

The Fife and Drum

The Newsletter of The Friends of Fort York and Garrison Common

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Contents



- 1 Fort York Is Better for the Bicentennial
- 4 1812: The War Canada Won, the British and Americans Drew
- 6 Fort York Hosts Aboriginal Pavilion
- 6 From the Gallery: Putting the Shot
- 6 Friends Hold Annual General Meeting
- 7 Mystery Ship Arrives at Fort York

- 8 Tragic Death of Roger du Toit
- 9 Manager's Report
- 10 Dorothy Duncan Recalls Fort York Nearly Fifty Years Ago
- 11 Garrison Road Bridge Demolished
- 12 Fort York Cycling and Foot-Bridge Proposals Unveiled
- 12 Upcoming Events



Fort York Is Better for the Bicentennial

by Christopher Moore

The first time around, York and Fort York were hit hard by the War of 1812. Happily they have done much better by the Bicentennial. With the Treaty of Ghent now fully two hundred years in the past, it is time to examine what the commemoration has done for the fort and the city and what lessons might be carried forward. Recently I talked with some of the people most directly engaged with what has happened to Fort York in the Bicentennial years.

The Bicentennial as Urban Renewal

"When I came here, I never saw anyone walking across the Bathurst Street Bridge," said urban planner and Fort York site manager David O'Hara, who has been at the fort about a decade. "Now there are streams of pedestrians, bicycles everywhere. We are accessible." Just as the Bicentennial approached, Fort York escaped from its imprisonment in a decaying neighbourhood no one much wanted to go to. Residential development came to the industrial zone south of the fort, to the King Street West neighbourhoods north of it, and to the former railway lands running east to the Rogers Centre and the CN Tower. Suddenly it was somewhere everyone could visit.

Open spaces—almost the only ones in the neighbourhood—now radiate out from Fort York to the city and to the waterfront. New pathways and a reorganized street grid bind the neighbourhood together from Rogers Centre to the Princes' Gate, and from King West down to the lakeshore. The newly opened Fort York public library is so busy "it could be twice as big." Condo towers now advertise themselves "@Fort York," and the main street of the district is Fort York Boulevard, designed to showcase the fort, named for it, and making it newly accessible. Today Fort York finds itself in the heart of a densely populated residential neighbourhood with the accompanying transit lines, services, and amenities—just



Courtesy of Andrew Stewart.

about perfect for an urban heritage landmark. "It became my cliché," laughed Sandra Shaul, manager of the City of Toronto's programs for the War of 1812 Bicentennial: "The fort that founded the town is now surrounded by the town that it founded."

But the mingling of urban transformation and the Bicentennial was not a coincidence.

Even when the fort was still trapped in its "old" neighbourhood its managers and friends were planning for something better, working to convince city planners to make Fort York integral to, not an obstacle to, the new community that was taking shape. The long campaign to give the fort the visitor centre it deserved exemplified that strategy and continued the vision of those who preserved it early in the last century and saved it from the Gardiner in the 1950s. In turn, the looming Bicentennial helped create the impetus for the final funding commitments from governments and donors, making the Visitor Centre that opened in 2014 the key legacy

of the Bicentennial for the fort—but also a declaration to the whole city about the neighbourhood’s transformation.

The Bicentennial as Cultural Outreach

In 2012, the Bicentennial launched as a roaring success. Coverage in the main newspapers was more extensive than anyone expected. General interest magazines and television networks took up the story. Crowds were large and lively at major 1812 events around Ontario, and events were often quirkier and newsier than might have been predicted. Large and well-attended anniversary re-enactments at major battle sites shared the limelight with a mini-marathon run along Laura Secord’s route, with the Fieldcote Museum’s sensitive commemoration of the men hanged as traitors at Ancaster, and with Fort York’s clever artistic Encampment during the 2012 Luminato festival.

For Sandra Shaul, many Bicentennial events still spoke to the converted: to the historically attuned and to fans of historic sites and re-enactments. She came to the city’s programs thinking hard about all the Torontonians with no roots in the nineteenth-century origins of the city. “What I was passionate about, in a city fifty per cent not British, European or American, and where a huge proportion of the people came here in the last fifteen years, was that everyone had to know why they should care.” Shaul thinks the Bicentennial campaign was well fought on that front. When 1812 issues were well framed, she argued, people understood them viscerally. “The immigrant experience is not all that different from what a lot of people experienced around 1812. We partnered with the Manifesto Community Project, which mostly involves urban youth, many South Asian or Aboriginal, and a music-based community festival project. We put them together with experts on 1812 and talked about common experiences.”

Larry Ostola, who became Toronto’s Director of Museums and Heritage in 2014, is also convinced that recent immigration hardly prevented engagement with the Bicentennial. “My grandparents came from Finland. In 1812 my ancestors were probably more concerned with the battle of Borodino than with Brock at Queenston Heights. But the War of 1812 is part of my heritage, and I know we can make that outreach to others. It is everyone’s country.”

Shaul argues it worked. “Programs that related the War of 1812 crisis to the crises that brought many Torontonians to this city, those things made it significant. It was not just a

pageant of red jackets and blue jackets getting rowdy on the Niagara peninsula anymore.” It even worked on her, gradually reshaping her sense of Toronto. “I ended up falling in love with that fort. You can find your place in the city there.”

Bicentennial Messaging: Fort York and the Warrior Nation

Ceta Ramkhalawansingh, a director of The Friends of Fort York and a long-time community activist, is less certain about the success of the Bicentennial’s outreach. It’s not that she thinks Fort York lacks for admirers or audiences. “The Visitor Centre has been very successful. All the new events, music, food—people are re-engaging with that site. With those sorts of projects, the fort and the Visitor Centre will become even more central in the neighbourhood.”

But she wonders, “If I were not directly involved, might it all just have passed me by? I do not think the Bicentennial really penetrated the consciousness of the city.” Remembering other centenaries, Ramkhalawansingh thinks the 1812 Bicentennial was too institutional. “I came to Toronto in 1967 and I know the impact that Centennial had on everyone.” She thinks the 1812 commemoration could have used some

similar techniques. “If we had had a community grants program, it might have engaged more people. It was too top-down, not from the grass roots. I think you had to feel it already, or you missed it.”

David O’Hara regrets that polling was not done before the Bicentennial to establish some baseline data for Torontonians’ appreciation of Fort York and the War of 1812. “It would be nice to be



Courtesy of Andrew Stewart.

able to measure the difference. But we continue putting the fort in the consciousness of the city in the right way. It is all part of a slow build.”

The most vigorous attack on top down programming during the Bicentennial came from the book *Warrior Nation* by Ian McKay and Jamie Swift, who charged that the commemoration was perverted by the federal government’s insistence on national identity, Canadian military prowess, and the British imperial heritage. As Jamie Swift put it recently, “War is an awful tragic business. The trope of heroism, of glorious war, we found a bit disgusting.”

One might guess the authors would lack sympathy for the memorial projects of a preserved military fort over which the Union Jack flies eternally. Swift insists that’s a misunderstanding. In conversation he sounds like someone who could work well with the community-centred aspirations of people like Shaul or Ramkhalawansingh—or the New

Credit First Nation, another active participant in Fort York events. He's not so far, indeed, from the themes of the best book written around the Bicentennial. Alan Taylor's *The Civil War of 1812* emphasizes mixed loyalties and ambiguous outcomes.

Going Forward

After a long career in City of Toronto heritage, Carl Benn now teaches history at Ryerson University. He needs no convincing about the significance of the War of 1812, not least its purely military aspects. Nobody "won" the war outright—but he emphasizes that the consequences for Toronto were huge. And worth commemoration.

Benn is not convinced, however, that either Fort York's new visibility or the blossoming of population around it will by themselves suffice to carry the fort into the post-Bicentennial years. The fort needs to mean more to its new community than green spaces for dog-walking and outdoor concerts. But, he observes, the budget for Toronto heritage remains small, and stretched across many sites and projects. Despite the Visitor Centre and the transformation of Garrison Common, Fort York's ability to renew itself—new exhibits, new research, and new outreach programs—remains painfully restricted by its financial realities.

Larry Ostola came to the city from thirty years at Parks Canada, a federal agency also struggling with a budget barely keeping up with its mandate. He argues that the Bicentennial showcased Fort York brilliantly and that, going forward, "the

whole series of centenaries and bicentenaries is a perfect opportunity for anyone who loves history and heritage. All the anniversaries are a great opportunity to make history accessible and engaging." But he acknowledges that there remains a tension that he calls "interesting."

The city's heritage sites, he observes, "are doing all kinds of creative things, and they are very popular. But we always try to recall that when the people of Toronto and of Canada set aside Fort York for preservation, they did not do it just to create a concert venue. We need to do outreach, we want to serve our communities, but we still intend to respect the meaning of why Fort York was preserved, and the same goes for all our heritage properties. It's always a challenge."

The new Fort York at the heart of the new city is every day more visible and more present to more of the city's people. The restoration of the Garrison Common, the pedestrian bridge to King West that is sure to come, and events like the Magna Carta exhibition at the Visitor Centre are making it a key part of the city's cultural fabric. But the challenge of blending community service with respect for the historical mission of the fort is alive in all kinds of new ways.

*Christopher Moore is a writer, historian, and a friend of Fort York. He has twice won the Governor-General's Award: once for *Louisbourg Portraits: Life in an Eighteenth Century Garrison Town*, and again in children's literature for *From Then to Now: A Short History of the World*.*



and The Friends of Fort York will have an exclusive members-only chance to view it at a reception on Tuesday evening, October 20.

A distinguished expert will be on hand to comment and answer questions.

Mark your calendars now, or join the Friends and plan to attend.

More details in the next issue of *Fife & Drum* and in a special mailing to members in September.

1812: The War Canada Won, the British and Americans Drew

by Conrad Black

As readers will know, the original Fort York was built by Lieutenant-Governor John Graves Simcoe, who correctly foresaw the strategic importance of Toronto because of its natural harbour and greater distance from the United States than other Upper Canadian towns closer to the border such as Kingston and Niagara. It was part of Simcoe's visionary plan for the new province of Upper Canada, founded in 1791 to accommodate the tens of thousands of Loyalists who fled the American Revolution, and for whom living in the predominantly French-speaking and civil law-governed jurisdiction of Lower Canada (Quebec), was not appropriate. Simcoe also aggressively recruited and incentivized immigration from the United States, and with a pioneering military corps named after his old regiment, the Queen's Rangers, he built ambitious straight roads on the Roman military model, calling them after contemporary British colonial officials Sir George Yonge and Henry Dundas.

He correctly foresaw that war could arise again with the Americans, and was confident that once Americans were attracted to the rich farmland of what is now southern Ontario, their loyalty would be to their own status in the place they had settled and not to the country from which Simcoe had enticed them with generous grants of land. He was one of the first to see that the viability of an independent jurisdiction north of the United States would require a large English-speaking population and one that would grow in approximately equal proportion to the Americans. Simcoe was only the resident governor for four years, and had to depart for health reasons in 1796. He returned to the active military in 1798 and was elevated to the military command in India in 1806, a very senior position in the British army, but died before he could take up the post.

The British provoked the War of 1812, by their high-handed interception of American shipping on the high seas, searching and seizure of American cargoes, and arbitrary impressment of American sailors into the Royal Navy as alleged British deserters, (often completely spuriously). Fortunately and unfortunately for Canada, the third and fourth American presidents, Thomas Jefferson and James Madison, had demobilized the standing American army of 20,000 recruited, trained, and successfully commanded by George Washington and retained, (with renewed personnel of course), by his successor, John Adams. This was unfortunate in that Washington had advised his successors that the presence of such an army, capable of occupying Canada, would assure that the British did not exploit their naval superiority, and if Jefferson and Madison had followed his advice, Britain would not have caused the War of 1812, but once the war was underway, Canada was fortunate that the Americans had no

army to start with and blandly assumed that state militias, a ragtag group of untrained roustabouts, would suffice to subdue Canada. It was, wrote Jefferson to journalist William Duane, "a mere matter of marching." Not quite, and Jefferson and Madison had no one to do the marching anyway.

The Seven Years' War and the War of the American Revolution had established three routes for the United States and Canada to invade each other: up or down the territory adjacent to Lake Champlain south of Montreal, across the Niagara River between Lakes Ontario and Erie, and across the St. Clair River where Detroit and Windsor now stand. After a great deal of huffing and puffing, Madison was authorized by the Congress to call up 100,000 reservists for six months, and the British decided to relax their aggressive policy to American merchant shipping. But for the only time in British history, a prime minister was assassinated (Spencer Perceval), which caused a delay, in which the United States declared war on Great Britain (with a third of the senators and congressmen opposed, a dangerous division in American opinion). At the same time, in one of the most momentous acts in the history of Europe, Napoleon invaded Russia with his Grand Army of more than 500,000 men.

The Americans attacked with their under-trained forces along the three traditional avenues, and the opening season of the war was a complete fiasco, largely because of the courage and genius of General Sir Isaac Brock, who with the aid of the Native commander Tecumseh, over-awed the American commander at Detroit, General William Hull. Hull surrendered his army and was court martialed and sentenced to be executed, which was only commuted because of his exemplary record in the Revolutionary War thirty years before. Brock saved the country during the Niagara thrust, holding the Americans at the Battle of Queenston Heights, at the cost of his own life, in the recent tradition of Wolfe, Montcalm, and Nelson. It was after this action that Laura Secord walked twenty miles through the night to warn the British and Canadians of American advances. The future King Edward VII, who was only born in 1841, learned of this in a trip to Canada in 1860 and awarded Laura Secord, then eighty-five, a pension from his own resources. The attack up Lake Champlain failed because the state militia declared they had no obligation to fight outside their state, i.e. in Canada.

The Americans did better in 1813, taking the original Fort York, but at great cost, as the retreating defenders blew up the magazine killing hundreds of Americans including Zebulon M. Pike, the western explorer after whom Pike's Peak is named. This action was led by one of America's great generals, Winfield Scott. But the Americans were pushed out and the British with our Native allies burned down Buffalo,

N. Y., in return for the destruction of Niagara. The American attack on Montreal was again routed easily. Future president (on the strength of the marginal victory over the “Indians” at Tippecanoe), William Henry Harrison did better at the Detroit crossing and advanced as far as Chatham before the winter closed in. American Captain Oliver Hazard Perry won the naval battle of Lake Erie. US Colonel Richard Johnson claimed to have killed Tecumseh and more than twenty years later was elected vice-president on the slogan: “Rumpsey, dumpsey, who killed Tecumseh?”

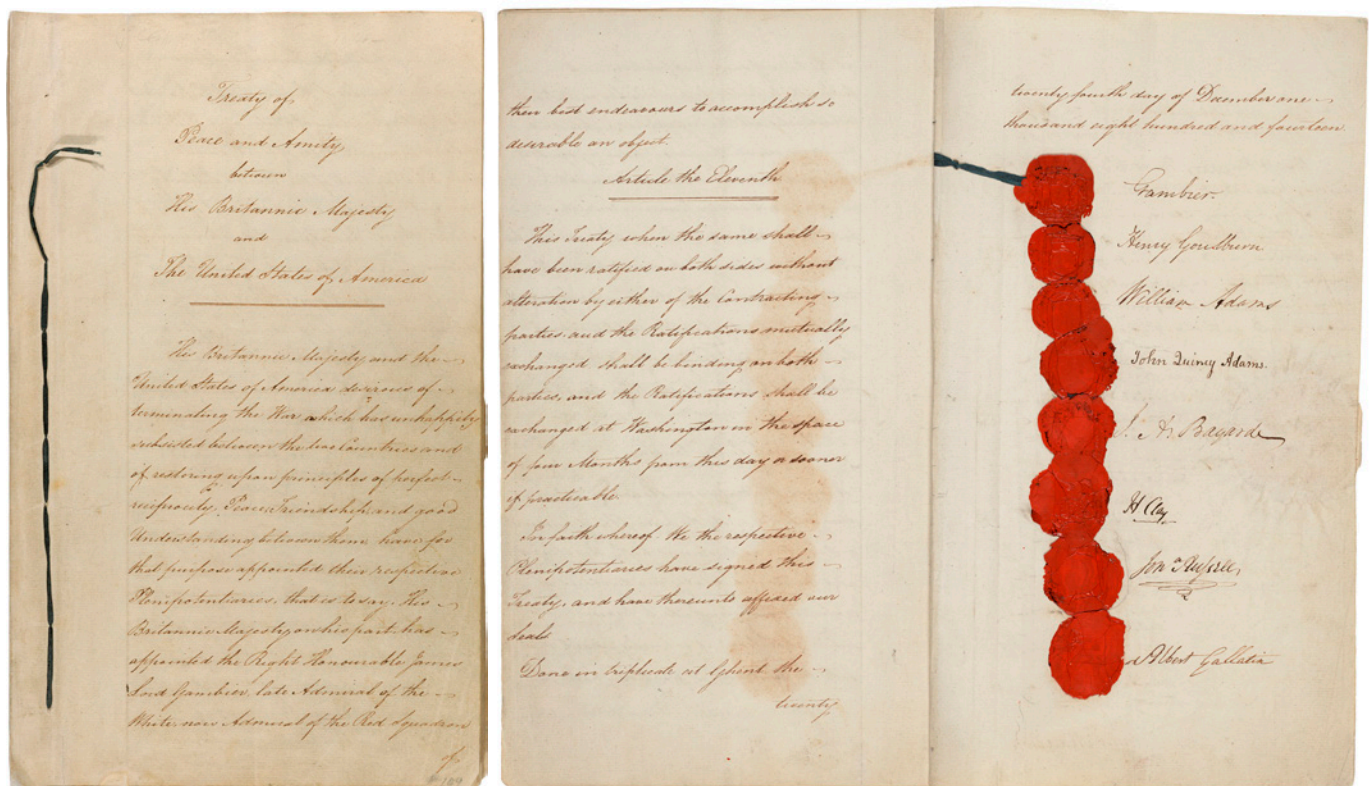
The war became a race between mobilizing and shaping up the American army and the transfer by the British of battle-hardened forces in strength from Europe as the Napoleonic threat receded after the Russian campaign and the allied victory at the Battle of Leipzig. In 1814, with the northeastern states in near-insurrection because of the collapse of maritime trade, Madison took the unheard of step of naming the secretary of state, James Monroe, secretary of war also, with a mandate to end the war by a combination of force and diplomacy.

Scott was rebuffed near Niagara, the Anglo-Canadian advance down Lake Champlain was defeated at Ticonderoga, (scene of Montcalm’s greatest victory nearly sixty years before), but the British landed a shore party from the war in Spain and burned down much of Washington—the president

fleeing on foot and his wife, Dolley Madison, hastily departing the White House with the official painting of George Washington under her arm. Peace was negotiated (at Ghent, now in Belgium), with no boundary changes, though before this was known, General and future president Andrew Jackson defeated the British under the Duke of Wellington’s brother-in-law Edward Pakenham, at New Orleans.

The Americans had done well holding their own with the British, but the Canadians had done better as successful co-defenders of their own country against the Americans. The recent American emigrants attracted by Simcoe did not betray their new country and English and French-speaking Canadians were much knitted together by the nasty little war. Fort York was rebuilt, enlarged and made more formidable, and has never had to be used to repulse an invader again, as the three approaches to Canada have been used only for commerce and tourism these two hundred years. For Canada, it was as good a war as a war can be, and Fort York, old and new, was at the centre of it.

Conrad Black is well-known in several fields, including as the biographer of Maurice Duplessis, Franklin D. Roosevelt, and Richard Nixon, and author of Flight of the Eagle: A Strategic History of the United States and Rise to Greatness: The History of Canada from the Vikings to the Present (2014).



These are the first and last pages of The Treaty of Ghent, agreed to by the British and American negotiators on Christmas eve, 1814. It ended the War of 1812. (Courtesy of the U.S. National Archives)

Fort York Hosts Aboriginal Pavilion



A Tribe Called Red, Lisa Odjig, Crystal Shawanda and Medicine Bear. Courtesy of Native Canadian Centre of Toronto.

Over nineteen days during the Pan Am and Parapan Games the Aboriginal Pavilion will showcase Indigenous music, arts, culture, and sports in a family-friendly festival.

At the heart of the Pavilion is the Cultural Village of four traditional houses: a Roundhouse, Métis voyageur tent, Longhouse, and Teepee, all around a common fire.

From July 17 to 26 the Main Stage at Garrison Common offers free admission to performances by A Tribe Called Red, Digging Roots, Crystal Shawanda, Susan Aglukark, the Métis Fiddler Quartet, and dozens more leading Indigenous musical talents from across the Americas. The Small Stage presents dance, theatre, and family programs daily from 11 am to 6 pm.

At Sports Zone visitors will meet notable athletes such as boxer Mary Spencer and try out sports and fitness activities. Since lacrosse is not included in the Pan Am roster two games are planned in the Pavilion area to spur interest in the sport. Other demonstrations feature traditional craft workshops, artist talks, and film screenings. Artisans will tempt festival goers with handcrafted work at the Artisan Marketplace.

Organized by Aboriginal Leadership Partners, a collective of fourteen groups, the Aboriginal Pavilion marks the first time that the Pan Am Games have featured a major Aboriginal cultural celebration.

For a full schedule visit www.alppavilion.ca

From the Gallery: Putting the Shot

The Shot Put is one of several Track and Field events in which both men and women will compete at the Pan Am and Parapan Games in Toronto this summer. With curling, it shares Scottish roots and was a favourite at the court of King Henry VII. By the 19th century, after shot put was well established among British soldiers with spare time on their hands, the first amateur competitions were held in the UK. In this 1876 sketch by Henri Julien in the Gallery on the Fort York website, reservists from Collingwood or St. Catharines training at Fort York have shed their jackets to toss some 18-pound shot. Also found at the fort then were 32-pound cannonballs, but they would have been too heavy for throwing. Today in competition, men's shot weighs 16 pounds, women's 8.8 pounds.



Militia soldiers of the 1870's take a break from drills to throw cannon balls, i.e. "putting the shot." Henri Julien (1852–1908), Canadian Illustrated News, City of Toronto Museum Collections, 1971-42-241

Friends Hold Annual General Meeting

The 2015 Annual General Meeting of The Friends of Fort York & Garrison Common was held at 6 pm on Thursday, 18 June 2015, at the East Blockhouse. The many accomplishments achieved by the Friends in 2014 were reviewed by Chair Don Cranston, the obvious highlight being the opening of the new Visitor Centre. Treasurer Joe Gill presented the Financial Statements, showing a strong position at year-end. Joe reviewed in detail the establishment of the Fort York Guard Future Fund, where \$400,000 was segregated into a fund to support the future financing of the Fort York Guard.

The Nominating Committee presented the following

people as the proposed slate of directors for the upcoming year: Nancy Baines, George Beal, Sid Calzavara, Jennifer Chan, Don Cranston, Harriet De Koven, Richard Dodds, Jeff Evenson, Patricia Fleming, Joe Gill, Mima Kapches, Shawn Micallef, Marc Nufrio, Stephen Otto, Elizabeth Quance, Ceta Ramkhalawansingh, Ted Smolak, and Andrew Stewart. The slate of directors was unanimously approved.

Stephen Otto was given special thanks on his stepping down as chair of the Friends after brilliantly guiding the organization for so many years. Luckily for all the Friends and supporters of Fort York, Stephen will still be an active member of the board in the years ahead!

Mystery Ship Arrives at Fort York

by David Robertson and Thanos Webb



Archaeologists sitting and leaning on the ship's hull confer shortly after its discovery. Courtesy of Andrew Stewart.

Intensive redevelopment of the largely underutilized or derelict lands surrounding Fort York and the Garrison Common continues to change the landscape of the “Birthplace of Toronto.” This is by no means a new process, as it was initiated over a century and a half ago by the railways in their efforts to transform the waterfront to suit their own purposes. There is, however, a difference between the railway and industrial developments of the 1850s through 1950s and the residential intensification of the last ten years, in that the past is no longer simply ignored and swept away without consideration or documentation.

Beginning in 2005, Archaeological Services Inc. (ASI) began working with the developers in the Fort York Neighbourhood to record the vestiges of the harbour infrastructure in this portion of the waterfront, particularly the Queen's Wharf and other features built by the Grand Trunk and Northern railways to the south and east of the fort. Indeed, it is only because of these redevelopments that such work is possible. The most recent started in March of 2015, when preconstruction excavations began at a condominium site on Block 37, located at the southeast corner of Bathurst and Fort York Boulevard. The main objectives of the archaeological salvage excavations at the site were to record the remains of the first phase of construction of the Queen's Wharf, circa 1833, and the subsequent modifications to the structure, which defined the entrance to Toronto's harbour.

By early May, most of the objectives of the project had been met. The original wharf had been found, as had the subsequent 1850s modifications that resulted in a doubling of the width of the structure, along with the shore walls and lake fills that had been laid down between the mid-1850s and late 1870s to extend the rail yards south from Front Street. Similarly, other forms of cribwork required to control the flow of Garrison Creek through the new made lands into the lake had been recorded in detail.

But, in keeping with the archaeological truism that the most significant find always turns up during the last few days of any excavation, the remains of the hull of a double-masted ship were found on the east side of the Queen's Wharf. While not without precedent on the waterfront, it still represented an unexpected find.

The vessel is by no means complete, but the anaerobic environment of her final resting place has resulted in the preservation of a substantial portion of her oak hull. She lay with her bow pointing to the south. Her 50-foot (15 m) long keel terminates with a gracefully curved stempost in the bow. While the stern lacks its sternpost, the vessel's rudder was recovered. Only the garboard strake (the first run of planking that is fastened to the keel) and a small portion of the hull near the bow are preserved. On the portside, 31 feet (9.5 m) of the hull, starting at the stempost (bow) and ending aft of amidships includes: eight strakes of outboard planking (2 inches thick) ending at the turn of the bilge; approximately 11 intact double frames including floors and first futtocks (framing), and original ceiling planking along with planking representing later repair work.

One uncommon construction feature of the vessel is the presence of a lower and upper keel. The frames and garboard strake are both fastened to the upper keel and the larger, lower keel is fastened to the upper keel with 3 foot (1 m) spikes that first pass through the keelson (inner keel), floors, and upper keel before being embedded deep into the lower keel. This arrangement also appears on the wreck of the 1814 US schooner *Ticonderoga* from Lake Champlain, New York, which has been studied in detail by Kevin Crisman of Texas A&M University. Originally designed to be a steamboat with a very low draft and little dead-rise, the *Ticonderoga* was converted,



Wood barrel and other artifacts found beside the keel of the vessel. Courtesy of Andrew Stewart.



Only a month later, the hull of the mystery ship arrives at Fort York.
Courtesy of Dave Robertson.

while still under construction, to a 17-gun schooner for use against the British in the War of 1812. To support the weight of the cannon and improve performance while under sail, her longitudinal stiffness had to be increased. The shipwright accomplished this by adding a second keel fastened in the same manner seen on the Queen's Wharf vessel. It is therefore possible that the vessel found at Queen's Wharf also started out as a steamboat and underwent a similar transformation to sail. It is also probable that she too was an American vessel. She would not, however, have seen battle on the Great Lakes. Current evidence, in the form of a US one-cent piece deliberately placed in one of her mast steps, suggests that she was built in the late 1820s. Other artifacts recovered from her bilge are consistent with this dating. It would seem that her useful service ended by the late 1870s when the shallow waters in which she lay were cut off from the lake by a crib wall and filled in over the course of the next few decades.

The identity of the ship is not yet known. Nor is it clear exactly how she arrived at her resting place beside the wharf, or why much of her structure was deliberately demolished. These questions, along with others related to her design and construction, will be subjects of ongoing research.

On June 4, the remains of the ship were lifted by crane and transported to the Fort York National Historic Site, where they will be placed near the entrance to the Visitor Centre, under the Gardiner Expressway in the former lakeshore zone. The ship will be an important part of the landscape and programming at Fort York for years to come, and continued study of the remains will undoubtedly yield answers to some of our questions while at the same time presenting new mysteries to be solved.

The transfer of the ship to the fort was made possible by Concord Adex (Concord CityPlace), who immediately recognized its importance as a historical resource and committed the additional resources necessary for the relocation project. The move itself was accomplished, with exemplary professionalism, by the staff of EllisDon Corporation and Amherst Crane and Concrete Pumping.

David Robertson is a senior archaeologist at ASI and manager of the firm's Planning Division. Much of his work is focused on the nineteenth-century urban and industrial core of Toronto and its historical waterfront and harbour infrastructure.

Thanos Webb is a staff archaeologist at ASI and assistant manager of Urban Archaeology for the Planning Division. He has an MA in Anthropology (Nautical Archaeology) from Texas A&M University and is currently finishing his Ph.D in Archaeology at the University of California, Los Angeles.

Tragic Death of Roger du Toit

Toronto mourns the loss of a talented and passionate citizen in Roger du Toit, an architect and senior partner in the DTAH firm, who died on May 31 after being hit nearly two weeks earlier by an SUV while riding his bicycle a short distance from his home.

Born in South Africa in 1939 Roger came to Canada for postgraduate studies at the University of Toronto after graduating with a bachelor's degree in architecture from Capetown. In 1966 he joined John Andrews' practice in Toronto, later becoming Andrews'

associate and partner. Roger founded his own firm in 1975; it became DTAH and has been responsible for literally hundreds of outstanding studies and designs for buildings, landscapes, and communities. <http://dtah.com/project/> DTAH's involvement with Fort York dates to 1994, and has been recognized with numerous awards.

The Friends of Fort York offer Sheila, Roger's wife and soulmate, and his sons, André and Rob, our deepest condolences. We are grateful for an exceptional life, well-lived, that ended far too soon.

News From

The Birthplace of Toronto

Contributions from the Staff at the Fort

Manager's Report

by David O'Hara, Site Manager

With the demolition of the Garrison Road Bridge, another major piece of Fort York landscape master plan is falling into place. Although the bridge is now totally gone there is still a significant amount of fill removal and grading to be completed before the area is again functional. Due to unforeseen utility issues and the significant amount of rain throughout May, this has been delayed and will not be complete until after our major event season in order to avoid disruptions.

All of this requires a short walk for staff and visitors from the parking lot at Strachan Avenue and Fleet Street to the Visitor Centre before accessing Fort York. When all work in the area is complete, including the overhead work on the Gardiner Expressway, there will be a direct connection from the west end of the Visitor Centre to all parking.

A well-attended public meeting for the Fort York Pedestrian and Cycle Bridge was held at Fort York on June 2. Although a final decision on which bridge design will be selected has yet to be announced, images from each of the three schemes can be seen at <http://fortyorkbridge.mmm.ca/#/PIC2>

Mid-June marked the end of our recent exhibition *The Art of Command* by Gertrude Kearns. Gertrude's large format drawings, paintings, and textured fine art prints were very well received by visitors.

On June 18 we opened a new exhibition in the Visitor Centre. *Gazing Back, Looking Forward* presents contemporary works by Indigenous North American artists who explore, (re-) imagine, and (re-)present Indigenous identity. The exhibition is curated by Rheanne Chartrand, the Artistic Director of the Aboriginal Pavilion.

We're also pleased to have *Niinwin-Dabaadjmowin - We Are Talking*, back at Fort York. This mural, 80 feet long and 20 panels, was created under the leadership of Philip Cote and Rebecca Baird with young people from the Na-Me-Res Tumivut Youth Shelter and in collaboration with Fort York. *Niinwin-Dabaadjmowin - We Are Talking* depicts the story of the origins of the Anishnaabe people. The mural, which was first exhibited at Fort York 2005, will be on display until

September.

Murdered and Missing Indigenous Women, Girls and Men is an exhibit currently on display in the Visitor Centre lobby. Created by Native men residents at Na-Me-Res under the guidance of Na-Me-Res staff and Red Pepper Spectacle Arts the exhibit portrays the infamous story of the 1797 murders at York of Chief Wabakinine of the Mississauga of the New Credit First Nation, his wife and sister.

Our 2015 season has already been an extremely busy one as we've moved from World Fiddle Day, Sound of Dragon, and Doors Open to Field Trip and our very own Indigenous Arts Festival.

Fort York was busy once again during Doors Open, which included tours of the site for those attending the Cultural Landscape Foundation conference held in Toronto this year. The "What's Out There Guide" for Toronto by the Cultural Landscape Foundation, Washington, DC, features Fort York and can be found at <http://tclf.org/sites/default/files/microsites/wot-guides.html>

Field Trip was very successful again this year with a great lineup and plenty to do for all ages. This event brings thousands down to Fort York to enjoy the programming and to learn more about Fort York itself.



Courtesy of David O'Hara.

Driven by our Supervisor of Special Events, Robert Kerr, our third annual Indigenous Arts Festival was bigger and better than ever. Presented in partnership with the Mississaugas of the New Credit First Nation, and with financial support from TD Bank and the Department of Canadian Heritage, the festival was a celebration of

traditional and contemporary music, dance, theatre, storytelling, visual arts, spoken word, crafts and food created by Indigenous artists from across Canada.

The festival lineup included, among many others, music multi-award winning throat singer Tanya Tagaq, Red Sky Performance's theatre/dance piece "Mistatim", and author Joseph Boyden, with over 4000 people attending on Saturday alone.

Presented by Na-Me-Res, the Mississaugas of the New

Credit First Nation, and Fort York, the 14th annual Na-Me-Res Traditional Outdoor Pow-Wow was held at Fort York on Sunday June 21 to recognize National Aboriginal Day. Almost 10,000 people attended the Pow-Wow with dancing, drumming, and a gala concert to close the day.

We are grateful for the opportunity to host Na-Me-Res's Pow-Wow at Fort York and would like to thank the staff, volunteers, and participants for making it such an extraordinary experience.

Dorothy Duncan Recalls Fort York Nearly Fifty Years Ago

by Dorothy Duncan

I met Brigadier John McGinnis for the first time in the 1960s when I was the Curator at Black Creek Pioneer Village. "The Brig" or "The Brigadier" was Managing Director of the Toronto Historical Board and also served as a member of the Metropolitan Toronto and Region Conservation Authority's Historical Advisory Committee. He was often at the Village and was a close friend of Russell Cooper, the managing director.

My main task at Black Creek was to bring the buildings to life with costumed staff trained in the tasks and skills everyone would have needed to survive in 19th century Upper Canada. The Brig was interested in our rising attendance and suggested some exchange events in 1967, Canada's Centennial Year, with soldiers from Fort York coming to the Village to demonstrate military activities and interpreters from the Village going to the fort for special weekends.

Visiting the fort to prepare was a disappointment, particularly the Officers' Quarters. It was a dreary building, with no activities, a lot of bedrooms, a kitchen in the basement, and a stuffed cat! We soon got an exchange program going and I noticed that the fort had an archaeological dig in progress on the north side of the Officers' Quarters. It would turn up some exciting results. I decided that our crafts, skills, and historic food demonstrations should take place out-of-doors, some in a canvas house that had been commissioned by the Historical Board in imitation of the tents of our first Lieutenant-Governor John Graves Simcoe and his wife Elizabeth. On these exchanges at the fort I met Curator George Waters and staff members Chris Matthews and Paul Myra, always available and helpful.

The Brigadier was very satisfied with the exchange program and when the archaeological dig unearthed evidence that the present commanding officer's bedroom was originally a main floor kitchen, he decided that a Curator for Historical Interiors was needed. I applied for the position, was the successful applicant, and moved to the

Toronto Historical Board late in 1968. My challenge was to purchase appropriate furniture and furnishings for the Officers' Quarters and to get the newly-found kitchen up and running. In co-operation with George Waters I was also to hire and train female staff; review and improve the interiors of Mackenzie House and Colborne Lodge; and interview, hire, and train women to work at these other Toronto museums as well.

It was several months before the advertisement for female staff for Fort York appeared and two excellent candidates emerged: Ruth Keene and Jean Lomas were hired, outfitted with 19th century costumes, and began training.



Jean Lomas offers treats from the Officers' Kitchen to Carol and William (Sandy) Agnew who were married at Fort York in 1970. Courtesy of Dorothy Duncan.

The Brigadier was anxious to entertain the press and Toronto City Council at a luncheon and tour of the newly restored Officers' Quarters and kitchen. Featuring 1816 viands prepared by Ruth, Jean, and myself, it was well attended and a great success.

In the fall of 1969 the Fort partnered with Mackenzie House to offer a series of historic cooking classes titled *If You Can't Stand the Heat ... Stay Out of the Kitchen!* and for

three of each of six evenings in September and October, a full class of twelve paid \$15 to attend. Helen Gagen, food editor for *The Telegram*, attended one of the classes and wrote on Wednesday, 15 October 1969 "To date they have made such things as hop yeast and baked bread using it, churned butter, made Welsh Cakes, forcemeat, vegetable soup, roasted a turkey on a hand turned reflector oven before the fire, candied cranberries, made Sally Lunn buns, boiled pumpkin for puddings and pies, made pastry from stone-ground flour and stuffed squash with forcemeat for baking." Her article was very complimentary as she went on to tell her readers "Jim Hunter, a teen aged guide at Fort York felt his guiding would be more intelligent if he knew more about old-time cooking."

What of the stuffed cat? I retired it to the Reserve Collection area but it wasn't long until it had three live replacements. Someone had dropped off a cat at Black Creek Village's gate on Jane Street and Jean Agnew had taken it in; soon there were two lovely kittens. She was hoping that I might be able to find them

permanent homes? Yes, I volunteered, I will take them to Fort York today. We loaded them into my little Volkswagen, the mother curled up on the back seat and slept, while the two kittens rode wide-eyed. One climbed on my shoulder and peered out the window, while the other played with my shoe laces as I drove down Jane Street and east on Lakeshore

Boulevard to the fort where mice were a serious problem at that time. They were welcomed with open arms and named immediately – the mother was called Mrs. Simcoe, and the kittens George (for King George III) and Ralph, who turned out to be a female! Visitors were entranced by Mrs. Simcoe who drank from her bowl of milk with her paw.

A distinguished authority on heritage food and customs, Dorothy Duncan has been a museums advisor to the provincial government and executive director of the Ontario Historical Society. Among her recent books are Feasting and Fasting: Canada's Heritage Celebrations (2010) and Hoping for the Best, Preparing for the Worst: Everyday Life in Upper Canada 1812–1814 (2012).



Carl Benn and Dorothy Duncan discuss the restoration of the Officers' Quarters. Courtesy of Dorothy Duncan.

Garrison Road Bridge Demolished

There have been bridges—three in succession—on Garrison Road west of the fort since shortly after the Grand Trunk Railway was constructed there in the mid-1850s. The last of these structures, built in 1960, became obsolete when the Queen's Wharf Branch of the railway was taken up in 1990. David Spittal has written a lengthy and engaging piece about the bridges in the Dec. 2014 issue of *The Fife &*

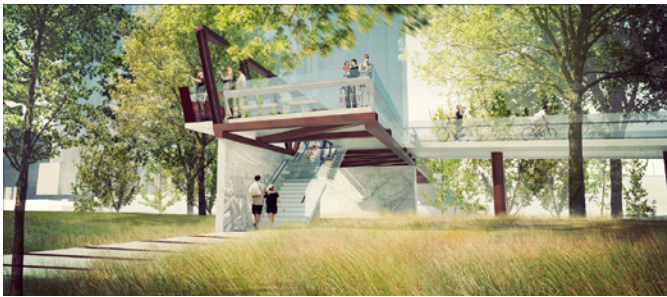
Drum <<http://www.fortyork.ca/images/newsletters/fife-and-drum-2014/fife-and-drum-dec-2014.pdf>>

The removal of the last bridge this spring prompted Sid Calzavara, a director of The Friends of Fort York, to take a series of photographs of the demolition which have been collected into an album found here <https://www.flickr.com/photos/friends_of_fort_york/sets>



Courtesy of Sid Calzavara.

Fort York Cycling and Foot-Bridge Proposals Unveiled



Artist renderings of designs for the Fort York Cycling and Foot Bridge (from top to bottom); Dufferin Construction Company, EllisDon, and Landmark Bridge Builders.

Those attending a public meeting in the Fort York Visitor Centre on June 2 were able to view for the first time design concepts for the new pedestrian-cycling bridge across the rail corridors north of Fort York. They were developed in competition by three short-listed teams. A big difference this time from the previous scheme rejected by the City in May 2011 is that two structures will work as a pair in place of a single continuous bridge. The Hamilton and Georgetown-Kitchener rail corridors, both heading west out of Union Station, diverge north of Fort York. One bridge will cross the Hamilton corridor from Fort York to a midpoint at the end of Ordance Street, while the second will span the Georgetown-Kitchener corridor from the midpoint to land on the south Stanley Park extension on Wellington Street West.

In an unusual Design-Build process overseen by the City, Build Toronto, and MMM Group, a Request for Proposals was issued in early 2015 to three short-listed proponents: Dufferin Construction Co., EllisDon, and Landmark Bridge Builders. They then assembled expert teams to work up the schemes posted here <<http://fortyorkbridge.mmm.ca/#/PIC2>>, now undergoing evaluation. The winner will be announced late in the summer. Since all proposals had to fit within the budgeted funds available, a construction start is projected for this fall, with completion in spring 2017.

2015 | Upcoming Events Historic Fort York

Compiled by Richard Haynes

JULY

Canada Day @ Fort York (Visitor Centre) Wed. July 1, 10 am to 5 pm

Celebrate Canada's birthday by exploring Fort York's new Visitor Centre. See the Fort York Guard kick off their summer season with demonstrations every hour on the hour. Guided tours will focus on the evolution and history of the old western entrance into Toronto harbour. Bring a picnic and enjoy the open, green space of the Garrison Common. *This free Celebrate Canada event is supported by a grant from the Government of Canada through the Department of Canadian Heritage.*

Please note: Activities are in and around the Fort York Visitor Centre only since Historic Fort York is closed for a private event.

Free admission

Taste of Toronto (Fort York) Thurs. to Sun. July 2 to 5

Fort York is hosting upwards of 20,000 visitors at foodie heaven. Featuring world class chefs, Toronto's top restaurants, and over seventy exhibitors.

<http://tasteoftoronto.com/>

Mississaugas of the New Credit First Nation Cultural Village – Pan Am Games (Fort York) Fri. July 10 to Sun. July 26

"Home base" for the games, the Cultural Village will have the feel, sights, and sounds of a traditional Mississauga Nation village. Visitors will experience a round house where workers in traditional clothing will show how life was lived with authentic artifacts. Artisans will teach basket weaving, braiding, and other crafts.

Don't miss the Three Sacred Fires Ceremony on Friday, July 10. The Three Sacred Fires are symbolic of the Mississaugas' traditions and political alliances with the Ojibwa, Odawa, and Potawatomi Nations. The first fire will be lit on Toronto Island; dignitaries will canoe to the mainland where two other fires will be lit, including one at Fort York. Fire Keepers will tend the fires 24/7 for the duration of the games.

Free admission

Aboriginal Pavilion – Pan Am Games (Garrison Common) Mon. July 13 to Sun. July 26

The Aboriginal Pavilion is a 19-day Indigenous arts, culture, and sports festival being held at the Native Canadian Centre of Toronto, Fort York National Historic Site's Garrison Common, and Harbourfront Centre, concurrent with the Toronto 2015 Pan Am / Parapan Am Games (July 10 to 26 and August 7 to 9). Events at Fort York's Garrison Common run July 13 – 26.

IGNITE
TORONTO 2015
Pan Am/Parapan Am

IGNITE
TORONTO 2015
Pan Am/Parapan Am

The Pavilion will bring together Indigenous peoples from across the Americas to celebrate, share, and learn through exciting programming. From Main Stage musical performances to dance, theatre, and family programming on the Small Stage; from visual arts and traditional crafts workshops to artist talks, film screenings, a curated exhibition, and the Sports Zone there will be much to see and much to do.

<http://www.alppavilion.ca/>

Free admission

Planet IndigenUS: InterNations/InterSections Exhibition (Visitor Centre)

Mon. July 13 to Sun. August 9

Co-presented by Harbourfront Centre and the Woodland Cultural Centre, Planet IndigenUS is the largest Indigenous, multidisciplinary arts festival in the world. Since 2004, Planet IndigenUS has been raising public awareness, breaking stereotypes, and fostering a cross-cultural dialogue between Canadians. Enjoy music, art, food, and ideas from First Nations communities across Canada and Indigenous peoples around the world.

Fort York will feature the world premiere of "InterNations/InterSections," an exhibit of four Panamania-commissioned visual art installations on display outdoors in front of the Visitor Centre.

<http://www.woodland-centre.on.ca>

Free admission

New Generation Steelband Festival (Fort York)

A celebration of Caribbean steel pan music featuring GTA youth steelbands, award-winning ensembles Pan Fantasy and Afropan, and special guest artists Fusion Steelband Orchestra of Trinidad and Tobago, all performing outdoors. Enjoy authentic Caribbean food, all ages steel pan workshops, Dance Caribe Performance Company, DJ C-Lex de Soca Flex, and special soccer demonstrations. Come participate in Toronto's vibrant Caribbean community and support youth engagement with this proud tradition. Hosted by MC Itah Sadu. Presented by Fort York and the Pan Arts Network.

www.toronto.ca/fortevents

Free admission

AUGUST

Simcoe Day (Fort York)

Mon. August 3, 10 am to 5 pm

Fort York honours Lieutenant-Governor Simcoe who founded the town of York (Toronto) in 1793. Come learn about the birthplace of Toronto and thrill to the sounds of musketry, cannons, and the fife and drum.

Free admission

Mississaugas of the New Credit First Nation Cultural Village – Parapan Am Games (Fort York) Fri. August 7 to Sat. August 15



"Home base" for the games, the Cultural Village will have the feel, sights, and sounds of a traditional Mississauga Nation village. Visitors will experience a working round house where workers dressed in traditional clothing will show how life was lived with authentic artifacts. Artisans will teach basket weaving, braiding, and other crafts.

Free admission

Toronto Vegan Food & Drink Festival (Garrison Common) Sat. August 8

Toronto's first-ever all vegan festival catering to a 19+ crowd offers the very best in comfort food, craft brews, wine, and spirits from a variety of reputable vegan vendors. This daylong festival takes place outdoors and will include live performances by local vegan bands such as Marico Novelli, Matt Kadoovich, Dream Awake, Hot Apollo, and Midnight Lemonade, as well as a special act by Netflix vegan comedian Mqk Kaplan!

<http://www.clubcrawlers.com/summer-festival-guide/event/toronto-vegan-food-and-drink-festival>

TIME (Toronto Independent Music Experience) (Garrison Common)

Sat. August 15

Independent music festival featuring Die Antwood, Mac Demarco, Ariel Pink, BadBadNotGood, Yung Lean, Alison Wonderland, and more.

<http://time-fest.com/>

Lolë White Tour (Garrison Common)

Sat. August 22

Unroll your yellow mat and be guided by inspiring teachers to the rhythm of renowned musicians. Share a unique experience with thousands of other yogis all dressed in white as a symbol of peace. Connect with your mind, body, and soul to feel all the power of this major gathering.

<http://www.lolewomen.com/ca/en/lolewhitetour/tickets/>

Mad Decent Block Party (Garrison Common)

Sat. August 29

An electronic music festival that brings a beat-blasting block party to cities across North America, this is the tour's only stop in Canada, aside from one other date in Vancouver, so fans of electronic music should not to miss it. This year's performers are Thugli, Jauz, Major Lazer, and many more.

<http://maddecentblockparty.com/>

SEPTEMBER

TURF (Toronto Urban Roots Festival) (Garrison Common) Fri. to Sun. September 18 to 20

TURF will be closing out a jam-packed summer of music festivals in the city when it returns to Fort York Garrison Common for its third instalment. This year's lineup features fifty-two artists including the Pixies, Lucinda Williams, Of Monsters and Men, Edward Sharpe and the Magnetic Zeroes, Wilco, the Avett Brothers, Neko Case, UB40, Cake, Lord Huron, Desaparecidos, Deerhunter, Built to Spill, and many more.

<http://torontourbanrootsfest.com/>

TIFF in the Park (Fort York)

Fri. September 25, 7:30 pm

2015 marks TIFF's fortieth anniversary and Fort York joins the celebration by hosting the final screening of TIFF's popular city-wide outdoor film series, TIFF in the Park, with a screening of *The Sapphires*. Premiered at the 2012 Cannes Film Festival, it is an entertaining and inspirational tale set in the heady days of the late '60s about a quartet of talented young singers from a remote Aboriginal mission in Australia.

<http://thesapphires-movie.com/>

Free admission

On Common Ground Festival (Fort York) Sat. and Sun. September 26 and 27

A family friendly festival of culture and community, On Common Ground will energize Fort York with an awesome mix of mobile music, site specific dance, puppet theatre, multi-media installations, storytelling, and crafts.

www.toronto.ca/fortevents

Free admission

Sick Kids Great Camp Adventure (Garrison Common) Sat. September 26

Take on the challenge of a new adventure walk unlike anything Toronto's ever seen: a full day designed so everyone and anyone can participate. Join in a challenge-by-choice walk along a planned route – all the way up to 20 km. Support SickKids Hospital.

Visit our website at: www.fortyork.ca. Learn more about Fort York, subscribe to the [free newsletter](#), become a [member](#), [donate](#) or browse our [historical image gallery](#).



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 **TORONTO Culture**
www.toronto.ca/culture



Regular Admission to Fort York (all prices include taxes)
Adult: \$9.00, Senior (65+) & Youth (13–18): \$5.50,
Children (6–12): \$4.25, Children (5 and under): FREE

The Fife and Drum is a quarterly publication of the The Friends of Fort York and Garrison Common