

## **APPENDIX 'D': Research Reports**

## RESEARCH REPORT



### **Armstrong House Ash Grove Farm Lot 10, Concession 8 45 Captain Armstrong's Lane**

**c.1841**

**Heritage Section  
City of Markham Planning & Urban Design  
2023**

#### **History**

The Armstrong House stands on a remnant of the 195 acres of Lot 10, Concession 8, purchased by William Armstrong in 1824. John Fierheller, an American immigrant who came to Upper Canada in the late 1790s, received the Crown patent for the full 200 acres of this Markham Township lot in 1806. His family did not settle here, but instead purchased a property to the northeast of German Mills. In 1814, Sheriff John Berkie sold 195 acres of the 200-acre lot to Thomas Stoyell, who in turn sold to William Goodfellow Armstrong, a native of Cumberland, England, who left his homeland in 1817. William Armstrong initially lived in Geneva, New York, then Montreal, and then briefly in the Town of York (now Toronto), before coming to Markham Township in the mid-1820s. He married Esther Reesor, a daughter of Peter Reesor, in 1833. According to family history, their first home was a log house located south of the Wellington Hotel that once stood at the south-east corner of Highway 7 and Main Street (now the site of the Markham Village Public Library).

In 1836, William Armstrong built the Wellington Hotel at the north-west corner of Lot 10, Concession 8, Markham Village. He operated the hotel in addition to his primary occupation as a farmer. Later, the hotel was run by a tenant. It was a substantial two-storey frame building with a two-storey veranda that resembled the Halfway House Hotel at Black Creek Pioneer Village, or the Tremont Hotel in Markham Village before it was altered. The Wellington Hotel was demolished in 1909. Related to the hotel business, Armstrong ran a whiskey distillery nearby on the banks of the Rouge River to the west of Main Street. He supplied his own establishment with whisky, and other hotels as well, which must have been a lucrative trade. Pressured by the prominent Toronto distiller, William Gooderham, the government shut down the Armstrong distillery in the 1870s.

At the time of the 1851 census, the family resided in the Wellington Hotel. In 1853, William and Esther Armstrong moved into a fine stone farmhouse believed to have been constructed for them in 1841, according to family tradition. This may have been the two-storey stone dwelling occupied by Irish immigrants Robert and Caroline McMackon, tenants of William Armstrong, at the time of the 1851 census.

In 1844, William Armstrong increased his land holdings with the purchase of 50 acres of Lot 10, Concession 10 in Locust Hill, and a further 35 acres of the same lot in 1868. This property was farmed by William Armstrong Jr.

For many years, William Armstrong leased the eastern 100 acres of Lot 9, Concession 8, directly south of his property on Lot 10, Concession 8. It was not until 1871 that he received the Crown patent for the land and thereby became the owner.

William Armstrong is said to have established the first orchard in Markham Township. He was a strong supporter of the Markham Agricultural Society, beginning as early as 1830, and hosted the Markham Fair on his farm. He was a successful farmer and exhibited the products of his farm at the fair. The Markham Fair buildings were erected on the western portion of the Armstrong property. In 1902, the Fair Board purchased the 30-acre site from William Armstrong's descendants.

William Armstrong was an organizer of the local militia and attained the rank of Captain, a title by which he was commonly known, and is still remembered by. He was active during the Rebellion of 1837 and retained his title, Captain Armstrong, in an honorary capacity for life.

William Armstrong was a supporter of the Church of England (Anglican Church) and was a founding member of Grace Anglican Church, built in 1849 on a parcel of land he donated. He lived to the age of 87 years and in his 1878 obituary was described as "one of our oldest and most respected citizens."

Robert Goodfellow Armstrong, a son of William and Esther Armstrong, was the next of the family to farm the homestead. He was trained as a veterinarian in Toronto, graduating in 1872. Like his father, he had an interest in the militia and attained the rank of Captain. In 1876,

Robert Armstrong married Euphemia Miller. They had five children. In 1892, the family moved to the Canadian West. The Armstrongs settled in North Battleford, Saskatchewan. After the death of Euphemia, Robert "R.G." Armstrong married Elizabeth Callard and had two children.

In 1918, R. G. and Elizabeth Armstrong moved back to Ash Grove Farm in Markham Township. R.G. Armstrong was an active member of the Markham Fair Board, serving as its president and treasurer at various times. In 1923, stone gateposts were erected at the entrance to the farm lane to commemorate the original purchase of the land. These gates were later relocated closer to the farmhouse now addressed 45 Captain Armstrong's Lane when the Highway 7 frontage of the farm was developed for a residential subdivision.

In 1966 and 1968, much of the eastern portion of the farm was redeveloped for residential use. This community is known as the William Armstrong neighbourhood after the local elementary school of the same name. In the context of this development, the farmhouse, barn complex and hired man's house were retained on a large parcel of land. In 1987, the property was further subdivided, leaving the farmhouse and gateposts on a remnant 1.5 acres. The hired man's house and barns have since been demolished.

The Armstrong property is remarkable for being owned by the same family from 1824 to the present day (2023).

### **Architecture**

The Armstrong Farmhouse is a one-and-a-half storey fieldstone building with a T-shaped plan, oriented to face northwards. The rear kitchen wing is a single storey with an attic. A one-storey board and batten garage and shed is attached to the south end of the kitchen wing. The front wall is sheltered with a full-width hip-roofed veranda. On the east side of the rear wing is a shed-roofed veranda that appears to be of recent date. On the west side of the rear wing is a sunroom that replaced a former open veranda, based on markings on the wall.

The coursed, split fieldstone rubble walls are composed of material deposited by glaciation during the ice age. The stonework is a colourful combination of red and grey granite, black basalt, and grey limestone. Informal quoins of squared stone decorate the corners. The front wall has tuckpointed joints in thin, bright white mortar lines to create the effect of broken course, squared stone. Window and door openings are framed with quoin-like red brick margins and have radiating brick arches. The stonework on the sidewalls and kitchen wing is less formally treated compared with the front wall.

The gable roof has a medium pitch, with wide, boxed, projecting eaves decorated with a cornice composed of simple, Classical wood mouldings. The roof of the main block has eave returns. There is a small gable-roofed dormer centred on the front slope of the roof, a twentieth century addition. Single-stack brick chimneys are found at each gable end, the easterly being internal, the westerly being partly internal and partly external.



45 Captain Armstrong's Lane – East side view.

Fenestration is regular and typically consists of six-over-six single-hung wood windows with larger sized windows on the ground floor and smaller sized windows directly above on the second floor. The exception is the two twelve-over-twelve windows on the east wall of the rear wing. Functional louvered wood shutters are seen on most window openings.

The front door is six-panelled and has a geometrically-glazed transom light above. The veranda is typical of the early twentieth century and may be the first front veranda to have been built on the house. It features stout, square wood columns resting on stone pedestals.



45 Captain Armstrong's Lane – Front wall detail.

The interior of the Armstrong Farmhouse is very well preserved, with much of its original centre hall floorplan, mouldings, doors, fireplace mantels and other features remaining intact.

The Armstrong Farmhouse is a good example of an early nineteenth century fieldstone farmhouse in the vernacular Georgian architectural tradition. Early twentieth century alterations generally complement the buildings original architectural character. The coursed random rubble fieldstone construction is noteworthy for the tuckpointed joints on the front

wall, the squared stone quoins, and red brick accents around door and window openings. The integrity of the building, including elements such as doors, windows, mouldings and decorative elements is noteworthy.

### **Context**

The Armstrong Farmhouse is surrounded by modern suburban residential development. It is only glimpsed from Highway 7 through an opening between the house that was built on the lot in front of it, and a woodlot that has been preserved to the west of the property. Situated on its original site, the house is a remnant of the agricultural community that existed here well into the twentieth century. Although no other original buildings associated with the farmstead remain standing, the stone and concrete gateposts, relocated from the former Highway 7 lane entrance, are important features of the site.

### **Sources**

Deed Abstracts, Lot 10, Concession 8. Also Lot 9, Concession 8, and Lot 10, Concession 10.

Canada Census: 1851, 1861, 1871, 1881, 1891.

Directories of Markham Township: Walton (1837), Brown (1846-47), Rowsell (1850-51), Mitchell (1866), Nason (1871), and 1892 Directory.

Maps of Markham Township: McPhillips (1853-54), Tremaine (1860), and Historical Atlas of the County of York, Ontario (1878).

Armstrong Family File, Heritage Section, City of Markham Planning & Urban Design.

Property File, 45 Captain Armstrong's Lane.

"William Armstrong." *History of Toronto and County of York, Ontario*. Volume II: Biographical Notices. Toronto: C. Blackett Robinson, 1885. Page 285.

Obituaries for Esther (Reesor) Armstrong (1878) and Captain William Armstrong (1879), Ruby Reesor Scrapbook.

*The Reesor Family in Canada 1804-2000*. Page 310-311.

Information from Linaire Armstrong.

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised, 1989. Pages 58-60, 106-107, 139, 188, 246, 260, 266, 268, 270.

### **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest.**

*The property has design or physical value because it is a rare, unique, representative or early example of a style, type, expression, material or construction method.*

**The Armstrong House has design and physical value as a very good, representative example of an early nineteenth century fieldstone farmhouse in the vernacular Georgian architectural tradition.**

*The property has historical or associative value because it has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community.*

**The Armstrong House has historical and associative value, representing the locally significant theme of immigration, particularly the wave of British immigrants who came to Markham**

**Township in the 1820s-1830s, and for its association with Captain William Goodfellow Armstrong, a leading citizen within Markham Township. He was a progressive farmer, hotel owner, distiller, Captain of the militia, and supporter of the Anglican Church and the Agricultural Society and its annual fair.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The Armstrong House has contextual value as it still stands on its original site, and is historically linked to the former farm property where it has stood since 1841. As such, it helps make legible an earlier layer of development within Markham as well as the community's former agricultural character.**

## RESEARCH REPORT



### **Fred and Emma Betz House** **West Quarter, Lot 30, Concession 8** **75 Dickson Hill Road** **c.1914**

**Heritage Section**  
**City of Markham Planning & Urban Design**  
**2023**

#### **History**

The Fred and Emma Betz House is located on a portion of the west quarter of Markham Township Lot 30, Concession 8, in the historic community of Dickson Hill.

In 1844, John Dickson purchased a 17-acre parcel of the west quarter of Lot 30, Concession 8 from Henry Wideman, a local farmer. Dickson built a grist mill on this property as early as 1842, on a branch of the Little Rouge River. The establishment of the mill was a significant step in the development of the small rural community that became known as Dickson's Hill (today known as called Dickson Hill).

The mill property contained the mill, mill pond and at least two frame dwellings. After the death of John Dickson in 1864, the mill and surrounding land passed through the hands of many owners. The mill property was reduced to 7 acres in 1886 when 10 acres were sold to David Moyer, a farmer from the Waterloo area who moved to Markham and built a two-storey farmhouse of poured concrete construction, which still stands at 53 Dickson Hill Road.

In 1900, the mill property was sold to Job Kaiser. According to the 1901 census, Job Kaiser was a miller. He was the last to operate the business as a flour mill. The opening up of the Canadian West for wheat production changed local market conditions, and the Dickson Hill Mill, like many others in Markham Township, became a chopping mill for the production of livestock feed.

The administrators of Job Kaiser's estate sold the mill property to Frederick W. Betz in 1911. Fred Betz was a carpenter that grew up on a farm in the crossroads hamlet of Mongolia. He was the son of German immigrant Adam Betz and his Canadian-born wife, Rachel (Lapp) Betz. According to the 1911 census, Fred and Rachel Betz resided on the mill property. Fred Betz was not listed as a miller but rather a builder. The couple had no children at the time. They lived in one of the old frame dwellings on the property that were constructed during the time of the Dickson family's ownership.

In 1914, Fred Betz removed the upper two storeys of the mill and used the lumber to build a new house at the south end of the property (75 Dickson Hill Road). This significantly altered the appearance of the c.1842 mill building, reducing it to one-and-a-half storeys, under a broad, gambrel roof. In that same year, Fred Betz sold the mill property, including the new house at 75 Dickson Hill Road, to William Burkholder.

The mill property with all of its buildings was purchased by Elizabeth E. Eby in 1916. In 1920, the former Elizabeth Eby, now known as Elizabeth E. Smith, sold to James Russell Drewery and his brother, Orval Drewery. After operating the mill for a number of years, J. Russel Drewery sold the property back to Elizabeth Smith in 1931. In that same year, Elizabeth Smith sold the house built by Fred Betz in 1914 to Joseph B. Hoover.

Joseph B. Hoover was a farmer. According to the 1921 census he was age 48 at that time. He and his wife Elizabeth lived on the west part of Markham Township Lot 35, Concession 7. This area, west of the crossroads community of Ringwood, is now part of the Town of Whitchurch-Stouffville. It appears that the property in Dickson Hill was purchased for Joseph and Elizabeth Hoover's retirement from farming.

The estate of Joseph B. Hoover sold the house to Willard and Ruth Moyer of Dickson Hill in 1959. Willard Garfield Moyer was the youngest son of Roy Moyer and Jennie (Hoover) Moyer. In his younger days, Willard Moyer worked on his parents' farm at Dickson Hill. He then went into the field of finance/accounting. Willard and Ruth Moyer were the owners of 75 Dickson Hill Road until 1974 when the property was purchased by John Herbert Diller, known as Herbert Diller. His wife was Eva Baker of Vaughan Township. They farmed in the Hillside community of north-east Scarborough Township, where Herbert Diller was born, prior to moving to Dickson Hill. Herbert Diller then became the accountant for the Parkview Home retirement centre in Stouffville until he retired. The Diller family were long-time owners.

## **Architecture**

The Fred and Emma Betz House is a two-and-a-half storey frame dwelling with a rectangular plan. A two-bay garage addition is attached to the north-east corner. The house rests on a raised moulded concrete block foundation. The siding is narrow, horizontal vinyl. The high-pitched hip roof has flared eaves and a small hip-roofed dormer on the front slope, containing a small, single-paned rectangular window. There is a tall, single-stack red brick chimney on the south side.

The original siding material is unknown but may remain under the existing cladding. A photograph from the early 1990s shows the house with wide, horizontal aluminum siding. This material has since been replaced by vinyl siding.

There was once a full-width open veranda on the west, or primary elevation. This veranda has been infilled to become heated interior space. The hip roof of the veranda, with flared eaves to match those of the main roof, still remains. A later gable-roofed porch supported on slender, turned posts shelters the front door which is offset to the left on the primary elevation. The front is asymmetrical, suggesting a side hall interior plan. To the right of the single-leaf front door is a modern bay window that is part of the enclosed veranda. On the second floor, aligned above the front door, is a single 1/1 single-hung window. Aligned above the ground floor window is canted bay window that appears to be part of the original design. Its base is integrated into that of the veranda roof. The windows have a 1/1 glazing configuration.

The north side wall has a side entrance and an asymmetrical placement of window openings. There is a small, bracketed, gable-roofed canopy sheltering the side entrance.

The Fred and Emma Betz House is an altered, representative example of a village dwelling in the form of an American Foursquare. It is typical of the spacious, simply detailed houses built on farms and in villages throughout Markham Township in the first quarter of the twentieth century. The American Foursquare typically had a functional, compact shape and a spacious, deep, front veranda. In this case, the formerly open veranda has been enclosed, changing the character of the primary elevation. The two-and-a-half storey form of the house, with a broad hip roof and front dormer, are indicative of the American Foursquare style. The flared eaves are noteworthy. Most houses of this type in this area were clad in red pressed brick, so this frame example without brick veneer is locally uncommon.

Of special historical interest is the structure of the Fred and Emma Betz House. Its building materials, which according to a local historical account noted earlier, were salvaged from the dismantling of the upper portion of the c.1842 flour mill by Fred Betz in 1914.

## **Context**

The Fred and Emma Betz House is one of a number of nineteenth and early twentieth century buildings that are located within the rural hamlet of Dickson Hill. Dating from 1914, it is one of the newer heritage buildings in the area. The property is historically related to the Dickson Hill Mill House at 81 Dickson Hill Road and the Dickson Hill Mill remnant at 87 Dickson Hill Road.

## Sources

Abstract Index of Deeds for Lot 30, Concession 8, Markham Township.

Canada Census: 1891, 1901, 1911 and 1921.

Property File for 10676 Reesor Road (Adam Betz House), Heritage Section, City of Markham Planning & Urban Design.

Mihorean, Mary Ann. "Dickson Hill." *More Pioneer Hamlets of York*. Kitchener: Pennsylvania German Folklore Society of Ontario, 1985. Pages 75-76.

*The Reesor Family in Canada 1804-2000*. Page 287

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised, 1989. Pages 118, 119, 125, and 126.

Find A Grave: Willard Garfield Moyer, died February 3, 2022.

## Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest

*The property has design or physical value because it is a rare, unique, representative or early example of a style, type, expression, material or construction method.*

**The Fred and Emma Betz House has design value as a representative example of a village dwelling in the form of an American Foursquare. It is a locally uncommon example of its type owing to its frame construction.**

*The property has historical value or associative value because it has direct associations with a theme, event, person, activity, organization, or institution that is significant to a community.*

**The Fred and Emma Betz House has historical value as it is associated with the early economic development of Dickson Hill. It is significant as an early building project of Fred Betz, a carpenter that became a prominent building contractor in Stouffville in the early to mid-twentieth century, and for its underlying structure which incorporates material from the upper storeys of the c.1842 Dickson Hill Mill.**

*The property has contextual value because it is important in defining, maintaining or supporting the character of an area.*

**The Fred and Emma Betz House has contextual value as one of several nineteenth and early twentieth century buildings that define the character and extent of the historic rural hamlet of Dickson Hill, a residential enclave which has evolved since the mid-twentieth century but has otherwise retained a distinctive character.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The Fred and Emma Betz House has contextual value within the historic rural hamlet of Dickson Hill because it is historically linked to the Dickson Hill Mill Remnant at 87 Dickson Hill Road, and the Dickson Hill Mill House at 81 Dickson Hill Road.**

## RESEARCH REPORT



### **William and Mary Ann Frisby House**

**Lot 2, Plan 404**

**2992 Elgin Mills Road East**

**c.1893**

**Heritage Section**

**City of Markham Planning & Urban Design**

**2023**

#### **History**

The William and Mary Ann Frisby House is located on Lot 2, Plan 404, which is on the east half of Markham Township Lot 26, Concession 3, in the hamlet of Victoria Square.

William Frisby was the son of Thomas Frisby and Jane (Newlove) Frisby, and the grandson of John and Lucy Frisby. John and Lucy Frisby were English immigrants who came to Markham Township in the late 1820s or early 1830s. In 1829, John Frisby purchased the east 100 acres of Lot 23, Concession 3, south of Read's Corners (later known as Victoria Square). Today, that property is the location of the monumental Cathedral of the Transfiguration of our Lord and the community of Cathedraltown. John Frisby later purchased another farm on Lot 25, Concession 4, where his son Thomas had been living as a tenant. In 1856, John Frisby died while on a business trip to Milwaukee when the steamship *Niagara* burned and sank while crossing Lake Superior.

This William Frisby should not be confused with his uncle, also named William Frisby, who was the brother of Thomas, and the son of John and Jane Frisby, and also lived in the vicinity of Victoria Square.

According to the 1881 census, the William Frisby that is the subject of this report was unmarried and living in the household of his parents, Thomas and Jane Frisby, on the west half of Lot 25, Concession 4. His occupation had changed from “farm labourer” to “blacksmith” since the time of the 1871 census, when he was age 15. William Frisby must have learned his trade as an apprentice, most likely in the local shop of John McKenzie, a Scottish-born blacksmith that leased a blacksmith shop formerly operated by William G. Hingston on the south side of Elgin Mills Road, east of the crossroads. In 1884, Thomas Frisby purchased the blacksmith shop property from the estate of William G. Hingston, likely for the use of his son, William Frisby.

By the time of the 1891 census, William Frisby had married. William Frisby, his wife Mary Ann, and their infant son, Walter, lived in a two-storey frame dwelling containing six rooms. Also in the household was Henry Flavelle, an Irish immigrant. He was a blacksmith that worked with William Frisby. The Markham Township Directory of 1892 placed William Frisby on Lot 25, Concession 4, which was the Frisby family property in the south-east quadrant of the hamlet. During this time, John McKenzie still lived in Victoria Square, on the east half of Lot 26, Concession 3, and worked as a blacksmith.

In 1893, William Frisby purchased Lots 2 and 3, Plan 404, from Christopher Heise and his wife, Leah. This plan of 11 village lots was laid out by Peter S. Gibson, P.L.S., in 1875. Plan 404 formalized a lot pattern that had been informally established before the creation of the plan through the sale of parcels of varying sizes at the eastern end of the Heise farm. The irregular sizes of the lots suggest that some accommodated pre-existing buildings. Christopher (also known as Christian) had acquired the eastern 75 acres of his father Jacob Heise’s farm on Lot 26, Concession 3, in 1867. He and his wife Leah lived in a brick farmhouse further west on the property that still stands at 2730 Elgin Mills Road. Christopher Heise helped develop the north-west quadrant of Victoria Square by selling lots and by building houses at the crossroads. In addition to houses, this area of Victoria Square contained a general store, blacksmith shop, carriage factory, and temperance hall.

William and Mary Ann Frisby either remodeled and enlarged an existing house constructed while the land was owned by Christopher Heise, or built an entirely new dwelling c.1893.

The Frisby House is located on Lot 2, Plan 404. Lot 3, the next lot to the west, was the location of the Frisby blacksmith shop, a shop that William Frisby established after working in William Hingston’s old establishment on the east side of Victoria Square. According to local tradition, the former Wesleyan Methodist Chapel, built in 1845, was purchased by William Frisby in the early 1880s and moved to the north-west corner of the hamlet. The frame chapel had become redundant when the congregation built a new, larger place of worship in 1880 (10720 Victoria Square Boulevard). The old chapel, with minimal alterations, was converted to a blacksmith shop in its new location.

This story presents some challenges when examined in light of the property history because William Frisby was not the owner until 1893. However, John McKenzie lived on the Heise property as a tenant and continued working as a blacksmith into the early 1900s. Perhaps he was the one who moved the chapel in the early 1880s to serve as a larger, new blacksmith shop and William Frisby worked there with him before he became the owner of the property. It is not known when the older Hingston shop ceased to function as a blacksmith shop.

In 1912, William and Mary Ann Frisby sold the property containing their residence to Eli Dennie, a labourer from the hamlet of Gormley's Corners. Eli Dennie remained the owner until 1948 after which the property passed through a series of owners.

The blacksmith shop property was sold to Henry Flavelle in 1912, the same year as the sale of the dwelling. Flavelle had lived in the Frisby household since the early 1890s. He carried on the blacksmithing business into the 1920s. The blacksmith shop property was owned by Henry Flavelle and his wife until 1930. In 2003, the former Wesleyan Methodist Chapel was saved from demolition by being relocated back to its original property on the grounds of Victoria Square United Church where it has been restored.

### **Architecture**

The William and Mary Ann Frisby House is a one-and-a-half storey frame dwelling with an L-shaped plan. The exterior finish is two-toned, horizontal aluminum siding. The ground floor is set close to grade, and therefore the foundation material is not readily visible. There is a hip-roofed veranda in the street-facing ell. The veranda is supported on slender, turned wood posts and is richly ornamented with fretwork brackets and spandrels in a style typical of Markham Township in the 1890s. There is a small addition on the rear wall.

The roof is a medium-pitched cross-gable with overhanging, open eaves. No historic chimneys remain. A modern external brick chimney is located on the left side of the front-facing gable.

The main entrance contains a modern, single-leaf door with a half-circle light placed at the inside corner of the ell. There is another door within the ell, on the west wall of the projecting portion of the house, which would have historically provided access to the front parlour. That door is an old four-panelled wood door and it appears to not be in use.

Window placement is regular and ordered. Window openings are rectangular and flat-headed. They contain modern windows with sliders in the lower portion. There are no windows on the east wall.

The William and Mary Ann Frisby House is a simple vernacular village dwelling that does not fit neatly into any stylistic category. Archival photographs appear to show the house with stucco cladding. The L-plan and form of the building reflect the generalized influence of the Gothic Revival style. This veranda is a rare survivor of a type that was commonly replaced by verandas and porches in the Edwardian Classical style in the early 1900s.



Archival View of Victoria Square. William and Mary Ann Frisby House is to the left of the brick general store.  
Markham Museum Archival Collection.

### **Context**

Victoria Square is a former Heritage Conservation District Study Area that contains 44 properties, 24 of which are currently municipally-recognized for the cultural heritage value.

The William and Mary Ann Frisby House is located in the north-west quadrant of the historic crossroads hamlet of Victoria Square. The Frisby blacksmith shop that was formerly located to the west at 2982 Elgin Mills Road was relocated to the Victoria Square United Church property in 2003. It has since been replaced by a new, two-storey residence on its original site.

### **Sources**

Abstract Index of Deeds for Markham Township Lot 26, Concession 3.

Abstract Index of Deeds for Lots 2 and 3, Plan 404, 1875, Markham Township.

Canada Census Records 1871, 1881, 1891, 1901, 1911 and 1921.

Markham Township Directories: Walton (1837), Brown (1846-47), Rowsell (1850-51), Mitchell (1866), Nason (1871), 1892 Directory.

Victoria Square Heritage Conservation District – Historical Background and Inventory, by Su Murdoch, Heritage Consultant, 2010. Pages 26-28, 29-30, 36-39, and 66-69

Frisby Family File, Heritage Section, City of Markham Planning & Urban Design.

Property File: 3151 Elgin Mills Road East, City of Markham Planning & Urban Design.

*History of Toronto and County of York, Ontario*. Volume II. Biographical Notices. Toronto: C.

Blackett Robinson, publisher, 1885. Biographical Notice for Thomas Frisby.

Markham Museum Archival Photograph Collection.

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised, 1989. Pages 152, 311-313.

### **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest**

*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.*

**The William and Mary Ann Frisby House has design value and physical value as a representative example of a vernacular, village tradesman's dwelling typical of the last quarter of the nineteenth century.**

*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*

**The William and Mary Ann Frisby House has historical value as it is associated with the nineteenth century development of the hamlet of Victoria Square, and for its connection to the early economic development of the community as the former residence of William Frisby, a blacksmith who operated his business in Victoria Square from c.1880 to 1912.**

*The property has contextual value because it is important in defining, maintaining or supporting the character of an area.*

**The William and Mary Ann Frisby House has contextual value as one of a number of nineteenth and early twentieth century buildings that help to define the character and extent of the historic crossroads hamlet of Victoria Square.**

## RESEARCH REPORT



### **McKinnon Homestead**

**Lot 26, Concession 5**

**4044 Elgin Mills Road East**

**c.1858**

**Heritage Section**

**City of Markham Planning & Urban Design**

**2023**

#### **History**

The McKinnon Homestead is located near the centre of Markham Township Lot 26, Concession 5, west of the historic hamlet of Cashel.

Christopher Hovel received the Crown patent for the entire 200 acres of Markham Township Lot 26, Concession 5, in 1809. The larger portion of Lot 26, Concession 5, consisting of 130 acres, was purchased from Christopher Hovel by members of the Pearson family in 1810. In 1814, Hovel sold a 70-acre parcel of the property to James Fenwick, a Scottish immigrant who played an important role in the establishment of a crossroads community centred around Kennedy Road and Elgin Mills Road East, first known as Crosby's Corners, and later, Cashel.

In 1832, William Pearson sold 130 acres of Lot 26, Concession 5, to Allan McKinnon. Allan McKinnon was a son of Neil McKinnon, a native of the Isle of Mull, Argyllshire, Scotland. Neil McKinnon was a member of Lord Selkirk's settlers who left Scotland in 1812 to found a settlement near the junction of the Red and Assiniboine Rivers in an area then known as Rupert's Land. The Kildonan settlement was located near the heart of present-day Winnipeg,

Manitoba. After three years of struggle, the community dispersed. Some of the Selkirk settlers, including Neil McKinnon's family, decided to relocate to Upper Canada.

Neil McKinnon settled on Lot 26, Concession 5, in Markham Township. The McKinnon family were tenants on William Pearson's land in the early years of their residency. This Neil McKinnon should not be confused with another Neil McKinnon who was an early resident of Unionville who worked with Ira White to establish a sawmill c.1839. The Neil McKinnon associated with the subject property died in 1829. He was interred in the cemetery of Richmond Hill Presbyterian Church.

In 1832, their son Allan McKinnon purchased the 130-acre property that the family had been living on since the mid-1810s. The family may have experienced financial hardships after formally purchasing the McKinnon Homestead because the land was sold to Horace Grant in 1833, and passed through the ownership of two other presumed non-residents until it was sold back to the McKinnon family in two parts in 1843. Allan McKinnon purchased a 65-acre parcel, and his brother, Angus, a 70-acre parcel.

Angus McKinnon married Mary Anthony, who was born in Ireland. According to the 1851 census, Angus McKinnon, a farmer with no church affiliation, lived on Lot 26, Concession 5, with his wife, Mary, their three young children, and his older brother, Allan, who was unmarried. There was no notation about the dwelling in which they resided. By the time of the 1861 census, the family of Angus and Mary McKinnon had grown to include eight children between the ages of 2 and 16. The family were members of the Presbyterian Church. They would have attended St. Helen's in Cashel, the first Presbyterian Church in Markham Township. The McKinnons lived in a one-and-a-half storey stone house. Allan McKinnon was also listed as residing in the same household. The house was built c.1858. There is a local tradition that Scottish stone masons, a number of whom settled in Scarborough and Pickering Townships, were the highly-skilled builders of many of the stone houses in Markham.

In 1881, Allan McKinnon transferred ownership of his 65 acres to his younger brother, Angus. According to the 1891 census Angus McKinnon, age 81, was a widower. He lived in a two-storey stone house containing nine rooms with his youngest sons Allen and Angus, along with a farm labourer, Austin McKinnon (likely a relative).

In 1893, Angus McKinnon transferred ownership of the homestead to his sons, Allen H. McKinnon and Angus D. McKinnon. In 1915, Angus and Bertha McKinnon sold their share of the farm to Allen and Ida McKinnon. The property was sold out of the family in two parts in 1932 and 1933. In 1966, the former McKinnon Homestead was purchased by Romandale Farms Ltd.

### **Architecture**

The McKinnon Homestead is a one-and-a-half storey fieldstone dwelling with a rationale rectangular plan. There is a small, hipped-roofed porch sheltering the front entrance which faces south. The presence of basement windows indicates a usable cellar. This house likely had

a kitchen wing that has since been removed given that the dwelling does not currently contain the nine rooms as noted in the 1891 census.

The walls are constructed of coursed random rubblework composed of multi-coloured, split fieldstone: white limestone, grey and red granite, and black basalt. This material was transported to this region by continental glaciation during the Ice Age and was likely gathered from the land when it was cleared for agricultural use. Some of the stone has been squared. Cut limestone was used for quoins and lintels over door and window openings. The lintels are noticeably wider than the width of the window openings which is an usual design feature. The use of cut stone is rare in Markham. This type of limestone is not indigenous to the area and would have been transported from another region at some expense.

The primary (south) elevation of the house consists of three bays . Along this elevation there is a centre doorcase with a single-leaf door, flat-headed transom light, and sidelights. Windows are typically flat-headed, regularly placed, and contain 2/2 single hung windows, likely a later nineteenth century update of the previous windows which likely consisted of smaller panes. The gable end walls are two-bay. Second storey windows are smaller in proportion to those on the ground floor. The front porch, a twentieth century addition designed in a sympathetic historical style, has a hipped, bellcast roof supported on slender wood posts.

The medium-pitched gable roof has eave returns with a boxed cornice composed of Classical mouldings. There is a twentieth-century gable-roofed dormer on the front slope. No historic chimneys remain.

The McKinnon Homestead is a modest-sized fieldstone farmhouse displaying the symmetry and formality typical of Georgian architecture combine with elements of the Classic Revival style, namely a moulded wood cornice and doorcase with a rectangular transom and sidelights. The McKinnon Homestead is typical of farmhouses built in Markham and other parts of York County during the prosperous years of the 1850s when wheat was commanding a high price due to the Crimean War. Farmhouses designed in the Georgian architectural tradition embellished with classical detailing were the norm for this area in the mid-nineteenth century. Most were one-and-a-half storeys in height and had a single-storey kitchen wing at the rear (absent in this example). Stone or brick construction were typical. In this house, the formal Georgian design principles of balance and proportion is relieved by multi-coloured stonework accented with cut limestone quoins and lintels. The use of cut limestone speaks to a level of refinement in the construction of this rural dwelling.

### **Context**

The McKinnon Homestead is one of a number of nineteenth century dwellings located within the vicinity of the historic hamlet of Cashel. The house is in an agricultural setting, set well back from Elgin Mills Road East, and located to the west of a pond along a tributary of the Rouge River. Across the road is the William Summerfeldt House, c.1855, at 4075 Elgin Mills Road East, another fieldstone farmhouse of similar proportions. Most stone houses remaining in Markham

are located in the eastern area of old Markham Township, so the McKinnon and Summerfeldt houses are locally rare in this context.

### **Sources**

Abstract Index of Deeds for Lot 26, Concession 5, Markham Township.

Canada Census: 1851, 1861, 1871, 1881, 1891.

Directories of Markham Township: Walton (1837), Brown (1846-47), Rowsell (1850-51), Mitchell (1866), Nason (1871), 1892 Directory, 1918 Directory.

Maps of Markham Township: McPhillips (1853-54), Tremaine (1860), Historical Atlas of the County of York (1878).

McKinnon Family File, Heritage Section, City of Markham Planning and Urban Design.

“Angus McKinnon.” *History of Toronto and County of York, Ontario*. Volume II – Biographical Notices. Toronto: C. Blackett Robinson, 1885. Page 295.

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised. Pages 72, 141.

### **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest**

*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.*

**The McKinnon Homestead has design value and physical value as a representative example of a vernacular fieldstone farmhouse designed with the influences of the Georgian architectural tradition and the Classic Revival style. It is also a locally rare example of the use of cut limestone accents on a fieldstone structure.**

*The property has historical value or associative value because it has direct associations with a theme, event, person, activity, organization or institution that is significant to a community.*

**The McKinnon Homestead has historical value and associative value, representing the religious and cultural mosaic theme of Scots Presbyterians who settled in the vicinity of Cashel in the early nineteenth century, and for the property’s association with the Selkirk settlers of western Canada.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The McKinnon Homestead has contextual value for being physically, functionally, visually or historically linked to its surroundings as one of a number of nineteenth century dwellings located in the general vicinity of the historic hamlet of Cashel, and for its long-standing association with the agricultural tradition of Markham Township. Further, most stone houses remaining in Markham are located in the eastern area of old Markham Township, so the McKinnon Homestead is locally rare in this context.**

## RESEARCH REPORT



### **Robert Armstrong House** **Lot 30, Concession 7** **5467 Nineteenth Avenue** **c.1855**

**Heritage Section**  
**City of Markham Planning & Urban Design**  
**2023**

#### **History**

The Robert Armstrong House is located on a portion of the west part of Markham Township Lot 30, Concession 7, west of the historic community of Dickson Hill.

Samuel Moore received the Crown patent for the entire 200 acres of Markham Township Lot 30, Concession 7, in 1805. Stephen Moore, likely a relative (son?) of Samuel Moore, became the owner of the eastern 100 acres in 1819. In 1832, he sold a 2-acre parcel to James Paisley, a shoe-maker. That same year, Stephen Moore and his wife sold 196 acres to Robert Armstrong. In 1833, the Moores sold another 2-acre parcel to Ludwig Wideman of Stouffville for a non-denominational Christian cemetery and church site. That property is on the west side of Dickson Hill Road, within the historic community of Dickson Hill. Before the route of Highway 48 was modified, this would have been the eastern limit of the Moore property.

Robert Armstrong was the brother of Markham's well-known Captain William Goodfellow Armstrong, a native of Cumberland, England, who settled on Lot 10, Concession 8, near Markham Village, in the early 1820s. William Armstrong's parents, Thomas Armstrong and Elizabeth (Goodfellow) Armstrong, his brother Robert, and six sisters joined their brother in

Canada in 1826. Unfortunately, Thomas Armstrong died in Montreal while *en route* to Markham. Elizabeth Armstrong and her children initially stayed in William Armstrong's log house near the emerging village of Reesorville, which later became known as Markham Village.

As noted earlier, Robert Armstrong purchased the greater portion of Lot 30, Concession 7, west of Dickson Hill, in 1832. This Robert Armstrong should not be confused Robert Goodfellow Armstrong, a son of William Armstrong and Esther (Reesor) Armstrong, or with Robert Armstrong of Unionville, a grandson of William Armstrong.

Robert Armstrong was first married to Elizabeth Miller. At the time of the 1851 census, Robert Armstrong was a 50-year-old widower, a farmer, and a member of the Church of England (Anglican Church). His widowed mother, Elizabeth Armstrong, and his widowed sister, Jane Ward, were also in the household, along with his teenaged daughters Mary and Elizabeth. The family lived in a one-storey frame house.

By the time of the 1861 census, the family occupied a one-and-a-half storey brick house (the dwelling at 5467 Nineteenth Avenue). His sister Jane remained in the household. Mary, a daughter of Robert and Elizabeth Armstrong, was now married to Richard Graham, a labourer, and the couple lived in the Armstrong household with their two infant children. Richard Graham may have been a son of Joseph Graham, another immigrant from Cumberland, England, who lived on Lot 31, Concession 7, directly across the road. Richard and Mary Graham later moved to Pickering Township.

Dickson Hill's first public school, S.S. No 17, was located on Robert Armstrong's property. When it was decided to build a new school of brick in 1861, Robert Armstrong sold a 2-acre parcel on the east part of his farm to the trustees. This typical "little red schoolhouse" was relocated to Black Creek Pioneer Village after it closed and was sold to the Toronto and Region Conservation Authority in 1959.

Robert Armstrong's second wife was Mary Little. She was born in England. In the census of 1871, Robert Armstrong was age 75, and his wife, 43. They had two young daughters, Ellen, age 3, and Margaret, age 1. The age of the oldest child suggests the couple married about the year 1867.

Robert Armstrong died in 1877. His executors sold the farm to Mary (Armstrong) Graham, the daughter from the first marriage who was married to Richard Graham. In 1889, the property was sold to George R. Renfrew, who transferred it to Walter C. Renfrew in 1894. In later years the farm was divided into a series of large rural lots. The house at 5467 Nineteenth Avenue stands on a 10-acre parcel of the old farm, adjacent to a pond on a tributary of the Rouge River.

### **Architecture**

The Robert Armstrong House is a one-and-a-half storey brick dwelling with a one-storey rear kitchen wing extending from the west side of the south rear wall. A shed-roofed open veranda is located on the west wall of the main block and extends across the west wall of the kitchen

wing. A one-storey frame addition is located at the south end of the kitchen wing. The brick portion of the dwelling rests on a raised fieldstone foundation.

The walls are of solid brick construction. The body consists of local red-orange brick accented with quoins and splayed arches over door and window openings in buff or “white brick.”

The medium-pitched gable roof has a wood cornice with projecting, boxed eaves and eave returns. There are heavy, single-stack brick chimneys on each gable end. The chimneys are ornamented with corbelled caps. The proportions of these chimneys suggests that they serve, or once served, several fireplaces.

The main block has a rectangular plan shape and a 3-bay front. The house is oriented to face north. The front doorcase contains a single-leaf door framed by multi-paned sidelights with a panelled apron below, and a flat-headed transom light above with multi-paned glazing in a geometrical pattern. Window openings are regularly placed and are flat-headed, with splayed brick arches and projecting lugsills. Ground floor windows are single hung windows with six-over-six panes. Second storey windows on the gable ends have a twelve-over-eight configuration, an unusual architectural detail given the six-over-six configuration of the ground floor windows. Window openings have louvered wood shutters.

The single-storey rear kitchen wing is of brick construction and has a medium-pitched gable roof with a heavy, single-stack brick chimney on the south end. This chimney has the proportions to suggest it serves, or once served, a kitchen fireplace. The western slope of the roof extends to form the roof of an open veranda supported on slender wood posts decorated with fretwork brackets. This veranda is in a sympathetic historical style but is likely a complementary addition as its extension across the west gable end of the main block is not typical of mid-nineteenth century farmhouses of this type in Markham. There is a single-leaf door centred on the west wall of the kitchen wing flanked by twelve-over-twelve windows.

The rear frame wing is one-storey in height with a medium-pitched gable roof with eave returns. A single twelve-over-twelve window is centred on the west gable end wall. The siding is horizontal wood below the eaves with a contrasting type of treatment within the gable. The age of this portion of the dwelling is undetermined. Its proportions and general details appear to be historic, but a closer examination would be required to establish if it dates from the nineteenth century or if it is a sympathetic later addition. If it is indeed old, this part of the dwelling would likely have functioned as a summer kitchen and woodshed.

The Robert Armstrong House is a fine example of the conservative, well-built brick farmhouses constructed in Markham Township during the prosperous years of the 1850s when wheat prices were high as the result of the Crimean War. An influx of cash enabled many farmers to replace older dwellings with new dwellings of more robust construction and finer detailing. This house displays the patterned brickwork in red and buff-coloured brick that was popular in Southern Ontario from the 1850s into the 1880s. The simple form of the building, following the strict symmetry of the Georgian architectural tradition but with details reflecting the Classic

Revival style, is typical of mid-nineteenth century residential construction within Markham Township. Many similar farmhouses were built in this basic design throughout the rural township. The front doorcase with its multi-paned transom and sidelights is the focal point of the façade. A simple wood cornice composed of Classical mouldings and eave returns provides further decorative effect. The mix of window pane divisions is noteworthy and unusual in the context of Markham's mid-nineteenth century building stock.

### **Context**

The Robert Armstrong House is located in a semi-rural setting west of the historic community of Dickson Hill. The house is part of a complete farmstead that includes a late-nineteenth to early-twentieth century barn complex and outbuildings. The buildings are set well back on the property and are surrounded by mature vegetation, limiting their visibility from the street. A long pond is positioned to the east of the house. On the opposite side of Nineteenth Avenue stands another significant mid-nineteenth century farmhouse, also built by an English immigrant from Cumberland, the Joseph Graham House (c.1850). Its address is 5474 Nineteenth Avenue.

### **Sources**

Abstract Index of Deeds for Markham Township Lot 30, Concession 7.

Canada Census: 1851, 1861, 1871, 1881, 1891, 1901.

Directories of Markham Township: Walton (1837), Brown (1846-47), Rowsell (1850-51), Mitchell (1866), Nason (1871), and 1892 Directory.

Maps of Markham Township: McPhillips (1853-54), Tremaine (1860), Historical Atlas of the County of York, Ontario (1878).

Property File, 5467 Nineteenth Avenue, Heritage Section, City of Markham Planning & Urban Design.

Armstrong Family File, Heritage Section, City of Markham Planning & Urban Design.

Property File, 45 Captain Armstrong's Lane.

"William Armstrong." *History of Toronto and County of York, Ontario*. Volume II: Biographical Notices. Toronto: C. Blackett Robinson, 1885. Page 285.

Information from Linaire Armstrong.

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised, 1989. Pages 58-60, 184.

### **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest**

*The property has design or physical value because it is a rare, unique, representative or early example of a style, type, expression, material or construction method.*

**The Robert Armstrong House has design and physical value as a fine, representative example of a mid-nineteenth century patterned brick farmhouse combining elements of the Georgian Classic Revival architectural traditions.**

*The property has historical or associative value because it has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community.*

**The Robert Armstrong House has historical and associative value, representing the locally significant theme of immigration, particularly the sizable waves of British immigrants that came to Markham in the 1820s-1830s, more specifically for its association with Robert Armstrong, who came to Markham Township from Cumberland, England in 1826. He was the brother of Captain William Goodfellow Armstrong, a leading citizen of Markham Township. The property on Lot 30, Concession 7, was owned by Robert Armstrong from 1832 until his death in 1877.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The Robert Armstrong House has contextual value as the farmhouse that once served the Armstrong Farm, standing on its original site west of the historic community of Dickson Hill. It is historically linked to the former farm property where it has stood since c.1855 and helps make legible the farming tradition of the former Markham Township.**

## RESEARCH REPORT



### **William and Sarah Reynolds House**

**East Half, Lot 11, Concession 9**

**7482 Highway 7**

**c.1840**

**Heritage Section**

**City of Markham Planning & Urban Design**

**2023**

#### **History**

The William and Sarah Reynolds House is located on a portion of the east half of Markham Township Lot 11, Concession 9, west of the historic hamlet of Locust Hill.

This property is historically associated with a locally significant early settler family of United Empire Loyalists. Samuel Reynolds and his wife, Margaret Van Rensselaer (also known as Peggy), were from Dutchess County, New York. As Loyalists, they first went to New York City in 1777, and then to New Brunswick in 1783, having been displaced as refugees of the American Revolution. In 1779 or 1780, Samuel Reynolds petitioned the Crown for a land grant and received Lot 10, Concession 10, Markham Township.

Samuel and Margaret Reynolds arrived in Markham Township around 1800. They were listed on Lot 10, Concession 10, William Berczy's 1803 census of Markham settlers. The family included

their five sons John, Azariah (also known as Asa), William, Henry, and Justus (also known as Justice, depending on the source).

The property where 7482 Highway 7 is located, Lot 11, Concession 9, was originally a Crown Reserve lot that was leased by Asa Reynolds. In 1819, Asa Reynolds assigned his lease on the west half of the property to James Osburn. In 1828, King's College (later known as the University of Toronto), received the Crown patent for the entire 200 acre lot. In 1841, King's College sold the west half of Lot 11, Concession 9, to Edward Wheeler. A review of the deed abstracts does not provide a clear indication of how the east half of Lot 11, Concession 9 came into the ownership of the Reynolds family as there is no instrument of deed included.

Brown's directory of Markham Township, 1846-47, lists Henry Reynolds on the property, but his brother William appears to have been the owner. In 1847, William Reynolds sold the north-east quarter of Lot 11, Concession 9 to William Truman Reynolds. William Truman Reynolds, who went by Truman, was the son of William Reynolds and Sarah (Crosby) Reynolds. When he died in 1849 the property was willed back to his father once again placing the ownership of the entire east half of Lot 11, Concession 9 in the hands of William Reynolds.

The 1851 census lists William and Sarah Reynolds at this location, residing in a one-storey stone dwelling, while William's younger brother Henry Reynolds and his wife Mary Ann (Parker) Reynolds, were living on the family homestead on Lot 10, Concession 10. An estimated date of construction for the stone house at 7482 Highway 7 is c.1840

In addition to his property on Lot 11, Concession 9, William Reynolds inherited the family homestead, minus the 9 acres owned by his brother Justus, after the death of Samuel Reynolds in 1843. In 1855, William Reynolds donated an acre of land for a Wesleyan Methodist chapel and cemetery.

William Reynolds sold the east half of Lot 11, Concession 9 to his brother Henry in 1852. When Henry Reynolds died in 1861, the property was willed to his son, another William Truman Reynolds, who was one of the six children of Henry and Mary Ann Reynolds. William Truman Reynolds sold 10 acres off the west end of the lot to Francis Pike in 1875. The rest of the property was sold out of the family in 1878 when it was purchased by William Boyd.

William Boyd sold to James Clarke in 1880. In 1910, James Clarke sold the east 80 acres to Robert D. Clarke. Robert D. Clarke sold to Alexander Torrance in 1917, after which the property remained in the ownership of the Torrance family well into the twentieth century until portions of the farm began to be sold off in the early 1960s. John Alexander Torrance was the last to farm here, retiring in 1965.

### **Architecture**

The William and Sarah Reynolds House is a one-and-a-half storey fieldstone dwelling built in the Ontario Cottage style. The walls are of coursed, split random rubblework made of glacially-deposited stone gathered from the fields, including basalt, red and grey granite, and light grey

limestone. Larger stones were used at the corners of the building as informal quoins. The hipped roof has a medium pitch with projecting, boxed eaves. Large hipped-roofed dormers were added in the early twentieth century. One entrance door faces east onto Reesor Road. This entrance is centrally located with plain wood trim and a flat-headed, multi-paned transom. The south entrance door is similarly treated. The window openings are rectangular in shape and flat-headed. Significantly, most still contain early wooden, single-hung windows with a 12/12 pane division. Window openings have plain wood trim, splayed arches in red brick, and projecting lugsills. Currently, the windows are boarded up as the building is vacant.

The William and Sarah Reynolds House was built into a natural slope. Large, 8-paned windows on the south foundation wall suggest a basement kitchen may have part of the original plan. There is a partial second storey addition which extends over the original roofline in the form of large, hip-roofed dormers and appears to date from the twentieth century. A one-and-a-half storey frame addition, clad in narrow clapboard, was constructed on the west side of the structure later in its history. There are two non-historic exterior chimneys, one on the south side of the building and the other on the north side. The original dwelling remains easily discernable in spite of the later additions.



7482 Highway 7 from Reesor Road

The William and Sarah Reynolds House is a locally rare example of an Ontario Cottage constructed of fieldstone. Most other remaining examples of this house form in Markham were built of brick.

The Ontario Cottage is a form of domestic architecture characteristic of old Ontario, with roots going back to other British colonies, but most particularly those with warm climates. According to the classic work, *The Ancestral Roof, Domestic Architecture of Upper Canada* (Adamson and Macrae, 1963, pg.240),

*“The one-and-a-half storey house with a cottage roof, or hip-roof, has always been built in Ontario. Owing to the popularity of the Regency style with encircling verandahs, this one-and-a-half storey house, rare in the northeastern United States but very common in Ontario, has been termed here the Ontario Cottage.”*

Based on the above reference, the term Ontario Cottage seems to have originated with authors Anthony Adamson and Marion Macrae, and describes a particular form of low, hip-roofed dwelling constructed in the province from the first to third quarters of the nineteenth century. In examples where numerous large windows, French doors and verandas are part of the design, the term Ontario Regency Cottage is applied to reflect the influence of picturesque Regency architecture. In the case of the William and Sarah Reynolds House, which did not appear to have a veranda, the building is better termed an Ontario Cottage due to its simple design, even though it does have numerous large windows that suggest a Regency stylistic influence.

The estimated date of construction, c.1840, is a conservative one. The house may be older, since Reynolds family members were residing on this land at an early date. A similar fieldstone house in the area, known as the Wurtz-Pike House, stands at 8847 Reesor Road. It has been dated c.1835, and has been designated under Part IV of the Ontario Heritage Act (By-law 2004-100).

### **Context**

The William and Sarah Reynolds House is an early dwelling associated with the hamlet of Locust Hill, and is a landmark building at the north-west corner of Highway 7 and Reesor Road. It stands opposite the western gateway to the Rouge National Urban Park and is therefore an important cultural heritage resource at this key entry point into the park.

The William and Sarah Reynolds House, listed on the Markham Register of Property of Cultural Heritage Value or Interest, is one of 14 cultural heritage resources identified in the Cornell Secondary Plan. A nearby property of cultural heritage significance is the Justus Reynolds House, c.1840, located at 7635 Highway 7 East, east of Reesor Road.

### **Sources**

Deed Abstracts for Lots 9 and 10, Concession 10, and Lot 11, Concession 9.

Canada Census: 1851, 1861, 1871, 1881, 1891.

Directories of Markham Township: Walton (1837), Brown (1846-47), Rowsell (1850-51), Mitchell (1866), Nason (1877).

Maps of Markham Township: McPhillips (1853-54), Tremaine (1860) and Historical Atlas of the County of York (1878).

City of Markham Heritage Section Property Files with Research: 7482 Highway 7 and 7482 Highway 7.

Cemetery Transcriptions, Locust Hill United Church, Markham Museum.

Reynold Family File, Markham Musuem.

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised, 1989. Pages 160 and 246.

Armstrong, Mrs. R. J. "Locust Hill." *Pioneer Hamlets of York*. Kitchener: Pennsylvania German Folklore Society of Ontario, 1977. Pages 63 and 64.

*Historical Sketch of Locust Hill United Church – Centennial 1856-1956*. Page 2.

*The Reesor Family in Canada 1804-2000*. Page 758.

### **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest**

*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.*

**The William and Sarah Reynolds House is a locally rare example of a one-storey, fieldstone farmhouse in the Ontario Cottage style.**

*The property has historical value or associative value because it has direct association with a theme, event, belief, person, activity, organization or institution that is significant to a community.*

**The William and Sarah Reynolds House has historical value and associative value, representing the theme of immigration to Markham Township, particularly the arrival of United Empire Loyalists following the American Revolution.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The William and Sarah Reynolds House has contextual value for being historically linked to its location west of the historic hamlet of Locust Hill, where it has stood since c.1840. The date of construction is also of historical significance, helping make legible an early layer of growth within Markham Township.**

*The property has contextual value because it is a landmark.*

**William and Sarah Reynolds House has contextual value as a landmark at the north-west corner of Highway 7 and Reesor Road, opposite the western gateway of the Rouge National Urban Park.**

## RESEARCH REPORT



### **Frederick and Laura Reesor House West Half Lot 11, Concession 10 7846 Highway 7 East, Locust Hill c.1905**

**Heritage Section  
City of Markham Planning & Urban Design  
2023**

#### **History**

The Frederick and Laura Reesor House stands on a part of the west half of Markham Township Lot 11, Concession 10, within the historic hamlet of Locust Hill.

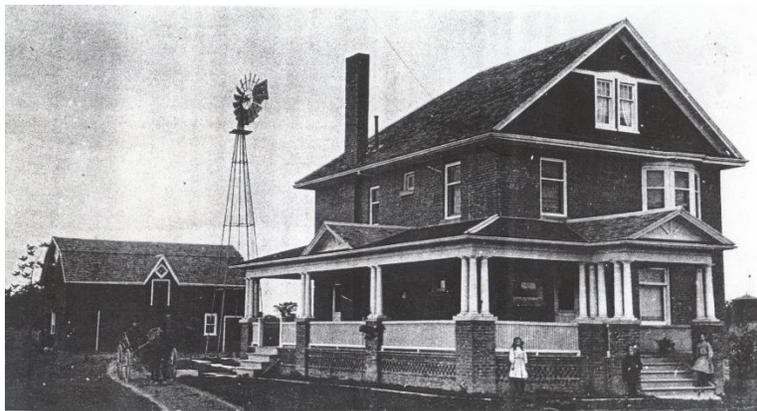
Abraham Moore received the Crown patent for the entire 200 acres of Lot 11, Concession 10, in 1828. In 1830, he sold the west 100 acres to Abraham Reesor who died the following year. The property passed to Peter Reesor who sold to Christian Reesor in 1853. Christian Reesor was the owner of considerable property in the Locust Hill area. He resided on Lot 14, Concession 10 in a fieldstone farmhouse that still stands at 9035 Reesor Road (now contained within the Rouge National Urban Park).

When Christian Reesor died in 1877, he willed this property on Lot 11, Concession 10, to his son, John Arthur Edward Reesor, who was a child at the time. In 1893, when John A. E. Reesor was 21 years of age, his widowed mother, Melissa Ann (Cornell) Reesor, relinquished her claim on the property, leaving clear title to her son. The southern frontage of the Reesor property

became the core of the northern part of the hamlet of Locust Hill as it evolved in the late nineteenth and early twentieth centuries.

John A. E. Reesor became a doctor of Osteopathy and practiced in California. In 1907, he sold a building lot on the west half of Lot 11, Concession 10 to his younger brother Frederick E. N. Reesor (known as "Fred"). Fred Reesor had inherited his father's farm on Lot 14, Concession 10. When he came of age, he took over the operation of the farm. His widowed mother, Melissa A. Reesor resided in the farmhouse that still stands at 9035 Reesor Road until her death in 1899. Fred E. N. Reesor married Laura Alice Forster in 1897.

In 1905, construction began on a house on the building lot in Locust Hill purchased from John A. E. Reesor. In that same year, Fred Reesor joined his older brother Albert Christian Grasett Reesor in the operation of the Locust Hill Creamery, a business that was started in 1893 by John Pike, D. Nighswander, and William Armstrong as a cooperative. At first, Fred Reesor and Albert Reesor jointly operated the Locust Hill Creamery. In the 1911 census their occupations were given as "butter maker." Albert C. G. Reesor died in 1920, and Fred Reesor continued to run the creamery until 1940. After the creamery closed, the building was converted into a residence.



Archival photograph of 7846 Highway 7, dated 1909.  
Markham Museum Collection.

Fred Reesor was a fifty-year member of the Masonic Lodge in Markham and served as president of two Reesor family reunions. He was a member of a committee that erected the Reesor Cairn, a local landmark at the north-east corner of Highway 7 and Reesor Road. He was also part of a group of local residents that built a skating rink and curling rink in the Rouge River valley, just north of the creamery.

Fred and Laura Reesor raised four children in their Locust Hill home: Laura, Winnifred, Alice and Herbert. Laura Reesor (wife of Fred) died in 1956, and Fred Reesor in 1957. In 1958, the executors of the estate of Frederick E. N. Reesor sold the property to Murray Templeton Galbraith and Barbara W. Galbraith. Barbara (Torrance) Galbraith was the daughter of John

Alexander Torrance and Laura Muriel Reesor. Barbara was Fred and Laura Reesor's granddaughter. Similar to her grandfather, she had an interest in family history and Locust Hill in general and provided historical information concerning the community's history to the City's Heritage Section staff in 2010. Barbara Galbraith was a long-time owner of 7846 Highway 7.

### **Architecture**

The Frederick and Laura Reesor House is a gable-fronted, two-and-a-half storey brick dwelling with a rectangular plan. There is a veranda that wraps around the front and west side of the dwelling, and a two-storey addition at the rear. The building rests on a raised foundation of moulded, rock-faced concrete block. The walls are of brownish-red brick ornamented with brick arches over the door and window openings.

The roof is a combination of gable and hip forms. The forward portion of the roof is a medium-pitched gable with wide, overhanging eaves with flat soffits. At the front of the house is a closed gable with a shallow pent eave at the base. The gable wall is covered in horizontal siding. Based on an archival photograph, the gable wall was originally shingled and had narrow horizontal trim at the same level as the head of the attic window that separated the upper third of the gable wall from the lower two thirds. The attic window that currently exists is a modern 3-part window, larger in width than the original and different in design. At the rear of the house the roof is hipped. There is a heavy, single-stack chimney on the east side of the roof where the two roof forms meet.

The veranda has a low-pitched hip roof. There are pedimented gables on the front and west sides of the veranda with curved, false half timbering. On the front wall, the pedimented gable is associated with a projection of the veranda which aligns with the front door. On the west wall, the pedimented gable is centred rather than aligned with the side entrance. The veranda is supported on clustered Tuscan columns resting on brick pedestals with poured concrete caps. The columns are arranged in twos and threes. A simple wooden railing encloses the veranda between the brick pedestals. The base of the veranda is made of brick laid in a checkerboard pattern that provides openings for air circulation. On the front or west wall, the veranda is positioned to the left, leaving the ground floor front window uncovered. A single-leaf front door is offset on the primary (south) elevation, indicating a side hall interior plan. There is an additional door on the west wall within the veranda.

There are a variety of window openings, all flat-headed and containing modern replacement windows. Above the ground floor front window, which originally had a "cottage window" with a large, fixed sash and a rectangular transom light, is a canted bay window on the second floor with its base clad in horizontal siding. A similar bay window is located on the east wall at the ground floor level. It has a flat roof. Other windows are typically rectangular in shape, taller than they are wide, with concrete lugsills. Glazing varies from fixed, single paned units to units with the lower portion in the form of awning windows. There are some small accent windows, including a wide, rectangular window to the left of the front door, and two square windows on the west wall that appear to light the stairway. The transom light of the former front window, and accent windows, are of the type that often had decorative leaded glass during the period

when this house was constructed. No leaded glass remains today, and it is difficult to determine the nature of the glazing from the one archival photograph dated 1909.

The rear addition is clad in brick similar in colour to the that used for the original portion of the dwelling, and has large, modern windows.

The Frederick and Laura Reesor House is a representative example of an early twentieth century village dwelling that combines elements of the Queen Ann Revival style and Edwardian Classicism. The large, deep, wrap-around veranda and street-facing gable are dominant features. Although the windows have been altered with the installation of modern window units, the openings remain unchanged in their proportions with the exception of the attic window in the closed gable. This house is typical of the spacious, simply detailed houses built on farms and in villages within Markham Township in the first quarter of the twentieth century. Its architectural detailing reflects the Edwardian Classicism that was popular from the early 1900s through the 1920s. The house was constructed with a functional, compact shape. The red brick cladding, two-and-a-half storey form, prominent closed gable, and spacious, wrap-around veranda are elements representative of a simplified early twentieth century version of the Queen Anne Revival style.

### **Context**

The Frederick and Laura Reesor House is one of a grouping of late nineteenth and early twentieth century residences that define the character and extent of the historic hamlet of Locust Hill. A frame stable associated with the house, visible in the background of the archival photograph, still stands in the rear yard. The setting, with mature trees, retains its village-like character. The property is historically-related to the Albert and Bertha Reesor House (1903), which stands immediately to the east at 7880 Highway 7.

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## **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest**

*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.*

**The Frederick and Laura Reesor House has design and physical value as a representative example of an early twentieth century village dwelling that combines elements of the Queen Ann Revival style and Edwardian Classicism.**

*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*

**The Frederick and Laura Reesor House has historical value for its association with the economic development of Locust Hill as the former residence of Frederick E. N. Reesor and Laura Reesor. Fred Reesor was a farmer who in 1905 joined his brother Albert in the operation of the Locust Hill Creamery. He continued to operate the creamery for twenty more years after his brother's death in 1920. The property has additional historical and associative value as it is part of the formative period of late nineteenth and early twentieth century growth that defines the character of Locust Hill. The house was built 1905-1906 on a building lot sold off Lot 11, Concession 10, a farm property purchased by Frederick Reesor's father Christian Reesor in 1853.**

*The property has contextual value because it is important in defining, maintaining or supporting the character of an area.*

**The Frederick and Laura Reesor House has contextual value as one of a number of late nineteenth and early twentieth century residences that help to define the character and extent of the historic hamlet of Locust Hill.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The Frederick and Laura Reesor House has contextual value because it is physically, functionally, visually and historically linked to its surroundings having stood on this property since 1905-1906 It is also historically linked to the Albert and Bertha Reesor House next door to the east at 7880 Highway 7 East.**

## RESEARCH REPORT



### **Silver Springs Farm** **East Half Lot 7, Concession 9, Cedar Grove** **7960 Reesor Road** **c.1875**

**Heritage Section**  
**City of Markham Planning & Urban Design**  
**2023 Update of 2005 Report**

#### **History**

Silver Springs Farm is located on a portion of the eastern half of Markham Township Lot 7, Concession 9, in the historic community of Cedar Grove.

George Post received the Crown patent for the entire 200 acres of Markham Township Lot 7, Concession 9 in 1805. He was a non-resident land speculator. That same year, George Post sold to Christian Risser or Reesor, a Pennsylvania German Mennonite from Lancaster County, Pennsylvania who arrived in Markham in 1804. Christian Reesor's homestead was on Lot 14, Concession 10, which he purchased in 1805, the same year he acquired Lot 7, Concession 9.

Christian Reesor was tragically killed by a falling tree in early in 1806 while clearing his lot. Lot 7, Concession 9 passed to Peter Reesor, the eldest son of Christian Reesor and Veronica "Fanny" (Reiff) Reesor. Peter Reesor's home farm was Lot 4, Concession 9. In 1807, Peter Reesor gifted Lot 7, Concession 9 to his youngest brother Abraham Reesor. Abraham Reesor married Anna Detweiler Miller, a widow from Pennsylvania. They had six children: Christopher, John, Frances, David, Nancy and Peter. The family resided on the western parts of Lots 7 and 8, Concession 8,

south of Reesorville, which later became known as Markham Village. It is not known who resided on Lot 7, Concession 9 during this early period, but a one-storey frame house was built on the property in 1826, suggesting that a tenant lived there, possibly a family member.

Abraham Reesor died in 1831 at the age of 40. Lot 7, Concession 9 was willed to his eldest son, Christopher. Christopher Reesor married Margaret Armstrong, Captain William Armstrong's sister. The Armstrongs were from Cumberland, England and became a prominent family in early Markham Township after their arrival in the mid-1820s. Christopher and Margaret Reesor had four children: Annie, Elizabeth, Robert and David (known as David Reesor Jr.). David Reesor Jr. was so-named because his uncle was David Reesor, the noteworthy owner of *The Markham Economist* and Confederation-era politician usually referred to as Senator David Reesor. Although the Reesor family were of the Mennonite faith, Christopher Reesor's marriage to Margaret Armstrong, a member of the Church of England (later known as the Anglican Church), led to him change his religious affiliation to the Church of England.

According to Brown's Directory of Markham Township for the years 1846-47, Christopher Reesor lived on Lot 8, Concession 9, south of the Vinegar Hill neighbourhood of Markham Village. At that time, Lot 7, Concession 9 was tenanted by Riddell. It is not clear if William Riddell lived on the eastern part or the western part of the property. In 1840, Christopher Reesor sold the western 50 acres of Lot 7, Concession 9 to Joseph Tomlinson. This part of the property had frontage on Ninth Line in the hamlet of Sparta, later known as Box Grove.

Sadly, Christopher Reesor died in 1846 at the age of 30. According to the 1851 census, his widow resided in a one-storey frame house on Lot 7, Concession 9 along with her children. This suggests that the family's location on Lot 8, Concession 9 noted in Brown's Directory may have been in error. Also on the property were Joseph Tran, Henry Tran, Daniel Lynch and Thomas Glen, all unmarried men from England. A second dwelling on the property, a one-and-a-half storey frame house, was the home of Mary Tran, a widow, William Hughson, and two children. It is not clear if this house was on the eastern part (Reesor) or western (Tomlinson) part of Lot 7, Concession 9.

By the time of the 1861 census there was one household noted on the Reesor property, a one-storey frame house constructed in 1826. This was the same dwelling noted in the 1851 census. Residing in the house were Joseph Tran, an unmarried farmer age 29, Margaret (Armstrong) Reesor, the widow of Christopher Reesor, teenaged sons Robert and David (David Reesor Jr.), and several others, including married daughter Annie (Reesor) Simmonds whose husband James Simmonds worked at White's Mill at Whitevale, Pickering Township. The Trans and the other men who lived on the Reesor farm were likely residing with Margaret Reesor to help her with the operation of the farm. The relationship of the Reesors with Joseph Tran would last at least until the time of the 1881 census.

Robert Reesor came to live on the eastern part of Lot 8, Concession 9, and his younger brother, David Jr., on Lot 7, Concession 9. Robert Reesor's house, constructed in 1867, is still standing at 8042 Reesor Road. David Reesor Jr. married Jane Miller in 1872. Jane Miller's parents were

Scots Presbyterians. David Reesor Jr. later changed his religious affiliation from Church of England to Presbyterian. The couple had eleven children. The family seems to have prospered in spite of a history of tragic early deaths. By the mid-1870s, a spacious brick farmhouse was constructed on the property which was named Silver Springs Farm after a spring-fed pond located to the west of the house. It is possible that the family's earlier home, the frame house noted in the census returns of 1851 and 1861, was retained during the construction of the new dwelling. This early dwelling might be the westernmost section of the existing building. The Italianate style windows and general character of the new house is similar to that of Senator David Reesor's impressive house at 166 Main Street North, Markham Village, built in 1873. This suggests the same builder may have been involved in the design and construction of David Reesor Jr.'s farmhouse in Cedar Grove.

In the late 1870s, Robert and David Reesor ventured to the Canadian West which was then being opened for colonial settlement. Their married sister Annie Simmonds accompanied them to work as a housekeeper, leaving her husband James Simmonds at home in Whitevale to support the family through his employment at White's Mill. The brothers acquired extensive lands near the present town of Pilot Mound in southern Manitoba. By 1883, David Reesor Jr. owned 4,000 acres. A post office named "Silver Springs" after the farm in Markham was opened in the municipality of Louise. The brothers became involved in efforts to entice an American railway into their area, but this was not successful. When the C.P.R. was completed in 1885, Robert and David Reesor abandoned their ambitions in the Canadian West and returned home to Markham.

In spite of the above story about Robert and David Reesor's activities in the Canadian West, they were both enumerated in Markham Township in the 1881 census. At that time, their widowed mother still resided in David Reesor Jr.'s household. Joseph Tran, perhaps the person running the farm in the owner's absence, continued to live on the property.

In 1882, David and Jane Reesor sold a right-of-way through their farm to the Ontario & Quebec Railway. This railway line, which still runs through the property, later became a part of the Canadian Pacific Railway.

In the 1891 census, David Reesor Jr.'s home was described as a two-storey brick dwelling containing twelve rooms. His mother, age 81, continued to live in David and Jane Reesor's household. She was long-lived compared with her late husband, reaching an age of 95.

The beautifully landscaped grounds of Silver Springs Farm were the site of large garden parties held in support of church-related projects. Parties were held to help raise funds for the construction of a rectory for Grace Anglican Church in Markham Village and also in aid of the construction of Zion Presbyterian Church in Cedar Grove. Special trains from Toronto stopped at the C.P.R. farm crossing to drop off guests and return them home later. Attendance is said to have at times reached approximately 5,000 people. In 1891, the event was illuminated by some of the earliest electric lights in Markham.

Silver Springs Farm was willed to David Reesor's unmarried daughter Margaret Armstrong Reesor, and unmarried son Paul Reesor in 1927. Paul Reesor married Dorothy Carr in 1945. Margaret A. Reesor left the family farm and moved to Stouffville. In 1946, she granted her interest in the property to her brother.

Paul Reesor died in 1961. His executors sold Silver Springs Farm to William John Greening and Catherine Greening in 1962. The Greening family undertook additions and alterations to the old house in 1990. In recent years portions of the surrounding area have been urbanized, leaving the house at Silver Springs Farm as a remnant of the area's former agricultural character.

### **Architecture**

The house at Silver Springs Farm is a large two-storey painted brick dwelling organized in a cross-shaped in plan. The dwelling faces east. Before additions in 1990, the original house was T-shaped in plan with two, one-and-a-half storey telescoping rear wings that extended to the west. A two-storey gable-roofed projecting front bay added in 1990, and additions made to the rear wing at that time, are clad in wood board and batten siding. There is a two-storey open deck with railings on the front wall and a shed-roofed veranda in south facing ell formed by the intersection of the main block with the first stage of the rear wing.

The building rests on a raised fieldstone foundation. The wall material is painted brick . It might be buff in colour (historically referred to as "white brick") under the current painted finish if this house and that of Senator David Reesor in Markham Village were indeed the product of the same builder. It is not certain if the main block is of solid brick construction or brick veneer over frame. If the rear wings represent older stages of the dwelling's construction, they are likely frame with brick veneer added later. A site visit would be required to learn more about the nature of the building's construction. The brick of the main block has a projecting plinth and belt course. Radiating "eyebrow" arches over window openings project slightly from the wall face. The base of each arch is visually supported by a single header thereby giving a bracketed effect.



7960 Reesor Road. South side view showing rear wings.

The broad, medium-pitched gable roof of the main block is oriented north-south. The projecting eaves on the gable ends are decorated with curvilinear bargeboards and kingposts with a turned pendant. The kingposts once extended above the roofline, but have lost their turned finials. At the north gable end is a corbelled, single-stack brick chimney. At the south gable end is another single-stack brick chimney that serves an exterior gable-end fireplace that is a later addition. This chimney disrupted a half-round opening centred on the gable wall. Centred on the front slope is the steeply-pitched gable roof of the front addition, flanked by two gable-roofed dormers, also part of the 1990 additions. There are three gable-roofed dormers on the rear roof slope. The dormers contain modern round-headed windows.

The primary (east) elevation is divided into three distinct bays. The central, two-storey, board and batten projecting bay added in 1990 is topped with a steep gable. The windows in this addition mimic but do not copy the design of the historic windows of the main block. The ground floor of this bay has a new entrance door with two half-round topped windows flanked by two sidelights having half-round topped windows. Atop the door and sidelights is a transom with rectangular glazing. On the second floor of the addition are three slender, equally sized half-round topped windows. Another window identical to the ones below is enclosed by the gable.

This addition covers up the original entrance which featured a panelled wooden door flanked by rectangular sidelights with half-round arched heads and panelled aprons below. The original entry was topped by a segmentally-headed transom light vertically divided into three sections based on the width of the door and sidelights. The entrance was further framed by a segmental brick arch. Previous to the 1990 additions, this entrance was covered by a porch and balcony supported on simple Classical columns having the same footprint as the new addition. Directly above the original central entrance was a second storey door that opened onto the balcony. The balcony had a simple wood railing. The porch and balcony, seen in a photograph in a

previous edition of the *Markham Inventory of Heritage Buildings*, looks as though it was built in the early twentieth century. It likely replaced an earlier more elaborate Victorian porch or veranda.

Today the whole width of the primary elevation is covered by a deep and expansive two-storey deck supported on simple, square posts and enclosed by a high railing with turned “colonial” balusters.

On either side of the central projecting bay are pairs of original half-round topped windows on the first and second floors, vertically aligned with each other. These original, slender, one over one windows are paired but vertically separated by a narrow mullion of brick. The windows once had louvered shutters. The window openings are capped by a half-round brick arch. The projecting sills are visually supported on block-like brackets. The sills might be made of cut stone. This arrangement of paired, half-round topped windows is repeated again on the north and south gable ends of the main block. They are vertically aligned on the first and second storeys, dividing the north and south gables into two bays. Near the apex of the north gable there is a recessed panel in the brick framed by a sill and a half-round arch that may contain a plaque, possibly bearing the date of construction, or the name of the house which was relatively common in the nineteenth century. A closer inspection will reveal if there is any inscription or whether this recessed panel once contained a window or a louvered vent into the attic. There was a corresponding half-round arched feature on the south gable in the same location but it is now mostly covered by a later exterior chimney.



7960 Reesor Road. View of north elevation.

The gable-roofed one-and-a-half storey first section of the two rear wings of the house is in the traditional location of a kitchen wing. This may be an intermediate phase of the building’s development. It was built in the form of an Ontario Classic farmhouse having a three-bay symmetrical façade facing south with a steeply-pitched centre gable with a half-round headed two-over two-window on the second floor. The verges are trimmed with curvilinear

bargeboards and a king post that echoes the design of the gable ends of the main block. On the first floor is a central, single-leaf door directly below the gable with two flanking, segmentally-headed two-over-two windows. The ground floor is protected by a veranda with a shed roof supported on Classical columns that was likely constructed in the early twentieth century judging from its design details. The north elevation of this first extension of the rear wing has another centrally-placed gable similarly treated to the south-facing centre gable with a half-round headed, two-over-two window and two segmentally-headed two-over-two windows on the ground floor to either side of the central gable. A heavy, single-stack brick chimney is located on the west gable end. Its scale suggests that it serves, or served, a large kitchen fireplace.

The gable-roofed westernmost section of the two rear wings has a low one-and-a-half storey height and a small centre gable facing south that has half-round topped, two-over-two windows. The verges are decorated with curvilinear bargeboards and a full king post that includes a turned finial. There is a pair of modern gable-roofed dormers on the north roof slope. The door and the segmentally-headed two-over-two ground floor windows on this section are not symmetrically arranged and are shifted right of the line of symmetry suggested by the south-facing gable. A modern canted bay window has been added to the west end of the ground floor of the south wall. The west elevation of this last extension of the rear wing has a single two-over-two window lighting the second floor space. The north side of this westernmost extension has been extended northwards and has a modern glazed door with two flanking sidelights with two modern half-round topped vinyl windows on either side. This part of the house may have once functioned as a “doddy house” for the widowed Margaret Armstrong Reesor, and may be an altered version of the 1826 one-storey frame house noted in the census records of 1851 and 1861.

The David and Jane Reesor House at Silver Spring Farms is a locally unique example of a grand, vernacular Late Victorian Italianate villa. The Italianate flavour of the house comes from the half-round arched windows, deep eaves, and broad gables that face north and south. The inspiration for this house might well have been the large Italianate house at 166 Main Street in Markham Village, built by David Reesor Jr.’s uncle, Senator David Reesor, in 1873. The two houses share similarities in design and materials such as the grouped tall, narrow half-round headed windows.



Senator David Reesor's imposing residence at 166 Main Street North, Markham Village. This large village residence was constructed in 1873. Note the window treatment, similar to the house at Silver Springs Farm.

Italianate designs were popularized by the architectural pattern books of the 1850s and 1860s, and the style remained popular up until the late 1870s in Canada. The style was a reaction to the rigid geometry and symmetry of Georgian architecture. It strove to be picturesque in composition, and evocative of romantic literature and foreign landscapes. Pure examples of the style usually feature an asymmetrical building mass often extending from a three or four storey tower. These towers were inspired by medieval Italian villas. Deep overhanging bracketed eaves typical of southern climates were typical of the style also lending the nickname "The Bracketed Style" to Italianate buildings. The presence of windows with half-round arches is also a common feature of the style.

This house exhibits an Italianate architectural influence by way of its half-round headed windows and broad eaves but it can be considered a conservative, vernacular expression of the style as it still relies on Georgian principles of symmetry and composition and avoids the more flamboyant features of the style such as a tower or large ornamental brackets. The house can also be considered a vernacular version of the Italianate style because of its Gothic Revival influences including the bargeboards in the gables and the steeply-pitched centre gables of the rear wing. The first section of the rear wing, when looked at by itself, is an Ontario Classic vernacular farmhouse with a half-round headed Italianate window. The design of the house was likely influenced by Italianate and Gothic Revival village residences and farmhouses that dotted the landscape of Markham Township in the mid to late-nineteenth century. The Italianate style was particularly popular in Markham Village and vicinity in the 1870s and 1880s perhaps due to the influence of local builder and architect John Anthony who designed a number of buildings in this style. The identity of the builder of 7960 Reesor Road is as yet unknown, but it was built at a time when John Anthony was active in the area so there is a possibility he was involved in the building of this house and the home of Senator Reesor as well.

## Context

This imposing house known as “Silver Springs Farm” is set well back from the west side of Reesor Road. Historically, this area was part of Cedar Grove. Recent development has transformed the former agricultural landscape, altering the original grid-like road pattern in the vicinity of the property and introducing suburban-style growth. The house is located on an irregularly-shaped parcel that is a remnant of the old farm. The spring-fed pond that lent its name to the property has been removed by intensive modern development. With the introduction of Donald Cousens Parkway, the property at 7960 Reesor Road has frontage on both Reesor Road via a lane that crosses the railway tracks, and frontage on Donald Cousens Parkway. The property is on privately-owned land adjacent to the Rouge National Urban Park. Silver Springs Farm is historically-linked to the Robert Reesor House next door at 8042 Reesor Road, 1867, designated under the Ontario Heritage Act (refer to By-law 2004-42).

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## Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest

*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.*

**The Silver Springs Farmhouse has design value and physical value as a locally unique example of a vernacular Late Victorian Italianate villa designed with the influences of the Georgian architectural tradition and the Gothic Revival style.**

*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.*

**The Silver Springs Farmhouse has historical value and associative value as it is representative of improvements made to farmsteads in the nineteenth century as the agricultural community progressed past the early settlement phase to a period of prosperity, and for its association with the Reesors, a prominent Pennsylvania German family in Markham who owned the property from 1805 to 1962.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The Silver Springs Farmhouse has contextual value because it is physically, functionally, visually and historically linked to its surroundings, having stood on this property since c.1875. As a former Reesor family residence, the house represents the legacy of the Reesor family's 157 year long ownership of the property. The property is historically linked to the Robert Reesor House at 8042 Reesor Road which was the former home of David Reesor Jr.'s older brother.**

## RESEARCH REPORT



### **John and Jane Pingle House** **East Half Lot 21, Concession 5, Colty Corners** **10060 Kennedy Road**

**c.1875**

**Heritage Section**  
**City of Markham Planning & Urban Design**  
**2003**

#### **History**

The John and Jane Pingle House is located at 10060 Kennedy Road on the eastern half of Markham Township Lot 21, Concession 5, in the historic crossroads community of Colty Corners.

The Pingle or Pingel family were among the Berczy settler group that came to Markham Township in 1794. The early spelling of their surname was "Pingel." Later on, the spelling changed to "Pingle." The family was from Schleswig-Holstein, near the Danish border. Joachim Pingel, his wife Anna Maria, and five children came to Philadelphia with William Berczy on board the *Catharina* in 1792. A carved wooden chest that accompanied the family on their journey from Europe is in the collection of the Markham Museum. It bears the date "1757." A photograph of the chest is found on page 21 of the book, *Markham 1793-1900*.

In the lot assignment process for the Berczy settlers, Joachim and Anna Maria Pingel drew Lot 22, Concession 6. Their son George Pingel drew Lot 21, Concession 6, and their other son John Henry Pingel drew Lot 22, Concession 7. These three farms were all patented between 1804 and 1807. George Pingel also leased the 200 acres of Lot 21, Concession 5 from the Crown from 1806 to 1838.

George Pingel's brother, J. Henry Pingel, is a notable historical figure for his service in the militia in the early part of the nineteenth century. He served as a private in John Button's troop of cavalry, which became known as Captain Button's Troop of Markham Dragoons. This troop is believed to have gone to Detroit with the York Volunteers under General Brock. He must have served with distinction because in 1813, Henry Pingle (note change in spelling of surname) had the rank of Ensign in the 1<sup>st</sup> Regiment of York Militia.

George Pingel and Maria (Koepke) Pingel's son, John Charles Philip Pingle, was born on Lot 21, Concession 5 in 1804. John attended the local German School during the winter months and worked with his father on the farm in summer. In 1827, John married Jane Hunter who was born in Ireland. It is believed that soon after their marriage John and Jane Pingle established a residence and farmed the leased property on Lot 21, Concession 5.

The western 100 acres of the farm were formally purchased from King's College (later the University of Toronto) by George Pingel in 1838. It is not clear in the deed abstracts how George Pingel acquired the eastern 100 acres. In 1852, John Pingle was willed the eastern half of Lot 21, Concession (where 10060 Kennedy stands today) and his brother, George Pingle Jr., the western half. Historical maps of Markham Township from 1853-54, 1860, and 1878 all show John Pingle on the eastern half of Lot 21, Concession 5, and his brother George Pingle Jr. on the western half.

According to the 1851 and 1861 census records, John and Jane Pingle and their children resided in a one-storey frame house on Lot 21, Concession 5. The frame farmhouse was replaced by a one-and-a-half storey brick dwelling c.1875. In the 1891 census, the house was described as a two-storey brick building containing 12 rooms, a substantial rural residence.

John Pingle also owned 125 acres of the adjoining lot to the north, Lot 22, Concession 5. He purchased that property, the eastern section of Lot 22, in 1834, but chose to live on Lot 21. The property was occupied by tenants, including George H. Pingle, a son of John and Jane Pingle, in the early 1870s.

While the Pingel family were originally members of the Lutheran Church north of Unionville, John Pingle later became a very active member of St. Philip's Anglican Church where he served as a church warden for a number of years.

By the 1880s, John and Jane's unmarried son, Alexander Pingle, was managing the farm. Alexander Pingle inherited the family farm after his father died in 1890. He sold the property in 1903 when he retired from farming. In 1907, he purchased the home of Margaret Robinson

(now addressed 117 Main Street) in the village of Unionville, where he lived with his unmarried sister, Lucy.

Later owners of 10060 Kennedy Road were Lemuel and Margaret Summerfeldt from 1903 to 1921, and Robert and Jessie Holden from 1921 to 1941. In 1956, the property was purchased by Arthur Stollery and later became part of Angus Glen Farms.

### **Architecture**

The John and Jane Pingle House is a representative example of a late nineteenth century vernacular farmhouse. Elements of the Georgian architectural tradition are displayed in its symmetry and restrained design. Earlier research reports, prepared before a site inspection proved otherwise, speculated that the house dated from c.1840 and was a frame building updated in the 1880s with brick veneer. Based on a thorough examination, however, the building is actually of solid masonry construction and does not appear to incorporate any portions of an earlier structure.

The house is one-and-a-half storeys in height with a three-bay facade and an end-gabled roof. The ground floor is set close to grade, limiting visibility of the foundation material. The main block is rectangular in plan, with a rear, single-storey brick kitchen wing offset to the north on the west wall. The rear wing has been enlarged to the south and west with a substantial brick and board-and-batten addition. An examination of a floorplan reveals that only the north wall and a portion of the west wall remain of the brick kitchen wing. The other walls were removed and replaced with new construction when the addition was constructed.

The medium pitched gable roof features a wide cornice which, in combination with other details around the eaves, indicates the knee walls have been raised. The roof pitch has been steepened in modern times to provide a higher ceiling height on the second floor which is evident from the application of clapboard siding on the upper portion of the gable-end walls and scrolled wood trim at the eaves that help to mask the alterations. There is a short, single-stack brick chimney on the north gable end.

The main brickwork on the building is a red-orange colour with buff-coloured accent brick. Noteworthy architectural features of the house include radiating brick arches above door and window openings ornamented with carved limestone keystones, brick quoins, a brick plinth, and a Classic Revival-influenced recessed entranceway with sidelights, a transom light, and panelled reveals. The single-leaf, wood front door is four panelled. The keystone over the front entrance has an English rose motif while the keystones over window openings have a vermiculated treatment. Shadow lines on the front wall indicate that the house at one time had a full-width, bellcast-roofed veranda. A small window has been added in the knee wall, centred above the front entrance.



10060 Kennedy Road. Front doorcase detail.



10060 Kennedy Road – North side view.

Window openings have a slight camber or segmental arch, but contain flat-headed single-hung windows. Ground floor windows are wood, with a two-over-two pane configuration. They are notably larger in proportion to those on the second storey. Second storey windows are modern replacements and have a six-over-six pane configuration. Fading on the brick walls indicates the former presence of window shutters. Existing shutters are decorative and not original.

The doorcase on the north wall of the brick kitchen wing, with its sidelights and transom light, is a complimentary addition as a door treatment of this type is not typical for a secondary entrance on a nineteenth century farmhouse. An examination of the brickwork and the interior

floorplan shows that there was originally an umbrage in this area which was later infilled to create new, enclosed interior space for a side entrance vestibule.

### **Context:**

The John and Jane Pingle House is an important reminder of a Berczy settler family and the agricultural past of the property. It is a good example of how a farming family replaced an earlier dwelling with a more up-to-date residence as their farm became well-established and their level of prosperity increased. The John and Jane Pingle House is one of several heritage buildings that remain in the vicinity of the historic crossroads community of Colty Corners. The property is historically related to the George Pingle Jr. House at 4022 Major Mackenzie Drive (The Pingle House Training Centre, designated under Part IV of the Ontario Heritage Act – refer to By-law 2001-171) and the George H. Pingle House at 10228 Kennedy Road.

### **Sources**

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### **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest**

*The property has design or physical value because it is a rare, unique, representative or early example of a style, type, expression, material or construction method.*

**The John and Jane Pingle House has design and physical value as a representative example of a late nineteenth century vernacular farmhouse with Georgian architectural influences. Its conservative form is enhanced with patterned polychromatic brickwork, carved limestone keystones, large ground floor windows, and a recessed front doorcase with panelled reveals.**

*The property has historical or associative value because it has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community.*

**The John and Jane Pingle House has historical and associative value, representing the locally significant theme of immigration, particularly the Berczy settler families that came to Markham Township in 1794 with William Berczy. The dwelling is also representative of the improvements made to nineteenth farmsteads as the agricultural community progressed past the early settlement phase.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The John and Jane Pingle House has contextual value as one of a number of nineteenth century buildings located in the general vicinity of the historic community of Colty Corners, and is historically linked to the former farm property where it has stood since c.1875.**

## RESEARCH REPORT



### **Victoria Square United Church and Methodist Chapel**

**East ½, Lot 25, Concession 3  
10720 Victoria Square Boulevard  
Methodist Chapel c.1845  
Brick Church c.1880**

**Heritage Section  
City of Markham Planning & Urban Design, 2020  
Updated 2023**

## History

The Victoria Square United Church and Methodist Chapel are located on the eastern half of Markham Township Lot 25, Concession 3, in the historic hamlet of Victoria Square.

The United Church congregation in Victoria Square dates back to 1832 when the Primitive Methodists first established what was then termed a “class” under the leadership of “Daddy” William Hatton, a local resident. This group built a church which once stood on the east side of Victoria Square Boulevard, north of Elgin Mills Road. The historic cemetery associated with that church is located at 10769 Victoria Square Boulevard.

In 1845, a group of Wesleyan Methodists constructed a frame church on the present site of the Victoria Square United Church where a cemetery was also established on land provided by James Stoutenburgh on the eastern half of Lot 25, Concession 3. Stoutenburgh, a merchant and farmer, was a prominent landowner in Victoria Square. His father, Martin Stoutenburgh, received the Crown patent for the eastern half of Lot 25, Concession 3, in 1842.

One source says the first church stood just north of the present one; another source says it stood to the south. In either case, the frame church fronted on the west side of what is known today as Victoria Square Boulevard (formerly Woodbine Avenue). This modest frame building served the congregation until 1880 when it was replaced by a larger Gothic Revival brick church building constructed by a Mr. Hall of Unionville, according to the church’s centennial history. This was likely Josiah Hall, a prominent mason and builder based in Unionville from 1874 to 1885. The identity of the architect is not known at this time. The brick came from the Snowball brickworks between Unionville and Markham Village. The location of the brickworks, on the eastern side of McCowan Road, south of Highway 7, is now part of Milne Park.

Over time, additional land was purchased to expand the church’s property holdings. An additional half acre was purchased from James Stoutenburgh in 1880 (presumably for the site of the new brick church), and a further quarter acre in 1886. After the Stoutenburgh property was sold to Levi Heise in 1908, the church purchased an additional acre of land from Heise to expand the cemetery in 1909. In 1936, William and Ida Heise transferred a further half acre to the church for the construction of a manse. Lastly, the church purchased 2.9 acres to the west of the church and cemetery in 1954.

Similar to the cases of some other small churches in Markham Township that could no longer accommodate growing congregations, the old building was sold and moved off-site to be adapted to serve a new use following construction of the new building. The frame church was purchased by village blacksmith William Frisby and relocated to the north side of the Elgin Mills Sideroad west of Woodbine Avenue where it was converted for use as a blacksmith’s shop. In its new location the church was oriented away from the street and a pair of large shed doors were opened in the wall that was originally the rear of the building.

The Wesleyan Methodists and Primitive Methodists of Victoria Square came together in 1884 to worship in the new brick church. In 1925, the congregation became part of the United Church in

Canada. An addition was made to the rear of existing building in 1991 to improve accessibility and facilities.

As for the original Wesleyan Methodist Church building, after it served as a blacksmith shop for many years, it fell into disrepair. When a new house was proposed for the property in 2002, the demolition of the church seemed a real possibility. This threat to the building inspired the Victoria Square congregation to acquire the old structure in 2003 and move it back to its original property where it serves as a chapel. The new site is west of its original location, but still within the property where it was constructed in 1845.

### **Architectural Description: Chapel**

The Victoria Square Wesleyan Methodist Church is a modest frame building with a simple rectangular plan. The building is gable-fronted, measuring 26 feet wide by 36 feet deep. The walls are framed with four 9 ¾ by 11 ½ inch corner posts and 2 by 6 studs at 20 ½ -inch centers. A heavy timber plate tops the wall, but the original timber sill at the base of the wall has rotted and been replaced with modern lumber of a reduced size. The corner posts and wall plate project into the interior space. In its new location, the building rests on a poured concrete foundation.



The restored Methodist chapel of 1845, returned to its original property in 2003 and restored by volunteers from the congregation.

The position and width of the original entranceway, centred on the current east gable end, is indicated by the remaining drip cap above the modified off-centre doorway. Above the former door opening, high in the gable, is a replica of the name and date plaque that reads “Wesleyan Church A.D. 1845.” The original plaque had been preserved inside the sanctuary of the present brick church.

All of the original window openings remain intact and contain multi-paned sash-style windows. There are two with a twelve-over-twelve glazing configuration on the side wall and two with a

twelve-over-eight glazing configuration on the gable ends. Moulded window frames and sills remain intact. The openings for the sidewall windows are slightly taller than those at the gable ends.

The exterior finish is thin clapboard with a 5-inch weather trimmed with corner boards. Below the clapboard, viewed during restoration, is an interesting plaster or stucco finish applied to wood lath tooled to resemble fine ashlar stonework. At the rear of the church, the double shed doors dating from the blacksmith shop period have been reproduced to reference the period when the building served that purpose.

The gable roof has a medium pitch, and boxed, projecting eaves with a prominent cornice and cornice returns. The cornice is ornamented with simple Classical mouldings and eave returns. The existing roof material is sheet metal barn roofing.

The interior of the church consists of a large single room. At one time the room was lined with horizontal, wide-board wainscoting that extended to the height of the windowsills. Above the wainscoting, the walls were finished in lath and plaster. The open cathedral ceiling has angled sides that follow a portion of the line of the roof then continue into a large, central flat section.

### **Stylistic Analysis: Chapel**

In the early days of Methodism in Ontario, modest chapels that were erected in rural communities across the province were generally rendered in a simplified version of the Greek Revival style. The gable fronted plan, medium pitched roof, wide and prominent cornice and cornice returns, and symmetrical arrangement of openings are characteristics of this architectural style. These buildings had a rational aesthetic and classic simplicity that seemed to be an outward expression of the faith of the people that built them.

The original faux ashlar finish would have enhanced the Classical character of the building. The plaster had a smooth finish and was painted a creamy white colour with the recessed false mortar joints shaded in light grey. The “blocks” were marked out to an average dimension of 9 by 18 inches. From the limited evidence remaining on the weathered wood of the building, the wood trim of the exterior may have been painted an aged bronze colour. In the later phase of the building’s history, when the clapboard was applied over the plaster, the siding and trim are believed to have been painted white. Some traces of white paint can be seen on the soffits.

A small, gable-roofed structure atop the main roof appears in historical photographs dating from the blacksmith shop period. This may not be a belfry but a rooftop ventilator relating to the industrial use of the building. Belfries and towers were not typical features of this style of church. A further examination of the structure is required to determine the former location of a brick chimney that would have been necessary to serve the box stove that once heated the church.

Although the Victoria Square Wesleyan Methodist Church was converted for use as a blacksmith shop, and went through a long period of neglect, considerable original material still remains.

### **Exterior Description: Brick Church**

The Victoria Square United Church building of 1880 is a one-storey brick structure on a high, raised fieldstone foundation that was designed to contain a meeting hall and Sunday School. The building is oriented east-west and faces the street with the main entrance doors situated at grade along the base of a square, central tower. The walls are constructed of patterned or polychromatic brick, consisting of a red brick body decorated with buff coloured brick accents including radiating arches over door and window openings, a water table/plinth, and a dog's tooth belt courses. Additional brick decoration including corbelled brick arcading and angle buttresses in red brick contributes to a highly decorative effect.

The roof of the nave, or body of the church is a steeply-pitched gable, closed with a parapet at the street-facing gable end. The parapet is covered with a moulded coping. The current roof cladding is asphalt shingles. Corbelled brick arcading decorates the frieze on the front walls and on the tower and lantern.

Angle buttresses are found at each corner of the primary (east) elevation of the nave, and on the tower. The main entrance features double-leaf wood doors with vertical tongue and groove panels and ornate cast iron hinges. Above the doors is a pointed-arched transom light containing wood tracery in a quatrefoil pattern. The brick arch above the entrance has a projecting hood mould in a dog's tooth (notched) pattern. Above the entrance is a stone name and date plaque. There are single lancet windows on the sidewalls of the tower and single, tall lancet windows on the gable-end wall of the nave on either side of the tower. Arches above all of the pointed-arched windows are treated the same way as the arch above the entrance doors.



The c.1880 church viewed from the south.

The mid-level of the tower contains lancet windows on all three exposed sides which appear to have had newer sash windows installed within the original openings. At the top of the mid-level section of the tower is corbelled brick arcading capped with moulded metal coping.

The upper level or lantern of the tower contains paired, lancet-arched louvered openings on all four sides. The wooden louvers have scalloped edges. Within the arched portion of these openings is a solid panel with an applied quatrefoil decoration. The parapet of the tower is ornamented with a double layer of corbelled brick arcading and a pinnacle in each of the four corners. The pinnacles are roofed in copper. Between the pinnacles are wooden balustrades.

Window openings lighting the basement have segmentally-arched heads and contain two-over-two sash-style windows. The side walls of the nave are divided into four bays by angle buttresses, and between the buttresses are identically-sized windows placed centrally within the wall space. These window openings are pointed-arched and contain wood windows with Y-tracery. Some original patterned and coloured glass remains, but most of the windows now have leaded, coloured stained glass. The brick arches above the windows have projecting brick hood moulds in a dog's tooth (notched) pattern, and string courses of dog's tooth brickwork in buff brick form continuous label stops at the base of the arches.

At the rear of the church, an addition has been constructed in a design that harmonizes with the design and materials of the original building. This addition provides office and washroom space as well as providing an accessible entrance to the building.

The interior of the church is very well preserved in terms of original detailing. Wooden stairs with a wooden balustrade lead from to the worship space. The upper portion of the stairway,

where it enters the nave, is enclosed with a small, box-like enclosure with a flat top. The worship space consists of a large nave with a double aisle and a polygonal apse at the rear. Flooring is pine tongue and groove with a natural finish. The church retains its original pews with cast iron ends and wooden seats and backs. Vertical wooden tongue and groove wainscoting in a stain and varnish finish surrounds the space. The walls are plaster above the window-sill height wainscoting. The cathedral ceiling has angled sides at the top of the walls that terminate in a flat ceiling. The ceiling is decorated with wooden hammer beams along with arch braces and collar beams in a stain and varnish finish. Ornate, circular ventilators are located within the flat panels created by the braces and collar beams. It appears that the ceiling is covered in painted, embossed panels which may be made of pressed metal.

The 5-sided apse, containing a raised chancel, is now enveloped on the exterior by the rear addition of 1991. It retains two lancet windows but these are now interior. The apse is framed with slender colonettes and a Tudor arch. Each angle of the apse has a colonette that extends to form simple vaulting within the concave ceiling.

### **Stylistic Analysis: Brick Church**

Victoria Square United Church is a good example of a rural brick church of the Late Victorian period, rendered in the vernacular Gothic Revival style. Simple in plan, and symmetrical in its layout, the essential form of the church harkens back to Classical architecture and its influence on Romantic Gothic Revival, the earliest form of the Gothic Revival style. The Romantic Gothic Revival style used the temple form of Classical architecture and ornamented it with applied Gothic Revival features such as pointed-arched windows, label mouldings, buttresses, etc.

The polychromatic brickwork, typical of Southern Ontario construction from the 1850s into the 1880s, is a key element of the High Victorian Gothic Revival style that has been skillfully applied to this example. This use of contrasting coloured materials, combined with different textures produced by the way the brick was laid, creates a play of colour, light and shadow that enlivens this modestly-scaled building. The sense of verticality of the church is enhanced by its high, raised stone foundation, steeply-pitched gable roof, and tall tower capped with elaborate pinnacles.

As with many older churches, the original window glazing has been replaced with leaded, stained glass windows. These windows are typically donated by families as memorials to deceased relatives and are part of the on-going story of the congregation.

Victoria Square United Church is remarkable for its state of preservation. As liturgical practices have changed, the arrangement of the chancel has been altered to follow those trends. This is perhaps the most altered area within the worship space. The pews, with their decorative cast iron ends and gleaming varnished wood, add much to enhance the feeling of authentic late 19<sup>th</sup> century church architecture within the interior.

The addition of 1991 was carefully designed to complement the materials and design of the 1880 church building.

## **Context**

Victoria Square United Church, with its restored chapel, is a noteworthy and rare expression of the historical and architectural evolution of this long-established place of worship. The brick church of 1880, set close to the street with its tall tower, is a local landmark within the historic crossroads community of Victoria Square. In context with the adjoining cemetery and mature trees, the property is a significant cultural heritage landscape that is a major contributor to the distinctive, village-like character of Victoria Square.

## **Sources**

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*Victoria Square Heritage Conservation District Historical Background and Inventory*, City of Markham, 2010. Research by Su Murdoch Historical Consulting. Pages 96-100.

*Victoria Square United Church, 1880-1980*. Centennial history produced by the congregation of Victoria Square United Church, 1980.

## **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest**

*The property has design value because it is a rare, unique, representative or early example of a style, type, expression material or construction method.*

**The Victoria Square United Church is a representative example of High Victorian Gothic Revival ecclesiastical architecture in patterned brick. The Victoria Square Methodist Chapel is a locally rare example of a frame, mid-nineteenth century village church in the Classic Revival style.**

*The property has design value or physical value because it displays a high degree of craftsmanship or artistic merit.*

**The Victoria Square Methodist Church is a well-designed, minimally-altered example of a Late Victorian village church in patterned brick. The Victoria Square Methodist Chapel is a well-designed, well-restored example of a mid-nineteenth century frame village church.**

*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.*

**The Victoria Square United Church and Methodist Chapel have served as a place of Christian worship for over 175 years. The congregation began as Wesley Methodist in 1845, then became Methodist in 1884 when branches of the Methodist Church merged. In 1925, the Victoria Square Methodist Church became part of the new United Church of Canada. As such, it has historical value as a long-standing institution within the community of Victoria Square.**

*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.*

**The Victoria Square United Church was constructed in 1880 by Josiah Hall, a prominent mason and builder based in Unionville from 1874 to 1885.**

*The property has contextual value because it is important in defining, maintaining or supporting the character of an area.*

**The Victoria Square United Church and Methodist Chapel are important buildings within a grouping of nineteenth and early twentieth century buildings that define the extent of the historic community of Victoria Square.**

*The property has contextual value because it is a landmark.*

**The Victoria Square United Church is the largest historic structure within the historic community of Victoria Square, and is a local landmark.**

## RESEARCH REPORT



### **Francis Mary and Walker House** **North Half Lot 25, Concession 6, Cashel** **10725 Kennedy Road** **c.1850**

**Heritage Section**  
**City of Markham Planning & Urban Design**  
**2023**

#### **History**

The Francis and Mary Walker House is located on a portion of the northern half of Markham Township Lot 25, Concession 6, in the historic crossroads hamlet of Cashel.

The Francis and Mary Walker House was built c.1850 on a building lot severed from the northern half of Markham Township Lot 25, Concession 6 (the dwelling appears to pre-date the formal creation of the building lot). The Crown patent for Lot 25, Concession 6 was issued to John Nicholas Steffons in 1804. Steffons (also spelled Stephens) was a member of the Berczy settler group, German immigrants that came to Markham in 1794 under the leadership of William Berczy. Steffons was associated with the property from as early as 1794 and was listed as residing upon it in Berczy's census of 1803. He sold to Henry Ort in 1805.

In 1815, Lot 25, Concession 6 was sold to James Fenwick. James Fenwick was born in Scotland in 1777 and served in the Royal Navy until he was discharged at Port Royal, Jamaica in 1802. He arrived in Markham Township in 1806, and settled at Crosby's Corners (later known as Cashel). In 1814, he purchased the eastern 70 acres of Lot 26, Concession 5. This property was valuable

because a branch of the Rouge River ran through it creating ideal conditions for a mill site. James Fenwick married Ellen Thomson of Scarborough Township. He operated an inn and distillery at the crossroads as early as 1812. During the War of 1812, James Fenwick served as Captain of the Number 9 Company in the 1<sup>st</sup> Regiment of York, and participated in the defense of the Town of York during the American attack in 1813.

In 1819, James Fenwick sold his property on Lot 25, Concession 6 to investors, possibly to help fund business ventures on his home property on Lot 26, Concession 5. The lot was owned by Town of York/City of Toronto speculators until 1844 when Archibald Hugh Fenwick purchased the northern 100 acres, and Samuel Eakin purchased the southern 100 acres.

Archibald Hugh Fenwick, a son of James and Ellen Fenwick, was a prosperous farmer and owner of considerable property in the community. He served on Markham Township Council as a councillor in 1859, 1861, and 1866. He originally lived on the family homestead on Lot 26, Concession 5, which contained a sawmill, store, distillery and inn at various times in its history. Archibald Fenwick built a fine Ontario Regency Cottage style brick house on Lot 25, Concession 6, c.1845. This house, addressed 4551 Elgin Mills Road, was relocated to Markham Heritage Estates in 2009. A fine portrait of Archibald Fenwick appears on page 234 of the book, *Markham 1793-1900*. His wife was Barbara Ann (Latham) Fenwick, and there were 12 children in the family.

With the construction of the Markham and Elgin Mills Plank Road underway in 1850, and a hamlet emerging around a post office granted in 1851, there was a demand for building lots near the crossroads of Kennedy and Elgin Mills Road. Archibald Fenwick created three half-acre lots to the south of his residence with frontage along Kennedy Road. In 1851, one of these lots was sold to Francis Walker, an English-born blacksmith. By the time of the 1851 census, Francis Walker, his wife Mary (Barnes) Walker and their children were well established at Cashel. Their one-storey brick house, designed in the Ontario Cottage style, was a simplified version of the neighbouring Fenwick residence. The Walker blacksmith shop, illustrated on Tremaine's map of 1860, stood next door. Their house appears to have been constructed prior to the sale of the lot to Francis Walker in 1851 suggesting that it may have been constructed by Archibald Fenwick.

Francis Walker and his wife, Mary emigrated from England some time between 1840 and 1846. The family came to Cashel between 1846 and the enumeration of the census of 1851.

One of several non-family residents in the Walker household in 1851 was John Stephenson, a Canadian-born blacksmith who may have started his career as Francis Walker's apprentice since he was 18 years of age at the time. Stephenson later moved to Unionville to work in the wheelwright and blacksmith of Hewlett Eckardt. John Stephenson went on to play a major role in Unionville and Markham Township's development and municipal administration, building the Queen's Hotel in the early 1870s, founding his own bank in a wing of his home, and serving as the Clerk and Treasurer of Markham Township from 1874 to 1899.

In 1855, Francis Walker purchased one acre to the south of his original half acre property. This acre likely comprised the two remaining, undeveloped building lots created by Archibald Fenwick in 1851. Walker's property was thus increased to one and a half acres.

Francis Walker sold his home and shop in 1873. By 1880, another blacksmith by the name of Stephen Le Fraugh was the owner. The property was sold out of the Le Fraugh family in 1884. It is not certain if the blacksmith use continued after Le Fraugh sold the property. Beginning in 1884, the property passed through several owners including Margaret Hoover (1884), George Love (1894), Margaret Brown (1936), and David Mille (1943).

### **Architecture**

The Francis and Mary Walker House is a one-storey painted brick dwelling resting on a fieldstone foundation. It has a rectangular plan. There are frame additions to the rear which are of indeterminate age. The gable-roofed portion of the rear additions may be the original kitchen wing or summer kitchen dating from 1850.

The dwelling faces west onto Kennedy Road. It has a low-pitched hip roof with a wide eave overhang. No historic chimneys remain. The primary (west) elevation consists of 3-bays with a centrally placed single-leaf door flanked by windows. The front door dates from the 1950s. A multi-paned transom light is positioned over the front door exhibiting an intricate geometric pane division typical of the Regency Cottage style. Window openings are typically flat-headed with two-over-two single-hung windows. Based on the age of the house, these likely replaced windows with more pane divisions, such as six-over-six. The brick has been painted so it is not possible to determine if patterned brickwork exists without a closer examination of the exterior. Visible features of the brickwork are splayed brick arches over door and window openings and a raised brick plinth.

The Francis and Mary Walker House is a representative example of a tradesman's dwelling designed in the Ontario Cottage style. This stylistic typology, a simplified version of the Regency Cottage style, is most often associated with families of British origin. The Regency Cottage was in use in various parts of the British Empire during the early to mid-nineteenth century. The trademark characteristics of an Ontario Cottage include a one-storey height, a Georgian sense of symmetry and formality, and a hip or cottage roof. French doors or a bellcast-roofed veranda, features that would be more closely associated with the Regency Cottage style, are occasionally seen. It is not known if a covered veranda ever existed on this house. The brickwork would need to be examined to see if any scars or nailing blocks remain to indicate the former presence of a veranda roof.

Relative to Archibald Fenwick's residence, which featured patterned brick, cut limestone lintels, a set of three French doors on its front façade, and a bellcast-roofed veranda, the detailing of the Walker House is restrained. This can perhaps be attributed to Francis Walker's economic status as a blacksmith compared to Fenwick's status as a prosperous farmer and landowner. Although some alterations have taken place, the important stylistic features and essential character of the c.1850 dwelling remain intact.

## **Context**

The Francis and Mary Walker House is one of a group of nineteenth century buildings marking the historic crossroads hamlet of Cashel. As the former home of the local blacksmith, it illustrates the mix of residences and business that were important features of the rural communities of Markham Township. During the nineteenth century, most residents were farmers that relied on strategically-placed services such as a blacksmith shop, general store, tavern, and shoe maker's shop. As such, they tended to cluster together. The property is located at the northern end of a concession block that is currently undergoing urban development.

## **Sources**

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Canada Census: 1851, 1861, 1871, 1881, 1891, 1901, 1911.

Directories of Markham Township: Brown (1846-47), Rowsell (1850-51), Mitchell (1866), Nason (1871).

Maps of Markham Township: McPhillips (1853-54), Tremaine (1860), Historical Atlas of the County of York, Ontario (1878).

Research Report on 10725 Kennedy Road by Su Murdoch Historical Consulting, 2018.

Champion, Isabel (ed.) *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised, 1989. Pages 105-106, 207, 233-234, 341-342.

## **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest**

*The property has design value or physical value because it is rare, unique, representative or early example of a style, type, expression, material or construction method.*

**The Francis and Mary Walker House has design value and physical value as a representative example of a tradesman's dwelling designed in the Ontario Cottage style.**

*The property has historical or associative value because it has direct associations with a theme, event, person, activity, organization or institution that is significant to a community.*

**The Francis and Mary Walker House has historical and associative value representing the theme of economic development within Markham Township, and the locally significant theme of immigration, particularly families of British origin that came to Markham in the first half of the nineteenth century, Most notable, the property is associated with Francis Walker, an English immigrant who operated a blacksmith shop next to his home in Cashel from c.1850 to 1873.**

*The property has contextual value because it is important in defining, maintaining or supporting the character of an area.*

**The Francis and Mary Walker House has contextual value as one of a group of nineteenth century buildings that help define the character and extent of the historic crossroads hamlet of Cashel.**

## RESEARCH REPORT



### **William and Anna Mustard House** **West Half Lot 29, Concession 5** **11303 Warden Avenue** **c.1862**

**Heritage Section**  
**City of Markham Planning & Urban Design**  
**2023**

#### **History**

The William and Anna Mustard House is located on a portion of the western half of Markham Township Lot 29, Concession 5, in a rural area that was historically associated with the hamlet of Almira.

George Mustard received the Crown patent for the entire 200 acres of Markham Township Lot 29, Concession 5, in 1839. According to William Berczy's 1803 census of Markham settlers, George Mustard was associated with this property as early as 1801. In 1803, he was listed as residing there but appears to have been unmarried as no wife or children were noted in Berczy's census.

George Mustard's history is very well documented in historical records. He was a son of Alexander Mustard of Farness, Cromarty, Scotland. His brother, James Mustard, left Scotland in 1795 and reached Markham Township in 1801 via Pennsylvania. He and his wife, Elizabeth

(Gordon) Mustard, settled on Lot 29, Concession 6. They were also listed in Berczy's 1803 census.

George Mustard followed his brother James to Upper Canada, but his journey was interrupted in a dramatic way. While making the trans-Atlantic voyage, his ship was raided by a press gang and he was pressed into service in the British Navy. This was during the Napoleonic Wars when the British Navy was short-handed and used this aggressive method of "recruiting" sailors to man their warships. George Mustard was stationed on a ship bound for the West Indies where the navy was in search of French vessels. After two years, he managed to escape while the ship was at a West Indian port. He made his way to the United States and eventually was able to join his brother in Markham Township.

James and George Mustard were strong supporters of the Presbyterian Church, attending St. Helen's Church at Cashel and later, Melville Church. George Mustard donated a parcel of land for Melville Presbyterian Church and Cemetery in 1849. The brothers also served in the York Regiment of the militia. James was a captain, and George, a lieutenant, served under Colonel Allen. George Mustard was at the western battery of Fort York when it was destroyed during the Battle of York in 1813. He was taken prisoner by the Americans, but was later exchanged and continued to serve until the end of the war.

During the turbulent period of the 1837 Rebellion in Upper Canada, the brothers found themselves on opposite sides. James Mustard supported the Tories, and George Mustard, the Reformers. George Mustard, although a supporter of the Reform party, apparently did not actively participate in the Rebellion.

At the time of the 1851 census, George Mustard was a widower, age 82. He lived in a one-storey log house on Lot 29, Concession 5. His son, William, also resided on the property in a separate household with his wife, Anna or Annie (Graham) Mustard, and their four young children. William and Anna Mustard lived in a single storey log dwelling. An additional Mustard family household on Lot 29, Concession 5 was that of James Mustard, another son of George Mustard. James Mustard lived in a one-storey frame dwelling with his wife, Jane (Gibson) Mustard and their young son, George. They resided on the eastern half of the farm.

George Mustard sold the western half of Lot 29, Concession 5 to his son William in 1853. At the time of the 1861 census, William and Anna Mustard lived in a log house with their eight children. George Mustard Sr. died in 1854. The stone farmhouse that stands at 11303 Warden Avenue had not yet been constructed in 1861, but based on its architectural style, it was likely built in the early 1860s as the home of William and Anna Mustard. One source consulted for this research report, *Rural Roots – Pre-Confederation Buildings of the York Region of Ontario*, says the house dates from 1862.

At the time of the 1881 Census, there were two households on the Mustard farm on the western half of Lot 29, Concession 5. One was the household of William Mustard Sr., his wife Anna, or Annie, and five of their children. The other was the smaller household of William

Mustard Jr. and two of his unmarried sisters. William Mustard Jr. was a blacksmith. By 1891, there was only one household on the farm, consisting of William Mustard Sr., widower, his unmarried son William Jr., and six other unmarried sons and daughters.

By 1901, William Mustard Jr. had married and was living in Markham Village with his wife Mary Agnes Mustard. He worked as a blacksmith for the Speight Wagon Company. His brother, Nelson Mustard, resided on the family farm. He married Ella Summerfeldt and later moved to a property on the 6<sup>th</sup> Line (Kennedy Road), north of Unionville, where he lived until his death in 1944.

William Mustard Jr. left the employ of the Speight Wagon Company and worked for a time as a blacksmith in Stouffville. In the latter part of his career, about the year 1908, he returned to his old shop in Almira.

The farm passed to William Mustard Jr. and other family members. In 1920, William Mustard Jr., his wife Mary Agnes Mustard, and other family members sold the farm to Alexander and Nellie Crossley. The Crossleys sold to Fred H. Johnston in 1923, the same year that William Mustard Jr. died.

In 1951, Robert G. Francey, who held a mortgage on the property, sold to Carl Wilfred Reesor. Carl W. Reesor was first married to Annie Wideman. Annie Wideman died in 1959. His second wife was Alma Smith.

In 1965, Carl and Alma Reesor sold the farm to their son, Elmer Carl Reesor. He was married to Stella Virginia Witmer. They sold eggs and chickens at the Thornhill Farmers' Market on Yonge Street. Beginning in the 1970s, they began selling portions of their property to investors.

### **Architecture**

The William and Anna Mustard House is a one-and-a-half storey fieldstone dwelling with a rectangular plan. The ground floor level is at a sufficient height to provide a basement with above-grade windows. There is a gable-roofed rear wing, one storey in height, that connects to a frame garage at its east end. A flat-roofed frame addition is located in the angle between the stone portion of the building and the rear wing on the south side. A site visit would be required to determine if any portions of the rear wing and attached garage are nineteenth century structures.

The stonework is exceptionally well-done. On the front wall, coursed, multi-coloured random rubble composed of basalt (black), granite (grey and red) and limestone (white and grey) has been split and squared. The side walls were skillfully, but less formally treated than the front wall, in coursed random rubble. The source of the stone was most likely local glacier-deposited, rounded stones and boulders taken from the fields and streambeds nearby. The stonework is trimmed with red clay brick quoins at the corners and quoin-like trim framing door and window openings. The brick trim projects slightly beyond the face of the stone walls.

The gable roof has a medium pitch, and projecting, open eaves. There is a simple, narrow wood cornice that partially returns of the gable ends, but there are no eave returns. At the south end of the roof is a heavy, buff brick chimney with a corbelled cap. At the north end of the roof is a smaller, red brick chimney.

The house has a 3-bay front. There is a centre, single-leaf door with a narrow, rectangular, flat-headed transom light above. The entrance is sheltered by a modern aluminum awning. On either side of the front door are single-hung windows in a eight-over-twelve configuration. Window openings on this and the other sides of the building are regularly placed and ordered. They are rectangular in shape and flat-headed with splayed brick arches. Notably they have brick sills which are unusual. Cut stone or wood lugsills are the type usually seen in this region. On the gable ends, second storey windows are smaller in size than those on the ground floor, and have six-over-six pane divisions. A site visit would be required to examine the windows more closely to determine if they are historic wood windows or well-chosen modern replacements. On the front wall, under the soffits, there are two horizontally-oriented knee wall windows. These windows are asymmetrically placed, and based on the general formality of the placement of other openings, they are probably a later alteration.



11303 Warden Avenue. South gable end.

The William and Anna Mustard House is a fine example of a mid-nineteenth century fieldstone farmhouse in the vernacular Georgian architectural tradition. It is a late example of its type, perhaps a little old-fashioned for the 1860s. The absence of eave returns provides an indication of its period of construction. With its window and door openings framed with quoin-like brick surrounds, the house exhibits a distinctive early to mid-nineteenth century Scottish cultural influence, which is understandable when it one considers that Scottish stone masons are credited for building many fine fieldstone houses in Scarborough, Markham, and Pickering Townships. The general character of the house is formal and conservative with a simple front entrance rather than the more elaborate doorcases in the Classic Revival style seen in many mid-nineteenth century farmhouses in Markham.

## Context

The William and Anna Mustard House is located on a large, irregularly-shaped property that is in an area that is currently semi-rural but will undergo urban development in the near future. The house is not visible from the street as it is deep within the interior of the lot. Historically, this property was associated with the hamlet of Almira as a farm in the general vicinity of that community. There are a number of other nineteenth century buildings in the area, including the John G. Mustard House to the south at 11091 Warden Avenue, and the fire-damaged Clayton School on the opposite side of Warden Avenue. Both of those properties are designated under Part IV of the Ontario Heritage Act. The John G. Mustard House, c.1845, was constructed by George Mustard's nephew and is in the same Georgian style as the William and Anna Mustard House. Directly to the west of the William and Anna Mustard House is St. Panteleimon Greek Orthodox Church, a place of worship from the recent era, located on a parcel that was once part of the Mustard farm.

## Sources

Deed Abstracts for Lot 29, Concession 5, Markham Township.

Canada Census 1851, 1861, 1871, 1881, 1891, 1901, 1911, 1921.

Markham Township Directories: Walton (1837), Brown (1846-47), Rowsell (1850-51), Mitchell (1866), Nason (1871), and 1892 and 1918 Directories.

Maps of Markham Township: McPhillips (1853-54), Tremaine (1860) and Historical Atlas of the County of York, Ontario (1878).

*The Reesor Family in Canada 1804-2000*. Pages 274 and 277.

Obituary for William Mustard. *Stouffville Tribune*, March 1, 1923.

"Death of N. Mustard Recalls an Historic Family Background." *Stouffville Tribune*, February 10, 1944.

"William Mustard." *History of Toronto and County of York, Ontario*. Volume II: Biographical Notices. Toronto: C. Blackett Robinson, 1885. Page 300.

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## Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest

*The property has design value or physical value because it is a rare, representative or early example of a style, type, expression, material or construction method.*

**The William and Anna Mustard House has design value and physical value as a fine representative example of a mid-nineteenth century fieldstone farmhouse in the Georgian architectural tradition.**

*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.*

**The William and Anna Mustard House has historical value and associative value representing the locally significant theme of immigration, particularly the arrival of British families to Markham in the first half of the nineteenth century. The property is also indicative of the nineteenth century trend whereby farmsteads were improved as the agricultural community progressed past the early settlement phase.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The William and Anna Mustard House has contextual value because it is physically, functionally, visually and historically linked to the property where it has stood since c.1862. The property also helps make legible the agricultural character of the Markham Township in the nineteenth century.**

## RESEARCH REPORT



### **Thomas and Sarah Hasty House**

**East Half Lot 30, Concession 6**

**11482 McCowan Road**

**c.1829**

**Heritage Section**

**City of Markham Planning & Urban Design**

**2023**

#### **History**

The Thomas and Sarah Hasty House is located on the eastern half of Markham Township Lot 30, Concession 6, near to the historic hamlet of Almira.

Markham Township Lot 30, Concession 6 was originally a Crown Reserve lot. The property was leased to Asa Jones from 1803 to 1815. From 1815 to 1836, the property was leased to George Mustard. During George Mustard's lease, Irish immigrants Thomas Hasty and Sarah (Mitchell) Hasty lived as tenants on the eastern half of Lot 30 and constructed a fine frame house in the Neo-classical style c.1829. They came to Canada in 1818 from Strabane, County Tyrone, Ireland with six children and Thomas's brother, Robert Hasty. The family home in Ireland was named "Grey Stone." Their children born in Ireland included Mary, John, Sarah, James, Jennet and one other. In Canada, they had several more children: Margaret, Jane, Thomas, Cunningham, Maria and William.

Thomas Hasty died in 1837. In 1849, his widow, Sarah Hasty, received the Crown patent for the eastern 100 acres of Lot 30, Concession 6. Samuel Kendrick received the Crown patent for the

western 100 acres of Lot 30, Concession 6, in 1843. The family were initially members of the Presbyterian Church, but later became Methodists and were associated with Peach's Primitive Methodist Church.

Thomas Hasty Jr. changed the spelling of his surname to "Hastings" by the time of the 1871 census. He married Matilda Jane Thompson in 1857. Their son, Thomas Edward Hastings, known as Edward, farmed the property during the late nineteenth and early twentieth centuries. Edward and Helen Hastings' son, also named Thomas Edward Hastings, was willed the farm in 1941. Thomas E. Hastings and his wife, Kathleen or Kay (Wurm) Hastings, undertook upgrades to the family home in the mid to late 1940s. The house was placed on a new foundation and remodeled. They began selling off parts of their property in the late 1950s and early 1960s. The Hastings family resided here until the 1960s.

Of particular historical interest is the association of this property and family with Dr. Charles John Colwell Orr Hastings, Toronto's Medical Officer of Health from 1910 to 1929. He was a strong proponent of clean drinking water, the pasteurization of milk, and vaccinations. Due to his efforts, Toronto was the first city in Canada to pasteurize milk. Charles Hastings was born in Markham in 1858 to John and Maria Hasty, and grew up on Lot 3, Concession 6, Whitchurch Township. He was the grandson of Thomas and Sarah Hasty and since he was born in Markham, he was likely born in this house. Charles Hastings was educated at Victoria College at the University of Toronto, graduating in 1885. He opened an obstetrician practice on Toronto in 1906. When he died in 1931, the following tribute appeared in the Canadian Medical Association Journal:

*"It may be said, without the slightest exaggeration, that as a public health administrator, Charles Hastings was without a peer on this continent."*

### **Architecture**

The Thomas and Sarah Hasty House is a one-and-a-half storey frame dwelling with an L-shaped plan. It is composed of a rectangular main block and a rear wing extending from the rear (west) elevation. The building rests on a modern concrete foundation that dates from the 1940s. The house is clad in wide clapboard. The medium-pitched gable roof has overhanging boxed eaves and eave returns. The roof pitch appears to have been steepened as part of the 1940s remodeling to provide a higher ceiling on the second floor. A series of gable-roofed dormers were likely added at the same time.

The house has a symmetrical three-bay façade. There is a centrally-placed doorcase flanked by two modern three-part windows with horizontal pane divisions typical of the 1940s. In the absence of archival photographs or a close examination of the wall framing, it is not possible to determine if the house had a three-bay or five-bay front prior to the twentieth century renovations.

The doorcase consists of a glazed and panelled single-leaf door that originally consisted of eight panelled but was altered by the insertion of a glazed upper portion. The door is flanked by

multi-paned sidelights with panelled aprons. The door surround has moulded, flat pilasters and a finely-detailed entablature in the Neo-classical style. It is the focal point of the building's façade and fortunately it has not been altered other than the alteration to the panelled door.



11482 McCowan Road – Front doorcase detail.

The north gable end has an exterior fireplace chimney of painted brick that is consistent with the 1940s period of remodeling. There are rectangular, single-hung windows on either side of the chimney. The window openings on the second floor are smaller in proportion to those on the ground floor. There are two rectangular window openings on the north wall of the rear wing. The windows of the rear wing are somewhat larger in proportion to those of the main block, suggesting that this part of the house may date from a later period than the front section.

The Thomas and Sarah Hasty House is a locally rare, early example of a frame dwelling in the Neo-classical style, altered in the mid-to-late 1940s in the Colonial Revival style. Dating from c.1829, it is one of the oldest buildings remaining in Markham. The door surround is one of the finest examples of its kind in Markham, comparable in design and quality of workmanship to the front door surround of the Eckardt-Stiver House (c.1829) at 206 Main Street, Unionville. Although its exterior materials and selected design elements mainly date from the 1940s, the essential character of the house remains intact since the renovations were done with a measure of sensitivity to the historical character of the original structure.

The Neo-classical architectural style was built on Georgian precedents of symmetry, simplicity of form, and a formal sense of proportion. Few examples remain in Markham. The style originated in England in the mid-1700s but did not appear in Canada much before the 1810s. Ornamentation was based on the surviving buildings of ancient Rome, but interpreted in a lightly-proportioned and stylized manner. In many examples in Ontario, the semi-elliptical fanlight over the front door is a defining feature, along with numerous multi-paned windows, a low-pitched roof with eave returns and a finely moulded cornice, and a building height of one-and-a-half to two-storeys. Locally, the front doorcase typically lacks the fanlight and instead has sidelights within an elegant door surround composed of flat pilasters and an entablature with finely-proportioned layered mouldings, as seen in this example.

With respect to the Colonial Revival remodeling of the 1940s, this approach was a complimentary way of updating a house of this age and style. This nostalgic style originated in the United States but was influential in Canada as well. The style was derived from the Georgian houses of early New England and the Southern United States built during the 1700s to early 1800s. The style reflected a desire for tradition and a sense of continuity, particularly after the tumultuous times of the Second World War. The Colonial Revival style was particularly popular for post-war suburban development prior to the development of large-scale residential subdivisions in the 1950s which instead embraced a Modernist approach to domestic architecture.

### **Context**

The Thomas and Sarah Hasty House is located in a rural setting east of the historic hamlet of Almira. A gambrel-roofed barn dating from the late nineteenth to early twentieth century and a detached garage stand to the west of the dwelling. This is one of a number of farm properties containing nineteenth century residences in the north-central part of Markham. It is the oldest house in the area, and is historically linked to 11534 McCowan Road, a late nineteenth century farmhouse on the eastern half of Lot 31, Concession 6 constructed as a tenant farmer's dwelling during Thomas Hastings Jr.'s ownership 1872-1890.

### **Sources**

Deed Abstracts for Lot 30, Concession 6, Markham Township.

Canada Census: 1851, 1861, 1871, 1881, 1891, 1901.

Markham Directories: Walton (1837), Brown (1846-47), Rowsell (1850-51), Nason (1871), 1892 Directory, and 1918 Directory.

Markham Township Maps: McPhillips (1853-54), Tremaine (1860), Historical Atlas of the County of York, Ontario, (1878).

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Hastings Family History: Don Miller, via Lorne Smith, City of Markham Official Historian, 2015. Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised, 1989. Page 155.

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## **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest**

*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.*

**The Thomas and Sarah Hasty House has design value and physical value as a locally rare, early example of a frame dwelling in the Neo-classical style, altered in the mid-to-late 1940s in the Colonial Revival style. Dating from c.1829, it is one of the oldest buildings remaining in Markham.**

*The property has design value or physical value because it displays a high degree of craftsmanship or artistic merit.*

**The Thomas and Sarah Hasty House has design value and physical value because of its front door surround in the Neo-classical style, one of the finest examples of its kind in Markham.**

*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.*

**The Thomas and Sarah Hasty House has historical value and associative value, representing the theme of immigration, particularly the significant wave of British families who came to Markham Township in the early nineteenth century, and for its association with Dr. Charles Hastings, Toronto's distinguished Medical Officer of Health from 1910 to 1929, who was a strong proponent of clean drinking water, the pasteurization of milk, and vaccinations.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The Thomas and Sarah Hasty House has contextual value as a former farmhouse within the rural area east of the historic hamlet of Almira, and has stood on this property since c.1829.**

## RESEARCH REPORT



### **Arthur and Sarah Spofford House** **East Part of East Half, Lot 31, Concession 5** **11520 Kennedy Road**

**c.1880**

**Heritage Section**  
**City of Markham Planning & Urban Design**  
**2023**

#### **History**

The Arthur and Sarah Spofford House is located on the eastern part of the eastern half of Lot 31, Concession 5, east of the historic hamlet of Almira.

William Spoffard and Harriet (Ashbridge) Spofford were English immigrants from Yorkshire who came to Canada sometime between 1833 and 1837 based on the birthplaces and birthdates of their children. The spelling of their surname varies from Spafford, Spofford to Spoffard, depending on the primary sources consulted. William Spafford was noted as the occupant of Markham Township Lot 31, Concession 5 in Walton's Directory of 1837. In 1847, he received the Crown patent for the eastern part of the eastern half of Lot 31, Concession 5, consisting of 60 acres.

William Spofford was a farmer and a member of the Free Presbyterian Church. He was an early member of Melville Presbyterian Church, listed among the pew holders in 1850. Two of the several children of William and Harriet Spofford, Charles and William Jr., were born in England. According to the 1851 census, the family lived in a one-storey frame dwelling. In the 1861 census, their frame dwelling was described as one-and-a-half storeys. William Spofford became an important land owner in the Almira area, acquiring the western 100 acres of Lot 30, Concession 5 in 1855, 35 acres of the eastern half of Lot 30, Concession 5 in 1857, and later, 50 acres on Lot 29, Concession 5. In Mitchell's Directory of 1866, William Spofford was listed as a lumber dealer, perhaps selling the timber from his land holdings.

In 1872, at age 65, William Spofford Sr. sold the 60-acre farm on Lot 31, Concession 5 to his youngest son, Arthur. Arthur Spofford married Sarah Jane Nigh, the daughter of a neighbor, around the same time. According to the Markham Township assessment roll of 1875, a farmer by the name of William Smith was a tenant on the Spofford farm at that time, while Arthur Spofford was employed as a merchant at the general store in Almira. William Sr. and Harriet Spofford were living on a smaller acreage near the centre of Lot 31, Concession 5. William Spofford Sr. died in 1878.

When the 1881 assessment was carried out, Arthur Spofford was living on the farm and was listed as a farmer rather than a merchant. The value of the property jumped from \$2,000 in 1875 to \$2,800 in 1881, an indication of a substantial improvement. A construction date of c.1880 is proposed for the house at 11520 Kennedy Road based on the assessment data. According to the 1891 census, Arthur and Sarah Spofford resided in a two-storey brick dwelling containing nine rooms. Their children included Agnes, Alice, Herbert and Percy.

Arthur Spofford died in 1916. In 1917, the administrators of his estate transferred the ownership of the Spofford farm on Lot 31, Concession 5 to James Percy Spofford, known as Percy. He was the youngest son of Arthur and Sarah Jane Spofford. He married Elizabeth Hisey. Percy Spofford owned the property until 1933 when he sold to Doris E. Bateman. In 1945, Doris Bateman sold to Donald H. Hunter who began to sell off portions of the property in the 1960s. In 1965, the parcel containing the dwelling at 11520 Kennedy Road was sold to local auctioneer Frank Bennett.

### **Architecture**

The Arthur and Sarah Spofford House is a tall, one-and-a-half storey dwelling with a smooth stucco finish that appears to cover brick. It is not certain if the house is of solid masonry construction or brick veneer over frame. The raised foundation provides basement space and has basement windows. The foundation material is not readily visible due to the stucco cladding.

The main block has a cruciform plan shape. Canted bay windows are located on the south and east gable-end walls. A one-storey rear wing extends from the west wall of the northern section of the main block which may be the original kitchen. Early twentieth century enclosed porches

occupy the eaves or recesses on either side of the central section that faces Kennedy Road. A more recent sunroom extends from the west gable end wall of the supposed kitchen wing.

The roofline is complex and picturesque. The main roof is cross-gabled with additional steeply-pitched gables forming wall dormers on the eastern slope, and on either side of the central, front-gabled section of the dwelling. The roof is steeply pitched with overhanging, open eaves ornamented with curvilinear bargeboards and kingposts. No historic chimneys remain. An exterior chimney, a later alteration, is located on the east gable end to the left of the bay window. There is another non-original chimney at the north gable end.

The main exterior entrance doors are not visible from the exterior as they are located within the enclosed porches. The porches also conceal any window openings. The porches have low-pitched shed roofs with closed, shingled, gable ends. Some of the windows have been removed and walled over on the enclosed porches since the time the photographs in this report were taken.



South gable-end view of 11520 Kennedy Road.

Window openings are balanced and ordered and contain modern replacement windows with a one-over-one glazing pattern. They originally contained two-over-two and one-over-one single-hung windows with segmentally-arched heads. The windows in the wall dormers originally contained two-over-two pointed-arched windows. The removal of the original windows was sensitively done without altering the proportions of the original openings. They were replaced

with single-hung style window units that are compatible with the late Victorian architecture of the house.

The canted bay windows are prominent features and are particularly interesting for their decorative iron cresting. This type of architectural treatment is locally rare and noteworthy.



Rear view of 11520 Kennedy Road showing supposed kitchen wing and later sunroom.

The Arthur and Sarah Spofford House is a locally rare example of a late nineteenth century farmhouse in the Gothic Revival architectural style with a cruciform plan. Its picturesque roofline with multiple gables ornamented with curvilinear bargeboards, and its prominent, two-storey canted bays with iron cresting, make this a landmark example of the style.

The Gothic Revival style was popular in Ontario from the 1860s to the 1880s. It was adaptable for the design of homes in varying scales. In Markham, Gothic Revival details were most often applied to relatively simple dwellings such as the Ontario Classic, an off-shoot the long-lasting Georgian architectural tradition. More developed examples of the Gothic Revival style were uncommon in Markham Township. As such, 11520 Kennedy Road is exceptional within the context of Markham's architectural history.

The stucco cladding has altered the original character of the building. Based on the estimated date of construction, it seems likely that polychromatic brickwork in red brick and buff brick (historically referred to as "white brick") would have been used, enhancing the overall decorative intent of the original design. Similarly, the enclosed porches have altered the character of the house by concealing the entrance doors. Again, based on the style and period of the building, these porches likely replaced open porches with posts and ornamentation typical of their time. No archival photographs have been located to reveal these earlier details.

## **Context**

The Arthur and Sarah Spofford House is a landmark at the north-west corner of Kennedy Road and Nineteenth Avenue, east of the historic hamlet of Almira. It is located within a semi-rural setting and forms part of a complete farmstead that includes an early twentieth century gambrel-roofed barn. This property is historically related to another former Spofford family residence House to south at 11276 Kennedy Road, a slightly later brick dwelling in the Queen Anne Revival style.

### **Sources**

Deed Abstracts for Lots 29, 30 and 31, Concession 5, Markham Township.

Markham Township Assessment Rolls: 1875, 1881, 1885, 1886, and 1890.

Canada Census: 1851, 1861, 1871, 1881, 1891 and 1901.

Cemetery Transcriptions, Melville United Church, Markham Museum.

Markham Township Directories: Walton (1837), Brown (1846-47), Rowsell (1850-51), Mitchell (1866), Nason (1871), Lovell (1871), Bradstreet (1871), 1892 Directory, 1918 Directory.

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised, 1989). Pages 121, 142 and 225.

Bruce, Alex D. *Historical Sketch of Melville Church*. Published by the church to commemorate its Centennial, 1845 – 1945. Page 25.

### **Compliance with Ontario Regulation 9/06, as amended – Criteria for Determining Cultural Heritage Value or Interest**

*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.*

**The Arthur and Sarah Spofford House has design value and physical value as a locally rare example of a late nineteenth century farmhouse in the Gothic Revival architectural style with a cruciform plan. Its picturesque roofline with multiple gables ornamented with curvilinear bargeboards, and its prominent, two-storey canted bays with iron cresting make this a locally uncommon example of the style.**

*The property has historical value or physical value because it has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community.*

**The Arthur and Sarah Spofford House has historical value and physical value, representing the locally-significant theme of immigration, particularly the significant wave of British families who came to Markham Township from 1830 onwards. The property is also indicative of the nineteenth century trend whereby farmsteads were improved as the agricultural community progressed past the early settlement phase.**

*The property has contextual value because it is physically, functionally, visually or historically linked to its surroundings.*

**The Arthur and Sarah Spofford House, a former farmhouse situated a semi-rural area, has contextual value as it is historically linked to its surroundings where it has stood on its original site since c.1880. The property also helps make legible the agricultural character of the Markham Township in the nineteenth century.**

*The property has contextual value because it is a landmark.*

**The Arthur and Sarah Spofford House has contextual value because it is a landmark at the north-west corner of Kennedy Road and Nineteenth Avenue.**