

200 John Street & 588 Charlotte Street, Town of Niagara-on-the-Lake Cultural Heritage Evaluation Report



6/28/2021

Heritage Planning Services
Leah Wallace, MA MCIP RPP

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This document, entitled Cultural Heritage Evaluation Report 200 John Street and 588 Charlotte Street, Town of Niagara-on-the-Lake was prepared by Leah Wallace, MA MCIP RPP, Heritage Planning Services for Solmar (Niagara 2) Corp. The material in it reflects Ms. Wallace's professional judgement in light of the scope stated in the document. The opinions in the document are based on conditions and information existing and the time the document was published and do not take into account any subsequent changes. Any use which a third party makes of this document is the responsibility of that third part and Leah Wallace is not responsible for costs or damages suffered by a third party as a result of decisions made or actions taken based on this report.

A handwritten signature in cursive script that reads "Leah D. Wallace". The ink is dark and the signature is fluid, with a long, sweeping underline.

Leah D. Wallace, MA MCIP RPP
Heritage Planner

Executive Summary

Leah Wallace, MA MCIP RPP, Heritage Planning Services, was retained in 2021 by Solmar (Niagara 2) Inc. (Solmar) to complete a Cultural Heritage Evaluation Report (CHER) for 200 John Street East (200 John) and 588 Charlotte Street (588 Charlotte) collectively known as the ("Subject Lands").

Leah Wallace was also retained by Two Sisters Resorts Corp. (Two Sisters) in 2017 to complete a Cultural Heritage Impact Assessment (HIA) in relation to a planning application to construct a hotel and related uses on the properties known municipally as 144 and 176 John Street East.

Further, Leah Wallace was retained by Solmar in 2018 to complete a separate HIA for a proposed subdivision development on the Subject Lands.

This report is prepared in accordance with Attachment 6 (*Guidance to Parties on Expert Reports & Other Disclosure Materials*) in the Procedural Order issued by the Conservation Review Board on March 24, 2021 as it relates to an objection to the Notices of Intention to Designation (NOIDS) for 200 John Street East and 588 Charlotte Street, Town of Niagara-on-the-Lake.

The properties were listed on the Town of Niagara-on-the-Lake's Municipal Register of Properties of Cultural Heritage Value or Interest. The Town issued Notices of Intention to Designate (NOID) the properties in August 2018 and the owner served notice of objection to the NOIDs in September 2018.

The report's focus is to analyze the evolution of the subject properties, with an emphasis on the significant built cultural heritage resources and the designed landscape features that can be documented and to assess the properties under Ontario Regulation 9/06 to determine their cultural heritage value or interest.

Based on the Regulation 9/06 analysis in this report 200 John Street meets three of the criteria. It has the high degree of artistic merit associated with the design of the tea house, pool and surrounding plantings by the firm of Dunington-Grubb. It has associative value or its associations with George Rand, who commissioned the tea house and pool; Calvin Rand who, along with Brian Doherty, who founded the Shaw Festival; and the landscape architecture firm of Dunington-Grubb who designed the tea pavilion and pool. Though it is not a landmark, it is bordered by the wall that defines the entire extent of the Rand Estate before it was divided into separate properties.

The property at 588 Charlotte Street meets two of the criteria. It has early associations with Evelyn Rand and other descendents of George Rand I. Though it is not a landmark, it is bordered by the wall that defines the entire extent of the Rand Estate before it was divided into separate properties.

Part 1 – Introduction

1. Retainer

Leah Wallace, MA MCIP RPP, Heritage Planning Services, was retained in 2021 by Solmar (Niagara 2) Inc. (Solmar) to complete a Cultural Heritage Evaluation Report (“CHER”) for 200 John Street East (200 John) and 588 Charlotte Street (588 Charlotte) collectively known as the (“Subject Lands”).

Leah Wallace was also retained by Two Sisters Resorts Corp. (“Two Sisters”) in 2017 to complete a Heritage Impact Assessment (“HIA”) in relation to a planning application to construct a hotel and related uses on the properties known municipally as 144 and 176 John Street East.

Further, Leah Wallace was retained by (“Solmar”) in 2018 to complete a separate (“HIA”) for a proposed subdivision development on the (“Subject Lands”).

2. Conservation Review Board Guidelines

This report is prepared in accordance with Attachment 6 (*Guidance to Parties on Expert Reports & Other Disclosure Materials*) in the Procedural Order issued by the Conservation Review Board on March 24, 2021 as it relates to an objection to the Notices of Intention to Designation (NOIDS) for 200 John Street East and 588 Charlotte Street, Town of Niagara-on-the-Lake (**APPENDIX I - NOIDS**). The Report is arranged under the headings and in the order provided in Attachment 6 and includes an analysis of the subject properties as they exist including features and overall design; analysis in relation to the work of the landscape architecture firm of Dunington-Grubb; a history of the property; and a Regulation 9/06 evaluation. The report also contains a conclusion drawing together the analytical elements and a bibliography and appropriate appendices pertaining to the contents of the report.

3. Research, Documentation and Site Analysis

a. Provincial Policy Statement, 2020

Policy 2.6.1 in the Provincial Policy Statement 2020 states that *Significant built heritage resources and significant cultural heritage landscapes shall be conserved* and further states that significant heritage resources are those that have been determined to have cultural heritage value or interest. Processes and criteria for determining cultural heritage value or interest are established under the OHA. Regulation 9/06 determines cultural heritage value or interest.

b. Regulation 9/06

Cultural Heritage Impact Assessments completed in 2017 (Addendum 2018) for 144, 176 and 200 John Street East and 588 Charlotte Street and 2020 for 200 John Street East and 588 Charlotte Street were undertaken using the approach taken in the *Ontario Heritage Tool Kit – Heritage Property Evaluation (A Guide to Listing, Researching and Evaluating Cultural Heritage Property in Ontario Communities)* including historical research using both primary and secondary sources; undertaking an architectural style analysis based on the writer's knowledge as a qualified architectural historian; and attendance on site to visually document the properties. Based on the research and site visits, including attendance at the Centre for Canadian Landscape Architecture Archives at the University of Guelph to view and photograph relevant Dunington-Grubb plans and drawings, a Regulation 9/06 analysis was undertaken to ascertain if the properties met at least one of the listed criteria and were eligible for designation under Part IV of the OHA. This analysis resulted in confirmation that 200 John Street East met three of the criteria and 588 Charlotte Street met two of the criteria. A new Regulation 9/06 analysis was undertaken for this CHER in order to confirm previous analyses.

As noted, site visits and documentation were undertaken on numerous occasions commencing in 2010-2011. These visits focussed specifically on 144 and 176 John Street East. Commencing in 2017, site visits and documentation were undertaken at 200 John and 588 Charlotte as well as at 144 and 176 John. Site visits undertaken from August 2017 included the properties at 200 John and 588 Charlotte both before and after trees were removed from those two properties. The list does not include a number of site visits made with Town staff, the Municipal Heritage Committee and consultants for the Town of Niagara-on-the-Lake and SORE.

- July 26, 2017
- July 30, 2017
- August 1, 2017
- August 18, 2017
- February 28, 2018
- March 6, 2018
- May 1, 2018
- February 5, 2019
- March 9, 2020
- July 26, 2020
- October 17, 2020
- November 20, 2020
- June 17, 2021

Part II - Analysis of the Properties as They Exist

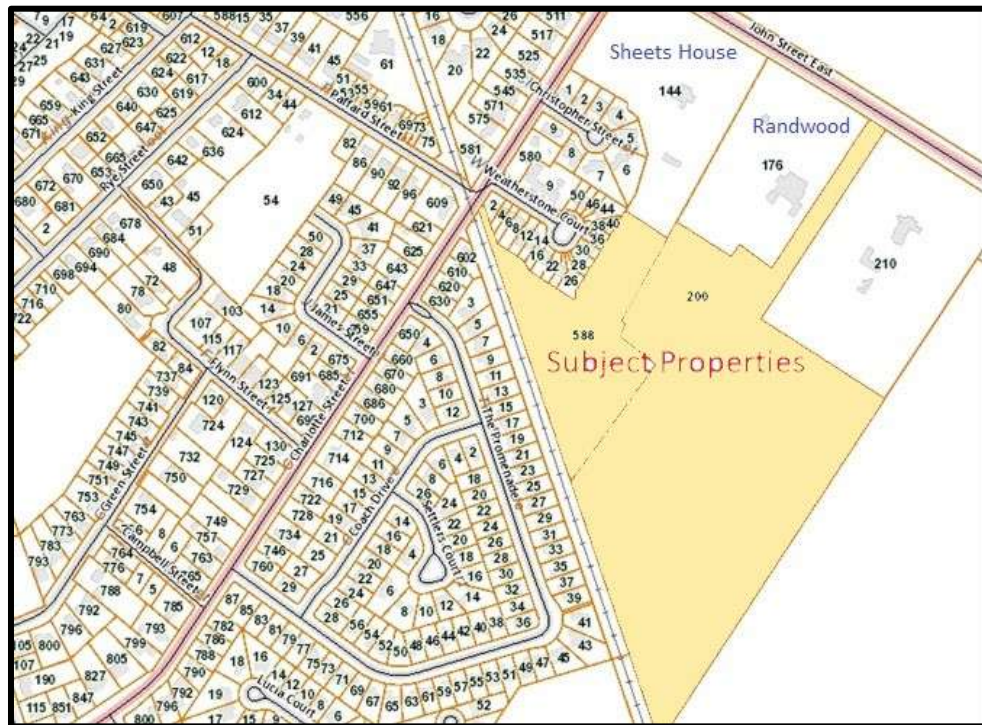


Figure 1: Subject Properties- 200 John Street and 588 Charlotte Street, Image taken from Niagara Navigator, Region of Niagara

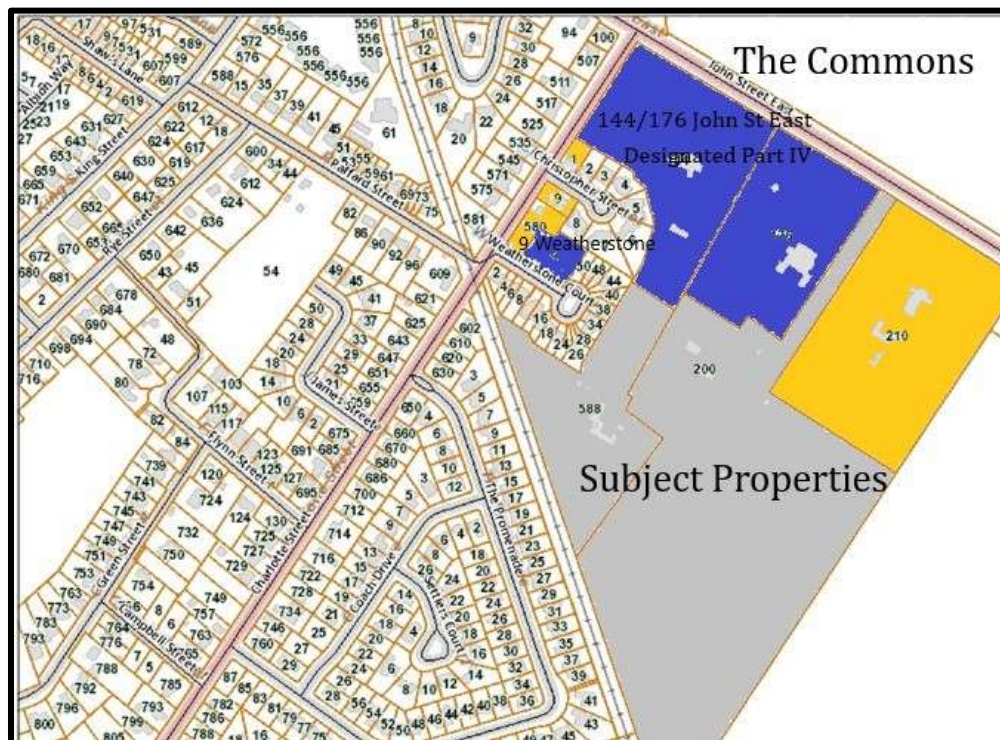


Figure 2: Designated Properties at 144 & 176 John & 9 Weatherstone (Blue) & Listed Additional Listed Properties (Yellow & Grey)

1. Site Context and Adjacent Properties

a. Site Location and Context

The subject properties were once part of the Rand Estate which was generally located on the southeast corner of John Street East and Charlotte Street. The estate extended south to the railway trail and east to 210 John Street East (Brunswick Place) and encompassed what is now 144 and 176 John Street East, 200 John Street East, 580 and 588 Charlotte Street and Christopher and Weatherstone Courts.

The property at 200 John Street East, known as the Calvin Rand property, is an irregularly shaped lot accessed from John Street via a long gravel driveway located within a 20m (66ft.) right-of-way. The major portion of the lot is located to the rear and extends south to the railway trail which delineates the southern boundary of the property.

The property at 588 Charlotte Street is located on the west side of Charlotte Street between John Street East and the Promenade. It is an irregularly shaped lot accessed by a long, narrow gravel driveway from Charlotte Street.

The land uses of the properties surrounding the subject properties are residential and open space. The residential properties consist of single detached dwellings of varying ages and styles as well as townhouses and condominium developments. The remnant Randwood Estate at 144-176 John Street has a commercial and open space designation that permits a hotel, spa, restaurant and conference centre. Immediately to the north are the Commons and Butler's Barracks which are federal lands administered by Parks Canada. These lands, along with Fort George are nationally designated. The Old Town, the Queen-Picton Heritage Conservation District and the Niagara-on-the-Lake National District lie to the north and east of the Rand Estate.

b. Heritage Status

The properties at 144 and 176 John Street East were designated under Part IV of the ("OHA") in 2021 (By-law 5284-20 and By-law 5285-20) (**APPENDIX II**). The Randwood Milkhouse and Stables at 9 Weatherstone Court, which was once part of the Randwood Estate, is also designated under Part IV of the ("OHA") (By-law 1971-88) (**APPENDIX II**).

The subject properties at 200 John Street East and 588 Charlotte Street were listed in the Town's Municipal Register of Properties of Cultural Heritage Value and Interest in 2018 as were the properties at One and Nine Christopher Street and 580 Charlotte Street "*in recognition of the brick, concrete and stone walls and related arch and gateway features that define the original extent of the Rand Estate.*" The adjacent property to the east at 210 John Street (Brunswick Place) is also listed on the Register. All of these properties, including 144 and 176 John Street East, with the exception of Brunswick Place, constitute the extent of the Rand

Estate as it was in the first half of the 20th century. Commencing in the 1950's the Rands began to divide and sell off the property until only 144 and 176 remained and were finally conveyed to the Devonian Foundation. By 2017, only 200 John Street East, a small portion of the original estate, remained in the possession of the Rand family.

2. Randwood

The properties at 144 and 176 John Street East (Randwood") are the largest and most visible remaining component of the Rand Estate that is still relatively intact. These properties, particularly 176, also contain an extensive and documented Dunington-Grubb Beaux-Art landscape comprising the entrance to Randwood House, the formal pathway, the pool and stone bridges. Discussion of these properties provides important context and historical information relating to the development of properties as they were amalgamated into the Rand Estate as it was under George Rand and its gradual partition into the separate properties by his descendents which altered the properties both visually and functionally.

a. Property Description

The property known as Randwood consists of two lots, 144 and 176, fronting on John Street East, east of Charlotte Street and south of the Commons which is the site of Fort George and Butler's Barracks and is a National Historic Site administered by Parks Canada.

The properties contain four significant built heritage resources and a designed landscape of considerable value. Both properties are designated under Part IV of the OHA (**APPENDIX II**)

b. Architectural Features

The built heritage resources include:

- Randwood, a three storey brick building with Second Empire, Italianate and Neo-classical characteristics (on 176 John Street – formerly the site of Woodlawn).
- The Sheets (Devonian) House, a frame building dating from 1922 constructed in the Colonial Revival style on 144 John Street – (formerly the site of Rowanwood).
- The Coach House, the earliest building on the site, with Gothic Revival details (144 John Street).
- The Victorian wooden gazebo and the modern brick pavilion (176 John Street).

Randwood (Formerly Woodlawn)



Figure 3: Randwood Facade, August 2017, LDW

Peter John Stokes provided an architectural analysis of Randwood (originally called Woodlawn) in 1989.¹ He characterized the building as “the much amended composite of a summer residence” and indicated that its present appearance developed in two (2) stages. The first in the late 1870’s and 1880’s, occurred during the ownership of the Lansing family who added the mansard roof and tower and the second during the ownership of the Rand family who added the Neo-classical Revival elements such as the entrance with its fanlight and sidelights and the large front porch with its brick pillars. The result is a pastiche. The mansard roof that gives the house an initial Second Empire appearance and the tower, originally open but now enclosed, give the building in Italianate Villa features.

Later brick additions to the rear were added when the home was used for institutional purposes by the Niagara Foundation and the Devonian Foundation in the late 1970’s.

The Sheets (Devonian) House (Formerly Site of Rowanwood)



Figure 4: Sheets (Devonian) House, Facade, February 2018, LDW

¹ Peter Stokes “Report re: Randwood”, (July 1989), 3.

The Sheets (Devonian) House was constructed in 1922 as a summer residence for the newly married Evelyn Rand and her husband. It received some updates during the tenure of the Fox family and the Devonian Foundation in the 1990's, such as the modern kitchen and upstairs bathrooms. It is Colonial Revival in style.

This style developed first in the United States and was a hybrid of New England vernacular building styles that became popular in the northeast at about the time of the 1876 American Centennial Exhibition in Philadelphia.² Colonial Revival buildings are distinguished from the historic antecedents by the use of modern materials, a difference in scale and proportions and a mixture of old and new elements. There is often a mix of historical architectural details.

The Sheets House is a charming three (3) bay home clad in clapboard with a generous front porch with balcony and classical Chippendale style railings and paired squared columns. The gable roof is punctuated by three (3) dormer windows providing light for the attic rooms. On the west side of the building is a loggia with arched openings set on simple Tuscan columns, which houses a unique exterior brick fireplace. A conservatory or solarium with an attractive original tiled floor is lit by a series of arched openings that mirror the loggia on the west side of the building creating a balanced facade.

The Coach House



Figure 5: Coach House, August 2018, LDW

The Coach House is probably the earliest building on the site. It was altered to accommodate institutional uses. Constructed in the Gothic Revival style, probably in the 1860's or 1870's, when the property was still owned by the Dicksons, it has a steep gable roof with decorative bargeboard trim and early windows on the ground floor north elevation and the first and second floor east elevation and south elevations.

² John Blumenson, *Ontario Architecture: A Guide to Styles and Building Terms 1784 to the Present* (Canada: Fitzhenry & Whiteside, 1990) 142.

Alterations include modern stucco cladding, a metal standing seam roof of traditional design and large elaborate dormer windows on the north and south roofs. The entrance is through a door on the east elevation.

c. Landscape

The significant components of the Randwood cultural heritage landscape include the brick pavilion and wooden pergola; the brick, stone and concrete wall that surrounds and encloses the property on two sides; the boxwood hedge; and remnants of the designed landscape developed by the landscape architecture firm of Dunington-Grubb, which forms the grand formal entrance and walkway that leads from the main gate terminating at a low stone wall and Randwood house. The components of this formal landscape include the entrance gate, a formal stone path, sunken lily pond with sculpture, arched stone bridges that span a tributary of One Mile Creek and a low stone wall.

Other remnants of this designed landscape are found on the property at 200 John Street. **(APPENDIX III – Dunington-Grubb Drawings & Plans)**

3. 200 John Street East

a. Property Description

The property at 200 John Street East is an irregularly shaped lot accessed from John Street via a long gravel driveway located within a 20m (66ft.) right-of-way. The entrance from the street is marked by two brick pillars similar in design to those at the entrances to 176 and 144 John Street East, though they were constructed at a later date. The major portion of the lot is located to the rear behind 144 and 176 John Street East, east of Christopher Court and extends south to the railway trail which delineates the southern boundary of the property. This property was once part of the larger Rand Estate which included 144 and 176 John Street East, 580 and 588 Charlotte Street and Weatherstone and Christopher Court. It was severed from the property at 176 John Street East when Calvin Rand sold the estate to the Devonian Foundation in 1971.

b. Architectural Features

The majority of 200 John Street East is screened from 176 John Street East by a natural fence of trees and hedges. The property contains the Rand Estate garage or carriage house with a second floor apartment; a reconstructed one storey guest house; the pool with its related tea house and plantings and a small temple-like structure set apart from the other buildings and structures on the site which is frequently referred to as the bath house. The original purpose of this building is not evident though the interior was reconfigured at some point to accommodate visitors and now contains a bathroom and rudimentary kitchen. A Lord and Burnham greenhouse located behind the summer residence has since been dismantled and donated to the School of Restoration Arts at Willowbank. Remnants of the brick foundation of this structure

can be seen behind the house and the foundation extends to within a foot of the rear of the building.

At the rear of the property is the concrete and cobblestone wall which borders both the estate and former railway line that was converted into a walking trail accessed from Charlotte Street. The entrance accessing the railway and the gazebo where the family could wait for the train is located in this area. Unfortunately, the entrance gate, which was extant in July 2017, was removed by a member of the Rand family shortly after the new owner purchased the property.

Because of the secluded nature of the lot, surrounded by high walls, and the location of the buildings on the site, none of the structures on the property are visible from a public street or the railway trail, with the exception of the gazebo which can be glimpsed through the undergrowth at the entrance from the trail.

In summary, the property at 200 John Street contains two (2) buildings and three (3) structures (**NOTE: Images noted in bold in the text are found in APPENDIX IV – Images**). These are:

- A summer residence (Calvin Rand Summer House) (**Image 1**)
- A garage or carriage house (**Image 2**)
- A bath pavilion (folly) (**Image 3**)
- A tea house with associated pool and formal plantings (**Image 4**)
- A wooden gazebo located to the rear adjacent to a gate in the concrete and cobblestone wall. (**Image 5**)

The buildings are of different architectural styles and ages. The tea house and the plantings immediately surrounding the structure were designed by Lorrie and Howard Dunington-Grubb. Their original drawings and pencil sketches for the tea house, pool and surrounding plantings are housed in the Centre for Canadian Landscape Architecture Archives at the University of Guelph.³

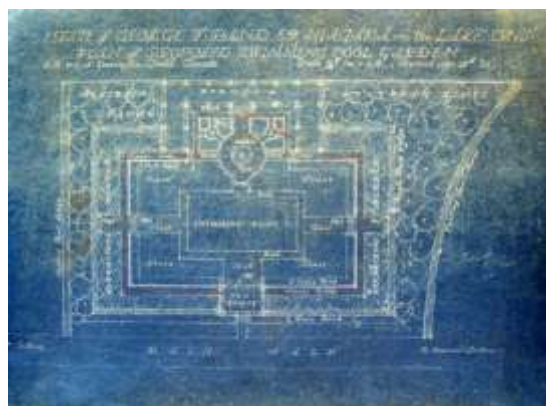


Figure 6: Blueprint of Dunington-Grubb Plan for Tea House and Pool, Centre for Canadian Landscape Architecture Archives, Dunington-Grubb & Stensson Fonds, 1911-1970

³ Dunington-Grubb and Stensson Fonds, 1911-1970, Centre for Canadian Landscape Architecture Archives, University of Guelph, Guelph, Ontario

While the summer residence has been rebuilt and modernized, the garage is relatively untouched. The brick foundation of a greenhouse, which was dismantled and relocated to Willowbank in Queenston in 2009, is located behind the house. **(Figure 6)**

Calvin Rand Summer House



Figure 7: Calvin Rand House (Summer House) Facade, May 2018, LDW

The house, formerly a guest house, was reconstructed in the 1970's by Calvin Rand and used as his summer home when he severed the property and moved from Randwood, which was then occupied by the Devonian Foundation. The reconstruction, carried out after a fire reputedly destroyed the original guest house, is in a contemporary style common for residential homes in the 1950's, 1960's and 1970's. John Blumenson describes this style as Contempo in his book Ontario Architecture: A Guide to Styles and Building Terms, 1784 to the Present, and describes features of this style as occasionally having innovative roof profiles with sweeping slopes and wing-like forms. Exterior finishes are monochromatic and vast expanses of glass in the form of floor to ceiling windows are common. Standard building materials such as stucco and brick combined with wood are also employed.⁴ Harold Kalman, in Volume 2 of his History of Canadian Architecture, states that prototypes of this style of architecture were developed in the first half of the 20th century by European architects. In Europe it was known as the 'International Style' which emphasized building materials rather than applied decoration. The use of this style in domestic architecture in Canada was pioneered by West Coast architects such as B.C. Binning and C.E. Pratt.⁵

The building is a one storey structure clad in a smooth white stucco finish and is set directly on a low concrete foundation. It consists of a more traditional central gable-roofed structure with several additional extensions to the rear and sides. These extensions have both flat roofs and unusual projecting half gables containing clerestory windows in the upper flat sections.

⁴ John Blumenson, *Ontario Architecture: A Guide to Styles and Building Terms 1784 to the Present* (Canada: Fitzhenry & Whiteside, 1990), 224-229

⁵ Harold Kalman, *A History of Canadian Architecture, Vol. 1* (Toronto, Oxford University Press), 1994, 785-789.

The windows throughout the building are predominately casement in configuration. There are large sliding glass doors to the rear and at the front of the building. The main entrance consists of a substantial wooden door with simple single pane sidelights. It is located asymmetrically on the west side of the central structure. **(APPENDIX IV – Images1, 7, 8, 9, 10, 11)**

The interior of the house is plain and functional with simple six panel slab doors. There is an absence of architectural details. The rear of the large brick fireplace projects awkwardly into the entrance hallway. The main living space is a large room with an open ceiling, wide pine plank floors and a large brick fireplace with a plain wooden mantel. The room opens to the outside through a wall of floor-to-ceiling sliding doors and windows. In design, mass and scale it is the most successful and pleasant room in the house. The kitchen is small with plain white walls and pre-fabricated cabinets. There are several bedrooms on both the east and west sides of the living room. None have any distinguishing architectural features. **(APPENDIX IV - Images 12, 13, 14, 15, 16)**

The Garage or Carriage House



Figure 8: Garage (Coach House) Facade, March 2018, LDW

The garage or carriage house is located to the north and slightly west of Calvin Rand's summer house. It was probably built in the 1920's, at the same time as the Sheets (Devonian) House, though there is no definitive date for its construction and stylistically it does not resemble that house which was constructed in the Colonial Revival style. It is a two-storey stucco-clad structure with a shallow gable roof terminating in a slight flare with wide unenclosed eave overhangs. Stylistically it displays characteristics of both the Prairie and Craftsman styles popular from about 1905 until 1930, though the Prairie style did not last long after World War I. Both of these vernacular styles originated the United States. The Rands were American and were exposed to these influences. The Prairie style originated in Chicago, particularly in the Oak Park and River Forest suburbs. Frank Lloyd Wright is considered to be the master of this style and designed several buildings in Buffalo, where the Rands made their permanent home. The Craftsman style originated in southern California and spread quickly throughout the United

States via pattern books and popular magazines. High-style interpretations are rare. The style quickly fell out of favour and few were constructed after 1930.⁶

The building is a side-gabled two-storey structure clad in grey stucco with three wide double entrance doors for vehicle access. These doors have diamond pane windows surmounted by pediments. A central door, also with diamond pane windows, gives access to the apartment above. A continuous string course delineates the break between the first and second floors. The eave overhang is wide and open rather than boxed in keeping with both the Craftsman and Prairie styles. There are two additional entrances on the back or south side of the building. One leads to a small room that was used as a potting shed. The other is an additional entrance into the ground floor space. Second floor windows are confined to the east side of the building's façade and to the east and west elevations. These are 6-over-6 in configuration. **(APPENDIX IV-Images 2, 17, 18, 19, 20)**

The first floor interior has not been used to house cars or other equipment for many years and at the time of viewing was primarily a storage facility. The walls and ceilings on the first floor are clad in bead-board and shiplap, some of which is stained and varnished and some of which is painted a dark green. There is a small brick fireplace with no mantel or surround and some enclosed storage. The floor is concrete. **{APPENDIX IV – Images 22, 23, 24, 25)**

The second floor contains an apartment which has been abandoned for some time. It originally housed a gardener or estate staff; but was clearly used at a later date by other tenants. The space is divided into a rudimentary kitchen with some built-in cupboards, a living room, a bathroom and several small bedrooms. The floor, where it is exposed, consists of thin wooden boards. Stove holes in the ceiling with metal covers indicate that the space was heated with stoves at one time. A newer furnace is currently located on the lower level. A survey of the space indicates that several rooms have false ceilings and beaver board walls. The original ceiling is collapsing in a number of areas and paint is peeling from the walls. The apartment has been neglected and is not habitable. There are few distinctive features inside the building. The structure requires considerable renovation, though a survey recently carried out by structural engineers has determined that it is structurally sound. **(APPENDIX IV - Images 21, 22, 23, 24, 25, 26, 27, 28)**

When the garage was first viewed in August 2017, before it was acquired by the present owner it was in a deteriorated condition. When viewed again in March 2018, it had not been altered and, though it had not deteriorated any further, it continued to be in poor condition.

This building was always intended as secondary or accessory building constructed for the utilitarian function of housing cars or other equipment, such as gardening supplies used in the maintenance of the Rand Estate. While the design of the building derives from American sources, it is not of a high style and does is not influenced by Frank Lloyd Wright's architectural

⁶ Virginia & Lee McAlester: *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 1997), 439-454

design as seen in the Darwin-Martin House in Buffalo, or Greystones on Lake Erie. The designer of the structure is unknown.

The Bath Pavilion



Figure 9: Bath House Facade, March 2018, LDW

The small Neo-classical building that has been identified as a pool or bath house sits at some distance from the pool and is not clearly related to it or any other structure or design feature on the property. Currently there is no documentary evidence that the building is a pool house and no documentary evidence that it was part of the Dunington-Grubb landscape design. Nothing on the exterior or inside the building indicates its original purpose though it may have been used to store pool furniture and equipment in recent times. There is also no evidence that the building was part of the Dunington-Grubb design for the pool area. There are no drawings or plans of the building in the archives at Guelph, though the building was assessed and as-found drawings were produced by students at the School of Restoration Arts at Willowbank.

The structure is designed in the temple style with a Tuscan order portico and pediment. The building is clad in smooth white stucco. The portico is of wood. The shallow hip roof is flat at the peak. Examination of the building indicates that it may have had a small decorative parapet which is currently covered in shingles. Further investigation will be required to ascertain the existence of this parapet. A simple central entrance door gives access to the building. There are no windows on the façade. Windows on the north and south elevations are casement in configuration. **(APPENDIX IV - Images 34, 35, 36, 37, 38, 39, 40)**

The interior of the pool house is a simple space with plastered walls and ceiling which is collapsing. It contains a rudimentary kitchen located in an alcove and a bathroom with a modern shower stall. At some point it appears to have been used for human habitation. However, the interior has no significant architectural features. The building is in a state of decay with rotting wood at the base and on the columns and collapsing ceilings and floors. It will require extensive restoration. However, it is a building with a great deal of charm and could be an asset to the landscape. **(APPENDIX IV - Images 41, 42, 43)**

c. Landscape and Landscape Features

The Wall and Wooden Gazebo at the Whistle Stop



Figure 10: Pergola at Whistle Stop Entrance to Railway Trail, August 2017, LDW



Figure 11: Gazebo at Whistle Stop, June 2021



Figure 12: Gazebo at Whistle Stop, Detail, June 2021



Figure 13: Cobblestone & Concrete Wall with Concrete Base Exposed, August 2017, LDW



Figure 14: Entrance to Whistle Stop from Railway Trail with Iron Gate (Since Removed), August 2017, LDW

At the rear of the property is the high wall consisting of concrete with applied cobblestones. The wall is surmounted by a sloping concrete cap. It extends along Charlotte Street and turns east at the railway trail, the site of the former steam train tracks. A number of secondary sources have indicated that the wall was constructed by a prominent family of local masons, William, John and James Elliott. It marks the full extent of the Rand Estate as it existed during the tenure of that Rand family. **(APPENDIX IV – Image 44)** It follows the former steam railway tracks to an opening which contained an elaborate wrought iron gate between brick pillars with concrete caps. The pillars are similar to those that front the property at 144-176 John Street dating them to period 1914 – 1919, according to the date stones inside the main entrance gate on John Street. These pillars will require restoration and repointing in order to conserve them. Unfortunately, the gate at the railway trail was removed by a member of the Rand family shortly after the current owner purchased the property. **(APPENDIX IV – Images 45, 46)**

Behind the wall and slightly to the left or west is a wooden gazebo which sits on a cobblestone base. The roof is missing but a few wooden structural members remain including large brackets and some of the roof members. These appear to have supported a roof that was conical in configuration. This feature is in a deteriorated state and is overgrown with weeds and vines. The gazebo is purported to be a shelter at which the Rand family and their guests waited for the steam train. Efforts to conserve it would require complete rebuilding of the structure using new wooden materials. While this could be undertaken, its value as it relates to the landscape design as a whole is questionable, since it is an isolated structure on the periphery of the property. There is no evidence that it is connected with the Dunington-Grubb landscape design. Because the base is cobblestone and it is located adjacent to the Whistle Stop, it is possible to surmise that the base may have been constructed by the stone masons who constructed the wall. It is of a decorative feature with minimal architectural significance, more in keeping with the rustic type of landscape feature associated with A.J. Downing rather than the formal Beaux-Arts designs favoured by the Dunington-Grubbs.

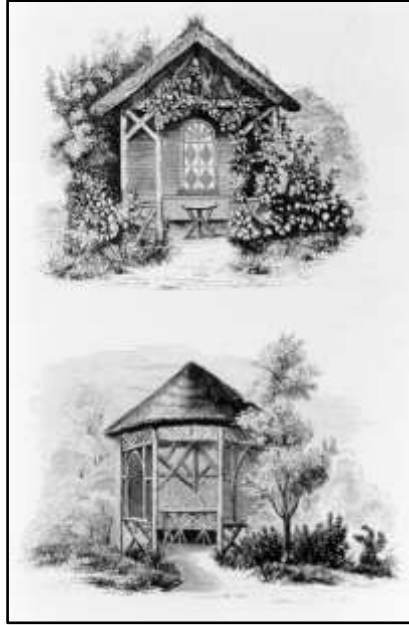


Figure 15: Anonymous, "Rustic Arbours" in A.D. Downing, ed., *Horticulturist* 4, No.7 (January 1850)

The Tea House and Pool and Surrounding Plantings



Figure 16: Tea House and Pool, August 2017, LDW

The tea house or pavilion, the pool and the surrounding plantings are located at the end of the entrance driveway to 200 John Street, adjacent to the rear of the property at 176 John Street and behind the Rand House.

The tea house is located to the rear or west of the pool which fronts on the driveway. The structure sits on a raised platform of brick veneer. The hip roof has a deep overhang and exposed rafters in the Craftsman style. Simple Tuscan columns, coupled at the corners of the building, and a plain entablature support the roof structure. The interior ceiling of the pavilion is clad in tongue and groove boards that have been stained a deep brown. This is a common ceiling type for early 20th century porches and open garden structures. Stone and brick steps lead up to the structure and a picket fence is located to the rear. **(APPENDIX IV – Images 29, 30, 31, 32, 33)**

The pool, though in the original location, appears to be of newer construction, though this has not been verified. Earth berms or banks surround the structures. These enclose the remnants of a formal landscape some of which survives as proposed by Lorrie and Alfred Dunington-Grubb in their April 1928 blueprint. Remnants of the pergola bases are located in front of the pool. However, the wooden structure is no longer extant and visual evidence in the form of photographs or drawings is not available at this time. **(APPENDIX III – Drawings 3, 4, 5)**

4. 588 Charlotte Street

a. Property Description

The property at 588 Charlotte Street is located on the west side of Charlotte Street between John Street East and the Promenade. It was part of the Rand Estate severed from the property in the 1950's when Henry Sheets Junior converted the stables and cow barn for domestic use. It is an irregularly shaped lot accessed by a long, narrow gravel driveway from Charlotte Street and contains a one storey stable or barn which once housed either Evelyn Sheets' horses or the Rand's prize cattle.

The house includes a self-contained apartment that cannot be accessed from the main living space. The building is a rambling generally u-shaped structure which, before alterations, was of the same general style as other outbuildings such as the garage at 200 John Street. The building has a series gables and a small original cupola and is clad in stucco. Some of the doors have diamond paned lights similar to those on the garage at 200 John Street. The building is generally in good repair, though it was extensively renovated by both the Sheets family and the Dingmans who were the previous owners of the property.

There are also a number of small outbuildings or sheds surrounding the converted stable. The original purpose of these structures is not clear, though they were obviously related to the farming activities undertaken by the Rand family. There is also a pool to the rear of the house which was constructed at a later date. In front of the house is a large lawn with a linear hedge and a modern wooden gazebo. To the rear or south the cobblestone and concrete wall continues from the entrance on Charlotte Street to the rear boundary of 200 John Street East.

There are no clearly discernible designed landscape features on the site with the exception of the stone wall that runs behind the property bordering the railway trail. The wall in this area is in poor condition with gaps where it has collapsed and been replaced by wooden fencing by the previous owners.

b. Architectural Features

Cattle or Horse Barn (Main Dwelling)

The former stables may once have housed Evelyn Sheets' horses or Mr. Rand's prized cattle. It was constructed in 1936 and converted to a residential use in the 1950's by Henry Sheets Junior.⁷ It is a rambling single storey building clad in smooth grey stucco and contains a main living space and a separate apartment. The building is configured with a central section and two (2) wings arranged at right angles creating an entrance courtyard. The wing to the right or west once contained a dovecote, remnants of which are still visible. The roof of the main building is predominantly side gable in configuration and there is large gable above the main entrance to the house. A small round wooden cupola is located on the peak of the roof above the entrance. All casement windows and doors are later additions with the exception of double wooden door in the east wing which has diamond paned windows similar to those in the garage or carriage house. The building is the subject of extensive alterations. Stylistically it retains a few of its original Craftsman details. **(APPENDIX IV - Images 47, 48, 49, 50, 51, 52, 53)**

The interior of the structure was altered when it was converted to a residential use. This conversion effectively obscured its original function as an outbuilding for housing large animals. There is a large central living space with a stone fireplace and second level gallery that affords access to a utility space and storage. The ceiling is open to the roof line. The kitchen was modernized, probably in the late 20th century. The ceiling here is also open to the roof line. A separate dining room is located in this area with later built-in cupboards. Double French doors lead from both the kitchen and the living room to the rear yard. The east wing houses bedrooms and washrooms. The west wing houses a separate apartment with kitchen, living room and bedroom. **(APPENDIX IV – Images 47, 48, 49, 50, 51, 52, 53)**

The only trace of the original stable or barn use is the four wooden Dutch doors which are covered by white wooden panels on the exterior; but which are visible inside the building. Originally these were entrances to individual stalls. **(APPENDIX IV – Image 55)** There is some original bead board panelling in the garage and some wooden ceilings, now painted over, are still extant in the separate apartment. **(APPENDIX IV - Images 58, 59)** Any other original features are obscured by later alterations or have been removed or divided to create new living spaces. The building was constructed as a utilitarian service building, originally to accommodate Mrs. Sheet's horses or other animals and altered in the 1950's and again in the 1980's for residential purposes.

⁷ Joy Ormsby, "Niagara Institute Property Background History, First Draft", (May 1989).



Figure 17: Facade of Main House (Former Stable), May 2018, LDW

Sheds or Outbuildings



Figure 18: Outbuilding One, May 2018



Figure 19: Outbuildings or Sheds, May 2018, LDW

There are three (3) small stucco outbuildings arranged to the east and north of the central stable building. These are similar in design to the main building. They are simple utilitarian structures that are vacant and appear to have been used in recent years for storage. Their original purpose cannot be determined from their size, mass or interior layout. They are in various stages of disuse and disrepair. **(APPENDIX IV - Images 60, 61, 62, 63, 64)** While all of the outbuildings are listed as heritage attributes in the NOID, the shed or outbuilding with the hipped roof and overhanging eaves has been specifically mention and misrepresented as having diamond shaped windows. Diamond-shaped windows are found in the main dwelling only.

c. Landscape

Wall



Figure 20: Wall with Collapsed Section, Before Tree Removal, May 2018, LDW

The entrance gates and the cobblestone and concrete wall, which continues along the railway trail from 200 John Street defines the eastern and southern boundaries of the property, though a large portion has collapsed and been replaced by an expanse of wooden wall which is not particularly compatible or appropriate in relation to the original wall and should be repaired and replaced to limit continued deterioration. (**APPENDIX IV – Images 70, 71**).

Pergola and Pool



Figure 21: Pergola, May 2018, LDW



Figure 22: Pool House, May 2018, LDW

The in-ground pool is located in a flat open grassy area behind the house. It is surrounded by a concrete border or patio. There is a rustic pool house with a gable roof located adjacent to the west side of the pool. It is sided with unpainted barn board and houses the equipment required for maintenance of the pool. The pool house, pool and concrete surround are modern introductions into the landscape and were constructed by the previous owners.

The pergola is a wooden structure located in front of the house. It is constructed in the Victorian style with a conical five-sided roof surmounted by a small lantern or cupola. Simple wooden posts and brackets support a trellis-like structure of simple slats that, in turn, supports the roof.

A low white fence encloses the base of the pergola. This is a modern interpretation of a Victorian pergola or summer house. Though charming, it is not related to any other structures in the landscape. **(APPENDIX IV - Images 65, 66, 67, 68, 69, 72)**

Part III - Analysis of Properties in Relation to the Work of Dunington-Grubb

1. Lorrie and Howard Dunington-Grubb

The firm of Dunington-Grubb was founded by Lorrie Alfreda Dunington and Howard Grubb, both originally from England.⁸ Lorrie Dunington wanted to become a landscape architect; but there was little opportunity to learn the profession in England during the late 19th and early 20th centuries. Instead, she learned her craft through private lessons and technical courses at Swanley Horticultural College and eventually opened an office in London.

Dunington met Howard Grubb, who was also a landscape architect, in 1910. They were married in 1911 and moved to Toronto where they were immediately in demand to design formal gardens for both public and private clients. Some of their commissions included Colvin Park in Buffalo, New York, Oriole Park in Toronto and Gore Park in Hamilton. Works in the Niagara area include the Rainbow Bridge Gardens and Oakes Garden Theatre in Niagara Falls. It is likely that the Rands encountered the firm when the Dunington-Grubbs were working in Buffalo or in Niagara Falls. They also designed the garden at King's Landing on Ricardo Street. The plans for the design of the King's Landing garden are housed in the Niagara Historical Museum in Niagara-on-the-Lake though much of the landscaping on that property has disappeared. In 1913, the Dunington-Grubbs founded Sheridan Nurseries on 100 acres west of Oakville, which is still a successful nursery and garden centre.

As a team, the Dunington-Grubbs each had their areas of particular interest. Lorrie, who was a follower of Gertrude Jekyll, often planned the garden design, choosing native and imported specimen plants and trees and planning their location. A plant list for the Rand Estate formal gardens is attached. (**APPENDIX V – Plant List**). Howard often worked on the structure of the garden, including walls, walkways, pergolas and ponds. Both liked to use sculpture and other work by professional artists in their garden designs. They favoured two (2) Canadian women sculptors, Frances Loring and Florence Wyle who often provided garden sculptures for their clients.

Lorrie Dunington-Grubb was one of the first women in the profession of landscape architecture and the first professional female landscape architect in Canada. She was also recognized for her knowledge of town planning. She was involved in the Women's Art Association of Canada, the University Women's Club and the Canadian Society of Landscape Architects, of which she became the president in 1944.⁹

⁸“ Lorrie Alfreda Dunington-Grubb” accessed August, 2017 En.wikipedia.org

⁹ Ann Milovsoroff “Lorrie Alfreda Dunington-Grubb” Canadian Encyclopedia, published online May 19, 2009, Last Edited March 4, 2015 <https://www.thecanadianencyclopedia.ca/en/article/lorrie-alfreda-dunington-grubb>, accessed June 2021 ,

2. Randwood

Much of the designed cultural heritage landscape that can be attributed to Dunington-Grubb on Randwood survives, particularly on 176 John Street. They are the ornate cast iron entrance gate with pillars, the long allee, circular pool with sculpture and the stone pedestrian bridges on either side of the water feature and associated plantings and shrubs. The vista seen through the gates terminates at Randwood, creating a sense of grandeur that is still discernible by passersby as they walk along John Street.



Figure 23: Randwood, 176 John Street East, Grand Allee



Figure 24: Randwood, 176 John Street East, Circular Pool and Stone Bridge



Figure 25: Randwood, 176 John Street East, Main Entrance Gates

Although drawings and plans found in the Centre for Canadian Landscape Architecture Archives at the University of Guelph, indicate that not all of these features were completed as designed, and much of the formal planting plan is overgrown or lost, there is enough evidence to show that much of the Dunington-Grubbs' formal landscape design was executed on 144 and 176 John Street, making it a representative example of Beaux-Arts landscape design and displaying a high degree of craftsmanship.

3. 200 John Street

There is no documentary evidence regarding the builder or designer of the existing structures on the 200 John Street property with the exception of the tea pavilion, pool and the landscape immediately surrounding these features. They are worthy of conservation as examples of the design work of the husband and wife team of landscape architects Lorrie and Howard Dunington-Grubb. Drawings housed in the Centre for Canadian Landscape Architecture Archives at the University of Guelph illustrate the proposed design for these features.

A designed landscape is one that is clearly defined and was created intentionally by man and may include parklands, landscapes which are constructed for esthetic reasons and which are sometimes associated with monumental buildings and assemblies.¹⁰

The designed landscape of the Rand Estate consists of two (2) components; remnants of the formal Beaux-Arts landscape that can be attributed to the landscape architecture firm of

¹⁰ Ontario Heritage Trust, "Cultural Landscapes, An Introduction" Nov.2012 , https://www.heritagetrust.on.ca/user_assets/documents/HIS-020-Cultural-heritage-landscapes-An-introduction-ENG.pdf,

Dunington-Grubb and some other structures and features that were introduced into the landscape such as the wall that surrounds the property and the bath pavilion which cannot be attributed to Dunington-Grubb.

Beaux-Arts landscape design developed in the late 19th and early 20th centuries and emulated European Renaissance and Baroque landscapes. It was popular for large estate gardens. The style lasted through the Great Depression and began to lose favour in the 1940's.¹¹ However, Lorrie and Howard Dunington-Grubb continued to prefer this design approach throughout their careers.

Beaux-Arts gardens created “rooms” defined by linear allees and hedges, as well as by walls and Neo-classical garden pavilions. Classical sculptures served as focal points and long vistas with fountains and water features formed part of the design. The major design characteristics were symmetry, balance and elegance of detail.

The firm of Dunington-Grubb produced two (2) separate designs for the pool area on what is now 200 John Street. The first design is undated. Based on existing physical evidence on the site, this design was not utilized. It was an elaborate plan with loggias, change rooms, pavilions and even a bandstand. **(APPENDIX III – Dunington Grubb Plans and Drawings – Drawing 3)**

The second design, dated April, 1928, accords closely with the remaining pool, tea house or pavilion, the surrounding plantings, some of the herbaceous borders, the grass banks and the concrete bases that are probably the bases for the pergola columns which do not survive; but which are noted on the plan. Two iterations of the tea pavilion, including plans and elevations, survive though the existing pavilion differs in detail from both of these iterations. Unfortunately, no detailed drawings for the pergola exist. Other landscape features, such as the formal planting beds of roses are no longer extant or are overgrown and difficult to discern. **(APPENDIX III – Drawings 4, 5, 6)**

A notation, “*To the Memorial Garden*” and an arrow pointing to the south appears on the April 1928 plan for the tea pavilion. However, there are no extant plans or drawings for this feature and no indication of what it may memorialize. While there appears to be a walkway or path and circular feature on early aerial photographs (1934), on several site visits to the property in 2018 and 2019 both before and after tree removal, this feature and the pathway were not in evidence.

4. 588 Charlotte Street

There are no documented remains of landscape features designed by the firm of Dunington-Grubb on the property at 588 Charlotte Street. The existing pergola, pool and pool house on the property are modern 20th century features constructed by the previous owners.

¹¹ “Beaux Arts/Neoclassical”, Cultural Landscape Foundation, accessed May, 2021, [tclf.org https://tclf.org/category/designed-landscape-style/beaux-arts-neoclassical](https://tclf.org/category/designed-landscape-style/beaux-arts-neoclassical)

Part IV - History of the Property

1. The Rand Estate

a. The Honourable Peter Russell and the Dickson Family

The property known the Rand Estate, which once constituted the properties at 144-176 John Street, 588 Charlotte Street, 200 John Street and the developments on Weatherstone and Christopher Courts, was part of the 160 acre land grant the Honourable Peter Russell received from the Crown in 1796. Russell was Simcoe's successor as Administrator for Upper Canada and President of the Executive Council.

A plan of Russell's house drawn by Robert Pilkington of the Royal Engineers shows a two (2) storey residence about 21m (70ft.) in length with various outbuildings and an orchard. The road from Fort George runs in front of the house. Joy Ormsby, in her first draft of the Niagara Institute Background History, speculates that the oldest part of the Randwood basement may be the remains of Russell's house or that of its second owner, William Dickson, though several on site visits to this building failed to reveal any early construction that can be verified as 18th century.¹²

Russell sold the 160 acres to William Dickson in 1798, when, in his position as the Administrator for Upper Canada, he was obliged to relocate because the capital was moved from Niagara to York (Toronto) for reasons of security.

William Dickson, a native of Dumfries Scotland, arrived in Canada in 1784, at the age of 16 to work for his cousin Robert Hamilton of Queenston. He settled in Niagara about 1787 and, as a prominent merchant of the Town, he was there to welcome Lieutenant Governor Simcoe in 1792. He practised law and became a member of the Legislative Council. After the war of 1812-1814 he became increasingly interested in developing his land along the Grand River. He moved to Galt in 1827; but he and members of his family owned parts of the John Street property until 1873.

Drawings of William Dickson's two (2) houses are illustrated in Marion Macrae and Anthony Adamson's The Ancestral Roof¹³, Peter Stoke's book Old Niagara-on-the-Lake¹⁴ and Harold Kalman's book A History of Canadian Architecture, Volume 1¹⁵. Both houses were destroyed in December 1813 when the Town was burned by retreating American troops. In The Capital Years: Niagara-on-the-Lake 1782-1796 the authors indicate that the two storey Georgian brick

¹² Joy Ormsby, Niagara Institute Property Background History, First Draft, May 1989

¹³ Marion Macrae and Anthony Adamson, *The Ancestral Roof, Domestic Architecture of Upper Canada*, (Toronto: Clark, Irwin & Company Limited, 1967, 12, fig. 4.

¹⁴ Peter Stokes, *Old Niagara-on-the-Lake* (Toronto: University of Toronto Press), 1971, 10.

¹⁵ Harold Kalman, *A History of Canadian Architecture, Vol. 1* (Toronto, Oxford University Press), 1994, 152.

house, the first brick house built in Upper Canada, c.1794, was built on King Street for Dickson's bride, Charlotte Adlam.¹⁶ If this is the case, then this is not the house that was located on the Rand Estate property. A second house, built c.1810 in the fashionable Regency style, may be the house that was located on the John Street East property on what is now 176 John Street East. Watercolour drawings of both homes were included in Dickson's war claims application.

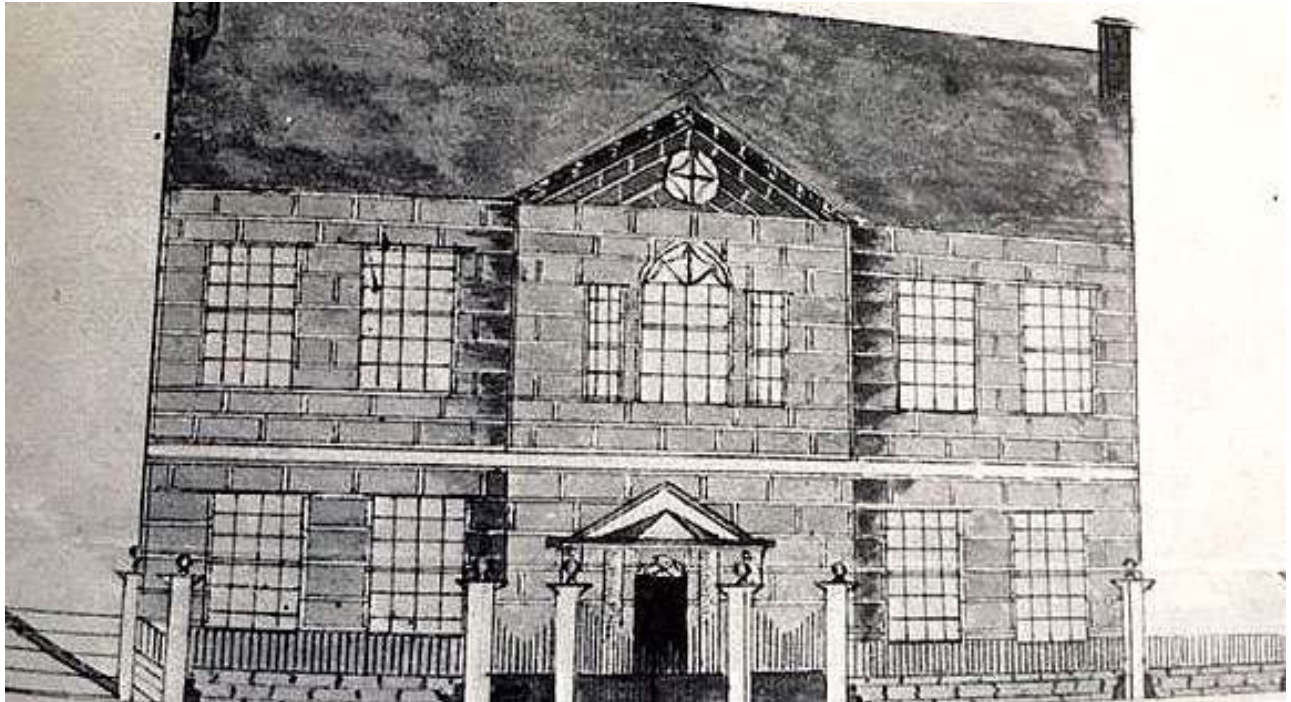


Figure8: William Dickson House, c.1794, Library and Archives Canada

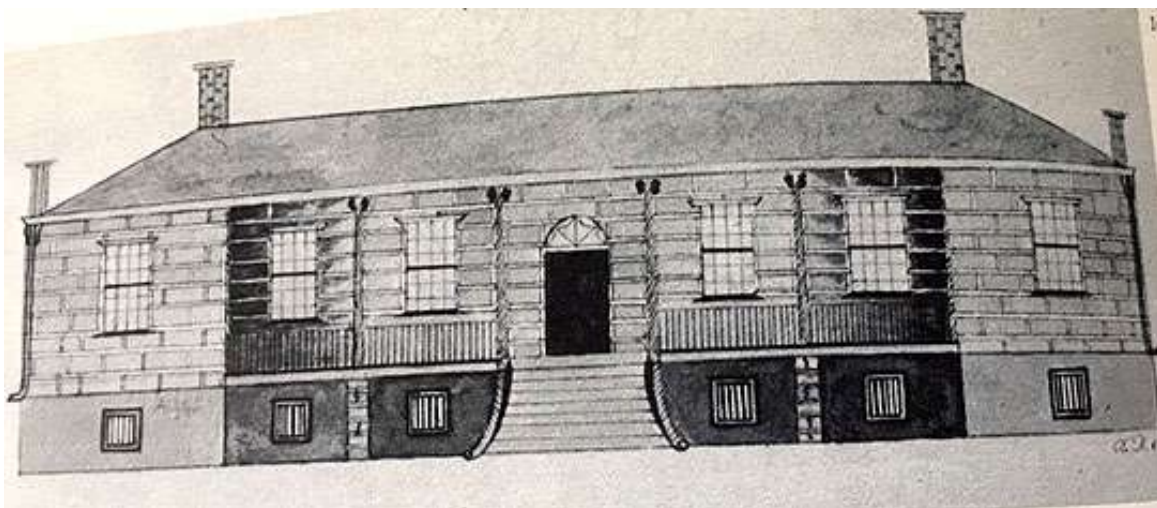


Figure9: William Dickson House, c.1810, Library and Archives Canada, may be the House Located on the John Street East Property

¹⁶ Nancy Butler, Richard D. Merritt, Michael Power, *The Capital Years*, (Toronto, Dundurn Press), 1996, 35.



Figure 10: Walpole-Vavasour Plan, 1819, Detail: Maps, Data, GIS Library, Brock University

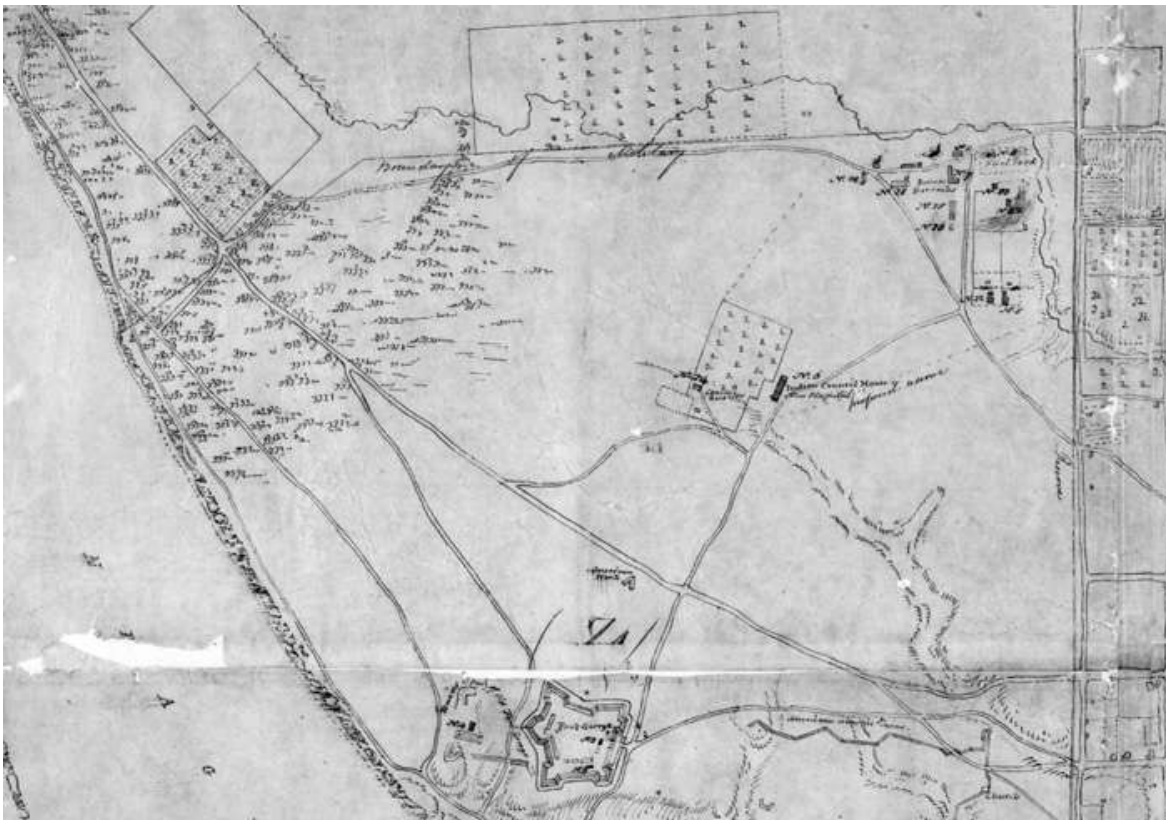


Figure 11: Willson Plan, 1823: Maps, Data, GIS Library, Brock University

Two plans, the Willson Plan of 1823 and the Walpole-Vavasour Plan of 1819, show buildings on the Dickson property. This may indicate that another house and outbuildings were constructed on the property in the period after the War of 1812-1814. It is not possible to identify the purpose of these buildings, some of which may be encompassed in existing buildings on the site, such as Randwood and the Coach House.

By the 1830's William Dickson had disposed of most of his farm. In 1827 he gave each of his two eldest sons, Robert and William, a 10 acre block. William's block with 161m (528ft) of frontage on John Street was called Brunswick Place, now 210 John Street East, while Robert's block, with 163m (535ft.) of frontage was called the Dickson Homestead and later renamed Woodlawn located on what is now 176 John Street East. William moved to Galt in 1829 and

sold Brunswick Place to Captain Melville of the Niagara Harbour and Dock Company. However, Robert and his younger brother Walter, who owned what is now 144 John Street East, continued to add to their property. Chewett's Plan of 1831 shows Captain Melville, Robert Dickson and Walter Dickson as owners of the frontage across from the Military Reserve along what is now John Street.

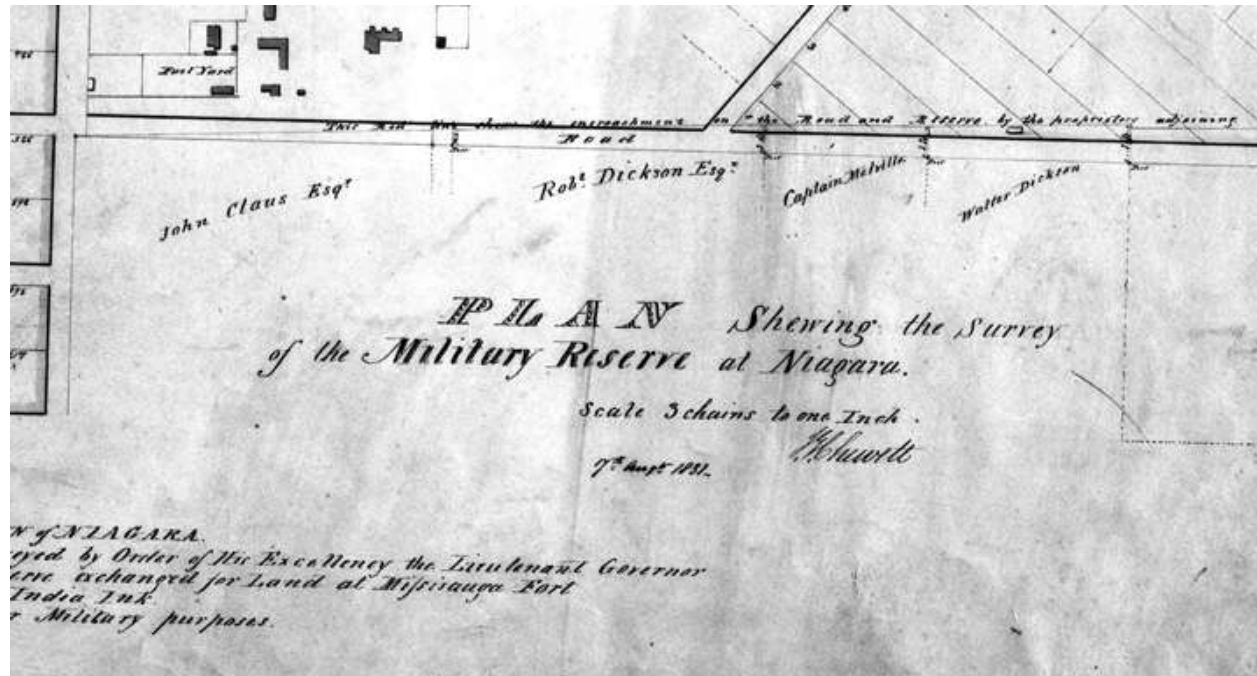


Figure12: Chewett's Plan, 1831- Detail Showing Robert Dickson Ownership on John Street East: Maps, Data, GIS Library, Brock University

Robert Dickson was a lawyer, member of the Legislative Council and a Director of the Niagara Harbour and Dock Company. He built the house known as Woodlawn in 1822-1823. Because Robert's son died in infancy, he left his residence and lands to his wife Jane and, after her death, to his nephew William Dickson, son of Walter Dickson, owner of the neighbouring property to the west called Rowanwood, which was located on a separate lot on a portion of what is now 144 John Street East (See Fig. 21, Tremaine Map of 1862 showing Rowanwood and Woodlawn). Jane lived in the house until her death. William lived there briefly; but died in the mid-1860's. His father, Walter, who was a member of the Legislative Council and a Senator after Confederation, sold Rowanwood to Carol Robertson in 1866 and bought Woodlawn. He was the last Dickson to own the John Street properties. The 1862 Tremaine Map of Lincoln County shows both Rowanwood and Woodlawn as the property of William Dickson as well as the property fronting on John Street East between King and Charlotte Streets..



Figure 26: Tremaine Map of 1862, Rowanwood, 144 John Street East, & Woodlawn, 176 John Street East, Maps, Data, GIS Library, Brock University

b. The Lansing Family

Walter Dickson sold the 19 hectare (47 acre) property known as Woodlawn to General Henry Livingston Lansing in 1873. The 1876 Lincoln County Atlas shows that the two houses, Rowanwood and Woodlawn, still existed, though both were owned by Henry Lansing by that time.

Lansing was an American, born in Rome, New York in 1818. Lansing was a business man and banker. He married Catherine Gibson, daughter of a wealthy banker. The couple moved to Buffalo in 1849 and had five (5) children. Lansing bought the property as a summer residence; but he and his family fell in love with the Town and two (2) of his sons, Livingston and Watts Sherman, eventually settled permanently in Niagara and are buried at St. Mark's Anglican Church cemetery. Livingston acquired Woodlawn, now 176 John Street East, when his father died. It may have been Henry Lansing who made the first changes to Rowanwood with the addition of a third storey. However, the major changes to the building and the property occurred under the auspices of George Rand I and other members of the Rand family.

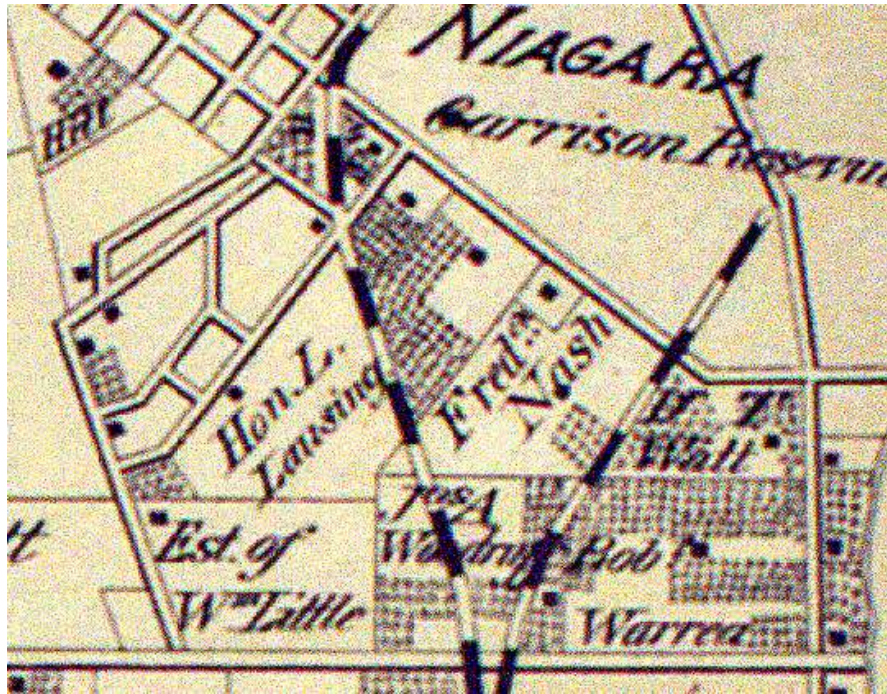


Figure 27: Historical Atlas of Lincoln County, 1876, Canadian County Atlas Digital Project, McGill University

Livingston Lansing sold Woodlawn to his niece, Catherine Macdonald, in 1905. George Rand I, a prominent American banker and philanthropist, bought 19 acres and the house from Catherine in 1910. In 1919 he acquired Rowanwood from Benjamin Greening who had purchased it from the Lewis family, reuniting the two (2) properties for the first time since the 1860's. He renamed the estate Randwood.

c. The Rand Family

It was George Rand I and his son, George Rand II, who had the lasting visual impact on the cultural heritage landscape of the Rand Estate, which included, at that time, the core of the estate at 144-176 John Street as well as the properties at 200 John Street and 588 Charlotte Street and the Christopher and Weatherstone Court developments. He was responsible for the landscaping and major additions to the main house, which he renamed Randwood. At the time of the purchase of Rowanwood in 1919, newspaper stories indicate that he had ordered a considerable amount of stone for making driveways and had plans to build cottages, a barn and other structures on Charlotte Street.

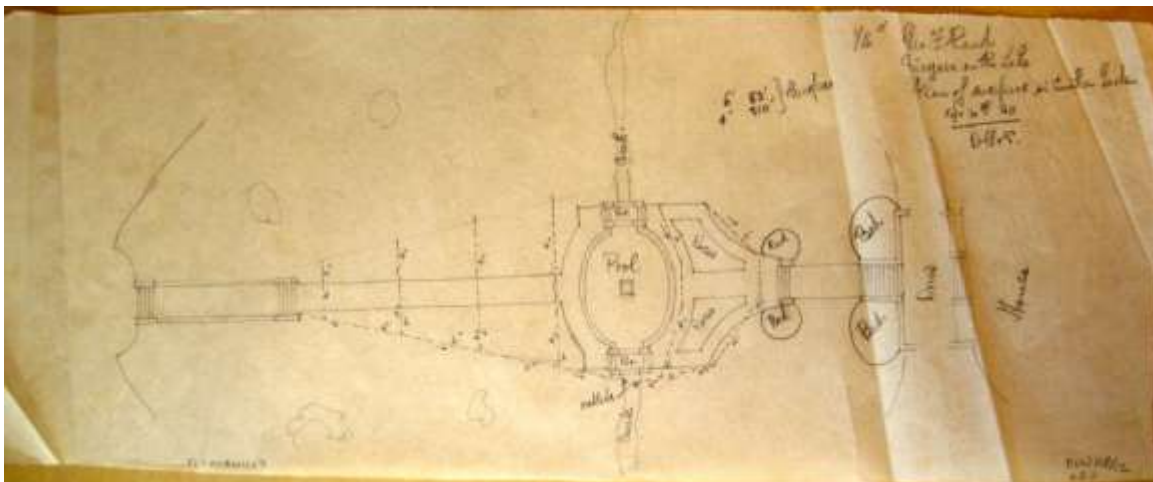


Figure13: Dunington-Grubb Landscape Design, 176 John Street East, Dunington-Grubb Stensson Fonds, Centre for Canadian Landscape Architecture Archives, Guelph

George Rand I met an untimely death in a plane crash in 1919. His eldest son, George Rand II, was Vice-president of Marine Midland Bank and founder of the Rand Capital Corporation. He inherited the estate and was appointed legal guardian to the other three (3) surviving children, who were minors. Rand continued to renovate and add to the property. Rowanwood was demolished. A prominent family of local masons, William, John and James Elliott worked on the brick, concrete and stone walls that define the original extent of the Rand Estate and are a distinctive feature of the John and Charlotte Street streetscape, although work on the wall may have begun as early as 1880 when the Lansings owned the property.



Figure14: Charlotte Street Wall Looking North



Figure 15: Rebuilt Entrance Pillar, Christopher Street



Figure 16: Stone Entrance Arch, 580 Charlotte Street



Figure17: Stone Entrance Arch and Gatehouse, 580 Charlotte Street



Figure18: 9 Weatherstone Court



Figure19: 9 Weatherstone Court (Milkhouse and Stables)

Mr. Rand also constructed stables and a cow barn and other farm related buildings on the property that is now 588 Charlotte Street. He engaged the prominent firm of Dunington-Grubb landscape architects to develop a landscape plan in the late 1920's, a portion of which remains today on both the property at 144-176 John Street and at 200 John Street, including the formal vista from the entrance gates on John Street terminating in the building known as Randwood and the tea house and surrounding formal plantings on 200 John Street which were designed and built c.1928. There was also a milkhouse on the property at 9 Weatherstone Court and a formal gatehouse and stone entrance arch on Charlotte Street.

In 1922, Evelyn Rand, one of George Rand I's children, married Colonel Henry Sheets. As a wedding gift her brother built a new house on the property now known as the Sheets or Devonian House at 144 John Street East. This charming frame house was constructed as a summer residence in the Colonial Revival style and was accessed by a separate entrance from John Street.



Figure 20: Sheets (Devonian House)

Calvin Rand, son of George Rand II was born in Buffalo in 1929 and died in 2017. He studied philosophy at Columbia University after receiving a degree at Princeton University. He was a professor of Philosophy at the University of Buffalo for many years. Rand was a founder of the Niagara Institute for International Studies. Along with Brian Doherty, he was instrumental in the creation of the Shaw Festival. He continued to use the Randwood (176 John Street East) during the summer and settled permanently at Randwood with his family from 1961 – 1964. In 1971 he first leased Randwood to the Niagara Institute for seminar use in the fall, winter and spring, returning to the house during the summer. During this period he severed the lot and renovated the guest house located at 200 John Street and used it as his summer home.

2. Fragmentation of the Estate – 200 John Street, 588 Charlotte Street, Weatherstone and Christopher Courts

Commencing in the 1940's when the area that is now Christopher and Weatherstone Courts was conveyed by Evelyn Rand, portions of the property along Charlotte Street were severed from the Rand Estate. In the 1950's Colonel Henry Sheets sold the milk house, stables and gatehouse to the Laidlaw family. The Laidlaws in turn sold the property in the late 1950's when the portion at 580 Charlotte Street was converted to the Randwood Apartments. The property at 200 John Street was severed in 1971 by Calvin Rand. It is the site of the guest house, destroyed by fire and rebuilt as a summer residence; the garage; tea pavilion and pool; and the bath or pool house. In the 1970's Henry Sheets Junior severed 6.45 acres and the land was sold and developed as Weatherstone and Christopher Courts. The original milkhouse and stables is located on Weatherstone Court. The property at 588 Charlotte Street, site of the stables and other farm buildings, which were renovated as a home by Henry Sheets Junior in

1956, was sold to in 1980 and used as a private residence until 2018 when it was sold to the current owner.

3. The Niagara Institute and Devonian Foundation

The 5.26 hectares (13 acres) containing Randwood and the Sheets House was sold to the Devonian Foundation in 1971, and continued to house the Niagara Institute. The Foundation sold the property to William and Carol Fox in 1993, who renovated the Sheets (Devonian) House and the Coach House. The building known as Randwood was doubled in size with the addition of a solarium, music room, second kitchen and classrooms and offices. The tower was also enclosed. During this period the property was used by the School of Philosophy with classes being held in the renovated building. The Foxes then sold the property to a local couple who received approval to turn the property into a hotel, spa and arts centre that would alter the property resulting in additions to the Coach House and Randwood and the construction of at least one additional building. However, the alterations were never undertaken and the property and was sold to the current owner who also purchased 200 John Street East and 588 Charlotte Street.

4. Evolution of the Rand Estate

There are a number of aerial photographs taken at intervals over the years between 1934 and 2018 that show the continued evolution and dispersal of portions the estate during the period that the Rand family was associated with the subject properties and during and after the lands were divided up, developed into Weatherstone and Christopher Courts and passed into the ownership of the Devonian Foundation and the residents of 588 Charlotte Street. These are illustrated in greater detail in **(APPENDIX VI)**.

a. 1934

The 1934 aerial photograph shows the landscape shortly after the firm of Dunington-Grubb's documented designs for the Tea Pavilion and pool were constructed. The Tea Pavilion and Pool, and the associated pergola with surrounding formal plantings are clearly visible as are formal plantings to the north of this area. There also appears to be a path leading to what is now called the Bath House, though that building cannot be seen. The carriage house or garage is also visible as is the barn on 588 Charlotte Street, although only of the surrounding outbuildings that exist today is extant. Clearly a pathway runs south from behind the tea house and pool and intersects with a circular feature consisting of shrubs or trees. The pathway continues in a straight line south past an orchard to the opening in the wall at the whistle stop, though the pergola at the point is not visible.

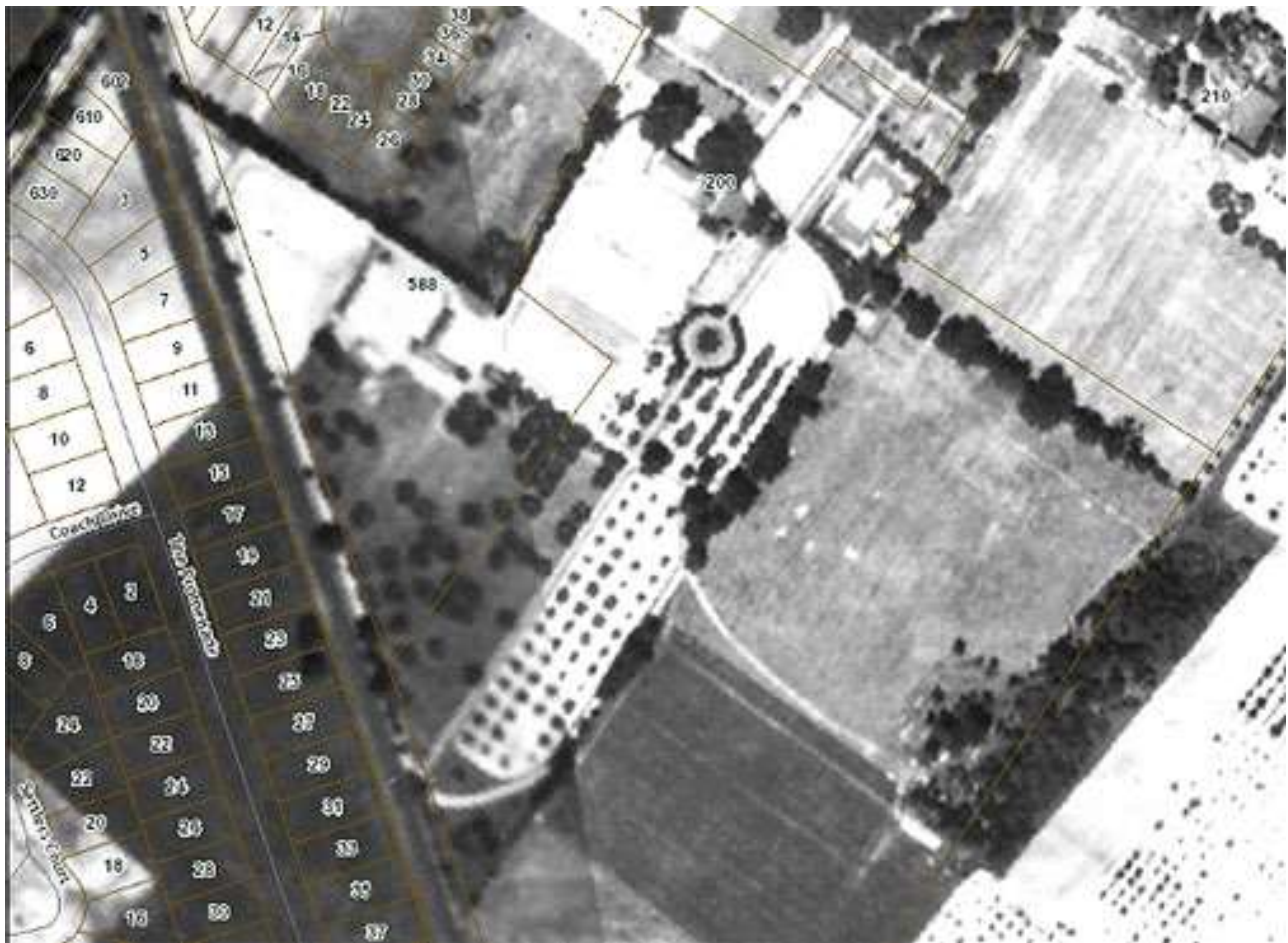


Figure 28: 1934 Aerial Photograph, Niagara Navigator and Brock University Air Photo Index

b. 1953

The 1953 aerial photograph clearly shows the pool and tea house area and the formal plantings to the north as well as the garage. However, the plantings related to the circular feature have grown and filled in. While the path from the tea house area still exists and still extends from the circular feature for a short distance to the south, it is now intersected at right angles by a new path that leads to the barn on 588 Charlotte Street which was converted to a residence in 1956. The path disappears to the south and some of the orchard trees have been removed. A new entrance, or driveway, has been constructed from Charlotte Street to the barn and the area that is now Christopher and Weatherstone Courts is planted in orchards.



Figure 29: 1953 Aerial Photograph, Brock University Air Photo Index

c. 1965

By 1965, while the tea house and pool and formal plantings are still discernible as is the circular feature, the path to the Whistle Stop to the south has disappeared.. The pergola at the Whistle Stop is visible and the barns at 588 Charlotte Street have assumed their u-shaped configuration. The buildings on 580 Charlotte Street and the Milk House and Stables are separate entities no longer connected to the estate as a whole. New pathways have been introduced from 176 John Street East to the pool area and other features in the landscape.

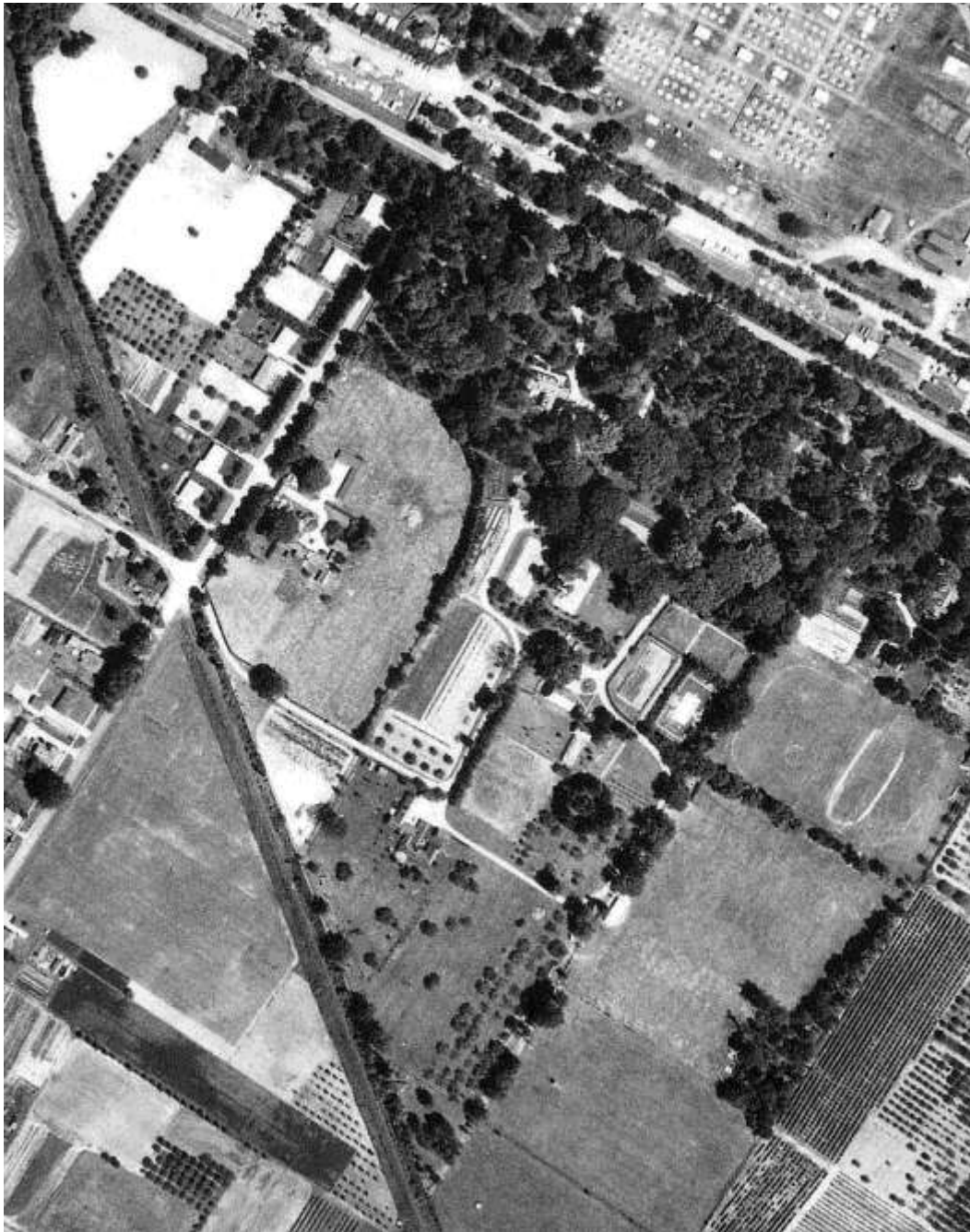


Figure 30: 1965 Aerial Photograph, Brock University Air Photo Index

d. 1972

In 1972, additional circulation pathways have been introduced into the landscape, the circular feature is overgrown. The buildings on 588 Charlotte Street continue evolve and change and an in-ground pool is located to the rear of the main structure. The formal garden north of the pool area and any trace of the path to the Whistle Stop has disappeared.



Figure 31: 1972 Aerial Photograph, Brock University Air Photo Index

e. 2000

The 2000 aerial photograph illustrates the dramatic changes to the landscape. Weatherstone and Christopher Courts are developed and are no longer part of the Rand Estate. Though the circular feature is still discernible, the pathway does not exist and an open field extends from behind Calvin Rand's summer home to the south, terminating at the Railway Trail and the cobblestone and concrete wall.



Figure 32: 2000 Aerial Photograph, Brock University Air Photo Index

f. 2015

In a detail of the aerial photograph taken in 2015, it is clear that the owners of 588 Charlotte Street have created a new pathway in the shape of a tear drop extending from their property onto the property at 200 John Street and the circular feature is completely overgrown.



Figure 33: Details, 2015 Aerial Photograph Showing Tear Drop Pathway from 588 Charlotte Street to 200 John Street East, Niagara Navigator

g. 2018



Figure 34: 2018 Aerial Photograph Showing Tree Cutting on 200 John Street East, Niagara Navigator

The 2018 aerial photograph shows the area of tree cutting on 200 John Street East, particularly to the south of the Calvin Rand summer residence and the Tea House and pool. Nothing is left of the circular feature with the exception of the mound and the pathway to the Whistle Stop is not visible. The owners of 588 Charlotte Street have created a pathway from their property onto the property at 200 John Street East, obscuring any features that may have existed in the 20th century.

While much has been made of the notation “to the Memorial Garden” on the Dunington-Grubb plans for the Tea House and Pool and of the pathway leading from the Tea House and Pool to the Whistle Stop, those features or other features such as the circular attribute disappeared or were becoming overgrown by as early as the 1970’s as seen in the 1972 aerial photograph. There is no information in the form of drawings or plans for an additional formally planned space such as the Memorial Garden on 200 John Street East or 588 Charlotte Street.

Part V - Cultural Heritage Evaluation - Regulation 9/06 Analysis

A Regulation 9/06 analysis of the properties at 200 John Street and 588 Charlotte Street was completed to determine if the properties meet the criteria for designation under Part IV of the Ontario Heritage Act and also which features on each property are significant heritage attributes that cannot be altered without Council's consent. This analysis was also undertaken in May of 2018 and, based on additional research and consideration, the findings have not changed.

Since that time, the Town of Niagara-on-the-Lake proceeded to serve the Notices of Intention to Designate these properties on the owner and the Ontario Heritage Trust and to publish the Notices in the local newspaper (**APPENDIX I**). The notices included Statements of Significance and a list of heritage attributes that the Town believes are of cultural heritage value or interest. The Statements of Significance are adequate and include references to design value, physical value, historical value, associative value and contextual value. However, the findings with respect to contextual value differ to some extent from the analysis in this document particularly in terms of physical and visual linkage to the surrounding properties.

Some of the identified and listed attributes listed in the NOIDS differ from those recommended in this CHER and by the Town's own consultants, Letourneau Heritage Consulting Inc. in their September 2018 CHER. In that document the consultants for the Town concurred with the consultant for the owner and agreed that the former barn or stables and two of the three outbuildings on 588 Charlotte Street and the Calvin Rand Summer Home on 200 John Street East did not merit inclusion as heritage attribute in the NOIDS and any future designation by-law.

1. Criteria for Determining Cultural Heritage Value or Interest

Ontario Regulation 9/06 prescribes criteria set out in subsection (2) for the purposes of determining cultural heritage value or interest. A property may be designated if it meets one or more of the criteria listed in the Regulation. These criteria include:

a. Design or Physical Value

1. It is rare, unique, representative or early example of a style, type, expression, material or construction method; or
2. Displays a high degree of craftsmanship or artistic merit; or
3. Demonstrates a high degree of technical or scientific achievement.

b. Historical or Associative Value

1. It has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community; or
2. Yields, or has the potential to yield, information that contributes to an understanding of a community or culture; or
3. Demonstrates or reflects the works or ideas of an architect, artist, builder, designer or theorist who is significant to a community.

c. Contextual Value

1. Is important in defining the character of an area; or
2. Is physically, functionally, visually or historically linked to its surroundings; or
3. Is a landmark.

2. 200 John Street – Calvin Rand Property

The property at 200 John Street is a remnant of the original Rand Estate which was severed from the main estate property in 1971 when the Rand Estate was sold to the Devonian Foundation. The estate had already been the subject of a series of severances. As early as the 1950's Colonel Sheets sold the original barns, stables and gate houses along Charlotte Street to the Laidlaw family of Toronto. This severance was one of several that occurred, resulting in the creation of a separate lot for the Milk House and Stables on Weatherstone Court, separation of the formal entrance and gatehouses into the Randwood Apartments and development of Christopher and Weatherstone Courts. It is separated from the 144-176 John Street by a row of trees and shrubs that is dense and impenetrable for most of the year. Access to the property is via a long 66 foot (20 metre) laneway that fronts on John Street. The property is not visible from either John Street or the railway trail.

a. Design or Physical Value

Built Heritage Resources

The property at 200 John Street contains two (2) buildings and three (3) structures. These are:

- The Calvin Rand summer house (**APPENDIX V- Image 1**)
- A carriage house (**APPENDIX V – Image 2**)
- A bath pavilion (**APPENDIX V - Image 3**)
- A tea house with associated pool (**APPENDIX V – Image 4**)
- A wooden gazebo located to the rear adjacent to a gate in the concrete and cobblestone wall. (**APPENDIX V – Image 5**)

The buildings are of different architectural styles and some, such as the tea and pool house, are representative of a designed landscape by the firm of Dunington-Grubb landscape architects. While the summer residence has been renovated, the garage is relatively untouched. There are also additional remnants of the designed landscape surrounding the pool. The brick foundation

of a greenhouse, which was dismantled and relocated to Willowbank in Queenston in 2009, is located behind the house. **(APPENDIX V – Image 6)**

Calvin Rand Summer House

The house, formerly a guest house, was renovated in the 1970's by Calvin Rand and used as his summer home when he severed the property and moved from Randwood in order to accommodate the Devonian Foundation. The renovation is in a contemporary style common in residential homes in the 1950's and 1960's. The building is a one storey structure clad in a smooth white stucco finish and is set directly on a low foundation with no basement or crawl space. It consists of a traditional central gable-roofed structure with several additional units or sections to the rear and sides. These units have both flat roofs and unusual projecting half gables containing clerestory windows in the upper flat sections.

The windows throughout the building are predominately casement in configuration. There are sliding glass doors to the rear and at the front of the building. The main entrance consists of a substantial wooden door with simple single pane sidelights. It is located on the west side of the central structure. **(APPENDIX IV – Images 7, 8, 9, 10, 11)**

The interior of the house is plain and functional with simple six panel off-the-shelf doors and an absence of architectural details. The rear of the large brick fireplace, which may be an original feature from the 1920's, projects into this space. The main living space is a large room with an open ceiling, wide pine plank floors and a large brick fireplace with a plain wooden mantel. The room opens to the outside through a wall of floor to ceiling sliding doors and windows. In design, mass and scale it is the most successful and pleasant room in the house. The kitchen is small with plain white walls and pre-fabricated cabinets. There are several bedrooms on both the east and west sides of the living room. None have any distinguishing architectural features. **(APPENDIX IV – Images 12, 13, 14, 15, 16)**

Assessment of the house confirms that it is not a rare or unique example of a style, material or construction method and does not display a high degree of craftsmanship or merit. Any early features dating to the time of its original construction have been removed or covered by later additions and interior renovations. There are no distinguishing interior or exterior heritage attributes of cultural heritage value or interest associated with this structure. A report completed in July 2010 by Megan Hobson from the Willowbank School of Restoration Arts for the Documentation of Historic Places Program does not include the house in the assessment of heritage resources.¹⁷

Carriage House

This building was probably built in the 1920's, at the same time as the Sheets (Devonian) House, though there is no definitive date for its construction. It is a two-storey stucco-clad

¹⁷ Megan Hobson, "The Rand Estate, Documentation of Historic Places Program", *Willowbank School of Restoration Arts*, (2010).

structure with a shallow gable roof and wide unenclosed eave overhangs in the Craftsman style. There are three double entrance doors with diamond pane windows for vehicle access. These are surmounted by pediments. A central door gives access to the apartment above. The building is clad in grey stucco. A continuous string course delineates the break between the first and second floors. There are two additional entrances on the back or south side of the building. One leads to what was used as a potting shed. The other is an additional entrance into the ground floor space. Second floor windows on the façade are confined to the east side of the building's façade and to the east and west elevations. These are 6-over-6 in configuration. **(APPENDIX IV – Images 17, 18, 19, 20)**

The first floor interior is currently used for storage. Clearly it has not been used to house cars for many years. The walls and ceilings on the first floor are clad in bead-board and shiplap, some of which is stained and varnished and some of which is painted a dark green. There is a small brick fireplace with no mantel or surround and some enclosed storage. The floor, as expected, is concrete. **(APPENDIX IV – Images 21, 22, 23)**

The second floor is an apartment which has been abandoned for some time. It may originally have housed a chauffeur or housekeeper; but was clearly used at a later date by other tenants. The space is divided into a rudimentary kitchen with some built-in cupboards, a living room, a bathroom and several small bedrooms. The floor, where is exposed, consists of thin wooden boards. Stove holes in the ceiling with metal covers indicate that the space was heated with stoves at one time. A newer furnace is currently located on the lower level. A survey of the space indicates that several rooms have false ceilings and beaver board walls. The original ceiling is collapsing in a number of areas and paint is peeling from the walls. The apartment has been neglected and is not habitable. There are few distinctive features inside the building which would require considerable renovation. **(APPENDIX IV –Images 24, 25, 26, 27, 28)**

This building was always intended as secondary or accessory building constructed for the utilitarian function of housing cars. Although displays features that are Craftsman in style, it not a rare, unique or early example of that style nor does it display any particular craftsmanship or artistic merit when compared to other excellent examples Craftsman style buildings in Ontario.¹⁸ The structure has no significant interior or exterior attributes that would merit conservation.

Designed Landscape

Remnants of a Dunington-Grubb landscape design remain on the property. Although the designed landscape is not a clear extension of the landscape design located on the Rand Estate and is in poor condition that will require considerable restoration, it is worthy of conservation as an example of the Beaux-Arts garden design favoured by Lorrie and Howard Dunington-Grubb-. The remaining features include the landscaped area surrounding the pool

¹⁸ John Blumenson, *Ontario Architecture: A Guide to Styles and Building Terms 1784 to the Present* (Canada: Fitzhenry & Whiteside, 1990), 176-179.

and the adjacent tea house. Drawings housed in the School of Landscape Architecture archives at the University of Guelph illustrate the proposed design for these features.

The firm of Dunington-Grubb produced two (2) separate designs for the pool area. The first, which is undated, and, based on existing physical evidence on the site, was not utilized. It was an elaborate plan with loggias, change rooms, pavilions and even a bandstand. **(APPENDIX III – Drawing 3)** The second, dated April, 1928, accords closely with the remaining pool, tea house, the surrounding plantings, some of the herbaceous borders, the grass banks and the concrete bases that are probably the bases for the pergola columns which do not survive; but which are illustrated in the plan. Other landscape features, such as the formal planting beds of roses are also no longer extant. **(APPENDIX III – Drawing 4, 5, 6)**

The small Neo-classical building that has been identified as a pool or bath house sits at some distance from the pool and is not clearly related to it or any other structure or design feature on the property. Currently there is no documentary evidence that the building is a pool house. Nothing on the exterior or inside the building indicates such a use though it may have been used to store pool furniture and equipment in recent times... Research should be undertaken to determine its original function; if it has been moved from its original location; and if it would be appropriate to move it closer to the pool and tea house. There is also no evidence that the building was part of the Dunington-Grubb design for the pool area. There are no drawings or plans of the building in the archives at Guelph and its isolated position, at a distance from the formal Beaux-Arts landscape surrounding the pool, is indication that it may not be part of the original landscape design. **(APPENDIX IV – Images 34, 35, 36, 37, 38, 39, 40)**

The structure is designed in the temple style with a Tuscan order portico and pediment above. It is clad in smooth white stucco. The portico is of wood. The shallow hip roof is flat at the peak. Examination of the building indicates that it may have had a small decorative parapet which is covered in shingles. Further investigation will be required to ascertain the existence of this parapet. A simple central entrance door gives access to the building. There are no windows on the façade. Windows on the north and south elevations are casement in configuration.

The interior of the pool house is a simple space with plastered walls and ceiling which is collapsing. It contains a rudimentary kitchen located in an alcove and a bathroom with a modern shower stall. At some point it appears to have been used for human habitation. However, the interior has no significant heritage attributes of note. The building is in a deplorable state of decay with rotting wood at the base and on the columns and collapsing ceilings and floors. It will require extensive restoration. However, it is a building with a great deal of charm and could be an asset to the landscape. **(APPENDIX IV – Images 41, 42, 43)**

The Wall

At the rear of the property is the wall with applied cobblestones which extends along Charlotte Street and turns east at the railway trail, the site of the former steam train tracks. The wall

marks and defines the full extent of the Rand Estate as it existed during the tenure of that family and before the Rand descendents began little by little to divide and sell portions of the property.. The wall follows the tracks to an opening that contained an elaborate wrought iron gate between brick pillars of a similar design as those that front the property at 144-176 John Street and the later pillars marking the entrance to 200 John Street, dating them to period 1914 – 1919, in accordance with the date stones inside the main entrance gate on John Street. **(APPENDIX IV – Images 44, 45, 46)**

The Wooden Gazebo

Behind the wall and slightly to the left or west is a wooden gazebo which is in a deteriorated state and overgrown with weeds and vines. This gazebo is purported to be the “station” at which the Rand family and their guests waited for the steam train. Its value is questionable in relation to the designed landscape as a whole, since it is an isolated structure that is not connected with the Dunington-Grubb landscape design and is of little architectural significance. **(APPENDIX IV – Images 5)**

b. Historical or Associative Value

The property at 200 John Street is associated with the families who lived on the property over the years including the Dicksons, Lansings and Rands. Little or no physical evidence remains of any association with the Dicksons or the Lansings. The strongest association is with the Rands and the changes they made to the property over the years. These are connections relating specifically to the functional services of running the estate. They are not significant to the larger community nor do they yield an understanding of the community or culture of Niagara-on-the-Lake. These functions and built features are meant to create a self-sufficient and private estate isolated from that community, hidden behind the wall and shielded from the daily comings and goings of the Town. As the summer home of Calvin Rand during his time of closest connection to the growth and development of the Shaw Festival, 200 John Street does have cultural rather than physical connections to the community and Mr. Rand often entertained actors and dignitaries on the property, particularly in the area of the pool and Tea Pavilion.

The property also contains remnants of the designed Dunington-Grubb landscape. These landscape architects are significant to the history of landscape design in Ontario. Remaining features such as the tea house, the plantings and pergola can be documented and are excellent examples of the formal Beaux-Arts style favoured by this team whose work is reflected in the gardens of a number of private homes throughout southern Ontario and whose public works can be found nearby in Niagara Falls and Hamilton. Through their work, writings and teaching, they had an impact on the development of the profession of landscape architecture. The founding of Sheridan Nurseries, which is still in existence, also had a lasting impact on the Province.

While the small building that was identified as the pool house cannot be attributed to the Dunington-Grubbs, it makes an interesting and picturesque contribution to the landscape. Its Neo-classical formality has stylistic characteristics that relate to the work of these two landscape architects. Additional research may uncover a connection.

c. Contextual Value

The property at 200 John Street was separated from the Rand Estate in the 1970's by Calvin Rand. There were also a number of other pieces of the original property fronting on Charlotte Street which were the subject of development applications and which are now distinguishable only by the continuation of the cobblestone wall and the stone gateway that once marked the formal entrance to the estate.

At that time a separate private entrance on John Street was constructed which gave access to the property. Hidden behind the wall to the rear which fronts on the railway trail and from John Street by a long, winding driveway, the property, with the exception of the wall, does not define or support the character of the area nor is it functionally linked to surrounding properties. There are historical links with the 210 John Street and with Weatherstone and Christopher Courts which were once part of the estate; but these do not relate to its broader community context. Internally, the property has remnants of the Dunington-Grubb designed landscape on the property at 144-176 John Street. An examination of the drawings and plans produced by the landscape architects does not indicate that this landscape was part of a comprehensive landscape design for the property. Instead, it is probable that the Dunington-Grubbs were engaged as required to produce individual landscape plans as the need arose.

d. Summary of Cultural Heritage Value or Interest

Analysis of the cultural heritage value or interest inherent in the property at 200 John Street indicates that any design or associative value is linked closely with the remnants of the designed Dunington-Grubb landscape on the property. These remnants reflect the ideas of designers who made a significant contribution to the larger community of Ontario and whose work displays a high degree of artistic merit.

The garage and the summer home are not rare or unique in style, material or construction. The house may contain the kernel of a guest house; but was altered beyond recognition in the late 20th century. The garage, while it contains a number of original features, is utilitarian and unremarkable. It has suffered severely from neglect. Adaptive re-use of the building would be difficult. Significant cultural heritage attributes are limited to designed landscape features, particularly those directly associated with the firm of Dunington-Grubb and to the wall which defines the original extent of the estate and was constructed by the Elliott family, prominent stone masons in Niagara.

<p>Design or Physical Value</p> <ol style="list-style-type: none"> 1. It is rare, unique, representative or early example of a style, type, expression, material or construction method; or 2. Displays a high degree of craftsmanship or artistic merit; or 3. Demonstrates a high degree of technical or scientific achievement. 	Yes	<ol style="list-style-type: none"> 1. The garage and the summer home are not rare or unique in style, material or construction. The house may contain the kernel of a guest house; but was altered beyond recognition in the late 20th century. The garage, while it contains a number of original features, is utilitarian and unremarkable.. It has suffered severely from neglect. Adaptive re-use of the building would be difficult. 2. Both buildings are constructed of ordinary materials common in the period and do not display a high degree of technical achievement. 3. The Pool or Bath House, which takes its design cue from the classical temple form has artistic merit though the form of construction and materials used are not unique or rare. 4. The Tea Pavilion and surrounding plantings are the work of the landscape architects Dunington-Grubb and show a high degree of artistic merit both in the design of the Tea Pavilion and in the choice and design of plants and plant materials.
<p>Historical or Associative Value</p> <ol style="list-style-type: none"> 1. It has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community; or 2. Yields, or has the potential to yield, information that contributes to an understanding of a community or culture; or 3. Demonstrates or reflects the works or ideas of an architect, artist, builder, designer or theorist who is significant to a community. 	Yes	<ol style="list-style-type: none"> 1. The property was part of Randwood when Calvin Rand and Brian Doherty founded the Shaw Festival. Events related to the Shaw were held in and around the pool area. At that time the property had associations with the cultural community of Niagara-on-the-Lake and, in particular, the Shaw Festival. The property itself does not contribute to the understanding of the community or culture because it was related to summer residents who were more closely involved with Buffalo, New York, rather than permanent residents. 2. The property demonstrates and contains elements, particularly the Tea Pavilion and surrounding plantings, connected with the landscape architects Dunington-Grubb who did design work not only in Niagara-on-the-Lake but also in Niagara Falls and the

		surrounding area.
Contextual Value 1. Is important in defining the character of an area; or 2. Is physically, functionally, visually or historically linked to its surroundings; or 3. Is a landmark.	Yes	1. The property does not define the character of the area, though the wall on John and Charlotte Streets does define the original extent of the Rand Estate. The property and the buildings and structures on the property cannot be seen from either John Street East or Charlotte Street. The property and the buildings on the property are not physically, functionally or visually linked to the surroundings again, because it is not visible from the street with the exception of the narrow entrance and pillars from John Street East. The property and the buildings on the property are not linked to the buildings and properties that were once part of the Rand Estate. 2. It is not a landmark for the same reason.

Significant Cultural Heritage Attributes

	INTERIOR	EXTERIOR
Summer House	None	None
Garage	None	None
Designed Landscape	N/A	<ul style="list-style-type: none"> • Tea House • Bath Pavilion • Formal Plantings and Pergola surrounding the Pool. • Wall and entrance pillars along John Street. • Wall, and Entrance Pillars along Railway Trail. • Entrance Pillars on John Street

3. 588 Charlotte Street

The property at 588 Charlotte Street was severed from the Rand Estate in the 1960's. It is an irregularly shaped property, virtually landlocked and is accessed via a long driveway on Charlotte Street. It was sold in 1979 to owners who continued to live on the property until recently.

a. Design or Physical Value

Built Heritage Resources

There are four buildings on the property. These are:

- The Former Stables (**APPENDIX IV – Images 47, 48, 49, 50, 51, 52, 53**)
- Three (3) separate outbuildings arranged around the former stables. (**APPENDIX IV – Image 60, 61, 62, 63, 64**)

Former Stables

The former stables once housed horses or farm animals. It was constructed in 1936 and converted to a residential use in the 1950's by Henry Sheets Junior.¹⁹ It is a rambling single storey building clad in smooth grey stucco and contains a main living space and a separate apartment. The building is configured with a central section and two (2) wings arranged at right angles creating an entrance courtyard. The wing to the right or west once contained a dovecote, which is still visible. The roof of the main building is predominantly side gable in configuration and there is large gable above the main entrance to the house. A wooden cupola is located on the peak of the roof above the entrance. All casement windows and doors are later additions with the exception of double wooden door in the east wing which has diamond pane windows. Although the building is the subject of extensive alterations, stylistically it retains a few of its original Craftsman details and may have been constructed at the same time as the garage and the Sheets house in the 1920's. (**APPENDIX IV – Images 47, 48, 49, 50, 51, 52, 53**)

The interior of the structure has been altered beyond recognition effectively obscuring its original function as a stable to accommodate domestic uses. There is a large central living space with a stone fireplace and second level gallery that affords access to a utility space and storage. The ceiling is open to the roof line. The kitchen was modernized, probably in the late 20th century. The ceiling here is also open to the roof line. A separate dining room is located in this area with later built-in cupboards. Double French doors lead from both the kitchen and the living room to the rear yard. The west wing houses bedrooms and washrooms. The east wing, as noted above, houses a separate apartment with kitchen, living room and bedroom. (**APPENDIX IV – Images 54, 55, 56, 57, 58, 59**)

¹⁹ Ormsby, Joy, Niagara Institute Property Background History, First Draft, May 1989.

The only trace of the original stable use is the four wooden Dutch doors which are covered over on the exterior; but which are visible inside the building. Originally these were entrances to individual horse stalls. **(APPENDIX IV – Image 55)** There is some original bead board panelling in the garage and some wooden ceilings, now painted over, still exist in the separate apartment. **(APPENDIX IV – Images 58, 59)** Any other original features are obscured by later alterations or have been removed or divided up to create new living spaces. The building is not a unique, rare or early example of a style or construction method. It is a utilitarian service building, originally constructed to house Mrs. Sheets' horses and altered beyond recognition over 50 years ago in the 1960's to accommodate residential uses.

Outbuildings

There are three (3) small stucco outbuildings or sheds arranged to the east and north of the central stable building and similar in design to this building. The largest of these, located to the northeast of the house, is listed as a heritage attribute in both the Letourneau Consulting Inc. 2018 CHER and specifically in the NOID for this property and described as a *one storey rectangular building with hipped roof and overhanging eaves and large French doors with ornate diamond shaped windows associate with the original estate*. However, the building, although larger than the other sheds, does not have diamond shaped windows

- These are simple utilitarian structures that are vacant and appear to have been used in recent years for storage. Their original purpose cannot be determined from their size, mass or interior layout. These buildings have no particular artistic or architectural merit nor are they well-constructed or well-designed. They are in various stages of disuse and disrepair. **(APPENDIX IV – Image 60, 61, 62, 63, 64)**

Landscape

The landscape at 588 Charlotte consists of open, flat spaces interspersed with mature trees and in certain areas, particularly along the laneway east of the house. There is a wooden fence, gate and pathway leading to 200 John Street and a long driveway that gives access through the wall from Charlotte Street. Features in the landscape are limited to the outbuildings clustered around the main building and to a gazebo of more recent construction. A survey of the landscape and the Dunington-Grubb drawings produced for the Rand Estate does not include any designs for this property and a 1934 aerial photograph confirms the lack of formal landscape features. The cobblestone and concrete wall does define the eastern and southern boundaries of the property, though a large portion has collapsed and been replaced by an expanse of wooden wall which is not particularly compatible or appropriate. **(APPENDIX IV – Images 65, 66, 67, 68, 69, 70, 71, 72)**

b. Historical or Associative Value

The property, is associated with Evelyn Sheets' love of horses and riding and George Rand who kept prize cattle on the farm. It was once part of the larger estate. It has no close association with Calvin Rand, who was instrumental in founding the Shaw Festival. Later owners severed the property from the main estate because it ceased to have a use or value to them. It does not yield any information that contributes to the understanding of the community; but is indicative of the separate and secluded nature of the property and its functions. There are no remnants of the designed Dunington-Grubb landscape and no features that illustrate the work or ideas of a builder or designer who is significant to the local community or the larger Provincial community. Here the landscape is natural and undefined. It has none of the characteristics or features of the formal Beaux-Arts design favoured by the Dunington-Grubbs.

c. Contextual Value

The property at 588 Charlotte Street is secluded from its neighbours. It has been a separate entity for close to 60 years and is surrounded to the east and south by the wall that once encompassed the whole estate. Access via a narrow private driveway entrance from Charlotte ensures that none of the property is visible from any point along a public street. The buildings and landscape are not functionally or visually linked to their surroundings and its secluded nature precludes any possibility of its ability to support the character of the area. The only defining feature is the wall which provides additional separation and which encloses not only this property but also a number of properties on Charlotte Street, the property at 200 John Street and the Rand Estate at 144-176 John Street.

d. Summary of Cultural Heritage Value or Interest

The buildings on the property at 588 Charlotte Street have no significant design or physical value. They are secondary utilitarian buildings and are not particularly well built or well designed. The stables were altered in the 1950's when they were adapted for residential use. An assessment of the interior confirms that they continued to be altered throughout the 20th century. Little of the original interior or exterior features remain. There is also no trace any Beaux-Arts landscape design on this property. Instead, trees have been planted and a pool has been constructed in a conveniently flat and open area and trees and shrubs are planted in a naturalistic manner rather than with design intent. The property is secluded and difficult to access. It is not part of the surrounding landscape or community. Those unfamiliar with the site do not know the land and the buildings exist because they are effectively cut off from their surroundings. Only the wall that encloses the property defines its extent and indicates that it was once part of the larger estate, just as the property that constitutes Weatherstone and Christopher Court was also a part of the estate and are now effectively separate entities.

There are no significant cultural heritage attributes on the property worthy of conservation with the exception of the wall which surrounds the property on two (2) sides and which should be conserved not only at 588 Charlotte Street but also at Weatherstone and Christopher Courts and 144-176 and 200 John Street.

<p>Design or Physical Value</p> <p>1. It is rare, unique, representative or early example of a style, type, expression, material or construction method; or</p> <p>2. Displays a high degree of craftsmanship or artistic merit; or</p> <p>3. Demonstrates a high degree of technical or scientific achievement.</p>	No	<p>1. The buildings on the property are simple utilitarian structures dating from the early 20th century. They are constructed using common materials and common construction techniques and do not display any unique design features.</p> <p>2. The buildings are crafted from factory made products and are not handcrafted.</p> <p>3. The buildings are not technically complex in their construction.</p> <p>4. The buildings were altered for residential use and ceased to function as farm buildings.</p>
<p>Historical or Associative Value</p> <p>1. It has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community; or</p> <p>2. Yields, or has the potential to yield, information that contributes to an understanding of a community or culture; or</p> <p>3. Demonstrates or reflects the works or ideas of an architect, artist, builder, designer or theorist who is significant to a community.</p>	Yes	<p>1. The buildings are not connected with a person, activity, or organization that is significant to a community. However, it is connected with members of the Rand family. George Rand II was involved in the farm operation and Evelyn Sheets was the daughter of George Rand II and an avid horse woman. However she and her children were not involved in community efforts, unlike Calvin Rand. However, Calvin had no direct relation to the property at the time the Shaw Festival was established.</p> <p>2. The property is secluded and does not provide an understanding of the community or culture. Those who lived on the property were not engaged in community efforts.</p> <p>3. None of the buildings and none of the landscape reflect the work of an architect or builder who is significant to the community with the exception of the wall which was constructed by members of the Elliott family who were stonemasons who were well known for their work in Niagara-on-the-Lake and along the Niagara Parkway.</p>
<p>Contextual Value</p> <p>1. Is important in defining the character of an area; or</p>	Yes	<p>1. The property is secluded and only the wall defines the character of the area.</p> <p>2. The property is not physically, functionally, visually or historically linked to its</p>

2. Is physically, functionally, visually or historically linked to its surroundings; or 3. Is a landmark.		<p>surroundings. The buildings on the property are not linked to buildings and structures on other properties that were once part of the Rand Estate. Their original purpose and function as farm buildings was changed and the farm buildings became residential buildings and were altered to accommodate the new residential use.</p> <p>3. Most residents of the Town were unaware of its existence or its appearance.</p> <p>4. The property is not a landmark.</p>
--	--	--

Significant Cultural Heritage Attributes

	INTERIOR	EXTERIOR
House	None	None
Outbuildings	None	None
Landscape	N/A	<ul style="list-style-type: none"> Wall along the Railway Trail and entrance pillars along Charlotte Street.

Part VI – Ontario Regulation 9/06 Analysis and Conclusion

This Report is arranged, as required by the Conservation Review Board under the headings and in the order provided and includes an detailed physical and architectural analysis of the subject properties as they exist including features and overall design; analysis in relation to the work of the landscape architecture firm of Dunington-Grubb; a history of the property; and a Regulation 9/06 evaluation.

Based on the 9/06 assessment of cultural heritage value or interest, the property at 200 John Street could be considered for designation under Part IV of the Ontario Heritage Act because it meets two (2) of the criteria for designation. The remnants of the Dunington-Grubb designed landscape represent a high degree of artistic merit and reflect the work and ideas of the firm of Dunington-Grubb landscape architects. However, the property does not support the character of the area and is not visually linked to its surroundings. If this property is designated, the significant heritage attributes should be limited to those relating to the designed landscape and its associative value with the Rand family. The buildings on the property have little or no historic or stylistic merit.

Based on the 9/06 assessment of cultural heritage value or interest the property at 588 Charlotte Street meets two of the criteria for the wall which surrounds the property and is the only remaining feature that defines the original extent of the Rand Estate and was constructed by a prominent local family of stonemasons and for its association with George Rand II and Evelyn Sheets, members of the Rand family. This property merits designation under Part IV of the Ontario Heritage Act for that reason and for its associative value with the Rand family.

Part VII – Conclusion

There is no doubt that Colonel Lansing consolidated the separate properties when he purchase Woodlawn and Rowanwood in the 19th century. However, it was George Rand I and George Rand II, after acquiring the land in 1919, who created what was an Ontario country estate in the true sense of the word.

Residential properties established as estates throughout the 19th and early 20th centuries in Ontario had a number of common characteristics. They were generally created by people with common class backgrounds and elevated social and economic status such as merchants, business tycoons, politicians and financiers. They created properties with large and impressive dwellings located slightly beyond urban boundaries near waterways such as lakes and rivers. These properties were sizeable with orchards, mature trees, large gardens and lawns. Secondary buildings on the sites often included gatehouses, guest houses, garages, farm buildings such as barns and stables and greenhouses.

Randwood in the early 20th century had many of these characteristics. Mr. Rand was an important financier well known in the upper class circles in Buffalo. He enlarged and enhanced the simple summer home and added orchards, a gate house, at least one guest house, a carriage house and farm buildings to the property and he hired the firm of Dunington-Grubb to design several impressive landscape features on the property.

There are still some intact country estates in Ontario. Parkwood Estate in Oshawa, with gardens designed by Dunington-Grubb²⁰ and the much earlier Ruthven Park in Cayuga which sits on its original 1600 acre property overlooking the Grand River²¹, are two such examples. These, however, are National Historic Sites and are administered as institutions open to the public. They are no longer private property.

Randwood ceased to be an estate after the death of George Rand II. His descendents began to adapt farm buildings to residential purposes and sever portions of the property to be sold off or redeveloped. Buildings such as the Lord and Burnham greenhouse were removed and donated and some of the landscape fell into disrepair. The end result was the creation of seven disparate properties which, excluding 144 and 176 John Street East, the core of the estate, were isolated from their surroundings or altered beyond recognition. Any features on these properties lost their context as part of a large estate which functioned both as a place of entertainment and leisure and as a working farm. The only unifying artifact remaining is the wall which marks the extent of the estate property as it was envisioned by the Rands.

²⁰“Parkwood National Historic Site” parkwoodestate.com

²¹ Commonwealth Historic Resources Management Limited, “Ruthven Park National Historic Site Management Plan” (May 1997), 3, 9-22

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Appendix I – Notices of Intention to Designate 200 John Street East and 588 Charlotte Street

Dated at the

landscape including the formal stone path,
and
in Street East.

Italianate and Neo-classical features with its form,

available from Planning Staff. Any person may, not later
than the 17th day of September, 2018, send by registered mail or deliver to the Clerk of the Town of Niagara-on-
the-Lake, together with a statement of the reasons for the
objection and all relevant facts. If such a Notice of Objection is received the Council of the Corporation of the Town
shall refer the matter to the Conservation Review Board for a hearing.

Dated at Niagara-on-the-Lake the 23rd day of August, 2018.
Peter Todd, Town Clerk

CHAPTER 0.18

**TOWN MUNICIPALLY AS 200 JOHN STREET EAST
IN THE TOWN OF NIAGARA-ON-THE-LAKE), IN THE TOWN OF**

TO DESIGNATE

The Town of Niagara-on-the-Lake intends to designate the
as **200 JOHN STREET EAST** as a property of cultural
heritage value or interest under Part IV of The Ontario Heritage Act, R.S.O. 1990, Chapter 0.18.

176 John Street East. There are two entrances to the
property located on John Street East and the secondary
property and accessed from the old rail line which is
made of red brick pillars; however, the one on John Street
is the built structures associated with the property which
are remnants of a greenhouse, the tea house and pool,
concrete and stone wall. There are many mature trees

heritage value or interest for its design and physical
features.

and physical value because of its tea house and pool
by Howard and Lorrie Dunington-Grubb. The pool is
located in Niagara-on-the-Lake. The extant wood gazebo
is the stop station used privately. The brick and stone
of the property is a rare local example of a large wall

direct association with Hon. Peter Russel and William
direct associations with the Rand family, who were a
purchased the property in 1910 and built the carriage
1928. The tea house and pool have direct association
own and respected Canadian landscape architects.
George Rand II. Calvin Rand played a direct role in
an international attraction and a significant cultural
Niagara Institute in 1971. The property also reflects the
couple designed and worked on various areas and
well respected in the Canadian landscape architect

and stone walls which surround part of the property
culturally, functionally, visually or historically linked to its
state known as Randwood, which was owned by the
as part of a small-scale farming operation during the
heritage landscape that includes all the grounds of the
to the surrounding properties.

presented in following heritage attributes:

landscape;

property and on John Street East.

the door openings on the main floor; and
3.

available from Planning Staff. Any person may, not later
than the 17th day of September, 2018, send by registered mail or deliver to the Clerk of the Town of Niagara-on-
the-Lake, together with a statement of the reasons for the
objection and all relevant facts. If such a Notice of Objection is received the Council of the Corporation of the Town
shall refer the matter to the Conservation Review Board for a hearing.

Dated at Niagara-on-the-Lake the 23rd day of August, 2018.
Peter Todd, Town Clerk

- The mature trees and plantings and boxwood hedge; and
- The surviving elements of the Dunington-Grubb landscape.

The Devonian House or Sheets House:

- The two and a half storey frame building;
- The gable roof and three attic dormers; and
- The two-storey open porch supported by wooden paired square post.

The Coach House:

- One and half storey massing;
- The steep gable roof with decorative bargeboard trim; and
- The early windows on the ground floor north elevation and the first and second floor east elevation and south elevations.

Further information respecting the proposed designation is available from Planning Staff. Any person may, not later
than the 17th day of September, 2018, send by registered mail or deliver to the Clerk of the Town of Niagara-on-
the-Lake notice of their objection to the proposed designation, together with a statement of the reasons for the
objection and all relevant facts. If such a Notice of Objection is received the Council of the Corporation of the Town
of Niagara-on-the-Lake shall refer the matter to the Conservation Review Board for a hearing.

Dated at the Town of Niagara-on-the-Lake the 23rd day of August, 2018.
Peter Todd, Clerk

IN THE MATTER OF THE ONTARIO HERITAGE ACT, R.S.O. 1990, CHAPTER 0.18

AND IN THE MATTER OF THE LANDS AND PREMISES KNOWN MUNICIPALLY AS 588 CHARLOTTE STREET
(LOT 156 RCP 692 NIAGARA; PART LOT 145 RCP 692 NIAGARA PART 1 TO 9, 30R- 8436; S/T R0718339, S/T
R0413742, T/W R0413742 (PT 13, 30R1792 EXCEPT PT 5, 30R8436); NIAGARA-ON-THE-LAKE), IN THE TOWN
OF NIAGARA-ON-THE-LAKE IN THE PROVINCE OF ONTARIO

NOTICE OF INTENTION TO DESIGNATE

TAKE NOTICE that the Council of the Corporation of the Town of Niagara-on-the-Lake intends to designate the
property, including the lands and building known municipally as **588 CHARLOTTE STREET** as a property of cultural
heritage value or interest under Part IV of The Ontario Heritage Act, R.S.O. 1990, Chapter 0.18.

Description of Property

The property is located behind 176 John Street East and accessed from Charlotte Street where two large red
brick pillars frame the gravel driveway. The property follows an irregular property line and a large brick, stone
and concrete wall runs along the rear edge of the property. There are multiple built structures associated with the
property including the main residence with additional wing, a detached outbuilding, two small sheds, and a wooden
gazebo. There is a large in-ground pool at the rear of the main residence; a small purpose-built outbuilding is
adjacent to the pool for pool equipment. There is a small pet cemetery enclosed in a white wooded fence located to
the south of main residence. There are many mature trees associated with the property.

Statement of Cultural Heritage Value or Interest

The property known as 588 Charlotte Street has cultural heritage value or interest for its design and physical values,
its historical/associate values, and its contextual values.

The property has design and physical value because of its concrete, brick and stone wall located along the rear
of the property and Charlotte Street which is a rare local example of a large wall that delineates an original estate
boundary. The property has historical/associative value due to its direct associations with Hon. Peter Russel
and William Dickson who were early owners of the property, well as the Rand family, who were a prominent family in
Niagara-on-the-Lake. George Rand I, purchased the property in 1910, and his son George Rand II built stables
and outbuildings to support a small scale farming operation. The property is also associated with Henry Sheets
Jr (Evelyn Rand's son) who owned and lived on the property throughout the mid-20th century. The property has
contextual value because of its large concrete, brick and stone walls which are important in defining the character
of the area, including the streetscape on Charlotte Street. The property is visually and historically linked to the
surrounding properties. The property was original part of the larger estate known as Randwood, which was owned
by the Rand family from 1919 until 1980. The property was used as part of a small-scale farming operation during
the Rand ownership. It forms part of a larger significant cultural heritage landscape that includes all the grounds
of the original estate.

Description of Key Heritage Attributes

The cultural heritage value or interest of the property is represented in following heritage attributes:

- The stone wall located along the rear of the property;
- The red brick pillars and stone wall located at the entrance on Charlotte Street;
- Main Dwelling and Sheds; and
- The one storey rectangular outbuilding with hipped roof and overhanging eaves and large French
doors with ornate diamond shaped windows associated with the original estate.

Further information respecting the proposed designation is available from Planning Staff. Any person may, not later
than the 17th day of September, 2018, send by registered mail or deliver to the Clerk of the Town of Niagara-on-
the-Lake notice of their objection to the proposed designation, together with a statement of the reasons for the
objection and all relevant facts. If such a Notice of Objection is received the Council of the Corporation of the Town
of Niagara-on-the-Lake shall refer the matter to the Conservation Review Board for a hearing.

Dated at the Town of Niagara-on-the-Lake the 23rd day of August, 2018.
Peter Todd, Town Clerk

Appendix II - Designation By-laws for 144 and 176 John Street East



An agency of the Government of Ontario



Un organisme du gouvernement de l'Ontario

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ONTARIO HERITAGE TRUST



JAN 06 2021

Department of Community & Development Services

1593 Four Mile Creek Road

P.O. Box 100, Virgil, ON L0S 1T0

905-468-3266 • Fax: 905-468-0301

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ONTARIO HERITAGE TRUST

December 23, 2020

JAN 06 2021

RECEIVED

The Ontario Heritage Trust
10 Adelaide Street East
Toronto, Ontario
M5C 1J3

REGISTERED MAIL

**RE: 176 JOHN STREET EAST (LOT 144 RCP 692 NIAGARA; TOWN OF
NIAGARA-ON-THE-LAKE)
NOTICE OF PASSING OF BY-LAW NO. 5284-20
ONTARIO HERITAGE ACT, PART IV DESIGNATION**

Pursuant to the provisions of Section 29(6) (a) (ii) of the Ontario Heritage Act, R.S.O. 1990, Chapter 0.18, please find enclosed a copy of:

By-law No. 5284-20- A By-law to designate the property known municipally as, 176 John Street East (Lot 144 RCP 692 Niagara; Town of Niagara-on-the-Lake), in the Town of Niagara-on-the-Lake, in the Province of Ontario, as being of cultural heritage value or interest (176 John Street East).

Sincerely yours,

Peter Todd
Clerk

Enc.

**THE CORPORATION
OF THE
TOWN OF NIAGARA-ON-THE-LAKE
BY-LAW NO. 5284-20**

(176 John Street East, Roll No. 262701000200800)

A BY-LAW TO DESIGNATE THE PROPERTY KNOWN MUNICIPALLY
AS, **176 JOHN STREET EAST (LOT 144 RCP 692 NIAGARA; TOWN
OF NIAGARA-ON-THE-LAKE)**, IN THE TOWN OF NIAGARA-ON-
THE-LAKE, IN THE PROVINCE OF ONTARIO, AS BEING OF
CULTURAL HERITAGE VALUE OR INTEREST.

WHEREAS Section 29 of the Ontario Heritage Act, R.S.O. 1990, Chapter 0.18, authorizes the Council of a municipality to enact by-laws to designate real property, including all buildings and structures thereon, to be of cultural heritage value or interest; and

AND WHEREAS the Council of The Corporation of The Town of Niagara-on-the Lake has caused to be served on the owner of the lands and premises known as the **176 JOHN STREET EAST**, in the Town of Niagara-on-the-Lake in the Province of Ontario and upon the Ontario Heritage Trust, notice of intention to so designate the aforesaid real property and has caused such notice of intention to be published in a newspaper having general circulation in the municipality;

AND WHEREAS the reasons for designation are set out in Schedule 'B' hereto;

AND WHEREAS a notice of objection to the proposed designation was served on the Town Clerk and the matter was referred to the Conservation Review Board; and

AND WHEREAS on October 22, 2020, notice of objection to the notice of intention to designate was withdrawn.

NOW THEREFORE the Council of The Corporation of The Town of Niagara-on-the-Lake enacts as follows:

1. There is designated as being of cultural heritage value or interest the real property known as **176 JOHN STREET EAST** in the Town of Niagara-on-the-Lake in the Province of Ontario, more particularly described in Schedule 'A' hereto.

2. The municipal solicitor is hereby authorized to cause a copy of this By-law to be registered against the property described in Schedule 'A' hereto.
3. The Clerk is hereby authorized to cause copy of this By-law to be served on the owners of the aforesaid property and on the Ontario Heritage Trust and to cause notice of the passing of this By-law to be published in a newspaper having general circulation.

**READ A FIRST, SECOND AND THIRD TIME AND PASSED ON THIS 21ST
DAY OF DECEMBER, 2020**

	
LORD MAYOR BETTY DISERO	TOWN CLERK PETER TODD

SCHEDULE 'A'

LOT 144 RCP 692 NIAGARA; TOWN OF NIAGARA-ON-THE-LAKE

PIN: 46404-0037 (LT)

SCHEDULE 'B'

176 JOHN STREET EAST

Description of Property

The property is located on John Street East and generally follows a rectangular property line. The property is accessed from John Street East through large red brick pillars and the gate which frame the entrance. There are multiple structures associated with the property including the main residence (Randwood), a wooden gazebo, and a modern brick pavilion. There are numerous landscaping features of note including the wooden and stone foot bridges, stone pathways, water fountain and landscaping features.

Statement of Cultural Heritage Value or Interest

The property known as 176 John Street East has cultural heritage value or interest for its design and physical values, its historical/associative values, and its contextual values.

It has physical/design value because of its main residence which is a representative example of an evolved summer residence that has evidence of multiple architectural styles, such as Second Empire style, Italianate and Neo-Classical features. It also has physical/design value for its concrete, brick and stone wall found along John Street East which is a rare local example of an intact large wall which delineates the original estate boundary.

The property has historical/associative values due to its many historical associations. The property has direct associations with Hon. Peter Russel and William Dickson who were early owners of the property. It also has direct associations with the Rand Family who originally kept the property as a summer home. George Rand I purchased the property in 1910 and began modifying the existing residence and building many new structures on the estate grounds. The property remained in the Rand Family until 1976. In addition, the property is associated with the Devonian Group (now part of the Devonian Group of Charitable Foundations) and The Niagara Institute (now part of the Conference Board of Canada) which used the property for conference, seminars and as a place of teaching. The Niagara Institute was established by Calvin Rand in 1971 and they used the property from 1980 until 1993. Lastly, the property is associated with Canadian landscape architect team Howard Dunington and Lorrie Dunington-Grubb. The couple designed and worked on various areas and landscapes on the property. The couple were pioneers and well respected in the Canadian landscape architect community. The property also has historical/associative value as it demonstrates or reflects their work and ideas.

The property has contextual value as it is important in defining, maintaining or supporting the character of an area. The large concrete, brick and stone walls that front the property are important in defining the character of the John Street area. The view from the entrance gate on John Street East showing the long central axis, lily pond and main residence also is important in defining the character of the area. It is physically, functionally, visually or historically linked to its surroundings. The property was originally part of the larger estate known as Randwood, which was owned by the Rand family from 1919 until 1980. It forms part of a larger significant cultural heritage landscape that includes all the grounds

of the original estate. The property is visually and historically linked to the surrounding properties. The property is a local landmark.

Description of Heritage Attributes

The cultural heritage value or interest associated with the property is represented in following heritage attributes:

The property:

- The long central axis from John Street East;
- The Victorian wooden gazebo;
- The metal entrance gate framed with red brick pillars;
- The surviving elements of the Dunington-Grubb landscape including the formal stone path, sunken lily pond with sculpture, arched stone bridges; and
- The concrete and stone wall which extends along John Street East.

Main residence:

- The three-storey brick building with Second Empire, Italianate and Neo-classical features with its form, scale, and massing; and
- The mansard roof and enclosed brick tower.



An agency of the Government of Ontario



Un organisme du gouvernement de l'Ontario

This document was retrieved from the Ontario Heritage Act Register, which is accessible through the website of the Ontario Heritage Trust at **www.heritagetrust.on.ca**.

Ce document est tiré du registre aux fins de la *Loi sur le patrimoine de l'Ontario*, accessible à partir du site Web de la Fiducie du patrimoine ontarien sur **www.heritagetrust.on.ca**.



Department of Community and Development Services
1593 Four Mile Creek Road
P.O. Box 100, Virgil, ON L0S 1T0
905-468-3266 • Fax: 905-468-0301

www.notl.org

IN THE MATTER OF THE ONTARIO HERITAGE ACT, R.S.O. 1990, CHAPTER 0.18

AND IN THE MATTER OF THE LANDS AND PREMISES KNOWN MUNICIPALLY AS **144 JOHN STREET EAST (LOT 144 RCP 692 NIAGARA; TOWN OF NIAGARA-ON-THE-LAKE)**, IN THE TOWN OF NIAGARA-ON-THE-LAKE IN THE PROVINCE OF ONTARIO

NOTICE OF INTENTION TO DESIGNATE AUG 15 2018

TO: THE ONTARIO HERITAGE TRUST, 10 ADELAIDE STREET EAST
TORONTO, ONTARIO, M5C 1J3

TAKE NOTICE that the Council of the Corporation of the Town of Niagara-on-the-Lake intends to designate the property, including the lands and building known municipally as **144 JOHN STREET EAST** as a property of cultural heritage value or interest under Part IV of The Ontario Heritage Act, R.S.O. 1990, Chapter 0.18.

Description of Property

The property is located on a corner lot, where John Street East intersects with Charlotte Street; the property generally follows an L-shaped plan. The property has vehicle access from John Street East marked by large red brick pillars that frame the entrance. There are multiple built structures associated with the property including: the main residential building (Devonian House or Sheet House) built in 1922, and the Coach House which was built c. 1860s. There are many mature trees on the property which represent a variety of species.

Statement of Cultural Heritage Value or Interest

The property known as 144 John Street East has cultural heritage value or interest for its design and physical values, its historic/associative values and its contextual values.

The property has physical/design value for its 1920s, two and one-half storey main residence, known as the Sheet House or the Devonian House, which is a representative example of Colonial Revival House which was built and used as a summer home from c. 1920-1980. The property's c.1860 coach house is unique local example of a coach house with Gothic Revival details and the concrete, brick and stone wall located along John Street East and Charlotte Street is a rare local example of a surviving estate wall that delineated a local estate boundary.

The property has historical/associative value for its direct associations with Hon. Peter Russel and William Dickson who were early owners of the property. The property is also directly associated with George Rand I who purchased the property in 1919. The property is most associated with Evelyn Rand and Henry Sheets, who built the existing

house and used the property as a summer home until 1980. Evelyn Rand was a noted equestrian. In addition, the property was associated with the Devonian Group (now part of the Devonian Group of Charitable Foundations) and The Niagara Institute (now part of the Conference Board of Canada) which used the property for conference, seminars and as a place of teaching. Parts of the surviving landscape reflects the work and design of Howard and Lorrie A. Dunington-Grubb. The couple were pioneers in their field and well respected in the Canadian landscape architecture community.

The property has contextual value as it is important in defining, maintaining or supporting the character of an area. The large concrete, brick and stone walls that surround the property are important in defining the character of the John Street/ Charlotte Street area. It also is physically, functionally, visually or historically linked to its surroundings. The property was original part of the larger estate known as Randwood, which was owned by the Rand family from 1919 until 1980. It forms part of a larger significant cultural heritage landscape that includes all the grounds of the original estate. The property is visually and historically linked to the surrounding properties. Lastly, the property is a local landmark.

Description of Key Heritage Attributes

The cultural heritage value or interest associated with the property is represented in following heritage attributes:

The property (as a whole):

- The concrete and stone wall which extends along John Street East and Charlotte Street
- The red brick pillars which mark the entrance to the property;
- The mature trees and plantings and boxwood hedge; and
- The surviving elements of the Dunington-Grubb landscape.

The Devonian House or Sheets House:

- The two and a half storey frame building;
- The gable roof and three attic dormers; and
- The two-storey open porch supported by wooden paired square post.

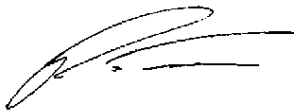
The Coach House:

- One and half storey massing;
- The steep gable roof with decorative bargeboard trim; and
- The early windows on the ground floor north elevation and the first and second floor east elevation and south elevations.

Further information respecting the proposed designation is available from Planning Staff. Any person may, not later than the 17th day of September, 2018, send by

registered mail or deliver to the Clerk of the Town of Niagara-on-the-Lake notice of their objection to the proposed designation, together with a statement of the reasons for the objection and all relevant facts. If such a Notice of Objection is received the Council of the Corporation of the Town of Niagara-on-the-Lake shall refer the matter to the Conservation Review Board for a hearing.

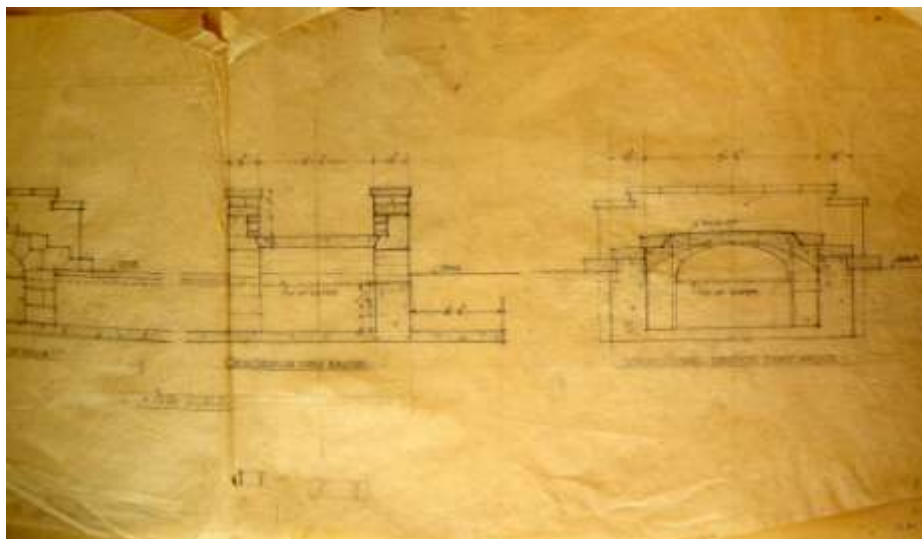
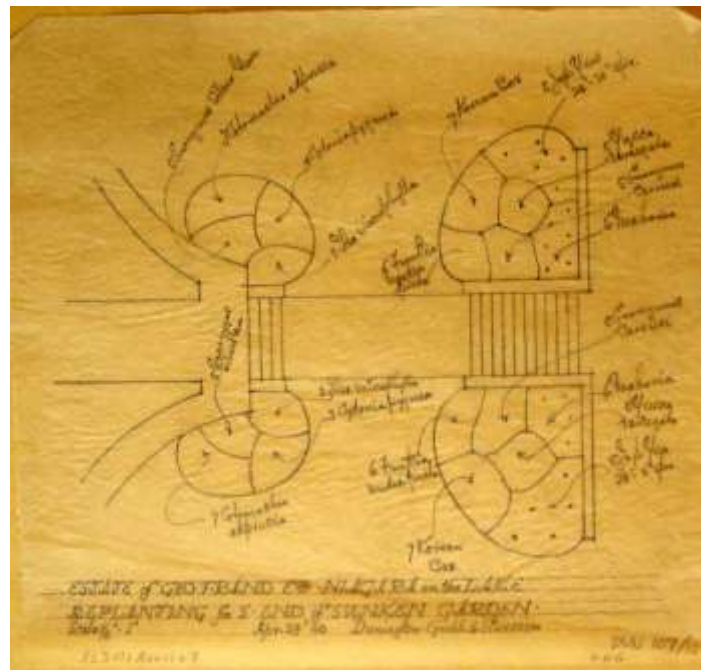
Dated at the Town of Niagara-on-the-Lake the 15th day of August, 2018.

A handwritten signature in black ink, appearing to read 'Peter Todd', is written above a horizontal line.

Peter Todd, Clerk

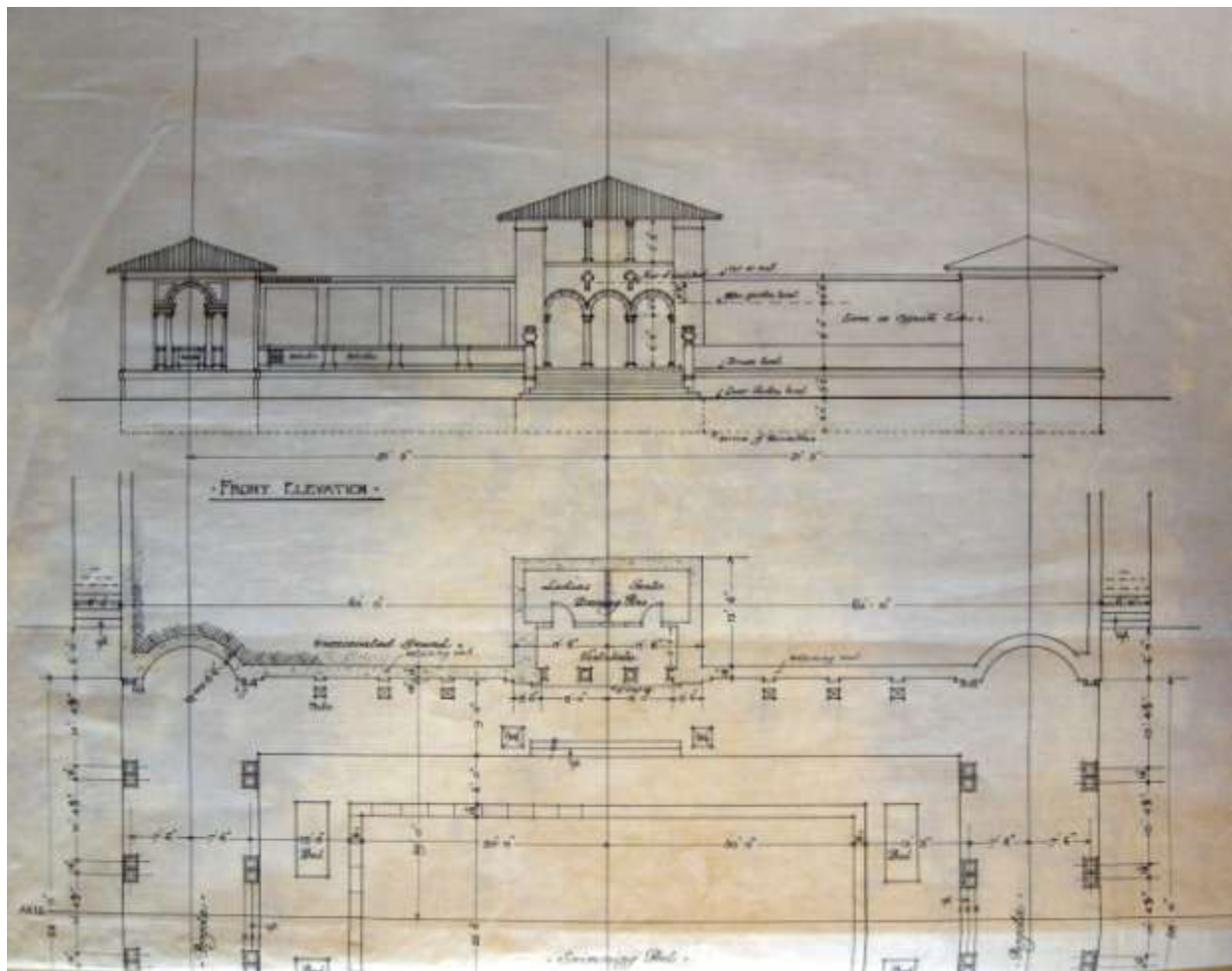
Appendix III – Dunington-Grubb Drawings and Plans

Dunington – Grubb Landscape Designs for 176 John Street East - Randwood

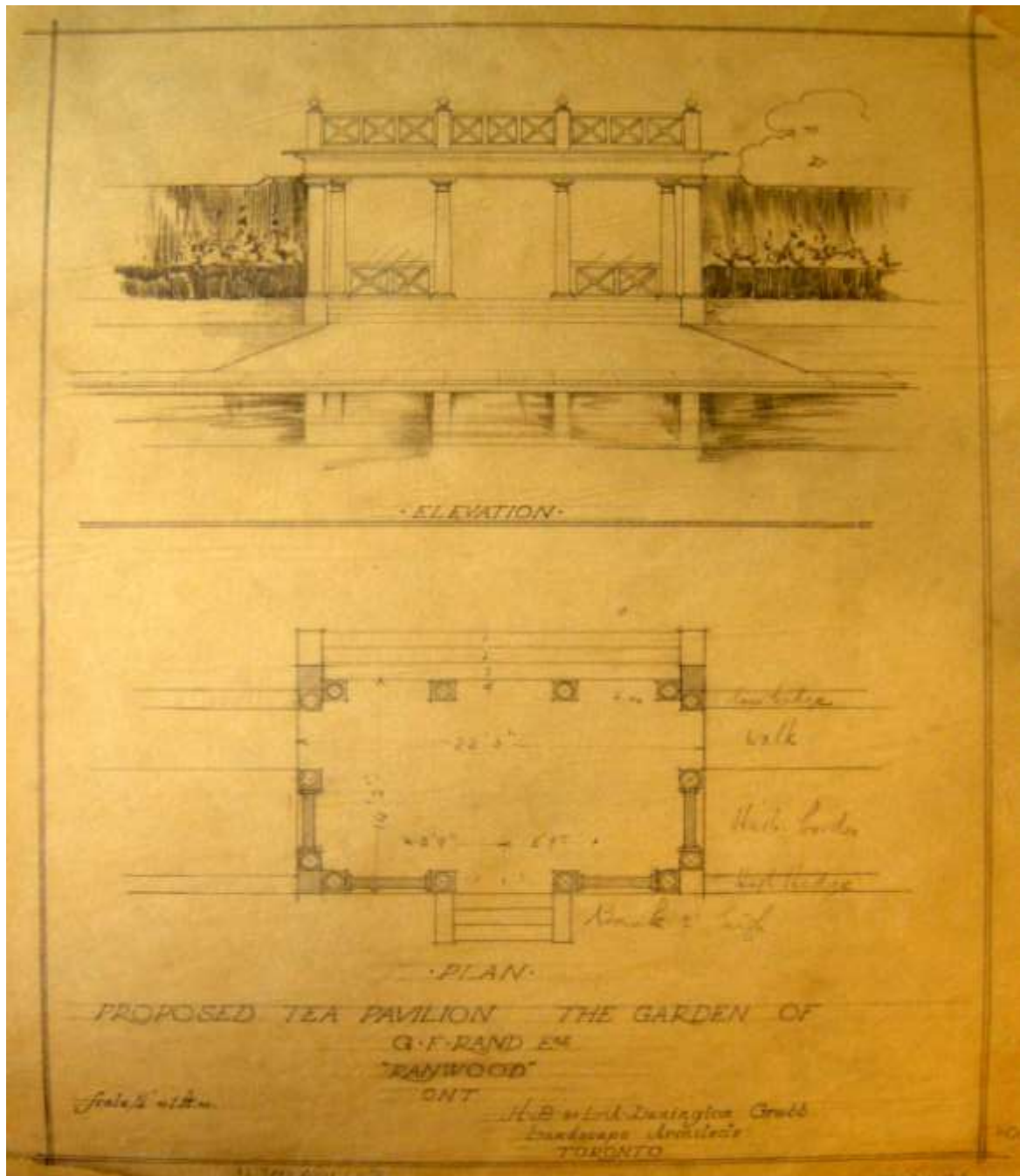


Drawings 1 and 2: Allee Planting Plan and Design of Bridges and Walls at Pond, Dunington-Grubb and Stensson Fonds, Centre for Canadian Landscape Architecture Archives

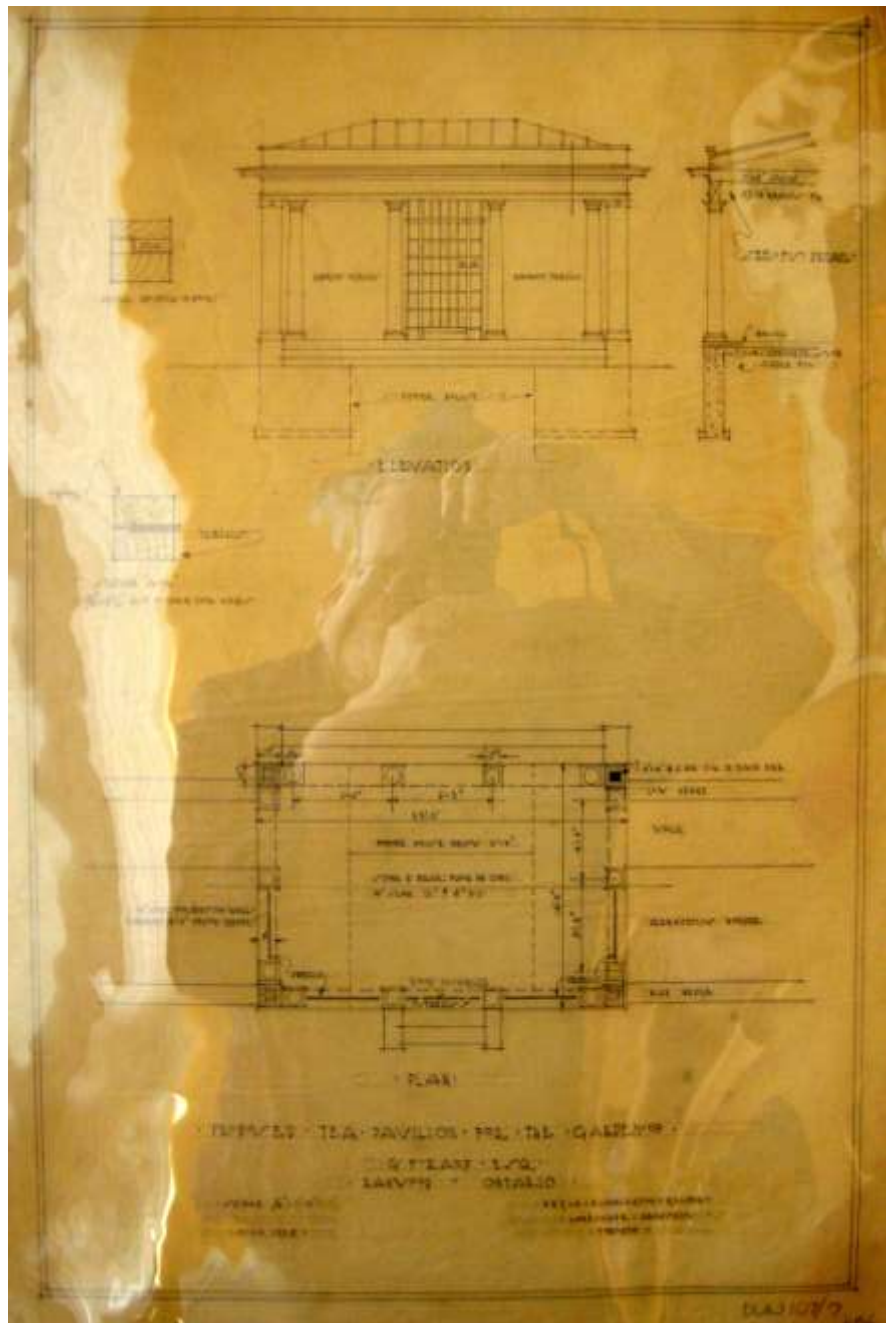
Landscape Designs for 200 John Street East



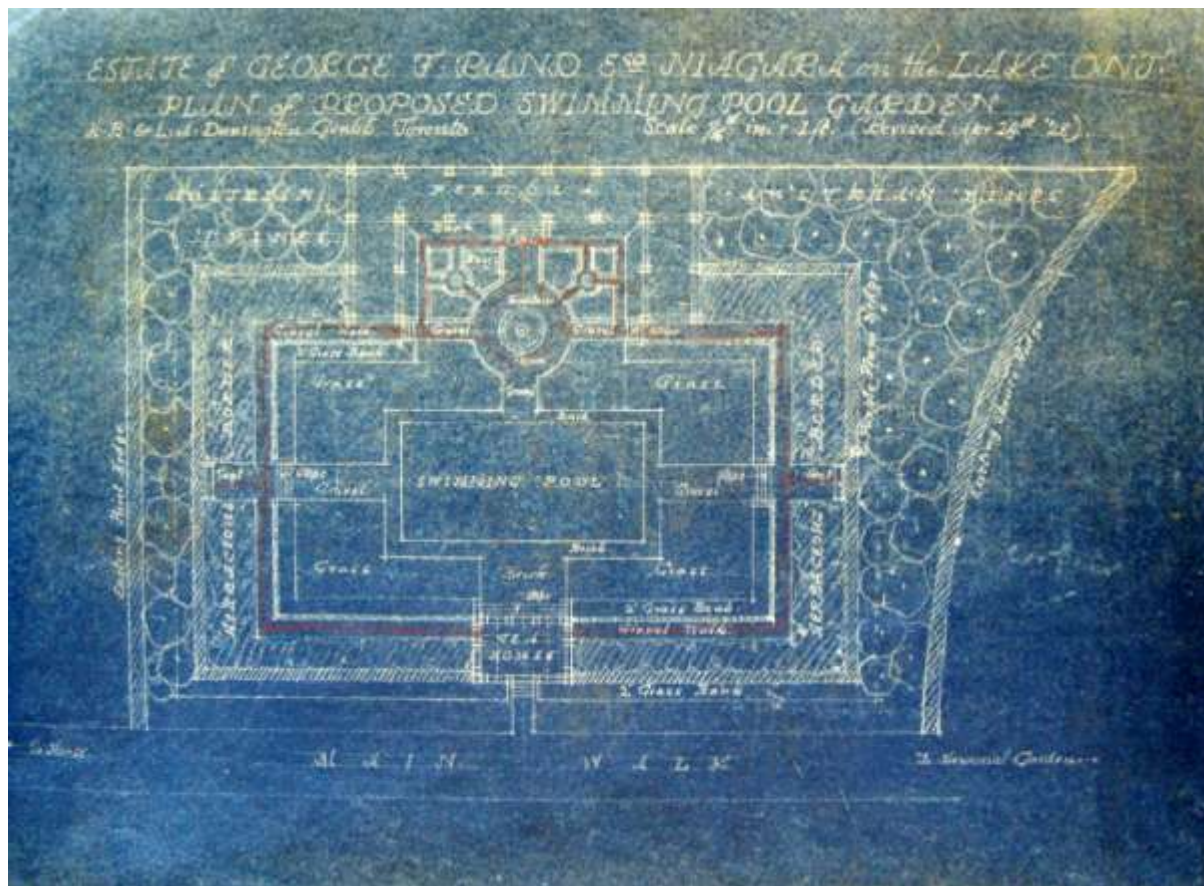
Drawing 3: Elevation and Plan for Proposed Tea House and Pool, Date Unkown, Dunington-Grubb Stensson Fonds, Centre for Canadian Landscape Architecture Archives



Drawing 4: Plan and Elevation of Tea Pavilion, April 1928, Dunington-Grubb and Stensson Fonds, Centre for Canadian Landscape Architecture Archives



**Drawing 5: Plan and Elevation for Tea Pavilion, April 1928, Dunington-Grubb and Stensson
Fonds, Centre for Canadian Landscape Architecture Archives**



Drawing 6: Plan for Tea House and Pool with Proposed Planting Plan, Blueprint, Date Unkown, Dunington-Grubb and Stensson Fonds, Centre for Canadian Landscape Architecture Archives

Appendix IV – Images

200 John Street – Former Calvin Rand Property



Image 1: Calvin Rand Summer House , May 1, 2018



Image 2: Carriage House, March 6, 2018



Image 3: Bath House, March 6, 2018



Image 4: Tea House & Pool, February 28, 2018



Image 5: Gazebo at Whistle Stop, August 2017



Image 6: Remnant of Greenhouse Foundation, March 6, 2018

Calvin Rand's Summer Home



Image 7: Calvin Rand's Summer Home, Façade, May 1, 2018



Image 8: Calvin Rand's Summer Home Looking Northwest, May 1, 2018



Image 9: Calvin Rand's Summer Home, East Side, March 6, 2018



Image 10: Calvin Rand's Summer Home, Rear Elevation, March 6, 2018



Image 11: Calvin Rand's Summer Home, West Elevation, March 6, 2018



Image 12: Calvin Rand's Summer Home, Interior Hallway with Fireplace, March 6, 2018



Image 13: Calvin Rand Summer Home, Kitchen, March 6, 2018



Image 14: Main Living Space Looking North, March 6, 2018



Image 15: Fireplace, Main Living Space, March 6, 2018



Image 16: Principal Bedroom, March 6, 2018

Garage



Image 17: Carriage House Façade & East Elevation, March 6, 2018



Image 18: Carriage House, Rear Elevation, March 6, 2018



Image 19: Carriage House, East Elevation, March 6, 2018



Image 20: Carriage House Vehicle Entrance Detail, March 6, 2018



Image 21: Carriage House, Ground Floor Interior, March 6, 2018



Image 22: Carriage House, Ground Floor Interior, March 6, 2018



Image 23: Ground Floor Fireplace, March 6, 2018



Image 24: Carriage House Apartment Kitchen Space, March 6, 2018



Image 25: Carriage House, Main Living Space, March 6, 2018



Image 26: Carriage House Apartment, Ceiling Damage, March 6, 2018



Image 27: Carriage House Apartment Bedroom, March 6, 2018



Image 28: Carriage House Apartment Bedroom, Ceiling Damage, March 6, 2018

Designed Landscape – Dunington-Grubb



Image 29: Tea House and Pool, August 2017



Image 30: Tea House, Detail, August 2018



Image 31: Tea House Stone Steps, August 2018



Image 32: Tea House Brick Steps, August 2018



Image 33: Tea House and Pool with Pergola Bases, February 2018



Image 34: Bath House Façade, March 6, 2018



Image 35: Bath House Façade, March 6, 2018



Image 36: Bath House Portico, March 6, 2018



Image 37: Bath House Portico Floor, March 6, 2018



Image 38: Bath House, North Elevation, March 6, 2018



Image 39: Bath House, South Elevation, March 6, 2018



Image 40: Rear or West Elevation, March 6, 2018



Image 41: Bath House Interior, March 6, 2018



Image 42: Bath House Kitchenette, March 6, 2018



Image 43: Bath House Ceiling Damage, March 6, 2018



Image 44: Concrete and Cobblestone Wall, August 2018



Image 45: Gate and Pillars, Entrance to Whistle Stop, August 2017



Image 46: Detail of Pillar at Whistle Stop, August 2017

588 Charlotte Street



Image 47: Main Dwelling (Former Barn) Façade & Courtyard



Image 48: Main Dwelling Garage & West Wing



Image 49: Main Dwelling West Wing, May 1, 2018



Image 50: Main Dwelling, Dovecote, West Wing, May 1, 2018



Image 51: Main Dwelling, Rear Elevation, May 1, 2018



Image 53: Main Dwelling, Apartment Wing Looking East, May 1, 2018



Image 54: Main Dwelling, Apartment Wing, May 1, 2018



Image 55: Main Dwelling, Living Room with Fireplace, Gallery Above, May 1, 2018



Image 56: Main Dwelling Living Room with Stable Doors, May 1, 2018



Image 57: Main Dwelling, Modern Kitchen, May 1, 2018



Image 58: Main Dwelling, Apartment Living Room, May 1, 2018



Image 59: Main Dwelling, Apartment Bead Board Ceiling, May 1, 2018



Image 60: Main Dwelling, Garage, May 1, 2018

Outbuildings



Image 61: Outbuilding One, May 1, 2018



Image 62: Outbuilding One Interior, May 1, 2018



Image 63: One Storey Rectangular Building with French Doors, May 1, 2018



Image 64: Interior of One Storey Rectangular Building with French Doors



Image 65: Outbuilding Three, Single Entrance, May 1, 2018

Landscape



Image 66: 588 Charlotte, Lawn in Front of House Looking North, May 1, 2018



Image 67: Pathway to 200 John Street Looking North, May 1, 2018



Image 68: Pergola in Front of House, May 1, 2018



Image 69: 588 Charlotte Street Looking South to Pool House, May 1, 2018



Image 70: 588 Charlotte Street, Pool House Looking East, May 1, 2018



Image 71: 588 Charlotte Street Looking South to Collapsed Wall, May 1, 2018



Image 72: 588 Charlotte Street, Wooden Replacement Wall, May 1, 2018



Image 73: 588 Charlotte Street Looking Southwest Along Entrance Driveway with Wall in Distance, May 1, 2018

Appendix V – Plant List – Sheridan Nurseries

Plant Material Utilized by the Dunnington-Grubbs as Listed in Historic Sheridan Nurseries Catalogues (1921-1937)

Deciduous Trees	
<u>Botanical Name</u>	<u>Common Name</u>
<i>Acer campestre</i>	Hedge Maple
<i>Acer ginnala</i>	Amur Maple
<i>Acer palmatum dissectum 'Seiru'</i>	Green Dragon Japanese Maple*
<i>Acer tartaricum</i>	Tartarian Maple
<i>Betula papyrifera</i>	Paper Birch
<i>Catalpa speciosa</i>	Western Catalpa
<i>Cercis canadensis</i>	Eastern Redbud
<i>Cladrastis lutea</i>	Yellow Wood
<i>Fagus sylvatica purpurea</i>	Purple Beech
<i>Ginkgo biloba</i>	Ginkgo
<i>Malus floribunda</i>	Japanese Crab Apple
<i>Malus sargentii 'Rosea'</i>	Pink Sargent Crab Apple*
<i>Platanus x acerifolia 'Bloodgood'</i>	London Plane Tree*
<i>Quercus alba</i>	White Oak
<i>Quercus coccinea</i>	Scarlet Oak
<i>Quercus rubra</i>	Red Oak
<i>Sophora japonica 'Regent'</i>	Japanese Pagoda Tree*
<i>Sorbus aucuparia</i>	European Mountain Ash

Coniferous Trees	
<u>Botanical Name</u>	<u>Common Name</u>
<i>Abies balsamea</i>	Balsam Fir
<i>Abies concolor</i>	White Fir
<i>Juniperus virginiana</i>	Eastern Red Cedar
<i>Picea glauca</i>	White Spruce*
<i>Picea pungens 'Glaucua'</i>	Colorado Blue Spruce
<i>Pinus cembra</i>	Swiss Stone Pine
<i>Pinus nigra</i>	Austrian Pine
<i>Pinus sylvestris</i>	Scott's Pine
<i>Thuja occidentalis</i>	White Cedar
<i>Thuja occidentalis 'Wareana'</i>	Siberian Cedar
<i>Tsuga canadensis</i>	Canadian Hemlock

APPENDIX IV

Deciduous Shrubs	
Botanical Name	Common Name
<i>Aronia arbutifolia</i> 'Brilliantissima'	Red Chokeberry*
<i>Berberis thunbergii</i> 'Bailone'	Ruby Carousel Barberry*
<i>Buddleia davidii</i> 'Ile de France'	Ile de France Butterfly Bush
<i>Caragana aborescens</i>	Siberian Pea Shrub
<i>Chionanthus virginicus</i>	Fringetree
<i>Cornus alba siberica</i>	Redbark Dogwood
<i>Cotoneaster divaricatus</i>	Spreading Cotoneaster
<i>Dutzia gracilis</i>	Slender Dutzia
<i>Euonymus alatus</i>	Burning Bush
<i>Forsythia x intermedia</i> 'Spectabilis'	Showy Forsythia
<i>Forsythia suspensa</i>	Weeping Forsythia
<i>Hydrangea arborescens</i> 'Grandiflora'	Snowhill Hydrangea
<i>Hydrangea paniculata</i> 'Grandiflora'	Peegee Hydrangea
<i>Kerria japonica</i> 'Pleniflora'	Japanese Rose
<i>Ligustrum amurense</i>	Amur Privet
<i>Ligustrum vulgare</i>	Common Privet
<i>Lonicera morrowii</i>	Honeysuckle
<i>Magnoisa x soulangiana</i>	Saucer Magnolia
<i>Philadelphus coronarius</i> 'Aurens'	Golden Mock Orange
<i>Prunus triloba</i> var. <i>multiplex</i>	Flowering Almond*
<i>Ribes alpinum</i>	Alpine Current
<i>Ribes aureum</i>	Golden Current
<i>Rosa rugosa alba</i>	White Japanese Rose
<i>Spiraea tomentosa</i>	Steeplebush
<i>Spiraea trichocarpa</i>	Korean spirea
<i>Spiraea x vanhouttei</i>	Bridal Wreath Spirea
<i>Symphoricarpos x chenaulti</i> 'Hancock'	Hancock Snowberry*
<i>Syringa vulgaris</i>	Common Lilac
<i>Syringa</i> 'Belle de Nancy'	Belle de Nancy Lilac
<i>Syringa</i> 'Madame Lemoine'	Madame Lemoine Lilac
<i>Viburnum lantana</i>	Wayfaring Tree
<i>Viburnum lentago</i>	Nannyberry
<i>Viburnum opulus</i> 'Nanum'	Hedge Viburnum
<i>Viburnum opulus</i> 'Sterile'	European Snowball Viburnum
<i>Viburnum plicatum</i> f. <i>tomentosum</i> 'Summer Snowflake'	Japanese Summer Snowflake Viburnum*
<i>Wiegelia florida</i> 'Purpurea'	Purple Weigella*

Broadleaf Evergreen Shrubs	
Botanical Name	Common Name
<i>Euonymus fortunei</i> var.	Winter Creeper Varieties*
<i>Cotoneaster horizontalis</i>	Rock Spray Cotoneaster
<i>Mahonia aquifolium</i>	Oregon Grape Holly

Coniferous Shrubs	
Botanical Name	Common Name
<i>Juniperus chinensis sargentii</i> 'Glauca'	Blue Sargent Juniper*
<i>Juniperus chinensis sargentii</i> 'Viridis'	Green Sargent Juniper*
<i>Juniperus sabina</i>	Savin Juniper
<i>Juniperus squamata</i> 'Blue Carpet'	Blue Carpet Juniper*
<i>Pinus mugo mugo</i> var. <i>pumilo</i>	Mugho Pine*
<i>Taxus cuspidata</i>	Japanese Yew

Perennials	
Botanical Name	Common Name
<i>Achillea millefolium</i> var.	Millefolium Yarrow Varieties
<i>Alyssum saxatile</i> 'Compacta'	Basket of Gold Alyssum
<i>Anemone</i> x 'Queen Charlotte'	Queen Charlotte Anemone
<i>Anemone</i> 'Whirlwind'	Whirlwind Anemone
<i>Aquilegia vulgaris</i> var.	Columbine Varieties
<i>Arabis</i> sp.	Rock Cress Species*
<i>Armeria maritime</i> var.	Sea Thrift Varieties
<i>Astilbe</i> sp.	Astilbe Species
<i>Baltonia asteroides</i> 'Nana'	False Starwort*
<i>Campanula persicifolia</i> var.	Bellflower Varieties
<i>Centura dealbata</i>	Persian Cornflower
<i>Centura Montana</i> var.	Cornflower Varieties
<i>Coreopsis</i> sp.	Coreopsis Species
<i>Delphinium</i> sp.	Delphinium Species
<i>Dianthus barbatus</i> var.	Sweet William Varieties
<i>Dicentra spectabilis</i>	Bleeding Heart
<i>Digitalis</i> sp.	Foxglove Species
<i>Echinops rito</i>	Globe Thistle
<i>Echinacea purpurea</i>	Purple Cone Flower
<i>Eryngium planum</i> var.	Sea Holly Varieties
<i>Gaillardia grandiflora</i> var.	Blanket Flower Varieties
<i>Geranium pratense</i> 'Dark Reiter'	Dark Lord Geranium*
<i>Gypsophila paniculata</i>	Baby's Breath
<i>Iberis sempervirens</i>	Candytuft

<i>Incarvillea delavayi</i>	Hardy Gloxinia
<i>Iris germanica</i>	Bearded Iris
<i>Iris pseudoacorus</i>	Yellow Flag Iris
<i>Iris pumila</i>	Dwarf Bearded Iris
<i>Iris siberica</i>	Siberian Iris
<i>Lathyrus latifolius</i>	Sweet Pea
<i>Litaris spicata</i>	Blazing Star
<i>Lupinus popyphyllus</i> var.	Lupine Varieties
<i>lychnis chalcedonica</i>	Maltese Cross Campion
<i>Monarda didyma</i> var.	Bergamot Varieties
<i>Nepeta mussini</i>	Catmint
<i>Paeonia</i> sp.	Peony Species
<i>Papaver alpinum</i>	Alpine Poppy
<i>Papaver orientale</i> var.	Oriental Poppy Varieties
<i>Penstemon barbatus</i> var.	Beard Tounge Varieties
<i>Phlox divaricata</i> var.	Phlox Varieties
<i>Phlox subulata</i>	Moss Pink
<i>Rudbeckia</i> sp.	Cone Flower Species
<i>Saponaria ocymoides</i>	Rock Soapwort
<i>Thalictrum aquilegifolium</i>	Columbine Meadow Rue
<i>Thymus serpyllum</i>	Mother of Thyme
<i>Veronica incana</i>	Silver Speedwell
<i>Vinca minor</i>	Periwinkle
<i>Yucca filamentosa</i>	Yucca

Vines	
<u>Botanical Name</u>	<u>Common Name</u>
<i>Akebia quinata</i>	Fiveleaf Akebia
<i>Clematis paniculata</i>	Sweet Autumn Clematis
<i>Clematis virginiana</i>	Virgin's Bower
<i>Hedera helix</i>	English Ivy
<i>Lonicera x brownie</i> 'Dropmore Scarlet'	Dropmore Scarlet Honeysuckle*
<i>Wisteria sinensis</i> var.	Wisteria Varieties

* Denotes a modern species or variety of heritage plant material

Curriculum Vitae – Leah D. Wallace

LEAH D. WALLACE, MA MCIP RPP

15 Brock Street, RR#3, NIAGARA-ON-THE-LAKE, ONTARIO LOS 1J0

CURRICULUM VITAE

PRESENT POSITION

Consulting Heritage Planner
Niagara-on-the-Lake

EDUCATION

University of British Columbia
Master of Arts, 1978

University of Guelph
Honours B.A., 1973

PROFESSIONAL MEMBERSHIPS

Ontario Professional Planners Institute (OPPI)
Canadian Institute of Planners (MCIP)

CAREER HISTORY

2016 – Present	Consulting Heritage Planner
2012 – 2016	Senior Planner, Town of Niagara-on-the-Lake
2000 – 2012	Heritage Planner, Town of Niagara-on-the-Lake
1994 – 2000	Contract Heritage Planner Hynde Paul Associates Incorporated, St. Catharines
1984 – 1994	Planning Consultant Robert J. Miller & Associates Ltd., Mississauga
1979 – 1984	Editor and Division Manager Longmans Canada, Toronto

APPOINTMENTS AND AWARDS

2017 - Present	Member, Board of Directors, Lower Grand River Land Trust, Cayuga Ontario (Ruthven Park)
2007 - 2014	Member, Niagara-on-the-Lake Citizens' War of 1812 Bicentennial Committee and the Niagara Region Bi-national Bicentennial Working Group
2006 – 2020	Faculty Member, Willowbank School of Restoration Arts, Queenston
2002 – 2004	Municipal Sector Focus Group on Changes to the Ontario Heritage Act, Provincial Consultations, Ministry of Culture
2002	Member, Bi-national Coordinating Committee, First Bi-national Doors Open, Niagara Region
2000 – Present	Chair, Ruthven Park Building Conservation Committee Lower Grand River Land Trust
1999	Heritage Community Program Recognition Award, Ontario Heritage Foundation
1997 – 2000	Member, Ruthven Park Building Conservation Committee Lower Grand River Land Trust, Cayuga
1997 – 2002	Member, Bay Area Artists for Women's Art Hamilton-Burlington
1989 – 2000	Member and Chair (1991–1997), Local Architectural Conservation Advisory Committee Town of Flamborough

PUBLICATIONS AND PRESENTATIONS

Presenter, Ontario Heritage Conference (Ottawa), Municipal Grant Programs and Bill C323, Ontario Heritage Trust Session, 2017

Article, *Up in Flames*, Ontario Planning Journal, January/February 2015

Field Session Manager, National Trust for Historic Preservation (Buffalo, New York National Conference), Mobile Workshop – Adaptive Re-use of Culturally Sensitive Properties, Canadian Experiences

CIDA Sponsored Walking Tour and Public Planning Session, Niagara-on-the-Lake for Visitors from Xi'an, China Studying the Reconstruction of an Ancient Urban Area

Article, *Heritage Conservation Districts*, Heritage Matters Journal, March 2010

Presenter, Heritage Planning in Niagara-on-the-Lake in association with the Ministry of Culture and the Regional Municipality of Niagara, Association of Municipal Clerks and Treasurers of Ontario Conference

Restoration Case Study: Ruthven Park National Historic Site – Course Presented to Students at the School of Restoration Arts, Willowbank

Presenter, Heritage Conservation Districts – The Good, the Bad & the Ugly Canadian Association of Professional Heritage Consultants Conference

Presenter, Protecting Special Places: Tax Relief Incentives for Heritage Properties, OPPI/OALA Conference – Power of Place

Presenter, Co-curator, The Sacred Sites Tour, Art Gallery of Hamilton, An Architectural Evaluation of the Sacred Sites, The Art Gallery of Hamilton, Lecture Series

The Sacred Site Project, Research Project Exploring the Contemporary and Historical Relationships between Artists and Faith Communities in Hamilton-Wentworth, Art Gallery of Hamilton

Presenter, ARCHINET, An Interactive Guide to Canadian Building Styles Paper presented at Continuity with Change, the 1997 Community Heritage Ontario Conference, Huronia

Presenter, Flamborough and Its Community Identity, Wentworth North Riding Association Town Hall Meeting

Presenter, Suitable Housing for Arts Groups: The Planning Process, The Art of Coming Together Conference, Hamilton Artists Inc.

PROJECTS

ARCHINET, An Interactive Guide to Canadian Building Styles

Architectural and Historical Appraisal of the National Fireproofing Company of Canada (Halton Ceramics Limited) Burlington, Ontario, Architectural Conservancy of Ontario and the Burlington Local Architectural Conservation Advisory Committee

Municipal Register of Properties of Cultural Heritage Value or Interest (inclusion of non-designated properties), Town of Niagara-on-the-Lake, Project Manager

Community Vision Statement, Town of Niagara-on-the-Lake, Project Manager

Queen-Picton Streets Heritage Conservation District Expansion Study and Draft of Revised District Plan, Town of Niagara-on-the-Lake

Dock Area Public Realm and Urban Design Master Plan, Project Manager

Official Plan Review; Community Engagement Sessions, Background Reports, Heritage Policies, Third Draft of Official Plan, Project Manager

Heritage Impact Assessment, Plan of Subdivision, 1382 Decew Road, City of Thorold

Heritage Impact Assessment, Hotel Expansion, 124 on Queen Hotel and Spa, Old Town, Town of Niagara-on-the-Lake

Heritage Permit and Minor Variance Application, 7 Queen Street (Exchange Brewery), Town of Niagara-on-the-Lake

Heritage Impact Assessment, Randwood Estate, Hotel Development, 144-176 John Street and Conservation Review Board Pre-hearing, Old Town, Town of Niagara-on-the-Lake

Heritage Impact Assessment, 200 John Street & 588 Charlotte Street, Proposed Plan of Subdivision and Conservation Review Board Pre-hearing and Hearing, Old Town, Town of Niagara-on-the-Lake

Heritage Impact Report, 1317 York Road, Consent Application, St. Davids, Town of Niagara-on-the-Lake

Heritage Impact Assessment, 240-246 Main Street East, Plan of Subdivision Application, Town of Grimsby

Heritage Impact Report, 705 Nashville Road, Proposed Demolition, (Kleinburg-Nashville Heritage Conservation District) City of Vaughan

Heritage Impact Assessment, 6320 Pine Grove Avenue, Severance Application, City of Niagara Falls

Built Heritage Assessment and Recommendations, 133 Main Street East (Nelles House), Town of Grimsby

Heritage Impact Assessment, 133 Main Street East, Application for Official Plan and Zoning By-law Amendments, Town of Grimsby - 2020

Heritage Impact Assessment, 95 Cline Mountain Road, Niagara Escarpment Commission Development Permit Application and Heritage Permit Application, Town of Grimsby

Peer Review of Cultural Heritage Impact Assessment, Proposed Development, Guelph Avenue, City of Cambridge

Heritage Designation Evaluation and Regulation 9/06 Review, 4105 Fly Road, Campden, Town of Lincoln

Heritage Impact Assessment, 4918 King Street, Beamsville, Town of Lincoln

Heritage Impact Assessment, Heritage Permit Application for Garage, 4918 King Street, Beamsville, Town of Lincoln

Cultural Heritage Assessment Report, 177 Byron Street, Town of Niagara-on-the-Lake

Heritage Impact Assessment Report, 3627 Campden Road, Town of Lincoln

Heritage Attribute Assessment, 1389 Progreston Road, Carlisle (Former Town of Flamborough), City of Hamilton

Heritage Impact Report, 17 Peel Street, City of St. Catharines (Port Dalhousie Heritage Conservation District)

Heritage Impact Assessment, 30 McLaughlin Road South, Brampton, Ontario

Conservation and Temporary Protection Plan, 9-11 Queen Street, Town of Niagara-on-the-Lake, Ontario

Heritage Impact Assessment, 262 Main Street West, Town of Grimsby, Ontario

Heritage Impact Assessment, 31 Queen Street South, Demolish and Construction of New Building, City of Mississauga (Streetsville)