

40 Head Street, Bobcaygeon

Heritage Designation Evaluation

Bobcaygeon

PLAN 70 E PT LOT 6 WEST HEAD - ST RP 57R3338 PART 1

PIN: 63131-0133

March 2021



Statement of Cultural Heritage Value or Interest

The subject property has been researched and evaluated in order to determine its cultural heritage significance under Ontario Regulation 9/06 of the Ontario Heritage Act R.S.O. 1990. A property is eligible for designation if it has physical, historical, associative or contextual value and meets any one of the nine criteria set out under Regulation 9/06 of the Act. A heritage evaluation of the subject property has determined that 40 Head Street in Bobcaygeon has cultural heritage value or interest and merits designation under the Ontario Heritage Act.

1. The property has design value or physical value because it:

i. is a rare, unique, representative or early example of a style, type, expression, material, or construction method:

40 Head Street, which was constructed between 1922 and 1924, is a unique and excellent example of a Craftsman bungalow, as well as a rare example of one constructed in stone. The house displays many key features that were popular as part of this style, including the front wall dormer, the integrated verandah, the rustic use of materials, and the high degree of craftsmanship in its interior woodwork.

ii. displays a high degree of craftsmanship or artistic merit:

The subject property displays a high degree of craftsmanship in its interior woodwork. The interior of the property, which is effectively intact from the 1920s, shows a high degree of craftsmanship in many of its elements which are executed in the Craftsman style. These include, but are not limited to, the fireplace mantel, the stairway bench in the style of an inglenook, the integrated storage, and the panelling and window seat in the dining room.

iii. demonstrates a high degree of technical or scientific achievement:

The property displays a typical degree of technical achievement for a property of this type.

2. The property has historical or associative value because it:

i. has direct associations with a theme, event, belief, person, activity, organization, or institution that is significant to the community:

The property has direct associations with William Darwin Grant, who constructed the house along with his son John McLean Grant, who lived in the house. The father and son were important local contractors who constructed many buildings in the village and were involved in the

reconstruction of the Trent Severn Canal and Bobcaygeon Lock in the early twentieth century.

ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture:

The property yields information about the Grant family and their construction business in Bobcaygeon in the early twentieth century.

iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to the community:

The house demonstrates the work of William and John Grant who were important builders in Bobcaygeon in the late nineteenth and early twentieth century. They constructed many buildings locally, including both homes and institutional buildings. This home is an exemplary demonstration of their skill and workmanship.

3. The property has contextual value because it:

i. is important in defining, maintaining or supporting the character of an area:

The property maintains and supports the character of the surrounding neighbourhood which is comprised primarily of single family homes constructed in a variety of vernacular styles. These houses, including 40 Head Street, are generally constructed on larger treed lots and reflect the gradual growth and development of Bobcaygeon from the mid-nineteenth to late twentieth century.

ii. is physically, functionally, visually, or historically linked to its surroundings:

The property is historically linked to its surrounding as an example of residential architecture in Bobcaygeon from the 1920s. It forms part of a residential neighbourhood with a range of single detached properties on large, treed lots constructed in variety of time periods and styles which reflects the residential development and character of Bobcaygeon as a whole. The property is also historically linked to the growth and development of the Trent Severn Waterway and the historic landscape related to the waterway throughout Bobcaygeon.

iii. is a landmark.

The property is not a specific local landmark.

Design and Physical Value

40 Head Street, which was constructed between 1922 and 1924 by local builder William Grant and his son John, has design and physical value as an excellent and unique example of a Craftsman bungalow in Bobcaygeon. One of only a few houses in this style constructed in the community during the early 1920s, the house displays many of the key characteristics of the Craftsman style, including its one-and-a-half storey construction, front wall dormer, integrated verandah, and rustic use of materials. The house, in general, displays a high degree of craftsmanship but this craftsmanship is particularly notable in its interior woodwork which is an excellent and virtually intact example of a Craftsman interior.

The Craftsman style arose in the early twentieth century as an offshoot of the Arts and Crafts movement, which was interpreted in both architecture and the decorative arts, including furniture and interior design. Beginning in England in the late nineteenth century, the Arts and Crafts movement, which was promoted by thinkers and designers such as William Morris and John Ruskin, was a highly conceptualized movement that reacted to the industrialization of Europe and North America throughout the nineteenth century and sought to promote the return of handcrafted items into architecture and design. Conceptually, the movement was concerned with the promotion of the skills and quality of traditional craftsmanship which were seen as having been lost in the industrial revolution, and, more broadly, with the dehumanization of labour in mechanized factory work, the predominant form of production in the middle decades of the nineteenth century. Throughout the movement, there was a conscious moral undertone which aligned with a number of Christian schools of thought at this time, emphasizing honesty, integrity, authenticity, and skilled labour as distinctly moral virtues; these virtues were seen to be expressed through the handcrafted nature of Arts and Crafts design. It was particularly aimed at practical and decorative goods for the home, and manifested in diverse areas such as furniture design, textiles, pottery, and wallpaper. Aesthetically, these ideas translated into a form of design that emphasized natural materials, unique and individual pieces, and a high degree of finish and craftsmanship.

Architecturally, the Arts and Crafts movement was an explicit rejection of the revivalist movements which had characterized western architecture for much of the nineteenth century. Instead of looking to the grand buildings of the Classical or medieval era, designers such as Morris took their inspiration from vernacular English architecture, which showcased the natural forms of materials such as brick, stone and wood and were usually both asymmetrical and picturesque in their composition. For Morris, this meant the use of features prevalent in vernacular English architecture primarily during the medieval and

Tudor periods including half-timbering, non-uniform red brick, multiple chimneys, and small windows. This can be seen most famously in Morris' own house, designed by his friend Philip Webb, Red House at Bexley Heath which was constructed beginning in 1860 and is a clear step away from the prevalent architectural styles of the time. Notably, the Arts and Crafts was a consciously non-decorative movement, which turned away from the ornate decoration of most Victorian architecture, particularly the style which was developing contemporaneously with it: the Queen Anne style, characterized by significant and ornate decorative elements. As the Arts and Crafts movement spread to North America, the stylistic features seen at Red House and others were carried over to Canada and the United States, and included roughcast cladding, leaded windows, exposed rafters and organic forms that evoked the authenticity and earthiness of the Arts and Crafts movement as a whole.

It was from this conceptual framework that the Craftsman bungalow developed. Like its immediate ancestor in North America, the Prairie style, exemplified by the work of Frank Lloyd Wright, the Craftsman style looked to the anti-modernist and anti-industrial philosophy of the Arts and Crafts movement in its focus on high quality craftsmanship, authenticity, and vernacular design. Its most prominent early proponent was furniture designer Gustav Stickley, a New York furniture designer who began publishing a magazine about the Arts and Crafts style in 1901 known as *The Craftsman*. Stickley's business, and his magazine, were concerned initially with furniture which he designed based on the Arts and Crafts principles of Morris, focussing on pieces that were limited in ornamentation and showed their materiality. This style of furniture is now known as Mission furniture. Stickley, however, was also concerned with the home as a whole and particularly the idea of the creation of a well-designed home for the growing American middle class. As a result, his magazine also published designs for homes and their interiors, including the new bungalow style which quickly became known by the name of the magazine in which it featured.

The architectural inspiration for these structures was the bungalow which had emerged in British Colonial India as a popular housing form in the colonial administration. One-storey with large verandahs, these buildings were ideally suited for life in hot climates, and the shift from India to California, where the Craftsman bungalow was first constructed, made sense climactically where the transition from indoors to outdoors could be made seamless in homes which were close to the ground and had large verandahs as their key features. This type of home was also very practical in areas where a new suburban middle class was emerging and desirous of homes that were modest, affordable, and detached from their neighbours. Combined with the Arts and Crafts styling, a new housing type emerged in the first two decades of the twentieth century and quickly became very popular, although many of these houses were not,

strictly speaking, actually bungalows because most of them had an upper half storey.

Stickley and others who helped to develop and promote this housing type were clear that the style was about returning to the fundamentals of architecture and design, in the same way as the Arts and Crafts movement as a whole. The designs focused on the idea of authenticity, good craftsmanship and truthfulness in the design of the home with an integration between architecture and the decorative arts. This led to a style with limited ornamentation, an overt and conscious use of natural materials, a frankly expressed structure, harmony between the house and its site, and the use of locally available materials. The bungalow itself was seen as embodying these ideas with Stickley himself writing that that bungalow was:

...a house reduced to its simplest form where life can be carried on with the greatest amount of freedom and comfort and the least amount of effort. It never fails to harmonize with its surroundings, because its low broad proportions and absolute lack of ornamentation give it a character so natural and unaffected that it seems to sink into and blend with any landscape. It may be built of any local material and with the aid of such help as local workman can afford, so it is never expensive unless elaborated out of all kinship with its real character of a primitive dwelling. It is beautiful because it is planned and built to meet the simple needs in the simplest and most direct way; and it is individual for the same reason, as no two families have tastes and needs alike.¹

Architecturally, the Craftsman bungalow was defined by a number of important features which were found in most examples of the style. These include: one-and-a-half storey construction; a broad, low-pitched roof; an integrated verandah with battered columns and an offset entrance; sash windows; a front wall dormer; and a clear use of natural materials. Many also featured exposed rafters and beams on the exterior of the house to demonstrate the construction system of the house. The interiors of these homes were also distinct in their features. Most included a significant amount of high quality carpentry work, including wood panelling, exposed beams, prominent window and door surrounds, and built in cabinetry, with limited ornamentation and emphasis on the material quality of the wood. Most also included a prominent hearth, usually of stone, which took a central role in the main living room.

¹ Gustav Stickley, *Craftsman Homes* (New York: The Craftsman Publish House, 1909), 89.

Like its predecessors, the Craftsman style carried with it distinctive moral assumptions about what the style represented. The idea that the craftsmanship inherent in the style represented moral virtues such as honesty, integrity, and truthfulness were central to its conceptual development. At the same time, it emphasized the nuclear family as an important ideal, similar to the Prairie style, and sought to express this idea through the design and layout of residential properties. Most obviously, this idea was expressed through the importance and centrality of the hearth or fireplace in the home. This was seen as a feature around which the family could gather, a centrepiece in family life, an idea which had a long history in western thought regarding domesticity. By the 1920s, this symbolism was more overt as the function of the fireplace as the primary heat source for the home was made effectively obsolete with the advent of central heating. These houses were very explicitly meant for family life in the emerging North American suburbs.

The Craftsman bungalow first gained traction as a popular housing style in California in the early years of the twentieth century, primarily through the publication of designs for this house type in pattern books and magazines including *House Beautiful*, *Ladies Home Journal*, *Western Architecture*, *Good Housekeeping*, and *Architectural Record*. The style had spread to Canada by the 1910s and reached the height of its popularity in the early 1920s, the era in which the house at 40 Head Street was constructed. By the 1920s, patterns for these homes were easily accessible throughout North America, either as patterns for local builders to build or even as kit homes; prefabricated Craftsman cottages were sold by Sears and shipped across Canada and the United States. More unique and custom examples, such as 40 Head Street, drew from this popular architectural style and its established language but were designed by local architects and builders.

One of the reasons for its popularity was the fact that it was a style that both featured a high level of craftsmanship and was accessible outside the upper and upper-middle class market. Both its size and design made the Craftsman bungalow popular with the middle and working classes, as it was affordable, stylish, and reflected a way of life that did not demand the formality of upper class homes or the requirements for additional rooms for servants. This is notably reflected in the fact that most of these homes did not have a formal parlour and generally had a kitchen directly adjacent to the dining room. Instead, the main floor of these houses generally had an entrance foyer, family room, kitchen and dining room, with the occasional inclusion of a ground floor bedroom or study, depending on the size of the house. They also generally did not have hallways on the ground floor, rather the rooms flowed together in a move towards a more open concept design, which is drawn from the Prairie style. Private family bedrooms were generally located on the upper half storey and were of a modest size.

40 Head Street includes most of the architectural and design characteristics of the Craftsman bungalow and, in that way, is an excellent and representative example of the style. Its interior, in particular, is an extremely well-preserved example of a small Craftsman bungalow. In its layout, the ground floor contains an entrance foyer, living room, dining room and kitchen, as well as a more modern addition on the rear of the house. The ground floor rooms are laid out on an open plan design, with no hallways between rooms. The bedrooms are on the upper storey. Despite its modest size, however, the interior woodwork displays an extremely high degree of craftsmanship which is typical of this architectural style. Notable features include the inglenook-style bench in the entrance foyer, the fireplace mantle, the integrated cabinetry in the living room, dining room and bedrooms, the canted columns, and wood panelling and window seat in the dining room. These wooden elements all clearly show their materiality and are executed to a high degree of finish. The house also retains period lighting in the Art Nouveau and Art Deco styles which would have been typical of houses constructed at this time. Externally, the home also displays the key characteristics of the Craftsman style. This includes its naturalistic use of materials, namely the rough cut nature of the stone as opposed to the use of ashlar, its front wall dormer, and wide integrated verandah across the front of the house. It also displays a notable lack of ornamentation throughout the house, instead emphasizing the stone and wood from which the house is constructed.

However, it displays a number of unique characteristics which set it apart from other examples of this type constructed in the same period. Its first defining feature is its construction material. While most Craftsman bungalows used stone in some way, it was usually reserved as a decorative feature for exterior elements such as chimneys and porches on the exterior and for fireplaces on the interior; this is likely because of the style's prevalence among the middle classes where brick was generally a more affordable alternative in the early decades of the twentieth century. Most Craftsman bungalows in Canada were externally clad in brick, stucco or, particularly in British Columbia, wood. The prevalence of stone in Bobcaygeon at this time from the reconstruction of the Trent Severn Canal likely made it a more affordable material, unlike elsewhere. However, it also aligned with the general trend towards the use of local materials in the Craftsman style as articulated by Stickley. The other less common feature on 40 Head Street is the gambrel roof. While gambrel roofs were used fairly frequently at this time in Dutch Colonial Revival homes, they were not common on Craftsman bungalows, which usually had a gable or hipped roof with a front wall dormer. Gambrel roofs were used from time to time in Craftsman houses, but generally are only found in custom built examples of the style, as opposed to those from pattern books or kits. The interpretation of the Craftsman style at 40 Head Street is both representative

and unique, making it an important example of this style in Bobcaygeon from the early decades of the twentieth century.

Although the Craftsman bungalow was a popular and common residential style in many communities across Canada, it was more prominent in urban communities than in smaller towns and there are few examples of the style in Bobcaygeon. Two of the other examples in Bobcaygeon, 138 Main Street and 30 King Street East, were most likely to have been constructed by the Grant family as they display similar stone work and the same distinct gambrel roof; these two buildings are virtually identical to each other. The two lots on which they were located were also both owned by Peter Grant, the father of William Grant, in the 1910s and 1920s. Other examples are constructed primarily in brick, including an excellent example of the style at 32 Need Street.

The construction of the house in stone itself is not common in the village, where most other residential buildings are constructed from wood or brick, making it unique in its construction material more generally. Several other example exist that were constructed around the same period, including 138 Main Street, 30 King Street East, and the Boyd-Oakley house at 46 Boyd Street. These may also have been constructed by the Grants in the early decades of the twentieth century. 40 Head Street forms part of this small subset of residential properties in Bobcaygeon and also holds significance in that way.

Historical and Associative Value

40 Head Street has historical and associative value in its association with the Grant family who both constructed and lived in the property. The Grants were significant and prominent builders in Bobcaygeon in the late nineteenth and early twentieth centuries and 40 Head Street yields information about their work and the development of the community in the early twentieth century. It is an excellent example of their work and, as the house constructed for John Grant himself, likely is demonstrative of their highest quality of work.

Although the Grant family was the first to build on this property, they were not its first owners. The property was first acquired around 1890 by William Kennedy, a local builder and contractor but was held as vacant property for the next 30 years. It passed from Kennedy to Martha and Sarah Kennedy, likely his daughters, who eventually sold the property in 1921 to a Joseph Stinson, who appears to have also owned the adjacent property. Stinson sold the property just a few months later in early 1922 to William Darwin Grant who lived in a house on Joseph Street. The assessment rolls indicate that the construction of a new house on the lot took place over the next two years, from 1922 to 1924. The house itself was owned by William Grant, but appears to have been occupied by his son John McLean Grant and his wife Eva Pratt

whose marriage in May 1922 corresponds with the purchase of the lot and construction of the house.

In the late nineteenth and early twentieth century, the Grant family was well-known in Bobcaygeon as local builders and contractors. Peter Grant, the father of William Grant, was born in Glengarry County and moved to Bobcaygeon around the time of his marriage to Caroline Robinson in 1870 where he worked as a labourer. By the turn of the century, Grant had built a business as a carpenter and contractor which was in turn taken over by his son William, born in Bobcaygeon in 1872. It appears that a significant portion of their business was in residential construction, as William Grant was listed on the 1911 census as a "house builder." Eventually, both of William Grant's sons, John McLean, born in 1899, and James Bryce, born in 1902, would also join the business. In censuses and other records, most members of the Grant family as listed as carpenters, although both William and Peter Grant were also listed as contractors and, on the 1921 census, William Grant is identified as a contractor, business owner and local employer. It is not entirely clear what portion of their business included stone and brick masonry work but many of the buildings attributed to them included masonry. It is likely that the business covered a range of building trades and may have employed masons to complement the carpentry work which appears to be the original trade in which the family worked.

The majority of residences constructed by the Grants in Bobcaygeon are not definitively known, but is likely to include a range of different homes built by three generations of Grants between about 1870 and 1970. It can be assumed that the other stone homes in the village which were constructed at the same time and in a similar style to 40 Head Street, namely 138 Main Street and 30 King Street East, were also constructed by them, given both their style and ownership. Although owned by Peter Grant, 138 Main Street and 30 King Street East were likely constructed by William and John Grant who, by 1920, had effectively taken over the family business from the eldest Grant who was, at that time, nearing the end of his life. The other house whose construction can be definitively attributed to the firm is the Henderson House, now located at Settler's Village. The house was constructed by William Grant between 1910 and 1913 for prosperous local blacksmith Robert Henderson and originally located on Front Street. This house is an excellent example of an Edwardian foursquare house constructed using wood with board and batten siding, demonstrating the stylistic and material range in which the Grant family worked.

There are also several institutional buildings in the community which are known to have been the work of the Grant family. This includes Knox Presbyterian Church, located at 6 Joseph Street, which was designed by architect William Blackwell of Peterborough and constructed by Peter Grant in

1900. The extension of the church was later completed in 1938 by John Grant. John Grant also completed an extension of the former Boyd offices at 21 Canal Street East in 1967 when the library moved into the space. John Grant's other major institutional work was the Bobcaygeon Legion, with construction beginning in 1950. Grant, who served in the First World War, planned, supervised and undertook the construction of the building which formally opened in 1952. It is likely that there are other institutional and commercial buildings that were also constructed by the Grant family given the length of time the family operated as builders and contractors in the community, but these are not known.

William Grant had also been involved in the reconstruction of the Trent Severn Canal and Lock 32, beginning around 1919 and the property at 40 Head Street yields information about the canal system in Bobcaygeon at this time. During the early decades of the twentieth century, the waterway was nearing its final phase of construction, with the finalization of western outlet to Georgian Bay. During this period, reconstruction of existing locks and sections of canal was also occurring in order to update some of the older areas of the waterway, particularly those that dated to the early and mid-nineteenth century. In 1919, a contract was awarded to Randolph MacDonald for the rebuilding of the Bobcaygeon Lock. MacDonald had successfully undertaken work on the system previously, as the contractor for the Hastings-Healey Falls section in 1909 and the Sparrow Lake-Lake Couchiching section completed between 1914 and 1920. MacDonald hired local builders and contractors to undertake and supervise the work at the various sites along the system, including Grant who was hired as the supervisor for the Bobcaygeon lock reconstruction. It is likely that John Grant also worked on the reconstruction project after his discharge from the army in July 1919, given that he had worked for his father's business both before and after the war.

The Bobcaygeon lock, which was the first lock on the system, was originally constructed in 1833 and replaced a number of times throughout the nineteenth century. The 1919 reconstruction replaced the older lock and supporting features of the canal through the village with a more modern system and required significant work and excavation to do so. It is believed that the stone used to construction 40 Head Street came from the reconstruction project, although this cannot be confirmed. The subject property forms part of the wider narrative regarding the development of the canal through Bobcaygeon and its impact on the growth and development of the village itself.

40 Head Street is an excellent reflection of the work of the Grant family, and specifically William and John Grant, as builders and contractors in Bobcaygeon. The subject property is similar to other residential properties they constructed in the late 1910s and early 1920s, specifically 138 Main Street and 30 King Street East, and reflects and demonstrates their skill both in stone

masonry and carpentry work and their stylistic preferences during this period. In the interior of the house, the high degree of craftsmanship in the woodwork demonstrates the carpentry skills of this family and why John Grant in particular has been identified as a master carpenter for his high level of skill.

Contextual Value

40 Head Street has contextual value as a contributing property to the residential landscape of the village of Bobcaygeon. The subject property maintains and supports the residential character of the surrounding neighbourhood which is comprised primarily of single family homes on large treed lots. It is historically and visually linked to its surroundings as part of the evolutionary growth of this area of the village as it developed into a residential neighbourhood from the mid-nineteenth to the late twentieth century.

The street grid of this part of Bobcaygeon was laid out beginning in the 1830s with the establishment of a government townsite, known then as Rokeby, on the northern bank of the river. The commercial core of the village was intended to be around Market Square with residential properties surrounding. The first homes were built on Head Street in the mid-nineteenth century and, by the end of First World War, the street effectively formed the north west edge of the village. These homes were, as in most other areas of the village, single detached single family homes in a variety of vernacular architectural styles. As Bobcaygeon grew in the twentieth century, new homes, including 40 Head Street, were constructed in this area, in variety of styles which reflected the changing tastes from the 1920s to the second half of the twentieth century.

At present, the neighbourhood in which the subject property is located continues to be defined by a mix of residential properties of different ages, in vernacular styles and of a modest size. They are located on relatively large, treed lots that provide consistency to the character of the neighbourhood, which is similar to others in the village in its evolution over time and range of architectural styles. 40 Head Street contributes to this mixed residential character through its unique architectural style, its spacious lot with significant vegetation, and its construction as a single family home.

The property also has contextual links to the Trent Severn Waterway and contributes to the historic landscape in the village which has been defined by the waterway. This wider landscape which includes the waterway itself as well as a range of other historic and discontinuous properties provides information on the impact of the waterway on the growth of the village beginning in the

1830s. 40 Head Street is historically linked to this wider landscape through its construction materials and its builder.

Summary of Reasons for Designation

The short statement of reasons for designation and the description of the heritage attributes of the property, along with all other components of the Heritage Designation Brief, constitutes the Reasons for Designation required under the Ontario Heritage Act.

Short Statement of Reasons for Designation

40 Head Street has cultural heritage value as an excellent and unique example of a Craftsman bungalow. Constructed between 1922 and 1924, the house is representative of the Craftsman style and displays its key characteristic including: one-and-a-half storey construction; use of natural materials including stone and wood; an integrated front verandah; a front wall dormer; and an open plan interior ground floor layout. It is unique in its use of stone as the primary construction material and in its use of a gambrel roof, which is uncommon in this residential style. It displays a high degree of craftsmanship and artistic merit in its well-preserved interior which includes wood panelling, integrated cabinetry, a unique inglenook-style bench seat, and a stone fireplace. These elements, which are typical of the Craftsman bungalow, are executed to a high degree of finish in this home and are preserved intact from the 1920s. Historically, the house has important associations with local contractors William and John Grant, who both owned and constructed the house. The Grants were important local builders in the late nineteenth and early twentieth century, participating in diverse construction projects from the reconstruction of the Trent Severn Canal to the expansion of Knox Presbyterian Church to the construction of houses throughout the village. The house demonstrates their work on residential properties in the early decades of the twentieth century. The property has contextual significance as it supports and maintains the historic residential character of both Head Street and the village of Bobcaygeon.

Summary of Heritage Attributes to be Designated

The Reasons for Designation include the following heritage attributes and apply to all elevations, unless otherwise specified, and the roof including: all façades, entrances, windows, chimneys, and trim, together with construction materials of wood, brick, stone, stucco, concrete, plaster parging, metal, glazing, their related building techniques and landscape features.

Design and Physical Value

Exterior Elements:

- One-and-a-half storey construction
- Stone construction
- Gambrel roof

- Integrated verandah including:
 - Square columns
 - Knee wall
- Fenestration, including:
 - Sash and casement windows
 - Radiating stone voussoirs
 - Stone sills
- Front wall dormer
- Stone chimney
- Art Deco lighting

Interior Elements:

- Ground floor interior layout
- Wood panelling
- Window and door surrounds
- Integrated cabinetry including:
 - Doors
 - Surrounds
 - Brackets
- Tapered wooden columns
- Window seat
- Inglenook-style staircase bench
- Stone fireplace including:
 - Wooden mantle with modillions and brackets
- Stairs and balustrade
- Closet doors
- Plaster ceiling medallions
- Art Deco lighting

Historical and Associative Value

- Association with W.D. Grant and J.M. Grant
- Relationship to the Trent Severn Canal through its construction material and occupants

Contextual Value

- Relationship to the surrounding historic residential neighbourhood
- Relationship to the Trent Severn Canal in its location and construction material

Appendix A: Images



40 Head Street, Exterior



40 Head Street, Exterior



Fireplace and mantle



Art Deco style light fixtures



Living room built in cabinetry and woodwork



Inglenook-style bench and stairs



Dining room built in cabinetry and panelling



Bedroom built in cabinetry



Exterior light fixtures



40 Head Street, historic photograph



Bobcaygeon aerial photograph, c.1919. Head Street visible on the far left

Appendix B: Bibliography

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