

ARCHITECTURAL HERITAGE REPORT

for

THE OJIBWAY HERITAGE SOCIETY

and

COMMUNITY CENTRE

Ojibway Island, Pointe au Baril, Ontario, P0G 1K0



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APPENDIX I: EXCERPTS FROM THE BRAGDON PAPERS



THE OJIBWAY: ARCHITECTURAL HERITAGE REPORT

INTRODUCTION AND INTENT OF REPORT

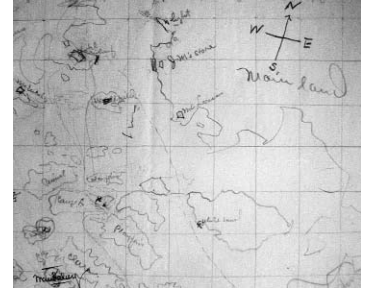
This report has been prepared for the Ojibway Heritage Society and Community Centre (the buildings hereafter called "the Ojibway") as part one of a two part study toward the development of a master plan maintenance program. The intent of this report is to provide a heritage evaluation of the buildings on site.

Because there are 19 buildings on the property, the first section of the heritage evaluation is written covering elements in common to the whole site. The second section makes specific references to individual buildings' features.

The report is based on research done on site over two visits and from published information, oral histories, Ruth McCuaig's archive, and the Bragdon archive at the University of Rochester.

ERA would like to thank Bill Mosley, Ruth McCuaig, Mary Huth and the staff of the University of Rochester Library, and Jean France for their contributions to this report. Thanks especially to Ruth McCuaig and the University of Rochester Library for the use of their archival collections.

Fig. 1: North elevation of the Ojibway Hotel taken by May Bragdon, Summer 1907.



BRIEF HISTORY

The Ojibway was designed by May and Claude Bragdon for Hamilton C. Davis, all of Rochester. Originally built as a hotel, the building has served as a social hub for the Pointe au Baril Islander's community since its construction.

Hamilton Davis came to Pointe au Baril after his sister, Helen Davis, built a cottage on a nearby island called St. Helena in 1903. Her reports of the excellent fishing, beautiful wilderness and healthy environment encouraged a large number of people from her social circle to visit the area within the next few years, including May Bragdon and Hamilton Davis. On

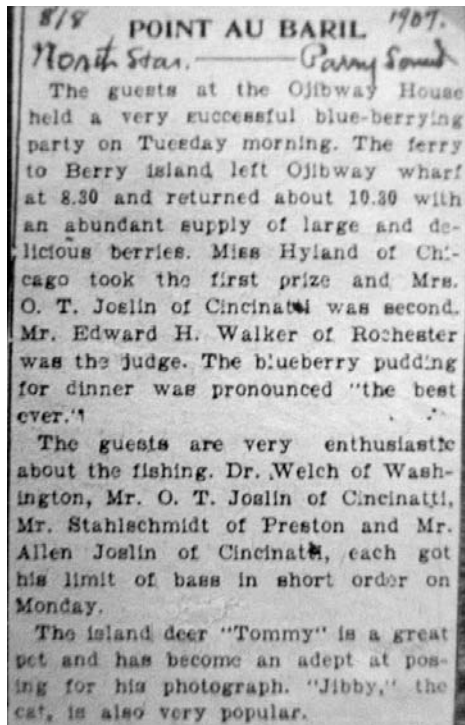
one of these trips in 1905, Hamilton Davis developed a hotel scheme, after hearing that C. P. R. was going to extend a rail line through Pointe au Baril. That fall he returned to buy Pine Tree Island, a large sheltered island with deep water frontage and



(FAR LEFT) Fig. 2: Claude Bragdon. (LEFT) Fig. 3: May Bragdon. (ABOVE) Fig. 4: Map drawn by May Bragdon showing approximate layout of Islands around Ojibway Island (marked as 'Hotel'). (BELOW) Fig. 5: Hamilton and Irene Davis, 1934.

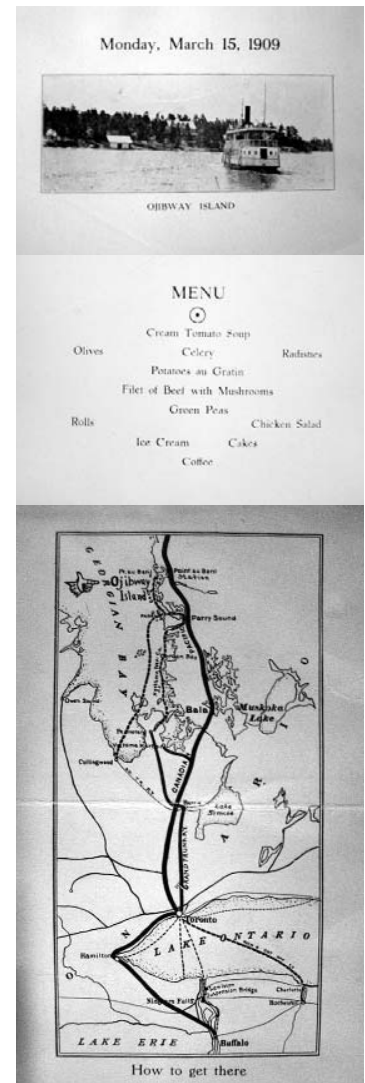
expansive views, which he renamed Ojibway Island. Over the following winter, he and May Bragdon planned the hotel complex, and by June 23 1906 the first phase of it was open.

The hotel appears to have been started with the support of a group of Rochester shareholders, one of whom was May Bragdon (see diaries). The American connection appears to have been particularly strong at this hotel. A newspaper clipping from the Parry Sound North Star mentions a number of names of guests from the United States, along with such local fauna as "Jibby" the Ojibway's cat and "Tommy" the Island's tame deer.



The hotel developed fairly quickly as access improved and increased in popularity. Construction began in the spring of 1906 and it opened for visitors on June 23rd, 1906. As well as being a popular hotel, it quickly became a social centre for the island's cottage community. The Ojibway was a stop on the steamship routes, with stores and repair shops on the dock, and offered excellent food in its dining rooms. Very early in its development the hotel came to be a gathering point for Pointe au Baril cottagers.

By the turn of the century, most of the vacation areas of Georgian Bay and Muskoka had become

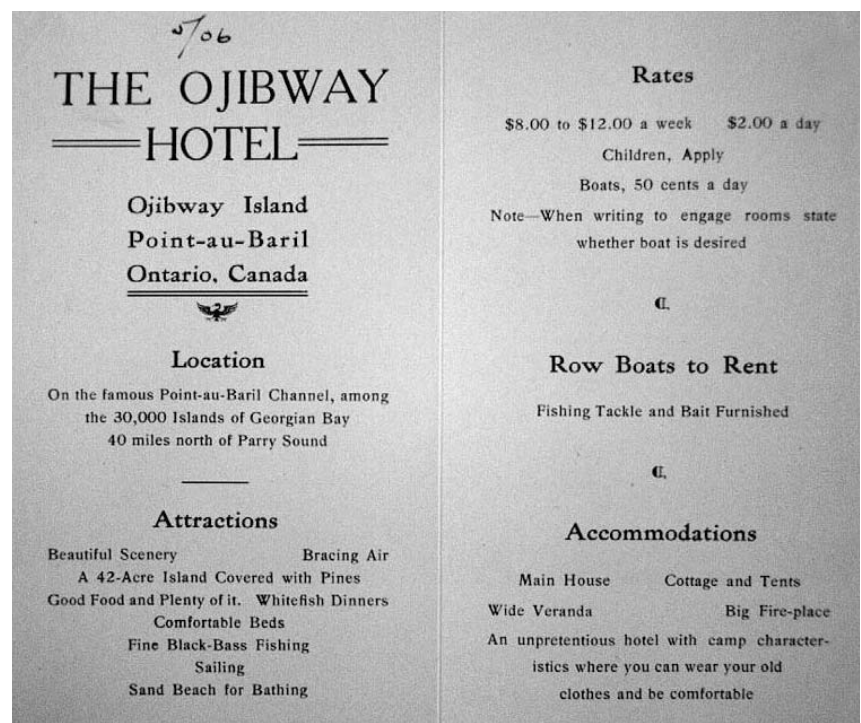
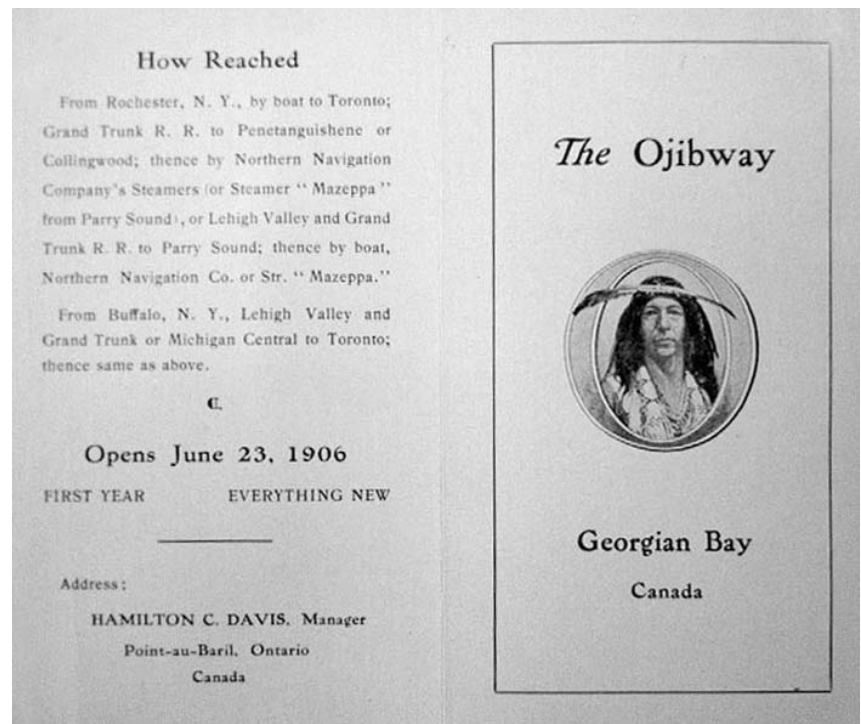


(FAR LEFT) Fig. 6: Clipping from Parry Sound North Star, August 8, 1907. (LEFT) Fig. 7: 'Jibby' the cat. (ABOVE) Fig. 8: Photo of Ojibway Hotel, menu and map from meeting of Ojibway shareholders on March 15, 1909 at the Pinnacle Club, Rochester.

fairly convenient to get to; over 110 grand hotels and boarding houses were listed within the region of Muskoka (p. 161 Muskoka's Grand Hotels) in the 1910 Canadian Summer Resort Guide. The popularity of these places peaked between the wars, and during this period the Ojibway offered accommodation for 100 guests ranging from cottages with their own living rooms, stone fireplaces and baths, to hotel suites with baths, to small rooms with sinks, to tents built on wood floors, all of which shared the main dining room and lounges. Over these years at varying times shuffleboard, tennis, mini-golf, badminton, a post office, a steam laundry and the services of an in-house doctor were available along with the main draw, boating and fishing.

But with the popularization of the automobile and air travel, more exotic locations became accessible and were in direct competition with these hotels. The lack of modern amenities and the inconvenience of accessing the Ojibway's island location dissuaded many tourists from visiting, and seasonal staff were increasingly hard to find. Many

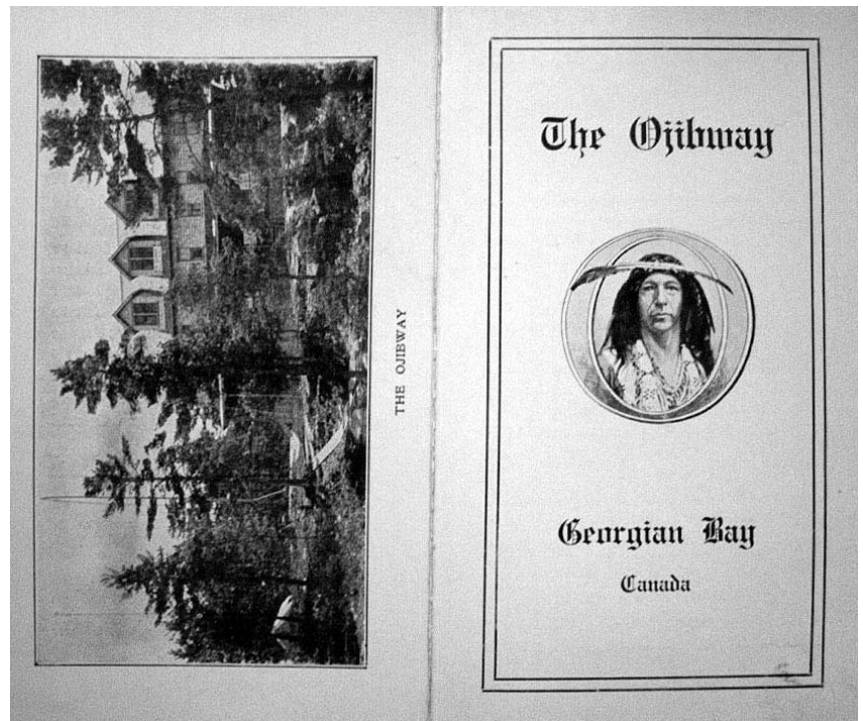
Earliest known Ojibway Hotel pamphlet, circa 1906. (May Bragdon Diaries) Fig. 9: Front. Fig. 10: Back.



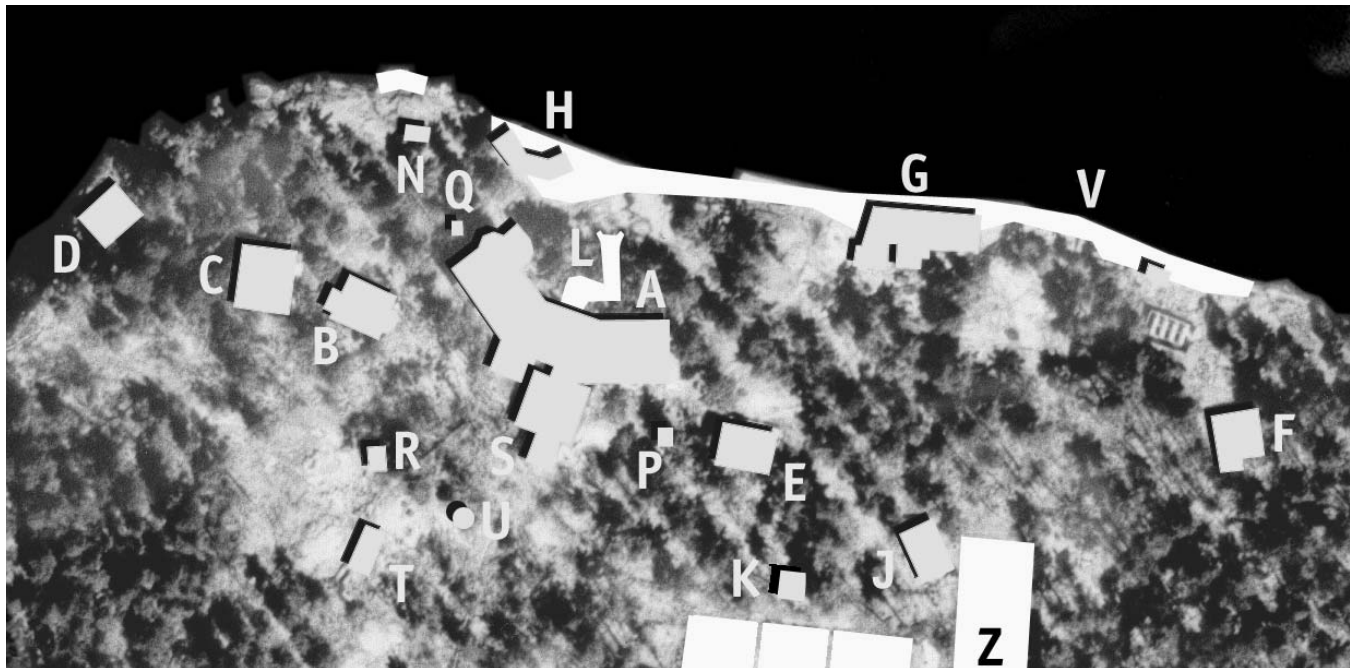
similar lodges in Muskoka burned due to their flammable construction, or were demolished because of failed businesses. The Ojibway survived however, mainly because its importance in the community never diminished. When Hamilton Davis wanted to get out of the hotel business in 1942, he sold the island to the Islanders Association who continued operating the hotel for approximately two decades. Cottages on the south side of the island were sold to pay debts, and the property on the north side was turned into a non-profit, non restrictive club. The Ojibway was in this way more fortunate than many of its contemporaries, as it in its new use remained a valued element in its community and continued to be maintained and cared for. It continues to form the social heart of the Pointe au Baril community.

The building remains in remarkably good condition, given its age, location, program and materials. Under the management of the Islanders Association and subsequently The Ojibway Club, the buildings have been carefully maintained with great concern shown for their heritage features.

Second earliest known Ojibway Hotel pamphlet, circa 1907. (May Bragdon Diaries) Fig. 11: Front. Fig. 12: Back.



The OJIBWAY HOTEL		
Point-au-Baril		
<small>Ojibway Island</small>	<small>ONTARIO</small>	<small>Canada</small>
<hr/>		
Location		
On the famous Point-au-Baril Channel, among the 30,000 Islands of Georgian Bay, 40 miles north of Parry Sound		
Attractions		
Beautiful Scenery	Bracing Air	
A 42-acre Island covered with Pines	Good Food and Plenty of it	
Whitefish Dinners	Comfortable Beds	
Sailing	Sand Beach for Bathing	
	Fine Black Bass Fishing	
Open Season for Bass begins June 15th		
Rates		
Season of 1907, June 20th to October 1st		
	\$10.00 to \$14.00 a week	
	\$2.50 a day	
September		
	\$8.00 to \$12.00 a week	
	\$2.00 a day	
Children Apply	Boats, \$3.50 a week	
Fishing Tackle and Bait for Sale		
		Accommodations
Main House	Cottage and Tents	
Wide Veranda		
	Big Fire-place	
An unpretentious Hotel with camp characteristics where you can wear your old clothes and be comfortable.		
How Reached		
From Rochester, N.Y., by boat to Toronto, Canadian Northern Ontario R.R. to Parry Sound; thence by Steamer Mazeppa, or by Grand Trunk R.R. to Collingwood or Penetanguishene; thence by the Northern Navigation Company's Steamers.		
From Buffalo, N.Y., Lehigh Valley and Grand Trunk or Michigan Central to Toronto; thence same as above.		
<hr/>		
Address:		
HAMILTON C. DAVIS		
<small>Manager</small>		
Point-au-Baril, Ont.		
Canada		
<hr/>		
Address until May 1st:		
2 Avondale Park		
Rochester, N.Y.		



CONSTRUCTION HISTORY

In the spring of 1906, the first buildings were constructed. The centre block, containing the reception room, café and hall, the building that now houses the Grocery Store, a few wooden tent bases, and one cottage (possibly Birchwood Cottage) were in place before July 1907. Two log docks were also in place, one U shaped dock able to accept steamships, and one smaller dock wrapping the boathouse. In the centre block of the hotel, there was likely only one fireplace (in the reception - fp 3). An early photograph does not exhibit chimney 2, which suggests that the fireplaces on the verandah

and in the café (fp 2a and 2b) were added later, probably in the 1920's.

Following construction of the centre block, the east wing was built (before 1910). The west wing with its tower was built soon after. The first addition was added to the east before 1910 (fig X), containing a large dining room and verandah. The fireplace in this section (fp 1) probably dates from the time of construction. The west wing with its cobblestone fireplace (fp 4a) and tower was the third to be added in 1910. Following this, the fireplaces on the verandah and café were added.

(ABOVE) Fig. 13: Aerial map of site.

LEGEND

A:	Hotel
B:	Birchwood Cottage
C:	Elmwood Cottage
D:	Basswood Cottage
E:	Maplewood Cottage
F:	Oakwood Cottage
G:	Grocery Store
H:	Gift Shop
J:	Crafts Hut
K:	Tennis Office
L:	Stone Stairs
N:	Gazebo
O:	Sailing Hut
P:	Nurse's Station
Q:	Sports Office
R:	Laundry
S:	Lunch Room/Woodpile
T:	Electrical Shed
U:	Water Tower
V:	Docks
W:	Site of Dismantled Cottage (Pinewood?)
X:	Stable
Y:	Incinerator
Z:	Tennis Courts



(TOP) Fig. 14: Ojibway Hotel and May Bragdon's tent, left of photo. (FAR LEFT) Fig. 15: Britannic at Ojibway dock, present Giftshop location. (LEFT) Fig. 16: Dry Boathouse, now the Grocery Store.

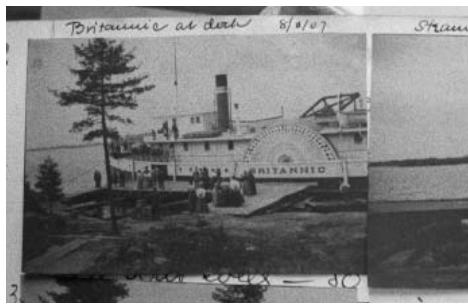


Fig. 17: North elevation of Ojibway Hotel, 1906/7 (now the centre section of the hotel).



Fig. 18: North elevation of Ojibway Hotel, probably 1910. Note existence of east wing without west wing.



Fig. 19: Same elevation, probably 1912. Note that chimney 2 (serving verandah fireplace) does not yet exist.



Fig. 20: North Elevation, 1914. Note dormers, multi-levelled roof and expanded store.



Fig. 21: Waterfront, 1914.



Fig. 22: North Elevation, Ojibway Hotel, probably 1950's. Note continuous roof with dormers now flush with front wall. Also present is the Ditchburn launch Royaleze, owned and operated by the Ojibway hotel between 1945 and 1966.



Fig. 23: Same elevation, note chimney 2 above verandah fireplace and further expansion on shore beyond that of fig. 20.



Fig. 24: Waterfront, 1964. Note enlarged windows in tower.



It would appear that the wallboard-and-batten interior of the lounge predated the tongue and groove boarding of the reception, as is evidenced in fig X. Tongue and groove boards were a popular finish for cottages and hotels, usually of basswood, white pine or cedar. The fact that the two east reception rooms were left unfinished suggests that work continued on the hotel over the course of many years, with some

elements left unfinished. It is likely that the private rooms were completed first, with the other areas finished as budget would allow.

(ABOVE) Fig. 25: Reception room, after 1910. Note gas lighting, brick fireplace, twig furniture and unfinished interior. (BELOW) Fig. 26: Reception room, 2000.





(LEFT) Fig. 27: Verandah of Ojibway Hotel, 1907 showing east elevation of Birchwood Cottage in background.
(RIGHT) Fig. 28: Birchwood Cottage, east elevation.

Cottages were built over the next forty years. The five that remain are probably representative of the entire collection that were present during the first decade of the hotel. We know that one cottage was built in 1906 since it is mentioned in the earliest advertisements. It is notable that the fireplace in Birchwood Cottage is the only remaining fireplace faced in brick, similar to that of the first fireplace in the hotel's centre block and therefore probably contemporary. May Bragdon's photograph of the verandah in 1907 shows a roof in the background which is likely Birchwood. Its unlikely siting behind the west wing suggests that it was constructed before a west wing was planned. We can therefore conclude that this cottage was likely the first to be constructed.

Following this, it is unclear which cottages were built next. Since Elmwood Cottage's fireplace is similar in construction to that of

the dining room, this cottage may be roughly contemporary with that building phase, which was pre 1910. Basswood's fireplace is similar to the fireplace of the lounge and is probably contemporary with that wing. Both Oakwood and Maplewood's fireplaces share similar stone facing to that of the reception room, which was faced with stone sometime after the construction of the west wing. Since most cottages (we were not able to view Basswood's attic) have evidence of gas lines remaining in their attics, we likely conclude that they all date from the period before electricity, probably before 1920. Other cottages now in private hands remain on the south shore of the island, but these appear to be from a slightly later date. These cottages were not studied.

No photographs of Pinewood have been uncovered to date, and it is unclear when this cottage was constructed.



THE BRAGDONS

It is likely that the design of the hotel was the result of a collaboration amongst a number of designers and builders. While the only remaining drawing of the hotel was signed by Claude Bragdon (see Fig. 80), his sister May Bragdon, the owner Hamilton Davis, and builders such as George Izzard were also responsible for design decisions. According to the article she wrote for *The Ojibway Islander* in 1939, May Bragdon planned the centre block of the hotel, with the tower designed by her brother Claude. Her diaries (held at the University of Rochester) back this up, with

mention of meetings with Hamilton Davis to discuss the hotel plans over the course of the 1905/1906 winter. Unfortunately her diaries end in 1907, and no further documentation of the hotel's construction process was found in the Bragdon Papers. It is likely that she planned the east and west wings as well, or that she planned them in conjunction with her brother Claude, since they employ design elements common to Claude's work at the time. Her diaries indicate that she and her brother had a close relationship; it is likely that the designs were developed jointly.



(TOP LEFT) Fig. 29: Henry Barnard house, 47 Colby St., Rochester, NY (1909), by Claude Bragdon. (TOP RIGHT) Fig. 30: Mosher house, 216 Alexander, Rochester (1901), by C.B. Destroyed (MIDDLE) Fig. 31: Double House, 18 Hubbell Park, Rochester (1909), by C.B. (BOTTOM) Fig. 32: *The Ojibway Islander*, No. 1, 1939 (see appendix. X)

Claude Fayette Bragdon was born in Oberlin, Ohio in 1866. While he received no formal architectural training, he apprenticed at various firms in Rochester and New York City. Perhaps because of this form of training, Bragdon was a strong advocate of self instruction. His innovative architecture demonstrated a clear understanding of materials and construction learned through hands-on building. After forming a partnership with Edwin S. Gordon and William H. Orchard of Rochester in 1891 (followed by a partnership with J. Con Hillman in 1900) Bragdon opened his own office in 1904, at which he practiced until 1923. His architectural work was highly regarded and widely published, and he could count among his friends such influential avant-garde personae as Frank Lloyd Wright, Louis Sullivan and Alfred Stieglitz. Following a post war economic slump and an argument with George Eastman, a powerful Rochester tycoon, his architectural work diminished and he closed his office.



(TOP LEFT) Fig. 33: Claude Bragdon house, interior, 3 Castle Park, Rochester, (1901) by C.B.

(TOP RIGHT) Fig. 34: Unknown interior, by C.B.

(BELOW) Fig. 35: Country Club of Rochester, Brighton, NY (1903), by C.B. (BOTTOM) Fig. 36: Assembly Hall, Country Club of Rochester.



Like the Ojibway, Bragdon's domestic work of the period often demonstrates his idea that "utility is the parent of beauty", and that honesty and simplicity in construction were the foundations of good architecture. The comfortability of Bragdon's domestic work can be traced to a concern for proportion, the use of simple functional materials such as cedar shingles and stucco, and the rejection of ostentatious ornament for humble massing. The simplicity of Bragdon's domestic work is reminiscent of the Ojibway in its shingle cladding, clean volumes and the ubiquitous cheerful dormer windows of a similar pitch.

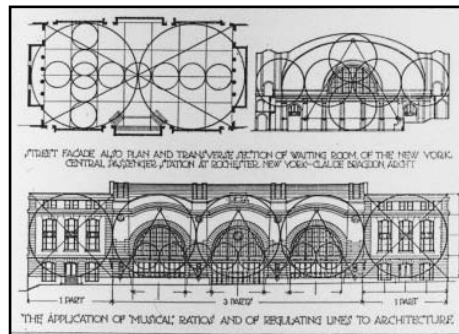
His interest in geometry and Theosophy, a quasi-religious movement of the period, became a primary generator of form and ornament in his later life. While this is perhaps not as evident in the Ojibway project, his ideas were clearly explored through his design for the New York Central Station in Rochester (demolished, 1968) and the First Universalist Church in Rochester.



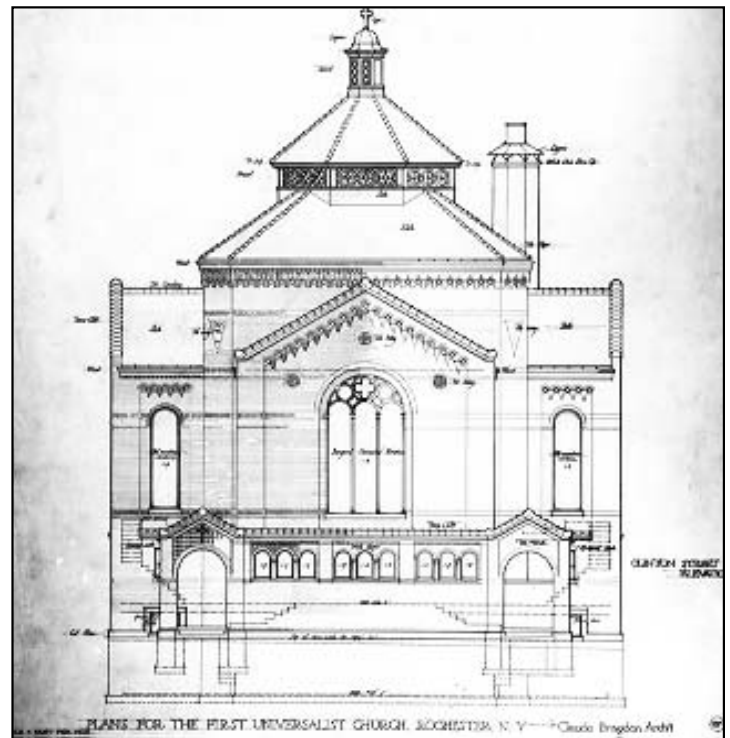
(TOP) Fig. 37: Walter R. Beckley house, 83 Berkeley St., Rochester (1909), by C.B.
(MIDDLE) Fig. 38: Unknown house, by C.B. (BELOW) Fig. 39: Centre block of Ojibway Hotel showing dormer windows.



Though he demonstrated himself to be a talented designer, he was perhaps more influential through his essays. In 1902 Bragdon published a series of articles on architectural aesthetics in House and Garden entitled “The Beautiful Necessity: Being Essays upon Aesthetics”, later to be published in a book under similar title. He was influential in the writing of Louis Sullivan’s Kindergarten Chats and An Autobiography of an Idea, which were pivotal works of American modern architectural theory. The above works (and others) seemed likely to establish him as a key definer of modernism, but his later Theosophical work marrying architecture and the occult caused a fall from grace. The quintessentially modernist architect Le Corbusier himself summarized this view perhaps the most clearly in describing Bragdon’s book Frozen Fountain (1938), saying that Bragdon who was “hard as nails and sane as a hammer up to this point, goes as superstitious as a milkmaid lost in the mist of a moonlit night.”



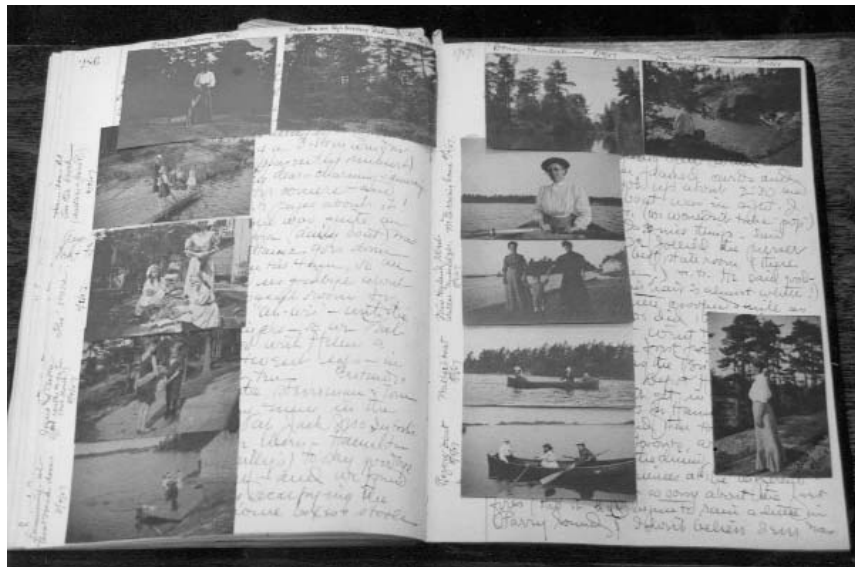
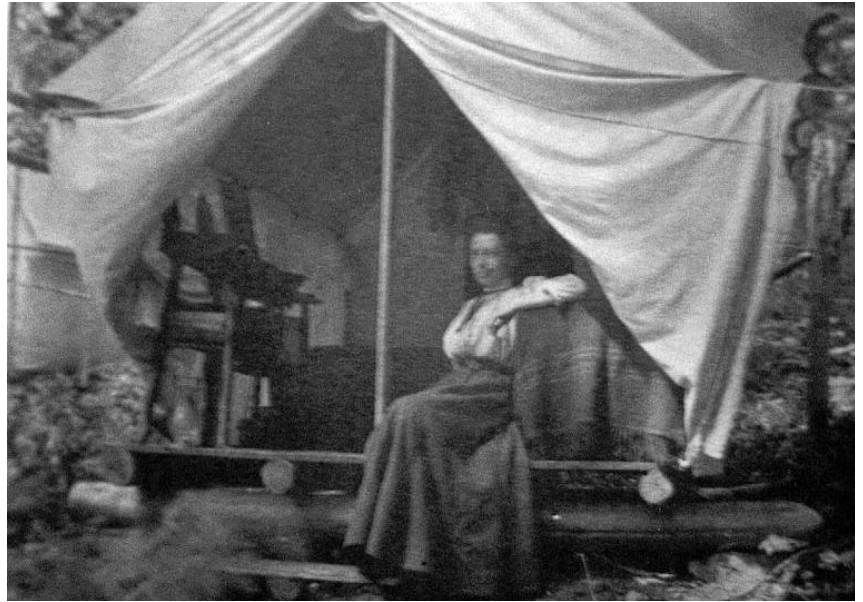
(TOP) Fig. 40: New York Central Station, Rochester, (1913), by C.B. (MIDDLE) Fig. 41: Drawing of New York Central Station, Rochester, (1913), by C.B., showing geometries. (BOTTOM) Fig. 42: First Universalist Church, Rochester (1907), by C.B.



But Bragdon was a brilliant draftsman interested in many peripheral elements of architecture, and in 1923 when he left the profession, he moved to New York to design productions for the Walter Hampden's travelling theatre company.

May Bragdon loved the wilderness and according to her diary and life choices, was devoted to her brother. She was a talented photographer, receiving praise from Alfred Stieglitz on her work. Because of her social position in an intellectual family with left leaning views, her diaries are a wealth of social commentary, documenting her experiences in text and photographs.

Her rich experiences helped her to produce a work like the Ojibway Hotel. She was familiar with the architecture profession, working as an executive secretary at James Cutler's architectural office and becoming Claude Bragdon's office manager when his work increased, running the business side of the work. She travelled throughout the North Eastern seaboard, documenting the hotels and guesthouses at which she stayed or visited in photographs and



(TOP) Fig. 43: May Bragdon in her tent, Adirondacks.
(MIDDLE) Fig. 44: May Bragdon's Diary, Pp. 282, 283, July 1907. (BOTTOM) Fig. 45: "Trudy and the Summerhouse." Photo by May Bragdon, from her diary.

descriptions. Her diaries also contain photos of buildings she found interesting, and a number of rustic architectural details, foreshadowing elements of the Ojibway. It is possible that this was not her only architectural work, but it is the only one that she wrote about having designed.

When Claude Bragdon's business declined in the war-time recession, she left the office, eventually working for the Gannett Publishing Company until her retirement in 1938. With retirement she took it upon herself to organize the family's papers, scrapbooks and drawings which is now the Bragdon Archive at the University of Rochester.



(TOP) Fig. 46: "Surfside." Photo by May Bragdon, from her diary. (MIDDLE) Fig. 47: "The Bear and Fox, Onteora." Photo by May Bragdon, from her diary. (BOTTOM) Fig. 48: "The Memorial Bridge." Photo by May Bragdon, from her diary.



Fig. 49: "Raquette Lake House, Raquette Lake, NY."

CULTURAL SIGNIFICANCE

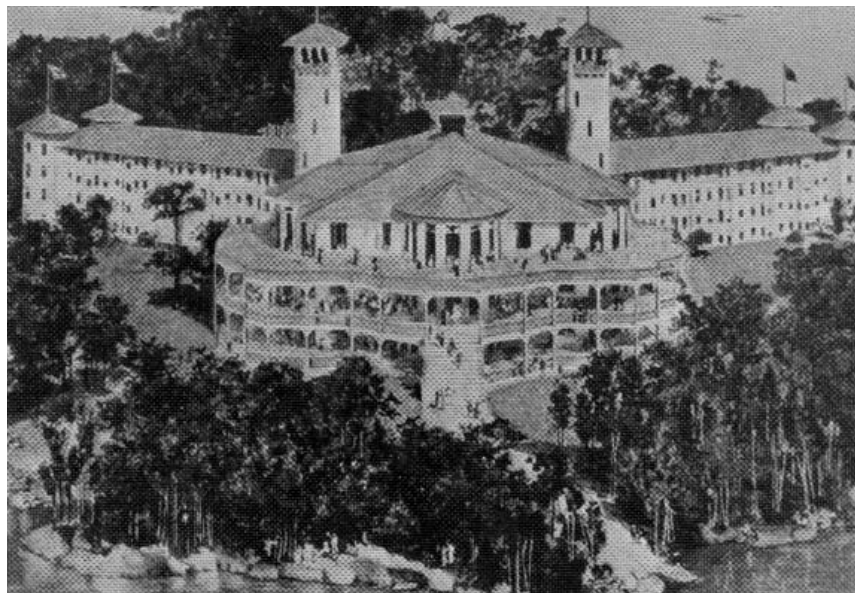
The Ojibway is an important remaining example of the large wooden hotels that served a privileged clientele wanting restorative forays into the near wilderness, with all the comforts of home. It is a direct descendent of east coast resort architecture built throughout the United States and Canada. After the American Civil War the upper classes became increasingly mobile. The availability of rail and steamer transport made previously arduous journeys considerably less difficult. Summer resorts such as Cape May, New Jersey and Saratoga Springs, New York were established near tourist draws such as hot springs, beaches and

cool summer climates. These places were accessible by rail, and became very much the location for the summer season.

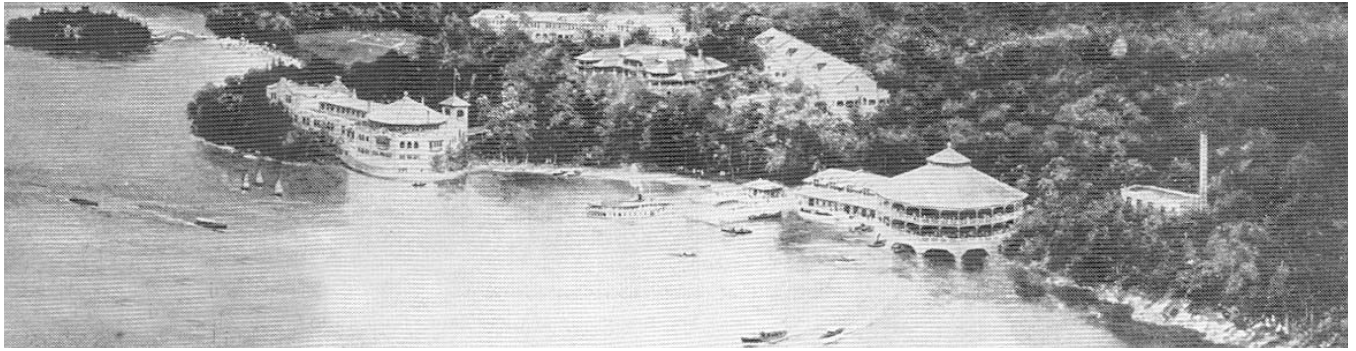
During this period however, a fascination for escaping the epicenter of social refinements that was "the season", and exploring the rugged life of a pioneer was being pursued by wealthy urban men, both in Muskoka and the Adirondacks. These two locations provided an escape from genteel culture, a place to hunt, fish and camp, to learn 'manly' traits. As access improved, entire families wanting to experience the wilderness began setting up regular camps in the forest.

By the 1890's rail and steamboat access to the hearts of Muskoka and the Adirondacks established those locales as the premiere sites of summer holiday resorts. The refinements of 'the season' arrived with them. Patrons were able to flirt with living in the wilderness without actually experiencing the hardships associated with it. The role of the hotels in establishing these areas was of pivotal importance. Raquette Lake House in the Adirondacks was one such site, that lake becoming the epicentre for elaborate 'Camps' of the late 19th century, large estates built in a rustic manner of logs, shingles and rough stone. Muskoka's hotels played a similar role, with the Royal Muskoka, Pratts, and Beaumaris offering accommodation ranging from suites with every luxury available in the cities to simple tents on wooden bases.

The scale of these hotels could be vast. When the Bigwin Inn on Lake of Bays opened in the 1920's, it was the largest resort in the British Empire, capable of serving 500 guests. The hotels in many cases were important social gathering places. The areas

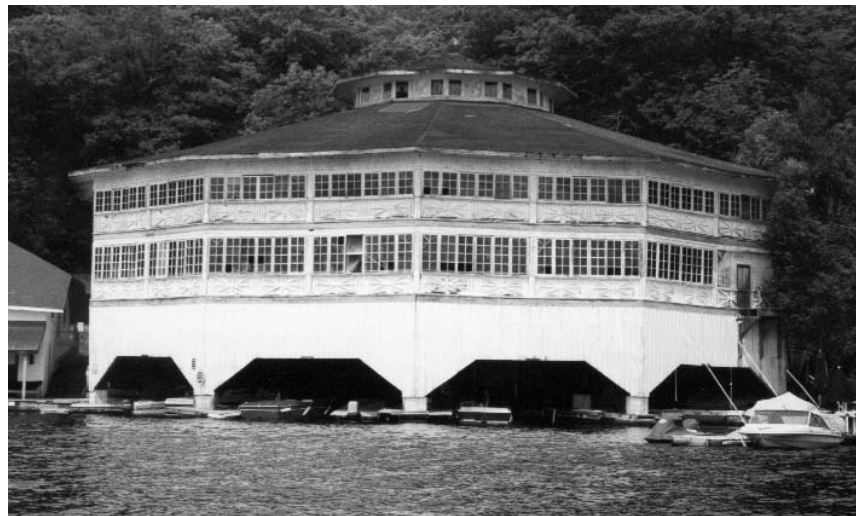


(TOP) Fig. 50: Pratt's Hotel, Lake Rosseau (1870-1883).
 (MIDDLE) Fig. 51: The Royal Muskoka, Lake Rosseau, (1901-1952). (BOTTOM) Fig. 52: Tent interior, Wawa Hotel, Lake of Bays (1907-1923).



around these hotels were quickly developed with cottages, and those searching for a more rustic experience moved further away from the beaten path.

Georgian Bay during this period was remarkably underdeveloped, given its impressive scenic beauty and (relative) accessibility. By 1854, the northern railway had been built from Toronto to Collingwood and by 1875 the Grand Trunk Railway reached Penetanguishene. Steamers had been running on Georgian Bay since 1833. But by the turn of the century, only half a dozen resort hotels were operating along the Bay; the Canadian Summer Resort Guide of 1910 lists 107 in the Muskoka region, without including the urban hotels (remarkably, very few of these buildings survive).



The result was that a fairly accessible place of semi-untouched wilderness remained. While Muskoka and the Adirondacks were being swallowed by the social rigors of the summer resort season, Georgian Bay, and particularly Pointe au Baril became increasingly popular with those who wanted an experience slightly removed from this life. The Ojibway marketed a rustic experience, and helped set the tone for Pointe au Baril.

(TOP) Fig. 53: Bigwin Inn.
(ABOVE) Fig. 54: Dance Pavilion, Bigwin Inn. The future of this building is uncertain.



DESIGN: THE SHINGLE STYLE

The form of the Ojibway is a descendent of the great east coast resorts built during and before this period, whose construction method was established in the mid nineteenth century. Constructed and sheathed in wood, the building self-consciously follows a cottage style, built of a material that was cheap, available and convenient; this architecture was inherently North American in origin, a vernacular that A. J. Downing identified as "the American style". Noted architecture critic Robert M. Stern writes, "By the end of the nineteenth century, the flexibility and picturesque quality of the Shingle Style had become the representative expression of the

ideal of a leisurely family life on the land." (the architecture of the American Summer, p. X)

Shingle Style buildings can be distinguished by shared features. They are often two or three stories tall, asymmetrically spread low against the ground, incorporating heavy stone elements such as fireplaces or foundation walls. The structures were simple but sprawling and often incorporated geometric volumes and multiple wings bound together by an encircling verandah. This was an architecture sprung out of a vernacular building tradition, one that came to represent the North American building tradition.

(TOP) Fig. 55: W.G. Low House, McKim, Mead and White, Bristol, Rhode Island (1887). Destroyed.

The buildings indicate a common confidence in vernacular wood frame construction. In this, as other cases of Shingle architecture, the buildings are simply constructed on wooden posts mounted on isolated stone piers, or bedrock. Stud framing and joists was combined with heavier post and beam systems. The cladding consisted of boards covered in cedar shingles. Horizontal cross ribs occasionally lend stability to the walls, but there is little angular bracing to be found; structural rigidity is achieved through the sum total of all building elements operating toward building a unified stable whole.

Shingle style buildings were often produced by architects interested in American Beaux-Arts Classicism. McKim, Mead and White, who perhaps achieved the ultimate essay of the style with their Low House (1887), were comfortable working with shingles or vast white marble palaces. Claude Bragdon similarly explored this construction through the Ojibway and other buildings, before embracing stone and marble (his Beaux-Arts New York Central Railroad station in Rochester is regarded as one of his finest works). By the turn of the century, the shingle style was a mode used for vacation houses - an architecture of rural cottaging.

Fig. 56: Kraggsyde, Peabody and Stearns, 1882.





(TOP) Fig. 57: Old Faithful Inn, Yellowstone National Park, WY.
 (MIDDLE) Fig. 58: Waitress in native costume, Ojibway Hotel.
 (BOTTOM) Fig. 59: Kamp Kill Kare, Adirondacks. Note 'tree' bed.

RUSTICITY

Rustic Work: decoration by means of rough woodwork, the bark being left in place, or by means of uncut stone, artificial rockwork or the like, or by such combination of these materials and devices as will cause the general appearance of what is though rural in character. Where woodwork is used it is customary to provide a continuous sheathing of boards, upon which is nailed the small logs and branches with their bark, moss, etc., carefully preserved.

Architectural Dictionary, Late 19th C

This mode of vernacular architecture was playfully incorporated into the design of the Ojibway. Of the resort hotels along Georgian Bay and Muskoka, few captured the spirit of rusticity quite as well. While many cottages and resorts employed roughly set stone fireplaces, the Ojibway Hotel took this northern experience further. In the tradition of the great camps of the Adirondacks, bark-covered logs and branches were made integral parts of the architecture. Finely crafted twig furniture heightened the experience of being in the wilderness.



The Ojibway was a direct descendent of the Great Camp Movement, initiated by wealthy Americans who built rustic retreats in the Adirondacks. Materials employed in their rough state were used by such architect-developers as William Durant to design sprawling summer houses and lodges from the 1870's onward. American colonial log construction along with Swiss chalets and traditional Japanese architecture were inspirations for the resulting architectural type.

Rustic park architecture similarly embodied wilderness style in the western states. The Old Faithful Inn (by Robert Reamer) at Yellowstone National Park in Wyoming was begun in 1903 and was highly influential in popularizing the rustic or Adirondack style. By the 1920's the Craftsman Movement headed by Gustav Stickley melded this style into affordable Craftsman bungalows that were built throughout North America. In the 1930's, the Civilian Conservation Corps used rustic architecture almost exclusively to build visitor centres, cabins and outbuildings for American Federal and State parks.

Notions of the picturesque, of appropriately inhabiting the wilderness in a fashion not out of keeping with the surroundings was illustrated by the rustic ornamentation of the Ojibway buildings. Instead of using carved wood millwork as in the Penetanguishene, or the classical formality of the Royal Muskoka, the Ojibway architecturally fostered a relationship with the wilderness uncommon to most resorts of the time.

The remoteness of Pointe au Baril made it popular with those who were looking for a rustic wilderness experience, particularly Americans. The first advertisement describes the hotel as "An unpretentious hotel with

(BELOW) Fig. 60:
Penetanguishene Hotel before its
destruction in 1915. (BOTTOM)
Fig. 61: St. Williams, Raquette
Lake. Designed by William
Durant.



camp characteristics where you can wear your old clothes and be comfortable". This "Adirondack Style" was used at the Ojibway. Railings and furniture were made out of branches and logs with the bark left in place. A more rustic cottage experience than was typical throughout Muskoka was aspired to, where buildings such as the Royal Muskoka Hotel offered every luxury within a classical setting.

Pointe au Baril is unique in this sense, with its rustic character tracable to such local craftsmen as George Izzard and others, who produced finely crafted twig and log furniture and structures. The Ojibway in particular represents the marriage of ideas from architect, client and craftsmen, in the tradition of the late nineteenth century wooden resort hotels.

This method can be seen throughout the complex. The handrails of staircases in the hotel are formed out of birch branches. Verandahs on hotel and cottages have supporting posts of cedar logs and rails of cedar posts. Three elaborate twig gazebos built on the island were particularly inventive and extended evocation of the

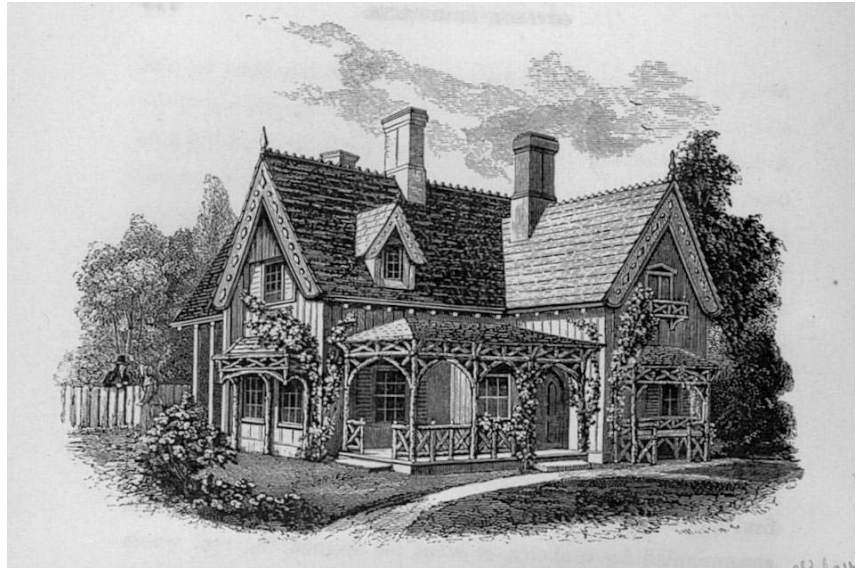
picturesque into the landscape. Throughout the hotel finely crafted pieces of twig and log furniture were lit by rusticated birch light fixtures (though these were added in the 1920's). Even through the massing of this and other great shingle style hotels, the wilderness character was heightened; the building meanders along a rock outcropping, its dormers and tower presenting a craggy silhouette against the sky. This in tandem with the siting of the project on an island rounded the wilderness experience so craved by guests.

(BELOW) Fig. 62: Stone staircase at Ojibway.
(BOTTOM) Fig. 63: Birch branch railings at Ojibway.



Unlike New York State, this type of expression was rare in eastern Canada. Algonquin Park contained a few expressive log hotels and cottages (Camp Billie Bear, Camp Minnesing), but Muskoka tended to build in a more domestic, 'finished' style. An essay by Filomena Gould (Inland Seas, Summer 1967) discusses the differences between Canadian and American cottaging, arguing that the Americans tended to strive for the rustic in their constructions, while the Canadians were more comfortable in house-like spaces. Perhaps life in the bush in the younger country was still too fresh in the memory to be looked upon fondly.

The rustic work appears to be the conception of a local craftsman by the name of George Izzard rather than from the designs of an architect, following influential 19th century architect A.J. Downing's instruction that this work should be almost haphazard in origin. Vestiges of Izzard's work (and perhaps the work of others working in the same materials) can be found on Ojibway Island and throughout the Pointe au Baril region, though much of it has been



(TOP) Fig. 64: "A Cottage for a Country Clergyman," from page 173 of *Cottage Residences*, by A.J. Downing, 1865.

(MIDDLE) Fig. 65: Cottage at Camp Billie Bear, Algonquin Park. (BOTTOM) Fig. 66: Cottage at the very influential Pine Knot Camp, Adirondacks, designed by William Durant.

lost. The one drawing produced by Claude Bragdon shows a tower with a classical balustrade, but was actually realized with posts and railings of bark-covered logs. From archival photographs, it appears that these materials were typical for verandah construction throughout the Ojibway, and an important definer of architectural style. It is notable that this rustic work, though popular in the camps of upstate New Yorkers, is unique within the work of the Bragdons.

Some of this rustic work has been lost. The verandahs of Basswood and Maplewood have been enclosed, and most of the other porch columns and railings have been replaced with pressure treated lumber elements. Two of the three gazebos and the rustic bridge are gone. The observation deck, though rebuilt after its destruction, is no longer of log construction. And much of the twig furniture has been lost or dispersed. It would be worthwhile to gradually recapture this spirit in the architecture, to employ materials that are in keeping with the original rustic intentions.

Precedent for this exists in the bark-covered columns of the

lounge that were replaced with like during past renovations. The front verandah of the hotel also still holds its log columns (or similar replacements), even after extensive rebuilding in the 1980's. If planned in tandem with the maintenance of elements requiring repair or replacement, the architectural intentions of the builders could be recovered by use of rustic materials. This element is one of the strongest contributors to the Ojibway's unique character.



(BELOW) Fig. 67: Bathing Pavilion at Ojibway. Note log columns. (BELOW LEFT) Fig. 68: Basswood Cottage with porch and railings intact. (BOTTOM) Fig. 69: Nugamo, 1904, Pointe au Baril, with rustic porch. As the local land agent, W. H. Sing's cottage with rustic details would have been seen by many island buyers, and may have been used as a showcase for local craftsmen's work.



CONTEXT

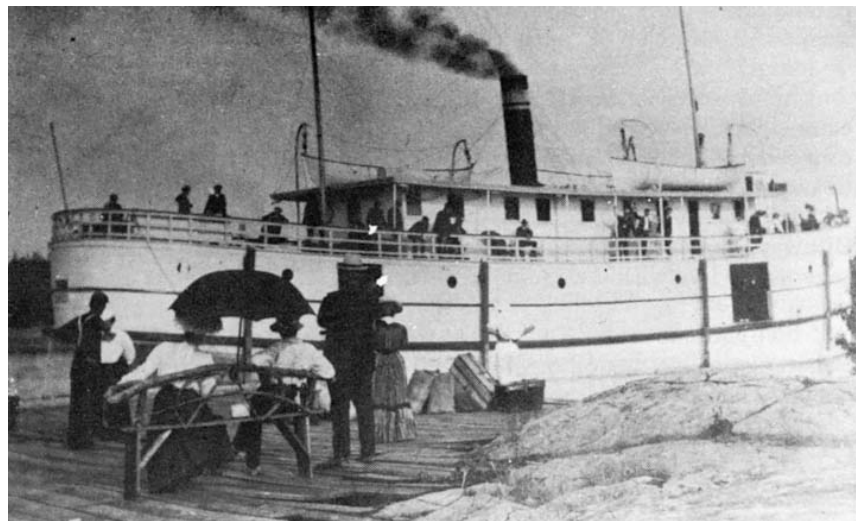
The Ojibway is very well sited. Ojibway Island sits roughly at the centre of Pointe au Baril's archipelago of islands, sheltered from the winds off Georgian Bay but overlooking the open water of Ojibway Bay. The hotel structure sits atop a high rock, having views and being visible from some distance. Ojibway Island is approximately 14 acres; its is large enough for all the paths and entertainments that would be available in a mainland hotel, while still being relatively remote.

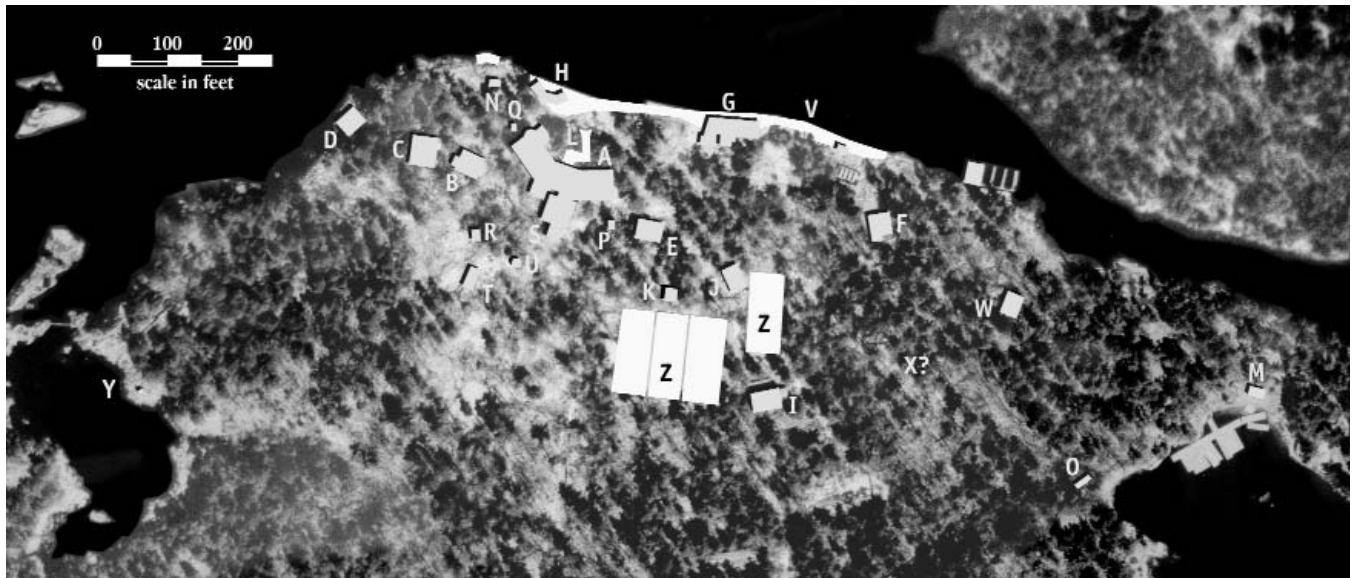
The siting of a large hotel on an island was not as odd a decision as it might now appear. In the years before automobile travel, the primary route to Pointe au Baril was by steamship, and later by train. While the isolation of an island would be a great inconvenience to motorists, who would arrive individually at any time of day or night, in the early years of this century vacationers arrived en masse, delivered to their locations by steamships. The Ojibway was one transit stop on the route, often functioning as a drop off point for islanders, who would then row to their own

docks. The Ojibway was as convenient a transit location as a mainland hotel, given that roads did not reach those either. When the railway was built, steamers such as the Waukon functioned as mass transit delivering passengers to any dock they desired, as long as their dock was in deep enough water.

In fact, island locations had great advantages over those on the mainland. Forest fires were a very real fear in wilderness locations. Situating one's hotel on an island provided a perceived security from this particular danger. Similarly, the fear of wild animals was somewhat quelled by locating on an island.

(BOTTOM) Fig. 70: Steamer at Ojibway, 1907. Note rustic bench.





ELEMENTS OF THE PROPERTY

The Ojibway is remarkable because it remains relatively intact as a complex. Unlike many of its contemporaries, much of the history and functioning of the hotel is still evident in the site layout.

Generally, the buildings are all cedar-shingled wood structures, unless otherwise noted. They originally shared rustic detailing (of which some remains) such as rough log posts, branch railings, rustic stonework, similar arts and crafts windows and wood lined interiors. While some of these elements have been replaced or altered, in most cases photographs or remnants exist to indicate previous configurations.

This section examines each of the elements in detail, and delineates which elements are important to reinforcing the Ojibway's rustic architectural character.

(ABOVE) Fig. 71: Aerial map of site.

LEGEND

A:	Hotel
B:	Birchwood Cottage
C:	Elmwood Cottage
D:	Basswood Cottage
E:	Maplewood Cottage
F:	Oakwood Cottage
G:	Grocery Store
H:	Gift Shop
I:	Movie/Dance Hut
J:	Crafts Hut
K:	Tennis Office
L:	Stone Stairs
M:	Bathing Pavilion
N:	Gazebo
O:	Sailing Hut
P:	Nurse's Station
Q:	Sports Office
R:	Laundry
S:	Lunch Room/Woodpile
T:	Electrical Shed
U:	Water Tower
V:	Docks
W:	Site of Dismantled Cottage (Pinewood?)
X:	Stable
Y:	Incinerator
Z:	Tennis Courts



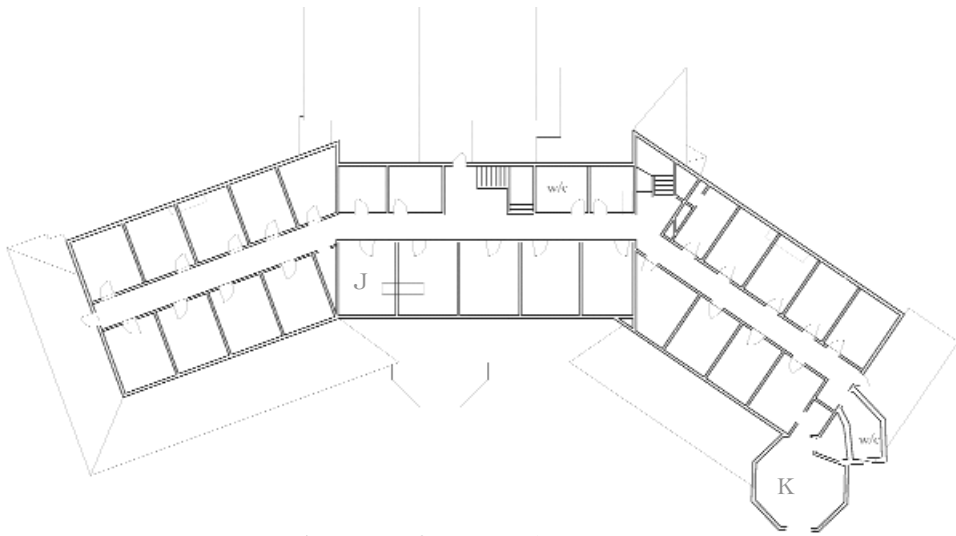
(LEFT) Fig. 72: North Elevation of Ojibway Hotel, central section.

HOTEL

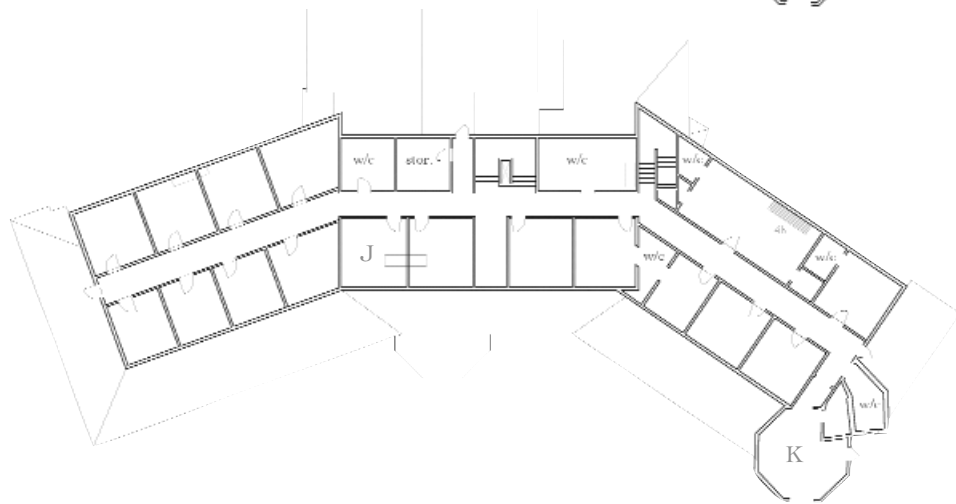
The hotel has significant heritage value. Not only is it a rare example of Shingle Style and rustic lodge, but its very survival is noteworthy; wooden resort hotels which were once common to this area are now rare.

The main central building is a three-storey, wood-frame structure (plus basement, attic and observation deck) in stained cedar shingles with a rear wing built out of concrete blockwork. The building is in three straight sections which are slightly angled at their intersections, together forming a shallow “c” facing toward the north. The two end wings are roughly contemporary

with the centre block and stretch at oblique angles to the east and west. The one more recent concrete blockwork addition extends back to the south. An octagonal tower on the north-west corner rises from basement to above the roofline, and incorporates an observation deck into its top floor. A covered porch with bark-covered cedar poles wraps the east and north facades, and a second porch sits along the west side behind the tower. Thirteen gabled dormers extend through the north roof at the third floor level and seven shed dormers sit on the south roof, three at attic and four at the third floor level.

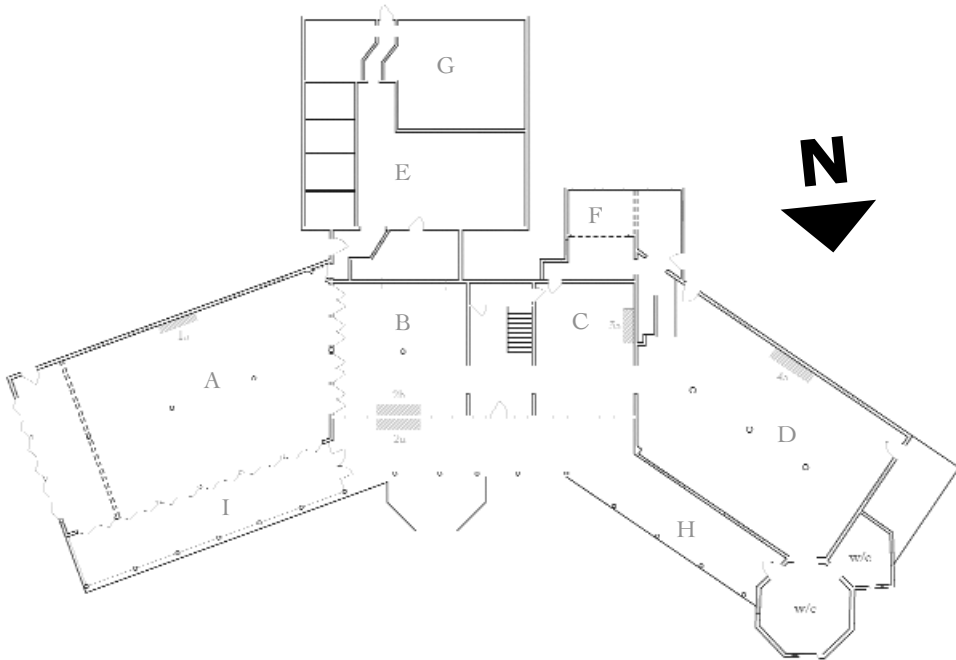


(TOP) Fig. 73: Third floor, existing - Ojibway Hotel.
 (MIDDLE) Fig. 74: Second floor, existing - Ojibway Hotel.
 (BOTTOM) Fig. 75: Ground floor, existing - Ojibway Hotel.



Legend:

- A: Dining Room
- B: Café
- C: Reception
- D: West Lounge
- E: Kitchen
- F: Office
- G: Workshop
- H: Open Verandah
- I: Screened Verandah
- J: Typical Room
- K: Tower Suite





The building contains roughly sixty rooms, with the ground floor holding the large open spaces of the original hotel's common areas, the kitchens and office, and the two upper floors holding small guest rooms. The ground floor has five stone fireplaces served by four brick chimneys and is either finished with wallboard and battens (large west lounge), painted tongue and groove board (reception room and entrance), unpainted tongue and groove cedar (café) or unfinished (dining room). There is one brick fireplace on the second floor, and upper floors are completely finished in tongue and groove unpainted cedar boards, except where they have been removed in recent years. These two floors have been relatively unused since the 1960's.

This structure has undergone a few major changes, though these are generally not visible on first glance. One major shift was the removal of a wing extending to the south from the centre block (fig. 76). From structural members evident in the roof, remnants of a foundation under the kitchen wing, plan elements, and shingle differences on the south central façade, it can be determined that the wing was approximately the same height as the rest of the building, stretching back about 35'. This wing was probably built out of the same materials as the rest of the building (the foundation is of a stone similar to that of the front verandah) and it probably contained three floors. A short hallway on the second floor leading to the back wall probably



(TOP LEFT) Fig. 76: Oblique aerial view of Ojibway Hotel showing south wing, probably before 1970. (TOP RIGHT) Fig. 77: 1907 photo possibly showing part of south addition, Ojibway Hotel. (ABOVE) Fig. 78: Stone foundation wall of original south addition, under present kitchen wing.

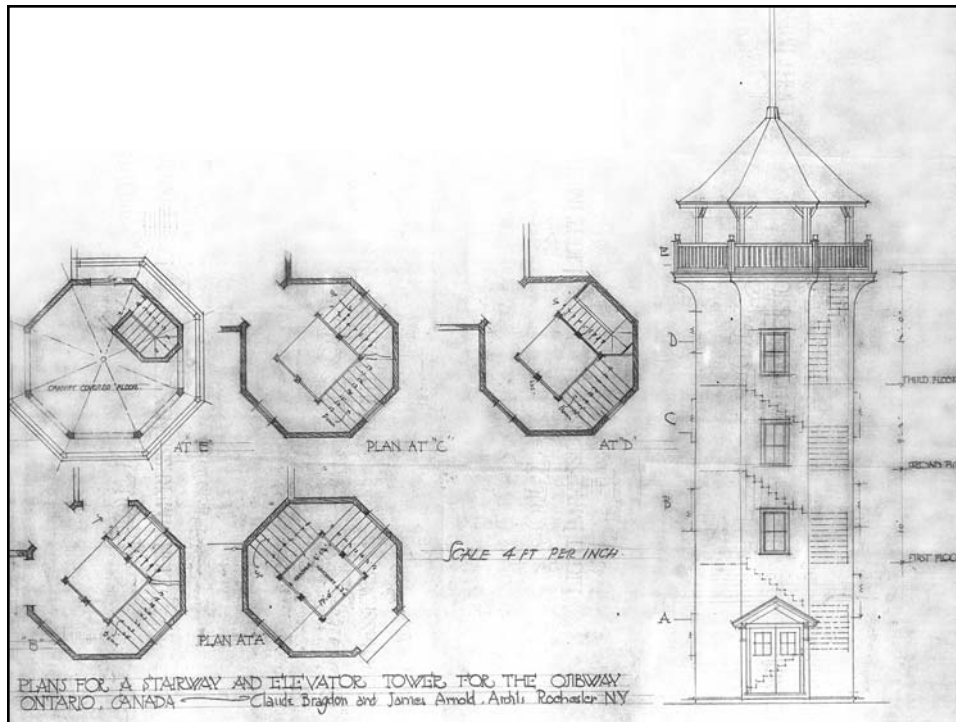


(TOP) Fig. 79: South elevation of Ojibway Hotel, central section.

once formed the central spine of the south wing, which was likely arranged in a similar fashion to the east and west wings, with bedrooms on either side. The lower floor likely contained the kitchens. A massive cobblestone foundation section appears to indicate that a chimney stack rose at the south end of the wing, probably holding a fireplace in the ground floor room. It is unknown when this wing was removed or for what purpose. Doors on the back of the building (likely at points once leading to halls) probably accessed fire escapes in the next configuration, when the wing was replaced by a freestanding building of poured concrete and concrete block.

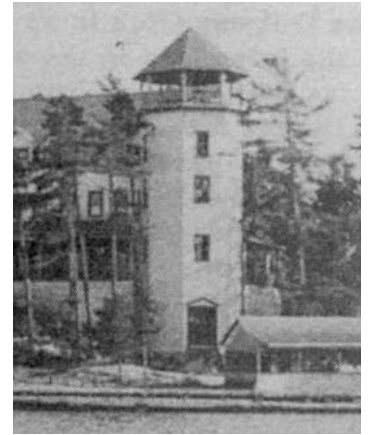
The concrete block building which now houses the kitchen was freestanding until 1985, when it was linked to the main building by the snack bar. Bill Mosley oversaw the construction of this link, which removed the snack bar from the large dining room. This older snack bar apparently held many fire hazards. The wall above the wide opening cut for the counter is supported by an 8x8 pressure treated beam.

Another major alteration to the building was the replacement of its elevator and possible stair tower with hotel suites, some time previous to 1962. Claude Bragdon's design for the tower shows a square elevator shaft wrapped by a stair, which led from



the waterfront level (basement level) to the covered observation deck on the fourth floor. The elevator was apparently used solely for luggage. During the hotel's heyday, patrons would arrive en masse by steamer or train with enough supplies to last for a full stay, causing a great influx of baggage within very short periods of time. Besides being a more convenient means by which to convey heavy trunks from the ground to upper floors, a freight elevator tower allowed for a secondary circulation of luggage and crates which would not interfere with arriving guests' enjoyment of the public spaces.

The shaft was removed in order to convert the tower into highly coveted suites, with large picture windows inserted to expand the views, replacing the previous narrow sash windows. It is notable that the floors in these rooms are raised one thickness above the other floors; it would be worthwhile to open up one of these (probably third floor would be most convenient) to search for traces of this stair, possibly simply covered over with new flooring. Circumstantial evidence of this staircase shows in the lack of access between floors at this end of the building. A stair tower in this position could have also provided



(TOP LEFT) Fig. 80: Design for Ojibway Hotel tower by Claude Bragdon, 1910. (TOP) Fig. 81: Tower, before porch. Note Pediment. (MIDDLE) Fig. 82: Tower with porch at base. (BOTTOM) Fig. 83: Tower with picture windows added.



the primary circulation between the water level and rooms. It is possible that the railing was formed of birch branches, similar to that of the other two staircases in the building. The drawings indicate that the tower was also intended to link the north and west verandahs (previous to the secondary washroom tower's construction) and the lounge. The verandah together with this stair was probably intended to be a primary circulation in the building. Evidence of a main entrance at the base of the tower is found in the remaining pedimented opening, now containing a single door (the double doors leading to the storage room at the base of the adjacent tower were probably in the

original entrance). However, without evidence of this stair having been built, it remains conjecture.

As was mentioned above, it is also notable that Bragdon's design for the tower shows a building much less rustic in detail, finished in typical shingle style classical balustrades rather than rustic work. Early photographs show a

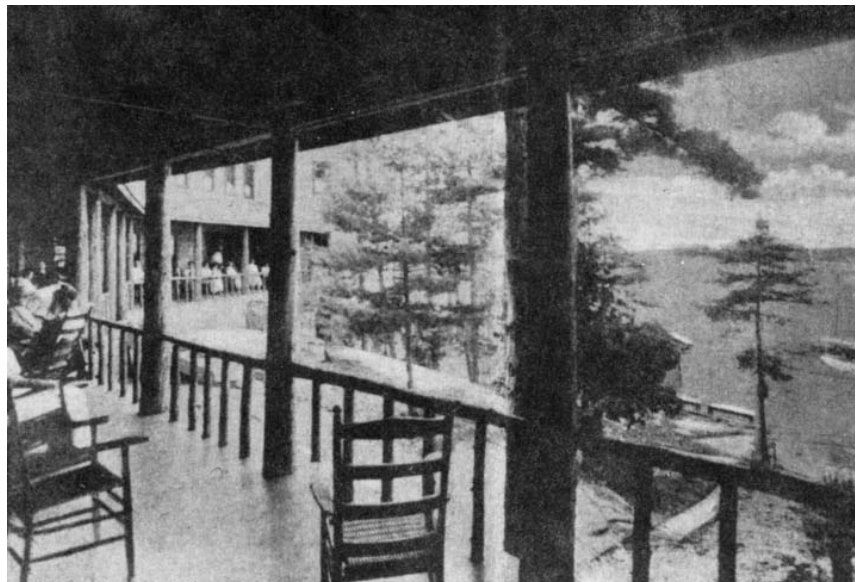
(TOP LEFT) Fig. 84: Tower base, existing. (TOP MIDDLE) Fig. 85: Doors at base of projection south of tower which probably were once in tower entrance. (TOP) Fig. 86: Projection behind tower and verandah. (ABOVE) Fig. 87: Birch railed stair in Lounge. (BELOW) Fig. 88: Destroyed belvedere and porch, 198?..



tower cap supported by bark-covered log columns with splayed brackets and crossed log railings. The hand of the builder, in this case probably George Izzard, is apparent in the choice to ornament with twig work rather than spindles, barked logs rather than squared members. Following its destruction by a storm in 1980, the structure was replaced by one of pressure-treated wood; it would be worthwhile to consider the replacement of the 4x4 pressure treated wood members in the observation structure with barked logs in the configuration documented in photographs. This would strengthen the architectural impact of the hotel, especially if the twig railings of the ground floor verandah were similarly restored.



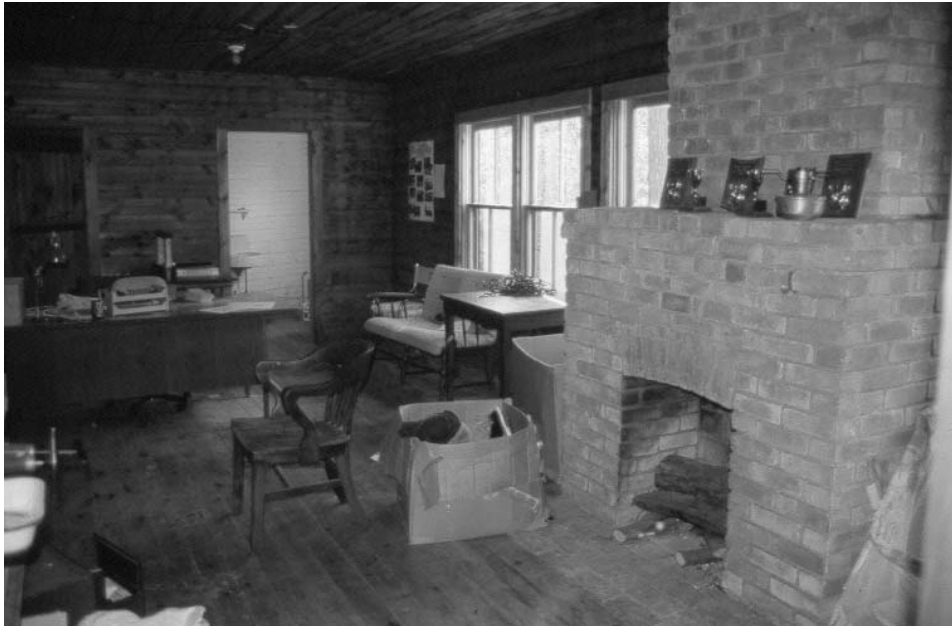
(TOP) Fig. 89: Original belvedere with log posts and railings.. (MIDDLE) Fig. 90: Rebuilt belvedere with 4x4 pressure treated wood members. (BOTTOM) Fig. 91: Front verandah showing log railings.



The interior of the building is remarkably intact. Most areas of the building are finished with horizontal tongue and groove cedar boards, though the small and large dining rooms remain unfinished. These two rooms and the large west lounge have chair rails with vertical board infill below. The wall above the chair rail in the west lounge is finished in wallboard and battens, a finish which appears to be original, since it appears in the earliest photographs. It is possible that the other two rooms were originally intended to have the same treatment above the chair rail, but that this treatment was never implemented. It is notable that the café has horizontal boards above the chair rail, a treatment similar to that of the tower room. It is possible that the lounge was intended to be a brighter and more 'feminine' room than the rest of the hotel, or that it was finished and the owners did not like the result. For whatever reason, most of the interior has been finished in unpainted tongue and groove cedar boards.

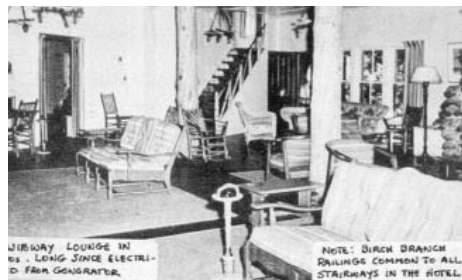


(TOP) Fig. 92: Lounge before electricity, probably 1910 - 1920. Note wallboard and battens, log columns, furniture and gas lamps. (ABOVE LEFT) Fig. 93: Doors in Café, note chair rail on wall with horizontal boards above and vertical boards below. (ABOVE) Fig. 94: Third floor tower room with similar chair rail and board configuration. (BOTTOM) Fig. 95: Dining room, with chair rail, vertical boarding below, unfinished above.



Bark covered cedar posts along the building's central spine were commendably replaced with matching ones in the 1980's, when rot was discovered in the previous members.

The lower floor still has its five stone fireplaces, of which at least one began as brick, to be later faced with granite (see figs. 25 and 26 – reception). All chimneys and fireboxes in this building are of brick, brought in by boat at the time of construction. The foundations supporting these chimneys are of stone. A stone fireplace foundation which served the previous south wing is visible beneath the current kitchen.



(TOP) Fig. 96: Second floor room with brick fireplace and typical wall finish, no chair rail. (LEFT) Fig. 97: Lounge, probably 1930's. (BELOW) Fig. 98: Lounge. (BOTTOM) Fig. 99: Lounge, 2000.





(TOP LEFT) Fig. 100: Original furniture, corner desk. (TOP RIGHT) Fig. 101: Double desk. (LEFT MIDDLE) Fig. 102: Card table. (RIGHT MIDDLE) Fig. 103: Single desk. (LEFT) Fig. 104: Rocking chair, possibly from "Old Hickory Chair Co."



Of the twig furniture that was once found throughout the hotel, few pieces are left. Most of the contents were sold during an auction in the 1960's to pay debts. Remaining however are enough pieces to give one a sense of the character of these rooms. An armchair, a rocking chair and a side chair are of bark-covered branches, rustic in character but finely crafted, doveled together at the joints. A variety of tables of the same quality exist, two card tables, one desk with raised back, one corner desk and one double desk with dividing partition. All have diagonal bracing of branches and are supported by bark-covered logs. If objects of similar



design are known to be in surrounding cottages, it would be worthwhile documenting them in photographs. Objects remaining in the possession of the Ojibway should be conserved, as they are of value and represent a very important aspect of the hotel which has all but disappeared.

It is possible that these pieces of furniture were made by a furniture company and bought en masse for the hotel. It is known that the furniture maker 'Old Hickory Chair Company' of Indiana built almost identical rustic furniture for many of the American National Parks Hotels, and could very possibly have made the furniture for the Ojibway as well. As the

1915 Mosseyhack Advertisements

2-Piece Porch Set \$6.75

Beautiful—Sturdy

Old Hickory Furniture

Perhaps you, too, have believed that the comfortable, artistic, durable Old Hickory Furniture was too expensive because you have found it in the finest surroundings—on verandas of missions, country estates and on the porches and lawns of homes of rare beauty.

On the contrary, Old Hickory Furniture is an investment—its name sold at prices which make it extremely economical as well as most desirable.

Old Hickory Furniture Book FREE

Send \$0.75 for the two-piece Porch Set (Illustrated above), freight prepaid out of the Missouri River. Money-back guarantee.

Write today for our fifty-six page book illustrating in natural colors Old Hickory Furniture for porches and gardens, also quaint rustic screen houses, arbors, trellises, etc. All modestly priced. Write today—no obligation on your part.

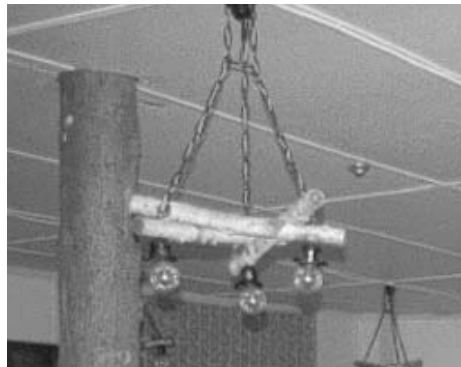
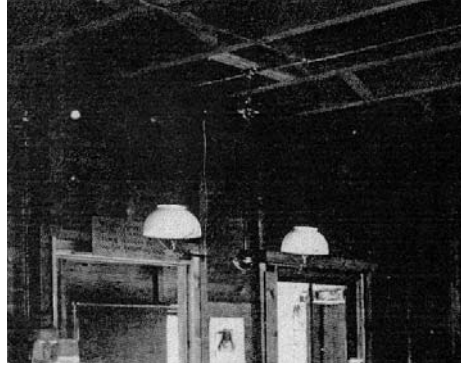
The Old Hickory Chair Co.
426 South Cherry St.
MARTINSVILLE, INDIANA

school apparatus, foods and toilet preparations only

(LEFT) Fig. 105: Side Chair.
(MIDDLE) Fig. 106: Arm Chair.
(RIGHT) Fig. 107: "Old Hickory Chair Co." ad, 1915.

Adirondack style grew in popularity, companies such as this were formed to serve the demand for rustic ware, and produced quantities of well crafted furniture for hotels and cottages. This company (under the name of "Old Hickory Furniture Co.) and others still exist, and could match or supplement the remaining pieces of furniture in a style which would be appropriate to the building. Pieces of this furniture made during the period of the hotel's construction are also available and can sometimes be less expensive.

The light fixtures in the lower floor rooms, while in keeping with the style of the hotel, are actually replacements of the original gas fixtures. Old photographs show twin gas fixtures with globes throughout the lower floor, likely replaced when electricity became more reliable. Gas lines can be found in the cottage attics and in various parts of the hotel, with locations of fixtures evident on some walls.

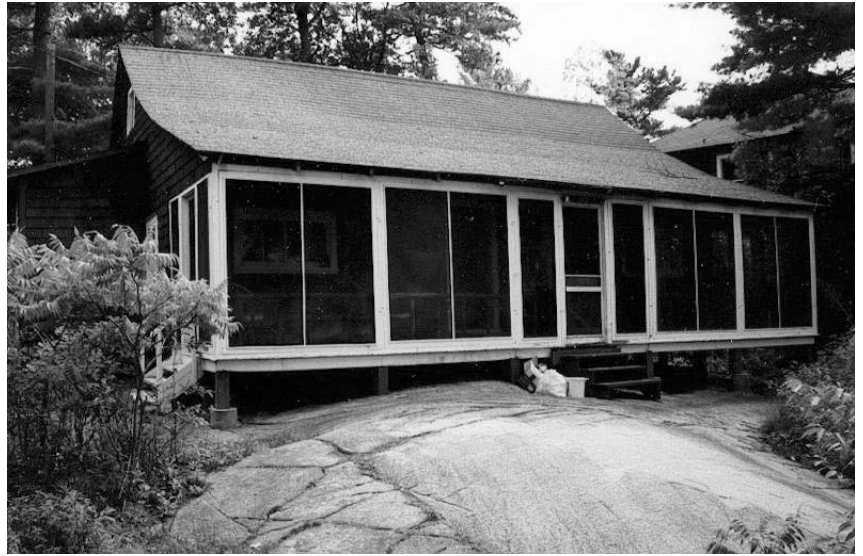


(TOP) Fig. 108: Gas light fixture, before 1920's.
(MIDDLE) Fig. 109: Electric light fixture of birch branches, Lounge.
(BOTTOM) Fig. 110: Electric light fixture of cedar branches, Dining Room.

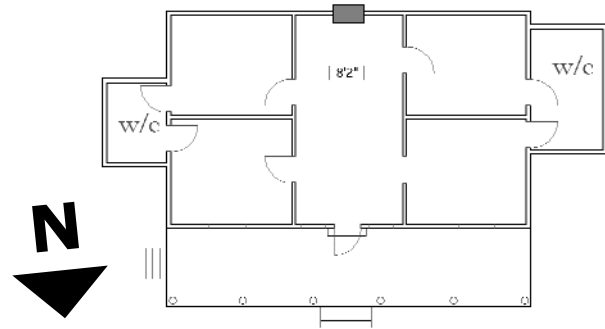
BIRCHWOOD COTTAGE

Birchwood was likely the first cottage built. Much of its fabric has been left fairly intact. Birchwood is a single storey wood frame cottage covered in stained cedar shingles and interior of tongue and groove cedar boards, the main room covered in painted ceiling tiles and wallboard. The windows are either horizontal wood sliders or side hung casements, and the entrance a half glazed two panel door. There is a living room with brick fireplace, one kitchen, three bedrooms, two bathrooms (in shed roofed projections at either end of the cottage), and a screened porch stretching the width of the building. The kitchen was probably originally intended as a bedroom and converted later.

From old photos, it is evident that the cedar posts and railings of Birchwood's verandah are in the configuration that was present in most cottages and the main hotel building. This is the only building with these elements remaining, and could be used as a pattern for the others' replacement. Pipes for gas lighting remain in the attic and the hardwood floors are intact.



(TOP) Fig. 111: North elevation of Birchwood Cottage.
 (MIDDLE) Fig. 112: West shed addition, Birchwood.
 (BOTTOM) Fig. 113: South elevation, Birchwood.



(TOP) Fig. 114: Plan, Birchwood. (ABOVE LEFT) Fig. 115: Original log railings, Birchwood. (ABOVE RIGHT) Fig. 116: Cedar boarded walls in bedroom, Birchwood. (BOTTOM) Fig. 117: Brick fireplace and wallboarded interior, living room, Birchwood.

ELMWOOD COTTAGE

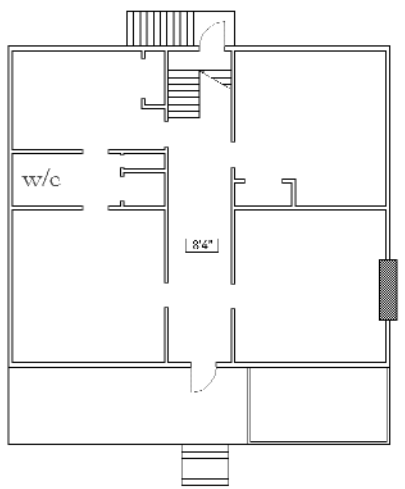
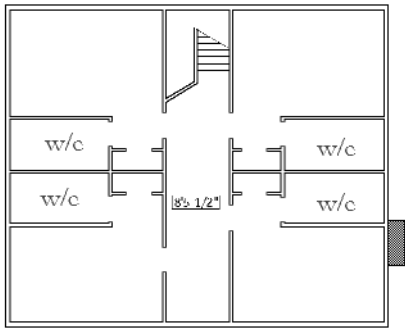
Elmwood is a two storey wood framed cottage with a hipped roof. It is covered in stained cedar shingles and has a fairly intact tongue and groove cedar boarded interior. Some windows in the lower front areas of the building have been replaced with very large fixed-in-place windows but the others are either 1-over-1 vented sash with counterweights, or side-hung casements. The entrance is through a sound half-glazed, five panel door. Rooms on the lower floor include a central hall running the depth of the building with a dogleg stair at the south end, a living room with cobblestone fireplace, a kitchen, a half screened and half open porch running the length of the building and two modernized bedrooms with a similarly altered shared bathroom. Upper floor rooms include a central hall running the depth of the building, and four bedrooms with closets and ensuite baths contemporary with the building. Pipes for gas lighting remain in the attic and the original hardwood floors are intact.



(TOP) Fig. 118: North elevation of Elmwood Cottage.

(MIDDLE) Fig. 119: West elevation, Elmwood Cottage.

(BOTTOM) Fig. 120: Entrance hallway and stair showing wood boarded interior, Elmwood.

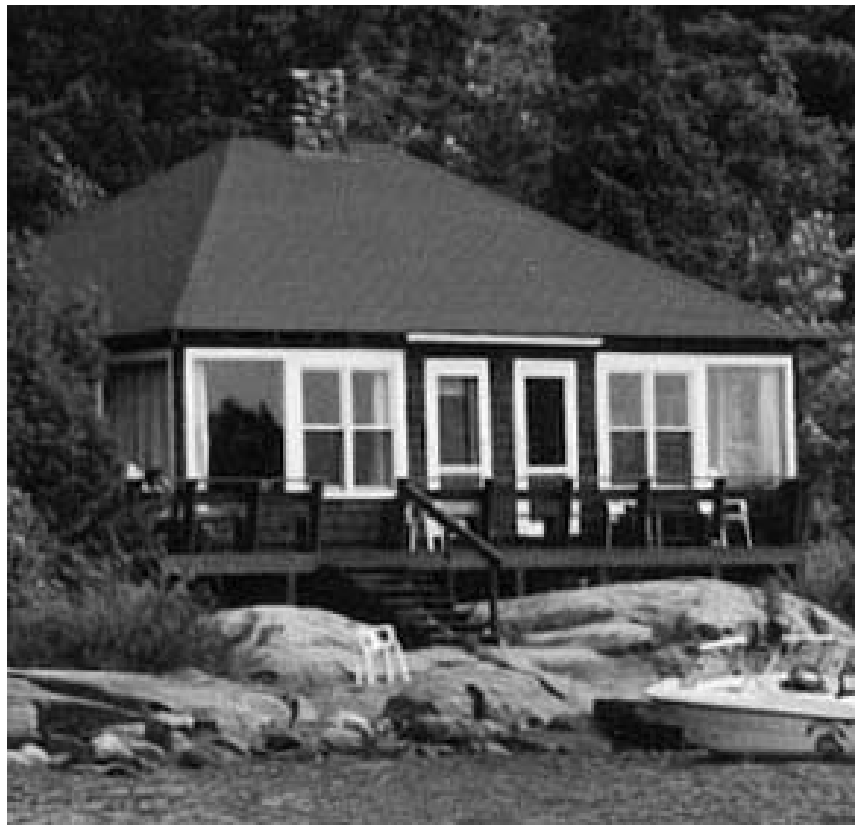


(TOP LEFT) Fig. 121: Second floor (above) and Ground floor (below) plans, Elmwood. (TOP MIDDLE) Fig. 122: Typical bedroom showing door and boards, Elmwood. (TOP RIGHT) Fig. 123: South-east corner, Elmwood. (BOTTOM LEFT) Fig. 124: Archival photo of Elmwood Living Room. (BOTTOM RIGHT) Fig. 125: Fire safety instructions and room rates, mounted on back of second floor bedroom door, Elmwood.



BASSWOOD COTTAGE

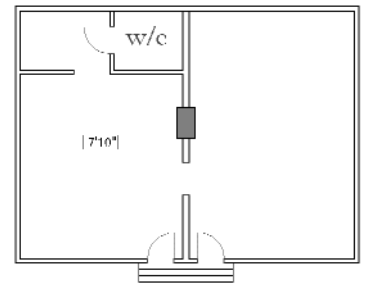
Basswood is a single storey wood frame cottage covered in stained cedar shingles and interior of wallboard with battens and tongue and groove wainscoting and hardwood floors. The building was originally a duplex unit, with mirror image bedroom bathroom and closet on either side (like the layout which currently exists in the north half), fronted by a covered verandah. The interior is now comprised of a combined kitchen/living room with a cobblestone fireplace on the south side, and a bedroom with a matching cobblestone fireplace, one bathroom, and an closet on the north. Each unit originally opened onto the verandah by doors centred on the unit. This verandah has since been enclosed with large picture windows and smaller sash windows, and the building is now fronted by an open deck. The entrances to the two sides have been relocated to the centre of the west façade. Basswood is located very close to the water.



Removed from the front façade in the renovation were four multi-paned horizontal wood sliders and the two original doors, along with the original bark covered cedar log posts and railings. The configuration of railings and posts is visible in an early photograph,

and was similar to those remaining at Birchwood. The other three facades still follow their original configuration and materials.

A relatively new outdoor shower is located immediately east of the building.



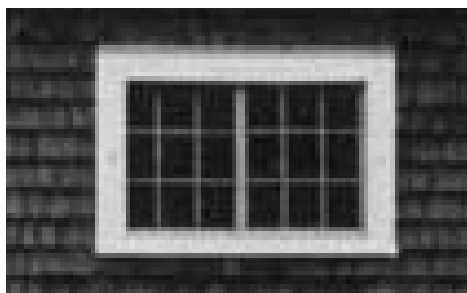
Preceding Page: (TOP) Fig. 126: Archival photo of Basswood showing original verandah. (PRECEDING PAGE, BOTTOM) Fig. 127: Basswood showing enclosed verandah.



This Page: (ABOVE) Fig. 128: Plan, Basswood. (ABOVE LEFT) Fig. 129: East elevation, Basswood. (BOTTOM) Fig. 130: South elevation, Basswood.

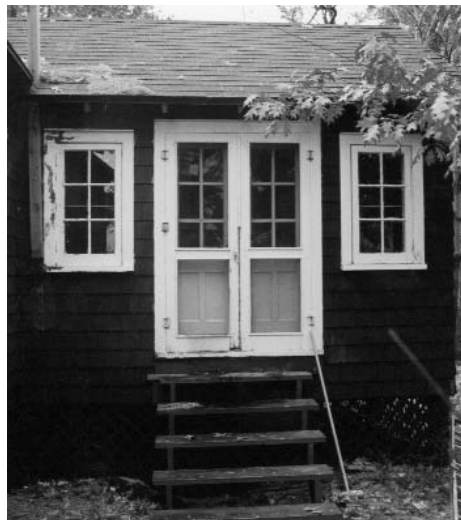
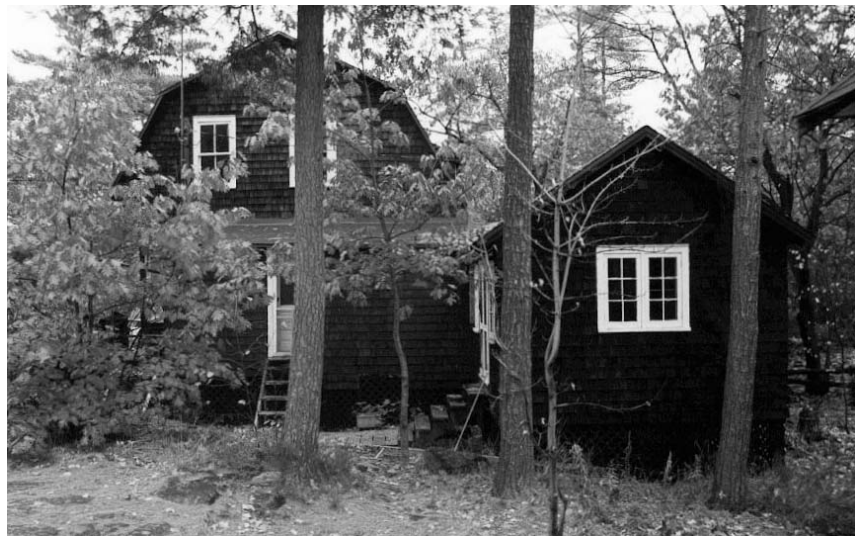


(TOP LEFT) Fig. 131: Archival interior photo of Basswood, showing chair rail and boarding below with original door and window opening. (TOP RIGHT) Fig. 132: Outdoor shower, Basswood. (CENTRE LEFT) Fig. 133: Two forged fire implements, Basswood. (CENTRE RIGHT) Fig. 134: Stone fireplace, Basswood. (BOTTOM LEFT) Fig. 135: Multi-paned wood slider (like those removed from west elevation, Basswood. (BOTTOM RIGHT) Fig. 136: Two-light wood sliders, Basswood.



MAPLEWOOD COTTAGE

Maplewood is a gambrel-roofed two storey cottage with multiple additions, covered in stained cedar shingles. It is divided into three distinct apartments, two on the ground floor and one above. The interior of the ground floor is covered with wallboard and battens with the ceilings in the twin living rooms recently clad in plywood with battens. The upper floor is unfinished and open to the rafters. The windows of the front façade have been replaced by very large fixed panes and the doors with full glazed doors (this possibly encloses the original front verandah, similar to Basswood). The lower east apartment has a living room with a corner granite fireplace, a bedroom and a bathroom. The lower west apartment has a living room with matching corner granite fireplace, one bedroom and one bath, with additions including three other main rooms and two bathrooms. The upstairs apartment contains a living room/kitchen, two bedrooms and a bathroom, and remains unfinished. The stair leading to this apartment has a solid railing similar to that of Elmwood.

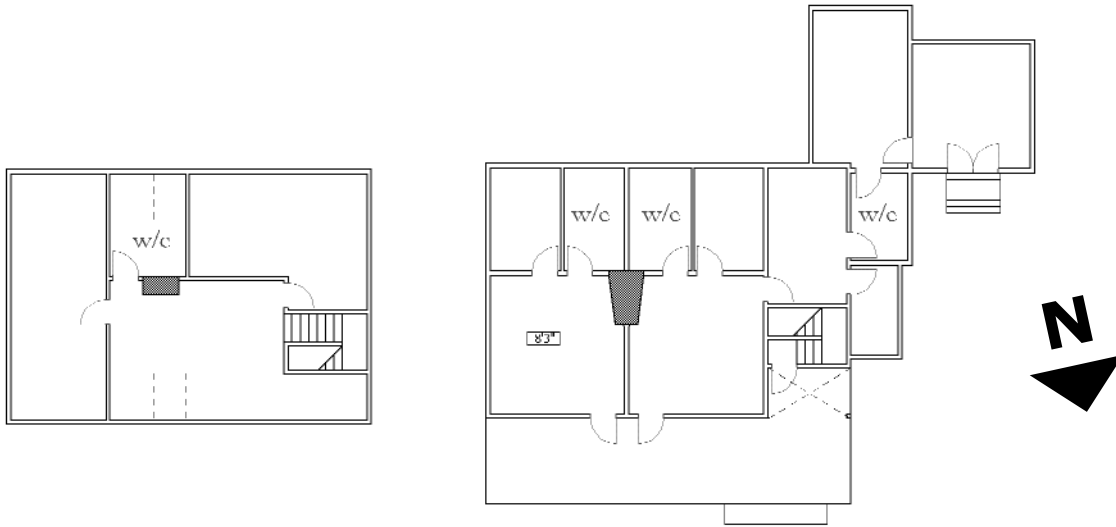


(TOP) Fig. 137: Maplewood Cottage, North Elevation.
 (MIDDLE) Fig. 138: West elevation, Maplewood.
 (BOTTOM) Fig. 139: North elevation, west addition, Maplewood.



(TOP) Fig. 140: South elevation, west addition, Maplewood.
(CENTRE LEFT) Fig. 141: East elevation, west addition, Maplewood. (CENTRE RIGHT) Fig. 142: East elevation, Maplewood.
(BOTTOM) Fig. 143: South elevation, Maplewood.





(TOP LEFT) Fig. 144: Second floor plan, Maplewood. (TOP RIGHT) Fig. 145: Ground floor plan, Maplewood. (CENTRE LEFT) Fig. 146: Stair, Maplewood. (CENTRE RIGHT) Fig. 147: Interior of west addition, Maplewood. (BOTTOM) Fig. 148: Stone fireplace, new wood ceiling and drywall walls, east living room, Maplewood.

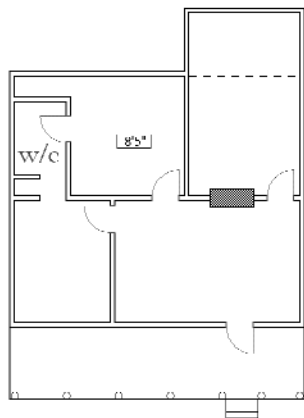


OAKWOOD COTTAGE

Oakwood is a single storey wood framed cottage covered in stained cedar shingles, with an interior cladding of wallboard and battens. The cottage has a hipped roof and dormer. Some windows in the front areas of the building have been replaced with very large fixed in place windows and 1-over-1 sash windows, but the others are primarily multi-paned horizontal wood sliders, or small side hung casements. There is a living room with granite fireplace, two bedrooms, one bathroom, a dining room/kitchen and a screened porch stretching the width of the building. Pipes for gas lighting remain in the attic and the original hardwood floors are intact.



(TOP) Fig. 149: North elevation, Oakwood. (MIDDLE) Fig. 150: North-west corner, Oakwood. (BOTTOM Left) Fig. 151: Plan, Oakwood. (BOTTOM Left) Fig. 152: Interior, Oakwood.





(LEFT) Fig. 153: Aerial view of Ojibway Island, before 1964.
 (TOP) Fig. 154: "Miss Hyland, Albert Walker and Miss Selzer", August 7, 1907 on the dock at the Ojibway Hotel. Note boathouse (now Grocery Store) behind.. (ABOVE) Fig. 155: "Steamer arriving at Ojibway", August 8th, 1907. (BOTTOM) Fig. 156: Log dock, 1914.

THE WATERFRONT

Because it is on an island, the waterfront is necessarily a multi-purpose area. Not only is it the primary vista of the hotel building, but it also functions as the point of delivery, swimming area, regatta site, and conversation space. Since it was built as a resort hotel, the waterfront was a very important element of the experience.



Regatta Circa 1914 Gould Collection



(UPPER LEFT) Fig. 157: Dock near current Gift Shop. (LEFT) Fig. 158: "City of Midland? Delivery of cow for milk supply, idea not a success." (ABOVE) Fig. 159: "The Ojibway dock and 'Waukon'." (BOTTOM) Fig. 160: Fish pond near base of stone steps, now planted.



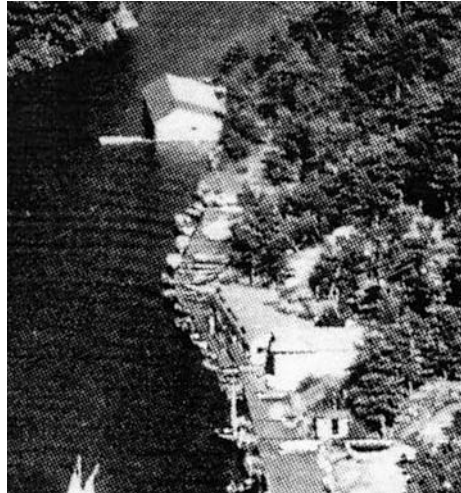
BOATHOUSE/GROCERY STORE/ICE

There appear to have been three boathouses, two wet and one dry, of which the one dry boathouse remains (in altered form). Conspicuously missing from the current island is the wet boathouse, an integral part of waterfront and especially island recreation. From the photographs, it can be seen that one was located in a large single storied building in the straight to the east of the gas pumps, near the site of "Pinewood." The other was on the south side of the island, at the west end of what is now the beach. Like the other buildings on site, these buildings were clad in cedar shingles.

It is difficult to discern more about the channel boathouse than that it had an asymmetrical gabled roof similar to the one now on the grocery store. It appears to have had four bays opening onto the water. The beach boathouse had two bays entered on gable end, with slips that were likely long enough for two boats. (fig. 164) Both of these have been demolished.



(TOP) Fig. 161: Wet Boathouse on west channel. Albert Desmasdon in foreground.



(BELOW LEFT) Fig. 162: Waterfront with Wet Boathouse at top of picture. (BELOW) Fig. 163: Waterfront, showing from left Wet Boathouse, Dry Boathouse and Hardware (now Grocery Store), Icehouse (Demolished) and current Gift Shop. (BOTTOM) Fig. 164: Boathouse on south shore of island, with south icehouse barely visible in left of photo.

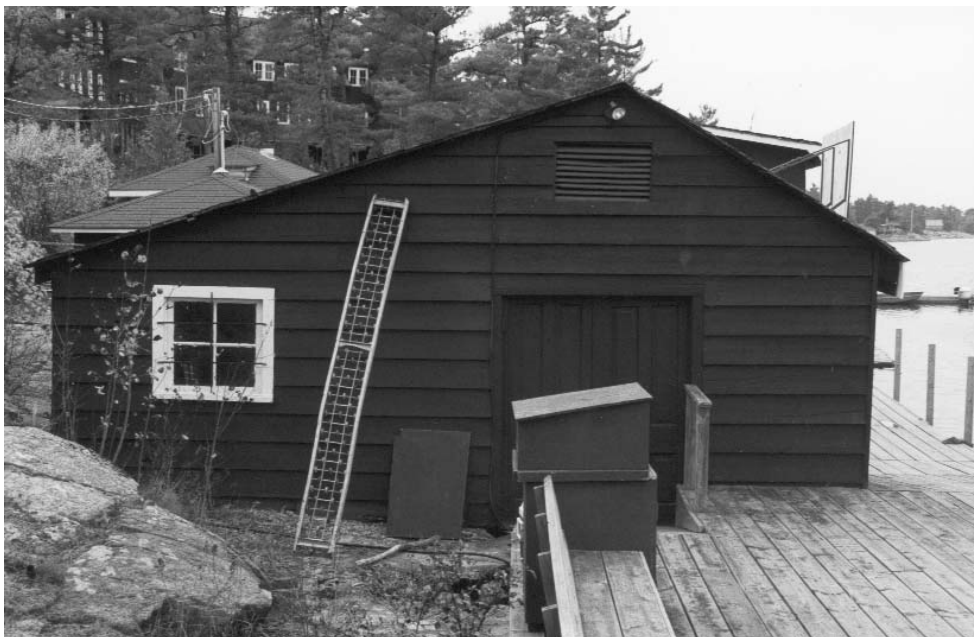


The dry boathouse (for rowboats, canoes and other light craft) was part of a four bay structure which is now the grocery store. Though it is currently a single-storey structure, photos show it once being a storey and a half. Bill Mosley remembers it as housing male staff on the second floor, with service and storage on the ground level. The first bay was devoted to a hardware store, the second to storage of oil, coal oil and naphtha gas, and the third and fourth to storage of rowboats. These boats were used for fishing; guides would transport guests via motorcraft to various fishing spots, with rowboats in tow, and deposit them in their boats to be retrieved and towed in later. The floor was slightly sloped to allow for drainage of water from the stored boats. The second floor and the lower partitions were removed some time prior to 1963, and multiple additions were added (see condition assessment report). It would appear that one of the buildings now housing the ice machine, adjacent to the south wall of the store was moved from its original location west of this building. This building has had its shingles replaced by wood siding.



(TOP) Fig. 165: Dock at Ojibway with guides' boats. Note Dry Boathouse (now Grocery Store) has higher roofline and Icehouse is still in place.
 (MIDDLE) Fig. 166: Grocery Store in 2000 with new roofline.
 (BOTTOM) Fig. 167: Interior of Hardware Store in Dry Boathouse. Albert Desmasdon on left.

The waterfront structures once included an icehouse from which ice would be sold to cottagers. (see fig 166). This building was a large gable fronted structure which sat to the west of the grocery store, which in later years was enlarged with a hip roofed addition. Ice for the hotel was stored in a building on the south shore of the island, possibly visible in the background of fig. 164. Both of these structures appear to have been wood shingle buildings, and have been demolished.



(TOP) Fig. 168: North view of Dry Boathouse with current roofline and original sliding doors. Icehouse is the building to the immediate right of Boathouse. (MIDDLE) Fig. 169: Grocery Store in 2000. (BOTTOM) Fig. 170: East side of Grocery Store.

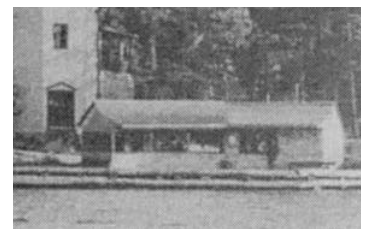


(TOP LEFT) Fig. 171: "Grocery Store in the 1920's?", now the Gift shop. Note door vertically hinged door. (BELOW) Fig. 172: Grocery Store, 1912. (MIDDLE) Fig. 173: Grocery Store with addition to west, probably to accommodate butcher. (BOTTOM) Fig. 174: Grocery Store, with shutters closed.

GIFT SHOP

The grocery store was once located in what is now the gift shop. This building began as a simple gabled structure with a deep overhanging eave to the north and vertically hinged panels which opened when the store was operating. (fig. 171) It received multiple additions in width as well as length, at one time housing a butcher as well as grocery. Its form now follows that of the hotel, a three-winged "c" shaped structure. Access to this building was through the panels on the north side, originally providing no public entry into the structure itself. The deep eave on the north face sheltered patrons while being served. The appearance of this

building could be greatly improved by replacing the windows on the north face of the structure with large ones following the large wide horizontal band of the original opening. This building is one with few right angles.



The gift shop was once located in the base of the tower, which currently houses the building manager's suite (fig. 177). The shop was wrapped with a verandah constructed after 1914. This was destroyed in the storm which removed the top of the tower (figs. 82 and 88). Originally this would have housed an entrance to the freight elevator (and possibly stair), which had been removed by the 1960's, possibly much earlier. The elevator was stored at the base of the tower until 1984 when it was dismantled.



(TOP) Fig. 175: Grocery Store with east and west additions, showing continuous horizontal opening running along front.. (ABOVE) Fig. 176: Gift Shop (previously Grocery Store), 2000. (FAR LEFT) Fig. 177: Gift Shop in base of tower. (NEAR LEFT) Fig. 178: Gift Shop, east addition. (BOTTOM) Fig. 179: Gift Shop, interior.



GAZEBO

There were originally three gazebos on the island. One was located to the west of the Gift Shop, one on the eastern channel and one the south shore of the island. A rustic pavilion of cedar logs has been rebuilt with pressure treated members on the same site as the first in this list. The original was of bark on cedar logs, with “x” shaped railings enclosing the side. An old photograph depicts another gazebo of fine rustic work which was originally east of the wet boathouse on the channel near Master’s Island. The third was of unknown construction. This type of whimsical architecture was in keeping with the Adirondack approach to design.

The gazebos were important elements of entertainment on the island, especially for women. Ruth McCuaig recounted that while men flocked to Pointe au Baril to swim, fish and hunt, women were originally not allowed or expected to participate in these sorts of activities. More delicate rituals absorbed their time, one of which was the exploration of the island through its woodland trails. A rustic bridge once spanned the

inlet near the incinerator and the three gazebos provided destinations, places to rest and write letters. To upper-class women in the early part of the century who were concerned about maintaining the clear whiteness of their skin, verandahs and covered pavilions were essential.

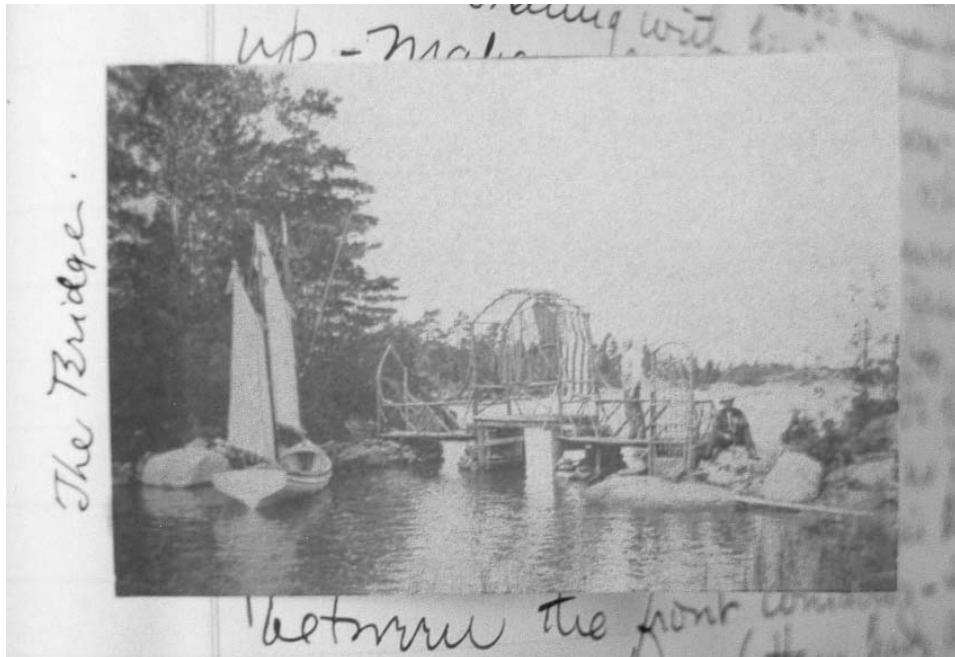
Fig. 180: Gazebo east of the wet boathouse on the channel near Master’s Island, 1909. Miss Harriet Paine pictured.



These woodland trails were also an expression of the the picturesque. Architectural writers of the 18th and 19th centuries extolled the virtues of experiencing variety in the landscape, of views suddenly bursting upon the wanderer, of being then plunged into the depths of a secluded forest. Downing rates this as being "in our opinion, far more delightful than twice the same distance of walks in a common level flower garden".



(TOP) Fig. 181: Rectangular Gazebo west of Gift Shop, 1950's.
(BOTTOM) Fig. 182: William H. Sing's Bridge, July 29, 1903, Nugamo Island.



OTHER ELEMENTS

Other elements beyond those discussed here are documented in photographs or their remains are visible on site.

The fireplace and chimney are the only remaining elements of Pinewood Cottage. No photographs were found in this investigation. The fireplace appears to have been built by the same mason that produced the Incinerator, the fireplaces of Basswood and main Lounge, and the stone stair in front of the hotel. Further research on this cottage and this mason is recommended.

It is possible that the laundry pictured to the right was either originally housed in the demolished south wing of the hotel, or in a building which has since been dismantled. The photograph does not look like any spaces still existing.



(TOP) Fig. 183: Laundry, circa 1940. (LEFT) Fig. 184: Incinerator. (BELOW) Fig. 185: Fireplace from dismantled cottage.



CONCLUSION AND NEXT STEPS

The Ojibway is a good example of a rustic Shingle Style resort, an architectural type fairly uncommon in Canada. Within the context of North America, Shingle Style resort hotels at the turn of the century were the primary vacation choice for a privileged clientele. The Ojibway is a particularly interesting case both because of its very survival and its metamorphosis; unlike the case of most of its contemporaries, enough architectural elements remain to convey a sense of the original use and design, and though this program has changed, the site has remained of value to its community.

While this report establishes a base for gaining an understanding of the architectural intentions of the builders and the type, if this report were to be taken further (in the form of a book) some questions should be pursued further.

One question that should be clarified is regarding the original configuration of the tower, with its elevator and possible stair. It is yet unknown whether a stair ever actually existed (as is shown in

Bragdon's drawing, Fig. 80) and at what point the elevator was removed. Another revolves around the south wing of the main building (now demolished), its plan, materials and program. A third would be the pursuit of Pinewood and other outbuildings that have been removed, to try to find photos and perhaps produce sketches. Similarly, the cottages on the south shore which were built as part of the Ojibway Hotel complex were not studied - it would be worthwhile to document those that remain and find photos of those that do not.

Bill Mosley mentioned that an auction occurred in which many pieces of furniture and other objects from the original hotel were sold to raise money. It would be worthwhile to document all of those objects in the surrounding community that were known to come from the Ojibway. An old garbage heap exists on the island with many visible pieces of china and metalwork from the hotel period; aspiring archaeologists might be encouraged to investigate this site.

Finally, Little is known about the early twentieth century builders who produced the Ojibway Hotel, builders who likely had a strong hand in design elements on this site and in cottages on surrounding islands. More information on them and their skills should be uncovered, as the area of Pointe au Baril is quite unified in design, and of a slightly different type than other cottage areas of Ontario.

Older local contractors at Pointe au Baril may have information yet untapped, as might cottagers in the region. Over the course of work on the site it is likely that further answers might be uncovered from the physical fabric of the buildings themselves. As these arise, they should be documented accordingly. Similarly, people in the community should be encouraged to duplicate archival images that they have in their albums, and these images should be consolidated.

This type of archival report is valuable to inform decisions in the future. When dealing with the maintenance and renovation of a site like the Ojibway, the more knowledge that can be gained of original configurations, materials and designs, the more efficiently a good result can be achieved when altering or restoring that form.

IMAGE CREDITS

Ruth McCuaig Collection

Figs. 5, 17-21, 23, 25, 32, 58, 67-70, 76, 81, 82, 88, 89, 91,
92, 97, 98, 108, 124, 126, 131, 153-165, 167, 168, 171-175,
177, 180, 181, 183

Bragdon Archives, University of Rochester:

Cover, Figs. 1-4, 6-12, 14-16, 27, 29, 30, 31, 34, 38, 43-49,
77, 154, 155, 182

Bragdon Archives, University of Rochester, Drawings:

Fig. 80

Enchanted Summers

P. 144, Fig. 50; P. 39, Fig. 52; P. 43, Fig. 53

Cottage Residences

P. 172, Fig. 64

Great Lodges of the West

P. 20, Fig. 57

Muskoka's Grand Hotels

P. 171, Fig. 60; P. 157, Fig. 65

2000 Directory, Pointe au Baril

P. 61, Fig. 22; P. 104, Fig. 156

Ontario Archives

Fig. 24

International Studio, May-June 1905, V. 25, Pp. 97-100

Figs. 35, 36

Scott Weir, ERA Architects, photographs taken in year 2000

Figs. 26, 28, 37, 39, 54, 62, 63, 72, 73, 78, 79, 83-87, 90,
93-96, 99-106, 109-113, 115-120, 122, 123, 125, 127, 128,
130, 132-143, 146-150, 152, 166, 169, 170, 176, 178, 179,
184, 185

Drawings, ERA

Figs. 74, 75, 114, 121, 129, 144, 145, 151

APPENDIX 1: EXCERPTS FROM THE BRAGDON PAPERS**July 23, 1903**

May Bragdon's first visit to Pointe au Baril. Stayed at St. Helena with her friend Helen Davis.

Names Bragdon Bay (see sketched map), which she describes as being "through a crack" from Sturgeon Bay.

"Pointe au Baril Poetry."

July 29, 1903

Mentions that Sing's rustic bridge is finished (see photos).

July 31, 1903

May Bragdon buys Mandalay island which is ___ of an acre (1/2?) without the rocks in front, which the surveyor will throw in. She describes it as Island 1 (Group ___ (?), No. 1) and is in the group with "Clare", the Cramer Island and "the Climbers". It has a fine high rock.

August 15, 1905 (p. 27)

Laura, Chattie and Hamilton go to St. Helena (Helen Davis's Island at Pointe au Baril).

August 15, 1905 (p. 27)

Laura, Chattie and Hamilton go to St. Helena (Helen Davis's Island at Pointe au Baril).

September 5, 1905 (p. 43)

"Chattie has brought me a sprig from Mandalay and Helen _____ panoramic pictures."

September 14 - 15, 1905 (p. 46)

"Hamilton came back yesterday, full of it. He also brought me an offer of \$50 for 'Mandalay' from Mr. Sing, whereupon _____ offered me \$75-! He brought me a map, showing it. Helen is quite excited of our _____."

Oct 28, 1905 (p. 68)

"Rode out to Davis'. Had a nice visit with Mrs. D. who told me all about Hamilton's Hotel scheme. He has gone to Pointe au Baril now to buy the island."

November 1-2, 1905 (p. 46)

"Hamilton is back. Says Jack and Mr. Sing inquired particularly for me."

November 9, 1905 (p. 71)

"Met Hamilton and Chattie in _____ tonight. H. showed me pictures of his new (hotel) island and Chat asked me out to dinner and to a concert at Mr. Hor. And H. told me how 'Jack' and Billie Sing both inquired for me 'most particular.'"

November 26, 1905 (p. 77)

"Stopped a minute at Davis' – I was so near. Hamilton showed me the plan of the 'hotel' – Edith Scott has taken some stock."

December 8, 1905 (p. 80)

"Hamilton got the deed of 'Pine Tree Island' yesterday in Toronto."

December 10, 1905 (p. 80)

Dinner at Davis'. "Hamilton showed me his latest hotel plans and I '_____ upon it' when I got home. Its fun."

December 31, 1905 (p. 87)

"Hamilton brought me down in the car and talked Canada."

March 25, 1906 (p. 109)

"Hamilton was in yesterday to sell me a share of stock in the hotel. Mrs. A. has backed out!"

April 21, 1906 (p. 115)

"Fine words from Hamilton and the ____ of his hotel scheme."

May 8, 1906 (p. 120)

"Ojibway circulars are ____." Circular tipped in.

June 14, 1906 (p. 133)

Postcard tipped in (postmarked Penetanguishene, June 1, 1906).

"Goodbye – am marooned at Penetang but have had a lovely drive and don't mind. C. G. D."

June 15, 1906 (p. 133)

"Got a postal from Chattie (Penetang)."

June 22, 1906 (p. 135)

"Tonight went around to the Frank Davises (on a message from Mrs. D.). To read a letter from Chattie – Point au baril – and see some pictures of the hotel."

Postcard tipped in (postmark illegible). "Haven't had time to visit Mandalay yet but am glad I'm 'welcome'. _____ John has _____ got out four of these views. Wish you were here for the opening! C."

June 23, 1906 (p. 136)

"Today is the opening day at the Ojibway."

August 3, 1907

First visit to the Ojibway Hotel. Slept in a tent near hotel, and later in room 15, with a friend in room 14. She describes "beautiful walks" and describes particular views and sites. Mentions a laundress named Maggie, her husband 'Indian' husband Joshua, and a 'Frenchman' named Michel (both guides). She also mentions a cat named Jibby (after the Ojibway) and a tame deer named Tommy. She does not describe the hotel other than to say that it is 'fine.' Photos of the site are tipped in.

March 17, 1909

"Went to the Ojibway dinner at the Pinnacle Club tonight. Hamilton, Millie... 21 in all. It was a very nice dinner and we had a business meeting selected officers and heard reports."

"A woman here in the hotel who used to stay at Frank Davis' hotel tells me he has sold it to some club at a good figure. I suppose you know about this. You used to have a little stock in this enterprise, if I remember."

Letter from Claude Bragdon To May Bragdon, October 23, 1943

"I have always been particularly interested in that hotel, not only because my friends started it and ran it, but because I drew the first plans and it was built from them by its present manager. That is another story an interesting one. The part built from these plans is now the hallway, one end of the dining room, the office and the part above, which has been raised one story, so that the original building is lost somewhere in the middle of the present one. Some years later, when the capacity was being increased again and again, my brother, Claude Bragdon, designed the tower, "sight unseen", for he was never there. But it came out all right and is now quite a feature in the landscape."

*Excerpt from Memories by May Bragdon,
from The Ojibway Islander, Pointe au Baril, Aug. 1, 1939, No. 4, Vol. 1
(p. 1)*