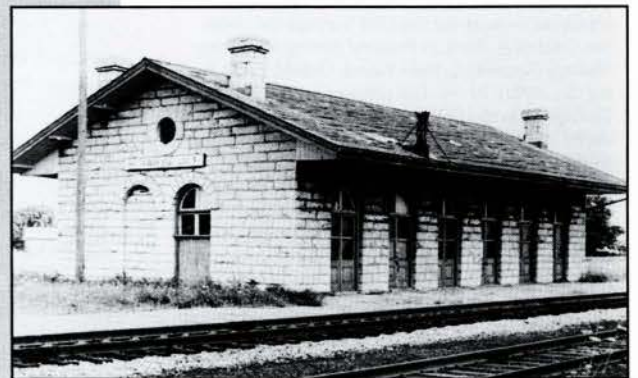
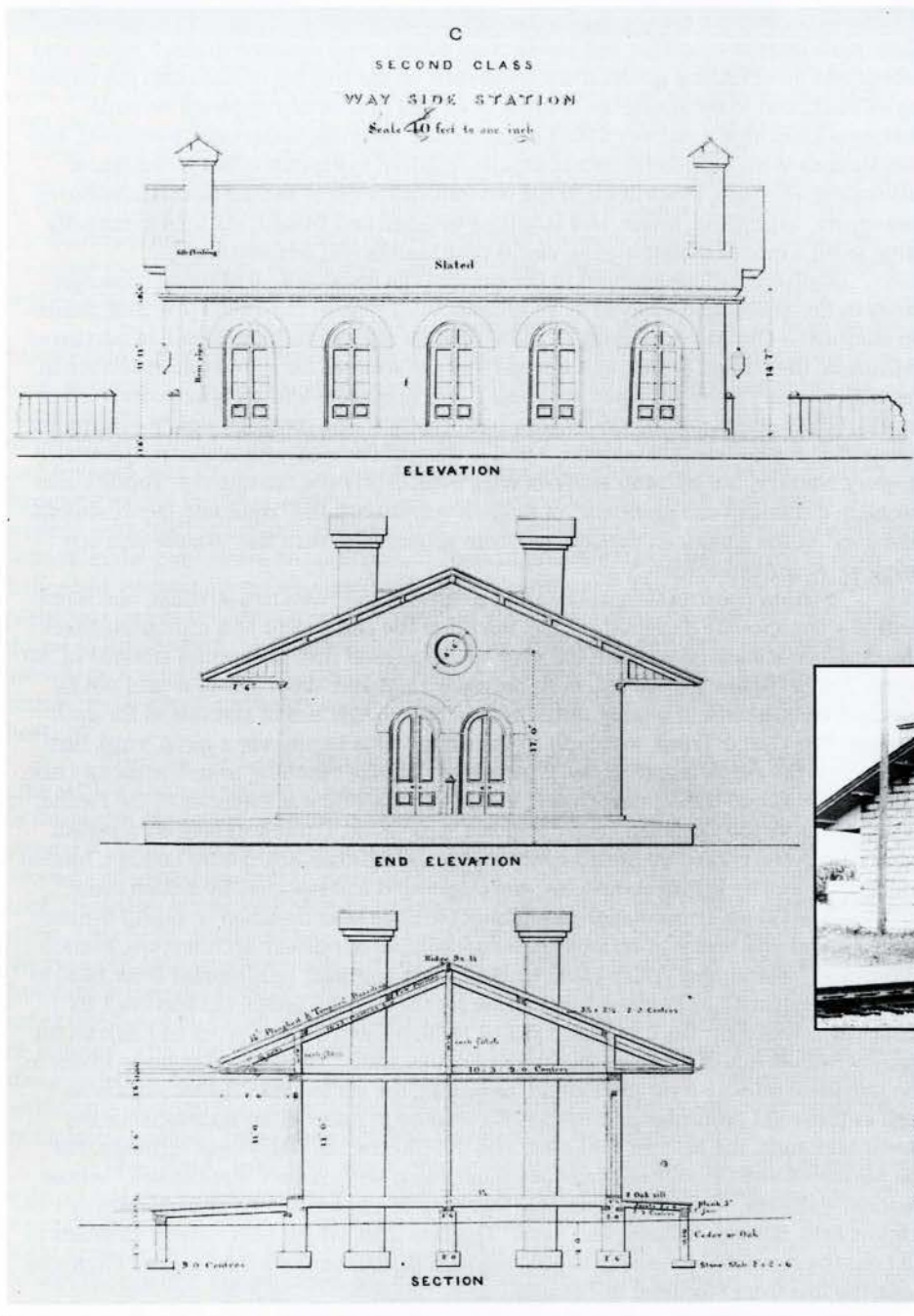


Durability and Parsimony: Railway Station Architecture in Ontario, 1853-1914



by Anne M. de Fort-Menares

Figure 1. Grand Trunk Railway Type C Second Class wayside station, ca. 1853. (Ontario Archives, Shanly Papers, MU 2701, Toronto and Guelph drawings); inset: St. Marys Junction station. (Regional Collection, University of Western Ontario)

Corporate railway history in Ontario can be charted as a tree, from many roots up through three main branches. Dozens of short local lines were initially chartered, construction began on some, and a few even operated, only to be bought out by a larger line whose directors had ambitions to develop a system. Strategies for connecting key shipping nodes drove most company development. By 1882, the Grand Trunk Railway (GTR) had bought up most of the smaller lines and competing systems in Ontario, leaving the Canadian Pacific Railway (CPR) and the Canada Southern as its chief competitors. The urge to build to the Pacific resulted in three trans-national lines operating by the First World War: the CPR, the Grand Trunk Pacific (GTP), and the Canadian Northern (CNOR). Overextension and the huge costs of building and operating railways through the Rockies caused the bankruptcy of the CNOR in 1918, followed by the GTP in 1920 and the Grand Trunk, its parent, in 1923. From the crisis was created Canadian National Railways.

For investors, engineers, and the directors of 19th century railway companies in Ontario, the railway station was the least important element of their whole enterprise. Their most intense emotions and intellectual efforts were devoted to stock issues and debentures, to obtaining government assistance, to the routing of lines and the ballasting of track, and to attracting the sources of freight that would generate revenue. Everyone knew that a railway didn't make money carrying passengers. Moreover, railway stations were peripheral paraphernalia required to execute other functions of railroading—though, in addition to the obvious purposes of selling tickets, sheltering passengers, controlling trains, and handling baggage and freight, stations eventually came to fill a role of disseminating visual propaganda and advertising.

Railway stations emerged in Britain with the development of steam passenger trains in the 1830s, and evolved as an architectural type in the 1840s (the first passenger stations in Ontario were built in 1853). British railway influence was so pervasive in Canada, the United States, and Europe that the sources for railway architecture in the 19th century were international and fluid; engineers and architects drew upon architectural fashion, railway precedents, local practice, and company policy—in approximately that order—when developing a station design. The earliest designs were tentative in every country, but by 1850 analysts were confidently contrasting the “solidity and strength, durability and grandeur” of English works with the “rigid and parsimonious economy” of the American version, or, more generously, with the “simple and economical” American station.¹

Station construction in Ontario has always followed two streams, one representing a consciously *designed* edifice, the other the equivalent of a utilitarian shack. The *designed* stream began with the very accomplished first-generation stations of the Grand Trunk (figure 1, page 25), built between 1853 and 1863. These would not be matched consistently in quality until the fine Beaux-Arts union stations of the 20th century. The Grand Trunk was built in the early 1850s to provide a main trunk line throughout the entire length of the Province of Canada, reaching from Sarnia on Lake Huron to Halifax on the Atlantic Ocean. Ultimately, the line was extended to the Pacific, to compete with the Canadian Pacific Railway. The Grand Trunk was entirely a British imperial railway, backed by British investors, run by a British board from London, funded and largely built by British companies, and engineered and designed by British talent.²

The Grand Trunk stations are thought to have been designed by one of Britain's most original and best known architects specializing in railway architecture, Francis Thompson.³ Thompson (1808-1895) worked as an architect in Montréal from 1830 to 1838, then returned to England just in time for the railway boom. He was back in Montréal working for the GTR from 1853 to 1859, only to resume work in England on the East Suffolk line of the Great Eastern Railway in 1859.⁴ Thompson became a leader in the Italianate railway style in England, designing the acclaimed Chester station as well as those at Cambridge and Belper. He worked at many other locations for the North Midlands, the Eastern Counties, and the Chester and Holyhead railways. For the Midlands and Chester railways he collaborated with Robert Stephenson,⁵ whose resident engineer, Alexander Ross, was taken on in Canada by the British railway contractors Peto, Brassey, Jackson, and Betts.⁶ The Peto firm, which held railway contracts in 15 countries, assisted in raising capital through British bankers Barings and Glyn and built the line from Montréal to Toronto.⁷

It should be noted that Thompson's authorship of the Grand Trunk station design is not certain; it seems peculiar that the company could have so accomplished and acclaimed an architect as Thompson without reporting this fact in Canada. The

1 Rowland Macdonald Stephenson, *Railways: An Introductory Sketch, with Suggestions in Reference to Their Extension to British Colonies* (London: John Weale, Architectural Library, 1850), 8, 78.

2 Local surveyors such as Sandford Fleming, Walter and Frank Shanly, and Thomas Keefer were involved as section engineers or consultants. The Toronto to Sarnia line was credibly built by C.S. Gzowski and Co. Gzowski was chief engineer on the St. Lawrence and Atlantic Railway, whose president, A.T. Galt, also controlled the Montreal & Kingston and Toronto & Guelph railways, all of which were amalgamated into the Grand Trunk in 1853. Gzowski was awarded the contract as something of a consolation prize. Work on the Gzowski section was supervised by the Shanly brothers, as divisional chief and resident engineers. Dianne Newell and Ralph Greenhill, *Survivals: Aspects of Industrial Archaeology in Ontario* (Erin, Ont.: Boston Mills Press, 1989), 47.

3 Thompson, born in Suffolk, is thought to have been a tailor in London before designing the Midland Hotel at Derby in 1841. In 1845 he produced a series of stations for the Eastern Counties Railway on the Cambridge line. He went over to the Chester & Holyhead line, where he produced a number of fairly large stations in 1848 (Chester, Flint, Holywell Junction, Mostyn, Rhyl, Bangor, Bodorgan, Llong, Valley in North Wales). More buildings by Thompson are known from the later 1850s: Melton, Darsham, and Oulton Broad South were all built in 1859 on the East Suffolk line of the Great Eastern Railway. He continued to work for the GER through the 1860s. See Gordon A. Buck, *A Pictorial Survey of Railway Stations* (Sparkford, Near Yeovil: Oxford Publishing Co., 1992), 52-59. The primary source linking Thompson to the Grand Trunk is “Improvements at Island Pond,” *Daily Transcript* (Montréal), 25 September 1852, 2: “GTR engine house and repair shop ... Plans by Mr. Thompson, of Montreal, the Company's architect, who made the plans for the India Street station.” Thompson disappeared from notice in England in the 1850s; his English biographer, Oliver F. Carter, believes he was in Montréal employed as architect for the GTR (Carter's material is unpublished). Robert G. Hill, Toronto, and personal correspondence with O.F. Carter, 1991.

4 Newell and Greenhill, 52; Buck, 59.

5 Iron train shed at Thompson's Derby station, designed by Stephenson for the Midland, 1839-41, and at Chester, designed by C.H. Wild with Stephenson as company engineer. G. Biddle and O.S. Nock, *The Railway Heritage of Britain* (London: M. Joseph, 1983), 78, 100.

6 A.W. Currie, *The Grand Trunk Railway of Canada* (Toronto: University of Toronto Press, 1957), 24. Stephenson was appointed engineer-in-chief on the Victoria Bridge project in Montréal, and visited the site in 1853. Newell and Greenhill, 48.

7 Jeffrey Richards and John M. MacKenzie, *The Railway Station: A Social History* (Oxford: Oxford University Press, 1988), 187.



Figure 2. Station at Pantyffynnon for the Great Western Railway; I.K. Brunel, architect, 1850. (Gordon S. Buck, *A Pictorial Survey of Railway Stations* [Sparkford, Near Yeovil: Oxford Publishing Co., 1992])

Italianate style he favoured seems to have been freely adapted wherever railways were built. In the United States, Richard Upjohn developed designs for Massachusetts stations in 1852-53 which, influenced by Thompson, exhibit the massing, rhythms, and detailing found in contemporary British station architecture.⁸ Four of Thompson's stations were published in 1842 by J.C. Loudon, who demonstrated how easily they could be adapted to villas.⁹ The influence of British engineer I.K. Brunel should also be noted: his Mortimer station of 1848 and Pantyffynnon station of 1850 both have the broad sheltering eaves, simple roofs, compact plans, prominent chimneys, and Italianate detailing that characterized the stone Grand Trunk stations of the 1850s (figure 2).¹⁰

The majority of Grand Trunk stations opened in 1856. Of the 22 built on the Montréal to Toronto line, ten survive in Ontario.¹¹ While most North American lines built as cheaply and expediently as possible, expecting to upgrade if and when the line began to pay returns, the GTR built on the English model, with heavy investment in permanent works. The early GTR stations were specified "to be of stone or brick, and covered with tin or slate at the option of the Contractors." All were constructed of limestone except Brighton, which is brick, and Fredericksburg, which was timber. The stations were built to a standard design that could be varied in size according to needs. In principle, the plan could be extended, though in practice this is not known to have happened without severe changes to the whole building.¹² The GTR's use of standard plans was one of the earliest—the concept of standard design way-stations was introduced in England on the South Eastern Railway in 1842¹³—and most consistent anywhere. It established a corporate identity or company style which, while short-lived, introduced a new technology and a foreign corporation that was widely regarded with hostility.

Plans for the Grand Trunk stations were very simple, from five to seven bays long with a baggage room on one end, a waiting room on the other, and a ticket office in the centre. If a ladies' waiting room was provided, it was usually separated from the general waiting room by the station office. A broad, low gabled roof carried on wooden brackets sheltered the building and its periphery, and large chimneys crowned the roof. Openings were invariably arched in the Tuscan style, and French doors were the norm. Details for each station—the presence of quoins, the style of window voussoirs, the type of door transom—varied with the local building practice or skills. St. Marys Junction is the only Ontario Grand Trunk station left with all its French-door openings intact (see figure 1). On all other surviving stations they have been modified into windows, or blinded. The prominent chimneys characteristic of the original design have also disappeared on most stations. In both Canada and the United States, overhanging eaves to protect the platform became an identifying characteristic of railway station architecture; in Ontario, exposed rafter ends and brackets became an enduring motif.¹⁴

The Grand Trunk was exceptional in the quality of its stations, but it was also an exceptional railway, spanning 972 miles and introducing transportation to areas previously difficult to reach.¹⁵ Other lines built in Ontario at the time tended to be short, local projects in the 20- to 70-mile range. Their stations were typically wooden shacks of varying quality. For example, the Canada Southern, a line essentially sponsored by American interests, built basic small board-and-batten structures that echoed the picturesque Italianate detailing of the stone Grand Trunk stations, but with minimized roof overhangs, brackets, and varieties of trim.

8 Carrol L.V. Meeks, *The Railroad Station: An Architectural History* (New Haven, N.J.: Yale University Press, 1956), 54.

9 A.J. Downing was also influenced by Thompson, thus providing another layer of popularization. Meeks, 45.

10 Biddle and Nock, 49.

11 At Prescott, Belleville, Ernestown, Kingston, Napanee, Port Hope, Cobourg, Brighton, Georgetown, and St. Marys Junction. The Kingston and Napanee stations are in commercial use.

12 Belleville was enlarged by a Second Empire roof; Georgetown was remodelled with a raised roof and tower.

13 Isambard Kingdom Brunel seems to have used a standard design for way-stations in the 1850s, which may even have been prefabricated, as he is known to have been working on a prefabricated hospital for the Crimea at the time. Biddle and Nock, 49.

14 Meeks, 48, remarks that brackets are uniformly evident on all 19th-century Ontario stations.

15 Newell and Greenhill, 51, citing *Journals of the Legislative Assembly*, Appendix No. 13, 1856.

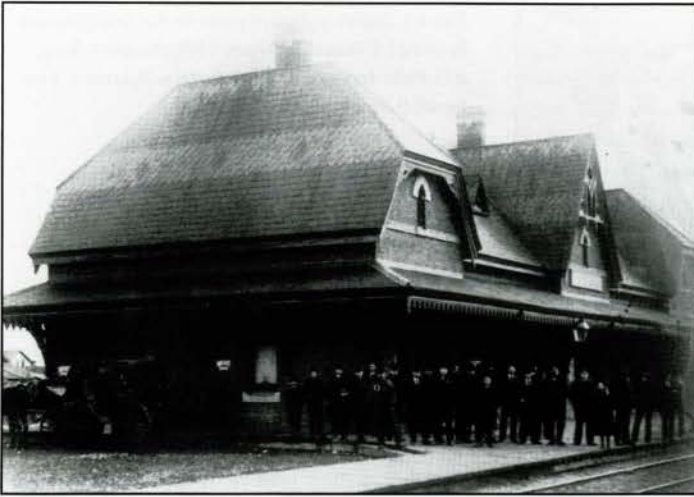


Figure 3 (left). Chatham, Ontario, GWR station; Joseph Hobson, designer, 1877. Photographed from the northeast, ca. 1887. (Chatham-Kent Museum)

Figure 4 (right). Cressington Station of the Cheshire Lines Committee Railway, 1873. (Buck, *Pictorial Survey of Railway Stations*)

The next notable phase of railway construction in Ontario occurred from the 1870s through the 1890s. On the national scene, the Intercolonial railway was completed to link Québec with the Maritimes, great amalgamations of small railway lines were taking place, and the CPR built the first cross-country railway, from Ontario to the Pacific.

Architecturally, the most distinctive stations of the second phase were those of the Great Western Railway (GWR), a company funded by British, Canadian, and American investors.¹⁶ It ran its first trains between Toronto and Hamilton in 1854, and originally focused on providing a bridging line for American freight travelling from Chicago to New York by offering a short route between Michigan and Niagara along 345 miles of track through the southwestern peninsula of Ontario.¹⁷ In 1862 its headquarters were moved from Hamilton overseas to London, since so many of its directors and investors were in England.

By the mid 1870s, the Great Western's chief engineer, Joseph Hobson, had developed an in-house style for company stations. Hobson (1834-1917) had trained as a surveyor in Toronto, and acquired his credentials as a civil engineer with the firm Gzowski and McPherson on the Guelph section of the Grand Trunk Railway. In 1870, he was appointed resident engineer to build the steel arch bridge across the Niagara River, replacing the existing suspension bridge. Following that success he was named chief engineer for the GWR in 1873.¹⁸ The Great Western was acquired by the Grand Trunk in 1882, but Hobson stayed on, becoming chief engineer in 1895. Under his leadership these companies built a number of imposing brick stations which form a recognizable body of work: for the GWR, Hamilton (1875, demolished), Clifton (Niagara Falls) (1879), Tillsonburg (1874, demolished), Chatham (1879), and Woodstock (1880); and for the GTR, after the merger of the two companies, Ingersoll (1886), Strathroy (1887), and Sarnia (1890).¹⁹

While not a new concept outside this country, the application of an in-house style over a 15-year period was novel in Canadian practice. The company had begun by building or adapting domestic-style structures, an example of which, an 1855 shed with eaves extending into platform canopies, still stands in Grimsby. Permutations of Hobson's design were developed as these structures came to be replaced. While British and American practice at the time differentiated urban terminals from rural stations, the GWR used their standard design for all locations, whether important border crossings or rural villages: the major border terminals at Windsor and Clifton (Niagara Falls), the important terminal at Hamilton, and the station at the agricultural village of Strathroy were all similar.

The Chatham station is a good example of the brick architecture Hobson developed for the Great Western (figure 3). The standard elements of station architecture are all there, including a picturesque roofline, a projecting operator's bay (a feature introduced in the 1870s), a sheltering canopy all around the structure, and a hierarchy of passenger and business doors. A number of features distinguished the Chatham station: a banded slate roof capped by rich iron roof cresting, three corbelled chimney stacks, Gothic dormers lit by stained glass trefoils set into the steep roof slope, heavy wooden canopy struts anchored more than halfway down the wall, and a rather grand arrangement of three gables punctuating the ends and midpoint of the design. Symmetry determined the placement of openings within larger bay units and an overall symmetry

16 For a brief history of the Great Western, see Currie, 161-220, and William L. Wilgus, *The Railway Interrelations of the United States and Canada* (Toronto: Ryerson Press, 1937), 81-83. Currie, 162, reports that 55,000 shares were held by British investors, 5,000 by Canadian, and one million dollars' worth, or about one-fifth of the cost (though unspecified in number), by Americans.

17 Christopher Andreae, "Railways," in Norman R. Ball, ed., *Building Canada: A History of Public Works* (Toronto: University of Toronto Press, 1988), 91.

18 "Great Engineer Died Here To-Day," *Hamilton Spectator*, 19 December 1917, 21 [reference courtesy Robert Hill]. One of his outstanding accomplishments was the design and construction of the Sarnia tunnel, stretching over two miles under the St. Clair River, completed in 1891 and considered one of the feats of the age. He also replaced the Victoria Bridge in Montréal with a double-track structure.

19 Hobson may also have been responsible for the GTR station at Windsor (1884, station demolished, large freight shed intact). Clifton (Niagara Falls), Woodstock, and Chatham are the only stations with Gothic detailing. A more domestic structure in wood at Jarvis which burned in 1911 is illustrated in Charles Cooper, *Rails to the Lakes: The Story of the Hamilton and Northwestern Railway* (Cheltenham, Ont.: Boston Mills Press, 1980), 47.



Figure 5. CPR station at Indian Head [Saskatchewan]. (H. Roger Grant, *Living in the Depot* [Iowa City, Iowa: University of Iowa Press, 1993])

governed the massing, but the placement of chimneys and of openings within a bay reflected the internal functions. Gothic Revival influences are evident in the pointed arches of the door and window openings, in the polychrome brick and stone defining architectural elements such as lintels, belt courses, and keystones, and in the overall High Victorian Gothic aesthetic, notably the crispness, colour, and texture of the building.

Although the individual elements utilized in these stations were not in themselves unusual, the overall effect was unlike any other stations being built in Ontario at the time. The Great Western stations, organized by pavilions, utilizing massive roofs, and instilled with a stiff angularity, recalled the 1873 Cressington station of the Cheshire Lines Committee Railway (figure 4). The polychromy and general High Victorian Gothic attributes, however, recalled stations in common use in the United States, suggesting the Chatham-type GWR stations were well within the scope of current practice in all three countries.

The development of standard plans was an obvious efficiency in the engineering departments of complex organizations such as railway companies. The GTR and GWR built uniquely identifiable but different stations. Most of the new Canadian lines building stations during this period (1870-95) followed a policy of minimal investment in structures until revenues permitted improvements. In such cases, standard plans were purely a function of economy, even parsimony. A notable exception was the CPR, a political rather than economic enterprise which opened the first cross-country line from Montréal to Vancouver in 1886. The company was run from its Montréal headquarters by two Scots, Donald Smith and his cousin George Stephen, and Canadian-born transportation magnate James Jerome Hill. General manager Cornelius Van Horne, an American, brought a personal interest in design that ensured a significant architectural legacy of stylish stations and hotels across the country. The CPR's Château style of the 1880s and 1890s, which has been called the perfect blend of Canada's French and Scottish cultural heritage, was a national phenomenon.²⁰ The CPR also affected the national landscape with hundreds of standard station designs, and even standardized town plans.

While there are no Château style railway stations in Ontario, the CPR approach to standardized design is well illustrated at Tweed. The CPR began acquiring lines and building routes through Ontario to bolster the logic of their freight system to and from the west. Since it was found to be expedient to provide a residence for the agent in some communities, the CPR developed a standard frame station that incorporated housing for the station master and his family on the ground and upper floors. This type of station was first used at Indian Head [Saskatchewan] in 1882 (figure 5), and subsequently at Tweed in 1884.²¹ The Tweed design was almost identical to a number of stations across the mid-western United States and Prairie provinces.²² The clapboard station is very plain in all respects, relying on gable trusses and paint colour for its ornamentation.

Standard station plans were produced by all the companies by the end of the 19th century. It is not clear where they first emerged. In England they were known in the 1840s, but did not become common until the last quarter of the 19th century.²³ In the United States they prevailed from the 1860s; there was an obligation to provide a large number of stations very quickly in small or not-yet-existing communities—a responsibility also faced by the Grand Trunk and CPR at their inception.²⁴ Standardization eventually moved beyond architecture: the CPR adopted maroon and black as its company colours in 1898, and in 1901 it affirmed a standard design for its enamelled station signs.²⁵

20 Richards and MacKenzie, 57. For the development of the Château style, see Harold Kalman, *A History of Canadian Architecture* (Toronto: Oxford University Press, 1994), 2:488-90.

21 Tweed was built for the Ontario and Quebec, a company that amalgamated with the CPR before the station was built. Indian Head and the subject of standard stations in Canada are discussed in Kalman, 480-84.

22 Hundreds of "second class" depots were built to this design for the Soo Line through Minnesota, Nebraska, the Dakotas, and Iowa; more than 200 were built in North Dakota between 1891 and 1920. A similar design was also used by the Chicago and Northwestern and the Wisconsin, Minnesota & Pacific railroads. H. Roger Grant, *Living in the Depot: the Two-Story Railroad Station* (Iowa City, Iowa: University of Iowa Press, 1993), 23, 76-90, 105.

23 Biddle and Nock, 144ff.

24 See H. Roger Grant and Charles W. Bohi, *The Country Railroad Station in America* (Boulder, Col.: Pruett Publishing Co., 1978), 26. Standardized stations did not occur where numerous small, independent lines ran through relatively well-settled areas. Many communities were in a position to demand custom stations or, conversely, had not demonstrated to the company that a better-than-average station was merited. The largest concentration of standardized stations in North America occurs between Thunder Bay and the Pacific coast. The Grand Trunk Pacific built more than two-thirds of their stations to one design. *Ibid.*, 147, 159.

25 "Canadian Pacific Items," *Railway and Shipping World*, June 1898, 91; "C.P.R. Standard Station Names," *Railway and Shipping World*, February 1901, 52.

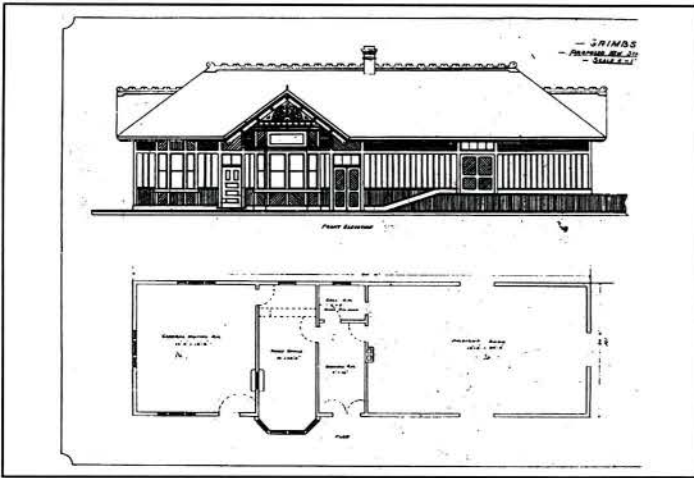
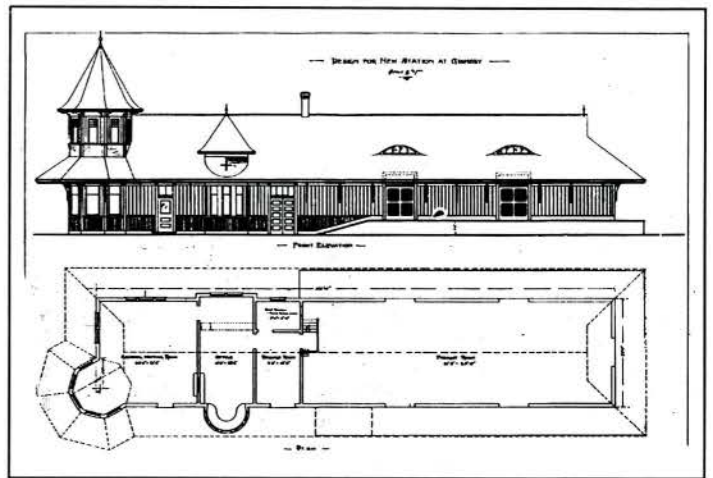


Figure 6 (left). "Grimsby: Proposed New Station," GTR Chief Engineer's Office, 1902. (NAC, NMC 0024338)

Figure 7 (right). "Design for New Station at Grimsby," GTR Chief Engineer's Office, 1904. (NAC, NMC 96702)



The third phase of railway building, which lasted until the outbreak of the First World War, was launched in 1895 with the appointment of American Charles Melville Hays as general manager and second vice-president of the GTR. Company president Sir Charles Rivers-Wilson and the board of directors continued to control the company from London, but for the first time a North American, experienced in every aspect of railway work, could affect the operation of the company. Hays introduced American business operating methods and virtually rebuilt the technology, infrastructure, and corporate culture of the Grand Trunk.²⁶

During this phase, the GTR developed distinctive new designs for stations in Ontario. These designs were changed every few years to reflect current architectural fashion. By the 1890s, American influences had begun to dominate architectural tendencies in Ontario. The Romanesque Revival style had been introduced in the 1880s, and the local version of the Queen Anne Revival style was being filtered through the Stick Style extravagances and Eastlake influences of the American east coast.²⁷ The effect of an American railway manager and predominantly American architectural sources did not noticeably alter the trajectory of the GTR's Ontario station architecture, since the driving influences continued to be international. Standardization, too, was an industry-wide practice with no national boundaries.

From the 1890s, two divergent architectural trends emerged for Ontario's railway stations: one saw the complication of surfaces and forms, the other saw a movement to massive solidity. For a 15-year period, between 1890 and 1905, a particular variation of the former became popular with all the companies operating in Ontario. Stations built at small towns and villages, especially those considered suitable for excursion and tourism traffic, were festively clad in shingles, vertical board and other combinations of millwork, festooned with decorative wooden brackets and bargeboard, massed as pavilions or towered sheds, and enlivened with projecting bays and faceted forms (figure 6). This "cottage ornée" style had been popular in British and American stations around mid-century, but the GTR updated the form and ornament. The Grimsby station of 1902 is a good example, an asymmetrical wood-framed pavilion enlivened by ornamental stick bargeboards, diagonal and vertical boarding, complex surfaces, and an animated silhouette. If necessary, the pavilion plan could be elongated to accommodate baggage and freight.²⁸

When the Grimsby station burned in 1904 it was replaced by the newer towered variant (figure 7).²⁹ Towered stations were also built by the GTR at Uxbridge, Whitby, Toronto Don, Ridgeway, and Glencoe; the CPR built similar types at Orangeville, Parry Sound, and Goderich. More gratuitously, towers could be attached anywhere to break a station's horizontal emphasis, create a picturesque composition, and assert landmark quality, as at Leamington (1889),³⁰ or Georgetown (an 1856 GTR station renovated in 1904). The tower craze had been rampant in Britain and the United States since the 1860s, evolving out of the Picturesque and Gothic penchant for towers. For a time the towers were expanded to become a landmark element, then later were shrunk back into the building mass.³¹

Leaning away from this picturesque aesthetic, the simpler stations were dressed in a variety of styles. The CPR's Woodstock station of 1898 (designed in 1896)

26 Currie, 371-75. Hays changed the accounting methods in order to reduce the dividends payable so that the company could retain a reasonable operating budget from revenues. He had new capital work classified as maintenance; new locomotives were built and charged as repairs to existing; even the construction of a new head office in Montréal was charged as ordinary maintenance. He replaced the line organization with a line and staff, creating four divisions and 20 subdivisions for operating purposes. Within two years he eradicated the floating debt.

27 Leslie Maitland, *The Queen Anne Revival Style in Canadian Architecture* (Ottawa: Environment Canada, 1990), 24.

28 Newmarket, Washago, Stayner, and Aurora are examples of elongated pavilion types in Ontario.

29 This towered station burned in 1995.

30 Built by the Lake Erie & Detroit River Railway in 1889, now owned by CSX, a corporate descendant of the Chesapeake & Ohio.

31 Meeks, 94-95.

and the Galt station of 1899 were built to the same plan, a design by Edward Maxwell.³² Montréal-born and educated but able to offer alluring foreign credentials, including a stint with Shepley, Rutan and Coolidge of Boston, Maxwell (1867-1923) designed a number of important stations and hotels for the CPR between 1897 and 1911, continuing to fulfil commissions even after CPR appointed its own Chief Architect in 1906.³³ At Galt, a high level of consistent, rigorously thought-out detailing demonstrates the architect's familiarity with current sources ranging from English Queen Anne to the intricate Japanese joinery then fascinating California architects such as Greene and Greene. With its solid stone base, hard brick upper walls, multi-pane glazing, complicated joinery, sweeping arched window openings, and half-timbered gables, the Galt design hovers between Romanesque—a distinctly American revival—and the British Domestic Revival.³⁴

The trend to massive solidity was rooted in the Romanesque Revival, which had been used in Germany in the 1860s and figured prominently in railway design in the United States through the 1880s. H.H. Richardson and his successor firm built 31 stations for the Boston & Albany and Old Colony railroads. Their massive roofs, low arches, and compact plans emphasized the principal function of shelter.³⁵ The CPR's Montréal station of 1888 by American architect Bruce Price is a prime example of a Romanesque central terminal, and in Toronto, an accomplished Romanesque union terminal designed by Strickland and Symons was built in 1892-94 (demolished). Rugged masonry and Romanesque arches appear in the CPR's North Bay (1903) and Sudbury (1907) stations, but both are so anomalous in the company's design repertoire that a regional Nipissing district etymology can be implied.³⁶ In a late transitional form, a tower was combined with a Romanesque design at Brampton (1907), reordering the composition of a transitional box.

In the current of architectural fashion, English revivals and picturesque eclecticism waned in the early 20th century in favour of Beaux-Arts inspired classicism. Internationally, the conceptual image of a terminal station had changed during the 1890s from an easily recognized functional type to a more generic-appearing monumental public building.³⁷ When GTR president Hays died on the *Titanic* in 1912, his company was already declining from its only period of profitability. Railway systems were seeking international, intermodal transportation opportunities, and the architecture of the more important stations reflected that cosmopolitan outlook. By the early years of the 20th century, plans were underway for the ambitious Union Station on the Toronto waterfront, an internationally significant illustration of the dramatic change in the understanding of the role of stations as public buildings.³⁸

At the same time, the Grand Trunk was building the Grand Trunk Pacific, and struggling to fulfil its obligations. The combination station at Hearst, a northern Ontario town that came into existence when the railway arrived in 1912, reflects the frugality and orientation of the Grand Trunk at this time. It was built to a standard divisional point GTP plan for the National Transcontinental Railway, a subsidiary of the GTR that was created in conjunction with the construction of the Grand Trunk Pacific. The Hearst station derives all its decorative aspects from textures and colouring of wood. Its exterior was shiplap on the first floor, wood shingles above, with brackets, consoles, and boarding providing surface enrichment.

The Hearst station had cousins across Ontario, Manitoba, Saskatchewan, and Alberta, where "economy was unashamedly exacted at each and every opportunity."³⁹ In overall style they recall the remote neo-classical ancestors that echoed through domestic and commercial architecture of Britain and North America, the temple front modified, compressed, and organized on a large, formal block of flats. With the general rise of nationalist concerns in North America, and specifically in connection with the construction of the National Transcontinental in Canada, the use of a fake Tudor half-timbering motif signified fundamental and enduring values of Dominion, Empire, and civilization.

RAILWAY STATIONS MAY WELL HAVE BEEN PERIPHERAL to the operation of the major railway companies in Ontario, but many of them, especially the first-generation stations built by the Grand Trunk, were equal to the best small stations being designed anywhere. They were frequently current with world-leading British and American station design, particularly in the adoption of standardized plans. The parsimony of the early railway directors is no match for current cost-cutting. More than 150 of these durable pre-1914 stations still stand as substantial elements in the cultural landscape of Ontario, their endurance challenged not by the forces of nature but by the vicissitudes of modern economics.

32 The design was a "standard" plan reinterpreted in stone for Arnprior, Almonte, Pembroke, Perth, and Renfrew (all in Ontario), but all supervised and modified by the architect. The plan is considered to be the prototype of the "Credit Valley" type, built in stone and brick at Chatham and in wood at Guelph Junction. Commonwealth Historic Resource Management Ltd., "A Study of Canadian Pacific's Heritage Railway Properties," report prepared for the Ontario Heritage Foundation and Ministry of Culture and Communications in co-operation with CP Rail and VIA Rail Canada, 1989, 43, 45.

33 John Witham, "Canadian Pacific Railway Stations, 1874-1914," Historic Sites and Monuments Board of Canada [hereafter HSMBC], May 1974, p. C18. Other stations by Maxwell include Moose Jaw, Sask. (1898, demolished); Vancouver (1899, demolished); New Westminster, B.C. (1900); Broad Street, Ottawa (1901, demolished); and McAdam, N.B. (1900-01). See also Kate MacFarlane, "VIA (Canadian Pacific Railway) Station, McAdam, New Brunswick," Railway Station Report [hereafter RSR] 20, HSMBC, November 1990.

34 A.M. de Fort-Menares, "Canadian Pacific Railway Station, Cambridge (formerly Galt), Ontario," RSR 56, HSMBC, June 1991.

35 Karl Jeffrey Ochsner, "Architecture for the Boston & Albany Railroad: 1881-1894," *Journal of the Society of Architectural Historians* 47, no. 2 (June 1988): 116.

36 A.M. de Fort-Menares, "Canadian Pacific Railway Station, Sudbury, Ontario," RSR 175, HSMBC, June 1993, and "Canadian Pacific Railway Station, North Bay, Ontario," RSR 190, HSMBC, October 1993.

37 Meeks, 125.

38 The track and yard redesigns began in 1905. Construction began in 1914 to designs by Ross and McDonald, Hugh G. Jones, and John M. Lyle, architects. Warren and Wetmore designed the Winnipeg Union Station for Canadian Northern and the Grand Trunk Pacific, 1908-11; Ross and MacFarlane designed the Union Station in Ottawa, 1908-12.

39 J. Edward Martin, *The Railway Stations of Western Canada* (White Rock, B.C.: Studio E, 1980), 65.

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