



CHOnews

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ONTARIO COTTAGE COMEBACK STORY

GEORGE DUNCAN

People involved in the conservation of Ontario's built cultural heritage are all too familiar with buildings that could not be retained and restored for a host of reasons: too far gone, mould, dry rot, not structurally sound, not deemed significant enough...and more. Take heart, heritage advocates, because there are good news stories to be told that bring a little light into our sometimes-discouraging field of interest. This is the story of a modest example of Ontario vernacular architecture that was preserved in a creative way, in spite of the odds against it.

At the corner of Church and George Streets, in a residential neighbourhood of the Markham Village Heritage Conservation District, stands a good example of an Ontario Cottage. This house form is characterized by its one-storey height, hipped roof and general sense of balance. Early examples with sophisticated detailing such as French doors and tent-roofed verandahs are known as Ontario Regency Cottages. The house at 16 Church Street, dating from circa 1860, is a simple and modestly scaled dwelling, enhanced with peaked door and window heads that show the influence of the classic revival style.

David Cash, a pump and fanning mill manufacturer, had a successful business on the east side of Main Street in old Markham Village. He purchased an investment property on a backstreet in 1848, six years after establishing his factory. Around 1860, or perhaps a little earlier, he built a house on a portion of his land holdings. Since he lived on Main Street, this was not his personal residence, but served as a property to rent out. It is possible that someone associated with the business lived there, or perhaps it may have been intended

to serve as the manse for the Congregational Church next door. After a fire in 1872 destroyed the factory and damaged his residence, David Cash left the area and moved to Reach Township. The house at 16 Church Street was rented out by speculators for a time, until it was purchased by John and Ellen Kellett in 1898. The Kelletts were bakers. They added a bakery to the rear of the house that is illustrated on old fire insurance maps.



The David Cash Workers' Cottage, restored and containing a designer's office and residence. (G. Duncan, 2021)

Moving ahead to more recent times, this property was again acquired for investment purposes and rented out until it became uninhabitable. When the house went up for sale, there were many inquiries about demolition, however the configuration and size of the lot were not ideal for redevelopment for a new house of a size that the market

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PRESIDENT'S MESSAGE



Amended Heritage Act Now In-force

Effective July 1, 2021, amendments to the *Ontario Heritage Act* (OHA) made through Bill 108, *More Homes, More Choices Act*, 2019, were proclaimed. In addition, Regulation 385/21 which arises from the OHA amendments, is in effect. You should be aware of these changes as they affect notification requirements for listing and designation, the process for securing, amending and repealing listings and designations and alterations to Part IV designated properties. Regulation 9/06, the criteria for cultural heritage value for designation, has no changes. We have included a presentation I made to the City of Pickering Council on June 24, which includes some of these changes, on the CHO/PCO website. The Ministry has posted draft sections of the Heritage Toolkit describing the new processes on the Environmental Registry at <https://ero.ontario.ca/notice/019-2770>. The Local Planning Appeals Tribunal (LPAT) and the Conservation Review Board (CRB) no longer exist; their functions have been rolled into the Ontario Land Tribunal (OLT).

Some of the major changes:

Listing

- owner must be notified after Council has made its decision;
- Council must indicate the cultural heritage values of the listing for notification;
- Council must consider an objection to the listing.

Part IV designation

- owner may appeal to Council after intent to designate approved;
- owner may appeal to OLT after designation by-law passed;
- OLT, not Council, has final decision on designation after appeal; and
- Council must designate within 120 days of publication of intent.

Places of Pain, Sorrow and Incarceration

The recent findings of unmarked graves at former Indian Residential School sites have brought to the fore the profound and lasting injustices perpetrated on a group of our people. The Heritage Conference in Sault Ste. Marie gave us the opportunity to visit a former Residential School site, now part of Algoma University. While such sites should be retained where ever possible with the support of the affected peoples, it is just as important that the story of these sites be told. Algoma, together with the School survivors, has done an impressive job of conveying the stories of those who were forced to attend these Schools. These stories and heritage sites help us understand the deep and lasting effects of such injustices. I know that I was deeply affected by visiting the site and thankful that it was saved and interpreted.

Stay safe.

Wayne Morgan

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seemed to demand. That discouraged many potential purchasers. Then, something unexpected happened: a buyer came forward with an innovative idea to restore the derelict house, construct a moderately-sized addition, and use it as a combined office and residence.

Markham has a Home Occupation By-law that allows businesses to operate within residential zones, subject to certain restrictions and requirements. Office uses are the most common and well-suited to this concept. Businesses cannot have a commercial sign, they can only occupy a percentage of the floor area of the dwelling, and there has to be a residential component used by the operator of the business. The Gregory Design Group, the new owner in 2018, applied for a Minor Variance to allow a larger percentage of the building to be used for commercial purposes. This family-owned company specializes in custom home design and has been long-established in the Unionville-Markham Village area. Many of their projects involve additions to heritage houses, so the owners had the knowledge and appreciation of older buildings and neighbourhoods to draw them to this project.

After the variance was approved, plans for the restoration of the old house and an addition went through a Site Plan Approval process. The design left the heritage building in its existing location, with a new foundation, and added a compatible wing that contained a dwelling unit and garage. This left most of the floorplate of the original building reserved for a design studio, offices and a meeting room.

When the project got underway, two significant things came to light. The first item of interest was the type of construction. Gutting the interior and removal of some sections of exterior cladding revealed the underlying wall structure was a variant of “plank-on-plank” or “sawmill plank.” This mode of wall construction appeared in some



Plank-on-plank wall construction revealed during exploratory work. Note the extent of wood rot exposed when exterior claddings were removed. (City of Markham, 2018)

parts of Ontario in the 1840s when trees were plentiful and lumber was relatively inexpensive. The technique used to raise the walls was to lay one inch by five- or six-inch planks one atop another and nail them together until the desired wall height was achieved. There is no wall cavity in this type of construction. Typically, the planks were offset layer by layer to provide keying for exterior stucco and interior plaster.

This example in Markham Village is late for plank-on-plank. Rather than offsetting the planks on both the exterior and interior, the builder chose to lay them flush on the outside to receive narrow clapboard siding. The interior however, had the offset to receive plaster. Renovations also showed that the main interior partitions were also plank-on-plank.



Interior view showing the offsetting of the planks to receive plaster, and remnants of former plank-on-plank partitions. (City of Markham, 2018)

The second item of note revealed by exploratory work was the amount of wet rot and insect damage found in the walls, apparently caused by many years of water infiltration from a leaky roof. One disadvantage of plank-on-plank wall construction is that when it gets wet for an extended period of time, it becomes an ideal habitat for carpenter ants. This may have killed the chances of preserving the heritage house if different people had been involved, but in this case, portions of sound wall structure were retained, and damaged sections were removed and replaced with conventional framing. The bad news that members of municipal heritage committees are loath to hear, “It has to come down,” was not heard this time.

The restoration of the David Cash Workers’ Cottage was completed 2018–2019. The old two over two windows were restored by David Wylie Restorations, the same company that supplied a salvaged, four-panelled door for the main entrance. New siding matching the original was installed, as well as louvered shutters. A neighbourhood nuisance has thus become an attractive part of the heritage neighbourhood, with the business having little impact on the primarily residential character of the area.

This excellent project shows that the seemingly impossible can be achieved in heritage conservation when the right combination of people and circumstances come together. It comes down to the attitude of the players involved being

conducive to creative thinking when faced with a heritage building that at first glance seems impossible to save.

George Duncan is a former Senior Heritage Planner with the City of Markham.

LETTER TO THE EDITOR

I read with interest the article on "Ontario's Musical Heritage Sites" by Michael Seaman. The references to Stompin' Tom Connors caught my eye!

In June of 1967 Tom Connors rolled into Carleton Place, Ontario, driving his pickup truck, and parked behind the Mississippi Hotel on Bridge Street. Carrying his guitar and a piece of plywood, he auditioned for owner Lorraine Lemay and was offered a month-long engagement at the hotel, along with room and board. While working at the Hotel he wrote his song "Big Joe Mufferaw", and it became his first big hit. The song tells tall tales of French-Canadian folk hero Mufferaw Joe...

"and they say Big Joe used to get real wet
from cutting down timber and working up a sweat
and everyone'll tell ya around Carleton Place
The Mississippi dripped off of Big Joe's face..."

In 1990 when the big old stone Mississippi Hotel, built in 1872, was threatened with demolition, Tom made a written plea to the public saying, "All that can be done must be done to ensure the preservation of the Grand Old Lady". In 1990 Tom was in his reclusive period, so when he made that statement, the media took note! That notice had everything

to do with why the "grand old lady" still stands at the corner of Bridge Street and Lake Avenue in Carleton Place today. The building was saved, restored, and today is known as "The Grand Hotel".

While not a designated property, the building is under consideration to be included in the town's Register of Properties of Cultural and Heritage Value.

Shortly after Connor's death in 2013 a mural was painted by artist Shaun McGinnis on the side of a nearby building, overlooking the hotel, in honour of Stompin' Tom.

*Jennifer Irwin
Chair,
Carleton Place Municipal Heritage Committee*



The Grand Hotel (Collection of the Carleton Place and Beckwith Heritage Museum) and Stompin' Tom mural (J. Irwin)

ARCHITECTURAL STYLES: ONTARIO GOTHIC

NANCY MATTHEWS

Ontario Gothic is a deceptively simple house-style prevalent throughout the entire province, with some of the earliest surviving examples dating from before 1800.

The façade is the long side of a rectangular structure with a central door flanked by a window on either side. Usually, the main floor windows have the same shape and trim as the door.

The lengthwise gable roof is broken by a high gable directly above the door. The window or door in this central peak sometimes has the same shape and trim as other windows, but more often is different with a more decorative shape and trim such as a round arch or a pointed gothic window, which along with gables, gives the style its name.

The two sides are usually identical with two upper-storey windows in the 45 degree gable ends. In larger structures there are two windows directly below the upper windows,

but many smaller versions only have one ground floor window centred between the two upper windows.

Original eaves would have been decorated with ornate gingerbread, which in many cases has not survived our Canadian winter weather.

The ground floor is generally divided into two sections by a central staircase. These sections can be one larger room on either side of the stairs or divided in two, separated by a connecting door. Larger homes often had two windows each side of the door and a centre hall beside the stairs.

At least one of the front rooms would have a door into the entryway. This formal sitting room was used for entertaining guests, for celebrations, for funeral visitation, and if needs be, could be converted to a bedroom for elderly, sick or infirm members of the family.

Upstairs generally had four small, sloped-ceiling bedrooms

accessed from the hallway. The window above the front door let natural light into the upstairs hall, which otherwise would be very dark.

Most Ontario Gothic houses would have had a covered porch, either across the entire façade or a simple portico over the entry. Probably due to poor repair, many of these porches were later removed, which explains those upper “mother-in-law doors” that lead nowhere. On those houses, a flat-roofed porch would have provided an upper balcony that could be used to air bedding. Many houses have an iron spike jutting out from the peak of the front gable. A pulley attached to the hook could help hoist larger furniture through the upper window if the staircase or upper hallway were too narrow.



Ontario Gothic houses in Grey Highlands feature differing colors of local brick with elegant designs in a contrasting color at corners, in often curved voussoirs above windows and/or in a banding frieze. The just discernable wooden strip above the door indicates that this farmhouse had a covered porch, and probably gingerbread that has not survived. (N. Matthews)

Largely as a fire precaution, the kitchen was generally in a wing off the rear of the main floor. Originally these kitchen-wings were one storey, built of wood and used about nine months a year as a “summer kitchen”. Many such were later replaced by a solid one or two-storey addition.

In cases where a growing family needed more space, an exact replica of the original home was built at right angles across one of the ends, which creates a rather odd appearance of having two façades.

Throughout the province, Ontario Gothic houses can be small with only one window either side of the door, or they can be much larger with one larger single window, or a pair of windows either side of the door. Houses are built in wood, stone, or local brick according to local availability of craftsmen and materials.

This snug and tidy-looking style was highly practical. The lower profile and use of the gabled “attic” for bedrooms

required far less building materials than a full two-storey structure. It was also subject to less heat-loss in winter. The steep gable roof easily withstood the snow load of a Canadian winter and shed the snow quickly in spring.



Located on Delburn Dr, this designated 1871 1½-storey house with a single gothic style gable on the main, east facade, is one of a few cut fieldstone farmhouses surviving in Scarborough. The three-bay main façade has cream coloured brick quoining surrounding the openings and at the building corners. (R. Schofield)



10 Station Lane is just one of many Ontario Gothic frame homes in historic Unionville. The upper window pair with the accented arch is unusual, as is the curved “chaumière” porch roof. (R. Hutchinson)

In colonial Upper Canada, property tax was 30£ on a one-storey home, and 60£ for two-storeys. This storey-and-a-half layout was taxed as a one-storey structure. Hence, for pragmatic pioneers, one primary reason for the prevalence of Ontario Gothic is a form of tax evasion!

Nancy Matthews is a member of the CHO/PCO Board of Directors and is the Chair of Heritage Grey Highlands.

FOUNDATIONS: A SHOWCASE OF STONE CRAFTSMANSHIP

DON TAYLOR

When admiring the architecture of a heritage house one naturally surveys the design of the façade's prominent features: the entrance, the layout of walls and windows, and decorative elements expressive of a particular style or architect. This article encourages us to also take note of the foundation walls which are often a showcase of stone craftsmanship.

Stone foundations were a universal component of early buildings, but they disappeared as concrete foundations started to supplant them after 1910. Local stone would of course be used, most often limestone, as in the Kingston examples used to illustrate this article. The foundation stonework was almost entirely done by hand and provides an important display of masonry skills and architectural design.



Figure 1

As an introductory example, consider Figure 1 which shows part of the foundation of a relatively early (1856) brick building in Kingston's old downtown residential area. What does it tell us? First of all, the presence of a stone foundation wall is reliable evidence of an early house, whereas walls and windows may have been altered by later renovations. Indeed, the design and execution of the stonework often allows us to estimate the age of the building within a decade or two. Then we observe how the stones are laid – in this case in uniform courses on the street façade, whereas on the side wall the coursing is quite irregular. This figure also shows that the stone foundation is topped by a uniform stone course that provides the base for laying the brick of the main walls. This is called a base course and often, as here, features stones with smooth surfaces.

To properly appreciate stone craftsmanship of this period, some explanation of foundation stonework is in order. Stones from the quarry can sometimes be used directly in building a wall, but for better quality houses the stones were usually shaped with hammer and chisel. This method resulted in good faces that were more or less rectangular in outline and had a reasonably flat surface. Such basic stones are sometimes called pitch-faced because of the use of the pitching chisel. A better grade of stone is hammer-dressed,

where the good surface is flattened with the use of a hammer with a pointed head. These stones can be identified by the dimpled surface, with the dimples being relatively coarse or fine in different cases, and sometimes very fine with patterns when multiple-pointed hammers were used. Another common style that became increasingly popular in the late 19th century is usually called rock-faced, where through a combination of stone selection and chisel work the exposed face shows a very rough surface, such as might resemble a natural outcrop. For the best quality stonework, called ashlar, the upper, lower, and side surfaces are cut accurately square and flat so that the masonry joints are very narrow. Usually, the exposed surface in ashlar stonework is smooth and flat, but it may be given a hammer-dressed or rock-faced finish. Other stone finishes, more decorative than these, are sometimes seen but are more likely to appear in commercial buildings. Whatever the surface finish, the stone face might also be given a smoothed margin a few centimeters wide to act as a frame for the stone finish. This would be called a margined stone, and in some cases, one might see decorative tooling in the margins.

Most houses of this period have full basements and the foundation walls accordingly have to provide window openings. These openings may be topped with standard stone voussoirs, but an interesting variety of stonework can be seen, including flat and arched lintels or massive stones that serve both as lintels and as part of the base course.

It quickly becomes evident that the most interesting stone foundations are often those of brick houses, and this is easily understood. Frame houses are usually relatively plain in overall design, and their builders are unlikely to invest in elaborate stone foundations. Stone houses themselves, while often ambitious in design, typically date from the pre-Confederation era when building design tended to be formal and restrained rather than ornamental. Often, they may simply have a base course that marks the transition to better quality stonework above the foundation wall. On the other hand, brick houses became popular choices in the late 1800s throughout Ontario. House designs became increasingly decorative in that period, and this influence carried over into foundation stonework. The most impressive foundations are generally found on substantial brick houses of prominent architects of the late Victorian period.

With this information we note that the foundation wall of Figure 1 shows squared hammer-dressed stones laid in uniform courses, topped by a smooth ashlar base course. The window opening has traditional stone voussoirs. On the side wall, however, there is no base course and the stonework is pitch-faced and uncoursed.

The following photos show a small selection of interesting stone foundations in Kingston's old residential area. Most Ontario towns and cities have substantial brick houses of the Victorian period that can provide similar examples.



Figure 2

Figure 2 shows rock-faced stonework around a curved corner, with bevelled rock-faced base course. The wall is constructed in broken courses, more common in late Victorian houses, rather than uniform courses, providing greater strength as well as a more interesting pattern.



Figure 3

Figure 3 shows uniform courses of rock-faced stones. The base course is rock-faced with smooth margins. A special feature is the margined lintel forming part of the base course with a finish described as vermiculated, not common in residential houses.



Figure 4

Figure 4 shows fine ashlar stonework with courses alternating in widths and with hammer-dressed and rock-faced finishes. The corner stones have prominent margins. The base course is bevelled smooth ashlar.

These examples suggest that the best way to study Ontario heritage stonework may well be to look at the foundations of Victorian brick houses. In a pleasant walk along older residential streets you can discover house foundations with interesting stonework, and none of them the same! Sometimes the stonework will be enhanced by attractive garden plants, but equally good stonework may be hiding behind garbage cans, gas meters, and weeds. Happy exploring!

Don Taylor is a member of the Frontenac Heritage Foundation and Vice-Chair of Kingston's Municipal Heritage Committee. A version of this article appeared in the Frontenac Heritage Foundation newsletter. Photography by Don Taylor.

CHO/PCO MISSION STATEMENT

To encourage the development of municipally appointed heritage advisory committees and to further the identification, preservation, interpretation, and wise use of community heritage locally, provincially, and nationally.

As of July 1, 2021, the Ontario Government has introduced wide-ranging changes to the legislation used to identify and protect cultural heritage resources in our province. These are the most extensive changes to the *Ontario Heritage Act* since 2005 and impact a variety of municipal processes and requirements. Also now in force is Regulation 385/21 which provides further direction on how certain aspects of the legislation is to be interpreted and implemented.

To assist in the understanding of the new heritage conservation legislation, the government is updating a number of its guidance documents which unfortunately are not planned for release until sometime this fall. The legislative changes have raised many questions concerning processes and implementation, and it is hoped that these new documents will provide the necessary assistance.

Here are some of the key highlights of the legislation and the regulation:

The Register

There are new requirements for listing non-designated properties on the municipal register (section 27). Council is now required to notify a property owner within 30 days of adding such property to the register. This new notice requirement must include the following:

- a statement explaining why the property is considered to be of cultural heritage value or interest;
- a description of the property that is sufficient to readily ascertain where it is;
- a statement informing the owner of their right to object; and
- an explanation of the restriction concerning the demolition or removal of a building (60-day review period).

The notification requirement only applies to properties that are added to the register after July 1, 2021. If an owner objects to being listed, then within 90 days of the objection council must provide the owner with their decision as to whether or not the property should remain on the register. An owner's opportunity to object is not limited to when the property was first included on the register (after July 1st). It can occur at any time, by a current or future owner of the property.

Comment: The government has not provided any criteria to be considered when listing a property but has suggested that municipalities be guided by Regulation 9/06 (Designation Criteria). There also does not appear to be any limitation on the number of times an objection can be submitted. In future, it will be important for

municipalities to track which properties were listed pre and post July 1st as it relates to objection rights.

Designation of Property – Notice of Intention to Designate for “Prescribed Events”

There are changes to the designation process (Section 29), including timeframes associated with certain development applications. Municipalities will now have 90 days to issue a Notice of Intention to Designate (NOID) when a property is subject to a Planning Act application for an Official Plan Amendment, Zoning By-law Amendment, or a Plan of Subdivision. This timeframe begins when the municipality declares the application 'complete' and the limitation to issue a NOID only applies in these prescribed circumstances. The timeline can be extended or eliminated if the municipality and the property owner agree (or if the municipality declares an emergency under the *Emergency Management and Civil Protection Act*).

Comment: Due to this new timeframe, municipalities may wish to discuss the concept of a waiver or extension of the timeframe during the pre-application stage with the applicant and consider introducing a process to secure the owner's agreement to achieve a less adversarial approach to heritage conservation. Municipalities may also wish to require a heritage impact assessment as a requirement for a complete application in order to receive research information on a heritage property, especially if designation is likely to be pursued and a NOID is anticipated. If the 90 days does apply, it will be important for municipalities to ensure appropriate time management as there will be many tasks to complete in a short time period such as heritage research, evaluation of the property as to its heritage value, preparation of a Statement of Significance/Heritage Attributes, and review by the municipal heritage committee prior to consideration of designation by council.

Objections to NOID

Once council approves a NOID, a new process will now allow for objections to be considered by council (as opposed to the former process involving the Conservation Review Board). Objections must be received by the municipality within 30 days of the date the NOID was published and council is required to consider the objections it receives when making its final decision to either withdraw the NOID or pass the by-law. This objection process applies to new designations, amendments and repeal of a designation by-law.

Comment: The reasons as to why a property should be designated are to be solely based on the designation criteria of Regulation 9/06 whereas there appears to be no such limitation on reasons for objections to the designation.

Designation By-law Timelines

There is also a new time limit concerning the approval of the designation by-law. Once a NOID has been published, a municipality is required to pass a designation by-law within 120 days. If this does not occur, the NOID is considered withdrawn and the municipality will have to issue a notice of withdrawal. This 120-day timeline applies to the following situations:

- all new designations
- amendments to by-laws for administrative reasons
- repealing by-laws

The 120-day timeline can be extended in three ways: if the property owner and council agree to an extension, if the municipality declares an emergency; or if council passes a resolution indicating it has received 'new and relevant information' pertaining to the property (which would provide 180 days from the date of the council resolution to pass the by-law).

Comment: It appears the manner in which the owner agrees to an extension is left to the discretion of the municipality. It will also be important for the municipality to ensure adherence to the timeframe as to when the by-law must be placed before council. If the 120-day timeline lapses and the NOID is withdrawn, there is no time limit on when the municipality may issue another NOID.

Any appeal of a council-approved designation by-law will be adjudicated by the Ontario Land Tribunal (OLT) and its decision will be final. The OLT will also address appeals to amend or repeal a designation by-law, and applications to alter an individually designated property.

Designation By-law Requirements

There are also new requirements (as per the regulation) for specific information to be included in a designation by-law. It must contain:

- enhanced property identifiers
- a statement of cultural heritage value or interest which outlines which of the regulation 9/06 criteria are applicable and how the property complies with the identified criteria.
- a description of heritage attributes including how each attribute contributes to the cultural heritage value or interest of the property.

The by-law may also list any physical features of the property that are not heritage attributes. These would not require council approval when an alteration is proposed.

While there is no requirement to update existing by-laws, where a municipality proposes to amend an existing by-law after July 1, the amending by-law must meet the new requirements.

Alteration and Demolition Applications

There are changes to the legislation and new regulations regarding alteration and demolition of individually designated properties. Changes were made to section 34 of the Act to recognize the demolition or removal of heritage attributes that are not buildings or structures. Further, a municipality must now confirm that an application for alteration or demolition is deemed complete within 60 days of receipt (if the municipality fails to provide notice of a complete/in-complete

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application, the 90-day timeframe begins after the 60 days). There are also now minimum provincial submission requirements for these types of applications (section 6 of the regulation), and municipalities can also introduce additional requirements secured through a municipal by-law, council resolution or Official Plan policy.

Comment: One of the provincial requirements is the submission of “all technical cultural heritage studies that are relevant to the proposed alteration, demolition or removal”. It is unclear as to who determines what type of study is considered “relevant”.

If demolition or removal is approved, once it is complete, council is required to determine what impact the action has had on the property’s cultural heritage value or interest or attributes. Upon reflection and review of the existing designation by-law, council may choose to do nothing, amend the by-law or repeal it. In cases where council determines that the by-law should be amended or repealed, the regulation provides an abbreviated process that requires fewer notifications and no opportunity for objections or appeals. The regulation also provides a streamlined process for designation where a building or structure is being relocated to a new property, and there would be no opportunity to appeal the new designation.

Transition

Here are some of the key transition policies:

- Processes initiated on or after July 1, 2021, will be subject to the new legislative and regulatory regime, while those initiated prior to this would be subject to processes under the Act as it was prior to amendments and regulation being proclaimed.

- The regulation sets out the specific triggers for determining if a process has commenced.
- The regulation also requires that municipalities address all outstanding NOIDs within 365 days of proclamation. This timeframe can only be extended by mutual agreement. Where a matter was referred to the CRB or the OLT, whichever the case may be, the municipality will have 365 days from the date of the report to pass the by-law.
- Where a building or structure has been removed or demolished following approval, but the municipality has not yet repealed the by-law as of July 1, 2021, municipalities are required to follow the steps outlined in regulation.
- All ongoing cases that were before the CRB will now be heard and ruled upon by the OLT.

Additional Sources

The *Ontario Heritage Act* (with amendments taking effect on July 1, 2021) and Regulation 385/21 can be found here:

<https://www.ontario.ca/laws/statute/90o18#BK49>

Information for this article was obtained in part from the Ministry of Heritage, Sport, Tourism and Culture Industries training session in June entitled “**Changes to the Ontario Heritage Act: What it means for you**”. Questions concerning the new legislative requirements can be directed to Kate Oxley, Heritage Outreach Consultant at kate.oxley@ontario.ca

Regan Hutcheson is a member of the CHO/PCO Board of Directors and is Manager of Heritage Planning for the City of Markham.

CITY ARCHITECTURE GOES VIRAL

City of Orillia Municipal Heritage Committee

Is it viral or virtual? While members of the City of Orillia Municipal Heritage Committee (MHC) certainly hope it goes viral, at the moment they are simply happy the Heritage Walking Tour has gone virtual.

The online version features 20 points of interest from the City’s list of designated properties under the *Ontario Heritage Act*, R.S.O. 1990, c. O.18, and is available at <https://www.tripvia.tours/> and on mobile devices through their Tripvia Tours app.

Going virtual has many advantages. It improves accessibility, adds to the visitor experience, and reduces the need for physical maps. Not only does this help decrease the City’s environmental footprint, it is a safe and modern alternative for residents and visitors to experience the City’s architecture throughout the pandemic.

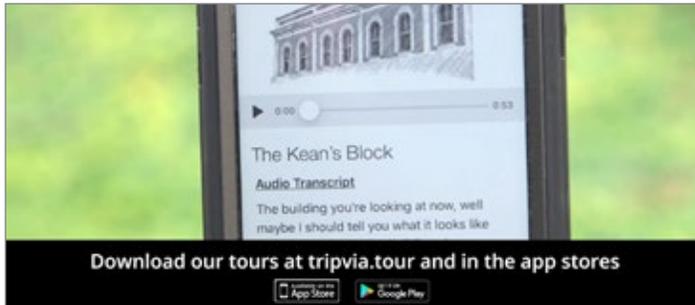
The app is easy to use and free to download from your

phone’s App Store. Each tour begins with verbal and written instructions on how to use the program. The experience is equipped with a map of the area, with each building located using its GPS coordinates. While there is a suggested route, the tour doesn’t need to be completed in any particular order. You can either choose the building you would like to learn more about (in a pick and play fashion) or turn the auto-play feature on and the app will automatically play the audio transcript as you approach the landmark. Pairing your phone to your car’s audio system is another way to enjoy the experience. These hands-free features make the tour truly accessible to all.

Members of the MHC recently took the app for a test run and were happy with the results. Local walking tours are a fascinating way to see a city during your travels. Visiting local landmarks and delving into the area’s authentic tales

is a great way to expand one's knowledge of a city and its history within just a few hours. The app does just that, and offers the option to answer trivia questions about the buildings like "What was recently discovered to lead to the Orillia Opera House?"

Overall, the app adds a fun and humorous element to the existing walking tour. Follow the link to get a glimpse: <https://www.youtube.com/watch?v=1IGXeGec0rQ>



The Orillia MHC

The MHC was established in 1977 as the Local Architectural Conservation Advisory Committee (LACAC) and changed its name around 2005. The Committee designated its first building, The Stephen Leacock Memorial House, on July 24, 1978, which later was declared a National Historic Site. In total, the MHC has designated 28 houses, churches, and commercial/industrial buildings for their historical and cultural significance.

Over the last couple of years, the MHC has focused on heritage awareness, designing story boards for St. James Court, and French's Stand, a century-old concession stand located near Couchiching Beach Park. The Committee is focused on cataloguing over 680 archival photographs, updating its potential properties of interest list, exploring new designations, and developing educational tools for realtors, insurers and the general public.



Ontario Heritage Conference 2022

June 23-25, 2022

Brockville and the Surrounding Region

The Light at the end of the Tunnel



Heritage Elizabethtown–Kitley invites you to join us for the Ontario Heritage Conference in 2022. We are excited about the return of this event and the chance to network and learn in beautiful Leeds and Grenville County. Nestled between the St. Lawrence River and the Rideau Canal, the region is robust in United Empire Loyalist and early Irish settlement history. Immerse yourself in excellent architecture, historic forts, rural countryside backroads and the many attractions that await.

Speaker sessions, plenaries and tours will inspire Municipal Heritage Committee members and Heritage Professionals. Get up to date on policy, trends and ideas. To spotlight the region's iconic heritage, OHC 2022's theme **The Light at the End of the Tunnel** will focus on the economic impact of Pandemic times, the future of heritage conservation, tourism and the positive changes of heritage locally and provincially.

NEWS FROM THE BOARD OF DIRECTORS

RICK SCHOFIELD

As a result of the Pandemic, the Board continues to hold its Board meetings via Zoom, the latest being held on June 20th.

The President outlined the work he has been doing for the past few months including:

- (i) working on a workshop for Pickering Council on their role in heritage conservation;
- (ii) issues of pitfalls regarding incomplete applications;
- (iii) budget issues due to Covid-19 restrictions and the

provincial lockdown; and

(iv) ongoing insurance issues relating to heritage properties.

The Corporate Secretary/Treasurer reported that many MHC renewals have finally been received but there are still several outstanding. Hopefully, things will get back to semi-normal as Covid cases continue to decline.

Since government regulations require that our corporation hold an AGM, the Pandemic issues resulted in extension

of AGM deadlines. The Board decided to hold its recent AGM virtually on May 29. There were 16 MHCs logged in, which is typical of in-person AGMs in the past. Reports were received from the President, Corporate Secretary/Treasurer, and committee Chairs. Of concern to all MHCs was the Conference Committee report that the next Ontario Heritage Conference will likely be held in June 2022. It will be hosted by the Elizabeth-Kitley MHC, possibly in the Brockville area. The CHO/PCO complete annual report for 2020 was sent together with the Spring issues of CHOnews. If your MHC did not receive a copy, please let us know.

The Nominating committee submitted the names of Wayne Morgan (Sutton West), Regan Hutcheson (Markham MHC), Matthew Gregor (Toronto-Scarborough MHC) and Tracy Gayda (Elizabeth-Kitley MHC) for election to the Board for 2021-23. There being no further nominations, all were acclaimed and will join Ginette Guy (Cornell MHC), Terry

Fegarty (Midland MHC), Nancy Matthews (Grey Highlands MHC) and Wes Kinghorn (London MHC) and the Board of directors for the 2021–2022 year.

The issue of a replacement for Bert Duclos to assist MHCs with their ongoing activities was raised at last year's AGM and again this year. Kate Oxley, representing the Ministry, indicated responsibility for advisory services to MHCs (the job formerly held by Bert Duclos) has been permanently incorporated into the work of the Cultural Consultant positions at the Ministry. Mr. Andrew Jeanes and Mr. Chris Lawless currently hold those positions at the Ministry, and are available to provide a full range of heritage advisory services to local municipalities and MHCs throughout Ontario. CHO/PCO members are invited to direct their questions to them.

Rick Schofield is the Corporate Secretary/Treasurer of CHO/PCO.

2021-2022 BOARD OF DIRECTORS

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Program Officer **Ginette Guy**

BOARD MEETINGS

CHO/PCO Board of Directors meetings are open to any MHC member. Meetings will be held virtually until further notice. Please contact the Corporate Secretary if you wish to attend.

ARTICLE DEADLINES

JANUARY 10

MARCH 10

JUNE 10

OCTOBER 10

Article submissions are always welcome.