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from past to present

partners in preserving Brantford's Heritage

Brantford Heritage Committee

Introduction

This booklet, *From Past To Present: Partners in Preserving Brantford's Heritage*, is designed to provide you, the reader, with an increased awareness for the *need* and *importance* of heritage conservation in our local community.

Each time a historic building is demolished, we lose forever an integral part of our community history. It is only through public interest and vigilance that we can provide a first line of defence against the wanton destruction of our architectural heritage.

The *Brantford Heritage Committee*, a civic appointed body, is delegated the responsibility of 'public guardians' of our local heritage. Through the process of "designation", the Brantford Heritage Committee endeavours to represent and protect the public interest in conserving this heritage. This role, however, can only be fulfilled with the support and co-operation of the *public as partners* in sharing the task of preserving Brantford's heritage - past and present.

The Brantford Heritage Committee
1988-89

THIS BOOKLET HAS BEEN PUBLISHED IN PART DUE TO A FINANCIAL GRANT RECEIVED FROM THE ONTARIO MINISTRY OF CULTURE AND COMMUNICATION

Preserving The Past

Throughout North America, communities are growing more aware of the value inherent in the unique architectural and historical remnants of the past. Citizens groups, often accused of revering the old simply because it is old, are now more likely to be perceived as defenders of the buildings, streets, parks, and other works of human hand and mind which reflect a way of life that will never be again.

Unfortunately, because people tend to move from place to place more often today, the commitment of citizens to a particular community and its past has weakened and the sense of identity has tended to erode. Land developers have contributed to this erosion because they do not normally regard the preservation of a community's unique character as a priority. Shopping malls and residential subdivisions start to look the same from one place to the next and as a result a community's sense of identity is more and more to be found in its distinctive architectural and historical sites. Brantford possesses many of these sites.

In the future, our city hopes to attract an increasing number of tourists. What image of our city will these visitors take with them? What will they tell their friends? Will they want to return? Their impression will be based partly on their perception of our city's character as expressed through its architecture.

The Local Architectural Conservation Advisory Committee (LACAC) was established under the Ontario Heritage Act to assist in the preservation of landmarks which the community determines significantly contribute to that unique character.

Preservation And Designation

WHY SHOULD OLDER BUILDINGS BE PRESERVED?

Since many older buildings have a beauty and distinction rarely present in contemporary structures, their existence adds a richness and uniqueness to the identity of the community. An old building is more than the sum of its parts; each is a time capsule telling a story about the materials, skills, tastes, and imagination once found in the community. Once gone, a unique old building can never be replaced.

HOW IS PRESERVATION DONE?

Formal preservation of a property (e.g. building) is done through designation, a process which may be initiated by the property owner or by the Brantford Heritage Committee.

WHAT IS DESIGNATION?

Designation is a process by which a municipal council, under the Ontario Heritage Act (O.H.A.), can protect a valuable historically or architecturally significant property by imposing certain conditions on the property owner that will ensure the maintenance, restoration, and preservation of that property.

WHO DECIDES IF A PROPERTY SHOULD BE DESIGNATED?

The Brantford Heritage Committee, comprised of local citizens and representatives of municipal council, can recommend to municipal council which properties should be considered for designation. The municipal council has the authority to decide if a recommended property will be designated.

WHAT PROPERTIES ARE CONSIDERED WORTHY OF DESIGNATION?

According to the O.H.A., property must be real (land and/or buildings) or personal and must be of historical, architectural, archaeological, recreational, aesthetic, or scenic interest. The O.H.A. does not outline specific guidelines defining these terms, but before a property is designated, the Brantford Heritage Committee must research, document, and provide supporting reasons why it intends to designate a property. Normally a property must create some significant public interest before designation procedures are initiated.

DOES DESIGNATION CONSIDER OWNER RIGHTS AS WELL AS COMMUNITY NEEDS?

Yes. While the worth of old buildings cannot be calculated solely in economic terms, neither can the financial interest of the owner be ignored. Co-operation among concerned members of the community is essential in finding an approach to preservation that balances the needs of the community and the rights of the property owner.

DOES THE OWNER HAVE THE RIGHT TO SELL A DESIGNATED PROPERTY?

Yes. Although designation transfers from one owner to the next, it does not affect the owner's lawful title or right to sell the property.

CAN THE OWNER ALTER OR DEMOLISH A DESIGNATED BUILDING?

Some restrictions may be imposed, but these would apply only to those aspects of the property under designation. For example, designation normally applies to the architectural exterior of a building; consequently the owner is free to make interior renovations or alterations without approval. If, however, the owner wants to alter a portion of the property under designation, approval of the municipal council is required. Designation does not prevent the owner from demolishing a property, but does delay the process for up to a maximum of 270 days to allow concerned parties in the community to propose other options for the property.

WHY SHOULD AN OWNER CONSIDER SEEKING VOLUNTARY DESIGNATION OF A PROPERTY?

If the property is designated, the owner will have the satisfaction of owning a officially recognized part of Brantford's heritage. In addition, since a property owner cannot be expected to keep and maintain a building simply because it has some historical and/or architectural significance, the provincial government, through the Ministry of Culture and Communications, provides grants and loans to assist heritage property owners in the restoration and maintenance of their properties. Additional information regarding financial assistance programs can be obtained by contacting the Brantford Heritage Committee or the Planning Department c/o City Hall.

IF A PROPERTY IS DESIGNATED, HOW WILL IT BE IDENTIFIED?

A plaque will be erected or installed on your property to indicate your property has been designated as a significant part of Brantford's heritage.

WHY ARE SOME PEOPLE OPPOSED TO DESIGNATION OF PROPERTY?

Opposition to preservation and designation of property is often the result of insufficient or misleading information. Concerns should be directed to the Brantford Heritage Committee.

HOW CAN CITIZENS GET INVOLVED IN THE PRESERVATION PROCESS?

Anyone interested in getting involved in the preservation of Brantford's heritage should contact the Brantford Heritage Committee.

"What we ourselves have built, we are at liberty to throw down. But what other men gave their strength, and wealth and life to accomplish, their right over it does not pass away with their death".

John Ruskin

JOHN TURNER: The Enduring Legacy of a Brantford Architect

The era that came to be known as "John Turner's Brantford" began when he settled here in 1830. Master builder and architect, Turner's masterpieces include city churches, and domestic dwellings ranging from simple cottages to stately mansions.

Turner, a native of Wales, came from a family with a long tradition in the building trade. Tutored from childhood and formally trained for seven years at one of Britain's most prestigious building firms, Cubitts of London, Turner arrived in Brantford well prepared to make a lasting impression on the face of the city.

His one-and-a-half storey "Brantford cottage", notable among older homes in the city, reflects, with its pointed arches, the classic and gothic styles of European architecture.

Several area churches display this influence including Grace Anglican, St. Basil's Catholic, Wellington Memorial United, Wesleyan Methodist (Mt. Pleasant), First Baptist, and Central Presbyterian.

Turner is also responsible for the elegant yet practical design of several business and institutional structures such as Brantford Collegiate Institute, the Brant County Court House. and the Commercial Buildings.

Two splendid 19th century mansions represent some of his finest work: Wynarden (the former home of Henry Yates) patterned on the Elizabethan Gothic style, and the Brethour House (now the Beckett-Glaves Funeral Home and Chapel) exemplifying the Italianate style.

These buildings survive as testaments to John Turner and his craftmanship. Unfortunately, modernization is eroding his legacy. Among the casualties are the City Hall on Market Square, old Central School, and John H. Stratford Hospital. Their demolition serves as a reminder that unless the community is vigilant, Brantford could lose the best of its architectural past.

BRANTFORD PUBLIC LIBRARY

" A past to remember, A future that's fine;
Ours is a City Movin' With the times. "

A Brief Historical Sketch

by Garry Muir, Brantford Historian

Have you ever been 100 years old? It's not all it's cracked up to be, you know. An ache here - an ache there. No, it's not rheumatism or arthritis, or any of those things ... it's growing pains. Yep - even at 100 I'm still growing, and who knows when I'll stop. Right now, they can't figure out whether to fix up my insides, or stretch my arms and legs out a bit more. In any case, I'm 100 years old this year, and for some reason everybody is getting excited. I hear all sorts of things that are going to happen like pageants, parades, and people - over 1 million they tell me. Oh my aching streets!

Actually I'm much older than 100 - I might as well admit it - I have a past. But please spread it around; don't keep it a secret. In fact, that's what makes me well worth visiting. My past goes back to the man I'm named after - Joseph Brant, the famous leader of the Mohawks. After the American Revolution (or if you're an American it's the War of Independence), he brought his people to this area. He had supported the British and when they lost that war Brant had to clear out of the Mohawk Valley. He was offered this area by the British as a reward for his loyalty, and he took it. There are still a lot of things around to remind you that I got my name from him. Right in my middle is Victoria Park and there's a big statue there of Brant. Over on my west side, across the Lorne Bridge, in one of my beautiful parks (Lorne Park) there's a marker where Brant used to ford the river (known as Brant's ford - it was only an apostrophe "s" away from Brantford). Then there's Her Majesty's Chapel of the Mohawks, the first Prodestant place of worship built in Upper Canada way back in 1785. I can also recommend the Woodland Indian Cultural Centre for an excellent museum of Indian Culture, or even a visit to the nearby Six Nations Reserve where you can see and perhaps purchase some excellent Indian crafts, or a visit to Chiefswood, the home of the famous Indian poetess - Te-Ka-Hion-Wa-Ke — Pauline Johnson to you.

This area really began to grow in the 1830's with the great influx of white settlers and the selling of the land here-abouts by public auction. It was then that I really knew I would amount to

something. Oh sure, I had my setbacks. There was the rebellion of 1837 in which the sympathy, if not the active support of many, rested with the rebel cause. Then there was the Grand River Navigation Company that went "belly up" not too long after it got going and there was the usual pioneer drinking and brawling - but what the heck, it gave me something to remember. Yet only 17 years after the first lots were sold, I officially became a town — now that's something. Then after the middle of the century I really began to zoom ahead. Industry settled here and so did people, so that by the end of the century I had quite a name across Canada as a manufacturing centre of agricultural implements, what with a branch of Massey-Harris being here, along with others such as Cockshutt Plow Company.

Almost forgot! Something else happened in those last 30 years of the last century that really put me on the map. Alexander Graham Bell, the inventor of the telephone, settled in Brantford, and in 1874 conceived of the final link in the telephonic process at his folks home out on Tutela Heights. Now there's a place worth visiting - preserved just as it was then. There's also the Bell Memorial right in my middle. Now I know what some of you - especially if you are Americans are saying — "But the telephone was invented in Boston." Well I'm here to tell you that I'm the "Telephone City", and I'll take on anyone just to prove that. As a matter of fact, in the past I've tangled with the "National Geographic Magazine, Twentieth Century Fox, and even I.T. & T. and they've yet to prove me wrong. Sorry - didn't mean to get so excited. In any case there's a lot of Alexander Graham Bell in and around me and it's well worth seeing.

I could go on and on and tell you a lot more about myself, such as the Court House built back in 1853, or of all the beautiful churches I have, or the W. Ross MacDonald School For The Blind, or the Brant County Museum which has all sorts of interesting things about my past.

But my history is lost if I have no future. I want the next generation and the generations that follow to see me the way I am. Those of you you who know me must help preserve me. Thanks for the memories.

Designated Properties

PROPERTY & ADDRESS	PLAQUE
Main Public Library 73 George Street Brantford N3T 2Y3	**1902**
The Tisdale House 20 and 22 Nelson Street Brantford N3T 2M5	**1866**
Family Service Bureau 35 Wellington Street Brantford N3T 2L7	**1869**
David Plewes House 104 Brant Avenue Brantford N3T 3H3	**1871**
John Hext House 26 William Street Brantford N3T 3K4	**1880**
Myrtleville Farmstead 191 Balmoral Drive Brantford N3R 6R7	**1837**
Masonic Hall/Lawyers Hall 76 Colborne Street Brantford N3T 2G5	**1869**
135 Sydenham Street Brantford N3R 3Y9	**1870**
Thorpe Brothers Funeral Home 96 West Street Brantford N3T 3E7	**1856**

PROPERTY & ADDRESS	PLAQUE
89 Charlotte Street Brantford N3T 2X2	**1858**
35 Chatham Street Brantford N3T 2N7	**1876**
21 Egerton Street Brantford N3T 4L4	**1835**
138 William Street Brantford N3T 3L3	**1836**
42 North Park Street Brantford N3R 4J6	**1884**
327 Dalhousie Street Brantford N3S 3V8	**1894**
Drake Memorial Church 165 Murray Street	**1896**
The Brethour House 88 Brant Avenue Brantford N3T 3H3	**1870**
Victoria Park	**1861**
The Capitol Theatre 88 Dalhousie Street	**1919**
50 Dufferin Avenue Brantford Ontario	**1896**

The Grande and the Quaint of Heritage Designation...

This building has a high hipped shingled roof with a dormer centred in the middle. One of the highlights of this house is the front entrance. It has recessed sidelights and a decorated transom with eye brown window. 89 Charlotte Street.

The property at 135 Sydenham Street, exhibits a facade in the Brantford "Cottage" style

138 William Street was the home of Brantford born THOMAS B. COSTAIN who wrote "Sons of a Hundred Kings" a nostalgic novel about Brantford, and the "Chord of Steel". Over 15 million copies of his books have been sold. Costain, one of Brantford's most outstanding sons was an editor, literary scout, novelist, biographer and historian.

This house was built in 1857 by Procter Marter. It's design was influenced by the Italianate style. A prominent one-story veranda stretches the entire length of the building and extends for a short distance around both sides. 46 West Street.

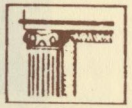
John Holt, the owner of a Brantford carriage factory, built this house 1n 1880. It exhibits a handsome facade designed in the Italianate style. 26 William Street.

The Tisdale House, built in 1866-67 is one of the best examples of the Italianate house styles in Ontario and is the oldest and finest Italianate "villa" in Brantford. T.G. Tisdale, was the owner of the Brantford Stove Works and also one time councillor for the town of Brantford. 20-22 Nelson Street.

Architectural Directory

This architectural directory has been compiled to provide you with some idea of the architectural features that are used in evaluating the architectural merit of a building. It may also be used to make touring your community more interesting.

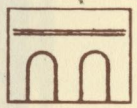
Abacus, a slab on top of a classical column.



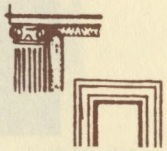
Acanthus leaves, decorative foliage of a Mediterranean plant used in Classical ornament as in a Corinthian capital.

Arch, a curved structure used in doorways, gateways, etc. as a support for the weight above it.

Arcade, arched passage.

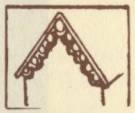


Architrave, 1) main beam resting on top of a column,
2) moulding around a door, window or arch.

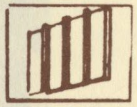


Balustrade, a low parapet, a row of balusters with rail used on a terrace or balcony.

Bargeboard, decorated board on a gable edge or eaves line.



Batten, strip covering a joint between vertical boards — sometimes ornamental.



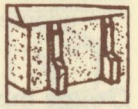
Belvedere, a roofed, but open or glazed structure usually located at the roof top of a dwelling.

Blind Arcade, lines of arches or rectangles projecting slightly from a solid wall.

Boomtown, false front masking a roof line.

Bracket, angular support at eaves, doorways, and sills.

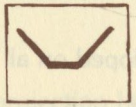
Buttress, mass of masonry or brickwork adding stability to a structure.



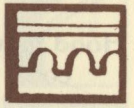
Capital, crowning feature of a column or pilaster.

Casement, window with side hinged sashes.

Chamfer, a bevelled corner.



Corbel, projection of stone, timber, etc. jutting out from wall to support weight, or for decoration.



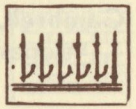
Corinthian, one of the three Grecian orders having bell-shaped capital with acanthus leaves.

Cornice, ornamental moulding that projects along the top of a wall, pillar, or building, usually of wood or plaster, around the walls of a room, just below the ceiling.

Corona, the greatest projection in a cornice designed primarily to throw off rain from the roof.

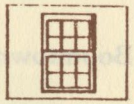
Crenellation, wall with indented or notched brakes at the top, usually on the roof-line of buildings.

Cresting, ornamental finish along the top of a screen, wall or roof, usually decorated and sometimes perforated.



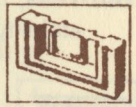
Cupola, a circular or polygonal dome on a roof.

Glazing bars, small narrow pieces of wood, stone, or metal which hold panes of glass in a door or window sash.

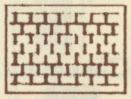


Gothic (window), narrow, vertical pointed window adapted from Gothic church design.

Gouge moulding, moulding decorated with shallow ornaments made with a gouge.

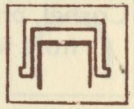


Header bond, bricks laid to show only short ends in every corner.



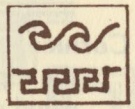
Hipped roof, roof sloped on all sides.

Hood moulding, drip stone, or label, projecting cover for window or door.



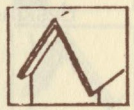
Fluting, a type of decoration consisting of long, round grooves — the vertical channelling on the shaft of a column.

Fret, a cut-out ornament of geometrical composition.

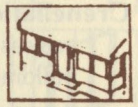


Frieze, member of cornice below fascia board and soffit, flat on wall surface, sometimes highly decorated.

Gable, the enclosing lines of a sloping roof.



Gallery, a long covered passage, partly open along one side.



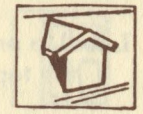
Gambrell, gable roof having double pitch or two slopes on each side.

Gargoyle, a projecting water-spout grotesquely carved to throw off water from the roof.

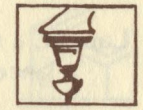
Dentils, small rectangular blocks, similar in effect to teeth, found in the lower part of a cornice.

Doric, the simplest form of Greek architecture plain capital — column — no base.

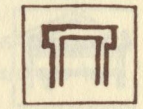
Dormer, a window in a sloping roof.



Drop, decoration hanging from a roof edge or gable end.

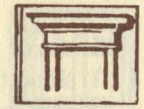


Ears, lateral projections of the trim around the top of a classical opening.



Eaves, lower edges of a roof projection beyond the wall of a building.

Entablature, detail of classic order; a wide and important horizontal moulded band on major buildings.

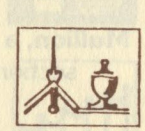


Facade, the front of a building; side and rear walls also referred to as facades.

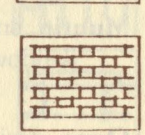
Fanlight, a window, often semi-circular, over a door with radiating glazing bars suggesting a fan.

Fascia, (board) horizontal wooden board below the eaves, or one of the faces of a Ionic architrave.

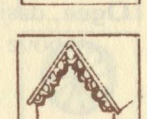
Finial, pointed ornament at apex of gable or pediment of roof edge.



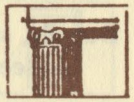
Flemish bond, bricks laid with alternate headers and stretchers in each course.



Gingerbread, see Bargeboards.

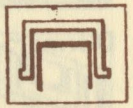


Ionic, the second order of Greek architecture.



Keystone, central slope of a masonry arch.

Label, a projecting moulding by the sides and over the top of an opening.



Lancet, a sharply pointed Gothic arch, resembling a lancet, or spear.

Lantern, a small structure raised above the roof, of various shapes with windows.

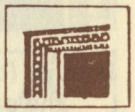
Lintel, horizontal timber or stone over an opening that carries weight of structure above.

Mansard, variation of hip roof with steep lower slope (which may be curved) and flatter upper section.

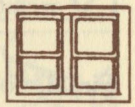
Medallion, a circular decorative panel.

Modillion, (bracket or console) a bracket or truss with scrolls at both ends.

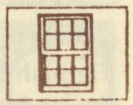
Moulding, a decorative band or strip of material used in cornices and as trim around window and door openings.



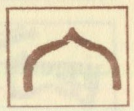
Mullion, a vertical member dividing window sections.



Muntin, small, slender bars holding panes in a window.



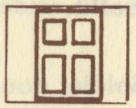
Ogee, design element formed by two convex arcs above two concave arcs.



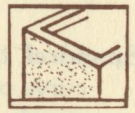
Oriel window, a bay window which is found on upper stories only.

Palladian, arch-headed window flanked by narrower shorter, square-headed windows.

Panel, inset or outlined door division. An area of material within a frame or structure.

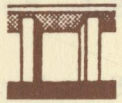


Parapet, low wall along the edge of a roof.



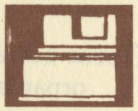
Pediment, low triangle ornamenting the front or gable end of a building, door, or window.

Piers, square masonry supports; solid parts of a wall between openings.

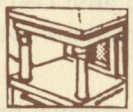


Pilaster, vertical, rectangular member projecting slightly from a wall.

Plinth, projecting base of a building or statue.

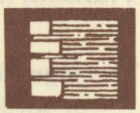


Portico, porch with pillars or columns.

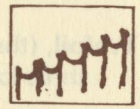


Quatrefoil, a panel divided by cusps into four sections. (Cusp, the point formed by the intersection of the foils in Gothic tracery).

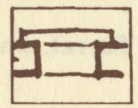
Quoin, a projecting corner stone at the angle of a building. (from the French word, coin - corner).



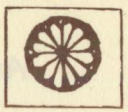
Reeding, convex raised ornament, the reverse of fluting.



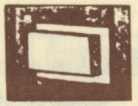
Reveal, the side of a opening cut through a wall.



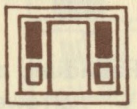
Rose Window, circular window whose mullions converge like the spokes of a wheel.



Rusticated, tooled (as the surface of stone).

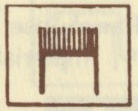


Sidelight, glazed panels adjacent to a door.



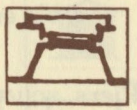
Soffit, under surface of eaves.

Soldier course , horizontal row of upright bricks.

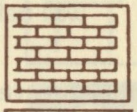


Spandrel, the triangular space enclosed by the curve of an arch, or horizontal, dividing structural member between vertical piers on major buildings.

Splay, the sloping surface of a wall opening.



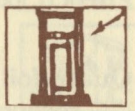
Stretcher, bricks laid lengthwise every course.



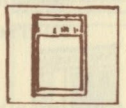
String course, a moulding or projection course running horizontally on a building surface.

Terra cotta, fired clay used for facing and relief ornamentations such as plaques.

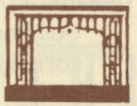
Transom, horizontal bar between the top of a window or door and the structural opening.



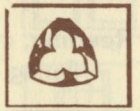
Transom light, the section above a transom.



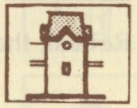
Treillage, decorative, lacy trim, used on porches or garden features.



Trefoil, (three leaves), arch or window having a three-lobed opening.



Turret, small tower, often containing stairs.



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Notes

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