

THE CORPORATION OF THE CITY OF WELLAND

BY-LAW NUMBER 11136

**A BY-LAW TO DESIGNATE THE WELLAND-CROWLAND WAR MEMORIAL
CHIPPAWA PARK, WELLAND, OF HISTORIC OR ARCHITECTURAL
VALUE OR INTEREST**

WHEREAS pursuant to the provisions of Part IV of the **Ontario Heritage Act, R.S.O. 1990, Chapter O.18**, authorizes the council of a municipality to enact by-laws to designate real property, including all the buildings and structures thereon, to be of historic or architectural value or interest;

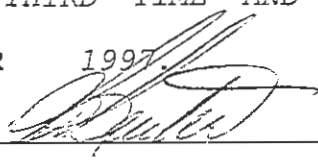
AND WHEREAS the Council of the Corporation of the City of Welland has caused to be served upon the owner of The Welland-Crowland War Memorial Chippawa Park, Welland, and upon the Ontario Heritage Foundation, Notice of Intention to so designate the above referenced structure and has caused such Notice of Intention to be published in a newspaper, having general circulation in the municipality;

AND WHEREAS no Notice of Objection to the proposed designation was served upon the Clerk of the City of Welland.

NOW THEREFORE THE MUNICIPAL COUNCIL OF THE CORPORATION OF THE CITY OF WELLAND ENACTS AS FOLLOWS:

1. That the real property, more particularly described in Schedule "A" attached hereto and forming part of this By-law, known as The Welland-Crowland War Memorial Chippawa Park, Welland, be designated as being of historic or architectural value or interest.
2. The City Solicitor is hereby authorized to cause a copy of this by-law to be registered against the property described in said Schedule "A" attached hereto in the proper Land Registry Office.
3. The City Clerk is hereby authorized to cause a copy of this By-law to be served upon the owner of the aforesaid property and upon The Ontario Heritage Foundation and to cause notice of this By-law to be published in a newspaper having general circulation in the City of Welland.

READ A FIRST, SECOND AND THIRD TIME AND PASSED BY
COUNCIL THIS **16TH** DAY OF **DECEMBER** 1997


MAYOR


ASSISTANT
CLERK

97-139

SCHEDULE "A"

*In the City of Welland, in the Regional Municipality of Niagara,
being composed of Part of Block C, Plan 1649, now known as Plan
564.*

REASONS FOR DESIGNATION

The Welland-Crowland War Memorial is the last large World War I memorial to be erected in Canada. It was built with over \$36,000.00 in subscriptions collected from the people of Welland and Crowland at the height of the Depression. A nationally significant piece of Canadian sculpture, the war memorial was created by artist Elizabeth Wyn Wood, winner of a Canada wide competition for the project. Judges for the competition were distinguished Canadian artists and architects sir E. Wyly Grier, Charles W. Jeffreys, Gordon M. West and John MacIntosh Lyle along with local author and historian Louis Blake Duff and County Court Judge the Hon. L.B.C. Livingstone. Born in Orillia, Elisabeth Wyn Wood studied under Group of Seven artists J.E.H. MacDonald and Arthur Lismer at the Ontario College of Art and her work expresses similar themes. She also studied stone carving at the Art Students League in New York. Wyn Wood made a significant contribution to Canada's cultural life through her modernist interpretation of the Canadian landscape in sculpture and her works are contained in many public collections, including the National Gallery of Canada.

The monument was executed in LaCass Granite from Quebec, and was cut to size by the Thomson Monument Company of Toronto from a full sized clay model done by Wyn Wood. Louis Temporale did the fine surface carving on the piece. Welland's World War I memorial is unique in that it departs from the design of a single soldier so common or other monuments of that vintage to incorporate stylized elements of the Canadian landscape - red pine and wheat sheaves - along with the representation of a W.W.I trench mortar and two heroic figures - a soldier and a woman - intended to symbolize the "Service and Sacrifice" not only of those who fought but of those who supported the war effort at home. It was unveiled one day after the start of the Second World War on September 4, 1939 by Lieut. Colonel Archdeacon F. G. Scott, D.S.O., Senior Chaplain of the First Canadian Division during World War I and a noted Canadian poet.

THE WELLAND-CROWLAND WAR MEMORIAL
CHIPPAWA PARK

Prepared for the Welland L.A.C.A.C. Committee
by Nora Reid, B.A., M.A. (History of Art)

February, 1997

97-139

WELLAND-CROWLAND WAR MEMORIAL

by Nora A. Reid, M.A.

A. ARCHITECTURE

1) Style

This is a monument, normally defined as "...a free-standing, large scale structure, often artistically embellished, which has as its primary function the commemoration of persons, events or concepts believed to have sufficient importance to merit a public, visible and permanent tribute". Canada's World War I monuments range from a simple cairn or cut stone cenotaph to memorial arches, gates and towers. The most common, however, consists of a single soldier in bronze or stone, often situated near the railway station from which so many of them left.¹ Welland's monument incorporates the form of the single heroic soldier but is somewhat more complex in that it includes a replica of a W.W.I vintage gun and the sculpture of a woman bearing a sheaf of grain representing those who served at home (see DESIGN below).

2. Construction (Figures 1-4)

The work evolved in a series of stages. First, the artist, Elizabeth Wyn Wood, made a small plaster model 30 inches x 6 inches x 12 inches. Then a number of quarter life size studies of the figures and other details were made in clay. From these a full sized superstructure was built, with armature of structural steel, wood and lath (Figure 2), and four tons of clay were added to produce a full sized model of the whole monument. This was cast in plaster, cut into sections and used as a pattern from which measurements were taken for the carving. The monument was cut to exact size by the Thomson Monument Company of Toronto. The material is La Casse Granite from Quebec. The finished monument is 30 feet long, six feet wide and 16 feet high (this includes a base 5 feet six inches high and figures 10 feet 6 inches high). The whole thing sits on a concrete base 38 feet by 12 feet. Between thirty and forty people were directly engaged on the project in the quarries, the modelling studios and stone shops and erecting it at the site.²

3. Age

The movement to erect a war memorial in Welland began with the following motion introduced at the May 3rd, 1921 meeting of Welland City Council by Aldermen George Scott and Sam Lambert (Figure 5):

Whereas the dignity and duty of the City of Welland requires that a memorial should be erected in the city as a memory of her men who gave their lives in the Great War;

And whereas, while there need be no haste in the accomplishment of this work, yet it is advisable that the undertaking should be promptly assumed: Therefore, be it resolved that the mayor appoint a commission to be known as the Welland War Memorial Commission for the following purposes:

1. To make a study of the question of a war memorial, appropriate and suitable to the position of the city and to the debt of the city to her fallen sons.
2. To select the location for the said memorial.
3. To devise ways and means of raising funds for the said memorial, it being a condition of the appointment of this committee that it shall be fully subject to the city council, that all its funds shall be paid out only on the joint order of the mayor and chairman of the commission.³

Mayor J. C. Diffin carried out the motion, a commission was appointed and held several meetings. The following winter city organizations raised \$1,421.68 at social functions. The commission then ceased to meet after deciding that it would not be possible at that time to raise a sufficient amount of money "to build a memorial suitable to the dignity of the city."

On May 21, 1929, Aldermen John Votz and George Scott (Figure 6) moved that the commission should be revived. This was done, and in November of that year Crowland was invited to join with Welland in building the memorial, and a campaign begun to raise \$35,000.00. By the first week in December one quarter of the objective had been subscribed and by December 18th, over \$31,000.00. At the end of the drive the subscription total exceeded \$36,000.00.

After a two year lag, an advisory committee was appointed to choose the site and decide on the type of memorial. It consisted of well known Canadian artists E. Wyly Grier (President of the Royal Canadian Academy of Art) and C. W. Jeffries, architect Gordon M. West (President of the Royal

Architectural Society of Canada), landscape architect John M. Lyle, County Judge the Hon. L.B.C. Livingstone and prominent local journalist and historian Louis Blake Duff. The competition was formally called in July, 1934 with 29 competitors, including the leading names in architecture and sculpture in Ontario and Quebec. The board of assessors met on November 18, 1934 (with Jeffreys absent) to judge twenty-two designs and the submission of sculptor Elizabeth Wyn Wood was selected, with second place going to P. Roy Wilson and third to Dr. Ernest I Barott (both Montreal architects) (Figure 7).⁴

In August, 1936, Miss Wyn Wood reported to the Memorial Committee that the stone for the base courses was in the shop and another carload on the way. By November all the granite blocks had arrived and the cutting of the base courses had begun. In early March of 1937 John Lyle accompanied the sculptor to the Thomson Monument Company workshops "to inspect the granite base that Mr. Thomson is making for the Welland-Crowland War Memorial", reporting that "The granite plinth and base were complete and set up in his shop. No carving of the figures group or surround was, of course, in hand with the exception of the carving on one end of the cross. I think the work is well executed and the appearance of this base and plinth excellent."⁵ Wyn Wood began work on the full sized clay model for the figurative group in October 1936 in a large warehouse on Dufferin Street in Toronto rented expressly for that purpose (Figure 2). The final plaster cast which served as the model for the stone carvers was finished in July 1938. The carving in stone was carried out in the Thomson workshop from July 1938 to February 1939. The monument was erected at Chippawa Park by the end of April, 1939 (Figures 3, 4, 8, 9).⁶

4. Sculptor

Elizabeth Wyn Wood (Figures 11 and 16)

Elizabeth Wyn Wood, of Irish descent, was born at Orillia, Ontario on October 8, 1903. She attended St. Mildred's College in Toronto for nine years, then finished her schooling in Orillia. Between 1921 and 1926 she studied with Emmanuel Hahn, C. M. Manly and Group of Seven artists J. E. H. MacDonald and Arthur Lismer at the Ontario College of Art. After a post-graduate year there she went to New York where she studied clay modelling and stone carving at the Art Students League under Edward McCarter and Robert Laurent (1926-27). She married her former teacher Emmanuel Hahn, head of the sculpture department at the Ontario College of Art, in 1926. The boom in the production of large scale public sculptures in these years after World War I produced by Canadian sculptors like Walter Allward (Vimy

Memorial), the example of professional women sculptors such as Frances Loring and Florence Wyle, and not least the influence of Emmanuel Hahn, himself a monumental sculptor, were the pivotal factors that influenced her to become a "monumentalist and architectural sculptor".⁷

Elizabeth Wyn Wood made a significant contribution to Canada's cultural life through her modernist interpretation of the Canadian landscape in sculpture, expressing similar artistic concerns as the Group of Seven, as well as through her teaching at Central Technical School in Toronto and her involvement with the Federation of Canadian Artists and the Canadian Arts Council (as organizing secretary 1944-45, chairman of the International Relations Committee 1945-48 and vice president 1945-48). She was a member of the Royal Canadian Academy. Her works are contained in many public collections, including the National Gallery of Canada (Northern Island), the Winnipeg Art Gallery, Vancouver Art Gallery and the Art Gallery of Ontario.

Her sculptures included a bust of former Ontario premier Leslie Frost and a fountain at the Canadian National Institute for the Blind in Toronto. She is probably best remembered for her powerful Stephen Leacock memorial in Orillia. Later works show a greater social concern as she turned to figural subjects and received a number of important major public commissions including the Welland-Crowland War Memorial; fountains and panels in the Rainbow Bridge gardens, Niagara Falls (1940-41); a monument to King George VI (1963) at Niagara Falls and the Simcoe Memorial at Niagara-on-the-Lake (1953).⁸

Carver

Louis Temporale

When the Thomson Monument Company had finished roughing out the memorial to approximately one inch from the final surface, the fine surface carving was contracted out to a more skilled stone carver, Louis Temporale, a former student of Wyn Wood's at Central Technical High School in Toronto who had recently established his own stone carving business. Later in her career she said of Temporale:

"I do not think there is a finer carver in the whole world. He must live as long as I live, I could not produce without him. It would take more than a life time for me to cut a single large monument. Sculpture on a large scale, like architecture, is a cooperative art."⁹

Louis Temporale was born in 1909 in Maiano, Udine Province, northern Italy, where he studied under sculptor Giuseppe Del Fabro at St. Daniels. After coming to Canada he studied

with Elizabeth Wyn Wood at Central Tech and with Wood and her husband Emmanuel Hahn at the Ontario College of Art. Temporale executed stone carvings on many landmark buildings including the Royal York Hotel, Bank of Nova Scotia at King and Bay, Whitney Tower and Archive Building at the University of Toronto, Bank of Montreal on Bay Street, Maclean Hunter Building, Canada Permanent, Toronto Star Building, Post Office Terminal and Toronto General Hospital Urquhart Wing in Toronto and in Hamilton the Post Office and Harbour Commission buildings and the decorative bridge abutments on the Q.E.W. Outside of Canada he received commissions as far away as Beijing, China and Malaysia. In addition to the Welland-Crowland War Memorial, Temporale worked with Wyn Wood on the King George VI statue and fountains in Niagara Falls and the Governor Simcoe Statue in Niagara-on-the-Lake. He was a member of the Royal Canadian Academy of Arts, Sculptors Society of Canada, Ontario Society of Artists and was awarded the Order of Ontario.¹⁰

5. Design

As noted under Style above, Welland's War Memorial is unique in character in that it departs from the design of a single soldier so common for Canadian World War I memorials. It includes a female figure along with stylized elements of the Canadian landscape (the red pine and wheat sheaves). These are simplified and enlarged, typical of Elizabeth Wyn Wood's work (Figures 16, 18-26), but while stylized, are grounded in reality rather than being allegorical. Wyn Wood even undertook a lengthy search for photos of a W.W.I trench mortar so that its representation would be authentic.¹¹ Speaking for the Board of Assessors when her design was accepted, John Lyle said, "It is the most original and personal design among those submitted and I believe will be one of the outstanding war memorials in Canada."¹² In interviews at the time of the monument's unveiling in 1939, the sculptor explained her philosophical approach to the project and the symbolic significance of the design she chose:

"A monument is the one form of art that cannot be done privately. It is a communal project, the sculptor is the instrument of the people among whom he lives, and many of his own ideas are never carried out...the motivating force is much the same - man's desire for permanence...You will therefore see how great is a sculptor's responsibility. He must reduce a vast and complex experience, such as a World War, to a few symbols so simple that men of all languages and of all generations may recognize and understand their implications.

When the opportunity came to make the Welland-Crowland War Memorial, I was very glad to be entrusted with the project. I had designed war memorials previously, but had of late had the idea of recognizing, along with the heroic field service, the humbler work of women and others who served at home. This, I felt, would convey to posterity an authentic and comprehensive idea of the effort put forth by the Canadian people in time of war. Also, I had in mind something of the form such a monument might take, although the final rhythm of the mass was dependent upon the site."¹³

"The sculptured group includes a cluster of pine and grain, symbols of Canada - her natural background and the growth of her civilization. Against this background stand two heroic figures, each representing service and sacrifice according to his abilities. The moment is that of immediate response to an urgent call. The man's figure is one aroused to action, not yet fully equipped for battle. He stands for all those whose duties required them to go forth to guard and to defend in the distant field. The woman's figure is arising with a sheaf of grain. She represents all those, both men and women, who in any capacity, took up the tasks left by the warriors answering the call and whose duty in the war days was, as expressed in the popular refrain of the time, to "keep the home fires burning, while our hearts are yearning-."

The weapon shown is the simplest type of trench mortar because the Great War of 1914-1918 was, at least on the fronts when the Canadians served, essentially a trench war, more than any previous or later war. On the quietly rising ground is carved a great cross, solemn symbol of the supreme sacrifice.

These elements may seem very simple and obvious to us today. They must be obvious because the monument is erected, not for us today whose experiences are still fresh in our minds, but for the future. This record we leave for the centuries to come. Books and pictures, as are those of ancient times, may be destroyed, tales told by word of mouth may not be carried on and language may be changed or forgotten. But sculpture in hard stone is the most permanent record we have yet devised. Men of all languages and of all generations recognize its symbols if they are simple, human symbols. Thus it is a

landmark standing through time. Its surface may weather but its essential masses remain. Therefore the essential thoughts are embodied in the simplest and most compact masses. The upright figure will remain alert and the slightly crouched figure will have a gesture of toil and resignation centuries after the surface details are weathered. As long as man remains on earth he will recognize the service and sacrifice of the Canadian people.

The composition of the masses is aesthetic and technical and perhaps not suited to the written description, other than to note that the long, low form of the design was made to fit the flat, quiet contours of the site in Welland and the surrounding country - to "rhyme" with the land. The design is "all of a piece" - that is, the base is an integral part of the sculptured whole, rather than a pedestal on which the sculpture is set, as it is also a conventionalized continuation of the natural forms of the ground around it."¹⁴

The design also incorporates, on the east (front) face of the base (Figures 26 and 27), the carved words "SERVICE AND SACRIFICE" in large letters along with the legend "AT THE GOING DOWN OF THE SUN AND IN THE MORNING WE WILL REMEMBER THEM". The latter is a quotation from a poem "For The Fallen" written in 1914 by English poet Laurence Binyon. It was suggested by Allan Brooks, K.C. and permission was obtained from the copyright holders for its use.¹⁵ The first two lines of the verse from which the quotation is taken are perhaps more familiar: "They shall grow not old, as we that are left grow old, Age shall not whither them, nor the years condemn..." On the north end (Figure 21) is carved "1914+1918", along with the later additions above: "1939+1945" and "KOREA". The rear (west) side (Figures 22-24) contains a complete list of Welland and Crowland soldiers killed in both wars under the headings "1914 - THESE GAVE THEIR LIVES - 1918" and "1939 - THESE GAVE THEIR LIVES - 1945". The south face (Figure 25) bears the inscriptions "1914, 1918, 1939, 1945, KOREA" surrounding the sword and to the right "TO HONOUR THOSE WHO FOUGHT BY LAND BY SEA BY AIR AND THOSE WHO SERVED AT HOME".

B. HISTORY

7. Person

Welland's civic leaders of the time served on the Commission appointed to raise funds and select a site and an appropriate war memorial. The revived War Memorial Commission in 1929 consisted of Mrs. J. Allen, I.O.D.E.;

Ralph Lloyd, Canadian Legion; C. M. Carmichael, Board of Trade; C. H. K. Baillie, Rotary Club; City Clerk J. D. Watt as secretary and Mayor Frank M. Brown as Chairman. When the Memorial was erected in 1939 the Commission consisted of County Judge L. B. C. Livingstone, chairman; Mayor John R. Joyce, vice chairman; J. D. Watt, secretary; R. P. Curtin, treasurer; Mrs. J. A. Allen; Lieutenant-Colonel Hugh A. Rose, K. C.; Col. J. E. Cohoe; A. L. Brooks, K. C.; N. G. Michener; K. A. Walker; A. L. Smith; author and historian Louis Blake Duff; Tribune publisher Henry J. Foster; Reeve Fred J. Kilgour; Lieutenant-Col. J. R. Reilly; and Frank Springer. Others who served on the commission over the ten years included W. M. German, K. C., M. P.; J. Fred Thorpe; P. O. Gunket; A. K. Cowper; Fred J. Bradley; S. O. Mason; N. H. Armstrong; C. M. Carmichael; W. W. Wilson; A. E. Davis and N. A. Batchelder. Those in charge of the fund raising campaign included W. M. German, chairman; Frederick Courtenay Barber, director general; Mayor Frank Brown and an executive committee consisting of George H. Pettit, K. C., M. P., chairman; Dr. S. Nixon Davis; W. J. Hickey; C. M. Carmichael; E. J. Anderson; John H. Rolph; R. M. Beatty; John Young; A. E. Davis; A. L. Smith; Dr. W. K. Colbeck; Col. Hugh A. Rose; G. M. Grabell; D. W. Lathrop; Louis Banko, Tony Nero; Chief Harry Jones of Crowland; Victor Subosits; Louis Lusina; Chief George T. Crowe, Mrs. L. B. C. Livingstone; Mrs. James A. Allen; Mrs. W. W. Wilson; Mrs William Kassirer; Mrs. R. M. Beatty and Mrs. James McNeice. Among the names listed above are to be found most of Welland's citizens prominent in business and the professions at that time.

The War Memorial Commission did not make the final decisions about the site and type of memorial on their own. They had the foresight in January of 1932 to appoint an Advisory Committee consisting of the most prominent Canadian artists and architects of the time - artists Sir. E. Wyly Grier and Charles W. Jeffreys, architect Gordon M. West and architect and landscape architect John M. Lyle, along with local journalist and historian Louis Blake Duff (Figure 13) and County Court Judge Livingstone - to oversee the contest and advise on the selection of the final design.¹⁶ At the monument's unveiling in 1939 Sir Wyly Grier complimented the city fathers for this, saying that he had been surprised at the selection of artists in an advisory capacity, which was "...an indication of the wisdom of the Welland-Crowland war memorial commission."¹⁷

Sir Edmund Wyly Grier (Figure 14)

Born in Melbourne, Australia on November 26, 1862, he came to Canada in 1876, then left to study art in London and Paris before returning to Canada in 1891, when he opened a studio in Toronto. He had a long and successful career as a portrait painter and painted the Canadian celebrities of the

time. His portraits hang in the National Gallery of Canada. Grier was a member of the Ontario Society of Artists and its president from 1908 to 1913. He was elected A.R.C.A. in 1893 and R.C.A. in 1894, and was president of the Royal Canadian Academy from 1929 to 1939. In 1935 he was awarded the honorary degree of D.C.L. from Bishop's University and on the recommendation of the Canadian Government, was created a Knight Bachelor that same year. He died December 7, 1957.¹⁸

Charles William Jeffreys

Jeffreys was born in Rochester, England on August 25, 1869 and came to Canada as a child in 1879. He studied art under well known Canadian artists C. M. Manly and G. A. Reid. From 1893 to 1900 he was staff artist on the New York Herald. He spent the rest of his life in Toronto, where he worked as a book and magazine illustrator, and became an "unrivalled authority on the pictorial side of Canadian history". From 1912 to 1939 he was an instructor in drawing and painting in the Department of Architecture at the University of Toronto. A member of the Ontario Society of Artists, he was its president from 1913 to 1919. He was the first president of the Canadian Society of Graphic Arts in 1903 and was made A.R.C.A. in 1912 and R.C.A. in 1925. His paintings hang in the National Gallery and he was the author of three books illustrating Canadian history. In 1934 Queen's University awarded Jeffreys an honorary L.L.D. He died in Toronto on Oct. 8, 1951.¹⁹

Gordon M. West (Figure 12)

Gordon West was born in Toronto on September 4, 1886 and educated at Jarvis Collegiate Institute. He studied architecture under the apprentice system, making several European trips to study. From 1915 to 1919 he served with the 124th and 12th Battalions, Canadian Expeditionary Force, with the rank of Major. He began his architectural practice in Toronto in 1912. He was a Fellow of the Royal Institute of British Architects and of the Royal Architectural Institute of Canada and its President (1932-33).²⁰

John MacIntosh Lyle

An architect, urban planner, teacher and designer, Lyle was born at Connor, Ireland on November 13, 1872. He attended the Hamilton School of Art and trained as an architect at the Yale School of the Arts before enrolling in the Ecole des Beaux Arts in Paris. After twelve years work for several large New York firms, he returned to Canada in 1906 and became instrumental in disseminating the Beaux Arts ideals to the architectural profession through his lectures at the University of Toronto. His early works, such as the Royal Alexandra Theatre (1906) and Union Station (1913-27)

in Toronto reflect the Beaux Arts style. During the 1920's, Lyle went on to develop a distinctively Canadian style, integrating Canadian floral and faunal motifs into the design of his buildings in a way that paralleled the developments of the Group of Seven in painting. Lyle's work in urban and regional planning made him a leader in the City Beautiful movement. In 1936 his designs submitted to the Dominion Coin Competition influenced the adoption of the animal and leaf motifs used in contemporary Canadian coinage. He died at Toronto on the 19th December, 1945. ²¹

Frederick George Scott (Figure 15)

Long before the memorial was on its site the War Memorial Committee were working to find a suitable personage to do the unveiling. Their majesties King George and Queen Elizabeth were approached, as was Lord Tweedsmuir, the then Governor General of Canada. The final choice was Lieutenant Colonel Frederick George Scott, Archdeacon of Quebec, "beloved war padre" and noted Canadian poet. ²²

Archdeacon Scott was born at Montreal, Canada East, on April 7, 1861, the son of Professor William Edward Scott of McGill University. He received his B.A., M.A. and D.C.L. (1902) from the University of Bishops College, Lennoxville, Quebec and was ordained an Anglican Church priest in 1886. He was rector of St. Matthew's, Quebec City and canon of Quebec Cathedral from 1906 until 1925 when he became archdeacon of Quebec. During the First World War he served as Senior Chaplain of the First Canadian Division, was wounded, received several citations, and was awarded the C.M.G. in 1916 and the Distinguished Service Order in 1918. The magazine "Liberty" said of him, "He was the most beloved individual in the entire Canadian Army Corps." ²³ After the war he was elected Dominion chaplain of the Canadian Legion and the Army and Navy Veterans, a fellow of the Royal Society of Canada and received an honorary L.L.D. from McGill, D.D. from King's College, London, England and a D.C.L. from King's College, Nova Scotia. ²⁴

Archdeacon F. G. Scott was a Canadian poet of some note, author of twelve books of poetry between 1888 and 1936 as well as two prose works, Elton Hazlewood and The Great War as I Saw It. Among his best known poems are "The Unnamed Lake" (1897) and "A Hymn of Empire" (1906). The latter reflected the strength of support for the Empire in Canada before and during the First World War. Both poems became favourites in Canadian homes and schools. All of his poetry expressed the themes of love of nature, religious faith and patriotism. One of his sons, F. R. Scott, also became a celebrated Canadian poet. ²⁵ Archdeacon Scott died at Quebec City on January 19, 1944.

8. Event

Welland's War Memorial was unveiled on Labour Day, September 4, 1939. This in itself was an event of some note, but it was made even more poignant by the fact that England had declared war on Germany the day before. The Official Program that afternoon consisted of:

- a parade of approximately 1000 W.W.I veterans from all parts of the peninsula, Buffalo, and Niagara Falls, New York proceeding from Merritt Park on King Street to Chippawa park, reviewed by Lt. Col. Archdeacon Scott
- inspection of the Veteran's Guard of Honour at the Memorial and singing of O Canada
- speeches by Judge Livingstone, Mayor John R. Joyce, Crowland Reeve Fred J. Kilgour, sculptor Elizabeth Wyn Wood, Sir. Wyly Grier and Provincial President of the Canadian Legion Auxiliary Mrs. A. C. Norley
- the Lament for the Fallen, Last Post, one minute silence and Reveille
- address and unveiling by Archdeacon Scott, introduced by Mrs. William Morrison, Provincial President of the I.O.D.E.
- the hymn "Abide With Me".

In his address, Crowland Reeve Kilgour alluded to the double significance of the unveiling:

"After recent days of intense anxiety war has been declared and it can be well understood how the unveiling of this monument has attained greater significance. In this war we affirm our right to fight for the cause of justice and reasonable personal liberty. It is a sign, let us hope, that they who died in the Great War of 1914-1918 did not die in vain."

Archdeacon Scott noted:

"Of all the ceremonies I have attended this is perhaps the most unique in its tragedy. We commemorate in this monument in Welland the self sacrifice of the War Dead of the last Great War, this at the very opening of what may prove to be a conflict of longer duration and a hard and more bitter struggle."²⁶

Welland's War Memorial was the last large World War I memorial erected in Canada.²⁷ The fact that its unveiling took place at the start of the Second World War links it to both these major events.

9. Context

During the 1920's, there was a call in cities and towns across Canada for monuments to commemorate Canada's participation in the "Great War" (World War I), in order to illustrate the courage of Canada's troops and to express pride in their achievements. Previous to this, there were only a few scattered monuments across the country erected to commemorate the North West Rebellion or the South African War. After the Second World War, peacetime facilities for the living such as memorial arenas were preferred. In contrast, World War I memorials can be found in almost every city and town across Canada. In addition to illustrating Canada's new found pride in the country's wartime achievements, memorials like Welland's were often the catalyst to release civic money for park building and civic beautification.²⁸

From the first meeting of the revived Welland War Memorial Commission in 1929, it became clear that Wellanders shared this sentiment for erecting a monument rather than a more practical type memorial. When Alderman Hilder at that meeting suggested a memorial bridge on North Main Street (Niagara), Alderman George Scott replied that the question was "too sacred" to consider buildings or anything of that nature. It was Judge Livingstone who suggested that prominent artists be approached to lend their assistance. When the announcement was made that a group of eminent Canadian artists and architects would form the advisory committee, he explained:

"When Welland people undertake anything they wish to do it well and in this case it is specially desirable that we create something that will be a credit to the city. Welland is situated on the Welland canal, an artery of commerce that is known throughout the world, and it is the development of industry that has been responsible for the growth of our city. Heretofore we have devoted our energies to matters of material development and while this is important there is another side to life. In the pursuit of business we must not forget the cultivation of the artistic side of life."

He went on to allude to the beautiful memorials in the cities of Europe and expressed confidence that although the country was in a depression he felt that the people of the city could cooperate to produce a worthy memorial.²⁹

11. Setting

The Welland-Crowland War Memorial was intended to sit along the canal at the foot of Young Street and the sculptor designed it specifically for this site. In the competition notice, one of the four criteria outlined as a basis for judging the submissions was "...having regard to the shape and size of the plot, the character of the surrounding landscape and the visibility of the monument, both from the land side and from the Canal. There is a very large travel movement by boat and it was considered important by the Jury that any monument...should be visible and intelligible to the passengers on the slow-moving boats."³⁰ When the winning design was announced in 1934, the Assessors noted in their report: "The long low character of the design should harmonize with the long level stretches of the park and the surrounding country, and take its place quietly and naturally in its setting."³¹

In May, 1935 Elizabeth Wyn Wood visited the proposed site in Merritt Park and determined that the best location for the monument was precisely where the town bandstand stood. However neither she nor architect Lyle were able to persuade the memorial committee to move the bandstand and no alternate spot could be agreed upon, so at its June meeting the committee decided to change the site to Chippawa park. In response, the artist wrote to the committee:

"...With reference to the site of the memorial, while I must, of course, accept your decision against placing the monument at the foot of Young Street, I may say that I approach the suggestion of the radical change of site to one in another part of the town with some misgiving, inasmuch as the shape of the memorial was definitely designed to rhyme with the long narrow stretch of the park and to be placed parallel to the general direction of the canal and the street."³²

There was also some concern about the lack of space for patriotic gatherings in Merritt Park and the instability of the land as it consisted of recent fill. In July of 1935 the sculptor and her husband Emmanuel Hahn visited Chippawa Park and chose a new site on a piece of high land where the monument could be seen from the entrance at Merritt Street.³³ Subsequently Messrs. Lyle and West inspected the site and offered advice as to the line of the roadway, removal of trees and laying out of two flower beds to parallel the path leading from the main gate of the park to the monument.³⁴

The net result of the decision to move the monument to Chippawa Park was that it lost a good deal of the impact it

might have had in a prominent position downtown where it could be clearly seen from both sides of the canal and by the shipping traffic on the waterway.

12. Landmark

The Welland-Crowland War Memorial is a conspicuous and familiar landmark in the context of the city.

18. Site

The sculpture occupies its original site and has not been moved.

19. Alterations

The most obvious alterations from the original design have been the addition of inscriptions relating to the Second World War and the Korean War (see DESIGN above). If anything, these have added to the monument's significance rather than detracting in any way. Over the years the monument has suffered some damage from vandals. An article in the Tribune of August 10, 1966 complained of the lack of respect shown for "...one of the finest examples of art in the nation..." with children engaging in "stone wars" around it and chipping away at the recently completed waterproofing.³⁵ The most serious incident of vandalism occurred in ~~1986~~¹⁹⁹⁶ when blue paint was used to paint a swastika on the soldier's forehead along with other graffiti on the monument. The graffiti was cleaned off by conservators from the Canadian Conservation Institute using chemical solvents. A proposal from Louis Temporale, Jr., son of the original carver, to remove the graffiti by essentially recarving the monument was rejected by the conservators as an intrusive procedure that would essentially destroy its original character. At the time it was also suggested that better lighting and a removal of the bushes, etc. that allowed people to hide might provide some future protection for the memorial.³⁶ If this were done it might also allow the monument to be seen from all sides as was originally intended.

20. Condition

At this time the monument appears to be in reasonably good structural condition.

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2. "Description of the Monument by the Sculptor, Elizabeth Wyn Wood", The Welland-Port Colborne Evening Tribune, September 2, 1939, p. 5.

"Welland War Memorial" in Welland City Parks file, Welland Public Library. Information taken by Mary Alvin, librarian, Welland Public Library, 1949 from files and correspondence turned over to the library by J. D. Watt, Sr., secretary of the War Memorial Project.
- Pearl McCarthy, "Art and Artists", The Globe and Mail, Toronto, June 6, 1938.
3. "Brief History of War Memorial Commission, Evening Tribune, September 2, 1939, p. 5.
4. "Brief History of War Memorial Commission".

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- E. Wyly Grier, Chas. W. Jefferys, L. B. C. Livingstone, Gordon M. West, L. B. Duff, John M. Lyle, "The Welland War Memorial Competition Board of Assessors' Report" reprinted in The Journal, Royal Architectural Institute of Canada, Vol. XI, No. 12; Toronto, December 1934., p. 183.
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5. Queen's University Archives. Emanuel Hahn & Elizabeth Wyn Wood Estate Papers 5093, Box 4, File 4. Letter (copy): John Lyle to J.D. Watt 11 March 1937, quoted in Baker, "The Welland-Crowland War Memorial", footnote 34.
6. Baker, "The Welland-Crowland War Memorial", p. 8.
7. Baker, "The Welland-Crowland War Memorial", p.p. 1-2.
8. "Elizabeth Wyn Wood, Artist and Sculptor, conceived The Welland-Crowland Memorial", Evening Tribune, Sept. 2, 1939.

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"Elizabeth Wyn Wood", The Macmillan Dictionary of Canadian Biography (London, 1978) p. 902.

9. Jean Bannerman, "Recent Work Enhances Reputation of Orillia Woman as One of World's Finest Sculptors", the Daily Packet and Times (Orillia, Ont.) August 31, 1957, quoted in Baker, "The Welland - Crowland War Memorial", p. 8.

10. Resume, Louis Temporale, designer and sculptor. Date unknown. Copy, L.A.C.A.C. file "War Memorial - Chippawa Park", Welland City Hall, Welland, Ont.

11. McCarthy, "Art and Artists".

Baker, p. 6.

12. "Striking Design..."

13. "Elizabeth Wyn Wood, Artist and Sculptor, Conceived The Welland-Crowland Memorial".

14. "Description of the Monument by the Sculptor, Elizabeth Wyn Wood".

15. Letter from L. B. Duff reprinted in "Patty Perkins Club; Patty Perkins Donations To British War Fund Reach \$500 Mark", Tribune, April 24, 1943.

16. "Brief History of War Memorial Commission"

"Eminent Artists Will Assist In The Selection Of Local War Memorial", Tribune, Feb. 1, 1932, p. 1. The article notes that all the artists had agreed to donate their time without remuneration.

17. See note 26.

18. Macmillan Dictionary of Canadian Biography, p. 317.

19. Macmillan Dictionary of Canadian Biography, p. 389.

20. "Gordon M. West" in Who's Who in Canada 1947-48 (Toronto, 1948) p. 1539.

21. Canadian Encyclopedia, Vol. II, p. 1253.

22. "Brief History of War Memorial Commission"

23. "Archdeacon Scott Strong In Service for Others", Tribune, Sept. 2, 1939, p. 5.

24. Macmillan Dictionary of Canadian Biography, p.p. 752-753.
25. Carl F. Klink and Reginald E. Watters, eds. Canadian Anthology (Toronto, 1966), p. 140.
26. "Welland-Crowland War Memorial Unveiled By Beloved Padre in Impressive Ceremony", Tribune, Sept. 5, 1939, p. 3.
27. Michael Harrington, Canadian Conservation Institute, in interview with Roseanne Mantesso, City Clerk's Dept., City of Welland, April 11, 1996; also quoted in "Conservators clean grafitti from monument", Tribune, April (?) 1996.
28. Canadian Encyclopedia Vol. III; "Sculpture", p. 1964; "Parks", p. 1616.
29. "Suggestions Are Made For Type And Location Of City's War Memorial", Tribune, May 30, 1929, p. 1.
"Eminent Artists Will Assist..."
30. "The Proposed War Memorial..." quoted in Baker, p. 3.
31. "Board of Assessors Report". This is an almost word for word transcription of the artist's statement of character regarding the design that accompanied her submission.
32. Baker, p.p. 6-7.
33. "War Memorial Site is Changed to Chippewa Park", Tribune, July 12, 1935.
Editorial, "New Location For War Memorial", Tribune, July 13, 1935, p. 2.
34. "Discuss Landscaping and Lighting For Memorial", Tribune, Nov. 1, 1938.
35. "Sees Lack of Respect Toward War Memorial", Tribune, August 10, 1966.
36. Michael Harrington, C.C.I.; interview April 11, 1996.

REASONS FOR DESIGNATION

The Welland-Crowland War Memorial is the last large World War I memorial to be erected in Canada. It was built with over \$36,000. in subscriptions collected from the people of Welland and Crowland at the height of the Depression. A nationally significant piece of Canadian sculpture, the war memorial was created by artist Elizabeth Wyn Wood, winner of a Canada wide competition for the project. Judges for the competition were distinguished Canadian artists and architects Sir E. Wyly Grier, Charles W. Jeffreys, Gordon M. West and John MacIntosh Lyle along with local author and historian Louis Blake Duff and County Court Judge the Hon. L.B.C. Livingstone. Born in Orillia, Elisabeth Wyn Wood studied under Group of Seven artists J.E.H. MacDonald and Arthur Lismer at the Ontario College of Art and her work expresses similar themes. She also studied stone carving at the Art Students League in New York. Wyn Wood made a significant contribution to Canada's cultural life through her modernist interpretation of the Canadian landscape in sculpture and her works are contained in many public collections, including the National Gallery of Canada.

The monument was executed in LaCass Granite from Quebec, and was cut to size by the Thomson Monument Company of Toronto from a full sized clay model done by Wyn Wood. Louis Temporale did the fine surface carving on the piece. Welland's World War I memorial is unique in that it departs from the design of a single soldier so common on other monuments of that vintage to incorporate stylized elements of the Canadian landscape - red pine and wheat sheaves - along with the representation of a W.W.I trench mortar and two heroic figures - a soldier and a woman - intended to symbolize the "Service and Sacrifice" not only of those who fought but of those who supported the war effort at home. It was unveiled one day after the start of the Second World War on September 4, 1939 by Lieut. Colonel Archdeacon F. G. Scott, D.S.O., Senior Chaplain of the First Canadian Division during World War I and a noted Canadian poet.

Building Evaluation Sheet

Name WELLAND - DROWLAND WAR MEMORIAL

Location CHIPPAWIA PARK

Reference Number _____

A Architecture

1 Style	MONUMENTAL SCULPTURE - UNIQUE	(E)	VG	G	F/P
2 Construction	LACASSE GRANITE (THOMSON MONUMENT CO.)	(E)	VG	G	F/P
3 Age	COMPETITION AWARD 1934 FINISHED 1939	E	VG	G	(F/P)
4 Architect	ARTIST ^{NATIONAL SIG} E. WYN WOOD CARVER LOUIS TEMPORALE	(E)	VG	G	F/P
5 Design	UNIQUE - INCORPORATES FEMALE FIGURE TO SYMBOLIZE HOME SERVICE AND ELEMENTS OF CON. LANDSCAPE	E	VG	G	F/P
6 Interior	N/A	E	VG	G	F/P

B History

7 Person	NOTABLE WELLAND PERSONALITIES OF THE T.C.C. JUDGE SWINKSTONE AND E.B. DUFF NOTED CON ARTISTS/ARCHITECTS IN JURY	(E)	VG	G	F/P
8 Event	COMMEMORATES WORLD WAR I. SIGNIFICANCE ENHANCED BY UNVEILING AT START OF WWII	(E)	VG	G	F/P
9 Context	BOOM IN PUBLIC SCULPTURE AFTER WWII. DUE TO NEW FOUND CANADIAN PRIDE. LAST LARGE WWII MEMORIAL IN CANADA	(E)	VG	G	F/P

C Environment

10 Continuity	N/A	E	VG	G	F/P
11 Setting	COMPATIBLE WITH PARK - SLIGHTLY DIMINISHED EFFECT AS SCULPTURE DESIGNED FOR SITE IN MERRITT PARK BY CANAL	E	VG	(G)	F/P
12 Landmark	WELLAND LANDMARK	E	(VG)	G	F/P

D Usability

13 Compatibility	N/A	E	VG	G	F/P
14 Adaptability	N/A	E	VG	G	F/P
15 Public	N/A	E	VG	G	F/P
16 Services	N/A	E	VG	G	F/P
17 Cost	N/A	E	VG	G	F/P

E Integrity

18 Site	ORIGINAL SITE	(E)	VG	G	F/P
19 Alterations	INSCRIPTIONS ADDED FOR WWII, KOREA	(E)	VG	G	F/P
20 Condition	SATISFACTORY	(E)	VG	G	F/P

Evaluated by N Reid Date Mar. 25, 1997

Recommendation _____

Reviewed by _____ Date _____

Comments _____

Approved by _____ Date _____

Comments _____

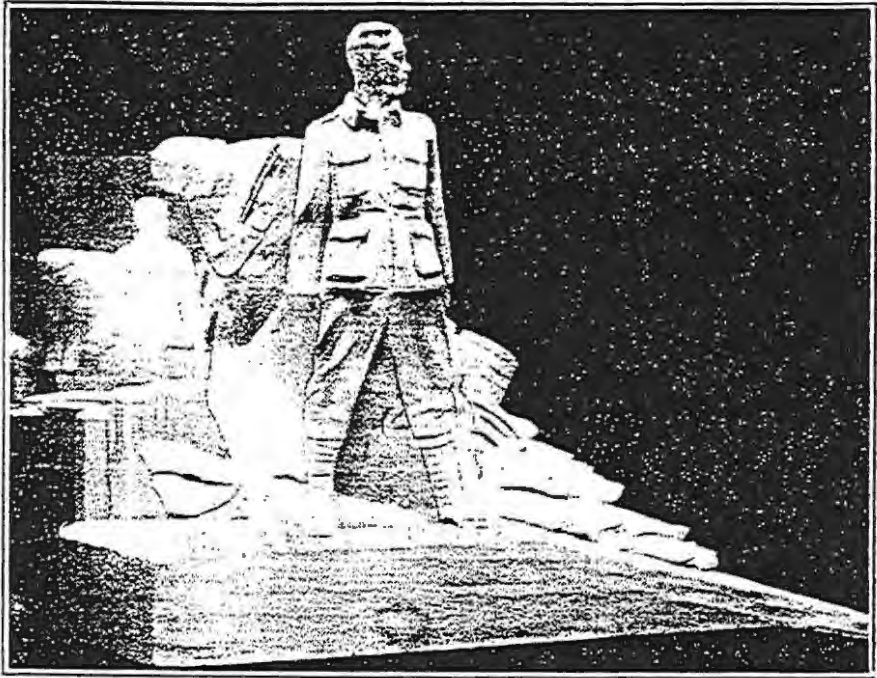


FIGURE 1

Source: Hamilton Spectator

HONOUR WAR DEAD—The proposed Welland-Crowland war memorial now under construction at the studios of Elizabeth Wynn Wood, Toronto. The monument is expected to be completed in time for unveiling at Chippewa park, Welland, at the end of 1938, and will be not only the largest granite monument in Canada, but one of the finest. It is valued at over \$28,000. Judge L. B. C. Livingstone is chairman of Welland-Crowland war memorial commission in charge.

THE GLOBE AND MAIL

Notable Memorial Nears Completion



FIGURE 2

Source: Toronto Globe and Mail
June 6, 1938

The Welland-Crowland War Memorial, which is to be unveiled this autumn, will be the largest all-granite monument in Canada in which carved figures predominate. The model of the super-structure, at the left, indicates the final aspect of this tribute to "Sacrifice and Service." Other steps in the creation of this huge work of art are shown by the armature of structural steel, wood and lath on which the artists made the full-sized model; and the sculptress, Elizabeth Wynn Wood, busy with callipers on top of one of the great blocks of white granite quarried in Quebec for the monument.



FIGURE 3

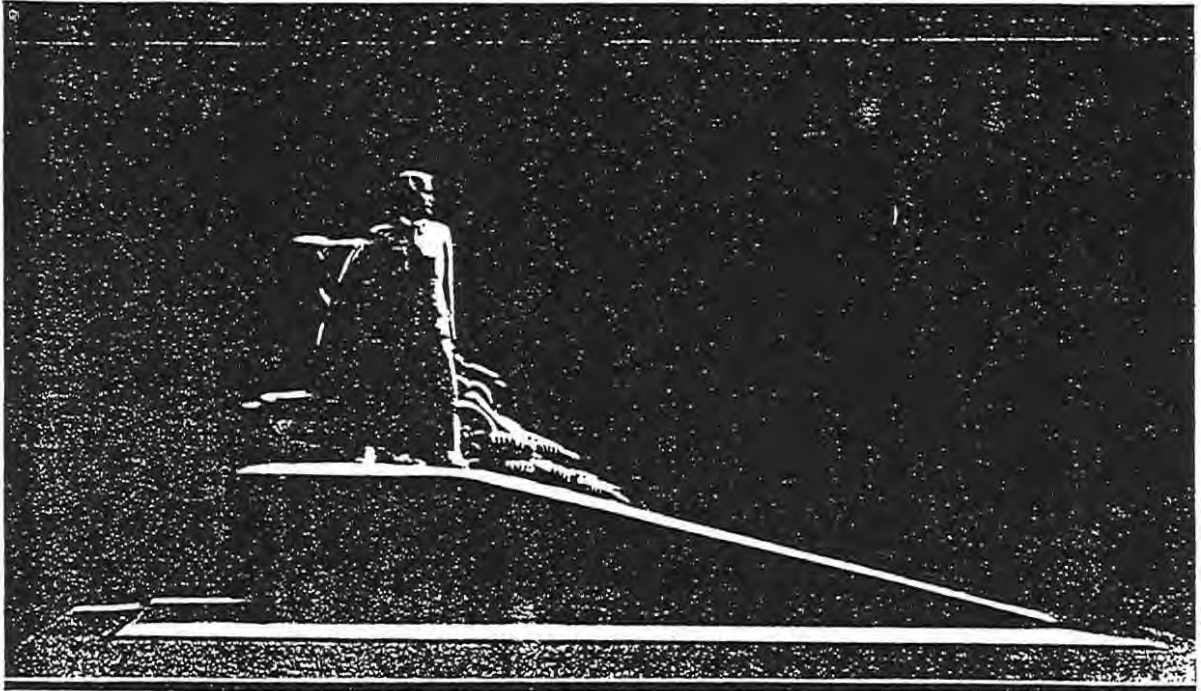
Erecting the monument at Chippawa Park
Source: Welland Museum



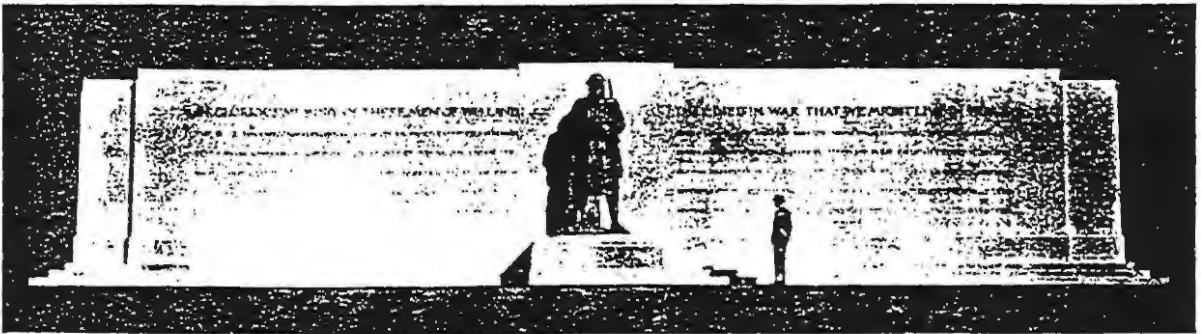
FIGURE 5
 Source: Welland Public Library Local History Collection

FIGURE 6

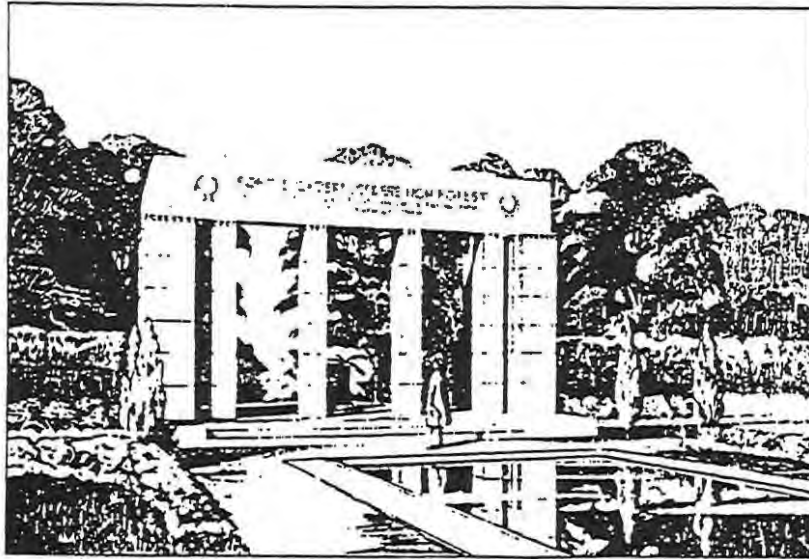




FIRST AWARD—*Elizabeth Wyn Wood, A.R.C.A., Sculptor*



SECOND AWARD—*P. Ray Wilson, J.R.A.I.C., Architect*



THIRD AWARD—*Dr. Ernest J. Barrett, F.R.A.I.C.*

CHIPPAWA PARK



1939



1939

FIGURE 8
FIGURE 9

Monument, 1939
Source: Welland
Museum



FIGURE 10

Unveiling (?)
Source: Welland
Museum

To Produce Memorial



ELIZABETH WYN WOOD

Well known Toronto sculptor, who has been commissioned to produce her design for the Welland-Crowland war memorial. The design was given first place in a competition which drew 25 entries.

FIGURE 11

Source: Welland Tribune
November 13, 1934



GORDON M. WEST,
F.R.A.I.C., F.R.I.B.A.

FIGURE 12

Source: Who's Who in
Canada, 1948



Louis Blake Duff

FIGURE 13

Source: Welland Libr
Local Hist.

FIGURE 14



Sir E. Wyly Grier

Source: Welland Tribune
Sept. 5, 1939



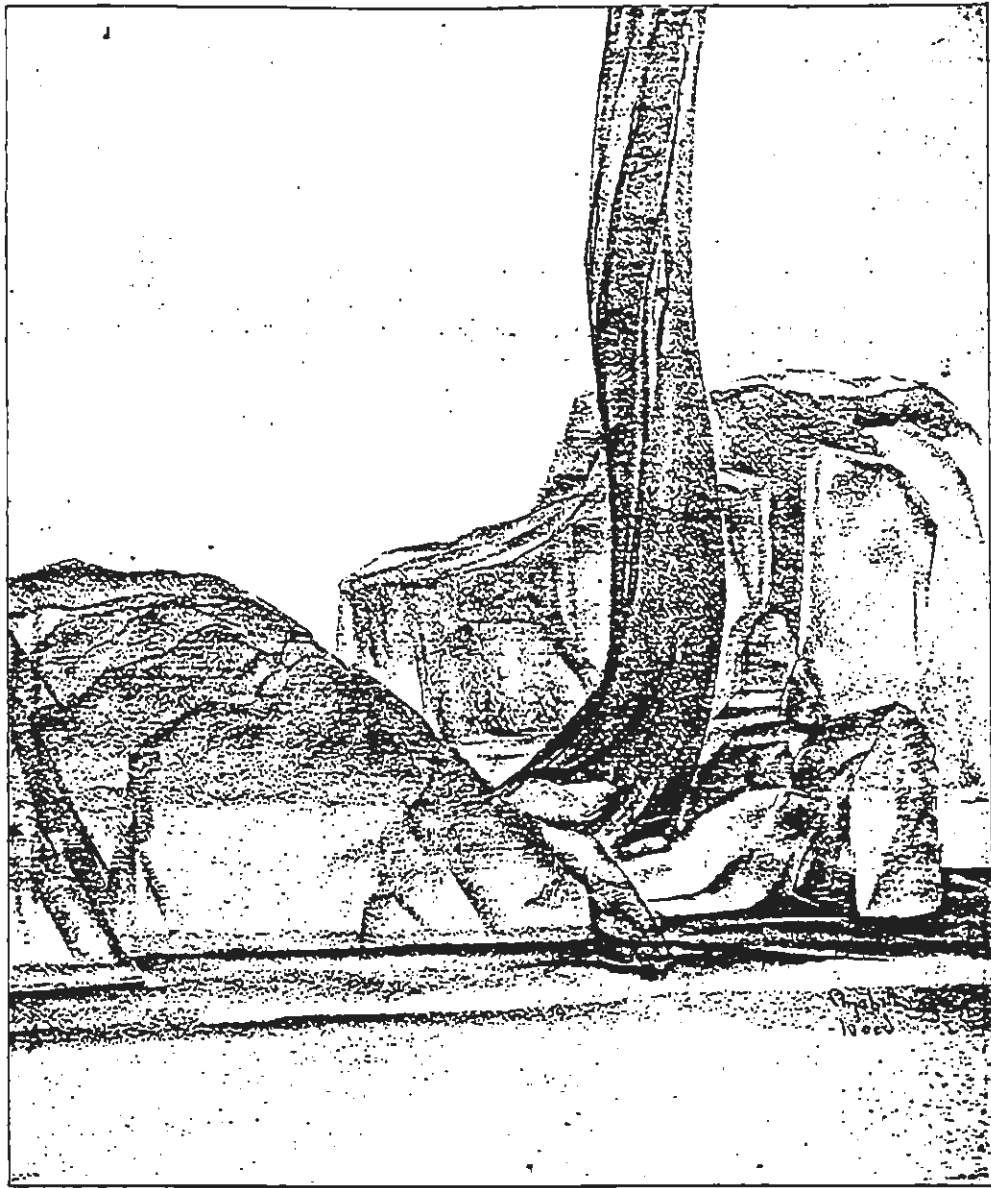
LT. COL. ARCHDEACON SCOTT
Who will officiate at the unveiling
of the Welland-Crowland war mem-
orial on Monday and will also de-
liver the chief address.

FIGURE 15

Source: Welland Tribune
Sept. 2, 1939

)
land
eum

FIGURE 16
Source: Maritime Art June/July 1942



TREE TRUNK

DRAWING BY
ELIZABETH WYN WOOD

Collection of Douglas Duncan, Esq.



FIGURE 17

Source: Welland Museum



FIGURE 18
Welland-Crowland War Memorial, Chippawa Park
Approach from south east



FIGURE 19
Front (east)

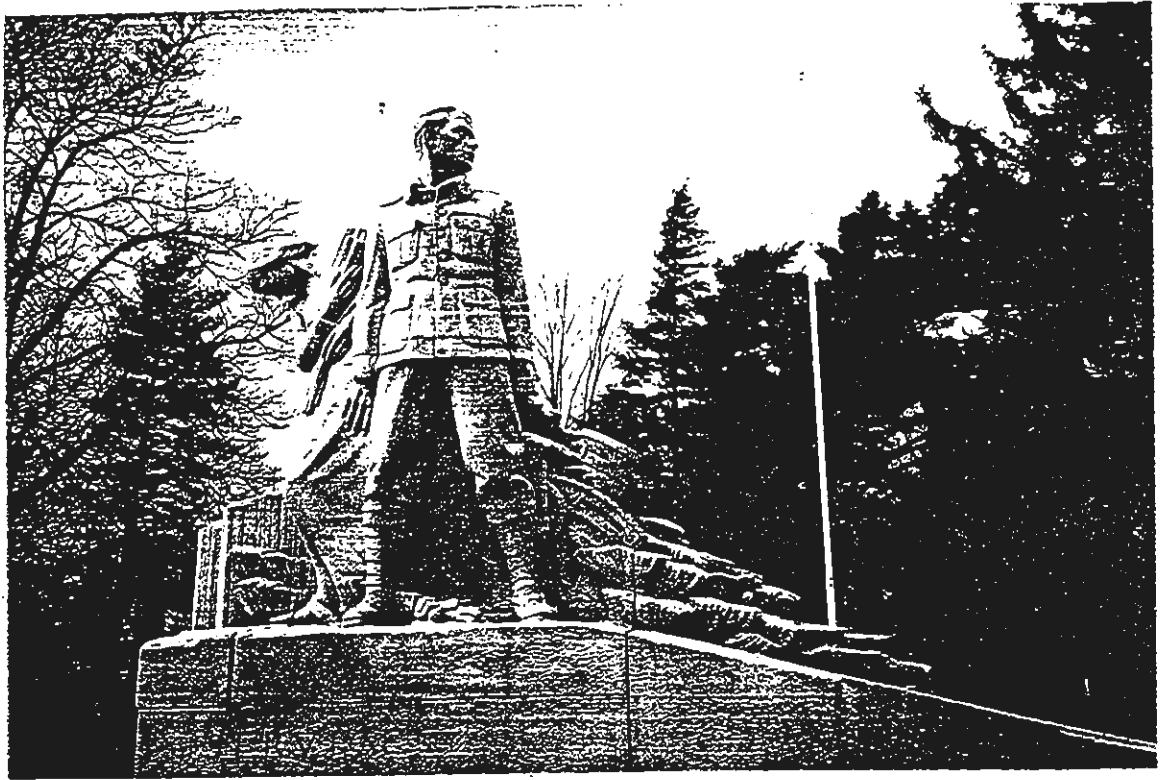


FIGURE 20
Figural Group



FIGURE 21
North side



FIGURE 22
Rear (west) side



FIGURE 23
Rear (west) side - Names of the fallen, 1914-1918

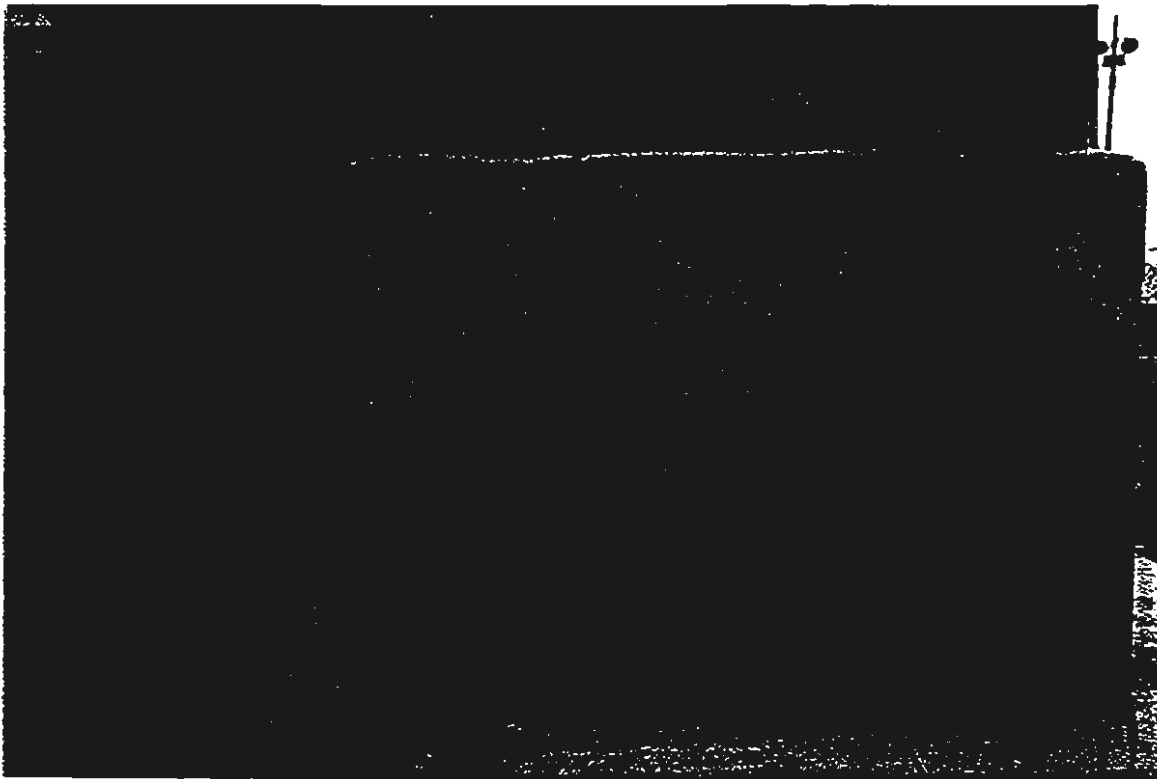


FIGURE 24
Rear (west) side - Names of the fallen, 1939-1945



FIGURE 25
South side

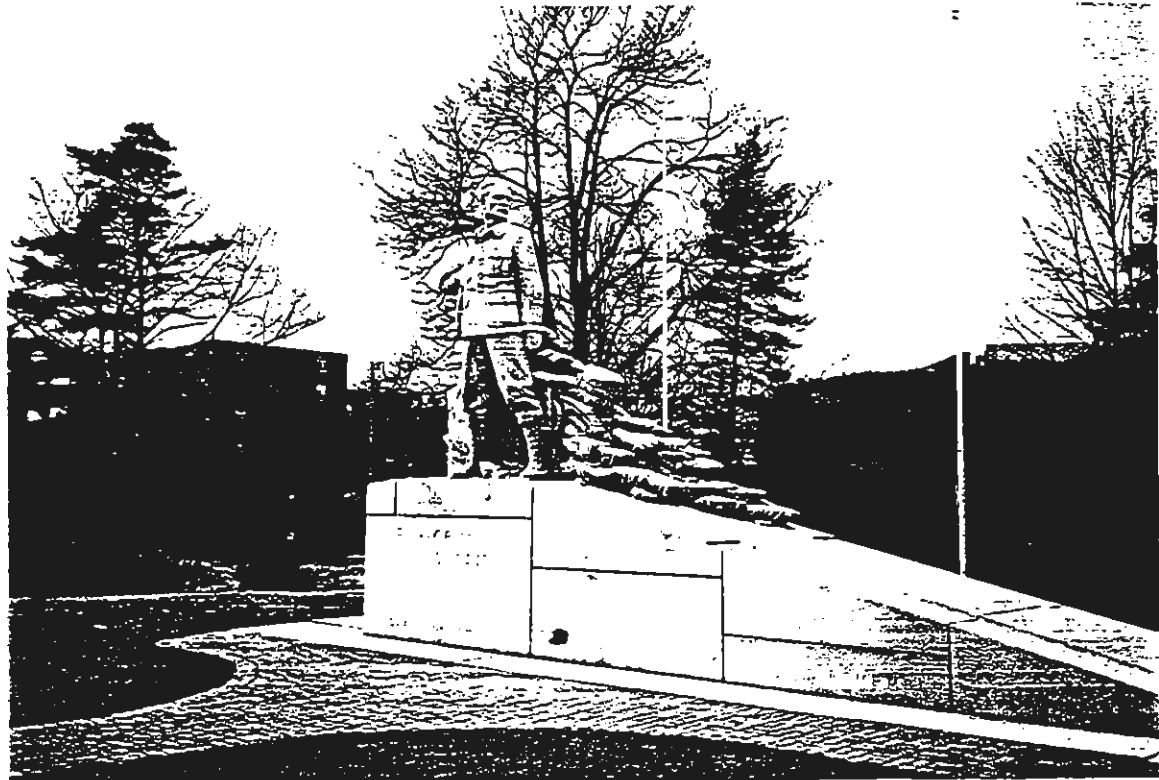
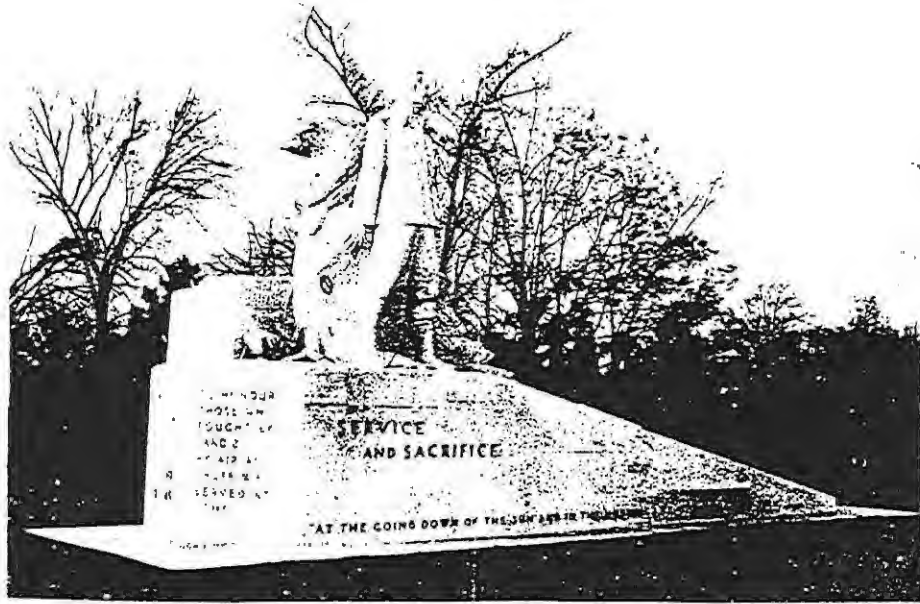


FIGURE 26
Front from north east.



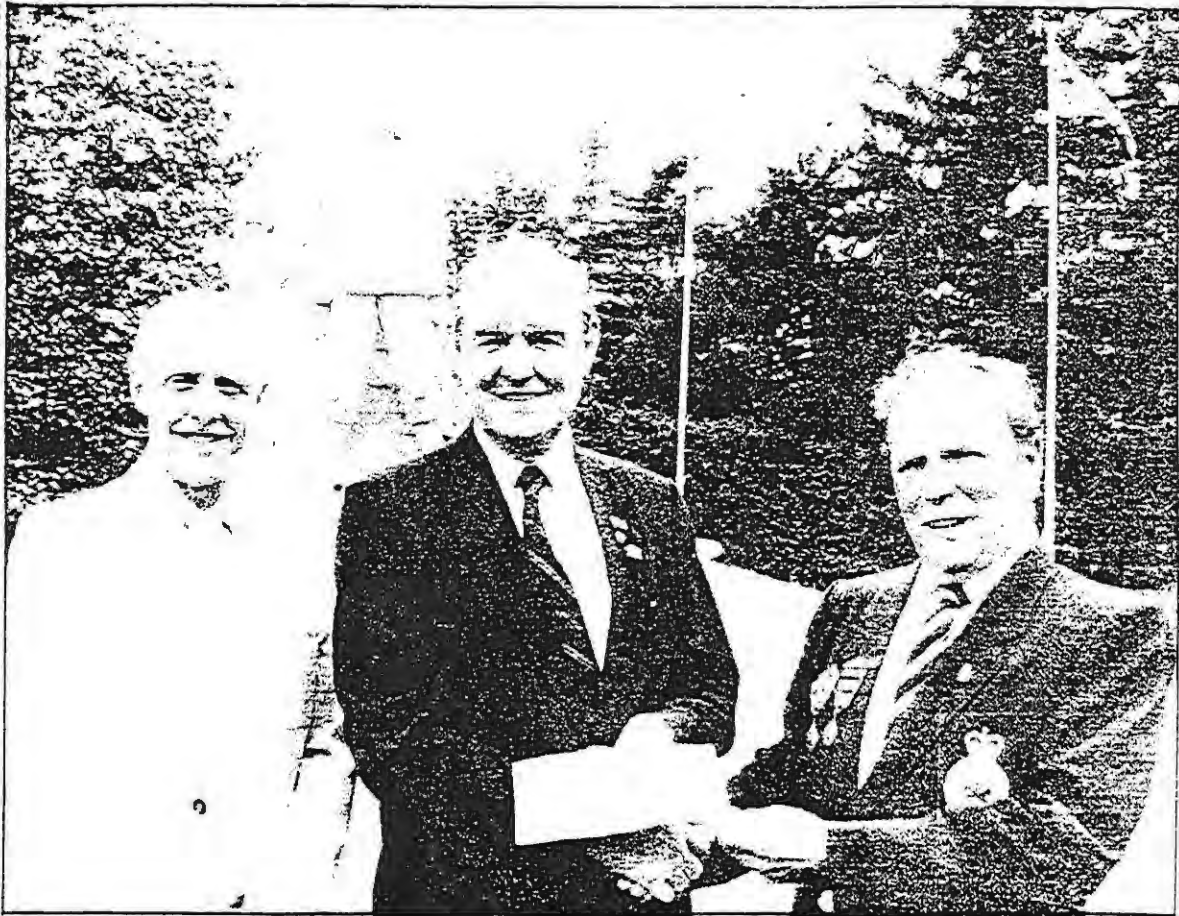
WELLAND-CROWLAND WAR MEMORIAL

FIGURE 27

Source: Welland Public Library Local History Collection

FIGURE 28

18—The Tribune, Wednesday, June 27, 1990



Legion gives cenotaph facelift

Tribune photo

The City of Welland Parks and Cemeteries department is giving the Welland-Crowland War Memorial a facelift. The project is being supervised by Jack Price, superintendent of parks and recreation. The project will include cleaning the stone, repainting the statue, and adding a new base. The project is expected to be completed by the end of the year.

Document General

Form 4 — Land Registration Reform Act



FOR OFFICE USE ONLY

709943

CITY OF WELLAND
MUNICIPAL CORPORATION
1000 W. 2ND ST.
WELLAND, ONT. L3B 3X4

'98 01 20 11 39

ACQUISITION OF INTEREST

New Property Identifiers

Additional: See Schedule

(1) Registry Land Titles (2) Page 1 of 3 pages

(3) Property Identifier(s) Block Property Additional: See Schedule

(4) Nature of Document
By-law Number 11136

(5) Consideration
Nil Dollars \$

(6) Description
In the City of Welland, in the Regional Municipality of Niagara, being composed of Part of Block C, Plan 1649 now known as Plan 564.

(7) This Document Contains: (a) Redescription New Easement Plan/Sketch (b) Schedule for: Description Additional Parties Other

Additional: See Schedule

Executions

Additional: See Schedule

(8) This Document provides as follows:

BY-LAW NUMBER 11136

A By-law to designate The Welland-Crowland War Memorial Chippawa Park, Welland, of historic or architectural value or interest.

Continued on Schedule

(9) This Document relates to instrument number(s)

(10) Party(ies) (Set out Status or Interest)

Name(s)	Signature(s)	Date of Signature Y M D
THE CORPORATION OF THE CITY OF WELLAND		1998 01 8
	Jon Richard Reuter, Mayor	
		1998 01 8
	Craig Stirtzinger, City Clerk	

(11) Address for Service
411 East Main Street, Welland, Ontario, L3B 3X4

(12) Party(ies) (Set out Status or Interest)

Name(s)	Signature(s)	Date of Signature Y M D

(13) Address for Service

(14) Municipal Address of Property

(15) Document Prepared by:
George C. M. Banks
City Solicitor
411 East Main Street
Welland, Ontario
L3B 3X4

Fees and Tax	
Registration Fee	
Total	

George C. M. Banks
City Solicitor
411 East Main Street
Welland, Ontario
L3B 3X4