

635 Drum Road, Geographic Township of Manvers (Pontypool Presbyterian Manse)

Heritage Designation Evaluation

Manvers Township
CON 3 PT LOT 11
2025



Statement of Cultural Heritage Value or Interest

The subject property has been researched and evaluated in order to determine its cultural heritage significance under Ontario Regulation 9/06 of the Ontario Heritage Act R.S.O. 1990. A property is eligible for designation if it has physical, historical, associative or contextual value and meets any two of the nine criteria set out under Regulation 9/06 of the Act. Staff have determined that 635 Drum Road has cultural heritage value or interest and merits designation under the Ontario Heritage Act.

1. The property has design value or physical value because it:

i. is a rare, unique, representative or early example of a style, type, expression, material, or construction method:

The property is a representative example of a Gothic Revival farmhouse in Manvers Township. The property is believed to have been constructed around 1888 in Pontypool and demonstrates key features of Gothic Revival architecture that were prevalent in the time period including its decorative gingerbread, gabled roofs, verandahs and polychromatic hood mould.

ii. displays a high degree of craftsmanship or artistic merit:

The property displays a typical degree of craftsmanship and artistic merit for a building of its type.

iii. demonstrates a high degree of technical or scientific achievement:

There are no technical or scientific achievements associated with this property.

2. The property has historical or associative value because it:

i. has direct associations with a theme, event, belief, person, activity, organization, or institution that is significant to the community:

The property has direct connections with several prominent residents of Pontypool in the late nineteenth and early twentieth century. These individuals include: William Albert Corbett, one of the earliest residents of Pontypool and who served as the Reeve of Manvers Township in 1922; Presbyterian ministers Reverends William C. Wendell and David P. Oswald, who lived in the house when it served as the local Presbyterian manse; and William Coulter, a prominent local business owner.

ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture:

The property yields information regarding Presbyterianism in Pontypool in the late nineteenth and early twentieth centuries through its role as the local Presbyterian manse.

iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer or theorist who is significant to the community:
The designer and builder of this property are not known.

3. The property has contextual value because it:

i. is important in defining, maintaining or supporting the character of an area:

The property is important in maintaining the historic village character of Pontypool within a rural area of the surrounding and the township of Manvers. The area in which the property is located includes a number of late-nineteenth century, early-twentieth century residential properties that reflect the history of growth in Pontypool.

ii. is physically, functionally, visually, or historically linked to its surroundings:

The property is visually and historically linked to its surroundings as one of a collection of late-nineteenth century homes in Pontypool and Manvers Township. The property was constructed during a time when Pontypool was experiencing an influx of residential and commercial growth and the property is one of a number of late nineteenth century properties along Drum Road and in Pontypool constructed during this time period.

iii. is a landmark.

The property is not a specific landmark.

Design and Physical Value

635 Drum Road has design and physical value as a representative example of late-nineteenth-century Gothic Revival farmhouse, a style that was both distinctive and influential in rural Ontario. This architectural style was extremely popular in rural and small-town Ontario in the late nineteenth century and reflects the distinct evolution of the Gothic Revival style in the province. Likely constructed around 1888, the property demonstrates key characteristics of Gothic Revival farmhouse architecture, including its asymmetrical L-shaped layout and ornate design elements. Notable features that are typical of this style include its ornate gingerbread with cross bracing under the gables on the front and east-facing elevations, large verandahs, polychromatic brickwork and its multiple gables.

The beginnings of the Gothic Revival style came in the second half of the eighteenth century in English architecture. As part of the Romantic movement, which sought to push back at rationalism and reintroduce emotion and a glorification of the domestic past, there was an increased interest in the medieval past as architects and their clients sought to break from the rational Classical forms of the Enlightenment and began to look more to the Middle Ages for inspiration. This shift, which occurred not just in architecture but also art, music, and literature, emphasized aesthetic experience and also pushed back at modern social changes including urbanization and industrialization as it looked to the past for authentic modes of cultural expression.

The application of Romantic principles to architecture was underpinned by aesthetic theory, specifically that of the picturesque. The picturesque took its cues from the natural world and rejected formal symmetry and precision in favour of asymmetry, variety and irregularity. The picturesque was understood as a counter balance to the two other primary aesthetic expressions of the period: the sublime, which was viewed as the terrifying, awesome, and vast, and the beautiful, characterized by beauty, smoothness and regularity. In contrast to these, the picturesque was the counterbalance between the two, irregular without being extreme and gentle without being highly rationalized. The picturesque was more frequently expressed through landscape painting depicting pastoral scenes and ruins, but the aesthetic theory was well-embedded in other types of visual expression. In architecture in the English-speaking world, the picturesque was strongly associated with what were seen as rustic and natural forms, specifically medieval and Tudor-era architecture which was seen as embodying a naturalistic built form and traditional artistic expression.

The Gothic Revival emerged in relation to these two broader trends in late eighteenth and early nineteenth century thought as a medieval revival style. The earliest example of medieval forms integrated into architecture of this period came in domestic architecture, with early examples such as Inverary Castle in

Argyle (1746) and Strawberry Hill House in Twickenham (1749) applying medieval decorative features onto heavy eighteenth-century forms. The trend continued throughout the Georgian period, even as Classical forms retained their predominance.

The style rose to province in the 1840s with its wholesale adoption as the preferred mode of design for ecclesiastical architecture. The Romantic view of the medieval past had, by this period, spread to theological circles where the question of what architectural style was most appropriate for Christian worship was hotly debated. However, under the direction of architects such as A.W.N. Pugin, church architecture firmly turned to medieval style as it was seen being distinctly Christian and overwhelming more suited to the promotion of belief than Classical forms. Although a specific ecclesiastical style for church architecture developed separately from domestic design, its application to ecclesiastical forms helped cement its popularity from the 1840s throughout the middle decades of the nineteenth century; in church design, this style was used well into the twentieth century as the preferred style for the majority of new Christian worship spaces. Although originating in Europe, the style quickly spread to North America, and other parts of the world, with the expansion of colonial empires and the patterns of immigration throughout the nineteenth century.

In parallel, domestic Gothic Revival architecture also flourished in the middle decades of the nineteenth century with the increased awareness of the style and a strong preference for Romantic architecture throughout this period. Domestic Gothic Revival shared many of the same theoretical bases of its ecclesiastical counterpart, such as its Romantic underpinnings and allegiance to pre-Renaissance stylistic forms, but was visually different; whereas ecclesiastical Gothic generally hewed closely to historic precedent and tended to replicate medieval forms more closely, domestic Gothic was a freer interpretation of medieval architecture, mixing architectural forms and decorative elements to create pleasing and eclectic compositions that sat comfortably within the broader picturesque aesthetic.

One of the largest influences in the spread of the Gothic Revival style in domestic architecture was the pattern book. Although pattern books existed from at least the eighteenth century, the most influential of these with regard to domestic Gothic architecture was Scottish landscape architect J.C. Loudon's 1833 text, *Encyclopedia of Cottage, Farm and Villa Architecture* which provided patterns for domestic architecture in a range of popular architectural styles of the late Regency era. Loudon was, however, particularly influenced by the picturesque and included a large number of designs in early Gothic Revival styles and included a range of features that would become firmly associated with domestic Gothic design including: asymmetrical massing, steeply pitched roofs, decorative bargeboard, finials, bay windows, double and stacked

chimneys, decorative window hoods, and pointed and rounded arches in doors and windows.

Louden's text was particularly influential in North America which, in the middle decades of the nineteenth century, was undergoing a period of substantial growth with increased immigration and the expansion of non-indigenous settler communities away from the areas of late eighteenth century settlement. Other influential texts, such as *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850) by American architect and theorist Andrew Jackson Downing, contributed to its spread throughout North America.

Although the Gothic Revival style was readily adopted in urban settings, the majority of pattern books that promoted Gothic architecture were aimed primarily at rural settings. There were several reasons for this. On one hand, there was a strong rural association with the picturesque aesthetic movement and the Romantic Movement which often strongly rejected urbanization and tended to romanticize the rural English countryside; as a result, there was a tendency to focus on rural bucolic locations and the placement of architecture within them. As both of these movements also had a strong associated landscape architecture tradition, architectural design often incorporated buildings, their decorative features and massing, and their location in picturesque landscapes that were generally either rural agricultural areas or designed estates. Parallel to this aesthetic focus was a significant focus in English, and by extension North American, thought regarding the improvement of the dwellings of agricultural workers as part of the broader nineteenth century social improvement movements. As a result of these two parallel trends in western thought and the significant expansion of rural settlement in mid-nineteenth century North America, the domestic Gothic style became particularly popular in rural areas for farmhouses and dwellings in smaller villages and hamlets.

The first Gothic Revival houses appeared in Ontario in the 1830s. Most of these early Gothic Revival houses were large estates, but, by the middle of the nineteenth century, the style gained substantial popularity as the go-to style for small and mid-sized farmhouses as farmers looked to pattern books and architectural precedent from their country of origin to design their new homes; while most settlers originally constructed small log cabins as their first dwelling, these were usually quickly replaced with larger and more permanent homes, overwhelmingly in the domestic Gothic style. The style was even promoted by the publication *The Canadian Farmer* as the most appropriate architectural style for farmhouses and this periodical even provided elevations and designs for farmers to copy throughout the 1860s.

By the time the style reached its peak in the 1860s, the core elements of the style in Ontario had been established. Generally constructed on rectangular or L-shaped plan with a gable roof, the front façade of these houses generally features one or more steeply pitched gables and a wide verandah. The massing and layout of the front elevation of the property largely depended on its size. The smallest examples, known as Ontario Gothic cottages, were rectangular in massing with a single central gable while large examples often employed an L-shaped or other asymmetrical plan and often incorporated additional gables and elements such as bay windows. While the majority of windows were rectangular sash windows, most Gothic homes also contained a feature window, such as windows with pointed or rounded arches. The other primary decorative motif was generally in the form of decorative bargeboard along the gables of the house with pierced or applied moulding in a variety of motifs and often incorporating a finial or drop finial at the peak of the gables. Ornate woodwork of this type was also incorporated into verandahs for additional visual interest. However, the style was, at its core, a very flexible style, accommodating buildings of a range of different sizes and varying degrees of decoration where larger homes for more wealthy owners could be constructed in a much larger size with a greater degree of decorative details than for property owners with less money to spend on their homes.

The mid-nineteenth century also saw the introduction of brick as the material of choice for new farmhouses. Most early pattern books advocated for the use of either stone or wood for Gothic farmhouses but, by the 1850s, brick was readily available and relatively inexpensive in most agricultural areas in southern Ontario and it was quickly adopted as the preferred construction material. Cheaper and easier to work with than stone and seen as more permanent than wood, brick also had a specific decorative appeal through the addition of structural polychromy to the architectural vocabulary, alongside different patterns of coursing. Through combinations of red and buff brick, decorative features such as bold coursing, contrasting window hoods and quoins, and geometric motifs were quickly integrated into the vocabulary of domestic Gothic across the province.

The extensive use of the Gothic Revival style in domestic architecture continued across Ontario – and particularly rural Ontario – well into the late nineteenth century, although its popularity was at its height in the third quarter of the century. Despite its declining popularity after this time, examples continued to be erected until around 1890s when it was supplanted by the Queen Anne style as the Romantic style of choice; this also marked a period of decreasing settlement in rural areas and, in many places, a gradual rural exodus for larger urban centres meaning less construction on farms and in smaller communities where the style was at its most popular. Nevertheless, the style's impact on the provincial architectural landscape was immense and,

particularly in rural Ontario, the Gothic house was a ubiquitous part of the nineteenth century landscape.

When understood within this wider architectural context, 635 Drum Road is highly representative of a farmhouse constructed in a village setting in rural Ontario in the late nineteenth century and demonstrates the key characteristics of this ubiquitous style of domestic architecture. The property is believed to have been constructed sometime around 1888, although the exact date of construction is not known. Although the preference for Gothic Revival farmhouses was slowly declining in the final decades of the nineteenth century, this property demonstrates its continued use and popularity in rural Ontario until the turn of the twentieth century.

The house is constructed on an asymmetrical gabled, L-shaped plan with the front elevation facing Drum Road. The structure itself is a one-and-a-half-storey building with entrances on both the front, or south, and east facing elevations. The house is of frame construction but is clad primarily with red brick. The front and east facing elevations are notable for their inclusion of verandahs, a typical feature of Gothic Revival farmhouses. Originally, both verandahs included square columns with brackets and ornate gingerbread, but these decorative elements have since largely been removed and replaced with plain squared columns although the brackets are still extant on the east elevation verandah.

The house has a cross-gable roof with smaller central gables on the front and east elevations of the house above the verandahs. The gables are ornamented with decorative gingerbread using a king post and cross beam style design and scroll-cut trim. This style of gingerbread came into popularity in the 1860s with the growing use of mass manufactured wooden decorative elements in architectural design and are focussed on the front and side facing elevations of the house that are visible from Drum Road and Hillside Avenue; the gables on the rear of the house are plain which is typical of the decoration of houses of this type where decorative elements were primarily added on street-facing elevations but excluded from those that were not visible from the main thoroughfare.

All of the windows on the main brick portion of the house are sash windows, typical of domestic architecture of this period. The windows on the street-facing and west elevations are topped with buff brick hoods with drip moulds, although they are flush with the main red brick of the building, which is atypical of window hoods. They also include a raised polychromatic band above the buff brick hood. This use of structural polychromy is typical of houses of this type where contrasting red and buff brick were often used to add decorative to relative plain structures. The rear windows are less ornate

than those on the street-facing elevations and only include buff brick radiating voussoirs instead of the more ornate hoods on the other sides of the building.

A rear extension was added to the north side of property, sometime prior to 1904 as it can be seen on the fire insurance map of Pontypool of that year. Unlike the rest of house the frame elevation is not clad in brick and is currently covered in vinyl siding. This extension is also a gabled structure and a window on the east facing elevation. Extensions of this type were common in domestic buildings of this type and could be used for storage, summer kitchens or as drive sheds; the exact use of the extension on the subject property is not known but its plain and unornamented exterior is consistent domestic architecture at this time, although it was likely originally clad in wooden clapboard, as opposed to the contemporary vinyl which would have been added .

As elsewhere in rural and small-town Ontario, this architectural style was popular in Manvers Township in the second half of the nineteenth century and the subject property is representative of its execution in the local area. There is a wealth of examples in the township, both in Pontypool itself and in the broader rural area, that demonstrate the pervasiveness of this architectural style and how the subject property fits into broader trends in domestic design. In close proximity to the subject property, there is another example of a Gothic farmhouse style property located at 248 John Street. This property is smaller than the subject property and constructed in wood, but demonstrates the key feature of this style that show consistency across its application during the late nineteenth century. These include its asymmetrical L-shaped plan, steeply pitched gable roofs, and verandahs on the front and side elevations of the house. This property, like the subject property has retained its decorative woodwork, although to a greater degree, including its decorative gingerbread in the gable ends and scrollwork on the verandah. Looking outside of Pontypool, but within Manvers Township, additional examples in brick can also be found, such as 715 Janetville Road in Janetville. Like the subject property it is constructed in red brick on an L-shaped plan with gable roofs and additional central gables on both the front and side facing elevations. The quoins and window hoods have been painted white, but are likely buff brick underneath, demonstrating the common use of structural polychromy in this house type. It has a larger verandah than the subject property, which appears to have been reconstructed, but nevertheless, this remains an important visual feature of the house, as in the case in houses of this type across Ontario. Despite their clear differences, there is an architectural consistency across these three properties that demonstrate this particular domestic style, how it was executed in rural and small-town Ontario in the second half of the nineteenth century, and the features that make 635 Drum Road a representative example of the style.

The property at 635 Drum Road serves as a representative example of a late nineteenth-century Gothic Revival farmhouse in a village setting in rural Ontario. Its design embodies the stylistic principles and construction practices of the period, with features such as its asymmetrical gabled layout, ornate gingerbread, and the application of polychromatic brickwork that reflect the influence of pattern books and the picturesque aesthetic. It illustrates the continuing appeal and adaptability of the Gothic Revival style, even as its popularity began to slowly wane in the 1880s, particularly in domestic design. It is a good example of this stylistic type in Pontypool and is representative of this style's use in Manvers Township more broadly during this period.

Historical and Associative Value

635 Drum Road has historical and associative value through its associations with four prominent figures in the mid-nineteenth and early twentieth-century Pontypool: William Albert Corbett; the Reverends William Caldwell Windell and David Percy Oswald; and William Coulter. Corbett, one of Pontypool's earliest settlers, was a farmer, large property holder, and served as the Reeve of Manvers Township in 1922, was the first owner of the property, prior to the construction of the house. After the construction of the house in the late 1880s, the property was sold to the Reverend William C. Windell, the minister of the Pontypool Presbyterian Church and Manvers circuit who also worked principal and teacher at various schools in Manvers. The property served as the Presbyterian manse until 1916 when it was occupied by Windell and his successor, David P. Oswald before sale to the Coulter family, prominent businesspeople in Pontypool. Through its occupants, the property yields information about both the development of Pontypool in the late nineteenth and early twentieth century, as well as the role and development of the Presbyterian Church in the community.

Pontypool was established comparatively later than other settlements in Manvers Township. It was first surveyed in 1816-1817 for settlement, and was inhabited by farmers. As part of the assessment for Manvers Township in 1835, the area was resurveyed and reassessed by Robert Alfred Touchburn, then-assessor for Cavan, and R. James Brown, the Clerk of Cavan. It is believed that the first settler of the village of Pontypool was John Jennings, who emigrated from Somerset, England to Ontario in 1852. He purchased a parcel of property on Lot 11, Concession 2 in Manvers in 1853, which would eventually become the southern part of the village of Pontypool. The village was named after the hometown of early settlers William Ridge Sr. and James Leigh, who emigrated from Pontypool, Wales.

In 1846, the parcel of land on which the subject property sits on was granted by the Crown to the Canada Company, a private land and colonization company that purchased 2.5 million acres of land in Upper Canada from the Crown for the purpose of selling to settlers. In 1886, William Albert Corbett, a

farmer and the future Reeve of Manvers, was deeded 5 acres of land from the Canada Company in the southeast corner of this lot where the subject property is located, as well as an additional 147 acres on the south half of the lot; Corbett's father Robert Corbett had farmed this land, likely on lease from the Canada Company, at least as early as 1861.

Corbett kept the majority land for himself, and began to sever residential village lots in the south east corner of the property. He sold the first five lots in 1886, including the lot on which the subject property is currently located. . On November 20th, 1886, after having the part lot surveyed by B. A. Ludgate, a Land Surveyor who worked in the local area, this lot was registered as part of Plan 17, and was sold by Corbett. Corbett continued to farm the portion of the farm that he retained just north of the subject property. He continued to sever and sell lots throughout the next several decades as Pontypool expanded and there was a need for more residential lots to serve the growing village population.

Within Pontypool, Corbett's farm was well known as it was in the immediate vicinity of the village. Thomas Alvin Morrow, a former resident of Pontypool, recounted moments from his childhood when he, his friends and siblings would frequent the farm and picked wild raspberries as a way to pass the time and connecting with other children.

“Other diversions included picking wild raspberries out the back part of [William] Bill Corbett's farm. On one occasion, I discovered a secluded bunch of bushes laden with lush berries and hoping to have my pail filled first, I worked fast without telling my brother, Orm, and sisters, Velma and Lillie. Unfortunately, I stirred up a hornet's nest and receiving several stings on my bare legs, I screamed for help, dropped my pail and ran. The others came running to my aid and applied raspberry leaves with spit on them as an anti-irritant poultice to the swellings. Orm then got a fallen tree branch and after some trimming with his jack-knife he used it to reach and get hold of the handle of my berry pail which he hoisted in an arc away over our heads and my! How pleased we were to find that pail had landed right side up without the loss of a berry.”¹

¹ Trent Valley Archives. 2013. "The Road from Pontypool of the memoirs of Thomas Alvin Morrow." *Heritage Gazette of the Trent Valley, Vol. 18, No. 3*. November. <https://trentvalleyarchives.com/wp-content/uploads/2014/11/HGTV-November-2013-a.pdf>, 19.

In the coming years, Corbett would take an active role in the public service of both Pontypool, and the greater township of Manvers. In 1917, he served as one of the township's road commissioners, working to better the roads and highway networks in Manvers. He would go on to become the Reeve of Manvers in 1922, and in 1930, along with Bert Richardson, served as the Deputy Reeve of the Township under the then-Reeve Fred S. Gray.

Corbett did not build the house; the lots he sold in 1886 were vacant as were those he sold throughout the next several decades. The subject property was first sold to John W. Hanna in 1886 before being sold by Hanna to Harriet Drummond in 1888. It is likely that Drummond had the house built, given the rise in property value between 1888 and the following year when the house was sold again. In 1889, the property was purchased by William Caldwell Windell, the Presbyterian minister for the Manvers Presbyterian charge.

From its earliest days of settlement, Manvers Township was primarily a Protestant area. The majority of its early settlers came from England and Northern Ireland and they brought their denominational affiliations with them. With a few exceptions, such as a small group of Baptists, almost all of Manvers' residents belonged to the Methodist, Anglican or Presbyterian Churches, and would remain that way throughout the nineteenth century. By the mid-nineteenth century, the Anglicans and Methodists formed the largest denominational groups in the township, reflecting the large English-origin population there, although membership fluctuated throughout the second half of the nineteenth century with Anglican membership steadily decreasing from 1,614 members in 1861 to just 741 members in 1891 and Methodist membership nearly doubling from 1,487 members in 1861 to 2,487 in 1891. Until the final decade of the century, the Presbyterian Church was the smallest of the three denominations, boasting 1,044 members in 1861 before decreasing to 936 in 1871, 722 in 1881 and rebounding slightly to 770 members in 1891.

The first churches in Manvers Township were erected around 1851, all for New Connexion Methodist congregations, with the Anglican Church at Lifford building in 1852 and, finally, a Presbyterian Church at Ballyduff in 1853. However, itinerant ministers were present in the township from the earliest days of settlement, travelling between the developing communities and preaching in peoples' homes. However, with the erection of the first churches in the township spurred the development of more permanent congregations and the arrival of permanent ministers living and working in the township, often taking on multi-point charges as new churches and congregations were formed.

By the early 1880s, there were two Presbyterian churches in the township at Ballyduff and in Bethany where a frame church was erected in 1872. In 1885, with Pontypool's population on the rise, a Presbyterian church was

constructed in the village, around fifty metres northeast of the subject property. In 1889, Windell purchased the property where it served as the local Presbyterian manse both under Windell and his successor, David Oswald.

Windell was born in 1815 in Maghera, Northern Ireland where he was raised in a devout Presbyterian household. He entered the Presbyterian ministry in Templepatrick before emigrating with his wife Jane Molyneaux to Newcastle, Pennsylvania where he served as a licentiate at one of its Presbyterian churches. During his time in the United States, the Windell's's first two children were born: William Arthur Windell in 1852, and Mary Brown Windell in 1854.

Windell returned to Templepatrick by 1855 when his third child, Louisa, was born; it is likely that he returned to Templepatrick to be ordained in his home church. He and his family immigrated to Canada, likely in 1856 with his fourth child, Anna born in Manvers Township in 1857; the remainder of the Windell's twelve children were all born in Manvers over the next fifteen years. The family settled on 50 acres on Lot 1, Concession 5, just to the west of in the hamlet of Lotus; this land was originally purchased by the Presbyterian Church in Cartwright Township, where Windell served as the minister for the church at Cadmus. Windell charge also included Manvers Township, where he spearheaded the building of the Presbyterian Church in Lotus in 1856.

Windell's arrival marked the beginning of the expansion of the Presbyterian Church from a building perspective in Manvers Township. Over the next several decades, with new churches constructed in several communities throughout Manvers Township and Windell served as the minister for various congregations throughout the area including for the church at Cadmus in Cartwright Township, and at Lotus, Ballyduff, Pontypool, Janetville and Bethany. By 1889, when Windell moved to Pontypool after purchasing the subject property, he looked after a three-point charge, with the churches in Bethany, Pontypool and Janetville, although the alignment of the Presbyterian charges in Manvers Township changed several times throughout the late nineteenth and early twentieth centuries.

In addition to his role as the local Presbyterian minister, Windell worked as a teacher at School Section 13 in Lotus located on Lot 4, Concession 6. The school was built in 1876 and Windell started working there in that year, alongside both his daughter, Margaret Windell, and, eventually, fellow Presbyterian minister, David P. Oswald, who subsequently purchased the subject property from Windell in 1901, and succeeded Windell as the minister for the local charge.

David Percy Oswald was born in 1845 to Thomas Oswald and Mary Morrison in Kinross-Shire, Scotland and the first of seven children. In 1867, when he was 22, David married Mary P. McDonald, of Perthshire. The couple would go on to

have nine children over the following fifteen-year period. During this time, Oswald worked as a teacher in Perthshire.

In 1887, David and the entire Oswald family including his wife, children, parents, and siblings, immigrated to Victoria County. David's mother, Mary, died the same year in Northumberland County from unknown causes. The Oswalds were quick to establish themselves, with David's siblings settling in Victoria County and Peterborough, while David settled his wife and children in Manvers Township where he first worked as a teacher. Around 1890, he entered into training under the Peterborough Presbytery as a trainee minister where he was assigned to Janetville under Windell who he eventually succeeded after his ordination.

Around 1901, Windell left Pontypool for Cartwright Township and Oswald purchased the property from him. With the purchase of the property by Oswald, the property continued to serve as the manse for the local Presbyterian Church. By this time, the church was well-established in the community as one of its main religious and community gathering spaces, alongside the local Methodist Church. Oswald was well-known for being friendly with the leaders of other Christian denominations in the local area. In the same memoir noted above, Thomas Alvin Morrow described the relationship that Oswald had:

“There were [two] churches to look after the spiritual welfare of the people. Rev. Oswald was the minister at the Presbyterian Church and Rev. Sexsmith at the Methodist Church where our family were members. There was a certain amount of friendly rivalry between the two congregations.”²

In 1906, Oswald left Pontypool, and moved to New Westminster, British Columbia where he died in 1910. After Oswald's departure, the Presbyterian Church in Pontypool saw a steady drop in parishioners, and, by 1917, the church closed. Following the closure of the Pontypool church, the centre of the Presbyterian charge in Manvers shifted to Janetville and a manse was purchased there. After the closure of the church in Pontypool, the church building itself served as a military depot, and later an apartment house. It was ultimately demolished in the early-to-mid twentieth century.

² Trent Valley Archives. 2013. "The Road from Pontypool of the memoirs of Thomas Alvin Morrow." *Heritage Gazette of the Trent Valley, Vol. 18, No. 3*. November. <https://trentvalleyarchives.com/wp-content/uploads/2014/11/HGTV-November-2013-a.pdf>, 17.

In 1907, Annie Coulter purchased the property from Oswald. She was a member of the Coulter family, a prominent business family in Pontypool. Not much is known about Annie Coulter herself, but, after her death in 1909, her brothers William, John and James Coulter gained ownership of the property. Of the three brothers, William was best known in the village of Pontypool, and around Manvers Township.

William Coulter was born in Newtonville, Durham County in 1849 to farmer John W. Coulter and his wife Ellen Mckennet. The family moved around Durham and Northumberland Counties, before settling in Manvers Township in 1871. William himself eventually settled in Drum, a small hamlet and post office in Manvers to the west of Pontypool where he served as postmaster. In 1883, Coulter married Elizabeth Brown of Manvers with whom he had nine children. It is believed that Coulter moved to Pontypool sometime around the arrival of the railway in 1884 when the Ontario and Quebec Railway was constructed through Pontypool; the Ontario and Quebec Railway was a subsidiary of the Canadian Pacific Railway and the construction of this line was part of the CPR's broader efforts to expand its network across Ontario. This was a pivotal moment in the development of the village, which had previously been a small agricultural community and, with the arrival of the railway, began to grow into a larger economic hub for the surrounding rural area.

By the late nineteenth century, Manvers Township was a major agricultural producer within the local region. The 1891 census agricultural data shows its strength, particularly as a grain producer. In 1891, there were 8,162 acres under cultivation for wheat, producing 88,428 bushels of wheat, the highest of any township in Durham County. Manvers was also one of the highest producers of oats in Durham with 167,994 bushels of oats harvested that year. These field crops were cultivated alongside livestock, with large numbers of beef cattle being raised in the township each year, including over 2,700 present in the township in 1891 alone. The arrival of the railway around this time enabled the transport of agricultural products such as grain, livestock, and dairy, further integrating Pontypool into the regional and the national economies. The construction of the Pontypool grain elevator, first in 1894 and later in 1907, speaks to the importance of the railway in the local agricultural economy.

The railway's presence attracted new settlers to the area, as people moved to the village for better access to transportation and the resultant economic opportunities. This population growth resulted in a peak population of over 600 people in the early twentieth century, helping establish the village as a hub for commerce, encouraging local businesses and services to grow. As Sam Crystal, a local resident stated:

“It wasn't until the C.P.R. built a line through that the community began to take shape. But once the trains

were running [regularly] the village really started to boom. Before long there was an inn, a bank, two churches, several stores, and houses springing up all over.”³

The inn and one of the stores mentioned by Crystal were owned and operated by William Coulter. With the arrival of the railway, Coulter opened an inn, livery, tavern, and general store, located east of Pontypool station at the intersection of John Street and Barber Street, now Pontypool Road. Aptly named the Coulter Hotel, it was a very successful venture and attracted guests from the railway and travelling to Pontypool for commerce and leisure. The success of Coulter’s Hotel demonstrates the economic expansion in and around the village as it grew and expanded in the late nineteenth and early twentieth century and the subject property is connected to it through its ownership.

In 1916, Coulter’s Hotel burned down. Ultimately, Coulter decided to not rebuild the hotel, choosing to leave the hotel business entirely and shift into farming, moving to Reach Township in 1920 where he eventually retired. He died there in 1928 at the age of 79. In 1913, Coulter and his brothers would transfer the subject property to his nephew, George Coulter, after whom the property passed through a succession of owners throughout the twentieth century.

Overall, the property has specific historic and associative value in Pontypool through its associations with the four prominent figures outlined above that each served roles of specific importance in the development of Pontypool throughout the late nineteenth and early twentieth century. Corbett’s association with the property helps understand the establishment of the village at its inception. Reverends Windell and Oswald’s time at the property when it served as the manse for the Presbyterian Church in Pontypool and the Manvers circuit provides a deeper understanding of the Presbyterian Church in Pontypool and Manvers as a whole. Lastly, Coulter’s association with the property provides a deeper lens at the population and economic growth that Pontypool experience at the turn of the century, as well the influence that the railway had on the growing village and the surrounding area.

Contextual Value

635 Drum Road has contextual value as a contributing feature to the historic landscape of Pontypool as one of a variety of late nineteenth and early twentieth century structures erected during its major period of growth and development. The property is located in an area of Pontypool that contains a wide array of residences that were erected during a similar period in the late-nineteenth to early-twentieth century that reflects the character of the

³ Carr, Violet M. 1967. *The Rolling Hills*. Manvers Township Council, 165.

community as a small village within a rural area. It is historically and visually linked to its surroundings as part of the development of Pontypool as a distinct community within Manvers Township around the turn of the century.

The subject property is located at the northwest corner of the intersection of Drum Road and Hillside Avenue in Pontypool. The area in which the house is located is primarily comprised of residential properties; most of these are located the east of the house which is located close to the western edge of the community. The property was originally part of Lot 11 in Concession 3, which was subdivided in the late nineteenth century to the smaller lots that form the northern portion of Pontypool and now house these residential properties. Along Road, John Street, Pontypool Road, and Amelia Street are a variety of residential properties dating from the late nineteenth and early twentieth centuries in a range of popular styles from that time period. These include a number constructed in the Gothic Revival style, including Gothic Revival cottages and farmhouses. The majority of these structures are primarily one-and-a-half to two-storey buildings with decorative elements popular in late nineteenth and early twentieth century architecture. Taken together, these residential buildings are consistent in their size, massing and historical time period, creating a cohesive historical residential area in this part of Pontypool.

In the past, the subject property also had a specific contextual connection to the Pontypool Presbyterian Church. This building was located just to the north of the subject property at the corner of what is currently Hillside Avenue; at the time the church and house were constructed, this road was a small dead-end road that extended fifty metres north from Manvers Street, now renamed as Drum Road. As the Presbyterian manse between 1889 and 1916, the house had a specific functional relationship with the church building nearby. However, this contextual connection no longer exists as the church caught fire in 1927 and burned down.

More broadly, the house is historically and visually connected to Pontypool as a whole and maintains and supports its character as a small community within the broader rural area of Manvers Township around it. Although Pontypool existed as a small mill settlement beginning in the mid-nineteenth century, it did not grow into a major population centre within the township until the closing decades of the nineteenth century with the arrival of the Ontario and Quebec Railway in 1884. Throughout the 1880s, 1890s and early twentieth century, the community experienced a significant period of growth and development as new residents and businesses flocked to the new railway hub. The subject property is believed to have been constructed in the mid-1880s and was a product of this period of growth in the community. A significant number of the extant historic structures in the village were erected during this time period and, taken together, form a cohesive collection of buildings that define the area as a settlement site within the broader rural area through its

layout of streets, lot sizes and concentration of buildings in contrast to the agricultural areas around it.

Summary of Reasons for Designation

The short statement of reasons for designation and the description of the heritage attributes of the property, along with all other components of the Heritage Designation Brief, constitute the Reasons for Designation required under the Ontario Heritage Act.

Short Statement of Reasons for Designation

Design and Physical Value

635 Drum Road has design and physical value as a representative example of late-nineteenth-century Gothic Revival farmhouse, a style that was both distinctive and influential in rural Ontario. This architectural style was extremely popular in rural and small-town Ontario in the late nineteenth century and reflects the distinct evolution of the Gothic Revival style in the province. Likely constructed around 1888, the property demonstrates key characteristics of Gothic Revival farmhouse architecture, including its asymmetrical L-shaped layout and ornate design elements. Notable features that are typical of this style include its ornate gingerbread with cross bracing under the gables on the front and east-facing elevations, large verandahs, polychromatic brickwork and its multiple gables.

Historical and Associative Value

635 Drum Road has historical and associative value through its associations with four prominent figures in the mid-nineteenth and early twentieth-century Pontypool: William Albert Corbett; the Reverends William Caldwell Windell and David Percy Oswald; and William Coulter. Corbett, one of Pontypool's earliest settlers, was a farmer, large property holder, and served as the Reeve of Manvers Township in 1922, was the first owner of the property, prior to the construction of the house. After the construction of the house in the late 1880s, the property was sold to the Reverend William C. Windell, the minister of the Pontypool Presbyterian Church and Manvers circuit who also worked principal and teacher at various schools in Manvers. The property served as the Presbyterian manse until 1916 when it was occupied by Windell and his successor, David P. Oswald before sale to the Coulter family, prominent businesspeople in Pontypool. Through its occupants, the property yields information about both the development of Pontypool in the late nineteenth and early twentieth century, as well as the role and development of the Presbyterian Church in the community.

Contextual Value

635 Drum Road has contextual value as a contributing feature to the historic landscape of Pontypool as one of a variety of late nineteenth and early twentieth century structures erected during its major period of growth and development. The property is located in an area of Pontypool that contains a wide array of residences that were erected during a similar period in the late-

nineteenth to early-twentieth century that reflects the character of the community as a small village within a rural area. It is historically and visually linked to its surroundings as part of the development of Pontypool as a distinct community within Manvers Township around the turn of the century.

Summary of Heritage Attributes to be Designated

The Reasons for Designation include the following heritage attributes and apply to all elevations, unless otherwise specified, and the roof including: all façades, entrances, windows, chimneys, and trim, together with construction materials of wood, brick, stone, stucco, concrete, plaster parging, metal, glazing, their related building techniques and landscape features.

Design and Physical Attributes

The design and physical attributes of the property support its value as a representative example of a late nineteenth century Gothic Revival farmhouse in Pontypool. One-and-half storey red brick construction

- Cross-gable roof
- L-shaped plan
- One-storey rear frame addition
- Rubble stone foundation
- Verandahs including:
 - Columns
 - Brackets
 - Entrances with segmental arches
- Decorative gingerbread
- Chimneys
- Fenestration including:
 - Segmentally arched sash windows
 - Buff brick window hood with flush drip moulds
 - Polychromatic band
 - Buff brick radiating voussoirs

Historical and Associative Attributes

The historical and associative attributes of the property support its value in its historical association with several important figures in the history of Pontypool and its association with the Presbyterian Church.

- Relationship to William Albert Corbett
- Relationship to Rev. William Caldwell Windell
- Relationship to Rev. David Percy Oswald
- Relationship to William Coulter
- Location at the intersection of Drum Road and Hillside Avenue

Contextual Attributes

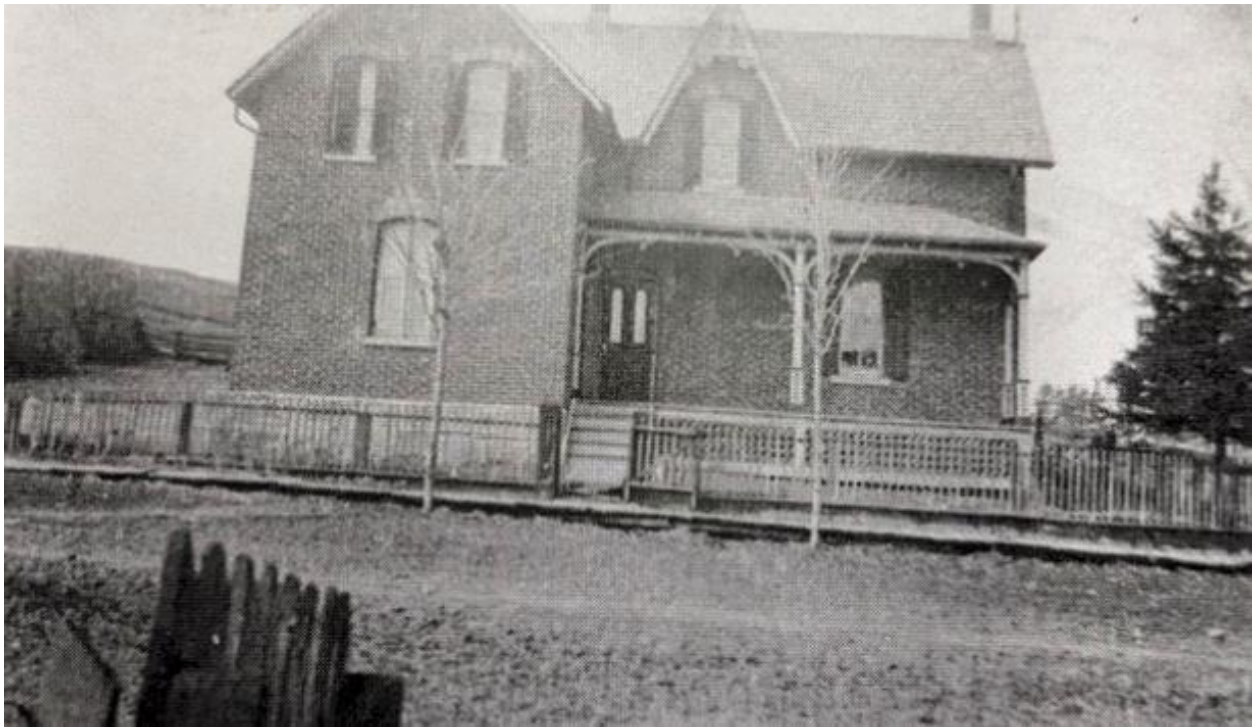
- The contextual attributes of the property support its value as a contributing feature to the historic character of Pontypool and. Location in a residential area on the northern side of Pontypool
- Views of the property from Drum Road and Hillside Avenue

- Location in proximity to the site of the former Presbyterian Church

Images







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