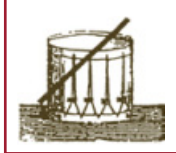


The Fife and Drum

The Newsletter of the Friends of Fort York and Garrison Common

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Contents



- | | | | |
|---|---|---|--|
| 1 | C.H.J. Snider Was Behind the Making of Our Model of the <i>Nancy</i> | 7 | Hank Young: Happy Trails to You, Until We Meet Again |
| 5 | Our Honoured Friend | 8 | Under the Gun |
| 5 | In Review: <i>Strange Fatality: The Battle of Stoney Creek, 1813.</i> | 9 | Administrator's Report |
| 6 | The Fort York Guard in 2009 | 9 | Upcoming Events |

C.H.J. Snider Was Behind the Making of Our Model of the *Nancy*

by Kevin Plummer

Among the midway amusements, model airplanes buzzing around the Coliseum, and other attractions on Children's Day at the 1936 Canadian National Exhibition, one of the exhibits had, C.H.J. Snider recalled in the *Toronto Telegram* on October 3, "so many visitors that the attendants feared it would be crushed flat inside its plate glass case." Contained within the glass case was an exact, elaborately detailed ship model—measuring eight feet long and six feet high—of the *Nancy*, a Great Lakes fur trader that served in the War of 1812 and sank into the silt of the Nottawasaga River.

By day's end, the glass "cover was misted over with a pattern of little round blurs, calling cards left by hundreds of thousands of button-like noses and pudgy thumbs and fingers." The model was popular with both kids—some of whom stood on each other's shoulders for a better view—and adults, many of whom had to make special trips back to the CNE to pick up a descriptive pamphlet after the day's supply ran out. Snider, a well-known nautical historian whose "Schooner Days" column appeared in the *Telegram* each Saturday for over twenty-five years, felt that the model ship's appearance at the Ex "did more to popularize history than a regiment of professors."

Snider was not, however, an impartial observer because, as chairman of the Historical Subcommittee of the *Nancy* Committee, he had, over the course of a decade, tirelessly researched the ship and overseen the model's construction—a task that proved far more dramatic and troublesome than he could have anticipated.

When Dr. F.J. Conboy, Director of Dental Services in the Provincial Department of Health (and a future mayor of Toronto), unearthed the *Nancy*'s shipwreck near Wasaga with the assistance of Snider, artist C.W. Jefferys, and other cottagers and local enthusiasts in the mid-1920s, a committee was struck to found a museum and spur public interest in the *Nancy*'s history.

At the museum's official opening on August 14, 1928, Conboy was presented a token of gratitude: a small wooden model of the *Nancy* built by former Toronto fireman, Thomas Corbett, using wood salvaged from the original's hull. Undoubtedly the large crowds attracted while the model had been on display recently in the windows of the *Telegram*'s Bay Street offices influenced the committee's discussions about potential displays for the new museum.

In 1929, the committee discussed the cost of obtaining a model of the *Nancy*—similar to the Corbett model, but larger and entirely historically accurate—so that, as Snider later explained, "our children and students, know what the *Nancy* was like in life." There was little apparent urgency, however, because it took until November 1931 for Snider to be given the official instructions to commission a model costing no more than \$500.

There was another long delay before construction on the model would begin. Mary Dawson Snider, his wife and well-respected



The model nears completion in the mid-1930s.
(Ontario Archives, C.H.J. Snider Fonds, F1194, MU 9379, Box 10)

journalist, took ill in April 1932, putting any thoughts of the model on hiatus until she succumbed five months later.

It also took significant time for Snider to research the *Nancy* and complete the model's design. From examination of the ship remains at Wasaga, Snider easily determined the *Nancy*'s dimensions, essential shape, and where her masts stood. But, as he would put it in the *Telegram* on November 11, 1933, "it would necessarily be conjectural in those characteristic details which give every ship her own individuality." There were no original plans, period pictures, or schematics from which to work or to devise the model plans.

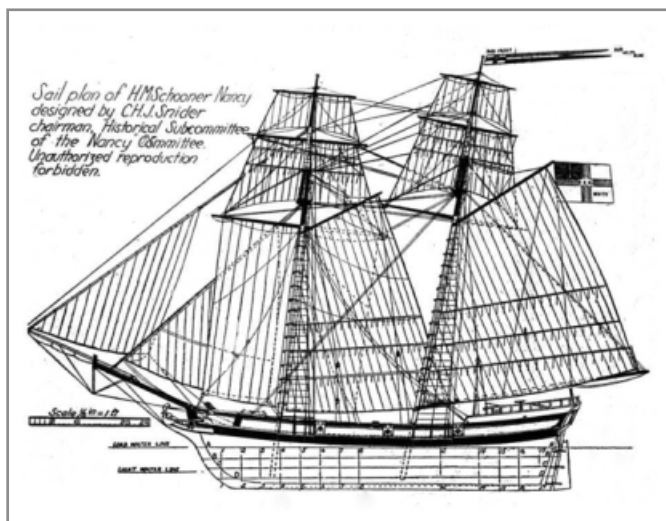
So Snider made a thorough examination of her logbook, the papers of her builder, the Hon. John Richardson, as well as 18th-century tables for rigging and sparring. He also made close examinations of paintings of contemporary ships, spoke with leading naval architects in Halifax and Massachusetts, and would visit the model ship collections at the South Kensington Museum, the Royal Naval College Museum at Greenwich, and Smithsonian Institution in Washington. From his copious research, he was able to authentically recreate the *Nancy*'s sails, spars, deck arrangements, and figurehead on his plans for the model.

Snider contacted model shipbuilder G.E. Anderson of Toronto who, because news of the proposed model had been leaked in the newspaper, had expressed interest in the project to the Committee in 1929. "Being a professional shipmodeler," he told them, "probably the only out and out modeler in this country, may I put my name before you. I have made a life study of this work, and for workmanship of the type you require, the best is essential." At Snider's house in early February 1933, Anderson spent an entire evening examining Snider's plans and discussing his model-building methods. Within days, the pair signed a contract, calling for Anderson to be paid \$300 upon the model's delivery in June 1933. Snider had provided the craftsman with a small piece of the *Nancy*'s white oak planking, blackened through 144 years underwater, for use as the model's keel, and Anderson set to work.

Progress was expected to be slow because Anderson would use the rib-and-plank method, mimicking a real ship's construction with narrow wooden strips fastened onto frames. With "patient, skilled workmanship," Snider later wrote, Anderson would drive "some 60,000 little wooden pins, like shoe-pegs, representing the spikes fastening the planking of the *Nancy*'s decks and sides."

Trouble started almost immediately. First, Anderson changed

his mind and wanted to be paid in instalments. He claimed to have received "picayune treatment as regards the financial end." Snider responded curtly, reminding Anderson of the terms of the contract. Next, Anderson prompted a weeks-long argument by finding fault with the design's scale and dimensions, suggesting that Snider's plans were flawed. By early March, Snider was so fed up that he suggested that if Anderson were so dissatisfied, he could "bring back his contract and the material and I would release him." Snider suspected—correctly, it seems—that Anderson had been influenced by some nameless third party into breaking the contract as a means of coercing more money from the Committee. Snider was less than impressed. "Your conduct and attitude so far has not impressed me favorably," he wrote in mid-March, "I hope you will give me reason to change my opinion."



Sail plan of HMSchooner Nancy, designed by C.H.J. Snider chairman, Historical Subcommittee of the Nancy Committee. (*Telegram*, March 24, 1934)

Snider's weekly visits to Anderson's workshop at 301 Parliament Street probably seemed an overbearing intrusion to Anderson. But from Snider's perspective, the souring relationship made them a necessity. Nevertheless, delays persisted and the original deadline of June 1933 came and went. "In all my calls," Snider would later complain, "I only once found him working on the *Nancy* model; he was always engaged with customers for model parts or working upon toy boats which he was building to sell."

By mid-September, when the planking on the model was still not quite completed, a desperate Anderson urgently demanded the first \$100 of the contract because he had no money for materials and could not keep working. When Snider offered to pay for the work completed so far, void the contract, and walk away, Anderson became erratic and exclaimed that "he would smash it first." Disaster was averted by Snider's offer of a \$25 advance.

On another visit, Snider found Anderson despondent because, having not paid his rent since June, Anderson's landlord was garnisheeing all his earnings. The shipbuilder saw no point in continuing but, over the course of their conversation, Anderson's mood swung wildly from dejected resignation that the project was impossible to excited optimism about completing it. Over the coming months, however, the journalist was made to feel increasingly unwelcome on his weekly visits and by December Anderson wouldn't even see him.

In the fall of 1933, Snider began a twenty-one part series in the *Telegram*—entitled "From Stick to Ship"—detailing the model's construction that presented an entirely different version of events framed in a more positive outlook. In these newspaper accounts, Snider had nothing but praise for

Anderson's craftsmanship and, in a subtle attempt to help Anderson make rent, encouraged readers to stop by his shop, see him at work, and order a model of their own to be made.

Each week, these columns reported progress as planking was completed, rail and bulwarks added, portholes cut, rudder finalized, and the cabin windows completed right down to the draped curtains. Eventually, however, the columns caught up to the real-life difficulties—stopping abruptly in March 1934—no matter how much Snider concealed just how far his relationship with Anderson had deteriorated.

The landlord—Snider discovered in a December 21, 1933 letter—had had the bailiff seize “all Anderson's stock in trade, including boats, models, etc.” to put it under the hammer at public auction. Snider was livid that after all his years of research, he faced the potential prospect of having to buy back the plans and material that were rightfully his. Seeing himself as paying Anderson for a service not a product, Snider asked his lawyers in February 1934 to send a “good stiff letter” to the landlord “demanding the surrender of all [his] plans, specifications, material, and money.”

Still eager to have the model completed as quickly as possible, a few days later Snider sought a compromise. He offered to pay Anderson the balance of the contract if the model could be completed by March 1—or he'd pay for work completed and take the unfinished model at that time. Then he offered \$25 per week for five weeks. Anderson, once again despondent, again threatened to smash the model before finally agreeing to Snider's proposal. It was all for naught because the shipbuilder did not follow through.

On March 8, 1934, Snider accompanied sheriff's officers to Anderson's workshop with court order in hand. As the officers collected the items identified by Snider, Anderson grew abusive, accusing Snider of bullying and mischief.

With this troublesome chapter at a close, Snider's personal papers at the Archives of Ontario do not record the names of the craftsmen who subsequently worked on the model or any details about the project at all until it was finally finished in late July 1936.

“The model is historically correct in every detail,” Snider boasted to the secretary of the *Nancy* Committee on July 23, 1936, “and fulfills my original design of showing what the *Nancy* was, and how she was built, rigged, armed, and navigated.” He was possessed by the model's historical

accuracy and would fill several newspaper columns over the years with copious detail and minutiae justifying his every decision on its construction. He chose, for example, to have it fly the white ensign with red St. George's cross, and the red-white-and-blue swallow-tailed pendant because similar flags were known to have flown on the *H.M.S. Queen Charlotte* of the Lake Erie fleet. If Snider showed obvious pride in his abundant research, he also had frequent like-minded guests at his home, such as the instructor at the Ontario College of Art and other artists who admired the model's fine artistic and historical detailing.

The *Nancy's* figurehead depicted a brown-haired young lady in a blue and white bouffant costume of the 18th century with a hat and feather. It is quite elaborate for a merchant vessel and thought to represent shipbuilder Richardson's daughter, Anne, whose pet name was “Nancy.” The model's representation was based on descriptions given by a Simcoe County farmer

whose maternal grandfather had served on the *Nancy* and recovered the figurehead after the *Nancy* was sunk. He kept it in a tool-shop that burned down with all contents in about 1880.

Although the sails differ from the most famous image of the *Nancy*—a drawing in the John Ross Robertson Collection—the model's five workable square sails match, Snider wrote in “Schooner Days” in 1956, “the standard rig of schooners for the Provincial Marine” and follow descriptions in her ship's logbook. The rigging, also accurate to logbook descriptions, was so complicated with booms, bridles, and bowlines that, Snider wrote in a 1936 column, “the forward side of each mast looks like a strung fiddle.”

In addition to the keel, other elements on the model were made from relics salvaged from the original *Nancy*. The anchor was constructed from molten lead found in her hold

and original oak, while the quarter rails used red cedar from her hull.

One ahistorical element Snider included was the figure of a young girl at the tiller, intended to show the real ship's dimensions on a human scale. In 1936, Snider expressed hope that a complete set of figures of the crew —“nine for the fur-trader or thirty-seven for her as a man-of-war”—might be “carved and colored in the costumes of the time.” This was never done and the girl at the tiller was subsequently removed.

By the summer of 1936, when the *Nancy* Committee was eagerly checking on the model's progress, Snider was taking it for granted that the model was his alone. He had insured



An undated picture of C.H.J. Snider in his prime.
(Courtesy of City of Toronto Culture Division Collections)

it and paid for a glass case to be built, and already arranged, through Dr. Leonard Simpson, the Minister of Education, to have the model shown publicly for the first time at the Department's exhibit at the CNE.

In correspondence with the Committee that summer to discuss where the model should be permanently located, Snider said: "It is my intention to bequeath the model to the *Nancy* Committee, or some other such appropriate authority, outright, in trust for the public, for perpetual exhibition. Having paid all the bills and done all the work in the creation of the model, during my lifetime I wish to retain the proprietary interest in it. This, I think, will appeal to the Committee as reasonable. I do not wish it to be sold, and will not sell it myself. The model will be at the disposal of the Committee, subject to my approval of its location and the provision made for its care, and to such arrangements as I myself may feel called upon to make for its display to the public. As our objects in this are identical and one and the same, I do not think any difficulty should arise while I retain ownership of it."

Although he also suggested the *Nancy* Committee might build a permanent case for it at Wasaga, within a few days he was also corresponding—at Dr. Simpson's suggestion—with the director of the Royal Ontario Museum of Archaeology, Dr. C.T. Currelly. Offering the model for permanent display, Snider was willing to deed it to the museum as long as he might retain the right to remove it for display around the province, at Wasaga for example, from time to time. The museum accepted it although the terms of the arrangement are not known, and placed it on the ground floor, straight through from the main Queen's Park entrance.

The *Nancy* Committee might not have been happy but they accepted the outcome. From the beginning, the composition of the committee, which included full-time residents of Simcoe County and Torontonians who summered there, had led to some inevitable friction over whether the *Nancy* wreck itself was best left in situ as a piece of Simcoe County history or relocated so it could be seen by a much larger audience in Toronto. The model's fate simply followed the same pattern.

The following summer, the Committee made inquiries about having the model displayed at Wasaga for the tourist season. After consideration, Snider declined, citing the difficulties of transportation and the danger of damage to the model. The two photographs Snider sent in lieu must have been small consolation for the disappointed committee members. However, one committee member, J.T. Simpson, admitted that, with the slow pace of making improvements to the museum, the building was likely not secure enough to house the model.

On September 28, 1948, Gerard Brett, Director of the ROM from 1947 to 1955, informed Snider of a proposal to transfer the model to the Naval Hall in the Museum at Fort George. "It has been apparent to us for some time that the model of the *Nancy* schooner is not, so to speak, pulling its weight here," Brett wrote. "This model is of great historical importance to the province, and as such it really requires a proper setting, in

fact a naval setting. This, of course, we cannot provide." An aghast Snider protested that the museum simply hadn't done enough to acquire exhibits on loan to complement the isolated model. "If this model is no longer welcome in the Royal Ontario Museum of Archaeology," Snider responded with an air of irascibility, "I will be glad to remove it." So he did.

With the model cast off, less is known about its exact whereabouts in the coming years as it drifted from port to port. The model was unveiled in the Council Chambers at City Hall in April 1949, and afterward adorned one of its corridors for a number of years. Snider would bequeath the model to the city, but it is not clear whether he did it at this point, at his retirement from the *Telegram* after 65 years in the late 1950s, or upon his death in December 1971. By 1956, the model was housed—in season—in the Provincial Marine room at Old Fort York, then subsequently displayed at the Marine Museum of Upper Canada in the Stanley Barracks, and the Pier Museum until its closure in 2001.

Since its arrival back at Fort York, improvements to the model's setting have been made possible by donations from the friends and family of Robert Nurse upon the death in 2008 of this former director of the Friends of Fort York. Professional exhibit designer and a current director of the Friends, Michael Peters, designed new lighting and a painted backdrop for the display case, which were recently installed by Chris Baker, Exhibit Co-ordinator at Toronto Culture.



Lighting underwritten by donations to the Friends enhances the model on display in Fort York's Blue Barracks. (Courtesy of Philip Goldsmith)

In the eight decades since it was originally conceived and commissioned, the *Nancy* model had journeyed over sometimes stormy seas. But it has once again landed in a setting befitting Snider's aspiration that the model show what the *Nancy* was like in life for the education and enjoyment of the general public in perpetuity.

Originally from the West, Kevin Plummer studied history and Canadian Studies at the University of New Brunswick and Trent University before transplanting to Toronto. He co-authors the weekly Historicist column on Torontoist.com.

Our Honoured Friend

Our friend and colleague Stephen Otto has been honoured with two prestigious heritage awards this autumn. On September 25 the Heritage Canada Foundation presented the Lieutenant Governor's Award for Outstanding Achievement in Heritage Conservation at the Provincial/Territorial Level. Citing contributions over forty years, the Foundation noted Steve's focus on the public realm and the places that define people's experience in Ontario, his dedication to public education, and his role as a source of inspiration to others in the field.



Stephen Otto at the podium of The Carlu after his award presentation.
(Doublecross Photography)

The 2009 Heritage Toronto Special Achievement Award, presented on October 13, acknowledges and celebrates long-term achievement in the heritage field: "Stephen Otto is one of the city's most determined advocates for the preservation and promotion of Toronto's built and documentary heritage, which he has fought to have recognized as an integral part of city building. His power to protect the city's soul as a strong voice of the city's conscience also makes him a great urban leader."

A graduate of the University of Toronto, Cambridge University, and the Harvard Business School, Steve was the founding head of heritage conservation programs in the Ministry of Culture & Recreation from 1975 to 1981. He has worked as a consulting historian, served on various boards, and published several books on architectural history. A founder of the Friends of Fort York in 1994, he acted as the first chair of this organization and recently completed another term.

Shawn Micallef of *Spacing Magazine* added a personal touch to the Heritage Toronto Award event: "For many of us somewhat new to Toronto's city building scene, Stephen has become a wonderful mentor and friend. We find it valuable to simply hang around Stephen and absorb his passion for city and heritage issues. He has given us an understanding of how

to not just articulate an issue well, but how to get something done about it. ... Stephen knows how to negotiate the channels of change. The body of knowledge and subtle skills he shares with us is massive. ... Stephen is a rare breed of heritage activist who also understands the contemporary city that we all live in. His efforts to weave heritage issues into city building – without stopping progress – have made, and continue to make Toronto a better place."

In his remarks Steve reminded the audience gathered to celebrate Toronto's heritage and the role of Fort York: "There are wonderful changes going on at Fort York, Toronto's birthplace. We will see the historic fort revitalized, a new Visitor Centre constructed outside the ramparts, and the grounds transformed into a new 41 acre park. I invite Torontonians to join me and become stewards for these important developments." He added, "I wouldn't ask all of you to contribute to this wonderful project if I wasn't prepared to do so myself. Tonight I announce that I will contribute a quarter of a million dollars to help revitalize Fort York."

We add our congratulations to the standing ovation that rocked The Carlu as Steve concluded.

In Review *Strange Fatality: The Battle of Stoney Creek, 1813*

James E. Elliott. *Strange Fatality: The Battle of Stoney Creek, 1813*. Montreal: Robin Brass Studio, 2009. 320pp. illustrations and maps. paperback; ISBN 978-1-896941-58-5. \$24.95

by Michael McAllister

With bayonets charged, the little party set off down the road at a run reverting to the most basic form of warfare when man-to-man combat with edged weapons was the standard and impromptu charges the norm. Certainly there was little in *Formation, Field Exercises and Movements of His Majesty's Forces* governing middle-of-the-night headlong dashes against enemy artillery.

So writes James Elliot in describing the British charge which sounded the death knell for American forces in his much anticipated book *Strange Fatality: The Battle of Stoney Creek, 1813*. The section quoted above is one of many gripping moments in a very readable account of a battle that brought the Americans campaign in the Niagara Peninsula to a halt in the late spring of 1813.

Facts and perceptions of participants and observers are well presented such that the reader gets new insight into a battle and war that is clouded by the mists of time. For many Canadians the War of 1812 represents a golden age when we, as Canadians, resisted American invaders and then took a trip to Washington to burn their, soon to be renamed and repainted "White House". In refreshing contrast Mr. Elliot

follows the lead of historian A.R.M. Lower who characterized the war as “a succession of timorous advances and hasty retreats, of muddle-headed planning and incompetent generalship, interspersed with a few sharp actions and adroit manoeuvres which reflected credit on a few individuals and discredit on many.”

This is an important book because the battle resonates in Stoney Creek, the City of Hamilton and the surrounding region as the premiere event in the long past that defined the place in which it happened. The battle lives on in the minds of the local people because of the annual battle re-enactment and because of the monument erected at the centennial in 1913, rising majestically over the field—a constant and stirring tribute to courage, fortitude and success in the face of overwhelming odds. It is also the event that spawned the story of local hero William “Billy” Green in which he expertly led British forces to the American encampment on the Gage farmstead now known as “Battlefield House Museum.”



Hundreds of re-enactors representing many of the units that fought at Stoney Creek gather there at Battlefield Park every year to mark the anniversary. This photo taken in 2005, illustrates the dramatic effect of nighttime gunfire, described by one veteran of the 1813 battle as “a grand and beautiful sight.” (Photo by Barry Gray, courtesy of James Elliott)

The work itself does not glorify the events surrounding the battle but in fact takes a hard look at the role of various personages: Billy Green, would-be scout; Brigadier General John Vincent, overall British Commander during the battle lost in the bushes and nearly captured; as well as Major General Henry Dearborn over whom a strange fatality seemed to loom which, when combined with an often complained of infirmity, led to his dismissal as American Commander of Forces.

The scene of carnage in the aftermath of the battle is set in contrast to the tranquility of the site today. It is also in contrast to the appendix of the book on the human remains from Smith’s Knoll, the site of the American artillery battery and the section of the American position that received the most spirited bayonet attack when Major Plenderleath of the 49th, saviour of the British efforts at Stoney Creek, led his contingent forward through bright flashing cacophony to have-at and capture the American artillery on the Knoll.

A fascinating account of the analysis of the skeletal material from the battle reveals the grisly nature of this and by association many of the battles in the War of 1812. Arguably, in comparison to the short ranged inaccuracy of flintlock muskets, it is really the bayonet that is the much more dependable part of the weapons system, though to our sensibilities a much more horrific one. In an age where weaponry promises death from a distance in war, it is slightly macabre to brush up against a skeletal sample of rib bones clearly notched by bayonet thrusts. Fans of the popular television show “CSI” will enjoy the osteological detective work that was used to confirm the findings.

While considerable critical acumen is applied to the subject matter, Mr. Elliot falls into the trap of assuming that the loss of the battle by the British would have meant the loss of Canada. The notion that the battle was pivotal is reasonable in terms of the Niagara Campaign of 1813 - whether we would be American as a result of a different outcome to the battle is questionable, given that the overarching strategy of the Governor General and Commander of Forces in British North America was to show caution in the approach to the war so as to preserve resources and restrict provocation. The province of Upper Canada was always considered expendable. The real prizes were Montreal, Quebec and Halifax. Logically as long as those three deep water ports remained in British hands there was always a means by which Great Britain could mass a suitable force and retake what we call Southern Ontario today.

James Elliot has combined exhaustive primary research with a master story-teller’s turn of phrase and a reporter’s nose for human interest and quest for truth. In so doing he has produced the most significant account of the battle since Ernest Cruikshank’s treatment of the subject in 1913.

Michael McAllister is co-ordinator for the Hamilton Military Museum at the Dundurn National Historic Site, Hamilton, and for the Hamilton-Scourge project.

The Fort York Guard in 2009

by Joseph Gill

We can all be proud of the accomplishments of the Fort York Guard (the Guard) in 2009. In every way they succeeded, doing Toronto proud as they visited venues across the city during the strike, winning awards for their music, marching skills and drill displays, and even showing their dramatic talents in the Festival at the Fort production.

The Fort York Guard is composed of a guard unit and a fife and drum corps. This year’s guard unit of 13 students was capably commanded by Philip Edwards and Mark Riches. Drum Major Ned Gallagher and Fife Major Nyomi Puil led the fife and drum corps of 6 students augmented by 6 of our youth volunteers aged 15 and under. Together they were able to field 25 in uniform for special occasions.

Throughout the city strike the Guard was unable to use Fort York as its base. Fortunately the Canadian Forces came to our rescue by allowing us to use the Fort York Armoury as a home for the duration of the strike. It was a unique experience for our students to train on an indoor parade square and to hear our fifes and drums resonate through that wonderful space. From this temporary abode the Guard traveled to a number of locations to promote Fort York and grow their skills as ambassadors for Toronto. They provided colour at the Big On Bloor Festival, performed at Black Creek Pioneer Village, enlivened the July 1 festivities at Harbourfront and spent almost a week parading and entertaining at the Distillery District. The guard unit drilled at the Saturday Farmer's Market at the Brickworks. Once back at Fort York they traveled to Fort George where they barely missed taking first prize in the drill competition. And this year the Guard marched in the historical segment of the Warriors' Day Parade which starts the CNE. Both the guard unit and the fife and drum corps won awards.



Fort York Guard performing musket drill on the parade ground at Fort York. (Courtesy of Mathew Blackett)

In 2012 the celebration of the Bicentennial of the War of 1812 will commence. Plans call for the Guard to grow to 30 students by that time to form two squads, allowing one squad to travel to out of town events while ensuring a constant presence at Fort York. This year we began a three-year program to build our inventory of uniforms, musical instruments, muskets and equipment to support the expansion. This year's acquisitions included seven muskets and two drums as well as additions to our supply of uniforms.

The Friends wish to recognize all those providing financial support to the Fort York Guard. We receive grants from the Culture Division of the City of Toronto, the Summer Jobs Program of Human Resources and The Young Canada Works Program. We thank all of the supporters of the Friends of Fort York, particularly the sponsors and supporters of the annual Georgian Dinner. All of the proceeds from the Georgian Dinner are devoted to the Fort York Guard. Our sponsors included The Bank of Montreal, Loblaws, Plazacorp (West Harbour City), Toronto Culture and Wittington Properties. And a special thanks goes to Edward Anderson who, as the city's safety officer, has provided the safety training to the Guard for many years. Ed is stepping down

from this role this year and he will be missed. Most of all, we thank the students and volunteers in the Guard who worked hard to achieve excellence.

Hank Young: Happy Trails to You, Until We Meet Again

The words of Dale Evans' cowboy song come to mind with the passing of Hank Young who died from a stroke on October 24, 2009, aged 68. An energetic supporter of the Friends for many years, he was a director from 1999 to 2004.

In 1997 the Friends decided to stage annual re-enactments at Fort York. A few challenges had to be overcome. How would we feed 300 re-enactors breakfast, lunch and supper and sell hotdogs, hamburgers and refreshments to another 1000 visitors. Councillor Martin Silva, then a member of the Friends' Board came to the rescue and introduced us to Hank and his colleague Patrick, former chefs then volunteering at the Niagara Neighbourhood Out of the Cold program. We never looked back. Hank organized and trained a keen group of volunteers from the Niagara Neighbourhood and the re-enactors awoke to bacon, eggs and pancakes at 7am each morning. Hank was a showman and how. Jane Kennedy recalls touring meatpacking plants with Hank and Patrick to choose the perfect 800 pound side of beef for barbecuing. For 24 hours this full half a cow held by bed springs was roasted over a large bed of coals by the fort walls. No army had ever been so well fed. Hank led our food operations for a further three festivals, but the size of the roasts shrunk.

Hank was an active board member and served as liaison to the community. He continued to attend Directors' Dinners right up to last year dressed always in the best of western gear. In 2005 he joined the staff at the newly renovated Gladstone Hotel as its general greeter, operator of its antique Otis elevator, and entertainer in the karaoke bar. It was in this last capacity that he became known best and was nicknamed "The Singing Cowboy" for his dress and repertoire. His CD will be replayed there for many years.



Hank Young greeting visitors in the lobby of the Gladstone Hotel.

News From

The Birthplace of Toronto

Contributions from the Staff at the Fort

Under the Gun

by Kevin Hebib

Fort York is able to defend itself once more from the western approach now that artifact 18 and 24-pounder guns have been remounted on garrison carriages and traversing platforms. The site experience was more vivid this season as visitors were greeted by the “business end” of our large harbour defence guns poking ominously over the western wall. Few objects have such a startling impact for site guests who joke about being “aimed upon” as they make their way into the Fort. The guns, along with the fraises (horizontal palisades) in the dry moats, set the initial tone for visitors and reinforce the Fort’s role as Toronto’s primary harbour defence for much of the 19th century.



Cast aluminum traversing gun platform and 18 lb gun located at the south-west bastion. (Photo courtesy of Ted Smolak)

What makes this latest reinstallation unique, however, is that the new carriages and platforms are fabricated from cast aluminum, complete with visible wood grain and imperfections intended to mimic original artillery support systems. Painted the British Army’s “common colour” or ordnance grey, the system requires visitors to actually tap on the structure in order to confirm the metal construction. The new aluminum carriages, produced by MST Bronze of

Toronto working closely with Sandra Lougheed, outdoor public art conservator, solve the costly, decades-old fight with the elements to maintain traditionally-built wooden platforms and carriages. Beyond the routine costs of painting and repair, the sourcing of appropriate species of wood with the right grain structure in the right dimensions has proven near impossible in recent years and various experiments with laminated hard woods were unsuccessful.



Incredible detail is achieved by the cast mould method as seen in this close-up of the traversing gun platform. (Photo courtesy of Ted Smolak)

In fact, the new carriages solve an environmental problem that military planners in the 19th century battled constantly - the weather. Historically, large calibre guns were often removed from their wooden carriages during periods of relative peace and stored under the protective roof of a gun shed to ensure their longevity. The artillery barrels or tubes were usually left in their defensive positions supported by weather resistant cast iron carriages. Though functional as a basic support, iron carriages were not as robust as their wooden counterparts and never intended to support a gun in action. Reproduction versions of these so-called “peace-time” carriages can be seen today at the Fort in the Circular Battery and in the North Bastion.

This capital project was time-consuming and costly, but like the reconstructed wellhead, it is an important feature to put back in the cultural landscape.

Administrator's Report

by David O'Hara, Site Administrator

After a delay in launching Stage II of the Visitor Centre design competition, things are finally underway. Submissions are expected to be received on December 3 and will be on display at a Public Open House planned for December 4, 5 and 6th in the Members' Lounge at City Hall. (check www.toronto.ca/fortyork or www.fortyork.ca closer to the date for details).

As noted in the August issue of *Fife and Drum*, the five short-listed teams are lead by Baird Sampson Neuert Architects, Diamond Schmitt Architects Inc., du Toit Allsopp Hillier/du Toit Architects Ltd., Patkau Architects Inc. with Kearns Mancini Architects, and rawdesign Inc. with Gareth Hoskins. Parallel processes such as the Stage II archaeology continue, O.P. McCarthy & Associates Inc. have been retained to manage the project, and the required zoning amendment sent to Toronto City Council in September. A request for proposals for the design of the exhibit components within the Visitor Centre is expected to be issued by the end of the year.



WATERTABLE art installation looking north from Fort York Boulevard. (Photo courtesy of Nicole Bruun-Meyer)

While there hasn't been any word on the Canada Cultural Spaces Fund grant submission, made to Canadian Heritage in July for Visitor Centre funding, we know that our grant application to Parks Canada's National Historic Sites of Canada Cost-Sharing Program for the rehabilitation of the Garrison Common was not successful due to an oversubscribed program. We will revise and resubmit this application again in November 2009.

On October 21, Toronto's first permanent multi-media art installation was launched at Fort York National Historic Site. 'WATERTABLE', a light and sound installation by Toronto

artists Lisa Steele and Kim Tomczak, is meant to reflect the fact that the Lake Ontario shoreline was originally located to the immediate south of Fort York. Fort York is separated from the today's shoreline by approximately 750 metres of lake-fill. The installation responds to the prevailing wind patterns using an anemometer, which measures wind velocity. This results in a sensory experience of visual and auditory layers, shifting from south to north like the waves against the shore.

We are pleased to report that our visitor guide, *Fort York: A Short History and Guide*, has received the 2009 Gold Award of Excellence from Interpretation Canada, an association for heritage interpretation. The guide was written by Carl Benn, with maps, diagrams, and design by Kevin Hebib. The project was spear-headed by Patrick Gallagher and the Fort York Management Board, with significant support from the Friends of Fort York.

2009 | Upcoming Events Historic Fort York

NOVEMBER

Remembrance Day

Wed. November 11, 10:45 am

Remembrance Day ceremony at the Strachan Avenue Military Burial Ground at the west end of Fort York National Historic Site.

FREE admission to the Fort until 12 noon.

Reception follows

Citizenship Ceremony at Fort York

Fri, November 13, 10 am

Join the Fort York Citizenship Steering Committee in welcoming new Canadians at a special ceremony held at Fort York.

DECEMBER

Fort York Visitor Centre Design Competition Public Open House

Members' Lounge, 3rd floor, City Hall

Fri, Sat. & Sun. December 4, 5, 6, 12 noon – 6 pm

An opportunity to view and comment on the five competition submissions for the design of the new Visitor Centre.

Check www.toronto.ca/fortyork or www.fortyork.ca for more information.

Holiday Closure

The Fort will be closed from December 18th and will re-open January 2nd, 2010.

Regular admission to Fort York is Adult: \$8 (\$7.62 + GST); Senior (65+): \$4 (\$3.81 + GST); Youth (13 – 18 yrs.): \$4 (\$3.81 + GST); Children: \$3 (\$2.85 + GST)

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THE BIRTHPLACE OF TORONTO

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