

# The Fife and Drum

Newsletter of The Friends of Fort York and Garrison Common

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## *A Canadian rifleman in the summer of '44*

**Convinced** he's doing the right thing, well equipped, and with years of training, this soldier has everything he needs – but one thing: the unreal experience of battle. By the autumn he will have it in spades. This image of an untested private in 4<sup>th</sup> Canadian Armoured Division (now 4<sup>th</sup> Canadian Division, headquarters in Toronto) is by the new military illustrator Greg Legge. His work is featured on p.12.

Artwork © Lincoln and Welland Regiment Foundation / detail of photo by Lt. Ken Bell, Canadian Army Film & Photo Unit, July 1944, of the fighting in Normandy.



## *Emily and Henry at the Toronto Observatory*

*Falling fashionably in love in  
Victorian Toronto, p.2*

# Love and magnetical science by the Taddle Creek ravine

by Sharon Lefroy



*The Old Toronto Observatory, 1852, a watercolour by William Armstrong, shows the original military compound in 'The University Park.' Henry (in uniform) is surely the figure on the left, pointing; his companion, with sketchpad and umbrella, must be the artist. A woman strides along between the fences, heading for the quarters. Considered temporary, the structures were built of squared logs with plastered interiors. Their fixtures were of non-ferrous brass and copper. Courtesy Meteorological Service of Canada, Downsview (w/c on paper, 9¼" x 13¼")*

An 1852 painting by William Armstrong depicts Her Majesty's Magnetical and Meteorological Observatory at Toronto, Canada West. The observatory is located on open ground at the southwest corner of the land destined to become the main campus of the University of Toronto, then known as King's College. This was the setting of the story of two people, Henry Lefroy and Emily Robinson, who were bound by love, family and a sense of adventure in the cause of science and the future of the British Empire.

When Henry Lefroy arrived in Toronto in the autumn of 1842, he was 25 years of age, a lieutenant in the Royal Artillery and the recently appointed director of the Toronto observatory. Henry was a British adventurer and soldier-scientist. He was intelligent and cultured and he cut a handsome figure in the dark blue dress uniform of the Royal Artillery, with its high embroidered collar, double row of brass buttons and gold-fringed epaulettes.

Such a prepossessing young man was soon invited to dine at the home of the Chief Justice, John Beverley Robinson. The Robinsons lived in a large white Regency mansion known as Beverley House on the northeast corner of John and Richmond Streets. Robinson was married to Emma, described in her youth by a despairing uncle as "a young woman plunging head and ears into a vortex of dissipation – races, balls, dancing between 3 and

4 in the morning, instead of going soberly to bed." Emma's social schedule only accelerated after she got married.

Robinson was the head of the Family Compact, a powerful and privileged group of families that long aspired to create a colonial aristocracy in Upper Canada (and, since 1841, in Canada West). At age 21, Robinson had been appointed acting Attorney-General even before he completed his studies. By age 38, he was the Chief Justice of Upper Canada, a position he held for 32 years.

At the time of Henry's visit, three of the Robinson daughters were still unmarried. Henry was seated next to 21-year-old Emily at dinner. Writing to his family in England, he admitted to "a sort of liking" for Emily Robinson, whom he found "rather pretty, clever, capable of holding her own opinions and well-read – in a Toronto way." He added that "I have the consolation of feeling perfectly safe with her – for she has an avowed resolution to never marry a poor man." Writing years later in his autobiography, Henry was a bit less ambivalent about "the lovely eldest daughter" of Beverley House. "The family had not long returned from England; we had plenty to say," he recalled. "I thought her, as indeed she was, the most beautiful girl, with perhaps two exceptions, who had ever met my eyes."

For her part, Emily cannot be faulted for an elitist attitude. A well-appointed marriage was important in nineteenth-century

society, both for financial security and to maintain a family's social position. Emily was well schooled in the feminine skills essential in her milieu: sewing and embroidery, piano, French, drawing and polite conversation. She found most of these terribly tedious.

Like her mother, Emily preferred to attend dances, socialize and share an occasional good morsel of gossip. On a trip to England and France with her family as a young adult, she sat in the peeress's gallery of the House of Lords to witness Queen Victoria announce her engagement to Prince Albert. She attended balls and banquets and was introduced to members of the British royalty. "I would rather go to the continent just now than return to Canada most decidedly," she wrote in her diary. Once in France, "I played and copied some of Musard's quadrilles. We amused ourselves dancing to Lanner's Waltzes. We went to the Cirque Olympique."

Although Henry's financial situation was quite different from Emily's, he was equally strategic in marriage. "I will never marry a woman whose character and influence will ever be unfavourable," Henry wrote to his superior officer, the scientist Colonel Edward Sabine, in England. A problem was that Henry earned only £200 annually as a junior officer, plus a £180 supplement for his scientific work. In contrast, the Chief

Justice earned the highest salary in the province next to the lieutenant governor, close to ten times Henry's base salary.

Shortly after first meeting Emily, Henry with an assistant (a corporal) embarked on an 18-month journey with a Hudson's Bay Company fur brigade to conduct the first terrestrial magnetic survey of British North America. He travelled almost 5,500 miles by canoe, dog-sled, on horseback and on foot from Montreal to Fort Good Hope, N.W.T., wintering at Fort Chipewyan on Lake Athabaska. For several months over that winter, scientific readings were taken once an hour. "It was a feat of physical endurance and scientific application," wrote George Stanley, "of which too little is remembered."

Returning to Toronto, Henry wrote to his family that he was "getting to that state of philosophy that the only society I care for is that of a rational family circle." Responding to his sisters' directive that he go out into society (as they'd say), he invited Emily, her mother and a friend on a chaperoned tour of the observatory. Emma Robinson's first sight of the rough-hewn

Toronto observatory must have given her pause concerning the young man now courting her daughter.

The British government with the Royal Artillery had established facilities in colonies around the globe – in Cape Town, on St Helena, in Van Diemen's Land (now Tasmania) and in Upper Canada – as part of an international effort to better understand magnetism and to thereby improve navigation. Although dedicated to science, as an artillery detachment the observatory was led by a junior officer and operated by three sergeants and two privates.

They and their families lived in small barracks adjacent to the observatory. Incidents of drunkenness and disorderly conduct were commonplace, while stray bullets from shooting competitions on the King's College grounds occasionally passed through the observatory's windows. Henry's own small cottage – the Officers' Barrack – was built of 12-inch rough-hewn logs, uninsulated and graced with drafty single-pane sash windows. Boards were laid down between buildings to keep everyone's hems out of the mud.

Mrs. Robinson would not have been faulted for having difficulty envisioning her very social and genteel daughter living in such

rustic surroundings. If one looked south from the observatory in 1846, the city was still a few farms away. Yet, Toronto's population had doubled to 25,000 in the eight years since the city had incorporated. Charles Dickens described Toronto in 1845 as "full of life and motion, bustle, business and improvement including gas lights, excellent shops and large homes." The Robinson home where Emily grew up had a multitude of servants, was elegantly furnished and was one of the first in the city to have a shower and hot-air central heating.

Henry was considered a suitable marriage partner because he was an officer – promoted to captain soon after returning from the north – and in England his family was regarded as landed gentry (and had been well acquainted with the literary Austens). Over the winter and following spring, this fashionable couple saw a lot of each other. They attended skating parties on Toronto Bay and enjoyed sleigh rides to the outskirts of the city, "gliding past half-buried zig-zag fences, a cloud of snow rising before the horses, the bells audible at a quarter of a mile off."



**Scene in the Northwest – Portrait of John Henry Lefroy**, by Paul Kane, was completed in 1846. Although the landscape is imaginary, Lefroy ensured that many of the details (e.g. their coats) were an accurate record of the trip. The painting (a modest 21½" x 30") went to England with him in 1853 and remained with the family. In 2002, Sotheby's collected \$5.06 million (then the most ever paid for a Canadian painting at auction) from an unnamed private buyer – who turned out to be Ken Thomson. Courtesy The Thomson Collection, Art Gallery of Ontario, 2009/507.

There was a constant parade of regimental balls, neighbourhood parties, concerts and picnics; there was Sunday brunch at Homewood (now the site of the Allan Gardens) and the garden party at the Grange (at the present Art Gallery of Ontario). Henry in his memoirs described the period as a “happy season of youth and joy... the hour of beauty in the bud and fragrance in the flower.”

In April 1846, Henry and Emily were married in an elaborate double wedding alongside Emily’s younger sister Louisa and her fiancé, George Allan. The service was held in the morning. The brides wore French moray silk gowns: Louisa in silver and Emily in pink with a generous collar of lace. On the morning of the wedding, the soldier-scientists at the observatory recorded a temperature of just over 36 degrees Fahrenheit (about 2 C) with blustery north-by-northwest winds. The forecast was unpromising: a threat of rain, cold enough to send a chill through the thinly-clad brides, but just warm enough to begin thawing the ground, allowing the wheels of a carriage to sink precariously into the mud.

The wedding procession nevertheless set off, travelling south on John Street, then turning east along a mud-splattered King Street. The Berlin Wool Fancy Works and Miss Van Smissen’s Toy Store were among the merchants they passed. Along the route they attracted stares and waves from passersby. As they approached St. James Cathedral, music from a regimental band drifted through the open tower door. The newspapers reported that the 2,000-seat cathedral was crowded with well-wishers and the curious.

The privileged of the earth may stay comfortable as long as they remain within the boundaries of their high society. If they venture beyond their many comforts (as Henry surely did) they either wither or find new strengths and courage. Emily discovered this as she started her new life at the observatory.

Her husband worked hard to make their cottage more comfortable but it was far from the luxury Emily had always known. Taddle Creek, flowing south through the “university park” past the observatory, was already polluted from industry upstream. Henry rigged up a mechanism to collect rainwater from the roof but they had no running water. In winter, the cottage could be so cold that Emily complained in a letter to Henry that “water splashed about during my dressing turned into lumps of ice by the fire.” The sewage drain often malfunctioned, leaving a terrible smell in the nursery.

Entering into marriage, Emily believed that she was about to embark on a life of adventure that would include travelling the



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**“I thought her, as indeed she was, the most beautiful girl ... who had ever met my eyes”**

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**“Her sufferings ... were borne with a sweetness, courage and patience beyond belief”**

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world with her ambitious and tireless husband. In this she was disappointed. Henry was married to his ambition and committed to making his name as a scientist. He was rarely home, and if he was at home, he was working.

Emily’s letters to her husband show that when he was away, her own responsibilities multiplied. She tended to her four children, supervised the work of the servants and kept the household accounts. She purchased the soldiers’ winter coats, ensured they received their pay and admonished them when they drank too much. She managed Henry’s correspondence and the distribution of his journals. She haggled with merchants over the price of coal and wood, raised chickens and turkeys, and germinated seeds in the observatory. She was on

constant guard to ensure that a cow belonging to the “odious” wife of the sergeant next door did not trample her garden. She worried constantly about the dangers of disease, how to pay the bills and even whether Henry would risk his

life when crossing the ocean by “looking too much after the waves.”

Henry and Emily’s responsibilities extended beyond their home. Henry was president of what is now the Royal Canadian Institute for Science, established Toronto’s first book club and served as a warden at St. George the Martyr Church (an Anglican parish still thriving on John Street, then a short walk from the home of Emily’s parents). Emily was on the lady’s committee for the Protestant orphanage and organized the sale of knitted curtains, then considered fashionable, for the Irish relief effort. In the Toronto of the early 1850s, the Lefroys had a varied and busy life.

“There has been a curious mélange of entertainment in progress during the past week here,” Henry wrote to his family in England. “First an amateur oratorio, second a bazaar, the most egregious vanity fair I ever witnessed, then a ball, then an exhibition of fireworks with as much anticipation as could be smuggled into it.”

Emily continued to make a home in the observatory cottage and later gave birth to a fifth child in England. In 1850 Henry came into a relatively large and unexpected inheritance of £4,000. Life became more comfortable and monetary fears subsided.

In 1853, with war brewing in the Crimea, Captain Lefroy was called back into active service. Before leaving Toronto, he arranged for the provincial government to assume the cost of operating the observatory. Back in England, Henry was soon working at the War Office, gazetted as “scientific advisor on subjects of artillery and inventions.”

The “uncommon matrimonial happiness” that Henry described at the time of his wedding endured. Living in England, however, Emily missed the company and support of her parents and

siblings. With Henry largely absent, her letters often reflected a deep loneliness. After many years of frail health, she died at the age of 37. In his memoirs, Henry attributed Emily's death to an "organic" disease, but he appeared to be unclear on the exact cause. "I cannot bring myself to narrate the infinitely touching story of her sufferings," Henry wrote, "...but they were borne with a sweetness, courage and patience beyond belief."

Frazer Lefroy, Emily and Henry's youngest son, was the only member of the family to return to Canada. He was one of the first professors in the University of Toronto's faculty of law and became a leading scholar of constitutional law. Henry remarried a year after Emily's death. After a series of senior staff appointments,

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## Their work is considered the origin of Canada's weather services

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he resigned his commission and was made Governor of Bermuda in 1871 and knighted six years later. Granted the honorary rank of General of the Horse Guards upon retirement from public service in 1882, Sir John Henry Lefroy was still involved with scientific affairs when he passed away in 1890.

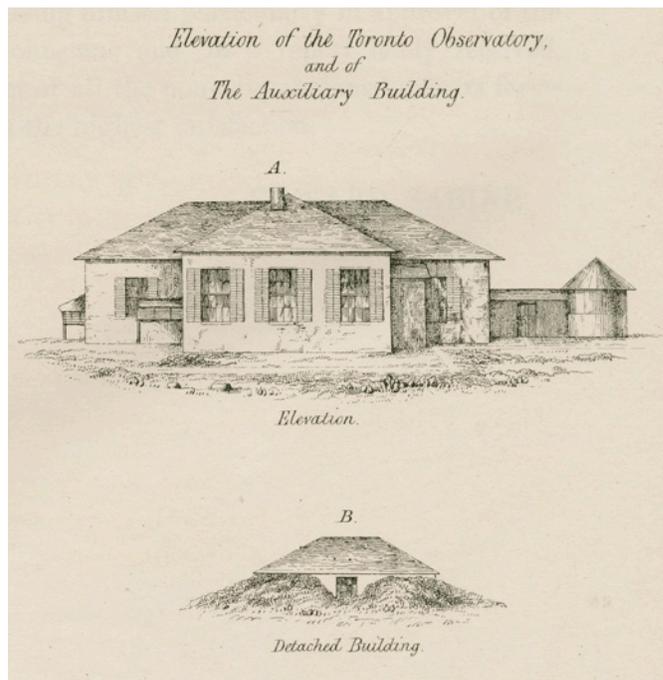
Today, three historical plaques and a meridian line at the University of Toronto mark where the men of the Royal Artillery once fastidiously took magnetic and meteorological measurements. Their work is considered the origin of Canada's weather services. Evidence of the lives once lived by Emily, Henry and their young family in the cottage at the observatory is less visible. Their story instead is revealed in the diaries and loving correspondence of Emily and Henry, their impressive portraits, and in the institutions they played a role in shaping.

*Sharon Lefroy is the great-great-granddaughter of John Henry Lefroy. She lives in Ottawa and is writing his biography. This article ©Sharon Lefroy, all rights reserved.*

### *Sources and Further Reading*

Much of this article is based on family papers which remain in private hands. Although our subject's complete name was "John Henry Lefroy" – reflecting family reasons for including the name Henry – he was one of the few in the family to use that name in his daily affairs.

Lefroy's own account of his life was printed for private circulation by his widow in 1895 as the *Autobiography of General Sir John Henry Lefroy, C.B., K.C.M.G., F.R.S., etc., colonel commandant Royal Artillery* (London: Parsons & Sons). The scientific results of his trip through the north were published in *Diary of a magnetic survey of a portion of the dominion of Canada chiefly in the northwestern territories executed in the years 1842–1844* (London, 1883). G.F.G. Stanley edited *In Search of the Magnetic North: A Soldier-Surveyor's Letters from the North-West, 1843–1844* for Macmillan in 1955. This is the human story of the trip. Lefroy's own meticulous account of his ancient family (he was also a very scientific genealogist) was published as *Notes and Documents*



*The observatory was sketched by Lt. Younghusband, RA, an interim director, in 1842. The roof of the Detached Building is just visible above the fence in Armstrong's watercolour. Partly buried and 80 feet from the instruments of the main building, it was "for experimental determinations and observations of absolute intensity." From Sabine, p.18, courtesy Toronto Public Library.*

*relating to the Family of Loffroy of Cambray* (1867) and modestly signed by "a Cadet." A supplement was printed in 1961.

An account of life at Beverley House is Anne Mercer, "The Robinson Ladies," *The Loyalist Gazette* (Spring 1990), pp. 26–32. The sisters in the painting (p.6) are also described in *Three Centuries of Robinsons*, by Julia Jarvis (Best Printing 1967).

The first observatory was set up at the old garrison but the place was crumbling, cramped and too close to frequent firing. Moreover, "swamps in the neighbourhood were worse than I had at first imagined," wrote the first director, "and likely to be very unhealthy." By June 1840 work had begun at the new site on campus. The primary source for the history and science of the observatory is by the British leader of the global magnetism project: Lt.-Col. Edward Sabine, *Observations Made at the Magnetical and Meteorological Observatory at Toronto in Canada*, Vol. I (London, 1845), and two more massive volumes, available at the Toronto Reference Library or in Canadiana Online.

Secondary accounts are Morley Thomas, *The Beginnings of Canadian Meteorology* (ECW 1991) and Gregory Good, "Between Two Empires: the Toronto Magnetic Observatory and American Science before Confederation" in *Scientia Canadensis: Canadian Journal of the History of Science, Technology, and Medicine*, Vol.10, No.1 (1946) pp. 34–52. A.D. Thiessen wrote a series of comprehensive articles on the observatory for the *Journal of the Royal Astronomical Society of Canada* from 1940 to 1946. The intellectual context (including Sir Sandford Fleming) is described by Suzanne Zeller, *Inventing Canada: Victorian Science and the Idea of a Transcontinental Nation* (UTP 1987).



## The Lefroy Portrait

by Wayne Reeves

Sometime in 1852 or early 1853, Captain John Henry Lefroy of the Royal Artillery met with the artist George Theodore Berthon in Toronto to have his portrait painted. That sitting would conclude a professional relationship between the two men dating back a half-dozen years.

While some sources posit an earlier arrival, Berthon had certainly come here – from France by way of England – by 1845. He immediately launched into the work that consumed him until his death in 1892: painting the likenesses of the Tory establishment. One of his first Toronto projects was a portrait of Chief Justice John Beverley Robinson. His commission to paint *The Three Robinson Sisters* soon followed.

By the time Lefroy sat for Berthon, the latter was cementing his reputation as the most accomplished Toronto portraitist of the Victorian age. The Lefroy painting contains all of Berthon's neoclassical hallmarks as described by Carol Lowrey: tight brushwork, crisp delineation of forms, and fresh, clear colour.

In this half-length portrait – oil on canvas, a little larger than 38" x 30" – Lefroy wears his Royal Artillery officer's blue coatee with scarlet facings and gold lace. A flaming grenade badge, emblematic of his corps, is on the collar. Nestled in his left arm appears to be an 1822 pattern artillery officer's sword with a steel scabbard and gold sword knot, still held and treasured by the Lefroy family.

Victorian portraits often carried biographical information in the background. But instead of a battle scene or an artillery piece, standing behind Lefroy is a transit telescope.

This is a nod to the Royal Canadian Institute, the Toronto-based scientific society which commissioned the portrait to mark Lefroy's presidency in 1852-53. After the Crimean War prompted Lefroy's recall to the UK, the portrait remained in the Institute's care until being officially presented to City of Toronto Museums & Heritage Services in February 2019. Once conserved, it will hang at Fort York National Historic Site.

Wayne Reeves is Chief Curator, City of Toronto Museums & Heritage Services.

Image courtesy M&HS.



## The Three Robinson Sisters

This painting was swiftly done by George Berthon in the spring of 1846. A present for their mother, he had a firm deadline. It must have been a lucrative commission.

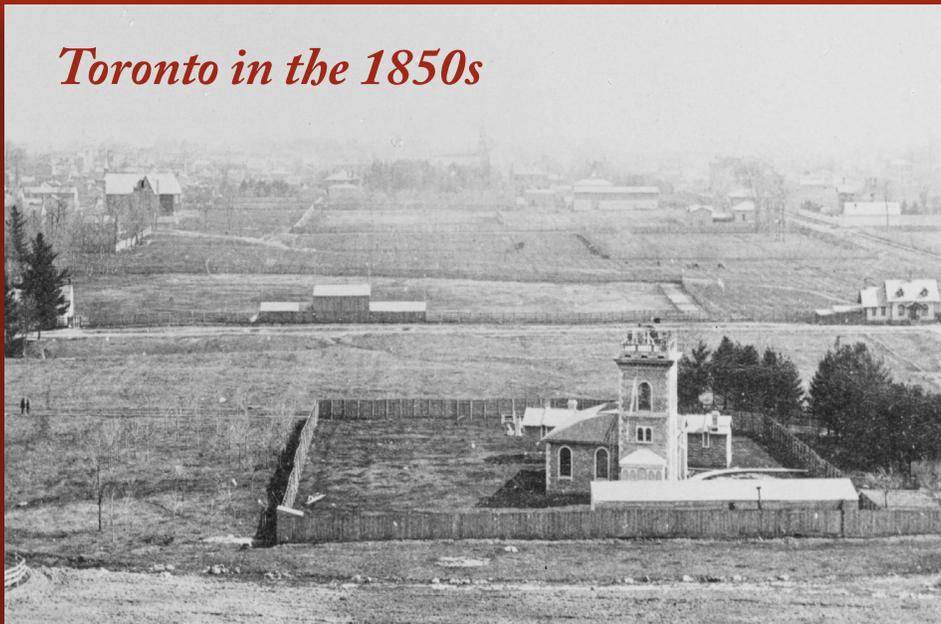
Emily Merry Robinson, 25, is the oldest; she is on the right, in lacy pink. Gazing calmly at the artist from the centre is Louisa Matilda, just turned 21 and marrying the wealthy young George Allan, son of a banker and future mayor of Toronto. In the dark dress is Augusta Ann, 22, who had married one of Bishop Strachan's sons two years earlier. (A younger, fourth sister was left out of the picture – imagine

the tears!) In his autobiography many years later, Henry recalled the arrangements:

*There was at that time but one moderately good artist in Upper Canada, a Frenchman by birth, M. Berthon. We, that is Allan, James Strachan and I, conceived the idea of presenting Mrs. Robinson with the portraits of the three married daughters on the day when two of them were to leave their father's roof. Berthon was only too happy to lend himself to the plot, and so we contrived it that the necessary sittings were given the few weeks preceding our marriage, without, as I believe, the faintest rumour reaching the parents.*

The pastel of Emily on the front page, normally sheltered by an 18" x 15" oval matte (p.4), is attributed to Berthon and remains in a private collection. She's about 32 years of age in this image and will soon follow Henry to England. *The Three Robinson Sisters* is oil on canvas (44" x 33") and reproduced by permission of the Art Gallery of Ontario; gift of J. Beverley Robinson. /editor

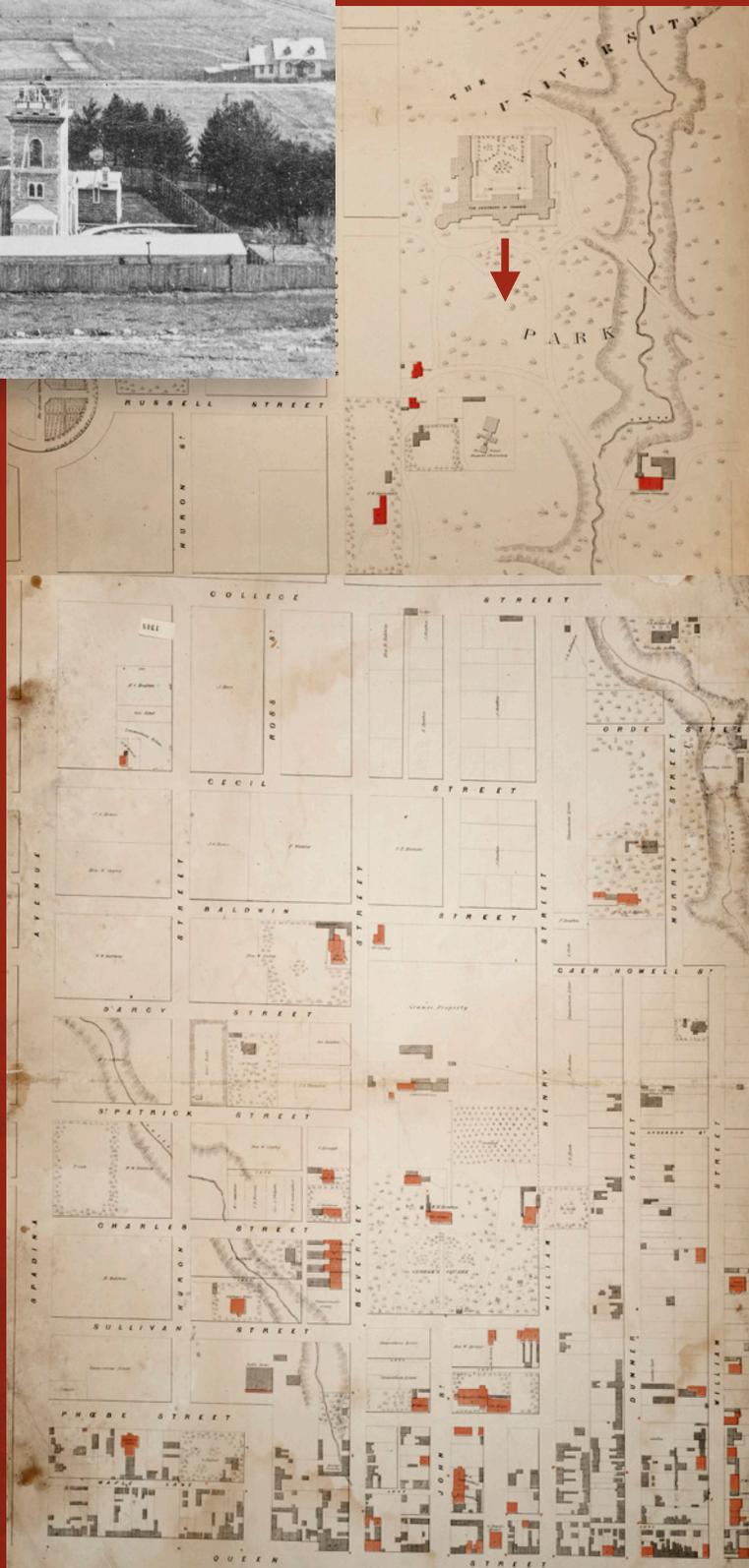
## Toronto in the 1850s



**William Notman's studio** took this photo in 1859 looking south from the tower of what is now University College (see the arrow). After 1855 the observatory was rebuilt with stone by architect Frederick Cumberland, who was also building the college (and whose home can be found nearby). The dome and a telescope were added in the 1880s. To make way for King's College Road and a grand new gate at the entrance to the campus – Convocation Hall was begun in 1904, just west of the observatory – the old structure was moved in 1907 to its present location east of University College (Hart House was begun in 1911).

**This map** combines two plates of Boulton's 1858 atlas. The concession line that was the northern city limit, a few small blocks north of the new university building, would become Bloor Street. Taddle Creek is seen on the edge of the nascent campus. The two structures on the south side of College Street are clear in the photo. In the distance the built-up part of the city begins in the small blocks north of Queen that are now in Chinatown. The St Patrick Street shown here was incorporated into the much later assembly of Dundas through the downtown. The Grange and future site of the Art Gallery of Ontario is in the centre of the lower plate.

The Notman photo was printed for a stereoscope. Images courtesy Toronto Public Library, Baldwin Room; photo E 9-277, atlas Plates V and XV.



# Wellington Destructor gets more love in revised plans for abattoir site

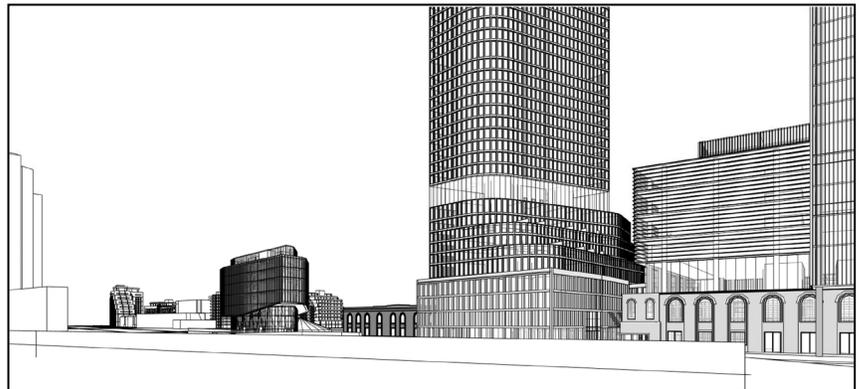
by Bob Kennedy

Plans for the complex five-acre site adjacent to Fort York on the north side of the rail lines – the old city abattoir site, which envelops the Destructor – are assuming their final form. Mazyar Mortazavi, president of developer TAS, sent a revised proposal to the city on May 7. His team for the 2 Tecumseth Street project is KPMB in architecture, ERA in heritage and Public Work on site concepts and landscaping.

“Our strategy remains to physically open the entire site,” wrote Mortazavi, “with extensive public realm and programming space.” That includes a new bicycle route along the rail line. There will be a mix of market and below-market housing while permitted uses across the brownfield site will include retail, commercial, market gardening and light industrial, which means anything from design studios to breweries, broadcasters or bike shops. The trail will be separated from the tracks by a metre-thick, 2.5-metre-high wall whose top section will be tilted acoustic glass.

Fifteen months of back-and-forth with city officials and the neighbourhood have expanded the public spaces, given greater prominence to the old incinerator (even as it remains City property, with an undefined future) and reduced, in a familiar way, a few striking architectural ideas to things that are, for the most part, more ordinary.

Of the six buildings in the proposal of November 2017, four remain. These are the three main structures (now with new



*The development of 2 Tecumseth as it will be seen looking northwest from the fort’s gardens. At the right edge is the exposed wall of the abattoir, visible under the podium of two towers. In the centre is the main residential tower whose curving podium embraces the Destructor. The wall in the foreground is the edge of the rail corridor. Drawing by KPMB, courtesy TAS.*

shapes) and a 2-storey building on Niagara Street that will connect – through a new Victorian garden – to the old neighbourhood. The other two buildings were minor: a retail stand and a pavilion along the rail corridor, eliminated to improve views to Fort York.

The tall brick walls of the 1915 abattoir, shorn of their corner towers long ago but still forming an almost perfect square, will be exposed by tearing down the jumble of later additions. The original plan put a 13-storey glazed cube on top of this square, for offices and imagined greenhouses; the present plan is an 8-storey office and a 24-storey residential tower on a podium. This building is closest to Tecumseth (which becomes a woonerf)



and defines the main entrance to the project.

In the centre of the site, conceived as a plateau above the shadow of the Garrison Creek ravine, the main residential tower – originally a slender 38 storeys – has been reduced to 30 and given a shapely new podium (pictured). This provides, says Marc Ryan, principal of Public Work, “a new space on the plateau” that embraces the smoke stack and the textured walls of the Destructor, built in 1925. The terraced podium will also shelter the plaza, which faces south.

Ryan says the new shapes of the built form allowed him to reinforce Public Work’s initial concept, which was based on site porosity and the shadows of Garrison Creek. Now, there’s “a more distinctive series of public spaces of increasing scale” – from the garden on Niagara, to the open plaza mixing new and old, down to the spacious lowland of the imagined ravine. “The lowlands are where we amplify,” says Ryan, “the meaning of the topography and role of the former Garrison Creek.”

The third major building is at the west end of the site and aligned with the tracks. Sandwiched between a City works yard and the rail line, it has been redesigned from residential to office or industrial. It has also been lowered to 7 storeys from 15 and sculptured to reduce morning shadow on the green space beside it.

Here, about a third of an acre (1189 m2) is being added by TAS to the adjacent South Stanley Park extension, created for the northern span of Garrison Crossing. The curves of the ramps here do more than just manage elevation. Expect to see “a sequence of views that unfold as you move” and that always, says Ryan, “will culminate in the broader founding landscape” of Toronto. By that he means the shadows of 12,000 years of landscape history, mingled with traces of industry and the growing city, all of it still within sight of the ancient creek that defined the place of Fort York.

*Bob Kennedy is the editor of The Fife and Drum.*

## *Heritage ice cream returns for the summer*

All true connoisseurs of ice cream in this city know that the Ginger Ice Cream, lovingly prepared by the fort’s own culinary historians, and available during the summer at the Canteen, is not only exquisite, but rare. It is rare because one must arrive at the garrison early enough in the morning to find some; and one must also be lucky, because it might strike the fancy of the cooks that day to indulge in something else altogether.

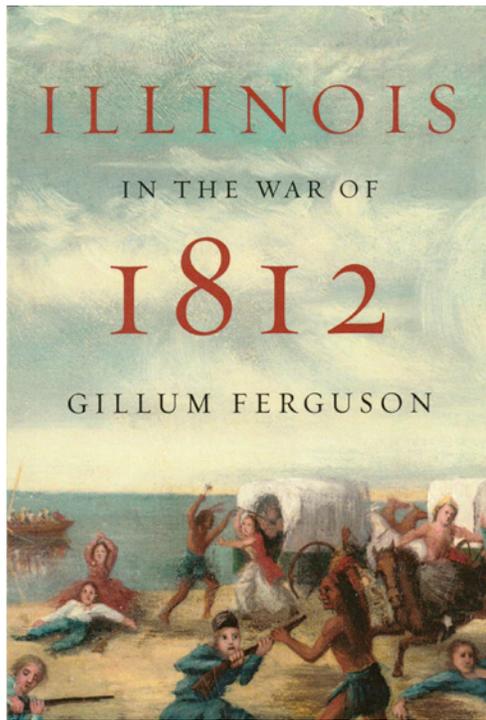
But it’s a favourite at Fort York and definitely not secret: the recipe is reproduced in our own cookbook of historical drinks and desserts, *Setting A Fine Table*. The ginger recipe – whose history is explained, and which is rendered in modern terms – is based on *The Complete Confectioner: or The Whole Art of Confectionery*, 1789, by Frederick Nutt. He’s also the source of the strawberry recipe below. The delicious result (along with three glasses of Lemon Ice Cream) is pictured outside Fort York’s kitchen. *Photo by Melissa Beynon*

No. 139.

### **FRESH STRAWBERRY ICE CREAM.**

TAKE one pint of fresh stawberries, pick the stalks from them, and pass them through a sieve with your wooden spoon; add four ounces of powdered sugar to them, and one pint of cream; freeze it, &c.





## IN REVIEW

Gillum Ferguson, *Illinois in the War of 1812*  
(University of Illinois Press, 2012)  
Cloth, 368 pages, 12 photographs, maps, notes,  
bibliography, index (paperback 2016)

### *A fine new look at a rarely seen theatre*

by Tanya J. Grodzinski

**T**he enormity of the area over which the Anglo-American War of 1812 was fought can be overwhelming. Battles, sieges, raids and skirmishes occurred from the Mississippi River to the Richelieu, into the Bay of Fundy, along the Atlantic coast of America and around the Gulf of Mexico. Warships battled on rivers, lakes and the high seas. The logistical requirements of these scattered forces posed enormous challenges.

Whereas the land and naval actions along the strategic Detroit–Montreal corridor remained the epicentre of the war and would decide its outcome, one cannot but be impressed by the sheer scale of these theatres. Fort Mackinac is as far away from Halifax as Paris is from Moscow, yet the forces employed in North America were only a fraction of those seen in Europe. It reminds us that the War of 1812 was but a sideshow to a far larger Euro-centric conflict.

It's clear from the ample literature that appeared in Canada during the bicentenary

that popular and historiographical attention is anchored to the actions fought around Lake Ontario and around Montreal, and much of that literature rehashed established narratives. Little of it was original. Such was not the case in the United States. There, authors explored the big British actions in Chesapeake Bay – noting the skill of their combined operations in raids along the Atlantic coast – or cut through the mythology of the occupation and burning of Washington. And then is the Illinois Territory.

Aside from an article published in 1904, and brief references in regional or general histories of the War of 1812, the story of the Illinois Territory during the war has never been told in any comprehensive way. *Illinois in the War of 1812* is a skilfully researched and well written examination of the Anglo-American military struggle in the region that ultimately broke the power of Indigenous peoples there by depriving them of their essential British ally. Among the results was the post-war expulsion of these nations from the new State of Illinois.

The British defeat at the 1813 battle of the Thames and the destruction of Tecumseh's confederacy normally mark the end of Anglo-Canadian interest in the Northwest. Despite these events of the autumn of 1813, the British remained interested in the outpost at Mackinac. They valued the continuing operations of the fur trade and wanted firm relations with the Indigenous nations of the Mississippi River Valley.

In early 1814, a delegation of Sioux, Menominee and Winnebago reinforced their alliance with the British when they met Sir George Prevost, the governor in chief, at Quebec. Officials in both London and Quebec wanted this alliance to strengthen the British position in the Northwest. Immediately arms, ammunition and presents were sent to the Mississippi Valley. A large quantity

of stores and supplies were transferred to Fort Mackinac while a naval post was established at Penetanguishine Bay. These improvements were made to consolidate the British position in the Upper Great Lakes and to contribute to the eventual recovery of Detroit, Amherstburg and Lake Erie in 1815.

During the summer of 1814, the British repulsed an American effort to take Fort Mackinac, captured Fort Shelby (renaming it Fort MacKay) at the confluence of the Mississippi and Wisconsin Rivers in the Illinois Territory, improved their communication

with the nations of the Mississippi and continued the useful operation of the fur trade. The planning to restore British dominance of Lake Erie and the 'Old Northwest,' slated for the opening of the 1815 campaign season, ended with the ratification of

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### **Immediately arms, ammunition and presents were sent to the Mississippi Valley**

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the Treaty of Ghent.

Gillum Ferguson, who served as a state and federal prosecutor and has contributed to *The Journal of Illinois History*, *The Journal of Illinois State History* and *Springhill Magazine*, discusses these events and more. He sheds new light on the personalities involved, outlines the massacres undertaken by each side and how these events and the battles that were fought shaped the territory and establishment of the State of Illinois. The scholarship of the author is impressive. A comprehensive bibliography lists documents from several archival collections in America and includes British documents from published collections. There are more than 100 pages of notes, many of which elaborate on the text or on difficulties with the sources.

*Illinois in the War of 1812* is a valuable contribution to the historiography of the War of 1812. While the author's main interest is with the settlers who displaced the Indigenous peoples, and with the development of the Illinois Territory, there is much

here for scholars and general readers whose interests are imbedded in the Canadian theatres of this fascinating conflict.

*Dr. Tanya Grodzinski is Chair of the Military & Strategic Studies Programme at the Royal Military College of Canada and an Associate Professor of history. A major in the Canadian Armed Forces (Lord Strathcona's Horse (Royal Canadians)), she was the Managing Editor*

*for six years of the Canadian Army Doctrine & Training Bulletin and specialized in doctrinal development. She has written **Defender of Canada: Sir George Prevost and the War of 1812** (University of Oklahoma Press 2013), **The 104th (New Brunswick) Regiment of Foot in the War of 1812** (Goose Lane 2014) and edited **The War of 1812: An Annotated Bibliography** (Routledge 2007). Dr. Grodzinski was also editor of the online War of 1812 Magazine.*

## Stanley Barracks need an idea

The mystery mulled over in the last *F&D* has been solved: it is indeed renovation going on beneath those white tarps enshrouding the Officers' Quarters of the Stanley Barracks. It's one of several nods to the New Fort's history that Hotel X agreed to in its lease of the site from Exhibition Place.

First completed was the excavation of the remains of the East Enlisted Men's Barracks, whose footprint the tower now shares. Its foundations were exposed in the spring of 2012 and they've since been incorporated into an event space of the hotel.

The ruins, legible as foundations, are bridged by the sidewalk leading into the space, which has a firm glass floor suspended above the foundations below. The white steel structure of the entrance pavilion, aligned to this 1841 foundation, is a ghostly outline of the two-storey barracks that once stood there (in the modern photo, this is the white lattice, bottom right corner).

There is no signage or brochure, nothing downloadable to explain these explicit expressions of the site's history. Although the staff is briefed, this archaeology isn't about learning. It's a unique atmosphere.

The other main heritage commitment of the hotel is the restoration of the exterior of the Officers' Quarters. ERA developed the site's heritage strategy and is managing the restoration. The challenging aim of the hotel's owners – after repeated failures by others to make this building thrive – is to find an adaptive reuse of the solid old limestone.

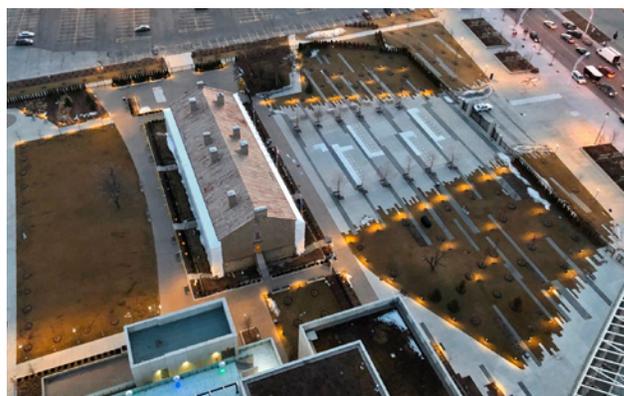
The landscape was designed and built by Dillon. The striking plaza “celebrates the former military parade ground through a design which represents marching platoons,” declares the designer (clearly a civilian) “and allows for open views into the site from the adjacent Princes Boulevard.” It is indeed a wide-open space, softened on two sides by trees, and could well see a battalion on parade here again.

The grand gates are a facsimile of the originals, which survived the demolition of the New Fort in 1957 by retreating out Kingston Road (like Sheaffe himself) to the grounds of the Guild Inn. The garden behind the quarters, where the original embankment of the lake was only a few yards out the back door, is intended for private events.

No work has been done on the interior. The hotel is looking for a tenant, or perhaps a partner, or it might sublease the entire building. “We hope to create another reason for people to visit the site,” says Christopher Lambert, the hotel's Managing Director. He adds they're “open to ideas.”

They have surely considered the obvious: although no one we know has ever mistaken the Barracks NCO for a downtown *concierge* and survived to report it, there are definite similarities between a barracks and a hotel, especially quarters for officers. The facilities will need an upgrade, of course, but wouldn't a limestone room, with a genuine old stove and furnished as, say, 1842 – servants on call – be an idea to sell?

*A lawn tennis party unfolds on the lawn of the New Fort in 1890. The East Enlisted Men's Barracks is on the left, and the end of the Officers' Quarters is on the right. Looking east, in the distance are a tailor shop and (centre) quarters for married non-commissioned officers. Courtesy Otter Collection, LAC C-031363. Photo from the top of Hotel X by Shawn Micallef.*



# The new art of Greg Legge, military illustrator

by Donald E. Graves

Readers of *The Fife and Drum* have already seen the art of Greg Legge in the excerpt of my forthcoming history of the Lincoln and Welland Regiment. A resident of the Niagara Peninsula, Greg is quickly acquiring a reputation as a Canadian artist who can accurately depict military uniforms. The range of his skill – encompassing three centuries of warfare – is clear in the selection of illustrations on these pages.

The son of a United Church minister, Greg Legge grew up in Sarnia but graduated from high school in Ridgeway, where his father preached at the Ridgeway Memorial Church, dedicated to the 1866 Fenian battle. An interest in military material culture led to collecting. The artefacts demanded research, and this in turn led him to the military art of myriad reference books.

Although he says he has “always sketched and drawn for my own amusement,” Greg pursued a career in security and property management. The only formal training he ever received was in high-school art classes. His first try at military art was in the early 1980s when he completed an oil painting of his father-in-law, a Dieppe veteran, in uniform (a work now in the collection of the Canadian War Museum). During the War of 1812 Bicentenary, Greg and his wife Michelle joined

a committee to commemorate the 1814 Battle of Cooks Mills. Greg volunteered to do some drawings to promote the event.

The quality of these drawings came to the attention of René Chartrand, the prominent military uniform expert, who is always on the lookout for new talent. When I was thinking of commissioning some art to flesh out the images in my history of the Lincoln and Welland Regiment, René suggested that I contact Greg Legge. I did and was so impressed with his work that a contract was arranged for 37 colour illustrations of uniforms worn by the regiment and its predecessors from 1783 to yesterday. This led to a subsequent commission of 12 sketches on the war in the Niagara in 1813. Greg is currently working on uniform art for the history of the Royal Canadian Hussars, which is intended to see print in 2020.

He finds some media more successful than others. “I have the most control over pencil and colour pencil, and it’s not as messy,” he adds, “which pleases my wife, Michelle. Colour pencil can be time consuming, though, as it has to be built up on the paper, layer by layer.”

In the field of uniform art, accuracy of detail is paramount. “Although I have a good general knowledge of Canadian, British, American, and to some extent, German militaria, there will always be specific areas that are a total mystery to me,” he says. “As such, I first rely on the historians, then research the small details required in illustrations.” Working with the real thing is best – “I prefer viewing original artifacts” – but he also has an extensive database of photographs. His favourite period to illustrate is the War of 1812, because battlefields are nearby and “when it comes to uniforms and equipage, there are a lot of unknowns and plenty of areas worth investigating.”

The living military artists Greg admires most are Don Troiani and G.A. Embleton. He recently has begun studying the work of Edouard Detaille, the famous 19<sup>th</sup>-century French military artist, and in particular Detaille’s superb sketch work. Although he has some way to go to catch up with these celebrated artists, Greg Legge is quickly establishing a reputation as a front-rank Canadian military artist.



**Mohawk warrior, 1813.** A warrior as he might have appeared in the summer of 1813 at the battle of Beaver Dams. The warriors were valuable auxiliaries to the regular forces and were terrifying to untrained opponents. Artwork by Greg Legge © Donald E. Graves.

**Butler’s Rangers, 1783.** A man of this famous Loyalist unit dressed for comfort in the field. Butler’s Rangers, whose barracks remain in Niagara-on-the-Lake, are one of the antecedents of the modern Lincoln and Welland Regiment. Artwork by Greg Legge © The Lincoln and Welland Regiment Foundation.



**United States Infantry Officer, 1813.** American forces occupied York at the end of April and part of the Niagara Peninsula from late May to December 1813. This figure wears a variant of the authorized uniform for that year. Artwork by Greg Legge © Donald E. Graves.



**Private, Coloured Company, 1842.** Originally raised as a pioneer unit, this African-Canadian corps proved so reliable that it was assigned to guard the construction of the strategic Welland Canal. The full dress of the unit was very similar to that of the regular British army and its members were known for their smart appearance. Artwork by Greg Legge © The Lincoln and Welland Regiment Foundation



**Corporal, 1st Canadian Motor Machine Gun Brigade, 1918.** This unit was part of the Canadian Independent Force, which included tanks, armoured cars, bicyclists and cavalry, commanded and controlled by radio. As such it was the precursor of the modern armoured division. The vehicle is a Canadian-manufactured Armoured Autocar. Artwork by Greg Legge © Montreal Cavalry Institute.

*Donald E. Graves is the author or editor of more than 20 authoritative works of military history. His "Forgotten Soldiers" trilogy on the War of 1812 from Robin Brass Studio comprises **Field of Glory, Where Right and Glory Lead, and And All Their Glory Past** on the battles of Chrysler's Farm, Chippawa, Lundy's Lane and Fort Erie. His history of *The Lincoln and Welland Regiment* (excerpted in the Dec. 2018 F&D) will be published this year.*

# *At the Birthplace of Toronto* **Notes from the Staff**

## Manager's Report

by David O'Hara, Site Manager

**W**e've just wrapped up one of our busiest times of the year here at Fort York. We were booking school groups from far and wide even as we ramped up our largest events of the year.

In addition to our usual cross-section of school visits from the Toronto boards, Peel, York, Simcoe, Durham and the Bluewater District – and these are just the biggest – we set up tours for the men's soccer team from Geneva College in Beaver Falls, Pennsylvania; a group from the University of Klagenfurt in Austria; and a school visit from the fly-in community of Kitchenuhmaykoosib Inninuwug First Nation (Big Trout First Nation). That's an Oji-Cree First Nation reserve in Northwestern Ontario about 580 km north of Thunder Bay.

In May we were part of Jane's Walks with our "Schooners to Skyscrapers" tour of the military, industrial and athletic history of the fort's immediate neighbourhood; check Upcoming Events for opportunities to join this tour later in the summer. Some 3,000 participants landed at Fort York for the beginning of the annual Meagan's Walk; our front door marked the end of the Sporting Life 10k Marathon on May 12; and on the following weekend fort staff led tours with a focus on Women in Fort York History to celebrate #WomenInCulture.

More than 2,800 people came here during Doors Open Toronto on May 25 and 26. We had displays, re-enactors and demonstrations from the present Canadian Army, our own staff and a host of historical organizations. Thanks to the Royal Canadian Horse Artillery (from Petawawa) and 7th Toronto Regiment, Royal Canadian Artillery (from Moss Park Armoury); the Limber Gunners Association; HMS *Psyche* Canadian Maritime Heritage Society; the 100th (Prince Regent's County of Dublin) Regiment; the Canadian Regiment of Fencible Infantry; and the Upper Canada Living History Association. Also here was

Trevor Parkins-Sciberras (check Transit Bricks online) who built an amazing Fort York entirely of Lego. You can see CP24's story about him [here](#).

I'm happy to report that Fort York and many of the other City-operated museums have had a chance to put a new idea into play: we've been hosting "Newcomer" visits in partnership with the city's Newcomer Office. In a program to help improve their settlement, TTC tokens and free admission are offered to recently arrived immigrants to bring them into not just the city's museums but Toronto's present culture. The experience was the result of a generous sponsorship from Meridian. We hope to make this a regular program at Fort York, and thank Meridian again for their generous support.

We also helped The Bentway with Noemie Lafrance's production of the contemporary dance piece *Derives*, which was workshopped at Fort York in the spring and performed in front of our Visitor Centre (largely on the Wharf) June 5-8. More than 1,200 people saw the show. We're also an important venue of The Bentway's *New Monuments for New Cities* project, which was launched on May 11 in co-operation with New

York's High Line Network. The art will be in place until the end of August.

Fort York's popularity with the directors of feature film and television is continuing. Episodes of *The Handmaid's Tale* were filmed amid the award-winning architecture of the Visitor Centre in early May. *Titans* is filming Season 3 in Toronto and will feature a scene under the Gardiner at the Visitor Centre. Shooting for that was at the end of May. And *Shazam!* was partly filmed at Fort York

last year; look for the big scene with the bus.

Dubbed "the ultimate cottage-in-the-city experience," Spring Beerfest TO returned to Garrison Common on Saturday and Sunday of the Victoria Day weekend. More than 3,000 people enjoyed a wide selection of Ontario craft beers and great food, outdoor games and music (even as they unfurled their umbrellas).

During the last week of May we hosted a private event for the Royal Canadian Mint. As part of the launch of the mint's D-Day 75th anniversary coin, fort staff explained displays of



*The stars of Shazam! are seen in front of the Fort York Visitor Centre during filming in March 2018. Starring Asher Angel and Zachary Levi, the film is part of the DC Comics series. Photo courtesy Warner Brothers.*

artifacts to put the commemoration into context. On the day of the invasion – June 6 – program officers Kevin Hebib and Bridget Wranich gave a great illustrated lecture for members of the public on the food of the troops in Normandy. The evening was enhanced by a delicious selection of period baking.

More than 250 people came to the movies at Fort York in the middle of June for screenings of *Thelma and Louise* (on Saturday night) and *Misery* (on Sunday). It was the opening weekend of the Toronto Outdoor Picture Show series – TOPS – happening in parks around the downtown; find the schedule [here](#).

The opening of Garrison Crossing, the bicycle and pedestrian connection over the rail corridors, has been delayed again. The final link – across the tip of the Ordnance Triangle – is now promised for late summer. The graceful landing of the bridge onto the north bank of Garrison Common is essentially finished. The reconstruction of Garrison Road, turning off Fleet Street and north past the armoury, is actually finished.

There's also a new trail there and a more sustainable landscape. It's the result of the fort's own staff working with Waterfront Toronto to prepare a better connection from Garrison Crossing through Fort York National Historical Site (and intersecting The Bentway) south to the water's edge and the Martin Goodman Trail. Below the north side of the fort, meanwhile, a 600-metre stretch of multi-use trail in the lowlands is also essentially finished. It's the future link under Bathurst to the coming Lower Garrison Creek Park and the towers of CityPlace beyond.

Finally, Fort York's seventh annual Indigenous Arts Festival ran from Tuesday, June 18 to Sunday, June 23. We saw about 700 people a day throughout the week and then almost 3,000 more for National Indigenous Peoples Day on June 21. The day began

with Chief Laforme of the Mississaugas of the Credit raising their flag at the fort and launching the Moccasin Identifier Project, which is designed "to mark the traditional territory and enduring presence of Indigenous peoples." The entertainment that night included the Métis Jiggers, Fawn Big Canoe, Beatrice Deer and Quantum Tangle.

Saturday began with the Na Me Res Sunrise Ceremony and the Grand Entry for the big Pow Wow at noon. Joining us were the Minister of Crown-Indigenous Relations Carolyn Bennett, MPP Chris Glover, Councillors Cressy and Wong-Tam, and MoCFN Councillor Evan Sault. That night the stage on Garrison Common was lit up with Amanda Rheame, Jah'kota and Midnight Shine.

The festival was widely covered by the media: we helped with CTV, CBC, TVO Kids, Element, The Weather Network, NOW online, the *Daily Hive*, BlogTO, OMNI (Russian), Fairchild (Chinese), The *Toronto Star*, CFTR-AM and CBLA-FM.

A huge thank you is in order to our key partners: the Mississaugas of the Credit First Nation, Na Me Res, and the Native Canadian Centre of Toronto. The 2019 Festival Artistic Curator, Kim Wheatley (an Anishinaabe band member of Shawanaga First Nation) did a fantastic job and I can't thank her enough. It was all made possible by the generous support of Tim Hortons (especially) and the Government of Canada, with sponsorships by CN, the OLG, Bell Canada and Stantec along with help from The Friends of Fort York and Garrison Common. With more than 20,000 people attending events of the 7th annual Indigenous Arts Festival, it was the largest yet seen, and proudly hosted by Fort York National Historic Site.

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## Garrison Road past the armoury has just been rebuilt

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*Midnight Shine* was one of the headline acts at this year's Indigenous Arts Festival. From the left is Zachary Tomatuk (lead guitar), Adrian Sutherland (singer, guitars, keyboard), Charnelle Menow (drums) and Stanley Louttit (bass). Photo by RoseAnna Schick, RAS Creative



*These charming Queen's Rangers are in a set of three watercolours commissioned by their commander, John Graves Simcoe, just after the Revolutionary War. In 1789 he gave one set to King George III and kept the other for himself. Simcoe's set is now in the City's collection. Fine prints were made by the Toronto Historical Board some 25 years ago and the last of this run is now for sale in the fort's Canteen. They are about 12½" x 13½" (image size 9" x 11½") and come in a handsome portfolio, which includes a paper by Carl Benn on the history of the unit and the prints. The set of three is only \$30 + tax.*



## Resource Centre active and growing



*Photo: Robert Bell*

Our two energetic librarians, Heather Cirulis (left) and Nancy Baines, have been refining the fort's Resource Centre since beginning the project in 2005. Colleagues for many years at North Toronto Collegiate, they've since devoted countless hours (on Thursdays, mostly) to this still-evolving project of the Friends of Fort York and Garrison Common. Joe Gill and Steve Otto stirred up the original idea.

The project began with an old Toronto Historical Board

bookcase in the Officers' Barracks and a generous donation of photos and maps from Carl Benn. They got a grant in 2006 to hire a summer student; Christine Mosser lent some expertise; David O'Hara freed up a room in the Blue Barracks; and specialized furniture was acquired – including a beautiful table made of recovered Queen's Wharf timber.

The first purpose of the centre is to support research by, and the continuing training of, the staff and volunteers of Fort York. There's depth to the collections on the War of 1812, local history, military music, military material culture, the Indigenous presence and the British Army. Culinary history is also strong and they're developing a section on historic gardens.

The other focus is the work that has been done on the fort itself – rebuilds, renovations and demolitions. Archaeological records are important to this collection, recently enriched with a generous donation by David Spittal. Even historical postcards, charming in their own right, are an important part of an image bank that tracks how the fort has changed over time. The Resource Centre of the Friends of Fort York is also open to scholars and others by appointment.

# 2019 | Upcoming Events Historic Fort York

## Summer at Fort York

**July and August, every day, 10 am to 5 pm**  
**Daily Summer Hours, 10 am to 5 pm, begin May 21 (until Sept. 2)**

The Fort York Summer Guard have taken up their posts. Visitors will enjoy hourly demonstrations of military music, drill, musketry and artillery, all performed by students in uniforms of the Canadian Regiment of Fencible Infantry. These were the soldiers who garrisoned the fort at the end of the War of 1812. Highlights throughout the day include cannon firing, the concerts of the fifes and drums – and seeing what’s cooking in the regiment’s original, stone-hearth kitchen. Program varies daily, so please call for details.

*Regular admission (tax included): Adults \$14, Seniors \$10, Youth \$8 (13-18), Children \$6 (6-12), Toddlers (5 and under) free.*

## JULY

**Schooners to Skyscrapers:  
The History of the Fort York Neighbourhood  
Sunday, July 7, 11 am to 12:30 pm**

Join historical interpreter Samantha Horne on this walking tour showcasing the landmarks of Fort York’s immediate neighbourhood. Find the architectural vestiges of bygone eras of warfare, industry and sport that remind us not only of the history, but also the ongoing development, of the bustling Fort York Neighbourhood. Sign up for the tour [here](#).

*FREE, including a complimentary admission to Fort York National Historic Site after the tour.*

**The Bentway Block Party  
Sunday, July 7, 12 pm to 10 pm**

The Bentway Block Party is back for a second year under the Gardiner. This family-friendly day-long party includes new art installations, musical performances, crazy games, fabulous foods and much, much more.

*This is a third-party event. Fort York will be open as usual, 10 am to 5 pm, regular admission.*

**Cool Tastings: Heritage Ice Cream  
Thursday, July 11, 6:30 pm to 8:30 pm**

Enjoy a delicious ice cream demonstration and tasting experience using only historical recipes from Fort York’s own cookbooks, *Setting a Fine Table* and *Recipes for Victory*. Sample flavours including Ginger, Coffee, Fresh Strawberry, Royal, Vanilla and Parmesan Cheese. Fill out a ballot to pick your favourite and enjoy a short tour of the authentic Officers’ Mess and kitchen. This event is part of Toronto’s Table, a new culinary program at Toronto History Museums.

*Tickets are \$20 plus HST.*

**All Day I Dream of Toronto Magic  
Saturday, July 13, 2 pm to 11 pm**

This is a very special afternoon of music at Fort York. All Day I Dream’s electronic magical vibes enchanted everyone who attended last year’s party and this year promises to continue inspiring the smiles and hearts of all who dream. Learn more about it [here](#).

*This is a third-party event. Fort York will be open as usual, 10 am to 5 pm, regular admission.*

**The Big Picnic: 1919 at Fort York  
Sunday, July 14, 12 pm to 5 pm**

Learn about picnic culture and Toronto food history during World War I, with a special focus on 1919 and the postwar jubilation of Picnicking for Victory. Enjoy period food demonstrations, sample tasty treats and see a display of historic picnic paraphernalia. This event is part of Toronto’s Table, a new culinary program at Toronto History Museums.

*FREE with regular admission.*

**On the Road North (Temporary Exhibition)  
July 14 to 21, 10 am to 5 pm**

Produced by Parks Canada and the Government of Canada’s multiculturalism program, On the Road North captures the heroic people, the honoured places and the momentous events that helped to end slavery in Canada.

**Follow the Drum: Celebrating Our Musical Heritage  
Sunday, July 21, 10 am to 5 pm**

Thrill to the sounds of the bugle, the fife, and the drum and enjoy concerts and demonstrations of traditional folk music and more.

*FREE with regular admission.*

**From Pollinators to Produce:  
Exploring a Heritage Kitchen Garden  
Sunday, July 28 Tours at 11 am, 1 pm and 3 pm**

This walking tour of Fort York’s historic kitchen garden includes a honey-tasting from the beehives operated at the fort by Toronto Honeys. Along the way, you will learn about some of the changes to the natural environment of the fort – Toronto’s founding landscape – from 1812 to the present.

*FREE with regular admission.*

## AUGUST

**Flare  
Friday, August 2, 2 pm to 8 pm**

Otherwise known as The Sophisticated Food Inclusive Day Fête— on the Friday of this year’s Carnival of the Caribbean, we’re going to make you BLUSH! Tickets \$70 online.

*This is a third-party event. Fort York will be open as usual, 10 am to 5 pm, regular admission.*

**Simcoe Day at Fort York  
Monday, August 5, 10 am to 5 pm**

Fort York comes to life in honour of the first lieutenant governor of Upper Canada (1793-96) and founder of the fort and the Town of York – John Graves Simcoe. Walk the historic grounds and thrill to musketry, artillery and music demonstrations by the Guards of Fort York, Fort George and Old Fort Erie. Visit the working kitchen in the 1815 Officers’ Barracks, take tours of the fort’s period buildings, and delight in historical crafts and displays. This is also Emancipation Day, so we’ll have a special exhibit by the Ontario Black History Society in the Visitor Centre and an evening performance by Jason Wilson’s Sumach Roots. *FREE.*

**Sumach Roots: Canadian Vignettes (part of Simcoe Day)  
Monday, August 5  
Vignettes at 12 pm, 2 pm, and 3 pm; Performance, 6 pm to 8 pm**

The brainchild of JUNO nominee and best-selling historian Jason Wilson, Sumach Roots draws from a deep well of sounds—from traditional British folk to bebop jazz and classic reggae—in order to tell the stories of those who built Upper Canada, literally and culturally. With a top-flight cast of performers, Wilson delves into the late 18th-century diaries of Elizabeth Simcoe, the impact of the Irish Famine, and the great Toronto fires of 1902 and 1904. With humour and pathos, Sumach Roots celebrates “place” and its importance to history and memory.

*Vignettes are free with regular admission; evening performance tickets are [here](#).*

**Toronto Vegandale Food Drink Festival  
Saturday, August 10, 11 am to 7 pm**

Entering its fifth festival season, the Vegandale Food Drink Festival brings highly curated vegan comfort food and craft brews back to Toronto.

*This is a third-party event. Fort York will be open as usual, 10 am to 5 pm, regular admission.*

**Schooners to Skyscrapers:  
The History of the Fort York Neighbourhood**  
**Saturday, August 10, 10:30 am to 12 pm**  
**Sunday, August 11, 11 am to 12:30 pm**

Join historical interpreter Samantha Horne on this walking tour showcasing the landmarks of Fort York's immediate neighbourhood. Find the architectural vestiges of bygone eras of warfare, industry and sport that remind us not only of the history, but also the ongoing development, of the bustling Fort York Neighbourhood. Sign up for the tour [here](#).

*FREE, including a complimentary admission to Fort York National Historic Site after the tour.*

**From Pollinators to Produce:  
Exploring a Heritage Kitchen Garden**  
**Sunday, August 18 Tours at 11 am, 1 pm and 3 pm**

This walking tour of Fort York's historic kitchen garden includes a honey-tasting from the beehives operated at the fort by Toronto Honeys. Along the way, you will learn about some of the changes to the natural environment of the fort – changes to Toronto's founding landscape – from 1812 to the present.

*FREE with regular admission.*

**After the War (Temporary Exhibition)**  
**August 15 to September 2, 10 am to 5 pm, September 3 to 30, Weekdays 10 am to 4 pm, Weekends 10 am to 5 pm**

The Canadian Centre for the Great War's new travelling exhibition *After the War: Coming Home and Fitting in at the End of the Great War* looks at the efforts made by Canadian society to support over 600,000 former members of the armed forces as they met the challenges of reintegrating into a society that, in many ways, only resembled the one they had left in 1914.

**Campaign Cooking**  
**Sunday, August 25, 10 am to 4:30 pm**

It's often said that an army marches on its stomach, and this was known also by the soldiers who fought in the War of 1812. In this unique program, watch ongoing demonstrations of campaign cooking and sample recipes made using historic cookbooks.

*FREE with regular admission.*

**SEPTEMBER**

**The Rexall™ OneWalk to Conquer Cancer™**  
**Saturday, September 7, 10 am to 6 pm**

Thousands of walkers will take to the streets of Toronto and challenge themselves to raise vital funds for the Princess Margaret Cancer Centre, one of the top five cancer research organizations in the world. Sign up to walk [here](#).

*This is a third-party event. Fort York open as usual, 10 am to 5 pm, regular admission.*

**War Footing: The Second World War in Toronto**  
**Sunday, September 8, 11 am**

To commemorate the 80th anniversary of mobilization, this walking tour will explore some of Toronto's most popular new neighbourhoods and explain how these areas served a very different purpose during the Second World War. Where many Torontonians now live was once the very heart of Toronto's war industry, whose vast output supported Canada's oversized involvement in the conflict.

*FREE, with complimentary admission to Fort York after the tour.*

**Butter Tart Workshop**  
**Thursday, September 12, 6:30 pm to 9:30 pm**

This hands-on cooking workshop explores the history of the iconic Canadian butter tart. Using historic Great War recipes, participants will learn how to make the perfect pastry and filling for delicious tarts every time. Light refreshments, a recipe package, and tarts to take home are included.

*Pre-registration is required.*



*Poster by Hubert Rogers, 1943, LAC 1987-72-105.*

**A City Mobilizes: Toronto and the Second World War**  
**September 21 and 22, 10 am to 5 pm**

Canada declared war in September of 1939, galvanizing the city's military, civilian, industrial and commercial interests. Connecting Torontonians to the sacrifice of Canadians in the war, this event marks the 80th anniversary of mobilization, noting especially the contributions of women, Indigenous peoples and the Home Front. The 80th anniversary marks a great chance to pay homage to those veterans who are still with us. There will be ongoing presentations of material culture, food and dance as well as displays of period vehicles, uniforms and equipment throughout the weekend.

*FREE admission all weekend*

**The Big Draw**  
**September 28 and 29, 10 am to 5 pm**

Fort York has always attracted artists – amateurs and professionals alike. Even before 1800, artists such as Elizabeth Simcoe made sketches and paintings of the town and the garrison, chronicling the history of the neighbourhood and the waterfront. The fort

remained a popular subject for artists throughout the 20th century. This weekend Fort York invites artists of all ages and abilities to continue the long-standing tradition of sketching and painting at this National Historic Site. It's part of an international festival of art; learn more [here](#).

*FREE admission all weekend*

**SickKids GetLoud**  
**Saturday, September 28, 10 am to 4 pm**

Make some serious noise for SickKids! GetLoud is a march capped by a festival. It's families, friends, colleagues and supporters rallying for SickKids. We're building a new Hospital for Sick Children, and it's going to take all of us.

*Register with SickKids Foundation. Please note: This is a third-party event. Fort York will be open as usual, 10 am to 5 pm, regular admission.*

Visit our website at: [www.fortyork.ca](http://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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