

# Cultural Heritage Assessment Background Report

20469 Willoughby Road, Melville  
Town of Caledon, Ontario  
April 2024



Owner:



Authors  
Tracie Seedhouse  
Stephen Robinson

## Table of Contents

Table of Contents .....	2
Land Acknowledgement.....	7
Acknowledgements.....	7
1.0 Executive Summary .....	8
2.0 Study Rationale and Methodology.....	8
3.0 Legislation and Policy Framework.....	9
3.1 Planning Act.....	9
3.2 Provincial Policy Statement 2020 .....	9
3.3 Standards and Guidelines for the Conservation of Heritage Properties in Canada .....	11
3.4 Ontario Heritage Act.....	13
3.4.1 Ontario Regulation 9/06.....	13
3.5 Town of Caledon Official Plan (April 2018 Consolidation).....	16
4.0 Historical Summary .....	19
4.1 Indigenous Peoples.....	19
4.2 Peel County.....	19
4.3 Former Caledon Township .....	20
4.4 Melville .....	21
4.5 Ownership and Land Title Abstract.....	22
5.0 Historical/Associative Value .....	25
5.1 Arthur J. Huston .....	25

6.0 Property Description..... 35

7.0 Cultural Heritage Value and Interest..... 55

7.1 Statement of Significance..... 56

    7.1.1 Statement of Cultural Heritage Value or Interest..... 56

    7.1.2 Description of Heritage Attributes ..... 58

8.0 Conclusion ..... 61

Bibliography..... 62

## List of Figures

Figure 1 - 1898 County Map of Peel. (PAMA) .....	19
Figure 2 - Detail from Tremaine's Map of the County of Peel showing the Melville area in 1859. ....	21
Figure 3 Detail from map of Caledon Township showing Melville area. (Image from: Illustrated Historical Atlas of the County of Peel, Walker & Miles, 1877).....	21
Figure 4 - Arthur Huston and May (McDonald) Huston. (York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (03) .....	25
Figure 5 - Three of "The 11 Jays"; Huston and Dallas. (York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (05) .....	26
Figure 6 - Playbill, two performer monkeys and stage design from Roosevelt in Africa. (York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (05) .....	27
Figure 7 - Playbill for Inbad the Sailor, 1929. (York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (01).....	28
Figure 8 - Figure 10 - Celia Huston as a baby and in 1944 portrait. York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (05) .....	29
Figure 9 - Arthur and Helen taken at Riverholme, 1932. York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (03) .....	30
Figure 10 - Excerpt from "Your guide to easy-to-reach golf courses" by Johnathyn Forbes (Canadian Motorist, April 1974, p.15).....	31
Figure 11 - 8th Green, Golf Course, 1932. York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (03).....	32
Figure 12 - Riverholme, 1932. York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (03) .....	33
Figure 13 - 20469 Willoughby Road "Riverholme" – Site Sketch (Town of Caledon air photo with overlay drawing by RHC).....	35
Figure 14 - Front of house from south. (Photo: RHC 2024).....	36

Figure 15 - Front gable from east. (Photo: RHC 2024).....	36
Figure 16 - Front rooflines. (Photo: RHC 2024).....	37
Figure 17 - Front of conservatory. (Photo: RHC 2024).....	37
Figure 18 - Front patio. (Photo: RHC 2024).....	38
Figure 19 - Front vestibule. (Photo: RHC 2024).....	38
Figure 20 - Front door. (Photo: RHC 2024).....	39
Figure 21 - Front gable. (Photo: RHC 2024).....	40
Figure 22 - West elevation from driveway. (Photo: RHC 2024).....	41
Figure 23 - Conservatory. (Photo: RHC 2024).....	41
Figure 24 - Stone fireplace and chimney. (Photo: RHC 2024).....	42
Figure 25 - East elevation; kitchen window. (Photo: RHC 2024).....	43
Figure 26 - North elevation. (Photo: RHC 2024).....	44
Figure 27 - North elevation with stairs to addition roof. (Photo: RHC 2024).....	44
Figure 28 - View from dining room to kitchen. (Photo: RHC 2024).....	45
Figure 29 - Dining room fireplace. (Photo: RHC 2024).....	45
Figure 30 - Living room. (Photo: RHC 2024).....	46
Figure 31 - Bells (buzzers) beside front door in living room. (Photo: RHC 2024).....	46
Figure 32 - Upper hall and front bedroom wall. (Photo: RHC 2024).....	47
Figure 33 - North bedroom. (Photo: RHC 2024).....	47
Figure 34 – Front gate from Willoughby Road. (Photo: RHC 2024).....	48
Figure 35 - Left gate post. (Photo: RHC 2024).....	48
Figure 36 - Right gate post. (Photo: RHC 2024).....	49
Figure 37 - Rear of right gate wall. (Photo: RHC 2024).....	49
Figure 38 - Circular pool from south. (Photo: RHC 2024).....	50

Figure 39 - Circular pool from east. (Photo: RHC 2024)..... 50

Figure 40 - Stone and bottle remnant. (Photo: RHC 2024)..... 51

Figure 41 - Bottle ends. (Photo: RHC 2024)..... 51

Figure 42 - Curved pool from driveway. (Photo: RHC 2024) ..... 52

Figure 43 - Cuved pool from north. (Photo: RHC 2024) ..... 52

Figure 44 - Stage wall from east. (Photo: RHC 2024) ..... 53

Figure 45 - Millstone found near circular pool. (Photo: RHC 2024)..... 53

Figure 46 – Shed from driveway. (Photo: RHC 2024) ..... 54

Figure 47 - Barn foundation beside modern golf clubhouse. (Photo: RHC 2024) ..... 54

## Land Acknowledgement

The land acknowledgement created by the Town of Caledon in partnership with the Mississaugas of the Credit First Nation (MCFN) in January 2022.

"Indigenous Peoples have unique and enduring relationships with the land.

Indigenous Peoples have lived on and cared for this land throughout the ages. We acknowledge this and we recognize the significance of the land on which we gather and call home.

We acknowledge the traditional Territory of the Huron-Wendat and Haudenosaunee Peoples, and the Anishnabek of the Williams Treaties.

This land is part of the Treaty Lands and Territory of the Mississaugas of the Credit First Nation.

We honour and respect Indigenous heritage and the long-lasting history of the land and strive to protect the land, water, plants and animals that have inhabited this land for the generations yet to come."

## Acknowledgements

We are grateful to the following people for their assistance with our research on Riverholme:

Sally Drummond and Cassandra Jasinski, Heritage Planners, Town of Caledon

Nick Moreau, Peel Museum and Archives

Julia Holland, York University Archives

David Coombs, Historian and Huston Descendant

Geoff Clarke, Huston Descendent

## 1.0 Executive Summary

This Cultural Heritage Assessment (CHA) has been prepared at the request of the Town of Caledon, for the property at 20469 Willoughby Road, Melville in the Town of Caledon to determine the cultural heritage value for the purposes of protecting the property by designation under Part IV of the Ontario Heritage Act.

## 2.0 Study Rationale and Methodology

This Cultural Heritage Assessment (CHA) was undertaken according to guidelines set out in the Ontario Ministry of Culture's booklet "Heritage - Resources in the Land Use Planning Process" from the *Ontario Heritage Toolkit*. A Heritage Impact Assessment is a study that:

- evaluates the significance of a cultural heritage resource;
- determines the impact that a proposed development or site alteration will have on a cultural heritage resource;
- recommends an overall approach to the conservation of the cultural heritage resource.

RHC conducted research using archival and secondary source material gathered from the Town of Caledon, Peel Archives, York University Archives, Ontario Archives, land registry records, historical county atlases and other historic maps and interviews with decedents of Helen Huston. An exterior site inspection and exterior photographic documentation was undertaken by Robinson Heritage Consulting on Thursday March 28, 2024. The day of the inspection was mild and bright.



## 3.0 Legislation and Policy Framework

### 3.1 Planning Act

Part 1, Section 2 of the Ontario Planning Act identifies matters of provincial interest, which includes the conservation of significant features of architectural, cultural, historical, archaeological, or scientific interest. One of these provincial interests is directly concerned with:

2.(d) the conservation of features of significant architectural, cultural, historical, archaeological or scientific interest.

Section 3 of the Planning Act allows the Province to issue policy statements on matters of provincial interest. In respect of the exercise of any authority that affects a planning matter, Section 3 of the Planning Act requires that decisions affecting planning matters “shall be consistent with” policy statements issued under the Act.

### 3.2 Provincial Policy Statement 2020

The Provincial Policy Statement (issued under the authority of Section 3 of the Planning Act) was introduced in 2005 and updated in 2014 and 2020. PPS (2020), Section 2: Wise Use and Management of Resources, states that

*Ontario's long-term prosperity, environmental health, and social well-being depend on conserving biodiversity, protecting the health of the Great Lakes, and protecting natural heritage, water, agricultural, mineral, and cultural heritage, and archaeological resources for their economic, environmental, and social benefits.*

Policy 2.6.1, in Section 2.6: Cultural Heritage and Archaeology, states that “significant built heritage resources and significant cultural heritage landscapes shall be conserved”.

The 2020 Provincial Policy Statement provides definitions of key terms in the heritage planning process.<sup>1</sup>

---

<sup>1</sup> <https://www.ontario.ca/document/provincial-policy-statement-2014/60-definitions>

*Built heritage resource*: means a building, structure, monument, installation or any manufactured or constructed part or remnant that contributes to a property's cultural heritage value or interest as identified by a community, including an Indigenous community. Built heritage resources are located on property that may be designated under Parts IV or V of the Ontario Heritage Act, or that may be included on local, provincial, federal and/or international registers.

*Cultural heritage landscape*: means a defined geographical area that may have been modified by human activity and is identified as having cultural heritage value or interest by a community, including an Indigenous community. The area may include features such as buildings, structures, spaces, views, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Cultural heritage landscapes may be properties that have been determined to have cultural heritage value or interest under the Ontario Heritage Act or have been included on federal and/or international registers, and/or protected through official plan, zoning by-law, or other land use planning mechanisms.

*Conserved*: means the identification, protection, management and use of built heritage resources, cultural heritage landscapes and archaeological resources in a manner that ensures their cultural heritage value or interest is retained. This may be achieved by the implementation of recommendations set out in a conservation plan, archaeological assessment, and/or heritage impact assessment that has been approved, accepted or adopted by the relevant planning authority and/or decision-maker. Mitigative measures and/or alternative development approaches can be included in these plans and assessments.

*Heritage attributes*: means the principal features or elements that contribute to a protected heritage property's cultural heritage value or interest, and may include the property's built or manufactured elements, as well as natural landforms, vegetation, water features, and its visual setting (including significant views or vistas to or from a protected heritage property). Heritage attributes may also have what are defined in the federal Standards and Guidelines for the Conservation of Historic Properties in Canada as *character-defining elements* or the materials, forms, location, spatial configurations, uses and cultural associations or meanings that contribute to the heritage value of an historic place, which must be retained in order to preserve its heritage value.<sup>2</sup>

---

<sup>2</sup> <https://www.historicplaces.ca/media/18072/81468-parks-s+g-eng-web2.pdf>

### 3.3 Standards and Guidelines for the Conservation of Heritage Properties in Canada

The *Standards and Guidelines for the Conservation of Heritage Places in Canada*<sup>3</sup>, (hereafter *Standards and Guidelines*) define heritage value as “the aesthetic, heritage, scientific, cultural, social or spiritual importance or significance for past, present or future generations. The *heritage value* of a *heritage place* is embodied in its character-defining elements materials, forms, location, spatial configurations, uses and cultural associations or meanings.” The Standards and Guidelines state that *character-defining elements* must be retained in order to preserve the heritage value of the heritage resource.<sup>4</sup> Character-defining elements are synonymous with the heritage attributes a definition used in the Ontario Heritage Act – “in relation to real property, and to the buildings and structures on the real property, the attributes of the property, buildings and structures that contribute to their cultural heritage value or interest”.<sup>5</sup>

According to the Standards the decision-making process in heritage conservation has three principle steps:

- Determine the primary treatment
- Review the Standards
- Follow the Guidelines

RHC recommends that “rehabilitation” should be the primary treatment for the Bolton Telephone Company building as the sensitive repair and restoration of the built heritage resource would create a new and compatible use and would also serve to conserve the property’s physical heritage attributes.

---

<sup>3</sup> *Standards and Guidelines for the Conservation of Heritage Places in Canada (SGCHPC)*. Parks Canada: Her Majesty the Queen in Right of Canada, 2010, page 2.

<sup>4</sup> *Standards and Guidelines*, op cit.

<sup>5</sup> Ontario Heritage Act, R.S.O. 1990, c. O.18. Definitions

The “Standards” relating to rehabilitation are described as follows, as presented in the Standard and Guidelines:

1. Conserve the heritage value of an heritage place. Do not move a part of an heritage place if its current location is a character-defining element.
2. Conserve changes to an heritage place that, over time, have become character-defining elements in their own right.
3. Conserve heritage value by adopting an approach calling for minimal intervention.
4. Recognize each heritage place as a physical record of its time, place and use. Do not create a false sense of a historical development by adding elements from other heritage places or other properties, or by combining features of the same property that never coexisted.
5. Find a use for a heritage place that requires minimal or no change to its character-defining elements.
6. Protect and, if necessary, stabilize a heritage place until any subsequent intervention is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbing archaeological resources, take mitigation measures to limit damage and loss of information.
7. Evaluate the existing condition of character-defining elements to determine the appropriate intervention needed. Use the gentlest means possible for any intervention. Respect heritage value when undertaking an intervention.
8. Maintain character-defining elements on an ongoing basis. Repair character-defining elements by reinforcing their materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of character-defining elements, where there are surviving prototypes.
9. Make any intervention needed to preserve character-defining elements physically and visually compatible with the heritage place and identifiable on close inspection. Document any intervention for future reference.

#### Additional Standards Relating to Rehabilitation

10. Repair rather than replace character-defining elements. Where character-defining elements are too severely deteriorated to repair, and where sufficient physical evidence exists, replace them with new elements that match the forms, materials and detailing of sound versions

of the same elements. Where there is insufficient physical evidence, make the form, material and detailing of the new elements compatible with the character of the heritage place.

11. Conserve the heritage value and character-defining elements when creating any new additions to an heritage place or any related new construction. Make the new work physically and visually compatible with, subordinate to and distinguishable from the heritage place.

12. Create any new additions or related new construction so that the essential form and integrity of an heritage place will not be impaired if the new work is removed in the future.

### **3.4 Ontario Heritage Act**

Typically, the significance of a built heritage resource is identified by evaluation criteria that define cultural heritage value or interest to local, provincial, or federal jurisdictions. Criteria to define local cultural heritage significance is prescribed in Ontario Regulation 9/06 made pursuant to section 29(1) (a) of the Ontario Heritage Act.

#### **3.4.1 Ontario Regulation 9/06**

A property may be designated under section 29, Part IV of the Ontario Heritage Act if it meets two or more of the following criteria for determining cultural heritage value or interest:

1. The property has design value or physical value because it is a rare, unique, representative or early example of a style, type, expression, material or construction method.
2. The property has design value or physical value because it displays a high degree of craftsmanship or artistic merit.
3. The property has design value or physical value because it demonstrates a high degree of technical or scientific achievement.
4. The property has historical value or associative value because it has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community.
5. The property has historical value or associative value because it yields, or has the potential to yield, information that contributes to an understanding of a community or culture.

6. The property has historical value or associative value because it demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.
7. The property has contextual value because it is important in defining, maintaining or supporting the character of an area.
8. The property has contextual value because it is physically, functionally, visually or historical linked to its surroundings.
9. The property has contextual value because it is a landmark.

The assessment of potential impact by development on cultural heritage resources is guided by the Ministry of Tourism, Cultural and Sport (MTCS) InfoSheet #5 – *Heritage Impact Assessments and Conservation Plans* contained within *Ontario Heritage Tool Kit* booklet *Cultural Heritage Resources in the Land Use Planning Process: Cultural Heritage and Archaeology Policies of the Ontario Provincial Policy Statement, 2005*.<sup>6</sup>

Robinson Heritage Consulting recognizes the Ministry of Tourism, Cultural and Sport (MTCS) InfoSheet #5 which describes “Principles in the Conservation of Heritage Properties” as:

**Respect for Documentary Evidence**

Do not base restoration on conjecture.

**Respect for Original Location**

Do not move buildings unless there is no other means to save them.

**Respect for Heritage Material**

Repair/conservate rather than replace building materials and finishes, except where necessary.

**Respect for Original Fabric**

Repair with like materials.

---

<sup>6</sup> [http://www.mtc.gov.on.ca/en/publications/Heritage\\_Tool\\_Kit\\_Heritage\\_PPS\\_infoSheet.pdf](http://www.mtc.gov.on.ca/en/publications/Heritage_Tool_Kit_Heritage_PPS_infoSheet.pdf). As indicated above, the Provincial Policy Statement was updated in 2020.

### **Respect for the Building's History**

Do not restore to one period at the expense of another period.

### **Reversibility**

Alterations should allow a resource to return to its original conditions.

### **Legibility**

New work to be distinguishable from old.

### **Maintenance**

With continuous care, future restoration will not be necessary.

Negative impacts on a cultural heritage resource identified in Ministry of Heritage, Sport, Tourism and Cultural Industries (MHSTCI) InfoSheet #5 include, but are not limited to:

- Destruction of any, or part of any, significant heritage attributes or features;
- Alteration that is not sympathetic, or is incompatible, with the heritage fabric and appearance;
- Shadows created that alter the appearance of a heritage attribute or change the viability of a natural feature or plantings, such as a garden;
- Isolation of a heritage attribute from its surrounding environment, context or a significant relationship;
- A change in land use such as rezoning a battlefield from open space to residential use, allowing new development or site alteration to fill in the formerly open spaces;
- Land disturbances such as a change in grade that alters soils, and drainage patterns that adversely affect an archaeological resource.

Ministry of Heritage, Sport, Tourism and Cultural Industries (MHSTCI) InfoSheet #5 recommends methods of minimizing or avoiding a negative impact on a cultural heritage resource. These include, but are not limited to:

- Alternative development approaches
- Isolating development and site alteration from significant built and natural features and vistas
- Design guidelines that harmonize mass, setback, setting, and materials
- Limiting height and density
- Allowing only compatible infill and additions
- Reversible alterations
- Buffer zones, site plan control, and other planning mechanism

### 3.5 Town of Caledon Official Plan (April 2018 Consolidation)

As the subject property is located within the Town of Caledon, the Town of Caledon Official Plan (April 2018 Consolidation) was reviewed as part of this assessment. The following policies within Section 3.3 of the Town of Caledon Official Plan relate to the conservation of cultural heritage resources within the Town of Caledon:

#### 3.3.3.1.5 Cultural Heritage Impact Statements

a) Where it is determined that further investigations of cultural heritage resources beyond a Cultural Heritage Survey or Cultural Heritage Planning Statement are required, a Cultural Heritage Impact Statement may be required. The determination of whether a Cultural Heritage Impact Statement is required will be based on the following:

- i) the extent and significance of cultural heritage resources identified, including archaeological resources and potential, in the Cultural Heritage Survey or Cultural Heritage Planning Statement and the recommendations of the Cultural Heritage Survey or Cultural Heritage Planning Statement;
- ii) the potential for adverse impacts on cultural heritage resources; and,
- iii) the appropriateness of following other approval processes that consider and address impacts on cultural heritage resources.



b) Where it is determined that a Cultural Heritage Impact Statement should be prepared, the Cultural Heritage Impact Statement shall be undertaken by a qualified professional with expertise in heritage studies and contain the following:

- i) a description of the proposed development;
- ii) a description of the cultural heritage resource(s) to be affected by the development;
- iii) a description of the effects upon the cultural heritage resource(s) by the proposed development;
- iv) a description of the measures necessary to mitigate the adverse effects of the development upon the cultural heritage resource(s); and,
- v) a description of how the policies and guidance of any relevant Cultural Heritage Planning Statement have been incorporated and satisfied.

Where a Cultural Heritage Impact Statement is required, the proponent is encouraged to consult with the Town and other relevant agencies concerning the scope of the work to be undertaken.

#### 3.3.3.1.15 Vegetation

The Town will encourage the conservation of significant cultural heritage vegetation. Retention of significant cultural heritage vegetation shall be a consideration in the design of any development. The conservation of significant cultural heritage vegetation along streets and roads shall be encouraged by the Town, except where removal is necessary because of disease, damage or to ensure public health and safety

#### 3.3.3.4.1 Cultural Heritage Landscape Inventory

An inventory of candidate cultural heritage landscapes shall be prepared by the Town and maintained through the Heritage Resource Office. A cultural heritage landscape identified through this inventory shall be incorporated into the Plan by way of an Official Plan Amendment. A cultural heritage landscape identified by either this section or by a Cultural Heritage Survey will be appropriately conserved and may be considered for designation under the Ontario Heritage Act. Prior to the preparation of the inventory of candidate cultural heritage landscapes, candidate cultural heritage landscapes shall be identified by the proponent of development or redevelopment proposals by way

of a Cultural Heritage Surveys and, where necessary, a Cultural Heritage Impact Statements as described in Sections 3.3.3.1.4 and 3.3.3.1.5 of this Plan.

#### 3.3.3.4.5(d) General Principles

New construction and/or infilling should fit the immediate physical context and streetscape and be consistent with the existing heritage architecture by, among other things: being generally of the same height, width and orientation as adjacent buildings; of similar setback; of like materials and colours; and using similarly proportioned windows, doors and roof shape.

## 4.0 Historical Summary

### 4.1 Indigenous Peoples

A rich and vibrant history predates contact by settlers with a variety of Indigenous peoples. Each are unique to their time period and geographic region. The subject property is located on part of the Treaty Lands and the territory of the Mississaugas of the Credit First Nations. It was acquired from them by the British Crown through the Ajetance Purchase (Second Mississauga Purchase in October 1818). These lands are also part of the traditional territory of the Huron-Wedat, Hadenosaunee Peoples and the Anishnabek of the Williams Territories.

While no known large archeological studies for the Melville area have been undertaken to date. It is quite likely given the topography and the rich resource the Credit River is that various indigenous peoples would have been present in the area for travel, fishing, foraging or

### 4.2 Peel County

Named for the British politician Sir Robert Peel (1788-1850) who held both the roles of Home Secretary and Prime Minister of Great Britain this county was created in 1852 as part of the United Counties of York, Peel and Ontario.

The Township comprised of the townships of Chinguacousy, Toronto Gore, Caledon, Toronto and Albion until 1854 when Ontario County

Figure 1 - 1898 County Map of Peel. (PAMA)



separated followed by York and Peel separating in 1867. From 1850, each township was able to manage their own local affairs through the election of a council.

Growth and urbanization continued through the next century and in 1974 the old County was dissolved, and a new regional government established. This upper tier had increased responsibilities over the former county including those for paramedic, policing, public health, long term care and waste management. At this time the five former townships were amalgamated into the cities of Mississauga, Brampton and the Town of Caledon and as lower tier governments were responsible for firefighting, parks and recreation, tax collection, libraries and public transit.

### 4.3 Former Caledon Township

The survey of Caledon Township was completed in 1819 Albion Township was surveyed by Samuel Rykman in 1819 and was an early It was one of the first to be surveyed using the double-front system which the lots are split down the centre resulting in a largely square lot of 100 acres each front onto a concession. Each lot would then face onto a concession which generally ran north-south with an allowance for a side road every five lots. The Credit River watershed along with rolling hills and valleys characterize Caledon Township and influenced the settlement and land use.

Originally settled in the rural fabric of farmers and small crossroad communities with grist and/or woolen mills often at their centre. Peel County eventually saw some of these communities grow in prominence due to the establishment of railway

On January 1, 1974 the Town of Caledon was formed with the amalgamation of the townships of Albion, Caledon and the north half of Chinguacousy and forms the northern municipality of Peel Region.

#### 4.4 Melville

Settlement began about 1831 around the corners of Highpoint and Willoughby Roads. Jesse Ketchum Jr., son of the wealthy politician, business and philanthropist Jesse Ketchum of Toronto well known for donating the lands and much of the financing for Toronto's first Knox Church acquired land in Orangeville and the location of what would become Melville. Ketchum Jr. had plans for a town layout. A dam was established at the west end of the Credit River on his Lot (W ½ Lot 26, Con 1) which created a very large millpond once thought to cover 20 acres of land. The tannery was located at the east end of the millpond and a road was established that ran along the southern shore of the new millpond. A grid for village streets was laid out north of the millpond as per Ketchum's plan.

Quickly Melville became a centre of industry including mills (oatmeal, grist, sawmill (in operation until 1917)), lime kilns and a tannery. Supporting businesses became established and began to flourish including hotel, carriage factory, blacksmith, stores and post office named Melville Cross (1880-1907). A school was established as well as a Presbyterian (later Methodist) church. The proximity to the main road from Toronto to Orangeville assisted Melville's rise and by the 1870's the railways companies were taking notice and planned for their lines to have a station at Melville on its route from Toronto to Orangeville.



Figure 2 - Detail from Tremaine's Map of the County of Peel showing the Melville area in 1859.



Figure 3 Detail from map of Caledon Township showing Melville area. (Image from: Illustrated Historical Atlas of the County of Peel, Walker & Miles, 1877).

The two rail lines (the Toronto, Grey and Bruce Railway and the Credit River Railway) met at Melville and the station became known as Melville Junction. When Canadian Pacific Railway took over ownership of the two railways they abandoned the Credit Valley line from Melville to Orangeville and the station was then called Melville Junction. A further closure on that line between Melville and Bolton saw the station name reduced to simply Melville. The station was also used by many (referred to as hobo's at the time) travelling the lines in search of work, food and housing during the depression before being abandoned. Helen Huston documented some of the writings left on the walls by these travelling people before the station was lost to fire.

Charles Scott inherited the part of the lot the subject property is located on and operated a market garden and greenhouse, in the area of the golf course, for many years.

As these early industries closed down followed eventually by the church and school farms began to be bought up for summer homes by city dwellers including Arthur Huston who purchased the subject property in 1910.

#### 4.5 Ownership and Land Title Abstract

The patent for Lot 26 in the Concession 1 West of Hurontario Street in the Township of Caledon was received by John McDonnell in 1837. McDonnell sold the entire 200 acre lot to Donald Kennedy for £25 in 1839. In 1843 Duncan Kennedy sold the east half of Lot 26 to James Baird for £62;10 shillings. Ten years later William Baird and others transferred the deed for the east half of Lot 26 to Adam Short for £225. In 1856 Donald Kennedy and his wife sold the southwest half of Lot 26 to John Short and others for £2;10. In the same year Jesse Ketchum became indentured to John Short for £2500 and took out a mortgage from Short in the amount of £2100. In 1859 an indenture was made between John Short and William Cawthra in the amount of £1750 regarding part of the southwest half of Lot 26. By 1860 and 1862 William Cawthra had foreclosed on the Ketchum's and in 1867 Cawthra and his wife entered into an indenture with George Scott for \$2000 based on the southwest half of Lot 26 ... "except a grave".

George Scott sold 3.45 acres of part of the west half of Lot 26 to the Toronto, Grey & Bruce Railroad for the amount of \$243.

In 1899 Henry Scott and his wife Brooklina Wallwin sold part of the west half of Lot 26 to Charles Scott for \$1 who sold it back to Henry and Brooklina for the same amount.

The part of Lot 26 that they were exchanging was described by instrument 10731 in the title abstract as follows:

*Part W½, Commencing at northeast limit of road allowance between Concession 1 and 2 – 8.77 chains from eastern limit of W½ Thence northeast 2.20 chains to high water mark of mill dam. Thence northeast to line between E½ and W½ 26 and 27 southwest to northeast limit of road allowance X southeast to point of commencement except railway and reserving right of way.*

In 1910 Charles Scott, a widower, sold part of the west half of Lot 26 (as described in instrument 10731 above) to Arthur J. Huston.

After Arthur J. Huston's father John Moore Huston had died in 1887, his mother Jennie Huston (nee Campbell) married William Delaney.

On May 20, 1921 Arthur J. Huston, his second wife and Antonia A. Huston sold part of Lot 26 (no description) with some title or interest in question "that part conveyed from Scott to Huston" for \$1 to his mother Jennie Delaney and William Delaney as joint tenants.

Following Jennie Delaney's death in 1930, the part of Lot 26 described as "that part conveyed from Scott to Huston" was granted in February 1931 by William H. Delaney (Administrator of Jennie Delaney's Estate), Arthur J. Huston, Adeline M. Garrison, and Lillian G. M. Delaney to William H. Delaney for \$1. In September 1931, Arthur J. Huston made an agreement with the Orangeville Golf Club for \$1. A second agreement was made in 1935 to release the claims in their 1931.

In 1950 Lillian G. M. Delaney (Executrix of William H. Delaney) grants part of the west half of Lot 26 to Arthur J. Huston, to uses: as described in instrument #21605 from the title abstract:

*Part W½ - Treasury Consent attached. Commencing in the northeast limit of road allowance between Concession 1 and 2, 8.77 chains from southern angle of W½ Thence north 2.20 chains to high water mark of west corner of mill dam X northeast to boundary between E½ and W½ X northwest to boundary between Lots 26 and 27 X southwest to northeast limit of road allowance between Concession 1 and 2 X southeast to point of commencement except part sold to Railway and also right of way sold to Henry Scott.*

In 1957 Arthur J. Huston took out two separate mortgages from Rowcliffe Investments Limited for \$6000 each. Rowcliffe Investments quits their claim in the same year.

In 1958 Arthur Huston grants for \$1 part of the west half of Lot 26 to Richard B. McGee and John V. Grigg as Trustees who grant the same property for \$2 to the Orangeville Golf and Country Club Limited in the same year. The property being granted was described in instrument #25045 as follows:

*Commencing in the northeast limit of road allowance between Concession 1 and 2, 8.77 chains from southern angle of W½ Thence north 2.20 chains to high water mark of west corner of mill dam X northeast to boundary between E½ and W½ X northwest to boundary*

*between Lots 26 and 27 X southwest to northeast limit of road allowance between Concession 1 and 2 X southeast to point of commencement except commencing 578.82' northwest of southern angle thence northeast 145.20' X northeast 340' X northwest 141.20' X southwest 57.80' X southwest 156.70' X southwest 241.20' X southeast 139.20' top point of commencement.*

In 1962 Celia Grant, in her personal capacity and as Executrix of the Arthur J. Huston Estate grants to Albert Hamilton for \$14000 the part of Lot 26 that the land title abstract has described as:

*Part of W<sup>1</sup>/<sub>2</sub> - commencing 578.82' northwest of southern angle thence northeast 145.20' X northeast 340' X northwest 141.20' X southwest 57.80' X southwest 156.70' X southwest 241.20' X southeast 139.20' top point of commencement.*

In the same year Helen C. Huston, Arthur Huston's third wife registered a quit claim on the property described above granted from the Arthur Huston Estate to Albert Hamilton.



## 5.0 Historical/Associative Value

### 5.1 Arthur J. Huston

The property has significant associative value due to its long-term association with Arthur J. Huston who purchased the property in 1910 and owned it for fifty-one years until his death in 1961 with the exception to two parcels he severs at later dates. The property eventually becomes known as Riverholme. Arthur Huston was a celebrated vaudevillian actor with many family ties to Hollywood including Walter Huston Vaudevillian and movie actor, Walter's son John Huston a Director and John's daughter Angelica Huston well known actor.

Born on March 7, 1882 in Bellevue, Eaton County, Michigan, USA to parents Jennie A. Huston (nee Campbell) (1857-1930) and John Moore Huston (1856-1887) who had been married in Caledon in 1880. The family moved back to Canada shortly afterward. Arthur was just five years old when his father died, and his mother went on to eventually marry William Delaney in 1891. Arthur was then often found under the alternate name 'Arthur Delaney' until his adult years when he reverted back to Arthur Huston.

The 1901 Census finds nineteen-year-old Arthur using the name Delaney and living with his mother and stepfather in Toronto at 89 Marion Street in the Parkdale neighbourhood. He is listed as working as an engraver. A number of his engraved plates are in the York



University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds.

Figure 4 - Arthur Huston and May (McDonald) Huston. (York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (03))

At twenty years old he met and married twenty-year-old May A. McDonald July 3, 1902. Arthur and May had one child; a daughter named Celia born in 1903.

During this period while still residing at the Marion Street address Arthur was performing as one of the 11 Jays, a comedy juggling troupe formed by Jean Bedini and that including well known performers such as Arthur Roy and Frank Le Dent.

Arthur and May were also honing their juggling skills as vaudevillian actors and developed their own show Huston & Dallas- Comedy Jugglers (May's stage name was Mae Dallas) from 1905- 1907. May died suddenly of septicaemia March 8, 1907.



Figure 5 - Three of "The 11 Jays"; Huston and Dallas. (York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (05))

As a widower Arthur continued developing his career performing several shows including Stanley in Africa (1908-1909); Roosevelt in Africa (1908-1915); A night in the Jungle (1920); and The Bug Hunter (1921) with the Roosevelt act being his most successful one at this time. He also developed his carpentry and other artistic skills as he made all his own sets some of which were quite detailed. He also used ten monkeys and fifteen exotic birds in his Roosevelt show.



Figure 6 - Playbill, two performer monkeys and stage design from Roosevelt in Africa. (York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (05))

In April of 1909 Arthur meets Antoinette Dvorak, a Hungarian born actor, musician and dog trainer (stage name Czinka Panna) during a show and two weeks later on May 5, 1909 as reported in the Brooklyn Daily Eagle (page 5) the two marry between the matinee and evening shows. The wedding was announced that evening to many congratulations. Antonia was quite a talented and celebrated musician and contemporary to Harry Houdini and performed on the same playbill with him. The nineteen-minute show *Inbad the Sailor, Spectacular Fantasy of Modern Arabian Nights* included Arthur as a juggling sailor and Czinka Panna as musician and Al Borneman as the sultan.

Arthur purchased the property that would become known as Riverholme in 1910. Arthur's interest in the property appears to be to house his menagerie of animals (10 monkeys and 15 exotic birds plus Antoinettes dogs which they go on to breed and sell) for their vaudeville acts on the property and stored his numerous sets in the barn as well as using the property as a summer home. Arthur and Antoinette were expecting their first child at this time.

There is one newspaper article written after Walter and Arthur's deaths that states Walter was part owner of the property, however Walter never appears in the land registry titles at any time. Walter visits the property according to news reports as his celebrity draws attention and is reported on. At the time of purchase, the property included the old barn and an article on the history published in the



Figure 7 - Playbill for *Inbad the Sailor*, 1929. (York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (01))

Orangeville Banner states that the farmhouse had been burned in a fire which suggests it happened before Arthur purchased the property. Whether there are remnants of a farmhouse is uncertain, but the footprint of the current house appears to have been added to over time to form the building seen today.

The 1911 Census for Peel shows Arthur (28 years) living at the Riverholme property with Antoinette (29 years); Celia Huston (9 years); Arthur and Antoine's daughter Irma Huston (1 year) and Alois Huston, Antoine's 13-year-old son that emigrated with her from Russia. The occupation is listed as half the year farming and half the year and theatre the other half. ear theatre. The property is listed as a value of \$5000 and as a four room house they are living in. Arthur and Antoinette had a second child named Arthur Jr. in 1912.

On May 20, 1921 there is a sale of a portion of the Riverholme property to William and Jennie Delaney.

In the 1921 Census, Arthur is listed as living at the 89 Marion Street property with his mother, stepfather and his three children. At this time Antoinette and Alois are not listed as occupants.



Figure 8 - Figure 10 - Celia Huston as a baby and in 1944 portrait. York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (05)

Only a year later Arthur marries Helen Que (nee Paterson) on July 21, 1922 and moves into Helen's home with her three young daughters. Arthur and Helen move to Riverholme with Arthur Jr. before 1931.

Helen Huston is the daughter of notable lawyer and Registrar at Osgood Hall, Norman Paterson. She was born in Port Perry and lived in her youth in Toronto and Owen Sound, her family home in Port Perry is designated under the *Ontario Heritage Act* due to its connection to her father. She was a talented professional classical singer and music teacher, performing often through the years. She was a poet and a fine furniture maker as well as an accomplished horticulturalist.

Through the 1920's Arthur and Helen build up the farm again as by 1930, vaudeville shows had fallen in favour with the rise of film. The 1931 Census captures Arthur at 48 years listed as a landscaper/architect; Helen as 46 years as a homemaker; and Arthur Jr. 18 as helper of his father's farm. At this time the house is listed as a four-room frame house. It is unknown when Arthur undertakes the study for landscaper/architect but a later article in the Orangeville Banner says he studied in New York.



Figure 9 - Arthur and Helen taken at Riverholme, 1932. York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (03)

Arthur and Helen turn their attentions to developing the property with a tree and shrub nursery to furnish the golf course they designed and built by 1930 which is noted for being quite beautiful.

The old barn was converted on the inside into a clubhouse with lounge, washrooms, men's and woman's locker rooms. Beams from the local mills that were demolished were used inside the building. Arthur designed the interior like one of his stage sets (which were stored in the loft) creating and much-loved interior. In later years he adds a men's lounge for relaxing and playing bridge.

In his 1974 article on Ontario golf courses, Johnathyn Forbes wrote:

*"...the Orangeville Golf & Country Club located at Melville, just off Hwy 10. This course has probably the most unique clubhouse in Canada. It was built by a vaudeville actor, playwright and stage designer by the name of Arthur Huston. [...] a golfing 'nut'. He built and landscaped the course out of 100 acres of farmland by himself with the help of just a few friends. The barn which is now the clubhouse is more than 100 years old. Today it still looks like a barn on the outside but on the inside it's a throwback to Arthur Huston's stage designing days. It's really something else."*



Figure 10 - Excerpt from "Your guide to easy-to-reach golf courses" by Johnathyn Forbes (Canadian Motorist, April 1974, p.15)

The entire property is Riverholme including the golf course and nursery. Later the house was referred to as Riverholme house and gardens.



Figure 11 - 8th Green, Golf Course, 1932. York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (03)



Riverholme had some additions to it and a small mention in the Orangeville Banner in 1933 comments on how nice the new additions are looking including the large river stone fireplaces.

Of note on inspection of the extant home is that there are shingles over the entire body of the house on most elevations which suggest that the application of the river stone from the foundation partway up the first floor is a later addition underneath the river stone first floor cladding, and some are seen in the basement on an interior wall which suggest an exterior wall at one time. There are some 1932-32 photographs of the house with the addition, and one has the inscription of the back 'Riverholme in the making' in Helen's handwriting.

The house is seen in a black and white photograph taken from near the location of the barn in 1932. This view shows that the additions have not yet been made to the east side and rear of the house. In this photo the roof and gable walls of the upper floor appear to be clad in a light-coloured wood shingle. The darker band between the shingled upper walls and the stone clad main wall appears to be horizontally oriented and similar in effect to the bark covered log plank sections applied to the exterior wall that are extant today. The two large, stone chimneys and the smaller stone chimney over the kitchen are seen in this image as well as a corner of the flat roofed conservatory.



Figure 12 - Riverholme, 1932. York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds (F169)1999-064/001 (03)

Arthur and Helen are very prominent in the community and also hosted some of Hollywood's celebrities including Bing Crosby, Bob Hope, Elizabeth Taylor, Vivian Leigh, Walter Huston and John Huston among others. Notable guests often arrived on the train and were delivered via a courtesy stop alongside the clubhouse on the golf course as the tracks ran right through it and it was a short walk to the house.

Arthur volunteered his talents withing the community often playing the cello, tap dancing or designing and building sets for theatricals. He also writes and is published in the local paper often advocating for maintaining the natural landscape, hills and trees and for the protection of wild animals.

Helen published many articles and lectured on horticulture and interior design many times over the years hosting many related events on the grounds of Riverholme. She held a variety of volunteer roles within the community and organizations supporting the wider community including Lord Dufferin's veterans' hospitals, the Red Cross, horticultural, music and dramatic events. Most events were held on the Riverholme grounds.

Arthur Huston Jr. (Arthur's son with Antoinette - known as Art) also became a skilled musician, actor and tap dancer performing in local concerts and performance and went on the perform in the Royal Canadian Navy's Musical Revue "Meet the Navy" during WW II

directed by Hollywood producer Louis Silver and choreographed by Broadway's Larry Ceballos.

In 1945 the National Film Board filmed the production which had travelled both the continent and the world.

Helen left the property sometime between 1950-52 for reasons unknown although the two did not divorce. Arthur continues to live on the property after he sold the golf course in 1958 until his death in 1961.

## 6.0 Property Description

1. Gate
2. Driveway
3. Circular Pond
4. Stone and bottles remnant
5. Shed
6. Stage
7. Curved Pond
8. House
9. Front patio
10. Steps to river
11. Credit River
12. Barn foundation remnant beside golf clubhouse
13. Railway track
14. Orangeville Golf Club green
15. Willoughby Road

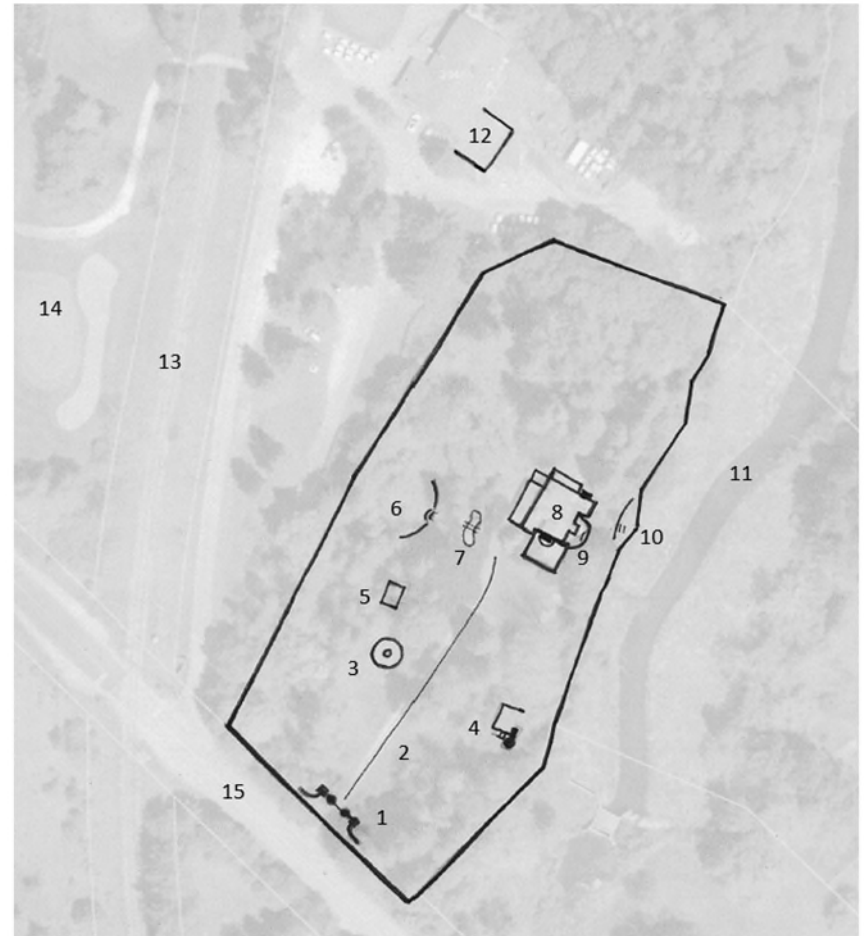


Figure 13 - 20469 Willoughby Road “Riverholme” – Site Sketch (Town of Caledon air photo with overlay drawing by RHC)

## The House at Riverholme

### Front Elevation

The property known as “Riverholme” includes the house which by 1933 had been designed and built by Arthur and Helen Huston. The resulting design reflects the couple’s unique taste and reflects their love of the landscape and natural, local materials and organic shapes and structures.

The 1911 Census indicated Arthur and Antoinette with their young family are living on the property for 6 months of the year, the dwelling is not described but may be the four-room version that is described in the 1931 Census.

The 1931 Census indicated Arthur Huston, his third wife Helen (Qua) Huston and his son Arthur Huston Jr. living in a four-room house on real property valued at \$5,000. The additions and improvements to the house were reported in the local newspaper on June 22, 1933 which created most of the house that is seen today – including the complex 1.5-storey roofline with shed dormers, two large fieldstone chimneys and a large, flat-roofed sunroom/conservatory. The construction dates of the single-story, shed roof rear (east) addition and the flat-roofed side (north) addition have not been confirmed. No cultural heritage value has been assigned to these two later additions.



Figure 14 - Front of house from south. (Photo: RHC 2024)



Figure 15 - Front gable from east. (Photo: RHC 2024)

The form and massing of the 1933 house involves a 1.5-storey house that faces the Credit River and a single-storey, flat roof sunroom/conservatory facing the driveway and road. The house is an irregular shape that draws from the English/Storybook cottage with both Tudor Revival and early Craftsman inspiration all of which were gaining popularity in the 1920's though to the 1940's . The additions from the 1930's resulted in a larger dwelling of irregular shape with river stone cladding on the lower third of the elevations that ties in with the large river stone chimneys and stone flat roofed stone conservatory that were added during the period. Square butt wood shingles of varied widths applied in straight, parallel courses appear on all elevations with the exception of the east elevation which has rough, bark-clad horizontal planks and just a double band of shingle above the main floor window. Much of the shingled area on the main floor has been overclad with fieldstone on the lower portion to the window sills and modern wood board and batten cladding over the shingles on the upper which could be removed and the shingles exposed to return to the original design. The modern wood board and batten cladding has been applied over the shingles to cover some of the original openings and appears to date from the same era as the large flat roofed addition on the north elevation. The upper area of the exterior is clad in square butt wood shingles of varied widths applied in straight, parallel courses that flare out in a belcast curve at the level of the upper floor plate.



Figure 16 - Front rooflines. (Photo: RHC 2024)



Figure 17 - Front of conservatory. (Photo: RHC 2024)

## Main Roof

The main (side) gable walls face the road and the rear respectively and both have large, fieldstone chimneys. Both slopes of the main gable roof have wide, shed roof dormers with wood shingled walls. Only one of the original coupled, casement windows has been retained in the front dormer – all other windows have been replaced with modern single pane units. The original window sashes are stored in the basement and can be restored to their original locations or those missing can be replicated in wood matching the original individual lite, replicated muntin, stile and rails profiles in a similar wood to the originals. Coordinating wood storm windows can be created to provide energy efficiency.



Figure 18 - Front patio. (Photo: RHC 2024)

## Front Elevation (Façade)

The enclosed front door porch of the house has an asymmetrical front gable roof with curved fascia boards, a belcast gable wall that flares over the exterior door. The exterior walls of the porch are clad in modern wood board and batten siding. The front porch is surrounded by a large, curving patio with a mortared flagstone floor and a low retaining wall has rubble stone and long, roughly-squared, rock-faced stones all capped with the thin, red coloured concrete slabs. The front door porch floor itself is mortared flagstone raised by two steps from the patio level. The under surface of the porch's original horizontal wood siding is visible in a small cupboard to the left of the



Figure 19 - Front vestibule. (Photo: RHC 2024)

inner front door. There is a small 4-pane window to the right of the door and a larger window in the west side wall of the porch. The exterior door frame of the enclosed porch has a segmental arch and the exterior panel door is a Dutch door design with an upper and lower section. The door has large strap hinges, door latch and handle and light fixtures appearing to be hand-hammered metal with a medieval/Tudor Revival style and are all likely original to the 1933 design.

Originally windows flanked the front porch. The left window was covered by the installation of the board and batten siding. What is likely the original sash can be seen buried to the left of the porch. Below the left window is a basement window with fieldstone voussoirs creating its arched head. The window on the right of the porch has been replaced with a modern, large, 2-pane slider window sash. Below this window remnants of wood shingles were seen behind the stone lower wall which may indicate that this part of the wall was originally clad with shingles (before the 1933 renovation).



Figure 20 - Front door. (Photo: RHC 2024)

A smaller transverse gable protrudes from the right side of the façade toward the river. Both the main floor and upper floor windows have been replaced with modern units. A second fieldstone chimney rises on the east exterior wall with the main gable verge meets the eave of the south facing gable. This chimney is not quite as wide as the west chimney of the sunroom but both chimneys have a metal, S-shaped form that is likely part of a bracing rod system intended to help hold chimney and wall together due to the chimneys be added afterward rather than being constructed as part of the wall system.



Figure 21 - Front gable. (Photo: RHC 2024)



### West Elevation and Sunroom/Conservatory

The west gable wall faces the driveway and the road. This gable wall is dominated by the large, fieldstone chimney that rises from the fireplace mantle in the sunroom. To the right of the chimney on the upper floor is a modern door that replaced a coupled window and gave modern access to the flat roof of the sunroom.

The flat roof and west window sashes and roof of the sunroom/conservatory were recently removed by the current owner. The remaining band of tall, multi-paned window sashes set in frames that rest on a round fieldstone knee wall would have originally created a continuous glazed wall on three sides of the sunroom. The top of the stone knee wall curves down in a manner corresponding to the sunken floor of the sunroom.



Figure 22 - West elevation from driveway. (Photo: RHC 2024)



Figure 23 - Conservatory. (Photo: RHC 2024)

The only access to the sunroom/conservatory is from a 2-leaf French door in the living room leading down three stone steps to sunken floor paved with large, flat stones painted (or stained) red. The wide, stone chimney mantle beside these steps is constructed of round fieldstone of varied sizes laid in a random pattern and pointed with a raised mortar joint. The upper portion of the mantle has three small stone shelves above a long, single slab shelf of rock-faced stone which appears supported by two cut log ends with simulated end grain painted on the flat end which is also seen under the windows and may have supported something or may have been simply decorative. Below this are two small, stone niches flanking a wide segmental arch hearth opening. The hearth interior is brick and the projecting hearth floor is a semi-circle of flagstone painted (or stained) red and raised on step above the sunken floor. The fieldstone chimney above the flat roof does not have the raised pointing.

The basement walls are generally round fieldstone laid at random with only a simple back pointing. The tongue and groove doors appear to be original both exterior and interior.



Figure 24 - Stone fireplace and chimney. (Photo: RHC 2024)

### East Elevation

The east side gable wall of the main roof has its original tripled, 4-pane windows at the upper level. The centre sash is fixed and flanked by casement sashes. The shed roof dormer facing east from the bathroom on the upper floor has one original 4-pane window sash (the original windows are stored in the basement and can be restored to their original locations).

The kitchen window (seen inside the later east addition) has been replaced within what appears to be the original cladding of the exterior middle wall - rough, bark-clad horizontal planks (also seen in the 1932 photograph). Below that window is a small basement window at grade level to the right of the basement access stair. The lower stairs were constructed with stone risers and the red-coloured concrete slabs for the treads.



Figure 25 - East elevation; kitchen window. (Photo: RHC 2024)

## North Elevation

The large, lower-pitch, transverse gable that faces the north side (or rear) has its original tripled, 4-pane windows at the upper level. The centre sash is fixed and flanked by casement sashes. The shed roof dormer on the north-facing slope of the main roof has had its windows replaced and the middle section has been cut out for a door to access the flat roof north addition.



Figure 26 - North elevation. (Photo: RHC 2024)



Figure 27 - North elevation with stairs to addition roof. (Photo: RHC 2024)

## Kitchen and Dining Room

The wall between the kitchen and dining room has largely removed making one large open space combining the kitchen and dining room. The original dining room contains the granite fireplace mantle on the east wall and a picture window which has replaced the originally bank of three original sashes.



Figure 28 - View from dining room to kitchen. (Photo: RHC 2024)



Figure 29 - Dining room fireplace. (Photo: RHC 2024)

## Living Room

The living room has retained its original fir hardwood strip flooring as well as two sets of original two-leaf French doors that lead to the east fireplace room and to the sunporch. The finishes, handles and hardware on both doors appear to be original to the 1933 renovation. A simple staircase on the north side of the room leads to a landing and then turns to the upper floor and below it to the basement. At the foot of the stairs is a single width door leading to the kitchen. On the south (front) wall of the living room wall beside the inner front door are what appear to be three electric bells or buzzers. The function of the bells is unknown.



Figure 30 - Living room. (Photo: RHC 2024)



Figure 31 - Bells (buzzers) beside front door in living room. (Photo: RHC 2024)

### Interior – Upper Floor

The upper floor contains four bedrooms and the washroom. All upper-level rooms have sloped ceilings and most of their original plaster and lath. All upper floor rooms have wooden panel doors that were altered to become half-glass (frosted- likely to provide light into the upper hall and stairwell). The hall in the middle of the upper floor plan has an arched doorway, the curved wall of the south bedroom and a parabolic inset in the plaster for the hall ceiling light. The east bedroom is the largest bedroom. The toilet in the washroom dates from the 1930s and is an early one-piece design known as the Case T/N kidney water closet and is a somewhat rare as an early example of a combined tank and seat. It would be lovely to incorporate in a period style modernizing of the bathroom.



Figure 32 - Upper hall and front bedroom wall. (Photo: RHC 2024)



Figure 33 - North bedroom. (Photo: RHC 2024)

## Gate

The entrance to Riverholme at Willoughby Road has two pipe and loop wire gates with wrought metal embellishment along the tops. The gates hang from walls constructed in long, rock-faced, roughly squared stones laid in even courses with a battered slope and capped with a thin, flat coping of what appears to be squares of concrete that have been painted or stained red. Both square gate posts have a single, large globe of what appears to be concrete set on top of a doubled coping. The globes have a thin render finish that is flaking off revealing a bright green paint below.



Figure 34 – Front gate from Willoughby Road. (Photo: RHC 2024)



Figure 35 - Left gate post. (Photo: RHC 2024)



A short section of the stone wall extends from the gate post to a lower corner post with a pyramidal concrete cap created with cut and mortared pieces of the flat, red concrete. The coping of this short section transitions from the higher to the lower corner post by a curve that is similar to the curve of the sill coping of the sunroom in the house but created with narrow strips of the concrete coping. The gate wall continues as a curved wing wall ending at cedar rail fencing that is parallel to the road. Both curved wing walls contain a niche facing the entrance that has a semi-circular arch constructed with stone voussoirs.



Figure 36 - Right gate post. (Photo: RHC 2024)



Figure 37 - Rear of right gate wall. (Photo: RHC 2024)

### Circular Pool

Proceeding into the property, close to the north side of the driveway is a circular, in-ground pool (currently empty of water) that is of similar construction to the gate. This pool has a circular stand in its centre. The pool walls are constructed long, rock-faced, roughly squared stones laid in even courses and capped with a thin, flat coping of what appears to be the same squares of red coloured concrete seen in the front gate. The flat bottom of the circular pool is mortared flagstone. Nearby under the trees is what appears to be a millstone laying flat on the ground.



Figure 38 - Circular pool from south. (Photo: RHC 2024)



Figure 39 - Circular pool from east. (Photo: RHC 2024)

### Stone and Bottle Remnant

On the south side of the driveway closer to the river's edge are the remains of what appears to have been an earth-sheltered structure of fieldstones built partially into the ground with an entrance facing the river. The parts of the wall remaining to the left of the entrance were constructed with round fieldstones with glass bottles set into the mortar. The bottles have been placed in courses that may originally have radiated in an arch over the entrance opening. The bottom of many of the bottles have the stamp of E & J Burke - bottlers and importers of Guinness and Bass Ale from 1874-1953. To the left of the entrance is a corner pillar of fieldstone and a square concrete cap with a domed top beside several steps beside the structure. This structure may have been intended to keep bottled drinks at a constant temperature like a cellar or cave.



Figure 40 - Stone and bottle remnant. (Photo: RHC 2024)



Figure 41 - Bottle ends. (Photo: RHC 2024)

### Curved Pool

The curved, in-ground pool (currently empty of water) between the stage and the house also has walls constructed long, rock-faced, roughly squared stones laid in even courses and capped with a thin, flat coping of what appears to be the same squares of red coloured concrete seen in the front gate, the circular pool and the stage. The flat bottom of the curved pool is mortared flagstone. A design of the wooden footbridge crossing this pool is unusual with the guard rails angled down from the corner posts to the centre railing.



Figure 42 - Curved pool from driveway. (Photo: RHC 2024)



Figure 43 - Curved pool from north. (Photo: RHC 2024)

## The Stage

Further north from the shed is a structure that may well have been intended as a stage or platform. The coursed stone with concrete coping construction method of the front gate and ponds and the form of the front patio are seen in the low, semi-circular retaining wall with two inward curving front steps.



Figure 44 - Stage wall from east. (Photo: RHC 2024)



Figure 45 - Millstone found near circular pool. (Photo: RHC 2024)

## Shed

On the north side of the driveway (roughly halfway to the house) is a small wood frame shed with a low-pitch, asymmetrical gable roof and clad in simple boards applied horizontally. The door casing has had log stumps added giving a similar effect to those on the interior stone walls of the sunroom.

## Barn Foundation

Riverholme once included the property now known as the Orangeville Golf Club. The old barn that once stood in this location had been converted into the golf clubhouse. A newer building stands in its place with the exception of a stone wall on the west side of a concrete block building. Of note is that this remnant of the barn still demonstrates its significance in the way it is built into the slope using the natural topography to form part of the former bank barn.



Figure 46 – Shed from driveway. (Photo: RHC 2024)



Figure 47 - Barn foundation beside modern golf clubhouse. (Photo: RHC 2024)

## 7.0 Cultural Heritage Value and Interest

Built Heritage Resource: “One or more buildings, structures, monuments, installations or physical remains associated with architectural, cultural, social, political, economic, or military history and identified as being of value to a community.” (Caledon Official Plan)

“A building, structure, monument, installation or any manufactured remnant that contributes to a property’s cultural heritage value or interest as identified by a community, including an Aboriginal community. Built heritage resources are generally located on property that has been designated under Parts IV or V of the Ontario Heritage Act or included on local, provincial and/or federal registers.” (Provincial Policy Statement 2014)

Contextual Landscape: “An ensemble of cultural and natural elements of significance to the setting of a built heritage resource.” (Caledon Official Plan)

Cultural Heritage Landscape: “A defined geographical area of heritage significance, which has been modified by human activities and is valued by a community. It involves a grouping(s) of individual heritage features such as structures, spaces, archaeological sites and natural elements, which together form a significant type of heritage form, distinctive from that of its constituent parts. Cultural heritage landscapes include any area that is an ensemble of cultural heritage resources such as a neighbourhood, townscape, roadscape including heritage roads, farmscape, or waterscape that is of significance because it illustrates noteworthy historic relationships between people and their environment. A cultural heritage landscape must also have an appropriate degree of integrity.” (Caledon Official Plan)

“A defined geographical area that may have been modified by human activity and is identified as having cultural heritage value or interest by a community, including an Aboriginal community. The area may involve features such as structures, spaces, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Examples may include, but are not limited to, heritage conservation districts designated under the Ontario Heritage Act; villages, parks, gardens, battlefields, mainstreets and neighbourhoods, cemeteries, trailways, viewsheds, natural areas and industrial complexes of heritage significance; and areas recognized by federal or international designation authorities (e.g. a National Historic site or District designation, or a UNESCO World Heritage Site).” (Provincial Policy Statement 2014)

## 7.1 Statement of Significance

The cultural heritage value of the property known as 20469 Willoughby Road in the Town of Caledon meets six of the nine criteria for determining cultural heritage value as set out in the *Ontario Heritage Act* under Regulation 9/06 as amended by Regulation 569/22. These are criteria 1, 2, 4, 6, 7 and 8.

The property is known as Riverholme and is both longstanding and well known. The house and garden were designed and built in stages by Arthur Huston (of the Hollywood Huston family) a well-known vaudevillian actor, dancer, musician, set designer and landscape architect and his wife Helen, fine furniture maker, professional classical singer, singing teacher and published horticulturalist.

### 7.1.1 Statement of Cultural Heritage Value or Interest

The **design value or physical value** of the property at 20469 Willoughby Road, known historically as Riverholme, is linked to its 1.5-storey dwelling and several of its landscape features. Set on the banks of the Credit River, the house and garden were designed and built in stages by Arthur Huston, a well-known vaudevillian actor, dancer, musician, set designer and landscape architect, and his third wife Helen Huston, a furniture maker, professional classical singer, singing teacher, poet and published horticulturalist. The house at Riverholme is a **rare example** of the English Cottage style with Craftsman, Tudor Revival influences, popular in Canada in the 1920s and 1930s and **displays a high degree of craftsmanship and artistic merit**. It is the only known example of the English Cottage style in Caledon. The additions and improvements the Hustons made to the house as reported in the local newspaper in 1933 created the building form that is seen today, including the complex 1.5-storey roofline with shed dormers, two large fieldstone chimneys, an enclosed front vestibule and a large, flat-roofed sunroom/conservatory.

The house exterior is partially clad in round fieldstone, rising from grade to roughly the bottom of the window sills around the perimeter. At the conservatory the fieldstone is used as a load bearing knee wall, executed to provide an exposed finished stone interior and exterior topped by multi-pane wood windows. The top of the stone wall curves down on the south and west elevations to allow for larger windows to let in more sunlight. The upper half of the exterior is clad in squared butt wood shingles of varied widths applied in straight, parallel courses that flare out in a belcast curve at the level of the upper floor plate, a common Craftsman style design element. The main (side) gable walls face the road and the rear respectively and both have large, fieldstone chimneys. The enclosed vestibule sheltering the front entry, which faces the Credit River, is characterized by an



asymmetrical curved gable roofline and arched Dutch style plank door with oversized, Tudor-inspired hardware. The principle windows in the house are horizontally coupled and tripled casement sashes with four and six pane arrangements. The conservatory windows are vertically oriented sashes with fifteen and nine pane arrangements.

Riverholme has **significant historical and associative value** due to its **direct and long-term association** with Arthur Huston. Huston's grandfather and parents (Moore Huston and Jennie Campbell) had settled in Caledon Township in the mid-19<sup>th</sup> century. Although Arthur was born in Michigan in 1882, his family returned to Canada shortly afterward. Much of Arthur's boyhood was spent in Caledon Township environs with family. By 1902 Huston had achieved success performing in American cities as a juggling vaudevillian comic with his first wife May McDonald as "Huston & Dallas". After May's death in 1907, Arthur continued developing his career creating and performing several shows, including Stanley in Africa (1908-1909); Roosevelt in Africa (1908-1915); A Night in the Jungle (1920); and The Bug Hunter (1921). Huston developed carpentry and other artistic skills from making all his own sets and also training animals for his shows. In 1909 Huston married a well-known Hungarian born musician Antoinette Dvorak, whose stage name was "Czinka Panna".

In 1910 Arthur Huston purchased 65 acres near Melville that included the subject property where he would live, farm and keep his animals when not travelling for performances until his death in 1961. In 1922 Arthur married his third wife, the widow Helen (Paterson) Qua. The 1931 Census indicated Arthur, Helen and Arthur Huston Jr. were living in a four-room house on the property. As performance work opportunities dwindled in the late 1920s, Arthur and Helen Huston designed and built a nine-hole golf course north of the house, which opened in 1930 as the 'Riverholme Golf Club. The course was supplied by a tree nursery and landscape gardening business also established by the Hustons on the property. Arthur renovated the old barn north of their home to become the golf course club house, and many visitors remarked over the years how its interior appeared like one of his stage sets.

Riverholme also has **historical value or associative value** because it **reflects the work and ideas** of Arthur and Helen Huston who contributed significantly to the Melville and Orangeville communities. Helen published articles and lectured on horticulture and interior design many times over the years. Arthur volunteered his talents within the community, often playing the cello, tap dancing or designing and building sets for local theatrical productions. His writings were also published in the local Orangeville paper, often advocating for the maintenance of the natural landscape, hills and trees and for the protection of wild animals.

Collectively Arthur and Helen Huston supported many local causes, raising funds and awareness through lectures and events hosted at Riverholme, including those of wounded war veterans, the Red Cross and local hospitals as well as horticultural events, local plays, concerts and golf tournaments. As farmer, landscape architect and nurseryman, Arthur impacted the community and surrounding landscape. Together, he and Helen designed and built the house at Riverholme as well as five acres of beautiful perennial gardens, which included ponds, a fountain, lawns, stone works, a tennis court and a tea house. The majority of these features are extant within the 2.46 acre subject property.

Arthur was the cousin of Hollywood film actor Walter Huston, second cousin to Hollywood director John Huston and third cousin to Angelica Huston, a current Hollywood actor. Close family ties brought the Hollywood Hustons to Riverholme, along with other notable Hollywood stars including Bing Crosby, Bob Hope, Elizabeth Taylor, and Vivian Leigh, to relax and play in the beautiful country setting.

The property known as Riverholme has **contextual value** as it helps **define, maintain and support** the rural character of Willoughby Road in the rural community of Melville with its mature plantings and vestiges of former gardens; the unobstructed view of the house from the gate at Willoughby Road through mature trees and shrubs; and the proximity and orientation of the house front to the Credit River. The property is **visually and historically** linked to the adjacent golf course, owned and operated by the Hustons from 1930-1958, at which time it was sold to local members of the club and renamed the 'Orangeville Golf Club'. The Orangeville Golf Club continues to provide the community with recreational pursuits amid a landscape enjoyed and promoted by Arthur and Helen Huston.

### 7.1.2 Description of Heritage Attributes

The following heritage attributes of the property known historically as "Riverholme" at 20469 Willoughby Road in the Town of Caledon are recommended to be protected through a by-law under section 29, Part IV of the Ontario Heritage Act.

Heritage attributes that convey the **design value and physical value** of the house as a **representative example of the English Cottage style with Craftsman and Tudor Revival influences** popular in Canada in the 1920s and 1930s:

- Form, massing and height of the 1933 house built by Arthur Huston and Helen Huston
- Complex 1.5-storey roofline with shed dormers
- Two large fieldstone chimneys

- Large, single-storey, flat-roofed sunroom/conservatory with S curved rafter tails, concrete capped round fieldstone load bearing walls exposed both inside and out; stone mantel with niches, decorative cut logs within the stonework, stone floor, raised and curved stone hearth and steps into the main house
- Rounded fieldstone foundation/basement walls
- Original exterior cladding materials of square butt wood shingles, horizontal wood/bark siding, and fieldstone applied to the lower walls and to construct the chimneys
- Shingled belcast curve at the upper floor plate on all elevations
- Metal, S-shaped brace/form on face on both chimneys
- Front door enclosure with an asymmetrical gable design and arched, Dutch door with large strap hinges, door knocker, handle hardware and interior light and built-in bench
- Location, size, scale of original exterior window and door openings
- Original wood window sashes and doors including their groupings, pane arrangements and associated hardware (whether installed or currently in storage)
- Stone fireplace mantles and hearths
- French doors in living room (including associated hardware)
- Any original window or door openings or original exterior materials that may be concealed by additions or the wood board and batten

Heritage attributes that convey the property's **design value and physical** value for showing a **high degree of craftsmanship, artistic merit** and **reflecting the work and ideas** of the owners as landscape designers and builders, and that also convey the property's **historical and associative value** by their **direct association** with Arthur Huston and Helen Huston as prominent residents of the Melville and Orangeville communities and as landscape designers significant to the Melville and Orangeville communities:

- Loop wire gate with stone and concrete gate walls flanking the driveway (including the large globes and niches)
- Stone and concrete circular pool with centre feature

- Stone and concrete patio in front of the front door enclosure of the house
- Low stone and concrete wall with steps as stage structure
- Stone and concrete curved pool with wooden bridge and guard rails
- Remnant stone and bottle walls of the small outbuilding
- Step location and lower landing at the river in front of the house
- Landscape of mature trees and shrubs including any specimens that are unusual and likely intentionally planted by the Huston's as part of the landscape design

Heritage attributes that convey the property's **contextual value** for its contribution to defining, maintaining and supporting the rural fabric and character of Willoughby Road in the small community of Melville and its visual and historical links to its surroundings:

- Mature tree and shrub plantings and vestiges of Riverholme's former gardens
- Unobstructed views of the Huston house from the stone gate at Willoughby Road
- Setback of the house from Willoughby Road and its location adjacent and front-oriented to the Credit River
- Location adjacent to the Orangeville Golf Club, part of Arthur Huston's original property and which he and Helen Huston had designed, built, owned and operated from 1930 to 1958

Attributes of property that are **not** considered to be of cultural heritage value include:

- The large flat roofed addition to the northwest elevation
- The shed roof lean-to style addition to the northeast elevation
- Exterior door openings converted from the original window openings on the northwest and southwest sides of the second floor
- Exterior wood stairs to flat roof of one-storey addition to the northwest elevation
- Tree and shrub specimens determined by an arborist to be in poor health, invasive or those that are too close to and risk damaging or block views to and from the house;
- Neglected shrub specimens meant to be kept pruned that are now oversized and cannot be pruned back around the perimeter of the house;
- Volunteer species that are not at risk (i.e. black raspberry thicket that has grown up off the northeast corner of the house).

## 8.0 Conclusion

RHC has determined that the property known as Riverholme located at 20649 Willoughby Road, Melville, Caledon has significant cultural heritage value as described in the Statement of Significance.

RHC denies any liability whatsoever to other parties who may obtain access to this report for any injury, loss or damage suffered by such parties arising from their use of, or reliance upon, this report or any of its contents without the express written consent of RHC.

Respectfully submitted,



Tracie Seedhouse

Principal, Robinson Heritage Consulting



Stephen Robinson MA CAHP

Principal, Robinson Heritage Consulting

## Bibliography

### Maps

Tremaine's Map of the County of Peel (1859)

Ontario Historical County Maps Project (University of Toronto)

<https://utoronto.maps.arcgis.com/apps/webappviewer/index.html?id=8cc6be34f6b54992b27da17467492d2f>

Illustrated Historical Atlas of the County of Peel. (Toronto, Walker & Miles, 1877)

The Canadian County Atlas Digital Project (McGill University)

<https://digital.library.mcgill.ca/CountyAtlas/searchmapframes.php>

<https://caledon.maps.arcgis.com/apps/instant/sidebar/index.html?appid=a131edc36585431a8d548b776c28203e>

<https://caledon.maps.arcgis.com/apps/instant/sidebar/index.html?appid=a131edc36585431a8d548b776c28203e>

### Policy and Legislation

*Ontario Heritage Act*, R.S.O. 1990, c. 0.18

Ontario Regulation 9/06 (under the *Ontario Heritage Act*)

Planning Act, R.S.O. 1990, c. P.13

Provincial Policy Statement (2020), Policy 2.6.3.

"Heritage Property Evaluation: A Guide to Listing, Researching and Evaluating Cultural Heritage Property in Ontario Communities" from the *Ontario Heritage Toolkit*, (Toronto: Queen's Printer for Ontario, 2006) available online at:

[http://www.mtc.gov.on.ca/en/publications/Heritage\\_Tool\\_Kit\\_HPE\\_Eng.pdf](http://www.mtc.gov.on.ca/en/publications/Heritage_Tool_Kit_HPE_Eng.pdf)

"Heritage Resources in the Land Use Planning Process" from the *Ontario Heritage Toolkit*. Ministry of Tourism, Culture, and Sport (Toronto: Queen's Printer for Ontario, 2000)

## Other Sources

Ancestry.com <https://ancestry.ca/search>

OnLand: Ontario Land Registry Access

Town of Caledon, Cultural Heritage Landscapes Inventory

Town of Caledon (Heritage) Register

Town of Caledon, Official Plan

York University Libraries, Clara Thomas Archives & Special Collections, David Coombs fonds

Peel Art Gallery, Museum and Archives

Orangeville Golf Club

Orangeville Banner; Newspaper.com (digital archives)

Interviews with David Coombs, descendent of Helen Huston

Interviews with Geoff Clarke, descendent of Helen Huston



### Stephen Robinson

---

Professional Member, Canadian Association of Heritage Professionals (CAHP)  
 Certificate in Heritage Planning, University of Waterloo (1999)  
 M. A., Canadian Art & Architectural History, Concordia University Montreal (1992)  
 B. A., University of Toronto and Sheridan College, Oakville (1986)  
 Senior Heritage Planner, Planning Services, City of Guelph (July 2009 to present)  
 Cultural Heritage Co-ordinator, Cultural Services, Department of Recreation & Culture, City of Vaughan (March 2005 to June 2009)  
 Heritage Inventory Researcher, Planning Department, City of Brantford (June 2001 to Feb 2005)



### Tracie Seedhouse

---

Certificate in Heritage Planning, University of Waterloo (1999)  
 Diploma, Construction Engineering Technology Program, Conestoga College (1993)  
 Member, Heritage Kitchener, Municipal Heritage Committee (1996-1999)  
 President of Architectural Conservancy of Ontario, Cambridge and North Dumfries (2006)



Established in 1999, Robinson Heritage Consulting (RHC) has provided clients with solid heritage advice through specialized knowledge and commitment to conserving our collective cultural heritage resources. Working independently or within a team, RHC has the experience and skill to undertake studies and prepare reports including Cultural Heritage Evaluation Reports, Heritage Impacts Assessments, Conservation Plans and Cultural Heritage Landscape studies to assist with restoration, rehabilitation, adaptive reuse and commemoration of cultural heritage resources. RHC applies sound heritage planning principles and a thorough understanding of associated legislation, guidelines and current practice to provide the client or design team with advice to help realize goals and aspirations of projects involving cultural heritage resources.



**24 Carlton Place  
Centre Wellington (Elora), Ontario**



24 Carlton Place, Elora, Ontario was built by Joseph Walser to expand the Elora Furniture Company's factory in 1911. Referred to as Building No. 2, it was a functional space that housed finishing, shipping and administration for the company. More recently it is remembered as the Little Folks children's furniture factory administration building before being left vacant. 24 Carlton Place now enjoys its role in the Elora Mill revitalization project which has been a masterful reinvigoration of the picturesque Elora Mill on the north bank and surrounding buildings into gracious wedding facilities and hotel accommodations. 24 Carlton Place was the first building on the south bank to be brought back from its vacant state of disrepair and reimagined as a chapel and offices in concert with the mill facilities on the north bank. RHC prepared the Heritage Impact Assessment and Conservation Plan that identified the property's heritage attributes and guided their conservation as well as advising on the new elements to be incorporated in the building envelope. With RHC's guidance the design team has reimagined the building keeping the simplicity of its industrial heritage intact while adding details that mark the building in Pearle Hospitality's signature style. RHC is continuing work on the balance of the development on the south bank of the Grand River in Elora.

**Fergus High School  
Centre Wellington (Fergus), Ontario**



Built in 1929 this cut limestone school building was the Fergus High School for many Centre Wellington teens before the doors closed when a modern high school was built to accommodate a growing population. First imagined as apartments or office suites, the building was eventually purchased by the Emmanuel Christian School to be reopened as their high school. This landmark building marks an architectural period when form and function were embraced even within the constraints of limited budgets. When heritage buildings can continue in the service for which they were built it is always an exciting project. RHC prepared a Heritage Impact Assessment and Conservation Plan that resulted in the restoration of the old GIRLS entrance leaving the stone exterior exposed inside the new addition and restoration of stonework on the remaining facades. The Conservation Plan remains a relevant guiding document for future such changes as window replacement and repointing.

**Dickson Public School  
Cambridge, Ontario**



Dickson Public School, located at 65 St. Andrews Street in the old Galt area of Cambridge, was originally built in 1876 with two expansions for the growing town made by 1894. Closed by the school board as being inadequate for the community's needs it was sold and plans are underway to convert the space into high end commercial office space. RHC prepared a Heritage Impact Assessment that uncovered the history of the additions and original layout of the building that kept the style and proportion of the original design. Rehabilitation is underway that would retain and highlight the wonderful heritage attributes in these new sophisticated offices.

## Robert Orr Farmhouse

Huron Road, Kitchener, Ontario



Rural cultural heritage landscapes may be protected by retaining views of original farms with treed laneways that dot the countryside as landmarks of craftsmanship and prosperity. This Huron Road property is one of the few remaining farmhouses along a portion of the Huron Road within the City of Kitchener. RHC worked with Mattamy Homes and the City of Kitchener to integrate the historic home within a residential subdivision that established an appropriate lot and dedicated lands in front of the home protecting the views of the house and treed laneway to and from the Huron Road. RHC prepared the Heritage Impact Assessment and the Conservation Plan which guided the removal of the rear outbuilding and recommended protective measures until restoration began. The new owners of the property have restored the windows and front door, had new storm windows created and are restoring interior features using the Conservation Plan which also guides recreating the front porch and addresses landscaping and potential additions.

## PROJECT HISTORY

	<b>2020</b>
<hr/>	
<b>Potter Foundry, Elora, Township of Centre Wellington – Conservation Plan</b> Client: Elora South Inc., January 2020	
	<b>2019</b>
<hr/>	
<b>Cambridge Farmer’s Market Revitalization – Cultural Heritage Evaluation</b> Client: City of Cambridge, November 2019	
<b>134 Kitchener Road – Cultural Heritage Impact Assessment</b> Client: Tim Tavares, November 2019	
<b>209 West River Road – Cultural Heritage Impact Assessment</b> Client: Mark Melo, October 2019	
<b>11 Irwin Avenue, Town of Aurora – Heritage Impact Assessment</b> Client: Mehraj Sarwor, May 2019	
	<b>2018</b>
<hr/>	
<b>Potter Foundry and the Elora South Condominiums, Elora, Township of Centre Wellington – Heritage Impact Assessment (Scoped)</b> Client: Elora South Inc., December 2018	
<b>3650 Eglinton Avenue West, Mississauga – Heritage Impact Assessment</b> Client: Minuk Contracting Company Ltd., November 2018	
<b>Robert Orr Farmhouse, Huron Road, Kitchener – Interpretive Panel</b> Client: City of Kitchener, November 2018	
<b>1040 Garner Road West (Ancaster), Hamilton – Heritage Impact Assessment</b> Client: Garner Investments Inc., October 2018	
<b>St. Mary’s Parish Rectory Building, Owen Sound – Heritage Impact Assessment</b> Client: St. Mary’s and the Missions, September 2018	

**45 James Street, Cambridge – Heritage Impact Assessment (Scoped)**

Client: Ed Gazendam, August 2018

**Ross Street Properties, Elora, Township of Centre Wellington – Heritage Impact Assessment**

Client: Elora South Inc., April 2018

2017

---

**7177 Lancaster Avenue, Mississauga – Heritage Impact Assessment**

Client: Balkar Singh Garcha, November 2017

**Little Folks Building, 24 Carlton Place, Elora, Township of Centre Wellington – Heritage Impact Assessment/Conservation Plan**

Client: Elora South Inc., September 2017

**“The Gore”, 266 and 280 Northumberland Street, Ayr, Township of North Dumfries – Heritage Impact Statement**

Client: Engel Developments, April 2017

**6830 Main Street West, Town of Milton – Heritage Impact Assessment**

Client: Paul De Battista, March 2017

2016

---

**22 Shade Street, Cambridge – Heritage Impact Assessment**

Client: Salvation Army, August 2016

**Reid Farmhouse, 20 Stokes Trail (Campbellville), Milton - Heritage Impact Assessment**

Client: Carson Reid Homes, August 2016

**Dickson Public School, 65 St. Andrews Street, Cambridge – Heritage Impact Assessment**

Client: Summerco Properties, May 2016

**St. Agnes Anglican Church, 69 Long Branch Boulevard and 24 Marina Avenue, Toronto - Heritage Impact Statement**

Client: Gil Shcolyar, March 2016

**4908 Highway 7 (Woodbridge), Vaughan - Heritage Impact Assessment**

Client: Camelot on 7 Inc., January 2016

---

**2015****Huronia Regional Centre, 700 Memorial Avenue, Orillia - Heritage Impact Assessment**

Client: Infrastructure Ontario (represented by MHPM Development Solutions Inc. and DST Consulting Engineers Inc.) December 2015

**Chatham Provincial Courthouse and Walkway, 21 Seventh Street, Chatham - Heritage Impact Assessment**

Client: Infrastructure Ontario (represented by MHPM Development Solutions Inc. and DST Consulting Engineers Inc.) December 2015

**Cassidy Farmhouse at St. Thomas Psychiatric Hospital, 467 Sunset Drive - Heritage Impact Assessment**

Client: Infrastructure Ontario; (represented by MHPM Development Solutions Inc. and DST Consulting Engineers Inc.) December 2015

**York Detention Centre, 354 George Street, Toronto - Heritage Impact Assessment**

Client: Infrastructure Ontario; represented by MHPM Development Solutions Inc. and DST Consulting Engineers Inc., December 2015

**Brooklyn and College Hill Heritage Conservation District - Expert Witness at Ontario Municipal Board Hearing (MM140079)**

Employer: City of Guelph, October 2015

**7575 Kennedy Road, Brampton - Heritage Impact Assessment**

Client: City of Brampton, June 2015

**Lot 22 Concession 9 Bridge, Township of Windham (Norfolk County) – Cultural Heritage Evaluation Report**

Client: County of Norfolk, and G. Douglas Valee Limited, March 2015

**Fergus High School, 680 Tower Street, (Fergus) Township of Centre Wellington - Scoped Heritage Impact Assessment/Conservation Plan**

Client: Emmanuel Christian High School, February 2015

**2 William Street, Elmira - Heritage Impact Assessment**

Client: Scott and Libby Playford, January 2015

---

**2014****Herb & Elsie Crawford Farm, Brampton – Heritage Impact Assessment**

Client: City of Brampton, August 2014

**Silvercreek Farm, Caledon – Review of Reasons for Designation**

Client: Town of Caledon, August 2014

**111 Mary Street, Milton - Heritage Impact Assessment**

Client: Andrew and Caroline Kocher, May 2014

**New Toronto Hydro Substation, 124 Birmingham Street, Toronto - Heritage Impact Statement**

Client: 5th Essential Inc., April 2014

---

2013**150 King Street South, Waterloo – Heritage Impact Assessment**

Client: ABA Architects Inc., December 2013

**58 Richmond Street, Richmond Hill - Cultural Heritage Impact Statement**

Client: Alex Boros Planning + Design Associates, December 2013

**Bob Devereaux Bridge, County of Brant – Cultural Heritage Evaluation Report**

Client: County of Brant, and G. Douglas Valee Limited, August 2013

**Concession A Bridge, Township of South Walsingham – Cultural Heritage Evaluation Report**

Client: County of Norfolk, and G. Douglas Valee Limited, July 2013

**“Heritage Square” Condominium, Fergus – Heritage Impact Assessment**

Client: Jennark Homes Ltd., May 2013

**1683 Huron Road, Kitchener – Conservation Plan**

Client: Mattamy Homes Ltd., May 2013

---

2012**9307 Union Drive, Strathroy-Caradoc – Heritage Impact Assessment**

Client: Canadian Solar Developers and Exp Inc., Renewal Energy Approval, September 2012

**8338 Scotchmere Drive, Strathroy-Caradoc – Heritage Impact Assessment**

Client: Canadian Solar Developers and Exp Inc., Renewal Energy Approval, September 2012

**1216 Penetanguishene Road, Township of Springwater – Heritage Impact Assessment**

Client: Canadian Solar Developers and Exp Inc., Renewal Energy Approval, September 2012

**Dolby House, 6003 Regional Road 25, Milton – Heritage Impact Assessment**

Client: Regional Municipality of Halton, October 2012



**7030 Walker's Line, Milton - Heritage Impact Assessment**

Client: Jay Robinson Custom Homes, Inc., June 2012

**Wilson Farmhouse, 80 Simmonds Drive, Guelph – Expert Witness at Conservation Review Board Hearing (CRB1103)**

Employer: City of Guelph, June 2012

**John Love House, 630 King Road, Richmond Hill – Heritage Impact Assessment**

Client: Evans Planning, February 2012

---

**2011****“Rural Church Architecture: Ellis Church, Puslinch Township”**Public presentation given at Ellis Church, 150<sup>th</sup> Anniversary, July 2011**Dolby Garage, 6009 Regional Road 25, Milton – Heritage Impact Assessment**

Client: Regional Municipality of Halton, April 2011

**2485 Conservation Road, Milton - Heritage Impact Assessment**

Client: K. Strobele, February 2011

---

**2010****5761 First Line, Milton - Heritage Impact Assessment**

Client: Scrap Metal Depot Inc., November 2010

**61 Usher Street, Brantford - Heritage Impact Assessment**

Client: First Home Construction Inc., July 2010

**Alexandra School, 1525-7th Ave. E., Owen Sound – Cultural Heritage Property Evaluation**

Client: Bluewater District School Board, May 2010

**124 Birmingham Street, Toronto – Heritage Impact Assessment**

Client: City of Toronto Economic Development Corporation, March 2010

---

**2009****8656 Creditview Road, Brampton - Heritage Research Report**

Client: Phillip H. Carter Architect, December 2009

**13941 Airport Road, Town of Caledon - Heritage Impact Assessment**

Client: Glen Schnarr & Associates, November 2009

**9381 Guelph Line, Milton - Heritage Impact Assessment**

Client: Loedige (Canada) Limited, October 2009

**8763 Bayview Avenue, Richmond Hill - Heritage Impact Assessment**

Client: Signature Developments Inc., July 2009

**1524 Countryside Drive, Brampton - Heritage Impact Assessment**

Client: City of Brampton, July 2009

**418 Glasgow Street, Kitchener - Heritage Impact Assessment**

Client: Doug Cornwell, June 2009

**7435 Ninth Line, Mississauga - Heritage Impact Statement**

Client: ProLogis Canada and Erin Mills Development, April 2009

**340 Oak Street, Milton - Heritage Impact Assessment**

Client: 52457 Ontario Limited, April 2009

**501 and 511 John Street, Burlington – Heritage Impact Assessment**

Client: Carriage Gate Group Inc., and Millington & Associates, February 2009

**11859 Hurontario Street, Brampton – Heritage Impact Assessment**

Client: Dinesh Patel, January 2009

---

2008

**47-49 Alice Street, Guelph – Expert Witness at Conservation Review Board Hearing (CRB0816)**

Client: City of Guelph, December 2008

**1571 Fisher Hallman Road, Kitchener – Salvage Documentation Report**

Client: Mattamy Homes Ltd., November 2008

**Branningham Grove, 2010 16<sup>th</sup> Street East – Cultural Heritage Property Evaluation**

---

Client: City of Owen Sound, October 2008

**12 Henderson Avenue, Brampton – Heritage Impact Assessment**

Client: 1753849 Ontario Inc., October 2008

**318 Guelph Avenue, Cambridge – Heritage Assessment**

Client: Doug Craig, Mayor of Cambridge, June 2008

**48 George Street North, Cambridge – Heritage Impact Assessment**

Client: Maison Canada Holdings Ltd., May 2008

**27-31 Cambridge Street, Cambridge – Heritage Impact Assessment**

Client: Techno Steel Canada, April 2008

**1120 Bovaird Drive West, Brampton – Heritage Impact Assessment**

Client: Weston Consulting Group Inc., March 2008

---

2007

**St. Mary's High School – Heritage Documentation Report**

Client: Bruce Grey Catholic District School Board and SRM Architects Inc., December 2007

**Fergus High School – Heritage Impact Assessment**

Client: Reid's Heritage Homes, December 2007

**“An Uncertain Future – The Royal Hotel, Cambridge”**

in *ACORN, The Journal of the Architectural Conservancy of Ontario*, Fall 2007, p.19

**33 Southwood Drive, Cambridge – Heritage Impact Assessment**

Client: Geoffrey Reid, September 2007

**Carnegie Public Library, Owen Sound – Reasons for Designation**

Client: City of Owen Sound, September 2007

**Harrison Park, Owen Sound – Reasons for Designation**

Client: City of Owen Sound, September 2007

**1683 Huron Road, Kitchener – Heritage Impact Assessment**

---

Client: Mattamy Homes Ltd., June 2007

**1571 Fisher Hallman Road, Kitchener – Heritage Impact Assessment**

Client: Mattamy Homes Ltd., June 2007

**Preston Meadows, 633 Margaret Street, Cambridge – Heritage Impact Assessment**

Client: Reid's Heritage Homes, in collaboration with Stantec Consulting, April 2007

**443 Dover Street North, Cambridge – Heritage Impact Assessment**

Client: Carl Csanits, January 2007

2006

---

**Barber Paper Mill, Town of Halton Hills – Heritage Impact Assessment**

Produced in collaboration with The Ventin Group Architects

Client: Everlast Restoration, December 2006

**806 Gordon Street, Guelph – Heritage Documentation Report**

Client: Mar-Cot Homes Ltd., November 2006

**Revue Theatre, Roncesvalles Avenue, Toronto – Heritage Documentation Report**

Client: Chris McQuillan, September 2006

**Interpretive Plaque Project on Queen Street, Cambridge (Hespeler)**

Client: Heritage Cambridge, July 2006

**John Abell Factory, Toronto - Preliminary Heritage Assessment**

Client: Verdiroc Development Corporation, and AREA Architects, May 2006

**Peer Review of Heritage Assessment of Proposed Duntroon Quarry Expansion**

Clearview Township, County of Simcoe, Ontario

Client: R. J. Burnside & Associates Ltd., June 2006

**Queen's Hotel, Owen Sound – Reasons for Designation**

Client: City of Owen Sound, April 2006

**299 & 313 Plains Road W., Burlington – Heritage Impact Assessment**

Client: Recchia Developments Inc., and Greg Poole & Associates, February 2006

**246 Crawley Road, Guelph – Heritage Impact Assessment**

Client: Industrial Equity Guelph Corp., LM Real Estate Consulting and Astrid J. Clos Planning Consultants, January 2006

***Industry & Perseverance: A History of the City of Brantford***

(Compact disc) in collaboration with Dr. Peter Farrugia

Client: Wilfrid Laurier University and Brant Historical Society, 2006

---

2005

**148 Crawley Road, Guelph – Heritage Impact Assessment**

Client: Royal-LePage Commercial, June 2005

**Brantford Heritage Inventory**

Built heritage assessments/ research for over 5,000 properties in the City of Brantford

Employer: Brantford Planning Department, June 2001 to February 2005

---

2004

**63-67 Woolwich Street, Guelph – Heritage Documentation Report**

Client: Wellington Catholic District School Board, February 2004

***Grand Old Bridges: The Grand River Watershed Bridge Inventory***

Assessment of heritage bridges within the Grand River watershed

Client: Grand River Conservation Authority, 2004

***John McCrae in Flanders Fields – web tour***

produced with Tracie Seedhouse for the *Keys to History* series

Client: Guelph Civic Museum / McCord Museum, Montreal, April 2004

---

2003

**Brant Arts, Culture & Heritage Centre (BACH Project)**

Heritage assessments for Roger Jones & Associates and The Ventin Group Architects

Client: BACH Steering Committee, September 2003

**340 Clair Road, Guelph – Heritage Documentation Report**

Produced in association with The Ventin Group Architects

Client: Reid's Heritage Homes, July 2003

**1471 Gordon Street, Guelph – Heritage Documentation Report**

Produced in association with The Ventin Group Architects

Client: Reid's Heritage Homes, July 2003

2002

---

**341 Forestell Road, Guelph – Heritage Documentation Report**

Produced in association with TSH Engineers Architects and Planners

Client: City of Guelph, September 2002

***Heritage Sampler and An Interactive Guide to Tremaine's Map of County of Waterloo, 1861***

Client: Waterloo Regional Heritage Foundation, 2002 (compact disc)