

**HERITAGE DESIGNATION TEXT
95 KING STREET WEST, GANAOQUE, ONTARIO**

Author, E. Tumak, 2008, revised 2020

STATEMENT OF REASON FOR DESIGNATION

95 King Street West constructed in 1905, is proposed for designation under the Ontario Heritage Act for historical, architectural and contextual criteria.

Constructed as a mansion, just outside the central area of town, for the prominent Gananoque manufacturer and later provincial politician, Frederick J. Skinner. The building illustrates the domestic architecture of a wealthy industrialist at a highpoint in the industrial mechanisation and growth of the municipality. It also reflected a consolidation of the social position of a new industrial and manufacturing elite in Gananoque, vis-à-vis the influence of the traditional landed elite that dominated Gananoque for much of the 19th century.

Designed by architect Frank T. Lent and constructed by the Gananoque firm Mitchell and Wilson, the building is a leading example of the Queen Anne Revival Style in Gananoque, and a notable example of the architect's oeuvre. The building is in an excellent state of preservation and there have been very few alterations to the original design, exterior materials (wood cladding, decorative pressed metals), windows, or interiors of the principal rooms (entrance hall and stair, double parlour and dining room).

The prominence of the building with its corner-lot location on King Street West, is a traditional feature, and the building is in keeping with the scale and elaboration of other early mansions along this section of the street.

The designation covers all of the exterior—including all windows (save for the exterior aluminum storms), and part of the interior, namely the entrance hall and stair, double parlour, and dining room. All original finishes of the interior designation are included in the selected area: wood floors, woodwork (panelling, doors, window and door surrounds, built-in furniture, stair), plasterwork, tin ceilings, fireplace mantels, and door and window hardware.

INTRODUCTION

Constructed in 1905, as a three-storey mansion for the prominent Gananoque manufacturer and provincial politician, Frederick J. Skinner, the Queen Anne Revival Style building was designed by the architect Frank T. Lent, and constructed by the firm Mitchell and Wilson (Figures 1-2).¹ Lent worked as an architect in the United States, principally in Massachusetts and New York State before establishing a practise in Gananoque and Thousand Island area with a focus on suburban and summer residences. The firm of Mitchell and Wilson was a major lumber and building operation in Gananoque prior to and following the construction of 95 King St. W., and was responsible for many prominent structures in the area.

¹ Sleepy Hollow Bed & Breakfast, owner's research file and website <http://www.sleepyhollowbb.ca/>. Work on the building evidently continued until 1906, as documented by a piece of paper recently found in a built-in bench in the entrance hall which states: "Frank Wright, Painter, January 26, 1906."

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Over time 95 King St. W. has been used as tourist accommodation, a nursing home, apartments, and after 1999 as a bed and breakfast, (acquired by Don and Marion Matthews in 2001 and operated as Sleepy Hollow Bed and Breakfast since 2002).

HISTORY

Trends

Constructed in 1905 as a mansion for the prominent Gananoque manufacturer and later provincial politician, Frederick J. Skinner. The building illustrates the domestic architecture of a wealthy industrialist at a highpoint in the industrial mechanisation and growth of the municipality. It also reflected a consolidation of the social position of more recent elite families in Gananoque. In addition to great growth industrial growth, there was notable improvement in the mechanisation and capitalisation of industrial activity.

For the first three quarters of the 19th century the Stone and McDonald families (and their inter-married offshoots) dominated Gananoque: the Stones being Loyalists and the first settlers, and the McDonald's entering the line early in the 19th century through marriage.² Built examples of this 'gentry' status include Gananoque Town Hall—an early McDonald residence which became Town Hall in 1911, and the residence of Samuel McCammon – who married into the McDonald clan (279 Kings St. W., now known as the Victoria Rose, Figures 3-4).

Whereas F.J. Skinner's grandfather, Sylvester Skinner was described as “very slippery and not to be trusted without security, old man called very dishonest,”³ the 'new' merchant families which included the Skinners were already on the rise by 1868, when the McDonald's sold their water rights on the Gananoque River that had powered the town's mills of many enterprises. With the rights acquired by a group of manufacturers, the Gananoque Water Power Company was created to offer better regulation and allocation of water flow.⁴ F.J. was later a president of the company.

The completion of the Thousand Islands Railway in 1889 (originally constructed by the Rathbuns of Deseronto as a timber line to remove the cut lumber from the watershed of the Gananoque River), further promoted Gananoque as an industrial centre, as demonstrated by the incorporation of Gananoque as a town in 1890. The first Council of the new Town had an entirely new slate of officials, and none of the old-guard families.⁵

In 1898, F.J.'s father, Sylvester, jr., incorporated the business under a provincial charter, with the name Skinner Co., Ltd. Sylvester, jr., served as president until his death in 1903, whereupon F.J. assumed the presidency. The business was clearly a lucrative operation which allowed the new president to build a stylish mansion a mere two years after assuming control of the company, and to erect it in a location favoured by the town's traditional elite (Figures 4-7).

² 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. 287, 299-304. Later in the 19th century some of the McDonald scions starting spelling their name as Macdonald.

³ R.G. Dun and Co., “Leeds Co., Canada West,” p. 86, in Akenson, *The Irish in Ontario*, “Gananoque 1849-71,” p. 287, 299-304.

⁴ Akenson, *The Irish in Ontario*, “Gananoque 1849-71,” p. 289 and 291.

⁵ Gananoque Historical Society Newsletter, Special Ed., 1990, p. 4.

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Events

No events of note are yet known to be associated with 95 King St. W.

Persons/Institutions

Frederick James Skinner (1867-1933) was the son of Sylvester Case Skinner and Josephine (née Webster), and married Bertha (née Van Heusen, 1871-1943).⁶ F.J. lived most of his life in Gananoque, entering the family business after his schooling.

The family company was established in 1834 in Brockville by the elder Sylvester Skinner and William McCullough, and produced harvesting goods such as scythes, snaths⁷ and grain cradles. As early as the Great London Exhibition of 1851 the firm was awarded an exhibition medal for the quality of their agricultural tools. In 1857 Sylvester, sr., bought out McCullough, relocated to Gananoque (perhaps after financial difficulties), and admitted his two eldest son's (Amasa and Sylvester Case) into the partnership—calling the enterprise The Globe Works. The manufacture of other products, such as ash wood hames,⁸ saddlery, carriage hardware, crosscut saw handles, and steel snow shovels, contributed to the growth and success of the business.

The Skinner factory was located at 5 King Street East (immediately east of the former railway/current pedestrian bridge, Figures 8-9). F.J. constructed his residence a short distance from his principal business enterprise—a traditional proximity in the 19th century, but a little old-fashioned for wealthy industrialists by 1905.

In 1910, with the advent of the automobile, F.J. expanded the operations of the company with the manufacture of round bar bumpers. F.J.'s foresight to manufacture components for the new technology, kept the firm at the vanguard of industrial developments. As the bumper business developed after the First World War, the company became a patent licensee of such concerns as the Metal Stamping Company of Long Island; the C.G. Spring and Bumper Company of Detroit; and the American Chain Company of Bridgeport, Connecticut. These relationships resulted in the continued growth of the company and made the firm desirable for acquisition in 1929 by the powerful Chicago-based Houdaille-Hershey Corporation. F.J. continued as president of the Canadian operations which were relocated to Oshawa in 1930. His son Fred Skinner, jr., succeeded as third president, following F.J.'s death in 1933, and the company (eventually renamed Houdaille Industries Ltd.) prospered well into the post-war period.

F.J. was also prominent in the community as a MLA (MPP) for Leeds, twice elected as a member of the Conservative Party, and serving from 1926 until his death in 1933. His funeral was described as a noteworthy ceremony, with the Premier, George S. Henry attending. F.J. was interred as the first occupant of a stately and elegant mausoleum which occupies a commanding location in front of the entrance of Willowbank Cemetery to the west of Gananoque (Figures 10-11).

⁶ Sleepy Hollow Bed & Breakfast, owner's research file, F.J. Skinner obituary, n.s., 4 November 1933; Skinner family mausoleum, Willow Bank Cemetery; Canadian Register of Commerce and Industry, ca. 1959, held in the Western Libraries – Business Library, University of Western Ontario, <http://www.lib.uwo.ca/business/cr-houdaille.htm> ; and Akenson, *The Irish in Ontario*, "Gananoque 1849-71," p. 304.

⁷ The shaft or handle of a scythe.

⁸ Either of two curved pieces of wood and/or metal fastened over the collar of a draught horse, used to attach the traces (each of pair of ropes, chains, or straps connecting the collar of a draught animal with the swingle-tree (cross-bar pivoted in the middle, to ends of which traces are fastened in a cart, plough, etc.) of a vehicle).

ARCHITECTURE

Design

Exterior

95 Kings St. W. is a highly animated, asymmetrical composition that takes advantage of its corner lot with a multi-sided corner tower topped by a conical roof surmounted by a finial. Numerous gables elsewhere on the building are also topped by finials. There are a huge variety of window shapes and glazing bars, and porches and verandahs supported with Tuscan columns and enclosed by inverted basket-handle rails that create a playful contrast of light and shade (Figures 1-2 and 12-13).

Constructed and clad primarily with wood, the basic clapboard exterior offers a pleasing contrast to areas of intense ornament. Pressed metal panels are employed in a manner that replicates more traditional wood and terra cotta detailing, such as a fascia below the eaves (decorated with low-relief garlands), while coloured window-sized rectangular low-relief panels enrich blank walls much in the manner of stained glass (but allowing a solid wall on the interior, Figures 14-16). Additional ornament of wood includes urn-topped supports for rails, or keystone-shapes in the surrounds of l'oeil de boeuf windows—both round and oval (the oval window, which illuminates the mid-stair landing, is the most elaborate stained glass window in the building; Figures 13 and 17-19).

The narrow, principal elevation faces Kings St. W., with the longer secondary façade arranged to create a pleasant composition for the less prominent Church Street (west) elevation. The west elevation is quite a jumble of different window openings and angles, but was not intended to have as prominent a prospect (Figure 18).

Interior

Passing through the vestibule with its exterior and interior oak and bevelled glass double doors, one is greeted by a spatially dramatic entrance hall and stair (Figures 19-22). Physically and visually, the entrance area gives direct access to what was deemed the public spaces in the early 20th century—the double parlour on the right and the dining room past the stair. Appropriately, for the level of ornament and public visibility, as well as original integrity, these spaces are included for interior designation.

These rooms are all richly appointed with oak (painted in the parlour) for the doors, window frames, stair rail, wainscot, and built-in benches, while the ceilings are covered by decorative pressed tin (with each space having a different pattern). A dramatic entry to the entrance hall and stair is ensured by the commanding oak and bevelled glass doors fitted with equally elaborate hardware. This space also has some of the finest stained glass windows in the house—the richest of which being an oval pictorial composition at the mid-stair landing (Figure 23). For the convenience of family and visitors, a well-appointed cloakroom was also incorporated into the stair structure (complete with a stained glass window for light and privacy), located a half flight down towards the basement.

The dining room continues the decorative impulse of the entrance hall, with the rich atmosphere created by oak wainscot—incised with a groove at the top to allow the convention of displaying valued plates for additional ornamental impact (Figures 24-25). Whereas dining rooms tend to be long rectangles, at 95 King St. W. the octagonal shape of the chamber is somewhat unusual, with three of the equally proportioned walls filled by windows (part of a two-storey bay on the east elevation). The play of differently shaped rooms is a theme throughout the house, with almost all rooms featuring variation in room shapes and ceiling finishes (Figure 26).

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The double parlour is divided by a partial screen formed by paired Ionic columns and Ionic pilasters set on a low wall (Figure 27). More diminutive, tiered Ionic columns flank the elaborate mantels in each section of the parlour (Figure 28). Each half of the parlour is spatially distinct—that adjacent to the entrance hall has an angled visual pull towards the corner tower, while the rear portion (opposite the stair and dining room entrance) has an expansive feel from the wide ellipse of the bow window. In the 19th and early 20th centuries, parlours were typically considered a womanly domain (whether the residents treated it that way or not), and features such as the extra heat from two hearths, ample light for needle crafts, plaster walls instead of panelling, and the feminine connotations of the Ionic order, underscored the gender reference.

Past these front rooms were the private family areas. On the ground floor is the semi-private study (at the time it could also be called library or office), kitchen, pantry and servant areas (including the back/servant stair). The second floor contained the four family and additional servant bedrooms (the latter set well to the rear, Figure 29). The concept of the entrance and stair hall giving access to all the principal rooms on the ground floor, was replicated at the bedroom level. At the top of the stair is a large space, with ample natural light, that could be used by the family when not dressed to receive people from outside the household (and often used as an unofficial office by the female head of the household where she could be out of sight, but within earshot, of the goings on below).

Originally the attic was an open space for storage and exercise space for children during inclement weather, but it was divided into apartments in the mid-20th century, with more recent alterations to suit to the operation of bed and breakfast accommodation.

Style

95 King St. W. is an excellent example of the Queen Anne Revival Style—one of the most eclectic of the 19th century styles. Depending on the building or architect, architectural motifs and details could range from English sources from 15th century medievalism to classical inspiration. 95 King St. W. favours the classical side of the Queen Anne Revival Style with its columns and pilasters, low relief garlands and panels (of pressed metal), urn-topped rail posts, and sash, bow and l'oeil de boeuf windows. However, medieval motifs are also represented by the corner tower and oriel windows.

The style favoured asymmetrical design: a wide variety of window styles and shapes on one building, projecting wings, porches, balconies, and high irregular rooflines punctuated by many dormers, gables, and ornamented chimney stacks. Additionally, a wide selection of building materials could be employed, again, often all on the same building. 95 King St. W. has a masterful inclusion of these many varied qualities yet responds to the challenge of the Queen Anne Revival Style—that of achieving an underlying discipline. Features that added to the complexity, but which have been lost at 95 King St. W., include chimney caps, and more pervasive use of railings with urn-topped posts (no longer present at the front steps, or atop the ground-level bow window of the Church Street (west) elevation).

The construction materials employed for the Queen Anne Revival Style were equally diverse, while red brick was common—often combined with stone or wood trim and panels of sculpted terra cotta, wood construction was also a significant regional variation such as in the Atlantic Provinces, or closer to Gananoque in the United States—particularly in smaller centres or resort architecture. Wood could be clapboard or shingle, and either left to weather naturally or painted a variety of brilliant colours. At 95 King St. W., the current owners have revived the concept of a brilliant palette based on archival and paint analysis of different periods, plus personal preferences.

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The stair hall of 95 King St. W., with built-in seating at landings (along with storage cabinets and adjoining cloakroom), access to the principal ground level and second storey bedrooms, elaborate interior finishes and spatial configurations, makes the interior of the building a textbook example of the Queen Anne Revival style.

The Queen Anne Revival Style originated in England in the 1860s and 1870s, as a style favoured by the upper-middle class, and soon became popular in the United States. However, the introduction of the style in Canada was not common until the 1890s and then ceased to be popular after the First World War. This relatively brief period of popularity, occurred because the style was expensive both in its materials and because it generally required the skill of an architect to effectively coordinate.

Architect/Designer, Builder

Architect

By the time Frank T. (Franklin Townsend) Lent (1855-1919) designed F.J. Skinner's residence, he was already well known in Gananoque and the surrounding area as an architect, particularly for commodious suburban and country residences—a point amply conveyed in Lent's three privately published books promoting this type of domestic architecture—in which he comments about designing and supervising the construction of over 200 suburban residences.⁹

Born in Poughkeepsie, New York, Lent gained his B.S. from Rutgers University in New Jersey in 1878, and this was followed by two years of postgraduate training in the New Jersey-based architectural firm of William A. Potter. Lent described his first 20-years of architectural practise as focussed in the vicinity of New York City and Boston, with commissions in a total of nine states. In his middle to mature years, Lent became associated with the cottage country of the Thousand Islands and Rideau Lakes area (e.g., Rockport). His first commissions in this area are of ca. 1899, and around 1900 he designed for himself a house at 120 Market Street (at the southwest corner of the intersection with Clarence). In 1901 he advertised himself to be “devoting his entire time to St. Lawrence river work as resident architect and inspector.”¹⁰ This geographical transition may have been prompted by his second wife, Fannie Clarke Deane, who was of Mohawk background.

Additional notable summer and suburban residences by Lent include: Dr. E.L. Atkinson's cottage (ca. 1900), Big White Calf Island, Admiralty Island Group, Thousand Islands; the second Christ Church Rectory, Gananoque (ca. 1900) nearby on Princess Street; Nokomis Lodge, Howe Island (second cottage 1914, destroyed by fire 2003); and 18 Barrie Street (at the corner of King Street), Kingston which was substantially remodelled to the designs of Lent in 1905 in an imposing Classical Revival style (originally constructed in 1830, it was renovated for Queen's University, Faculty of Medicine 2007).

⁹ Frank T. Lent: *Sound Sense in Suburban Architecture: containing Hints, Suggestions, and Bits of Practical Information for the Building of Inexpensive Country Houses* (Frank T. Lent, Cranford, New Jersey, 1893); *Sensible Suburban Architecture: containing Suggestions, Hints, and Practical Ideas, Sketches, Plans, etc., for the Building of Country Homes* (Frank T. Lent, Tremont Building, Boston, 1894); *Summer Homes and Camps: containing Suggestions, Hints, and Practical Ideas, Sketches, Plans, etc., for the Building of Summer Homes* (Frank T. Lent, Tremont Building, Boston, 1899); and *Ah, Wilderness! Resort Architecture in the Thousand Islands*, Pierre de la Ruffinière du Prey, Guest Curator, Dorothy Farr, Supervising Curator, Exhibition Catalogue, Agnes Etherington Art Centre, Queen's University, Kingston, 2004, p. 94-97

¹⁰ Biographical information and quote from, Freeman Britton, *Souvenir of Gananoque and the Thousand Islands*, privately published by the publisher of the *Gananoque Reporter*, quoted in *Ah, Wilderness!* p. 96.

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Institutional buildings, however, were not unrepresented in his oeuvre as demonstrated by the Gananoque Clock Tower, Stone Street (1903, Figure 30),¹¹ and by St. Paul's Anglican Church, Elgin, Ontario (1903-05),¹² a towered Gothic Revival design of squat proportions but intricate interior woodwork by James Stanton. Gananoque's Blinkbonnie, 50 Main Street, was also basically rebuilt to designs of Lent in 1902-07.

Although located close to the current centre of Gananoque, when constructed, the F.J. Skinner residence was definitely situated in a suburban environment, and accordingly is part of Lent's preferred output of suburban and country domiciles.

Lent spent his final years at his principal residence in Sterling, Massachusetts, but returned each summer to the Gananoque area to reside in this cottage "Wee Rocks" on the south side of McDonald Island.

While not of sufficient status to be included in standard architectural biographical references in the early 2000s,¹³ more recent research and publications have highlighted Lent's prominence in Gananoque and the Thousand Islands, and the broader region.¹⁴

Builder

F.J. Skinner utilised the builders Mitchell and Wilson to construct his residence. Like Skinner's own firm, the owners of Mitchell and Wilson consolidated their economic and social position from the mid- to late-19th century and were a well-established and prominent company in Gananoque in the early 20th century.¹⁵ The firm was the preeminent construction firm in Gananoque by the late-19th century and for much of the 20th.

The firm originated with George Mitchell who came to Gananoque in 1833 but did not settle there permanently until 1842 when he established his first Gananoque business as a carriage shop, later adding joinery and house building.¹⁶ In 1854 he purchased property on the Gananoque River near the upper dam from W.S. Macdonald, for his expanding carriage factory. George Wilson became a principal in the firm in 1892, when the company formally became known as Mitchell and Wilson. With George Mitchell's son David, George Wilson also ran the Mitchell and Wilson Lumber Company with David as president. Wilson took over Mitchell's interests in 1911.¹⁷

¹¹ Commissioned by Charles Macdonald of Gananoque, the tower was part of the Fire House complex with the portion below the clock level serving as the hose drying chamber—the chimes could also ring to a code that indicated what area of town a fire or emergency had been noted. See, Gananoque Historical Society Newsletter, no. 4, Feb. 1986, p. 39; and Gananoque Clock Tower, heritage plaque.

¹² Heritage Tour of Elgin, <http://www.twprideaulakes.on.ca/elgintour/>.

¹³ E.g., *Avery Obituary Index of Architects and Artists* (Boston).

¹⁴ Margaret Anne Brûlé, "From A Home In The Suburbs To A Retreat In The Wilderness: The Domestic Architecture of Frank T. Lent," Master of Arts Thesis submitted to the Department of Art, Queen's University, Kingston, Ontario, Canada, October 2012; and *Ah, Wilderness! Resort Architecture in the Thousand Islands*.

¹⁵ Susan W. Smith, "Mitchell & Wilson Ltd.'s Minute Book, Part I" *Thousand Islands life.com*, posted 13 July, 2012; Gananoque Historical Society Newsletter, no. 4, Feb. 1986, p. 39; St. Andrew's Presbyterian Church, 160th Anniversary Sunday, November 16, 1997, p.7; Unnamed newspaper source, 1939, in St. Andrew's history scrapbook, p. 10; and Mitchell and Wilson history (type-written manuscript), Mitchell and Wilson Limited fonds, unpaginated.

¹⁶ *Gananoque Historical Society Newsletter*, no. 4, Feb. 1986, p. 39.

¹⁷ *Gananoque Historical Society Newsletter*, no. 4, Feb. 1986, p. 39.

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David Alexander Mitchell started work in the company in 1886, with Wilson joining as a partner, after the two purchased the company from George Mitchell's widow Jane in 1892. Wilson, originally a bricklayer, looked after building construction. Mitchell looked after the planing, mill and supply business. In 1912 the property at the upper dam was sold (as the location acquired in 1854 was too small for the expanding business), to the Jones Shovel Co. who expanded their shovel factory. The Mitchell & Wilson business was moved to the northwest corner of Market and St. Lawrence streets. There he built a factory, office, three storage sheds and a stable. In 1922 the business was formally incorporated under the name Mitchell and Wilson Ltd., and assumed family member Ross Richardson who would remain manager for the next 42 years, retiring in 1964 (died 1984).

In addition to the Skinner Residence, notable structures of the combined Mitchell-Wilson firm from the early 20th century include: the Gananoque Band Stand of 1921 (Fig. 6, designed by then Gananoque Band member William Rees); the former Gananoque Public High School opposite St. Andrew's Presbyterian Church (constructed 1898, demolished 1974), and the gates of the original three town entrances; the Clock Tower, numerous factories such as the Electric Light Company; churches (such as the 1886-87 enlargement of St. Andrew's Presbyterian) and some of the largest island homes including Limberlost (foot of Hill Island), Nokomis Lodge (Howe Island), and Benson's Island (Ivy Lea).¹⁸

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).¹⁹

ENVIRONMENT

Compatibility with Heritage Environs

95 King St. W. sits proudly among other commanding residences (many of them older) and religious structures along King Street West and side streets such as Church (Figures 4-7). Neighbouring buildings include: Beaver Hall at 75 King St. W. (2 buildings to the east), 259 King St. W., and the Victoria Rose at 279 King St. W. A short distance to the south on Church Street are a commanding Italianate Style residence, and the parish hall and second rectory of Christ Church.

The polychromatic exterior is an adaptation of colours derived from archival and paint analysis of different periods and, fundamentally, is in keeping with the Queen Anne Revival Style, while at the same time offering a balance to the towered exuberance of its neighbours such as 279 King St. W (Figures 31-32).

The site around 95 King St. W. is consistent with its early 20th century origins as demonstrated by early images of the property (Figures 31-33). The front/north and west/side elevations are prominently visible to the streetscape, there are a select number of trees that do not obscure these façades, and the primary ground cover is a lawn. Variations over time include the arrangement of shrubbery and flower

¹⁸ Gananoque Band Stand, heritage plaque.

¹⁹ 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.

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beds, but these play a secondary role to the above landscape features. While provision for parking and cars is not original, accommodation for the automobile was an early alteration, as the first owner F.J. Skinner not only had the means to purchase a vehicle, but he also produced components for them, and required regular use of the vehicle for both his work as an MLA and a car part manufacturer.

Community Context / Landmark Status

Recently painted with bright colours and situated on a corner lot along a principal municipal street that is also a traditional regional east-west highway, 95 King St. W. is an eye-catching structure.

The building has also been prominent by virtue of its owners or the accommodation it offered. F.J. Skinner was already an influential man in Gananoque when he commissioned its design and construction. His significance increased in the next near-30 years of his life, as his business prospered by addressing new technologies, and because of his two terms as a member of the Ontario Legislature.

Subsequent owners were not as prominent in business or civic affairs, but the alternate forms of accommodation offered in the structure over the years has maintained a prominence of sufficient stature for the building, such as with: early tourist accommodation, as a nursing home, an ill-fated attempt to re-zone the property for commercial use as an art gallery and, after 1999, as a bed and breakfast which since 2002 has offered a wide package of options beyond standard overnight accommodation.

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Figure 1. 95 King Street West, Gananoque, Ontario, front (north/King St. elevation): constructed 1905 for F.J. Skinner, architect F.T. Lent, builder Mitchell and Wilson. Photo: Sleepy Hollow Bed & Breakfast website, 2008.



Figure 2. 95 King St. W., Gananoque, side (west/Church St. elevation). Photo: Edgar Tumak, Jan., 2008.

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Figure 3. Gananoque Town Hall and Band Stand, viewed from the southwest. Photo: Edgar Tumak, Jan., 2008.



Figure 4. 279 (right) and 259 (left) King St. W., Gananoque, viewed from the northwest. Photo: Edgar Tumak, Jan., 2008.



Figure 5. Church St. (no. not marked) just south of King St. W. and immediately west of 95 King St. W., Gananoque, east elevation. Photo: Edgar Tumak, Jan., 2008.

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Figure 6. Christ Church, Anglican, Church St. south of King St. W. and southwest of 95 King St. W., Gananoque, viewed from the southeast. Photo: Edgar Tumak, Jan., 2008.



Figure 7. Beaver Hall, 75 King St. W., Gananoque, viewed from the north. Photo: Edgar Tumak, Jan., 2008.

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Figure 8. Former Skinner Factory, 5 King St. E., Gananoque, street entrance on left. Photo: Edgar Tumak, Jan., 2008.



Figure 9. Former Skinner Factory, 5 King St. E., Gananoque, rear portion. Photo: Edgar Tumak, Jan., 2008.



Figure 10. Willow Bank Cemetery with the entrance gate framing the view of the Skinner Mausoleum. Photo: Edgar Tumak, Jan., 2008.



Figure 11. Willow Bank Cemetery, Skinner Mausoleum, viewed from the southwest. Photo: Edgar Tumak, Jan., 2008.

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Figure 12. 95 King St. W., Gananoque, porch detail at the northwest corner. Photo: Edgar Tumak, Jan., 2008.



Figure 13. 95 King St. W., Gananoque, porch detail at the southeast/rear end of the building. Photo: Edgar Tumak, Jan., 2008.

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Figure 14. 95 King St. W., Gananoque, tower detail, east elevation, showing the fascia and rectangular decorative metal panels. Photo: Edgar Tumak, Jan., 2008.



Figure 15. 95 King St. W., Gananoque, fascia pressed metal detail, east elevation. Photo: Edgar Tumak, Jan., 2008.

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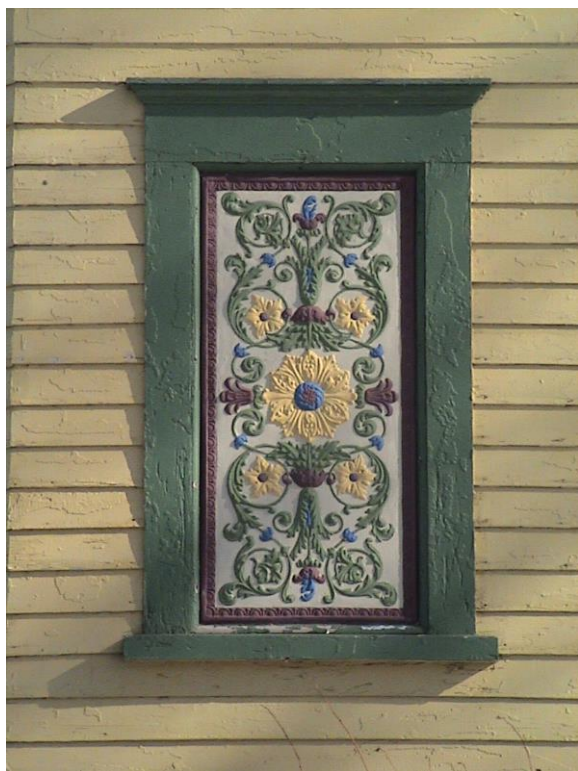


Figure 16. 95 King St. W., Gananoque, pressed metal panel detail, east elevation. Photo: Edgar Tumak, Jan., 2008.



Figure 17. 95 King St. W., Gananoque, l'oeil de boeuf window, north elevation. Photo: Edgar Tumak, Jan., 2008.

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Figure 18. 95 King St. W., Gananoque, front/north end of the east elevation showing the wide variety of windows including the oval l'oeil de boeuf window (which is the elaborate stained glass window at the mid-landing of the main stair). The cloakroom window is below the oval. Photo: Edgar Tumak, Jan., 2008.



Figure 19. 95 King St. W., Gananoque, front/King St. entrance. Photo: Sleepy Hollow Bed & Breakfast website, 2008.

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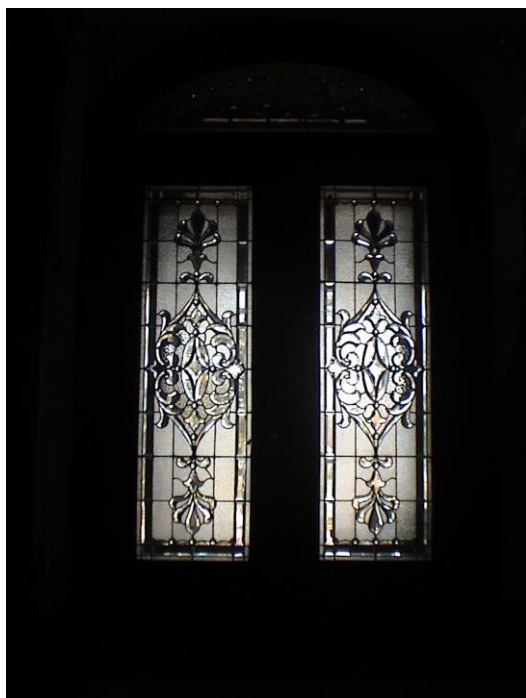


Figure 20. 95 King St. W., Gananoque, front/King St. entrance, detail of the bevelled glass from the interior. Photo: Edgar Tumak, Jan., 2008.



Figure 21. 95 King St. W., Gananoque, entrance hall and stair. Photo: Sleepy Hollow Bed & Breakfast website, 2008.

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Figure 22. 95 King St. W., Gananoque, entrance hall and stair. Photo: Sleepy Hollow Bed & Breakfast website, 2008.



Figure 23. 95 King St. W., Gananoque, stained glass window illuminating the main stair landing. Photo: Sleepy Hollow Bed & Breakfast website, 2008.



Figure 24. 95 King St. W., Gananoque, dining room looking east towards the windows. Photo: Edgar Tumak, March 2008.



Figure 25. 95 King St. W., Gananoque, dining room looking south towards the main entrance. Photo: Edgar

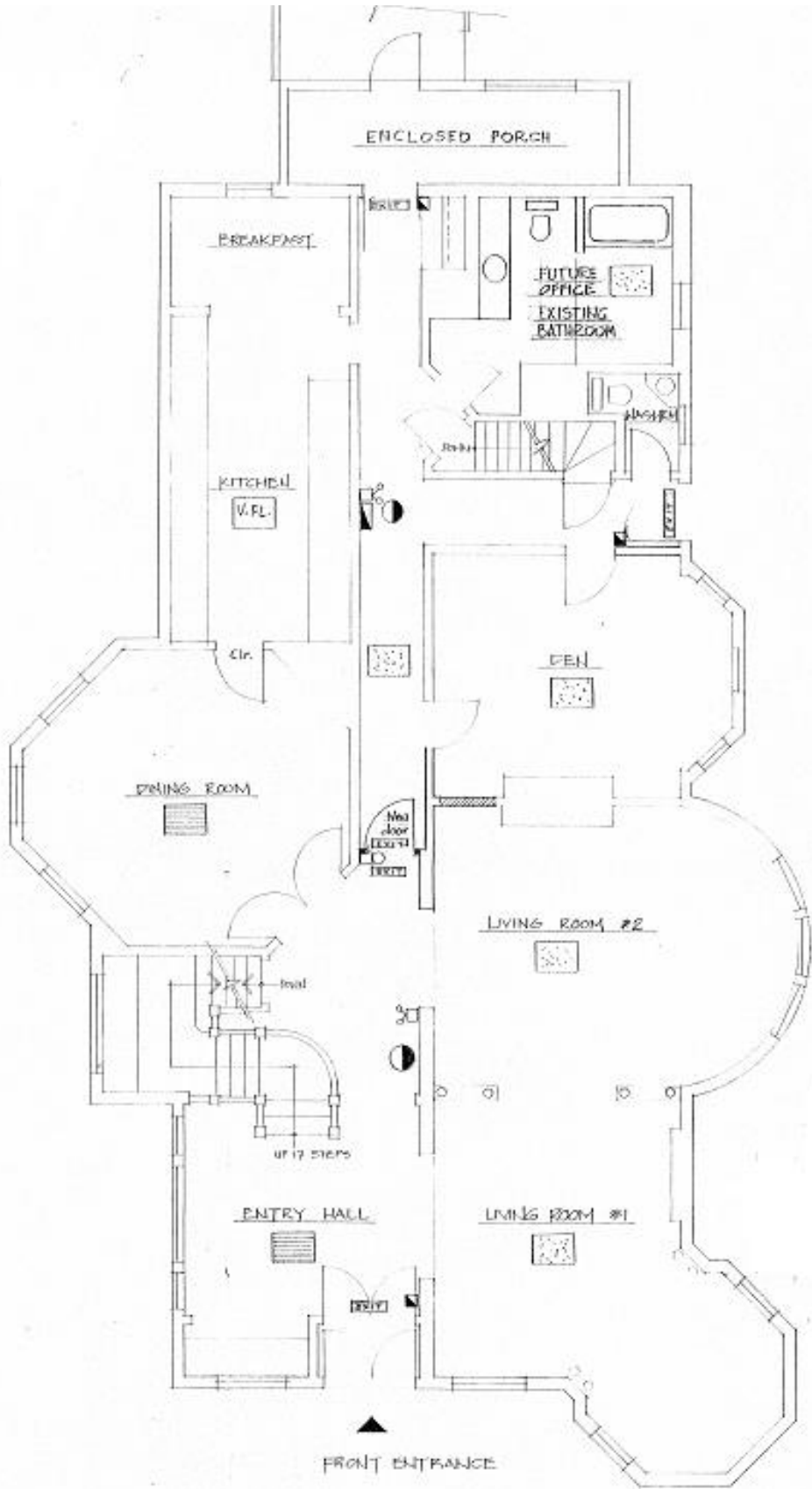


Figure 26. 95 King St. W., Gananogue, ground floor plan (Inglis and Downey architects, 1997).

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Figure 27. 95 King St. W., Gananoque, double parlour looking to the front of the house/north. Photo: Sleepy Hollow Bed & Breakfast website, 2008.



Figure 28. 95 King St. W., Gananoque, double parlour showing the south fireplace. Photo: Edgar Tumak, Jan., 2008.

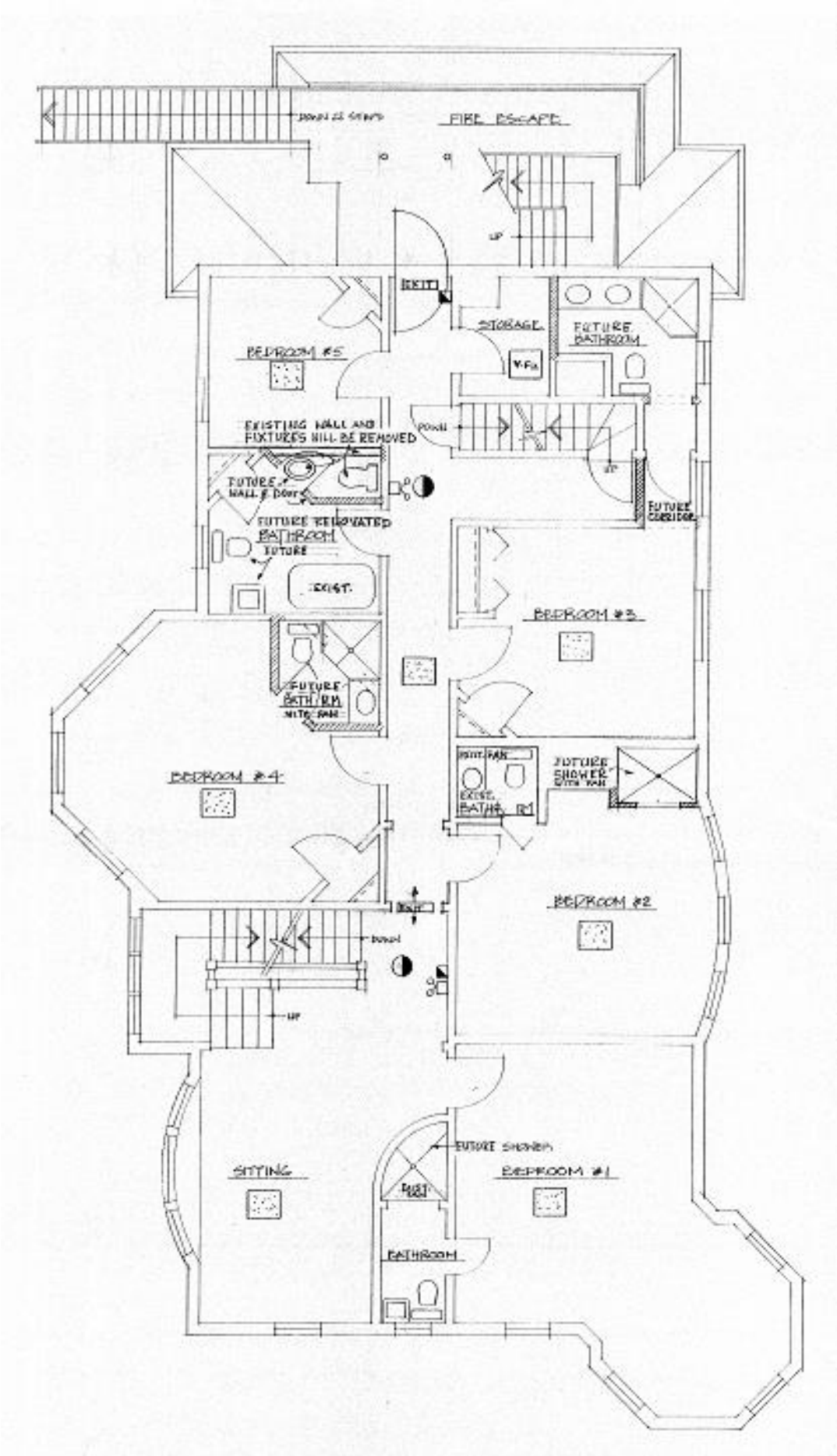


Figure 29. 95 King St. W., Gananoque, second floor plan (Inglis and Downey architect, 1997).

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Figure 30. Gananoque Clock Tower, viewed from the southwest. Photo: Edgar Tumak, Jan., 2008.



Figure 31. 95 King St. W., archival image, viewed from the northwest, early 20th century. Don and Marion Matthews collection.

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Figure 32. 95 King St. W., archival image, viewed from the northeast, mid 20th century. Don and Marion Matthews collection.

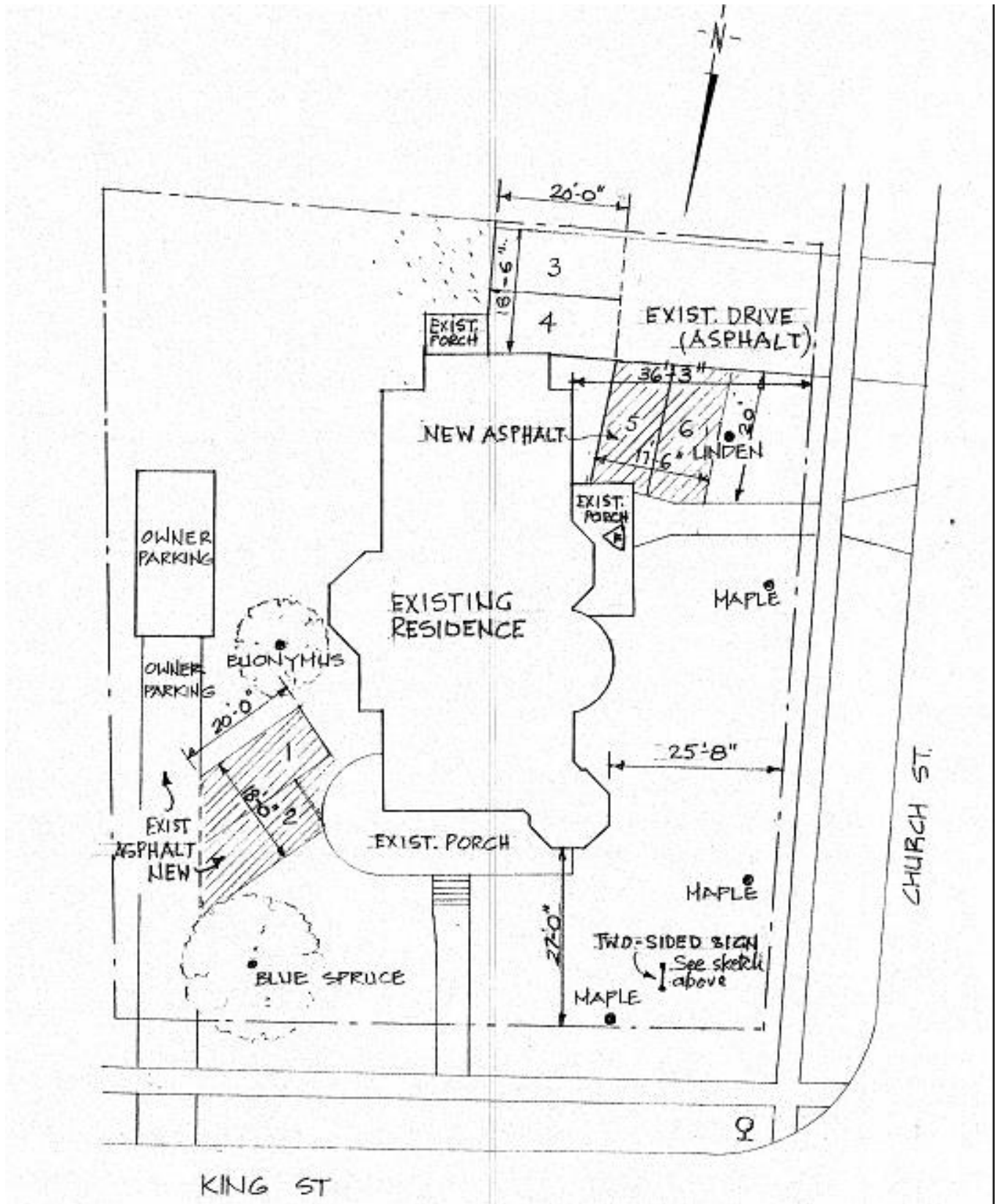


Figure 33. 95 King St. W., Gananoque, site plan (Inglis and Downey architects, 1997).