

SECTION VI

For clarity purposes, transcripts have been made of the research reports not prepared by Edgar Tumak Heritage, for four properties. Transcription offered greater clarity because of the calibre of reproduction available from the Town of Gananoque. The transcripts have kept the original spelling, punctuation and sentence structure, but have not used the original formatting, and have inserted recent or alternative photographic images of similar vantage points, if original images of sufficient quality were not available. The changes are noted in the Figure captions in square brackets.

The research reports for these properties are:

- A.3original 30 King Street East, Band Shell, grounds of Gananoque Town Hall;
- A.4original 161 King Street West, Rogers House;
- A.6original 185 Mill Street, Link/Cliffe Craft Buildings;
- A.8original 270 Stone Street South, St. John the Evangelist.

SECTION VI: A.3original, 30 King Street East, Band Shell, grounds of Gananoque Town Hall

GANANOQUE LACAC

DESCRIPTON FOR DESIGNATION PURPOSES

GANOQUE BAND-SHELL – TOWN (McDONALD) PARK

Designer: William Rees 1869-1959
Born Cincinatti, Ohio, arrived Gananoque 1888
Gold Medallist, baritone horne; band leader
1888-1902, 1908-1911, 1915-19; inventor; engineer.

Year Built: 1922

Builder: Mitchell and Wilson, General Contractors.

The band-shell is octagonal in plan 24' in span of parallel sides, having a suspended concrete floor 4' above grade supported by granite masonry faced solid plinth walls sloping outward 12".

The corners of this octagon base work continue upwards forming octagonal piers for the columns in the same rusticated granite, the arrises of which on the segment lines continue unbroken. The base masonry deftly blends into the column piers such that the tapering decreases in severity to the top of piers approximately 4' above the band-shell floor. The internal 3 sides of the column piers have been cement rendered and painted black.

Column piers are joined by cement plastered masonry walls 10" thick panted white both sides surmounted by a 2x12 concrete coping painted black. Top of coping is 2' above concrete deck.

The 8 columns are octagonal gracefully straight-tapered (no entasis) of laid up pine, and sit on a concrete 2" plinth 12" in width. Column height is 8' including plinth and projecting octagonal capital. The shafts are painted white; the plinths, black.

A connecting beam joins the centers of the columns and is exposed 1" on the interior of the shell, and 5" high x 6" wide as a box form on the exterior. This member is also painted white.

The band-shell ceiling forms a sounding board. It projects nearly 4' from centre line of columns to eave edge rising in that distance 1" to the edge. The ceiling continues inward, initially gently descending, in an horizontal parabolic curve from 12' above floor at eave to a drop point 8' above floor at centre. Ceiling boarding is ½" thick tongue and groove nominal 3" wood laid normal (rt. Angles) to th cente of each octagonal panel. The drop point is slightly larger than the electrical octagon box and porcelain receptacles built into it.

The ceiling boarding may be cedar and may have originally been spar varnished to maximize its reflectancy. Today it is painted a flat mid tan brown.

The sounding board ceiling of the band-shell is one of its most important features providing exceptionally fine acoustics and sound projection, a tribute to its designer.

The band floor is accessed from the NW side by a concrete flight of 6 risers of 8" and 5 treads flanked by solid cheek walls of the stone masonry, unrendered, level with the underside of balustrade coping, but having no coping. The concrete is everywhere in excellent condition saving a 16" missing section of balustrading connecting the north stair cheek.

The roof eave edge moulding consists of a 4" white painted pine cyma recta with bottom fillet, over which eave edge shingle tine project $\frac{3}{4}$ ".

The roof rises gently at an angle of 10° from eave to column/beam centre line and then rises in a concave or sleigh curve an additional 2'-6" [sic.] to a tapered white painted flaghole [sic.] with halyard 10' high. Roofing is currently black asphalt shingles.

The stone masonry of the band-shell is local pink granite (now somewhat weathered and soiled and appearing principally charcoal grey from a distance. The mortar was originally a yellowish beach sand lime mortar, but extensive patching has used Portland hard grey mortar. The granite units are 80% in the 8" to 12" size (h or w), not roughly squared, and laid in random bond, with deep set raked joints. The overall effect is similar to Adirondack rustic work of the same era, the bond pattern more like Muskoka granite work, however.

The base line of the structure is separated from the park lawn by a 4' wide been painted asphalt apron following the octagonal sides.

End.

N.K. MacLennan

August 24, 25, [sic.] 1992

MacLennan Associates Architects

Suite 101, 275 Ontario Street, Kingston, Ontario K7K 2X5

SECTION VI: A.4original, 161 King Street West, Rogers House

161 King Street East (Rogers' House), Gananoque **Heritage Designation Background Report**

Schedule B to by-law 2005-64

Background and Building Evolution

The village lot upon which this fine late 19th century home was erected was originally the site of the first Roman Catholic Church in Gananoque. The land had been held in trust for the Church since the development of the Humphrey Young village Plan of 1842 and in 1846-47 a church was erected with a Rectory built on the adjoining lot to the east in 1853. The Church remained on that property until the construction of the current Church on Stone Street c. 1890-91.

On July 10, 1895 the Roman Catholic Church sold the property to David H. Rogers for the "consideration of \$2,500.00" The original church building was torn down and over the remarkably short construction period of six months Rogers' substantial dwelling was erected, utilizing, according to local lore, some of the materials from the church demolition. The stone foundation is cited as having been built from the church walling material. The house appears to have been built in the churchyard north of the church proper (which was well set back on the lot).

Rogers was apparently, a medical doctor, who also was involved with the insurance business. It is possible that the house contained examining rooms and/or an office as well as the typical domestic plan with its locatin on the main commercial street convenient for his clientele. The Rogers family had accumulated substantial property in the area since the mid 19th century. Samuel Rogers, David's father was the business partner of the extremely successful merchant James Turner who eventually erected the finest commercial structure in Gananoque at the northeast corner of King nd Stone streets, sadly, now demolished.

Architectural Description

161 King Street East is essentially a Queen Anne style residence, a favourite form for the upper middle class of this period, incorporating a range of high quality materials into a fine architectural composiaiont. The complex roof form, featuring a cross-gable extending over the full height bay from the main hip roof is typical of the Queen Anne style, as is the use of a variety of geometric forms and window shapes. The roof also incorporates a second hip at the 'stepped out' seccion between the main wall plane and the bay surmounted by a min-gable. The 2½ storey structure is built in the dense red gauges brick available by that time with a narrow mortar joint between course done in a pigmented mortar. It is constructed on a foundatino of the locat stone but with water table, lintels, window sills and string courses in cut Kingston limestone. As a frieze at the western section, and as a panel in the brickwork between storeys at the bay, highly articulated (scroll motif) terra cotta has been inserted.

Moulded brick has been used to accentuate the semi-circular arches of the upper storey windows (particularly the rowlock 'keystone' and the spring points) of the western section and to further



Fig. 1 Front elevation [source: E. Tumak, March 2020]



Fig. 2 View from northwest during 'patio' season [source: E. Tumak, Jan. 2020]

Emphasize the string courses. Moulded brick is also used to good effect at the tall tripartite chimney, making it an important decorative feature. The large windows of the lower storey of the bay each feature a stained glass transom. The fenestration is carefully orchestrated so that the effect of the variety of shapes and forms, culminating in a Palladian window at the peak of the bay, is pleasing rather than discordant. Original wood sash remains at the windows and this helps greatly to sustain the aesthetic effect. The bracketed eave consists of a moulded, built-in cornice gutter returning up the verge of the bay gable peak. The bay gable is clad in a diamond shaped match shingle which extends down to a bracketed moulded stringcourse which forms the junction of the 'three-dimensional' bay form with the 'two dimensional' plane of the gable above. The front entrance porch, though likely replaced several times, with its paired columns and gable fronted combination roof form, is still very much appropriate to the Queen Anne composition.

Evaluation / Reasons for Designation:

It is recommended that this building be designated under Part IV of the Ontario Heritage Act as being of Architectural and Historical Significance for the following reasons:

- It is a fine example of Queen Anne style residential architecture and the only representative of this style within the commercial core of Gananoque. The complex roof and plan form; the variety of window shapes and the quality and range of materials distinguish this composition.
- It is the last remaining residence within the commercial blocks unique both for its architecture and setback;
- It is associated with the locally influential Rogers family;
- It retains elements recycled from the original Roman Catholic Church which occupied this site for almost 50 years prior to the construction of the Rogers House.
- The exterior exhibits high integrity having survived to date remarkably intact.

Character-defining elements:

- Complex roof and plan form incorporating gables, hips and projecting bays;
- Skillful use of a wide range of materials and decorative elements including: the coursed local stone recycled from the former Roman Catholic church at the foundation; the cut Kingston limestone for accent features such as sills, stringcourses and lintels; the dense gauged brick of the general walling pointed in a pigmented mortar; the frieze and panels at the bay window in terra cotta; the relief around the window openings, at the stringcourses and chimneys in moulded brick; the bracketed eaves with moulded cornice gutter above;
- The range of fenestration thoughtfully integrated into the design including: the large bay windows with stained glass transoms; the arched windows of the second storey of the façade and the retention of the original sash throughout.



Fig. 3. Detail of upper section of bay [source: E. Tumak, Jan. 2020]



Fig. 4 Streetscape [source: E. Tumak, Jan. 2020]

List of sources:

Secondary

T.H. Leavitt, History of Lees and Grenville (Mika, orig. pub 1879)

Ira Scott, Yesterday's News, Today's History (Gananoque: 1000 Islands pub. 1982)
Historical Atlas of Leeds and Grenville (Mika, orig. pub. 1862)
H.W. Hawke, Historic Gananoque (Mika, 1974)

Primary

Frank Eames Fonds, Queen's Arches (QA)
D. Rombough Postcard Collection 1900-1960 (QA)
Willard Lorne Prosser Fonds (QA)
Land Abstracts for the Village of Gananoque (QA)
Telephone Interview with John Nalon, local historian

André Scheinman
Heritage Preservation Consultant
16/12/04

SECTION VI: A.6original, 185 Mill Street, Link/Cliffe Craft Buildings

185 MILL STREET, GANANOQUE:

AN EVALUATION OF CULTURAL VALUE FOR THE TOWN OF GANANOQUE

Prepared by: André Scheinman, Heritage Preservation Consultant, January 2006

185 Mill Street Gananoque: Evaluatino of Cultural Value

The two linked masonry structures which together comprise the former factory, now known municipally as 185 Mill Street, have been a fixture of the Gananoque waterfront since, at least, the last quarter of the 19th century with the stone structure likely pre-dating the mid 19th century. In 2005 the Town of Gananoque became interested in better understanding the nature and significance of the cultural resource and commissioned the report presented below.

Historical Background

The property, situated along the west bank of the Gananoque River just north of where it empties into the St. Lawrence River, was part of the extensive lands granted to the founder of Gananoque, Captain Joel Stone, U.E.L. By 1789 Stone had erected his home close to the location of the subject property. Stone's mills and subsequent associated enterprises became the catalyst for Gananoque's growth. The milling side of his operations was eventually taken over by his son-in-law and business partner Charles Macdonald. The Macdonald family remained synonymous with Gananoque industry for over a century. The three storey stone structure was likely built for the Macdonalds before the middle of the 19th century. In 1869 William S. Macdonald (Charles's son) and his partners sold it to Elijah Abbot. E.E. Abbot had come to Gananoque from Connecticut and around 1855 established a foundry and machine shop. It is possible he was occupying the stone structure as a tenant from that time. An undated early engraving clearly shows the building being operated as the Leeds Foundry (Fig. 1).

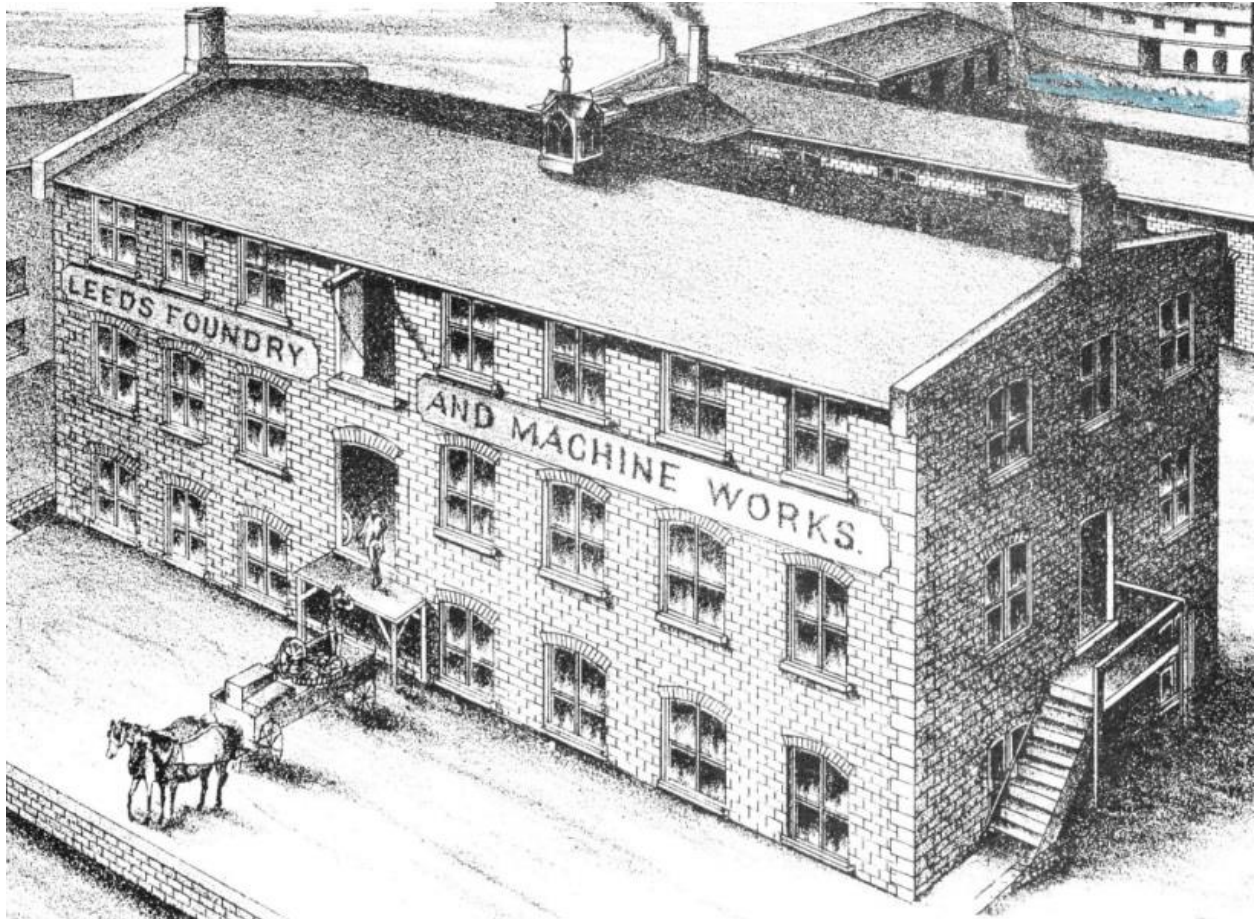


Fig. 1: The stone sector of complex.

The large eleven bay brick structure just south of the Abbots' foundry was originally a separate factory and is clearly depicted in a view of the mouth of the Gananoque River c. 1870 (Fig. 2). It may have been built around that time for the forging business of William Byers which, under his son and following the purchase of Abbot's property became the Economy Engine and Machine Company. In 1891 the buildings were purchased by George Gillies who established the Toronto Bolt and Forging Company which evolved into the Gananoque branch of the Steel Company of Canada. With the consolidation of that company's operations elsewhere the buildings were only sporadically used until their purchase by Link Manufacturing at the beginning of WWII.

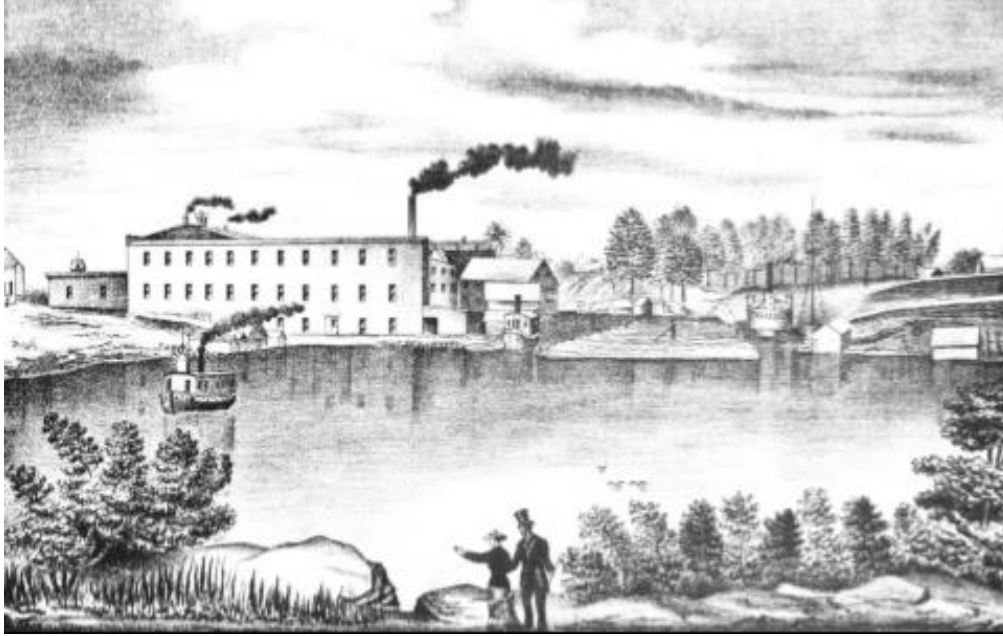


Fig. 2: The brick section c. 1871 [source: T. Leavitt's History of Leeds and Grenville, 1879, opp. P. 126 – this would have been before the stone superstructure burnt and was replaced by brick ca. 1891.]

The Link Trainer had been invented by Edward Link in 1930 and was the first successful flight simulator for the training of pilots. Though its adoption was initially quite slow by the beginning of the Second World War it had proved its worth in reducing fatalities and injuries during the flight training process. It is estimated that over 500,000 pilots were trained with assistance of Link's invention during wartime. Today pilot training through flight simulation is considered a mandatory first phase in the process. Link was from New York State and he began production of his 'Trainers' in Binghamton, New York. However needing a second base of operations to handle the production requirements of wartime he chose the Gananoque site. It was a major economic boost and source of pride to the Town. Many current residents still have memories of working there and some, of the great inventor himself. Link's interest eventually turned toward oceanographic exploration. Through the 1960's he designed a Submersible Decompression Chamber, a Submersible Portable Inflatable Dwelling and the mini-sub, the Perry-Link Deep Diver all of which became essential to the field. Several of Link's early flight simulators are on display at a number of aeronautical and engineering museums across North America.

In recent times the buildings have served as the factory for Cliffe Craft, a local boat building company, whose motor boats became well known in Eastern Ontario and northern New York State between the 1960's and the 1980's.

Architectural Description/Site Evolution

Remarkably the existing stone building remains fully recognizable from the early engraving of the Leeds Foundry and Machine Works (Fig. 1). It was built as an industrial structure of some architectural

pretension of Georgian sensibility. Constructed with thick walls of roughly coursed local rubble reaching to a shallow gable peak at the north and south the building is distinguished by its cut stone elements in limestone including; voussoired arches over the window and door openings; window sills, bush hammered quoins at all corners; parapets which originally include cut stone chimney caps at the peaks (only one remains) and the finely moulded corbel stones in modillion (console) form. The longitudinal elevations consist of eight bays formed by large, paired multi-paned window units and, at the Mill Street façade, two loading doors at the first and second storeys respectively creating a somewhat asymmetrical appearance (Fig. 3). Grade has risen dramatically at the Mill Street elevation (possibly in association with the filling in of the millrace) where a whole other basement level of fenestration was originally exposed (as at the rear) and grade finished just below the window sills. The north and south gable elevations consist of three bays on three three floors centred around a door at the main storey. The basement windows remain exposed at the elevations.



Fig. 3: Current view of stone structure façade (Fall 2005) [actual image: 185 Mill Street, viewed from the southwest ca. 2014 with the Stone Building on the left and part of the Brick Building on the right (source Brennan Customs Homes Inc., ca. 2014, in ``185 Mill Street and 15 Clarence Street`` Heritage Impact Statement, prepared by BRAY Heritage with Jennifer McKendry, for Brennan Custom Homes Inc./Clarence Street Developments Inc., March 2014, Appendix A, p.7)]

The size and extent of the window openings are typical of good mill construction practice in terms of the provision of light to the interior. Many of these openings have been filled in or modified on the front elevation but their locations are easily identified by the stone arches (Fig. 3). The surviving multi-pane sash further underscores the mid 19th century date for this building. As noted earlier only one of the chimneys remain and the ridge cupola, originally quite decorative with mini-gables and a finial, has been lost. The staircases and loading platforms for the building are no longer in place but the pulley arm extending from the upper door is still located in its original position.

The one-storey rear addition pictured on the engraving has not survived but its position is readily discernible in the stonework of the northeast corner (Fig. 4). Currently a metal clad walkway links the stone structure with the large brick building to its south.



Fig. 4: View of rear. Note location of earlier addition. [actual source: 185 Mill Street, viewed from the northeast, prior to renovation interventions, with the Stone Building on the right/north and the Brick Building on the left/south (Mark Thompson Brandt Architect and Associates, Peer Review: Heritage Impact Statement, ``Mill St. & Clarence St. Development, 'Riverstone,' Gananoque, ON,`` 2014)].

The large eleven bay brick structure on rubble stone foundation appears to have been constructed at a later date than its stone counterpart but by c. 1871 it had already been depicted in an engraving of the Gananoque River mouth (Fig. 2). Constructed in common bond brickwork with rolock composite arches above the windows it also featured paired window units within each opening and a shallow parapeted gable roof. Though the foundation/basement coursing is random rubble it features cut stone quoins. The major loading bays have always been concentrated on the Mill Street side. A tall brick chimney extended from the southeast corner when now only a 'stub' remains.



Fig. 5: Brick structure from southeast [source: E. Tumak, July 2020].

Possibly from the late 19th century a two-storey frame shed roofed addition was constructed on the south end of the building but is no longer extant (Fig. 6). The hipped roof addition at the front of the building appears to be a second or third generation mill office though it is also possible that a second storey was added to the original one storey structure.



Fig. 6: View from river mouth c. 1910. Note shed addition. [Comparable image from J. McKendry, March 2014, in “185 Mill Street and 15 Clarence Street” Heritage Impact Statement, Appendix A, cover page]

[Figure: Oblique aerial, 1920, from the southwest, showing 185 Mill Street in the bottom third with the addition to the south of the Brick Building mentioned above (McCarthy, LAC MIKAN no. 3261445)].

While the mill race which once paralleled Mill Street has long been filled in, and the spur railway line to these industries are gone, views from the River up the Gananoque still match very closely those of the early 20th century with surviving industrial buildings (unfortunately mostly vacant) still in place, docks (though for recreational purposes) and the church of St. John the Evangelist looming above the east shore.

Evaluation

The property, now known as 185 Mill Street, is considered to be of high cultural value to the Town of Gananoque for the following general reasons:

- As a good surviving example of industrial architecture and its evolution in the mid to late 19th century with the stone building in particular exhibiting unusually fine features for a building of its type suggesting the prominence of its original owner;
- As an excellent representative of the industrial heritage of Gananoque (its original raison d'être) and its development at the confluence of the Gananoque River and the St. Lawrence. The buildings housed many important industries including E.E. Abbot's pioneering foundry, the nascent Steel Company of Canada and, most importantly, Link Manufacturing. The association with Link and the manufacture of the Link trainers is a theme of international significance.
- As a visual landmark, since at the the 1870's, as viewed from the mouth of the Gananoque River, a scene continuously depicted in published engravings and photos from that time until the present.

Statement of Cultural Heritage Value

Constructed just upstream from the mouth of the Gananoque River on part of Joel Stone's original land grant the stone structure component of 185 Mill Street may well have been associated with William S. Macdonald, Stone's grandson. It almost certainly house E.E. Abbot's foundry from the mid 19th century and, with the incorporation of the somewhat later brick mill structure to the south was the focus of operations for the Toronto Bolt and Forging Company which evolved into the Steel Company of Canada. However, perhaps its most important association is relatively recent, as the the location (one of only two) for the manufacture of the Link Trainer, the earliest flight simulator for pilot training, indispensable to the Second World War effort and as the basis for preliminary flight training to the present. Ed Link, the inventor, maintained a relationship with Gananoque through this period and later went on to design devices which became essential to oceanographic exploration. In more recent years, Cliffe Craft, a local boat building company, produced their regionally well known line of wood and fiber glass motor boats out of the Mill Street complex.

Remarkably the buildings retain their original general form and much of their original exterior detailing which is representative of the evolution of mill construction over the last half of the 19th century. The stone building was designed with some particularly fine features such as the stone consoles at the base of the parapets (see character-defining features).

The immediately adjacent St Lawrence waterfront is dominated by Gananoque Boat Lines and (tourist hordes notwithstanding) the area retains its water focused industrial 'feel' with several other industrial structures of various periods in close proximity to the subject property. The complex continues to act as a visual landmark anchoring views of the mouth of the Gananoque River, often depicted in publications since the 19th century. Further upstream another early stone industrial complex has been adapted to a variety of commercial uses.

Character-defining features:

- General multi-bay longitudinally oriented form of both structures under parapeted shallow gable roofs;
- The fenestration, i.e., paired multi-paned wooden sash of both structures;
- The stonework of the more northerly structure combining the general rubble coursing with cut stone accent elements including the voussoired arches at door and window openings, the window sill, quoins, parapet caps and console type corbels at the base of the parapets;
- The stonework of the foundation of the more southerly structure combining random rubble coursing with cut stone quoins;
- The brick work of the southerly structure including the composite rowlock arches;
- Particular evidence of their early industrial functions such as the loading bay openings and pulley arm extending from the upper door of the stone structure.
- Its setting down to the Gananoque River and as viewed from the river mouth.



Fig. 7: Detail showing stone corbel treatment [source: E. Tumak, July 2020].

List of sources:

Secondary

T.H. Leavitt, History of Leeds and Grenville (Mila, orig. pub 1879)
Ira Scott, Yesterday's News, Today's History (Gananoque: 1000 Islands pub. 1982).
Historical Atlas of Leeds and Grenville (Mika, includes Wallings 1861 Maps)
H.W. Hawke, Historic Gananoque (Mika, 1974)
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N. and H. Mika and Larry Turner, Historic Mill of Ontario (Mika, 1987)
Donald H. Akenson, The Irish in Ontario (McGill-Queen's University Press, 1984)
W.S. Cooper, Watermills of Ontario, Quebec and the Maritimes (McGraw-Hill Ryerson, 1988)
Frank Eames, The Gananoque Blockhouse (unpub., 1951)
Gananoque Historical Society Newsletters
Gananoque 1910 (advertising periodical)
Roberson Museum and Science Center, The Link Flight Trainer (ASME Intl., 2000)
André Scheinman, A Conservation Study of the Delta Stone Mill

Primary

Frank Eames Fonds, Queen's Archives (QA)
D. Rombough Postcard Collection 1900-1960 (QA)
Willard Lorne Prosser Fonds (QA)
Telephone Interview with John Nolan, local historian
Telephone Interview with Charlie Cliffe

SECTION VI: A.8original, 170 Stone Street South, St. John the Evangelist

SCHEDULE "B"

St. John the Evangelist Roman Catholic Church, Gananoque

Report Re: Reasons for Designation under Part IV of the Ontario Heritage Act

St. John the Evangelist Roman Catholic Church, Gananoque (Fig. 1) is a fine example of the mature work of one of Canada's finest ecclesiastical architects, Joseph Connolly, who, by the time of his death in 1904, had designed over thirty Catholic churches and chapels in Ontario. Connolly originally trained in Dublin, Ireland at the office of the esteemed JJ. McCarthy, known as "the Irish Pugin," and arrived in Canada in 1873. Not surprisingly his early work was greatly influenced by his mentor and indeed most of his churches are built in the Gothic revival mode favoured by McCarthy. However Connolly infused each of his commissions with sensitivity to the requirements of the particular site, drama in composition, masterful handling of materials and authoritative use of a broad architectural vocabulary derived from medieval sources as well as Romanesque, Renaissance and Baroque precedents, where appropriate. Among Connolly's most celebrated work is the Church of the Immaculate Conception, Guelph; St. Mary's Bathurst Street, Toronto, St. Peter's Cathedral, London and the tower addition to St. Mary's Cathedral, Kingston.



Fig. 1: North elevation, particularly fine patterned dichromatic slating. [source: E. Tumak, March 2020]

The original Roman Catholic Church in Gananoque was built in 1846-7 on King Street between Stone and Charles Streets. The needs of a growing congregation led Archbishop Cleary and the Reverend John O'Gorman to commission the design of a new church structure, on the present Stone street site, dramatically perched high above the mouth of the Gananoque River. Given his general 'track record', the Irish connection and the success of his tower design for nearby St. Mary's, just recently completed, Connolly was the obvious choice.

For Gananoque Connolly chose to work in a Romanesque mode characterized by semi-circular arches, circular niches and windows (especially of course, the great rose window), squat columns with multi-scalloped capitals and low cylindrical towers with conical roofs.

The building is constructed of local limestone, rock faced and skillfully laid in a broken ashlar pattern. The quoins of the main entrance and the fine carved detailing at the façade are, however, rubbed smooth creating an effective contrast to the rock-faced background (Fig., 2)



Fig. 2 Front Elevation (Façade) [source: E. Tumak, July 2019]

The nave rises dramatically above the aisles (allowing the clerestory), given particular emphasis by the use of buttresses extending to the parapet corbels and resolved into pilastered niches with stilted Norman arches at their heads. A pilastered niche is also set above the rose window and is surmounted by a bossed hood, completing the triangle of niches.

The tripartite treatment of the main entrance also features stone hood moulds (Fig. 3) but here each boss is elaborately carved as are the entrance pilaster capitals and the stone window 'sill' terminations (Fig. 4).



Fig. 3 Tripartite Main Entrance Treatment [source: E. Tumak, Jan. 2020]

A stone celtic cross rises from the parapet.

While most of the carved stone elements and detailing are concentrated on the façade, the side elevations and apse are exuberantly ornamented with the dichromatic patterned slate Roof (Fig 1). Using green and black slates and a combination of regular, fishscale and clipped edge shapes Connolly designed wonderful patterns featuring triangular, diamond and cross forms at both the nave and the aisle levels and including the conical towers. Spatially and visually the roof is the dominant feature of these elevations. The stonework here, through the regular rhythm of window opening and pilaster, provides an austere but satisfying counterpoint to the patterned roof. It can be said that the roof patterning is the most visually arresting feature of the building and its most instantly identifiable feature in the eyes of the public.

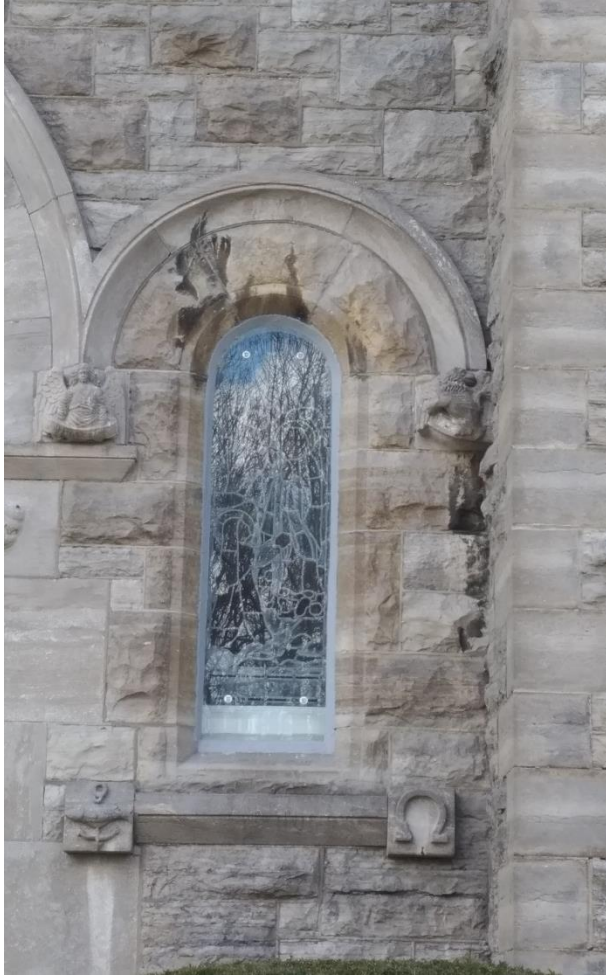


Fig. 4 Carved bosses and sill terminations [source: E. Tumak, Jan. 2020]

The interior is thoroughly integrated with exterior treatment, most obvious in the round arches supported by massive columns which creates an arcade between the nave and the aisles. The stained glass windows are of a very high quality, particularly five windows at the west wall executed by Paprato Statuary Co., of Chicago and New York. Much of the rest of the work appears to be by the NO.T. Lyon Studio, Toronto. Other key interior features are the 'Raphael' fresco above the high altar and the marble high altar itself from Italy ca. 1915.



Fig. 5 The Nave and Altar

[https://www.google.com/maps/uv?hl=en&pb=!1s0x4ccd4513b7c20a47%3A0x7ab5a1dc13d3b527!3m1!7e115!4shttps%3A%2F%2Fh5.googleusercontent.com%2Fp%2FAF1QipPKBtisSy5YIIX52-CU9h0tz9h4JGzepVIHW5_4%3Dw284-h160-k-no!5sst.%20john%20the%20evangelist%20roman%20catholic%20church%20-%20Google%20Search&imagekey=!1e10!2sAF1QipPKBtisSy5YIIX52-CU9h0tz9h4JGzepVIHW5_4&sa=X&ved=2ahUKEwjjuTj48foAhXaXM0KHSIBVQQoioiwCnoECBAQBg ; accessed March 2020.]

Conclusion

It is clear that the Church of St. John the Evangelist is indeed an important heritage building very much worthy of designation under Part IV of the Ontario Heritage Act. In fact the building's architectural significance extends beyond local importance in being a good example of the work of one of the country's best 19th century ecclesiastical architects and one of his relatively few compositions in the Romanesque style.

In summary then the Church of St. John the Evangelist, Gananoque is considered architectural significant for the following reasons:

- As a fine example of the mature work of one of Canada's finest 19th century architects;
- For Connolly's integration of texture, massing, the combination of elements and iconography which provide much visual richness and symbolic meaning;

- For the quality of the stonework combining intricately carved elements and rubbed work with rock faced ashlar to create visual interest and a Norman (Romanesque) sensibility;
- For the patterned dichromatic slate roof which turns the large roof areas into a vast mosaic;
- For the integrity with which the whole exterior, as conceived by Connolly has thus far survived.

André Scheinman

Heritage Preservation Consultant

March 23, 2000.