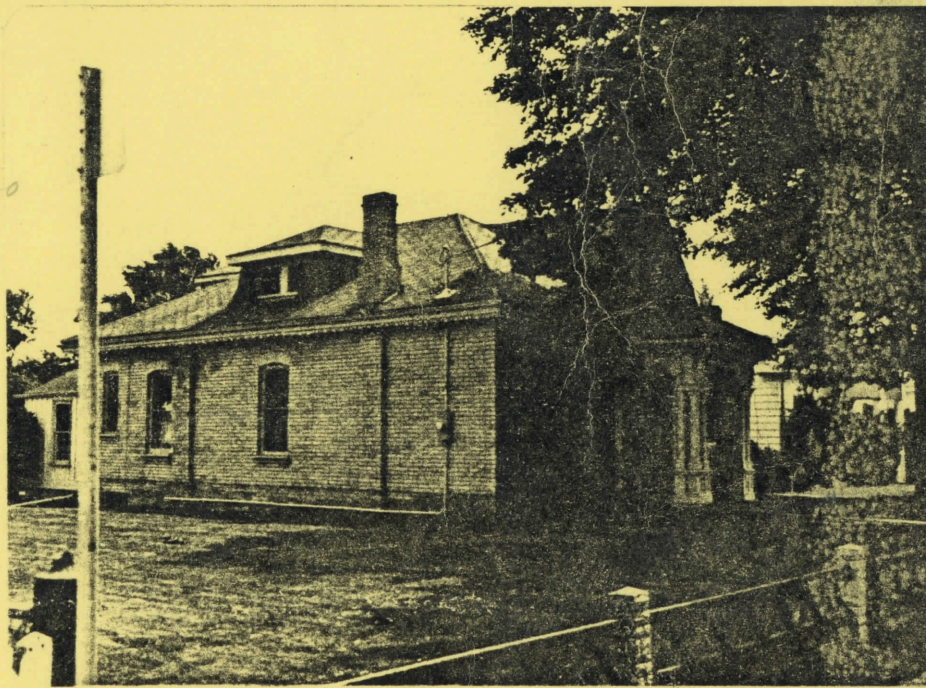


THE BRANTFORD COTTAGE :

A PRELIMINARY STUDY



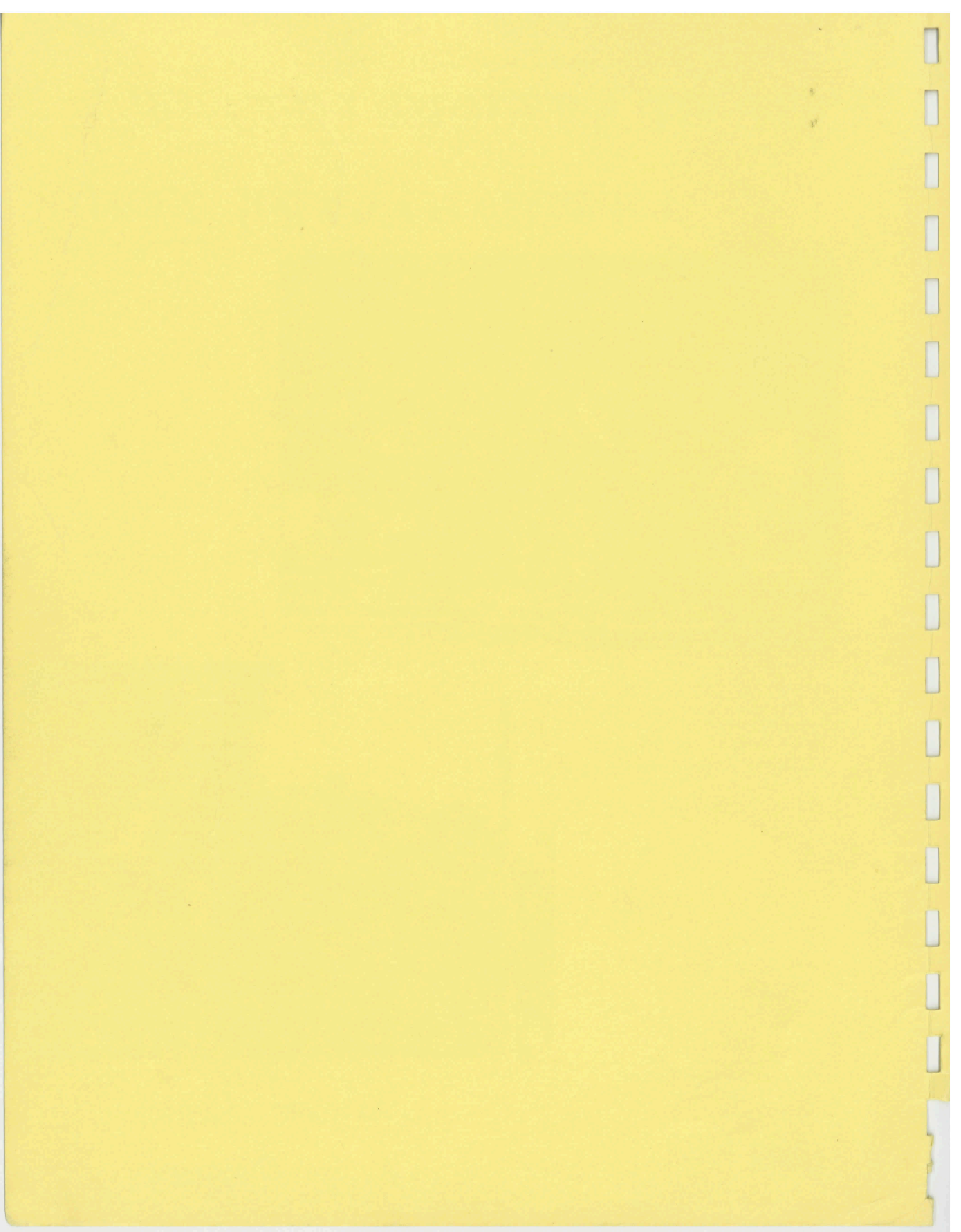
Ontario Cottage - 1840-1870
 Brantford - 1870-1910-20



July 1982

Marianne Seaton

A. J. Olszowy

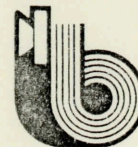




THE CORPORATION OF THE CITY OF BRANTFORD

CITY HALL - 100 WELLINGTON SQUARE - BRANTFORD - ONTARIO - N3T 2M3

TELEPHONE 519-759-4150



1982 August 12th

The Chairman and Members
Brantford Heritage Committee
City of Brantford

Dear Ald. Starkey & Members:

Re: 'A Preliminary Study - The Brantford
Cottage'.

This letter is to acknowledge the transmittal of the completed 'Experience '82' Project (The Brantford Cottage: A Preliminary Study) from the Planning Department to the Committee.

At this time, we would like to note our thanks to the Planning Department for their invaluable aid to this endeavour. As well, we would like to thank the Committee, the Experience '82 Programme Directors (Hamilton) and the City of Brantford for their funding and direction of The Brantford Cottage. If there are any questions concerning the report before August 23rd, please contact either of us at our home addresses.

Sincerely,

Marianne Seaton

Marianne Seaton

Researchers,
Brantford Heritage Committee

A. J. Olszowy

A. J. Olszowy

Encl.

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1982 August 15th

The Chairman and Members
Brantford Heritage Committee
City of Brantford

Dear Aids, Starkey & Members:


Re: 'A Preliminary Study - The Brantford
Cottage'.

This letter is to acknowledge the transmittal of the
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Sincerely,


A. J. Duszynski


Marianne Seaton
Researchers,
Brantford Heritage Committee

Encl.

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THE BRANTFORD COTTAGE: A PRELIMINARY STUDY

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ACKNOWLEDGEMENTS:

Every student's summer project has a host of individuals and groups to thank for an abundance of help and encouragement. Ours has been no exception. First, we thank the Ontario Government (The Experience Programme) and the City of Brantford for providing the funds which made this study possible. We also thank the Brantford Heritage Committee, which conceived of our project, and demonstrated its constant interest throughout. As well, all of the following people and institutions proved most ready to share their advice, knowledge and/or sympathy when needed:

Mr. Heinz Neukamm, Mr. P. J. Beavis, and the Staff of the City of Brantford Planning Department;

Alderman John Starkey, Mr. John Canning, Mr. Scott Clare, and the others of the Heritage Committee;

Mr. J. N. Bragg and the Staff at the County Registry Office;

Ms. Beth Hanna, Ms. Jane Cardno, and the Staff of the Brant County Museum;

Ms. S. Vincent of the Brantford Public Library;

Ms. Heather Bilton of the City Records Department;

Ms. Margaret Farlie, Mr. David Schultz, and Mr. Doug O'Neal of The Brantford Expositor;

Mr. J. Merriman of The Brant News;

Ms. Marguerite Tedder;

Mr. J. O'Leary;

Mr. T. Taylor;

Ms. Joy Bell and Ms. Barb Taylor, the world's greatest typists!

Anyone forgotten will, we hope, forgive our memory. Naturally, we are responsible for any errors.

Marianne Seaton
Marianne Seaton

A. J. (Tony) Olszowy
A. J. (Tony) Olszowy

ACKNOWLEDGEMENTS

Every student's summer project has a host of individuals and groups to thank for an abundance of help and encouragement. Ours has been no exception. First, we thank the Ontario Government (The Experience Programme) and the City of Bradford for providing the funds which made this study possible. We also thank the Bradford Heritage Committee, which conceived of our project, and demonstrated its constant interest throughout. As well, all of the following people and institutions proved most ready to share their advice, knowledge and/or sympathy when needed:

- Mr. Brian McKenna, Mr. P. J. Beavis, and the Staff of the City of Bradford Planning Department;
- Alderman John Scarkey, Mr. John Canning, Mr. Scott Clark, and the others of the Heritage Committee;
- Mr. J. W. Bray and the Staff at the County Registry Office;
- Ms. Beth Hanna, Ms. Jane Carbone, and the Staff of the Stone County Museum;
- Ms. S. Vincent of the Bradford Public Library;
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 Marianne Barton


 A. J. (Tony) Olszowy

FOOTNOTES

16. See the Methodology, concerning assessment records and the indication of land-holding status.
17. The Municipal Assessments Act, 1885 (Ont.) C.42 S.18 *
A householder is a "sole tenant and occupant and actual resident in a dwelling house ... not a joint occupant and tenant/nor lodger".
A freeholder is best defined simply as a landowner; a tenant, as a boarder paying rent to a resident landlord; and a wage-earner, as a boarder not paying rent (eg., a working child).
18. Assessment Roll for 1885; North Ward, Nos. 758-60.
Brantford City Directory [1887], under the names in question.
19. Assessment, 1885, Nos. 758-60
20. Ethel M. Hules, "Thomas B. Costain" unpublished paper. T. B. Costain file, Brant County Museum. Tom's mother was a Schultz
21. Assessment 1886; North Ward, No. 944
22. Terdik, Manufacturing in Brantford, pp. 17-24
23. Ibid. p.19
24. Ibid. pp. 16-17; p.38
25. Note especially in East and North Wards. Census of the Dominion of Canada, County of Brant: Brantford, (microfilm, 1881).
26. Assessment, 1890, North Ward, Nos. 1444-1448.
27. See, for example Hans Baron, "Franciscan Poverty and Civic Wealth as Factors in the Rise of Humanistic Thought", Speculum XIII (1938), pp. 13-57.
28. City Building Permit No. 225, 28 September, 1895
29. See Brantford City Directory 1887, listing for "Watkins, Alice" *
Assessment Roll 1887, North Ward
30. Windram, Terrace Hill History, p.2
31. Registry Office; Grant 4V/86978, 20 March, 1941
32. Kim Ondaatje and Lois MacKenzie, Old Ontario Houses, (Toronto, Gage Publishing, 1977) p.82
33. Marion MacRae and Anthony Adamson, The Ancestral Roof Toronto, Clarke, Irwin & Co., 1963) p.240
34. See criticism in Whebell, Norfolk Co., p.233
35. Ondaatje and MacKenzie, Ontario Homes, p.B 2. Although not explicitly stated, it would seem that this information was gleaned from local London (Ont.) folklore, where the cottages were first to have been most popular. However, this may have been demonstrated incorrect during a recent student summer research project in London, during which the houses were attributed to military officers, and, more importantly, to artisans and merchants. The results of the project are not directly available, as Mr. Heinz Neukamm unfortunately discovered by telephone.

v

What remains to be further studied of the Brantford Cottage? The exact connection of this sub-genus to the Ontario Cottage should be more precisely determined; this can be done through a thorough search of materials not presently available, such as certain pattern books and manufacturers' private papers (eg., the Thistle Brick Yard's receipts). True, many of these may have been lost for good. Nevertheless, certain measures can be taken, among them a pre-project announcement of "such research" in the local media. Many individuals are very interested in local history, and are quite willing to help when given such an opportunity; there is often no better way to discover long hidden documents than to have their owners acknowledge their existence.

A second area in which more work would be useful is in the determination of the exact origins of the "Diamond Cottage". Considering its similarity to the Brantford Cottage, it would appear to be an important historical link which is missing. A lack of time and manpower proved to be the culprit in this case; a student working most of the summer would be quite appropriate for the continuation of this project.

THE BRANTFORD COTTAGE: A PRELIMINARY STUDY

Most people look at old houses from an artistic or aesthetic point of view -- and rightly so, for some old house styles are indeed graceful and charming. But there is another point of view that can be equally interesting -- old houses as social documents. Pure originality in architecture is rare enough today, and one or two centuries ago, it was even scarcer; on this principle is based the idea that housing innovation is more a borrowing of basic house forms from elsewhere, with modifications and adoptions, to be sure, rather than true creativity. [1]

C. F. Whebell

- I. Although it has not always appeared so in the past, the Brantford Cottage is an example of vernacular architecture having the aesthetic and historic merit of which C. F. Whebell wrote. This lack of recognition is part of a general trend in Ontario historiography; as Dr. Whebell pointedly reminded regional historians in 1966, "[the] study of folk housing in Ontario is virtually non-existent". [2] The situation locally has not improved a great deal since then. There are few observations concerning the Brantford Cottage in print; those that do exist are sketchy overviews, rather than serious discussions -- which is not surprising, since there is no publicly available evidence that anyone has devised a detailed definition of the term "Brantford Cottage". This paper attempts to correct that situation by, first, providing a definition of the Brantford Cottage; secondly, by noting the individuals responsible for the cottages' construction and by describing the circumstances surrounding that construction (eg., the design's origin, building materials), thirdly, by demonstrating how this type of cottage corresponds with the social and economic character of Brantford; and fourthly, by describing the apparent architectural influence of the cottage within the City. This paper's rather broad purpose has been realized within severe time constraints. It is thus hardly meant to be the last word on the subject, but rather a germinal discussion-on-paper which, it is hoped, will encourage more fully developed histories of the Brantford Cottage.
- II. The Brantford Cottage is not a strikingly unusual example of domestic architecture. [4] It nevertheless has an easily discernable style of its own. Most people residing in the older sections of Brantford live within a half mile of a Brantford Cottage, and would simply recognize it as the home of "Mr. and Mrs. So and So, our good neighbours."

It is a square or almost square white brick cottage; [5] and has one-to-one-and-a-half storeys with no or a half basement. The roof is a low-to-medium hip with a centre-front gable containing a gothic or round window. Some of the cottages have a simple wooden freize, gingerbread trim off the gables, and brackets on the overhang. Both the left and the right sides have a brick chimney close to the centres of the side facades (if the actual chimneys are no longer intact, there is still evidence of them). The front facade sports a centre-door with a transom -- some with glass sidelights, although this is not common. Radiating or rounded arch voussoirs are found over the door as well as over the windows, the windows being at one-quarter and three-quarters the distance across the facade. The voussoirs can be found with and without keystones; the windows are generally two sash. The position of the side windows varies, but usually there are no original windows in front of the chimney. One or two windows are often located behind the chimney. Some Brantford Cottages have either a left or right side alcove. As is evident to anyone very familiar with the older sections of the City (West Brant, Holmedale, North Ward and East Ward) this definition encompasses a large number of houses. Excluding both modern and 19th century red-brick imitations as well as those houses which have been sided over or otherwise altered beyond recognition, there are approximately one-hundred-and-forty Brantford Cottages still standing.

Late nineteenth century architectural literature, though defining the term "cottage" rather broadly at times, [6] was fully cognizant of the extensive influence of the cottage on the urban landscape. With great justification, one English commentary noted that "... cottages far exceed in point of mere number the other classes of domestic structures ...". This is true particularly in the manufacturing towns ... " [7] The author went on to observe that there was a large variety of cottage plans available 'for all classes' -- indeed he believed there was a surfeit. [8] The popularity of the brick cottage, as opposed to row or tenement housing, is understandable. Not only were the individual homes airier, with more light and, importantly, more privacy, but they also appealed to the individuality of their owners. In the psychological context of Victorian Canada, the acquisition of property was often considered the mark of the socially virtuous man, the greatest possible reward for years of hard work. Hence, a house separate from the homes of others was doubtlessly preferred to one jammed into its neighbours. Moreover, as A. J. Dowling had observed in his treatise Cottage Residences (1853) [pg. 42], the cottage style could admit a great individuality and picturesqueness -- not a minor matter for men and women whose lives were often overwhelmed by late nineteenth century industrial drabness and regularity.

This desire for privacy and for breathing space had more than an aesthetic or psychological basis; the average working man of the last century had little more than his home and his ability to work in the way of personal wealth, and common sense demanded that he use each to protect the other. As one architectural writer had written, "If the houses are damp, ill ventilated, ill drained and ill-arranged, amongst their inhabitants diseases are rife and death frequent and untimely. The poor man's wealth is in his work and his work is maintained by the maintenance of his health" [9]. The commentator continued his discussion of health on a metaphorical plane; "But further, as sanitary science shows us that the physical condition of the people is influenced by the state of their houses, it also shows as that it influences their moral condition .. a filthy, crowded, habitation inducing immorality and crime" [10]. In the days before inoculation was the relatively inexpensive matter it is today, before tuberculosis was brought under control, before the establishment of modern sewage systems in the working class districts, before industrial pollution was an industrialist's concern, before psychological social workers existed -- in brief, when the city-dwelling labourer was a good deal less healthy, such dwellings as a separate cottage would have been the worker's ideal habitation.

The location of the Brantford cottages within the Brantford of the last quarter of the nineteenth century is also an aspect of the usefulness of these buildings to the labour force. As a look at Map 1 shows, the vast majority of the Brantford Cottages (remaining) lie in the East Ward. According to a paper on local industrial development written by John Terdik in 1972, the industrial core of the city during the era of the Brantford Cottage (approximately 1875-1900) was along the old Great Western railroad line (along Clarence Street) and the old canal; its peripheries stretched along Colborne and Dalhousie Streets, and included the Dumfries Street (Brant Avenue) area. Small pockets of industry were also to be found in West Brant and along Elgin Street [11]. All the Brantford Cottages were within a convenient walking distance of these areas (see map 1); this surely was something the labourer greatly appreciated during the nasty winters when the city was still within the generally shifting western Ontario snowbelt.

From the list of still recognizable Brantford Cottages, approximately twenty cottages were chosen for thorough title and tax assessment searches. The following is a brief compendium of the results:

<u>Address</u>	<u>Year Built</u>	<u>Owner</u>	<u>Occupation</u>
81 Victoria St.	1877-8	Wm. E. Harrison	Builder
✓ 7 Egerton St.	1878-9	Jas. Scott	Builder
175 Albion St.	1878-9	Walter Lang	Cooper

<u>Address</u>	<u>Year Built</u>	<u>Owner</u>	<u>Occupation</u>
80 Victoria St.	1880-1	Alfred Havill	Carpenter
79 Victoria St.	1880-1	Jos. Quinn	Moulder
131 Brock St.	1881	Jas. Hazell	Painter (Industrial)
127 Brock St.	1881	Jas. Hazell	Painter (Industrial)
14 Chestnut Ave.	1883	Richard C. Costin	Teacher
144-6 William St.	1884-5	Jos. B. Maxwell	Carpenter
82 Victoria St.	1884-5	Geo. Bennett	Carpenter
78 East Avenue	1884-5	Jas. Allan	Tailor
151 William St.	1886-7	Samuel Long	Confectioner
136 Chestnut Ave.	1887-8	Jos. Bowes	Grocer
83 Chestnut Ave.	1888-9	Jno. Farr (Fair)	Surveyor
64 East Avenue	1890-5	Stephen Crandell	Saddler
135 Sydenham St.	1896	Wm./Alice Watkins	Bookkeeper/ Teacher

The information above has been called from both the land registry abstracts and the records of the City Assessment Office, as well as from the City Directories of the 1880's (those most useful for the identification of many individuals on the list). [12] Some conclusions are immediately apparent. Practically all the actual owners of the homes in question were not labourers; rather, they were all artisans, or what would today be called "skilled workers". A proportionate number were involved in building contracting and construction-proportionate, that is, in the light of Mr. Terdik's findings indicating that approximately one-third of the local work force was involved in construction during the period in question. [13] The owners who were not involved in construction and related industries, however, could still be said to fit easily into the category of "skilled worker", confectioner, tailor (industrial) painter, even teacher and financial clerk. The importance of their occupations to those individuals inhabiting these dwellings is also quite apparent from the preceding table. For example, Samuel Lang, at 151 William Street, had a short walk of five blocks to his place of employment, Paterson's Confectionery Co. (the present parking lot formerly occupied by Weston's). [14] Similarly, William Watkins, at 135 Sydenham was a bookkeeper for the Grand Trunk Railroad (amalgamated into what is now the C.N.R.), meaning approximately a six-block walk to work, while his sister, Alice, conducted music classes from their home for many years. [15]

This finding is further borne out with the rest of the inhabitants of the homes investigated; this is not to say owners lived in these buildings and close to their work, however, the largest part of the homes in this sampling was built for skilled tradesmen (or perhaps by them) [16] and immediately rented out to other tradesmen, or, more frequently to semi-skilled or unskilled labourers. This is easily determined by a careful reading of the Ontario Statistic Books and the assessment records of the era. As the assessment rolls were the basis

square, had a low hip roof, elaborate and tall chimneys, and large windows or French doors. The Ontario Cottage kept the square floor plan but the roof was made steeper ... because of differences in the climate. Often the attic was converted into sleeping quarters, so a gable with a window for lighting purposes was added." [32] Marion MacRae and Anthony Adamson, in The Ancestral Roof [33] agree on the aptness of the comparison (though they seem to broaden the definition of the Ontario Cottage a good deal more than the usefulness of taxonomy permits). Both groups of authors believe that the Ontario Cottage was a derivation of the English Cottage, chiefly because of the lack of any quantities of such structures in the United States in the mid-nineteenth century. (34) Ondaatje and MacKenzie went on to write that between 1840 and 1870 this type of cottage was used primarily to house the urban work force and military men. (35) The homes themselves are to be found throughout the southern part of the Province, particularly in Southwestern Ontario, with wooden examples to be found in Norfolk and Middlesex Counties, stone in Waterloo County, and brick in almost every urban centre -- although they have been called most frequently the "London" or "Woodstock" cottage from their prevalence in those places.

It is their frequency in these areas which have given rise to speculation concerning the origins of the Ontario Cottage as having been among the military men returned from England and/or India to settle in Southwestern Ontario. These ex-soldiers were carrying over the Regency fad for "the simple life", this being reflected in their taste for cottages, and most especially for the use of the cottage, or "hip" roof. The earlier cottages had low hip roofs, no gables, and fan transoms with side-lights. Examples of such Ontario Cottages in Brantford may be seen at 57 Church Street, 53 William Street, and 101 Brant Avenue. Such arrangements soon proved to be poorly adapted to the snow-laden climate of this continent: the pitch of the roof was made steeper, both to allow snow to tumble off more readily and to provide a larger attic for "dead-air insulation", and a gable was added to prevent snow and rain from rolling directly off the roof onto the door or on top of the verandah.

What differentiates the Brantford Cottage from others in the Province? Ondaatje and MacKenzie noted that "often the only feature distinguishing one Ontario Cottage from the other was the treatment given to the doors and windows". (36) Fortunately, in the case of the Brantford Cottage, there are also the matters of age, construction material, and chimney type and placement.

As noted earlier, the heyday of the Ontario Cottage was from 1840 to 1870. The Brantford Cottage, at its earliest, made its first appearance in the mid 1870's, and may have been carried on as late as the 1920's. [37] Secondly, the Brantford Cottage was built of "Brantford Brick", a yellow or white sand-stone (or sand and lime) brick, the manufacture of which was evidently restricted in Ontario to Brantford and vicinity. [38] In spite of its names, the brick is generally a tawny beige when clean, and a mid-to-dark grey when aged -- both colours highly recommended as interior tones for residential buildings by A. J. Dowling, in a treatise on cottages. [39] Thirdly, the local structure has two chimneys, one placed on each side at approximately the centre of each facade. In some, only the stem of the chimney remains, the crown (that portion above the roof) having been knocked down; in others, only the different sheen of a vertical line remains to indicate the past presence of a chimney. Each chimney is a very simple affair, a box or rectangle with sides, from one-to-one-and-a-half-feet in width, and of the same type of brick as the rest of the building.

As for the windows and doors, those of the Brantford Cottage have curved ("rounded") or semi-circular ("round") tops, or "surround-heads", all of which are bricked as radiating voussoirs. The door has a transom, though few of the cottages have the glass intact, most owners preferring to board or brick them over. A few -- a very few -- of the authentic cottages have glass sidelights.

How did this structure become part of Brantford's architectural heritage? Given the many features it shares with the Woodstock-and-London Cottages, it is not difficult to imagine a common link. What exactly that link is, however, must remain imprecisely understood until the appropriate primary sources are uncovered (if they have not been destroyed). What follows are logical reconstructions, based on the balance of probabilities, of the various stages in the development of the Brantford Cottage.

During the 1870's, the Brantford building community came into close contact with their professional brethren in London or Woodstock. This most likely took the form of a younger, or at least less experienced, builder joining a Brantford building firm; this younger journeyman was still inexperienced to the extent that he built roofs with small angles of inclination. Brantford still being within the snowbelt of Southwestern Ontario, such an error was hardly the mark of a man well-versed in building in this region. Moreover, he or they began a trend in a type of housing rapidly losing popularity in the rest of Ontario.

✓ At this stage, the brick was chosen from the Thistle Brick Yards on East Colborne Street, owned by Hugh Workman, and well known for its attractive white brick -- a fine brick which had been used in Brantford from at least the 1860's, the time of the construction of the chancel of Grace Anglican Church. [40] Pre-fabricated window forms were as yet still too difficult to obtain, making the rounded as opposed to the round, surround heads and gable windows more common in the earlier cottages. In light of the number of builders involved in the construction of these cottages, it is also quite possible that a pattern originating in Southwestern Ontario began making the rounds in construction and handy-man's circles at the same time. Since no trace of such a pattern is to be found in those pattern books still remaining, that conclusion has yet to be demonstrated. [41] At the beginning of the 1880's when Brantford Cottages first became popular, as opposed to simple curiosities, much of the preceding pattern continued. Nevertheless, as the decade wore on, groups of these cottages sprung up about the City. At Scarfe and Grand River Avenues, William and Henrietta Streets, and in sundry other locations, colonies of Brantford Cottages quickly appeared to house the growing labour force. Quoining, round surround-heads and gable lunettes began appearing more frequently, as did red-brick tracery on the facade and vergeboard on the gables and overhangs. Purely decorative brackets appeared under more and more soffits. It is this late Victorian architectural "Picturesque" detail which first provides a solid clue as to the major builder of the homes. Schultz Bros. woodworking shops on Albion Street were famous throughout contemporary Ontario for their fine woodworking; [42] indeed, it was probably their shops which provided the wooden forms for round surround and lunettes. A quick tour of the homes on Lawrence and MacMurray Streets, immediately next to their old Pearl Street offices, confirms this suspicion. Few neighbourhoods in Brantford have such examples of picturesque detail as this one, the one housing many employees of the old Schultz Bros. and Schultz Construction firms. Many other details link this particular firm to the Brantford Cottage: the accreditation to the Schultz Construction Co., in an 1895 Brantford Expositor, of the building of a good many fine residences "of a particular style of late"; [43] the cottages next to the Northwest corner of Richmond and Albion Streets, the location of the former Schultz's mansion; the Costin connection to the home on 14 Chestnut (Schultz-Costin was a prominent woodworking-contracting enterprise of the era); the quantity of cottages in the North Ward-Terrace Hill area; the company's great fondness for the white brick [44] (which, by the 1880's, Schultz was making from the sand in the hills of what is now City-View Park on McMurray Street). None of these details by itself is particularly convincing; nevertheless, taken as a whole they would seem to indicate most definitely that by the late 1880's, Schultz Construction was responsible for the building of many of these homes. Apparently, the individual or individuals first involved with the Brantford Cottages' erection had now become part of the Schultz firm, and the design was no longer property common to the building community as a whole.

What happened to the Brantford Cottage? The first decade of the twentieth century marked the beginning of a tremendous burst in Brantford's industrial growth. [45] As the manufacturing sector of the local economy grew, demand for skilled and unskilled labour grew correspondingly. With this apparently bright economic future ahead of him, the average worker could afford to aspire to a more comfortable lifestyle. Thus renting one's home became a less attractive option than buying one -- yet if one were to buy, one would be sure to keep costs down to the minimum necessary. For this reason, and because of increased availability, [46] red clay brick was becoming a far more popular building material in Brantford. It was cheaper, easier to work with, and certainly more durable than the old white/yellow sand-stone bricks of which the Brantford Cottages were made. [47] At the same time, those workers who had lived and worked in the City for many years probably wished for more spacious accommodations which still would be within their financial means. Thus, one-and-a-half and two-storey dwellings were more likely to appeal than had been the case before.

The solution to the problems these situations brought forth was the locally omni-present "diamond cottage". Named for the shape of the gable window, the red brick cottages are similar to the Brantford Cottage in a number of respects: square shape, hipped roof with front-centre gable, traditional door and window placement; and rounded windows. Its red-brick facade, greater floor space and high hip roof serve to distinguish it from the original cottage. The plans themselves seem to have been made available to the local labour force through some central agent, while the house design was so simple that at least some unskilled workmen were able to build the homes for themselves. [48] The agent in question may have been Cockshutt or Massey-Harris Farm Equipment; certainly the great quantity of these homes (numbering in the hundreds) within the vicinity of these industries indicates that these two employers were important in their development.

IV What can be safely concluded about the Brantford Cottage? Four points seem most important: first, that it really does exist, and that there is a specific, detailed meaning attachable to the term "Brantford Cottage"; secondly, that they were built by the artisan class during the period 1875-1900, mostly as a source of income to be derived from local labourers; thirdly, that they are a sub-category of Ontario Cottage distinguished most strongly by their construction material, their round or rounded surround-heads, their gables, their chimneys, and their anachronistic design; fourthly, that they directly influenced the most popular single home style in Brantford -- the Diamond Cottage. The Brantford Cottage thus demonstrates itself to be not only an aesthetically pleasing urban cottage, but a living chronicle of economic relations within the working class. It is a subject which needs further study.

V

What remains to be further studied of the Brantford Cottage? The exact connection of this sub-genus to the Ontario Cottage should be more precisely determined; this can be done through a thorough search of materials not presently available, such as certain pattern books and manufacturers' private papers (eg., the Thistle Brick Yard's receipts). True, many of these may have been lost for good. Nevertheless, certain measures can be taken, among them a pre-project announcement of "such research" in the local media. Many individuals are very interested in local history, and are quite willing to help when given such an opportunity; there is often no better way to discover long hidden documents than to have their owners acknowledge their existence.

A second area in which more work would be useful is in the determination of the exact origins of the "Diamond Cottage". Considering its similarity to the Brantford Cottage, it would appear to be an important historical link which is missing. A lack of time and manpower proved to be the culprit in this case; a student working most of the summer would be quite appropriate for the continuation of this project.

It remains to be further studied of the Bradford Cottage
The exact location of this sub-genus to the Ontario Cottage
should be more precisely determined; this can be done through a
thorough search of materials not presently available, such as
certain pattern books and manufacturers' private papers (eg.
the British Brick Yard's receipts). Thus, many of these may have
been lost for good. Nevertheless, certain measures can be taken,
among them a pre-project announcement of "such research" in the
local media. Many individuals are very interested in local his-
tory, and are quite willing to help when given such an opportunity;
there is often no better way to discover long hidden documents
than to have their owners acknowledge their existence.

A second area in which more work would be useful is in the
determination of the exact origin of the "Diamond Cottage".
Considering its similarity to the Bradford Cottage, it would
appear to be an important historical link which is missing. A
lack of time and manpower proved to be the culprit in this case;
a student working most of the summer would be quite appropriate
for the continuation of this project.

FOOTNOTES

1. C. F. Whebell, "Pre-Confederation Houses in Norfolk County, Ontario", Ontario History LVIII (December 1966), p.225.
2. Ibid. p.233
3. Holly Bannerman was to have written an article for The Brantford Expositor during the summer of 1977 or 1978 which dealt with the Brantford Cottage. Margaret Farlie, the newspaper's librarian did not have the article, nor did the Public Library and Museum; a search of the summer-fall issues of those years proved fruitless. See also Brantford Expositor (henceforth BX) 27 June 1979; 9 March 1982; 18 May 1982.
4. For examples of what could charitably be called "unusual" cottage architecture, see S. H. Brooks, Designs for Cottages and Villa Architecture, (London, n.pub., n.d. [C.1890's]) passim. See also Gervase Wheeler, Homes for the people in Suburb and Country (New York, Charles Scribner, 1855) p.349 et seq.
5. A cottage is generally understood to be a small, one or one and a half storey residential building. See A. J. Downing, Cottage Residences, Rural Architecture and Landscape Gardening (Watkins Glen, N.Y., Library of Victorian Culture 1967 [1842] p.42-3 and, The Architecture of Country Houses (New York, Appleton, 1853), p.39.
6. See Wheeler, Suburb and Country, pp 341 et seq.
7. Anonymous, The Domestic Planner and The Sanitary Architect (London and New York, Ward, Lock and Co., 1841), pp 65-6.
8. Ibid. p.65
9. Ibid. p.72
10. Ibid. p.73
- ✓ 11. John Terdik, The Changing Patterns of the Distribution and Composition of Manufacturing Industries in the City of Brantford from 1844 to 1925 (Unpublished paper, Brant County Museum, 1972) p.17.
12. It should be noted that neither of the writers of this paper has had extensive training in statistical analysis; their solution to the problem of determining how many and which Brantford Cottages to scrutinize was one they felt that common sense, some background in statistical reasoning and time could permit. For an outline of the general principles followed in regard to statistical bias and random sampling, see Ronald R. Giere, Understanding Scientific Reasoning (New York, Holt, Rinehart and Winston, 1979) pp.190-216.
- ✓ 13. Terdik, Manufacturing in Brantford p.19.
14. City of Brantford Directory (Brantford, 1887).
(See listing of occupation under "Long, Samuel").
15. R. J. Windram, "A History of the Terrace Hill Area", Terrace Hill File; Brant County Museum.

FOOTNOTES

16. See the Methodology, concerning assessment records and the indication of land-holding status.
17. The Municipal Assessments Act, 1885 (Ont.) C.42 S.18 *
A householder is a "sole tenant and occupant and actual resident in a dwelling house ... not a joint occupant and tenant/nor lodger".
A freeholder is best defined simply as a landowner; a tenant, as a boarder paying rent to a resident landlord; and a wage-earner, as a boarder not paying rent (eg., a working child).
18. Assessment Roll for 1885; North Ward, Nos. 758-60.
Brantford City Directory [1887], under the names in question.
19. Assessment, 1885, Nos. 758-60
20. Ethel M. Hules, "Thomas B. Costain" unpublished paper. T. B. Costain file, Brant County Museum. Tom's mother was a Schultz
21. Assessment 1886; North Ward, No. 944
22. Terdik, Manufacturing in Brantford, pp. 17-24
23. Ibid. p.19
24. Ibid. pp. 16-17; p.38
25. Note especially in East and North Wards. Census of the Dominion of Canada, County of Brant: Brantford, (microfilm, 1881).
26. Assessment, 1890, North Ward, Nos. 1444-1448.
27. See, for example Hans Baron, "Franciscan Poverty and Civic Wealth as Factors in the Rise of Humanistic Thought", Speculum XIII (1938), pp. 13-57.
28. City Building Permit No. 225, 28 September, 1895
29. See Brantford City Directory 1887, listing for "Watkins, Alice" *
Assessment Roll 1887, North Ward
30. Windram, Terrace Hill History, p.2
31. Registry Office; Grant 4V/86978, 20 March, 1941
32. Kim Ondaatje and Lois MacKenzie, Old Ontario Houses, (Toronto, Gage Publishing, 1977) p.B2
33. Marion MacRae and Anthony Adamson, The Ancestral Roof Toronto, Clarke, Irwin & Co., 1963) p.240
34. See criticism in Whebell, Norfolk Co., p.233
35. Ondaatje and MacKenzie, Ontario Homes, p.B 2. Although not explicitly stated, it would seem that this information was gleaned from local London (Ont.) folklore, where the cottages were first to have been most popular. However, this may have been demonstrated incorrect during a recent student summer research project in London, during which the houses were attributed to military officers, and, more importantly, to artisans and merchants. The results of the project are not directly available, as Mr. Heinz Neukamm unfortunately discovered by telephone.

FOOTNOTES

36. Ondaatje and MacKenzie, Ontario Homes, p. B 4
37. See Building Records, #5520; a brick dwelling erected at 61 Victoria Street in the 1920's.
38. Restoring Yates Castle, BX, July 7th, 1982
39. Downing, Cottage Residences ... Gardening, p. 15
40. Brantford City Directory 1875/c. p. 140; B. Weekly X, 7th March, 1873 *
Church Histories: A. Finlay, History of Grace Anglican Church *
[Brantford, Hurley; 1979], pp. 3-12
Zion United Church, Brantford Heritage
Committee Reports, 1978
Schultz Bros. File, Brant County Museum
41. Charles Oberdorf, "Ever So Humble: The English Cottage is Right at Home in Toronto", The City (supplement to The Toronto Star), 8 July, 1979, pp. 24-7
42. See Schultz Bros. File, Brant County Museum, Brantford City Directory, 1875-6, p. 55
43. BX, Souvenir Edition, 1895, p. A-18
44. See Schultz Bros. File, Brant County Museum. They were responsible for the construction of the Armouries, Zion United Church School, and Central School, among other white brick buildings in Brantford
45. Terdik, Manufacturing in Brantford, pp.2-3
46. Anonymous, The History of the County of Brant, (Toronto, Warner, Beer & Co. 1883) p. 283
47. St. Basil's Church, constructed of Brantford White Brick, had its exterior cleaned out of necessity less than forty years after its erection. See Parish History, Local History Box #5, Brantford Public Library.
48. As did a Mr. Heatly, at 6 Walnut Street, within the first two decades of this century.

CONTENTS

36	Underwood and Mackenzie, Ontario Homes, p. 84
37	The Building Records, 1822-20; a brick dwelling erected at 61 Victoria Street in the 1820's.
38	Restoring James Castle, IX, July 1982
39	Coming - Ontario Residences, A. Gardiner, p. 12
40	Brantford City Directory 1875-76, p. 140; B. Healy, 7th March, 1875 A. Finlay, History of Grace Anglican Church [Brantford, Hurley, 1951], pp. 3-12 Lion United Church, Brantford Website Committee Report, 1978
41	<u>Charles Oberdyk, "Ever so Humble: The English Cottage is Right at Home in Toronto, The City" (supplement to The Toronto Star), 8 July, 1975, pp. 24-7</u>
42	See Schultz Bros. file, Brant County Museum, Brantford City Directory, 1875-76, p. 22
43	See Schultz Bros. file, Brant County Museum, 1892, p. A-13
44	See Schultz Bros. file, Brant County Museum. They were responsible for the construction of the Armouries, Lion United Church School, and Central School, among other white brick buildings in Brantford
45	<u>Local Manufacturing in Brantford, pp. 2-3</u>
46	<u>Brantford, The History of the County of Brant, Toronto, Warner, Best & Co., 1891, p. 282</u>
47	St. Basil's Church, constructed of Brantford White Brick, had its exterior cleaned out of necessity less than forty years after its erection. See Brantford History, Local History Box 52, Brantford Public Library.
48	As did Mr. Healy, at 6 Walnut Street, within the first two decades of this century.

THE BRANTFORD COTTAGE - TAXONOMY

DOES THE BRANTFORD COTTAGE EXIST?

This is a more difficult question than one may first suspect. There are evidently no definitions of the term available in any public secondary source. The best existing guide for the researcher are the examples of the cottages time, the media and the Brantford Heritage Committee have deemed to designate as "Brantford Cottages". Though very few in number (135 Sydenham, 38 Egerton, 83 Chestnut, 14 Chestnut, et al), they are consistent enough in design and construction to allow for a tentative definition of the style in question.

At this point a problem arose which seemed to confuse the taxonomic question once more. In the late 1970's, the Brantford Branch of the ~~Architectural Conservancy of Ontario~~ L A C A C made public a "preliminary architectural inventory" of buildings in the City which were deemed architecturally significant. On that list were a number of stylistically disparate homes, all described as Brantford Cottages - (example, 6 Henrietta, 144-146 William vs 108 West vs 108 William and 89 William vs 47 Egerton and so on). As the apparent internal logic of the report is not consistent, at least in regard to the definition of the Brantford Cottage, it was decided to ignore the possible local traditions behind these descriptions. Further investigation in a number of books concerning Ontario architecture (most notably the Ancestral Roof and Old Ontario Houses demonstrated that the most common alternate choice for the cottage (eg., 57 Church Street) was by no means unique to Brantford and area. It was, in fact, an English Country Cottage. Since there was little, if any, of other corroboration of the Architectural Conservancy's information in regional sources, the original definition was followed.

Uniqueness is the principle reason white sand-stone brick cottages were chosen as archaeological true Brantford Cottages, among those with the chosen design. There is the notion and some evidence to support it, that this type of brick was to be found only in the vicinity of Brantford. As the type of structure determined to be the Brantford Cottage was already a sub-category of the Ontario Cottage, such outstanding features as common-bond white brick work were all the more valuable in determining a definition.

THE BRANTFORD COTTAGE - YAKONNY

DOES THE BRANTFORD COTTAGE EXIST?

This is a very difficult question than one may first suspect. There are
evidently no definitions of the term available in any public secondary source.
The best existing guide for the researcher are the examples of the cottages
from the media and the Brantford Heritage Committee have deemed to designate
as "Brantford Cottages". Though very few in number (135 Sutherland, 38 Earton,
33 Sutherland, 17 Sutherland, et al), they are consistent enough in design and
construction to allow for a tentative definition of the style in question.

LACAC

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tion once more. In the late 1970's, the Brantford branch of the Archaeological
Society made public a "preliminary architectural inventory" of
cottages in the City which were deemed architecturally significant. On their
list were a number of stylistically disparate houses, all described as Brantford
Cottages. Examples: 44-1/2 Sutherland, 44-1/2 Sutherland, 108 West vs 108 William
and 33 William vs 33 Earton and so on. At the apparent internal logic of the
report is not consistent, at least in regard to the definition of the Brantford
Cottage. It was decided to ignore the possible local tradition behind these
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Ultimately is the principle reason white sand-stone brick cottages were
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determined to be the Brantford Cottage was already a sub-category of the Ontario
Cottage, such outstanding features as common-bond white brick work were all the
more valuable in determining a definition.

METHODOLOGY ...

There are three major primary sources of information which almost everyone researching architecture in North America must come across at some point in their inquiries. That historian's trinity --- registry land titles, tax assessment rolls, and local newspaper --- forms the basis on which any matters from simple chronicling to complex sociological discussion all rest (A). Brantford is a fortunate municipality in that all three of its groups within this local data base remain relatively intact; Paris, Ontario, for example, has lost all local newspapers dated before the 1890's and all of its assessment rolls from the 1960's and before, while Brantford and Tuscarora Townships have lost all their tax records from before the 1930's. (B) Therefore, the matter of dating homes in Brantford should theoretically be a simple matter. Once a legal description of a property was obtained from the assessment maps in the Planning Office, a title search of that property was carried out at the County Land Registry. Experience has demonstrated to these writers that names and data extracted from the abstracts are sufficient for the local researcher's purposes, and that even the oldest documents have little or no extra information pertinent to an architectural query. Titles also need not be searched back beyond a reasonable estimate of when the buildings in question were erected (in this case, the 1850's).

Once this list of names and dates is gathered together, the information it contained is used to search the City Assessment rolls. Using the name of the owner and the location of the land in question as clues to identification, the researcher scans the listings in the pertinent ward, working from the decennial years and forwards or backwards thence (as sense dictates). If the landholder is a resident, he/she will be listed by name, profession, age, and land-holding status, [c] if he/she is a non-resident, only his/her land description is noted, in a separate section of the book. Both residents and non-residents have their property's estimated value listed. This is what makes the assessment rolls so valuable, for, under most circumstances, sudden and significant increases in the value of a property indicates the construction of a building. As an example, the property on which 7 Egerton now stands was assessed from 1875-1878 at one-hundred-and-fifty dollars; in 1879 it rocketed in value to one thousand dollars. [d] The minor increase in value from 1870-1875, from forty-five to one-hundred-and-fifty-dollars, is explained by the fact that the land then formed part of the yard of the joiner, John Callis; small wooden storage sheds easily could have caused this small increase. Such a search was carried out for each chosen property.

Once the buildings had been tentatively dated, Brantford Expositors contemporary with their construction were searched for details concerning these homes or their occupants. In light of the low/medium social standing of most of the builders and occupants, it is not surprising that nothing was printed directly concerning the homes or their residents. However, lot sales and tradesmen's advertisements were found which did help confirm some of the hypothesis found during the registry and assessment searches. Similar data were obtained from the oldest city directories; these books while not giving house numbers until 1900, did give approximate addresses (example, William or St. James), and provided information on local builders.

Other primary sources were used in a similar corroborative fashion; the local history boxes in the history room of the Brantford Public Library; the vertical and picture files in the Brant County Museum; Warner and Beer's History of Brant County (1883) and the Federal censuses 1861 and 1871 (1881 is not available locally). All these contained peripheral material of some use to the project, such as biographies, neighbourhood histories and industrial overviews. One primary source not found in any of the above repositories was the reprinted issues of nineteenth century house pattern books. These were collections of house plans (including floor plans and elevations) which were highly popular in the last century both as practical workman's "how-to" literature and as the coffee-table books of the era. The seven or eight available through inter-library loan and the University of Waterloo's library services provided useful only in their appended commentaries on domestic architecture of those times; nothing strongly resembling a Brantford Cottage was found.

Several secondary sources were investigated in hopes of finding not only specific information on the Brantford Cottage, but general data on architecture and local history as well. Both the Brantford Public Library and the Library of the University of Waterloo supplied us with several useful books as well as many pertinent magazine articles as well.

Secondary research for any paper includes basic steps, publications which you always consult to get further lists of courses to investigate; the Union List of Manuscripts which indexes historical documents, and the Canadian Periodical Index which lists magazine articles by the major subject, are two examples of such publications.

Jean Waldie wrote her historical articles for the Brantford Expositor prior to Doug O'Neil, and a complete collection of her works are on file at the Public Library and at the Museum.

Marg Farlie, who runs the library at the Brantford Expositor, was one of the many people we consulted during our investigation. Mrs. Farlie maintains a clippings file which is available for use by the public during regular office hours.

Other people who we were in touch with include: Doug O'Neil (Expositor historical writer), Dave Schultz (Reporter for the Expositor who did an article on Yates Castle), (E) Mr. Merriman (Brant News Historical writer), Edith Bishop (lives in a Brantford Cottage), Mr. Switzer (Brantford Historical Society), Mr. Taylor (from Taylor Construction, which used to be Schultz Construction), Mr. O'Leary (who lives in a Brantford Cottage), Mrs. Vincent (Reference Librarian at the Brantford Public Library), and Mrs. Yates of the Hamilton Public Library (F).

Mr. Taylor, who runs the library at the Bradford Expositor, was one of the main people we consulted during our investigation. Mrs. Taylor maintains a catalogue file which is available for use by the public during regular office hours.

Other people who we were in touch with include: Doug O'Hall (Expositor historical writer), Dave Schultz (Reporter for the Expositor who did an article on Peter Castle), (2) Mr. Harrison (Grand News Historical writer), Edith Wilson (lives in a Bradford Cottage), Mr. Switzer (Bradford Historical Society), Mr. Taylor (runs Taylor Construction, which used to be Schultz Construction), Mr. Leary (lives in a Bradford Cottage), Mrs. Vincent (Reference Librarian at the Bradford Public Library), and Mrs. Yates of the Hamilton Public Library (2).

- (A) See Stephan Thernstrom *Poverty and Progress: Social Mobility in a Nineteenth Century City* [Philadelphia, Atheneum, 1969] for such a socio-historical study
- (B) See *Index of Historical Documents in Brant County*
Brant County Museum
- (C) See Footnote 17
- (D) See Assessment Books, 1875-78, North Ward #648; 1879 - #780
- (E) Mr. Schultz mentioned Brantford White Brick Works in an article he wrote concerning Yates Castle.
- (F) Mr. Scott Clare did some searching for us at the Hamilton Public Library for an article listed by Peter Diles in a research paper he did for Peter Stokes. Unfortunately, the article (from Readers Digest, 1974) could not be found. The article appeared to be pertinent to our study as there was a sketch taken from it resembling a Brantford Cottage. Mrs. Yates, at the Hamilton Public Library, was very helpful and said she was willing to offer her services for future research projects.

- (1) See Stephen Ingham's "Poverty and Progress: Social Mobility in a Nineteenth Century City" [Philadelphia, Arden, 1963] for such a socio-historical study.
- (2) Index of Historical Documents in Series
County
Grant County Museum
- (3) Footnote 17
- (4) Assessment Books, 1872-78, North Ward
1881; 1879 - 1880
- (5) Mr. Schultz mentioned Brentford White Brick Works in an article he wrote concerning Yates Castle.
- (6) Mr. Scott Clark did some searching for us at the Hamilton Public Library for an article listed by Peter Bates in a research paper he did for Peter Stokes. Unfortunately, the article (from Reader's Digest, 1974) could not be found. The article appeared to be pertinent to our study as there was a sketch taken from it regarding a Brentford Cottage. Mrs. Yates, at the Hamilton Public Library, was very helpful and said she was willing to offer her services for future research projects.

CATALOGUE OF BRANTFORD COTTAGES

17 Abigail Avenue	fair condition
175 Albion Street	fair to poor condition
136 Alfred Street	fair condition
191 Alonzo Street	fair condition
8 Ann Street	good to excellent condition
136 Arthur Street	fair condition
104 Arthur Street	fair condition
102 Arthur Street	fair condition
72 Arthur Street	fair condition
46 Arthur Street	fair to poor condition
38 Arthur Street	fair condition
✓241 Brant Avenue	fair to good condition
✓235 Brant Avenue	fair to good condition
✓214 Brant Avenue	fair to poor condition
✓200 Brant Avenue	fair condition
83 Brighton Avenue	fair condition
82 Brighton Avenue	poor condition
51 Brighton Avenue	fair condition
44 Brighton Avenue	fair to good condition
41 Brighton Avenue	fair condition
25 Brighton Avenue	fair condition
226 Brock Street	fair to poor condition
181 Brock Street	fair to good condition

181 Brock Street
 175 Albion Street
 136 Alfred Street
 191 Alonzo Street
 8 Ann Street
 136 Arthur Street
 104 Arthur Street
 102 Arthur Street
 72 Arthur Street
 46 Arthur Street
 38 Arthur Street
 241 Brant Avenue
 235 Brant Avenue
 214 Brant Avenue
 200 Brant Avenue
 83 Brighton Avenue
 82 Brighton Avenue
 51 Brighton Avenue
 44 Brighton Avenue
 41 Brighton Avenue
 25 Brighton Avenue
 226 Brock Street
 181 Brock Street



149 Brock Street	fair to good condition	
131 Brock Street	poor to fair condition	
127 Brock Street	fair to good condition	
59 Brock Street	poor condition	
57 Brock Street	fair condition	
228 Chatham Street	good condition	
227 Chatham Street	fair condition	
226 Chatham Street	poor condition	
223 Chatham Street	poor condition	
220 Chatham Street	poor condition	
186 Chatham Street	fair condition	
—136 Chestnut Avenue	fair to good condition	
✓83 Chestnut Avenue	fair to good condition	
✓14 Chestnut Avenue	fair to good condition	
✓52 Church Street	fair to good condition	
537 Colborne St. West	fair to poor condition	
97 Colborne Street	fair to poor condition	
346 Dalhousie Street	poor condition	
327 Dalhousie Street	fair to good condition	
288 Darling Street	fair condition	
267 Darling Street	good condition	
265 Darling Street	fair to poor condition	
257 Darling Street	fair condition	
230 Darling Street	very good to good condition	
219 Darling Street	fair condition	
217 Darling Street	fair condition	
17 Dublin Street	good condition	

10 Dublin Street	fair condition	10 Dublin Street
90 Dundas Street	fair condition	90 Dundas Street
89 Dundas Street	good condition	89 Dundas Street
86 Dundas Street	fair condition	86 Dundas Street
69 Dundas Street	poor to fair condition	69 Dundas Street
50 Dundas Street	fair condition	50 Dundas Street
46 Dundas Street	fair condition	46 Dundas Street
39 Dundas Street	fair condition	39 Dundas Street
21 Dundas Street	fair condition	21 Dundas Street
137 Eagle Avenue	fair to poor condition	137 Eagle Avenue
124 Eagle Avenue	fair to poor condition	124 Eagle Avenue
43 Eagle Avenue	fair to good condition	43 Eagle Avenue
41 Eagle Avenue	fair condition	41 Eagle Avenue
78 East Avenue	fair to poor condition	78 East Avenue
64 East Avenue	fair to good condition	64 East Avenue
✓ 31 Egerton Avenue	fair condition	31 Egerton Avenue
✓ 21 Egerton Avenue	fair condition	21 Egerton Avenue
✓ 7 Egerton Avenue	fair to good condition	7 Egerton Avenue
7 Emilie Street	fair condition	7 Emilie Street
124 Gilkison Street	fair to good condition	124 Gilkison Street
299 Greenwich Street	good condition	299 Greenwich Street
297 Greenwich Street	poor condition	297 Greenwich Street
135 Grand River Avenue	fair to poor condition	135 Grand River Avenue
128 Grand River Avenue	poor to fair condition	128 Grand River Avenue

✓ 9 Henrietta Street	fair to good condition	
✓ 6 Henrietta Street	good condition	
68 Huron Street	fair to poor condition	
corner of Huron and Port Streets	poor to fair condition	
33 McMurray Street	fair to good condition	
89 Murray Street	fair condition	
49 Murray Street	good condition	
191 Nelson Street	good to fair condition	
177 Nelson Street	fair condition	
176 Nelson Street	fair condition	
160 Nelson Street	poor condition	
40 Niagara Street	fair to good condition	
97 North Park Street	fair to poor condition	
91 North Park Street	good condition	
42 North Park Street	good condition	
33 Ontario Street	fair to poor condition	
60 Park Ave	fair to good condition	
226 Park Avenue	fair condition	
224 Park Avenue	fair condition	
209 Park Avenue	fair condition	
197 Park Avenue	good condition	
124 Pearl Street	fair condition	
151 Peel Street	good condition	
149 Peel Street	good condition	
147 Peel Street	good condition	
145 Peel Street	good condition	
146 Peel Street	fair condition	no
44 Port Street	fair to good condition	
41 Port Street	fair condition	

49 Richmond Street	poor to fair condition
18 St. George Street	fair to poor condition
17 St. George Street	fair to poor condition
343 St. Paul Avenue	good condition
47 St. Paul Avenue	very good condition
10 St. Paul Avenue	good to very good condition
✓24 Scarfe Avenue	fair condition
✓22 Scarfe Avenue	fair to good condition
✓21 Scarfe Avenue	very good condition
✓19 Scarfe Avenue	very good condition
221 Sheridan Street	fair condition
219 Sheridan Street	fair condition
217 Sheridan Street	fair condition
215 Sheridan Street	fair condition
167 Sheridan Street	good condition
154 Sheridan Street	fair to good condition
68 Sherwood Drive	poor condition
58 Sherwood Drive	poor condition
✓121 Spring Street	poor condition
55? ✓95 Spring Street	fair to good condition
✓54 Spring Street	fair to good condition
✓53 Spring Street	fair to good condition
? ✓30 Spring Street	fair to good condition
33 Stinson Avenue	fair condition
31 Stinson Avenue	fair condition
135 Sydenham Street	excellent condition
11 Terrace Hill Street	fair to poor condition
7 Terrace Hill Street	fair to poor condition
5 Terrace Hill Street	fair to poor condition

GLOSSARY OF TERMS

(Taken from Old Ontario Houses by Kim Ondaatje and Lois MacKenzie)

BARGEBOARD:	Decorative board attached to horizontal eaves idiomatically referred to as gingerbread, Ontario crinkle, wooden lace.
BRACKETS:	Angular supports at eaves, doorways, sills.
GABLE:	An inverted V-shaped roof-line.
KEystone:	The stone at the apex of a masonry arch
QUOIN:	A projecting corner-stone at the angular of a building which reinforces its structure.
VERGEBOARD:	Decorative board attached to the sloping edge of a gable.
VERNACULAR:	Buildings in which an architectural style has been adapted to local materials and climatic conditions.
VOUSSOIRS:	Tapering or wedge-shaped pieces forming an arch or vault.

GLOSSARY OF TERMS

(Taken from Old Gothic Houses by Kim Onbasli and Lois Mackenzie)

BRACKETS: Decorative board attached to horizontal eaves, idiomatically referred to as girders, Gothic crinkle, wooden lace.

BRACKETS: Angular supports of eaves, doorways, etc.

CHABLE: An inverted V-shaped roof-line.

KEYSTONE: The stone at the apex of a masonry arch.

DOG-EAR: A projecting corner-piece at the angular of a building which reinforces its structure.

VERGEBOARD: Decorative board attached to the sloping edge of a gable.

VERGUE: Building in which an architectural style has been adapted to local materials and climatic conditions.

VOUZEUR: Tapering or wedge-shaped pieces forming an arch or vault.

APPENDIX -V-

LIST OF WORKS CONSULTED

I - PRIMARY SOURCES - UNPUBLISHED

- Abstracts of Land Titles* Brant County Registry Office,
Brantford, from 1850 -
- Assessment Rolls for the Town
and City of Brantford* 1860-1932
- 3 ✓ *Catalogue of Historical Docu-
ments in Brant County* Brantford, 1977
- Historical Society Vertical
Files* Brant County Museum
- 4 ✓ *Local History Boxes
#1,2,3,4 & 5* Brantford Public Library
- Lot and Registered Plan Maps* Planning Department
City Hall
- 5 ✓ *Municipal Building Records* City of Brantford
1892-
- Statutes of Ontario* Toronto: Queen's Law Printer
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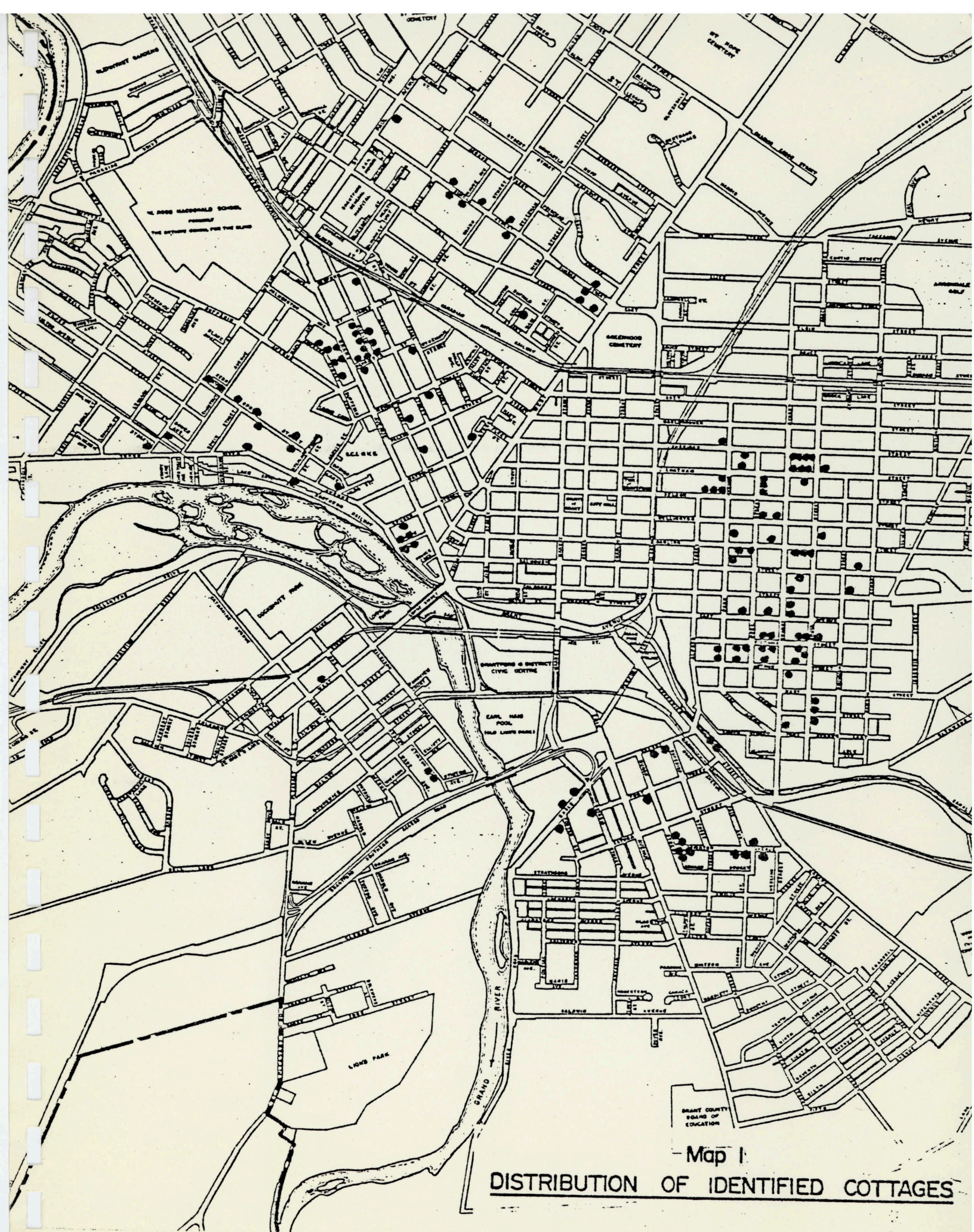
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- Map 1
DISTRIBUTION OF IDENTIFIED COTTAGES

DISTRIBUTION OF IDENTIFIED COTTAGES
-Map 1-

