



# The Architects Who Built Our Town

# LOOK UP TOUR



More Discover Collingwood walks are available at:  
[www.discovercollingwood.ca](http://www.discovercollingwood.ca)

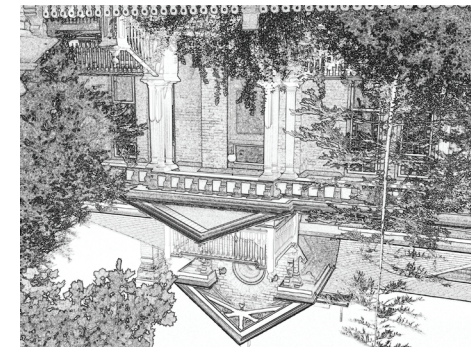
Little is known about Thomas Kieswetter aside from an eight-year period. From 1882-1890 he is credited with the design of several elegant private homes in Collingwood. He designed several homes in the Queen Anne style, but his most distinctive work was an elaborate and picturesque High Victorian facade for the Masonic Temple in Collingwood, which was destroyed by fire in 2000.

Born in Collingwood, Philip C. Palin grew up on Minnesota Street in a house designed by his father, Richard Palin. In 1900, Philip C. Palin set up an office on Hurontario Street, where he practiced until 1924. Palin is best known as the architect of the Federal Building, a nationally recognized landmark on Hurontario Street. Built in 1913-15, the classically-inspired structure is considered an outstanding example of the Beaux-Arts style.

With no formal training in architecture, John Wilson learned about building construction while working as a carpenter's assistant. Along with his brother he created Wilson Brothers, a planing mill which became the largest wood finishing mill in Collingwood. The Wilson Brothers began to style themselves as architects as early as 1895 and it is speculated that the flowerpot design was in fact the signature of John Wilson.

**GOTHIC REVIVAL 1840-1890**

The style considered by many the pre-eminent Canadian architectural style goes by several names, all telling. The most common name harks back to its medieval and "barbaric" origins with the non-classical Goths. The "English style" suggests its close connections with the mother country, and Augustus Pugin's term "Pointed or Christian architecture" nods to its central visual clue, the pointed arch and its relation to the High Church forms of Christianity. European interest in the high medieval style began with the proto-Romantic movement in the eighteenth century but truly flourished beginning in the 1820's and 30's. Used in towns for churches but also for houses and more rarely for public buildings.



# Common Architectural Styles



To help you understand some of the architectural terms used in the property descriptions along the Look Up tour, we have provided this guide to common architectural styles. Until the start of the 20th century, the architecture of Ontario towns followed styles developed largely in France, Britain and the United States. Highly vernacular, few structures are pure examples of a particular style; rather, they are local interpretations of those styles depending on local resources, materials and craftspeople. Often, clues to a particular style can be found by Looking Up. Rooflines, window styles, turrets and embellishments are often telling features of a particular style. Scan the QR code to access links to each of the properties along the Look Up tour along with map links to their location.

**BEAUX ARTS 1900-45**

A monumental fashion that swept the United States at the turn of the century but left small-town Ontario mostly undisturbed. Inspired by and named for the Ecole des Beaux-Arts in Paris, whose classical curriculum formed a generation of architects, the style decorated both to the pure Greek model and to the highly decorated Roman and Renaissance forms.

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By the mid-nineteenth century congregations neither Anglican or catholic were looking for alternatives to the Gothic style for their churches. Although its medieval origins were equally papist, the Romanesque style looked attractive, especially to Presbyterians. Characterized by smooth surfaces, towers, corbel tables and the essential unornamented windows and piers, the style made its appearance in the towns almost exclusively in churches.

## ROMANESQUE REVIVAL 1870-90



The nineteenth century considered this a "modern" style. In Ontario, the flexible type could be a squarish bracketed house or a more irregular one with the characteristic tower (a very popular model, published in the *Canada Farmer*, could not forgo the so-called Ontario peak). The brackets were bracketed style. Look also for round-headed windows, often in pairs; plans both symmetrical and L-shaped; cupolas or square Tuscan towers, sometimes called campaniles.

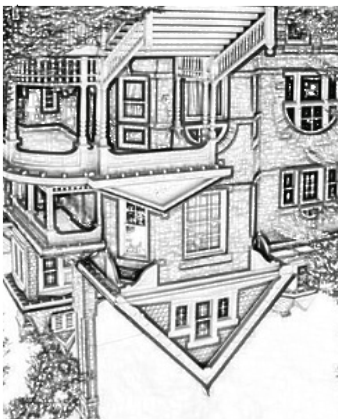
ITALIANATE 1850-90



This 3D perspective view shows the corner of a building's base. It illustrates the connection between the columns and the floor slab. The columns are supported by a thick, stepped base. The floor slab is shown as a horizontal structure with a grid of reinforcement. The corner is reinforced with a dense network of steel bars, including longitudinal bars and cross-ties, to ensure structural integrity.

This misnamed style would hardly have pleased the eighteenth-century English queen in its free-for-all mixing of the picturesque (towers, turrets) and the classical (palatial windows, classical orders, and other trimmings). Of course towers, Queen Anne has deep porches, towers, complicated rooflines, a multiplicity of materials.

QUEEN ANNE 1880-1915







## Downtown Collingwood



**1**  
97 Hurontario Street  
Collingwood Town Hall/The Market Building  
1889-91

**Architect:** Original design by C.J. Gibson and Henry Simpson. After a fire in August 1890, the building was reconstructed under the supervision of Fred T. Hodgson and Kieswetter, who made several improvements to the original plan.

Look Up at The Market Building, a symmetrical Romanesque Revival property featuring prominent arches and bold rustication that characterized public buildings of the period. The central clock tower has oddly small, rusticated stone quions, and was not fitted with a clock until 1950. Notice the battened copper roof at spire which rises to a profiled and bell-cast, copper clad cap at the peak.



**2**  
93 Hurontario Street  
1884  
**Architect:** Unknown

Look up at this tall, two storey property of Italianate inspiration to see a metal picket-railing which stretches between pairs of large painted finials. The second floor of this beautifully restored property is crowned by a polychrome, segmental-arch brick cornice with a continuous, dentil-like corbel below. Small decorated buff-and-brick occult are set within wider machicolations centred below three, small brick gables. A continuous band of black stretchers follows a line of gables above.



**3**  
51 Hurontario Street  
1880s  
**Architect:** Unknown

Look Up at this towering, three-storey red brick and stone property of Venetian inspiration. The bay window continues to the third storey and ends at the deep, heavily machicolated parapet. Windows have ashlar sills and lintels. Notice how the semi-recessed side windows are partly hidden by squinch arches. The central tympanum above, of a dichromatic brick chevron pattern, is framed by a broad, ashlar arch with an outer, ogee profile. Several courses of corbelled brickwork rises between the upper parapets. At one time there were additional upper elements, but unfortunately those have been lost.



**4**  
43 Hurontario Street  
**Architect:** Unknown

Look Up at this exuberant, exceedingly tall property containing stone dressings and an upper tabernacle of southern European, classical inspiration. The tall brick parapet is comprised of the central pedimented tabernacle capped by stone copings. The tabernacle is supported at both sides by semi-circular, concave buttresses with spandrels of stacked-bond, brick masonry.



**5**  
44 Hurontario Street  
Federal Building  
**Architect:** Philip Coles Palin

Look Up at the Federal Building, designed in the Beaux-Arts style to resemble the imposing state finance building in Havana, Cuba. Notice the gently sloping copper-clad roof, immense portico of white marble over the entrance, and twin-colonnaded porches. Corinthian columns with their traditional acanthus leaves, help make an imposing entrance way.



**6**  
94 Pine Street  
1880  
**Architect:** Unknown

Look Up at the upper bay sash-and-case windows, a style of window introduced in the 1600s that utilized pulleys and weights in a timber frame. Notice the plain lower sash, but a unique upper sash with small peripheral square panes of coloured glass. A small gable over the bay is decorated with applied battens and disks.



**7**  
110 Pine Street  
1890  
**Architect:** Unknown

Look Up at this two and a half storey, Italianate, red brick property to see multiple bays and gables. Notice the gable dormer which crowns the bay below. The gable fascia, built off decorative brackets at the front and sides, is richly decorated with deep mouldings above and planted battens forming recessed panels below. The peak is uniquely decorated with “Xs and Os”.



**8**  
37 Third Street  
Thurso, 1902  
**Architect:** Unknown

Look Up to see a rich potpourri of architectural styles, faced in pink-hued stone from the Credit Valley. The use of strongly textured materials reflected the popularity of the Romanesque Revival; the small paned windows of the gables and irregular roofline were relics of the Queen Anne Revival, while details such as the columns and pediment of the porch, the dentils under the eaves, the swagger and garland motif and the rooftop urns were Classical in style.



**9**  
75 Ontario Street  
The Anglican Rectory, 1878  
**Architect:** Richard Forster

Look Up at one of the finest examples of Gothic Revival architecture north of Toronto. True to it's style, this property features steeply pitched gable roofs with pointed-arch windows and Gothic crosses adorning the peaks of each gable. Notice how the Gothic theme is echoed in the central dormer with a scaled-down version of the pointed window and gable orientation. The plans for this Anglican Rectory were copied from “Claverleigh”, a property built in the Creemore area.



**10**  
80 Simcoe Street  
The Tremont House, 1889  
**Builder:** John Chamberlain

Look Up at The Tremont House, a typical three-storey property erected in 1889 following the 1881 fire that devastated Collingwood's downtown. Notice the use of red and buff coloured accent bricks, banding, original shaped door and window openings and embellishments such as a corbelled cornice and roof parapets. When built, this highly visible location was convenient to the railway station and the Palace Livery.

## Collingwood West



**11**  
93 Second Street  
1868-72  
**Architect:** Unknown

Look Up to the round window below the front gable and decorative pendant and woodwork. Notice the shaded areas protruding all around the round window: long brick blonde, short brick red.



**12**  
162 Maple Street  
The Flowerpot House, 1894  
**Builder:** The Wilson Brothers

Look Up at one of the first examples of the Flowerpot House. The sunflower is a popular Victorian motif and a symbol of the aesthetic movement (a short lived reaction to the excess of Victorian design), and has decorated everything from furniture to doorknobs. More modest Flowerpot houses were later built to meet the urgent demand for housing in the early 1900's and can be seen throughout Collingwood.



**13**  
185 Third Street  
Toner/Gregory House, 1883  
**Architect:** Unknown

Look Up at the decorative geometric bargeboard design and pendant adorning the roofline of this property. Notice the bullseye window and cresting on the gable roof. White brick voussoirs above the arched windows are separated by red strips.



**14**  
241 Third Street  
Elmwood/Dundurn Hall, 1882  
**Architect:** Marshall B. Aylesworth

Look Up at the curious, hipped-gable roof, known as a Jerkinhead in Upstate New York. This type of roof was very uncommon in this area, and the castellated brick treatment was even more unusual. Notice the brick corbelled brackets in the eaves and the cluster of three decorative window openings within the distinctive central tower. The striking cornice detail, together with the extraordinary Tudor-style chimneys and central tower, contribute to the look of this imposing property. A prominent centre tower was lost to fire around 1946 and never replaced.



**15**  
242 Third Street  
Charles Pitt House, 1907-08  
**Architect:** John Wilson

Look Up at this heavily Georgian influenced Neo-Classical property to see many unique architectural features. Palladian dormers are set in back and sides and a monumental pediment and column portico adorns the front facade. An elliptical window is included with the pediment. Notice the ram's horn motif at the top of the columns.



**16**  
375 Third Street  
Armadale, 1890  
**Architect:** Fred T. Hodgson

Look Up at Armadale, a typical high Victorian “eclectic” property comprised of elements from various architectural styles. Combining the brooding mass and texture of the Romanesque Revival, the medley of roof lines typical of the Queen Anne Revival and an assortment of special window types. The brick laid in the stretcher bond tradition features belt coursing, design work on bricks in the main gable peak and raised brick design work on the facades and chimneys. Notice the turret, heavily decorated with a whimsical arabesque of flintwork.



**17**  
200 Oak Street  
Tornaveen, 1892-93  
**Architect:** Fred T. Hodgson

Look Up at Tornaveen, the largest and tallest late Victorian property in Collingwood, to see a large round turret with a conical roof. A variety of architectural features are incorporated including a plethora of window shapes set above limestone sills. Notice the round, oriel, semicircular, oval and stained glass windows and also the repeating Greek style brick pattern running the full width of the walls below the eaves.



**18**  
200 Maple Street  
Presbyterian Church  
**Architect:** Sunday School Addition (1884) designed by Marshall B. Aylesworth. South addition designed by Carswell & Greisbach (1970s).

Look Up at the soaring steeple and spire atop the Presbyterian Church. True to classical Gothic church architecture, the steeple and spire were designed to visually enhance the lines of the church, directing the viewers' eyes vertically to the heavens. The steeple, also known as the belfry, was used to house the church bell. Notice the louvres on all sides of the steeple to emit the sounds of the bell, tilted downwards to keep out the rain. The spire was usually designed to be the

highest architectural feature in the area, which would have provided a landmark for people to find the church from any part of town. This spire is topped with a weathervane to serve as a weather directional. Weathervanes also served as a lightning terminal and were often attached to lightning cables to properly direct a lightning strike safely to the ground.



**19**  
219 Maple Street  
The Frank Moberly/Qua House, 1887  
**Architect:** Thomas Kieswetter

Look Up at the decorative crossed beams and pendant adorning the peaked roof. This property combines the classical symmetrical proportions of the Georgian period with elements of the fashionable Italianate style in the design, including a projecting frontispiece, which at one time was balanced on either side by tall, narrow windows.



**20**  
203 Pine Street  
1890  
**Architect:** Unknown

Look Up at this original balcony built in 1890, with period rails and pickets and the original, half-glazed wooden door. Notice the extensive original wooden and decorative elements, and that the gable above is sharply pitched relative to the low pitch of the main, hip roof.

## Collingwood East



**21**  
272-278 Ontario Street  
Victoria Terrace  
**Architect:** Marshall B. Aylesworth

Look Up at a showcase of high Victorian splendour with an assortment of projecting gables, dormers and tall chimneys. Nicknamed 'Spite Terrace', as it is believed this imposing property was built to obstruct the lake view of the neighbours. Elaborate patterned brickwork, bordered by bands of contrasting black-coated buff brick, was the work of popular local brick masons, Leonard and Chamberlain.



**22**  
167 Minnesota Street  
Charles Stephens House  
1898-99  
**Builder:** The Bryan Bros.

Look Up at the Charles Stephens House, an excellent restored example of Queen Anne Revival architecture common in the late 1800's. This large 2 1/2 story brick property boasts asymmetrical turrets, balconies and tall chimneys laid in the stretcher bond fashion. Notice the decorative shingles on the turret across the front gable as well as the gargoyle above the verandah, a popular element of the Queen Anne style, along with dragons and extensive decorative embellishments.



**23**  
217 Minnesota Street  
The Hut, 1883  
**Architect:** Unknown

Look Up to see a striking combination of architectural influences. This home combines tall Regency-style windows, a sweeping verandah supported by rustic, Gothic-like wooden columns and an assortment of rooflines.



**24**  
241 Minnesota Street  
Worsley/Biltmore, 1891  
**Builder:** The Bryan Bros.

Look Up at some of the complicated details that were considered the height of elegance in the late nineteenth-century. Notice the grand two-storey bay window sections, fanciful winged brackets, towering chimneys and great sweeping verandahs.



**25**  
423 Minnesota Street  
Peter C. Heuser House, 1887-88  
**Builder:** Peter C. Heuser and Sons

Look Up at what can be considered a grander version of the popular Regency Style. Notice the charming dormer perched above the front entrance. The circular roof motif is echoed in the arched leaded glass hinged opening which leads to a small viewing balcony. Windows with rectangular transoms and small panes of coloured glass nod to the Queen Anne Revival style and a quaint bandshell porch with conical roof add to the charm of this beautifully restored property.

See map on back panel of brochure for locations of each Look Up spot

### Glossary of Terms

**Arabesque:** An ornamental design consisting of intertwined flowing lines.

**Battened Copper:** Copper panes running parallel to the roof slope, separated by copper covered wood battens.

**Battens:** A long, flat strip of squared wood or metal used to hold something in place or as a fastening against a wall.

**Bargeboard:** The board that is used on the gable end of a house.

**Bell-cast:** A curved shape.

**Belt Coursing:** A continuous row or layer of stones or brick set in a wall.

**Bullseye Window:** A relatively small, circular window.

**Buttress:** A projecting mass of masonry serving to provide additional strength for the wall as it resists the lateral thrust exerted by an arch or vault.

**Castellated:** Made to look like a castle.

**Colonnade:** A row of columns supporting a roof.

**Corbelled Bracket:** A structural piece of stone, wood or metal jutting from a wall to carry a superincumbent weight.

**Corbelled Brickwork:** A step or a series of steps making the brickwork project farther out from it's original face.

**Corinthian Column:** Lavish orientation carved to resemble leaves and flowers.

**Cornice:** The uppermost horizontal area that protrudes or sticks out.

**Cresting:** An ornamental decoration, usually designed to give an interesting skyline.

**Dentil:** One of a series of closely spaced, rectangular blocks (resembling teeth) that form a molding.

**Dichromatic:** Having two colours.

**Fascia:** A wooden board or other flat piece of material such as that covering the ends of rafters.

**Finial:** An element marking the top or end of some object, often formed to be a decorative feature.

**Flintwork:** A decorative element consisting of flint.

**Frontispiece:** The principal face of a building.

**Hip Roof:** A type of roof where all sides slope gently downwards to the walls.

**Machicolated Parapet:** A projection supported on corbels, in imitation of medieval machicolated construction but without openings.

**Molding:** A strip of material with various profiles used to cover transitions between surfaces or for decoration.

**Ogee Profile:** A molding with an s-shaped profile.

**Oriel:** A window in a projection of the wall from a building.

**Palladian Window:** A large, three-section window where the centre section is arched and larger than the two side sections.

**Parapet:** A low wall, usually enclosing a roof.

**Pediment:** The triangular upper part of the front of a building in classical style, typically surmounting a portico of columns.

**Pendant:** A carved ornament that is suspended from a ceiling or roof.

**Polychrome:** Architectural elements decorated in a variety of colours.

**Portico:** A porch or walkway with a roof supported by columns, often leading to the entrance of a building.

**Quions:** The accentuation of a building's corner with short side header bricks or stone blocks and long side stretcher bricks or stone blocks.

**Rustication:** Decorative masonry achieved by cutting back the edges of stones while leaving the central portion of the face either rough or projecting.

**Sash and Case Window:** Introduced in the 1600s as a style of window that utilized pulleys and weights in a timber frame.

**Spandrel:** The space between two arches.

**Spire:** A tall, acutely pointed pyramidal roof or rooflike construction upon a tower.

**Squinch Arch:** Projecting courses of brick forming a small arch.

**Stretcher Bond:** Courses of full bricks where every course is offset half a brick from the course below.

**Tabernacle:** A niche or recess.

**Turret:** A tower at the corner of a building or wall.

**Voussoir:** Wedge shaped stone forming an arch.