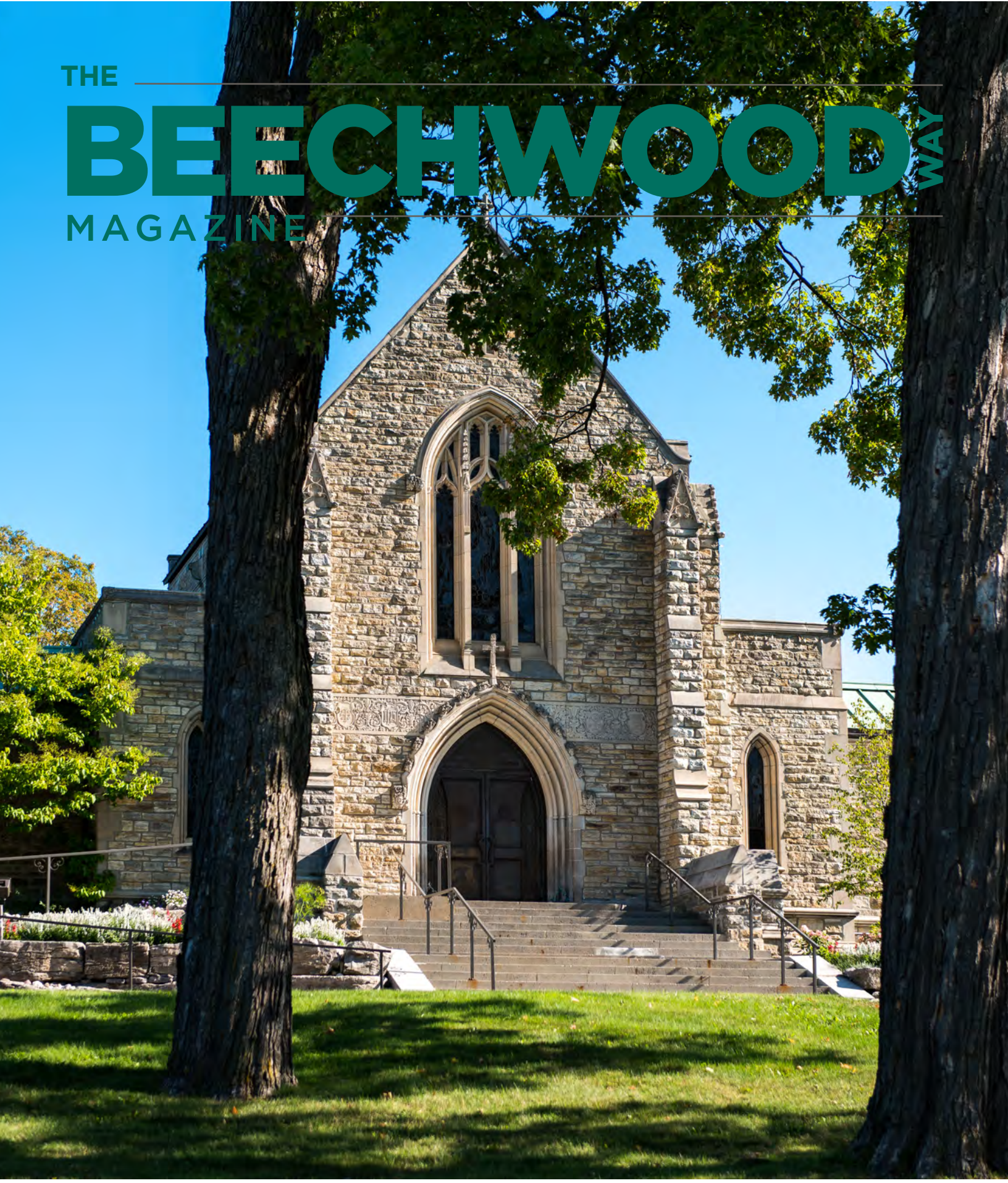
THE

BEECHWOOD WAY

MAGAZINE



BEECHWOOD

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BEECHWOOD MAUSOLEUM

By The Late Thomas Ritchie -

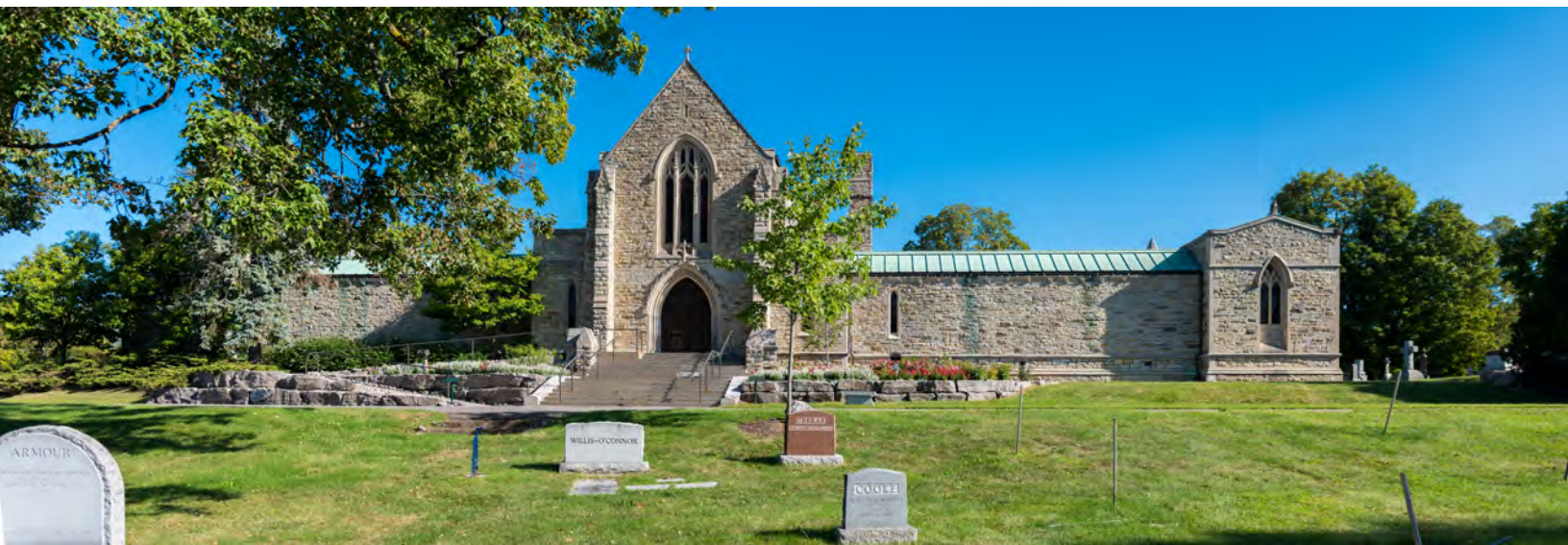
This stately structure opposite Beechwood's reception centre was constructed in 1930 to serve as a mausoleum but now has the added functions of crematorium and columbarium. Praised as "the most important and imposing mausoleum in Canada", its architectural values were recognized soon after its completion by the judges of the 1932 exhibition of the Royal Architectural Institute of Canada. They awarded it "Honourable Mention", but chose another Ottawa building, the Bank of Montreal on Sparks Street, for the Medal of Honour.

The purpose of a mausoleum is to provide a tomb for the dead, the name having been derived from a magnificent tomb erected for King Mausolus, a fourth-century-BC ruler of Asia Minor. Beechwood's mausoleum contains 546 crypts for permanent entombment, located along a corridor running the length of the building and along side corridors, and there are a number of rooms to serve the members of a family. The entrance to the mausoleum leads into a central chapel from which the main corridors run. The chapel's walls, decorated with nicely carved faces, rise to a lofty vaulted ceiling. The gates of the various rooms are bronze. Stained glass windows fashioned by James Bloomfield, renowned designer and glass painter of the Luxfer studios in Toronto, are a feature of the building, providing scenes based on biblical and other events which are particularly attractive when the sun falls on a window.

Architect William Ralston of Windsor, Ontario, the mausoleum's designer, employed the Gothic style of architecture, adapting to modern use the features of buildings erected in medieval times when the builders of cathedrals made wall openings for windows and doors in the shape of pointed arches. They constructed vaulted ceilings and decorated walls with sculptured forms representing foliage, birds, animals, humans and mythological creatures, often grotesque in appearance. Symbols of a religious nature, such as the cross, were often carved into walls.

In 1961 a crematorium was installed in the lower part of the mausoleum to provide cremation services for which there was at first a limited demand, but which increased to the extent that by 1975 slightly more than 20 per cent of Beechwood's burials were cremated remains, the proportion subsequently rising to more than half. A part of the mausoleum now serves as a columbarium for the storage of cinerary urns and several areas of Beechwood's grounds have been set aside for urn burials.

Three quarters of a century after its construction Beechwood's mausoleum remains an undiminished architectural treasure and a worthy companion of Ottawa's more famed examples of Gothic architecture, the buildings of Parliament Hill. They consist of the last and West Blocks and the Library of Parliament, constructed in the mid-years of the 19th century, and the present Center Block with its soaring Peace Tower, which replaced the original parliament building destroyed (except for the library) by the 1916 fire. The beauty of the mausoleum reflects the design of a gifted architect and the craftsmanship of stone masons, stone carvers and glass decorators. The quality of the carving suggests that the stone carvers who decorated the Center Block and Peace Tower to such great effect brought their skills to Beechwood to create another outstanding example of the Gothic art.



BEECHWOOD MAUSOLEUM
— A Short Introduction

By Elizabeth Raymont Heatherington,
Beechwood Cemetery Tour Guide

SET ON THE HIGHEST ground of the cemetery, the Beechwood Mausoleum, housing 546 souls, was built over a limestone quarry by the Beechwood Mausoleums Co. during the 1920s and 30s. It is an unusual building and as a child I recall thinking that its small Gothic Chapel with elongated wings was still expanding — to take over the hill and advance towards the viewer! And the dark windows and doors seemed to be an ominous face.

Well, perhaps because I was visiting at dusk, around Hallowe'en!

As I look at the building now, I see a quite different picture. The warm sandstone, similar to the style of the east block of the Houses of Parliament (re-built around the same time, after a fire), and the sets of stained-glass windows and assorted stone carvings intrigues and welcomes me!

A Mausoleum is a free-standing/above-ground structure built to enclose human remains. The word "mausoleum" perhaps originated when Queen Artemisia II of Caria (Asia Minor) built an imposing structure to house the remains of her husband and brother King Mausolus when he died in 353 BC. A crypt is a place (sometimes within a Mausoleum) for a casket, in a stone or concrete chamber. There is no other space for visitors. A tomb is a container that holds deceased remains, usually a casket. A Columbarium is an above-ground structure that, depending on size, may hold one or several urns of cremated remains.[1]

This Mausoleum was planned by Beechwood Mausoleums Co during the 1920s, when the prosperity of the times encouraged projects of luxury. It was intended as an elite resting place for the wealthy Ottawa community, and the interior decoration is exquisitely detailed and fine.

(A building of considerable architectural merit, it was constructed by a company separate from the cemetery, Canada Mausoleums Ltd. The arrangement between the two was complex — in Beechwood's case, the mausoleum company absorbed the costs for the construction and in turn was responsible for selling crypts, thus receiving all profits from the sales. Beechwood negotiated a percentage of each sale, which was to cover perpetual care. Unfortunately, this amount was never paid to the cemetery — once the majority of the crypts had been sold, the owner of Canada Mausoleums Ltd. disappeared, leaving several construction companies unpaid, too! Beechwood took possession of the mausoleum and sold the remaining crypts. (Beechwood notes[2])

It is built in the Gothic style — with the central building and windows that rise to a peak — pointing "towards the heavens."

This style appeared in 12th- to 13th-century Europe and is best displayed in beautiful Cathedrals such as Chartres, France, and Westminster Abbey, London, England. The viewer is invited to look upwards — "closer to God" — compared to the Romanesque "classical design" of a solid base and curved, more rounded windows.

Walking up to the main doors, which are solid brass, one sees the heavenly Crown and the Latin words "In Ri" "Iesus Nazarenus Rex

Iudaeorum" / "Jesus of Nazareth, King of the Jews."

In a pointed arch around the door are stone carvings of faces and stylized leaves (above right).

On either side of the arch are strong faces — perhaps a woman with a welcome or warning to enter! Although Beechwood is an ecumenical cemetery, this Mausoleum is fashioned in the Christian style with a central chapel and a space for an altar (now removed and replaced by columbariums).

From 1962 the Mausoleum included a crematorium in the lower level, but in 2013 it was moved, due to updated coding, and relocated to another building on the property.

Once inside, one walks into the central chapel, with ten oak carved pews facing what would have been the altar, which has now been replaced with columbariums since the decommissioning of the chapel.

There is a high vaulted Gothic ceiling, mostly painted white at a more recent period, perhaps to lighten the space.

As you may see from the photos on the right, the natural light is an important part of the ambiance of the interior.

"Light in Holy places takes on a sacred quality, as it passes through the stained glass."[3] The importance of light within this small building is significant. The atmosphere within the chapel and the wings of the edifice is one of calm and timeless serenity.

The stained-glass windows within the former chapel are beautiful. There are small windows at the side of the ceiling with various designs including shields and symbols of fire (above). There are two large windows on the north and south sides (each composed of three lancet sections). The window on the south side depicts The Ascension of Christ the King, surrounded by angels, and opposite, on the north side, the depiction of Christ as "The Light of the World" (a favourite theme for pre-Raphaelite artists). Artists of the Pre-Raphaelite movement in England during the mid-19th century returned to images and folklore before the Italian artist Raphael (1483–1520). This movement celebrated medieval knights and characters, and made use of flowing robes and pastel colours.

The glass artist signed his name "James Blomfeld, Luxfer Studios (Toronto)." He and his brother Charles were born in England but came to Canada in 1887, then studied with art glass firms in Chicago, New Orleans and Canada. They worked in Victoria, BC, completing stained-glass windows for the Provincial Parliament Buildings in 1899. It is quite likely that Blomfeld may also have worked on the restoration of the Parliament Buildings. He died in Toronto in 1951.[4]

Behind the two entry doors is a stunning window, "Christ as the Light of the World" (below right). It is rich in detail and fashioned in the pre-Raphaelite style — soft pastel colours, flowing robes and details of olive branches, stars, the eternal flame-symbolizing the Holy Spirit — the anchor cross a symbol of hope to guide one safely to the heavenly harbour — and many other symbols.

Noted on a band below Christ's feet: "And there shall be no night there; and they need no candle, neither light of the sun; for the Lord God giveth them light: (and they shall reign forever and ever). Rev 22:[5]

On the north side of the chapel (right) are three lancet windows describing "The Ascension of Christ." Within a green/yellow lattice background, the central figure of Christ in white with mauve and rose accents is calm and dignified.

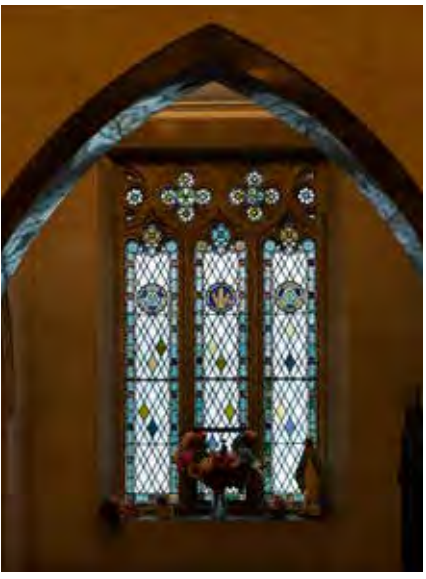
Above Him are clouds and light beams in light mauves and purples. Below Christ's feet are the mourners and caption:

"And he led them out to Bethany- lifted up his hands and blessed them, and while he blessed them he was carried up into Heaven."

At the base there are three motifs: a galleon, representing one's journey on earth; the gryphon, a mythical beast — half lion, half eagle — for strength and fortitude; and the anchor cross, to anchor us to Christ and the cross of his resurrection.

At either side of the central chapel, there are two wings with space for

Photography by R. Ward Heatherington, 2021



caskets within the walls, but on the south side, there are six small family niches (three on the east and another three on the west side and two within the north passage). They are charming — each niche has one to two lancet windows, room within the walls for caskets or urns, and a fine hand-fashioned wrought iron door/closure.

One of my favourite niches on the "east" side is the Burnett family's single lancet window (below left). The central figure is an angel (with a halo), with a simple mauve surplice. The figure carries the "anchor cross" — a popular symbol at the time of a large naval anchor but with the top handles resembling a cross. This symbol brings together the idea of the cross as eternal life and the anchor of strength and fortitude. From the halo of the figure, there appears a flame-style motif representing the Holy Spirit. Above the central figure is a stylized gryphon — the symbol of strength. At the base of the window is a scroll with the words: *"Hope we have as an anchor of the soul- both sure and steadfast."* The white background and the light mauves make this a very restful window to look at. I particularly like the symbolism of the anchor cross. As these "niche" windows are all at eye level, they evoke calm and beauty, and are easy to look at.

Another niche presents the Woods family memorial. James Woods was born into a lumber family but in 1885 created his own outdoor goods company, eventually supplying a waterproof canvas for the British forces during the Boer War (1899–1902). Woods supplied goods for allied soldiers in both World Wars (including the first gas masks for the Canadian Army), and had many international clients including the Royal Geographic Society and Amundsen's navigation of the Northwest Passage in 1906. He was involved in many charities and a major donor to the YMCA of Ottawa. He was President of Ashbury College, President of the Ottawa Board of Trade and a Lieutenant Colonel in the Governor General's Foot Guards. The window in the niche shows medieval symbols such as a helmet, crown, the sheafs of wheat for "the gift of life, the basic… food stuff which cannot be anything than the gift of the gods" (p 1099, Dic of Symbols). Beneath a shield is a scroll inscribed with "Fortis in procella/ Strength in adversity." [2]

The building also shows many other famous family plaques, such as the Soper Family. Warren Soper was a prominent Ottawa businessman who brought electricity and trams to Ottawa — key to the development of the city.

And Beechwood also has the honour of being the resting place of a Father of Confederation: William McDougall. Born in Toronto, he practised law and as an elected member of the legislative assembly attended all three Confederation Conferences. As Minister of Public Works, he arranged for the purchase of Rupert's Land, where he was appointed Lt Gov. At that time entry to this area was only through the USA, and when he tried to enter Rupert's Land he was turned back by Louis Riel's supporters. He returned to Ottawa to campaign against Manitoba becoming a province due to its small population. (Dan's book) and 2 other windows within the mausoleum include the well-executed three-lancet style with book-plate-like patterns, highlighting again the importance of the lighted flame, wheat and rosettes.

I hope this short introduction to the Mausoleum encourages you to visit. During the summer, the cool marble floors of the building offer a welcome respite to the hot temperatures outside. The fine details — whether stained glass, wood carving, glass fixtures, wrought ironwork, sculptured stone — are worth the time spent. You will also find that this resting place for many souls is actively visited. There are flowers, candles and other memorials left on a regular basis. The mausoleum is well maintained daily, to ensure that its beauty and tranquility are constant.

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The Whys and Wherefores of the Beechwood Mausoleum

By Dorothy J. Smith (then) History Ph.D. Student

Many of us treasure the Beechwood Cemetery as an oasis of calm and we find pleasure in looking at the visitor centre nestled into a garden. But look across the road to what might be an old English church - the Beechwood Mausoleum. It does not nestle. It stands proud on a knoll dominating the Beechwood Avenue entrance.

The Beechwood Mausoleum is a community mausoleum -a reinforced concrete structure holding hundreds of the dead in crypts in the walls. In the 1700s a few elite Europeans such as the Earl of Carlisle at Castle Howard were inspired by the mausoleums of the ancient classical world and of Mughal India to build private mausoleums which displayed their wealth and taste to visitors. By the mid-nineteenth century, wealthy American families were erecting their private mausoleums in the new rural or garden cemeteries across the United States. The community mausoleum, however, became popular in the first two decades of the twentieth century. In this public building, an individual can buy one or two crypts at a fraction of the cost of even a small private family mausoleum.

The Beechwood Mausoleum was completed in January 1932. Its builder, Canada Mausoleums Limited of Toronto, specialized in community mausoleums, completing eighteen projects in sixteen cemeteries between 1918 and 1932. In addition, it built a community mausoleum on property it owned in Burlington, Ontario. All of these projects were in southern and western Ontario except for one in Edmonton, Alberta and two in Eastern Ontario. As far as I have been able to determine, Ottawa's Beechwood Mausoleum was the last of the company's projects.

Canada Mausoleums and the Beechwood Cemetery Company had a different relationship than what we might expect. Today a cemetery commissions a community mausoleum based on potential revenue generation versus costs and owns the building just as it owns the grounds. But many cemeteries before World War Two followed another model in which a community mausoleum sat inside a cemetery but was not part of the cemetery. They did this despite the many arguments made against this model, for example by the Association of Cemetery Superintendents in the 1929 Cemetery Handbook. Yet the Beechwood board displayed caution and due diligence in choosing to do exactly this.

What did Beechwood's directors expect from a community mausoleum? And why did they partner with a third party who would be responsible for design, construction, and sales -as well as being the profit-taker on the project? The first recorded reference to building a community mausoleum was in cemetery superintendent W. Craig's annual report submitted to the Beechwood board on December 9, 1912 where he warned that the receiving vault could not handle a winter epidemic. This was a serious threat given the number of typhoid cases reported in the Ottawa newspapers that summer. Craig's solution was a plan for a 300 crypt community mausoleum with a receiving vault to be built in a quarry at the end of section 50. The directors discussed his recommendation on January 9, 1912 and decided to have another set of plans prepared. (None of these plans have been found to date). They also amended their Act of Incorporation to add the legal capacity to build and operate a community mausoleum.

After 1913, the minute books record an ongoing interest in enlarging the cemetery's vault as well as heating its chapel, but there is no further mention of a community mausoleum. Yet Beechwood secretary Cecil Bethune commented in the minutes of April 5, 1926 that directors had discussed the possibility of a community mausoleum several times in the past and had always decided against one.

We do know they received at least three unsolicited offers for a community mausoleum: in 1913 by Quebec Mausoleums Company of Montreal, in 1921 by International Mausoleum Limited of Toronto, and in 1926 by Canada Mausoleums. For both the International and the Canada Mausoleums' offer, Bethune wrote for advice to cemeteries in Southern Ontario. The minutes do not say why the directors finally decided to act rather than talk. Perhaps the answer lies in landscaping advice they had commissioned in 1924 from W. Foord (a landscaper and the superintendent of Toronto's Mount Pleasant Cemetery). Foord had praised the cemetery's entrance as “enchanting”, but said the cemetery building were “not of the caliber that Ottawa, the Capital City of Canada, demands.” Nor did he agree with the board's plan to tack an addition onto the mortuary chapel. But how could the Cemetery board improve their buildings when their capital was tied up in land and in a perpetual care fund? In short, the cemetery needed new infrastructure but lacked the cash.

Yet the directors continued to be cautious. In August 1929, Bethune and superintending-engineer Lawrence J.M. Howard toured mausoleums in south-western Ontario, including two built by Canada Mausoleums. Andeven after deciding to take the plunge they did not quickly sign the contract Canada Mausoleums had sent them. Instead, Bethune and Beechwood's lawyer negotiated hard from October 1929 to the spring of 1930. They added one new clause which I have not found in the other four Canada Mausoleums contracts I have read: Beechwood would receive twelve percent of sales revenues to create an endowment fund for perpetual care.

After much to-ing and fro-ing, the deal signed on March 24, 1930 involved a trading of rights. Beechwood Cemetery gave Canada Mausoleums the right to perpetual use of land for the purpose of building a community mausoleum. In exchange the mausoleum builder gave the cemetery the right to use the building's receiving vault and heated chapel. Yet despite all the care taken, the deal quickly soured. I will explore what went wrong in the next installment on the Beechwood Mausoleum.

The Beechwood's community mausoleum had an auspicious start.

By Dorothy J. Smith (then) History Ph.D. Student

Beechwood Cemetery Company directors must have thought that March 27, 1931 was an auspicious day. After years of consideration, hesitation, and due diligence, vice president Charles Thorburn had shoveled the first sod for a community mausoleum. Looking on, the cemetery representatives, including the president and salesmen of the company, would be those who build and sell it - Canada Mausoleums Limited of Toronto.

The board had carefully researched community mausoleums and negotiated changes to the builder's standard contract. Yet when it came time for Canada Mausoleums to hand over the perpetual care portion of sales revenues, the company proved elusive sending only a small initial payment and promises. Bad timing in building at the beginning of the Depression is only part of the story. The exuberance of an entrepreneurial mausoleum builder who pursued the 1920s dream of perpetual growth was equally important.

Pre-need sales was a new idea for the Beechwood board in the 1930s, but not for Canada Mausoleums. Immediately after signing the contract on March 24, 1930, the builder's salesman went to work placing newspaper ads and taking orders. Sales went well and Canada Mausoleums did not invoke the contract clause voiding the deal if paid up orders would not cover the construction costs.

Yet by the time the building was completed in January 1932, the Beechwood board had to order Canada Mausoleums to remove lumber cluttering the grounds. Things got worse. In March 1933, Beechwood wrote to Canada Mausoleums requesting the perpetuity fund owed to the cemetery under the contract and now overdue. Nothing came back except proposals to amend the contract. December 1933, the roof needed repair - work covered by a guarantee written into the contract. But Canada Mausoleums had not paid the roofer. The roofer's bank suggested that Beechwood get JD Sanderson to repair the tar and gravel roof and put the copper roofing "in first class condition" while the bank pursued Canada Mausoleums on behalf of their now bankrupt company. Meantime Beechwood, was trying to track which crypts had been sold and how much money customers had paid the builder for perpetual care. What they discovered was the transfer of some unsold crypts to one of Canada Mausoleum's suppliers, Wallace Quarries of Montreal, in lieu of payment. A few more had been put in the name of the company president's wife.

None of this should have happened. Canada Mausoleums had successfully completed eighteen projects elsewhere with no complaints and the Beechwood Mausoleum had sold well. But the company may have allowed construction costs to escalate. One change came early and its cost should have been calculated into the crypt prices. In May 1930, Canada Mausoleum's president and the architect, William Ralston, visited Ottawa. They decided that the Mausoleum should be moved from the quarry in the east end of Section 50 to just inside the entrance at the top of the hill back of the old receiving vault. The contract was amended so that Canada Mausoleums bore the cost of building a road to the new site, excavating the rock, and dumping it into the quarry.

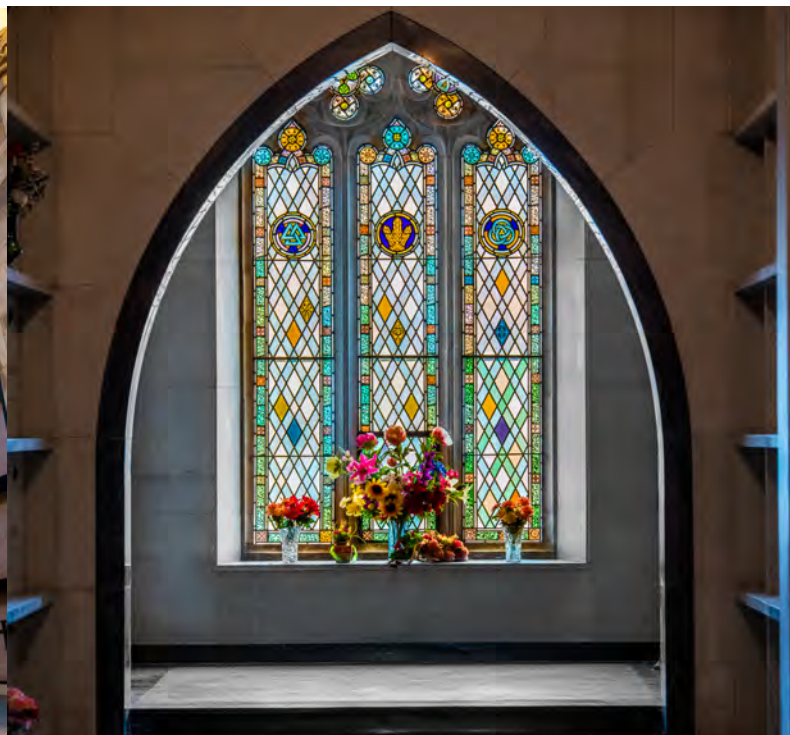
Two other changes came after construction began and may not have been covered in the sales price. The first change probably had minimal impact. The contract called for cladding the outside with Indiana Limestone or stone of the board,s choosing. On March 25, 1931, board members climbed into a car for a tour around Rockliffe to check out stone used there on houses. They came down to two choices - the local limestone used on Norman Wilson's house (husband of the newly appointed Senator, Cairine Wilson) and what the minutes called Nepean sandstone on Warren Y. Soper's house, Lornado (Wilson's house is now the home of the Papal Nuncio while Lornado is home to the United States Ambassador). They chose the stone on Lornado which, coincidently, was the home of board secretary Cecil Bethune's father-in-law.

The second change may have been the financial killer. The builder's March 28, 1931, newspaper ad shows a building with a Gothic look but, like the builder's other mausoleums I have seen, appears to have little or no carving. Yet we now see on the facade carvings of roses, fleur de lys, thistles, etc., along with birds and about eighteen individualized faces. Did Canada Mausoleums properly understand the cost of such elaborate carvings given how different these were from previous projects?

The best estimate I have been able to find for crypt revenues as of 1933 is $264,000. Out of this Canada Mausoleums had to pay at least $200,000 in construction costs has stated in the Ottawa Citizen March 27, 1931) and set aside about $40,000 for the perpetuity fund they promised customers was built into the sale price. This leaves at most $24,000 for all other costs, overhead and profit. With at best a margin of $24,000, should Canada Mausoleums have carved a grand statement in stone at Beechwood?

In the end nothing could be done. On August 7, 1936, Canada Mausoleums gave up its property rights in the mausoleum and Beechwood took it over, lock, stock and crypt. The entrepreneurial Canada Mausoleums had expressed all the optimism of the 1920s and of a commercializing death industry. But it only barely survived the 1930s and, while it remained in business until its president's death in 1955, it never sold another community mausoleum.

The Beechwood board, on the other hand, had despite all its caution been left with a building requiring expensive upkeep but with few unsold crypts to fund its care. Their predicament was complicated by running Beechwood partly to return a small safe income to shareholders and partly as a civic duty. They simply lacked the capacity for intensive salesmanship required to build a perpetuity fund. My final story will be about the original crypt purchasers and how Canada Mausoleums sold the idea of community entombment.



The mausoleum and the public – Elite death for (almost) everyone

By Dorothy J. Smith (then) History Ph.D. Student

Traditionally Canadians were not as enamored of entombment as Americans. Cemeteries, in even a small American city such as Troy, New York, have many private family mausoleums from the nineteenth and early twentieth centuries. In contrast, Mount Pleasant Cemetery in Toronto and Mount Royal in Montreal have no more than a handful from the same period and these are less fanciful than many American examples. Yet the apparent lesser demand for entombment in Canada did not crimp the style of Canada Mausoleums Limited of Toronto.

On March 24, 1930, the Beechwood Cemetery Company signed a contract allowing Canada Mausoleums to build a community mausoleum in their cemetery. On July 11 and 12, 1930, Canada Mausoleums ran an ad in the Ottawa Citizen and Ottawa Journal announcing a special new burial site with an uplifting name - the Cathedral of Rest and Memories. Here Ottawans could avoid "the distressing features of ground burial" by buying a resting place which would be "refined in sentiment, safe for the living, and secure for the dead". As well, they were buying entombment in a beautiful building, something traditionally available only to the elite. Ottawans could have all this at a "very moderate cost - on easy terms" that would be "convenient for almost any income". But mausoleum egalitarianism had its limits.

The earliest mausoleum which I have visited-in the Oakwood Cemetery in Niagara Falls, New York (built 1912 by promoter-builder International Mausoleums) has very little ornament. The community mausoleum in Toronto's Mount Pleasant Cemetery, built by the Cemetery itself in 1917 with Frank Darling as architect, lies at the other extreme. It has multiple corridors, some more ornate than others, and private rooms whose metal doors keep the owners' specially chosen stained glass hidden from the public eye. Canada Mausoleum's projects fall in the middle making them for me the most egalitarian of community mausoleums.

Yet, at Beechwood, as elsewhere, how much the customer was willing to pay determined both luxury and location. To see what difference money made, I re-created a price list for the mausoleum's corridor crypts from a November 1934 report to the Beechwood board. I then subtracted the corridor crypt revenues from the report's statement of revenues from total sales. I came within $150 of the total when I assumed a double private room (ten crypts) cost $19,875, a single room (five crypts) cost $11,250 and a chapel tier of five crypts cost $5,000. It is unlikely that these were the exact prices but they were probably of these magnitudes.

Given my estimated prices no wonder six of the eight families buying private rooms were connected to Ottawa's lumber trade (Booths, Bronson's, Frasers, Brooks, Woods and Bremners the last two being close relatives of the lumber baron, W.C. Edwards). These families were buying high class, dynastic or family burial where the consumption of family wealth could be made visible by inserting the family name or family crest in their specially ordered stained glass window or in the gate closing off the privacy of their space. But unlike the doors to the Mount Pleasant Mausoleum rooms, Beechwood's gates allow the public gaze to enjoy the families "private" stained glass.

The corridor crypts were more affordable but they were not cheap. Side corridor prices ranged from $45 in the top row to $525 on the bottom while the main corridor prices went from $450 to $550. Yet two-thirds of purchasers bought two contiguous crypts, raising the cost to a little over $1,000. At a time when a senior civil servant earned $2,400 a year and an Assistant Deputy Minister earned $5,200, this was a substantial outlay.

There are also gradations of luxury within Beechwood,s public corridors. Ornate fences separate deluxe sections from the corridors in which they are located. As well, these sections lie at the end of the corridors beside the stained glass window. But an archway only separates these deluxe crypts from the “cheaper” corridor sections. As with glimpses through a gate into a private room, families could enjoy the stained glass while paying a substantially lower price. This seems to be standard in Canada Mausoleum's buildings whereas International Mausoleums and Mount Pleasant put plain glass in public corridors.

Using an annotated but undated architect's plan along with lists made in 1932, 1934 and 1936 by Beechwood's superintending engineer I was able to create a list of 119 early purchasers. Of these, 112 bought corridor crypts while seven bought deluxe sections, chapel crypts, and private rooms. The occupations of all but 20 of the 119 can be traced through the city directory and obituaries giving a rough indicator of status (I cannot be definitive given the possibility of status obtained through family, civic connections or inherited wealth, as well uncertainty as to the exact status attached to job titles). Yet it seems that about half the early purchasers were middle-level salaried employees and professionals.

As well, at the St. Thomas, Ontario cemetery I was shown evidence of speculators who bought to resell when there would no longer be unsold crypts to meet continued demand. This seems to have also happened in Ottawa: for example, a local funeral director bought five crypts but his family plot is found in the cemetery grounds.

Canada Mausoleums was a successful entrepreneur as both builder and promoter of community mausoleums. But in Ottawa, perhaps because the market was different from southern Ontario or perhaps because of the Great Depression, the company presold only enough crypts to build a 541 crypt building rather than the 800 crypts they had advertised in July 1930 (the plan says 546 crypts but the Beechwood reports show only 541, confirmed by me plotting crypts against owners on a plan). But Canada Mausoleums did sell approximately two-thirds of the 541 crypts between 1930 and 1934. Unfortunately this left the Beechwood Cemetery Company in 1936 with an expensive building, no perpetuity funding, and next to no unsatisfied demand on which to raise revenue to maintain the building.

WILLIAM McDOUGALL
Corridor A, Section 30, Crypt E

Born in Toronto on January 5, 1822, McDougall attended Victoria College in Cobourg, Upper Canada. He began practicing law in 1847, and in 1862 was called to the Upper Canada Bar. He was elected as a member of the legislative assembly in 1858 and served as Commissioner of Crown Lands and Provincial Secretary. He attended all three Confederation Conferences, and then served as Minister of Public Works in the Macdonald government. During his time as Minister of Public Works, McDougall introduced the resolution that led to the purchase of Rupert's Land.

McDougall was appointed Lieutenant Governor of Rupert's Land and the North Western Territory in 1869. However, when McDougall tried to enter Rupert's Land from the Dakota Territory down the Red River, he was turned back near the border by Métis Resistance with Louis Riel's leadership before he could establish his authority at Fort Garry (now Winnipeg, Manitoba). Dispatches on microfiche at the Main Library of the City of Toronto include his request for 1,000 British troops to be sent on the authority of Queen Victoria. McDougall was a Canada First nationalist and espoused deep anti-Catholic and anti-Indigenous views.He has also been called "vain, erratic and irredeemably pigheaded".

McDougall returned to Ottawa, where he campaigned against Manitoba becoming a province because of its very few inhabitants at that time. He also continued to serve as an interim leader of the Northwest Territories provisional government from Ottawa until Adams George Archibald, took over on May 10, 1870.

McDougall continued as an active politician, serving as a member of the Parliament of the Province of Ontario from 1872 until his defeat in 1887. He passed away on May 28, 1905 at the age of 83.

JAMES W. WOODS
Corridor B, Room A, Crypt C

Born in Kildare, Quebec on April 10, 1863, Woods was the son of a local farmer and lumberman. He was educated in Montreal, and started his career there working for various firms.

In 1885, Woods established his own outdoor supply company, and by 1895 he was running the largest and most successful contractors' and lumberman's supply company in Canada. Known as Woods Manufacturing Co., the firm occupied a large factory in Hull, QC and produced items such as tents, sleeping bags, and canvas bags of all kinds. A large part of Woods' success was due to his innovative new light canvas – the material was so effective in its waterproofing that it was not long before his company's reputation was international.

Woods' company was chief supplier of canvas to British forces during the Boer War (1899–1902). The company outfitted troops with almost everything, including tents, clothing and horse blankets. Woods' products were also much in demand back in Canada – his packs, tents and other supplies were popular with Klondike prospectors. In 1898, notable geologist and mining consultant Joseph Burr Tyrrell wrote to Woods to "testify to the excellence of the Eiderdown sleeping bag obtained from you," which he declared "the most comfortable bed that I have ever had in the field."

Through his connections with both the National Geographic Society and the Royal Geographic Society in the U.K., Woods Manufacturing Co. outfitted many of the most important exploratory ventures of the early 20th century, including Amundsen's successful navigation of the Northwest Passage in 1906, the Roosevelt Field Expedition through Central Asia and the first ascent of Canada's highest peak, Mount Logan, in 1925. The company was also a major supplier of tents and other goods for Allied soldiers in both World Wars and created the first gas masks for the Canadian army.

Woods was also very involved in charitable and civic concerns, and owned extensive real estate in Ottawa. At various times, Woods was the Vice President of the Canadian Manufacturers Association, President of Ashbury College, President of the Ottawa Board of Trade from 1907 to 1908 and was involved with the raising of $200,000 for the YMCA of Ottawa. Woods was also a lieutenant colonel in the Governor General's Foot Guards.
Woods passed away on December 20, 1930.

LIEUT.-COL. J. W. WOODS
Elected president of the Smart, Woods, Limited. He is one of the country's ablest business men.

WARREN YOUNG SOPER
Corridor B, Section 30, Crypts A, B & C

Warren Young Soper was born around 1854 in Oldtown, Maine and came to Ottawa with his family as a young child.

As manager of the Dominion Telegraph Company, Soper opened Ottawa's first telephone exchange in 1880. The Bell Telephone Company later acquired the exchange and appointed Soper as its Ottawa manager. In 1881, Soper and another former telephone operator, Thomas Ahearn, founded Ahearn & Soper to pursue the communications business, pioneering telegraph and telephone devices. As former telegraph operators, they knew the importance of communication. For amusement, they created a parlour trick where they appeared to read each other's minds by winking Morse code at each other.

One of the first contracts Soper and Ahearn received was to build a coast-to-coast telegraph system for the Canadian Pacific Railway. They then branched out into other innovative ways to use electricity. Along with partner Ahearn, Soper brought electricity to Ottawa in 1885, and established the Ottawa Electric Street Railway Company in 1891.

With his fortune, Soper purchased a beautiful Rockcliffe property called The Berkenfels in the 1890s. In 1908, Soper built a summer cottage on the property, which he christened Lornado. After his death in on May 13, 1924 and his wife's death in 1931, the Soper estate was divided up; Lornado became the official residence of the American ambassador to Canada.

JOHN EDWARD STANLEY LEWIS
Corridor BB, Section 6, Crypt A

Born in Ottawa on February 29, 1888, Lewis began his career in the electrical business and eventually opened his own company in 1914. He entered politics in 1930 as an alderman, then controller and finally mayor of the city of Ottawa in 1936, a position he held for an unbroken record of 13 consecutive years.

Lewis also held the record as Ottawa's longest serving member and chairman of the Dominion Champion Britannia Club canoe team. A Dominion roller skating champion in 1909 and 1910, he threw himself into local sports. A recipient of the Order of the British Empire, Lewis passed away on August 18, 1970.

WILLIAM JAMES ROCHE
Corridor A, Section 16, Crypt E

Born in Clandeboye, Canada West, on November 30, 1859, Roche was educated at Trinity Medical College and the University of Western Ontario. After graduating, he practised medicine for many years at Minnedosa, Manitoba. Roche represented Marquette in the Canadian House of Commons from 1896 to 1917.

During this time, he was sworn in to the Privy Council and became secretary of state in the Borden government in 1911. In 1912, he became minister of the interior for Canada; in 1917, he was appointed chairman of the Civil Service Commission and held this position until 1935. From 1916 to 1928, he was chancellor of the University of Western Ontario, of which he was the first medical graduate. He died in Ottawa on September 30, 1937.

CHARLES JACKSON BOOTH
Corridor B, Room G, Crypt B

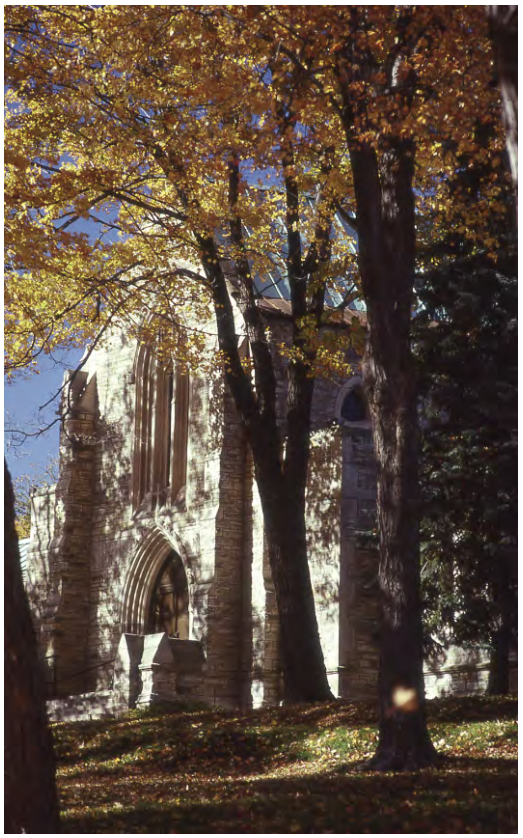
Born in Ottawa, Canada West in 1864, Booth was general superintendent for J.R. Booth in the lumber and pulp and paper business in Ottawa. He was also the vice president of the Timber Limit Owners' Association. Director of the Ottawa Fire Insurance Company and the Dominion Forestry Association, he was also vice chairman of the Ottawa St. John Ambulance Association. In 1911, he was elected president of the St. Hubert Gun Club. He was also president of the Parry Sound and Canadian Atlantic railways. Charles Booth died in February 20, 1947.

GORDON CAMERON EDWARDS
Deluxe Chapel T, Crypt C

Born in Thurso, Quebec on November 17, 1867, Edwards began his career working for the Canadian Lumber Company in Carleton Place, Ontario. For some time, he was manager of the W.C. Edwards Company mills in Ottawa.

Edwards was a promoter and the secretary– treasurer of the Library Bureau of Canada. From 1908 to 1909, he was the elected president of the Canadian Lumberman's Association. Director of the Perley Home for Incurables and the Dominion Forestry Association, Edwards was also treasurer of the Ottawa Boys' Home, and president of the YMCA in Ottawa from 1907 to 1909. In 1909, he was elected president of the Ottawa Canadian Club and held office in the local St. Andrew's Society. Edwards died in Ottawa on November 2, 1946.

ERNEST NORMAN SMITH
Corridor A, Room 19, Crypt C



Ernest Norman Smith was born in Manchester, England on February 3, 1871. He was a newspaper reporter from England whose skill in shorthand writing, learned at night school, enabled him to report the speeches of politicians. Smith trained in newspaper work in London for the National Press Association, before being sent to Chicago in 1863 to report on the World's Fair.

He came to Canada in 1894 and became a reporter and city editor for the Toronto World for a year. He became editor of the Woodstock Sentinel–Review for three years, then an editor on the staff at the Toronto Mail & Empire for two years; he transferred to the Toronto Globein 1905.

He became a reporter in Ottawa's Parliamentary Press Gallery, but in 1905, soon after arriving in Ottawa, he and several others bought the Ottawa Free Press. In 1916 it merged with another paper, the Evening Journal, and the two became the Journal, with Ernest Smith as vice-president and editor. His son, Irving Norman Smith, followed in his fathers' footsteps and also became a journalist and editor.

In 1908, Smith was appointed a member of the Earl Grey Musical and Dramatic Trophy Competition. He died on October 18, 1957.

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.

JOHN BURNS FRASER
Corridor BB, Room J, Crypt B

John Burns (J.B.) Fraser was born in Westmeath, in the County of Renfrew, on April 2, 1859, to the great lumber baron Alexander Fraser (1830-1903). He was one of six children. Educated at Dr.Tassie's school in Galt, Ont., at about the age of 18 years, Fraser joined his father in his square-timber business where he gained a full working knowledge of the forests and the lumbering industry of eastern Ontario. He worked under his father until he inherited the Fraser-Bryson Lumber Company from his father's passing in 1903.

Not only was Fraser's father, Alexander Fraser, involved in the lumber business, but also banking. J.B. Fraser inherited the position as vice president of the Bank of Ottawa in 1903, until the merge with the Bank of Nova Scotia in April 1919. Fraser then became president of the Bank of Nova Scotia until 1933 when he resigned.

It is interesting to note that Col. J.D. Fraser, son of the late J.B. Fraser, was the third generation of Fraser to sit on the directorate board of the Bank of Nova Scotia. Fraser was heavily involved with the Ottawa Improvement Commission, established by the late Sir Wilfrid Laurier to promote and conserve the beautification of the National Capital. Fraser served on the board for 10 years, seven of which he was chairman, resigning in 1926. It was under Fraser's chairmanship that, over the Ottawa River, the Champlain Bridge was built as far as Bate Island. Under the Federal District, Commission the bridge was completed to the Quebec side of the river spending $196,000 in the process.

During the Great War, Fraser was keenly interested and active in movements to promote the welfare of soldiers and their dependents. With Hon. C.A. Magrath and J.M. Courtney, then Deputy Minister of Finance, he was responsible for the administration of patriotic funds for the assistance of wives and other dependents of men serving overseas. Fraser died on November 2, 1939.

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