



City of Westmount

Heritage Character Defining Elements:
Category 1★ Buildings

Contents

<i>Section</i>	<i>Page</i>
Introduction	v
Definitions	vi
Conservation Strategy Guidelines	vii
Guidelines' Terms of Reference	xiii
Map of Character Areas	1
Category 1★ Buildings	
<i>Character Area</i>	<i>street number</i>
2	3219
2	3637
2	15
3	80
6	523
6	88
7	519
7	529
7	504
8	473
8	490
9	451
9	474
9	5
9	16
9	18
10	3120
10	3122
10	29
<i>street name</i>	
The Boulevard (Braemar)	2
The Boulevard	4
Belvedere Road	6
Sunnyside Avenue	8
Argyle Road	10
Church Hill Avenue	12
Clarke Avenue	14
Clarke Avenue	16
Mountain Avenue	18
Clarke Avenue	20
Mountain Avenue	22
Mountain Avenue	24
Mount Pleasant Avenue	26
Rosemount Avenue	28
Severn Avenue	30
Severn Avenue	32
Daulac Avenue	34
Daulac Avenue	36
Ramezay Road	38

<i>Section</i>			<i>Page</i>
<i>Character Area</i>	<i>street number</i>	<i>street name</i>	
11	41	Holton Avenue	40
11	43	Holton Avenue	42
11	45	Holton Avenue	44
11	47	Holton Avenue	46
13	49	Forden Avenue	48
13	50	Forden Crescent	50
14	39	Cote-Saint Antoine Road	52
15	515	Cote-Saint Antoine Road	54
15	561	Cote-Saint Antoine Road	56
15	563	Cote-Saint Antoine Road	56
15	649	Cote-Saint Antoine Road	58
15	168	Cote-Saint Antoine Road	60
15	178	Cote-Saint Antoine Road	62
22	376	Metcalfé Road	64
22	378	Metcalfé Road	66
22	380	Metcalfé Road	68
22	382	Metcalfé Road	70
22	384	Metcalfé Road	72
22	327	Redfern Avenue	74
23	373	Olivier Avenue	76
23	375	Olivier Avenue	78
23	379	Olivier Avenue	80
23	381	Olivier Avenue	82
23	383	Olivier Avenue	84
24	1365	Greene Avenue	86
24	1367	Greene Avenue	86
Appendix: Documents on File			88
Acknowledgements			95

Introduction

The purpose of this document is to guide owners and their professional in their efforts to preserve Westmount's most exceptional residential properties. The Heritage Character Statements for Westmount's Category 1 ★ residential identify the architectural significance and integrity of each building and its contribution to the City of Westmount's built heritage. The Conservation Strategy Guidelines outline what steps need to be taken by those considering any change to these exceptional homes.

The information provided in the Heritage Character Statement for each Category 1 ★ property was researched and assessed by an experienced conservation professional. However additional research, documentation and considerations need to be compiled by owners and their professional before acting on the desire to modify existing conditions. This is necessary in order to develop a Conservation Strategy that carefully evaluates and balances the present user requirements of owners with the constraints associated with preserving the building's Heritage Character.

The Conservation Strategy Guidelines map out a course of action to assist owners in defining priorities necessary in decision-making when considering alterations that require the conservation of the Heritage Character of Category 1 ★ residential buildings. The methodology proposed in the Guidelines is founded on *Parks Canada's Standard's and Guidelines for the Conservation of Historic Places in Canada*, available at Parks Canada's website: www.pc.gc.ca/.

The Conservation Strategy Guidelines complement other governing documents, such as the Guidelines for Renovating and Building in Westmount, which describes the characteristics of the Character areas and outline basic limitations on acceptable interventions each property.

Definitions

Heritage Character: The composite amalgam of the various areas of Heritage Values perceived in a building.

Heritage Value: The aesthetic, historic, scientific, cultural, social or spiritual importance or significance for past, present and future generations. The heritage value of an historic place is embodied in its character-defining materials, forms, location, spatial configurations, uses and cultural associations or meanings.

HCDEs: The materials, forms, location, spatial configurations, uses and cultural associations or meanings that contribute to the heritage value of an historic place, which must be retained to preserve its heritage value.

Conservation Strategy Guidelines

Westmount's 'exceptional' Category 1 ★ properties deserve the utmost care in projects planned for their rehabilitation or improvement, in order to ensure retention of their Heritage Character. The Hurtubise House at the corner of Victoria and Cote Saint-Antoine, built early in the 18th century by the family whose name it bears, and now owned by the Canadian Heritage of Quebec, is an example of a Westmount property of this special significance.

The level of conservation care demanded by these properties is commensurate with that provided for the most important historic sites in the country by Agencies such as Parks Canada. The approaches brought by skilled conservation professionals to the development and execution of projects on properties of this level of importance should be used to help owners of Category 1 ★ properties in planning their own rehabilitation projects.

A key step in providing the needed high level of care involves the preparation of a conservation strategy by a qualified heritage conservation professional in advance of planned modifications to such properties. A conservation strategy assists owners to achieve their functional goals while protecting their property's overall Heritage Character. The preparation of a conservation strategy is aided by the information pertaining to each property in the following Heritage Character Statements.

Owners are expected (if possible) to contribute important research materials to their own projects, by bringing forward documents and images relating to building construction, use, and history over time; However, a conservation strategy will achieve its goals most effectively only if guided by a trained and experienced heritage conservation professional. One of the best ways to find individuals qualified for work on heritage buildings is to contact the professional associations grouping such individuals (ICOMOS Canada - The Canadian National Committee of the International Council on Monuments and Sites; APT - the Association for Preservation Technology, or CAHC - the Canadian Association of Heritage Consultants). The membership lists of these organizations also identify professionals in a number of related disciplines, such as archaeology, historic research, architectural history, and conservation engineering.

It should be recognized that work on buildings with significant Heritage Character (in contrast to architectural work on new buildings) will usually require significant up-front investment in the research and investigation phase, in addition to the standard fees suggested within the Order of Architects fee scale.

The process of developing a conservation strategy, as described in the following text, should provide owners some sense of what expectations they might have of the conservation professionals they engage, and also give architects and heritage conservation professionals some sense of the expectations they should bring to their work.

Developing a conservation strategy

Heritage conservation professionals use a logically ordered decision-making process to define appropriate possible treatment options for sites of special heritage importance. This process is embodied in a conservation strategy capable of balancing an owner's use requirements and protection of Heritage Character. The process used to develop the conservation strategy is simply a logical ordering of the research and investigative steps necessary to ensure that adequate understanding and balanced consideration of heritage significance and user needs underlie the analysis and choice of design options.

This process includes a number of key steps. These are presented below in sequential fashion. In most real-world projects, the process is iterative or cyclical in nature; often analysis of available options reveals the need for more information, and the investigative process recycles itself until adequate levels of understanding are arrived at.

A conservation strategy, built as it is around a common sense approach to decision making, differs from that which property owners would follow in planning home renovations, in the weight given to understanding and respecting the Heritage Character of a house in seeking to meet use needs.

A conservation strategy includes the following steps:

Step 1. Reconnaissance survey

An examination of the Heritage Character Statement in this document, earlier inspection or research reports, historic photographs, drawings or plans and the house itself should help clarify what information about the structure already exists and what research gaps need to be filled. This should permit owners and their conservation advisers to define what steps are required to obtain missing information, and to focus attention on areas where archival and on-site investigation might yield useful data.

A reconnaissance' survey of conditions within the property should also permit identification of problems requiring urgent attention. Owners can often contribute to this process by assembling family papers (old photographs, correspondence, journal, reports, plans etc.), and documentation concerning previous changes to the property held within the family.

Step 2. Definition of preliminary property research objectives

A full definition of research objectives should integrate consideration of needs emerging from the reconnaissance survey, but also those emerging from a preliminary analysis of property use and development plans.

While it might be interesting to carry out a wide-ranging research programme involving archaeological analysis on the property, or comparative studies of similar properties, it is usually best at this early stage to give clear focus to the established priorities and identify the most important research needs.

Step 3. Preparation of a Property Research and Investigation Report

The results of the various research and investigation exercises defined above should be organized together in a comprehensive report. Such reports (which may be called Historic Structure Reports in the USA, Conservation Plans in Australia or the UK), usually summarize findings in several areas:

- history of building construction and evolution; this data should be illustrated to the greatest degree possible and include historic photographs, accounts and plans. Each phase in building evolution should be fully described and illustrated. Overall schematic drawings showing periods of construction in plan and evolution can usefully aid understanding;
- research within the potential areas of significance of the property including historical values (including investigation of archaeological, social, and associational sources of value), architectural values (including archival and on-site investigation), and environmental values (related to investigation of physical setting and landscape/streetscape values); and
- building and property condition, including analysis of the degree to which a property meets user needs and imposed performance needs (such as building and fire codes).

Research sources for improving understanding of the building may include family papers (property deeds, photographs, letters, records of renovations etc.) It may also be useful to examine public records held by municipal institutions or others: often insurance companies, for example, hold remarkably complete descriptions of 19th century properties.

Property Research and Investigation Reports are usually prepared by professionals from a variety of disciplines working together, and are intended to provide a picture of the current status of their property: to define priorities for conservation and repair, and to guide the preliminary definition of a conservation strategy appropriate for the property, balancing concern for heritage significance and user needs. They are meant to provide an overview of important constraints and improvement needs and possibilities, and to provide a basis for developing a long range development plan within which specific projects and interventions can be planned in accordance with available resources.

Step 4. Preparation of a Statement of Significance

The conclusions of the Property Research and Investigation Report (step 3 above) should permit articulation of the property's overall heritage significance.

A Statement of Significance includes three fundamental components:

- a definition of a site's most important heritage values;
- a list of attributes supporting or carrying the values identified (HCDEs); and
- an assessment of the integrity and authenticity of the HCDEs, in order to guide treatment in directions which will complete or clarify the expression given by key attributes to the identified values.

Sometimes, as noted in step 3 above, this statement may be included as an integral part of the property research and investigation report; however, it may also have an independent existence. This has often become the case in recent years as the establishment of the Canadian Register of Historic Places has encouraged preparation of Statements of Significance for every designated property in Canada. The Heritage Character Statement in this document should serve as a foundation on which to build a Statement of Significance. A Statement of Significance should summarize all pertinent information collected in the previous steps, especially any information that is not already found in this document. Even if prepared before project initiation the research objectives set out in Step 3 (which will underlie the development of the Step 4. Statement of Significance) will also underlie development of all elements of a fully articulated Conservation Strategy.

Step 5. Project definition

This step should clearly summarize the most important project objectives, showing the desired links between the functional goals (established through needs analysis in steps 2 and 3) and protection of the building's Heritage Character, defined Heritage Values and related HCDEs (defined in step 4). In general, such a statement will express how the project will attempt to meet user needs while respecting applicable heritage requirements.

Step 6. Definition of project development criteria

Based on the analysis carried out above, the next step is to define project criteria which the various design options looked at must satisfy. Criteria should be defined in several areas:

- particular qualities, values and attributes to be respected as a result of heritage significance analysis;
- particular repair and/or upgrading needs to be met as a result of building condition analysis;
- functional requirements emerging from analysis of user needs; and
- contextual constraints: such constraints may be of two kinds—those associated with an owner's limitations (time/resources/access to skills) and those associated with protecting community interests (building codes, heritage conservation guidelines etc.).

Once these criteria have been defined, they can be weighted, and the strength of their contribution to option analysis clarified: Are all criteria of equal importance? If not, can they be ranked, or their relative importance measured? Are some 'essential' and others only 'desirable'? And so on . . .

The project development criteria may be articulated in different ways in the conservation strategy. These may be described variously as project criteria, project objectives, or 'guiding principles' for example, depending on the methods applied by the conservation practitioner. Whatever these are called, the general idea is that such statements should attempt to define project targets which bring together equally, concern for heritage, for use, and for the project's working context.

Step 7. Development and analysis of design options

Two sub-steps are involved here. First, a range of possible design options should be developed in order to test alternative means to meet the criteria, objectives or principles defined in step 6 above. The second sub-step in this process involves the choice of a preferred option—that is, defining the choice which best meets the criteria, objectives or applicable guiding principles developed. The rationale for that choice should be provided in the conservation strategy.

Often in heritage projects, analysis links these two steps by using the minimum intervention approach to focus on the choice of the most appropriate of possible options: can needs be met at the lowest level of the intervention scale (that is, through stabilization and repairs?) If not, through rehabilitation? If not, through replacement? And so on, up the scale towards the maximum level of intervention.

The particular names of the levels defined are not as important here as the process: recognition of the need to work through a hierarchy of defined options, working from minimum impact on heritage significance toward higher levels of impact on significance. This approach can be applied at all scales of a project from the overall conception (e.g. is the project concerned with preservation in an as-found state? with period restoration?), to treatment of individual components (e.g. can window performance be improved through repair? through retrofitting? through replacement?).

It is important to ensure that the conservation strategy includes analysis of a range of options and provides a rationale for the approach chosen, rather than just presenting one chosen design. Sharing this information helps all involved (including members of the Westmount Planning Advisory Committee) review the advantages and disadvantages of the various options looked at.

Potential Follow-up Strategy

Once a conservation strategy has been submitted to the Planning Advisory Committee, and approved, the design team should develop a construction management strategy which will achieve design goals cost-effectively, and with minimum harm to the Heritage Character of the property.

A number of key issues must be addressed in ensuring sensitivity suitable for work carried out on heritage properties:

- finding and retaining qualified contractors and/or artisans, and skilled trades people;
- choosing among various forms of contracting with those doing the work (low bid, fixed price; cost plus and unit prices etc.);
- establishing sufficient site supervision; and,
- ensuring before and after recording and documentation.

A number of key questions need to be addressed in relation to these issues:

- Is the work to be carried out as the result of a competitive bidding process?
- If so, how will the work be described to ensure that bids will be accurately comparable?
- How will the capacity of contractors to carry out work be measured?
- How will a list of qualified contractors be assembled?
- What form of contract will be negotiated with the successful bidder?
- How will the description of work be used to provide quality control on site?
- What provisions for site supervision exist? and
- What means for budget control are built into the contract?

There are no formulaic answers to any of these questions. Appropriate response must reflect project circumstances, and will require the application of professional judgment, and experience in working in heritage contexts.

It is also important once a project has been completed, to undertake a number of important follow-up measures. Efforts must be made to ensure that appropriate maintenance plans and procedures are implemented to provide long term security for the project investment made, and for the well-being of the property. Some of the renovation or conservation measures implemented may require a regular programme of monitoring to track the effectiveness of actions undertaken (For example, are planned energy savings being achieved after window retrofitting? Is any condensation visible during winter months? And so on).

Conclusion: final thoughts

These Conservation Strategy Guidelines are an essential aid for owners of Category 1 ★ residential buildings in the City of Westmount attempting to meet their use requirements and functional goals with least harm to the building's Heritage Character. The process outlined in the document can be pursued by moving literally through the 7 steps described, or by working more informally, while approximating the research process involved. There is no magic in the 7 steps identified or the language used to describe those 7 steps. These efforts may be amalgamated together in a single conservation strategy document, or separated within a number of distinct, but linked, initiatives.

Whatever form these efforts assume, it is important to include several factors in any effort to develop an effective conservation strategy:

- ensuring a well executed and fully illustrated research and investigation report is available as an indispensable base for further analysis;
- ensuring that a statement of significance derived from the research report, that identifies heritage values, and attributes supporting or expressing these values (HCDEs), is prepared and used as a basis for assessing proposed modifications to a property. (This should result from the provided Heritage Value and HCDE information contained in this document and new information retrieved while carrying out the first steps in the Conservation Strategy Guidelines);
- ensuring explicit definition of applicable criteria or guiding principles against which proposed changes may be measured, and which may be shared by those evaluating the analysis of options for change; and
- giving adequate attention to means to follow up on decisions made and the work carried out, for the long term benefit of the property.

Guidelines' Terms of Reference

The following terms of reference may be used to assist owners when employing heritage conservation professionals to carry out a conservation strategy.

The consultant shall prepare a conservation strategy for _____(name of property), within _____(time frame)_____.

The conservation strategy shall include the following steps:

Step 1. Reconnaissance survey

Purpose: To clarify what information about a structure already exists, and what research gaps need to be filled, including need for further archival and on-site investigation. Identification of problems requiring urgent attention.

Activities: Examination of earlier inspection or research reports, historic photographs, drawings or plans, family papers (old photographs, correspondence, journal, reports, plans etc.), and documentation concerning previous changes to the property; examination of reports held by the City of Westmount on the property, including the Heritage Character Statement in this document.

Step 2. Definition of preliminary property research objectives

Purpose: A full definition of research objectives for the property

Activities: Synthesis integrating consideration of needs emerging from the reconnaissance survey (above), but also those needs emerging from a preliminary analysis of property use and development plans.

Step 3. Preparation of a property research and investigation report

Purpose: To carry out various research and investigation exercises identified in steps 1 and 2 and to present findings in a comprehensive and integrated report. This report should include a complete history of building construction and evolution. The information in the report should be illustrated to the greatest degree possible and include historic photographs, accounts and plans. Each phase in building evolution should be fully described and illustrated. Overall schematic drawings showing periods of construction in plan and elevation can usefully aid understanding. The report should provide a picture of the current status of their property, define priorities for conservation and repair, and guide the preliminary definition of a conservation strategy appropriate for the property, balancing concern for Heritage Value and user needs. The report should provide an overview of important constraints and improvement needs and possibilities, and provide a basis for developing a long range development plan within which specific projects and interventions can be planned in accordance with available resources.

Activities: Research within the potential areas of significance of the property including Historical Values (including investigation of archaeological, social, and associational sources of value), Architectural Values (including archival and on-site investigation) , and Environmental Values (related to the investigation of physical setting and landscape/ streetscape values). Additionally, an investigation of building and property conditions, including analysis of the degree to which a property meets user needs and imposed performance needs (such as building and fire codes).

Step 4. Preparation of a property Statement of Significance

Purpose: Articulation of a property's overall heritage significance based on findings within the comprehensive report, and the Heritage Character Statement in this document.

Activities: A full Statement of Significance report will require the portrayal of the site's Heritage Character, through the identification of its Heritage Values, a list of its HCDEs, and an assessment of the integrity and authenticity of these HCDEs.

Step 5. Project definition

Purpose: A clear summary of the most important project objectives, showing the desired links between the functional goals (established through needs analysis in steps 2 and 3) and protection of Heritage Character, Heritage Values and HCDEs as defined in the Statement of Significance in step 4.

Activities: Synthesis of the findings from steps 2, 3 and 4 expressed as integrated project objectives. In general, such a statement will attempt to express how the project will attempt to meet user needs while respecting applicable heritage requirements.

Step 6. Definition of project development criteria

Purpose: Based on the analysis carried out above in steps 2 through 5, definition of project criteria (objectives, guiding principles) which various design options must satisfy.

Activities: Criteria should be defined in several areas:

- particular qualities, values and attributes to be respected as a result of heritage significance analysis;
- particular repair and/or upgrading needs to be met as a result of building condition analysis;
- functional requirements emerging from analysis of user needs; and
- contextual constraints: such constraints may be of two kinds—those associated with an owner's limitations (time/resources/access to skills) and those associated with protecting community interests (building codes, heritage guidelines etc.)

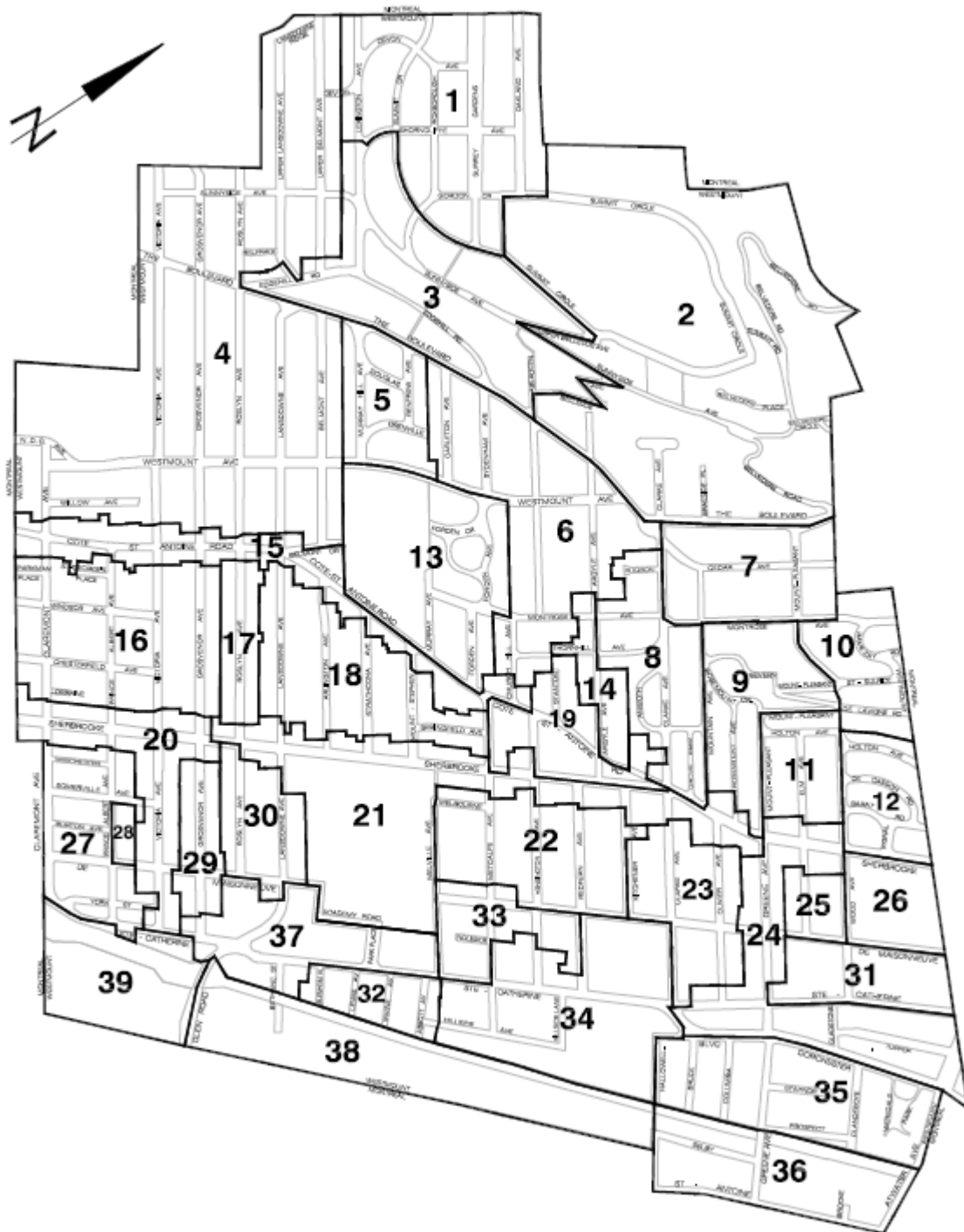
Once these criteria have been defined, they should be weighted, and the strength of their contribution to option analysis clarified.

Step 7. Development and analysis of design options

Purpose: Definition of a range of possible design options, followed by the choice of a preferred option—that is, defining that choice which best meets the criteria, objectives or applicable guiding principles developed. It is important to ensure that the conservation strategy includes analysis of a range of options and provides a rationale for the approach chosen, rather than just presenting one chosen design. Sharing this information helps all involved (including members of the Westmount Planning Advisory Committee) review the advantages and disadvantages of various options looked at.

Activities: Measuring the effectiveness of various options against the project criteria, objectives or guiding principles defined in step 6, preferably using the 'minimum intervention' approach (asking whether needs can be met at levels of intervention offering the least harm to Heritage Values before looking at levels offering greater possible harm on Heritage Values).

Character Areas



3219 The Boulevard (Braemar)

Heritage Character-Defining Elements



Character Area 2 ⊗



<i>Description:</i>	A detached house where all 4 façades are of importance. However, the south (principal) and east (street) façades are more articulated and of greater architectural value. Heritage value derives from Historic Value, due to its age; to its Artistic Value as a work by William Footner, the architect of Bonsecours Market and then Barott and Blackader, and as almost intact example of a neo-classical villa of the mid 19th century. Braemar is a classified monument (MCCCCFQ)
<i>Date of construction:</i>	1849; alterations in 1924, 1963, 1964, 1967, 1974
<i>Persons associated with:</i>	John Eadie, Owner; William Footner, Architect; Barrot and Blackader, Architects (galleries)
<i>Stylistic influences:</i>	Neo-Classical
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Brick
<i>Roof (HCDE):</i>	Standing seam metal
<i>Windows (HCDE):</i>	Wood; original
<i>Woodwork (HCDE):</i>	Wood Galleries wrap around the building on all four sides and on both storeys. Although the galleries are not original, they are now over 80 years old and designed by a respected firm of architects. Furthermore, no archival evidence exists for the original appearance of the house.
<i>Composition:</i>	All façades are symmetrical. Chimneys were at one time symmetrical elements of importance to the overall composition. However, they have been modified. Similarly, dormers have been added to the roof, resulting in un-symmetrical conditions.
<i>Integrity:</i>	High, although maintenance is needed. Unfortunately, integrity of original site has been greatly compromised.
	NOTE: All archival indications are that the galleries are not original to the building, but were added in the 1920s by Barott and Blackader, themselves distinguished architects. Before any work is done on the galleries, archival and on-site research should be conducted to determine what is original to the Barott and Blackader work and what has been added/modified due to repair campaigns.

3637 The Boulevard

Heritage Character-Defining Elements



Character Area 2 ⊗



<i>Description:</i>	A detached house where all 4 façades are of importance. However, due to the swimming pool extension, most significant façades are the south (principal) and east façades. Heritage value derives from Artistic Value, related to its architects, dominant setting in large garden; Queen Anne Revival style, with Picturesque massing and varied roofline.
<i>Date of construction:</i>	1911, modifications or additions 1923, 1975, 1980
<i>Persons associated with:</i>	George Hogg, original owner; Hutchison Wood Miller, architects; Melville Miller, architect; David, Boulva, Cleve, architects
<i>Stylistic influences:</i>	Queen Anne Revival; neo-classical elements
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Brick; stone portico with broken pediment at front door; Dutch gable with stone enrichments
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; original
<i>Woodwork (HCDE):</i>	Contributes to overall variety and richness of detailing; 1980 extension which is visible from the street on the west side and which wraps around the rear façade of the building is a significant intrusion in the composition.
<i>Composition:</i>	In keeping with the Queen Anne Revival, all façades are non-symmetrical; this irregularity is an important HCDE.
<i>Integrity:</i>	Varied: portions of the house appear to be original. However, there has been significant loss of integrity to the west and north, where the swimming pool extension is built.
	NOTE: garden setting important HCDE

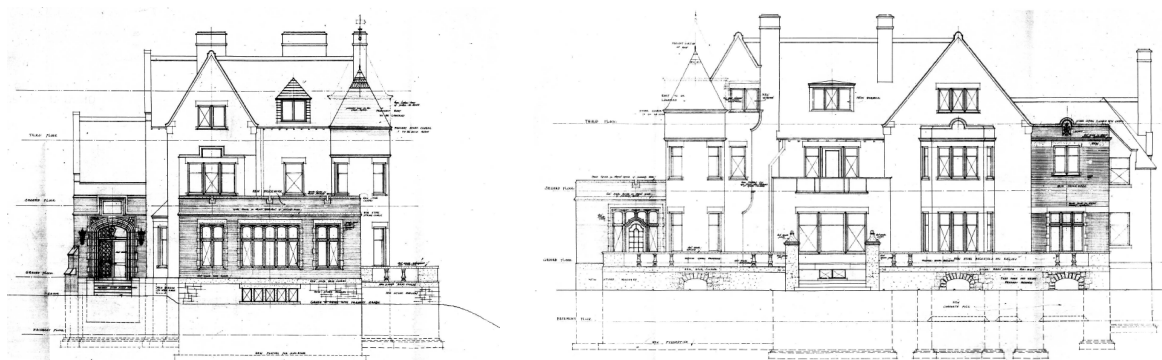
15 Belvedere Road

Heritage Character-Defining Elements



Character Area 2 ⊗





1929, Elevations

<i>Description:</i>	A detached house where all 4 façades are of importance. However, the south (principal) and west (street) façades are more articulated and of greater architectural value. Heritage value derives from age; dominant setting in large garden; Queen Anne Revival style, with Picturesque massing and varied roofline; exceptional quality of masonry: brickwork and stone carvings.
<i>Date of construction:</i>	1906; additions: 1929, 1931, 1935, 1938, 1949, 1954, 1971, 1973, 1986
<i>Persons associated with:</i>	George Summer: original owner; Samuel Bronfman, Robert Findlay, architect; J.W.McGregor, architect
<i>Stylistic influences:</i>	Queen Anne Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Brick walls with sandstone trim and carvings
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood
<i>Woodwork (HCDE):</i>	There is little woodwork, the majority of the ornamentation is stone.
<i>Composition:</i>	In keeping with the Queen Anne Revival, all façades are non-symmetrical; Irregularity important HCDE.
<i>Integrity:</i>	High, although much rehabilitation work done from 2007-2009; Modifications done to exterior and interior gutted.
	NOTE: garden setting exceptional HCDE

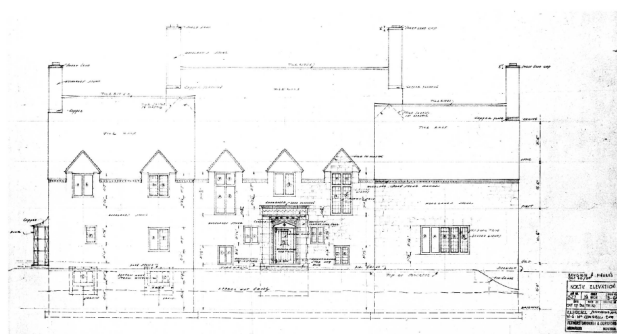
80 Sunnyside Avenue

Heritage Character-Defining Elements

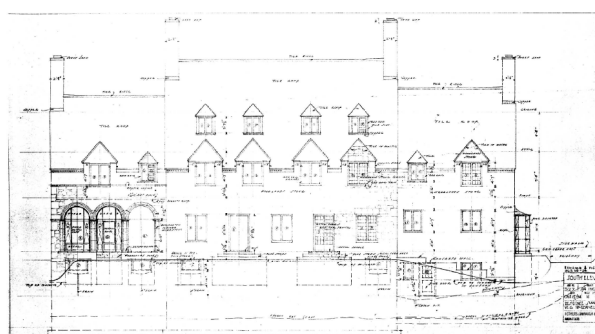


Character Area 3





North Elevation, 1934



South Elevation, 1934

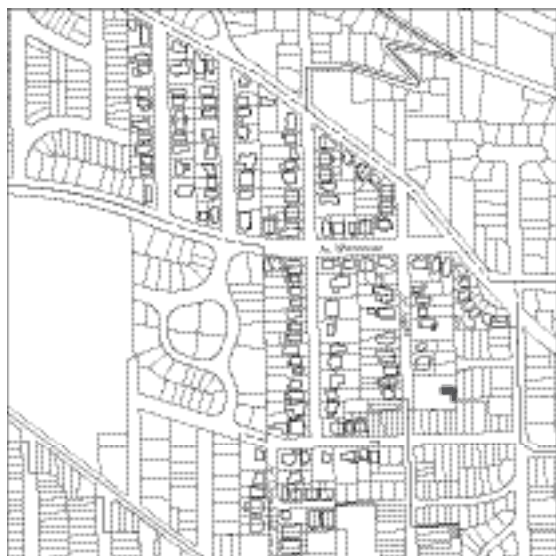
<i>Description:</i>	A detached building where all 4 façades are of importance. Heritage value derives from Artistic Value, relating to architecture and architects, and Urban Value related to remarkable garden setting and views from Lexington Avenue.
<i>Date of construction:</i>	1930
<i>Persons associated with:</i>	J. Wilson McConnell, owner; Fetherstonhaugh and Durnford, architects
<i>Stylistic influences:</i>	Scottish baronial and "Canadien"
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Rock face limestone walls and ashlar trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Aluminium clad wood, not original
<i>Composition:</i>	In keeping with the Queen Anne Revival, all facades are non-symmetrical; Irregularity important HCDE.
<i>Integrity:</i>	High, although much rehabilitation work done from 2007-2009; Modifications done to exterior and interior gutted.
	NOTE: garden setting exceptional HCDE, chimneys HCDE

523 Argyle Road

Heritage Character-Defining Elements



Character Area 6 ⊗



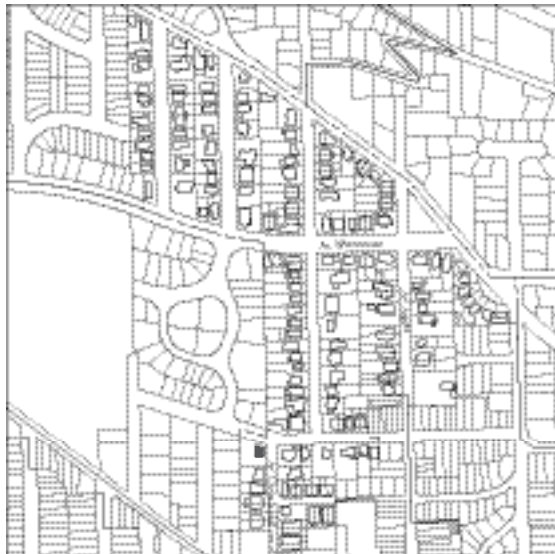
<i>Description:</i>	A detached house where all 4 façades are of importance. However, the south (principal) and east (street) façades are more articulated and of greater architectural value. Heritage value derives from Historic Value, related to age; Urban Value related to dominant setting in large garden.
<i>Date of construction:</i>	Circa 1872-1879 ¹
<i>Persons associated with:</i>	Alex Cross or Alex Foster; Fetherstonhaugh and Durnford 1945 miscellaneous works
<i>Stylistic influences:</i>	Neo-Classical villa
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Brick; Painting is probably not original; colour selection certainly not original.
<i>Roof (HCDE):</i>	Slate Mansard
<i>Windows (HCDE):</i>	Wood
<i>Woodwork (HCDE):</i>	Porch columns, dormer enrichments
<i>Composition:</i>	A house which has been added to and modified over time. B/M Study suggests that the front entrance originally faced south and this would be in keeping with the morphology of the 19th century, where the early houses faced the south and took advantage of the river views. In keeping with vernacular architecture, the building has been modified by additions that were randomly planned. These additions have little or no heritage value and could be subject to change without loss of existing heritage value.
<i>Integrity:</i>	High
	NOTE: garden setting exceptional HCDE
	¹ Beaupré/Michaud Study gives 1872. However, the house does not appear on the Fortification Survey map of 1872. It is indicated on the Hopkins map of 1879. Therefore, a date of construction between 1872-1879 is reasonable.

88 Church Hill Avenue

Heritage Character-Defining Elements



Character Area 6 ⊗



<i>Description:</i>	A detached building where all 4 façades are of importance, although east and south of primary importance. Heritage value derives from Historic Value related to its age; Artistic Value related to the architects, Neo-Georgian style, and setting in large garden.
<i>Date of construction:</i>	1901, garage: 1917, enlarged 1924, 1946
<i>Persons associated with:</i>	Lewis Skaife, original owner; MacVicar and Heriot, architects; Fetherstonhaugh, Durnford, Bolton, Chadwick, architects
<i>Stylistic influences:</i>	Neo-Georgian
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Red brick, sandstone trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Originally Wood; currently not all are original
<i>Woodwork (HCDE):</i>	Contributes to overall variety and richness of detailing; gallery, porch, Palladian window. Cornice, etc. (NOTE: there is something curious happening on the north wing, where there is no existing cornice; however, the extension appears to be original.)
<i>Composition:</i>	In keeping with the Georgian Revival, principal façade is symmetrical; this principle is more loosely applied on the other façades.
<i>Integrity:</i>	High: A comparison with the architect's perspective demonstrates that little has changed. Even the south porch is intact, although there appear to have been modifications to the access to the garden and the exterior stairs.
	NOTE: garden setting important HCDE

519 Clarke Avenue

Heritage Character-Defining Elements



Character
Area 7 ⊗



<i>Description:</i>	<p>A semi-detached building where 3 façades are of importance, although north façade of lesser value.. This building shares a party wall with 504 Mountain Avenue and is the product of a single construction. Its history remains murky. The derivation of heritage value is not certain. It may be associated with its age, particularly if the two houses were originally one, as 19th c. insurance map research suggests. Its association with J.S.Archibald, a well-respected local architect, seems tenuous and insufficient to contribute significant heritage value. The only references on file to his work relate to renovations, so that it is not certain that he was the architect for the ensemble.</p>
<i>Date of construction:</i>	1927 According to B/M Study. Map research indicates that the ensemble of the Clarke and Mountain houses predates the 1920s and that the original house was probably subdivided after the First World War. The exact evolution of the property remains uncertain.
<i>Persons associated with:</i>	John Smith Archibald, architect
<i>Stylistic influences:</i>	Gothic Revival, Neo-classical, Queen Anne Revial
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Stucco over unknown substrate
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	Contributes to overall variety and richness of detailing
<i>Composition:</i>	<p>The South façade, which is shared with 504 Mountain Avenue, forms a continuous composition, uninterrupted by any explicit indication of party walls. It has a row of tall windows, set in shallow arched reveals, which span from east to west, across both houses. There have been secondary additions to the façades, which mask the original form of the building, but which are not in themselves inappropriate. The building's Irregularity is an important HCDE. The date of the stucco coating is unknown. It is possible that it was applied at the time of the sub-division of the property, but there is no certainty, since there is no proof of the subdivision. Further research should be undertaken if the owner wishes to remove or alter the cladding material, to make proof of its age.</p>
<i>Integrity:</i>	<p>High from the 1920s</p> <p>NOTE: garden setting exceptional HCDE, chimneys HCDE</p>

529 Clarke Avenue

Heritage Character-Defining Elements



Character Area 7 ⊗



<i>Description:</i>	A detached house where all 4 façades are of importance. However, the west (principal), north and south (side) façades are more articulated and of greater architectural value. Heritage value derives from Historic Value, related to age; Artistic Value related to Queen Anne Revival/Arts+Crafts style, with Picturesque massing and varied roofline.
<i>Date of construction:</i>	1907
<i>Persons associated with:</i>	James Oliver, original owner
<i>Stylistic influences:</i>	Queen Anne Revival elements/Arts+Crafts elements
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Brick with stone trim; limestone base elements
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; original; varied types:
<i>Woodwork (HCDE):</i>	Majority of trim in stone, woodwork minimal
<i>Composition:</i>	In keeping with the Queen Anne Revival and Arts+Crafts, all façades are non-symmetrical; these irregularities are important HCDE.
<i>Integrity:</i>	High
	NOTE: garden setting HCDE

504 Mountain Avenue

Heritage Character-Defining Elements



Character Area 7 ☒



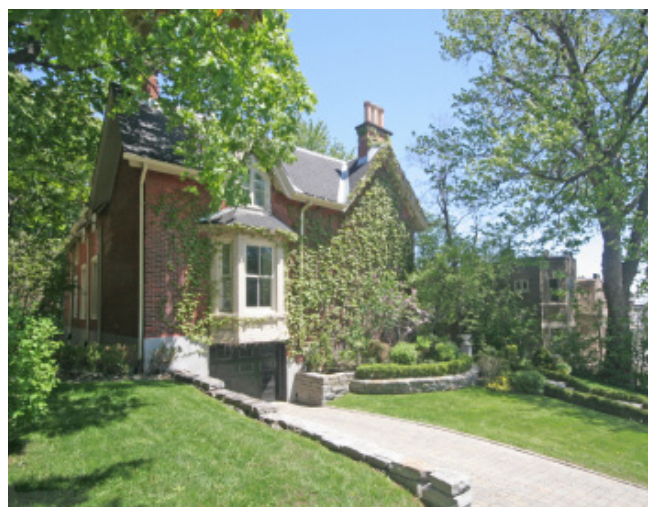
<i>Description:</i>	A semi-detached building where 3 façades are of importance. This building shares a party wall with 519 Clarke Avenue and is the product of a single construction. Its history remains murky. The derivation of heritage value is not certain. It may be associated with its age, particularly if the two houses were originally one, as map research suggests. Its association with J.S.Archibald, a well-respected local architect, seems tenuous and insufficient to contribute significant heritage value. The only references on file to his work relate to renovations, so that it is not certain that he was the architect for the ensemble. If the ensemble was originally a single property, as the 19th century maps suggest, then the stable on Mountain Avenue, which is now a separate property, was part of the estate.
<i>Date of construction:</i>	1927 According to B/M Study. Map research indicates that the ensemble of the Clarke and Mountain houses predates the 1920s and that the original house was probably subdivided after the First World War. The exact evolution of the property remains uncertain.
<i>Persons associated with:</i>	John Smith Archibald, architect
<i>Stylistic influences:</i>	Cottage
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Stucco over unknown substrate
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	Contributes to overall variety and richness of detailing
<i>Composition:</i>	The South façade, which is shared with 519 Clarke Avenue, forms a continuous composition, uninterrupted by any explicit indication of party walls. It has a row of tall windows, set in shallow arched reveals, which span from east to west, across both houses. There have been secondary additions to the façades, which mask the original form of the building, but which are not in themselves inappropriate. The irregularity of this buildings is an important HCDE. The date of the stucco coating is unknown. It is possible that it was applied at the time of the sub-division of the property, but there is no certainty, since there is no proof of the subdivision. Further research should be undertaken if the owner wishes to remove or alter the cladding material, to make proof of its age.
<i>Integrity:</i>	High from the 1920s NOTE: garden setting exceptional HCDE, chimneys HCDE, the relationship to the stable, now a separate property, is interesting.

473 Clarke Avenue

Heritage Character-Defining Elements



Character Area 8



<i>Description:</i>	A detached building where 3 façades of main pavilion are important; rear façade of main pavilion and those of servants' wing of lesser importance. Heritage value derives from Historic Value related to age; and Artistic Value, related to architecture; and Urban Value related to remarkable garden setting.
<i>Date of construction:</i>	Circa 1885
<i>Persons associated with:</i>	Jeffrey Penfold (owner)
<i>Stylistic influences:</i>	Neo-Gothic cottage
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Red brick
<i>Roof (HCDE):</i>	Not original, roof material originally slate.
<i>Windows (HCDE):</i>	Wood, original
<i>Woodwork (HCDE):</i>	Window hoods, bay windows
<i>Composition:</i>	The main body of the house is treated as a pavilion. The servants' wing is contained in a wing which is recessed from the main pavilion and is shorter in height. It is therefore subservient to the pavilion. The composition of the pavilion is unusual: the front façade is symmetrical, in a manner not consistent with the Picturesque principles of the Gothic revival. The other façades are more loosely disposed. In keeping with earliest houses built on slopes in Westmount, the principal façade addresses the south and the views towards the river, rather than the street. The garage is a modern and unfortunate intervention, which could be modified/eliminated.
<i>Integrity:</i>	High for the main pavilion. The servants' wing is to be modified, with an extension to the east.
	NOTE: chimneys HCDE

490 Mountain Avenue

Heritage Character-Defining Elements



Character Area 8



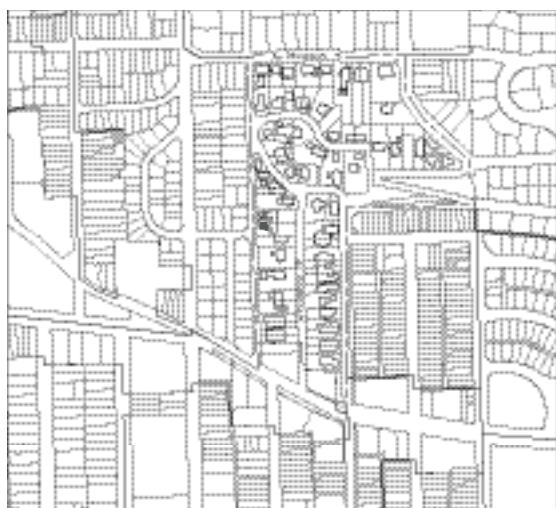
<i>Description:</i>	A detached building where all 4 façades are of importance. However, the north façade is very much a secondary façade, even though it has a continuity of materials. Heritage value derives from Historic Value, related to age, Urban Value, related to dominant setting on Mountain Avenue and its garden; Artistic Value related to Gothic Revival style with Picturesque massing and varied roofline.
<i>Date of construction:</i>	1868
<i>Persons associated with:</i>	Daniel Wilson, original owner, contractor, Westmount Councillor
<i>Stylistic influences:</i>	Gothic Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Rough-hewn coursed limestone with ashlar trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; original
<i>Woodwork (HCDE):</i>	Contributes to overall variety and richness of detailing; gallery, dormer enrichments, entry porch, etc.
<i>Composition:</i>	In keeping with the Gothic Revival, all facades are non-symmetrical. These irregularities are important HCDE. Characteristic of early houses in Westmount, the house is oriented towards the south and the views of the river. Therefore, the side garden is an important HCDE of the setting.
<i>Integrity:</i>	High, although the woodwork, particularly on the side porch has been modified.
	NOTE: garden setting exceptional HCDE

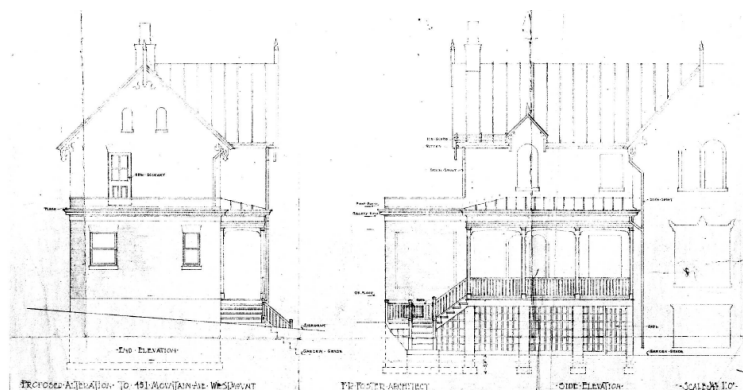
451 Mountain Avenue

Heritage Character-Defining Elements



Character Area 9 ⊗





End & Side Elevations, 1919

<i>Description:</i>	A Semi-detached building where 3 façades are of importance. This building shares a party wall with 52 Rosemount Avenue. 52 and 60 Rosemount Avenue were former outbuildings of the same property. Heritage value derives from Historic Value, related to age and associations with R.J.Reekie, Artistic Value, related to architecture.
<i>Date of construction:</i>	Circa 1861-1868, 1913 stucco applied
<i>Persons associated with:</i>	Robert James Reekie
<i>Stylistic influences:</i>	Neo-Gothic cottage
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Stucco on brickwork
<i>Roof (HCDE):</i>	Metal batten
<i>Windows (HCDE):</i>	Wood, original
<i>Woodwork (HCDE):</i>	Window hoods, porch, gable enrichments
<i>Composition:</i>	The picturesque massing is characteristic of Gothic Revival, with Italianate detailing of rounded windows and window hoods. In keeping with earliest houses built on slopes in Westmount, the principal façade addresses the south and the views towards the river, rather than the street.
<i>Integrity:</i>	Relatively high, several modest modifications
	NOTE: chimneys HCDE

474 Mount Pleasant Avenue

Heritage Character-Defining Elements



Character Area 9 ⊗



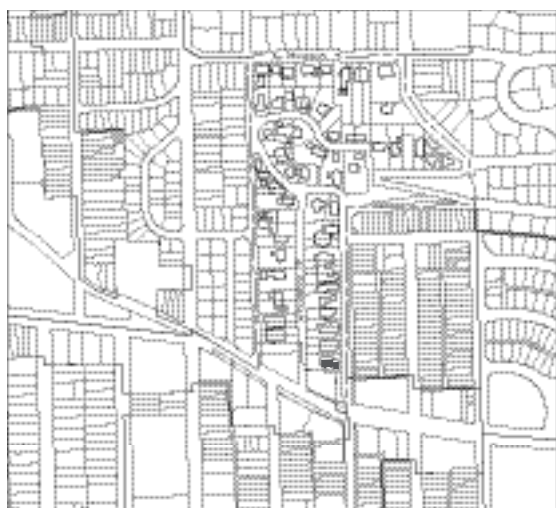
<i>Description:</i>	A Detached house where all 4 façades are of importance. However, the south (principal) and east (street) façades are more articulated and of greater architectural value. Heritage Value derives from age; consistency of style; dominant setting; and large garden.
<i>Date of construction:</i>	Circa 1892
<i>Persons associated with:</i>	Built by James Robert Reekie as dowery house for his daughter Elizabeth Reekie Ward; Owned and restored by Rosanne Moss, architect
<i>Stylistic influences:</i>	Queen Anne Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Wood clapboard/wood shingle on upper storey
<i>Roof (HCDE):</i>	Asphalt shingles (originally slate)
<i>Windows (HCDE):</i>	Wood; not original; varied types: majority double hung, 1 oeil de boeuf; occasional casements
<i>Woodwork (HCDE):</i>	Contributes to overall variety and richness of detailing; gallery, porch, string courses between storeys, ornamentation of turrets, windows, etc.
<i>Composition:</i>	In keeping with the Queen Anne Revival, all façades are non-symmetrical. These irregularities are important HCDE. Woodwork details, with exception of porch – although sympathetic, is almost entirely from the 1980s. Additionally, the garden setting is of importance.
<i>Integrity:</i>	High, although much restoration/rehabilitation work done from 1983-2007; porch woodwork not original, as noted above.

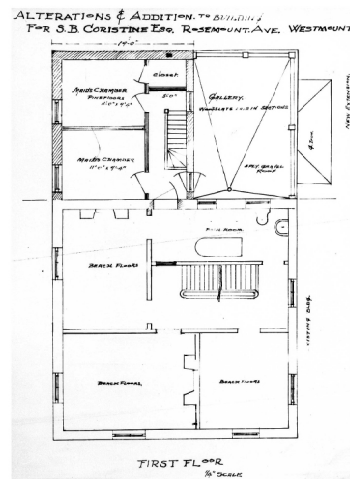
5 Rosemount Avenue

Heritage Character-Defining Elements



Character Area 9 ⊗





Ground Floor modifications, 1911

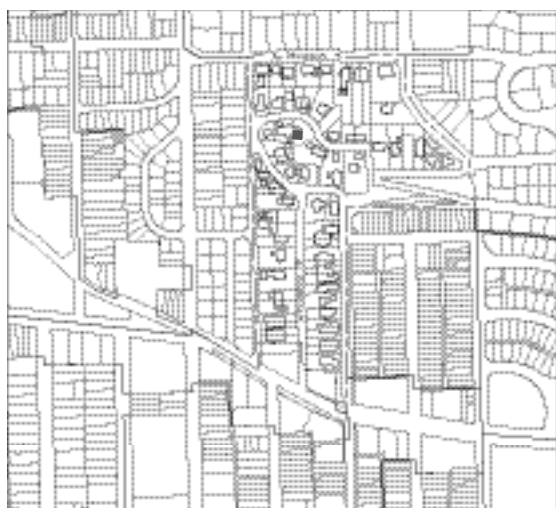
<i>Description:</i>	A detached building where 3 façades are of importance. The rear façade is of lesser interest. Heritage value derives from Historic Value related to age, associations with James Reekie, an important local developer; and Artistic Value related to Italianate style, setting and associations with Thomas Seaton Scott, architect.
<i>Date of construction:</i>	1863, 1911 rear extension
<i>Persons associated with:</i>	James Reekie, original owner; Thomas Seaton Scott, architect
<i>Stylistic influences:</i>	Italianate Revival, Second Empire stylistic influence in Mansard roof
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Brick (painted); string course separates ground and second floor
<i>Roof (HCDE):</i>	Mansard roof (slate)
<i>Windows (HCDE):</i>	Wood; original
<i>Woodwork (HCDE):</i>	Window hood and dormer enrichments
<i>Composition:</i>	Broadly symmetrical composition, in keeping with the Italianate. While it has been suggested that the Mansard roof is later than the original building, there is no archival evidence to support this. In fact, the use of the Mansard roof on Italianate architecture was not unusual for the 1860s.
<i>Integrity:</i>	High
	NOTE: garden setting important HCDE. Thomas Seaton Scott was the Chief Architect for the Department of Public Works, Canada and was responsible for a number of significant buildings across the country.

16 Severn Avenue

Heritage Character-Defining Elements



Character Area 9



<i>Description:</i>	This Semi-detached house is intrinsically linked to 18 Severn Avenue. According to notarial evidence ¹ 18 Severn Avenue, the original “Rosemount”, was divided into two dwellings in 1892 by severing its eastern wing, which with minor modifications, became 16 Severn Avenue. Visual evidence would suggest that 16 Severn Avenue was once either a servants’ wing or annex to 18 Severn Avenue. The street façade and garden façades are deemed to be of importance. The garage to the east was modified in 2006, with the addition of a second storey. It is clear from photographic evidence that the garage, like the street façade have been altered several times. Heritage value derives from Historic Value, related to age and associations with John Young and intrinsic relationship to 18 Severn Avenue and Aesthetic Value related to relatively intact condition of stonework, windows and roof and woodwork.
<i>Date of construction:</i>	1847-1861 ² , or 1859-1862 ³ , Dates of Modifications on record: 1943
<i>Persons associated with:</i>	John Young, 1811-1878
<i>Stylistic influences:</i>	Neo-Classical, Picturesque Villa
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Montreal grey limestone, coursed with emphasized joints; ashlar trim
<i>Roof (HCDE):</i>	Slate mansards, with pronounced cornice. Date from c.1880, according to B/M, although there is little documentary evidence to support this assertion.
<i>Windows (HCDE):</i>	Wood; original; Dormer enrichments
<i>Woodwork (HCDE):</i>	Entrance portico with broken pediment (post 1920s) has less value
<i>Composition:</i>	Given that this residence was built as a secondary wing to 18 Severn, it is difficult to speak of a “composition”, in that it was never intended to be a stand alone building. In keeping with neo-classical principles, all façades are symmetrical. The placement of the front door —off axis— is a clear indication that it was added at a later date. A photo, taken in the 1920s, shows an entry porch whose form traces the scarring of the masonry which is still visible. The fact that the ground floor is virtually flush with the exterior grade is another indication that it was once a secondary wing to its more imposing neighbour.
<i>Integrity:</i>	High, with the exception of the garage second storey.

¹ Les Residences, (CUM 774)

² According to Les Residences, (CUM 774)

³ Beaupre/Michaud report

18 Severn Avenue

Heritage Character-Defining Elements



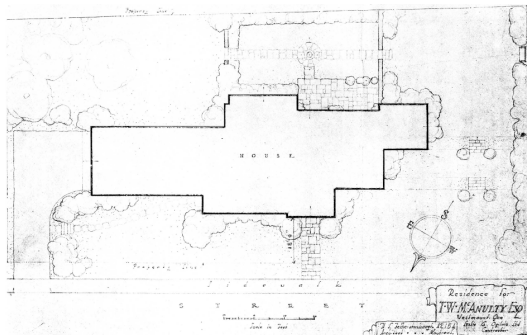
Character Area 9 ⊗



<i>Description:</i>	This Semi-detached house is intrinsically linked to 16 Severn Avenue. According to notarial evidence ¹ 18 Severn Avenue, the original “Rosemount”, was divided into two dwellings in 1892 by severing its eastern wing, which with minor modifications, became 16 Severn Avenue. The street, garden and west facades are deemed to be of importance. Heritage value derives from Historic Value, related to age and associations with John Young and intrinsic relationship to 16 Severn Avenue; and Aesthetic Value related to exceptional quality of stonework, windows and roof and woodwork.
<i>Date of construction:</i>	1847-61 ² or 1859-1862 ³ , Dates of Modifications: 1953-61-67-76-81
<i>Persons associated with:</i>	John Young, 1811-1878
<i>Stylistic influences:</i>	Neo-Classical, Picturesque villa
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Montreal grey limestone, coursed with emphasized joints; ashlar trim
<i>Roof (HCDE):</i>	Slate mansards, with pronounced cornice. Date from c.1880, according to B/M, although there is little documentary evidence to support this assertion.
<i>Windows (HCDE):</i>	Wood; original; Dormer enrichments
<i>Composition:</i>	The composition is picturesque, according to the principles of AJ Downing; the vertical thrust of the entry tower is balanced by the horizontality of the servants’ wing (now 16 Severn Avenue).
<i>Integrity:</i>	High

3120 Daulac Avenue

Heritage Character-Defining Elements



Plot Plan 1929

Character Area 10 ⊗





South Elevation, 1929

Description: A detached building where all 4 façades are of importance. Heritage value derives from Historic Value related to age; and Artistic Value, related to architecture and architects.

Date of construction: 1929

Persons associated with: T.W.McAnulty, owner; H.L.Fetherstonhaugh, architect

Stylistic influences: Tudor Revival

Materials:

Cladding (HCDE): Stone

Roof (HCDE): Slate

Composition: Compositional irregularities typical of style.

Integrity: High

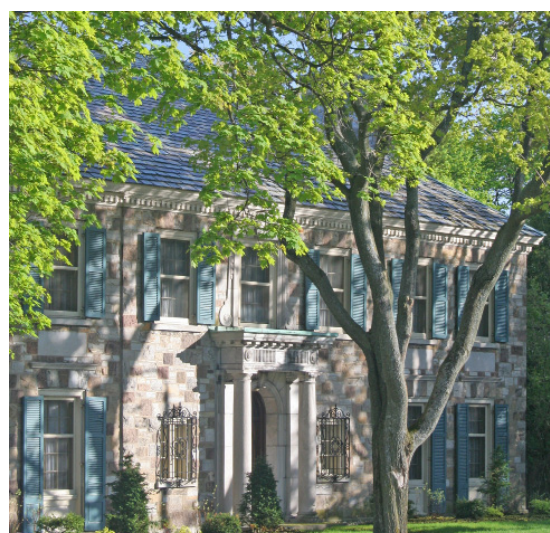
NOTE: chimneys HCDE; Original copies of the architectural drawings exist.
(National Archives of Canada)

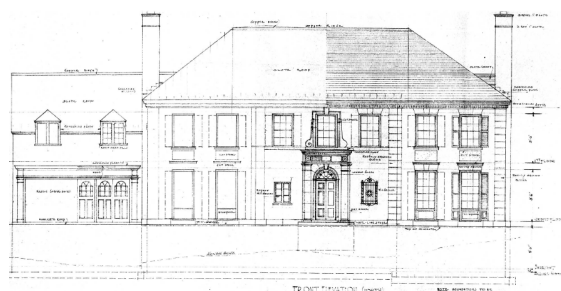
3122 Daulac Avenue

Heritage Character-Defining Elements



Character Area 10 ⊗





Front Elevation, 1929



East & West Elevations, 1929

<i>Description:</i>	A detached building where all 4 façades are of importance. Heritage value derives from Historic Value related to age; and Artistic Value, related to architecture and architects; Associative Value related to the visit of the Queen Mother in the 1980s.
<i>Date of construction:</i>	1929-30
<i>Persons associated with:</i>	James Edmund Dodds (owner); H.L.Fetherstonhaugh, architect
<i>Stylistic influences:</i>	Neo-Classical Georgian villa
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone fieldstone with ashlar trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood, original
<i>Composition:</i>	Symmetry is an essential HCDE. Although there are no dormers, their addition could be possible.
<i>Integrity:</i>	High; it appears that the garage wing is original to the house.
	NOTE: chimneys HCDE

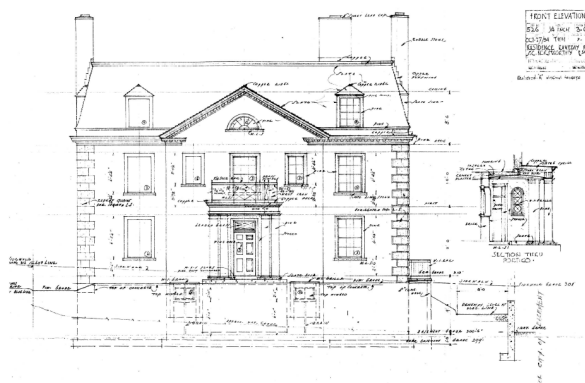
29 Ramezay Road

Heritage Character-Defining Elements

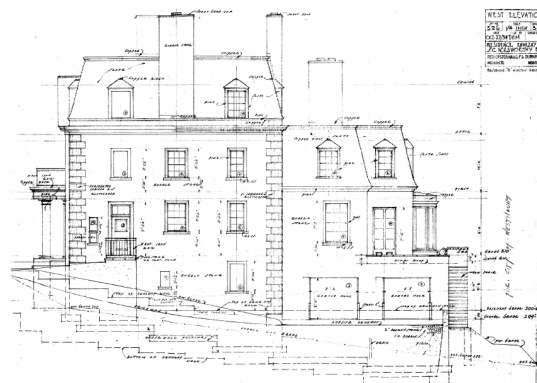


Character Area 10 ⊗





Front Elevation, 1934



West Elevation, 1934

Description: A detached building where all 4 façades are of importance. Heritage value derives from Historic Value related to age; and Artistic Value, related to architecture and architects, and Urban Value related to remarkable garden setting.

Date of construction: 1934

Persons associated with: S.C.Norsworthy, original owner; Fetherstonehaugh and Durnford, architects; B. Anderson, architect 1985 renovations

Stylistic influences: Neo-Georgian villa

Materials:

Cladding (HCDE): Limestone fieldstone

Roof (HCDE): Mansard in slate

Windows (HCDE): Wood, original

Woodwork (HCDE): Window hoods, cornice and porch Ironwork of balcony railing (HCDE)

Composition: The composition is rigidly symmetrical. Symmetry is a HCDE of the building.

Integrity: High

NOTE: ironwork of balcony railing HCDE

41 Holton Avenue

Heritage Character-Defining Elements



Character Area 11



<i>Description:</i>	This building is part of a Repetitive Ensemble: only the front façade is of importance. Heritage value derives from Historic Value related to age, Artistic Value related to Renaissance Revival detailing, general integrity of ensemble.
<i>Date of construction:</i>	1903
<i>Persons associated with:</i>	A. Paquette (builder and owner)
<i>Stylistic influences:</i>	Renaissance Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone
<i>Roof (HCDE):</i>	Flat
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	There is little woodwork on buildings; ornamentation in stone or sheet metal.
<i>Composition:</i>	The ensemble is composed of a duplex unit, containing two houses, which is repeated once, to provide a streetscape of 4 houses. The duplex unit is symmetrical about the middle, with centralized doors, flanked by tower-like elements, each of which is crowned by a sheet metal decorative element. The siting of the house is unusual; the building line is quite set back from the street, allowing for substantial stairs to provide access to a front door set high in the façade.
<i>Integrity:</i>	<p>The integrity of 41 Holton has been compromised by the relocation of the front door closer to grade and the conversion of the original door into a window. As well, the upper balcony has been altered.</p> <p>NOTE: The rear façade is of much less significance and integrity, and could be subject to greater change. However, because it is visible from Mount Pleasant Avenue, changes must remain respectful and complement the quality and integrity of the main façade.</p>

43 Holton Avenue

Heritage Character-Defining Elements



Character Area 11 ⊗



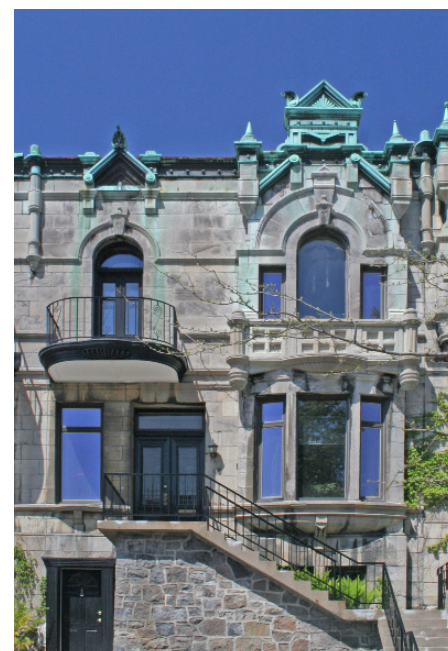
<i>Description:</i>	This building is part of a Repetitive Ensemble: only the front façade is of importance. Heritage value derives from Historic Value related to age, Artistic Value related to Renaissance Revival detailing, general integrity of ensemble.
<i>Date of construction:</i>	1903
<i>Persons associated with:</i>	A. Paquette (builder and owner); B. Anderson, architect and owner, c.1995
<i>Stylistic influences:</i>	Renaissance Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone
<i>Roof (HCDE):</i>	Flat
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	There is little woodwork on buildings; ornamentation in stone or sheet metal.
<i>Composition:</i>	The ensemble is composed of a duplex unit, containing two houses, which is repeated once, to provide a streetscape of 4 houses. The duplex unit is symmetrical about the middle, with centralized doors, flanked by tower-like elements, each of which is crowned by a sheet metal decorative element. The siting of the house is unusual; the building line is quite set back from the street, allowing for substantial stairs to provide access to a front door set high in the façade.
<i>Integrity:</i>	High NOTE: The rear façade is of much less significance and integrity, and could be subject to greater change. However, because it is visible from Mount Pleasant Avenue, changes must remain respectful and complement the quality and integrity of the main façade.

45 Holton Avenue

Heritage Character-Defining Elements



Character Area 11 ⊗



<i>Description:</i>	This building is part of a Repetitive Ensemble: only the front façade is of importance. Heritage value derives from Historic Value related to age, Artistic Value related to Renaissance Revival detailing, general integrity of ensemble.
<i>Date of construction:</i>	1903
<i>Persons associated with:</i>	A. Paquette (builder and owner); B. Anderson, architect and owner, c.1995
<i>Stylistic influences:</i>	Renaissance Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone
<i>Roof (HCDE):</i>	Flat
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	There is little woodwork on buildings; ornamentation in stone or sheet metal.
<i>Composition:</i>	The ensemble is composed of a duplex unit, containing two houses, which is repeated once, to provide a streetscape of 4 houses. The duplex unit is symmetrical about the middle, with centralized doors, flanked by tower-like elements, each of which is crowned by a sheet metal decorative element. The siting of the house is unusual; the building line is quite set back from the street, originally allowing for substantial stairs to provide access to a front door set high in the façade. Probably, the stairs have been reworked to allow for a parking pad.
<i>Integrity:</i>	High NOTE: The rear façade is of much less significance and integrity, and could be subject to greater change. However, because it is visible from Mount Pleasant Avenue, changes must remain respectful and complement the quality and integrity of the main façade.

47 Holton Avenue

Heritage Character-Defining Elements



Character Area 11 ☒



<i>Description:</i>	This building is part of a Repetitive Ensemble: only the front façade is of importance. Heritage value derives from Historic Value related to age, Artistic Value related to Renaissance Revival detailing, general integrity of ensemble.
<i>Date of construction:</i>	1903
<i>Persons associated with:</i>	A. Paquette (builder and owner); B. Anderson, architect and owner, c.1995
<i>Stylistic influences:</i>	Renaissance Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone
<i>Roof (HCDE):</i>	Flat
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	There is little woodwork on buildings; ornamentation in stone or sheet metal.
<i>Composition:</i>	The ensemble is composed of a duplex unit, containing two houses, which is repeated once, to provide a streetscape of 4 houses. The duplex unit is symmetrical about the middle, with centralized doors, flanked by tower-like elements, each of which is crowned by a sheet metal decorative element. The siting of the house is unusual; the building line is quite set back from the street, originally allowing for substantial stairs to provide access to a front door set high in the façade. Probably, the stairs have been reworked to allow for a parking pad.
<i>Integrity:</i>	High NOTE: The rear façade is of much less significance and integrity, and could be subject to greater change. However, because it is visible from Mount Pleasant Avenue, changes must remain respectful and complement the quality and integrity of the main façade.

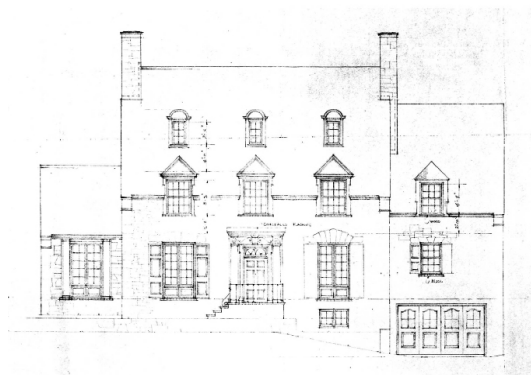
49 Forden Avenue

Heritage Character-Defining Elements



Character Area 13 ⊗





Side Elevation, 1928, Shorey & Ritchie

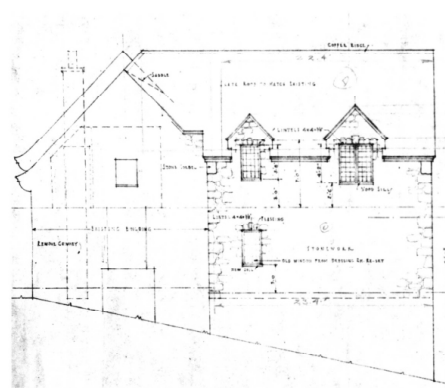
<i>Description:</i>	A detached building where all 4 façade are of importance. Heritage value derives from Historic Value related to age; and Artistic Value, related to architecture and architects, and Urban Value related to remarkable garden setting.
<i>Date of construction:</i>	1928, 1968
<i>Persons associated with:</i>	J.B. Fellowes (owner), Shorey and Ritchie, architects
<i>Stylistic influences:</i>	“Canadien” farmhouse, Neo-Georgian
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood, original
<i>Woodwork (HCDE):</i>	Dormer hoods, portico
<i>Composition:</i>	The composition is generally symmetrical, for the main pavilion; there is a secondary wing, which should remain subservient to the main pavilion, so as not to disturb the original composition.
<i>Integrity:</i>	High

50 Forden Crescent

Heritage Character-Defining Elements



Character Area 13



West Elevation, 1949, C.W Tetley

<i>Description:</i>	A detached building where all 4 façades are of importance. Heritage value derives from Historic Value related to age; and Artistic Value, related to architecture and architects, and Urban Value related to remarkable garden setting.
<i>Date of construction:</i>	1928 ¹ ; southwest wing : 1949
<i>Persons associated with:</i>	Sumner Davenport, architect and owner
<i>Stylistic influences:</i>	“Cotswald cottage”
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone fieldstone
<i>Roof (HCDE):</i>	Mansard in slate
<i>Windows (HCDE):</i>	Steel, non-original
<i>Composition:</i>	The composition is non-symmetrical, in keeping with the English picturesque. However, there is a certain formality to the composition of the front façade, not maintained on the other façades.
<i>Integrity:</i>	Compromised by a series of recent interventions.

¹ There is some confusion about the history of 50 Forden Crescent. The Beaupré-Michaud Study (1987) stated that 50 Forden Crescent was originally the stables on the estate of “Forden”. The main house, which was built about 1826, was demolished in the 1950s. Beaupré-Michaud believed that 50 Forden Crescent was equally old and recommended that it be designated a Category 1* building. Recent research by Bruce Anderson, Architect has demonstrated conclusively that 50 Forden Crescent was the original barn and was demolished in its entirety about 1929. , Sumner Davenport, architect incorporated elements, including wooden beams and masonry, into the building, which he designed as his own residence. (See “A Stone Barn is Transformed”, *Canadian Homes and Gardens*, Volume VI, Number 1, January 1929). Prof. Anderson further suggests that the only wall which is original to the 19th century is the east gable wall. All this information has been incorporated into this document.

39 Cote-Saint Antoine Road

Heritage Character-Defining Elements



Character Area 14 ⊗





<i>Description:</i>	A semi-detached building where the South (principal) and West façades are of importance. Heritage value derives from Historic Value related to age.
<i>Date of construction:</i>	18th century
<i>Persons associated with:</i>	Decary family; Maxwell Brothers (attribution)
<i>Stylistic influences:</i>	“Canadien” farmhouse (vernacular)
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone fieldstone covered in stucco
<i>Roof (HCDE):</i>	Mansard in slate: Roof is not original, but probably mid-19th century
<i>Windows (HCDE):</i>	Wood, original
<i>Woodwork (HCDE):</i>	Including gallery
<i>Composition:</i>	Building now has central pavilion with wing. Central pavilion is symmetrical about the entrance door. The wing, housing the original summer kitchen, is of lesser value and could be subject to change.
<i>Integrity:</i>	High, in an evolutionary sense that is generally associated with vernacular architecture
	NOTE: chimneys HCDE

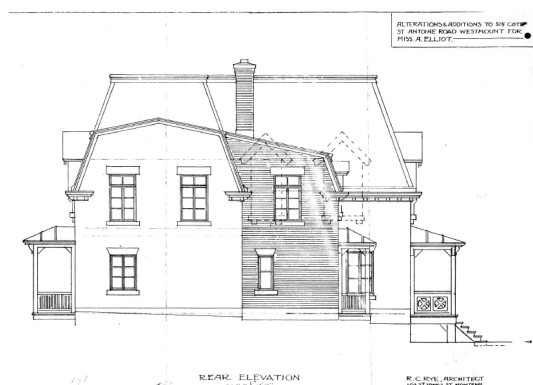
515 Cote-Saint Antoine Road

Heritage Character-Defining Elements



Character Area 15 ⊗





Rear Elevation, 1919



West Elevation, 1919

Description: A detached building where all 4 façades are of importance. Heritage value derives from Historic Value related to age; and Artistic Value, related to architecture, and Urban Value related to remarkable garden setting.

Date of construction: 1847; 1879 (extension of walls, Mansard roof, tower)

Persons associated with: Justine-Solome Hurtubise (1847); William Simpson (1879)

Stylistic influences: Italianate villa

Materials:

Cladding (HCDE): Brick

Roof (HCDE): Polychromed slate Mansard with cornice (Probably cresting missing)

Windows (HCDE): Wood, original

Woodwork (HCDE): Windows, dormer enrichments, tower, porch, galleries

Composition: The composition is symmetrical on the front façade and is less rigidly adhered to on the other façades.

Integrity: High

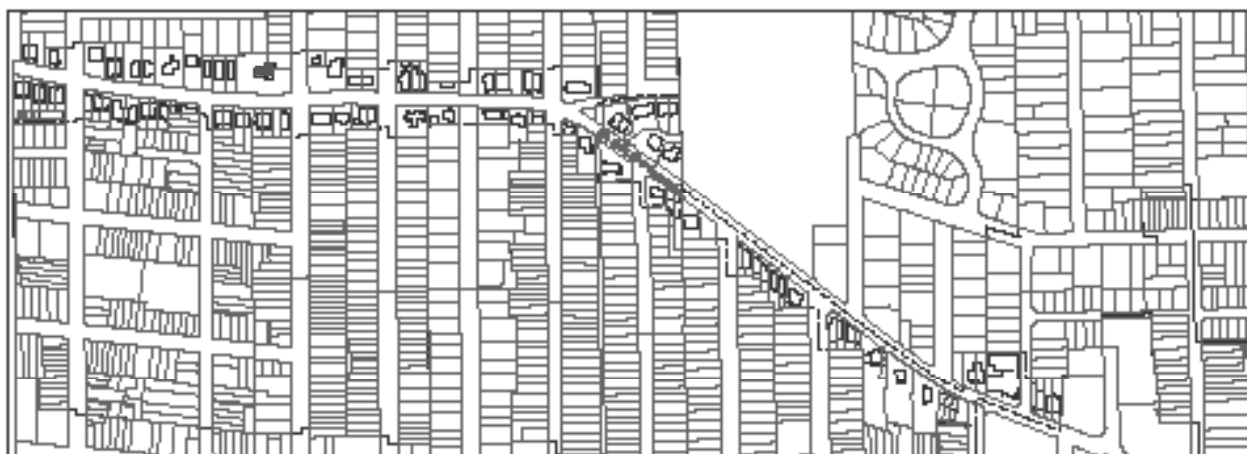
NOTE: chimneys HCDE

561-563 Cote-Saint Antoine Road

Heritage Character-Defining Elements



Character Area 15 ⊗





<i>Description:</i>	A semi-detached building where the South (principal) and West façades are of importance. Heritage value derives from Historic Value related to age and to Urban Value related to setting. The Barn is of heritage value. The Hurtubise House and its site is a classified monument (MCCCCFQ)
<i>Date of construction:</i>	Mid-18th century for main house (563); End 19th century for addition (561)
<i>Persons associated with:</i>	Hurtubise family
<i>Stylistic influences:</i>	“Canadien” farmhouse (vernacular)
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone fieldstone, originally covered in stucco (main house: 563) Brick (Addition: 561)
<i>Roof (HCDE):</i>	Pitched roof, now covered in cedar shingles on main house (563); Sheet metal on addition (561)
<i>Windows (HCDE):</i>	Wood, original
<i>Woodwork (HCDE):</i>	Including gallery (Existing gallery not original and not HCDE in itself.)
<i>Composition:</i>	Building now has central pavilion with wing. Central pavilion is symmetrical about the entrance door. The wing, housing the original summer kitchen, is of lesser value and could be subject to change.
<i>Integrity:</i>	High, in an evolutionary sense that is generally associated with vernacular architecture. A front gallery has existed on the main pavilion since the mid-19th century. However, the present one is a combination of historic elements and new ones and must be researched before modifications can be done.
	NOTE: chimneys HCDE

649 Cote-Saint Antoine Road

Heritage Character-Defining Elements



Character Area 15 ⊗





Description: Detached building: all 4 façades of importance, but principal façade of greatest value. Heritage value derives from Historic Value related to age; and Artistic Value, related to architecture, and Urban Value related to remarkable garden setting.

Date of construction: 1875

Persons associated with: Isabelle Nicol Warminton

Stylistic influences: Italianate villa

Materials:

Cladding (HCDE): Brick with limestone trim

Roof (HCDE): Slate Mansard with cornice (Probably cresting missing)

Windows (HCDE): Wood, original

Woodwork (HCDE): Windows, dormer enrichments, tower, porch, galleries

Chimneys (HCDE):

Composition: On the front façade the composition is symmetrical, the symmetry is not strictly followed on the other façades. All windows are aligned. The cubic form is governing.

Integrity: High

168 Cote-Saint Antoine Road

Heritage Character-Defining Elements



Character Area 15 ⊗



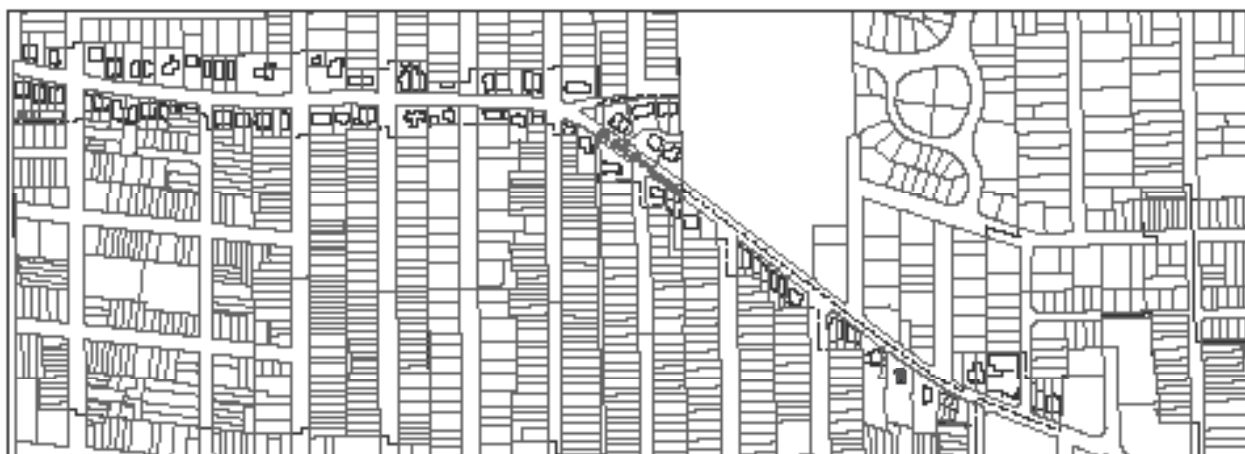
<i>Description:</i>	A detached building where all 4 façades are of importance. Heritage value derives from Historic Value related to age; Artistic Value, related to architecture and architects, and Urban Value related to remarkable garden setting (Note: 168 is one of two remaining houses of an ensemble of four).
<i>Date of construction:</i>	1840
<i>Persons associated with:</i>	Moses Judah Hayes
<i>Stylistic influences:</i>	Neo-Classical villa with Neo-Grec ornamentation.
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone fieldstone covered in stucco
<i>Roof (HCDE):</i>	Mansard in slate: roof is not original, but probably mid-19th century
<i>Windows (HCDE):</i>	Wood, original
<i>Woodwork (HCDE):</i>	Window hoods, pilasters and porch
<i>Composition:</i>	The composition is not rigidly symmetrical, in that the door is off-axis. However, all windows are aligned. The cubic form is governing.
<i>Integrity:</i>	High

178 Cote-Saint Antoine Road

Heritage Character-Defining Elements



Character Area 15 ⊗



<i>Description:</i>	A detached building where all 4 façades are of importance. Heritage value derives from Historic Value related to age and association with architect; and Artistic Value, related to architecture, and Urban Value related to remarkable garden setting (Note: 178 is one of two remaining houses of an ensemble of four).
<i>Date of construction:</i>	1840
<i>Persons associated with:</i>	Moses Judah Hayes
<i>Stylistic influences:</i>	Neo-Classical villa with Neo-Grec ornamentation.
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Limestone fieldstone, originally was probably covered in stucco
<i>Roof (HCDE):</i>	Broad eaves and low slope roof
<i>Windows (HCDE):</i>	Wood, original
<i>Woodwork (HCDE):</i>	Window hoods, wood soffit, pilasters and porch
<i>Composition:</i>	The composition is not rigidly symmetrical, in that the door is off-axis. However, all windows are aligned. The cubic form is governing.
<i>Integrity:</i>	High

376 Metcalfe Road

Heritage Character-Defining Elements



Character Area 22 ⊗



<i>Description:</i>	This building is part of a terrace where only the front façade is of importance. Heritage value derives from Historic Values related to age, Artistic Value related to Queen Anne Revival style; integrity of entire terrace.
<i>Date of construction:</i>	1896
<i>Persons associated with:</i>	H.L. Penny
<i>Stylistic influences:</i>	Queen Anne Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Red brick with Miramichi ochre trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; original
<i>Woodwork (HCDE):</i>	Doors; there is little woodwork on the buildings, almost all trim is in sandstone
<i>Composition:</i>	This terrace housing is made up of a double unit which is repeated and ended with a tower unit. In consequence of massing principles, neo-classical principles of symmetry are suppressed in the overall composition, in favour of series of vertical compositions. The windows are placed symmetrically in these compositions. However, this approach is less rigorous on the Melbourne facade, and lacking on rear façade.
<i>Masonry:</i>	Exceptional quality of brickwork, combined with sandstone trim. Geometric patterning of brickwork characteristic of the Style (diapering, banding, corbelling). Brickwork used to divide wall into bands, corresponding to floor levels. This division further emphasized by the use of shingling in gable. The use of extremely thin mortar joints contributes to the uniformity of the masonry. Use of coloured mortar (red) contributes to the uniformity of the brickwork.
<i>Colour Palette:</i>	Colour palette of warm, contrasting earth tones: red brick, ochre sandstone, slate roofing. Colour used, like brickwork, to emphasize banding of wall surface.
<i>Massing:</i>	Variety of treatments enlivens façade: use of tower forms, dormers. Identity of individual dwelling units is suppressed for benefit of the overall composition.
<i>Integrity:</i>	High
	NOTE: The rear façades are of much less significance and integrity, and could be subject to greater change.

378 Metcalfe Road

Heritage Character-Defining Elements



Character Area 22 ⊗



<i>Description:</i>	This building is part of a terrace where only the front façade is of importance. Heritage value derives from Historic Values related to age, Artistic Value related to Queen Anne Revival style; integrity of entire terrace.
<i>Date of construction:</i>	1896
<i>Persons associated with:</i>	H.L. Penny
<i>Stylistic influences:</i>	Queen Anne Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Red brick with Miramichi ochre trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; original
<i>Woodwork (HCDE):</i>	Doors; there is little woodwork on the buildings, almost all trim is in sandstone
<i>Composition:</i>	This terrace housing is made up of a double unit which is repeated and ended with a tower unit. In consequence of massing principles, neo-classical principles of symmetry are suppressed in the overall composition, in favour of series of vertical compositions. The windows are placed symmetrically in these compositions. However, this approach is less rigorous on the Melbourne façade, and lacking on rear façade.
<i>Masonry:</i>	Exceptional quality of brickwork, combined with sandstone trim. Geometric patterning of brickwork characteristic of the Style (diapering, banding, corbelling). Brickwork used to divide wall into bands, corresponding to floor levels. This division further emphasized by the use of shingling in gable. The use of extremely thin mortar joints contributes to the uniformity of the masonry. Use of coloured mortar (red) contributes to the uniformity of the brickwork.
<i>Colour Palette:</i>	Colour palette of warm, contrasting earth tones: red brick, ochre sandstone, slate roofing. Colour used, like brickwork, to emphasize banding of wall surface.
<i>Massing:</i>	Variety of treatments enlivens facade: use of tower forms, dormers. Identity of individual dwelling units is suppressed for benefit of the overall composition.
<i>Integrity:</i>	High
	NOTE: The rear façades are of much less significance and integrity, and could be subject to greater change.

380 Metcalfe Road

Heritage Character-Defining Elements



Character Area 22 ⊗



<i>Description:</i>	This building is part of a terrace where only the front façade is of importance. Heritage value derives from Historic Values related to age, Artistic Value related to Queen Anne Revival style; integrity of entire terrace.
<i>Date of construction:</i>	1896
<i>Persons associated with:</i>	H.L. Penny
<i>Stylistic influences:</i>	Queen Anne Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Red brick with Miramichi ochre trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; original
<i>Woodwork (HCDE):</i>	Doors; there is little woodwork on the buildings, almost all trim is in sandstone
<i>Composition:</i>	This terrace housing is made up of a double unit which is repeated and ended with a tower unit. In consequence of massing principles, neo-classical principles of symmetry are suppressed in the overall composition, in favour of series of vertical compositions. The windows are placed symmetrically in these compositions. However, this approach is less rigorous on the Melbourne façade, and lacking on rear façade.
<i>Masonry:</i>	Exceptional quality of brickwork, combined with sandstone trim. Geometric patterning of brickwork characteristic of the Style (diapering, banding, corbelling). Brickwork used to divide wall into bands, corresponding to floor levels. This division further emphasized by the use of shingling in gable. The use of extremely thin mortar joints contributes to the uniformity of the masonry. Use of coloured mortar (red) contributes to the uniformity of the brickwork.
<i>Colour Palette:</i>	Colour palette of warm, contrasting earth tones: red brick, ochre sandstone, slate roofing. Colour used, like brickwork, to emphasize banding of wall surface.
<i>Massing:</i>	Variety of treatments enlivens façade: use of tower forms, dormers. Identity of individual dwelling units is suppressed for benefit of the overall composition.
<i>Integrity:</i>	High
	NOTE: The rear façades are of much less significance and integrity, and could be subject to greater change.

382 Metcalfe Road

Heritage Character-Defining Elements



Character Area 22 ⊗



<i>Description:</i>	This building is part of a terrace where only the front façade is of importance. Heritage value derives from Historic Values related to age, Artistic Value related to Queen Anne Revival style; integrity of entire terrace.
<i>Date of construction:</i>	1896
<i>Persons associated with:</i>	H.L. Penny
<i>Stylistic influences:</i>	Queen Anne Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Red brick with Miramichi ochre trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; original
<i>Woodwork (HCDE):</i>	Doors; there is little woodwork on the buildings, almost all trim is in sandstone
<i>Composition:</i>	This terrace housing is made up of a double unit which is repeated and ended with a tower unit. In consequence of massing principles, neo-classical principles of symmetry are suppressed in the overall composition, in favour of series of vertical compositions. The windows are placed symmetrically in these compositions. However, this approach is less rigorous on the Melbourne façade, and lacking on rear façade.
<i>Masonry:</i>	Exceptional quality of brickwork, combined with sandstone trim. Geometric patterning of brickwork characteristic of the Style (diapering, banding, corbelling). Brickwork used to divide wall into bands, corresponding to floor levels. This division further emphasized by the use of shingling in gable. The use of extremely thin mortar joints contributes to the uniformity of the masonry. Use of coloured mortar (red) contributes to the uniformity of the brickwork.
<i>Colour Palette:</i>	Colour palette of warm, contrasting earth tones: red brick, ochre sandstone, slate roofing. Colour used, like brickwork, to emphasize banding of wall surface.
<i>Massing:</i>	Variety of treatments enlivens façade: use of tower forms, dormers. Identity of individual dwelling units is suppressed for benefit of the overall composition.
<i>Integrity:</i>	High
	NOTE: The rear façades are of much less significance and integrity, and could be subject to greater change.

384 Metcalfe Road

Heritage Character-Defining Elements



Character Area 22 ⊗



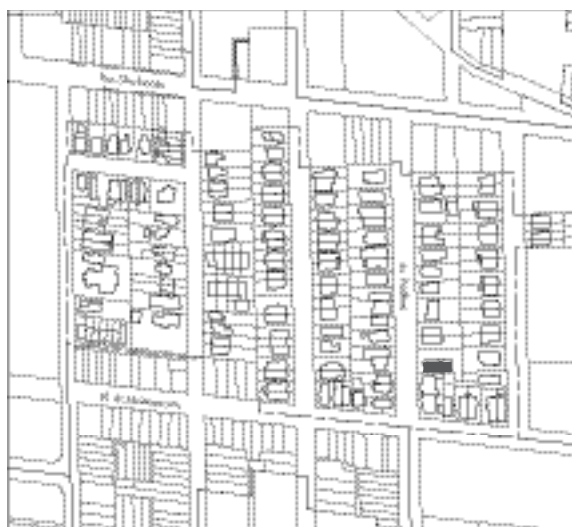
<i>Description:</i>	This building is part of a terrace where only the front façade is of importance. Heritage value derives from Historic Values related to age, Artistic Value related to Queen Anne Revival style; integrity of entire terrace.
<i>Date of construction:</i>	1896
<i>Persons associated with:</i>	H.L. Penny
<i>Stylistic influences:</i>	Queen Anne Revival
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Red brick with Miramichi ochre trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; original
<i>Woodwork (HCDE):</i>	Doors; there is little woodwork on the buildings, almost all trim is in sandstone
<i>Composition:</i>	This terrace housing is made up of a double unit which is repeated and ended with a tower unit. In consequence of massing principles, neo-classical principles of symmetry are suppressed in the overall composition, in favour of series of vertical compositions. The windows are placed symmetrically in these compositions. However, this approach is less rigorous on the Melbourne facade, and lacking on rear façade.
<i>Masonry:</i>	Exceptional quality of brickwork, combined with sandstone trim. Geometric patterning of brickwork characteristic of the Style (diapering, banding, corbelling). Brickwork used to divide wall into bands, corresponding to floor levels. This division further emphasized by the use of shingling in gable. The use of extremely thin mortar joints contributes to the uniformity of the masonry. Use of coloured mortar (red) contributes to the uniformity of the brickwork.
<i>Colour Palette:</i>	Colour palette of warm, contrasting earth tones: red brick, ochre sandstone, slate roofing. Colour used, like brickwork, to emphasize banding of wall surface.
<i>Massing:</i>	Variety of treatments enlivens façade: use of tower forms, dormers. Identity of individual dwelling units is suppressed for benefit of the overall composition.
<i>Integrity:</i>	High
	NOTE: The rear façades are of much less significance and integrity, and could be subject to greater change.

327 Redfern Avenue

Heritage Character-Defining Elements



Character
Area 22 ⊗





West Elevation, 1919

<i>Description:</i>	A detached building where all 4 façades are of importance. Heritage value derives from Historic Value related to age; and Artistic Value, related to architecture and architects, and Urban Value related to garden setting.
<i>Date of construction:</i>	1913; 1939-66 various alterations
<i>Persons associated with:</i>	James Laurin, owner; J.W. McGregor, architect
<i>Stylistic influences:</i>	Various: Dutch gable, Neo-Renaissance detailing
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Beige brick with limestone trim
<i>Roof (HCDE):</i>	Red slate with copper flashings
<i>Windows (HCDE):</i>	Wood, original
<i>Woodwork (HCDE):</i>	Little woodwork, most of trim in stone
<i>Composition:</i>	Asymmetry and variety is an essential HCDE.
<i>Integrity:</i>	High
	NOTE: chimneys HCDE

373 Olivier Avenue

Heritage Character-Defining Elements



Character Area 23 ⊗



<i>Description:</i>	This building is part of a terrace, only the front façade is of importance. Heritage value derives from Historic Values related to age, Artistic Value related to Richardsonian Romanesque style; associations with A.C. Hutchison.
<i>Date of construction:</i>	1892
<i>Persons associated with:</i>	Simpson and Peel (developers); A.C. Hutchison, architect
<i>Stylistic influences:</i>	Richardsonian Romanesque
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Scottish red sandstone with Miramichi ochre trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	Doors; there is little woodwork on the buildings, almost all trim is in sandstone
<i>Composition:</i>	The overall composition of the 5 unit terrace housing is symmetrical, about a central tower. Within this framework, each unit, aside from the central one (379) has an asymmetrical composition.
<i>Integrity:</i>	High
	NOTE: The rear façades are of much less significance and integrity, and could be subject to greater change.

375 Olivier Avenue

Heritage Character-Defining Elements



Character
Area 23 ⊗



<i>Description:</i>	This building is part of a terrace, only the front façade is of importance. Heritage value derives from Historic Values related to age, Artistic Value related to Richardsonian Romanesque style; associations with A.C. Hutchison.
<i>Date of construction:</i>	1892
<i>Persons associated with:</i>	Simpson and Peel (developers); A.C. Hutchison, architect
<i>Stylistic influences:</i>	Richardsonian Romanesque
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Scottish red sandstone with Miramichi ochre trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	Doors; there is little woodwork on the buildings, almost all trim is in sandstone
<i>Composition:</i>	The overall composition of the 5 unit terrace housing is symmetrical, about a central tower. Within this framework, each unit, aside from the central one (379) has an asymmetrical composition.
<i>Integrity:</i>	High
	NOTE: The rear façades are of much less significance and integrity, and could be subject to greater change.

379 Olivier Avenue

Heritage Character-Defining Elements



Character
Area 23 ⊗



<i>Description:</i>	This building is part of a terrace, only the front façade is of importance. Heritage value derives from Historic Values related to age, Artistic Value related to Richardsonian Romanesque style; associations with A.C. Hutchison.
<i>Date of construction:</i>	1892
<i>Persons associated with:</i>	Simpson and Peel (developers); A.C. Hutchison, architect
<i>Stylistic influences:</i>	Richardsonian Romanesque
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Scottish red sandstone with Miramichi ochre trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	Doors; there is little woodwork on the buildings, almost all trim is in sandstone
<i>Composition:</i>	The overall composition of the 5 unit terrace housing is symmetrical, about a central tower. Within this framework, each unit, aside from the central one (379) has an asymmetrical composition.
<i>Integrity:</i>	High
	NOTE: The rear façades are of much less significance and integrity, and could be subject to greater change.

381 Olivier Avenue

Heritage Character-Defining Elements



Character
Area 23 ⊗



<i>Description:</i>	This building is part of a terrace, only the front façade is of importance. Heritage value derives from Historic Values related to age, Artistic Value related to Richardsonian Romanesque style; associations with A.C. Hutchison.
<i>Date of construction:</i>	1892
<i>Persons associated with:</i>	Simpson and Peel (developers); A.C. Hutchison, architect
<i>Stylistic influences:</i>	Richardsonian Romanesque
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Scottish red sandstone with Miramichi ochre trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	Doors; there is little woodwork on the buildings, almost all trim is in sandstone
<i>Composition:</i>	The overall composition of the 5 unit terrace housing is symmetrical, about a central tower. Within this framework, each unit, aside from the central one (379) has an asymmetrical composition.
<i>Integrity:</i>	High
	NOTE: The rear façades are of much less significance and integrity, and could be subject to greater change.

383 Olivier Avenue

Heritage Character-Defining Elements



Character Area 23 ⊗



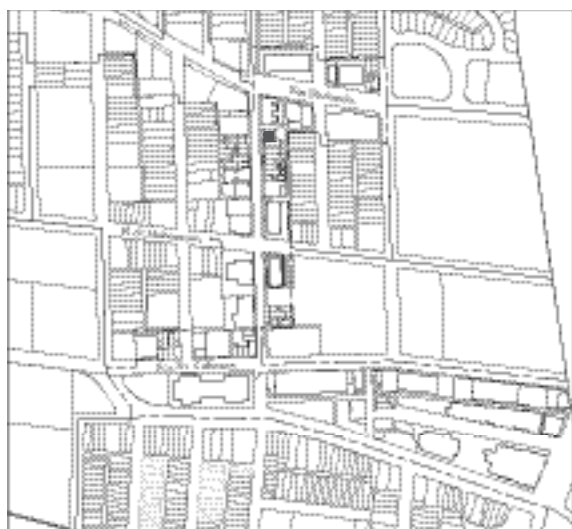
<i>Description:</i>	This building is part of a terrace, only the front façade is of importance. Heritage value derives from Historic Values related to age, Artistic Value related to Richardsonian Romanesque style; associations with A.C. Hutchison.
<i>Date of construction:</i>	1892
<i>Persons associated with:</i>	Simpson and Peel (developers); A.C. Hutchison, architect
<i>Stylistic influences:</i>	Richardsonian Romanesque
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Scottish red sandstone with Miramichi ochre trim
<i>Roof (HCDE):</i>	Slate
<i>Windows (HCDE):</i>	Wood; not original
<i>Woodwork (HCDE):</i>	Doors; there is little woodwork on the buildings, almost all trim is in sandstone
<i>Composition:</i>	The overall composition of the 5 unit terrace housing is symmetrical, about a central tower. Within this framework, each unit, aside from the central one (379) has an asymmetrical composition.
<i>Integrity:</i>	High
	NOTE: The rear façades are of much less significance and integrity, and could be subject to greater change.

1365/1367 Greene Avenue

Heritage Character-Defining Elements



Character Area 24 ⊗



<i>Description:</i>	Detached building; street façade is of importance. To a lesser degree, the lane façade has value; the rear façade has been substantially altered and has no heritage value. Heritage value derives from Artistic Value, related to architecture and architects, and Urban Value related to prominent presence on street.
<i>Date of construction:</i>	1927
<i>Persons associated with:</i>	Westmount Realities Co.; Lawson and Little, Architects
<i>Stylistic influences:</i>	Neo-classicism
<i>Materials:</i>	
<i>Cladding (HCDE):</i>	Brick upper storeys with stone trim; stone base
<i>Roof (HCDE):</i>	Flat
<i>Windows (HCDE):</i>	Not original and unfortunately lacking original sub-divisions; significant alterations to create shop windows The secondary door to the south is original, with a stone surround. The secondary door to the north, which leads to the basement shop is not original.
<i>Composition:</i>	The composition is symmetrical.
<i>Integrity:</i>	High
	NOTE: The rear façade is of much less significance and integrity, and could be subject to greater change.

Appendix: Documents on File

No	Civic #	Street	Area	Type	Title	#	Built/Modified	Date	Architect
1	3219	The Boulevard	2	Arch.	Basement	133-1	Modified	1924	Barott&Blackader
				Arch.	Ground Floor	133-2	Modified	1924	Barott&Blackader
				Arch.	Second Floor	133-3	Modified	1924	Barott&Blackader
				Arch.	Attic	133-4	Modified	1924	Barott&Blackader
				Arch.	Section	133-5	Modified	1924	Barott&Blackader
				Arch.	Basement	133-6	Modified	1924	Barott&Blackader
				Arch.	Ground Floor	133-11	Modified	1924	Barott&Blackader
				Arch.	East Elevation	133-21	Modified	1924	Barott&Blackader
				Arch.	Second Floor	133-22	Modified	1924	Barott&Blackader
				Arch.	1st Floor	133-23	Modified	1924	Barott&Blackader
				Arch.	West Elevation	133-24	Modified	1924	Barott&Blackader
				Arch.	Fireplace Details	133-306	Modified	1924	Barott&Blackader
				Additional Documents can be found at the Westmount Historical Association					
2	3637	The Boulevard	2	Arch.	Alterations to Attic	-	Modified	1926	HenryMorgan&CoLtd.
				Arch.	Elevations/Plan	1	Modified	1923	J.MelvilleMiller
				Arch.	Basement/Ground Flr/El	2	Modified	1923	J.MelvilleMiller
				Arch.	Basement	1	Built	1911	HutchisonWoodMiller
				Arch.	1st Floor	2	Built	1911	HutchisonWoodMiller
				Arch.	2nd Floor	3	Built	1911	HutchisonWoodMiller
				Arch.	Attic	4	Built	1911	HutchisonWoodMiller
				Arch.	Cross Sect/Elevations	5	Built	1911	HutchisonWoodMiller
				Arch.	Front Elevations	6	Built	1911	HutchisonWoodMiller
				Arch.	Side Elevation East	7	Built	1911	HutchisonWoodMiller
				Arch.	Rear Elevation	8	Built	1911	HutchisonWoodMiller
				Arch.	Side Elevation West	9	Built	1911	HutchisonWoodMiller
				Arch.	Plot Plan	10	Built	1911	HutchisonWoodMiller
3	15	Belvedere Road	2	Arch.	Garage: Plan	1	Built	1917	
				Arch.	Garage: Roof Plan	2	Built	1917	
				Arch.	Garage: Front Elev	3	Built	1917	
				Arch.	Garage: West Elev.	4	Built	1917	
				Arch.	Bsmnt Floor Plan	1	Modified	1929	Hutchison&Wood
				Arch.	Ground Floor Plan	2	Modified	1929	Hutchison&Wood
				Arch.	2nd Floor Plan	3	Modified	1929	Hutchison&Wood
				Arch.	3rd Floor Plan	4	Modified	1929	Hutchison&Wood
				Arch.	West Elevation	5	Modified	1929	Hutchison&Wood
				Arch.	South Elevation	6	Modified	1929	Hutchison&Wood
				Arch.	North Elevation	7	Modified	1929	Hutchison&Wood
				Arch.	East Elevation	8	Modified	1929	Hutchison&Wood
				Arch.	Detail: Sun Porch	12A	Modified	1929	Hutchison&Wood
				Arch.	Detail: Brkfst Rm	13	Modified	1929	Hutchison&Wood
				Arch.	Rear of Building	0	Modified	1931	A.Benoit
				Arch.	North Elevation	0	Modified	1931	A.Benoit
				Arch.	Frontage	0	Modified	1931	A.Benoit
				Arch.	Southwest Elev.	0	Modified	1931	A.Benoit

No	Civic #	Street	Area	Type	Title	#	Built/Modified	Date	Architect
				Arch.	Ground Floor	0	Modified	1931	A.Benoit
				Arch.	Upper Floor	0	Modified	1931	A.Benoit
				Arch.	Retaining Wall	0	Modified	1931	A.Benoit
				Arch.	Poolhouse: Ground	0	Built	1935	
				Arch.	Poolhouse: Roof	0	Built	1935	
				Arch.	Poolhouse: Front	0	Built	1935	
				Arch.	Poolhouse: Side	0	Built	1935	
				Arch.	Garage: Ground Flr	00001C	Built	1938	Spence,Mathias&Burge
				Arch.	Garage: 1st Floor	00002C	Built	1938	Spence,Mathias&Burge
				Arch.	Garage: Front Elev	00003C	Built	1938	Spence,Mathias&Burge
				Arch.	Garage: East Elev.	00004C	Built	1938	Spence,Mathias&Burge
				Struct.	Bar List1	1	Built	1938	Spence,Mathias&Burge
				Struct.	Bar List2	2	Built	1938	Spence,Mathias&Burge
				Struct.	Bar List3	3	Built	1938	Spence,Mathias&Burge
				Arch.	Bsmnt/Ventilating	00K-01	Modified	1939	
				Arch.	Addition: Servants	1	Modified	1949	Maurice Legare
				Arch.	Gardens: Add/Plan	0	Modified	1954	J.Hutchison
				Arch.	Gardens: Add/Elev	0	Modified	1954	J.Hutchison

Additional Documents can be found at the Westmount Historical Association

4	80	Sunnyside	3	Arch.	Basement Plan	3.2A	Built	1934	Fetherstonaugh&Durnford
				Arch.	Ground Floor	3.3A	Built	1934	Fetherstonaugh&Durnford
				Arch.	First Floor Plan	3.4A	Built	1934	Fetherstonaugh&Durnford
				Arch.	Attic Floor Plan	3.5A	Built	1934	Fetherstonaugh&Durnford
				Arch.	North Elevation	3.6A	Built	1934	Fetherstonaugh&Durnford
				Arch.	East&West Elev's	3.7A	Built	1934	Fetherstonaugh&Durnford
				Arch.	South Elevation	3.8A	Built	1934	Fetherstonaugh&Durnford
				Mech	Basement	-B.M.	Built	1934	Fetherstonaugh&Durnford
				Mech&El	Ground Floor	-GME	Built	1934	Fetherstonaugh&Durnford
				Mech&El	First Floor	-1ME	Built	1934	Fetherstonaugh&Durnford
				Mech&El	Attic Floor	-AME	Built	1934	Fetherstonaugh&Durnford
				Arch.	New Roof	1	Modified	1961	FrancisJ.Nobbs

5	523	Argyle	6	Arch.	Garage Plans/Elev	0	Built	1914	JamesSeathSmith
				Arch.	Ground Floor Plan	0	Modified	1943	
				Arch.	1st Floor Plan	0	Modified	1943	
				Arch.	Basement Plan	001-06	Modified	1945	Fetherstonhaugh&Durnford
				Arch.	Ground Floor Plan	001-07	Modified	1945	Fetherstonhaugh&Durnford
				Arch.	Bedroom Flr Plan	001-08	Modified	1945	Fetherstonhaugh&Durnford
				Arch.	Wood Fence	001-09	Modified	1945	Fetherstonhaugh&Durnford
				Arch.	Add. Storage Space	0	Modified	1948	T.Chalmers
				Arch.	Conservatory Add.	2	Modified	1956	Durnford,Bolton,Chadwick,
				Arch.	Alter. To Garage	2	Modified	1960	

6	88	Church Hill Avenue	6	Arch.	Garage: BlockPlan	1	Built	1917	MacVicar&Heriot
				Arch.	Garage: Level/Plan	2	Built	1917	MacVicar&Heriot
				Arch.	Garage: Elevations	3	Built	1917	MacVicar&Heriot
				Arch.	Garage: Sections	4	Built	1917	MacVicar&Heriot
				Arch.	Garage: Struct Det	5	Built	1917	MacVicar&Heriot

Annex III of by-law 1305

No	Civic #	Street	Area	Type	Title	#	Built/Modified	Date	Architect
				Arch.	Garage Extension	0	Modified	1924	
				Arch.	New Bathroom	003-00	Modified	1946	Fetherstonhaugh, Durnford,
7	519	Clarke Avenue		Arch.	Bsmnt Floor Plan	1	Modified	1922	J.A.Archibald
				Arch.	Ground Floor Plan	2	Modified	1922	J.A.Archibald
				Arch.	1st Floor Plan	3	Modified	1922	J.A.Archibald
				Arch.	Attic Floor Plan	4	Modified	1922	J.A.Archibald
				Arch.	Elev. To Clarke	5	Modified	1922	J.A.Archibald
				Arch.	South Elevation	6	Modified	1922	J.A.Archibald
				Arch.	North Elevation	7	Modified	1922	J.A.Archibald
				Arch.	Solarium Panels	0	Modified	1934	A.B.Darbyson
				Arch.	Stone Wall	0	Modified	1934	A.B.Darbyson
				Arch.	Verandah Porch	0	Modified	1934	A.B.Darbyson
Additional Documents can be found at the Westmount Historical Association									
8	529	Clarke Avenue	7	Arch.	Garage	0	Built	1923	
9	504	Mountain Avenue	7	Arch.	Elev. To Mountain	5	Modified	1922	John S. Archibald
				Arch.	South Elevation	6	Modified	1922	John S. Archibald
				Arch.	North Elevation	7	Modified	1922	John S. Archibald
				Arch.	Bedroom Alter.	1	Modified	1946	M.M. Kalman
Additional Documents can be found at the Westmount Historical Association									
10	473	Clarke Avenue	8	Arch.	Alterations	1	Modified	1949	Shorey, Ritchie & Douglas
Additional Documents can be found at the Westmount Historical Association									
11	490	Mountain Avenue	8	Arch.	Balcony & Steps	0001-A	Modified	1922	
				Arch.	Gallery Plans	0	Modified	1944	
				Arch.	Gallery Elevation	0	Modified	1944	
Additional Documents can be found at the Westmount Historical Association									
12	451	Mountain Avenue	9	Arch.	Basement Plan	0	Modified	1919	ER. Foster
				Arch.	Ground Floor Plan	0	Modified	1919	ER. Foster
				Arch.	End/Side Elev.	0	Modified	1919	ER. Foster
				Arch.	North Elevation	0	Modified	1919	ER. Foster
				Arch.	Addition Plan/El.	0	Modified	1950	R. Bostrom
Additional Documents can be found at the Westmount Historical Association									
13	474	Mount Pleasant	9	Struct.	Mur Soutenement	0001-1	Modified	1958	L. Andre Glen
Additional Documents can be found at the Westmount Historical Association									
14	5	Rosemount Avenue	9	Arch.	Plan of Lot/Bldg	0	Modified	1911	C.W.S.
				Arch.	Basement	0	Modified	1911	C.W.S.
				Arch.	Ground Floor	0	Modified	1911	C.W.S.
				Arch.	1st Floor	0	Modified	1911	C.W.S.
				Arch.	Attic Floor	0	Modified	1911	C.W.S.
				Arch.	Frame Sect/S Elev	0	Modified	1911	C.W.S.
				Arch.	Rear/North Elev.	0	Modified	1911	C.W.S.
				Arch.	Kitchen Porch	0	Modified	1959	

No	Civic #	Street	Area	Type	Title	#	Built/Modified	Date	Architect
15	16	Severn Avenue	9	Arch.	Garage Plan	2	Built	1943	R.E.BostromBuilt
				Arch.	Plot Plan	3	Built	1943	R.E.BostromBuilt
				Additional Documents can be found at the Westmount Historical Association					
16	18	Severn Avenue	9	Struct.	Elevation details	1	Built	1953	
				Additional Documents can be found at the Westmount Historical Association					
17	3120	Daulac Road	10	Arch.	Plot Plan	0	Built	1929	H.L.Fetherstonhaugh
				Arch.	Bsmnt Floor Plan	1	Built	1929	H.L.Fetherstonhaugh
				Arch.	Ground Floor Plan	2	Built	1929	H.L.Fetherstonhaugh
				Arch.	1st Floor Plan	3	Built	1929	H.L.Fetherstonhaugh
				Arch.	Attic & Roof Plan	4	Built	1929	H.L.Fetherstonhaugh
				Arch.	North Elevation	5	Built	1929	H.L.Fetherstonhaugh
				Arch.	South Elevation	6	Built	1929	H.L.Fetherstonhaugh
				Arch.	East/West Elev.	7	Built	1929	H.L.Fetherstonhaugh
				Struct.	Ground/1st Slabs	0666-5	Built	1929	H.L.Fetherstonhaugh
				Struct.	1st Floor Slab	0666-6	Built	1929	H.L.Fetherstonhaugh
				Arch.	Attic Plan	0	Modified	1935	
18	3122	Daulac Road	10	Arch.	Basement Floor Plan	10	Built	1929	H.L.Fetherstonhaugh
				Arch.	Ground Floor Plan	11	Built	1929	H.L.Fetherstonhaugh
				Arch.	1st Floor Plan	12	Built	1929	H.L.Fetherstonhaugh
				Arch.	Front Elevation	13	Built	1929	H.L.Fetherstonhaugh
				Arch.	East&West Elev.	14	Built	1929	H.L.Fetherstonhaugh
				Arch.	Rear Elevation	15	Built	1929	H.L.Fetherstonhaugh
				Arch.	Interior Elev.	16	Built	1929	H.L.Fetherstonhaugh
				Arch.	Details	17	Built	1929	H.L.Fetherstonhaugh
				Arch.	Roof Plan	18b	Built	1929	H.L.Fetherstonhaugh
19	29	Ramezay Road	10	Arch.	Plot Plan	0003.0	Built	1934	Fetherstonhaugh&Durnford
				Arch.	Sub-Basement Flr	003.1A	Built	1934	Fetherstonhaugh&Durnford
				Arch.	Basement Floor	003.2A	Built	1934	Fetherstonhaugh&Durnford
				Arch.	Ground Floor Plan	003.3A	Built	1934	Fetherstonhaugh&Durnford
				Arch.	1st Floor Plan	003.4A	Built	1934	Fetherstonhaugh&Durnford
				Arch.	Attic Floor Plan	003.5A	Built	1934	Fetherstonhaugh&Durnford
				Arch.	Front Elevation	0003.6	Built	1934	Fetherstonhaugh&Durnford
				Arch.	West Elevation	0003.7	Built	1934	Fetherstonhaugh&Durnford
				Arch.	Rear Elevation	0003.8	Built	1934	Fetherstonhaugh&Durnford
				Arch.	East Elevation	0003.9	Built	1934	Fetherstonhaugh&Durnford
				Arch.	Int. Elev/Millwork	003.10	Built	1934	Fetherstonhaugh&Durnford
				Arch.	Finish Schedules	003.11	Built	1934	Fetherstonhaugh&Durnford
				Arch.	Windows/Ext. Doors	0010-1	Built	1934	Fetherstonhaugh&Durnford
				Arch.	Plaster Cornices	0012-1	Built	1934	Fetherstonhaugh&Durnford
				Struct.	Basement Flr Plan	000001	Built	1934	Fetherstonhaugh&Durnford
				Struct.	Ground Floor Plan	000002	Built	1934	Fetherstonhaugh&Durnford
				Mech.	Basement Mech.	00B.M.	Built	1934	Fetherstonhaugh&Durnford
				Elect.	Basement Elect.	00B.E.	Built	1934	Fetherstonhaugh&Durnford

Annex III of by-law 1305

No	Civic #	Street	Area	Type	Title	#	Built/Modified	Date	Architect
				Mech/El	Ground Floor	G.M.E.	Built	1934	Fetherstonhaugh&Durnford
				Mech/El	1st Floor	1.M.E.	Built	1934	Fetherstonhaugh&Durnford
				Mech/El	Attic Plan	A.M.E.	Built	1934	Fetherstonhaugh&Durnford
20	41	Holton Avenue	11	Arch.	Proposed Garage	000000	Modified	1921	Paul Leclair
				Arch.	New Basement Door	000000	Modified	1921	Paul Leclair
				Arch.	Ground Floor Plan	000000	Modified	1921	Paul Leclair
				Arch.	Front Elevation	000000	Modified	1959	
				Arch.	Entry/Kitch Modif	0002-1	Modified	1959	
				Arch.	Exist Entry/Kitch	0002-2	Modified	1959	
				Arch.	Entry/Kitch Modif	0003-1	Modified	1959	
21	43	Holton Avenue	11	Arch.	Sun Parlour/Door	000000	Modified	1921	
22	45	Holton Avenue	11		n/a				
23	47	Holton Avenue	11		n/a				
24	49	Forden Avenue	13	Arch.	Block Plan	0	Built	1928	Shorey&Ritchie
				Arch.	Plan of Bsmnt Flr	1	Built	1928	Shorey&Ritchie
				Arch.	Plan of Ground Fl	2	Built	1928	Shorey&Ritchie
				Arch.	Plan of Bedrm Flr	3	Built	1928	Shorey&Ritchie
				Arch.	Plan of Attic Flr	4	Built	1928	Shorey&Ritchie
				Arch.	Side Elevation	5	Built	1928	Shorey&Ritchie
				Arch.	Front & Rear Elev	6	Built	1928	Shorey&Ritchie
				Arch.	Elevation to Side	7	Built	1928	Shorey&Ritchie
				Arch.	New Entrance Step	1	Modified	1937	C.I.L.Engineering
25	50	Forden Crescent	13	Arch.	Change in Bsmnt	0	Modified	1942	S.G.Davenport
				Arch.	Basement Plan	0	Modified	1948	S.G.Davenport
				Arch.	Ground Floor Plan	0	Modified	1948	S.G.Davenport
				Arch.	Upper Floor Plan	0	Modified	1948	S.G.Davenport
				Arch.	South Elevation	0	Modified	1948	S.G.Davenport
				Arch.	East/West Elev.	0	Modified	1948	S.G.Davenport
				Arch.	Ground Floor Plan	4	Modified	1949	C.R.Tetley
				Arch.	2nd Floor Plan	5	Modified	1949	C.R.Tetley
				Arch.	Basement Plan	6	Modified	1949	C.R.Tetley
				Arch.	West/South Elev.	7	Modified	1949	C.R.Tetley
				Arch.	Section A-A/B-B	8	Modified	1949	C.R.Tetley
				Arch.	Section C-C	9	Modified	1949	C.R.Tetley
26	39	Cote St. Antoine	14	Arch.	Kitchen Detail	1	Modified	1946	Shorey,Ritchie&Douglas
27	515	Cote St. Antoine	15	Arch.	Ground Floor Plan	0	Modified	1919	RogerC.Rye
				Arch.	1st Floor Plan	0	Modified	1919	RogerC.Rye
				Arch.	West Elevation	0	Modified	1919	RogerC.Rye
				Arch.	Rear Elevation	0	Modified	1919	RogerC.Rye

Additional Documents can be found at the Westmount Historical Association

No	Civic #	Street	Area	Type	Title	#	Built/Modified	Date	Architect
28	561-563	Cote St. Antoine	15		n/a				
					Documents can be found at the Westmount Historical Association				
29	649	Cote St. Antoine	15	Arch.	Garage: Plan/Elev.	0	Built	1914	Viav&Venne
					Documents can be found at the Westmount Historical Association				
30	168	Cote St. Antoine	15		n/a				
					Documents can be found at the Westmount Historical Association				
31	178	Cote St. Antoine	15		n/a				
					Documents can be found at the Westmount Historical Association				
33	376	Metcalf Avenue	22	Arch.	Enclosed Balcony	1	Modified	1962	Meadowcroft&Mackay
34	378	Metcalf Avenue	22	Arch.	Garage	3	Built	1949	Louis J. M. Gravel
35	380	Metcalf Avenue	22		n/a				
36	382	Metcalf Avenue	22	Arch.	Sous-Sol Exist.	1	Modified	1940	D. Cardinal
				Arch.	Rez-de C. Exist.	2	Modified	1940	D. Cardinal
				Arch.	1er Etage Exist.	3	Modified	1940	D. Cardinal
				Arch.	Sous-Sol	4	Modified	1940	D. Cardinal
				Arch.	Rez-de Chaussee	5	Modified	1940	D. Cardinal
				Arch.	1er Etage	6	Modified	1940	D. Cardinal
37	384	Metcalf Avenue	22	Arch.	Garage Block Plan	0	Built	1920	
				Arch.	Wall Support	0	Modified	1955	
38	327	Redfern	22	Arch.	Property Plan	0	Built	1913	J. W. McGregor
				Arch.	Basement	0	Built	1913	J. W. McGregor
				Arch.	Ground Floor Plan	0	Built	1913	J. W. McGregor
				Arch.	1st Floor Plan	0	Built	1913	J. W. McGregor
				Arch.	Top Floor	0	Built	1913	J. W. McGregor
				Arch.	Section	0	Built	1913	J. W. McGregor
				Arch.	Front Elevation	0	Built	1913	J. W. McGregor
				Arch.	Side Elevation	0	Built	1913	J. W. McGregor
				Arch.	Side Elevation	0	Built	1913	J. W. McGregor
				Arch.	Rear Elevation	0	Built	1913	J. W. McGregor
				Arch.	Garage: Ground Flr	0	Built	1913	J. W. McGregor
				Arch.	Garage: Upper Flr	0	Built	1913	J. W. McGregor
				Arch.	Garage: Elevations	0	Built	1913	J. W. McGregor
				Arch.	Garage: Side Elev.	0	Built	1913	J. W. McGregor

Annex III of by-law 1305

No	Civic #	Street	Area	Type	Title	#	Built/Modified	Date	Architect
				Arch.	Bathroom Plan/El.	3	Modified	1939	J.CecilMcDougall
				Arch.	Bathroom Detail	4	Modified	1939	J.CecilMcDougall
				Arch.	Bedroom Closets	5	Modified	1939	J.CecilMcDougall
39	373	Olivier	23		n/a				
40	375	Olivier	23		n/a				
41	379	Olivier	23		n/a				
42	381	Olivier	23		n/a				
43	383	Olivier	23	Arch.	Garage: Block Plan	0	Built	1916	
				Arch.	Garage	0	Built	1928	Perrault&Gadbois
44	1365	Greene	24	Arch.	Ground Floor Plan	0	Built	1919	H.Morgan&Co.Ltd. (Demolition)
				Arch.	1st Floor Plan	0	Built	1919	H.Morgan&Co.Ltd. (Demolition)
				Arch.	2nd Floor Plan	0	Built	1919	H.Morgan&Co.Ltd. (Demolition)
				Arch.	3rd Floor Plan	0	Built	1919	H.Morgan&Co.Ltd. (Demolition)
				Arch.	Roof Plan	0	Built	1919	H.Morgan&Co.Ltd. (Demolition)
				Arch.	Longitudinal Sect	0	Built	1919	H.Morgan&Co.Ltd. (Demolition)
				Arch.	Front El/Location	0	Built	1919	H.Morgan&Co.Ltd. (Demolition)
				Arch.	Rear/Side Elev.	0	Built	1919	H.Morgan&Co.Ltd. (Demolition)
				Arch.	Block Plan	0	Built	1927	Lawson&Little
				Arch.	Basement Flr Plan	1	Built	1927	Lawson&Little
				Arch.	Ground Floor Plan	2	Built	1927	Lawson&Little
				Arch.	1st Floor Plan	3	Built	1927	Lawson&Little
				Arch.	2nd Floor Plan	4	Built	1927	Lawson&Little
				Arch.	Roof Plan	5	Built	1927	Lawson&Little
				Arch.	Front Elevation	6	Built	1927	Lawson&Little
				Arch.	Elevation to Lane	7	Built	1927	Lawson&Little
				Arch.	Rear Elevation	8	Built	1927	Lawson&Little
				Arch.	South Elevation	9	Built	1927	Lawson&Little
				Arch.	Longitudinal Sect	10	Built	1927	Lawson&Little
				Arch.	Section	11	Built	1927	Lawson&Little

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Annex III of by-law 1305

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