

THE

BEECHWOOD

MAGAZINE



BEECHWOOD

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Ottawa Artists Buried at Beechwood Cemetery

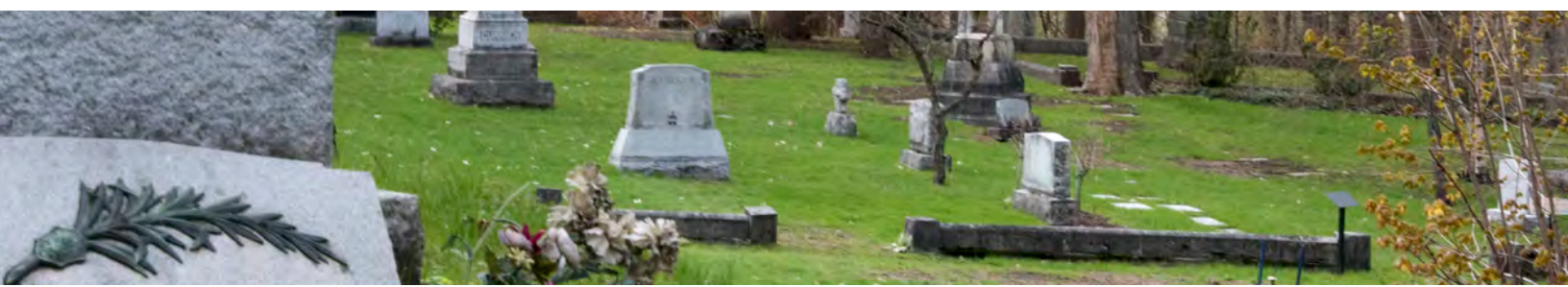
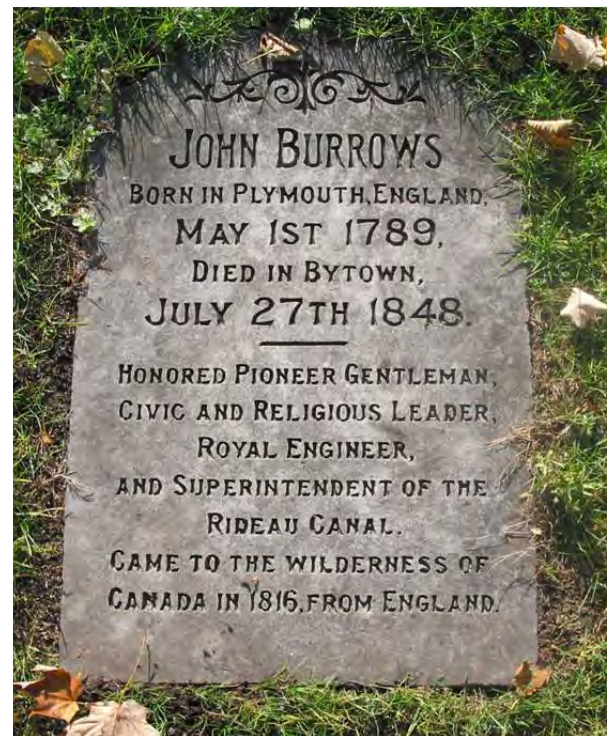
The artist has been a part of the Bytown/Ottawa community since settlement began near the locks that join the Rideau Canal to the Ottawa River. The canal's construction (from 1826 until 1832), was a military project of the British Army's Royal Engineers, under the command of Colonel John By, whose name became that of the settlement. The project produced a waterway between Kingston and Montreal, by way of the Rideau and Ottawa Rivers and a string of lakes.

Officers of the Royal Engineers were well trained in engineering drawing and some attended the British army's military academy to learn sketching and painting, enabling them to record the progress of their work by drawings, sketches and paintings. Their artistic impressions of local scenery provided the first views of the Bytown area.

In 1827 Col By appointed a local surveyor, John Burrows (1789-1848, Section 50), to be the canal project's overseer of works. He had been a civil engineer in England and a member of the militia, but had settled in Nepean Township in 1817. His signature, sometimes with that of Col By, appears on engineering drawings, and when the canal was completed he became its superintendent of operations, a position he held until his death in 1848.

Possibly as a result of his military service, he developed skills in sketching and watercolour painting. His views of the canal, its locks and settlements are probably the first depictions put to paper. On his death, Burrows was buried in a Hull cemetery, but in 1882 his grave was transferred to Beechwood. Soon after the canal's completion, Bytown had become a centre of the lumber industry, processing timber from the forests of the Ottawa Valley.

In 1857, Bytown, renamed Ottawa, was chosen to be the permanent capital of the Province of Canada. This brought the industry of legislation and the construction of the Parliament buildings. They were not completely finished when, in 1867, the province joined with others to form the Dominion of Canada.



In addition to politicians, legislators and their staffs, government departments came to Ottawa, such as the Geological Survey of Canada and its explorers, map-makers and scientists.

The need for railways, canals and bridges brought engineers, and the office of the Governor-General brought royalty when the Marquis of Lorne took office in 1878.

His wife was Princess Louise, Queen Victoria's daughter. She shared his interest in the arts, and both were influential in the creation of the Royal Canadian Academy of Arts in 1880.



The Royal Canadian Academy of Arts Building circa 1880

When the Crown Timber Office came to Ottawa it brought with it Alexander Jamieson Russell (1807-1887, Section 41) who used his skill in sketching to illustrate articles and a book he wrote. His sketches also appeared in the Canadian Illustrated News and other publications. Alexander's brother was also a civil servant, and Alexander's niece, Jenny Russell Simpson (1847-1936, Section 41) became a landscape and portrait artist, possibly taught by her uncle. Examples of her portraits are held by Library and Archives Canada.



Daguerreotype camera circa 1839

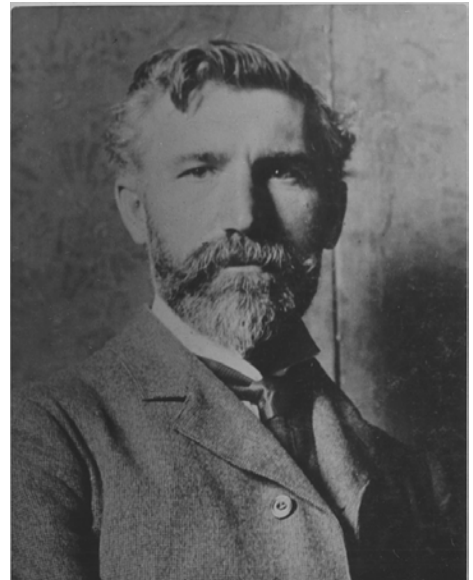
Another artist, Alvira Lockwood (1843-1925, Section B), was the daughter of Bytown's first resident photographer, Joseph A. Lockwood, who established a studio in Bytown in the early 1850s to produce daguerreotypes.

Alvira assisted in the studio's operation, and when her father died she carried on the business for many years, but in 1884 decided to change from photographer to artist, which became her second career.

Another photographer and artist, William Stuart Taggart (1859-1925, Section 39), who was taught portrait painting by an artist from England, established an art and photographic studio in Ottawa in 1894. He painted portraits in oil of prominent citizens including lumber baron J. R. Booth and Prime Ministers John A. Macdonald and Wilfrid Laurier.

Many of the artists buried in Beechwood Cemetery participated in exhibitions of the Royal Canadian Academy of Arts, including sculptor Hamilton Plantagenet MacCarthy (1846-1939, Section 29), who exhibited his work from 1886 until 1924. Trained by his sculptor father in London, England, then at the Royal Academy, MacCarthy received commissions from Queen Victoria. In addition to his work as a sculptor, he acted in Shakespearean plays on London stages. The settlement of a Canadian estate brought the MacCarthy family to Toronto where he set up a studio, but later moved it to Ottawa. He produced portraits in marble of prominent citizens, including lumber barons J. R. Booth and E. B. Eddy, and large memorials such as his statue of Samuel Champlain and the South African War Memorial in Ottawa.

The community's interest in art drew established artists who were also teachers to Ottawa, such as Charles Eugene Moss (1860-1901, Section 35). An American who had studied in France before arriving in Ottawa in 1883, Moss taught at the Ottawa Art School and at Miss Harmon's Home and Day School. His works were shown at RCAA exhibitions from 1884 until his death at age 40, and examples of his art are in the National Gallery and the Royal Ontario Museum.



Charles Eugene Moss

Another artist and teacher from the USA, Peleg Franklin Brownell (1857-1946, Section 24) also studied in France, and like Moss he was an Ottawa Art School teacher, as well as its headmaster for many years. He exhibited at the RCAA from 1889 to 1918, and the National Gallery has 22 of Brownell's oil paintings.

Two brothers born in Ottawa, Ernest G. (1874-1960, Section 37), and Lionel G. Fosbery (1879-1956, Section 51), both became artists, Ernest a painter and Lionel a sculptor, and teachers of art. Ernest studied under Brownell, went to Paris for two years and then to the US to teach, returning to Ottawa in 1911. He was a soldier in the First World War and was wounded in France, but returned to service as a war artist and resumed teaching after the war. He was a member of the RCAA and served for a number of years as its President. He developed skill in etching, and the National Gallery, in addition to holding a number of his paintings, also has 17 of his etchings. Lionel Fosbery left Ottawa in 1918 to become a homesteader in Manitoba, but later changed his vocation to sculptor, training in the US, Paris and London before returning to Ottawa where he had a studio and taught art. His works included marble portraits of prominent persons. Those of Prime Ministers Laurier and Borden are in the House of Commons.



Sketch by Faith Fyles

Artists employed by government departments included Faith Fyles (1875-1961, Section 40). The daughter of Rev. Dr. Thomas Fyles, an Anglican clergyman and entomologist who came to Canada from England to establish churches, Faith was born in Cowansville, Quebec. After her graduation from McGill University the Fyles family moved to Hull, and she obtained, in 1910, a clerk's position in the Department of Agriculture in Ottawa. She soon became an assistant botanist and her talents as an artist, broadened by teachers Franklin Brownell, Stanhope Forbes in England and artists in Paris, were applied to the recording of the forms and colours of plants, fruits and flowers. She prepared a bulletin, "Principal Poisonous Plants of Canada" which was illustrated with her own paintings and sketches. Additional publications and the creation of a herbarium came from her work in the Department. In 1931, poor health forced her to retire but she continued painting.

For two decades she entered her work in RCAA exhibitions and exhibited it elsewhere, work that expressed an appreciation of nature's beauty, specially that of plants and flowers. Other female artists contributed to Ottawa's art scene.

For many years Jean Edith Hewitt (1912-2011, Section 29) produced paintings in oil and watercolours, reflecting her impressions of area scenery that she encountered in her travels. Similar contributions were made over many years by May Stratton (1860-1940, Section 41) and her sister Lily (1869-1943, Section 41). May Stratton, in addition to serving as an official of the Ottawa Women's Art Association, was a member of the Women's Canadian Historical Society.

Government employee Paul Alfred Ernest Meister (1892-1959, Section 21), who signed his paintings Paul Alfred, was born in the Staffordshire pottery area of England and studied at the Polytechnic School of Art. In 1908 the family came to Ottawa, where Paul worked for a time as a draftsman. Early in WWI he joined the army and served in England. After the war he studied for a short time at London's Chelsea Polytechnic School. On his return to Ottawa he was employed as a map draftsman in the Department of the Interior, also as an artist, preparing illustrations for government publications. He was a teacher at the Ottawa Art School and a member of the "Ottawa Group" of artists whose work was exhibited in London, England in 1924. In 1940, Paul again joined the army and in the course of his WWII service he painted murals for army messes in Ottawa and Petawawa. After the war he worked for the Department of National Defence before retiring in 1950. Two of Paul Alfred's paintings are in the collection of the National Gallery and another is held by Library and Archives Canada.



Rt. Hon. W.L. Mackenzie King examining the Book of Remembrance at the Public Archives of Canada. [L-R]: Colonel A.F. Duguid, Dr. Gustave Lanctot, Colonel J.W. Flanagan, Rt. Hon. W.L. Mackenzie King, Colonel Osborne, Miss Sylvia Bury

Like Paul Alfred, Alan Brookman Beddoe (1893-1975, Section 41), served in the military in WWI. He became a prisoner of war in Germany, was taught art in the prison camp, and on returning to Ottawa, became a commercial artist.

In 1931 he assisted artist James Purves in the preparation of a Book of Remembrance, a highly decorated volume of vellum pages listing the names of Canadians killed in the First World War.

Purves died after only the first page was decorated, so Beddoe replaced him, completing the project in 1942, when the book was placed in the Memorial Chamber of the Peace Tower of the Parliament Building.

In 1948 Beddoe started work on a WWII Book of Remembrance and followed it with books for the Korean and South African Wars, his work on these Books of Remembrance spanning 30 years. His interest in heraldic art involved him in many other projects, such as the design of emblems for ships of the Royal Canadian Navy and for organizations and municipalities.

For many years artist and art dealer James Wilson (1855-1932, Section 37) played an important part in the community's art scene, as both a painter and the proprietor of an art gallery exhibiting and selling the works of Ottawa's artists. From 1883 until 1931, a span of 48 years, Wilson submitted paintings to RCAA exhibitions, all oil paintings except for one water colour.

Artist Alfred Valentine Lawton (1850- 1929, Section 24) came to Canada from England in 1873 and settled in the Eganville area where he was a school principal for a number of years before moving to Ottawa. He favoured marine subjects for his oil paintings but produced many views of the Ottawa area.

Like Lawton, James Alfred Anthony Bland (1856-1928, Section 17), came from England, settling in Pembroke where he taught painting, but by 1914 had moved to Ottawa. He painted in watercolour and oil, mainly of scenery in the Ottawa area and along the St. Lawrence River.

Another English-born artist, Leonard Rossell (1880-1953), arrived in Toronto in 1908 where he specialized in book illustration. He moved to Ottawa in 1922, taught art at the Technical School and roamed the Ottawa area producing paintings in oil, watercolour and pastels, which were shown in many Ottawa exhibitions of the 1930s and 40s.



Victor Tolgesy - McClintock's Dream circa 1978

When Victor Tolgesy (1928-1980, Section 24) and his parents arrived in Ottawa in 1951 as refugees from their homeland Hungary and refugee camps in Germany, Victor had shown little interest in becoming an artist, although in the camps he had made small wooden carvings.

In Ottawa, however, after finding work and attending the Ottawa School of Art, he became interested in the sculpturing not only of wood but of laminated plywood, papier-mâché and metal.

His works in such materials won awards and are represented in the National Gallery and other collections. For many years Victor Tolgesy taught at the Ottawa School of Art.

The artist has played an important part in the cultural life of the Bytown/Ottawa community from its earliest days as a military settlement. The beauty of the local scenery and the presence of distinguished citizens as potential artist's subjects, and those of means as potential purchasers of art, drew numerous artists to Ottawa.

Many stayed and eventually found their final resting place in Beechwood graves, graves that in many cases represent significant contributions to the development of art in Canada.

Actors and Dancers

FREDERICK AUGUSTUS DIXON - Section 48, Lot 38 S

Born in England on May 7, 1843, Dixon came to Canada in 1870. He was a journalist for the Toronto Mail before entering the civil service in 1878, in the Department of Railways and Canals.

He was also a playwright and had several of his plays presented at Rideau Hall in Ottawa. These included Little Nobody, Fifine the Fisher Maid and a masque, Canada's Welcome, which he wrote for the new Governor General Marquess of Lorne, and his wife, Princess Louise. He died in Ottawa on January 12, 1919.

LORRIS ELLIOTT - Section 51S, Grave 336

Lorris Elliott was born on December 20, 1931 in Scarborough, Republic of Trinidad and Tobago in the West Indies. He grew up on the island and attended university there at Queen's Royal College - after graduating, he taught high school in Trinidad and Tobago from 1950 to 1959. In 1959, Elliott emigrated to Vancouver, BC and enrolled in the University of British Columbia, and in 1962 he received his Bachelors of Arts in English (graduating with honours), and went on to enrol in a graduate program.

He received his Master's degree in English in 1965, with an emphasis on twentieth century literature. Elliott proved himself a dedicated student, moving to Montreal, QC where he enrolled in the University of Montreal's doctoral program in English Literature. He received his Ph.D. in 1974, for his dissertation, titled Time, Self, and Narrative: A Study of Wilson Harris's "Guiana Quartet," which examined a work by a black contemporary poet, Wilson Harris.

While still working towards his Ph.D. in 1969, Elliott began teaching at McGill University. Initially a lecturer, in 1990 he was made a full professor of literature and creative writing. Unfortunately, Elliott retired a very short time later, due to health problems. During his time at the university, he introduced the first course on Caribbean literature to be taught at McGill, and worked to develop a creative writing program at the university.



In addition to teaching, Elliott was also an actor, writer and editor. He wrote several plays which were produced on stage, though never published. Elliott's plays focused on the world inhabited by minorities, whether in the Caribbean or Canada. For instance, his play, *How Now Black Man*, told of the adventures of a West Indian black man, while a later play, *The Trial of Marie-Joseph Angelique - Negress and Slave*, related the story of the woman who was accused of setting Montreal on fire in 1734. Other plays included *A Lil'le Bit o' Some'ting* and *Our Heroes*. Because Elliott did not publish his plays, there is little information about their production histories, their reception from the audience, or even their content. They are essentially now lost to the public, though some information is known.

For example, *How Now Black Man* was produced at the Centaur Theatre in Montreal in 1968, and later was the inaugural piece performed by the Black Theatre Workshop, founded in 1970. Prior to the creation of the Black Theatre Workshop, there was no forum for the performance of black art and drama. More than thirty years later, the Black Theatre Workshop was still providing a venue for black playwrights to present their work. It went on to produce another Elliott play, *Holding Firm the Centre* ("knit one/purl one").

Elliott also wrote a novel, *Coming For to Carry: A Novel in Five Parts* (1982), which was self-published. Similar to his other works, the novel centred on the life of a black man from Trinidad and Tobago who confronted racism and loneliness in his life. Elliott also wrote non-fiction books, and he was perhaps better known for those works than for his plays or his novel. *Other Voices: Writings by Blacks in Canada*, 1985, is an anthology of poems and short stories by writers from Canada's black community. Elliott's work as a scholar was most directly seen in the bibliography that he compiled and edited, *The Bibliography of Literary Writings by Blacks in Canada*, 1986. Elliott's final non-fiction work was *Literary Writings by Blacks in Canada: A Preliminary Survey*, 1988. He also published a number of short stories in various literary magazines.

Elliott worked hard to champion the work of black writers. In addition to his involvement with the Black Theatre Workshop, where he also served as an Honorary Board Member from 1976 to 1980, Elliott was also active in the National Black Coalition of Canada from 1979 to 1981. He organized an important new conference, *The Black Artist in the Canadian Milieu*, at McGill. He was also active in the Black Literacy Society of Montreal from 1983 to 1990.

Elliott died July 14, 1999 in Ottawa at the age of 67, after a nine year battle with Alzheimer's disease.



ROCKCLIFFE ST. PATRICK FELLOWES - Section 22, Lot 11 SE

Born in 1884 on St. Patrick's Day, Rockcliffe St. Patrick Fellowes was one of Hollywood's early film stars. In 1903, at age 19, he married Lucile Watson, an American actress, and left Ottawa for New York. Lucile had lived most of her life in Ottawa before leaving for New York to study at the American Academy of Dramatic Art. She was an established stage actress when she married Fellowes and with her assistance he began his acting career, appearing on stage with noted actors of the time.

With the creation of the motion picture industry, Fellowes' made a smooth transition from stage to silver screen. His first movie, called 'Regeneration,' was filmed in New York in 1915. It ran for three weeks at a local theatre, much longer than the usual three days, and was considered quite a success.

In 1918, Fellowes took a break from the film business and joined the Siberian Expeditionary Force of the Canadian army. Once in Russia, he became quite ill and was hospitalized. By 1919 he had returned to America and his burgeoning film career. Lucile continued her stage career, and in 1921 the couple moved from Manhattan to a new house in the suburbs. Sadly, by 1928 they had divorced, possibly as a result of Fellowes following the movie studios when they moved from New York to California, while Lucile was committed to the New York stage. She often played screen roles, however, and was nominated for an Oscar.

Many of Rockcliffe's movies were filmed in the "silent" era and one of them, with Joan Crawford as co-star, has been classed among the ten most famous silent films. By 1929 the silent era was almost over and Rockcliffe's mystery-drama "The Charlatan" of that year was a "part-talkie." In some movies he played again, before the camera, his stage roles, such as in George Bernard Shaw's "Man and Superman." His skill in acting and his "ruggedly handsome" appearance made him a star, praised in 1925 as "one of the best actors on the screen today." He worked for the major film studios and with stars of the day, appearing with the Marx brothers in one of his last films, "Monkey Business," released in 1931.



Still from the American comedy drama film The Man Hunt (1918), under its working title Silver Lining, with Ethel Clayton and Rockcliffe Fellowes circa 1918

Rockcliffe was known for his charm and wit and for his dedication to acting but his philosophy was not to take himself very seriously, and he worked, apparently, only when he needed money. After starring on stage and screen for more than three decades he retired from the profession in 1935 and after his death in California in 1950 his body was returned to Ottawa for burial in Beechwood. Lucile Watson died in New York in 1962. Like Rockcliffe, she had spent much of her early life in Ottawa and together they may be named as some of Ottawa's stars of stage and screen.

CARMEN JOLICOEUR - Section 51S, Lot 1271

Born in Costa Rica in 1926, Jolicoeur's family moved to Montreal at age 4. There she attended the Montreal School of Fine Arts, and, from the age of 8 onwards, trained in ballet dancing. For several years she performed with a ballet company. In 1948, at age 22, Jolicoeur was awarded a four-year bursary by the Spanish government which provided travel to Spain and lessons in Spanish dance. There she developed a great interest in, and aptitude for, flamenco dancing. After two years in Spain, Jolicoeur began performing flamenco in a Madrid theatre and also danced with a ballet company that toured Scandinavia, Britain, France and Italy.



Jolicoeur danced with Spain's internationally famous Antonio and in 1950 she soloed in Madrid's Old Fontalba Theatre. In 1953, while on holiday in Canada she met and later married Paul Jolicoeur. In Montreal she established her own dance company and took on the stage name Carmen Cortez. She was featured on programs on CBC radio and television.

In 1973 the family moved to Ottawa and Jolicoeur began to teach flamenco at the Classical Ballet School of Ottawa. She became the first performer and teacher of Spanish dance in Canada. Jolicoeur also worked in the theatre, choreographing flamenco dance routines for various theatres, including Theatre Triangle Vital in Montreal. Her career as a teacher lasted for more than a decade before she had to retire due to ill health which caused her death in 1998

Carmen Jolicoeur, widely known Spanish flamenco dancer died on October 10, 1998. The Joy of Dance, a bronze sculpture by D. E. McDermott, stands atop her gravestone.

MADGE HAMILTON MACBETH - Section 19, PC 360

Born in Philadelphia, Pennsylvania on November 6, 1880, MacBeth came to Canada at age twelve, attended college at London Ontario's Hellmuth Ladies' College, and at age 20 married Charles Macbeth of London. After living in the USA for two years, the family moved to Ottawa, but within a few years, Charles died. To provide for her two young sons Macbeth turned to writing. Her literary talents perhaps inherited from her grandmother, one of the first American women to become a professional author.

Macbeth's first two articles were published in the Canadian Magazine 1908, followed by many more. Her works also appeared in American publications, including Survey (1912), the Ladies' Home Journal (1914) and The New York Times Current History Magazine (1922). However, most of her work was published in Canada by Maclean's, Chatelaine, Canadian Home and Garden, The Dalhousie Review, Canadian Home Journal and the Canadian Geographical Journal. Saturday Night alone printed 42 of her articles between 1912 and 1937.

Macbeth also wrote books and newspaper articles, and in the 1950s she was a regular columnist for the Ottawa Citizen. As a journalist, she was for her free-lance interviews of Members of Parliament. Her first book was published in 1909 and her last in 1965, the year of her death, for a total of more than twenty, which included fiction, drama, and non-fiction on everything from the Elysian Islands to Ottawa Valley Baptist history.

An early book, "Kleath," was printed in 1917 and was later, without her permission, made into a movie. In the early days of civilian aviation she made her first flight, resulting in a 1924 Saturday Night article, as well as a book "Wings in the West," written with Colonel (later, General) E. L. M. Burns. Extensive travel provided subject matter for much of her writing – she sent dispatches from as far afield locations as Tobago, Palestine and Yugoslavia – and her interest in the literary and art worlds produced articles which introduced readers to persons destined for fame, such as Yousuf Karsh and Emily Warren. Several of her novels dealt with politics in a satirical manner, a possible reason for pseudonyms on some of her writings.

Macbeth's association with the Ottawa Drama League probably started an important part of her writing, that of playwright. She wrote for both the stage and for radio drama broadcasts, the latter in the 1920s when the newly-formed Canadian National Railway opened ten radio broadcasting studios in its hotels across Canada. The broadcasts, heard locally by those with a radio receiver, were also heard by CNR train travelers who were provided with ear phones. Macbeth not only wrote dramas broadcast from CNR's Ottawa studio, she was also a part of the cast. When the CNR ceased its broadcasting activities in 1932 Macbeth became a strong advocate for the establishment of a national Canadian broadcaster.

Madge Macbeth's long and successful career as a writer began under adverse circumstances which she overcame to become a highly-regarded journalist, novelist and playwright, who, for more than a half-century, contributed greatly to Canada's literary activities.

MARION OSBORNE - Section 50, Lot 37 SE

Born in Montreal, Quebec on May 14, 1871, Marion Osborne was a poet and dramatist. She lived in Toronto for many years, but from 1920 until her death she lived in Ottawa.

She was known to have artistic, dramatic and athletic talents. She had an excellent voice, painted, sang, acted in the theatre and as a young woman, was a fencing champion in Ontario.

She published three books of poetry, two children's books and two plays, one of which was produced in Ottawa and Montreal. She was the author of Poems (1914), The Song of Israel and Other Poems (1923), Flight Commander Stork (1925), a lyrical drama entitled Sappho and Phaon (1926), and a prose comedy called The Point of View (1926).

She also wrote ballets and screenplays. She was Vice-President of the Poetry Society for Canada and councillor for Canada for the Poetry Society of England.

Osborne died on September 5, 1931

JOHN ALMON RITCHIE - Section 48, Lot 35

Born in Saint John, New Brunswick on March 31, 1863, Ritchie was a lawyer, and a clerk of the peace and Crown Attorney of Carleton County, Ontario. He also contributed to American and Canadian periodicals.

He wrote several plays produced on the American stage, including *Dinner at Eight*, *The After-Glow* and *The Worldings*. John Ritchie died in Ottawa on December 2, 1935.

LCOL WILLIAM ARTHUR STEEL - Section 17A, Lot 14

William Arthur Steel was born November 3, 1890 in Castleton, Ontario. He attended the University of Toronto, and graduated in 1915 as an electrical engineer. During the First World War, Steel he served with the Royal Canadian Corps of Signals.

Following the War, Steel joined the Canadian Permanent Force as chief engineer of the Royal Canadian Corps of Signals, where he was responsible for the North West Territories radio system and for the air navigation radio system for Canadian civil aviation. During this time, working with General McNaughton, Steel helped to invent the Cathode-Ray Direction Finder, an early form of radar technology. During this period, he was also involved in producing such films as “To the Arctic” covering Lord Byng’s trip to the North West Territories in 1925.

Steel served as the director of the National Research Council’s Radio Division from 1931 to 1933, during which time he organized their radio laboratory. After, he was named commissioner in charge of engineering operations for the Canadian Radio Broadcasting Commission from 1933 to 1936.



Steel retired from the military in 1936 at the rank of Lieutenant Colonel and had a brief excursion in politics, serving as the secretary-treasurer for W.D. Herridge’s New Democracy party. Steel went on to work as a consulting engineer on navigation and radar equipment in Ottawa, notable working on aircraft navigation tools and the construction of the DEW Line radar system.



Made by hand

MARGARET HOWETT AHEARN - Section 50, Lot 123

Born in Montreal, Quebec in 1849, Margaret Fleck was educated at McGill Model School, Mill Normal School and Bute Home. In 1888 at age 38, she went to look after her recently deceased sister's two young children in the house of her brother-in-law Thomas Ahearn. Six years later, she married Thomas who was an interesting character himself.

Ahearn became part of what must have been a very 'forward-thinking' household. Her husband Thomas started a company creating electricity, and has been called the man "who lit up Ottawa" because he provided the electricity for Ottawa's first street. Thomas was also instrumental in the development of the Ottawa Electric Railway Company, and in 1900, Ahearn became the first woman driver in Ottawa when she drove her husband's electric car down Sparks Street!

Ahearn was also one of the first members of both the Women's Canadian Historical Society of Ottawa and the Victorian Order of Nurses. She published her first paper which she presented to the Canadian Women's Historical Society of Ottawa on 11 May 1900. In the Biographical Index of Artists in Canada, she is listed as a painter.

Ahearn was a member of several other societies, which included the Ottawa Ladies' College, the Local Council of Women and the Local Board of Management. She also served as President of the Victorian Order of Nurses, and she was a director of the Women's Art Association. Ahearn died on January 3, 1915.

LCDR ALAN BROOKMAN BEDDOE - Section 41, Lot 119 SW, Grave B

Alan Brookman Beddoe was born on June 1, 1893 in Ottawa. He was educated at the Model school and later at Ashbury College. During World War I, he enrolled with the Second Battalion of the Canadian Expeditionary Force. He was captured at Second Battle of Ypres in 1915 and spent two and a half years in the prisoner of war camps at Gießen and Zerbst. After the war, he began studying art at the École des Beaux-Arts in Paris and later at the Art Students League of New York under DuMond and Bridgman. In 1925, Beddoe returned to Ottawa where he opened the first commercial art studio in the city.

Beddoe was deeply involved in the creation of the Books of Remembrance. James Purves, the artist originally chosen for the job after World War I, died in 1940 after having spent eleven years gathering the necessary materials for the book. After his death, the task passed to Beddoe, who had been working as Purves' assistant. Beddoe finished the first Book in 1942, and over the next 30 years he supervised a team of artists illuminating and hand-lettering all subsequent books, listing the names of Canadians who lost their lives serving their country's military during World War II, the Korean War and the South African Wars. Beddoe was inducted to the Order of the British Empire and received the Allied Arts Medal awarded by the Royal Architectural Institute for his work on the Books. In addition to the Canadian Books of Remembrance, he was also involved with the creation of the South African Book of Remembrance from 1956 to 1966.

Beddoe was also an expert in heraldry, and designed postage stamps, posters, crests, money, architecture and coats-of-arms as well as other materials related to Canadian heraldry. In 1942 Beddoe was commissioned to design the official badges for the Royal Canadian Navy's ships. He created over 180 for the RCN's ships and various establishments, and was appointed the navy's heraldic advisor in 1957. He also designed coats of arms for the Yukon and Northwest Territories in 1956, and painted watercolours of the coats of arms for Canada, provinces and territories. Beddoe was tapped to revise Canada's Coat of Arms in 1957, and his version remained in use until 1994.

Beddoe also painted coats of arms for individuals, various municipalities including Gloucester, Ontario and the Township of Esquimalt (Vancouver Island) and universities such as the Memorial University of Newfoundland and the University of Moncton.



During the Great Flag Debate of 1964, Beddoe was the primary advisor and artist to Prime Minister Lester Pearson, the Cabinet and the Parliamentary Flag Committee. He designed the 'Pearson Pennant' (three red maple leaves on a white background with blue bars on either side representing "From sea to sea") and produced numerous other designs for consideration. In 1968 he was made an Officer of the Order of Canada.

Beddoe died in Ottawa, Ontario on December 2, 1975 at the age of 82.

PELEG FRANKLIN BROWNELL - Section 24, Lot 73 W

Peleg Franklin Brownell was born in New Bedford, Massachusetts on July 27, 1857. He studied at Boston's Museum of Fine Arts, then went to Paris for several years where he studied under Robert-Fleury, Bouguereau and Bonnat. On his return to North America, he taught art in Montreal for a year.

Brownell moved to Ottawa in 1887 to take the position of headmaster of the Ottawa Art School, replacing the school's former principal, Charles E. Moss, another artist of note buried at Beechwood. The Art School, intended to be a school of art and design, was established in 1880 by a group of leading citizens with the support of the Marquis of Lorne, the Governor-General, and his wife Princess Louise. Brownell subsequently headed the Woman's Art Association of Ottawa (later Ottawa Art Association) before retiring in 1937. He also painted in the West Indies, the US, the Gaspé and the Gatineaus.

Franklin Brownell was a productive painter, submitting his work to exhibitions in the USA, France, England, as well as Canada. A portrait he exhibited in the USA in 1897 won a prize, as did a painting shown in a 1900 Paris exhibition. He was a regular contributor to exhibitions of the Royal Canadian Academy of Arts in the years from 1889 to 1918, a span of 29 years in which over 80 of his paintings were exhibited. He was appointed ARCA in 1894 and RCA in 1895.

A Brownell painting of Ottawa's By Ward Market, shown at the Royal Canadian Academy's 1915 exhibition is now in the Art Gallery of Ontario. Five other of his By Ward Market scenes are in the collection of Canada's National Gallery, which has a total of sixteen Brownell paintings. Their subject matter includes portraits, landscapes and flowers, the landscapes reflecting his visits to the West Indies, New England and various places in Canada.

Brownell's contribution to art included not only a large output of paintings of merit but guidance as a teacher which led to the development of the skills of students such as Ernest G. Fosbery whose work as a portrait painter and war artist is represented in the collection of the National Gallery.

Brownell died on March 13, 1946.



*Pêche sur glace, collines de la Gatineau, Huile sur toile,
61,6 x 76,83 cm. circa 1915*

JOHN BURROWS (HONEY) - Section 50, Lots 6 SW

A gravestone in Ottawa's Beechwood Cemetery is inscribed with a tribute to the one buried beneath it, "HONORED GENTLEMAN, CIVIC AND RELIGIOUS LEADER, ROYAL ENGINEER, AND SUPERINTENDENT OF THE RIDEAU CANAL. CAME TO THE WILDERNESS OF UPPER CANADA IN 1816, FROM ENGLAND." The tribute's subject, John Burrows, died in 1848 and was buried in a cemetery in Hull, but in 1882 was given a new grave in Beechwood Cemetery. Its records give no reason for the transfer, but by it Burrows returned to the community in which he had lived, and played an important part, during its early years when it was known as Bytown.

The decision of John Burrows to leave England for a life in wilderness, which was his destination, that area of Upper Canada at the junction of the Rideau and Ottawa Rivers, is puzzling, also his use of his middle name (his mother's surname) as his surname, for when he was born near Plymouth, England, on May 1, 1789, he was named John Burrows Honey. It has been suggested that his association with a radical political group made it advisable for him to leave England and to take another name.

Burrows was a civil engineer in England, also a member of the militia, both of which may account for his skill in sketching as well as water colour painting. He left for Upper Canada in 1816, settled briefly in Nepean Township which fronts the Ottawa River west of the Rideau, but soon went back to England. In 1818 he returned with his wife and brother and bought land in the township while his brother acquired property on the other side of the Rideau. His training in engineering enabled Burrows to work as a surveyor, and when construction of the Rideau Canal was undertaken he was employed by the British Army's Royal Engineers, the builders of the canal.

The Rideau Canal had been planned soon after the War of 1812-14 ended. The American invasion of Canada in that war demonstrated the need, in the event of another invasion, for a waterway in addition to the St. Lawrence River for travel between Montreal and Kingston. Preliminary plans called for it to follow rivers and lakes between Kingston and the junction of the Rideau and Ottawa Rivers, the latter providing passage from there to Montreal. The many rapids and falls along the waterway's length of about 150 miles (240 km) required the construction of dams, canals, and 47 locks to raise and lower ships.

In 1826 Lieutenant Colonel John By of the Royal Engineers arrived in the area where the Rideau meets the Ottawa to start construction of the canal. Late that year Lord Dalhousie, the Governor, officiated at a ceremony marking the commencement of the project. Barracks for the soldiers and a house for Colonel By were built on a hill overlooking the site of a series of locks that would join the canal to the Ottawa River. The hill became known as Barracks Hill, but the name was changed three decades later to Parliament Hill.

Colonel By was given many powers to carry out the project, including making surveys and expropriating property. He established streets and lots, with rents from the lots used for general improvements such as drainage, bridge-building and the provision of wharves. A road laid out to the east and west of the canal's locks, now Wellington and Rideau Streets, soon had buildings along it and a community was started which in 1827 took the name Bytown, named after the colonel. That part of Bytown west of the canal became Upper Bytown, to the east, Lower Bytown.



In 1823 Burrows had purchased the land on which the locks and canal were built but sold it before the locks' location had been decided, which made the new owner, Nicholas Sparks, wealthy from the land's greatly increased value. One of Colonel By's projects was the construction of a series of bridges over the Chaudière Falls of the Ottawa River to link Bytown with a settlement founded in 1806 by Philemon Wright. He sent rafts of timber to Quebec by way of the Ottawa River and the St. Lawrence, the timber then sent to England. A drawing of one of the bridges, dated 1827 was signed by Burrows and other drawings of it, dated 1828 and 1830 bear the names of Burrows and Colonel By. Another project in which Burrows was involved was the improvement of the passage of timber on the Ottawa River. His drawing, titled "Plan of improvements in timber channel at Chaudiere Falls," was dated 1829. His name was followed by the title "Overseer of Works."

In the course of the canal's construction Burrows took part in several surveys and explorations of the route. Measurements were made of the depth of water along rivers and lakes, and determinations made of the availability and quality of stone required for masonry work, as well as the suitability of stone for making lime for mortar. Since the route passed through areas of wilderness axemen cleared the way for others. On his second such trip, in July, 1827, Burrows travelled with three army officers, masonry contractor Thomas MacKay, and John Mactaggart, a Scottish engineer appointed by Colonel By to be the project's Clerk of Works. Four canoes carried the party, their supplies and assistants.

In his diary Burrows wrote about the difficulties they encountered. They often passed through swamps containing “Canadian thistle and prickley (sic) ash which sting through the clothes and cause an intolerable pain.” After a day’s work in “pelting pityless (sic) rain,” the work ending about dark, he was “much fatigued, wet and hungry.” At night there was no relief “from the suffering sting of the muskeetoos (sic) and flies.” John Mactaggart took ill on the trip, suffering inflammation of the skin, and his work on the canal greatly affected his health. When the party reached Kingston, Burrows described the place where he stayed there as “nothing was of the best yet every thing seemed a luxury after coming from the Bush.”

On several of his trips on the waterway Burrows made sketches and water colour paintings of scenery and canal structures, which undoubtedly provide the first views of many settlements. In 1832, when the canal was completed, his pencil sketches included “views of the canal at Newboro, the locks at Edmond’s and Maitland’s Rapids.” He made many water colour paintings in the 1840s, mostly scenes of the locks at various places along the waterway. His painting of Smith’s Falls shows the canal, a sailboat, the locks, and about 20 houses. His paintings of locks included Old Slys, Merrick’s Mills, Burritt’s Rapids, Long Island, Hogs Back and Hartwells Locks. In addition to his drawings, sketches and paintings, Burrows prepared several maps of Bytown, one of them, showing proposed fortifications near the locks and canal, reflecting the military nature of the canal.

One of Burrows’ drawings of the Chaudière bridges became an illustration in books about Canada. When John Mactaggart, his associate in the early stages of the canal’s construction, left Canada in 1828 suffering from the effects of swamp fever, he published a two-volume book on his Canadian experiences (“Three Years in Canada ...”), using the Chaudière drawing as an illustration. Another author, Joseph Bouchette, also used it, in his book “The British Dominion in North America,” published in London in 1831. John Mactaggart died in 1830, soon after his book was published.

The Rideau Canal was an important factor in the settlement and development of the areas along its route. John Burrows remained, after its completion, in the British department that operated the canal, eventually becoming superintendent. The costs of the canal’s operation consistently exceeded the income from its tariffs and as Canada entered the railway age the canal suffered from the competition. As a result, efforts were made to have it closed and filled in, fortunately not carried out. The canal continues in service after almost two centuries of use, as a recreational waterway, and a memorial to a great engineering undertaking, constructed with skill under the most adverse of conditions.

The considerable contributions that Burrows made to the canal’s construction and operation were matched by his contributions to the community of Bytown. Appointed by Colonel By to be a town councillor, he also served as a Justice of the Peace. His strong religious beliefs led him to pay for the building of Bytown’s first church, a Methodist chapel, and when it burned down his house became a chapel until a new one was built.

Although in poor health, John Burrows continued to work at the canal until his death on July 27, 1848 in Kingston. Bytown’s newspaper “The Packet” in its notice of his death, described him as “one of the earliest inhabitants of Bytown and much regretted by numerous friends and acquaintances.” It announced the date of his funeral, stating that “The inhabitants generally are respectfully invited to attend.”

[Bio written by Bryan Cook]

ALFRED M. EDMONDS - Section C, Range 12, Grave 17

Alfred M. Edmonds was born in 1821 at Bishopstone, Berkshire, England. Very little is known about his early life, but by the 1860s he was living in the Ottawa area – in 1863, he had won an award for drawings of Ottawa Valley lumbering while he worked as a teacher and draughtsman in Burnstown, Ontario. His drawings of the Haycock Iron Mine, can be found online at the Library and Archives Canada, are some of the earliest representations of the rural Outaouais region. Oddly, Edmonds never appeared in any Canadian census.

By 1880, Edmonds was living in Ottawa, where he worked as a cartographer for the Canadian Pacific Railway and the Department of Railroads and Canals. During this time, Edmonds also worked as an assistant to Sir Sandford Flemming, then-head of the Canadian Intercontinental Railway. Several of his maps and book illustrations survive at Library and Archives Canada, and he was commissioned by the Governor General, Lord Dufferin. He continued this work in Ottawa until 1890, living in various rooming houses.



Sadly, Edmonds life did not end well. According to the Ottawa Journal, he was arrested on February 27, 1893 – the paper describes him as “a pale, delicate-looking man, who it is thought was insane.” The magistrate instructed that he be sent to hospital, but for reasons unknown, Edmonds was sent to jail on April 6th of that same year. He died at the Ottawa Protestant Hospital on November 23, 1893 of natural causes, but his passing sparked an inquest.

Apparently, there were some efforts to secure him a place in an asylum in Toronto, but he was refused admittance. The inquest concluded that while Edmonds died of natural causes, he should never have been detained in a jail.

ERNEST GEORGE FOSBERY - Section 37, Lot 44 E Ctr

Born in Ottawa on December 29, 1874, Ernest Fosbery was the son of civil servant Henry Fosbery and Charlotte Hall. He was educated in Ottawa and studied art under Franklin Brownell; he also studied in Paris and made an extensive tour of European galleries before returning to Canada. In 1907, he was appointed instructor in drawing and painting at the Art Students' League, Buffalo, New York. Fosbery returned to Ottawa in 1911, opened a studio, taught at the Ottawa Art Institute and devoted much of his time to portraiture.

At the outbreak of the First World War, Fosbery joined the militia and served for several months with the Governor General's Foot Guards before he volunteered with the Canadian Expeditionary Force in June 1915. He was wounded in the Battle of the Somme and was Mentioned in Despatches.

In 1918, he was appointed an official war artist with the rank of Major and amongst a variety of war subjects; he completed paintings for the Canadian War Memorials which included portraits of two Canadian Victoria Cross recipients: Pte. M.J. O'Rourke, V.C., and Sgt. W.T. Holmes, V.C., both of which are now in the Canadian War Memorials collection at the National Gallery of Canada.

Fosbery was also responsible for introducing A. Y. Jackson, who later became a member of the Group of Seven, to Lord Beaverbrook, Canadian-born tycoon, writer and politician. During WWI, the Canadian government had put Lord Beaverbrook in charge of creating the Canadian War Records Office in London, and he made certain that news of Canada's contribution to the war was printed in Canadian and British newspapers. However, Lord Beaverbrook had no knowledge of Canadian artists – it was only on the suggestion of Fosbery that he decided to give Canadian artists an opportunity to record the activity of their country's fighting forces. Thanks to Fosbery, Jackson was transferred to the Canadian War Records branch as an artist where he went on to create important pictures of events connected with the war, and later worked for the Canadian War Memorials as an official war artist from 1917 to 1919.

Following the war, Fosbery pursued his career as a portrait painter in Ottawa, raised a large family and was actively involved with the Royal Canadian Academy of the Arts, serving as President of the Academy from 1943 to 1948. His paintings of prominent Canadians, including Viscount Byng of Vimy, Chief Justice Lyman Duff and the Honourable Ernest Manning, can be found in collections at the National Gallery, Library and Archives Canada, the House of Commons, the Canadian War Museum and elsewhere.

Fosbery died at Cowansville, Quebec on February 7, 1960.

LIONEL GOOCH FOSBERY - Section 51N, Lot TG 1, Grave 1

Lionel Gooch Fosbery was born on January 12, 1879 in Ottawa. He was both an artist and a teacher, as was his brother, Ernest. However, while his brother pursued painting, Fosbery chose a different medium, and became a sculptor.

Fosbery initially left Ottawa in 1918 to become a homesteader in Manitoba, but ten years later he changed his vocation to sculpture, traveling to the USA for study at the Art Institute of Buffalo and at Boston's Copley Society of Art and Museum of Fine Arts. He also studied in Paris and London, and had a studio in the latter, but returned to Ottawa in 1915 at the outbreak of the First World War. Back in Ottawa, he established a studio and became a teacher at the Women's Art Association, the Ottawa Art Club and the Technical High School.

Fosbery's numerous sculptural works included busts, relief tablets, figures and medals. An early work, commissioned by Queen Mary, was a plaque of the Duke of Windsor. Fosbery's busts of Prime Ministers Laurier and Borden are in the House of Commons, and he carved busts of many prominent persons.

Fosbery died February 10, 1956. On his death, he was described as "one of Canada's most accomplished sculptors."

FAITH FYLES - Section 40, Lot 80 SE, Grave 1

Faith Fyles was born September 30, 1875 in Cowansville, Quebec. Her father was the Reverend Dr. Thomas Fyles, an Anglican clergyman (and entomologist) who came to Canada from England to establish churches.

Fyles graduated from high school with honours, entered McGill University with a first-class scholarship and completed a B.A. degree. After graduation, she spent a year studying the flora of Quebec with her father and took art classes. Fyles then taught school for six years, which was followed by a year travelling and studying in Europe.



In 1909 Fyles obtained a clerk's position in the Department of Agriculture in Ottawa as an assistant seed analyst. Two years later, she was transferred to the Botany Division at the Experimental Farm as an assistant botanist, where she was put in charge of the Arboretum. She was also responsible for identifying the large number of plants sent to, or collected by, the division. During this time Fyles also prepared a bulletin, Principal Poisonous Plants of Canada which was illustr

In 1920 Fyles became the first artist employed by the Horticulture division, where she worked under William Tyrrell Macoun. Additional publications and the creation of a herbarium came from her work in the Department.

In 1931 poor health forced her retirement, but she continued painting in oils, pastels and watercolours. For two decades she had entered her work in Royal Canadian Art exhibitions and exhibited it elsewhere, work that expressed an appreciation of nature's beauty, especially that of plants and flowers. Fyles died on October 22, 1961.

HAMILTON PLANTAGENET MacCARTHY - Section 29, Lot TG 78

Born in London, England in 1846, Hamilton Plantagenet MacCarthy was renowned for his busts of British political and military dignitaries. Leaving England for Canada in 1885, ostensibly to take up farming, he found his artistry in much greater demand. He made a reputation sculpting busts and monuments celebrating Canada and Canadians, and in 1892 he joined the Royal Canadian Academy of Arts.

After the Boer War, Canada's first time sending a contingent to fight in a foreign war, memorials were much in demand to commemorate those killed as a result. MacCarthy was called on to make more Boer War Memorials than any other Canadian sculptor, and these statues can be found throughout Canada. His body of work also includes a statue of Alexander Mackenzie and the Samuel de Champlain statue on Nepean Point in Major's Hill Park. MacCarthy passed away on October 24, 1939 at the age of 93.

PAUL ALFRED ERNEST MEISTER - Section 21, Lot 59 W Ctr

Paul Alfred Ernest Meister was born in the Staffordshire pottery area of England on April 10, 1892. He was an artist, and signed his work with the pseudonym Paul Alfred. He was educated at Hanley's Northwood National School from 1896 to 1906, and the Polytechnic School of Art at Hanley between 1902 and 1906. His family came to Ottawa in 1906, and in 1909, at age 17, Paul was listed in Ottawa's city directory as the student of an architect, which continued until 1914 when the directory listed him as draftsman. Early in WWI he joined the army and served in England. After, he studied at London's Chelsea Polytechnic School.

After completing his degree, Meister returned to Ottawa where he obtained employment as a clerk in the government's Department of the Interior. In 1923 he was designated a map draftsman in the same department, continuing as such until 1928 when his job in the department became "artist." He was listed as such in the city directory until 1932, when he became a senior draftsman in the Department of Justice, but reverted to artist in 1933. Meister was transferred to the Department of the Interior in 1934, classed as artist, but from 1935-1938 he worked as a clerk in the National Revenue Department. The city directory for 1939 listed him as an artist but gave no affiliation with a government department. In 1940, Meister joined the army and served in England and on his return to Ottawa worked for the Department of National Defence until his retirement in 1950. During his time in the military, he also painted murals for the Officers' Messes in Ottawa and Petawawa.

In addition to his art work for government departments, Meister was active in local and national art affairs, exhibiting his paintings and contributing to the formation of artists' associations, being a charter member of the Ontario Society of Artists, the Canadian Painters in Watercolour and he was a member of the Graphic Arts Group. He became, in the 1920s, an instructor in watercolour painting at the Ottawa Art Association School and was a member of a group of artists, "The Ottawa Group," which included Harold Beament, Frank Hennessey, Florence McGillivray, Graham Norwell, David Milne and others. They arranged exhibitions of their work, such as in 1924 at the University of Toronto's Hart House. Later that year the works of many of the group (including Paul Alfred) were shown at the British Empire exhibition in London, England.

CHARLES EUGENE MOSS - Section 35, Lot 11E

Charles Eugene Moss was born on November 10, 1860 in Paulding County, Ohio. He was an artist, and as a young man he studied under J. R. Meeker in St. Louis from 1876 to 1877, before moving to Paris to continue his studies in 1878.

Moss arrived in Ottawa in 1883, where he began teaching at the Ottawa Art School and at Miss Harmon's Home and Day School. He exhibited his paintings at the Paris salons, New York and the Royal Canadian Academy of arts. Examples of his art are in the National Gallery and the Royal Ontario Museum.

Moss died January 25, 1901, at the young age of 40.

WILLIAM STUART TAGGART - Section 39, Lot 18 SW

Born in Stouffville, Canada West in 1859, Taggart studied portrait painting in England. He lived in Ottawa during the last 30 years of his life and painted portraits of Sir John A. Macdonald, Sir John Thompson and Sir Wilfrid Laurier. He died in Ottawa on December 17, 1925.

VICTOR TOLGYESY - Section 24, PC 202

Victor Tolgesy was born on August 22, 1928 in Miskolc, Hungary. He and his parents arrived in Ottawa in 1951, having fled as refugees from their homeland Hungary, spending time in refugee camps in Germany along the way.

As a young man, Victor had shown little interest in becoming an artist, although in camps he had made small carvings from wood. In Ottawa, however, after finding work and attending the Ottawa School of Art, he became interested in sculpture in various mediums, including wood, laminated plywood, papier-mâché and metal. His works in such materials won awards and are represented in the National Gallery and other collections. For many years he also taught at the Ottawa School of Art.

Tolgesy's art can be found throughout Ottawa. Once such piece, showing denizens of the market and their products in floating clouds, hangs in the Byward Market building's mezzanine and is called McClintock's Dream. The round red pin-wheel above the main entrance of the Ottawa Public Library is also by Tolgesy, and is titled Man's Fortunes

Tolgesy died in Ottawa on January 6, 1980.

Photographers

JAMES ASHFIELD - Section 28, Lot 27 NW- East Half

James Ashfield was born in Bytown on October 10, 1847, son of Irish immigrants John and Elizabeth Ashfield. When he died, local papers noted his contributions to the Methodist church and his mercantile career in which he specialized in crockery and glassware.

But James Ashfield was also a photographer. When the well-known Montreal photographer, William Notman, closed his Ottawa studio in 1884, Ashfield took over. He renamed the studio at 98 Wellington Street, opposite the Parliament buildings, the Royal Studio and Art Rooms and sold photographs of well-known politicians, public figures and current events, as well as albums and frames.

By the early 1890s, Ashfield no longer advertised himself as a photographer, but in his brief career, he can be remembered for two accomplishments. In 1885, he photographed Robert Harris's famous painting of the "Fathers of Confederation" in the Parliament buildings, and sold copies from his studio. The original painting was later lost in the 1916 fire. He also took a series of photographs of the voyageurs selected from the Ottawa area for the little known Nile Expedition, as part of the courageous effort to relieve Khartoum and save Major General Charles Gordon. These photographs are unique and are the sole photographic record of this odd chapter in Canadian military history. Ashfield died at Ottawa, Ontario, on 19 March 1922, his career as a photographer long forgotten by local newspapers who reported on his passing.

FREDERICK GEORGE ASHTON - Section G, Range 40, grave 3

Born in London, England on April 6, 1888, Frederick George Ashton was a photographer. Ashton was also a member of the Camera Club of Ottawa. He produced pictorialist inspired oil prints between 1925 and 1935. Several of his works are held by the National Gallery of Canada. Ashton died in Ottawa on February 5, 1967.

ADAM BALLANTYNE - Section 50, Lot 35 NW

Adam Ballantyne was born in Ottawa on September 22, 1870, to James Ballantyne, a successful coal and lumber merchant who was one of the Camera Club of Ottawa's first members. Ballantyne was a successful merchant by day, but had a strong interest in photography. He served as secretary of the Camera Club in 1899-1900.

Several hundred Ballantyne family photographs are held by Library and Archives Canada. They provide a fascinating view of family life between the late 1880s and the First World War. The Ballantyne family and their involvement in amateur photography provide the real evidence that they were amateur in name only, because they approached photography as an art form and have left us an invaluable record of daily life.

Ballantyne died March 29, 1945.

ISA MAY BALLANTYNE - Section 50, Lot 35 NW

Isa May Ballantyne was born in Ottawa on May 7, 1864, to James Ballantyne, a successful coal and lumber merchant who was one of the Camera Club of Ottawa's first members.

Ballantyne was a cultured woman with a life-long interest in the arts, including literature, music, painting and photography. She served as vice president of the Camera Club of Ottawa in 1898-1899.



Ballantyne Kitchen circa 1896 - (LAC PA-134211)

Several hundred Ballantyne family photographs are held by Library and Archives Canada. They provide a fascinating view of family life between the late 1880s and the First World War. The Ballantyne family and their involvement in amateur photography provide the real evidence that they were amateur in name only, because they approached photography as an art form and have left us an invaluable record of daily life.

Ballantyne never married, and died May 6, 1929, on the eve of her 65th birthday. She was survived by her brother, Adam.

CHARLES BINKS - Section 22, Lot 45 SE

Charles Binks was born in Ottawa, Ontario, on 4 May 1875. As a young man he worked as a clerk in a law firm, but by 1894 he was working as a photographer with Bunting and Company, photo engravers.

In 1895 or 1896, Binks opened his own photography business and remained in business for the next thirty years. Prior to the First World War, he managed the William Topley studio for a short time, but soon was on his own again.

Binks was a star lacrosse player in his youth and may have been inspired to enter the photography business by Alfred Pittaway. Other sources suggest that as a young teen, he learned his technical skills from James D. Wallis, a veteran Ottawa photographer.

Binks died suddenly on August 10, 1926, he was only fifty years old. His son Russell, with assistance from other family members, continued to operate Binks and Company for several years and sold a wide range of photographic supplies, pictures and framing in addition to studio photography. The Binks business ceased to operate in the early 1930s, undoubtedly a victim of the economic depression.

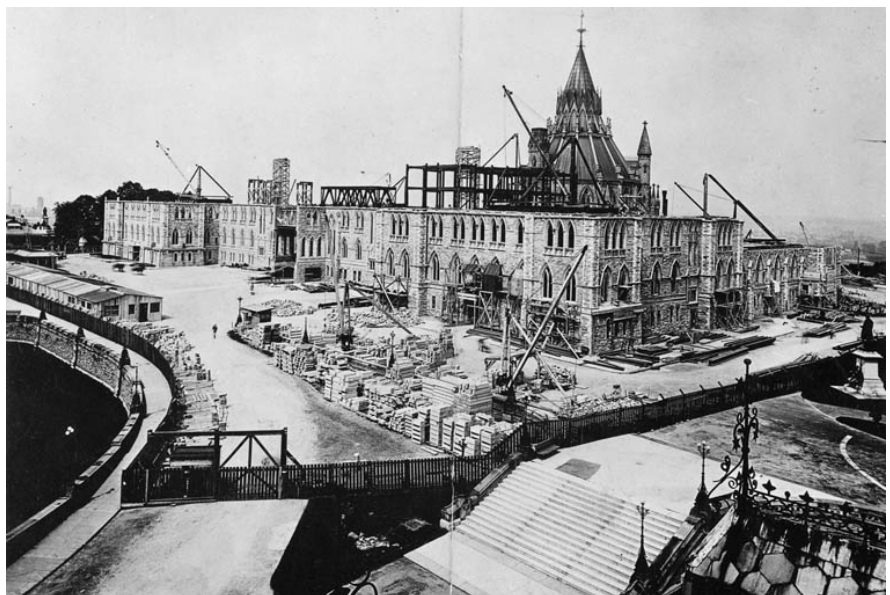
SAMUEL J. JARVIS - Section 48, Lot 27 NW

Samuel J. Jarvis was born in Ottawa, Ontario on May 11, 1863. As a young boy he learned photography from his uncle and namesake, Samuel Jarvis. In 1882, he entered into partnership with Alfred G. Pittaway, a successful collaboration that continued, with one break, until 1936.

In his own right, Samuel Jarvis had an extraordinary career. Aside from family and individual photographs, Jarvis specialized in large composite pictures. In 1893, he won an award at the Chicago World's Fair for his photograph of the members of the House of Commons. His photographic portraits of Prime Ministers Sir John A. Macdonald and Sir Wilfrid Laurier were later used as models for their statues that now stand on Parliament Hill.

For decades, Jarvis and Pittaway, together and as individual entrepreneurs, were dominant forces in the Ottawa photographic community and inspired countless others to take up the profession. Their studios were always busy; in addition, they sold camera equipment, supplies, albums and more.

Samuel Jarvis was a name in Ottawa photography for almost 60 years and his family photos are cherished to this day. He died at his home in Ottawa on 13 November 1952.



*Rebuilding of the Centre Block, Parliament Buildings, c. 1917-1918.
Photo taken by Samuel J. Jarvis (MIKAN 3319865)*

ALVIRA LOCKWOOD - Section E, Range 11, Grave 8

Alvira Lockwood was born in Kemptville, Canada West, in 1845, daughter of Joseph and Malinda Lockwood. Her father had been taking daguerreotypes for several years when he decided to settle his family in Bytown in early 1852. He was the first resident photographer in the city.

Joseph Lockwood died in 1860, leaving his wife and six children. As a young teenager, Lockwood, who had often assisted her father, assumed responsibility for the business with her mother and siblings. She continued the Lockwood photograph business for over twenty years. In the early 1880s, Lockwood decided to pursue her interest in art. She first moved to New York City and subsequently, spent five years in Paris studying art before returning to Ottawa in 1891.

Lockwood, nurtured in photography, was now an artist with an interest in all media. She taught art appreciation classes, she mentored young artists and was, by all accounts, one of most picturesque women in the Ottawa art community.

She died on 5 April 1925 and is buried in an unmarked grave on the far eastern side of Beechwood Cemetery. Unfortunately, her archive of photographs was destroyed in the 1920s. Sadder still, her brief newspaper obituary makes no mention of the fact that she was not only Ottawa's first female photographer, but undoubtedly its youngest.



DANIEL ALEXANDER McLAUGHLIN - Section 28, Lot 19 SE

Daniel McLaughlin was born in Quebec City on 16 February 1865, the son of Samuel McLaughlin and Mary Jane Fitch. Samuel McLaughlin was a photographer with the Board of Works, later known as the Department of Public Works, since the fall of 1859. He retained this position until the mid-1890s when he was succeeded by his son.

As a young man, McLaughlin was in the photo engraving business in Ottawa, but often assisted his father with his photographic work. In October 1896, he was appointed the official government photographer for the departments of Public Works and Railways and Canals in place of his father who had retired. And like his father before him, McLaughlin was responsible for creating a photographic record of new federal government construction, including buildings, railways, canals and other public works.

McLaughlin married Sarah O'Donnell in 1895, but he was a widower with seven children when she died unexpectedly on 20 May 1917.

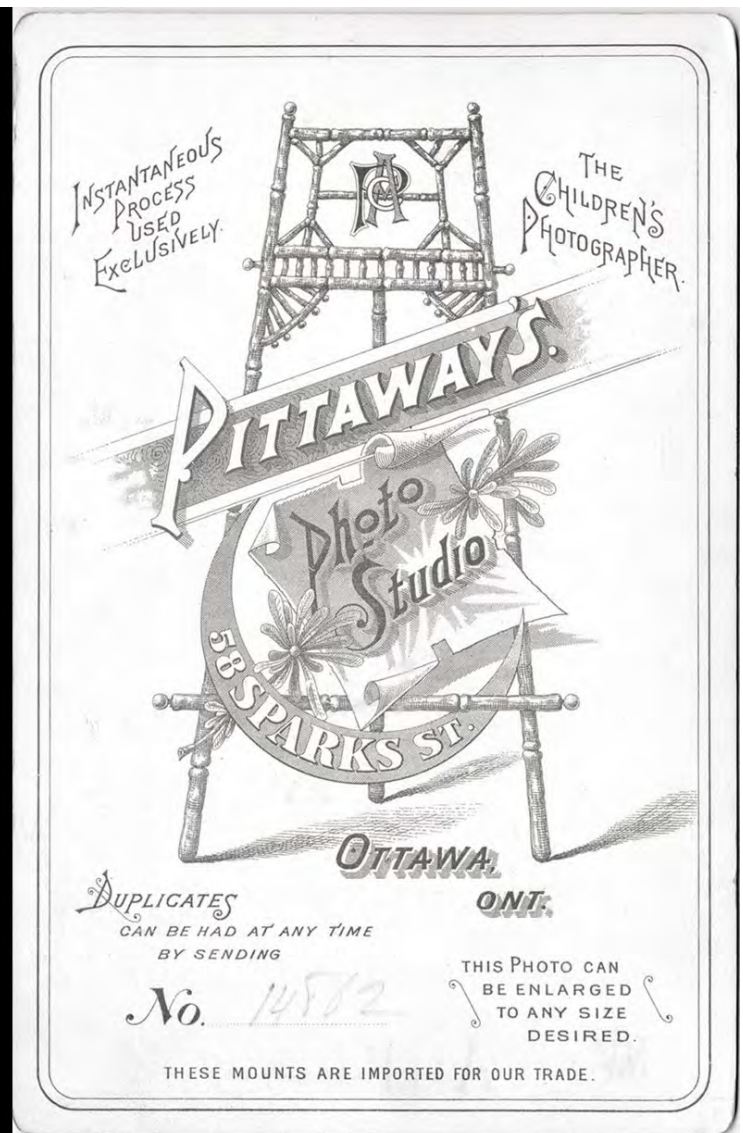
ALFRED GEORGE PITTAWAY - Section 41, Lot 124

Alfred George Pittaway was born at Portsmouth, England, on December 18, 1858 and immigrated to Ottawa with his family as a young boy. In May 1879, he married Grace Bruce at Kemptville, Ontario, and settled in Ottawa. From an early age, he was interested in all sports, and would become a prominent organizer and supporter of lacrosse, hockey, football and other sports in Ottawa.

Pittaway, however, is best remembered as one of the most prominent photographers to capture the faces of Ottawa. He learned the trade from Samuel Jarvis, and in 1882, entered a partnership with Jarvis's nephew, Samuel J. Jarvis, a partnership that would thrive for over fifty years.

From his studio on Sparks Street, Pittaway was frequently called upon to photograph government officials, social events at Rideau Hall, society weddings, sports teams and ordinary people. He prospered as a photographer because of his attention to artistic quality. Today, his photographs can be found in archives, museums and private collections throughout the region. He was one of Ottawa's premier photographers. For a time, he used the Stanley Cup as a prop in his photographs of local hockey teams.

After more than 45 years in the business, Pittaway retired in the late 1920s and died at his home on Carling Avenue on the 18 of January 1930.



CHARLES STORY TAGGART - Section 37, Plot 99 NE. Ctr

Charles Story Taggart was born in 1871, and came to Ottawa with his family in 1885, where his father advertised himself as an artist and photographer. Within a few years, Taggart and his father were operating a studio at the corner of Bank and Wellington streets, where they also did framing and sold artists' supplies.

The Taggarts faced stiff competition in the photography field. Just blocks away were the studios of well-known photographers such as William Topley, Pittaway and Jarvis, and James Wallis just to mention the leading figures in the trade at the time. The Taggarts diversified and by the early 1890s, in addition to photography, they worked as real estate agents, sold insurance and acted as auctioneers.

Charles S. Taggart died on 7 April 1906 at the young age of 35, leaving his wife Florence and two small children. By this time, he had left photography behind and was manager of the Northern Life Insurance Company. His father, Christopher, later served as a city alderman for many years and retired from all of his business ventures just prior to the First World War.

ELIHU SPENCER - Section 48, Lot 27 SE

Elihu Spencer was one of Ottawa's first photographers to meet with commercial success, although he was in the business for only ten years from 1859 to 1869. He was born in Canada East, now Quebec, in 1818. In July 1840, he married Nancy Flynn and they had several children. At the time of the 1851 census, he was residing in Hawkesbury, Canada West, where he is described as a "dagarian" or "daguerreotype" artist. Evidence suggests that the Spencers may have resided in the United States for a time, but in 1859, Elihu opened a photographic studio in Ottawa, or as he called it, a "Gallery of Art," on Sparks Street near Elgin.

Spencer's business thrived for the next decade. He specialized in the small "cartes de visite" and cabinet photographs and at one time employed five people, one of whom may have been his son, Joseph. He was also an award winning photographer for his scenes of Ottawa and environs. His photographs and stereoscopic views of government buildings, especially during the construction of the Parliament buildings, were very popular with the public. In the 1860s, visitors to Ottawa were encouraged to stop by his studio to examine "his specimens of Photographic Art."

Records are inconclusive, but it appears that Elihu Spencer left Ottawa by 1870; he may have retired from photography. He lived for many years in Dundee, Quebec, but returned to Ottawa in the mid-1890s to live his remaining years with his daughter, Sarah Cluff.

When he died in July 1898, Ottawa newspapers made no mention of the fact that he had been a photographic pioneer in the city.

(Elihu Spencer took this photo of the Parliament Hill crowds gathered for Dominion Day in 1867.)

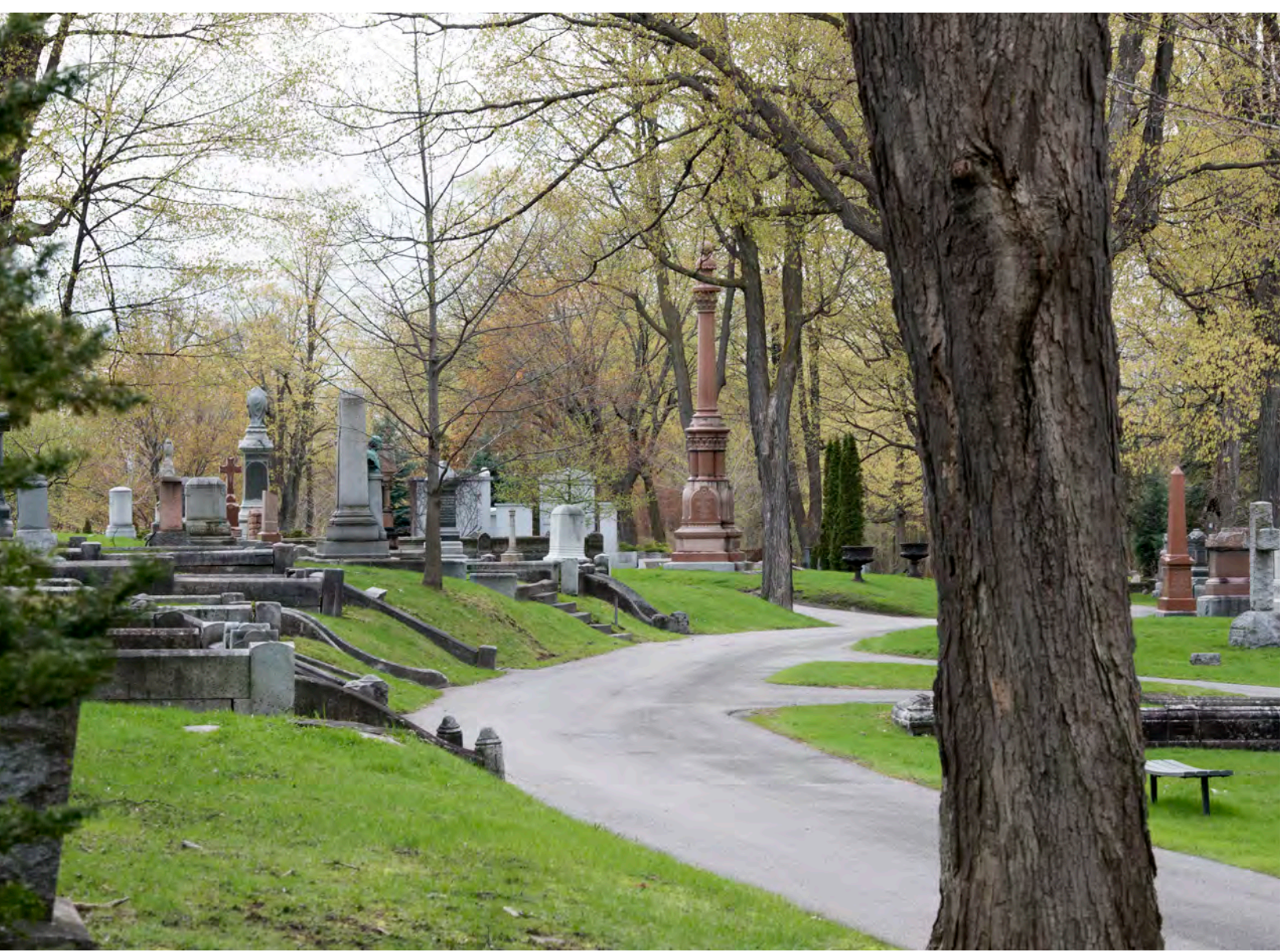


JAMES DODRIDGE WALLIS - Section 19, Lot 114 SE

James Dodridge Wallis was born in Huntingdon, Quebec in 1837. He resided in New York State for some years, but in the late 1860s relocated to Kingston, Ontario, in business as a portrait photographer.

Shortly afterwards, Wallis moved his family and business to Ottawa and joined other photographers on Sparks Street where he specialized in family photos and “cartes de visite.” He was proprietor of a very successful business, but in October 1893 he accepted a temporary appointment as a photographer with the Chief Astronomer’s Office. While he continued with his portrait business, he was now responsible, among other duties, for photographing the night skies, and supervising other photographic work undertaken by the Department of the Interior. His position was made permanent in July 1905. James Wallis did not retire from the Observatory until 1920, in his 83rd year.

James Wallis was also a nationally known curling enthusiast who received numerous trophies and awards over the course of a 40 year career. Countless Ottawa families have a Wallis photograph of their ancestors. His career as a man behind the camera spanned an incredible seventy years. Wallis died on 21 July 1926.



WILLIAM JAMES TOPLEY - Section 21, Lot 10S-11 S

Born in Montreal in 1845, Topley's career started off when his mother bought him a camera and lessons from William Notman. In 1864, Topley took a position in Notman's gallery, managing the Ottawa branch. In 1872 he purchased the business and operated it for 39 years.

During his career he took pictures that depicted all aspects of Canadian life and history, from Indigenous and immigrants to our nation's leaders. In the 1895 issue of the Canadian Photographic Journal, he and his studio were praised as being one of the nicest studios in Canada and that he was a first-class photographer. His skills in the art of photography attracted many upper class and political patrons to his studio including Sir John A. Macdonald, Princess Louise, daughter of Queen Victoria, J.R. Booth & Sir Sandford Fleming. Topley's photos include the lives of ordinary Canadians and how they were engaged in the building of a new nation.

After his retirement, a vast collection of 150,000 photographs was acquired by the Public Archives of Canada providing a rich record of this country's history and development. He died on November 16, 1930 in Vancouver and was returned to Ottawa for burial. Topley's photographs have preserved Canadian life and this country's early years as a nation and showed the progress of its development well into the 20th century.



*William James Topley (Canadian, 1845- 1930) Ottawa. North-east View from Parliament, c. 1888.
Collodion printing out paper.*

The Beechwood Way

Musicians

VIOLET ARCHER - Section 19, SG 280

Violet Archer was born Violetta Balestreri on April 24, 1913 in Montreal to a family of Italian immigrants. In response to her early interest in music, the family bought Violet a piano at age nine, and she soon received formal training. At age sixteen she began to compose music and her first composition, like many others in the course of her career, was an attempt to put poetical work into musical form.

Archer obtained a teacher's certificate for the piano from McGill University in 1934, a degree of Bachelor of Music in 1936, followed in 1938 by a diploma of the Royal Canadian College of Organists. Her extensive academic achievements included a Master of Music degree from Yale University in 1949. In 1942 she studied in New York under Hungarian composer Bela Bartók, who suggested the use of folk melodies and harmonies in her compositions, and at Yale she was a student of Paul Hindemith. Her studies were supported by scholarships and fellowships from universities and the Canada Council, and her detailed knowledge of many instruments, including the piano, organ, clarinet, strings and bass, provided a firm foundation for her compositions.

Archer's early teaching positions included McGill and American universities. In 1962 she became a professor at the University of Alberta, where until 1990 she taught music and musical composition. She also served as the resident composer at the Banff Centre for the Arts. A list of her compositions, exceeding 120 works, includes a symphony and other orchestral works and various solo, trio and quartet pieces for the piano, organ, strings and other instruments. Many of her compositions were based on Biblical texts, poetry and folk songs, and many have been recorded.

Archer's accomplishments were recognized by numerous awards, including honorary degrees from a number of universities, and her appointment, in 1983, to the Order of Canada. In 1993 she was named by an American organization as "International Woman of the Year", and in that year another American institution described her as "The most admired woman of the decade". Archer died in Ottawa on February 21, 2000.



JOHN WILLIAM BEARDER - Section 50, Lot 63 SW

Born in Bradford, Yorkshire, England on December 26, 1873, John William Bearder was an organist and composer. His musical talents became apparent at a young age – he was only 12 when he held the first of many positions as organist-choirmaster in English churches. Bearder's family came to Canada and initially settled in Sherbrooke, Quebec, where Bearder was the organist at St Peter's Anglican Church from 1907 to 1913. By 1913 he had relocated to Ottawa, where he served as the organist successively at All Saints Anglican Church and St Matthew's Anglican Church until 1950.

Bearder was also an active member of the musical community, and served as the president of the Canadian College of Organists (later Royal Canadian College of Organists) from 1926 to 1927, and was chairman of the CCO Ottawa Centre for several years. He also founded the Ottawa Collegiate Institute Orchestra in 1915 and served as the music director for the school from 1919 until 1938. Bearder supervised several other school orchestras until roughly 1950. He was an examiner from roughly 1928 to 1937 for Bishop's University and the Dominion College of Music.

During his long career, Bearder gave over 200 recitals in Ottawa churches, and composed and arranged many songs and choral pieces for church use and also wrote for violin and piano. Most of his works remain in manuscript, though his Communion Service in B Flat, Morning Service, and Evening Service were published by Woodward, London. Several of his songs, including 'Canadian Born,' 'When I Survey,' and 'Be Thou My Vision,' received public performance. Bearder also dabbled in journalism, and for a time was music editor of the Ottawa Journal.

Bearder died in Toronto on May 6, 1958 at age 84.

JOHN EDGAR BIRCH - Section 40, Lot 27 SW

An organist and composer, John Edgar Birch was born in Reading, England on August 25, 1862. The son of an Oxford professor of music, Birch was a chorister in the Royal Chapel in Windsor, later studying in London. When he came to Canada around 1891, Birch became organist and music master at Trinity College in Port Hope, Ontario. In 1894, he moved to Montreal where he was organist at Christ Church Cathedral and a professor at the Dominion College of Music.

In 1895, Birch moved to Ottawa where he was appointed principal of the Canadian College of Music and became the director of the Schubert Club. He also served as the organist for various local churches, including St. George's Anglican, Knox Presbyterian and the then-newly completed All Saint's Anglican in Sandy Hill.

In 1897, Birch founded and conducted the Ottawa Choral Society, conducting the group's first concert on January 11, 1898 and remained conductor

WILLIAM WILFRED CAMPBELL - Section 22, Lot 41 NE

William Wilfred Campbell was born in Kitchener (then Little Berlin), Canada West in 1858. His father was an Anglican clergyman charged with setting up “frontier” parishes in Canada West. As a result, the family moved around a great deal before they settled in Wiarton, Ontario in 1871. Campbell attended school in nearby Owen Sound, and was deeply impressed with the beauty of nature that surrounded him while living there.

Campbell taught briefly in Wiarton, before attending the University of Toronto in 1880. Despite his deep passion for poetry, he followed in his father’s footsteps and went on to attend UoT’s seminary at Wycliffe College in 1882 and then the Episcopal Theological School in Cambridge Massachusetts in 1883. Campbell married in 1884, and was ordained the following year. He returned to Canada in 1888 to serve a parish in New Brunswick. Campbell’s first two books of poetry were published while he was living there: *Snowflakes and Sunbeams* (1888) and *Lake Lyrics* (1889). However, around the same time Campbell began to struggle with doubts about both his faith and the suitability of his vocation; he resigned from the Ministry in 1891, and took a position with the civil service in Ottawa. Two years later, he received a permanent position with the Department of Militia and Defence he worked there until 1909, when he transferred to the Dominion Archives.



Living in Ottawa, Campbell continued writing and contributing to literary periodicals, and became immersed in the literary circles of the time. He met and befriended poet Archibald Lampman, and through him, Duncan Campbell Scott, and the three of them contributed to a literary essay and critique column in the *Toronto Globe* in the early 1890s, titled “At the Mermaid Inn.” Campbell’s third book of poetry, *The Dread Voyage Poems*, was published in 1893 and, as the title indicates, was much darker than the first two. He contributed to and he was elected to the Royal Society of Canada in 1894, and in 1899 published a fourth book of verse, titled *Beyond the Hills of Dream*. A versatile, passionate writer, Campbell also wrote romances and several tragedies: *Mordred* and *Hildebrand* in 1895, and a volume including these and two others titled *Poetical Tragedies* in 1908.

Campbell was most prolific in the early years of the twentieth century, during which he produced numerous pamphlets as well as five historical novels and three works of non-fiction. Only two of his novels were printed as stand-alone books: *Ian of the Orcades* was published in 1906, and *A Beautiful Rebel* in 1909. Another novel was published in *The Christian Guardian* but was never reprinted, and two more remain only in manuscript form. His non-fiction works included a book about the Great Lakes titled *The Beauty, History, Romance, and Mystery of the Canadian Lake Region*, first published in 1910, and reprinted and enlarged 1914. The second was an account of the Scottish settlements in Eastern Canada: *The Scotsman in Canada*, published in 1911.

As a stalwart supporter of the British Empire, Campbell composed a song titled “An Empire’s Greeting,” which was performed in 1902 at the Royal Botanical Gardens for Queen Alexandra. Another of Campbell’s works, “The Crowning of the King,” was performed by an imperial choir at the coronation of King George V. As a result, Campbell was recognized in Britain and, in 1906, received an honorary LLD from Aberdeen University, and at the 1912 coronation was given the great honour of being invited to watch the Coronation Procession from a place in Buckingham Palace. In 1914, with the spectre of war hanging large, Campbell published a volume of very imperialistic verses, titled *Sagas of a Vaster Britain*. And in spite of the fact that he was too old to volunteer, Campbell was a zealous recruiter, and trained a number of men who subsequently fought in France.

Mackenzie King admired Campbell so much that he instigated a movement to erect a memorial to the poet. It takes the form of a stone bench beside the grave, which lies in a corner of the plot. The bench once featured a bronze plaque, now missing, which had a portrait of William Campbell, and several lines from a poem were carved at one end. The bench is intended to give admirers of Campbell’s poetry an opportunity to sit in serenity and reflect upon his work.

Campbell, one of Canada’s most brilliant poets, passed away on January 1, 1918 at the age of 56.

LEONARD STANLEY FOSS - Section 29, Lots 128 E Ctr, 129 Ctr

Born December 21, 1906 in Ottawa, Leonard Stanley Foss worked as an organist and music teacher. By age 18, Foss was serving as the organist and choirmaster at St. James’ Anglican Church in Hull. Four years later, he moved to Erskine Presbyterian Church in Ottawa, where he worked for a year.

Not long after, Foss began working as the organist and choirmaster for St. Luke’s Church on Somerset Street, a position he held for over 50 years. In addition, Foss served as the Musical Director of Sunday Schools for the Anglican Diocese of Ottawa and taught music at Camp Pontiac, a religious summer camp in Quyon, Que. Foss was also a member of the Royal Canadian College of Organists, and was made their third Honorary Life Member in the mid-1960s.

Foss was dedicated to his profession, and was known for being a firm and demanding choirmaster. A profile of him appeared in the *Ottawa Journal* in the mid 1950’s, which noted that he had high standards regarding church music, and expected a great deal from the boys in his choir. Journalist Jean Southworth wrote that Foss felt that “music for the church can’t be too good,” and that “there is a greater need today than ever before for careful selection of church music. Anthems should not be showpieces but part of the worship and anything in the nature of ‘cheap’ music is an unworthy offering.”

Foss’ dedication to St. Luke’s was not unnoticed. A December 1975 celebration was held in his honour, to mark his 45th anniversary with the church. And in 1980, less than a year before his death, Foss’ 50 years of service at St. Luke’s were commemorated by naming the choir’s practice room “The Leonard S. Foss Choir Room.” Foss died July 29, 1981.

Kathleen (James) Harris - Section 24, Grave PC218 B

Born in Burton-on-Trent, Staffordshire, England, on August 21, 1902, Kathleen immigrated to Canada in 1908. Trained as a concert pianist by Stanley Gardner of Montreal and began her professional pianist career at the age of 18 and she played for recreational groups in Montreal. However, Kathleen wanted to get more involved within the community and social services. She is quoted as saying, "I became more interested in the social background of children than in entertaining them." In 1935, Kathleen, along with her husband and daughters, moved to Ottawa from Aultsville, Ontario (one of the ten 'lost villages' permanently submerged by the creation of the Saint Lawrence Seaway in 1958.)

Kathleen was first employed by the City of Ottawa before the start of World War II as a social worker at community centers throughout Lower Town and LeBreton Flats. She later became a probation officer with the Ottawa Family Court in 1935, a position she held until her retirement in 1967. Kathleen was one of two woman probation officers attached to the Juvenile and Family Court, and during her tenure made many home visits to gain the trust of the children and the confidence of the parents. She attributed the cause of juvenile delinquency to lack of parental interest; therefore, Kathleen argued, it was essential a probation officer must show genuine interest in the child's problems. She also worked on a committee of the Youth Service Bureau that by use of a confidential preventative list, tried to help potential young delinquents.

Kathleen Harris died December 28, 2000.

JAMES PETER HINEY - Section 40, Lot 139 E

Born in Ferbane, King's County (now County Offaly), Ireland in 1856, James Peter Hiney was a trained musician who studied in Munich for four years and spent another three years studying in Leipzig. He traveled extensively and was Conductor of the Presidency of Calcutta Band in India for five years. Later, James served as the bandmaster for the Northampton Militia and as a conductor with the D'Oyly- Carte Opera and the Southern Light Opera companies, both of which specialized in performing works by Gilbert and Sullivan.

Hiney immigrated to Canada in 1908 and was Bandmaster of the 7th Fusiliers. During WWI he became Senior Bandmaster of the Canadian Forces with headquarters in Shiloh, Manitoba. His job was to organize and train bands for the various regiments.

While attempting to board an Ottawa streetcar on June 24, 1919, the vehicle started before he was entirely on board and he was dragged for several feet. The resulting injuries were serious, and aggravated a pre-existing condition. As a result, Hiney died a few days later, on June 27, 1919.



FRANK MAURICE STINSON JENKINS - Section 24, Lot 17 SW

Born in Kingston, Canada West in 1859, Jenkins came to Ottawa as a boy and remained a resident of the city for the rest of his life, taking an active part in sporting and cultural circles. He played on the original Ottawa Hockey Club, serving as its captain in 1890 and its president in 1891. Jenkins also served as the president of the Amateur Hockey Association of Canada and was an avid curler with the Rideau Curling Club.

Jenkins was also a talented musician. In December 1885, he played in an organ recital at Christ Church of Ottawa where he opened the program with a "meritorious and well-received playing" of Mendelssohn's First Sonata. He was an organist at several churches in Ottawa, including Knox Church in 1886 and 1887, Dominion Methodist from 1887 until 1895, St. Andrew's from 1895-1909 and St. John's Anglican from 1910.

Jenkins was married to poet Archibald Lampman's sister Annie, accomplished in her own right as a pianist, organist and choir director. Together, the couple founded Ottawa's first full-size symphony orchestra in 1894, the Ottawa Amateur Orchestral Society. The Society's first performance was in December 1894, and Jenkins conducted the orchestra until 1900. From 1897 to 1914 he also was also an organizer of the Ottawa Schubert Club Choral Society, later known as the Ottawa Choral Society. The Society, a group of 175 amateurs, gave its first performance on December 29, 1896 in the Grand Opera House with Jenkins conducting. Jenkins died in Ottawa on December 5, 1930.

FREDERICK KARAM - Section 19, Lots 187 NW, 188 SW

Born in Ottawa on March 26, 1926, Frederick Karam was a composer, organist, choir conductor, trombonist, singer and teacher. He studied music at the University of Toronto and at the Toronto Conservatory of Music (now known as the Royal Conservatory of Music) with musicians such as Gerald Bales, S. Drummond Wolff, and Healey Willan. Karam completed both a Bachelors and a Doctorate in music; for the latter, he submitted his cantata for choir and orchestra, Lazarus.

After completing his degrees, Karam returned to Ottawa where he served as the organist and choirmaster at St. Elijah Syrian Orthodox Church in Ottawa from 1950 to 1978. He also conducted the Ottawa Choral Society from 1955 to 1965, conducted an Ottawa CBC orchestra for eight years and directed the Toronto Opera Lovers' Group.

Karam was also a teacher, and gave theory and voice lessons in addition to teaching harmony/counterpoint, composition, and voice from 1962 to 1978 at the University of Ottawa. When the Music Dept was established there in 1969, Karam took on the position of academic secretary.

Karam also composed several pieces which were recorded by BMI Canada throughout the 1950s, as well as a ballet for children and the sound tracks for three films. His brother, Edward 'Ed' Michael Karam, was also musically inclined; he played baritone saxophone in the 1950s in CBC Toronto orchestras and in jazz groups and served as the music director for several CBC TV variety shows. Ed left Canada in the mid-1960s to work as music director for Paul Anka. He settled in Hollywood, where he worked as a studio composer-arranger for recordings and TV shows by US singers, including Barbara Streisand, and also wrote TV and film scores.

Karam died in Ottawa on March 27, 1978 at age 51.



JOSEPH KUN - Section 51S, Lot 578

Born on April 13, 1930 in Czechoslovakia, Joseph Kun was a renowned craftsman known for creating violins and violin bows for international classical musicians, such as Janos Starker, Mischa Maisky and Mstislav Rostropovich. He came to Canada in 1968 and settled in Ottawa, where he opened his own shop. Kun was an accomplished luthier as well as a bow maker, and in addition to violins he crafted violas and violoncellos, and was also well known for his repair and restoration work. Valuable instruments, including Guarneris, Stradivaris and others were often sent to his workshop for delicate repairs.

Kun was also a master innovator; in 1972 he designed a shoulder-rest for violins that is now recognized world-wide as the best of its kind. Prior to his invention, there was no comparable product available, and violin and viola players often struggled to find solutions to the discomfort they experienced while playing their instruments.

Kun also co-authored the book *The Art of Bow-Making*, illustrating many of the techniques he developed throughout his career. In 1983, Kun's bows won three gold medals and one silver medal at the biennial international competition for violin and bow makers. He is also credited with training Joseph Kun died in Ottawa on April 8, 1996.

REX LELACHEUR - Corridor AA, Niche 41D

Born in Guernsey in the Channel Islands on January 5, 1910, Lelacheur was a composer, singer and choir conductor. He studied first in Guernsey with his father, F.M. Lelacheur, before moving to Canada in 1927 and continuing his music studies in Toronto with H.A. Fricker and English musician John Hughes Howell. Lelacheur's career took off, and he was soon singing on radio in Toronto, performing with Ernest Dainty's trio and was a finalist in the 1944 "Metropolitan Opera Auditions of the Air" contest. He moved to Ottawa, where he worked for a time in insurance, but by 1951 he was again focusing solely on music and was teaching, conducting choirs and composing.

Although mainly a choral composer, LeLacheur also completed *Sonata da chiesa* (1957) for the carillonneur Robert Donnell. He wrote a number of songs and choral pieces which were published by Canadian Music Sales, Leeds, Harris, Chappell, and Archambault, including *Forever England* (1940, performed by the Toronto Mendelssohn Choir) and *Centennial Hymn* (1967), composed specifically for Canada's Centennial celebrations. Lelacheur's choral works were performed by the Rex Lelacheur Singers, active from 1956 to 1984, a 50-voice mixed choir.

Lelacheur also served as a music consultant to the Special Joint Committee of the Senate and House of Commons on the National and Royal Anthems in the late 1960s, and assisted in determining the official lyrics to O Canada. He died in Ottawa on January 7, 1984.

The Beechwood Way

KENNETH MEEK - Section 30, PC 240 A

Born in Truro, Cornwall, England on May 21, 1908, Kenneth Meek was an organist, choirmaster, harpsichordist, composer and teacher. Meek's family came to Canada in 1914 and settled in Ottawa. From 1920 to 1927 he studied in Ottawa with Herbert Sanders and in Toronto in 1936 with Herbert Fricker. Meek was recognized as an accomplished pianist and organist at a young age, and gave recitals in Ottawa, Kingston, Toronto, Montreal and other cities. He also gave organ recitals on CBC radio.

Meek taught organ, piano, and theory in Ottawa from 1924 to 1939, in Kingston from 1940 to 1944, and in Montreal at McGill University from 1945 to 1976. His pupils including Mary Blaikie, Gian Lyman, Wayne Riddell, Gordon White, and Robert Wight. Meek also served as organist and choirmaster at a number of churches in those cities, including the First Church of Christ Scientist in Ottawa from 1926 to 1936. Later in Montreal, Meek played for the Church of St Andrew and St Paul in Montreal from 1945 to 1956, the Christ Church Cathedral from 1956 to 1965 and the Church of the Messiah from 1965 to 1976.

Meek was an accomplished composer, and created works for recorder quartet, choir and organ. He produced some recordings himself, and several of his pieces were recorded by the Tudor Singers of Montreal. Meek died in Montreal in 1976 at age 68.

GRACE FRANCES FINDLAY PHILLIPS - Section 40, Lot 139 E

Born Grace Frances Hiney in the United Kingdom in 1896, she came to Canada with her father, James, and the rest of the family in 1908. Grace was an accomplished musician, and as a young woman played the violin for various groups in Ottawa, including the Orpheus Glee Club, and participated in amateur theatre in the area.

Later, Hiney studied in New York and was a violinist with the New York Symphony. After the death of James, her father, Hiney's mother moved to New York City around 1920 to live with her daughter.

She married Thomas Bruce Findlay on October 24, 1930. Following the death of her husband in 1941, Findlay moved back to Ottawa where she remarried a Mr. F. S. Phillips before her death on December 2, 1964.

HENRY PUDDICOMBE - Section 29, 138 NW

Born June 14, 1871 in London, Ontario, Harry Puddicombe was a Canadian composer, pianist, and music educator. He is best remembered for his work as a teacher, notably founding the Canadian Conservatory of Music in 1902 and serving as its director for 35 years. The original score of his piano work *Poème tragique* is held at the Library and Archives Canada.

In 1891, Puddicombe traveled to Germany to study the piano with Martin Krause in Leipzig. He studied with Krause through 1896 with the initial intention of pursuing a career as a concert pianist. However, he suffered from severe stage fright, which eventually forced him to abandon a performance career.

Puddicombe returned to Ottawa in 1901 and opened a private music studio. The following year he founded the Canadian Conservatory of Music, located on Bay Street in Ottawa, where he served as the school's director for the next 35 years. His brother-in-law, the multi-talented Donald Heins, was enlisted as a member of the faculty and became an instrumental part of the school's success. Heins notably established the school's symphony orchestra in 1903 and served as its director through 1927. In 1910 the orchestra was restructured to become Ottawa's first professional symphony orchestra. Puddicombe enlisted a number of notable musicians, including Annie Jenkins and Herbert Sanders. Among his notable pupils were Yvon Barette, Joseph Beaulieu, Gladys Ewart, Johana Harris, and H  l  ne Landry.

The Canadian Conservatory of Music closed in 1937, when the school's building was confiscated by the municipality of Ottawa to meet the expanding public school system's needs. Puddicombe continued to operate a private studio through the latter years of his life. He died in Ottawa in 1953 at the age of 82.

SIR CECIL ARTHUR SPRING-RICE - Section 22, Lot 15 SW

Born in London on February 27, 1859, Spring-Rice was the grandson the former Chancellor of the Exchequer Thomas Spring Rice, 1st Baron Monteagle of Brandon. He was educated at Eton and Balliol College, Oxford, and in 1882 entered the Foreign Office as Earl Granville's private secretary.

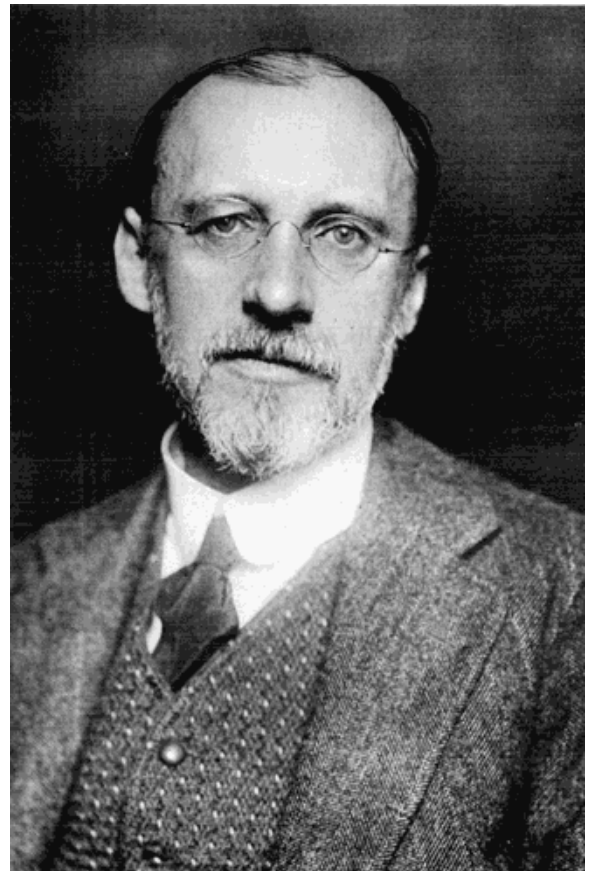
He held a series of diplomatic posts including: Secretary of Legation in Brussels, Washington, Tokyo, Berlin and Constantinople [Istanbul]; Charge d'Affaires Tehran (1900); British Commissioner of the Public Debt in Cairo (1901); 1st Secretary St Petersburg (1903); Minister and Consul General Persia [Iran](1906); Minister in Sweden (1908-1913); and British Ambassador in Washington (1912-1917).

Spring-Rice was also a poet, and his works were edited posthumously in 1920 by Bernard Holland.

He is perhaps best remembered as the author of the present text for the legendary hymn I Vow to Thee My Country, which can now be found in many British Hymn books.

The lyrics are based on an original poem Spring-Rice wrote shortly before his death. The hymn was sung at both the wedding and the funeral of Princess Diana, as it was one of her favourites since childhood.

Spring-Rice was recalled from his post as ambassador to the United States in 1918. The family travelled to Ottawa to stay with Canada's then-Governor General, the Duke of Devonshire, a relative of Lady Spring-Rice. After a day of skiing, Spring-Rice took ill and died suddenly on February 14, 1918, age 59.



Art-Gallery Masters

ERIC BROWN - Section 30, Lot TG 118

Born in Nottingham, England in 1877, Brown studied art in England. He came to Canada in 1909 and in 1910 was appointed curator of the National Gallery of Canada in Ottawa. In 1913 he was appointed director of the gallery. He died in Ottawa on April 6, 1939.

RAMON JOHN HNATYSHYN - Section 110, Lot 9, Range 1

Born in Saskatoon, Saskatchewan on March 16, 1934, Hnatyshyn was sworn in as Canada's 24th governor general on January 29, 1990. He was the first Ukrainian and the 7th Canadian-born person to fill this position.

During his term in office, Rideau Hall was reopened to the public and soon became known as a tourist destination. He encouraged the expansion of tours so that all could enjoy visiting the public rooms and historic grounds. He invited all Canadians to "Come Home to Rideau Hall" to benefit from their national heritage.

In 1991, he created the Governor General's Summer Concert Series, a popular annual music festival. In 1992, he reopened the historic skating rink, which is now used by members of the public on weekends and by educational institutions throughout the week. He and his wife, Gerda, were determined to develop Rideau Hall into a showcase for Canadian excellence.

The Hnatyshyn's encouragement for the arts in Canada was one of the important accomplishments of their term. In 1992, they established the Governor General's Performing Arts Awards and the Ramon John Hnatyshyn Award for Voluntarism in the Arts, to honour lifetime achievement in such fields as drama, dance, music and patronage of the arts. Several other awards and scholarships were established during the Hnatyshyn mandate including the Ramon John Hnatyshyn Cup, presented annually to the winning team of the Canadian International Dragon Boat Festival, the Fight for Freedom literacy award, the Canadian Bar Association's Hnatyshyn Award and scholarships in Environmental Engineering and Science.

Hnatyshyn's honours included a 1988 appointment as Queen's Counsel for Canada, and a year later, an honorary life membership with the Law Society of Saskatchewan. In 1989, he received the St. Volodymyr Medal Award from the World Congress of Ukrainians and in 1996, he received the Mount Scopus Award from the Hebrew University for demonstrating broad humanitarian concern throughout his career.

At the time of his death, he was senior partner with the Ottawa law firm Gowling Lafleur Henderson, where he practised advocacy, business, international and trade law. He died at the age of 68 on December 18, 2002.

As Canada's Governor General, Ray Hnatyshyn understood the vital need to champion the diversity that enriched Canadian society. He was a strong supporter of the performing arts, he was interested in environmental issues and literacy and a strong advocate of multiculturalism.

JENNY RUSSELL SIMPSON - Section 41, Lot 120 NW

Jenny (Jeanette) Russell Simpson was born in Montreal in 1847 to Andrew Russell, commissioner of Crown Lands. She was an artist, and sometimes employed as a copyist by the Public Archives of Canada. Russell was taught to paint by her uncle, Alexander Jamieson Russell, an artist who used his skills to illustrate articles and a book he wrote. His sketches also appeared in the *Canadian Illustrated News* and other publications.

Simpson came to Ottawa in 1866, and married John Barker Simpson, son of the Hon. John Simpson. She acted as English secretary of the Historic Landmarks of Canada (part of the Royal Society of Canada) from 1915-1921.

From 1923-1932, Simpson was curator of the Bytown Museum in Ottawa, then called the Women's Canadian Historical Society of Ottawa. She greatly enhanced the collection and one of the Museum's most notable works, the bust of Lady Macdonald, 1874, was acquired during her tenure. She was also responsible for writing the Museum's first collection catalogue entitled *Guide to the Bytown and Ottawa Historical Museum*. The first edition was published in 1926, Ottawa's centenary year, and was republished in 1929, when it listed 481 artefacts. It was largely through Simpson's efforts that the WCHSO was able to take possession of the Registry Office, which helped turn the little institution into a notable municipal museum.

In 1909, Simpson represented the WCHSO at the American Historical Association in New York —the first time a Canadian society was officially represented at this prestigious meeting. She died April 25, 1936.

ELIHU SPENCER - Section 48, Lot 27 SE

Elihu Spencer was one of Ottawa's first photographers to meet with commercial success, although he was in the business for only ten years from 1859 to 1869. He was born in Canada East, now Quebec, in 1818. In July 1840, he married Nancy Flynn and they had several children. At the time of the 1851 census, he was residing in Hawkesbury, Canada West, where he is described as a "dagarian" or "daguerreotype" artist. Evidence suggests that the Spencers may have resided in the United States for a time, but in 1859, Elihu opened a photographic studio in Ottawa, or as he called it, a "Gallery of Art," on Sparks Street near Elgin.

Spencer's business thrived for the next decade. He specialized in the small "cartes de visite" and cabinet photographs and at one time employed five people, one of whom may have been his son, Joseph. He was also an award winning photographer for his scenes of Ottawa and environs. His photographs and stereoscopic views of government buildings, especially during the construction of the Parliament buildings, were very popular with the public. In the 1860s, visitors to Ottawa were encouraged to stop by his studio to examine "his specimens of Photographic Art."

Records are inconclusive, but it appears that Elihu Spencer left Ottawa by 1870; he may have retired from photography. He lived for many years in Dundee, Quebec, but returned to Ottawa in the mid-1890s to live his remaining years with his daughter, Sarah Cluff.

When he died in July 1898, Ottawa newspapers made no mention of the fact that he had been a photographic pioneer in the city.

WILLIAM JAMES TOPLEY - Section 21, Lot 10S-11 S

Born in Montreal in 1845, Topley's career started off when his mother bought him a camera and lessons from William Notman. In 1864, Topley took a position in Notman's gallery, managing the Ottawa branch. In 1872 he purchased the business and operated it for 39 years.

During his career he took pictures that depicted all aspects of Canadian life and history, from Indigenous and immigrants to our nation's leaders. In the 1895 issue of the Canadian Photographic Journal, he and his studio were praised as being one of the nicest studios in Canada and that he was a first-class photographer. His skills in the art of photography attracted many upper class and political patrons to his studio including Sir John A. Macdonald, Princess Louise, daughter of Queen Victoria, J.R. Booth & Sir Sandford Fleming. Topley's photos include the lives of ordinary Canadians and how they were engaged in the building of a new nation.

After his retirement, a vast collection of 150,000 photographs was acquired by the Public Archives of Canada providing a rich record of this country's history and development. He died on November 16, 1930 in Vancouver and was returned to Ottawa for burial.

Topley's photographs have preserved Canadian life and this country's early years as a nation and showed the progress of its development well into the 20th century.



About Us

Beechwood is the National Cemetery of Canada and is the home of the National Military Cemetery of the Canadian Forces, the RCMP National Memorial Cemetery, the Ottawa Police Service Memorial Cemetery, the CSIS National Memorial Cemetery and many more organizations and religious groups. Beechwood has been proudly serving our community since 1873.

Take advantage of all the services offered by Beechwood Cemetery, including pre-arrangements, full service funerals, cremation, cemetery services and executor assistance. Beechwood Cemetery can meet whatever wishes you may have from visitations, informal gatherings, life celebrations, memorial services, catered receptions, to a custom monument or memorialization.

Beechwood Cemetery is here to provide you with everything you need to make the right decision for you and your loved ones.

Beechwood, Funeral, Cemetery and Cremation Services is owned by The Beechwood Cemetery Foundation and operates on a not-for-profit basis. Governed by a volunteer Board of Directors, it is the only organization of its kind in Ottawa. In choosing Beechwood, Funeral, Cemetery and Cremation Services, you can take comfort in knowing that all funds are used for the maintenance, preservation and enhancement of this National Historic Site. The Beechwood Cemetery Foundation was created for the purpose of safeguarding Beechwood's future and increasing public awareness of Beechwood, as well as the important historical persons buried within it.

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BEECHWOOD

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