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Heritage Matters

A publication of the Ontario Heritage Foundation • Volume 3 Issue 2

The changing face of heritage

Breaking news – In April 2005, the new *Ontario Heritage Act* was passed, giving heritage advocates across the province new conservation tools.

Look for complete coverage in the next issue of *Heritage Matters*.



In this issue

| The Homewood collection

| Visiting the Cheltenham Badlands

| Trent University under the modernist microscope

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Photo: Action catholique sympathizers – among which were a number of clergymen, provincial politicians and a group of journalists including M. Landrieux from the newspaper Le Figaro (Paris) – walked to the parish church of Moonbeam, a village in Northern Ontario, on Sunday, July 5th, 1925, to hear parish priest Jules Climon give a patriotic address.

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A message from The Honourable Lincoln M. Alexander, Chairman



We are blessed in this province to have such a tremendous scope of architecture – from courthouses and places of worship to skyscrapers and factories. Architecture, in all its forms, remains a profound inspiration and an extraordinary discovery. All across Ontario, people comment on the tremendous range of architectural styles we offer – from Georgian or Victorian landmarks to modern behemoths of glass and steel.

We are at an extraordinary crossroads when buildings such as the Toronto-Dominion Centre can be seen as changing the face of heritage. New buildings do not detract from the old. On the contrary, the two forms live together in a remarkable harmony, a symmetry that feeds on each other to create a mélange of architectural styles. These combined styles reflect the enterprising people we were in the past, and the innovative people we have become today. We must embrace this dichotomy to preserve this unique heritage.

Moreover, heritage preservation received an added boost with the recent passing of the new *Ontario Heritage Act* (which received royal assent in April). There had been strong advocacy for changes to the *Act* for many years. And now – through the leadership of the Honourable Madeleine Meilleur, Ontario Minister of Culture, and with contributions by countless others in the heritage community – we have a new *Act* to give us the strength we need to continue to identify, preserve, promote and protect our province's remarkable heritage treasures.

Watch for more about the impact of the *Ontario Heritage Act* in the October issue of *Heritage Matters*.

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The changing face of heritage

The International Style: Toronto's Toronto-Dominion Centre by Moiz Behar

In the second quarter of the 20th century following the First World War, Europe saw the emergence of a significant movement in architecture. This “modern” movement initiated a radical departure from the traditional approach of designing buildings in a historical context.

The International Style – often used synonymously with modern architecture – was named for its applicability to different cultural and climatic conditions, thus representing a universal design approach and esthetic that could be valid anywhere in the world. This name was first used in conjunction with the 1932 Museum of Modern Art's exhibition in New York City titled *“The International Style: Architecture since 1922.”* The Bauhaus School in Germany provided a solid foundation for the movement in the 1920s under the direction of Walter Gropius and Mies van der Rohe. The International Style emphasized volume instead of mass, favoured modern materials and standard modular parts for ease of fabrication and erection, and abandoned surface decoration.

Modernism reached Canada in the 1930s. It did not become firmly entrenched, however, until the 1950s. Fuelled by the post-Second World War economic boom, this movement changed the appearance and function of Canadian cities in the span of three decades.

Toronto assumed a leading role in spreading the International Style in central and eastern Canada commencing in the 1950s. Architects such as Henry Fliess, James A. Murray, Jerome Markson and planners like Macklin Hancock contributed to shaping Toronto in a new, bold and modern way. Some of the most significant architectural work done with the modernist vocabulary during the 1950s and early sixties included two leading Toronto architectural firms: Page and Steele (Peter Dickinson, lead design architect) and John B. Parkin Associates (John C. Parkin, lead design architect).

One of the most celebrated architects of the International Style was the German-born architect Mies van der Rohe. One of Mies' masterpieces in North America is the



Photo: Ron Vickers



Photo: Ron Vickers

TD Centre – a prominent example in Toronto of the International Style. As famed American architect Philip Johnson is reputed to have said, “The TD Centre is the biggest Mies in the world.”

Many Mies buildings took rectilinear shapes with symmetrical façades. His notable high rise buildings prior to the TD Centre include two 26-storey Lakeshore Drive apartment buildings in Chicago – design-

The Toronto-Dominion Centre was designated by the City of Toronto in 2003.

ed and built between 1949 and 1951 – which are organized at right angles to each other and are composed of pure, simplified forms and dark-coloured, exposed metal members that carefully modulate the façade compositions. His famous 39-storey Seagram Building in New York City was completed in 1958. The Seagram Building transformed corporate architecture in North America. Seagram's owners were the Montreal-based Bronfman family, who also controlled the property developers – Fairview Corporation, now known as Cadillac Fairview.

The TD Centre was commissioned by Allan Lambert, chairman of the Toronto-Dominion Bank in partnership with Fairview Corporation. To build the TD Centre, most of the city block surrounded by York, King, Bay and Wellington was assembled – the largest land assembly in Toronto until that time. As an internationally

known designer of office towers, Mies van der Rohe was brought from Chicago to be the design consultant to John B. Parkin Associates and Bregman and Hamann, two architectural firms based in Toronto. The TD Centre became the last major work of Mies van der Rohe.

As originally conceived, TD Centre was comprised of: the 56-storey TD Tower located at 66 Wellington Street West and built in 1967; the 46-storey Royal Trust

Tower located at 77 King Street West and built in 1969; and a one-storey Banking Pavilion. The original program for the Centre called for 288,000m² of office space, banking space, 14,300m² of retailing at a below-grade concourse and underground parking for 700 vehicles. Several buildings have been added to the complex.

The TD Centre is an exemplary manifestation of modern architecture and the International Style in Toronto and Ontario. At the time of their completion in 1969, TD Centre buildings dominated the skyline and permanently altered the Toronto cityscape. This landmark three-building complex made Modernism especially visible and acceptable in Toronto by providing very tall towers in a prominent location in the city, in a new design vocabulary, and with the involvement of one of the master architects alive at the time. Thus, this commercial banking complex

fuelled both the appetite for the Modern style of architecture and the post-war construction boom in the city.

Moiz Behar, OAA, MRAIC, MCIP, RPP is the principal of MBPD Inc., a consulting firm offering planning and design services. He has prepared a research report for a provincial plaque being unveiled in June 2005 by the Ontario Heritage Foundation to commemorate the TD Centre.



Photo: Ron Vickers

Nestled on the Niagara Escarpment amid the rolling countryside of the Caledon Hills lies a unique landscape locally known as the Cheltenham Badlands.

The site is a mysterious natural treasure that lures many visitors. An hour outside Toronto, motorists who venture along Olde Baseline Road just north of the village of Cheltenham may be startled by the stunning red hillocks and gullies that emerge suddenly from the surrounding forest. Bewildered by these strange mounds, most passersby can't help but investigate this unique earth formation further.

A visit to the badlands offers a journey into the ancient creation story of the Great Lakes region. Approximately 430 million years ago, the area lay at the edge of a warm sea. In time, retreating glaciers filled the seabed with red sediment that was eventually compressed into Queenston shale – one of the many layers of rock that formed the Niagara Escarpment. Normally hidden, Ordovician shale underlies much of south-central Ontario. However, near the base of the Escarpment the Queenston shale rests just below the surface. (The majority of Queenston shale is red due to the presence of iron oxide.)

Despite the evolutionary processes that led to the formation of Queenston shale, the events that make this feature visible today are a result of fairly recent human activity. The badlands probably began to form in the early 1900s when the forest was cut down to create arable land and pastures. Once this protective layer of vegetation was removed, the shale was left vulnerable to

erosion. In less than 100 years, the elements have sculpted the earth into this fantastic hilly landscape.

Canada's famous Badlands are located in Alberta. It's a curious discovery to learn that here in Ontario, we have our own miniature badland. Although other badlands exist in Ontario, the

sediment are washed into the nearby stream. Visitors can help reduce their impact by staying on designated trails and respecting signs that restrict horseback riding, bicycles and all-terrain vehicles. By observing the rule of "take nothing but photographs and leave nothing but footprints," our enjoyment of this geological wonder will continue for generations.

VISITING THE CHELTENHAM BADLANDS



Cheltenham Badlands remain the best example in southern Ontario. As a result, the area has received designation as a rare Earth Science ANSI (Area of Natural and Scientific Interest) from the Ministry of Natural Resources.

With thousands of visitors annually, the badlands have received considerable public interest. Unfortunately, litter and campfires are an increasing threat to the integrity of this special place. Human-induced erosion caused by trampling damages the soft clay hills while harming fish habitat as increasing amounts of

In 1999, the badlands property was purchased by the Ministry of Natural Resources from the estate of Russell Cooper of Caledon. Securing two kilometres of the Bruce Trail Optimum Route, the site is managed by the Bruce Trail Association and the Caledon Countryside Alliance. Ownership of the property was transferred to the Ontario Heritage Foundation in 2002, to ensure its long-term protection as a unique natural heritage site.

WHAT'S HAPPENING AT THE FOUNDATION . . . INTERNS HELP HERITAGE HAPPEN



The Foundation has worked for several years in partnership with the University of Waterloo's Co-operative Education Program to introduce Environmental Studies students to the heritage profession.

The program gives students real world experience. The Foundation also benefits from the enthusiasm, energy and fresh ideas that heritage interns bring with them. Heritage interns learn a great deal about the Foundation's programs and activities and the important role they play in conserving and promoting Ontario's heritage. They work closely with the Foundation's professional staff in a variety of roles – monitoring historic buildings and natural heritage sites protected by heritage conservation easements; conducting historical research and writing; and supporting other Foundation activities. During their four months at the Foundation, interns are exposed to technical and legislative aspects of

heritage conservation, planning, commemoration and interpretation.

Interns help make heritage happen at the Foundation. Many interns gain a life interest in heritage conservation. Several of these bright young minds have gone on to find permanent employment in Ontario's heritage sector, forming our next generation of heritage professionals. For example, some of our interns are now municipal and heritage planners. Others are completing master's degrees with a specialty in heritage conservation. Most importantly, interns leave the Foundation with a respect and an enthusiasm for heritage that they carry forward with them in their work and throughout their lives.

"Working at the OHF has been a tremendous learning experience for me," says Faiqa Fiaz, who has spent her internship working with the Provincial Plaque Program. "Being exposed to every aspect of Ontario's history has shown me how crucial it is to protect, preserve and celebrate our past."

UNCLE TOM'S CABIN HISTORIC SITE HAS NEW OWNERS

Uncle Tom's Cabin, which helped galvanize the abolitionist cause and contributed to the outbreak of the American Civil War, is a well-known piece of literature. It is a great American story, but it is little known that Josiah Henson – a fugitive slave who found freedom in Dresden, Ontario – was the inspiration for the title character in Harriet Beecher Stowe's book. The story of Reverend Henson's life and times can be better understood at a great Canadian heritage site that is now owned and operated by the Ontario Heritage Foundation.

On February 25, 2005 – as part of Black History Month celebrations and the culmination of Heritage Week activities – members of the Dresden community and descendants of Henson attended a ceremony in which Jim Bradley, Minister of Tourism, transferred ownership of



The Honourable Jim Bradley, Minister of Tourism (left), hands a copy of the Reverend Josiah Henson's autobiography to the Honourable Lincoln M. Alexander, Ontario Heritage Foundation Chairman, as a symbol of the transfer of ownership of Uncle Tom's Cabin Historic Site.

Uncle Tom's Cabin Historic Site to the Foundation. "Uncle Tom's Cabin is an important landmark, where Canadians and Americans can learn about the Underground Railroad and its role in shaping our two nations," said Bradley. "It will flourish as a dynamic cultural tourism attraction

and legacy of early black history under the new ownership of the Ontario Heritage Foundation."

At the ceremony, Foundation Chairman Lincoln M. Alexander accepted an 1883 original edition of Henson's autobiography from Minister Bradley as a symbol of the ownership transfer.

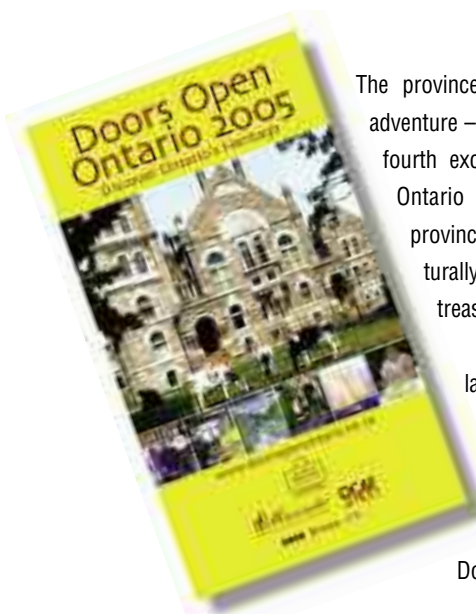
"We look forward to working with our new partners to revitalize this internationally recognized site. The Foundation will ensure that the site continues to shine as a beacon of freedom for present and future generations," said Alexander.

Uncle Tom's Cabin Historic Site comprises period buildings and an interpretive centre housing 19th-century artifacts and rare books, a theatre and gift shop. For more information, visit:

www.heritagefdn.on.ca or
www.uncletomscabin.org.

DOORS OPEN ONTARIO

A MILLION VISITS AND COUNTING



The province's most popular heritage touring adventure – Doors Open Ontario – is back for a fourth exciting season. During Doors Open Ontario events, communities across the province open the doors of their architecturally significant buildings and heritage treasures to the public.

The Ontario Heritage Foundation launched Doors Open Ontario in 2002 to create access, awareness and excitement about our province's heritage. To date, over one million visits have been made to Doors Open Ontario heritage sites.

The program continues to expand. This year, 44 events – 14 of which are first-time participants – are taking place across the province, involving over 180 communities. The season kicked off on April 23rd in Guelph and continues through October.

The free *Doors Open Ontario 2005 Guide* is available by calling 1-800-ONTARIO (668-2746). This handy guide provides a snapshot of each community event, highlighting some of the participating sites. For a detailed list of participating sites, visit www.doorsopenontario.on.ca. The website is updated regularly throughout the Doors Open Ontario season.

Doors Open Ontario 2005 sponsors include: the Ontario Heritage Foundation, Masonite International Corporation, the Ontario Cultural Attractions Fund Corporation, the Ontario Ministry of Culture (Cultural Tourism Marketing Fund), INCO Limited, Ontario Tourism Marketing Partnership Corporation and all the participating communities.

FOUNDATION AWARDED FOR PUBLIC ARCHAEOLOGY PROGRAM AT SPADINA MUSEUM

The Ontario Archaeological Society awarded the Ontario Heritage Foundation and the Spadina Museum the Peggi Armstrong Public Archaeology Award in 2004.

In partnership with the Ontario Heritage Foundation, the *Adventures in Archaeology* summer camp experience for children ages 8-14 has been successful at the Spadina Museum. Since 2001, the Foundation has led participants in three week-long summer day camp digs. The 2001 program included a series of weekend opportunities for families to experience archaeology hands-on. Utilizing the exhibition *Discovering Spadina*, the children are oriented to the history of the site through archaeology. The program also includes field excavation, artifact processing and workshops. This program is available to Toronto residents.

For more information on the 2005 program, visit www.city.toronto.on.ca/parks.



Foundation archaeologist Dena Doroszenko (left) and Spadina Museum Administrator Karen Edwards with the 2004 Peggi Armstrong Public Archaeology Award.

GRANTS HELP PRESERVE HERITAGE ALONG THE BRUCE TRAIL



The Province has demonstrated its ongoing support for the protection of natural areas along the Niagara Escarpment through a recent announcement by the Minister of Natural Resources of an \$850,000 grant to the Bruce Trail Association.

The funds are being directed to the Bruce Trail Association, conservation authorities and Ontario Parks to continue securing lands for the optimum route of the Bruce Trail and the completion of parks within the Niagara Escarpment Parks System.

As a partner with the Bruce Trail Association in securing lands for the Bruce Trail, the Foundation is pleased to support the Province's commitment to protecting ecologically significant lands and expanding the Bruce Trail.

UPCOMING PLAQUES: A SEASON OF UNVEILINGS

It promises to be another exciting year of provincial plaque unveilings! Each year, the Foundation unveils blue and gold plaques across Ontario to commemorate the significant people, places and events that have helped shape our province.

From an artist's retreat to a park commission, the Foundation's 2005 plaque unveilings offer something for everyone. Here are some highlights:



© Doris McCarthy, *Post Romano Fool's Paradise*, 1948, 20 x 20 oil on board

Sunday, May 29 – Fool's Paradise –

commemorating the natural heritage site of the studio/retreat of renowned artist Doris McCarthy (Toronto)

Sunday, June 5 – Colonel Graham

Thomson Lyall –

honouring a Victoria Cross recipient (St. Catharines – with special guest HRH The Countess of Wessex)



Colonel Graham Thomson Lyall, V.C.

Tuesday, June 7 –

Toronto-Dominion Centre –

celebrating the modern office tower complex of designer Mies van der Rohe (Toronto – with special guests TRH The Earl and Countess of Wessex)

Saturday, June 25 – Marie-Rose Turcot –

commemorating this journalist, writer and folklorist of our francophone past (Ottawa)

Saturday, September 3 – Sir Byron

Edmund Walker –

remembering the many contributions of this renaissance man of the Victorian era (Innisfil Township)



Sir Edmund Byron Walker

Friday, September 16 –

Niagara Parks Commission –

celebrating 120 years of the work of the Commission to preserve the scenic beauty of Niagara Falls (Niagara Falls)

Wednesday, September 21 –

CFCL-Timmins –

honouring the first French-language radio station in Ontario (Timmins)

For more information on our exciting plaque events, visit www.heritagefdn.on.ca. Come celebrate with us!

LEIDRA LODGE – A NEW CONSERVATION EASEMENT



June Ardiel has been a patron and leader in Ontario's arts community all her life.

She has authored a book on the public art of Toronto and is an accomplished artist in her own right. June is also the daughter of Lorne Ardiel, who was a lieutenant-colonel with the Middlesex

Militia in the First World War, senior executive for General Motors (Oshawa), renowned sportsman and leader in the development of Canada's marketing industry.

Lorne Ardiel built a family retreat on Clear Lake in the Kawarthas in 1926. It has remained virtually unaltered since it was constructed and remains an important part of our cultural heritage as a representative example of the cottage lifestyle that became not only possible but widespread in Ontario with the advent of mass-produced, affordable automobiles.

In December 2004, the Ontario Heritage Foundation finalized a heritage conservation easement agreement to protect Leidra Lodge – the Ardiel family cottage at Young's Point. The lodge is a charming 1920s Craftsman-style lakefront dwelling with accompanying garage and two picturesque boathouses set amid a peaceful, contemplative, designed landscape.

Leidra Lodge is surrounded by approximately an acre (0.4 hectares) of landscaped grounds and is also buffered by 75 acres (30.4 hectares) of farm and forested lands that are adjacent to the Young's Point Conservation Area – a regionally significant Life Science Area of Natural and Scientific Interest (ANSI).

Ms. Ardiel has donated the house, its surrounding cultural heritage landscape and the farm tract to the Otonabee Region Conservation Foundation. This donation – further protected by an Ontario Heritage Foundation conservation easement – will guarantee the long-term protection of the property's heritage features and will ensure that the ambience of this special place is preserved.

Through her thoughtful and farsighted donation of both the lands and the easement agreement, Ms. Ardiel has ensured that her family legacy will be preserved and enjoyed for generations to come.

DONOR TESTIMONIAL – CLAY BENSON

Hardworking, passionate, focused and a great sense of humour. These are all traits that describe Clay Benson. This middle-aged antique dealer and

collector for 36 years has restored several heritage buildings in

Ontario, including an 1845 three-storey brick commercial building, an 1847 log house, an 1850s Ontario cottage, an 1850s mill, moved and salvaged an 1840s Port Hope house and several log structures. He is passionate about saving Ontario's architectural heritage.

Aware of the work the Ontario Heritage Foundation has done to save and restore built heritage over the years, Clay has donated to the Foundation since 2002.

Although the Foundation is an agency of the Government of Ontario, its operations are not fully funded by the Government and it must raise 60 per cent of its own budget through fundraising and other activities to operate its heritage programs. "Our annual supporters provide us with a base of support and assist us in achieving our heritage conservation goals across Ontario," says Richard Moorhouse, Executive Director of the Ontario Heritage Foundation.

If you would like to make a donation to the Ontario Heritage Foundation to preserve and protect Ontario's built, cultural and natural heritage, please complete the donation card enclosed in this publication or contact us at 416-325-5000.



WORKING WITH SUPER STRUCTURES

The framework for Ontario's heritage buildings



The Elgin and Winter Garden Theatre Centre (Toronto). In 1987, a basement is excavated under the lobby corridor, and the grand staircase is suspended in the air.

Last issue, we discussed the importance of a solid foundation when preserving heritage structures. In this issue, we see how a building's skeleton holds everything together. Find out more about the techniques of handling frames, walls and floors – and their repairs – in *Well-Preserved*.

Well-Preserved can be purchased by calling the Ontario Heritage Foundation at 416-325-5000. Or visit www.heritagefdn.on.ca and click on About us/Merchandise.

Next issue . . . Staying on top of heritage preservation: The healthy roof.

The following excerpt appears in *Well-Preserved: The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation (Third Revised Edition)*, by Mark Fram (Boston Mills Press, 2003).

All walls bear at least their own weight, and often a portion of the loads of the floors and roof above. Nevertheless, most buildings in Ontario from small to large are constructed as a structural frame with a relatively light cladding rather than according to the more traditional European prac-

tice of bearing-wall construction. Log construction is essentially a case of bearing walls supporting a small and relatively light roof structure. In many areas, a masonry or clapboard exterior on a house with rather thick walls probably covers an older log structure. Cladding fashionably upgraded the appearance and protected the logs from weathering (as well as stopping drafts).

Most other bearing-wall structures are of stone masonry with timber floors and roofs. Such bearing walls consist of two faces of relatively well-cut stone (sometimes one face is brick) with a core of rubble, sometimes bonded by mortar. Most bearing-wall structures in Ontario are churches; massive walls support elaborate and heavy roof structures.

Brick exteriors are often just cladding; plentiful supplies of timber and sawn lumber for framing made the load-bearing brick walls of European practice obsolete, even in urban areas, where some early building regulations required brick exteriors to prevent the spread of fires. Brick veneer allowed for much larger openings than brick bearing walls and was far more suitable for the complex forms . . . Nevertheless, idiosyncratic examples of double- or even triple-thick brick bearing walls seem to occur everywhere. The modern practice of backing a brick face with con-

crete block did not become common until the 1920s.

Timber frames have come in several varieties. The traditional mortise-and-tenon framing of relatively heavy timber beams and joists arrived from Europe and the United States with each wave of immigration, with subtle variations in practice from group to group. But cheap sawn lumber and machine-made nails made platform- and balloon-framing an instant success by the mid-19th century, pushing traditional heavy-timber construction out of domestic and commercial use. Most such lightweight framing uses "sticks" of small dimensions for wall studs and floors joists, with wooden laths, floorboards and occasional diagonal braces or bridging to make the entire assembly solid. Much more rare was the use of post-and-beam construction, with rigidly braced joints.

Wrought iron as a structural material, used for engineered structures such as bridges and gas-holders and some framing in large public buildings, was a rarity in 19th-century Ontario. Steel supplanted wrought iron late in the century. Steel's strength permitted much of the eclectic stone and masonry constructions . . . to be "draped" on a hidden framework that carried most of the load. Steel-reinforced concrete frames appeared soon afterward.

the Homewood collection

As you drive east along Highway 2 between Brockville and Prescott, you will find the robust Georgian Homewood Museum deeply set back from the road.

One of the oldest houses in Ontario, Homewood was built in 1799-1800 by Dr. Solomon Jones – a Loyalist who came to Augusta Township with his

young family c. 1784. He was the area's first physician and the second member from Leeds County to be elected to the Parliament of Upper Canada (1796-1800).

Six successive generations of the Jones family lived on the property until 1951. This large two-storey stone house – donated to the Ontario

Heritage Foundation in 1974 and restored with the help of Invista Canada (formerly DuPont Canada) and the Canadian Parks Service – reflects the aspirations and accomplishments of the Jones family.

Their story is best illuminated by the fascinating collection of artifacts on display in the house. Many are original and have been passed from generation

to generation, thus leaving a valuable historic resource of personal letters, books, diaries, receipts, medical records and equipment, furniture, china, silverware, clothing, photographs, agricultural tools and housewares spanning the 18th and 19th centuries.

Some of the Homewood treasures include:

Victorian hair wreath

Hanging against the south wall of the sitting room is an intriguing hair wreath. It was crafted by Lucia Jones on Ash Wednesday 1883 and contains the hair of Jones family members, each piece carefully labeled. Attached to the back of the shadow box is a handwritten note that states: *"Lucia Jones Ash Wednesday 1883."* Also attached to the back of the box is a small package that reads, *"The hair of Lucia Jones."*

Hair wreaths can represent a memorial to a deceased family member or a keepsake. Hair is arranged into small groupings of between 10 to 80 hairs, twisted around a knitting needle and then bound by fine intertwined wires. The hair is wound into flower and leaf shapes and floral sprig groupings.



Mahogany grandfather clock

The personal taste of the Jones family can be seen in this 18th-century slim waisted grandfather clock with satin-wood inlay – believed to have been brought by Mary Tunnicliffe, wife of Solomon Jones, from New York.

A photograph of Andrew Jones, son of Dunham Jones. Notation on back board, *"A wonderful and best of men and one for the family to be proud of!!"*



Commode

Cherry and pine bed steps/commode, c. 1840, used to climb on to the bed, but which also served as a commode. The centre section pulls out, and the lid reveals the commode.



Dinner service

This deep, rich cobalt blue dinner service set – with central motif of historical views of different places in London and with a border of trees, foliage, rocks and flowers on all dishes – was manufactured by Adams in Staffordshire, England and dates from 1820-35. The set was purchased by Dunham Jones in the 1830s.



Located on Highway 2 between Maitland and Prescott, the Homewood Museum will be open from June 29 to September 5, 2005, Wednesday to Sunday,

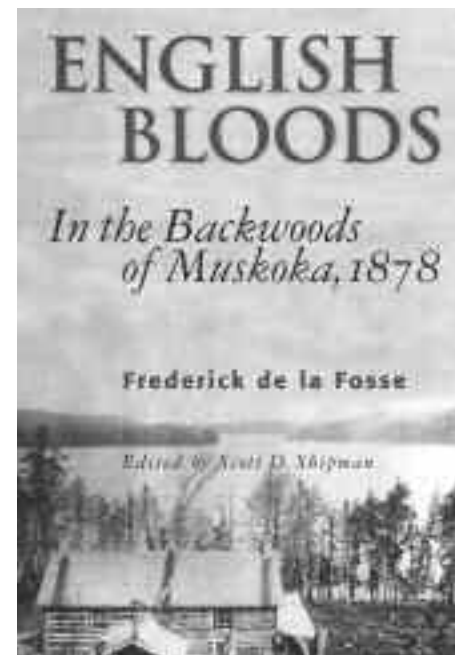
11 a.m. to 4 p.m. Take an informative guided tour and witness period rooms with original furnishings – from textiles and photographs to porcelain and furniture. Admission: Adults \$3, Students (under 16) \$1.50, Group rate (over 15 visitors) \$2, and Passport (combined admission to Fulford Place in Brockville) \$6. For more information, call 613-498-3003 or visit www.heritagefdn.on.ca.

The collections at Homewood were made possible through the generosity of many sources, including: Parks Canada, Jennifer Jones Inderwick, Monica Jones, Earl Connell (who provided the financial resources to purchase Jones artifacts at a public auction), and Richard Dumbille.

... the shelf

ENGLISH BLOODS: IN THE BACKWOODS OF MUSKOKA, 1878

From Natural Heritage Books (www.naturalheritagebooks.com). Frederick de la Fosse's richly descriptive and delightfully humorous memoir captures that period of life when he, and other young Englishmen of means, arrived in northern Muskoka in the late 1870s to acquire agricultural skills. Known locally as "English Bloods," these young lads encountered the realities of pioneer life in this beautiful but not agriculturally-friendly land. This new edition (originally published in 1930) is annotated, illustrated with archival photographs and augmented with additional background on this period of Ontario's history.



... at the museum

SPEED – A SCIENCE NORTH (SUDBURY) SPECIAL EXHIBITION FOR “SPEEDSTERS” OF ALL AGES! UNTIL SEPTEMBER 5, 2005.

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Speed was developed by COSI Columbus with support from the National Science Foundation and in cooperation with the Science Museum Exhibit Collaborative.

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TRENT UNIVERSITY UNDER THE MODERNIST MICROSCOPE

BY LARRY WAYNE RICHARDS

Throughout the developed world, attention is being given to the built heritage of the modern era. Organizations such as UNESCO's World Heritage Center, the International Council on Monuments and Sites (ICOMOS) and the Working Party of the Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement (DOCOMOMO) are defining critical issues and developing conceptual frameworks related to modern heritage. As well – from local to international levels – databases, public awareness programs and nomination dossiers are being organized. In this context, complex challenges are emerging in Ontario.

For many, the Modern Movement – which evolved from and reflected the massive modernization of life in the 20th century – is still so new that they lack perspective on, and appreciation for, the great accomplishments of the period. Assigning significance requires sufficient distance in time. Even the most sophisticated organizations struggle in looking at the 20th century. As of May 2003, UNESCO's World Heritage List contained 730 properties and sites, but only 12 were modern heritage listings.

Interest in preserving and celebrating Ontario's built heritage from the modern era has been equally slow. Nevertheless, recognition is finally coming to key projects in Toronto such as City Hall and the Toronto-Dominion Centre. Beyond Toronto, however, outstanding modernist buildings await proper recognition, documentation and preservation – including Trent University, a remarkable mix of architecture and landscape in Peterborough.

Designed by Ron Thom in 1964, the original buildings of Trent University constitute one of Canada's great works of architecture – a national and provincial treasure that deserves full attention for its artistry and cultural significance.

Thom was known as "Frank Lloyd Thom" (as in Frank Lloyd Wright). He came to national prominence in the 1960s when he designed



Massey College at the University of Toronto. Critic Adele Freedman explains in her book, *Sight Lines*, that Thom had an intuitive sense about anchoring a structure in its site and said "a building has to make love to a site." But at Trent, such lovemaking has not always continued in the post-Thom

decades of campus expansion. Without proper designation, Trent's built heritage continues to have neither real protection nor rigorous guidelines for preservation or future development.

Trent's President Bonnie Patterson recognizes the tremendous cultural and institutional value of the University's unique, modernist architecture. And market research indicates that Trent's distinctive ensemble of buildings and landscape is the third most important thing to incoming students. "We are at the point where there will be an interest in designation," Patterson adds. "It is desirable to preserve what we have."

She wants to examine university preservation models elsewhere and seek assistance from a broad range of external agencies. She is also enthused about the DOCOMOMO conference – "Conserving the Modern in Canada: Buildings,

Trent University is a participating site in Doors Open Peterborough, October 1, 2005.

Ensembles and Sites, 1945-2005" – held at

Trent May 5-8, 2005.

One senses that Patterson welcomes having Trent examined under the modernist microscope. Recently, the institution asked, "What should characterize the University in 2010?" Surely, one of the answers must be to boldly protect and celebrate Trent's astonishing modernist heritage.

Larry Wayne Richards is a Professor of Architecture at the University of Toronto, and a member of the Ontario Heritage Foundation's Board of Directors.

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