sufficiently accurate or sound that it should remain as a legitimate municipal administrative tool for the purposes of the *Ontario Heritage Act*.

Inaccuracies in work to date include:

- The subject property was not part of the settlement of Port Nelson.
- The subject dwelling was not constructed by Hamilton based “Gentleman” and “Manufacturer” Alexander Irwin Procter.
- The subject dwelling is not an example of the Regency or Beaux-Arts architectural styles.
- The suburban landscaped lot is not in the Picturesque style and displays features such as a double driveway, double garage, swimming pool, former garage, concrete steps, concrete rubble walls and a modest bungalow that are not characteristic of or support a Picturesque design intent.
- The subject property is not distinguished by a stepped landscape with stonework graduating through successive flights of stairs to a raised ground floor plane.

- There is nothing that distinguishes the property as part of the Inglewood Survey that exhibits the “conservative British ethos” which is undefined by the City in its research.
- The subject dwelling is not a unique example of the Regency or Classical Revival architectural elements and styles.
- Inglewood Survey was not one of the City of Burlington’s early twentieth century residential developments along Lake Ontario.
- The subject dwelling is on a corner location but is not a prominent feature sufficient to be of cultural heritage value.

5.2 Recommendations

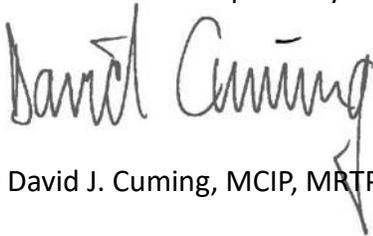
It is recommended:

That this report be reviewed by Peter and Terri Marit, the owners of 4210 Inglewood Drive, and received for their information.

It is further recommended:

That Peter and Terri Marit, the owners of 4210 Inglewood Drive, formally request the Council of the City of Burlington, Heritage Burlington in its role as a municipal heritage advisory committee to Council under the *Ontario Heritage Act* and City staff take action to de-designate the subject property pursuant to Section 32(1) of the *Ontario Heritage Act* which states that “An owner of property designated under this Part may apply to the council of the municipality in which the property is situate to repeal the by-law or part thereof designating the property. R.S.O. 1990, c. O.18, s. 32 (1).”

All of which is respectfully submitted.



David J. Cuming, MCIP, MRTPI, RPP, CAHP

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