

SCHEDULE B
STATEMENT OF CULTURAL VALUE OR INTEREST AND HERITAGE ATTRIBUTES
ST. JOHN THE EVANGELIST ROMAN CATHOLIC CHURCH, 270 STONE STREET
SOUTH, GANANOQUE, ONTARIO

STATEMENT OF CULTURAL VALUE OR INTEREST:

- The church and rectory, built 1890-91, is the only example of a full expression of the Romanesque Revival style in Gananoque. There are two others of much lesser stylistic significance. Further, not only are the church and rectory some of the best examples of this style in Eastern Ontario under the religious and residential categories of this style, but they are unprecedented as a linked combination of the oeuvre by a distinguished architect constructed as part of the same building programme.
- St. John's shows remarkable craftsmanship. Constructed of limestone from nearby Howe Island, this has been used both for rough, ashlar and finely finished effect.
- St. John's does not show a high degree of technical or scientific achievement for the time of its construction.
- St. John's has direct associations with the first Archbishop of Kingston, James Vincent Cleary who zealously Irish-Catholic faith and hence the construction of the Gananoque church; the Roman Catholic School System in Eastern Ontario, the presence of the Sisters of Providence for medical, educational, and musical benefice; Eva Delaney – local theatre business person, politician (particularly prominent in health care outreach) and a major St. John's church supporter in music, Catholic Women's League, and educational activities; and Gananoque's Chapter of the Knights of Columbus.
- Located on the east side of the Gananoque River, on Stone Street South, along which are the principal religious institutions of the town, the property illustrates the development of what was then the most populous area of town. The property may exhibit some archaeological potential. However, archaeology can be addressed through another process.
- St. John's was designed by nationally significant architect Joseph Connolly, who also designed numerous iconic religious structures in the Archdiocese of Kingston, Toronto and region. George Wilson was responsible for the construction of St. John's. At the time his firm, Mitchell and Wilson, was the most prestigious general construction firm in Gananoque and would remain so for the next century.
- The property is an integral feature in maintaining the character of the area on the east side of the Gananoque River, which from the last quarter of the 19th century, along Stone Street South, has been anchored by institutional structures particularly religious. Further, these structures promoted and set the tone of development in the immediate vicinity and the remainder of the municipality.
- St. John's was built in 1889-91 for one of Gananoque's leading Christian sects and has continued to serve and enrich the lives of the Roman Catholic community, not only spiritually, but with a multitude of outreach services. Other than minor changes associated with access, the site is relatively unchanged since the church and connected rectory were constructed.
- With a monumental physical presence on Stone Street South, and an extremely significant presence overlooking the east bank of the Gananoque River – as many post cards and other images from the late 19th century onwards attest, the

property is an undeniable landmark.

HERITAGE ATTRIBUTES:

- exterior constructed of Howe Island limestone
- rock-faced composition laid in a broken pattern for the majority of the exterior and defined with ashlar detailing for arches, window surrounds, colonnettes, gables, niches, parapets
- basilica plan with lower side aisles above which rises the nave lit by small circular clerestory windows
- symmetrical nave front
 - o capped by a gable roof flanked by single level side aisles covered by leanto roofs
 - o front façade is supported by shallow setback buttresses, with the two taller buttresses at the terminal ends of the nave section capped by gabled niches supported by colonnettes
 - o the central main entrance is under a semi-circular arch of ashlar dressed stone supported by jamb shafts/colonnettes and flanked by narrow semi-circular arched windows, above the entrance lintel, the tympanum is rough-faced in anticipation of bas-relief carving.
 - o two rondelles above the front entrance of ashlar dressed stone enclose rough-faced stone, also intended for bas-relief carving
 - o a great circular rose window over the entrance dominates façade – it is in the wheel manner with stout foils or tracery arranged like the spokes of a wheel
 - o niche under the upper/main gable containing a recent statue of St. John (1990)
 - o the façade gable is surmounted by a Celtic cross
- rounded apsidal west end, flanked by rounded pavilions
- cylindrical baptistery capped by a conical roof (now serving as the universal access entry), at the northeast corner
- squat square bell tower with a diminutive open wood belfry at the northwest corner
- side-gable vestibule entrance at the southwest corner
 - o semi-circular arch over the main entrance
 - o small circular windows lighting the side walls
- attached rectory setback at the southwest corner of the church
 - o 2.5 storeys
 - o asymmetrical composition dominated at the front by a two-storey hemi-circular bay capped by a half cone roof
 - o corbels at the upper corners of the windows and entrance with further support from blind relieving arches above at the ground and attic levels
 - o semi-circular arches on the second level
 - o front gable surmounted by a Celtic cross
 - o rear corner dominated by wood balconies which, from the high, dramatic riverine prospect from the southwest/rear, offer an almost Bavarian quality
- on the side, north and south elevations, shallow buttresses support the lengths of the

elevations and single architecturally expressed confessionals extend outwards – each lit by a small circular window, with the roof gable topped by a Celtic cross

- dichromatic patterned green and black slate roof, laid in a combination of rectangular, fishscale and clipped edge shapes creating triangular, chevron and cross forms at the nave, apse, aisle and tower levels, restored in 2000.

SCHEDULE C
HERITAGE DESIGNATION REPORT
ST. JOHN THE EVANGELIST ROMAN CATHOLIC CHURCH, 270 STONE STREET SOUTH,
GANANOQUE, ONTARIO
HERITAGE ANALYSIS REPORT: REAPPRAISAL, by Edgar Tumak Heritage, 2020



Figure 1: St. John the Evangelist, 270 Stone Street South, viewed from the southeast, with the attached Rectory on the left/south (E. Tumak, July 2019).



Figure 2: St. John's, viewed from the northeast with the former baptistry on the right foreground and the bell 'tower' and belfry on the right background (E. Tumak, July 2019).



Figure 3: St. John's, viewed from the southwest with the rear of the rectory in the foreground (E. Tumak, January 2020).

Foreword

As part of the heritage designation by-law review for St. John the Evangelist Roman Catholic Church, at 270 Stone Street South, Gananoque, Ontario, a more extensive research report has been prepared to augment the supporting historical information of the original by-law. In this manner it was possible to fully respond to the Ont. Reg. 9/06 criteria required by the review. The original supporting information correctly identified that the property was appropriate for heritage designation because of its architectural and historical merits (these alone qualify the property for designation under two main categories of Ont. Reg. 9/06, with its nine sub-categories). However, there was no mention of its Environmental/Contextual significance for which it also qualifies, and which is one of the three main categories under Ont. Reg. 9/06. Further, the following research report has augmented the original very limited analysis under historical merit, and the moderate architectural analysis. The list of the structure's heritage attributes have also been augmented.

In the original research report, the interior of the church received proportionally notable attention, however, it did not specifically exclude the interior for designation. Subsequent analysis has shown it was not the intent to include the interior for designation. Interior analysis in this report is accordingly limited.

The rectory was also excluded from designation, and remains so, but this research report review analyses the rectory in detail with the rationale that it is attached to the church, and it was built as part

of the original building programme, to the design of the same architect, and in the same style. The designation is further complicated in that the sacristy link between the south aisle of the church and rectory causes some overlap regarding designation.

Introduction

St. John the Evangelist Roman Catholic Church, Gananoque (Figures 1-3), designed in the Romanesque Revival style (more particularly the Hiberno-Romanesque – i.e., pertaining to Ireland), was built 1889-91, with the rectory dating from 1891. It is an excellent example of the mature work of one of Canada's finest revival style ecclesiastical architects of the late-19th and early-20th centuries, Joseph Connolly (b. Limerick, Ireland 1840; d. Toronto 1904). Connolly designed almost 40 Roman Catholic churches and chapels in Ontario. Connolly's most celebrated work is the cathedral-scaled Gothic Revival style Church of the Immaculate Conception (begun 1876, completed 1926) that still dominates Guelph. His work also includes St. Mary's, Bathurst Street (begun 1885), Toronto; the proto-Renaissance of St. Paul's Church at Queen Street East and Power Street, Toronto (1887-89); St. Peter's Cathedral, London (primarily 1880-85, but not fully completed until 1926); and the monumental front tower addition to St. Mary's Cathedral, Kingston (1889, Figure 9).¹

HISTORY

Associations

The parish of St. John the Evangelist was founded in Gananoque 1846, although prior to that a mission was founded in 1831. The original Roman Catholic Church in Gananoque was built in 1846-7 on the south side of King Street East between Stone and Charles streets, and a residence for the priest beside it in 1853.² The structures remained on property until the completion of the construction of the current St. John's on Stone Street South, in 1891.

The construction of the 1846 church coincided with the Great Famine of the late 1840s which drove 1.5 to 2 million destitute Irish out of Ireland, of which hundreds of thousands came to British North America. The famine migration (1847-52) marks the last large movement of the Irish to Canada. The famine immigrants tended to remain in the towns and cities; and by 1871, the Irish were the largest

¹ For a more expansive analysis of the work of Joseph Connolly and his work for St. John the Evangelist, Gananoque, see Malcolm Thurlby, "Joseph Connolly in the Roman Catholic Archdiocese Of Kingston, Ontario," *SSAC Journal*, vol. 30, no. 2, 2005, p. 25-38; Malcolm Thurlby, "The 'Roman Renaissance' Churches of Joseph Connolly and Arthur Holmes and their Place in Roman Catholic Church Architecture," *SSAC Journal*, vol. 29, nos. 3-4, 2004, p. 27-40; Malcolm Thurlby, "The Church of Our Lady of the Immaculate Conception, at Guelph: Puginian Principles in the Gothic Revival Architecture of Joseph Connolly," *SSAC Journal*, vol. 15, no. 2, 1990, p. 32-40; and Christopher Thomas, "A Thoroughly Traditional Architect: A. W. Holmes and the Catholic Archdiocese of Toronto, 1890-1940," *SSAC Journal*, vol. 10, no. 1, 1985, p. 3-9.

² L.J. Flynn, *Built on a Rock: The Story of the Roman Catholic Church in Kingston, 1826-1976* (Kingston: Roman Catholic Archdiocese of Kingston, 1976), p. 266-69; and *Springing from the Rock: A Portrait of the Archdiocese of Kingston, 1976-2001* (Roman Catholic Episcopal Corporation of Kingston, 2002), p. 67-68.

ethnic group in every large town and city of Canada of the time, with the exceptions of Montréal and Québec City.³

The division between Roman Catholic and Protestant Irish is considered so fundamental that they are often treated as two ethnic groups. The Catholics represent pre-Reformation Christian tradition, while the Protestants generally stem from Scottish and English colonists who arrived during various periods most significantly in the Tudor era. The Protestant Irish included members of the Church of Ireland (Anglican), Presbyterian and Methodists. Up to the 1830s, the majority of the Irish who migrated to British North America were Protestant.

Because the Catholics were socially and politically disadvantaged in Ireland, they arrived in Canada with few advantages other than a familiarity with the English language and British institutions, and so had to begin in a new land further down the economic and social ladder than the other British groups. Additionally, there was not always an easy mix with the hegemony of the French language Catholic Church in Québec, until the English language Catholic church asserted its presence in the last quarter of the 19th century, with an Irish dominance in particular.

When Gananoque was incorporated as a town, 1 January 1890, the population was 3519 with the leading religions being: Methodists (1058), Roman Catholics (904), Presbyterians (797), and Church of England, i.e., Anglican (691).⁴ The needs of a growing congregation led, Archbishop Cleary of the Archdiocese of Kingston and the Reverend John O’Gorman to commission the design of a new church structure in 1889, on the present Stone Street site, which at the west/apsidal end is dramatically perched high above the mouth of the Gananoque River.

In addition to its pastoral activities, which were immense in the Roman Catholic community in Gananoque and its influx of summer time visitors, and its broader outreach to the general community as a whole (e.g., the Knights of Columbus), St. John’s was also known for its medical, educational and cultural role (the latter particularly choral and piano training). The latter three were particularly supported by the Sisters of Providence of St. Vincent de Paul, who had a dedicated mission out of Kingston in Gananoque from 1921-87 – although the Sisters nursed people at home in Gananoque or at the House of Providence in Kingston as early as the 1860s.⁵

The first Rector was Father O’Gorman, 1889-1906. He began the long line of priests of Irish origin or ancestry at St. John’s – the demographic *raison d’être* of the parish. Under Father John Patrick Kehoe,

³ For a broader history of the Irish in Canada see, *The Canadian Encyclopedia*, q.v. Irish Canadians, <https://thecanadianencyclopedia.ca/en/article/irish>, accessed January 2020.

⁴ Donald H. Akenson, *The Irish in Ontario: a Study in Rural History*, chapter 6, “Gananoque 1849-71,” (McGill–Queen’s University Press, 1984 and 1999), p. 284; and *Gananoque Historical Society Newsletter*, special ed., 1990, p. 6.

⁵ For a history of the parish and Gananoque convent see, Sister Mary Faustina, “The Christian Community of St. John the Evangelist, Gananoque, Ontario, 1846-1976,” manuscript paper, Nov. 1976, consulted at the Gananoque Public Library; and <https://www.providence.ca/our-story/history/missions/gananoque/>.

1906-23, the parish became more heavily involved in the arts (particularly music) and education. In 1921 the parish opened a school, known as St. John's, located at 100 Garden Street, at the northeast corner of Stone Street North. It offered space for four classrooms for 180 children, grades 1-8.



Figure 4: 100 Garden Street, former St. John's School, Gananoque's first Separate Catholic School, 1921-50, photographed from the southeast ca. 1958, when it served as the Police Station (Gananoque Historical Society Newsletter, no. 14, Sept. 1990, p. 265).



Figure 5: 100 Garden Street, viewed from the southeast (E. Tumak, July 2019).

The Sisters of Providence, staffed the school, and briefly lived in rented accommodation at 10 Brock Street. After less than two years the Sisters moved to what was known as Belfie House, at 50 Market Street, a stone building, sometimes called the Castle or Greystone, also rented. Under Father Archie Hanley (1924-31), the parish acquired the former residence of Senator George Taylor (now no. 150-52 Sydenham Street) as a convent in which the Sisters stayed until 1987. In all 98 Sisters served in Gananoque over the course of 68 years.



Figure 6: 150-52 Sydenham Street, Gananoque, viewed from the southwest, former Convent of the Sisters of Providence (E. Tumak, Sept. 2019).

Under Rev. Richard Carey, 1942-54, the parish acquired the former Gananoque High School in 1950 (constructed in 1898), formerly located just north of St. John's. Even though there were concerns about fire standards (hence the construction of a new public high school), the building provided much greater space than the St. John' School on Garden Street, for grades 1-9, which was later augmented up to grade 10 in 1953. The facility continued to operate until 1973, however, to relieve overcrowding, a new school, St. Joseph's, on Georgiana Street was opened in 1959 to accommodate grades 7-10, at which the Sisters of Providence also taught until 1989.



Figure 7: St. John's School (former Gananoque Public High School), ca. 1968
(<https://www.providence.ca/our-story/history/missions/gananoque/>).

The parish is also notable for its Knights of Columbus chapter formed in 1955. In 1969 the Chapter acquired the former St. John's School at Garden and Stone streets which, since 1954, had a variety of uses including police station (Figures 4-5). The Knights remodeled it, with the lower floor rented, the second floor used by the Knights, and space made available to charitable organisations without charge. Adjacent to the former school was a building known as the Lyceum, at the southeast corner of Garden Street and Garden Alley (Figure 11). It had an auditorium, with a stage and kitchen. It was owned by the parish, and the Knights leased it from 1975 to 1981 when it was demolished as it was considered too costly to maintain and repair. The Knights made it available for numerous official and community purposes, often free of charge.⁶

Person/Events

St. John's Gananoque was constructed as part of the massive building campaign of the last two decades of the 19th century, initiated and coordinated by of James Vincent Cleary (1828-98), Bishop of Kingston 1880-89, and first Archbishop 1889-98. During his reign, nearly 40 religious structures would be constructed. Joseph Connolly was the architect for all these buildings including: the new front of St. Mary's Roman Catholic Cathedral (which also features some of the highest regarded stained glass windows in Ontario and Canada, Figure 9); the Chapel of St. James Boanerges (1890) attached to the northeast angle of St. Mary's (where Cleary is interred, Figure 22);⁷ St. Dismas (the Church of the Good

⁶ St. John the Evangelist, Sunday Bulletin, 17 May 1981, reference provided by parishioner Joy O'Neill; and Sister Mary Faustina, "The Christian Community of St. John the Evangelist, Gananoque, Ontario, 1846-1976," manuscript history report, Nov. 1976, consulted at the Gananoque Public Library, p. 64.

⁷ Boanerges means Sons of Thunder, the nickname for St. James the Great (as opposed to St. James the Less) and his brother St. John.

Thief, 1892-94) in Portsmouth in the west end of Kingston – also in Romanesque Revival style; and the Chapel of Our Lady of Sorrows of the Sisters of Providence (1896-98). Normally, an archbishop would not be considered integrally associated with a parish church, however, the architectural and built expression of the growth of the archdiocese was a central tenet of Cleary's reign.



Figure 8: James Vincent Cleary, n.d. (Courtesy of Wikimedia Commons, in Dictionary of Canadian Biography)

James Vincent Cleary was born in in Dungarvan, County Waterford (Republic of Ireland), son of Thomas Cleary and Margaret O'Brien.⁸ He received his elementary education in his native town. At the age of 15, he was sent Rome to study for the priesthood. Because of an increase in the endowment to Maynooth seminary near Dublin in 1845, he was recalled to Ireland. After five years of study at Maynooth, he was ordained on 19 Sept. 1851. Further study in Salamanca, Spain, ended in 1854 when he returned to Ireland as professor of dogmatic theology and biblical exegesis at St John's College in Waterford. Nine years later the Catholic university in Ireland, which did not have a royal charter at the time, exercised its papal charter by granting a theological degree. Cleary received the university's first doctorate of divinity because of his rigorous analysis. In 1873 he was appointed President of St John's College, and three years later he became vicar general of the diocese of Waterford and parish priest of Dungarvan.

On 1 Oct. 1880 Pope Leo XIII proclaimed Cleary's elevation to the position of Bishop of Kingston, succeeding John O'Brien, who had died suddenly the previous year. Consecrated on 21 November in Rome, the new bishop returned to Ireland to wind up affairs before sailing to Canada, where he was formally installed in his diocese on 7 April 1881.

The diocese benefitted from his administrative skills as well as his support for education. He consolidated the diocesan debts by arranging for a loan using property as collateral. In a series of brilliant pastoral letters beginning in May 1881, Cleary instructed clergy and laity alike on a variety of topics from the diocesan debt to the sanctification of the Christian household. Where instruction proved ineffective, he showed himself quite capable of pursuing and applying the remedies of law, both civil and ecclesiastic. On 28 July 1889 the ecclesiastical province of Kingston was created and Cleary elevated to become the first archbishop, in part a tribute to the See of Kingston, as the oldest English Roman Catholic diocese in Canada, and also as a tribute to the ability and achievements of Cleary himself, in retiring the diocesan debt while coordinating a massive building programme.

⁸ For a broader history of Cleary see, Brian J. Price, *Dictionary of Canadian Biography*, vol. 12, 1891-1900, q.v., James Vincent Cleary.

Cleary's commitment to Catholic education was unflinching, and occasioned a notable series of highly publicized confrontations with Principal George Monro Grant of Queen's College (now Queen's University) as well as with William Ralph Meredith, leader of the Conservative opposition in Ontario. Cleary was equally uncompromising in fidelity to principle when instructing clergy and laity, and he demanded a like response. He did not hesitate to employ his full authority, including the use of excommunication, in confronting the recalcitrant. Not even his fellow bishops were immune. Cleary took great exception to what he saw as too great an accommodation on the part of Archbishop John Joseph Lynch of Toronto to the provincial Liberal government of Oliver Mowat in December 1884 concerning the introduction of Bible readings and prayers in public schools. This, however, often brought criticism from such influential quarters as the *Toronto Globe* and the *Toronto Daily Mail* and the *British Whig* in Kingston.

After his elevation to archbishop, Cleary reopened Regiopolis College in September 1896. Established by Bishop Alexander McDonnell almost 60 years earlier as a seminary and classical school, which had closed in 1869. In 1891 Archbishop Cleary sold off the old college property to the Religious Hospitallers of St Joseph for the Hôtel Dieu hospital, bought a building on King Street, renovated it, reactivated the college's charter, and ordered a diocese-wide collection to support it. As such it is Canada's oldest English-language Catholic secondary school.

Cleary died 22 Feb. 1898 and his body was laid in state in the archbishop's residence until it was transferred to St Mary's Cathedral (Figure 9), where a pontifical requiem mass was celebrated on 1 March, with the body interred in the adjoining St. James Boanerges Chapel (Figure 22). Tributes came from across Canada and the United States. They are best summed up from the *Kingston Daily News*: "Perhaps he had some of the drawbacks as well as advantages of genius. Certainly he had a keen sense of humour, and we are inclined to think he hugely enjoyed the furore produced by some of his pastoral deliverances.Great as a scholar, great as a polemic theologian, great as an administrator, the deceased prelate will long be remembered with respect and affection by his fellow-citizens in Kingston, who can scarcely expect for many years to come to see his like again."

Historical associations played an extremely important role in the design of churches in the 19th and early 20th centuries in Canada and throughout the Western World, and Cleary scrupulously considered this stylistic vocabulary. While many Roman Catholic churches were designed in the Gothic Revival style – including those of the Archdioceses of Kingston and Toronto, the association of the style with the Ecclesiological movement of the Church of England, and of other Protestant sects, required alternative stylistic language based on the locality. Gothic Revival was chosen for the Roman Catholic Cathedral in Kingston to disassociate itself from the Anglican Cathedral with its classical aesthetic. Cleary even invoked the precedent of the iconic crossing tower of Canterbury Cathedral as the inspiration for the tower of the new façade of his Kingston Cathedral as a statement of the Roman Catholic origins of the Mother Church in England. In choosing the iconic tower of Canterbury Cathedral as the model for his cathedral in Kingston, Cleary appropriated a pre-Reformation symbol for the Roman Catholics of Kingston and, by extension, asserted papal authority. It was also an act of bravado as the tower overwhelmed the height of its nearest rival in the city, the tower and spire of Sydenham Street United

Church (then Methodist). By contrast, in Gananoque, the Gothic Revival style was employed by all other Christian sects, so the Romanesque Revival style set St. John the Evangelist apart, yet reinforced the concept of the pre-Reformation catholic (i.e., universal) church.



Figures 9-10 – left: St. Mary's Cathedral, Kingston, viewed from the southwest (E. Tumak, Jan. 2020); and right: Eva Delaney, n.d. (Gananoque Historical Society Newsletter, Feb. 1994, no. 20, p. 424).



A more local person of note associated with St. John's is Eva Delaney: early moving picture business person, organist, pianist, music director, and devoted member of the Catholic Women's League. Eva Delaney (b. Prescott, Ontario 1892, d., Gananoque 1956) was the fourth child of James Bradley and Margaret Woodward, and married Sanford Delaney in 1910, who at the time, was in the moving picture business in Pembroke. Eva quickly became involved with the business, such as providing piano accompaniment as the sound track for silent movies. In addition to raising a large family, she was also the spousal co-proprietor of several vaudeville and film establishments culminating in the Delaney Theatre at 75 King Street East (now the Royal Theatre). She extended this activity into directing and producing local theatricals associated with the Catholic School Lyceum, from 1921-50, located beside 100 Garden Street (at the northeast corner of Stone Street North, near the family home at 132 North Street, established in 1923. Frequently it was noted that the family and the business got by with hard work, saving and scrimping. This is evident with the modest nature of the family's long-time house at 132 North Street house in which nine children were raised. After the death of her husband, as an empty-nester, and after retiring from the theatre business, she relocated to the much grander 198

South Street in 1944 (at the northwest corner of Charles Street South). However, despite its idyllic name of Sans Souci, it was a working venture providing accommodation for tourists.⁹



Figure 11: The Lyceum seen in 1929 (demolished 1981) beside/to the immediate northwest of the former St. John's School, at the corner of Garden Street and Garden Alley (Joy O'Neill collection).

⁹ As fate would have it, her theatre traditions later followed her, and now, across the street from 198 Charles Street South, is the Thousand Islands Play House (the former Armoury Building). For a broader biography see, "Eva Delaney (A Moving Picture Pioneer)," *Gananoque Historical Society Newsletter*, no. 21, Feb. 1994, p. 424-33, and Sept. 2017, no. 68, p. 1867; and Sister Mary Faustina, "The Christian Community of St. John the Evangelist, Gananoque, Ontario, 1846-1976," manuscript paper, Nov. 1976, consulted at the Gananoque Public Library, p. 62 and 67.

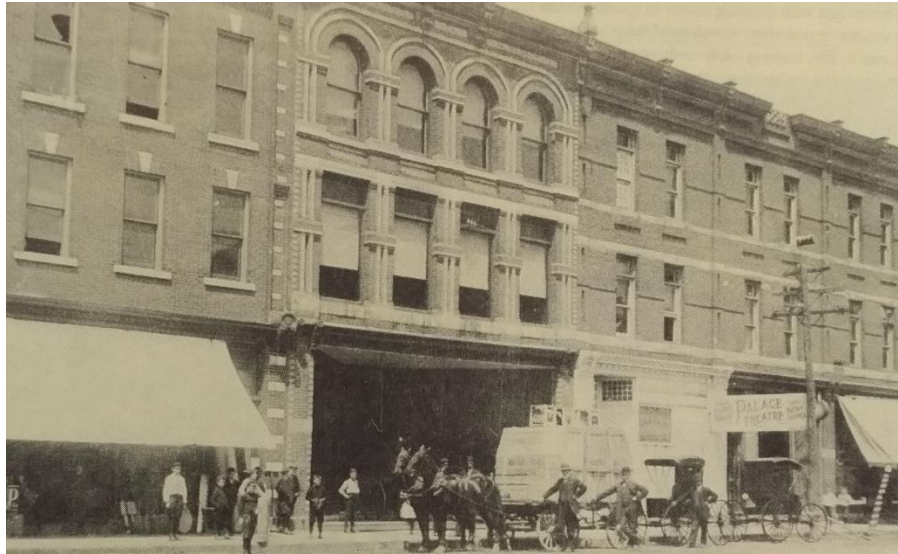


Figure 12: 132 North Street, Gananoque, former Delaney residence (E. Tumak, Feb. 2020).



Figure 13: 198 South Street, viewed from the southeast, with colouration that was not present during the ownership of Eva Delaney, nor typical of its Queen Anne Revival style (E. Tumak, March 2020).

In 1912 after her husband expanded the business to include theatres in Picton, Smiths Falls and Renfrew – as well as operating a hotel in Renfrew, the couple decided to focus their activities in Gananoque as proprietors of the Palace Theatre.



(Figure 14: The Palace Theatre, King Street East, Gananoque, 1913, (Gananoque Historical Society Newsletter, no. 21, Feb. 1994, p. 425.)

The couple later purchased another venue across the street at 185 King Street East, and in 1928 improved the facility to a 700 person auditorium with six box seats and incorporated the 'latest' motion picture technology of the time, a 30' x 40' stage, and facilities for vaudeville performers. However, the building was not fireproof and in 1929 the couple purchased the property at 75 King Street East. Due to the economic downturn of the Great Depression, the building would not be finished for six years, with the family doing much of the construction work. After being converted to a bowling alley, the building has been returned to its use as a theatre (focussing on performance), and is now known as the Royal Theatre.



Figure 15: The Palace Theatre, 1914, on the far right, with a portion of the Palace Theatre sign visible on the extreme right (Gananoque Historical Society Newsletter, no. 21, Feb. 1994, p. 426.)



Figure 16: Opening of the Delaney Theatre, 1936 (Gananoque Historical Society Newsletter, no. 21, Feb. 1994, p. 428.)

The new theatre was considered one of the most up-to-date of its time in the area, of concrete construction, seating 650, being 120 by 50 feet, featuring plush carpets for the entrance and aisles, providing seats with individual arm rests, and offering projection, lighting and sound system considered the best of the day.

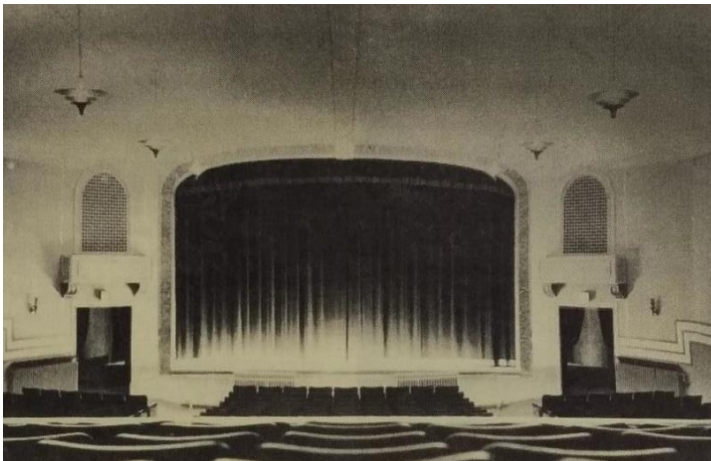


Figure 17: Delaney Theatre interior, ca. 1950 (Gananoque Historical Society Newsletter, no. 21, Feb. 1994, p. 429.)

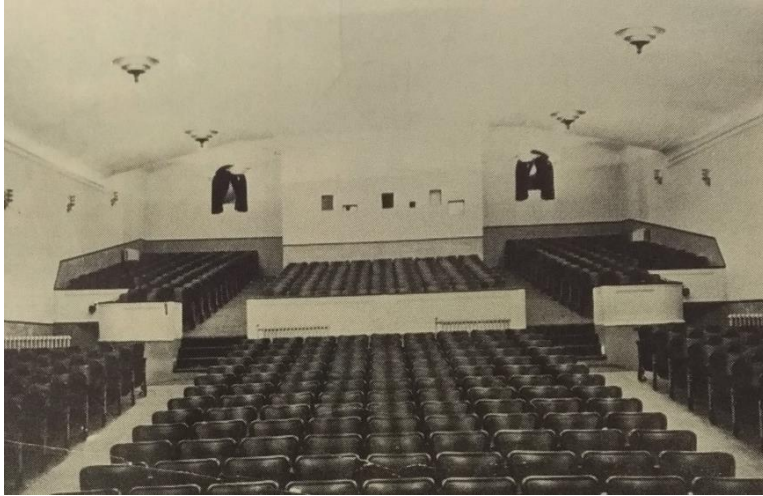


Figure 18: Delaney Theatre interior, ca. 1956 (Gananoque Historical Society Newsletter, no. 21, Feb. 1994, p. 430.)

Her husband was an original member of the Pioneer Motion Picture Industry and she was later inducted as well. Sanford died in 1941. As a life long member of the Catholic Women's League and President on several occasions, she was also on the Archdiocesan Executive for six years, and enjoyed the associated Conventions, meetings and social gatherings. She was Gananoque's first successful woman candidate for Town Council, elected in 1944-47, and was chairman for the Board of Health, for Hospitalization and Children's Aid and Poor Relief.

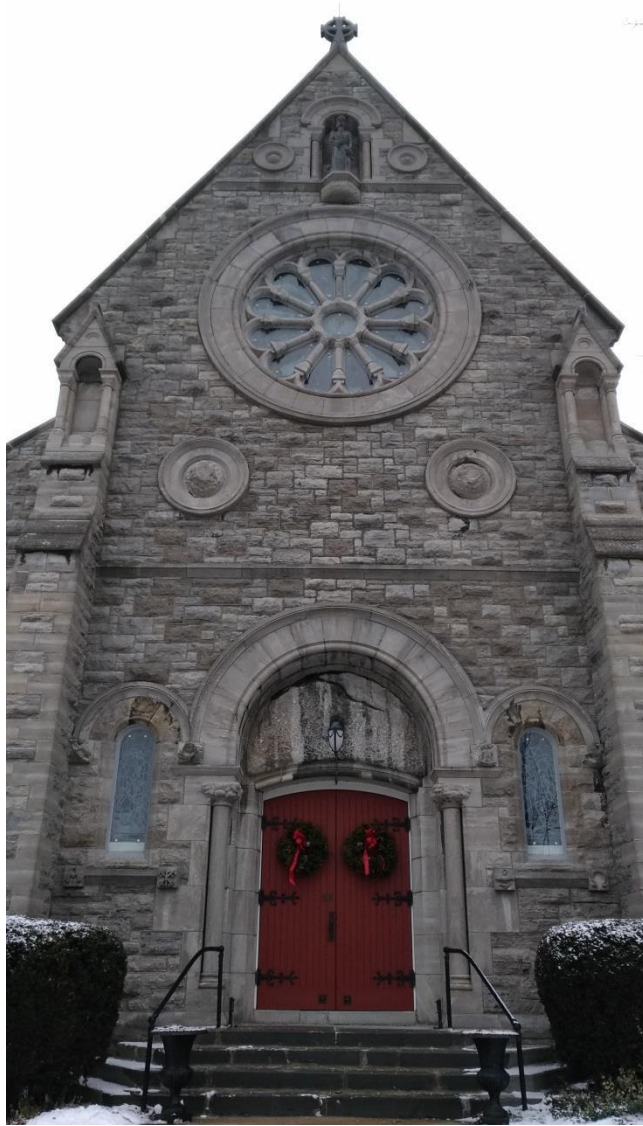
In 1954 Eva was diagnosed with cancer with a month to live, but with her will, strength, faith and prayers she lived for another two years – a miracle with medical options at the time. Her funeral in 1956 was from St. John's, presided by Archbishop O'Sullivan of Kingston. All the businesses in town closed that morning, and when the mass was over, the casket passed through a Guard of Honour formed by the Catholic Women's League, with the cortege going by the darkened Delaney Theatre and thence to the Catholic cemetery at the north end of town.

ARCHITECTURE

Design

St. John's is constructed of limestone from nearby Howe Island, with the majority of the exterior featuring a rock-faced composition laid in a broken pattern, and defined with ashlar detailing for arches, window surrounds, niches, gables, colonnettes, parapets, etc. (Figures 1-3, 19-21 and 23-25).

The church is a basilica plan with lower side aisles, above which rises the nave lit by small circular clerestory windows.¹⁰ Enriching the footprint are several projecting components: a cylindrical baptistery



with a conical roof at the northeast corner – now serving as the universal access entry; a squat square bell ‘tower’ at the northwest corner with angle buttresses capped by a truncated hipped roof on which sits a diminutive open wood belfry; a side-gable vestibule entrance at the southwest corner; outward projecting confessionals on the south and north elevations; and the attached rectory setback at the southwest corner of the church.

The symmetrical front of central nave, is capped by a gable roof flanked by single level side aisles covered by single-slope roofs. The front façade is supported by shallow buttresses, with the two taller buttresses at the terminal ends of the nave section capped by gabled niches supported by colonnettes. The central main entrance is under a semi-circular arch of ashlar dressed stone supported by jamb shafts/colonnettes and flanked by narrow semi-circular arched windows. Above the entrance lintel, the tympanum is rough-faced in anticipation of bas-relief carving. Two rondelles above the front entrance of ashlar dressed stone enclose rough-faced stone, also intended for bas-relief carving.

Figure 19: Front entrance (E. Tumak, Jan. 2020).

¹⁰ A basilica church is composed of a central nave and two or more parallel side aisles, the former higher and wider than the latter, lit by the windows of a clerestory above the side aisles, and with or without a gallery. John Fleming, Hugh Honour and Nikolaus Pevsner, *The Penguin Dictionary of Architecture*, q.v. basilica and clerestory, 3rd ed. (Penguin Books, 1980).



Figure 20: Detail of niche atop front façade buttress (E. Tumak, Jan. 2020).

A great circular rose window over the entrance dominates the façade as is traditional. It is in the wheel manner with foils or tracery arranged like the spokes of a wheel (Figure 19). It contrasts with flamboyant rose windows of the late Gothic style in France where the tracery of the bars of stonework form long wavy divisions of a somewhat flame-like pattern.¹¹ The gable of the façade features a niche with a statue of St. John (commissioned in 1990 for the centennial of the current church),¹² and the gable parapet is surmounted by a Celtic cross. All exterior crosses are of the Celtic pattern, highlighting the Irish association. On the front façade each side aisle is illuminated by a single, round-headed window.

Not all of the architectural expression, carved stone elements, and detailing, are concentrated on the front. The side elevations and apse are further distinguished by masonry embellishment, and particularly the dichromatic patterned green and black slate roof. The slates are laid in a combination of rectangular, fishscale and clipped edge shapes creating triangular, chevron and cross forms on all the roofs – nave, apse, aisles, towers and south side front entrance porch (Figures 1-3, 21, 23-24 and 26). Similar roof shingle detailing is present on the rectory.¹³



Figure 21: South side of St. John's, showing from right to left, the south entrance, the outward extending confessional, the link between the church and the rectory, and the rectory (E. Tumak, Jan. 2020).

¹¹ Fleming, Honour and Pevsner, *The Penguin Dictionary of Architecture*, q.v. rose window and flamboyant, 3rd ed. (Penguin Books, 1980).

¹² *Springing from the Rock: A Portrait of the Archdiocese of Kingston, 1976-2001* (Roman Catholic Episcopal Corporation of Kingston, 2002), p. 68.

¹³ The slate roof shingles were restored in 2000.

The south side of the of the church is approached by a side entrance vestibule at the southeast corner, covered by a cross gable to the main structure, with a semi-circular arch over the entrance and small circular windows lighting the side walls. An architecturally expressed confessional extends outwards midway on the elevation. It has a matching companion on the north elevation. Each confessional is lit by a small circular window, and the exterior of the confessional is topped by a gable roof with the front parapet surmounted by a Celtic cross. Comparable examples of these confessionals are present with the architect`s contemporaneous St. James Boanerges Chapel beside St. Mary`s Cathedral in Kingston.

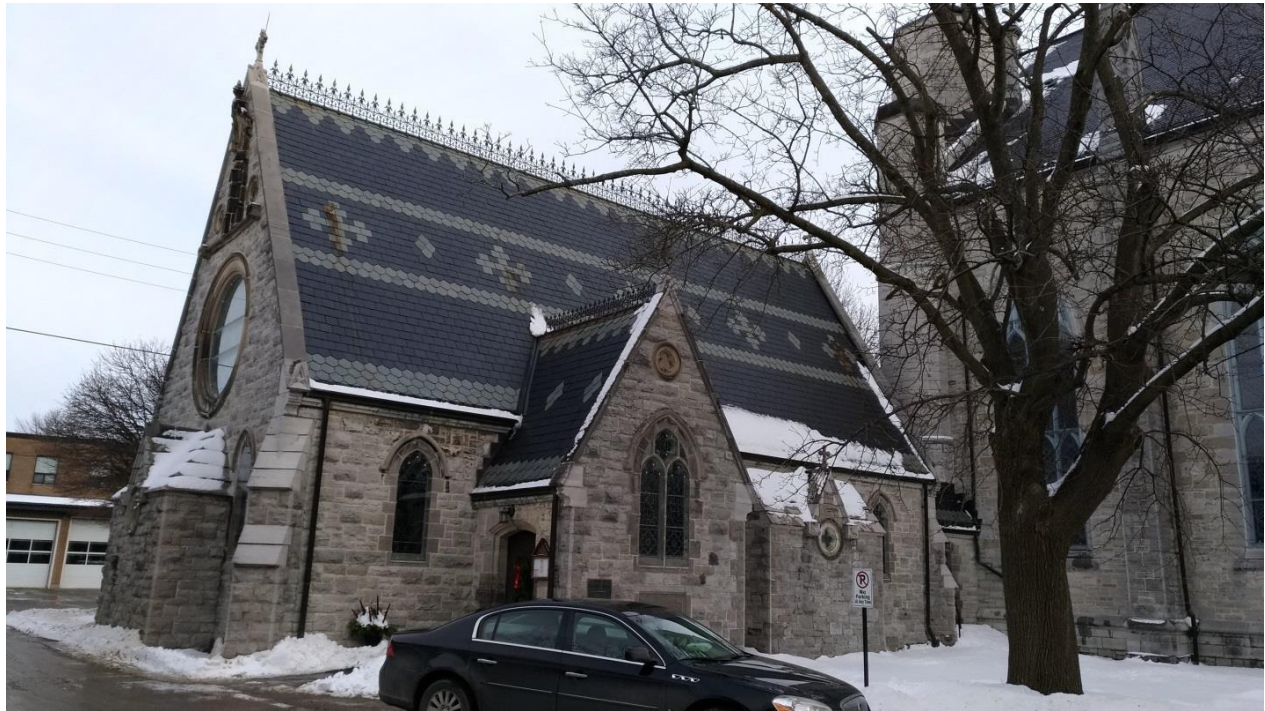


Figure 22: St. James Boanerges Chapel beside St. Mary`s Cathedral in Kingston, viewed from the northwest (E. Tumak, Jan. 2020).

The north side of the church is notable for two low projecting components: the circular baptistery with conical roof presented as a squat tower at the northeast corner (it is now a point of universal access); and the equally squat, square bell tower at the northwest corner, capped by a small wood belfry. In keeping with the south face is an architecturally expressed confessional projecting outwards midway on this elevation. It is also lit by a small circular window, with the gable topped by a Celtic cross.



Figure 23: North elevation of St. John's viewed from the northwest (E. Tumak, March 2020).



Figures 24-25: left – Original baptistery, current universal access entrance, viewed from the northwest (E. Tumak, Jan. 2020); right – an outward extending confessional on the north elevation (E. Tumak, Jan. 2020).



Figure 26: 'Tower' supporting the belfry (E. Tumak, Jan. 2020).

The 2.5 storey rectory is an asymmetrical composition dominated at the front by a two-storey hemi-circular bay capped by a half cone roof (Figures 1, 21 and 27). At the ground and attic levels the massive lintels of the door and windows are supported by corbels at the upper corners with further support from blind relieving arches above. Semi-circular arches top the second level openings. The front gable is surmounted by a Celtic cross. The rear features more conventional rectangular windows, and is dominated by wood balconies which, from the high, dramatic riverine prospect from the southwest/rear, offer an almost Bavarian quality (Figures 3 and 28).



Figure 27: Detail of ground level windows and main entrance of the rectory (E. Tumak, Jan. 2020).



Figure 28: Rear/west elevation of the rectory (E. Tumak, Jan. 2020).

Style

The Romanesque Revival style, popular in Ontario 1850-1900, is characterized by semicircular arches, niches and windows, squat columns with multi-scalloped capitals and low cylindrical towers with conical roofs. Like the Gothic Revival, this style had its origins in 19th century romanticism, but rather than drawing on the pointed architecture of the Gothic, the round-arched examples of the earlier Romanesque were chosen. The Romanesque began in the 9th century and culminated in the great cathedrals, abbeys and monastic churches of Western Europe in the 12th century. As a result of its broad geographical distribution and stylistic variations

by region or ruling authority, various sub-categories emerged – e.g., Lombardian for northern Italy, Carolingian for Emperor Charlemagne, Norman for England, Hibernian for Ireland, and so on.

The monumental scale, decorative richness, bold and at times lavish use of materials characteristic of the mature Romanesque Revival became very suitable for civic and religious buildings symbolic of the urban affluence following Confederation in 1867.

The popularity of the Romanesque Revival in the last decades of the 19th century was in large part due to the genius of the American architect H.H. Richardson, whose personal interpretation of this revival style was so instrumental and widely emulated, that a subset category of the aesthetic was named Richardsonian Romanesque.

St. John's and the rectory are essentially the only examples of the Romanesque Revival style in Gananoque, and not only one of the best examples this style in Eastern Ontario for each category, but unprecedented as a linked combination of the oeuvre of such a distinguished architect. Far less notable examples in Gananoque are the former Post Office on Stone Street South, and the current 1000 Islands Playhouse on South Street (original Armoury/Drill Hall, built 1912, and from 1966-2004 combined Fire Hall and Police Station). The former Post Office of 1889, designed by the office of the Federal Chief Architects Branch (designated Pt. IV, by-law 1978-20), mixes the Richardsonian Romanesque and Queen Anne Revival styles. The former Armoury/Drill Hall, only conveyed the Romanesque Revival style with the decorative brickwork of the cornices of its side gables, the most visible of which, on the west, is now almost completely obscured by a later addition.



Figure: Former Post Office of 1889, 110-20 Stone Street South, viewed from the southeast (E. Tumak, August 2019).



Figure: 1000 Islands Playhouse (former Drill Hall, then Firehall and Police Station), 185 South Street, viewed from the northwest, showing a later addition to the right/west (E. Tumak, May 2020).



Figure: 1000 Islands Playhouse, Firehall Theatre, viewed from the northwest shortly after construction ca. 1912, showing the detailing of the west gable (<http://www.1000islandsplayhouse.com/firehall-theatre/>, accessed Sept. 2019, no attribution provided for original source).

Although not part of the designation, the interior is a superb example of the Romanesque Revival style in Canada. This is expressed in numerous ways including the round-headed arches supported by eight weighty, polished granite columns, which create an arcade between the nave and the side aisles. The stained glass windows (all of which are included in the designation) amongst others include five on the west wall produced by Deprato Statuary Co., of Chicago and New York, with much of the remainder by N.T. Lyon of the McCausland Studio of Toronto – one of the most important stained glass firms in Canada at the time. Other prominent interior features include the 1921 marble high altar also by Deprato but created in Italy, and the Raphael-inspired image painted on imported panels of the apsidal

roof of 1920 by Panzeroni and Son of New York City (the original dating from 1509),¹⁴ and the Cassavant organ in the loft over the main entrance installed in 1977 (originally built in 1940 for the chapel at the Cartierville Hospital in Quebec) which unfortunately obscures the east-facing rose window. Extensive wall painting decoration was completed in 2009-10 to evoke traditional stencilling.



Figure 29: interior of St. John's looking west towards the altar and apsidal end (Joy O'Neill, 2009).

¹⁴ Joy O'Neill, "History/Architecture of St. John the Evangelist Roman Catholic Church, [Gananoque]," n.d. Sometimes called a fresco in Gananoque this is not the case. A fresco is a method of painting on a plastered wall or ceiling, a *true fresco*, is done before the plaster is dry, a *dry fresco* when done on dry plaster. Raffaello Sanzio Raphael (born Urbino 1483, d.1520), was one of the greatest exponents of High Renaissance classicism in architecture as well as in painting. Fleming, Honour and Pevsner, *The Penguin Dictionary of Architecture*, q.v. Raphael, and fresco, 3rd ed. (Penguin Books, 1980).



Figure 30: interior of St. John's looking east towards the main entrance and organ loft (Joy O'Neill, 2009).

Architect/Designer/Builder

Given his highly respected oeuvre for the Archdioceses of Toronto and Kingston, combined with his Irish background (the backgrounds of the Archbishop and the incumbent priest Father John O`Gorman when St. John`s was commenced), Joseph Connolly was the obvious choice for the commission, as well as for the use of the Hiberno-Romanesque Revival style.¹⁵

Connolly trained in Dublin, Ireland, at the office of the highly esteemed architect J.J. McCarthy (1817-81), who specialised in Gothic Revival style architecture, and was considered the Pugin of Ireland.¹⁶ Connolly emigrated to Canada in 1873. Not surprisingly Connolly`s early work was greatly influenced by his mentor and indeed most of his churches are built in the Gothic Revival style favoured by McCarthy. However, Connolly infused each of his commissions with sensitivity to the requirement of the particular site, drama in composition, handling of local materials, and authoritative use of a broad architectural vocabulary derived from medieval sources that included Romanesque, as well as the post-medieval Renaissance Revival and proto-Baroque Revival styles.

¹⁵ For a more expansive analysis of the work of Joseph Connolly and his work for St. John the Evangelist, Gananoque, see foot note 1.

¹⁶ Augustus Welby Northmore Pugin (1812-52) was a seminal figure in the revival of Gothic style architecture in the English world.

In addition to the church, Connolly designed the rectory at Gananoque, as he was later to do at St. Dismas (The Church of the Good Thief), in Portsmouth, Kingston, however, the St. Dismas rectory is of contrasting style and materials.

In the last quarter of the 19th century, patrons of church architecture in Ontario became increasingly self-conscious about the stylistic associations of their buildings. From 1850-75, the promotion of Gothic as the Christian style of architecture had an impact well beyond the realm of Catholic and Anglican churches. In Ontario, and indeed throughout Canada and the English-speaking world, Gothic and Romanesque was remarkably successful with non-conformist denominations. Many Baptist, Methodist, and Presbyterian churches in Ontario were built in the Romanesque style in the third quarter of the 19th century. For the most part, the details were derived from Milanese or Lombard Romanesque and, by the 1880s, their plans were increasingly centralized, often with amphitheatre plans. Thus, both in terms of stylistic detail and plan, Connolly's Hiberno-Romanesque basilicas, such as St. John Gananoque, were far removed from the contemporary nonconformist Romanesque counterparts.

The Hiberno-Romanesque of Connolly's Catholic church was also quite distinct from the Ecclesiological Gothic Revival style of Christ Church Anglican Gananoque (1857-58, tower and spire 1880) on the west side of town and, on the east side of the Gananoque River, on Stone Street South, St. Andrew's Presbyterian Church (1851-55, with significant additions 1871-87 and 1955), and Grace United Church (formerly Methodist, dating from 1871 and 1896, with extensive restoration and renovation after a 1979 fire).

Connolly's work is well represented in leading texts of Canadian architectural history with St. John's highlighted in one of the core surveys, John Blumenson's, *Ontario Architecture*.¹⁷

Builder

George Wilson was responsible for the construction of St. John's. He was a leading force in the Mitchell construction firm which was soon to be called Mitchell and Wilson. It was the most prestigious general construction firm in Gananoque and would remain so for the next century.¹⁸ George Wilson started his career as a bricklayer, and by 1892 was successful enough to join with the prominent Mitchell family construction business (started in 1840 as a carriage making business then joinery, and later house building), headed by David Mitchell.¹⁹

Shortly before, in 1886-87, the firm was responsible for the very challenging engineering expansion of St. Andrew's Presbyterian Church just a few metres north on Stone Street, when the load-bearing side

¹⁷ John Blumenson, *Ontario Architecture: A Guide to Styles and Building Terms 1784 to the Present* (Toronto: Fitzhenry and Whiteside), p. 85. See also Harold Kalman, *A History of Canadian Architecture*, vol. 2 (Toronto: Oxford University Press); and Leslie Maitland, Jacqueline Hucker and Shannon Ricketts, *A Guide to Canadian Architectural Styles* (Peterborough: Broadview Press, 1992).

¹⁸ Faustina, "The Christian Community of St. John the Evangelist, Gananoque, Ontario, 1846-1976," p. 27.

¹⁹ *Gananoque Historical Society Newsletter*, no. 4, Feb. 1986, p. 39.

walls were almost completely removed to provide very wide transepts to greatly augment seating capacity.²⁰

Notable structures of the combined Mitchell-Wilson principals include: the Skinner residence in 1905 (now the Sleepy Hollow Bed and Breakfast at 95 Kings Street West—exterior and interior designation in 2008); Nokomis Lodge on Howe Island (1914, destroyed by fire 2003); the Gananoque Band Stand of 1921 (designed by then Gananoque Band member William Rees); the former Public High School; and the gates at the three town entrances.²¹

The work of George Wilson is not to be confused with R.J. Wilson who was also a prominent builder in Gananoque at the time, and who was responsible for the construction of the Gananoque Swing Bridge on Water Street (1893, designated 2013), and the Gananoque Pump House (1903-05, designated 2009).²²

ENVIRONMENT/CONTEXT

Compatibility with Heritage Environs

The area to the north of the St. John's was formerly much more built up. To the immediate north was the former Public High School constructed in 1898 and re-purposed as St. John's School from 1950-74, and then further north was Market Square of which all that remains is the Clock Tower and one of the former Post Offices. In addition to the school, gone are the Fire Hall – demolished 1974, and the former cylindrical water tower to the Fire Hall's northwest – demolished 1979.

²⁰ St. Andrew's Presbyterian Church, 160th Anniversary Sunday, November 16, 1997, p.7; and unnamed newspaper source, 1939, in St. Andrew's history scrapbook, p. 10.

²¹ Gananoque Band Stand, heritage plaque.

²² Town of Gananoque heritage research file; history of the Mitchell and Wilson construction firm, in Sleepy Hollow Bed & Breakfast heritage research file, n.s., n.d.; conversation with Ewart Richardson, 30 October 2009, regarding the history of the Mitchell and Wilson company; Edgar Tumak, "Heritage Designation Report, 95 King Street West, Gananoque, Ontario," 2009; and Edgar Tumak, "Heritage Designation Report, Gananoque Swing Bridge, Water Street, Gananoque, Ontario," 2013.



Figure 31: Oblique aerial view of St. John's from the southeast, 1919. The former High School is to the immediate right/north – demolished 1974, then the low fire hall – demolished 1974, then the clock/hose drying tower to its right/northeast and the cylindrical former water tower to the firehall's northwest – demolished 1979 (Gananoque Historical Society Newsletter, no. 38, Sept. 2002, p. 951).

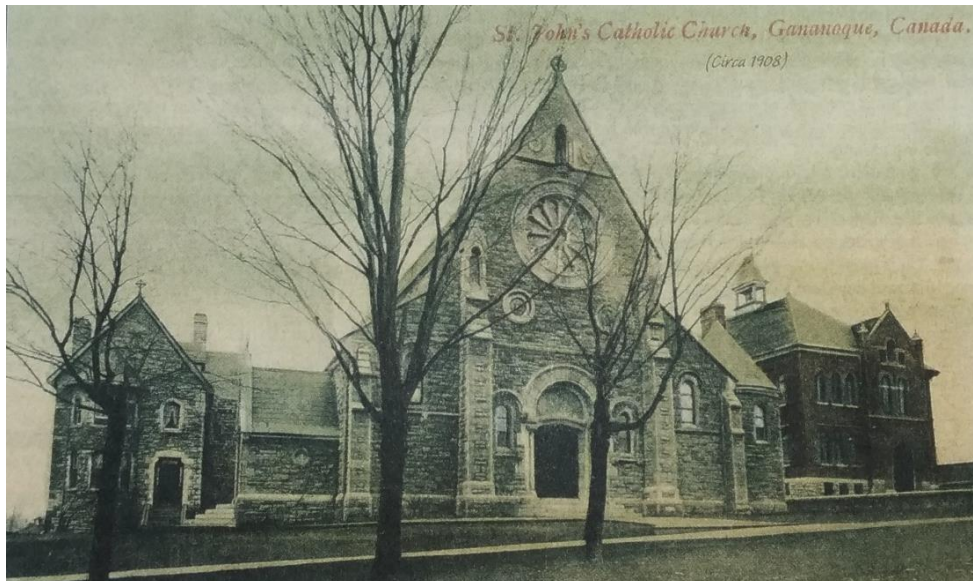


Figure 32: St. John's Roman Catholic Church, ca. 1908, viewed from the southeast with the former Gananoque High School to the north/right (Gananoque Historical Society Newsletter, Sept. 2008, no. 50, cover page).



Figure 33: View of St. John's from the southwest ca. 1903, with the cupola of the former Gananoque High School to the north/left (Detroit Publishing Company, in Gananoque Historical Society Newsletter, Sept. 2013, no. 60, p. 1633).



Figure 34: View of St. John's ca. 1906, viewed from the northeast showing the bell tower (far right) before the belfry was placed on top – the belfry is on the ground midway between the bell tower and conical tower (Joy O'Neill collection).



Figure 35: 270 Stone Street South, viewed from the southwest (E. Tumak, January 2020).

St. John`s sits proudly among commanding religious and civic buildings as well as commodious residences along Stone Street South, Pine and Wellington, such as the United and Presbyterian churches, and the Town Clock Tower and former post office.

The site around St. John`s is in keeping with its late-19th century origins as demonstrated by the existing lot division facing Stone Street South on the front/east. The front/east side of the building is clearly visible as originally intended, and the primary ground cover is a lawn with small ornamental plantings.

The current direct path to the main entrance, southeast entrance and rectory, appear to be original, whereas the access to the former baptistery at the northeast corner was changed to a universal access.

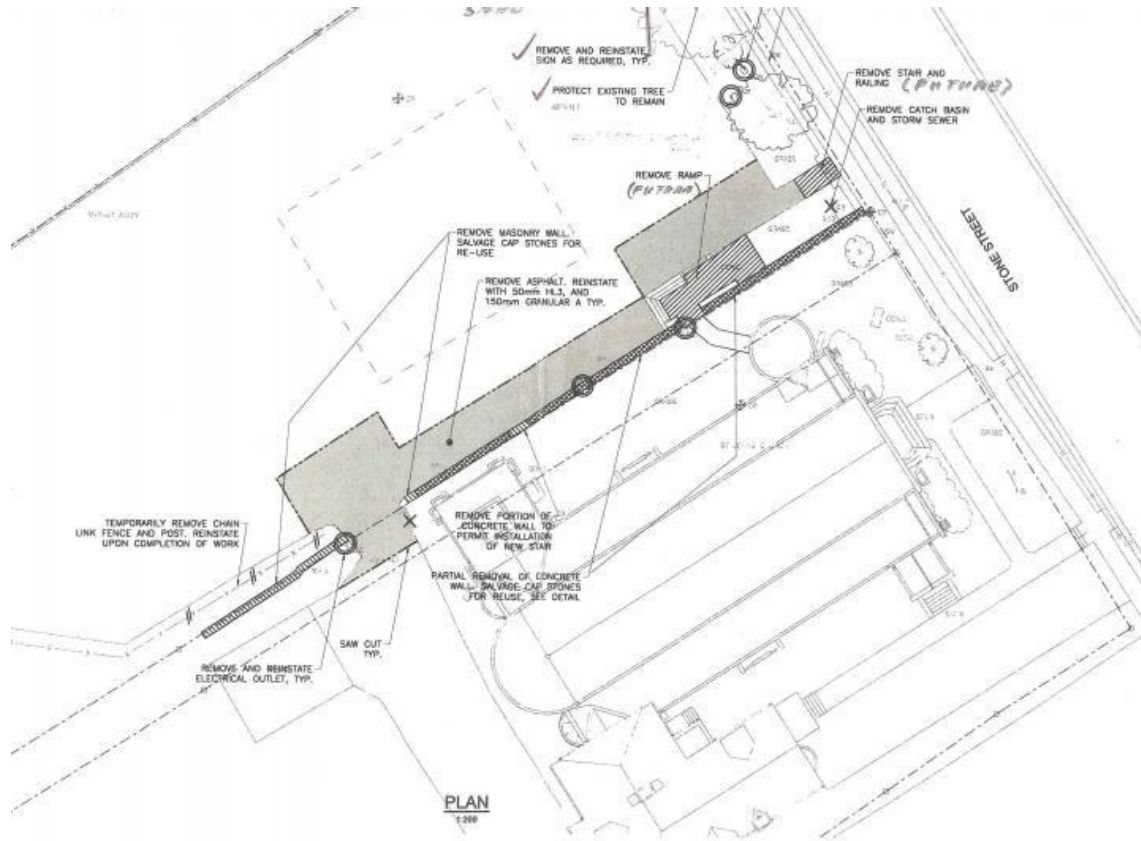


Figure 36: Site plan of St. John the Evangelist, showing Stone Street South to the east/right (McCormick Rankin Group, "St. Johns Evangelist Church, Retaining Wall Rehabilitation: Removals," April 2013, project no. 35 13006, drawing no. 2).

The institutional precinct in which St. John's sits was even more notable when the Fire Station and the Gananoque High School were located immediately north (Figures 31 and 38-39). The site of the former Gananoque High School is now a parking lot used by the church with the only physical reminder being the limestone retaining wall and interpretive plaque along the sidewalk.

To the north of the parking lot is the three-storey brick Riverview Apartments of 1975 (architect M. Paul Wiegand, Belleville). It is the only non-conforming structure of note in what is essentially a heritage precinct. However, with large trees and its narrow end facing Stone Street South, it is not obtrusive on the streetscape.



Figure 37: Former Market Square, summer 1973, showing the former Firehall left, cylindrical water tower centre, and to its immediate right the brick Clock Tower. The former Firehall was replaced by the Riverview Apartments (Gananoque Historical Society Newsletter, no. 39, Feb. 2003, p. 987).



Figure 38: Oblique aerial view from the southeast, 1919. (Bishop Barker, LAC A030481 MIKAN no. 3259987).



Figure 39: Oblique aerial, 1920, from the southwest, with St. John's visible roughly in the centre left of the image (McCarthy, LAC MIKAN no. 3261445).

Community Context / Landmark Status

St. John's, as a building, is prominent by virtue of its elaboration, physical form and institutional status. Its mass, nave height, projecting baptistery, bell tower and rectory, and commanding presence over the high bank of the Gananoque River near the mouth of the St. Lawrence, were intended to make it a landmark structure, and continues to remain so. It was designed to be immediately identifiable as a traditional, Christian place of religious worship—which elevates it in terms of structural hierarchy within the surrounding environs. Continuity of function as a Roman Catholic church adds to its landmark status.