

The Fife and Drum

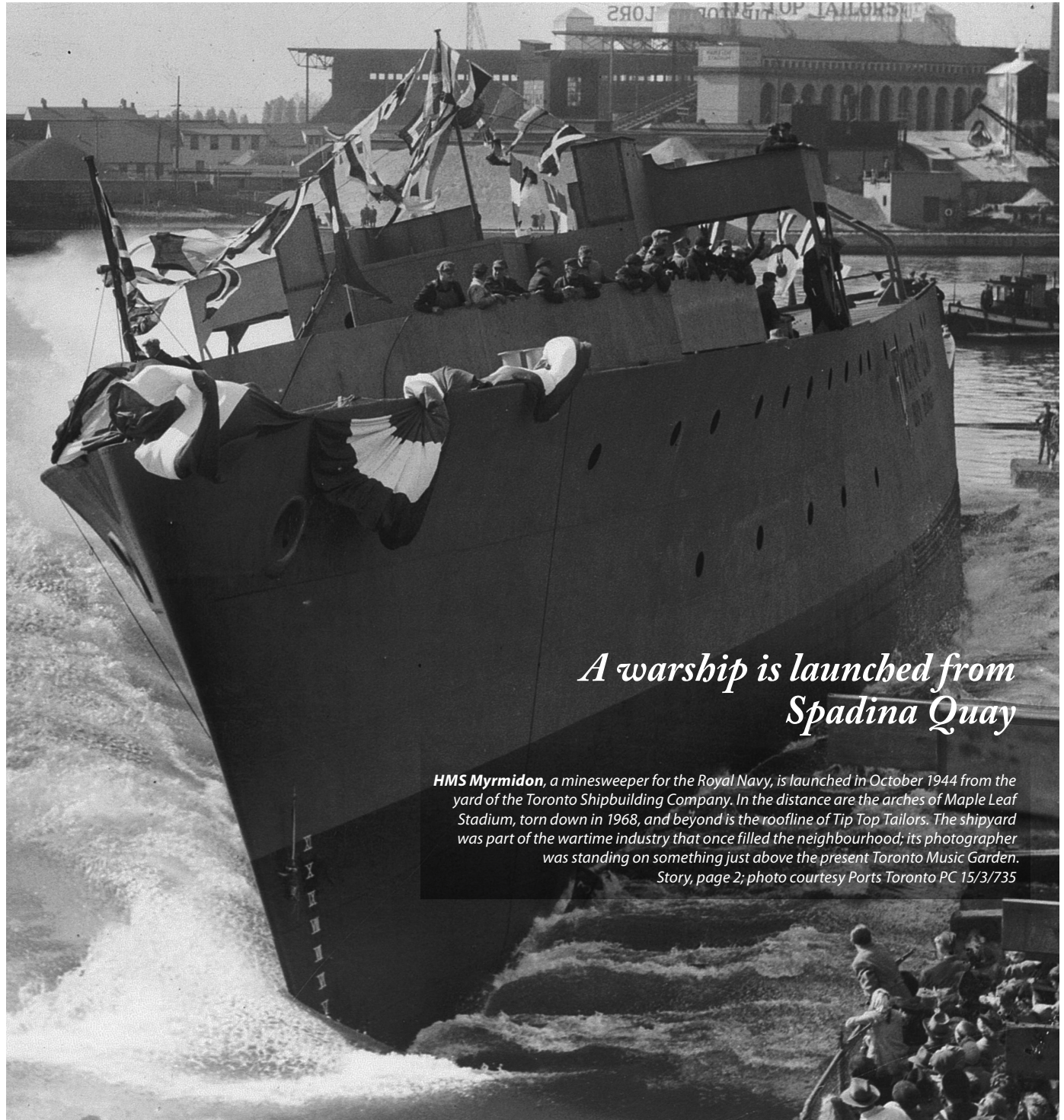
Newsletter of The Friends of Fort York and Garrison Common

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A warship is launched from Spadina Quay

HMS Myrmidon, a minesweeper for the Royal Navy, is launched in October 1944 from the yard of the Toronto Shipbuilding Company. In the distance are the arches of Maple Leaf Stadium, torn down in 1968, and beyond is the roofline of Tip Top Tailors. The shipyard was part of the wartime industry that once filled the neighbourhood; its photographer was standing on something just above the present Toronto Music Garden. Story, page 2; photo courtesy Ports Toronto PC 15/3/735

Second World War industry surrounded Fort York

by Colin Sedgwick-Pinn

This coming spring will mark the 75th anniversary of the end of the Second World War. The past year saw a series of related anniversaries, all marked by events at Fort York: in June was the 75th anniversary of D-Day and the Canadian landings on Juno Beach, while September marked the 80th anniversary of the beginning of the war in Europe. While the fort was by then a museum, it was situated in what became the very heart of Toronto's war effort. The industry that surrounded the site was crucial to Canada's role in the Second World War.

By 1939, Canada's population was just over 11 million people, a third of the size it is now. Toronto, with a population of around 900,000, had not escaped the hardships of the Great Depression and unemployment still hovered around 15%. Fort York, while open as a museum since 1934, was still used in limited capacities by the military. The 1815 Stone Magazine famously stored a million rounds of ammunition, while the Officers' Mess was used by women's groups to assemble parcels destined for troops and prisoners of war overseas.

On a larger scale, the area surrounding the fort saw extensive use for recruiting, training, and industry. The buildings of the Canadian National Exhibition were used by Canadian forces for barracks, training, storage and administration. The army

occupied the Horse Palace, the air force the Coliseum and the navy the old Automotive Building (now the Beanfield Centre). The Department of Munitions and Supply moved into the Engineering & Electrical Building, now the site of the Enercare Centre. Canada's war industry was showcased during the 1940 and 1941 summer fairs. The next year the CNE was cancelled, the grounds turned over to the war effort.

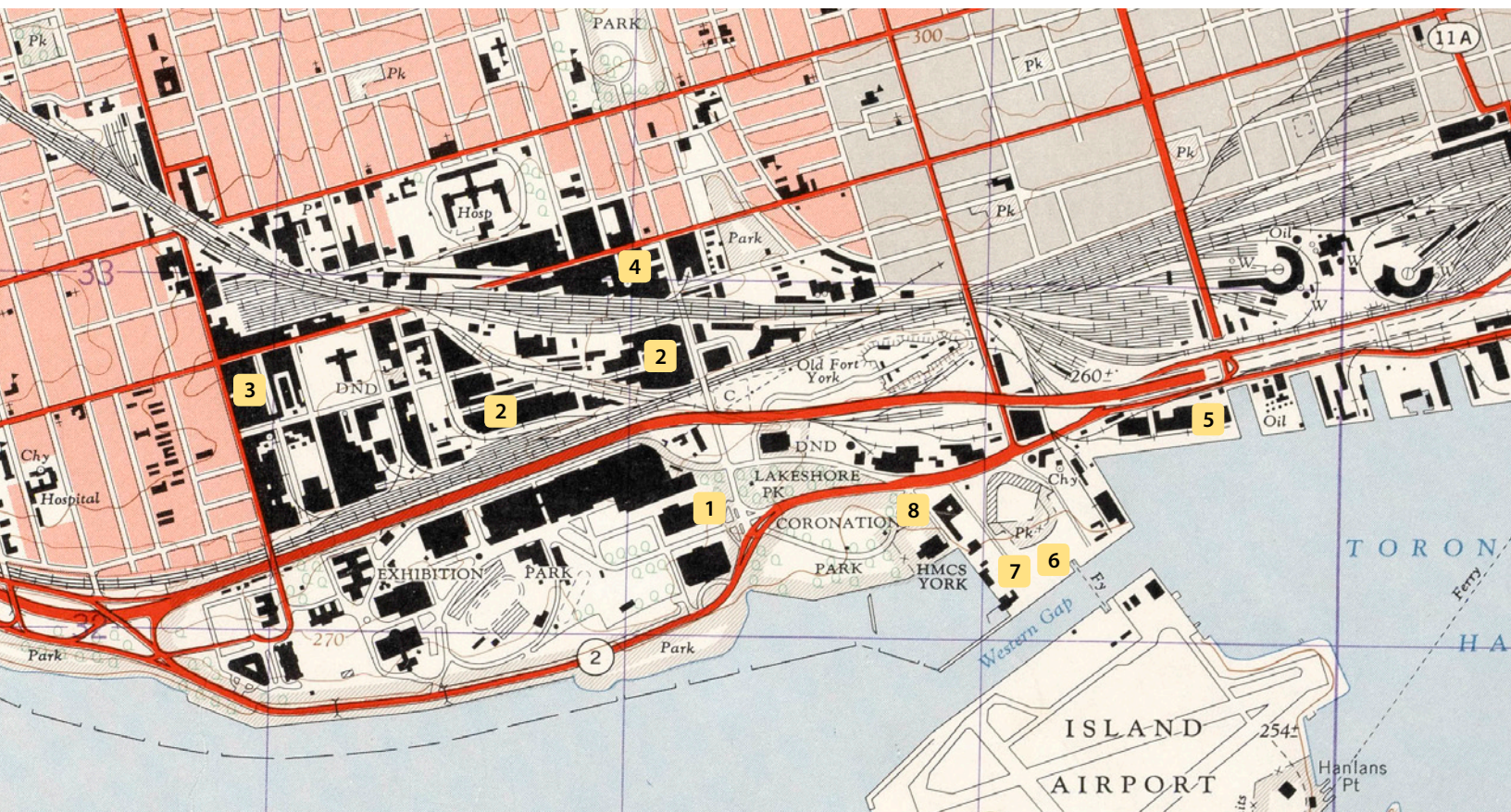
The island airport, whose first flight was only in February 1939, became the centre of the exiled Norwegian air force. Its campus of temporary buildings stood on what is now Little Norway Park, a block down the street from the fort. Outgrowing the limited space of Bathurst Quay south of the Maple Leaf baseball stadium, the Norwegian training effort moved to Muskoka in 1942 and the site was taken over by the RCAF.

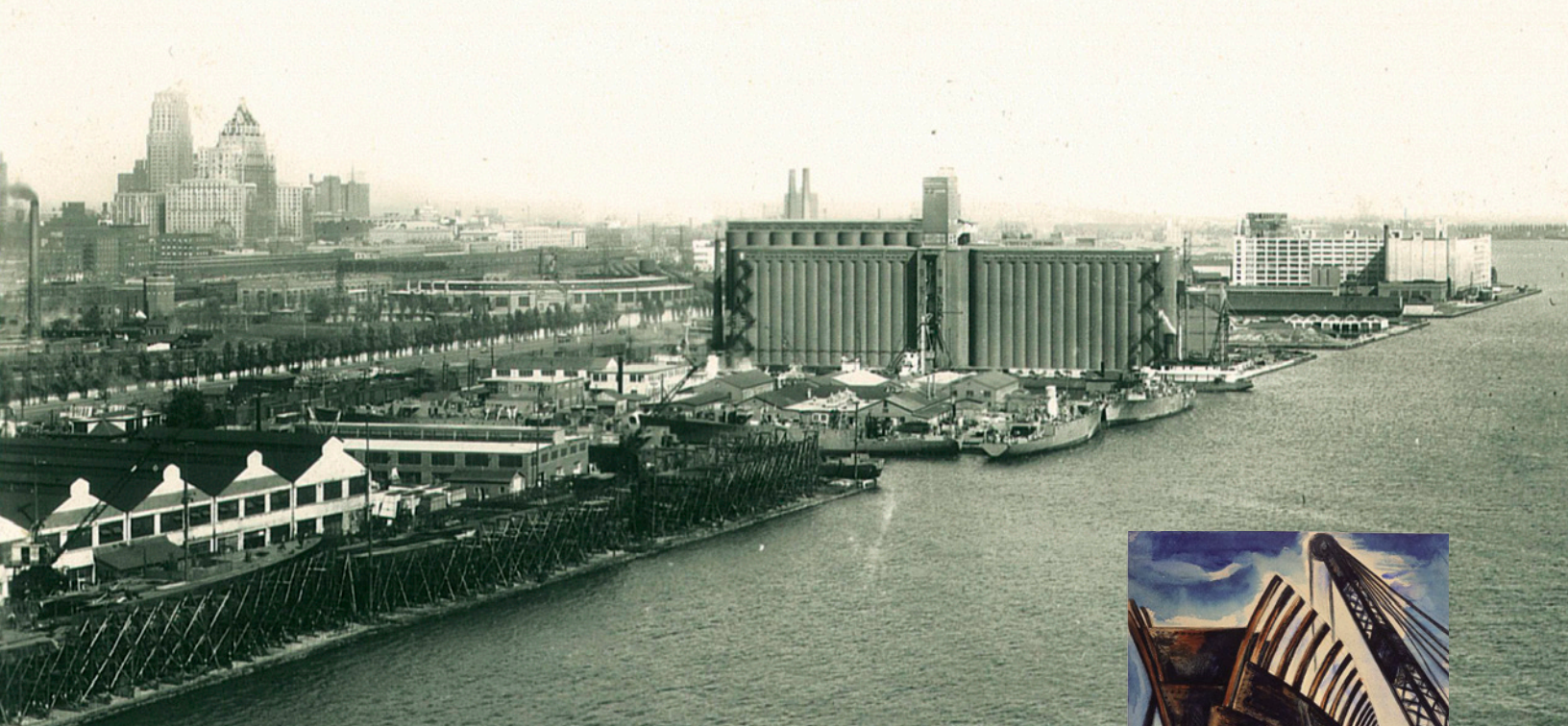
On the waterfront south of Fort York, shipbuilding became a major element of the city's war effort, and the shipyard on Spadina Quay became the largest on the Canadian side of the Great Lakes (other wartime yards were in Thunder Bay, Midland, Collingwood and Kingston). The site had last been used for shipbuilding in 1920, when a firm created during the First World War – and established on land newly claimed from the lake by the harbour commission – went bankrupt. The substantial

Most of the wartime factories remain on this topographical map based on 1960 aerial photos. The new Gardiner Expressway curves around the old fort – saved by the heritage activists of the day – and stops just short of Spadina. Maple Leaf Stadium, the distinctive shape on Bathurst Quay, would be torn down in 1968. While Fort York Armoury was built four years before the war, HMCS York only appeared in 1947. The shipyard is now the Toronto Music Garden; Inglis and Massey Harris became Liberty Village.

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|--------------------------------------|--------------------------------|
| 1 Department of Munitions and Supply | 5 Toronto Shipbuilding Company |
| 2 Inglis | 6 Little Norway |
| 3 Toronto Carpet Factory | 7 JJ Taylor & Sons |
| 4 Massey Harris | 8 Tip Top Tailors |

Detail of "West Toronto, York County, Ontario" 1:25,000 – Army Survey Establishment, Ed.2, 30M/11e (1960) courtesy Toronto Public Library





The Toronto Shipbuilding Company yard seen looking northeast from the top of the newly expanded Canada Malting silos on September 25, 1944. Three minesweepers are on the ways under construction. Along the seawall in the distance can be seen the Terminal Warehouse (1927) and its power plant. Lake Shore Blvd is lined with trees while downtown the two tallest buildings are the Royal York Hotel (1929) and the Canadian Bank of Commerce (1931) – at 34 storeys, the tallest in all of the British Empire. The shipyard is now the Toronto Music Garden and the Spadina Wetland, while the yard's head office survives as the Centre francophone de Toronto. Photo by Arthur Beales, courtesy Ports Toronto 1/12107

"Hull 32 V for Victory," by Caven Atkins, shows a minesweeper under construction at the Toronto Shipbuilding Company on June 27, 1942. Watercolour and ink on paper (15¼" x 11½") Beaverbrook Collection, CWM 19710261-5647



buildings left behind, with rail access and a long dock wall, were put to use by builders for bulk supplies.

The Dufferin Construction Company had been leasing part of the old shipbuilding site since 1924. Its owner, James Franceschini, put together a proposal to answer Ottawa's need for escort vessels to protect Allied convoys. Dufferin Shipbuilding Company was incorporated in March 1940 and by July had begun work on its first four Bangor-class minesweepers for the Royal Canadian Navy. These 180-foot vessels, with a speed of 16.5 knots, a displacement of 672 tons and a complement of 6 officers and 77 other ranks, would escort convoys in the Gulf of St Lawrence and off the Atlantic coast. Throughout the summer, construction intensified and the first of the ships, *HMCS Nipigon*, was launched on September 30, 1940. It was equipped with an early version of sonar (for detecting submerged submarines) and armed with a 4-inch naval gun, several heavy machine guns and 40 depth charges.

Only a few weeks before work on the ships began, however, management of the yard abruptly changed: the Italian-born Franceschini was picked up and sent to an internment camp after Italy declared war on Britain and France on June 10. In October 1941 the federal government converted Dufferin Shipbuilding into a crown corporation and renamed it the Toronto Shipbuilding Company. Operation of the busy shipyard was contracted to Redfern Construction in August 1943 for the remainder of the war.

Redfern would manage the construction of 40 of the larger Algerine-class minesweepers for the British and Canadian navies. Compared to the Bangors, these ships were 45 feet longer,

displaced an extra 318 tons and had a much longer range, although they were not any faster. The Algerines had a complement of 107 men and were armed with a 4-inch naval gun and several 20-mm automatic guns; they also had 90 depth charges and steadily improving electronics for detecting submarines. Work sped up as the war went on – at its peak, the Toronto shipyard was launching a new hull every three weeks – but it took twice



Fairmile Motor Launch Q088 at the J.J. Taylor & Sons shipyard in 1944. These launches were built to protect convoys in the Gulf of St Lawrence. The shipyard is on what's now Stadium Road Park South; the basin was filled during the 1980s and is now the land under the yacht club. The Canada Malting silos can be seen in the distance. Courtesy Ports Toronto (Clutterbuck Fonds)



"Installing gantry cranes along the ways" by war artist Caven Atkins is an amusing view of the Toronto shipyard in 1942. The building in the distance is likely the Loblaws warehouse at Bathurst and Lake Shore. Conté crayon sketch (27¾" x 20") Beaverbrook Collection, CWM 19710261-5648

as long to fit out the ship as it did to fashion the hull (in 1944, a ship spent an average of 112 days on the slipways but a further 243 days being equipped with everything needed to sail and fight).

Minesweepers were not the only vessels being built on the western harbour. On Bathurst Quay adjacent to Little Norway was the J.J. Taylor & Sons yard, which during the war produced 112-foot, 20-knot Fairmile motor launches. At the other end of the harbour, Howard Furnace & Foundries built no fewer than 435 landing craft, 52-foot vessels with a ramp at the bow. In all, yards in Toronto would produce 56 minesweepers and 18 Fairmiles, amounting to a seventh of Canada's wartime naval tonnage. Some 5,000 people worked in these shipyards, most of them on Spadina Quay. The Toronto Shipbuilding Company was shut down by the federal government in 1946.

Located just a block south of Fort York is the impressive Tip Top Tailors building, converted into condominiums in 2006. Tip Top – which still exists today – was founded as a menswear manufacturer in 1909 by David Dunkelman. His lavishly decorated Art Deco building was constructed in 1929 and initially used as the company's head office and warehouse. By 1939, Tip Top was one of the largest menswear manufacturers in the country, at times producing up to 10,000 suits a week.

Once war was declared, Dunkelman secured substantial contracts. Tip Top switched to making 1937 Pattern Battledress for the Canadian army and continued to do so throughout the six-year conflict. The battledress set consisted of a blouse (a short jacket) and trousers and was made from a wool serge that was a distinctly greener colour and of a higher quality than its British equivalents. At its height, Tip Top was finishing one battledress set every eight seconds. Later patterns of battledress continued to be made by Tip Top Tailors into the 1960s.

a million square feet of factory floor space

To the west of Fort York is Liberty Village, one of the most popular new neighbourhoods in Toronto. While now dominated by condos, some remains of the industrial past of Liberty Village can still be seen throughout the neighbourhood. Close to Dufferin Street is the massive turn-of-the-century brick building that once belonged to the Toronto Carpet Factory, where wool coats and blankets for the military were produced throughout both world wars. Much of what is now Liberty Village was once dominated by the sprawling buildings of the John Inglis Company.

Inglis was founded in 1859 as a manufacturer of flour mill machinery and moved to Toronto in 1881. It helped to build shells and other munitions during the First World War but struggled through the economic depression of the 1930s. It was closed in 1936 only to be bought and re-opened by American-born industrialist James Hahn a year later.

Hahn applied for a government contract in 1938 to make 12,000 of the new Czech-designed Bren light machine guns for the British and Canadian armies. A parliamentary investigation into the generous terms of the initial contract delayed production significantly, and it was not until 1940 that large quantities of Brens were being produced at Inglis. The facility was gradually enlarged to cover some 23 acres, totalling a million square feet of factory floor space. This allowed additional orders for thousands more Brens to be produced at the plant and by 1943 Inglis was making 60% of the Brens used by British and Commonwealth forces.

That summer Inglis staged a ceremony to mark 100,000 Brens produced, an event covered by all the papers and attended by 9,000 employees as well as delegates of the Chinese Nationalist Army (for which Inglis was also making Brens, but chambered for 7.92 Mauser ammunition). Inglis became the largest arms manufacturer in the Commonwealth, eventually producing over 186,000 Brens as well as thousands of Browning High-Power 9 mm pistols, which are still used by the Canadian Armed Forces today.

At its height, there were some 17,800 employees at Inglis, of whom more than 14,000 were women. Women war workers from both the city and rural areas came to work at Inglis, many staying in boarding houses and forming social clubs to host dances and events. The life of these women was famously captured by the National Film Board in their series of photos following Inglis worker Veronica Foster throughout her days at the factory and around Toronto. "Ronnie the Bren Gun Girl" was used as a public face for the women war workers of Canada – more than a million strong – and a poster girl for Canadian propaganda (and she was the genesis of the American "Rosie the Riveter").

By the end of the war, Inglis was not only the single largest employer of women in the country, but also the largest war production plant in Canada. Most of the Inglis facility was torn down in the early 2000s to build the condos that now define Liberty Village. Only sections of Building 23 (where the Bren barrels were made) remain at the southeast corner of Liberty Street and Hanna Avenue.

Other factories around the fort also played a key role in Canada's



Women's empowerment in 1941 was a paradox: the skillful and confident worker, easily making the most modern of machine guns – with the sultry independence of a cigarette and a pin-up girl pose. This multi-layered image was created by the National Film Board of Canada to encourage women into the workforce. You could do a man's job and still be every inch a woman. Veronica Foster was chosen to pose as the Bren Gun Girl for the shoot on May 10, 1941, at the Inglis plant. LAC PA-119766 It 3193621

war effort. While only a single small building remains, the Massey Harris factories once spanned eleven acres along King Street and Strachan Avenue; the firm had been a leading manufacturer of farm equipment since the mid-nineteenth century. During the Second World War it had contracts from the Canadian, American and British governments. Along with the company's factories in the United States, they assisted in producing army tractors, self-propelled guns and tanks, mostly for the American military. Massey Harris also produced wings for the DeHavilland Mosquito fighter-bomber.

Beyond the Fort York neighbourhood, Toronto's wartime industry was spread across the city and its still-rural suburbs. At Long Branch, a new factory complex had produced, by the end of the war, more than a million pistols and Lee Enfield rifles, along with nearly 400,000 Sten submachine guns. In Scarborough, an equally new complex of factories employed more than 6,000 people (most of them also women) making explosive fuses and other munitions, more than 250 million by the end of the war. In Downsview, more new factories made hundreds of Mosquitos and Lancaster bombers.

The wartime industry around Fort York was tightly concentrated and it's now easy to forget that the green space of the historic site lies at what was once the heart of the city's industrial war effort. These few city blocks contributed a substantial share of Canada's eventual \$10 billion in war production – the equivalent of \$100 billion today.

Colin Sedgwick-Pinn is an Historical Interpreter at Fort York National Historic Site. Watch for his next walking tour of the sites around the neighbourhood mentioned in this story.



Inglis pistols well made during the war remain in service with the Canadian Army. This one is marked "Browning FN 9 mm HP No.2 MK I* INGLIS CANADA" and is kept deep inside the vault of Fort York Armoury. Photo courtesy DND

Sources and Further Reading

The home front during the Second World War is well covered by Jeffrey Keshen in *Saints, Sinners, and Soldiers: Canada's Second World War* (UBC 2004). The policy context of Canada's wartime production is in C.P. Stacey's weighty *Arms, Men and Government: The War Policies of Canada, 1939-1945* (Queen's Printer 1970).

Summaries of industrial production are J.L. Granatstein's "Arming the Nation: Canada's Industrial War Effort, 1939-1945" (accessible on line) and Michael Hennessy, "The Industrial Front: The Scale and Scope of Canadian Industrial Mobilization during the Second World War," in *Forging a Nation: Perspectives on the Canadian Military Experience*, ed. Bernd Horn (Vanwell 2002). Both are burdened with generalities. The official account of the government's management – Kennedy's *History of the Department of Munitions and Supply: Canada in the Second World War* (King's Printer 1950), in two volumes – is easily dismissed but remains reliable for names and numbers.

There's an excellent chapter on shipbuilding in Ted Wickson's glossy *Reflections of Toronto Harbour*, published by the Toronto Port Authority in 2002. James Pritchard wrote "Fifty-Six Minesweepers and the Toronto Shipbuilding Company During the Second World War" for *The Northern Mariner* (October 2006), pp. 29-48, including the volatile labour environment of the yard.

For the ships themselves, see Ken Macpherson, *Minesweepers of the Royal Canadian Navy, 1938-1945* (Vanwell 1990).

The story of the John Inglis plant is told by David Sobel and Susan Meurer, *Working at Inglis: The Life and Death of a Canadian Factory* (Lorimer 1994). Carol Payne, *The Official Picture: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941-1971* (MQUP 2013) details the Bren Gun Girl project.



An appreciation: David O'Hara's many contributions to Fort York

by Andrew Stewart

David came to Fort York in 2005 with 12 years of experience as a planner and project manager in Parks & Recreation at the City of Toronto. Trained as a landscape architect and planner, he brought with him great skills and the knowledge of how work actually gets done at the City. He also brought a collegial work ethic, unrelenting energy, and an instinct for finding common ground.

David had already worked with the Friends and other stakeholders on the *Open Space Design and Implementation Plan* for Fort York that was completed in 2001. He was familiar with what was then the fort's unique problem: it had no surrounding neighbourhood and it was separate from the larger city. This was changing, of course, with 15,000 units then being planned and under construction. David was just the right person to meet the challenge presented by this change.

Beginning in 2005, David identified Fort York as an "archaeological landscape" encompassing 43 acres. He worked to extend oversight and protection to all its cultural resources in the context of massive neighbourhood and municipal infrastructure development. He led the charge on many fronts: elevating the profile of Fort York in Toronto as well as nationally and even internationally; consolidating the site's physical and historic assets under the control of the Economic Development & Culture Division; giving the fort a distinctive and unifying brand; providing a front door onto Fort York Boulevard; and helping to position it as a significant destination for Torontonians and visitors alike. All of these moves were careful, strategic and cooperative.

At the start of his term, the Fort York Visitor Centre had been a beckoning (but distant) goal for decades. The approaching War of 1812 bicentennial magnified its

appeal. Planning in earnest began in 2008. With enormous goodwill and help from Deputy Mayor Joe Pantalone, David ensured that the Visitor Centre design process met the highest standard: a professional jury was appointed to select the best design after an open competition. He consistently and persuasively argued for it to serve as a hub for the entire national historic site and for the larger, developing Fort York neighbourhood. Again, this advocacy elevated the fort's profile, reinforcing the significance of the site as a one-of-a-kind civic common in downtown Toronto.

The city's War of 1812 bicentennial was skilfully and passionately managed by Sandra Shaul, who worked closely

David's professional background in planning and landscape served Fort York very well

with David (and many other key players, including the Canadian Army) as Fort York became the centrepiece of bicentennial events. New and talented staff combined with the deeply knowledgeable personnel already at the fort to support new programs aiming at an audience broader and more diverse than ever before. One of the bicentennial's legacies is the annual Indigenous Arts Festival, which David was instrumental in supporting and expanding. The bicentennial also established a closer relationship with First Nations curators, historians and artists – Fort York serving as common ground.

As administrator, then manager, of the national historic site, David deftly challenged and, at the same time, made common cause with myriad departments and agencies of the City which all had a stake, one way or another, in this founding



David O'Hara in early June, 2014, as the Fort York Visitor Centre nears completion. Designed by Patkau Architects of Vancouver and Kearns Mancini of Toronto, it was awarded a Governor General's Medal in Architecture in 2018. Fort York Armoury is in the background. Photo by Kathy Mills

landscape. By necessity, he formed long working relationships with Planning; Parks, Forestry & Recreation; Waterfront Toronto; CreateTO; Toronto Parking Authority; the TTC; Engineering & Construction Services; and Toronto Hydro. And that's just the City. On the federal side, the departments of Canadian Heritage and National Defence were both important to site planning, programming and management. Victoria Memorial Square came into the City's fold, under the big wing of Parks, Forestry & Recreation, from the federal government – the last bit of land remaining from the Crown's tenure of Garrison Common dating to the eighteenth century. A working relationship with the Department of National Defence is also important, given that the future of Fort York Armoury, part of the national historic site, remains undefined. And a strong relationship was forged with the Lieutenant Governor's office, His Honour David Onley visiting the fort on several occasions and holding his New Year's levee there in 2011.

In addition to all these, there were (and remain) community stakeholders, program partners, project managers (for the Visitor Centre construction and War of 1812 bicentennial), funders and granting agencies as well as many volunteers. David worked closely with the Friends

and the Fort York Foundation and, despite his demanding schedule, found time to attend most of our monthly meetings. He also helped us plan (and then faithfully attended) countless joint events.

David's professional background in planning and landscape served Fort York very well. Under his leadership, physical connections and the quality of those connections received close attention. They include a re-designed Garrison Road and the removal of an obsolete bridge; Garrison Common's improved connection to the walled fort (including the historic field of fire, cleared with a \$1 million gift from the W. Garfield Weston Foundation thanks largely to David's advocacy); oversight of how Garrison Crossing would land on the Common; and new pathways with comprehensive wayfinding. A trail has been built along the north edge of the site that will eventually carry the West Toronto Railpath under the Bathurst bridge to CityPlace and downtown.

Starting with his arrival in 2005, David

led the way in cleaning up the space under the Gardiner Expressway. This meant reclaiming this derelict brownfield as part of the national historic site, rezoning it as parkland, seeding the ground, building walkways, overseeing the art project *Watertable* and recognizing under-the-Gardiner's cathedral-like scale and volume. All of this prepared the ground for the Bentway.

Shepherding disparate parts into a coherent whole is not an easy task and requires much patience, a knack for master planning, and a chess-player's mind for how the parts relate in the long run and the opportunities afforded by their movements on the board. And they are wonderful parts: an elegant new Visitor Centre; a rehabilitated and expanded Garrison Common; the Strachan Avenue Military Burial Ground; Fort York Armoury; Garrison Crossing and its connection to a re-developed abattoir site in the Niagara neighbourhood; the coming Lower Garrison Creek Park; Fort York Toronto

Public Library; and even more.

David demonstrated all these skills of foresight and we were fortunate to have his steady management of this complicated, historic piece of real estate – now surrounded on three sides by residential towers – through all the years of on-site construction and the extended 1812 bicentennial. The legacy of the bicentennial, and of David's management, is one of vastly increased programming, diversity, attendance and profile of Fort York National Historic Site. We wish David well in his new endeavour overseeing the Rail Deck Park project – just next door! While we can say a heartfelt thank you, we don't, in fact, have to say goodbye. Our Precinct Advisory Committee continues to benefit from his participation and expert advice, as we hope it will for years to come.

Dr Andrew Stewart is an archaeologist, vice-chair of the Friends of Fort York & Garrison Common and Board Chair of the Fort York Foundation. Photo below by Ted Smolak

Kaitlin Wainwright is new Site Manager

The new Manager of Fort York National Historic Site is Kaitlin Wainwright, formerly the Director of Programming at Heritage Toronto. The appointment was announced December 17 by Cheryl Blackman, Director of Museums & Heritage Services for the City.

Kaitlin first joined Heritage Toronto in 2012, where she managed the historical plaques project before becoming Director of Programming in 2014. As such, she's had a lot to do with the agency's new digital education projects and its Emerging Historians program. Heritage Toronto is an arm's-length charitable agency that promotes and interprets the urban heritage of the city.

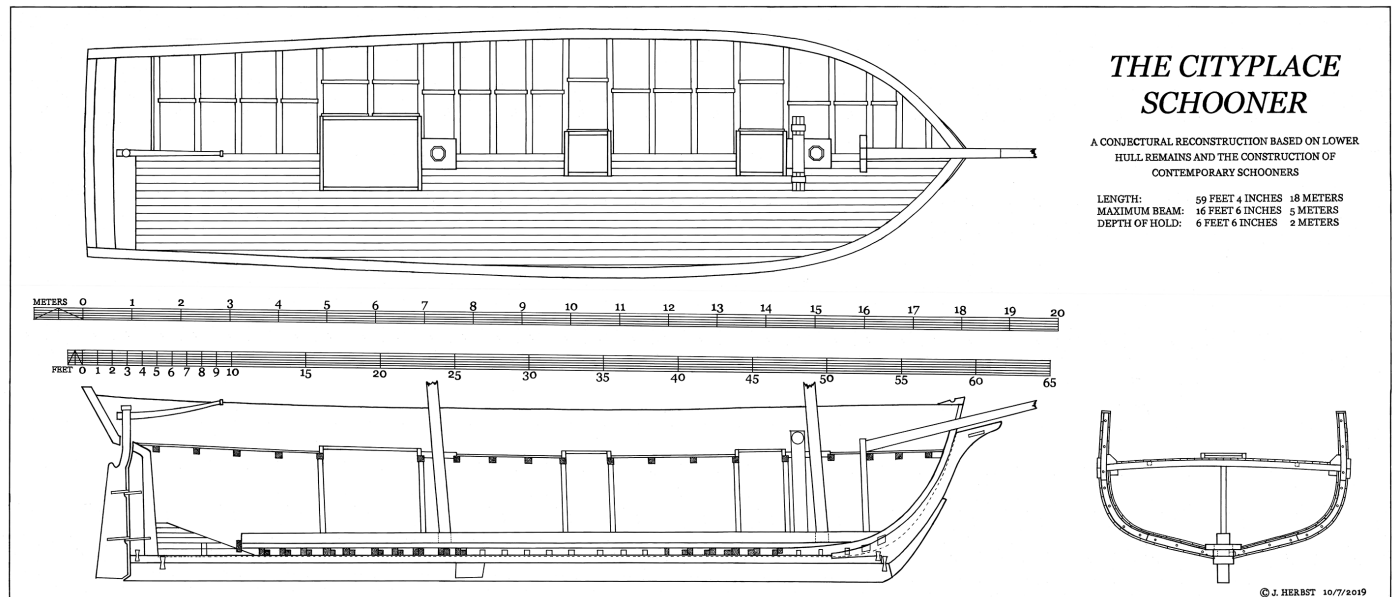
"The focus of her career as a public historian and cultural administrator," said Blackman, "has been working with people to build connections between the past, present, and future, and to promote heritage as a public good."

Kaitlin is also an avid cyclist and swimmer who knows Toronto's waterfront well. Her position at Fort York is, strictly speaking, only interim – in the rolls of the Toronto Public Service, David O'Hara is merely "on leave" at Parks, Forestry & Recreation.

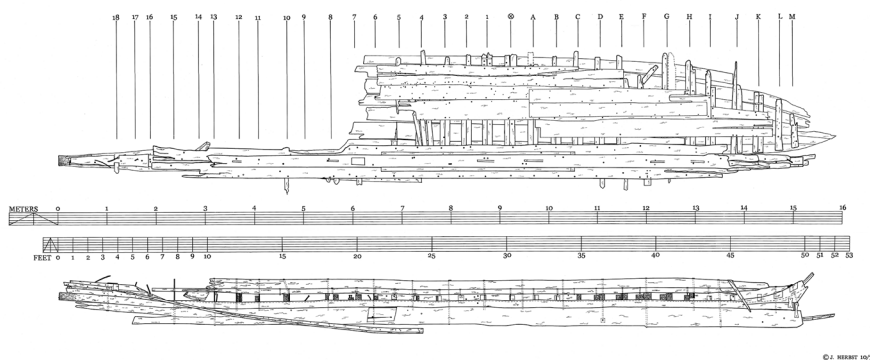
We wish them both well and look forward to working closely with Kaitlin to help her advance the profile, research and innovative programming of Fort York National Historic Site.

CityPlace Schooner is given a shape

by Julia Herbst



Hull Remains



The contours and features of the vessel's lower hull were recreated by carefully studying the remains. Because very little evidence of the schooner's upper works survived, some conjecture was required. This was informed by reference to the construction of similar late eighteenth- and early nineteenth-century schooners through an analysis of archaeological remains, historical records and plans. The vessels we considered include *Nancy*, a Great Lakes schooner built near Detroit in 1789 and pressed into service by the British during the War of 1812; *Hamilton* and *Scourge*, merchant schooners built on Lake Ontario in the early 1800s and converted into gunboats by the United States during the war; *Newwash* and *Tecumseth*, sister schooners built in 1815 on the Niagara River as transports for the Royal Navy; and the Millecoquins Wreck, a merchant schooner thought to date to the 1830s that was found at the mouth of the Millecoquins River, which flows into Lake Michigan.

The wreck of an early nineteenth-century merchant vessel was found in 2015 during excavations for condominium towers near Bathurst Street and Fort York Boulevard in Toronto. The remains were recovered by Archaeological Services Inc. and moved to Fort York National Historic Site, which is a few hundred metres west along the original shoreline. In the spring of 2018, four students (including the author) from Texas A&M University's anthropology department travelled to Fort York to document the vessel, by then known as the CityPlace Schooner for the vertical neighbourhood that has now been built over the original waterfront. Their work was generously supported by the Friends of Fort York & Garrison Common, the Institute of Nautical Archaeology, and Texas A&M University.

During the field season, the location, length, width, and thickness of each of the wreck's timbers were recorded along with the locations of each nail, bolt, and treenail (a wooden dowel used as a fastener). The curvature of each of the vessel's frames was also determined using a device known as a goniometer. These measurements were used to prepare scaled drawings of the remains of the hull, drawings which served as the basis for a hypothetical reconstruction of the schooner.

The reconstruction of the CityPlace Schooner consists of line drawings and construction drawings. Line drawings depict the curves of a ship from three different perspectives to form a three-dimensional representation of the hull, while construction drawings portray the timbers and construction features that make up a vessel. The line drawings were prepared first.

To start, the principal dimensions of the hull were reconstructed. A plausible overall length of the vessel was determined through an analysis of the length of its surviving keels, the rake of its stem and sternpost, and the way these timbers were likely fastened together. The height and curve of the hull's topside (known as its sheer line) were estimated through reference to the sheer lines of contemporary vessels. The stem-to-stern contours of the hull were then recreated.

The midships frame, which was the widest point of the schooner, was reconstructed by following the angle of the surviving remains and completing the upper portion with a fair curve. The shapes of eight other frames, spread out along the vessel's keel, were then recreated using a similar method. To complete its overall form, the schooner's depth of hold (the height of its deck) was estimated through an analysis of the depths of hold of contemporary vessels.

The result is a relatively small vessel with a design that favoured carrying capacity over speed. As reconstructed, the schooner had an overall length of 59 feet, 4 inches, a maximum beam of 16 feet, 6 inches, and a depth of hold of 6 feet, 6 inches.

a design that favoured carrying capacity over speed

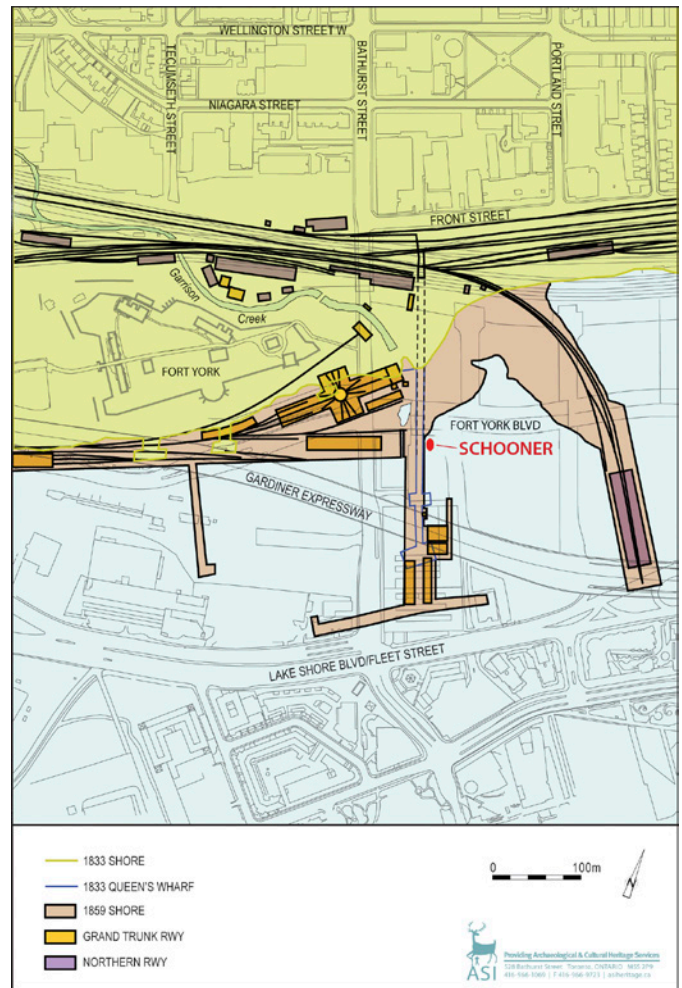
The drawings of the hull's remains and the reconstructed lines were then used to prepare the vessel's construction drawings. The lower portion of the hull was recreated by continuing the wreck's surviving timbers to their likely termination points based upon the surrounding construction features and through reference to similar features on contemporary vessels.

Because there was so little preserved structure, the reconstruction of the schooner's upper works (including the deck, its supporting structure, and its features) required additional reliance on the construction of similar, contemporary vessels. After all the structural components were completed, features that would have been necessary for the vessel's operation were added, such as a rudder and tiller for steering and a windlass (a horizontal winch) to raise and lower the anchor.

The identity of the CityPlace Schooner remains unknown. Searches of Toronto's harbour records, old newspapers, and online databases like that of the Wisconsin Maritime Museum have not yet revealed any definitive information about the vessel, its construction or its modification. Moreover, it is unlikely that its demise would have been recorded at the time, as it appears to have been abandoned after heavy use; the disposal of dilapidated vessels is not typically newsworthy. Dendrochronology and species testing of the wreck's timbers may yet provide more information on the date and location of the vessel's original construction and modification, which could help narrow the search, but none of that work has been planned.

When the remains were found, they were located alongside the buried remains of the original Queen's Wharf. The vessel was pointed south. ASI conducted a preliminary analysis of the wreck when it was discovered and was able to tentatively date its construction to the late 1820s or early 1830s, based in part on the recovered artifacts. These include a United States Coronet Head cent, likely dating to 1828, which was found in the vessel's aft mast step. The wreck was discovered within the remains of a shore wall that was built in the 1870s, indicating that the vessel had sunk, been abandoned or scuttled by then.

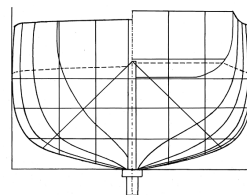
Because of its unknown identity and the wreck's deterioration, the original appearance of the schooner cannot be precisely



This map of the western entrance to the harbour shows where the schooner was found. The end of the 1833 wharf (just north of the parallel Grand Trunk buildings) was in about 15 feet of water. The land from there to the current seawall of the Western Channel was created between 1908 and 1920. Map by David Robertson of ASI Archaeological & Cultural Heritage Services

known. However, through an analysis of the surviving remains and the construction of contemporary vessels, we have prepared a plausible reconstruction. The drawings provide some insight into the vessel's construction and use as well as the development of shipbuilding practices on the Great Lakes during the early nineteenth century.

Julia Herbst holds a BA in History and Political Science from Dickinson College and a JD from the George Washington University Law School. She is completing her Master's in Nautical Archaeology at Texas A&M University. Construction and line drawings by Julia Herbst; drawing of remains by JH, Robin Galloso and Nicole Deere, all © JH. On the initial work by ASI, see David Robertson and Thano Webb in the F&D July 2015 (Vol.19 No.2). For Julia's report on working with the remains, amply illustrated with photographs, see the F&D December 2018 (Vol.22 No.4). All are archived at www.fortyork.ca.



The first document is the Nominal Return (the list of names) of all those who had served in the two flank companies of the 3rd York for any period during 1812. They were commanded by Major William Allan, who had an adjutant to help with the paperwork and Sergeant Major Robert Moore to help manage the men.

The report has only four columns: No., Rank, Names, Remarks. The numbers don't identify soldiers but simply count the rows, and the men are listed alphabetically by *first* name.

The return tells us that Captain Duncan Cameron's 1st Company had four lieutenants (one, Edward McMahan, detached to serve with General Brock), four sergeants and 64 privates. It also included a quartermaster and his sergeant to look after the stores, presumably for both companies. Captain Steven Heward's 2nd Company lists three lieutenants, five sergeants, 60 privates and a drummer named Elisha Dexter.

Against the 124 names of the privates, there are only 26 remarks – and 23 of them tell us the soldier deserted (of the others, two were “discharged from infirmary” and a third had a “certificate” whose definition is lost). Only four desertions are detailed. Eli Ludden “Deserted and joined the Enemy” (a potentially fatal mistake if caught). George Alten “Deserted on the route to Detroit.” Andrew Driver had help: “Deserted & kept hidden by family in the woods.” And we can only imagine how special Private George Cary must have been: “Deserted and useless upon all occasions.”

The second document is richer in information because its purpose was to correct deficiencies in the pay of individual soldiers. This is the Supplementary Pay List for one flank company of the 1st York and the two companies of the 3rd York that we met above. Being a more complicated return – it's about money – it has eleven columns: row, Rank, Names, Companies, Periods for which Payment has been made (From, To, Number of days), Amount issued (in pounds, shillings, pence), and Remarks. It covers all the additional pay to these three companies from July 25 to December 24, 1812 (the usual pay period was from the 25th of a month to the 24th of the next). It is

filled with the briefest accounts of sickness, heartbreak and poverty.

Of the 28 individual cases in the return, three are ordinary mistakes: one man was missed because he was on guard duty, and two others were in a detachment sent to Detroit. Four were for casualties (all privates) at Queenston Heights on October 13: Thomas Smith was killed and John Tirer suffered “a Musket Ball through both legs.” Andrew Kennedy and Thomas Major were wounded severely enough to remain in hospital at Fort George for months (all three should have been paid while they were recovering).

They turned out very cheerfully, but already show a spirit of impatience.

William Brock, on the other hand, simply “went into the County to see his friends.”

But in at least 18 of the cases, the men had either become too sick to serve or were given leave to return to families facing desperate circumstances. Sgt William Huntington, for example, was given leave November 18 “to return to his family residing in the Township of Whitby, they being in great want ... his aged Parents depending on [him] for support his father is since Dead.” Two other sergeants, Thomas Bright and John Thompson, were given leave in mid November “their families standing much in want of their assistance.” Private Leonard Marsh also was allowed to return to a family “who were in great distress & wholly depending on him for support.” Likewise, Thomas Adams, “his family being sick (his Wife since died).”

Among those falling sick in early November was the drummer Elisha Dexter, allowed to go home “being dangerously ill.” But was Elisha determined to serve – or was he desperate for the meagre pay? “As soon as he recovered,” the entry continues, “he returned to his Company on the Lines on the last of November.”

Why was desertion and sickness so common? Surprisingly little has been written about either (see Further Reading below) but commanders at the time were well aware of the conditions their men

were enduring. The main reasons for desertion varied by season and by what modern commanders call the operational tempo. There was also a wide variation in the behaviours, durations and meaning of all that is here called desertion.

“My first object has been the calling out of the flank companies of militia,” Brock reported early in July, “which has produced a force on this line of about 800 men. They turned out very cheerfully, but already show a spirit of impatience. The King's stores are now at such a low ebb that they can scarcely furnish any article of use or comfort. Blankets, haversacks and kettles are all to be purchased, and the troops in watching the banks of the river stand in the utmost need of tents.”

In a subsequent report, dated July 12 and also from Fort George, Brock pointed to another problem for the men: “So great was their clamour to return and attend to their farms that I found myself in some measure compelled to sanction the departure of a large proportion,” he conceded, “and I am not without my apprehensions that the remainder will ... leave the service the moment the harvest commences.”

The lack of equipment, the absence of any fighting and the life-and-death need to keep their farms going (to feed both their families and the growing army) all drew men away from the increasing boredom of repetitive training, patrolling and the grunt work of hauling supplies and digging fortifications. Worse, their camps were more than likely to be unhealthy, being crowded and with doubtful sanitation, leading to more and more sickness as the weather worsened.

In November, Major General Sheaffe – who assumed Brock's command after Queenston – reported that his militiamen were still “in a very destitute state with respect to clothing, and all in what regards bedding and barracks comforts.” Although he had ordered new equipment from Quebec, little had been distributed before the waterways froze. On the last day of 1812, his report to the Secretary of War, Lord Bathurst, admitted that his men were “exposed to wants and privations which many bore for some time with commendable consistency.” And, like Brock, he knew that many were farmers: “In their absence from their homes, their

Remembrance in Coronation Park



Major Peter Martinis MB CD orders The Royal Regiment of Canada to “Present Arms!” (top right). Behind him are the unit’s Colours, unfurled for this Remembrance parade on November 9 in the grand park south of their headquarters at Fort York Armoury. Anchoring the right flank, with Canada’s coat of arms on his sleeve, is Chief Warrant Officer Vishnu Persaud, the Regimental Sergeant Major. After laying a wreath, the commander and the RSM pause at the waterfront Second World War memorial. The sentry on the front page is MCpl Kevin Kwan. Photos by Phillip Cheung

farms were suffering from neglect, much of their produce was lost and many of their families were in distress. This state of things caused desertions....”

While Brock worried about the loyalty and commitment of Upper Canada’s settlers, he would have been reassured by the willingness of so many to appear when there was actually some fighting to do. He had seen them marching toward Queenston in October and, the following April, they were mustered for the Battle of York. And while many were in their fields and away from Fort George in late May – despite daily expecting invasion, which came on May 27 – “at the moment of attack,” a sympathetic British officer wrote a week later, “instead of diminishing, [the militia] actually increased to nearly double its numbers by the influx of its brave members who were within reach of the scene of the action.” They were, after all, defending their own homes, and some could have heard the cannon in the distance.

Fred Blair is retired and living in Orillia, where he pursues local church history and brings to light the documents and family stories of the War of 1812.

Sources and Further Reading

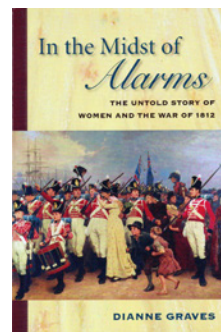
Fred Blair has transcribed the complete texts of the 3rd York militia rolls and generously made them available online [here](#).

They are the basis of an ongoing project combining service records with family histories to gain new insights into the backgrounds and wartime experiences of these citizen soldiers. The original documents at Library & Archives Canada can be accessed [here](#).

The standard reference to the local militia is William Gray, *Soldiers of the King: The Upper Canadian Militia 1812–1815, A Reference Guide* (Stoddart 1995). He outlines the records at LAC, traces the development of the Militia Act, distinguishes among the many varieties of units and provides their nominal rolls. Blair’s transcripts fill in the detail.

The great collector and publisher of records of the war was E.A. Cruikshank. His *Documentary History of the Campaign upon the Niagara Frontier*, in many volumes, contains the letters from Brock and Sheaffe cited above (Vol.1, pp.93, 122; Vol.2, p.338).

An excellent discussion of desertion in all its (often benign) forms is in James W. Paxton, “The Lincoln Militia’s War of 1812” in *The Apathetic and the Defiant: Case Studies of Canadian Mutiny and Disobedience, 1812–1919*, ed. Craig Leslie Mantle (Dundurn 2007). The original modern assessment of the militia in 1812 is by the venerable G.F.G. Stanley, “The contribution of the Canadian militia during the war” in *After Tippecanoe: Some Aspects of the War of 1812* (Michigan/Ryerson 1963). He also first made it clear that it was the British Army that did most of the fighting and dying. How Kennedy and Major were wounded is described by Robert Malcomson in *A Very Brilliant Affair: The Battle of Queenston Heights, 1812* (RBS 2003), p.155.



George Sheppard’s *Plunder, Profit and Paroles: A Social History of the War of 1812 in Upper Canada* (MQUP 1994) looks promising but has too many obvious mistakes to be reliable. A better look at the social history of the war is Dianne Graves, *In the Midst of Alarms: The Untold Story of Women and the War of 1812* (RBS 2007).

What the Friends of Fort York & Garrison Common did in 2019



Accomplishments this year include a strong Fort York Guard, a big grant for the Indigenous Arts Festival, four full issues of *The Fife and Drum* and a complete corporate restructuring.

In no special order, here's what we got done this past year:

- Recognized the valuable contributions of departing board members Harriet De Koven, Patricia Fleming and Mima Kapches, with special recognition to founding board members Joe Gill and Richard Dodds, who retired this year after 24 years of service.
- Welcomed four new directors currently serving on the board of the Fort York Foundation: Len and Suzy Rodness, Scott Mullin and Neeraj Seth.
- Celebrated the history of the Friends with an event in May at the Blue Barracks attended by Joe Gill and other early directors, who took turns recalling the founding and early years of the Friends. The event was recorded for posterity by director Alison Rose.
- Welcomed Robert W. Bell who, in September, became Executive Director of the Friends of Fort York & Garrison Common in addition to his duties as Executive Director of the Fort York Foundation, which began in February.
- Initiated a synchronization of the work of the Friends and the Foundation and welcomed all directors of the Foundation (who were not already directors of the Friends) onto the board of the Friends, bringing the number of directors to 18.
- Upon legal advice, took steps to update required compliance filings with CRA and Corporations Canada and held a Special Meeting of Members in November to restructure the organization, assigning voting membership solely to the current board of directors in keeping with modern governance best practice.
- Secured close to \$25,000 in grants from HRDC Canada and City of Toronto Museums & Heritage, and contributed about \$75,000 of our own funds, to the Fort York Guard. This year it employed 19 young men and women, aged 16-24. In June, some of the Guard worked with City staff at the Indigenous Arts Festival. In addition to parading for the July 1st and Simcoe Day celebrations, the Guard travelled to Fort George for the annual military muster. Our squad won all the drill competitions save for the "perfect volley" in competing against the contingents from Fort George, Fort Erie and Fort Malden.
- Published four issues of *The Fife and Drum* during its 23rd year, the first full volume edited by Bob Kennedy with the continuing skilful design of Ted Smolak. Authors included Sandra Shaul, Carl Benn, David Roberts, Natasha Henry, Sharon Lefroy, Donald Graves, Julia Herbst, Wayne Reeves, Tanya Grodzinski and Fort York's own Ewan Wardle, Kevin Hebib and Colin Sedgwick-Pinn. We also published new art and photography by Greg Legge, Phillip Cheung and Birgitte Nielsen-Worrall.
- Organized a dinner on a cost-recovery basis for current and past directors of the Friends in April at the Blue Barracks and welcomed the new Director of City of Toronto Museums & Heritage Services, Cheryl Blackman.
- Prepared a priority projects draft document and formally met with the new Director of M&HS and her staff to discuss these ideas and how the Friends can be helpful to the City with regard to capital and programming needs of the fort.
- Encouraged the work of Councillor Cressy and Ms Blackman in prioritizing the completion of the Fort York Visitor Centre, particularly the steel escarpment.



Joe Gill in 2019. Photo by SC



Cheryl Blackman, newly in charge of Toronto Museums & Heritage Services, enjoying the annual Directors Dinner in April with Andrew Stewart, Tyler Wentzell and Shawn Micallef. Photo by Sid Calzavara

- Through the work of the Precinct Advisory Committee, which met once during 2019, continued following Metrolinx's plans to electrify the railway corridors in relation to the landscape and sight lines of Fort York National Historic Site. The PAC also maintained a watching brief on evolving plans for the redevelopment of the city abattoir site and the Wellington Destructor.
- Observed with great satisfaction the opening of Garrison Crossing, a pedestrian and bicycle bridge first advanced for this location by the Friends nearly 20 years ago. The concept was developed largely by du Toit Allsopp Hillier and the Friends, as published in the report *Fort York: Setting It Right* in 2000.
- Changed our official mailing address (see below).
- Secured a \$90,000 grant from the Community Support, Multiculturalism and Anti-Racism Initiatives program of Canadian Heritage (Government of Canada) for the Indigenous Arts Festival, which filled the fort for nearly a week in June. Festival sponsors were thanked at the IAF breakfast by our Chair, Don Cranston.

- Co-hosted in February, with Fort York National Historic Site and RCIScience, *Science at Fort York*, celebrating donation by the Royal Canadian Institute of the portrait of its early president, scientist Captain Henry Lefroy, to the City.
- Co-hosted in September, with Fort York NHS and the Bentway, some of the events of the “Museum of the Moon” (a sculpture by UK artist Luke Jerram) including “The Legacy of Toronto’s Magnetic Observatory,” a presentation by Kirsten Vanstone of RCIScience.
- Tallied 79,038 visits on our website www.fortyork.ca, which totals 553,238 visits since launch in May 2012. The website is an educational resource as well as a place to download *The Fife and Drum*, become a Friend or make a donation.



The Fort York Guard in 2019 won the annual competitions at Fort George. Standing (from left) are Sally O’Keeffe, Theo Guenther, Sean La Prairie, Ada Cooke-Baskier, Hayden Landolt, Pierce Cosgrove, Mitchell Daniels, Neil Ballantyne, Malcolm Garvey, Robbie Cyrwus, Doug Fanson, Liam Chisholm, Alexander McKenzie, and Stuart McPherson. Kneeling (from the left) are Stuart Murray, Claire Hartke, Ethan Scott, Melissa Evenden, Hazel Scott Pankratz, and Holly Benison. Photo by Sid Calzavara.

A City Mobilizes

Plenty of families enjoyed perfect weather on the third weekend of September at *A City Mobilizes*, the demonstrations and displays to mark the 80th anniversary of the start of the Second World War. Many of the uniforms and weapons on display were manufactured within a few blocks of Fort York. Lower right, a re-enactor in the battle dress of a Toronto infantry sergeant explains his machine gun. Set up inside the fort (upper left) was the recreation of a Canadian brigade headquarters, deployed somewhere in Italy in the summer of 1944 (this was courtesy of a private collector). Noisy demonstrations of the standard Canadian rifle of the war were given throughout the weekend. Photos by Revi Riabinski, courtesy 32 Canadian Brigade Group



At the Birthplace of Toronto

Notes from the Staff

Manager's Report

by Richard Haynes, Museum Site Co-ordinator

Fort York was particularly busy in the autumn, starting with our excellent Second World War event, *A City Mobilizes*. The weekend was a great success thanks to the hard work of so many of our staff and the contributions of our partners. The public was treated to a great range of demonstrations, displays and activities.

This was closely followed by a new, museums-wide event called *The Big Draw*, an arts-based festival encouraging visitors to join classes and workshops and, most of all, make drawings of their own. Despite the terrible weather on the Saturday it was well attended and we are excited to see how it evolves in the future. I should mention that the fort also hosted the annual *Get Loud, Sick Kids* event at the same time, as well as an overnight program. Well done to everyone for making this happen, especially the part-time staff who support all the site's programs so admirably. We couldn't do all of this without such a dedicated team.

October was equally busy. Fort York National Historic Site was an important venue for *Nuit Blanche* this year. Multiple installations and activities attracted some 30,000 people to the area and one of the pieces, "Stronghold," extended into the next week. The fort was a polling station for the federal election and there were also advance polls here over the Thanksgiving weekend. After voting, many people took the opportunity to see the displays of the Visitor Centre, a great way to highlight our museum to the immediate neighbourhood. Finally, our culinary historians hosted the *Canada's Table* cookbook festival, a day-long event featuring a terrific luncheon and talks, demonstrations and prizes.

Our Remembrance Day service at the Strachan Avenue Military Burial Ground was also well attended despite the snow that seemed to add to the solemn nature of the ceremony. The Reverend Jan Hieminga returned to lead the prayers, adding his own poignant memories of being a small boy during the war in Holland, liberated in 1945 by Canadian soldiers. Robert Divito added his trumpet, as he has for many years, and we deeply appreciate his contribution. Many people took advantage of the new Garrison Crossing, which



Chef Mary Berg is the author of the hot new cookbook "Kitchen Party" and star of the TV series "Mary's Kitchen Crush." She was among the highlights of the day-long *Canada's Table* cookbook festival in October. Demonstrations and workshops filled the program but (next page) the Long Table Lunch – settings by Nik Manojlovich – was a happening. Photos by Melissa Beynon

opened early in October. Among those laying wreaths were the IODE – co-sponsor of the ceremony – and the Toronto fire and police services, Canadian and British service personnel, and Spadina–Fort York MPP Chris Glover.

We were also at the Royal Agricultural Winter Fair this year, with Bridget Wranich and Melissa Beynon demonstrating our foodways history. And they did more than share great recipes: their wonderful Ginger Ice Cream was declared the Grand Champion of the first-ever Royal Ice Cream Competition! Well done to Fort York's culinary historians! This was a great outreach opportunity as we continue to look for partners to help make Fort York more popular than ever.

We also hosted a couple of film shoots in the Visitor Centre in October and November, really helping us reach our revenue targets. We have also had a great season for school visits, seeing increased bookings for many of our tours and workshops. Throughout the winter we'll be working on new programs, particularly in Indigenous themes.

There have also been improvements to the site during the last few months. You may have noticed the new roof on the South Soldiers' Barracks, and we've been able to secure more funding for the roof of the East Brick Magazine – it's



much needed work! We are also making some technology upgrades, including laying fibre optic cabling from the Visitor Centre to the fort itself.

As we reach the end of another year, I would like to thank again all the staff and volunteers for their tremendous efforts on behalf of the fort. A great deal of hard work and dedication

goes into this site and every one of the staff has a part to play. We have an amazing team and we could not succeed without them. I extend these thanks also to the many people in the organization who are not based at the fort but who work to ensure our success, whether it's in maintenance, exhibit support, capital projects, information technology or human resources. And thanks have also been earned by the Friends of Fort York & Garrison Common, whose ongoing support makes a big difference to Fort York National Historic Site.

Finally, we said goodbye to a long-term member of the team in October. Melanie Garrison, the fort's support assistant, retired on October 18 after just over 30 years with the City of Toronto. Melanie started at Fort York in the summer of 1989, only shortly before a number of us started ourselves. She moved on to work at the 311 office in 2009 but, luckily for us, came back six years later to finish up her journey with the City. We all wish Melanie a fantastic, well deserved retirement.

Ward McBurney and Birgitte Nielsen-Worrall

Two good friends of Fort York passed away in the autumn and they'll both be missed for a host of reasons. Ward McBurney, a man of many literary talents, died October 24 of Parkinson's at the age of 57. Birgitte Nielsen-Worrall, a professional photographer, died November 5 of a heart condition (complicated by cancer) at the age of 71.

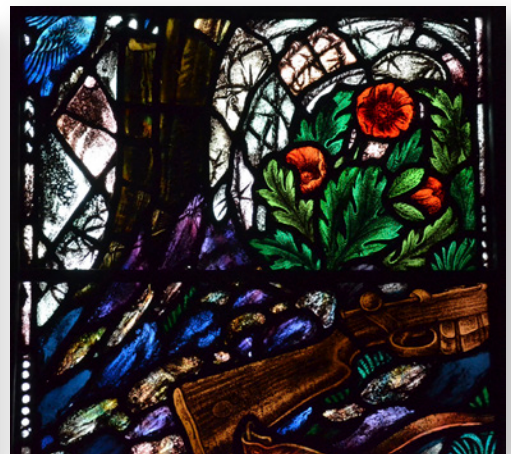
Although Ward's early studies were in drama, he was a leading English student at the University of Toronto and went on to graduate studies at Rutgers University. He had worked as an editor and wrote for radio, he wrote poetry, and he wrote two novels of Canadians in the First World War – *& after this our exile* and *Sap's War* – which explored the lasting effects of the shattering experience of war (and which included one unforgettable scene beneath the Bathurst bridge at Fort York).

His tastes ranged from Fred Astaire to Jean-Philippe Rameau to e.e. cummings; his favourite places from a farm in France to the botanical gardens in Burlington to the open space of Garrison Common.

Born in Denmark, Birgitte came with her parents to Canada when she was three years old. At Victoria College, she became – at well over six feet tall – a celebrated athlete and member of the women's volleyball team, earning her a place in the university's Sports Hall of Fame. As a

photographer, her work regularly appeared in *Weekend* and *Maclean's* magazines and illustrated countless school textbooks. She also put her skills to work in support of her husband's role on the International Olympic Committee; James Worrall (1914-2011) was the Canadian flag-bearer at the 1936 Olympics who became a lawyer and sports administrator. Many of Birgitte's fondest memories were of travelling with James around the world.

While generously sharing her skills with the *F&D*, Birgitte's last photographic project was focused on a set of beautiful Bromsgrove Guild stained-glass windows. They are a feature of the Great War Memorial Baptistery of St. Thomas' Anglican Church on Huron St. – another of architect Eden Smith's designs – where she was a treasured parishioner.



Three generations of macaroni and cheese

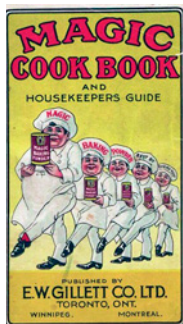


Macaroni and cheese have been around together for a long time. One of the first recipes to be printed appears in Elizabeth Raffald's *The Experienced English Housewife*, first published in 1769 (reproduced below). In Georgian times, a gill was a quarter of a pint (142 mL). The macaroni came in long, thick hollow sticks; a dozen would weigh 150 grams and make four modern servings.

To dress Macaroni with Parmesan Cheese

Boil four ounces of macaroni till it be quite tender and lay it on a sieve to drain. Then put it in a tossing pan with about a gill of good cream, a lump of butter rolled in flour, boil it five minutes. Pour it on a plate, lay all over it parmesan cheese toasted. Send it to the table on a water plate, for it soon goes cold.

The popularity of mac & cheese rose just before and especially during the Great War, when cheddar replaced the parmesan. Our second recipe is from 1912, published in *Magic Cookbook and Housekeepers Guide* by the E.W. Gillett Company of Toronto. The White Sauce is taken from *The New Perfection Cook-book*, published by the Cleveland Foundry Company (a stove maker) the same year.



Macaroni

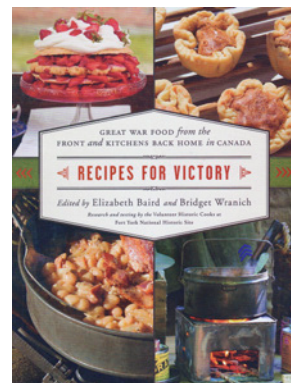
Take 12 sticks of macaroni, 1½ cups of thin White Sauce, ½ cup of stale bread crumbs, 1 cup grated cheese, 1 tablespoon of butter. Break the macaroni in 2-inch pieces and cook in boiling salted water until soft – about 20 minutes. Pour into a colander and run cold water through it. Put in a buttered pudding dish and thoroughly stir in 1 teaspoon mustard which has been mixed with water. Add the sauce with half the cheese in it. Put crumbs into melted butter. Add remaining cheese to them, and spread this mixture over that in the dish. Brown in hot oven.

White Sauce

For the White Sauce, put 2 tablespoons butter in a saucepan, stir until melted and bubbling; add 2 tablespoons flour, a little salt and pepper, and stir until well mixed. Pour on gradually 1 cup milk, stirring until well mixed and smooth.

This was enjoyed by the well-to-do and ordinary soldiers alike, and a version is still in the Canadian Army's field rations today.

Our third recipe is the modern equivalent of the Great War variety, that is, a recipe in modern measures and terms, made with modern tools, that delivers the same delicious result. It was adapted and developed in the kitchens of Fort York and lovingly, thoroughly and with great pleasure tested, repeatedly, by the inhabitants of the fort. Our culinary historians happily shared the result in their popular 2018 cookbook, *Recipes for Victory*. These amounts will make four modest servings.



Macaroni

1 cup (250 mL) shredded old Cheddar cheese, divided
1 cup (250 mL) elbow macaroni
1 tsp (5 mL) dry mustard powder
1 tbsp (15 mL) water
½ cup (125 mL) breadcrumbs from stale home-style white bread
1 tbsp (15 mL) butter, melted

White Sauce

3 tbsp (45 mL) butter
3 tbsp (45 mL) all-purpose flour
½ tsp (2 mL) each salt and pepper
1½ cups (375 mL) milk

We start the White Sauce first. In a medium saucepan, melt the butter over medium heat. Stir in the flour; cook, stirring, for 2 minutes. Season with salt and pepper. Whisk in the milk; continue whisking until the sauce comes to a boil and is smooth and thickened.

Stir half the cheese into the White Sauce; set aside.

Lightly butter an 8-inch (2 L) square baking dish; set aside. Place an oven rack in the centre of the oven; heat to 400 °F (200 °C).

Cook the macaroni in a large pot of boiling salted water until tender but still somewhat firm to the bite; about 10 minutes. Drain and return to the pot.

Stir together the mustard and water; sprinkle over the macaroni and toss to coat evenly. Pour the sauce over the macaroni and toss gently to coat. Scrape into the prepared baking dish; smooth top.

Combine the breadcrumbs, remaining cheese and butter; sprinkle evenly over the macaroni mixture. Bake until piping hot, golden and crusty on top, about 20 minutes.

2020 | Upcoming Events Historic Fort York

JANUARY

Frost Fair

Friday, Jan 17, 10:00 am to 9:00 pm

Saturday, January 18, 10:00 am to 5:00 pm

Discover the winter beauty of Fort York's 1812-era buildings blanketed in snow. In the evening, view the fort in a new light during a special lantern tour, which provides a glimpse of garrison life after dark. Tour a selection of buildings with our interpretive staff and sample historic treats from the 1826 kitchen hearth. Bring your skates to glide along the Bentway Skate Trail, where you'll be joined by a Redcoat or two! Warm up in the Visitor Centre and pick up a treat by local food vendors after your skate. *Free*

DesignTO at Fort York:

PLACEHOLDERS by Daniel Daam-Rossi

Friday, Jan 17 to Sunday, Jan 26

Art and design lovers should check out this new visual art exhibit by Daniel Daam-Rossi, as part of DesignTO – Canada's largest celebration of design, now in its tenth year. PLACEHOLDERS is a series that explores how objects provide support, both in space and in thought, becoming a scaffold upon which meaning is built. The series in the Fort York Visitor Centre is one of more than 100 exhibits and events occurring Jan. 17-26 during DesignTO. *Free / Regular Hours*

FEBRUARY

Hungry for Comfort: Celebrating our Food History

Sunday, February 9, 8:30 am to 4:30 pm

Join fellow food enthusiasts to explore how different peoples survived and thrived in Canada's bitter winter. This year, the spotlight is on the culinary stories of the Jewish community. There will be speakers, demonstrations and workshops as well as tastings and a catered lunch of Jewish recipes. Coinciding with this Winterlicious event is our Baking & Preserving Competition: anyone can enter their favourite recipe in any of four categories. The cost is \$75 plus HST (early bird price \$65 plus HST until January 26). *Advanced tickets required; get them at fortyork.streamintickets.com.*

Family Winter Fun Day at Fort York

Monday, February 17, 10:00 am to 5:00 pm

Fort York will be packed with hands-on activities, performances and exhibitions. Check out the 1826 kitchen and try some baked goods and hot chocolate prepared over the hearth. Staff from other Toronto History Museums, including Colborne Lodge, Gibson House Museum, Mackenzie House, Montgomery's Inn, Spadina Museum and Todmorden Mills, will be at the Fort York Visitor Centre to offer creative crafts and other fun activities. Bring your skates to glide around the Bentway Skate Trail from noon until 9 pm. *Free*

Regular admission is Child: \$5.30 | Youth: \$7.10 | Adult: \$12.40 | Senior: \$8.85 plus HST

Regular hours are Saturdays and Sundays, 10:00 am to 5:00 pm; weekdays 10:00 am to 4:00 pm

MARCH

March Break Family Adventure at Fort York

Saturday, March 15 to Sunday, March 22

Earmark this fun-filled outing at Fort York for the kids during March Break. Who wouldn't want to dress up in army uniforms, perform soldiers' drills and attend art and music workshops? Be sure to get a Kids' Guide to the Fort and find the clues to complete games and puzzles during your tour. Learn about the fort's War of 1812 history through colourful exhibits, including the Battle of York Experience. And try some tasty treats prepared in our 1826 kitchen. *Regular Admission / Regular Hours*



Become a Friend of FORT YORK

Since 1906, supporters like you have been preserving Fort York for future generations through community advocacy, military re-enactment, onsite programs and museum improvements. You can join our mission of preserving, promoting and improving the fort by joining The Friends of Fort York and Garrison Common.

Click [here](#) to join or donate today!

Thank You



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



Editor
Graphic Design
Circulation

Bob Kennedy robert.kennedy@editors.ca
Ted Smolak tedsmolak.design
Elizabeth Quance, Chris Henry

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