

A decorative border in a light cream color, featuring intricate floral and scrollwork patterns. The border is rectangular with rounded corners and frames a central dark oval. The design includes stylized flowers, leaves, and swirling lines.

VICTORIAN
ARCHITECTURE
IN HAMILTON



HAMILTON

• ONTARIO •

KEY MAP OF VICTORIAN BUILDINGS

SCALE 0 500 1000 2000 FT.

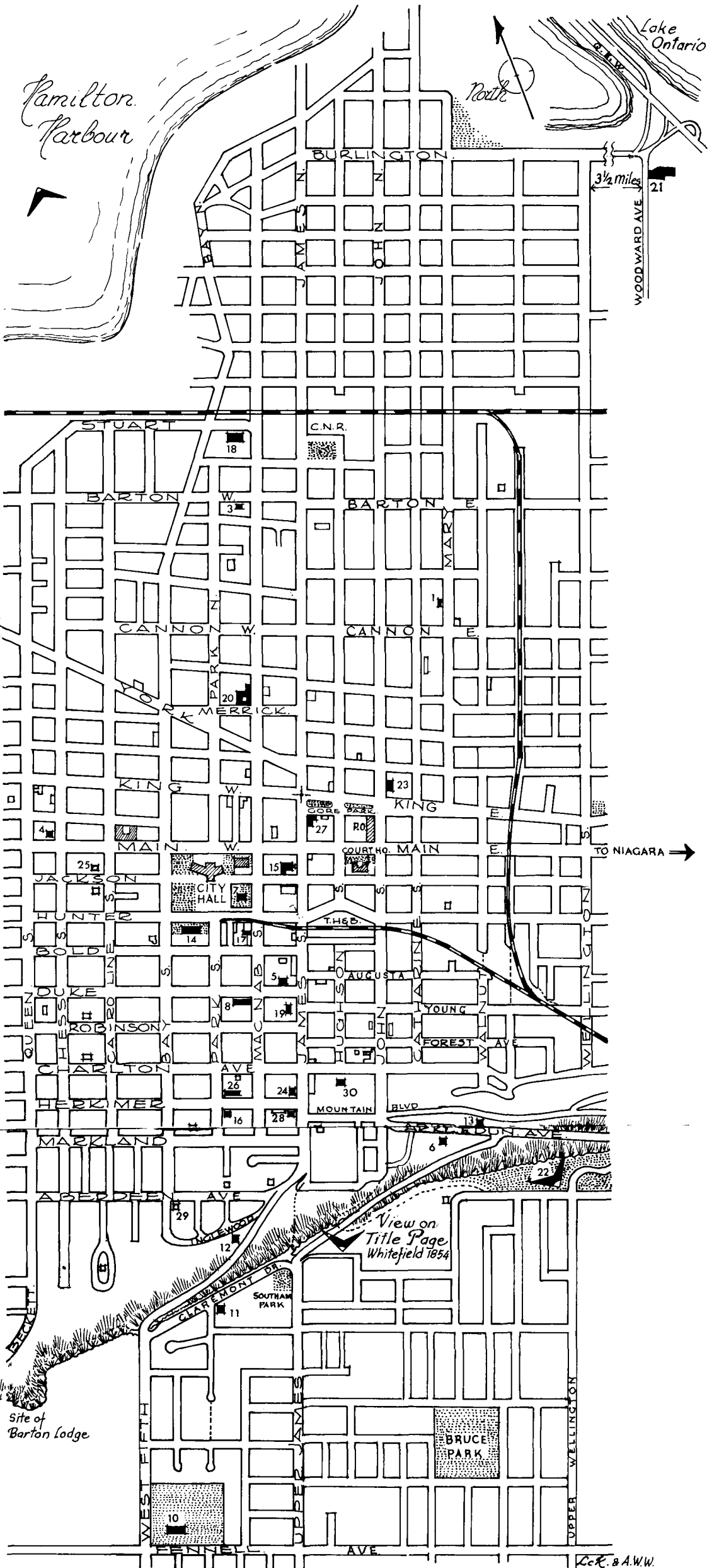
Legend

- N^o ■ Examples Illustrated
- N^o □ Examples in Text
- Other Victorian Examples
- Modern Public Buildings

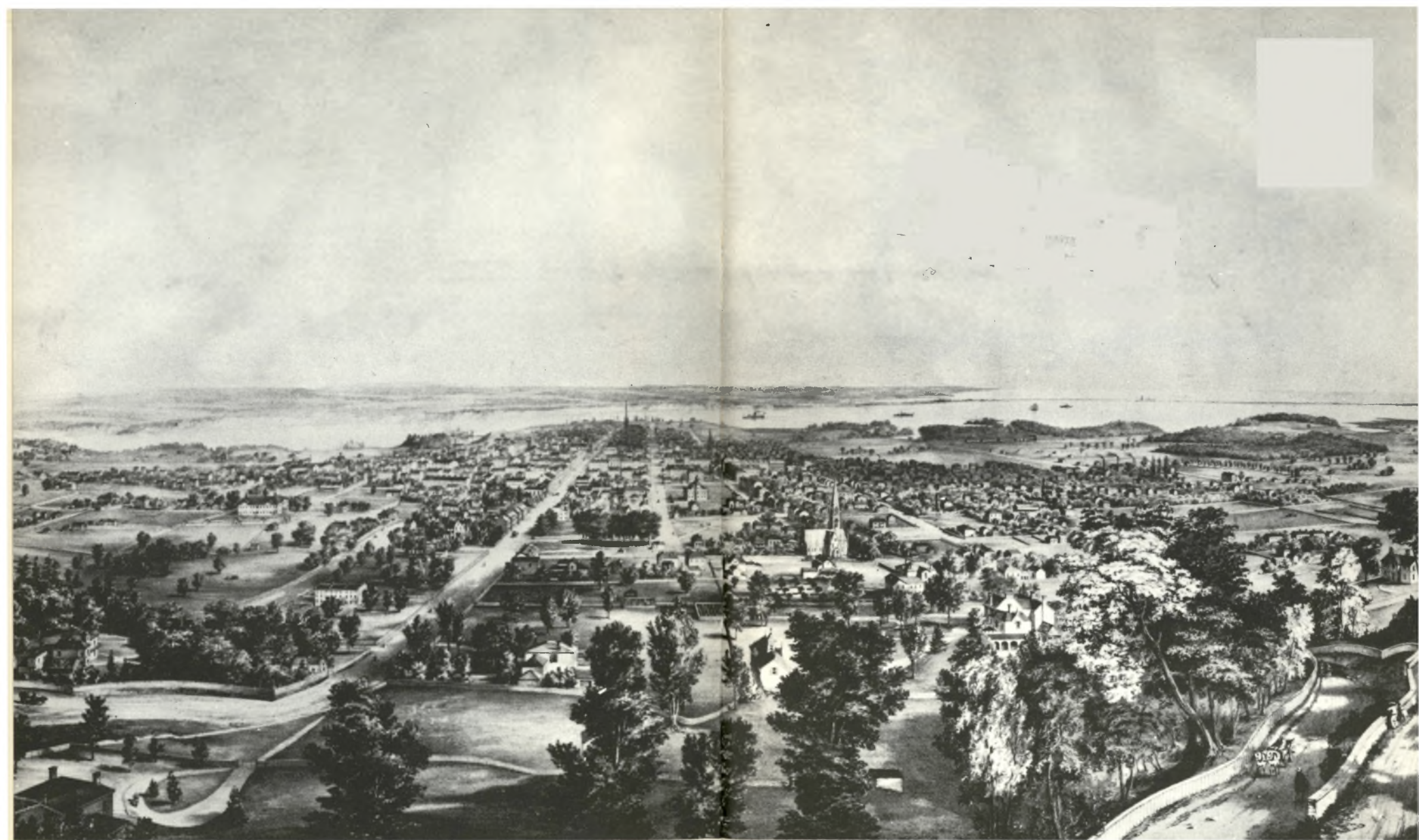
Title Page

View of Hamilton
(Whitefield) 1854

1. Rauch House. 179 Mary St.
2. Dundurn Castle
Residence of Sir Alan R. MacLach
3. Rauch House. Barton St.
4. Arlo House. Main & Hess
5. Duke St. double house.
6. 76 Arkledun Ave.
7. 'Whitehorn', McQueen House.
8. 'Sandyford Place', 35-43 Duke St.
9. View of Hamilton 1860
showing G.W.R. depot
10. 'Auchmar'
Residence of Sir Isaac Buchanan
11. 'Auchmar' Gate Lodge.
12. Treglewood.
13. Rock Castle. Arkledun Ave.
14. Central Public School.
15. St Paul's Presbyterian Church
16. Stone Manse Herkimer St
17. Stone Manse MacRob St
18. Old Custom House. Stuart St.
19. The Castle. James St
20. Commercial Block. Merrick St.
21. Old Pump House.
22. View of City 1871
23. Feeble Hall. John St
24. 250 James St South
25. 168 Jackson St West.
26. 46 Herkimer St.
27. Birk Building.
28. 252 James St South.
29. 105 Aberdeen Ave.
30. 42 Charlton Ave - Gate



C.R. & A.W.W.



VICTORIAN ARCHITECTURE IN HAMILTON



This booklet has several objectives. It provides a panorama, not a catalogue, of Hamilton's Victorian Buildings with pictures, captions, and discourse. It reminds resident and visitor alike that the Act of Confederation in 1867 was part of a larger context of cities and buildings. It also shows that Hamilton holds many superb examples of Pre-Confederation architecture, some of them shabby, soot-laden, and languishing in blighted areas, others marvelously preserved and playing useful roles in the Twentieth Century scene. Products of the years before and after Confederation, these buildings shed valuable light on the architectural styles and fashions of the successive decades of Queen Victoria's reign (1837-1901).

Furthermore, triumphant over time and the wreckers, they add an impressive and functional ingredient to the multiple richness of the cityscape .

Words used to describe the Fathers of Confederation fifty years ago serve equally well to eulogize the architects of Hamilton's past:

*Providence being their guide,
They builded better than they knew.*

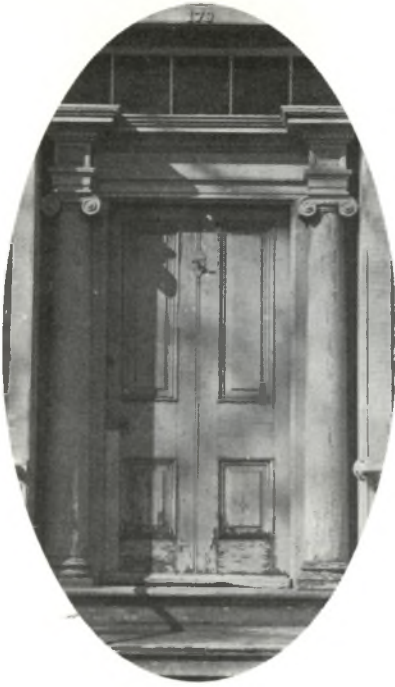
(Inscribed in the Legislative Chamber,
Charlottetown, Prince Edward Island).

AGM 1967



VICTORIAN
ARCHITECTURE
IN HAMILTON

George Hamilton's town site of 1813 was rough-hewn and commonplace by any standards. The basic dwelling was either the frame house or the log cabin which provided shelter but only meager appointments for the early colonists and emigrants from England and for the Loyalist enclave from the south. But stagnation was not to be the order of the day, and within a short time the town, as distinct from the farms and orchards round about, acquired a cluster of shops, stores, churches and administrative offices alongside houses of increasing scale and importance. Some of the houses even assumed an air of elegance inspired by the American Classical Revival architecture. Graceful and delicate in proportion, these frame houses constructed from builder's guides were on a far more intimate scale than the temples which inspired them. Aside from the decorative accents inherited from the Greek orders, the egg and dart, or lotus and palmette, the overall aspect was severely plain, and its whiteness was token of the purity and chastity so confidently though inaccurately associated with classical precedents. The *Raich House* is the best surviving remnant of Hamilton's Classical Revival. Refined, gracious, and restrained, the Ionic doorway, with top-light above and classical architrave, lends a neat elegance to the basically modest one-and-a-half-storey house. The repetitive staccato of dentils, the small square blocks projecting from the cornice, helps to vary and enliven the facade. The Greek Revival, which had been so popular in the States, particularly in New England, probably had a large following between 1820 and 1840, but as a separate entity the style was moribund, and its currency terminated sharply after 1840. By 1836, after countering the ravages of a cholera epidemic and a Great Fire, both in 1832, Hamilton had a population of 2,846 persons. The Burlington Beach Canal had opened up Hamilton in 1832 to an increasingly active maritime trade, and although nearby Dundas and Ancaster with their mills and progressive industries were still dominant

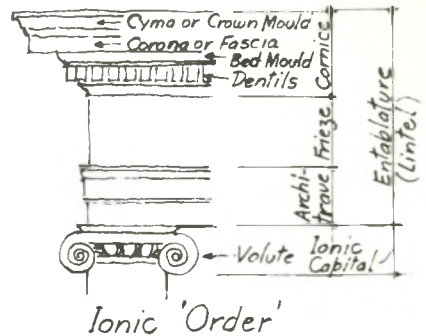


(1) THE RAICH HOUSE / 179 *Mary Street North* / 1845. *The ageless spirit of the Classical Revival lives on in this Ionic porch, elegant in its simplicity.*



on the commercial scene, Hamilton's destiny as an industrial capital was now assured. The first foundry was established by John Fisher in 1836, and Calvin McQuesten, an enterprising New Hampshire surgeon, as well as foundryman, established himself in Hamilton about the same

time. Three other Yankee industrialists, the Gurney Brothers and Alexander Carpenter, based themselves in Hamilton in 1843 and 1844 respectively, and later merged to become one of the largest manufacturers of 'Cooking, Parlour, and Air Tight Stoves,' scales, and agricultural machinery in Canada West. The rebellion of 1837 found Hamilton in the thick of the fray with its aspiring barrister and boy-hero of the War of 1812 in command of the Queen's forces against William Lyon Mackenzie. Like Cicero against the Roman renegade Catiline, Allan Napier MacNab had fulminated and chafed against the impertinent Firebrand before the outbreak. His military success against the ill-conceived rebellion brought him a knighthood in 1838. Possessed of a militia command, on amicable terms with the influential Family Compact, and armed with a baronetcy, Sir Allan's ambitions brought him to build a castle on Burlington Heights, a

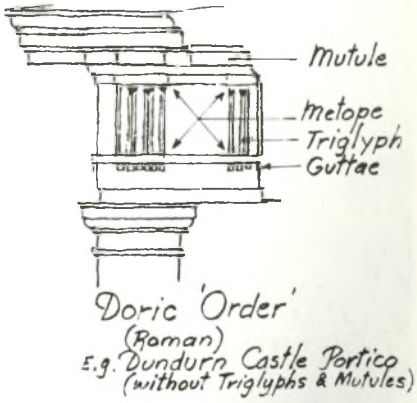


worthy residence for one who was to become Prime Minister of the two Canadas between 1854 and 1856. Sir Allan MacNab's *Dundurn Castle* is the city's best known monument. Designed by Robert Charles Wetherell, it incorporates the hallmarks of several English master



(2) DUNDURN CASTLE / Arch., Robert Charles Wetherell / York Street / 1835. Sir Allan MacNab's Regency mansion in the romantic Italianate style has been restored as Hamilton's Centennial project for 1967. Sound and Light performances draw large crowds every summer.

architects, of Henry Holland and John Nash, architects to the Prince Regent, later George IV, and of John Soane, steeped in classicism and ultimately architect for London's Bank of England. Large, symmetrical and eclectic in its styles, the 'Fort on the Water' gave the Laird of Dundurn an elegant stage for his subsequent career. The Regency style mansion has many Italian embellishments of the sort advocated by Ruskin and Loudon in their influential writings: twin watch towers, balustrades, glazed doors, ornamental brackets, Greek mouldings, a Doric porch, and elaborate chimneys with arched openings. These elements combine to give an air of quality and picturesqueness to a complex building, and on the Bay



side, provide an intriguing array of ornament for the main façade of the castle. The stuccoed brick, ochre-coloured and so faithful to the Ruskin edict, contains a fine combination of round-headed and long square-headed French windows, and the

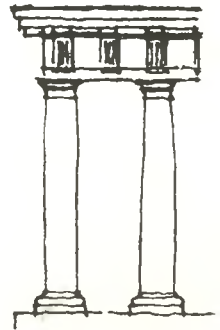
4 classical portico, in Italianate dress, is gaily decorated with Gothic devices. The total complex was grandiose and varied, for it incorporated a dove-cote, two dependencies in Castle Dean and Battery Lodge, a cockpit masquerading as a classical temple (the Hamilton Spectator's Centennial restoration project),

colonial aristocrat found himself, though slightly anachronistically, in a proper 18th century landscape setting. Although MacNab's was certainly the most conspicuous mansion of the time, there were others in Hamilton who sought to provide themselves with domestic buildings on a public scale. The



DUNDURN COCKPIT

picturesque 'ruins' in the surviving fortifications of the War of 1812, and a landscaped garden. Hamilton's



Coupled
Columns or Posts
E.g. Roach House.
Custom House
(Portico)



(3) THE ROACH HOUSE / 55 Barton Street West / c. 1850. Built in Hamilton limestone, this early version of the Italianate villa was designed for George Roach, a former Mayor of the City.

Roach House, though basically a modest dwelling, is approached through an entrance of coupled square columns which are really more appropriate to a contemporary public edifice. The cut stone façade is exceedingly handsome. The projecting eaves and single brackets are characteristically Italianate, and even

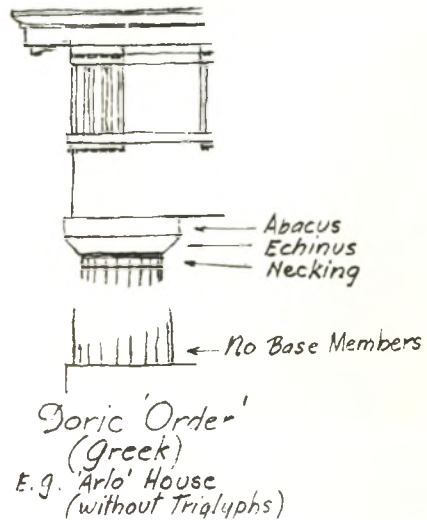
even from passing motorists. The *Duke Street Double House* may also bear traces of Dundurn's influence in the long round-headed windows, and the double entry even has traits of Sir John Soane's classicism.

Another more subtle version of the Tuscan villa appears at 76 *Arkledun Avenue*, with the square central



(4) ARLO HOUSE/206 Main Street at Hess Street/c. 1843. The sloping roof with wide overhang derives from the North Italian farmhouse and is the hallmark of the substantial Italianate or Tuscan style of architecture (1845-1870).

the central belvedere is a relic of the Tuscan tower. But the Classical Revival elements are still evident in the square porch pilasters, the pediments surmounting the windows on both storeys, and the central round-headed window with arch and sculptured keystone. *Arlo House* is another restrained Italianate villa, with the characteristic projecting eaves and brackets. The round-headed windows and frames are strongly reminiscent of Dundurn, and may have been influenced by Wetherell's design. The symmetrical centralized character of the house, with its loggia and ornate console brackets, commands attention today

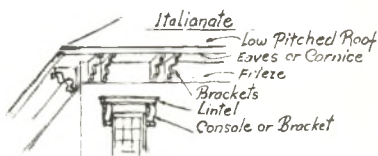




(5) DUKE STREET DOUBLE HOUSE/14 Duke Street/1840s. *Severe of aspect, practical, and as resistant to weather as they are to change, these double or semi-detached houses were a common expression in early Hamilton architecture.*

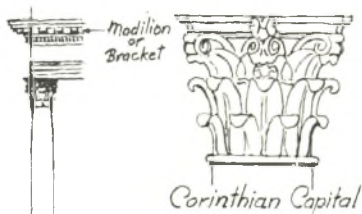


(6) 76 ARKLEDUN AVENUE/1860s. *Classical Revival ornaments are here applied to an Italianate villa with distinctive overhanging roof and bracketed eaves.*



76 Arkledun Ave.

tower represented by a belvedere. This elegant house is handsomely equipped with the characteristic low pitched roof, overhanging bracketed eaves, and with Classical Revival ornamentation in the stone



Corinthian 'Order'
E.g. 76 Arkledun Ave. Porch,
Trebble Hall - Ground Floor Shop Fronts
Custom House - 2nd Storey

console brackets at windows and door, and Corinthian porch and entablature.

Good breeding, gentility, and understatement are all characteristic of *'Whitehern'*, a fine stone mansion in the shadow of the new City Hall (arch., Stanley Roscoe,

small-bracketed eaves, a graceful Ionic porch, classical entablature—but for the Italianate touches detected in the treatment of the balustrade, and, beneath the crowning pediment, the round-headed key-stoned window, a pale reflection of some triumphal arch of ancient days.



(7a) WHITEHERN / 41 Jackson Street West / c. 1848.

1960). This splendid town house was originally built for Richard Oliver Duggan, industrialist, but was bought shortly after by Calvin McQuesten, M.D., the immigrant foundryman from New Hampshire. The façade has a conventional Georgian symmetry which might pass for one of an earlier vintage—

Behind the house is an English walled garden, a pleasant oasis amid the turmoil of downtown Hamilton. The interior provides perfect examples of the refined drawing- and dining-rooms of the mid-Victorian era. The McQuesten House, named a national monument by the Historic Sites Board of the Department of

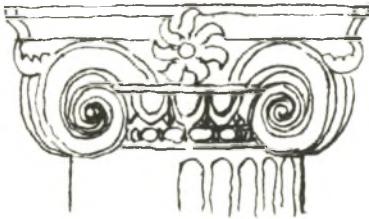


(7b) WHITEHERN/drawing-room, interior.



(7c) WHITEHERN/dining-room, interior.

Victorian parlours in the more affluent homes regularly paraded the family treasures against patterned wallpapers—Sèvres vases, Bohemian lustres, allegorical clocks, Carrara marble statues, sea shells and china dogs, and the inevitable wax flowers in glass cases. Down from the walls stared family portraits, Highland cattle in shallow streams, and woollier mammals. Horse hair settees, occasional chairs, marble-topped tables and what-nots vied for pride of place. Dining-rooms were buttressed with mahogany on all sides, and took refuge from the public gaze behind velvet draperies and tasseled valances.



*Ionic Capital!
(Scamozzi Type)
E.g. McQuesten House
'Whitehern' Porch.*

Northern Affairs, has been deeded to the City of Hamilton to be maintained in perpetuity.

Hamilton's Stone Age architecture is largely the product of Scottish stonemasons working with Hamilton Mountain limestone. The 1840s saw the arrival of countless shiploads of immigrants, mostly from Scottish farms and industrial towns, taciturn and circumspect, strict in their Presbyterianism, and with an eye to gainful advancement in the rising community. The Scots, as engineers and craftsmen, and not

least as politicians and architects, played a decisive role in determining the history of Canada West. The distinctive stone terraces which line many of Hamilton's older residential streets are a worthy monument to their affection for the homeland and to their overseas accomplishment. Originally the streets of Hamilton were meant to be lined with such stone terraced dwellings and shops. Several of them have survived the wreckers and the apartment builders along James Street South, Herkimer, and Park Streets. Undoubtedly the finest terrace block in Hamilton, and the best surviving east of Montreal, is *Sandyford Place* on Duke Street. Mounted on land purchased from the original estate of Peter Hunter Hamilton, half-brother of the city's founder, they stand as a proud reminder of the Scottish settlers of the mid-19th century. The eave brackets and the Renaissance style windows are part of the contemporary Italian repertoire, but more distinctive are the three-sided dormers, with hipped



(8) SANDYFORD PLACE/35-43 Duke Street/c. 1858. Built by Scottish masons, these terraces were reminiscent of Edinburgh and Glasgow, and are distinguished for their solidity, majesty, and durability. 'Yet still the blood is strong, the heart is Highland.'

roof and side-lights, features which are peculiar to 18th century buildings in Scotland, and not to be found elsewhere in Canada save in the Maritime provinces.

However, stone terrace architecture and row housing fell out of vogue after 1865 and the Scottish tradition went into an eclipse. The galloping prosperity of the industrialists and businessmen of Hamilton enabled them to purchase larger lots and to own detached homes with gardens which would provide them with a sheltered retreat from

the bustling quays and warehouses, from the forges and mills of the waterfront. For time and tide were both running in favour of Hamilton and against her closest neighbours. With the fearless declaration, 'Railways are my politics', Sir Allan MacNab had led a movement to bring the Great Western Railway into Hamilton and not along the escarpment to the south of the city, but along the bay shoreline, in fact, just beneath the bluffs of Burlington Heights where his Castle overlooked the bay. Hamilton, after 1854, became a major distribution centre and railway hub for the Niagara peninsula and straightway began its rapid rise to eminence as the nation's most industrialized city and its major iron and steel producer. 'Hurrah for the straight, hard iron road!' The fifties and the sixties belonged to Hamilton, and the city was carried along on a wave of frantic enthusiasm and expansion. But the pace was frenzied, and finally, perhaps inevitably, overinvolved with investment and building, mortgaged and encumbered, Hamilton's economy crashed in 1857. The city was so financially embarrassed that the City Hall furnishings had to be auctioned off to pay debts, and the City Clerk was spirited across the border into Rochester until the panic and recriminations had eased.

Called an 'ambitious and stirring little city' in 1858, the title, pronounced partly in jest, was true, for the recession was short-lived. Geography and the industrial revolution fostered Hamilton's speedy recovery. New factories continued to rise, particularly along the waterfront, and The Great Western assisted the traffic of goods and helped to build another boom for the Hamilton industries. The railway shops, the largest in Canada when they were built, met all of its railway's needs both in repair and manufacture. They built the first locomotive in Canada, and the *Scotia*, released in

10 1862, was the first locomotive in Canada to use a steel boiler after the trials in England. The foundries ran full-steam in the production of car wheels and axles, and the expanding iron and steel industry began to stir itself momentarily along the water's edge.

and commercial society. The new statesmen, commercial and industrial magnates, were conscious of their recently acquired eminence and their involvement with a wider community outside the city confines. One of these new arrivals, ultimately renowned as an international finan-



(9) *A woodcut of Hamilton and Burlington Bay, showing the Great Western Railway depot.*

In this markedly industrial era, the Iron Age of Hamilton, property owners favoured a romantic, picturesque kind of architecture. Gothic revival buildings sprang up in the aristocratic areas of the city, and reached into less wealthy areas too. The Gothic excitement probably owed something to the inspiration of the European Tours, almost *de rigueur* for the aspirants to sophistication and status, but arose equally from a sense of weariness with the restraint of outmoded classical forms. Hamiltonians felt that they were now in the mainstream of history. At the outset, the private mansions, public buildings and churches, depended on imported architects and pattern books to herald their new ideals, but later they found a regional and peculiar language of their own, often capricious and absurd, occasionally conglomerate in style, but always substantial, inwardly comfortable and peaceful, an appropriate setting for the newly established industrial

cier, but at first a merchant, then an industrialist, champion of railroads, and Conservative Member of Parliament for Hamilton, was Isaac Buchanan. Unquestionably the nation's most ardent advocate of protective tariff laws for Canadian industry, Buchanan chose to establish himself in a Gothic castle named *Auchmar* high above the city. A native of Glasgow, he had become the first wholesale merchant west of Montreal, and an important figure in the financial circles of Canada West. The manor house and the estate which encompassed it he named after the 1400 acres of Buchanan family estate overlooking Loch Lomond. Originally a summer retreat of stuccoed brick, designed to catch the cool breezes during Hamilton summers, the establishment finally attained the rank of a manor house, two storeys high, with steep gables and decorative chimneys. The details, inside and out, are skilful and intricate, and challenge the imagination. The



(10) AUCHMAR/88 Fennell Avenue West/ 1855. Sir Isaac Buchanan's mansion on the mountain, named after the memorable family estates by Loch Lomond.

stuccoed brick *Gatekeeper's Lodge*, on Claremont Avenue, was part of the original design, and is a fine example of the small picturesque Gothic cottage. Sir John A. Macdonald was a visitor at Auchmar, along with many other worthies of the 19th century, and it was owing largely to the joint manoeuvres of Buchanan and of Macdonald as Prime Minister that Buchanan's thirty years of active protest and debate bore fruit in Sir John's National Policy of 1879 to approve tariffs to protect Canadian home manufacturers against American exports.

Inglewood, built by Archibald Kerr, and incorporating elements of William Thomas' picturesque Gothic style, is the best example in Hamilton of the Gothic Revival. The picturesque Gothic villa, described by John Claudius Loudon in his popular *Encyclopaedia of Cot-*



(11) GATEKEEPER'S LODGE, AUCHMAR/ 71 Claremont Drive/1855. This picturesque Gothic cottage is a reduced version of the master's house.

12 *tage, Farm and Villa Architecture* (London, 1833), is perfectly embodied in this mansion. All of the required exterior details are found in Inglewood: the steeply pitched roof, the eaves of decorative barge boards (a heritage from English Tudor mansions), the finials, the clustered chimneys, and the splendid windows—pointed, mullioned, and transomed. The dining room of this emphatically Gothic Villa is given importance by an oriel window with quatrefoils, and by a superb ceiling, which, with the interior porch, is decorated in a manner worthy of John Nash, with some of the finest plasterwork in North America.



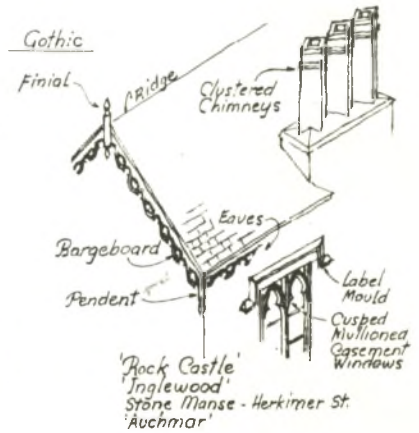
(12a) INGLEWOOD/*Arch.*, William Thomas (?) 15 Inglewood Drive/c. 1855. Gothic Revival fan vaulting, interior porch.

(12b) (Below) Cusped tracery, dining-room ceiling, Inglewood.



Poised confidently on various levels on the side of Hamilton Mountain, *Rock Castle* is the rival in Picturesque Gothic style to Regency Dundurn. The almost canonical requirement of an irregular silhouette is triumphantly served by the levels of this impressive cut stone building,

EXTERIOR FEATURES



though the house still possesses symmetry in its centre hall entrance façade. The doorway, the double-hung window above, and the trefoil window in the apex of the barge board, all contain eye-catching points which are completely Gothic, and this treatment is repeated in the fine handling of such details as the eave brackets, beautifully carved stone labels and ogival false gable. The tower at the east end of the house is a two-storey privy, connected to the house by bridges. Leaving behind the lofty eminence of the Arkledun Avenue Rock Castle one is reminded of another facet of the city's maturity. A proud example of the Free School system materialized at the corner of Hunter and Bay Streets in 1853. The *Central Public School* was product of considerable crusading on the part of importunate and concerned citizens, particularly those who were convinced of the merits of Egerton Ryerson's comments on education. The first



(13a) ROCK CASTLE / *Arkledun Avenue* / c. 1848. (13b) (below) *Gable wall* / *Rock Castle*.



principal, John Herbert Sangster, was deeply intrigued with Ryerson's progressive ideas. The original stone structure, as evidenced in the drawing, had considerable architectural merit. The building was designed along Greek Revival lines, with a classic portal and a central window with pediment, symmetrical and well-organized, with entrances facing east and west. The square tower contained four gallery rooms which never saw the light of day, and partly influenced the city Fathers,

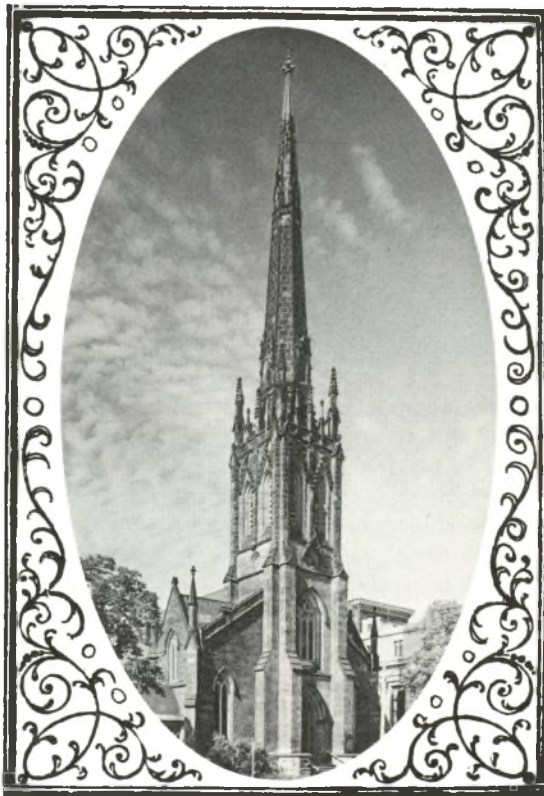
around 1900, in their decision to remodel the building radically so as to incorporate improvements which would satisfy the dictates of fashion. The tower superstructure and clock, the pitched roof, the adaptation of the windows, and the new entrance on the north side, practically erased the fine Classical details of the original design. Only the Hunter Street entrance still shows signs of the original treatment. One curious feature appears in the drawing: the four battered or sloping windows to the right and left of the entry, and the tower apertures, show a distinctly Egyptian design and may have been dictated by the vogue for Egyptian architecture which arose after Napoleon's ill-fated Nile campaign.

Unquestionably the most outstanding stone building in Hamilton, with the finest spire in Canada, is William Thomas' Decorated Gothic Style *Presbyterian Church* on James Street South. Thomas (1800-1860) came to Toronto from England c. 1840. He was responsible for the design of St. Lawrence Hall (Toronto's Centennial restoration project) and of St. Michael's Ca-



(14) CENTRAL PUBLIC SCHOOL / 75 Hunter Street West / 1853. *'The building is commodious, well ventilated, and delightfully situated, and adjacent to it are the respective playgrounds and gymnasiums for the male and female scholars . . . All drink of the same fountains of mind-invigorating knowledge, and judging from the happy faces and cleanly appearance of the whole, we should say that none have partaken in vain.'* (Press notice, 1853)

(15) ST. PAUL'S PRESBYTERIAN CHURCH / originally St. Andrew's. Arch., William Thomas / James Street South / 1857. *A Gothic sermon in stone. The soaring spire is the finest in Canada and Hamilton's focal point.*



thedral. His church in Hamilton, originally named St. Andrew's, was a symmetrical structure, expertly detailed in the English decorated style of Augustus Wilby Pugin with whom Thomas had probably been apprenticed in his younger days. Pugin's masterful details, incorporated into London's Houses of Parliament, are in many ways closely analogous to the curvilinear traceries

for its pleasing restraint and modesty, the slightly exaggerated quoins, the capping frames over the windows above the bay window, and the modest brackets and bargeboard at the eaves. The other is noteworthy for the pointed stone arch details over the central double window, and for the appealing tracery of the bargeboard which captures the curvilinear forms of church interiors.



(16) STONE MANSE/*Park and Herkimer Streets*/c. 1860/(17) (right)/STONE MANSE/*Adjacent to MacNab Street Presbyterian Church*. c. 1860.

introduced by Thomas into the inner and outer fabric of *St. Paul's Presbyterian Church*. The graceful stone spire, surprisingly fragile when compared to the mediaeval versions, is over 180 feet high. The piety and the simplicity of John Knox's Presbyterianism are somewhat startlingly served by the pointed arches, the plaster vaults, and elaborate wooden tracery of the Church.

Two old stone manses, both designed for Presbyterian clerics, survive from the same period. The tasteful stone Gothic house on the south-east corner of Park and Herkimer Streets was built by Donald Nicholson as a manse for St. Andrew's (later St. Paul's) Church; the other stands alongside the Gothic MacNab Street Presbyterian Church. The first is distinguished

God and Mammon each had his due. The *Old Customs House*, originally facing the Great Western Railway Station, ranks as Hamilton's most distinguished, best designed pre-Confederation public building. It constitutes one of the best examples of Palladian or Renaissance Italian style architecture in southern Ontario. Partly mutilated and reduced to mean circumstances in a blighted environment, the building still bears marks of its former elegance. The old photograph shows a ground floor of cut stone, a rusticated facade, with arched-over windows, and a central monumental entrance. The projecting square-columned portico displays the inscription *Victoria Regina* on the lintel. The second floor windows are embellished with plastered jambs



(18) THE OLD CUSTOMS HOUSE/51 *Stuart Street West*/1860. *Boldly conceived and superbly executed, this handsome building was devoted to the Queen's name and service and is a fine example of a Pre-Confederation public building.*

and the full Renaissance entablature of architrave, frieze, cornice and pediment. The roof cornice was carried around the four sides of the building, and the parapet was crowned originally with Grecian urns. The royal coat of arms over the entrance completes the total ensemble of a building which was clearly modelled on the official architecture of Great Britain, adapted in turn from the palazzo architecture of Verona and Rome.

The favourite novelists of the Victorian Age were Dickens and Tennyson, Ruskin, Nathaniel Hawthorne and Washington Irving, Longfellow. Byron. and, above all,

Sir Walter Scott. A reflection of the vast popularity of Sir Walter Scott's romantic novels appears at the corner of James and Duke Streets. Designed as a Scottish baronial castle, and meant to recall 'Abbotsford', Scott's country home on the River Tweed in the Scottish Lowlands, *The Castle* stood originally amidst large grounds, well above street level, and contained within a stone wall. This Jacobean Castle, regarded as Rastrick's masterpiece, was called *Amisfield* after the owners' ancestral home in Dumfreisshire, Scotland. Its present obscured and mutilated condition, hemmed in by an apartment development and service sta-



(19a) 'THE CASTLE' also called 'Amisfield.' Arch., F. J. Rastrick/James Street South at Duke Street/1857-60. An air view of the Scottish Baronial castle in its original grandeur (1940) (19b) (below) 'THE CASTLE' also called 'The Shambles'. Marred, obliterated, and degraded, Rastrick's masterpiece stands in ignominy and shame today.



18 tion, is a graphic instance of wilful ruination of the past.

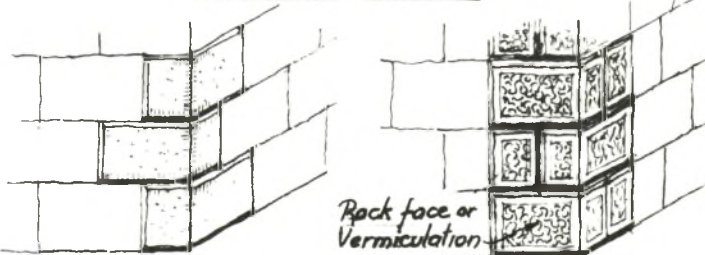
With the rapid advance of industry and technology and the accelerated business tempo after the advent of the railway, Hamilton found it necessary and feasible to provide itself with impressive warehouses and business blocks. One fine *Commercial Block* survives at the corner of Merrick and MacNab Streets and continues to serve its original dual

function, as a wholesale clothing establishment and grocery supplier. The three-storey façade is symmetrical and impressive, reminiscent of 19th century London or Paris façades. The masonry, plain and rusticated, the round-headed windows at the basement and first-storey level, are echoed by the *Old Customs House*. The mansard roof and dormers provide additional accommodation and light at the attic level. A cobble-



(20) COMMERCIAL BLOCK /69-73 MacNab Street North/1858. This mercantile palazzo has served the needs of Hamilton merchants for more than a century. Grimy as a Glasgow warehouse, it nevertheless reveals a master's design.

Rusticated Quoins



Custom Ho. - 2nd Storey
250 James St. S. Residence
Stone Manse - Harkimer St.
76 Arkledun Ave.
Sandyford Place

Commercial Block.



(21a) THE OLD PUMP HOUSE/900 Woodward Avenue/1859. An exterior view of Thomas C. Keefer's engineering marvel which brought Hamilton to the threshold of its prominence as a great industrial centre. Keefer was elected first President of the Canadian Institute of Civil Engineers, later to become the Engineering Institute of Canada.

stone courtyard opens up behind the MacNab Street double doors.

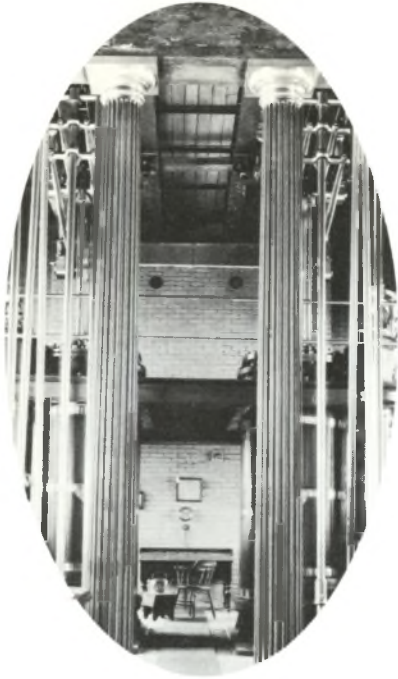
Hamilton's *Old Pump House* stands as a monument to engineering prowess and ingenious design. Thomas C. Keefer (1821-1915), Canadian architect and engineer, had already won distinction as a hydraulic engineer in Ottawa and Montreal before he came to Hamilton. Fired by the great potential of Canada's Industrial Age, Keefer even had the temerity to publish a work entitled 'The Philosophy of Railroads' in 1849. The population of Hamilton in 1858 numbered 35,000 persons, and there were increasingly heavy demands on the outmoded and inadequate waterworks system of the day for domestic and industrial consumption, and for fire protection. Keefer provided the city with a reservoir 180 feet above Lake Ontario, thirteen miles of pipe, and a hundred hydrants. The sums committed to the enterprise led Hamilton into a financial disaster, but by 1860 the City had recovered sufficiently to welcome Edward, Prince of Wales.

at the official opening ceremonies. Classical in design, the rounded arches recall the proud aqueducts which had stalked across the Roman Campagna. The exterior of the Pump House closely resembles the Gate House of the Croton Aqueduct in New York (135th Street and Manhattan Avenue) where the same rounded windows and arched masonry appear. Keefer's research and experience in New York must have inspired this imitative architecture at Hamilton. The interior is a marvelous synthesis of mechanical equipment and building design. The splendid cast iron columns recall the equally impressive Roman underground cisterns around Naples. Most arresting of all is the unique completeness of the original pumping engines. The engines, of English inspiration but constructed locally, derive from the Cornish Beam type designed in England about 1812, and incorporate the separate condenser and parallel motion linkage devised by James Watt. They pumped water into the city's mains until 1910, and ran intermittently until 1938. Hamilton and the engineering profession may take justifiable pride in the respectful and wise manner in which the Pump House has been maintained. Today, as the mounded site comes into view from the highway, the Old Pump House has all the character and dignity of a North Italian chapel and campanile.

By 1890, Hamilton's population had jumped to 50,000 and it was the third largest city in the Dominion. Fifty years before, Hamilton's industry comprised mostly blacksmith shops, stove foundries, carriage and wagon makers, and furniture manufacturers; now Hamilton had moved into the limelight as a Canadian Pittsburgh or Birmingham. Commerce, Prudence, and Industry had also helped to inaugurate the first telephone exchange in the British Empire, serving forty telephones in 1878. hydro-electric

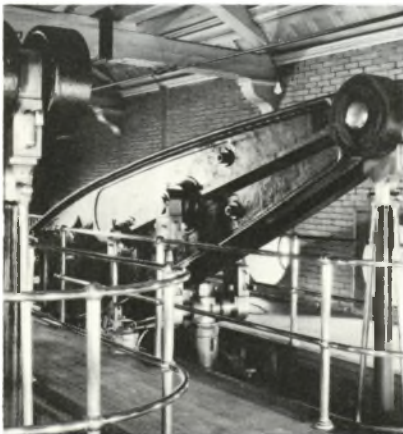


(22) VIEW OF THE CITY OF HAMILTON / *from the Mountain* / 1871.



(21b) PUMP HOUSE/Interior. Site of the Gartsbore Pumping Machines installed in 1858-59. The cast iron columns support and enoble Hamilton's 'Old Faithful' which in 1860 could pump 1,650,000 gallons per day into the water mains of Hamilton.

(21c) THE OLD PUMP HOUSE/Interior. A view of the walking beam mechanism which is carefully maintained even today. Group visits may be arranged through the offices of the Department of Engineering, City Hall, Hamilton.

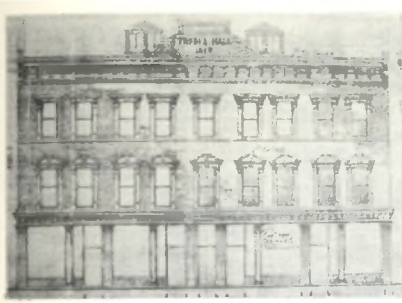


street lighting by 1882, and electric-street cars by 1890.

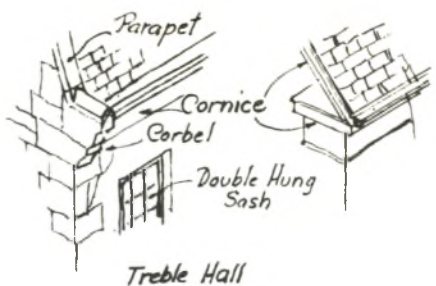
The years between 1860 and 1890 saw the triumph of the Iron Age. Iron was master inside and out, and even the citizen's formal dress favoured coal blacks and stove pipe hats, steely greys and rusty browns. Architecture, on the commercial side, assumed an elaborate but un-inspired aspect. Gaunt red brick warehouses and business blocks with their jerry-built walls, high narrow windows, and elaborate but inexpensively produced fretwork, are still numerous in Hamilton.

Treble Hall is a fairly typical commercial building of the time. It provided accommodation for four shops at the street level and office chambers above, which is something of an innovation, for the usual arrangement was to locate living quarters immediately above as in the Elgin Block at 24 John Street North. The ornamental trim to the windows and cornice, now in desperate condition, was executed in tin, a less costly substitute for the normal stone adornments. It was obviously time for a change.

Symptomatic of the desire to innovate was the introduction of the mansard roof. Used originally in Paris and throughout France to comport with the dignity of government and Gallic *bauteur*, the mansard roof offered the crowning dignity to handsome chateaux and stately homes as well. It won ready acceptance by Canadian and American architects after 1860. Named after the famed Seventeenth century architect François Mansart, the Mansard roof has four steep sides, usually broken by large dormer windows. Although Lewis Mumford has christened the form 'uglified Renaissance', there are some fine features in the mansard buildings. The roof slope may be straight or concave or convex, and the dormer windows vacillate between rectangular, pointed, or gable forms, sometimes wide-



(23) TREBLE HALL /6-12 John Street North / 1879. Commercial architecture's magnificent obsession with the Renaissance convention finally brought this architect to economize with tin ornamentation rather than to use the normal carved stone.



Dormer Windows



Gothic Gable

'Archmar'



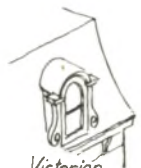
Classic Hipped



Classic Pediment or Pitched



Classic Triple Light (Scottish Derivation) Sandyford Pl.'



Victorian (French Derivation)

Herkimer St. Terrace 42-46
168 Jackson St. W.
290 James St. S.

eyed like portholes.

Hamilton's most notable domestic example, apart from business houses where the roof was popular and effective, is at 250 James Street South, designed by the Hamilton architect, James Balfour. The steeply pitched roof has only one dormer. The cornice is richly embellished with brackets and wooden patterns reminiscent of the classical triglyph and metope combination; the shuttered round-headed windows are ranged symmetrically, crowned with stone arches and sculptured keystones. The corners are dramatized by the use of a lighter brick. An example of the mansard roof decorated with ornate iron cresting on the ridges appears atop the I.O.D.E. building at 168 Jackson Street West. The splendid carved porch at 46 Herkimer Street is a spectacular addition to the power and dignity of the house and is thoroughly attuned to the massive cornice above.



(24) 250 JAMES STREET SOUTH / Arch., James Balfour / 1870s. An instance of the popular mansard roof in its most refined form.



(26) HERKIMER STREET TERRACE / (nos. 42-46). Arch., James Balfour / 1880s. Elaborate fretwork porches and bay windows add distinction to this stylish terrace.

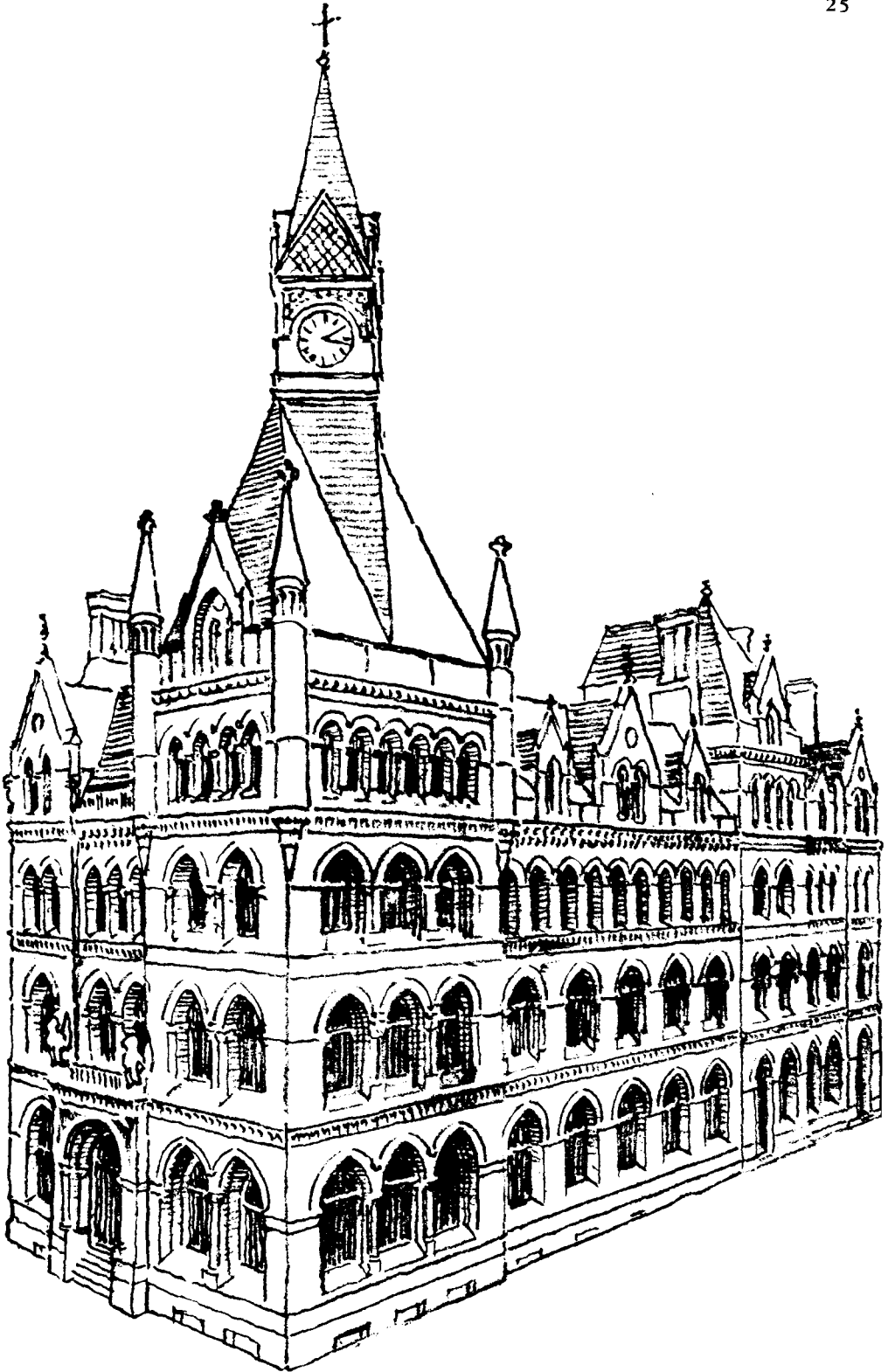
The sturdy Romanesque forms introduced into the American scene by H. H. Richardson, architect of Boston's famed Trinity Church (1873), marked a positive reaction to the domestic and commercial Gothic forms which had succumbed to a gingerbread ostentation of tawdry fretwork and jigsaw frills. Richardson's Romanesque resorted to massive masonry, strong, round-headed arches, weighty forms which were both functional and expressive, and respectful to the integrity of stone and brick. Only the delicate leafy stone-carving on arches gave the eye relief from the massive, pragmatic, no-nonsense architecture.

The splendid red sandstone structure opposite Gore Park in the heart of Hamilton's downtown district was built originally for the *Canada Life Assurance Company*. It marks a successful compromise between the Romanesque Revival and Ruskinian Gothic. It was evidently inspired by the Dry Dock Savings Bank of New York (Arch., Leopold Eidlitz, 1875), a monu-



(27) THE HENRY BIRKS AND SONS BUILDING / formerly the *Canada Life Assurance Building*. Arch., James Balfour / 2 King Street East / 1880s. (27a) A detail of the intricate fenestration, part of the Venetian Gothic repertoire.

mental pile in the otherwise undistinguished Bowery. James Balfour spared no expense in the building



26 for it incorporated many different imported stones and marbles and shows meticulous attention to details of carving. The original clock, later destroyed by fire, added a Germanic touch to an already eclectic building, a medley of Romanesque rotundity and Gothic pointed-arch fenestration. Henry Hobson Richardson's Romanesque made powerful inroads into the Hamilton domestic architectural scene after 1880. Almost every major street corner in the patrician environment of south-west Hamilton boasted a towered, gable-style house, with crenelated battlements or, more fre-

quently, conical slate roofs, during the last decades of the 19th Century. Many of them were undoubtedly fashioned after plans published in cheap United States plan books, but the materials used and the workmanship involved were always of a superior order. Two instructive examples appear at 252 *James Street South* (1891), and 105 *Aberdeen Avenue* (1898). The best examples of this Canadian Robust style have carefully graded slates on the conical dome, copper flashings and metal mouldings, all surmounting the terracotta glazed bricks and rough stone work. Even the window



(28) 252 JAMES STREET SOUTH / Arch., W. A. Edwards / 1891. Strongholds of the New Feudalism, these homes of the industrial and commercial barons lifted their towered heads above their neighbours in the patrician area of South West Hamilton. The Gothic Age was past, and the Romanesque 'Last Hurrah' was at hand.



(30) WROUGHT-IRON GATE AND FENCE/Ravenswood, 42 Charlton Avenue East/c.1857. Although products of the practical Iron Age, such fences and gates as this provided a handsome decorative screen to the Gothic mansions and their grounds. The Victorian Age took pride and comfort in its scrolls and curlicues, its fancy needlework and gingerbread tracery, its fancy typography and elaborate dress. And the Victorian signature ends with a flourish.

panes curve in sympathetic response to the overall rotundity.

Hamilton's cityscape on closer examination tells a vivid romantic story. And a city is its buildings. They are the outward expression of ideals, of affluence and speculation, of pride and prejudice. There is a rhythmic progression of taste and style in Hamilton's Victorian architecture and the variety imparts a richness and a broader meaning to the Twentieth Century environment. Hamilton's history comes alive in its venerable buildings. They are the common inheritance of Hamil-

tonians and a delight for visitors who may appreciate their merit, their interest and significance.

Ridicule of Victorian architecture has subsided recently. There remains only to recover the best examples from their unsung and unmarked decay, to ensure their rehabilitation and function as vigorous and authentic buildings in Canada's second century. Let those who read this booklet be inspired to continue their searches, and, fresh from the joys of exploration and discovery, give informed assistance to the cause of preservation.

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Speed River: Guelph, Hespeler, Preston

*Wentworth County: Ancaster, Dundas, Waterdown,
Westfield Village at Rockton*

Niagara Peninsula: Grimsby, Jordan, Niagara-on-the-Lake.

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