



**Cultural Heritage Assessment for
1014 King Street West, Hamilton – Westdale Theatre
City of Hamilton**

Prepared for
Planning Division, Planning and Economic Development
City of Hamilton
71 Main Street West, 5th Floor
Hamilton, ON L8P 4Y5

By
Archaeological Research Associates Ltd.
219-900 Guelph Street
Kitchener, ON N2H 5Z6
Tel: (519) 804-2291 Fax: (519) 286-0493
www.arch-research.com

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Original

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Glossary of Abbreviations

ARA – Archaeological Research Associates Ltd.
CHVI – Cultural Heritage Value or Interest
MHC – Municipal Heritage Committee
MMAH – Ministry of Municipal Affairs and Housing
MTCS – Ministry of Tourism, Culture and Sport
OHA – Ontario Heritage Act
OHT – Ontario Heritage Trust
O. Reg. – Ontario Regulation
PPS – Provincial Policy Statement

PERSONNEL

Project Director: P.J. Racher, M.A. (#P007), CAHP

Project Manager: J. McDermid B.A.

Site Visit: S. Clarke, B.A., C. Richer M.Sc. PI

Photography: C. Richer

Historic Research: S. Clarke; M. Nichols, MLIS

Cartographer: A. Turner, B.A.

Technical Writers: L. Benjamin MAES, CAHP, J. McDermid, and C. Richer

1.0 INTRODUCTION

The City of Hamilton retained Archaeological Research Associates Ltd. (ARA) to evaluate the cultural heritage value or interest of 1014 King Street West, Hamilton according to *Ontario Regulation 9/06* to determine if the property is worthy of designation under the *Ontario Heritage Act*. The property is currently listed on the City of Hamilton's *Register of Properties of Cultural Heritage Value or Interest* and is identified in the Ainslie Wood Westdale Secondary Plan as part of the Westdale Original Subdivision Cultural Heritage Landscape (City of Hamilton 2016:2).

This report examines the design of the property, presents the history of the property and describes its context. Using this information, the cultural heritage value or interest of the property is evaluated against the criteria of *Ontario Regulation 9/06*. A Statement of Cultural Heritage Value or Interest is then provided, including a list of heritage attributes. The report includes an examination of the property within the context of the City of Hamilton's endorsed criteria, as well as conclusions.

2.0 PROPERTY LOCATION

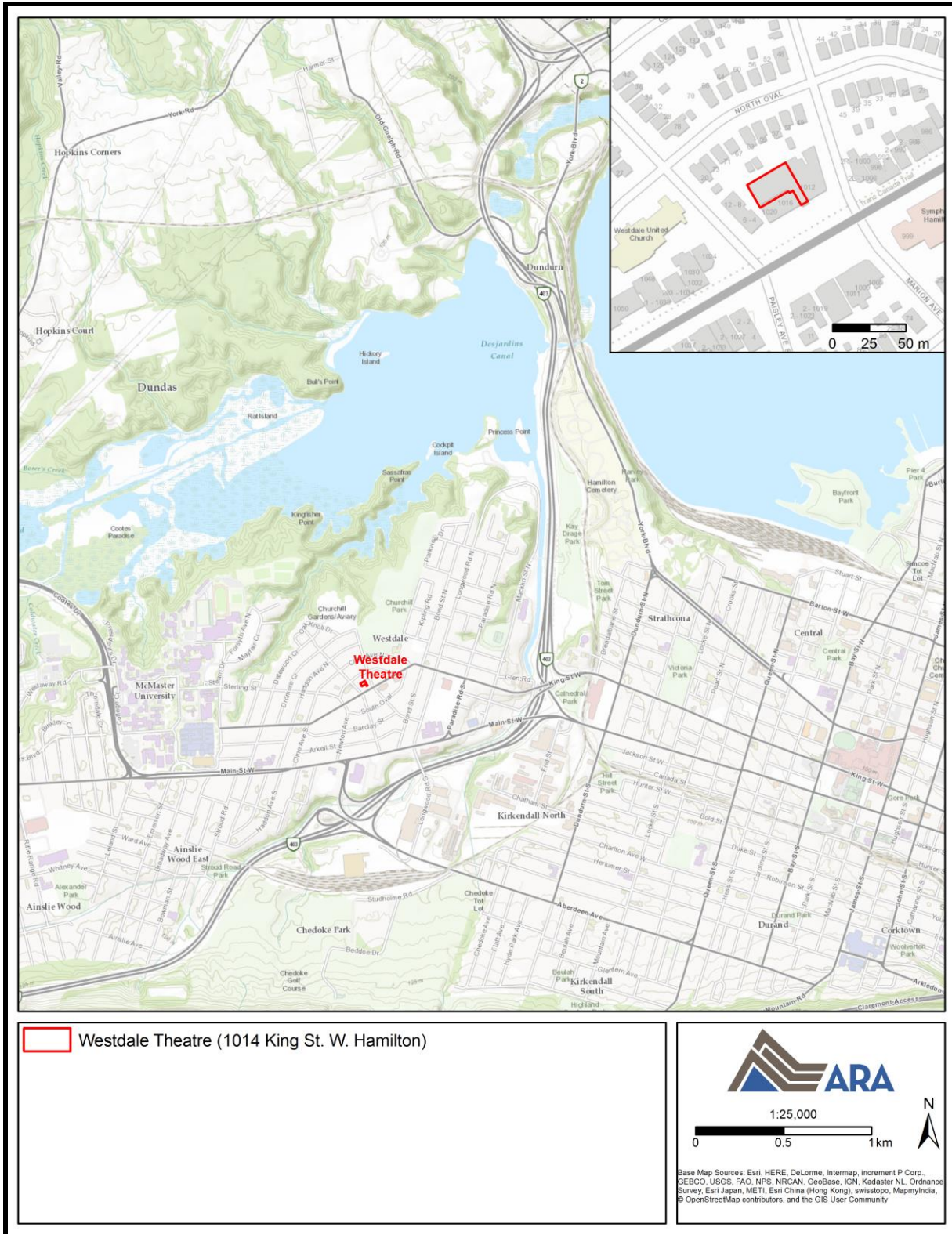
Civic Address: 1014 King Street West

Common Name: Westdale Theatre

Legal Description: Part Lots 1402 and 1403, Plan 649; City of Hamilton

The subject property is a two-storey commercial building with the municipal address 1014 King Street West, Hamilton in the Westdale neighbourhood of Hamilton, Ontario. The property's legal description is Part Lots 1402 and 1403, Plan 649; City of Hamilton. It is located on the north side of King Street West, between Paisley Avenue North and Marion Avenue North (see Map 1). This section of King Street West contains several one to two-storey commercial buildings. The subject building is an integral part of the commercial streetscape context and is a local landmark due to its distinctive Art Deco architectural style (City of Hamilton 2016:6). The building is made up of distinct portions including: an auditorium and lobby. The auditorium portion is separated from the storefronts to the south by a laneway. The lobby portion is physically linked by its east and west elevations. The subject building fronts directly onto a municipal parking lot (see Image 1).

The approximate exterior physical dimensions of the Westdale Theatre are specified as follows: the width of the façade including the lobby staircase measures 26 ft. 6 inches; the lobby's west wall that is shared with the adjacent property is 42 ft. 6 inches wide; the south wall of the auditorium portion is 65 ft. wide; the width of the west elevation is 51 ft. 9 inches; the north elevation which includes the auditorium portion and the foyer is 99 ft. wide; and, the width of the east elevation measures 105 ft. These dimensions are based on calculations using the City of Hamilton (2017) base maps and are informed by the 1935 plans (Riddell 1935a-d).



Map 1: Project Location in the City of Hamilton
(Produced by ARA under licence using ArcGIS® software by Esri, © Esri)



Image 1: 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing Northeast)

3.0 PHYSIOGRAPHIC CONTEXT

The site of the Westdale Theatre is located in the Physiographic Region known as the Iroquois Plain. The Iroquois Plain consists of the lowland area bordering Lake Ontario that extends 190 miles from the Niagara River to the Trent River. It was formed when the last glacier was receding but still occupied the St. Lawrence Valley; the area was then inundated by the body of water that had been Lake Iroquois, which emptied at Rome, New York State (Chapman and Putnam 1984:190).

The City of Hamilton is part of various areas of the Iroquois Plain, from the Niagara Fruit Belt through the Ontario Lakehead. The study site is located in the Ontario Lakehead portion, a narrow plain between Lake Ontario and the Niagara Escarpment that allowed direct connections with Niagara through the old shoreline, the bayhead bar. The bar provided connection to the north shore; was a natural route for the railways; provided high, dry ground for a cemetery; and favoured building sites (Chapman and Putnam 1984:191).

4.0 SETTLEMENT CONTEXT

The arrival of the European explorers and traders at the beginning of the 17th century triggered widespread shifts in Indigenous peoples' lifeways and set the stage for the ensuing Euro-Canadian settlement process. Documentation for this period is abundant, ranging from the first sketches of Upper Canada and the written accounts of early

explorers to detailed township maps and lengthy histories. The Post-Contact period can be effectively discussed in terms of major historical events, and the principal characteristics associated with these events are summarized in Table 1.

Table 1: Post-Contact Settlement History
(Smith 1846; Page & Smith 1875; Coyne 1895; Adams 1908; Lajeunesse 1960; Cumming 1972; Smith 1987; DVSA 1971; Ellis and Ferris 1990; Surtees 1994; NRC 2010; AO 2011, Woodhouse 1973)

Historical Event	Timeframe	Characteristics
Early Contact	Early 17 th century	Brûlé explores the area in 1610; Champlain visits in 1613 and 1615/1616; Iroquoian-speakers (Huron, Petun and Neutral) and Algonkian-speakers (Anishinabeg) encountered; European goods begin to replace traditional tools
Five Nations Invasion	Mid-17 th century	Haudenosaunee (Five Nations) invade ca. 1650; Neutral, Huron and Petun Nations are defeated/removed; vast Iroquoian hunting territory established in the second half of the 17 th century; Explorers continue to document the area
Anishnabeg Influx	Late 17 th and early 18 th century	Ojibway, Odawa and Potawatomi expand into Haudenosaunee lands in the late 17 th century; Nanfan Treaty between Haudenosaunee and British in 1701; Anishnabeg occupy the area and trade directly with the French and English
Fur Trade Development	Early and mid-18 th century	Growth and spread of the fur trade; Peace between the French and English with the Treaty of Utrecht in 1713; Ethnogenesis of the Métis; Hostilities between French and British lead to the Seven Years' War in 1754; French surrender in 1760
British Control	Mid-18 th century	<i>Royal Proclamation</i> of 1763 recognizes the title of the First Nations to the land; Numerous treaties arranged by the Crown; First acquisition is the Seneca surrender of the west side of the Niagara River in August 1764
Loyalist Influx	Late 18 th century	United Empire Loyalist influx after the American Revolutionary War (1775–1783); British develop interior communication routes and acquire additional lands; 'Between the Lakes Purchase' in 1784 orchestrated by Haldimand to obtain lands for Six Nations; <i>Constitutional Act</i> of 1791 creates Upper and Lower Canada
County Development	Late 18 th and early 19 th century	The area that would eventually become Wentworth County was initially part of Lincoln County's First Riding in the Niagara District. In 1816, Wentworth County was created within the Gore District and included the Townships of Ancaster, Barton, Glanford, Binbrook, and Saltfleet. Following the abolition of the district system, in 1849 the boundaries of Wentworth County were reconfigured, and became comprised of the Townships of Beverley, Ancaster, West Flamborough, East Flamborough, Barton, Saltfleet, Glanford, and Binbrook.
Township Formation	Late 18 th –19 th century	Ancaster first settled by United Empire Loyalist squatters in 1789; Surveyed by Augustus Jones in 1793; Traversed by the Governor's Road (Dundas Street) in 1794; Military veterans granted reserve lots along the road; Remainder settled by a mixture of Loyalists, army officers and officials, Presbyterians from Scotland, Methodists from New Jersey, and Methodists from New York and Pennsylvania; Population reached approximately 200 in 1800 and 1,000 in 1817

Historical Event	Timeframe	Characteristics
Township Development	Mid-19 th century to early 20 th century	Population reached 2,930 by 1841; 16,949 ha taken up by 1846, with 7,271 ha under cultivation; Two grist mills and six saw mills in operation at that time; Bypassed by the Great Western Railway (1853), which impacted exports; Traversed by the Toronto, Hamilton & Buffalo Railway (1895); Communities at Dundas, Ancaster, Jerseyville, Copetown, Alberton, Renforth and Carluke.
Town Formation	19 th century	The first settler in the area that would become Hamilton was Robert Land, a Loyalist who arrived from America in 1778 and subsequently cleared 122 ha of land from Burlington Bay to the 'foot of the mountain' near the east end of the city. In general, however, immigration was very slow at this time, especially north of the escarpment. By the mid-19 th century, the Town of Hamilton had a population of 6,475, and it was already the largest commercial centre in the region. Prior to the completion of the Burlington Bay Canal (begun in 1823 and completed in 1832), however, vessels could only travel as far as Burlington Beach, where a custom house and warehouses were established. Following the opening of the canal, Hamilton became the principal market town in the region, and "an immense amount of goods" was annually imported. The first district court was held in Hamilton in 1822, the town was incorporated in 1833, and the city was incorporated in 1846. Hamilton was a premier manufacturing city by the early 20 th century, with extensive shipping facilities on Lake Ontario. Six railway lines converged here, and the city contained sixty-nine churches, twelve banks, eight colleges, eighteen public schools, one public library, four hospitals and countless other amenities. The population of Hamilton was 52,634 in 1906.

4.1 Site Specific History

The history of the area now known as Westdale in the City of Hamilton began in 1911 with the purchase of one hundred acres of land west of Hamilton by J.J. McKittrick, a Toronto-based contractor. By this time, the land that was initially patented to the Honourable Robert Hamilton by the Crown in 1802 had been sold into smaller agricultural parcels. The McKittrick group proposed a plan for area in 1913 and named the development "Hamilton Gardens," however, the first home was not designed until years later by Toronto architect William Somerville. The 1913 proposal was not realized in the built form of the Westdale area that eventually developed (Osbaldeston 2016:16 18).

The subject property is situated within the Paisley Gardens survey which was registered in 1921 (Weaver 1978:418). The Paisley Gardens survey was a component part Hamilton Gardens, later to become Westdale. In 1923, a naming contest took place and it was at this point that the name Westdale was coined. By 1926, McKittrick Properties was bankrupt and the City of Hamilton took 377 acres of land in the area as compensation for back taxes (Weaver 1978:20). In 1928, Lots 1402 and 1403, Plan 649 were sold by Frank E. Roberto to Westdale Properties. Westdale Properties retained ownership of the lots until 1931 when they were sold to the Mills Brothers, Ltd. In 1935,

both lots were sold to Westdale (Hamilton) Theatres by the Mills Brothers (Abstract Index; See Table 2).

Table 2: Land Registry Abstract Index for Lots 1402 and 1403, Plan 649

Instrument	Date	Grantor	Grantee
Charge	2017/06/01	Westdale Cinema Group	Robert Crockford
Trans Personal Rep	2017/06/01	Burke, Dawn Sorokolit, Daniel Puranen, Cheryl	Westdale Cinema Group
Grant	31 Jul 1979	Joseph Sardo, James Sardo, Charles Sardo, Bernard Sardo	Peter Sorokolit
Grant	8 Dec 1957	Marie Rosefield	Charles Sardo, Leonard Sardo, Joseph Sardo, James Sardo
Agreement for Sale	26 Apr 1952	Louis Rosefield et ux	Charles, Leonard, Joseph, James Sardo
Grant	1 Sep 1946	John D. Rosefield	Louis Rosefield
Grant	30 Aug 1941	Theatre Holding Corp.	John D. Rosefield
QC	5 Aug 1937	Plymouth Theatre Company	Theatre Holding Corp.
Grant	15 Nov 1935	Mills Bro. Ltd	Plymouth Theatre Ltd.
Agreement of Sale	31 Aug 1935	Mills Bros. Ltd.	Westdale (Hamilton)Theatres Ltd.
Grant	2 Jan 1931	Westdale Properties	Mills Bros. Ltd
Grant	31 May 1928	Frank E. Roberto	Westdale Properties
Plan 649	21 Nov 1921	Paisley Gardens Survey	

Westdale Theatre is believed to have been originally designed by prominent Hamilton architect William James Walsh in 1932, as per reference to a 1932 volume of the Contract Record and Engineering Review in the *Biographical Dictionary of Architects in Canada, 1800-1950* (Hill n.d.a). Walsh's drawings can also be found in early newspaper articles regarding the opening of the Theatre (Hamilton Herald n.d). The 1935 building plans at the Archives of Ontario are attributed to local architect W. Bruce Riddell (Riddell 1935a-i), thus it is possible that both architects contributed to the design of Westdale Theatre (City of Hamilton 2016:3; Moro 2015).

Riddell drafted floor plans and detail drawings including cross sections of the subject property. He also wrote up a specifications document *Specifications for Proposed Theatre Building, Westdale, Hamilton Ontario*. about various elements within the subject building, to which some will be referred in this report as appropriate (Riddell n.d.). The 1935 Riddell plan "*Layout for Entrance Lobby*" illustrates the plans for 1) the basement, 2) ground floor, 3) second floor and 4) roof plan (Riddell 1935a). This plan has been included below (see Figure 1). Other relevant Riddell plans and drawings are found in Appendix A (Riddell 1935a-i). The plans will be used to augment the description of the exterior, while the cross-section drawings are best-suited to aid in the description of the interior of the Westdale Theatre.

Constructed circa 1935, Westdale Theatre was the first theatre in Hamilton that was built for sound (City of Hamilton 2016:6). Riddell also designed a number of significant buildings in Hamilton, including St. Enoch's Presbyterian Church at Main Street East and London Street, Ridge Public School on James Street South (demolished), and a pavilion for Hamilton Harbour Commissioners (Hill n.d.b). Contract Record and Engineering Review records indicate that both architects went on to design theatres in other communities following their experience with the Westdale Theatre. Walsh designed a theatre on James St. North in Hamilton for E.L.M. Barrett in 1936, and Riddell designed a movie theatre on Simcoe Street North in Oshawa in 1937 (Hill n.d.a; Hill n.d.b).

The program for the opening night (see Plate 1–Plate 2) proclaimed that the theatre was, “practically, in its entirety, of local construction and is comprised of Canadian products” (HPL 1935). In addition to being Hamilton's first ‘talkie,’ the theatre offered customers air conditioned relief from the Hamilton summer heat when it opened (Faulkner n.d.; see Plate 3 in Appendix B). The climate controlled theatre drew customers in for the cool air as much as for the films during the balmy summer months. By 1941 the theatre came under the ownership of John D. Rosefield, and in 1952 there was an agreement for sale between Rosenfield and the Sardo brothers (Abstract Index; see Table 2). In 1957, the official purchase of the property was registered between Marie Rosefield and Charles, Leonard, Joseph and James Sardo. The Sardo brothers had maintained ownership of the Westdale Theatre for more than twenty years when they sold it to Peter Sokorolit in July of 1979.

Mr. Peter Sorokolit owned the Westdale Theatre in recent decades and died in August 2015, at which point the property was passed to his estate. The Theatre was sold by Dawn Burke, Daniel Sorokolit and Cheryl Puranen to a local not-for-profit group, Westdale Cinema Group, who are the current owners. At the time of the most recent sale, the Westdale Theatre has been proclaimed the last ‘single-screen’ theatre in the City of Hamilton.

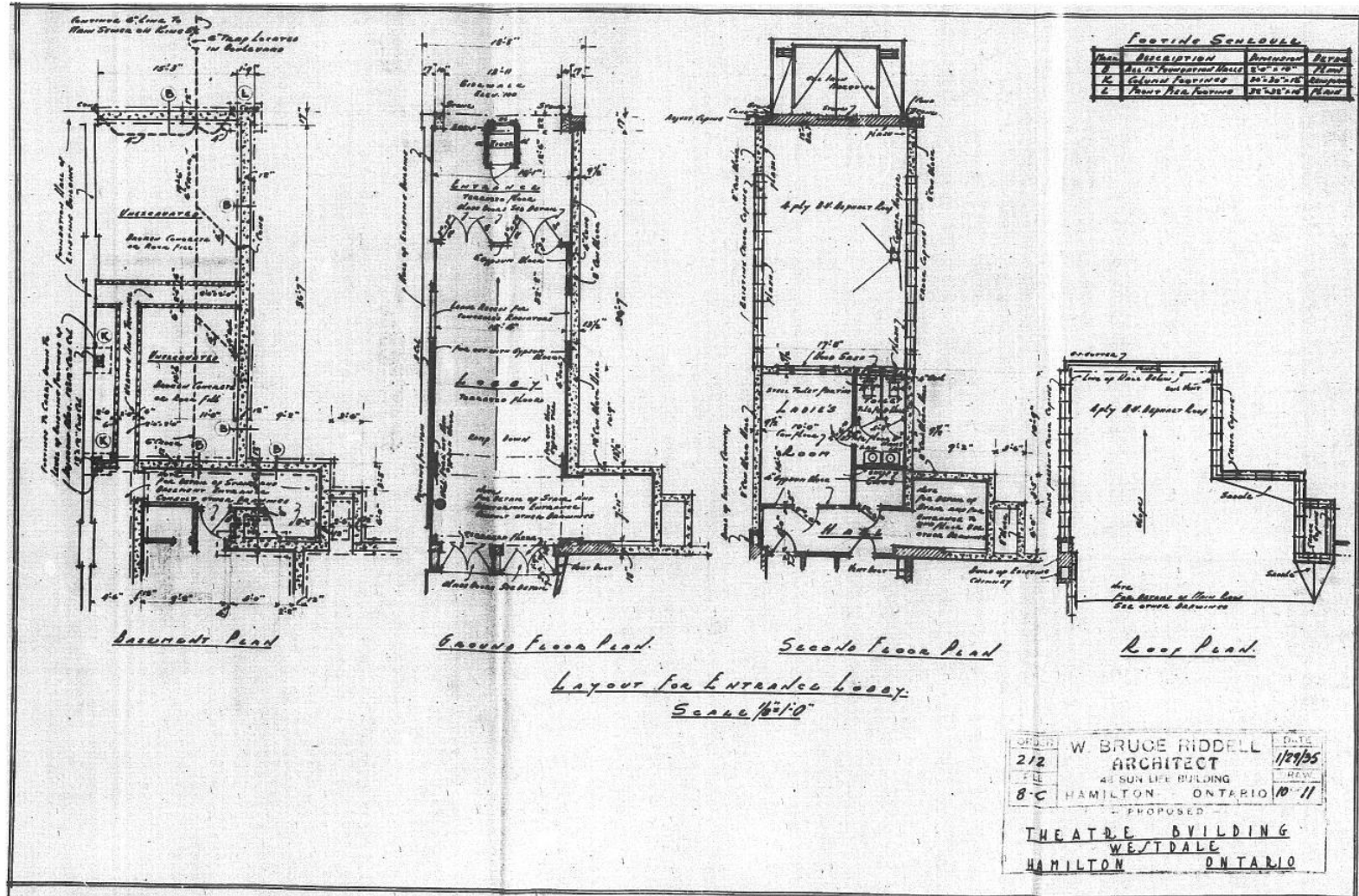
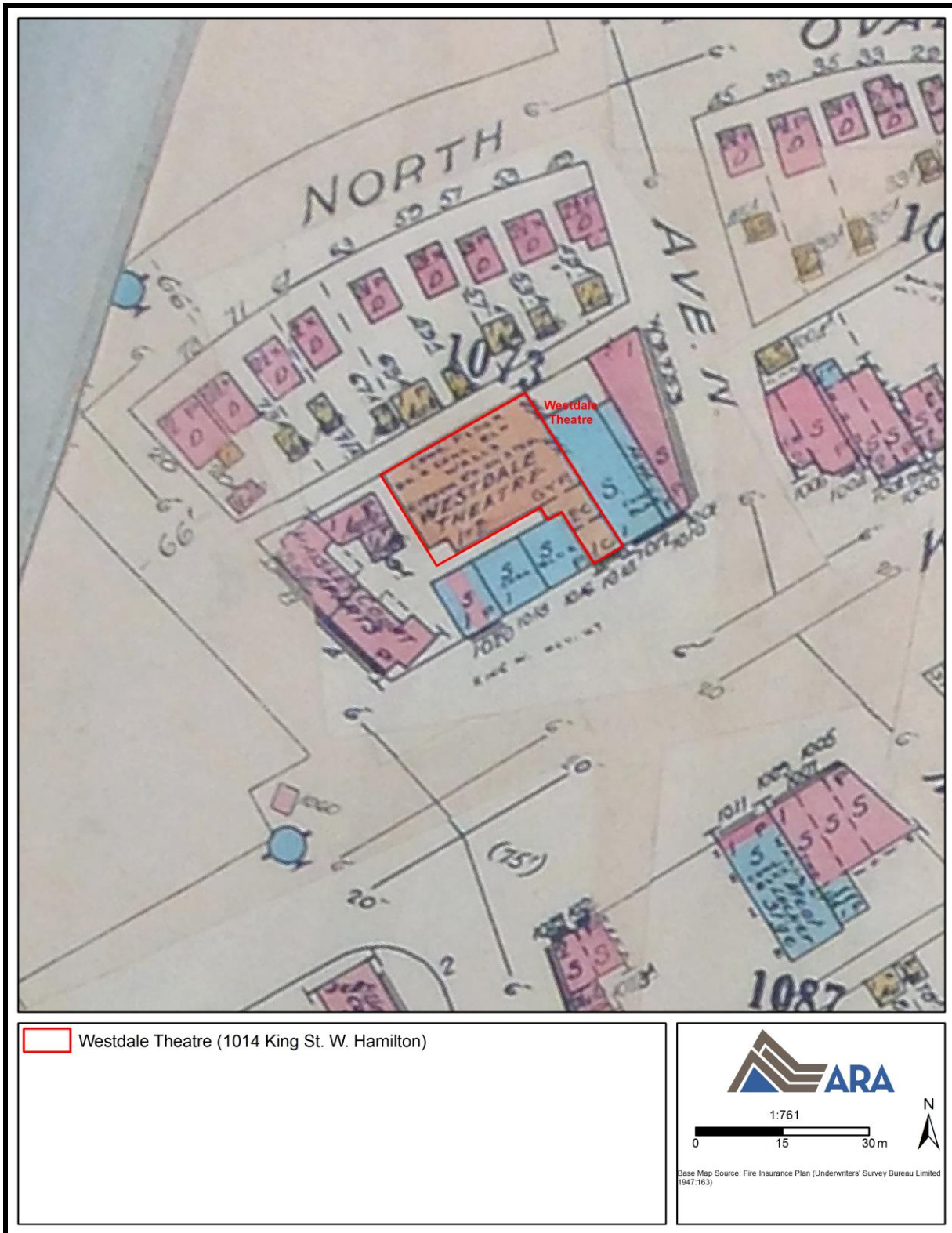


Figure 1: Layout for Entrance Lobby including Plans of the Basement, Ground Floor, Second Floor and Roof (Riddell 1935a: Provided by City of Hamilton)

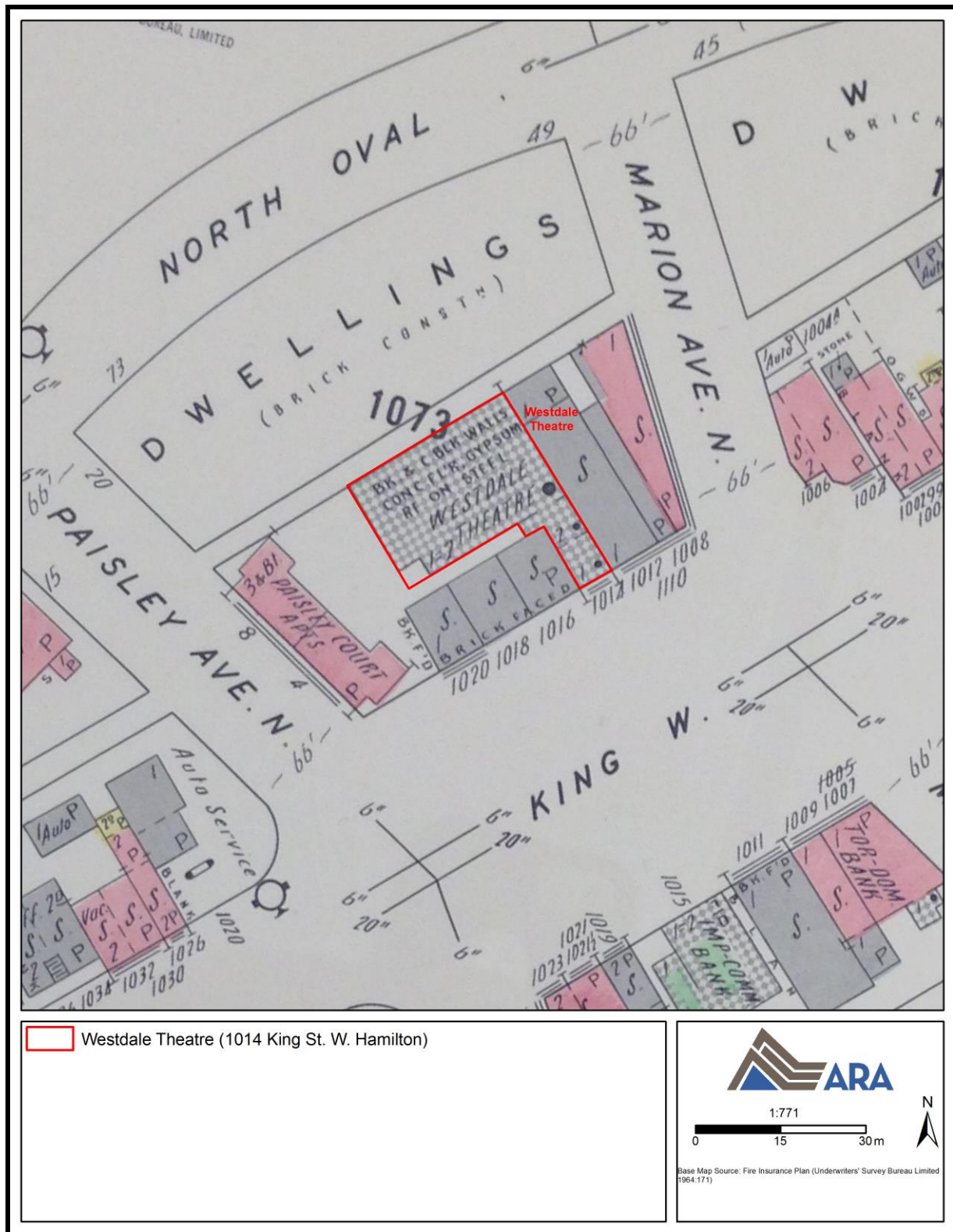
The subject property is well documented in terms of the various repairs and/or safety upgrades made by owners throughout its history, including the following:

- 1949: An inspection of the Theatre by the Building Commissioner led to repairs such as to the rail along the organ pit. The manager of the Theatre at this time was L. Rosefield (Rosefield 1949).
- 1950: An application was approved for a restaurant license, submitted by Ethel Vertlieb of Hamilton (City of Hamilton 1950b).
- 1959: A permit application was approved for the following proposed work: “Stone on front and side entrance to the height of 24” to 30”” and “To reinforce existing pins and wall with art stone not to extend over 2 inches beyond strut line as per section 507-1-(a).” The owners listed on the application were the Sardo Bros (City of Hamilton 1959a).
- 1965: A permit application was approved for the following proposed work: “Apply 210-lb SealOMatic Johns-Manville shingles over main roof and west end extension. Strip lower section of flat roof and apply 3-ply felt hot tar & regravell.” The owners listed on the application were the Sardo Bros. Ltd. per Joseph Sardo (City of Hamilton 1965).
- 1985: An order from the Hamilton Fire Prevention Bureau was issued, noting that: “1. Emergency lighting shall be installed throughout the building. 2. A U.L.C. approved fire alarm and detection system shall be installed throughout the building.” The owner listed on the application was Mr. Peter Sorokolit of Willowdale (Hamilton Fire Prevention Bureau 1985).

It does not appear that any additions were made to the building between 1947 and 1964, as per the Fire Insurance Plans from this period (Underwriters Survey Bureau Limited 1947:Sheet 163; Underwriters’ Survey Bureau Limited 1964:Sheet 171). The 1947 Fire Insurance Plan shows a one to two storey brick and concrete block building labelled “WESTDALE THEATRE” (see Map 2). The 1964 Fire Insurance Plan shows a one to two storey brick and concrete block building with concrete flooring and a gypsum roof on steel, again labelled “WESTDALE THEATRE” (see Map 3).



Map 2: 1947 Fire Insurance Plan showing 1014 King Street West, Hamilton – Westdale Theatre (Underwriters' Survey Bureau Limited 1947:Sheet 163)



Map 3: 1964 Fire Insurance Plan showing 1014 King Street West, Hamilton – Westdale Theatre (Underwriters' Survey Bureau Limited 1964:Plate 171)

5.0 PROPERTY DESCRIPTION

1014 King Street West, Hamilton – Westdale Theatre is a two-storey commercial L-shaped plan building with a flat roof over the lobby and a hip roof over the auditorium. The subject building is part of a streetscape that includes other commercial properties, all facing King Street West. According to the City of Hamilton's request for designation, "The Theatre entrance and marquee face onto King Street West, while the Theatre itself extends behind to other commercial properties" (City of Hamilton 2016:6). Construction materials includes concrete block walls with red brick piers finished inside with drywall (Gyproc) as well as lath and plaster, and a concrete foundation (Riddell 1935 n.d.; Scholes 1958). The exterior and interior of the property were photo-documented by ARA staff on May 29, 2017. An aerial of the property is provided with the Image numbers and locations (exterior only, see Map 4).

5.1 Exterior

The following details the observable physical attributes of each elevation and each building corner. The building description and associated images are provided, starting from the façade and working around the property in a clockwise fashion. The elevation drawings by architect W.B. Riddell are also provided in Appendix A, Figure 2–Figure 4. It should be noted that only exterior photographs are reflected in Map 4.

5.1.1 Façade

The Westdale Theatre main entryway is located on the south façade fronting King Street West. The façade exhibits Art Deco architectural features and decoration (see Image 2). The main entryway consists of two recessed sets of glass double doors (see Image 3). The western-most entryway door features a metal handle. Pressed metal decorative panels above the entryway doors exhibit an Art Deco-style triangle motif (see Image 4). A ticket booth is located on the east side of the recessed entryway (see Image 5). The original location of the ticket booth was centred on the façade as per the 1935 plans (Figure 2 in Appendix A) and historic photographs (see Appendix B, Plate 4). The entryway flooring is terrazzo and features a geometric pattern in grey, black and tan. It should be noted that art stone cladding was added to the façade, as per the 1959 permit application (City of Hamilton 1959a; see Section 4.1).

Between 1959 and 1976 (according to historic photos and building inspector notes from 1959 [City of Hamilton 1959b,c]), the marquee and signage were updated (City of Hamilton 2016; see Plate 5). This update included the addition of metal cladding that has obscured most of the original Art Deco details of the façade. The façade features a green neon sign that reads "WESTDALE." It is unclear if the original façade is extant behind the metal cladding. It should be noted that one stone carving is extant and is visible above the neon "WESTDALE" sign. See Appendix B for historic photographs of the façade and additional Art Deco detailing.





Image 2: Façade of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing North)



Image 3: Detail of Entryway, Façade of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing North)



Image 4: Detail of Entryway, Façade of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing North)



Image 5: Detail of Ticket Booth, Façade of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing East)

5.1.1 South Elevation (Auditorium)

The south elevation of the auditorium is located behind the storefronts that front King Street West. The elevation features a concrete block wall with three red brick piers. The brick and concrete blocks are woven together along the extent of each pier (see Image 6–Image 7).

5.1.2 West Elevation

The west elevation features a concrete block wall with a second-storey loudspeaker cabinet affixed to the wall and supported on metal stilts. The 1935 Riddell drawing shows the original plans for the west elevation (see Figure 3 in Appendix A). A ground floor door opening is located on the south side of the elevation (not visible in Image 8).

The southwest corner of the south elevation features a double door opening that has been covered with plywood. A red brick lintel is located above the door opening (see Image 9–Image 10).

5.1.3 North Elevation

The north elevation consists of a concrete block wall with four red brick piers (see Image 11). The red brick piers, where they extend from the concrete block wall, have been parged. The brick and concrete blocks are woven together along the extent of each pier and around the window openings. A course of red brick headers runs the length of the roof line below the eaves. A red brick chimney is located near the northeast corner of the elevation.

A double-door opening is located at the west end of the elevation, the window opening west of the door opening has been filled in with brick (Image 11 and Plate 6). A recessed, wood double door opening is located at the east end of the elevation (Image 12–Image 13; Plate 6–Plate 7). The door opening leads from the alley into the ground floor foyer. Directly above the door opening is a second-storey nine-pane window; the 1935 drawings indicate that the sash was to be constructed of steel (Figure 4). The window leads to a fire-escape with a small balcony and ladder affixed to the concrete block wall (does not reach the ground). The 1935 building plans note that the balcony and ladder were to be constructed of iron (Riddell 1935d).

5.1.4 East Elevation

The east elevation of 1014 King Street West, Hamilton features a concrete block wall and a red brick chimney. The wall is shared with the adjacent commercial property (see Image 14). The 1935 Riddell drawing shows the original plans for the east elevation (see Figure 3 in Appendix A).



Image 6: South Elevation of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing Northwest)

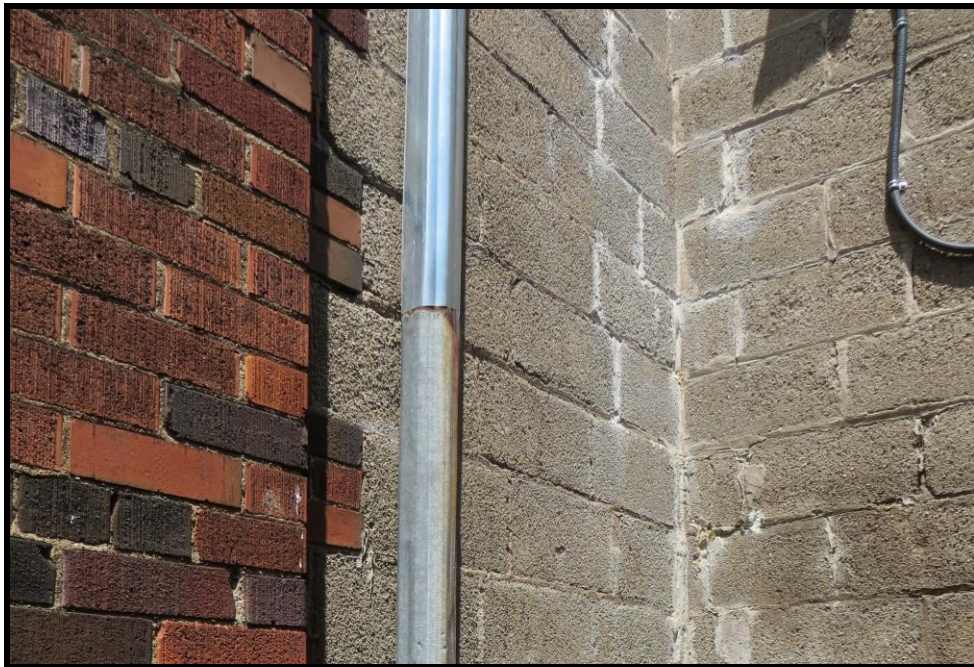


Image 7: Detail of Lobby and Auditorium Junction, 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing Northeast)



Image 8: West elevation of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing East)

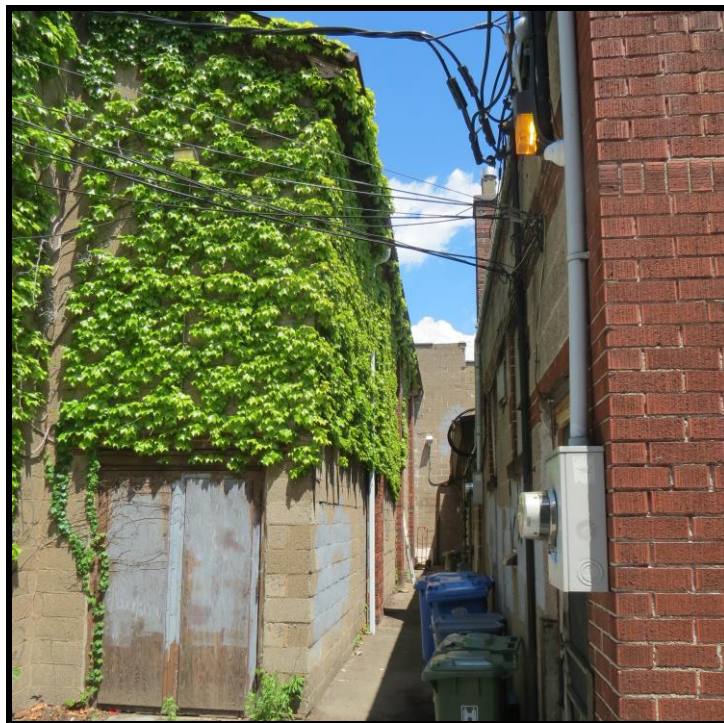


Image 9: Southwest Corner of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing East)



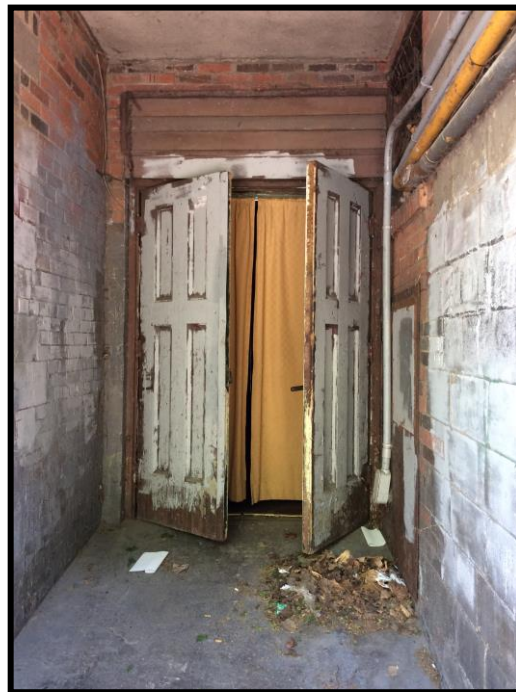
**Image 10: Detail of Door Opening on Southwest side of West Elevation,
1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing East)**



**Image 11: North Elevation of 1014 King Street West, Hamilton –
Westdale Theatre
(Photo taken on May 29, 2017; Facing Southeast)**



**Image 12: North Elevation showing Door Opening and Balcony,
1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing Southwest)**



**Image 13: Detail of North Elevation showing Recessed Double Door Opening,
1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing South)**



Image 14: East Elevation with brick chimney 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing Southwest)

5.2 Interior Features

Access to the interior of Westdale Theatre was granted on May 29, 2017 by the property owners, Westdale Cinema Group. As outlined in Section 5.1, the subject building is L-shaped, made up of distinct portions including the auditorium and lobby. There is an ante-room between the lobby and the auditorium (in the corner of the L-shaped plan), referred to in the 1935 plans as the foyer (see Figure 1 and Appendix A).

5.2.1 Lobby

The lobby features a decorative wood concession stand on the east wall near the entrance (see Image 15). It is a later addition to the theatre; the plan for a “Proposed Confectionery Counter” is dated May 16, 1947 (see Figure 6; Unknown Architect 1947). It is unclear whether the existing counter is the one intended on the 1947 plan. A restaurant application was approved in February 20, 1950. This application may be related to the operation of a new confectionery counter around that time (City of Hamilton 1950b).

The current wood doors in the lobby are not original to the Westdale Theatre. An historic photograph shows the original French doors (see Appendix B, Plate 8). These original French doors are illustrated on the cross section of the subject building (Figure 5) and are described as follows: “to theatre entrance to have D.D. Glass and from lobby to auditorium and transom over to have gothic glass” (Crocker 1930:34). Currently, the

lobby side of each replacement wood door contains ten panels with a diamond-shaped detail in the centre (see Image 16). One door of each set has a metal handle. The foyer side of the doors exhibit two panels per door and none of the decorative details found on the opposite side (see Image 17). The door openings themselves from the lobby to the foyer are plain and rectangular, but each door opening is framed by stepped plaster moulding with the ziggurat motif which are framed again with one ziggurat arch. The ziggurat is an Art Deco influenced motif. This same ziggurat profile is echoed at the front entranceway and near the middle of the lobby where the two sections of coffered ceiling meet.

The ceiling in the lobby is coffered. The plaster wide-stepped coffers are rectangular and divide the lobby ceiling into two sections. The center of the coffer closest to the entranceway features a decorative white grate (see Image 18). Engaged pillars (seen in the 1935 Riddell plans) run from the floor to the ceiling and feature stepped Art Deco-inspired capitals with the ziggurat motif where the two coffered sections of the ceiling abut. Crown moulding is also featured around the perimeter of the lobby. The 1935 Riddell project specifications called for the first coat of plaster to be “sandid hard wall plaster” and the final coat to be “textured plaster in Crystalite interior stucco” (Riddell, n.d.). The description of the wall finish in the “*Specifications for Theatre for A.E. Crocker, Esq. on King St. West, Westdale, Hamilton*” by A.E. Crocker states that the walls are “to be California colo[u]red stucco jazz finish in color and texture selected” (Crocker 1930:26). The lobby flooring consists of a checkered black and white terrazzo with a row of black square tiling at the base of the lobby walls (see Image 19). The terrazzo flooring is indicated on the original architect plans (see Figure 10; Riddell 1935i).

5.2.2 Second Floor and Staircase

The stairs leading from the ground floor lobby currently descend to the basement where the men’s room is located (described below), and ascend to the second-floor where there are several rooms (described below) including: the ladies’ room with retiring room, projection room, rewind room with its own bathroom, an office with its own bathroom (not accessed during site visit), and crying room. The staircase features a metal railing that features an Art Deco inspired scroll motif (see Image 20-Image 22) which is the same from the ground floor to the second floor as well as to the basement. The 1935 ground floor plan indicates that the railing was to be constructed of wrought iron. The wood baseboards along the stairway and in the foyer are the same.

The second-floor ladies’ room includes white tile on the walls with a moulded cap member at the plaster line, a cove at the floor line, and white hexagonal ceramic tiling on the floors. The tiling is described in detail in the 1935 Riddell *Specifications for Proposed Theatre Building, Westdale, Hamilton, Ontario* (Riddell 1935 n.d.). Two four-paned casement wood windows, one above each stall, face south toward King Street West. The wooden stall partition is affixed to the wall between the centre of the windows (see Image 23–Image 24, Figure 5). A set of three six-pane wood casement window in the ladies’ retiring room faces south towards King Street West. Both windows are

illustrated in Riddell's plans (Riddell 1935e). Other features of this room include wood baseboards and door surrounds (see Image 25-Image 26, Figure 5).

The second-floor projection room and rewind room were not cleared of equipment at the time of the site visit on May 29, 2017. This may have limited the ability to identify all heritage attributes in these areas due to poor visibility of architectural features (see Image 27-Image 28). Additionally, some rooms were locked and not accessed at all.

Adjacent to the rewind room is a single washroom, with a six-pane steel sash window facing east. Decorative metal hardware is affixed to the bathroom door (see Image 29-Image 30).

A room recently used for storage is listed as the "Crying Room" on the 1935 Riddell plans (Riddell 1935g, Figure 8). Historically, this type of room would have been where parents could take their young children to watch the screening without disrupting other patrons. This room includes a large viewing window looking into the auditorium with wood surround as well as wood baseboards. Decorative carpentry details on the walls are reminiscent of the Ziggurat motif found throughout the theatre (see Image 31-Image 32).

5.2.3 Foyer

The foyer is like an ante-room that runs the width of the rear of the auditorium, separating the lobby from the auditorium. The coffered ceiling continues in this room from the lobby, though the pillars and coffering is simpler, without the ziggurat embellishments. The engaged pillars in the foyer run up the wall from the floor and across the ceiling between the recessed portions of the east wall and down between the two large window openings on the west wall (see Image 33-Image 34). The plaster is similar to the lobby ceiling, the first coat of plaster to be "sandid hard wall plaster" and the final coat to be "textured plaster in Crystalite interior stucco", as per the Riddell specifications, (Riddell, n.d.).

There is a low stone wall on the east wall that runs under two recessed areas that are currently used to display movie posters and is covered by curtains (see Image 35). The west wall exhibits two large window openings with ziggurat-motif in the partition wall between the foyer and auditorium, below which is a metal grate with an Art Deco-inspired fan motif. There are two door openings to the auditorium on either side of the windows. This portion of the theatre's interior features the same wood baseboards as the staircase (see Image 36).

5.2.4 Auditorium

The auditorium includes Art Deco inspired decorative elements, including: the oval ceiling recesses, moulding around the stage opening, the crown moulding, the ziggurat motif door and window openings. The theatre currently contains 476 seats (City of

Hamilton 2016; see Plate 9–Plate 10). It is evident from the 1947 photographs that the current seating is not original. Several rows of seats adjacent to the stage have been removed; however, the original locations where they were affixed to the auditorium floor is evident by the paint voids and floor markings (see Image 39). According to a theatre Construction Report drafted in 1958 by Inspector of Theatres, F.W. Scholes, there were 593 plush backs & seats (Scholes 1958). The Scholes inspection was a revision of the original 1938 inspection carried out by A.M. Quiln, who stated there were 586 seats.

There are two aisles leading from the foyer through two ziggurat topped doors. The door openings flank the two ziggurat shaped window openings while the door openings themselves are flanked by similarly shaped ziggurat recesses in the partition wall, creating a symmetrical wall. The aisles run down to ramps next to the stage (see Image 17-Image 38). The ramps feature metal railings leading to the stage entrances. The existing railing in front of the orchestra pit is not in the drawings but is evident in a 1947 photograph from the Ontario Archives (see Appendix B, Plate 9). There are two door openings, one on each side of the stage to which the ramps lead. These door opening are topped by a recessed angled ziggurat motif that is as high as the door opening itself.

The stage opening features Art Deco-inspired elements including: the stepped ziggurat motif. Centered at the top of the stage opening is a decorative element that represents all the Art Deco inspired motifs throughout the theatre: flanked on the outside with Aztec-influenced stepped rectangles (reminiscent of the ziggurat pattern found throughout the theatre), then closer to the centre, fluted pillars (like those flanking the stage opening) and in the centre are the ornate overlain letters “W” and “T” for Westdale Theatre, topped with a triangular motif (reminiscent of the triangular motif above the main entryway). Flanking the stage opening on either side are engaged fluted pillars topped with a ziggurat motif. The auditorium ceiling features oval stepped recesses, forming a massive medallion (see Image 37–Image 38). The 1935 Riddell drawings for the building indicate the above noted elements (see Image 40–Image 42 and Figure 7–Figure 8).

The door openings on either side of the stage both provide access to an exit. The door to the right of the stage also affords access to the stage through the dressing room. The stage extends back toward the speaker cabinet (see Figure 10). Access was not provided to the stage during the site visit.

Some elements appear to have been removed. While the crown moulding is extant, the triangular stylized lotus motif does not appear to remain in the crown moulding; though, it could be obscured by years of paint. The chair rail along the side walls of the auditorium also remains but the stenciling noted in the Riddell Specifications does not.

5.2.5 Basement

The basement features many rooms, the function of which has changed over time. There was a smoking room; air condition room; boiler room; spaces for duct work and

fans; a passage as well as the mens' room. Some decorative elements in the ladies' room are also present in men's room located in the basement including: the tile on the walls and floor (Image 43).



Image 15: Concession Stand in the Lobby of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing east)



Image 16: Detail of Wood Doors from the Lobby of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing North)



Image 17: Detail of Wood Doors from Foyer of 1014 King Street, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing South)



Image 18: Detail of Ceiling in the Lobby of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing North)



Image 19: Detail of Floor in Lobby of 1014 King Street West, Hamilton – Westdale Theatre

(Photo taken on May 29, 2017; Facing West)

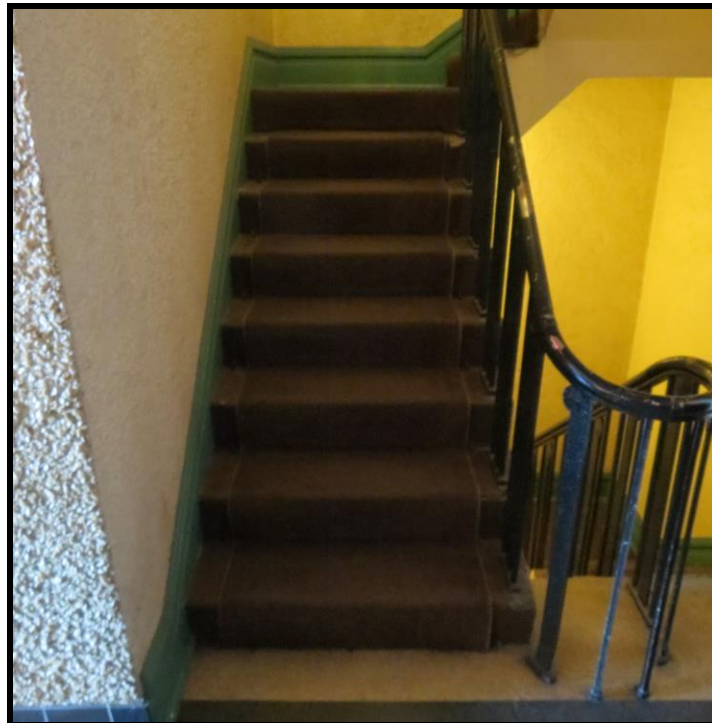


Image 20: Stairs and railing in the lobby of 1014 King Street, Hamilton – Westdale Theatre

(Photo taken on May 29, 2017; Facing West)



Image 21: Detail of railing in the Lobby of 1014 King Street, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing West)

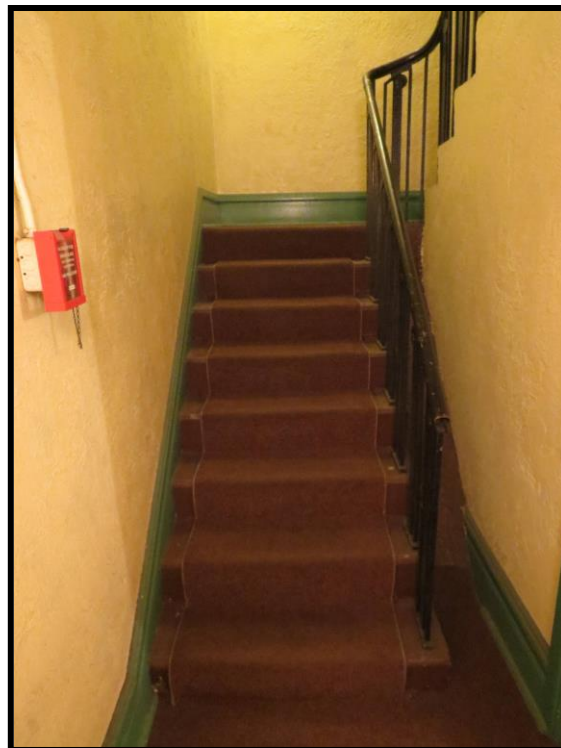


Image 22: Stairway and railing from the Basement of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing West)



Image 23: Ladies' Room, Second floor of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing Northwest)

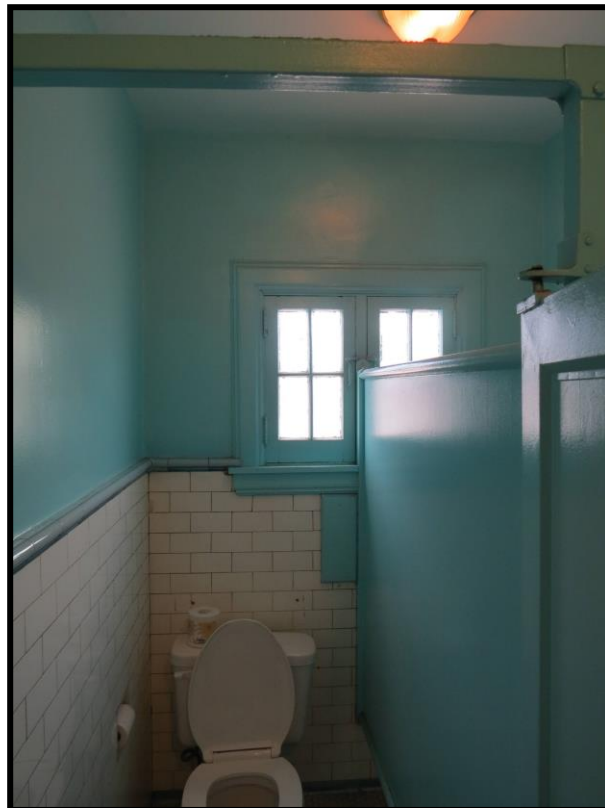


Image 24: Detail of Window and Tile in Ladies' room of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing South)



Image 25: Six pane wood casement windows in the Retiring Room portion of Ladies' Room of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing Southeast)



Image 26: Retiring Room leading to Ladies' Room, Second Floor of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing West)

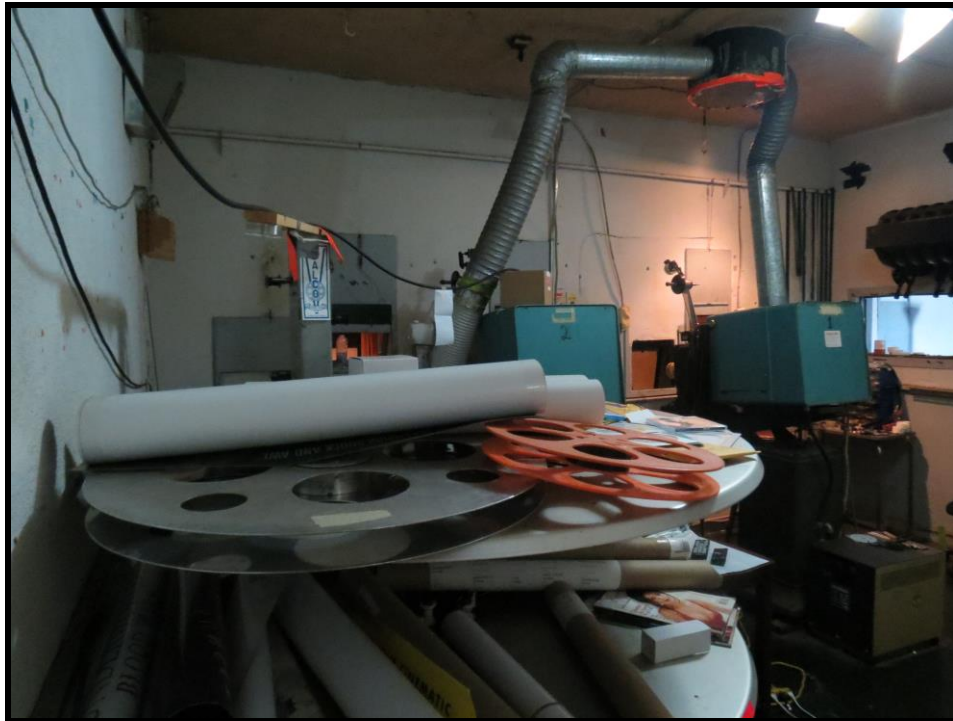


Image 27: Projection Room Second Floor of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing West)



Image 28: Rewind Room, Second Floor of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing South)



Image 29: Detail of Window in Rewind Room Washroom of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing East)



Image 30: Detail of door, Rewind Room Washroom of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing East)

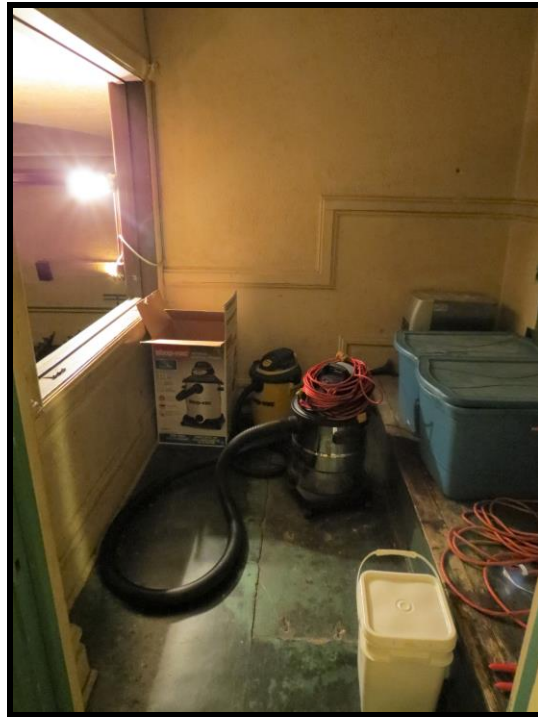


Image 31: Crying Room with Viewing window opening to the Auditorium, Second Floor of 1014 King Street West, Hamilton – Westdale Theatre (Photo taken on May 29, 2017; Facing North)



Image 32: View of the Auditorium Crying Room, Second Floor of 1014 King Street West, Hamilton – Westdale Theatre (Photo taken on May 29, 2017; Facing West)



**Image 33: Detail of column and window opening from the Foyer of
1014 King Street West, Hamilton – Westdale Theatre**
(Photo taken on May 29, 2017; Facing West)



Image 34: Detail of Column on East Wall in the Foyer of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing East)



Image 35: Foyer of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing North)



Image 36: Detail of Metal Grate under window to Auditorium of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing West)



Image 37: Auditorium and Stage of 1014 King Street West, Hamilton – Westdale Theatre

(Photo take on May 29, 2017; Facing West)



Image 38: Auditorium from the Stage of 1014 King Street West – Westdale Theatre

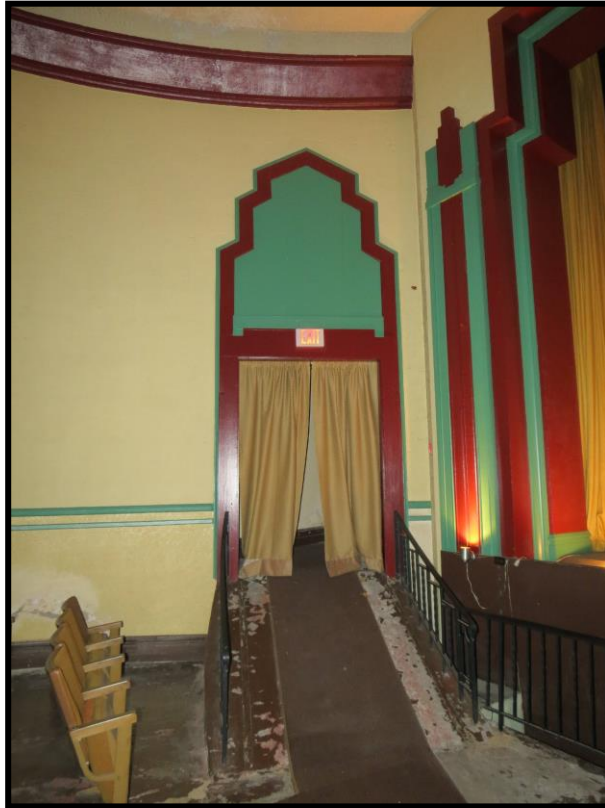
(Photo taken on May 29, 2017; Facing East)



Image 39: Auditorium Floor of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing North)



Image 40: Detail of the Moulding above the Stage of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing West)



**Image 41: Stage Ramp and Detail of the Stage Door Opening of
1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing South)**



**Image 42: Detail of Metal Railing on the Stage Ramp of 1014 King Street West,
Hamilton – Westdale Theatre
(Photo taken on May 29, 2017; Facing Northwest)**

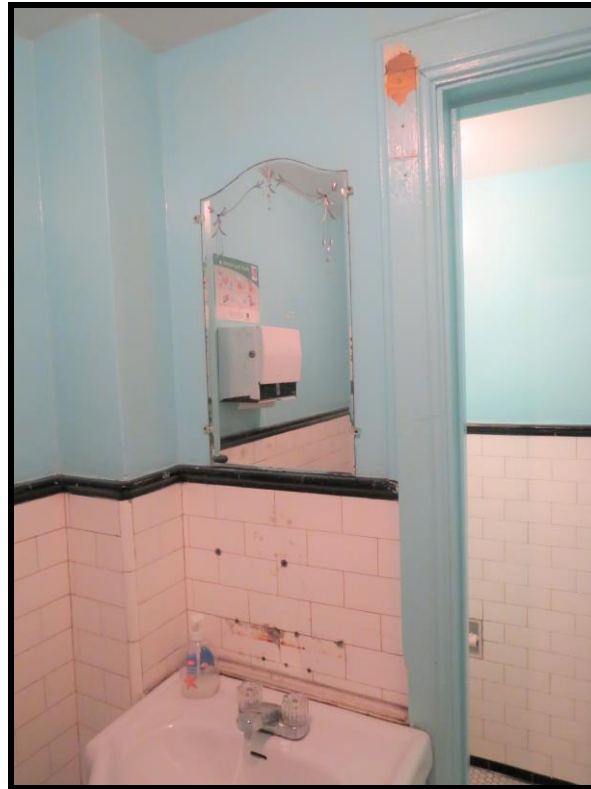


Image 43: Men's Room in the basement of 1014 King Street West, Hamilton – Westdale Theatre
(Photo taken on May 29, 2017)

6.0 CULTURAL HERITAGE EVALUATION

6.1 Evaluation Criteria

The Westdale Theatre is evaluated for cultural heritage value or interest according to *Ontario Regulation 9/06* to determine if the property is worthy of designation under the *Ontario Heritage Act* (see Table 3). The property is also evaluated using the *City of Hamilton Framework for Cultural Heritage Evaluation* (see Appendix C). As a built heritage resource is being evaluated, Section 3 (Built Heritage) of this framework is used.

The categories below identify the City of Hamilton's built heritage criteria. The City's criteria have been developed from, and expanded upon, *Ontario Regulation 9/06* of the *Ontario Heritage Act*.

Historical Associations

1. *Thematic: how well does the feature or property illustrate a historical theme that is representative of significant patterns of history in the context of the community, province or nation?*

2. *Event: is the property associated with a specific event that has made a significant contribution to the community, province or nation?*
3. *Person and/or Group: is the feature associated with the life or activities of a person or group that has made a significant contribution to the community, province or nation?*

Architecture and Design

4. *Architectural merit: what is the architectural value of the resource?*
5. *Functional merit: what is the functional quality of the resource?*
6. *Designer: what is the significance of this structure as an illustration of the work of an important designer?*

Integrity

7. *Location integrity: is the structure in its original location?*
8. *Built integrity: is the structure and its components parts all there?*

Environmental Context

9. *Landmark: is it a visually conspicuous feature in the area?*
10. *Character: what is the influence of the structure on the present character of the area?*
11. *Setting: what is the integrity of the historical relationship between the structure and its immediate surroundings?*

Social Value

12. *Public perception: is the property or feature regarded as important within its area?*

6.2 Evaluation of 1014 King Street West

Table 3 shows which criteria of *Ontario Regulation 9/06* of the *Ontario Heritage Act* that the property at 1014 King Street West meets. Further elaboration is provided in the description below using the City of Hamilton criteria.

Table 3: Evaluation of the Cultural Heritage Value or Interest of 1014 King Street West using Ontario Regulation 9/06

EVALUATION OF PROPERTY		
Criteria	Description	✓
Design or Physical Value	Is a rare, unique, representative or early example of a style, type, expression, material or construction method	✓
	Displays a high degree of craftsmanship or artistic value	
	Displays a high degree of technical or scientific achievement	✓
Historical or Associative Value	Has direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	✓
	Yields or has the potential to yield information that contributes to the understanding of a community or culture	
	Demonstrates or reflects the work or ideas of an architect, builder, artist, designer or theorist who is significant to a community	✓
Contextual Value	Is important in defining, maintaining or supporting the character of an area	✓
	Is physically, functionally, visually or historically linked to its surroundings	✓
	Is a landmark	✓

The above table demonstrates the Westdale Theatre meets all three criteria of *O. Reg 9/06* and can therefore be considered of cultural heritage value or interest.

The summary below is the evaluation of the Westdale Theatre using the City of Hamilton's evaluation criteria for determining the cultural heritage value or interest of built heritage properties (criteria is found above in Section 6.1).

6.2.1 Historical Association

1014 King Street West, commonly known as the Westdale Theatre, is associated with the development of film technology and the evolution of film theatres due to its significance as the first theatre in Hamilton to be built for sound. The theatre contributes to a local understanding of the 1930s film culture and community due to its pioneering use of sound technology. When it opened in 1935, the theatre featured modern comforts and technology such as "Dunlopillo" seats (removed), the latest air conditioning, R.C.A. Victor Photophones High Fidelity sound reproduction, and a scientifically designed non-reflecting screen.

The historical value of the Westdale Theatre is also tied to its association with the Westdale neighbourhood, which was developed as a planned community. The neighbourhood's original layout was proposed only two decades before the Theatre was built and the Westdale name was coined in 1923. The Westdale Theatre is located in the core of the community's self-sustaining commercial strip on King Street West, Hamilton.

The Westdale Theatre is believed to have been designed by prominent Hamilton architect William James Walsh in 1932. Walsh designed many significant local buildings, including St. Paul's United Church in Dundas, Hamilton City Hospital at Barton Street and Victoria Avenue North, and an addition to the Hamilton Armouries on James Street North (Hill n.d.a). The building plans for Westdale Theatre were attributed in 1935 to another prominent local architect, W. Bruce Riddell, and the theatre was built circa 1935. Riddell also designed a number of significant buildings in Hamilton, including St. Enoch's Presbyterian Church at Main Street East and London Street, Ridge Public School on James Street South (demolished), and a pavilion for Hamilton Harbour Commissioners (Hill n.d.b).

Contract Record and Engineering Review records indicate that both architects went on to design theatres in other communities following their experience with the Westdale Theatre. Walsh designed a theatre on James St. North in Hamilton for E.L.M. Barrett in 1936, and Riddell designed a movie theatre on Simcoe Street North in Oshawa in 1937 (Hill n.d.a; Hill n.d.b).

The Westdale Theatre is the only remaining functioning historic theatre in Hamilton.

6.2.2 Architecture and Design

The Westdale Theatre possesses design and artistic value as a rare/unique local example of the Art Deco architectural style. The Art Deco movement in Ontario was influenced by Oscar Deutch, who began building this style of cinema in England in 1928 (Ontario Architecture n.d.). The subject property was the only theatre constructed in Hamilton inspired by this design movement. The exterior façade, including stone carvings, and interior attributes, such as the mouldings in the auditorium, reflect the Art Deco movement in film. The marquee and signage were altered between 1959 and 1976 (according to historic photos and in consultation with City of Hamilton 1959b and 1959c). This date range can be refined further by consulting the 1959 notes of the inspector for the City of Hamilton's Department of Buildings in which Mr. Sardo, the owner at the time, proposed remodelling the front of the theatre to include a "new sign" (City of Hamilton 1959b and 1959c). It is unclear if the original façade remains intact behind the more contemporary marquee.

The Westdale Theatre was constructed circa 1935 as the first Hamilton theatre purpose-built for sound. The subject property can be considered a technical achievement of its time as its design was guided by decisions that would perfect the sound and visual experience for patrons. It also holds value due to its association with prominent local architects William James Walsh and W. Bruce Riddell.

6.2.3 Integrity

The locational integrity of the structure at 1014 King Street West, Hamilton is high as the property remains in its original location in Westdale Village and its L-shaped plan has been retained. Due to past alterations, including significant changes to the façade, the

integrity of portions of the building vary. The original Art Deco marquee and several of the stone carvings on the façade have been covered with a more contemporary marquee, and the ticket box is no longer centered in the recessed entryway. Art stone cladding was added to the recessed entryway. The concrete block and red brick cladding has been retained along with the red brick piers and brick detailing around the window openings and along the eaves. Aside from a window on the north elevation that has been filled in with brick, which represents a reversible change, most original door and window openings remain. Other features that have been retained include the concrete foundation, at least one aspect of the stone Art Deco façade, the terrazzo flooring in the recessed entryway, pressed metal panels with a triangular motif above the entryway doors, and the loudspeaker cabinet.

Due to previous alterations, some interior features have been modified. The concession stand in the lobby is not original to the construction of the theatre. The French doors from the lobby to the foyer were replaced with wooden doors and the original seats in the auditorium have been replaced. Despite some changes, many original features and design components reflective of the Art Deco style remain, including: stepped ziggurat-style window and door openings throughout the theatre interior, decorative engaged pillars in the lobby, simple engaged pillars in the foyer, coffered ceilings in the lobby and foyer, stepped ziggurat-style mouldings and engaged fluted mouldings in the auditorium, metal railings along the front of the stage as well as along the ramps to the doorways flanking the stage, shape of the window openings in the foyer partition wall, and the general layout of the auditorium (two downward sloping aisles and seating orientation).

The wooden windows in the ladies' room and retiring room have been retained, along with the floor and wall tiling in the washrooms, all of which reflect the original architect's specifications for the theatre. Other interior features that have been retained include the Art Deco detailing in the lobby (wall and ceiling mouldings, terrazzo floor and tiling); decorative black metal railings adjacent to the lobby stairs; metal grates in the lobby and foyer; wood baseboards located throughout the building; decorative columns in the foyer; and the second floor Crying Room, including the viewing window opening, baseboards and other carpentry work.

Aside from alterations made to the façade and portions of the theatre's interior, many important components and details from the structure's early history have been retained.

6.2.4 Environmental Context

The Westdale Theatre has value as a prominent local landmark due to its distinctive Art Deco architectural style. It represents the only structure designed in this style in Westdale Village and reflects the character of the early 20th century streetscape. The main entrance and marquee front King Street West in the commercial core of the community, while the auditorium extends behind the adjacent commercial properties. The theatre is associated with the development of the planned Westdale community, and has played a role in establishing, maintaining and supporting the walkable low-density commercial core of the neighbourhood. The property retains the integrity of its

historic relationship with the King Street West streetscape and its immediate surroundings, including the laneway to the north, which continues to provide access to the rear of the property and other commercial structures on the block.

6.2.5 Social Value

The Westdale Theatre demonstrates community value as it has been an anchor in the Westdale Village community for generations, representing a centralized local gathering place. The theatre helps to maintain and support the social character of this predominantly walkable commercial area. It is also valued by the broader film community as well due to its status as the only single-screen theatre operating in Hamilton and its screening of both mainstream and independent films. Another strong indicator of the theatre's importance to the community is the formation of the not-for-profit Westdale Cinema Group by local residents with the goal of acquiring and operating the theatre. Though it is the replacement marquee, it should be noted that the green neon "WESTDALE" sign could potentially be valued as iconic as it has been featured in many artistic renderings of the theatre since it was installed decades ago.

7.0 CULTURAL HERITAGE VALUE: CONCLUSIONS AND RECOMMENDATIONS

The property at 1014 King Street West – Westdale Theatre meets the criteria for determining cultural heritage value or interest as outlined in *Ontario Regulation 9/06*. The subject property also meets the criteria in each of the categories identified by the City of Hamilton: 1) Historical Associations (thematic and person/group); 2) Architecture and Design (architectural merit and functional merit); 3) Integrity (location integrity, various degree of built integrity); 4) Environmental Context (landmark and setting); and 5) Social Value (the property is regarded as important by the local community).

The Westdale Theatre possesses design/physical value as a rare/unique example of an Art Deco-inspired movie theatre in the City of Hamilton. It was constructed in 1935 and retains Art Deco features on the exterior façade. These features include stone carvings visible above the metal marquee. The interior contains many historic, Art Deco-inspired features, including the wall and ceiling mouldings, the steep ramps and railings leading to each side of the stage, the shape of the window openings in the auditorium-foyer partition wall, and the layout and design of the auditorium. The locational integrity of the structure is high; however, due to alterations made to the building over time, some elements of the subject building's integrity vary. In addition, the subject property possesses historical/associative value as it is believed to be associated with: prominent Hamilton architects William James Walsh and W. Bruce Riddell; the development of film technology; and the development of the planned community of Westdale Village. Furthermore, it has contextual value due to its Art Deco features that contribute to its recognition as a local landmark in the commercial core of the neighbourhood. The theatre's social value is high. It is valued by both the local Westdale community as well as the broader film community due to its status as the only single-screen theatre in Hamilton and its screening of both mainstream and independent films.

The Westdale Theatre houses equipment, such as projectors, that are historically related to its operation as a cinema. It is suggested that this equipment be used and/or displayed on-site. If this is not feasible, the equipment may be loaned or donated to a local museum or library so that it may continue to provide a useful function, while being attributed to the Westdale Theatre.

The original Art Deco façade and marquee may be extant beneath the current metal marquee. Care should be taken not to impact these potential features should any work occur on the façade or roof. If these features remain, it is suggested that the heritage attributes in this report be modified to include any and all extant feature(s).

The *Provincial Policy Statement* notes that cultural heritage value or interest is bestowed upon cultural heritage resources by *communities* (MMAH 2014). Accordingly, the system by which heritage is governed in this province places emphasis on the decision-making of local municipalities in determining cultural heritage value or interest. It is hoped that the information presented in this report will be useful in those deliberations.

7.1 Statement of Cultural Heritage Value or Interest

Introduction and Description of Property

The Westdale Theatre, located at 1014 King Street West, is situated on the north side of the street, between Paisley Avenue North and Marion Avenue North, in the City of Hamilton. The two-storey movie theatre was designed in the Art Deco-style and was constructed circa 1935.

Statement of Cultural Heritage Value or Interest

Physical/Design Value

The Westdale Theatre possesses design value as a representative example of the Art Deco style of architecture. The Westdale Theatre is the only theatre constructed in Hamilton influenced by this design movement and purpose-built for sound. The theatre can be considered a technical achievement of its time as its design was guided by decisions that would perfect the sound and visual experience of its patrons. The theatre exhibits Art Deco features on the exterior façade with its stone carvings, pressed metal panels with triangular motif above the entryway doors and original marquee that is likely still located behind the contemporary layer. Interior Art Deco features include wall and ceiling mouldings, the ziggurat-style window and door openings throughout the theatre, as well as the engaged pillars. Other significant attributes include but are not limited to the red brick piers woven into the concrete block cladding, window and door openings, and the layout of the auditorium, which includes the placement of seats and two downward sloping aisles, the two door openings on either side of the stage and the metal railings.

Historical/Associative Value

The Westdale Theatre is associated with the development of film technology and the design of movie theatres. Westdale Theatre was the first theatre built locally for sound and included the modern technology of its time. Modern comforts and technology featured when the theatre opened in 1935 included “Dunlopillo” seats, the latest air conditioning, R.C.A. Victor Photophones High Fidelity sound reproduction, and a scientifically designed non-reflecting screen. The theatre is believed to have been designed by prominent Hamilton architect William James Walsh in 1932 and the building plans were updated in 1935 by architect W. Bruce Riddell. Both architects went on to design movie theatres in Hamilton and Oshawa, respectively.

The façade of the Westdale Theatre has evolved from the Art Deco style with the original brick and stone work in the 1930s through the 1960s and 1970s with the addition of the green neon “WESTDALE” sign between 1959 and 1976. The current façade has become an identifying feature of the theatre and well-known iconic feature of the commercial strip along King Street West, Hamilton.

The property is also associated with the development of Westdale Village as a planned suburban community. The neighbourhood’s original layout was proposed only two decades before the theatre was built circa 1935 and its name was coined in 1923. The Westdale Theatre is located in the core of the community’s self-sustaining commercial strip on King Street West.

Contextual Value

The Westdale Theatre is prominently located on King Street West, a commercial main street in the Westdale neighbourhood of Hamilton, and is considered a local landmark due to its distinctive Art Deco-influenced design. The theatre is linked historically and physically to its surroundings as it has been an anchor in the Westdale Village community for generations, representing a central local gathering place. The theatre helps to maintain and support the social character of this predominantly walkable commercial area. It is valued by the broader film community as well due to its status as the only single-screen theatre operating in Hamilton and its screening of both mainstream and independent films.

Cultural Heritage Attributes

The heritage attributes that contribute to the cultural heritage value or interest of 1014 King Street West, Hamilton – Westdale Theatre include, but are not limited to:

Exterior attributes

- Two-storey, L-shaped plan, concrete block building;
- Concrete foundation;

- Terrazzo floor in the recessed entryway;
- Stone carvings and red brick on the façade;
- Recessed entryway with terrazzo floor;
- Pressed metal panels with triangle motif above entryway doors;
- Original window and door openings;
- Original wood windows;
- Red brick piers woven into the concrete block cladding;
- Course of red brick headers below eaves;
- Loudspeaker cabinet on west elevation; and
- Green neon “WESTDALE” sign.

Interior Attributes

Lobby:

- Art Deco features in the lobby including:
 - Black and white terrazzo floor and black tiling along the base of the wall;
 - Coffered ceiling;
 - Decorative metal grate in ceiling;
 - Engaged plastered pillars with ziggurat-style capitals;
 - Crown moulding; and
 - Door opening arches to the foyer and at the main entryway with ziggurat-style plastered design.

Second Floor and Staircase:

- Location of staircase;
- Art Deco-inspired metal stair railing leading to second floor and basement;
- Wood baseboards;
- Ladies’ room with retiring room:
 - Floor and wall tiling;
 - Two four-pane wood windows in ladies’ room;
 - Set of three six-pane wood casement windows in retiring room;
 - Wood baseboards (in retiring room only);
- Crying room:
 - Large viewing window looking into auditorium with wood surround;
 - Decorative wood detailing on the wall; and
 - Wood baseboards.

Foyer:

- Metal grates in foyer/auditorium partition wall;
- Foyer/Auditorium partition wall, with two ziggurat-style window openings and two ziggurat-style door openings;
- Engaged plastered pillars and ceiling coffers;
- Two recessed areas in the east wall;
- Textured plaster walls; and
- Wood baseboards.

Auditorium:

- Layout: placement of seating and two aisles that slope down toward the centrally placed stage;
- Centrally placed stage with access to the speaker cabinet at the rear of the stage;
- Ramps and metal railings on both sides of the stage;
- Ziggurat motif-topped door opening on each side of the stage;
- Metal railing in front of the stage;
- Art Deco features of the auditorium, including:
 - Wood mouldings along both side walls;
 - Ziggurat-style door openings, window openings and wall recesses on foyer/auditorium partition wall;
 - Crying room window opening on second storey;
 - Engaged fluted pillars on either side of the stage with ziggurat motif capitals;
 - Stage opening mouldings including the decorative and centrally placed “WT” moulding;
 - Crown moulding around perimeter of auditorium;
 - Large oval-shaped recesses in ceiling;
- Textured plaster walls; and
- Wood baseboards.

Other Interior:

- Floor and wall tiling in the basement mens’ washroom.

8.0 BIBLIOGRAPHY

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1971 *Illustrated Historical Atlas of the County of Wentworth*. Offset Edition, originally published by Page & Smith, Toronto (1875). Dundas: Dundas Valley School of Art.

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1935f *Longitudinal Section, Detail of Front and Rear of Auditorium*. Provided by City of Hamilton.

1935g *Second Floor Plan, Auditorium*. Provided by City of Hamilton.

1935h *Basement Plan*. Archives of Ontario, Provided by City of Hamilton.

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9.0 QUALIFICATIONS

The following section includes the CVs of all those involved in the drafting of this report.

Lindsay Benjamin, MAES, CAHP

Heritage Team Member

ARCHAEOLOGICAL RESEARCH ASSOCIATES LTD.

219-900 Guelph Street, Kitchener, ON, N2H 5Z6

Phone: (519) 804-2291 x120 Fax: (519) 286-0493

Email: lindsay.benjamin@arch-research.com

Web: www.arch-research.com

Education

- 2013 MAES, University of Waterloo, Waterloo, Ontario
Focus: Planning
- 2009 Post-Graduate Diploma, Centennial College, Toronto, Ontario
Publishing & Professional Writing
- 2007 Honours BES, University of Waterloo, Waterloo, Ontario
Major: Urban Planning, Co-op
Distinction: Dean's Honours List

Professional Development

- 2012-Present Canadian Association of Heritage Professionals (CAHP), professional membership
- 2013-2017 Ontario Heritage Planners Network Workshops
- 2016 National Trust for Canada Conference
- 2016 Heritage Inventories Workshop, City of Hamilton & ERA Architects
- 2011-2015 Ontario Heritage Conference
- 2012 Historic Window Restoration Workshop, Ontario Heritage Conference
- 2011 Energy and Heritage Buildings Workshop, Heritage Resources Centre
- 2011 Heritage Conservation Districts Workshop, Heritage Resources Centre
- 2010 Heritage Planning four-day workshop, Heritage Resources Centre

Awards

- 2014 Heritage River Award, Watershed Awards & Canadian Heritage River Celebration, Grand River Conservation Authority
- 2009 A. K. (Alice King) Sculthorpe Award for Advocacy - Architectural Conservancy of Ontario

Work Experience

- Present **Heritage Team Member, Archaeological Research Associates Ltd.**
Coordinate the completion of heritage projects, including the evaluation of the cultural heritage value or interest of a variety of cultural heritage resources.
- 2013-2017 **Cultural Heritage Planner, Region of Waterloo**
Planned and implemented Arts, Culture and Heritage initiatives that support creativity and quality of life in the Region of Waterloo. Researched, developed and implemented Regional cultural heritage policies and programs. Fulfilled Regional

Work Experience (continued)

- and Provincial cultural heritage and archaeological review responsibilities under the Planning Act and Ontario Heritage Act.
- 2009-2013 **Heritage Planner, Heritage Resources Centre, University of Waterloo**
Facilitate the completion of various cultural heritage contracts by undertaking archival research, site visits, report writing, liaising with municipal staff and stakeholders and coordinating project scheduling and budgetary responsibilities.
- 2006-2007 **Project Manager, Heritage Resources Centre, University of Waterloo**
Established the process of nominating heritage properties to the National Register of Historic Places. Primary liaison between all stakeholder groups, responsible for motivating each group to participate and provide funding. Drafted over 130 Statements of Significance for properties to be nominated to the National Register. Managed a team of five employees.
- 2005-2006 **Heritage Conservation Easement Planning Assistant, Ontario Heritage Trust**
Supported easement acquisitions through researching the historical and architectural value of potential acquisitions and extensive photo documentation. Screened and processed activity requests from property owners and stakeholders relating to the easement program. Conducted site visits to monitor conservation easement sites and prepared condition assessment reports.

Publications

- 2017 Historic Interpretive Plaque, Village of German Mills
- 2016 Historic Interpretive Plaque, Huron Road Bridge
- 2015 Region of Waterloo Public Building Inventory
- 2015 Cultivating Heritage Gardens & Landscapes Workshop
- 2014 Historic Interpretive Plaque, West Montrose Covered Bridge
- 2014 Series of 17 Practical Conservation Guides for Heritage Properties
- 2014 Region of Waterloo Historic Countryside Tours
- 2013 Arch, Truss & Beam: The Grand River Watershed Heritage Bridge Inventory
- 2013 *80 for 80: Celebrating 80 years of the Architectural Conservancy of Ontario*
- 2013 "Grand River watershed heritage bridge conservation." *Ontario Planning Journal*, Nov./Dec.
- 2012 *Alternatives*, March/April 2012, "In with the old: The debate on wood vs. vinyl windows," p. 14
- 2011 *Municipal World*, February 2011, "Moving forward while looking back," p. 15-16
- 2009 *On the Danforth*, April 2009, "A Bridge to Here," p. 19-20

Presentations

- 2017 "Historic Village of German Mills," Jane's Walk Waterloo Region
- 2017 "Economics of Heritage Designation," KW Association of Realtors
- 2016 "Writing Statements of Significance," Conestoga College
- 2015 "Region of Waterloo Public Building Inventory," Grand River Heritage Day Workshop

Presentations (continued)

- 2015 "Historic Bridge Conservation and Inventory," Friends of the Waterloo Region Museum
- 2015 "Cultural Heritage Conservation in Waterloo Region," Woolwich Township Municipal Heritage Committee
- 2014 "Historic Bridges of Waterloo Region," Guided tour, Canadian Institute of Transportation Engineers Conference
- 2013 "Emerging issues in heritage – A young professional's perspective." Ontario Heritage Conference
- 2012 "Building Stories," Carleton University Heritage Symposium
- 2007-2012 "The Historic Places Initiative & Writing Statements of Significance," Heritage Planning Workshop, University of Waterloo

Selected Contracts Managed

- 2016-2017 **Regionally Significant Cultural Heritage Resource Conservation**
Drafted policies, an implementation guideline and consulted with stakeholders to ensure the proactive conservation of cultural heritage resources of significance to the Region of Waterloo.
- 2015 **Region of Waterloo Public Building Inventory**
Researched, compiled, drafted and promoted an inventory of purpose-built public buildings in the Region of Waterloo.
- 2014 **Practical Conservation Guides for Heritage Properties**
Researched and wrote a series of 17 practical guides to aid heritage property owners in the conservation of their historic properties and landscapes.
- 2012-2013 **Bridge Inventory of the Grand River Watershed**
Undertaking an inventory of bridges in the Grand River watershed with the intention of identifying heritage bridges. An inventory of this magnitude has never been undertaken in the watershed. The work will support the Grand Rivers heritage river designation. Client: Grand River Conservation Authority
- 2011-2012 **Heritage Conservation District Study, Phase 2**
Carried out a province wide evaluation of 32 Heritage Conservation Districts. Client: Architectural Conservancy of Ontario – Trillium Grant
- 2011 **Village Character Assessment**
Developed and administered a survey to the residents of Greenfield Village to determine what they value in their community and their receptiveness to the establishment of a Heritage Conservation District. Client: Township of North Dumfries
- 2011 **Heritage Designation Bylaws**
Researched and drafted 15 heritage designation bylaws in response to the establishment of a local tax relief program. Client: Municipality of Chatham-Kent

Selected Contracts Managed (continued)

- 2010 **Heritage Property Tax Relief**
Developed a draft policy, set of operational guidelines and an implementation manual for the development of a tax rebate incentive program for designated property owners. Client: Municipality of Chatham-Kent
- 2009-Present **Heritage Impact Assessments**
Document, research and assess wind and solar farm proposals on rural agricultural land across Ontario. Client: Various
- 2009 **Pilot Bridge Inventory**
Researched and inventoried 133 bridges and culverts in the Township of Centre Wellington. Client: Ministry of Tourism, Culture & Sport
- 2009 **Heritage Bridge Designations**
Conducted background research to determine the significance and feasibility of bridge designation for select bridges in southwestern Ontario. Wrote designation files. Client: Ministry of Tourism, Culture & Sport
- 2007, 2009 **Historic Places Initiative**
Developed a process for recruiting municipalities and drafting quality Statements of Significance. Wrote over 35 nominations to the National Register of Historic Places. Client: Ministry of Tourism, Culture & Sport

Jacqueline McDermid, B.A., Heritage Team
 Technical Writer and Researcher
ARCHAEOLOGICAL RESEARCH ASSOCIATES LTD.
 1480 Sandhill Drive, Unit 3, Ancaster, ON L9G 4V5
 Phone: (519) 804-2291 Fax: (519) 286-0493
 Email: jmcdermid@arch-research.com
 Web: www.arch-research.com

Biography

Jacqueline McDermid joined ARA in the fall of 2011. Presently, she works as both a technical writer and researcher for ARA's heritage department. She assists in the preparation and oversees the submission of deliverables to clients. She has experience researching and evaluating the significance of cultural heritage resources using Ontario Regulation 9/06, most recently completing designation reports for the City of Burlington, City of Kingston and Town of Newmarket. Further, she has overseen the completion of many Built Heritage and Cultural Heritage Landscape Studies as well as Heritage Impact Assessments including reports for a proposed aggregate pit, road widening, the LRT in the Region of Waterloo and a National Historic Site in St. Catharines. Jacqueline is skilled at writing in approachable language demonstrated by her crafting of 30 properties stories and 35 thematic stories for Heritage Burlington's website. She holds an Honours Bachelor of Arts in Near Eastern Archaeology from Wilfrid Laurier University. Jacqueline also has archaeological experience working as field crew as well as an Assistant Lab Technician.

Education

2000-2007 Honours B.A., Wilfrid Laurier University, Waterloo, Ontario
 Major: Near Eastern Archaeology

Work Experience

Current **Technical Writer and Researcher– Heritage, Archaeological Research Associates Ltd., Kitchener, Ontario.**
 Research and draft designation by-laws, heritage inventories, Heritage Impact Assessments, Built Heritage and Cultural Heritage Landscape Assessments, and Cultural Heritage Resource Evaluations using Ontario Regulation 9/06, 10/06 and the Ontario Heritage Bridge Guidelines.

2013-2015 **Technical Writer – Archaeology, Archaeological Research Associates Ltd., Kitchener, Ontario.**
 Report preparation; correspondence with the Ministry of Tourism, Culture, and Sport; report submission to the Ministry and clients; and administrative duties (PIF and Borden form completion).

2012-2013 **Lab Assistant, Archaeological Research Associates Ltd., Kitchener, Ontario.**
 Receive, process and register artifacts.

2011-2012 **Field Technician, Archaeological Research Associates Ltd., Kitchener, Ontario.**
 Participated in field excavation and artifact processing.

- 2005-2009 **Teaching Assistant, Wilfrid Laurier University.**
Responsible for teaching and evaluating first, second, third and fourth year student lab work, papers and exams.
- 2005-2007 **Lab Assistant, Wilfrid Laurier University – Near Eastern Lab.**
Clean, Process, Draw and Research artifacts from various sites in Jordan.

Volunteer Experience

- 2004, 2006 **Volunteer Field Technician (2004), Square Supervisor (2006 and 2007)**
2007 **Wilfrid Laurier University, Jordan.**
Participated in three seasons of research excavation at the Iron Age site Khirbet al-Mudayna, Jordan.

Selected Cultural Heritage Projects

- 2016 **Cultural Heritage Inventory for Region of Waterloo LRT**
Part of the team that inventoried over 45 km of the proposed LRT routes including field work, research, evaluation of significance of each potential resource according to O. Reg. 9/06 and report drafting. Over 175 resources were identified to be considered in selecting a preferred route.
- 2016 **Municipal Register of Cultural Heritage Resources** Client: City of Burlington
Conducted the site visit, conducted the evaluation and drafted the report of 20 properties to be considered for the City's Municipal Heritage Register according to O. Reg. 9/06 and the City of Burlington Heritage Committee's criteria.
- 2016 **East Side Sanitary Pumping Station Built Heritage and Cultural Heritage Landscape Assessment**, Port Colborne, ON. Client: Niagara Region
Drafted the Built Heritage and Cultural Heritage Landscape Assessment of lands with the potential to be impacted by proposed improvements to the East Side Sanitary Pumping Station
- 2016 **Municipal Register of Cultural Heritage Resources** Client: City of Burlington
Conducted the evaluation according to O. Reg. 9/06 and the City of Burlington Heritage Committee's criteria of 20 properties to be considered for the City's Municipal Heritage Register.
- 2016 **Cultural Heritage Inventory.** Client: Trent University
Participated in the evaluation of the significance of 26 buildings, 11 landscapes and two sacred spaces according to O. Reg. 9/06 and Trent University's Heritage Stewardship Policy. Used created the heritage inventory of the campuses at Trent University in Peterborough to draft the report documenting the inventory activities.

- 2015 **Old Mill Sanitary Pumping Station (Client: MTE Consultants Inc.)**
Drafted the Built Heritage and Cultural Heritage Landscape Assessment of lands with the potential to be impacted by proposed improvements to the Old Mill Sanitary Pumping Station in the City of Kitchener. Seven built heritage resources and four Cultural Heritage Landscapes were identified as having CHVI. Documented and researched cultural heritage resources, and described the impact of the development on each. Presented mitigation options to consider during the development of design alternatives.
- 2015 **150 Cultural Heritage Property Evaluations, Kingston.** Client: City of Kingston
Participated in the research process and acquired resources such as tax assessment rolls, abstract indexes, historic maps, local histories, libraries and archives research. Performed analysis necessary for the creation of Statements of Significance for all 150 properties, drafted reports, conducted site visit.

Sarah Clarke, B.A.
Heritage Research Manager
Team Lead – Research, Team Lead – Archaeology
ARCHAEOLOGICAL RESEARCH ASSOCIATES LTD.
1480 Sandhill Drive, Unit 3, Ancaster, ON L9G 4V5
Phone: (519) 804-2291 x120 Fax: (519) 286-0493
Email: sclarke@arch-research.com Web: www.arch-research.com

Relevant Education and Professional Development

2016 Midwestern Historical Archaeology Conference “The Power and Danger of Neighbourhoods”, Detroit, MI (One day)

2016 Grand River Watershed 19th Annual Heritage Day Workshop, Cambridge, ON (One day)

2014 Grand River Watershed 17th Annual Heritage Day Workshop and Celebration, Ohsweken, ON (One day)

2014 Heritage Preservation and Structural Recording in Historical and Industrial Archaeology

2010 Honours Bachelor of Arts in North American Archaeology; Historical/Industrial Option

Professional Memberships and Accreditations

Current Member of the Ontario Archaeological Society, Hamilton Chapter (OAS)

Current Member of the Ontario Museums Association (OMA)

Current Member of the Brant Historical Society

Work Experience

Current **Team Lead–Research; Team Lead–Archaeology, Archaeological Research Associates Ltd., Kitchener.**
Manage and plan the research needs for archaeological and heritage projects. Research at offsite locations including land registry offices, local libraries and local and provincial archives. Historic analysis for archaeology and heritage projects. Field director conducting Stages 1–4 assessments.

2013-2015 **Heritage Research Manager; Archaeological Monitoring Coordinator, Archaeological Research Associates Ltd., Kitchener.**
Stage 1 archaeological field assessments, research at local and distant archives at both the municipal and provincial levels, coordination of construction monitors for archaeological project locations.

2010-2013 **Historic Researcher, Timmins Martelle Heritage Consultants Inc., London.**
Report preparation, local and offsite research (libraries, archives); correspondence with the Ministry of Tourism, Culture, and Sport; report submission to the Ministry and clients; and administrative duties (PIF and Borden form completion and submission, data requests).

Selected Cultural Heritage Projects

- 2016 **Cultural Heritage Documentation Report.** Client: City of Waterloo
Performed site visit, completed measured drawings of subject building and conducted required background research relying on primary sources located at the Region of Waterloo Archives, Joseph Schneider Haus and local history rooms in Kitchener and Waterloo public libraries.
- 2016 **Cultural Heritage Inventory for Region of Waterloo LRT.** Client: WSP Parsons
Conducted site visits and research as part of a team that inventoried over 45 km of the proposed LRT routes and participated in field work. Over 175 buildings and landscapes were identified to be considered in selecting a preferred route.
- 2015 **Old Mill Sanitary Pumping Station (Client: MTE Consultants Inc.)**
Built Heritage and Cultural Heritage Assessments required management of survey data provided by the proponent as well as data acquisition through Land Information Ontario (LIO) Data Warehouse. Report map layouts were generated to facilitate Built Heritage and Cultural Heritage Landscape understanding. Map layouts were created from historic surveys between 1861 and 1881, historic aerial imagery, as well as current aerial imagery
- 2015 **150 Cultural Heritage Property Evaluations,** Kingston. Client: City of Kingston
Managed the research process and required resources such as tax assessment rolls, abstract indexes, historic maps, local histories, libraries and archives research. Performed analysis necessary for the creation of Statements of Significance for all 150 properties.
- 2015 **Six Heritage Designation Reports,** Burlington. Client: City of Burlington
Conducted research in advance of the preparation of Statements of Cultural Heritage Value or Interest (SCHVI) for six properties which included land registry and archives research. Five properties are now designated under Part IV of the *Ontario Heritage Act*.
- 2014 **Stories Project,** Burlington. Client: City of Burlington
Crafted researched histories on preselected themes presented by the City of Burlington including community histories, natural heritage, prominent residents, industry and property histories.

Chloe Richer, Hons. B.A., M.Sc.PI
Intern – Heritage Team
ARCHAEOLOGICAL RESEARCH ASSOCIATES LTD.
1480 Sandhill Drive, Unit 3, Ancaster, ON L9G 4V5
Phone: (519) 804-2291 Fax: (519) 286-0493
Email: cricher@arch-research.com
Web: www.arch-research.com

Biography

Chloe Richer, ARA's current Intern – Heritage, has experience conducting historic research at facilities such as the Archives of Ontario; with the technical writing of reports, including Cultural Heritage Evaluations, Cultural Heritage Assessments and Heritage Impact Assessments; and with architectural photography and documentation. She is currently pursuing a diploma in Heritage Conservation at Willowbank School of Restoration Arts, and holds a Master of Science in Planning and an Honours Bachelor of Arts from the University of Toronto. Her experience prior to joining ARA includes extensive community development work as a Constituency Assistant with the City of Toronto, participating in a wide range of curatorial activities as Exhibit Technician Summer Student with the Heritage Services – Regional Municipality of Halton, and as an Intern conducting research with the City of Hamilton's Heritage Facilities and Capital Planning – Tourism & Culture Division. Chloe is a Student Member of the Canadian Association of Heritage Professionals (CAHP), Ontario Professional Planners Institute (OPPI), and Canadian Institute of Planners (CIP).

Summary of Qualifications

- Four years of experience engaging in community development work at the City of Toronto
- Student Member of the Canadian Association of Heritage Professionals (CAHP), Ontario Professional Planners Institute (OPPI), and Canadian Institute of Planners (CIP)
- Experience evaluating the significance of cultural heritage resources using Ontario Regulation 9/06 and municipal heritage policy frameworks
- Cross-disciplinary education in Heritage Conservation, Social Planning and Policy, Community Development and Geography
- Knowledge of heritage and urban planning policies, including the *Planning Act*, *Provincial Policy Statement*, the *Ontario Heritage Act*, and Official Plans

Education

2015-Current Diploma in Heritage Conservation, Willowbank School of Restoration Arts, Queenston, Ontario

2009-2011 Master of Science in Planning, University of Toronto, Toronto, Ontario

2005-2009 Honours BA University of Toronto, Toronto, Ontario

Major: Urban Studies; Minors: Geography and English; Graduated with Distinction

Professional Memberships and Accreditations

- Current Student Member of the Canadian Association of Heritage Professionals
(CAHP)
- Current Student Member of OPPI (Ontario Professional Planners Institute)
- Current Student Member of CIP (Canadian Institute of Planners)

Work Experience

2017-Current Intern – Heritage, Archaeological Research Associates Ltd.

Historic research at the Archives of Ontario, local history collections and other research facilities. Technical writing of reports, including Cultural Heritage Evaluations, Cultural Heritage Assessments and Heritage Impact Assessments. Other projects include Heritage Conservation District Studies and Plans and Cultural Heritage Landscape Inventories. Architectural photography and documentation. 2009-2013

2016-Current Heritage Conservation Intern, City of Hamilton

- Live-in internship researching potential future uses of Balfour House at Chedoke Estate, with a focus on revenue generation for the City of Hamilton.
- Historic research on Hamilton and Chedoke Estate to connect the current context of the site with its past and future.
- Analysis of the Ontario Building Code as well as planning and zoning regulations affecting the site.
- Writing case studies on adaptive reuse undertaken by local governments in North America and elsewhere.
- Assessing Balfour House for any maintenance concerns or deterioration of built heritage assets.

2016 Exhibit Technician Summer Student, Halton Region

- Participated in a wide range of curatorial activities, with a specific focus on the production of exhibits for Halton Heritage Services, part of Halton Region's Legislative and Planning Services.
- Assisted with the development, design and fabrication of exhibit elements for Beyond Sit and Stay: Dogs in Our Service, Who is Halton? and Service & Remembrance: 150 Years of the Lorne Scots Regiment.
- Developed evaluation instruments and conducted a summative visitor evaluation report for the exhibit Beyond Sit & Stay.
- Secondary duties included collections management, public programming and preventative conservation.

2011-2015 Constituency Assistant, City of Toronto

- Provided constituency outreach for Councillor Josh Matlow. Ensured constituents' inquiries were addressed, specifically regarding tenant issues, accessibility and seniors, other social services, small business issues and parks.
- Acted as contact for the Lawton Parkette improvements, including meeting with the Senior Project Coordinator (Parks, Forestry and Recreation — PFR) to receive updates on assessing the cost and scope

of work for restoring a unique fence with heritage value. Organized and attended a public meeting with Councillor Matlow, local PFR staff and a private sector consultant to determine community preferences for other improvements, such as the new locations of accessible walkways. Updated Councillor Matlow's website with information and plans showing different options.

- Maintained the Councillor's website (ensured information was current, updated photo and video galleries and created a map of planning applications); researched municipal issues and wrote copy for the biweekly e-newsletter; and coordinated the production of an annual print newsletter.
- Organized public meetings on planning applications, transit and the budget; site visits with City of Toronto staff; and meetings with stakeholders such as other levels of government, community organizations and private sector consultants.
- Acted as contact for the Toronto Seniors Strategy; worked with City staff to provide updates to seniors and related community organizations on recommendations being implemented as part of the Strategy. Joined Councillor Matlow at meetings with the Toronto Seniors' Forum and at briefings with key stakeholders.

Professional Development

Standard First Aid - CPR C - AED

Certification Date Jul 2016 – Jul 2019 License 0559307397

St. John Ambulance Ontario

Workplace Hazardous Materials Information System

Certification Date 2015 – 2016

YOW Canada Inc.

Customer Service in Crisis Situations

Certification Date 2014 – 2014

City of Toronto

Supervisor Health and Safety Awareness in 5 Steps

Certification Date 2014 – 2014

Government of Ontario

Publications

2016 "Reflections on a Summer with Halton Heritage Services: The Importance of Student Training Opportunities." **CAHP E-Forum**, August 2016.

Presentations

2017 "Student views on balancing tourism and heritage conservation: Venice and its Lagoon World Heritage Site case study." Presented at the 2017 Montreal Roundtable, Montreal, Quebec.

Appendix A: Plans and Drawings (Figures)

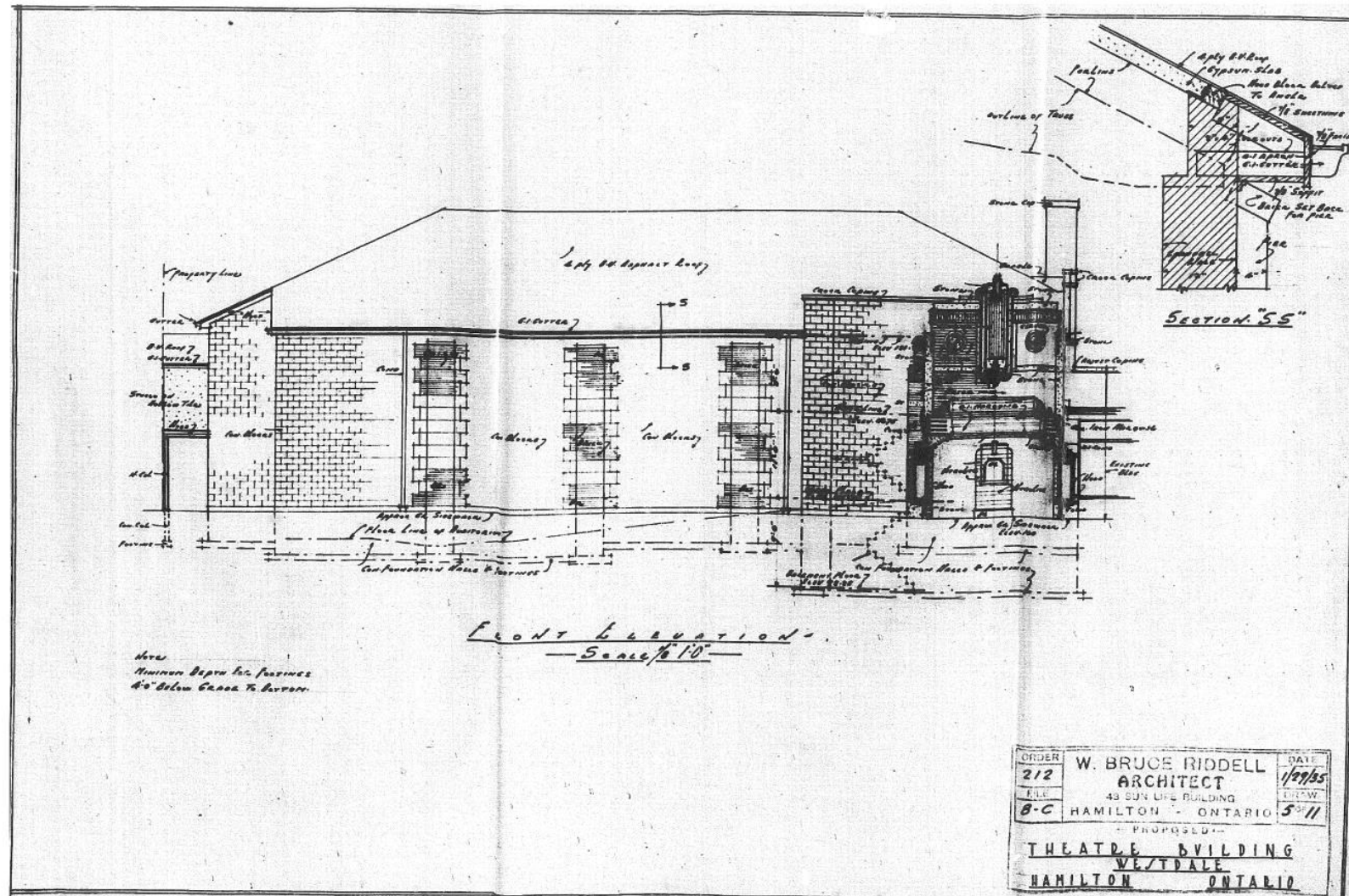


Figure 2: Front Elevation (Façade) Drawing
(Riddell 1935b: Provided by City of Hamilton)

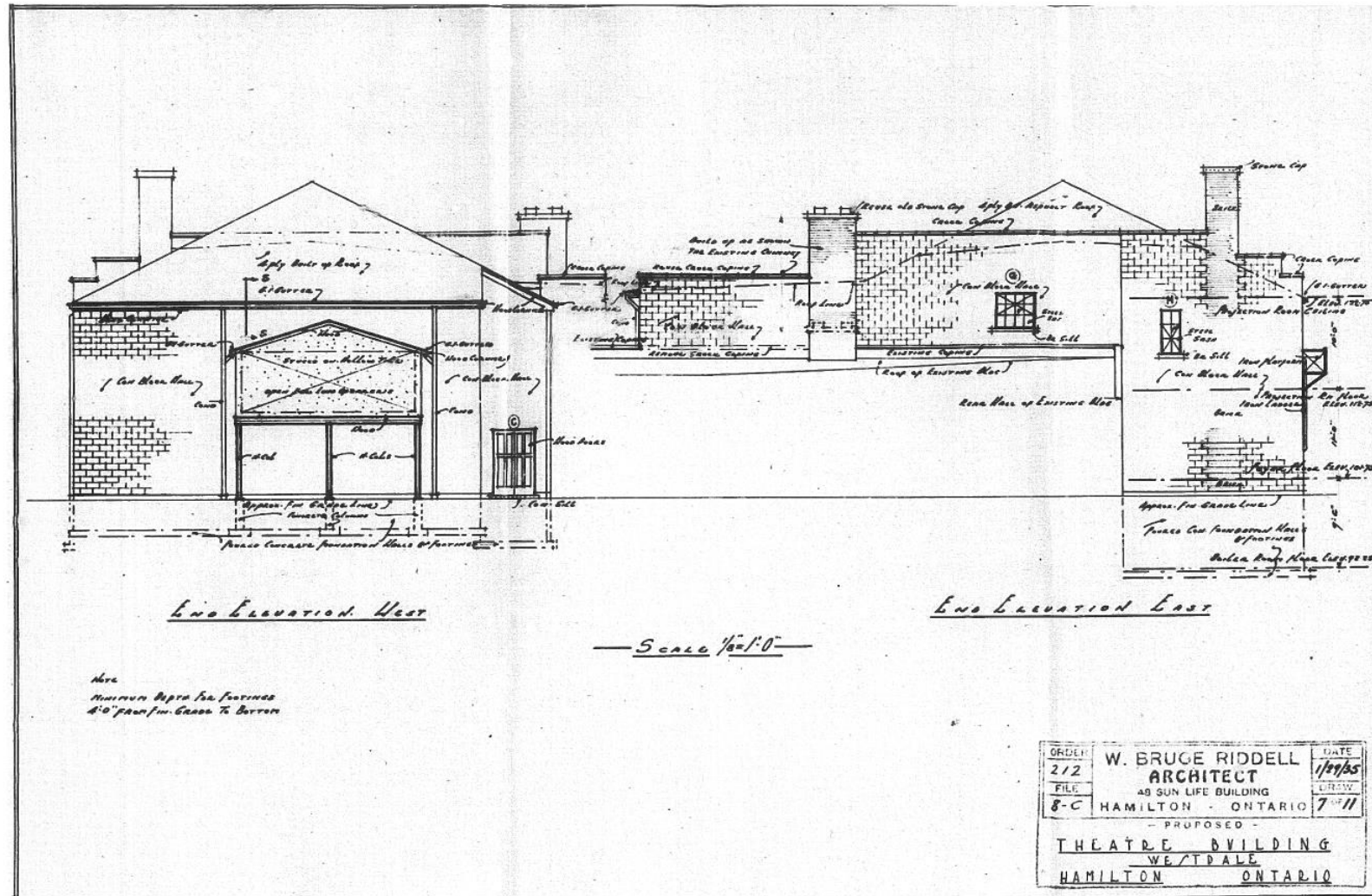


Figure 3: West Elevation Drawing with Loudspeaker Cabinet (left) and East Elevation (right)
 (Riddell 1935c: Provided by City of Hamilton)

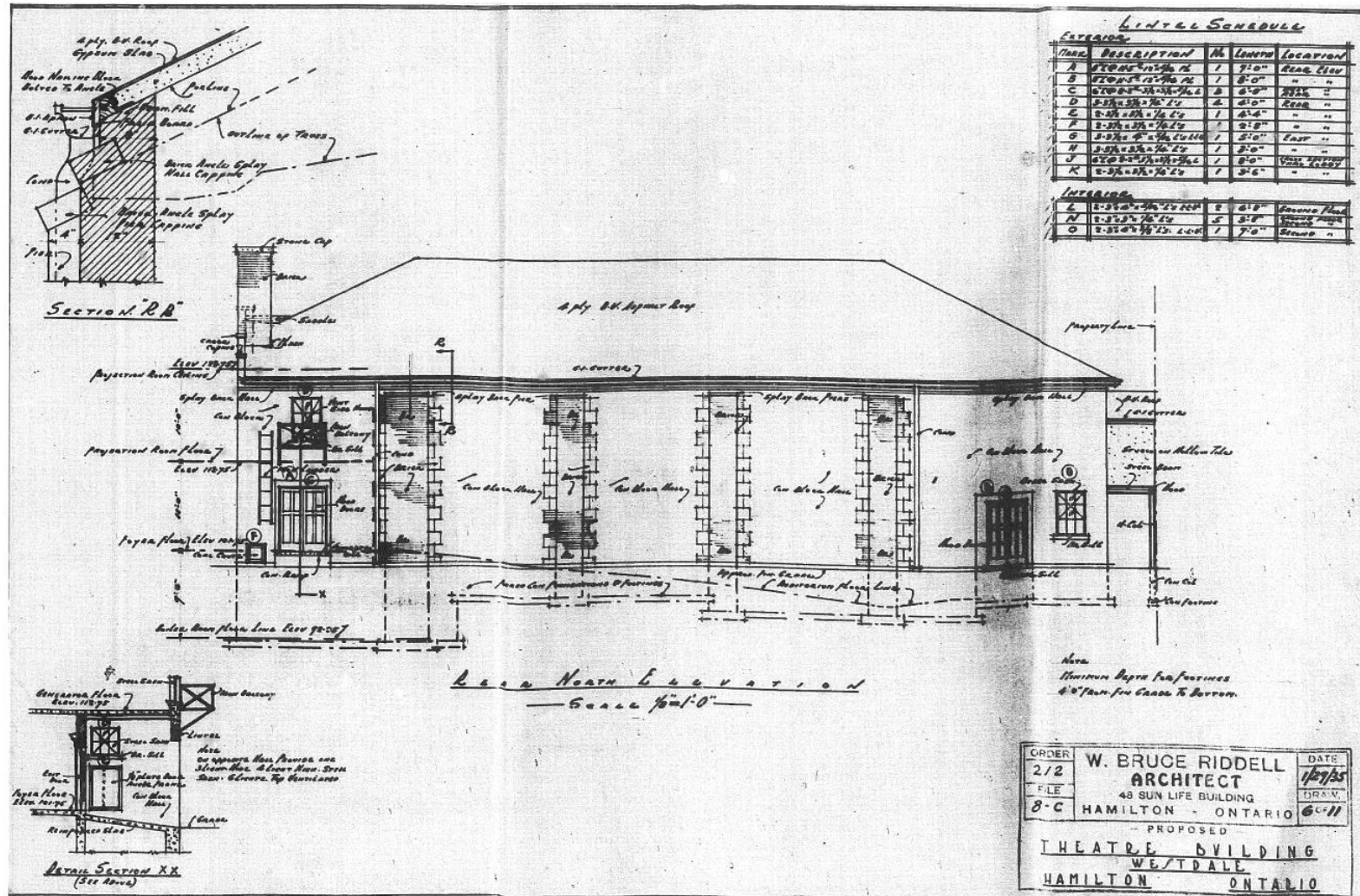


Figure 4: North Elevation Drawing showing Balcony, Fire Escape, Windows, Doors and Brick Piers (Riddell 1935d: Provided by City of Hamilton)

Cultural Heritage Assessment Report – 1014 King Street West, Hamilton – Westdale Theatre, Hamilton, Ontario

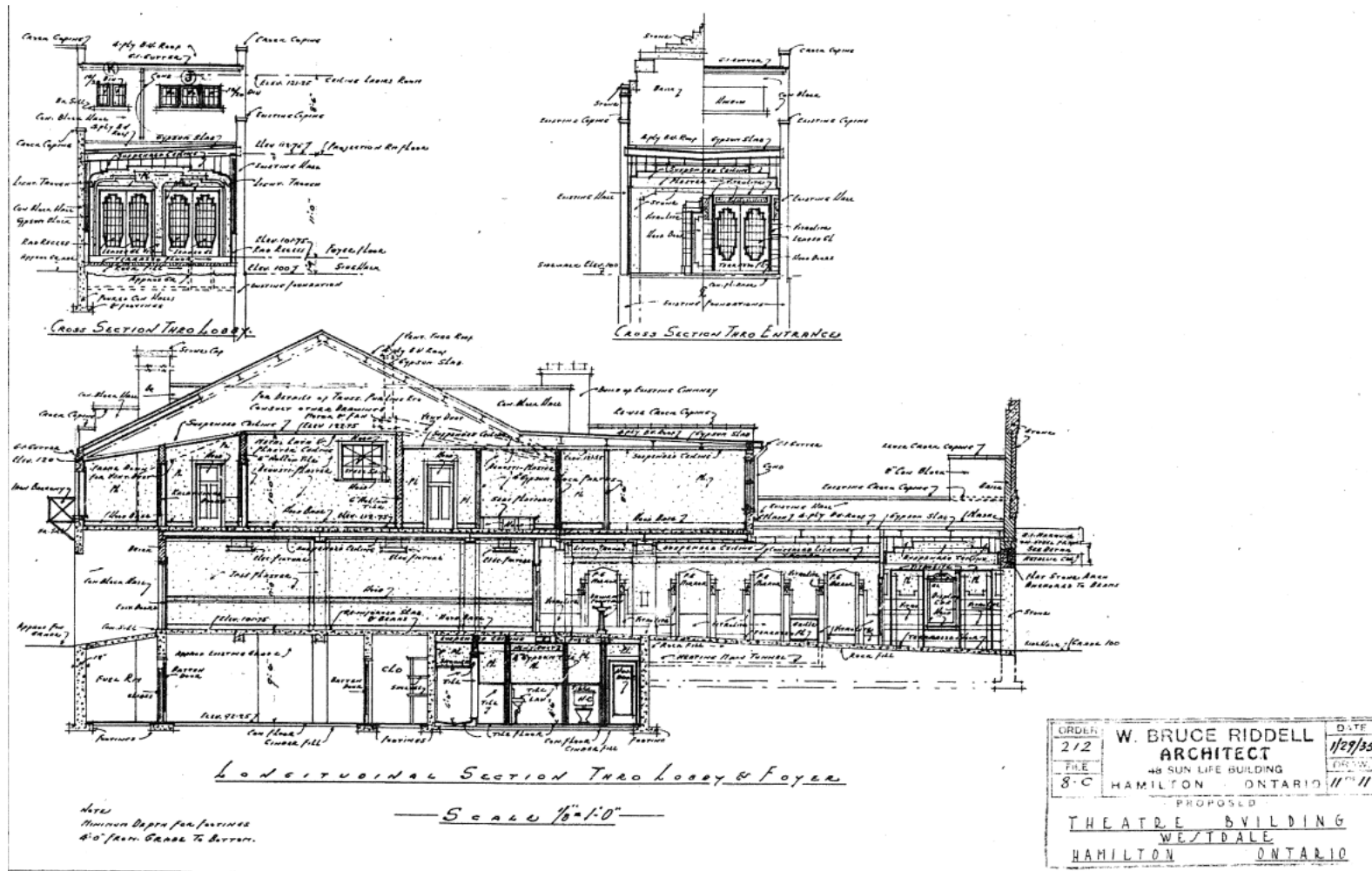


Figure 5: Longitudinal Section thro Lobby & Foyer showing interior window and door openings
(Riddell 1935e: Provided by City of Hamilton)

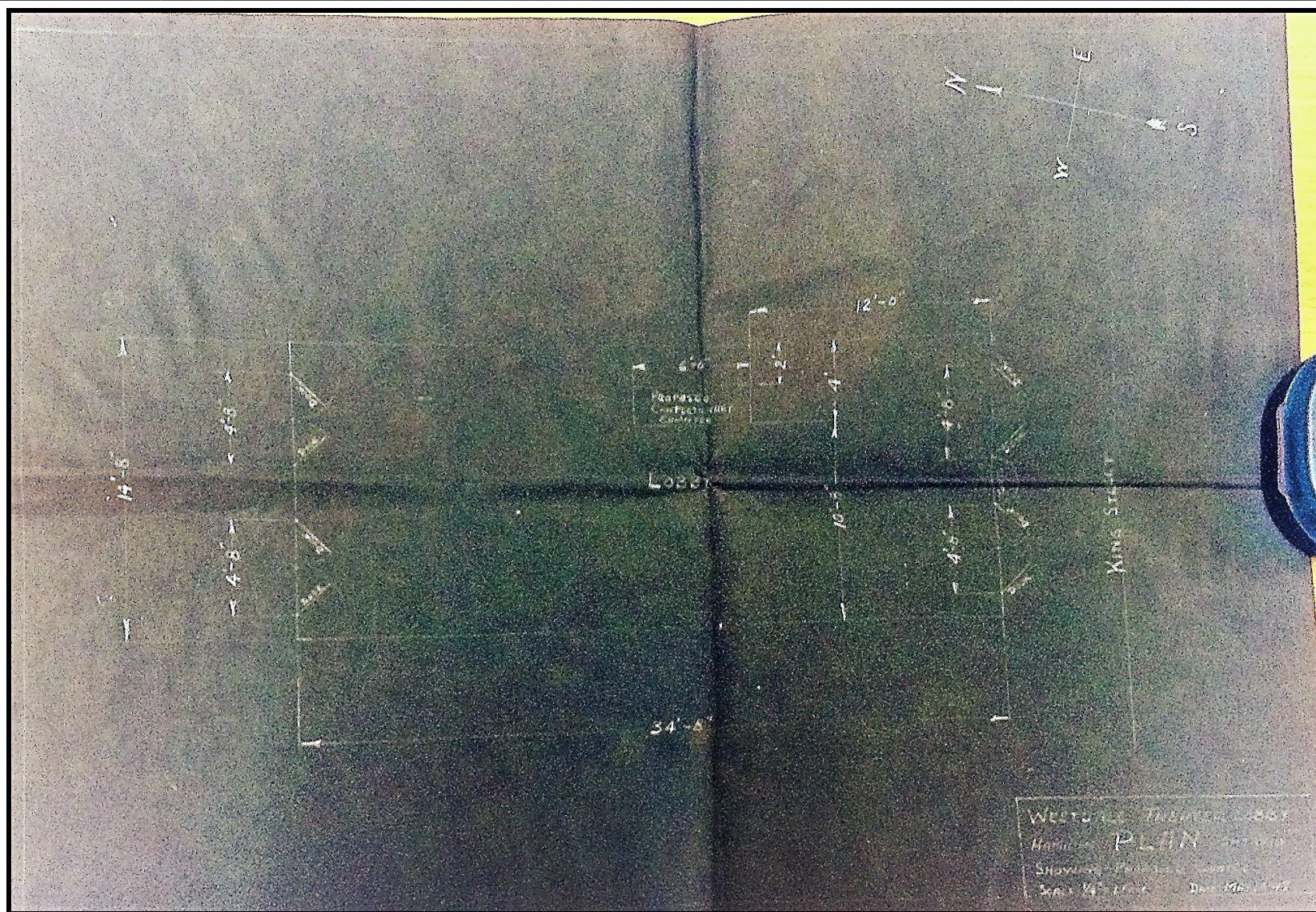


Figure 6: 1947 Plan of Lobby with Proposed Confectionery Counter
(Unknown Architect 1947; accessed at Archives of Ontario)

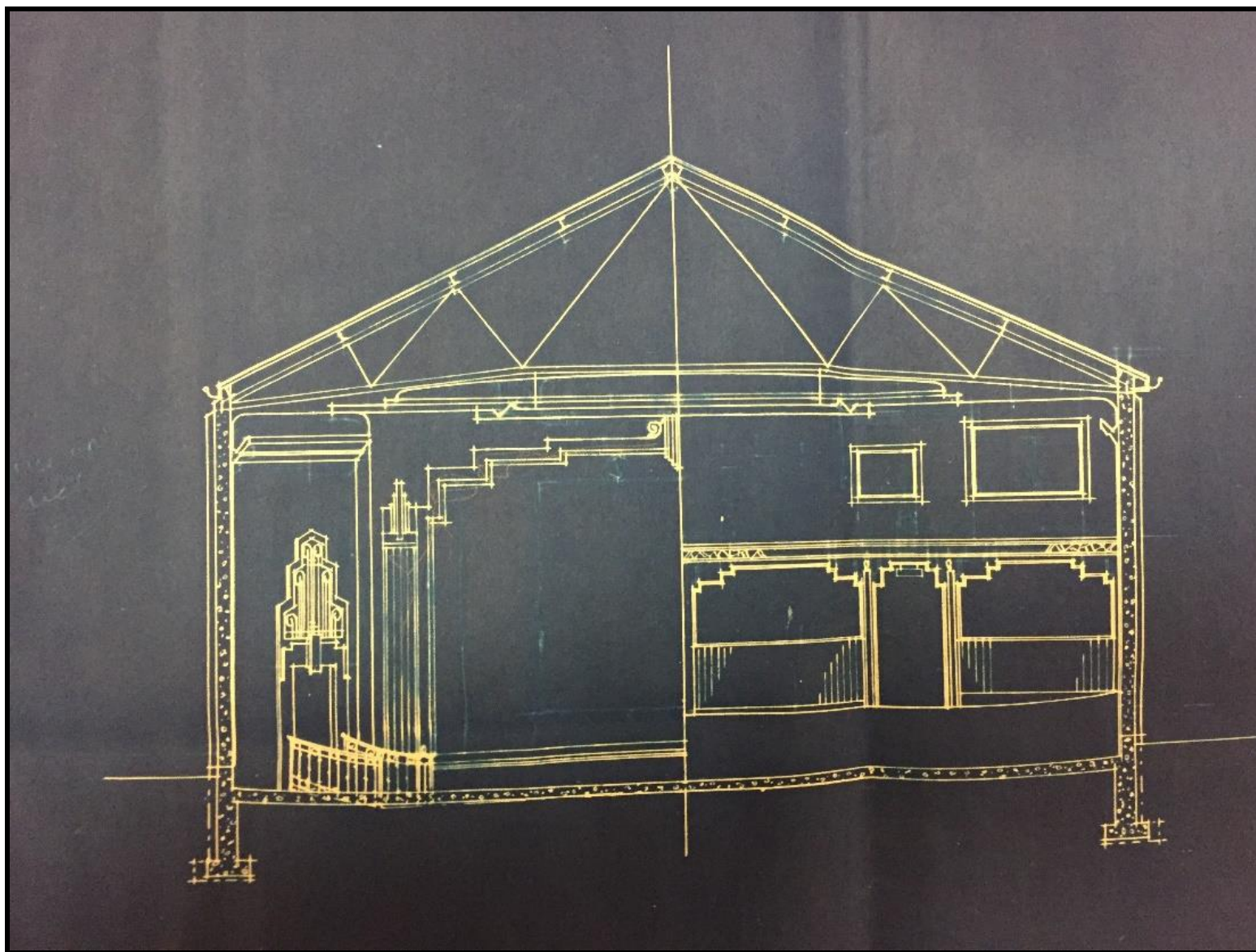


Figure 7: Detail of Front and Rear of the Auditorium
(Photo provided by City of Hamilton; Riddell 1935f)

Cultural Heritage Assessment Report – 1014 King Street West, Hamilton – Westdale Theatre, Hamilton, Ontario

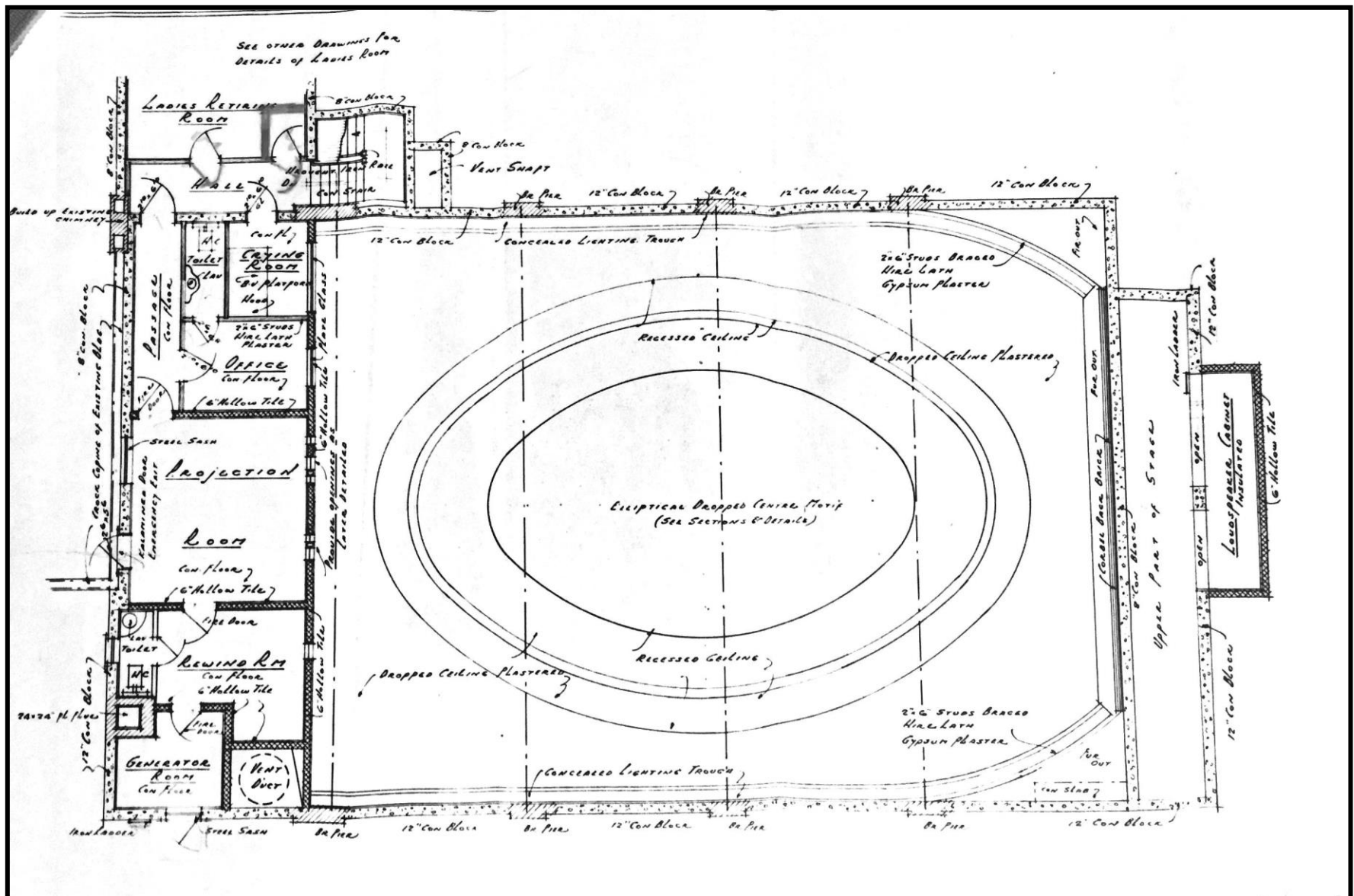


Figure 8: Second Floor Plan and Ceiling Detail of 1014 King Street West, Hamilton – Westdale Theatre
(Photo provided by City of Hamilton; Riddell 1935g)

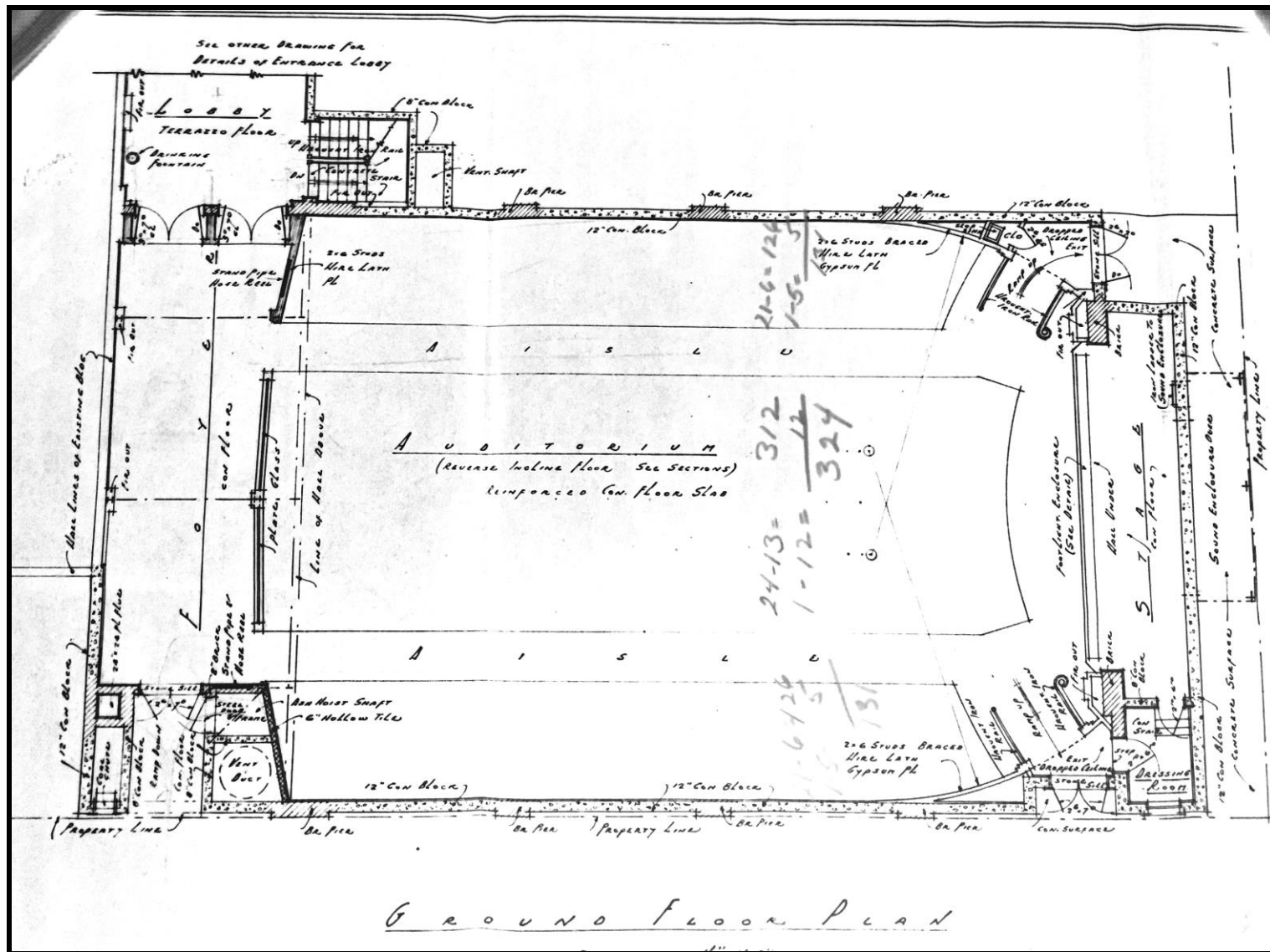


Figure 10: Ground Floor Plan of 1014 King Street West, Hamilton – Westdale Theatre
(Photo provided by City of Hamilton; Riddell 1935i)

Appendix B: Historic Photographs (Plates)

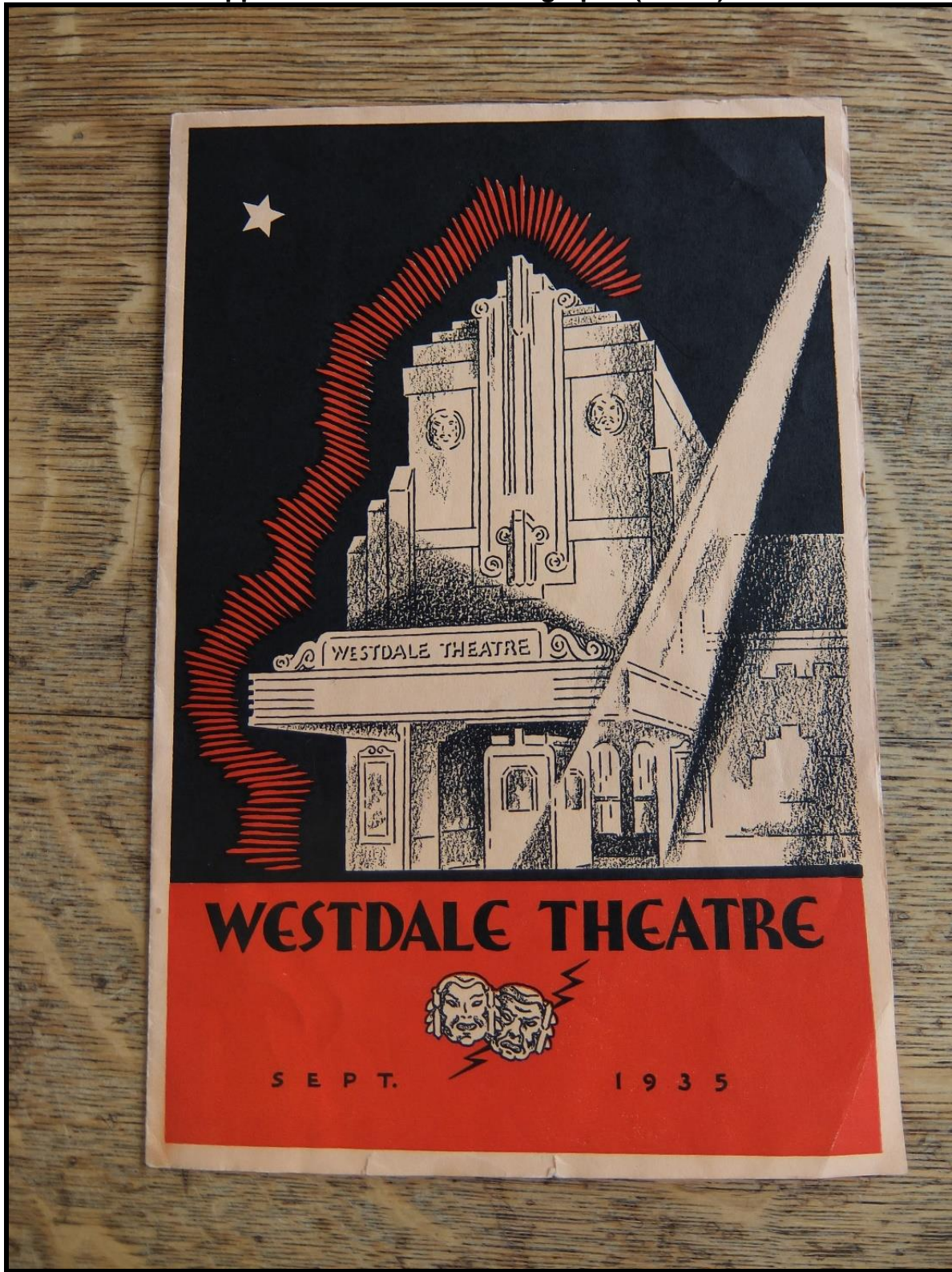


Plate 1: Program from Theatre Opening, September 1935
(Photo provided by City of Hamilton; Hamilton Public Library)

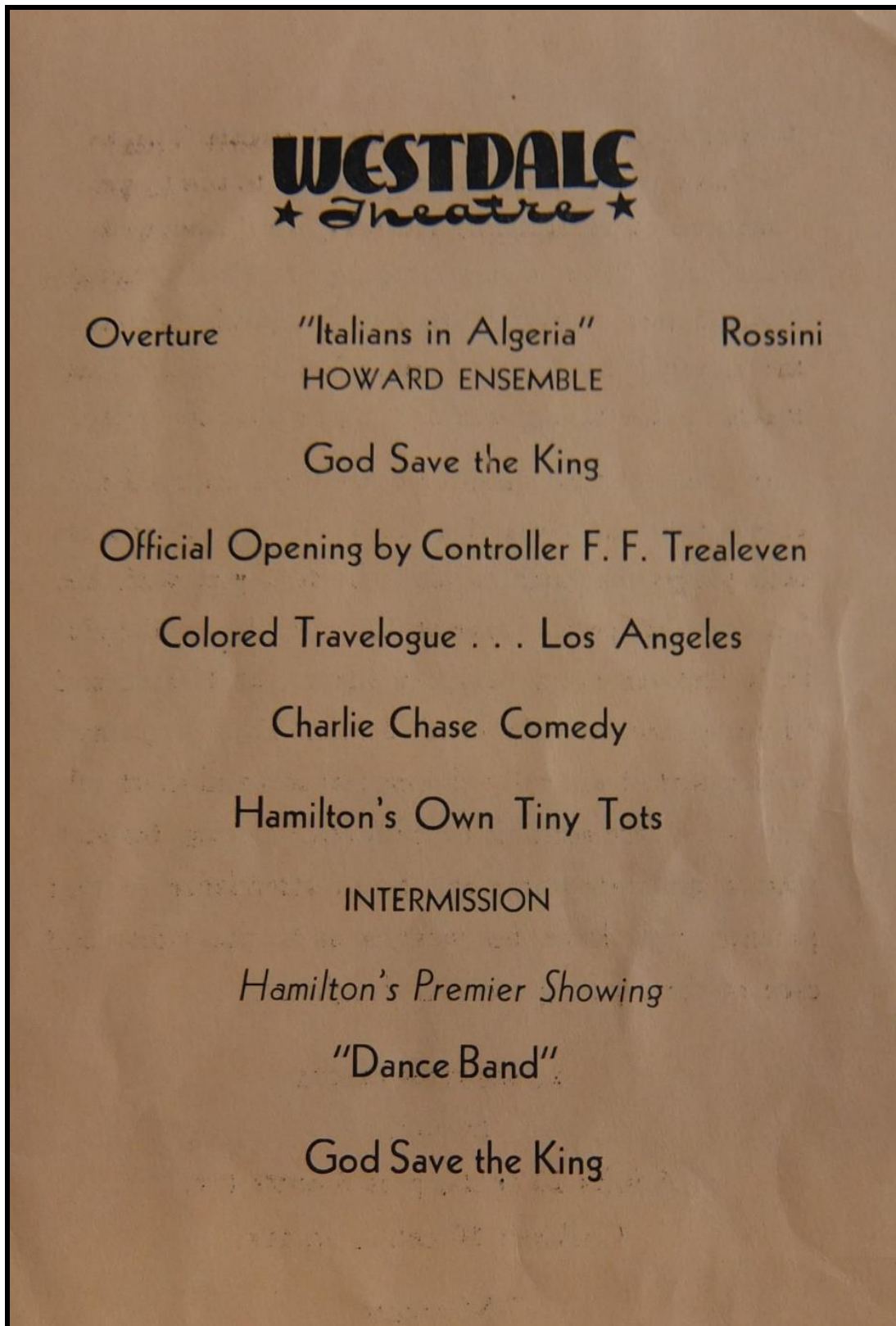


Plate 2: Program for the Opening Night, 1935
(Plan Provided by the City of Hamilton; Hamilton Public Library)



Plate 3: Westdale Theatre Streetscape with “Cool” banner advertising the Air Conditioning, 1936
(Photo provided by City of Hamilton)

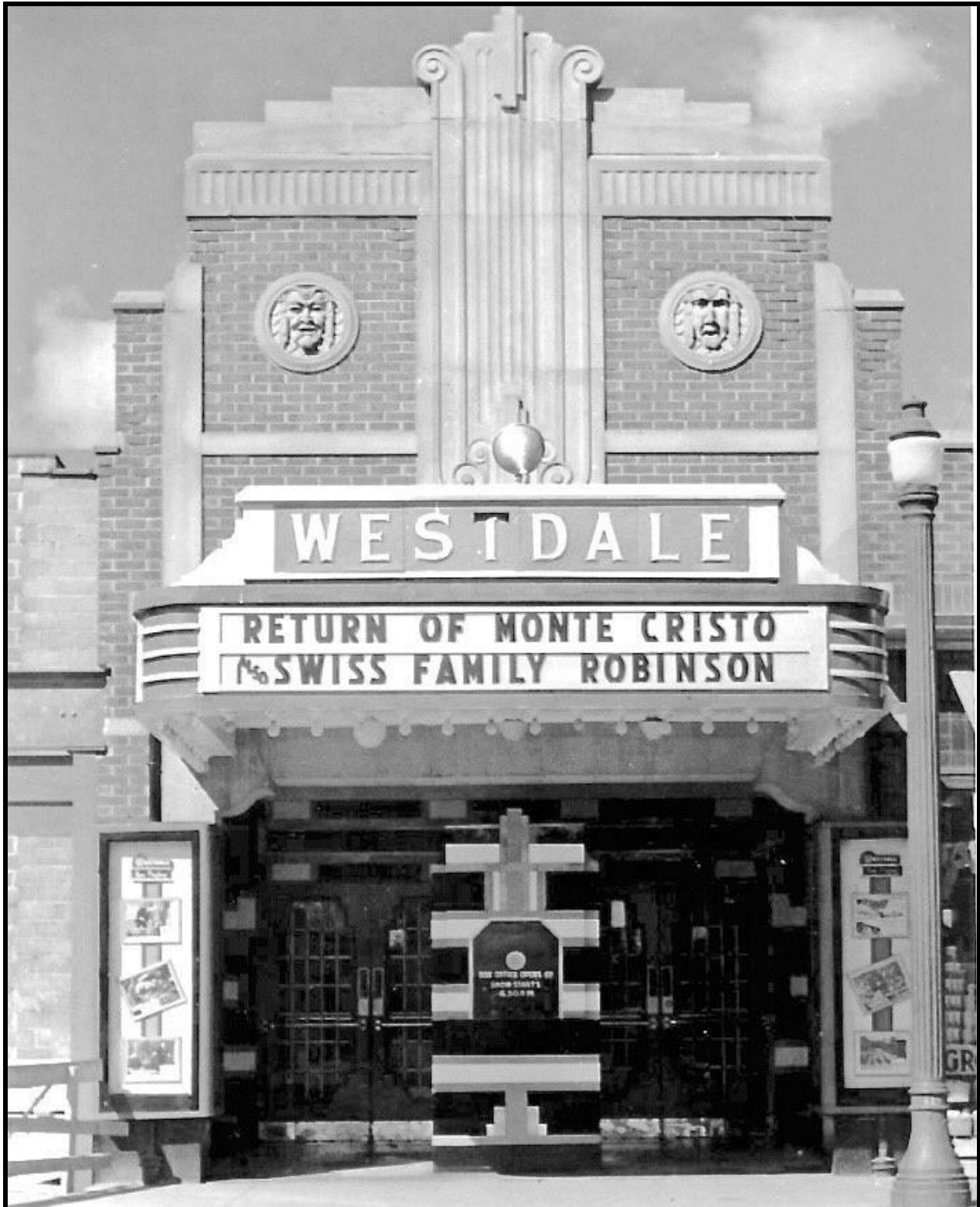


Plate 4: Façade of 1014 King Street West, Hamilton – Westdale Theatre, 1947
(Photo provided by City of Hamilton)



Plate 5: Westdale Theatre Streetscape after addition of metal marquee, 1976
(Photo provided by City of Hamilton)

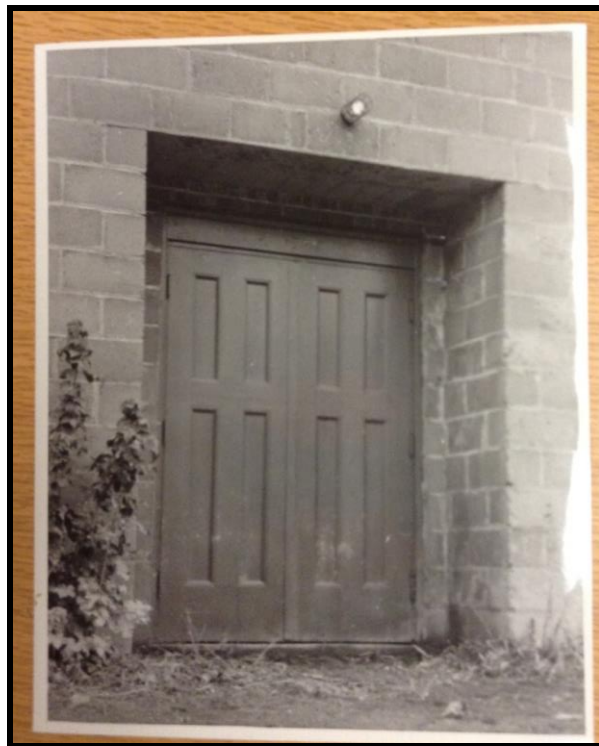


Plate 6: North Elevation Exit, Detail of Westernmost Door, 1947
(Archives of Ontario)

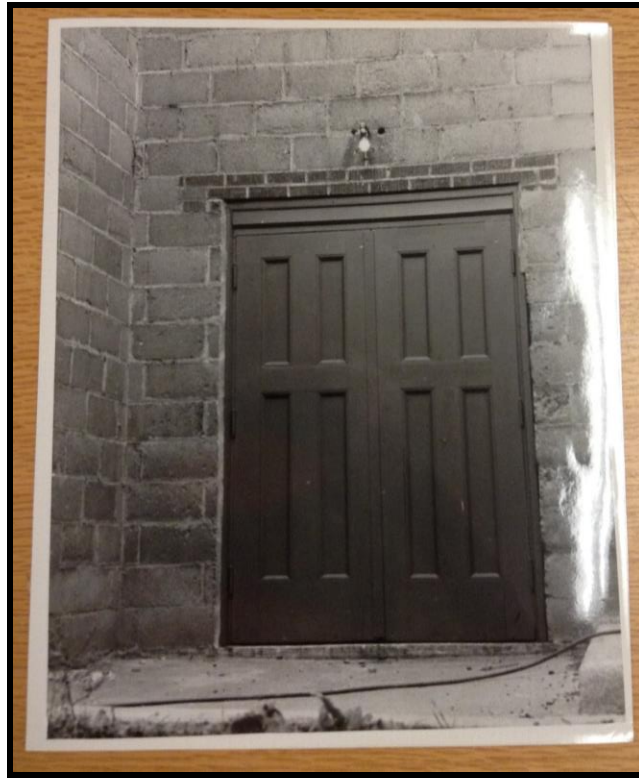
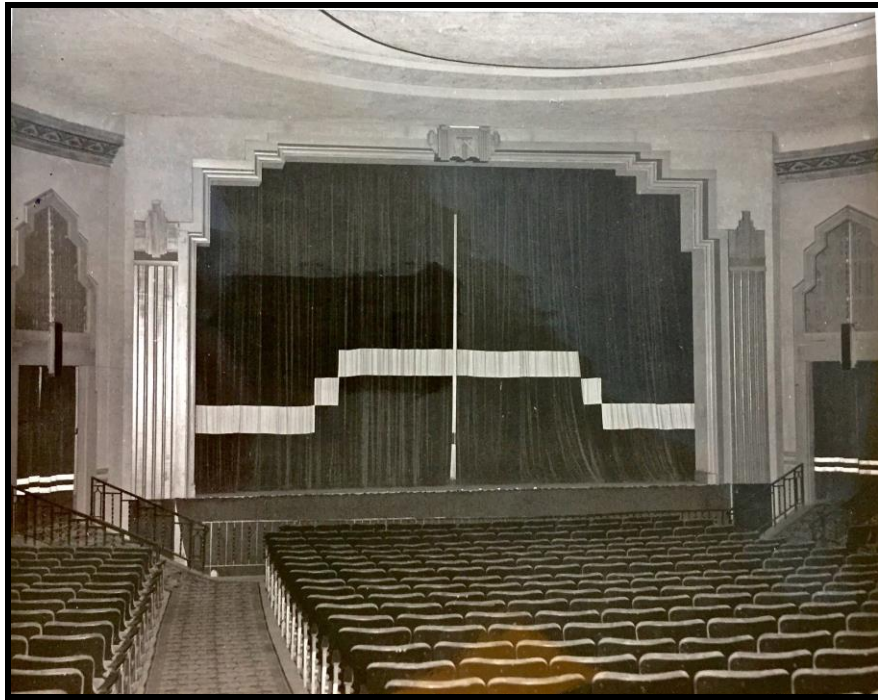


Plate 7: North Elevation Exit, Detail of Easternmost Door, 1947
(Archives of Ontario)



Plate 8: Interior French doors in the lobby of 1014 King Street West, Hamilton – Westdale Theatre, 1947
(Photo provided by City of Hamilton)



**Plate 9: Detail of Seating, Stage and Railings in the Auditorium of
1014 King Street West, Hamilton – Westdale Theatre, 1947**
(Photo provided by City of Hamilton)



Plate 10: Auditorium Facing Rear Projection Wall, 1947
(Photo provided by City of Hamilton)

Appendix C: City of Hamilton Framework for Cultural Heritage Evaluation

A Framework for Evaluating the Cultural Heritage Value or Interest of Property for Designation under Part IV of the Ontario Heritage Act

1. Introduction

The following evaluation criteria seek to provide a consistent means of examining and determining the cultural heritage value or interest of real property. They will be used by staff and the City of Hamilton's Municipal Heritage Committee (formerly the Local Architectural Conservation Advisory Committee or LACAC) in determining whether to designate property under the *Ontario Heritage Act*.

It is anticipated that properties to be designated must have one or more demonstrated attributes of cultural heritage value or interest. The greater the number of attributes the more likely it is that a property will be of significant or considerable cultural heritage value.

These criteria recognize the housekeeping changes made to the *Ontario Heritage Act* as per the *Government Efficiency Act, 2002*. Municipalities are enabled to designate those properties of *cultural heritage value* and to identify those heritage attributes that account for the property's cultural heritage value or interest.

In keeping with contemporary heritage conservation and management practice these are considered to be those properties that have cultural heritage value expressed in the following forms:

- Archaeological sites and areas
- Built heritage features, and
- Cultural heritage landscapes.

These categories follow the direction and guidance in the Provincial Policy Statement issued pursuant to the Ontario Planning Act. No guidance is yet provided under the *Ontario Heritage Act*.

2. Archaeology

2.1. Introduction

The designation of archaeological sites under the Ontario Heritage Act (OHA) has traditionally been at the discretion of the Provincial Government, until the recent amendments to the OHA under the Government Efficiency Act, 2002. Among other effects, these changes extend this capacity to municipalities, hence the process herein of defining the City of Hamilton criteria for OHA designation of archaeological sites.

2.2. Hamilton Archaeology

The City of Hamilton has approximately 735 archaeological sites currently (2001) registered by archaeologists on the Ontario Archaeological Sites Database, maintained by the Ontario Ministry of Culture (MCL). Numerous other sites are known to exist, but are not as yet registered on the OASD. Further, a large number of unknown sites exist, but have not yet been identified. Many of these sites, whether registered or not, are too small to warrant significant investigation, other than to establish and map their presence and general nature.

The registration of known sites by licensed archaeologists under the OHA serves to record the sites' presence, cultural affiliation, and status. Sites, which have been fully excavated, and therefore exist only in the form of excavation records, removed artifacts and reports, remain registered.

The overall pattern in the data is that the highest density of registered sites occurs in areas that have been the focus of survey, whether driven by development proposals and Planning Act requirements or academic research.

2.3. Archaeological Work

Archaeology is by its nature a destructive discipline. Sites are identified through survey, arising from some form of soil disturbance, which informs the archaeologist that a site or sites are present. Apart from establishing a site presence and some broad ideas of site boundaries and cultural horizons, however, the nature of a site is largely unknown until excavation activities take place.

The difference between the archaeological excavation of a site and its undocumented removal by construction activities lies in the records retained and reported on by the archaeologists. The knowledge of the archaeological site persists, however, and while it may be absent, the former presence indicates that the area in which it occurs is one of archaeological potential, if the landscape remains relatively intact.

Soil disturbance can take many forms, and has varied effects on the archaeological resource. Much of archaeology in Ontario occurs in the topsoil horizon, with some extending into the subsoil, which affects its visibility and sensitivity to disturbance.

Most of the archaeology in Hamilton has been identified as a result of over a hundred years of agricultural activities, namely tilling the soil. While cultivation disturbs sites, it does so with only moderate loss of site information. More intensive forms of agricultural, such as tree or sod farms, have a more substantial and deleterious effect. Soil disturbances such as grade alteration or compaction essentially obliterate archaeological resources.

2.4. Archaeologists

Terrestrial and aquatic archaeology in Ontario is administered through the MCL, while some authority has been downloaded to municipalities. In addition to maintaining the site registry, MCL is responsible for licensing archaeologists: only licensed archaeologists are permitted to carry out archaeological fieldwork (Section 4.48.1), or alter archaeological sites through the removal or relocation of artifacts or any other physical evidence of past human use or activity, from the site (Section 4.48.2).

While recognizing this, much archaeological work has been conducted in the past by unlicensed archaeologists. This group falls into two categories: avocational or lay archaeologists, and “pothunters.” Avocational archaeologists typically work in association with licensed archaeologists or the MCL. Pothunters tend to avoid working with archaeologists or the Ministry and are known to loot sites for artifacts, either to add to collections or sell on the open market. Such activities are illegal under the OHA.

2.5. Designation of Archaeological Sites

As with other types of cultural heritage resources, “designation” is one of many conservation tools that a municipality may use to wisely manage its cultural heritage. With respect to archaeological sites, there are a number of unique aspects arising from the designation of archaeological sites. The protection of archaeological sites or areas of archaeological potential is possible through designation, and is also a means by which to flag such properties for closer scrutiny through the development application process. The amended components of Part VI of the OHA also provide stronger and more appropriate means by which the resource can be protected.

The designation of existing sites may serve as a flag, which could result in unauthorized excavation, inferring some potential responsibility of the City of Hamilton to protect such sites. However, sites of sufficient significance to warrant designation are likely already well known to the pothunter population. In turn, the fact that many registered sites have already been fully excavated, primarily as part of the development process, does play a factor in the designation process and goals (i.e. inferring the recognition of a site no longer present).

While there is no official Ministry policy on the municipal designation of archaeological sites, the existence of provincially designated archaeological sites suggests that the recognition of such significant resources is warranted. The criteria below are to be used either as “stand-alone” criteria for the evaluation of archaeological sites and areas of archaeological potential suitable for designation or are to be used in conjunction with other criteria in the designation of heritage properties, such as heritage buildings and cultural heritage landscapes.

2.6. Determination of Significance

1. *Cultural Definition: is the site used to define a cultural complex or horizon at the local or regional scale?*

Select archaeological sites are used to define specific cultural complexes or horizons, to which similar sites are compared for closeness of fit and relative position in cultural chronology and site function. Their identification as type-sites is typically achieved through academic discourse, for example the Princess Point site in Cootes Paradise.

2. *Temporal Integrity: does the site represent one or more readily distinguished cultural horizons, or a multi-component mixture of poorly-defined occupations?*

Archaeological sites are frequently re-occupied over a long period of time by different cultural groups. While soil stratification may separate these sequences and provide valuable information, agricultural and other activities can cause admixture of these separate components, resulting in a loss of information.

3. *Site Size: is the site a large or high-density occupation, or a small, low-intensity occupation?*

A higher level of importance tends to be placed on larger archaeological sites, as they generally represent larger or more frequent/long-term occupations. They also tend to yield more diagnostic material objects or settlement patterns, and so can be better defined chronologically and culturally, but can likewise be less clearly defined. Smaller sites can also yield diagnostic artifacts, and are typically the predominant site size of earlier Native and Euro-Canadian occupations, and may be subject to lower degrees of stratigraphic mixture.

4. *Site Type: is the site of a distinctive and well-defined type, with respect to its function or the activities carried out at the site?*

Sites range in nature from highly specialized to generalized, with a related range of interpretability: sites where many activities occur can make it hard to differentiate these activities, such as a pioneer farmstead. Sites where limited activities took place tend to show more identifiable patterns, like point manufacturing sites. While both end of this continuum represent similarly important parts of their inhabitants' lifeways, information may be more readily derived from those of lower complexity.

5. *Site Integrity: is the site largely intact?*

Sites that remain primarily intact retain significant levels of data, while degree of impact closely correlates with the extent of data-loss, particularly when all or some of the site has been impacted or removed through excavation, mitigation or other activities.

6. Historical Association: does the site represent the archaeological remnants of a significant historical event, person, or group?

The **direct** association of an archaeological site with a historical event, person, family or group can have a bearing on the significance of an archaeological site, depending on the significance to the community, province or nation of the event or person(s) involved. The nature of the association, such as transitory or long-term, also has a bearing on whether this association is of little or considerable significance.

7. Setting: what is the integrity of the context surrounding the site?

Sites do not exist independently, but rather are embedded (at varying scales) within the landscape encompassing them. As such, some semblance of the physiography (cultural heritage landscape) and relevant built culture concurrent to the site's occupation can provide an important context to the information derived from the site.

8. Socio-political value: is there significant public value vested in the site?

Real or perceived social or political value may be imparted to an archaeological site for various reasons by the public as a whole, or subsets of stakeholders and interest groups. Regardless of the origin of the value(s) ascribed the site, perception and expediency may play a large role in its identification as a significant feature.

9. Uniqueness: is this a unique archaeological site?

While all sites are by their nature unique, some are more so than others by nature of their distinctive type, role or character, which identifies them as "one-of-a-kind" within a specified frame of reference. The recognition of a site having such a unique nature as to warrant this distinction essentially refers to the information value implicit in such an identification. As a result, this will largely be the result of professional discourse.

10. Rarity: is this a rare archaeological site?

Rarity may be a measure of cultural affiliation, site type, function, location, artifact assemblage, and age, to mention some potential elements. This can take two forms: either because they occurred only very rarely as a site type originally, or because only a small number remain extant owing to destruction of the original set of sites. In both cases, the rarity of these sites warrants their identification as a result of their information value regarding such a limited resource. Evaluation of the distinct nature of such sites will largely originate through professional discourse.

11. Human Remains: are there identified or probable burials on the site?

Human remains can be encountered in a variety of circumstances, including within an archaeological site. Depending on the context, these can take the form of an approved cemetery, unapproved cemetery, unapproved Aboriginal Peoples cemetery, or irregular

burial site. Regardless of the specific circumstance, burials carry a high cultural value in and of themselves. In addition, their significance can be evaluated as a sub-set of archaeological sites in complement with the standard cemetery management process. Native and pioneer cemeteries in particular can be assessed in reference to other archaeological sites and communities, as well as specific persons and events.

12. Archaeological Potential: is the area of substantially high potential?

The archaeological potential of a property is determined through an evaluation of a variety of factors. These include proximity to physiographic features, known archaeological sites, historic features, and degrees of landscape alteration/ disturbance. If a property is identified as having very high potential, designation may be warranted prior to field survey, or further impact.

3. Built Heritage

3.1. Introduction

For the past 25 years Part IV of the Ontario Heritage Act primarily concerned itself with the designation and hence protection and management of *buildings* of architectural or historic value or merit. The Ontario Heritage Act now enables municipalities to designate *property*, i.e., real property including buildings and structures. This may now include not only buildings but also plantings, landscaping elements and archaeological features (See preceding section 2.2).

As with archaeological evaluation the criteria below are to be used either as “stand-alone” or are to be used in conjunction with other criteria in the designation of heritage properties.

Historical Associations

1. Thematic: how well does the feature or property illustrate a historical theme that is representative of significant patterns of history in the context of the community, province or nation?

The criterion evaluates the resource in the context of broad themes of community history. In assessing a resource, the evaluation should relate its importance specifically and with some precision to relevant themes usually of some duration, such as agricultural settlement, village or town development, recreational activities, suburbanization and industrial growth.

2. Event: is the property associated with a specific event that has made a significant contribution to the community, province or nation?

This criterion evaluates the resource with respect to its direct association with events, (i.e., the event took place in the building or on the property). The significance of the event must be clearly and consistently evaluated by examining the impact the event had

on future activities, duration and scale of the event and the number of people involved. Battles, natural disasters and scientific discoveries are frequently recognized under this criterion.

3. Person and/or Group: is the feature associated with the life or activities of a person or group that has made a significant contribution to the community, province or nation?

This criterion evaluates the feature with respect to its direct association with a person or group, (i.e., ownership, use or occupancy of the resource). The significance of the person or group must be clearly described such as the impact on future activities, duration and scale of influence and number and range of people affected, e.g., the Calder or Book family in Ancaster. Public buildings such as post offices or courthouses though frequented by many important persons will seldom merit recognition under this criterion.

Architecture and Design

4. Architectural merit: what is the architectural value of the resource?

This criterion serves to measure the architectural merit of a particular structure. The evaluation should assess whether the structure is a notable, rare, unique, early example or typical example of an architectural style, building type or construction techniques. Structures that are of particular merit because of the excellence and artistic value of the design, composition, craftsmanship and details should be identified whether or not they fall easily into a particular stylistic category (i.e., vernacular architecture).

5. Functional merit: what is the functional quality of the resource?

This criterion measures the functional merit of the structure apart from its aesthetic considerations. It takes into account the use or effectiveness of materials and method of construction. The criterion is also intended to provide a means of giving value to utilitarian structures, engineering works and industrial features that may not necessarily possess a strict “architectural” value.

The evaluation should note whether the structure is a notable, rare, unique, typical or early example of a particular material or method of construction.

6. Designer: what is the significance of this structure as an illustration of the work of an important designer?

This criterion evaluates the importance of the building in a designer’s career. “Designer” may include architects, builders or engineers, either in private and public practice, or as individuals or professional firms. The evaluation will have to account for or describe whether or not a designer is important in terms of the impact that the person had on trends in building and activities in the community, province or nation before evaluating

the importance of the specific structure in the designer's career. Comparisons should focus on surviving examples of the designer's work.

Integrity

7. Location integrity: is the structure in its original location?

The integrity of a resource relies in part on its relationship to its original site of construction. Original sites or locations of structures are benchmarks in the past physical, social, economic and cultural development of any area. The continued presence of heritage structures often contributes to a strong sense of place. Those features that have been moved from their original sites are considered to be of lesser cultural heritage value.

8. Built integrity: is the structure and its components parts all there?

The integrity of a resource may affect the evaluation of the built heritage feature particularly where there have been either:

- adverse alterations, such as the loss of significant or noteworthy building elements; or
- unsympathetic additions, that obscure or detract from original building fabric.

Properties that remain intact or that have been systematically and sensitively added to over a number of decades (such as farmhouses) are considered to have greater value than those that have experienced detrimental effects. Building ruins may warrant special consideration where there are other important cultural heritage values, e.g., "The Hermitage", Ancaster.

Environmental Context

9. Landmark: is it a visually conspicuous feature in the area?

This criterion addresses the physical importance of a structure to its community. The key physical characteristic of landmarks is their singularity, some aspect that is unique or memorable in its context. Significant landmarks can have a clear form, contrast with their background or have prominent locations. Landmarks are often used by people as reference points, markers or guides for moving or directing others through an area.

10. Character: what is the influence of the structure on the present character of the area?

This criterion measures the influence of the resource on its surroundings. The character of the immediate area must be established before the site's contribution can be assessed. (In the case of complexes, "area" may be defined as the complex itself, e.g.,

hospital, university, industrial plant.) Areas can convey a sense of cohesion through the similarity and/or dissimilarity of their details. Cohesion can be established by examining such things as scale, height, proportion, siting, building materials, colours and relationships to other structures and spaces.

11. Setting: what is the integrity of the historical relationship between the structure and its immediate surroundings?

This criterion examines the degree to which the immediate environment enhances the structures physical value or prominence. It assesses the importance of the site in maintaining familiar edges, districts, paths, nodes and landmarks that assist in movement and orientation. Structures or sites may exhibit historic linkages such as those between a church and cemetery or a commercial block and service alleys. Other examples are original settings that provide the context for successive replacement of bridges at the same location or traditional relationships such as those between a station and hotel located next to a rail line.

Social Value

12. Public perception: is the property or feature regarded as important within its area?

This criterion measures the symbolic importance of a structure within its area to people within the community. "Community" should not solely reflect the heritage community but the views of people generally. Examination of tourist brochures, newspaper articles, postcards, souvenirs or community logos for the identification of a site as a prominent symbolic focal point is sometimes useful.

4. Cultural Heritage Landscapes

4.1. Introduction

Prior to defining evaluation criteria, it is worthwhile to enumerate several general principles for understanding cultural heritage landscapes. The Provincial Policy Statement issued under the Planning Act states in 2.5.1, Cultural Heritage and Archaeological Resources that:

Significant built heritage resources and cultural heritage landscapes will be conserved.

"Cultural heritage landscape" is specifically defined to mean:

a defined geographical area of heritage significance which has been modified by human activities. Such an area is valued by a community, and is of significance to the understanding of the history of a people or place.

In addition, "Significant" is also more generally defined. It is assigned a specific meaning according to the subject matter or policy context, such as wetlands or ecologically

important areas. As cultural heritage landscapes and built heritage resources may be considered an “other matter”, the following definition of “significant” applies:

in regard to other matters, important in terms of amount, content, representation or effect.

These formal quasi-legislative definitions are important in defining the scope and limitations of what constitutes a significant cultural heritage landscape. The word “culture” or “cultural” is used here and in the context of the policy statement to differentiate between those environmental features that are considered to originate in “nature” and have “natural” forms or attributes. The use of the word culture in this context should not be misconstrued to indicate a refined or developed understanding of the arts or civilization.

Typically cultural heritage landscapes comprise many items or objects that have been made or modified by human hands. Importantly, cultural heritage landscapes reflect human activity (including both the intended and accidental results of development, conservation and/or abandonment) and thus all landscape artifacts reflect “culture” in some way, shape or form. Accordingly, for the purposes of understanding a cultural landscape, most components of the landscape are usually equally important in giving some insight into the culture or historical past of an area (fields, farmsteads, treelines, woodlots, mill ponds, raceways, manufactories, etc.) Present landscapes that are inherited from the past typically represent the aspirations, value, technology and so on of previous generations. Many present-day cultural heritage landscapes are relics of a former age. Small towns and rural hamlets, for instance, often represent nineteenth century rural lifeways that are no longer being built.

In order to understand the cultural heritage significance of a landscape it is important to understand not only the physiographic setting of an area but importantly the broader historical context of change. The role of technology and communications is particularly important at any given time as these often provided the physical artifacts or means available to permit change to occur within the landscape.

In the evaluation of cultural landscapes for the purpose of heritage conservation, the establishment of criteria is essentially concerned with attempting to identify those landscapes that have particular meaning, value or importance and consequently require some form of active conservation management including informed municipal decision making through the designation process. Traditionally, “landscapes” have tended to be evaluated on the basis of some measure of scenic merit, particularly those considered to be views of “nature”, free from the effects of noticeable human activity. In identifying cultural heritage landscapes there is less a concern for assigning value based solely on scenic attributes. Attributes that address historical associations and social value are also equally important. The following criteria provide a broader base for evaluation.

4.2. Applying the Evaluation Criteria

The evaluation framework for cultural heritage landscapes is a set of criteria to be used in the assessment of cultural heritage landscapes throughout the City of Hamilton. These criteria are based on established precedents for the evaluation of heritage resources. It is anticipated that this framework will be applied to a broad range of landscapes in a consistent and systematic manner. It may be utilized either on a long-term basis as part of continuing survey and assessment work or on an issue oriented case-by-case manner. The evaluation criteria are also to serve the purposes of determining cultural heritage value or interest for the purposes of designation under the Ontario Heritage Act.

The criteria recognize the value and merit of all types of cultural heritage landscapes. If at any time it is proposed to undertake a comparative evaluation amongst many landscapes such comparative analysis should be used only to compare like or similar landscapes. An industrial landscape, for example must be assessed through comparison with other industrial landscapes, not with a townscape or rural landscape. The intent in applying the criteria is not to categorize or differentiate amongst different types of landscape based upon quality. In using and applying the criteria it is important that particular types of cultural heritage landscapes are each valued for their inherent character and are consistently evaluated and compared with similar or the same types.

4.3. The Evaluation Criteria for Cultural Heritage Landscapes

Historical Associations

1. Themes: how well does the cultural heritage landscape illustrate one or more historical themes representative of cultural processes in the development and/or use of land in the context of the community, province or nation?

This criterion evaluates the cultural landscape in the context of the broad themes of the City's history. In assessing the landscape, the evaluation should relate the landscape specifically to those themes, sub-themes and material heritage features, e.g., ports/industrial areas and cottage and resort communities.

2. Event: is the cultural landscape associated with a specific event that has made a significant contribution to the community, province or nation?

This criterion evaluates the cultural landscape's direct association with an event, i.e., the event took place in the area. The significance of the event must be evaluated by explicit description and research such as the impact event had on future activities, the duration and scale of the event and the number of people involved. Battle sites and areas of natural disasters are recognized under this criterion.

3. Person and/or Group: is the cultural landscape associated with the life or activities of a person, group, organization or institution that has made a significant contribution to the community, province or nation?

This criterion evaluates the cultural landscape's direct association with a person or group, i.e., ownership, use or development of the cultural landscape. The significance of the person or group must be considered in the context of impact, scale and duration of activities. Cultural landscapes resulting from resource based activities such as forestry, mining or quarrying, etc. may be identified with a particular corporate group. Conversely, individuals may play a pivotal role in the development of cultural landscapes such as a town site, industrial operation or resort complex.

Scenic Amenity

4. Sense of place: does the cultural heritage landscape provide the observer(s) with a strong sense of position or place?

This criterion evaluates the sensory impact to an observer either viewing the cultural heritage landscape from within or from an exterior viewpoint. Such landscapes are recognizable as having a common, identifying character derived from buildings, structures, spaces and/or natural landscape elements, such as urban centres, ports, villages and cottage communities.

5. Serial Vision: does the cultural heritage landscape provide the observer(s) with opportunities for serial vision along paths of pedestrian or vehicular movement?

This criterion measures the visual impact to an observer travelling through the cultural landscape. Sidewalks or streets in urban areas and roads or water routes in rural or beach areas often provide an observer with a series of views of the landscape beyond or anticipated to arrive within view. Such serial vision may be observed at a small scale in an urban area, moving from residential street to commercial area; or at a larger scale from urban to rural.

6. Material Content: is the cultural heritage landscape visually satisfying or pleasing to the observer(s) in terms of colour, texture, style and scale?

This criterion attempts to evaluate the visual impact to an observer of the content of the cultural landscape in terms of its overall design and appearance, however formally or informally, consciously or unconsciously planned. Material content assesses whether the landscape is pleasing to look at regardless of historical completeness.

Integrity

7. Integrity: is it all there?

The evaluation of the integrity of a cultural heritage landscape seeks to identify the degree to which adverse changes have occurred. Landscapes that have suffered severe alterations, such as the removal of character defining heritage features and the introduction of intrusive contemporary features, may be weaker in overall material content, serial vision and the resultant sense of place that it provides.

Design

8. Design: has the landscape been purposefully designed or planned?

This criterion applies only to those landscapes that have been formally or purposefully designed or planned and includes examples such as “planned” communities, public parks, cemeteries, institutional grounds and the gardens of residences. Typically, they are scarce in comparison to evolving or relict landscapes. This criterion evaluates the importance of the landscape in the designer’s career. “Designer” may include surveyors, architects, or landscape architects, both private and public, either as individuals or as professional firms. The evaluation assesses whether or not a designer is important in terms of the impact on trends in landscape design before evaluating the importance of the specific landscape in the designer’s career. Comparisons should focus on surviving examples of the designer’s work.

Social Value

9. Public perception: is the landscape regarded as having importance within the City?

This criterion measures the importance of the landscape as a cultural symbol. Examination of advertisements of the day, popular tourism literature and artifacts, public interviews and local contacts usually reveal potential landscapes of value.