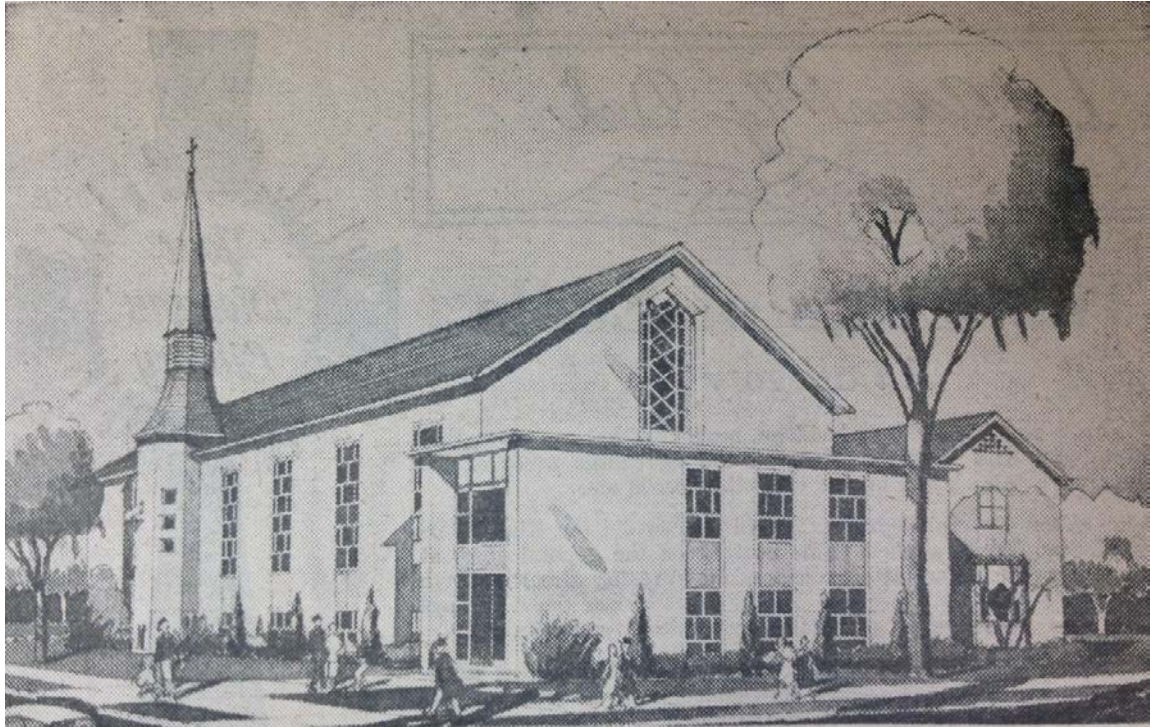


HERITAGE PROPERTY RESEARCH AND EVALUATION REPORT



ST. AGNES' CHURCH AND RECTORY
69 LONG BRANCH AVENUE AND 24 MARINA AVENUE

Prepared by:

Heritage Preservation Services
City Planning Division
City of Toronto

February 2016

1. DESCRIPTION



Above: View of the St. Agnes' Church showing the south elevations of the church, parish offices/chapel (centre), and rectory facing Marina Avenue (*Heritage Preservation Services, 2016*)
 Cover: Murray Brown & Elton Architects, Perspective Drawing of St. Agnes' Church, c 1956.
 (*Archives, Anglican Diocese of Toronto*)

Address and Name of Property	
ADDRESS	69 Long Branch Avenue and 24 Marina Avenue
WARD	Etobicoke Lakeshore - Ward 6
LEGAL DESCRIPTION	PLAN M9 BLK E PT LOTS 9 10 11 and PLAN M9 BLKE PT LOTS 9&10
NEIGHBOURHOOD/COMMUNITY	Long Branch
HISTORICAL NAME	St. Agnes' Church
CONSTRUCTION DATE	1958
ORIGINAL OWNER	Anglican Diocese of Toronto
ORIGINAL USE	Church and rectory
CURRENT USE*	Faith-based community uses
ARCHITECT/BUILDER/DESIGNER	Murray Brown & Elton Architects
DESIGN/CONSTRUCTION	Brick Clad
ARCHITECTURAL STYLE	Ecclesiastical Modern
ADDITIONS/ALTERATIONS	West doors of church and rectory windows replaced
CRITERIA	Design/Physical, Historical/Associative and Contextual
HERITAGE STATUS	Included on the Heritage Register (69 Long Branch Avenue)
RECORDER	Heritage Preservation Services: Marybeth McTeague
REPORT DATE	29 February 2016

2. BACKGROUND

This research and evaluation report describes the history, architecture and context of the properties at 69 Long Branch Avenue and 24 Marina Avenue, and applies evaluation criteria to determine whether they merit designation under Part IV, Section 29 of the Ontario Heritage Act. The conclusions of the research and evaluation are found in Section 4 (Summary).

i. HISTORICAL TIMELINE

Key Date	Historical Event
1791	Following an existing Aboriginal trail, Augustus Jones begins the survey of Lake Shore Road along the waterfront from the future town of York west towards Long Branch and beyond
1795	Lieutenant Governor Simcoe grants 1,530 acres of land east of the Etobicoke River to Colonel Samuel Bois Smith
1853	The Toronto and Hamilton Railway is constructed
1871	James Eastwood buys 500 acres from Smith including Lots 9 and 10 on the lakeshore
1883	Eastwood sells 64 acres to the American developer John Wilkie
1885-6	Wilkie engages the architect Richard Ough to design a layout and railway station, hotel and residences for the Long Branch Summer Resort
1919	Arriving in Long Branch to retire, Rev'd. J. R. Martin is petitioned by eight women to begin church services and Sunday School for the Long Branch community.
1922	St. Agnes, Mission of the Church of England at 73 Long Branch Avenue is dedicated.
1923	A church rectory is built on Thirty-Fifth Street
1931	Long Branch is incorporated as a village
1944	The church is partly destroyed by fire and subsequently reconstructed and expanded
1955	A fund-raising campaign to build a larger church and rectory is initiated and the property at 69 Long Branch Avenue purchased
1956	Murray Brown & Elton architects prepare plans for the new church complex
1958	St. Agnes' Church, 69 Long Branch Avenue and the adjacent rectory, 24 Marina Avenue are completed
1967	Long Branch is incorporated with the Borough of Etobicoke
1989	The church has minor renovations to bring it into OBC Fire Code compliance. The wood panelled doors in the west entry replaced the original doors
2005	St. Agnes' Church is closed
2008	The Trustees for the Congregation of the Polish Full Gospel Church purchase the church and rectory properties
2015	The church and rectory properties are sold to 2480670 Ontario Inc.

ii. HISTORICAL BACKGROUND

Long Branch

As early as 1791 Augustus Jones began his survey of Lakeshore Road which extended from the site of the town of York, westwards along the waterfront, following an existing Aboriginal trail. In 1793, the town of York was surveyed along with the Park Lot estates north of Queen Street and east of the Don River which were granted to loyalists. 'Militia

Lands' of over 4,150 acres to the west of Fort York and the Garrison Reserve, were set aside for retired and discharged soldiers. Recognized as a "worthy loyalist,"¹ Colonel Samuel Bois Smith (1756-1826) was granted 1,530 acres in the Militia Lands. His land holdings stretched from the lake shore northwards on the east side of the Etobicoke Creek. They included Lots 9 and 10 south of Lake Shore Road, where the future community of Long Branch and St. Agnes' Church would be developed. (Images 1, 2 and 3)

In 1871, James Eastwood purchased 500 of Smith's acres including Lots 9 and 10. (Image 4) In 1883, the American developer John Wilkie purchased 64 acres of Lots 9 and 10 from Eastwood. Wilkie intended to create a summer resort named Long Branch, modelled on the American New Jersey resort of the same name which had flourished from the 1860s and would, before its demise in World War 1, boast many prominent society members, including seven presidents, among its summertime residents. Between 1885 and 1886, Wilkie engaged the architect Richard Ough (1841-1920) to draw up the layout of the resort which included 250 lots, a railway station, hotel, park pavilion and private residences.² These "villas" with great sweeping verandahs in the fashionable shingle style were designed for Toronto's elite including C. S. Gzowski Jr., H. P. Dwight, and R. B. Ellis. Wilkie and Ough had villas designed for themselves. (Image 5)

Relying largely on ferry service and the railways for access, Long Branch initially remained a popular destination for day trips, sightseeing and picnics in finer weather. The Electric Radial Line was built in 1895, but still provided service primarily for recreational trips out of the city rather than for a growing local community. While Mimico and New Toronto were incorporated as villages in 1911 and 1913 respectively, Long Branch was not until 1931. (Image 6) In 1967, it was amalgamated with the Borough of Etobicoke.

St. Agnes Mission of the Church of England

In 1919 when Long Branch was "growing following the end of the 'First Great War,' veterans, locals and new Canadians were struggling to establish homes near their places of employment."³ The Reverend J. R. Martin, a retired rector from the Qu'appelle diocese in Saskatchewan, moved to Long Branch to be closer to family. He was petitioned by a group of local Anglican women to start prayer services for the community.⁴ Martin complied and the women formed an auxiliary and organized a Sunday School. At first, the services were held in the James S. Bell Middle School, on Thirty First Street, and then in a tent on a vacant lot between Twenty-Eighth and Twenty-Ninth streets and finally in a rented cottage. (Images 7 and 8)

In 1921, the Anglican diocese purchased a property at 73 Long Branch Avenue and a simple church building was completed through the voluntary efforts of the parish

¹ Heyes, p17

² Hill, entry for Ough.

³ "Faith In Action: Parish Case Statement" p 1.

⁴ The eight women were recorded as Mrs. Austin, Mrs. Bennet, Mrs. E Martins, Mrs. A Purdie, Mrs. B Saunderson, Mrs. S J Skeen, Mrs. M Snell and Mrs. L Stewart.

members by December. The official opening and dedication of St. Agnes Mission Church of England followed in October 1922. (Image 9) In 1923, a rectory was built on Thirty-Fifth Street. The church suffered damage in a fire in 1944 and was rebuilt and expanded. (Images 10)

In 1955, the existing church and parish hall were declared to be insufficient in size and facilities to meet the needs of the growing congregation, and a new church building campaign was initiated with a goal of \$125,000. The diocese sold the rectory at Thirty-Fifth Street and purchased the property to the south of the existing church at 69 Long Branch Avenue, at the corner of Long Branch Avenue and Marina Avenue. The architects Murray Brown & Elton were engaged to design the new church complex and produced a complete set of drawings by December, 1956.⁵ The new complex included a church with a small chapel, a baptistery with spire, rectory, church offices, committee rooms, classrooms and a church hall/auditorium with a stage and a kitchen equipped for banquets. (Images 11 and 12) The basement spaces would cater to the needs of the Women's Auxiliary, the Scouts, Girl Guides, Cubs and Brownies, Sunday school classes, teenage groups and the credit union. The original church was retained as a place of worship until construction was finished. The new church complex was completed in 1958. (Images 13 and 14)

The church's social outreach programs were an important part of their mission. In 1954, following Hurricane Hazel, they provided accommodation for two homeless families. With the new church facilities completed in 1958, their activities expanded to include fostering children, and accommodated other programs including Alcoholics Anonymous, Meals on Wheels, a Food Bank and Out of the Cold.

Between 1985 and 1989 a series of retrofits to bring the complex into compliance with the Ontario Building Code with regard to fire safety regulations were undertaken. The upgrades had minimal impact on the overall architectural character of the building but did include the addition of Georgian wire glass to the windows of the doors between the nave and the narthex and the nave and the office/chapel stairway entry hall.⁶ The wood panelled doors replaced the original doors at this time.

In 1989, a church study indicated that the church was struggling financially and the numbers in the community were dwindling.⁷ In spite of several plans to revitalize the congregation, the church was closed in June 2005 after 85 years of service within the Long Branch community. It was purchased by the Trustees of the Congregation of the Polish Full Gospel church in 2008 and they sold it in 2015 to a numbered company. The church is currently being rented to a faith-based community group.

Murray Brown & Elton Architects

⁵ The drawings are located at the Archives, Anglican Diocese Toronto.

⁶ Building Permit B54964

⁷ "Faith in Action: Parish Case Statement."

Murray Brown (1885-1958) began practise as early as 1923. His projects included residential and commercial architecture but focused especially on theatre and bank design. He designed several theatres for the Capitol Theatre company; many in Ontario, but also as far away as Halifax and Saskatoon. Between 1921 and 1949, the Bank of Nova Scotia commissioned him to design banks across the country from Nova Scotia to British Columbia.

By 1945 Brown had expanded his practise to include the younger A. (Ambrose) Gresley Elton (1898-1976). The practise shifted to a new focus on schools. Elton was a fellow of the Royal Architectural Institute of Canada and a member the Long Branch Planning Board. Along with St. Agnes' Church, the firm is credited with designing other buildings in Long Branch including the Long Branch Library on Lakeshore Road. Elton's family attended St. Agnes. A member of the Arts & Letters Club, he was described in their obituary as "a highly respected architect."⁸

iii. ARCHITECTURAL DESCRIPTION

St. Agnes' Church is a fine representative example of the Ecclesiastical Modern style that emerged in Toronto following World War II. The style is strikingly modern in its forms, materials and details which are rendered in a simple and minimal manner and yet continues to integrate traditional church building elements and Christian symbolism.

This style is evident at St. Agnes as the church is composed of distinct parts which are recognized as traditional features associated with historic ecclesiastical functions. The primary element is church nave with its traditional gable roof, spire and elongated windows. (Images 15, 16, 17 and 18)

Prominent on its western elevation facing Long Branch Avenue and viewed from Lakeshore Road, the church spire ensures the visual presence of the church within the community as well as housing the baptistery. The spire has an octagonal plan. The octagon is traditionally associated with baptismal fonts and baptisteries as the number 8 was symbolic of eternal life. The spire finial features the Greek Chi-Rho symbol, representing Christ.

The building sits on a raised basement, a modern element accommodating the church hall/auditorium and kitchen indicating the increased importance of parish social functions for a variety of age groups and needs, which along with the traditional Sunday school, reflected the mission of the twentieth church.

The tall narrow windows on the north, west and east elevations have a modern pattern of mullions composed in a brick pattern with clear glass. Green porcelain- enamelled spandrel panels separate the upper level windows from those in the basement which continue the glazing pattern.

⁸ The Arts and Letters Club, p.4.

The window in the south elevation of the church has a more elaborate pattern incorporating diamonds and this recalls the traditional, more elaborate patterning of rose windows in Gothic cathedrals which were typically featured in the entry wall of the church opposite the altar as here at St. Agnes. (Images 15 and 16, as above)

The north elevation, behind the altar, is decorated externally with a diamond pattern of crosses created by raised bricks. (Images 19, 20 and 21) The raised bricks are a dull rose colour contrasting with the unusual and modern choice of grey for the brick cladding. With very simple and modern means the architects evoked traditional Christian elements in the windows especially the south window and invented new ones with the raised brick crosses.

The east elevation of the chapel and office block feature smaller, long narrow windows composed of the same square proportioned window panes and opening sections as the church and also feature a unique triangular bay window adjacent to the back wall of the chapel. (Images 22 and 23)

Although the church owned a rectory on Thirty-Fifth Street, it was deemed to be more convenient to include a rectory as part of the new complex. Facing Marina Avenue, the church and rectory sit side by side, the rector's house a smaller, traditional gable-roofed version of the adjacent 'house of God.'

A narrow, paved court between the church and rectory provides access to the rectory entrance and the entrance to the flat-roofed building which links the church and rectory. This contains the church office as well as a chapel. The two entries are marked by modern cantilevered flat-roofs trimmed with copper flashing. That of the rectory has a brick screen of perforated crosses. (Image 24) The wall of the office block repeats a window glazing pattern similar to that of the church.

Originally, the ground floor rectory window in the south elevation related to the square patterns of the church windows and was also reminiscent of a traditional Palladian window⁹ with its wider central bay flanked by narrower sidelights. (Images 25 and 26) It was also treated with bright green enamel details in the form of a porcelain enamelled top with a decorative undulating profile. All of the original rectory windows have been replaced.

The main entry to the church and church hall is contained in a flat-roofed volume on the south side of the church. The architects have labelled it "narthex" on their drawings – the traditional entry space of Christian churches. The long south wall facing Marina Avenue has three long windows with a pattern of mullions matching those of the church nave. The entrance itself faces west, preserving the tradition of having the church entrance and address on Long Branch Avenue. In a Modern architectural expression, the

⁹ A full Palladian window was featured in the 1944 reconstruction of the first church. See Image 11.

fully glazed entry façade is set back within a recess created by the two projecting brick planes of the north and south walls of the narthex. (Images 28 and 29)

The design for the double volume glazed screen included clear glass with a horizontal, porcelain-enamelled panel over the door featuring the words "St. Agnes Church" in a stylized traditional-type script flanked by two panels, one containing a lamb, the symbol for St. Agnes and the other, an open book, likely representing the bible. (Image 27) The doors were to be constructed of Masonite, a modern composite wood material, featuring a diamond relief pattern that corresponded to the diamond geometry of the great south window. No photographs have yet been found showing the doors completed. A photograph from the Polish Full Gospel Church's ownership (2008-2015) shows the doorway opening altered to accommodate large panelled wood doors with a panel above identifying the congregation. Since the building has been sold, the original porcelain-enamelled panels had been revealed, but have recently been covered over again. (Image 18, as above)

Upon entering the lobby of the church referred to as the narthex, one faces two sets of stairs, one leading up to the church and the other down to the church hall. The stairs were originally covered with terrazzo and still feature an original Modern stair balustrade composed of a thin zig-zagging string. (Image 30)

The interior of the church featured the exposed the roof structure with laminated beams supported on brick pilasters reminiscent of the historic expression of structure which characterizes the history of churches, medieval, Renaissance and other later revivals. (Images 31) The use of a rudimentary material, such as concrete block in the interior walls of the church and even in the sanctuary, reflects a Modernist concept of 'truth to materials' which endorsed the expression of the most practical building materials as part of the aesthetic. The lattice screens separating the choir and sanctuary from the nave are also traditional elements dating back to medieval churches. (Images 32) The diamond pattern corresponds to that of the great south window. (Image 33) The design of other elements, such as the doors separating the narthex from the nave and the screen separating the nave from the entry to the chapel and offices, provide further examples of a carefully crafted, and integrated Modern styling of the various details. (Image 34)

The church hall in the basement continued the theme of structural expression evident in the church nave with its expressed brick piers and exposed concrete block walls. (Image 35)

Setting

Located at the north-east corner of Long Branch Avenue and Marina Avenue, the church and rectory are set back from the sidewalk providing for a landscape setting with a lawn with older and more recently planted trees. A sidewalk leads from Long Branch Avenue to the west entry of the narthex. A second sidewalk leads to the paved courtyard between the church and rectory. In 1921, the church was originally located at 73 Long Branch Avenue, just north of the corner. By locating the main entrance at the west end of the

narthex, the original relationship of church entry and address on Long Branch Avenue was maintained.

iv. CONTEXT

When constructed in 1921, the St. Agnes Mission of the Church of England was located on the east side of Long Branch Avenue which had been designed in 1885-6 as the principle avenue of the Long Branch resort. It connected the railway station north of the ancient trail of Lakeshore Road with waterfront to the south. The architect Richard Ough's 1885-6 plan shows Long Branch Avenue was to feature two squares at the crossroads called "Electric Place" and "Fountain Square." (Image 36) A wharf and an amusement park were featured at the south-east corner of Fountain Square and remain today as a waterfront park. The new St. Agnes' Church completed in 1958, with its spire on the west side of the church and its entry pavilion continues to feature as a landmark on this avenue and to be a focal point within the former Long Branch village. Its spire ensures its landmark status, while its Modern style contributes to the tale of the growth and historic evolution of the Long Branch community. (Image 37)

3. EVALUATION CHECKLIST

The following evaluation applies Ontario Regulation 9/06 made under the Ontario Heritage Act: Criteria for Determining Cultural Heritage Value or Interest. While the criteria are prescribed for municipal designation under Part IV, Section 29 of the Ontario Heritage Act, the City of Toronto uses it when assessing properties for inclusion on the City of Toronto Heritage Register. The evaluation table is marked "N/A" if the criterion is "not applicable" to the properties or X if it is applicable, with explanatory text below.

Design or Physical Value	
i. rare, unique, representative or early example of a style, type, expression, material or construction method	X
ii. displays high degree of craftsmanship or artistic merit	X
iii. demonstrates high degree of scientific or technical achievement	N/A

The former St. Agnes' Church and rectory complex has design value as a representative example of the Ecclesiastical Modern style which emerged in Toronto's church architecture following World War II. The style is evident in the integration of traditional ecclesiastical building elements such as the gable-roofed rectangular church with long windows, the baptistery with spire and gable-roofed rectory. These traditional elements are given a Modern rendering evident in the flat-roofed narthex and chapel-office building, the patterning of the window mullions, and materials including grey-colour brick and porcelain-enamelled spandrel panels. The consistency of this integration of traditional elements with a Modernist style from basic design through to details represents a high degree of artistic merit.

Historical or Associative Value	
i. direct associations with a theme, event, belief, person, activity, organization or institution that is significant to a community	X
ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture	N/A
iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to a community	X

The church complex has a historic value for its association with the growth and development of Long Branch from a Victorian summer resort to an independent village to a City of Toronto lakefront neighbourhood. It also has value as it is associated with the history St. Agnes' Church parish which grew from being a temporary religious Anglican community housed in a tent in 1919 to an independent parish with a full complement of church facilities and programmes that played a significant role in the Long Branch community for over 85 years. It is also valued for its association with the noted Toronto architectural practise of Murray Brown & Elton Architects. The firm designed a number of Long Branch buildings including the library, and A. Gresley Elton was a member of St. Agnes' parish, a member of the Long Branch Planning Board as well as being a fellow of the Royal Architectural Institute of Canada.

Contextual Value	
i. important in defining, maintaining or supporting the character of an area	X
ii. physically, functionally, visually or historically linked to its surroundings	X
iii. landmark	X

The church complex has contextual value and is important in defining, maintaining and supporting the character of the Long Branch neighbourhood. Situated on the north-east corner of Long Branch and Marina avenues, and a distinctive feature in the vista from Lakeshore Road to the waterfront, the church is physically, functionally, visually and historically linked with its surroundings. With its landscaped set-back, composition of building elements, including the prominent spire, it is a landmark in Long Branch.

4. SUMMARY

Following research and evaluation according to Regulation 9/06, it has been determined that the properties at 69 Long Branch Avenue and 24 Marina Avenue have design, associative and contextual values.

The design value of the former St. Agnes' Church and rectory, constructed in 1958, is evident as it is representative of the Ecclesiastical Modern style which emerged in Toronto after World War II combining traditional church forms and symbols in a modern style. The properties are valued for their association with the noted architectural firm,

Murray Brown & Elton. They are also valued for their historical association with the growth of St. Agnes' Anglican parish, which served a variety of cultural and social functions within the local community and was part of the growth and development of Long Branch from its origins as a summer resort in 1883, to its current status as City of Toronto lakefront neighbourhood. Located on the north-east corner of Long Branch and Marina avenues, the former St. Agnes' Church and rectory remains an important neighbourhood landmark.

5. SOURCES

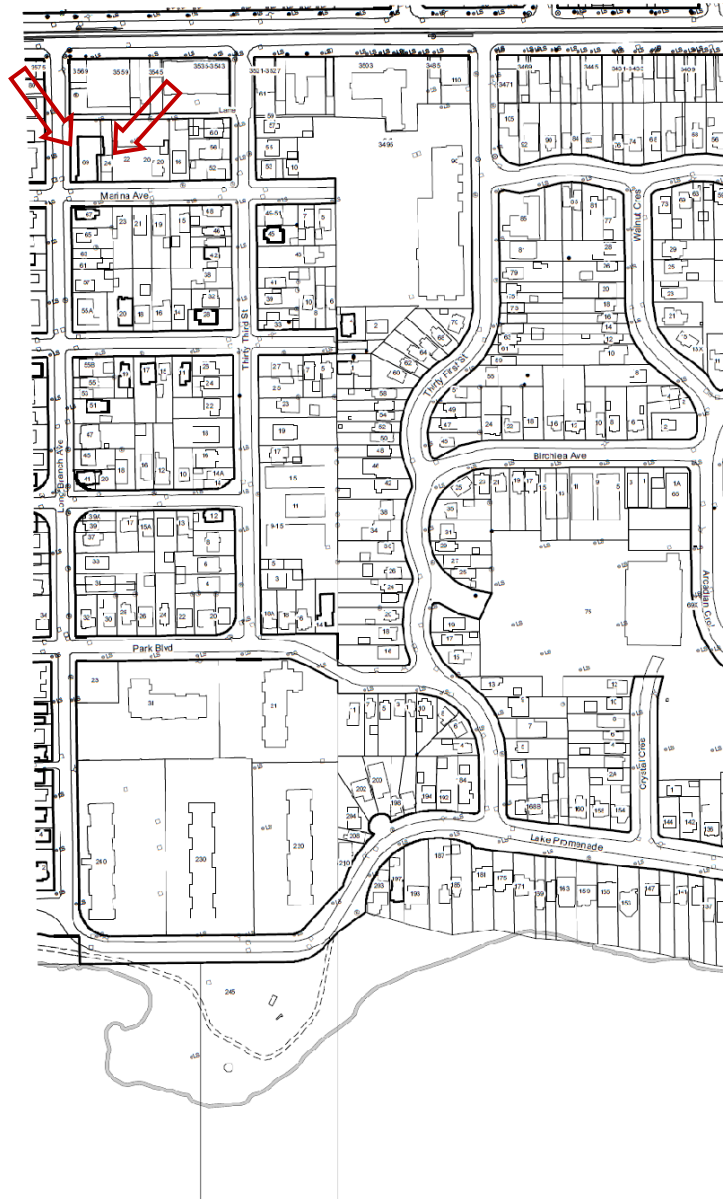
Archival Sources

- Archives, Anglican Diocese Toronto, files and newspaper clippings for St. Agnes' Church, Long Branch
- Assessment Rolls, Long Branch (City of Toronto Archives [CTA])
- City of Toronto Building Records, Building Permit B54964
- City of Toronto Directories
- Miles & Co. Illustrated Historical Atlas of the County of York. 1878
- Murray Brown and Elton Architects, "*St. Agnes' Church, Long Branch*", architectural drawings, December 1956, Archives, Anglican Diocese.
- Ough, Richard. *Long Branch Summer Resort Plan*. 1885-6. (Long Branch Library)
- St. Agnes Building Canvas Fund, 1955. (pamphlet) Archives of the Anglican Diocese.
- St. Agnes' Church, Long Branch. *Dedication of the Completed Edifice*. December 18, 1958. Archives of the Anglican Diocese.
- St. Agnes' Church, Long Branch, "*Fortieth Anniversary, 1922-1962*." Archives, Anglican Diocese.
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Secondary Sources

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entry for Richard Ough, <http://dictionaryofarchitectsincanada.org/node/131>
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http://www.artsandlettersprivate.ca/lampletters/lampletters_1976.pdf

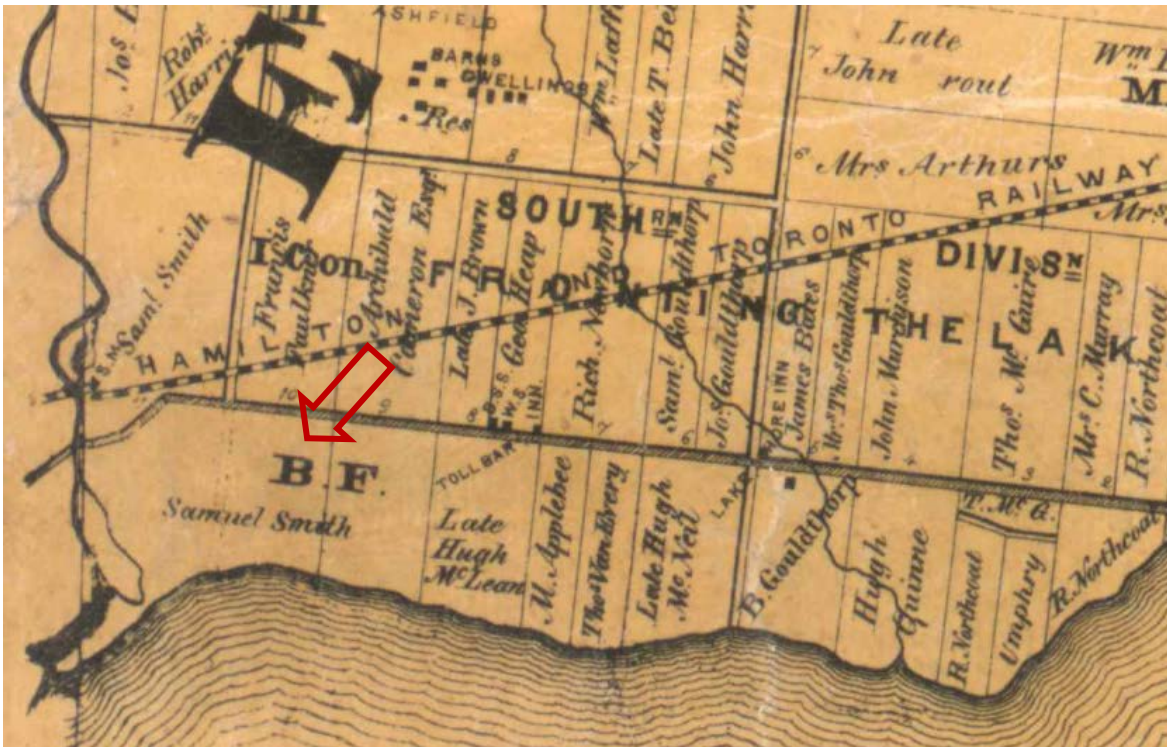
6. IMAGES: the **arrows** mark the location of the subject property unless otherwise indicated. *Unless otherwise indicated north is always at the top of all plans.*



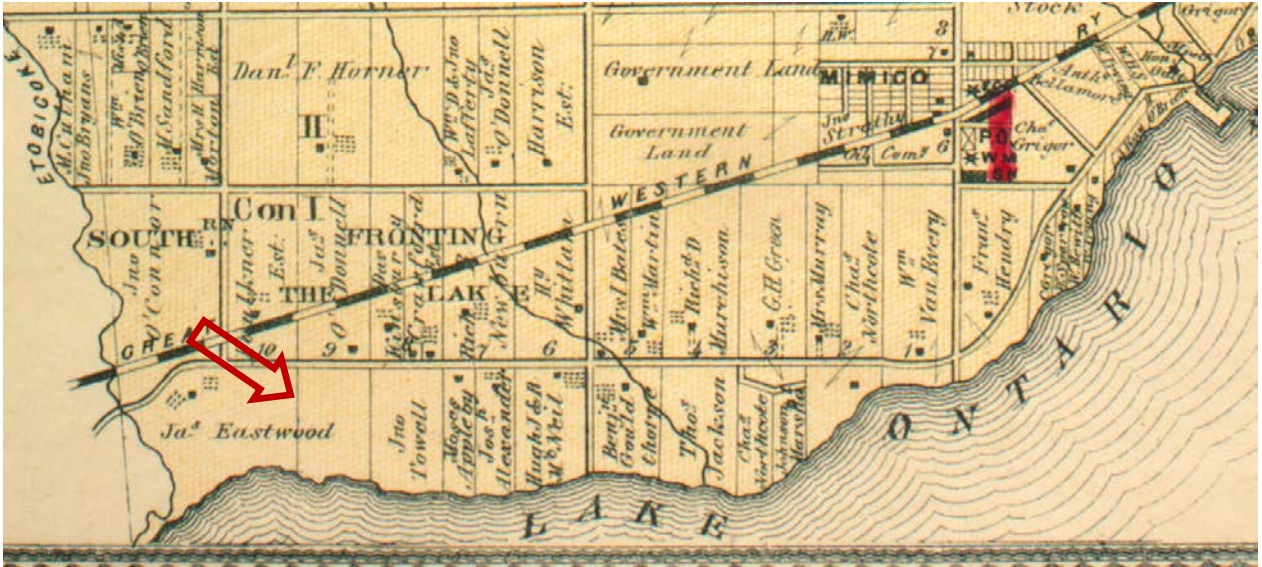
1. City of Toronto Property Data Map: showing the location of the subject properties at the north-east corner of Long Branch Avenue and Marina Avenue.



2. George R Tremain, *Tremain's Map of the County of York Canada West*, (detail) 1860: showing the location of Colonel Samuel Smith's holdings to the east of the Etobicoke River, from the lake shoreline to the approximate location of current Dundas Street West (solid arrow). (Ng)



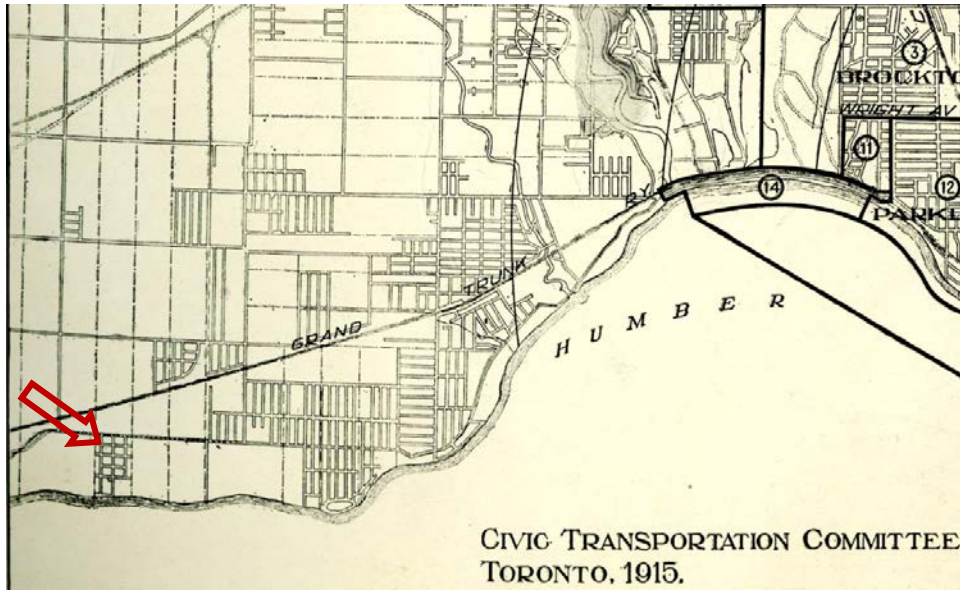
3. *Tremain's Map of the County of York Canada West*, (detail) 1860: showing the future location of 69 Long Branch and 24 Marina avenues on Smith holdings (Lots 9 and 10 as well as those north of Lakeshore Road) and the proximity to the Lakeshore Road and the Hamilton and Toronto Railway. (Ng)



4. Miles & Co. *Illustrated Historical Atlas of the County of York, Map of Etobicoke from the Humber River* (detail) 1878; showing James Eastwood's purchase of Smith's landholdings of Lots 9 and 10. Please note the red mark at the 'P.O.' is not relevant. (Ng)



5. Long Branch Summer Resort, Richard Ough, 1885-6 Showing the subdivision with "Villa Lots" and a wharf for ferries arriving from the city. The south-west corner of Block E is the future site of St. Agnes, 1958. (*Long Branch Public Library*)



6. Report to the Civic Transportation Committee on Radial Railway Entrances and Rapid Transit for the City of Toronto Volume 2, Annexation Map 1915: showing the extent of the Long Branch development survey just prior to the establishment of St. Agnes' Church. (Ng)



7. St. Agnes' Church Picnic, 1920: showing the tent that provided temporary accommodation for the congregation. (https://lostanglicanchurches.files.wordpress.com/2013/10/img_9563-medium.jpg)



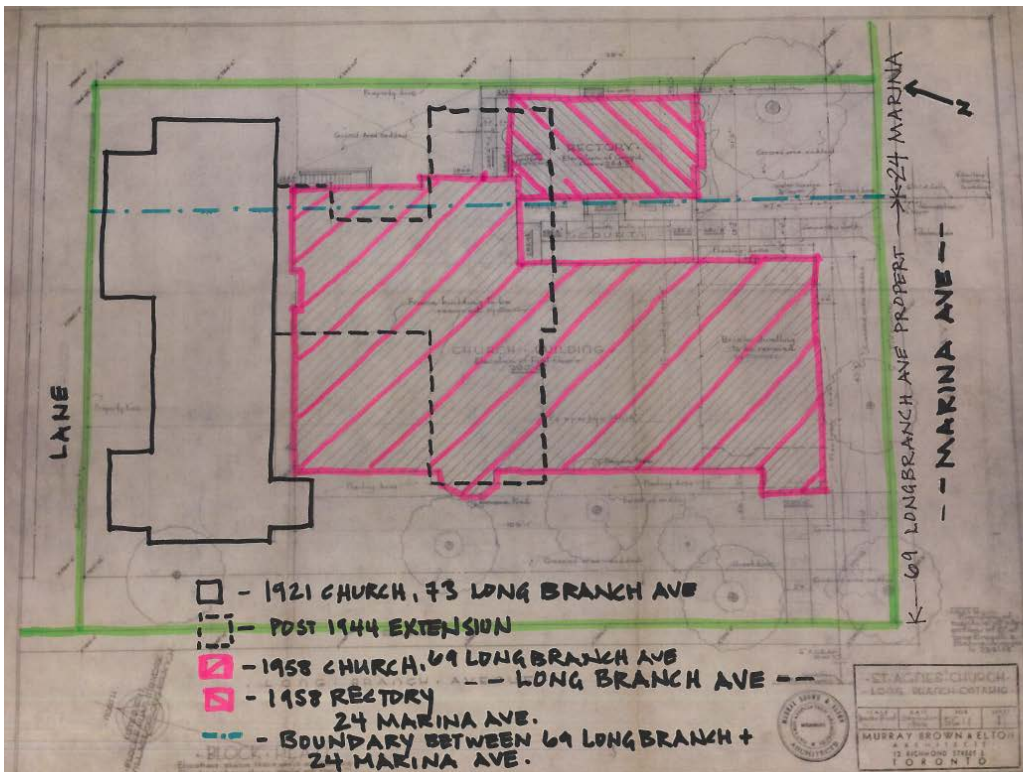
8. Cottage rented to provide temporary accommodation for St. Agnes' Church, c spring-summer, 1921: showing Reverend John Martins on the railing.
(Archives, Anglican Diocese of Toronto, (AAD))



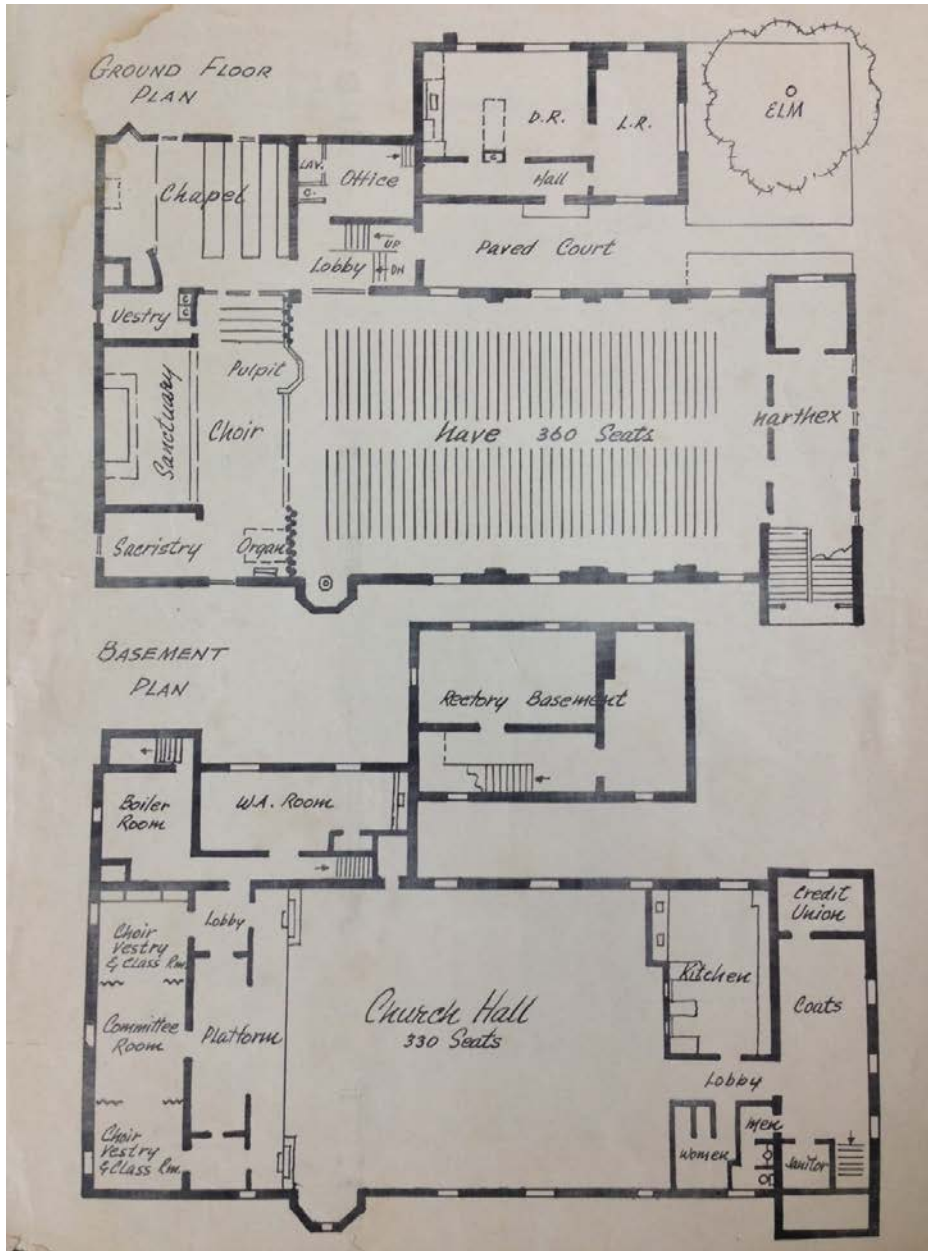
9. St. Agnes Mission of the Church of England, 1921: Showing the first purpose-built church building at 73 Long Branch Avenue 1921-1944. *(AAD)*



10. St. Agnes, 73 Long Branch Avenue, as rebuilt and expanded following the fire of 1944: Photographed in 1957 during the campaign to build a new church, the sign says "\$125,000 Our Goal St. Agnes' Church Building Fund" (York University, Toronto Telegram Fonds, F0433 ASC18151-<http://archivesfa.library.yorku.ca/fonds/ON00370-f0000433.htm>)



11. St. Agnes' Church, Site Plan, 1956 – annotated 2016: showing the footprint of the 1921 church (solid outline) with its post-1944 extension (dashed outline) at 73 Long Branch Avenue and the proposed new church (hatched to the right) at 69 Long Branch Avenue and the new rectory at 24 Marina Avenue (hatched to the right). The dot and dashed blue line indicates the property boundary. (AAD)



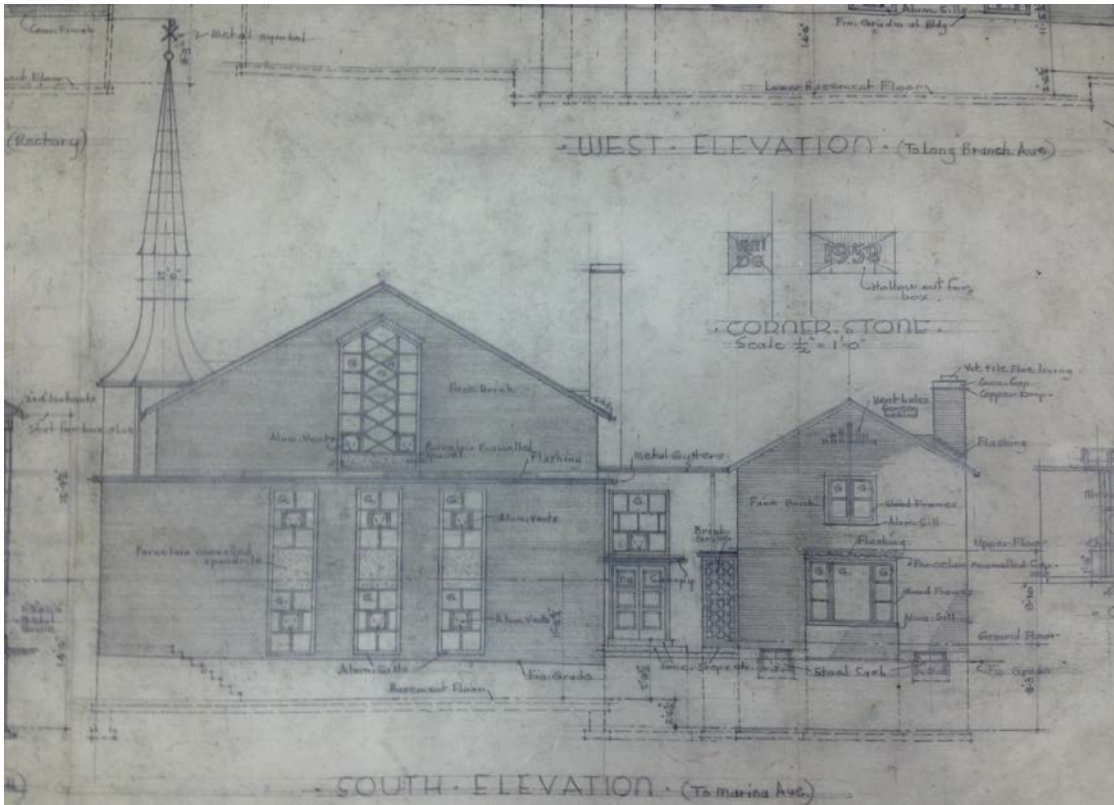
12. St. Agnes' Church, Sketch Plans of First Floor and Basement Levels, 1956: showing the design of the first floor with the church, the foyer ('narthex'), an office for church wardens, nave, choir, sanctuary, sacristy and vestry, as well as the block containing the chapel and church office, and the rectory. The basement level shows the hall with its kitchen, stage, committee room and classrooms, boiler room, women's auxiliary room and the office for the credit union. (*St. Agnes' Church Progress Report No. 2, AAD*)



13. St. Agnes' Church, 69 Long Branch Avenue, during construction, c 1958: showing a view from Marina Avenue of the new church (left) and new rectory (centre) with the remaining old church prior to demolition (far right) (AAD)



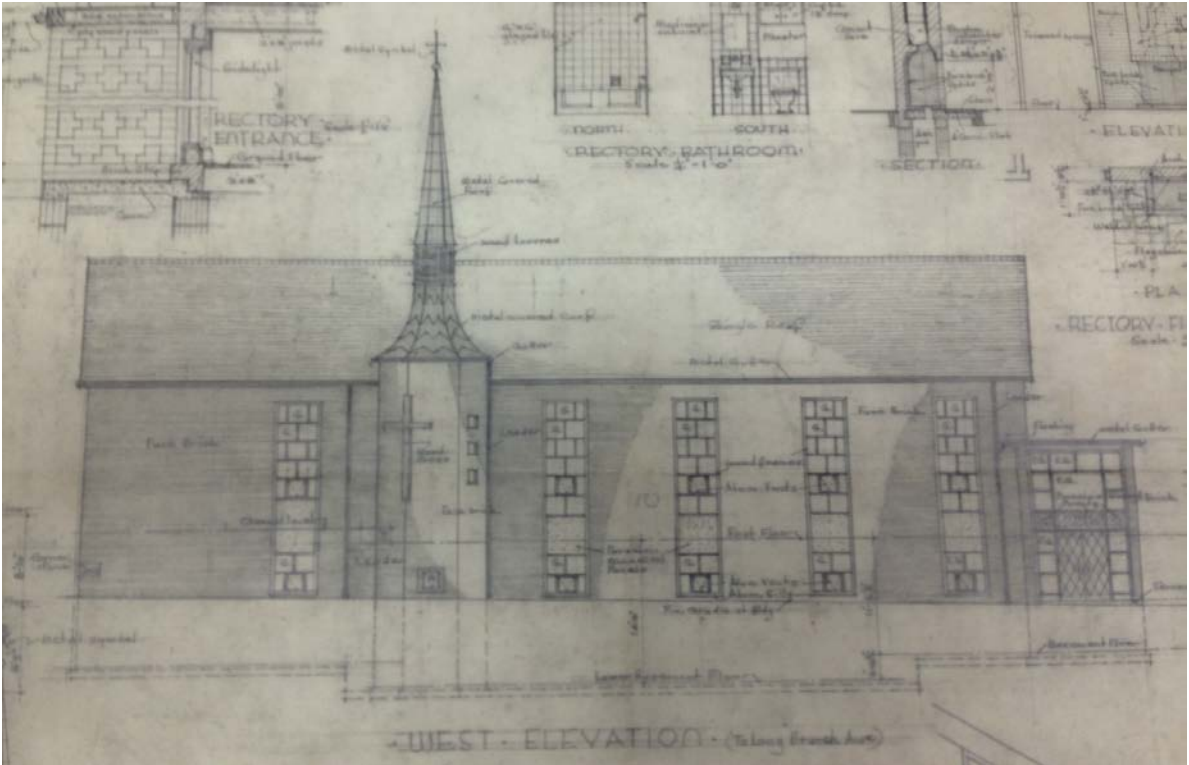
14. St. Agnes' Church: showing the west and south elevations at the north-east corner of Long Branch and Marina Avenues, c 1960. (AAD)



15. Murray Brown & Elton Architects, St. Agnes' Church, Long Branch, Sheet 5 (detail), 1956: showing the south elevations of the church, the rectory and the connecting office/chapel block facing Marina Avenue. Note details for the Greek Chi Rho (X and P), a symbol for Christ, on the top of the spire and the corner stone. (AAD) ddww



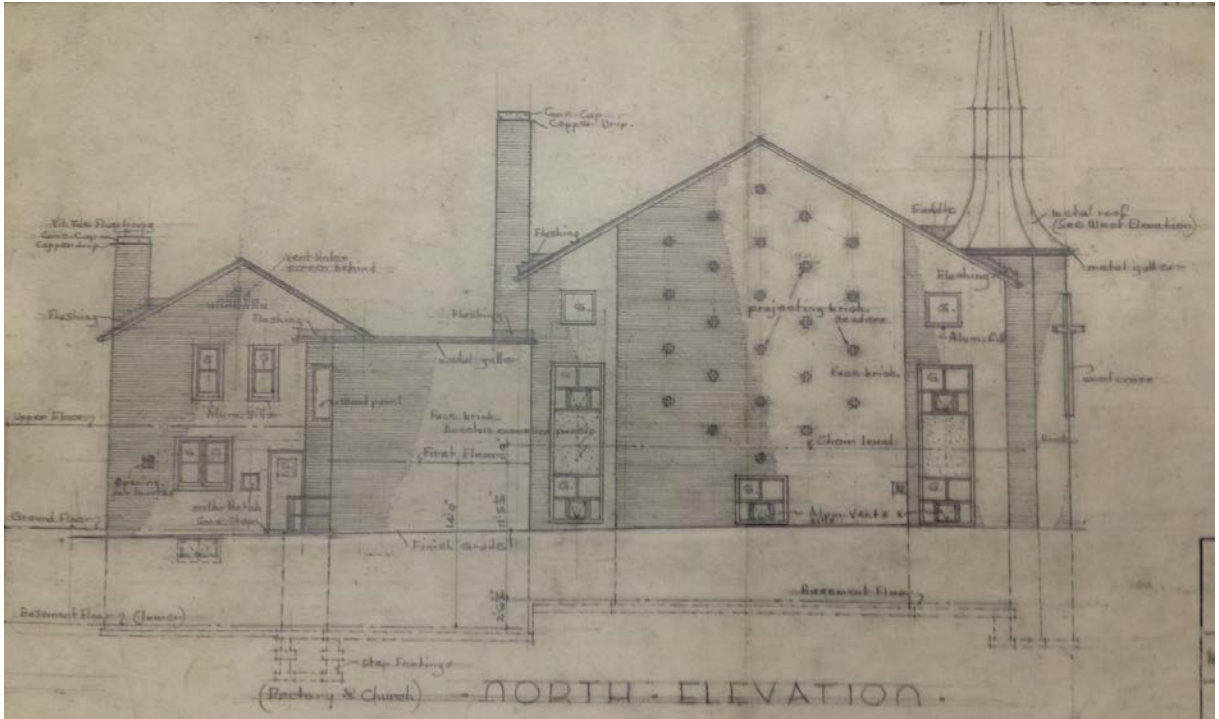
16. St. Agnes' Church, south elevations, 1958: showing the south elevations of the church, narthex, office/chapel block and rectory facing Marina Avenue. (HPS, 2016)



17. Murray Brown & Elton Architects, St. Agnes' Church, Long Branch, Sheet 5 (detail), 1956: showing the west elevation of the church facing Marina Avenue with the main entrance in the flat roofed "narthex." (AAD)



18. St. Agnes' Church, south and west elevations: showing the church, baptistery with steeple and entry narthex at the north-east corner of Long Branch Avenue and Marina Avenue. Note the later doors in the entry. (HPS, 17 February, 2016)



19. Murray Brown & Elton Architects, St. Agnes' Church, Long Branch, Sheet 5 (detail), 1956: showing the north elevation of the rectory, the flat-roofed link containing the chapel and offices and the church and spire. Note the drawing of the raised bricks creating a pattern of crosses across the wall of the church. (AAD)



20. St. Agnes' Church, north elevation: showing the flat-roofed chapel (left) and the church. (HPS, 2016)



21. St. Agnes' Church, north elevation, detail: showing the raised, rose-coloured, bricks forming a pattern with crosses. (HPS, 2016)



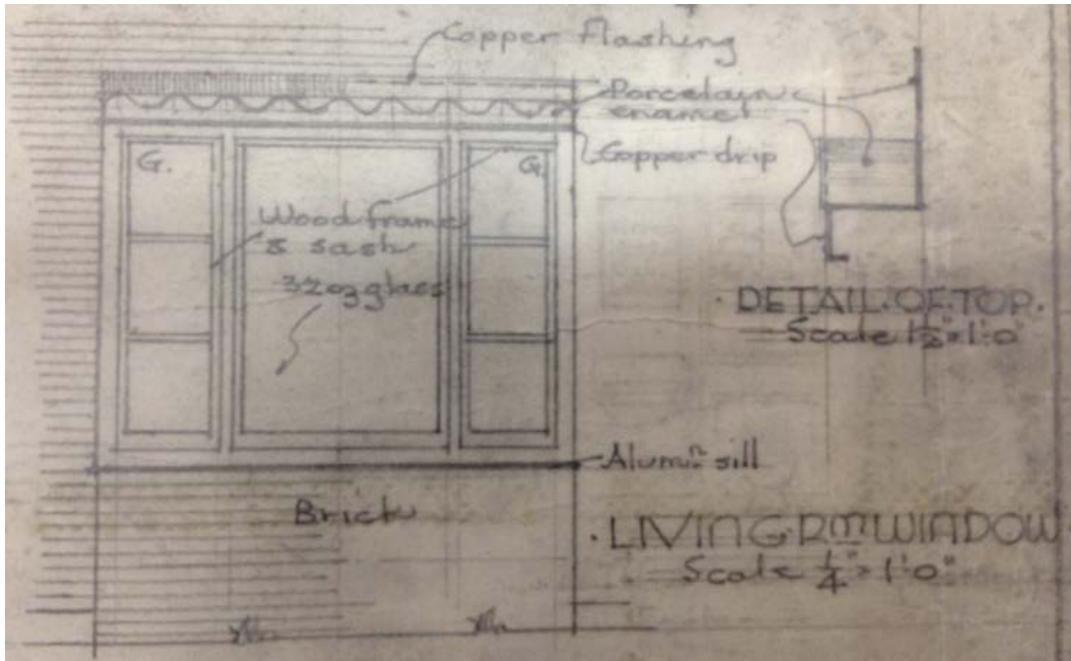
22. St. Agnes' Church, east and north elevations: showing the rectory, east and north elevation of the chapel and the north elevation of the church. Note the small projecting white bay window. (HPS, 2016)



23. St. Agnes' Church, Chapel, east elevation: Note the small projecting glazed white bay window set adjacent to the altar space of the chapel. (HPS, 2016)



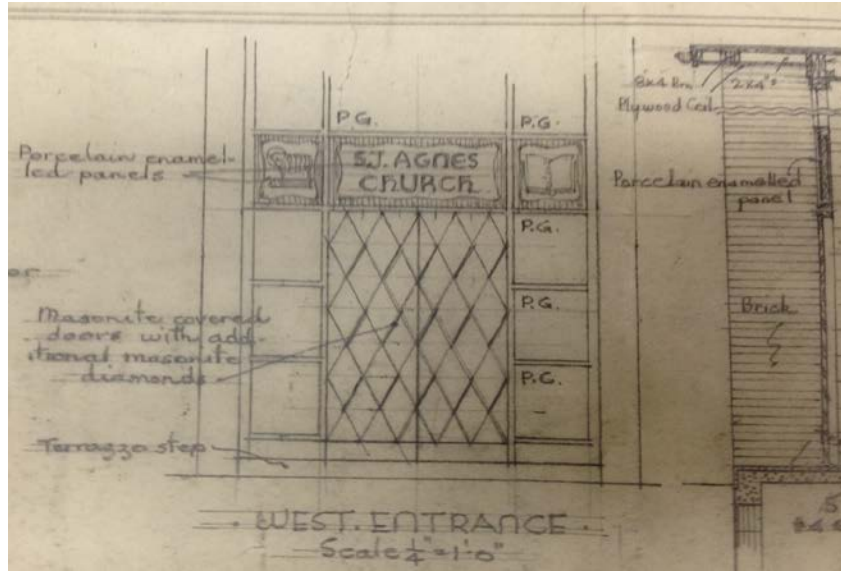
24. St. Agnes' Church, entry to rectory and chapel/office: showing the two minor entrances of the church complex with their projecting flat roof canopies. That of the rectory features a brick screen of pierced crosses. (HPS, 2016)



25. St. Agnes' Church, Rectory Window, Ground Floor, South Elevation: Architects drawing showing the design of the original living room window. (AAD)



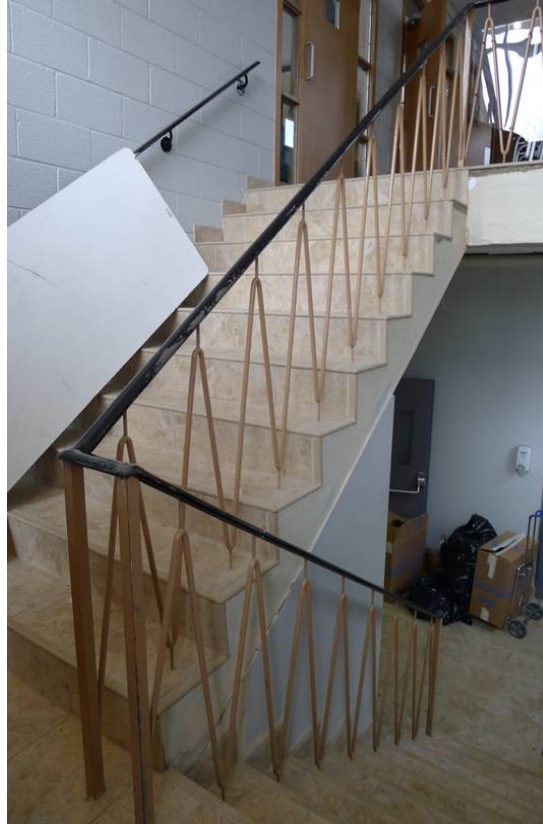
26. St. Agnes' Church, South Elevation with Rectory: showing the current (later replacement) windows. The copper flashing and porcelain enamel window cap has been retained. (HPS, 2016)



27. Murray Brown & Elton, Drawing for the West Entrance (above left): showing the proposed details with porcelain enamelled panels with a central panel with the words 'St. Agnes Church' flanked by a panel with a lamb, a symbol of St. Agnes and a panel with an open book. The doors were designed to be of masonite with a diamond pattern. The glass to either side was clear plate glass. (AAD)



28. West Entrance, photographed during the time of the Polish Church Congregation ownership, 2008-2015 (above left): showing later alterations to the sidelights with the wooden doors. https://lostanglicanchurches.files.wordpress.com/2013/10/img_0007-medium-e1382996394890.jpg
29. West Entrance, 2016 (above right): showing the original porcelain-enamel panels as designed by the architects. (HPS, 3 February, 2016)



30. St. Agnes' Church, entry lobby (narthex): showing the split level arrangement of the entry. The west/main entrance to the church building provides a choice to ascend at the left to the church or descend to church hall auditorium at the right. (HPS, 2016)



31. Original church interior: showing the original "rood" screens separating the nave from the choir and sanctuary area of the altar, as well as the structural expression of the brick piers and laminated beams. Note the original simple Modern style light fittings.
https://lostanglicanchurches.files.wordpress.com/2013/10/img_9543-medium.jpg



32. Example of a rood screen, St. Mary the Virgin, Tunstead: showing the traditional separation between the nave in the foreground and the choir and sanctuary beyond the wood screen.
<http://tunsteadpc.norfolkparishes.gov.uk/files/2013/06/tunstead-rood-screen.jpg>



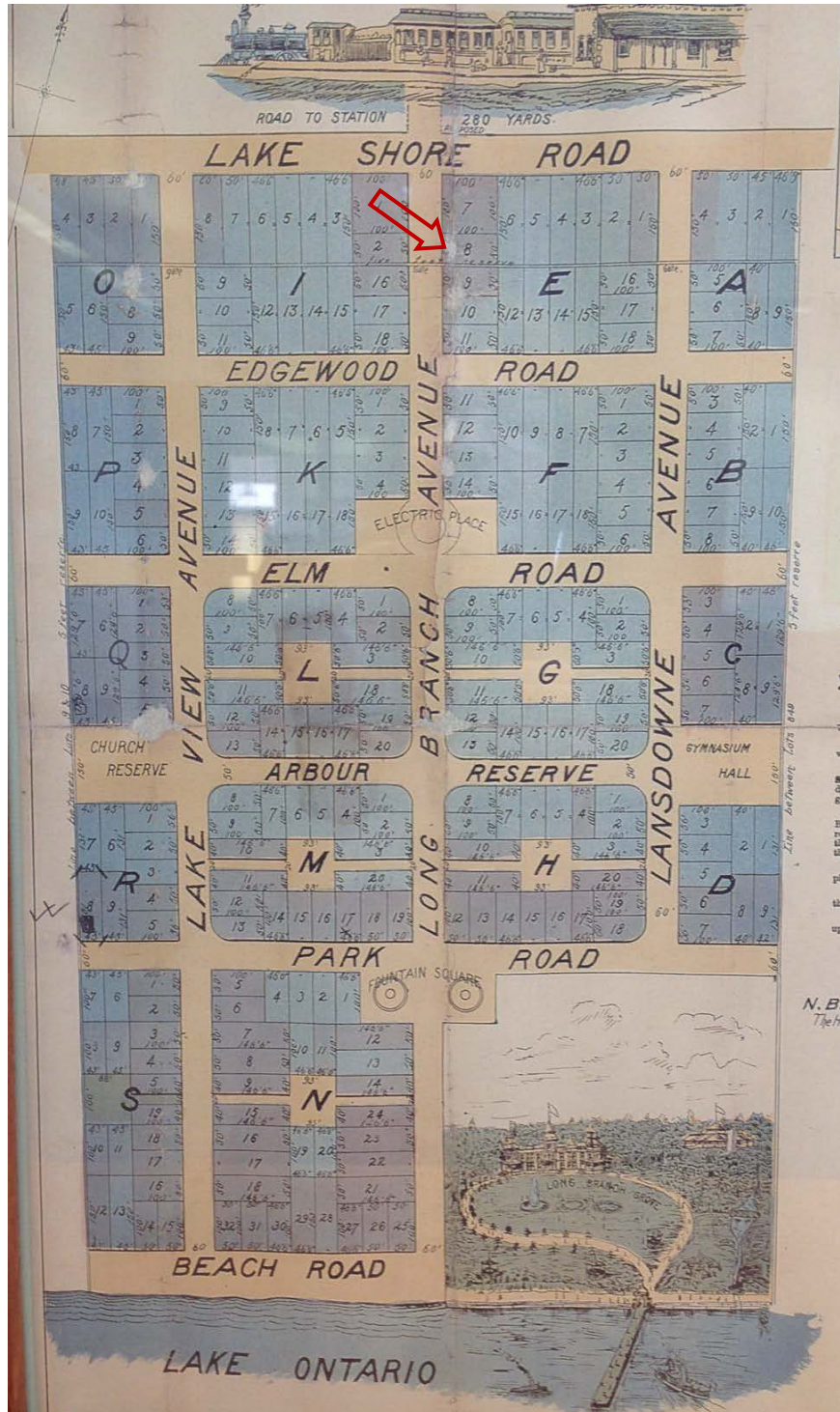
33. Interior of church with pews, 2013: showing the great south window, the design of the doors which corresponds to the west entry and the original light fittings
(https://lostanglicanchurches.files.wordpress.com/2013/10/img_9981-medium.jpg)



34. Interior of church, 2016: showing the original wall screen between the church nave and the entry to the lobby and chapel. (HPS, 2016)



35. Church Hall/Auditorium looking north towards stage: showing the windows, brick piers and concrete block walls. (HPS, 2016)



36. Long Branch Summer Resort, Richard Ough, 1885-6 (detail): Showing the subdivision with the design of Long Branch Avenue connecting the railway station with the waterfront and including two feature squares with the waterfront park and wharf at the south-east corner. (Long Branch Public Library)



37. Long Branch Avenue: View from south of Lakeshore Road looking towards the lake.
St. Agnes Church on the left. (HPS, 2016)