

47-59, 63-65 Huntley Street; 16-18 Linden Street; 1-3, 7-11 Selby Street - Notice of Intention to Designate a Property under Part IV, Section 29 of the Ontario Heritage Act

Date: June 6, 2022

To: City Council

From: Chief Planner and Executive Director, City Planning

Wards: Toronto Centre - Ward 13

SUMMARY

This report recommends that City Council state its intention to designate the properties at 47-59, 63-65 Huntley Street; 16-18 Linden Street; and 1-3, 7-11 Selby Street under Part IV, Section 29 of the Ontario Heritage Act for their cultural heritage value.

The subject properties comprise part of a broad collection of surviving representative examples, in various Victorian-era architectural styles, of the earliest period of land development on this city block in the Upper Jarvis neighbourhood, which continues to define and maintain remaining portions of late-nineteenth century streetscapes today, including the adjacent heritage properties at 582 Sherbourne Street (1882), 592 Sherbourne Street (1882) and 15 Selby Street (1888).

Staff have completed a Research and Evaluation Report for the properties at 47-59, 63-65 Huntley Street; 16-18 Linden Street; and 1-3, 7-11 Selby Street and determined that sixteen properties meet Ontario Regulation 9/06, the criteria prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act under design/physical, associative/historical, and contextual value. As such, the properties are all significant built heritage resources.

On June 2019, the More Homes, More Choice Act, 2019 (Bill 108) received Royal Assent. Schedule 11 of this Act included amendments to the Ontario Heritage Act. The Bill 108 Amendments to the Ontario Heritage Act came into force on July 1, 2021, which included a shift in Part IV designations related to certain Planning Act applications. Section 29(1.2) of the Ontario Heritage Act now restricts City Council's ability to give notice of its intention to designate a property under the Act to within 90 days after the City Clerk gives notice of a complete application.

Official Plan Amendment, Plan of Subdivision and Zoning By-law Amendment (21 227527 STE 13 OZ) applications were submitted to the City on October 19, 2021 and a Rental Housing Demolition (21238874 STE 13 RH) was submitted to the City on November 17, 2021 for the subject lands to permit the construction of a new mixed use development which would include 48-storey and 59-storey mixed-use buildings, together containing 1,297 dwelling units, and a 3-storey institutional building planned for a childcare facility. The proposal involves partial retention and alteration of buildings located at 51-59 and 63-65 Huntley Street; 8 and 16-18 Linden Street; and 1-3 and 7-11 Selby Street. A Heritage Impact Assessment (HIA) completed by ERA Architects Inc. and dated October 14, 2021 was submitted to support the application. None of the properties are on the Heritage Register.

The City Clerk issued a complete application notice for the planning applications on February 4, 2022. The property owners agreed to extend the 90 day period under the Act until June 30, 2022. This Notice of Intention to Designate report must be considered by City Council before the end of the June 30, 2022 extension period.

Designation under the Ontario Heritage Act enables City Council to review proposed alterations for the properties, enforce heritage property standards and maintenance, and refuse demolition.

RECOMMENDATIONS

The Chief Planner and Executive Director, City Planning recommends that:

1. City Council state its intention to designate the property at 47 Huntley Street (including the entrance address at 2 Linden Street) under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 47 Huntley Street (2 Linden Street) (Reasons for Designation) attached as Attachment 3 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.
2. City Council state its intention to designate the property at 49 Huntley Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 49-59 Huntley Street (Reasons for Designation) attached as Attachment 4 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.
3. City Council state its intention to designate the property at 51 Huntley Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 49-59 Huntley Street (Reasons for Designation) attached as Attachment 4 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.
4. City Council state its intention to designate the property at 53 Huntley Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 49-59 Huntley Street (Reasons for Designation) attached as Attachment 4

to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.

5. City Council state its intention to designate the property at 55 Huntley Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 49-59 Huntley Street (Reasons for Designation) attached as Attachment 4 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.

6. City Council state its intention to designate the property at 57 Huntley Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 49-59 Huntley Street (Reasons for Designation) attached as Attachment 4 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.

7. City Council state its intention to designate the property at 59 Huntley Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 49-59 Huntley Street (Reasons for Designation) attached as Attachment 4 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.

8. City Council state its intention to designate the property at 63 Huntley Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 63-65 Huntley Street (1A-1B Selby Street) (Reasons for Designation) attached as Attachment 5 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.

9. City Council state its intention to designate the property at 65 Huntley Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 63-65 Huntley Street (1A-1B Selby Street) (Reasons for Designation) attached as Attachment 5 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.

10. City Council state its intention to designate the property at 16 Linden Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 16-18 Linden Street (Reasons for Designation) attached as Attachment 6 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.

11. City Council state its intention to designate the property at 18 Linden Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 16-18 Linden Street (Reasons for Designation) attached as Attachment 6 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.

12. City Council state its intention to designate the property at 1 Selby Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 1-3 Selby Street (Reasons for Designation) attached as Attachment 7 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.
13. City Council state its intention to designate the property at 3 Selby Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 1-3 Selby Street (Reasons for Designation) attached as Attachment 7 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.
14. City Council state its intention to designate the property at 7 Selby Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 7-11 Selby Street (Reasons for Designation) attached as Attachment 8 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.
15. City Council state its intention to designate the property at 9 Selby Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 7-11 Selby Street (Reasons for Designation) attached as Attachment 8 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.
16. City Council state its intention to designate the property at 11 Selby Street under Part IV, Section 29 of the Ontario Heritage Act in accordance with the Statement of Significance: 7-11 Selby Street (Reasons for Designation) attached as Attachment 8 to the Report (June 6, 2022) from the Chief Planner and Executive Director, City Planning.
17. If there are no objections to the designation, City Council authorize the City Solicitor to introduce the Bill in Council designating these properties under Part IV, Section 29 of the Ontario Heritage Act.

FINANCIAL IMPACT

There are no financial implications resulting from the adoption of this report.

DECISION HISTORY

At its meeting of April 21, 2022 Toronto and East York Community Council considered a report from the Director, Community Planning, Toronto and East York District, 47-65 Huntley Street, 2-18, 24, and 26 Linden Street, and 1-11 Selby Street - Official Plan and Zoning By-law Amendment and Rental Housing Demolition Applications - Preliminary Report, and in so doing directed staff to undertake a community consultation for the subject properties as soon as possible in the new term of Council and to undertake a study of the Upper Jarvis area, generally located between Bloor Street East, Sherbourne Street, Wellesley Street East, and Church Street, to investigate the

implications of current development applications on the Neighbourhoods and Apartment Neighbourhoods designated lands within this area and to develop a planning framework, as appropriate, to assist in evaluating development proposals in the area and report back to Toronto and East York Community Council in Q1 of 2023.
<http://app.toronto.ca/tmmis/viewAgendaItemHistory.do?item=2022.TE32.42>

BACKGROUND

Heritage Planning Framework

The conservation of cultural heritage resources is an integral component of good planning, contributing to a sense of place, economic prosperity, and healthy and equitable communities. Heritage conservation in Ontario is identified as a provincial interest under the Planning Act. Cultural heritage resources are considered irreplaceable and valuable assets that must be wisely protected and managed as part of planning for future growth under the Provincial Policy Statement (2020) and A Place to Grow: Growth Plan for the Greater Golden Horseshoe (2020). Heritage Conservation is enabled through the Ontario Heritage Act. The City of Toronto's Official Plan implements the provincial policy regime, the Planning Act, the Ontario Heritage Act and provides policies to guide decision making within the city.

Good planning within the provincial and municipal policy framework has at its foundation an understanding and appreciation for places of historic significance, and ensures the conservation of these resources are to be balanced with other provincial interests. Heritage resources may include buildings, structures, monuments, and geographic areas that have cultural heritage value or interest to a community, including an Indigenous community.

The Planning Act establishes the foundation for land use planning in Ontario, describing how land can be controlled and by whom. Section 2 of the Planning Act identifies heritage conservation as a matter of provincial interest and directs that municipalities shall have regard to the conservation of features of significant architectural, historical, archaeological or scientific interest. Heritage conservation contributes to other matters of provincial interest, including the promotion of built form that is well-designed, and that encourages a sense of place.

The Planning Act requires that all decisions affecting land use planning matters shall conform to the Growth Plan and shall be consistent with the Provincial Policy Statement, both of which position heritage as a key component in supporting key provincial principles and interests.

<https://www.ontario.ca/laws/statute/90p13>

The Provincial Policy Statement provides policy direction on land use planning in Ontario and is to be used by municipalities in the development of their official plans and to guide and inform decisions on planning matters, which shall be consistent with the Provincial Policy Statement. The Provincial Policy Statement articulates how and why

heritage conservation is a component of good planning, explicitly requiring the conservation of cultural heritage and archaeological resources, alongside the pursuit of other provincial interests. The Provincial Policy Statement does so by linking heritage conservation to key policy directives, including building strong healthy communities, the wise use and management of resources, and protecting health and safety.

Section 1.1 Managing and Directing Land Use to Achieve Efficient and Resilient Development states that long-term economic prosperity is supported by, among other considerations, the promotion of well-designed built form and cultural planning, and the conservation of features that help define character. Section 2.6 Cultural Heritage and Archaeology subsequently directs that "significant built heritage resources and significant cultural heritage landscapes shall be conserved". Through the definition of conserved, built heritage resources, cultural heritage landscape and protected heritage property, the Provincial Policy Statement identifies the Ontario Heritage Act as the primary legislation through which heritage conservation will be implemented.
<https://www.ontario.ca/page/provincial-policy-statement-2020>

A Place to Grow: Growth Plan for the Greater Golden Horseshoe (2020) builds on the Provincial Policy Statement to establish a land use planning framework that supports complete communities, a thriving economy, a clean and healthy environment and social equity. Section 1.2.1 Guiding Principles states that policies in the plan seek to, among other principles, "conserve and promote cultural heritage resources to support the social, economic, and cultural well-being of all communities, including First Nations and Metis communities". Cultural heritage resources are understood as being irreplaceable, and are significant features that provide people with a sense of place. Section 4.2.7 Cultural Heritage Resources directs that cultural heritage resources will be conserved in order to foster a sense of place and benefit communities, particularly in strategic growth areas.

<https://www.ontario.ca/document/place-grow-growth-plan-greater-golden-horseshoe>

The Ontario Heritage Act is the key provincial legislation for the conservation of cultural heritage resources in Ontario. It regulates, among other things, how municipal councils can identify and protect heritage resources, including archaeology, within municipal boundaries. This is largely achieved through listing on the City's Heritage Register, designation of individual properties under Part IV of the Ontario Heritage Act, or designation of districts under Part V of the Ontario Heritage Act.

Section 27 of the Ontario Heritage Act gives municipalities the authority to maintain and add to a publicly accessible heritage register. The City of Toronto's Heritage Register includes individual heritage properties that have been designated under Part IV, Section 29, properties in a heritage conservation district designated under Part V, Section 41 of the Act as well as properties that have not been designated but City Council believes to be of "cultural heritage value or interest."
<https://www.ontario.ca/laws/statute/90o18>

Ontario Regulation 9/06 sets out the criteria for evaluating properties to be designated under Part IV, Section 29 of the Ontario Heritage Act. The criteria are based on an

evaluation of design/physical value, historical and associative value and contextual value. A property may be designated under section 29 of the Act if it meets one or more of the provincial criteria for determining whether it is of cultural heritage value or interest.

<https://www.ontario.ca/laws/regulation/060009>

The Ontario Heritage Toolkit provides guidance on designating properties of municipal significance, including direction on the purpose of designating heritage properties and information about how the Provincial Policy Statement and the Ontario Heritage Act provide a framework for the conservation of heritage properties within the land use planning system. In June 2019, the More Homes, More Choice Act, 2019 (Bill 108) received Royal Assent. Schedule 11 of this Act included amendments to the Ontario Heritage Act (OHA). The Bill 108 Amendments to the OHA came into force on July 1, 2021, which included, amongst other matters, amendments to the listing and designation processes. Guidance from the Province related to the implementation of Bill 108 Amendments is forthcoming.

[Ontario Heritage Tool Kit \(gov.on.ca\)](https://www.ontario.ca/gov/ontario-heritage-tool-kit)

The City of Toronto's Official Plan contains a number of policies related to properties on the City's Heritage Register and properties adjacent to them, as well as the protection of areas of archaeological potential. Indicating the integral role that heritage conservation plays in successful city-building, Section 3.1.5 of the Official Plan states that, "Cultural heritage is an important component of sustainable development and place making. The preservation of our cultural heritage is essential to the character of this urban and liveable City that can contribute to other social, cultural, economic and environmental goals of the City."

Policy 3.1.5.4 states that heritage resources on the City's Heritage Register "will be conserved and maintained consistent with the Standards and Guidelines for the Conservation of Historic Places in Canada, as revised from time to time and adopted by Council."

Policy 3.1.5.6 encourages the adaptive re-use of heritage properties while Policy 3.1.5.26 states that, when new construction on, or adjacent to, a property on the Heritage Register does occur, it will be designed to conserve the cultural heritage values, attributes and character of that property and will mitigate visual and physical impacts on it.

<https://www.toronto.ca/city-government/planning-development/official-plan-guidelines/official-plan/>

<https://www.historicplaces.ca/media/18072/81468-parks-s+g-eng-web2.pdf>

COMMENTS

Heritage Planning has reviewed the Heritage Impact Assessment prepared by ERA Architects Inc. dated October 14, 2021, including the applicant's property evaluations under Ontario Regulation 9/06, submitted in support of the development application. Staff have also conducted their own research and evaluations on the subject properties. The findings of that work is contained in the Research and Evaluation section below.

47-59, 63-65 Huntley Street, 16-18 Linden Street; and 1-3, 7-11 Selby Street Research and Evaluation according to Ontario Regulation 9/06

1. PHOTOGRAPHS

Huntley Street



Linden Street



Selby Street



Credit: ERA Inc, Heritage Impact Assessment: 47-65 Huntley Street, 2018 & 24-26 Linden Street & 1-11 Selby Street (October 14, 2021), 21

2. DESCRIPTION

47 Huntley Street (2 Linden Street)

ADDRESS	47 Huntley Street (including entrance address at 2 Linden Street)
WARD	13
LEGAL DESCRIPTION	47 (and 2 Linden St) : PLAN A132 PT LOT 19;
NEIGHBOURHOOD/COMMUNITY	Upper Jarvis
HISTORICAL NAME	N/A
CONSTRUCTION DATE	47 Huntley St (1877); 2 Linden St (1910-14)
ORIGINAL OWNER(S)	47: Daniel E. Thomas, farrier; 2 Linden St: Unknown
ORIGINAL USE	Residential
CURRENT USE*	Residential
ARCHITECT/BUILDER/DESIGNER	Unknown
DESIGN/CONSTRUCTION/MATERIALS	Brick
ARCHITECTURAL STYLE	Bay & Gable (47 Huntley); Edwardian (2 Linden Street)
ADDITIONS/ALTERATIONS	47 Huntley St has a three-storey apartment block affixed to its rear (2 Linden St)
CRITERIA	Design/Physical, Contextual
HERITAGE STATUS	NOL
RECORDER	Adrian Gamble; Liz McFarland; Tatum Taylor
REPORT DATE	June 1, 2022

49-59 Huntley Street

ADDRESS	49-59 Huntley Street
WARD	13
LEGAL DESCRIPTION	49: PLAN 132A PT LOT 19; 51: PLAN 132A PT LOT 19; 53: PLAN A132 PT LOTS 18 & 19; 55: PLAN A132 PT LOT 18; 57: PLAN 132A PT LOT 18; 59: PLAN 132A PT LOT 18
NEIGHBOURHOOD/COMMUNITY	Upper Jarvis
HISTORICAL NAME	N/A
CONSTRUCTION DATE	49, 51, 53, 55, 57, 59 Huntley St (1877)

ORIGINAL OWNER(S)	49: Henry Hipkins, dentist; 51: John Tonkin, salesman; 53: James L. Carwell, salesman; 55: Samuel H. Sykes, civil engineer & Charlotte Sykes; 57: Henry Gardy, cabman; 59: Unknown; 2 Linden St: Unknown
ORIGINAL USE	Residential
CURRENT USE*	Residential
ARCHITECT/BUILDER/DESIGNER	Unknown
DESIGN/CONSTRUCTION/MATERIALS	Brick
ARCHITECTURAL STYLE	Bay & Gable
ADDITIONS/ALTERATIONS	N/A
CRITERIA	Design/Physical, Contextual
HERITAGE STATUS	NOL
RECORDER	Adrian Gamble; Liz McFarland; Tatum Taylor
REPORT DATE	June 1, 2022

63-65 Huntley Street (1A 1B Selby Street)

ADDRESS	63-65 Huntley Street (including entrance addresses at 1A-1B Selby Street)
WARD	13
LEGAL DESCRIPTION	63: PLAN A132 PT LOT 17; 65: PLAN A132 PT LOT 17
NEIGHBOURHOOD/COMMUNITY	Upper Jarvis
HISTORICAL NAME	N/A
CONSTRUCTION DATE	63-65 Huntley Street (1876-7); 1A Selby Street (1926); 1B Selby Street (1947-9)
ORIGINAL OWNER	63: A.H. Rundle, builder/architect (Rundle & Co.); 65: Frederick A. Caston, Caston & Co.
ORIGINAL USE	Residential
CURRENT USE*	Residential
ARCHITECT/BUILDER/DESIGNER	A.H. Rundle (suspected)
DESIGN/CONSTRUCTION/MATERIALS	Brick, stucco
ARCHITECTURAL STYLE	Bay & Gable (semi-detached houses); Tudor half-timber & stucco (rear apartment addition)
ADDITIONS/ALTERATIONS	Rear apartment addition (1A Selby St); Garage/former clubhouse (1B Selby St)
CRITERIA	Design/Physical, Historical/Associative, Contextual
HERITAGE STATUS	NOL
RECORDER	Adrian Gamble; Liz McFarland; Tatum Taylor
REPORT DATE	June 1, 2022

16-18 Linden Street

ADDRESS	16-18 Linden Street
WARD	13
LEGAL DESCRIPTION	16: PLAN 132A PT LOT 21; 18: PLAN A132 PT LOT 21 RP 63R3356 PART 1
NEIGHBOURHOOD/COMMUNITY	Upper Jarvis
HISTORICAL NAME	N/A
CONSTRUCTION DATE	1876-1877
ORIGINAL OWNER	16: William Thompson; 18: Unknown
ORIGINAL USE	Residential
CURRENT USE*	Residential
ARCHITECT/BUILDER/DESIGNER	Unknown
DESIGN/CONSTRUCTION/MATERIALS	Brick
ARCHITECTURAL STYLE	Bay & Gable
ADDITIONS/ALTERATIONS	N/A
CRITERIA	Design/Physical, Contextual
HERITAGE STATUS	NOL
RECORDER	Adrian Gamble; Liz McFarland; Tatum Taylor
REPORT DATE	June 1, 2022

1-3 Selby Street

ADDRESS	1-3 Selby Street
WARD	13
LEGAL DESCRIPTION	1: PLAN A132 PT LOT 22; 3: PLAN A132 PT LOT 22
NEIGHBOURHOOD/COMMUNITY	Upper Jarvis
HISTORICAL NAME	N/A
CONSTRUCTION DATE	1876
ORIGINAL OWNER	1 & 3: A.E. Balfour, builder
ORIGINAL USE	Residential
CURRENT USE*	Residential
ARCHITECT/BUILDER/DESIGNER	Herbert Hancock and Samuel Townsend (Hancock & Townsend)
DESIGN/CONSTRUCTION/MATERIALS	Brick, slate
ARCHITECTURAL STYLE	Gothic Revival
ADDITIONS/ALTERATIONS	N/A
CRITERIA	Design/Physical, Historical/Associative, Contextual
HERITAGE STATUS	NOL
RECORDER	Adrian Gamble; Liz McFarland; Tatum Taylor
REPORT DATE	June 1, 2022

7-11 Selby Street

ADDRESS	7-11 Selby Street
WARD	13
LEGAL DESCRIPTION	7: PLAN 132 A PT LOT 22; 9: PLAN 132A PT LOTS 22 & 23; 11: PLAN 132A PT LOT 23
NEIGHBOURHOOD/COMMUNITY	Upper Jarvis
HISTORICAL NAME	Rundle Row
CONSTRUCTION DATE	1880
ORIGINAL OWNER	7: E.W. Thompson, journalist/writer; 9: Henry Eddis, barrister; 11: E. Douglas Armour
ORIGINAL USE	Residential
CURRENT USE*	Residential
ARCHITECT/BUILDER/DESIGNER	Unknown
DESIGN/CONSTRUCTION/MATERIALS	Brick
ARCHITECTURAL STYLE	Queen Anne Revival & Second Empire
ADDITIONS/ALTERATIONS	11: Subterranean car garage
CRITERIA	Design/Physical, Historical/Associative, Contextual
HERITAGE STATUS	NOL
RECORDER	Adrian Gamble; Liz McFarland; Tatum Taylor
REPORT DATE	June 1, 2022

3. BACKGROUND

This research and evaluation section of the report describes the history, architecture and context of the properties at 47-59, 63-65 Huntley Street, 16-18 Linden Street, and 1-3, 7-11 Selby Street, and applies evaluation criteria as set out in Ontario Regulation 9/06, under the headings of design/physical, associative/historical, and contextual value to determine whether they merit designation under Part IV, Section 29 of the Ontario Heritage Act. A property may be designated under Section 29 of the Act if it meets one or more of the provincial criteria for determining whether it is of cultural heritage value or interest. The application of the criteria is found in Section 3 (Evaluation Checklist). The conclusions of the research and evaluation are found in the Conclusion of the report. Maps and Photographs are located in Attachment 1. The archival and contemporary sources for the research are found in Attachment 2. The Statements of Significance are contained in Attachments 3-8.

i. HISTORICAL TIMELINE

Key Date	Historical Event
	The area now known as the City of Toronto is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples, and is now home to many diverse First Nations, Inuit and Métis peoples. Toronto is covered by Treaty

	13 signed with the Mississaugas of the Credit (1805), and the Williams Treaties (1923) signed with multiple Mississaugas and Chippewa bands.
Mar. 6, 1798	Park Lot 5 granted by the Crown to Sir David William Smith, 1st Baronet (1764-1837) a soldier and political figure in Upper Canada
Mar. 24, 1819	Lot 5 purchased by George William Allan (1770-1853), a banker and Chairman of the Home District Council, for 500 pounds
Apr. 22, 1852	George William Allan (1822-1901), 11th Mayor of Toronto, Speaker of the Senate of Canada, inherits Lot 5 from his father
Mid-1850s to early 1870s	G.W. Allan begins to subdivide and sell Lot 5 to a mix of wealthy businessmen, including whisky baron C.H. Gooderham and business magnate James Cooper, along with a variety of land speculators, middle-class professionals, and successful tradesmen
1874-1876 (Huntley Street)	47 Huntley Street purchased by Daniel Edward Thomson, barrister (Beatty, Chadwick, Biggar, & Thomson) on Nov. 21, 1876 for \$700
	49 Huntley Street purchased by Henry Hipkins, dentist, and his wife Mary Jane for \$1700 on Dec. 5, 1876
	51 Huntley Street purchased John J. Tonkin, salesman, for \$1445
	53 Huntley Street purchased by James Lang Carwell, salesman, for \$1500 on Dec. 5, 1876
	55 Huntley Street purchased by Samuel Harding Sykes, civil engineer, for \$1500 on Nov. 10, 1876
	57-59 Huntley Street purchased by Henry Garde, cab owner, for \$600
	63-65 Huntley Street purchased by Arkless Harris Rundle (1847-1909), well-known builder and colleague of renowned Toronto architect E.J. Lennox from G.W. Allan for \$920; 65 Huntley Street purchased by Frederick Albert Caston (1849-1916), leather goods manufacturer (F.A. Caston Company) for \$2400
1874-1876 (Linden Street lots)	2 (former) Linden Street (present-day site of 8A Linden Street) purchased by Robert Jeffrey, builder, and his wife Maria from G.W. Allan for on Apr. 20, 1875 for \$500; 2 (former) Linden Street (present-day site of 8A Linden Street) purchased by Henry Benson, labourer, from R. Jeffrey on Sept. 18, 1875 for \$50
	4 (former) Linden Street (now 12 Linden Street) purchased by Edward Woods Layalt on Apr. 21, 1875 from R. Jeffrey for \$812; 4 (former) Linden Street (now 12 Linden Street) purchased by William Baker Christley, vet surgeon, from E.W. Layalt on May 2, 1876 for \$1000
	6-8 (former) Linden Street (now 16-18 Linden Street) purchased by Charles Phillemore, carpenter, and his wife Maria on Apr. 20,

	1875 from G.W. Allan for \$558; 8 (former) Linden Street (now 18 Linden Street) purchased by William Nicholas Bacon, clerk (Osgoode Hall), and his wife Annie Marie on May 15, 1876 from C. Phillemore for \$1000
	10 (former) Linden Street (now 20-22 Linden Street) purchased by Donald (Ann) Inrig and Alex Inrig, shoemakers, on Apr. 20, 1874 from G.W. Allan for \$300
	14 (former) Linden Street (now 24-26) purchased by George Mowat, shoemaker, on Apr. 20, 1874 from G.W. Allan for \$300
1877-1881 (Selby Street lots)	1-3 Selby Street purchased by Archibald Edward Balfour, builder, and his wife Annie on Jun. 22, 1876 from G.W. Allan for \$810; 3 Selby Street purchased by Isaac Anderson, industrialist (McColl, Stock, and Anderson), and his wife Caroline on Jan. 31, 1877 from A.E. Balfour for \$1322
	7,9,11 Selby Street purchased by A.H. Rundle on Dec. 1, 1879 from G.W. Allan; 7,9,11 Selby Street purchased by Charles Rundle, builder (brother of A.H. Rundle) on Jan. 31, 1881 for \$1500
1882	James Cooper House completed at 582 Sherbourne Street (corner of Sherbourne and Linden)
1883	Charles Gooderham House completed at 592 Sherbourne Street (corner of Sherbourne and Selby) by architect David Roberts Jr.
1910	Three-storey, six-unit apartment addition (today 2 Linden Street) built to the rear of 47 Huntley Street.
1919	House-form structure at the former 2 Linden Street replaced by a three-storey walk-up apartment block (today 8A Linden Street).
1926	Former malting house to the rear of 65 Huntley Street expanded and converted from a one-storey industrial site to a two-storey apartment addition (today 1A Selby Street).
1947-1949	Standalone house form structure built to the rear of 65 Huntley Street (today 1B Selby Street). Site of the British Sailors' Society clubhouse until 1969; subsequently used as an apartment unit.

ii. HISTORICAL BACKGROUND

The following section outlines the history and facts related to the properties which are the basis for determining 'Historical and Associative Value' according to O. Reg. 9/06 Criteria.

The Upper Jarvis Neighbourhood

The history of Upper Jarvis began with the granting of thirty-two 100-acre park lots by John Graves Simcoe, first lieutenant-governor of Upper Canada. Spanning from present-day Queen to Bloor Streets, the long (6,660-ft), narrow (660-ft), lots were granted to Simcoe's closest friends and colleagues as a reward for their military service

and dedication to the Crown.¹ While many built lavish mansions for themselves, others opted to sell off their tracts to developers. Eventually, as the population of Toronto grew towards the mid-nineteenth century, those who had built large estates also began to subdivide and sell off their lands, allowing for the city to develop and grow.²

Relevant to the study area, the history of the parallel, north-south running thoroughfares of Jarvis and Sherbourne Streets was similarly the result of the gradual subdivision and residential development of these corridors – which eventually spread north from Queen to Bloor Street. While Jarvis Street was named for lot owner William Jarvis, the Sherbourne Street corridor was created by a mutual arrangement between two adjacent park lot recipients – Surveyor-General Thomas Ridout and Postmaster George William Allan.³ The English-born Ridout is recorded to have originally named the street "Sherborne" after his birthplace near Dorset, England, the extraneous "u" a later, erroneous addition.⁴ The upper stretches of Sherbourne, similar to those of Jarvis Street, soon became a wealthy enclave for Toronto's elite – a precursor to the early twentieth-century development of the Rosedale neighbourhood to the north.⁵

During the mid-to-late nineteenth century, as the descendants of Allan and Ridout continued to subdivide and sell off their family lands to a mix of speculators, builders, and future homeowners, Upper Jarvis' modern street grid began to take shape. Of interest to the study area, Huntley Street (formerly Bridge Street) was named after the "Moss Farm or Mossfield near Hunlty in Aberdeenshire, Scotland, birthplace of Col. William Allan, second postmaster and collector of customs in York."⁶ Allan was also one of the signatories to the surrender of York to the Americans in April 1813.⁷ Linden Street was named after "Linden Villa, residence of John Hallam, alderman and merchant of Toronto."⁸ In similar fashion, Selby Street received its name from "Prideaux Selby, receiver-general of Upper Canada from 1808 until his death in 1813."⁹

Following Allan's death in 1853, his son George William Allan began to subdivide and sell his father's lands along what became Huntley, Linden, and Selby Streets. These parcels changed hands over the next twenty years, until finally being sold off as house lots in the mid-1870s. It was at this time that local Toronto speculator and builder Arkless Harris Rundle – along with his builder brother Charles Rundle – began to buy up several large parcels in the area upon which he built and sold a significant number of homes. Between 1875 and 1882, the Rundle brothers made a significant impact upon the Upper Jarvis neighbourhood, having built at least a dozen homes in the vicinity, including their own, respectively, at 63 Huntley Street and 514 Jarvis Street.

1 Patricia McHugh. *Toronto Architecture: A City Guide*. Toronto: Mercury Books, 1985, 150.

2 Ibid.

3 Ibid.

4 Ibid.

5 Ibid, 151-2,

6 Eric Arthur. *Toronto, No Mean City*. 3rd Edition. Toronto: University of Toronto Press, 2003, 254.

7 Ibid.

8 Ibid, 258.

9 Ibid, 267.

iii. ARCHITECTURAL DESCRIPTION

The following section provides architectural descriptions and analyses related to the properties which will establish the basis for determining 'Design and Physical Value' according to O. Reg. 9/06 Criteria.

47 Huntley Street and 2 Linden Street (Images 6 and 7)

The property at 47 Huntley Street (entrance address 2 Linden Street) forms the southernmost end-unit of a contiguous row of five 2 1/2 -storey townhouses, in the half Bay and Gable architectural style, dating to 1877. Despite minor alterations over the years, the collection remains largely intact as a complete set of late nineteenth-century row houses. Making 47 Huntley Street unique from its siblings, the 1910-built, three-storey, six-unit, apartment block addition to the rear of the original house-form structure - listed as 2 Linden Street - has a large street presence along Linden Street. The addition was designed in the Edwardian Classicism style as later mimicked in 1919 by its apartment block neighbour at 8A Linden Street.

47 Huntley Street has a two-tone painted brick exterior consistent across its western and northern elevations. The ground floor of the front elevation is defined by a half gable, capped with an open fretwork dwarf parapet and quasi-mansard roof, and is faced with three punched, arched, double-hung, one-over-one, sash windows. The single entryway is framed by wooden shutters and topped by an arched, single-pane, transom window. A simple rectilinear porch covers the entryway, and is supported by two rectangular wooden columns. The top of the porch supports a small balcony and allows access to the second storey via a single entryway. To the right of the balcony, and centred above the half gable, a single window, identical to the three below it, faces onto the street. A small, narrow, arched, fixed-pane, third-storey window sits directly above the second-storey window and half gable. The arched top of this small window is followed by the relatively larger, arched cutaway of the decorative wooden bargeboard which defines the upper gable.

Moving to the south elevation along the side of the house, the ground floor meets grade with a heavy-cut stone foundation wall and one below-grade basement window. A single arched double-hung sash window, identical to those on the front elevation, is positioned directly over the basement window. Overtop of this single window, a pair of identical windows face the street – each in turn with a small arched fixed-pane window similar to that found on the third storey of the front elevation. The roofline is framed by a simple wooden soffit and moulded fascia. The roof is clad in modern asphalt shingles.

47 Huntley Street contains a large 3-storey rear addition, comprising a low-rise apartment block, in the Edwardian Classicism style, municipally known as 2 Linden Street. This addition dates to 1910. Its rectangular form and massing is topped by a flat roof and is clad in brick (currently painted white). It is connected to the house form structure at 47 Huntley Street through its rear, via a stepped back brick clad section and wooden exterior staircase. At the rear, facing a laneway, the building features punched windows, and a small metal staircase leading up to two levels of balconies which in turn are connected and accessible by a large wooden staircase. The architectural elements along the more prominent elevation facing Linden Street are arranged in a symmetrical

composition, with a centrally located entrance and tripartite, stained glass window above, with corbelled decorative brick work under the window sill. Three vertical bays, and three levels of punched windows are arranged at either side of the central axis. These windows are single hung, and are arranged in singles in the first bay at either side of the central axis and in pairs for the second and third bay at either side of the central axis.

The top row of windows have segmental brick arches, while the second and first level appear to have smooth stone lintels. Window sills are made of rusticated stone. On this brick façade, two pairs of projecting bricks forming a decorative line stretch the length of the elevation located just below the window heads at the second level, and the at the third level.

All architectural elements are currently painted, except for the windows themselves which appear to be vinyl or of a similar contemporary material. The central entrance door is comprised of an elliptical brick arch (three rows of brick on their rowlock), with a decorative cornice and soffit, doubling for a shallow entrance cover, which closely follows the elliptical arch in shape just below it, and projects horizontally to either side of the central elliptical arch and features two relatively large dentils under its soffit. This entrance feature has a flat metal roof, which has been painted white. The door opening has been filled with a blind panel and a single operable door. The transom has an opaque panel.

49-59 Huntley Street

The properties at 49-55 Huntley Street are part of a row of five 2 1/2 -storey townhouses, in the half Bay and Gable architectural style, dating to 1877. Despite minor alterations to portions of the row over the years, the collection remains largely intact as a complete set of late nineteenth-century row houses. The adjacent properties to the north, 57 and 59 Huntley Street, contain a pair of semi-detached homes, in the Bay and Gable architectural style dating to 1877.

49 Huntley Street (Image 8)

49 Huntley Street has a rebuilt, red-brick exterior consistent across its front elevation. Starting at ground level, the rebuilt half bay features three windows supported by a single stone lintel. The bay consists of one large, central, fixed, 30-light, wooden window flanked by a pair of narrower, 9-light, double-hung, wooden, sash windows. All windows feature operable wooden shutters on the interior which when closed are visible from the street. The rebuilt bay has been cased in a simple wood cladding with a decorative, single, horizontally arranged, rectangular relief over each pane. The top of the bay is capped with an unadorned quasi-mansard shingle roof. To the right, the single entryway features a modern, dark-blue door with two half-glazed panels overtop of which sits a rectilinear transom window with a fixed single pane. The second storey features a pair of identical, 8-light, double-hung, wooden, sash windows – one directly above the bay, the other directly above the entryway. Above the northernmost of the two second-storey windows can be seen a filled-in crescent window with a modest stone lintel – centred within the otherwise unadorned gable. The gable features only a

simple wooden fascia and a shallow soffit. The house is capped with a modern asphalt shingle roof.

51 Huntley Street (Image 9)

51 Huntley Street has a red-brick exterior consistent across its front elevation. Starting at ground level, the half bay contains three windows, each with a stone lintel. The bay's central window is the largest, while all three are punched, arched, single-light, double-hung, wooden, sash windows. The wooden window frames – here and elsewhere – feature an arched brick top (mirrored by the curvature of the individual top window panes) and decorative fluting. The bay is topped with an unadorned quasi-mansard roof with modern shingles. To the left of the bay, the partially covered single entryway features a traditional, heavy, wooden, black-painted door with a single half-glazed panel above a bronze mail slot. A punched, arched, fixed-pane, transom window sits directly above the front door. Aside from the transom, every glass window pane on the ground level is covered by wrought-iron security bars. The partially covered front porch is capped with a sloped asphalt-shingled roof, supported on either side by large, highly decorative, wooden brackets with delicate millwork and turning.

The second storey contains two similarly sized arched windows (identical to that found in the centre of the bay), which are capped with two courses of decorative brickwork – including a first course of flat vertical brick stretchers and a second raised course of angled brick stretchers arranged as a string. This two-layer decorative arched brickwork over the windows is consistent across the entire front façade. However, for the second-storey windows, the top course of the decorative arched brickwork is slightly raised, and extends on either side of the window to the outer edges of the house. Whereas on the ground level half bay, the decorative string course is split into two disparate sections (the first above the vertical brickwork stretcher detail over the windows, the second split between the raised course string detail over the window arches and continued 3 courses below the top of the window frame).

Above the northernmost second-storey window sits a small, narrow, arched, filled-in, window, which features only a single course of decorative, arched, brickwork. The unadorned gable is framed by a simple, wooden fascia and deep soffit. The house is capped in modern asphalt shingles.

53 Huntley Street (Image 10)

53 Huntley Street has a red-brick exterior consistent across its front elevation. Starting at ground level, the half bay contains three windows, each with a stone lintel. The bay's central window is the largest, while all three are punched, arched, single-pane, vinyl, and crank-operated. The window frames – here and elsewhere – feature an arched brick top, which is mirrored by the window frames, but not the windows. The bay is capped with an open fretwork dwarf parapet and quasi-mansard roof with modern shingles. To the right of the bay, the partially covered single entryway features a white, metal, glazed storm door behind which sits a modern white front door. A punched, arched, fixed-pane, transom window sits directly above the front door. The partially covered front porch is capped with a sloped asphalt-shingled roof, supported on either side by large, highly decorative, wooden brackets with delicate millwork and turning.

The second storey contains two similarly sized (albeit differently configured) arched, double casement, vinyl windows which are capped with two courses of decorative brickwork – including a first course of flat vertical brick stretchers and second raised course of angled brick stretchers arranged as a string). This two-layer decorative arched brickwork over the windows is consistent across the entire front façade. However, for the second-storey windows, the top course of the decorative arched brickwork is slightly raised, and extends on either side of the window to the outer edges of the house. Whereas on the ground level half bay, the decorative string course is split into two disparate sections (the first above the vertical brickwork stretcher detail over the windows, the second split between the raised course string detail over the window arches and continued 3 courses below the top of the window frame).

Above the northernmost second-storey window sits a small, narrow, arched, filled-in, window, which features only a single course of decorative, arched, brickwork. The gable is partially adorned with a heavily-damaged piece of original, wooden bargeboard, framed by a simple, wooden fascia and deep soffit. The house is capped in modern asphalt shingles.

55 Huntley Street (Image 11)

55 Huntley Street has a red-painted brick exterior consistent across its front elevation. Starting at ground level, the half bay contains three windows, each with a stone lintel. The bay's central window is the largest, while all three are punched, arched, single-light, fixed, wooden windows. The wooden window frames – here and elsewhere – feature an arched brick top (mirrored by the curvature of the individual top window panes). The bay is topped with an unadorned quasi-mansard roof with modern shingles. To the left of the bay, the partially covered single entryway features a simple wooden, yellow-painted door with an upper, single, half-glazed pane. A punched, arched, filled-in, transom window sits directly above the front door (doubling as a sign: "55 Huntley Street GUEST HOUSE"). The partially covered front porch is capped with a sloped asphalt-shingled roof, supported on either side by simple wooden brackets.

The second storey contains two differently-sized arched windows with fixed, multi-light, rectangular panes, which are capped with two courses of decorative brickwork – including a first course of flat vertical brick stretchers and second raised course of angled brick stretchers arranged as a string). The northernmost second-storey window has been slightly elongated, and was once likely used as a Juliet balcony – as evidenced by its vestigial wrought iron safety bars. The two-layer decorative arched brickwork over the windows is consistent across the entire front façade. However, for the second-storey windows, the top course of the decorative arched brickwork is slightly raised, and extends on either side of the window to the outer edges of the house. Whereas on the ground level half bay, the decorative string course is split into two disparate sections (the first above the vertical brickwork stretcher detail over the windows, the second split between the raised course string detail over the window arches and continued three courses below the top of the window frame).

Above the southernmost second-storey window sits a small, narrow, arched, filled-in, window, which features only a single course of decorative, arched, brickwork. The gable is adorned with decorative, original, wooden bargeboard detailing, and framed by a simple, fluted, wooden fascia and deep soffit. The house is capped in modern asphalt shingles.

57 Huntley Street (Image 12)

57 Huntley Street has a red-brick exterior consistent across its front elevation. Starting from the ground level, the full bay features three punched, fixed (or crank-operated), single-pane, modern, wood windows, each supported by a single stone lintel (frames and lintels painted black). All windows – here and elsewhere – feature decorative brick arches outlined by a single course of vertically aligned stretchers (though the windows themselves are fully rectilinear). To the left of the bay, the single entryway contains an extra tall, modern, black door with four fixed panes of opaque glazing – capped by a decorative brick arch as found overtop of the adjacent windows. The extra height of the door is accounted for by the past removal of the original overhead transom window.

The second storey of the bay features three windows identical to their counterparts below. A fourth window appears immediately above the entryway which is identical to those found elsewhere. The gable contains a modern, small, fixed, single window, most of which is obscured by the heavy presence of the elaborately detailed original wooden bargeboard. The bargeboard is highly complex, comprised of two flanking panels with a series of narrow vertical slits (each framed along the inside and bottom edge by identical globe-ended columns), and one central, overhead panel capped by a pair of vertically bisected, half-crescent voids below which rests a small row of four turned spindles (two per side) separated by a common, downward-pointing, globe-ended column. The wooden fascia and shallow soffit are relatively modest in detail by comparison. The house is capped with a modern, asphalt shingle roof.

59 Huntley Street (Image 13)

59 Huntley Street has a red-brick exterior consistent across its front elevation. Starting from the ground level, the full bay features three punched, fixed (or crank-operated), single-pane, modern, wood windows, each supported by a single stone lintel (frames and lintels painted beige). All windows – here and elsewhere – feature decorative brick arches outlined by a single course of vertically aligned stretchers (though the windows themselves are fully rectilinear). To the right of the bay, the single entryway contains a traditional black door with a single half-glazed pane – capped by a fixed, single-pane, wooden, transom window framed by a decorative brick arch as found overtop of the adjacent windows. The entryway is covered by a modern, wooden porch structure supported by four rectilinear, fluted columns which in turn support a small second-storey balcony and related safety fence.

The second storey of the bay features three windows identical to their counterparts below. A second-storey entryway (formed from what was once a window opening) allows access to the balcony. This single doorway features a single, fixed-pane transom window capped by the same decorative brickwork arch detail as found elsewhere

across the façade. The bargeboard covering most of the windowless gable is highly complex, comprised of two flanking panels with a series of narrow vertical slits (each framed along the inside and bottom edge by identical globe-ended columns), and one central, overhead panel capped by a pair of vertically bisected, half-crescent voids below which rests a small row of four turned spindles (two per side) separated by a common, downward-pointing, globe-ended column. The wooden fascia and shallow soffit are relatively modest in detail by comparison. The house is capped with a modern, asphalt shingle roof.

63-65 Huntley Street (Entrance Addresses at 1A-1B Selby Street)

63 and 65 Huntley Street are a semi-detached pair of Italianate-influenced, Bay and Gable houses dating to 1877. The corner property at Huntley Street and Selby Street (65 Huntley Street) also includes a rear apartment addition and a detached 2-storey garage with an upper apartment unit (1A and 1B Selby Street respectively).

63 Huntley Street (Image 14)

63 Huntley Street has a yellow-brick exterior with decorative red-brick accents consistent across its front elevation. Starting at ground level, the stucco-clad half-bay contains three fixed, single-pane, wood-and-vinyl-framed windows supported by individual, painted, stone lintels. The half bay is capped with an unadorned quasi-mansard roof covered in asphalt shingles. To the left of the bay the single entryway features a traditional solid wood door with an 8-light, half-glazed, fixed pane window and a bronze mail slot. The arched doorway is capped by a crescent-shaped, fixed-pane, transom window – the curve of which is replicated by the decorative brickwork arch above. The brickwork arch is composed of a symmetrical pattern of vertically aligned alternating clusters of yellow- and red-brick stretchers and headers – terminating in a three-course yellow-brick capstone. The arch is supported visually on either side by a pair of delicately carved, two-dimensional, red-brick corbels. A single wrought-iron coach light is anchored to the wall immediately to the right of the entryway.

Moving up to the second storey, a pair of narrow, punched, single-pane, wood-and-vinyl-framed windows supported by individual, painted stone lintels sit directly above the half bay. To the left, a larger but otherwise identical window sits above the front doorway. All three upper-level windows feature rectilinear panes set into arched-top window frames capped with a similar, yet paired down, alternating pattern of yellow- and red-brick stretchers and headers arranged vertically into a gentle arch. The front elevation of both 63 and 65 Huntley Street is visually broken up owing to the fact that the central portion (containing the two entryways and common gable) is slightly projected due to its brick façade being a quarter-inch more projected than that of the adjacent, flanking, brick façades containing the half bays and overhead window pairs. This effect is carried over by the raised, 4-course, yellow-brick quoins (each separated by a single course of flat red-brick masonry) that frame the two outer corners of the front elevation.

The roofline above the half bay is traced by a single course of horizontally-aligned, angled, red-brick headers, which in turn meets the deep wooden soffit via a single

course of yellow bricks. The horizontal section of the deep wooden soffit is supported at the outer corner and at the edge of the central gable by heavy, decorative, wooden corbels. The windowless central gable features delicate wooden tracery terminating at the peak with open oriole supported by a pair of curved spans. The wooden fascia features modest moulding. The roof is capped with modern asphalt shingles.

65 Huntley Street (Image 15)

65 Huntley Street has a yellow-brick exterior with decorative red-brick accents consistent across its front elevation. Starting at ground level, the stucco-clad half bay contains one central fixed, single-light, vinyl-framed window flanked by a pair of fixed, two-light, double-hung, wooden sash windows with two-light vinyl storm windows – each supported by individual, painted, stone lintels. The half bay is capped with an unadorned quasi-mansard roof covered in asphalt shingles. To the right of the bay the single entryway features a traditional solid wood door with an 8-light, half-glazed, fixed pane window and a bronze mail slot. The arched doorway is capped by a crescent-shaped, fixed-pane, transom window – the curve of which is replicated by the decorative brickwork arch above. The brickwork arch is composed of a symmetrical pattern of vertically aligned alternating clusters of yellow- and red-brick stretchers and headers – terminating in a three-course yellow-brick capstone. The arch is supported visually on either side by a pair of delicately carved, two-dimensional, red-brick corbels. A single wrought-iron coach light is anchored to the wall immediately to the left of the entryway.

Moving up to the second storey, a pair of narrow, punched, double-hung, wooden sash windows supported by individual, painted stone lintels sit directly above the half bay. To the right, a larger but otherwise identical window sits above the front doorway. All three upper-level windows feature rectilinear panes set into arched-top window frames capped with a similar, yet paired down, alternating pattern of yellow- and red-brick stretchers and headers arranged vertically into a gentle arch. The front elevation of both 65 and 63 Huntley Street is visually broken up owing to the fact that the central portion (containing the two entryways and common gable) is slightly projected due to its brick façade being a quarter-inch more projected than that of the adjacent, flanking, brick façades of containing the half-bays and overhead window pairs. This effect is carried over by the raised, 4-course, yellow-brick quoins (each separated by a single course of flat red-brick masonry) that frame the two outer corners of the front elevation. The roofline above the half bay is traced by a single course of horizontally-aligned, angled, red-brick headers, which in turn meets the deep wooden soffit via a single course of yellow bricks. The horizontal section of the deep wooden soffit is supported at the outer corner and at the edge of the central gable by heavy, decorative, wooden corbels. The windowless central gable features delicate wooden tracery terminating at the peak with open oriole supported by a pair of curved spans. The wooden fascia features modest moulding. The roof is capped with modern asphalt shingles.

The north (side) elevation of the original 1877 house-form section of 65 Huntley Street features a yellow-brick exterior with decorative red-brick accents largely in keeping with those found on the front elevation. With the exception of the decorative brick window arches – which here are composed solely of yellow bricks – the quoins and roofline decorative red-brick course remain identical to those on the front of the house. The side

elevation is punctuated by three original window openings – two upper and one lower – fitted at ground level with a fixed, single-pane, wooden window and above with a pair of two-light, double-hung, wooden sash windows protected by a pair of modern vinyl storm windows. All of the three original windows are capped with decorative brick arches in a similar balance (heavier at grade, lighter up top) as found on the front. There are also two more recently added ground-level windows found to the right of the aforementioned original. Each of these are composed of a fixed, single-pane, wood-framed window with only thin upper stone lintels (no bottom) and no decorative brickwork arches. The lintel of the westernmost of the pair intrudes slightly into the quoin-work at the north-west corner of the house.

The roofline features the same deep wooden soffit as the front elevation and is similarly framed by a pair of heavy, decorative, wooden corbels. The horizontal roofline is broken only by a small, narrow, central dormer faced with a fixed, single-pane, wooden window.

1A Selby Street (Image 16)

Moving to the rear of the north (side) elevation of 65 Huntley Street, the 1926 addition municipally listed as 1A Selby Street contains an upper-level apartment unit. Starting with the ground floor, the north elevation is composed of a yellow-brick exterior with red-brick accents which is contemporary to that of the original 1875 house-form structure. The outer corners are framed by the same yellow and red quoin-work and the windows are capped with decorative yellow-brick arches – both in keeping with the side elevation of the original house. Further, the same (slightly) recessed façade detail as found on the front elevation of the original house is replicated here. The ground level contains two small, fixed-pane, wood-framed windows supported by rusticated stone lintels capped by yellow-brick arches. Sandwiched between the westernmost outer corner of the masonry quoin-work of the addition and that of the rear corner of the original house-form, sits a pair of wooden doors (added as part of the 1926 apartment conversion/expansion), each in turn separated by a conjoined trio of large, multi-light, wooden windows. The identical, traditional, wooden doors each contain an upper fixed, half-glazed pane and a bronze mail slot. Centred above each of the twin doorways, sits a small, overhanging portico composed of interlocking square beams, which in turn are supported by simple, solid wooden brackets. The entire length of this protective portico roof feature is accented by exposed rafter tails reminiscent of the Arts and Crafts style. Overtop of the conjoined trio of windows a visual bridge is formed between the two entryways with a single course of half-timber and stucco cladding.

The upper floor apartment addition (accessed via the easternmost door) consists of a Tudor-Revival-style half-timber and stucco exterior punctuated by a row of four double-hung, wooden sash windows – three with four-light upper panes and one with a six-light upper pane. The wooden half-timbering is painted dark green in contrast to the cream-coloured stucco – this two-tone colour combination carried over onto the half-timbering and stucco below, and as well to the window and door frames across the entirety of the rear side elevation. The roofline features a relatively shallow wooden soffit and a modest fascia treatment and is supported by three delicately carved wooden brackets (one on each corner and one centrally-located). The flat roof serves as an open-air balcony and is framed by a protective wrought-iron fence.

Moving to the east (rear) elevation of the addition, the upper level section is cantilevered overtop of the brick masonry clad ground level with an overhang of approximately 1.5 metres. The windowless upper level retains the same half-timber and stucco cladding, while the ground level is faced in the same yellow-brick exterior as the side. The upper section is supported by two square brick columns. The ground level features a single arched doorway (complete with decorative brick arch) and wrought iron coach lamp.

1B Selby Street (Image 17)

The detached, two-storey garage and apartment unit to the rear of 65 Huntley Street is municipally listed as 1B Selby Street. The 1949-built structure features a ground-level single car garage door with access to Selby Street. Above, the second storey is accessed via an outdoor staircase and features at least three small windows. The structure is clad in stucco and is capped with an A-frame shingle roof. The upper-level gable is clad in shingles.

16-18 Linden Street

The properties at 16-18 Linden Street include a semi-detached pair of homes in the Bay and Gable style. Built in 1876, 16-18 Linden Street is representative of the area's early history.

16 Linden Street (Image 18)

16 Linden Street has a red-brick exterior with buff-brick embellishments consistent across its front elevation. Starting at ground level, the half bay meets grade with a heavy-cut stone foundation capped with four courses raised buff-brick. The bay features a large central window (with a small, two-light, sliding, vinyl, window below) flanked by two slightly narrower windows – all fixed-pane, vinyl-framed, and supported by stone lintels. Each of the punched bay windows are capped by arched brickwork with a base course composed of a symmetrical pattern of vertically-aligned red- and buff-brick stretchers topped by a single course of buff-brick headers. All three arches are tied together by two linear courses of buff-brick embellishment contiguous with the aforementioned top course of the window arch detailing. The arches of the bay's two flanking windows are in turn further decorated by a single course of angled brick headers which traces the soffit of the bay's roofline. The bay is crowned by an unadorned, quasi-mansard tin roof.

To the right of the gable, the covered entryway features a highly decorative, black-painted, wooden portico. The portico is supported by four identical, rectilinear columns with Romanesque capitals. A large frieze composed of several intricately turned spindles is sandwiched between the capitals and roofline, and is framed on either end by two pairs of fluted wooden corbels set at a 90-degree angle from one another. Above the frieze rests a quasi-mansard tin roof. The entryway contains a single, modern, beige-painted, metal door paired with a left, fixed-pane sidelight and a fixed-pane transom window.

Moving up to the second storey, a pair of two identical, punched, two-light, bottom-swing, vinyl windows with arched brick tops and stone lintels sit above the half bay. Two linear courses of buff-brick embellishment (separated by a single course of red brick) run horizontally from the westernmost (left) corner of the front elevation right across to the easternmost (right) corner of the semi-detached pair's common façade. This embellishment snugly frames the stone lintels of every second-storey window – including those above the gable and front entryway. Four courses from the top of the second-storey windows, a single linear course of buff-brick embellishment extends across and between each window, terminating on the outer side of the front elevation's fifteen-centimetre projection, approximately one metre short of the structure's outer corner. This embellishment is paired above with another – this one tracing the top of the second-storey windows' brick arches, which are arranged similarly to those found on the half bay. To the right, overtop of the entryway, a single window identical to the pair to its left, is similarly framed by two linear courses of buff-brick embellishment.

The gable features a single, small, punched, two-light, double-hung, vinyl window with a temporary wooden lintel. Unlike the others, the small gable window is unembellished and does not feature an arch. The gable is framed by delicate (albeit heavily weathered) wooden bargeboard detailing. The peak of the gable is covered by a triangular panel with round punches, which is supported along its bottom edge by a single row of punched circular voids - which in turn frames the fascia boards of each sides of the peak below the aforementioned panel. The roofline features a semi-deep soffit and is capped by modern asphalt shingles.

18 Linden Street (Image 19)

18 Linden Street has a red-brick exterior with buff-brick embellishments consistent across its front elevation. Starting at ground level, the half bay meets grade with a heavy-cut stone foundation capped with four courses raised buff-brick. The bay features a large central window flanked by two slightly narrower windows – all punched, two-light, double-hung, vinyl-framed, and supported by stone lintels. Each of the bay windows are capped by arched brickwork with a base course composed of a symmetrical pattern of vertically-aligned red- and buff-brick stretchers topped by a single course of buff-brick headers. All three arches are tied together by two linear courses of buff-brick embellishment contiguous with the aforementioned top course of the window arch detailing. The arches of bay's two flanking windows are in turn further decorated by a single course of angled brick headers which traces the soffit of the bay's roofline. The bay is crowned by an unadorned, quasi-mansard tin roof. To the right of the gable, the projected masonry entryway features the same upper buff-brick embellishment detail as found over the bay windows. The arched single doorway (with overhead detailing similar to that over the adjacent bay windows) contains a traditional wooden door with an upper, nine-light, half-glazed pane. An arched, fixed-pane, transom window rests directly above the door. A tin-clad, quasi-mansard roof caps the entryway.

Moving up to the second storey, a pair of two identical, punched, two-light, bottom-swing, vinyl windows with arched brick tops and stone lintels sit above the half bay. Two linear courses of buff-brick embellishment (separated by a single course of red brick)

run horizontally from the easternmost (right) corner of the front elevation right across to the westernmost (left) corner of the semi-detached pair's common façade. This embellishment snugly frames the stone lintels of every second-storey window – including those above the gable and front entryway. Four courses from the top of the second-storey windows, a single linear course of buff-brick embellishment extends across and between each window, terminating on the outer edge of the front elevation. This embellishment is paired above with another – this one tracing the top of the second-storey windows' brick arches, which are arranged similarly to those found on the half bay. To the right, ovetop of the entryway, a single window identical to the pair to its left, is similarly framed by two linear courses of buff-brick embellishment.

The windowless gable is framed by delicate (albeit heavily weathered) wooden bargeboard detailing. The peak of the gable is covered by a triangular panel with round punches, which is supported along its bottom edge by a single row of punched circular voids - which in turn frames the fascia boards of each sides of the peak below the aforementioned panel. The roofline features a semi-deep soffit and is capped by modern asphalt shingles.

1-3 Selby Street

1 and 3 Selby Street are a pair of semi-detached, Second Empire style homes dating to 1876. The pair are unique along the eclectic Selby Street block. To the east, 7, 9, and 11 Selby form a cluster of three row houses in a heavily modified bay and gable style with Second Empire elements, thus reflecting the varied nature of the local streetscape.

1 Selby Street (Image 20)

1 Selby Street has a red-brick exterior consistent across its front elevation. Starting at ground level, the half bay consists of a large, central, fixed-pane, wooden window with an upper pane of stained-glass flanked by two slightly narrower, two-light, double-hung sash windows. The stained-glass features a central diamond reveal (itself flanked by symmetrical floral elements) with a nature-inspired motif. All three bay windows are punched and topped by a single course of vertically-aligned brick stretchers and are supported by a common stone lintel. Three courses below each bay window, a single course of angled brick headers conforms to the width of each window opening. The half bay is capped with an aluminum-clad fascia and soffit ovetop of which sits an unadorned flat roof. To the left of the bay, the single entryway contains a traditional wooden door with an eight-over-one, fixed pane with bevelled-edge glazing – visually supported by light scroll work (complete with metal mail slot) and delicate framing details on the face of the door. A large, rectilinear, fixed-pane transom window rests above the door – capped by a decorative brick arch composed of two mixed courses of vertically-aligned stretchers and risers. A capstone composed of a larger, three-course cluster of vertically-aligned stretchers and headers is centred within the arch. A small wrought iron coach light is bolted into the masonry wall to the right of the doorway.

Moving up to the second storey, a punched, four-light, two-over-two, double-hung, wooden sash window with stone lintel and overhead brick arch sits directly above the entryway. To the right, centred above the half bay, a pair of punched, twin, two-light,

double-hung, wooden sash windows sit upon a common lintel and are capped by a common brick arch. The two second-storey windows feature the same brick arch as found above the bay windows. The roofline is punctuated by a series of six wooden corbels (in pairs of two), four of which are used to frame the tops of the two second-storey window arches, the other two corbels placed side-by-side at the outside corner of the front elevation. From east to west (left to right), the second and third corbels, as well as the fourth, fifth, and sixth, are connected at their base by a thin strip of wooden moulding attached to the masonry wall. A simple soffit and fascia tie the masonry wall to the roofline.

The slate mansard roof features two exquisitely detailed dormers – each with an elaborate frame composed of ribbed and chamfered pilasters, brackets with scrolls and pierced wood scroll motifs supporting a projecting, segmentally-arched, curved cornice that steps up at the centre. The slate cladding is composed of three horizontal, multi-course, alternating bands of tiles with a central band of diamond-patterned tiles flanked above and below by single bands of running-bond patterned tiles. The mansard roof is capped by a modest wooden soffit and fascia which is in turn crowned with a slightly pitched flat roof clad in asphalt shingles.

The exposed, outer, west elevation of the structure features a mostly blank red-brick masonry wall save for two windows stacked one atop the other and the same corbel and connective moulding treatment as found upon the front elevation. The ground floor holds a modern, fixed, vinyl, window with bottom slider with a stone lintel and what appears to be a modified overhead brick arch which now presents as a horizontally arranged, single course of vertically-aligned brick stretchers. Directly above, the second-storey holds a punched, two-light, two-over-two, double-hung, wooden sash window with a stone lintel and overhead brick arch of similar design to those on the front elevation. The otherwise flat roofline slopes at a 30-degree pitch towards the rear of the structure – transitioning the original footprint of the home into a complex of later-built rear additions. The roofline above the main segment of the side elevation features the same soffit and fascia as the front, the mansard roof and single dormer also of an identical quality and composition.

3 Selby Street (Image 21)

3 Selby Street has a red-brick exterior consistent across its front elevation. Starting at ground level, the half bay consists of a large, central, fixed-pane, wooden window flanked by two slightly narrower, fixed-pane, wooden windows. All three bay windows are punched and topped by a single course of vertically-aligned brick stretchers and are supported by a common stone lintel. Three courses below each bay window, a single course of angled brick headers conforms to the width of each window opening. The half bay is capped with a simple wooden fascia and soffit ovetop of which rests a flat roof with an open fretwork dwarf parapet. The delicate wrought iron detailing of the parapet's open fretwork is defined by a nature-inspired motif featuring a repeating maple leaf theme. To the right of the bay, the single entryway contains a red-painted, solid, multi-panelled, wooden door with a shiny brass kick plate. A two-pane sidelight stands along the left side of the door. A large, stained-glass transom window rests above the door – capped by a decorative brick arch composed of two mixed courses of vertically-aligned

stretchers and risers. Unlike its neighbouring counterpart, the entryway's brick arch does not include a capstone. The transom's stained-glass is composed of three framed squares, with the centre square containing a framed circle and the number "3." The centre square is flanked by two slightly smaller framed squares each containing vertically-aligned, light-blue-tinted, rectangle. The entryway is flanked by two small wrought iron coach lights bolted into the masonry wall.

Moving up to the second storey, a punched, fixed-pane wooden window with stone lintel and overhead brick arch sits directly above the entryway. To the left, centred above the half-bay, a pair of punched, twin, fixed-pane, wooden windows sit upon a common lintel and are capped by a common brick arch. The two second-storey windows feature the same brick arch as found above the bay windows. The roofline is punctuated by a series of six wooden corbels (in pairs of two), four of which are used to frame the tops of the two second-storey window arches, the other two corbels placed side-by-side at the outside corner of the front elevation. From east to west (left to right), the first, second, and third corbels, as well as the fourth and fifth, are connected at their base by a thin strip of wooden moulding attached to the masonry wall. A simple soffit and fascia tie the masonry wall to the roofline.

The slate mansard roof features two partially over-clad dormers. The exposed upper portion of the dormers' wooden frames feature the same exquisite detail as found at 1 Selby Street, including the projecting, segmentally-arched, curved cornice that steps up at the centre. The slate cladding is composed of three horizontal, multi-course, alternating bands of tiles with a central band of diamond-patterned tiles flanked above and below by single bands of running-bond patterned tiles. The mansard roof is capped by a modest wooden soffit and fascia which is in turn crowned with a slightly pitched flat roof clad in asphalt shingles.

The exposed, outer, east elevation of the structure features a blank masonry wall of grey-painted red bricks. The mansard roof continues to the rear of the house. However, owing to a high fence and the close proximity of the neighbouring house, the west elevation is largely obscured.

7-11 Selby Street "Rundle Row" (Images 22-24)

The attached row of properties at 7-11 Selby Street contains three 2-storey house form buildings identified in this report as "Rundle Row" (1880) after the Toronto builder-brother duo, A.H. Rundle and Charles Rundle who resided at 9 and 11 Selby Street, respectively. Starting in 1880, 7-11 Selby Street were constructed to designs by the firm of McCaw & Lennox (1876-1881)¹⁰ which included preeminent Toronto architect E.J. Lennox, who later went on to create some of Toronto's most famous landmarks such as Old City Hall (1899) at Queen and Bay Streets and the rebuilt west wing of the Ontario Legislative Buildings (1909) at Queen's Park. After a decade of success within the Upper Jarvis neighbourhood, A. H. Rundle commissioned his long-time associate, E.J. Lennox, to design a grand, detached house for him and his family at 15 Selby Street,

¹⁰ Globe and Mail, "Three brick dwelling-houses on Selby Street," Dec. 20, 1879. 7.

the A. H. Rundle House (1888), which was designated under the Ontario Heritage Act in 2014.

Rundle Row is designed with features of the Queen Anne Revival style, which was popularized in the late 19th century and recognized by the variety of materials used, the asymmetry of the plan, the intricate rooflines, and the profusion of architectural details. The style was introduced by English architect Richard Shaw and "was based upon a renewed interest in late medieval, early Renaissance architecture in Britain of the 16th and 17th centuries" and adopted in North America with some modifications.¹¹ While the design displays the hallmarks of Queen Anne Revival, it blends them with the quintessential Mansard roof with slate tiles and roof dormers that are identified with the Second Empire style that was most fashionable in the previous decades.

Rundle Row rises two storeys on a narrow plan with a raised basement and rare basement walk-out on the principal (north) elevations of all three properties in the row. The mixture of cladding applies red brick on the first storey of the north elevations, including buff brick detailing at 7 and 11 Selby Street, with box gables on the upper storeys. The box gable at 11 Selby Street displays mock timbering with wood strapwork and pebbledash infill, which is a shared similarity with the adjacent heritage dwelling at 15 Selby Street (the A. H. Rundle House also designed by Lennox), while those at 7 and 9 Selby Street are clad with rough wood shingling. The gable termini of the box gables punctuate an otherwise Second Empire-style Mansard roofline. Steeply sloped, the mansard roof is clad with slate tiles in a decorative hexagonal pattern and narrow roof dormers with highly detailed millwork on the wooden surrounds and matching mansard roofs of their own project from the main roof.

On the north facade, the first storey of all three properties is organized into two bays with a bay window on one side and the raised and slightly recessed main entrance on the other. The fenestration on the principal (north) elevation blends flat-headed and round-arched (basement) openings, with a later oriel window added to the east elevation at 11 Selby Street, along with that property's excavated below-grade garage and ramp below an east addition to the original row house.

iv. CONTEXT

The following section provides contextual information and analysis related to the properties, which is the basis for determining 'Contextual Value' according to O. Reg. 9/06 Criteria.

The subject properties are located on the eastern portion of the city block bound by Huntley Street on the west, Selby Street to the north and Linden Street to the south. The properties fronting onto Huntley Street make up a collection of 2 1/2-storey, late-nineteenth century, residential properties, including a row of half Bay and Gables, a pair of full Bay and Gable semi-detached houses, and a pair of Italianate semi-detached houses. The corner property at Huntley and Selby Streets (47 Huntley Street) also

¹¹ Maitland, Leslie, *The Queen Anne Revival Style in Canadian Architecture*, 1990. 13.

contains a rear addition dating to the early-twentieth century, in the form of a three-storey Edwardian Classicism style apartment building (2 Linden Street). The corner property at Huntley and Selby Streets (65 Huntley Street) also includes a rear addition and a detached two-storey garage building - each with a single apartment (1A and 1 B Selby Street). The west side of Huntley Street, across the street from the subject properties, is comprised of the property at 1 Mount Pleasant Drive. This property contains a large, late twentieth-century, post-modern development, containing office towers and a three- to five-storey residential podium facing Huntley Street.

The properties fronting on Linden Street, include a three-storey Edwardian Classicism style apartment building, located on the east end of the street, located at 8A Linden Street followed by a collection of two-storey, late nineteenth century residential type properties, in the half Bay and Gable style, including a detached dwelling, a pair of semi-detached dwellings. Attached to a pair of two-storey townhouses, dating to the nineteenth century, not part of the addresses included for designation, the subject properties also include a pair of half Bay and Gable townhouses. These townhouses are located directly adjacent to the property known as 28 Linden Street and 582 Sherbourne Street, containing the James Cooper House, designated under Part IV of the Ontario Heritage Act (By-law 950-2008) consistent with the surrounding context. Located immediately adjacent to the pair of half Bay and Gable except for the school property, the properties on the opposite side of Linden Street, also generally reflect a low rise, nineteenth-century residential fine grain lot character. The streetscape includes the property located at the corner with Linden and Sherbourne Street (578 Sherbourne Street), which is listed in the City of Toronto Heritage Register.

The properties fronting on Selby Street also add to the collection of two-storey, late nineteenth-century residential type properties, and include a Second Empire pair of semi-detached dwellings, and a row of three townhouses, in a unique variation of the half Bay and Gable style. They are located directly adjacent to the property at 15 Selby Street, built in 1888, known as the house for A.H. Rundle, designed by E.J. Lennox, and designated under Part IV of the Ontario Heritage Act. A mid-twentieth-century podium and highrise tower development stands on the opposite side of the subject properties.

3. EVALUATION AND APPLICATION OF O.REG 9/06 CRITERIA

The following evaluation applies Ontario Regulation 9/06 made under the Ontario Heritage Act: Criteria for Determining Cultural Heritage Value or Interest. The criteria are prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act. There are three categories for a total of nine criteria under O. Reg 9/06. A property may be designated under Section 29 of the Act if it meets one or more of the provincial criteria for determining cultural heritage value or interest.

The evaluation table is marked "N/A" if the criterion is "not applicable" to the property or "√" if it is applicable to the property, with explanatory text below.

47 Huntley Street (Entrance Address at 2 Linden Street)

47 Huntley Street

DESIGN OR PHYSICAL VALUE

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	✓
ii. displays high degree of craftsmanship or artistic merit	N/A
iii. demonstrates high degree of scientific or technical achievement	N/A

The end/corner unit of a contiguous row of semi-detached, 2 1/2 storey homes located at 47-59 Huntley Street, 47 Huntley Street holds significant design/physical value as a part of what is a fine, representative collection of Victorian-era, half Bay and Gable style, private residences dating to the mid-1870s. The integrity of this and the row's many intact original architectural details - decorative brickwork, wooden bargeboard/gable detailing, and overall composition - add to the subject properties' collective high degree of design/physical cultural heritage value.

HISTORICAL OR ASSOCIATIVE VALUE

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	N/A
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	N/A

CONTEXTUAL VALUE

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	✓
ii. physically, functionally, visually or historically linked to its surroundings	✓
iii. landmark	N/A

The subject property at 47 Huntley Street, as part of a contiguous row from 47-59 Huntley Street, is important in defining, maintaining, and supporting the architectural character of the historic Upper Jarvis neighbourhood. Physically, functionally, and visually linked to their surroundings, this and the contiguous row of Victorian-era, half Bay and Gable style, semi-detached, 2 1/2 storey homes hold considerable contextual value. Considered together, these homes form an integral part of the Upper Jarvis neighbourhood and area among the oldest homes in the area.

2 Linden Street

DESIGN OR PHYSICAL VALUE

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	✓
ii. displays high degree of craftsmanship or artistic merit	N/A
iii. demonstrates high degree of scientific or technical achievement	N/A

The three-storey apartment block addition attached to the rear of 47 Huntley Street, listed as 2 Linden Street, holds significant design/physical value as a fine, representative example of the Edwardian Classicism style of early twentieth century walk-up apartment blocks common across Toronto. The integrity of the apartment block's principal façade, including the partially covered main entryway, decorative cornice along the roofline, and fine masonry detailing, contribute to the property's high degree of design/physical cultural heritage value.

HISTORICAL OR ASSOCIATIVE VALUE

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	N/A
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	N/A

CONTEXTUAL VALUE

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	✓
ii. physically, functionally, visually or historically linked to its surroundings	✓
iii. landmark	N/A

The subject property, as part of a larger collection of early twentieth-century walk-up apartment blocks in the immediate vicinity - including that of the adjacent 8A Linden Street (1919) - holds considerable contextual value insofar as it helps define, maintain, and support the character of the neighbourhood. The 1910-built apartment block addition known municipally as 2 Linden Street represents a significant break from single-family residences - such as the row of Victorian-era, Bay and Gable style homes to which the subject property is attached. 2 Linden Street additionally holds significant contextual value as evidence of the evolution of the Upper Jarvis neighbourhood, its construction, alongside others like it, an integral part of Toronto's urban history.

Part of a larger, city-wide history of early attempts of intensification during the early twentieth century, 2 Linden Street (similar to the adjacent 8A Linden Street), completed as it was 1911, predated City Council's 1912 ban on apartment buildings in residential

neighbourhoods. The entrance address at 2 Linden Street therefore holds additional contextual value as rare surviving example of a pre-1912 walk-up apartment block within the former City of Toronto.

49-59 Huntley Street

DESIGN OR PHYSICAL VALUE

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	✓
ii. displays high degree of craftsmanship or artistic merit	N/A
iii. demonstrates high degree of scientific or technical achievement	N/A

The contiguous row of semi-detached, 2 1/2 storey homes located at 49-59 Huntley Street holds significant design/physical value as a fine, representative collection of Victorian-era, Bay and Gable style, private residences dating to the mid-1870s. The integrity of the row's many intact original architectural details - decorative brickwork, wooden bargeboard/gable detailing, and overall composition - add to the subject properties' collective high degree of design/physical cultural heritage value.

HISTORICAL OR ASSOCIATIVE VALUE

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	N/A
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	N/A

CONTEXTUAL VALUE

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	✓
ii. physically, functionally, visually or historically linked to its surroundings	✓
iii. landmark	N/A

The subject properties at 49-59 Huntley Street are important in defining, maintaining, and supporting the architectural character of the historic Upper Jarvis neighbourhood. Physically, functionally, and visually linked to their surroundings, the contiguous row of Victorian-era, Bay and Gable style, semi-detached, 2 1/2 storey homes hold considerable contextual value. Considered together, these homes form an integral part of the Upper Jarvis neighbourhood and area among the oldest homes in the area.

63-65 Huntley Street (Entrance Addresses at 1A-1B Selby Street)

63-65 Huntley Street

DESIGN OR PHYSICAL VALUE

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	✓
ii. displays high degree of craftsmanship or artistic merit	N/A
iii. demonstrates high degree of scientific or technical achievement	N/A

The subject properties at 63-65 Huntley Street hold significant design/physical value as a fine, representative pair of semi-detached, Victorian-era, Italianate-influenced, Bay and Gable style homes. The high degree of integrity shared by the pair is demonstrated by the many original details present along the principal (front) elevation. These details include: dichromatic masonry with a yellow-brick base layer accented with decorative red-brick courses and arches around doorways, window openings, roofline, and corner quoining, original wooden doorways/doors and window openings, and wooden soffit and fascia supported by wooden brackets and a common, centre gable with intricate bargeboard detailing.

HISTORICAL OR ASSOCIATIVE VALUE

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	N/A
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	✓

The subject property at 63 Huntley Street holds significant associative/historical value as the home of local builder and architect Arkless Harris Rundle (1847-1909) who built this and several other properties within the Upper Jarvis neighbourhood. Rundle built and occupied the property between its construction in 1877 until his departure in 1884-1885. During this time, Arkless and his brother Charles bought up and developed several nearby lots, including a row of three contiguous homes at 7-11 Selby Street. Eventually, after having profited from the development the Upper Jarvis neighbourhood which he called home, A.H. Rundle commissioned a new, much grander home for he and his family at 15 Selby Street - the A.H. Rundle House (1888) by notable Toronto architect E.J. Lennox a testament to the enterprising Rundle brothers' success.

CONTEXTUAL VALUE

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	✓
ii. physically, functionally, visually or historically linked to its surroundings	✓
iii. landmark	N/A

The subject properties at 63-65 Huntley Street hold significant contextual value as they define, maintain, and support the character of the surrounding streetscape and are physically, functionally, visually, and historically linked to the development of the Upper Jarvis neighbourhood. The high degree of architectural integrity and materiality of the semi-detached home, connects the property contextually to its neighbours along Huntley Street, with its intricate masonry façade, delicate brickwork, and wooden bargeboard detailing forming a physical link to the nearby, contiguous row of Bay and Gable style homes at 47-59 Huntley Street which were all built in the same period.

1A Selby Street

DESIGN OR PHYSICAL VALUE

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	✓
ii. displays high degree of craftsmanship or artistic merit	N/A
iii. demonstrates high degree of scientific or technical achievement	N/A

The 1926-built, rear, two-storey apartment addition at the back of 65 Huntley Street holds design/physical value as a rare, unique example (within the area) of an Arts and Crafts-influenced piece of domestic architecture within what is predominantly a late nineteenth-century neighbourhood. Built overtop what was once a one-storey, light industrial structure attached to the rear of the main house, the 1926-built, Arts and Crafts style apartment conversion and addition is primarily confined to the second storey, albeit with a reconfigured side entrance which helps transition the addition to the original structure along the Selby Street elevation. The materiality of the addition holds further design value for its use of stucco cladding and Tudor Revival-style half-timbering. Lastly, the double side entrance with its small portico roof with exposed rafter tails, and two symmetrical pairs of wooden, intricately-composed, bracket-ended supports are also demonstrative of the addition's Arts and Crafts influence.

HISTORICAL OR ASSOCIATIVE VALUE

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	N/A
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	N/A

CONTEXTUAL VALUE

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	✓
ii. physically, functionally, visually or historically linked to its surroundings	✓
iii. landmark	N/A

An early twentieth-century addition to Upper Jarvis neighbourhood, 1A Selby is representative of the second major phase of development in the area, part of the same period of intensification which includes the 1910-built, three-storey apartment addition to the rear of 47 Huntley Street (2 Linden Street) and the construction of the adjacent, 1919-built, three-storey apartment next door at 8A Linden Street. The rear addition at 1A Selby also holds significant contextual value for its physical and functional connection to its surroundings - namely to 65 Huntley Street to which it is attached. Converted from a former malting house into an apartment, 1A Selby Street is indicative of a neighbourhood in transition.

1B Selby Street

DESIGN OR PHYSICAL VALUE

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	N/A
ii. displays high degree of craftsmanship or artistic merit	N/A
iii. demonstrates high degree of scientific or technical achievement	N/A

HISTORICAL OR ASSOCIATIVE VALUE

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	✓
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	N/A

The detached structure with the entrance address of 1B Selby Street to the rear of the apartment addition at 1A Selby Street (both belonging to 65 Huntley Street) holds historical value as the original and long-time site of the British Sailors' Society which operated out of the 1949 structure for twenty years. The two-storey structure now houses a first-floor car garage with a single apartment unit above.

CONTEXTUAL VALUE

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	N/A
ii. physically, functionally, visually or historically linked to its surroundings	N/A
iii. landmark	N/A

16-18 Linden Street

DESIGN OR PHYSICAL VALUE

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	✓
ii. displays high degree of craftsmanship or artistic merit	N/A
iii. demonstrates high degree of scientific or technical achievement	N/A

Constructed in 1876, the properties at 16 and 18 Linden Street constitute representative examples of semi-detached Bay-and-Gable residences. The properties have maintained a high degree of integrity as a pair and retain many intact features that are typical of Victorian architectural design. Their composition features the quintessential combination of a front gable over a projecting bay of windows on each half of the pair. With red-brick exteriors featuring buff-brick trim, the properties demonstrate dichromatic brickwork, which grew popular as a design feature in Ontario during the 1870s and 1880s. Additional details of note include segmentally arched openings, decorative wood bargeboards with pierced details in the front gables, and, at 16 Linden Street, a wood portico with four columns, a spindlework frieze, and fluted brackets.

HISTORICAL OR ASSOCIATIVE VALUE

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	N/A
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	N/A

CONTEXTUAL VALUE

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	✓
ii. physically, functionally, visually or historically linked to its surroundings	✓
iii. landmark	N/A

Situated on the north side of Linden Street, between Huntley Street and Sherbourne Street, the properties at 16-18 Linden Street help to define and support the character of this block within the historic Upper Jarvis neighbourhood. The buildings' scale, form,

massing, materials, and gabled roofline are consistent with and complementary to their surroundings, and their integrity as a pair with intact detailing lends them a degree of visual prominence in this context. The properties at 16-18 Linden Street are visually and historically linked to their surroundings. The pair dates to the earliest period of development in this area, and contributes to a streetscape largely consisting of late-nineteenth century house-form buildings.

1-3 Selby Street

DESIGN OR PHYSICAL VALUE

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	✓
ii. displays high degree of craftsmanship or artistic merit	N/A
iii. demonstrates high degree of scientific or technical achievement	N/A

Constructed in 1876, the properties at 1-3 Selby Street are valued as fine representative examples of semi-detached Second Empire style residences. The red brick-clad properties have maintained a high degree of integrity as a pair and retain many intact features that are typical of Victorian architectural design. Their composition features the quintessential Mansard roof with dormer windows containing highly decorative woodwork detailing and a projecting bay of windows on each half of the pair at the first-storey level. Additional details of note include the decorative slate shingling of the roof, projecting eaves below the roofline supported by decorative wooden brackets, the segmental-arched main entrances with transoms and the iron cresting surmounting the projecting bay window at 3 Selby Street.

HISTORICAL OR ASSOCIATIVE VALUE

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	N/A
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	✓

The semi-detached pair of residences at 1-3 Selby Street are valued for their association with Hancock & Townsend, a prominent architectural firm in Toronto which also designed the Equity Chambers, the first building in Toronto to incorporate passenger elevators.

CONTEXTUAL VALUE

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	✓
ii. physically, functionally, visually or historically linked to its surroundings	✓
iii. landmark	N/A

Situated on the south side of Selby Street, between Huntley Street and Sherbourne Street, the two semi-detached properties at 1-3 Selby Street help to define and support the character of this block within the historic Upper Jarvis neighbourhood. The buildings' scale, form, massing, materials, and gabled roofline are consistent with and complementary to their surroundings, and their integrity as a pair with intact detailing lends them a degree of visual prominence in this context. The properties at 1-3 Selby Street are visually and historically linked to their surroundings. The pair dates to the earliest period of development in this area, and contributes to a streetscape largely consisting of late-nineteenth century house-form buildings.

7-11 Selby Street

DESIGN OR PHYSICAL VALUE

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	✓
ii. displays high degree of craftsmanship or artistic merit	N/A
iii. demonstrates high degree of scientific or technical achievement	N/A

The properties at 7-11 Selby Street have cultural heritage value as a well-crafted and rare example of a late-nineteenth century residential row designed in the popular Queen Anne Revival style with Second Empire influences. They are particularly distinguished by the combination of a dichromatic slate mansard roofline with dormer windows broken with asymmetrically-arranged gables containing pebbledash infill or wood shingling.

HISTORICAL OR ASSOCIATIVE VALUE

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	N/A
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	✓

The row of three properties at 7-11 Selby Street property are valued for their association with Arkless H. Rundle, a builder and land speculator who owned 7, 9, and 15 Selby Street as well as a number of lots on the north side of the street. A.H. Rundle was the first owner/occupant at 9 Selby while his brother, Charles Rundle, a leading contractor in Toronto who worked with architect E. J. Lennox on various architectural projects,

owned and occupied the attached property at 11 Selby Street. The Rundles are reported to have built at least nineteen residences in the Upper Jarvis neighbourhood during the late-nineteenth century.

Rundle Row is also valued for its associations with the eminent Toronto architect E. J. Lennox who is attributed with the design along with his business partner at the time, William Frederick McCaw. While Lennox is best known for local landmarks such as Toronto City Hall (Old City Hall) and Casa Loma, he also received numerous commissions for residential buildings in Toronto's upscale neighbourhoods, including the Part IV designated A. H. Rundle House (1888) located directly east of the subject properties.

CONTEXTUAL VALUE

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	✓
ii. physically, functionally, visually or historically linked to its surroundings	✓
iii. landmark	N/A

Situated on the south side of Selby Street, between Huntley Street and Sherbourne Street, the row of three attached dwellings at 7-11 Selby Street help to define and support the character of this block within the historic Upper Jarvis neighbourhood. The buildings' scale, form, massing, materials, and gabled roofline are consistent with and complementary to their surroundings, and their integrity as a pair with intact detailing lends them a degree of visual prominence in this context. The properties at 7-11 Selby Street are visually and historically linked to their surroundings. The 1880-built set dates to the earliest period of development in this area, and contributes to a streetscape largely consisting of late-nineteenth century house-form buildings.

CONCLUSION

The subject properties comprise part of a broad collection of surviving representative examples in various Victorian-era architectural styles of the earliest period of land development on this city block in the Upper Jarvis neighbourhood that continues to define and maintain remaining portions of late-nineteenth century streetscapes today, including the adjacent heritage properties at 582 Sherbourne Street (1882), 592 Sherbourne Street (1882) and 15 Selby Street (1888).

As such, the properties at 47-59, 63-65 Huntley Street; 16-18 Linden Street; and 1-3, 7-11 Selby Street are significant built heritage resources and staff recommend that City Council state its intention to designate the properties under Part IV, Section 29 of the Ontario Heritage Act.

The Statements of Significance (Attachments 3-8) for the subject properties comprise the Reasons for Designation, which is the Public Notice of Intention to Designate.

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SIGNATURE

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ATTACHMENTS

Attachment 1 – Maps and Photographs
Attachment 2 – List of Research Sources
Attachment 3 – Statement of Significance (Reasons for Designation): 47 Huntley Street
(Entrance Address at 2 Linden Street)
Attachment 4 – Statement of Significance (Reasons for Designation): 49-59 Huntley
Street
Attachment 5 – Statement of Significance (Reasons for Designation): 63-65 Huntley
Street (Entrance Addresses at 1A and 1B Selby Street)
Attachment 6 – Statement of Significance (Reasons for Designation): 16-18 Linden
Street
Attachment 7 – Statement of Significance (Reasons for Designation): 1-3 Selby Street
Attachment 8 – Statement of Significance (Reasons for Designation): 7-11 Selby Street

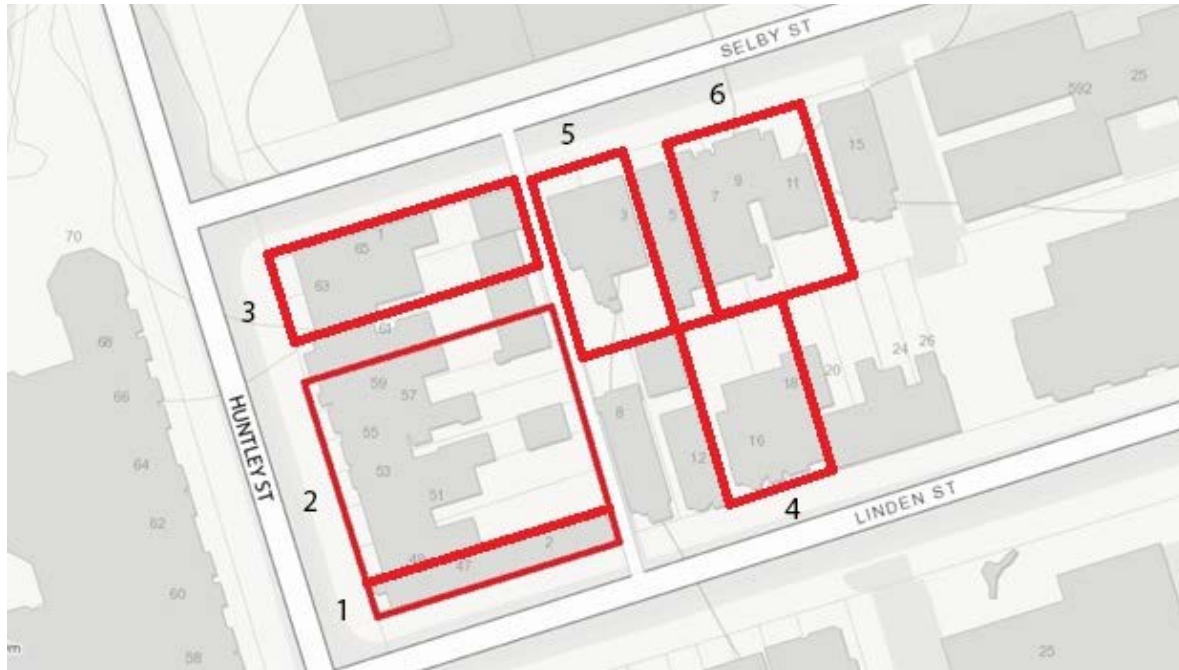


Image 1. iView map of Upper Jarvis neighbourhood. 1. 47 Huntley Street (2 Linden Street); 2. 49-59 Huntley Street; 3. 63-65 Huntley Street (1A-1B Selby Street); 4. 16-18 Linden Street; 5. 1-3 Selby Street; 6. 7-11 Selby Street



Image 2. Goad's Atlas (1889) map of Upper Jarvis neighbourhood. 1. 47 Huntley Street (2 Linden Street); 2. 49-59 Huntley Street; 3. 63-65 Huntley Street (1A-1B Selby Street); 4. 16-18 Linden Street; 5. 1-3 Selby Street; 6. 7-11 Selby Street



Image 3. Goad's Atlas (1924) map of Upper Jarvis neighbourhood. 1. 47 Huntley Street (2 Linden Street); 2. 49-59 Huntley Street; 3. 63-65 Huntley Street (1A-1B Selby Street); 4. 16-18 Linden Street; 5. 1-3 Selby Street; 6. 7-11 Selby Street



Corner of Huntley Street and Linden Street, looking north-east (City of Toronto Archives, 1972).

Image 4. NE corner of Huntley and Linden Street featuring 49-47 Huntley Street (with entrance address at 2 Linden Street). City of Toronto Archives, 1972.



City of Toronto Archives, Fonds 2032, Series 841, File 54, Item 9

Image 5. SE corner of Huntley and Selby Street featuring 57-65 Huntley Street (with entrance addresses at 1A-1B Selby Street). City of Toronto Archives, 1972.



Image 6. 47 Huntley Street. Heritage Planning, 2022.



Image 7. 2 Linden Street. Heritage Planning, 2022.



Image 8. 49 Huntley Street. Heritage Planning, 2022.



Image 9. 51 Huntley Street. Heritage Planning, 2022.



Image 10. 53 Huntley Street. Heritage Planning, 2022.



Image 11. 55 Huntley Street. Heritage Planning, 2022.



Image 12. 57 Huntley Street. Heritage Planning, 2022.



Image 13. 59 Huntley Street. Heritage Planning, 2022.



Image 14. 63 Huntley Street. Heritage Planning, 2022.



Image 15. 65 Huntley Street. Heritage Planning, 2022.



Image 16. 1A Selby Street. Heritage Planning, 2022.



Image 17. 1B Selby Street. Heritage Planning, 2022.



Image 18. 16 Linden Street. Heritage Planning, 2022.



Image 19. 18 Linden Street. Heritage Planning, 2022.



Image 20. 1 Selby Street. Heritage Planning, 2022.



Image 21. 3 Selby Street. Heritage Planning, 2022.



Image 22. 7 Selby Street. Heritage Planning, 2022.



Image 23. 9 Selby Street. Heritage Planning, 2022.



Image 24. 11 Selby Street. Heritage Planning, 2022.

Archival Sources

- City of Toronto Aerial Photographs
- City of Toronto Archives, Tax Assessment Rolls
- City of Toronto Directories
- Goad's Atlas Maps
- Ontario Land Registry
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- "E. J. Lennox," entry in Biographical Dictionary of Architects in Canada, 1800-1950, <http://dictionaryofarchitectsincanada.org/architects/view/1445>
- ERA Inc, Heritage Impact Assessment: 47-65 Huntley Street, 2018 & 24-26 Linden Street & 1-11 Selby Street (October 14, 2021)
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STATEMENT OF SIGNIFICANCE

ATTACHMENT 3

47 HUNTLEY STREET (INCLUDING ENTRANCE ADDRESS AT 2 LINDEN STREET) (REASONS FOR DESIGNATION)

The property at 47 Huntley Street, as the end/corner unit of a contiguous row of similar properties at 47-59 Huntley Street, is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under the criteria of design/physical and contextual values.

Description

The property at 47 Huntley Street is the end/corner unit of a contiguous row of five near-identical, Victorian-era, Bay and Gable style, 2 1/2-storey homes (47-55 Huntley Street) attached to a slightly larger pair of near-identical, Victorian-era, Bay and Gable style, 2 1/2-storey homes (57-59 Huntley Street) - totalling a complete row of seven homes. All of the homes feature brick facades with brick detailing, wooden double-hung sash windows, transom windows, and decorative wooden gables with bargeboard detailing. The homes within the row are configured as half bay and gables, as indicated by their one-storey bay windows paired with steep rooflines and decorative wooden gables. Some of the homes feature wrought iron dwarf parapets above their half bays. Considered as a row, the collection of homes date to the mid-1870s, and are among the earliest structures within the Upper Jarvis neighbourhood.

Statement of Cultural Heritage Value

Design and Physical Value

The subject property, as part of the aforementioned contiguous row at 47-59 Huntley Street holds considerable design value as a discreet, representative, part of a collection of Victorian-era, half Bay and Gable style townhouses retaining a significant degree of architectural integrity. The materiality and craftsmanship evident in the delicate brickwork (featuring raised courses of brick headers outlining architectural elements), and the mix of hand-carved and machine-turned millwork upon the wooden gables and bargeboard detailing, are all representative of a high degree of design and skilled execution.

Contextual Value

Contextually, the subject property at 47 Huntley Street, as part of the aforementioned contiguous row at 47-59 Huntley Street, holds significant cultural heritage value as it supports and maintains the architectural character of the historic Upper Jarvis neighbourhood. Built 1877, the subject property is among the oldest surviving house-form structures in the vicinity, and tells the story of the area's residential development during the late nineteenth century. Originally occupied by a middle-class lawyers, bankers, civil engineers, and business owners, this and the larger row of subject

properties are representative of the early demographic makeup of this once fashionable corner of the Old City of Toronto.

Heritage Attributes

Design and Physical Value

Attributes that contribute to the value of the property at 47 Huntley Street as a fine example of Toronto's late nineteenth-century Bay and Gable typology include:

- The scale, massing, and uniformity of the property as part of a contiguous row of five townhouses and two semi-detached homes as defined by the subject properties
- The high degree of integrity present among the property's extant original materials and architectural details - brick masonry, wooden gables and bargeboards, punched transom and double-hung sash windows, wrought iron dwarf parapets
- The use of decorative, raised, courses of brick used to trace architectural details such as the tops of windows; the use of brick arches overtop windows and doors
- The distinctive half Bay and Gable configuration of this property and that of the row at 47-55 Huntley Street

Contextual Value

Attributes that contribute to the contextual value of the property at 47 Huntley Street as defining, supporting, and maintaining the historic character of the area:

- The consistency of typology, form, and function shared by the property as part of a contiguous row of subject properties which creates a discreet collection of late nineteenth-century Bay and Gable homes along the east side of Huntley Street
- The reliance upon, and skilled use of, traditional materials including yellow brick, decorative woodwork, and wrought iron detailing, which support the late nineteenth-century character of the Upper Jarvis neighbourhood

2 LINDEN STREET (ENTRANCE ADDRESS AT 47 HUNTLEY STREET) (REASONS FOR DESIGNATION)

The property at 2 Linden Street is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under the criteria of design/physical and contextual values.

Description

The three-storey, apartment block addition attached to the rear of 47 Huntley Street, known municipally as an active entrance at 2 Linden Street, was built in 1910 in the Edwardian Classicism style then broadly popular across Toronto and elsewhere. The principal (south) elevation facing onto Linden Street features a central entryway with an arched overhang roof, overtop of which a six-light window with decorative stained glass brings light into the main interior staircase. The six-unit apartment block is flanked by

small balconies attached to the western and eastern elevations, which double as fire escapes. The horizontal roofline is supported by a decorative cornice which has been capped in tin or aluminium. Built in 1910, the apartment block addition speaks to a period in Toronto's early twentieth-century urban densification and growth which led to the 1912 municipal ban on the construction of purpose-built apartment blocks.

Statement of Cultural Heritage Value

Design and Physical Value

The expressive use of symmetry along the principal (south) elevation facing onto Linden Street - the central entryway, flanking window bays, and bookending balconies - are representative of the Edwardian Classicism style of the period. Further architectural details - the elliptical arch roof over the entryway (with decorative cornice detailing), the six-light stained glass window above, and the cornice detail along the roofline - highlight the extent of extant original details which retain a significant level of integrity. Lastly, the decorative brick masonry details, including the raised courses along the second and third stories, and the quoining detail at the eastern and western terminus' of the principal elevation, demonstrate the skill with which the façade was designed and built.

Contextual Value

Contextually, the subject property at 2 Linden Street has significant cultural heritage value as a representative example of an early walk-up apartment block building within the heart of what was originally a late-nineteenth-century streetscape defined by a mix of stately mansions and middle-class single-family homes. Similar to its immediate neighbour at 8A Linden Street, and to several other similar vintage apartment additions and standalone apartment block buildings in the vicinity, 2 Linden Street holds contextual value as an important part of the evolution of the Upper Jarvis neighbourhood and of the Old City of Toronto generally.

Heritage Attributes

Design and Physical Value

Attributes that contribute to the value of the property at 2 Linden Street as a fine example of Toronto's early twentieth-century walk-up apartment typology include:

- The scale, massing, and symmetry of the three-storey apartment addition which position the structure as a representative example of the Edwardian Classicism style
- The high degree of integrity present among the property's extant original materials and architectural details - brick masonry with raised courses and quoining detail, stained glass windows, elliptical, corniced, archway feature over main entryway, roofline with cornice and deep soffit, wood-framed windows, open-air balconies
- The use of decorative, raised, courses of brick used to trace architectural details on the second and third storeys, and the quoining detail work; the elliptical arch roof over the main entryway; the six-light stained glass window; the roofline cornice

Contextual Value

Attributes that contribute to the contextual value of the property at 2 Linden Street as defining, supporting, and maintaining the historic character of the area:

- The massing, form, and function, of the Edwardian Classicism style walk-up apartment addition supportive of the historic, architectural character of the Upper Jarvis neighbourhood's second major phase of development
- The reliance upon, and skilled use of, traditional materials including brick, stained glass, and cornice detailing which support the early twentieth-century character of the Upper Jarvis neighbourhood

STATEMENT OF SIGNIFICANCE

ATTACHMENT 4

49-59 HUNTLEY STREET

(REASONS FOR DESIGNATION)

The properties at 49-59 Huntley Street are worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for their cultural heritage value, and meet Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under the criteria of design/physical and contextual values.

Description

The properties at 49-59 Huntley Street form part of a contiguous row of five near-identical, Victorian-era, Bay and Gable style, 2 1/2-storey homes (47-55 Huntley Street) attached to a slightly larger pair of near-identical, Victorian-era, Bay and Gable style, 2 1/2-storey homes (57-59 Huntley Street) - totalling a complete row of seven homes. All of the homes feature brick facades with brick detailing, wooden double-hung sash windows, transom windows, and decorative wooden gables with bargeboard detailing. Five of the seven homes within the row are configured as half bay and gables, as indicated by their one-storey bay windows paired with steep rooflines and decorative wooden gables - leaving a pair of taller, full bay and gable homes at the north end of the row. Some of the homes feature wrought iron dwarf parapets above their half bays. Considered as a row, the collection of homes date to the mid-1870s, and are among the earliest structures within the Upper Jarvis neighbourhood.

Statement of Cultural Heritage Value

Design and Physical Value

The subject properties at 49-59 Huntley Street share considerable design value as part of a discreet, representative, collection of Victorian-era, half Bay and Gable style townhouses holding a significant degree of architectural integrity. The materiality and craftsmanship evident in the delicate brickwork (featuring raised courses of brick headers outlining architectural elements), and the mix of hand-carved and machine-turned millwork upon the wooden gables and bargeboard detailing, are all representative of a high degree of design and skilled execution.

Contextual Value

Contextually, the subject properties at 49-59 Huntley Street hold significant cultural heritage value as they collectively support and maintain the architectural character of the historic Upper Jarvis neighbourhood. Built 1874-1876, the subject properties are among the oldest surviving house-form structures in the vicinity, and together tell the story of the area's residential development during the late nineteenth century. Originally occupied by middle-class lawyers, bankers, civil engineers, and business owners, the subject properties are representative of the early demographic makeup of this fashionable corner of Victorian-era Toronto.

Heritage Attributes

Design and Physical Value

Attributes that contribute to the value of the properties at 49-59 Huntley Street as a fine example of Toronto's late nineteenth-century Bay and Gable typology include:

- The scale, massing, and uniformity of the contiguous row of five townhouses and two semi-detached homes as defined by the subject properties
- The high degree of integrity present among the properties' extant original materials and architectural details - brick masonry, wooden gables and bargeboards, punched transom and double-hung sash windows, wrought iron dwarf parapets
- The use of decorative, raised, courses of brick used to trace architectural details such as the tops of windows; the use of brick arches overtop windows and doors
- The distinctive half Bay and Gable configuration of the row at 49-55 Huntley Street
- The prominent bargeboard detail of the semi-detached pair at 57-59 Huntley Street

Contextual Value

Attributes that contribute to the contextual value of the properties at 49-59 Huntley Street as defining, supporting, and maintaining the historic character of the area:

- The consistency of typology, form, and function shared by the contiguous row of subject properties which creates a discreet collection of late nineteenth-century Bay and Gable homes along the east side of Huntley Street
- The reliance upon, and skilled use of, traditional materials including yellow brick, decorative woodwork, and wrought iron detailing, which support the late nineteenth-century character of the Upper Jarvis neighbourhood

STATEMENT OF SIGNIFICANCE

ATTACHMENT 5

63-65 HUNTLEY STREET (ENTRANCE ADDRESSES AT 1A-1B SELBY STREET) (REASONS FOR DESIGNATION)

The properties at 63-65 Huntley Street are worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for their cultural heritage value, and meet Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under the criteria of design/physical, historical/associative, and contextual values.

Description

The subject properties at 63-65 Huntley Street are comprised of a pair of semi-detached, Victorian-era, Italianate-influenced, Bay and Gable Style homes. The pair primarily fronts onto Huntley Street with additional side frontage along Selby Street for 65 Huntley Street and its two rear additions (1A-1B Selby Street). The subject properties were built in 1877 by local builder and architect A.H. Rundle (who occupied 63 Huntley Street), and includes two later additions to the rear of 65 Huntley Street. These additions consist of a 1926 apartment addition/conversion overtop the original rear wing of the house (adding a second storey and side entrances), as well as a later, 1949-built, two-storey, detached garage with upper-floor apartment.

Statement of Cultural Heritage Value

Design and Physical Value

The subject properties at 63-65 Huntley Street hold significant design/physical value as a fine, representative pair of semi-detached, Victorian-era, Italianate-influenced, Bay and Gable style homes. The high degree of integrity shared by the pair is demonstrated by the many original details present along the principal (front) elevation. These details include: dichromatic masonry with a yellow-brick base layer accented with decorative red-brick courses and arches around doorways, window openings, roofline, and corner quoining, original wooden doorways/doors and window openings, and wooden soffit and fascia supported by wooden brackets and a common, centre gable with intricate bargeboard detailing.

Historical and Associative Value

The subject property at 63 Huntley Street holds significant historical/associative value as the home of local builder and architect Arkless Harris Rundle (1847-1909) who built this and several other properties within the Upper Jarvis neighbourhood. Rundle built and occupied the property between its construction in 1877 until his departure in 1884-1885. During this time, Arkless and his brother Charles bought up and developed several nearby lots, including a row of three contiguous homes at 7-11 Selby Street. Eventually, after having profited from the development the Upper Jarvis neighbourhood which he called home, A.H. Rundle commissioned a new, much grander home for he and his family at 15 Selby Street - the A.H. Rundle House (1888) by notable Toronto architect E.J. Lennox a testament to the enterprising Rundle brothers' success.

Contextual Value

The subject properties at 63-65 Huntley Street hold significant contextual value as they define, maintain, and support the character of the surrounding streetscape and are physically, functionally, visually, and historically linked to the development of the Upper Jarvis neighbourhood. The high degree of architectural integrity and materiality of the semi-detached home, connects the property contextually to its neighbours along Huntley Street, with its intricate masonry façade, delicate brickwork, and wooden bargeboard detailing forming a physical link to the nearby, contiguous row of Bay and Gable style homes at 47-59 Huntley Street which were all built in the same period.

Heritage Attributes

Design and Physical Value

Attributes that contribute to the value of the properties at 63-65 Huntley Street as a fine example of Toronto's late nineteenth-century, Italianate-influenced, Bay and Gable typology include:

- The symmetrical primary façade (front elevation) with its twin entryways, opposing pair of first-storey bay windows, and central gable
- The dichromatic masonry façade with a yellow-brick base layer accented with decorative red-brick courses and arches around doorways, window openings, roofline, and corner quoining
- The original wooden doorways/doors and window openings, and wooden soffit and fascia supported by wooden brackets and a common, centre gable with intricate bargeboard detailing

Historical or Associative Value

- Historical connection to original architect and owner A.H. Rundle (1847-1909) who along with his brother Charles bought and developed several nearby plots in the area including 7-11 Selby Street
- A.H Rundle occupied 63 Huntley Street between 1876-1877 and 1884-1886 before moving into two successive new homes designed by E.J. Lennox at 9 Selby Street then 15 Selby Street (1888)

Contextual Value

Attributes that contribute to the contextual value of the properties at 63-65 Huntley Street as defining, supporting, and maintaining the historic character of the area:

- The high degree of architectural integrity and materiality of the semi-detached home, connects the property contextually to its neighbours along Huntley Street
- The intricate masonry façade, delicate brickwork, and wooden bargeboard detailing forming a physical link to the nearby, contiguous row of Bay and Gable style homes at 47-59 Huntley Street which were all built in the same period

N.B. The detached garage addition to the property at 65 Huntley Street known municipally as 1B Selby Street is not considered a heritage attribute.

1A SELBY STREET (ENTRANCE ADDRESS AT 65 HUNTLEY STREET) (REASONS FOR DESIGNATION)

The property at 1A Selby Street is worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for its cultural heritage value, and meets Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under the criteria of design/physical and contextual values.

Description

Built overtop what was once a one-storey, light industrial structure attached to the rear of the main house, the 1926-built, Arts and Crafts style apartment conversion and addition is primarily confined to the second storey, albeit with a reconfigured side entrance which helps transition the addition to the original structure along the Selby Street elevation. The 1926-era, second-storey (and side entrance) portion of the apartment addition features stucco cladding with Tudor Revival half-timbering. The largely wooden, double side entrance is protected with a small portico roof with exposed rafter tails, which features two symmetrical pairs of wooden, intricately-composed, bracket-ended supports which frame each of the two identical doorways (one into 1A Selby Street, the other into the rear of 65 Huntley Street). Between these side doors stands an original, fixed, multi-light window pane.

Statement of Cultural Heritage Value

Design and Physical Value

The 1926-built, rear, two-storey apartment addition at the back of 65 Huntley Street holds design/physical value as a rare, unique example (within the area) of an Arts and Crafts-influenced piece of domestic architecture within what is predominantly a late nineteenth-century neighbourhood. Prominent design features include: the second floor apartment addition with stucco and Tudor Revival half-timbering and the ground-floor double side entrance with portico roof (supported by wooden brackets) with exposed rafter tails and a large, original, fixed-pane, multi-light window between the entryways. The ground floor is largely comprised of the original rear wing of the main house, and features many of the same masonry details: yellow-brick and corner quoining.

Contextual Value

An early twentieth-century addition to Upper Jarvis neighbourhood, 1A Selby is representative of the second major phase of development in the area, part of the same period of intensification which includes the 1910-built, three-storey apartment addition to the rear of 47 Huntley Street (2 Linden Street) and the construction of the adjacent, 1919-built, three-storey apartment next door at 8A Linden Street. The rear addition at 1A Selby also holds significant contextual value for its physical and functional connection to its surroundings - namely to 65 Huntley Street to which it is attached.

Converted from a former malting house into an apartment, 1A Selby Street is indicative of a neighbourhood in transition.

Heritage Attributes

Design and Physical Value

Attributes that contribute to the value of the property at 1A Selby Street as a fine example of an Arts and Crafts-influenced rear apartment addition include:

- The scale and massing of the second-floor apartment addition/expansion which was created sympathetically atop the former light industrial rear addition to the home
- The high degree of integrity present among the property's extant original materials and architectural details - brick masonry with corner quoining detail (ground floor), stucco and half-timbering (second floor), and Arts and Crafts-influenced double side entrance with multi-light window and intricate portico roof with exposed rafter tails and wooden support brackets

Contextual Value

Attributes that contribute to the contextual value of the property at 1A Selby Street as defining, supporting, and maintaining the historic character of the area:

- The apartment conversion/expansion to the rear of 65 Huntley Street is contextually linked to the second major phase of intensification within the Upper Jarvis neighbourhood as evidenced by the 1910 apartment addition (2 Linden Street) at 47 Huntley Street and the adjacent 1919-built apartment block at 8A Linden Street

16-18 LINDEN STREET**(REASONS FOR DESIGNATION)**

The properties at 16-18 Linden Street are worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for their cultural heritage value, and meet Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation, under the categories of design/physical and contextual value.

Description

The properties at 16-18 Linden Street, dating to 1876, comprise a semi-detached pair of two-and-a-half-storey house-form buildings on the north side of Linden Street, between Huntley Street and Sherbourne Street. The pair represents the Bay and Gable typology and retains many intact features of Victorian architectural design. The buildings share a cross-gabled roof with two front gables; they are configured with a gable and a one-storey bay window on the west side of each half, and an entrance on each portion's east side. The front gables include decorative wood bargeboards with pierced details. On their primarily red-brick exteriors, the buildings demonstrate dichromatic brickwork, including a four-course buff-brick band above the stone foundation, single-course buff-brick banding at the upper storeys, and buff brick highlights above each window. Although the windows have been replaced, the buildings appear to retain their original fenestration patterns and segmentally arched openings. The raised entries constitute the primary distinction between the two buildings. At 16 Linden Street (the western half), the front door is slightly recessed within a wood portico, including four columns, a spindlework frieze, and fluted brackets. At 18 Linden Street (the eastern half), the front door is flush within an entryway that is entirely enclosed by brick, with a segmental arch and dichromatic brick details above a transom. Seeming to reflect a change in grade, another difference lies in the larger raised basement window visible within the projecting bay at 16 Linden Street. The properties have largely maintained their integrity as a pair.

Statement of Cultural Heritage Value

Constructed in 1876, the properties at 16 and 18 Linden Street constitute representative examples of semi-detached Bay and Gable residences. The properties have maintained a high degree of integrity as a pair and retain many intact features that are typical of Victorian architectural design. Their composition features the quintessential combination of a front gable over a projecting bay of windows on each half of the pair. With red-brick exteriors featuring buff-brick trim, the properties demonstrate dichromatic brickwork, which grew popular as a design feature in Ontario during the 1870s and 1880s. Additional details of note include segmentally arched openings, decorative wood bargeboards with pierced details in the front gables, and, at 16 Linden Street, a wood portico with four columns, a spindlework frieze, and fluted brackets.

Situated on the north side of Linden Street, between Huntley Street and Sherbourne Street, the properties at 16-18 Linden Street help to define and support the character of this block within the historic Upper Jarvis neighbourhood. The buildings' scale, form,

massing, materials, and gabled roofline are consistent with and complementary to their surroundings, and their integrity as a pair with intact detailing lends them a degree of visual prominence in this context. The properties at 16-18 Linden Street are visually and historically linked to their surroundings. The pair dates to the earliest period of development in this area, and contributes to a streetscape largely consisting of late-nineteenth century house-form buildings.

Heritage Attributes

Design and Physical Value

The following heritage attributes contribute to the cultural heritage value of the properties at 16-18 Linden Street as a representative example of a semi-detached pair of Bay and Gable residences.

- The properties' scale, form, and massing as a two-and-a-half-storey pair of semi-detached, Bay and Gable house-form buildings
- The material palette typical of Victorian Bay-and-Gable buildings, including primarily red brick with buff brick and wood detailing
- The roofline defined by the buildings' two front gables, characteristic of a Victorian-era streetscape
- The dichromatic brickwork on both buildings, including a four-course buff-brick band at the base, single-course buff-brick banding at the upper storeys, and buff brick highlights above each window
- Wood embellishment, including decorative wood bargeboards with pierced details in the two front gables, and the wood portico at 16 Linden Street, featuring four columns, a spindlework frieze, and fluted brackets
- The fenestration pattern and segmentally arched openings on the primary (south) elevation of both buildings
- The composition of each half of the pair, with a one-storey projecting bay and front gable at the west side of each portion, and an entrance on each portion's east side

Contextual Value

The following heritage attributes contribute to the cultural heritage value of the properties at 16-18 Linden Street as character-defining structures within a historic residential streetscape.

- The properties' siting and orientation on the north side of Linden Street
- The properties' scale, form, and massing as a two-and-a-half-storey pair of semi-detached, Bay-and-Gable house-form buildings
- The material palette typical of Victorian Bay-and-Gable buildings, including primarily red brick with buff brick and wood detailing
- The roofline defined by the buildings' two front gables, characteristic of a Victorian-era streetscape

1-3 SELBY STREET**(REASONS FOR DESIGNATION)**

The properties at 1-3 Selby Street are worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for their cultural heritage value, and meet Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under the criteria of design/physical, historical/associative, and contextual values.

Description

The semi-detached house-form building at 1-3 Selby Street is comprised of a pair of 2-storey, brick dwellings constructed together in 1876. Situated on the south side of Selby Street, between Huntley Street and Sherbourne Street, the properties at 1-3 Selby Street help to define and support the character of this block within the historic Upper Jarvis neighbourhood. The pair dates to the earliest period of development in this area, and contributes to a streetscape largely consisting of late-nineteenth-century house-form buildings including row houses, semi-detached and detached properties. The buildings' scale, form, massing, materials, and roofline are consistent with and complementary to their surroundings, particularly the Queen Anne Revival styling of the heritage property at 15 Selby Street and Rundle Row at 7-11 Selby Street with its combination of Queen Anne Revival and Second Empire styling.

Statement of Cultural Heritage Value**Design and Physical Value**

Constructed in 1876, the properties at 1-3 Selby Street are valued as fine representative examples of semi-detached Second Empire style residences. The red brick-clad properties have maintained a high degree of integrity as a pair and retain many intact features that are typical of Victorian architectural design. Their composition features the quintessential Mansard roof with dormer windows contained highly decorative woodwork detailing and a projecting bay of windows on each half of the pair at the first-storey level. Additional details of note include the decorative slate shingling of the roof, projecting cornice below the roofline supported by decorative wooden brackets, the segmental-arched main entrances with transoms and the iron cresting surmounting the projecting bay window at 3 Selby Street.

Historical and Associative Value

The semi-detached pair of residences at 1-3 Selby Street are valued for their association with Hancock & Townsend, a prominent architectural firm in Toronto which also designed the Equity Chambers, the first building in Toronto to incorporate passenger elevators.

Contextual Value

Situated on the south side of Selby Street, between Huntley Street and Sherbourne Street, the two semi-detached properties at 1-3 Linden Street help to define and support the character of this block within the historic Upper Jarvis neighbourhood. The buildings' scale, form, massing, materials, and gabled roofline are consistent with and complementary to their surroundings, and their integrity as a pair with intact detailing lends them a degree of visual prominence in this context. The properties at 1-3 Selby Street are visually and historically linked to their surroundings. The pair dates to the earliest period of development in this area, and contributes to a streetscape largely consisting of late-nineteenth century house-form buildings.

Heritage Attributes

Design and Physical Value

The following heritage attributes contribute to the cultural heritage value of the properties at 1-3 Selby Street as a representative example of a semi-detached pair of Second Empire style residences:

- The properties' siting and orientation on the south side of Selby Street
- The properties' scale, form, and massing as a 3-storey pair of semi-detached, Second Empire style house-form buildings
- The material palette typical of Second Empire residential buildings, including primarily red brick with wood detailing and decorative slate shingling on the roof in a hexagonal pattern
- The mansard roofline on the principal (north) and west elevation (1 Selby Street), defined by its steep slope, wooden dormer windows with their detailed millwork and cornice line below surmounted by decorative wooden brackets
- Bay window projection on the first floor of the principal (north) elevation with its segmental-arched window openings, decorative brickwork including dogtooth brickwork below the continuous sills and cresting atop the bay window roof at 3 Selby Street
- Segmental-arched door opening on principal (north) elevation, including brick keystone at 1 Selby Street

Contextual Value

The following heritage attributes contribute to the cultural heritage value of the properties at 1-3 Selby Street as character-defining structures within a historic residential streetscape:

- The properties' siting and orientation on the south side of Selby Street
- The properties' scale, form, and massing as a 3-storey pair of semi-detached, Second Empire style house-form buildings
- The material palette typical of Second Empire residential buildings, including primarily red brick with wood detailing and decorative slate shingling on the roof
- The mansard roofline defined by a steep slope and dormer windows, characteristic of a Victorian-era streetscape

7-11 SELBY STREET**RUNDLE ROW****(REASONS FOR DESIGNATION)**

The properties at 7-11 Selby Street are worthy of designation under Part IV, Section 29 of the Ontario Heritage Act for their cultural heritage value, and meet Ontario Regulation 9/06, the provincial criteria prescribed for municipal designation under the criteria of design/physical, historical/associative, and contextual value.

Description

Rundle Row at 7-11 Selby Street is comprised of three, 2-storey, brick residential row houses constructed together in 1880. Situated on the south side of Selby Street, between Huntley Street and Sherbourne Street, the properties at 7-11 Selby Street help to define and support the character of this block within the historic Upper Jarvis neighbourhood. The row dates to the earliest period of development in this area, and contributes to a streetscape largely consisting of late-nineteenth-century house-form buildings including row houses, semi-detached, and detached properties. The buildings' scale, form, massing, materials, and varied roofline are consistent with and complementary to their surroundings, particularly the Queen Anne Revival styling of the heritage property directly east at 15 Selby Street and the Second Empire features directly west at 1-3 Selby Street. Of the eight late-nineteenth century residential buildings fronting onto the south side of Selby Street, four were designed by the firm of McCaw & Lennox (1876-1881), which included eminent Toronto architect, E.J. Lennox, and owned/built by one of the architecture firm's seemingly favoured contractors, Arkless H. Rundle. These include the heritage property at 15 Selby Street (A.H. Rundle House, 1888) and the subject properties at 7-11 Selby Street identified in this report as Rundle Row (1880). The small scale and compact nature of the row house typology at 7-11 Selby Street represents an interesting example of residential design by Lennox that departs from his more typical, large-scale, single-family detached dwellings.

Statement of Cultural Heritage Value**Design and Physical Value**

The properties at 7-11 Selby Street constitute a well-crafted and rare example of a late-nineteenth century residential row designed in the popular Queen Anne Revival style with Second Empire influences. They are particularly distinguished by the combination of a dichromatic slate mansard roofline with dormer windows broken with asymmetrically-arranged gables containing pebbledash infill or wood shingling. Alterations to the principal (north) elevations, including the wooden cladding at 7 and 9 Selby Street, and the east addition to 11 Selby Street with its excavated below-grade garage, adds to the eclectic and evolved design landscape of the street.

Historical and Associative Value

The row of three properties at 7-11 Selby Street are valued for their association with Arkless H. Rundle, a builder and land speculator who owned 7, 9, and 15 Selby Street as well as a number of lots on the north side of Selby Street. A.H. Rundle owned and occupied 9 Selby while his brother, Charles Rundle, a leading contractor in Toronto who worked with architect E. J. Lennox on various architectural projects, owned and occupied the attached property at 11 Selby. The Rundles are reported to have built at least nineteen homes in the Upper Jarvis neighbourhood during the late nineteenth century.

Rundle Row is also valued for its associations with the eminent Toronto architect E. J. Lennox who is attributed with the design along with his business partner at the time, William Frederick McCaw. While Lennox is best known for local landmarks such as Toronto City Hall (Old City Hall) and Casa Loma, he also received numerous commissions for residential buildings in Toronto's upscale neighbourhoods, including the Part IV Designated A. H. Rundle House (1888) located directly east of the subject properties.

Contextual Value

Situated on the south side of Selby Street, between Huntley Street and Sherbourne Street, the row of three attached dwellings at 7-11 Selby Street help to define and support the character of this block within the historic Upper Jarvis neighbourhood. The buildings' scale, form, massing, materials, and gabled roofline are consistent with and complementary to their surroundings, and their integrity as a pair with intact detailing lends them a degree of visual prominence in this context. The properties at 7-11 Selby Street are visually and historically linked to their surroundings. The set dates to the earliest period of development in this area, and contributes to a streetscape largely consisting of late-nineteenth century house-form buildings.

Historical or Associative Value

- Historical connection to original architect and owner A.H. Rundle (1847-1909) who along with his brother Charles bought and developed several nearby plots in the area including 7-11 Selby Street
- A.H Rundle occupied 63 Huntley Street between 1876-1877 and 1884-1886 before moving into two successive new homes designed by E.J. Lennox at 9 Selby Street then 15 Selby Street (1888)

Heritage Attributes

Design and Physical Value

Attributes that contribute to the value of the properties at 7-11 Selby Street as a rare example of a residential row typology combining Queen Anne Revival and Second Empire styling include:

- The properties' siting and orientation on the south side of Selby Street
- The properties' scale, form, and massing as a set of three, 2-storey house-form buildings
- The material palette typical of Victorian Era buildings, including primarily red brick with stone and wood detailing, including buff brick detailing at 7 and 11 Selby
- The varied roofline defined by alternating and asymmetrical mansard roofs, gables and a pyramidal roof at 9 Selby
- Roof dormers on the principal (north) elevation with their wooden millwork and matching roofs
- At 7 and 11 Selby, the triangular arch window opening in splayed brick face with dichromatic brick above
- Box gable on the principal (north) elevation of all three properties with wood brackets and bargeboard; decorative half-timbering with masonry chip nogging on the north elevation and east return at 11 Selby
- At 11 Selby, the projecting wood-framed vestibule with millwork detail, main entrance with decorative transom and a flat roof

Contextual Value

The following heritage attributes contribute to the cultural heritage value of the properties at 7-11 Selby Street as character-defining structures within a historic residential streetscape:

- The properties' siting and orientation on the south side of Selby Street
- The properties' scale, form, and massing as a set of three, 2-storey house-form buildings
- The material palette typical of Victorian Era buildings, including primarily red brick with stone and wood detailing, including buff brick detailing at 7 and 11 Selby
- The varied roofline defined by alternating and asymmetrical mansard roofs, box gables and a pyramidal roof at 9 Selby