

APPENDIX 'D': Research Reports

RESEARCH REPORT



Thomas Read House **West Half, Lot 26, Concession 4** **3056 Elgin Mills Road** **c.1861**

Heritage Section
City of Markham Planning & Urban Design
2023

History

The Thomas Read House is located on a portion of the western half of Markham Township Lot 26, Concession 4, in the historic hamlet of Victoria Square.

Markham Township Lot 26, Concession 4, was granted to Henry Schell in 1802. Schell, who was of Pennsylvania-German descent, came to Markham from New York State along with several of his brothers around the turn of the nineteenth century. His early presence on this property was noted in William Berczy's Census of Markham Settlers (1803). In 1808, he sold the eastern 100 acres to Jacob Hilts, and in 1821, he sold the western 100 acres to Jesse Ketchum. Ketchum was a well-known merchant, tannery owner and landowner in the Town of York, later known as Toronto.

Jesse Ketchum sold the property in three parts. In 1832, he transferred a plot of land to the trustees of the Primitive Methodist Church, where a church was later built and a cemetery established. The church was demolished in the late nineteenth century, but the historic

cemetery remains at 10769 Victoria Square Boulevard. In 1836, Ketchum sold an acre of land at the south-west corner of the lot to James W. Walker, where a hotel (no longer standing) was constructed at the crossroads. In the same year, the majority of the property was sold to George Revill.

The farm property on the western half of Lot 26, Concession 4, passed from George Revill through a series of investor-owners. In 1846, Benjamin Thorne and other investors sold to Thomas Read. Benjamin Thorne, after whom the village of Thornhill was named, was an important mill owner and general store owner in that community.

Thomas Read (1806-1862) and Ann Clarkson Read (1806-1884), were English immigrants from the Parish of St. Mary, Nottingham. They settled in a part of Markham Township that would eventually become known as Victoria Square. Thomas and Ann Read had only one child, Alfred. According to a Read family history on file in the Richmond Hill Public Library's Local History Collection, Alfred Read was born on this property in 1834. This means that the Read family was living on this property as tenants for a number of years before their formal purchase of the land in 1846.

By the mid-nineteenth century, Thomas Read had amassed considerable property in Markham Township, consisting of four 100-acre farms: Lot 26, Concession 4 (western half); Lot 31, Concession 3 (eastern half); Lot 27, Concession 2 (eastern half) and Lot 30, Concession 2 (eastern half). He was a founding member of the Victoria Square Wesleyan Methodist Church. In the early years of the congregation, meetings were held in the homes of the Stoutenburgh and Read families. The crossroads community was known as Read's Corners until 1854, when the local post office was established under the name "Victoria Square."

Pinpointing Thomas Read's place of residence over time using primary sources has proven difficult due to inconsistencies in the records and the discovery of possibly errors or misprints. In Walton's Directory of 1837, Thomas Read was listed as living on Lot 25, Concession 4, the Township lot directly south of Lot 26, Concession 4. This could have been a misprint of his actual location at that time. Brown's Directory of 1846-47 placed him on Lot 26, Concession 3, again, possibly a misprint since the Read family name is not associated with the chain of ownership of that property.

According to the 1851 census, Thomas Read was living on Lot 31, Concession 3, a property for which he received the Crown patent in 1849 (eastern 100 acres). However, Rowsell's directory of 1851 places him on Lot 26, Concession 3. According to the 1851 census, Read's Victoria Square property was occupied by a tenant farmer, Thomas Dennison, and his family. They occupied a one-storey log house. Interestingly, Rowsell's directory of 1851 places Thomas Dennison on Lot 26, Concession 3, which calls into question the accuracy of the directory listings for Thomas Read as well. In 1856, Thomas and Ann Read were living in Toronto, based on information contained in a deed where they were selling a small portion of Lot 26, Concession 4 to the trustees of the English Primitive Methodist Church, adding to the parcel they had purchased from Jesse Ketchum in 1836. This is the only reference to Thomas and Ann

Read living in Toronto. They must have lived there only for a short time. They were not listed in Toronto in a Canada Directory for 1858.

Thomas Dennison and his family were long-term tenant farmers on the Read property at Victoria Square. Dennison's name appeared at this location in the 1861 census, residing in a one-and-a-half storey log house, while Thomas and Ann Read were living on the eastern half of Lot 27, Concession 2, a property now within the boundaries of Richmond Hill and part of Richmond Green Park. Thomas Dennison was still residing on the Read property in the mid-1860s according to Mitchell's Directory of 1866.

Mrs. Read, widow of Thomas, was included in the 1866 listing for the hamlet of Victoria Square. Thomas Read had died in 1862. The 1871 census, which places Ann Read at this location, indicates she was residing on a 4-acre parcel of Lot 26, Concession 4, while David Tran, tenant farmer, was on the larger, 94-acre portion of the lot. This points to the existence of another dwelling on the Read property, separate from the farmhouse occupied by the tenant farmers. This 4-acre parcel appears to be where the existing house addressed 3056 Elgin Mills Road is located. Ann Read was again listed on Lot 26, Concession 4, in the 1881 census. She died in 1884.

The Read property in Victoria Square was willed by Ann Read to her grandson, Thomas, in 1885. Thomas Read the younger was the son of Alfred Read and Isabella Pollock. Alfred and Isabella Pollock lived on the eastern half of Lot 31, Concession 3, in a brick farmhouse now addressed 2780 Nineteenth Avenue.

Thomas Read was married to Sarah Elizabeth Meek. She was the daughter of William Meek and Lily Munshaw. Lily Munshaw was a descendant of Balsar Munshaw, one of the earliest European settlers on Yonge Street within Markham Township.

According to the Township Assessment Roll of 1886, Thomas Read, born in 1857, was associated with a 4-acre parcel of Lot 26, Concession 4, and 100 acres of Lot 31, Concession 3. William H. Mortson occupied the 94-acre portion of Lot 26, Concession 4, as a tenant of Thomas Read.

A Markham Township directory of 1892 places Thomas Read on Lot 31, Concession 3, but about a decade later, according to the 1901 census, Thomas and Sarah Read and two of their children lived in a brick house containing seven rooms on Lot 26, Concession 4, Victoria Square (3056 Elgin Mills Road). The property was sold out of the family to Herman R. Mortson in 1940. Both Thomas and Sarah Read died in 1944 and were interred in the old Methodist cemetery not far from the property that they farmed, also the resting place of Thomas' grandparents, Thomas and Ann Read.

Former Markham Mayor Anthony "Tony" Roman was a later owner of the Thomas Read House in the 1960s. His name appears in association with the old Read house in the book *Victoria Square United Church 1880-1980*. Tony Roman served as the mayor from 1971 to 1984.

Thomas and Ann Read's large property holdings and their apparent tendency to live at different locations, coupled with some inconsistencies and questions around information contained in township directories, makes it difficult to definitively determine the date of construction of the existing dwelling, and to determine the identity of its original occupants. According to the 1861 census, there were no brick dwellings on the western part of Lot 26, Concession 4.

The house at 3056 Elgin Mills Road is a substantial structure and would not have been missed by the census-takers, unless perhaps it was under construction and not counted because it was incomplete. It could have been built not long after the census was taken, but before the death of Thomas Read in 1862. That is, however, a very narrow window of time. Evidence in the primary sources indicates that Thomas Read's widow, Ann Read, was living on the property by 1866 in a dwelling separate from that of the tenant farmer. Perhaps Thomas and Ann Read had this house constructed for their retirement, but Thomas Read died before it was completed. Its style and detailing support a date of construction in the 1860s. All things considered, a construction date of c.1861 is proposed.

A history of the Methodist churches at Victoria Square clearly associates this house with Thomas Read (the grandson of the original Thomas Read) when it describes how Thomas Read acquired the bricks from the Primitive Methodist Church for building his carriage house in 1887.

Thomas Reid Road, just east of 3056 Elgin Mills Road, is presumably named for one of the Thomas's grandsons, however the spelling of the surname differs from the usual "Read" spelling.

Architecture

The Thomas Read House is a one-and-a-half storey brick and frame dwelling. The historic portion of the building is the rectangular main block which is of solid brick construction. Additions have been made to the rear of the main block, including a two-storey, brick-veneered rear (north) addition, and a single-storey, three-bay garage on the east side of the rear addition. These additions date from the early 1990s. The main block has a deep, hip-roofed veranda supported on turned posts that wraps around the south (front) wall and east side wall. This veranda also dates from the time of the 1990s additions. The additions and alterations to the historic building can be considered a sympathetic renovation that has respected its historical character while not necessarily preserving or restoring all of its original features.

The brick walls of the historic portion of the dwelling were laid in common bond. Architectural plans submitted in the early 1990s for the proposed addition indicate that the walls of the original block are of solid masonry construction. At some point after a photograph was taken of the house for the 1991 edition of the Markham Inventory of Heritage Buildings, the brick was sandblasted and now appears variegated, with shades of orange and buff. Prior to that, the brick of the body of the house was tinted red, with accents consisting of quoining and splayed arches over door and window openings in buff brick historically referred to as "white brick". The foundation material is concealed from view due to the presence of the veranda.

The front wall is composed of 3-bays. The centrally placed doorcase has a flat-headed transom light and sidelights with panelled aprons. The transom light is 4-paned, and the sidelights are 3-paned. The door is single-leaf. Window openings on the ground floor are flat-headed and in the form of upright rectangles. The window openings contain 6/6 single-hung windows, and have lugsills and splayed brick arches. Decorative, louvered shutters flank the window openings and appear to be non-operational. Centred above the doorcase is a pointed-arched Gothic Revival window opening that originally contained a casement window.

Windows on the gable ends are regularly placed and similarly detailed to those on the front wall. On the ground floor of the east wall, there are two windows, and two smaller windows aligned above. On the ground floor of the west wall, there is one window centred on that wall, and two windows above, placed in the same position as those on the east wall.

The medium-pitched gable roof has projecting eaves with flat soffits. No historic chimneys remain.

An early archival photograph of 3056 Elgin Mills Road is in the collection of the Markham Museum. This photograph provides an excellent view of the Thomas Read House prior to twentieth-century alterations.



Thomas Read House, Victoria Square. Markham Museum Collection

Architecturally, the Thomas Read House is in the form of an Ontario Classic farmhouse, as defined by Marion MacRea and Anthony Adamson in *The Ancestral Roof – Domestic Architecture of Upper Canada* (1963):

“The little vernacular house, still stubbornly Georgian in form and wearing its little gable with brave gaiety, became the abiding image of the province. It was to be the Ontario Classic style.”

The Ontario Classic farmhouse is a typology that was popular from the 1860s to the 1890s with many examples constructed on farms and in village throughout Markham Township. These vernacular dwellings were often decorated with features associated with the picturesque Gothic Revival style, as was the case with the Thomas Read House with its pointed-arched window and curvilinear bargeboards in its centre gable. The bellcast-roofed veranda, supported on delicately-proportioned wood treillage, is also representative of houses of this period and was used in combination with a variety of architectural styles. This example displays a Gothic Revival influence in some of its elements.

The overall character of the Thomas Read House, as seen in the archival photograph, follows the typical mid-nineteenth century Georgian tradition of a one-and-a-half storey patterned brick house with a formal sense of symmetry, a medium-pitched roof with eave returns, and a prominent Classic Revival front doorcase with a transom light and sidelights. The decorative chimney pots are a noteworthy indication of a finely-crafted class of building and would have been uncommon in the rural township.

The archival photograph, with its informative detailing, could allow for the future restoration of some of the original features of the Thomas Read House.

Context

Victoria Square is a former Heritage Conservation District Study Area that contains 44 properties, 22 of which are listed on the *Register of Property of Cultural Heritage Value or Interest*. Of these 22 properties, two are individually designated under Part IV of the *Ontario Heritage Act*.

The Thomas Read House is located on a large village property with mature vegetation. It is one of a number of nineteenth and early twentieth century buildings that define the character and extent of the historic hamlet of Victoria Square. In its location near Thomas Reid Road, the Thomas Read House is contextually significant, notwithstanding that the spelling of Reid in the street name differs from the usual historic spelling of Read. In the rear yard of the Thomas Read House is a brick and frame accessory building dating from 1887 that was constructed from brick salvaged from the old Primitive Methodist Church that once adjoined the property.

Sources

Abstract Index of Deeds for Markham Township Lot 26, Concession 4.

Markham Township Assessment Roll, 1886, Markham Museum Archives.

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

Markham Township Directories: Walton (1837), Brown (1846-47), Rowsell (1851), Mitchell (1866), Nason (1871) and 1892.

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

Family Files, Markham Museum Archives.

Victoria Square United Church – North Cemetery Transcriptions by the OGS. Markham Museum Archives.

Historical Photograph Collection, Markham Museum Archives.

Victoria Square Heritage Conservation District – Historical Background and Inventory, by Su Murdoch, Heritage Consultant, 2010, pages 9,10,28-30,66-69.

Property Research Files, 3056 Elgin Mills Road and 2780 Nineteenth Avenue, City of Markham Heritage Section.

Victoria Square United Church, 1880-1980. Page 4.

MacRae, Marion and Anthony Adamson. *The Ancestral Roof – Domestic Architecture of Upper Canada.* Toronto: Clarke, Irwin and Company, 1963. Page 226.

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 Thomas Read House has design value or physical value as a representative example of an Ontario Classic farmhouse.

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 Read House has historical or associative value as the former residence of two generations of the Read family, a leading family of English origin after which the historic crossroads community of Read's Corners was named until 1854 when a post office was established under the name "Victoria Square."

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

The Thomas Read House is one of a number of nineteenth and early twentieth century buildings that help to define the character and extent of the historic hamlet of Victoria Square.

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

The Thomas Read House has stood on this property since c.1861. A nearby street called Thomas Reid Road was named for Thomas Read. As such, there are clear physical, visual and historical linkages to its surroundings.

RESEARCH REPORT



Lyon-Schell-Frisby House **East 1/4 Lot 25, Concession 4** **3575 Elgin Mills Road East** **c.1846**

Heritage Section
City of Markham Planning & Urban Design
2023

History

The Lyon-Schell-Frisby House is located on the eastern quarter of Markham Township Lot 25, Concession 4, east of the historic crossroads hamlet of Victoria Square.

This one-and-a-half storey brick farmhouse in the Classic Revival style was constructed between 1846 and 1851 by Robert Lyon, a local builder. The early history of Lot 25, Concession 4 indicates an association with William Berczy, the leader of a group of German immigrants who are considered to be the founders of Markham. Jacob Rawn and his family were noted as residing on the property in Berczy's census of 1803. In 1804, Rawn purchased the 200-acre property from William Berczy, however he also received the Crown patent for the same lot in 1822. Not much is known about Jacob Rawn. He was not a member of the Berczy group. In 1818 he sold the eastern 50 acres to D'Arcy Boulton (where 3575 Elgin Mills Road East stands), and in 1822 sold the west 150 acres to Peter Wolfe.

D'Arcy Boulton, a member of the Upper Canadian elite based in York (later Toronto), likely purchased the 50-acre property on the eastern part of Lot 25, Concession 4 as a speculative venture. The 50-acre eastern quarter of Lot 25, Concession 4 was sold to John Tipp in 1828. He was a Markham Township farmer. Tipp sold to John Frederick Schell in 1833. John F. Schell was the son of Frederick Schell, who came with two of his brothers to Canada from New York State in the late 1790s and settled in Markham Township c.1800. Frederick Schell settled Lot 24, Concession 5. The intersection of present-day Elgin Mills Road and Warden Avenue was historically known as Schell's Corners since there was a concentration of Schell families in the vicinity. In 1835 and 1838, John F. Schell purchased additional acreage in the neighbourhood of his farm on Lot 24, Concession 5. This was part of his father's property which was purchased in 1821.

John F. Schell was listed on Lot 25, Concession 4 in Walton's Directory of 1837, but at the time of Brown's 1846-47 Directory, he was noted as residing on Lot 22, Concession 4 to the south. In 1840, he sold the west 25 acres of his 50 acres of Lot 25, Concession 4 to William Degeer, while retaining the eastern portion less the one acre he had sold to carpenter John Doner Jr. in 1843. Two years later, Degeer sold to Jacob Fischer. In 1846, Fisher sold the 25-acre property to Robert Lyon, who was a tenant on Lot 27, Concession 5 in the vicinity of the nearby crossroads hamlet of Cashel.

According to the 1851 census, Robert David Lyon was born in Scotland. A family history states that he was from Edinburgh and that he left Scotland in 1834 to avoid working in the family's bakery business. He emigrated to the United States via New York and sold Bibles in the eastern United States before departing for Ontario. Robert Lyon lived in Markham, Newmarket, Whitchurch, and possibly Richmond Hill.

Robert Lyon married Esther O'Brien in 1839. She was born in Nova Scotia. The date of their marriage provides an indication of when Robert Lyon came to Ontario. His occupation is listed as "Mason" in the 1851 census but in an 1853 deed he is referred to as an "Architect". There were six children in the family. Three stayed in Ontario, and three moved to Montgomery County, Indiana.

Robert Lyon was the builder and first occupant of the brick house that stands at 3575 Elgin Mills Road, which was constructed sometime between 1846 when he purchased the property, and the census of 1851 when the building is first noted at this location. A date of construction of c.1846 is proposed on the assumption that Robert Lyon purchased the property with a view to constructing a new dwelling upon it and therefore undertook his house-building early in the period of his ownership. It is not known what other buildings in Markham may have been constructed by Robert Lyon or how long he was active as a builder.

By the time of the 1851 census, John F. Schell had relocated to Lot 25, Concession 4, where he and his wife, Nancy (McKinnon) Schell and their eight children were noted as living in a one-storey frame house. The names of the children of John F. Schell and Nancy (McKinnon) Schell reflect the mother's Scottish origin. The family were members of the Methodist Church. John

Schell's occupation is given as "Farmer." In 1854, Robert Lyon sold his property to John F. Schell, and the Schell family moved into the brick house, as noted in the 1861 census.

Robert Lyon moved from Markham to the Petchville community of Whitchurch Township. He purchased the north half of Lot 20, Concession 3 in 1854. According to the 1861 census, his occupation was "Farmer." He was a widower, aged 57 at that time. Esther (O'Brien) Lyon died in 1860. In 1860, Robert Lyon became the First Grand Master of the Rising Sun Masonic Lodge in Aurora. He died in 1867 and his grave marker at Wesley Corners United Church bears the Masonic symbol.

By 1865, John F. and Nancy Schell had moved to Stayner in Simcoe County, probably to follow their daughter, Effie and her husband John Doner Jr. who had moved there in the early 1860s. John F. Schell's first wife died in November 1865. He married Mary Elizabeth Hilts the following year. In 1872, John F. Schell sold the Markham farm to his son, Colin, who immediately thereafter sold to James Gormley. The Historical Atlas of York County, 1878, shows Charles Spoffard as the occupant. Gormley sold to John G. Mustard in 1879. In 1888, George Mustard sold to Thomas Frisby of Victoria Square. The property was added to Thomas Frisby's larger land holdings to the west, also on Lot 25, Concession 4. Richard, one of the sons of Thomas Frisby and Jane Newlove, lived in the former Schell farmhouse. He was willed the property by his father in 1905 and was still living on the property with his wife, Emma, at the time of the 1921 census. Members of the Frisby family continued to reside on the property until the late 2010s.



Archival photograph of Lyon-Schell-Frisby House showing Gothic Revival veranda. Markham Museum Collection

Architecture

The Lyon-Schell-Frisby House is a one-and-a-half storey brick dwelling with a rectangular plan. The original portion of the building is the front or north part of the structure that is currently on site. A garage is attached to the rear southeast corner of the main block. Single storey additions are located along the east and rear wall of the main block. None of these additions appear to be historic in nature.

The red brick walls lack any substantial ornamentation with the only decorative elements being splayed brick arches over the door and window openings and Flemish bond along the front wall. On the front wall, the arches show traces of having been tinted in a buff colour to contrast with the red brick walls. The building rests on a raised foundation that is concealed by modern-era stone planters. The roof is a low-pitched gable with wide, overhanging eaves. Incomplete cornice details suggest that at one time there were eave returns. A modern chimney is located at the west end of the roof. Originally there were heavier single-stack brick chimneys on each gable end.

Door and window openings are arranged in a symmetrical pattern. On the five-bay front wall, the main entrance is centrally-placed and features a doorcase with a flat-headed transom light and sidelights. The sidelights have panelled aprons. The single-leaf door is six-panelled. The flat-headed single-hung front windows, in a two over two glazing pattern, are large relative to the wall area. The existing sashes appear to be late-nineteenth century replacements for multi-paned windows typical of the 1840s period of construction. Window openings have concrete lugsills, which likely replaced wood lugsills.

A ground floor window on the east gable end lacks the splayed arches seen on other window openings which is an indication that it was inserted into this location at a later date. The second storey gable-end windows are much smaller in proportion relative to the windows on the ground floor. They have two-over-two glazing with horizontal muntins. This suggests that they were originally six-over-six, but the vertical muntins were removed to modernize the appearance of the windows. On the west gable end wall, there are two large ground floor windows and two smaller windows on the second floor.

The Lyon-Schell-Frisby House is a good example of a mid-nineteenth century farmhouse designed with the influence of the vernacular Classic Revival style. It is noteworthy for its five-bay front, an uncommon composition, since most farmhouses in Markham Township built in the same time period had three-bay fronts. 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 architecture in Markham Township. The front doorcase, with its flat-headed transom light and sidelights, is the focal point of the façade. The large flat-headed windows that flank the entrance are noteworthy for their size.

An archival photograph in the collection of the Markham Museum shows the house with a bellcast-roofed veranda on the front and side walls. The veranda is supported on simple turned posts and embellished with robust Gothic Revival spandrels. The veranda, possibly original to the c.1846 date of construction, is in marked contrast to the Classic Revival design of the farmhouse, and this interesting combination of architectural styles is a noteworthy expression of vernacular architecture.

Context

The Lyon-Schell-Frisby House is located east of the historic crossroads hamlet of Victoria Square. Until recent years the house was part of a complete farmstead with an early twentieth century gambrel-roofed barn and associated outbuildings. It is one of a number of farmhouses associated with the agricultural community that has historically surrounded the hamlet of Victoria Square . The building is associated with two prominent early families in the neighbourhood, Schell and Frisby, and is historically linked to the Thomas Frisby Jr. House at 83 Thomas Frisby Jr. Crescent (refer to designstion By-law 2021-72) and the Lucy Frisby House at 15 Victoria Street, both in or nearby to Victoria Square.



Lyon-Schell-Frisby House Farmstead prior to urban development.

Sources

Abstract Index of Deeds for Markham Township Lot 25, Concession 4 and Lot 24, Concession 5.

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

Directories of Markham Township: Walton 91837), Brown (1846-47), Rowsell (1850), 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).

Schell and Frisby Family Files, Heritage Section, City of Markham Planning & Urban Design.

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

Research Report on 3575 Elgin Mills Road East by Su Murdoch Historical Consulting, 2018.

Markham Museum Historical Photograph Collection.

History of Toronto and County of York, Ontario. Volume II: Biographical Notices. Toronto: C. Blckett Robinson, 1885. Biographical Notice for Thomas Frisby.

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised, 1989. Pages 44, 53-54, 311.

Find-a-Grave On-Line Resource: Robert David Lyon. Includes a photographic portrait and a detailed family history.

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 Lyon-Schell-Frisby House has design value and physical value as a good representative example of a mid-nineteenth century brick farmhouse designed in the vernacular Classic Revival style, and for being a locally rare example of a brick farmhouse with a five-bay facade.

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 Lyon-Schell-Frisby House has historical value and associative value, representing the theme of Markham's agricultural community as it progressed past the early settlement phase into a period of prosperity, for its association with Robert Lyon, a local builder, and for its association with the Schell and the Frisby families who were prominent in Victoria Square and vicinity.

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

The Lyon-Schell-Frisby House has contextual value as the farmhouse that once served the Schell and Frisby farms to the east of the historic crossroads community of Victoria Square. It is historically linked to the former farm property where it has stood since c.1846, and to both the Thomas Frisby Jr. House at 83 Thomas Frisby Jr. Crescent and the Lucy Frisby House at 15 Victoria Street, Victoria Square.

RESEARCH REPORT



Samuel and Rosanna Kendrick House **West Half Lot 31, Concession 6** **4882 Nineteenth Avenue** **c.1855**

Heritage Section
City of Markham Planning and Urban Design
2023

History

The Samuel and Rosanna Kendrick House is located on the western half of Markham Township Lot 31, Concession 6.

Samuel Kendrick was born in Canada around 1805. He was a farmer of Pennsylvania German Mennonite background who married Rosanna Hoover, the American-born daughter of John and Christina Hoover, c.1830. The Hoover family resided on Lot 31, Concession 6, east of the hamlet of Almira.

In 1843, Samuel Kendrick received the Crown patent for the western 100 acres of Markham Township Lot 30, Concession 6. This property was a Crown Reserve lot that had previously been leased by Asa Jones from 1803 to 1815, then leased to George Mustard. According to Walton's Directory of Markham Township, Samuel Kendrick resided on Lot 30, Concession 6 in 1837. A relative, Jacob Kendrick, lived on Lot 21, Concession 6 at that time as well.

A schoolhouse serving the community of Almira, SS No. 13, was located on the western side of Samuel Kendrick's farm with frontage along the 6th Line, present-day Kennedy Road. It was known as the Melville School. The school's location appears on George McPhillips' map of Markham Township, 1853-54. The first school was a frame structure. In 1886, a new brick schoolhouse replaced the frame one. It still stands, in a greatly altered state, as a residence at 11447 Kennedy Road.

Samuel and Rosanna Kendrick were living on the western half of Lot 30, Concession 6, at the time of the 1851 census. They occupied a one-storey frame house along with their 7 children, ranging in age from 5 to 20. Samuel Kendrick also owned a farm property on the north side of the sideroad, the south-west quarter of Lot 31, Concession 6, which he inherited from his father-in-law, John Hoover, in 1845. The dwelling at 4822 Nineteenth Avenue stands on that property.

By the time of the 1861 census, Samuel and Rosanna Kendrick had moved to the inherited property on Lot 31 directly across the sideroad from their original home. They occupied a one-and-a-half storey brick house which was likely constructed between 1854 and 1861 since no dwelling was illustrated in this location on McPhillips' map of 1853-54. Their son, John Kendrick, and his wife Nancy McKenney, occupied the family homestead. They married in 1859. In previous research, it was speculated that the census-taker made an error when describing the locations of the Samuel Kendrick and John Kendrick households, transposing the information. This seems likely as John Kendrick inherited the 75-acre farm on Lot 30 in 1883, and there was no brick farmhouse on that property.

The farm on Lot 31, Concession 6, containing the brick farmhouse passed to David Kendrick, the youngest son of Samuel and Rosanna Kendrick. David Kendrick married Elizabeth Barkey of Whitchurch Township in 1884.

The executors of David Kendrick sold the farm on the southwest quarter of Lot 31, Concession 6, to Thomas L. White in 1923. In 1945, Thomas and Georgina White sold to John and Beatrice Timbers who had purchased the northwest quarter of Lot 31 in 1938, thereby owning the entire western half of Lot 31.

In 1954, John and Beatrice Timbers sold to Frank Bennett, a well-known local auctioneer. In the late 1950s, Bennett began to sell off parcels of the property after which it has passed through the hands of a series of other owners.

Architecture

The Samuel and Rosanna Kendrick House is a one-and-a-half storey brick dwelling with a linear plan. The main block is rectangular in shape and has a full-width enclosed veranda on the south (primary) elevation. A single-storey brick kitchen siding extends from the east gable-end wall of the main block, set back from the front wall of the main block. The photograph included at the beginning of this report shows an unfinished frame addition that may have since been removed.

The walls are made of local red brick laid in Flemish bond. The foundation material is not easily visible. The main roof is medium-pitched with deep, overhanging boxed eaves with simple eave returns that are trimmed with a small bedmould. Heavy, single-stack brick chimneys are located at each gable end. The kitchen wing has a medium-pitched gable roof with deep, overhanging open eaves and no eave returns. There is a tall, heavy, single-stack brick chimney at the east gable end.

The house has a symmetrical 3-bay facade, with the ground floor wall obscured by a modern, hip-roofed enclosed veranda supported on heavy rectangular piers. The veranda was formerly open, supported on lightly proportioned posts. The front doorcase has a single-leaf door, a flat-headed transom light, and sidelights with paneled aprons. Ground floor windows are single hung with a six-over-six glazing configuration and projecting lugsills. It is not certain if the louvered wood shutters visible in an archival photograph from the 1980s are still in place within the veranda. The second storey windows in the knee wall are single-hung with a three-over-three glazing configuration.

On the gable-end walls, the windows are six-over-six. The second storey windows are smaller in proportion to those on the first floor and have louvered wood shutters. The gable ends feature half-circle attic windows with muntin bars arranged in a spoked pattern of four panes.

The kitchen siding has a symmetrical 3-bay front with a centrally placed single-leaf door flanked by six-over-six windows. The c.1980s photograph shows that there was a single six-over-six window offset to the left on the east gable end which appears to have been a later alteration based on the unsophisticated treatment of the brick around the opening. There was a shallow, enclosed veranda within the recessed area on the front.



East end of 4822 Nineteenth Avenue as it was in the 1980s.

In 2008, a plan was submitted to restore facade through removal of the enclosed veranda, and the construction of a more sympathetically-designed open veranda. A one-storey addition was planned for the east end of the kitchen siding to replace an unfinished frame addition. To date, this plan has not been implemented.

The Samuel and Rosanna Kendrick House is a vernacular farmhouse in the Georgian architectural tradition, designed with the influences of the Classic Revival and Neo-Classic architectural styles. The eave returns and half-circle attic windows add a touch of refinement to this otherwise well-proportioned but conservative rural dwelling. The small knee wall windows are uncommon in Markham. The kitchen siding is also a locally rare feature in Markham. The most common location of a kitchen wing on a mid-nineteenth century farmhouse was along the rear elevation.

Similarities between this house and the Amira Mill House, which dates from the same time period, suggest it may have been constructed by the same builder. Benjamin Bowman, the original owner of the Amira Mills, is said to have built a number of brick houses in the area using local brick. According to the 1851 census, William Hacey and Solomon Cook were masons living in Almira. They may have been involved in the construction of brick buildings attributed to Benjamin Bowman. Bowman was a clothier and a merchant according to census and assessment records, rather than a builder, calling into question the local folklore about him being the building of brick houses in the area.

Context

The Samuel and Rosanna Kendrick House is located in a semi-rural setting east of the historic hamlet of Almira. The earlier Kendrick House, which stood directly across the road, is no longer standing. The house is set a distance back from Nineteenth Avenue and is not easily seen when travelling the road by car due to mature vegetation along the frontage. An early twentieth century gambrel-roofed barn, which stood to the east of the dwelling, was dismantled and relocated off site in approximately 2008 and replaced by a new accessory building.

Sources

Deed abstracts for Lots 30 and 31, Concession 6, Markham Township.

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

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

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

Research Report, Heritage Section, City of Markham, 1995.

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

Keith, Fern. "The Hamlet of Almira." *More Pioneer Hamlets of York*. Kitchener: Pennsylvania German Folklore Society, 1985. Pages 16 and 19.

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 Samuel and Rosanna Kendrick House has design and physical value as locally rare example of a vernacular farmhouse in the Georgian architectural tradition with a kitchen siding, designed with the influences of the Classic Revival and Neo-Classic architectural styles.

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 Samuel and Rosanna Kendrick House has historical value or associative value, representing the religious and cultural mosaic theme of Pennsylvania German Mennonites being attracted to Markham Township, and also the theme of improvement of nineteenth century 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 Samuel and Rosanna Kendrick House has contextual value as a former farmhouse located in a semi-rural community east of the historic hamlet of Almira, historically linked to the property where it has stood since the mid-1850s.

RESEARCH REPORT



Grove Cottage **South-West Corner, Lot 31, Concession 8** **6084 Nineteenth Avenue** **c.1934**

Heritage Section
City of Markham Planning & Urban Design
2023

History

Grove Cottage is located at the south-west corner of Markham Township Lot 31, Concession 8, in the historic community of Dickson Hill.

John Long received the Crown patent for the entire 200 acres of Lot 31, Concession 8, Markham Township, in 1825. One month after receiving the Crown patent, he sold to Abraham Ramer, beginning a long association of the Ramer family with this property.

Abraham Ramer Jr. was the son of Abraham Ramer Sr. and Magdalena (Groff or Grove) Ramer of Dauphin County, Pennsylvania, who arrived in Markham Township in 1809 with five of their eight children. Three children temporarily stayed behind in Pennsylvania. The Ramers settled

on Lot 14, Concession 8 in an area that became known as "Mount Joy," named in remembrance of their home in the United States. In 1822, Abraham Ramer Jr. and his sisters, Barbara and Susannah, joined their family in Markham.

Shortly after his arrival in Markham Township, Abraham Ramer Jr. purchased Lot 32, Concession 8 (the farm immediately north of the subject property). In 1825, Abraham Ramer Jr. and his wife, Frances (Lehman) Ramer, enlarged their land holdings with the purchase of Lot 31, Concession 8. One of their sons, John Ramer, married Elizabeth Sophia Breuls, the daughter of English immigrants, in 1832. In 1853, John Ramer Sr. purchased Lot 31, Concession 8, from his father. When John Ramer died in 1896, the farm was willed to his sons John Breuls Ramer and Joseph Ramer.

John B. Ramer married Christina Brillinger in approximately 1870. He was a farmer. Based on a review of the 1871 census, it appears that the family lived in a separate location on the Ramer family farm. Their residence may have been the frame dwelling occupied by the sawyer in the 1851 census, or another secondary residence constructed at a later date for the use of other family members. This second dwelling on the Ramer farm is believed to be the board and batten dwelling at 6074 Nineteenth Avenue.

John B. Ramer and Christina Ramer built a new house c.1898 on a one-acre parcel at the south-west corner of Lot 31, Concession 8, a short distance to the west of 6074 Nineteenth Avenue. Its address is 99 Dickson Hill Road.

In 1910, Joseph and Mary Ramer sold nearly all of the western half of Lot 31, Concession 8, to Margaret A. Campbell with the exception of the property containing the home built by John B. Ramer and Christina Ramer. The land purchased by Margaret A. Campbell included the Ramer stone farmhouse and the small frame house at the south-west corner of the farm. In 1917, some years after the death of her husband, Christina Ramer purchased the property containing the frame house at 6074 Nineteenth Avenue, increasing her land holdings at the corner to 2 ¼ acres.

In 1933, Christina Ramer, a widow since John B. Ramer's death in 1908, sold a building lot severed from the eastern end of her property to Ira Grove. Ira Grove was a descendant of Abraham Groff and Elizabeth Lehman Groff, Pennsylvania German Mennonites that settled on Lot 33, Concession 7, in 1808. The Groff (later spelled Grove) family were related to the Ramer family by marriage.

Ira Grove was the son of Henry and Elizabeth Grove, Mennonites who farmed the western part of Lot 31, Concession 9, south of Stouffville. At the time of the 1921 census, Ira Grove was unmarried and living with his parents and younger brother, William. He was 32 years old and a farmer. In 1934, Ira Grove built a modest frame dwelling to the east of a secondary dwelling that had been constructed on the Ramer farm in the mid-nineteenth century.

The property at 6084 Nineteenth Avenue was transferred to Carl Ervin Grove, the son of Ira Grove and Mary A. (Hare) Grove, in 1968. Carl Grove was an elementary school teacher and principal. His 35-year career in the field of education spanned the years 1951 to 1986 and included schools in Ringwood, Ballantrae, Sunderland, and North Toronto. His property was known for its gardens. The house was maintained in near original condition throughout Carl Grove's lifetime. He died in 2012, after which the property was sold by his estate and the house was renovated and enlarged with an addition to the rear.

Architecture

Building Description in 2013, Before Renovations



6084 Nineteenth Avenue in 2013, before renovations and addition to rear.

Grove Cottage is a one-storey frame dwelling with an irregular plan, constructed on a fieldstone foundation that provides for a low basement. The house is clad in wood cove siding trimmed with narrow corner boards and features open gable walls clad in scalloped asphalt shingles.

The house has a medium-pitched cross-gabled roof clad in recently installed painted metal roofing. The fascia boards have a decorative flared detail at the bottom. There is an internal, single-stack red brick chimney on the rear roof slope.

The south (primary elevation) is dominated by a large, gable-fronted, open porch. The porch is supported on heavy, square wood posts ornamented with simple mouldings to suggest Classical columns. The gable wall is clad in oversized asphalt fishscale shingles. The porch is enclosed by a simple railing with square pickets. The main entrance includes a panelled wood door with a window in its upper third. The doorway is sheltered within the porch and is offset to the left.

Another significant feature of the primary elevation is a projecting bay on the left side of the front wall. It includes a gable roof and shingled gable wall echoing, in smaller scale, the large gable of the porch. The porch and the projecting bay give the cottage a sense of informality and picturesque asymmetry.

The cottage retains its original single-hung, one-over-one wood windows variously arranged either singly or in groups of two or three. The windows are trimmed in simple, plain surrounds. On the east wall, there is a box bay window with a shed roof.

Grove Cottage is a representative, but late example of a Craftsman Bungalow in the American Arts and Crafts Movement tradition. Its low, horizontal profile, asymmetrical design, broad shingled gables, deep front porch and grouped windows are characteristic features of the Arts and Crafts Movement. More sophisticated decorative features often associated with the Craftsman Bungalow, such as exposed, shaped rafter ends, bracketed eaves, stone porch piers and leaded art glass are not seen in this simplified version of the style. Also absent is a fireplace with a substantial stone or brick chimney.

The Craftsman Bungalow, which originated in California, was popular in the early years of the twentieth century as compact, affordable, and practical housing. Designs for these houses were widely promoted in a magazine called *The Craftsman*, published by Gustav Stickley, best known as the designer and manufacturer of mission style furniture. By 1934, when the Grove Cottage was built, the style was out of fashion in urban areas, but lived on in a simplified form for lakeside cottages and lodges.

Architectural Description After Renovations

In 2013, Grove Cottage was renovated and added to in a manner sensitive to its original design. The essential form and architectural character of the building remains, but the exterior materials are modern. Through renovations, particularly the change from the bold red and green colour scheme to a more neutral colour palette, and the replacement of the oversized fishscale shingles in the gables with plain shingles, Grove Cottage has lost some of the “story book” cottage look it originally had. However, the renovations have maintained this home’s cottage-like scale and characteristic Arts and Crafts Movement features, albeit rendered in modern materials.

Context

Grove Cottage is one of several heritage buildings that represent the nineteenth and early twentieth century development of the hamlet of Dickson Hill. The house is located at the northern end of the hamlet, a residential enclave which has evolved since the mid-twentieth century into a suburban community within a primarily rural context. Gove Cottage is a relatively recent cultural heritage resource. The property is historically linked to the John and Christina Ramer House at 99 Dickson Hill Road, and the Ramer House at 6074 Nineteenth Avenue.

Sources

Abstract Index of Deeds for Lot 31, Concession 8, Markham Township.

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

Markham Township Directories: 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).

Thomas, Jim. "Carl had zest for learning, Lincolns." Yorkregion.com, November 8, 2012.

Property Files for 6084 Nineteenth Avenue, 6278 Nineteenth Avenue, and 99 Dickson Hill Road Heritage Section, City of Markham Planning & Urban Design.

Rootsweb.com: Breuls Family Tree – Ramer family connection.

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised, 1989. 50, 52.

Milhorean, Mary Ann. "Dickson Hill." *More Pioneer Hamlets of York*. Kitchener: Pennsylvania German Folklore Society of Ontario, 1985. Page 76.

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:

Grove Cottage had design value and physical value as a representative, but late example of a Craftsman bungalow in the American Arts and Crafts Movement tradition.

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.

Grove Cottage has historical value and associative value, representing the theme of the continuing development of the hamlet of Dickson Hill in the early twentieth century, with houses constructed on building lots severed from farm properties adjacent to the hamlet.

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

Grove Cottage has contextual value as one of a number of nineteenth and early twentieth century buildings that define the character and extent of the historic hamlet of Dickson Hill.

RESEARCH REPORT



Patton-Sewell House

**Lot 2, Part Lot 3, and Part Lot 11, Block A, Plan 19
6731 Fourteenth Avenue, Box Grove
c.1873**

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

History

The Patton-Sewell House at 6731 Fourteenth Avenue is located on a 1.35 acre parcel of land consisting of Lot 2, Part Lot 3, and Part Lot 11, Block A, Plan 19. This parcel forms part of a plan of village lots laid out by George McPhillips, P.L.S. in 1850 on the lands of Joseph Tomlinson and William Ellis Beebe. Block A is within the eastern portion of Markham Township Lot 5, Concession 8, in the historic crossroads hamlet of Box Grove.

In the mid-nineteenth century, a hamlet of tradesmen and labourers grew up around a cluster of industries located on the banks of the Rouge River nearby the crossroads of Fourteenth Avenue and Ninth Line. Initially the community was known as Sparta, after the celebrated city-state of ancient Greece. By 1867, the year of Canada's Confederation, a local post office was opened with the name Box Grove.

The Tomlinson family, along with the Kirkhams, played a prominent role in the establishment of a sawmill, woollen mill and shoddy mill (for recycling old cloth) in the Rouge River Valley. These

and other industries took advantage of the water power available from the creation of a dam and mill pond in the hollow. In time, modest houses for workers in the numerous local industries were built on village lots subdivided from the Tomlinson and Beebe farms. A general store, a Methodist Church, a school, two taverns, two blacksmith shops and a cooperage were built to serve the needs of the local residents and the surrounding farm families.

In 1883, John Sewell Sr. purchased a block of land from William and Martha Patton consisting of part of Lot 2 and the north part of Lot 3, Block A, Plan 19. This property, at the south-west corner of Ninth Line and Fourteenth Avenue, overlooks the Rouge River Valley. The Rouge meanders behind the property, and in the valley below there once was a tannery. The tannery was shown on Plan 19, but little is known about it. In 1886, John Sewell Sr. purchased another part of Lot 2 from John Mapes.

William Patton was a carpenter. He was the son of Charles Patton, a prominent local carpenter and builder. Charles Patton's wife was Mary (Matthews) Patton. According to Patton family research notes in the Markham Museum collection, Daniel Patton and Joseph Tomlinson were early settlers in the area. Daniel Patton was married to Anne Tomlinson. He had two brothers, Donald and Charles. The earliest primary source record of Charles Patton is Rowsell's Directory of Markham Township (1850-51) where Charles "Patent" was listed as living on Lot 5, Concession 8. He was also listed in the 1851 census. Both Charles and Mary Patton were born in Canada West (Ontario). Their son William F. Patton was one year old in 1851. By the time of the 1871 census William Patton was 20 years old and in the carpentry trade like his father. In 1873, William Patton married Martha Lamoreaux, the daughter of Andrew Lamoreaux and Rebecca Stoner.

It is not clear from the Abstract of Deeds for Plan 19 when William and Martha Patton became the owners of the land they sold to John Sewell Sr. in 1883. By 1880, William Patton's father Charles Patton was the owner of 1 $\frac{3}{4}$ acres in Lot 5, Concession 8 according to the Markham Township Assessment Roll of that year. A quarter acre property, Lot 4, Block B, Plan 19, was purchased by Charles Patton in 1871 and was included in the 1 $\frac{3}{4}$ acres. The larger portion of his land holdings were within Block A. Taking into consideration all of the information gathered from research on the property, it appears that the house at 6731 Fourteenth Avenue was constructed for William and Martha Patton about the time of their marriage in 1873, and that Charles Patten had gifted the land to his son and daughter-in-law without the transfer being recorded in the Abstract of Deeds.

Paul Burkholder's history of Box Grove states that this house was constructed by William Bishop. William Bishop and his brothers Thomas and James worked for Charles Patton before they went out on their own as prominent local builders. *Markham 1793-1900* contains the following information about Charles Patten and the Bishop brothers:

"Charles Patton was one of the finest builders in the community. Assisted by his crew, including the Bishop brothers Thomas, William and James, he put up many substantial houses and barns in the district." (Page 288).

Attributing the construction of this house to William Bishop might be an error since William Patton was also a carpenter who could have built his own house. It is possible that the information Paul Burkholder relied on in his history mixed up the two local carpenters named William.

John Sewell Sr. was a farmer from the rural community of Hillside in the north-east part of Scarborough Township where he was the owner of a considerable amount of property in Concession 4. At the time of the 1881 census, he was a widower, age 59, born in Ontario. His family was of English origin. Sewell's Road, now within the Rouge National Urban Park, was named after him. By the time of the 1891 census, John Sewell Sr. had retired from farming and had re-married. His wife was Mary Ann. The family moved from Scarborough to Box Grove between the 1881 and 1891 census years. In 1891 John Sewell Sr. was 69 years old, and Mary Ann was 43. In 1892, John Sewell Sr. purchased additional property from John Mapes. The property was the east part of Lot 1, Block A, Plan 19. It is unclear where Lot 1 was located within Block A as it is not labelled on Plan 19.

John Sewell Sr. died in 1904. According to a 1918 Directory of Markham Township, his son David Sewell was the owner of the property. In 1933, Frank Sewell (John Frank Sewell) enlarged the property with the purchase of a small portion of Lot 11, Block A, Plan 19 on the north side of the Rouge River. Frank Sewell was the son of David Sewell's brother, John Sewell Jr., who farmed part of Lot 7, Concession 8 in the Box Grove area. In 1946, the property was sold out of the family by Frank and Beryl Sewell.

In 1950, the property was sold to Henry J. Sissons. A one-storey addition was made to the west end of the house during the Sissons family's ownership of the property. In 1974, they sold the property. It has since passed through a series of owners.

Architecture

The Patton-Sewell House is a one-and-a-half storey frame dwelling with an irregular plan. The north (primary) elevation has a front-facing L-plan with an open veranda in the ell that wraps around the east gable end wall. A one-and-a-half storey wing extends from the rear wall of the main block, offset to the west. On the west wall of the main block is a long, narrow one-storey addition that appears to date from the 1960s. The house is sided in wood board-and-batten. The ground floor is set slightly above grade. Where the foundation is visible, it has been faced with modern stone veneer.

The steeply-pitched cross-gabled roof has projecting open eaves. There are gable-end walls facing north and east, and a gable-roofed wall dormer containing a half-round headed window to the left of the front projecting bay. A shed-roofed dormer has been added to the west slope of the roof. There are no historic chimneys remaining. A heavy fireplace chimney of reclaimed red brick is located at the rear of the main block.

The front door is contained within a small vestibule at the west end of the front veranda. The single-leaf door faces east and has a pair of narrow half-round headed lights in its upper

portion. On the north wall of the vestibule is a flat-headed window that does not match the detailing of the historic windows and therefore appears to be an addition or an alteration of an earlier window opening. There is a single, segmentally-headed single-hung window with a two-over-two pane division on the north wall to the left of the vestibule. The veranda has a bellcast roof which is supported on simple square posts. Two of the posts on the portion of the veranda that wraps around the east wall have chamfered edges and may be remnants of the original treatment. The front-facing gable has a triangular canted bay window with two segmentally-headed two-over-two windows. The bay window has a hip roof. In the gable wall is a pair of tall, narrow half-round headed windows with a one-over-one pane division. All historic windows have moulded frames and projecting lugsills.

On the east gable end, sheltered by the veranda, is a pair of flat-headed modern single-hung windows offset to the south with a six-over-six pane division. There a pair of tall, narrow half-round headed windows in the gable wall that match those on the front-facing gable.

The rear wing is either an addition or a modified original wing. It has a gable roof with a shed-roofed wall dormer on its eastern slope. There is a variety of window shapes and sizes on the rear wing that are modern in character when compared to the window treatment of the main block.

The addition to the west wall of the main block has a flat roof and resembles a block of motel units. The entrances to these units is on the south wall, facing the back yard, while the back wall faces Fourteenth Avenue.

Stylistically, the Patton-Sewell House is a vernacular building that shows the influence of the Gothic Revival in its L-shaped plan, steeply-pitched roof and multiple gables which give the building a picturesque, irregular outline. The triangular canted bay window is an unusual feature, one of only two examples known in Markham. The segmentally-headed and round-headed windows reflect an Italianate stylistic influence. This building shares some architectural similarities with the Box Grove General Store at 6772 Fourteenth Avenue, suggesting that both buildings were constructed by the same builder during the same general time period.

Context

The Patton-Sewell House is one of a grouping of nineteenth century buildings within the historic hamlet of Box Grove. These buildings are important in defining, maintaining, and supporting the character of the nineteenth century crossroads community. Although modern residential infill has occurred, enough of the older building stock remains for Box Grove to be recognizable as one of Markham's historic hamlets.

Several properties in the vicinity have been individually designated under Part IV of The Ontario Heritage Act, including the James Bishop House, c.1890 at 7739 Ninth Line (By-law 2020-67), the Box Grove Schoolhouse, 1877, at 7651 Ninth Line (By-law 2005-78), and the Tomlinson-Gates House, c.1875, at 7790 Ninth Line (By-law 2016-135).

Sources

Abstract Index of Deeds for Markham Township Lot 5, Concession 8.

Abstract Index of Deeds for Lots 2, 3 and 11, Block A, Plan 19.

Plan 19 (1850).

Markham Township Assessment Rolls: 1880, 1890 and 1900.

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

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

Directories of Markham Township: Rowsell (1850-51), Mitchell (1866), 1892 Directory, 1918 Directory.

Patton Family File, Markham Museum.

Box Grove File, Markham Museum.

Property File, 6731 Fourteenth Avenue, Heritage Section, City of Markham Planning & Urban Design.

Burkholder, Paul. "Box Grove." *Pioneer Hamlets of York*. Kitchener: Pennsylvania German Folklore Society, 1977. Pages 91-92.

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Revised Edition, 1989. Pages 287-289.

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 Patton-Sewell House has design and physical value as a good representative example of a late-nineteenth century vernacular village dwelling that combines elements of the Gothic Revival and Italianate architectural styles.

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 Patton-Sewell House has historical value and associative value representing the theme of urban development, specifically the nineteenth century development of the historic crossroads hamlet of Sparta/Box Grove around a cluster of industries at the crossroads of Fourteenth Avenue and Ninth Line. It is associated with Charles and William Patton, well-known local builders, and John Sewell Sr., a farmer from Scarborough Township after whom Sewell's Road is named.

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

The Patton-Sewell House has contextual value as one of a grouping of nineteenth century buildings that are important in defining, maintaining and supporting the character of the historic hamlet of Box Grove.

RESEARCH REPORT



Alec and Emily Armstrong House Centre Part, Lot 10, Concession 10 7831 Highway 7 East

c.1876

Heritage Section
City of Markham Planning & Urban Design
2023

History

The house at 7847 Highway 7 East is located on a portion of Lot 10, Concession 10, just east of the Little Rouge River.

Samuel Reynolds, U.E.L., received the Crown patent for the entire 200 acres of Lot 10, Concession 10, Markham Township, in 1813. He also leased Lot 9, Concession 10, from the Crown in 1803. Lot 9 was directly south of Lot 10. Samuel Reynolds and his wife, Margaret Van Rensselaer 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 by the American Revolution. In the 1830s, Samuel Reynolds sold off different parts of Lot 10 to his sons Justice, William and Asa. Asa Reynolds purchased 50 acres, partly in the east half of the lot, and partly in the west, in 1832. In 1844, he sold his property to William Goodfellow Armstrong.

William Goodfellow Armstrong is often referred to as Captain Armstrong due to his service in the militia. He emigrated from Cumberland, England in 1817, and came to Upper Canada via New York. In 1823, William Armstrong purchased Lot 10, Concession 8, a property that stretched from Main Street, Markham Village, to Ninth Line. It became known as Ash Grove Farm. At that time, the village was in its infancy. On this property he established an orchard, perhaps the first in Markham Township, and built the Wellington House hotel. The western end of the farm became the long-time site of the Markham Fair.

William Armstrong Jr., a son of Captain Armstrong and Esther (Reesor) Armstrong, moved to his father's property on Lot 10, Concession 10 in 1865. The property became known as Locust Hill Farm and this name was later adopted for the local post office when it was established in 1885. William Armstrong Jr. was the first postmaster. He married Maria McCreight in 1866. The couple had eight children, one of whom was Robert Peter Armstrong. Maria (McCreight) Armstrong died in 1880. William Armstrong Jr.'s second wife was Jane McCreight. In 1868, 35 acres were added to the west side of the original 50 acres through a purchase a land from Chauncey and Phoebe Reynolds, extending the property to the east side of the creek. In 1875, William Armstrong Sr. sold William Armstrong Jr. his 50 acres.

The William Armstrong farm also included 150 acres of Lot 9, Concession 10, the adjacent property to the south. Captain William Armstrong purchased 50 acres, the east half of the west half of Lot 9, Concession 10, from William Johnston in 1844, the same year he had purchased 50 acres from Asa Reynolds. Then, in 1847, Captain Armstrong received the Crown patent for the east 100 acres of Lot 9, Concession 10, after having leased the property from the Crown. This 150 acre property was sold to William Armstrong Jr. in 1875, the same year the farm on Lot 10, Concession 10 had been sold to him. The farm was a substantial 235 acres in size.

In 1909, William Armstrong Jr. and Jane Armstrong sold a parcel of land on Lot 10, Concession 10, to John Hartley. The purchase price of \$2,000 suggests that the property contained a building. This could have been an additional residence on the Armstrong's Locust Hill Farm for the use of tenant farmers or for other family members. A date of construction of 1876 is provided by MPAC. The form and style of the dwelling at 7831 Highway 7 suggests that time period of construction is possible.

In 1915, William Armstrong Jr. died, and his sons Robert Peter Alexander and Edwin Alexander "Alec" Armstrong took over the farm. Alec Armstrong married Emily Edith Scott of Weston, Ontario, in 1917. In 1918, John and Martha Hartley sold their home to Alec Armstrong. In 1940, Alec Armstrong sold his share in the family farm to his brother, Robert. He continued to own the house at 7831 Highway 7, and after his death in 1950, his executors sold to Fergus MacDonald in 1952. MacDonald sold in 1971, and since that time the property has passed through the hands of several other owners.

Architecture

The Alec and Emily Armstrong House is a one-and-a-half storey dwelling with a sideways L-shaped plan and is clad in narrow clapboard. Hip and shed-roofed verandas wrap around the street-facing walls of the house. The foundation material of the house is not readily visible due to the presence of the large verandas. There is a small, enclosed area within the angle of the ell in the veranda.

The main entrance is located on the gable-fronted western portion of the house, offset to the left. The entrance consists of a single-leaf door with a four-paned transom light. The placement and sizing of the window openings is generally ordered. Window openings are flat-headed and in the shape of upright rectangles. Decorative (i.e. non-functional) louvered shutters flank some of the window openings.

Raised portions of the siding within the street-facing gables suggest that historically there was a special architectural treatment in those areas that was on a slightly different plane than the wall cladding below. This treatment could have been patterned wood shingles, but in the absence of an archival photograph showing the house at an earlier time in its history, this can only be suggested as a possible treatment based on other known examples.

The verandas are supported on tapered wood columns resting on brick pedestals with concrete caps. There is a simple railing between the pedestals and a lattice treatment below the floor level of the veranda. The veranda is a style typical of the Edwardian Classicism of the first quarter of the twentieth century.

The cross-gabled roof features a gabled wall dormer in the recessed portion of the L-plan. The dormer contains a simple, flat-headed window. There are no remaining historic chimneys.

The Alec and Emily Armstrong House is a vernacular dwelling in a form typical of the Gothic Revival style, but without any of the distinctly Gothic Revival ornamentation. The one-and-a-half storey height, L-shaped plan, and gabled wall dormer are features typical of the picturesque dwellings that began to appear in rural Ontario in the 1860s as builders began to move away from the formal, conservative Georgian architectural tradition.

At an earlier point in this building's history, it is likely that a smaller veranda, perhaps with Late Victorian decorative details, would have been located within the ell, perhaps terminating in the small enclosed area that may have been designed to serve an enclosed entryway. The location of the main entrance on the main, street-facing gable is unusual. More often in houses of this design, the front door would be within the recessed portion of the street-facing elevation.

Context

The Alec and Emily Armstrong House is one of a grouping of late nineteenth and early twentieth century residences that contribute to and define the character and extent of the historic hamlet of Locust Hill.

Sources

Abstract Index of Deeds for Markham Township Lot 10, Concession 10, and Lot 9, Concession 10.

Research files for 7889 Highway 7 (Locust Hill Farm) and 7831 Highway 7, Heritage Section, City of Markham.

Conversation with Bryan Armstrong, with his recollections of houses in Locust Hill, April 20, 2023.

"A Centennial Farm in Markham," *Stouffville Tribune*, June 15, 1967.

The Reesor Family in Canada 1804-1980, pages 188-192.

Armstrong, Mrs. J. R. in *Pioneer Hamlets of York*. Kitchener: Pennsylvania German Folklore Society of Ontario, 1977. Pages 63-65.

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

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 Alec and Emily Armstrong House is a representative example of a vernacular, L-plan farmhouse of the last quarter of the nineteenth century, updated with an early twentieth century Edwardian Classical style veranda.

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 Alec and Emily Armstrong House has historical value for its association with Locust Hill Farm and with Edwin Alexander Armstrong and Emily Edith (Scott) Armstrong of Locust Hill.

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

The Alec and Emily Armstrong House is one of a number of late nineteenth and early twentieth century residences that contribute to and define the character and extent of the historic hamlet of Locust Hill.

RESEARCH REPORT



Martin and Annie Hoover House

East ½ Lot 11, Concession 10

7882 Highway 7 East

c.1900

Heritage Section

City of Markham Planning & Urban Design

2023

History

The house at 7882 Highway 7 East is located on part of the east half of Markham Township Lot 11, Concession 10.

Abraham Moore received the Crown patent for the full 200 acres of Lot 11, Concession 10, in 1828. In 1830-1831, Moore sold his property in two parts. The eastern half was sold to William Holden, and the western half to Abraham Reesor. The eastern half, where 7882 Highway 7 East is located, passed through a number of owners until it was purchased by Colonel William Marr Button in 1846. On this property, Button established St. Clair Farm. William M. Button was a son of Francis Button and a member of the family best remembered as both the founders of Buttonville and Button's Troop of Markham Dragoons which eventually evolved into the Governor General's Horse Guards. William M. Button achieved the rank of Major of the Markham Cavalry and served as Reeve of Markham Township several times: 1858, 1861, 1862, 1863 and 1866. His farmhouse still stands at 20 Locust Hill Lane, now located within the Rouge National Urban Park.

The Ontario and Quebec Railway came through the area in 1884 and later became part of the Canadian Pacific Railway. A right-of-way was purchased by the railway from William M. Button that same year and a station was later constructed. Initially the station was named "Green River Station," but was soon changed to Locust Hill to avoid confusion with Green River, a small community on the Pickering side of the Town Line. The area around the station became a hub of industrial activity with a lumber and coal yard as well as a grain elevator. The grain elevator was built by William Armstrong and Peter Reesor Hoover in 1887.

Martin Reesor Hoover, a relative of Peter Reesor Hoover, worked as a grain dealer at the Locust Hill grain elevator. Previously, he had been a farmer in Altona then worked at White's Mill after moving to Cedar Grove. He married Esther Reesor White in 1880 following the death of his first wife in 1895. The couple had three children, Frank, Eva and Samuel. His second wife was Fidelia L. Hagerman, who went by "Annie." They married in 1896. She appears in an archival photograph of the Locust Hill Methodist Church Choir on page 273 of the book, *Markham Remembered*. In 1898, a daughter, Esther Velma Hoover was born at Cedar Grove.

In the Reesor family history, it is stated that Martin R. Hoover built a house at Locust Hill, worked at the grain elevator, and operated a grist mill. This is the existing house at 7882 Highway 7 East, just west of the railway line, close to the former site of the grain elevator. The property upon which the house stands was purchased by Fidelia Hoover from the estate of William M. Button in 1908. This suggests the frame house at 7882 Highway 7 was constructed about that year. However, the 1901 census places the Hoover family in Locust Hill based on the names of neighbours, including William Lott, a carpenter, whose house was located on the east side of the railway line. The house is shown in an archival photograph dated 1906 in the collection of the Markham Museum. It appears that the Hoovers' dwelling was constructed prior to the formal purchase of the property. MPAC provides a construction date of 1890. In consideration of the above factors, a compromise date of c.1900 is proposed for the construction of the Martin and Annie Hoover House.

Martin Hoover died in 1932, and Annie, or Fidelia, in 1946. The property passed to their daughter Esther Velma (Hoover) Troyer. She married Abner Gerald Troyer of Stayner, Ontario, in 1921.

Architecture

The Martin and Annie Hoover House is a two-storey frame dwelling with vertical tongue and groove siding. The building rests on a raised masonry foundation. The main block of the house has a rectangular form and a hipped roof with overhanging eaves. A single-stack red brick chimney is located on the rear or north slope. A two-storey rear wing extends from the north wall of the main block, inset from the corners. An open veranda wraps around the east half of the south (primary) elevation, extending along a portion of the east elevation. The veranda has a hipped roof and is supported on stout, square wooden posts ornamented with fretwork brackets. This appears to be a modern structure, but a photograph from the 1980s shows a similar veranda supported on turned posts. The north end of the veranda terminates where it joins with a narrow, polygonal conservatory that extends from the east wall of the main block.

The conservatory is similar to the conservatory on the east wall of the Henry and Annetta Clarry House (c.1908) at 7822 Highway 7 East, also in Locust Hill.

The primary elevation is composed of 2-bays with the main entrance located on the east side of the facade, and a cottage window with a large plate glass sash and a segmentally-headed transom light located on the west side. The margins of the plate glass window are divided into two narrow panes which gives the suggestion of sidelights. There are two window openings on the second floor. Window openings other than the large front window are typically in the form of upright rectangles. They all have modern replacement windows with pane divisions. Some have modern, non-functional louvered shutters.

The Martin and Annie Hoover House is a vernacular building that resembles in form the block-like massing of dwellings in the Italianate style, but also the American Foursquare, a functional, compact design that was often used for new houses throughout Markham Township in the first quarter of the twentieth century. As such it can be described as a transitional building between the Late Victorian and Edwardian periods.

Features that would have indicated a more definitive stylistic influences may have been removed. An exception is the cottage window on the primary elevation which is an early type of picture window associated with the Queen Anne Revival style.

The archival photograph from 1906 provides valuable information about the early appearance of the house. In that photograph, the window design is two-over-two except for the cottage window, and there is a small, gable-roofed dormer window on the front slope of the roof. The dormer window is segmentally-headed. There is a simple, gable-roofed porch sheltering the front door that looks as though it was an intermediate structure until a more substantial porch or veranda was built. The rear wing at that time was one-storey.

Context

The Martin and Annie Hoover House is one of a grouping of late nineteenth and early twentieth century residences that contribute to and define the character and extent of the historic hamlet of Locust Hill.

Sources

Abstract Index of Deeds for Markham Township Lot 11, Concession 10.

Canada Census 1901, 1911 and 1921.

The Reesor Family in Canada 1804-1980, pages 376-377.

Armstrong, Mrs. R. J. in *Pioneer Hamlets of York*. Kitchener: Pennsylvania German Folklore Society of Ontario, 1977. Pages 64-65.

Champion, Isabel (ed). *Markham 1793-1900* (Second Edition, 1989). Markham: Markham Historical Society. Pages 246-248.

Champion, Mary B. (ed). *Markham Remembered – A Photographic History of Old Markham Township*. Markham Historical Society, 1988. Pages 273.

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 Martin and Annie Hoover House is a representative example of a transitional, vernacular dwelling that illustrate changes in domestic architecture that occurred as the Late Victorian period gave way to the Edwardian.

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

The Martin and Annie Hoover House has historical or associative value as the former home of Martin and Annie (or Fidelia) Hoover. Martin Reesor Hoover was a grain dealer and grist mill operator who worked in the grain elevator near the Locust Hill railway station. This early industrial activity helped provide an employment base and source of growth for Locust Hill.

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

The Martin and Annie Hoover House is one of a number of late nineteenth and early twentieth century residences that help to define the 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 Martin and Annie Hoover House has stood on this property since c.1900. As such, it is physically, functionally, visually or historically linked to its surroundings.

RESEARCH REPORT



Henry and Elizabeth Wideman House

East Half, Lot 28, Concession 7

11120 Highway 48

c.1865

Heritage Section

City of Markham Planning & Urban Design

2023

History

The Henry and Elizabeth Wideman House is located on the eastern half of Markham Township Lot 28, Concession 7, in the vicinity of the historic community of Dickson Hill.

King's College, the precursor of the University of Toronto, received the Crown patent for Markham Township Lot 28, Concession 7 in 1828. King's College sold the eastern 100 acres to Henry Wideman in 1837, and the western 100 acres to William Lee in 1839.

Henry Wideman Jr. was an American-born son of Reverend Henry Wideman (originally spelled 'Weidman') and Catherine Van Hoben, who came to Markham from Buck's County, Pennsylvania, in 1803. The Reverend Henry Wideman was one of the first ordained Mennonite ministers in Upper Canada, and the first in Markham Township. Unfortunately, he was killed by a falling tree while clearing the road allowance in front of Lot 24, Concession 8, in 1810. The Wideman Mennonite Church on Highway 48 was named in his memory.

Henry Wideman Jr. married Elizabeth Huber (or Hoover). According to census records from 1851, the family resided in a one-storey frame house on the eastern part of Lot 28, Concession 7. They had seven children at home during that time. A fieldstone farmhouse was built on the property in 1856 according to a brief history of the farm in the book *Markham 1793-1900*, and an historical account of the Dickson Hill community in *More Pioneer Hamlets of York*. However, the 1861 census described the dwelling of Henry and Elizabeth Wideman as being of frame construction. Either this was an error on the part of the census-taker, or the house was built later than the local sources say, i.e. after 1861. The census information, when considered with the pitch of the roof and lack of eave returns, supports a date of construction later than the mid-1850s date stated in the local accounts.

Henry Wideman Jr. had interests beyond farming. In 1846, he received the Crown patent for the western 50 acres of Markham Township Lot 30, Concession 8, which became an important mill site in Dickson Hill since it contained a branch of the Rouge River. According to a history of Dickson Hill, this property may have been the site of a sawmill built by Jacob Grove as early as 1831. John Dickson established a grist mill there in the early to mid-1840s. Somehow, Henry Wideman Jr. was able to sell a 17-acre parcel to John Dickson in 1844, before he had clear title to the land. The 17 acres contained the mill, mill pond, and dwellings for both the miller and his mill workers. The balance of the property continued to be owned by Henry Wideman Jr. until it was willed to his son Martin in 1883.

The family farm was willed to Martin Wideman, the youngest son of Henry Wideman Jr. and Elizabeth (Hoover) Wideman, in 1883. At the time of the 1891 census, Martin and Fannie (or Frances) Wideman, their four young children, the widowed Elizabeth Wideman, and two of Martin's unmarried siblings resided in a two-storey stone house containing ten rooms.

The next member of the Wideman family to own the property was Martin and Frances Wideman's son, Wesley Wideman, from 1934 to 1954. After over a century in the Wideman family, the farm was sold to Murray Little. Murray Little and his wife Clarissa were the owners until 1971 when ownership was transferred to Amtoca Investments Inc.

Architecture

The Henry and Elizabeth Wideman House is a one-and-a-half storey stone dwelling with a T-shaped plan. The house is constructed of coursed random rubble consisting of multi-coloured split fieldstone: white limestone, grey and red granite, and black basalt. This material was transported to the region by continental glaciation during the Ice Age and was likely gathered from the land when it was cleared for agricultural use. Particular attention was paid to the stonework on the east or primary elevation where large pieces of multi-coloured local fieldstone were squared and placed with attention to their variation in colour except for a wide band above the ground floor openings where the wall would have been covered by a full-width veranda. Door and window openings on the ground floor have cut limestone voussoirs, a rarity in Markham.

Window and door openings are regularly placed and ordered. The house has a three-bay facade. The main entrance contains a double-leaf door with a flat-headed transom light. Based on the style and period of the house, this current entrance probably replaced a single-leaf door with a rectangular transom and sidelights, the typical treatment for a mid-nineteenth century farmhouse in this area. Window openings contain modern replacement windows. Ground floor window openings are rectangular in shape and tall in proportion with the window sill height set low on the wall. On the second floor of the front wall there are three small square windows in the knee wall. Gable-end window openings are full-height. All window openings have projecting lugsills and stone voussoirs except for the second storey windows on the east elevation, the heads of which run to the eaves.

The gable roof has a medium pitch and projecting, open eaves. There are no eave returns. There is a single-stack brick chimney placed on the rear slope near the intersection of the ridge of the main roof with that of the rear wing. The existing roof treatment is not typical of the 1850s when roof pitches were lower in keeping with Classical architectural precedents. The absence of eave returns is also something to consider since eave returns were fairly consistently used up until the 1860s. If the roof has not been altered, the design of the existing roof is an indication of a date of construction for this house later than 1856, most likely in the 1860s.

The rear wing is also of fieldstone construction and is one-and-a-half storeys in height which is unusual for stone houses in Markham. Its wall height is the same as that of the main block but its roof ridge is lower. Door and window openings are asymmetrically placed. There is a small, flat-roofed stone extension offset to the north on the west gable end wall of the rear wing. Markings on the south wall of the rear wing suggest the former presence of a side veranda.

The Henry and Elizabeth Wideman House is a vernacular farmhouse designed with the symmetry and formality of the Georgian architectural tradition. The squared, multi-coloured fieldstone of the façade and the cut stone voussoirs above the main entrance and window openings, which contrast with the less sophisticated coursed random rubblework of the other walls, speaks to the original owner's concern with the cost of building, limiting the most expensive work to the public front of the home. The small, square knee wall windows on the second storey of the front wall are uncommon in Markham. They are a feature sometimes associated with the Classic Revival and Regency architectural styles.

Context

The Henry and Elizabeth Wideman House is one of a number of nineteenth century farmhouses that are located in the general vicinity of the historic rural community of Dickson Hill. It is also one of a several mid-nineteenth century stone houses mentioned in a history of Dickson Hill written by a long-time local resident. Precise years of construction were noted in the book, including the year 1856 for the dwelling described in this report, a date which is in question.

Sources

Deed Abstracts for Markham Township Lots 28, Concession 7 and Lot 30, Concession 8

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

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

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

Property File for 11120 Highway 48, Heritage Section, Markham Planning & Urban Design.

Champion, Isabel (ed.). *Markham 1793-1900*. Markham: Markham Historical Society, Second Edition, Revised. Pages 55-56, 147.

Mary Ann Mihorean. "Dickson Hill." *More Pioneer Hamlets of York*. Kitchener: Pennsylvania German Folklore Society of Ontario, 1985. Page 71,72,75,78.

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 Henry and Elizabeth Wideman House has design and physical value as a representative example of a vernacular fieldstone farmhouse designed in the Georgian architectural tradition.

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 Henry and Elizabeth Wideman House has historical and associative value, representing the locally significant theme of Pennsylvania German Mennonites being attracted to Markham Township in the early nineteenth century. Further, it is representative of the nineteenth 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 Henry and Elizabeth Wideman House has contextual value as one of a number of nineteenth century farmhouses located in the general vicinity of the historic rural community of Dickson Hill, and is historically linked to the farm property where it has stood since c.1865.

RESEARCH REPORT



Alexander and Mary Lee House

West Half Lot 28, Concession 7

11137 McCowan Road

c.1855

Heritage Section

City of Markham Planning and Urban Design

2023

History

The Alexander and Mary Lee House is located on a portion of Markham Township Lot 28, Concession 7.

Lot 28, Concession 7 was granted by the Crown to King's College (the precursor of the University of Toronto) in 1828. In 1837, King's College sold the eastern 100 acres to Henry Wideman. In 1839, the western 100 acres were sold to William Lee, an Irish immigrant who was noted as residing on the property at the time of Walton's 1837 Directory of Markham Township. William Lee died in 1848, leaving his wife Jane widowed. According to the census of 1851, Jane Lee lived in a one-storey log house with her sons Alexander and Thomas.

By the time of the 1861 census, Alexander Lee was married and living in a one-and-a-half storey stone house. His wife was Mary (Hamilton) Lee, born in Markham. They had two young children, William Henry and Ann Jane. Also living in the household was Thomas Lee, Alexander Lee's younger brother. Based on census records, the existing stone house on the property was

built sometime between 1851 and 1861, and on that basis a date of construction of c.1855 is proposed.

Alexander Lee was a long-time steward of Peach's Primitive Methodist Church, a nearby place of worship. He formally became the owner the family farm in 1870.

William Henry Lee inherited the property from his father in 1876. He married about 1879. At the time of the 1881 census, William and Elizabeth Lee had two young daughters, Florana and Edith. In 1884, the farm was sold out of the family. William Lee moved to St. George's Ward in Toronto where, according to the 1891 census, he was employed as a carpenter.

The property passed through the ownership of the Boynton, Evans, Peach and Burkholder families until it was purchased in 1919 by Charles and Florence Leadbetter, English immigrants. According to the 1921 census, Charles Leadbetter was a farmer who practiced mixed farming. In England, he and his brother John were butchers on the estate of the Earl Ferris in Stowe-by-Chartley. In 1922, Charles and John Leadbetter opened a butcher shop at 120 Main Street North in Markham Village, establishing a family business that endured until 1998. In 1924, the Leadbetters purchased the building that housed their butcher shop from Thomas Lowry, a Markham Village livery operator. Thomas Lowry in turn purchased the Leadbetter farm that same year. Some of the later owners of the stone house at 11137 McCowan Road include the Drudge, Crisp, Risebrough and Ferguson families.

The former Lee farmhouse is featured on page 97 of *Rural Roots – Pre-Confederation Buildings of the York Region of Ontario*, published in 1976. In the book, the building was misidentified as the old Moore house on Lot 30, Concession 7, but there is no mistaking the distinctive façade of this fine fieldstone farmhouse at 11137 McCowan Road. The house was renovated into its current form under the ownership of the Merklinger family who acquired the property in 1966.

Architecture

The Alexander and Mary Lee House is a one-and-a-half storey fieldstone dwelling. The main historic section of the house has a rectangular plan. There is a one-storey stone-faced addition on the south gable end, and a larger addition at the rear of the main historic section. A site visit would be required to determine if any of the additions incorporate nineteenth century structures.

The stonework on the front or west wall is very sophisticated in its execution. It consists of large, split and squared fieldstone laid in a broken course pattern known as sneaked squared rubble. This style of stonework is prevalent in Scotland and Ireland and is sometimes referred to as "Celtic Bond." Limestone, red and grey granite, and basalt with white tuckpointed joints create a colourful pattern. The stone would have likely been collected from glacial deposits in the fields and stream beds on the property. Door and window openings have segmentally-headed red brick arches and quoin-like margins.

On the sidewalls, the stonework is less formal. It consists of undressed, split, coursed random rubble. Window openings are trimmed in red brick.

The gable roof has a medium pitch with single-stack stone chimneys at both gable ends. Stone chimneys are unusual in this area. They may be later replacements for brick chimneys in the same positions. The roof has projecting eaves and may have originally had eave returns prior to modern-era renovations. The front slope of the main roof has been extended to form a deep, full-width front veranda. The veranda is in a modern Classic Revival style with Tuscan columns supporting a heavy entablature. This prominent feature of the façade was likely added in the 1960s or 1970s. It is not known if the house previously had another porch or veranda in a style more consistent with local vernacular architecture.

The house has a three-bay facade with a centrally-placed doorcase containing a single-leaf door, transom light, and sidelights. The sidelights have panelled aprons. Although the opening has a segmentally-arched head, the transom light is rectangular. The entryway is flanked by large Venetian windows with segmentally-headed openings and flat-headed windows. The windows are well-chosen modern replacements with multi-paned grilles that mimic historic glazing patterns. The windows are framed with modern louvered shutters.

Venetian windows with a large centre window flanked by narrow sidelights are locally uncommon. These three-part windows are a variation of the Palladian window but without the half round arch over the wider, central window unit. In York County they were sometime used in refined Neo-classic, Classic Revival and Regency style dwelling. This example is particularly interesting for its segmentally-headed openings. Some mid-nineteenth century Markham farmhouses with windows of this type were altered by the narrowing of the window openings to eliminate the sidelights.

Windows on the gable ends are regularly placed and consist of traditional rectangular units. They contain replacement single-hung windows with six-over-six glazing. The window openings on the second floor are smaller in proportion to those on the ground floor.

The Alexander and Mary Lee House is a unique example of a mid-nineteenth century fieldstone farmhouse designed with the influence of the Classic Revival style. It is particularly significant for the quality of the broken course squared stonework on its façade, and for its wide front doorcase and Venetian windows within segmentally-arched openings. The stonework on the facade, trimmed with red brick quoins and red brick arches and quoin-like margins around door and window openings, features exceptionally large squared fieldstone laid in a highly decorative Scottish and Irish style known as “snecked squared rubble” or “Celtic Bond.” The front veranda, an addition of the 1960s or 1970s, is not typical of local vernacular architecture and could potentially be removed should restoration of the exterior be considered in the future.

Context

The Alexander and Mary Lee House is located in the vicinity of the Markham Fairgrounds on a large rural property on the east side of McCowan Road, south of Nineteenth Avenue. There is a late nineteenth to early twentieth century gambrel-roofed barn on a raised fieldstone foundation on the property (it may have been removed), as well as other accessory structures. The crossroads of Elgin Mills Road and McCowan Road were historically known as “Peach’s” after the Methodist Church of that name (known as Peach’s United Church since 1925).

There is a number of other properties in the immediate area, mainly farmhouses, that are listed on the *Markham Register of Property of Cultural Heritage Value or Interest*.

Sources

- Deed Abstract for Lot 28, Concession 7, Markham Township.
- Canada Census: 1851, 1861, 1871, 1881, 1891, 1901, 1911, 1921.
- Directories of Markham Township: Walton (1837), Brown (1846-47), Rowsell (1850-51), Mitchell (1866), Nason (1871).
- Maps of Markham Township: McPhillips (1853-54), Tremaine (1860) and Historical Atlas of the County of York, Ontario (1878).
- Property File for 11137 McCowan Road, Heritage Section, Markham Planning & Urban Design.
- Byers, Mary, Jan Kennedy, Margaret McBurney and the Junior League of Toronto. *Rural Roots – Pre-Confederation Buildings of the York Region of Ontario*. Toronto: University of Toronto Press, 1976. Pages 96-97.
- Brydon, Catherine. *Markham 1900-2000 – Our Past Inspires Our Future*. Markham: Markham Historical Society, 2017. Page 16.
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- MacRae, Marion and Anthony Adamson. *The Ancestral Roof – Domestic Architecture of Upper Canada*. Toronto: Clarke, Irwin & Company Limited, 1963. Page 194.
- Watson, Trevor. “Peaches United Church 1847-1955” *Pioneer Hamlets of York*. Kitchener: Pennsylvania German Folklore Society of Ontario, 1977. Pages 106-108.
- Watt, Bobby. “Snecked Stonemasonry.” *Stonex VII*. Pages 36-37.
- “Stone Masonry in South Australia.” *Heritage Conservation Practice Notes: Technical Note 3.6*. Department of Environment and Natural Resources, October, 1993. Pages 14-16.

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 Alexander and Mary Lee House has design and physical value as a unique example of a mid-nineteenth century fieldstone farmhouse designed with the influence of the Classic Revival style.

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

The Alexander and Mary Lee House displays a high degree of craftsmanship and artistic merit for the broken course squared rubble stonework of its facade, its Venetian windows, and segmentally-headed door and window openings trimmed in red brick.

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 Alexander and Mary Lee House has historical and associative value, representing the locally significant theme of immigration, particularly the British families that came to Markham in the first half of the nineteenth century. It is also revealing of the nineteenth century trend where 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 Alexander and Mary Lee House has contextual value because it is physically, functionally, visually and historically linked to the property where it has stood since c.1855.

RESEARCH REPORT



Melville Church **East Half Lot 29, Concession 5** **11248 Kennedy Road** **c.1877**

Heritage Section
City of Markham Planning & Urban Design
2023

History

Melville Church is located on a portion of Markham Township Lot 29, Concession 5, on a rise of land north of the historic crossroads hamlet of Cashel.

The history of this church is very well documented in a publication titled *Melville United Church of Canada, Markham Township – Historical Sketch of Melville Church and of its Presbyterian Background from 1801*, compiled by Alex. D. Bruce. This detailed history, which provided the source of much of the content of this report, was published in 1945.

A community of Scottish and Scots-Irish Presbyterian families was established in the north-central part of Markham Township in the early nineteenth century. Some of the families in this cultural group included Mustard, Jenkins, McKinnon, Fenwick, Eakin and Hasty. The centre of this community, initially known as Crosby's Corners, was around the crossroads of Elgin Mills Road East and the Sixth Concession (today's Kennedy Road). When a post office was opened in the rural hamlet in 1851, it was initially named Crosby's Corners, but the name was changed to

Cashel in 1856. Cashel was located on the Markham and Elgin Mills plank road, a toll road that was built across Markham Township in 1850 by a group of local investors.

The first Presbyterian Church in Markham, called St. Helen's, was located near the north-east corner of Elgin Mills Road East and Kennedy Road on a parcel of Lot 26, Concession 6 donated by James Rose in 1827. St. Andrew's Presbyterian Church in Markham Village was a later offshoot of this early Presbyterian congregation. The early records of St. Helen's are lost, but it seems probable that Reverend William Jenkins, minister of Richmond Hill Presbyterian and St. Andrew's, Scarborough, had some involvement in its establishment as he was an early resident in the community. Reverend Jenkins was educated in Edinburgh, Scotland and served the mission to the Oneida First Nations in New York State for twelve years before coming to Upper Canada in 1817 to become the first Presbyterian minister in this area. His elegant Neo-classical style frame house, regrettably demolished in recent times, was located at 11022 Kennedy Road.

The Reverend George Galloway served both St. Helen's and St. Andrew's in Markham Village from 1839 until his death in 1844. Beginning in 1850, the churches were served by Reverend James Stewart, followed by Reverend James Gordon. When Reverend Gordon's ministry ended in 1865, St. Helen's closed and the building was relocated to the vicinity of Brown's Corners to serve as the Bethel Primitive Methodist Church. Today, the cemetery associated with St. Helen's remains to mark the location at Cashel.

In 1843, at the General Assembly of the Church of Scotland, an official split called the great "Disruption" occurred over a controversy surrounding the procedures for "calling" its ministers. Those congregations that decided that they wanted to be free to call their own ministers became known as the Free Presbyterians. When the Synod of the Presbyterian Church met in Canada in 1844, a sympathetic disruption was prompted by agents of the Free Church in Scotland. This group established Knox College in Toronto in opposition to the "Auld Kirk" or established Presbyterian Queen's College in Kingston. In the same year, the Reverend James Stewart of St. Helen's died, and Robert Bruce, who had recently arrived from Scotland, suggested that the church call a new minister from Knox College. To the "Auld Kirk" Presbyterians in Markham this was tantamount to rebellion and their reply was that "Nae Free Kirk students will be allowed in our poolpit [sic]".

This split in the church led to the establishment of a Free Presbyterian congregation known as Melville Church by those members of St. Helen's that supported the Free Kirk. The church was named in honour of Reverend James Melville, a renowned Scottish clergyman who historically was a leading defender of the liberties of the Kirk. Melville Church first met in Benjamin Bowman's woollen mill in the nearby hamlet of Almira. Next, the congregation met in a schoolhouse east of Cashel. The Presbyterian Church in Canada officially recognized the Free Kirk Presbyterians, and in 1848 they built their first church, a frame building on a parcel of Lot 29, Concession 5 donated by George Mustard. The minister at this significant point in the congregation's history was Reverend James Boyd who also served Brown's Corners Presbyterian. Adjoining land for a cemetery was purchased from George Mustard in 1849.

By the mid-1870s, the congregation had increased in number to the point where a larger new church was required. After the closing of St. Helen's in 1865, members of that congregation seem to have resolved their differences to the point where they joined with Melville. In 1875, it was decided that a new church would be built on the same site as the 1848 building.

In 1877, a new church made of brick from the Snowball brickworks east of Unionville replaced the original frame church. During this time, Reverend Donald M. McIntosh was the minister. The building was designed by John Anthony of Markham Village, who is also known for designing the Old Town Hall, Franklin House Hotel, and Franklin Public School in Markham Village. The congregation asked John Anthony to examine the Presbyterian Church in Newmarket to use as a model for the new church, but to design a larger version. The new Melville Church was completed in February of 1878 at a cost of \$4,184.26. The old church building was sold to a local farmer and re-purposed as an outbuilding on another property.

In 1902, the Melville congregation was the first to take steps towards uniting with the Methodist Church by organizing a Union Conference. This union eventually came to being in 1925 with the creation of the United Church of Canada, comprised of Methodists, Congregationalists, and Presbyterians. Some Presbyterians decided not to join, which split a number of congregations. According to Alex D. Bruce in his 1945 history of Melville United Church:

"The Session of Melville Church was undoubtedly the first Church Court to take action, in connection with the movement, that was to bring into existence The United Church of Canada."

Melville United Church served the rural population of farming families for generations until changing conditions in urbanizing Markham began to affect attendance. Services were held here until 2005 at which point steadily declining membership forced the closure of the church. The last minister was Reverend Gordon Burgess. Fortunately, a new church group purchased the building in 2008 – The North Toronto Chinese Baptist Church. The long tradition of a Christian place of worship in this location continues.

Architecture

Melville Church is one of the most picturesque nineteenth century churches in Markham and a significant landmark on Kennedy Road near the historic crossroads hamlet of Cashel. The main body of the church is rectangular in plan with a distinctive tower and broached spire projecting from the north-east corner of the building. The front face of the tower is flush with the front wall of the main body of the church. The main body of the church is oriented on an east-west axis facing onto Kennedy Road.

The building rests on a raised fieldstone foundation that is slightly battered so that its thickness decreases as it gets higher. The coursed random rubble retains traces of false tuckpointing. The north and south sides of the church feature stepped brick buttresses. The walls are made of solid local red clay brick laid in a common bond with contrasting buff brick (historically referred to as white brick) used to highlight arches over doors and windows, buttresses, and projecting

string courses above the foundation and below the windows. A large pointed arch worked into the east gable end, above a trio of lancet windows, is a noteworthy and locally unique decorative feature of the patterned brickwork.

The tower with broached spire (an octagonal spire on a square tower) that projects from the northeast corner of the church contains the main entrance on its east side, which was originally reached by an exterior set of stairs. The recessed door opening is still present and contains elements of the original entrance, namely narrow tongue and groove paneling within the pointed arch. The area of the former doors is now fixed and contains two small windows salvaged from a demolished church. Today the entrance to the church is by way of a ground level brick entrance vestibule and an enclosed set of stairs added to the north wall that leads into the corner tower. The first two storeys of the tower are square in plan but the upper corners of the walls are chamfered at 45 degree angles to transition to a small roof which in turn transitions to an octagonal bell-cote. This then terminates into an octagonal spire with a decorative wrought iron weather vane. The bottom two storeys of the tower are punctuated with fixed lancet windows with a simpler pane division than what is found on the rest of the church. They contain clear glass. The bell cote has wooden louvered openings.

The east-facing front wall features a trio of tall, fixed, narrow multi-paned lancet windows with patterned glass and borders of narrow panes of coloured glass. The central lancet window is taller than the flanking ones and the grouping is framed, as noted above, with a large blind Gothic arch. Below this grouping of windows is a blind arcade of pointed arches that are set above the top of the foundation. In the apex of the gable is a circular vent.

The north and south sidewalls of the church have large, pointed-arched single-hung windows centred between the buttresses. The multi-paned single-hung windows contain patterned glass with borders of narrow panes of coloured glass. On the south side, there are four windows. On the north side, there are only three windows because the tower occupies the easternmost bay. In the basement wall there are small Tudor arched casement windows framed with brick, vertically aligned with the windows above.

The west facing wall of the church is partially concealed on the ground floor by a later gable-roofed rear addition. The upper portion of the wall of the church is distinguished by a large wood-framed rose window located high in the gable.

The gable roof is steeply pitched with wide, projecting eaves with exposed, decoratively-shaped wooden rafter ends. The roof is covered in standing-seam metal roofing, a modern alteration that replaced shingles.

Melville Church is a locally unique example of late nineteenth century ecclesiastical architecture in the High Victorian Gothic Revival style, rendered in red and buff patterned brick. The blind Gothic arch in the east or front wall above a trio of tall lancet windows is particularly noteworthy for its large, bold design.

The Gothic Revival architecture of the church reflects the influential writings of British cultural theorist John Ruskin who believed that the decorated style of Medieval Gothic architecture was the highest and purest form of architecture in contrast to that of the Classical world. Ruskin strongly believed that buildings should be made of local materials so that they would appear to grow organically from the land. He was also a proponent of patterned brickwork based on the architecture of Medieval northern Italy. Patterned brick in Markham and surrounding municipalities most often features a red brick body accented with buff brick trim. It was particularly popular in Southern Ontario from the 1850s into the 1880s and was used in residential, commercial, and institutional buildings.

Context

The church property has been divided into a series of smaller parcels as part of the sale of the land after the United Church closed in the late 2000s. The church is on a separate parcel than the adjoining historic cemetery and manse. The cemetery contains a mix of Victorian grave markers in white marble, and more recent markers in red, black and grey granite. The manse, historically known as Francy Memorial House after the names of the donors that funded its construction, was built in 1938.

The contextual value of the Melville Church is its landmark status on a rise of land on Kennedy Road, north of the historic crossroads hamlet of Cashel. The building boldly proclaims the importance of the church and religion in nineteenth and early twentieth century Markham Township, and the building's central role in the life of this rural community. Together with the adjacent cemetery and manse, the Melville Church serves as a monument and record of the aspirations and prosperity of Markham's early farming families.

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

Melville Church has design value and physical value as a locally unique example of late nineteenth century ecclesiastical architecture in the High Victorian Gothic Revival style, rendered in red and buff patterned brick.

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

Melville Church has design value and physical value for the craftsmanship and artistic merit of its highly decorative patterned brickwork consisting of a red brick body with buff brick accents. The blind Gothic arch in the east or front wall is particularly noteworthy for its large, bold design.

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.

Melville Church has historical value and associative value as it is revealing of Markham's early religious and ethnic mosaic, particularly in connection to a Free Presbyterian Church congregation founded by Scottish and Scots-Irish immigrant families in north-central Markham Township in the 1840s. Historical value is also found in its association with the initial movement toward the formation of the United Church in Canada in the early twentieth century.

The property has historical value or associative values because it demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community.

Melville Church has historical value and associative value because of its association with John Anthony, its designer, who was an active local architect and builder based in Markham Village in the late nineteenth century.

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

Melville Church has contextual value as it is physically, functionally, visually and historically linked to its site, where it has stood since 1877. It is historically linked to the adjoining cemetery and manse, which are now on separate properties but remain visually associated with the church.

The property has contextual value because it is a landmark.

Melville Church has contextual value as a landmark on a rise of land on Kennedy Road, north of the historic crossroads hamlet of Cashel.

RESEARCH REPORT



Christian and Anna Hoover House

East Half Lot 29, Concession 7

11274 Highway 48

c.1860

Heritage Section

City of Markham Planning & Urban Design

2023

History

The Christian and Anna Hoover House is located on the eastern half of Markham Township Lot 29, Concession 7, near the Little Rouge Creek.

John Edgell received the Crown patent for the entire 200 acres of Markham Township Lot 29, Concession 7 in 1807. In that same year, he sold the eastern 100 acres to Thomas Tivey. Both were non-resident investors. Thomas Tivey was a former member of the Queen's Rangers under Lieutenant-Governor John Graves Simcoe. The Queen's Rangers assisted in the surveying and clearing of Yonge Street in 1795. The property was vacant at the time of William Berczy's census of Markham settlers (1803).

In 1811, Thomas Tivey sold the property to Daniel Hoover, one of three Pennsylvania German Mennonite brothers who came to Markham Township in 1804. The brothers were sons of Ludwig Hoover and Margaretha Graff of Lancaster County, Pennsylvania. Daniel Hoover first lived on Lot 23, Concession 8, but moved north to Lot 25, Concession 8 in 1808 (later this area became known as Dickson's Hill). He married Anna Stauffer/Stouffer in Pennsylvania and

arrived in Markham with their four oldest children. One of their sons, Christian, born in the U.S. in 1798, came to reside on the property on Lot 29, Concession 7 purchased by his father in 1811. Daniel Hoover sold this property to his son in 1832. Walton's Directory of 1837 placed Christian Hoover on the subject property. He may have been living there as early as the 1820s when he first married.

According to the 1851 census, Christian Hoover, farmer, his wife Anna (Barkey) Hoover, and their eight children resided in a one-storey log house. Their oldest son Jacob was a labourer. Also in the household was William Holmes, a weaver.

On page 46 of the book *Markham 1793-1900*, there is an archival photograph showing several of the adult children of Christian and Anna Hoover.

At the time of the 1861 census, the family resided in a two-storey stone house. In her history of Dickson Hill, long-time local resident Mary Ann Mihorean wrote that the Christian Hoover House was built in 1860 and took three years to complete. Another publication, *Rural Roots – Pre-Confederation Buildings of the York Region of Ontario*, provides the following information about this house:

“Three stone houses attest to the fine skill of the builders, ex-convicts who learned their trade as stonemasons while serving terms in the Kingston Penitentiary after the Mackenzie Rebellion. One of these houses was built about 1860 for Christian Hoover on Lot 29, Concession 7. It is located well back from the road in order to be near a stream. The original log house and bake-oven no longer exist but a smoke house remains behind the house.”



The farm was in the family for four generations. In 1875, Christian and Anna Hoover sold the farm to their son Samuel B. Hoover. Samuel B. Hoover was married to Susannah Wideman Hoover. Given the Hoover family's Pennsylvania German Mennonite background, it is possible that the frame portion of the farmhouse shown in the above photograph was a "doddy house,"

a separate living space for the older generation attached to the main farmhouse. Christian Hoover was widowed in 1876, and passed away in 1884.

Samuel B. Hoover died in 1917. The farm was willed to Anthony Hoover, a son of Samuel and Susannah Hoover. Anthony Hoover was married by the time of the 1921 census. At that time Anthony and Melinda Hoover had three children: Carl, Earl and Howard.

In 1960, Anthony Hoover transferred the farm to his sons Samuel Carl Hoover and Howard A. Hoover, the last of the descendants of Christian and Anna Hoover to own the property.

The genealogy of the Hoover family is well documented. A detailed history prepared by Muriel Hoover in 2003 was a significant resource used in the preparation of this report. It can be found in the collection of the Markham Museum.

According to a Hoover family descendant, a smokehouse that once stood behind the farmhouse was relocated to Black Creek Pioneer Village, and the outhouse was relocated to the Markham Museum.

Architecture

The Christian and Anna Hoover House is a two-storey fieldstone farmhouse with a rectangular plan. The foundation places the ground floor above grade but no basement windows are visible. If there are any basement windows, they are hidden by landscaping. There is a hip-roofed early twentieth century porch on the front (south) wall, serving the main entrance. On the east gable end there is a single-storey fieldstone sidewing with a full-width veranda, and a low one-and-a-half storey frame wing attached to the north wall of the sidewing.

The walls are made from coursed, split random rubble, some of which has been squared. The local fieldstone consists of grey limestone, black basalt, and grey and pink granite, glacial material likely gathered from the surrounding fields and stream beds. Red brick was used for quoins and for splayed arches and quoin-like margins around door and window openings. The brick accents project slightly from the wall face. On the sidewing, the quoins were made from large squared fieldstone rather than brick, but the door and window surrounds were made from red brick as on the main block.

The medium pitched gable roof has projecting boxed eaves. Eave returns visible in older photographs have been boxed in for ease of maintenance when soffits and fascia were aluminum clad. There is a single-stack red brick chimney at the west gable end. On the sidewing, the medium-pitched gable roof also has boxed-in eave returns. The eave returns are smaller in scale than those on the main block. The south slope of the roof of the sidewing extends to provide a roof for the full-width veranda. There is a tall single-stack red brick chimney at the east gable end of the roof.

The main block has a three-bay facade. There is a centrally placed single-leaf door with a three-paned rectangular transom light. The entrance is sheltered by a hip-roofed porch supported on

square Classical columns in the Edwardian Classical style. The wood columns rest on a fieldstone base with concrete copings raised to provide a solid railing. The treatment of the stonework on the facade about the level of the front door and flanking windows suggests that there once was a veranda in this location that stretched across much of the east wall. Flat-headed, single-hung rectangular windows with six over six panes flank the front door. The brick arches on these windows are formed with headers rather than splayed stretchers as they are on the gable end walls. On the second floor, three windows are vertically aligned with the ground floor openings. They are shorter in height than the windows on the ground floor. The brick arches of the window heads run up to the underside of the soffit. The window openings have projecting lugsills. There are no shutters.

Windows on the gable end walls match the treatment of those on the front wall except for the treatment of their arches which, as noted above, consist of splayed stretchers. Within the gable are two small rectangular attic windows that are spaced widely apart.

The one-storey siding wing has a three-bay front with a centrally placed door flanked by windows. It was likely the original kitchen wing. The door and window openings are trimmed in brick as they are on the main block. Some of the window openings contain modern replacement windows. The existing chimney seems too small to have served a cooking fireplace but given the age of the house, a fireplace with a heavier chimney may have once existed. The open veranda is supported on slender turned posts that appear to be old, possibly original.

The low one-and-a-half storey addition to the north wall of the siding wing appears to date from the 1870s or 1880s based on its window design and vertical tongue and groove wood siding. It may have originally served as a “doddy house” for Christian and Anna Hoover after they passed the farm on to their son Samuel B. Hoover. It is possible that the two households shared the kitchen in the siding wing. This part of the house has a three-bay front and two-over two single-hung windows. Small windows light the second floor including a diamond shaped window in the south gable end.

The Christian and Anna Hoover House is a locally rare example of a full two-storey mid-nineteenth century fieldstone farmhouse in the Mennonite Georgian architectural tradition. The small attic windows and kitchen siding wing are distinctly Pennsylvania German Mennonite features that have been applied to the typical vernacular Georgian design. As stated in *Markham 1793-1900* (page 31),

“The typical Pennsylvania German farmhouse, on the other hand, was Georgian in design – an even trade from English neighbours. As the Pennsylvania Germans migrated, they took with them this farmstead plan, now American rather than European, westward as far as Iowa and north into Upper Canada, so into Markham Township.”

The general character of the house is formal and conservative with a simple front entrance rather than a more elaborate in the Classic Revival doorcase as seen in many mid-nineteenth century farmhouses in Markham. The presence of a doddy house enhances the traditional

Pennsylvania German Mennonite character of the dwelling. The full two-storey height is locally unusual and noteworthy because the majority of rural dwellings in Markham Township built before 1900 were one-and-a-half storeys in height.

Context

The Christian and Anna Hoover House faces south and is near the Little Rouge Creek. It is one of a number of nineteenth century farmhouses that are located in the general vicinity of the historic rural community of Dickson Hill, and is one of several nineteenth century stone houses mentioned in a history of Dickson Hill written by a long-time local resident where precise years of construction were noted, including the year 1860 for the Christian Hoover House. A late nineteenth century gambrel-roofed barn on a fieldstone foundation, documented in the City's photographic database may still stand on the property (subject to confirmation by a future site visit).

Sources

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

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

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

The Christian and Anna Hoover House has physical and design value as a locally rare example of a two-storey, mid-nineteenth century fieldstone farmhouse in the Mennonite Georgian architectural tradition.

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 Christian and Anna Hoover House has historical value, as it is associated with the locally significant theme of Pennsylvania German Mennonites being attracted to Markham

Township in the early nineteenth century, and for its association with 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 Christian and Anna Hoover House has contextual value as one of a number of nineteenth century farmhouses located in the general vicinity of the historic rural community of Dickson Hill, and because it is physically, functionally, visually and historically linked to the farm property where it has stood since 1860.

RESEARCH REPORT

Savage-Schell-Dennie House

10737 Victoria Square Blvd.
(Formerly 10747 Woodbine Avenue)
Lots 22,23 & 24, Plan 184

c.1872



Heritage Section
City of Markham Planning & Urban Design, 2023

History

The Savage-Schell-Dennie House is located at 10737 Victoria Square Blvd., on village lots 22, 23 and 24, Plan 184, within the historic hamlet of Victoria Square. The building is sited on Lot 23.

Victoria Square is one of Markham's oldest communities. Unlike many other villages and hamlets in Markham's early history, this community did not evolve around a mill site or railway; rather it developed at the crossroads of the 4th Line (Victoria Square Boulevard) and the Markham and Elgin Mills Plank Road. Initially, European settlement took the form of farms settled by American immigrants, some of which including the Heise, Klinck, Schell, and Stoutenburgh families, as well as English families such as the Reads and Frisbys. For a time, the hamlet was named "Read's Corners" after the family of the same name that resided there. The

core of the community began with the establishment of Primitive Methodist and Wesleyan Methodist churches during the 1830s-1840s, followed by the emergence of typical nineteenth century businesses such as an inn serving travellers on the plank road, general stores, blacksmith shops, boot and shoe makers, and carriage makers. Village lots were subdivided from farm properties at the crossroads to accommodate the businesses and industries, as well as providing building lots for the people employed in these enterprises. A post office was established here in 1854, at which point the community's name changed from Read's Corners to Victoria Square.

Plan 184, laid out by surveyor George McPhillips P.L.S., was subdivided within a 6-acre parcel at the north-west corner of Township Lot 25, Concession 4, in 1856. The subdivision of village lots was created on the property of William Gillard Hingston, who had purchased the 6 acres from local inn-keeper William Cantley, in 1849. William G. Hingston was a blacksmith by trade and a member of the board of the Markham and Elgin Mills Plank Road Company. His "Plan of Town Lots in Victoria Square" was a significant step in the early development of the hamlet of Victoria Square. The subdivision contained 27 lots and created Victoria Street and Albert Street (now known as Royal Albert Street), named in honour of the reigning monarch, Queen Victoria, and the Queen's Consort, Prince Albert.

In 1860, Hingston sold Lot 23, Plan 184 to James Stoutenburgh, a farmer and local merchant who established a store at the crossroads at an early date. He was a prominent landowner on Lot 25, Concession 3, which he inherited from his father, Martin Stoutenburgh, in 1850. James Stoutenburgh was Victoria Square's first postmaster in 1854. His impressive two-and-a-half storey brick dwelling, built in the early 1860s and located at 10748 Victoria Square Blvd., was the most substantial house to have been built within Victoria Square in the nineteenth century, and is a local landmark. It appears that James Stoutenburgh purchased the property in William Hingston's subdivision as an investment.

In 1872, the property was purchased by George Savage. George Savage was an English-born farmer. His wife, Ann, was also born in England. They were tenant farmers on the east half of Markham Township Lot 35, Concession 3, near the hamlet of Gormley's Corners. According to the census of 1871, George Savage was 73 years of age, and his wife was 65. George and Ann Savage retired from farming and moved into Victoria Square, to a modest frame house that may have been built late in the ownership of James Stoutenburgh, or was newly constructed by George and Ann Savage around the time of their purchase of the property.

George Savage lived here for about four years before selling to Charlotte E. Lewis in 1876. According to the 1881 census, George Savage was a widower by that time, and resided in the household of his son, George Savage Jr., a blacksmith in Toronto Township (now known as the City of Mississauga). William Lewis and Charlotte (Mustard) Lewis farmed a 53-acre property on the east part of Lot 25, Concession 4, directly east of Victoria Square. Their property in Victoria Square was rented out to tenants. By the time of the 1891 census, William and Charlotte Lewis resided in Davisville, north of Toronto, where William was employed as a pump-maker.

The next owner of the house was Ellen Schell. Ellen (McIntyre) Schell was the second wife of Paul Schell, a son of John Christian Schell, who came to Markham Township in 1800 from New York State. Paul Schell was the great-grandfather of Wesley Schell, who founded Schell Lumber in Stouffville in 1922. The business, now a Home Hardware and lumber yard, is still owned and operated by Schell descendants. Paul Schell's first wife was Catherine Gower, who died in 1858. Later that same year, Paul Schell married Ellen McIntyre. According to the 1881 census, Paul and Ellen Schell farmed the east part of Lot 28, Concession 4. Their farm was north of the crossroads of present-day Warden Avenue and Elgin Mills Road, historically known as Schell's Corners. A schoolhouse serving School Section No. 12 (Clayton School, 11172 Warden Avenue) was built on a corner of their farm in 1874 (damaged by fire, 2023). At the time of the 1881 census, Paul Schell was 77 years of age and blind. Ellen Schell was 46. They were members of the Baptist church.

Paul and Ellen Schell retired from the farm and moved into Victoria Square in 1882, the same year that Ellen Schell purchased Lots 22 and 24, Plan 184, on either side of the house on Lot 23, Plan 184, that was owned by non-resident Charlotte Lewis. It appears that Paul and Ellen Schell rented the house from Charlotte Lewis, and purchased the lots on either side, perhaps in anticipation of being able to purchase the house on Lot 23 at a future date. Paul Schell died in 1885, leaving Ellen Schell a widow. Ellen Schell purchased her home in Victoria Square from Charlotte Lewis in 1887. The property then consisted of three adjacent lots, 22,23 and 24, Plan 184. By the time of the census of 1891, Ellen Schell had remarried and was living in Bruce County. She was married to Nathaniel Schell, possibly a relative of her late husband.



Annie and Marie Dennie, c. 1912 in front of 10737 Victoria Square Blvd.
Markham Museum Archival Collection

Charles Dennie, whose occupation is variously noted as labourer, huckster or drover depending on the source and time period, purchased the Schell property in 1890. A huckster sells small items door-to-door or from a small stall. A drover is an experienced stockman that moves livestock from place to place. According to *Markham 1793-1900*, Charles Dennie bought and

sold livestock. His ownership of the property is noted on the Markham Township Assessment Roll of 1891. More information about Charles Dennie is found in the 1891 census, which tells us that he was a widower at that time, living with an infant daughter Lilly, Fanny Boynton, a domestic, and Harriet Boynton. Their house was described a two-storey, seven-room frame dwelling. He later remarried. His second wife was Ann or Annie Rengel. There is an archival photograph in the collection of the Markham Museum that shows Annie Dennie and their daughter Marie (Dennie) Shaw (born 1907) standing in front of their home (10737 Victoria Square Blvd.) some time in the 1910s judging by the apparent age of Marie Dennie. Charles Dennie's resided here until his death in the mid-1930s. The property passed to Marie Shaw (1934), Lillian Forster (1935), Harold S. Forster (1955), and then to a series of other owners.

Architecture

The Savage-Schell-Dennie House is a one-and-a-half storey, frame dwelling with a T-shaped plan. The ground floor of the structure sits so close to grade that its foundation material is not readily visible. The house is oriented towards Victoria Square Blvd. The west, or main block, is rectangular in shape and one-and-a-half storeys in height, while the rear kitchen wing, offset along the southeast portion of the rear elevation, is one-storey in height. The roof is a medium-pitched gable style with open, overhanging eaves. There is an absence of masonry chimneys. Siding is horizontal aluminum in an imitation of wide clapboard.

The facade has a 3-bay arrangement of flat-headed openings, with a centrally-placed single-leaf door flanked by a window on either side. The window openings are in the form of upright rectangles, larger on the ground floor than on the second floor. Ground floor window openings are noticeably positioned low on the wall. Until recently, the windows had 6/6 single-hung glazing. The replacement windows have 1/1 glazing. Another noteworthy feature is the difference in the design of the gable-end second-storey windows. On the north gable end, the two second-storey window openings are similar in style to the two window openings on the ground floor, but smaller in size. However, on the south gable end, the two second-storey window openings are tall and narrow, and historically contained 1/1 windows. It is not known if the difference in window configuration is original or a later alteration.

Overall, the Savage-Schell-Dennie House has been minimally altered from its original condition, other than superficial changes that are reversible in nature. It is a simple, vernacular building, without ornament, designed for a village setting to meet the modest needs of a labourer, tradesman, or retired farmer. The symmetrical plan and simple, formal design follows the Georgian architectural tradition that continued to influence vernacular architecture in Ontario long after the historic Georgian period ended in 1830. This is a later example of its type, with a tall wall height and a medium-pitched gable roof without eave returns. The use of 6/6 window glazing is late for the period of construction but not unknown in the former Markham Township. By the 1870s, 2/2 windows were typically used, sometimes for the replacement of older small-paned sash. The upper windows of the south gable end, tall and narrow in proportion and with 1/1 glazing, were also used locally from the 1870s to about 1900.

The circa 1912 archival photograph in the collection of the Markham Museum is useful in providing information about the early appearance of the Savage-Schell-Dennie House. The photograph shows wood clapboard siding, and it is possible that this siding remains concealed by the existing aluminum siding. It shows that the window glazing was 6/6, as it was until recently, and that the windows had functional, louvered shutters. The photograph also shows that an additional window has since been added to the ground floor of the south gable end. Notably, there is no front veranda. Based on the offset of the rear kitchen wing, it is possible that a veranda once existed on the north side of this one-storey wing.

A house of this period would have been heated with a wood stove, and cooking would also have been done on a wood stove. The brick chimneys that would have typically served these stoves do not remain. There may be some evidence in the attic of the position of these presumed former chimneys.

Context

Victoria Square is a former Heritage Conservation District Study Area that contains 44 properties, 22 of which are listed on the *Register of Property of Cultural Heritage Value or Interest*. Of these 22 properties, two are individually designated under Part IV of the *Ontario Heritage Act*.

The Savage-Schell-Dennie House is located on a large village property where much of the vegetation has recently been removed. The house is sited close to the street, positioned on Lot 23, Plan 184, which is the central part of the property. Another property listed on the *Register of Property of Cultural Heritage Value or Interest* is located to the south at 10729 Victoria Square Boulevard.

Sources

Abstract Index of Deeds for Markham Township Lot 25, Concession 4
Abstract Index of Deeds for Plan 184, 1856, Markham Township
Markham Township Assessment Rolls, Markham Museum Archives
Canada Census Records 1851, 1861, 1871, 1881, 1891
Plan 184, 1856
Family Files, Markham Museum Archives
Historical Photograph Collection, Markham Museum Archives
Victoria Square Heritage Conservation District – Historical Background and Inventory, by Su Murdoch, Heritage Consultant, 2010
Property File, 10737 Victoria Square Blvd., City of Markham Heritage Section
Champion, Isabel, ed. *Markham 1793-1900*, second edition, revised. Markham: Markham Historical Society, 1989, pages 53, 54, 311, and 313.

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.

The Savage-Schell-Dennie House is a representative example of a modest, vernacular, village dwelling 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 Savage-Schell-Dennie House has historical and associative value as the former residence of George and Ann Savage, retired farmers from the Gormely area that first developed village Lot 23, Plan 184, in William Hingston's subdivision of 1856 in Victoria Square. The property has additional historical and associative value as the former home of Paul and Ellen Schell when they retired from farming north of Schell's Corners in 1882. Paul Schell was the great-grandfather of Wesley Schell, founder of Schell Lumber in Stouffville in 1922. The property has further historical and associative value for its long association with Charles Dennie, a labourer, huckster and drover that lived here from 1890 to the mid-1930s.

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

The Savage-Schell-Dennie House is one of a number of older buildings that help to define the extent of the historic hamlet of Victoria Square.

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

The Savage-Schell-Dennie House has stood on this property since c.1872. As such, it has long-standing and significant physical, visual and historical linkages to the community of Victoria Square.