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HERITAGE GAZETTE OF THE TRENT VALLEY

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Table of Contents

Cover photo: The Grove Oak Tree on Erskine Avenue (Elwood Jones)

TRENT VALLEY ARCHIVES

Fairview Heritage Centre
567 Carnegie Avenue
Peterborough Ontario Canada K9L 1N1
705-745-4404
admin@trentvalleyarchives.com
www.trentvalleyarchives.com

Trent Valley Archives
Fairview Heritage Centre
Peterborough Ontario K9L 1N1
(705) 745-4404
admin@trentvalleyarchives.com
www.trentvalleyarchives.com

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TRENT VALLEY ARCHIVES

Heritage Gazette of the Trent Valley
Elwood Jones, editor
elwood@trentvalleyarchives.com

Trent Valley Archives
admin@trentvalleyarchives.com
Elwood Jones, Archivist
Heather Aiton Landry, Assistant Archivist
Carol Sucee, Librarian

Events Chair
Ruth Kuchinad rkuch@nexicom.net

Publications
Elwood Jones, Chair
elwood@trentvalleyarchives.com

Property
David Barry, Chair

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Commerce Building at Water and Hunter

Elwood H. Jones, Peterborough Examiner

The Stewart House was at Hunter and Water, and in this 1886 photo taken from St. John's Anglican Church appears to be topped with a railing. Notice that the Post Office site has been excavated. (Trent Valley Archives, Electric City Collection)

The south-west corner of Hunter and Water is a very storied part of Peterborough's business section. The corner is covered by a four-storey building that is flanked by similar looking wings that have the longest building frontages in the old downtown**.** These buildings, designed by John E. Belcher, one of the town's leading architects, were built in 1894 and 1895 by the Toronto Real Estate Investment Company. The main building had a frontage of 74 feet on Water Street and 54 feet on Hunter. The building was constructed of Credit Valley stone and pressed brick from Toronto's Don Valley.

The Commerce Building's main tenant was the Peterborough branch of the Canadian Bank of Commerce. The bank, which occupied a space 30 feet by 60 feet, with a main entrance on Hunter, moved in on July 15, 1895. The first branch of the Commerce Bank in Peterborough opened in 1870 in the former Croft Hotel, which was kitty corner from the Commerce Building. From 1873 to 1895, the branch was in the Cox Building at the south-west corner of Brock and George.

On Valentine's Day in 1951, the Peterborough Examiner reported that Max and Noel Rishor, two young brothers, purchased the building for $150,000. At the time, there were 28 tenants in the building, and no vacancies. The property included the Soden and Fiske stores on Hunter Street, and all the stores on Water down to the laneway that enters a courtyard. This laneway leads to the back of the businesses in the Commerce Building, and also to the back part which in 1951 had the Reid's Transfer, but which now houses the Evans Contemporary art gallery.

The ground floor tenants on the Water Street side were Hopkins' Motor Sales, three insurance offices, a plumbing firm, the law office of W. F. Huycke, and the accounting firm of McColl and Turner.

In 1951, the second floor had the Carley and Standish law offices; Empire Life; Pierce and Pierce surveyors; two dentists; a dental laboratory; Credit Associates; and the First Church of Christ Scientist. There were six apartments on the third floor, and the Masons occupied the fourth floor, who soon moved to the former Nicholls residence on Rubidge Street.

The Great Fire of August 11, 1861 destroyed most of the block from Hunter to Simcoe, and from George to Water. The fire began near but north of the laneway in Chartrain's livery stables. It quickly spread to the Caisse Hotel at this corner, and subsequently across to George and down to Simcoe Street.

Before the 1861 fire, this corner was home to several hotels which rented rooms, mostly on the second floor, and a lobby from the building owner. After the fire, the Caisse Hotel moved to a building on the west side of George. Beginning in 1861, the new Stewart House was run by Hamilton Uin. Subsequently until 1893, the hotels here were run successively by William Chamberlain, by Timothy

Cavanagh and by William Kennealy.

The Stewart House Block, which stood from 1861 to 1893, was sold July 21, 1874 by auction. According to the advertisement placed by the auctioneer, Charles Stapleton, the property was about ½ acre, and the building was 43 feet by 56 feet on the main floor, but the hotel ran over four street-level businesses: a barber shop; a saloon; and two saddleries run by Mitchell and Pengelly. The Stewart House hotel also had stables and sheds on the property, as horses and taxis were important to travelers.

There were no buildings along the Water Street side at this time, but the auctioneer advertised that there was room for "another large block of buildings, eligible for shops and offices."

A map of the property highlighted the presence of the post office on Water Street across from the vacant frontage. In 1880, the Post Office moved to Brock and George, in the new Morrow Building, and in 1886 to the first federal post office building, at Hunter and Water, directly across from the Stewart House.

George A. Cox sold the building in 1886 to the Toronto Real Estate Investment Company, which was known as a Cox company. It planned to refurbish the Stewart House with several stores and to build up the vacant lots on Water Street. John E. Belcher's plans, the Review noted on May 1, "show a magnificent block of buildings." All the buildings from Hunter to the Union Block (Mechanics' Institute) were to be "thoroughly remodeled so as to be in conformity with the new structure on Water Street." There would be nine stores and "the fronts will be all plate glass, separated by an ornamental iron framework."

"The second flat windows are all to be ornamented with heavy carved caps and the third flat windows with beautifully finished archivolts. The roof will be a slated mansard one in the French classic style."

The 1886 plans were not developed, and the Commerce Block built in 1894-5 was of quite different character. The defining architecture of the 1880s had been the Second Empire style captured in the Cluxton Building, the Cox Building and the Morrow Building, each of which dominated George Street intersections. The Commerce Building was clean and modern, with touches of quality and elegance, but in a style that counted on streetscape and presence.

Whenever I am asked which building would be best linked to George A. Cox, this is my choice. It cemented the centre of town, largely because of the long frontages on two streets and a commitment to offices throughout the buildings. Most downtown buildings were built with residences above the stores, but not this one. Cox was president of the Commerce Bank, and so the move from his other main business block at Brock and George recognized his view of how downtown would develop.

In the first years of the Commerce Building, 1895 to 1897, the Canadian Bank of Commerce was the main tenant. Along the Hunter Street side, there was a grocer, a hair dresser, a butcher and a tobacconist: J. Armstrong's grocery store had entrances on both Hunter and Water. The first offices on this side included a dentist, the Stratton and Hall law firm, and the Peterborough Business College. On the Water Street side, there was a livery, and another grocer and another butcher. One surprising break from the history of this corner: the Commerce Building never had a hotel.

By 1901, the Commerce Building had many more offices, notably for life insurance companies. The Canada Life Assurance, another Cox company, and North American Life and Metropolitan Life were here.

The Commerce Block, also known informally as the Braund Building, has changed in many ways over the years, and has lost much of its grandeur. But the building remains an architectural gem, one of John E. Belcher's best.

Andrew Elliott's first Examiner column in February 2007 was rightly optimistic about this building. "Today, the lower half of the Commerce Building is enjoying a renaissance of sorts. Thanks to city councillors who recently, and wisely, approved the widening of the sidewalk here, others are encouraged to do just what I am doing. As I walk into St. Veronus for a beer, I notice that the bank's original terrazzo tile flooring is still here, as well as one of the original vaults: I am told that beer is now stored there. Indeed, the whole area of the restaurant has been lovingly restored. Thus, as it suffers from both love and neglect, the Commerce Building is an example of a structure that fosters diversity in the downtown, and is a beautiful corner-piece that any city would be proud to have…."

The Commerce Building has been acquired by Ashburnham Realty. At a meeting I attended at Evans Contemporary, Mr. Bennett reassured everyone that he intended to keep the current tenants, and would work on ways to improve their happiness. I toured some of the studios one Friday night and was impressed with the sense of community that pervades the place. Some pretty interesting art is produced there. The hope is to improve the appearance of the public places and freshen up the exterior. There are some spaces used as studios for writers and artists that will likely be renovated when new tenants are sought. The building is one of the largest in the downtown, and it is one of our major landmarks. So it is good to know that its future is in good hands.

President's Corner: Experiential History

In the last edition of the Heritage Gazette I mentioned that some of us were going to an event hosted by the Peterborough Chamber of Commerce on Tourism. Perhaps you wondered why an Archives would be interested in such a topic. In fact, we were amazed at how relevant the event was to our own events.

Born of necessity the TVA started offering walking tours that we researched, wrote and guided. In the absence of a county archive and without any form of consistent public funding we desperately needed the income to continue to operate and fill that void. Several years later we still don't have a county archive but we do have a committee that spear heads our events and another sub-committee that focuses just on the Twilight Cemetery Pageant – our feature event.

At the Chamber-hosted meeting we learned about a global movement known as Experiential Tourism, an outgrowth of Experiential Learning whereby people learn through direct experience. Experiential Tourism focuses on learning about a country, city or place by connecting to its history, people and culture.

At a meeting filled with tourism operators and government representatives we, the humble TVA, were the only group represented that actively creates tours that provide this exact type of content and experience.

Over this past Saturday evening and Sunday afternoon more than 150 people joined the TVA for the Little Lake Cemetery Pageant. In groups of 20 – 25 they were greeted by a guide at the front gate and escorted through the cemetery where they met a number, of cemetery residents played by local actors portraying their characters. The lives of the famous, the not so famous and the tragic unfolded theatrically. Imagine a conversation between a hangman and his client, a 16-year-old youth. Consider a WW1 soldier from Peterborough, thought dead but taken prisoner talking to the German POW Camp Commandant. What would these people say to each other beyond the grave? Or what would you learn about the harsh life of a simple house maid who became pregnant by the master of the house if she was standing right before you. What would these characters say to you and what would you ask them?

Each tour ended with the rare opportunity to visit the beautiful Victorian chapel, learn about its history and enjoy a warm drink and period music. After every tour, I spoke to several people and without exception each person had thoroughly enjoyed the experience. They especially appreciated the diversity of the characters and the quality of the performances. They were also surprised by how much insight into the lives of these real people, Peterborough people, they absorbed along the way.

Brought to life in this format history can be fun, interactive and dare I say educational. With the popularity of Experiential Learning and its sub-set of Experiential Tourism perhaps we have discovered that the TVA is already providing a sub-sub-set that we could call Experiential History.

As we wrap up our events season with our Scandals and Scoundrels Pub Crawl (October 13th) and Downtown Ghost Walks (several dates between Oct. 19th and Oct. 26th) we are already planning a wide variety of new and updated events for 2018. We hope you will join us soon for some entertaining and informative Experiential History.

Rick Meridew

Outreach and Events at Trent Valley Archives: A Year in Review

Heather Aiton Landry

One thing that sets Trent Valley Archives apart from other archives is our outreach activities and events. We have been very busy this past year with lectures, tours and exhibits, and are pleased to say that we have entertained and educated hundreds of participants.

2017 began with a special Canada 150 Lecture Series that featured excellent speakers on topics of local interest, and culminated in our special AGM lecture on April 20 by John Boyko, who spoke about Canadian connections to the US Civil War. We also marked the 150th anniversary of Confederation with a series of special photographic exhibits drawn from our collections.

Our guided tours were, as always, a great success. A particularly bittersweet tour this year was our Scandals and Scandals Pub Crawl of March 24. It was our last tour to include the Pig's Ear Tavern, a drinking establishment that had been in business under a variety of names for over 150 years, and the exuberant storytelling of its final owner, John Punter. Also worthy of note is increasing interest in booking of our tours, particularly the ghost walks, pub crawls, and cemetery tours, for private functions. This year we played host to, among others, the Peterborough Rotary, the Peterborough Irish Club, Trent University classes and societies, and even a bachelorette party.

Our open house on September 9 featured a recent acquisition-- the papers of the Peterborough Rotary-- as well as the scanned and searchable editions of many Lakefield newspapers that were digitized by our summer students. Madison More also discussed with visitors the processes involved in assessing and conserving the numerous reels of film in our holdings. One of these was featured at Home Movie Day, hosted in conjunction with Trent University's Cultural Studies Department, on October 21.

We are now in the process of planning outreach events for next year. Watch our website and e-newsletters for news about upcoming events, including Heritage Week lectures, a new guided tour of Ashburnham, and a UEL bus tour.

THE GROVE SCHOOL CORONATION OAK

Guy Wilson Thompson

In the last issue of the Heritage Gazette we shared a query received at the Archives. Someone was looking for information about a special tree that had been planted in the front lawn of Grove Public School on Erskine Avenue in Peterborough's south end possibly in the 1950's. Here's the story of that famous tree.

It is an English oak (Quercus robur). According to what comes up on the internet, the English oak is arguably the best known and best loved of British native trees. It is featured on the 1987 British one pound coin (see image of coin below) and is the inspiration for the emblem of many environmentally focused organizations including the Woodland Trust.

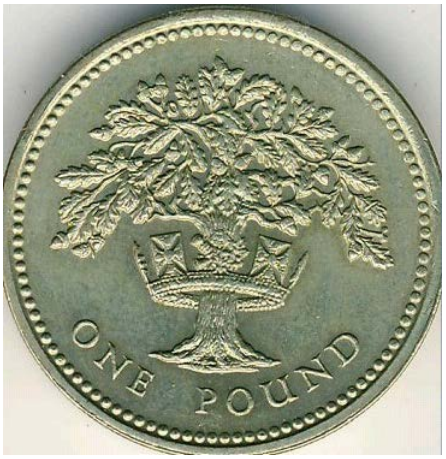
The Grove School tree was planted as an acorn in the spring (May or June) of 1953 as part of the celebration of the coronation of Queen Elizabeth II. (The coronation was on June 2, 1953). Shirley McDowell (nee Skinner) says she, as a kindergarten pupil, put the acorn in the ground. Her teacher was Miss Glover and the school principal was Mr. Joe Barnard. It is likely that many of the students were present at this planting. We have been told that Vern LaFrance and Bob (Chief) Millard and his brother Frank were among the students there that day. Shirley McDowell says that she was told that the acorn was sent by the Queen from Buckingham Palace. It is likely that a number of other schools may have received these commemorative acorns. The Buckingham Palace story is backed up by a statement found on the internet while searching out information on the 1953 coronation. The article on the coronation of Elizabeth II includes the following:

"As at the coronation of George VI, acorns shed from oaks in Windsor Great Park near Windsor Castle were shipped around the Commonwealth and were planted in parks, school grounds, cemeteries and private gardens to grow into what are known as Royal Oaks or Coronation Oaks"

https://en.wikipedia.org/wiki/Coronation of Queen Elizabeth II

Mr. Barnard continued as Grove School principal until 1967 and it is likely that he made sure that the Coronation Oak was protected and nurtured through those years.

Grove School was built in 1945-46 (typical post-war cinder block construction). Two additions were built in the 1960's. A big celebration was held in 1996 to celebrate the school's 50th anniversary. In the middle of that period it was my privilege to serve there as principal (September 1969 to December 1972)



In 2002 it was announced that the school would be closing and would be demolished to make way for a new school on the site. I attended an evening gathering at the school where education and community members met to tour the school and say good bye to an "old friend". At this meeting I was approached by Mrs. Lois Noyes who asked me to get in touch with officials whom I might have known at the Board of Education to tell them to be sure to protect that special Coronation tree from damage during the demolition. I did this, and my message was added to similar strong requests from the school community and the tree was not damaged or disturbed when the building was removed. The Coronation Oak is now a beautiful huge tree on the west lawn standing guard over the new Roger Neilson School which opened in 2004.

The accompanying pictures are a sketch of the front of the school done by Linda Patterson in 1991 and an image of the 1987 British one pound coin. Our cover photo for this issue of the Heritage Gazette shows the tree in September 2017.

I wish to acknowledge the following people who provided information on Grove school and the Coronation tree: Shirley McDowell, Lois Noyes, Karen Warner, Lesley Parnell, Frank Millard, Ron Dempsey, Drew Monkman, Lynn Dorling (in England) and Karen (Thompson) Little.

Life of Isabella Valancy Crawford

Katherine Wallis
Examiner, 12 May 1923

At the final meeting in the series of literary evenings given this year by the Canadian Literature Study Club, the following paper on the life and work of Isabella Valancy Crawford, one of Peterboro's former literary lights, and now acclaimed as one of the most outstanding of Canadian poetesses of an earlier day, was given by Miss Katherine E. Wallis.

In a study of Canadian literature such as we have undertaken this Winter, under Mrs. [Louis J.] Pettit's guidance there can be nothing more interesting to Peterborough's people than the life and book of one of the greatest of women's poets, who for some fifteen years lived first in Lakefield, then Peterborough – Isabella Valancy Crawford. I vaguely remember here coming to St. John's Church: a slight, colourless, unnoticeable figure, she seems to have made few friends, and the notice she attracted in Peterborough was a mocking and derisive one.

TVA, Electric City Collection

The idea of an unknown girl calling herself anything so unusual as "Valancy" above all things, writing poetry, seemed to most people a most presumptuous thing. I remember the very mocking comments and also I have heard the confessions of a child who ran and called after her the name which seemed to strike as an epithet of derision.

The family Dr. and Mrs. Crawford and twelve children had come out from Ireland in the late fifties and settled at Paisley, in Bruce county. Here were left nine little graves when the move to Lakefield was made. In 1875 Dr. Crawford, the poet's father, who had practiced his profession for a few years in Peterborough succumbed, last sister had died previously, and some years after Miss Crawford and he Mother moved to Toronto. There with her untiring pen this brilliant writer strove to gain her living till her premature death from heart failure in 1887.

Superficially regarded could any life seem more filled with sordid misery, the poverty, the wholesale harvest of death among the brothers and sisters, the dragging to one village after another, the utter lack of appreciation even to mockery, no congenial friendship, her failing health, the struggle to keep her failing health, the struggle to keep herself and her mother and finally death without one laurel of success.

We look back and feel sick and humiliated that a great part of the tragedy took place here in our own town. Several years after her death an article by Mrs. Macfarlane Wilson brought here to the notice of the reading public, and in 1905 Mr. John Garvin brought out an edition of her collected works (for which you will I believe ask in vain at the Peterborough Public Library). It was also thanks to Mr. Garvin that a monument was erected to her memory [at Little Lake Cemetery].

We would hardly like to think we were like the Pharisees who "build the tombs of the prophets and garnish the sepulchers of the righteous" and yet, when one thinks of our tardy and scanty recognition of our great poet, these words recur to one's mind.

And yet search her writing through and through, read her poems from cover to cover, and you will find no word of tragedy, nor despair, nor discouragement; and no perception of loneliness; nor poverty; nor sordidness; but the most virile optimism, the modest faith in humanity at its best, the splendid joy of a glorious vision – Listen to this --

"Joys are immortal;
"She hath a fiery fibre in her flesh,
"That will not droop or die; so let her chant
"The paeons of the dead, where holy grief
"Hath, trembling, thrust the feeble mist aside
"That veils her dead, and in the wondrous clasp
"Of repossession ceases to be grief.
"Joy's ample voice shall still roll over all.
"And chronicle the heroes to young hearts,
"Who knew them not."

Is there any sound of brooding grief or sorrow in those vivid joyous words – or in these?

"Who curseth sorrow knows her not at all.
"Dark matrix shee, from which the human soul
"Has its last birth; whence it, with musty views,
"Close knitted in her blackness, issues out
"Strong for immortal toil up such great heights,
"As crown o'er crown rise through Eternity,
"Without the load deep clamous of her wail,
"The iron of her hands, the biting brine

"Of her black tears, the soul, but lightly built of indeterminate spirit; like a mist
"Would lapse to chaos in soft gilded dreams,
"As mists fade in the gazing of the sun.
"Sorrow, dark Mother of the Soul, arise
"Be crowned with spheres where thy blest children dwell.
"Who but for thee, were not. No lesser seat be thine, though Helper of the universe.
"Ban planet on planet filled – thou instrument
"Close clasped within the great Creative Hand!"

Certainly Tennyson never excelled these lines in thy time, dignity or nobility.

And just as noble and dignified are the lines which the rigors of a Canadian winter inspired: the beauty of nature never seems to have associated itself in her mind with hardship and suffering there must have been, but what she saw in the cold of the Winter was this:

"High grew the snow beneath the low-hung sky,
And all was silent in the wilderness;
In trance of stillness nature hear her God.
Rebuilding her spent fires, and veiled her face
While the Great Worker brooded o'er His Work."

And the cutting down of the forest to make room for the new homes inspired this splendid song:

"Bite deep and wide, O axe the tree!
What doth my bold voice promise me?"
"I promise thee all joyous things,
That furnish forth the lives of kings;
"For every silver ringing blow,
Cities and palaces shall grow."
"Bite deep and wide, O axe the tree!
Tell wider prophecies to me."
"When rust has gnawed me deep and red,
A nation strong shall lift his head.
His crown the very heavens shall smite,
Aeons shall build him in his might."
"Bite deep and wide, O axe the tree!
Bright seer, help on thy prophecy."

She saw with the joyous optimism of the tree poet what would replace the forest when the axe hath done its work.

"Max smote the snow-weighed trees, and lightly laughed.
"See friend," he cried to one that looked and smiled,
"My axe and I we do immortal tasks;
"We build up nations – this my axe and I."

My questions till now except those beginning "Joys an immortal," are from "Malcolm's Katie", her most important poem and the one most directly inspired by her early settler's life.

Through all the strain and stress of sickness, sorrow, and poverty, Dr. and Mrs. Crawford had carried on the education of their daughters and Isabella must have been a remarkably good classical scholar to visualize as she did the life and conditions of the Greeks in her poem "The Helot" which Ethelwyn Wetherald, her sister poet, speaks of as "perhaps the most magnificent expression of Miss Crawford's genius." It seems to myself nothing short of marvelous that this great poet should have been able here in a little terrace house in Simcoe Street or over a grocery in King St., Toronto, to write with such force on such utterly different conditions as those in "The Helot", "Old Spookers' Pass", "The Kings' Garments" and others.

One marvels at the vivid exuberant imagery which seems to wait crowding and joggling by her pen. No less than at the advanced modernity of many of her views at a time when the Victorian conventions were strongest. Notably in her assertion of the dignity and nobility of labour – Vide "Malcolm's Katie."

"I heard him tell how the first field upon his farm was ploughed. He and his brother, Reuben, stalwart lads yoked themselves, side by side, to the new plough:

Their weaker Father in the grey of life,
But rather the wan age of poverty,
Than many winters, in large knarled hands.
The plunging handles held; with mighty strains,
They drew the ripping beak through knotted sod.
Through tortuous lanes of the blackened stumps,
And past great flaming brush-heaps, sending out
Fierce Summers, beating on their swollen brows.
O such a battle! Had we heard of serfs,
Driven to like hot conflict with the soil,
Armies had marched and navies swiftly sailed,
To burst their gyves. But here's the little point,
The polished diamond first on which spins
The wheel of differences – They OWNED the soil,
And fought for love, dear love of wealth and power,
And honest case and fair esteem of men, and power.
One's blood beats at it!"

"Yet you said such fields were all inglorious. "Katie wondering, said:

"Inglorious? Yes! They make no promises.
Of star or garter, or the thundering guns
That tell the earth her warriors are dead.
Inglorious! Ay! The battle done and won
Means not a throne propped up with bleaching bones,
A country saved with sinking seas of blood,
A flag torn from the foe with wounds and death.
Or Commerce, with her housewife foot upon
Colossal bridge of slaughtered savages.
The cross laid on her brawny shoulders and
In one sly, might hand her reeking sword,
And in the other all the woven cheats,
From her dishonest looms. Nay, none of these,
It nears – four walls, perhaps a lowly roof;
Thine in a peaceful pasture; modest fields;
A man and woman standing hand in hand
In hale old age, who looking o'er the land
Say, thank the Lord, it is all mine and thine."

Also in the Helot she asserts the liberty of the individual –

"Tyrant, chargeless stand the gods,
Nor their calm might yielded thee;
Not beneath thy chains and rods
Dies man's god-gift, Liberty!

Brutes ward lash the Helots hold
Brain and soul and clay in gyves;
Coin their blood and sweat in gold,
Build my cities on their lives.
Comes a day the spark divine
Answers to the gods who gave;

Fierce the hot flames pant and shine
In the bruised breast of the slave.
Changeless stand the gods! – now
Throws the answers their behest,
Feels the might of their decree.
In the blind rage of his breast.
Tyrant, tremble when ye tread
Down the servile Helot clods,
Under despot heel is bred
The white anger of the gods.
Thro' the shackle cankered dust.
Thro' the gyves soul, foul and dark,
Force they, changeless gods and just,
Up the bright, eternal spark.

Till, like lightening vast and fierce,
On the land its terror smiles;
Till its flames the tyrant pierces
Till the dust the despot bites."

I could not end this very slight review with a mention of her faculty of realization of the indwelling spirit everty living thing which I think must have compensated greatly the lack of human friendship so intense and vivid was it, thus:

"Said the Daisy"

"O never came so glad a morn before!
So rosy dimpling burst the infant light
So crystal pure the air the meadows o'er,
The lark with such young rapture took his flight,
The round world seemed not older by an hour,
Than mine own daisy self! I laughed to see
How, when her first roses paled and died.
The blue sky smiled and decked her azure lea
With daisy clouds, white, pink fingers, just like me!"

"Said the Skylark"

'O soft, small clouds, the dim sweet dawn adorning
Swan-like a-sailing on its tender grey,
Why dost thou, dost thou float
So high the winged, wild note
Of silvery lamentation from my dark and pulsing throat
May never reach thee,
Tho' every note beseech thee
To bend my white wings downward thro' the smiling of the morning,
And by the black wires of my prison lightly stray.

"Said the Wind"

"Come with me said the wind
To the Ship within the dock,
"Or dost thou fear the shock
Of the ocean hidden rock,
When tempests strike thee full and leave thee blind;

When low the milky clouds
Blackly tangle in thy shrouds
And every strained cord
Finds a voice and shrills a word."

"Said the Canoe"

"My master twain made me a bed
Of pine-boughs resinous, and cedar;
Of moss, a soft and gentle breeder
Of dreams of rest;
The darkness built its big warm walls
Close round the camp, and at its curtain
Pressed shapes, thin, woven and uncertain
As white locks of tall waterfalls."

And hear these two last stanzas of her "Harvest Song"

"But O the little humming song
That sang among the sheaves!
'Twas grander than the airy march
That rattled thro' the leaves,
And prouder, louder than the deep,
Bold clanging of the waves:

"The lives of men, the lives of men
With every sheaf are bound!
We are the blessing which annuls
The curse upon the ground!
And he who reaps the Golden Grain
The Golden Dove hath found."

This "the mother's soul" she shews quite clearly that what we call "inanimate" nature was to her indeed animated by an understanding even sympathetic soul:

"But the pine tree bent its head
And the wind at the door-post said;
"O child, thy mother is dead!"
"But the fir tree shook its cones,
And loud cried the pitiful stones;
"Wolf Death has thy Mother's bones!"

"And the long white tapers shook and bowed.
And bore in its arms the chill, soft snows.
They said to each tree: "Sere
Are the hearts the Mother held dear;
Forgotten, her babe plays here!"

"The child with the tender snowflakes played,
And the wind on its fingers twined his hair;
And still by the tall brown grae he stayed,
Alone in the churchyard lean and bare.
The sods on the nigh grave cried
To the mother's white breast inside:
"Lie still; in thy deep rest bide!"

"Her breast lay still like a long-chilled stone.
Her soul was out on the bleak, grey day.

"A butterfly to the child's breast flew*
Fluttered its wings on his sweet round cheek
The butterfly flew, followed the child.
Lured by the showy torch of its wings;
The wind sighed after them soft and wild
Still the stars wedded night with golden rings;
Till the frost upreared its head,
And the ground to it groaned and said:
"The feet of the child are dead!"

*Note: [In] The Eastern Empire the soul of the deceased is said to hover, in the shape of a bird or butterfly,

close to the body until after the burial.

"The moon to the pine tree stole
And, silver-lipped, said to its bole:
"How strange is the Mother's soul!"
"The wings of the butterfly grew out,
To the Mother's arm, long, soft and white;
She folded them warm her babe about,
She kissed his lips into berries bright,
She warmed his soul on her breast;
And the east called out to the West:
"Now the Mother's soul will rest!"

"A strange wind swept over oak and pine.
The trees to the home roof said:
"'Tis but the airy rush and tread
Of the angels greeting thy dead."

Poor poet nature must often have seemed more friendly than her fellow humans. I finish with what to me is her most beautiful poem.

The Rose

Katherine Wallis at the National Gallery

Karen Hicks

The National Gallery in Ottawa has a spectacular exhibition of Canadian and Indigenous art to commemorate the 150th anniversary of Confederation – and it recognizes an auspicious Peterborough artist!

I was enjoying wandering through the galleries of the huge special exhibition – there are almost 800 paintings, sculptures, prints, photographs, silver and decorative art objects dating from 5,000 years ago to 1967. It was too much to take in in one day! I've been visiting that gallery since the 1950s and I have my favourites, all of which were out on display.

And there, among the Plamondons, Edwin Holgates, Borduas and Lemieuxs, Prudence Hewards, Robert Harrises, David Milnes, Paraskava Clarks, and of course the Group of Seven and Emily Carr – and many, many other women artists - there was a small bronze sculpture of a child – perfectly featured and posed – and titled His Best Toy.

Its dimensions were 38.8 x 30 x 23.4 cm and the sculptor was Katherine E. Wallis, with the birth date in Peterborough of 1861, and death in Santa Cruz, California, 1957.

Here's the description of the statue from the display: "Wallis spent much of her career studying and working throughout Europe and the United States, and is best known for her sculptures of children and animals. This bronze of a small boy at play captures the true spirit of childhood. The artist depicts her subject absorbed in a make-believe world of his own creation, conveying how the imagination can provide endless entertainment."

We know that the Wallis family was prominent in Peterborough in the 19th century. Katherine Wallis, born in 1861, grew up at Merino, an elegant family home and model farm west of Jackson Park. Family visitors included the Traills, the Moodies, the Stricklands, the Langtons, the Haultains, and Isabella Valancy Crawford.

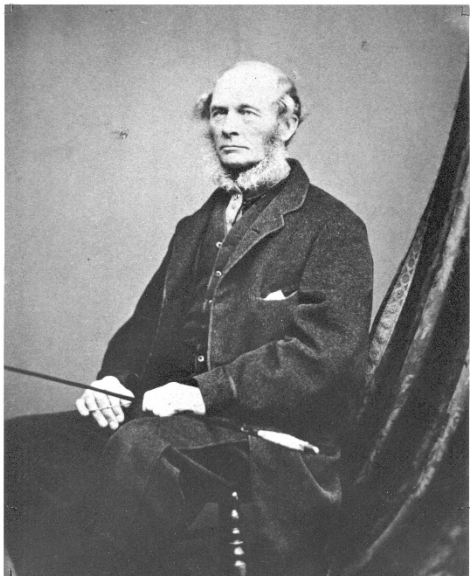
Her mother, Louisa Forbes, was known locally for her hospitality and for her beautiful voice. Katherine also credits her mother as her earliest inspiration for art. Louisa was an excellent sketch artist and painter, and Katherine recalls in one of her letters some of her mother's lovely flower paintings. When Louisa died in 1887, Katherine gave up art, nursed her father and managed the farm, but she returned to art after the death of her father in 1893.

Louisa Forbes' father, Captain Robert M. Forbes (1745-1812) fought under Horatio Nelson. Captain Forbes was buried in the Peterborough north ward burial ground and later moved to Little Lake Cemetery. Louisa Wallis is also buried in Little Lake Cemetery.

Katherine's father, James Wallis (1806-1893) emigrated from Scotland alone arriving in Montreal in 1826. His parents were from Ireland.

He was in the mercantile business in Montreal for three years and in 1835 he went to Fenelon Township, Victoria County, where he bought 8-10,000 acres of land and built a sawmill and flourmill at Fenelon Falls. He lived there for 23 years doing a large business in exporting lumber.

When the mill burned down in 1858 he moved to Merino. At one time he had a flour mill in Peterborough and exported to Montreal and New York.



James Wallis (TVA, F50, 1.128)

He ran a model farm at Merino, a name familiar in the west end, and he lends his name to Wallis Drive.

He served as a major in the Victoria County militia and when he came to Peterborough he was made the colonel of the Otonabee Battalion.

Katherine and her sister, Adah, studied art at the Edinburgh School of Art in Scotland. Katherine Wallis is best known for her sculptures of children and animals, which are often described as similar in style to the work of Auguste Rodin, with whom she studied, beginning in 1902. Katherine Wallis' artistic training took her all over Europe. She studied in Edinburgh, London, Paris, and in Dresden and Italy with the sculptor, Oscar Waldmann.

While in Paris, she exhibited her work at the Exposition Universelle, where she earned an honourable mention, the Spring Salon of the Artistes Français, the Société Nationale des Beaux-Arts, as well as in several cities in the United Kingdom.

During World War I she worked as a nurse with the Canadian forces in Paris. After the war, she lived in Canada for a few years, before returning to Paris where, in 1929, she became the first Canadian to be elected a Sociétaire of the Société nationale des Beaux-Arts.

She fled Paris at the outbreak of World War II and moved to Santa Cruz, California, although she often returned to Canada. She died at the age of 96 at Santa Cruz in 1957.

Her work was hung in the shows of the Royal Academy, the Royal Canadian Academy, the Ontario Society of Artists, the National Gallery of Canada, and at Wembley, among others. Her work can be found in the collections of museums around the world. In addition to sculpture, Katherine Wallis also worked in watercolours and wrote poetry, publishing a collection entitled "Chips from the Block."

Katherine Wallis at work in her studio in

Santa Cruz, California, c. 1950 (TVA, F50, 2.156)

Did your ancestors come from Dummer Twp, Peterborough Co?

Fraser Dunford

For the past five or six years Dr Fraser Dunford has been researching the early residents of Dummer Twp. The project seeks to establish the life history of the residents in or people involved with Dummer pre-1852. So far nearly 2 700 people have been identified with 585 family names. The information on a person can vary from a single fact to over 50 entries.

The data is factual not story-telling and, following proper genealogical procedure, every fact has a citation or is marked as unverified.

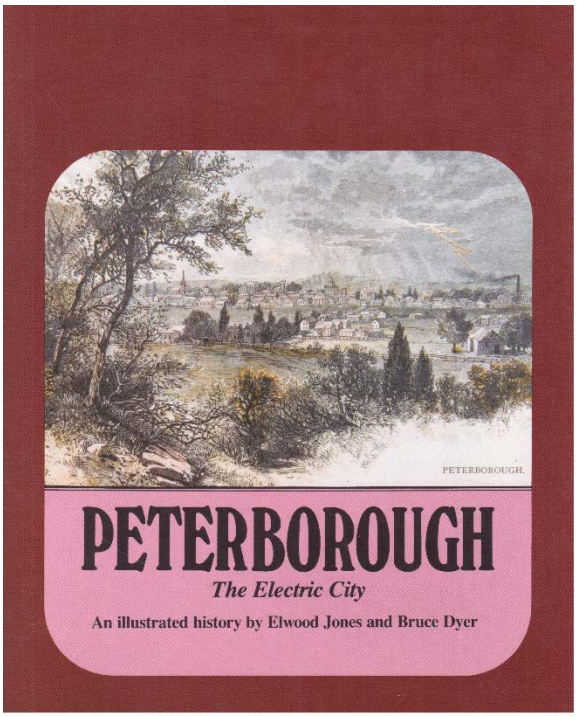
What to do with all this data? Put it online, free to anyone who can make use of it. So far family names starting with A to L are up; the rest of the alphabet will follow. Take a look; it may solve your brick wall. Comments welcome and additional information (with citation) gratefully received. The e-mail address is in the website.

www.EarlyDummerSettlers.ca

Slogans and Peterborough

Elwood H. Jones

As Peterborough seeks to rebrand itself, it is worth considering that Peterborough has been through the process many times. There are many ways in which slogans can be helpful.



The cover picture for the book, Peterborough: the Electric City, featured an 1882 drawing of Peterborough, as coloured by Scott Medd. Peter Hamilton's factory had the black smoke that every progressive industrial town sought, but the bolt of lightning is a symbol of the "electric city" too. (Elwood Jones)

When Bruce Dyer and I were seeking a title for our 1987 book on the history of Peterborough for over 160 years we chose "Peterborough: the Electric City." All these years later I still love the title and it makes an ideal slogan.

The idea of the Electric City blossomed in Peterborough in the years between 1900 and 1914. During those years Ontario was promoting the idea of a power grid for the province based on power generated by Niagara Falls. Already for over twenty years, Peterborough had enjoyed its own power grid as over 20 power stations stretched along the Otonabee and Trent waterways from Trenton to Bobcaygeon.

In 1907, for example, Peterborough ranked seventh in the nation for the amount of manufactured goods produced in their plants, always known locally as the "Works." We had the Electric Works, the Lock Works, the Rope Works, and more. Almost everything was manufactured in Peterborough. In 1901, the value of Peterborough manufacturing was $3.8 millions; for 1906, it was $11.5 millions. In those years, the value of manufacturing in Ontario rose 20% (from $241.5 millions to $365.7 millions) compared to the 300% in Peterborough. Peterborough ranked seventh in manufacturing after Montreal, Hamilton, Toronto, Ottawa, Winnipeg and London.

In November 1909 over 200 people joined the Board of Trade conference in the Collegiate Institute looking for ways to boost the "industrial expansion and growth of Peterborough." The hosts were George A. Gillespie, the chairman of the Board of Trade, and Mayor Henry Rush.

According to the Examiner, "It was agreed unanimously that Peterborough had not been sufficiently taking advantage of her great natural advantages." It was felt then that hiring an industrial commissioner who could inform companies hunting for new locations of the many Peterborough advantages. Effective advertising and bragging might assist the growth of manufacturing.

The great advantages included cheap electrical costs and railways that radiated in every direction, effectively serving all points between Montreal and Detroit. Apparently every hour there was a train carrying mail in and out of town.

W. H. Denham, of Quaker Oats, pointed out that manufacturers needed "first, plenty of power at reasonable rates, and, secondly, good shipping facilities for receiving raw material and shipping out finished goods." Quaker Oats had come for both reasons. Peterborough, he noted, had two trunk lines: CPR and Grand Trunk; had the best links to Georgian Bay and the wheat fields of the west. Railways prospered from their connections with Peterborough. In the previous thirty days, Quaker Oats Company had paid $700,000 for grain, and a boat docked in Midland had 528,000 bushels destined for Quaker.

The coming of provincially owned power at Niagara Falls, that city and Welland had cheaper electricity than anywhere else; but those seeking new locations for manufacturing plants needed to know that.

In the spring of 1910, over 1,000 people submitted possible slogans, and the winner of the diamond ring donated by the College of Opthamology was W. J. Stubbs, 659 Water Street: "Peterborough Presents Possibilities Unparalleled." In practice, the winning slogan became "Peterborough presents progressive possibilities." Alliteration was accentuated.

The runner-up was "Popular Peterborough for Progressive People," the suggestion of Miss Mamie Menzies, 279 Sherbrooke Street. Interestingly, a great many slogans were built around alliteration such as the two winners had. One person submitted, "Examiner Want Ads Always Produce Results."

Several entries tried to tie to Quaker Oats or Canadian General Electric. "Peterborough for Porridge"

was common. There were several variations of "the Electric City" theme. "Boost our Electric City"; "The Power City: and "Peterborough for Light."

The 1870s slogan, "The Plate Glass City" was resuscitated. Also quite general was the suggestion "the Wide Awake City."

Peterborough manufacturing was central to a large proportion of the submissions. Along the general line, there was "Peterborough: the Great Manufacturing Centre." More explicit was "Peterborough for Poodles, Pork Packing, Paddles, Porridge and Padlocks."

There have been other slogans tied to Peterborough over the years. The shift from manufacturing to tourism was the new trend.

The Chamber of Commerce and the Peterborough Automobile Club produced a promotional film about the Trent and Kawartha districts in the summer of 1926: it was called, "Bright Waters and Happy Lands." Aimed at American markets in Michigan and Ohio, it described the Trent Waterway as Ontario's premier summer resort area.

In January 1927, the Examiner fumed when a New York City newspaper said Lionel Conacher , the great athlete was born "in the obscure little town of Peterboro on the outskirts of Toronto, Canada." The Examiner said, "Here we are with the world's largest liftlock, the largest single concrete span on the terrestide footstool, the biggest cereal mill in the British Empire, the headquarters of canoe building and the gateway to some of the finest scenic country on the continent, and some hack writer tries to make us out as a suburb of Toronto."

Between 1928 and 1930, the Trent Waterway Association defined its tourism promotion around the Iroquois Trail theme. Communities along the water, from Orillia to Trenton and even to the St. Lawrence, could identify with the historic First Nations roots, notably making a connection with Champlain's 1615 route leading Huron allies against the Iroquois. The proposal which originated with the Orillia Board of Trade suggested that the Trent Waterway was a "marine highway."

The artistic tourism handbook for 1930 featured a pictorial map of the waterway; pictures of a fisherman, of a paved highway, ferries and cruisers on the waterway, and railways. These suggested the Trent waterway, where river and road met, had terrific facilities. By 1930, the Iroquois Trail was marked by 475 distinctive signs from Trenton to Orillia. However, there were problems defining the route. The roads close to the water were generally quite poor and tourists did not welcome being sent there. Some towns, such as Bobcaygeon and Lakefield, did not easily fit the route, although they might be good for side trips. Others, such as Lindsay, expected to get a free ride because of their location.

However, as much as the boat was important to defining local tourism, especially after 1932 when Highway 7 reached Peterborough, the automobile had become more important. Tourists were attracted by the scenery, the hunting and the fishing, but the automobile defined the possibilities for tourism in the Kawarthas.

When I was writing Peterborough the Electric City in 1986 the reigning tagline was "Peterborough: the Participaction City." Saskatoon and Peterborough were the first cities to promote the Participaction Challenge as part of encouraging people to be more active physically. In my discussion, I extended the term to include arts, music and culture and the tag seemed to suit the 1980s. However, I had to convince my American editors that this was not a typo. We even included a photo of Mayor Sylvia Sutherland holding Participaction balloons. In those years, Peterborough also bragged that it was "The Lacrosse Capital of Canada."

By the way, for as long as I could remember, Saskatoon was the "Hub City" usually clarified by calling it the "City of Bridges". Admittedly, the South Saskatchewan River was a challenge to cross, but in the 1960s there were still only three road bridges and three railway bridges.

By the mid-1990s, the Greater Peterborough Chamber of Commerce was inviting people to "Come Share the Magic!" Later in the decade, Peterborough adopted the slogan, "I'd rather be in Peterborough." A version of this was "Is there anyplace you would rather be?"

In the more recent years, "It's a Natural!" has been the city's slogan, and there were other variations of the theme earlier.

However, I prefer "Peterborough: the Electric City". It immediately suggests the importance of the fast-flowing river, the hum of manufacturing, and the power of hydroelectricity generated on the river. However, it also suggests that this is a place where people do amazing things – from commerce to the arts. It generates pride and a belief that ours has been a special history. And it seems almost timeless, as well.

A version of this article appeared in the Peterborough Examiner, 29 July 2017

Peterborough's first power house, 1884, was in a former mill building on the east side of the Otonabee just south of Nicholls Oval, on property of the Dickson Company. (Trent Valley Archives)

The Iron Foundry in the 1930's.

R. H. Rehder, August 21. 2005.

The main melting furnace was a cupola. This is basically a large diameter, say 6 feet, steel cylinder, 50 feet long, lined with fire brick and mounted vertically on four legs about 5 feet high. The furnace had a bottom made of two half circles and these were hinged. These were swung up into place to seal the bottom and then held closed by a single vertical steel rod.

The bottom 4 feet of the cylinder was about two feet larger in diameter on the outside to accommodate the tuyeres that introduced a forced air draft to produce the high temperatures necessary to melt the iron. There were little windows in this area to provide access for starting the initial fire.

About twenty feet from the furnace was a large rotary blower that was used to provide the necessary combustion air. There was a steel trough or spout lined with fireclay about 6 feet long sticking out of the side of the furnace near the bottom. This would give the molten iron a path to a collection ladle.

About 20 feet above the floor there was a balcony or charging platform. There was an opening in the side of the furnace through which the iron and coke could be added. There was a hydraulic lift or elevator with a platform just large enough to carry a wheelbarrow and two men.

The first operation in the morning was to clean the previous day's waste out from under the furnace. Then the hinged bottom was closed and the support rod put in place. Wheelbarrows full of moulding sand were then taken up the elevator and dumped into the inside of the furnace through the charging door. The furnace operator then put a ladder into the furnace and climbed down to the bottom. He then shoveled the sand around and packed it to cover the furnace bottom. He shaped this like a shallow bowl with a low side being at the hole to the spout so that when the iron melted and dropped down, it would collect in the bowl and then run out the spout. A hard sand core was used to temporarily plug the spout.

Wood was passed down to him to set the stage for the starting fire. He had to use care that these materials did not pierce a hole in the sand bowl as this would let the iron run out through the bottom.

The operator then climbed out of the furnace, and removed the ladder. Coke was added and then a layer of pig iron, then a layer of coke , another layer of iron and scrap materials (bad castings and sprue), more coke and iron in layers up to the charging door. Then iron and coke was piled next to the charging door, to be added as the materials were consumed, until the estimated weight of iron required for the pour that day was in place.

At about 11 0'clock, the furnace operator lit the wood fire and opened the side window ports to give it some draft. As soon as the fire was well established, the side ports were closed and the blower was turned on. The air through the tuyeres increased the temperature of the burning coke sufficiently to melt the iron and as it melted it trickled down through the coke, picking up more heat as it came down.

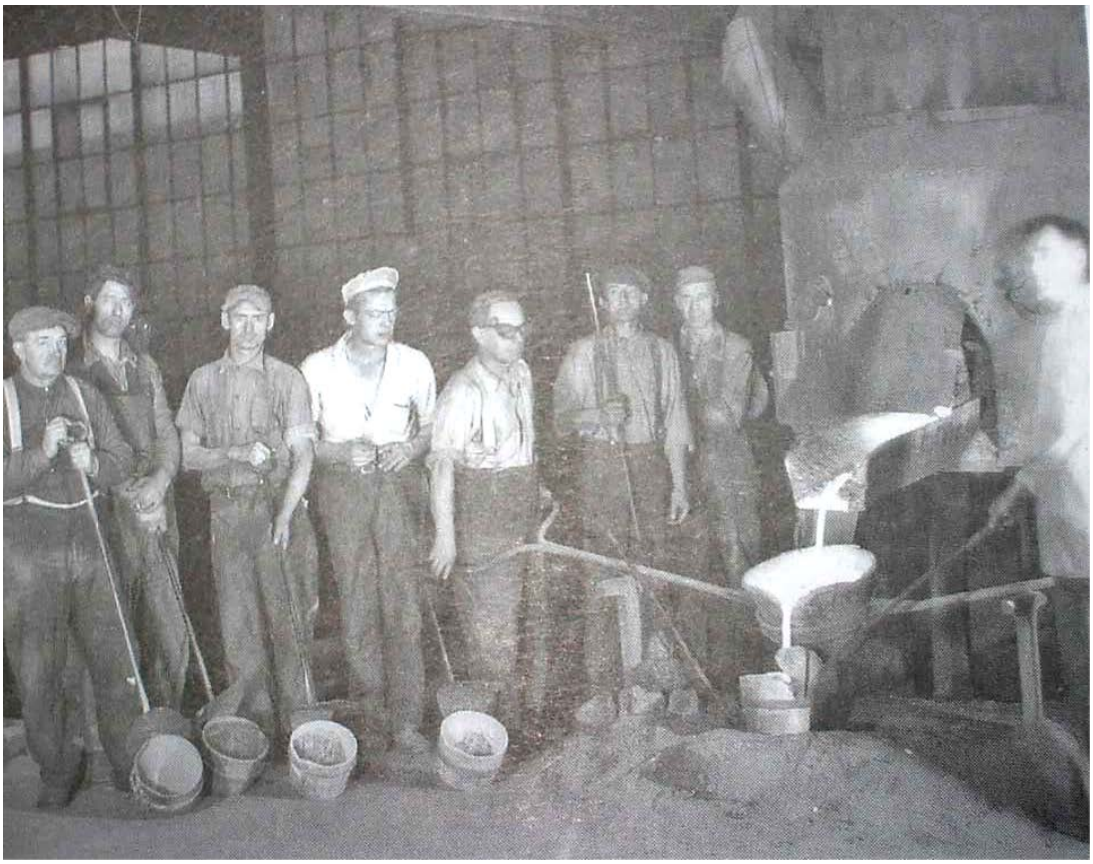
By about 3 o'clock molten iron had accumulated in the bottom of the furnace and it was ready to tap. The core that was plugging the spout was broken out of the way with an iron rod and iron started to pour out and down the spout. About one foot from the furnace there was a partial obstruction or clay weir in the spout to cause a pool as the iron flowed through. Slag or impurities would float on the iron and accumulate in this area. A man with a steel rod could wind this slag around the rod and lift it off. It soon chilled and could be knocked off the rod by rapping the rod on the steel leg of the furnace. The first iron ran down the spout and into open metal moulds for reuse later as this first iron was not hot enough to pour into regular moulds. The desired temperature is about 2800 degrees Fahrenheit (1550 degrees Centigrade).

Soon a big clay-lined steel ladle called a bull ladle was positioned to collect the iron. It was carried on a horizontal shaft that was located on T-bars on both sides. The furnace man could tip this bull ladle to fill the smaller hand ladles as required. The moulders lined up with their ladles and were given iron from the bull ladle. They would then walk very fast to pour their own moulds.

The clay-lined steel hand ladles weighed about 20 lbs and the iron inside was about 40 lbs. The handle of the ladle was about 5 feet long with a loop on the end. As the first iron was not as hot as the iron later in the melt, it was used to pour heavy or thick castings. Thin or small castings were left to near the end of the pour. The moulder knew the type of casting he was pouring and if it was heavy, he held the ladle close to the mould when he poured it. If the casting was long or thin, then he would hold the ladle higher above the mould to give the falling molten iron more hydraulic head when he poured and this gave it more velocity to flow through the cavities in the sand mould before cooling and solidifying.

Once the pour started, the building would start to fill with steam from the hot iron hitting the damp moulding sand and there was a bluish smoke from the linseed oil used in making the cores to make the castings hollow. It was particularly bad in the winter months and you could not see the end of the building. Men would hurry back and forth from furnace to their moulds carrying the ladles of molten iron. They moved quickly to keep the iron from chilling and because the ladles were hot and heavy on the hands and arms. Most men rolled up their shirt sleeves but some only wore their undershirt. There were always some sparks of molten iron when someone slopped iron out of a ladle onto the floor. The sparks were little iron droplets and when they landed on the skin, the moisture and sweat would generate steam and the droplet would bounce off and create no harm. However, once-in-a-while, one would stick and it would cause a little burn as if you had jabbed yourself with a pencil. For safety, most moulders wore spats or laceless shoes so that slopped iron would not catch in the laces and

no cuffs on their pants that could cause serious burns. In those days only the man on the bull ladle used a mask or goggles and no one wore protective shirts or aprons.



At approximately 6 o'clock when all the moulds had been poured the furnace was shut down. The furnace bottom had been propped closed by a vertical steel post. The furnace operator, using a long steel rod with a hook on the end, placed the rod against the vertical post with the hook about 2 feet beyond the post. He then turned and started to run away from the furnace, dragging the rod and the hook towards the post, so that when the hook struck the post there was enough momentum that the impact dislodged the post. With the support gone, the hinged bottom of the furnace swung open and all the fire, coke, and remaining molten iron dropped to the floor with a flaming swoosh. A man would be standing near with a water hose to help cool the fire down. Real fireworks.

When the moulders arrived at work in the morning, they each had a wood bench positioned at the start of a long "V" of moulding sand that stretched from the centre aisle to the wall. The bench straddled the "V" of sand. The moulder had a moulding flask, boards, and pattern on the bench. The flask was like a rectangular box without a bottom. On one corner there were hinges and on the opposite corner there were latches so that the box could be opened into a "W" shape. The flask was also divided into two halves; the top being called the cope and the bottom the drag. There were guide pins on the outside of the flask to ensure that the cope and drag fit together in perfect alignment again after being taken apart. A wood board slightly larger than the flask was placed on the bench and the bottom half of the pattern was placed upside down in the centre of the board. The drag was placed upside down on the board.

Sand was shoveled from under the bench into a sifter that was a circular basket with a wire mesh screen bottom. Using the sifter, sand was added to the drag to a depth of about ½ inch, covering the pattern. Then more sand was shoveled directly into the drag. The sand was then packed around the edge and then all over with hand held rammers that looked like wooden dumbbells with a flat face on one end and a wedge shape on the other. The wedge shape was used around the edge and the flat face to pack the centre. A steel scraper was then used to level off the sand even with the surface of the drag.

Some loose sand about ½ inch thick was left on the top. Another board was placed on the loose sand and moved around in a circular motion until it was fitting snugly to the drag. The moulder then turned the drag and boards over by pulling them towards him and then flipping it over and pushing them back onto the bench. The bottom board was now on top and was removed. The bottom half of the pattern was imbedded in the sand and the surface of the sand was hard and smooth. The top half of the pattern was added.

The pattern and the sand were then covered with a white parting powder used as a release agent that was shaken out of a cloth bag. This was a dangerous substance (silica) that was later replaced by the same substance used in fire extinguishers, mainly, baking soda.

The cope part of the flask was fitted down onto the drag using the guide pins to ensure alignment. A wood dowel a little longer than the height of the cope and about 1 inch in diameter with a nail in one end, was stuck into the

sand about 2 inches from the pattern. This was to provide a hole for the iron to flow through in the finished mould. Sand was sifted into the cope and then sand was shoveled in to fill it. Again the rammers were used to pack the sand and the scraper was used to clean the top off even with the cope.

The dowel for the sprue hole was wiggled and pulled out. The moulder then stuck his thumb in the hole left in the sand by the dowel and with a twisting motion smoothed of the top of the hole to make the sand funnel-shaped. The cope was then lifted off the drag and leaned against the back of the bench exposing the white parting surface and each half of the pattern. The bottom half of the pattern still imbedded in the sand was tapped gently to loosen it in the sand. Then with steady hands the moulder lifted the pattern out of the sand leaving a smooth cavity of the same shape. Similarily he lifted the other half of the pattern out of the cope.

The next step was to cut a gate or path for the iron to follow from the sprue hole to the sand cavity. A bent piece of sheet metal was used to cut a groove (gate) about a ½ inch wide and ½ inch deep from the cavity to the marks left by the dowel. Care was taken to make the groove shallow just where it started at the edge of the cavity so that when the mould had been poured and the iron solidified the sprue and gate would break off cleanly at the casting edge. If any sand fell into the cavity it had to be removed as it would cause a hole or defect in the finished casting. To remove the sand an instrument called a slick was used. This was a piece of wire about 1/8-inch diameter and 6 inches long. It was bent, flattened and pointed on each end and polished smooth. The moulder then spit on the end of it and then reached into the cavity and touched the offending lump of sand. It sticks to the slick and could be lifted out. The slick could also be used to add a bit of sand to repair the edge of the cavity if it had been damaged in the removal of the pattern.

The cope was next placed back on the drag and the pins on the side of the flask guided it into place. The latches on the corner of the flask were opened and the hinges on the other corner permitted the flask to be opened and lifted off in preparation for making the next mould. The finished sand mould was lifted down and placed on the floor near the aisle.

The moulder continued to make more moulds and placed them on the floor behind him. Each man had an allotted width and he placed his mould in rows as he moved his bench towards the wall as he used the sand in the "V" under the bench. A moulder could make 100 to 150 moulds a day depending on size and complexity. The moulder's goal was to be at the wall, having used all the sand in his "V" before the 3 o'clock pouring time. He could sit and play checkers or just talk with the others as they finished their "V" as a break before they started the hot work of pouring the iron.

Just before each mould was poured a wooden jacket was slid down over the sides of the mould to prevent the iron bursting through the sand at the parting line. A weight was placed on the top of the mould to ensure that the two halves (cope and drag) of the mould did not separate. The moulds were left to cool until 6 pm.

Two men then worked the evening shift. They dumped the sand moulds off their boards and piled the boards for use the next day. A steel hook was used to lift the castings out of the sand and into a wheelbarrow. The castings with the sprue attached were dumped in a pile in the aisle. The men then wet the sand with hoses and shoveled it into the inverted "V" again for reuse the next day.

The next day the floor gang sat on boxes and using a hammer broke the sprue and gates off the castings. The castings were coated with a burnt sand crust. They were wheeled to the grit blast machine where the crust was blasted off. The castings were now clean and ready for grinding and machining. Where the gate joined the casting it usually did not break off cleanly and the lump had to be ground off.

In the southeast corner of the moulding area was a

core making shop. To make hollow or negative contours, sand cores are placed in the cavity of the mould before the cope and drag are put together. These cores are made of sharp (beach) sand that is saturated with linseed oil and then baked in an oven to make them hard. They look like a cookie when they are baked.

The soaked sand is packed into a core box of a suitable shape and the surface scraped level. The contents of the box are then turned upside down on to a metal plate and the plate is put into an oven for baking. When it comes out of the oven it is hard and slides off the plate easily.

Often cores are made in two halves and the halves are then glued together with a flour and water paste.

The cores had to be just the right hardness so that the molten iron flowing around them would not erode them but once the iron started to solidify and shrink, they would crumble and not cause the iron to fracture as it shrank. The crumbled core could be knocked out of the casting at the same time as the sprue or gates were knocked off after the moulds were dumped.

Patterns were mainly made of wood and, where possible, were split in half at a parting line. The iron shrinks as it goes from the molten stage to a solid and the pattern must be made a little larger to allow for this. For cast iron the shrink is 1/8 inch in 12 inches. The cross sections of a casting should be kept as uniform as possible so that all sections cool at the same rate. If there is a heavy cross section at one location then the centre will cool slower than the outside and when the centre finally changes from a liquid to a solid, the shrink can cause an internal shrinkage crack. To overcome this, the pattern maker will sometimes add a heavy cross section to the gates (shrinkbob) to delay and control the cooling rate in the casting. When making a wheel or pulley the number of spokes would be uneven so that there were no spokes diametrically opposite each other as the tension created by the iron shrinking as it is cooling could cause a spoke to crack. This is also the reason for older wheels having S shaped spokes so that the spokes could bend a bit to relieve the tensions caused by metal shrinkage during casting.

There can be inserts added to moulds. For example, small cast knobs for stove trimmings required a steel pin insert that could be threaded after casting. The pattern was made to provide a cavity for the pin. The steel pin was coated with borax and then inserted in the cavity before the cope and drag were put back together. The molten iron then bonded to the pin as it cooled.

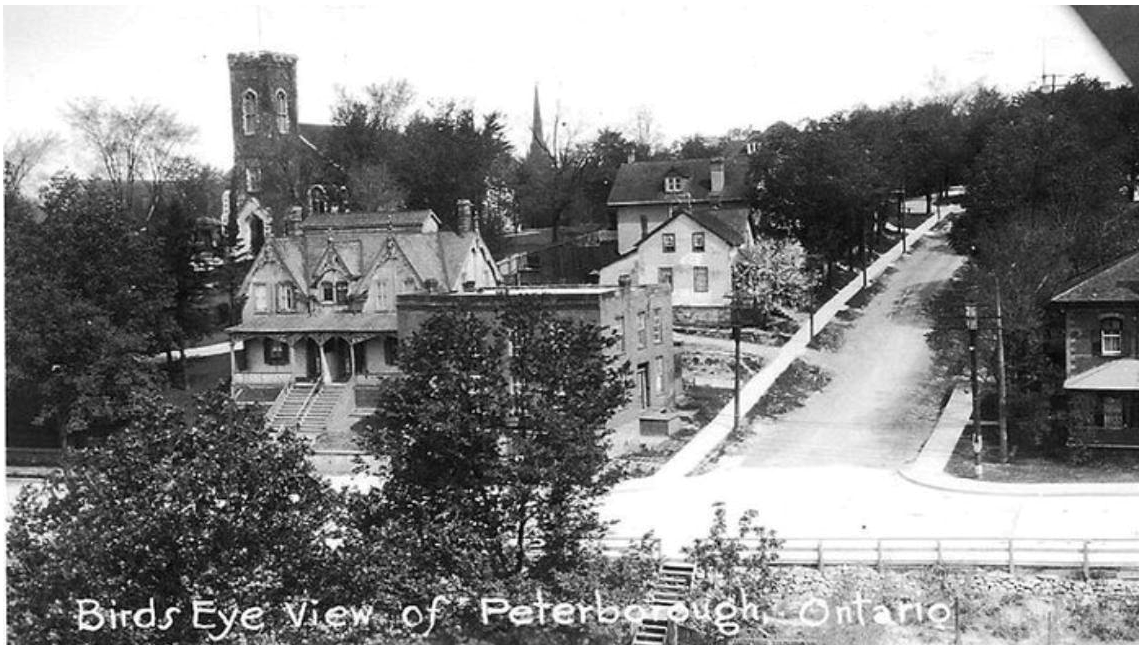
The natural moulding sand was obtained from Albany, New York, and was a fine sand with enough clay to bind the sand particles and with very little organic content. It was yellowish brown in colour but darkened as it was used and subjected to the hot iron.

The basic raw material was pig iron. This was grey cast iron direct from the smelting company blast furnaces. The smelters cast the metal in sticks that weighed about 40 lbs each and was referred to as pig iron. It came to the foundry in open gondola railway cars in 40-ton shipments.

*This history was originally written by R. H. Rehder for the book "**Iron in the Blood,** the Bowmanville Foundry: One Hundred Years of Innovation" by Helen Bajorek MacDonald and Helen Lewis Schmid published in 2004.*

Hunter and Sheridan

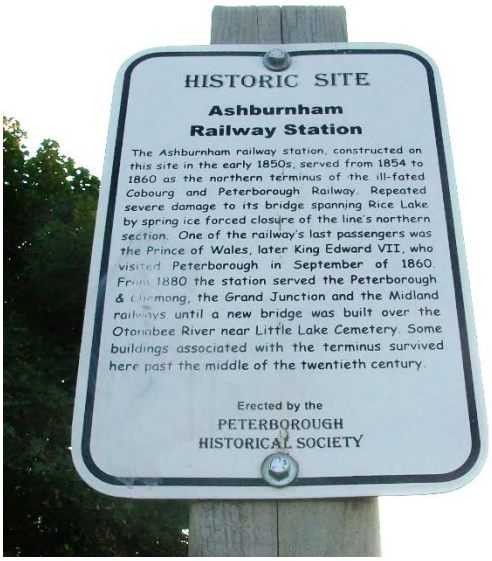
There was considerable discussion on Facebook about this picture. The photo, looking north up Sheridan Street, seems to date from the 1950s. St. John's Church dominates behind, and St. Paul's steeple is visible in the distance. The buildings along Sheridan Street were replaced in 1976 by the Church Hill Apartments. The view may be taken from the top of the gas works or Peterborough Milling. Comments welcome.



Ashburnham Train Station

Elwood H. Jones
Peterborough Examiner, 19 August 2017

The Ashburnham train station and the several buildings essential to a railyard operated off and on from 1854 to the 1890s. When the buildings were not needed for rail purposes they were used for storage.



This plaque is south of Hunter Street on the Rotary Trailway; the station was a few hundred yards further south towards Robinson Street.

The Ashburnham railyard was set aside in 1853, and included a wide swath of land between Mark Street and Rogers Street (then known as Stewart Street) from Hunter Street (then known as Elizabeth Street) to south of Robinson Street. This quickly became the centre of the village. The town hall and school were near Mark and Robinson, and the drill hall was built along Mark Street near Hunter, and the new Ashburnham village hall was built on the corner of Mark and Hunter by 1892. Rogers Street had St. Joseph's Hospital and St. Luke's Church. Because of the railyard, Robinson Street rarely looked like a street.

In 1854, the Review urged the need for a new hotel to handle the tourists that will come with the new railway linking the town to Cobourg and the wider world. The newspapers cheered the extraordinary development of railways in all directions but paid little attention to the rail station or depot.

By October 1858, Robert Dennistoun in announcing the auction sale of Perry's Mills at Nassau Mills noted, "The rack of the Peterborough and Chemong Lake Railway, being a continuation of the Cobourg and Peterborough Railway, is surveyed to the mills, and is now graded to within a mile of them, thus affording the prospect of being able by next spring to load lumber at the mill on the cars for direct transportation to Cobourg."

When the Prince of Wales visited Peterborough in September 1860, he arrived at the Ashburnham depot. The procession was organized on the railyard property. Three horses with marshals led the way followed by five carriages (all with horses) and then the carriage with the Prince. These were followed by another half dozen carriages, and the band. The Prince's carriage was at the passenger train station, nearly halfway to Robinson Street.

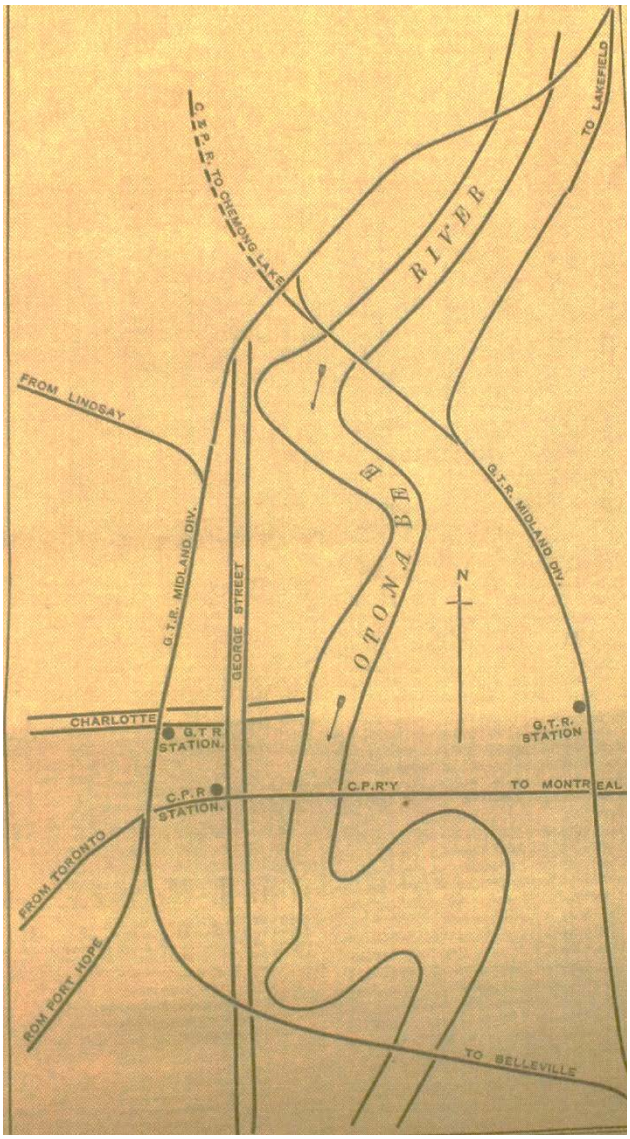
Thomas White, Jr., then an editor with the Peterborough Review, commented in 1861, "During the summer months, when the greater portion of the sawn lumber is shipped, there are two railroads in constant operation, one to Port Hope, the other to Cobourg." Both lines, he noted had the same gauge as the Grand Trunk Railway running from Montreal to Toronto via Cobourg and Port Hope.

The railway proved very important to the development of Peterborough. The train station was in Ashburnham because it postponed the need for a railway bridge over the Otonabee. However, Poole, who wrote the 1866 history of Peterborough, was struck by how little Peterborough paid for railways and how much it benefitted. There is no discussion of the station. In May 1873, the Review noted that the Cobourg track was laid throughout the village, and the railway bridge, later known as the Black Bridge, was nearly complete.

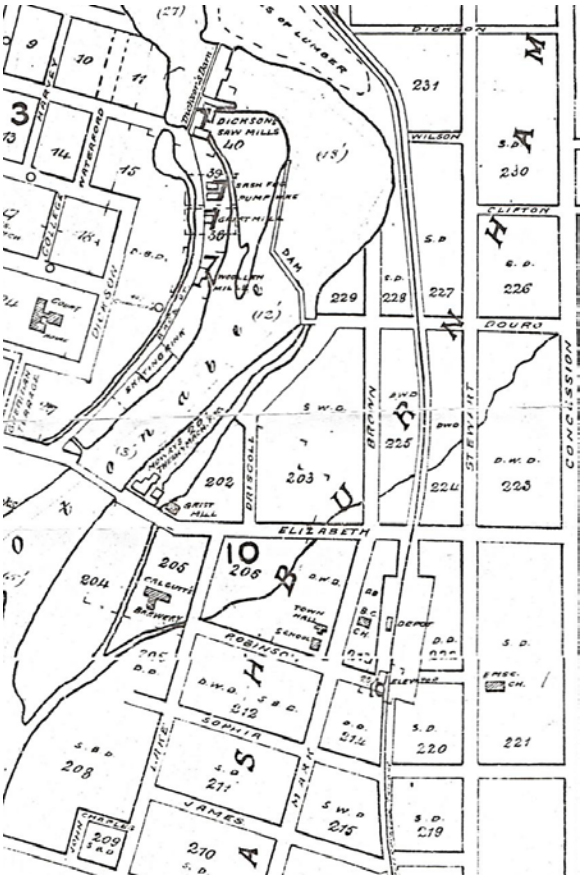
The Romaine map of 1875 shows buildings and is one of the best maps ever, but it shows no buildings on the Ashburnham rail yard. However, it is clear that several railway buildings were on the property, and Ludgate had a large building on Hunter Street, lot 6 south side, and there was a building on lot 8 south side. The railway lands were narrow at Hunter Street, the width of one lot, number 7 south side. As well, there was a grain elevator on the Robinson street side of the yard.

There was a new burst of energy for the Ashburnham station after the Grand Junction Railway from Belleville reached Ashburnham in 1880. After the Midland Railway, aided by the Grand Trunk Railway, amalgamated several lines in 1883, new railway construction occurred to the north

from Ashburnham. These changes are reflected clearly in the 1887 map that appeared in the Peterborough Review. There were three local stations, including the Ashburnham station, shown on the west side of the tracks and south of Hunter (and marked as G.T.R. station).



The 1882 fire insurance plan does show buildings on the site. The "depot" is shown on the west side of the racks, fairly close to the B.C. CH (Bible Christian Church, which had become Wesleyan Methodist with the 1875 church union) which was then midway between Hunter and Robinson on the east side of Mark Street. The new Mark Street United Church replaced it in 1928, and the former church was replaced by a double bungalow. The 1882 map also shows Hatton's Grain Elevator, 3½ storeys and with a capacity of 35,000 bushels, in the Robinson Street right of way. The railway engine house is shown clearly on the east side the tracks, south east of the elevator.

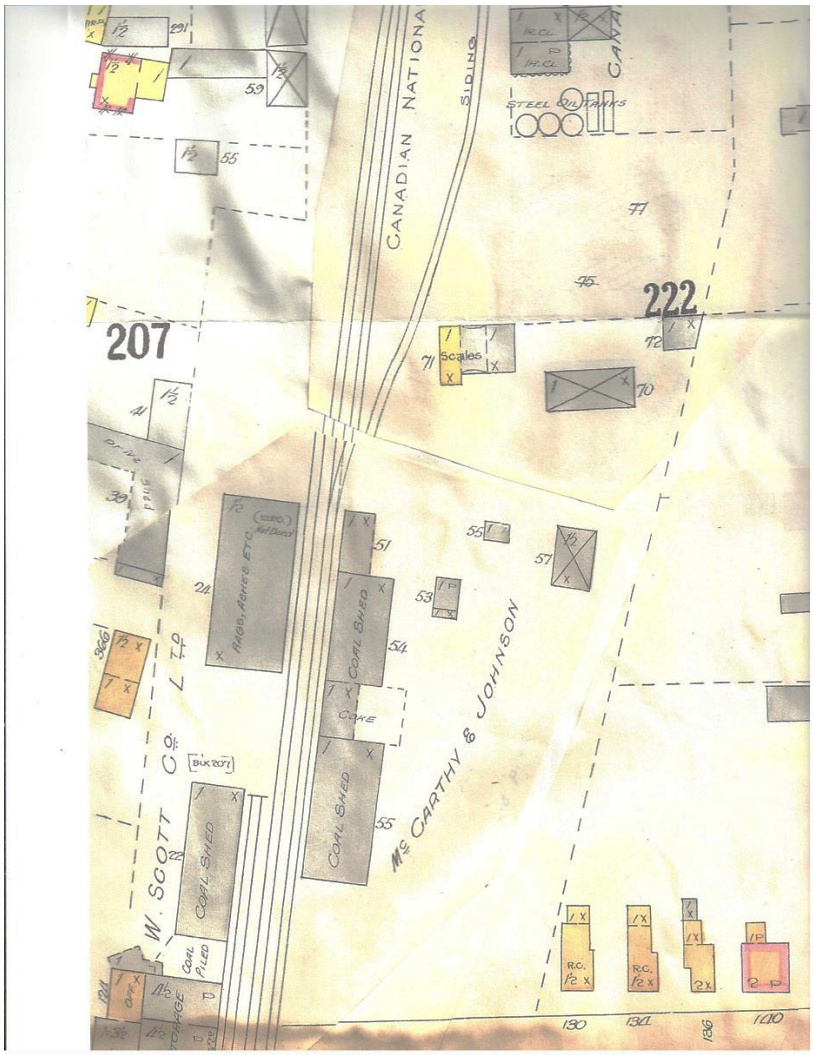


The "DEPOT" is shown on the west side of the tracks south of Elizabeth (the former name for Hunter Street until 1903). This is the index page for the 1882 fire insurance map.

The fire insurance plan for 1915-1922 shows several buildings, mostly frame, around the railyard. To the east of the tracks at Hunter Street, the Canadian Oil Company had several low-rise buildings, and at the Robinson Street side east of the tracks were coal sheds for McCarthy & Johnson. In between there were a few sheds, one of which was a one-storey building with weigh scales. On the west side of the tracks, and firmly in the Robinson Street right of way, were several buildings tied to W. Scott Co. Ltd, which included an ice house and a cold storage facility, and office, and coal sheds.

Also on the west side of the tracks was a frame building that was on the footprint of the Depot identified on the 1882 map, 1½ storeys high. This building is labelled "RAGS, ASHES, ETC." and a note that it had electricity that was not used. The

building appears to be about 20' x 70'.



Fire insurance plan for 1915-1922 (TVA Martha Kidd fonds)

Notice as well the great variety of buildings on the railyard or adjacent. Former railway buildings are being reused for coal storage, and rags. The siding at top right services the oil tanks of the Canadian Oil Company installation where Ontario Canoe Company had stood, and earlier the Ludgate building. In the lower left is the cold storage building of W. Scott Co. Ltd., for which the blueprints are at the Trent Valley Archives. Earlier, this was the site of a 3½ storey granary or grist mill. The drive shed on the left is back of the Mark Street Methodist Church; the new church opened in 1928 a half-block to the north, at Mark and Hunter. (Trent Valley Archives)

As for appearance, it seems likely that the Ashburnham station was built with similar specifications to the station at Harwood. That building was removed in the early twentieth century to serve as a community centre in Roseneath. It has been returned to Harwood with the hopes of being rebuilt as a station museum. That building as described by Ted Rafuse, the fine Cobourg historian, was 24' x 60', 1½ storeys, board and batten construction, without a basement but on a foundation of field stone. A photograph taken by Notman's in 1895 shows the track side of the building had three doors and four windows. The gable end had two windows.

Curiously, the Charles Cooper's Railway Pages on the web show a photograph that a Wayne Lamb described as the second Ashburnham station. It appears to be slightly longer, and has eight dormers and two chimneys projecting from the roof. The photo lacks any information about the provenance of the picture and there is insufficient context within the photograph to confirm or deny that this was really the Ashburnham station.

Still, there is some advantage to looking at this photo. It has similar shape to the Harwood station, but appears to be longer and to have dormers that could have been added for modernizing. A building was still standing on this site in 1922.

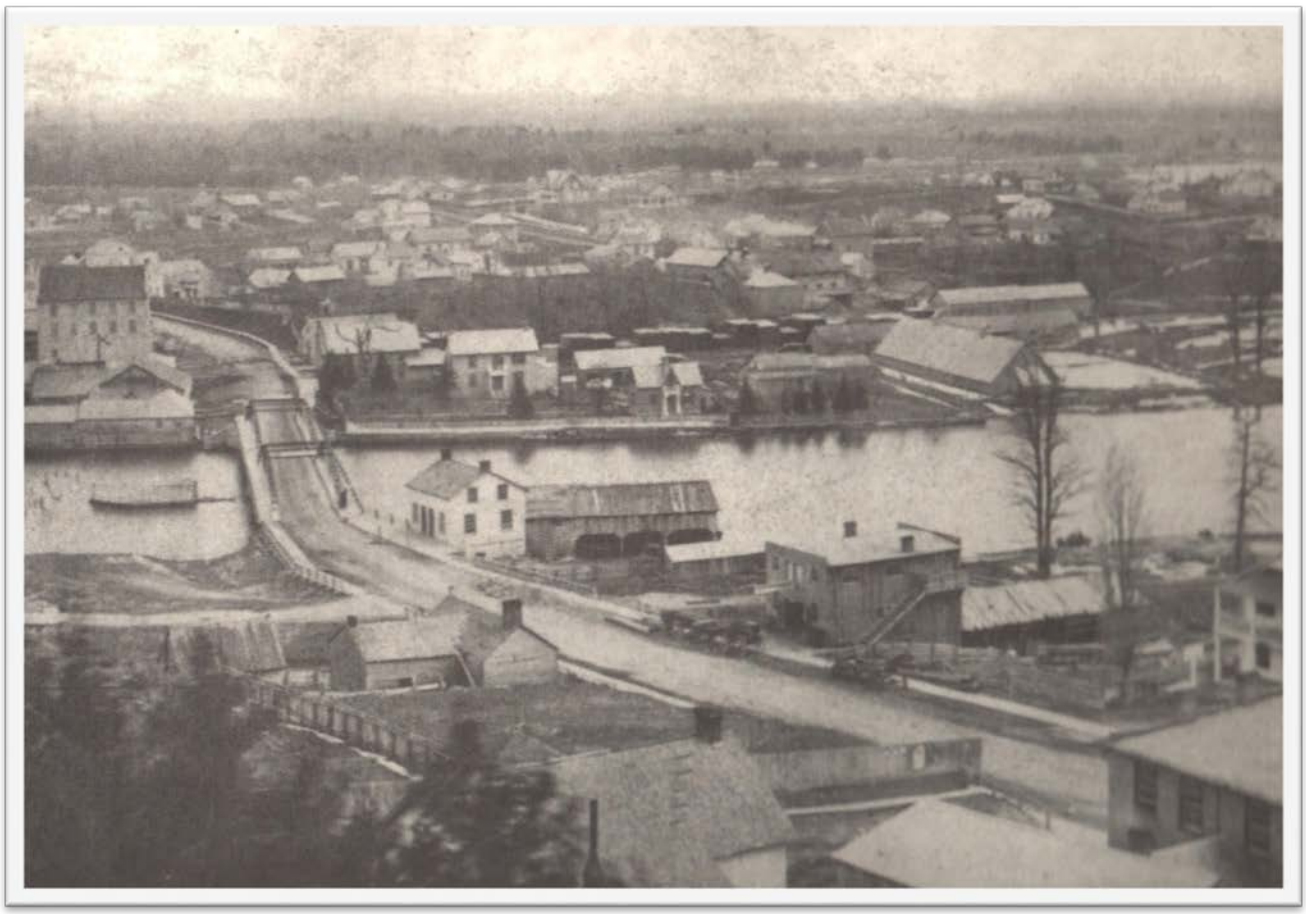
However, the Ashburnham railway station was an important part of the local rail infrastructure when railways were crucial to the area's development. The Peterborough Historical Society's trailway plaque about the station is north of the actual site but it is worth pausing while walking the Rotary Greenway Trailway.

GOOD
BUILDING LOT
FOR SALE.

THE subscriber offers for sale, Building Lot No. 8, corner of Elizabeth and Mark Sts. Ashburnham, the property of the late John Craigie. The site is a very eligible one, being near the Railway Station. If not sold by private sale before the 1st April, it will be sold by Auction.

For particulars apply on the premises to
JOHN CRAIGIE, Jun.
Ashburnham, 6th Feb., 1861. 6-8in

TVA, Peterborough Examiner, 1861



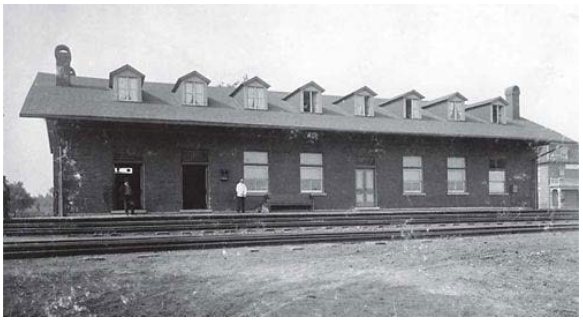
Ashburnham 1874, part of the panorama published by Ken Brown, November 2001, 64/120. The train station and the church are in the upper left portion, in line with the bridge. The picture was taken from St. John's Church and Hunter Street, the Rainbow Truss Hunter Street Bridge dominate. The R. D. Rogers grain mill is on the left.

There are some modifications to suggest as we search for the appearance of this railway station. We are dealing in the early years of photography, and taking photographs was quite difficult and dangerous. Even so, the fundamental rule for historians and archivists is to search for provenance and credible research. There are three photographs which are germane to this issue, but only one with a clear provenance for the Ashburnham station. A second has a clean provenance for the Harwood station (found in McGill's Notman Collection). However, the close research of the photo has only occurred recently. A third photo has no clear provenance, and we have no idea of the original source. And research on the photo does not show any clear context that might identify the photo with Ashburnham.

I have since learned that this was the second Harwood station, and so might bear no relation to the Ashburnham station. However, the diagram of the Depot on the fire insurance plans suggests the footprint would be a rectangle of these dimensions.

Because of the good provenance, the picture is valuable. However, if it is not the first railway station then it postdates the Ashburnham station. Since it is the same rail line it might still be pertinent. However, it must be used with caution.

Harwood Station as taken by a Notman photographer, Montreal, 1895. (Thanks to Harwood Railway Museum)

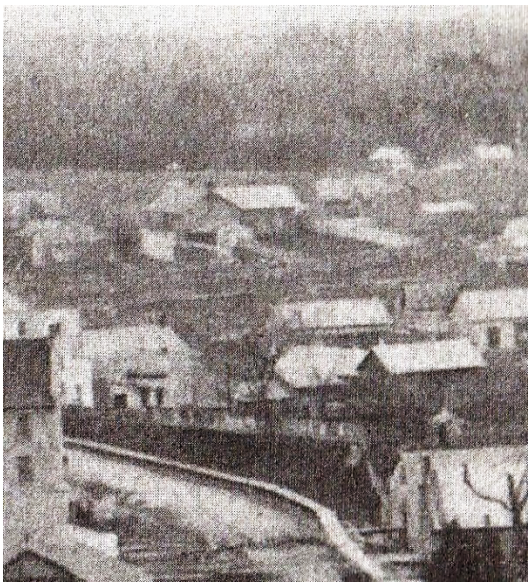


This photo that appeared on the Charles Cooper Rail Pages suggesting this might be the second Ashburnham station. There is no information about provenance or about why the station should be in Ashburnham. Ken Brown rightly has cast doubt on this interpretation. I have not been able to confirm there was a second Ashburnham station. However, both pictures show a building that is rectangular and 1 ½ storeys tall. And the topography might work.

The third photo has provenance and location working for it. A large part of the panorama appears on the previous page.

Even though I could not remember ever seeing a picture of the Ashburnham station, Ken Brown pointed out that the panoramic photo of Ashburnham in 1874 which he produced in 2001 and for which I helped him with identifications had the railway station. I have spent some time perusing this gem.

This excerpt from the panorama contains the train station in the centre. As we know from the fire insurance plans the train station was next to the Mark Street Bible Christian Church (Methodist after 1875, and United after 1925). In this view both are merged. However, the train depot extends to the right of the church, and there is a tower, perhaps on the depot but more likely a water tower for the steam trains.



There are some fine internet sites providing photos of train stations, nearly everywhere. While some did have a tower none seemed to match what appears in the panorama photo.

The search for a clear picture of the Ashburnham train station continues. The parameters of what the picture will look like are set.

EXAMINER PETERBOROUGH THURSDAY JULY 7 1910

HOW DID PETERBOROUGH OBTAIN ITS NAME?

Canadian Pamphlet's Reference to the City's Early History---Was Called After Honourable Peter Robinson ---Timber Was Cheap in Those Days.

How did Peterborough derive its name? This is a question that is very frequently asked, especially by many people who may be termed "new-comers," to the city. As a matter of fact the question has been a debatable one for many years, there being many who claim that the city derived its name from the town of Peterborough, in the old land, whilst others affirm that the place was called after the Hon. Peter Robinson, who about the year 1831 brought a party of Irish immigrants to this neighbourhood.

In referring to a copy of "Canadian Pamphlets," published in the year 1858, one comes across some very interesting items relative to the early history of Peterborough. If the information is correct, it would appear beyond doubt that the city was named after the Hon. Peter Robinson. It would also appear that lumber has taken a considerable jump in price in this district since 1831, as it is mentioned that lumber can be bought for $5.00 per thousand. Amongst other things Canadian Pamphlets says:

In the year 1826, His Excellency, Sir Peregrine Maitland, then Governor of the Province of Upper Canada, who had that taken a deep interest in the immigrations of 1823 and 1825, visited the new settlements in this district. Addresses, breathing a spirit of deep gratitude to the Government for their removal to this country, a high appreciation of the kindness and constant solicitude for their welfare evinced by Mr. Robinson, and a warm attachment to the British throne, were presented by the immigrants settled in the townships. One address, a verbal one, from the English settlers on the communication road of Smith, pointed out, in unmistakable terms the great advantage that would accrue to the settlement if a good mill were erected instead of the apology already alluded to. His Excellency appears to have taken the hint, for immediately afterwards the mill, now known as Martyns, was erected under the superintendence of Mr. McDonell, and at the Government's expense. So important an acquisition to the comforts of the settlers was duly appreciated by them, as the address to the Earl of Bathurst, the Colonial Secretary, in the following year, amply testified. The mill was afterwards sold to Messrs. Hall and Lee who continued to work it for many years.

During the same year a number of gentlemen, settlers in the district, met together for the purpose of deciding upon a name for the new town, the reservation for which had been made as early as 1818, and the survey of which had been completed in 1825. The choice was not difficult to make. The eminent services of the Honourable, Peter Robinson in the settlement of the country, and the high estimation in which he was held by all who had come in contact with him, suggested the propriety of a more lasting tribute being paid to his name. Hence the choice of the name "Peterborough," a name which continually calls to mind the service of one, who though laying no claim to being the founder of this little colony, was justly entitled to be considered as among the most active promoters of its settlement.

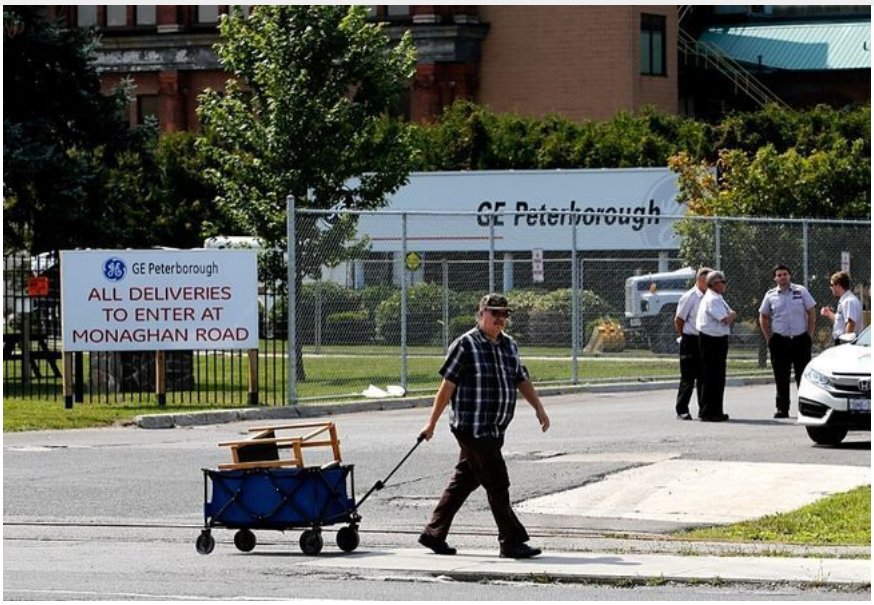
The embyro town soon gave indications of progress. In a letter written by Lieut. Rubidge, R.N., then a resident of the township of Otonabee, in 1828, addressed to a Captain Hall, and inserted by him in his travels of North America, published in 1829, occur those passages: "A town is growing up near me, roads are improving, bridges are being built, one of the best mills in the province is just finished at Peterborough, and another within three miles of me. Boards, and all descriptions of lumber are cheap, about five dollars for 1,000 feet, four saw mills being in operation. Stores, a tannery, distillery, and many useful businesses, are established or on the eve of being so at Peterborough." "I was the first settler in the township of Otonabee, and almost before a tree was cut down; now there are nearly 2,000 acres cleared, and 125 families, consisting of 500 souls. On parallel lines, at the distance of three quarters of a mile apart, roads, of from 33 to 66 feet wide, are cut and cleared out by parties owning the land all through the township." "This last winter very nearly 5,000 bushels of wheat have been taken in by storekeepers at Peterborough alone. Only three or four years ago flour was transported back there, so that no doubt can exist of the increased quantity a few years will produce. Through the goodness and paternal consideration of His Excellency, Sir Perigrine Maitland, an excellent mill has been erected at Peterborough, which is the greatest blessing to the settlers and the country, and will be the means of adjacent townships, filling up rapidly. In the town, itself, which, less than three years ago, had but one solitary house in it, now may be seen frame houses in every direction, and this summer twenty additional ones will be erected."

Such was Peterborough and its vicinity in 1828, ten years after the first settlement by the Cumberland emigrants, and within three years of the Irish immigration under Mr. Robinson.

Thanks to Shelagh MacGillivray Neck for drawing this 1910 account about the naming of Peterborough. The story is based on Frances Stewart in Our Forest Home, where it is implied that Peterborough was named for Peter Robinson. However, I have written often about the naming of Peterborough: it was named by Zaccheus Burnham for a village in his native New Hampshire. The name had been used for months before Frances Stewart observed that Peter Robinson would take the name as a compliment. Still, this is an interesting account of early Peterborough.

General Electric Peterborough plant to cease most manufacturing by September 2018

By The Peterborough Examiner Friday, August 25, 2017



Clifford Skarstedt/Peterborough Examiner/Postmedia Network

The scene at the General Electric Peterborough plant on Park Street in Peterborough, Ont. on Friday, Aug. 25, 2017 after the company announced the plant will cease manufacturing by September 2018. About 50 GE engineering jobs will remain at the site after that and BWXT Nuclear Energy Canada will continue to operate its nuclear division facility on leased space at the site.

The General Electric Peterborough plant will shut down manufacturing by September 2018, the company announced Friday morning.

About 358 current workers in the motors division will be losing their jobs, company vice-president of communications Kim Warburton told *The Examiner*.

The decision was made because production volume in the plant has been down 60 per cent over the last four years, Warburton said, citing global market conditions.

"There's just not a market for what we are producing," Warburton said.

About 50 GE workers in the engineering division will remain at the plant, she said.

Work from the Peterborough plant will be shifted to the United Kingdom, France, Brazil and Mexico, according to Unifor, which represents unionized workers at the plant through Locals 599 and 524.

"General Electric has been an integral part of Peterborough's history for over a century," Unifor national president Jerry Dias stated. "Now the company is rewarding the loyalty of the community by pulling up the stakes and moving jobs out of the country."

Workers were informed of the decision at a meeting Friday morning at the Park Street plant, which has operated for 125 years.

"It will be a difficult time for many residents who are connected with GE or who have historical ties to this company," Mayor Daryl Bennett stated.

The closure hits hard for Agriculture, Food and Rural Affairs Minister and Peterborough MPP Jeff Leal because his father worked at the plant for 40 years.

"Throughout our shared 125-year history, both the company and Peterborough have lived through highs and lows, but our community has always stood together in times of need," Leal stated. "I am confident that GE will do their best to work towards a smooth transition for their workers and their facility."

"I am deeply disappointed to hear the news today that GE in Peterborough will be closing its manufacturing operations in our community," Minister for Status of Women and Peterborough-Kawartha MP Maryam Monsef stated.

"My immediate concerns are with our neighbours who are affected by these job losses, and their families."

In its heyday in the 1960s and early 1970s, the plant employed as many as 6,000 people. The plant was also a key supplier to the war effort in the First and Second World Wars and then was one of the first suppliers to Canada's fledgling nuclear industry starting in the mid-1950s.

"It's a tough day for our employees, We're going to help them with the transition," Warburton said.

The plant's workers were given Friday off to absorb the news but will return to work on Monday, she said.

The closure also does not affect workers in the nuclear division of the site -- the GE Hitachi Nuclear Energy Canada division was sold off a year ago and now operates as BWXT Nuclear Energy Canada. BWXT is the former Babcock and Wilcox Canada, which is based in Cambridge, Ont. It has a long-term lease for the nuclear operations at the site.

Hopes were high of new work for the motors division a few years ago. In 2014, GE announced it would be adding up to 250 new jobs in Peterborough to build motors for the TransCanada Energy East pipeline, which has been delayed through the application process.

A new environment review was called by the National Energy Board for Energy East and hearings are soon to begin.

Instead, GE has been reducing the size of its workforce in Peterborough over the last several years through a series of layoffs since then, including 150 permanent layoffs that were announced in January.

On Wednesday, the National Energy Board announced it will, for the first time, consider the public interest impact of upstream and downstream greenhouse gas emissions from potential increased production and consumption of oil resulting from the Energy East project.

General Electric's Friday announcement in Peterborough begins a 12-month transition period for the affected workers, Warburton said.

They will be offered skills training, retirement planning and family counselling during that transition, she said.

"We are going to be working hard with them," Warburton said.

She said it is too early to say what will happen with the plant facilities that will be abandoned by the closure.

"It's way too early to have any answers around that now," Warburton said.

Many former workers at the plant were exposed to toxic chemicals because of workplace conditions following the Second World War and up until about 2000.

Some of those retirees have died or suffered illnesses, prompting workers compensation claims, but many of those claims have been rejected.

Groups formed to help those retirees and workers with their claims and to pressure for more help for them.

In May, Ontario Labour Minister Kevin Flynn announced that he will work to expedite the claims process for the retirees.

Over the past 13 years, more than 660 applications for compensation were filed to WSIB from GE workers in Peterborough. Of those, about 280 received compensation.

But roughly 340 were denied, withdrawn or given up, apparently for lack of scientific proof linking the illness to the toxic exposure.

Warburton told *The Examiner* the plant closure has nothing to do with the ongoing push from sick former employees to get compensation for illnesses they believe to be connected with exposure to toxins in the workplace.

It's strictly a business decision about dwindling manufacturing in the plant, she said.

She also said that recent investments in renovating the inside of the plant - with some government assistance - kept the plant going for awhile longer than otherwise.

"That helped us win work," she said, of the building upgrades. "But the market is the market... The volume just isn't there."

The Peterborough plant also suffered a blow last year when General Electric was relocating its gas engine plant from Waukesha, Wisc. to Canada.

It chose a site in Welland, Ont. instead of using the underutilized Peterborough plant, citing Welland's proximity to the U.S.-Canada border and supply of skilled workers. The 450,000-square-foot new plant is due to open early in 2018 and initially employ about 150 workers.

MAYOR DARYL BENNETT'S STATEMENT ON GENERAL ELECTRIC PETERBOROUGH CLOSURE

Peterborough Mayor Daryl Bennett issued the following statement Friday morning on the plant closure:

"My immediate concern is for the workers and the families in our community affected by this winding down of General Electric's operations in Peterborough. It will be a difficult time for many residents who are connected with GE or who have historical ties to this company. This year marked the 125th anniversary of GE in Canada, starting here in Peterborough in 1892.

"The winding down of GE in Peterborough is a business decision that's directly related to the slow down in orders from the oil and gas industry. It's a drastic reversal from 2014 when GE announced that it would be adding up to 250 new jobs in Peterborough to build motors for the TransCanada Energy East pipeline, which has been delayed through the application process. Instead, GE has had to reduce the size of its workforce in Peterborough over the last several years. I understand it currently employs about 358 workers, well down from the 6,000 people employed by GE in Peterborough in the 1960s.

"We are looking forward to the continued presence of BWXT Nuclear Energy Canada, which purchased GE's nuclear energy business last year.

"In the coming days, I will be requesting a meeting with both our MP and our MPP to discuss how our governments can assist with securing our community's long-term economic foundation.

"Over the years, we have asked for assistance and approvals for employment land growth, the Via Rail proposal for a new High Frequency Rail service through Peterborough, and local transportation network improvements needed to support growth. We need to continue to diversify our economy and to build the infrastructure that supports job creation."

PETERBOROUGH MPP JEFF LEAL'S STATEMENT ON GENERAL ELECTRIC PETERBOROUGH CLOSURE

Agriculture, Food and Rural Affairs Minister and Peterborough MPP Jeff Leal issued the following statement Friday morning on the GE plant closure:

"I am saddened and disappointed to learn that GE will be ceasing manufacturing at its Peterborough facility. My thoughts are with the affected workers, their families, and our community, and I am determined to work with GE to ensure employees are supported.

"Along with many residents here in Peterborough, I have a personal connection to GE and this facility, where my father worked for 40 years. I grew up in South Peterborough, a neighbourhood that was home to many GE employees and their families.

"Throughout our shared 125-year history, both the company and Peterborough have lived through highs and lows, but our community has always stood together in times of need. I am confident that GE will do their best to work towards a smooth transition for their workers and their facility.

"I am committed to working with my colleagues and GE to ensure that employees have access to supports from the government and the company to find new jobs or access skills training, as well as ensuring GE meets its obligations to its past and current employees.

"Peterborough is and always will be a resilient community, and I know we will work through this together and come out stronger."

PETERBOROUGH-KAWARTHA MP MARYAM MONSEF STATEMENT ON GENERAL ELECTRIC PETERBOROUGH CLOSURE

Minister of Status for Women and Peterborough-Kawartha MP Maryam Monsef issued the following statement Friday morning on the plant closure:

"I am deeply disappointed to hear the news today that GE in Peterborough will be closing its manufacturing operations in our community. My immediate concerns are with our neighbours who are affected by these job losses, and their families.

"There is a profound and historic connection between Peterborough and GE, indeed, it is hard to find anyone in Peterborough who has not been touched by the legacy of the Electric City.

"But beyond the symbolic loss, there are many families who have received very difficult news today, and these are the people that we need to keep in our hearts and minds in the coming days, weeks, and months.

"I have been in discussion with MPP Jeff Leal and we would like to assure the community that we are committed to helping those affected by this situation. Service Canada will make every effort to provide direct support and assistance to the community during this difficult time.

"Peterborough is a strong and resilient community."

HALIBURTON-KAWARTHA LAKES-BROCK MPP LAURIE SCOTT STATEMENT ON GENERAL ELECTRIC PETERBOROUGH CLOSURE

Haliburton-Kawartha Lakes-Brock MPP Laurie Scott issued the following statement on Friday afternoon on the General Electric Peterborough plant closure announcement:

"I am deeply saddened by the closure of Peterborough's General Electric plant – an economic engine and fixture in our community for more than a century.

"My heart goes out to the 300 employees, their families, and the entire community of Peterborough and the surrounding area. I hope that everything possible is done to help them land on their feet.

"Under the Liberals, Ontario has lost more than 350,000 good-paying manufacturing jobs. The reality is that whether it's soaring hydro rates, uncompetitive taxes, or burdensome red tape, manufacturers have lost confidence in Ontario's business climate and are moving jobs elsewhere. The closure of Peterborough GE plant is the latest example proving that life is harder under the Wynne Liberals."

GENERAL ELECTRIC PETERBOROUGH HISTORY

The General Electric Peterborough plant was founded by Thomas Edison.

Canadian General Electric Co. Ltd. (CGE) was incorporated in Canada in 1892 as a merger of Edison Electric Light Company of Canada (of Hamilton, Ont.) and Thomson-Houston Electric Light Co. of Canada (of Montreal), both incorporated in Canada in 1882.

The Canadian merger occurred in the same year as the merger of parent companies Edison General Electric (of Schenectady, N.Y.) and Thomson-Houston Co. (of Lynn, Mass.) into General Electric, which continues to the present day as a major international conglomerate.

CGE had about 500 employees at inception and was already producing generators, transformers, motors, wire and cable, and lighting products for consumer and industrial products.

It was the Canadian counterpart of the American company General Electric.

The unit became General Electric Canada in 1989.

Postcard, c. 1927, showing CGE Peterborough (TVA Postcard Collection)

ELECTRICAL EQUIPMENT MANUFACTURE IS PETERBOROUGH'S CHIEF INDUSTRY

Biggest Plant of C.G.E. System Located Here –

Organization is Wide-spread and Powerful.

With seven manufacturing plants in Toronto, Montreal and Peterborough and warehouses and offices located in eighteen of the principal cities of this country, Canadian General Electric Company, Limited, has developed in the past thirty-nine years into one of Canada's outstanding industrial enterprises.

Launched by a group of prominent business men in 1888 with the modest capital of $10,000, Canadian General Electric Company has become a nation-wide organization with assets of more than $30,000,000, and through the manufacture and installation of electrical equipment has played an important part in the development of Canada's natural resources.

By the manufacture of such products as motors, generators, transformers and such gigantic apparatus as that required in the power plants at Chippawa, Canadian General Electric Company has assisted in a big way, Canada's amazing water-power development.

It requires a voluminous catalogue to list the electrical products manufactured in the plants of the Canadian General Electric Company, Limited. From heavy duty apparatus utilized in power plants, paper mills, mines and various other important industries, down to the small motors which operate fans and vacuum cleaners; Edison Mazda lamps for factories, houses and street lighting; Hotpoint heating devices for the home; the world-famous Radiola – C.G.E. truly cover the entire scale of electrical equipment manufacturing.

The main electrical and porcelain works are located in Peterborough, and cover approximately forty-five acres. Here are manufactured generators, motors, switch-boards, meters, wire and cable, and porcelain products used for insulation of electrical equipment.

Two factories are located in Montreal and Toronto, respectively, operated by Canadian Allis-Chalmers (a subsidiary) where such products as turbines, pumps and other allied equipment are made.

In Toronto, there are four Canadian General Electric factories, such as the Edison Mazda Lamp Works, Ward Street Works, where lamp bases, wiring devices, radio sets and Hotpoint heating equipment are manufactured; and Davenport Works, devoted to the construction of heavy duty apparatus. The principal foundry of the Company is located at this plant.

The history of the Canadian General Electric Company, Limited, dates from December 27, 1888, when the late Senator Frederic Nicholls called together a number of prominent citizens, having at heart the welfare of Toronto and the Dominion.

The object of the meeting was the formation of a syndicate which should provide funds necessary for an inquiry into the possibilities of the establishing of a plant to supply electric light and power by means of underground wires to the citizens of Toronto.

This syndicate was formed by the late Senator Nicholls, Messrs. W.R. Brock, W.D. Matthews, J.K. Kerr, Geo. A. Cox, Robert Jaffrey, Hugh Ryan and H.P. Dwight.

Little did these men dream what the future held in store for this modest company, although six of the eight original directors remained with the project to see it develop into a nation-wide organization, with present assets of over $30,000,000.

The first company to be organized by this syndicate was the Toronto Incandescent Electric Light Company on June 26, arrangements having been made with the Edison Electric Light Company of New York for the exclusive use of their system and with the City of Toronto for the franchise to generate electric light and power. This company was most successful in their operations and was afterwards amalgamated with the Toronto Electric Light Company.

The next company was the Toronto Construction and Electrical Supply Company, which was incorporated on February 11, 1891. It was to this Company that the present Canadian General Electric Company owes its foundation.

Its business was the sale of electrical apparatus and supplies and on October 14, 1891, it formed an alliance with the Thompson-Houston Electric Company of Boston to act as their sole agents in Canada. So successful was this company in gaining the confidence of the Canadian public that arrangements were made in 1891 for the purchase of all Canadian property and interests of the Edison Electric Light Company. It was at this time that the Company was organized as the Canadian General Electric Company, Limited.

When this company was formed its assets consisted solely of the land and buildings at Peterborough. Branch offices were leased in Montreal, Winnipeg and Vancouver.

Since that time there has been a steady growth and progress, so that to-day the Canadian General Electric organization comprises seven manufacturing plants.

Controlling as it does the manufacturing and patent rights for Canada of the General Electric Company of Schenectady, N.Y., with its world-wide ramifications, the Canadian General Electric Company occupies a unique position in the electrical industry of this country.

Branch offices are maintained in Halifax, Sydney, Saint John, Montreal, Quebec, Cobalt, Ottawa, Hamilton, London, Windsor, South Porcupine, Winnipeg, Calgary, Edmonton, Vancouver, Nelson and Victoria.

In the most important centres, the buildings occupied are owned by the Company, and have been constructed to meet their requirements. The head office building at 212 King Street West, Toronto, was built for the Company's own special requirements in 1908. To this has been added another large building devoted to the wholesale merchandizing division of the Canadian General Electric Company's operations.

Since the inception of radio, Canadian General Electric Company has kept pace with its amazing growth. Part of the Ward Street Works is used for the manufacture of the Radiola, which has always occupied a position of leadership in the radio world. No radio set has been so popular with the Canadian public. Indeed, the many models of the Radiola, from the smallest size to the last word in reception – the superheterodyne – are to be found in thousands of homes in all parts of Canada.

The business of the Edison Mazda Lamp Works in

Toronto has shown great expansion in recent years. To-day most of the lamps sold in Canada for street, factory, office, home and motor car bear the Edison Mazda trade-mark.

The C.G.E. trade-mark will be found on many tools by which electricity works. They are on great generators used by electric light and power companies; and on the lamps that light millions of homes.

They are on big motors that pull railway trains; and on tiny motors that make hard housework easy.

By such tools electricity dispels the dark and lifts heavy burdens from human shoulders. Hence the letters C.G.E. are more than a trade-mark. They are an emblem of service – the initials of a friend.

Ed note: This article was printed in 1927, and provides insight into how important CGE had become. It contains insights into its history not readily available now.

Streetcar assembly 1894 (TVA Electric City Collection)

Dynamic Decades for Peterborough Engineers.

Robert H. Rehder, P.Eng

It is my understanding that a person's age of maximum creativity is in that person's late teens and early twenty's. It is also the usual age of maximum learning capability.

In the late 1930s, a young person just completing a secondary school education would have a decision to make as to his future occupation to earn a living. This could be an apprenticeship or a continuation of his schooling in a College or University. His or her financial situation, level of intelligence, and ambition were factors in the choice the person makes. After further learning the the search is for a job, followed by adapting to the job and gaining experience to be effective in performing that job.

In the 1940s, the World War II changed everything for young people, with the need for military service. Once you reached 16 years of age there was a need for you in the armed forces. Young newly graduated engineers joined the forces as officers in training. The military training was intense and these young people learned not only the skills to fight the war but to lead people, quickly create a plan of action, evaluating the risks and benefits, and go into action with minimum delay. By the end of the war in 1946 many had earned high military ranks. The government agreed to cover the costs for a veteran's refreshment of his or her secondary school education and then the costs of a college or university education up to the length of time in the services. If the time limit expired before he reached graduation, as long as he was getting good marks the government would continue paying the expenses until graduation. This program of the government paying for the higher education allowed many smart young people to have the university education that, as a secondary school graduate and with financially poor parents, they could not afford.

In July 1946 I had completed my senior matric (grade 13) and I applied to Queen's University to become an Electrical Engineer. In August 1946, I received a letter from Queens saying that there were no more openings due to the large number of veterans that had already been enrolled. I was disappointed. Five days before the classes started, I received a letter from Queens saying that they had a cancellation and I was to go to Kingston and register at the earliest possible date. I happily became one of 30 students freshly out of secondary school among approximately 300 veterans making up the Sc 50 class. In a previous year a senior student attempted to physically haze one of the veterans and the veteran over-reacted and seriously injured the senior. Therefore, Queens ruled for Sc 50 that the only hazing of first year students was the requirement to wear a tasselled tam, the tassel being the yellow engineering faculty colour. The Sc 50 class voted to have the colour of the class windbreakers to be blue instead of yellow (the class colour) as the veterans did not want to wear yellow.

The veterans in general were very serious in completing work assignments and lab reports. In lectures the front seats were filled first and the question periods were active. This was an indication of the passion to aim for high marks so that government funding would continue until they gained the engineering degree.

My social life through the four years to graduation was minimal as the young ladies preferred the more mature and travelled veterans. In fact, my sister came to visit me and be my date for the Sc 50 Formal Graduation Dance.

In February 1950 the Canadian General Electric Inc. (CGE) recruiting specialist Bill McMullen (Test 1936) visited Queens and asked to interview the top five students in electrical and mechanical engineering. CGE was offering to hire engineers and have them go on the "Test" Course for one year and then take a full time job in a division of the company that fitted their occupational dreams. The "Test" Course was considered by the Queens professors to be the best training available in practical engineering and we should go with CGE and take the famous course. Bill got his five top engineers.

Every year, Bill McMullen recruited engineers in 19 universities and 9 Institutes of Technology. In 1950 I was one of a group of 64 engineers that started "Test" that year. That was the cream of the Canadian crop of the engineering graduates that year.

The Test Course duration was one year and it was divided into 4 three month sessions. It formed part of the Quality Control operations in the various business sections such as large motors, induction motors industrial control, wire and cable, transformers, district sales and field service. Main Test was the testing of large motors just prior to shipment. Two Test engineers were assigned to test a large motor, say 4000 HP, and they were given the design characteristics by the senior design engineer who had done the design work. The Test engineers would connect the motor to a power source and run the machine up to speed and make various measurements and draw graphs as requested by the design engineer. They then took these results to the engineer and he compared them with his original design and determined if the motor met the customer's specifications. The designer explained in detail special steps he had to take to meet specific features that the customer wanted. This was a great learning experience for the Test men. This was typical of the programs in each of the three month sessions.

During my latter years at university, I thought I would like to be a small motor designer and I had even purchased a specific text book on the subject. After the time in the Switchgear session on the Test course I was fascinated by circuit breakers and higher voltages and I changed my mind and when I finished "Test", I became a Switchgear engineer, starting in the metalclad section.

In the mid 1950s Walter Ward, an officer during the WWII, was manager of the Peterborough Plant. Business was booming but very competitive. He called a meeting of all his engineering and management people, to be held in the auditorium of the Peterborough Collegiate and Vocational School. He described the business situation and then announced a new "Pay as you go" program involving everyone. If anyone had an idea that would reduce total costs and improve the product, that idea was to be evaluated to determine the expenses involved to put it into production and if this expense would be covered by the cost savings in the first year, then he would immediately give an approval to go ahead. The development costs had to include all costs from design, prototypes, performance tests, tooling, manufacturing processes, shipping, marketing publication changes etc. The reaction to the meeting was positive and everyone could hardly wait to get started on the evaluation of their pet idea. Teams were formed lead by a design engineer and included a members from the cost accounting, manufacturing engineering, purchasing, and marketing operations. The teams made lists of the ideas and first guesses on development costs and savings to sort out priorities. It was interesting as they found potential savings that involved very little time and expense and they could take immediate action.

The "Pay as you go" was very effective. As an example, I had been assigned to be a team leader for metalclad switchgear. I had an idea to change the main electrical conductors from multiple 4" x ¼" copper bars to single copper tubes and I conceived a new geometry for the tubes at the joints so that a slip-on sleeve insulation could still be used. A prototype joint was made and tested by Dr. Ev Elgar in the Engineering Lab and proved to be a good joint. Management immediately agreed to making a full 3 unit assembly. The team established that the design change from bars to tubes would reduce costs by 25% and there would be improvements in surge voltage performance. Management approved the change in design after a single meeting that showed test results and cost breakdown. It took about 8 months to have the design in all production units. The records indicated that it saved $70,000 the first year and in 1958 the design was patented. Tubular bus conductors were used in production for the next 30 years at which time the metalclad business in Peterborough was closed.

The dynamic decades are from 1950 to 1980. There were at least 262 patents issued to Canadian General Electric, Peterborough plant, during that period of time. As the "Test" recruiting and training were so effective in having the most brilliant engineers in place in CGE , they held a world leadership position. And some examples follow.

CGE obtained approx. 80% of the available mine hoist business; thanks to Peter Eastcott.

CGE obtained all the large ore grinding motor business where 2 large motors were required and could be tied together and share the load equally; thanks to Gordon Herzog's unique winding design.

CGE developed current limiting fuses using aluminum fuse elements for large industrial motor control systems; thanks to Frank Howard.

During the dynamic decades each engineer was expected to take at least one advanced training course each year. These courses included value analysis, creative thinking, value engineering, project planning, product planning, technical writing, business analysis and advanced engineering concepts. Many of these courses were prepared and given by the GE Research Centre in Schenectady. Some courses were after hours, some during working hours and some half and half. The emphasis was always on creativity.

We all need to give credit to the veterans that learned early in their formative years, to manage their own thinking and decision making in WWII.

Life with CGE

Elwood H. Jones

"We bring good things to life" was the slogan of General Electric for some 25 years beginning in 1979. From its earliest days, CGE was in the business of producing electricity but its Peterborough plant was a manufacturing place, known locally as the Electric Works. All Peterborough factories were works: the lock works, cereal works, porcelain works, bridge works. In Peterborough, the slogan for CGE could have been "We bring life to good things."

In the first instance, the local plant was making streetcars and electric motors. Before long it was making everything tied to electricity. During the two world wars it was making products for the war effort, and after the

second war even refrigerators were made here. Then the plant became heavily tied to nuclear energy projects. Through it all, the company was heavily into research which led to a wide range of patents. There are about 42 patents in the John Young papers at the Trent Valley Archives, and others were equally productive according to one correspondent.

During World War II, the eighth Victory Loan Rally at CGE (TVA McRae Fonds)

When I came to Peterborough in the late 1960s, CGE was our largest employer with some 6,000 employees. I met people in all walks of life who worked at CGE, and several families in which two or three generations had worked at GE. Cavanagh's Appliances, the town's largest appliances dealer, specialized in GE products and serving GE families. I met engineers who had trained at the University of Saskatchewan, and John Young came from British Columbia via the University of Western Ontario. One of our neighbours was heading up a CGE project in Pakistan. Peterborough was a magnet for creative independent workers long before Trent University and Sir Sandford Fleming College.

By my estimation, GE families had at least 24,000 members; this in a city that had nearly 60,000 people. This is an exceptional proportion, as 2 people out of 5 had a direct connection to General Electric Canada. CGE was a major force for United Way campaigns, and other fundraising initiatives, such as the 1911 campaign to fund the People's Chime at St. John's Church. The annual picnic at Nicholls Oval, featuring a veritable midway, was a community event.

The history of the local labour movement was heavily influenced by developments at CGE. When the company executives got heavy-handed in 1895, the community held rallies in support of the workers. Peterborough's labour force was directly tied even then to Toronto and area, by railway and word-of-mouth. Many of Peterborough's works drew migrants from the immediate rural area, but CGE attracted workers from across the country. In recent years, Peterborough has attracted immigration, but earlier its growth was mainly tied to the appeal it had between Bancroft, Belleville, Haliburton and Oshawa. By the 1980s, workers were commuting from Peterborough to Oshawa, Scarborough and Toronto.

The impact on labour unions was even more direct. During World War I, wages were comparatively high because the federal Department of Labour made wages a condition of getting wartime contracts. When the Quaker Oats fire occurred in December 1916, there was a labour shortage locally and wages had a further boost that smoothed the transition through the post-war recession because of the construction workers tied to rebuilding Quaker Oats and the magnificent Hunter Street Bridge. However, for the next fifteen years, until the Bonner Worth strike of 1936, CGE was the centre of a union-busting movement locally; union organizers were black-listed by CGE and other major works would not hire them. By 1930, only one worker in 15 belonged to a union.

With World War II, the atmosphere for workers improved dramatically. Peterborough was an active place for manufacturing and research, and CGE was the centre of this. War time housing exploded and a research facility was built along Monaghan Road that became a veterans' hospital after the war; briefly, because a fire destroyed the hospital and rebuilding did not seem feasible in light of other developments for hospitals.

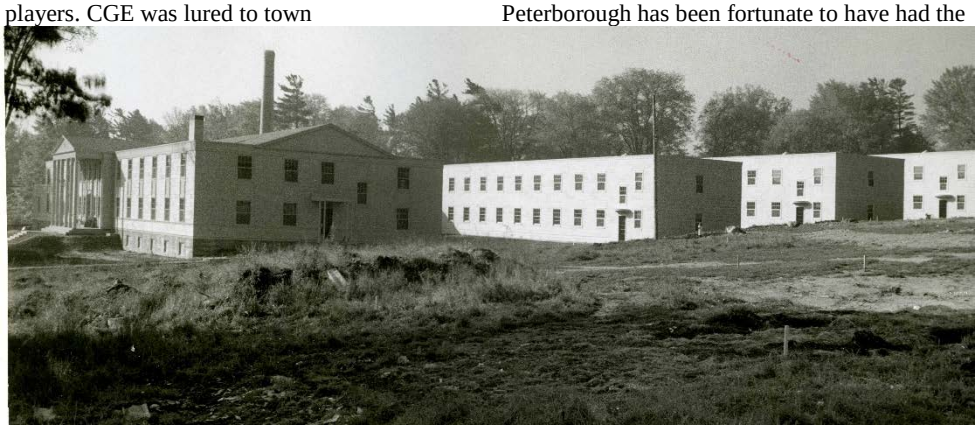
When Bruce Dyer and I were writing and researching the city's history in 1985 and 1986, the title for our book was *Peterborough: the Electric City*, which was published in 1987. Our title was inspired by the use of "Electric City" for two tabloid publications in 1908 and 1914. Many people who never read the book thought it was a history of General Electric locally. In fact, we were inspired by the Otonabee River, a powerful current, that was the head of local navigation, the source of tourism but more importantly in the past had carried timber rafts that brought the white pine, especially, from the Kawarthas to Britain, and had been harnessed for local power and eventually electricity. By 1870, Peterborough's downtown was lit by gas; by 1884, it was lit by electricity. Both were Canadian firsts, and made us realize that what really mattered in our local history was the people with ideas, confidence and a willingness to invest locally.

Peterborough was an "electric" community in all respects. *Works Manager Ian McRae looks at the first refrigerators coming off the line at CGE, end of the war. (TVA F 327)*

However, CGE has been a driving force for the development of Peterborough for the past13 decades. We

noticed it first in local sports history. The works hired Gene Hurtubise as a labourer so it would have the town's best athletes on hand for baseball and hockey. Some early CGE teams were called the "Volts". During the 1930s, the workers were employed in building the Kawartha Golf Course which aimed to be as good as the Peterborough Golf and Country Club.

Peterborough's impeccable connections in the late 1880s brought CGE to Peterborough. George A. Cox was the central figure, but it helped that Sandford Fleming still had a fondness for his first Canadian home. Joseph Flavelle, James R. Stratton, E. H. D. Hall and James Stevenson were other key players. CGE was lured to town from Sherbrooke in 1890. Edison was offered four park lots (totaling about 80 acres) stretching from Park to Monaghan, municipal services, and tax exemptions for ten years. This was conditional on ratepayer support and on Edison agreeing to construct new buildings valued at $30,000 in 1890 dollars. In October 1890, ratepayers voted 656 to 11 in support of the arrangements. The power station at what is now Trent University provided dedicated power lines to the works ten miles away. The grand opening occurred on April 20, 1891, and a year later the Peterborough plant was the Canadian head office of General Electric in Canada.



Because of this long and important footprint in Peterborough, Unifor, the major labour union, announced last week at the dedication of the new monument to Quaker Fire Victims that it will fight to persuade the huge international company now headquartered in Boston to keep a footprint in Peterborough. It was a good occasion to remember that large companies have some moral obligations to workers and communities that have been faithful so long.

CGE was Peterborough's largest employer by 1904, when it had 1,000 workers followed by Quaker then with 500. CGE has been the leading industrial employer until fairly recently. Quaker still has around 600 employees locally, but CGE has already shrunk to 350. Even the shrinkage has had incalculable impact on Peterborough and district. The initial advantages that CGE enjoyed for so long have been countered by the cost of updating buildings, equipment and technology. The costs of maintaining this great store of industrial architecture, and the fantastic research facilities, the dedicated work spaces and the aging infrastructure continues even as shrinkage occurs.

In 1961, 29% of jobs were in manufacturing, and about 20% for Canada as a whole. In 2011, 9.2% of workers (over 1.5 millions) were in the manufacturing sector. Locally, the situation was similar.

The loss of jobs will have a ripple effect. Suppliers will lose contracts. Retail stores will lose shoppers. That is only the beginning. Local industries created more than the industrial jobs. Jobs were created in financial management, the service sector to ensure sufficient incoming supplies, the transportation to get the industrial product to customers. It is harder to follow the ripples in our international village and the complexities of the impact of computers and the web. But there will be ripples.

Peterborough has been fortunate to have had the presence of CGE locally since 1890. General Electric really did bring good things to life here.

The research facilities were built to accommodate the growth in the number of engineers and researchers tied to CGE during World War II. After the war this became a hospital for the Department of Veteran Affairs, until it was destroyed by fire in 1946. (Trent Valley Archives, Fonds 327)

Bicentenary of the Robinson Immigration to the Newcastle District (1825-2025)

Rosemary and Peter McConkey

Rosemary McConkey, aided by Peter McConkey, has prepared historical articles relating to the Peter Robinson settlers in the region of present-day Peterborough. Each article will highlight the experiences of several of these Robinson settlers as seen and reported through their own eyes. Rosemary and Peter McConkey, dedicate the series to the memory of the Robinson settlers. The following article is the first of the series. This project is jointly sponsored by the Peterborough Irish Club and Trent Valley Archives.

1 Patrick Barragy's 1826 Oration to Sir Peregrine Maitland

As the dawn of the Nineteenth Century was receding, there arrived, in the 'land of shining waters' abounding in dense forests and limestone ridges, some 318 impoverished families from the counties of the Blackwater Valley region of southwest Ireland. Led by Peter Robinson and financed by the British government, these families comprised 2024 souls. They arrived in a new, unfamiliar land of tall forests, which they were to call home. But it was not so much the claim these pioneers would make on this pristine and untamed land of the Newcastle District of Upper Canada as it was the claim this land would make on them.

The transport ship *John Barry* was the last of the nine vessels, requisitioned by Peter Robinson from the British Royal Navy, to depart from Cobh (Cork Harbour), County Cork, Ireland, on Monday, May 23rd, 1825, with 253 passengers aboard. Among these families was that of Patrick Barragy who had left their home in the townland of Donaskeagh in the civil parish of Rathlynin (Roman Catholic parish of Knockavilla), barony of Clanwilliam, in the South Riding of County Tipperary. From the same townland came four other Peter Robinson settlers families : John Cranley and Edmund Allen of Douro Twp., Michael Carew of Emily Twp. and Patrick O'Brien of Otonabee Township. Although Peter Robinson did not assign these families to the same townships on their arrival, it can be assumed they knew each other back home in Ireland as they all had originated from the same townland.

When they emigrated in 1825, the Patrick Barragy family consisted of Patrick Sr. (35), his wife Margaret Carroll (28), and Patrick Jr. (4). Patrick was assigned the 100 acres of the East Half of Lot 5, Concession 9 in Emily Township, which is located in the middle of the west side of the township, near the border of Ops Township. The land records for this Lot indicate that Patrick sold fifty acres of his land in 1843 to Daniel Shine. Patrick Barragy Jr., aged four years at the time the family emigrated, was deceased before 1830 and another son born later (1841), who was the youngest child in the family, was also christened Patrick, in memory of his deceased brother. Six more children were born to Patrick and Margaret (Carroll) Barragy after the family's arrival in Emily Township, as indicated in the 1839-1841 census for that township. The census also confirms that Patrick Barragy Sr. was a school teacher rather than a full-time farmer in the traditional sense.

In February 1826, settlers in the Peterborough region learned that some of the leading figures in the colonial administration of Upper Canada planned a visit to their area and would hold a public meeting at Scott's Plains (Peterborough). These persons included Sir Peregrine Maitland, the Lieutenant Governor of the colony, the Attorney General John Beverley Robinson (brother of Peter Robinson) and Colonel Thomas Talbot. The reason for the visit of these dignitaries was to investigate rumours circulating in Colonel Talbot's office that '*all was not well in the new Peter Robinson settlement in the Newcastle District*' and to address any problems they uncovered in the area. The Robinson settlers, who had been located in the region only the previous autumn had two major complaints. The first cause of their dissatisfaction stemmed from the fact that most of these Irish settlers were Roman Catholics and they had no priest in the region to minister to their religious needs. The second centred on the fact that they had neither schools nor teachers to educate their children. All the pioneers in this part of the Newcastle District—both the 1825 Robinson Irish settlers and others who had immigrated to the region as early as 1818—saw that the visit of the colonial administrators to Scott's Plains provided an opportunity for them to voice their grievances. As a result, many different groups among the settlers, including the Robinson immigrants, resolved to present petitions to the colonial leaders in an attempt to improve conditions in their region. The meeting was to be held in the evening of Saturday, February 11, 1826, at the Government Office on the southeast corner of the present-day intersection of Water and Simcoe Streets. The red carpet was laid out in full for the occasion and settlers came from all corners of the area to attend the event and give evidence in support of the settlement's concerns and needs.

On that frigid 1826 winter evening in Scott's Plains, Lieutenant Governor Maitland received all the settlers who came to speak with him and listened closely to the presentations not only of the 1825 Irish emigrants but also those of settlers who had arrived earlier in 1818-1821. Among the settler deputations who spoke was Walton Wilson from Smith Township, spokesman for the Colony

Settlers of 1818 who had originated in Alston, Cumberland, England. Wilson's group had decided that they would petition the Upper Canada government to erect a mill. Wilson rose to speak and began, "*We hae a mill and nae hae a mill ...*" his words trailing off into oblivion and silence triggered by his stage-fright. Jacob Brumwell, who had come to Smith Township shortly after the Colony Settler group, took over from the faltering Wilson and saved the cause of a mill for the settlers.

In the case of the presentation which the Robinson settlers of 1825 wished to deliver to the Lieutenant Governor, most of the adults were illiterate. Since Patrick Barragy was a school teacher and highly respected among his circle for his education, he was a natural choice to speak on their behalf at the Scott's Plains public meeting. On that winter evening in 1826, Barragy rose to the occasion and delivered an outstanding oration on behalf of his fellow Irish settlers. It was a study in astute political speaking. He began by expressing the settlers' gratitude for the generosity of the king and his government in giving them a new life in Canada. Fulsome words of appreciation were reserved for Peter Robinson and for all he had done for them in the course of the previous year. Barragy made sure that he also paid tribute to the colonial administration and to their representatives he was addressing. In a particularly deft move and fully aware that the English administration was never altogether sure of Irish loyalty to the British cause, Barragy went to great lengths to assure Lieutenant Governor Maitland that his fellow Irishmen would not be outdone in their patriotism and their willingness to fight to defend their new country against all those who might rise in rebellion against it. The following is the text of this remarkable piece of oratory Patrick Barrigy delivered on behalf of his fellow Irish settlers almost two centuries ago:

Farm Buildings Located on the Land Originally Owned by Patrick Barragy Jr., Son of the Orator Patrick Barragy Sr. This land, situated on Lot 22, Concession 3 Mariposa Township, Victoria County, eventually passed to Johanna Barragy Leddy, granddaughter of the Orator and then to his great-granddaughter Joan Leddy Breault. The buildings pictured here no longer exist.

To His Excellency Sir Peregrine Maitland &c., &c.,

We, the Irish Emigrants recently brought out by Colonel Robinson to this country felt grateful to our gracious good King and to His Majesty's worthy, good, and humane government, for all they have, and we hope yet intend, to do for us.

We also are well pleased, and entertain the best wishes for, our Worthy Chief Mr. Robinson for all he has done for us; and we are fully sensible that his fine and humane feelings will not permit him to leave anything undone that may forward our welfare.

Please Your Excellency, we are totally at a loss for words adequate to express the thanks and gratitude we owe Doctor Reade for his active, skillful, and unremitting care, &c., of us. We are likewise thankful to, and well pleased with, the officers placed over us.

Please Your Excellency, we agree very well, and are pleased with the proceedings of the old settlers amongst us, as it is in the interest of us all to do the same. And should an enemy have the presumption ever to invade this portion of His Majesty's dominions, Your Excellency will find that we, when called upon to face and expel the common foe, will, to a man follow our brave commanders' not an Irish soul shall stay behind; and if we have no better weapons in our hands, mow them down with our Irish shellelahs.

Please Your Excellency, we labor under a heavy grievance, which we confidently hope Your Excellency will redress, and then we will be completely happy, viz:–the want of clergymen to administer to us the comforts of our Holy Religion, and good school-masters to instruct our children.

We now beg to retire, wishing Your Excellency long life, good, and every success.

GOD SAVE THE KING

Note:

The text of Patrick Barragy's oration is copied from the ***Appendix*** to the ***Report of the Select Committee of the British Parliament on Emigration from the United Kingdom in 1826***, published by John Murray, London, 1826, p. 299. The accompanying summary of the evidence presented to the Select Committee, states that *Evidence Item No. VII* submitted to the Committee consisted of the texts of ten speeches *d*elivered to Sir Peregrine Maitland, one of which was Patrick Barragy's oration.

No. VII

Contains extracts from ten addresses to Sir Peregrine Maitland, from different districts of the Province of Upper Canada, expressing great satisfaction at the recent emigrations, and cherishing hopes that they will be continued ... One of these addresses is from the Irish emigrants of 1825, whom his Excellency visited in February 1826, in which they express the strongest gratitude to His Majesty's Government and their satisfaction with the treatment they had received since they embarked.

There were few among the 1825 Peter Robinson settler group who could have delivered an address of that quality and particularly in the presence of the governing father of the colony of Upper Canada. The straightforward integrity and clarity in which Patrick Barragy expressed his message, coupled with his native and very natural Irish lyricism along with just the right measure of colourful Celtic earthiness, are genuinely moving. Even after long years, we may still be tempted to greet his final words with our own *"Bravo, Patrick. Job well done!"*

Patrick Barragy's message on behalf of his fellow Irish settlers did not fall on deaf ears. Within three months, a school was erected and a Catholic priest, Father Ahearn, was appointed to tend to the spiritual needs of the settlers. As well, within the same period a government contract brought a new grist mill to the small settlement.

Patrick Barragy first began teaching school in Emily Township, in his log house. He passed away Wednesday, August 12, 1846, at the age of 56 years. His wife Margaret Carroll died May 30, 1850, aged 54. Both are buried in the pioneer cemetery in Downeyville, Emily Twp. and their final resting place is marked by a memorial stone. Descendants of the Patrick and Margaret (Carroll) Barragy family can be found today in the United States, Bolton, Oshawa, Toronto, Mississauga and Fenelon Falls, Ontario.

Johanna Barragy, the granddaughter of Patrick and Margaret Barragy, was married on February 23, 1901, at the Church of St. Mary's in Lindsay, to Patrick Leddy of Ops Township, Victoria County. Johanna was the daughter of Patrick Barragy Jr. (born 1841) and Mary Ann Coughlin. Patrick and Johanna (Barragy) Leddy farmed on Lot 22, Concession 3 of Mariposa Township, Victoria County, which had been the property of Johanna's father Patrick Barragy Jr. A view of this Barragy farm, taken in 1950, is given below. This Barragy/Leddy land is situated on the boundary of Ops and Mariposa Townships. None of the buildings shown in the picture still stand and a new house was constructed on the farm in 2003 by Patrick and Johanna (Barragy) Leddy's granddaughter, Joan (Leddy) Breault of Toronto. Joan is the great-granddaughter of Patrick Barragy.

The Canadian ancestors of Hazel Crawford Croft

I Walter Crawford (1780-1860) m. Elizabeth "Eliza" Hayes 9c. 1786-1848)

II They had eight children including no. 7, Charles Crawford (1824-1905) who married Mary Drummond Lawrie (1826-1885)

III They had eight children, including no. 4, Richard James Crawford (1854-1935) who was married to Agnes Jane Hill (1857-1928)

IV They had 12 children, including the eldest, Frederick C. Crawford (1882-1964) who married Georgina S. Shewen (1882-1945)

V They had five children including Hazel May Crawford (1908-2004) who married William Buell Kerr Croft

Working with photographs

Elwood H. Jones, Archivist, Trent Valley Archives

This report was prepared for a Kawartha OGS workshop in Peterborough, September 2017. The actual Power Point presentation was linked mainly to the last section. See page 33 for basic family tree for Hazel Crawford Croft. Ed.

We have literally thousands of photographs, including the Peterborough Examiner photos, 1959-2002; the Osborne Studio photos, 1970s and 1980s; the Electric City Collection, all periods. We have the photos gathered by Martha Ann Kidd, Stan McBride, Andre Dorfman and Marlow Banks. We have photograph archives of the Peterborough Examiner, Osborne Studio, and of talented others, such as C. H. Williamson.

We also have many mixed collections in which photographs and photo albums prove important. Consider the Matthews family.

Photographs are entry points to our past, and every archives has them. At the Trent Valley Archives there are collections created by photographers (such as the Osborne fonds), by historians (Electric City Collection), by historian-photographers (Martha Ann Kidd), and by family researchers (C. Hillier Williamson). We have several fonds in which family photographs over generations loom large (Gerald Stevenson, Crawford family). In the North Kawartha Township Archives there are photographs gathered by an historical project. And in dozens of other collections we have photographs that capture some part of the past. We have not yet produced finding aids that would lead to each photograph among the thousands in our collections. Still, our finding aids point useful directions, and some of these are found on our website, www.trentvalleyarchives.com.

However, one of the recent collections which was scanned by a talented volunteer has sparked extra interest on how to identify photos when the originals are not identified. We will consider how to use genealogical research to enhance photograph collections; and incidentally look at some secrets to dating photographs.

Even when photographs are not specifically identified, they are much valued in archival repositories such as ours. When we received the Crawford family photos, the lady who had retrieved the photos from the estate commented that photos could not have much value when they are not identified. At that moment I pulled out a copy of the photo of Frances Stewart that was used for Our Forest Home and which had been printed by Thompson and Sun. There is the reason such photos belong in archives; sometimes the identity will come from associations that are made.

Sometimes we can identify photographers who regularly advertised on cartes de visites, cabinet cards and studio photographs. These suggest a great deal about how families kept in touch, and how much they traveled or moved to distant places. Some photos reveal what people prized or thought was special, whether a tourist haunt such as Trafalgar Square, the Vatican, or the Caribbean, or whether at a cottage or at home. Some photos are important just for showing how an artifact was used, or the way the furniture was arranged in order to permit or encourage certain activities.

Some photos are very powerful and give insights into worlds we can no longer enter any other way. Think of how shopping has changed when cars and trucks permitted one to travel further distances; or when lighting permitted longer hours. Some of our photos have appeared in earlier publications, and copies of the same photos might very well be in other local archives such as those at Trent University and the Peterborough Centennial Museum and Archives. We often publish photographs in our *Heritage Gazette of the Trent Valley*, our quarterly magazine that has been published since 1998. However, we published some photos in our book, Peterborough Interiors, partly to make the point that the value of photographs can transcend our expectations. As well, researchers and readers learned more about aspects of the local and familial past if we defined themes by region as well as subject.

When we published Peterborough Journal, we published our favourite photographs from the period before 1913, and used the photos like an index to the pages, and also as a guide for purchasing copies of your favourite books.

In some ways, my most ambitious effort to understand the importance of knowing about photographers, and rating their connections with community came with Postcards from Peterborough and the Kawarthas. Photographers were essential to the production of postcards, and their sense of what made an attractive or important photograph preserved an important and retrievable part of our history. We used over 1800 postcards plus 200 photographs in my most visually attractive book.

In all my books, photographs were seen as slices of moments in the past. Rooms might remain unaltered for twenty years, but the interpretation of the room would be different. Newly renovated settings would tell us about fashion, influence and ambition. Twenty years later the same room with the same furnishings and decorations would be old-fashioned, a testament to persistence, comfort and frugality. We can never hope to be definitive because we never know enough about the people in the pictures, who the photographer might be, what was the occasion for the photograph. History is about time and place. As famously observed, “The Past is a Foreign Country: people did things differently there.”

Archivists always prefer first-generation photographs to later copies. There is a patina, a feel, and a sense of the photographers’ intent. Copies are sometimes cropped to stress what later observers think is important, or aesthetic. However, it is harder to know what inspired the original photograph. Technology also presents limitations on what photographers could do. Photos taken inside required extra sources of light, and long exposures, as well

as considerable effort in the dark room. Early photographers deliberately avoided crowd scenes, which would have too much movement and too many shadows.

When people are in such pictures they must be inactive for some time and we must not assume that they had little to do. It is small wonder that archives have so many portraits. However, given the limitations of technology, there must be specific reasons why shots of rooms and buildings were taken. Sometimes they were attractive precisely because they do not move. However, we also know that by the 1890s the technology of printing with rotogravure and lithograph presses made it possible to publish photographs in postcards, in special sections of the newspapers and in magazines. Local historians prize the special booklets published by newspapers in 1908 and 1914, for example, to celebrate the progress of Peterborough, "the electric city" in several senses.

What should family historians and genealogists expect when looking at archival photos?

First, photos allow us to visualize what people looked like, and if they are ancestors with who we can identify, so much the better. The photos are prized because they exist. Still, we need to consider what the photos actually show. Photos are posed. Studio photos are the product of the photographer as much as the subject of the photo, and can represent competing ideas.

Charles Crawford (1824-1905) was the grandfather of Frederick Crawford, and wife of Mary Drummond Lawrie (1826-1885).

Second, photos, even if they are not identifiable in specifics can be valuable, especially if we can identify time and place. Then we can imagine what the world was like for our ancestors.

Third, photos remind us that the past is a different place. Even when we know the time and place, it is not the same as that place now. Still, we can reflect on what has changed.

Peterborough was a progressive town that was well-served by railways, and surrounded by a prosperous agricultural district. Peterborough was proud of its factories, and the town was growing very steadily. The work force was diverse but the aspirations were middle class. The town was up-to-date and stylish, as the following photographs make plain. Of course, we know that the people in the pictures were posing. But we can also detect what was usual and what was not. It seems you could get everything in Peterborough.

Mary Drummond Lawrie, c. 1882. Here we had the additional assistance of the photographer's mark.

I was impressed with the collection of photos by John Thomas, a Welsh photographer whose photo archives are in the National Library of Wales. Jones, Iwan Meical, *Hen Ffordd Cymreig o Fyw: A Welsh Way of Life; Ffotograffau John Thomas Photographs* (Aberystwyth, National Library of Wales, 2008) Pp 192, ISBN 978 1 84771 071 0 [The text is bilingual, English and Welsh.]

John Thomas (1838-1905), a Welshman who went to Liverpool, was a draper who gradually became a photographer. In the first instance, he hired photographers and sold their prints. Over time he became a photographer. During his lifetime, he was one of the best-known Welshmen in the world. Liverpool was home to tens of thousands of Welshmen, but Thomas also specialized in promoting Welsh themes and people. He made several trips to Wales and documented some of the key changes occurring between the 1860 and 1900.

Photographs are created by a combination of photographers and subjects, and it is always an issue for historians and researchers to determine what is happening.

In this case, we have the extra fascination of John Thomas. A Welshman from Lampeter, the college town in central Wales, Thomas moved to Liverpool when only 18. He was of two worlds. His ability to get co-operation from his subjects is helped by the fact that he spoke Welsh, apparently with charm and persuasiveness. At the same time, he was from Liverpool, and his family and his work were in Liverpool. He was therefore an outsider when taking pictures in Wales; but in some ways he was also an

insider.

To this we have to consider the difficulties of being a photographer in the Victorian age. Photography was only recently developed. It took time to get the photo taken, a complication that made many faces seem stern or rigid, as any movement would blur the image. The photos had to be developed within minutes of being taken. This meant that the traveling photographer had to take a photographic studio with him. Thomas had his photo studio in Liverpool, but did at some point have a studio in Llangollen, a famed town in north east Wales.

John Thomas began by increasing his visibility with the Welsh of Liverpool. He joined the large Welsh Calvinist Methodist church in Liverpool. Many of his Welsh celebrities are Welsh Calvinists as well. The Welsh Calvinist Methodists emerged from a widespread religious revival from the 1760s led by local Welsh people. The best selling photograph by John Thomas sold at least 1,000 copies and was published in 1867 to commemorate the death of the Reverend John Phillips of Bangor who led the campaign for good schools and became the first principal at the Normal School in Bangor. Iwan Jones estimates that Thomas made in a few weeks the equivalent of a year's earnings by ordinary working men.

The book is organized with introductory essays. The most important assesses John Thomas, and the surviving work, against important developments. His Liverpool studio was called the Cambrian Gallery; the Cambrian mountains are the dominant geographic feature of Wales. His trips to Wales were facilitated by the development of railways. There was a great desire to link the slate quarries and factories of north-west Wales to London and the great cities of England. Thomas' photographs captured a world that was changed by the railways, which dominated parts of Wales for one hundred years to the 1960s.

Many of the portraits capture the working classes of Wales. Individuals are shot with symbols of their trades, for example. He caught group pictures at the fairs or around the post offices of small towns. He captured the interiors of many factories, usually with the workers in the photos. He took pictures at religious conventions, and one of his earliest photos shows the delegates posed on a narrow piece of ground between a potato field and the hall. Ministers joked that the Assembly was an "Appendix to the potato patch."

John Thomas wrote fulsome notes on his glass plates, and this has made the effort of the archivists much easier. Even so, many of the photos have limited identification of the people in the scenes, and sometimes the archivists have had to guess on the site of the photos. This was an exceptional collection, and clearly John Thomas made a major contribution in helping the Welsh define their identity. The influence of the landowners and the English diminished during his lifetime.

The photographs are not the portraits of the rich and the famous, but rather capture a wide swath of social and occupational position. People are in his streets and in his factories, and it is possible to see how they dressed, and how they walked. Capturing the past is as much about looking at people's actions as their words.

This splendid book could be a good model for local efforts to promote the work of the Roy Studios or the Peterborough Examiner archives. A book with 150 selections that were chosen by archivists and historians who had worked closely with the collection could be truly representative of what we might expect. We might see the panorama of industries that defined our city, and see the diversity of workers who made it succeed.

How can we use a rich variety of photos in an archives such as Trent Valley Archives to help us understand the people and places of our past.

First, consider the importance of the photos that allow us to establish context for the world of our ancestors. Consider photos from the Electric City Collection and the Fairbairn photo archives that capture the world of work:

1. Whyte and Hamilton Foundry, 1856, F50 1.018
2. Wand's planning mill, Ashburnham
3. Otonabee Mills
4. Curtis Bricks works workers
5. Italian workers on the canal: Taking Puddle from Lock No. 5 with Engine – June 1901. F375/B/6 Workers and horses were constructing the lock near Sawer's Creek, north of what is now Trent University. Work on the Lakefield to Peterborough section had begun in 1896.
6. Log boom in Stony Lake F375
7. Domestics at the Wallis farm F375
8. Flour section of Quaker Oats Carruthers collection
9. Vermont Marble Workers F50 2.104
10. Henry Hope factory 1915 F50 5.018
11. Peterborough Radial Railway workers F50 2.054

Besides the world of work, consider some of the pictures that capture the world of shopping, schooling and recreation.

1. Cottagers F375 c 01
2. Court House Park 1887, with Jubilee Tower
3. Teachers and students, Ashburnham School, F50 2.059
4. Men and horses at the Exhibition grounds F50 2.279
5. McGibney Family at Peterborough F50 5.19
6. Shopping George and Hunter c. 1910 F50 7.06
7. Celebrating November 11, 1918 Lee Rankin collection
8. Cricket team 1891 Taugher collection
9. YMCA canteen at Coburg Subway 1917 on the western front F142 500

A second approach is to consider what can happen with family photo collections. For purposes of the presentation made to the Kawartha OGS in September, with the help of Gord Dawson and Heather Aiton Landry, I focused on the Crawford Photo collection kept by the late Hazel Croft (nee Crawford). The Crawford collection came with very little identification.

We have several collections that were created by family historians or genealogists. None, however, is as systematic and wide-ranging as Miller's collection.

The Crawford Collection presented different issues. What can be learned from a collection of photos in which the donor had no association with the photos, and in which very few photos are actually identified.

1. Frances Stewart photo. Sometimes, archives can reconnect the missing context.

2. Consider the information contained in studio photos. Actually, the recent book *Postcards from*

Peterborough and the Kawarthas explored aspects of this issue, and discussed the careers of several photographers who were in Peterborough before about 1920.

3. Working with the little information we have one of our clever volunteers, Gordon Dawson, who tackled the problem of identifying key people by the brief notes on some photos, and compiled useful family trees of three families directly implicated in the last three or four generations of the Crawford, Shewen, Eastland and Sawers families.

Richard J. Crawford (1854-c. 1935), grandfather of Hazel Croft Crawford (1908-2004)

The discovery of the photo of Frances Stewart in the Crawford fonds was interesting. There was no identification, but I recognized this image as the one used in the frontispiece of the 1891 book *Our Forest Home*. This carte de visite was produced by Thompson and Sun, a photography firm with a long life in Peterborough and Toronto. There were still other questions, of course. Why would this image be in this album? The Crawfords and the Stewarts were early families and there were many ways in which their lives interconnected in Lakefield and Peterborough.

Working with Gord's family trees we were able to place some of the members of this large family. Hazel Crofts father was one of ten children, and some were identified by one word or two. We also were able to tackle some of the photos that showed members of the family in working situations. Hazel's Uncle Melville, for example, ran a butcher shop in Wayne, Nebraska. With that information we could use Ancestry to add flesh to our stories.

Hazel's father, Frederick C. Crawford (1882-1964)

We were surprised at how much could be learned from this process. The lifeless boxes came alive with the sound of music.

We have considered just a few ways in which genealogists and historians can mine the rich photographic collections of the Trent Valley Archives. The secret is perseverance, inquisitiveness, and a realization that the people of the past lived in a world that can be defined and experienced, in part.

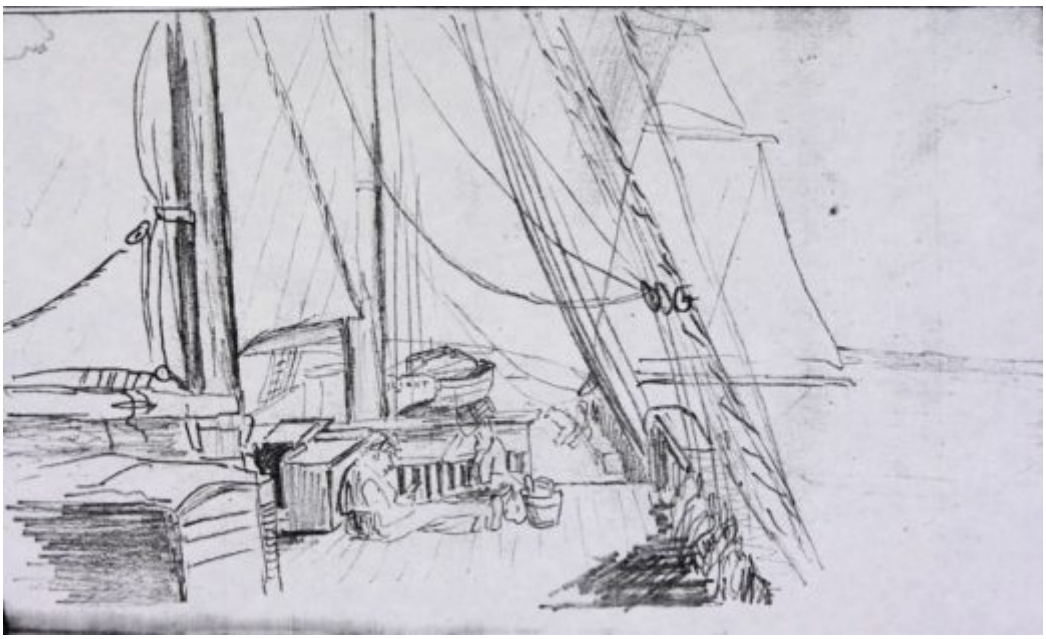
Hazel's Uncle Melvin Crawford (1892-1960) ran a butcher shop, as had his father, Richard. Notice the two calendars on the back wall helped place location. The calendars tied Melville Crawford to Wayne, Nebraska. We were then able with Ancestry to learn quite a bit more.

Highlights from the Sir Sandford Fleming Diaries

Posted on **October 5, 2017**

By Andrew Elliott, Library and Archives Canada

Sir Sandford Fleming—inventor of International Standard time, creator of Canada's first postage stamp, surveyor and mapmaker—was a productive individual in 19th-century Canada. He seemed to have time for many things, including recording his activities in various diaries. And Fleming was a voracious writer. While he didn't write novels, he did record everything he saw and experienced in his world. He combined his written observations with the occasional pencil sketch from landscapes, to people, to every day implements, to engineering works.



Sketch of part of a ship, 1845. (MIKAN 4938907)

Remarkably, these diaries were kept for most of his long life, dating from 1843 when he was 15, until his death in 1914. Being a man who also thought of how he would be perceived in posterity, in later life Fleming transcribed the most important parts of his diaries into three condensed diaries. Additionally, Fleming kept various journals that recorded many special trips across Canada, England and the United States. All these are here within the Sir Sandford Fleming fonds at Library and Archives Canada. See specifically the diaries, journals of trips and miscellaneous journals and notebooks.

There are many things of interest to read in these diaries. A couple of diaries from Fleming's early life are of particular interest. One dating from 1843 records his thoughts and observations about school life in Kirkcaldy, Scotland. Here there are numerous sketches from drawings of ships, a church, and a diagram of early roller skates.

Another two diaries from 1845 record Fleming's voyage—mostly by ship—from Kirkcaldy, Scotland to the town of Peterborough, Upper Canada. The first diary has handwritten entries for late April to early June 1845, while the second diary documents the remaining portion of the journey from June to August 1845. The second diary contains his visual documentation of the trip, a graphic record of a journey before photography. There are views of Scotland from on board the ship, sketches of ships passing by, sketches of his cabin and other people on board, views of the first sighting of landfall in North America, a view of Québec City, a sketch of the locks at Bytown (now Ottawa), a view of Niagara Falls, and several sketches of Peterborough buildings.

Fleming arrived in Canada with valuable skills—drawing, drafting, surveying, engraving—and he used these to make a living. For Fleming, the diary was a way to record his movements, key events, and family events especially; he often made no entries if his day had been a routine one. The diaries contain irregular and brief entries noting board meetings, social engagements, arrivals and departures of prominent persons, health and fortune of family and friends, and travel in Canada and abroad. This last point about travel is particularly striking. While he was based first in Toronto, his work meant that he had to travel extensively. In the 1840s and 1850s, for example, despite having to travel by stagecoach, sleigh, and steamer, he would cover an area almost as extensive as the Greater Toronto Area. Later, while based in Halifax and Ottawa, numerous rail trips would see him frequenting remote parts of Ontario, Quebec, the Maritimes, and Western Canada.

In the early 1870s, Fleming travelled with others on a surveying expedition. A digitized record of this expedition can be found in *Master-Works of Canadian Authors: Ocean to Ocean.*

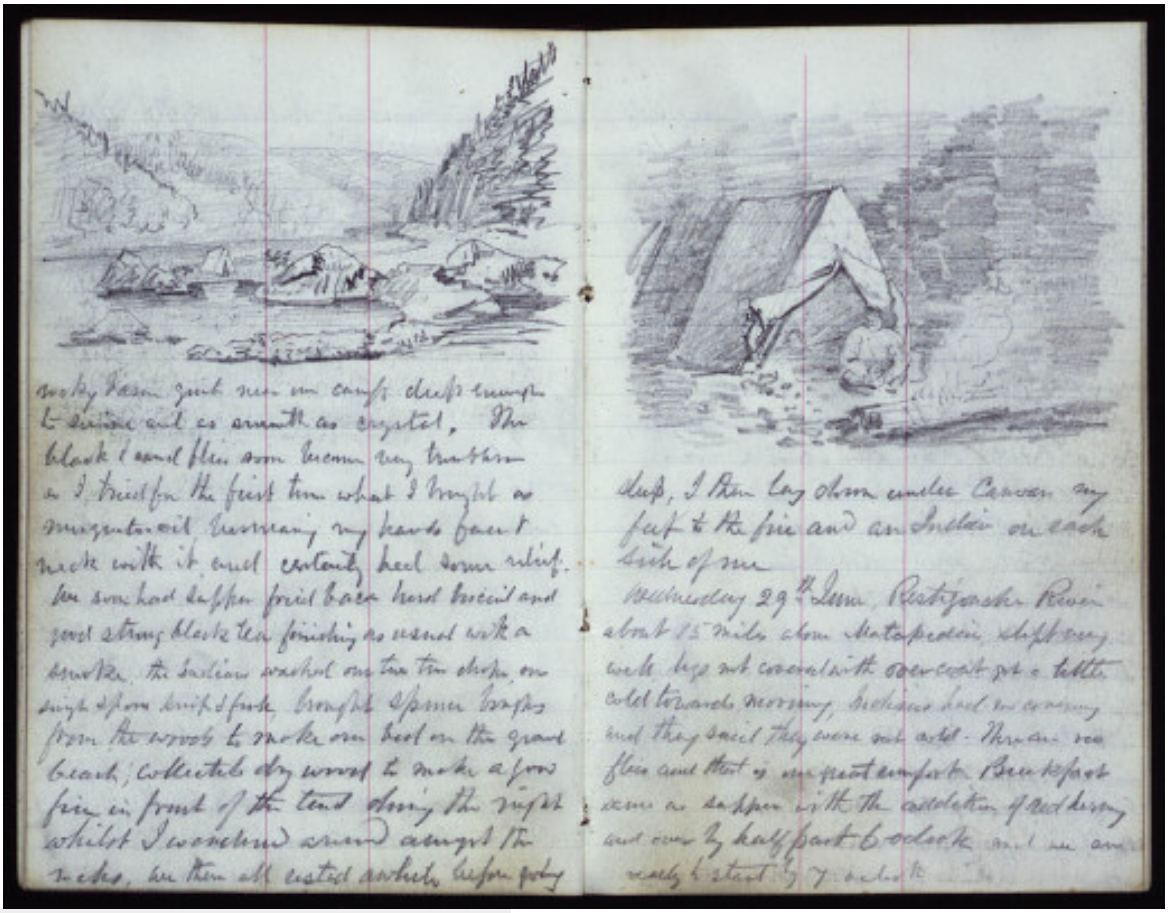
An 1885 diary has a pocket containing a six-page handwritten account of a train trip across Canada in November. Included in this account are his impressions of the November 7 ceremony at Craigellachie, British

Columbia of the driving of the "last spike" to complete the Canadian Pacific Railway.

He also kept a list of all the trips he made by ship across the Atlantic Ocean. Here's a sampling for the period from the 1840s to the 1880s, such as a May 17, 1863 voyage to England on the S.S. United Kingdom.

Fleming also wrote about his personal and family life. Here are a few examples of diary entries from the 1850s and 1860s (spelling is his own):

- December 31, 1859: "Another year on the eve of closing and here I am sitting in Mr. Halls family, Peterboro, with my good wife close by, two dear little boys, and little girl sound asleep in bed…"
- June 6, 1861: He writes that his wife "gave me my second little daughter about 12 o'clock (noon) today at Davenport. She did not feel very well at breakfast and thought I had better go for the nurse and doctor."
- September 9, 1863: "Messrs Tilly and Tupper informed me that they had decided, subject to approval of their government) to appoint me to act on behalf of Nova Scotia and New Brunswick…to proceed at once with survey." Here's a scanned image of an entry he made about the Intercolonial Railway survey:

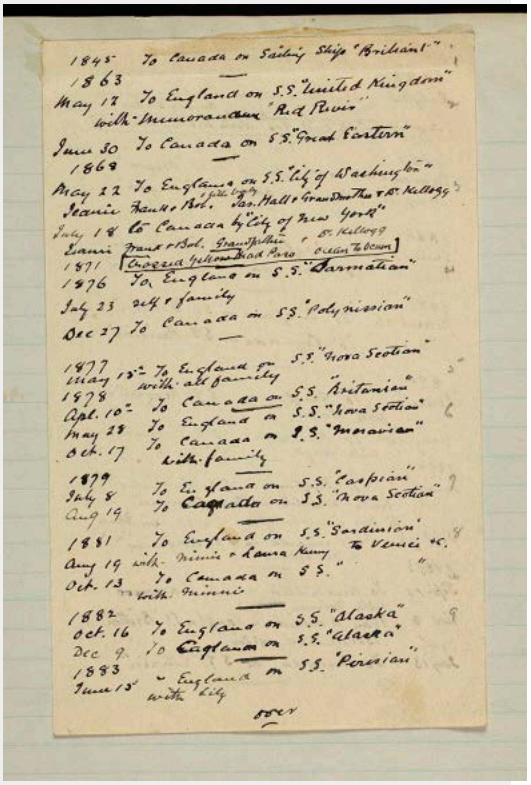


Excerpt from the journal about his Intercolonial Railway survey, dated 1864. (MIKAN 107736)

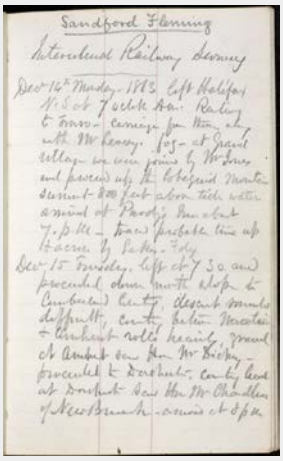
- January 1, 1864: "Morning train to Collingwood, Stage to Craigleith—Father and Mother had all their children around them…they thought I was in New Brunswick and were astonished and glad to see me…very cold and stormy."
- February 28, 1866: Fleming writes about the death of his 3-month old son, "This morning about 4 o'clock after rallying a little…our dear child at last passed quietly away…This is the first death that has really come home to me—part of us is now really in another world."
- June 29, 1867: "Preparing for Celebration of Confederation of the Provinces next Monday."
- July 1, 1867 (Dominion Day): "Up at 5 o'clock, very cloudy and rainy…putting up flags etc. Clouds cleared away. Halifax very gay, a perfect sea of flags. Beautiful day. The demonstration went off splendidly."

Although Fleming was at the centre of the modernization of Canada, the hundreds of mundane details Fleming recorded also reveal something of the world he inhabited. There is a wealth of information here, if one is willing to take the time to read them and decipher his handwriting.

Andrew Elliott is an archivist with the Science, Governance and Political Division of Library and Archives Canada.



A list of Fleming's trips made between 1845 and 1883, which includes the destinations and names of ships. (MIKAN 107736)



Excerpt of two diary entries dated December 14 and 15, 1863, describing activities during the Intercolonial Railway survey. (MIKAN 107736)

Sir Sandford Fleming

Sir Sandford Fleming was the subject of a major project a few years ago. The Peterborough Historical Society gathered copies of the diaries from the huge archival fonds at what is now the Library and Archives of Canada. When I was an archivist there it was known as the Public Archives of Canada. I had the opportunity to browse through many of the diaries. The local project, authored by Jean M. Cole, covered Fleming's early years, 1845-1852, and included notes and commentaries about some of the entries.

Andrew Elliott, formerly with the Trent Valley Archives and still remembered locally for his columns and his book on Peterborough architecture.

LOOKING FOR OLD VICTORIA COUNTY

Compiled and Edited by R.B. Fleming

Looking for Old Victoria County

Looking for Old Victoria County is a new book edited by R. B. Fleming, a top historian and observer based in Argyle. This long-overdue county history has gorgeous colour pictures and runs to 235 pages. It will be available in November and Trent Valley Archives will carry the book, which sells for $35. We are quite excited as one of our earliest fonds at TVA, Archie Tolmie papers, was produced by an astute man interested in producing a history of Victoria County. Tolmie's papers are loaded with information about the area and we frequently have researchers using this encyclopedic collection. One of the chapters in this book is Rae Fleming's tribute to Archie Tolmie.

There are 28 chapters in this book, and the range is quite remarkable. Some of the writers, such as Grant Karcich, Tom Mohr and Guy Scott have been around Trent Valley Archives. Ian McKecknie has been the specialist of the art of W. A. Goodwin, and his tribute is included. Some topics relate to heritage and places and some use personal archives to tell stories.

Highly recommended.

News, Views and Reviews

Peterborough Light & Power generating station

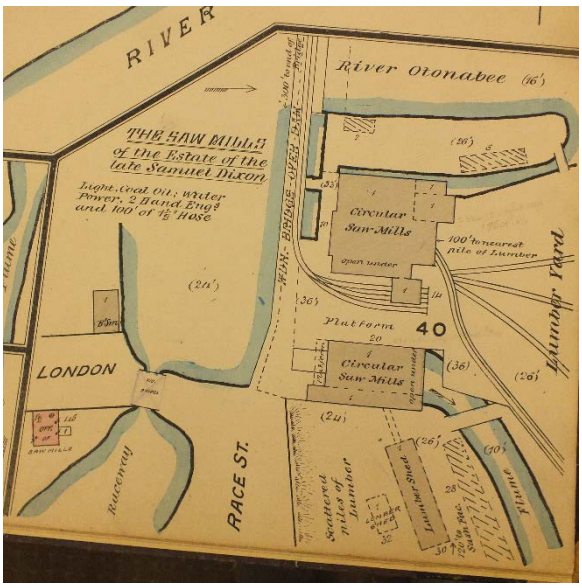
As a matter of personal interest I have for many years been researching early hydroelectric development in Canada, and of course Peterborough is often on my radar. I've been trying to nail down more details about the Peterborough Light & Power generating station, particularly its exact location, which is described in many secondary sources as being on the Dickson raceway south of the present London Street dam.

Recently I came across an article (attached) from the April 1892 issue of the *Canadian Electrical News and Steam Engineering Journal*, which has some interesting details about the operation. It describes the powerhouse building in use then as having been originally built as a pulp mill (no indication if the pulp mill actually operated). I'd not seen that mentioned elsewhere and don't know if that was really the case. (The picture in the article is of the generator room on the upper floor; the generators were belt-driven from the turbines below.)

The Electrical News article does not precisely pin the location of the powerhouse. However, I also recently found on the web* a couple of photographs showing what is described as the powerhouse at the *north* end of the Dickson dam--technically not on the Dickson raceway at all--occupying what the photo caption describes as originally the Hazlitt shingle mill. The photos (attached also) are not dated, but clearly are prior to 1902 when the Quaker Oats powerhouse and dam were completed. The power transmission line crossing the dam certainly originates at the building at the north end (too many wires to be *going* there). The interior picture from the Electrical News article suggests a row of windows similar to those in the exterior view. There is an 1898 mention in Electrical News of the company planning to build a new powerhouse at a cost of $35,000 (I found no later mention of that, and perhaps it never occurred in light of the cereal company's plan to build a large generating station not long afterwards).

An 1896 "Map of the Town of Peterborough and Village of Ashburnham", however, shows the Dickson dam and mills south of the dam and along the race, but nothing at north end of the dam, contradicting the above (an omission? or maybe the powerhouse was gone from that location by 1896). (I found this map in a heritage study for the London Street generating station expansion).

I've not been able to find fire insurance maps of Peterborough online; these are a great source of information about industry in the late 19th and early 20th centuries. Apparently the Trent University archives have some from the 1880s/1890s (not online, regrettably). You've no doubt examined those at some point; do you recall if they show the location of the Peterborough L&P powerhouse?



Thanks for any extra light you can shed on this, or sources I might consult.

Sincerely, Gary Long

Reply from Elwood Jones:

I had not seen this article, and now I will have to do more to get the rest of the article. However, what we have combined with the picture allows us to make some conclusions. The power house was on the east side of the raceway. It shows up in the Romaine map in the Illustrated Historical Atlas of Peterborough page 27 where it is labeled a saw mill and on the Dickson Estate. Hazlitt was the son-in-law of Samuel Dickson, and so was the link for getting reuse of the building. The building is shown on the 1896 map (actually published in October 1895). It is at the north end of the bridge that joins the two parts of the Dickson estate, and north of all the factories on the Dickson Estate (most of which were wiped out in a serious fire in 1896).

I have attached a section of the map from the Goad insurance map of 1882, which I happened to get at the Trent University Archives !

Hard copies of land records

Ken Brown

Following up on earlier discussions, I now know because I have visited them all:

Hope twp abstract hard copies at Hope archives downtown Port Hope.

All the rest of Northumberland hard copies at their archives in the library building in Cobourg.

Toronto abstract hard copies may not exist. There is film in Salt Lake City, at AO apparently with some finding aid that is useful, and at the land registry office in downtown at Yonge and Dundas. The latter place is where I went and

met with indifferent clerical staff and confusion. After a while I got on to a supervisor who, following a circuitous path, found the film that I wanted. The film itself was confusing and all over the place, but in due course I found the most specific thing I wanted but did not succeed in easy browsing of other things like I would have been able to do with all the other hard copy books that I have seen. Both city of Toronto archives and AO said to ask LRO about hard copy books for Toronto. When I did, the answer was that they had film. When I asked again, the answer was the same. So my guess is that maybe hard copy does not exist, at least in entirety?

Comment: Thanks Ken. Trent Valley Archives has hard copies of land instruments for most of Peterborough county, and abstract registers for most as well. However, there are instances in which we have the one and not the other. For example, we have land instruments for Cavan and Millbrook, but not the abstract registers. We suspected these would be somewhere in the former Durham county. Ken only found Hope township. It is good to know that the land records for the former Northumberland county are at the Cobourg and District Historical Society, which is in the building with the Cobourg Public Library.

Rewind Press Release 2014

ReFrame's team of experts has researched and compiled the local history of film and its influence on our culture, architecture and social fabric with an in-depth exhibit that runs from January 13-27, 2014.

From travelling showmen with portable film equipment to movie screenings in Jackson Park, from the Penny Arcade and popup nickolodeons on George St. to the Bradburn Opera House which operated for almost 100 years, Rewind explores the rich history of movie-going in our town through archival photos, text and film clips. We've watched movies at the Peterborough Drive-in, at the Millbrook Three-Minute Film Festival, in the Kaos Cafe and Revue Cinema, Trent's Wenjack Theatre, the Union Theatre, and the PCVS Auditorium – Rewind documents the changing face of movie theatres in the Electric City and the many ways its citizens have watched movies through the years.

Krista English, Executive Director of ReFrame, writes: "The idea came about when John Wadland [former professor at Trent's Canadian Studies Department] mentioned to me after watching Sarah Polley's film (*Stories We Tell*) at ReFrame last year, that 30 years prior he watched a film her biological father, Harry Gulkin had made at *Canadian Images*. It got me thinking that there is a history of film in Peterborough that probably connects in weird and wonderful ways. I approached Robert Clarke who I know is very interested in cinema and is originally from Peterborough to ask him whether he thought there might be an idea of researching the film history. That was the beginning … It's been a massive undertaking but I think we've come up with an interesting exhibit."

Update: We are happy to report that Robert Clarke is still working on this great project. He is working through the papers of Cathleen McCarthy at TVA. Some of the work in progress is featured on his new web site: https://www.peterboroughmoviehistory.com/

Lacrosse Goes to War

Gord Young, Lakefield Heritage Research

Earlier this summer Lakefield Heritage Research had an enquiry from a descendant of a WW-1 survivor who grandfather had seen lacrosse players taking out snipers with lacrosse sticks. Well, yes we had. It now seems that, in two very separate wars, the makeshift lacrosse sticks were used to great effect.

Historian Daniel G. Dancocks, in his book *Welcome to Flanders (1988)* 138, writes, "The Canadian troops at the front have discovered a novel use for lacrosse sticks",reads one fanciful British report that reached Canada, namely throwing hand grenades into the German trenches. They are able in this way to throw them farther, more accurately and with less risk than otherwise." He should have done further research before suggesting that this report was fanciful.

In WW-1, snipers were becoming a real threat, and, a nasty nuisance. It is now known, without any shadow of a doubt, that as early as 1915, some Canadian First Nations men having looked at the German "potato masher hand grenade", realized that they could easily do much better.

They went about the French farms and towns and bought broom handles, rake handles, and, manure fork handles. The screwed a soup can on to one of these handles, and, now they had the way-n-means of taking out the German sniper. Our enquirer's grandfather who survived WW-1, apparently took some glee from one German sniper knocked off, replaced by a second, and, when the second got knocked off, they moved their snipers back. Now the sniper was out of reach of the home-made lacrosse stick, but, he was also out of range of his sniper rifle for accuracy.

The first use of the "lacrosse stick" in WW-2 was in the Dieppe Raid in France....which used First Nations men from Brantford assigned to the Hamilton Light Infantry. The First Nations men, were "spirit talkers" too, trained at Camp Deseronto[WW-1] training with their own men who were at Camp Barriefield [Kingston] In WW-2, they were also used in the Dieppe Raid in Force.

In WW-2, oral history, of our First Nations men at Alderville, Hiawatha, and, Curve Lake, [plus nonindigenous men from the City and County of Peterborough] suggests that after lunch on June 6th 1944, some of the First Nations men were looking at those same "German potato masher hand grenades", and, came to the same conclusion.

They could push further in-land from the beach even without the use of tanks, or, mortar support, or Bren Gun carrier support. They could clear the medium distance by using the Germans own "potato masher". For longer distances, the rake handle, soup can lobber would be effective. So, they busied themselves not too unlike their fathers before and collected long handles. They were stopped by General Montgomery. Had they been allowed a couple of more hours, the Canadians could have been inside the key city of the push, Caen.

In two world wars, the improvised lacrosse stick, did an admirable job of taking out the Germans, for, two very different reasons. In both world wars, German army diaries talk of "Stille Tod"..."Silent Death"....and, it seems quite certain, that, in both wars the Germans had not figured out how the Canadians were doing this silent death.

Fleming College began over Peterborough's bus terminal

Sylvia Sutherland
Peterborough This Week, 20 September 2017

Ted Baxter, the bumbling anchorman on *The Mary Tyler Moore Show*, famously and frequently said of his career, "It all began in a 5,000-watt radio station in Fresno."

Meanwhile, it all began for Sir Sandford Fleming College in a small room over a bus terminal in downtown Peterborough.

From this room the spring of 1967 the first faculty and staff were hired in preparation for the arrival of 225 full-time students on Sept. 1 of that year. The college now has 71,000 alumni, four campuses and half a century of history.

Fleming (I still prefer "Sir Sandford," but I am no marketing expert) brought David and me to Peterborough that centennial year after he was appointed the college's first president. He said we would stay five years.

It has been a long five years, but sometimes 1967 seems like yesterday.

There was as yet no campus to come to, so space was rented on the second floor of what was then the city's bus terminal on King Street from the building's owner, Ernie Braund. David said that many people who didn't know about the upstairs office thought he must be a great traveller since he was so often spotted hanging out at the bus station.

Meanwhile, Ron Thom, the brilliant architect who designed Trent University's Nassau campus and would later do the college's Brealey Drive building, was converting the old Bonnerworth Mill on McDonnel Street into an academic facility in time for the September opening.

David loved Ron's conversion of the clunky old factory and, had it been practical, would have kept his office there after the Brealey facility was completed.

Tom Symons, founding president of Trent University and a member of the college's first Board of Governors, and his wife, Christine, made our entry into Peterborough so welcoming and pleasant.

David and Tom knew each other at the University of Toronto in the 1950s, but their friendship wasn't cemented until one evening in the 1960s when David, then teaching at Ryerson, invited Tom out to dinner to get his advice on running a college residence.

David conveniently, or otherwise, forgot his wallet, leaving Tom holding the bill. Friendships are sometimes forged in awkward circumstances.

That friendship resulted in a bond between Trent and Fleming which is unique in the province's post-secondary world. They were exhilarating times, those early years, when we could entertain the entire faculty in our backyard, when everyone — staff, faculty, administration — knew each other, when everybody had the feeling of being part of some great new venture.

They were the best of times and they resulted in the best of institutions. I am grateful for the memories.

Sylvia Sutherland is a journalist and was Peterborough's mayor from 1986 to 1991 and from 1998 to 2006.

A look inside the USS Constitution's restoration

James Abundis and Amanda Erickson,
Boston Globe Staff July 21, 2017

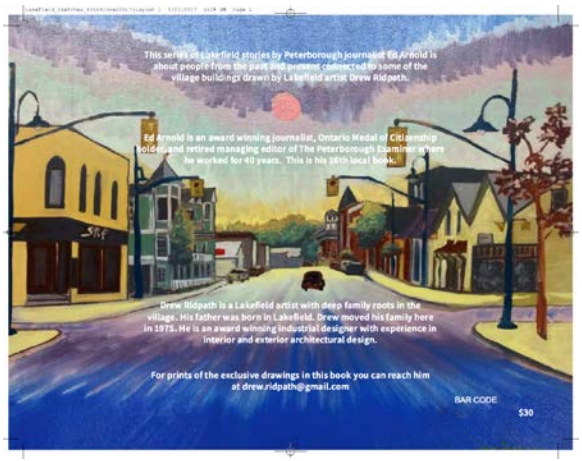
After a 26-month long restoration project, the USS Constitution — the oldest commissioned warship afloat in the world — will launch back into the Boston Harbor from its current location in Dock 1 in the Charlestown Navy Yard on Sunday.

The restorations included replacing most of the ship's copper sheeting, repairing the outside wooden planks, and rebuilding 42 gun carriers throughout the ship. Refurbishment of the rigging and masts were also included. Costs of this maintenance project were estimated to be at most $15 million; however the final costs came in at $12 million.

The ship has an average thickness of 21 inches and is 25 inches thick at the waterline. After most of the ship's copper sheeting was removed and the outside wooden planking inspected, repairs underneath began.

Considerable restoration work was done in the bow area to repair rotted 20th century structural timbers and to restore some of the most decorative pieces that give the ship its visual character.

To learn more about the efforts involved in the restoration process, visit the USS Constitution Museum's Restoration Blog. And also its website



Ed Arnold and Drew Ridpath

Lakefield Sketches to Remember

Ed Arnold has written about people connected to some of the places that Drew Ridpath captured in his delightful sketches of Lakefield. Ed Arnold is a well-known local writer who had a long career with the Peterborough Examiner. The Ridpaths have deep roots in Lakefield; Drew Ridpath returned to Lakefield in 1975 after a career in engineering and in architectural design, interior and exterior.

The book is selling at Trent Valley Archives and at other local sites. Retail is $30.

Looks like a great book for seasonal giving! To friends and family near and far.

Photos from TVA

Ethan King as Robert Henderson, the young murderer and Geoff Hewitson as Arthur Ellis who was prepared to hang him. This story, a highlight of the recent TVA Little Lake Cemetery Pageant, was part of Ed Arnold's *Not Too Young to Die*. (2016)

On October 21, TVA with Trent University's Traill College sponsored an event, complete with popcorn, for International Home Movies Day and it was a signal success. John Wadland was the star of this poster. He was one of the people behind the Canadian Images successes.

RESEARCH ROOM AND BOOKSHOP

open Tuesday to Saturday 10 until 4

Trent Valley Archives has a splendid research facility catering to local and family historians. We have the land records of Peterborough county, the splendid records of the Peterborough Examiner (newspaper, editorial and photographic), and over 700 archival and genealogical fonds touching on all aspects of life in this region.

Our selection of books for sale includes recent hits and solid classics; great values!

TRENT VALLEY ARCHIVES

567 Carnegie Avenue
Peterborough Ontario K9L 1N1
705-745-4404
www.trentvalleyarchives.com
admin@trentvalleyarchives.com

Editor: Elwood H. Jones
elwood@trentvalleyarchives.com