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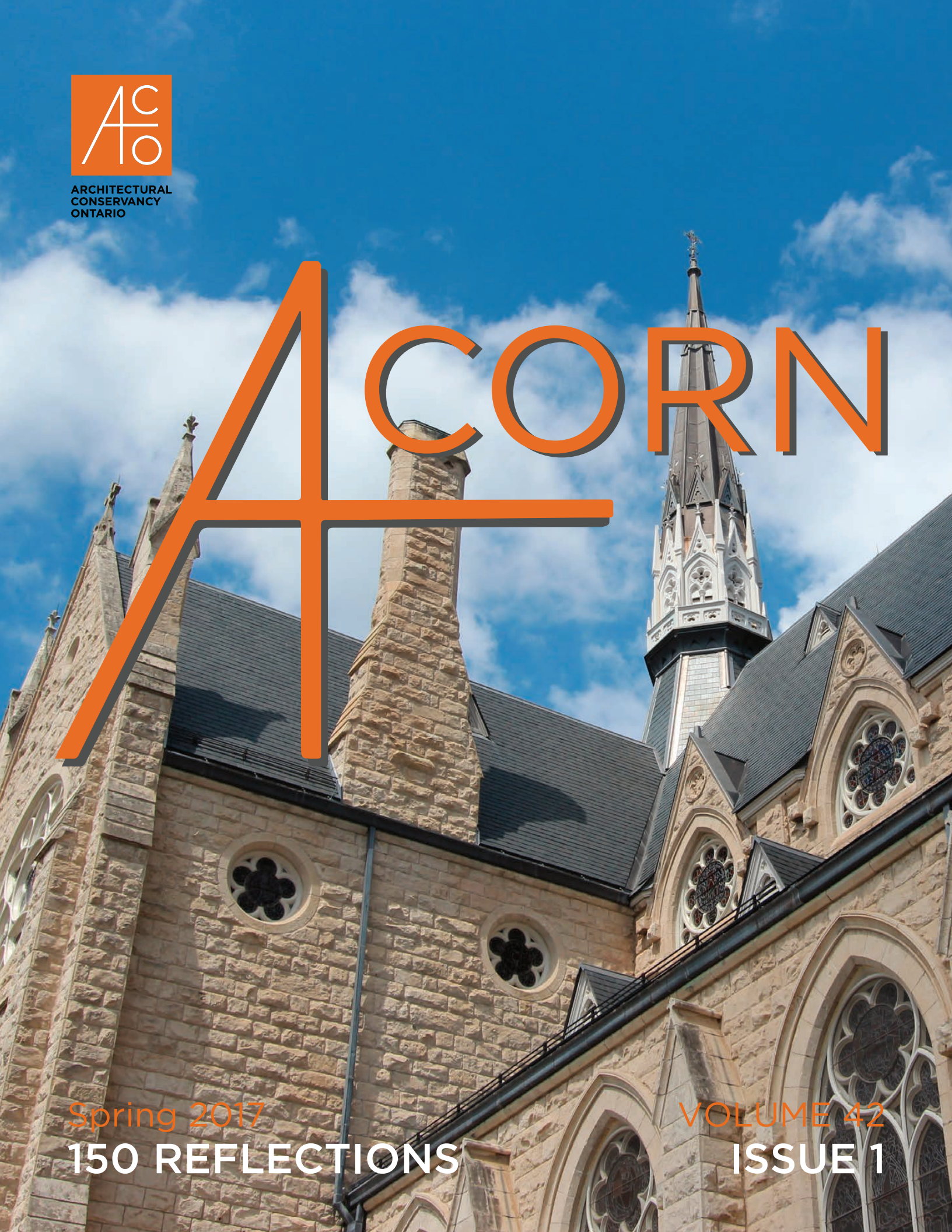

Spring 2017
VOLUME 42

150 REFLECTIONS

ISSUE 1

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Stratford/St. Marys Ontario Heritage Conference, May 12-14, 2016 co-hosted by ACO and Community Heritage Ontario.
Photos Liz Lundell

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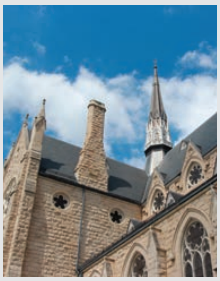
Spring Issue 2017



Basilica of Our Lady Immaculate 28 Norfolk Street Guelph, Ontario

Photo: Loryssa Quattrociocchi, 2016

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FROM THE PRESIDENT

Canada 150 — Looking Back and Looking Forward

Canada 150 celebrates Canadian history since several British colonies became the Dominion of Canada. In "A Fair Country", John Ralston-Saul points out that many of the things that make us distinctly Canadian, such as embracing the newcomer, come from Canada's indigenous peoples. Ralston-Saul's thesis is that Canada has three founding cultures: French, English and First Nations. He also points out that the British approach to indigenous Canadians was markedly different from the partnership between the French and First Nations initiated by Samuel de Champlain. The French encouraged trade and intermarriage. Champlain allied with the Huron and Wendat against the Iroquois.

Two hundred years later, the Iroquois, under the great leader Tecumseth, fought with the British during the War of 1812. Part of that alliance was an agreement that significant territory between Canada and the United States would be deeded to Tecumseth and the Iroquois if the British won.

Canada would not exist as an independent country were it not for Tecumseth's forces and his brilliant military collaboration with General Brock, yet how much are we taught about Canada's indigenous heritage?

The University of Toronto Art Museum's Canada 150 project, Shame and Prejudice: A Story of Resilience created by Cree/Irish artist Kent Monkman offers illumination. Monkman, a highly skilled painter, sculptor and curator puts a spoonful of humour in his medicine. The show takes a very tongue in cheek look at Canadian history, painting back in key missing figures and stories. Painting in historic European styles from the seventeenth to twentieth century, Monkman inserts his artistic muse, Miss Chief Eagle Testickle, a two-spirited figure into several tableaux. In a repainting of the Fathers of Confederation, called "Daddies" Miss Chief lounges suggestively in the foreground, her back to the audience.

The show will be touring Canada until 2020, with two more stops in Ontario. While nothing can compare with the actual show, which has sculpture, painting and historic artifacts, some of the paintings from the show can be seen on Kent Monkman's website. http://www.kentmonkman.com/events/

Notwithstanding all the great things Canada is in 2017, I am finding it hard to celebrate Canada 150 on the heels of the Truth and Reconciliation Commission. Rather, I am wondering about ACO's role in re-building Canada's narrative, to include all of our stories. As Gord Downie received his eagle feather in 2016, he said he was thinking ahead to Canada 300, "I will personally then celebrate the birth of our country, celebrate the next 150 years. It will take 150 years or seven generations to heal the wound of the residential school. To become a country, and truly call ourselves Canada, it means we must become one. We must walk down a path of reconciliation from now on. Together, and forever."

— Catherine Nasmith

Catherine Nasmith
ACO President
Photo: Sue Roden

Sir John A. Macdonald Was Here

by Lindi Pierce

Bellevue House, 35 Centre Street, Kingston, built 1838-40. **Photo** Lindi Pierce, 2014

169-171 Wellington Street, Kingston, part of an adaptive reuse project, which will add residential units above the 1835 brick structure. **Photo** Lindi Pierce, 2017

Sir John A. Macdonald, "the man who made us" as biographer Richard Gwyn dubbed him, maintains an enduring presence through the architecture of the Kingston and Bay of Quinte regions. Many buildings associated with Macdonald survive 150 years after Confederation — places where our new country's first Prime Minister lived and practised law before and during his political career.

In 1820, Hugh and Helen Macdonald and wee son John immigrated to Upper Canada from Scotland. After stays in Kingston, and later on the south shore of Hay Bay, the family relocated about 1829 to Stone Mills (now Glenora) in Prince Edward County, where Hugh managed a mill.

Loyalist Peter Van Alstine's 1806 stone mill was home to the young John A. on summer holidays from his studies in Kingston. Of local limestone, the mill is four storeys in height with a loading door and flanking windows at each level. Its gable end faces Adolphus Reach, its back nestles under the escarpment edge. The picturesque mill is now a private home.

The young lawyer represented commercial and criminal cases at the 1834 Prince Edward County Court House, a grand classical statement in ashlar with a monumental portico. Legend has it that Macdonald defended himself here on a charge of assault following a scuffle (he was quite the rapscallion).

In 1835 John A. returned to Kingston to establish his law practice. The early stone house at 110-112 Rideau Street (c.1810), owned by the family's Macpherson relatives, became home to Macdonald, his parents and sisters.

John A. Macdonald and his first wife Isabella are remembered in two well-preserved homes in the city. Bellevue House (built 1838-40) at 35 Centre Street is the (then) rural home to which they relocated in 1848-49, for Isabella's health. Here the couple's first son died. The picturesque Tuscan villa, with its exotic white stucco walls, square tower, balconies and pennant-like vergeboards, is now a National Historic Site.

From 1849-52 John and Isabella resided at 180 Johnson Street (built 1843). Here their son Hugh John, who was to grow up to become Premier of Manitoba, was born in 1850. The double house is of limestone and has a six bay Georgian form, with parapet walls, stone corbels, and a later shed dormer and classical portico.

As eldest son of his clan, John A. assumed responsibility for his widowed mother, sisters Louisa and Margaret, and Margaret's husband. Macdonald rented a number of homes to accommodate the family, and serve as his legal residences while he represented Kingston as Member of Parliament. The refined stone house at 134 Earl Street (1866) with its parapet end walls, squared coursed stonework and recessed entry with ashlar voussoirs and keystone is but one example.

John A. Macdonald's law career can be traced through a number of Kingston commercial buildings. At age 15 he apprenticed as a lawyer at 171 Wellington Street. The building is now part of an adaptive reuse project, which will add set-back residential units above

the 1835 brick structure and an adjacent Second Empire style bank building. The dormered three storey building is visible in the photo, under a green shroud.

From 1849-60 Macdonald's law office was housed at 343 King Street East. The simple four bay structure with roof dormers and tall chimneys is now a popular pub. Sir John A. would have approved.

Macdonald and his law partners moved to 93 Clarence Street in 1860. The brick façade has been modernized, retaining second storey sash windows and window hoods, and cast iron shop front elements. Appropriately, the building accommodates law offices.

Kingston City Hall was begun in 1843 with great optimism while Kingston was, briefly, the capital of Canada. Fronted by a classical pediment on monumental columns and topped by a circular drum and dome with cupola, City Hall is one of the province's finest classical buildings. Here, John A. served as Alderman at the beginning of his career; as Prime Minister, he lay in state here after his death in 1891.

There are countless other buildings in Ontario associated with Sir John A. Macdonald. Homes or offices in Hay Bay, Adolphustown, Napanee and Picton, both extant and lost, await further research. This year will see a proliferation of "Sir John A. Slept Here" publications. A particularly fine example is *Sir John A's Napanee,* by Jennifer Bunting, former archivist at the Lennox and Addington Museum and Archives. New research will make it even easier to follow our first Prime Minister's architectural trail.

About the Author

Lindi Pierce is a Belleville-based heritage writer and regular contributor to County and Quinte Living, Country Roads, and Outlook, the newsletter of the Hastings County Historical Society. She shares her passion for heritage architecture on her blog Ancestral Roofs. Lindi is a member of ACO Quinte.

Prince Edward Country Courthouse, built 1832-34. **Photo** Lindi Pierce, 2015

Kingston City Hall where Macdonald served as alderman at the beginning of his career and lay in state after his death in 1891. **Photo** Lindi Pierce

Public Works in Ontario

An architectural legacy

by Sharon Vattay

The buildings of the Asylum for the Insane in Mimico (now Toronto) designed by Kivas Tully and constructed between 1888 and 1894 have been adaptively reused as the Lakeshore Campus of Humber College. **Photo** Courtesy of Sharon Vattay

If one were to take stock of the public buildings of Ontario that post-date Confederation, a common thread would reveal itself — that thread is the connection to the then newly-established Department of Public Works for the Province of Ontario. It was under the British North America Act of 1867 that certain classes of public works (including prisons, hospitals, asylums, and schools) came under the jurisdiction of the Province of Ontario. Simultaneously, a Federal Department of Public Works was also established and assigned the construction of building types such as post offices and custom houses.

Subsequent to Confederation, an "Act respecting the Public Works of Ontario" (which received assent on 23 January 1869) gave the Lieutenant-Governor of the newly-created Province of Ontario the power to appoint an architect and engineer whose duties included "the preparation of maps, plans and estimates for all public works which are about to be constructed, altered or repaired." The first architect to join the new Department of Public Works was Kivas Tully (1820-1905). Already well-known as the architect of Lincoln County Courthouse in St. Catharines (1848-49), Trinity College in Toronto (1851) and Victoria Hall in Cobourg (1856-60), Tully assumed responsibility for the design, construction, alteration and maintenance of numerous public buildings across the province for close to three decades.

Tully's reports to the Commissioner of Public Works, beginning in 1868, summarize the dozens of projects over which he presided. Initial projects upon the establishment of the Department in the late-1860s were the repairs and improvements to the existing Parliament Buildings in Toronto – buildings that pre-dated Confederation (having originally served as the seat of government for the Province of Upper Canada). Another building that came under the Department of Public Works' purview at the time of Confederation was the unfinished residence of the Lieutenant Governor, also located in Toronto. This residence designed by architects Gundry and Langley for the viceregal of Upper Canada would, upon Confederation, become the home of the first Lieutenant-Governor of Ontario, His Excellency the Honorable William Pearce Howland who held the position from 15 July 1868 to 11 November 1873.

Other early projects designed and

supervised by Kivas Tully under the aegis of the Department of Public Works of the Province of Ontario included the Ontario Institution for the Education and Instruction of the Deaf and Dumb in Belleville (1868-70; demolished 1922); the insane asylum in London (1869-70); the Ontario Institution for the Education and Instruction of the Blind in Brantford (1870; demolished 1971); the Central Prison in Toronto (1871; demolished 1920); an insane asylum in Hamilton (1870); and the Andrew Mercer Ontario Reformatory for Females in Toronto (1878; demolished 1969).

The construction of Land Registry Offices was also directed by the Department of Public Works. Across the Province, these buildings performed an important function, being designed to safely store deeds, lot surveys, and land instruments. Upon a suggestion put forward by the Inspector of Registry Offices, it was determined that all Registry Office buildings should be erected according to a uniform plan. Plans by Kivas Tully were approved on March 9, 1868, and were forwarded to Councils throughout the Province for their own use. The plan was used in numerous counties and cities including St. Catharines (1869); Pembroke (1869); Cobourg (1869); Goderich (1870); Owen Sound (1870); Cornwall (1870); London (1870); Port Hope (1870); Cayuga (1870); Walkerton (1870); Picton (1871); Whitby (1873); Bracebridge (1876); Sault Ste. Marie (1878); North Bay (1886); Brampton (1890); and, Minden (1895).

While many of the post-Confederation buildings designed and built under Kivas Tully and the Department of Public Works' purview have been lost over time, we are still able to appreciate many sites that have come to constitute the physical legacy of the post-Confederation Department of Public Works. The buildings of the Asylum for the Insane on Lakeshore Road in Mimico/now Toronto (1888-1894) have been adaptively reused as the Lakeshore Campus of Humber College. A number of the Registry Offices remain and are reused for a variety of purposes – the former East Durham Registry Office in Port Hope and the former North York Registry Office in Newmarket are both used as local archival repositories and the former Renfrew County Registry Office in Pembroke is now incorporated into the rehabilitated courthouse complex. With the designation of many of the Department of Public Works buildings under the *Ontario Heritage Act* that architectural legacy may thankfully survive for many years to come.

About the Author

Sharon Vattay, Ph.D., is an architectural historian based in Toronto. She served two terms on the ACO Provincial Council and was one of the founding members of the re-established Hamilton Region Branch of the ACO. Currently Sharon is an associate at GBCA (Goldsmith Borgal and Company Architects), preparing conservation strategies for properties throughout the province.

Construction of the former North York Registry Office in Newmarket was also directed by the Department of Public Works. These buildings were designed to safely store deeds, lot surveys, and land instruments. **Photo** Courtesy of Sharon Vattay

William George Storm

Toronto's Architect

by Loryssa Quattrochiocci

Great Western Railway Station (1864-5), Yonge St., northeast corner of Esplanade East, 1867. **Photo** Octavius Thompson, Courtesy of the Toronto Reference Library

The province of Ontario is by no means short of architectural jewels thanks to the tenacity and fervour of nineteenth-century architects. In reflecting on the feats made by these architects, as well as others working in our nation during the last 150 years, one particular figure comes to mind: William George Storm (1826-92). While Storm periodically ventured outside of the City of Toronto – designing buildings from Muskoka to Cobourg and everywhere in between – it was in Toronto that he most profoundly helped shape the built environment throughout the mid-to-late nineteenth century.

Storm immigrated to Upper Canada from Burton-upon-Stather, Lincolnshire, England, in about 1830 and settled in York (Toronto). After receiving training from his contractor father during the 1840s, Storm was articled to the prominent Toronto architect, William Thomas (1799-1860), who was responsible for, among other important designs, St Michael's Cathedral, Toronto (1845-48). In 1848 or 1849, Storm entered the office of Frederic William Cumberland (1820-81); their relationship proved to be positive as the two men entered into partnership for nearly 12 years.

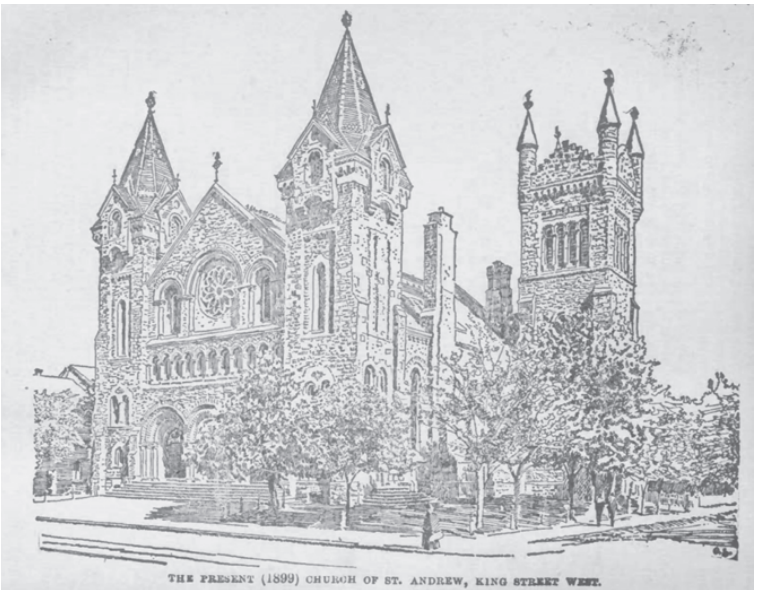
Although the Cumberland and Storm partnership was dissolved in 1863, Storm continued to work under the firm's name until 1866. After that point, Storm worked largely on his own. He dipped his toes in all realms of architecture: he designed institutional, ecclesiastical, commercial and residential buildings throughout the province, and displayed his versatility as an architect by building in various styles dominant during the century.

His earliest commission was the Wesleyan Methodist Church (1852) in Cobourg. It was built in the early English Gothic Revival Style, which was popular in Britain during the mid-to-late nineteenth century and was transmitted to Canada through British-trained architects (such as Storm) and clergymen and the circulation of Gothic Revival church pattern books.

In 1862, Storm received the commission to design the offices of the Northern Railway Company on Front Street West at Brock Street. His design must have been positively received as, two years later, he designed the passenger and freight station of the Great Western Railway Company on Esplanade Avenue at Yonge Street. This was announced in the November 8, 1865 issue of The Globe where it stated that "the Great Western Railway Station was in the process of being erected by Mr. Storm, architect, near the foot of Yonge Street." It was also mentioned that "when finished it will become one of the finest buildings on the continent." This sentiment was shared in the January 2, 1865 issue of The Leader which stated that "the building, when complete, will be second to none this side of Boston." Evidently, such bold statements would have only been made if the writers had full confidence in Storm's architectural abilities. This suggests that by then Storm had become a highly respected Toronto architect.

During the 1860s, Storm would be afforded the opportunity to leave his mark on one of the city's most fundamental buildings: Osgoode Hall. The building was originally constructed in 1829-32 and designed by John Ewart with the assistance of W. W. Baldwin with both Palladian and Neoclassical architectural details. Throughout the building's history, it served as the

Osgoode Hall (1829-32), Queen Street West, 1910. **Photo** Courtesy of the Toronto Reference Library



St Andrew's Presbyterian Church, King Street West (1874-6), 1899 **Illustration** John Ross Robertson's Landmarks of Toronto (1904)

headquarters for the Law Society of Upper Canada. In 1844-6, the centre and west wings were added to the designs of Henry Bowyer Lane. In 1857, Cumberland and Storm replaced the centre wings and added other decorative and structural components, and in 1865, the law school was added to the rear of the east wing to the specifications of Storm. The building was listed as a National Historic Site of Canada in 1979, and the wrought iron fence that Storm designed in 1866 was listed as one of the features contributing to the building's heritage value. Interestingly, the "cow gates" through which the grounds are entered are similar in design to cattle gates that were built to contain livestock. It has been rumoured that these gates did once repel cows and other animals, although here has been no proof to support this.

The following decade, in 1874, Storm was tasked with designing the new St Andrew's Presbyterian Church on King Street West to replace the original building on the south-west corner of Church and Adelaide streets, which was built in connection with the Church of Scotland in 1830. The cornerstone for the new church was laid on April 20, 1875, and the opening service took place on February 13, 1876. The new monumental structure was constructed in Georgetown rubble walling with Ohio blue and brown stone facing, and varied by the introduction of relieving arches and bands of Queenston red-brown stone. The red, polished granite columns are from the Bay of Fundy. Storm loosely modelled the design on that of Kirkwall Cathedral. This depicts Storm's intellect as an architect; by modelling the design for his church in Toronto – which was designed for the Scottish Presbyterian population – on an important cathedral in Scotland, he was aligning his church with an important ecclesiastical building in the congregation's motherland. Although St Andrew's is in the "Scottish baronial style of design"– whereas Kirkwall was a Gothic/Romanesque hybrid – his edifice was praised in the April 21, 1875 issue of The Globe as "a very fine specimen."

Suffice it to say, there are far more buildings that bear the mark of this exceedingly brilliant architect. By the time of his death in 1892, Storm had designed nearly 80 buildings in the province. Although some are no longer extant, and others were somewhat smaller projects, Storm was evidently a well-respected architect, working on other important buildings in Toronto, including Toronto General Hospital (1878), Upper Canada College (1880), Old City Hall (1882-7) and Victoria University (1890-92). An architect of this magnitude and prowess warrants recognition and praise as we reflect on this nation's 150 years of architectural progress.

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About the Author

Loryssa Quattrociocchi is the Vice Chair of ACO NextGen. She holds a Masters degree in Art History and Visual Culture from the University of Guelph and is currently a D.Phil. in History student at Oxford University specializing in architectural history.

New Province, New Farmhouses

by Shannon Kyles

Much information has been written — some insightful (MacRae, Blumenson), some tedious (me) — about the many Ontario buildings that fall into categories or styles of architecture that are based, for the most part, on European precedents. Italianate, Regency, Georgian, Queen Anne — all started in Great Britain or on the continent. Most buildings, however, were not following any particular style and were brought about by ordinary people whose motivations were more practical than aesthetic. These building footprints were then copied, nurtured and augmented by builders and craftspeople who transformed the basic building type into art. Make no mistake. Without great craftspeople, there cannot be, and never could have been, great architecture.

The modern heritage enthusiast is lucky to have, for guidance on Confederation-era residences, The Canada Farmer journal from 1862 to 1867, which offers delightful illumination on what the average home owner was building. The Canada Farmer can be accessed through your local library and within its pages one finds inventive ways to eliminate the corn weevil, the new and improved three-legged milking stool, and the proper way to dry horse manure so that it provides both insulation and comfort. As well, several articles present the plans, elevations, and best-practice building methods for a new home.

For those who keep their eyes open — and not necessarily on the road — while driving along Ontario's older trade routes, these articles explain why an incredible stone farmhouse in Fergus is so similar to the fabulous brick farmhouse in Goderich, some 130 kilometers away. It is similar right down to the "wood work [painted] a warm drab colour." The shingles on the roof in Fergus may be original. If so, they would have been "laid in hair mortar" (p 133, 1864). The rest of the article is equally luminescent.

The L-shaped farmhouse, a perfectly obvious building shape, was probably the result of a growing family. Looking at the skeleton of the farmhouse in Flamborough, one can see a three-bay Georgian with a gabled wing added to the front. This early farmhouse, once a general store, was most likely a single-family dwelling. Then, when the owners decided to put on a store, they added the retail section to the front. Over the years, passing land owners may have remarked on the value of a shaded front porch, as well as the interesting shape. Other builders fancied a small roof gable in the back portion to allow for more light in the bedrooms. A bay window could be added when the crops were consistently good. From the humble, rubble stone store in Flamborough, through a few generations of opulence and developing taste, one gets the same building footprint presented in Lynden with paired cornice brackets, an ornamental Italianate porch, and ginger-breaded wraparound porch. The building is called a "Suburban Villa." The thing to remember is that this building style won't be found in England. This is a Canadian (and American) style.

Plans for a new home published in The Canada Farmer explain why this stone farmhouse in Fergus is so similar to others across the province. **Photo** Shannon Kyles

The anonymous author explains that "In building hollow walls, care should be taken to tie the outside and inside bricks every fourth course. The interior surface of the exterior bricks should be well plastered as the walls are built. If this is carefully done, a warm and dry house will be the result." It is interesting to note that a plaster vapor barrier, which is what the article describes, and a three-inch trapped air space between two wythes of plastered bricks will not only last a few hundred years, but is approaching current building code standards. It's all about the trapped air.

The Canada Farmer directly and indirectly tells about many interesting trends in housing. An article about freshening up a log cabin appears in February, 1864. By adding a porch and a roof gable, an old place can look "tasteful, even ornamental." Also published in 1864 are various porch designs for log cabins. This clearly indicates that a lot of people were still living in log cabins at the time of Confederation.

The other basic building type, the Gothic Revival cottage like the one in Caledon, is also detailed. The reference to "white brick" is to painted brick, not the lighter-coloured yellow brick that was available after 1867 when the railroads made transportation of heavy building materials practical.

The first few styles are for smaller families and smaller houses. By 1867, when there was clearly excitement in the air, two new styles were detailed. One was an Italianate Farmhouse for a family needing eight bedrooms. Interestingly, they had no indoor bathrooms. The first bathroom appears in the over-the top design for a "Country House."

We are lucky to have so many of these beautiful farmhouses still intact,

dotted across the countryside and adding charm to the green spaces of the province. We are even luckier to be able to look up the building methods and the reasoning behind many of the construction decisions. We can only hope that these buildings will be properly restored and kept for another few hundred years.

About the Author

Shannon Kyles is an architectural historian and professor at Mohawk College in Hamilton. She also serves on the Executive Committee of Architectural Conservancy Ontario.

Photos: Shannon Kyles

Top left: The Farmhouse in Flamborough had a retail section for a general store added to the front.

Top right: A "Suburban Villa" in Lynden with paired cornice brackets and an ornamental Italianate porch, 1876.

Bottom left: Gothic Revival cottage in Caledon.

Bottom right: By 1867, when there was clearly excitement in the air, Italianate houses such as this one in Guelph made their appearance. The style was detailed in The Canada Farmer.

Victorian Inspiration

Yesterday's Buildings Inspire Tomorrow's Architects

by Jacob Drung

Before the construction of Highway 401, the King's Highway 2 brought cars and drivers on a scenic journey from Windsor to the Quebec border. Much of the highway travels through a beautiful corridor bound by the majestic St. Lawrence River on one side and rolling hills — filled with treasures of early Loyalist architecture — on the other. This is especially true in the Brockville and Prescott area, where it is not uncommon to see grand stone estates and churches juxtaposed with humble farmhouses and chapels. Maitland, a small town east of Brockville, is a stunning example. Within a few square kilometers, one finds Maplehurst, an imposing home built for an English nobleman in 1829; the Church of St. James, built 1826, one of the earliest examples of Gothic Revival style in the province; the well-preserved remains of an early windmill on the river; and the Blue Church, a beloved one-room meetinghouse, which may be one of the smallest places of worship in Ontario.

Much of the architectural styling within these towns and villages remained the same between the beginning of the nineteenth century and the time of Confederation. However, as the fortunes of people in these river towns grew and the Ottawa elite discovered the beauty of the landscape, architectural styles began to change. One of men at the forefront of this movement was architect James P. Johnston. Although American born, Johnston created most of his best-known works in Canada. Beginning around Confederation, he started designing grand homes, churches and public buildings throughout Prescott, Brockville and the surrounding areas. His work brought the introduction of Victorian opulence and grandeur into these places, which had previously seen little ornament added to buildings. His work began to declare that Canada was its own nation and its people deserved a more robust and independent architecture. It ushered in an era of growth and prosperity, and remained tasteful, while respecting its more stoic architectural predecessors.

One such property that Johnston designed was Thorn Hedge Place, just outside of Prescott, Ontario. This home was originally designed for James Quinn, owner of one of the largest breweries on the St. Lawrence. Built in the early 1870s, it is a beautiful three-storey Italianate gem with an amazing view of the river in the front, and fields divided by stone fences at the rear. The home was complete with a grand mahogany staircase, imported from England, and a marble fireplace from the quarries of Vermont.

I came to know this house when I was a child visiting my aunt and uncle who lived there. Ever since I was young, I would take on the role of the young master, exploring the attic and tower, sliding down the banister and running around the trails behind the home. Looking back, as early as the first grade, I remember that while other children were drawing their dogs and cats, I was drawing a slightly skewed version of the home, with its widow's walk and all. Since then, drawings and photos of the home have filled my sketchbook as I've tried to decode what excites me so much about it. Whenever I travel back up the driveway, I am greeted with feelings of excitement and awe. This home has imparted so much joy and excitement to me, and it made me wonder if others had a place like this in their own lives? This question inspired me to take up the path that I have, as I want to create buildings that will excite the occupants and give them the feeling that I so often got at Thorn Hedge Place.

On the eve of Canada's 150th birthday, I think this story tells how heritage architecture is both living history and an inspiration for the future. Johnston was an early pioneer in the relatively modest areas of Eastern Ontario, and his buildings reflect this. He was respectful of the area's past, but designed for a bright and exciting future, and created buildings that spoke to the newly minted "Canadians."

Much of Ontario's heritage architecture reflects this optimism. The Victorian buildings are inspirational, showing the hope of a new immigrant family, or the pride of a hard- working industrialist and that is why they are worth protecting. They, in turn, continue to inspire those of us today to make bold moves and create inspirational designs just as Johnston did, while respecting our surrounding context.

Creating designs for an exciting future, while remaining true to what came before is crucial to maintaining the amazing architectural landscape that we have. Ontario's rich architectural history is something worth preserving, and to damage it, would be to damage the inspiration of generations of future architects.

About the Author

Jacob Drung is a second year student at the University of Waterloo School of Architecture. He lives in the scenic village of West Montrose.

Sunset over Thorn Hedge Place. **Photo** Jacob Drung, 2016

Stone cottage outside Prescott. **Photo** Jacob Drung, 2015

Merrickville's Alloy Foundry

A landmark business older than Canada

by Mark Oldfield

No one knows exactly how it happened, how humans came to master the ores of the Earth. It's not hard to understand the attraction of a gold nugget lying on a muddy river bank. That's probably where the love affair started. But who came up with the idea of mixing copper and tin to make a new metal, one that was easy to shape yet incredibly strong? For reasons we don't entirely understand, the Bronze Age began more or less simultaneously in China, India and Mesopotamia some 7000 years ago. Once our ancestors discovered the wondrous utility of metal, there was no looking back.

Today, in Merrickville, Ontario — a lovingly-preserved Loyalist village on the banks of the Rideau River 45 minutes south of Ottawa — the ancient art of making useful things from metal lives on.

Karl and Linda Feige run Canada's oldest continuously-operating foundry, first opened in 1851. Few businesses in this country can claim a 165-year heritage! The story of the Alloy Foundry is a story of adaptation. In the beginning it was all about stoves and plows, two things every homestead needed. But as the population of the Rideau grew, the role of the foundry quickly changed.

Picture yourself in Merrickville in 1867. It is a bustling town of roughly a thousand inhabitants with all the amenities of the Victorian Age. The Rideau Canal, originally built as a military bypass between Kingston and Ottawa, now serves as the region's prime commercial corridor and Merrickville is at the peak of its prominence, home to grist mills, saw mills, woollen mills, tanneries, carriage works, furniture factories, cooperages and dozens of other industrial enterprises — many of them, including the foundry, clustered along the banks of the Rideau River where water-power and access to transportation are readily available.

By 1867, the foundry was churning out components for more than 30 local manufacturers. Anyone who needed anything made of metal — a coffin-handle, a harness part, straps for an oak barrel — could take their drawings to the foundry and order as many copies as they liked.

It was an era of tremendous prosperity, but it wouldn't last long. By the late 1880s, most of the region's major communities were connected by rail. Commerce was leaving the canal for this faster, cheaper mode of transportation. Merrickville — which missed out on the railway boom — slid quietly into decline. One by one, the hulking stone buildings that housed its early industries were abandoned, dismantled or repurposed. Fortunately, that part of the village is protected now, within the bounds of the Rideau Canal National Park, which also carries a UNESCO World Heritage Site designation.

The Alloy Foundry is the only pre-Confederation business still operating in the historic zone. It changed hands many times over the years, and the work that went on inside changed too. During the First World War cannons rolled off the assembly line. As tractors replaced horse-drawn plows, the foundry became a parts supplier for farm equipment companies like Massey Ferguson and International Harvester.

When Karl and Linda came along in 1993, the business was in urgent need of modernization, with a leaky furnace that was expensive to run and hard to control. The Feiges weren't looking to buy a foundry. They liked the location and thought the property would be ideal for a guesthouse or river-side cafe. But their plans were blocked by zoning issues.

Karl, who had served as a senior federal government bureaucrat, worked his connections in Ottawa to find an electronic-induction furnace being sold off by a foundry in New Brunswick. He bought the machine and had it shipped to Merrickville. So it was that a couple of city-slickers with no experience in metallurgy became an unlikely link in the chain of history.

The Feiges have been running the business for a quarter of a century now. Their limestone building on the Rideau is more than just a local landmark. When you step inside, you step through a door to the past. The rooms that house the furnace and workshops are huge and dimly lit, but very much alive with activity. Fat-bellied machines used to melt metal decades ago stand side-by-side with state-of-the-art equipment that can be fired up to make anything from the elaborate wrought-iron fencing that surrounds the Governor General's residence at Rideau Hall to special-order parts for the Ferrari racing team.

The furnace is more efficient now, but the tools and techniques of the foundry trade haven't changed much since the early days of Confederation. The production begins with a drawing, from which a three-dimensional mould is made. The mould is pressed into a sand compound, where it leaves an imprint. Liquid metal is then poured into the sand, like lava brimming from the mouth of a volcano. After a few minutes the sand is knocked away and a metal object miraculously emerges.

Most foundries these days prosper by mass-producing one simple item — brake shoes, for example. The Alloy Foundry in Merrickville has gone the other way with a fast, flexible approach

to business. The foundry works with a wide variety of alloys and the staff can retool quickly to meet demand, no matter how technically challenging or artistically daring the project might be.

The Feiges recently began shipping out 139 exquisite bronze drum hoops to First Nations communities across the country. The hoops, designed by a group of aboriginal artists as a permanent reminder of the suffering inflicted on indigenous people by the residential school system, feature intricate braid-work on the outer surface and delicate pictographs on the inside. They are a superb example of the specialized work that goes on within the storied walls of the Merrickville Alloy Foundry.

As our nation enters the second half of its second century, new customers keep coming and this unique heritage business keeps on adapting.

About the Author

Mark Oldfield is a professional writer and photographer who lives in Merrickville. His extensive communications experience includes television production as well as writing and producing documentaries. He has a passion for history, heritage, and all the quirky, beautiful places that make Ontario such a delightful place to live.

Photos: Mark Oldfield

Top: Merrickville Alloy Foundry, built 1851 on the north shore of the Rideau River, is the oldest foundry in continuous operation in Canada.

Centre: Made in Merrickville. Elaborate wrought-iron fencing graces the Governor General's official residence at Rideau Hall in Ottawa.

Bottom: To commemorate the residential school tragedy, the Assembly of First Nations had several native artists work together to design a bronze marker intricately decorated inside and out.

Misener House

Westfield Heritage Village

by Jamie MacLean

Misener House kitchen, Westfield Heritage Village. **Photo** Melissa Fletcher, 2015

D. Glenn Kilmer and Golden "Goldie" L. MacDonell, two Brantford high school teachers, purchased 30 acres in Rockton, Ontario in 1960 as Canada was leading up to its centennial. They envisioned a unique project that would develop a pioneer village as a non-profit educational institution.

It was among several commemorative projects that sought to highlight the nation's pioneer heritage and this site became Westfield Heritage Village.

To this day, Westfield hosts a series of interpretive public and school programmes. In 2016, more than 12,000 students visited Westfield for various school programmes that showcase life in early, rural Ontario and at the time of Confederation. The lives of early settlers, the structures they made and the colonial foundations this country is built upon are featured.

One of the earliest buildings donated to the Village was the Misener House. This building was relocated to Westfield in 1962, and was originally situated on the southwest portion of Lot 10, Concession 3, in the town of Troy, Beverly Township, in what is now the Regional Municipality of Hamilton-Wentworth.

Genealogical records reveal that the Misener family emigrated from Germany to North America in 1720, settling in New Jersey. Their children fought alongside the British Loyalists in the American Revolutionary War and came to Canada after the battle. It was these sons, recent arrivals from New Jersey, who contributed in the founding of Jerseyville, now Ancaster.

The second generation of Miseners in Canada saw Conrad Misener settling in Beverly Township at Troy in the early 1830s, being the first family member to farm on Lot 10, Concession 3, followed by his son Nicholas Misener who purchased adjoining acreage. Nicholas gave the town of Troy two acres for a church and cemetery. The church was built on the lot by the Episcopal Methodist congregation of which the Misener family were members.

It was Nicholas Misener's son, Arthur, who inherited the piece of property where the old Misener House once stood, and he was responsible for building a new large brick house on the property in the late 1800s. The Miseners lived in the older house until the brick house was built and this house is still standing on the lot on Highway 5 just outside the village of Troy. The family donated the older house to Westfield Heritage Village

in 1962. The Jerseyville station, along with a TH&B train, were also acquired at the same time and they are also located at Westfield.

The one-and-a-half storey Misener frame house was built in 1832 of wood milled in the area; a popular style at the time. With the front facing south, there is a large kitchen where most home activities took place, a pantry, a sitting room (quite the luxury), and a parents' bedroom on the ground floor. Upstairs, reached by a steep stairway at the end of the kitchen, was an open loft where children slept on straw mattresses. Wooden pine floors were scrubbed often and enhanced by hand-made mats made from scraps and worn out clothing.

The house itself was utilitarian and sturdy, built with thick supporting timbers. There were two windows and a centre door at both the front and back of the house, and three windows on each of the gable ends, one on the lower and two on the upper floor. The windows were six panes per sash. Small pieces of glass were easier to transport, and more easily obtained. The earliest window glass had many imperfections, such as bubbles, waviness and off-colour, and these are visible as the original windows and doors remain.

The furniture shows advancements in manufacturing processes, an improvement over the hand-hewn chairs, benches and tables used in earlier log cabins. These items were made with hand-operated equipment by craftsmen who brought their trades from Europe. The stove, with a water reservoir in it, was a great improvement over the open fireplaces.

The Misener House has had many restoration projects throughout its time at Westfield. The house was in a poor state of repair when it was brought to the village. The interior plaster was removed, showing the original shiplap. This was replaced on the front and sides of the building once relocated. The shiplap on the back is original except for some re-patching.

In the 1980s, the building was found to be in very poor condition. The complete structural frame in the northwest corner had rotted from severe water damage, causing the frame to slant outwards, as seen through the cracking at the interior partition wall. Architect Christopher Borgal recommended restoring the building in situ as a long-term, interpretive exhibit documenting the dismantling and the reconstruction of the structure. This project allowed visitors to observe the work and learn methods of reconstructing historic buildings, providing a unique lesson in these processes. As an interpretive vehicle, this endeavour sparked excitement and has been repeated with other historic buildings in the village.

The second floor is not accessible to the public due to its narrow staircase and a low weight allowance. During one of the construction projects, the second floor had structural bracing added to re-align the exterior walls. This incorporated a diagonal wire brace and turnbuckle assembly into the housing structure. The house was completely re-roofed, plaster repaired, a concrete slab raised the house, a new floor, and stairs. General stabilization of the wooden structure has been upgraded, the beams were treated with a strengthening substance and a new chimney system was installed that conformed to the Building Code.

The Misener House might not have survived if not for the efforts of Westfield's volunteers. These dedicated and talented individuals contribute skilled assistance with maintenance, costuming, gardening, historic interpretation and many other areas. Westfield is able to provide an engaging, enjoyable living history experience because of their efforts, including a program promoted on the website as life in small town Ontario where visitors "have an opportunity to learn about the responsibilities and expectations of a child in a Confederation-era home."

About the Author

Jamie MacLean is a graduate intern supported by the Young Canada Works Program. He is the Education Programs Developer at Westfield Heritage Village.

Misener House front exterior after restoration. **Photo** Melissa Fletcher, 2015

Homer Ransford Watson

Renowned artist of Doon

by Jean Haalboom

On January 14, 1855, Canadian landscape artist Homer Watson was born in the house built by his grandfather James Watson. Today, this house remains standing in the former Village of Doon, now known as Upper Doon within the City of Kitchener.

As a youngster, Homer rambled through the Doon landscape along the Grand River made up of trees, hills and dales. He loved to sketch the local scenery. As Confederation approached, in 1866, his teacher noted Homer's skill at artwork and gave him a set of watercolour paints and a drawing book.

Life for Homer and his family was not as romantic as it first appears; it was tough. His father died from typhoid fever when Homer was only six years old. The family sawmill and woollen mills failed and were forced to be sold. Homer's older brother was killed while at work in the neighbouring brickyard. At twelve years of age in 1867, Homer had to quit school to help support his mother and his three siblings. However, there was a silver lining to this cloud hanging over Homer Watson. His aunt gave him a set of oil paints. Now he could continue to pursue his favourite pastime of sketching and painting.

By 1872, Homer decided he would become a full-time artist. No formal training for him; Homer Watson is described as self-taught. In 1874, he moved to Toronto where he studied and copied artwork at the Toronto Normal School. He met with Canadian artists such as Thomas Mower-Martin and Lucius O'Brien to ask for advice about his paintings. In the 1870s, Watson travelled to New York to view the art work of the Hudson River School. While in New York State, he painted in the Adirondacks and along the Hudson and Susquehanna rivers.

In 1880, Homer submitted his painting *The Pioneer Mill* to the Royal Canadian Academy of Arts' first exhibition held in Ottawa. The painting depicted his grandfather's almost 100-year-old decaying sawmill. The Marquis of Lorne, then Governor General of Canada, purchased *The Pioneer Mill* for Queen Victoria's Royal Collection at Windsor Castle. The following year at the Royal Canadian Arts Exhibition in Halifax, *The Last Day of the Drought* was purchased for the Queen's collection and the Marquis of Lorne and his wife Princess Louise, Queen Victoria's daughter, bought *The Torrent* for their personal collection.

Homer's career path moved on. In 1907, Watson became a founding member and president of the Canadian Art Club. He served as president of the Royal Canadian Academy of Arts from 1918 to 1922.

Today, Homer Watson's birthplace continues to exist. His niece Jane Van Every in her book *With Faith, Ignorance, and Delight* described the 1844 house as the humble T-shaped cottage. In 2003, the property went up for sale. This modest cottage was merely standing up! Neighbours held their breath as to what would and could happen to this house sitting in the floodplain with a basement full of water and a collection of trapper's furs.

Local artist, the late Endla Loney purchased the property. She saw through the forces of decay: rot, dust and water. For her, Homer's birthplace symbolized Canada's beginning on the stage of international landscape painting. Restoring Homer's birthplace was and is a significant key to the story of Homer Watson as a significant Canadian landscape artist. On the advice of John Rutledge, architect, member of the Architectural Conservancy of Ontario and participant in its Preservation Works Programme, Mrs. Loney pushed ahead with the formidable house restoration.

Fortunately, her son Michael Loney shared her concern for Homer's birthplace. Challenges involved eliminating water attacking the house, reinforcing the collapsed foundation, re-shingling a wooden roof, restoring wood-framed windows, removing

Homer Watson with his family in front of Watson's birthplace on Doon Village Road, Village of Doon, c. 1860 **Photo** Homer Watson House Foundation

Left: Homer Watson House & Gallery, 1754 Old Mill Road, Kitchener, consists of the 1834 home of Adam Ferrie, founder of Doon, Watson's 1893 studio and his 1906 art gallery. **Photo** Jean Haalboom, 1990

reddish pink paint from the brick and wood clad exterior walls, removing an alcove, and making the house liveable again.

After years of work and financing the project only with his own money, Michael Loney remains dedicated to the cause of completing the restoration of Homer Watson's birthplace. His rewards include finding the stories about Homer's family, 1850s newspapers, letters stuck in the walls, Homer's paint pot stains on the bedroom floors, and information such as why wooden securing pegs need to be square and not round.

For their efforts, Michael Loney and the late Mrs. Endla Loney received the 2014 Award of Excellence from the Waterloo Regional Heritage Foundation. The preservation of Homer Watson's birthplace offers residents and visitors to Waterloo Region a unique opportunity to appreciate the home of a budding Canadian artist born more than 150 years ago.

To see how Homer Watson lived later on as an established artist, visit Homer Watson House & Gallery on Old Mill Road in Kitchener. The location of Homer's Art Gallery is about two kilometers east of his birthplace. In the 1980s this house and gallery was also in a very dilapidated state. With the help of architect Peter John Stokes and the property purchase by the City of Kitchener, restoration and maintenance plans for Homer Watson House and Gallery and its grounds became a reality. In this, our sesquicentennial year, the residents of Doon and area celebrate its renowned Canadian landscape artist Homer Watson, his birthplace and his Art Gallery.

When you have time in 2017, come and take a look for yourself!

About the Author

Jean Haalboom has been a resident of Doon since 1976. Jean was a Councillor for the Regional Municipality of Waterloo between 2000 and 2014. She is a member-at-large of the ACO Executive and a member of the North Waterloo Region Branch. She studies and pursues the preservation of landmarks in Waterloo Region.

Above: Around the perimeter of his 1893 studio, Watson painted a frieze to celebrate painters he admired and who inspired his work. The names of Ruisdael, Turner, Constable, Rousseau, Corot and Millet are spelled out and accompanied by a landscape painting in the style of each artist. In the 1980s, conservators from the Canadian Conservation Institute in Ottawa helped to restore the frieze. **Photo:** Courtesy of Homer Watson House Foundation

Halton Hills 150 Project:

Celebrating Lucy Maud Montgomery

by Patricia Farley

Photo taken by Lucy Maud Montgomery, taken in 1928. Courtesy L. M. Montgomery Collection, Archival and Special Collections, University of Guelph Library

"I love Norval as I have never loved any place save Cavendish." ~ Lucy Maud Montgomery

An exciting Canada 150 Community Partnership Project between the Town of Halton Hills and the Heritage Foundation of Halton Hills will be going ahead in 2017. With the help of a $90,000 grant from the Town, the Foundation, with Kathy Gastle, ACO-Halton Hills branch secretary, on its board of directors, will be moving forward with a plan to purchase the Norval Presbyterian Manse and the circa1840 Caretaker's Cottage.

While many *Anne of Green Gables* fans associate Lucy Maud Montgomery with Prince Edward Island, Montgomery spent almost half her life living and writing in Ontario. In 1911, she came to the village of Leaskdale, Ontario, as the new bride of Rev. Ewan Macdonald, and passed away at her home in Toronto 31 years later in 1942.

One summer during her Ontario years, Montgomery holidayed in Bala, which became the setting for her novel, *The Blue Castle*. In 1926, after her husband answered a call to minister to the congregation of the Union/Norval Presbyterian Parish, Montgomery's family left the Leaskdale Manse, which is now a museum, for the stately manse at 402 Draper Street, in the picturesque village of Norval, just east of Georgetown. This became their home until Reverend Macdonald's retirement in 1935.

The Manse has been owned by the parish since 1888 when it was built by the same Norval residents who built the adjacent Gothic Revival church 10 years earlier. The red brick house, with Italianate features, is described in architect Chris Borgal's PreservationWorks! report as "a rare example of its type both in terms of the completeness of its original

features and the important associative values with Lucy Maud Montgomery. Much of the interior remains intact with changes preserving the general appearance of the house from at least the 1920s or before." It has yet to be designated under the *Ontario Heritage Act*.

Just recently available for sale, with its 129-year-old history, Lucy Maud Montgomery's beloved Norval home, beautifully situated on the banks of the Credit River, has never been open to the public. With the support of many organizations — including the University of Guelph (which houses Montgomery's archives), National Trust for Canada, The Princes' Charities Canada, ACO-Halton Hills, ACO's PreservationWorks! program and Norval's Lucy Maud Montgomery Heritage Society — that is about to change!

Like many people, some from as far away as Japan, this writer has often admired the outside of the manse where the famous novelist lived for many years. When she had the privilege of accompanying Chris Borgal inside the beautifully preserved interiors, it literally took her breath away. Once the building is repurposed as a Museum and Literary Centre, the same experience will be available to Lucy Maud Montgomery fans for generations to come.

Charitable donations to assist the Heritage Foundation of Halton Hills fund the purchase of the manse can be made via CanadaHelps.org.

About the Author

Patricia Farley is president of ACO Halton Hills, founded in 2014. [Editor's Note: The guest house where the Macdonald family had their meals during their holiday in Bala, Muskoka, was recently designated under Part IV of the Ontario Heritage Act. It is a popular attraction known as Bala's Museum with Memories of Lucy Maud Montgomery.]

Norval's Presbyterian Manse, built in 1888, was Lucy Maud Montgomery's home from 1929-1936. **Photo** Richard Longley, 2014

Eric Arthur and Barnum House

The founding of Architectural Conservancy Ontario

by Richard Longley

In 1923, New Zealander Eric Arthur arrived in Canada to become an assistant professor of architecture at the University of Toronto. The online *Biographical Dictionary of Architects in Canada 1800-1950* edited by Robert G. Hill recounts that Arthur, "quickly established a reputation as an engaging and provocative lecturer and public speaker both on and off the campus, who successfully played the role of architectural critic in attacking the conservative and *retardataire* nature of the local architectural scene."

Eric Arthur might have scorned the conservative and *retardataire,* but that did not prevent his becoming Ontario's most passionate architectural conservationist. Starting in 1926, with his students, he began photographing and drawing the province's significant eighteenth and nineteenth century buildings. Alarmed at the losses and deterioration he encountered, in 1932 he sent a "Proposal for the Preservation of Early Architecture and Places of Natural Beauty in Ontario" to members of the provincial establishment. One building on his list was Barnum House, near Grafton.

United Empire Loyalist Eliakim Barnum emigrated to Grafton in 1807. In 1819, he built what the Ontario Heritage Trust describes as "a stylish house that is one of Ontario's finest examples of Neo-Classical architecture." For Eric Arthur, it was love at first sight, the beginning of an affair that he described in 1938 in *Early Buildings in Ontario*:

"I found that permission to look inside would be granted, but no photograph could be taken of the beautiful east mantel because of the owner's high black bed, which obscured it, and the fact that he was in it and had been for years. This seemed to settle that but we were delighted and not a little amazed to find that when the family went shopping in the village, the man believed to be so grievously ill by all his friends, rose and went to a little brook, where, concealed beneath the bridge, he had a rod and a can of worms. We hastily photographed the mantel and gave piscator the signal that his better half had hove in sight. No harm was done but when I took the family a copy of a magazine article in which the mantel was illustrated, my reception was somewhat cool."

Noted Arthur, "It was at that point that I found the house and 98 acres with a running stream could be bought for $4500. My salary at the University had diminished with periodic cuts in the depression to $2900, and the $450, necessary as a deposit, put quite a strain on the family resources. Somehow it was arranged and the urgent problem arose, not only of reimbursing me but of finding $4500. Some good friends were enough in the initial emergency to settle the bill and allow the Arthurs to eat. Now that we had an unpainted house and a ruinous barn on our hands, it was obvious that something more had to be done and, at a meeting in Toronto, the Conservancy was born." Thus, in 1933, Architectural Conservancy Ontario came into existence.

Like many purchasers of heritage properties, Eric Arthur had invested in a money pit. The founders of ACO helped him buy it. Now, how to maintain it? Observed Arthur, "Our first essay in management was to rent the house to the Ontario Handicraft Guild. It failed because, by a curious reversal of accepted economic theory, we made little on poor days and still less on good days. On poor days, our limited staff were able to conduct tours and sell odds and ends of handicrafts but, when tourists came in great numbers, the girls found life intolerable as they conducted tours, answered questions about Colonel Barnum, about whom they knew next to nothing, and, between panics, endeavoured to interest a customer in a hooked rug or some other craft work. It was with relief that the Handicraft Guild returned to the less hazardous but equally precarious work of supporting a shop nearer home."

It was with relief also, when, in 1958, ACO gave Barnum House to Haldimand Township. And to the township's relief when the first period house museum in Ontario was transferred to its present custodians, the Ontario Heritage Trust, in 1982.

More than 80 years after Eric Arthur bought Barnum House its management remains a challenge, one it shares with many national and provincial sites in Canada: How to attract the visitors that will justify opening it to the public? How to recruit guides and train them? How to maintain the house? How to protect it and make it succeed, beyond the gift shop? An option might be collaboration between ACO Cobourg and Ontario Heritage Trust but . . . it's tricky! Meanwhile, two years short of its 200th birthday, Barnum House stands.

As an architect, Eric Arthur's fondness for modernism is displayed at Wymilwood, the Victoria College Student's Union building and his home at 41 Weybourne Crescent. His fondness for the past — and his adaptability — show in McLean House, the home he designed for J. S. McLean, founder of Canada Packers, funder of the purchase of Barnum House and the founding of ACO, who is remembered in the McLean

Foundation, which continues to be a good friend of ACO.

Eric Arthur designed 20 packing plants for J. S. McLean's Canada Packers. In 1937, his Edmonton plant won him and his partner, Anthony Adamson, a Gold Medal at the Exhibition of Architecture and Allied Arts. It was an impressive structure with a modernist façade. Today all that remains is its chimney. It will be a feature of the Edmonton North East Transit garage where construction began in 2016: a medal-winning design by gh3 architects of which Arthur would surely approve.

Eric Arthur is best remembered as the referee of the team of five of the world's greatest architects who chose the design for Toronto's new City Hall. When one of them, Eero Saarinen, arrived a day-and-a-half late, the inevitable happened. He insisted on seeing the designs that had already been discarded and it was one of them, the design of Viljo Revell that became the winner. But Eric Arthur wasn't done with City Hall. In 1967, as Chair of the Civic Art Committee, he cajoled for Toronto's acquisition of Henry Moore's bronze sculpture, *The Archer*. It was a bitter battle, but when it was unveiled, Arthur was able to proclaim: "Posterity will remember tonight. The philistines have retreated in disorder." It might be Eric Arthur's epitaph.

Ontario has lost far too many heritage buildings, since Arthur began photographing, drawing and defending them, 90 years ago. Far too many have been lost since and far too many mediocre buildings have been built. But the losses – economic as well as cultural — would have been far more without Eric Arthur and his greatest achievement, the founding of Architectural Conservancy Ontario.

About the Author

Richard Longley joined ACO in 2005 and was president from 2013 to 2015. As past president he remains very involved with the organization and is a frequent contributor to ACORN.

Photos:

Top: Canada Packers processing plant, Edmonton AB, Eric Arthur, architect, 1936. **Photo** Canada Science and Technology Museum photo archive, CN Image #CN005488

Centre: Trend House, 1954, 41 Weybourne Crescent, Toronto designed by Eric Arthur for himself and his family. **Photo** Richard Longley

Bottom: Barnum House, Grafton, built in 1819. **Photo** Richard Longley, 2015

A 150th Present for Prescott

by Bonita Slunder

"Through investments like this, the Government is protecting and preserving our treasured heritage places, while supporting local economies and contributing to the growth of the tourism sector. The pro-ject announced today at Fort Wellington National Historic Site will ensure safe, high-quality visitor expe-riences for years to come, and enable Canadians, including youth and newcomers, to experience and share our heritage." ~ The Honourable Catherine McKenna, Minister of Environment and Climate Change and Minister re-sponsible for Parks Canada

It is hard to deny the significance that 2017 will have on our shared Canadian heritage due to our sesquicentennial. The Federal Government has pumped millions of dollars into this national milestone boasting, "From coast to coast to coast, ... spectacular events to usher in Canada's 150th birthday." The "sunny ways" media machine of the new Trudeau government has done a commendable job creatively structur-ing the message to reflect Canadian diversity. Of course, there are cynics and skeptics who are doubtful that the promised "spectacular festivities and events" will amount to anything more than just another taxpayer-funded party, and there are those still appalled by the logo controversy, but overall, it is safe to say that most of us are looking forward to Canada 150 with patriotic anticipation. In a year-end interview with The Canadian Press, Prime Minister Trudeau spoke about his goals for 2017, saying he hopes to use Canada's birthday celebrations as a time to "connect with Canadians" and how spending $210 million on this celebration — inviting all Canadians to take part in the 150th anniversary of Con-federation, which of course means different things to different people — is in itself something to celebrate.

So, when it all wraps up in December 2017 some may ask "where's the beef?" What legacy (other than some great memories and maybe a hangover or two from a year-long party) will we see in 2018 and beyond that says *Canada 150 funded this?* What else will Canada have to show for the $210 million investment by Canadian taxpayers?

One small example is the good news regarding our fine Fort Wellington in Prescott, Ontario. National Historic Site Fort Wellington was built during the War of 1812 to defend the St. Lawrence River shipping route from attacks by the Americans. Although it also helped thwart another American invasion during the 1837-38 Upper and Lower Canada rebellions, Fort Wellington was never actually attacked. The Town of Prescott, named after General Robert Prescott, governor-in-chief of Canada from 1796 to 1799, has ever since been honoured to carry the motto "The Fort Town." For residents living in Prescott today, the fort continues to be a proud part of the community's built heritage.

In 2009, the government provided a $2 million funding initiative for the rehabilitation of Fort Wellington's Visitor Centre and another $1.1 million was announced in 2010 for an enhanced 1812-themed exhibit that includes a customized glass-covered display area for a 54-foot wooden-hulled, 1812-era British gunboat that was discovered in six feet of water near Mallorytown Landing several years ago. During the War of 1812, Prescott was a significant naval port for gunboats that patrolled the river all the way to Kingston.

In January, I spoke to Tourism and Heritage Councillor for Prescott, Mr. Fraser Laschinger, to ask about the most recent Canada 150-inspired funding of $2.6 million and how it will benefit Prescott.

Mr. Laschinger said, "I along with other stakeholders attended a strategy session at the fort in the fall of 2015 to help provide input to the plan which the fort personnel described as a look ahead at the next decade. I welcomed that opportunity to explain how much Fort Wellington meant to the Town of Pres-cott, often referred to as 'The Fort Town' in terms of showcasing our history and drawing many visitors annually to this area."

Increased tourism demands updated facilities. Having a new visitor centre not only made sense, it truly was a necessity. But the actual fort – the historic site itself – was also in need of tender maintenance on top of constant groundskeeping and care.

"Over the last number of years, the appearance of the fort itself, particularly from the outside, was starting to look rundown, particularly with the wooden fraise [fortification of sharpened stakes]. At the session in 2015, we were informed that this type of remedial work would need to be done in conjunction with work undertaken at other federal sites such as Fort Henry," said Councillor Laschinger.

Remedial work will mean partial to full replacement of the fraising and full replacement of a revetment wall. The palisade will be fully re-fenced around the fort and the entrance arch will undergo masonry repairs and repointing. Waterproofing, and water-shedding improvements will also be made.

Says Councillor Laschinger, "I was personally delighted and I am sure all residents were happy to hear of this new federal initiative to renovate the fort installations. Of course, there will be some disruption during the time that this

work is undertaken but I believe that the fort will continue to function and be open to the public, unlike the restoration of the Windmill, which necessitated its closure for a season. We are looking forward to working with the fort on staging the Loyalist Days event this summer where decisions will be taken shortly in the United States about the scope of this event, involving re-enactors from both there and from Canada."

The Town of Prescott is very lucky to have centuries of history under its belt and a knowledgeable and truly committed Heritage Committee with Mr. Laschinger at the helm. His sincere enthusiasm for local heritage and history is contagious. Perhaps in the near future, Mr. Laschinger will recount more about the aforementioned Windmill — another little-known National Historic Site downstream from Prescott. This stone beauty received an urgently needed federal infusion of $375,000 in 2015 and reopened in 2016. The remarkable site became the focus of the Battle of the Windmill in November 1838 .... but that's another story for another day.

About the Author

Bonita Slunder is a transplanted Acadian-Metis author now happily retired in Prescott, Ontario. Among other things, she volunteers as Community Engagement Coordinator for Friends of St. John Roof & Restoration 2021 while living right next door in the old Parish Hall, recently reclaimed and renovated by Bonita and her husband, Daniel.

Below: Remedial work will include the fraising depicted here as well as replacement of a revetment wall, the palisade, and masonry repairs and repointing. **Photo** Daniel Slunder, 2017

Left: Fort Wellington National Historic Site overlooks the St. Lawrence River near Prescott. **Photo** Daniel Slunder, 2017

The Gore Centennial Fountain, 1967

by Marilyn Scott

In June 1967, Robert J. Kerr, then mayor of the City of Galt, distributed a notice to the media within 100 kilometers of what is now the City of Cambridge, inviting them to the official presentation of the new Centennial Fountain.

He wrote, "On Thursday, June 29th, 1967 at 9:00 p.m., the Gore Insurance Company will officially present their Centennial Gift to the people of Galt. This gift, which is an illuminated fountain, is being presented in an evening ceremony in order to take fullest advantage of the spectacular lighting in the fountain and surrounding square. It has been suggested that this fountain which is in the form of the Centennial Symbol, will be one of the most outstanding in Canada....The Citizens of Galt are naturally anticipating this special evening."

Dating back before Confederation, and as early as 1835, Cambridge's Queen's Square has been a gathering place for the community. The Centennial Fountain, now the focal point of the square, commemorates Canada's 100-year milestone and was a gift to the City of Galt (pre-amalgamation in 1973) from the Gore Mutual Insurance Company. Planning began in 1966, recorded in correspondence between Mr. Duncan McIntosh, President of Gore Mutual and Galt's Mayor Kerr.

The architectural firm of Mark Musselman McIntyre of Brantford designed the fountain, also known locally as the "Gore Fountain." Gerald Musselman, the lead architect, is also a Cambridge resident and founding member of Heritage Cambridge.

The central and distinctive feature of the fountain is its maple leaf shape based on the Centennial Symbol. Separate triangle prisms form the leaf and stem and are executed in poured concrete and with bronze sills. Water shoots skyward from each prism and overflows into the pool surrounding the iconic shape. Special precaution was needed when mixing water with the illumination, so electro-porcelain tiles cover the bottom and sides of the pool and prisms.

Concrete benches ring the pool, and trees and plants border the whole triangular island. Visitors standing next to the fountain, and gazing either east or west along Main Street, will see clear evidence of the Grand River valley's topography. The river is just steps away and the East and West Galt neighbourhoods perch high above the downtown, making for a very satisfying vista.

C.A. Ventin Architects, well known for their heritage work, oversaw the first restoration of the fountain in 1992, marking 25 years. It was rededicated at that time. Now as a Sesquicentennial project, the 50-year-old fountain is due for another round of attention to ensure it lasts for years to come. "What we are trying to achieve is a restoration of Queen's Square fountain and landscaping, being sympathetic to the original Centennial design, while also improving the site's accessibility," says Shane Taylor, City of Cambridge Landscape Architect.

At dusk on June 29, 1967, the official presentation got underway. With flags flying, a crowd of local citizens and invited dignitaries gathered for the ceremony. It started with the Galt Kiltie Band playing, and then a local school choir sang *O Canada,* followed by speeches from Gore Mutual's Chairman of the Board, Mr. Hugh L McCulloch and the Mayor.

Mrs. Dorothy Kerr, the mayor's spouse, had the honour of pressing the button, turning on the brand new lights and fountain to great applause.

About the Author

Marilyn Scott is a member of ACO Cambridge (formerly Heritage Cambridge), a former board member, and an active volunteer with numerous cultural organizations in Cambridge and

Galt's Centennial Fountain in 1967. This photo from a greeting card series was supplied by the late Mr. Michael Horner's widow. Architects: Mark Musselman McIntyre, Brantford and Contractors: Asmussen Construction Company, Kitchener. **Photo** Michael Horner, Courtesy Cambridge Archives.

An 1875 Home becomes Ridge House Museum

by Marlee Robinson

The year was 1875. A southwestern Ontario settlement populated primarily by immigrants from England had reached a population of 1,027, enough to qualify as a village to be named Ridgetown. Although roads were just dirt pathways, natural gas provided light and heat to many homes and the Canadian Southern Railroad continued to draw residents to the growing town.

This was also the year George Mulholland purchased a plot of land near the center of town for $85 and had a $200 seven-bedroom home built for his family of 11 children plus his mother-in-law.

In 1975, the centennial of the house and the village, the Ridgetown Rotary Club purchased Mulholland's home from the Galbraith family who had owned it since 1919. The aim was to preserve an essential part of the district's Victorian-era heritage, reinforcing a strong sense of local identity and engaging citizens in a living history of their community. The Ridge House Museum was born.

In his "PreservationWorks!" evaluation (requested after the Museum was closed with mould and lead paint issues), heritage architect John Rutledge described the home as "one of the finest preserved examples of a wood framed, wood sided Gothic Revival house built during the mid-to-late 1800s in the province of Ontario." He applauds the "admirable attention to authenticity" taken by the members of the Ridgetown & District Historical Society who were primarily responsible for the restoration of the building.

Paint and trim echo original colours and wallpaper closely matches the original layer discovered during restoration.

In addition to features such as a delicate, ornate "inside grille" separating the formal sitting room from the dining room, the house boasts a collection of period furniture, much of it donated by local families. Some furniture was created by local craftsmen including the dining room table, chairs and sideboard plus a bedroom suite carved by nearby Morpeth's cabinetmaker Augustus Leibner.

Ridge House Museum porch won the prize for Victorian Elegance in Ridgetown's Festive Doorways competition in 2016. **Photo** Marlee Robinson

Until recently the wood burning stove was used to bake cookies and other Victorian treats. Museum staff continue to offer activities appropriate to the Post-Confederation era including Christmas popcorn stringing and gingerbread decorating.

Together with area residents, the current Ridge House Museum Advisory Committee searches for ways to fulfill the mandate of keeping the Museum as the core of the community. Last year a barn quilt was installed, placing the Museum on a Heritage Barn Quilt trail. This year the Museum has joined the Ontario by Bike network which offers encouragement for travelling cyclists to visit the Museum.

With advice from the Backus-Page House Museum in Wallacetown and support from the local Horticultural Society, plans are evolving for transformation of the gardens into more appropriate Victorian-era plantings.

In addition to staff-run children's programs, there is now a monthly Seniors' Open House featuring guest speakers sharing expertise in nineteenth century lore and customs.

Stuart McLean of *The Vinyl Cafe* said, "We may not be big, but we're small" — and as Ridge House Museum says, "We may be small but we are a big part of Ridgetown."

About the Author

Marlee Robinson is a founding member of the Chatham-Kent branch of the ACO and now serves as president. She is also chair of the Ridge House Museum Advisory Committee. She is blessed to be the fifth generation living in the family farmhouse south of Morpeth and Ridgetown on the shores of Lake Erie.

The Old Town Hall, 1867, Cookstown

by Elaine Splett

The Old Town Hall is an historic building set in the village of Cookstown, located within the Town of Innisfil about 20 kilometers south of Barrie. The Old Town Hall is situated downtown, on the corner of King Street and Hamilton Street and is a great source of pride for many of the residents.

The land was granted to the Hamilton family in 1854 when Cookstown was part of West Gwillimbury. The building at 1 Hamilton Street was built in 1867 by the Lodge of Good Templars and named the Temperance Hall. The fraternal organization was devoted to both sociability and fighting the evils of intemperance. As the municipal plaque states, "At that time, Cookstown had four hotels, a liquor store, and several grocery stores that sold hard liquor." The members of the lodge constructed the meeting hall themselves.

The lodge continued for about 40 years. From the very beginning, the trustees were directed to rent the meeting hall and the funds were to be invested in a public library in the village. From 1869 to 1872, the hall was also used by the Presbyterian Church as a meeting place.

From 1877 to 1905, the Temperance Hall was used for meetings of Patrons of Industry, veterans of the Fenian Raid, and the South Simcoe Women's Institute. In 1905, ownership was transferred to the Village of Cookstown and the name was changed to the "Town Hall."

The building is rectangular in shape with vertical board and batten siding, a Dutch gambrel roofline, two chimneys, white doors, and several white-trimmed windows.

The hall was originally a one-storey structure. After the First World War, Harry Slight and Herb Jebb dug out the basement and constructed a foundation. This made the basement useable for meetings. A seating area was also installed upstairs and the auditorium was officially opened in 1923. In 1927, the Australian Medicine Company held concerts in the Town Hall every night of the week.

From 1952 to 1983, the Town Hall hosted the Cookstown Lions Club, the United Church Cemetery Board and Friday night movies. The building is one of the last remaining theatre auditoria in rural Ontario.

The upper level holds a theatre that seats 179 people. In 1983, the Old Town Hall became the new home of the South Simcoe Theatre group and the group celebrated its 50th anniversary in 2016.

In 2015, the first Heritage Conservation District within the Town of Innisfil was created in Cookstown. A number of historic buildings in the district were built in the late 1800s and early 1900s and the Old Town Hall is well placed within this district. This year marks 150 years of architectural and cultural heritage for this important buidling.

About the Author

While working as an Interior Designer and an Architectural Technician, Elaine Splett developed an interest in heritage buildings. She joined the ACO Toronto Branch in 2016.

North façade, Old Town Hall, Cookstown. **Photo** Elaine Splett, 2017

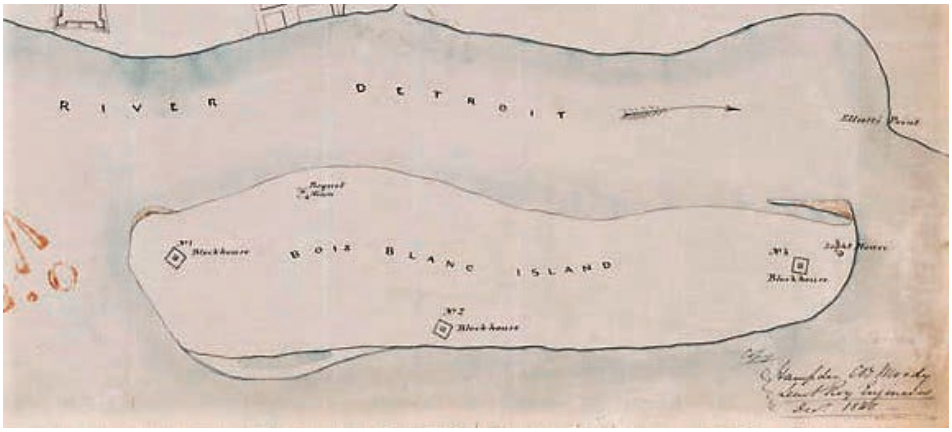
Bois Blanc Island's Blockhouse Bonfire, 1867

by Debra Honor

The Dominion of Canada came into being at midnight on July 1, 1867. It was the beginning of a new country consisting of four former colonies joining together to make one land called Canada. There were celebrations in many areas across the Dominion that included parades, bands, fireworks and bonfires. In Amherstburg, Ontario, about 30 kilometers southwest of Windsor, the population also celebrated with a huge bonfire on Bois Blanc Island that probably was seen on both sides of the Detroit River. The old wooden north blockhouse that had been built to protect the area from invaders in 1838 was set ablaze.

The failed Upper and Lower Canadian Rebellions for responsible government took place in 1837 and 1838. American sympathizers, called Patriots, thought they would try to free our land from British rule and launched attacks through Windsor to Pelee Island where they were turned back by the local militia. Fort Malden was reinforced with troops and on November 3, 1838, the commanding officer ordered that three blockhouses be built on Bois Blanc Island: one on the north end, one to the west and one on the south end, as well as a picket house, cookhouse and wharf facing the town of Amherstburg.

The rebuilt south block house, Bois Blanc Island. **Photo** Megan Ryan, 2012



Map of Amherstburg and Bois Blanc Island, circa 1840. **Photo** Debra Honor

Though the blockhouses were manned for a few years, they never saw any action. By the 1850s British military forces were being centralized and forts like Fort Malden were no longer needed. The property was divided into small lots for retired soldiers called "Enrolled Pensioners." Four of these pensioners with their families were placed at the three blockhouses and the picket house for habitation. The idea was to use the pensioners as a trained military force if ever needed.

But the blockhouses were already in poor repair. An official report produced in 1854 described the condition of these buildings as "tolerable." A report three years later noted, however, that they had seriously deteriorated: "The Reserve on Bois Blanc Island is partly occupied by four pensioner families who reside in three blockhouses and the Picket House – all in a very ruinous state."

By May of 1859, when most pensioners had paid off their loans for their homes, those on Bois Blanc Island were required to give up their holdings because the military reserve on the island was to be sold by the government. These pensioners received compensation and moved.

On 1 July 1867, Canada became the Dominion of Canada including Ontario, Quebec, New Brunswick, and Nova Scotia. To celebrate Canada's Confederation, the abandoned north blockhouse on the island was set ablaze as a huge bonfire.

Of the other two blockhouses, the middle one was repurposed into the house of Colonel Rankin and later into the house of Colonel Atkinson. In the 1940s it was part of the residence of the superintendent of Bob-Lo Amusement Park.

The south blockhouse was left intact and in 1960 a plaque was erected there by the Ontario Archaeological and Historic Sites Board, but the building still fell into disrepair. Over the past eight years, a group of people living on the island have lovingly restored the blockhouse to its former glory for future residents to enjoy.

Preservation of historical buildings has never been an easy task. Even on the eve of our country becoming a nation, we lost a blockhouse purposefully used as fuel for a celebratory bonfire.

About the Author

Debra Honor is a descendant of United Empire Loyalists and holds a Professional Learning Certificate in Genealogical Studies. She is a member of Windsor-Essex ACO.

The National Arts Centre's Rejuvenation

by Victoria Angel and Jennifer Mallard

Built between 1964 and 1969 to serve as Canada's first national performing arts centre, the National Arts Centre in Ottawa was one of the federal government's centennial projects and came to be recognized as a prominent example of Brutalist architecture. It is a powerful expression of modern Canadian identity, speaking to the development of the national cultural institutions during the second half of the twentieth century. Designed by Fred Lebensold of the Montreal based firm Affleck, Desbarats, Dimakopoulos, Lebensold, Sise (later to become Arcop), the NAC was without precedent in Canada technically and also with respect to its unique combination of performance spaces. It was designated as a National Historic Site in 2005 for its cultural, aesthetic, technical and historical significance.

Situated across from the National War Memorial, framing the east side of the approach to Parliament Hill, the National Arts Centre is one of the ten buildings that form part of Confederation Square National Historic Site. It also forms an edge of the Rideau Canal World Heritage Site.

In 2014, a dramatic plan for the rejuvenation of the NAC was announced, involving the construction of a large glazed addition wrapping around the north side of the complex. Designed by Diamond Schmitt Architects Inc., this addition will establish a new entrance to the building on Elgin Street, which will re-orient and open up the complex to the west side, addressing the city.

In addition, the project provides new public areas, event venues and performance spaces. Modifications improve circulation, universal accessibility and patron comfort, including much-needed additional public washrooms within the complex.

Built between 1964 and 1969, the National Arts Centre in Ottawa was one of the federal government's Centennial projects. **Photo** National Archives of Canada, Library and Archives Canada Department of Public Works PA 147975

The architectural rejuvenation project will enhance both the historic building and its prominent urban setting, conserving their heritage value in accordance with the Standards and Guidelines for the Conservation of Historic Places in Canada.

At the core of the conservation approach for the NAC's rejuvenation is the preservation of the key features and qualities of the NAC's dramatic interior and exterior. This will be achieved both through the adoption of an approach of minimal intervention to the historic fabric and by making a clear, yet respectful, distinction between new and old, allowing the historic features to be understood and appreciated.

The Original Design

The NAC's block-like massing and plan are based on a hexagonal-triangular geometry, which, according to Lebensold's notes, was derived from the shape of the site. Fascination with the equilateral triangle as a planning organizational tool was used in other building designs of the same era, such as the Robarts Library at the University of Toronto and, in retrospect, can be understood as an expression of the futuristic zeitgeist of the time. The logo of Canada's centennial year was also a stacked sequence of equilateral triangles. This geometry is rigorously applied to all aspects of the composition and detailing at the NAC. It is part of the NAC's DNA. Those who have studied the building closely, revel in its rigorous logic.

Constructed of reinforced concrete and clad in precast concrete panels with exposed Laurentian aggregate, the building is composed as a series of public terraces, from which its three main performance venues emerge. Its

Opening day June 2, 1969. **Photo** John Evans, published by permission of the National Arts Centre

architecture made a conscious break with the past and expressed a vision of Canada as a progressive, democratic and independent nation. This forward-looking outlook is evident in all aspects of the NAC's design and was carried through in commissioned art incorporated into the design, and the performances presented at the inauguration. (Polo 2015, p. 12).

The NAC's highly sculptural forms, minimal fenestration and precast concrete convey a sense of solidity, impenetrability and ruggedness that can be understood as an interpretation of the Canadian Shield landscape. In place of traditional facades, the building's terraces read as horizontal strata from which project rocky outcrops. The effect was described in 1964 by The Canadian Architect magazine, which wrote that the building was conceived as a series of terraces, its main performance spaces "protruding almost as great stones."

The NAC has undergone surprisingly few renovations since 1969 and it still possesses a very high degree of authenticity and integrity. Its exterior and interior spaces remain almost entirely unchanged since the time of construction (Goodspeed 2005, p. 21).

Interestingly, the NAC is one of several Brutalist cultural complexes around the world currently undergoing a significant renewal to address issues that have resulted, in part, from their original design. Although there is a growing appreciation for their design qualities and characteristics, these complexes have typically been perceived as being at odds with, and disconnected from, their urban contexts. The separation of car and pedestrian circulation within and around these complexes often resulted in difficult entry sequences, as well as under-utilized outdoor public spaces.

The Architectural Rejuvenation Project

The NAC architectural rejuvenation is a "rehabilitation" project that will conserve the building's significance through a careful intervention with regard to the original fabric and a clear, yet respectful, distinction between new and old. The NAC's cultural significance as Canada's national performing arts centre and an important ceremonial venue will once again be on the forefront of Canadian artistic creation.

The organizational and structural grid of equilateral triangles informs almost every aspect of the original design, from the ceiling panels, to custom designed light fixtures to the modules of the building's beautiful terrazzo floors. New elements are structurally supported by the original foundations, so the new construction, in fact, emerges from the geometry laid out by Fred Lebensold. The triangular organizational grid is as respected in the new design as in the original.

Materially, the new construction is a strong foil to the original. Where the Brutalist building is heavy and opaque, the new construction is light and transparent. The introduction of wood and glass infuse warmth and light and are contrasting elements to the original palette. Wood coffers made of British Columbia Douglas Fir provide both the structural component of the new roof and the finished ceiling. Their significant visual impact to the design is both a reference and a departure from the Lebensold design. Conceptually, the original design aimed to create a sense of separation for the patron from the daily "hubbub" of the city to the tranquility of the NAC. The result was a building that could be perceived as impenetrable, not universally inviting. Conversely, the new building opens its interior to the city, sharing its activity and participating with city life.

Patron expectations have changed since the building's opening in 1969. Interventions to the NAC will address the changing requirements of performers and creators, for patron comfort, accessibility and technical support. These interventions will also help raise public awareness of the NAC's activities and mandate, and engage new audiences.

Digital connectivity in the twenty-first century has transformed the art world as much as it has shaped the way we live. The new entry tower on Elgin Street hosts a multi-faceted digital screen that

In 2014, a dramatic plan for the rejuvenation of the NAC was announced, design by Diamond Schmitt Architects. The main entry. **Rendering** Norm Li, 2016

can display live feed of the performances within, or a ballet from Winnipeg or dance performance from Iqaluit. This digital capability reshapes the NAC as a truly National cultural institution. The digital screens will also host images in participation with national celebrations such as Remembrance Day and Canada Day.

The rejuvenation of the National Arts Centre has been carefully planned and designed to respect, reinterpret and celebrate the original vision, while making changes to the building and its property to enhance connection to its setting, provide a more prominent, accessible entrance to the building and meet current operational requirements. Together with the establishment of the NAC's creation fund, as well as the commitment to establish the first National Indigenous Theatre department and the concurrent renewal of production infrastructure, the rejuvenation project will change the NAC's role on the international stage, amongst the most exciting cultural venues worldwide

The equilateral triangle is part of the NAC's DNA. **Photo** Younes Bounhar, Doublespace Photography, 2016

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About the Authors

Victoria Angel is the Senior Heritage Planner at ERA Architects, with experience in the private, public, and academic sectors. Her recent work has included neighbourhood and campus studies, and institutional rehabilitation projects.

Jennifer Mallard is a Senior Associate at Diamond Schmitt Architects and is the project architect for the NAC's Architectural Rejuvenation Project. Her architectural experience has focused on performing arts facilities, but also includes libraries and educational facilities.

The Atrium stair. **Rendering** Norm Li, 2016

CALL FOR SUBMISSIONS

Remembrance - ACORN Fall 2017

ARCHITECTURAL CONSERVANCY ONTARIO

Spring Issue 2017

Across Ontario, cemeteries, monuments, markers and installations provide a link to regular individuals as well as famous people from our past. Communities have also commemorated military and civilian sacrifice with memorial sites. These places of remembrance are an irreplaceable part of our province's cultural heritage. The design and inscriptions on monuments teach us about history, cultural geography, tragedy, selflessness, genealogy, and much more. The fall 2017 ACORN will focus on built heritage and cultural landscapes of commemoration:

- Monuments, structures or cultural landscapes reflecting sacrifice and remembrance
- Cenotaphs
- Memorials and commemorative sites
- Significant buildings or structures dedicated to the memory of Ontarians
- Cultural heritage landscapes such as cemeteries or memorial gardens
- Special restoration or conservation projects that preserved community memory

Articles should be either 500 or 1000 words in length accompanied by high-quality photographic images. All submissions should reflect ACO's mission to "encourage the conservation and reuse of structures, districts and landscapes of architectural, historic and cultural significance to inspire and benefit Ontarians."

Before commencing work on an article, please send your proposal or questions to liz.lundell@rogers.com to avoid duplication and ensure photo guidelines are received. Deadline for submissions is July 31, 2017. Past issues are available on the Resources page at www.arconserv.ca.

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