

FOR OFFICE USE ONLY

NUMBER **237512**
CERTIFICATE OF REGISTRATION
93 JAN -4 P1:17
LEEDS
JAN. 28
OCKVILLE
J. G. Brown
LAND REGISTRAR

(1) Registry Land Titles (2) Page 1 of 11 pages

(3) Property Identifier(s) Block Property Additional: See Schedule

(4) Nature of Document
By-Law No. 92-41 - ~~Deposit~~

(5) Consideration
N/A Dollars \$

(6) Description
~~Part~~ The South Halves of lots 61 and 62, Plan 86 East, Town of Gananoque County of Leeds,

(7) This Document Contains: (a) Redescription New Easement Plan/Sketch (b) Schedule for: Description Additional Parties Other

Additional: See Schedule

Additional: See Schedule

New Property Identifiers Additional: See Schedule

Executions Additional: See Schedule

(8) This Document provides as follows:

Continued on Schedule

(9) This Document relates to instrument number(s)

(10) Party(ies) (Set out Status or Interest)
Name(s) Signature(s) Date of Signature
CORPORATION OF THE TOWN OF GANANOQUE by its solicitor, Harry C. Clarke
1992 12 29

(11) Address for Service 280 King Street East, Gananoque, Ontario, K7G 2T8

(12) Party(ies) (Set out Status or Interest)
Name(s) Signature(s) Date of Signature

(13) Address for Service

(14) Municipal Address of Property
145 Stone Street,
Gananoque, Ontario

(15) Document Prepared by:
Clarke & Wright,
Barristers & Solicitors,
280 King Street East,
Gananoque, Ontario,
K7G 2T8

Fees and Tax	
Registration Fee	27-
Total	

CORPORATION OF THE TOWN OF GANANOQUE

BY-LAW 92-41

A BY-LAW TO DESIGNATE THE PROPERTY LOCATED AT 145 STONE STREET, GANANOQUE, AS BEING OF ARCHITECTURAL AND HISTORICAL VALUE.

WHEREAS Section 29 of The Ontario Heritage Act, 1974 authorizes the Council of a municipality to enact by-laws to designate real property, including all buildings and structures there on, to be of architectural or historic value or interest; and

WHEREAS the Council of the Corporation of the Town of Gananoque has caused to be served on the owners of the lands at 145 Stone Street, Gananoque and upon the Ontario Heritage Foundation, notice of intention to so designate the aforesaid real property and has caused such notice of intention to be published in the Gananoque Reporter having general circulation in the municipality once for each of three consecutive weeks; and whereas the reasons for designation are set out in Schedule B hereto.

WHEREAS no notice of objection to the proposed designation has been served on the Acting Clerk of the municipality.

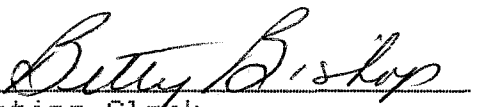
THEREFORE the Council of the Corporation of the Town of Gananoque enacts as follows:

- 1) There is designated as being of architectural and historical value the real property at 145 Stone Street, Gananoque, more particularly described in Schedule B and C hereto.
- 2) The municipal solicitor is hereby authorized to cause a copy of this by-law to be registered against the property described in Schedule A hereto in the proper land registry office.
- 3) The Acting Clerk is hereby authorized to cause a copy of this by-law to be served on the owner of the aforesaid property and on the Ontario Heritage Foundation and to cause notice of the passing this by-law to be published in the same newspaper having general circulation in the municipality once for each of three consecutive weeks.

READ a first and second time this 15th day of December, 1992.




Mayor




Acting Clerk

READ a third time and finally passed this 15th day of December, 1992.



Mayor



Acting Clerk

SCHEDULE 'A'

145 Stone Street at Spruce Alley, Gananoque,
County Leeds and Grenville, Ontario

The South Halves

~~Part~~ of Lots 61, 62 P.86 E/S of Gananoque River,
Frontage 60
Depth 120

RECEIVED OCT 23 1992



MACLENNAN ASSOCIATES ARCHITECTS
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Carlos Espinosa de los Monteros, B.Arch.

October 22, 1992

ARCHITECTURAL DESCRIPTION FOR HISTORIC DESIGNATION PURPOSES:

**145 STONE STREET AT SPRUCE ALLEY, GANANOQUE,
COUNTY LEEDS AND GRENVILLE, ONTARIO
PART OF LOTS 61, 62 P.86 E/S OF GAN.R., F60 120**

The property has had an interesting history since the second recorded deed transfer in 1835. Dwellings on this lot have housed owners or tenants that shaped not only the town's history, but that of Canada West.

The residence seen today results from a literal architectural merger of early and late Victorian structures. The earlier building can still be seen with a gabled facade on Spruce Alley facing south and, perhaps, the ell parallel to Spruce Alley, facing east. The entrance to this dwelling, however, faced Stone Street, but has been overlapped and swallowed by the later major building phase. This early dwelling is characterized by roof lines of 30° pitch and return eaves. The design of this building was that of the Upper Canada version of the Greek Revival style, and included narrow clapboarding, operable shutters, broad corner boarding, watertable board and drip, and balanced 6/6 double hung sash fenestration.

During the merger, the early house was reclad with coved siding, had major fenestration changes made to its west facade, - a second storey bracketed and roofed dormer; a triple window and on the south facade, a first storey rectangular projecting and roofed bay window all in the "new" style. Interestingly however, the second floor windows of the south gabled face were left unaltered, showing their original form with shutters removed but no added embellishment. It was as if the owner wanted to leave a small area of the original building for posterity to see.

The early dwelling portion surviving may date from 1840-42, the time of a sale by John MacDonald for the sum of £1250 in the latter year. The period of later construction and of the major



* building elements now fronting onto Stone Street is definitely of late Victorian vintage, and the abstract data suggests a date of 1894 + when the property was purchased by Dr. James A. McCammon for \$3,400.00. Certainly the design features are commensurate with an 1890's date. Both building periods should be able to be defined to a nicety by municipal records and tax roll data.

Late Victorian architecture is often difficult to label stylistically, for this was an exuberant, even flamboyant era of eclecticism in residential design. The term "Bastard Victorian" was coined decades ago in an attempt to describe this free mixing of styles. One notices several features in this building which point up its whimsical interplay of styles:

- .1 The principal facade has elements of the earlier (1840's) Italianate Villa revival style - in the twin projecting full height almost tower-like bays. The north element projects 3' and houses the entrance including a semi-circular portico. The south bay, separated at eave line from the former by only inches, projects only half as much, but matches the north bay in detail and has paired and decorated windows at first and second storeys.
- .2 Both projections are surmounted by matching steep mansard gables having hipped rooflets - a nice blending of French and Dutch stylistic elements.
- .3 The portico is balustraded above and accessed as a balcony by a pair of mannerist doors having three quarter glazed panels with arced corners top and bottom.
- .4 The main entrance consists of a truly classical 6 paneled door flanked however by sidelights which are lead carved diamond paned, and surmounted by a fanlight paned arched transome light.
- .5 This entrance composition is framed by two heavily grooved (fluted) engaged pilasters or antae, each sub supported by machine decorated drop but flat "brackets".

* this date has not yet been substantiated and further research may well place the building fronting onto Stone Street considerably earlier than 1894+.



- .6 The fenestration is everywhere achieved to provide charm and delight. This involves eccentric placement (north elevator gabled ell); various sizes used in attic lights and roofed dormer and dormer lights; multiple groupings; projecting oriel lights (semi hexagonal in plan or boxed rectangular), and bay windows.
- .7 All windows are marked by the use of controlled and matching machine-detailed ornamentation. The design of this labeling and other trim makes constant use of groove lines, striations and counter sunk circular "dotting". This is the ornamentation of the industrial revolution, machined work employing power driven routers; jig, coping and band saws; square corner mortice cutters; drill presses and the like.
- .8 One can see in the motifs used, vestiges of the earlier Egyptian revival (the curved angel wing motif) of Queen Anne features and Tudor half timbering (notably in corner and band boarding). Some elements such as decorative cornice band boarding of the mansards at soffit junctions anticipate the Adirondack stick style then 20 years into the future. These employ cut out rectilinear relief paneling.
- .9 An eave window on the north elevation is one of the more elaborate design elements. This feature window pierces the eave line and is set out by heavy full-cheek brackets which are strongly articulated by cope sawing and applied and incised decoration. A gable complete with returning eaves surmounts this element. A matching window was inserted into the west face of the original building.
- .10 The most pronounced elements of the new construction occur on the south elevation. One is a two storey projecting oriel, 3-light half hexagonal in plan at first floor and boxed rectangular form bay above. Both elements are crowned by large-scaled coved and oversailing eave soffits at each storey. A hipped roof bay window was added to the original building first storey, south face (below the untouched windows referred to above).



- .11 All new and inserted fenestration employs the articulated lintels and jamb base ornaments. Frequently lintels are elaborated with triple upstand or key elements employing routed dot and line designs.

The 1890's composition is interesting in the deliberate juxtaposition in the massing of disparate geometric shapes and elements and steep pitch roof forms. This exuberance ensures that the building quite self consciously proclaims itself to the passerby as the possession and creation of owners who have achieved earthly success. Indeed this building is a wonderful example of the "triumph" of eclecticism over classicism and is worthy of preservation as a representation of the then new age of the machine and the breakaway from hand crafted ornamentation.

' Schedule C '



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P.92033

November 30, December 1, 1992

**ADDITIONAL TEXT CONCERNING SOME INTERIOR FEATURES OF
145 STONE STREET, GANANOQUE**

.12 Many interior features reflect the prowess of machine crafted detail seen on the exterior, but in a suitably more refined manner.

- (i) Southwest parlour fireplace: The surround for this salt glazed brick-faced wood/coal fireplace employs three hardwood specie as it rises from mantle to high over-mantle above a bevelled glass plate mirror. Two similarly mirrored narrow side panels to the main 'facade' provide two intermediate what-not shelves supported by turned colonettes, finials and railing. The hearth lintle and over-mantle entablature have central horizontal carved motifs. These and some leaf form arrisal carvings on the mantle-supporting antae have unquestionably been completed by hand work, whereas virtually all other features, and there are plenty of them, have employed machine tools. The antae referred to are wholly Victorian in concept, are composite and include eleven distinct assemblages from plinth to abacus that defy easy description. One is put in mind of fanciful wall paintings at Pompeii of similar architectural constructs. The cast iron draught screen has an ornamented panel set cartouche-like in a black iron framing with proud footed brass rod lift screen railing. The mantle breasting consists of five inset bollection-moulded panels featuring in each book-matched grain. A very curious and tooth-like dentilling dresses both mantle trailing edges and central mirror casing.



- (ii) The front parlour's entrance is a pair of 2/3 full glazed hardwood doors having recessed figured wood panels in the lower 1/3 similar to the fireplace mantle breasting, repeats the doors to the main entrance balcony with radiused corners to the lights. The transome to this opening is wood infilled, instead of being glazed.
- (iii) The interior vestibule door at main entrance has eleven bevelled glass panes, eight of which are halves, quarters and eighths of the centre pane and surround it. Full glazed sidelights flank this door. There is no continuity between this screen and the front entrance beyond, nor with the pair of fifteen paned pocket doors between parlour and dining room, emphasizing the eclectism in style employed in this dwelling.
- (iv) A second floor bedroom has a stone surround and mantle, of the arched opening type with forward coal grate. This style was very popular enjoying a vogue from circa 1830 - 1910. Frequently of slate painted and lacquered in "faux marbre" or to mimic other exotic material, this surround style was also reproduced in various true marbles, concrete, plaster, sandstone and limestone. This unit may be a survivor of the earlier house, re-employed.
- (v) Skirting boards, architraves and other surrounds and stair casing all show the freedom of expression mill machinery brought to case and millwork. Indeed in this era most wood finish items could be ordered from catalogues, and the principal staircase newel illustrates the piling-on of detail the new freedom made possible - traditional mouldings are stacked in layers 5, 4 and 9 high as base, annular and capital mouldings (unheard of in the classical eras); shaft arrises are chamfered, thumbed out, and the left-over arrise notched for good measure; turned roundels are applied as bulls eyes to plain surfacing, as



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are routed flutes almost as if nothing exceeding $2\frac{1}{2}$ inches must be left plain. The newel is finally capped with a pillow block on top of which is a lozenge ready to receive a bronze figure holding aloft a torch lamp (almost universally employed but here, mercifully, not). Balustrade turned spindles again emphasize lathe spooling and deliberately avoid classical shaping.

In summation, this is the architecture of the successful Victorian middle class. It required 'help' to keep it polished and clean, and within a generation became referred to as "dust catcher design". This epithet was perhaps more applicable to the accessories and textiles that rounded out the taste of the era, - overstuffed and buttoned settees, chairs and chaises longues in every conceivable fabric; antimacassars and shawls as surface protectors; brocaded and tassled pelmets, drapery and sound curtains; bewildering displays of travel and family curios; chandeliers, sconces and torcheres; mats, carpets and rugs both domestic and foreign, often layered, - the total presentation being intended as a social proclamation of success.

The industrial revolution made not only the acquisition of wealth by some easier, but the accumulation of hosts of things at affordable prices available to most.

In less than a generation the Great War put an end to the era of excess. The modern movement stressed simplicity and clarity of form, and easy access to servants disappeared, for these persons enjoyed improved livelihoods through industry and education and joined the mainstream.

Today the Victorian era and its trappings is enjoying a revival as a yearning for what is perceived to have been more stable and romantic receives expression in a period governed by the computer.

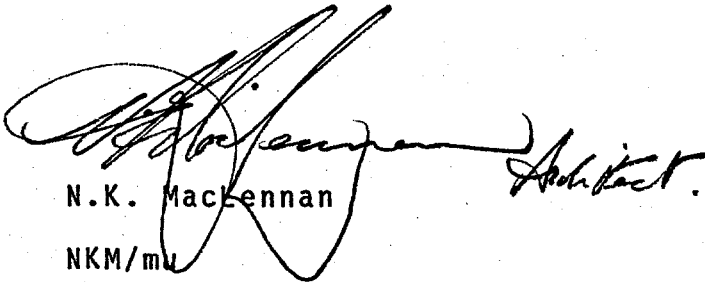
While one will never again see 145 Stone Street encumbered as it was when newly furnished and rebuilt, it is perhaps important that as an example of its genre its current custodians be lauded for their commendable work in aid of its conservation.



MACLENNAN ASSOCIATES ARCHITECTS

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Although descriptions of designation seldom include interior features, sufficient items here have survived intact to make these paragraphs relevant for those interested in this dwelling in the future. They need not have the same importance as the exterior descriptive text, but can remain as 'snapshots in time', and not form part of the legal designation wording.


N.K. MacLennan Architect.
NKM/mu