

# **Cider Press and Archival Treasures**

## **Norwich and District Historical Society**

**Summer 2018 Edition**



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Edited by: Matthew Lloyd

## News from the Norwich Museum

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By Matthew Lloyd, Curatorial Administrator

It's been a busy few months at Norwich Museum and Archives and there's no sign of stopping just yet!

First of all, at the start of June I became the curatorial administrator at Norwich Museum. My background is in archaeology, in which I have my doctorate, working mainly on excavations in Greece. I originate from Wolverhampton, England; I met and married Whitney Dickson of Burgessville in Oxford, England, which brought me to Norwich Township.

I would like to thank our previous curatorial administrator Sarah Savoie for her hard work over the winter laying the foundations of our summer work and for organizing the Lunch and Learn series that begins again next month. I wish her all the best in her future endeavours.

Soon after my arrival we welcomed the first two of our three summer students, collections assistants Jessica Matthys of Otterville and Julia DeKwant of Norwich. Two weeks later we were joined by curatorial assistant Kate Bakos of Delhi, returning to the museum after being collections assistant last year.

Jessica is studying Art History and Museum Studies, English Literature and French at Western University in London, and is a former student of Norwich and District High School. Her dream is to go into art conservation. Julia is a second-year student at the University of Waterloo studying History and Visual Culture (Art History) with the aim of going into education in a museum or gallery environment. Kate is pursuing a Masters in Art History and Visual Culture at the University of Guelph, focusing on eighteenth-century British art. Her aim is to pursue a doctorate in Art History.



The Quaker Meeting House set up for the exhibit "From Soldier to Civilian: Oxford's Own Goes to War"

## Celebrating Canada and Oxford County

The first challenge for Julia, Jessica, and I was to set up the final exhibit in the “Oxford’s Own Goes to War” series commemorating the centenary of the First World War. “From Soldier to Civilian” looked at what happened when the men and women of Oxford County who had served in the war came home, and the challenges and changes they faced integrating back into the country. The exhibit included medals, honour rolls, and a veteran’s wheelchair from those who served in the war, as well as a beautiful wedding dress belonging to a woman who died from the Spanish flu before she could be married. To the exhibit we added the Honour Roll from the Norwich United Church, borrowed by Marie Avey especially for Norwich Museum. For those of you who missed the exhibit, it will be running in Woodstock Museum from 25<sup>th</sup> August to 11<sup>th</sup> November.



Setting up the float (left to right): Leigh Cohoe, Bruce Lilley, Carolyn Utter, Mary Lilley, and Clair Utter. Not pictured: Ruth Storey (behind the camera!)

In late June it was time to put together the parade float for the Canada Day celebrations in Oxford Centre on July 2<sup>nd</sup>. Board members Clair and Carolyn Utter, Leigh Cohoe, Ruth Storey, and Bruce Lilley put together a float celebrating our dairy heritage with the help of Mary Lilley and Jessica. The float was centred on the

ever-popular Mootilda, who also joined us downtown and at the Museum for Norwich Nostalgia Days later that week.

Here at the Museum we ran a number of events for Nostalgia Days: Julia organized an “archaeological dig” where children could find “dinosaur bones” in our sand pit, while Jessica encouraged visitors to contribute to our Nostalgia Days painted memory mural. Board members also helped out. Ruth Storey sang songs and made straw dolls; while Marie Avey spun tales about Quaker History and the history of the Historical Society in Peter Lossing’s Saltbox house. Clair Utter once again ran the ever-popular tractor games, while Carolyn guided visitors

to the Gore United Church, where a band played at 1pm. Kate and I planned and managed the day's events, in which we welcomed around 200 visitors to the Museum and Archives.

### Art Events and Exhibitions

After Nostalgia Days it was full speed ahead on our next events, Norwich Museum's first ever Paint Night at the Museum and our new exhibit of local artists. Planned by Jessica – this summer's resident artist! – Paint Night at the Museum was a ticketed event at which she guided attendees through the painting of a sunset scene. A huge success for the museum, we received much positive feedback (even though the event ran longer than expected!). To find out more read Jessica's report on the event in this edition of The Cider Press, and if you're sorry that you missed it, look out for our next Paint Night in September (there will be a discounted ticket price for members!).

The Local Artist Exhibition, which will continue until September 14<sup>th</sup>, opened on Friday August 3<sup>rd</sup> to a crowd of about 60 people over three hours. The Exhibition was curated by Kate, and you can read all about it in her article in this edition of The Cider Press – then come on down and visit it in the next few weeks!

August 3<sup>rd</sup> was also a very significant day for the Norwich Museum: International Watermelon Day! In May 1811, Norwich founder Peter Lossing wrote a letter to his daughter – a copy of which is on display in his Saltbox House at the Museum – in which he commented on how well his watermelon crop looked that year. In celebration of this event we offered free slices of watermelon to museum visitors, as well as around town. Given how hot it was that Friday, people were very happy about it! The watermelons were graciously donated by J+B Bakos Farms in Delhi – via our summer student Kate.

### What's next?

Our next summer event is the Teddy Bear Picnic planned by Julia on August 19<sup>th</sup> – which is still in the future as I write! – and then the resumption of our Lunch and Learn series on September 12<sup>th</sup> (see the schedule at the back of this Cider Press). On September 21<sup>st</sup> we host the Gentlemen of Harmony in concert in the Gore Church, followed by our second Paint Night at the Museum on September 29<sup>th</sup>. In October, look forward to our 17<sup>th</sup> annual Harvest Dinner.

The next exhibit in the Quaker Meeting House will put the spotlight back on our Quaker Heritage – look for a sneak preview in Norwich Library next month.

Besides events we're working on plenty of other things here at the Museum. We're continuing our project to digitise our database using *PastPerfect*. We're keeping the community informed about local history and the objects in the Museum through our social media. And we're looking into developing an audio tour of the Museum.

Look out for more updates on our activities in the next edition of Cider Press!

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## Happy 90th Birthday (Belated) to Blanche Porchak

From everyone at Norwich Museum and Archives!

Congratulations to Blanche Emigh Porchak who celebrated her 90<sup>th</sup> birthday on July 22, a birthday she is happy to share with her granddaughter, Christine Nold, who turned 44 that same day.

Blanche is a lady our Archives team just can't do without. Her faithfulness for the past dozen (or more) years has been a huge factor in keeping the Archives open and functioning.

Blanche is an expert on Holbrook history and is working on a book about that community to be published in the near future. Her knowledge of families who have lived in the Holbrook and Burgessville areas is extensive. A descendant of early Norwich Township settler Jonathon Emigh, she is very knowledgeable about that family as well as the Mott family.

To Blanche we say: "We wish you good health and many more years of sharing your special knowledge with the Archives committee and visitors."



## The Sentimentality of Locketts

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By Julia DeKwant, Collections Assistant

Common to my placement at the Norwich Museum as a summer collections student, a fair amount of my time is spent in the Museum's collection scrounging for artefacts to post on social media or cataloguing them in *PastPerfect*. Time spent in the collection has deepened my understanding of the people of Norwich, of their history, their lives, and of their customs. In our collection, we hold hundreds of adornments ranging from hair pins to fans, but I have found that the most significant of these artefacts are the lockets. Offering a window into the past, lockets represent the history of the family and display a significant role history holds, understanding the universal human experience.

Evolved from ancient amulets, the European design for lockets dates to the 16<sup>th</sup> century when pendants were worn to conceal good luck charms, small fabric squares soaked in perfume, and painted portraits. Over the course of the 18<sup>th</sup> and 19<sup>th</sup> century, lockets continued to grow in popularity as heart shaped lockets became representative of the bonds of marriage and love. Containing portraits, or locks of hair, the often-transparent locket became a symbol of reciprocal commitment to a beloved romantic partner. With the emergence of photography, over the course of the 19<sup>th</sup> century photo lockets spread in accessibility and affordability.

The beginning of World War I in 1917 saw the emergence of wartime sweetheart jewellery and collectibles. Women left behind wore locket necklaces to hope for a safe return of their loved ones and soldiers in battle carried lockets with pictures of their wives, mothers, and children. Carried on into World War II, the trend for sweetheart jewellery and collectables continued, cementing connection during the wartime. Even with a resurgence, the modern locket's purpose has become marking occasions such as graduation and marriage, a commemoration of a birthday or other celebrations. With modern innovations, it has also become easier for many to keep a deceased individual close to their heart. Wearing lockets containing ashes of the deceased is becoming increasingly common as funeral homes offer the bereaved keepsake jewellery containing their photo or ashes. These lockets, serving as miniature urns, allows the bereaved to keep their beloved close to them instead of scattering



their ashes or burying them in a cemetery. Throughout history, lockets allowed individuals to hold their loved ones close to them offering a unique opportunity of keeping a moment of their beloved's.



2016.70.01-Donated by Ariel Rigby. C. 1877

Donated in 2016 by Ariel Rigby, this adorned locket once belonged to Alice Merrill in 1877. Although the hinges are broken as result of ageing, the pictures within the locket are of exceptional quality and appear to be Hopkins VV, both a young man and an older gentleman. This well-worn, tarnished gold locket no longer has a

chain but is adorned with seed pearls in the shape of flowers. As with many of the artefacts in our collection, the file on Alice Merrill is very little and leaves much to the imagination.

However, with our understanding of the sentimentality of lockets we can begin to understand that this locket may have symbolized a reciprocal commitment to Hopkins and may have become a piece of remembrance of the passed. This heirloom represents a moment in time for Alice Merrill and is only a brief glimpse into her story.

However, it was not only women who adorned lockets of their loved ones, men as well often kept their loved ones nearby. Dating to the early 1900s, this locket belonged to John Pritchard, a clerk of the Township of North Norwich for nearly 30 years. Pictured in the locket is John Pritchard and his first wife Belle. Donated in 1991 by Mary Mcke, the watch fob connects the locket to a black ribbon which would have been clipped onto the upper pocket of a waistcoat. Sometimes worn on the aprons of tradesmen or merchants with the conventional watch chain. Similar to Alice Merrill, we can only imagine how much Belle meant to John as he held her close throughout the work day.

The vast majority of stories contained in lockets can be seen as essentially insignificant



991.02.03- Donated by Mary Mcke. c.1900

in history, they transcend their individual stories. Locketts represent the history of family and display glimpse into the interconnected tapestry of the universal experience. As we grow, marry, begin families, age, and ultimately pass, lockets become a window into the human experience. Although lockets appear to just be another object categorized as mundane, these mementos provide a unique understanding of what it means to be human as they symbolize love and honour, an experience felt throughout the centuries.

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## Reflection: Paint Night at the Museum

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By: Jessica Matthys, Collections Assistant

On Saturday July 28<sup>th</sup>, guests lined up outside the museum to register for the first Paint Night at Norwich Museum. My hands were shaking as I poured the paint for the guests' palettes and introduced myself as their instructor. I could not believe that I was going to teach almost fifty attendees how to paint - as this was my first time ever instructing a paint night. My sage advice to myself was, "Well, might as well go out with a bang!" Much to my surprise, most of the guests admitted to me that they were also nervous because they had never taken up a paint brush, and by encouraging guests that they would be great, I was able to instil that same courageousness in myself.



Instructor Jessica Matthys showing how to paint in the sunset.





First time painters drawing out their suns.

Once everyone had gotten themselves arranged and I had received at least two more affirming pep talks from my co-workers, I prepared to start speaking. The words flowed out, I was cracking jokes and people laughed with me. Bless their souls! (I know I'm not that funny.) The instruction was easy, the people were phenomenal to teach, and everyone proved that they could be an artist. It is one thing to hear "Everyone is an artist," from an inspirational quotation, but it is another thing to experience the joy of that statement being true. From a fellow artist's perspective I was overjoyed witnessing this revelation and being the one to help those who once doubted themselves believe that they were so talented. Walking around the room I noticed how every person's artwork was so distinct and different. The details and brushstrokes unique to each hand.

What started out as a fundraiser for the Norwich Museum quickly blossomed into a collective creative experience and communal support team. Many of the guests were sitting beside someone they knew on one side, and a complete stranger on the other, creating a community building experience. One guest mentioned how she had recently moved to the Norwich area and had a hard time meeting people. The paint night offered her a chance to get to know people from the community and begin to foster new relationships. This was also a huge success for the Norwich Museum in terms of bringing in new people. During the break at paint night, guests were encouraged to look around the gallery spaces. Many of the guests were adults and during the following weeks,



Loft view of room with Kate Bakos pouring paint.

museum staff were noticing familiar faces during visiting hours because many of our paint night attendees were returning to the museum bringing their families and friends.

The positive impact of community engagement by Norwich Museum is reinforced by the collaboration, through inspired action and learning that I witnessed during the event. The benefits of creating community-involved spaces within a local heritage centre are substantial. This includes involving people to contribute to community cohesion, wider understanding of services offered to the community, and create active citizens that are essential for healthy vibrant communities. These benefits also extend to the individuals who partake in the events, including increased confidence, broadened experiences of diversity, connectivity between people, reduced isolation, and providing the opportunity to make friends. By providing positive learning and engaging events for the public such as paint nights the continuing goals are to foster an understanding of the essential role of the museum within the community, gain improved partnerships with other community services, and encourage active volunteers to take part in the museum.

Overall, this experience has been nothing but positive and I am thrilled to announce that paint nights will become a seasonal event at

Norwich Museum! I would like to thank everyone who came out and made the evening possible. It was fantastic to meet everyone and see so much talent in one room. To everyone who said this was their first time either painting or attending a paint night – you were inspiring in your creative courageousness. I hope everyone will continue to pursue their artistic and creative talents, and I look forward to seeing familiar faces, and new ones, at the next paint night on September 29<sup>th</sup>, 2018. Another huge shout-out goes to the amazing staff and board members at Norwich Museum. From gathering, or building, the supplies and your unwavering support through my high-stress moments, this could never have been possible without your hard work and dedication!



First time paint night attendees proudly showing off their finished masterpieces.

## Local Artist Exhibition 2018

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By Kate Bakos, Curatorial Assistant

The opening of the Norwich Museum's *Local Artist Exhibition* received over 60 guests on Friday August 3<sup>rd</sup>. This exhibition features 30 local artists and over 100 unique pieces; including paintings, collages, prints, photographs, ceramics, woodworkings, and mixed media installations. It is the first independently planned local artist exhibit that has been held at the museum, and will be on display August 3<sup>rd</sup> – September 14<sup>th</sup>.

The Meeting House is arranged with metal racking to display all our hanging-art; which was graciously loaned to us from the Oxford Creative Connections (Mary-Ann Murphy) and two artists included in the exhibition: Linda Yeoman, and Cathy Groulx. To them we owe a great debt as our exhibition would not be as beautifully arranged and displayed without the racks. We would also like to thank the Ingersoll Creative Arts Centre, and the Station Arts Centre of Tillsonburg who loaned us their easels to allow for the display of larger artworks. The 3-D elements of the exhibition, including that of woodworkings, ceramics, and mixed media pieces that are displayed within the museum's own display cases. The subject matter of artworks varies: from still life, landscapes, animal portraits, and abstraction. Many of the pieces are for sale, and all proceeds from the sales of artwork go to the artists themselves.

The opening night of the exhibition allowed for unique opportunities for our local artists – they finally got to meet one another! Being an artist isn't the most social of professions and usually involves the isolation of working in a studio alone. Through the exhibition –and mingling– artists of like-practices were able to discuss their styles and techniques with someone who is local to them. Margaret Trapnell and Marlene Podetz two artists who work with coloured pencil had the



*Cunning and Cautious*, Ann Loker, Acrylic 2017

opportunity to discuss their varying approaches to the medium. The opening night also allowed for the opportunity for the artists to plan a collaboration of new pieces.

I would like to extend a huge thank-you to all the artists who attended the evening. Your collective attendance allowed for members of the community who were present to finally put a face to an artwork! Here at the Norwich Museum we understand the importance of art within a community as well as thinking locally. This exhibition was a marriage of both of those ideologies and through it allowed for the promotion of the arts as well as local people and their business.

Some artists we would like to feature are that of Ann Loker a wild life painter, and Keri Axon a potter. The rest of the artists are here for you to come and see for yourself! Ann is a current resident of Tillsonburg, Ontario, and is passionate supporter of Wildlife Conservation. Her style was developed through lessons, as well as studying the work of famous wildlife painter Robert Bateman. Loker does not solely focus on Canadian wildlife; she has also been able to depict exotic animals as well. Her other paintings in the exhibition include that of a Moose in a creek, as well as two mountain lions sitting in a snowy vista.



Black Fluxed Bowl, Keri Axon, 2017 \$40

Keri Axon is the former Chairperson of the Ingersoll Creative Arts Centre. This bowl is one of the six artworks she submitted to the exhibition. Axon is interested in making pottery with personality, beauty, and attitude. Her hand-made ceramics are a mixture of both function and form, as they are both beautiful and functional.

All in all, the exhibition would not be as successful without the contribution of the local artists. Many thanks goes out to Gary G. Payne, Jan Duncan, Lianne Todd, Marlene Podetz, Heather MacIntosh, Laurie Hicks, Jessica Matthys, Arnold de Kwant, Jamie Dickson, Rita Milton, Linda Yeoman, Paulette Robertson, Pat Duwyn, Keri Axon, Kate Innes, Valerie Zadow, Margaret Trapnell, George Conklin, Ann Loker, Gracia Wassink, John Ashby, Paul Walker, Tabitha Verbuyst, Vonnie Snyder, Cathy Croulx, Bruce Hartley, Ruth Hartley, Sue Simpson, and Ruth Storey for loaning your artwork to our exhibition!

Come to the museum before September 14<sup>th</sup> in order to see all these fabulous artists' works on display!

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## New Acquisitions

By Matthew Lloyd, Curatorial Administrator

The collection at Norwich Museum is large and ever growing. Here, I wanted to put the spotlight on some of the new items that have been donated to the Museum over the last few months, highlighting our local history, the family history of those in the area, and our wider focus on agricultural history.

If you have more to tell us about any of these artefacts, please get in touch!

### Norwich Historical Show Plaques, 1974 and 1975

Donated by Bill and Karen Jerry were two wooden plaques from the Norwich Historical Show in 1974 and 1975. I believe that these plaques were made by a Mr Burson, based on a reference in the Norwich Gazette of June 12<sup>th</sup>, 1974: "Mr Burson was cutting plaques with his saw, and burned into it was the date for the current show."

According to the Gazette, the 4<sup>th</sup> Annual Steam, Gas, and Historical Show in 1974 was attended by 10,000 people across 7<sup>th</sup>, 8<sup>th</sup>, and 9<sup>th</sup> June – some from as far away as England and Australia. The weather was good – apart from a





few showers on Saturday – and it was also the first display of Walter Pullen’s horseshoe chair, now on display in the galleries at the Museum.

The Gazette article on 1974 ends with a premonition: “next year’s will probably be better”. And, on 11<sup>th</sup> June, 1975, the front page of the Gazette reported “Historical Show Best Yet”. Reported attendance was down to 9,000 people, but the exhibits were even better: their reporter declared, “You can’t do it justice with the written word.”

### A Farmer’s Lamp and Lawn Tractor

An attendee at the annual Tractor Games, part of the Nostalgia Days’ celebrations at Norwich Museum, Cameron Lefler was in possession of an unusual single-wheel lawn tractor. Although based in Scotland, Ontario, and thus not quite as local as much of our material, we decided to accept his donation and add this piece to our collection of agricultural implements.



The tractor is a 1947 Choremaster Model B, manufactured by Lodge and Shipley for Carl Van Ausdall of Union Country, Indiana. The Choremaster is designed to take a number of attachments; ours has a lawnmower made in Pennsylvania, a snowplough, and two cultivators that can be attached to the back of the tractor. The Model-B can be identified by its Briggs and Stratton model-N engine, as it was the only Choremaster produced with this engine in the late 1940s (other models having a Clinton engine).



In addition to the tractor, Mr Lefler also donated an unusual, globular hand lantern. My research revealed that this lantern was an L316 Arch Lantern produced by Coleman Lamp Co. in 1914 – the company’s first lamp. Although it was large, heavy, and difficult to carry the lantern proved successful among farmers for its power – 300 candlepower (3,771 lumens) was a lot for the time! While this style of lantern was popular, William Coffin Coleman was less impressed and

immediately began working on a new and improved model, released the following year. Thus, the original 1914 design is quite rare.

### A Bell from Burgessville Museum School

Thames Valley District Schoolboard contacted me to let me know that they had the bell from Burgessville Museum School, and would we like it? Keen to see the objects from the Museum school returned to Norwich Township, I eagerly responded that we would. However, the existence of this bell caused some confusion – isn't the Museum School bell now housed in Emily Stowe Public School?

This mystery lasted only as long as it took me to mention it to my wife, Whitney Dickson, who grew up in Burgessville. She remembered two bells from the Museum School – one in the tower, and the other on the grounds. Marie Avey was also able to shed light on this bell, remembering that it had originally come from a school in Culloden, Ontario. It used to stand by the washrooms, and Marie would let the students ring the bell after they had taken their break.

The bell requires some restoration work, but will be on display in the Museum soon!

### A Silver Coffee Pot

A silver coffee pot, donated by Brenda Johnson, completes a pair with a silver tea pot donated by Marie Avey several years ago. In the early 19<sup>th</sup> century these pots were owned by Marie and Brenda's great-great aunt, Anna Richardson. A Quaker living in Newcastle upon Tyne, England, Richardson's work as an antislavery campaigner led her to meet escaped slave and abolitionist Frederick Douglass on his visit to Britain in the mid-1940s. At a meeting of activists on 29<sup>th</sup> October, 1846 in Edinburgh, Scotland, Richardson and her sister-in-law, Ellen, announced that they planned to raise the money to pay Douglass' enslaver, Hugh Auld, for his freedom. The £150 (\$750) was raised by 20<sup>th</sup> November, and Douglass was formally freed on 12<sup>th</sup> December, 1846. An additional



\$2,000 was raised to allow Douglass, his wife Anna, and their four children to live in comfort, but Douglass asked that the money be invested in a printing press so that he could start his own newspaper.

Did noted American abolitionist, orator, and statesman Frederick Douglass drink coffee or tea from our pots? We can never know for sure, but Douglass – a teetotaler, believing that enslavers gave their field hands liquor to keep them in a state of stupidity – certainly spoke highly of the woman who owned them:

“two ladies who were mainly instrumental in giving me the chance of devoting my life to the cause of freedom. These were Ellen and Anna Richardson, of Newcastle-upon-Tyne...without any suggestion from me they...bought me out of slavery, secured a bill of sale of my body, made a present of myself to myself, and thus enabled me to return to the United States, and resume my work for the emancipation of the slaves.”

Both tea and coffee pot will be reunited and on display in our expanded display on local Quaker History in the Quaker Meeting House in late September.

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## Norwich and District Museum Upcoming Events

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**Sat. Aug 18, 2018** 10 AM to 1 PM: Teddy Bear Picnic - Bring your teddy bear (or stuffy) with you for a day of fun at the Norwich Museum. Accompanied by an adult, drop in for songs, carnival games, crafts, and much, much more! \$5 Admission (per child).

**Wed. Sept. 12, 2018** 11 AM: Lunch and Learn - Samantha Johnston will be coming to the Norwich Museum to talk about the exhibition she curated a local icon and his life's work, titled *Ross Butler: Branding, Butter, and Bulls*. Open from February 17 to June 30, 2018, the exhibition offers a diverse perspective on the artist's career. The talk will highlight the ups and downs of the artist's career and the unique legacy that remains today.

**Fri. Sept 21, 2018** 7 PM: Gentlemen of Harmony Concert – Performing at the Historic Gore Church, the Gentlemen of Harmony Concert will be event to remember! Tickets are \$15.

**Sat. Sept 29, 2018** 6 PM: Paint Night at the Museum - Join us for our second Paint Night at the Museum and see what everyone is talking about! Tickets \$25 for Members.

**Wed. Oct. 10, 2018** 11 AM: Lunch and Learn - Larry McIntyre hopes to speak on "Growing up Larry. Norwich in the 1940s." This is a takeover from Jack Eacott's 'Growing up John' which talks about his bio and social history of Tillsonburg. Larry hopes to present the same for the Norwich area. Come join the topic and feel free to discuss your stories and memories of Norwich and the '40s over a delicious lunch!

**Sat. Oct. 20, 2018** 5 PM: Annual Heritage Dinner and Silent Auction fundraiser at Oxford Centre Community Hall. Gala dinner, auction and guest speaker. Tickets \$40 in advance at the museum. All are welcome!

**Wed. Nov. 14, 2018** 11 AM: Lunch and Learn - Elaine Cougler will be coming to the museum to discuss her *Loyalist Trilogy*, and how it relates to American and Canadian history, focusing on the story of two generations of the fictional Garner family. Elaine is a passionate historian who will focus on entertaining and sharing the tremendous challenges ordinary people face in rising up to succeed beyond their wildest expectations.

**Wed. Dec. 12, 2018** 11 AM Lunch and Learn - The more the merrier especially during this season! Learn about Christmas Traditions from Around the World with board member, musician and former teacher Ruth Storey! Different types of food will be served to go along with the presentation

**Wed. Jan. 9, 2019** 11 AM: Lunch and Learn - Guest speaker Shelia Johnson, who is the Curator of Backus Heritage Village in Port Rowan, will be presenting on the history of women. Her presentation is titled: "Not Left Behind: The Role of Women in 1812". In this lecture, Shelia will dress volunteers from the audience in typical 1812 costume while we discuss the unique role of women in British North America from 1812 - 1814. If you want to learn more about women's history, and to try on some fashionable costumes from the 1800s, then this talk is for you.

**Wed. Feb. 13, 2019** 10:30 AM: Lunch and Learn - For this lunch and learn, we ask guests to arrive early for a special presentation presented by artist Shirley Hokke. Shirley will be describing (with samples) various methods of materials she uses to create art such as artistic practises in Watercolours, Oils, Mixed Media, Collage, and Found Objects. Following the talk, Shirley will do a mini lesson on line design for the audience to participate in. Those interested in

testing the extent of their artistic abilities should join us for this special presentation and workshop.

**Wed. Mar. 13, 2019 11 AM:** Lunch and Learn - Joining us this month is guest speaker Dr. Tarah Brookfield, an associate history professor from Wilfrid Laurier University, and she will be presenting on Dr. Emily Stowe and Dr. Augusta Stowe-Gullen, who were among the first female physicians in Canada. Facing great opposition, this maverick mother and daughter team campaigned for women's rights to higher education, careers in medicine, and voting rights between 1860s-1910s.

**Wed. April 10, 2019 11 AM:** Lunch and Learn - For those that have an interest in nature, and more specifically bird watching, should come to the Norwich Museum this April to hear guest speaker, Richard Skevington, present on the History of Birding. As a long-time bird watching enthusiast and blogger, Richard can provide insight into the history of birding and his own experiences.

**Wed. May 8, 2019 11 AM:** Lunch and Learn - Guest speaker Gordon Harrison's parents Doug and Edith Harrison lived in Norwich for most of their lives, though moved to Burgessville for a few years. Gord retired from teaching in 2002 and from writing one of London's newspapers in 2013 after producing a weekly column for ten years. He now spends spare time in a woodworking shop and collecting and sharing information related to his father's WWII experiences. That information, including articles culled from the Norwich Gazette, will form the heart of the presentation. He will be returning to provide more insight into his dad's experiences in the Second World War!

All programs to be held at the Norwich Museum. Please call the museum in advance to register at 519-863-3101 or e-mail [norwichdhs@execulink.com](mailto:norwichdhs@execulink.com).



## In Memoriam

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### Remembering Jessie Rettie Tribe



We are sad to report the passing of Jessie Tribe on July 17, 2018 in her 98<sup>th</sup> year.

Jessie was a person who had lived her entire, very active life in the Norwich community and always could be counted on to provide historical information about a number of community organizations and events. Over the years she contributed a number of interesting and informative articles to The Cider Press.

The daughter of Alexander Rettie and niece to James Rettie, she was very proud of the success the Rettie Brothers had enjoyed in the breeding and showing of superior Holstein cattle.

Jessie also took great interest in seeking out distant relatives and researching Rettie, Tribe and Croxford family histories.

Active in mind and body until shortly before her death Jessie will be greatly missed by her family and her many friends.



## Honouring Henry “Doc” Priddle 1884 - 1917

On August 23, 2018 Henry Priddle, a WW1 soldier born in Norwich and killed in the Battle of Hill 70 at Lens, France near Vimy Ridge, August 16, 1917, will receive the military funeral he has long deserved.

Present at the ceremony at the British Cemetery, Loos, France will be a number of relatives including Margaret Reeves Murray (the daughter of Douglas and Jean Reeves) who grew up on the Reeves farm across from Quaker St. School which she attended in the 1940's.

Although he enlisted with a Winnipeg contingent of the Canadian Expeditionary Force, Priddle grew up in Norwich, played with the Norwich Band and worked here as a broommaker before going to Winnipeg. His name is engraved on our local “Weeping Lady” Memorial Cenotaph and also on the Canadian National Vimy War Memorial where those with no known grave are remembered.

His is one of three Canadian First World War soldiers to be reburied in the Loos Cemetery. Their remains were located near the battle site by a munitions clearing crew in 2010. French authorities notified the Commonwealth War Graves Commission and Canada's Veteran Affairs.

A search for living relatives led authorities to Margaret Murray, a great-niece of Priddle through her mother. Catherine Manicom, Margaret's daughter, donated DNA material which established Priddle's identity. Margaret Murray, Catherine Manicom and other family members will attend the burial. Dinner with representatives of the Department of National Defence, lunch with the Mayor of Loos, and the placement of the headstone are also on the agenda for Margaret and Catherine.

Details including recommended dress have been relayed to the guests. It is expected that there will be Canadian television coverage of the event.

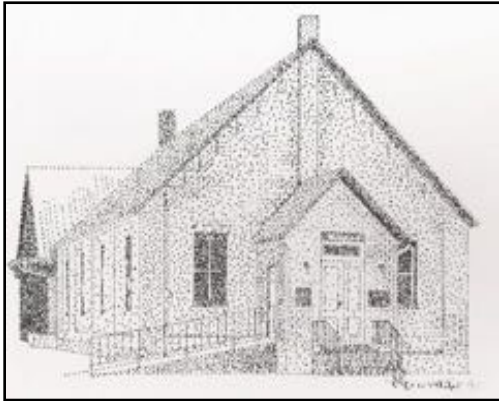
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Norwich, Ontario

N0J 1P0

Museum: phone # (519) 863-3101

E-mail: [norwichdhs@execulink.com](mailto:norwichdhs@execulink.com)

### Norwich and District Historical Society Membership Form

With the 2018 season well underway, we want to send out a reminder to anyone that has not renewed their memberships that the membership benefits expired in January 2018. As we continue to be an active community learning centre for residents and visitors to Norwich, we continue to need your support. Please find attached the 2018 Membership Form.

Members receive the Cider Press newsletter, free admission to the museum and archives, a vote at the Annual General Meeting, free archives research, volunteer and educational opportunities and invitations to special events. Please support the work of the N&DHS by becoming a member.

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FALL / AUTOMNE

2018

# CHOnews

QUARTERLY PUBLICATION OF COMMUNITY HERITAGE ONTARIO/PATRIMOINE COMMUNATAIRE DE L'ONTARIO

## TRAGEDY ON THE RIVER

TRACY GAYDA

Heritage Elizabethtown-Kitley dedicated the Cole Shoal Range Lighthouses with a heritage plaque in 2017. An article celebrating the event was recounted in the Fall 2017 edition of CHOnews.

This summer on July 23, tragedy struck the front light and it was destroyed by fire caused from a lightning strike. Also known as Five Mile Point Lighthouse, being five miles from Brockville, it was a day marker to boaters along the shore of the St. Lawrence for 163 years. A tremendous sense of loss for this landmark was felt both on the Canadian and American shores. Soon after the fire, a committee formed to rebuild the lighthouse.

Cole Shoal was built in 1856 along with eight other lighthouses, to assist mariners travelling along the St. Lawrence River, from Brockville to Gananoque. These sites were established on Grenadier Island, Fiddler's Elbow, Lindloe Island, Jack Straw Shoal, Spectacle Island, Red Horse Rock, Burnt Island, and Gananoque Island. Before the fire, the Cole Shoal was the last remaining lighthouse in this chain. It was decommissioned in 1927 and fell into disrepair, evidence showing that upkeep prior to this was haphazard. The Cole Shoal front light continued to stand and persevere. In 1972, Ontario Heritage Trust acquired the lighthouse and invested in conservation and repairs.

The committee wants to rebuild a replica of the lighthouse

and is moving forward with the project. Bob Runciman, a local retired senator, is Chair of the committee which includes residents along the channel where the lighthouse is located. Early on, the committee consulted with Ontario Heritage Trust. Because the building was destroyed, a replica would not be considered a heritage building and therefore did not fall within the Trust's mandate. The committee was disappointed to hear this news.



Coal Shoal

Photograph: Darlene Burns

The committee decided to seek charitable status, to secure funding for the rebuild using a "Go Fund Me" campaign. In early September, the Cole Shoal Rebuild Committee met with Elizabethtown-Kitley council to present their plan and request. They asked that the township lease the land from the Trust and agree to a one-year reconstruction process. On September 24 a motion was accepted by Elizabethtown-Kitley to offer a lease of the land from Ontario Heritage Trust, for one dollar. As a result, the fundraising committee

becomes a township council committee, and can apply for charitable status. The committee will have one year to secure \$150,000, the estimated cost of rebuilding the lighthouse as a replica of its original form.

At this time, a decision has not been determined as to whether a lease agreement can be made with the Trust.

*Tracy Gayda is a Vice-President of CHO/PCO.*

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## PRESIDENT'S MESSAGE



### Sign the petition for an expanded federal role in heritage conservation

Please sign the House of Commons petition for an expanded federal role in heritage conservation before November 8, 2018 at: <https://petitions.ourcommons.ca/en/Petition/Details?Petition=e-1778>

In the past, I have been arguing in this column for an expanded federal role in heritage conservation. This includes a tax credit for work on heritage properties listed in the Canadian Register of Historic Places. A bill for a tax credit made it through second reading and committee but died. In response, the Standing Committee on Environment and Sustainable Development prepared a report arguing for an increased federal role in heritage conservation: <http://www.ourcommons.ca/DocumentViewer/en/42-1/ENVI/report-10/> including a tax credit for restoration work on heritage properties. To date, there has been a lack of action on this report.

Now is the time to voice your support for heritage conservation. The tax credit is one area where the Americans are ahead of us. Please sign the petition and send it to others who might support it.

### Request to meet the Minister of Tourism, Culture and Sport

We now have a new provincial government. The CHO/PCO Board of Directors and I have requested a meeting with the Minister, Sylvia Jones, to emphasize the importance of heritage conservation not only in community building but also in the economic and cultural development of Ontario.

### Registry Office On-line

An important source when researching property history is the Registry Office. It provides a wealth of information about property ownership, mortgages, liens and other interesting instruments. In the past, this meant a trip to the Registry Office or archives if older copies of indexes to deeds and mortgages had been deposited there. Now the Registry Office is on-line and you can start your search of this essential source from your own home at: <https://www.onland.ca/ui/>

Currently the Abstract Index to Deeds and Mortgages is available online. Although you are not able to download documents from this source, you can take a picture of the document on your screen if your computer has a screen capture function.

The website advises that property title, documents and writs are 'coming soon'.

### Society for the Study of Architecture in Canada

I have long been a member of the Society which produces a quarterly journal on the study of Canadian architecture. Many of the Journal articles relate to heritage conservation.

Past issues of the journal are now available on-line, free to anyone at: <https://canada-architecture.org/digital-ssac-journal/>

Until next time,

Wayne Morgan

# CHOnews

FALL/AUTOMNE 2018

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416.282.2710

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Articles are published in the language they are received.

## HERITAGE CHAMPIONS: THE NEXT GENERATION

OLIVIA ASHTON

A subject that came up on multiple occasions at this year's Ontario Heritage Conference in June, that took place in Sault Ste. Marie, was the topic of how to engage the younger generation; how do we teach them to be heritage champions? As a member of said generation, I sometimes feel it is my responsibility to provide an answer, but the truth is I don't know the right answer.

However, I've narrowed it down to two reasons why I think youths should have more of an interest in heritage. One being, sustainability and reducing what goes to landfills, and two, promote the dignity of the skilled trades to attract a new generation of craftsman. See, I grew up in a family where anything broken can be fixed, mostly instilled by my super handy father. I cannot even tell you how many times our vacuum has lived to see another day – to say it is being held together by elastics, duct tape, and the most intense putty I've ever seen, is an understatement. This allowed me to realize that things can definitely have a second life – with a little bit of creativity and skill, one less thing can end up in the garbage.

As a result of this upbringing, I've come to realize that this generation's approach to consumerism is quite different than the time of my father's, in fact this generation has become quite wasteful (I admit it, I've been guilty on a few occasions – I'm working on it). What does this have to do with heritage you ask? Well when you take the approach of a throw-away society and apply that to future homeowners, it results in older, dated houses being torn down in favour of trendy residential vernacular architecture complete with vinyl windows and covered in

four different types of cladding. Now I'm not knocking any of these styles, if that's what you like, but why do we assume we need 'new' to achieve this look. Why can't we work with what already exists?

A topic that I've used to defend heritage conservation is, why not view it as a method of sustainability. It seems that this generation is so concerned with bettering the environment, saving the oceans, and reducing our CO2, but maybe if they had a better idea of where all that waste from home demolitions went, they would realize the major impact it has on the environment. According to Statistics Canada, in 2006 roughly 715 364 tonnes of construction, renovation and demolition waste were diverted from landfills and in 2014 that number was 592 597 tonnes.<sup>1</sup> Meaning that from 2006 to 2014 there was a -17.2% change, which resulted in more waste ending up in landfills in recent years.



Restoration of Superintendent's house

During a guided tour by Parks Canada of the Sault Ste. Marie Canal National Historic Site, I explored the restoration underway at the former superintendent's house. Some of the wood windows that had been removed are currently being treated and repaired – removing the rotted portions. Catherine Nasmith

mentioned an interesting point that really stuck with me from her lecture titled '*Buildings are Not Garbage*'. She said that the majority of the cost in a retrofit is in the labour and trades, not in the materials. It dawned on me that to repair minor rot in 15 wood windows, would require minimal material cost but a greater cost in hiring a skilled tradesman. While on the other hand, buying 15 new vinyl windows might equate to the same price as the later, but in this case, you are disposing of 15 windows and sending them to the landfill. So in choosing to work with the existing and restore the original wood windows, you not only divert waste from a landfill, you also employ someone who is skilled in a specialized trade. Nevertheless, there are some exceptions to this, like dealing with costly, hard-to-come by materials like copper flashing or cedar shake shingles.



Wood window repair

Another issue that was discussed at the Conference was the declining interest in the field of skilled trades. The demand seems to be there, but the willing participants are lacking. As *Indeed* reports, the demand (job postings) for trades such as general

<sup>1</sup> "Canada at a Glance, Environment Edition: Waste," *Statistics Canada* online, last modified October 26, 2017, <https://www150.statcan.gc.ca/n1/pub/12-581-x/2017001/sec-5-eng.htm>.



**Sandstone building at the Sault Ste. Marie Canal National Historic Site**

contractors, carpenters, and masons, have all gone up in excess of 100% since 2016.<sup>2</sup> Unfortunately, many of these unique skilled trades programs being offered in schools are at risk due to low enrollment. For instance Algonquin College suspended the heritage and traditional masonry course at the Perth Campus, one of the few of its kind in the province.

While visiting Sault Ste. Marie, I noticed that many of the buildings use the same material for their facades – red sandstone that was dug up during the canal's construction. While many buildings nowadays, both residential and commercial, make use of several

varying cladding materials, like brick, vinyl siding, stucco, or EIFS, I learned that many of the buildings near the canal and in the uptown were constructed using the sandstone – creating a harmonious landscape through parts of the city. Because masonry is a huge component of the city of Sault Ste. Marie, it is important to have specialized workers on hand to assist in the continued maintenance of these structures.

Could this generation's conscious approach to sustainability eventually increase the interest in heritage conservation? According to a study titled *Millennials and Historic Preservation: A Deep Dive into Attitudes and Values* conducted by the National Trust for Historic Preservation on June 18, 2017, "more than half of Millennials prefer to shop or dine in unique or historic downtowns versus chain restaurants or shopping malls. They will do business with those that support historic preservation (80% prefer) over those that do not."<sup>3</sup> In fact,

"71% enjoy travel experiences which explore the history of an area, such as visiting museums, historic churches or historic neighbourhoods."<sup>4</sup> Therefore, with more youths vying for heritage conservation, it would mean more job demands for skilled tradesman to create thriving historic downtowns and neighbourhoods.

So perhaps in order for the next generation to truly become heritage champions, they must approach heritage through the lens of sustainability, and be more open to the idea of pursuing a rewarding career in the trades. I guess in retrospect, if heritage conservation means saving our planet, then the younger generation might feel more compelled to act. After all, something as small as straws got people's attention, why can't something as big as buildings.

*Olivia Ashton, B.A. (Hon), History and Theory of Architecture, Carleton University. Images taken by the author.*

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2 "7 careers in the trades that are in demand in Canada now," *Global News* online, last modified December 11, 2017, <https://globalnews.ca/news/3905609/7-in-demand-trade-jobs-in-canada/>.

3 "Reclaiming the Past in Bricks and Mortar: New Study Reveals Millennials' Desire to Connect with Historic Places," The National Trust for Historic Preservation, published June 27, 2017, <https://savingplaces.org/press-center/media-resources/new-study-reveals-millennials-desire-to-connect-with-historic-places#W4wmUuhKhPY>.

4 Ibid.

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## **LOFT DOOR OPENINGS IN A FORMER COACH HOUSE... WHAT WERE THEY?**

---

PEGGY BOYLE

The owner of a designated property in Niagara Falls recently approached the Municipal Heritage Committee to request a grant for assistance in restoring windows in a coach house that sits on his property. The designated property contains a Queen Anne Revival home built c. 1886.

The house was built for W. L. Doran, who, with his brother owned the Dominion Suspender Co. and the Niagara Necktie factories in Niagara Falls, Ontario.

The house and accompanying coach house are built of cream coloured brick

and the house features a corner tower with conical roof, gable windows of various shapes and a curved verandah. The coach house which exhibits Queen Anne Revival details, has a second floor with an opening in the dormer, originally used to bring hay to the loft level.

The current owners use the home as a Bed and Breakfast and the coach house forms part of this operation.

Overtime, several windows and doors had been replaced in the coach house and now need to be restored. Presently, there is a full glass window

within the door opening. The issue for the Heritage Committee arose when the owner sought to replace the loft window with a door. The owner suggested that the original doors had consisted of solid panels as well as windows. The first question from the Committee was do you have documentary proof of what the original doors would have looked like?

Some Committee members suggested there would never have been glass in a hayloft door due to the glass acting as a magnifying glass for the sun thus potentially creating



a fire hazard. Others felt the owner's recollection of windows in the doors was enough proof that the doors with windows may have existed.

Unfortunately, the original doors had been destroyed years ago before photos were taken to record their design.

After searching archives for photographic evidence, nothing was found for the subject coach house.

The owner had submitted a proposed design that showed windows in the loft doors along with a solid panel

lower portion with both doors opening inward. The Committee struggled with its decision about whether windows might have ever existed on this opening.

After further research was done, several local examples of half window, half solid panel doors to access the hay loft began to appear. The first was found in the Town of Alden, 60 miles east in Western New York State, then in adjacent St. Catharines and most recently on a carriage house about 5 blocks from the subject property!

The Committee was then satisfied that windows in loft doors were more common than originally believed.

In the end, the Committee did recommend to Council that the owner's proposed design was acceptable, and the work would qualify for a grant.

Yeah, another heritage catastrophe averted!

*Peggy Boyle is Assistant Planner at the City of Niagara Falls.*



Martindale Road, St. Catharines  
Photographs: A. Butler, 2016



4851 River Road, c. 1886 (top), Coach House with new loft windows, City of Niagara Falls (bottom)  
Photographs: P. Doyle, 2017



Eastwood Avenue, Niagara Falls  
Photographs: P. Doyle, 2016



## HOW TO SEND ARTICLES, PICTURES AND COMMENTS TO CHONEWS

TRACY GAYDA



CHOnews cover, 2017

Our members' newsletter is published four times a year. Articles, photos and comments from Municipal Heritage Committees, individual members and heritage professionals, are an integral part of CHOnews. Our members love to read CHOnews and we strive to give you up to date information. We listened to our membership who asked for a digital edition of CHOnews and have been providing this additional feature in colour, since 2015. The digital edition also has the ability for us to provide "clickable" links to additional content beyond what is provided in the articles. Requests for printed copies have declined in the past couple of years with the financial savings passed on to other projects. Print versions continue to be provided and many MHCs pass them along to their local libraries, to promote heritage awareness.

Putting the issues together requires a team approach. Julie Driver came on board in the Fall of last year to perform editor responsibilities. Tracy Gayda, Communications Chair, and the communications committee, intake articles and promote CHOnews by speaking with people who have stories and events to share and encouraging them to send in their news. This means an important part of the team is you! A quick reference to article submission can be found on the second page of the newsletter, our Facebook page <https://www.facebook.com/CHOntario/> and the website <http://www.communityheritageontario.ca/chonews>.

If you're thinking about sending us an article, here are the guidelines:

1. Submission deadlines are March 10, June 10, October 10, and December 10. Submissions can be sent at any time. The editorial process can take up to 2 weeks before sending to the publisher.
2. Images
  - a. Please do not send photocopies of photographs or images. Originals are preferred.
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*Tracy Gayda is a Vice-President of CHO/PCO.*

## LADIES' FIRST: HIGHLIGHTING THE HIDDEN FIGURES IN OUR HISTORY

Lucy Lu

Throughout 2018 the Ontario Heritage Trust is celebrating 100 years of women's suffrage in Ontario. This includes the women who led the movement, what it meant for those who became enfranchised and, crucially, what it meant for the women still excluded. As a nod to the work the Trust is doing this year, for this edition of the *Registrar Files* we wanted to feature Ontario Heritage Act designations that celebrate these incredible women, but also look at why women are mostly absent from designation bylaws.

Through designations under the Ontario Heritage Act (OHA) municipalities have recognized some of the earliest female leaders. From the [Agnes MacPhail House](#) in Toronto, [Leaskdale Manse](#) in Uxbridge, to the [Adelaide Hunter Hoodless Homestead](#) in Saint George, these properties serve as a reminder of the contribution of these trailblazing women. In 1921, Agnes MacPhail was elected as the first female MP in Canada where she served for almost two decades. She went on to become one of the first 2 women elected to the Ontario legislature. Throughout her career, she championed issues such as worker's rights, prison reforms, seniors' pensions, and gender equity. During her time as MPP, MacPhail resided in a duplex in Toronto's Leaside neighbourhood, which has been designated under the OHA. In Uxbridge, a limestone-bricked, vernacular-style house known as Leaskdale Manse was the home

of author Lucy Maud Montgomery from 1911 to 1926. L.M. Montgomery is a Canadian literary icon who authored *Anne of Green Gables* along with other novels, poems and short stories. The Adelaide Hunter Hoodless Homestead was the home of reformer and educator Adelaide Hoodless from 1857 to 1881. Hoodless was the second president of Hamilton branch of the Y.W.C.A, the honorary president of the Women's Institute, and worked with Lady Aberdeen to establish a Canadian branch of Victorian Order of Nurses. Hoodless was instrumental in promoting the acceptance of Domestic Science within all levels of Canadian education. Agnes MacPhail, Lucy Maud Montgomery and Adelaide Hunter Hoodless are pioneers of their profession whose impacts and legacies have been etched into the Ontario history.

Upon conducting a preliminary scan of the OHA Register, there have only been a few designations that pay homage to the significance of women's organizations. The [Buttonville Women's Institute Community Hall](#) in Markham is an exemplar of a designation that highlights the contributions of women and their impact on the community. When a fire destroyed the community hall in 1927, a group named the Buttonville Junior Women's Institute was instrumental in fundraising efforts to rebuild the hall. The new hall was completed in 1942 and served as the centre of community life until

1983. The [Heliconian Club](#) in Toronto is another example of a designated heritage property that highlights the presence of women within the early social landscapes of Toronto. Founded in 1919, the Heliconian Club is a non-profit organization that has served as a platform for women in and a space for social and intellectual gatherings.



Heliconian Club  
Photograph: Lucy Lu

The Ontario Heritage Act has been used to highlight the work and contributions of many significant female leaders and trailblazers. While it is important to recognize these prominent female icons that brought visibility to women in political, social and cultural spheres of society, women are mostly absent from designation bylaws. For example, seldom do we

recognize the equally important contributions of the rural, working class women in Ontario. The Canadian social landscape was dominated by rural communities until 1976. However, the gendered, dusk-to-dawn labour in rural households can go unnoticed and unrecognized within the larger context of heritage. Under regulation 9/O6, a property with historical value may have association with persons of significance to a community or contribute to an understanding of a culture or community. The criteria outlined in 9/O6 leaves a broad interpretation for cultural value. So why are the contributions of rural women (or more broadly, women in general) not incorporated into the heritage value of properties?

The nature of our record keeping practises has made it difficult to find information on women and their role on the homestead. Rural women were not wage earners, their work occurred within the domestic realms of society and much of their labour did not fall within the conventional definition of work. Women in rural households were responsible for an array of tasks including child rearing, cooking 3-4 meals a day, cleaning, preparation and preservation of food and tending to

their own gardens or orchards.

At the Ontario Heritage Trust, within our portfolio of heritage properties, there has been an effort to highlight the role of women and their significant contributions. The Ashbridge Estate was the home to one of Toronto's founding families whom occupied the land for over 200 years. The Ashbridge family arrived in Toronto in 1793 and remained on the property until 1997. To find out more about the women of Ashbridge Estate, we looked through diaries, personal letters, household account books and photographs. Dorothy Bullen and Winifred Elizabeth (Betty) Burton were the last Ashbridges to reside on the property. Dorothy was a librarian and Betty served in the Royal Canadian Air Force's first women's division. Dorothy and Betty are a part of the Ashbridge story that illustrates the changing role of women both as professionals participating in the labour market but also as head of households owning and occupying the property. By bringing their stories to light, the lives and experiences of these women will be remembered as part of the Ashbridge history.

Overall, we need to modify the way heritage value is evaluated to include the contributions of the



**Mabel Davis Ashbridge with Dorothy Ashbridge Bullen**

**Photograph: Ashbridge Estate Cultural Collection (OHT)**

women. They are simultaneously the backbone to many households and the unrecognized workforce that has been written out of society's collective consciousness. By bringing forth new narratives on existing heritage sites and properties, we are capturing a more accurate account of our heritage.

*Lucy Lu is Assistant Registrar (Co-Op) at the Ontario Heritage Trust and a Master of Information Candidate at the University of Toronto.*



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This past summer, I had the privilege of attending the Ontario Heritage Conference through the student sponsorship provided by Community Heritage Ontario. I am incredibly grateful for the experience to network with established heritage professionals, who taught me much about their respective careers. One of the subsidy requirements was to reflect on what I found to be of most value about the conference. This proved to be difficult because many aspects of the conference were beneficial for my education and future career in the museum sector. Overall, the most impactful discussions were surrounding Indigenous heritage and the inclusion of Indigenous culture into the Western cultural narrative at heritage sites. Not only was the talk by Margaret Froh informative and captivating, the presentation and storytelling of the Jingle Dress at the Ermatinger-Clergue National Historic Site was provocative in the most positive way.

As part of my undergraduate studies, there have been ongoing discussions surrounding the lack of Indigenous culture representation at museums, galleries and heritage sites, worldwide. By witnessing the presentation of Indigenous culture at the Ermatinger-Clergue National Historic Site, I was able to better understand the large-scale impact of stories that took place outside the classroom. All heritage matters, and presenting multiple cultural narratives offers ways to empower and humanize rather than emphasize differences.

The lack of Indigenous cultural narratives was highlighted during Métis Nation of Ontario (MNO) President Margaret Froh's talk, "An Infinite Heritage: The Fights for Rights and Recognition of the Métis Nation in Ontario". Froh painted a detailed picture for the conference attendees about the significant achievements and challenges that Métis communities have faced and continue to face, regarding the lack of recognition of their cultural heritage. Froh captivated her audience with in-depth narratives describing contemporary Métis communities while emphasizing the importance of their collective stories and keeping them relevant to future Métis generations.

A significant error that non-Indigenous people make when engaging with Indigenous communities is neglecting the discussion of cultural diversity between Indigenous peoples. This lack of understanding of the First Nations population is frequently not recognized nor properly respected in educational, institutional or media practices. There is a misconception that the First Nations are one homogenous group who share the same traditions, language, needs

and desires. Recognition of the unique history, culture, and traditions of each community is a fundamental first step that museums, galleries and heritage sites can take to respect the diversity of Indigenous heritage.

Museums, galleries and heritage sites have the potential to offer inclusive and intersectional perspectives which can dissuade dismissive or inflammatory rhetoric and provide teaching and learning experiences. As author Chimamanda Ngozi Adichie describes, there is a danger to only telling a single story or narrative, because this single story robs people of dignity and it makes our recognition of our equal humanity difficult<sup>1</sup>. It emphasizes how we are different, rather than how we are similar. Therefore, when heritage sites such as the Ermatinger-Clergue National Historic site prioritize diverse and plural narratives, people begin to recognize that there is never a single narrative about any place or anyone.

The second day of the conference included visits to Sault Ste. Marie's historical sites, including the Canadian Bushplane Heritage Centre, Shingwauk Tour at Algoma University, the Heritage Discovery Centre and Ermatinger-Clergue National Historic Site. I chose to visit the Heritage Discovery Centre and Ermatinger-Clergue National Historic Site, where I was excited to learn that there was to be a performance about the Jingle Dress origin story. The story of the Jingle Dress began when a medicine man's daughter became very ill. Through prayer and meditation, he was given a powerful vision describing in detail, a healing dress from the Creator. Witnessing the Jingle Dress Dance and listening to the storytelling coupled with the drum beats, created a unique, inclusive experience that I will never forget. This was an inspiring moment for me since previous lectures and discussions on the topic of including Indigenous cultural narratives by museums, were reflected in this practical example.

After attending the conference, I continued to think about the following question: What does ethical collaborative practice regarding Indigenous cultural heritage look like in the context of a museum, gallery or heritage site? Partially completed revisions to the Social Studies and History Ontario curriculums for elementary and secondary students include mandatory Indigenous history and culture education, presenting a wonderful opportunity for museums, galleries and heritage sites. By working with Friendship Centres, teachers, and students, heritage professionals can advocate for and activate increased engagement with Indigenous cultural heritage. As Ontario Regional Chief Isadore Day

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1 "The Dangers of a Single Story," *TEDGlobal* online, published July 2009, [https://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story?language=en](https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en).

explains, “with reconciliation, you need truth. Part of the education effort is to actually get to the bottom of the real history of the relationship between the Crown and Indigenous people.”<sup>2</sup> The first step begins with reaching out to Indigenous cultural organizations and centres to ask how a museum, gallery or heritage site can best include Indigenous cultural heritage.

Before returning back to school for my final year at Western University,

I researched further into Indigenous museology and the frameworks of engagement between Indigenous peoples and museums. As I am finding, there is no one-size-fits-all practice for collaboration, however any reference to Indigenous cultures or histories should be done with, by, and for Indigenous peoples. As experienced during the Ontario Heritage Conference, the encouragement of museum and heritage professionals to

develop practices that ensure greater involvement by Indigenous peoples, ensures authenticity and dignity are included in the cultural narratives being presented.

*Jessica Matthys studies at Western University in the Honors Specialization Art History and Museum Studies program.*

2 “Indigenous History, Culture Now Mandatory Part of Ontario Curriculum,” CBC News online, last modified November 8th, 2017, <https://www.cbc.ca/news/indigenous/indigenous-history-culture-mandatory-ontario-curriculum-1.4393527>.

## SARNIA HERITAGE FORUM

PAUL R. KING

On Saturday September 29th, 2018, the Lambton Creative County Committee and the Sarnia Heritage Committee presented a Heritage Forum, a workshop on heritage advocacy, architectural preservation and storytelling. The forum was held at the Judith & Norman Alix Art Gallery located in an adaptively reused heritage building in downtown Sarnia. There were approximately 50 members of the public present for the presentations, which consisted of:

**Kevin MacKay** from Mohawk College, who spoke about confronting a global crisis at the local level: the power of sustainable community development. He specifically spoke about two projects, one being a downtown Hamilton rundown heritage property that was radical transformed and successfully adapted for re-use;

**Ron Brown**, a retired heritage planner, who spoke about Sarnia's railway heritage plus various heritage treasures found on the back roads of Southwest Ontario;

**Marg Rowell** from the Heritage Resources Centre, University of Waterloo, who spoke about architectural styles in residential architecture;

**Paul King**, CHO/PCO Board member, who spoke about heritage designation under the *Ontario Heritage Act*\*; and

**Mike Collier**, author and illustrator, who had a lively and entertaining presentation about approaching local heritage and storytelling through a graphic novel.



Judith & Norman Alix Art Gallery  
Photograph: <http://jnaf.ca>

In addition, the CHO/PCO award for meritorious local heritage committee work was presented in person to Wayne Wager, past Sarnia Heritage Committee Chair. This award was announced at the 2018 Sault Ste. Marie Ontario Heritage Conference and accepted on behalf of Wayne by Gregory Ross. Unfortunately, Wayne was unable to travel to Sault Ste. Marie,

so it was wonderful to have a public presentation with Wayne personally accepting this well-earned award.

\*Please note that the presentation about designation under the *Ontario Heritage Act* mentioned above was adapted for the CHO/PCO website, so it is now available at <https://www.communityheritageontario.ca/OfficialPlanReview.pdf> for use by members of municipal heritage advisory committees.

*Paul R. King is the Chair of Finance for CHO/PCO.*



### CHOnews DEADLINES

MARCH 10

JUNE 10

OCTOBER 10

DECEMBER 10

**ARTICLE SUBMISSIONS  
ALWAYS WELCOME.**

## NATIONAL TRUST FOR CANADA—ONTARIO AWARD WINNERS

TRACY GAYDA

CHO/PCO would like to congratulate the Ontario winners of the National Trust's Awards, announced recently. We were delighted to see Dr. Robert Shipley on the list. Dr. Shipley has been a valuable contributor to Community Heritage Ontario and a supporter of the Ontario Heritage Conference, for many years.

There were ten winners in the **Transformative Heritage Projects** category. Two were from Ontario and were selected for Ecclesiastical Insurance Cornerstone Awards:

1. *Casey House (Toronto, ON) ERA Architects Inc.*
2. *New Petrie Building (Guelph, ON) Tyrcathlen Partners Ltd.*

In the **Resilient Historic Places** category, two winners were chosen. The sole Ontario site selected for an Ecclesiastical Insurance Cornerstone Award was *Diefenbunker, Canada's Cold War Museum (Carp, ON)*.

Two remarkable individuals were selected for the National Trust for Canada's **Governors' Awards**. *Dr. Robert Shipley of Waterloo*, was selected in recognition of his exemplary contributions to Ontario's historic places through research and education.

Eight outstanding organizations were selected for the National Trust for Canada's **Governors' Awards** and two were from Ontario:



Diefenbunker

Photograph: Wayne Morgan, 2017

1. *Nottawasaga Lighthouse Preservation Society for the Society's extraordinary and innovative work to stabilize the Nottawasaga Lighthouse in Collingwood, ON.*
2. *Woodland Cultural Centre in Brantford, for its "Save the Evidence Campaign" to ensure the physical evidence of the dark history of Residential Schools in Canada is never forgotten.*

*Tracy Gayda is a Vice-President of CHO/PCO.*

### DISCLAIMER

The content of CHOnews does not contain nor reflect any opinion, position, or influence of the CHO/PCO Board of Directors or the Editor of CHOnews. Submissions received for publication in CHOnews are changed only for the purposes of legibility and accuracy to the extent that can be readily determined.

## NEWS FROM THE BOARD OF DIRECTORS

RICK SCHOFIELD

The Board met in Scarborough on September 23 to conduct the usual business of the Corporation.

President Wayne Morgan has sent a letter to the Ministry of Culture, Tourism and Sport requesting a meeting to introduce CHO/PCO and its role and to discuss the new government's expectation for heritage conservation. Wayne noted that the Land Title Registry is now online, thus greatly assisting MHC members research heritage properties. He also mentioned that a presentation to the Municipality of West Grey was made on the preservation of the historic Carnegie Library, one of many built across Ontario but few of which have survived in the original condition. The community has never designated a property so information about the procedures was provided to the Clerk.

The Corporate Secretary reported that membership

renewals for 2018 have been finalized and while only a few remain outstanding, of greater concern was the fact that four MHCs have been disbanded by their municipality, in some cases due to lack of members. It is important for CHO/PCO to reach out to the general public to encourage more involvement in the preservation of their built and natural heritage.

The Treasurer reported that CHO/PCO is maintaining its balanced budget with recent payments made for CHOnews production and administrative costs. Revenue from membership fees and a private donation have assisted in balancing the budget to date. The conference account, while separate from the general operational costs of the Corporation, is also in the black with attendance revenue covering the conference costs.



The Conference Committee Chair, Ginette Guy, submitted the committee's report noting the success of Ontario Heritage Conference 2018 in Sault Ste. Marie and the advanced work already underway by the local committee in Goderich/Bluewater who will be hosting the next conference. The Conference Committee has also decided to hold the 2020 conference in Markham after reviewing their comprehensive and detailed submission.

The Education Committee Chair, Bob Martindale, reported that following interviews, Krista Barclay has been offered the Program Officer position to fill the current vacancy. Krista's educational background in history will be an asset as she works to develop and provide educational workshops to MHCs on various topics of interest and importance to members.

Tracy Gayda, Chair of the Communication Committee indicated that CHOnews for the Fall and Winter issues are nearing completion but new articles from MHC members

are always welcomed by the editor, Julie Driver. Of special interest are local community stories, both successes and issues.

There was some discussion about CHO/PCO providing a presentation at an upcoming Association of Municipalities of Ontario (AMO) conference to highlight its role and the need to work with and assist municipalities in dealing with matters related to the Ontario Heritage Act. Many smaller municipalities have little experience in dealing with issues such as individual designations and Heritage Conservation Districts.

The next meetings will be held on November 25, 2018 and March 24, 2019. MHC members are invited to contact the Corporate Secretary or any Board member, with items they wish the Board to discuss.

*Rick Schofield is the Corporate Secretary/Treasurer for CHO/PCO.*

## BOARD MEETINGS

CHO/PCO Board of Directors meetings are open to any MHC member. Please contact the Corporate Secretary to confirm each date before attending. Scheduled meetings will be held at 6282 Kingston Road, Scarborough.

## 2017-2018 BOARD OF DIRECTORS

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## CHO/PCO MISSION STATEMENT

*To encourage the development of municipally appointed heritage advisory committees and to further the identification, preservation, interpretation, and wise use of community heritage locally, provincially, and nationally.*