

BANDSHELL, 30 KING STREET EAST, GANANOQUE

PROPERTY DESCRIPTION: TOWN OF GANANOQUE, COUNTY OF LEEDS, COMPOSED OF LOT A, LOT 1009 EAST OF THE GANANOQUE RIVER ACCORDING TO PLAN 86

HERITAGE DESIGNATION BY-LAW NO. 92-32, REVIEW 2019

HERITAGE ANALYSIS REPORT: REAPPRAISAL, by Edgar Tumak Heritage, 2020



Figure 1: Gananoque Bandshell, 30 King Street East, viewed from the west, with Town Hall in the background (E. Tumak, March 2020).

FOREWORD

As part of the heritage designation by-law review for the Band Shell, on the grounds of the Gananoque Town Hall, this 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, as well as a revised list of heritage attributes. The original supporting information (see Appendix A.3original) correctly identified that the property was appropriate for heritage designation, however, there was only limited mention of its architectural significance (other than a recording of its existing features), very limited analysis of its historical context, and nothing pertaining to environmental/contextual significance which are all part of the three main categories under Ont. Reg. 9/06.

INTRODUCTION

The Gananoque Bandshell was constructed in 1921, to the design of long-time Citizen Band member and leader William Rees. It was built by Gananoque's leading construction firm Mitchell and Wilson, and restored in 1993. It is an integral part of the landscape of the park surrounding Gananoque Town Hall, the former John McDonald Residence, built in 1831 in the Neoclassical style (designated Pt. IV, by-law 1976-13). Other integral features of the Town Hall landscape include: the fountain, ca. 1911-19, the war memorials for the Unknown Soldier (unveiled 1920) and the recent Vimy Ridge memorial honouring John Henry Brown, the small lion statue, and the Ontario Provincial Historic Plaque (Figures 3-8). In essence the Town Hall, landscape and its features, and its surrounding municipal properties, such as the Library, Visitor Information Centre, form a cultural heritage landscape. This landscape is reinforced by parkland and amenity space further west and south, such as parkland on either side of the Gananoque River, the King Street Bridge and dam of 1930 (restored 2006), the dam and pedestrian crossing bridge at north end of the Mill Pond, 'The Umbrella' and Engine 500 "Susan Push" for the Thousand Islands Railway (2 King Street East), and the pedestrian/former rail bridge at the juncture of King, Mill and Main streets.



Figure 2: Gananoque Bandshell, 30 King Street East, viewed from the north (E. Tumak, Feb. 2020).



Figures 3-4: left – Gananoque Town Hall Fountain; and right – Gananoque Monument to the Unknown Soldier (E. Tumak, Feb. 2020).

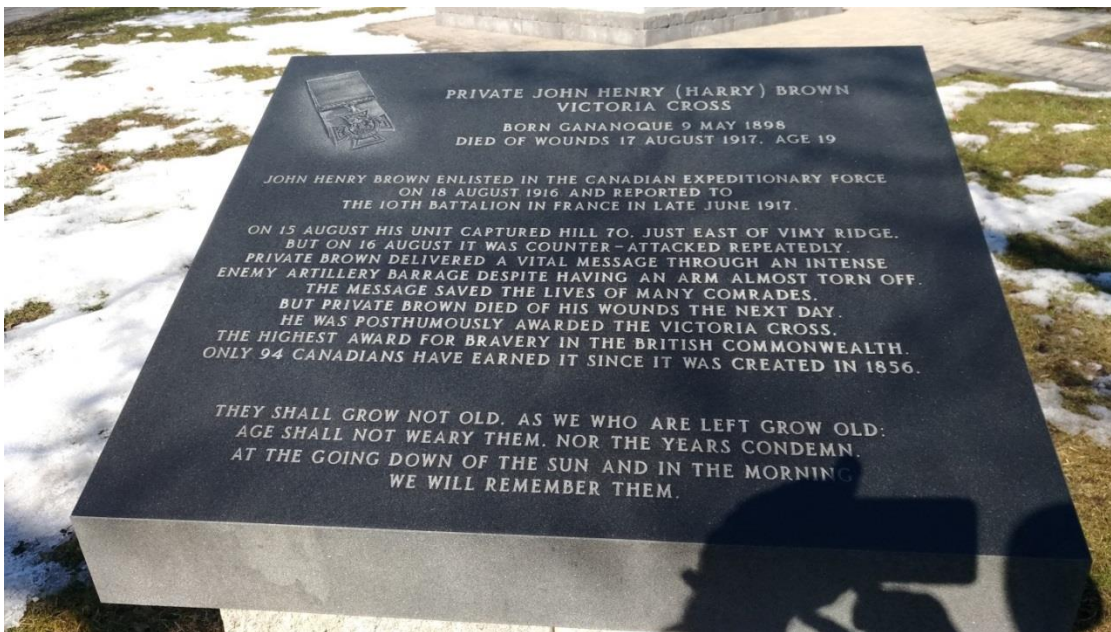


Figure 5: Gananoque Town Hall Park Memorial Monument to John Henry Brown, related to Vimy Ridge, from WWI (E. Tumak, Feb. 2020).



Figure 6: Lion statue, Town Hall Park grounds, previously located southeast of the former Customs Building at the south end of Main Street, Gananoque (E. Tumak, Feb. 2020).

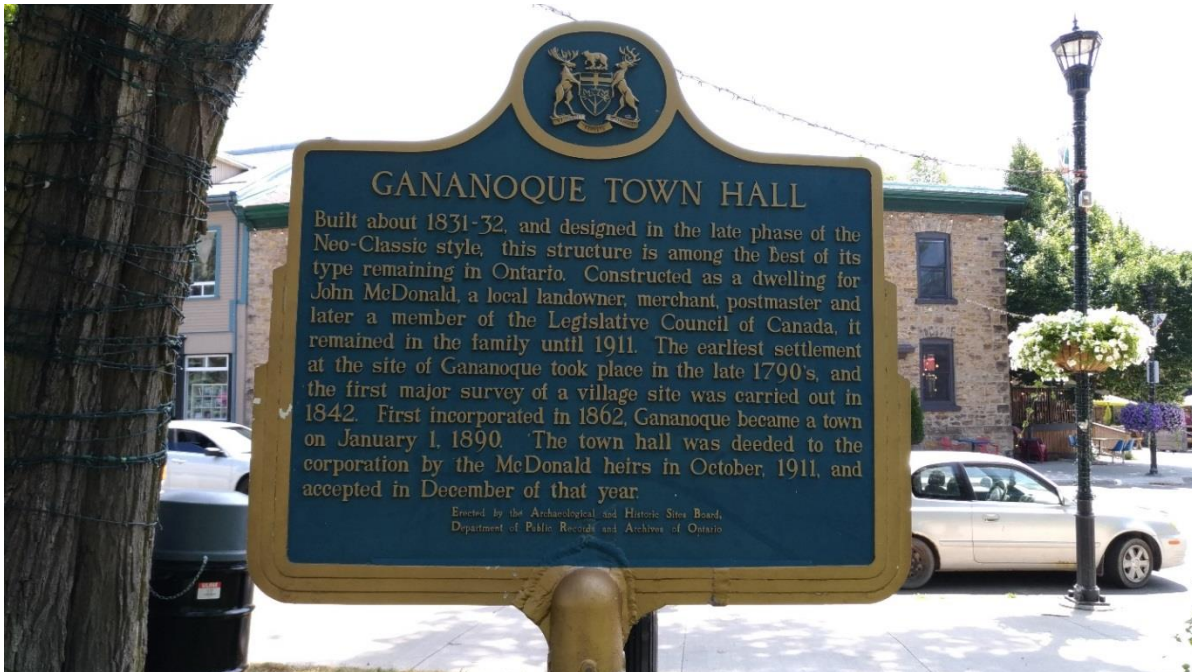


Figure 7: 30 King Street East, Provincial heritage plaque for Gananoque Town Hall (E. Tumak, July 2019).



Figure 8: 30 King Street East, Gananoque Town Hall Park, viewed from the southeast, to the left/south is the 1920 Soldier's Memorial, the Bandshell, the fountain, and Town Hall (E. Tumak, July 2019).

The term bandshell used in Gananoque-Kingston seems to be a localised term. More commonly this type of structure is called a bandstand.¹ A bandshell looks like a shell, and was inspired by the Art Deco style Hollywood Bowl of 1928, which was broadly copied elsewhere, such as at the Canadian National Exhibition grounds, Toronto, Canada.

¹ A bandstand is generally a circular, semicircular or polygonal structure designed to accommodate musical bands performing outdoor concerts. It creates an ornamental focal point and also serves acoustic requirements while providing shelter for the changeable weather.



Figure 9: The Canadian National Exhibition Bandshell, built 1936, Toronto, Ontario, designed by Craig and Madill architects (ca. 1965, source https://www.google.com/search?rlz=1C1LDJZ_enCA577CA578&sxsrf=ACYBGNR7xzEEqCYvnG7ZlvLcChg-m-WZfw:1583101362715&q=CNE+Bandshell&stick=H4sIAAAAAAAAAAONgecTYw8qt8PLHPWGpJsZJa05eY6zh4grOyC93zSvJLkKkU0uNiq7JUuASlePXT9Q0Nk8ozktJKcjl0GKT4uVCFIOyMjHZdmnaOTUfQ0MDvCTNvkiOUiJlQF7tnsU9-cmKOYPUz8yO2i2_aK3FyMjAwPHg-fYW9FkPTvhWH2Fg4GAUYeBax8jr7uSo4JealFGek5uQAAPA-9YqiAAAA&sa=X&ved=2ahUKEwiDtfiSqPrnAhWFZd8KHc0RC_sQ6RMwFXoECA4QCA&biw=1366&bih=62, accessed Feb. 2020).

HISTORY

Historical Associations

A brass band is a large instrumental ensemble consisting mainly of brass, woodwind, and percussion instruments. Traditionally bands are associated with outdoor activities or ceremonies, e.g., to accompany marching, add cheer to festivities, and contribute to the pomp of civic occasions.²

² For a broader history of brass bands in Canada see, *The Canadian Encyclopedia*, <https://www.thecanadianencyclopedia.ca/en/article/bands-emc>, accessed March 2020.

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In the early 1930s Gananoque had two community bands, which reportedly offered Gananoque two weekly two hour concerts in Town Park – presumably in good weather. In 1931 Horace Grey from England was hired to conduct the municipal Citizens Band. After winning regional competitions in 1931 and 1932, the Band became the reigning Champion Band of Eastern Ontario. Subsequently, in 1933 at the Canadian National Exhibition competition, the Gananoque Band became the Champion Band of Canada in its category (municipalities of under 10,000). Unfortunately, later in that year, Gananoque Town Council had to discontinue the Band’s grant of \$1000 due to the economic constraints of the Depression. Years later a municipal citizen band resumed.³

The concept of the 19th and 20th century brass band in what became Canada emerged from military music under the French and then British regimes of the 18th century. Around 1820 non-regimental bands began to come into existence, such as the band of the Children of Peace in Hope (later named Sharon), Ontario, and the Musique Canadienne, Quebec City. Within a few decades most towns of stature and cities had bands, often associated with local fire brigades, temperance societies, or volunteer militia, and by the mid-19th century the trajectory of civilian and military bands merged, whether sponsored by municipalities, or by associations such as St-Jean-Baptiste and Orange societies, or by manufacturers for their employees.

By the 1860s, large employers in Eastern Canada, started to outfit sizeable band ensembles for the benefit of their employees, and to promote the company name. This eventually occurred in Gananoque with support from the Gananoque Carriage Company. In Ottawa, one of the better known company bands was that of the Woods Outfitter Company.⁴

Throughout the 19th and the first three decades of the 20th centuries, bands were the main source of new music for the general public. Much of this music was arrangements of music published for other purposes. One finds much of this music in libraries and archives, however, it is difficult to readily transfer it to contemporary ensembles because the formation of bands has changed so much since this time.⁵

At the turn of the 19th - 20th centuries full-time Canadian military bands came into existence, and after that time the variety of ensembles grew: kiltie bands (i.e., bands wearing kilts), Salvation Army bands, concert bands, broadcast and recording studio bands, Canadian Legion bands, football bands, and cadet bands.

Band festivals can be traced back to at least 1858 in Toronto, and again in 1877 in Kitchener (then called Berlin), Ontario, followed a year later by 19 military and civilian bands from as far away as Stratford and

³ Joe Coté, *Gananoque Historical Society Newsletter*, Feb. 1993, no. 19, p. 373; and “Citizens` Band of Gananoque, An Abbreviated History,” *Gananoque Historical Society Newsletter*, Feb. 2018, no. 69, p. 1891.

⁴ Edgar Tumak, “All Saints’ Anglican Church, Sandy Hill, Ottawa,” Heritage Designation Report, 1999.

⁵ Michael and Shannon Purves-Smith, “The Wellington Winds at 25 Plus,” *Waterloo Historical Society*, vol. 98, April 2011, p. 43-44.

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Waterloo in the west and Quebec City in the east in a competition in Montreal. In 1885, the Waterloo Musical Society held a 16-band tournament. Later competitions included those begun at the Canadian National Exhibition in Toronto in 1921 and the Waterloo Band Festival begun in 1932. Bands attached to military reserve units reflect the growth of the country's reserve forces. The Militia Act of 1855, which set up a volunteer force of up to 5000, was the foundation of the modern Canadian armed forces. The volunteer militia had a strength of 43,500 by 1869. The last British regular units were withdrawn in 1871 (except for naval stations in Halifax and Esquimalt, BC), the same year the first Canadian regular units were formed.

Prior to Confederation band music was generally provided by British army regimental bands garrisoned in Canadian towns. These bands had immense popularity through their appearances in concerts and parades. The first enlisted band in Canada was that of the Independent Artillery Company of the militia in Hamilton, under the bandmaster Peter Grossman in 1856. By 1869 there were some 46 bands in the Canadian militia.⁶ When the British regiments returned to England and were replaced by the Canadian volunteer militia, a void was created, because of the difficulty in obtaining qualified musicians and bandmasters. Fortunately some of the British personnel remained in Canada and became active in training and organizing militia bands.

Canadian bands had a part in military action before World War I, such as in the Fenian Raids of the late 1860s, and the Métis/Riel resistances of 1869-70 and 1885, often formerly referred to as the Red River and North-West Rebellions. One of Canada's oldest and most famous bands, the Queen's Own Rifles, was formed in 1862 in Toronto. Another early militia band was that of the Royal Regiment of Canada. Formed in Halifax in 1900, it was the first unit to receive authorization for a full-time band.

The Royal Canadian Mounted Police was organized in 1873 as the North West Mounted Police to provide protection for the settlers in Manitoba, and areas further west, and the Yukon. In 1876 its first band was formed at Swan River, Manitoba. The instruments were purchased by the 20 players themselves and shipped from Winnipeg by dog-team. The band made its debut, that year, 24 May, Queen Victoria's birthday, under the direction of Sergt-Maj Thomas Horatio Lake. This volunteer band flourished intermittently until the outbreak of the South African War in 1899. It was later replaced by other more formalised RCMP bands.

Among the outstanding Quebec militia bands were those associated with 19th-century bandmaster Joseph Vézina, the 9th Battalion Quebec Rifles, which he led 1869-79, and the band of the 'B' Battery of the Royal Canadian Artillery, which he led 1879-1912. In 1905 under his direction, he became the first full-time army bandmaster of the Royal Canadian Garrison Artillery.

At the beginning of World War I, the Department of Militia and Defence had no provision for regimental bands, but many militia units had provision on an unofficial basis. Soon every Canadian Expeditionary

⁶ In 1886 Grossman also formed the 13th Battalion Band, which later became known as the Royal Hamilton Light Infantry Band.

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Force battalion was increased optionally by one bandmaster and 24 bandmen. The end of WWI resulted in a golden age of bands in Canada. The main catalyst of the concert band movement was the organisation of the CNE national band contest starting in 1921 (which continued until 1981). Bands from almost every community in Canada competed, and as a result the Ontario Amateur Bands Association (1924-41) and the Canadian Bandmasters' Association (1931) were created. The first women's band was formed in 1925 in Kitchener by Lieut. George Ziegler and numbered 94 musicians at its zenith.

The Canadian Band Association, with many ups and downs in its support since its inception, dates to 1918 when Captain John Slater proposed the formation of an association of Canadian bandmasters.⁷ During the First World War he was the bandmaster of the 48th Highlanders. In 1921, Andrew L. (Al) Robertson and several Toronto businessmen arranged for the Canadian National Exhibition to offer cash prizes for a band contest. In 1924 competing bandmen at the CNE formed the Ontario Amateur Band Association, electing Charles Theile as president, with the significant involvement of Slater. Soon, Slater, Robertson and Thiele would become some of the most significant spokesmen for band activities in Canada. The Association des fanfares amateurs de la province de Québec, founded in 1928, and would also become part of the national activities.

In 1931, a group of bandmasters, with Slater as their leader formed the Canadian Bandmasters' Association, patented in 1934 (changed later in 1973 to the Canadian Band Directors' Association, and in 1986 to the Canadian Band Association). With a membership base primarily in Ontario and Quebec, the new group focused on activities in those provinces. In 1937 the Association was successful in having an amendment passed to the Ontario Municipal Act, whereby any community could vote to provide permanent support for their local band – something done by about 50 communities, including Gananoque.

With World War II, although interest in bands remained high, particularly with the military where innumerable units had their own band, by 1942 the Association considered surrendering its charter. In the postwar years there was renewed interest in the Association and civilian or municipal bands. The members of the Association des fanfares amateurs de la province de Québec, mostly based in the area between Montreal and Quebec City (not those cities themselves), met in Montreal for a combined concert in 1946, with 40 member bands representing 16 towns. In the mid-1950s other provinces started joining the Canadian Association, and by the end of the decade it had coast-to-coast representation. In the following years school band programmes were introduced and more formal training for teachers including courses, examinations and diplomas. An odd paradox developed. Interest in school bands grew significantly in the 1960s and 1970s, but membership in the Association declined. By 1971 only Ontario and Alberta had active chapters.

The Association responded with the creation of the National Youth Band in 1976. Provincial chapters were revived, and the establishment of ties with the Federation des Harmonies du Quebec, the

⁷ Ken Epp, "The CBA's 75th Anniversary," *Canadian Winds*, 2006 updated 2017, Canadian Band Association website, canadianband.org/history, accessed March 2020; and Allan J. Calvert, "Our History," 2002, Canadian Band Association: Ontario Chapter website, cba-ontario.ca/CBA-History, accessed March 2020.

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Canadian Stage Band Festival which, along with the Maritime Band Association, who all became full chapters in 1986. In 1986 the Association received its current name the Canadian Band Association.

By the early 2000s, associated groups, such as the Quebec Band Association and the Ontario Band Association joined the Canadian Band Association (although both provinces were already represented on the board), and at that time the Association could boast 1500 members which included 100,000 musicians.

People/Events

See William Rees under Designer.

ARCHITECTURE

Design

The Bandstand is an octagonal structure set on a raised concrete base, the exterior of which is dressed with rough non-coursed granite (originally pinkish, now dark grey with age), and the multi-sided wood columns of vaguely Doric origin support the shallow roof which protects a finished wood ceiling with a central pendentive drop, the function of which is to assist in projecting sound outwards.

The stone of the base is laid in rubble manner and also forms the visual plinths of the tapered columns and the access stair on the north side. Between the plinths of the columns is a surrounding concrete knee wall presented as a plain panel.

Style

The Bandshell is a vernacular recreational structure of the 1920s. Vernacular is not a style. In architecture, vernacular denotes a structure not designed by an architect or regular designer, and usually derives its form and materials from local or inherited tradition.⁸ However, there are vernacular interpretations of every style.

The original designation report compared the rustic stone work to be of Adirondack or Muskoka inspiration. This was prevalent for park and resort area structures of the 1920s when the Gananoque Bandshell was built, and continued to be until the 1940s. This aesthetic was also present throughout the Thousand Island region on both sides of the Canada-US border at the time. As a stylistic reference, the Gananoque Bandshell can be stated to have vernacular interpretations of classical elements that

⁸ Leslie Maitland, Jacqueline Hucker and Shannon Ricketts, *A Guide to Canadian Architectural Styles* (Peterborough: Broadview Press, 1992), p. 210.

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were popular in the 1920s, which developed a regional recreational flavour associated with Thousand Island architecture along with not-so-far Muskoka and Adirondack influences.

In Western Europe the bandstand emerged during the 18th and 19th centuries in fashionable pleasure gardens of London and Paris where musicians played for guests dining and dancing. Elsewhere, bandstands were later built in public spaces in many countries for the same practical amenity space for outdoor entertainments. The popularity of bandstands in the United Kingdom and the United States further expanded in the 1850s as the brass band movement gained popularity. By this time most bandstands in Britain and the United States were constructed in the gazebo manner – as occurred in Gananoque, and this form remained popular into the 1930s when it was supplanted by the bandshell in larger centres.

The gazebo bandstands were generally octagonal structures with various stylistic overlays popular at the time or the region, and could include exotic stylistic trends such as Moorish. One of the earliest examples of an extant gazebo bandstand form in Canada is in the Halifax Public Gardens.



Figure 10: Bandstand, Halifax Public Gardens, 1887

(https://www.google.com/search?rlz=1C1LDJZ_enCA577CA578&sxsrf=ACYBGNTUkERGxuG9TyKv5ulH05aJex7WJq:1583070845292&q=Bandstand+Halifax&tbm=isch&source=univ&sa=X&ved=2ahUKEwjj84y7tvnnAhXKV98KHd4UC5MQsAR6BAqGEAE&biw=1366&bih=625#imgrc=8p1lcXsFQ3WunM, accessed Feb. 2020).

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The Halifax Public Gardens was established in 1867, and one of its character-defining elements includes its central bandstand of 1887.⁹ Like the park surrounding Gananoque Town Hall the Halifax park is also used as a place to celebrate and commemorate many important events in the Municipality, Province and Nation, and also has other landscape features such as war memorials, fountains and sculptural ornaments.

On the opposite end of the time continuum for this gazebo form bandstand is that in Perth, Ontario, built in 1931, located in the town park close to the centre of town.¹⁰ The Perth Citizens Band lays claim to being the oldest, continuously operating, town band in Canada, formed in 1884, with several short-lived predecessors dating back to the 1850s, hence the 1852 date on the structure. Since its erection, the Perth bandstand has been the focus of concerts performed on a regular basis each summer and a gathering place for many community events.

The Perth Bandstand is believed to be the closest comparable to the Gananoque Bandshell in the region, albeit a bit more streamlined, in keeping with it being a decade later in composition. Similarities include the octagonal form set on a raised concrete base, the exterior of the base dressed with broken coursed stone, and knee wall spandrels enclosed with low concrete panels. Further, in keeping with Gananoque, the columns are of vaguely Doric form and support a shallow roof and a finished wood ceiling which descends to a pendentive drop, the function of which is to help project sound outwards.

⁹ <https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=3221> , accessed Feb. 2020.

¹⁰ https://www.waymarking.com/waymarks/WMGH5W_Perth_Bandstand_Perth_Ontario, accessed Feb. 2020



Figure 11: Bandstand, Perth, Ontario, ca. 1930s

(<https://www.waymarking.com/gallery/image.aspx?f=1&guid=3d9c0f71-43e5-4715-a626-df5195baae4a&gid=3>, accessed Feb. 2020).

A contrast to the octagonal gazebo style bandstand is present in Kingston, the Newlands Pavilion of 1896, at 1 King Street West, along the waterfront, south of the Kingston General Hospital. It is a larger pavilion with a cross-form footprint.¹¹ William Newlands (1853-1926) was a native of Kingston. He began his career as an architect in 1882, designing churches, schools, houses and industrial buildings. His works are described as often being in the Queen Anne Revival style – as is the case with the pavilion shown below (the style popular in Ontario ca. 1880-1910), and Richardsonian Romanesque (the style popular in Ontario, ca. 1890-1910).¹²

¹¹ Queen`s University Archives, Newlands Pavilion, ref. code, CA ON00239 F01411-S33-f43.

¹²

https://www.cityofkingston.ca/documents/10180/55453/Explore_WalkingTour_NewlandCoverdale.pdf/88fa551e-b129-4950-8d3a-55cb3e33191b, accessed March 2020.



Figure 12: Newlands Music Pavilion, 1 King Street West, Kingston, Ontario, built in 1896, restored 1979 (https://www.google.com/search?rlz=1C1LDJZ_enCA577CA578&sxsrf=ALeKk00qEWfN4MOGRdqGrClx_23mdoKsQ:1583102398053&q=Newland+Bandshell+Kingston+Ontario&tbm=isch&source=univ&sa=X&ved=2ahUKEwiQv9CArPrnAhUrJzQIHdVbC_4Q7Al6BAqKEBk&biw=1366&bih=625#imarc=oF6XqhgGpeKLEM , accessed Feb. 2020).

Architect/Designer/Builder

Designer

William Rees can be considered the driving force behind the creation of the Gananoque Bandshell, as well as its designer.¹³ He came to Gananoque from Cincinnati, Ohio in 1888 and became the leader of the Citizens Band shortly afterwards, although under 20 years of age at the time of its creation. Rees conducted the Band until 1902 and this period seems to have been the highlight in the Band's existence. Initially he was a baritone horn player but later played the coronet. He resumed leadership of the Band in subsequent years, particularly during the First World War. He was also a composer and arranger, and several of his works were published by New York publishing houses. He was the orchestra leader at the exclusive Thousand Islands Country Club and for 25 years directed the Frontenac Hotel Orchestra on Round Island.

¹³ *Gananoque Historical Society Newsletter*, Sept. 1994, no. 22, p. 452.

He held the position of General Superintendent for the firm of Parmenter and Bulloch for 45 years, one of Gananoque's leading employer at the time – if not the largest – and designed many of their riveting set machines. When the firm passed to American control, he became an engineering consultant for Ontario Steel Products, a position he held until he was 80. He died in 1959, age 90.



Figure 13: William Rees, seated, front row, second from left (Gananoque Historical Society Newsletter, Sept. 1994, no. 22, p. 450).

Builder

The Band Shell was built by the firm Mitchell and Wilson, Gananoque's most prestigious general construction firm in Gananoque from the last quarter of the 19th century and for the next century.¹⁴ 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 house building), headed by David Mitchell.¹⁵ The men also ran the Mitchell and Wilson Lumber

¹⁴ Faustina, "The Christian Community of St. John the Evangelist, Gananoque, Ontario, 1846-1976," p. 27.

¹⁵ Gananoque Historical Society Newsletter, no. 4, Feb. 1986, p. 39.

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Company with Mitchell as president. Mitchell took over Wilson's interests in 1911, and lived until 1939.¹⁶

Notable structures of the firm include: the Skinner residence in 1905 (now the Sleepy Hollow Bed and Breakfast at 95 Kings Street West—exterior and interior designation in 2008); many Thousand Island grand cottages such as Nokomis Lodge (rebuilt 1914, destroyed by fire 2003); the old high school north of St. John's Roman Catholic Church (constructed 1895, demolished 1973), many industrial facilities in Gananoque, and the original gates at the three town entrances.¹⁷ Before Wilson became a full principal, the firm built St. John the Evangelist Roman Catholic Church in 1889-90,¹⁸ and added the transepts of St. Andrew's Presbyterian Church in 1886-87 – a very challenging engineering expansion when the load-bearing side walls were almost completely removed to provide very wide side interior openings to greatly augment seating capacity. The firm also effected extensive renovations on the church in 1925 with this work largely paid for by Wilson as a long-time parishioner of St. Andrew's.¹⁹

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).²⁰

ENVIRONMENT/CONTEXT

Compatibility with Heritage Environs

The Bandshell has been an integral feature of the landscape of Gananoque Town Hall for a century. With its location closer to the street than Town Hall, the Band Shell illustrates the transition of the former John McDonald residence built 1831, into the Town Hall domain in 1911, now encompassing numerous monuments and cultural landscape features. The perimeter of the Town Hall and Bandshell landscape are defined by surrounding development mostly of the 19th century: on the south there is main street

¹⁶ 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.

¹⁷ 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; and Gananoque Band Stand, heritage plaque.

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

¹⁹ 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.

²⁰ 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.

mercantile development, on the west by municipal institutional properties (i.e., Library, Museum and Archives Storage and Information Centre), and on the north and east by structures of mostly residential origin (Figures 1-2 and 17-19).



Figure 14: Opening ceremonies, 1921 of the Bandshell. In the background is Town Hall and to the far right is the war memorial (Gananoque Historical Society Newsletter, Sept. 1994, no. 22, p. 452).

The Soldiers` Memorial, unveiled 1920 as a monument to the unknown soldier, was prepared by McIntosh Granite Company of Toronto contractors, with a total height of 15.5 feet, of which 7.5 feet is a plinth of grey granite from Stanstead, Quebec.²¹

The fountain was donated by the Right Hon. Sir William Thomas White (1866-1955), Minister of Finance and Member of Parliament 1911-21, and from November 1918 – May 1919, Acting Prime Minister while Prime Minister Borden was in Europe for the Treaty of Versailles.²² Although he had never held a seat in the House of Commons, or even campaigned for public office before, after winning the general election of 1911, Prime Minister Borden appointed White as his Minister of Finance, and White was elected by acclamation in a by-election in the riding of Leeds after its member ‘offered’ to resign.



Figure 15: Right Hon. Sir William Thomas White, n.d. (Wikipedia, https://en.wikipedia.org/wiki/William_Thomas_White , accessed July 2019).

White received a Bachelor of Arts degree from the University of Toronto in 1895, and a law degree from Osgoode Law School in 1899. He did not practice law after his graduation, but instead worked as a Managing Director for the National Trust Company, Ltd., becoming its Vice-President in 1911. White was initially a Liberal party member, but his views diverged from the party's policies on some key matters. He was a supporter of British imperialism, and joined Clifford Sifton and other Liberals in signing an anti - reciprocity manifesto in 1911 – a key election platform of Laurier government

²¹ “Unveiling of Soldiers’ Monument,” *Gananoque Historical Society Newsletter*, Sept. 1990, no. 14, p. 266-67.

²² https://en.wikipedia.org/wiki/William_Thomas_White , accessed July 2019.

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that year. Although he had few allies in the Conservative Party, White was respected by party leader Robert Borden who recognized that White's presence would bring some disaffected Liberals to the party.

White was reluctant to interfere with private enterprise or even to raise taxes in the early period of the war. Although he eventually made some interventions (including fixed profit margins and regulated food supplies), he continued to reject fundamental changes in the nation's finances. One exception was the introduction in 1917 of a tax of 4% on all income of single men earning over \$2000, and for Canadians with annual incomes of more than \$6000, the tax rate ranged from 2-25%. Income tax was supposed to be abolished after the war. White retired from politics in 1921. His arch conservative fiscal approach was still demonstrated in 1933 when he served as a member of the Royal Commission on Banking and Currency, where he opposed the creation of the Bank of Canada.

The small statue of the lion, now resting in the Town Hall Park, was originally on display at the waterfront to the southeast of the former Customs Building. It was removed around 1920 and relocated back to Gananoque in 1979, where it had been in Mallorytown for unknown reasons.²³



Figure 16: View from 1905, southeast of the Customs Building with the lion statue in its original location (at the south end of Main Street) looking east towards the Gananoque Inn (A. Marsden Kemp Collection, Archives of Ontario, printed in Gananoque Historical Society Newsletter, Sept. 2016, no. 66, p. 1795).

²³ *Gananoque Historical Society Newsletter*, Sept. 2016, no. 66, p. 1795.



Figure 17: 2 King Street East, viewed from the southwest with the north side of the King Street Bridge (E. Tumak, July 2019).



Figure 18: 10 King Street East, viewed from the southeast with the Visitor Information Centre and Archives/Museum Storage, with the Library further to the right/north (E. Tumak, July 2019).



Figure 19: King Street Bridge, viewed from the northwest (E. Tumak, July 2019).

Community Context / Landmark Status

As a long-standing attraction on the grounds of Gananoque Town Hall and located closer to the main street (King Street) than Town Hall, the Band Shell is a focus of visitor attraction which is so important to the economy of Gananoque. It is located beside information services at a key traffic hub of the central area of town which also includes the Library and memorial monuments. The Bandshell is now an integral part of the landscape and many community and private function activities occur in and around it. All this contributes to the landmark status of the structure.