The Detail, Photographed

Reimagining the Monument

by

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be electronically available to the public.

Abstract

Architectural monuments lie scattered in small communities throughout Ontario, hidden by the everyday, masked by the sub-urban streets. The sub-urban streets where I lived felt impersonal and unnatural, with cookie-cutter designs and sterile atmosphere, with no sense of place. This lack of character, this illusion of the perfect suburbs, inspired the search that went beyond the ordinary to seek out the extraordinary.

I began a pursuit to find monuments with value, to explore their histories, to observe their architecture, to photograph with a new perspective. I chose eight distinct heritage buildings to explore. Each preserves an identity, each holds expression, manifests character, each became a monument to my observations. One can appreciate the thoughtfulness that went into every detail, the craft that went into every patterned brick, the design that locates the heart of the home.

Observations shape unnoticed potentials; they change each building, bringing it into the present. A photograph must do more than freeze time. Photography, like other creative acts, must interpret its subject matter. A photograph is powerful; it can be uplifting, it can be insightful, moving, and even imaginative. But when a photograph is part of a series of photographs, an accumulation of details that unfolds the story of a building, then it's not just about what an individual photo says by itself, but instead it is about how the image forms connections with other stories, histories, forces, and sensations.

This thesis in its entirety is an experiment, formed from individual elements brought together, creating unforeseen connections. It is for the observer to define what they see in the history, the images, and the narrative.

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Fig.381 *South Elevation Architectural Drawing.* Ruthven Park. March 2018.

Fig.382 *North Elevation Architectural Drawing.* Ruthven Park. March 2018.

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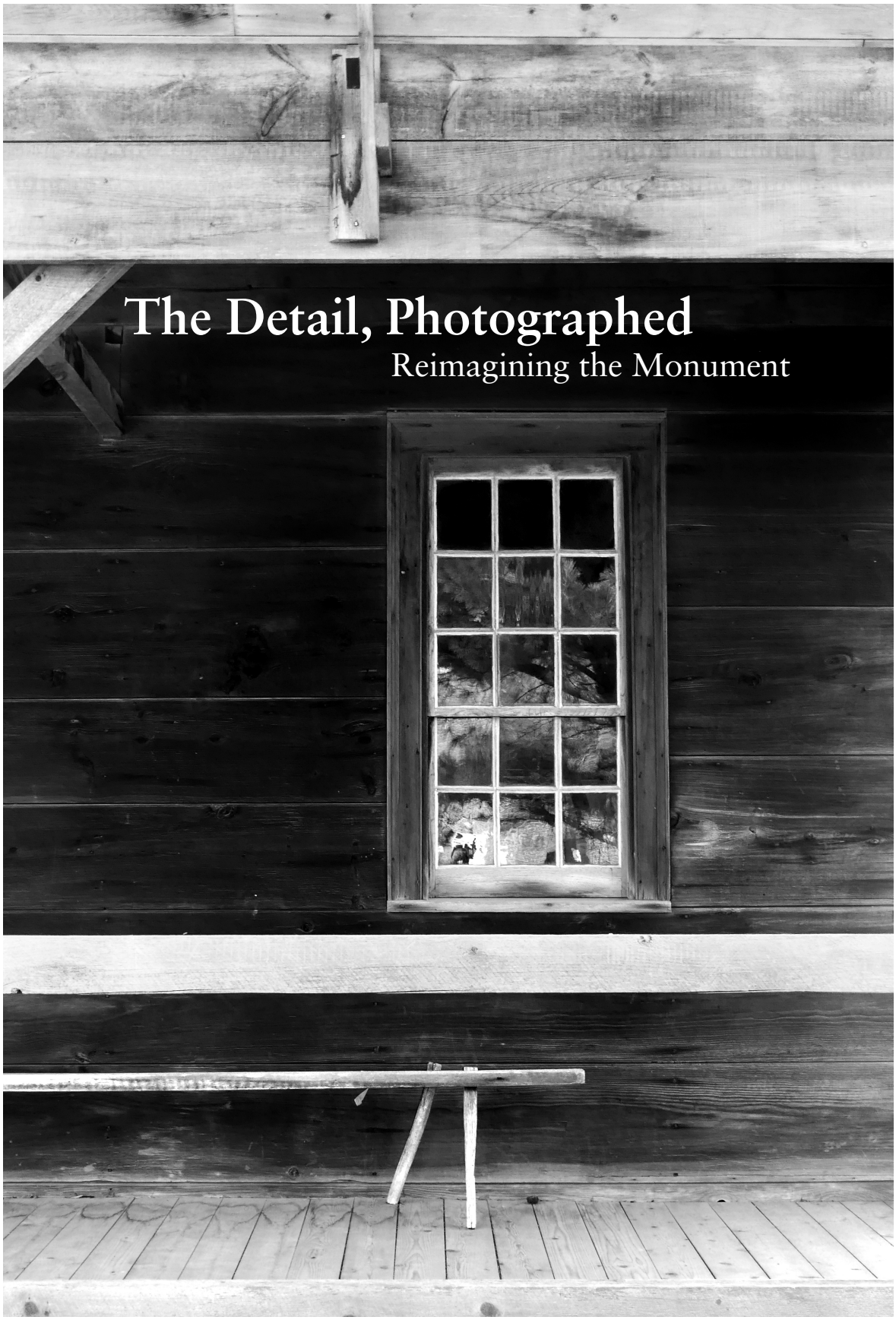
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The Detail, Photographed

Reimagining the Monument

Introduction

This thesis began with a simple observation - the world I lived in was a sub-urban world, a world where standardization was all there was. All the houses that surrounded me blended together. They all lacked character, they all seemed impersonal. These austere, builder-grade, sub-urban homes that have adapted over the years, to me, lacked the distinctive qualities that allow a building to be independent, to tell a story, to exude significance. For the longest time I believed I had to accept the ordinary. I had to accept that beautiful buildings and architecture with unexplained value was only in books, only found around the world, in places I visited. Everywhere, but where I lived. This however is not a thesis that critiques the suburbs. This thesis isn't about the ordinary, not about what I had observed, but instead about what I was searching for.

My thesis became a passion, a passion for photography, a passion for seeking out the extraordinary. I turned away from the sub-urban classification and searched for the unconventional. My journey began with the architecture of the past. Heritage buildings tell stories, they are powerful, they are mature, they are the anomalies that lie hidden throughout my homeland. With my camera, my notebook, and my car, I found myself exploring Ontario, searching for these monuments of history. I was crafting a new perspective for heritage buildings in Ontario.

Photography is the main voice in my thesis. It speaks to the individual and distinctive stories of eight carefully chosen heritage buildings in Ontario. The book is not a guidebook or a documentary book, but instead speaks about the forces each building emits. Every chapter is filled with artifacts that I have collected on my search for uniqueness. Artifacts gained by exploring, observing, reflecting and photographing. Photography became more than a process of documenting a heritage building for its architectural significance. Instead photography looks past the obvious aesthetics of a building, deeper into the details and character the building conveys. Each image is a piece of the jigsaw puzzle that reimagines the monuments.

Here, text is quiet, and the photography is loud. Photography becomes the visual essay of observation. With a collection of photographs and an assemblage of historical artifacts, the composition of the architecture is altered, the story morphs. It is here that a chaos is formed and out of it something beautiful and rich with sensations emerges. This thesis and all its parts are working in different, un-controlled paths, that doesn't replicate what is, but instead creates new, unforeseen realities. There is a combination of content and expression, but the ideas are all mixed together, and one piece is never more important than the other. This accumulation of pieces creates rhythms, they begin to make sense with each other, they create sensations out of nothingness, they bring the building into a new territory.

The Method

Historical Background

A building can be explored in many different ways. In the historical context, the information collected speaks to the initial ideals of the monument. What made the building possible? What impact did the building have on its community? What memories are drawn from the heritage site? What are we preserving when we observe, when we document the past in the present?

To fully comprehend and enrich each heritage building, detailed research on the history of the site, its construction, its community, and its historical importance had to be pursued. The detailed research is a collection of background information, photos, architectural drawings, books, online data, and local and provincial archival information. Each element adds another layer to the monument, it gives depth and identity; it creates a sense of place in which the building emerges from. Learning from the roots of heritage buildings encourages a sense of respect for the people of the past; people, who lived in different times and in different social and cultural backgrounds.[1] These monuments of Ontario encourage a direct sense of pride and interest to the past. It is these historical buildings that make Ontario unique.

These small artifacts of history implemented into my thesis create a platform for new ideas and concepts to spring from. They draw attention to architecture that holds potential, but in many cases is concealed and/or isolated to its community. This historical information forms the beginnings of a story. Through these narratives, certain characteristics, charms, and sensations emerge. The core of every heritage building becomes materialized.

Literature

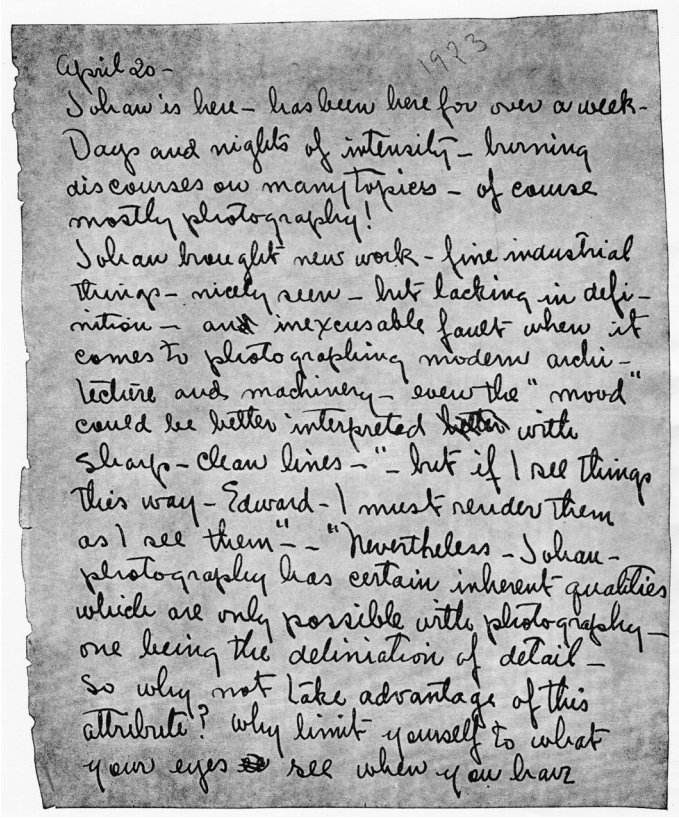
The literature within isn't always speaking directly to the buildings that I'm looking at. Rather, out of the literature the beginnings of a new world are forming, that is, a "form of creative individualism."[2] The literature by other authors doesn't resemble the building, it may have a completely different meaning, but when its read, when it's understood, when you are affected by the poem and sensations emerge, the forces bring upon a new identity of the building and the treasures it holds. It allows you to look for connections; it allows you to free your mind from any pre-defined ideas of a building.

Observation & Reflection

Once one has the knowledge of the past, one must observe and reflect on the present. In order to do this I took the time to not just photograph the buildings, but instead observe them, feel the emotions and sensations that ran through me as I caught a glimpse in my lens of something unforeseen. This ability to capture something in different forms, allows one to create new connections, new relationships between words and photography.

Edward Weston wrote in a vivid way (Fig.2) that shared both his technical and critical abilities of photography, along with his personal thoughts. Thoughts Weston had about his life, his hopes and despairs, and every memorable experience he encountered. This ability to observe, reflect, and record allows one to make connections between thoughts which develops new, personal insights on a heritage building.

Journal entries not only record what is there, they also begin to tell an original story in the eye of the observer. Until something is written with expression and subjectivity one will never know the importance of a moment. Just like a heritage building itself, the value of capturing a moment in words, grows only in time as it is either preserved or kept in importance. Joan Didion once said in her essay *On Keeping a Notebook*, "We forget all too soon the things we thought we could never forget. We forget the loves and the betrayals alike, forget what we whispered and what we screamed, forget who we were."[3] The notebook, or in this case the journal entries, create layers to the stories of each heritage site, though a personal, first-hand experience.



April 20 - 1923

Johan is here - has been here for over a week - Days and nights of intensity - burning discourses on many topics - of course mostly photography!

Johan brought new work - fine industrial things - nicely seen - but lacking in definition - and inexcusable fault when it comes to photographing modern architecture and machinery - even the "mood" could be better interpreted ~~better~~ with sharp - clean lines - " - but if I see things this way - Edward - I must render them as I see them" - - "Nevertheless - Johan - photography has certain inherent qualities which are only possible with photography - one being the definition of detail - So why not take advantage of this attribute? why limit yourself to what your eyes see when you have

Fig.2 Page from Edward Westons Daybook.

Contextual Photography

Simon Unwin said that "Place is to architecture as meaning is to language."[4] Context is therefore more than just stating facts; context is the backbone of the story. Context creates connections and enriches the narrative of the individual building. Like Robert Adams insists, "The context (of a photograph) is essential; miracles alone, without the norm, are not really miracles at all. Without the identifiable world we can't experience the conditions of discovering new truths."[5] Thus, I include photos of the community where the buildings reside to further the story, and share the characteristics that surround and bleed into the ideas of the heritage site. For the photography itself, I found myself inspired by the way Walker Evans captures a street view (Fig.3), the way Ansel Adams frames a landscape (Fig.4), the way Edward Weston captures architecture in a vast landscape (Fig.5). These photographers each using different techniques, each exploring their own styles, all creating beautiful images that capture the ordinary in an extraordinary light.



Fig.3 New Orleans Houses by Walker Evans, 1935.



Fig.4 Lake, narrow strip of mountains, low horizon, Yellowstone National Park by Ansel Adams, 1941.



Fig.5 Woodlawn Plantation,Louisiana by Edward Weston, 1941.

Detailed Photography

Every detail, no matter the size, is necessary in interpreting the significance of the monuments. The details are the pieces that add up to the whole of the building, they enhance deeper meanings, they enhance the aesthetics, they create a new history. Through the details you can feel the work and craftsmanship that went into the building, you can understand the impurities of the human hand; you can imagine the stories of how the building came together. But further than that, the details in photography, like John Szarkowski suggests, become symbols, symbols filled with a direct clarity, yet packed with unknown meanings.[6] In his book, *The Idea of Louis Sullivan*, Szarkowski uses details to help create this connection between the way things look and what they mean[7] (Fig.6-8). Thus the reader has the ability to pave their own narrative; to invoke sensations and leave an everlasting image in one's head.

A building is filled with different character traits, which can't be portrayed in one single image. It is up to the photographer to both interpret and choose the characteristics that fully give an unique meaning to its subject. Building characteristics can include surface materials such as colour, pattern, texture, surface marks of the craftsman, juxtaposition of materials, elements of decay, openings, trim, setting, exposed structure, etc.

All the great photographers over the years have one thing in common: once they learn the technical and the craft of photography, they can rely on instinct. This step is difficult as it involves incredible faith in one's inner abilities, where at some point the photographer's process will knowingly fail them. Finally, hope in photography allows the photographer to see their images as something that speaks to the present and future, hope gives the photographer a sense of meaning which can be envisioned through their work. Thus photography has endless capabilities, an image can: freeze moments, add validity to its subject, express emotion, tell stories, alter perceptions, create opinions, create connections, and is essential to the storyline of this thesis.

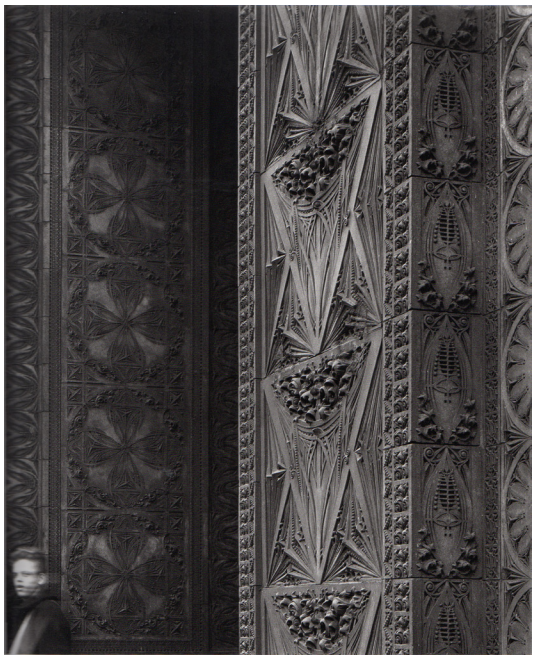


Fig.6 The Guaranty (now Prudential) Building, Buffalo, New York 1894-95 by John Szarkowski, 1951-1952.



Fig.7 The Guaranty (now Prudential) Building, Buffalo, New York 1894-95 by John Szarkowski, 1951-1952.

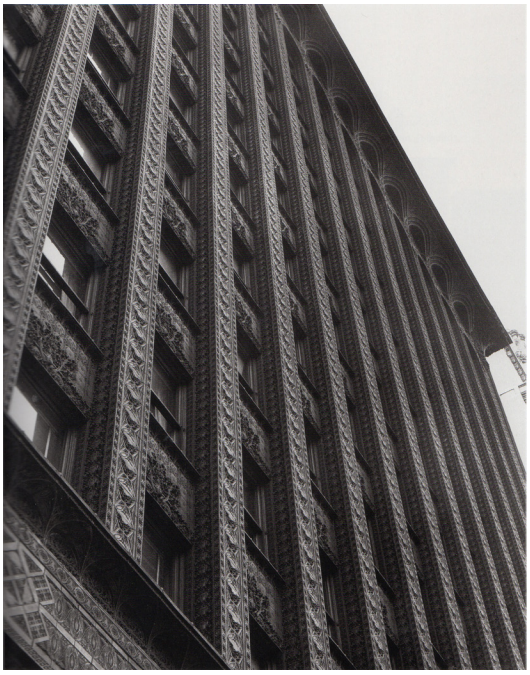


Fig.8 The Guaranty (now Prudential) Building, Buffalo, New York 1894-95 by John Szarkowski, 1951-1952.

The Inspiration

In order to photograph in the present with the integrity of photographs of the past, I had to study the styles, techniques, and lessons of the most influential photographers. In particular I will look at the work of Walker Evans. Walker Evans was an American photographer born in 1903. He started his professional photography career in the late 1920's.[8] Evans was formally known as a documentarist; yet, his process was artistic, based on the poetic character of normal. Evans once said, "The secret of photography is, the camera takes on the character and personality of the handler."[9] Hence ones work must not only be able to share admirable facts that are clearly pronounced, but also share the narrative of the photographer.

Moreover, Evans had the talent of seeing the present as if it was already the past. Evans was able to capture photos that held rich meaning and spoke a new language that was yet to be discovered. His subject matter was based on the vernacular, which was "concerned with domestic and functional subjects rather than monumental buildings."[10] His ability to capture the American depression, the typical small-town street (Fig.9), the common roadside stand (Fig.10), the domestic interiors ,etc., in an enlightening way is inspiring to any photographer. It pushes a photographer to ask themselves how can they take the ordinary and make it into the extraordinary.



Fig.9 Savanah Negro Quarter by Walker Evans, 1935.



Fig.10 Roadside Stand Near Birmingham by Walker Evans, 1936.

Walker Evans work can be fully expressed in his book, *American Photographs*. His photographs are inspiring for their crystal clear images and the actuality he embodied in his photography. His work was a great precedent for capturing the truth of the subject matter by observing, understanding, and then capturing. As Walker Evans said, "Stare. It is the way to educate your eye, and more. Stare, pry, listen, eavesdrop. Die knowing something. You are not here long."[11] The key to his work is not just photographing from afar but instead intertwining himself into his subject matter. In American Photographs, Evans discloses his profound respect for the ignored traditions of the everyday man. Evans book is split into two sections, which both individually could have illustrated his story of America.

The first part was loosely labeled as "People by Photography."[12] In this first section, the traces of people, not just the person, are the focus of this segment (Fig.11). His striking images of street shots that blended pieces of signage, architecture, landscape, and people, all play tribute to Evans expression of the 'real' America in a time of trouble and a time of hope. Evans work is honesty at its finest, photographing America outside of its large cities, where images juxtapose each other through the collection. The elegantly dressed versus the pauper. The graveyard of vehicles versus a busy street of cars. This first section is all about the street photographer, where the human element lies.



Fig.11 Joe's Auto Graveyard by Walker Evans, 1936.

The second section however is loosely defined as the "Indigenous American Expression."[13] While this part is less about street photography, it is in some sense more closely related to the photographs shown throughout this thesis. This section focuses on the architecture of this era: the churches, homes, stores, etc. (Fig.12-14). Within this section Evans is exploring the craftsmanship and the details of buildings, capturing both the splendor and harshness of these small, American towns.

The final aspect of this book worth mentioning is the artistry of the collection as a whole, and the formatting of the book. When one flips through the book, all the left pages are noticeably blank. The images are all placed on the rights side, persuading you to stare at the photo a little longer.[14] The spread is void of most text, no title or dates, until you hit the end of the first and last section. The work flows gracefully, with a clear narrative, that the dates and simple titles are only extra, not necessary. This type of editing, formatting, and storytelling is how this thesis will be structured. With each image discreetly building on the image before, resulting in a complete, rich story of each individual heritage building.



Fig.12 Church of the Nazarene by Walker Evans, 1936.



Fig.13 Greek Revival Doorway by Walker Evans, 1934.



Fig.14 Wooden Church by Walker Evans, 1936.

The Photographs

I find 'labelling' my photographic style very difficult. Maybe I am naive, an amateur. Maybe my lack of experience is what hampers me in determining a method to my photography. I am not saying I shoot completely blind, with no sense of what makes a good photograph, with no background to the field of photography. However, when I think about light and subject, lens and aperture, my approach is minimal; I trust my camera… possibly a little too much.

My Lumix F-Z300 is a crossover between a point-and-shoot camera and a DSLR camera, it has a focal length of 25-600MM, it has a zoom ratio of 24.00x, its aperture ranges from f/2.8-f/8.0, its ISO settings range from 100-6400, and it has a shutter speed range of 60 - 1/16000.[15] This camera has variety; it has the ability to alter, to shift itself to my liking. It is because of this that I rely on the features of the camera, and focus on the material, the composition, the viewpoint, and the content that consumes the frame. As John Szarkowski points out, "The central act of photography, the act of choosing and eliminating, forces a concentration on the picture edge – the line that separates in from out – and on the shapes that are created by it."[16] Thus when I find myself photographing, I am always searching for that interesting moment, that glimpse of something unusual, the uniqueness of a small detail, the significant clue that shares in a story.

Photography is my tool, it became my voice in this thesis, it became the voice of the stories each building shares. With my photographs I adhered to the essentials, used no gimmicks, no tripods or filters; I stuck to the basics, photographed in the moment, capturing the obscurities hidden within the visual truths. The depth of field — always deep, always reducing the blur, keeping everything in focus — what it wants to see is all that fills the lens. In some instances I found myself obscuring the image. Whether through cropping, zooming, or offsetting the subject of the photograph, I altered the perspective of the viewer. Sometimes, the photographs are obscured to the point where one has to imagine where the composition came from. One begins creating imaginary places in their head; one begins to build architecture through the truths exposed in the images.

The first place I went to explore was Sharon Temple. At first glance I didn't know how to photograph this building. Here there was lots of repetition, lots of quiet beauty that was challenging to expose. So, I took my time. I explored the Sharon temple slowly, I moved around it, finding moments that caught my eye. I gradually extended my view upward, taking in the layers of this sacred place. With my camera I started capturing small, intimate moments that brought this building into a new light. Whether through a face on directness, contrasting lights and darks, or a slightly angled view, I photographed Sharon temple with an abstracted eye. Figure 15 is a perfect example of this abstractness. This is an image that makes you question what you are looking at, makes your mind wonder, makes you imagine. The photograph isn't out of focus, the depth of field is deep, but the play on light and darkness is a key element to the photography of the Temple. I captured glimpses of architecture, and yet the motion of moving upward was always relevant and revealing. When looking at Figure 16, which is the base of a column, the depth of field is shallower, but repetition is introduced. Once again the contrast of light and darkness is moving me upward, making myself remember what I saw, what I felt, as I peered upward into this marvelous piece of architecture.



Fig.15 2016.11.04. Central, Light-infused, Interior. Sharon Temple 12:58 p.m.



Fig.16 2016.11.04. Base of Column, Sharon Temple. 12:56 p.m.

Furthermore, I find myself unable to conform to a specific method of photographing all eight buildings. Each building is unique in its own right. Each building manifests different complexities, different patterns and textures, different truths to share. For example, Chiefswood photographs (Fig.17) portray a subtle and gentle beauty. The images contrast with the boldness and grandness of the Glanmore photographs (Fig.18). Yet, one is no more significant than the other. Every building explores new narratives through my photographic eye, through the sensations and feelings that run through me.



Fig.17 2017.03.27. Entrance Door, Chiefswood. 12:17 p.m.



Fig.18 2017.09.12. Entrance Door, Glanmore Mansion. 2:06 p.m.

With some of the buildings, I focused on shooting images straight on. I photographed images where the direct shot exposed layers of details, layers of textures. The images formed patterns of the natural and unnatural, of light and darkness, of rough and smooth. This photograph of the Mohawk Chapel (Fig.19) embodies the depth of layers. It creates this composition that layers surfaces, light, and darkness. The image creates new designs and forces, new relationships between the enclosed, the natural, and the built. Another example could be this image from Ruthven Park (Fig.20). Here the geometric forms are highlighted; they calm the harshness of the rough bricks beyond. The forms are prominent and bold. The layered image allows one to appreciate the intent of the detail. Both images are technically following the same method of photographing. However, they share quite different narratives about the architecture behind the image.



Fig.19 2017.07.11. Side Façade, Chapel of the Mohawks. 11:37 a.m.



Fig.20 2017.05.27. Balustrade at South Façade, Ruthven Park. 2:12 p.m.

While my method of photography may differ along the way, one constant theme is nature. Nature is the element that runs through my photography. Nature is what unintentionally links the differing architecture together. Nature forms a narrative between unknown territories, folding pieces together, creating a machine of parts. Whether through the patterns on the walls, the moldings on the columns, or the greenery that consumes the buildings, the theme of the natural runs wild. Nature is what gives beauty, it is what removes the photographs from a documentative state and allows the images to be romantic. The natural is able to add an unexpected layer of wonder and chaos, while the photograph contains it. When you look at Figures 21-23, all images come from different buildings, yet the natural is everywhere. Nature creates the surfaces of the architecture, only realized when images are taken. Nature develops the layers of the building, becoming one with the architecture. It creates a relationship between chaos, beauty, and the frame of the image in which the chaos is contained.



Fig.21 2017.07.10. Living Room Patterns, Chiefswood. 1:19 p.m.



Fig.22 2017.09.11. Window Composition at West Elevation, Bellevue House. 11:37 a.m.



Fig.23 2017.01.23. Label Stop Detail, Toronto Necropolis. 3:25 p.m.

Anders Peters perfectly describes why black and white photography is the method of my choice, “In black and white there are more colors than color photography, because you are not blocked by any colors so you can use your experiences, your knowledge, and your fantasy, to put colors into black and white.”[17] With my photographs, black and white images leave a door open to one’s imagination. The images can be interpreted in any way; they allow the viewer to make their own reality of these buildings. Black and white photography allows me to focus on composition, to enhance the textures, to create a balance in lights and darks (Fig.24-25). Coloured photography sometimes washes out tonal contrast, form, and the quality of light. Monochrome images enhance these elements. Monochromatic images allow me to explore my interest in architectural form, they allow me to create uncertainty, to make people question the role a detail plays in the formation of the whole. Most importantly I find the act of shooting in black and white to be creatively challenging. To shoot black and white in a world of colour, forces one to think abstractly, to see the world in a different way, to experience architecture in a unique way. This way of photographing allows me to capture emotion, to capture the romance of architecture, to move past the ordinary and into the extraordinary.



Fig.24 2017.09.13. Woodwork at Card Room,Glanmore. 12:59 p.m.



Fig.25 2017.07.10. Guest Room,Chiefswood. 1:36 p.m.

In the end I am still in a process of learning, in a process of trying to understand my method of photography. I am in a process of finding some sort of confidence in what I am doing. Maybe I am still lost, maybe I can't explain myself as I should, but what I can't say, I hope my photographs speak.

CHAPTER 1

Basilica of Our Lady Immaculate



Guelph has that sense of place. When I walked the streets, when I ran my hand across the crafted, warm-hued limestone, or when I saw in the distance from almost anywhere I stood, a church on the hill; I knew that this city is its own distinct self. The city center has its grand public "squares" with varying sizes, wide main streets, and narrowing side streets that radiate from a focal point. Everything here left me wondering if I had left Ontario and entered into an European city.



Fig.27 2017.12.21. Dominion Public Building.138 Wyndham St.N. 4:12 p.m.



Fig.28 2017.12.21. Wellington Hotel. 147 Wyndham St.N. 4:05 p.m.



Fig.29 2017.12.21. Modern Tourist. 1 Quebec Street. 4:21 p.m.



Fig.30 2017.12.21.foto source. 93 Wyndham St .N. 4:15 p.m.



Fig.31 Postcard of Macdonell St. , summer 1948.



Fig.32 2017.07.24. Macdonell Street. 1:30 p.m.

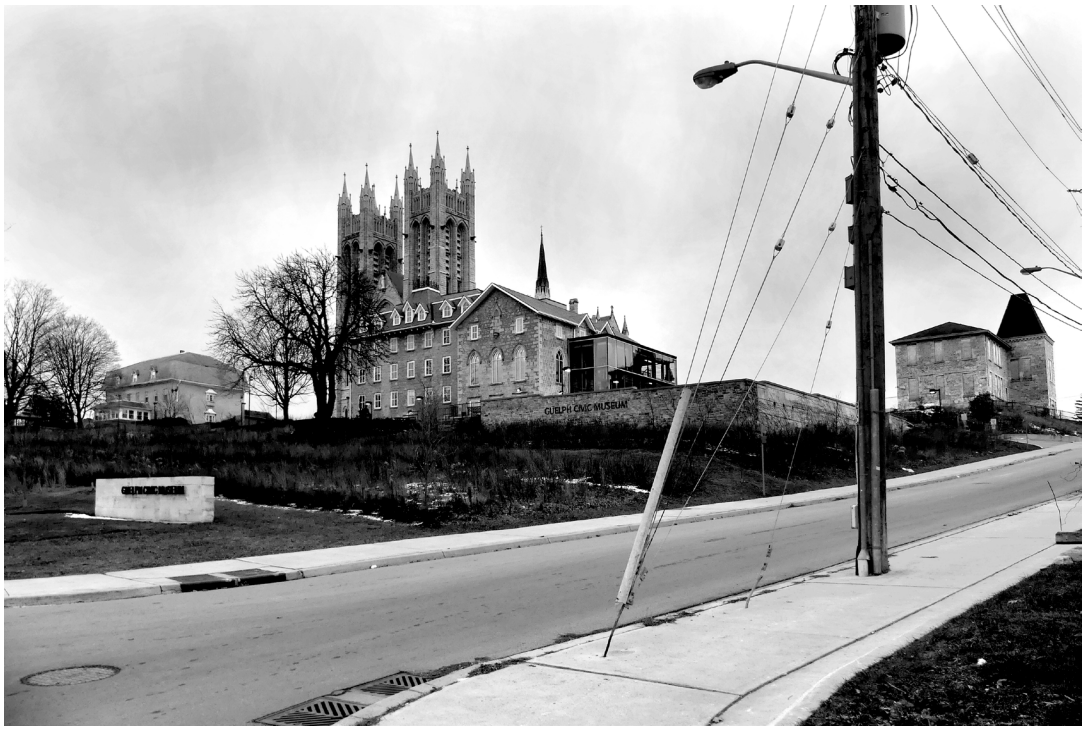


Fig.33 2017.12.21. View of Basilica from street level. 4:26 p.m.



Fig.34 2017.07.24. View from Basilica terrace looking at Macdonell St. 11:43 a.m.



Fig.35 2017.07.24. Our Lady in the top Pinnacle 1:00 p.m.

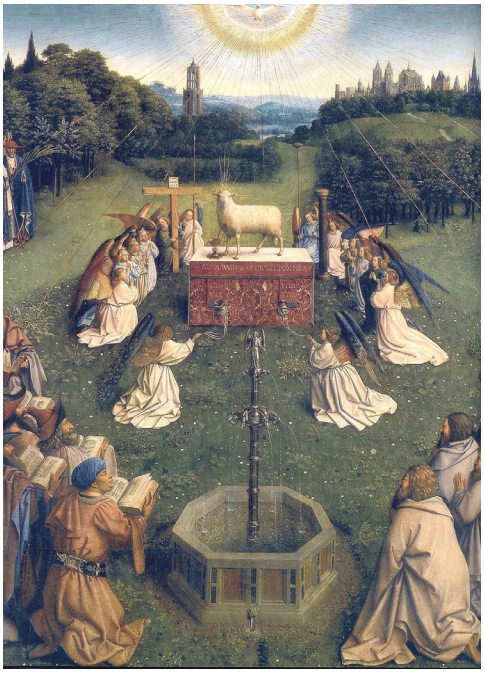


Fig.36 *Adoration of the Mystic Lamb, with gushing blood, detail of the Ghent Altarpiece, 1432, by Jan van Eyck*. The Lamb of God represents Jesus, the Son of God. In the Gospel of John ,verse 29, the Lamb of God is first mentioned, "Behold the Lamb of God who takes away the sin of the world."[18]

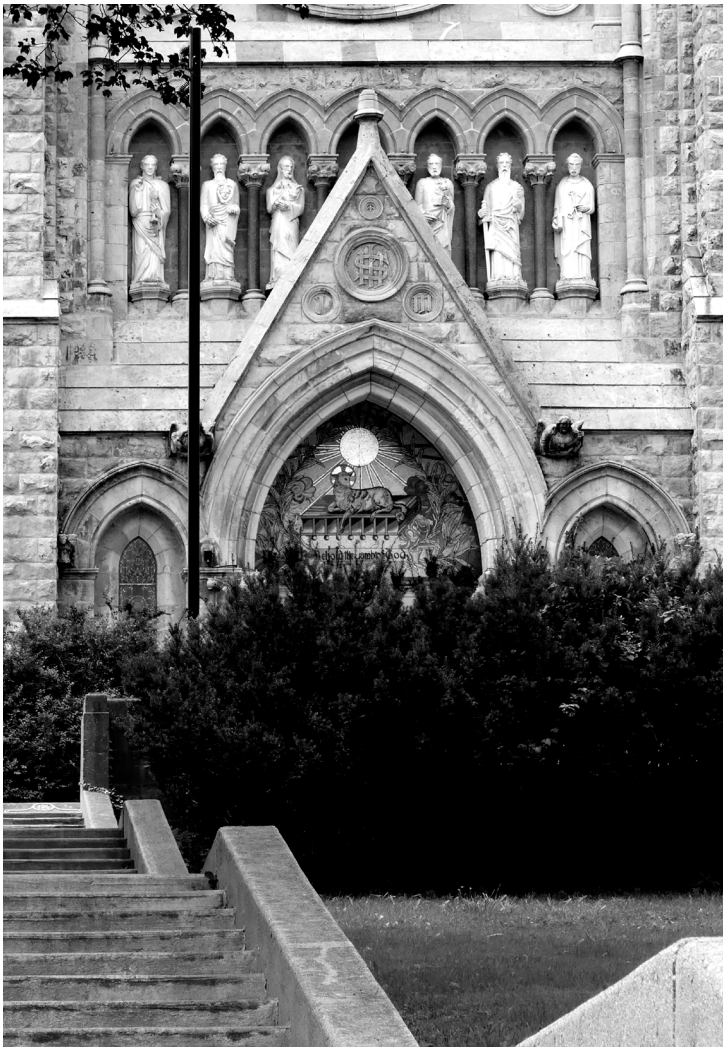


Fig.37 2017.07.24. Mosaic Lamb of God at Front Entrance. 11:39 a.m.





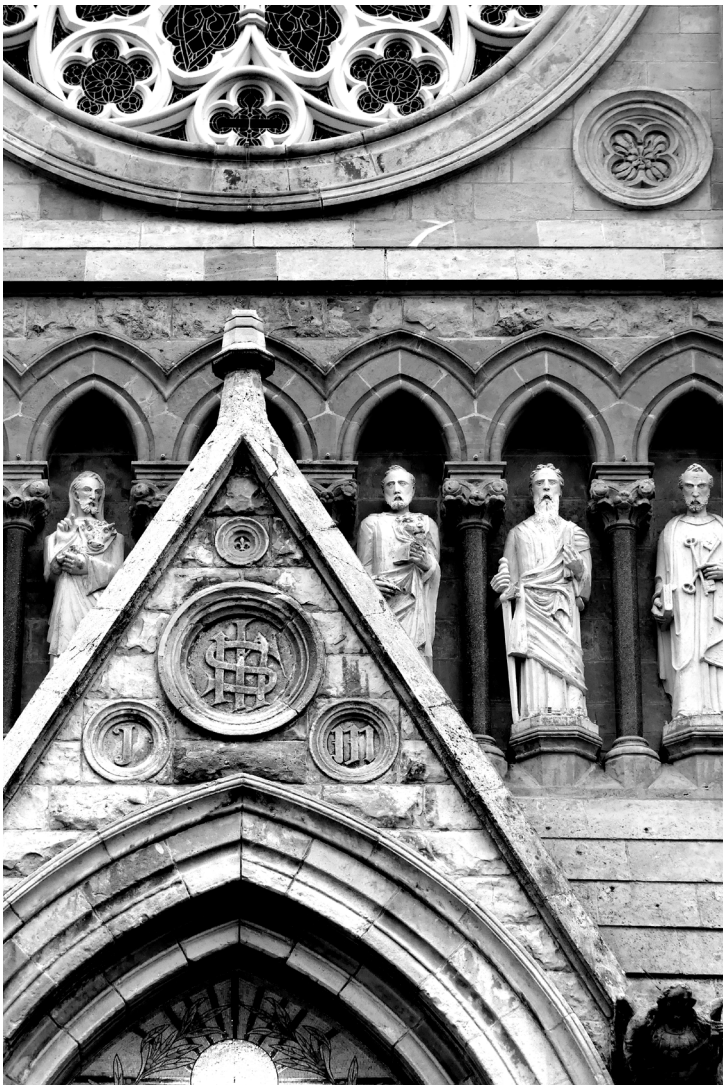


Fig.39 2017.07.24. Statues of the 4 Evangelists and two Apostles Paul and Peter. 1:10 p.m.

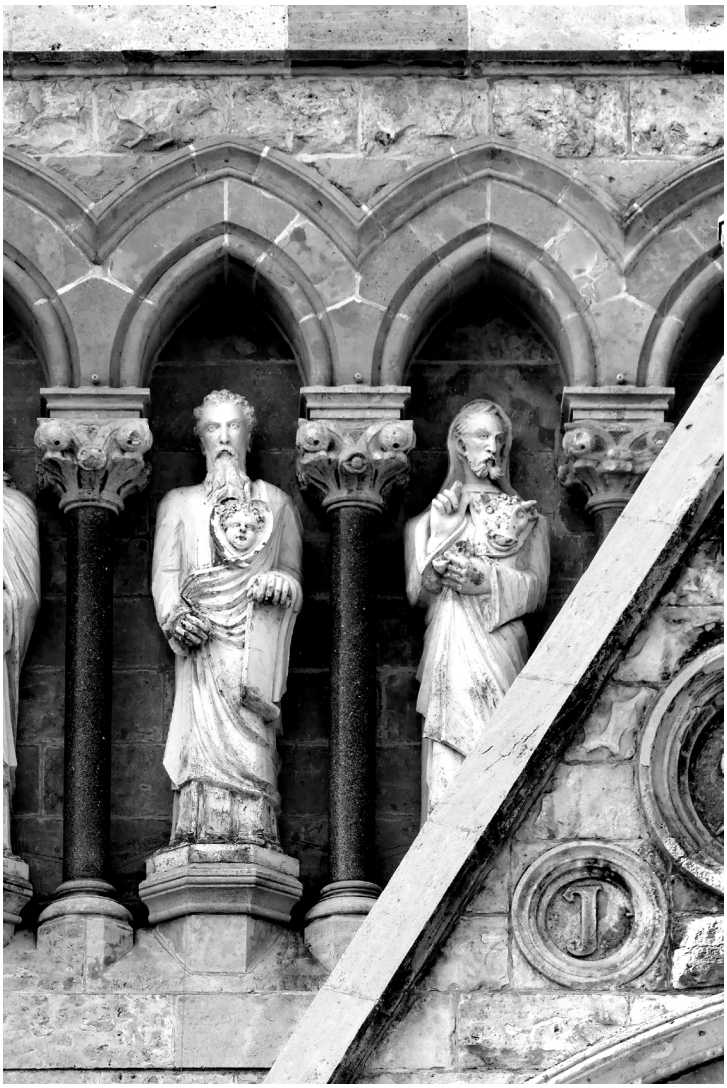


Fig.40 2017.09.04. Statues Close-up. 10:19 a.m.

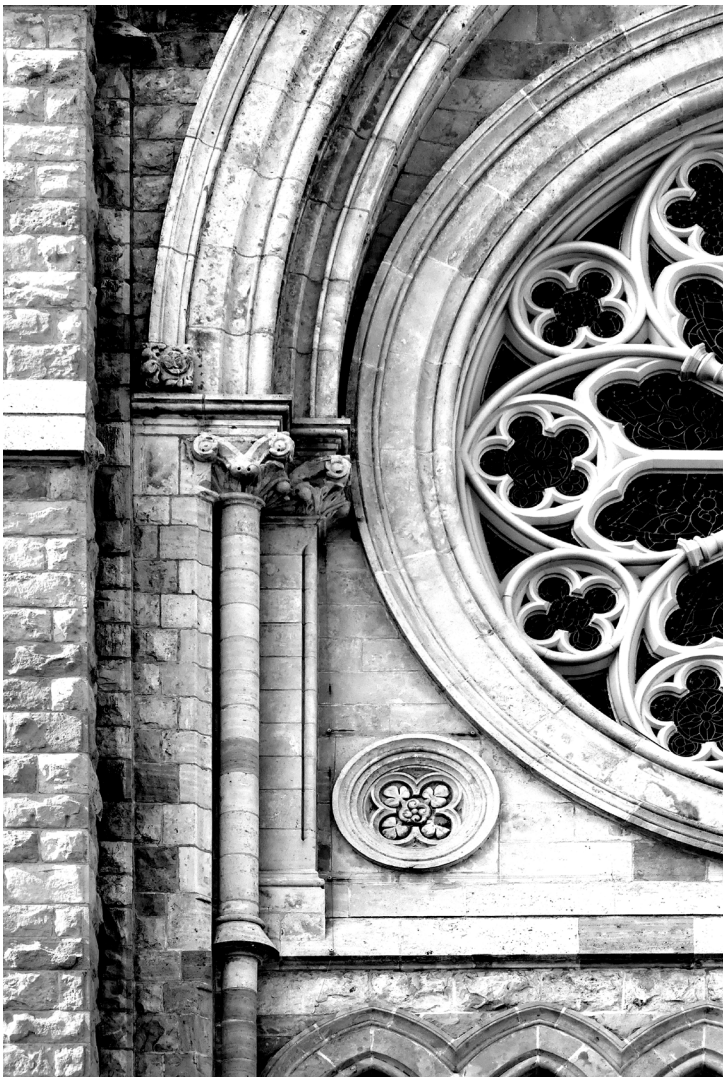


Fig.41 2017.09.04. Rose Window Detail at Front Façade. 10:19 a.m.

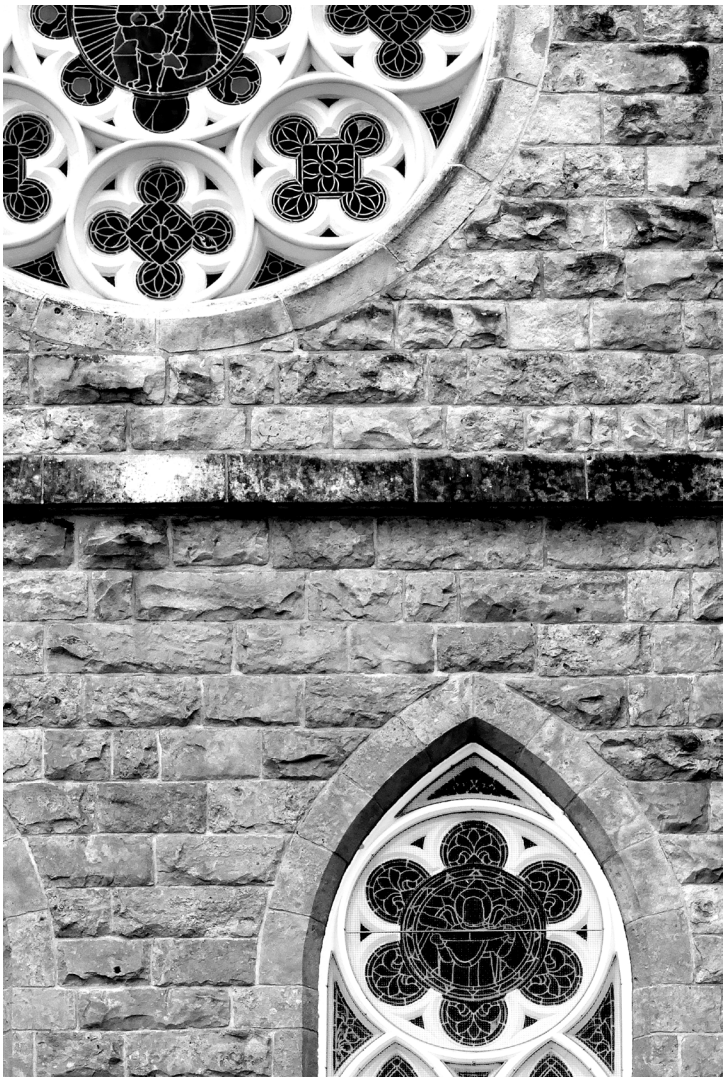


Fig.42 2017.07.24. Tracery Details 12:09 p.m.



Fig.43 2017.09.04. Multifoil Cusps Detail at Window. 10:29 a.m.



Fig.44 2017.07.24. Head Stop Detail at Front of Basilica. 1:18 p.m.



Fig.45 2017.07.24. Head Stop Detail at back of Basilica 10:29 a.m.

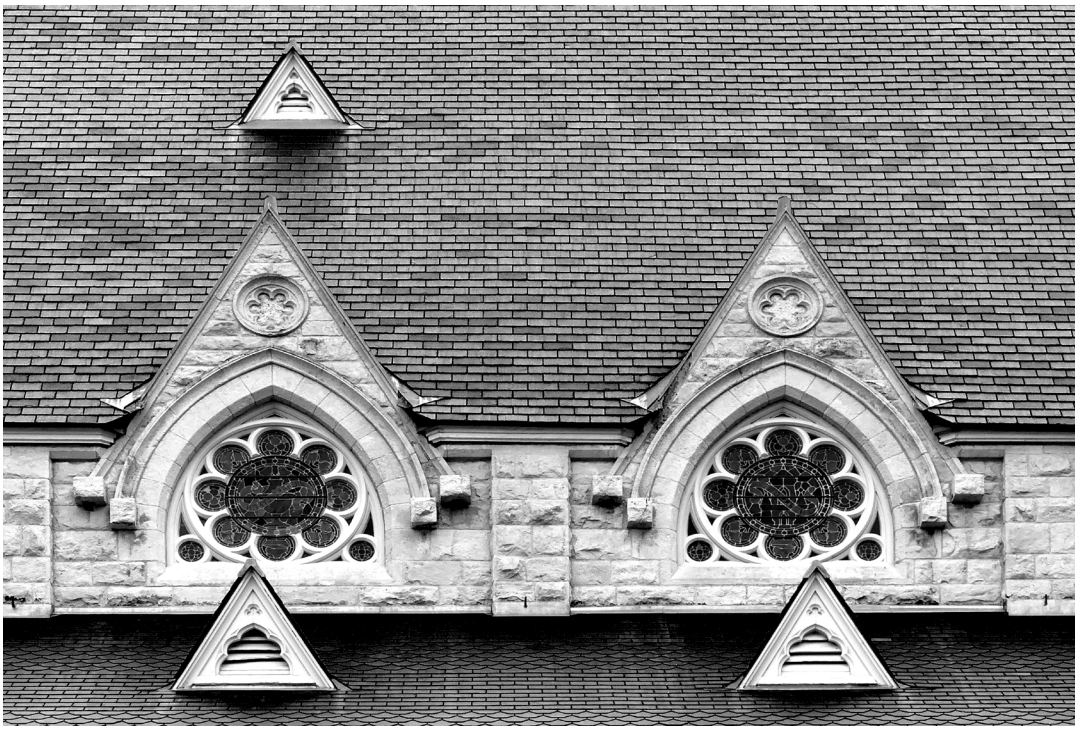


Fig.46 2017.07.24. Window Patterns at Side Elevation. 12:02 p.m.



Fig.47 The Most Reverend Alexander MacDonell, 1823-24, by Martin Archer Shee. Bishop MacDonell was a friend of John Galt. In 1827 when Galt reserved the hill as a place for a Catholic Church, land was cleared and the road was named Macdonell Street.[19]

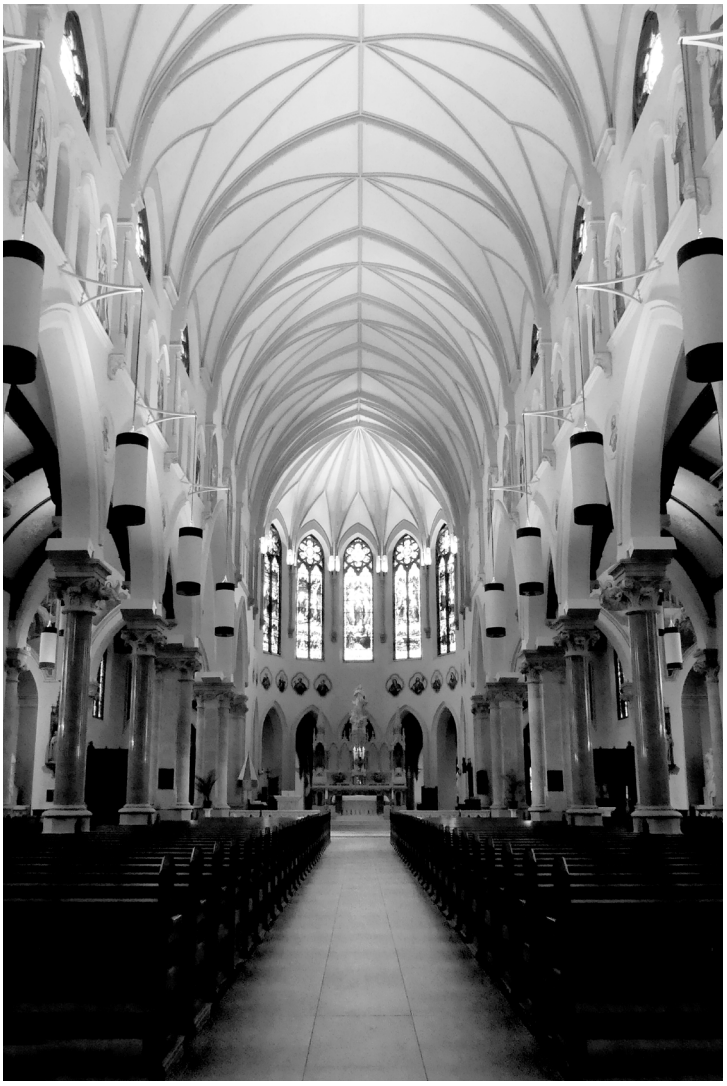


Fig.48 2017.07.24. Interior of Basilica Facing the Altar. 12:28 p.m.



Fig.49 2017.07.24. Staircase at side entrance. 12:25 p.m.



Fig.50 2017.07.24 Newel Post at Stair. 12:26 p.m.



Fig.51 2017.07.24. Interior Column. 1:06 p.m.



Fig.52 2017.07.24. Gate at Altar Detail. 12:48 p.m.

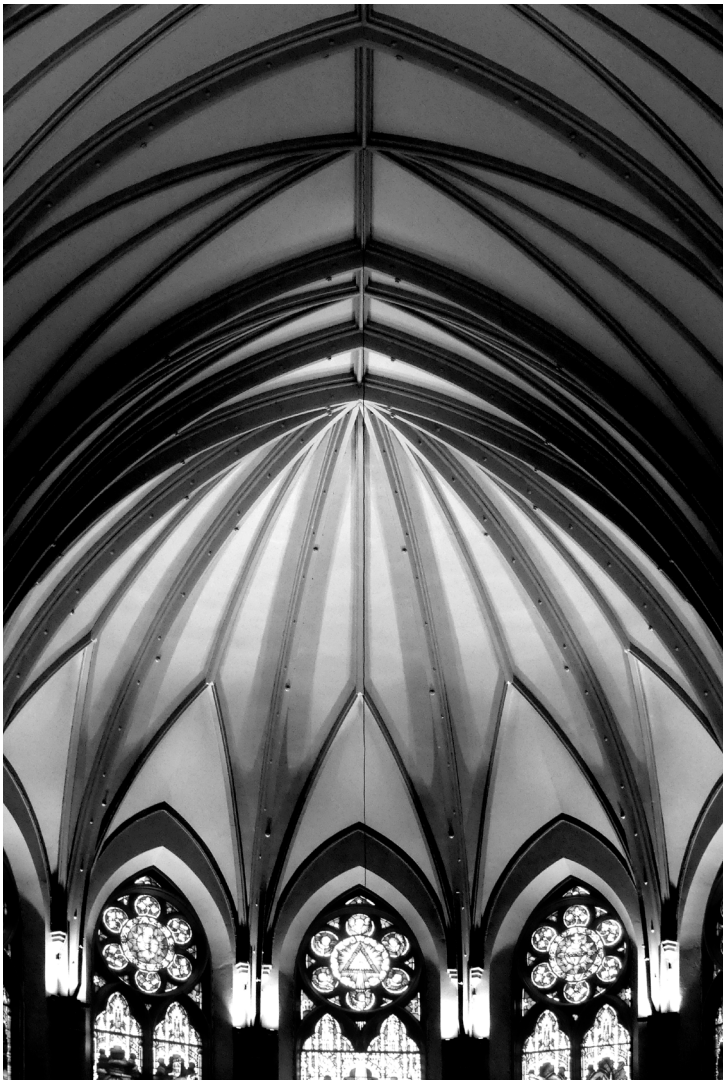


Fig.53 2017.07.24. Vaulted Ceiling behind Altar. 12:28 p.m.



Fig.54 2017.07.24. Interior lighting at Aisle. 12:39 p.m.



Fig.55 2017.07.24. Interior of Basilica Facing the Entrance. 12:47 p.m.

I stood at the bottom of Catholic Hill. Arching my neck back as far as I could, my eyes becoming consumed with the towering church that rose tall above the crest of the hill. I knew I wasn't standing in front of just any building; this was a landmark of the city, a beacon of faith, the formation of God's presence in the built form. The Basilica was watching over the city, surrounding it with beauty.

As the church drew me closer, I walked up the elongated staircase, away from the hurried city below, and up to a place of solitude and stillness. I transitioned slowly, taking in both the scenes of the urban landscape behind me, and views of the Gothic French Revival church in front of me. Both beautiful in their own way, both foreign to what I was used to.

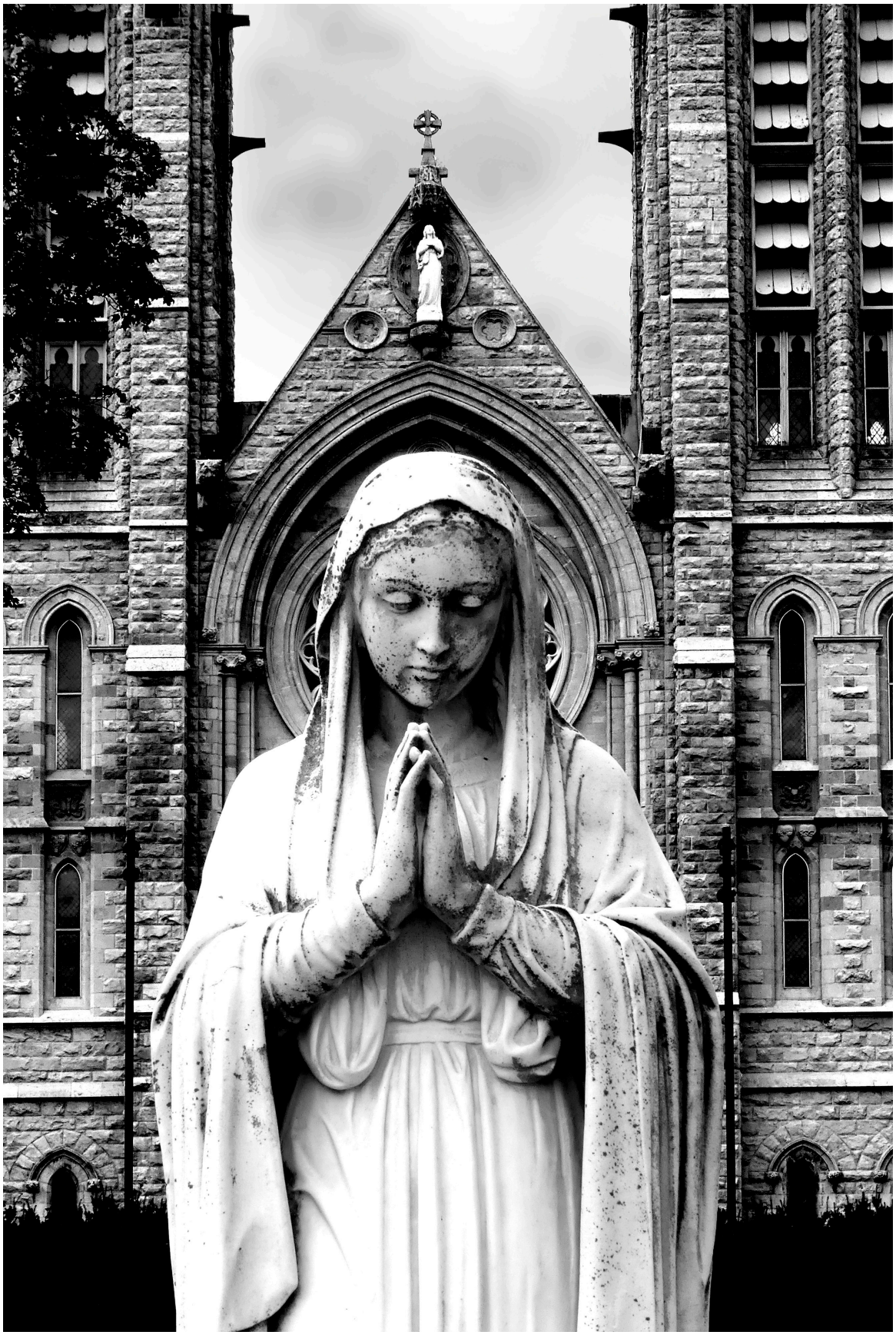
Once I reached the top of the hill, the church no longer appeared to be one solid mass. The Basilica became an arrangement of beautiful parts. Each part assembled together, molding a monument that hovers over the city. Each element forming a force that transcends you. A force that draws you into a spiritual realm. A force that dissipates all the sounds, all the people, all the chaos from below.

The Basilica, with all its parts, embodied a sense of verticality: the sculpted elements looking skyward to reach the hands of God, the twin square towers rising into the sky, the sharpness of the pitched roofs, the abruptly pointed dormers, pinnacles, and gables, the pointed arches, and the exaggerated tall, thin windows. Every element extended my view further and further upward until I was no longer looking directly at the church or the sky. I was now looking into an abstract world, muting out the known, taking in the unknown.

When my thoughts brought me back down to the façade of the church I started to study the intricacies. Every detail was eloquently designed and purposely placed throughout the limestone canvas. Each detail was in balanced symmetry, expressing the stability, peace, and harmony of the divine. From afar the symmetry of the towers that cemented the building into the ground and propelled it into sky was prominent. The towers shared the same number of arched and pinnacle windows. The mosaic representation of the Lamb of God canopied over the entrance, sitting in the center of the Basilica. The rose window sat perfectly centered at the heart of the façade, above the Mosaic artistry. Each minor detail duplicated and respected as its own entity, each sculpture different in form, but same in impact. This façade spoke loudly, it demanded attention, it drew me inward.

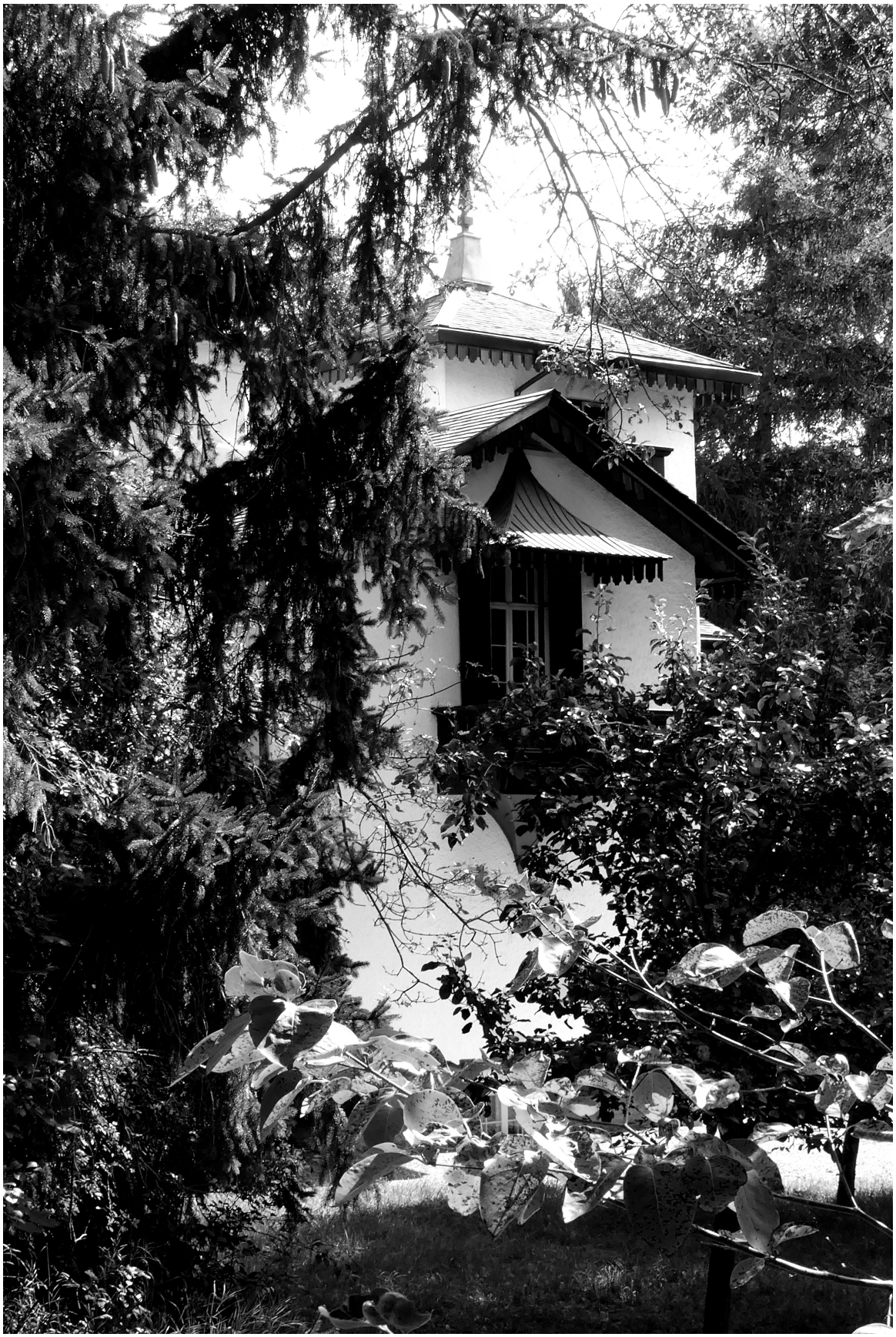
In this silence, I could admire the craftsmanship of the details. I could admire the dark coloured ribbed vaulting and sculpted granite columns; columns with their Greek inspired acanthus capitals that stretched upward supporting the aisle arcades. The clerestories that had rose windows inserted into them let light filter upward, highlighting the vaulted ceilings, allowing me to feel the emphasis of the forms. With my hands I could trace the ornamented wooden pews, the wood and stone carvings that were etched into the building's fabric. The ironwork, the mosaic tiles all played a role in creating an extraordinary space. Here, every element is shifting my view from downward to forward to upward. Every element is alerting my senses, transforming the forces at play. Every element is adding to my narrative of the church.

The church can slow down time. The Basilica creates a procession of purification; a cleansing of one's self from the human world; a transcendence into a calming, reflective place.



CHAPTER 2

Bellevue House



Kingston can feel so large with its endless views of Lake Ontario, with its vibrant culture, with its rich history of military and architectural heritage. At the same time however, as I drive down smaller streets filled with matured, luscious trees and Georgian-influenced houses, I feel comfortable and familiar, as if this city is a small town, a place with rich history hidden in a remote area. The area becomes quiet and tranquil; the place feels old and untouched, I feel welcomed and curiosity overcomes me.



Fig.58 2017.09.10. 50 Sir John A. MacDonald Blvd. 10:16 a.m.



Fig.59 2017.09.10. 511 Union St. W. 10:15 a.m.



Fig.60 2017.09.10. 437 King St W. 12:45 p.m.



Fig.61 2017.09.10. 23 Centre Street. 12:25 p.m.

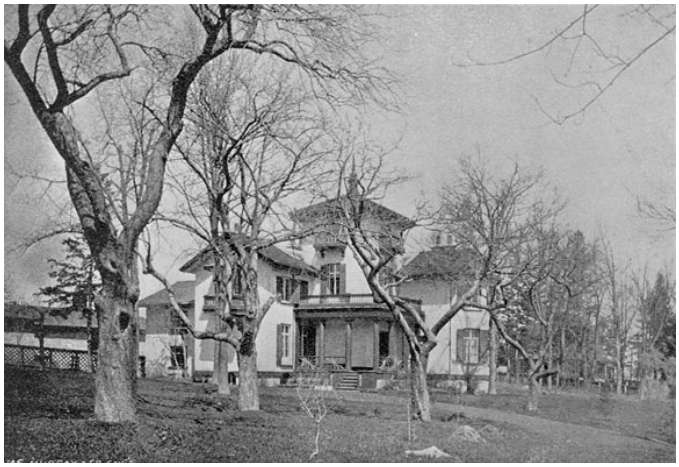


Fig.62 Bellevue House in 1891

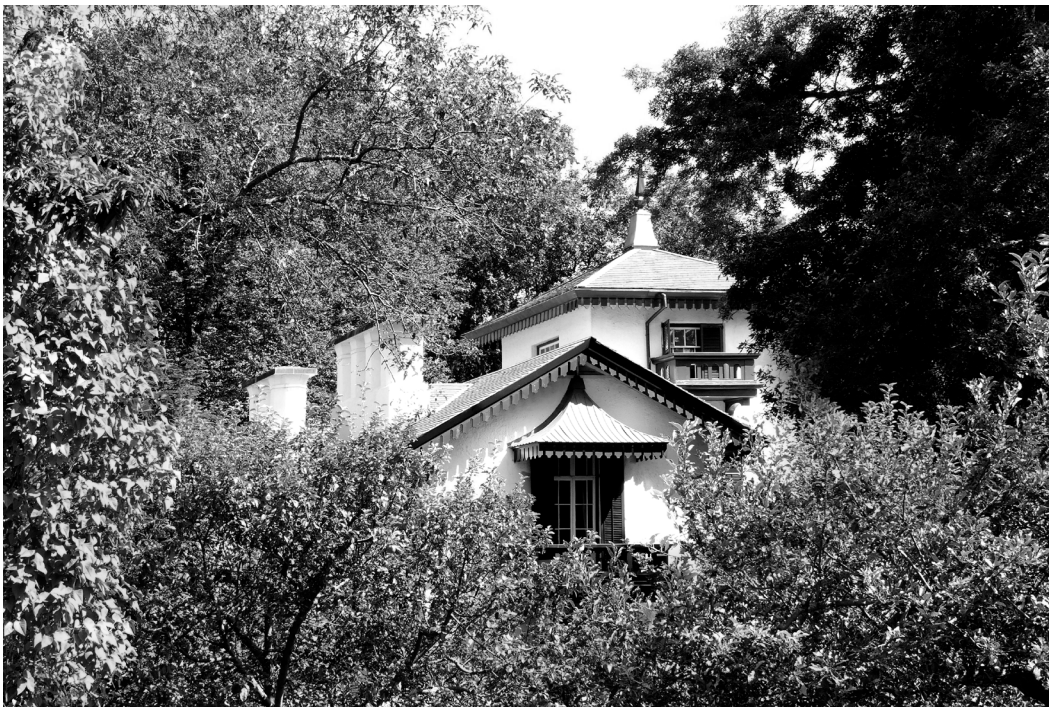


Fig.63 2017.09.11. View of Bellevue House from afar. 12:26 p.m.



Fig.64 An Italian style house pattern found in an 1842 American architectural pattern book by A.J. Downing closely resembling the Bellevue House.

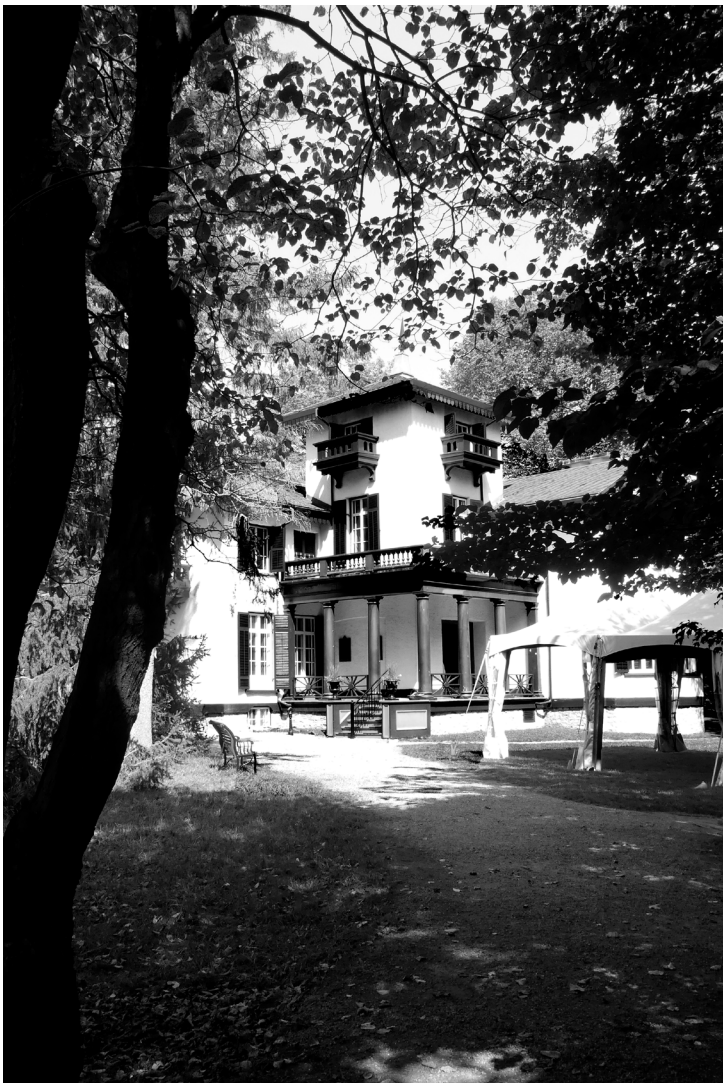


Fig.65 2017.09.11. Front Entrance. 12:23 p.m.



Fig.66 2017.09.11. Coach House. 12:11 p.m.



Fig.67 2017.09.11. View of Front and East Elevation from Vegetable & Herb Garden. 12:02 p.m.



Fig.68 2017.09.11. French Door Window at West Elevation. 11:36 a.m.



Fig.69 2017.09.11. East Entrance. 11:47 a.m.



Fig.70 2017.09.11. Marquee Roof at West Elevation. 11:37 a.m.



Fig.71 2017.09.11. Window Detail at West Elevation. 11:40 a.m.



Fig.72 2017.09.11. Bracket and Dentils. 11:59 a.m.



Fig.73 2017.09.11. Dentils. 11:57 a.m.



Fig.74 2017.09.11. Window Composition at West Elevation. 11:37 a.m.



Fig.75 2017.09.11. Front Door. 10:48 a.m.



Fig.76 2017.09.11. View to the Outdoors. 10:40 a.m.



Fig.77 2017.09.12. Floor Lamp in Drawing Room. 1:27 p.m.

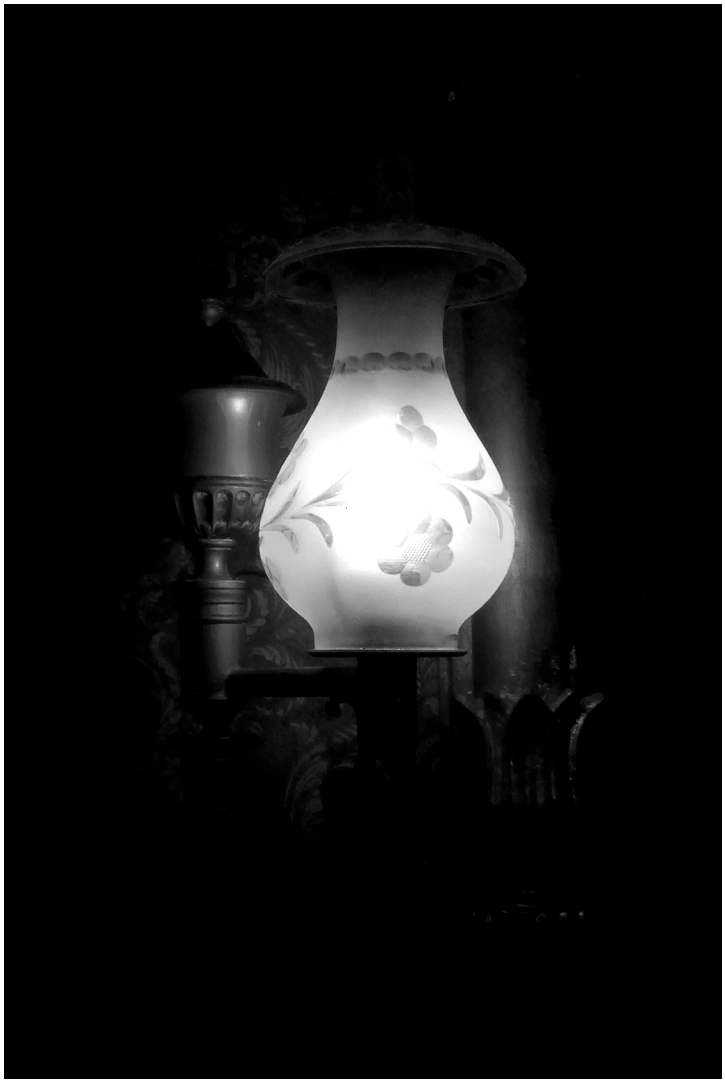


Fig.78 2017.09.12. Wall Lamp in Drawing Room. 1:30 p.m.

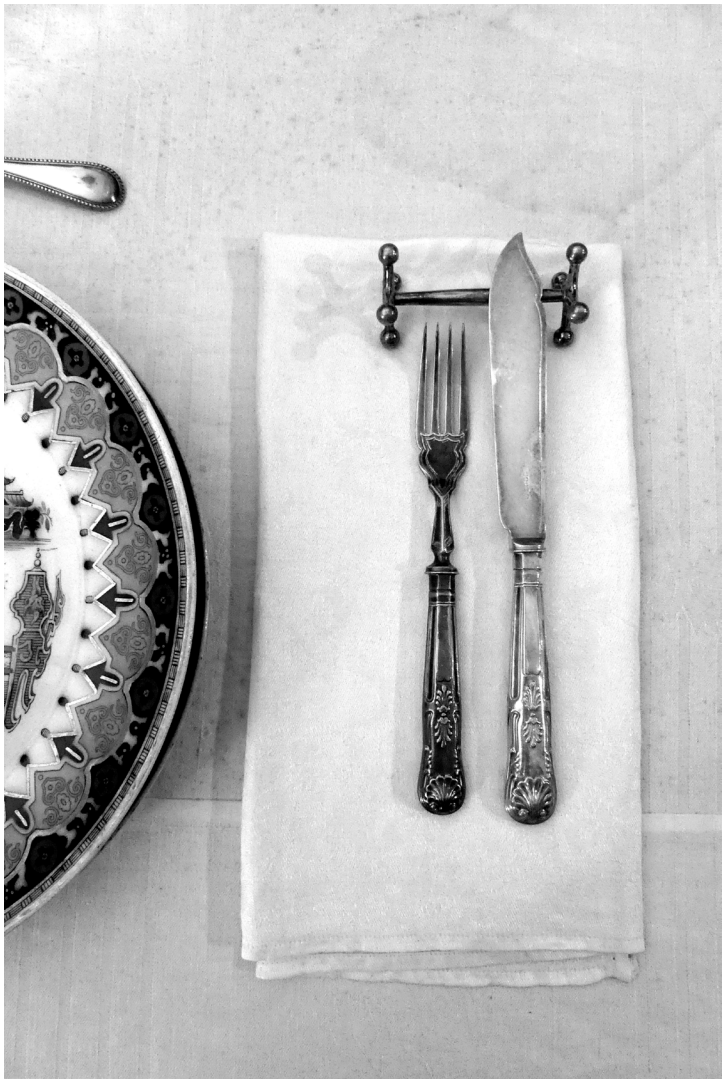


Fig.79 2017.09.12. Dining Room Table Arrangement. 1:40 p.m.



Fig.80 2017.09.12. Staircase. 11:13 a.m.



Fig.81 Portrait of Isabella Clark Macdonald. Bellevue was meant to be a place for Isabella to escape from the polluted air of downtown Kingston. Bellevue was a sanctuary, a peaceful place where she could rest. However her sickness did not go away and the experiment failed.[20]



Fig.82 2017.09.12. Isabella's Room, Bed Detail. 10:54 a.m.



Fig.83 2017.07.12. Casement Window in Isabella's Room. 11:08 a.m.

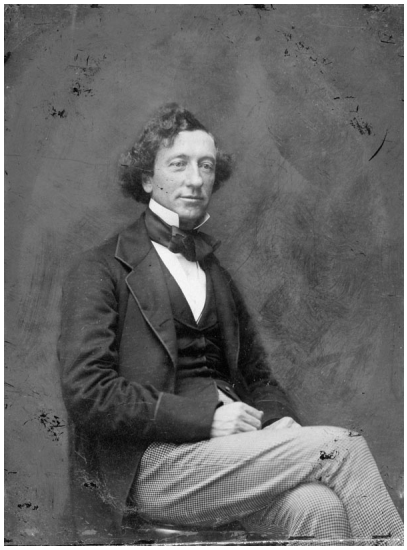


Fig.84 While John A. Macdonald and his family only lived at Bellevue for a year, the house became a tribute, a monument to Macdonald. The house was restored to the time period when the Macdonald's lived at Bellevue.[21]



Fig.85 2017.09.12. Window in Macdonald's Study. 11:14 a.m.



Fig.86 2017.09.12. Macdonald's Study. 11:15 a.m.



Fig.87 2017.09.12. Cellar. 11:29 a.m.

In a picturesque neighbourhood, with grand trees that canopied over streets lined with luscious gardens, and homes that were anything but cookie-cutter, I found myself searching for the Bellevue house. Bellevue was a Tuscan villa that lay hidden from the street, behind antique apple orchards and staggering trees. As I walked by the visitors centre and walked pass the fence holding the orchard in, an opening appeared. There, a dark path of shaded trees led me to the stark white and green façade of the villa. This villa was rare. It was elaborate. It was picturesque and balanced. It was eclectic.

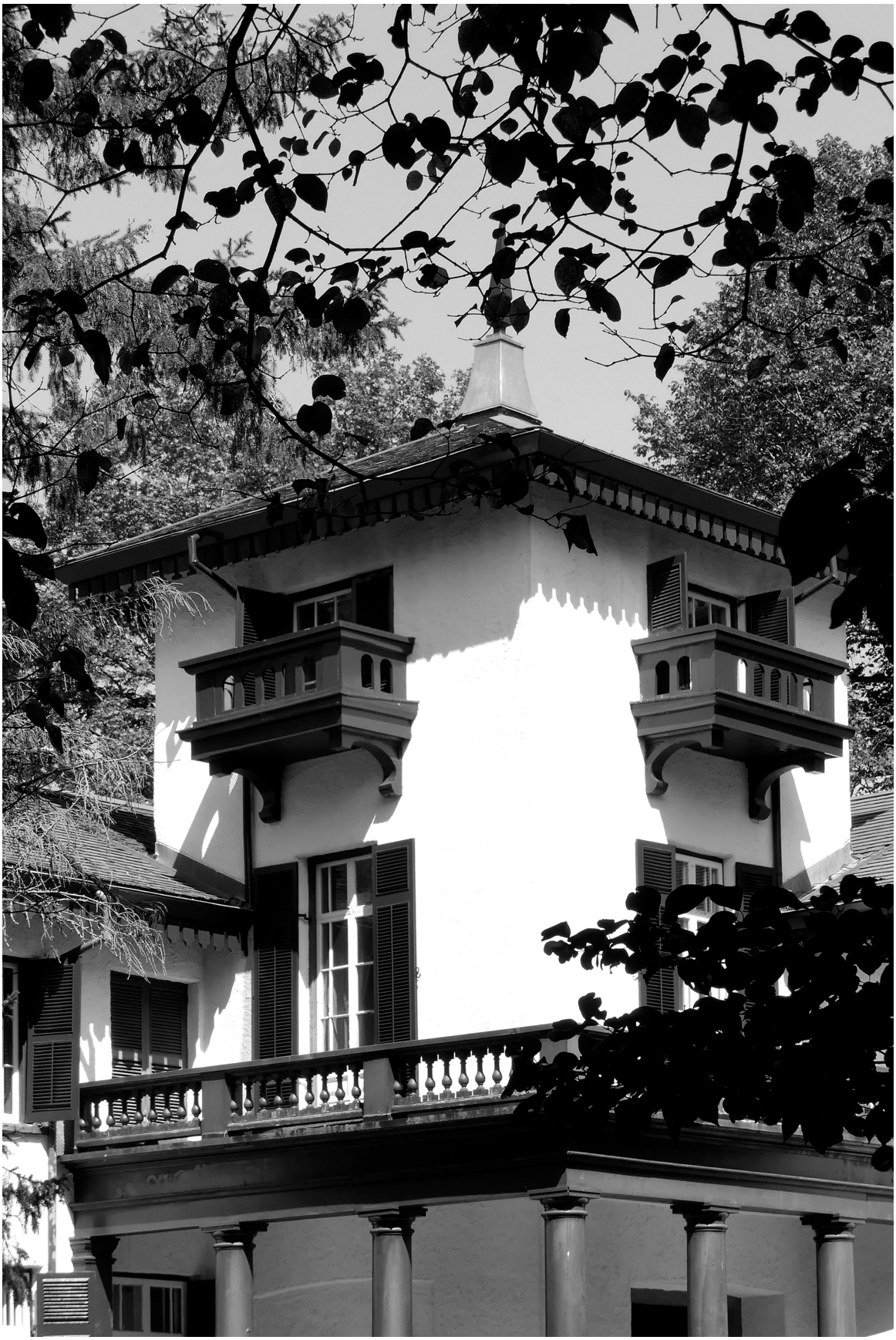
The rarity of this picturesque villa came into full fruition as I walked around the building and as I drew the lines of the asymmetrical L-shaped plans in my notebook. This was further emphasized when I photographed and studied the low-pitched roofs with widened eaves, the columned verandah, and its projecting balconies. With every variety the building held, there was a clear visual relationship of light and shadow that became more artistic with its intricate details. No matter which way I would move my camera, every detail at any angle produced shadows that vividly contrasted the bright stucco wall. This composed images that were able to capture the lively detailing. The details included: Italianate styled wooden shutters, spoke shaped rails, the tower finial, the eaves fringe with dentils, the steep sloped balcony canopies, the brackets, and balustrades. Each detail, each profile, each ornament, each material, was chosen and crafted with true artistry, which as one, unfolded a story for me to listen to.

It was hard for me to make my way inside the house…

The exterior was full of life and character, I could have spent days exploring the building and its surroundings. The villa had a clear relationship to the landscape, it opened to it, and it embraced it. Every direction I would move, I would find a new landscaped area. Whether it was the historic ornamental garden, the orchard where apples lay freshly dropped on the grass, or the vegetable garden of intensely cultivated land, every element harmonized with the architecture.

When I was able to move inward, as I peered inside and became curious, I eventually made my way to the interior. The interior was a pleasant surprise, where many aspects of its design and composition drew me back toward the landscape. I was constantly being reminded and steered to the natural. Both the drawing room and the master bedroom were facing south which allowed sun to fill the room, and as I peered out the window, views of the lake could be seen in the far distance. Every room had some element that mimicked nature. There was floral wallpaper patterns in many of the rooms, there were French doors that led you from inside out to the formal garden at the buildings side. Every element allowed the user to interact with the natural.

For me, this was a place not to forget. The villa painted a portrait of a picturesque landscape. It drew me inward only to point me back to the natural. The building blended, it contrasted, it settled into a hidden sanctuary, in a gentle neighbourhood.



CHAPTER 3

Chiefswood (Pauline Johnson House)



I drove along the bumpy roads, past the city of Brantford, alongside the bare tobacco fields and unscathed lands, into Oshweken. In this quaint village on the Six Nations reserve I found the site where Chiefswood lay. This land was holy; it had a sense of sacredness, where every step I took, I was walking on territory that was rich with story and history. Chiefswood lay in the midst of this sacred land, where rare grassland prairies and Carolina forest spread across a sloping landscape, downward to the Grand River, and swampy lands were scattered amongst the differing landscapes. This site, this house, this land, were not only a gathering place amongst humans, but of unbroken natural elements that sang their own stories.



Fig.90 2017.07.11. Fields. 12:30 p.m.



Fig.91 2017.03.27. Forest to the Grand River. 12:14 p.m.



Fig.92 2017.03.27. Foliage. 12:34 a.m.



Fig.93 2017.03.27. Chiefswood from afar. 12:33 p.m.



Fig.94 Chiefswood in the Mid 20th Century.

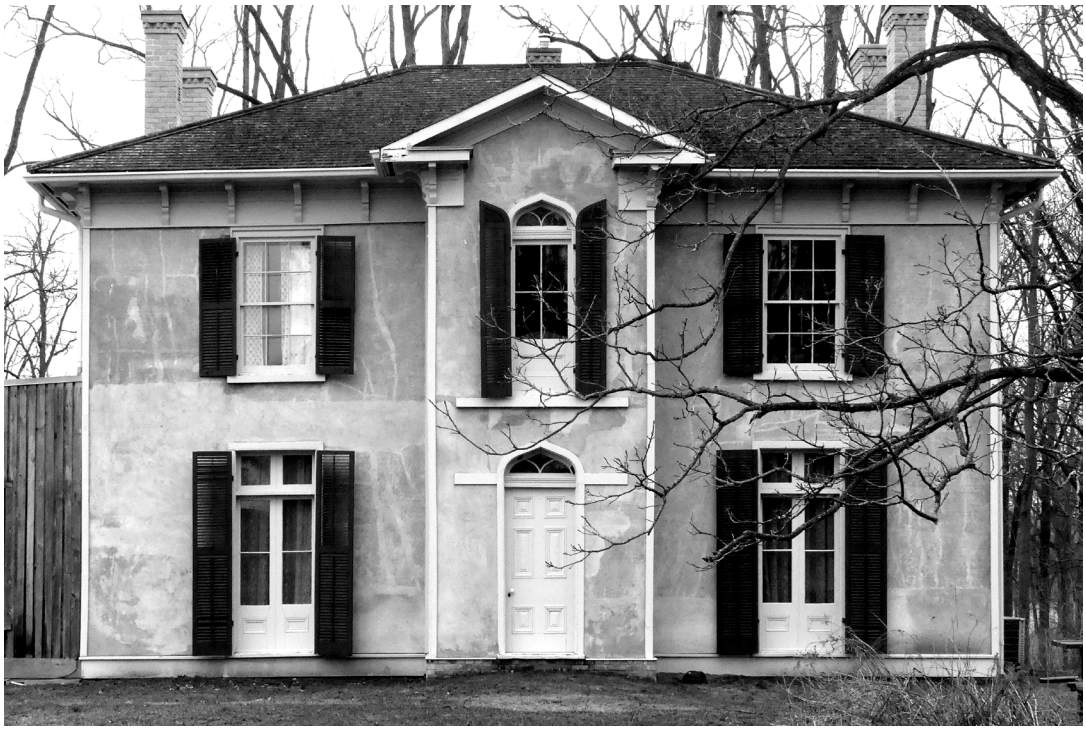


Fig.95 2017.03.27. Rear Façade. 1:00 p.m.







Fig.97 2017.02.27. Corner of House. 12:19 p.m.

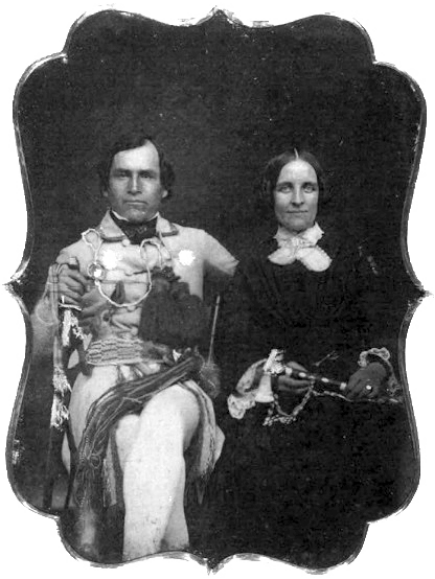


Fig.98 Chief George Henry Martin Johnson and wife Emily Susanna Howells Johnson. George was a Mohawk hereditary clan chief and Emily immigrated from Bristol, England with her family to the United States, and then to Western Canada. Despite the resistance from the family to marry, they wedded in 1853.[22]



Fig.99 2017.03.28. Entrance Door. 1:01 p.m.



Fig.100 Between Two Worlds by Margarete Bagshaw. This painting represents a similar idea to the building; the collaboration of two cultures; the merging of two selves; the beauty created from a single composition of two identities.



Fig.101 2017.03.28. Summer Kitchen. 2:21 p.m.



Fig.102 2017.03.27. Window Above Entrance Door. 12:17 p.m.



Fig.103 2017.03.27. Upper Window. 12:35 p.m.



Fig.104 2017.03.27. Window Composition. 2:19 p.m.



Fig.105 Emily Pauline Johnson - Tekahionwake. When Pauline Johnson would perform across Canada, United States, and Britain she would wear this outfit. This was called her performance costume that she made in 1892. It was worn for the first part of her performance, where she recited poems she wrote about the First Nations.[23]



Fig.106 2017.03.27. Window Curtain. 12:51 p.m.



Fig.107 Molly Brant by Sara Tyson. 1986 commemorative 34 cent Canada Post stamp. One of the frequent visitors of Chiefswood was Molly Brant, the sister of Joseph Brant. The image is significant as it depicts here three faces: Iroquois, European, and Loyalist.[24]



Fig.108 Duchess of Connaught colour post card. Another visitor of Chiefswood was Princess Louise Margaret of Prussia, her husband Prince Arthur, and Lord Dufferin.[25] In 1911 Louise accompanied her husband to Canada where he would become the Governor-General. Louise herself became colonel-in-chief of the 199th Canadian (Overseas) Infantry Battalion (The Duchess of Connaught's Own Irish-Canadian Rangers).[26]



Fig.109 2017.07.10. View from the West Room. 1:00 p.m.



Fig.110 2017.07.10. Living Room Archway. 1:20 p.m.



Fig.111 Here Pauline is dressed in Victorian style clothing. When Pauline would recite the second part of her performance, usually on more general topics, she wore evening gowns. Her performances allowed her to express this duality she held, her two selves that existed in harmony. Her upbringing in a biracial household gave her the ability to unify her beings and imagine a world where all of Canada was in unison.[27]



Fig.112 2017.07.10. Chair Detail. 1:19 p.m.



Fig.113 2017.07.10. Stair Railing. 1:26 p.m.



Fig.114 2017.07.10. William Morris Wallpaper - Compton Fabric. 11:33 a.m.

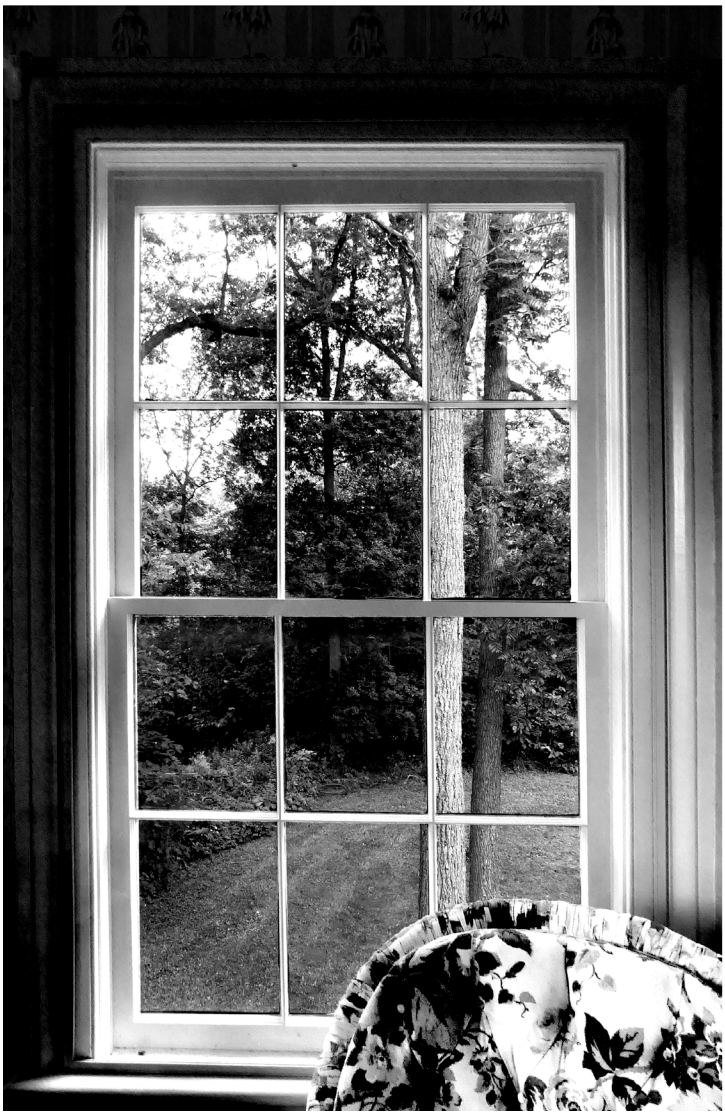


Fig.115 2017.07.10. Pauline Johnson's Room. 1:35 p.m.



Fig.116 2017.07.10. Window Looking to the Grand River. 1:46 p.m.



Fig.117 2017.07.10. Guest Room 1:36 p.m.

The uncertainty was there. I was walking through the Six Nations territory, through marshy land, through mirrored puddles, through dense, wild, grassy fields. There, at the end of the path, I was confronted with an Italianate villa. A villa that remains sharp in my mind with its pale exterior so vividly contrasting my surroundings. The cracked, flesh tones of the house, the accented deep greens that painted the shutters, and the walnut-brown colours of the surrounding forest, harmoniously painted a picturesque landscape. The house, like an enigma among the village, was sophisticated and grand. Its Italianate architecture with English traditions and its contrasting board and batten summer kitchen of Native traditions, stood strong among the native community.

The inviting entrance, with its delicate French windows, its classically inspired frontispiece, its truncated hip roof and chimneys, didn't blend, but respected, embraced, adored its landscape. With almost perfect symmetry, the north and south facades, symbolized a sense of unity between all cultures. The North façade, that faced the Grand River, became a view point for natives who would arrive by boat on the river. The South façade, that faced the road, created a scenic image for those arriving by buggy. Here, no one was forgotten. No one was excluded. This house was a middle point, a point of connection, of collaboration. This was a place where artist, scientists, and authors of culture pilgrimaged to.

This monument stood tall and proud. It stood as a place that demanded importance. It was stately and elegant, and it drew me inward from which ever direction I was facing. The interior followed a Gothic-Italianate plan. It had its standard centre hall, four rooms on both floors, and five fireplaces located throughout the house. As I travelled from room to room, through wide hallways with high ceilings, hints of blended cultures became more evident. Furniture, that was Victorian in form, was carved with Native designs; every room was wallpapered with different textures and patterns that resembled nature; the sash and French windows, doors, and floors, trimmed with classical inspiration. Each element adding to the elegance of the house, each element constructed with intent and style.

Chiefswood became the physical embodiment of the connection between the European and Native worlds. Here, cultures merged, integrated, and connected into a place of tranquility and harmony; a place for everyone to relax.



CHAPTER 4

Glanmore / Phillips-Faulkner House



I never heard of Bellville before I visited; I never heard of the 'beautiful village' that holds the north shore of the Bay of Quinte; I never heard of this picturesque city, with rolling hills in the countryside that frame the contrasting, lively city center; I never heard of this central spot, where Toronto was to the west, Montreal to the east, and the U.S. border to the south.

I found myself driving through this hidden gem on my journey to the Glanmore mansion. I drove over the bridge that towers over the luminous water below. I drove through the luscious green neighbourhoods with their shady trees and sprawling vines. I drove along the country roads with its endless landscape and picture perfect sky.



Fig.120 2017.11.17. Scene from Highway 401 E. 2:03 p.m.



Fig.121 2017.11.17. Farm from Highway 401 E. 2:19 p.m.



Fig.122 2017.09.12. The Bay Bridge. 11:09 a.m.



Fig.123 2017.09.12. Belleville City Hall. 12:07 a.m.



Fig.124 2017.11.17. 159 Dufferin Avenue. 11:29 a.m.



Fig.125 2017.11.17. 150 Dufferin Avenue. 11:31 a.m.



Fig.126 2017.11.17. 154 Dufferin Avenue. 11:36 a.m.



Fig.127 2017.11.17. Glanmore at the Corner of Bridge St. E & Dufferin St. 11:13 a.m.



Fig.128 2017.11.17. Hidden Façade of Glanmore. 12:15 p.m.



Fig.129 Glanmore House circa 1900 with its Second Empire architecture, mansard roof, intricate cornices, dormer windows, and sculpted detailing.[28]



Fig.130 2017.11.17. Front Façade. 12:02 p.m.



Fig.131 2017.11.17. Window Composition. 11:59 a.m.



Fig.132 2017.09.12. Turret Detail. 2:27 p.m.



Fig.133 2017.09.12. Cast-Iron Cresting. 2:22 p.m.







Fig.135 2017.09.12. Dormer Windows. 2:23 p.m.

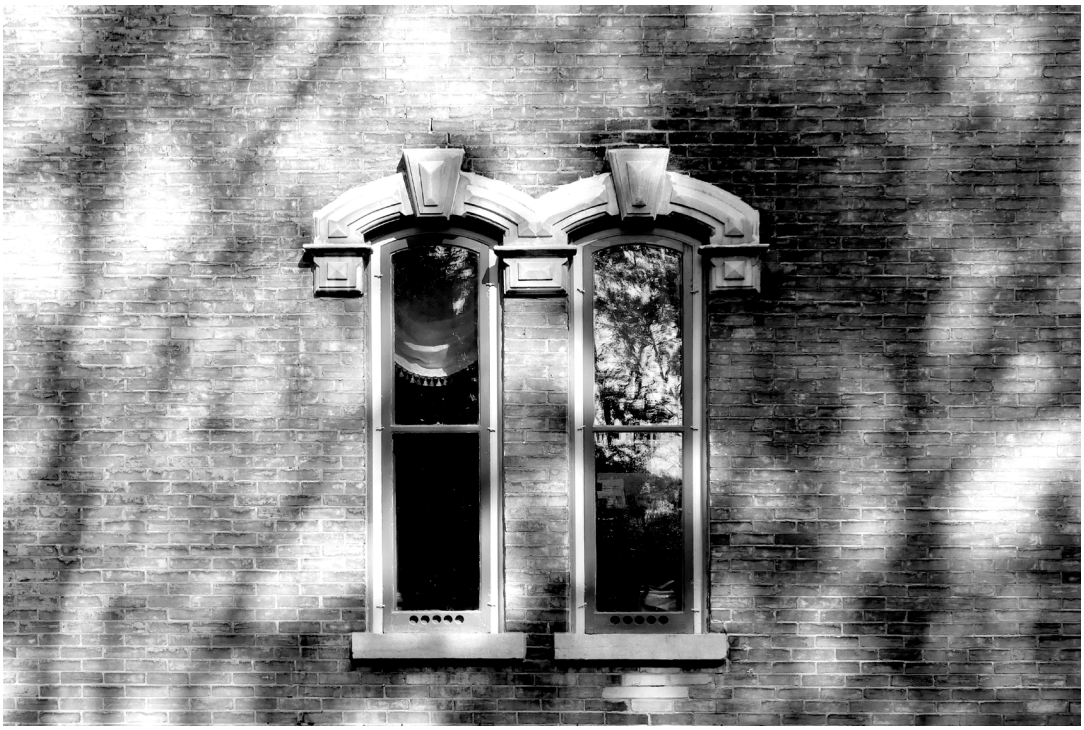


Fig.136 2017.09.12. Segmented Arched Windows. 2:30 p.m.



Fig.137 2017.09.12. Dormer Window Millwork. 2:18 p.m.



Fig.138 2017.09.12. Segmented Arched Window Detail. 2:31 p.m.



Fig.139 2017.09.12. Front Entrance Arched Doorway. 2:06 p.m.



Fig.140 2017.09.12. Front Entrance. 2:07 p.m.



Fig.141 2017.09.12. Veranda. 2:32 p.m.



Fig.142 2017.09.12. Veranda Detail. 2:08 p.m.



Fig.143 John Philpot Curran Phillips. John was a banker, and his wife an artist. They together envisioned this home as a place for entertainment, a place to impress their guest. The intricate mouldings, the grand staircase, the elaborate woodwork all speak to this vision.[29]



Fig.144 2017.09.13. Ceiling Moulding in Living Room. 10:31 a.m.



Fig.145 2017.09.13. Suspended Staircase at Entrance. 1:10 p.m.



Fig.146 2017.09.13. Stair Detail. 1:49 p.m.



Fig.147 2017.09.13. Woodwork Arch at Card Room. 12:52 p.m.



Fig.148 2017.09.13. Woodwork at Card Room. 12:59 p.m.



Fig.149 Harriet Dougall Phillips. Harriet's family was directly linked to the founders of Belleville, Captain John Meyers and John Richard Bleecker. At Glanmore Harriet is remembered through her artwork, she was an artist who was known for her portrait and figure paintings. Today some of her art pieces remain on display. [30]



Fig.150 2017.09.13. Master Bedroom. 1:17 p.m.



Fig.151 2017.09.13. Window in Master Bedroom. 1:25 p.m.

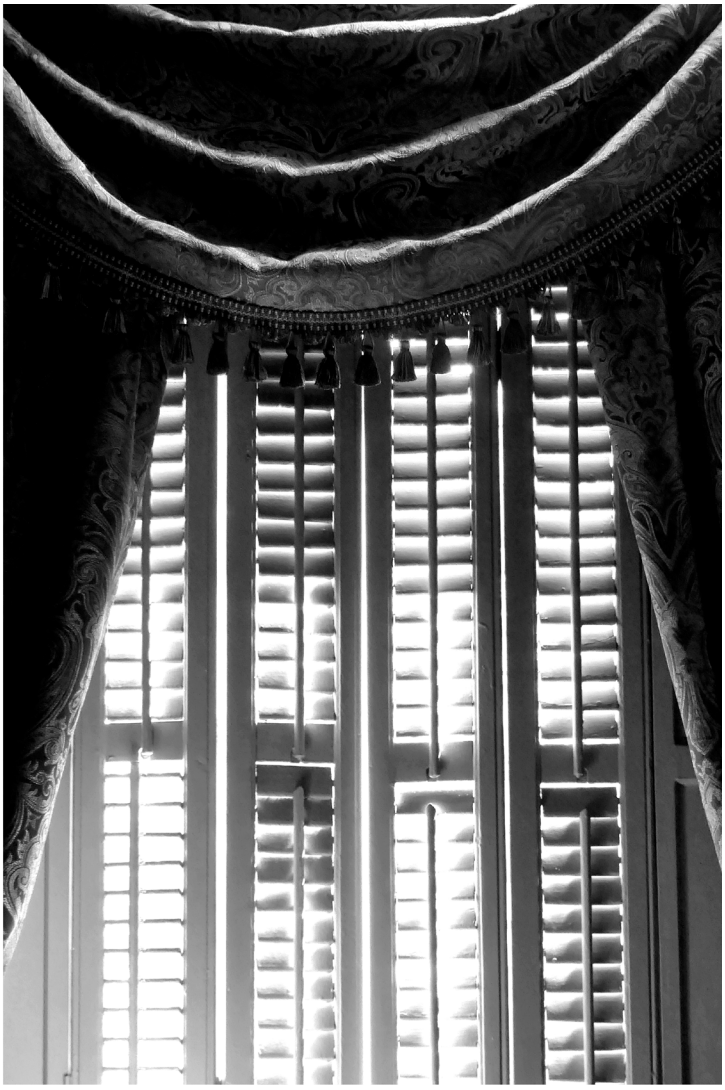


Fig.152 2017.09.13. Breakfast Room Window. 1:03 p.m.



Fig.153 This is Jessie Phillips Burrows the daughter of James Patterson, a local labourer. John and Harriet informally adopted her and from the age of 14 she lived with them at the Glanmore House. Four generations of the Philips family would live at Glanmore.[31]



Fig.154 2017.09.13. Light Fixture in Breakfast Room. 1:02 p.m.



Fig.155 2017.09.13. Bed Canopy Detail. 1:21 p.m.



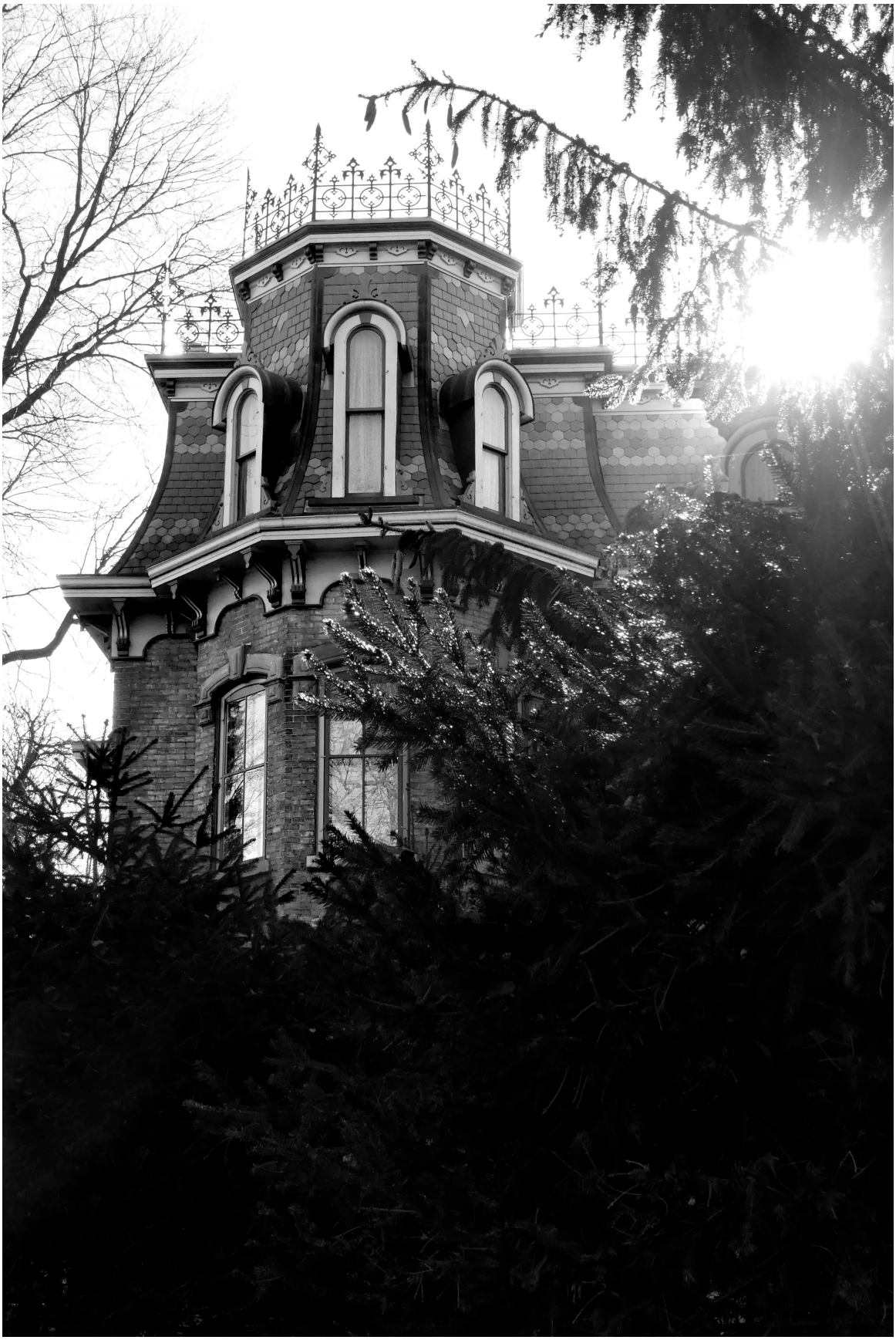
Fig.156 2017.09.13. Crown Molding Detail. 12:29 p.m.

In an unassuming neighbourhood scattered with historic sites, fine century homes, and unique "cottages", Glanmore rested on a corner lot, set far back from the main streets. This neighbourhood was luscious and old, it was quiet and peaceful, it was filled with beautiful parks and eclectic homes. When I approached the site from the shaded sidewalk, I was faced with a façade guarded by trees that towered higher than the house. I could only photograph glimpses, small moments of the hidden façade from the outskirts of the site. Tress with motionless leaves of autumn colours rose in the foreground, sheltering the home, embracing it, adding a layer of the natural to this tall, three storey, Second Empire monument.

Once I moved closer, once I made my way along the circular driveway, past the large pine tree and vegetation enclosed in the center of the circle, past the grassy landscape speckled with little white fungi, the front façade came into full view. The house was asymmetrical and coloured with a pale yellow brick, its single-sloped mansard roof was patterned with hexagonal slate shingles of varying tones of blues and reds, and its cream coloured cornice accented with brown and gold modillions; all creating a striking façade that for its time was contemporary and fashionable, a bold statement for modernity. The details here were not missed by me either; they were prominent and exaggerated, ornamented and textured. Over each segmented arched window thick stone lintels with projecting lintels rested; the doorway with its prominent arch and large rounded double doors was inviting; on the mansard roof semi-circular dormers were present, each embellished on the top with scrolled woodwork details; intricate and ornamental iron cresting lined the roof of the house; the bays which were full height and extended higher then the roof line as turrets; the bracketed cornice with its scalloped frieze beautifully accented the windows below; and the verandah which was delicate and ornamented with its delicate columns and its own cast-iron cresting, was inviting. The exterior of Glanmore, when seen for more than just a wealthy, large house, holds a beauty, holds an elegance that creates a picturesque, romantic image for me.

The interior just furthered the richness of detail and craftsmanship, it held on to the elegance and eclectic style of the exterior, it was grand and articulate in design, it exuded power and prominence, it was just as bold as its exterior. On first entering, as I passed under the arched doorways into the central hall, I was confronted with an imperial staircase, where each mahogany step was lined with a deep red carpet and ornamented stair rods, sweeping upward until it split into two smaller flights. Just a few steps into the building and this interior was already telling me that this was a house built for grandness, built to entertain, and even built to show off. Every room seemed to hold a variety of unique details whether through its ornate decorative ceilings or the wooden and plastered mouldings, no surface was left untouched.

Glanmore was a monument with powerful and beautiful detail with sophistication and grandeur. This house encapsulated a story of the past; it took me down a path to a different place in time, to a different country, to a place in my mind where I hadn't yet discovered.



CHAPTER 5

Her Majesty's Royal Chapel of The Mohawks



I was in Brantford, but not where humans heavily touched the earth. Here the land was lightly moved by human settlement. Here houses were sparse and seas of fields of coloured shades of greens and browns were prevailing. This was a place of remoteness, a place of tranquility, a place with a rich history. A history that was lost in the physical world, a history that sadly can only be remembered through words. The village of the Mohawks that was, was now lost. It is the Chapel that holds on to the history of its people. The Grand River, the 'Highway of the Iroquois', the landmark of prosperity and travel, whispers the songs of the Six Nations. Here I whisper, here I tiptoe, here I know I step on land of the Canadian people.



Fig.159 2017.07.11. Fields. 12:37 p.m.



Fig.160 2017.07.11. Farmland. 12:40 p.m.



Fig.161 2017.07.11. Barn. 12:42 p.m.



Fig.162 Portrait of Thayendanegea (Joseph Brant), 1807, by William von Moll Berczy.



Fig.163 2017.07.11. Chapel in the Distance. 11:51 a.m.

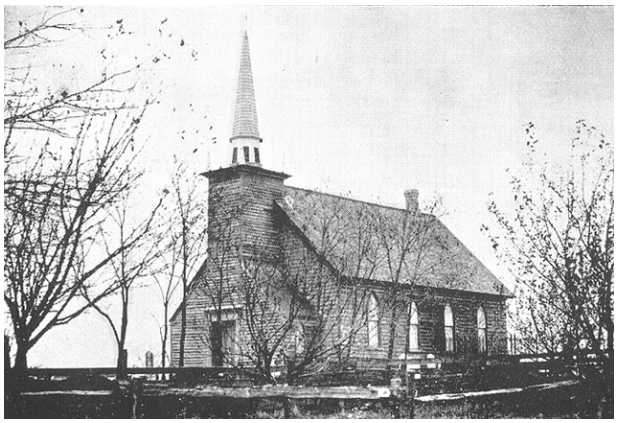


Fig.164 Illustration, photograph of the Mohawk Chapel, 1890. Thanks to Joseph Brant, under the Haldimand Treaty of 1784 a chapel was to be built by the Grand River, a gift to the Mohawk First Nations from the British Crown, George III.[32]



Fig.165 2017.07.11. Entrance Gate. 11:48 a.m.



Fig.166 2017.07.11. Chapel Spire. 11:45 a.m.



Fig.167 “H.R.H. The Duke of Connaught at Mohawk Church,” by Edward P. Park, 1913.



Fig.168 2017.07.11. Front Façade. 11:25 a.m.



Fig.169 2017.07.11. Exterior Siding. 11:41 a.m.

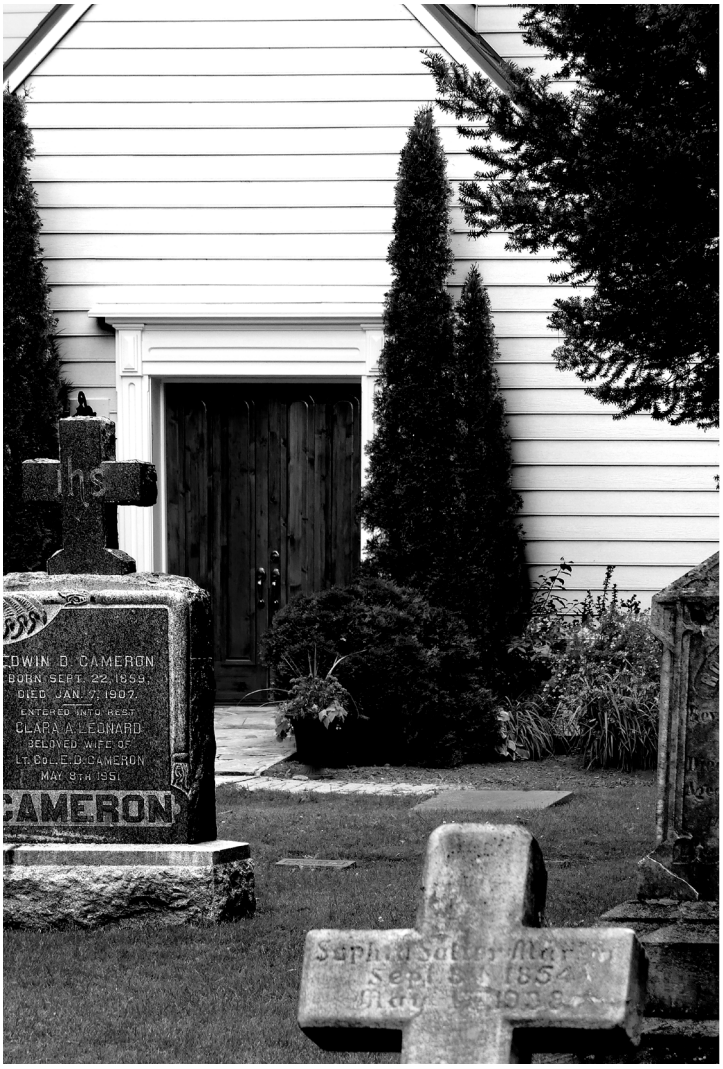


Fig.170 2017.07.11. Graves. 11:27 a.m.



Fig.171 2017.07.11. Side Façade -Roofing & Siding. 11:44 a.m.



Fig.172 Prince of Wales at the Mohawk Chapel in Brantford Ontario, 1919. It was at this event held by the Six Nations that Prince Author was given his Chief name Da-yon-hem-se-ia (Dawn of Day).[33]



Fig.173 2017.07.11. Corner of Entrance Vestibule. 11:38 a.m.







Fig.175 2017.07.11. Stained Glass Window. 11:29 a.m.



Fig.176 2017.07.11. Pinnacle at Spire. 11:36 a.m.



Fig.177 2017.07.11. Lantern at Entrance. 11:01 a.m.



Fig.178 2017.07.11. Side Façade. 10:58 a.m.



Fig.179 2017.07.11. Interior Entrance. 10:23 a.m.



Fig.180 2017.07.11. Interior Wood Paneling. 10:02 a.m.



Fig.181 Mohawk Chapel Confirmation, 1918. The Mohawk Institute Residential School was one of many schools used to force aboriginal, Inuit, and Métis children out of their homes and communities and placed in an institution that abused their power to assimilate the children into the Christian culture. When the Mohawk Institute Residential School was a Canadian Native residential school between July 1, 1885 to June 27, 1970, the Mohawk chapel was used by the children as their chapel.[34]

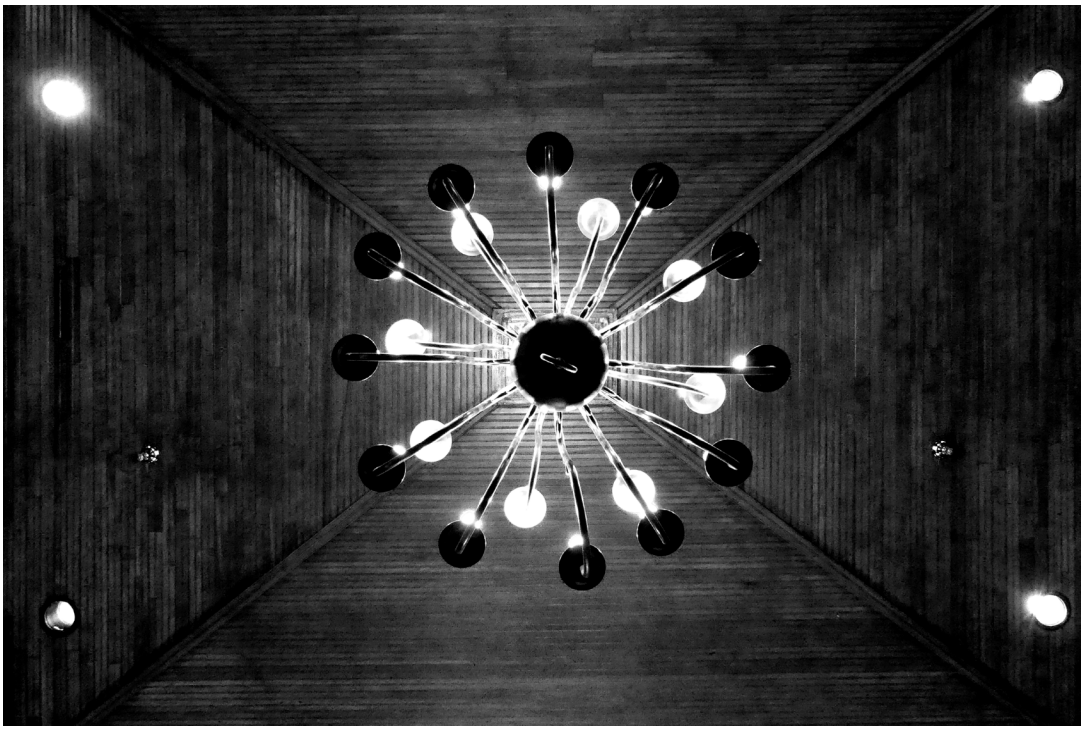


Fig.182 2017.07.11. Ceiling Light. 11:01 a.m.

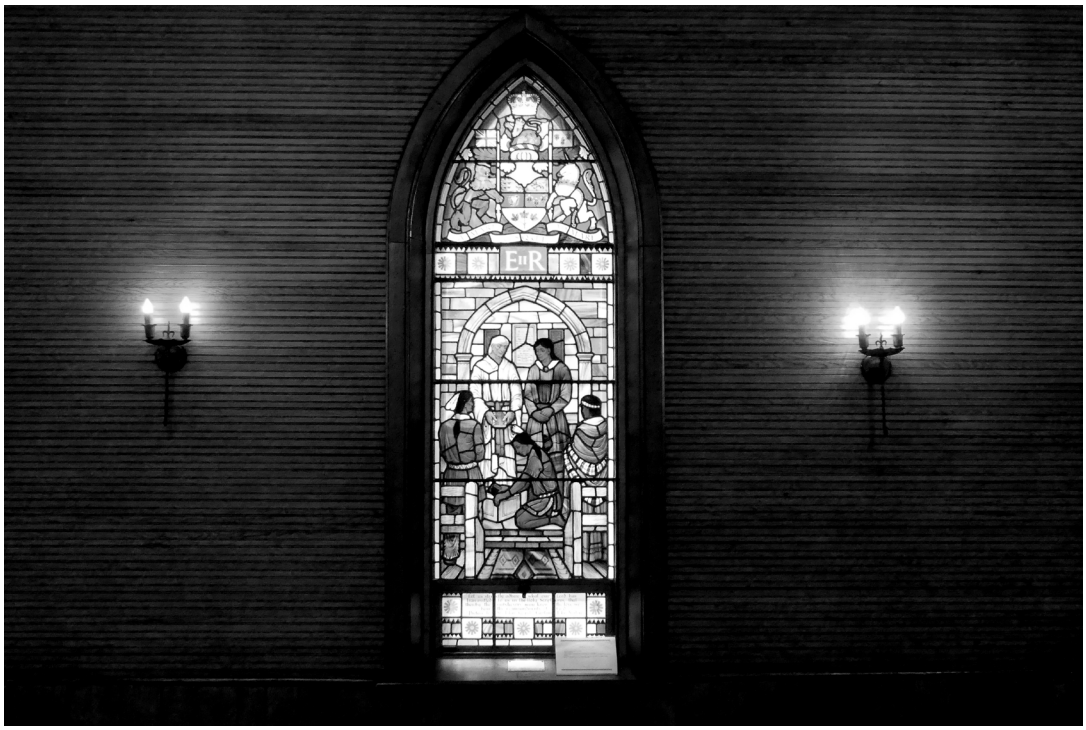


Fig.183 2017.07.11. Interior View of Stained Glass Window. 10:43 a.m.



Fig.184 2017.07.11. Interior Light Fixture and Wood Sculpture. 10:56 a.m.



Fig.185 2017.07.11. Flag. 10:53 a.m.



Fig.186 2017.07.11. Pew Detail. 10:14 a.m.

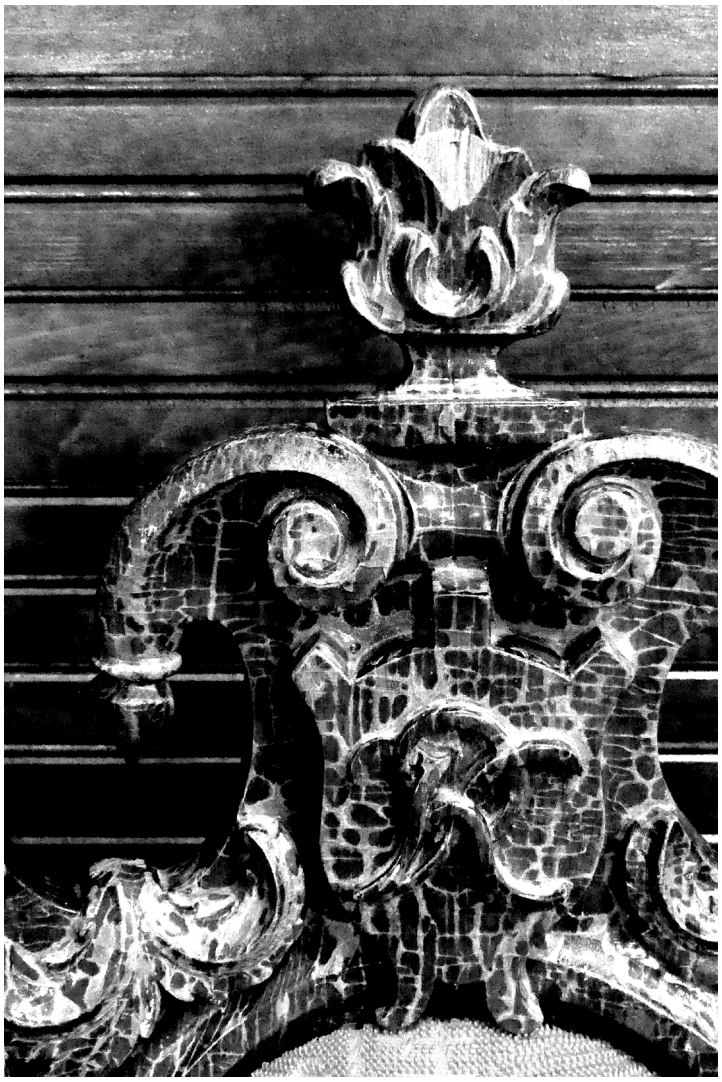


Fig.187 2017.07.11. Chair Detail. 10:31 a.m.

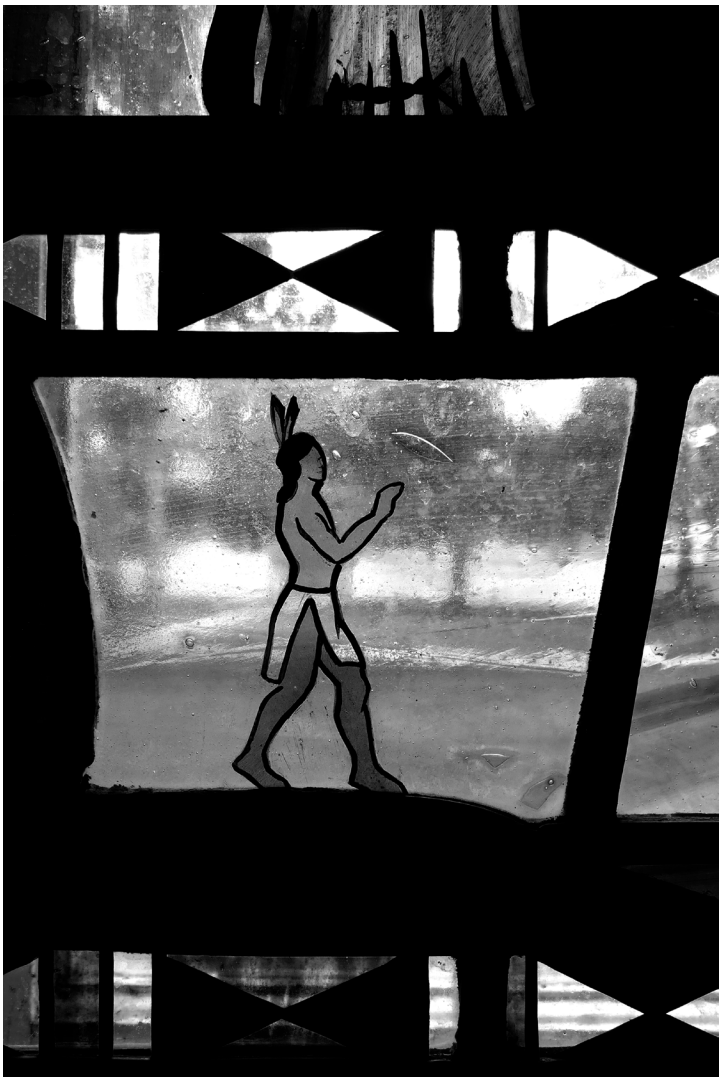


Fig.188 2017.07.11. Stained Glass Window Detail. 10:47 a.m.

I drove around yet another curve, the road winding on a path screened with luscious green trees, where open fields laid behind, and houses were nowhere to be seen. This was the place where the little church lay, hidden from my view, resting in silence. From the grounds I made my way toward the church that sat on the slightest hill. I moved along a patterned bricked path that slowly ascended to a white picket fence that confounded the church to a specific space.

It was here where I stopped and glanced, here where I first felt the impact of this monument. The church, it spoke quietly and modestly, it brightened the space with its white walls that contrasted the dark, rich, pine trees that brushed against and lay as a backdrop at this monument. To the left of me I peered at the differing tombstones, each with crosses and names, each with history and age. The entrance lied in the near distance from the gates opening, perfectly symmetrical, perfectly centered. I moved toward it, noticing a change in the pathway, which now was textured with cut stones of fleshy tones that contrasted the soil that parallels it. I progressed closer and peered upward, the tower and steeple raised along the entry, reaching up alongside the trees. The mass itself was simple in design with a rectangular base and a steep pitched roof. However, as I began to circulate around the building Gothic Revival features began to appear, features that complemented the simplicity of its design that broke through the horizontal siding that wrapped the monument. Each stained glass window that held the stories of the Mohawk Nation were encased in pointed arched windows, the front door, which was modest in size, was surrounded with an ornate moulding that gently sat on the façade.

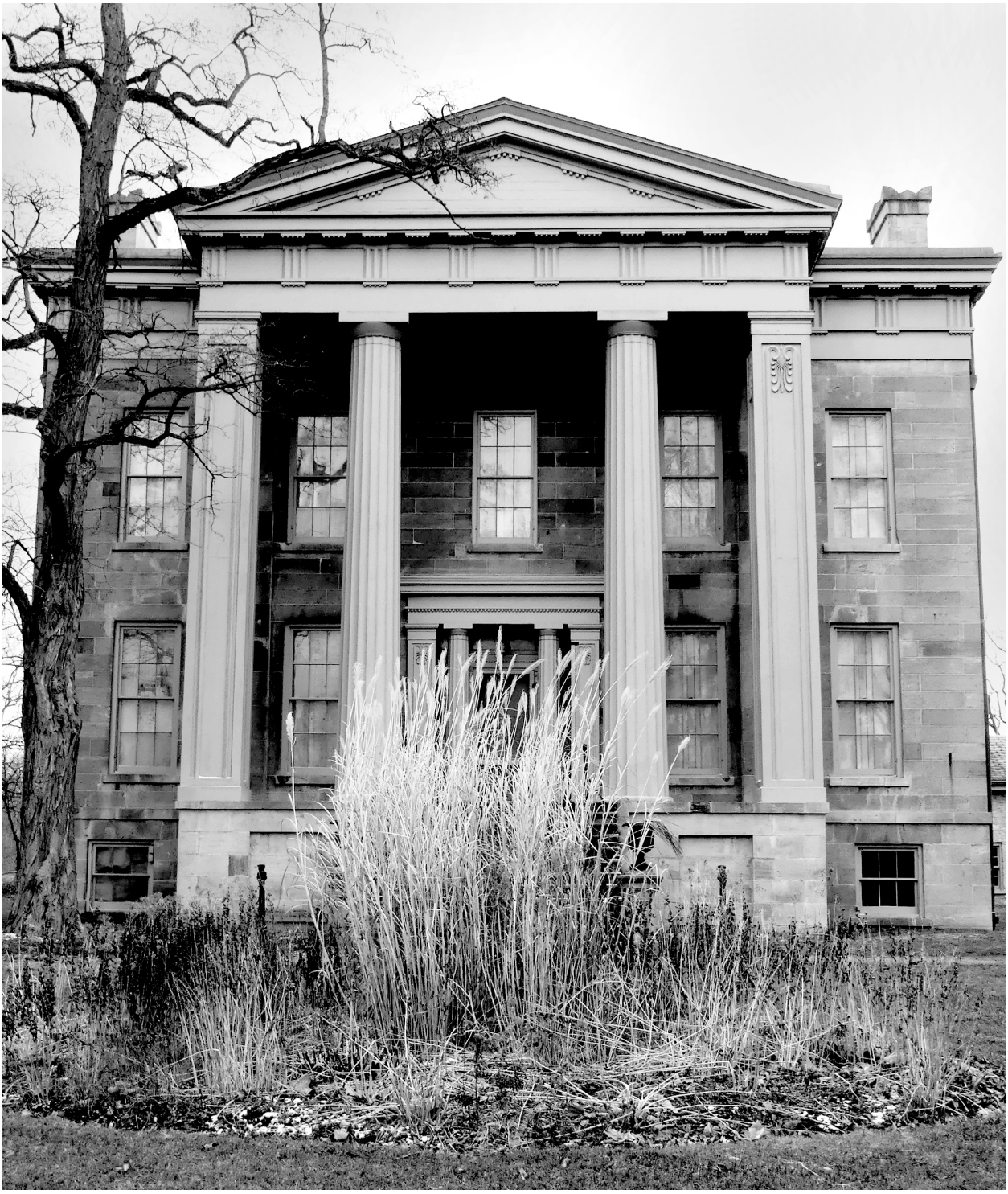
The floor plan was modest; the interior was a single large open space with a few small rooms at either end. The details were modest and unassuming, the ceilings were high but the space still had an intimate setting. Every wall lined with thin horizontal planks of wood, every fragment of the ceiling continuing the patterned woodwork, the decorative moulding was simple and used to break up the patterned walls. The only colour came from the stained glass windows, where coloured light washed over the simplistic detailed pews and wooden floors. Here details were quiet, here the stories of the windows filled the space, here the monument was the detail that told a story of the past.

This was a church that materialized the bond between the Native Mohawks and the English Royalty. It represented a form of peace; it showed the complexity and strength of the two nations, it holds the form of a rare moment in Canadian history.


Chapel Open
NO
SMOKING

CHAPTER 6

Ruthven Park Mansion / Thompson House



The beauty of the Thompson Mansion isn't the building by itself; instead it is a combination of the built and the natural that makes this historic site so mesmerizing. The soaring, immense trees, the serene sounds of the flowing river, the echoes of a non-human world, made Ruthven park sing. I was nowhere, I was everywhere, I was lost in the woods, entering into a unknown world.







Fig.192 2017.02.15. View of Grand River from West Entrance. 2:00 p.m.



Fig.193 2017.05.27. Meadow at North Side of Mansion. 2:11 p.m.



Fig.194 2017.02.15. Original Park Statue. 2:01 p.m.



Fig.195 2017.02.15. The Natural. 2:21 p.m.



Fig.196 2017.02.15. Gazebo. 2:22 p.m.



Fig.197 2017.02.15. View of Mansion from SE Corner. 2:32 p.m.



Fig.198 Engraving of Front Elevation for a Country Residence in the Greek Revival Style in Modern Builder's Guide by Minard Lafever. Greek revival architecture became increasingly popular after the War of 1812. It gained admiration due to interests Americans and the English had with Greek culture. Greek revival became "an expression of America's triumphant sense of destiny and the sense that our newly formed nation was the spiritual descendant of Greece, birthplace of democracy."[35] In America the Greek revival style as heavily perused on a large scale and many buildings actually distorted the style for "practical and ideological reasons."[36]



Fig.199 2017.02.15. West Façade from Trail. 1:54 p.m.



Fig.200 2017.02.15. East Façade. 2:29 p.m.



Fig.201 2017.05.15. Coach House. 1:38 p.m.



Fig.202 Ruthven Park,1907.



Fig.203 2017.02.15. West Façade. 1:53 p.m.

Excerpt from Epistle IV. Of the Use of Riches
By Alexander Pope

To build, to plant, whatever you intend,
To rear the column, or the arch to bend,
To swell the terrace, or to sink the grot,
In all, let Nature never be forgot.
But treat the Goddess like a modest Fair,
Nor overdress, nor leave her wholly bare;
Let not each beauty everywhere be spied,
Where half the skill is decently to hide.
He gains all points who pleasingly confounds,
Surprises, varies, and conceals the bounds.
Consult the genius of the place in all;
That tells the waters or to rise or fall;
Or helps th' ambitious hill the heav'ns to scale,
Or scoops in circling theatres the vale,
Calls in the country, catches opening glades,
Joins willing woods, and varies shades from shades,
Now breaks, or now directs, th' intending lines;
Paints as you plant, and as you work designs.
Still follow Sense, of every art the soul;
Parts answering parts shall slide into a whole,
Spontaneous beauties all around advance,
Start ev'n from difficulty, strike from chance:
Nature shall join you; time shall make it grow
A work to wonder at—perhaps a Stowe. [37]



Fig.204 2017.02.15. Upper West Façade. 1:55 p.m.



Fig.205 2017.02.15. Through the Doric Portico. 1:58 p.m.



Fig.206 The Two Gardeners. The women of the Thompson house throughout the generations were more than just homemakers. They were gardeners, writers, wartime volunteers, artists, writers, etc. [38]

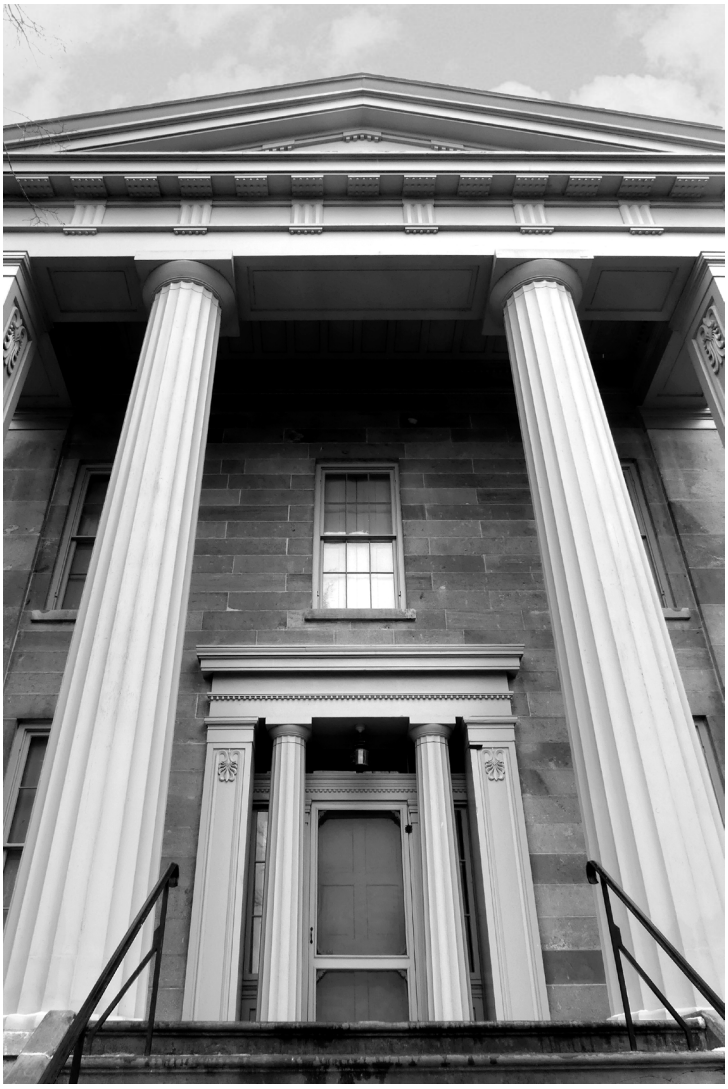


Fig.207 2017.02.15. Main Entrance at West Façade. 1:56 p.m.



Fig.208 2017.05.27. Column,Entablature, and Pediment . 2:03 p.m.



Fig.209 2017.05.27. Balustrade at South Façade. 2:12 p.m.



Fig. 210 Margaret Thompson and her Boston Terrier puppies. Throughout the generations Boston Terrier puppies were common in the Thompson household as they were beloved by the family.[39]



Fig.211 2017.02.15. Paneled Column at Portico. 1:58 p.m.



Fig.212 2017.02.15. Doric Portico Detail. 1:57 p.m.



Fig.213 2017.02.15. Doric Column & Paneled Column. 2:02 p.m.



Fig.214 2017.02.15. Southwest Corner. 2:15 p.m.

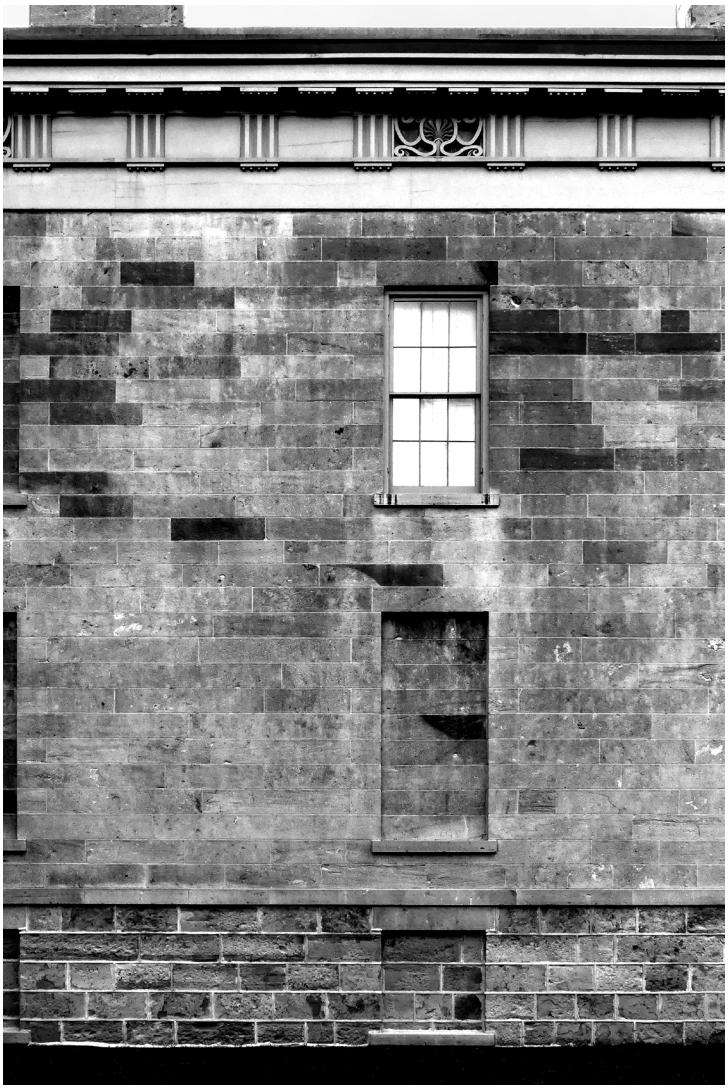


Fig.215 2017.05.27. South Façade. 2:10 p.m.







Fig. 217 Col. Andrew Thompson (3rd generation owner of Ruthven Park). Thompson is posed here with his wife and three children. [40]



Fig.218 2017.02.15. East Façade. 2:29 p.m.



Fig.219 2017.05.27. Drill Hall. 1:51 p.m.



Fig.220 2017.05.22. Door Architrave at Dining Room. 12:12 p.m.



Fig.221 2017.05.22. Oval, Top-lit Main Staircase. 12:22 p.m.



Fig.222 2017.05.22. Skylight at Main Staircase. 12:27 p.m.



Fig.223 2017.05.22. Ceiling Rosette in Sitting Room. 12:29 p.m.

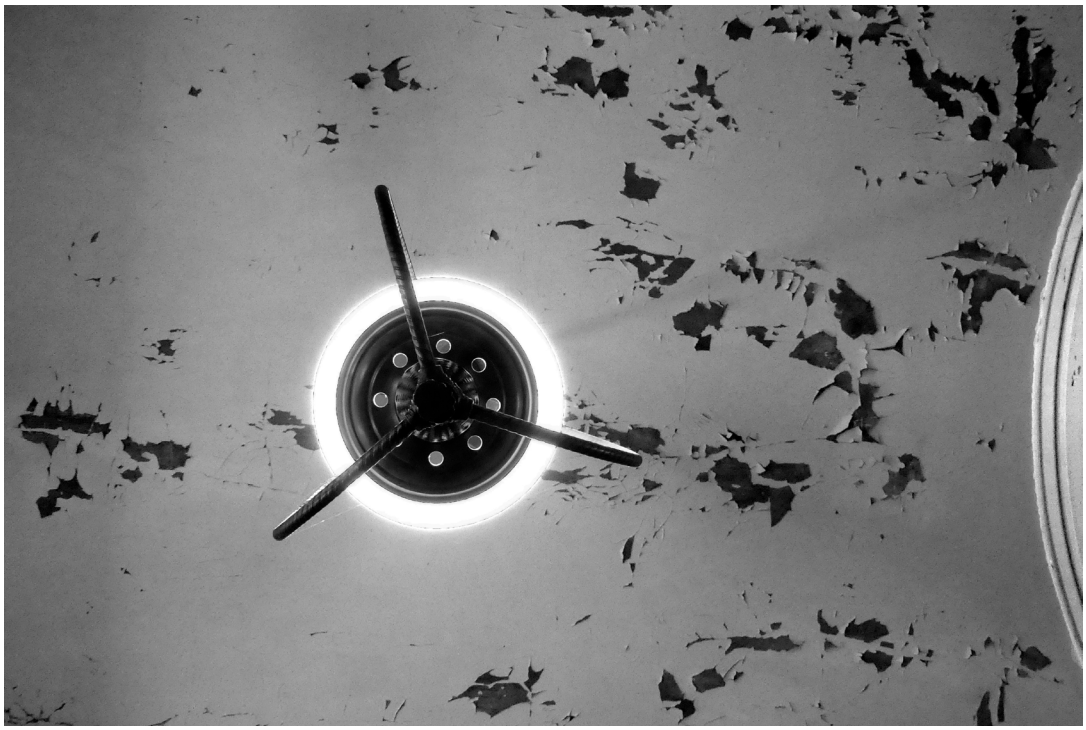


Fig.224 2017.05.22. Light Fixture in Hallway. 12:18 p.m.



Fig.225 2017.05.22. Fluted Ionic Columns and Pilasters in Living Room. 12:39 p.m.



Fig.226 2017.05.22. Ionic Pilaster in Living Room. 12:36 p.m.



Fig.227 2017.05.22. Moulded Trimming at Door. 12:21 p.m.



Fig.228 2017.05.22. Kitchen. 12:04 p.m.



Fig.229 2017.05.22. Upstairs Bathroom Mirror. 12:45 p.m.



Fig.230 2017.05.22. Light Switch in Upstairs Hallway 12:51 p.m.



Fig.231 2017.05.22. Cabinet Hinge in Kitchen. 12:00 p.m.

I visited Ruthven Park on a lonely day. It was just me, my camera, the cold winds of winter, and a piece of architecture in a landscape of trees. The mansion raised tall, the trees even taller, the stones were of pale yellow, and the trees filled with deep green pines. The grey skies and the haunting trees that draped and swayed around the building fooled me into believing I wasn't alone. I was consumed in nature, no other house, no noisy cars, just aged trees and defeated grass with a gleaming building that was ready to be admired.

This American Greek revival villa was of nothing I had seen in Ontario, it was as if it was lifted out of Greece and dominantly placed in a landscape so remote from anything else. I could have driven right past the park as it was modest and submissive to the chaos of nature. This was a building so beautifully hidden, a treasure among the meadows, fields, wetlands, and forests.

Along a natural path, lined with wintered trees, at a distance from anything, I looked across a meadow of lifeless cattails, a meadow where life had been sleeping, where nature is frozen, and there I had a full view of the Thompson villa. The view was framed beautifully, but wasn't the grand view of the tall pillars and temple like entrance. This was a view less noticed, less photographed, a view only admired for the nature that falls around it; the composition of stone and the natural, life and the inanimate. When I move alongside the meadow of cattails I pass by four pillars, four pillars that feel as I have now entered into the entrance of the Villa. From here everything is part of framing the picturesque landscape. A landscape that was sophisticated and romantic with woodlands reaching down to the Grand River, with pathways and roadways that force you to slow down and appreciate framed views, and how harmoniously the buildings, the uncluttered spaces, and selected flora take advantage of natural features.

I walked toward the villa, a villa of stature, a villa of force, a villa of control. The winding path was muddy, the grass was damp, and the villa sat in a clearing on a high point of land that overlooked the east bank of the Grand River. The villa felt fragmented, as I circled around the exterior of the building the building went from a temple-fronted villa of ashlar limestone to a brick and rubble limestone farmhouse at the rear entrance. The outbuildings all together were arranged in an enclosed rectangle that was once a farmyard and now a walled garden. All the architecture that sat in this clearing, in an open lawn, that was surrounded by woodland fit together as one. All the pieces sat close together, controlling the chaos of nature, controlling the elements of uncertainty. The architecture had a heaviness to it but the arrangement of built and nature was so delicate, where every building, every window, every tree was placed to find the framed views offered by the landscape.

Once the villa was seen in context, once I saw the entirety of the building, once I knew that the villa belonged on this site, was when I decided to take a closer look at the ornamentation, the details, and the craftsmanship that made this building truly come alive. It was no longer about enjoying the view, but enjoying the intricacies that only added to my enjoyment of the site. The mixture of American and Greek architecture was what made the detailing so unique. While the style was neoclassical with its symmetrical proportions, wide stone steps, tall windows, and geometric forms, the ornamentation and craftsmanship was typical for American Greek Revival architecture. The Doric portico lifting a frieze and pediment, the chimneys with motifs, the balustrades, the eaves and cornice, and the Doric columns were of Greek revival. All ornamentation detailed with abstracted elements so altered from the natural yet composed and blending with true nature.

On entering the building the amazement continued as I slowly moved through this extravagant mansion, a mansion that was filled with an authentic history, a mansion filled with the stories of five generations of the Thompson family. Each generation of the family, leaving different marks on the house, leaving glimpses of furnishings from different time periods, leaving decorative fittings, furniture and art, leaving the refined architecture, that shared the life of not only the family, but of the community, politics, and military affairs. The building was filled with Neoclassical elements, its plan with 36 rooms was compact, its form was geometrical with symmetrical proportions, the craftsmanship was like no other, and Greek Revival ornamentation spread across the mansion. On the main floor sophisticated Greek Revival detailing filled the rooms with fluted ionic columns and pilasters, plaster cornices and ceiling rosettes, molded trims, architraves that hovered over doors and windows, glass panelled doors, arched openings, and mantelpieces that were marble. The stair case that was elegantly spiraling toward a skylight in the roof, with its oval plan and curved lines, was striking and memorizing as it reached upward, drawing me toward the light that flooded the upper levels. On the second floor the detailing persisted with molded mantelpieces and cornices, with thick white trim that lined the rooms, with the central staircase continuing its ascent to the natural light above.

This was a house of wonder, a house the remained hidden from reality, a house the held the stories of its family, a house that shared moments of history, and passed the test of time.



CHAPTER 7

Sharon Temple



Sharon is not like many towns I have been to; it was small, quiet, and filled with farms, fields, churches, and quaint houses. There is a change of pace in Sharon, it was peaceful, inviting, and felt isolated from the world. Instead of existing in the typical sub-urban neighborhood with unrealistic numbers of houses pushing against each other, Sharon was filled with sporadic houses, houses where enormous trees would drape or frame the homes in a beautiful composition. Instead of imitated, identical, non-characteristic buildings, every house I passed by felt unique, real, and rich in history and style.



Fig.234 2017.02.12. Walnut Farm. 11:10 a.m.



Fig.235 2017.02.12. 18838 Leslie Street. 11:38 a.m.



Fig.236 2017.02.12. 18817 Leslie Street. 11:43 a.m.



Fig.237 Early Main Street Sharon, 1800's. The village of Sharon grew around David Willson's farm. It was on his farm that him, and the members of the Children of Peace built a series of buildings for meetings and worship. They built a utopian society that helped the poor and took the lead on Ontario's first co-operative, the Farmers Storehouse. In 1851 Sharon became one of the most prosperous villages in the province.[41]



Fig.238 2017.02.12. The Hedge Witch. 11:31 a.m.



Fig.239 2017.02.12. Corner of Sharon Temple from Leslie St. 11:29 a.m.



Fig.240 2017.02.12. Sharon Temple from Leslie Street. 11:30 a.m.

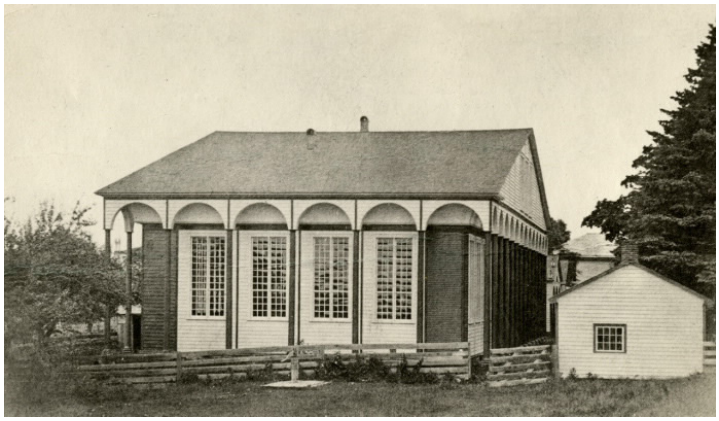


Fig.241 The original meeting house of the Children of Peace, 1860. This meeting house was erected in 1819. The meeting house eventually became the Music Hall where band members would practice, a place for entertainments, and where Sunday school was held.[42] After David Willson passed away the community began to decline and the meeting house was eventually demolished in 1893.[43]



Fig.242 2016.10.29. David Willson's Study. 12:36 p.m.



Fig.243 2016.10.29. 1840's Log House. 12:40 p.m.



Fig.244 Sharon Temple in the 1920's soaring over the fields.



Fig.245 2016.10.27. Sharon Temple from Gate Entrance. 11:12 a.m.

"Heaven"—is what I cannot reach!
By Emily Dickinson

"Heaven"—is what I cannot reach!
The Apple on the Tree—
Provided it do hopeless—hang—
That—"Heaven" is—to Me!

The Color, on the Cruising Cloud—
The interdicted Land—
Behind the Hill—the House behind—
There—Paradise—is found!

Her teasing Purples—Afternoons—
The credulous—decoy—
Enamored—of the Conjuror—
That spurned us—Yesterday! [44]



Fig.246 2016.11.04. Lantern & Pinnacles. 2:04 p.m.



Fig.247 2016.11.04. Corner of Sharon Temple. 2:09 p.m.



Fig.248 The abandonment of the temple



Fig.249 2016.10.27. Windows. 11:09 a.m.







Fig.251 David Willson (1778-1866). Willson was not only the founder of The Children of Peace; he had many other roles and talents. The list of his accomplishments/roles include: lead minister of the Children of Peace, led the construction of the series of buildings in Sharon,[45] a writer, supporter and leader of the political reform in Upper Canada, a political figure that helped William Lyon Mackenzie , Robert Baldwin, and Loius LaFontaine become elected. [46]



Fig.252 2016.10.29. Tiers of Lanterns. 12:46 p.m.



Fig.253 2016.11.04. Window and Shadows. 2:00 p.m.



Fig.254 2016.11.04. Interior View at Window. 1:12 p.m.



Fig.255 2016.11.04. Neoclassical Window Composition. 2:11 p.m.



Fig.256 2016.11.04. Pilaster & Base Detail. 1:50 p.m.



Fig.257 2016.10.29. Corner Pilaster. 12:36 p.m.



Fig.258 2016.10.29. Central Doorway. 12:50 p.m.

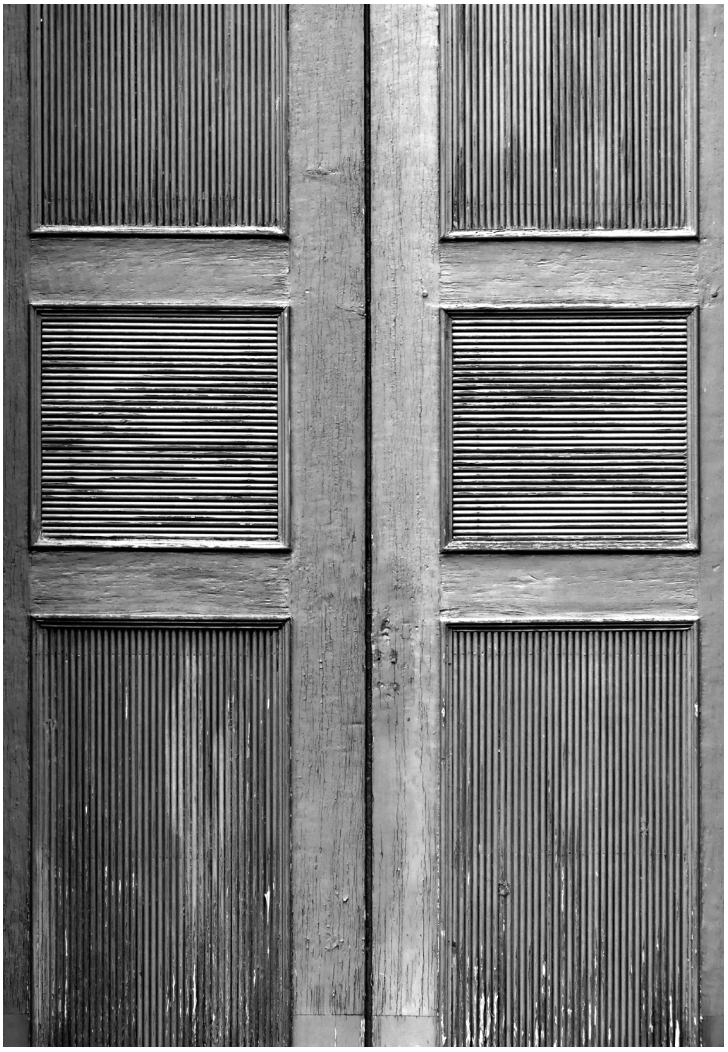


Fig.259 2017.11.04. Door Detail. 1:56 p.m.



Fig.260 2016.10.27. Interior Pillars. 10:54 a.m.



Fig.261 2016.11.17. Toward the Central Ark. 1:21 p.m.



Fig.262 2016.11.04. Jacob's Ladder. 1:23 p.m.



Fig.263 2016.11.04. Entrance to Musician's Gallery Above. 1:36 p.m.



Fig.264 2016.11.04. Detail at Jacob's Ladder. 1:37 p.m.



Fig.265 2016.11.04. Upper Tier Pillar. 1:04 p.m.



Fig.266 2016.11.04. Central, Light-infused, Interior. 12:58 p.m.



Fig.267 2016.11.04. Interior Window Detail. 12:42 p.m.



Fig.268 2016.11.04. Floor Base. 12:55 p.m.

The Sharon Temple sat secluded on a field of trimmed grass, where nothing was out of place, other than a few straggling yellow leaves that fell from the staggering trees that surrounded the Temple. As I moved away from the entrance of the site and moved around the Temple, buildings began to appear; buildings placed on the outskirts of the site; buildings that were small in stature but filled with history; buildings that were weathered and aged; buildings that contrasted the stark white Temple that stood tall and bright among a mixture of fall coloured leaves and bare trees. This monument, this centerpiece of a National Historic Site, this architectural masterpiece, told a story not of extravagance and brashness, but of a singular religious vision of peace, equality, and social justice.

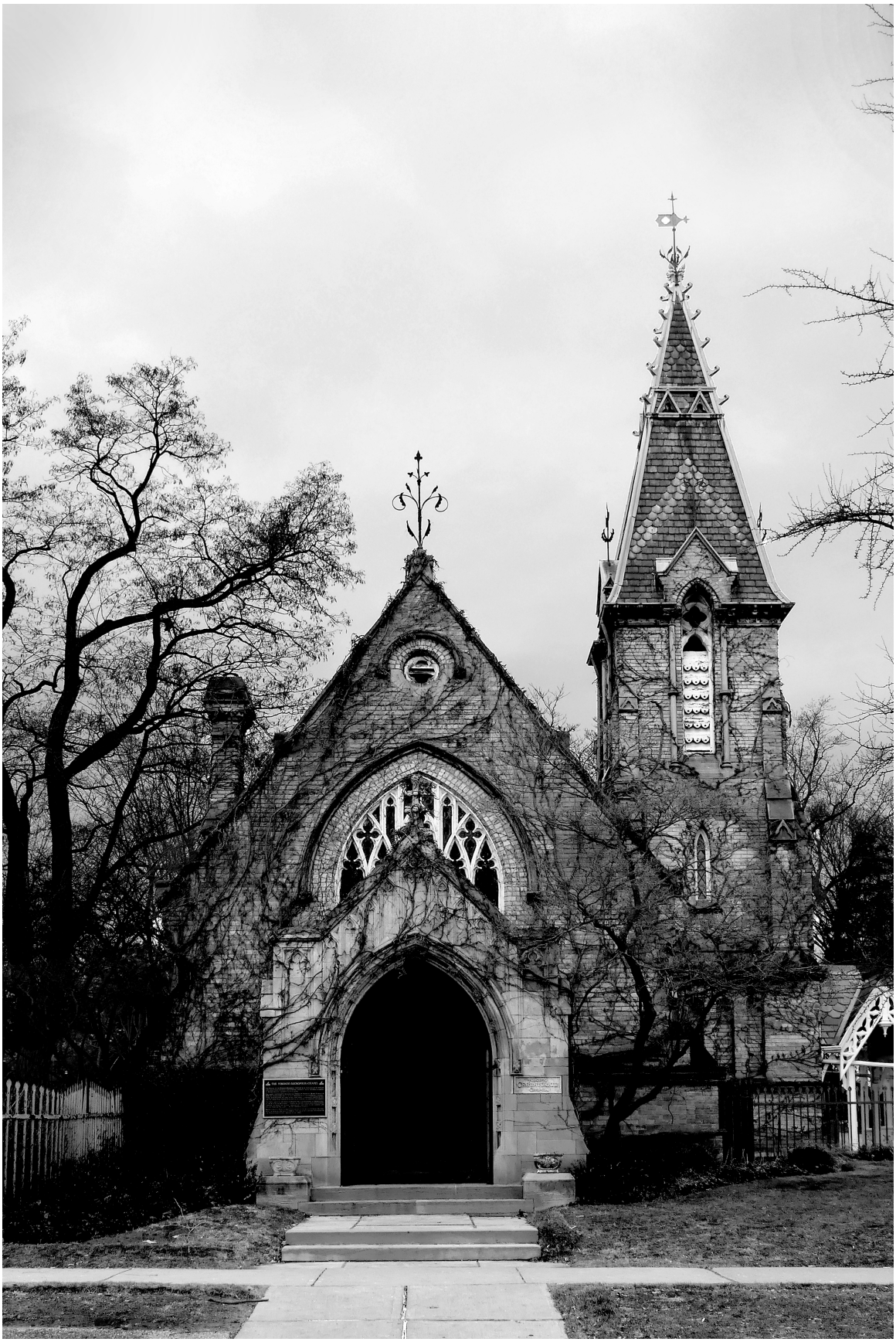
When I moved toward the building, when I began to see it now as its own being, was when I realized how unique the architecture was. The temple resisted categorization, it had parts of Neoclassical design, it had parts that were of Quaker tradition, but as a whole, as a machine of parts, it created a new identity for the community, one who's sole purpose was to embody the core values of its people. The linearity, the slenderness, the Neoclassical details, that were all emphasized in the contrasting features of the stark white siding and dark green trimming forced my view upward, elongating the building as it was reaching for a higher power. The three tapered storeys, with their ziggurat–like style, and Solomon Temple inspiration, represented the Trinity; the 12 pinnacle lanterns that sat on the corners of the roofs, delicate in design, impactful in composition, represented the apostles, each element of the Temple reminding me of a piece of the bible, each element a deliberate choice in designing a place that reflected the faith of its creators. As I rotated slowly around the building, I also began to realize that every façade resembled the one I saw last, the symmetrical design of its facades, its four-fold symmetry, that each held a central doorway, and were flanked with grand, evenly-spaced windows emphasized the equality, the democracy, the egalitarianism of the Children of Peace.

I opened the tall, beautifully detailed, green doors and took my first glance inside. The building exuded centrality and verticality, lightness and simplicity. The forces at play were subtle and yet very powerful, you looked up, you moved to the center, and you couldn't help but feel like you had left the human world and had been lifted into a spiritual world. The details were simple, but the contrasting colours gave them impact and intensity. I photographed the building in awe and excitement, every shift in the movement of the camera, every zoom in or out of the lens, every time the sun shifted or hid behind clouds, I was discovering new and unique stories that the building was unfolding.


FAITH

CHAPTER 8

Toronto Necropolis



Cabbagetown is but a living museum, filled with unbroken Victorian streetscapes, heritage cemeteries, the Riverdale Farm, Riverdale Park, Wellesley Park and the view across the Don flats and the Don River. It is on the streets that Cabbagetown shines with its building facades, its gardens, its fences and any other characteristic that emerges from the views from the sidewalks. It is if we are walking through history in a contemporary world.



Fig.271 2017.02.08. The Corner of Parliament and Carlton. 10:22 a.m.



Fig.272 2017.02.08. 252 Carlton Street. 10:23 a.m.



Fig.273 2017.02.08. 526 Parliament St. 10:34 a.m.



Fig.274 2017.02.04. 402 Wellesley St. 11:58 a.m.

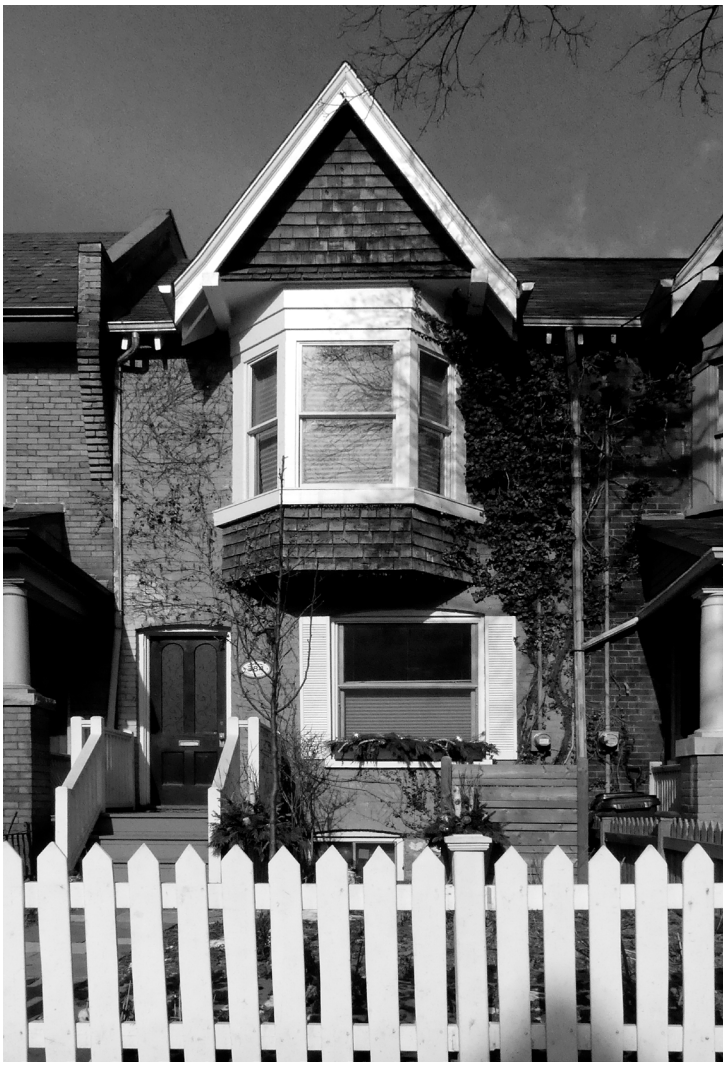


Fig.275 2017.02.12. 384 Wellesley St. 11:59 a.m.

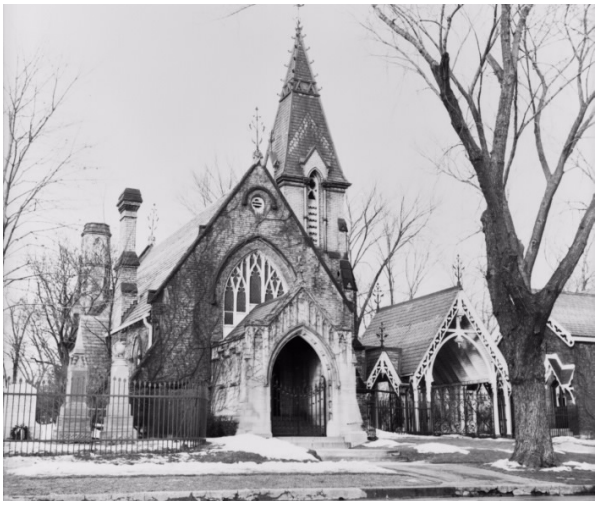


Fig.276 Necropolis Cemetery, Winchester St., n.e. corner Sumach St., 1955.



Fig.277 2017.02.04. Toronto Necropolis Chapel & Gate. 11:36 a.m.



Fig.278 William Lyon Mackenzie Gravestone at Necropolis, 1922.



Fig.279 2017.02.04. Cemetery Tombstones. 11:19 a.m.



Fig.280 2017.02.04. View of the North Façade of Chapel. 11:01 a.m.



Fig.281 2017.05.28. Cemetery Grounds. 2:14 p.m.

"The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends, and the other begins?"[47]

- Edgar Allan Poe, "The Premature Burial"



Fig.282 2017.01.23. Finial on Chapel Entrance. 3:27 p.m.



Fig.283 Henry Langley, who both designed the Toronto Necropolis, and was buried at the grounds.[48] As an architect he was known for his churches including St. Michael's Cathedral, St. Peter's Anglican Church, the Metropolitan United Church, and over 60 more buildings.[49]



Fig.284 2017.01.23. Tower and Gable Finial. 2:52 p.m.



Fig.285 2017.05.28. Entry Pavilion. 2:23 p.m.



Fig.286 2017.01.23. Inside of Entry Pavilion. 2:57 p.m.

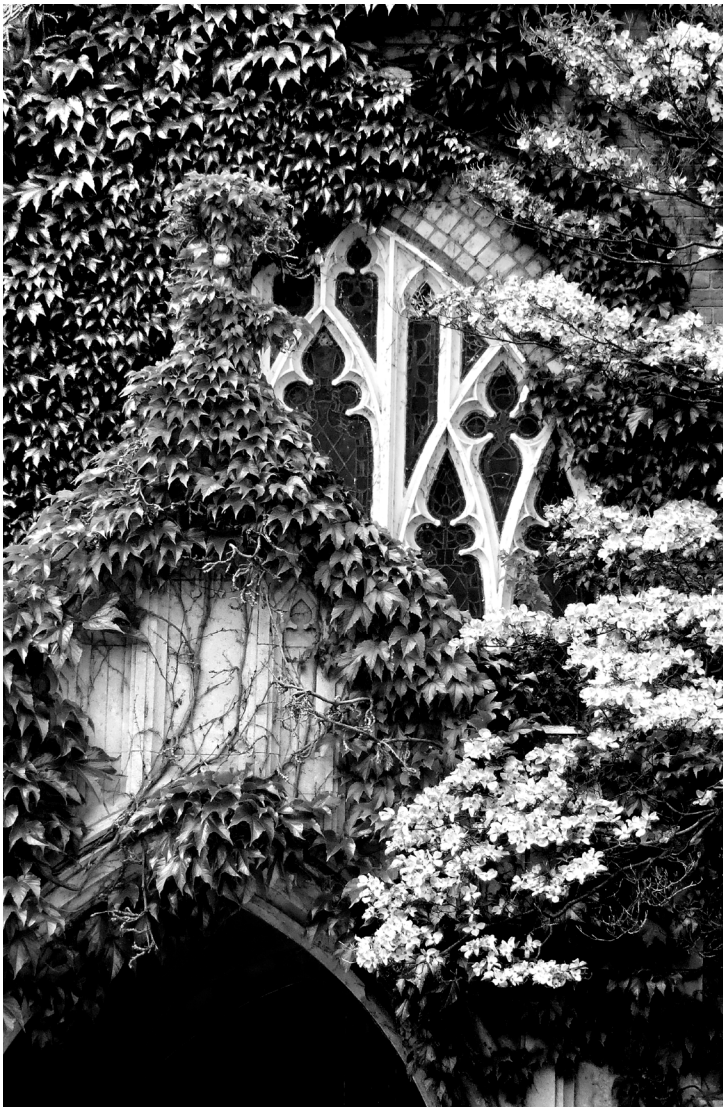


Fig.287 2017.05.28. Porch Finial, Archivolts, and Tracery in Spring. 2:32 p.m.



Fig.288 2017.05.28. North Façade Stained Glass Window. 2:00 p.m.



Fig.289 2017.05.28. Downspout Detail at North Façade. 2:01 p.m.

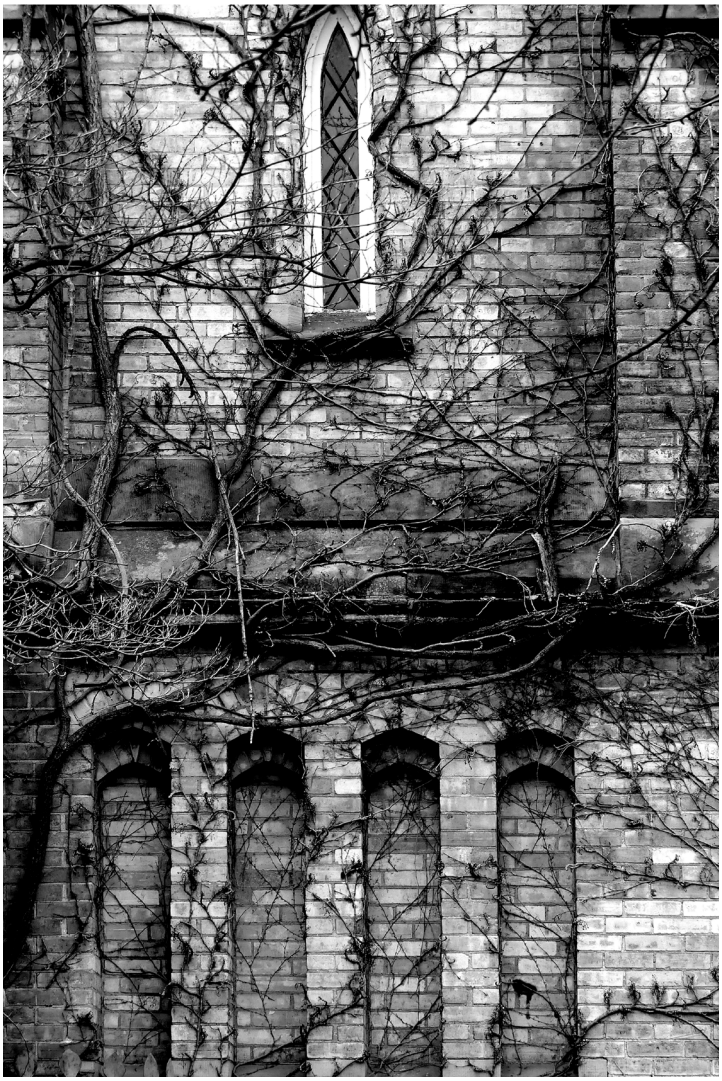


Fig.290 2017.01.23. Close-up of tower. 2:59 p.m.

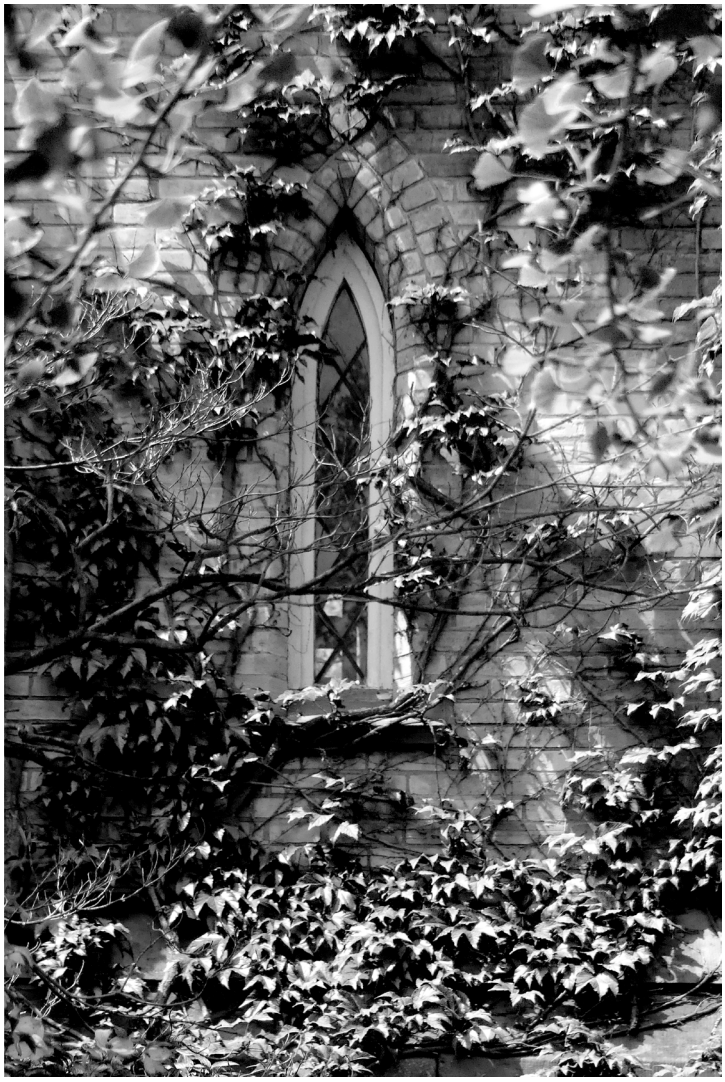
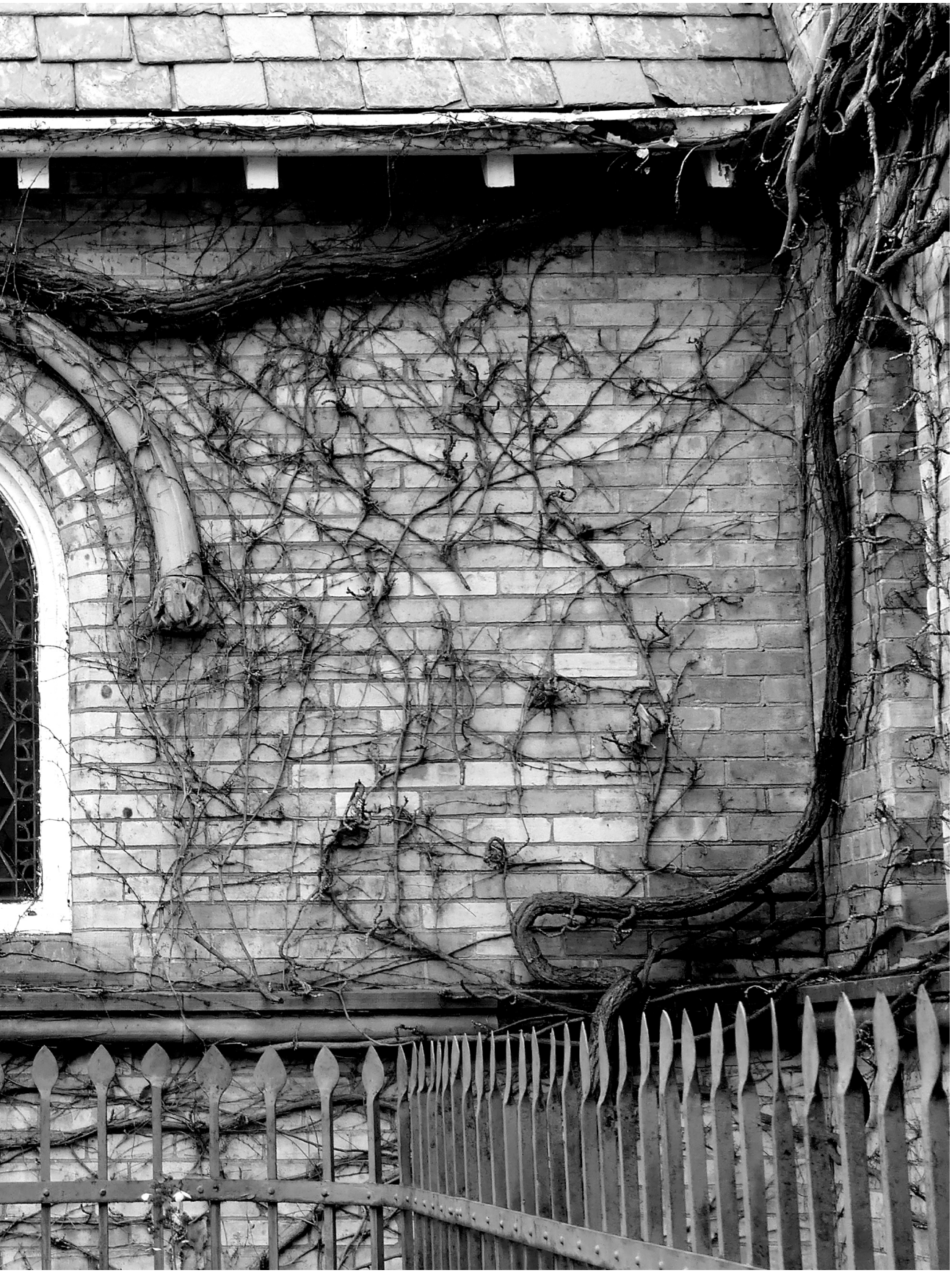


Fig.291 2017.05.28. Window Detail. 1:53 p.m.





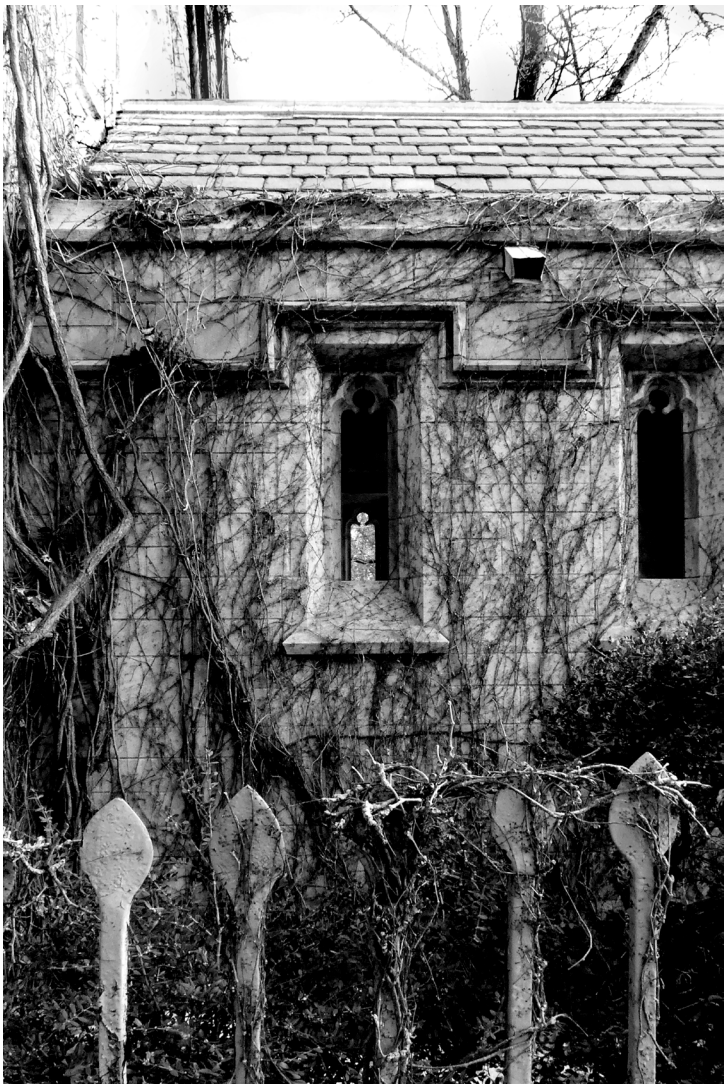


Fig.293 2017.02.03. Chapel Porch at North Façade. 11:04 a.m.

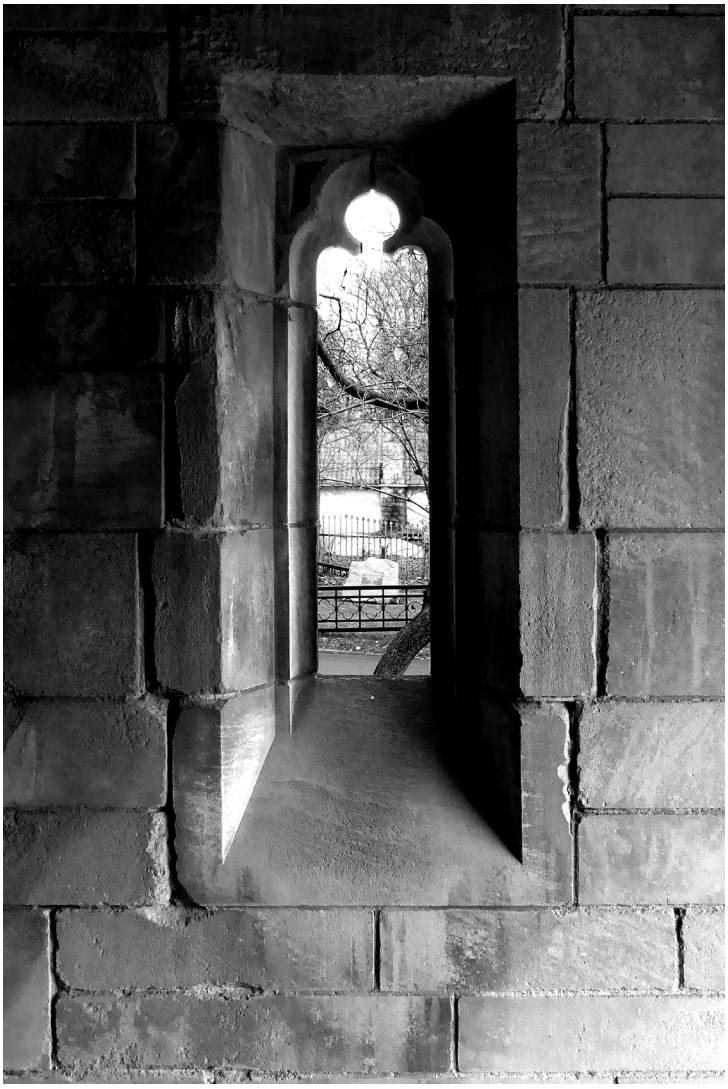


Fig.294 2017.01.23. Embrasure at Porch. 3:01 p.m.



Fig.295 2017.01.23. Porch Archivolt. 3:26 p.m.



Fig.296 2017.01.23. Ornament on Archivolt. 2:44 p.m.



Fig.297 2017.05.28. Label Stop Detail. 1:50 p.m.



Fig.298 2017.01.23. Floral Label Stop Detail. 3:25 p.m.



Fig.299 2017.05.28. Tower at Rear Façade. 1:57 p.m.



Fig.300 2017.01.23. Pew detail. 3:09 p.m.

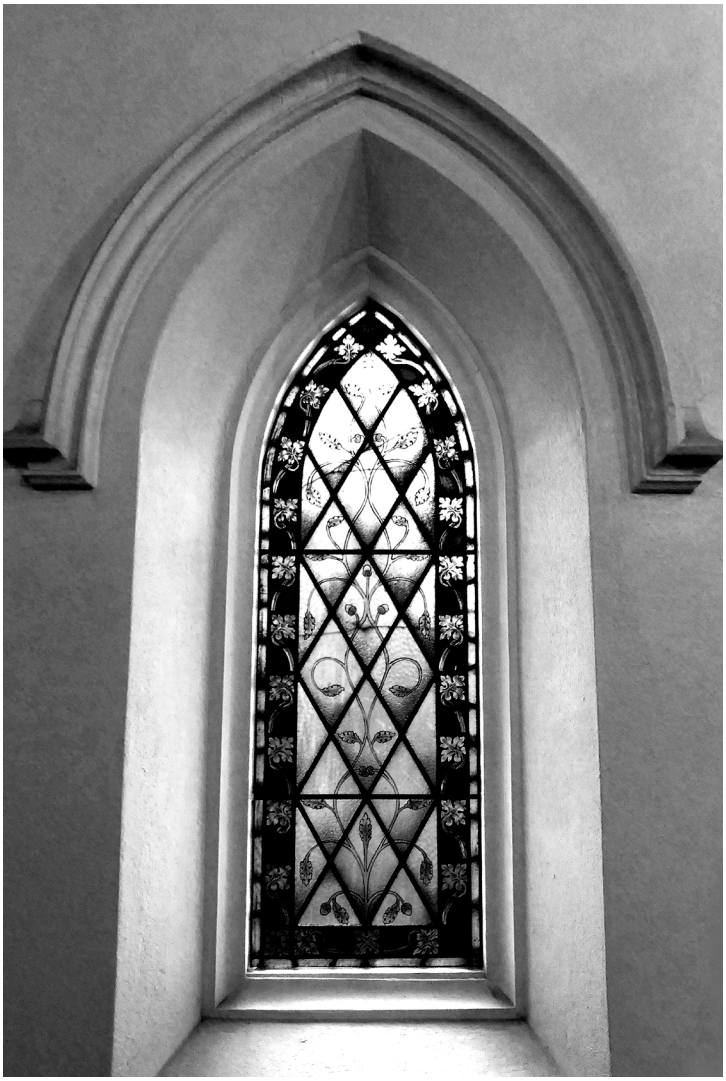


Fig.301 2017.01.23. Stained Glass Window. 3:08 p.m.

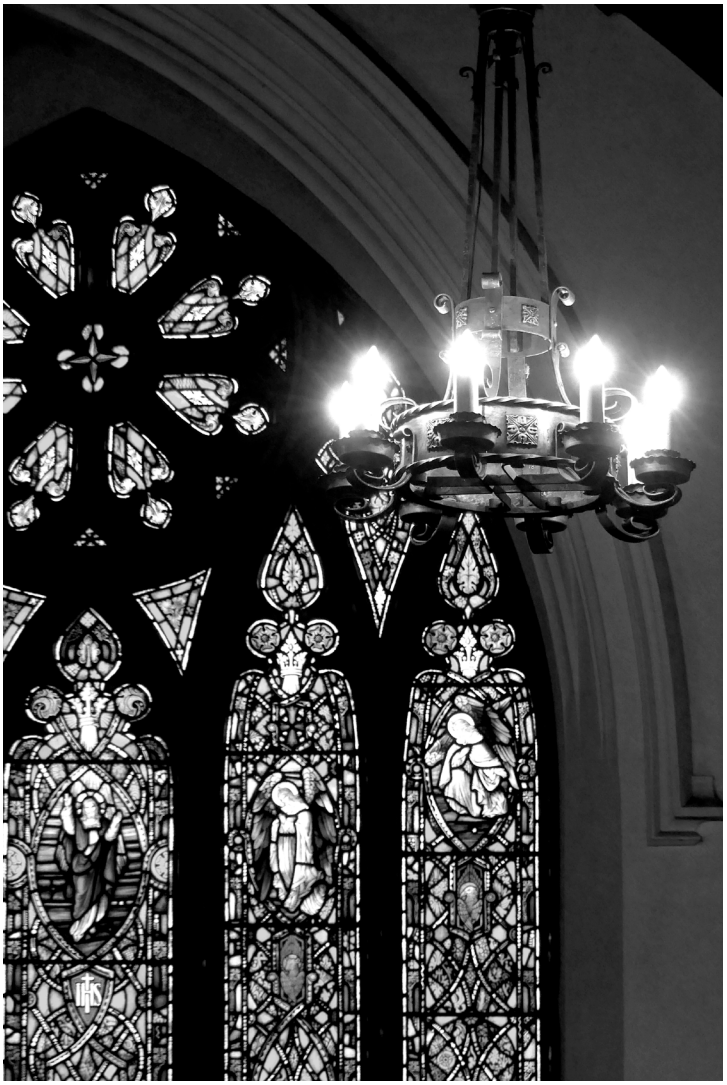


Fig.302 2017.01.23. Chandelier and Stained Glass Window in Background. 3:18 p.m.

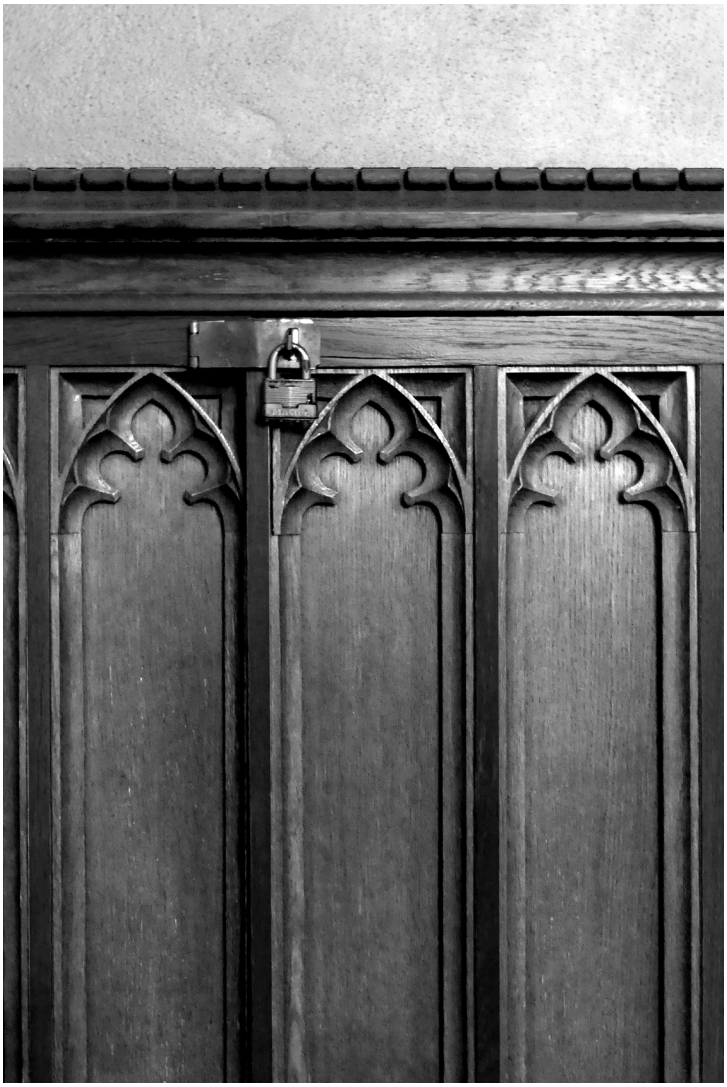


Fig.303 2017.02.03. Detail of Wooden Wall Panel. 10:46 a.m.

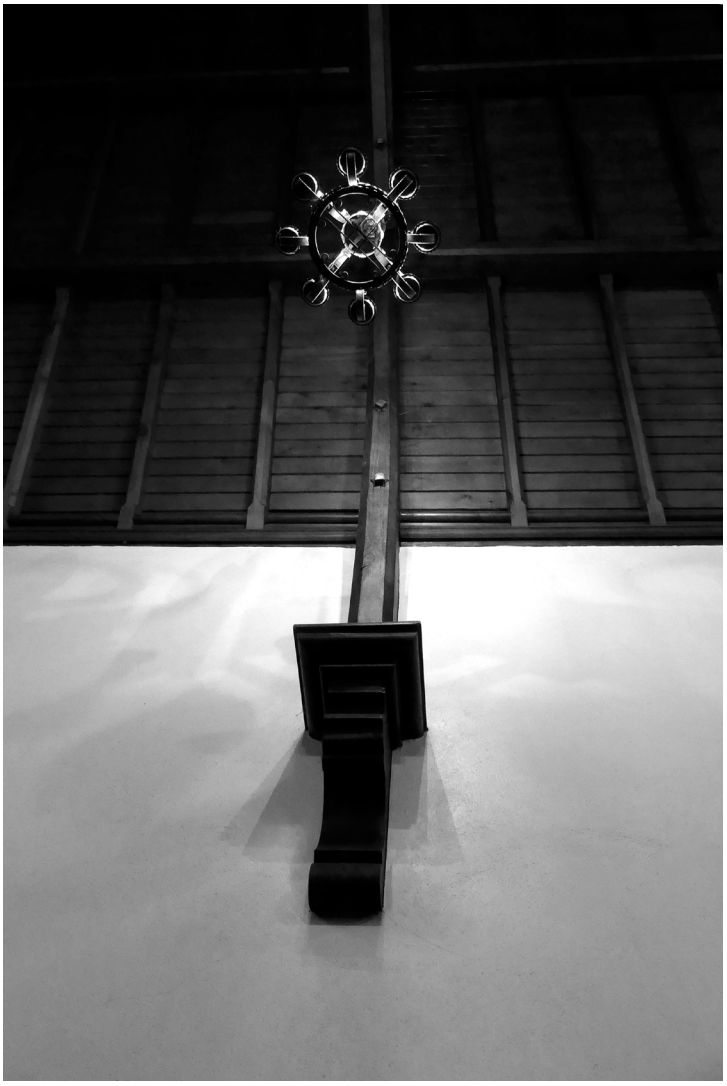


Fig.304 2017.01.24. Chandelier at Ribbed Vaulting. 10:45 a.m.



Fig.305 2017.01.24. Chandelier. 11:21 a.m.

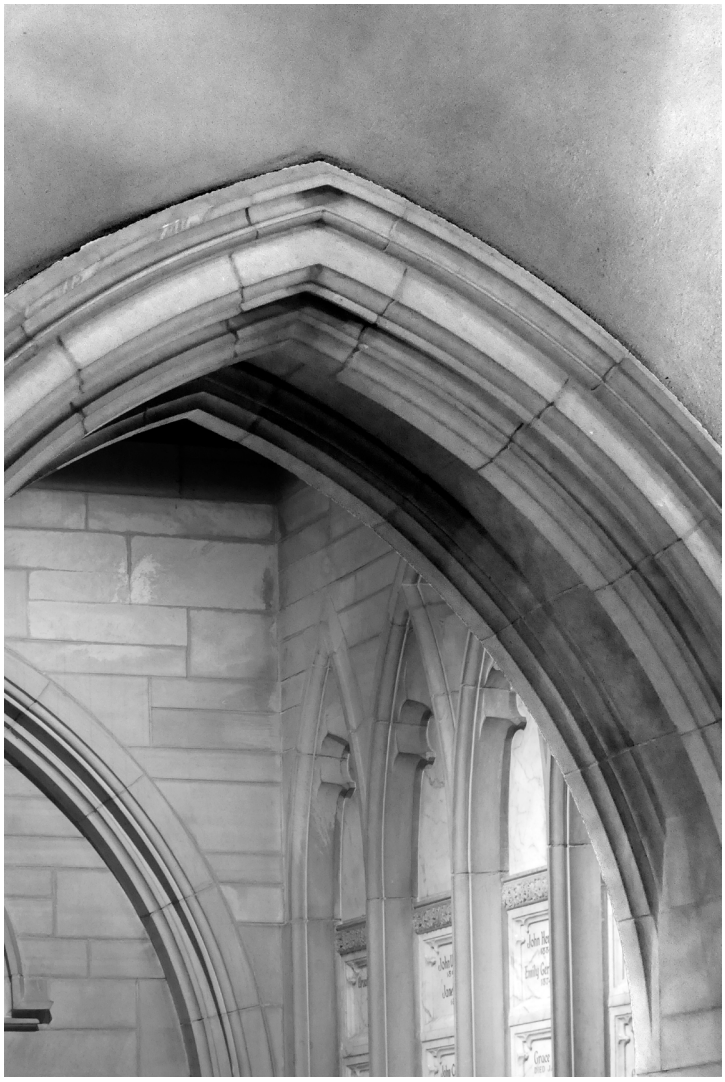


Fig.306 2017.01.24. Interior Archway. 10:56 a.m.

There is life and there is death. There is chaos and there is restraint. There is beauty and there is decay.

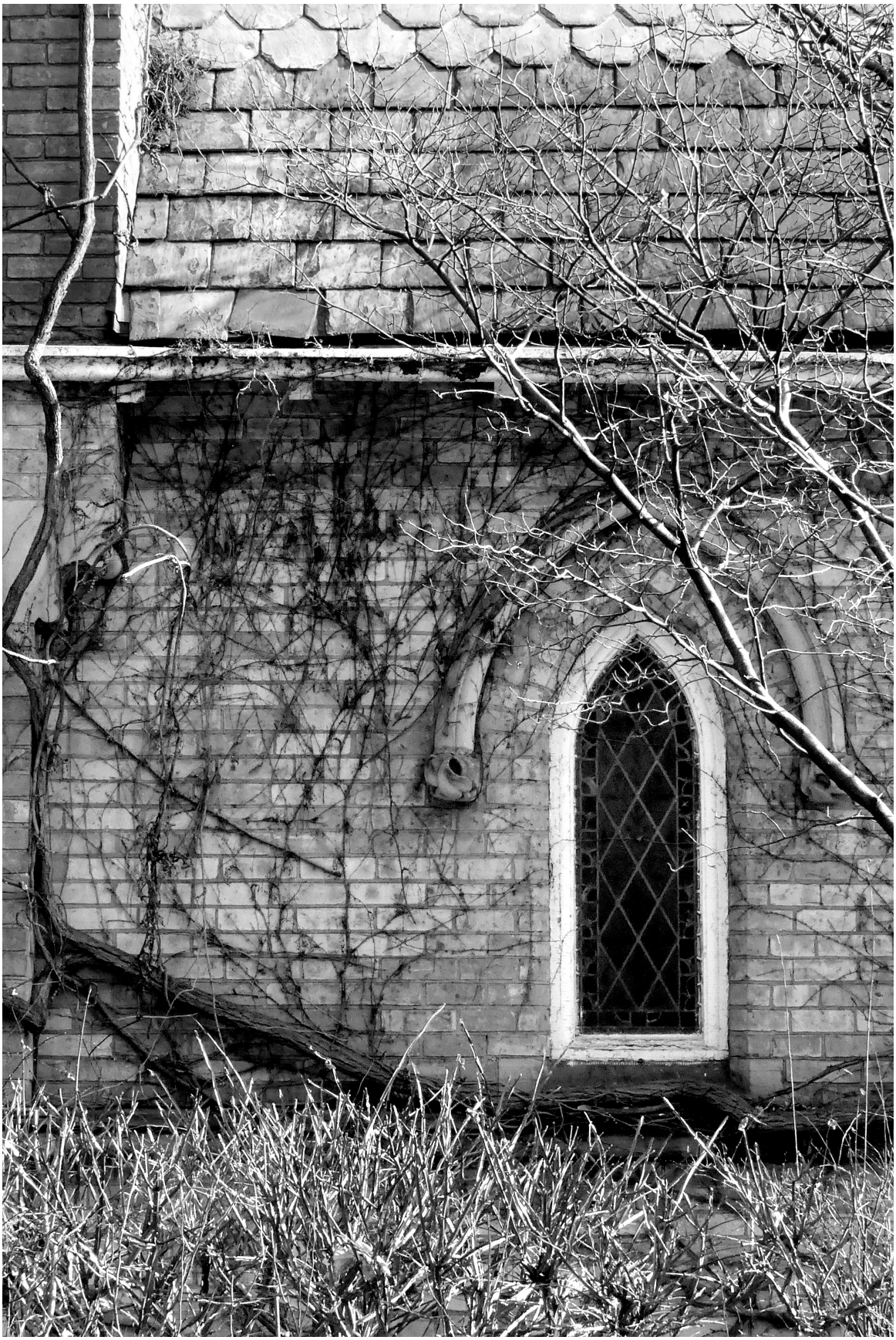
Here at a cemetery, in a city known for its vitality and chaos, I find myself at a standstill. This is a place where life has gone to rest, a place where the dead are memorialized, and the living pass through. Here the dead don't speak; there is an overwhelming silence here, a serene breath that allows me to meditate, question, and contemplate the struggle of life and death.

As I walked across the landscape of grassy fields and piercing tombstones, I forgot that this was Toronto, I forgot that this was a cemetery, I forgot that this was a place of pain and sadness. For me it was where death lingered quietly and nature ran free. This was a place of aged beauty: with its matured trees casting shadows over paved footpaths, the sunlight gleaming down through the trees illuminating the graves, and in the distance a glimpse of a small chapel.

This chapel, which sat at an entrance to the cemetery, was very elegant, it was small in size, but it spoke with a restrained chaos. The vines consumed the chapel, they fiercely choked and strangled the exterior of the building as if they were trying to drag the chapel into the ground as they reached further and further, grasping for the sun. This sublime exterior with its vines whether dead or alive gave a temporality to the building, at any minute these vines would pull with so much force that the earth would swallow the chapel whole. This rawness, this decay, this consumption of architecture became poetic. The chapel's finials, archivolts, and traceries that had a restraint and solidity to them were being dismembered and transformed into nature. Nature overcame the chapel; nature gave life to this chapel, nature created chaos where there was order, and that was beauty.

While nature dominated the exterior of the chapel, the interior constrained the chaos. Only hints of nature can be found in the symbolic ornaments that spun through the pews and stained glass windows. Everything inside was composed by person. Everything inside was paused in time. Here I felt a calmness as the chaos, the wilderness, the outside disappeared. I had entered into the center of the chaos, a place where chaos disappeared; a calming with quietness like no other. The interiors vaulted, exposed ribbed roof lifted the space; I wasn't in a tiny chapel I was in a place where people come for comfort, a place where I listen to the silence, and hear God.

As I looked all around me in this chapel, little details began to unfold, and the symbolism of nature became more prominent. The dim lanterns that arched over the pews reminded me of the branches of the trees that surrounded and protected the graveyard around me. The arched rose window and stained glass windows, with colourful images, filtered the sunlight so that when the sun hit the windows a pattern of light gently laid across me. Even the wall panels that surrounded fragments of the chapel were carved with symbolic leaves. Nature still ran through the chapel, it was restrained and quiet here, so we could listen for the voice of God.



Historical Artifacts

Architectural Drawings, Archival Images, & Diagrams

Basilica of Our Lady Immaculate



Fig.308 Postcard of Macdonell St. , summer 1948.

Church Information

Location
Basilica of Our Lady Immaculate
28 Norfolk Street
Guelph, Ontario N1H 4H8

Contact
Phone: 519.824.3951
E-mail: ourlady@rogers.com

Hours of Operation
Open All Year
Monday to Friday - 9:00 am - Noon, 1:00 - 4:30 pm
Monday to Thursday Evenings - 6:00 - 9:00 pm
Saturday & Sunday - Closed

Admission
Free

Owner
Diocese of Hamilton

Building Information

Built
1876-1926

Architect
Joseph Connolly

Heritage Site Designation
1980

Building Type
High Victorian Gothic Revival - Church/ Minor Basilica

Dimensions
30m x 66m approx.

Construction
Local limestone construction. Impeccable craftsmanship and design both on the interior and exterior, which includes: twin towers, that rise to a height of over 61 m, wood and stone carvings, stained glass, rose windows, and a polygonal apse.[50]

Historical Timeline

1827
John Galt, the first supervisor of the Canada Company founded Galt when he cut down a maple tree. Here, Galt gives the hill in the center of the city to the Bishop of Kingston and the Bishop of Upper Canada to build a Catholic church. Our Lady Immaculate parish is founded.[51]

1844
St.Patrick's Church is destroyed by fire.[53]

1874
Architect Joseph Connolly is chosen by Father P. Hamel S.J to design the new church. The finished result, the church as seen today, was considered Connolly's best work.[55]

1907/1908
The High Altar, stained glass windows, and stenciled patterns that decorate the interior of the Basilica were added and completed.[57]

1830 1840 1850 1860 1870 1880 1890 **1900** 1910 1920

1835
The first painted building on the hill was St. Patrick Church. Constructed of wood by the Irish settlers.[52]

1876
Construction begins as Bishop Crinnon turns the sod for the new church.[56]

1926
In November the twin towers of the church were added to the exterior. The Church is complete.[58]

1863
Plans were created for the construction of a new church that would span over the hill. It was Bishop Farrel who laid the cornerstone on October 4th. However the project was not completed due to the $20 000 debts the church created for the parish.[54]

1990
The Church of Our Lady Immaculate is designated a National Historical Site by the Federal Government of Canada. A Reconciliation room and an elevator are added to the church.[61]

1931-1956
Within this time period revisions to the site included the extensions of the schools and modifications to the landscape which more closely resemble today's site.[59]

2014
Interior restorations carry on through the year. On December 8th the church is renamed as Basilica of Our Lady Immaculate by Pope Francis.[63]

1930 1940 1950 1960 1970 1980 1990 **2000** 2010 2020

1967
Due to the Second Vatican Council a series of interior renovations started: the church is repainted, new carpet is added, an Ambo (pulpit) and a Baptismal area is added, and a temporary Altar of Sacrifice is installed. [60]

1992/1993
Through the "Symbol of Faith" campaign, local and community donations funded the 3.1 million dollar exterior restoration project. [62]

"From the earliest days of the settlement of Guelph, Catholics have played a role in the life of the community. Bishop Macdonell, the Bishop of Kingston, who was responsible for the Catholic Church in Ontario, was a friend of John Galt, the founder of Guelph…When Galt established the new settlement on April 23,1827, he gave to the Catholic Church the hill in the centre of the town…A road was cleared leading up to the hill: Macdonell Street."[64]

- The History of The Church of Our Lady Parish
By Rev. T. Collins

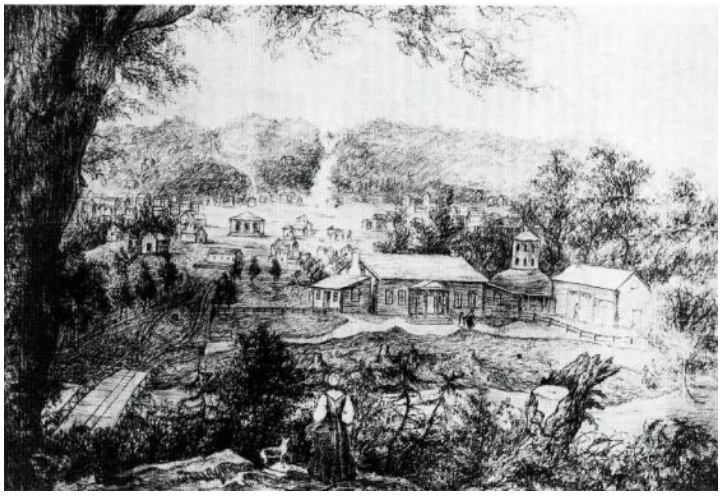


Fig.309 Guelph, 1827.



Fig.310 Map of Guelph, 1855. The Basilica sits in the centre of the city, prominently on a hill, the highest point around.[65]



Fig.311 Aerial Photograph of Our Lady Immaculate and the surrounding area.

"The Church of Our Lady is an inspiring house of prayer. It speaks of God's presence in the community. The Gothic style and cathedral proportions of its building are majestic and beautiful. But, it is more than a 'place' to worship; it is the people of God, committed in their faith to serve their neighbours."[66]

- Msgr. J.H. Newstead



Fig.312 Basilica of Our Lady Immaculate pre 1926.

"Unlike the earlier, Ecclesiological phase of Gothic Revival, during which architects were restricted to certain correct precedents, the High Victorian Gothic Revival gave architects freedom to draw inspiration from a wide variety of periods and countries, while still following certain established principles as to composition and structure. Like many churches designed by English-speaking architects in the late 19th century, the design of Our Lady of Immaculate Conception shows the strong influence of the French Gothic Revival."[67]

- Historic Sites and Monuments Board of Canada, Minutes, October 1990.

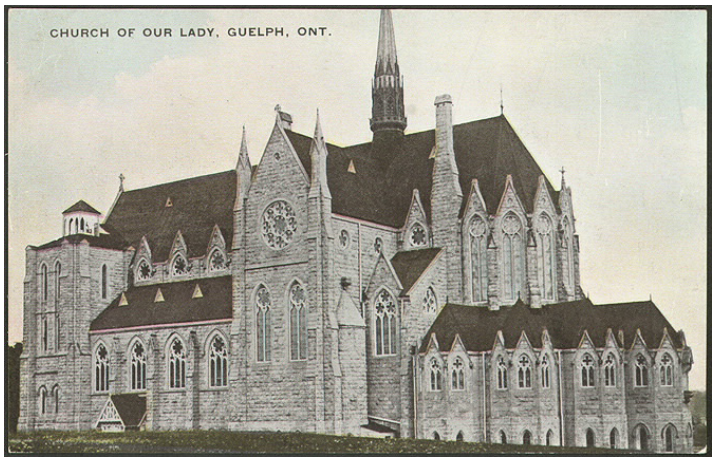


Fig.313 Church of Our Lady, Guelph, Ont. 1910.



Fig.314 Plan of Basilica of Our Lady Immaculate.

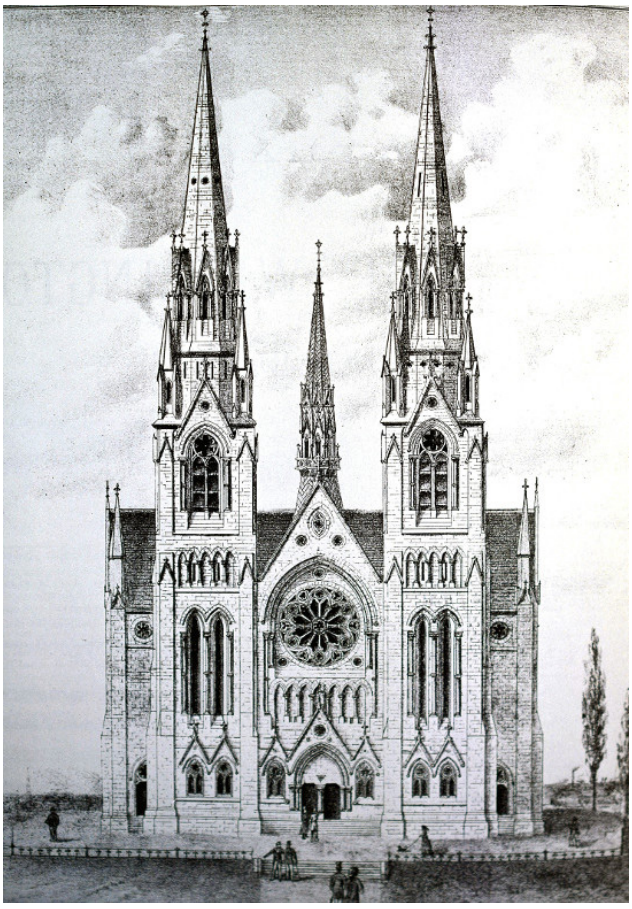


Fig.315 The Basilica of Our Lady Immaculate is designed with a similar appearance, both in its facade and in plan, but at a smaller scale, to the Cologne Cathedral in Germany.[68]

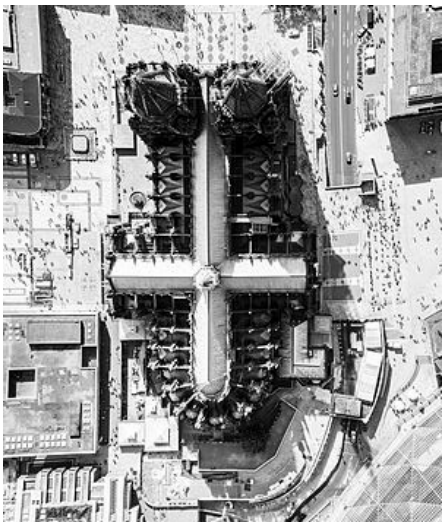


Fig.317 Plan of the Cologne Cathedral.

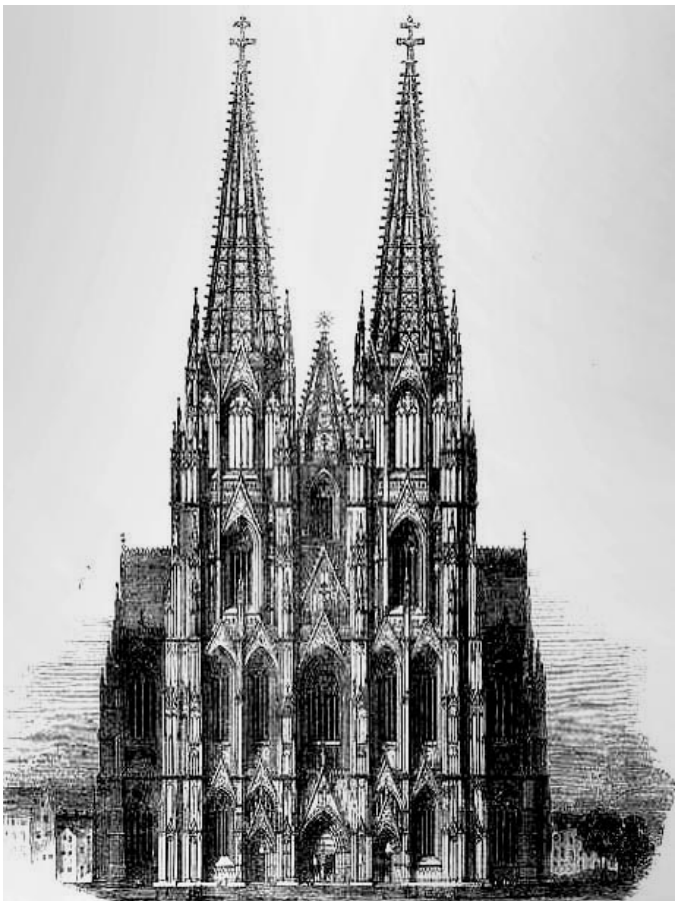


Fig.316 Elevation of the Cologne Cathedral in Germany; the inspiration for the Basilica in Guelph. Built between 1248-1473 and 1840-1880. This Roman Catholic Church was based on the Amiens Cathedral in plan, style, and proportion. It is recognized as the largest Gothic church in northern Europe and is known for its towers that are 157 meters tall.[69]

Bellevue House

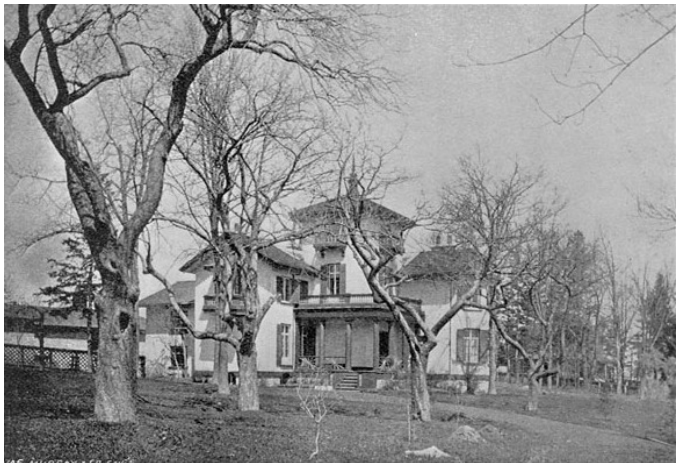


Fig.318 Bellevue House in 1891

Museum Information

Location
Bellevue House
35 Centre Street
Kingston, Ontario K7L 4E5

Contact
Phone: 613.545.8666
E-mail: Bellevue.House@pc.gc.ca

Hours of Operation
May 20th to October 9th
Monday to Sunday - 10:00 am - 5:00 pm
October 9th to October 31st
Monday to Sunday - 10:00 am - 4:00 pm

Admission
$ 7.30/person

Owner
Parks Canada

Building Information

Built
Early 1840's

Architect
Charles Hales (Owner)

Heritage Site Designation
National Historic Site in 1995

Building Type
Italianate, Tuscan Villa and museum

Dimensions
13 m x 18.5 m approximately

Construction
Thick walls of limestone covered by stucco, clay tile roofing, wooden shutters, detailed wood trimming, and paned glass to emphasize the contrast and play of light on the building.[70]

Early 1840's
The house was owned by Charles Hales, who most likely used architect George Browne to create this unusual house on a nine acre lot. It is located outside of the town of Kingston, in a residential area where about 30 large villas were built. The Bellevue house unlike the rest in the area was one of Canada's first examples of Italian Villa architecture.[71]

1907
John Gilbert bought the house and installed electric lights, relocated the kitchen to the servants' hall, and the fireplace was blocked off.[75]

1849-1851
House is unoccupied.[73]

1830 1840 1850 1860 1870 1880 1890 **1900** 1910 1920

1905-1906
House is unoccupied.[74]

1848-1849
Sir John A. Macdonald, the first Prime Minister of Canada, rented the house from Charles Hales for him and his family. Sadly after a year their son had passed away and Macdonald's wife grew sick so they moved away with hesitation.[72]

1927-1959
When the F.W. Atacks were tenants, a wall in the stables collapsed and the building had to be demolished. Also while these tenants lived here a fireplace in the guest room was demolished and another one in the master bedroom was renovated.[77]

1967
Bellevue reopened this year as a National Historic Site.[79]

1982/1983
On the site of the original carriage house a visitor center was built by Parks Canada who maintain the site.[81]

2018
The house is closed for the 2018 season for restoration projects. The ceilings original plaster will be repaired during this time.[82]

1930 1940 1950 1960 1970 1980 1990 **2000** 2010 2020

1920's
As the building grew older the house began to deteriorate. Pillars began to rot on the porch and had to be repaired, the upper railing on the porch was replaces, the base of the tower finial was rotting so it was cover with tin, and stucco on the walls were touched up.[76]

1975
A series of renovations were done in the coming century including the addition of electricity, indoor plumbing, central heating, and changes to the floor plan. The house was restored both inside and outside to its original appearance.[80]

1964
Up until this year the house was inhabited by many different tenants of middle-class Kingston families. However this year Parks Canada bought the house and its site to commemorate Sir John A. Macdonald. [78]

2017
The site and its house are used as a museum with guided tours through the house and around the site.

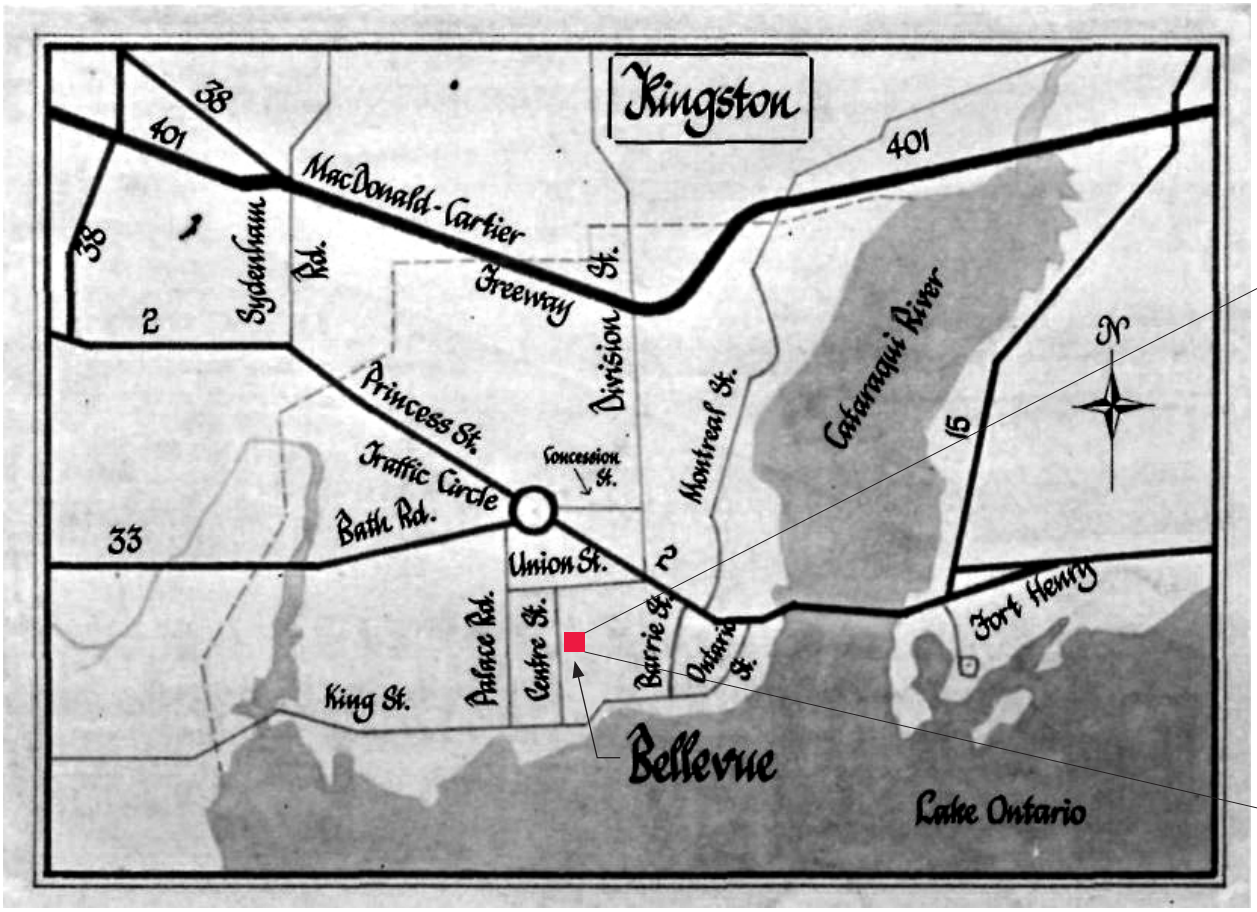


Fig.319 Map of Kingston with Bellevue House located.

"There was nothing in Kingston even remotely similar to Bellevue House. In fact, at the time that Bellevue House was constructed, there was nothing like it in the Province of Canada. Kingstonians appear not to have admired Hales' new house, or perhaps they found him pretentious and somewhat of a show-off for having built it. Whatever the reason, Bellevue gained a series of nicknames that were joking allusions to the grocery trade: Tea Caddy Castle, Muscovado Cottage, Pekoe Pagoda, Molasses Hall."[83]

- Parks Canada

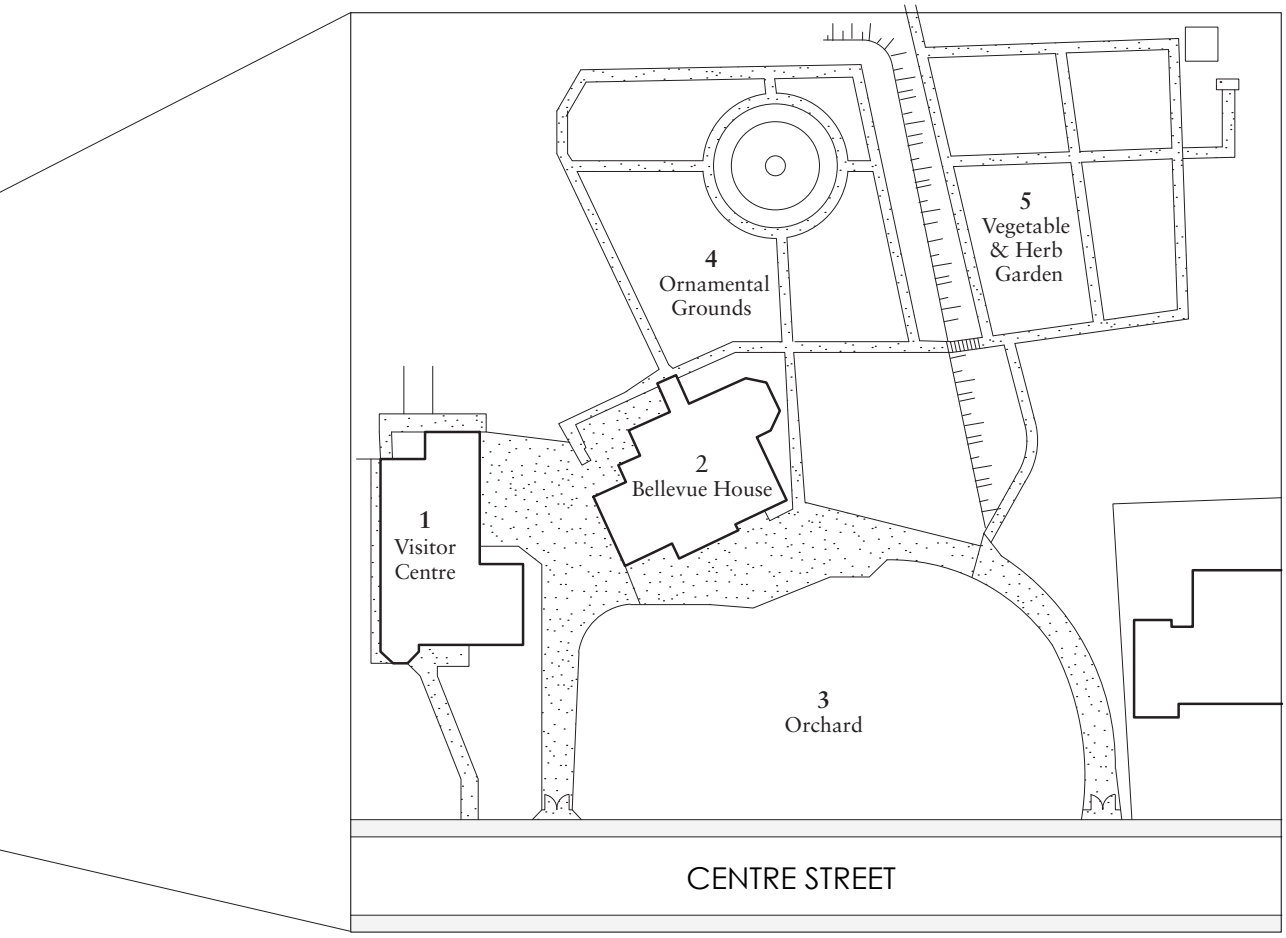


Fig.320 Diagrammatic map of the Bellevue House and grounds.



Fig.321 Central façade facing North, 2004.



Fig.322 Side and rear of house, 1991.



Fig.323 East elevation showing the
front entrance and porch, 1991.

223 King Street East, Kingston, built 1834. This is an example of a two-storey vernacular structure built within the same time period as the Bellevue house. The style is comparatively different with distinctive designs of fenestration on the facades, and built from locally sourced, broken-faced limestone, that is accented with details cut in ashlar.[84]



Fig.324 Central façade of House ,2012.

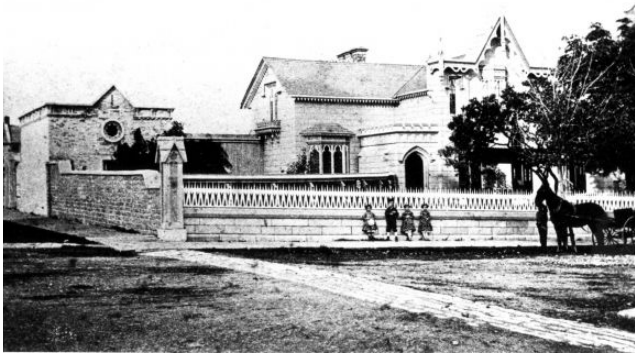


Fig.325 Cottage and stable, circa 1870.



Fig.326 Detail of dormer, 1995.

Elizabeth Cottage, 251 Brock Street, Kingston, built 1843. This is an example of a mid-19th-century, Gothic Revival villa that was also built within the same time period as the Bellevue House. This style house is too comparatively different, with intricate gothic detailing, an asymmetrical, bright façade, and an unique plan.[85]

"Bellevue House was a mile away from Kingston. It was on a big piece of property with lots of trees and views of the lake. There were neighbours nearby but every house had big gardens around it. The air was clean. It was a restful place for Isabella to try to recover her health."[86]

- Parks Canada



Fig.327 Aerial View of Bellevue House

"The heritage character of this structure is defined by its Tuscan Villa style, as evidenced by the characteristic asymmetrical massing and interior layout, varied materials, and lively detailing. The Italianate silhouette of Bellevue House - L-shaped plan with square tower entrance,low-pitched roof with wide eaves, bay window, columned verandah, side porch, and projecting balconies - exemplifies the Picturesque qualities of irregularity and variety, and creates the visual interplay of light and shadow sought by Picturesque designers. Characteristics are enhanced by elaborate detailing: scalloped eaves fringe,window shutters, balcony canopy, brackets and balustrades, spoke-shaped verandah rails, and tower finial."[87]

-FHBRO Heritage Character Statement



Fig. 328 Axonometric View of Front of House



Fig. 329 Front Elevation



Fig. 330 West Elevation

0 1 2 3 5m



Fig. 331 East Elevation

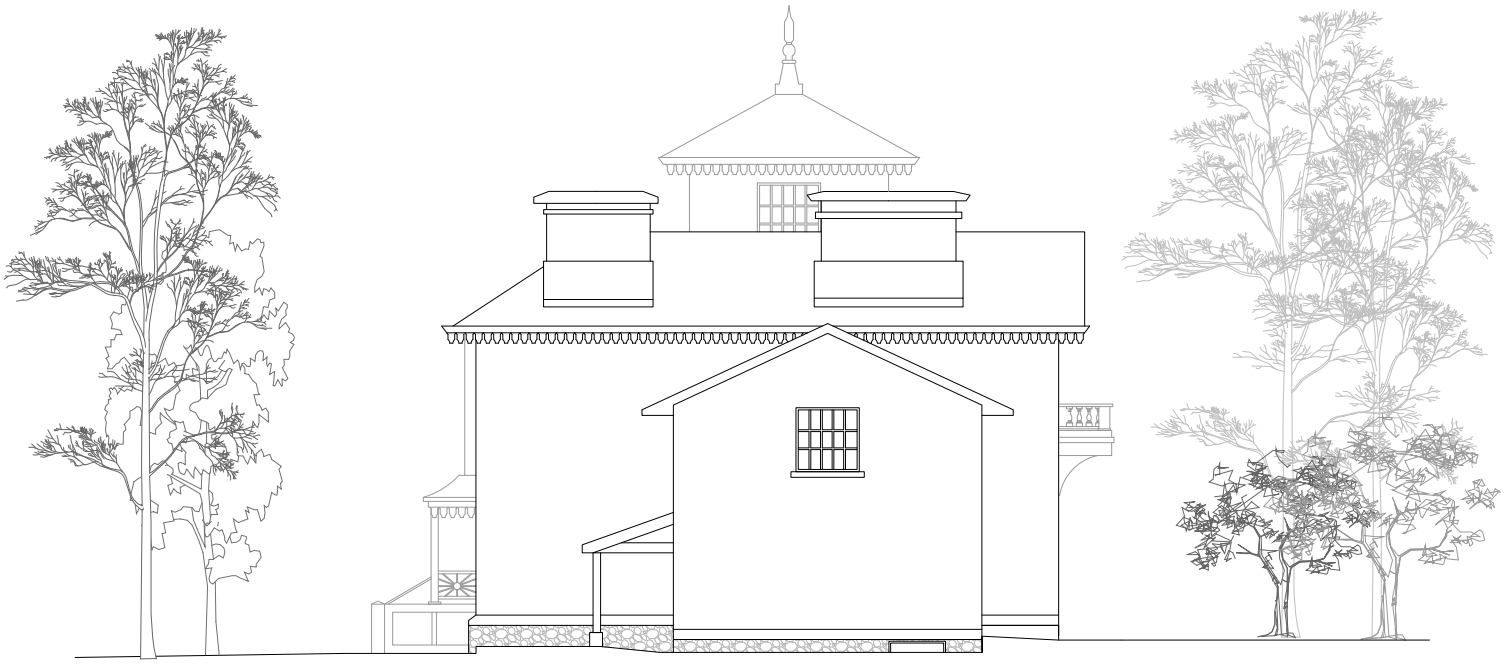


Fig. 332 Rear Elevation

"The interior retains its original layout and proportions. In keeping with the importance of a building's relationship to its surroundings, the Picturesque interior was designed to interact with nature. Thus, at Bellevue, the drawing room and master bedroom face south for the light and the view over the lake, the east-facing breakfast room (now interpreted as Mrs. Macdonald's bedroom) receives early morning sun, the dining room on the west receives late afternoon sunlight. The back parlor has French doors leading into the formal garden via the side porch. Family privacy was protected, as suggested by Downing in his design books, by locating the servants' quarters over the kitchen in a rear extension."[88]

-FHBRO Heritage Character Statement

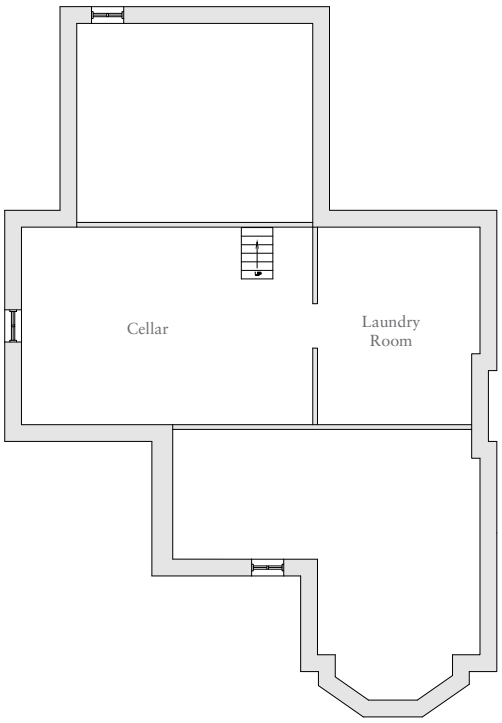


Fig.333 Basement Floor Plan

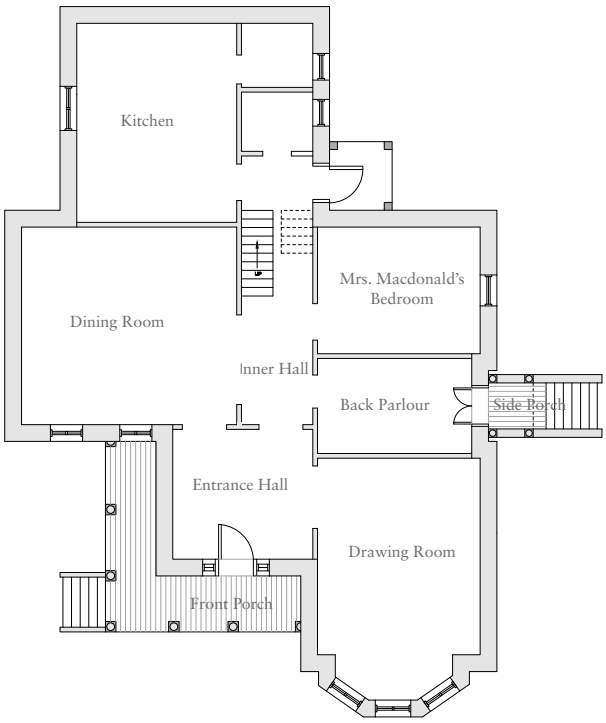


Fig.334 Ground Floor Plan

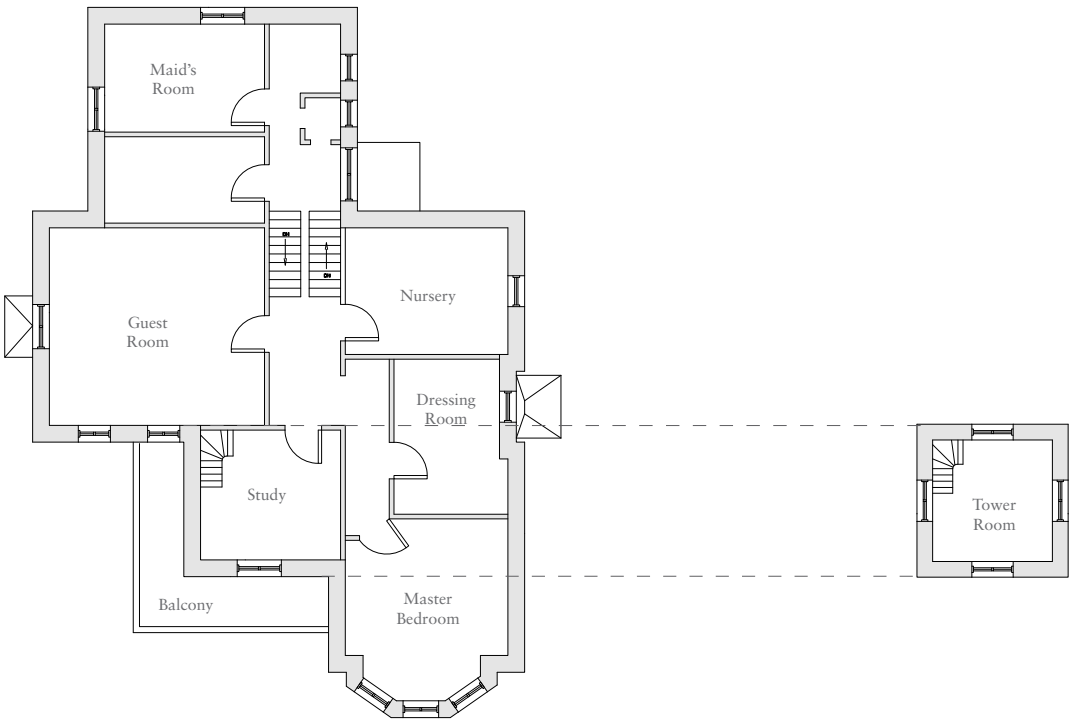


Fig.335 Second Floor Plan

Chiefswood (Pauline Johnson House)



Fig.336 Chiefswood in the Mid 20th Century.

Museum Information

Location
Chiefswood Museum
1037 Highway 54
Ohsweken, Ontario N0A 1M0

Contact
Phone: 519.752.5005
E-mail: chiefswood@sixnations.ca

Hours of Operation
Open all year
Tuesday-Sunday 10:00 am - 3:00 pm
Closed on Monday's

Admission
$5.00 per person

Owner
Six Nations Tourism

Building Information

Built
1853-1856

Architect
George H.M. Johnson

Heritage Site Designation
1953 (National Historic Site)
1991 (Municipal Heritage Designation)

Building Type
Italianate villa with English traditions and Native style

Dimensions
32 ft x 65ft approx.
(2100 square feet)

Construction
Locally milled Walnut. Plank-on Plank construction with plastered interior and stucco exterior.[89]

Historical Timeline

1853
George H.M. Johnson (Mohawk Chief of Six Nations) purchased land and began the construction of Chiefswood. The house was a wedding present for his new English bride, Emily Howells.[90]

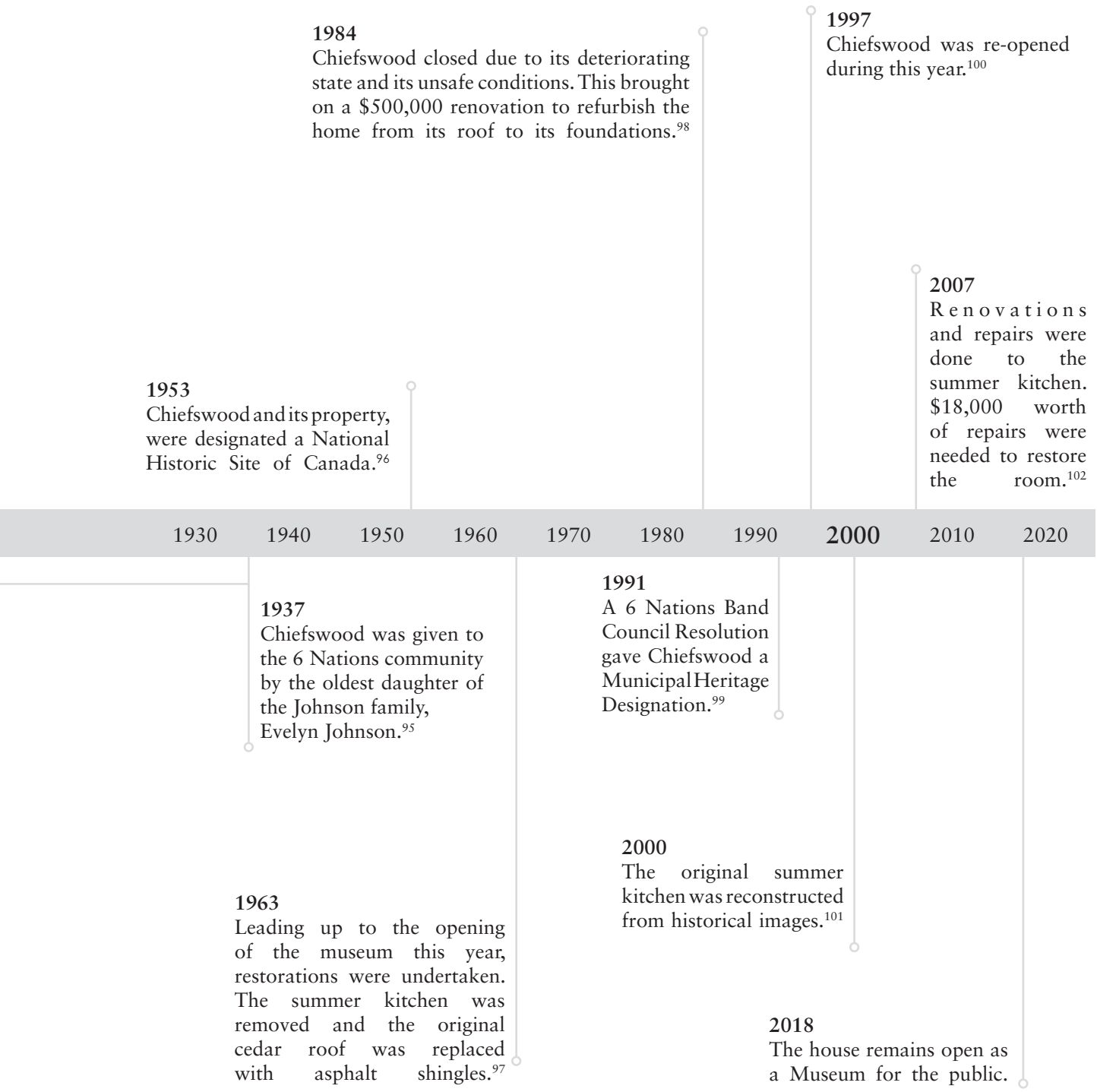
1861
Pauline Johnson the youngest of four children was born. She grew up to be a famous Canadian writer and performer. Her work celebrated her Aboriginal heritage.[92]

1913
Pauline Johnson Passed away from cancer in Vancouver. Her ashes were spread across Stanley Park. Her memory lives on through her inspirational collection of work.[94]

1830 1840 1850 1860 1870 1880 1890 **1900** 1910 1920

1856
The house was completed and ready to be moved in. Chiefswood was a fine example of the blending of many different cultures, including Aboriginal, English, and other European influences.[91]

1884 -1937
1884 was the last year that a Johnson family member lived at the Chiefswood House. After that, the house was rented out to tenants up until Evelyn's death.[93]


1984
Chiefswood closed due to its deteriorating state and its unsafe conditions. This brought on a $500,000 renovation to refurbish the home from its roof to its foundations.[98]
1997
Chiefswood was re-opened during this year.[100]
2007
Renovations and repairs were done to the summer kitchen. $18,000 worth of repairs were needed to restore the room.[102]
1953
Chiefswood and its property, were designated a National Historic Site of Canada.[96]
1930
1940
1950
1960
1970
1980
1990
2000
2010
2020
1937
Chiefswood was given to the 6 Nations community by the oldest daughter of the Johnson family, Evelyn Johnson.[95]
1991
A 6 Nations Band Council Resolution gave Chiefswood a Municipal Heritage Designation.[99]
2000
The original summer kitchen was reconstructed from historical images.[101]
1963
Leading up to the opening of the museum this year, restorations were undertaken. The summer kitchen was removed and the original cedar roof was replaced with asphalt shingles.[97]
2018
The house remains open as a Museum for the public.

"As both lookouts were attractive, father had the house built so that a view could be obtained in both directions.... The front of the house faced the Grand River, while the back of the house overlooked the road from Brantford to Caledonia...All the year round guests came to the hospitable country house-men and women of culture, of learning, of artistic tastes, of congenial habits. Scientists, authors, artists, all made their pilgrimages to the unique household, where refinements and much luxury, and always a glad welcome from the Chief and his English wife, made their visits long remembered."[103]

- Evelyn H.C. Johnson



Fig.337 Diagramatic Map of Chiefswood and Surrounding Area of Ohsweken

"Pauline Johnson's family blended and reflected two distinct cultural heritages: one being the customs, traditions, myths, legends and historical accounts of her Mohawk heritage from the Wolf, Bear and Turtle clans, and the other being her mother's British background.

Pauline was born at "Chiefswood," a home her father built for his wife on the reserve land of the Six Nations of the Grand River, a region of forest that stretched from the Great Lakes northward.

A number of distinguished guests came to Chiefswood, such as Princess Louise, Prince Arthur and Lord Dufferin, on their visits to Canada. Other esteemed visitors included members of the Six Nations such as Thayendanegea (Joseph Brant) and his sister Koñwatsi'tsiaiéñni (Molly Brant), the second wife of Sir William Johnson. Gonwatsijayenni was a Mohawk clan mother, matriarch and loyalist who had much power in the dealings of the Confederacy."[104]

- Excerpt from "Emily Pauline Johnson (Tekahionwake)," Library and Archives Canada



Fig.338 Chiefswood Aerial Photograph.

"Chiefswood is a fine example of the opulent residences constructed by the wealthy citizens in rural areas. The house was designed as a picturesque villa of Italianate interpretation and is reflective of English tradition. In stark contrast, the reconstructed board and batten summer kitchen attached to the east elevation, thought to have originally been erected before the rest of the structure, is simple and mainly functional. The summer kitchen is similar in scale and design to other Native homes of that period, whereas the villa demonstrates the economic and cultural differences that existed between the Johnsons and the surrounding Native population.

Characteristic of rural Italianate villas, Chiefswood features a hipped roof accented by wide eaves supported by carved brackets and a projecting central frontispiece flanked on the first-storey by two French doors. The house exhibits almost perfect symmetry, with the façade facing onto the Grand River and an entirely identical northern elevation. Also of note are the four original brick chimneys which sit atop the roof; two on the east elevation and two on the west and the unique stacked plank-wall construction."[105]

- Historic Sites and Monuments Board of Canada



Fig.339 South Elevation

0 1 2 3 5m

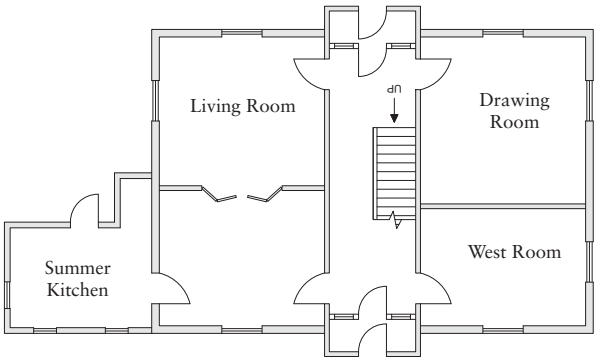


Fig.340 Ground Floor Plan

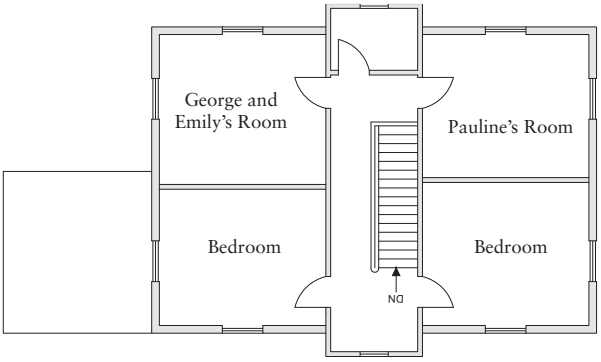


Fig.341 Second Floor Plan

N

0 1 2 3 5m

Glanmore/ Phillips-Faulkner House



Fig.342 Glanmore House circa 1900 with its Second Empire architecture, mansard roof, intricate cornices, dormer windows, and sculpted detailing.[106]

Museum Information

Location
Glanmore/ Phillips-Faulkner House
257 Bridge Street East
Belleville, Ontario K8N 1P4
Contact
Phone: 613.962.2329
E-mail: GLANMORE.ca

Hours of Operation
September to May
Tuesday to Sunday - 1:00 pm - 4:30 pm
June to August
Tuesday to Sunday - 10:00 am - 4:30 pm

Admission
$ 6.00/person

Owner
Corporation of the City of Belleville, Recreation, Culture and Community Services Department

Building Information

Built
1882 – 1883

Architect
Thomas Hanley and Francis McKay (Builder)

Heritage Site Designation
National Historic Site in 1969

Building Type
Second Empire style house and museum

Dimensions
17.2m x 21.3m approximately
836.13 m^2

Construction
Buff -Brick walls with a mansard roof. Unique and detailed interior woodwork, a suspended staircase, and delicately painted interior ceilings.[107]

Historical Timeline

1878
Harriet inherits the land where the Glanmore house would be built from her grandfather George Bleecker. The lot was idyllic country property at the edge of the town during its time period.[110]

1896
John and Harriet took in a local girl named Jessie Patterson, who they raised. Jessie would later marry, have children (Philippa and Sheila), and live in the Glanmore house.[112]

1860
John Philpot Curran Phillips moved to Belleville this year.[108]

1830 1840 1850 1860 1870 1880 1890 **1900** 1910 1920

1882/1883
The house was commissioned by the Philips and constructed within the year under the local architect Thomas Hanley and the builder Francis McKay. The house remained in the family for four generations which allowed for the house to remain in good condition before becoming a museum.[111]

1863
John Philpot Curran Phillips married his wife Harriet Ann Dougall, who was a daughter of a well known judge in Belleville.[109]

2009-2010
Interior renovations began. Due to stability issues structural restoration began in 2009. This mean the upper level plaster ceilings and details had to be restored. In 2010 the upper hall ceilings were painted to their original colours.[118]

1971
Philippa Faulkner decided to sell the Glanmore house and a few of its original items to the City of Belleville and the County of Hastings. Together with the partnerships of the Hastings County Historical Society the house became a museum.[114]

1999
Belleville became the sole owner of the museum.[116]

1930 1940 1950 1960 1970 1980 1990 **2000** 2010 2020

2002
Major exterior restoration was done. The working included the mansard roof, porches, the detailed veranda, sidewalks and landscaping.[117]

1969
The Glanmore / Phillips-Faulkner House became a designated National Historic Site of Canada.[113]

2012-2015
Interior renovations were done including: main floor plaster restoration in 2012,the breakfast room had structural repairs in 2013, and the reproduction of the original hall carpet in 2015.[119]

1973
The Glanmore house would officially opened as a museum.[115]

"The closing decades of the nineteenth century had a grand and leisurely side to them. Some of Belleville's largest and finest homes were being built, such as Glanmore, erected in 1882-83 for wealthy banker John Curran Phillips and his wife Harriet Douglas Phillips."[120]

- In Belleville: A Popular History
By Gerry Boyce



Fig.343 Map and Street Guide of Belleville. 1950's.

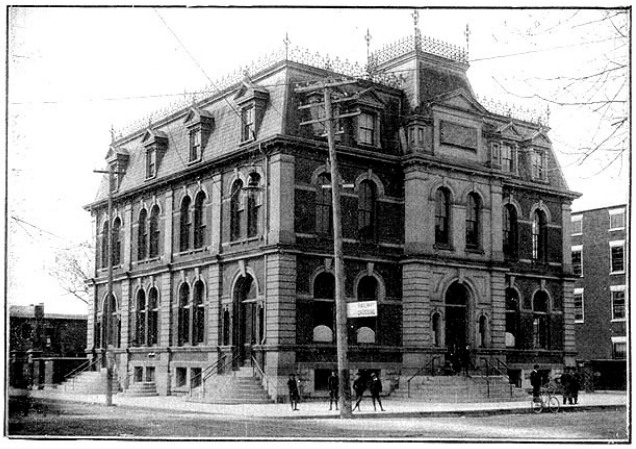


Fig.344 Belleville's Former Post Office, built in 1833. It is located on the southwest corner of Bridge Street and Pinnacle Street. The building shares similar architectural qualities to the Glanmore house.[121]



Fig.345 An example of an early settlers homestead. These log homes were still being used in rural areas when Glanmore was built.[122]

"Large homes or estates often have names attached to them. However, the origin of the name 'Glanmore' is uncertain. Glanmore is a Gaelic word, meaning "big glen". It is Thought that this house may have been named after Glanmore, a region in Southern Ireland, near the home of J.P.C Phillips' namesake, John Philpot Curran."[123]

-Glanmore National Historic Site

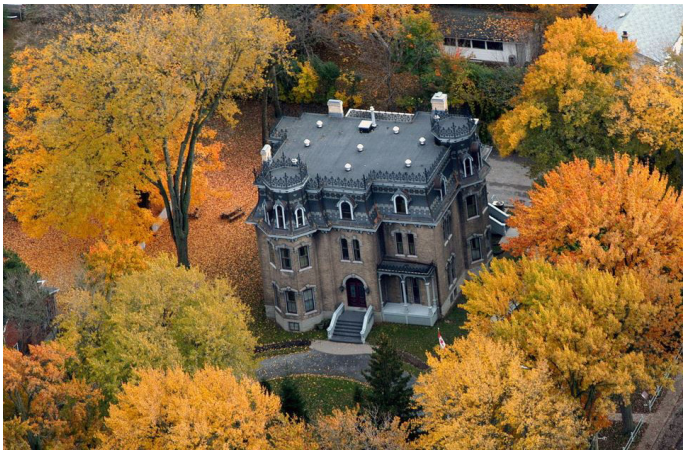


Fig.346 Glanmore Aerial Photograph.

"This imposing house is a fine example of the Second Empire style which was popular in Canada in the 1870's and 1880's. Local architect Thomas Hanley skillfully blended the characteristic Second Empire mansard roof and its ornate dormer windows with asymmetrical massing, a bracketed cornice and iron cresting to create an image of picturesque elegance. The profusion of ornate woodwork and decoration inside the house complement its stately exterior. Built in 1882-1883 for the wealthy banker and financier, J.P.C. Phillips, Glanmore reflects the tastes of the well-to-do in late 19th century Canada."[124]

-FHBRO Heritage Character Statement

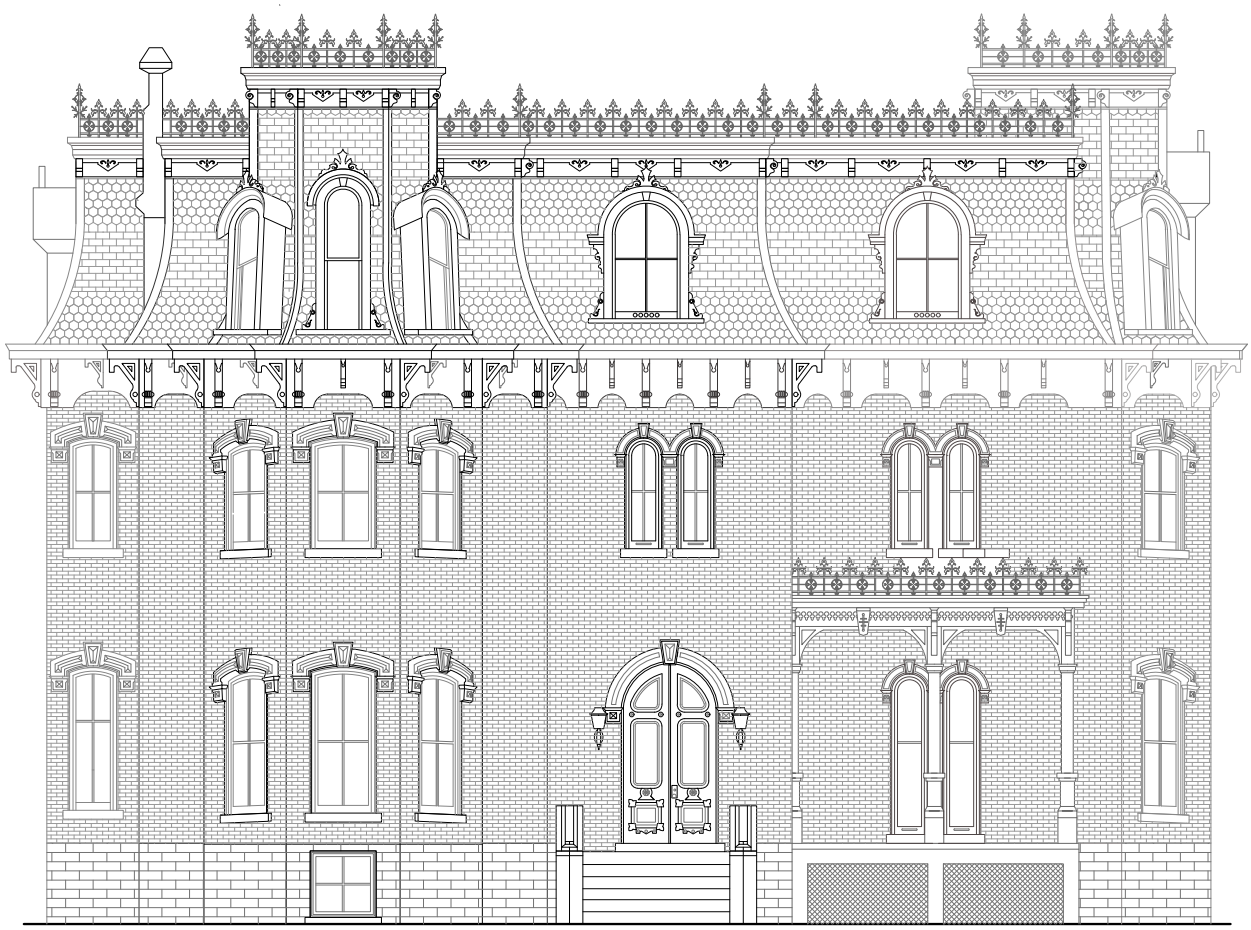


Fig.347 Front Elevation

0 1 2 3 5m

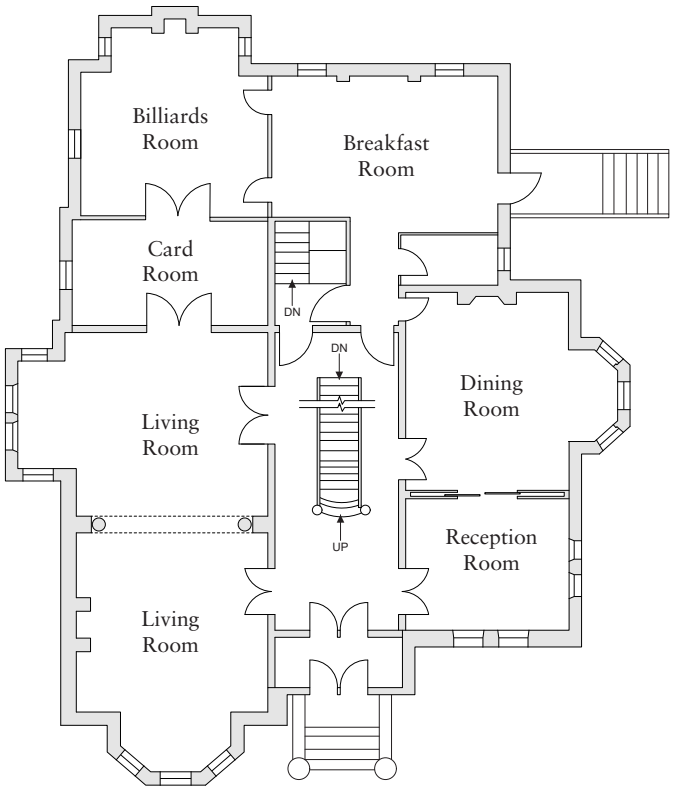


Fig.348 First Floor Plan

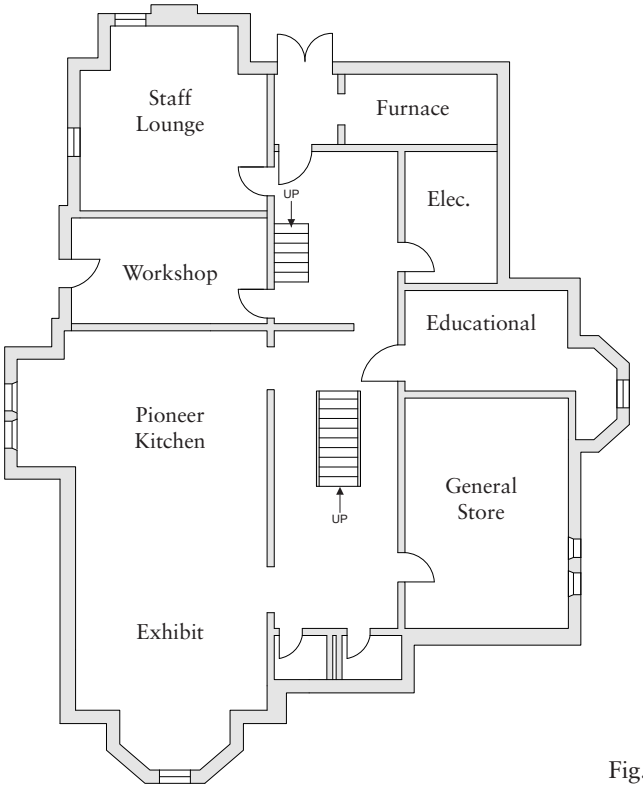
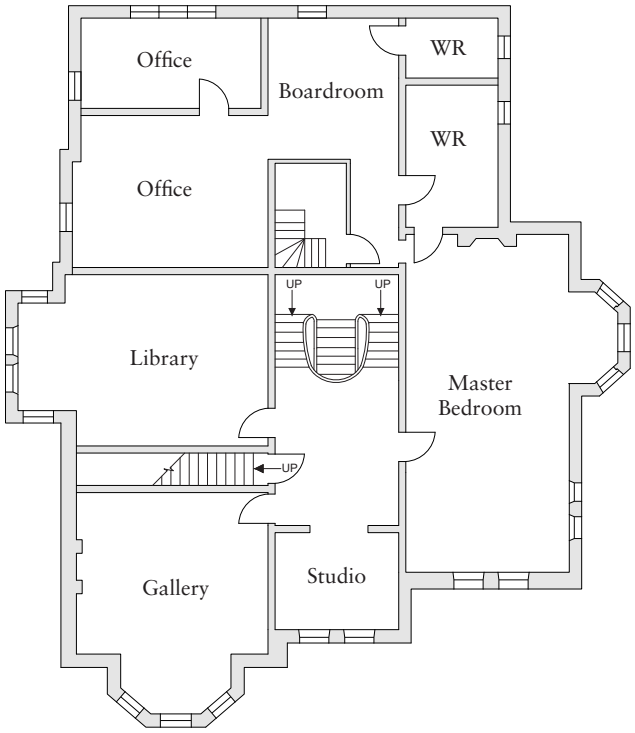


Fig.349 Basement Floor Plan



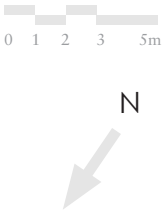


Fig.350 2nd Floor Plan

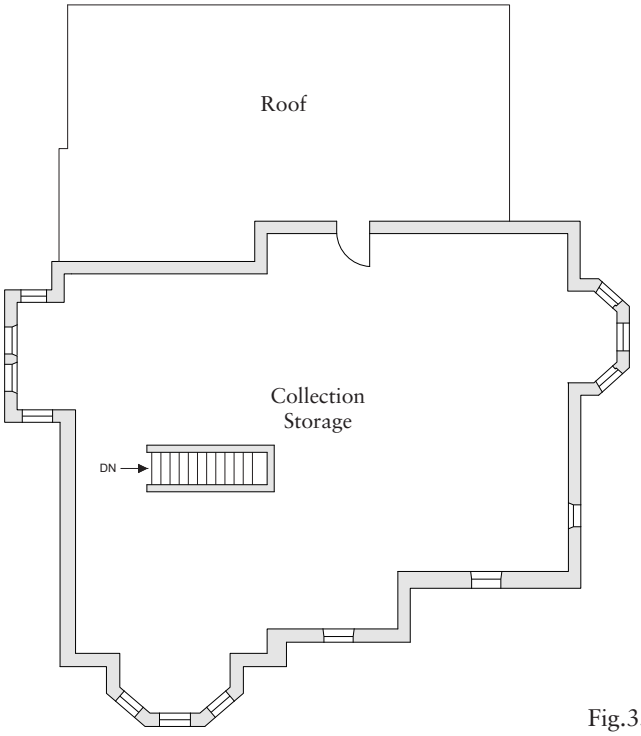


Fig.351 3rd Floor Plan



ONTARIO HOMES & LIVING, DECEMBER 1965

GLANMORE" is an example of high Victorian architecture at its best — a far cry from dimly remembered ancestral parlors with their aura of pompous gloom.

The pseudo French chateau was built in Belleville in 1882, as a monument to the financial acumen of a 19th century banker. It escaped the fate of most houses of its era — remodelling into apartments — and survives almost unchanged to house a lively 20th century family in gilded whimsey. (Photographs preserved in the family album for over 80 years are matched here with recent views to show how little the house has changed.)

Wealthy Victorian businessmen were unabashed egotists. Convinced that their financial gains were an outward, visible sign of Divine favor, they felt no need to hide their success behind a modest exterior. Their demeanor was expansive, their houses ostentatious.

John Philpot Curran Phillips, builder of the house, was the scion of a titled and artistic Irish family. He was mentioned in the 1912 edition of *Who's Who in Canada* as "a lover of books and fine arts, a Conservative and Imperialist."

He commissioned Montreal architect Thomas Heanley to design "Glanmore" in the French manner.

In 1882 this meant a rambling, bay-windowed house crowned with a Mansard roof and iron cresting. The architect lavished most of his attention on the rococo interior with its scrolled plaster moldings,

(Continued on next page)

The granddaughter of the original builder, Mrs. George Faulkner, who lives in the house today, sketched this somewhat whimsical view of the exterior of Glanmore.

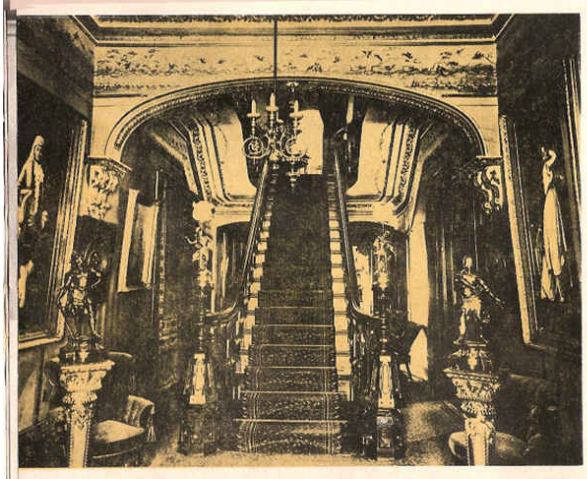
Plaster and gilt — the Victorian equivalent of 18th Century French carved wood and gold leaf. The magnificent drawing room chandeliers have been converted to electricity, but otherwise are unchanged.

These two photos, one taken in 1965, the other in 1882, show how little the drawing room has changed. The amount of furniture has been drastically reduced, ornate draperies removed to provide a gracious living area without sacrificing authenticity. Carpets, mirrors, even certain pieces of furniture are the same today as they were 83 years ago.

Drawing room, looking towards the front bay window. Tortuously-carved walnut chimney piece is flanked with console mirrors painted turquoise and gold. Paintings hanging in the house today are all modern abstracts. Anne Faulkner at the piano.

Fig.352 Article in Ontario Homes & Living, 1965.





showing the front hall prior to renovations undertaken by the Museum Management Board between 1971-3, during which time a staircase leading to the basement was cut into the base at the back of the front hall stairs. Also, in the background, is shown the removable wardrobe that Philippa Faulkner had put in when she rented out the back wing! Removal of this wardrobe, as has been alleged by certain individuals, did not require the "busy removing of walls to fast restore Glanmore to its original condition".

A VICTORIAN PRESERVE

CONTINUED

wall and ceiling frescoes and friezes and quantities of gold paint.

Step through the doors of "Glanmore" and enter a different world. The impressive main staircase was obviously designed for sweeping descents by ladies in trailing ball gowns.

On one side of the central hall is a reception room and dining room. On the other side is a suite of rooms consisting of double drawing rooms and card and billiard rooms. All open into one another in such a way as to give an impression of unlimited spaciousness. The game rooms, soberly panelled in dark wood, are the only exception to the rule of riotous magnificence that prevails in the rest of the house.

As was the case in most stately homes of this era, the kitchen was tucked discreetly out of sight in the basement. Meals were lifted to the dining room on a dumb waiter.

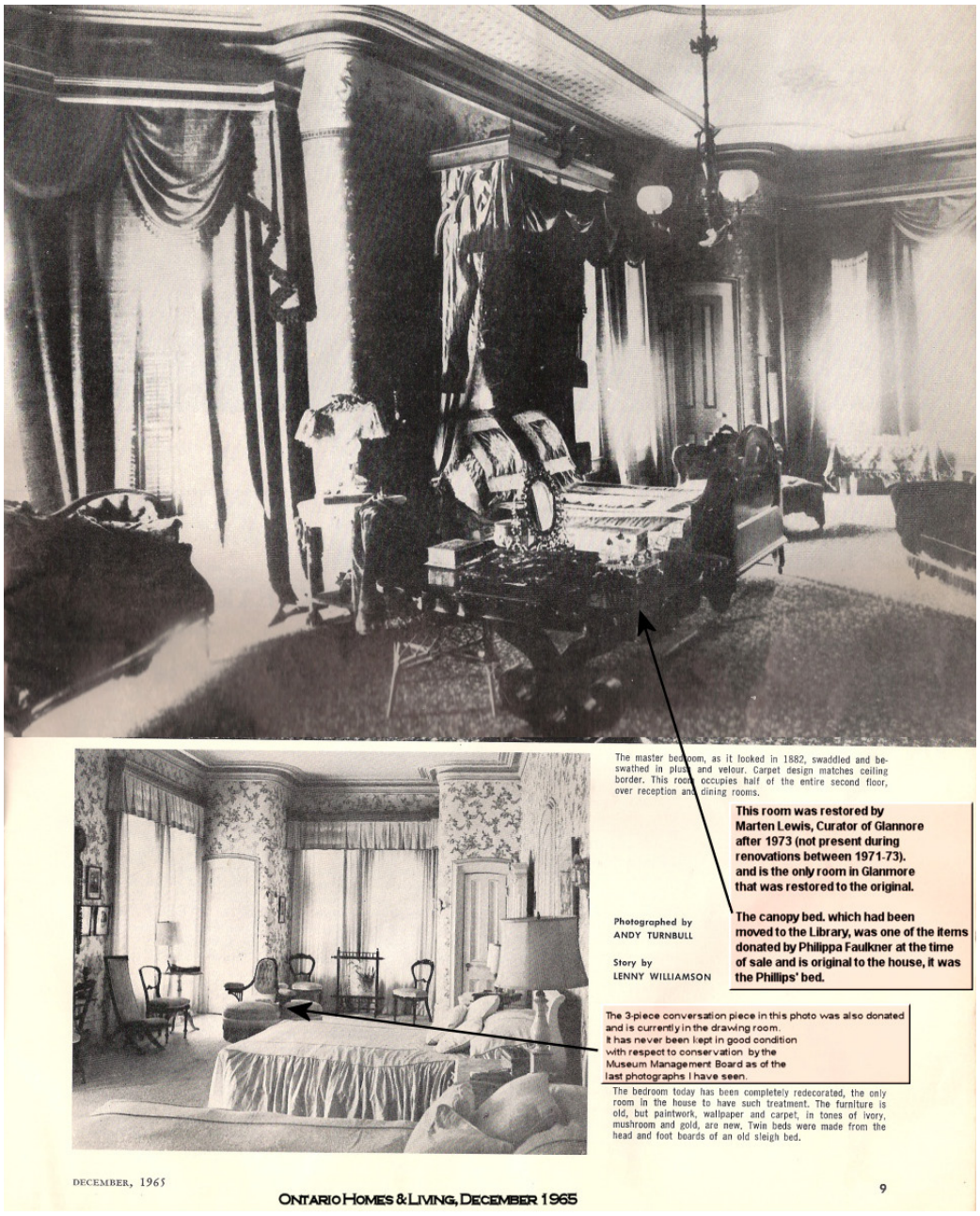
Everything at "Glanmore" was done on an impressive scale. When the Phillips entertained, they printed a dance programme, spread canvas over the drawing room carpets, and staged a grand ball.

Mrs. George Faulkner, granddaughter of the builder, is the third generation of her family to live in the house. She has culled out some of the excess furniture, pruned away a layer or two of window draperies, and hung abstract paintings in place of many of the original pre-Raphaelite portraits. Uninhibited modern art, far from adding a jarring note, matches perfectly the lusty exuberance of the house.

High Victorian houses like "Glanmore" are fun. If we can't take them as seriously as their builders intended us to, it's because we cannot visualize an age when the Dear Queen seemed destined to rule forever and the privileged few could afford to live luxuriously, untroubled by guilt complexes about the fate of their fellow men.

Main hall, today and yesterday. The elaborate frescoes are gone and the Greek bronzes on the finials have abandoned their gas lanterns for electric bulbs. But the stairway with original carpet intact, still looks more suitable for Victorians in ball gowns than young Sandy Faulkner taking the easy way down. Ruby glass vigil light from old church was one of the French pieces the original owner bought for the house.

Fig.353 Article in Ontario Homes & Living, 1965.



The master bedroom, as it looked in 1882, swaddled and be-swathed in plush and velour. Carpet design matches ceiling border. This room occupies half of the entire second floor, over reception and dining rooms.

This room was restored by Marten Lewis, Curator of Glannore after 1973 (not present during renovations between 1971-73). and is the only room in Glanmore that was restored to the original.

The canopy bed. which had been moved to the Library, was one of the items donated by Philippa Faulkner at the time of sale and is original to the house, it was the Phillips' bed.

Photographed by
ANDY TURNBULL

Story by
LENNY WILLIAMSON

The 3-piece conversation piece in this photo was also donated and is currently in the drawing room.
It has never been kept in good condition with respect to conservation by the Museum Management Board as of the last photographs I have seen.

The bedroom today has been completely redecorated, the only room in the house to have such treatment. The furniture is old, but paintwork, wallpaper and carpet, in tones of ivory, mushroom and gold, are new. Twin beds were made from the head and foot boards of an old sleigh bed.

DECEMBER, 1965

ONTARIO HOMES & LIVING, DECEMBER 1965

9

Fig.354 Article in Ontario Homes & Living, 1965.

Her Majesty's Royal Chapel of The Mohawks

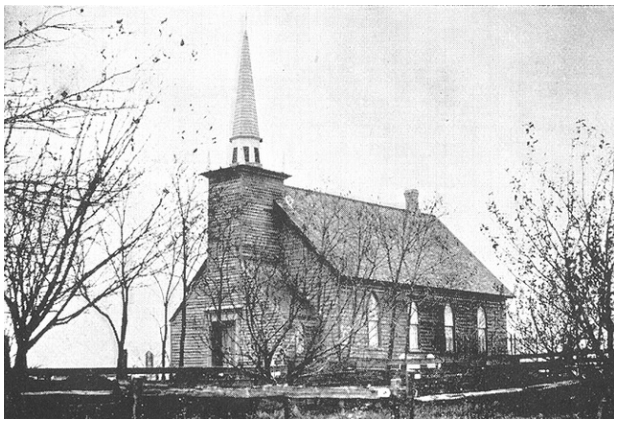


Fig.355 Illustration,photograph of the Mohawk Chapel, 1890. Thanks to Joseph Brant, under the Haldimand Treaty of 1784 a chapel was to be built by the Grand River, a gift to the Mohawk First Nations from the British Crown, George III.[125]

Chapel Information

Location
Her Majesty's Royal Chapel of the Mohawks
301 Mohawk Street
Brantford, Ontario N3T

Contact
Phone: 519.756.0240
E-mail: coordinator@mohawkchapel.ca

Hours of Operation
Open All Year
Tuesday-Sunday 10:00 am - 4:00 pm
Closed on Monday's

Admission
$5.00 per person

Owner
Six Nations Tourism

Building Information

Built
1785

Architect
John Thomas (Builder), John Smith(Builder),
and the British Crown

Heritage Site Designation
1904 (Royal Designation)
1981(Official Designation)
1999 (National Historic Site)

Building Type
Protestant Church/ Carpenter Gothic

Dimensions
10m x 20m approximately

Construction
Wood construction with solid walls made from squared logs
that were faced with hand sawn planks.[126]

Historical Timeline

1784
Through the Haldimand Treaty of 1784, Joseph Brant, the Mohawk leader, negotiated for a land grant that secured 950, 000 acres of the Grand River, about 6 miles on both sides of the river from its source to its mouth, and a church that would be the first Protestant church in Upper Canada. The terms were granted by the Crown of England as the loyalist First Nations (Mohawks, accompanied by Onandagas, Cayugas, Senecas, Oneidas, and Tuscaroras) gave up their land in New York to fight alongside the British during the American Revolution.[127]

1788
Under the leadership of Joseph Brant, the Mohawks set up a village with around 400 people. The village was located at "Brant's Ford", the crossing point of the river, a place that prospered and was a resting place for travelers as it linked the Niagara and Detroit rivers. This was also when the Church was dedicated to St. Paul by the Reverend John Stuart.[129]

1830
The second Anglican Bishop of Quebec, The Right Reverend Charles Stewart, declared the chapel Holy. Until 1833, it was the only Protestant chapel on the Grand River.[131]

1869
Major renovations were needed by this year which included the complete rework of the original Georgian style to the architectural ideals of the Victorian era.[133]

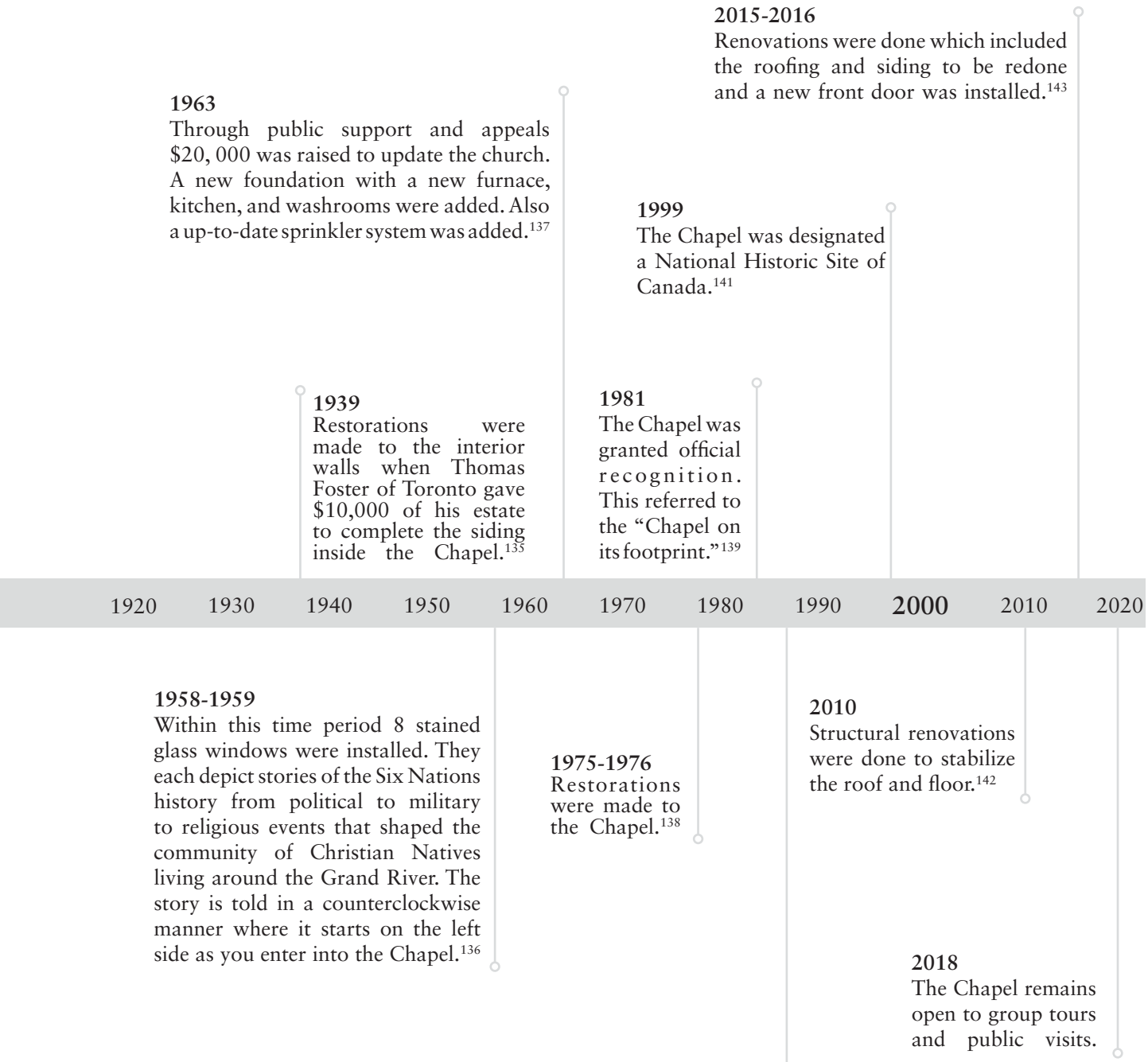
1780 1790 1830 1840 1850 1860 1870 1880 1890 **1900** 1910

1841
The Crown forced the Mohawks to surrender their village and the Six Nations moved to what is now the Six Nations Reserve (south-east of Brantford). The chapel remained under ownership of the Six Nations, but the congregation gradually disbanded as four new Churches and Anglican parishes were established on the Reserve. The Chapel gradually fell into ruin.[132]

1829
The interior axis of the chapel was re-oriented 90° to line up with gable. The interior layout with its narthex, sacristy, pew organization, has remained intact since 1929.[130]

1904
King Edward VII of the United Kingdom and British Dominions gave the chapel Royal designation.[134]

1785
The chapel was completed in 1785, a gift to the Mohawk First Nation from the British Crown, George III. It was built by two Loyalists John Thomas and John Smith who came from New York. [128]


1920
1930
1940
1950
1960
1970
1980
1990
2000
2010
2020
1939
Restorations were made to the interior walls when Thomas Foster of Toronto gave $10,000 of his estate to complete the siding inside the Chapel.[135]
1963
Through public support and appeals $20, 000 was raised to update the church. A new foundation with a new furnace, kitchen, and washrooms were added. Also a up-to-date sprinkler system was added.[137]
1981
The Chapel was granted official recognition. This referred to the "Chapel on its footprint."[139]
1999
The Chapel was designated a National Historic Site of Canada.[141]
2015-2016
Renovations were done which included the roofing and siding to be redone and a new front door was installed.[143]
1958-1959
Within this time period 8 stained glass windows were installed. They each depict stories of the Six Nations history from political to military to religious events that shaped the community of Christian Natives living around the Grand River. The story is told in a counterclockwise manner where it starts on the left side as you enter into the Chapel.[136]
1975-1976
Restorations were made to the Chapel.[138]
2010
Structural renovations were done to stabilize the roof and floor.[142]
2018
The Chapel remains open to group tours and public visits.
1984
Additional renovations were done to prepare for the Six Nations Bicentennial and a visit from Queen Elizabeth II and Prince Philip in 1984. It was also at this time that a fund was created to raise money for future upkeep of the Chapel.[140]



The Great Peace

The unification of the Senecas, Oneidas, Onodagas, Cayugas, and Mohawks into the 5 nations (later 6 Nations when Tuscarora was added). Here the Peacemaker, his speaker Hiawatha, and the 5 nations gather around the white pine tree of peace to join forces into one unified power.[144]



The Queen Anne Window

Queen Anne, in England, meets four of the 6 Nations chiefs in 1710. Here the Queen asks the 6 nations to remain loyal to the British, and stay aligned with the British military.[145]



The Arrival of Brant

Joseph Brant, the leader of the Mohawks, leaves New York and heads to Upper Canada with his followers. Since the Loyalist lost their territory in the U.S., the British, through the 1784 Haldimand Treaty gave the 6 Nations 950 000 acres of land (later reduced to 45 000 acres). Here Brant founded a Mohawk Village and within the year the Mohawk Chapel was built.[146]



Reunion of Old Friends

While Joseph Brant was in New York he befriended Rev. John Stuart at the Fort Hunter chapel. Here Brant and Stuart reunite at the Mohawk Chapel and the Reverend blessed the chapel along with giving the sacrament, baptizing, and marrying people of the Mohawk community.[147]

Fig.356-363 The 8 stained glass windows photographed above depict 8 historical moments and events in the Christian/Native community. Here stories of politics, religion, and war are chronologically laid out along the walls of the chapel.[152]



The Consecration of the Chapel

An Anglican Bishop from Quebec came in 1830 to sanctify the chapel. The chapel remained without a full time priest for 40 years until missionaries, from the New England Company, took over the chapel and tried to "civilize" the Mohawk people.[148]



The Queen's Window

This window shows Queen Elizabeth II's monogrammed initials, a permission that was granted by the Queen herself. Also within the window the Gospel, which was translated to Mohawk by Brant's nephew, Capt. John Norton, is being handed out.[149]



The Residential School Days Window

Susan Hardie, an Aboriginal teacher, is depicted here at The Mohawk Institute, a residential school where young aboriginal children were forcefully assimilated, divided from their parents, and removed from their cultures to "take the Indian out of the child."[150]



Returning Home

The historian Barry Hill is quoted saying that, "This last window therefore represents the hope that we all have for this life and our life in the next world."[151]

Fig.356-363 The windows were installed between 1959 to 1962 and were designed by David Mitson. The stained glass windows are a reminder of the spoken histories of the Mohawks that consume the chapel and its surrounding site along the Grand River.[153]



Fig.364 This drawing depicts the 6 Nations: Mohawk, Oneida, Onondaga, Cayuga, Seneca and Tuscarora.



Fig.365-368 Four Indian Kings painted by Jan Verelst, 1710. Sa Ga Yeath Qua Pieth Tow (Peter Brant), Etow Oh Koam (Mahican), Tee Yee Ho Ga Row (Hendrick Tejonihokarawa), and, Ho Nee Yeath Taw No Row (John of Canajoharie) (left to right above), visited England to meet with Queen Anne in 1710 to express their need for military assistance from the French to insure the Mohawks a safe and peaceful settlement in Canada, and to ask for missionaries that could counterbalance the French Jesuits who forced the natives to convert to Catholicism. The Queen was so impressed by the four men that she had these four paintings commissioned to commemorate their diplomatic visit to London.[154]



Fig.369 Battle of Oriskany by John Reuben Chapin, 1857. The illustration depicts one of the battles in which the Native American Tribes and the allied British army fought together against the Americans Patriots.[155]



Fig.370 Portrait of Colonel Guy Johnson by Benjamin West, 1775. The painting depicts Guy Johnson and Karonghyontye (Captain David Hill). Their friendship represents the relationship between the allied Mohawks and the British Loyalists. Peace between the powers allowed them to fight together against the American Revolutionists.[156]

"With great exertion and scanty means, the church was built. This monument of Brant's devotion to the Church of England was erected on the banks of the Grand River, a short distance from where now stands the flourishing city of Brantford. The venerable house of God, was the first protestant Church in Canada. These noble red men procured for the old Mohawk Church the first "church-going bell" that ever broke the stillness of a Canadian forest."[157]

- In The Life of Captain Joseph Brant
By Ke-Che-Ah-Gah-Me-Qua

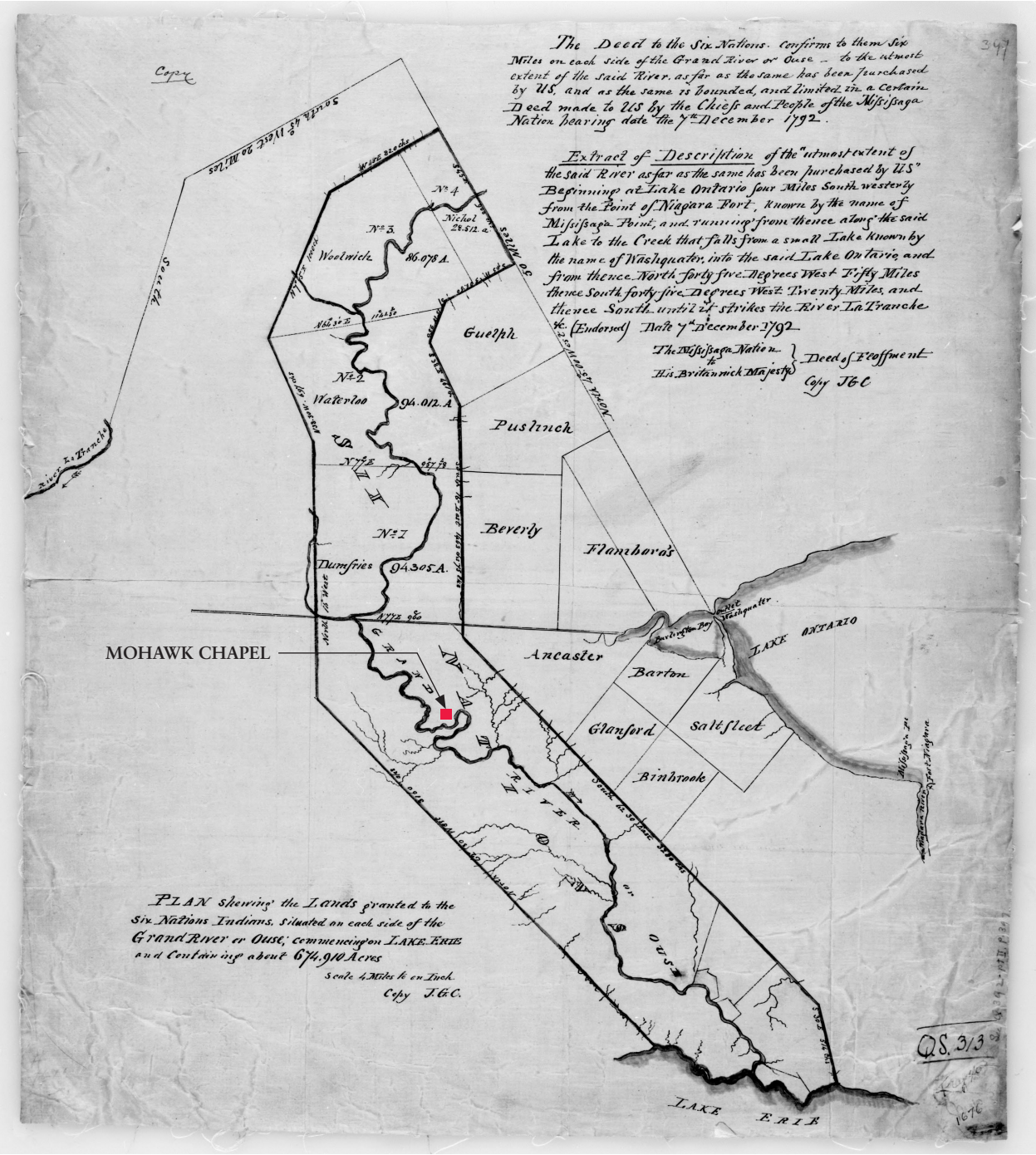


Fig.371 Plan depicting the land given to the 6 Nations on both sides of the Grand River. 1792.

"With the erection of this temple of the Mohawks begins the history of the Protestant churches in one of the fairest sections of the Dominion of Canada. It was a sweet and solemn bell that pealed out its message when service was held on those Sabbaths in pioneer days. Into the solitudes it rang, wakening the stillness, echoing to hill-top, and throbbing down to distant valley. Up and along the river stole the gladsome strain, the first call to prayer ever heard in this scarcely broken wilderness. From among the trees emerged the exiled people of the Long House. They mingled together; they entered the courts of the Great Spirit, silent and full of awe. There they listened to the Gospel story and burst forth into many happy songs of thanksgiving and of love."[158]

- In The War Chief of the Six Nations
By Louis Aubrey Wood



Fig.372 The Mohawk Village on the Grand River by Lieutenant Pilkington reproduction by Elizabeth Simcoe, 1793.

"Her Majesty's / St. Paul's Chapel of the Mohawks National Historic Site of Canada is a picturesque white-frame church located in a treed churchyard on the banks of the Grand River. Recognized as the oldest surviving church in Ontario, it serves the Mohawk community that relocated to the area after loyally supporting the British during the American Revolution. Official recognition refers to the church on its footprint as of 1981.

The heritage value of Her Majesty's / St. Paul's Chapel of the Mohawks resides in the witness it bears to the depth and strength of the British-Mohawk alliance and to an early period of Canadian history. The primary value of the church lies in its presence, its form and its structural composition. Value also exists in its design, decor, materials, function, site and setting."[159]

-FHBRO Heritage Character Statement

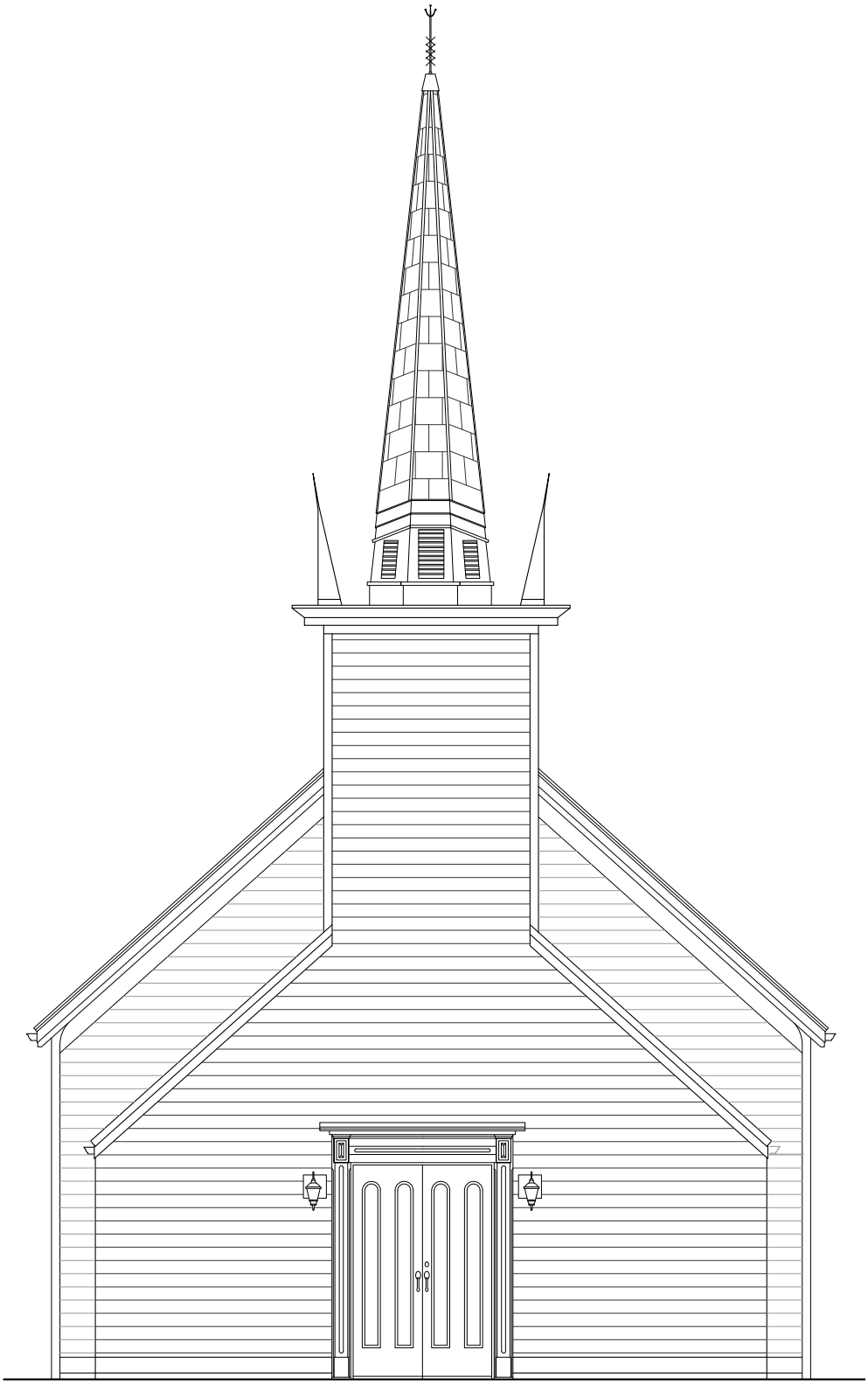


Fig.373 Front Elevation



Ruthven Park Mansion/ Thompson House



Fig.374 Ruthven Park,1907.

Museum Information

Location
Ruthven Park
243 Haldimand County Hwy 54
Cayuga, Ontario N0A 1E0

Contact
Phone: 905.772.0560
E-mail: info@ruthvenpark.ca

Hours of Operation
From Victoria Day to Thanksgiving:
Wednesday - Sunday - 10:00 am - 5:00 pm
Tours are on the Hour
Grounds: 9:00 am - 5:00 pm

Admission
Adults: $10.00, Students: $4.00, Children: $3.00

Owner
The Lower Grand River Land Trust Inc

Building Information

Built
Between 1845 & 1847

Architect
John Latshaw

Heritage Site Designation
Ontario Heritage building in 1998

Building Type
Classical Greek Revival mansion, leisure and museum building, important natural habitats of woodlands and wetlands

Dimensions
45 ft. x 40 ft. (Thompson House)
1500 acres (Ruthven Park)

Construction
Ashlar stone.
Rubble and cut stone were for later building additions.[160]

Historical Timeline

1830
David I Thompson moved to Haldimand County from Wainfleet. He decided to move because he wanted to invest in the Grand River Navigation Company with funds he earned while being a contractor on the building of the first Welland Canal in the 1820's. [161]

1841
David I Thompson was elected to the legislative assembly after the union of Upper and Lower Canada.[162]

1845-1847
The Thompson Mansion was completed.[163]

1851
David I Thompson had passed away and the estate was inherited by his son David ll, but he had to wait until he finished school at Upper Canada College, and was 21 years old to take over both the estate and his fathers businesses in the former town of Indiana.[164]

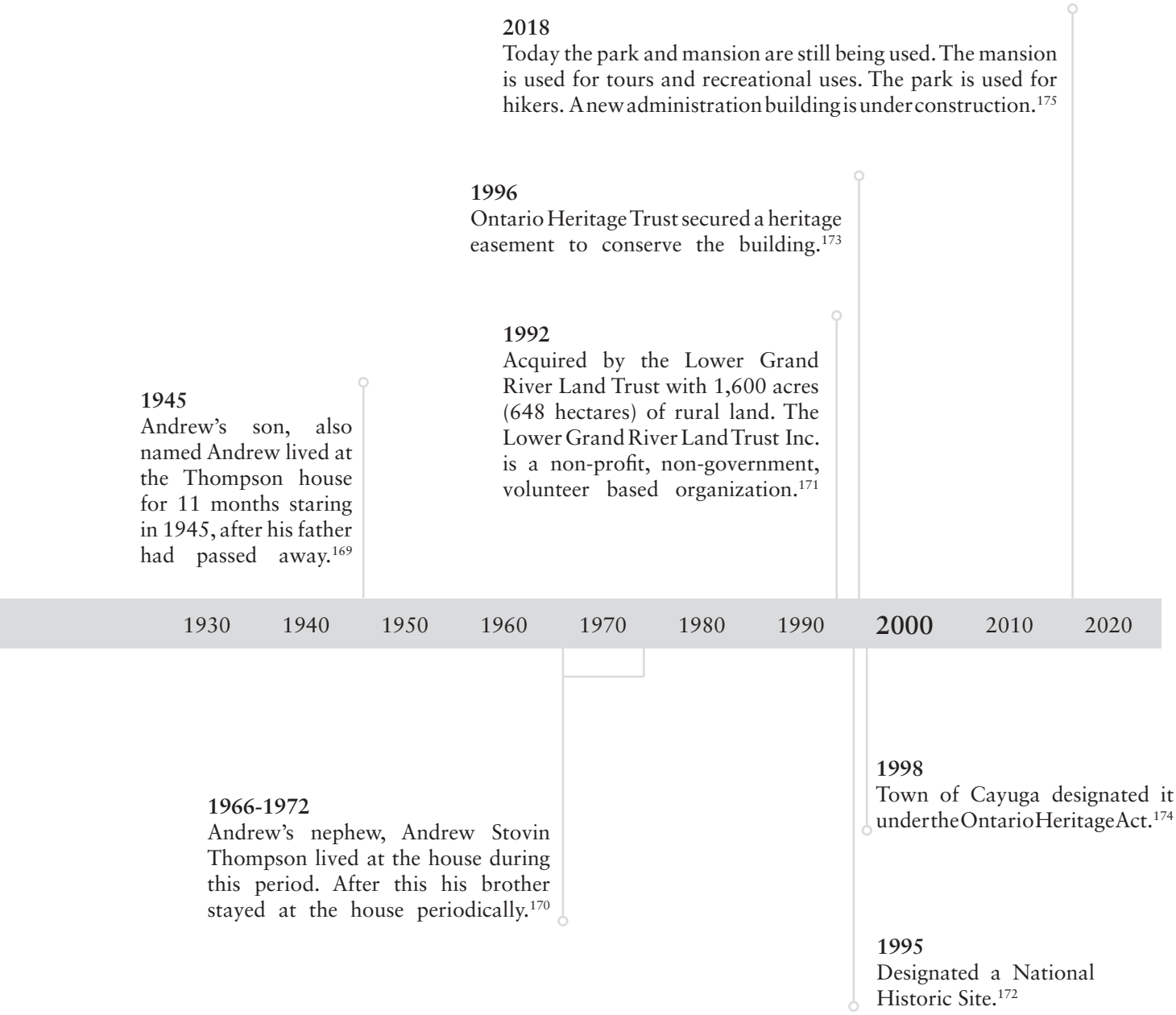
1865
The back wing of the house was added and the porch that originally wrapped around the back of the house was removed. The addition also changed the arrangement in which the servants used the house. The kitchen was now located in the back of the first floor instead of in the basement. This provided two extra bedrooms on the second level for the servants.[165]

Early 1880's
The staircase that went from the basement to the main hall of the mansion was removed.[166]

1886
David II Thompson passed away and his wife Elizabeth took over the responsibility of the house and businesses until their son Andrew Thorburn Thompson took over the estate. Andrew moved to Ottawa in the early 1900's and kept Ruthven as a summer home with staff to maintain the house.[167]

Late 1880's /Early 1900's
Servant's hall in the basement was converted into a billiard room. Wainscoting was added to the room and a maple floor was installed over the original pine floor.[168]

1830 1840 1850 1860 1870 1880 1890 **1900** 1910 1920


2018
Today the park and mansion are still being used. The mansion is used for tours and recreational uses. The park is used for hikers. A new administration building is under construction.[175]
1996
Ontario Heritage Trust secured a heritage easement to conserve the building.[173]
1992
Acquired by the Lower Grand River Land Trust with 1,600 acres (648 hectares) of rural land. The Lower Grand River Land Trust Inc. is a non-profit, non-government, volunteer based organization.[171]
1945
Andrew's son, also named Andrew lived at the Thompson house for 11 months staring in 1945, after his father had passed away.[169]
1930
1940
1950
1960
1970
1980
1990
2000
2010
2020
1966-1972
Andrew's nephew, Andrew Stovin Thompson lived at the house during this period. After this his brother stayed at the house periodically.[170]
1998
Town of Cayuga designated it under the Ontario Heritage Act.[174]
1995
Designated a National Historic Site.[172]

"A time when settlement was in its infancy along the Grand River, colourful steamships scows and large flat bottomed boats were carrying passengers logs and commodities on the waterway system. One of these settlements was the Irish village of Indiana that was beginning to develop into a thriving community. Here is where David Thompson started his family's economic and political dynasty, building a grist mill, lumber mill, distillery and general store. As a reflection of his prosperity, Ruthven Mansion was built on a plateau overlooking the Grand River. It remains today a symbol of a bygone era."[176]

- The Lower Grand River Land Trust Inc.



Fig.375 Map of the Ghost-town of Indiana, Ontario.

"The Park consists of nine hundred acres of Carolinian Forest, which forms part of the North Cayuga Slough Forest and wetlands. Six hundred additional acres are being actively cultivated by local farmers. There have been over four hundred different plant species identified by naturalists including ten provincially endangered plants. Bird Banding studies are currently under way. Ruthven Park is open for hiking on special event days. Throughout the generations the grounds of Ruthven have played a part in the Thompson family's history. The family enjoyed all aspects of the outdoors: leisurely strolls, tennis, fishing the Grand, swimming, horseback riding, gardening and many hours of entertaining. Ruthven was also a working farm with livestock, orchard, and cash crops. It is also believed that throughout the 1840's to 1870's militia were boarded and trained at Ruthven."[177]

- The Lower Grand River Land Trust Inc.

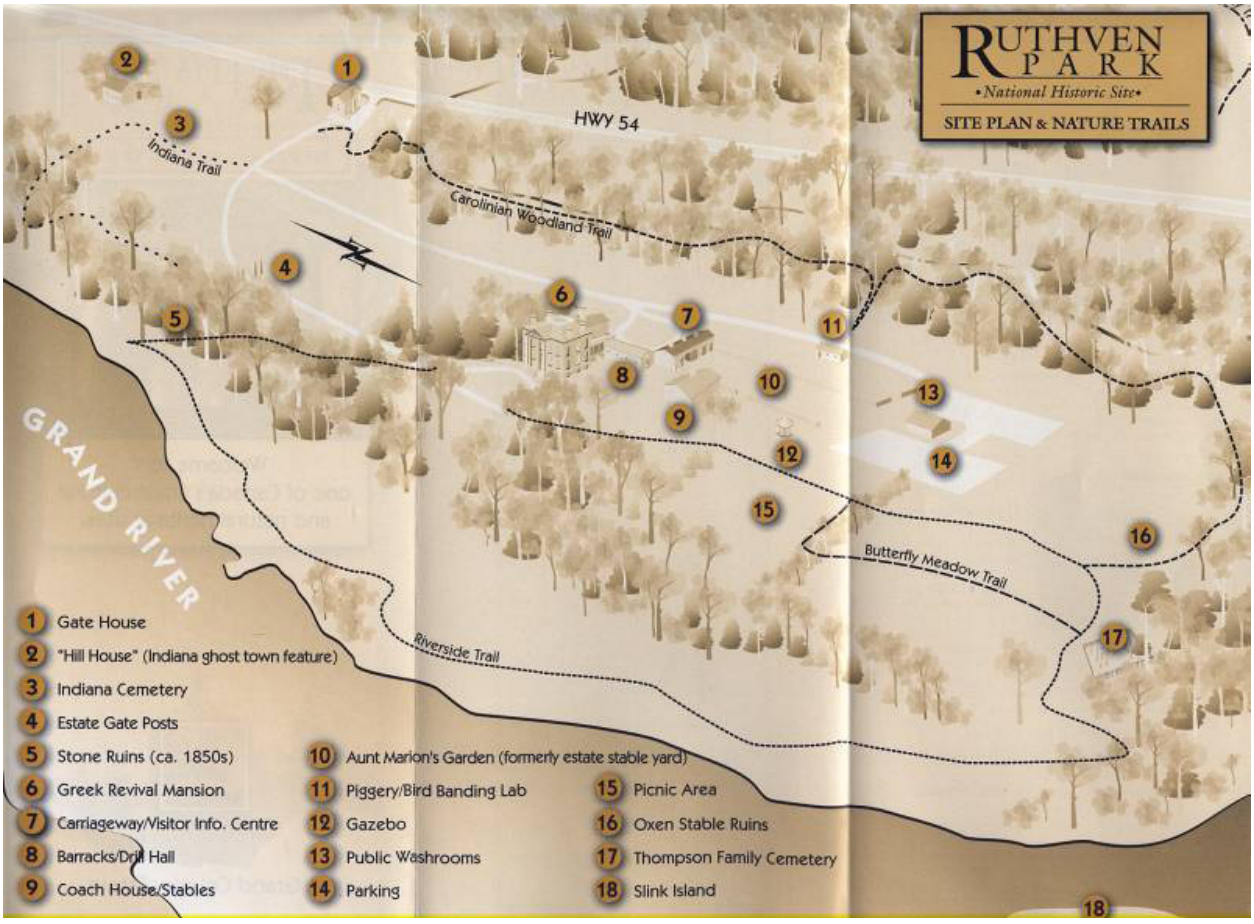


Fig.376 Present-day Ruthven Park diagrammatic map.

"Ruthven Park is the former home of five generations of the Thompson family. Not the newspaper magnet or explorer, but an important family in their own right. With members of the military, actors, businessmen and politicians, the family contributed to the formative years of country and to the building of our nation up until the 1990's. They were also active members of the Haldimand community."[178]

- The Lower Grand River Land Trust Inc.



Fig.377 The Thompson Family Tree

"The estate was built in the English picturesque landscape model and has largely survived intact to the present day. The 1,500 acre property is now made up of Carolinian forests, active farm fields, wetlands, meadows, two cemeteries, nineteenth century buildings, and an island."[179]

- The Lower Grand River Land Trust Inc.



Fig.378 Aerial view of Ruthven Park.

"Ruthven Park was designated a national historic site of Canada in 1995 because: it is a cultural landscape of national historic and architectural significance; it is a fine country estate, laid out by David Thompson, a principal promoter of the Grand River Navigation Company, according to early-19th-century picturesque principles of landscape design; the major feature, in both its exterior form and interior design, is an exceptionally fine Greek Revival villa showing American influences; and, the estate is associated with Upper Canada's transformation from a "settler" to a "settled" society and it visually manifests the imposition of restrained order and harmony on an unruly river landscape."[180]

- Historic Sites and Monuments Board of Canada



Fig.379 Front Elevation

0 1 2 3 5m



Fig.380 East Elevation



Fig.381 South Elevation

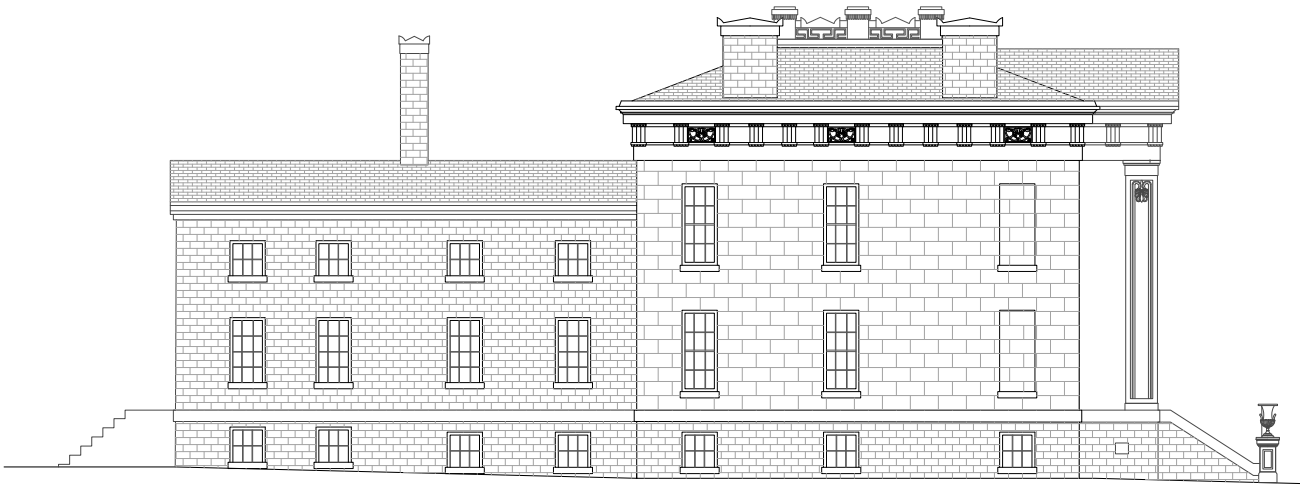


Fig.382 North Elevation

0 1 2 3 5m

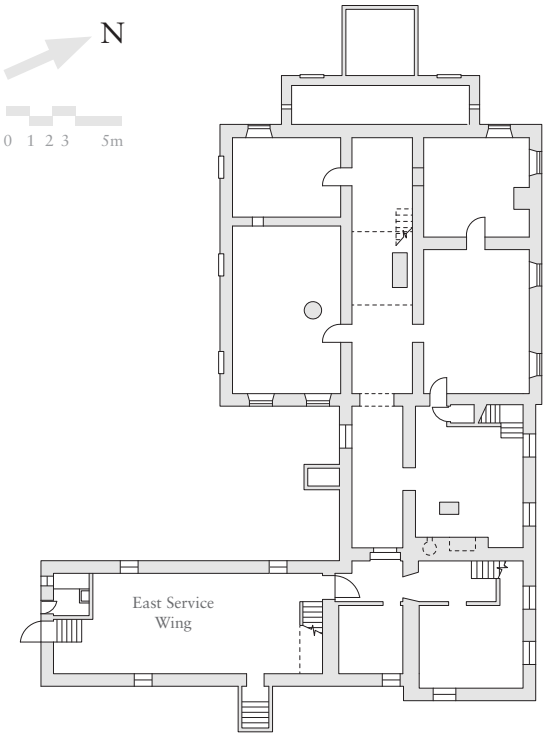


Fig.383 Basement Floor Plan

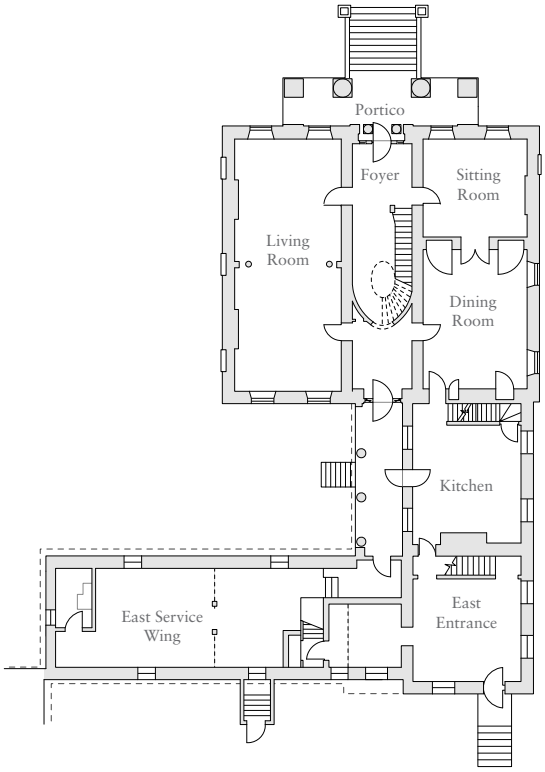


Fig.384 Ground Floor Plan

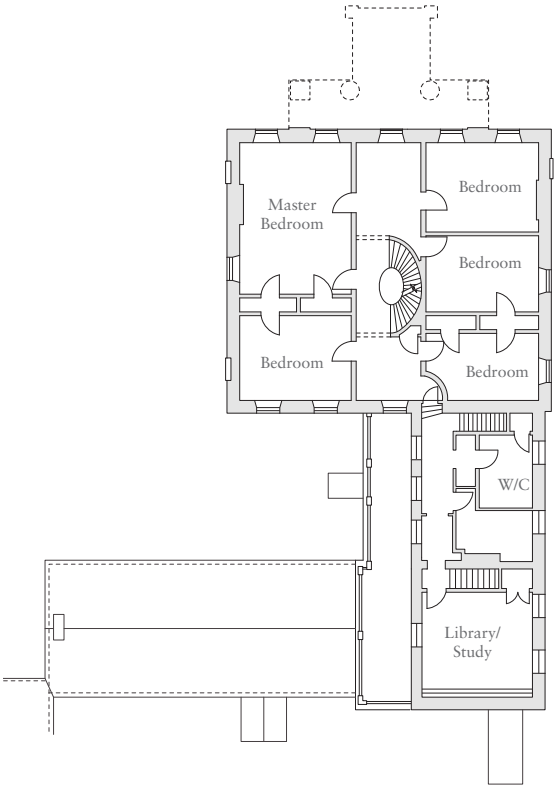


Fig.385 Second Floor Plan

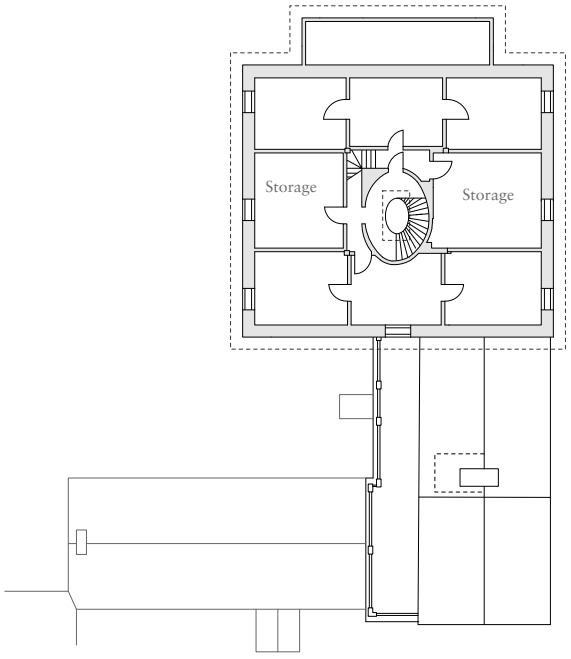


Fig.386 Third Floor Plan

Sharon Temple



Fig.387 Sharon Temple in the 1920's soaring over the fields.

Museum Information

Location
Sharon Temple
18974 Leslie Street
Sharon, Ontario L0G 1V0

Contact
Phone: 905.478.2389
E-mail: info@sharontemple.ca

Hours of Operation
May – October
Thursday to Sunday – 10:00 am – 4:30 pm
All other times as weather permits, & by appointment only.

Admission
$5.00 per person

Owner
Sharon Temple Museum Society

Building Information

Built
Between 1825 & 1832 by the Children of Peace

Architect
David Willson & Ebenezer Doan

Heritage Site Designation
National Heritage building in 1990

Building Type
Temple, Open-air museum, & National Peace Site

Dimensions
60 ft. x 60 ft.

Construction
Locally sourced timber only, with a field stone foundation. Skeleton of Temple has no nails, instead is held together by mortis and tenon joints.[181]

Historical Timeline

1812
Children of Peace, an independent sect of the Quakers was formed by David Willson.[182]

1830's - 1850's
In these years the sect had reached its largest group of followers , which consisted of around 300 members. The sect became known for its political activity, including the support of the democratic government reform. Specifically in 1837 members of the sect joined the Upper Canadian Rebellion, and had a large role in fighting for democracy in Canada.[184]

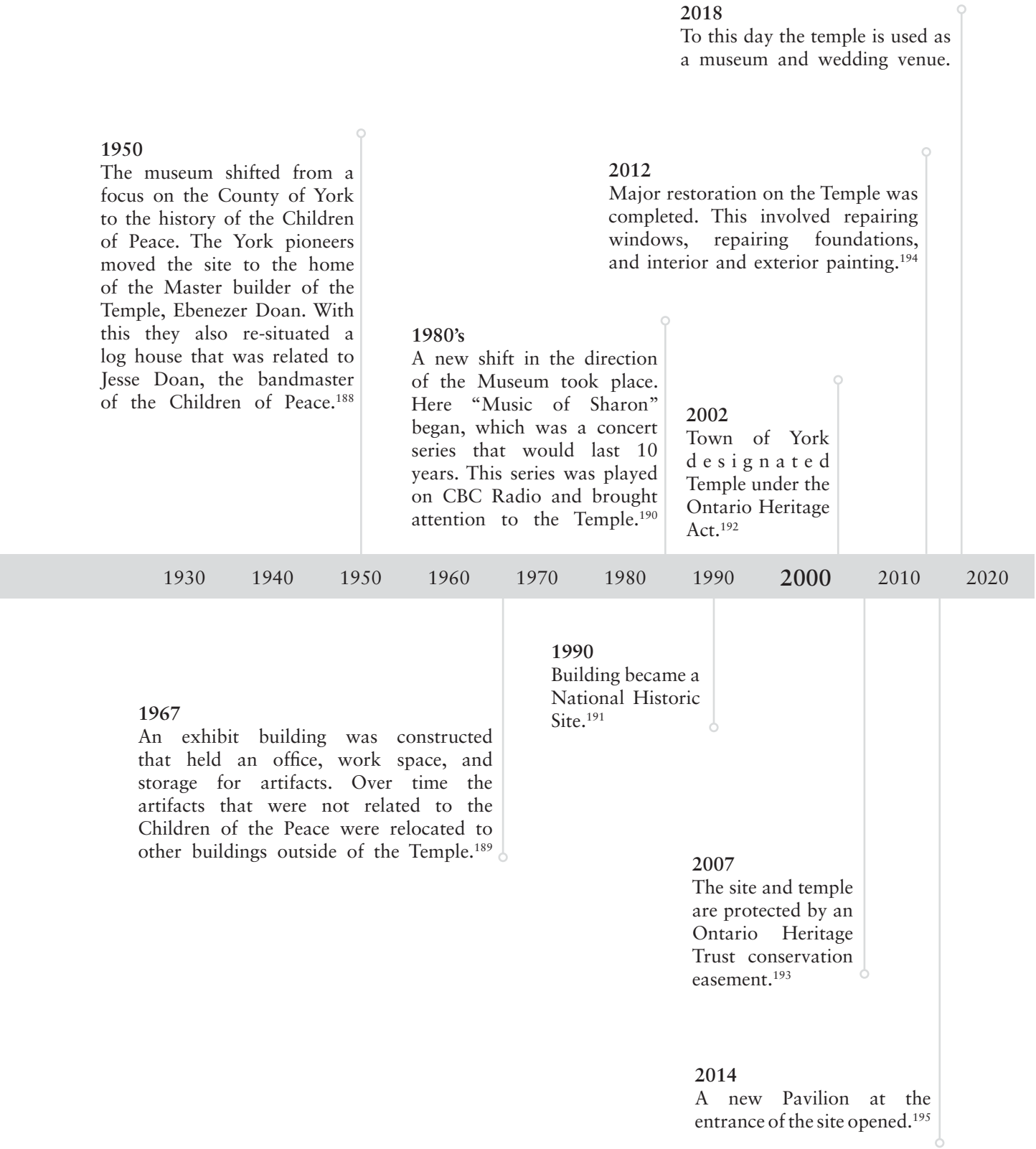
1916
Temple fell into neglect & disrepair.[186]

1810 1820 830 1840 1870 1880 1890 **1900** 1910 1920

1889
Last service held in the Sharon Temple due to the declining membership which eventually led to the discontinuances of services.[185]

1917/1918
York Pioneer and Historical Society, based in Toronto, purchased the property after raising enough funds. In 1918 the Temple opened as a museum.[187]

1825-1832
Sharon Temple was opened. The Temple of Worship was used for services on the last Saturday of every month, September harvest, & for Christmas Day.[183]


2018
To this day the temple is used as a museum and wedding venue.
1950
The museum shifted from a focus on the County of York to the history of the Children of Peace. The York pioneers moved the site to the home of the Master builder of the Temple, Ebenezer Doan. With this they also re-situated a log house that was related to Jesse Doan, the bandmaster of the Children of Peace.[188]
2012
Major restoration on the Temple was completed. This involved repairing windows, repairing foundations, and interior and exterior painting.[194]
1980's
A new shift in the direction of the Museum took place. Here "Music of Sharon" began, which was a concert series that would last 10 years. This series was played on CBC Radio and brought attention to the Temple.[190]
2002
Town of York designated Temple under the Ontario Heritage Act.[192]
1930
1940
1950
1960
1970
1980
1990
2000
2010
2020
1990
Building became a National Historic Site.[191]
1967
An exhibit building was constructed that held an office, work space, and storage for artifacts. Over time the artifacts that were not related to the Children of the Peace were relocated to other buildings outside of the Temple.[189]
2007
The site and temple are protected by an Ontario Heritage Trust conservation easement.[193]
2014
A new Pavilion at the entrance of the site opened.[195]

"Sharon, originally known as Hope, was settled in the early 1800's by United Empire Loyalists, many of them Quakers, enticed here by the 200 acre land grants. David Willson with his wife, Phoebe, and two sons settled here in 1801. After breaking away from the Quaker Church, he established his own religious sect, The Children of Peace. They had a large congregation and developed a unique settlement with a large meeting house and Temple, schools, hotels, a post office, a general store, a cider mill and a grist mill. Many craftsmen - carpenters, wheelwrights, blacksmiths, tinsmiths, shoemakers, a seamstress and a telegraph operator - lived in the village."[196]

- Town of East Gwillimbury

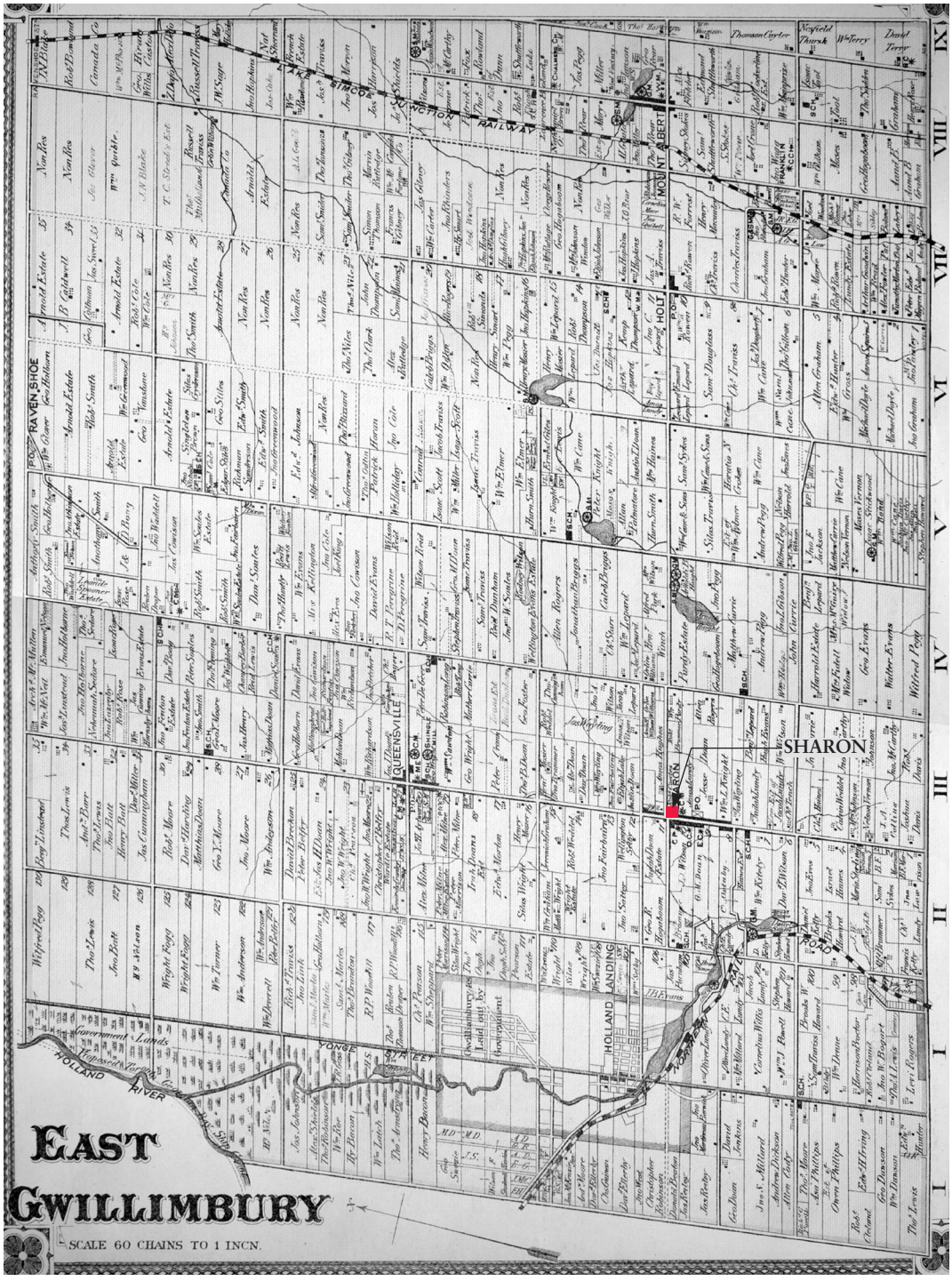


Fig.388 Gwillimbury - East Map, 1878.

"In the Upper Canada of the 1820's, in the Village of Sharon, a small community known as the Children of Peace crafted, with simple tools but consummate skill and artistry, a dramatic architectural testament to its vision of a society founded on the values of peace, equality and social justice."[197]

- Sharon Temple Museum Society

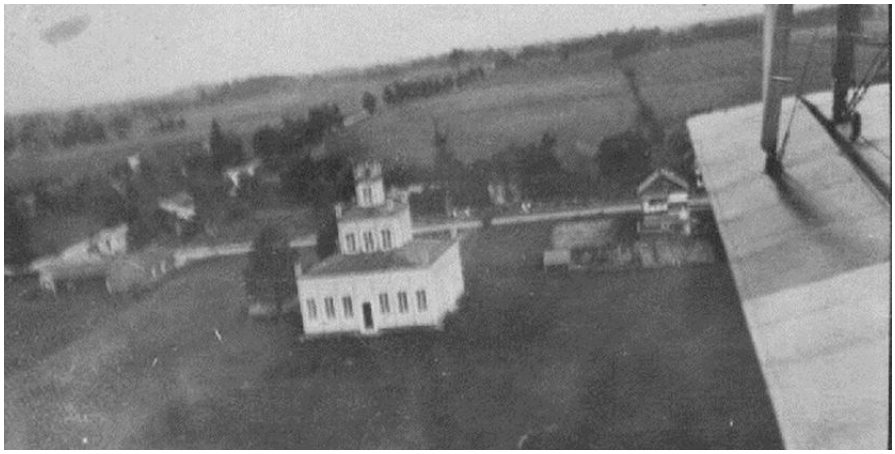


Fig.389 Aerial view of Sharon Temple from a bi-plane, 1800's.

"Square in plan and painted white with green trim, the Temple of Peace is a unique frame construction building comprising three tiers that rise from a 60-by-60-foot base to a 12-by-12-foot lantern. Each tier has tall multi-paned windows on all four sides with a small pinnacle at each corner of the roof. Every element of the Temple was intended to symbolize some aspect of the sect's religious beliefs – the three tiers represent the Trinity; a door in each of the four sides allowed people to enter on an equal footing from all directions; equal numbers of windows on each side allowed the light of the gospel to shine on the assembly with equal strength; four pillars supporting the lantern were inscribed with the words denoting the cardinal virtues of faith, hope, love and charity; and 12 pinnacle lanterns and 12 interior pillars represent the apostles."[198]

- Ontario Heritage Trust

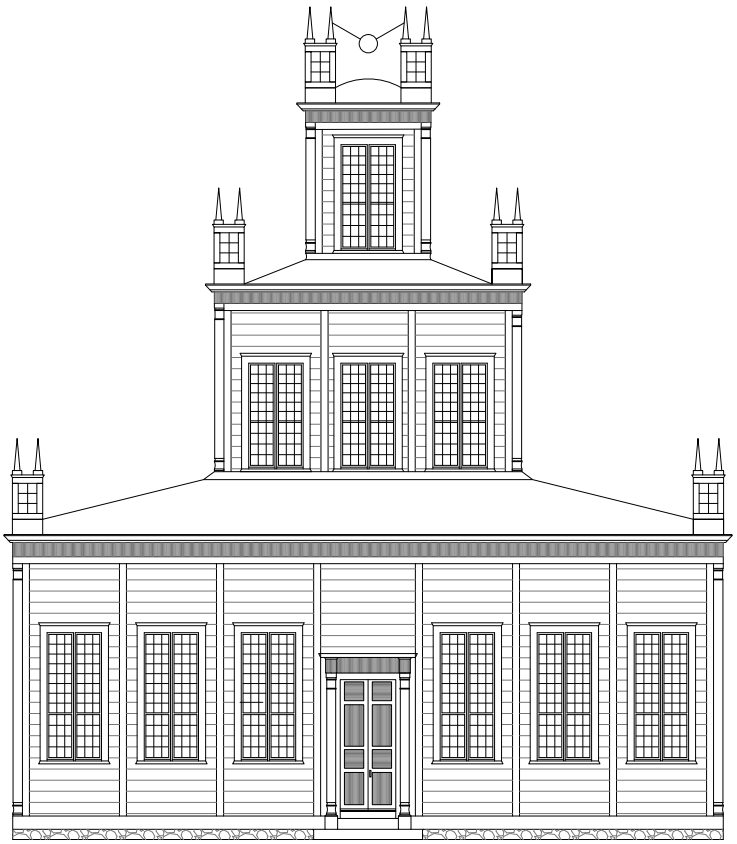


Fig.390 South Elevation

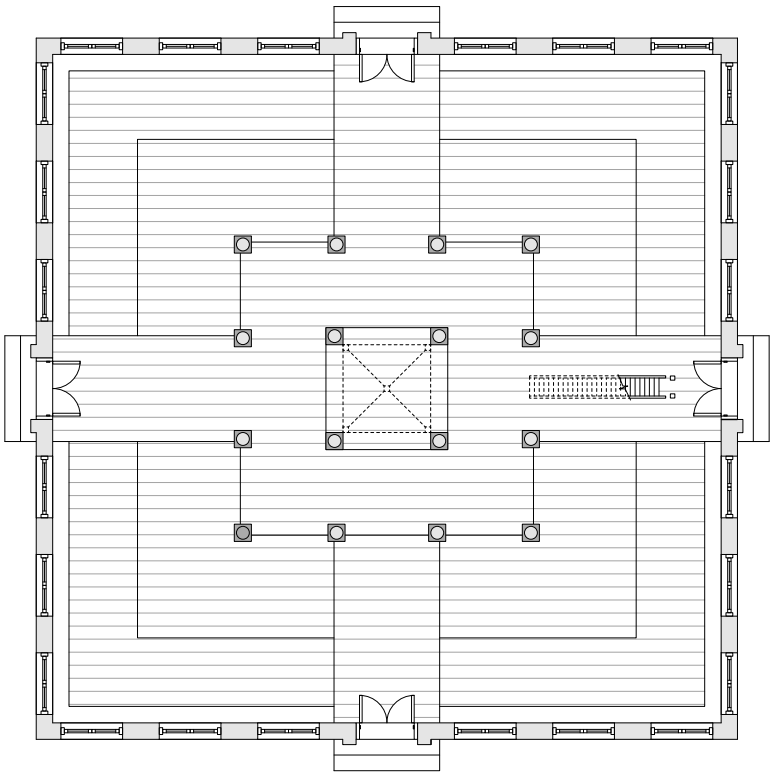


Fig.391 Ground Floor Plan

Toronto Necropolis

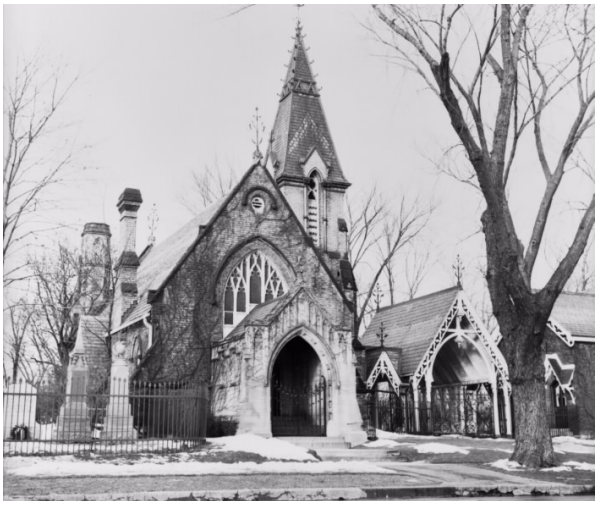


Fig.392 Necropolis Cemetery, Winchester St., n.e. corner Sumach St., 1955.

Chapel Information

Location
Necropolis Cemetery
200 Winchester Street
Toronto, Ontario M4X 1B7

Contact
Phone: 416.923.7911
E-mail: ntpleasantfcinfo@mountpleasantgroup.com

Hours of Operation
Open All Year
Monday to Sunday - 8:00 am - 6:00 pm
Closed on Holiday's.

Admission
Free

Owner
Mount Pleasant Group Of Cemeteries

Building Information

Built
1872

Architect
Henry Langley

Heritage Site Designation
1905

Building Type
Gothic Revival - Cemetery and Crematorium

Dimensions
6m x 11m

Construction
Brick construction. Unique, multicoloured, intricate patterned slate rood, arches, finials, front and back stained glass windows, and intricate iron work.[199]

Historical Timeline

1825
The grounds at the Toronto Necropolis include the remains of people originally buried in Potters field, located on the northwest corner of Bloor and Yonge. This was the first non-denominational burial site in Toronto and consisted of 2.5 hectares of burying ground in the then named town of "Muddy York". The cities growth forced its closure, and remains were moved to the Necropolis as well as Mount Pleasant Cemetery.[200]

1861
The first mayor of Toronto, William Lyon Mackenzie was buried at the Necropolis.[202]

1880
George Brown, the Father of Confederation was buried at the necropolis, after he died from gangrene, contracted after he was shot in the leg.[204]

1830 1840 1850 1860 1870 1880 1890 **1900** 1910 1920

1850
Toronto Necropolis Cemetery opened.[201]

1906
The architect, Henry Langley was buried at the Toronto Necropolis at the age of 70. He wanted to be buried at the cemetery he "beautified".[205]

1872
The chapel, entrance gate, and office were created by Henry Langley, a Toronto architect. The entry pavilion and chapel, as well as the superintendent's office and residence, are considered among the "finest examples of Gothic Revival architecture in Canada."[203]

1929
While excavating at 38 Bloor St. W., workmen uncovered human remains in what was once Potter's Field. In the absence of identification, the bones were re-interred.[206]

1957
Joseph Burr Tyrell, the man known for finding dinosaur (Albertosaurus Sarcophagus) bones in Drumheller, Alberta in 1884, was buried at the Necropolis.[208]

2018
The building has had minor renovations over the years to keep the building intact. It is still used as a chapel and a crematorium.

1930 1940 1950 1960 1970 1980 1990 **2000** 2010 2020

1933
Renovations were made to the building, to keep the chapels newness value. Also additions were added and the first crematorium in Ontario was opened.[207]

2011
Jack Layton, a leader of the NDP, who passed away in 2011, had some of his ashes interred at the Necropolis.[209]

"Bordering Riverdale Farm is Toronto Necropolis, one of the most picturesque sites in all of Toronto and a little bit of English countryside in the heart of Canada. The cemetery was established in 1850, when it was decided that the city cemetery at the time (located at what is now the juncture of Bloor and Yonge Street) was getting overcrowded and that the corpses were starting to interfere with the city's water supply. The bodies of that graveyard were moved to their new location bordering the Don Valley, far away from their original resting place near the budding center of Toronto and the burgeoning town of Yorkville."[210]

- Excerpt from Toronto: A Pictorial Celebration
  By Bruce Bell and Elan Penn

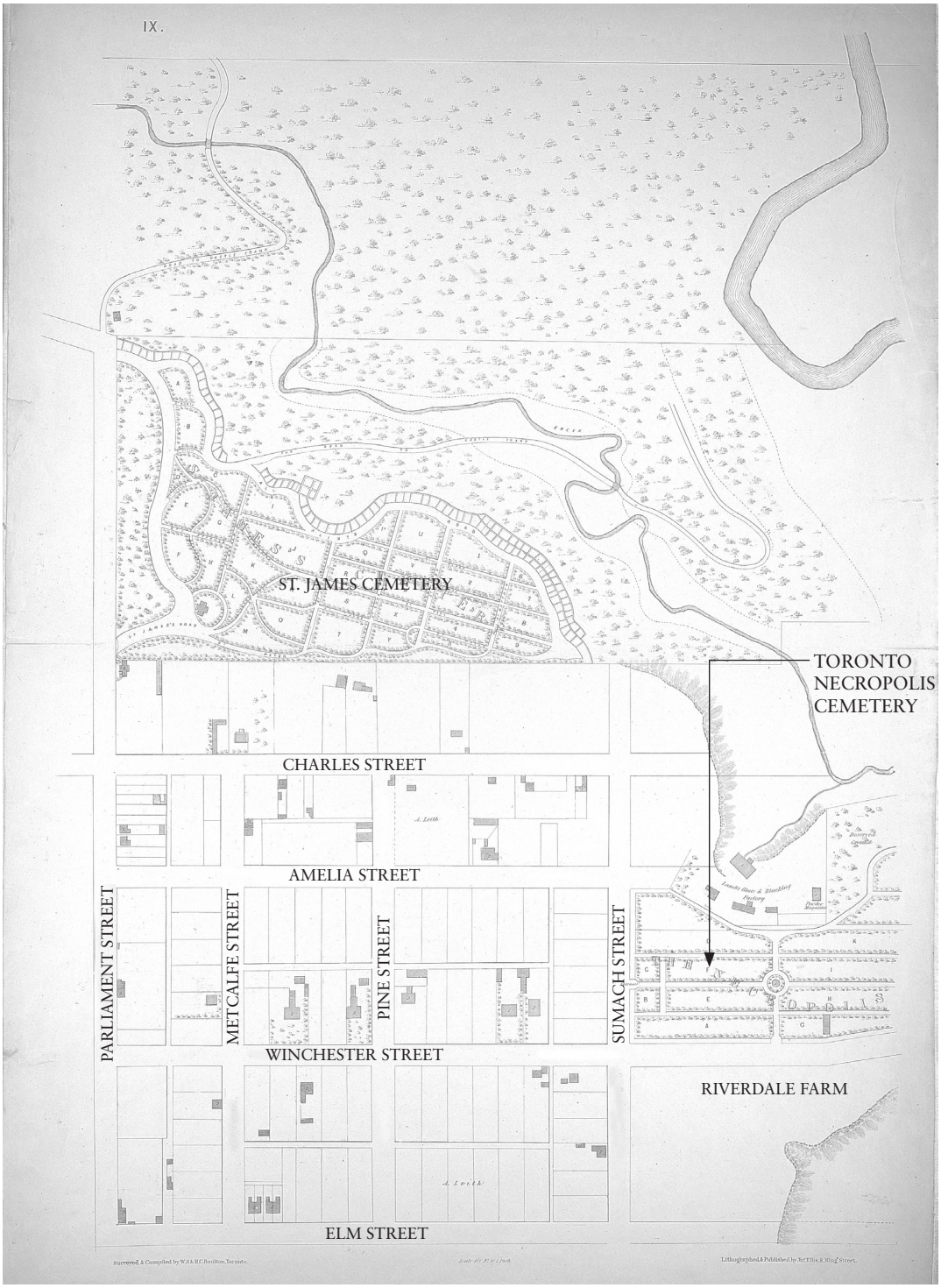


Fig.393 Plate 9 (Parliament and Elm Street) of 1858 Atlas of the City of Toronto and Vicinity.



Fig.394 While excavating at 38 Bloor St. W. in 1929, workmen uncovered human remains in what was once Potter's Field. In the absence of identification, the bones were reinterred.[211]



Fig.395 Looking north up the middle of Parliament Street from Queen. Crossover is shown in foreground Birney Car 2258 approaches in the distance.



Fig.396 Riverdale Zoo — polar bear cage with Necropolis Chapel as reference in background. The zoo was opened for 75 years before it closed in 1975. In 1978 the Riverdale Farm took over the location and the Zoo was replaced by the Metropolitan Toronto Zoo.[212]



Fig.397 Riverdale Park, 1912. Riverdale Park has always been a popular spot for both sport and leisure activities, at all times of the year. The park was split by the Don Valley parkway between 1958 and 1967 which created a divide in the park. The west part of Riverdale Park is where the Riverdale Farm and the Toronto Necropolis are located.[213]

"Toronto Necropolis is one of the city's oldest and most historic cemeteries, and is characterized by breathtaking natural vistas and distinctive architecture including stained glass windows. The collection of sculpture and Victorian buildings make it one of the most picturesque cemeteries in the city, with fine examples of High Victorian Gothic architecture in the fully restored cemetery entrance, chapel and office."[214]

- Mount Pleasant Group

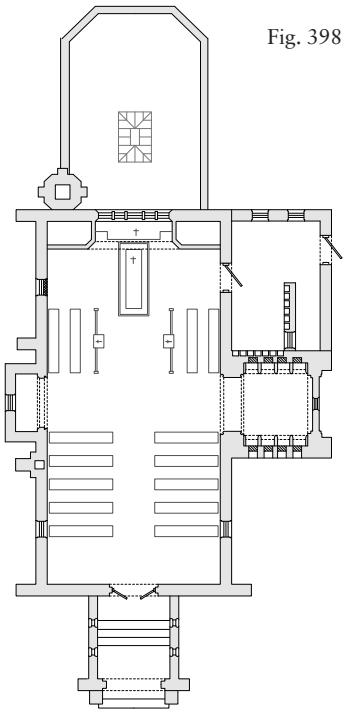


Fig. 398 Ground Floor Plan

Fig. 399 Front Elevation

Conclusion

Photography is not about documenting something that is. Photography is about holding on to a memory, a special moment, a glimpse of something only seen by the photographer. Photography memorializes my memories, my passions, my observations. It allows me to tell a story with the observer standing beside me rather than in front of me, as Ansel Adams once said, "there are always two people in every picture: the photographer and the viewer."[215] We are together walking down streets, peering at history in the present day. We are observing lives that passed, we are creating new perceptions, we are picturing the life that went into the formation of each heritage building.

More than passion, there was pleasure. Pleasure in the travel, pleasure in the search, pleasure in imagining the places I was about to visit. Every trip brought new experiences and sensations. I learned the beauty of cloudy days and the struggles of the beaming sun. I felt the importance and stature of each building as I approached it. I admired each building as if it was one imagined by Vitruvius. The craftsmanship that stressed the materials was romantic and poetic. Every detail stood alone yet blended harmoniously with the entirety of the building.

Photography is the tool that emphasizes the detail. I loved moving room to room finding hints of something unique, photographing these elements with light and darkness, with shifting views and contrasting parts. Photography is what captures the serene moment of sun filtering through the dark room at the Bellevue House. Photography has the ability to abstract the design of the Sharon Temple. Photography captures the suffocating vines that grasp the walls of the Necropolis Chapel; it accentuates this relationship to nature. Photography creates layers and depth; it captures the intricate brick work on the Glanmore house with layers of textures and shadows from trees that surround the building. Photography captures my memories of being alone, surrounded by only architecture and nature, hidden from sight, immersed in pleasure. Photography is my voice that shares in a story of my experiences and observations.

It is not for me to tell one what this thesis is, what one should look for, or what one should see. It is for the viewer to create their own lines of flight, to observe the images and form a unique narrative. For it is scientific fact that a phenomenon observed, is a phenomenon changed.[216]

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