

OHS BULLETIN

THE NEWSLETTER OF THE ONTARIO HISTORICAL SOCIETY

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CURRENT & FORMER OHS STAFF CELEBRATE LAUNCH OF THE VIOLA DESMOND \$10 BILL

2018 ORDER OF THE NORTH AWARD: DR. WILLIAM HENRY DRUMMOND

Photo - Daniel Dishaw



Former OHS Communications Coordinator Andrea Izzo—now a teacher in Stouffville, Ontario—spoke at the launch of the new \$10 bill on November 19, 2018, providing two of his students with an opportunity to read their letters to the Bank of Canada expressing their reactions to the new Viola Desmond banknote.

Andrea Izzo, Teacher, York Region District School Board
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Editor's Note: On November 19, 2018, OHS Communications and Outreach Coordinator Daniel Dishaw had the pleasure of joining the Ontario Black History Society (OHS affiliate) for the launch of the new vertical \$10 banknote featuring Viola Desmond. At the launch, Daniel ran into former OHS Communications Coordinator Andrea Izzo, who was kind enough to write an article for the Bulletin detailing his involvement in the event.

For those unfamiliar with her story, Viola Desmond took a stand against racial segregation in a Nova Scotia cinema when she refused to leave a whites-only section of a New Glasgow theatre in 1946. Dragged out of the theatre by the police for refusing to leave the floor-seating area, Ms. Desmond spent 12 hours in jail. She was charged with tax evasion for refusing to pay the once-cent tax difference between the seat she was permitted to purchase and the seat she chose to sit in. The incident sparked protests from the Black community in Nova Scotia and helped ignite the modern civil rights movement in Canada.

The Bank of Canada made history earlier this year when it announced it would be releasing a new \$10 bank note featuring Viola Desmond and numerous symbols representing human rights. Symbols featured on the vertical bill include the Library of Parliament, Halifax's historic north quarter, an eagle feather, Winnipeg's Museum of Human Rights, text from the Canadian Charter of Rights and Freedoms, and of course, a portrait



Dr. William Henry Drummond, 1904.

George Lefebvre
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President Terry Fiset of the Jack Munroe Historical Society of Elk City is pleased to announce the recipient of the Society's Order of the North for 2018. The honour has been posthumously awarded to renowned poet and humanitarian, Dr. William Henry Drummond, who died while serving the miners of the Cobalt Camp in 1907. At the time of his passing, Dr. Drummond was one of the most popular authors in the English speaking world. His book of poems, *The Habitant and Other French-Canadian Poems*, remains popular over 100 years after its original printing.

Dr. Drummond's poetry was written in *habitant* dialect that he had become familiar with during his formative years in Quebec, which was unique to his writing and is still enjoyed by all who have the opportunity to read or hear it. His first major poem was "The Wreck of the Julie Plante," completed in 1879. It was warmly received by the French Canadians who recognized that his dialect poetry did not mock them, and they "whole-heartedly supported his verse."

Dr. Drummond was nominated for the Order of the North by David Brydges, Artistic Director for the Spring Pulse Poetry Festival held annually in Cobalt and supported by Cobalt Mayor Tina Sartoretto. President Fiset expressed his appreciation to the nominators of Dr. Drummond and related that some members of the Review Committee could still recite Drummond poetry they had been taught in primary school as an indication of the lasting impact of this great man's work.

The Order of the North will be presented at a ceremony in Cobalt during the Spring Pulse Poetry Festival on a date and time to be determined by the Society in 2019.

Nominations for the 2019 recipient of the Order of the North are now open, with the nomination forms and additional information available by contacting the Jack Munroe Historical Society of Elk City at 705-678-2237 or the secretary, George Lefebvre, at 705-648-8298. Email: elklake@ntl.sympatico.ca or shasonje@gmail.com. Deadline for nominations is July 15, 2019.

'VIOLA DESMOND BANKNOTE' CONTINUED ON PAGE 8...

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CANADA



PRESIDENT’S REPORT

Caroline Di Cocco, President
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2018 has been a busy year for the Ontario Historical Society. We have made a number of significant changes, striding forward with new initiatives, new services, and new digital platforms. OHS Executive Director Rob Levery has laid out a comprehensive report on our exciting achievements of this past year. I hope you will read his report to learn more about all of the exciting changes and progressions currently underway for the Society. Thank you all once again for your continued support of the OHS as we strive to expand our programs and services.

Over the course of this year, volunteers have donated thousands of hours to the Society, while our members and donors offered their time and resources to countless projects across the province. Our newest affiliated societies have already made significant contributions to preserving Ontario’s collective history. We look forward to 2019 and all of the new groups we will work with to continue preserving our history.

I would like to take this opportunity to thank the Hon. Sylvia Jones, who served as Minister of Tourism, Culture and Sport, before being named Minister of Community Safety and Correctional Services in November. Thank you Sylvia Jones, MPP Dufferin–Caldeon, for your service to the culture and heritage sector. I would now like to welcome our new Minister of Tourism, Culture and Sport, Hon. Michael Tibollo, MPP for Vaughan–Woodbridge. The Ontario Historical Society looks forward to working with the new minister on all issues regarding the preservation and promotion of Ontario’s history.

I also want to personally thank former OHS Executive Director Dorothy Duncan for her generous donation to the OHS Library. In total, Dorothy has donated over 750 works to the OHS, plus an inventory of 36 titles of her papers and presentations, collected and published over a lifetime of reading and writing about Ontario and Canada. Ranging from the 1830s to today, subjects are diverse, covering topics such as Indigenous peoples, the fur trade, food and drink, education, museum history, and many more. Many items are rare and unpublished, coming directly from Dorothy’s professional and volunteer work. Thank you, Dorothy!

In the wake of this generous donation, our members and donors from across Ontario have reached out to support the expansion of the OHS Library. The Dorothy Duncan Library Fund was established to cover the costs associated with accepting this sizable collection, including expert staff time and expanding from the current library space into the main room of the Coach House to properly care for, display, and provide access to our reference library.

Thank you to all who have contributed. We greatly appreciate your support and look forward to providing you with a tax receipt for your generous donations (which will be mailed out in the new year).

All donations to this special fundraising campaign will receive a charitable tax receipt. Cheques should be made out to the Ontario Historical Society and mailed to: Ontario Historical Society, 34 Parkview Avenue, Willowdale, ON



Photo -Rob Levery

OHS recently visited the South Frontenac Museum, situated in the Limestone Schoolhouse in Hartington, north of Kingston. This beautiful historic schoolhouse was built in 1903 and remained in use as a school until 1953. OHS Executive Director Rob Levery met with Alan Boyce (pictured above) and other volunteers to tour the excellent museum collection and discuss future strategic initiatives. Alan is holding “Portland My Home: An Illustrated History of Portland Township,” which he gave to Rob for the OHS Reference Library. For further information, contact the museum’s new website: <http://southfrontenacmuseum.ca/visit-the-museum>

M2N 3Y2 (please mark on your envelope Attention: Dorothy Duncan Library Fund) or you can call our office at 416-226-9011 to donate by credit card.

Finally, as we were going to press with this edition of the *Bulletin*, the OHS learned that long-time member, subscriber, donor, and former OHS Board Member Ross Wallace passed away. A tribute to Ross will appear in the next edition of this newsletter. Our sincerest condolences to his friends and family. Ross will be greatly missed.

Thank you for all your support and have a wonderful holiday season.

DONATIONS TO THE DOROTHY DUNCAN LIBRARY FUND

Janice Sutton & Frank Wiebe
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Fiona Lucas
Dorothy Johnstone
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Janet Cobban
Dorothy Duncan
Charles Crawford
Rae Fleming
Jeff Hemming
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MacTier Railroad Heritage Society



Photo - Rob Levery

In October, the OHS attended an outstanding presentation at the Kingston Historical Society by the former Red Barons women’s hockey team. Red Barons were trail blazers—the first and only female hockey team in Kingston at the time—and they lit up the sporting scene in the 60s and 70s. Not only did they play smart, exciting hockey, they also ran hockey schools for girls and organized (and won) local, provincial, and national tournaments. Their achievements helped lay the groundwork for the widespread development of female hockey in Canada. Without their commitment and drive, and that of many other women who played in virtual obscurity across the country, Canada would not be able to boast of our expertise in women’s hockey today.



On Saturday, November 3, OHS Executive Director Rob Levery met with Robert Iantorno, the new Curator of the South Grey Museum in Flesherton. Congratulations, Robert! The OHS wishes you all the best in your important work. In 2013, the OHS incorporated the Friends of the South Grey Museum as a volunteer, not-for-profit organization to advocate for and support the museum’s educational programming and fundraising initiatives.

EXECUTIVE DIRECTOR'S REPORT

Rob Leverty, Executive Director
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As we near the end of our 130th anniversary, I would like to share eight of our important accomplishments from this year.

1) *New Incorporations*

In 2018, the OHS incorporated eight new not-for-profit corporations dedicated to preserving and promoting Ontario's history. Congratulations to all the dedicated volunteers across Ontario who worked with us to incorporate the following under our Act to Incorporate the OHS (1899): The Junction Heritage Conservation District, Hockley Historic Community Hall & Church, UE Loyalists Bridge Annex, Brooklyn Heritage Society, *NOW* Social History Foundation, West Willowdale Neighbourhood Association, Latchford House of Memories Museum and Ontario Loggers Hall of Fame Society, and Adjala Historic Church and Cemetery.

We are inspired by and celebrate your incredible skills and tireless devotion to our history. Thank you!

2) *Ontario History Journal*

In 2018, the Society successfully published two excellent editions of *Ontario History* with ten articles and twenty-three book reviews reflecting the diverse, complex, and rich history of our province.

We deeply appreciate the generosity, skills, and contributions of the journal's Editorial Advisory Committee, all the authors who submitted articles and books for publication, and everyone who volunteered to peer review these articles and books for *Ontario History*.

Thank you to the members of the OHS's *Ontario History* Committee and its Chair, Dr. Michel Beaulieu, for strategic planning and launching new initiatives as the OHS strives to maximize new opportunities in the digital age. Let us celebrate again the dedicated work and scholarship of Dr. Tory Tronrud, Editor, and Dr. Alison Norman, Book Review Editor of our journal. We toast all of you for upholding *Ontario History*'s reputation for outstanding scholarly integrity and quality.

I am also pleased to report that the Society has made the ten back issues of the journal from 2013 to 2017 available online with open access through our partnership with the not-for-profit Canadian scholarly publisher Érudit (www.erudit.org/en/journals/onhistory/), based in Montréal. The two most recent issues remain under institutional subscription. We are piloting a program to offer individual digital subscriptions, so please stay tuned for more on that.

Through Érudit, readership of *Ontario History* has increased enormously. In our first 18 months with Érudit, our articles and book reviews were viewed in over 70 countries around the world and downloaded over 9,000 times. This is exciting news indeed to celebrate, as it indicates a global interest in our journal and consequently in our province's history and heritage.

3) *New Branding and Logo*

This year, the OHS designed and launched a new logo and branding for a digital world. We now have a dynamic, colourful logo that fulfills our needs both online and in print. Since launching the new logo in October, the Society has received a great deal of positive feedback from our members and stakeholders across the province. The fresh new look will help the OHS streamline our brand visibility as we continue to expand digital programming and services to members, subscribers, and the general public.

4) *New Online Platform*

Behind the scenes, the Society has been hard at work preparing a new website and membership management system, built by Toronto-based web developer Evolution in DesignZ. "Soft-launched" in November 2018, the new online platform will feature a streamlined interface for members and *Ontario History* subscribers to join, renew, and donate online.

Thank you so much to our private donors, in particular to Jamie and Bill Laidlaw and J. Alexander Smith (through the Laidlaw Foundation) for providing the OHS with critical and generous financial assistance to build this new online platform.

5) *Expansion of Reference Library*

In 2018, the OHS's reference library was honoured with donations of invaluable life-time collections from Dorothy Duncan, Dr. Ian Radforth, and Charlie Garrad, among others. These treasures have expanded our library to over 6,500 titles. We now have a unique and priceless collection reflecting the province's diverse and rich history. Thank you also to everyone who has recently donated to the Dorothy Duncan Library Fund. Your support is deeply appreciated.

6) *Insurance Program*

I am very pleased to report that this has been a record-breaking year for the



Photo - Nancy Watson

On October 3, 2018, the OHS Board of Directors voted to incorporate the Adjala Historic Church and Cemetery (AHCC) as a not-for-profit corporation in the province through affiliation with the Society. The purpose of AHCC is to preserve and maintain the church (pictured above) and active cemetery in the Township of Adjala-Tosoronto, County of Simcoe. The church and cemetery were both established in 1866 on one half-acre of land, which was sold by Samuel and Ann Reany to the Trustees of the Centenary Congregation of the Wesleyan Methodist Church in Canada for the sum of one dollar. The deed was registered on October 23, 1866.

Since incorporation, the new AHCC Board of Directors of AHCC has worked non-stop with the Northern Waters Presbytery of the United Church of Canada. Congratulations to all parties involved as the church and cemetery were successfully conveyed to AHCC on November 30, 2018, ensuring the preservation and continuation of the rich history of one of the oldest church properties in Simcoe County. Our member organizations know that this is how history is preserved and promoted in Ontario. If our fellow citizens do not incorporate to save our history, it will be lost forever.

OHS Insurance program, and the year is not even over yet! Established in 2008, our insurance program has always been popular as it provides vital protection for the Society's member organizations. This year, our program has also expanded by attracting applications from heritage organizations outside of Ontario.

7) *Heritage Operating Development Grant Program (HODG)*

We know that this is a vital grant program for our member organizations, and for decades the OHS has been advocating to different governments and countless Ministers that these investments in our local history should be maintained and enhanced.

In 2018, we wrote letters of good standing for our member organizations—a requirement for the HODG application—for over 100 successful applicants.

We are deeply grateful to the Hon. Sylvia Jones, former Minister of Tourism, Culture and Sport, who quickly approved the HODG grants last September, and the Ministry staff for their continued support and implementation of this program.

8) *New Lease for 34 Parkview Avenue*

Finally, I am thrilled to report that OHS and the City of Toronto have just agreed to a new ten-year Community Space Tenancy Lease Agreement for the "Lands and Premises" at 34 Parkview Avenue, Willowdale, Toronto.

In 1992, OHS worked to stop the demolition of the historic John McKenzie House, Stable, Milk House, and Coach House. In August 1993, the OHS signed a twenty-five year lease with the former City of North York. Since then, the OHS has been responsible for all restoration, capital, and maintenance expenses.

In 2008, the Society initiated a provincial heritage conservation easement agreement to protect all the buildings and adjacent properties, which was completed in 2013.

The City Staff Report to the Toronto Council, recommending approval of this lease agreement, states: "OHS serves as a leader in the heritage community, providing advice and direction to organizations that incorporate through the OHS. In this role, OHS uses their experience in saving, restoring and maintaining John McKenzie House as a reference point for organizations seeking to preserve heritage assets in communities throughout Ontario. The continuation of the OHS's tenancy at the Property will assure that OHS remains a custodian of this important heritage asset."

I would like to thank everyone at the City of Toronto who has worked in partnership with us to complete this new lease agreement.

It has been a great honour and privilege to serve you and work on your behalf again this year. My very best wishes to all of you for good health in 2019!

"BREWING CHANGES GUELPH"

Eric Payseur, Guest Curator, "Brewing Changes Guelph" (2018)
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According to Rogers Hometown Hockey, industry people, Guelphites themselves, and, most recently, expedia.ca, Guelph is a “beer town,” a destination known for its beer. Yet, ironically, Guelph was the first municipality in Ontario to vote for prohibition in 1885, and there were no breweries in the city between 1939 and 1985.

As an OHS member, you likely know that this beer town's reputation is due to the Sleeman name (re-est. 1988) and Wellington County Brewery (est. 1985, now Wellington Brewery). However, you receive extra marks if you have heard of OAC 21 barley, Holliday’s East Kent Ale, or Queen of Craft. Similarly, did you know that the mid-1980s resurrection of brewing in Guelph happened in large part because of one of late 20th-century Britain’s most successful social movements and the foresight of a woman in the 1930s?

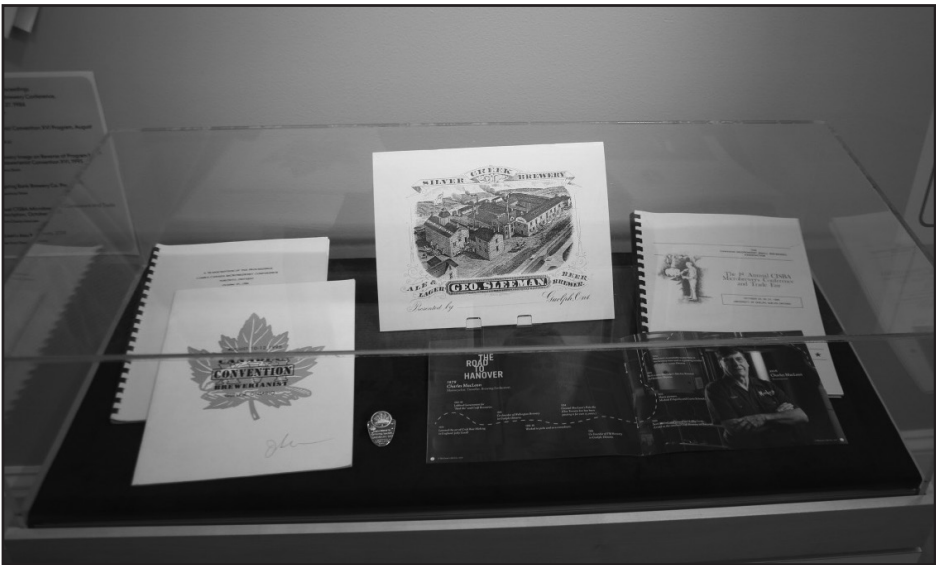
Photo - Courtesy Guelph Museums



Sleeman and Holliday breweries' barrels and crates. First Floor Gallery covering 19th- and 20th-century history.

When I started this project several years ago, I knew that women are the original brewers around the world, including the inns and taverns of Guelph. That is, until male (commercial) brewers started locating in the city because of the hard water (good for ales) in the mid-late 19th-century. However, I did not know the extent to which late 20th century trans-Atlantic elements shaped the resurrection of brewing in the city. Everywhere I turned, I found European influences. For example, E.P. Taylor, who consolidated the brewing industry in Ontario and Canada prior to the Second World War (into what became one of the Big Three), turned his attention to Britain in the post-war period. However, as North American keg beer replaced traditional British ale, the ultimate result was the 1970s rise of CAMRA (Campaign for Real Ale). This phenomenally successful movement to preserve tradition in the UK played a vital role in new developments in the Royal City in mid-1980s.

Photo - Courtesy Guelph Museums



Proceedings, programmes, and other historical and contemporary documents relating to the resurrection of brewing in Guelph.

Before delving into the research, I had a general sense that Guelph’s story differs significantly from the resurrection of brewing in other Ontario towns/cities—and the earlier west-coast Canadian and US history—and that there was *herstory* here to be highlighted. However, I could not unequivocally state then, as I can now, that Guelph’s brewers and breweries essentially

put Guelph on the map and continue to do so. Guelph's brewing story is far more important to Ontario, Canadian, and global beer history than previously recognized. Like other well-established brewing meccas, the story starts with pioneering women, and the pioneering women of Guelph are continuing that story with great impact, even beyond Guelph.



Photo - Courtesy Guelph Museums

Third Floor Gallery covering the resurrection of brewing in Guelph from 1970s to the present.

Do you know of another city in Ontario (or the world) where the smallest craft breweries cooperate and collaborate with a large brewing conglomerate (and not just unidirectional, big brewer helping small brewer)? Well, that is just one of several aspects of Guelph’s brewing past, present and future that make it so fascinating unique.

"Brewing Changes Guelph" is not just about beer, it is also about how beer is so much more than just beer. Even if brewing history or alcoholic beverages are not among your interests, there are so many other aspects to this exhibition. For example, there is an entire wall devoted to local artists’ thoughts and process work for craft beer labels and packaging.



Photo - Courtesy Guelph Museums

Gallery with the exhibition title sign "Brewing Changes Guelph".

Thanks to the generosity of private collectors and the support of local breweries, we have a wide array of rarely seen artifacts including but not limited to: part of a destroyed brewery building, early label-making plates, beer serving trays, signs, rare Upper Canada stoneware, tap handles, 19th-century recipe books, and original video interviews shot for the exhibition.

Come learn about a plant breeder at the Ontario Agriculture College who developed the malting barley standard for the brewing industry (for 50 years of the 20th century) despite being a teetotaler, and how all modern malting barley varieties used around the world today (except for two) are descendants of that barley.

Discover how British immigrants to southern Ontario and Canadians in Europe affected and were affected by developments that circled back across the Atlantic and into the Royal City. If these disparate historical threads do not seem fully connected, then come learn about the connections for yourself.

For more information on "Brewing Changes Guelph," contact the Guelph Civic Museum: 519-836-1221. guelphmuseums.ca

MUSEUM MILESTONES

Dr. John Carter
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This issue's lead article by Will Samis of Iron Bridge (below) details the efforts of a small collection of volunteers in their efforts to save and preserve an important built-heritage resource in Northern Ontario. Whether big or small, all capital developments involve fundraising campaigns. Some other capital projects that I've recently been made aware of are: John R. Park Homestead, Essex; the Museum of Dufferin, Rosemont (see a full description in the next column), the Bruce County Museum, Southampton; and the Museum in part of the old Goudies Department Store in downtown Kitchener. Many Ontario museums are small businesses. Both the federal and provincial governments are currently focusing on support for small businesses. Here's an idea: why doesn't the Federal

Government enhance funding for museum capital projects through the Museum Assistance Programme (MAP), and the Provincial Government re-introduce a capital funding initiative based on the former Community Facilities Improvement Programme (CFIP). Both would be welcomed by Ontario museums who are currently expanding or thinking about upgrades and retrofits!

The museum community has lost three wonderful people in recent months. Tony Herbert, former curator at the Ironbridge Gorge Museum and the Jackfield Tile Museum in Shropshire, England, has passed away. Tony and his wife Katherine were world-renowned experts on decorative tiles, and advised the Architectural Conservancy of Ontario and several museums in Toronto. Well-known Manitoulin Island artist Jack Whyte died recently at Gore Bay. Jack was a great supporter of the Gore Bay Museum and the Gore Bay Heritage Centre, where his paintings were often exhibited. The Museum of Dufferin has lost one of its greatest benefactors with the death of Pete Kayser. He was the owner of the W.J. Hughes "Corn Flower" Glass Company. Peter and his wife Lois made significant donations of family and company records as well as Corn Flower glassware to the museum. It now holds the largest public collection of Corn Flower glass in the world. Sincere condolences to the Herbert, Whyte, and Kayser families.

TOM THOMSON, GREY OWL, AND A.Y. JACKSON

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Editor's Note:

The author, Will Samis, a graduate forest ranger, worked for the Department of Lands and Forests and the Ministry of Natural Resources in the area covered by the Mississagi Forest Reserve. He and his wife Elaine stayed in the cabin (described in this article) in 1976. He is a member of the Ranger School Alumni Association, which, in conjunction with Ontario Parks, Ontario Forest History Society, Forests Ontario, and the Canadian Bushplane Heritage Centre, are exploring the preservation of this iconic building, not only as an important part of the Ranger story, but also as a significant built-artifact and witness to Canada's artistic and cultural identity.

Thomson and Jackson were friends and often appear together in Canadian literary articles, but Grey Owl? Their lives did mingle, and a silent witness to that mingling is a square timber cabin, still standing proudly in 2018 in the remote Canadian Wilderness, but in desperate need of some recognition and tender loving care.

In the late 1800's, income from sales of pine logs from crown lands was one of the most important sources of revenue for the Ontario Government. The area north of Lake Huron drained by the Mississagi River was not only one of the greatest remaining intact white pine forests on the continent but also a prominent canoe route that was considered by Tom Thompson as one of the finest in the world. That canoe route, starting at Biscotasing on the newly completed "National Dream" railway and ending at Blind River on the north shore of Lake Huron, was heavily promoted by the passenger-hungry Canadian Pacific Railway.

Concerns about fire and unauthorized logging in this area led Thomas Southworth, Director of Forestry for Ontario, to pen a memo in 1903 that led to the creation of the Mississagi Forest Reserve in 1904 with the recommendation that a staff of rangers be employed to "properly protect it." The administrative headquarters for the 50 rangers hired by 1906 was at Biscotasing, the closest accessible community, but outside the actual Mississagi Forest Reserve. A Chief Ranger operational headquarters was constructed that year on Bark Lake within the Forest Reserve and within the Forest Reserve on the major canoe route. It was built on the shore of Bark Lake, about two days paddle southwest of Biscotasing.

The main building was constructed from large hand-hewn pine logs and expertly joined with close-fitting dovetails at the corners. The four-inch-thick, hand-hewn floor and roof boards were taken from the Upper Green Lake Hudson's Bay Post, which was built in 1823 and closed in 1896.

This Chief Ranger Headquarters building was visited by Tom Thomson in 1912. Archie Belaney, who later became known as Grey Owl, worked from there as a ranger from 1912 to 1914. A.Y. Jackson visited in 1926. In 1912, Tom Thomson was working in the art department of GRIP Ltd., a prominent Toronto producer of



Bark Lake Ranger's Cabin, 1975.

posters and pamphlets for commercial companies, including railways. In late July, along with a 23-year-old fellow commercial artist, William Broadhead, Thomson took the train from Toronto to Biscotasing, where he is reported to have met Archie Belaney. Thomson supposedly impressed Belaney with his skill in making doughnuts. Thomson and Broadhead spent two months canoeing and sketching in the Mississagi Forest Reserve and almost certainly visited the Chief Ranger Headquarters on Bark Lake, as canoeists must paddle right by it.

The paintings and sketches produced by Thomson so impressed and influenced his fellow artists in Toronto that this trip is considered by some art historians to be a significant part of the genesis of the Group of Seven style that was formalized eight years later. Belaney, who later became one of North America's iconic conservationists and authors, worked as a forest ranger from this cabin for three seasons, 1912 to 1914. Charles Duval, as Chief Ranger from 1909 to 1917, was Archie's supervisor. Among wilderness canoeists, this cabin has become known as Grey Owl's Cabin. It was equally the cabin of at least 50 other rangers who spent most of their time patrolling the 10,000-sq.-km. Mississagi Forest Reserve. Each two-man team was expected to cover their assigned area every two weeks.

On the interior walls of the Chief Ranger's cabin are hundreds of names, written and carved. Among them is A. Belaney, Bisco, '14. Grey Owl guided canoers on the Mississagi in the off-season and for years after, when his services were much in demand due to his fame. He had many occasions to revisit the cabin. A.Y. Jackson, member of the Group of Seven, spent the First World War as a battlefield artist in Europe. His friend Tom Thomson died in July 1917 and this apparently had a profound impact on Jackson. In 1926, he and some friends, as a sort of memorial to Thomson, retraced Thomson's 1912 Mississagi trip including a visit to the Chief Ranger's Cabin.

It is unclear when the Ranger Force last used this cabin, but by the 1950s it was being rented to a tourist outfitter as a fly-in fishing and hunting outpost. It is currently used as a storehouse as part of a similar remote tourism operation, but is now within the Mississagi Waterway Provincial Park under the ownership and jurisdiction of Ontario Parks. Recent visitors indicate that this iconic cabin, witness to so much of our history, is deteriorating, and needs urgent attention.



Detail shot of the roof boards and the dovetail join notches.

Photo - Will Samis

Photo - Will Samis

BARRY PENHALE'S ONTARIO

WALTER STANSELL

Barry Penhale
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A colourful character once well-known across Elgin and Norfolk Counties, Walter Stansell is remembered as a delightful curmudgeon of a man who, as an artisan, drew on his memories of the past to create historically important wood carvings and an unrivalled collection of steam models. In many ways Stansell was as much a prized piece of the past as the many articles he crafted over the years that crammed the little stuccoed house in Straffordville (Elgin County), which he and his son Bud had built in 1940 at a total cost of \$500. Though hardly a mansion, and without any advertising other than word-of-mouth, Walter's tiny home became a destination for visitors from distant places—all bent on meeting a genuine, hands-on craftsman and the opportunity to marvel at the results of his enormous creative output. Whenever asked about such interest, Walter would point out that he didn't advertise in any way and that people found their way to his door of their own accord. To quote him: "It's like the man who built the better mousetrap, I guess."

Walter Stansell was born December 7, 1884, on a small farm in Houghton Township (Norfolk County), his parents having acquired a Crown deed to their 25 acres. In recalling his childhood, Walter frequently noted how hard his mother and father worked to barely make ends meet: "Living off the land was almost impossible and Father took to boatbuilding in his slack time... at the time a ten-dollar bill looked like a horse blanket." Never once did Walter know the luxury

A partial inventory of some of the more memorable of Walter's creations includes working steam-powered models such as the Fingal Vibrator threshing machine; the first train engine built in Canada (Toronto, 1853); the Hercules, a steam-operated fishing tug that operated from Port Burwell at the turn of the century; the first local steam fire engine (Simcoe, 1866); and a four-engine "Corliss" model once commonly used in the generating light in small communities. Many professional engineers have marvelled at Stansell's ingenuity, and countless collectors of antiques and folklore have made overtures to acquire different models. But Walter always made it clear that the tangible results of his work were to be kept in the community and in the hands of immediate family members. Over his lengthy lifetime, it became apparent that Walter enjoyed the company of his creations just as much as he did sharing them with visitors enjoying a "cook's tour" under his roof. Among his many carvings is the



Photo - Archives of Ontario/Penhale Collection

According to Walter Stansell, his carefully carved model of the Griffon included materials salvaged from the original barque. The Griffon, built for the explorer LaSalle, sank off Tobermory in October 1679.

Griffon, a 17th-century barque, the first ship to sail Lake Erie. In an article published in the Tillsonburg News in 1959, Stansell pointed out that original oak and iron spikes from the Griffon (1669) were among the materials he used in his 30" model.

Walter Stansell's outstanding hobby-work has been displayed at numerous rural fairs, and, back in June of 1973, the Ontario Science Centre in Toronto exhibited much of his collection. With his trademark pipe clenched firmly in his mouth and an ever-present twinkle in his eye, the grand old man of Straffordville was the Science Centre's special guest on two occasions. Displaying the gleeful humour that was a Stansell trademark, Walter told me afterward (again, with that mischievous glint in his eye) that following a chat with the Science Centre's chief engineer, he (Walter), with his Grade Nine schooling, knew more about steam than that highly educated gentleman did.

Meeting Walter Stansell in the early 1970s led to CBC radio and TVO exposure that enabled this writer to share a living treasure with the bigger audience he so greatly deserved. He was then in his 90s and as sharp as a tack mentally. The ever-so-talented Walter Stansell enriched Ontario, not only by simply being here until well into his nineties, but also through the legacy he left us as a grassroots artisan extraordinaire!

Photo - Archives of Ontario/Penhale Collection



The inimitable Walter Stansell tinkering in his Straffordville basement workshop.

of a store-bought toy, driving him early in life to make his own, which he always believed "started me into all this damn foolishness." For Walter, this became a lifelong passion for making things. Working off the top of his head and without any plans to go by, he began to build what was to become an astonishing collection of the many reminders of what he had personally seen in his younger days. The range of such output is truly amazing and brings past history alive, as in the case of the replica of the old overshot watermill, much like one his grandfather had built around 1844. History lessons always accompanied any tour of Walter's Staffordville home, and he would readily point out to visitors that at one time, before the advent of steam, in the Township of Bayham alone, there were at least 35 mills powered by water. In his grandfather's case, having originally been a millwright and a ship's carpenter, he was able to build a mill consisting of only six pieces of iron. The remainder was made up entirely of wooden parts that he made himself.



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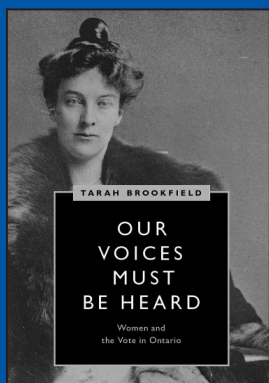
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FROM THE BOOKSHELF

Dr. Cynthia Comacchio
ccomac5702@rogers.com

Here we are, days ever shorter, nights ever longer, both cold, and often blowy, snowy, or at least rainy as well. It's always heartening, as winter makes itself felt, to think about the solstice that makes its mark a few days before Christmas: even though there are many months to go before spring blossoms, the return of the light makes it all so much more tolerable. In the meantime, we should follow the Danish custom that we are currently hearing so much about in our own parts. We should embrace *hygge*, the graceful art of coziness and conviviality that encourages snuggling indoors while lighting candles and fires, and enjoying hot chocolate and fine music and good books and simply making the best of the season. I especially like the "good books" part. Here are a few to start on... and very best wishes to all!



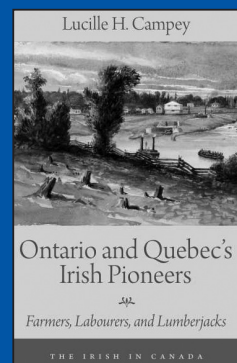
Our Voices Must Be Heard: Women and the Vote in Ontario

TARAH BROOKFIELD

Vancouver: UBC Press, 2018.
Paperback; 256 pp.
www.ubcpres.ca

The second of a new series edited by Canadian women's history scholar Veronica Strong-Boag called "Women's Suffrage and the Struggle for Democracy," Tarah Brookfield's contribution on Ontario is an excellent tribute to that achievement's centenary. On the 12th of April 1917, Ontario became the fifth province to grant women the franchise after what was, by then, a near half-century of the suffrage fight. We so take women's rights for granted that it is doubtful many Ontarians paid much attention to the significance of that anniversary when it passed last year. Having recently seen our first female premier elected (and then soundly defeated), we spare little thought to how she, other female politicians, and all women eligible to vote in any municipal, provincial, or federal election got to the point where any of this was even possible. In this slim but comprehensive and clearly-written book, the author recounts a story that, as she herself admits in the preface, has "rarely emerged as a particularly memorable slice of history" (ix). Part of the reason, she notes, is because we do take so much for granted in our own times regarding the status and rights of women; part is due to the way the field of women's history has so opened up and expanded that focus on the political—especially when the story is fundamentally that of a white, Anglo-British, middle-class group—is no longer that compelling; and part of it is simply that the women's vote has become so associated with the Great War, also much commemorated on its own recent centenary, that it tends to be subsumed into that national narrative.

Here Brookfield brings to light much that has been forgotten, unacknowledged, or simply unknown about the women's movement in Ontario. This is a fascinating analysis that reveals the heroic elements of the movement, the undeniable courage and determination of these women who insisted that their voices be heard in a time of such entrenched patriarchy that such insistence was itself an affront, the frustrating slowness and contingency of any support mounted and gains made, and the amount of public hostility—from women as well as men—that met even their cautious, conservative moves. At the same time, she masterfully explores the "less heroic" elements that characterized their historical moment: the racism, anti-Semitism, perceived cultural superiority, imperialism, class prejudice, and all their associated "dominant group" traits that suffused their worldview as it did among all who shared their background. They tackled gendered power insofar as it benefited them more than most women and all other marginalized groups; they were not, she reminds us, aiming for radical reform of patriarchy, capitalism, or even democracy. Yet this does not diminish the true struggle they put forth or the fact that, by sheer dint of persistence, they not only won the vote but also opened the gate for ongoing and growing inclusion of the very people they mostly excluded themselves. Theirs was both an intended victory and one with unintended consequences that tremendously democratized the nation—to the point where, in 21st-century Ontario, citizenship rights are—for good and not good—taken for granted. This is an exemplary and enormously readable overview of a major chapter in Ontario's history.



Ontario and Quebec's Irish Pioneers: Farmers, Labourers, and Lumberjacks

LUCILLE H. CAMPEY

Toronto: Dundurn, 2018.
Paperback; 416 pp.
www.dundurn.com

Lucille H. Campey is doubtless familiar to *OHS Bulletin* and *Ontario History* readers as the author of thirteen books on early Scottish, English, and Irish emigration to Canada, a number of which have been reviewed in these pages and those of *Ontario History*. Her most recent volume considers the Irish settlers of Ontario and Quebec from the perspective of the work they did, whether agricultural, as so-called manual or day labourers on roads, canals, railways and other important parts of the early communications and transportation network of these central Canadian provinces, or in resource industries such as lumbering. In the same clear and chronological manner as her earlier studies, the author discusses the "push" and "pull" factors that motivated the early 19th-century Irish to leave their country and settle in the "wilds" of British North America, specifically in what were then called Upper and Lower Canada, and also what kept them committed to setting down roots in what was a neverending struggle to master a rough landscape and, for many, keep themselves and families in adequate food, provisions, and shelter. Homesteading, certainly in the first few years, was more a question of potential than immediate material benefit; male family members, including sons little more than children, were often obliged to "hire out" for at least part of the year and to work at hard physical labour in clearing and construction, often in dangerous conditions, just to survive. The women, in the meantime, were left on their own to work unending stints on the farm, tending to crops, animals, farm gardens, food processing, and any manner of production for household consumption, far from family and kin overseas and often far from neighbours as well.

Campey covers early migration during the French colonial period through the War of 1812 and the so-called "famine migration" in the late 1840s—with due attention to the point that the "coffin ships" lost onethird of all passengers to death as a result of ignorance about disease contagion, not the negligence of shipowners and captains—and then examines particular areas of settlement, from Quebec City to various parts of Ontario. The Ottawa Valley, which was settled by "a migration of epic proportions," is especially highlighted. Contemporary correspondence, diaries, and illustrations are used to the usual excellent effect, and the charts and maps are, as always, enlightening in terms of the who, where, and how of the settlement process. The book closes with a thoughtful overview of the cultural impact of the Irish emigration in shaping the two very culturally different provinces. Campey outlines an important story, well-told.



The True Face of Sir Isaac Brock

GUY ST-DENIS

Calgary: UCP, 2018.
Paperback, 280 pp.
www.press.ucalgary.ca

Guy St-Denis is also well-known to Society members, having won the OHS Talman award for his book *Tecumseh's Bones*. In this biography, he explores the life, relationships, and career path of the other heroic figure of the War of 1812, though one who, until recently, was much more commemorated than his Indigenous fellow leader. In *The True Face of Sir Isaac Brock*, St-Denis capably pieces together the history of commemorations of "the Hero of Upper Canada" to unveil—as nearly as can be—precisely his true face. The author points out that, beyond the basic fact of his demise at the Battle of Queenston Heights, we don't even really know what he looked like. His very likeness has been configured in so many different ways in portraits and monuments, in large part capturing more of the styles, masculine constructions, political ideologies, and artistic conventions of each artist in each historical moment than of his actual physical characteristics.

In his dedicated pursuit of intriguing bits and pieces, new paths and dead ends, material culture, art, and archaeology—all of it dating from a time before photography, when even formal portraits could obscure reality in keeping with who commissioned them and for what purpose—the author tells a fascinating tale. He certainly demonstrates how much we do not know, and how we often do not question, public portrayals of famous people of the past. Naturally, a book on this subject is generously illustrated, and the meticulous research and lucid writing that are the hallmarks of his award-winning work are in full evidence here, as he shows how shifting historical contexts over a two-century timespan literally remade a hero's visage.

of Viola Desmond. Sometimes referred to as "Canada's Rosa Parks," Desmond is remembered for her heroic acts of protest in 1946 that challenged segregation nine years before Parks' iconic stand.

In November, the Bank of Canada celebrated the launch of the new note by hosting six simultaneous press conferences in cities across Canada, including Toronto, Halifax, and in Winnipeg at the Museum of Human Rights. Invited to the Toronto launch were students from Viola Desmond Public School, located in Ajax and a school of the same name in Milton.

My grade 2 class from Summitview Public School had a memorable experience that they will not soon forget. Twenty of my students were invited to the launch in recognition of their school work. In my class, the children had spent a month researching and learning about Viola Desmond's life and her heroic civil rights activism in the 1940s. They subsequently wrote and mailed letters to the Bank of Canada to express their thanks for the recognition of Desmond's efforts and for including a Canadian woman on a regularly circulating banknote for the first time. Two students were selected to read their letters aloud to the audience.



OBHS Directors pose for a photo with oversized cardboard cut-outs of the new bank note. From left to right: Natasha Henry, OBHS President; Dorothy Abbott, OBHS Treasurer; Paulette Kelly, OBHS Second Vice President; and Channon Oyeniran, OBHS First Vice President.

Although the children expressed a variety of perspectives and ideas, there was a common thread throughout all the letters they had sent: the idea of racial segregation and the treatment of Viola Desmond was inherently and terribly wrong. At the age of only eight, the students readily recognized this truth.

Canadian history provides us with stories and lessons that are relevant to our lives and to the lives of our students. Regardless of their age, students can make these connections.

Penny H. was one of the students inspired by Desmond; Penny wrote, “Viola Desmond was very important because she was one of the first Canadian women to stand up and change the law. I hope I can be like Viola Desmond one day.”

As a successful business owner and educator, Desmond was often travelling for her cosmetics company. One evening, after experiencing car troubles, Desmond was forced to spend an evening in New Glasgow, Nova Scotia. She decided to take in a movie at a local movie theatre, where she would make her historic stand. She purchased a ticket for a seat on the theatre's ground floor. When asked to relocate, she defiantly refused. She was later jailed, convicted, and fined. Her court case was one of the first known legal challenges against racial segregation brought forth by a Black woman in Canada.

I would like to thank the Bank of Canada for recognizing the work of the students. This once-of-a-lifetime opportunity to share their letters will be a special memory for them. The Bank has taught them a valuable lesson: that they have a voice and in our democracy, that voice is valuable and it is heard.

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NOMINATIONS OPEN UNTIL JANUARY 25

To nominate, please visit ontariohistoricalsociety.ca. Alternatively, you can fill out a brochure (which can be downloaded from our website) and send it (along with all supporting materials) to 34 Parkview Avenue, Toronto, Ontario, M2N 3Y2. Supporting materials may also be emailed to ddishaw@ontariohistoricalsociety.ca.

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Recognizing an exceptional contribution towards the conservation, preservation, or restoration of a built-heritage or natural-heritage site in Ontario.

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