



Providing Archaeological &
Cultural Heritage Services

528 Bathurst Street Toronto, ONTARIO M5S 2P9
T416-966-1069 F416-966-9723 asiheritage.ca

August 30, 2022

(revised August 31, 2022; September 2, 2022; September 6, 2022)

TO: Peter Terinesi
Project Coordinator, Television City Hamilton Inc.

FROM: Annie Veilleux, Senior Project Manager, A.S.I.

RE: 163 Jackson Street West, Television City: Interpretative Plan

ASI File: 22CH-118

Dear Peter –

The attached Heritage Interpretation Plan, to be submitted to the City of Hamilton with the Conservation Plan developed by G.B.C.A. Architects, outlines interpretation strategies that can be considered for integration into site planning as part of the ‘Television City Condominium’ development at 163 Jackson Street West. The Heritage Interpretation Plan provides the following:

- Project Background and Site Context (Section 1.0)
- Consultation with the City of Hamilton (Section 2.0)
- Interpretive Themes (Section 3.0)
- Examples of Heritage Interpretation Strategies (Section 4.0 and Appendix A)
- Recommended Heritage Interpretation Strategies for 163 Jackson Street West (Section 5.0)
- Draft Content for Interpretive Panels (Appendix B)

The draft Heritage Interpretation Plan was reviewed by Television City Hamilton Inc. on August 30, 2022 and the City of Hamilton’s Heritage Planning staff on September 1, 2022 and revised by A.S.I. in response to the comments received. This version represents the final draft memo submitted to Television City Hamilton Inc. for submission with the Conservation Plan to the City of Hamilton.

Best,

Annie

Memorandum

1.0 Introduction

Archaeological Services Inc. (A.S.I.) has been retained by Television City Hamilton Inc. to develop a Heritage Interpretation Plan for the property at 163 Jackson Street West in the City of Hamilton, Ontario (Figure 1). The Heritage Interpretation Plan is required as part of a project that involves a proposed 'Television City Condominiums' 32-storey mixed use development to be constructed adjacent to an existing 1850 residence on the property. The nineteenth-century house is designated under Part IV of the *Ontario Heritage Act*. The Heritage Interpretation Plan will be submitted along with a Conservation Plan, which will be completed by G.B.C.A. Architects, to obtain full Site Plan Approval for the development.



Figure 1: Location of 163 Jackson Street West in the City of Hamilton (G.B.C.A. Architects)

Project Background and Site Context

In 2017, G.B.C.A. Architects completed a Cultural Heritage Impact Assessment (C.H.I.A.) for the property at 163 Jackson Street West to assess the impact of the construction of two condominium towers on the south portion of the property. This C.H.I.A. was revised on August 31, 2022 in response

to updated plans for the site. The C.H.I.A. was required as part of the development plan process due to the presence of an 1850 residence on the property that is designated under Part IV of the *Ontario Heritage Act*. The proposed condominium towers are part of a development plan undertaken by Television City Hamilton Inc. The development involves the construction of two condominium towers, replacing a 1980s television station studio building and parking lot currently occupying that section of the property. An addition will be constructed on a portion of the 1850 residence in the location of a 1980s link connecting the television studio to the house. Additionally, a landscape plan will remove the parking lot located between the 1850 residence and Jackson Street West and replace it with a designed pedestrian walkway and green space. The proposed use for the interior of the 1850 house is commercial event space that will be rentable by floor.

The 2017/2022 C.H.I.A. identified the production of a Heritage Interpretation Plan as a mitigative measure as part of their assessment of the proposed development for the property. A.S.I. was retained by Television City Hamilton Inc. to develop a Heritage Interpretation Plan to be submitted along with a Conservation Plan developed by G.B.C.A. Architects. Together these cultural heritage management documents seek to conserve the heritage value of the site within the context of the new development.

Property History

A brief history of the property has been provided in this subsection to provide historical context for the site and outline how various themes identified for the property connect to the site's overall evolution. A majority of this truncated history has been summarized from information provided in the 2017/2022 C.H.I.A. conducted by G.B.C.A. Architects. For more information on the history of the site, please refer to the C.H.I.A.

The property at 163 Jackson Street West includes a c. 1850 residence (*Pinehurst*) and a 1982 television studio facility. Built for the merchant and druggist Tristram Bickle, *Pinehurst* is a pre-Confederation stone structure originally constructed as a vernacular adaptation of the Neoclassical style. It originally featured a simple rectangular plan, symmetrical front façade, slightly protruding central porch with columns, and cut limestone walls with quoining. Under Bickle's ownership, the property was meticulously manicured and included a circular driveway in the front and walkways and gardens in the back. Renovations were carried out on the property c. 1875, under the ownership of Bishop Thomas Brock Fuller, which transformed the residence, renamed *Bishophurst*, into the Second Empire style. Changes included the introduction of a mansard roof, dormers, wood brackets, as well as main floor bay windows on the north side, a verandah on the east side, and a recessed wing on the west side. The property was next owned by publisher and businessman William Southam, who reintroduced the *Pinehurst* designation and resided here with his wife until his death in 1932.

Following Southam's death, the property was used by a variety of organizations and media institutions. Between 1932 and 1949, it was operated by the C.A.W.E.S.C.O. Club as a boarding house for single men training for leadership positions at the Canadian Westinghouse Company. Between 1949 and 1953, *Pinehurst* was home to the C.J.S.H.-F.M. radio station. During this period, the east porch was removed and the ground floor was converted to studios and offices. The radio station was owned by the *Hamilton Spectator*, and they converted stables at the south end of the property into a garage for the newspaper's delivery trucks.

From 1953 to 2015, the property was owned by C.H.C.H.-T.V. The radio station/*Pinehurst* mansion, as well as the rear garage, were converted to studio space for the television network. Inside the mansion, the first floor was converted to engineer's quarters and rooms for film editing, testing, master control, and telecine, as well as studios and storage. The second floor was remade into executive offices and the third floor was transformed into the dark room. Other changes followed: the property's semi-circular driveway, concrete steps, and landscape features were removed to make way for a parking lot. The largest and most significant development on the property came in the early 1980s with the construction of a new studio facility. It was connected directly to *Pinehurst* requiring the demolition of parts of the mansion's south wall. The studio was designed by Gene Kinoshita, a founding partner of the award-winning firm of Moffat, Moffat & Kinoshita.

For more information on the history of the site and evolution of the property, consult the C.H.I.A. completed by G.B.C.A. Architects.

Site Context

Existing Conditions

The property at 163 Jackson Street West was visited by Meredith Stewart and Michael Wilcox, both of A.S.I., on 15 August 2022 to review the site for potential heritage interpretation opportunities and constraints. This assessment was based on the site's existing condition and context as well as with the future development and landscape plans in mind (Plate 1 to Plate 6; Figure 2). The property currently contains a stone nineteenth-century building originally constructed as a residence. The house is set back from Jackson Street West, separated from the roadway by paved surface parking accessed by a dual entrance (Plate 1). The parking lot follows a rise in the topography on which the former residence sits. A concrete barrier defining the parking lot boundaries transitions to a retaining wall on the east and south sides of the residence accommodate the change in topography as the remaining south portion of the property is generally at grade with the roadway.

A 1980s addition is attached to the south elevation of the nineteenth-century former residence which features a concrete foundation and metal panel siding (Plate 2). A paved parking area is located west

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of the addition, accessed from Hunter Street West. The parking lot also follows a rise in topography towards the centre of the property, but to a lesser degree than on the north side (Plate 3).

Currently, a strip of grass lines the outer border of the property along its street-facing sides, punctuated by entrances to the parking lots, which separates the property from the public sidewalk. A line of trees is located within the grass strip along Caroline Street South along the east side of the property (Plate 4), and along portions of the south border on Hunter Street West. A fence and a line of coniferous trees are located on the west side of the property from the nineteenth-century house to Jackson Street West.



Plate 1: Looking south from Jackson Street West towards the subject property (A.S.I. 2022)



Plate 2: Looking southwest towards the 1980s addition located on the south portion of the property (A.S.I. 2022)



Plate 3: Paved parking lot located west of the 1980s addition, accessed from Hunter Street West (A.S.I. 2022)



Plate 4: Looking south along strip of grass long the east side of the property (A.S.I. 2022)

Surrounding Context

The property at 163 Jackson Street West is located within a primarily residential area though commercial uses are identifiable in some neighbouring buildings. The property is located one street south of Main Street, which is primarily commercial land use and a major throughfare in the City of Hamilton. There is a range of scale and building types represented by the residential buildings that surround the subject property. To the north, south, and east are primarily late-twentieth and twenty-first-century apartment towers (Plate 5), with the exception of a two-and-a-half storey nineteenth-century former residence located across from the property on the north side of the street and a late nineteenth or early twentieth-century former residence located just south of the property. A residential street containing one-and-a-half storey detached residences constructed in the 1930s and 40s runs perpendicular to the east side of the property off of Caroline Street South (Plate 6)



Plate 5: Nineteenth-century former residence on subject property visible at far left with apartment tower in the background (A.S.I. 2022)



Plate 6: Looking west from the north parking lot towards surrounding apartment towers and 1930s and 40s detached homes on neighbouring road (A.S.I. 2022)

2.0 Consultation with the City of Hamilton

Archaeological Services Inc. (A.S.I.) corresponded and met with Heritage Planning staff in the Planning Division of the City of Hamilton to discuss heritage interpretation within the City. Chloe Richer, Cultural Heritage Planner, Heritage and Urban Design of the Planning Division at the City of Hamilton provided guidance on the municipal process and expectations for heritage interpretation. Richer noted that Cultural Heritage Planning does not have a Terms of Reference related to heritage interpretation and that interpretation strategies employed within the City from site to site. It was indicated that attention should be paid not only to the building on the site but also the landscape features and what aspects of a property's historical landscaping could be incorporated into an interpretation strategy.

Indigenous history and presence was discussed as an important aspect in heritage interpretation. Acknowledging past Indigenous activity on or around the site within a property's historical timeline was encouraged, and the suggestion to include Indigenous voices through alternative interpretation strategies such as engagement with Indigenous artists for installations on the property was supported as a way to continue the story of Indigenous presence in the area.

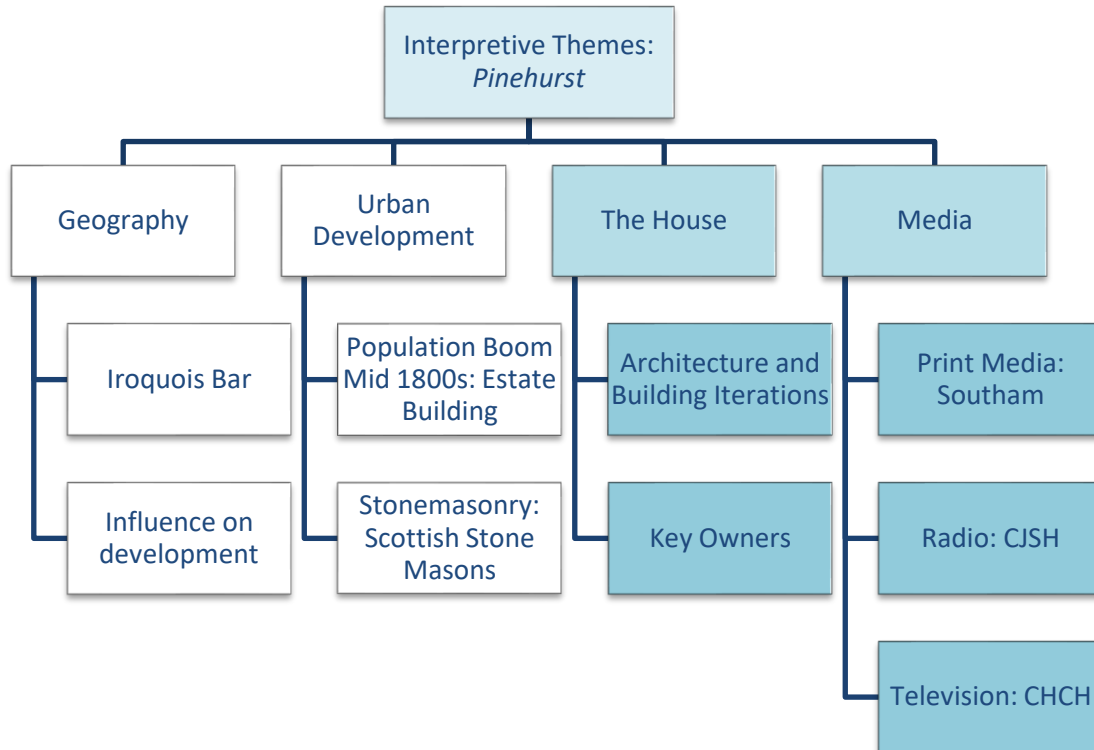
General technical aspects of heritage interpretation, such as restriction from public easements or location, were also discussed.

ASI also met with staff from the Planning and Economic Development, Tourism and Culture, at the City of Hamilton. Meredith Leonard, Senior Curator of Learning and Interpretation with the City, shared broader goals and strategies for heritage interpretation and heritage resource management within the City of Hamilton. Leonard discussed the City's desire to provide heritage interpretation that is visitor-centred and engages new audiences by sharing more equitable and inclusive stories that reflect the community and applying local perspectives to heritage interpretation. She also indicated that the City was interested in examining broader themes that define the City's history and heritage through interpretation, with a focus on integrating heritage experiences into public spaces, the built environment, and the landscape. Underscoring this is the goal of embracing the city itself as a museum, bringing more opportunities for interpretation and site of heritage recognition across the City. A current park project in the City involving a public art piece that will speak to the heritage of the area and which has been incorporated into the planning and public experience of the park space was provided as an example of the successful implementation of these ideas.

Leonard also indicated that the design of interpretive panels and other interpretive tools within the City of Hamilton is moving towards a more dynamic form of presentation. Instead of following a standard format, future interpretive panels are encouraged to be imaginative and wide-reaching in their display and audience, with a greater focus on visuals over textual information. The inclusion of digital audiences is also encouraged. This approach is meant to reach a broader audience and can allow for more inclusive engagement.

3.0 Interpretive Themes

Four key themes in the history of the Pinehurst Estate were identified in the process of conducting background historical research. From the four key themes, subthemes/topics were identified that could be elaborated on in the interpretive content. These themes and subthemes formed the framework for the Television City interpretive plan and are outlined in the chart below.



From the four key themes outlined above, two (highlighted in blue) were selected for further research and development of interpretive content. The first theme, “The House”, was chosen to provide historical context to the site and give a clear overview of its evolution throughout the nineteenth century. “The Media” was selected to represent the more recent history of the site, speak to its importance in the context of the City of Hamilton, and to create a link between *Pinehurst’s* history and the Television City development. The remaining themes, “Geography” and “Urban Development”, could be explored for further interpretation in the future.

4.0 Examples of Heritage Interpretation Strategies

Heritage interpretation strategies can reflect the cultural heritage value of a property through a range of mediums, which assist in creating a narrative and a sense of place related to a property’s heritage significance. Some examples of installations that can be considered as part of a heritage interpretation strategy can include, but are not limited to:

- Interpretive panels, plaques, and timelines;
- Multimedia displays and content (photos, video, audio);
- Augmented reality (analog and digital);
- Models and tactile displays;
- Landscape design and paving;
- Public art/murals;
- Reinterpretation or reinstallation of salvaged heritage attributes in new designs;
- Mobile/smart phone applications;
- Augmented reality; and
- Active interpretation (tours, lectures, events).

Some key considerations when developing an interpretive plan include but are not limited to:

- Site size;
- Environment (indoor or outdoor installations);
- Budget and timeline;
- Staffing;
- Accessibility; and
- Audience.

Consult Appendix A for a brief description of examples of heritage interpretation strategies that could be considered for 163 Jackson Street West, including a brief discussion of factors that may be considered in determining suitability and effectiveness for the site.

5.0 Recommended Heritage Interpretation Strategies for 163 Jackson Street West

The recommended heritage interpretation strategies for 163 Jackson Street West build on the recommendations developed by G.B.C.A. Architects as part of their C.H.I.A., which recommended the use of plaques and interpretive panels on the site. Based on this recommendation, A.S.I. has developed content for a series of interpretive panels which are further described below. Recommendations for suitable locations for these panels have also been made.

The recommendations were further refined through the background research, site visit, review of architectural and landscape plans, and consultation with the City of Hamilton conducted as part of this memo. This work allowed us to review additional interpretive tools that could be considered for 163 Jackson Street West, assess their suitability for the site, and develop site-specific recommendations for most appropriate interpretive tools.

Site-Specific Recommendations for Interpretive Panels, Plaques, and Timelines

Interpretive Panels, Plaques, and Timelines

The use of interpretive panels, plaques, and timelines is highly recommended for communicating the historical context of the *Pinehurst* Estate on the T.V. City site. Best practices for this type of interpretative content include but are not limited to limiting the main text per panel to a maximum of 250 words, keeping the text to a sixth-grade reading level, and prioritizing visual elements (historical photographs/images, graphics, diagrams). Physical accessibility should also be considered in the design phase. Panels and plaques should be located where they can be easily read by those using a mobility device (paved, rather than grassy area), should allow for wheelchairs or other mobility devices to roll right up the panel or plaque, and should be designed to a height and angle that facilitates reading from a seated as well as from a standing position.

For the *Pinehurst* site, five interpretive panels are recommended to adequately represent the long and varied history of the site following the construction of the residence in the 1850s. These five panels have been sub-divided by theme with two panels dedicated to the media history of the home and grounds, and three panels dedicated to the property's evolution and the architectural changes made to the designated structure over time. A post-1850 property timeline will be integrated into the panel design to better illustrate the historical context of the interpretive text and the evolution of the buildings on the site. The existing commemorative plaques on the site will be retained and incorporated into the final interpretive plan. Draft content, including selected potential images, for the interpretive panels is found in Appendix B. The C.H.C.H.-T.V. archives have been contacted for other potential images to be included, however, a response was still outstanding at the time of report submission.

The themes selected and explored for interpretive panels within this Heritage Interpretation Plan focus on the period following the construction of the residence in the 1850s and represent significant aspects of the property's history and heritage centred around the buildings on the site. While these themes are explored in the proposed panel content, they are not the only important themes that relate to the site. As the selected themes centre on the history of the property after the construction of the extant house there are earlier aspects of the property and area's history that are not included in the suggested panel content, such as Indigenous history, early settler history of the area, physiographical information, and/or broader histories related to the development of the City of Hamilton. While these themes have not been included in the draft panel content and trying to incorporate early history would be out of place for the chosen themes, they could be incorporated into additional panels or expressed through other alternative interpretation strategies or opportunities throughout the property. For example, the incorporation of a sculpture or mural on the site provides a great opportunity to engage with local Indigenous communities and to speak to the enduring Indigenous presence in Hamilton. This approach also allows for an acknowledgement of

Indigenous history and presence that is not exclusively tied to the natural history and geography of the area.

Site-Specific Recommendations for Potential Additional Interpretive Strategies

In review of the identified themes in Section 3.0 and potential heritage interpretation strategies listed in Section 4.0 and outlined in Appendix A alongside the proposed development and landscape plans for the site, there are several interpretive strategies that have been identified as most suitable for the property. These additional interpretive strategies could be employed to supplement the recommended interpretive panels, the content for which is outlined in Appendix B.

The identified additional strategies included below have been recommended for potential incorporation on the site for their ability to communicate the property's past and heritage, the opportunity for further engagement with the community, and their ability to work with and enhance the existing plans for the site. Incorporating any or all of these interpretive strategies into the existing plans as part of its development will provide additional opportunities for interpretation and engagement. It should be noted that the identified strategies have been selected for their suitability for the site, however, other strategies could be considered.

Landscape Design and Paving

The existing landscape plans for the property, and specifically the garden area directly in front of the heritage structure, provides a great opportunity to incorporate aspects of the history of the *Pinehurst* estate into the landscape design of the site, creating a seamless link between the environment and the site's history. The proposed landscape design for the property that sees the existing parking lot located north of the 1850 house replaced with a pedestrian entrance that featuring a circular route that is evocative of the circular drive that was historically located in that portion of the property in the nineteenth century is one example of how contemporary landscape design can provide a link to the past. These interventions, whether subtle or overt, can contribute to a more immersive and enjoyable learning experience. Short interpretive labels or text can be used to communicate the links between the landscape features and the historical context of the site. Some potential design features that can be considered include, but are not limited to:

- Fencing: the proposed iron fencing in the landscape plan could be designed to reflect the iron cresting the previously adorned the roofline of the heritage structure.
- Plantings: the plants in the garden area could be plants commonly used in traditional medicines (particularly those used in the 1800s) to represent the home's builder, Tristram Bickle, who was a druggist.
- Paving: a timeline of the property could be incorporated into the paving of the garden paths.

- Seating/benches: seating in the garden or elevated patio area could be designed to call to mind antennas, satellite dishes, TV sets, or radios to represent the most recent history of the home as a radio and television station, respectively.

Public Art/Murals

The incorporation of historically inspired public art or a mural could provide a visual medium through which to interpret the history of the site or of the broader area. The existing landscape plans propose a feature tree or sculpture in the centre of the circular pathway which could be a piece commissioned specifically for the site to communicate a chosen aspect of its history. A commissioned sculpture in this location would be highly visible from the public right-of-way, which would reach a broad audience. Further, while a documentation and salvage report conducted by G.B.C.A. Architects in 2022 found that no features of the C.H.C.H.-T.V. studio were worthy of salvage and reuse, if any original signage from the television or radio era of the property - which are currently understood to be lost to time - were to resurface, they could be incorporated into the landscape as a sculptural element.

The retaining wall to the east of the designated house could also be used as mural space, which would be visible to all travelling along Caroline Street South. This is an opportunity to engage with the community by commissioning a local artist to create a piece. For the artist-selection process, it is advised to form a selection panel that includes site planners, artists, members of the local community, and other stakeholders to ensure an appropriate selection and encourage community engagement in the project.

Recommended Locations for Heritage Interpretation on the Property

Recommendations for the potential location of heritage interpretation on the property have been formed based on observations from the site visit undertaken on August 15, 2022 and in reviewing the proposed site and landscape plan for the property. Locations that have been determined to facilitate heritage interpretation on the property have been selected based on a number of factors, including: access to the public; integration into proposed site and landscape plans; visibility of heritage resources; site and surrounding context; flow of pedestrian traffic; and, sightlines within the property and from the public right-of-way.

In addition to identifying areas that would be suitable for heritage interpretation, locations that are not conducive or present constraints have also been identified. These areas of constraint typically represent areas with limited space between the public right-of-way and the property, limited access, and/or limited contextual or visual connection to the heritage attributes of the site.

Overall areas of suitability and constraints have been highlighted in Figure 2. A detail of the landscape plan and site visit photos have also been annotated with specific locations that have been identified as most suitable for interpretive panels and public art/mural opportunities, two of the heritage interpretation strategies recommended as part of this Heritage Interpretation Plan (Figure 3 and Figure 4). The potential locations for interpretive panels indicate suitable locations for panels based on their content, which have been organized thematically into two series. Further details on the two series of panels and their content can be found in Appendix B.

It is recommended that the series of three panels focused on the history and evolution of the property and its designated building be placed in the park area in front of the house. Being more publicly-accessible, this area provides a great opportunity to share the history of the site to a larger audience. The second series of two panels focused on the media history of the site is could be situated in the patio space or worked into the design of the interior space, which will be accessible to those utilizing the area as event space. While the patio and interior of the house are not as publicly accessible as the north lawn and would, therefore, have a more limited audience, there can be benefits to providing interpretation in a variety of contexts. Interpretation that is widely available to the public is an important priority, however, it is not the only consideration that has been weighed in location recommendations.

The current development plans for the site involves the removal of the current vestibule located at the primary entrance to the 1850 house on its north elevation, which was a later alteration to the original design. It is recommended that in removing the vestibule so the entrance more closely resembles its original design that the heritage plaque located on an exterior pilaster be retained in place and the plaque from a Hamilton Historical Board Award located within the current vestibule be relocated within the interior of the residence (Figure 15).

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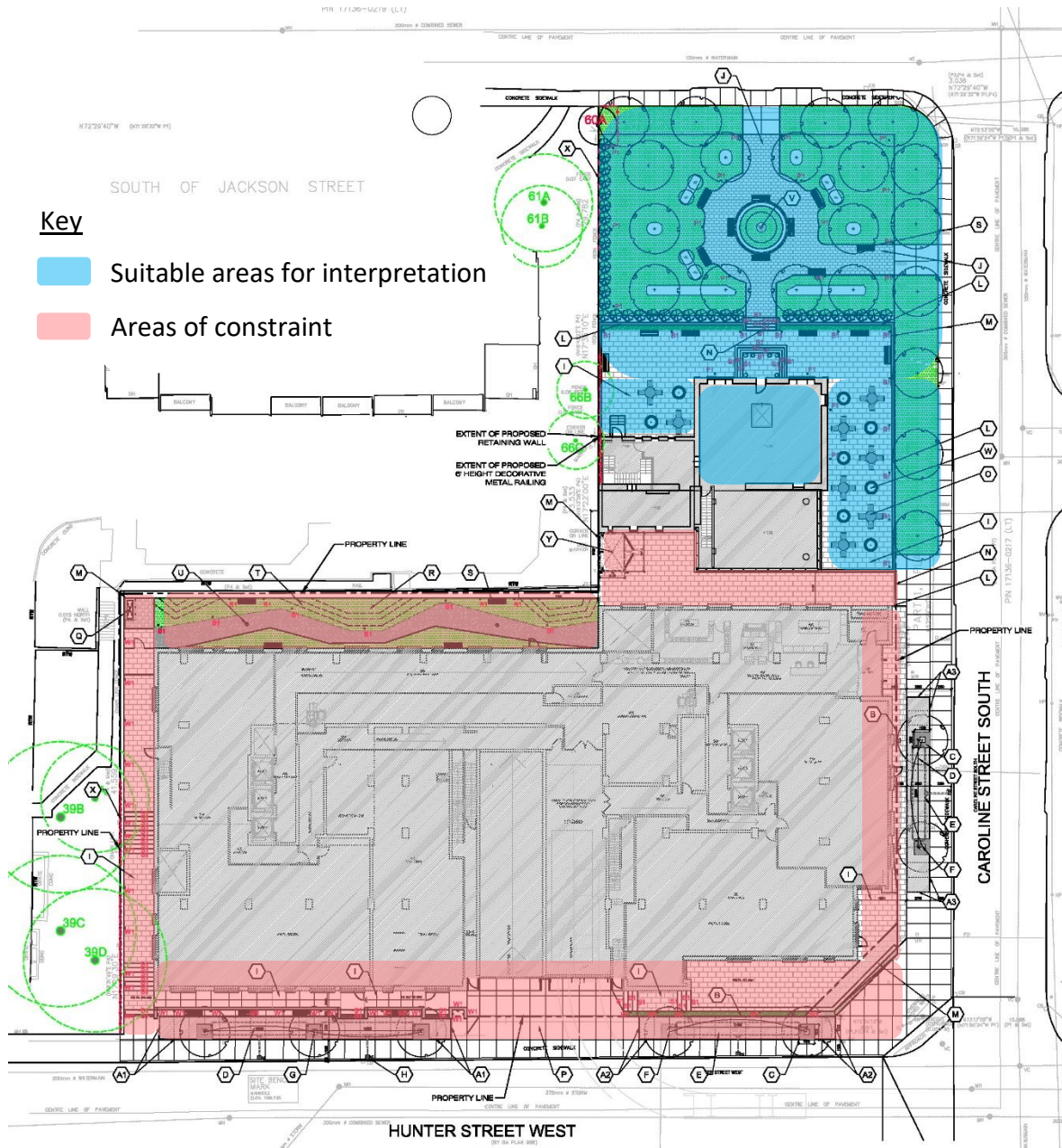


Figure 2: Landscape plan annotated to show general areas suitable for heritage interpretation (blue) and areas that have constraints and are not recommended for interpretation (red) (Marten-Nikzad Landscape Architects Inc., annotated by A.S.I.)

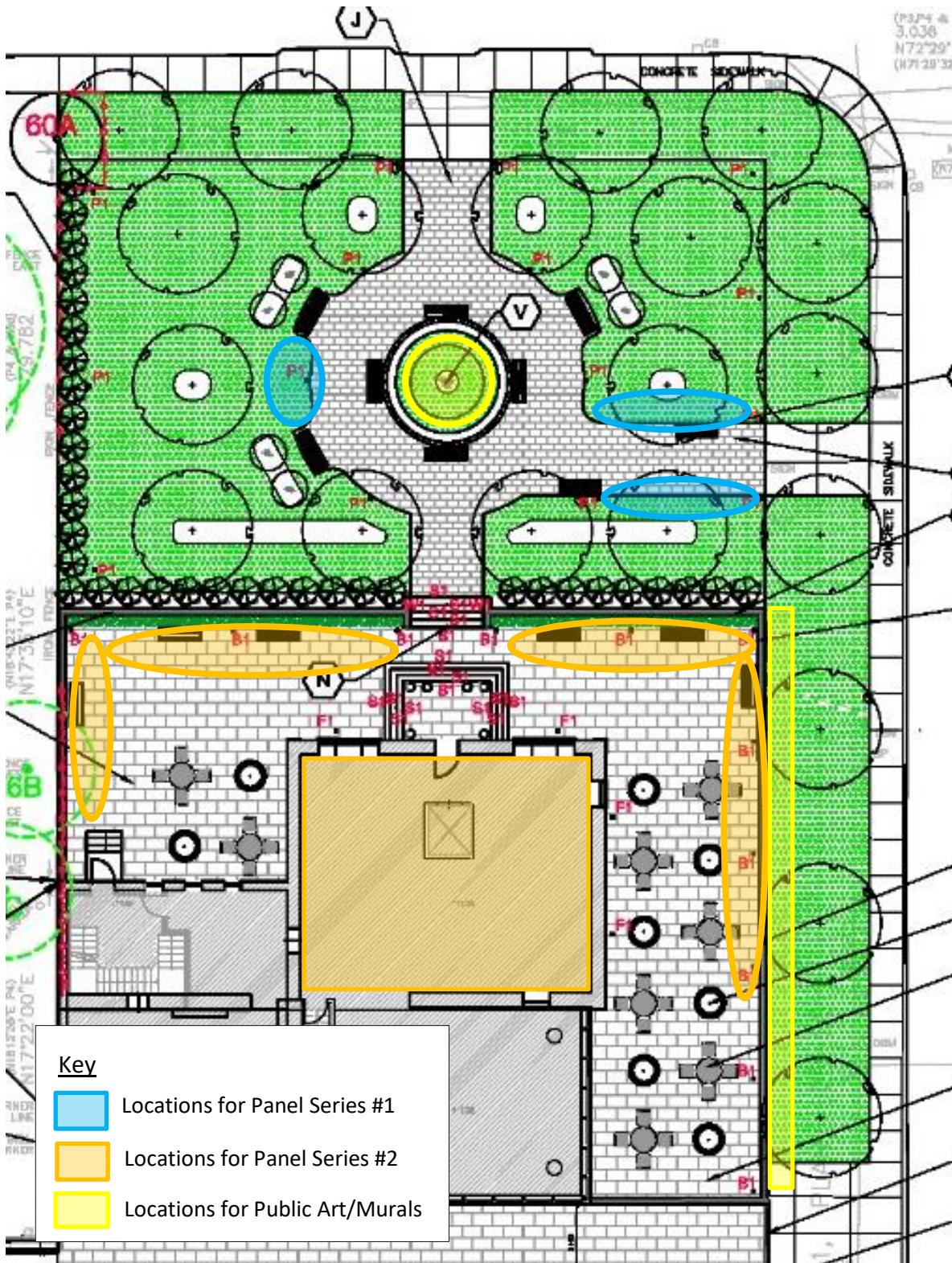


Figure 3: Detail of the proposed landscape plan with identified locations suitable for interpretive panels indicated (Marten-Nikzad Landscape Architects Inc., annotated by A.S.I.)

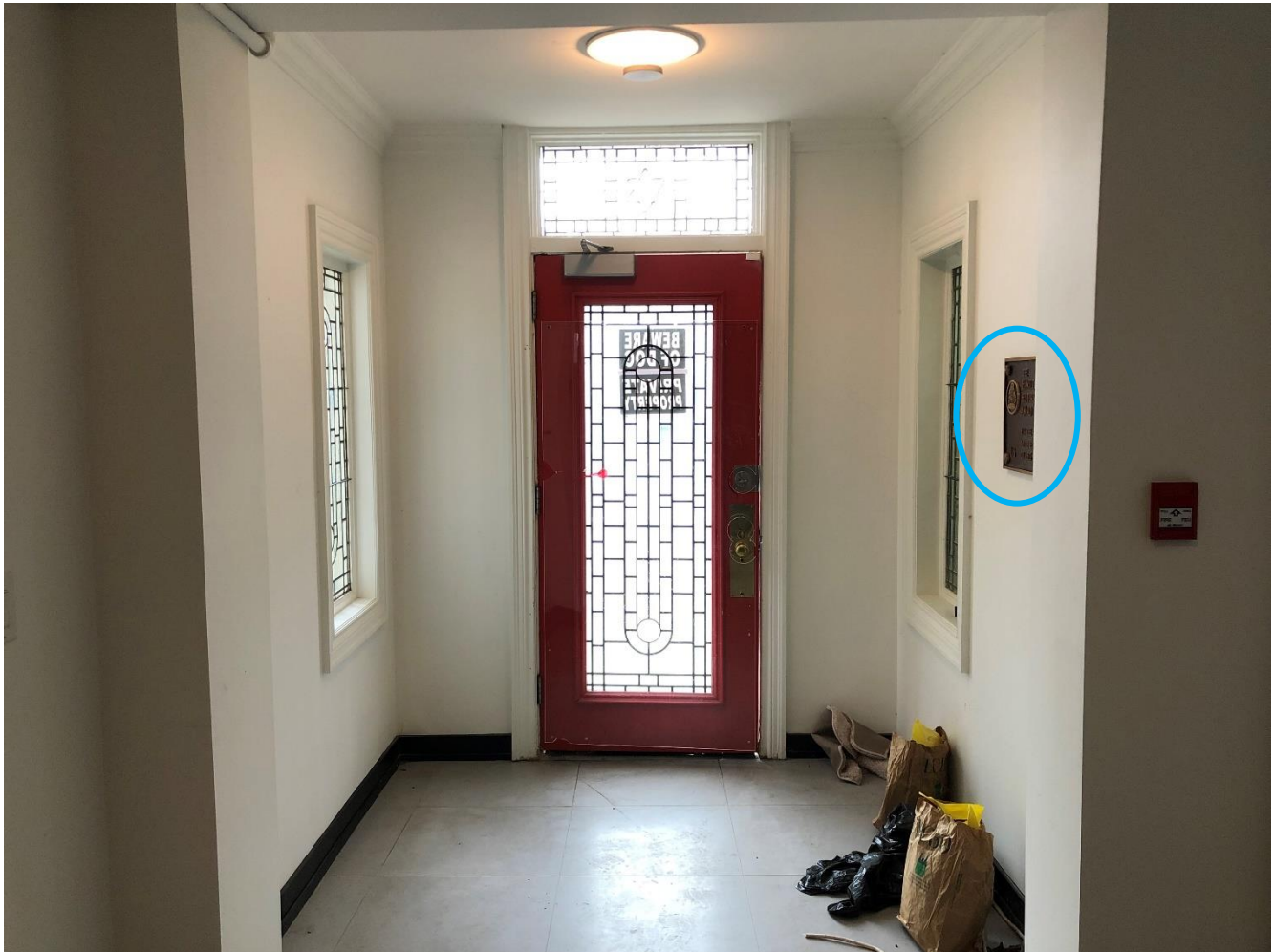


Figure 4: Current vestibule to be removed as part of the property development with location of exiting Hamilton Historical Board Award plaque circled (in blue) (A.S.I., 2022)

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Appendix A: Description of Heritage Interpretation Strategy Examples

Interpretive Panels, Plaques, and Timelines

Interpretive panels can be an effective tool for communicating the historical context and significance of a property. Where plaques have traditionally acted as the means of commemorating heritage properties, their content, materiality, and location typically do not alone provide the context and insight necessary to provide captivating interpretation of a property. However, when used in conjunction with interpretive panels, plaques can be an effective way to highlight key dates, events, or locations on a site. Best practices in interpretation strategies implement interpretive boards and panels that incorporate historical photos, maps, text, and other information that provide an immersive experience for visitors of all ages and abilities. Where plaques have a limited malleability in terms of design, information boards and panels can be designed in an assortment of shapes and sizes and incorporated into a variety of features that meet urban design objectives (such as wayfinding, public art, etc.). Well designed interpretive panels and plaques compliment landscaping and design, assist in wayfinding, draw visitors into a space, and create a sense of connection with a site.

While plaques, which generally provide only tombstone information like key names and dates, have traditionally acted as a means of commemorating important people or events at heritage properties, their content, materiality, and location typically do not provide the context and insight necessary to deliver captivating interpretation of a property. Interpretive panels, which are typically larger and may contain images, illustrations, diagrams, and longer text written in a narrative style, are an excellent way to communicate the greater historical context of a site, but may be passed over by those who do not want to spend the time required to read them. Therefore, a combined strategy of plaques and panels is recommended to suit all types of visitors and learning styles

Timelines can help to establish the greater context of a property and illustrate change over time. While they may be represented formally as dated line or in a more free-form style, timelines should incorporate historical photos, text, and other media where appropriate and follow a clear chronology, accessible to visitors of all ages and abilities. Timelines may be communicated through interpretive panels and installations or designed as an integrated feature of a site's landscape design.

Considerations:

- Relatively low initial cost and negligible ongoing costs
- Requires minimal maintenance
- Do not necessitate any staff presence on site
- Accessibility must be carefully considered in the planning and design phase to remove or minimize any potential barriers to access.



Figure 5: Interpretive panels at the Cowra Prisoner of War Camp, New South Wales, Australia (image source: The Interpretive Design Company)



Figure 6: Freeform timeline, Tremont, Cleveland (image source: Fresh Water Cleveland)

Multimedia Displays and Content

A multimedia display provides an immersive interpretation experience for all ages and abilities. Displays can include video, photos and/or audio, which tell the story of a place and can be activated by touch screens. Audio recordings can provide an oral history of the site and provide an inclusive and multi-layered experience that incorporates both local and general knowledge and research. Where in-situ multimedia displays are untenable due to budget or environmental factors, multimedia content may still be made accessible through the use of scannable QR Codes that enable visitors to view or listen to content on their personal smartphones.

Considerations:

- Provides additional context to other existing interpretive tools. It is particularly useful when the history of the site has an audio-visual component (e.g., radio, television, internet).
- Useful in removing or limiting barriers to access as they can provide information in alternative formats, other languages, and be optimized for screen-readers.
- Higher initial costs and requires of ongoing maintenance, updating, and hosting fees where the content is accessed online.
- In-situ kiosks are costly and necessitate considerable upkeep (particularly when installed outdoors).
- QR codes are lower cost but require visitors to have and use their own devices and data to access content.



Figure 7: Outdoor touchscreen interpretive kiosk (image source: Export Worldwide)

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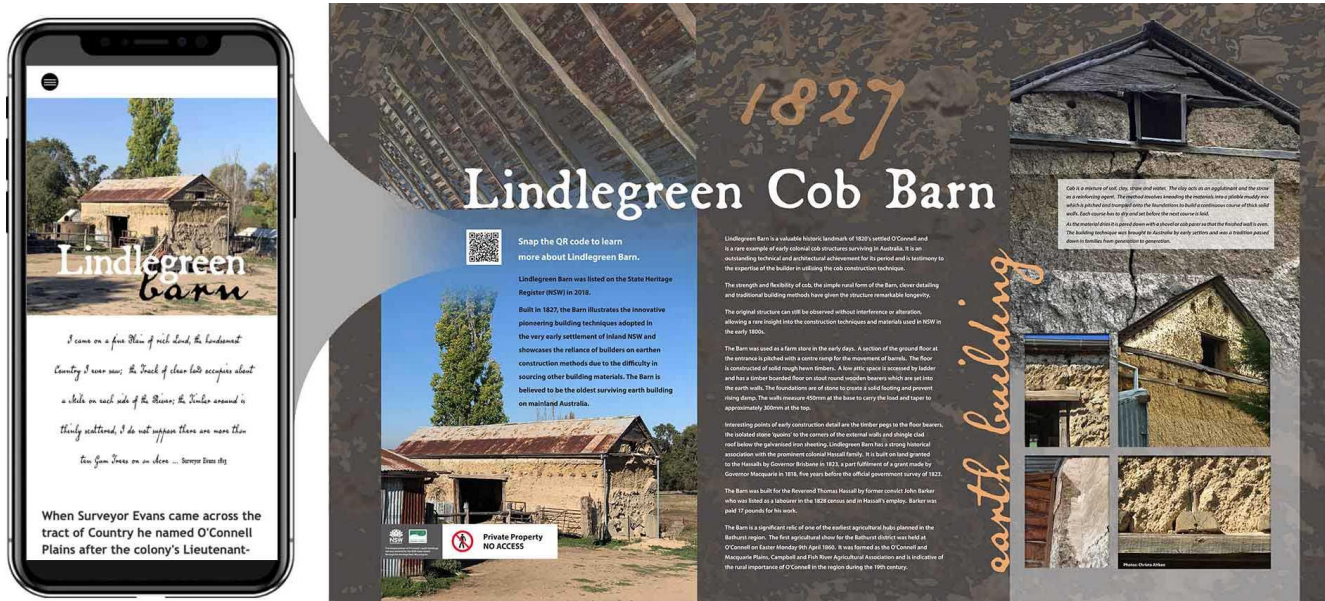


Figure 8: Interpretive panel with scannable QR code, New South Wales, Australia (image source: Nature Tourism Services)

Models and Tactile Displays

Models and tactile displays can provide visitors with a physical re-creation of a site or elements of a site, providing spatial awareness and a three-dimensional understanding of a property and its features. Comprised of a wide variety of materials including metal, bronze, and graphite, tactile models are durable and provide a multisensory experience to better engage the visitor and an inclusive experience for visitors with visual impairments. A series of tactile models can depict the evolution of the property or demonstrate architectural features in greater detail.

Considerations:

- Provides an alternative way to experience a site for all visitors but are particularly useful for those with visual impairments.
- Can also include a braille version of interpretive text.
- Can be used to represent a site as a whole or to highlight specific features/details.
- Requires minimal maintenance.
- Does not require Interpretive staff.
- Initial costs increase depending on material, size, and complexity of models/displays.
- Types of information that can be conveyed through models can be limited.
- Added wear and tear from being touched may result in quicker deterioration of the panels.

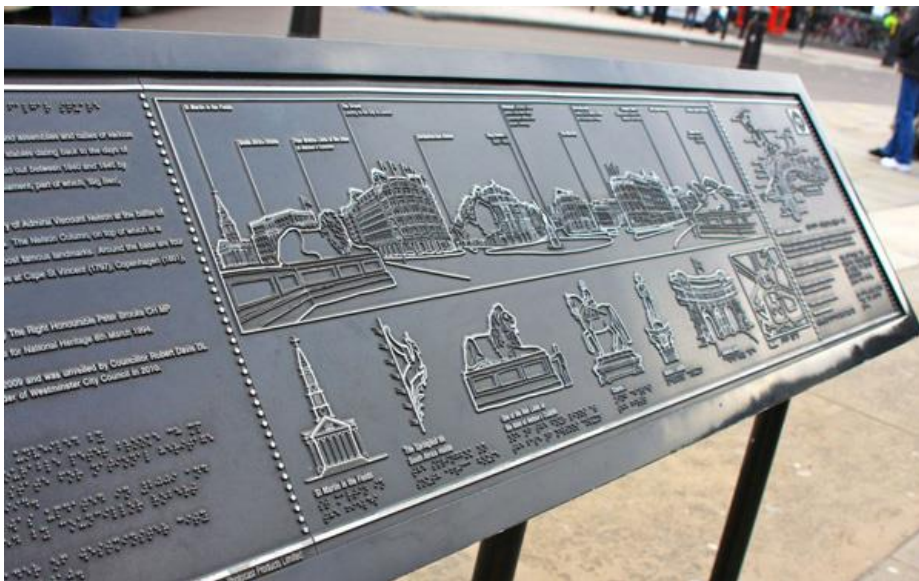


Figure 9: Tactile display with braille text, London, England (image source: InTact)

Landscape Design and Paving

Heritage interpretation can be achieved through creative landscape design to express significant heritage attributes in the built environment. This form of interpretation can include outlining building foundations in contrasting colours or materials embedded in the ground or through the incorporation of significant motifs or themes in new construction and plantings. A timeline incorporated into the paving of a site can function as an interpretive tool, design feature, and wayfinding aid directing visitors through a site unobtrusively. Incorporating heritage interpretation into a site's landscaping and paving creates an immersive experience where the interpretive content can feel more absorbed than learned. It provides the opportunity for multi-sensory experiences and can be used to activate spaces where more traditional interpretive tools may seem obtrusive.

Considerations:

- Initial costs vary depending on scale and complexity but can be mitigated with careful planning and design.
- Adds visual interest, while reinforcing greater interpretive goals.
- May require ongoing maintenance and landscaping.
- Requires considerable collaboration between landscape architects and interpretive planners or heritage staff in the planning and design phase.
- Changes in season and certain weather conditions can affect the accessibility and/or visibility of many of these features.



Figure 10: Timeline integrated into paving, Tokyo, Japan (image source: Landezine)

Public Art/Murals

Public art and murals can depict and reinterpret elements that represent the history of a property while simultaneously beautifying the space. A collage of historical imagery that incorporates sites, people and events can be developed with input from the community. Public art pieces can incorporate motifs and elements inspired by or deriving from built heritage. Local or professional artists can be used to create murals and public art pieces. Art creates conversations and encourages visitors to spend more time in a space.

Considerations:

- **Accessibility:** an alternative, more accessible educational tool for those who do not or cannot read interpretive panels and plaques.
- **Cost of commissioning an art installation or mural varies based on scale, complexity, materials, type, and the artist.**
- **It is advisable to form an art selection panel that includes site planners, artists, members of the local community, and other stakeholders.**



Figure 11: Mural by Philip Cote, The Original Family, Toronto, Canada (photograph by: Bryan Taguba)



Figure 12: Tom Thomson's Canoe by Douglas Coupland, Toronto, Canada (image source: The Globe and Mail)

Reinterpretation or Reinstallation

Where whole buildings cannot be conserved, identified heritage attributes can be reinterpreted or conserved and reinstalled in new infrastructure. Reinterpretation or reinstallation of salvaged features allows visitors to continue experiencing aspects of the history of the site that would have otherwise been lost and provides new avenues of interpretation within their new context. Examples of this could include incorporating salvaged materials or architectural features into new construction, landscaping, or art installations.

Considerations:

- Requires commissioning a salvage plan early in the project's design phase.
- Need to consider costs involved in salvage, interim storage, and reinstallation.
- Requires additional interpretation to communicate the history/significance of the salvaged features.



Figure 13: Architectural salvage incorporated into landscaping as seating, Campbell House Museum (image source: Campbell House Museum)

Mobile/Smart Phone Applications

The ubiquity of mobile phones creates opportunities to provide dynamic and immersive interpretive content. Applications can be developed to provide information, photos, videos, and audio that provide information about the history and evolution of a property. A mobile phone application can be specific to the site or integrated into a larger electronic interpretive strategy for an area.

Considerations:

- Useful in removing or limiting barriers to access as they can provide information in alternative formats, other languages, and be optimized for screen-readers.
- Provides opportunities for extended learning as apps can be accessed from outside the site.
- Cost and time required to develop a site-specific app and ongoing costs relating to webhosting, maintenance, updates, and optimization should be considered.
- Requires users to have and use their own devices and data to access the information. Sites that opt to utilize an app may want to consider also providing public Wi-fi.

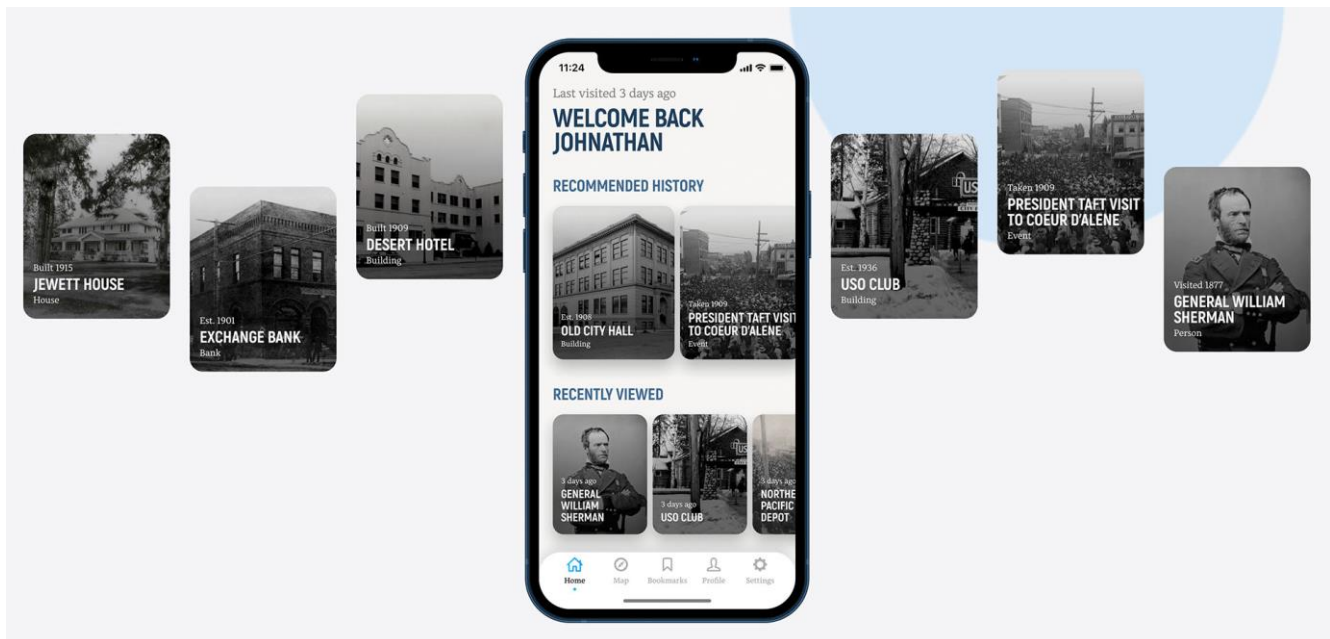


Figure 14: Site-specific smartphone app for Coeur d'Alene historic town centre, Idaho (image source: DP Review)

Augmented Reality

Augmented reality (A.R.) is an interpretive tool that has become considerably more accessible in recent years, often requiring no more on-site technology than a smartphone and an internet connection. Digital A.R. allows visitors to access historic photo overlays, location-based soundscapes, 3D modeling of artifacts or buildings, and interactive walking tours as a feature of a site-specific smartphone app or scannable QR codes. Analog A.R., usually a clear panel with an image overlay on the site behind, is also an impactful interpretative tool for illustrating change to a site over time.

Considerations:

- Analog A.R. is an accessible and effective visual interpretive tool that does not require the use of a personal smartphone or device.
- Analog A.R. requires space for a large-scale installation and cost can vary greatly by scale, material, and complexity of the installation.
- Digital A.R. can be optimized with accessibility features and made available in multiple languages.
- Digital A.R. technology can be costly and time-consuming in the development stage. Development, ongoing maintenance, and insurance costs can increase where the A.R. experience necessitates the use in-situ or borrowed technological tools (like a tethered tablet or borrowed speaker system)
- Digital A.R. (using apps or QR codes) often requires users to have and use their own devices and data to access the information. Sites that opt to utilize an app may want to consider also providing public Wi-fi.



Figure 15: Analog A.R. panel showing overlay of the Heidendor Gate as it was built, Austria (image source: Engineering and Architecture)

Active Interpretation

Active interpretation offers a variety of interactive learning opportunities that are engaging and can be adapted to a variety of situations, themes, and audiences. Where a regular interpretive staff is not feasible, interpretive events such as lectures, walking tours, live demonstrations, and musical or dramatic performances can animate a historic site or property.

Considerations:

- **Accessibility:** interpreters are able to adapt to different interests, ages, learning levels, and physical abilities using a variety of interactive tools.
- On-going first or third-person interpretation necessitates a regular staff of interpreters and/or volunteers and a specialist in public programming.
- Public programming is an effective tool for connecting with the community and other stakeholders
- Lecture series and similar events can require considerable logistical work, event planning, and event space to accommodate public events.

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Appendix B: Draft Content for Interpretive Panels

Panel Series #1

Theme: Architectural and Property Evolution

Potential Location: Incorporated into the landscape north of the residence along paved walkways; interior of the 1850 house near the reconfigured entrance.

This panel series centres on the evolution of the site following the construction of the extant 1850 residence on the property. The content on the panels for the series trace changes that were made to the property and alterations to the original house over time. Significant property owners associated with these changes have been incorporated, as well as other factors that drove the evolution of the site to its current arrangement and condition.

Panel #1: Neo-Classical Period

The cut-stone house was constructed around 1850 on a high point along the Iroquois Bar, a long gravel ridge that runs from Dundurn Castle to the escarpment at John Street South. At the time the house was built the area was sparsely populated, contrasting the dense urban environment that now surrounds the property. Between the 1850s and the 1930s, this was the home of three significant Hamilton residents and their families, all of whom left their mark on the property. The residence was built for Tristram Bickle, a merchant and druggist (pharmacist) who operated T. Bickle & Son, specialists in the importing and retail sale of medications, paints, oils, and various chemicals. He named the residence *Pinehurst* and lived here from c. 1850 to 1875.

While there are no images of the residence from this time period, the stone house was originally designed to a vernacular Neoclassical style. Under Bickle's ownership, the lot was meticulously landscaped and included a circular driveway at the front and meandering walkways at the rear. Following Bickle's death, the house was briefly owned by his eldest son John Wesley Bickle, owner of *Fonthill*, which can still be seen across from *Pinehurst* on the north side of Jackson Street. Together, these two former residences help illustrate how greatly this part of Hamilton has changed since the mid-nineteenth century. Can you notice any similarities in the style and materials between the two houses?

Potential Images

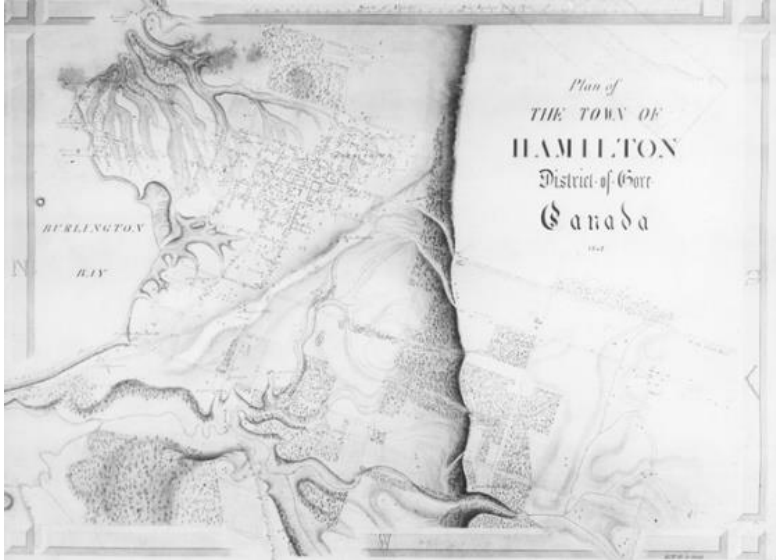

Image	Caption	Source
	<p>Iroquois bar running diagonally across Hamilton, 1842. The Iroquois bar marks the location of the former shoreline of the glacial Lake Iroquois, which formed during the last Ice Age and is the precursor to lake Ontario.</p>	<p>Plan of the Town of Hamilton, District of Gore, Canada, 1842 (Hamilton Public Library)</p>
	<p><i>Pinehurst</i>, as depicted on the bird's-eye view of Hamilton drawn by Edwin Whitefield, 1854 (Detail not to scale)</p>	<p>Hamilton, Canada West, from the mountain, 1854 (McMaster University Library)</p>

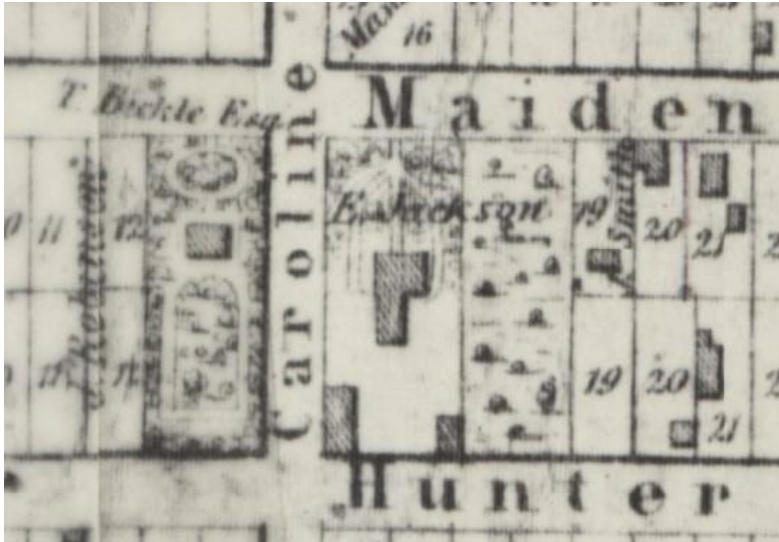
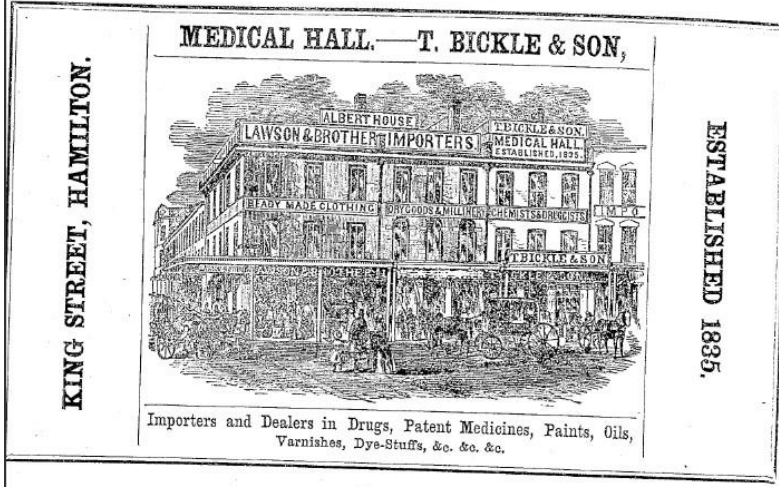

Image	Caption	Source
	<p>Detail of Bickle's property, as depicted on the Marcus Smith Map of the city of Hamilton, 1850-51</p>	<p>Map of the city of Hamilton in the county of Wentworth, Canada West, 1854 (York University Library, Maps Collection)</p>
	<p>Advertisement for T. Bickle & Son in the Hamilton City Directory, 1856</p>	<p>Medical Hall – T. Bickle & Son, 1856 (Hamilton City Directory)</p>

Image	Caption	Source
	<p><i>Pinehurst</i> on the Bird's eye view of the City of Hamilton, 1876 (detail)</p>	<p>Bird's eye view of the City of Hamilton, Province of Ontario, 1876, drawn by Herman Brosius (McMaster University Library)</p>

Panel #2: Second Empire Alterations

Pinehurst underwent major renovations after it was purchased by Thomas and Cynthia Fuller in 1876. The Fullers transformed the house from its original Neoclassical style to a Second Empire style. Some notable characteristics of the Second Empire style here are its three-part symmetrical composition, steep mansard roof, segmental arches above the windows, dormers, and heavy wood brackets. Around the same time, the Fullers also installed other decorative features and additions, including main floor bay windows on the north side, a verandah on the east side, and a recessed wing on the west side, of which only the last remains.

Named after his godfather, the famous army officer and colonial administrator Sir Isaac Brock, Thomas Brock Fuller was orphaned at a young age and raised by an aunt and uncle. Fuller received a quality education, attending schools in various parts of Upper Canada before attending the Anglican Seminary in Chambly, Lower Canada. He was ordained a deacon in 1833 and a priest in 1835. That same year, he married Cynthia Street, daughter of one of Upper Canada's wealthiest merchants, Samuel Street. After serving as rector in Chatham and Thorold, he was named archdeacon of Niagara in 1867. He was appointed the first bishop of the new diocese of Niagara in 1875, which was headquartered in Hamilton.

It was during this time that *Pinehurst* was renamed Bishophurst. Following Fuller's death in 1884, his widow Cynthia continued to live in the home until 1890.

Potential Images




Image	Caption	Source
	<p>Thomas Brock Fuller, Bishop of Niagara, c. 1880</p>	<p>Thomas Brock Fuller, c. 1880 (Ville de Montreal, Gestion de documents et archives)</p>
	<p>Cynthia (Street) Fuller, wife of Thomas Brock Fuller, c. 1880</p>	<p>Cynthia (Street) Fuller, wife of Thomas Brock Fuller, 189? (Archives of Ontario)</p>

Image	Caption	Source
	<p>Front façade of <i>Pinehurst</i>, c. 1890s. <i>Pinehurst</i> was transformed from the Neoclassical style to the Second Empire style in the mid-1870s. The term Second Empire derives its name from the official style popular in France and its colonies during the reign of Napoleon III (1852-1870). Note that the porch on the east façade and the bay windows on the south façade were removed c. 1950.</p>	<p><i>Pinehurst</i>, 189? (Hamilton Public Library)</p>

Panel #3: Media Moves In

The property began to transition from a residential estate to a media hub under the ownership of William Southam, who resided on the property from 1891 to 1932. Southam was a giant in the Canadian publishing world, purchasing the *Hamilton Spectator* and several other prominent newspapers and publishing companies before moving into the home at 163 Jackson Street West.

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Southam continued to grow his media empire while in residence on the property leading to the site being associated with publishing media.

The property's link to media continued into the mid-twentieth century when the house was converted to studios and offices for the new C.J.S.H.-F.M. (102.9) radio station in 1949, which was owned by the *Hamilton Spectator*. In addition to operating the new radio station out of the 1850 mansion, the *Spectator* also made use of the property by converting stables that were located at the south end of the property into a garage for the newspaper's delivery trucks. These stables would be demolished in later years to make way for another major change to the property, the construction of a new television studio facility on the south portion of the property in the early 1980s.

The new studio space was designed for C.H.C.H.-T.V. who had been operating out of the converted mansion since 1953. The expansion connected directly to *Pinehurst* requiring the demolition of parts of the mansion's south wall, as well as the demolition of concrete stairs in the landscaping of the lawn north of the house. The studio was designed by Gene Kinoshita, a founding partner of the award-winning firm of Moffat, Moffat & Kinoshita. It featured a futuristic design that incorporated rounded corners and large exterior panels with a dulled silver finish. The unique design of the studio building communicated the property's function as a media site and was affectionately called Spaceship 11, both for its futuristic look and for the station's channel number. The studio was home to the C.H.C.H.-T.V. station until 2015.

Potential Images

Image	Caption	Source
	<p><i>Pinehurst</i> on the Bird's eye view of the City of Hamilton, 1893 (detail)</p>	<p>Bird's eye view of the City of Hamilton, Province of Ontario, 1893 (McMaster University Library)</p>

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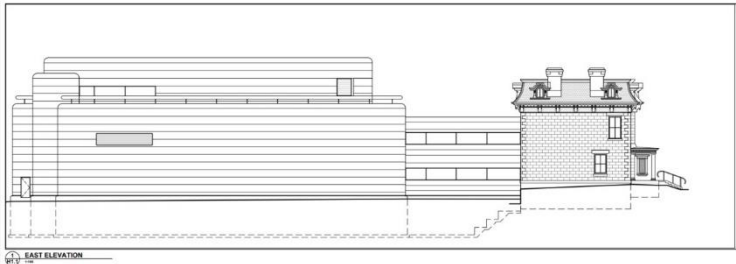


Image	Caption	Source
	<p>Front entrance of CHCH-TV, 1954</p>	<p>CHCH-TV Station, 1954 (Hamilton Public Library)</p>
	<p>East elevation of the 1850 house and 1980s television studio addition, showing the contrasting forms of the traditional house against the futuristic design by Gene Kinoshita</p>	<p>G.B.C.A. Architects, 2022</p>

Image	Caption	Source
	<p><i>Pinehurst</i> residence with link to C.H.C.H.-T.V. studio facilities, 2022</p>	<p>Archaeological Services Inc. (A.S.I.)</p>
	<p>C.H.C.H.-T.V. studio facilities, 2022</p>	<p>Archaeological Services Inc. (A.S.I.)</p>

Panel Series #2

Theme: Media

Potential Location: Incorporated into the raised patio surrounding the 1850 house

This panel series focuses on the property's associations with various forms of media throughout its history. Beginning with the property's resident William Southam, a publishing and print media mogul, continuing through to the conversion of the 1850s mansion into first a radio then a television station, the presence of media production on the site is provided. The thematic panels that relate to this aspect of the property's history share details of the operations by these various media agencies and the impact they had on physical form of the house and property.

Panel #4: Print Media and Radio

This property has a long and important association with media history in the City of Hamilton, with links to newspapers, radio, and television.

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William Southam, one of Canada's most influential media moguls, lived at *Pinehurst* from 1891 to 1932. Southam was born in 1843 near Lachine, Lower Canada and moved to London, Upper Canada c. 1848. It was in London that he became interested in the publishing trade, completing a printer's apprenticeship in 1864 followed by a position as foreman with the *London Free Press*. His rise to prominence began in 1867 when he purchased shares in the paper and was promoted to superintendent. In 1877, he became an owner and publisher of the *Hamilton Spectator*. Southam established a publishing empire in the decades thereafter, purchasing several newspapers and operating publishing companies. Following Southam's death in 1932, *Pinehurst* was used as a boarding house by the C.A.W.E.S.C.O. Club, a social organization for single men training for leadership positions at the Canadian Westinghouse Company.

Between 1949 and 1953, the *Pinehurst* mansion was converted to studios and offices for the new C.J.S.H.-F.M. (102.9) radio station. The station broadcast music, dramas, news, sports, and children's programming. As television began to replace radio as the primary media format in the 1950s, the former mansion was sold to C.H.C.H.-T.V., a local television station.

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Potential Images

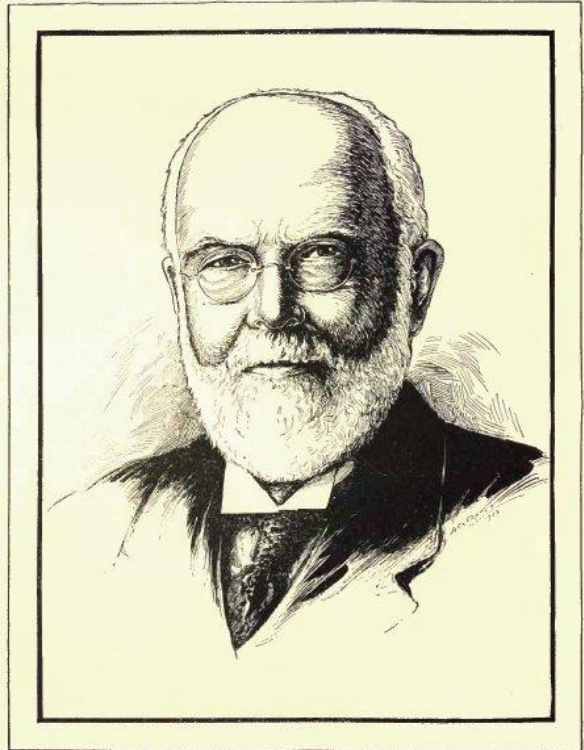

Image	Caption	Source
	<p>William Southam, newspaper mogul and owner of <i>Pinehurst</i> from 1891-1932, 1922</p>	<p>William Southam (Wikimedia Commons)</p>
	<p><i>Hamilton Spectator</i> front cover, 1846</p>	<p><i>Hamilton Spectator</i> front cover, 1846 (Hamilton Spectator)</p>




Image	Caption	Source
	CJSH-FM Radio Station, 1951	Home of Station CJSH-FM in Hamilton, Ontario, 1951 (Radio, Television & Appliance Sales, Vol. 7, No. 1)
	Figure skating champion Barbara Ann Scott at the CJSH-FM station, 1950	Barbara Ann Scott, 1950 (Hamilton Public Library)

Image	Caption	Source
	<p>Mayor-elect Lloyd D. Jackson speaking on CJSH-FM radio, 1949</p>	<p>Lloyd D. Jackson, 1949 (Hamilton Public Library)</p>

Panel #5 - Media: Television

This property belonged to C.H.C.H.-T.V. from 1953 to 2015. Founded by Ken Soble, it is the oldest privately-owned television station in the Greater Toronto and Hamilton Area. Though he already owned a radio station, Soble saw television as the future which inspired him to launch the new station in 1953. The call letters for the station "C H C H" were a nod to his hometown of Hamilton, which read off as Canada Hamilton – Canada Hamilton. Soble's station would go on to become Canada's first independent station in 1961 when it separated from the Canadian Broadcasting Corporation (C.B.C).

Beginning in the 1950s, C.H.C.H.-T.V. operated out of the mansion, turning the radio station into a television studio by converting the first floor to engineer's quarters and rooms for film editing, testing, and master control, as well as studios and storage. The second floor was remade into executive offices and the third floor was transformed into the dark room. A projection in the nearby escarpment prevented television signals being sent from the *Pinehurst* mansion to the


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transmitter, requiring a clever solution that came from the Bell Telephone Company. The company devised a plan that sent the signal by cable to the Bell Work Centre, then on Bay Street North, which then travelled to a microwave transmitter that stood at 164 metres in height on the escarpment near Stoney Creek. This combination of cable to microwave transmitter was seen as a first in Canada at the time it was installed.

Following the addition of the large studio space in the early 1980s, the desk of the new C.H.C.H. newsroom included three of the station's biggest personalities including Dick Beddoes, Dan McLean, and Connie Smith. C.H.C.H.-T.V. developed some of the longest running shows in Canadian television history, including Tiny Talent Time, The Party Game, and the Hilarious House of Frightenstein. The naming of the Television City Condos pays tribute to the site's history as a centre of television and media.

Potential Images



Image	Caption	Source
	<p>Master Control Room of C.H.C.H.-T.V., 1954</p>	<p>C.H.C.H.-T.V. Station, 1954 (Hamilton Public Library)</p>

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Image	Caption	Source
	<p>C.H.C.H.-T.V. founder Ken Soble standing in front of C.H.C.H.-T.V. building, c. 1950s</p>	<p>C.H.C.H. Collection</p>
	<p>Miriam Lyons who worked on set design, costumes, and make-up for C.H.C.H.-T.V., 1954</p>	<p>C.H.C.H.-T.V. Station, 1954 (Hamilton Public Library)</p>


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Image	Caption	Source
	C.H.C.H.-T.V. logo, date unknown	C.H.C.H.-T.V. logo, date unknown
	C.H.C.H.-T.V. founder Kenneth D. Soble, c. 1960s	Kenneth D. Soble, c. 1960s (Canadian Communications Foundation)

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Image	Caption	Source
 A photograph of a television studio interior from approximately 1983. In the foreground, a man in a light-colored shirt and trousers is operating a large professional video camera mounted on a tripod. Behind him, several people are seated at a long, curved desk. The studio has a modern design with blue and purple accents on the walls and ceiling lights.	Interior of the new C.H.C.H.-T.V. studio, c. 1983	C.H.C.H.-T.V.'s personalities at desk, c. 1983 (Hamilton Public Library)


Example Mock-Up of Interpretive Panel

Establishment of *Pinehurst*


The cut-stone house was constructed around 1850 on a high point along the Iroquois Bar, a long gravel ridge that runs from Dundurn Castle to the escarpment at John Street South. At the time the house was built the area was sparsely populated, contrasting the dense urban environment that now surrounds the property. Between the 1850s and the 1930s, this was the home of three significant Hamilton residents and their families, all of whom left their mark on the property. The residence was built for Tristram Bickle, a merchant and druggist (pharmacist) who operated T. Bickle & Son, specialists in the importing and retail sale of medications, paints, oils, and various chemicals. He named the residence *Pinehurst* and lived here from c. 1850 to 1875.



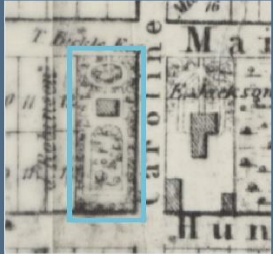
The Iroquois bar runs diagonally across Hamilton in this map from 1842 marking the location of the former shoreline of glacial Lake Iroquois formed during the last Ice Age



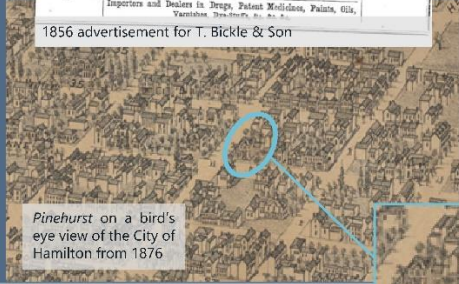
1856 advertisement for T. Bickle & Son



Pinehurst, as depicted on the bird's eye view of Hamilton drawn in 1854



Detail of Bickle's property in 1850-51



Pinehurst on a bird's eye view of the City of Hamilton from 1876

While there are no images of the residence from this time period, the stone house was originally designed to a vernacular Neoclassical style. Under Bickle's ownership, the lot was meticulously landscaped and included a circular driveway at the front and meandering walkways at the rear. Following Bickle's death, the house was briefly owned by his eldest son John Wesley Bickle, owner of *Fonthill*, which can still be seen across from *Pinehurst* on the north side of Jackson Street. Together, these two former residences help illustrate how greatly this part of Hamilton has changed since the mid-nineteenth century. Can you notice any similarities in the style and materials between the two houses?

1850	1876	1949	1982	Present
Construction of <i>Pinehurst</i>	<i>Pinehurst</i> transformed to Second Empire Style	Conversion of <i>Pinehurst</i> to a radio station	New CHCH-TV station constructed	

Example interpretive panel for Panel #1 in Series #1.