

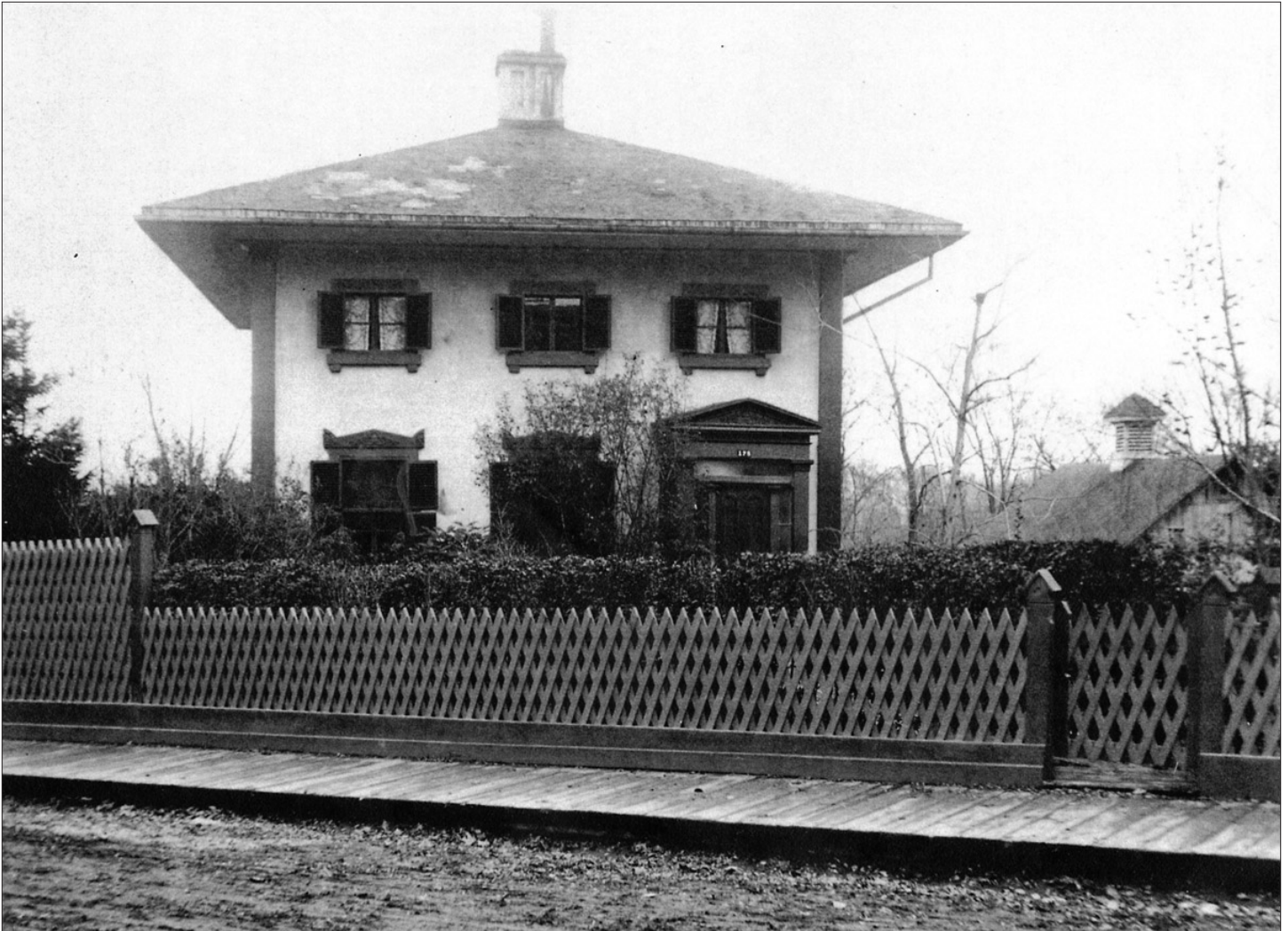
The Westmount Historian

NEWSLETTER OF THE WESTMOUNT HISTORICAL ASSOCIATION

VOLUME 21 NUMBER 2

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Goode House c.1890, taken by J.B. Goode

CREDIT: WHA GOODE FONDS

THE GOODE HOUSE



Association historique de Westmount
Westmount Historical Association

The Westmount Historian

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HISTORICAL ASSOCIATION

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EDITOR:
Caroline Breslaw

COPY EDITOR:
Jane Martin

TEXT:
Danièle Adib & Antoine Crépeau
Caroline Breslaw
Christina Cameron
Youki Cropas
Jan Fergus
Jane Martin
Ron Williams

PHOTOS:
WHA Archives
unless otherwise indicated

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WESTMOUNT HISTORICAL ASSOCIATION
P. O. Box 23037 Vendôme
Montreal, Quebec H4A 3V4
514-989-5510

E-MAIL:
info@wha.quebec

WEBSITE:
www.wha.quebec

ISSN: 1496-4066

GRAPHIC DESIGN:
Ted Sancton/Studio Melrose
514-488-7366 – info@studiomelrose.ca

EDITOR'S MESSAGE



This is the second digital edition of *The Westmount Historian* to be published since the beginning of the Covid-19 pandemic. During this period, the Westmount Heritage Council has continued its work, resulting in the special municipal designation of the Goode House at 178 Côte St. Antoine Road. This issue is dedicated to the property and to the family that owned it for 136 years. Youki Cropas of Westmount's Urban Planning Department was in charge of this file for the city, and her lead article describes the process of this unique designation – the first in Quebec to cover both exterior and interior elements of a heritage site. Prof. Christina Cameron, a specialist in neo-Grecian architecture, was involved in the formal study of the house in collaboration with Luce Lafontaine, Architectes, and describes its unique architectural features. Landscape architects Antoine Crépeau and Danièle Adib investigated the property's garden and describe the historic landscape elements which remain. Ron Williams, prominent landscape architect, presents the gardening journal which Harriet Ellen Goode wrote in the 1930s about the garden and greenhouse. I am delighted to introduce the members of the Goode family who owned this property for three generations. As part of the ongoing WHA oral history project, Jan Fergus, its coordinator, relates Diana Martin's memories of home deliveries in Westmount to the Goode family's own experiences. The Westmount Historical Association is grateful to contributors Christina Cameron, Antoine Crépeau and Danièle Adib, Youki Cropas, and Ron Williams for their participation in this issue. These busy professionals provided their research and expertise in writing about this unique property.

I spent many afternoons in the living room and the back garden of the Goode House with Larry Goode, the last family member to live there. Over the years he shared memories, family history, and photographs. After his death in 2019 many boxes of photographs and documents were donated to the WHA by his estate and the home's new owners. We have been able to share these with the City of Westmount and with the architecture firms that prepared the heritage studies on the house and garden. I have been privileged to serve on the Westmount Heritage Council during the process of this municipal heritage designation.

Once normal activities resume, you will learn more about the treasures that now form part of our archives and the in-depth study on the Goode family which the WHA has begun. CAROLINE BRESLAW



Larry Goode with Caroline Breslaw in the Goode House living room
PHOTO: DOREEN LINDSAY, 2014

PRESIDENT'S MESSAGE



While the pandemic has forced the ongoing closure of our office and archives and the cancellation of lectures, the WHA has remained active. Regular monthly board meetings are held online with Zoom. Inquiries on our email site continue to be answered to the extent possible. Other activities are being conducted as well, often in new ways, including:

- Publication of a digital version of our newsletter *The Historian*, sent electronically to members,
- Recoding of our website (wha.quebec),
- E-mailing of eight self-guided walking tours to members,
- Collection and initial processing (at home) of 25 boxes of archival materials from the Goode House,
- Interaction with two firms preparing heritage studies on the Goode House,
- Collection and transcription of oral history interviews via email (see article in this issue),
- Collaboration with Westmount Public Library for a February 25th virtual lecture on contemporary architecture in Montreal by two experts,
- Representation at meetings of the Westmount Heritage Council.

The normal membership fees for the WHA were reduced in recognition of the curtailed lecture series. As with any community organization, it is important to keep our membership numbers at a healthy level. If you have not already done so, please go to our website to renew your current membership (or enrol as a new member). Doing so not only shows your ongoing support, but ensures that you will receive future issues of this newsletter.

ANNE BARKMAN

PROCESSING THE GOODE DONATION

Larry Goode's estate and the new owners of the Goode House have donated many boxes of photographs and other material for permanent conservation.



Old suitcases filled with items from the attic. Everything selected for preservation was placed in clean archival boxes. Because of Covid-19, this material is being temporarily stored until it can be safely housed in the WHA archives.



▲ As well as many photographs and documents donated from the Goode home, 15 boxes and nine suitcases of mixed materials were later received from rough storage in the attic. Safe handling of these very old items required masks, gloves, and working in fresh air. Starting the process are WHA board member Caroline Breslaw (at left) and Jane Martin, board member and WHA archivist.

▲ J.B. Goode's boxed collection of native ferns and wildflowers was donated by Sandra Woods to the McGill University Herbarium on behalf of "The Estate of Lawrence Goode in Memory of J.B. Goode of 178 Côte St. Antoine Road, Westmount" in December 2019. The specimens are identified and mounted on separate pages.

ALL PHOTOS: J. BRESLAW

DONORS for 2020

The following people have made donations of over \$20, helping to support our WHA activities during this difficult year.

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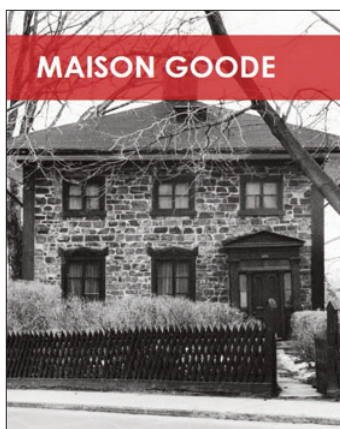
THE HERITAGE DESIGNATION OF THE GOODE HOUSE: By-Law 1552

BY YOUKI CROPAS

Côte Saint-Antoine Road is home to a property and residence that has remained predominantly unchanged for the last 180 years. The house stands behind a green picket fence and is characterized by its fieldstone construction and pyramid hip roof. In early spring, the front garden fills with blooming trilliums and bluebells. At the back of the property, a large private garden harbours a variety of plants and trees, most notably a mature ginkgo tree imported from England in the late 1800s. The home is known as the 'Goode

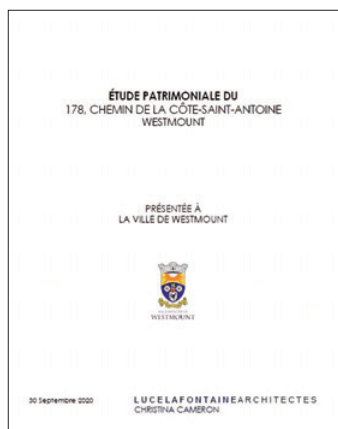
Inc.); and landscape architect Antoine Crépeau (associate vice-president at WAA Inc.).

A virtual public information meeting was held on September 16, 2020. After much thought, thorough analysis and examination of the heritage studies, on November 2, 2020 the City Council adopted By-Law 1552, protecting both the architecture and landscape. Its category 1* status, Westmount's highest form of protection for the exteriors of buildings, remains. The City of Westmount is privileged to have the Goode House form part of its heritage landscape.



Goode House study

CREDIT: LLA ARCHITECTES, FOR THE CITY OF WESTMOUNT



Garden study

CREDIT: WAA, MONTREAL, FOR THE CITY OF WESTMOUNT

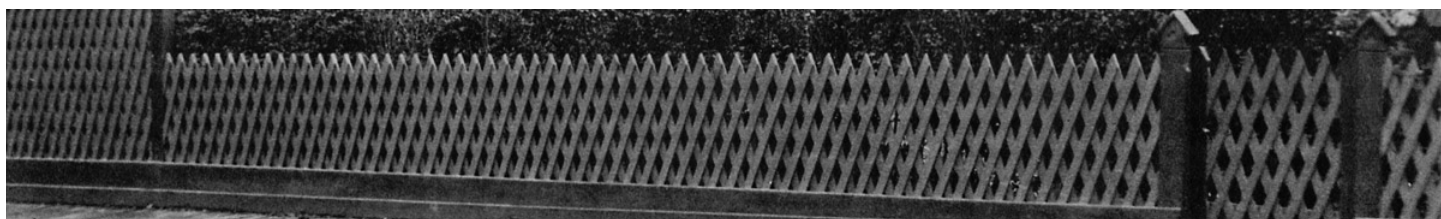
House' in memory of the Goode family who inhabited and cared for the dwelling and its gardens for three generations, keeping the historic property intact.

In 2019 heritage recognition for the Goode House was spearheaded by three municipal bodies – the Westmount Heritage Council, the Urban Planning Department and City Council – in collaboration with the owners, both previous and current, under the provisions of the Quebec Cultural Heritage Act. Several experts were commissioned to carry out specialized research on the heritage value of the historic property. They include: Dr. Christina Cameron (Professor emeritus at Université de Montréal); architect Luce Lafontaine (founder of Luce Lafontaine architectes); landscape architect Ron Williams (founding member of WAA

It is grateful to the owners for their valuable collaboration in protecting the heritage property for generations to come.

The City of Westmount wishes to stress that the Goode House and property are privately-owned and that public access is not permitted.

Youki Cropas is Urban Planning Advisor in the Urban Planning Department of the City of Westmount. She holds a post-professional Master's degree in architecture from McGill University and a professional Master's degree from Dalhousie University. She worked in architectural firms at home and abroad and taught at McGill University before joining Westmount Urban Planning in 2019.



THE GOODE HOUSE: A SPECIAL PLACE

BY CHRISTINA CAMERON

Set back from the steep winding road, the Goode House appears at first blush to be a modest stone residence from the early nineteenth century. A closer look reveals unique architectural features and an extraordinary landscape that speak to a special period in the history of Westmount.

Metcalfe Terrace

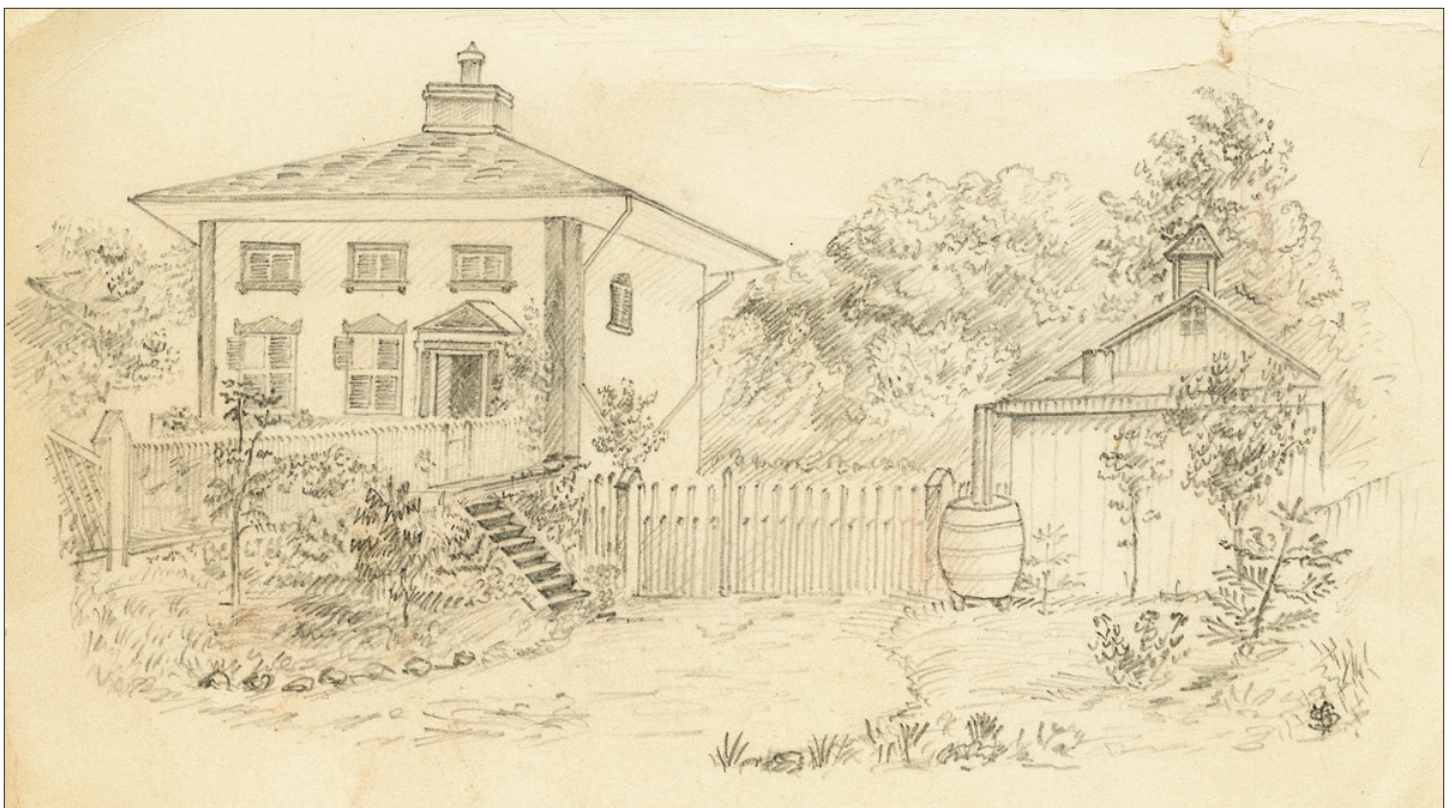
Situated at 178 Côte St. Antoine Road, the two-storey stone house was one of four neighbouring villas erected in the early 1840s by Moses Judah Hayes, Montreal businessman and property developer. Known as Metcalfe Terrace in honour of Sir Charles Metcalfe, Governor General of the newly created Province of Canada from 1843 to 1845, the row of so-called cottages provided rental housing for retired British military officers and other government officials. When the capital moved from Kingston to Montreal in 1844, Metcalfe Terrace was nearing completion, ideally located between the Parliament building downtown and the Governor General's residence further up the mountain. Occupied at

different times by military officers, the houses were sold separately in 1852. In 1884 178 Côte St. Antoine Road became the property of John B. Goode and continued in family ownership for 135 years, ending with the death of Lawrence Goode in 2019.

Montreal in the 1840s

During the 1830s, emigration from Britain to Canada rose sharply. Among the new arrivals were middle-class immigrants who sought homes designed according to contemporary English tastes. A significant portion of this social group were ex-military officers who had retired on half-pay pensions and were enticed by generous land grants to leave Britain. In addition, there were professional men, merchants and gentlemen of modest means who came from respectable families.

The presence of these middle-class settlers in British North America became particularly evident in the fifteen or twenty years following the Napoleonic Wars (1803-1815). High taxes and an economic depression in England



Goode House exterior in 1888, sketched that year by Dr. Sydney Short, "Nelly" Goode's brother

CREDIT: WHA

rendered it increasingly difficult for persons of moderate financial means to maintain their accustomed genteel lifestyle. Immigration to the colonies was a chance to better their economic and social standing.

These new arrivals expected to live in homes of refined and civilized character. We know that British-trained architects emigrated in response to this growing market. For example, George Browne of Dublin, who arrived in Quebec in 1830 and followed the rotating Parliament to Kingston and then Montreal, advertised in local newspapers in 1835 that he could supply “Designs for Town and Country Houses, Plain and Ornamental Villas and Cottages, Cupolas, Spires, etc.” Situated in peaceful countryside settings, such villas were quietly sophisticated and suited to inhabitants of some rank in life who sought gracious residences with convenient fittings and spaces to support genteel living. Villas such as the Goode House met the expectations of this middle-class clientele.

Heritage Designation

On November 2, 2020, the City of Westmount designated the Goode House as a heritage property under the Cultural Heritage Act of Quebec because of its historical, architectural, landscape and emblematic values. With regard to the building itself, both the exterior *and* the interior are part of the designation, marking the first time that a municipality has protected a heritage interior under the Act. In the heritage citation, the city put specific emphasis on the high level of authenticity and integrity of the main house.

New architectural ideas: the Regency and the Picturesque

The Goode House reflects architectural taste during the Regency period in Britain. British-trained architects first arrived in Lower Canada in the 1830s, bringing with them new architectural ideas. For example, an influential proponent of Regency architecture was Frederick Hacker, an



Goode House exterior, 2020

PHOTO: LUCE LAFONTAINE, ARCHITECTES

English architect who came to Quebec City in 1832. He had articulated with John Nash, Regency architect of London who worked almost exclusively for the Prince Regent who later became King George IV. Some of Hacker's Quebec City buildings have interior features similar to the Goode House. This is not to suggest that Hacker was involved in the Metcalfe Terrace project. Rather, his presence in Quebec and Montreal is evidence of the introduction of contemporary British architecture into Lower Canada in the 1830s and 1840s.

Of particular note are two streams that emerged in Britain in the first three decades of the nineteenth century. Often called Regency architecture because of the personal interest of the Prince Regent, one stream came from a particular interest in the revival of classical architecture, drawing on models from ancient Greece and Rome. The other stream was a more modern sensitivity to the Picturesque.

The Greek influence was particularly popular, in part because of the travels and discoveries of amateur British archaeologists in Greece. By the time the Goode House was built, an architectural expression inspired by Greek antiquity had begun to take root in Quebec and Montreal, specifically tailored to the expectations of recent immigrants from Britain. This new wave of architects and builders also imported a fresh and sophisticated interpretation of Picturesque design principles for landscapes and buildings. For their British North American clientele, these architects offered fashionable residential designs based on popular

English models for rural country estates. Influenced by the Picturesque movement, small-scale villas with relaxed domestic comforts began to appear in the outskirts of Canada's colonial towns, including Montreal.

Architectural features of the Goode House

In Canada, key signs of the Greek influence include classical details such as pilasters, columns, moulded cornices, elegant woodwork and characteristic scroll ornamentation using anthemion and acanthus leaves. The overall effect is one of refinement and elegance, depending on good scale and proportions. The exterior of the Goode House reflects this Greek idiom through its subdued classical vocabulary and specifically through its corner pilasters and eared-trim window mouldings adorned with ornamental scrolls. Eared-trim mouldings on windows or doors, so-called because of a resemblance to a squared-off ear, were especially popular in Regency Britain.

The Goode House also reflects characteristics associated with the Picturesque. This movement does not refer to an architectural style *per se* but to an aesthetic point of view focused on pictorial values of architecture and landscape in combination with each other. In this period, a Picturesque approach emphasized visual qualities of design, such as variety of form, colour and texture, and focused on a general impression or atmosphere created by the overall scene composed of both landscape and architecture. Picturesque characteristics at the Goode House include its flared roof, wide



Eared-trim window moulding on Goode House, 2020

PHOTO: CHRISTINA CAMERON



Flared eaves, 2020

PHOTO: CHRISTINA CAMERON



Servants' bells in basement, 2020

PHOTO: LUCE LAFONTAINE, ARCHITECTES

cantilevered eaves that produced a varied effect of light and shadow on smooth stuccoed walls, as well as its elegant French window overlooking the verandah and private gardens, enhancing the connection between building and landscape.

The interior of the Goode House retains a remarkably complete collection of woodwork, plasterwork and other fittings that have survived from its original construction in the early 1840s. Though modest and subdued in execution, the interior woodwork and plasterwork reflect the influence

of up-to-date British models imported to British North America. Having avoided modern upgrades for almost two centuries, this interior has a rare coherence that results from a high degree of authenticity and integrity. The quietly elegant public rooms, the servants' bells, the serving pantry and the dumb waiter elevator connecting the pantry to the kitchen below speak to a middle-class genteel lifestyle aspired to by British immigrants.

Overall, the staircase, mantelpieces with pilaster-and-entablature compositions, doors and windows, and other interior trim offer a coherent colonial interpretation of Regency architecture in the Greek tradition. The most explicit example of Greek influence occurs in the arrangement of windows in the dining room. The inner windows are wider than the flanking single windows to each side. In Quebec City, this approach first appeared in the 1840s with the subdivision of standard casement windows into panes of unequal width, anticipating the complete flanked windows that herald the rise of the popular Greek Revival style. At the Goode House, the dining room window arrangement dominates the room and opens out to the verandah and deep garden beyond.

An unusual feature is the *faux fini* treatment of doors and windows on the ground floor as well as the living room mantelpiece. Faux finish is the application of painted graining on wood surfaces to imitate rare and exotic woods, a practice that experienced a revival during the Regency period. In Britain, graining was fashionable at the end of the seventeenth century but fell out of favour in the eighteenth



Living room, 2020

PHOTO: LUCE LAFONTAINE, ARCHITECTES

century. The approach changed in the Regency period when graining was often applied to timber surfaces within a room such as dados, windows, shutters, architraves and doors. The faux finish in the Goode House is widely used on the main floor, including the mantelpiece in the living room as well as doors, windows and their frames in the dining room. A particular feature is the contrast between the lighter “oak” and the darker “rosewood” faux finishes. In Canada, only one other example of faux finish treatment is known to survive from this period.

The interior of the Goode house has a high degree of authenticity (credibility) and integrity (completeness). The interior woodwork and plasterwork, the examples of faux finish graining and the adoption of Greek Revival characteristics are authentic components of the building. It retains an impressive collection of original hardware including door handles, window bolts and cupboard knobs. In terms of integrity, the interior woodwork, plasterwork, hardware and other features are largely intact, although admittedly in less than perfect condition for the most part. The high level of authenticity and integrity of the interior features is unusual for a building of this period and contributes to the overall heritage value of the property.

Conclusion

A modest example of a suburban villa of the 1840s, the Goode House embodies new ideas imported by British architects who arrived in Quebec in the 1830s and 1840s, bringing with them an interest in Greek architectural models and a sensitivity for Picturesque ideals in landscape and design. The house has a remarkable assemblage of original



Dining room window, 2020 PHOTO: LUCE LAFONTAINE, ARCHITECTES



Dining room door with faux fini graining, 2020

PHOTO: CHRISTINA CAMERON

1840s woodwork, plasterwork and other interior fittings, carefully preserved by three generations of the Goode family. An exceptional character-defining element is the survival of a significant collection of faux finish graining treatments. The house represents a response to the requirements of a new middle-class clientele from England who took up permanent residency in Quebec during this period. Though limited by modest financial means, these settlers wanted fashionable residential designs that could support a genteel lifestyle in relative domestic comfort. The Goode House is a rare surviving example of a modest suburban villa from the 1840s that demonstrates up-to-date British taste for Greek architectural models and the Picturesque.

Christina Cameron is Professor Emeritus of the Canada Research Chair on Built Heritage at Université de Montréal. She held the Canada Research Chair in Built Heritage at the University of Montreal from 2005 to 2019 where she directed a research program on heritage conservation. She previously served as a heritage executive with Parks Canada for more than thirty-five years. Her publications include Vieux Québec: son architecture intérieure (1986) and Charles Baillairgé, Architect & Engineer (1989).

QUAND LE TEMPS S'ARRÊTE: UNE PROMENADE DANS LE JARDIN DE LA MAISON GOODE

PAR DANIELLE ADIB ET ANTOINE CRÉPEAU

"Someone's sitting in the shade today because someone planted a tree a long time ago." – WARREN BUFFETT

Quand on visite le jardin Goode pour la première fois, l'impression la plus forte qui se dégage est celle que l'on ressent dans ces espaces longtemps habités par une même lignée ou communauté, ces espaces où chaque génération a investi de son temps et de son énergie, pour faire perdurer le souvenir des siens, mais aussi pour adapter les lieux aux besoins du présent, et pour les préparer à embrasser l'avenir.

Lorsqu'en 1884 John Browning Goode acquit sa résidence

WINDOW TO THE PAST: A WALK IN THE GARDEN OF THE GOODE HOUSE

TRANSLATION BY RON WILLIAMS

"Someone's sitting in the shade today because someone planted a tree a long time ago." – WARREN BUFFETT

On encountering the garden of the Goode House for the first time, the visitor feels that this place has long been inhabited by a single family; that it is a space that embodies the investments of time and energy of successive generations who have created a living memory of themselves and of time past, while adapting the site to the evolving needs of the present and preparing it to embrace those of the future.

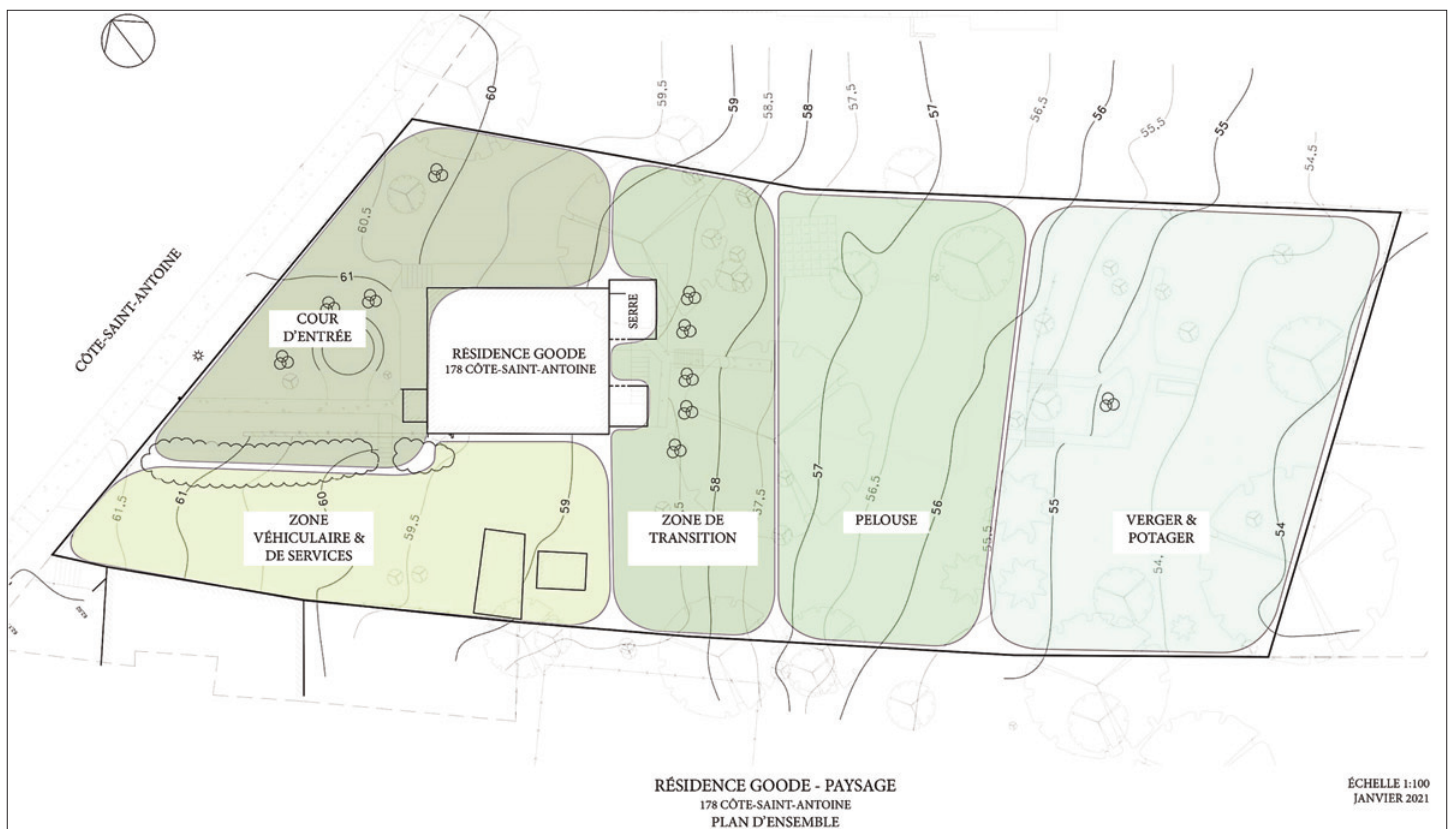
When, in 1884, John Browning Goode purchased the



Trois générations posent pour le portrait de famille. Des plates-bandes fleuries séparent une impeccable pelouse du potager-fruitier situé au fond du jardin. Derrière M. Goode, on aperçoit l'arche de métal encore présente dans le jardin aujourd'hui

Three generations of the Goode family pose for a portrait. Flower beds separate an impeccable lawn from the vegetable and orchard plots at the rear of the garden. Behind Mr. Goode, the metallic arch, still found in the garden today, can be seen.

CREDIT: WHA



Organisation spatiale du jardin de la Maison Goode

Spatial organisation of the Goode House garden

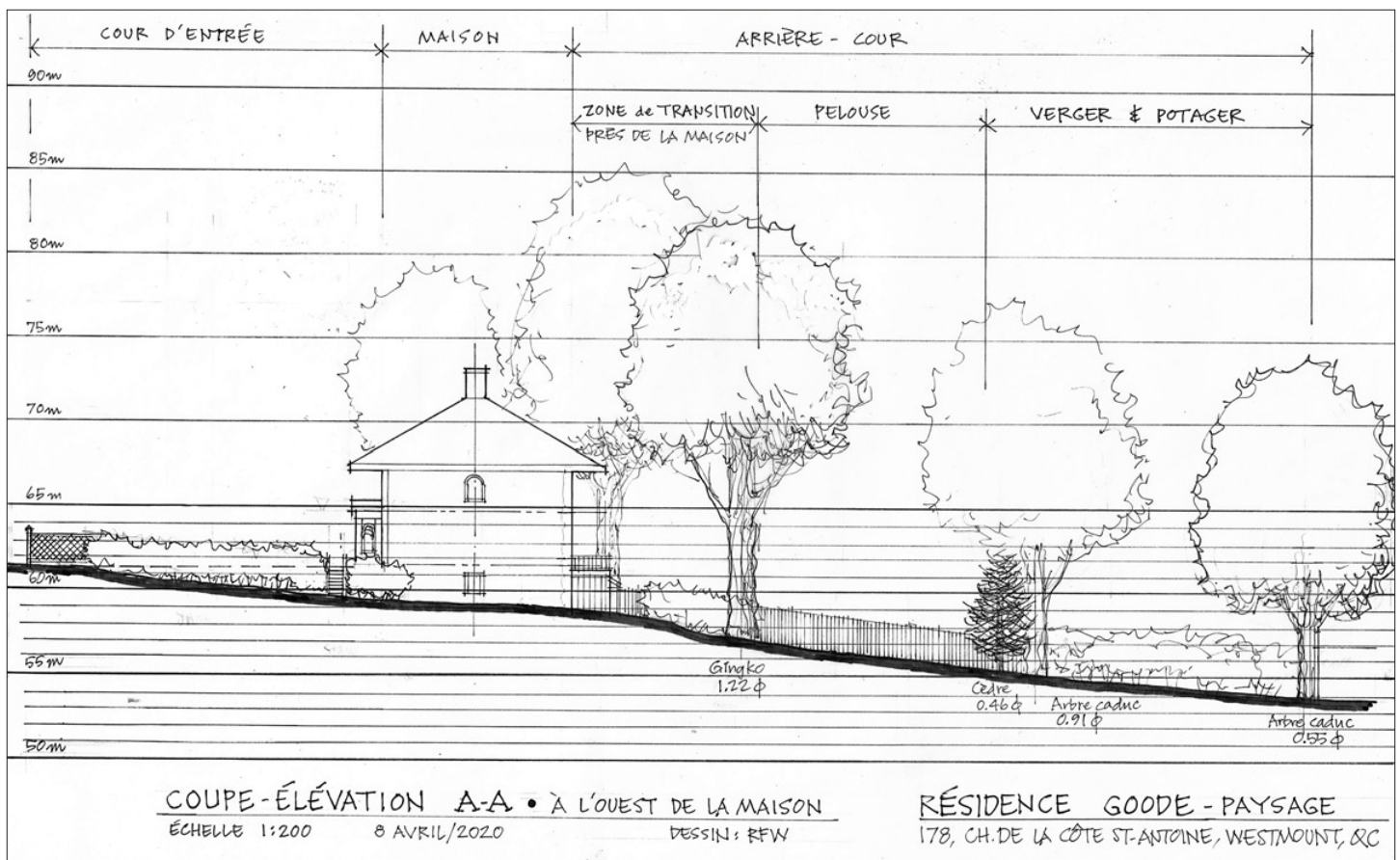
SITE PLAN: WAA MONTRÉAL

au 178 Chemin de la Côte-St-Antoine, avait-il imaginé dans ses rêves les plus fous que pendant cent trente ans, sa famille et deux générations de sa descendance vivrait dans ce lieu où il décida, ce jour-là, de prendre racine?

On ne peut partir à la découverte du jardin Goode sans commencer par en apprendre plus à propos du doyen de la famille. John Browning Goode, sujet de sa majesté la Reine Victoria, quitte le Royaume-Uni en 1861 pour s'établir dans le Canada-Uni. À son arrivée, il réside dans le Vieux-Montréal, puis déménage à Westmount dans les années 1890. Ses occupations professionnelles sont exercées à l'actuel Vieux-Port de Montréal, sur la rue St-François-Xavier. Représentant commercial, il voyage beaucoup, et chaque année, il retourne en Angleterre pour retrouver les siens. L'Angleterre est en pleine ébullition; c'est l'époque victorienne qui fourmille d'activités, d'idées, d'innovations, et ce, à tous les niveaux. John Browning Goode n'échappe pas au mouvement général. Il se passionne pour la photographie; il possédera au fil des années toute une collection de caméras et développera des centaines de photos dans le sous-sol de sa maison. Cet esprit curieux et ouvert ne se limite pas à cette unique passion; il est aussi féru de botanique, et rapporte de ses nombreux voyages en Europe et au Canada des spécimens qu'il cultive dans son jardin ou qu'il croise et multiplie dans

residence at 178 Côte St. Antoine Road, could he have imagined in his wildest dreams that, for the next 136 years, his immediate family and two generations of his descendants would live in this place where, on that auspicious day, he decided to put down his roots?

An exploration of the Goode garden must begin with a close look at the patriarch of the family. A proud subject of Queen Victoria, John Browning Goode emigrated from the United Kingdom in 1861 to settle in the rapidly-expanding province of Canada. He eventually moved to Westmount, while carrying out his professional activities in the Old Port district of Montreal, on rue St-François-Xavier. As a commercial representative he traveled extensively, returning to England each year to renew business and family contacts. The Victorian era was at its pinnacle, and England was booming – a hotbed of activities, ideas, and innovations, in every field and at every level. John Browning Goode was very much a part of this effervescence. He had a passion for photography: through the years, he put together a remarkable collection of cameras and developed hundreds of photos in the basement darkroom of his home. But his curiosity and enthusiasm were not limited to this unique passion; he was also a dedicated botanist, bringing back from his numerous journeys to Europe and in Canada a



Coupe-élévation de la Maison Goode aujourd'hui

Sectional elevation of the Goode House property today

SKETCH: RON WILLIAMS

la serre accolée à la maison, bâtie spécialement à cet effet. Il constitue aussi un herbier qu'il monte avec rigueur et de façon organisée. John Browning Goode ne recule pas non plus devant les tâches manuelles ; en plus de tous ses travaux d'horticulture et de jardinage, il achète en Angleterre des moules à partir desquels il fabrique des centaines de bordures en béton coulé, qui délimiteront les plates-bandes de son jardin.

On ne peut partir à la découverte du jardin Goode sans chercher à en apprendre aussi à propos des grandes tendances de l'époque en matière d'aménagement. À l'époque victorienne, le jardin est souvent un jardin mixte, même éclectique, composé d'unités traitées selon des principes différents. Il est organisé en chambres ayant chacune son style, sa vocation ou son utilité. Murets et arches servent à créer des seuils entre la résidence et le jardin, ou entre les différentes chambres du jardin. L'espace le plus éloigné de la maison est occupé par le potager, et c'est souvent un potager-fruitier, alors qu'en avant de la résidence, on trouve un grand parterre pour mettre en valeur la façade et aussi pour s'afficher.

great variety of specimens that he cultivated in his garden or crossed and multiplied in the greenhouse attached to his house, specially built for the purpose. He also assembled a rigorously organised and comprehensive herbarium. John Browning Goode was very much a "hands-on" gardener who wasn't reluctant to undertake manual tasks – besides his many horticultural and gardening activities, he fabricated hundreds of concrete planting-bed borders that he cast himself, using forms that he purchased in England.

To embark on the discovery of the Goode garden, it is essential to examine the context of its creation – the great landscape trends of the time. During the Victorian period, gardens typically brought together a multitude of approaches and tendencies, each based on differing principles, creating rich and eclectic overall compositions. The Victorian garden was organised into a series of outdoor rooms, each with its own style, role and purpose. Low walls and archways created transitions and gateways between the various rooms of the garden, and between the residence and the garden. Generally, the area farthest from the residence was occupied by the kitchen garden or *potager*, often a combined vegetable garden and mini-orchard, while, at the front of the

La structure du jardin

Quant à l'organisation spatiale, elle définit à cette époque deux grandes zones autour de la résidence: la cour-avant et l'arrière-cour. L'arrière-cour suit presque toujours une organisation tripartite qui s'adapte à la géométrie du lieu: une zone de transition entre la maison et le jardin, une pelouse centrale, un potager qui peut comprendre un verger.

Des années d'entretien défailant brouillent un peu les pistes lorsque l'on visite pour la première fois le jardin de la famille Goode, mais l'analyse approfondie des photos d'archive de la famille Goode jumelée à l'histoire des jardins démontre que le jardin du 178 Côte-St-Antoine est un heureux mélange entre la tradition d'aménagement de l'époque et la personnalité du propriétaire qui en trace les fondements. Le plan d'ensemble et l'organisation du jardin d'aujourd'hui portent la signature de John Browning Goode. Au fil des années et des générations, certes des changements seront apportés, mais ils ne modifieront que superficiellement les grandes lignes tracées par le fondateur du jardin.

L'avant-cour

Ainsi, la cour avant se présente sous l'aspect d'un plateau central ayant la largeur de la façade principale, et retenu par deux murets qui le dissocient de deux étendues latérales pentues. Plateau central et étendues latérales sont isolés de la rue par une clôture en bois à lattes croisées (connue aussi sous l'appellation de « clôture de chemin de fer ») qui attire

residence, a formally planted area or *parterre* set off the façade of the building and often provided an attractive display to passersby.

Structure of the garden

The typical residential landscape of the period was organised spatially into two major zones, the front garden and the more extensive back garden. The back garden was very often arranged in a tripartite configuration, adapted to the geometry of the site: a terrace-like transition zone between house and garden, a central lawn, and a vegetable garden that often featured a number of fruit trees.

Years of uneven maintenance have somewhat obscured the paths and beds that one discovers on a first-time visit to the garden of the Goode residence, but a close study of the family's archival photos shows that the garden at 178 Côte St. Antoine is a happy mixture of the landscape traditions current at the time of its founding and the personality of the proprietor who created it. The overall layout and organisation of the garden as we see it today still bear the signature of John Browning Goode. Certainly, the garden has undergone a number of changes through the years and the generations, but these have only superficially altered the broad outlines traced by its founder.

The front garden

Thus, the front garden focuses on a nearly flat central plateau that occupies the full width of the building's street façade, bordered by retaining walls that separate it from two lateral spaces that slope away from the street. The central plateau and the lateral spaces are separated from the street by a diagonally-oriented wood lattice fence (known at the time as a "rail-road fence") that is a major visual feature along Côte St. Antoine Road. Old-fashioned in character and showing evidence of long service, this fence is in fact the last vestige of a series of similar elements that lined many of Westmount's streets in the 1800s,



John Browning Goode dans sa serre, au milieu de ses plants et boutures

John Browning Goode in his greenhouse, surrounded by plants, seedlings and cuttings

CREDIT: WHA



Les trilles, prélevées et transplantées par M. Goode dans son jardin, prospèrent depuis plus de cent ans et éclatent en fleurs à chaque printemps.

The trilliums, collected and transplanted into his garden by J.B. Goode more than 100 years ago, still thrive, bursting into bloom each spring.

CREDIT: ANTOINE CRÉPEAU

le regard lorsque l'on se déplace sur la Côte-Saint-Antoine. À première vue désuète, elle constitue en fait le dernier vestige des clôtures de bois qui longeaient vers le milieu des années 1800 toutes les rues de Westmount, séparant les propriétés privées des trottoirs municipaux en bois.

Le plateau central conduit le visiteur jusqu'au seuil d'entrée de la résidence. Il est planté d'arbustes qui entourent des plates-bandes fleuries, délimitées par les bordures en béton fabriquées par M. Goode.

L'aile latérale-ouest, en pente, a, de tout temps, occupé la fonction de zone de service. Ayant d'abord mené à une remise à calèches et une écurie, c'est aujourd'hui une entrée véhiculaire qui mène jusqu'à la façade arrière de la maison.

L'aile latérale-est, elle aussi en pente, a l'aspect d'un jardin d'ombre. Cet espace est capable de grandes métamorphoses au cours de la saison de croissance. D'abord couvert d'un simple tapis de Grande Pervenche percé par quelques arbustes, il se mue vers le mois de mai en une explosion de trilles fleuris. Ce moment de l'année est un moment fort dans le jardin Goode, car les trilles font partie des végétaux prélevés par M. Goode lors de ses voyages, patiemment transplantés et multipliés dans son jardin et, étant donné la vulnérabilité de l'espèce et le caractère éphémère de sa floraison, cette éclosion exubérante n'en est que plus exceptionnelle. Lorsque les trilles se dissipent peu à peu, l'espace est cédé à un talus de fougères gigantesques, majoritairement composé de Matteucies qui monopolisent l'endroit.

defining the boundary line between privately-owned land and the municipal sidewalks constructed of wood.

The central plateau of the front garden brings the visitor up to the entrance threshold of the residence, passing through an array of major shrubs that enclose geometric flower beds; the latter are delimited by the concrete borders fabricated by Mr. Goode.

The sloping lateral space located to the west of the central plateau has always functioned as a service zone. After many years as a staging area for carriages and a stable, its current role is that of a vehicular entrance leading down to the rear façade of the house.

The lateral space on the east side is a shade garden. This quiet space, sloping down beside the house, changes markedly throughout the growing season: first covered by a uniform, dense carpet of blue periwinkle punctuated by a few shrubs, it is transformed into an explosion of flowering trilliums as May arrives. This is one of the great moments of the year in the Goode garden, since these trilliums are descendants of those collected by Mr. Goode during his travels, patiently transplanted and propagated in his garden. Given the vulnerability of the species and the ephemeral nature of its flowers, this exuberant blossoming is even more exceptional. As the trilliums gradually fade, the sloping space metamorphoses into a garden of giant ferns, primarily Matteucia (Ostrich fern), that soon take over the entire area.

La cour arrière

Fidèle aux traditions d'aménagement de l'époque, la cour-arrière, quant à elle, se décline en trois sous-espaces :

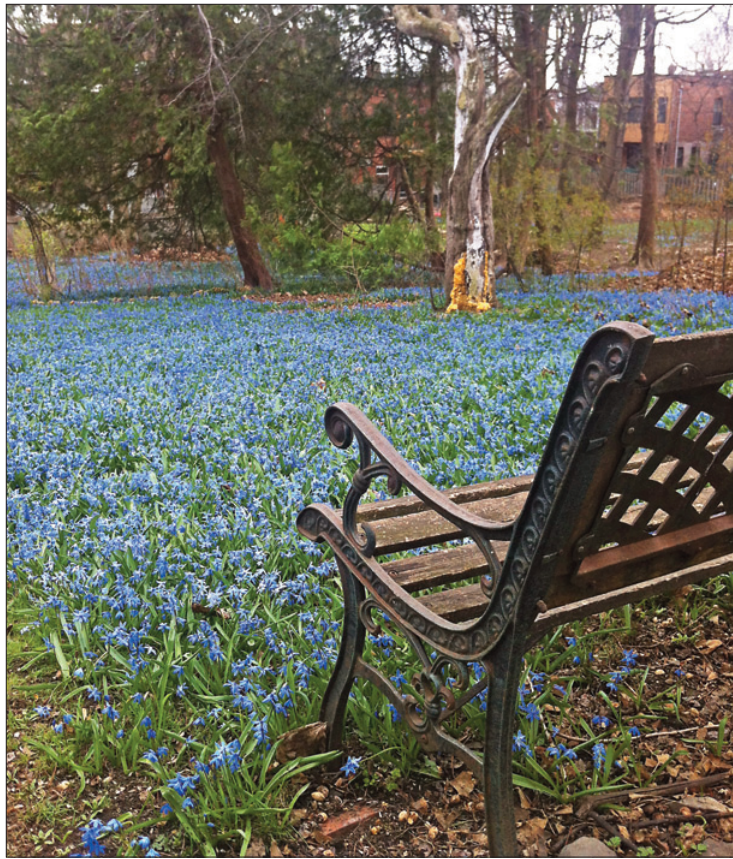
Un premier sous-espace forme une zone de transition. De tout temps, cette zone a eu pour fonction de donner accès à la cour-arrière à partir de la résidence, d'héberger la serre, mais aussi de constituer l'antichambre de l'espace subséquent. C'est un étroit plateau qui accueille la serre, et sur lequel se pose un escalier en bois qui monte vers un remarquable belvédère surplombant le jardin : le balcon arrière du rez-de-chaussée. À ce mince plateau se greffe un petit talus planté d'arbustes, et traversé par une allée surmontée d'une grande arche en métal. Allée et arche sont en parfait alignement avec la fenêtre de la cuisine au sous-sol, et offrent donc une importante percée visuelle vers la cour-arrière.

La pelouse, second sous-espace de la cour-arrière, est aussi un élément très fort du jardin Goode, et ce pour différentes raisons.

Présente dans toutes les photos d'archives, elle impressionne par sa densité, la perfection de sa tonte, et l'absence de mauvaises herbes, à une époque où toutes les prouesses horticoles n'étaient que le fruit d'un entretien manuel et assidu! Inondée de soleil, bordée de plates-bandes fleuries, elle est le tapis rouge sur lequel la majorité des souvenirs de famille est immortalisée.

Parler de la pelouse c'est aussi évoquer la coloration bleue qu'elle prend au printemps, quand des milliers de scilles se parent de leurs fleurs. Au cours de ce moment quasi sacré où nul n'a le cœur de passer au travers de cette étendue fleurie, des chemins de contournement se sont creusés au fil des années aux extrémités de cet espace qui, en dehors de cette période, est foulé très librement.

Un autre élément fait concurrence à la surface gazonnée, question postérité. Il s'agit d'un Ginkgo biloba dont la cime



La floraison des scilles au printemps, un moment quasi-sacré où nul n'a le cœur de fouler cette étendue fleurie

Scillas flowering in the spring, a special moment when no one treads on the blue floral carpet

CREDIT: ZSUZSANNA KAPAS

The back garden

Faithful to the landscape traditions of the period, the back garden is organised into three distinct sub-spaces.

The first sub-space functions as a **transition zone**. Since the garden's inception, this zone has provided access to the garden from the rear façade of the residence and has accommodated the greenhouse, while also serving as a sort of antechamber to the adjoining sub-space. It is essentially a narrow terrace that accommodates, as well as the greenhouse, a wooden staircase that ascends to the rear balcony, an extension of the residence's ground floor that looks out over the garden. Adjacent to the narrow plateau at ground level, a gentle

down-slope planted with shrubs is traversed by a central path, surmounted by a semi-cylindrical metal arch. Path and arch are perfectly aligned with the basement's kitchen window, which thus affords an excellent view of the back garden.

The second sub-space within the back garden, **the lawn**, is also a key component of the Goode garden, and plays its own unique role.

As seen in all the archival photos, the lawn is an impressive presence: dense, perfectly mowed, and entirely weed-free at a time when horticultural prowess depended solely on dedicated hands-on maintenance! Flooded with sunshine, surrounded by colourful flower beds, it is the "red carpet" on which the majority of the family's memories are recorded.

Any description of the lawn must also pay tribute to the striking blue colour it takes on in early spring, when thousands of tiny scilla plants cloak themselves in flowers. At these cherished moments when no-one dares walk through this floral display, alternate paths are worn around the periphery of the space that, at any other time of year, is filled throughout with bustling movement.

domine non seulement le jardin mais aussi la maison. Importé par M. Goode vers 1892, il serait l'un des premiers spécimens de cette espèce planté à Montréal. Présent dans toutes les photos anciennes, avec souvent un banc de jardin à son pied, son tronc est un véritable point de repère pour s'orienter dans les photos d'archive du jardin. Arbre de nature dioïque (c'est-à-dire soit mâle soit femelle), le spécimen du jardin Goode est un spécimen femelle. De nombreux fruits ont été déplacés par la faune, et l'on retrouve plusieurs rejets disséminés dans le jardin ici et là.

Deux arches métalliques jumelles, de même facture que la précédente mais de plus petit format, indiquent le seuil de l'espace pelouse, et se dressent comme des portes d'entrée vers le fond du jardin. Véritables sentinelles ayant bravé le temps, elles aussi constituent des points de repère importants dans le paysage historique. Autour d'elles, des bordures faites main par M. Goode enserrrent encore aujourd'hui des plantes exceptionnelles telles que la Mahonie et la Sanguinaire du Canada, alors que des pivoines, issues des croisements génétiques effectués par M. Goode, s'éparpillent en périphérie.

Le dernier sous-espace à mentionner est le potager

Another feature rivals the grassy surface of the lawn and recalls the garden's heritage: an enormous Ginkgo biloba tree whose crown dominates the house as well as the garden. Imported by Mr. Goode in the late 1800s, the tree was one of the first specimens of this remarkable species to be planted in Montreal. A powerful presence in all the historic photos, often accompanied by a garden bench at its base, the Ginkgo's trunk is a landmark that provides clear orientation to decades of archival photos of the garden. Ginkgo is a dioecious tree (that is, occurring as separate male and female plants). The specimen in the Goode garden is female; many of its seeds have been spread by local fauna, and numerous seedlings are found here and there in the garden.

Twin metal arches (similar in character to the one mentioned above but of smaller format) mark the limit of the lawn sub-space, and act as entranceways to the final section of the garden. True sentinels that have withstood the challenges of time, these arches also serve as important landmarks of the historic landscape. Adjacent to them, concrete borders hand-cast by Mr. Goode still enclose some of his exceptional plants, including Mahonia and Sanguinaria canadensis, while colourful peonies, resulting from the



L'arbre aux quarante écus, (*Ginkgo biloba*) est un véritable point de repère dans les photos d'archive de la Maison Goode. À ses pieds, on retrouve souvent un banc de bois

The *Ginkgo biloba* (Maidenhair tree) is a key point of reference in the archival photos of the Goode House. A wooden bench is often seen at its base.

CREDIT: WHA

fruitier. Bien que réduit aujourd'hui à une bien simple expression (quelques gadeliers, un grand poirier à petits fruits, un carré de légumes et des bacs de compost), il a longtemps été le garde-manger de la famille Goode. Il faut lire le journal de jardinage de Harriet Ellen Goode, épouse de John Browning Goode, pour se rendre compte de tous les types de légumes, petits fruits et fruits qui y ont été cultivés (voir article ailleurs dans ce numéro). Non seulement il nourrissait toute la famille durant la belle saison, mais des paniers de récolte étaient aussi offerts au voisinage et aux amis, et l'on entreposait au sous-sol de la maison et dans la serre, légumes racines et légumes feuilles à longue conservation pour la saison hivernale.

Le jardin un témoin vivant

En somme, plusieurs caractéristiques rendent ce jardin unique et digne d'être protégé.

Ayant appartenu à une même lignée qui cultivait le sens de la famille et de la tradition, le jardin Goode n'a subi que des transformations superficielles depuis son établissement.

C'est grâce à cela qu'il est aujourd'hui le témoin vivant de toute une époque, de ses aménagements urbains (profondeur, dimensions, pente de la parcelle, clôture de bois sur la route), de ses traditions en matière d'aménagement et d'organisation (plan d'ensemble, répartition des fonctions), et de tous ses périples (nouveau horticole, essais et expérimentations, croisements). Il nous offre une fenêtre remarquablement transparente vers l'époque de sa création.

En plus des éléments inertes, structurants ou décoratifs que nous y avons retrouvés (arches de métal, bordures en béton coulé, clôture de bois à lattes croisées, serre), certains éléments végétaux ont eu la chance de survivre aux aléas du temps et de la météo (Ginkgo biloba, poirier, Mahonia, pivoinés, trilles, sanguinaires, fougères, scilles) ou ont été remplacés au fil des générations pour garder vivante la tradition de leur présence (hellébores).

En plus d'être le témoin vivant de toute une époque, le jardin Goode est donc aussi un récit de famille auquel chaque membre a contribué, chacun à sa façon.

Danièle Adib est diplômée en agronomie et bachelière en architecture de paysage de l'Université de Montréal. Elle est architecte paysagiste stagiaire chez WAA Montréal inc. depuis 2019.

Antoine Crépeau est associé principal et chargé de projet, il œuvre au sein de la firme WAA Montréal inc. depuis 2001.

Il est titulaire d'un diplôme en technique de l'architecture du Cégep du Vieux-Montréal et d'un baccalauréat en architecture de paysage de l'Université de Montréal.

cross-breeding long practised by Mr. Goode, are scattered around the periphery.

The final sub-space to be described is **the kitchen garden and fruit orchard**. Although existing today in much simpler form than in its prime (a few red currants, one large pear-tree bearing small fruits, a modest vegetable garden, and compost bins), it served for generations as the larder of the Goode family. The garden journal of Harriet Ellen Goode, the wife of John Browning Goode, is essential reading if one wishes to identify all the varieties of vegetables and shrub or tree fruits that the family have cultivated (see article in this issue). The garden's produce not only provided food for the family during the growing season, but baskets filled from its rich harvest were given to neighbours and friends, and root crops and long-lasting leafy vegetables were stored in the greenhouse and the basement of the residence for the winter season.

The garden, a living witness

Overall, many of its characteristics make this garden unique and worthy of protection.

Having long belonged to a single family lineage that valued its continuity and its reflection of family tradition, the Goode garden has only been subject to superficial transformations since its establishment.

As a result, today's garden is a living witness to a bygone era, based on its urban characteristics (depth, dimensions, slope of the lot, wooden fencing along the road), on its traditional layout and organisation (general plan, distribution of functions and activities), and on all of its explorations (horticultural innovations, trial plantings and experiments, cross-breeding). It offers us a remarkably transparent window to the era of its creation.

In addition to the structural and decorative "hard landscape" elements still found on the site (metal arches, poured-concrete borders, diagonal latticework fences, and greenhouse), many striking plant materials have also survived the vicissitudes of time and weather (Ginkgo biloba, Mahonia aquifolium, a substantial pear tree, peonies, trilliums, bloodroot or Sanguinaria, ferns, scilli), or have been replanted through the generations (hellebores or Christmas roses), keeping alive their traditional presence.

The garden of the Goode residence is thus both a living witness to a past era, and a family history to which all members, in their own way, have contributed their own unique chapters.

THE GARDEN JOURNAL OF HARRIET ELLEN GOODE

BY RON WILLIAMS

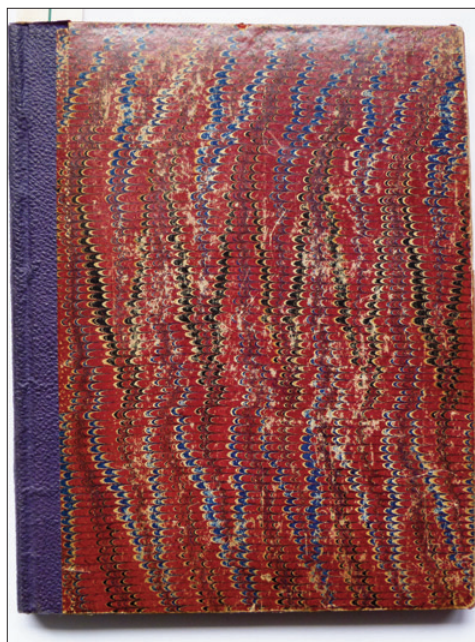
The Goode residence and garden were continuously owned and occupied from 1884 to 2019 by three generations of the same family, each generation building on, but not obliterating, the work of its predecessors. Much of the historic garden's organisation and character is apparent or can be deduced from the present on-site evidence and fortunately this physical, on-site knowledge is richly supplemented by additional documentary evidence. This treasure trove of documents includes hundreds of photographs taken by John Browning Goode, who was a passionate amateur photographer; Mr. Goode's carefully mounted and annotated herbarium (an extensive collection of dried plants); and, finally, a detailed garden book written by Harriet Ellen Goode, his wife, from 1931 to 1939. These resources, in combination, provide an unusually coherent record of the Goode residence's garden and landscape throughout the years.

We are particularly fortunate to have access to Harriet Ellen Goode's garden journal which furnishes a splendid description of horticultural and food production activities in the garden and mentions the names and activities related to many dozens of plants that were grown in it during this period. The journal is a mine of information that spans a considerable number of years and goes into detail on many

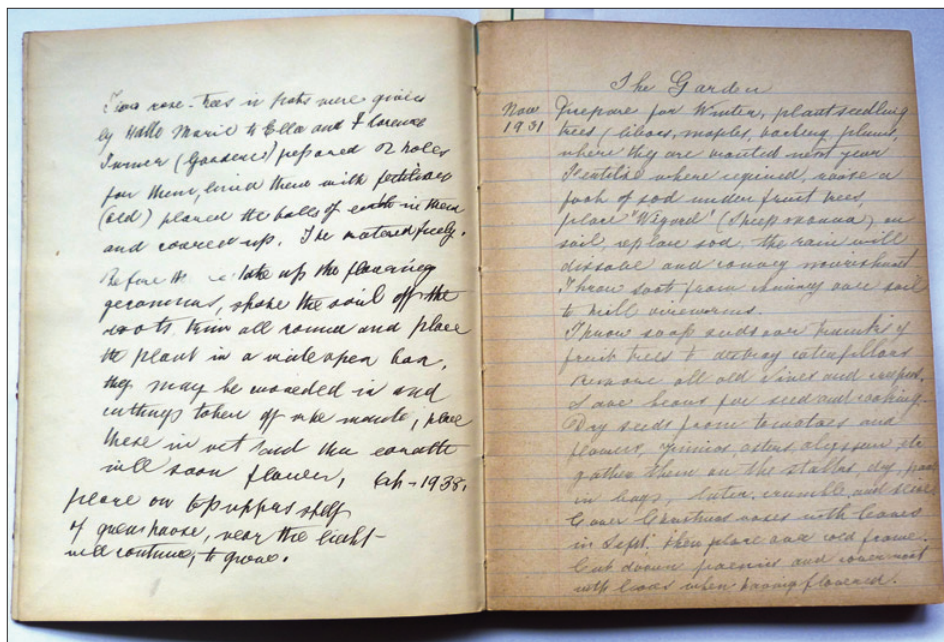
aspects of the horticultural practices carried out in the garden and greenhouse.

A bit of detective work is required to follow Mrs. Goode's journal entries in chronological order. Fortunately, clues are to be found in the various inks she employed, the dates she inscribed, and the changes in her handwriting. Mrs. Goode began her journal (titled simply "The Garden") in November 1931, entering her observations on the right-hand pages of the handsome volume she had chosen. She continued (with a few exceptional entries on left-hand pages) in chronological sequence and arrived near the back of the book for her final entry on October 15th, 1939. But at various times she returned to the beginning of the journal and made new entries on the left-hand pages, particularly in 1938. A few pages at the back of the book bear sparse, undated notes in pencil. Mrs. Goode was 77 when she started her journal entries and 85 when she wrote the last.

The journal contains a vast panoply of information and instructions. Mrs. Goode describes her gardening routine in relation to the passage of the seasons and the activities of her home and family: preparation of the garden in spring, closing down in autumn, and winter protection of plants, and also provides many practical hints, such as how to conserve rainwater for the greenhouse. She describes in detail



Front cover of Mrs. Goode's garden journal
PHOTO: RON WILLIAMS



On the right is the first journal entry in 1932; on the left page, a later entry was added.

PHOTO: RON WILLIAMS

how the greenhouse and storage areas were used to protect seeds and fragile plants and to prepare spring seedlings and cuttings. She describes several techniques of the time: the use of soapsuds on tree trunks to dispose of caterpillars, of fireplace soot on the ground to discourage inchworms, and of sifted ashes on pathways to form a crusty surface after the rain. Despite the emphasis on re-using household waste products in the garden (a very positive requirement of those less “prosperous” times), she regularly notes garden products newly arrived on the market – fertilizers, etc. – and lists their benefits.

A non-gardener could almost, from a standing start, set up and operate a productive household garden just by reading and applying the instructions in Mrs. Goode’s journal. Following are some typical excerpts to illustrate this (sic):

“To plant vegetables for summer use. After last severe frost (about 28th May) prepare the ground, rough dug last August/ Autumn, gently spade it and rake the clods smooth. Lay a long plank, and with spade push the soil back, leaving a trench one inch deep, standing on plank place the small seeds (carrots), with spade draw back earth. Move plank and repeat. For beans, place one or two together, leave a space. & throw seeds on prepared earth, sprinkle a little fine earth, gently pat it

down. Nothing grows in Westmount till June, wait for the rain.

June 1937. Grow cabbage, Tomatoes, in green house. for tomatoes, push trowel in earth 4 in., draw it to one side, in gap place seedling, withdraw trowel closing hole, very quick, wait for rain.”

“... during Summer remove all faded and lower leaves from holly-hocks as these harbour insects, also from golden glow [*an heirloom Rudbeckia*].

Store carrots and beets. Hang up cabbage by root in storage. Cover chard with leaves, may live all Winter and grow early in May. Dry and crumble Mint for Winter use.

... Dig over garden if possible, saves time in Spring, applying fertilizer. Cut off stems of *Anemone Japonicum* after flowering.

Iris are hardy, leave them in the ground all Winter.”

Finally, thanks to Harriet Ellen Goode’s journal, we have a very complete catalogue of the plants cultivated on site. The book indicates that the garden featured classic flowering shrubs including rose trees, lilacs, and Christmas rose (Hellebore), fruit trees including plum and crabapple, cottage garden favourites such as hollyhocks, and a great variety of perennials and annuals – orchids, flowering geraniums, zinnias, asters, alyssum, peonies, Camas lilies, Japanese anemones, iris, Canterbury bells, foxglove, delphiniums, and many others. Finally, vegetables were a major preoccupation, including tomatoes, carrots, beans, cabbage, beets, chard, mint, perennial peas, pumpkin and vegetable marrows.

We are fortunate that the Goode family created and maintained their garden so well over more than a century, and handed it on to posterity almost intact. And we are doubly fortunate that they conserved so many family documents, including Harriet Ellen Goode’s remarkable garden journal.

Ron Williams is a Montreal landscape architect and architect. A longtime professor and director at the School of Landscape Architecture of the Université de Montréal, he was a founding partner of the landscape architecture and urban design firm WAA (Williams, Asselin, Ackaoui and associates), where he participated in many award-winning projects. Mr. Williams is the author of Landscape Architecture in Canada, published in both English and French in 2014, and is a member of the Order of Canada.



Harriet Ellen Goode sitting in her back garden in 1932

CREDIT: WHA

THREE GENERATIONS OF THE GOODE FAMILY

BY CAROLINE BRESLAW

Unusually for families in Westmount and Canada, three successive generations of Goodes called 178 Côte St. Antoine Road home. Ten Goode family owners lived there over 136 years, from 1883 to 2019. The family members shared interests in gardening, mechanics, music, travelling, their relatives in England – and held strong value for the house.

The Goode family had its roots in Edgbaston, an affluent suburb of Birmingham in England. John Browning Goode (J.B.), the family's patriarch, immigrated to Montreal in 1861 at the age of 28 and worked as a commercial hardware agent in Old Montreal. By 1890 he had moved to the Village of Côte St. Antoine (Westmount) and boarded at 334 Côte St. Antoine Road. He travelled to England each year for business and also made annual trips to Eastern Canada, collecting ferns and wildflowers.

In August of 1883, fifty-year-old J.B. met Harriet Ellen Short (Nelly) on a trip to England. In that same month he proposed, she accepted, they married and sailed together to

Canada. His wife was 29 years old and was the eldest of six children. Her father was an accountant; her mother was a daughter of William Dudley, a very wealthy Birmingham jeweller (and the reason the name Dudley recurs in the family). Nelly was well-educated and spent a year after school in Paris. Back home she studied Italian and German, had dancing and singing lessons, and was an accomplished violinist. At the time of her sudden marriage, her days were filled with visits, shopping, and lessons.

Mr. and Mrs. Goode initially rented 178 Côte St. Antoine Road. In 1884 they purchased it, with half the amount paid by Mrs. Goode. She was equipped to run a household, with her personal collection of recipes, home linens, and a wardrobe provided by her mother. Mrs. Goode left a diary listing the many social calls she paid and received in her new home.

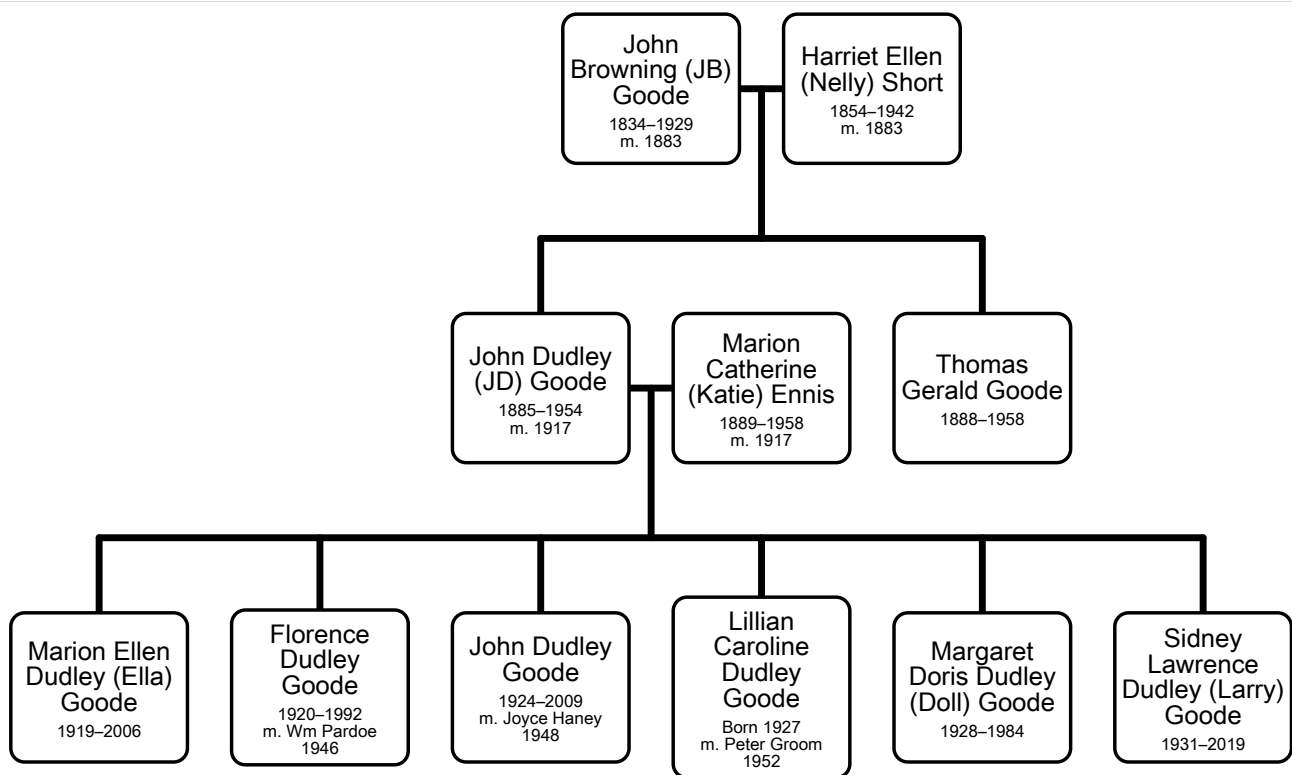
In 1885 Harriet and John's first child, John Dudley (Dudley) was born. In 1888 they had a second son, Thomas Gerald (Gerald). The Goodes made regular trips to England, but also spent many summers vacationing in the Quebec countryside. Aside from his commercial hardware business,



Studio portrait of J.B. Goode by Notman & Sandham, c.1880
CREDIT: WHA



Studio portrait of Harriet Ellen Goode by Arless in Montreal, 1908
CREDIT: WHA



CREDIT: PATRICK MARTIN & CAROLINE BRESLAW



John Dudley Goode's family in the garden after 1942. At back, lt. to rt.: J.D. Goode, his wife Katie, Florence, Ella; front row: Dudley, Larry with dog Molly, Doll, Lillian

CREDIT: WHA



Doll Goode in Paris during a summer vacation trip, c.1954
CREDIT: WHA

J.B. devoted himself to the large garden, his greenhouses, and photography. He imported plants from England, bred orchids, and took many photos of the garden, local scenes, and the Quebec countryside. He had his own photographic workshop in the basement.

The two sons were confirmed at St. Matthias' Anglican Church on the Côte. They went to local schools, played musical instruments and joined orchestras, learned photography from their father, and sketched and painted. Dudley was gifted mechanically and repaired cars in the driveway. Both sons went to McGill University and graduated in mechanical engineering.

Following her mother's death in 1903, Nelly inherited a share of the large Dudley estate. After J.B.'s business on St. Francois Xavier Street was lost in a fire, she took over the family finances. Nelly kept meticulous ledgers for her accounts and the income from her English inheritance.

Both sons remained in the family home after university. Dudley worked as a mechanical engineer and played in a local orchestra in his spare time. In 1917 he married Marion Catherine Ennis (Katie), an Irish Catholic. They had their first two children, Marion Ellen Dudley (Ella) and Florence Dudley (Florence) before moving in 1923 into their own home at 119 Lewis Avenue in Lower Westmount. John Dudley (J.D.) worked from home as a consulting mechanical



Ella Goode's graduation photograph from Sir George Williams University in the 1960s
CREDIT: WHA

engineer, and also ran a photographic processing business, developing coloured photographs and movie films.

Four more children followed: a second John Dudley (Dudley), Lillian Caroline Dudley (Lillian), Margaret Doris Dudley (Doll), and Sydney Lawrence Dudley (Larry). Nicknames were common among the Goodes, who often resorted to the same names. The J.D. Goode family belonged to the high Anglican Church of the Advent on Western Avenue. The children attended public schools of the Westmount School Commission. Only the older son Dudley continued on to university after graduating. Both Florence and Lillian eventually married and had families of their own.

In 1929 J.B. Goode passed away at the age of 96. Mrs. Goode remained in #178 with her first grandson Dudley or her other grandchildren often staying with her. Mrs. Goode kept up the garden after her husband's death and went on trips with J.D.'s family. She died in 1942.

After Mrs. Goode's death, the J.D. Goodes moved into #178, with the unmarried daughters sharing the large front bedroom. During World War II, J.D. was in charge of manufacturing metal parts for the war effort at a Montreal plant. He passed away in 1954 and his wife, who inherited the property from him, died in 1958, the same year as J.D.'s unmarried brother Gerald.

Ella and Doll, the unmarried daughters, became the

home's owners. Larry was left the house at 119 Lewis Avenue. Doll received a teaching diploma at Macdonald College. She taught young children at Bancroft Elementary School on St. Urbain Street and travelled during her summer vacations. When she passed away, she was only 56. Ella was an administrative assistant and bookkeeper who went on to receive a B.A. from Sir George Williams College in the 1960s. She spent several years teaching English in Japan. When she died in 2006, #178 passed on to her younger brother Larry.

Larry loved tinkering with machines (especially cars), the country, and – like his father and grandfather before him – photography, which he made his profession. He worked during high school at Associated Screen News on Western Avenue at Decarie, continued full time after graduating, and rose to be lab manager. He lived in west end apartments over the years, but moved in with Ella after Doll's death in

1984. After retiring in 1996, he divided his time between the Eastern Townships, Toronto, and Westmount. When Ella passed away in 2006, Larry became the final Goode family member to live at 178 Côte St. Antoine Road.

Larry Goode cherished 178 Côte St. Antoine Road and its many family memories. The WHA is grateful to him for the information he shared over many years about the Goode House and the Goode family. After his death, the Goode estate generously donated treasured photographs and documents about the family and the Goode property to the Westmount Historical Association.

Caroline Breslaw is a Board member of the WHA and a past-president. She represents the WHA on the Westmount Heritage Council and is editor of The Westmount Historian.



Larry Goode behind the Goode House, 2013

PHOTO: DOREEN LINDSAY

ORAL HISTORY: DIANA MARTIN SHOPPING LOCAL A CENTURY AGO

BY JAN FERGUS

Most Westmount homes relied on deliveries 100 years ago. Diana Martin, who grew up here in the 1920s and 30s, has provided to the WHA many of her childhood memories, with the enthusiastic encouragement and help of her daughter in British Columbia, Wendy Hodges. Diana, at that time Wilson, describes among other things how goods were delivered to her house at 613 Belmont Avenue. Similar deliveries certainly took place at 178 Côte St. Antoine Road, as a surviving ledger among the Goode Fonds shows. But thanks to Diana, we can flesh out the ledger's dry figures – because at age 96 and now in Toronto, she has recently written many lively, utterly engaging descriptions of her early life in Westmount. She sometimes actually illustrates what she remembers – as you can see in the page reproduced here.

“Shopping local” in 1929 meant that milk, bakery goods, ice, and above all coal were delivered by horse-drawn vehicles – and it was not easy, as Diana makes clear. Though her handwriting is wonderfully readable, here is a transcription of her words:



Diana Martin, then Wilson (facing the camera), and her sister Shura, near her home on Wood Avenue, 1927 CREDIT: DIANA MARTIN

Horse drawn ice wagon One would put a cardboard sign in front window either 25 or 50 which indicated how large a block of ice was needed for the icebox. The ice box had [see illustration]: top was for ice, bottom for food, bottom pan for melting ice which had to [be] emptied regularly.

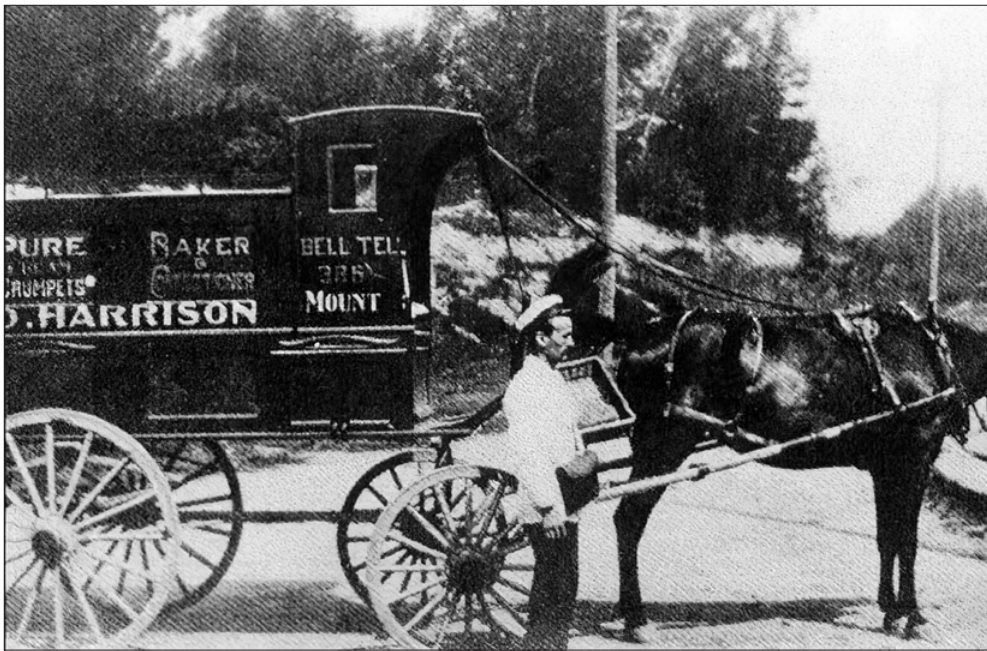
In winter milk was left between 2 back doors and the milk would freeze and cream would push the cardboard top up and we would eat the frozen cream. [see illustration] Our milk was in glass bottles delivered daily by milkman.

Horse drawn bakery wagon Driver would come with large basket to kitchen door, full of bread and cookies [see illustration] and we'd buy what was needed. (Later was replaced by big truck.)



Diana Martin at home in Toronto in the autumn of 2020.

CREDIT: DIANA MARTIN



Delivery wagon of Dent Harrison Bakery, date unknown

CREDIT: WHA

Horse drawn coal delivery Men would deliver coal to basement coal shuttle window – put coal in canvas bags and toss it over shoulder. They were very strong and did this until the coal bin was full. The whites of their eyes w[ere] very red from the coal dust!

The Ice Men also put large canvas over their shoulders as they heaved the big blocks of ice on their shoulders to the kitchen to the ice box w. tongs (and used tongs for lifting ice [see illustration of tongs] and then to fit it in ice box used ice picks to chip if it didn't quite fit – we loved sucking the chips that fell. We were allowed to climb on the back of the wagon and eat slivers of ice.

Diana's account of hauling, then heaving the sacks of coal down the chute sounds like very heavy work, and the detail of red eyes irritated by coal dust makes us really feel how tough that job was. Similarly vivid is the hard work of the ice

men using giant tongs for the 25- or 50-pound ice blocks, with canvas to protect their shoulders, then having to chip the ice to fit the ice boxes. But Diana also conveys the delight that deliveries could bring to children, able to eat the frozen cream off the top of the milk bottles (see her drawing) and permitted to suck the slivers of ice that collected in the ice-man's truck.

The Goode yearly ledger, kept by Harriet Ellen Goode from 1915-1929, reveals that at least the coal men didn't have to worry about making their way over mounds of snow and ice in people's yards during the worst of winter. Huge loads of coal for middle-class homes were delivered earlier in the year. And those deliveries could represent a large proportion of a family's budget. For instance, in May, 1928 Harriet wrote a cheque to Vipond-Tolhurst Coal Company for \$203.78, which represented nearly 8% of her meticulously calculated expenses of \$2585.66 for the year. But a bad winter could wreck calculations, which happened in the previous year. In September 1927, \$170.00 worth of coal was delivered, but in the following March of 1928, Harriet Goode



Guaranteed Pure Milk Company horse and wagon, date unknown

CREDIT: McCORD MUSEUM



Deliveries by sleigh on Argyle Avenue at the corner of Côte St. Antoine Road, c.1930s

CREDIT: WHA

bought another two tons of coal at \$18.00 per ton.

Big purchases like the yearly coal delivery were paid for by cheque, but Harriet used cash in hand to pay for lesser items. In the same March of 1928 that she paid \$36 cash for more coal, she also doled out a total of \$20.61 to the butcher, \$17.80 to the grocer, \$5.43 for fruit and vegetables, \$5.24 for flour and bread, and \$2.32 for milk. Likely the bread and milk were delivered, and perhaps the groceries as well, possibly the meat too. Most of these are billed six or seven times a month, more than once a week on average, but milk just once a month. Harriet's monthly expenses just for the "house," as she puts it, came to \$137.86 during this month. She usually had to top up her cash in hand every month by withdrawals of \$100 from an account at the Royal Bank. Her other monthly spending categories included wages, chemist, dry goods, stationery, boots and shoes, electric light, traveling, and finally sundries – where the coal purchases appear. In other words, Harriet Goode seems well suited for a

pandemic lockdown – much better than most of us were last March, 2020.

Again, although it's not clear how many deliverymen came to 178 Côte St. Antoine, Diana Martin tells us that various irregular vendors made occasional visits to Belmont Avenue. They certainly came to the Goode house as well. The "umbrella man" repaired umbrellas and sharpened scissors and knives "and we would see with fascination the sparks fly from the grinder," indigenous women sold hand-woven baskets made of sweetgrass, and a "great favorite" was the pork and beans man: "delicious! The beans were in small round dark brown pottery jars and smelled wonderful! He too had his wooden cart which he pushed." The WHA hopes to publish an article based on more of these fascinating memories in a future newsletter.

Jan Fergus is the coordinator of the WHA Oral History Project and a WHA board member. She is a former English professor.

"613"

"Our Street" — BELMONT AVE. WESTMOUNT. QUE.

Horse drawn Milk Wagon.

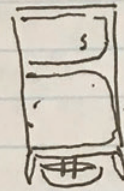
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Ice wagon. One would put a cardboard sign in front window either 25 or 50 which indicated how large a block of ice was needed for the icebox.

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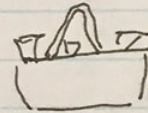
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← bottom for Food

Bottom pan for

melting ice which had to emptied regularly.

Horse Drawn Bakery Wagon

Drivers would come with large basket to kitchen door (full of bread + cookies) + we'd buy what was needed.



(later was replaced by a big truck)

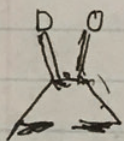
Horse Drawn Coal delivery

Men would deliver coal to basement to coal Shuttle window — put coal in canvas bags + toss it over shoulder. They were very strong + did this until the coal bin was full. The whites of their eyes was very red from the coal dust!

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FROM THE ARCHIVES

The archival term “fonds”, originally from France, is now in common use by archivists in North America and elsewhere. At its simplest, it denotes all the physical records that were created or accumulated and used by an individual or group over time, reflecting their interests and activities. Any number of items can constitute a fonds, and they can be in any medium, but are most typically a range of document types and photographs.

As announced in our previous newsletter, the WHA is extremely happy to welcome the extensive donation of items that comprise the new Goode Fonds. Among other treasures, the fonds includes a profusion of original early photographs, such as the one seen here – with its wealth of period charm and informative detail. Providing access to such images is at the heart of what we do at the WHA. How better to spread knowledge about the history of our community and

its inhabitants than through photographs such as these?

With a small archive staffed by part-time volunteers, we have only begun the demanding work of documenting, digitizing and conserving the photos and other items in the Goode Fonds according to established archival principles, applying them to the extent possible with the resources available. We accept this responsibility and look forward to working together and making progress on this and other archival projects. Hopefully that will become possible in expanded office/ archival space in the near future.

JANE MARTIN, WHA ARCHIVIST

Jane Martin holds a master's degree in library and information studies from McGill and a bachelor's degree in journalism from Carleton University. She has long done archival and editorial work for the WHA and for Lower Canada College in Montreal.



J.B. and Mrs. Goode with daughter-in-law Katie Goode and their first grandchild Ella in the garden c.1919

CREDIT: WHA