

Wellington County History



The Nineteenth Century Stone Farm House
Capital Punishment in Wellington County
The School of Happy Hearts
The Bridges of Wellington County
Hollywood Movie Star from Guelph
Book Review • Archive Report

PATRONS

The late Jean F. (Mrs. Thos. J.) Hutchinson, Fergus
Estate of Lillian Rae Benson, London
Estate of Grace C. Black, Fergus

Elsie Pettit, Guelph
Marjorie Durnford, Guelph
James A. Gow, Fergus
Janet I. Hassan, Guelph
John L. Carter, Fergus
J. Willoughby Rousom, Fergus
Mary H. MacNamara, Fergus
David M. Beattie, Fergus
Eleanor M. Smith, Fergus
Dr. B.R. Christie, Stratford, PEI

CLIFFORD AND DISTRICT HISTORICAL SOCIETY

THE OSTIC GROUP

Your Partner in Financial Security Since 1925

HUSKY FARM EQUIPMENT LTD., Alma

THE MURRAY GROUP LIMITED, Moorefield

In business since 1926

HIGHLAND PINES CAMPGROUND LIMITED, Belwood

Since 1966

FERGUS-ELORA NEWS EXPRESS

A part of your community since 1852

JOHN SUTHERLAND AND SONS LIMITED, Guelph

Providing personal service since 1870

THE SLEEMAN BREWING AND MALTING CO. LTD., Guelph

Established 1834

and the
CORPORATION OF THE COUNTY OF WELLINGTON

PATRONS	1
TABLE OF CONTENTS	2
Gordon Couling: An Appreciation	4
THE NINETEENTH CENTURY STONE FARM HOUSE IN WELLINGTON COUNTY by Gordon R. Couling	7
CAPITAL PUNISHMENT IN WELLINGTON COUNTY by Ross W. Irwin	31
ERAMOSA ROAD (excerpt) by Glenn Curtis and Deirdre Lindsay	45
THE SCHOOL OF HAPPY HEARTS by Mary Fountain	49
THE BRIDGES OF WELLINGTON COUNTY by Steve Thorning	55
THE SUMMER COON by Hugh Cameron	72
HOLLYWOOD MOVIE STAR FROM GUELPH by Greg Oakes	75

ARCHIVE REPORT

WELLINGTON COUNTY MUSEUM AND ARCHIVES

by Karen Wagner 80

BOOK REVIEW

GUELPH PERSPECTIVES ON A CENTURY OF CHANGE 1900-2000.

Reviewed by Rosemary Wagner 88

OUR CONTRIBUTORS 91

EXECUTIVE 92

MEMBERSHIP FORM 93, 95

Wellington County History, ISSN 1186-6195

Founding Editor: Steve Thorning

Published by the Wellington County Historical Society
Box 5, Fergus, Ontario N1M 2W7

The assistance of the County of Wellington
is gratefully acknowledged

© copyright 2002

Wellington County Historical Society

All Rights Reserved

Gordon Couling, 1913-1984: An Appreciation



Photograph of Gordon Couling from the Gordon Couling Collection, Archival and Special Collections, University of Guelph Library.

Gordon Couling was a man of many parts with significant contributions as an art teacher, artist, architectural heritage preservationist, and local historian. No wonder that his former neighbours remember him as a man who had little time for “small talk.” Born and raised in Guelph, he was trained in art at the Ontario College of Art before World War II. He taught art at the Macdonald Institute and later became the founding Chair of the new University of Guelph’s Fine Art Department. As an artist, he did literally thousands of sketches and drawings, mostly dealing with small communities and the rural landscapes of Wellington County and neighbouring areas. His stained glass widows decorate

many churches, such as Paisley Memorial United Church in Guelph, where he depicted some of the local Methodist history, such as the circuit riders. His murals include an outline of the history and activities of the care givers at St. Joseph's Hospital on a fifty-two foot wall at St. Joseph's Senior Citizen's Lounge.

His concern for preserving the regional architectural heritage and his work as a local historian were closely related. He was the first chair of the Local Architectural Conservation Advisory Committee (LACAC) in Guelph, a committee that advised City Council on heritage matters. Through his enthusiastic public lectures and his walking tours, he made Guelph and Wellington County residents aware of the value of the older buildings around them. His walking tours published by the Guelph Arts Council, *Where Guelph Began* (1979), and *Downtown Walkabout* (1982) were models of serious historical research and were beautifully illustrated by his own drawings.

In the field of architectural heritage, his greatest love obviously was the stone buildings of the region. In particular, he was fond of the locally quarried limestone and he often referred to the warm colours of this amber-hued stone which was so extensively used in Guelph and Wellington County buildings. One of his best publications in this regard was *Our Heritage in Stone*, a booklet published by Heritage Cambridge in 1978, which deserves to be better known. For years he worked on a large study of the stone buildings of Southern Ontario, but was never able to complete it satisfactorily because detailed research on other regions of the province simply had not been done, and it was impossible for him to do it all by himself. We are fortunate, however, that the part of his work that dealt with Wellington County was completed and now is available through this publication, for it represents a fine companion to the enormous collection of his slides on rural buildings that is housed in the Couling Collection at the Wellington County Museum and Archives.

Gilbert Stelter
University Professor Emeritus, University of Guelph

The Nineteenth Century Stone Farm House in Wellington County

by Gordon R. Couling (July 1979)

An impressive number of farm houses built with local stone may be discovered within the boundaries of Wellington County. A total inventory could form an impressive catalogue. They do provide one of the more significant concentrations of stone buildings in Ontario where the extensive use of stone masonry was a distinguishing feature of nineteenth century architecture. The examples built in Wellington County may be paralleled in number by those in Waterloo County, and by many of greater age in Eastern Ontario; however, the numerous rural houses built of stone in this county have their own unique design features, styles, and technology.

While stone farm houses are among the obvious landmarks of this Province, they are seen so frequently by most local residents that their distinction has generally been taken for granted. Actually they contribute an important facet to the architectural history of Canada, and of North America. During the seventeenth and eighteenth centuries stone masonry had been used extensively by the French in Quebec and by the Dutch in Pennsylvania and in the Hudson Valley; however the style and character of that work differed from later Ontario masonry because it derived from different techniques rooted in different traditions. Elsewhere on the continent, wood and brick were the dominant building materials and in many regions stone was seldom used for buildings other than major public edifices. Nowhere in America was stone masonry used so extensively, with such skill, and involving such varied style and technique as in nineteenth century Ontario.

Material for some of Ontario's oldest stone structures came from outcroppings of limestone along the north shore of the St. Lawrence and Lake Ontario – from Kingston east to Glengarry County. When settlers migrated farther inland after 1825 they soon began to utilize the abundant supply of quality building stone which they found near the Niagara Escarpment.

Stone in many forms suitable for building construction was found to be available across most of southern Ontario. Particularly valuable were the locations where limestone of varied composition was available close to the surface. The earliest and many of the finest buildings in the Province have been built with the excellent local limestone. By 1830 it was frequently used for the construction of the new homes which were being built to replace the first primitive log structures. Mixed glacial boulders and field granite were available over even wider geographic area and after the middle of the century were used as a very popular building material in all rural districts. Sandstone from the Niagara Escarpment was utilized in the Hamilton region by 1840-50, although the larger deposits in the Credit River Valley saw little production before 1870.

The limestone so readily available in Wellington County was more popular for construction in urban centers than in rural areas. It was employed most frequently for masonry construction in towns and villages, and was used freely in Guelph and in Fergus. Many of the evolving early towns in the County developed around water-powered industries which flourished beside the waterfalls and dams where rivers and streams cut through these limestone formations, as at Fergus, Elora, Rockwood, Eden Mills, Everton, and Guelph. Where farm houses were built with limestone, they generally pre-date Confederation and in most cases are older than neighbouring structures built with split granite or field stone.

This local limestone has a character quite distinct from the type available in the Kingston-Rideau area of Eastern Ontario where the hard intractable blue-white stone has a gypsum component. Our Wellington County limestone, with a magnesium component is warmer in color and is softer and easier to shape and carve. On exposure to the elements it hardens and its pale creamy-amber turns to a beige-grey. Many of the natural fossil forms remain within this sedimentary rock and are visible on old quarry faces, and on the walls of many local buildings.

For the earlier buildings in the southern portions of the County much of the limestone was derived from ledge stone exposed in shallow strata on the surface of the land or along the banks of streams. By the 1830s, quarry operations were developing close to the growing urban centers, as at Guelph and Fergus. Today limestone is no longer quarried for building stone and most of the original quarry sites in the County have been used for land-fill or are neglected and over-grown. The major supply of limestone for masonry construction came from the valleys of the Speed and its branches, and from the Grand River near Fergus and Elora. Other limestone was available east through Nassagaweya Township to Milton and north into Grey and Bruce counties. To the west, similar stone was also available along the Speed River at Hespeler and Preston. Where the waterways of the County cut through thin layers of top soil the limestone formations were exposed, often revealing

formations of considerable geological interest, such as the caves and pot-holes at Rockwood, and the deep gorges at Fergus and Elora.

These same stone formations provided powdered lime for agricultural fertilizer, and for use in mortar and in plaster. Small lime-kilns were located on numerous farms in the southern parts of the county.

With wood fires in these kilns the limestone was 'burned' and then ground to powdered form. While there was an adequate supply of forest timber available as an economic fuel, the production of powdered lime remained an active industry in the southern parts of the County, with major commercial kilns at Rockwood, Guelph, Fergus and Elora. Most of these ceased operations about 1920-1930. Today large mechanized quarries along the lower Speed River at Guelph and at Glen Christie [Puslinch Township] continue to produce extensive quantities of lime for industrial and commercial use.

Vast quantities of granite boulders and field stones were left behind when the ancient glaciers retreated to the far north. Eventually these boulders provided a further source of building stone for Wellington County. In most townships the task of removing these stones from the fields was as difficult and as back-breaking for the pioneer farmer as had been the removal of the primeval trees and the clearance of their unwieldy stumps. So readily at hand, these coarse and rounded field boulders provided usable building material at limited cost. They went into the building of walls to enclose the fields, they provided construction material for houses and barns. It was general practice to split the majority of the larger boulders in at least one direction, A sharp direct blow from a sledge hammer, if carefully placed, could neatly split a stone in two. With superior masonry work, the granite could be further split to provide a flat face plus four squared sides.

Field granite was available for masonry construction throughout most of Wellington. In Waterloo County split field granite was used with greater frequency and was popular in both rural and urban areas. Some of the finest workmanship in this material is to be found in the city of Galt and in sections of North Dumfries Township settled by Scots.

In the urban communities of Wellington County, field granite was seldom utilized; in Guelph, Fergus and Elora one finds few buildings of this material, and these were generally built after 1875. Field stone was employed in rural areas of the County commencing about 1845. In the townships of Guelph and Eramosa limestone was preferred over field stone until the mid-1860s. Field granite and mixed stone boulders had most frequent use in areas where little limestone was available. The percentage of field stone used in masonry construction increases north of the Grand River and south of the Speed.

Sandstone was not quarried in Wellington County. After 1870 large quarry operations in the Credit River Valley, from Orangeville to Georgetown,

shipped this type of building stone to all parts of the Province. Sandstone was used for the facades of a series of business blocks on St. Andrew Street in Fergus, built during the latter decades of the nineteenth century. The transportation of this stone to Fergus was made possible with the completion in 1880 of the Credit Valley branch of the Canadian Pacific Railway. Sandstone was rarely used elsewhere in the district.

Masonry Construction Methods in Wellington County

Some of the finest stone buildings in Wellington County were built of carefully squared and neatly dressed blocks of limestone, laid in continuous horizontal courses of uniform width and height. This was known as 'Ashlar' work. While ashlar masonry was often used for the finest work before 1865, it was generally confined to the facade of the building, with uncoursed rubble construction for the side and rear walls. Along the western concessions of Guelph Township there are a number of fine farm houses with walls of squared granite laid in neat ashlar courses.

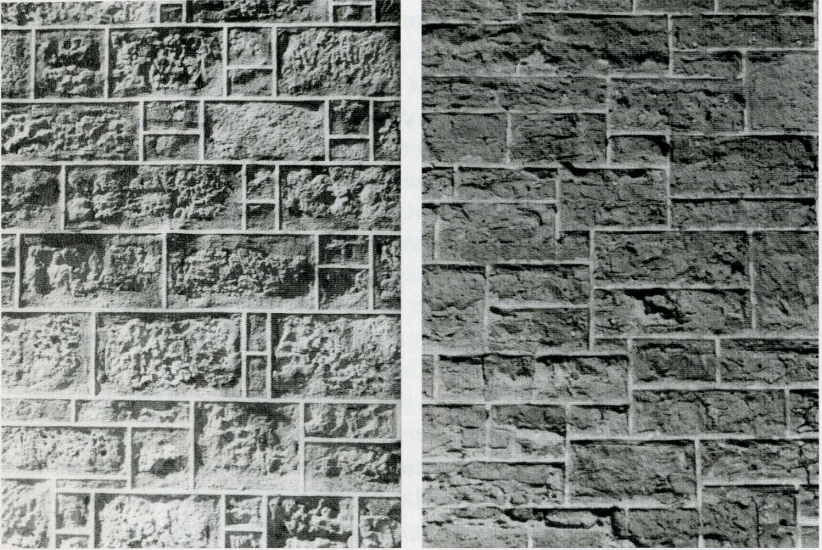


Ashlar coursed masonry with continuous horizontal levels. The lighter blocks (quoins) which frame the openings are of dressed limestone, while the darker background masonry is of split field granite. Laidlaw-Bender farm, Lot 12, Concession 3 B, Guelph Township.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15450.

'Broken coursed' masonry was utilized with great frequency in rural areas of the county. Less skilled labour was required than in the more precise ashlar work. Here the wall is built with squared blocks of varying size and the coursing pattern is not continuous either vertically or horizontally. There

are some walls, unique to this County, where a variation has been given to ashlar coursing with the insertion, at regular intervals, of two or three smaller stones, one above the other, between the larger principal blocks. This variant in coursing was used most frequently with ashlar granite masonry.

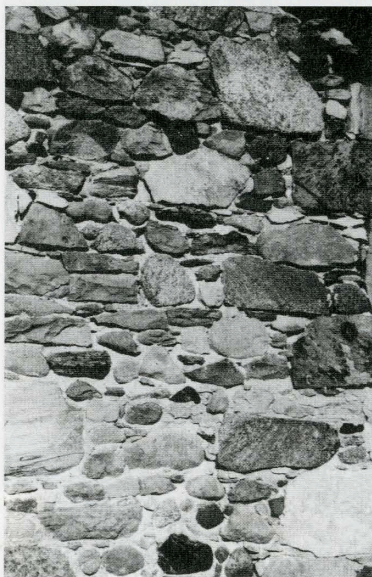


Two examples of broken coursed limestone masonry. Left: a detail from a farm house where continuous horizontals have been combined with verticals of varied interval (Lot 35 Concession 7, west side of Highway #6, Puslinch Township). Right: detail of masonry wall at Wellington [County Museum and Archives] where blocks of varying size, with parallel sides, have been used with limited continuity in either direction. In both cases the pattern is strictly rectilinear.

AUTHOR'S PHOTOS. WELLINGTON COUNTY MUSEUM AND ARCHIVES,
PH 15451 (LEFT); PH 15452 (RIGHT).

'Rubble' stone construction employed boulders of random shape and size in a masonry wall with little or no effort made to create horizontal continuity. Stone was generally used as found, possibly split to produce a uniform surface plane but rarely squared to a rectangular shape. These walls were built with a generous application of surface mortar and were inclined to be more dependent upon the enduring quality of the lime-sand mortar than in coursed masonry. Many of the walls resemble the appearance of a patchwork quilt, if mixed types of stone were used and little effort made to sort granite boulders for color or tone. In the southern portion of the County such work was usually limited to foundations walls and barn construction. While

economy frequently dictated the use of rubble limestone for the inconspicuous side or rear walls of urban homes, it was seldom used for their principal facades before 1860. As one travels north in the County, rubble work appears with greater frequency, with an increasing use of mixed limestone and granite field stone. After 1875, less effort seems to have been made to create neat squared blocks for ashlar walls.



A rubble wall where mixed field stone of varied size has been used with little effort to develop continuous or parallel coursing. Ruined farm house, ca.1847, Lot 18 East, Concession 8, Puslinch Township.

AUTHOR'S PHOTO. WELLINGTON
COUNTY MUSEUM AND ARCHIVES,
PH 15453.

In Wellington County it is generally possible to discover structural features which distinguish the local work from that produced by masons and stone cutters in other parts of Ontario. Their work is often in contrast to building practices in adjoining Waterloo County; the differences in workmanship are less marked when compared with work produced by masons in Wentworth County or in Halton County.

Many of the major variants in architectural style and in methods of masonry construction in Waterloo County derive from a varied ethnic background among the masons and those who commissioned their work. With few exceptions the techniques of masonry construction used in Wellington County were brought to Ontario during the 1830s and 1840s by craftsmen who came directly from the British Isles. Regional variation in the appearance of stone building methods in Wellington County is due in a large degree to the time factor involved in the settlement of the various townships of this sprawling region over a period of some thirty-five years or more, commencing in the mid 1820s in Eramosa.

Where local buildings were constructed of solid limestone, one may assume that the mason, or the owner, had come to Ontario from England. There is little evidence that English-born masons worked with granite in nineteenth century Ontario. Most frequently the English masons came from the counties of Yorkshire, Northumberland, and Gloucestershire where limestone

was plentiful and the quality of the stone was very similar to that in Ontario.

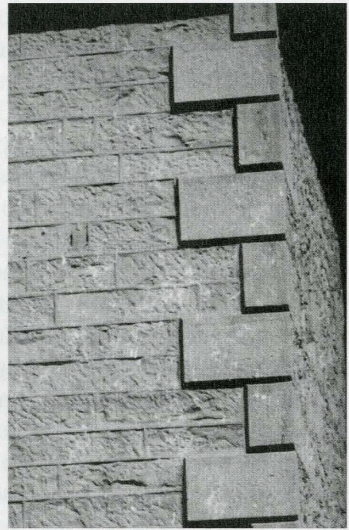
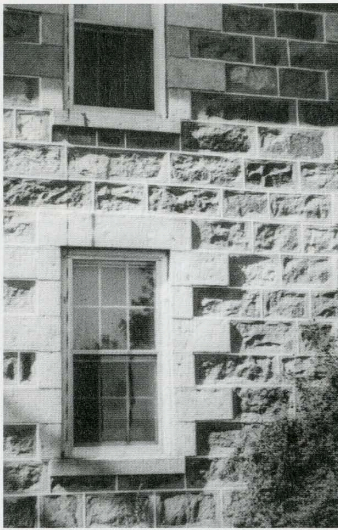
When field-stone or split granite was utilized as building stone one could generally find a Scottish mason or a property-owner who was a native of Scotland. However, in Waterloo County, and along the western edge of Wellington, masonry similar to that produced by Scottish masons might be the work of masons of Dutch-German origin who came to Ontario from Germany or from Pennsylvania. Following the revolutionary war in the United States there were apparently no stone masons among the Loyalist settlers who came north other than those from Pennsylvania.

Where Loyalist settlers built homes near the Lake Ontario shore they frequently chose a front door constructed with a semi-elliptical transom. Since few Loyalists settled in Wellington County, doorways of this type are rare; exceptions include possibly some half dozen examples located in the southern portions of Erin and Eramosa townships built between 1865 and 1875, apparently by a Scottish mason who had worked in the Kingston area, where wide doors of this type were popular.

There is little evidence that settlers from Ireland had any marked preference for farm homes which were built of stone. Houses constructed by Irish families might be either of limestone or of granite field stone. In nineteenth century Ontario, and in Wellington County, there were Irish stone masons but they were not as numerous as these of Scottish or of English origin.

Bridging of the space above door and window opening was a detail of masonry construction which might be handled differently in different regions. An extensive use of lintels of single blocks of dressed limestone was one of the features of masonry in Wellington County. A 'flat' arch formed with a series of tapered keystones was more generally used in other Ontario regions. These lintels consisted of long squared blocks of limestone with good tensile strength which were cut and squared at the quarry and transported with care to the building site. Quarries in the Guelph area supplied the limestone lintels for buildings west of Galt. Monolithic lintels were seldom formed from blocks of granite, although outside of Wellington County many were cut from sandstone.

It was general masonry practice to use limestone blocks for 'quoins' at the corners of buildings and to frame the sides of door and window openings. For these strategic building units limestone was easily cut and dressed to form exact angles. Granite was seldom used for this purpose. With few exceptions the quoins used in Wellington County were of limestone regardless of the rest of the building material. They were frequently given some decorative emphasis: a dressed, faceted, or textured surface, a beveled edge, or they might be set in slight relief from their background.

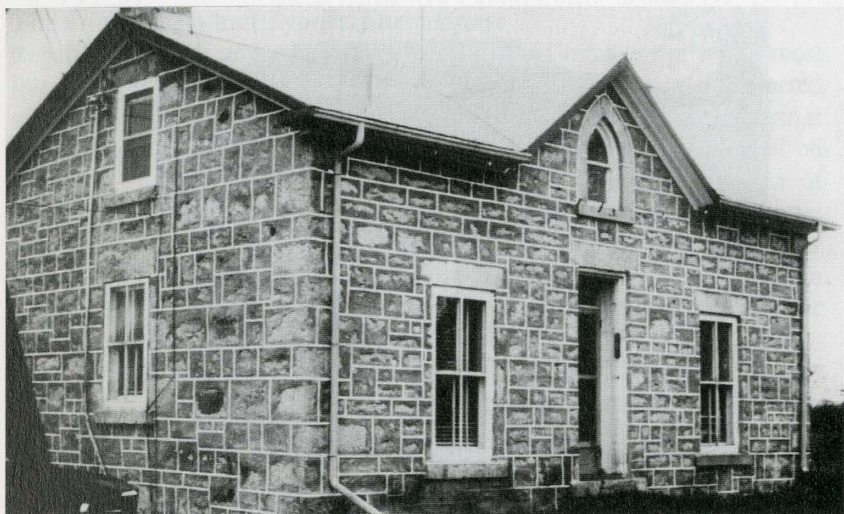


On the left, a detail from the facade of the Hood-Braun farmhouse (c.1855) Lot 13, Concession 1B, on the west side of Highway #86, in Guelph Township. Here the corner quoins of the wall are of rock-faced, or faceted, limestone with a narrow beveled margin. Those framing the windows, like the lintels, are of smooth dressed limestone, but they are set in rather marked relief from the ashlar coursed background of split granite.

The detail on the right is from a corner of the Mickle-Fox farm house on the east side of Highway #6, south of Marden, (Lot 4, Concession 1D, Guelph Township) built between 1858 and 1862. Smooth dressed limestone quoins with slightly beveled edges have been set in slight relief from the background wall where the same type of stone has been carefully cut and laid in neat ashlar courses with an unobtrusive relief mortar line.

AUTHOR'S PHOTOS. WELLINGTON COUNTY MUSEUM AND ARCHIVES,
PH 15454 (LEFT); 15455 (RIGHT).

The use of a white 'pointing' line to give emphasis to the masonry pattern was another feature found somewhat more frequently in Wellington County than elsewhere in the Province. Sometimes referred to as 'tape' pointing or 'tuck' pointing, a narrow line, about half an inch wide, formed in slight relief with lime putty, was applied to the face of the mortar joints. A strict rectilinear pattern was used on the walls of houses built of field stone or of split granite, or with broken coursed limestone. The work was cosmetic, apparently designed to create the appearance of carefully cut stone, which, in fact, was not always involved. Re-pointing in recent years has sometimes been more emphatic in its stark whiteness than that of the original work.

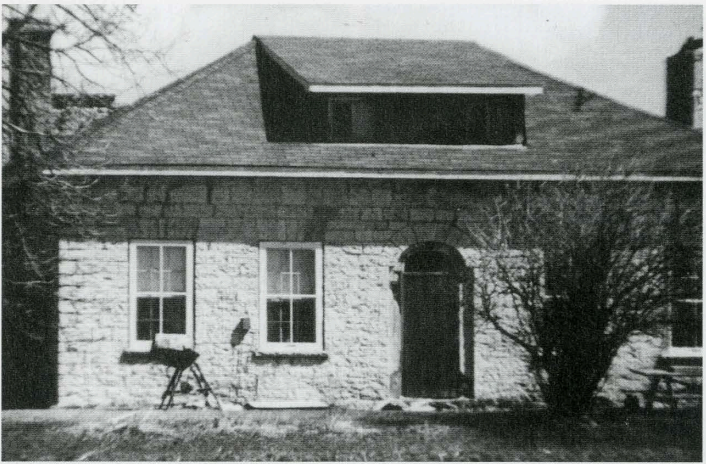


A farm house recently repointed in the traditional manner. The facade has been constructed with broken coursed limestone, and with mixed field stone for the side walls and rear. Lintels and sills are of cut limestone. South side of Highway #24 south-west of Guelph.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15456.

Houses built of stone in the rural areas of the County have considerable variation in format and design. Sub-division of type may be relative to time sequence, geographic location, building technology, or the ethnic background of the builders.

In Wellington County single story stone cottages are more numerous in urban communities and are seldom found in a rural setting. They are usually of early date and built of limestone. Between 1830 and 1850 a group of stone cottages were built on the west side of Eramosa Township, with five-bay facades. In Guelph Township several were built in the Paisley Block area during the 1855-1865 period, but with a three-bay plan. In both townships there are a few small three-bay lime stone cottages which were originally constructed as school houses, and when a larger school was built the original building was retained as a residence for the teacher. There are instances when, after 1870, a second floor was added to a single story cottage. The addition of wooden dormer to cottage houses was usually a twentieth century means of enlarging the attic area.



*The Armstrong-Parkinson House, Lot 19, Concession 1,
Eramosa Township.*

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15457.

The home of Mr. and Mrs. George Parkinson, Concession 11 Eramosa Township, is probably the earliest surviving stone house in the County. It was built in the early 1830s by George Armstrong who settled in Eramosa in 1824 on his arrival from southern Scotland. Constructed of local limestone the cottage has a hipped roof where a dormer was added in the twentieth century. With two windows on either side of the central door, the facade has five bays. A bulge in the masonry of the rear wall beside the large kitchen fire-place accommodated a space for a bake-oven. Although in need of repair, this is the only example to survive among a number of similar bake-ovens built in stone houses in the same vicinity.

The front door has a semi-circular transom, but without sidelights. Houses built of stone by British settlers in the Brockville area of Eastern Ontario, frequently used door frames of similar design, generally pre-dating the mid-1830s. Only a small group of houses in Wellington County have similar door construction: all were built of limestone and are located on the west-central side of Eramosa Township.

With few exceptions the central 'front' door of the stone houses in this region were built, until about the mid-1860s, with a wide format. A rectangular glazed transom and side lights framed the actual door. These glazed units provided illumination for the wide central hall. After 1865-1870 the side-lights were usually omitted although a smaller rectangular transom survived until the end of the century. Now, in the mid-twentieth century, it is often a problem to make these doorways adequately weather-tight for modern comfort, while retaining the appearance and character of the original house design.

The Story-and-a-half Type of Farm House

Regardless of age or locations the type of stone farm house found most frequently in Wellington County has a story-and-a-half format protected with a simple gabled roof. This compact, economic, format was popular through most of the Province. The basic form, with a window located on either side of the central front door was closely related to the appearance of most log houses. Windows in the end gables provided a degree of usable attic space under the double slope of the roof. The earliest of these houses appear to have been built by Scottish masons and they appeared to have been quite popular with settlers of Scottish origin. The format was utilized wherever suitable stone was available from about 1830 until fairly late in the century. In Wellington County the story-and-a-half house built of local stone was not common much before about 1845, although similar forms were used in the Rideau Valley from about 1830.



The McNaughton farm house, Lot 24 South, Concession 2, Puslinch Township, built about 1850. A simple story-and-a-half stone house of early format, without a facade gable. The masonry is of mixed field stone laid in broken courses but cut limestone has been used for corner quoins, lintels and sills. It has been tape-pointed. Moldings of the cornice have been 'returned' slightly on the gable-ends and suggest classic forms.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15458.

The Ontario pattern of assessment for levy of taxation was a consideration in the popularity of stone houses of this type. From 1803 until 1853 houses were taxed on the basis of the type of material: log, frame, brick, or stone, as well as on the number of stories and the number of fireplaces. Simple houses of this story-and-a-half form were usually assessed as a single story dwelling, provided there were no second floor fireplaces.

The half story in the earliest of these houses provided rather inadequate living space, unheated except for that which seeped up from the ground floor, poorly lit with only small windows in the end gables, the space was seldom subdivided into separate rooms,

After 1853 the appearance of many of these houses changed. When tax assessment based on the number of stories and the number of rooms was removed there was greater incentive to utilize the upper story. A central gable was frequently added to the facade. This permitted the introduction of a window of generous size which could provide better illumination and allow greater head room. In some houses a second gable of similar design was added to the opposite side of the roof. Occasionally the facade gables were additions to a simpler house of earlier date. The facade gable and its prominent window soon became the chief decorative feature of houses of this type. A central hall was now possible and a better division of internal room space became feasible.

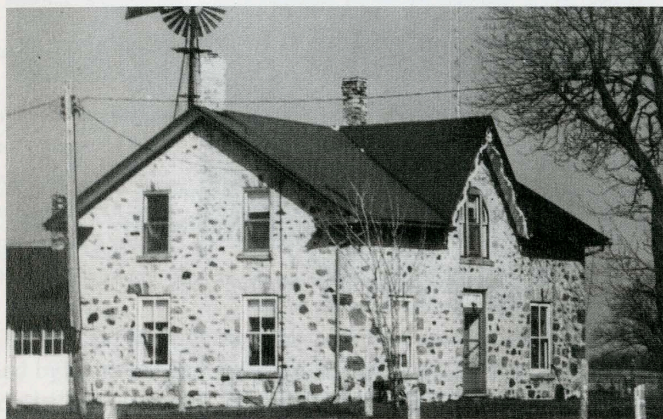


"Bon Accord" (1857) Lot 14, Concession 12, Nichol Township. The facade gable of this house, of coursed limestone, has a window with a triangular head. AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15459.

The earliest gables were designed with a wide base and low-pitched roof angle, which gave these houses some suggestion of a classic pediment, derived from Greek Revival forms. Their cornice, at the eaves, was decorated with restrained moldings of classic derivation, which were, on occasion, enriched with serrated dentil shapes. The cornice moldings were frequently

'returned' a few feet on the base of the triangular gable as further suggestion of a classic pediment. Invariably moldings were constructed of wood rather than in carved stone.

After the 1860s these facade gables were built with an increasingly narrow base and with a more steeply pitched roof profile. They created a quite sharply pointed form which then had a kinship with motifs derived from the Gothic Revival style. Some families, in fact, referred to the facade gable as 'the gothick' of the house! Frequently the cornice was decorated with wooden brackets of varied and sometimes elaborate design. The decorative forms became increasingly elaborate during the 1870s.



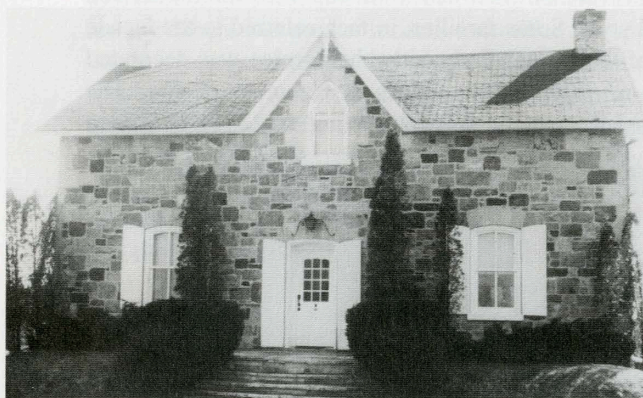
A story-and-a-half farm house built with uncoursed field stone of irregular shape and size. The front gable window has a three-part sash framed by a semi-circular arch. Lot 90, Concession C, Minto Township.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15460.

By the late 1870s the houses sprouted additional gables, at the sides and at the back, all decorated with equally ornate wood trim. As a general rule the quality of the stone masonry declined as the emphasis on decorative carpentry increased.

As the decorative enrichment by the carpenter became a more prominent feature of the stone house, the angled sides of the gables were ornamented with 'verge' boards of increasingly complex design. The earliest verge boards, usually those originating between 1845 and 1865, were somewhat three-dimensional, with carved curvilinear designs derived from the vocabulary of medieval church ornament. After the mid-1860s this ornament became more two-dimensional and lace-like, as the use of the fret-saw became more common. Superficially the decorative woodwork may appear rather similar from house to house, but in actuality the patterns

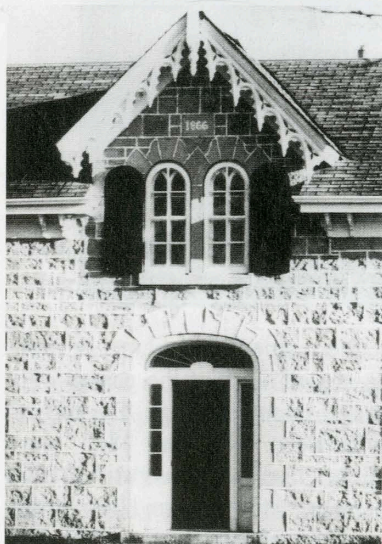
involved a range of ingenious variations which were designed to increase the 'picturesque' appearance of the house. A considerable catalogue of these designs could be developed from buildings in this County, but little effort has yet been made to classify them on a chronological or on a regional basis.



This house, Lot 64 West, Concession D, Minto Township, has been built with split granite of varied colors which have been somewhat matched for related tone. The granite has been laid in broken courses, and limestone has been used for the quoins and for the camber-arched

lintels. Limestone also frames the pointed 'gothic' window of the gable where a series of radiating keystones create a 'peacock fan' formation.

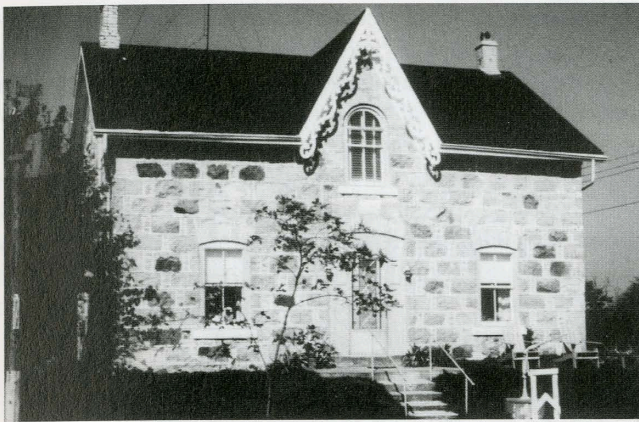
AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15461.



A decorated facade gable (Lot 32, Concession 3, Erin Township, near Orton) where a three-dimensional type of verge board has been used with Gothic motifs. The gable encloses a pair of round-headed windows and the 1866 date stone. A semi-elliptical transom above the wide doorway with its glazed sidelights, is one of the very few examples of this form used in the County.

AUTHOR'S PHOTO.

WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15462.

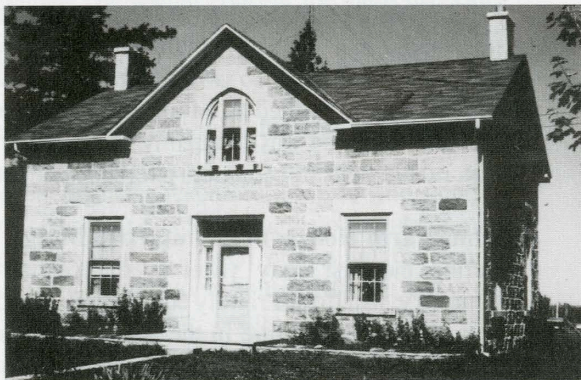


A story-and-a-half house at Speedside, Concession 2-3, Eramosa Township, dated 1889. The masonry utilizes large blocks of field stone of mixed color and tone. The ground floor windows and the central door have camber-arched lintels. Lacy wood trim framing the gable is the product of the carpenter's fret-saw.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15463.

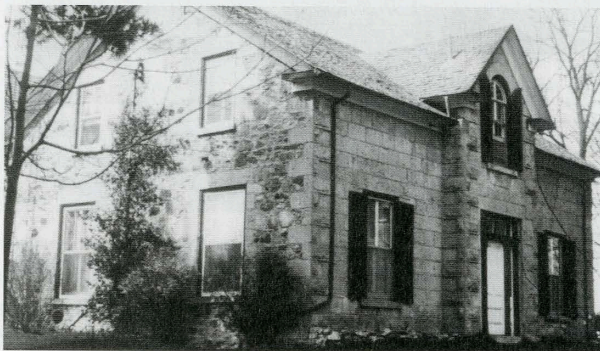
There were many variations in the design of the windows which were framed by these second story gables. Semi-circular arches, pointed 'gothic' arches, triangular arches, slightly curved 'camber' arches, were used, and in some locations the four-centered Tudor arch. Occasionally the gable might frame a pair of round-arched windows of Italianate design. Sometimes a carved stone molding enriched the dressed limestone lintels and the arched lintels were supported on carved stone corbel brackets set at the spring-line.

The Laidlaw-Bender farm, Lot 12, Concession 3B, Guelph Township (1850s). The large three-part sash of the gable window is set within a wide pointed arch. It is framed with a series of radiating keystones of cut and dressed limestone. This lighter limestone, also used for corner quoins, lintels and sills, is set against a darker background of field granite.



AUTHOR'S PHOTO. WELLINGTON
COUNTY MUSEUM AND ARCHIVES,
PH 15464.

Some of the most elaborate forms of masonry enrichment for these facade gables are to be seen in the 'Paisley Block' area of Guelph Township, where a group of story-and-a-half stone house, generally dating from the 1850-1860 period, were built with wide tripartite windows contained within either a semi-circular or a slightly pointed arch. A series of radiating keystones, sometimes referred to as a 'peacock fan' formation, framed the large gable windows. The spreading blocks of limestone were set against a darker background of field granite. In North Dumfries Township, Waterloo County, a number of houses of this type were built with almost identical design, also using squared field granite for the facade and with broken-coursed work for side, and rear walls.



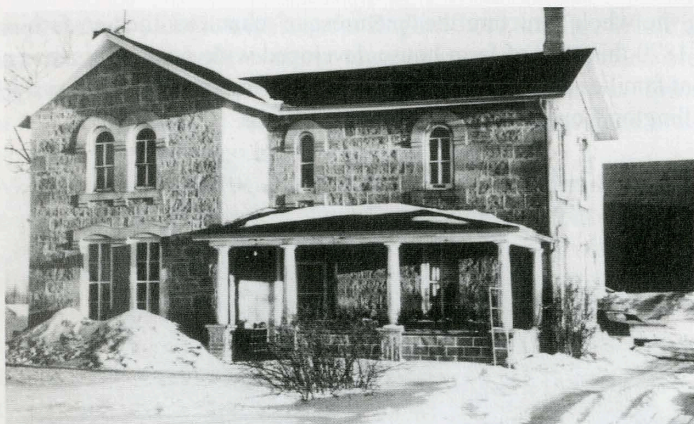
The Brydon-Brown house, Lot 8, Concession 4B, Guelph Township (1860s), has a facade of dressed ashlar limestone. Faceted or 'quarry-faced' quoins frame the outer corners and the projection central bay.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15465.

During the 1860s a few of the more pretentious stone houses of the story-and-a-half type were built with a projecting central bay which extended one-and-a-half to two feet from the plane of the facade. The facade gable was incorporated as an integral feature of this projecting unit. Ashlar coursed limestone was frequently used for the facade wall of these houses with rubble field stone masonry for side and rear walls.

Stone Farm Houses of Asymmetric Design

During the first sixty years of the century an emphasis on balanced symmetry, with forms rigidly equi-lateral on either side of a central axis, had been a dominant feature in the design of houses in Ontario. A trend away from the dogmatic emphasis on this formula began about 1860. In Wellington County the symmetric forms had been applied more extensively than in Waterloo County where four-bay plans and off-centered doors were not uncommon in the design of stone houses after about 1850.



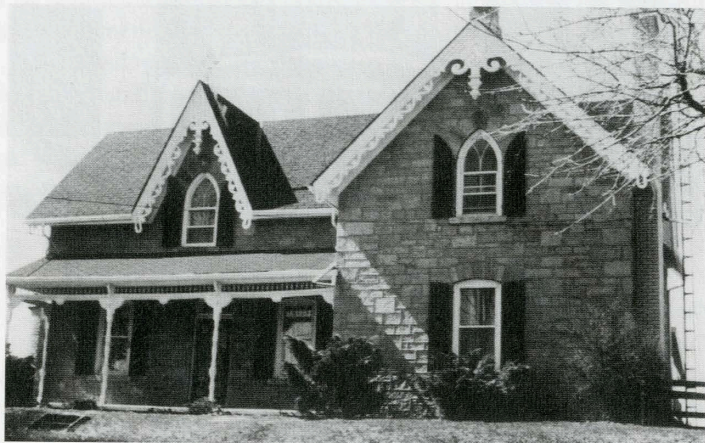
The Ferrier-Rennie-McAllister house, Lot 14, Concession 1, Nichol Township, ca.1860. Just south of Fergus, this house of one of the few asymmetric Italianate designs built in rural Wellington County. The limestone masonry is decorated with shaped and dressed lintels and sills which are supported on a series of carved stone brackets.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15466.

Houses of stone built with asymmetric designs appeared in this county early in the 1860s, but the pattern was used more frequently in the towns than in rural locations until a later date. Two principal wings were set at right angles to each other, creating a 'T' formation. One section, with its gable as a feature of the facade, contained the large parlor. The other gabled segment, with its roof broadside to the facade, housed the entry hall, dining room and kitchen areas. The principal entry door was set in the recessed angle and sheltered by a one-story verandah. The design concept for these two story houses was Italianate, featuring semi-circular arched windows used singly or set in pairs, and enriched with decorative brackets of carved stone. The rather low-pitched roof was supported by paired brackets under the eaves, but ornamented verge boards were not used. Decorative features were produced by the stone mason.

During the 1870s improved financial resources and growing families increased the demand for larger, more pretentious, houses of more complex design. One of the more popular plans for such homes in this county combined the traditional story-and-a-half stone house with the two-story stone Italianate form of the 1860s. The ornate facade gable was superimposed on the more reserved asymmetric Italianate design. Gables were featured at the mid-point of every sloping roof and the gable ends of the wings of the house were treated in similar fashion. Some of these houses might have five or more gables and all were decorated with lacy verge boards

giving the whole structure the 'picturesque' character then so fashionable. After 1870 this type of farm house developed wide popularity among more affluent families and it continued in vogue during the 1880s and early 1890s in Wellington County.



"Stonecroft" (Stoneleigh), the Morlock-Burgess house Lot 32, Concession 7E Puslinch Township, south of Morriston, 1882. An asymmetric design with gothic-derived decorative features, the exceptionally fine limestone masonry was constructed by Beese and Son of Morriston, with C.X.P. Rudel of Preston as the contractor.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15467.

In contrast to the asymmetric Italianate houses of the 1860s, which were invariably built of solid limestone, frequently ashlar coursed, these later designs were built of broken coursed field stone, with the emphasis on granite masonry increasing after 1880. With the emphasis on pointed, frilly, decorative motifs these houses suggested some Gothic Revival derivation. After the 1880s historic style precedents became more difficult to classify as the details and forms became more dominantly vernacular and eclectic in inspiration.

The Cubic Two Story Stone House

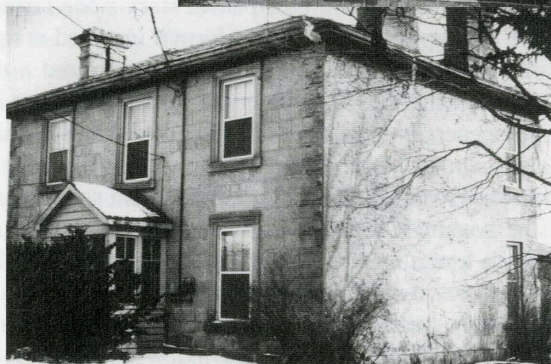
The square two-story stone house with a hipped roof appeared to have developed about 1850 and was popular until about 1865. Built almost as a cubic rectangle, their plan was rigidly symmetric with a window on either side of a central front door, and directly above, on the second floor, three matching windows. Invariably these houses were constructed of limestone. They possessed a distinguished Regency appearance and gave an estate-like character to the surrounding property. Many of these houses appear to have

been constructed by English masons for English-born families. While houses of this type might be built in either town or country, in the rural areas of Wellington County they were limited to Guelph and Eramosa Townships with a few in the northern sections of Puslinch. Two-story stone houses of this type were seldom found in other parts of Ontario.

With the frequent use of carefully cut and ashlar coursed limestone for the principal facade of many of these houses, they exhibited some of the finer masonry techniques in Ontario. While the side and rear walls might involve broken coursed stone, the facade was, with few exceptions, ashlar coursed masonry. In some of the more affluent examples dressed stone architraves, shaped lintels, and carved sill-brackets framed the doors and windows. Although few remain intact, wooden verandahs were originally carried across the full front and sometimes along one or two sides. In urban centers a small facade gable was sometimes added to illuminate and ventilate the attic space.

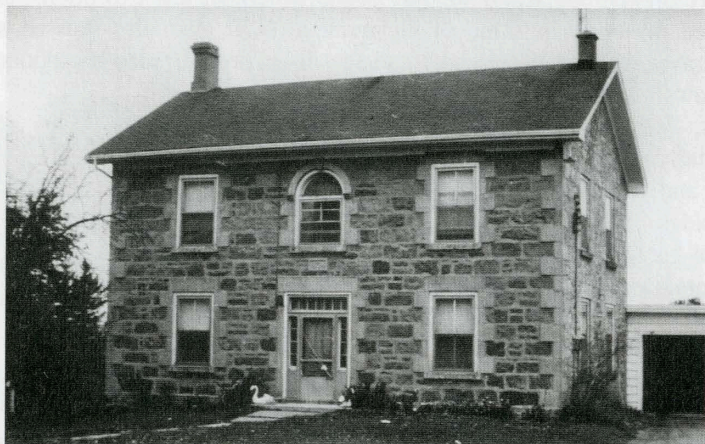
“Janefield”, one of the most distinguished homes of this type, now 366 College Avenue West, Guelph, was originally built in Guelph Township as a farm home about 1854 by the Yorkshire-born mason: Thomas Day. In 1863 the property was sold to Thomas McCrae, breeder of Galloway cattle and grandfather of Guelph’s famous Col. John McCrae.

The windows on the east and north elevations of the house are framed with richly carved stone moldings set against a background of ashlar coursed limestone.



AUTHOR'S PHOTOS.
WELLINGTON COUNTY
MUSEUM AND ARCHIVES,
PH 15468; PH 15469.

A later variation of this basic plan utilized a simpler gabled roof, with two slopes, rather than the four faces of the hipped roof. The format was somewhat more rectangular with less depth for width. Built occasionally, between 1850 and 1870 these two-story gabled stone houses increased in popularity during the 1870s. The earliest of these dwellings were generally built with limestone masonry, but after 1860 they were more often built of mixed field stone or split granite. Examples appear more often in the southern portion of the County, but much less frequently in other counties.

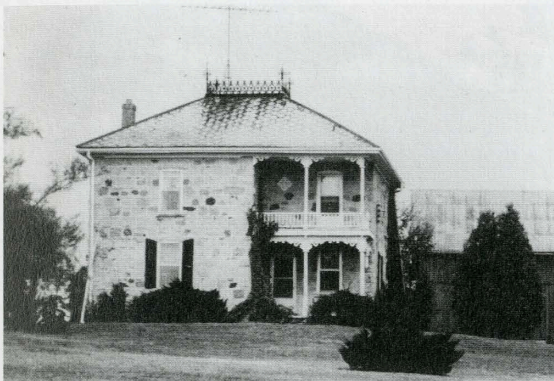


The McFarlane house, Lot 2 West, Concession 2, Eramosa Township, 1874. Dressed limestone has been used for quoins, lintels, sills, for the curved arch and molded brackets which frame the central window on the second floor. Corner quoins are set in slight relief from the darker background of split granite, which has been laid in broken coursed masonry.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15470.

Another distinctive type of two story stone farm house developed later in the century, after 1880. The format involved a square, cubic, two story plan where the simple hipped roof also covered a two-story verandah set asymmetrically into one corner of the facade. A cast iron railing of intricate design generally surrounded the flat deck which terminated the apex of the roof, to somewhat resemble a fancy diadem on the head of some rotund dowager. Except for the indented verandah space, the design appeared akin to the square two-story house of Regency inspiration so popular in the southern townships during the 1850s. The windows, here, were smaller and generally narrower than in the earlier designs. Often set in paired groupings, the windows were frequently bridged by a 'camber' arch formed from a segment of a circle. The facade windows, on both floors, were placed in the

center of the wide bay with additional windows opening unto the verandah. In this asymmetric plan the principal door opened from the corner verandah into an off-centered hall.



A farm house of the 1880 type built of mixed field stone. Lot 25, Concession 2, Erin Township.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15471.

This compact cubic plan with its small windows and sheltered door seemed to have been designed with a concern for the conservation of heat. It appears to have been adapted to the use of a central furnace which heated the building with gravity warm air from a 'pipeless', or ductless, furnace.

Stone houses of this format are found most frequently in Erin and in Eramosa Townships with a few in the Fergus area. In other regions examples might be discovered constructed of red or yellow brick, but the stone version is seldom found outside of Wellington County. Where stone was used it was generally rubble field stone and was seldom coursed.

Stone Houses at the Close of the Nineteenth Century

North of Nichol Township field stone was the predominant building material during the last quarter of the century. These stone houses were square, of two stories, with a three bay asymmetric plan. During the later years of the century, in the northern townships, the blocks of split field granite were often quite large. While possibly involving less skilled labour these masonry units were, all too often, out of scale with the building itself, and many walls appear awkward and coarse. Stone work seldom reflected the concern for finished detail or the general quality of craftsmanship displayed in the houses of earlier date further south. To the north of the County masonry construction appeared to be the work of a second generation of masons who had not maintained quite the same workmanship which their fathers had brought from Britain.



A cubic two-story farm house built toward the end of the nineteenth century using large blocks of field granite and limestone quoins. Lot 24 East, Concession 5, Eramosa Township.

AUTHOR'S PHOTO. WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 15472.

A two-story verandah was sometimes used across the full facade of the two story stone house in the late 1880-1890 period; in other instances a smaller rectangular porch of a single story shaded the front door, its open deck roof outlined with a wooden railing or a cast iron cresting. With the removal of verandahs and porches, a 'suicide door' remains, opening to empty space instead of to the roof of the deck or to the second floor of a verandah. Without their original verandahs or porches many of these houses now appear bleak and austere; their austerity made more emphatic where there are few shrubs or trees.

Farm houses built of stone in Wellington County during the nineteenth century were constructed as the most permanent and most distinguished homes in their various communities. Almost invariably they appear to have been considered superior to other building materials. When stucco was used to cover a wood-framed house it was often marked off with white lines in imitation of ashlar stone masonry. At times considerable effort was made to give an illusion of stone to other materials. Prior to the middle of the century only scattered homes plus a few inns and taverns were built of locally-made

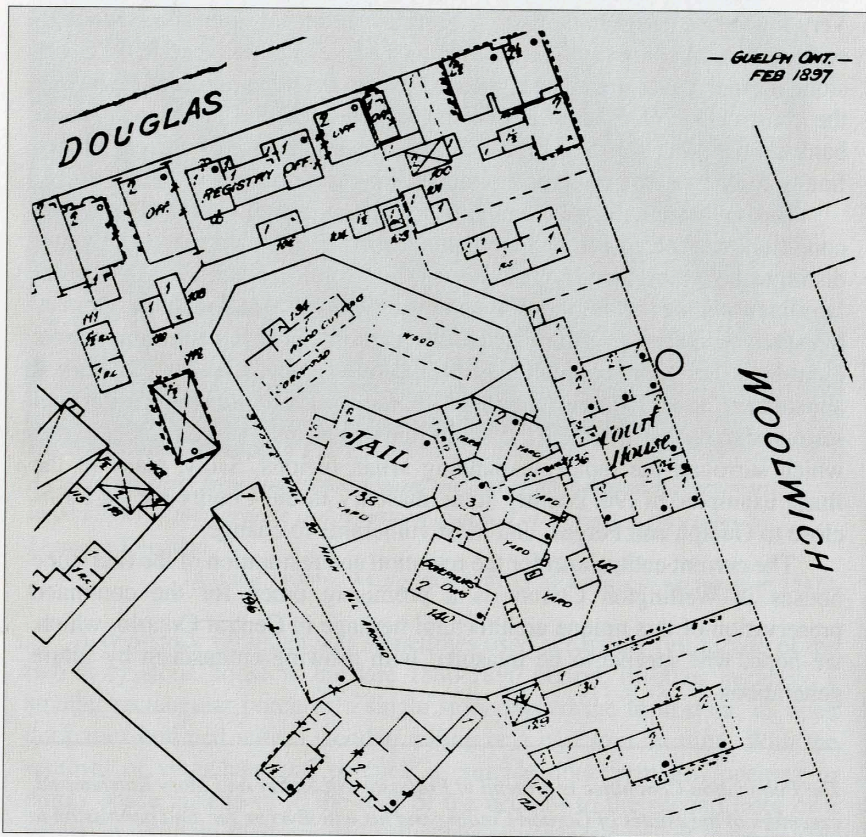
brick. Between the 1850s and the close of the 1860s these were generally built with two color brick, where a yellow-white brick on a red background often produced a pattern resembling the corner quoins and lintels on a house of stone construction. Today, much of this patterned brick has been made over-emphatic with white paint.

The use of stone masonry rapidly declined in the County after about 1890 when railways brought pressed brick into the area at economy prices. Very few houses were built of stone in rural Wellington after 1900, although some were still constructed in the town of Fergus as late as the 1930s. Some stone masons continued to be employed during the twentieth century but for the construction of foundations for houses of brick and the foundation of bank barns. After the Second World War mass-produced concrete blocks finally took over as a more economic building material.

Today, throughout the County, many fine stone houses remain in good condition, well cared-for, and eternally attractive. They survive as the more distinguished architectural features of our rural landscape. Many rural families continue to treat these stone houses with pride and maintain them as treasured heirlooms. Visitors frequently express surprise at the impressive number of these homes which have been carefully maintained in the original appearance and distinctive regional character. Urban modernization and serious demolition threaten the stone houses on many of the older farms which surround the rapidly expanding urban regions. Sadly, many of the finest examples of 19th century stone masonry in the County are on farms close to Guelph and Fergus, and most vulnerable to change.

The current enthusiasm for the retention and restoration of the fine stone houses in Wellington County is a promising omen for the continued preservation of this unique architectural heritage in Central Ontario, which, we hope, will survive to be treasured with growing enthusiasm by future generations.

The Publication Committee is grateful to Professor Gil Stelter and Mary Katchanoski, executors of the estates of Gordon Couling and his wife Evelyn, for kind permission to publish this essay. It was written in 1979 for Ken Seiling, then Director of the Wellington County Museum and Archives, for a local history publication which did not materialize.



Detail of the Wellington County Court House and Jail from: *Guelph fire insurance plan*, Charles E. Goad, 1897, National Map Collection NMC 9462 (incomplete);

WELLINGTON COUNTY MUSEUM AND ARCHIVES
 MAP 718, A1988.29.
 REPRODUCED WITH PERMISSION OF THE
 INSURERS' ADVISORY ORGANIZATION INCORPORATED.

CAPITAL PUNISHMENT IN WELLINGTON COUNTY

by Ross W. Irwin

*"In all cases where an offender is sentenced to death, the sentence or judgement to be pronounced against him shall be that he be hanged by the neck until he is dead."*¹

In the transition of capital punishment between Europe and Canada in the early 1700's, practices such as beheading and boiling in oil were discarded. The accepted punishment for capital offenses became hanging, an abhorrent act to the native Indians which proved to them how uncivilized were the new immigrants.

The Royal Proclamation of 1763 replaced the prevailing Canadian style of justice with the laws of England. The adopted British Criminal Code included 220 to 230 offences punishable by death.

Property was more highly valued in early Canada than human life and the list of crimes to which capital punishment applied grew quickly to more than 100. However in February 1833 the number of cases in which capital punishment might be inflicted was reduced to 12, namely high treason, petit treason, murder, rape, abusing and having carnal knowledge of a girl under ten, buggery with man or beast, robbery with wounding, mail robbery, casting away a ship at sea and exhibiting a false signal and endangering a ship, burglary with assault, arson and accessory before the fact.²

The Consolidated Statutes of Canada (1859) maintained the death penalty for those crimes listed in 1833. However, by 1865 the death penalty had been abolished in all cases except murder, treason and rape. The execution was no longer a public event - "Judgement of death to be executed on any person shall be carried out within the walls of the prison."³

The Criminal Statutes set out the manner in which the prisoner was dealt:⁴

subsection 3 - "Every person convicted of Murder, ..., shall suffer death as a Felon".

subsection 5 - "And be it enacted, that every person convicted of Murder, shall, after judgement, be confined in some safe place withing the Prison, apart from all other prisoners, and shall be fed with

bread and water only, and with no other food or liquor, except in case of receiving the Sacrament,, and no person but the Gaoler and his Servants, and the Chaplain and Surgeon of the Prison, shall have any access to any such Convict, without the permission, in writing, of the Court or Judge before whom such Convict shall have been tried, or the Sheriff or his Deputy.”

The second change was the introduction of a new type of gallows to replace the gibbet. It featured a wooden platform which contained a trap door that swung downwards from beneath the feet of the prisoner. A horizontal beam, supported by two upright posts, secured the rope. The “drop” varied from one to three feet. There was usually sufficient space beneath the apparatus for the hangman to seize the legs of the condemned and add his weight to hasten strangulation.⁵ The common practice of the hangman selling the victims clothes does not appear to have occurred in Wellington County.

The execution date was often set for two months after the sentence to allow time for the accused to petition and claim lenience. The death sentence was confirmed by the Department of Justice. The Governor-General signed the order. The County Sheriff had the duty of looking after implementing the sentence including construction of the gallows and arranging for a hangman.

This paper briefly reviews the unfortunate events which were the reasons for the sentence of death. The purpose of the paper is to describe how capital punishment and the sentence of death in retribution for a crime was carried out in Wellington County.

Charles COGHLIN - 1847

The Event

Guelph town and township were thickly populated with Irish immigrants. The Protestant and Roman Catholic families often did not get along and many fights took place. The Coghlin family settled on Speedvale Avenue about 2.5 miles from the town, adjacent to the Oliver family “who had a reputation for disturbing the public peace”. Members of the Coghlin and Oliver families frequently fought.

On March 22, 1847, Charles Coghlin had gone to Guelph to buy shingles. Robert and Richard Oliver were also in Guelph with their father. The Oliver’s took their father home and were returning to town to get their brothers. On their way, on Hewett’s Hill, they met Tom Coghlin. Richard Oliver gave him an unmerciful beating with a stick. Also with them were John Oliver, armed with a stick, and a young brother who had a bayonet. William Coghlin had asked “Where are you going you Orange pup?”.

The Olivers turned around to go home but between the eastern foot of Mitchell’s Hill and James Gays’s tavern the Coghlin’s took after them to get even for the beating received by Tom Coghlin. The Olivers attempted to outrun

them but the sleighing was very poor and the horses were tired. Richard Oliver got off the sleigh. Charles Coghlin caught up to the sleigh where a fight ensued. Charles was getting a beating. He produced an old jack knife which he used to stab Richard who ran off, crawled back in the sleigh, and died.⁶

On Wednesday the 24th, a post-mortem examination was performed and a Coroners Inquest was held in the Court House. Charles pleaded not guilty to the charge of murdering Richard Oliver, on March 22, 1847.

The lengthy evidence, summarized above, was heard at the next Wellington Assizes, May 29, 1847. The verdict was guilty: to be hanged on the 1st of July, next.⁷

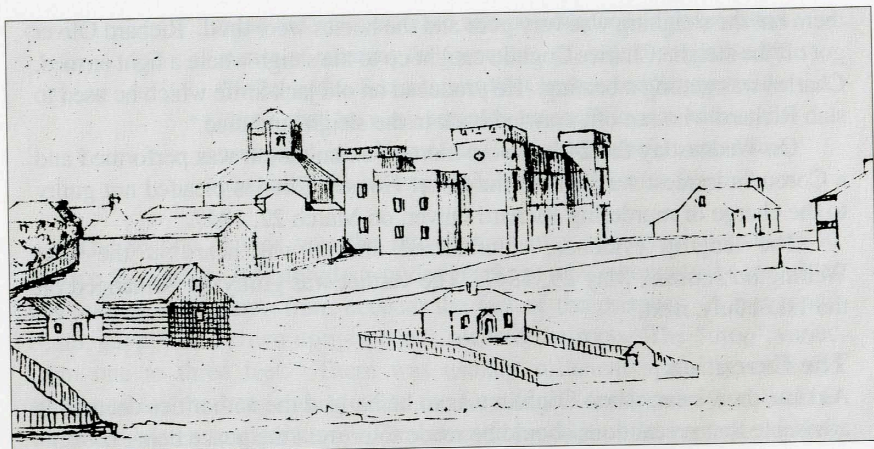
The Execution

As time drew near, when Coghlin was to be hanged the authorities deemed it advisable that precautions should be made to prevent the peace being broken, "or any inconvenience being suffered in carrying the law into effect". For this purpose the space between the court house and gaol was strongly barricaded with 12-foot high planks. About 60 special constables were sworn for three days service. However, Sheriff Grange encountered difficulty inducing anyone to erect the gallows. William Richardson took the contract but quit under threat of harm. James Clarvise finished the work but did so after first asking Coghlin's parents for forgiveness. He was also threatened by the family and quit work until the local priest urged him to continue. His home was burned that evening.

About 1,500 people collected to witness the event, including a considerable number of women and children. The time of execution was altered from 8:00 a.m. to 10:00 a.m. to satisfy the jam of people. Coghlin could not write; however, a very lengthy statement was written the evening before. The 30-minute address was repeated to the assembly from the scaffold. Coghlin stated in part, "It is about two years since I left my native home and little did I think that I was coming to America to be hanged for murder - but a murderer I am not."

The prisoner, Coghlin, mounted the gallows outside the court house. "A cap was drawn over his head, the rope properly adjusted around his neck, and he stepped on the "drop". The drop was then cut, and in two or three minutes life appeared extinct. The body was delivered to the family for burial on Saturday in the Roman Catholic burying ground".⁸

Attendance at the funeral was exceptional. The procession reached "from the gates of the burying ground (Church of our Lady) through the Market Square, around Brock's corner, and some distance down Woolwich Street". It was estimated there were 400 - 650 in wagons, on horse back, and on foot. The Editor of the *Guelph & Galt Advertiser* wrote: "The assemblage ... induced us to suppose that one of our great benefactors had died, than that a culprit was about to be buried."



Detail of the Court House and Jail from: Guelph, Canada West 1853. Ink and pencil on paper. D.J. Kennedy, 1853.

GIFT OF ALUMNI, ALMA MATER FUND, 1973,
FROM THE UNIVERSITY OF GUELPH ART COLLECTION,
MACDONALD STEWART ART CENTRE.

Following the event the two Guelph newspapers discussed at length the theme of capital punishment, they reviewed the impropriety of Coghlin's friends firing guns over the grave, and the problems with the erection of the gallows.

Coghlin's father had asked Thomas Heffernan, merchant, for green steam loom cotton for the funeral. Heffernan persuaded him to choose white so not to offend their protestant brethren. Heffernan had also witnessed the confession, and received blame for writing it, which he denied.⁹

John Heffernan of the Township of Guelph was also indicted as an accessory after the fact by concealing Charles Coghlin "from the pursuit of the Officer of Justice". He was eventually found not guilty.

Leo Johnson¹⁰ in his *History of Guelph* discusses this unfortunate case in the context of religious differences, Irish rivalry, and bigotry in the community. The final episode of this sad story was the burning of Dr. William Clarke's new Wellington grist mill on the morning of August 6 following many letters to the editor regarding the justice of the hanging. The loss of the mill to the community was £5,000. The reward of £100 for the arrest of the arsonist was never claimed.

Joseph FERES - 1848

The Event

The following year, the *Guelph & Galt Advertiser*, April 7, 1848,¹¹ reported a "Murder in Wellesley". At this time Waterloo County had its judicial office at Guelph. A Summons had been issued against John, Joseph and Thomas Feres,

at the request of a Mr. Carter, for trespass and a charge of cutting saw logs on Carter's property in the Township of Wellesley. The summons was served, or an attempt was made to serve, by Constable Henry Wilson of that township.

Note: The spelling of Feres varies with sources.

Joseph Feres, did not obey the summons. A warrant was issued, and entrusted to the same constable for service. He took with him his son, a lad of 17 who was armed with a loaded gun as a result of threats uttered against the constable. They went to Thomas Feres house but were induced to leave. Wilson sent his son home and went to the house of Feres' other brother, John.

Joseph Feres tried to escape but Wilson followed his tracks in the snow. Wilson informed Feres he had a warrant and asked him to accompany him. Feres would not walk and Wilson attempted to drag him. Feres grabbed Wilson's neck comforter, knocked him down, and apparently strangled him. He ran away, not knowing if Wilson was dead, and left him in the bush. When Wilson had not returned home for some days, about 20 neighbours searched for him. He was found dead near the residence of John Feres.

Joseph Feres and his wife and brothers were arrested. The Coroners Inquest by Dr. John Moffatt found a verdict of wilful murder against the three brothers. The trial was held at the Wellington District Assizes, May 26, 1848. Thomas Feres blamed Joseph for the death. The jury deliberated for 30 minutes and reached a verdict of guilty against Joseph Feres, guilty in the second degree against Thomas Feres, and found John Feres not guilty.

His Lordship concluded the trial by passing the following sentence, namely: "That Joseph Feres and Thomas Feres are to suffer the extreme penalty of the law, on the 26th day of June next, by being hanged by the neck until dead". His Worship, however, recommended Thomas Feres for mercy, which was eventually granted.¹²

The Execution

"This unfortunate man was executed about five o'clock in the morning much to the chagrin of hundreds of people who were pouring into the town from seven to nine o'clock, in hopes of witnessing the sad spectacle". No hour had been mentioned in the warrant and the Sheriff gave Feres a choice of hour. He chose 5:00 a.m. The Rev. Arthur Palmer regularly visited Feres from the time of his condemnation and accompanied him to the scaffold.

A statement, witnessed by Arthur Palmer, was read by Joseph Feres a few minutes before execution. He reviewed his case and thanked the gaol staff for their kindness.

There were about 100 spectators present at the execution, "which was badly performed: the rope not being properly adjusted, prolonged the wretched man's suffering, during which he threw himself about in an agonizing manner". In the evening the body was deposited in the general burying ground (Baker Street) belonging to the town.¹³

Edward WICKLOW - 1860

The Event

Only a few persons convicted of murder were actually hung. For example, on December 21, 1859, Benjamin White, a coloured man formerly of Guelph, was murdered in Garafraxa by an inn-keeper, Edward Wicklow, while arguing over a dog which neither person owned. A Coroners Jury was immediately called and met in the inn. The Wellington Assize was held April 5 and he was sentenced to be hung June 16, 1860. The sentence was commuted at the last moment to imprisonment for life.¹⁴

George HARRIS - 1860

The Event

George Harris, 40 years old, a coloured man born on Yonge Street, Toronto, of the Township of Guelph was charged with wilfully murdering 16 year old Rachel Harris, a mulatto girl, formerly of Galt, on August 17, 1860. The prisoner pleaded not guilty.

Lucy Waldon, mother of Rachel Harris, stated Rachel was not married but had been living with George Harris for two years near Duffield's Tavern in the Township of Eramosa. Harris had come to her and said Rachel was sick. Lucy went to the shanty where they lived. There was a log against the door to fasten it. Rachel was on a bed with very few clothes on and she was bleeding on the right temple.

Harris then went to Isabella Johnston, stating Rachel was dead. He said she had taken a fit, ran into the bush and bruised herself. Harris, and Sophia Waldon, Lucy's sister, went to John Chambers for a coffin. Against his wishes Sophia took him to the Coroner instead. The Coroner sent Constable Alex Creighton to view the site. A jury was empowered within an hour.

The Coroners Inquest was held by Dr. Herod. It was revealed the prisoner had treated Lucy in the most cruel and brutal manner. He was in the habit of using violence toward her. Dr. Howitt stated her legs, thighs, back and arms bore numerous welts and stripes. There were many old scars, even though the external evidence was difficult to see on her mulatto skin. Dr. Howitt believed that Rachel did not die from any one injury but from many. She was of "Good character, but since she resided with him she is reported to have been most addicted to intemperance."

From the evidence given at the Coroner's Inquest Harris was committed to trial at the ensuing Wellington Assizes. Harris gave simple evidence that she was given to drink and abusing herself. She had run from the house and fallen, hurting her head. He carried her back and placed her on the bed and went for her mother.

Mr. Justice Hagarty said; "George Harris, you stand in an awful position, the Jury found you guilty of taking the life of a young girl, who you were in

duty bound to protect. It is one of the most shocking murders I have ever heard of, a more awful crime could not be enacted; you have had a patient hearing.”

His Lordship continued, “With the most earnest prayer for your happiness in the future world, I must now proceed to pass sentence upon you. That you be taken from this place back to gaol, and kept there ’till Friday, the 21st of December next, and that you there be hanged by the neck till you are dead. And may God, for his Son’s sake, have mercy upon you.”¹⁵

The Execution

At an early hour cutters and sleighs containing loads of people from the country came pouring down Wyndham Street and went to the Court House. At 10:30 a.m. the entire space in front of the Court House was filled by the curious.

Harris’s arms were pinioned and carrying a hymn book he left the gaol cell for the scaffold with Deputy Sheriff Grange, Revd’s. Palmer and Stewart as well as Dr. Davidson the Methodist minister, Dr. Herod, Gaol Surgeon and Turnkey Taylor. He walked with a fine step, singing a hymn. “His voice was loud, and even musical”. Arriving at the scaffold he walked up the stairs to the platform, the rope was adjusted round his neck and he stepped on the drop where he delivered his dying speech.¹⁶

In part, “It is intoxicating liquor that has brought me here. I am charged with wilful murder. This charge I utterly deny. I am innocent, although I may have beat her in a state of intoxication. In the next place, I vow no ill-will to anyone”.¹⁷

Henry WHITE - 1875

The Event

Henry White, a coloured man, was charged with the murder of his wife Susannah White in Peel Township. On August 11, 1875, they had attended a flax bee on the farm of a Mr. Johnston. They started for home at 10 p.m. accompanied by Arthur Smith, brother of Susannah. Smith was dropped off at his farm about 11:00 p.m. and the couple proceeded home. At midnight White aroused a neighbour, Mr. Farr, and said his wife was in the well and he needed help to get her out. She was dead.

An inquest was held and she was buried. Later, from White’s actions foul play was suspected and her body was exhumed. The post-mortem disclosed extensive damages to her head from a beating. White was arrested and committed to trial by a Panel of Magistrates. He was lodged in gaol for trial at the Fall Assizes, November 4-5, 1875. White protested his innocence. The “evidence was almost entirely circumstantial, but it so implicated the prisoner that no doubt was left in the minds of everyone who heard it as to his guilt.”¹⁸

The jury found for a verdict accordingly and White was sentenced by Hon. Stephen Richards, Q.C., who presided at the Assize, to be hanged

December 23, 1875. The prisoner left the dock still protesting his innocence "but a few days after, the working of a guilty conscience, forced him to make a full confession in which he said he first knocked down his wife with a club, and afterwards put her in the well, to make believe the death had been accidental." Jealousy was at the bottom of the trouble as White suspected she was unfaithful to him, liking another man named Peter Wilson

Efforts were made on White's behalf to obtain a commutation of his sentence but the Minister of Justice concluded he could not interfere with the sentence.

The Execution

Sheriff Grange had all preparations duly made and on Wednesday the gallows were erected in the western corner of the gaol yard and the grave was dug immediately alongside. Ministers of the Methodist congregation visited the prisoner regularly.

Only persons provided with a pass could attend the execution in the jail yard. There were 50 people attending as well as "many in tall poplar trees outside the yard and on the roofs of adjoining buildings where the numbers of curiously inclined individuals were perched eager to see the execution". The gaol bell, which had not been used for many years, tolled that all was in readiness.

At 8:00 a.m. the executioner dressed in a black gown and with tape tied over his face pinioned White's arms. White addressed the crowd and thanked Mr. Mercer the Governor of the gaol and Mr. Taylor, the Turnkey, for their kind treatment, and Dr. Davidson, the Methodist minister, for his unceasing support.

White bid them all a long farewell and stepped back on the platform. Rev. Stewart read a prayer. The executioner advanced, a black cap was drawn over his head, and the noose slipped in place. He was again placed on the drop, and Rev. Davidson repeated the Lord's Prayer. When he came to the sentence "Lead us not into temptation" the executioner pulled the lever, the drop fell "and the unfortunate man launched into eternity which caused a thrill to run through the spectators". "The job was quickly and effectively done."

"After the drop, the body swung at full length. The business was most effectively done." The body was taken down and placed in the coffin. The medical examination showed the neck to be completely broken. An Inquest was held by Coroner Keating and the body buried in the gaol yard. "The executioner came from Hamilton and was evidently up to his business. It was said this was the eighth time he has officiated in that capacity."

The gallows was described thus: "The scaffold was of the plainest description. Four posts were set upright and on this, about eleven feet from the ground, a platform twelve feet square was built; around this a substantial railing. Seven feet above this, a beam ran across the centre of the scaffold, around which was fastened the rope, the noose on which had already been

arranged. In the centre of the platform was a trap door four feet square, hinged on one side, and held up on the other with a draw bolt, worked by an iron lever on the side next to the gaol. A hole five feet in diameter and a couple of feet in depth was dug directly under the scaffold to allow for a sufficient drop. The length of drop given about eight feet. The scaffold was reached by a stair erected at the eastern side.”¹⁹

William H. HARVEY - 1889

The Event

William Harvey was what would be termed a pillar of the community, an active member of St. George’s Church, and Superintendent of their Sunday School. On the morning of March 26, 1889, Harvey, an accountant employed by J. W. Lyon’s, World Publishing Company, was charged by Lyon with embezzlement of funds from the company amounting to about \$400. Harvey had made bad investments and apparently took money from Lyon’s company to repay the investments and intended to repay Lyon. When discovered he was distraught. Many thought he was the victim of madness.²⁰

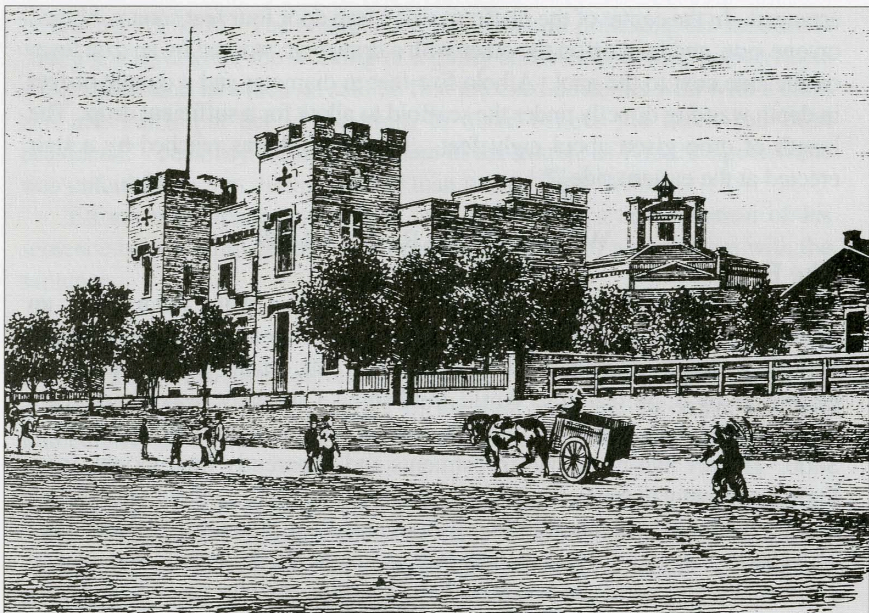
Harvey went to Bond’s Hardware store on St. George’s Square and purchased a good revolver and 50 bullets, charging the purchase to Mr. Lyon. He went home, called his daughter Geraldine (age 12) from Miss Hayward’s school, across the road, and shot her. He then shot his daughter Lillian M. (age 18) and his wife, Matilda, killing all three of them. The *Guelph Mercury* of March 27 headline reads “The Triple Murder”²¹. The family lived in a house at 284 Woolwich Street, across from the Baptist Church. This house was taken down in January 1965 and the murder recalled at the time.

Harvey went to Galt and took a train to Toronto with the intention of despatching his 17 year old son, J. Willie Harvey, who was working there. He was intercepted by police just as he was approaching his son.²² Harvey was arrested and tried for the murder of his wife, Matilda, and two children. He was found guilty and sentenced to be hanged November 29, 1889.²³

The Execution

There were 30 officials in attendance. On the roof of adjoining houses and on trees were perched boys and grown up men. Outside the walls were congregated a large crowd of people who made their “presence felt by laughter, curses and unseemly conduct.”

Sharp at 8:00 a.m. the gaol bell summoned the doomed man to his fate. The executioner pinioned his arms and they walked through the snow to the gallows, which had been placed in the south-west angle of the jail yard by the wall. Venerable Archdeacon Dixon prayed. Asked if he wished to say any words, Harvey said “No”. Dixon began the Lord’s Prayer. The hangman placed a chisel against the cord. The blow against the rope made a deadly thud. Harvey’s body raised two feet in the air and then fell the length of the



The Court House, Guelph, Ont. from: The Canadian Illustrated News, 21 February 1874, Volume IX, No. 8, page 124.

WELLINGTON COUNTY MUSEUM AND ARCHIVES

rope. It was at once evident the hangman had made a blunder.

Groans of distress were heard from the dying man. The drop weight used was not heavy enough to immediately strangle Harvey who weighed 190 pounds and the noose had been placed too near the jawbone. Harvey, dangling on the rope made frantic efforts to remove the ropes and leg bands. The spectators stood and looked on with horrified countenances. The hangman ran away. It was 15 minutes before Dr. Herod declared the man dead of strangulation.

The Globe headlined “Pathetic Procession to the Gallows” “An Awful Atonement” “Shocking Bungling on the Part of the Hangman” “The Victim for Ten Minutes in the Throes of Death” and reported “The cruel deed is done.” The murder of three helpless women was atoned by W. H. Harvey in the gaol yard here this morning. He died like a stoic, but was hanged like a dog. The law has been satisfied but humanity was outraged by the shocking bungling of the youthful hangman.²³

“Long may it be again before those whom duty compels them to witness public executions will be called upon to view the excruciating contortions of a human being forced out of this world by the machinery of the law.”

The Sheriff would not reveal the name of the hangman. However, it was found he was G. Smith, a native of the Island of Guernsey. The 22-year old

was a labourer employed by Sheriff McKim on his farm at Drayton and was completely unfit for the duty. He was paid \$25. The evening before the execution they suspected he might run away and a constable was secured to sleep with Smith in a gaol cell the night before.²³

Harvey was buried beside his family in the English Church Cemetery (Woodlawn). There is no monument to mark their place, just a marble slab with "Harvey."

Tony LEGATO - 1916

The Event

Tony Legato, a 25-year old Italian immigrant, was charged with shooting George Verne on October 24, 1915.²⁴ The prisoner made no plea.

There had been a quarrel between boarders who lived with George Verne at 164 Alice Street and Tony Legato who boarded next door at 162 Alice Street, Guelph, regarding new immigrants whom Verge offered to house in a small shack on Sackville Street. During the argument Verne slapped Legato's face and told him to go home.

Legato reappeared with a double-barrelled shot gun and finding Verne shot him in the abdomen twice. Verne died in the General Hospital. The entire Guelph Police force was called out in an attempt to hunt Legato using a trained bloodhound. He could not be found.²⁵

Three weeks later, two soldiers from Guelph were in Chatham and recognized Legato. They informed the Chatham police who detained him. Chief Randall brought him back and lodged him in the County Gaol. Legato was placed on trial and the jury found him guilty of murder in the first degree. They made no recommendation for clemency. He was sentenced to be hanged July 5, 1916.

The Execution

Tony Legato was housed in the County Gaol under close supervision. On July 3 he spent most of the day watching workmen erect the scaffold in the gaol yard against the high stone wall just outside the window of his cell. At 3:00 a.m. on July 4, 1916, he used the handle of a tin cup to cut his throat and also choked himself with strips of clothing torn from his under garments.²⁶ Legato committed suicide the day before his scheduled hanging!

Sheriff Allan had specified that only a minimum of people would witness the hanging. Arthur Ellis, who had experience with more than 300 hangings, had been hired to carry out the sentence. Did Legato take the easy way out?

James GIOVANNIZZO - 1919

The Event

James Giovannizzo, age 22, a recent immigrant from Italy, was charged with the shooting of an Austrian/Ukrainian, Alex. Dutki, the night of March 30, 1919.

The crime was committed Sunday evening, March 30.²⁷ James Giovannizzo and an Austrian named John Nasadick planned to rob an elderly Austrian whose English name was Mike Handybura. A custom of the time was playing cards Sunday afternoon and evening. Handybura, one of the card players, had bragged he had \$100 in his money belt. The game was at Tom Mallot's, a coloured man who lived at 170 Alice Street. Mallot apparently informed Giovannizzo and a Luggie Avian regarding the money belt. Handybura went outside and was assaulted and hit over the head with a bottle and the but end of a pistol. They found no money.

While Giovannizzo and Nasadick were leaving Tom Mallot's home where the robbery took place, the two men met Alex Dutki. Dutki was a disinterested party but when he remonstrated with Giovannizzo regarding the robbery and said he was going to call the police Giovannizzo shot him, twice in the abdomen and once in the leg.

During the trial Giovannizzo was said to be the most unconcerned man in the court room. He sat with a sneering smile and remarked that the witnesses were telling lies.

The Execution

The prisoner was originally very cocky and weighed over 160 pounds when he was sentenced. He wilted from a strong robust man to a helpless weakling weighing only 130 pounds when he was hanged – a pitiful figure. He never made a public confession.

The hangman was Arthur Ellis, Chief Executioner for the Dominion of Canada. Rev. Father Battaglia, S.J. offered prayer but before he was done "Giovannizzo was launched into Eternity" at 7:30 a.m. It was 19 seconds from the time the condemned man placed his foot on the first step leading to the scaffold until the trap was sprung. It was 14 minutes and 14 seconds before he was pronounced dead by Coroner Dr. Orton.²⁸

The black flag was lowered from the court house, the official notice to the public that the law had been carried out. This was the last public hanging, or judicial murder, in Guelph.

William MOULTON - 1940

The Event

William Moulton, at one time lived in the Ennotville area. He was a Private soldier in the Perth Regiment. This unit was quartered at Queen Victoria Park, Niagara Falls, and detailed to guard the hydro canal. Moulton, age 32, lived at Stratford and was charged in the shooting of Private Andrew Phillips, age 28, of Carlingford. Moulton and Phillips were in Niagara Falls earlier in the day and had quarrelled. Moulton had threatened to shoot him. Moulton had drunk too much wine and passed out. Friends put him to bed but late Sunday, July 14, 1940, Moulton arose and called Phillips from his tent. When Phillips

appeared Moulton with a burst of profanity shot him once in the abdomen with a service rifle.²⁸ A charge of murder was laid. The Attorney-General's department transferred the case from Welland County to Guelph.

The Fall Assizes trial, under Justice Kelly, was held in Guelph September 12, 1940.²⁹ Moulton sat in the prisoner's box eating candy. The jury found him guilty of murder and he was sentenced to be hanged Tuesday, November 19, 1940. Sheriff H.C. Waind stated the execution order would be carried out in the Wellington County gaol. A death watch was commenced and visitors were forbidden to see him.

Just 24 hours before the scaffold was to be erected he was granted a stay of execution by the Under Secretary of State, Ottawa. The sentence of hanging was commuted to life imprisonment in Kingston Penitentiary.

Rev. Thompson stated, on behalf of Moulton "I have the utmost praise for the kindly and humane co-operation given by Sheriff H.C. Waind, Governor John Clark, Turnkey John Borland, Assistant Turnkey Wilbert Craig, and other gaol officials including the three death guards who surrounded the cell since he was sentenced."³⁰

SUMMARY OF CAPITAL PUNISHMENT IN GUELPH

NAME	MURDER	MURDERED	HOME	ASSIZES	HUNG
Charles Coghlin	22-03-1847	Richard Oliver	Guelph	29-05-1847	01-07-1847
Joseph Feres	22-03-1848	Henry Wilson	Wellesley	01-06-1848	26-06-1848
Edward Wicklow	21-12-1859	Benjamin White	Garafraxa	05-04-1860	Commuted
George Harris	17-08-1860	Rachel Waldon	Eramosa	23-11-1860	21-12-1860
Henry White	11-08-1875	Susannah White	Peel	04-11-1875	23-12-1875
William Harvey	26-03-1889	Lillian, Geraldine and Matilda Harvey	Guelph	07-11-1889	29-11-1889
Tony Legato	24-10-1915	George Verne	Guelph	18-12-1915	Suicide
James Giovannizzo	30-03-1919	Alex. Dutki	Guelph	10-04-1919	22-08-1919
William Moulton	14-07-1940	Arthur Phillips	Stratford	12-09-1940	Commuted

SOURCES OF INFORMATION:

1. 22 Vic. c.20. 1859, Consolidated Statutes of Upper Canada.
2. David B. Chandler, *Capital Punishment in Canada*, 1976, McClelland and Stewart.
3. 26 Vic. c.62. 1863, An Act to prevent the execution in public of the sentence of death.
4. 4-5 Vic. c.27. 1841, An Act for consolidating and amending the Statutes in this Province relative to offences against the person.
5. *Hanging in Canada*, Frank W. Anderson, 1992, Heritage House Pub. Co., 62 pp.
6. *Guelph & Galt Advertiser*, March 26, 1847, and April 4, 1847.
7. *Guelph & Galt Advertiser*, May 29, 1847.
8. *Guelph & Galt Advertiser*, July 9, 1847.
9. *Guelph & Galt Advertiser*, August 4, 1847.
10. Leo Johnson, *History of Guelph*, Guelph Historical Society, 1977, pp.120-127.
11. *Guelph & Galt Advertiser*, April 7, 1848, p.2.
12. *Guelph & Galt Advertiser*, June 1, 1848.
13. *Guelph & Galt Advertiser*, June 29, 1848.
14. *Fergus News Record*, April 5, 1860, p.3.
15. *Fergus News Record*, August 24, 1860.
16. *Guelph & Fergus Chronicle*, December 24, 1860, p.3.
17. *The Globe*, December 22, 1860.
18. *Fergus News Record*, December 23, 1875.
19. *Fergus News Record*, January 6, 1876, p.2.
20. *The Guelph Daily Mercury*, March 26, 1889, p.1.
21. *The Guelph Daily Mercury*, March 27, 1889.
22. *The Globe*, March 27, 1889.
23. *The Globe*, November 30, 1889.
24. Supreme Court of Ontario, Judges Bench Books, RG22, Series 392-0-6425.
25. *The Guelph Evening Mercury*, October 25, 1915.
26. *The Guelph Evening Mercury*, July 5, 1916.
27. *The Guelph Evening Mercury*, March 31, 1919.
28. *The Guelph Evening Mercury*, August 22, 1919.
29. *The Guelph Mercury*, July 15, 1940.
30. *The Guelph Mercury*, November 14, 1940.

ERAMOSA ROAD . . .

. . . is a work in progress - a film script being developed from the story of Charles Coghlin, the brothers Oliver, and their altercation near Gay's tavern in Guelph Township. The excerpt below reminds us that our history is often the core for new creations and stories retold. It is the work of Glenn Curtis and Deirdre Lindsay, who with business partner Teresa Muzzi, hold copyright, and whose permission must be sought before any of these pages are copied in any manner.

EXT. COURT HOUSE - THURSDAY EVENING

A CREW of carpenters builds the gallows under the flickering light of torches and lanterns.

The HANGMAN weighs Charles, measures his neck, tests the trap door with a bag of sand, and ties the hangman's knot, as Arthur watches.

EXT. JAIL – EARLY FRIDAY MORNING

A large crowd of 1,500 mills around the stone courthouse and jail in a festive mood. A large group of men drinking ale from the Courthouse Inn reaches across the street to the courthouse. The gallows, surrounded by a ten-foot palisade of cut planks, is built to reach a second storey window of the courthouse. A palisade fence also stretches from the front gate of the jail to the back door of the courthouse.

A dozen troopers in red coats with muskets and fixed bayonets stand guard on the steps of the courthouse where the dignitaries of the town have gathered. Clarke is surrounded by four of his men, including Billy Boyle. They are in high spirits, passing a flask of whiskey. Smith is busy with pen and paper.

Sixty special deputies, with axe and pick handles ready, stand guard between the crowd and the palisade.

INT. JAIL - FRIDAY MORNING

Six uniformed constables surround a handcuffed and shackled Charles Coghlin. Along with Sheriff Granger and FATHER SNYDER, they exit the jail and make their way toward the courthouse. A roar rises from the crowd.

A YOUNG BOY yells.

YOUNG BOY

Look! There he is! Look! Look! There's Charlie!

The crowd surges forward and the special deputies push back. A nervous deputy knocks a young man to the ground with a sickening crack to the head.

CHARLES COGHLIN

Peace, brothers, peace! I want nobody hurt!

SHERIFF GRANGER

Double-time men! Be quick about it!

Charles is rushed in the back door of the courthouse.

The crowd waits restlessly for the party to appear in the second storey window.

The Hangman, wearing a black hood, pulls a curtain away from the second storey window. Two deputies help Charles step through the window and onto the gallows, followed by Sheriff Granger and Father Snyder. Charles looks remarkably calm and at peace.

Sheriff Granger steps forward and reads the death sentence.

SHERIFF GRANGER

By the powers vested in me, as a dutiful servant of the Crown of England, I order that the sentence of death be carried out on the person of Charles Patrick Coghlin, for the wilful murder of Richard James Oliver, on March 22, 1847. So be it, on this, the first day of July, in the year of our Lord, 1847. Charles Patrick Coghlin is to be hung by the neck until dead. May God have mercy on his soul.

Cheers, boos, and wailing from the crowd. Sheriff Granger turns to Charles.

SHERIFF GRANGER

Do you understand me Charlie?

CHARLES

Yes sir.

SHERIFF GRANGER

Any final words, son?

Charles nods and steps forward.

CHARLES

Fellow Christians, I am 'bout to go afore that Great Judge, who can neither deceive nobody, nor be deceived Hissself. I'm wantin'to tell my

story of what brung me to this unhappy end. An' I'll leave it to you and yours to judge if I got justice or not.

Looking directly at Dr. Clarke.

CHARLES (cont'd)

It is now not two years since I lef' the olecountry. I didn't never think I was comin' to Canada to be hung for murder. I am no murderer! Unhappily for me and my kin, we settl'd near them Olivers who are disturbers of the public peace.

The crowd roars. The guards brace.

CHARLES (cont'd)

Lots of times there be'n quarrels between them Olivers and us. And all of us be'n afore the town Magistrates. I am sorry to say that I never got no justice, from the very first, to the very last.

On the day Richard Oliver died, I went to Guelph to buy shingles, and was headin' back home in the evenin' when I met my wee brothers, Thomas and John, all bruised and bloody. I asked Tom who done it and he said he had met Richard and William Oliver on the hill and they near butchered him. I threw off my coat and ran after them Olivers.

I o'ertook them Olivers just past Gay's Tavern on Morrow's hill. I followed 'em intendin' to give 'em a good thrashin' or get one meself. I asked Richard Oliver why he beat on my brothers but he wasn't sayin'. His brother Robert was there in a sleigh. William, the li'l one, struck me with a stone. At the same time Richard had this bayonet in his hand and struck at me o'er and o'er again and wounded me. I tole him "Don't murder me. Throw down that bayonet and fight like a man, with yer hands and yer feet."

FLASHBACK

EXT. ERAMOSA ROAD - LATE AFTERNOON, MARCH 22

Charles is being beaten by Richard Oliver using the bayonet as a club. In desperation, while lying on the ground, Charles takes out an old jack knife and lunges at Richard. Unaware, Charles' shoulder catches the blunt end of the bayonet and drives the sharp end up into Richard's chest. Richard is staggered and retreats in disbelief still holding the bayonet.

CHARLES (voice-over)

Then I remembered this knife I had in me trousers pocket - an old jack knife. I took it out an' made a rush at him an' stabbed at him. But if I even struck him, I don't know where I did. I did it with no intention to kill.

EXT. COURT HOUSE - FRIDAY MORNING

CHARLES

Later when I heard Richard Oliver was dead, I Couldn'ta believed it. If I thought he was dead from the blow I gived 'im, I wouldn'ta be here now. I'd plenty o' time to escape.

Have I got justice? You judge.

Charles looks directly at Clarke.

CHARLES (cont'd)

If it was me dead on the Eramosa Road, do you think Richard Oliver would be here today in my stead? I think not. Have I got justice? No. You judge. This is the truth I tole you, my fellow Christians. You can depend on it being true. At this moment I wouldn'ta tell no wilful lie for all the treasures of a thousand worlds.

Farewell, good people. Remember me in your prayers.

Charlie looks to his family, tears well-up in his eyes and roll down his cheeks.

CHARLES (cont'd)

Good bye Da! Good bye Ma! I love you both. I love you all. Da, please go now. Take Ma and Da away. I don't want 'em seein' me this way. Remember me on the farm! Go on Da! Please go now! Go on!

Charles steps back from the edge of the drop platform. The executioner puts a black bag over Charles' head, places the noose, positions Charles over the drop and steps back. Mrs. Coghlin faints. Her husband and those around her go to her aid.

The executioner looks at Sheriff Granger who hesitates for a moment, then gives a small nod. The hangman pulls the trip rope and Charles drops. The crowd gasps then cheers. The rope snaps taunt and creaks from Charles' weight. He struggles at the end of the rope for what seems like an eternity.

Charles finally stops struggling and the crowd quietly begins to move away from the courthouse, dividing into two groups, the Catholics one way, the Protestants another.

The Coghlin family and friends bring a wagon to the steps of the courthouse. The constables cut down Charles' lifeless body, remove the rope, and place him in a simple pine box. The family and friends set the lid on the coffin, and gently place it on the wagon.

A procession of family and friends walks slowly and silently behind the wagon out Eramosa Road.

Memories of 20th Century Wellington County

The School of Happy Hearts

by Mary Fountain

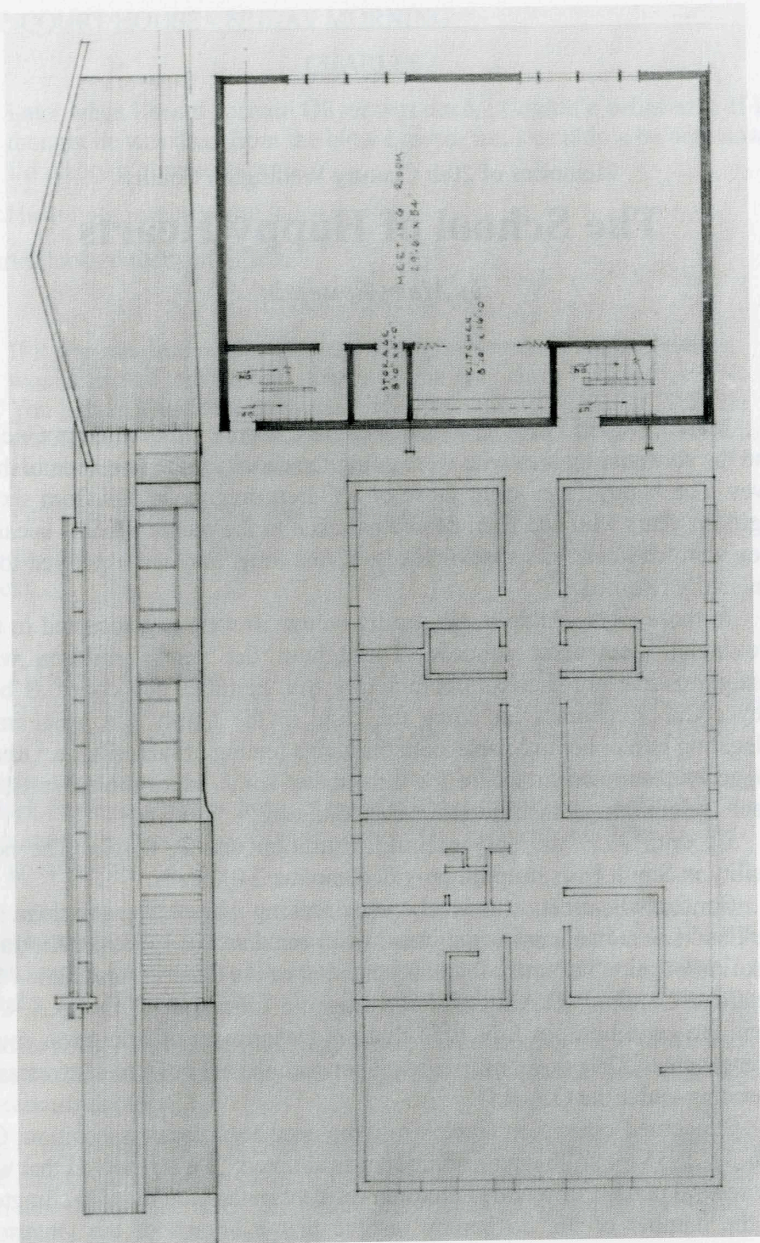
March 17, 1955 was an exciting day for twenty children from Guelph and the surrounding area who were going to school for the first time in their lives. The happy faces were those of children ranging in age from six to eighteen years who had been denied entrance to the public schools because they were children with special needs; at that time, they were referred to as “mentally retarded.”

In those days, children with an IQ below 50 were not accepted in the provincial elementary schools. Throughout the years, children with disabilities had not shared in community life. Families had coped as best they could, sometimes including the child in the family life, sometimes relegating him or her to a back room through a feeling of false shame. Others doggedly attempted to secure for him or her some education of sorts, or place the child in an institution for custodial care.

Up until 1951 the only existing institution was in Orillia. The new facility in Smith Falls hospital provided another 2400 beds.

Concerned parents, however, were seeking alternative solutions. In Kirkland Lake, an experimental class was formed and in 1953, the Kirkland Lake Association became a founding member of the Ontario Association for Retarded Children (O.A.R.C.). Following the formation of the O.A.R.C. came the good news in July 1953 that the Department of Education could offer grants of \$25 per month per pupil between the ages of 6 to 18 to classes operating under the O.A.R.C.

Concerned citizens in Guelph saw the need for a local association. On Feb. 11, 1955 the following resolution was adopted; “Be it resolved that we, the several parents of retarded children resident in the County of Wellington to the number of 36, do hereby resolve that a branch of the Ontario’s Association for Retarded Children be established in the City of Guelph in the County of Wellington. We do further resolve that the Ontario Association for Retarded Children be petitioned to grant a charter for that purpose.” (From *The First 25 Years* - by Edna Black).



Elevation and floor plan. Addition to Sunnydale School for Retarded Children, Guelph, Ont., 1963, architect Richard D. Pagani.

FROM RICHARD D. PAGANI COLLECTION ARCHIVAL AND
SPECIAL COLLECTIONS, UNIVERSITY OF GUELPH LIBRARY.

The grant for the Department of Education wasn't enough to cover all the costs. There was a constant struggle by the association to raise money to pay for rent, transportation, salaries and supplies. However, when the school started, City council offered help, service clubs raised money and made donations, and members of the association worked endlessly raising funds for their school.

Classes were held at the warm Brooklyn Sunday School on Martin Avenue in Guelph. Huge picture windows reached down to the level of the tiniest child; bathrooms for boys and girls, black boards, tables and tiny blue chairs created a comfortable school setting.

Mrs. Ruth Burton and I were the first teachers and we were assisted by Mrs. Margaret Armstrong a parent who was also a teacher and Mrs. Minna Grapel, another parent. Ruth Burton started the classes like any kindergarten class. The children learned to sit on chairs in a circle.

Even this task was a challenge at first for some. In time the children learned to stand at attention while singing the National Anthem, to reply politely when spoken to, to listen attentively to stories, to sew cards, to colour, fold paper and use scissors. The children loved music and enjoyed action songs. I can play the piano, which I did for marching, running, hopping, flying (when they flapped their arms) and quiet tip toeing. Simple action songs were fun and enjoyed by all. At break time each child received a glass of milk which was provided by the Junior Red Cross of the Royal City. By noon it was time to go home.

"The School of Happy Hearts" was the perfect name for this new venture. Mothers were also happy to have their children in a positive school environment for a few hours each day.

Kindly Dick Elliott drove 48 miles around the city picking up eager children at their doors and returning them home after school. Simpson's Taxi and Art Jackson of Fergus were hired to travel 75 or 100 miles each day to pick up children at their homes each morning and bring them back in the afternoon.

After a few weeks the enrollment had increased and so the children were divided into two groups. I took nine older ones upstairs with Margaret Armstrong as my assistant. After they mastered the art of drawing a complete circle, which joined together, a four-sided square and then a triangle, we tried to teach them to print. Then I would print their names on lined paper several times, and they traced them over and then tried it on their own. Eventually most could read their own name and then they learned simple words - like ball, book etc.

Action words were learned after we did the action, play ball, jump, and skip.

Concepts were harder to explain, however. One day I tried to explain to a boy what it meant "to win".

Money was taught with real coins. Each new idea had to be brought down to the simplest way of explaining it and repeated over and over.

In May 1955, Dr. Harry Amos, honorary advisor to the Minister of the Education in such matters, spoke at the monthly meeting of the Association. We teachers always went to these meetings to hear the speakers and talk to the parents.

He advised that in teaching reading, to start with words you can picture in your mind - objects. In arithmetic, stress counting but not tables or measuring. Great stress was laid on physical training, learning to stand and walk correctly.

"Music is fundamental to everybody", he said. In craftwork, the children cannot think to do some kinds. Dr Amos stressed gardening, cooking, bed making and activities of a large type.

"This movement is like a crusade," he said. "We have to have public sympathy, community understanding and work towards a community centre and workshops".

After hearing Dr. Amos, I felt that Margaret Armstrong and I were on the right track with the methods we were using to teach our senior class.

In the summer of 1955, there was a two-week workshop in Hamilton for teachers from these special schools. It was exciting to meet other women who were drawn to this unusual work.

Dr. Harry Amos was our teacher and we learned from him and each other. Methods were shared in-group discussions. We really felt like pioneers in this new field of endeavour.

The parents were so grateful for anything we could do for their children. The boys and girls opened up like flowers under our guidance and in the company of their peers.

I had to retire in February 1956 when I was expecting my first child, but I was invited to the opening of the "Sunnydale School".

In 1957, the Association began planning for a larger permanent building. Messrs. M. Birnbaum, W. Fitton, C. McDougall and Dr. Raffan were the members of the building committee for the new school. Land at the junction of Kensington and Stevenson was donated by the City of Guelph. Contributions from Tag days, Service Clubs and individuals, as well as the generosity of the city, county and provincial grants paid the bills. A debt-free school was put into use on April 6, 1959, by approximately thirty pupils. It had four classrooms, and an activity room; three rooms were equipped with desks and the fourth was set up for a kindergarten class. On June 5, 1959 H.H. Beattie, the Superintendent of Special Services of the Department of Education officially opened "Sunnydale School". A new school with a new name.

By this time the children stayed in school all day and brought their noon lunch from home.

After years of struggle by parents associations across the country Premier William Davis, the Minister of Education in 1963, stated in the legislature that his department would institute a long-range plan to relieve the Association of responsibility for raising funds for the operation of these schools. But it was not until January 1, 1969, Bill 131 transferred the operation of the school property and the responsibility for education from local Associations to the local Board of Education.

Margaret Armstrong was my friend until she died in her eighty-fifth year. Her eleventh child, was born with Down's syndrome and was now a member of our senior class. Margaret told me she worried about how her daughter would live if anything happened to her Mother and so she enrolled her at Holody House, a group home which opened Sept. 8, 1975. Thus her daughter learned to live in this new environment but still near her Mother whom she visited frequently. As it turned out, her daughter died suddenly in her fortieth year and Margaret survived her by nearly two years.

The last time I visited my dear friend, Margaret told me that having a daughter with special needs, working with other parents in similar situations, and teaching at the school had opened up a whole new world for her, and she had no regrets about spending the later years of her life in this work. But now she felt tired. A few weeks later on February 11, 1982 she passed away.

Margaret B. Armstrong was the 1980 recipient of the Guelph Chamber of Commerce Award of Merit for citizenship and public service, a well - deserved award.

My own daughter is a special education teacher. Her university studies has given her far more knowledge than I ever had from my Normal school training. But we teachers in the mid-twentieth century made a start in this field with what we knew and the resources that were available.

I have wonderful memories of teaching at the "School of Happy Hearts". During the last fifty years schools, workshops, camps and group homes have opened up in their own communities for these children. They are no longer called retarded, but people with special needs.

Those in Wellington County who worked in the Mid-Twentieth Century to lay the ground work for their local O.A.R.C. greatly benefited these forgotten children. They turned sadness into joy and created happy memories and a better life for these neglected souls.

References:

This article won the Jean Hutchinson Essay Award in the competition sponsored by the Historical Society in 2001.

History of the Guelph and District Association for the Mentally Retarded: The First 25 Years 1955-1980 by Edna Black.

Author's scrapbook of newspaper articles.

The Bridges of Wellington County

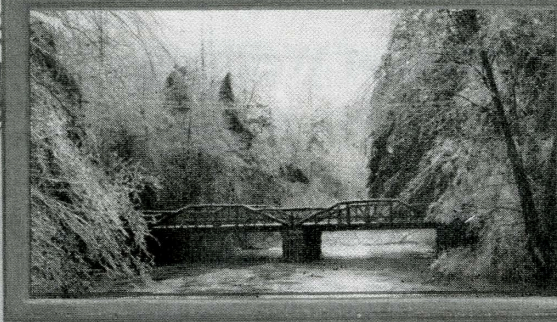
by Steve Thorning

Few professions have ever experienced as much innovation as did structural engineering in the last half of the 19th century. The typical road bridge of 1850 consisted of a couple of timbers, or even logs, supporting a deck most often made of logs laid parallel on them. This brute-force school of engineering quickly gave way to improvements in engineering principles and materials. Only 50 years later, engineers specified structural steel and concrete made of Portland cement. Power equipment in the form of cranes and earth-moving machinery replaced manual labour. And the engineers themselves were a new breed: university-trained, rather than apprenticed, and using engineering formulae and material science rather than experience in drawing up their plans.

Constructed of wood that was never treated with preservatives and seldom painted, the wood bridges of the 1840s to the 1860s rarely lasted more than a dozen years, and sometimes as little as four or five. In many cases the wood abutments rotted out before the decks of the bridges. Still, there were some notable engineering achievements in this period by amateurs, such as the use of a derrick and cantilever principles in the building of Elora's first David street bridge over the Irvine gorge in 1847.

Railway construction demanded much higher standards than those found in the early wooden bridges. Wellington County's first professional bridge builders arrived with the crews of C.S. Gzowski & Co., building the Grand Trunk line from Toronto in 1855. Using cut stone for abutments and piers, bridge work from this project is still in service 147 years later at Rockwood, and most notably, in the Allan bridge in downtown Guelph. Though the stonework is original, the decks on these bridges have been replaced twice.

Later railway builders did not follow the very high, and exorbitantly expensive standards of the Grand Trunk, though they generally preferred to use cut stone for piers and abutments at river crossings. Such was the case with George Reid, chief engineer of the Great Western, who designed the railway bridge over the Grand between Fergus and Elora in 1869. Reid designed this bridge in five spans with four piers, two of which sat in the river and required the building of temporary coffer dams during construction. With this solid limestone base, Reid's wooden superstructure had little danger of shifting. The



*I am sending you a post card
With just a line or two
To say that I'm at
Moorefield
And thinking much of you.*

Was there such a bridge at Moorefield, as suggested by this postcard, ca.1910? Perhaps many small towns had their name imprinted on a similar view.

FROM THE COLLECTION OF THE
WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 7728.



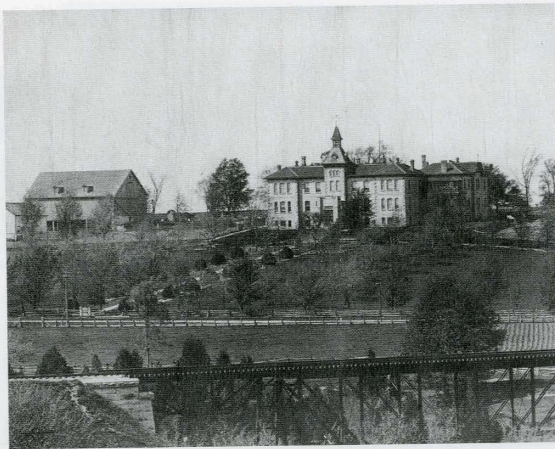
Allan's Bridge on the Grand Trunk Railway at Guelph, ca.1880. Photo by Wm. Armstrong.

FROM THE COLLECTION OF THE
WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 10457.

original superstructure gave way in the 1880s to an iron replacement. This bridge, also in five spans, rested on the original abutments and piers, and consisted of Pratt trusses with the track supported on top of them. Heavier locomotives and loads made this structure obsolete early in the 20th century. For the replacement, completed in July 1909, the railway engineers eliminated two of the piers, and designed a Warren truss structure in three spans. Crews dismantled the original abutments and rebuilt them closer to the river. The two remaining piers were extended vertically using poured concrete. Though the tracks came up in 1989, the bridge is still in use as part of the trails network.

The entry of the of Toronto Grey & Bruce, later the Canadian Pacific, into Mount Forest, presented a major challenge to Frank Shanly, who designed the first bridge at the site. He used a large wooden truss for the centre span across the river, and two shorter spans at either end. The illustration shows the iron trusses that replaced it. The final version of this bridge was a Warren central truss, with small plate trusses at the short spans.

Railways frequently constructed wooden bridges to carry roadways, and even farmers' lanes, over their tracks when traffic considerations or grade differentials made level crossings impractical. Due to the clearance required above the track for rail traffic, at least 18 feet, these bridges frequently had a hump-back profile. Perhaps the best known in Wellington was the one that carried Highway 9 over the Canadian Pacific track at Harriston. After it was demolished in 1976 the highway crossed the track at grade. With but minor design variants, these wood bridges could once be found over much of North America.

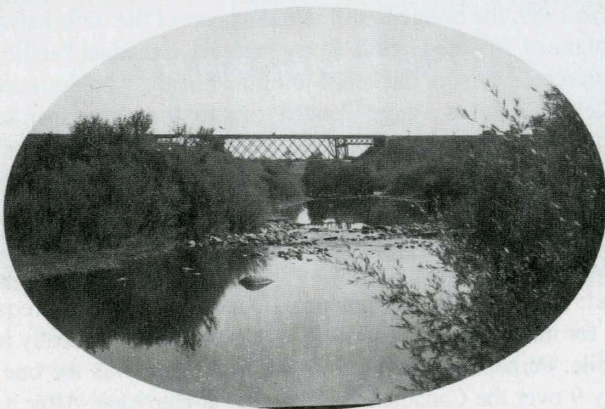
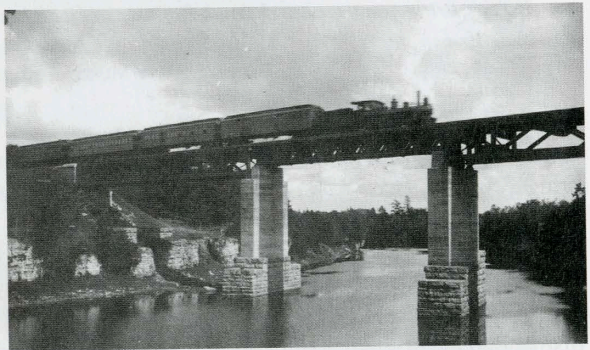


*Wellington County
House of Industry
(now Wellington
County Museum and
Archives), with
railway bridge in
foreground, replaced
in 1909.*

FROM THE COLLECTION OF
THE WELLINGTON
COUNTY MUSEUM AND
ARCHIVES, PH 13402.

*Train passing
over new
railroad bridge at
Aboyne, built
1909.*

FROM THE
COLLECTION OF THE
WELLINGTON COUNTY
MUSEUM AND ARCHIVES,
PH 11646.



Railroad bridge at Mount Forest, ca. 1920.

FROM THE COLLECTION OF THE
WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 1558.

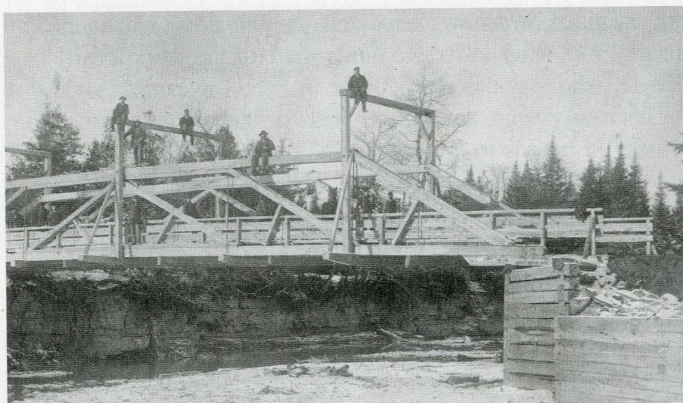
For road work, wooden structures remained the universal choice in Wellington until about 1900. After 1870, the lion's share of the work locally went to Richard Boyle, who was based in Parker in Peel Township. Boyle secured a patent for his truss design, and in later years developed the practice of sheathing his trusses in boards to deter rot. Boyle, like most builders of wood bridges, preferred hardwood, usually rock elm, for his bridge decks.

Most of the 19th century's innovations in bridge construction came from railway designs. The wood truss bridges designed by Boyle and others had their inspiration in the Howe, Pratt, Warren, and other designs first used to cope with the increasingly heavy railway loads, while making the most efficient use of materials. Road bridges sometimes looked back, rather than forward. Stone arch bridges date back to Roman times. Despite their popularity in England, and the availability of stone in southern part of the county, few were built in Wellington. The outstanding local example is the two-span structure known as Gow's Bridge in Guelph. Another 19th century design, the bowstring bridge, was generally unsuited for railway work, but did find application in road use. It was not popular in Wellington County, but several examples did exist, notably Guelph's Eramosa Road bridge, constructed with stone abutments in the 1880s, and the earlier second David Street bridge in Elora, built in 1859. Designed and built by G.H. Carter of Puslinch, the latter seems to have been the first road bridge in the County to make extensive use of iron, using cross-braced rods that suspended the bridge from the two arches. This was an ingenious method of crossing the gorge, and was the longest single span in the county when it was built. The design was not considered a success. Eight years later it was closed for safety reasons.



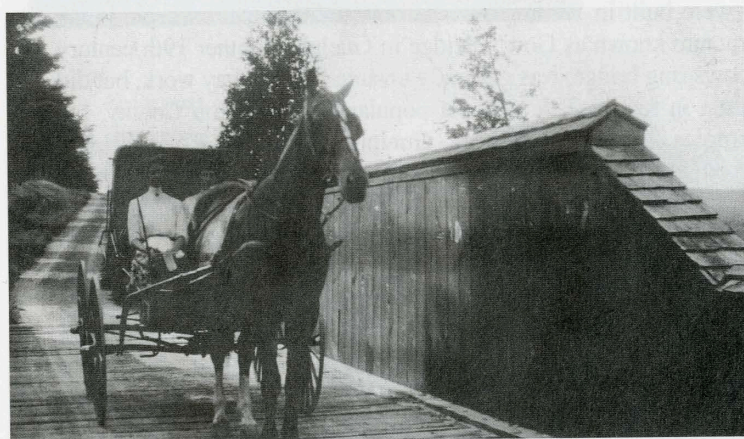
Canadian Pacific Railway bridge, Harriston, ca.1970; demolished 1976.

FROM THE COLLECTION OF THE
WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 4259.



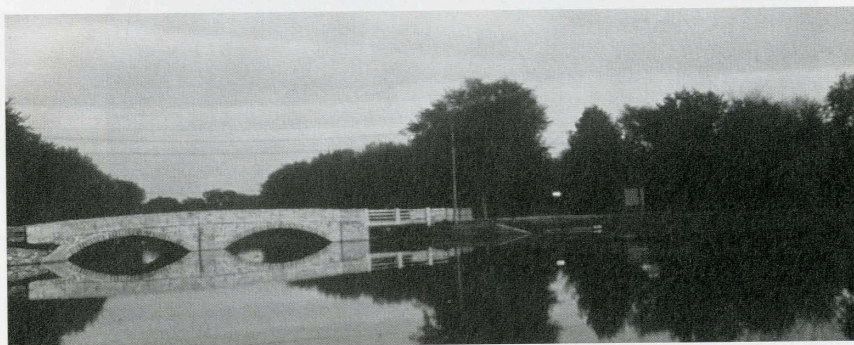
Fergus bridge, erected by Richard Boyle, November 1887; the last wooden bridge at Glen Lamond, West Garafraxa Twp.

FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 3053.



Boyle's bridge over the Irvine at Bon Accord, with sheathing to protect the trusses from the elements.

AUTHOR'S COLLECTION.

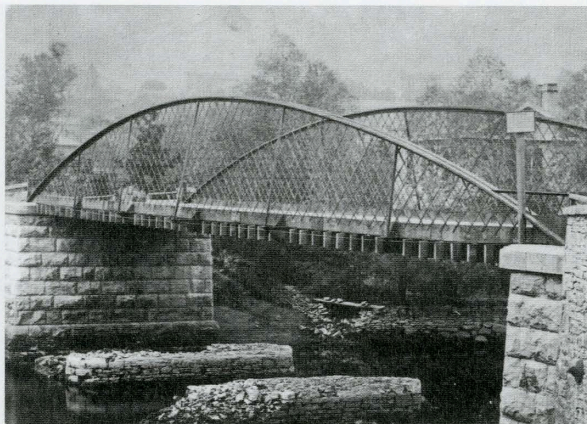


Gow's bridge over Speed River, Guelph, ca.1970. Photo by Gordon Couling.

FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, COULING SLIDE COLLECTION, #6840

*Eramosa Bridge,
ca.1900, from the
scrapbook of Mrs.
Thomas Willcocks
Saunders.*

FROM THE COLLECTION
OF THE WELLINGTON
COUNTY MUSEUM AND
ARCHIVES, PH 12390.

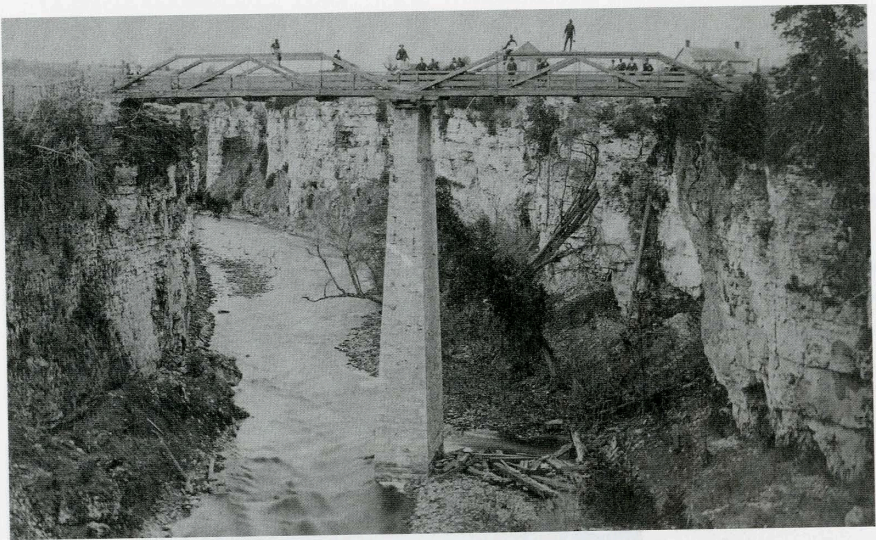


*Bowstring bridge,
the second bridge
erected, 1859, over
the Irvine River,
Elora.*

FROM THE COLLECTION
OF THE WELLINGTON
COUNTY MUSEUM AND
ARCHIVES, PH 3838.



Elora council decided to replace the David Street bowstring with a two-span bridge, using a stone centre pier some 75 feet high which was completed in Nov. 1867. To offset the high cost of the masonry work, council scamped on the superstructure, necessitating replacement in 1875. The new design, the second to use the pier and the fourth to cross the Irvine at that point, came from the drafting table of John Taylor, the Elora engineer who did much work for the County of Wellington as an engineer and project manager. Taylor specified a conventional two-span wood truss structure. By assembling portions on the ground, Taylor was able to have the old bridge down and the new one in service in 11 days, with a total budget of \$934. Taylor's bridge, in turn, was superceded by an iron bridge, also using the pier, constructed in Feb. 1885 for \$2140. This design used truss work under the bridge deck. Though spidery in appearance, the structure served well for 36 years. Rusting and insufficient load capacity led to the construction of the present bridge on the site, using concrete with steel reinforcing. Reid-Riddell Engineering of Toronto produced



Construction crew at work on Irvine bridge, Elora, ca.1885.

PHOTO BY WILLIAM ELLIOTT. FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 613.

the elegant arch design, completing construction in Oct. 1921. The price tag was \$13,500.

Downstream from Elora's David Street bridge, and until its destruction by Hurricane Hazel in 1954, there was once a footbridge across the floor of the gorge. The earliest version dated back to the 1880s, when Elora made its first serious attempts to cash in on the tourist trade. The final version of the footbridge sat on a pair of heavy concrete piers that carried the walkway 12 feet above the floor of the gorge. Stairs at one time descended both sides of the gorge.

Foot bridges are perhaps the most fascinating class of Wellington's bridges, offering a far wider variety of designs than those in the road and railway categories. An early example was the footbridge that was once an attraction of Erin's Stanley Park. It's design duplicated, on a modest scale, the style of bridge used in the mid 19th century.

Most notable of Wellington's footbridges is the steel span across the now-abandoned railway yards in Palmerston. Constructed after the Grand Trunk enlarged its terminal facilities in the World War I era, the bridge substituted for the tunnel that was originally planned, then rejected due to cost. The main span carried pedestrians across 12 main line and yard tracks, and the shorter one over two tracks on the line to Stratford. The deck is concrete.

Guelph's pedestrians have used the Heffernan Street footbridge, connecting Arthur and Woolwich Streets, for more than a century. The original version, consisting of double steel arches supported on a centre pier in the



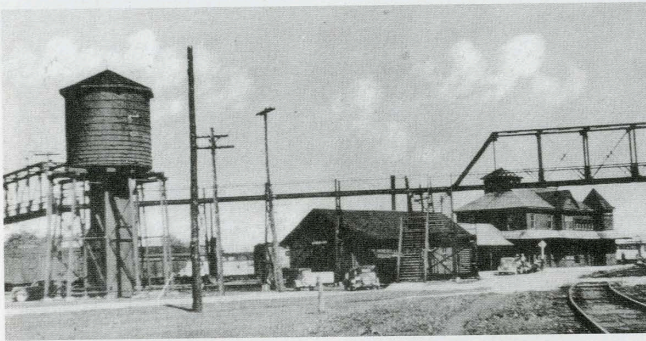
Footbridge, with Irvine bridge in background, Elora, ca.1940.

FROM THE COLLECTION OF THE
WELLINGTON COUNTY MUSEUM AND ARCHIVES PH 7305.



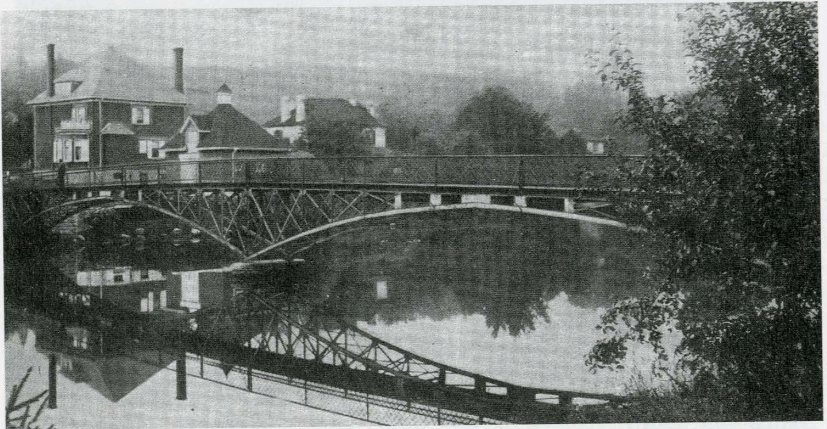
Rustic bridge, Stanley Park, Erin, ca.1910.

FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 7765.



Overhead bridge and C.N.R. Station, Palmerston, ca.1930.

FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 7838.



Foot bridge on the Speed River, Guelph, ca.1910.

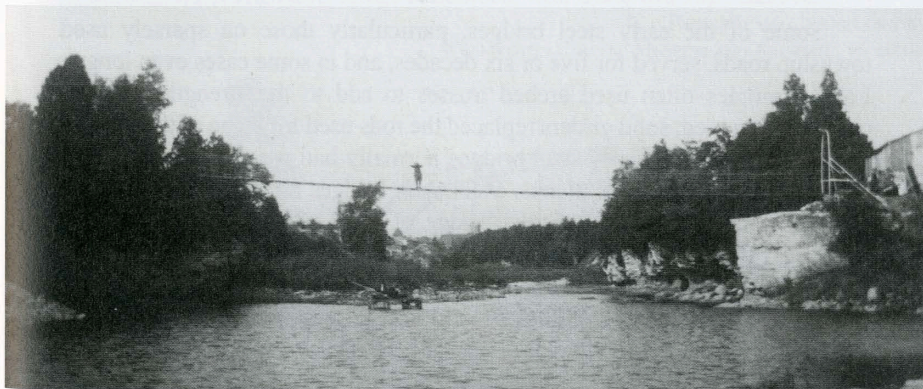
FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 2499.

Speed River, forced traffic to cross the Canadian Pacific tracks on the western bank at grade. After a quarter century of use, a new reinforced concrete bridge, erected in 1913, carried the walkway at a higher level, over both the river and railway. Recently restored, this bridge continues in regular use.

Unique in Wellington County history was the “swing bridge” in Fergus, connecting Johnston Street with the south side of the Grand River. A wooden road bridge had spanned the river at this location in the 1850s. The only suspension bridge in the county, the swing bridge rocked and undulated under the feet of daring pedestrians. Constructed in 1919, the bridge deteriorated badly in the 1940s. A drowning at the site prompted Fergus council to order it dismantled in 1950.

Another unusual footbridge is the wooden covered model, built over the Speed River in 1994, and duplicating, in a stylized way, a 19th century style. Though the famous West Montrose covered bridge is nearby in Waterloo Region, covered bridges were never used in Wellington.

The style of wooden bridge built by Richard Boyle and his ilk fell from fashion quickly. In 1897 and 1898, the councils of most municipalities began to consider steel bridges to replace decaying wooden ones. Though costing far more initially, they promised longer lives, fewer repairs, and higher capacity. Within a couple of years they became the preferred style for longer spans. Specialty firms sprang up to design and build these bridges. The lion’s share of the work in Wellington went to companies based in Stratford, Kincardine and Hamilton. Portions of one early example, the four-span Pratt truss structure of Elora’s Victoria Street bridge, built by the Stratford Bridge Co. in 1898, still remain. Most of the steel bridges used high trusses, tied and braced together over the roadway. The 1901 version of Salem’s Woolwich Street bridge is an early example of this style.



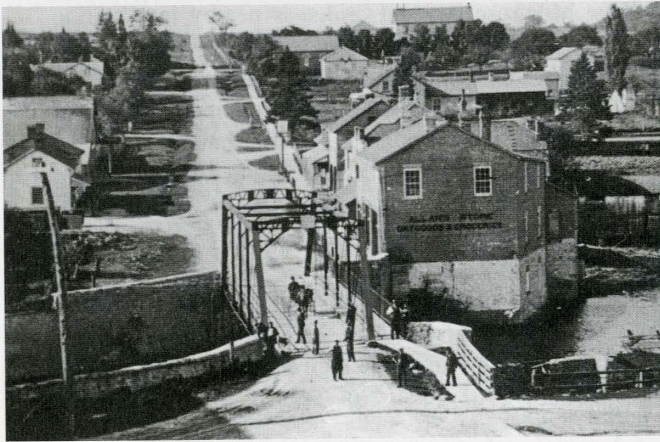
Fergus swing bridge, ca.1940. [The southern anchor of the footbridge was at the junction of the South River Road and Braeside Road].

FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 9166.



*Wooden footbridge over
Speed River; Guelph, 1994.*

FROM THE COLLECTION OF THE
WELLINGTON COUNTY MUSEUM
AND ARCHIVES, PH 12270.



*View of Woolwich
Street, Salem,
showing Allan's
Mill, Salem
School, and
bridge, ca.1905.
Photo by John
Connon.*

FROM THE
COLLECTION OF THE
WELLINGTON
COUNTY MUSEUM
AND ARCHIVES,
PH 6570.

Some of the early steel bridges, particularly those on sparsely used township roads, served for five or six decades, and in some cases even longer. Later examples often used arched trusses to add to the strength. As load capacity increased, solid girders replaced the rods used for some of the bracing in early designs. The early steel bridges normally had wood decks, typically made of 3-inch hardwood planks. Steel truss bridges remained popular until the 1950s. Elora's Metcalfe Street bridge of 1954, and the Scotland Street bridge in Fergus are late examples of the style.

A serious rival for steel construction, the concrete arch bridge enjoyed particular popularity in Wellington. Economically priced Portland cement appeared on the market in quantity in the late 1890s, and after 1900 the cement companies were promoting concrete as the new wonder material. The first concrete arch bridges went up locally in the period immediately after 1900, and the style enjoyed its greatest vogue between 1910 and 1930. Often, and erroneously, called bowstring bridges, these structures employed steel reinforcing, and found their greatest application in shorter spans. Italian

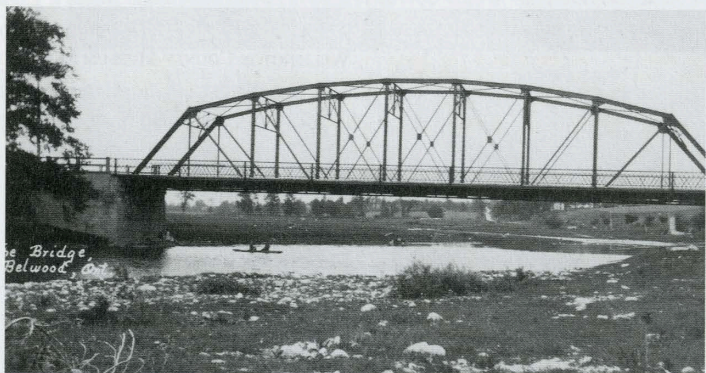
*Bridge at Township
Roads 8 and 16,
Concession 8,
Maryborough Twp.,
1994.*

FROM THE COLLECTION
OF THE WELLINGTON
COUNTY MUSEUM AND
ARCHIVES,
PH 12268.



High level bridge at Belwood, West Garafraxa Twp., ca.1940.

FROM THE COLLECTION OF THE
WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 6001.



The bridge, Belwood, West Garafraxa Twp., before the construction of the Shand Dam.

FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 12534.

emigres such as Charlie Mattaini of Fergus and the Battaglias of Guelph pioneered the style, perhaps because they were more familiar and comfortable with cement work. By 1920, at least a half-dozen companies in Wellington were building concrete arch bridges. The graceful lines of these bridges have made them favourites with generations of local residents. Many are still in use after 75 years or more.



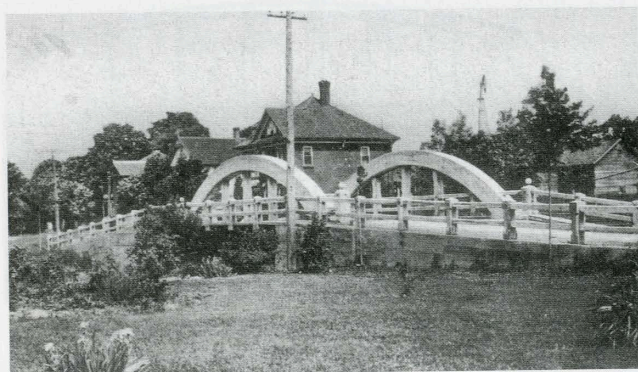
*Concrete bridge,
Clifford, ca.1920.*

FROM THE COLLECTION
OF THE WELLINGTON
COUNTY MUSEUM AND
ARCHIVES, PH 10260.



*Concrete bowstring bridge, erected ca.1915, near the cheese factory, Concession 13,
Maryborough Twp.*

FROM THE COLLECTION OF THE
WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 12269.



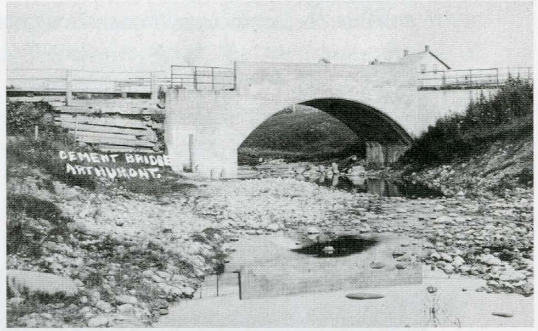
*New bridge, John
Street, Harriston,
1922.*

FROM THE COLLECTION
OF THE WELLINGTON
COUNTY MUSEUM AND
ARCHIVES, PH 7972.

In some situations, dictated by topography and design considerations, it was more practical to place the concrete arches beneath the roadway, rather than at either side of it. The old Fergus Tower Street bridge was perhaps the most elegant example of this style. Another example carried Victoria Road over the Eramosa River in Guelph. A trestle-work extension at the south end allowed the tracks of the old Toronto Suburban Railway to pass beneath. The designs of these concrete arch bridges echoed the styling of the beaux arts movement. The integrated appearance of roadway, bridge structure, railings and sidewalk, all of concrete, provided a visually united effect, evident in the old Fergus bridges, and even more so in the old concrete bridges of Harriston.

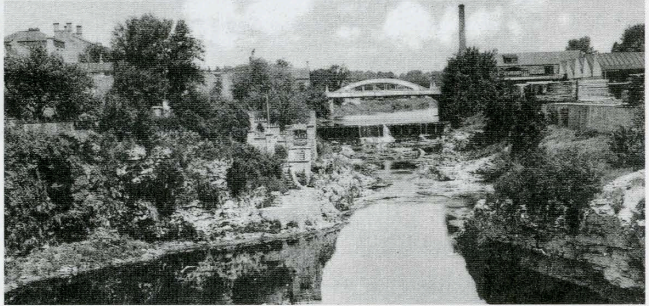
*Cement bridge, Arthur,
ca.1930.*

FROM THE COLLECTION OF THE
WELLINGTON COUNTY MUSEUM
AND ARCHIVES, PH 7925.



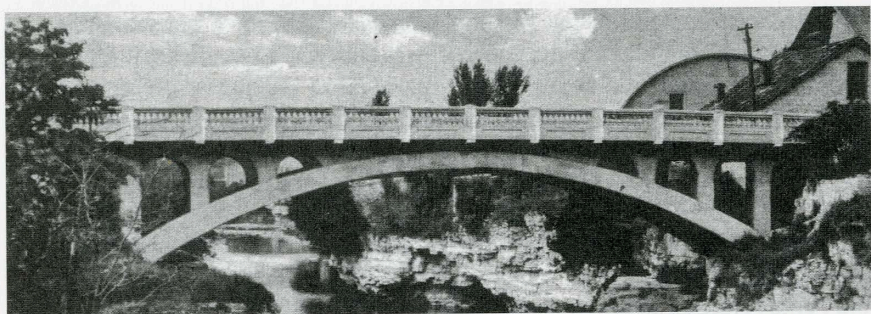
*Grand River, Fergus,
ca.1910. View
upstream towards
bridge at St. David's
Street.*

FROM THE COLLECTION
OF THE WELLINGTON
COUNTY MUSEUM AND
ARCHIVES, PH 13968.



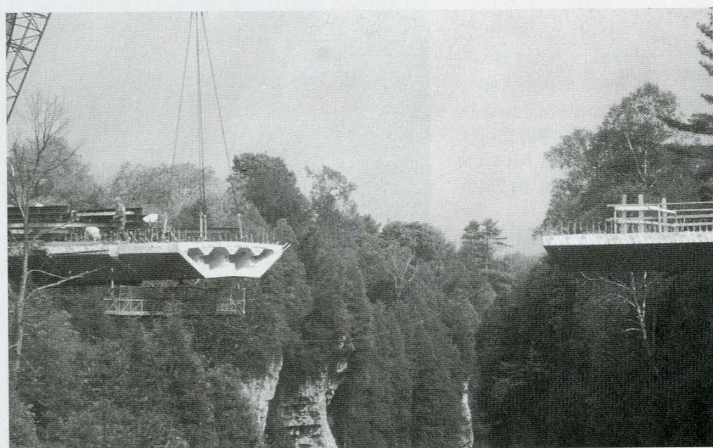
Victoria bridge, Guelph, ca.1910.

FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 620.



Tower Street bridge Fergus, ca. 1910.

FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 13955



Construction of the bridge over the Elora Gorge, August 1980. Photo by Robert Marston.

FROM THE COLLECTION OF THE WELLINGTON COUNTY MUSEUM AND ARCHIVES, PH 13362.

Though the concrete arch bridge had largely passed to the historical record by 1930, concrete remained a useful material for smaller bridges and larger culverts. Steel girders in the roadway reinforced these spans. After World War II, the pre-stressed concrete girder became the essential component of new bridge construction. Though strong and durable, these bridges, with their uniformity of appearance and utilitarian designs, lack the charm and interest of earlier styles. Only rarely, such as the 1980 County Road 7 bridge over the Elora gorge, do they exhibit even a hint of grace and elegance. Although the modern bridges are safe, and have a potential lifetime many times that of their predecessors, we can still look back fondly on the golden age of bridge work, between, say, 1850 and 1920, when the structural engineer had a plethora of styles and materials to draw upon in making it possible for people to cross safely and easily from one side to the other.

The editors are grateful for the assistance of Rick Dale, County of Wellington and Peter Angelo, City of Guelph. The County has responsibility for 105 bridges and 80 culverts; the City of Guelph, 25 vehicle or pedestrian bridges, 20 rail bridges and some 55 culverts.

The Wellington County Museum and Archives holds an extraordinary collection of visual materials related to the bridges of this county. There are several hundred photographs, mainly in postcard format, and many of those from the Robert Stevens Postcard Collection. The most popular view – the Irvine (“High Level”) Bridge on David Street in Elora.

The Couling Slide Collection contains many bridges, though mainly in Guelph – Gow’s, Allan’s, Metcalfe Street, Neeve Street, Wyndham Street, Norwich Street, Victoria Road, Woodlawn Road, the footbridge beside St. George’s Anglican Church, the railroad bridge, and the bridge at the entrance to the Correctional Centre. Interestingly, Professor Couling photographed only a few bridges elsewhere – in Elora, and Eramosa and Puslinch Townships.

Also received at the Archives, from municipal planning departments, over one hundred designs (1843-1960) for bridges in the Townships of Arthur (Black’s, Macdonald’s, O’Donnell, Neal, Stack’s); Eramosa (Coughlin, Nickle’s); Erin (Harper’s, Hurren, Roger’s); Guelph (McGinn’s, Caraher’s, Strickland’s, and at Armstrong’s Mills); Maryborough (Colquhoun’s, McCartney); Minto (Bramhill, Lawrence, McKnight, O’Dwyer); Nichol (Watt); Peel (Arnold’s, Bosworth, Chamber’s, Davidson’s, Haggarty, Goulding, Martin’s, Mayne, Ritch, Rutherford, Sanderson’s, Stickney, Winfield); Pilkington (Auger’s, Chamber’s, Downey, Elkerton, Kelly’s); Puslinch (Arkell Road, Mill Creek); West Garafraxa (Broadfoot, Carter’s, Lindsay, Martin, Ostrander); West Luther (Berry’s, Gordonville); and at Drayton (Main Street, Wellington Street); Fergus, Harriston, Salem.

And on the architectural drawings, even the names (some listed above, usually those of adjacent landowners), are a sturdy bridge – to our past.

THE SUMMER COON

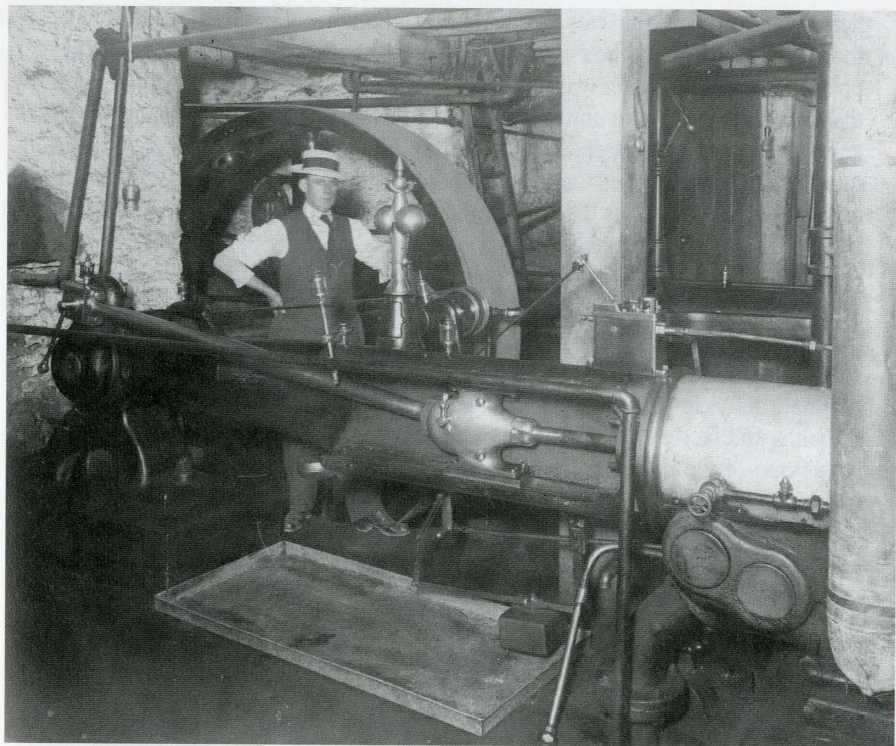
by Hugh Cameron

James Gow transcribed this article, written in 1990, from the notebook of Hugh Cameron, entrusted to him by the author before his death in 2000. There is no direct evidence linking the subject of the tale with Professor Gebhart, but this in no way diminishes the charm of the story. Hugh Cameron was employed by Wilson's Mill and later by Beatty Brothers, at either of which (probably the former) he would have had an opportunity to observe the "Summer Coon".

This part of my story just came to mind. It is important, so I will entitle it "The Summer Coon". This was the nick-name; I never heard the legal name. The man was of medium build, possibly well-educated in the engineering field. He travelled through most manufacturing areas in North America from about 1912 till 1924 or thereabout. He wore as his outer garment a coon-skin overcoat, collar and tie with white shirt and suit under it, carrying in one hand a valise, and in the other a medium-size suit-case. He stayed at nearby hotels, and was said to not belong to any family and [had] no home. His knowledge of steam engines was phenomenal. The valise contained only a few articles of clothing, which he left at the washerwoman's or the Chinese laundry on coming to town. The other case was slightly heavier. It contained several books or manuals and some mysterious instruments, scales and calipers all neatly arranged in compartments.

This man's knowledge of the steam prime mover of the day was beyond expert. There was virtually no problem that he could not solve with these huge engines of the day, or any of the other machines around the mill or factory of the day. He did not hesitate to explain at length to those interested what was wrong while stripped to the waist with his coon-skin [coat] and other clothes hung up in an overheated engine room.

He would install his indicator on the place provided on the engine with its card in place. He would then proceed to operate the engine or have the regular engineer operate the machine. After a short run he would remove the card and seriously read and mark the card, which was a mystery to the owner or the



Stationary engineer James Lewis Cameron of Elora, in the boiler room of John C. Mundell and Company, Elora, ca.1925.

WELLINGTON COUNTY MUSEUM AND ARCHIVES PH 11267.

operating engineer, then interpret the results. He would then proceed to dismantle the valve mechanism and point out to the mechanics what had to be done.

With all the pieces of the machine scattered around on the floor or bench, he would sit down on the nearest seat or box to think, then go to his case and take up a bottle and a small glass and proceed to “oil himself”, so he said. If the bottle ran dry he would remark to the interested party that he could not concentrate on the problem until he had more “oil”. The owner, who was probably a teetotaler, would have to come up with more. This could prove embarrassing especially in prohibition days as it would necessitate a trip to the local boot-legger. Nothing but the best would be used by this engineer-scientist. No one could put that engine back and running perfectly only himself, and he knew it.

So the mill was shut down or ran on low power according to the water available in the river. Their production was away down, they were paying

demurrage on freight cars, etc. Finally though, after the "Coon" was thoroughly lubricated, the engine was assembled after about 3 days. It was set up as efficiently as it ever was and it ran beautifully and would possibly remain that way with good care until next summer or Fall. It saved on fuel and steam and was a pleasure to operate day after day for at least a year plus or minus a month or two when the "Coon" would show up at the [railway] station. He extracted a fee as well as the "oil" which kept his [unreadable word] working.

I read an obituary in the *Power Magazine* in the early thirties. He was G.F. Gebhart, alias "Summer Coon", Professor of Mechanical Engineering, Armour Institute of Technology, Chicago, Ill., with an M.A. degree. This was the other side of his life that he kept to himself. He never touched the stuff while at his home location, but thoroughly enjoyed himself on his educational "sabbaticals". He wrote several books on the subject. I took it that his trips to the mills and factories was by way of a holiday and relaxation and defying the status quo of the era. He also learned first-hand what happened to those big machines after they left the care of the manufacturer, which knowledge he could pass on to his students. So he wasn't what most people thought, but inside was a perfectly respectable character. Apparently he could put on a great show in his own environment, the Engine Room.

Hollywood Movie Star from Guelph

by Greg Oakes

"I hate kids. Hated them ever since I saw myself in the family album draped over a polar bear rug." Ned Sparks to Bing Crosby in the *Star Maker* (Paramount, 1939)

Today, Neve Campbell is the best-known citizen of Guelph who has gone on to become a Hollywood star. Few now remember the name of Ned Sparks, another Guelphite whose acting career spanned 45 years and 100 movies with some of the brightest stars in Hollywood. His trademark voice was an inimitable bray and he was the sultan of insult. His comedic instinct made him, almost in spite of himself, one of the most famous comic actors of his era.

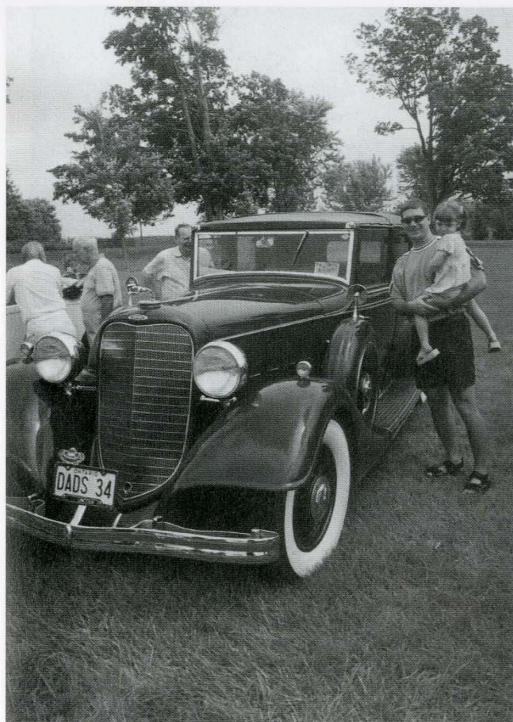
Ned Sparks, was born Arthur Edward Sparkman on November 19, 1883 in Guelph, Ontario. His father, William Sparkman, had an upholstery business in Guelph. He later moved the family to St. Thomas to go into partnership with another family member in the same business who was more successful there. Young Edward had a basic public school education and several brief jobs before leaving for the Klondike Gold Rush. He served for six weeks as an able seaman on a revenue cutter out of Port Stanley. He spent 13 months as messenger boy for the Michigan Central Railway in St. Thomas. At age 17 he left for the gold fields, and by train, riverboat and dog team he trekked to Dawson City. However, he was unsuccessful as a prospector and the climate was hard on his constitution. Putting prospecting aside, he wandered from mining camp to mining camp, making his living as a singer. He had a fine voice and began a lucrative career as a boy tenor in the dance halls and saloons of Skagway and the Yukon. In an apologetic letter home to his father in 1903, he tells him not to worry as he is earning as much as \$100.00 a month. By then he had shortened his name to Ned Sparks.

When the gold rush subsided, he landed a job touring the northwest coast with a stock company. After years of juvenile roles across North America in Vaudeville, Ned finally made it to Broadway in 1913. For years he had laboured without success in roles as the leading man in dramas or



Ned Sparks 1934 Lincoln town car, as it appeared at the Antique and Classic Car Show, Wellington County Museum and Archives, August 2001.

PHOTOS BY DOUGLAS SCOTT, AND KERI OLSEN
(WITH THE KIND PERMISSION OF THE FERGUS- ELORA NEWS EXPRESS)



musicals. It was as a deadpan comic that his first big break came. In 1911 while in New York, he got the role of a hotel clerk in a play called "Over Night" for \$40.00 a week. He played the character with a dour scowl and a monotone, gravelly voice. The play was successful and Ned received favourable media attention.

By 1913, he was playing a similar character in a comedy that enjoyed a lengthy run on Broadway entitled, *Little Miss Brown* for \$1,000 a week. He had found his niche: a half-chewed cigar and a grouchy rejoinder. He was to remain on Broadway acting with many of the greats of the American stage. Enlistment documents for World War I list him as 5 foot 7 inches and 114 pounds

but he was determined unfit for service. He was persuaded in 1918 by a leading silent film star, Constance Talmadge, to appear in several of her films playing his trademark sourpuss.

The Actors' Strike of 1919 was the most significant event in theatrical history and Ned played a major role. He became head of strike headquarters in New York and became a founder of the first successful actors' union, Actors Equity, still a major force in contemporary show business. Sparks was blacklisted on Broadway for his efforts in reforming labour relations with the theatre managers.

He then turned to Hollywood and rebuilt his career all over again. Obtaining his first contract to make 40 films in one year, Sparks began to develop a reputation as a comic actor in silent films. After his introduction to Hollywood, he avoided studio contracts and insisted on freelancing. Since he worked for several studios at a time, his career was not given a boost by the studios' publicity machines. As a result, he never got the larger roles and the super-stardom that many actors of his day enjoyed. He was content to get the larger fee without the hassles that fame brought. His income tax return for 1924 shows a total income of \$1616.00 but lists \$60,000.00 in 1926, \$100,000.00 in 1927 and \$150,000.00 in 1928.



Lessons learned from the theatre labour strife enabled him to elude the Hollywood studio contract salary system, and avoid having to appear in films he did not like or working on several films simultaneously. Four decades would pass before this became the norm. As a character actor Sparks was able to appear in more films because the roles were shorter, and was thereby able to obtain greater recompense. He did not have to spend his money like a Hollywood star to keep up appearances. Further, he could avoid being seconded to the publicity machine, making free appearances at the whim of the studio executives in support of their latest project.

When talking pictures arrived Ned was even more in demand. Sound ended many actors' careers, making even more room for Ned. Years of stage training equipped Ned for the "talkies" despite the fact most of his lines were delivered in a deadpan, nasal bray. He also was successful in radio. He appeared in over 100 pictures, four of which received Oscar nominations: *Lady For a Day* (1932), *Forty Second Street* (1932), *Imitation of Life* (1934) and a Disney cartoon called *Mother Goose Goes Hollywood* (1938). In 1936, at the height of the Depression he worked on a movie in England called *Two's Company* and his fee was \$1,000.00 per day plus expenses.

He also made several films with Bing Crosby and but ill health forced him to slow down. Sparks made a few more pictures, and came out of retirement to work with Jimmy Stewart in his last film, *Magic Town*. After the filming Ned was rushed to the hospital for surgery. Ned Sparks' frozen face had made him his fortune. He was never photographed smiling and Hollywood hype had it that the studios were insured by Lloyds of London

to see that he never smiled. He pioneered the role of the gruff softie, later played by such actors as Walter Matthau and Dabney Coleman.

Sparks was married twice, once in 1906 and again in 1930. Neither marriage lasted longer than five years. His first marriage to Mercedes Caballero resulted in a daughter, Laura. She resided with her father in his later years when he had retired to Victorville, California. Sparks died there in 1957.

In 1950, a used car lot in Toronto sold a car owned by Ned Sparks to pay for outstanding storage fees. The V-12 Brunn Coach Town Car was purchased by Ray Death of Eramosa Township. The luxury car appeared in parades all over Ontario, chauffeuring many M.P.'s, mayors and beauty queens.

REFERENCES:

The St. Thomas Times Journal, St. Thomas, Ontario, 11 July 1935, p.1.

The Daily Telegraph, London, England, 21 December 1936.

The Film Weekly, Hollywood, California, 11 January 1936.

Los Angeles Herald Express, Los Angeles, California, 29 February 1936.

The Hamilton Spectator, Hamilton, Ontario, 25 November 1978.

The Guelph Daily Mercury, Guelph, Ontario, 4 April 1957.

The Evening News, London, England, 1 December 1936, 8 May 1936, page 8.

Chatelaine, Toronto, Ontario, 1 November 1937, pp. 18,24,25.

The London Free Press, London, Ontario, 3 December 1980.

St. Thomas and Its Men of Affairs, Journal Printing Co, St. Thomas, Ontario, 1914.

Maclean's, Toronto, Ontario, 1 September 1938, p.12,28,29.

Archives Report

Wellington County Museum and Archives:

Archives are an essential component of our history and culture. They are repositories of unique materials, including diaries, letters, photographs, genealogical records, maps, films, audiotapes and electronic records. A searchable public access terminal is available in the Wellington County Archives, Ada Currie Reading Room. The database is used to catalogue all the acquisitions of historical information relating to the history of the County's people, places and organizations.

Here are the Wellington County Archives year 2001 acquisition highlights:

Art

- AC2001.1 Henderson and Aitchison family charcoal sketches, Guelph Twp., ca. 1890 – 1911.
- .2 Wilson's Mill (1944) watercolour and Monkland Mills (1944) oil painting, Fergus, by George DeLong.
- .3 Rutherford Mill, oil painting 1995, Arthur, by Majorie G. Waters.
- .6 McQuarrie family, Fergus, charcoal sketches, ca. 1870-1900.

Calendars

- A2001.18 Knox - Elora Millennium Calendar, 2000.
- .29 Calendars, Rafferty Insurance 1993-1997.
- .35 Boehmers 1983 Calendar / "The Heritage of our Farmlands", 1983.

Certificates:

- .28 Marion Chalmers, High School Entrance Certificate, 2 July 1907.
- .37 S.S. #7, Eramosa Twp., presentation scroll, April, 1895.

Correspondence / Diaries / Plays:

- .28 Diary, J.B. Chalmers, Fergus, notebook and diary, 1902-1938.
- .29 Eatons "Letter from Santa Claus", 1963-1965.
- .40 Pioneer Hospitality / A One-Act Play / by Ada B. Currie, 1938.

- .40 Ada Currie, correspondence, 1931-1960.
- .70 Martin family correspondence, 1875, 1884.
- .87 John Gordon Jones, Elora, letters., photographs, World War I, 1915-1919. (ph 15118 – ph 15131)
- .114 David Edwin Howes (1877-1918), letters 1916-1918; also others 1942; ca.1950.
- .115 “Grand Woman, Grand Quilts! Music and More!”, draft script by Lian Goodall, 2001.
- .135 Lorne C. Pattison, Fergus (1918-1999), Flying Officer R.C.A.F. (1940-1945), reminiscences, bible. (ph 15358 – ph 15361)

Directories:

- .7 County of Wellington, municipal directories, 1961-2000.
- .34 Telephone Directory, Regional Municipality of Waterloo, Guelph and surrounding area 1999-2000.
- .61 The Harriston-Minto & District Chamber of Commerce 1995 Directory.
- .70 Rural Mail Directory, South Wellington and District, May 1930.
- .129 Vernon’s Farmers’ and Business Directory for the Counties of Perth, Waterloo and Wellington for the year 1931.

Family Histories:

- .10 The Brownlow family in Guelph, genealogy, 1860-1890 (2001).
- .23 The Weilers of Maryhill: Three related clans ..., genealogy, 1830 – 1880.
- .46 The Shortreed Family, Fergus, photograph, ca.1910. (ph 15065)
- .67 Descendants of Henry Reed, Erin Twp. (1795-1870), 2001.
- .67 Descendants of Arnold Aurient / Nicholas Awrey (ca.1750-1822), 2001.
- .77 William Brownlow and Emily Hosken, marriage certificate, 4 Oct. 1860.
- .89 Bramhill Family History (2000).
- .91 Allan family history, Clifford.
- .92 Descendents of Thomas Davidson, 2001.
- .101 Doyle Transition From Wexford to Whitechurch, An Account of the Quaker Doyles in Ireland and Canada, 2001.
- .110 Hamill family, West Garafraxa, photographs, 1880-1900.
- .117 The Adcock Family of Middlesex County and The Orton Family of Wellington County, 2001.
- .118 Blair family history - West Garafraxa Twp.
- .137 “The Passage of Time: Asher Farrow, Sarah Bell and their Descendants” by Laura L. Wilford, 2001.
- .138 Fluney & Moriarty families, West Garafraxa Twp., Peel Twp., 2001.

Local History Books / Essays / Indexes:

- .3 Gage's New Primer of Map Geography, 1892 (S.S. # 13 Minto Twp.)
- .13 A Black Canadian Bibliography, 2000 compiled by Flora (Blizzard) Francis.
- .15 Index to the 1851 Census of Canada West (Ont.) Wellington County, compiled and edited by Renie A. Rumpel.
- .24 From This Place Recollections of the Lives of Women in the 20th Century, 2000.
- .25 The History of the Board of Light and Heat Commissioners of the City of Guelph by Elizabeth Thompson, 2001.
- .38 The Veterinary Adviser or diseases of horses, cattle, sheep, etc. by Dr. F. Law, V.S., ca. 1910.
- .43 Senior Men's Euchre Club, Fergus, essay, 1958-1999.
- .54 Elora and Salem Horticultural Society: A History 1850-2000.
- .58 Badenoch 1832-1967.
- .58 History of St. Andrew's Presbyterian Church, Hillsburgh, Ontario, 1869-1969.
- .59 Early Agriculture in Wellington County, 1993.
- .63 The Reverend Robert Fowlie, Marriage Register 1878-1911, (2001).
- .69 The Fergus Scottish Festival and Highland Games: Keeping Scottishness Alive in Town, essay, 2000.
- .70 Essays, Bon Accord School, Cumnock School, Nichol Twp., ca.1980; Goldstone General Store, Peel Twp., 1983.
- .72 Essays, "Memories of the 20th Century: Wellington County", Wellington County Historical Society, 2001.
- .72 Wellington County History, Volume 14, 2001.
- .78 Guelph Herald and Wellington District Advertiser / Guelph Weekly Herald, Index of Births, Marriages and Deaths, 1842-1906, (2001).
- .78 The Fergus Freeholder and General Advertiser for the Counties of Wellington and Grey, Index of Births, Marriages and Deaths, 1854-1857.
- .78 Elora News, Index of Births, Marriages and Deaths, 1872-1874.
- .94 Alexander Hyndman House, Hillsburgh, 2000.
- .115 "Before They Built The Dam", short story by Lian Goodall, 1994
- .126 "Pioneer Girl" by Maryanne Caswell, 2001.
- .126 "Steam Over Palmerston: A CNR branchline hub in the 1950s" by Ian Wilson, 2001.
- .130 Inventory of Heritage Buildings / Township of Centre Wellington / Heritage Centre Wellington / [2nd edition] September 2001.



John Gordon Jones, ca. 1914, from the collection of the Wellington County Museum and Archives, ph 15295. A number of photographs of Gordon Jones appear in the Matheson family history photo album, along with correspondence (1915-1919), copies of which were donated to the Archives by Marion Marshall, A2001.87. The 90 letters were to his family in Elora and tell of his experience during WW I. They begin in 1915 (“I’ve been thinking of enlisting ... and I wouldn’t do it without consent of you both ...”) and continue through his injury in Belgium in the Ypres Salient, at Mt. Sorrel, near Hill 60. His wounds “while painful are not serious” reports the Chaplain and “he is cheerful as a cricket”. After recovery in Britain, Gordon’s final letter in the collection is dated Halifax, 26 Sept. 1917 – “Take notice of my address. Does it not look good?”

Maps

- .35 Gorge Cycling Club, Elora and Region Cycling Routes, map, ca.1994.
(MAP 956)
- .35 Guelph East; Guelph West, topographic maps, 1965. (MAP 958)
- .35 Palmerston [and surrounding area], topographic map, 1974. (MAP 959)
- .75 County of Wellington map, 1963. (MAP 960)
- .80 Maryborough Twp., map, ca.1849 (MAP 961)

Municipal Records:

- .19 Harriston municipal records, 1879-1978.
- .20 Palmerston municipal records, 1875-1981.
- .21 Minto Township municipal records, 1925-1952.
- .51 County of Wellington, Pay List of Petit Jurors, 1946.
- .51 County of Wellington, Warden's Address, 1917-1972 [incomplete].
- .102 Darrel E. Kennedy, Wellington County Municipal Heraldry fonds, 1978-2001.
- .106 Jurors Book, Wellington County, 1883.

Newspapers:

- .8 Mount Forest Confederate microfilm, Jan. 1940 - 2 April 1970.
- .16 Harriston Tribune and Harriston Review newspaper microfilm, 1887,1899,1907-1967.
- .57 Minto Express, newspaper, July 2000 – May 2001
- .57 Harriston Review, newspaper, [part] Feb. 2000 - [part] June 2000.
- .120 Clifford Express, 7 issues 1917-1918 [incomplete]; Clifford Cliffhanger 1 June 1987 - 25 Jan. 1989 [microfilm].
- .131 Puslinch in the Papers: The Newspaper Clipping Collection, [1945-1998] of Mildred Mary Clark, 2001.

Organizational Records:

- .11 Groves Memorial Community Hospital Volunteer Association records, 1933-2000.
- .17 William Eden, Arthur, receipts from Orange Lodge 1885-1904.
- .35 Everdale Place, Erin Twp., toy catalogue, ca.1970; leaflets 2000.
- .45 Coronation Hotel, Harriston, various documents, 1954-1962.
- .71 Sons of Scotland, Ospringe, Charter, 1 December 1903.
- .76 S.S. #1 Eramosa Twp., minute, account book 1844-1870.
- .113 Everton General Store, account book, 1895-1917.
- .123 Marden Public School, S.S. #3, Guelph Twp., ca.1960 - ca.1980.
- .124 Fergus and District Camera Club minutes, photographs, 1944-2000.
- .125 Elora Community Theatre, Theatre on the Grand, Fergus, records, 1980-2001.



Marion Matheson with team of horses – summertime help for her father, Henry Matheson, Erin Township, 1942, from the collection of the Wellington County Museum and Archives, ph 15276. The photograph is one of 63 copy prints from the Matheson family history photo album (A2001.87), compiled by Marion Marshall, nee Marion Matheson, and donated to the Archives.

Staff of the Wellington County Museum and Archives were saddened to learn of her death in October, 2001; she had been a dedicated donor and enthusiastic volunteer for over 20 years.

Marion's contributions to the archival and artifact collections were varied and numerous. Her donations to the archival collection have included photographs, local history books, essays, yearbooks, programmes, family histories, charcoal sketches and paintings. Marion's donations to the Museum's artifact collection include family quilt blocks and garments reflecting her inherited skills as an accomplished seamstress and quilter.

Marion's volunteer efforts also included helping out with Museum festivals and she generously donated her own hand-made quilt which was raffled to generate funds for the Museum in 1998.

Each one of her donations and each hour she spent volunteering at the Wellington County Museum and Archives has helped to preserve the history of Wellington County for future generations. Her smile and generosity of spirit will not be forgotten.

Photographs:

- .1 Ruby Evans working on family farm, Puslinch Township, photographs ca. 1925-1959. (ph 14908 – 14920)
- .2 Wellington County International Plowing Match (Guelph Twp.) slides, 1968. (ph 14921)
- .12 Jean Helen Dow, Belwood, photograph, ca. 1918. (ph 14922)
- .14 Special draft 55th Battery C.F.A., Guelph, panoramic photograph, April 1916. (ph 14923)
- .22 Extended family of Robert and Elizabeth Hamilton, Rockwood, copy print, June 1905.
- .22 Epworth League Bible Study Groups, Rockwood Methodist Church, photograph, 1910. (ph 14925)
- .27 James Wells, Helen McFarlane Wells (nee McQueen), photograph, ca.1910. (ph 14932)
- .28 Fergus Centennial Aug. 1933; George Clephane memorial service, August, 1933. (ph 14933)
- .29 S.S. #6, Pilkington Twp., students and teacher, photographs, ca.1940. (ph 14934)
- .30 Henderson family in Guelph [Twp], ca.1890. (ph 14935)
- .36 International Plowing Match, Elora, photos, Sept. 13-15, 2000. (ph 14936)
- .39 Fergus, colour slides taken by Rev. O. Glen Taylor, Melville United Church, 1950-1959. (ph 14940)
- .39 Melville United Church, Fergus, sends Beatty washing machines to Africa, photograph, ca.1955 (ph 14939)
- .40 Currie family photographs, Erin Township, ca.1880-ca.1920. (ph 14941 – ph 15052)
- .40 Photo album, Ada Currie, Ospringe, Erin Twp., ca.1930-1948. (ph 15053 – ph 15060)
- .44 International Plowing Match and Farm Machinery Show, Elora, aerial view, September, 2000. (ph 15064)
- .52 Bride Marjorie Small (nee Quarrie), photograph, 6 Sept. 1941. (ph 15068)
- .55 Elora Model School, teachers and staff, 1906-1907. (ph 15069)
- .62 Elora, colour slides 1968-2000. (ph 15070)
- .66 Woodside School, S.S. #10 Erin Twp., 1911-1912; 1935-1965. [and other Erin Twp. schools]. (Ph 15071 -)
- .70 Mr. and Mrs. William Clements, Peel Twp., ca.1890. (ph 15115)
- .75 S.S. #4, Nichol Twp., Junior Room, photograph, 1922. (ph 15116)
- .79 Lt. Col. Robert Thomas Pritchard, ca. 1915. (ph 15117)
- .80 Charles Bell family, Maryborough Twp., ca.1900. (ph 15150)
- .87 Matheson family photographs, Erin Twp., ca.1860 - ca.1960. (ph 15242 -)

- .103 Elmer Clifford Smith; Amy Smith (nee Hardacre), photographs, misc. documents, ca.1945. (ph 15308 – ph 15315)
- .121 Arthur village, photographs 1914-1918; ca.1950. (ph 15323 – ph 15328)
- .128 Fergus Brass Band / Fergus Citizens Band, ca.1910 – 1940. (ph 15350- ph 15354)
- .133 Byron and Elizabeth Thompson farm, Erin twp., ca.1910. (ph 15355 – ph 15356)
- .134 View of Everton, ca.1900. (ph 15357)

Plans / Posters / Programs:

- .4 Society of Progress, Methodist Church, Harriston, programme, 2 May 1882.
- .35 The Drayton Festival Theatre, poster, 1992.

Women's Institute Records:

- .56 Elora Women's Institute, programmes 1932-1983 [incomplete].
- .56 Hillsburgh Auxiliary Women's Institute, programme, 1982.
- .60 Brock Road Women's Institute, minute books, 1948-1991.
- .80 Moorefield Women's Institute, 1914. (ph 15148)
- .84 The Tweedsmuir History Books of the Guelph Convention Area, [Women's Institute], Microfilm: Volume I, II, III, 1939-1997; Original: Volume II 1975-1989.
- .88 Morriston Women's Institute, Puslinch Twp., minutes 1956-2001.
- .93 Arthur Centennial Women's Institute Tweedsmuir History, ca.1973 - ca.1990.

The **Wellington County Archives (www.wcm.on.ca)** is open to the public Monday to Friday 9:30 am to 12 noon and 1 to 4:30 pm as well as Saturday's 1 to 5 pm. Archives staff can be reached by phone: (519) 846-0916 ext. 225; by email: karen@wcm.on.ca or mail: Wellington County Museum and Archives, R.R. # 1 Fergus, ON N1M 2W3.

- Karen Wagner, Archivist

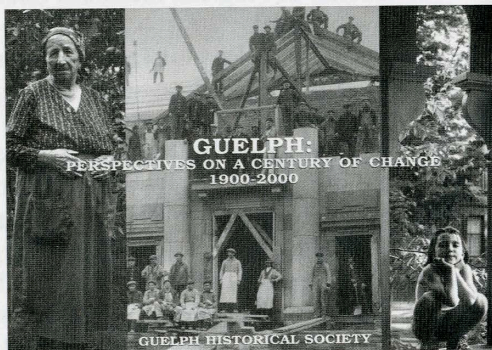
Book Reviews

Guelph Perspectives On A Century of Change 1900-2000. Editors Dawn Matheson and Rosemary Anderson (Guelph Historical Society, 2000).

This book will appeal to a wide audience for its easy reading and informative style and overall good narrative. It combines under one attractive cover popular history written by local history scholars and local history buffs. Moreover, *Guelph Perspectives*

On A Century of Change overlaps and expands our knowledge of Guelph from Leo Johnson's 1967 centennial book, and the shorter annual volumes of historical research published by the Guelph Historical Society. It includes chapters on Guelph cultural, business and municipal, architectural and geographic history.

Bonnie Durnall's lengthy 100-page opening chapter provides a chronological overview of all the major and minor organized groups in the City of Guelph that structured culture namely: educational, religious, sports, recreational and arts clubs. She argues that a dominant British tradition was established, and its loyalty to monarch and empire prevailed in Guelph until World War II. British cultural activities, as in all English speaking regions in Canada, were reinforced by social and ethnic divisions, while cross-cutting class lines. Christian and humanitarian values were taught by local churches and echoed through teachings at school for the young. While community leaders were role models of British values for the general public. A significant increase in non-European immigration to southern Ontario influenced a new multiculturalism in Guelph from the 1950s onward. This chapter also sets Guelph within the larger global de-colonization and democratic movements of the 1960s, wherein Durnall asserts that the city began to undergo recognizable



changes in its traditional British values under the influence of the “me generation.” Another significant reason for the post war changes in Guelph was the development of the University of Guelph in 1965. Its establishment resulted in a higher student population and university staff; as well as building development and infrastructure requirements for the campus which continue today. The result: Guelph is alive in academic semesters and amazingly quiet in summer months.

Durtnall’s expansive research shines through here, but the listing of every major and minor organized cultural group overshadows the importance of families and neighbourhoods that are no doubt a key contributor to the character of Guelph. While it’s true that various educational and religious groups provided formal cultural anchors for Guelphites, older neighbourhoods like the “ward” and “college heights” separated blue collar families from the professional families near the colleges at the south of the city. Subdivisions at the south end of Guelph are changing the city into a bedroom community of Toronto; additional research on the impact will reveal why the downtown is neglected by the majority of its residents.

Chapters 3 to 5 are this book’s major contribution to local and regional historical writing. All written by well-known local and international scholars, their research and narrative provides insightful analysis and pleasurable reading material. Stephen Thorning’s focus on the development of early banking in Guelph is a fascinating story which uncovers the relationship between the city’s Board of Trade and City Council. Moreover, Thorning demonstrates how municipal infrastructures such as streetcar transportation, water, sewer, and electronic power systems were all crucial catalysts to the city’s development from agricultural marketplace to an industrial, then a university town. Especially noteworthy here is Thorning’s investigation into Guelph early labour history. With labour unions organized by the 1870s, Guelph was characterized by its metal-working and textile firms which resulted in a largely “factory culture” in town before retail trade was concentrated in the downtown core in the 1920s.

Continuing the key chronological changes, this chapter also gives an excellent link to the following two chapters on urban architecture and geographic morphology of the city. The continual annexation of lands from Guelph and Puslinch townships resulted in urban sprawl and wasting traditional agricultural lands for new housing subdivisions and industrial sites isolated from the downtown core. By the 1950s, St. George’s Square starts to see the demolition of nineteenth century buildings for modern architecture in the name of “progress and modernity.”

Gil Stelter’s study on urban planning and development rounds out this history of Guelph with an illuminating narrative on the decline of Guelph’s architectural buildings and poor development strategies. Stelter follows up on his earlier investigations into John Galt’s original 1827 urban plan for Guelph,

arguing convincingly that while the 19th century new railroad infrastructure literally cut in half Galt's street plan, in the 20th century "post war prosperity and population growth led to increased suburban development and further deconstruction of the original downtown street plan."

A major post WW II planning recommendation was to move out the small stores out of the downtown business core and make room for larger businesses to serve non-Guelphites. Furthermore, new subdivisions, the craze of North American-wide planning gurus of the 1960s, adopted shops and services at the periphery of the city. At the same time, there was an annexation of some 10,000 acres of land in Guelph and Puslinch Townships south of the main city related to the establishment of the University of Guelph in 1965. Planning, asserts Stelter was conducted over a beer and on the back of an envelope. With Guelph residents increasingly concerned about their local environment and quality of life, the understanding that Guelph's Planning Board decisions were merely rubber stamped by City Council became increasingly hard to swallow resulting in residents demanding more input into planning.

Problematic is the crucial city-county relationship which is naively attempted by Ted Mitchell and Durtnall in chapter 2. The city's relationship to surrounding Wellington County was an admirable choice of topic, but the lack of research and theoretical thrust combined with poor quality photos makes it the weakest link in the book; so lacking that the editors should have advised the chapter be rewritten or omitted from print. Moreover, the Puslinch and Eramosa link to the city is just as old and interconnected, and needed to be fleshed out. Not all is lost in this chapter - Mitchell's desire to demonstrate the Guelph Township-City of Guelph interconnection between farm families and agricultural production to Guelph's secondary businesses provides interesting historical reading.

by Rosemary Wagner

OUR CONTRIBUTORS

Gilbert Stelter retired from the University of Guelph in 1998. He is currently working on local architectural history topics and more generally, on theories of the city. He is a member of Guelph's LACAC, first chaired by Gordon Couling. **Gordon Couling** was born in Guelph, where he received his early schooling before study at the Ontario College of Art, and later New York University. He began teaching at Macdonald Institute in 1949, and in 1965 became the first Chair of the Fine Art Department, after the formation of the University of Guelph. **Ross Irwin** wrote about Wellington County merchant's tokens in Volume 3 of this journal; elsewhere he has written of farm tractors, the Guelph City Band and Guelph's Market Square, and most recently, the history of the Guelph Historical Society. **Glenn Curtis** is a Media Producer for Co-op TV (The Co-operators). A graduate of the University of Guelph and the Southern Alberta Institute of Technology, he has been producer, director, videographer and writer on several award-winning videos. *Eramosa Road* is his first feature film script, co-written over the last 5 years with **Deirdre Lindsay**, a freelance writer / editor since 1995, and graduate of the University of Guelph and Sheridan College. Both reside in Guelph. Guelph native **Mary Fountain** has written previously about her experience as a Farmerette; her essay on mid-20th century downtown Guelph was published in *Historic Guelph*; she views her essays as a legacy to her family. **Steve Thorning** is author of a weekly column in the *Wellington Advertiser* and in the *Drayton Community News*; he has burnt a few bridges in his day, and occasionally written about them. **Hugh Cameron** was a life-long member of St. Andrew's Presbyterian Church, Fergus. He was a member of the Orange Lodge, a ham radio operator, and Superintendent of Reservoirs of the Grand River Watershed, before his retirement. In addition to practising law, **Greg Oakes** runs a horse breeding operation with his wife on 96 acres in Guelph-Eramosa Township. A seventh generation resident of the county, his first ancestor to visit North America, helped burn down Washington, D.C. Wellington County resident **Rosemary Wagner** is a Past President of the Wellington County Historical Society. **Karen Wagner**, Archivist at the Wellington County Museum and Archives, is currently compiling a guide to family history resources in Wellington County.

Front cover: Irvine Bridge Elora, (ph 7296); back cover: Advertisement for the Boyle Patent Bridge, 1896 (A1956.16.2) - both from the collection of the Wellington County Museum and Archives. The Editors gratefully acknowledge editorial assistance from James Gow; Wayne Bridge; Julie Wagner. Photographic scanning: Douglas Scott, Wellington County Museum and Archives. Printing: Ampersand, Guelph.

**WELLINGTON COUNTY
HISTORICAL
SOCIETY EXECUTIVE: 2002-2002**

President: Mildred Lang, Hillsburgh
Past-President: Steven Thorning, Elora
1st Vice-President: Gregory Oakes, Elora
2nd Vice-President: Bill Black, Fergus
Secretary-Treasurer: Ian Easterbrook, Fergus

Anna Loft, Palmerston
David Howes, Clifford
Perry Cockburn, Guelph
Sheila Hill, Clifford

Representatives from the Women's Institutes

WI North: Eleanore Smith, Palmerston

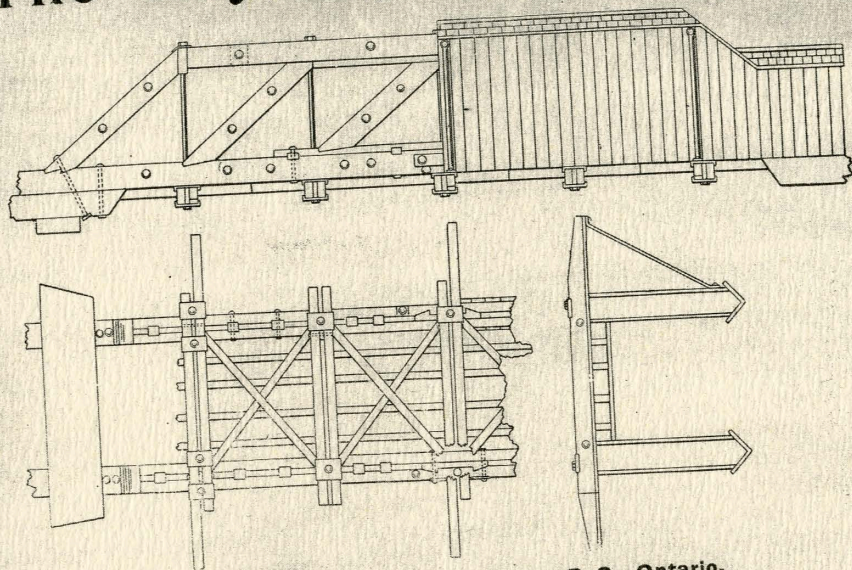
WI Centre: Mildred Lang, Hillsburgh
Joan Bosomworth, Elora

WI South: Marjorie Durnford, Guelph

Editorial Committee for Volume 15:
Anna Jackson, Michael Robinson, Alvin Koop,
Karen Wagner, Jane Roberston, Ian Easterbrook

**The editors welcome for publication articles relating
to all aspects of the history of Wellington**

The Boyle Patent Bridge.



Richard Boyle, Contractor, Parker P. O., Ontario.

To Mayors, Reeves, and Members of Municipal Councils in the Province of Ontario:

GENTLEMEN,—I beg to call your attention to my Patent Bridge, I claim it to be the cheapest and strongest bridge in the world.

I have been awarded a Gold Medal and Diploma by the Parisian Inventors' Academy, of Paris, France, for this bridge, a model of the bridge having been sent to the World's Fair in Chicago, and having been there seen by some French Engineers then on a visit to the United States.

A number of these bridges have been built during the last few years in the Counties of Wellington and Dufferin, and they have given the best of satisfaction. I would respectfully refer all Corporation Officials requiring bridges built, to the Wardens or Members of these County Councils.

This bridge is built on the same principles as the Railway Bridges throughout this country. The great points in its favor being strength and economy of labor and material used in its construction.

Bridges built for Corporations or Commissioners on reasonable terms and work guaranteed.

Plans, Specifications and Estimates of cost of bridges, furnished on shortest notice.

We beg to say that we have every confidence in the Boyle Patent Bridge; as a very cheap and substantial structure:

J. Hampton, Warden, Wellington County.	G. Springer, Reeve, Elora Village.
Edwin Tolton, ex-Warden " "	C. H. Walker " Erin "
J. R. Wissler, " " "	W. H. Blair " Arthur "
J. Mutrie, M.P.P. " " "	W. T. Hamby " Drayton "
M. Sweetman " " "	Thos. McManus, 1st Dep-Reeve, Peel Tp.
John Prain " " "	W. J. Mulloy, 2nd Dep-Reeve, Peel Tp.
John Rae " " "	Neil Brown, Dep-Reeve, Arthur Township.
R. Laing " " "	D. Talbot " Erinosa "
John Beattie, Clerk " " "	John Duff " Eramosa "
Robt. McKim, Sheriff " " "	A. McLachlan " " "
W. H. Hunter, ex-Warden, Dufferin "	J. Rabb " Palmerston Town.
Jno. McNab, Reeve, West Luther Township	Robt. Blythe " Guelph Township.
A. Hamilton " Maryborough "	Peter Doyle " Maryboro "
Robt. Rudd " Peel "	P. McKenzie " Puslinch "
D. Brown " Arthur "	Rich. Bride " Minto "
R. McIntosh " Guelph "	Jno. Jackson " " "
J. A. Henderson " West Garafraxa "	Jas. Lindsay " Nichol "
E. Aitcheson " Minto "	A. Dunn " W. Luther "
J. McQueen " Pilkington "	Forbes Moir " W. Garafraxa Tp.
A. Johnston " Nichol "	Josiah French " Pilkington Tp.
A. Stewart " Puslinch "	John McGowan, ex-Reeve, Peel Township.
Jas. Bailey " Harriston Town.	Wilson Ransom, " W. Garafraxa Tp.
R. Shields " Palmerston "	Andrew Richardson, ex-Warden, Dufferin Co.
P. H. Perry " Ferris Village	