

PETERBOROUGH  
HISTORICAL  
SOCIETY



*Peterborough Historical  
Society  
Bulletin*

Issue 437

May 2017

UPCOMING EVENTS

Doors Open  
Peterborough  
Saturday May 6

Rhubarb Spring Fling  
Saturday May 27

REMINDER OF LOCATION FOR MEETINGS. This year, while the Library is closed, the Historical Society will continue to hold its monthly meetings on the **3<sup>rd</sup> Wednesday of the month at 7:30 p.m. in The Parlour, Trinity United Church** (entrance off parking lot on Reid Street).

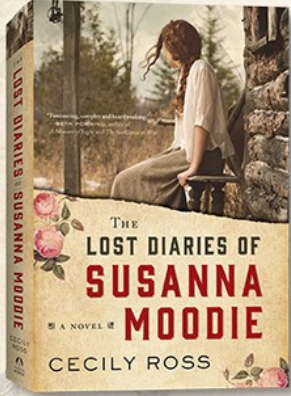
**Artisan and Industry: Canoe Making in the Industrial Age  
Wednesday May 17 2017  
at the Parlour Trinity United Church**

Curator for the Canadian Canoe Museum, Jeremy Ward takes us on an illustrated behind-the-scenes tour of a few of the remarkable stories, themes and artifacts featured in the museum's upcoming and newest exhibition. With origins rooted in Peterborough's manufacturing heritage 150 years ago, innovations to canoe making would transform an ancient tradition for the industrial era and reach an enthusiastic market found around the world, making the name Peterborough synonymous with these little boats. During his two decades at the Canadian Canoe Museum, Jeremy has curated or produced over ten major exhibitions, contributed to documentaries on the Discovery Channel, the BBC and CBC's *The Nature of Things*, and led many other projects and programs.



JOIN

The Peterborough Historical Society, Trill College and HarperCollins Publishers for a presentation by Cecily Ross, discussing her new book



## THE LOST DIARIES OF SUSANNA MOODIE

THURSDAY, MAY 11<sup>TH</sup>, 6:00 PM TO 8:00 PM  
TRAILL COLLEGE, BAGNANI HALL

*Snacks and refreshments will be served.*

For more information, please contact Kristine Williams [kristinewilliams@trentu.ca](mailto:kristinewilliams@trentu.ca)

Discover this book and more at [harpercollins.ca](http://harpercollins.ca)

## From The President .....

On 30 April 1967, the World Fair we commonly refer to as Expo '67 opened its gates on man-made islands near Montreal. It was the highlight event of Canada's centennial celebrations, drawing 50 million visitors from all over the world before it closed at the end of October. The cost of construction and operation for the fair was \$283 million (divided among the Canadian, Quebec, and Montreal governments), but an estimated \$480 million was brought in from tourism alone – plus the infusion to the local economy from the actual building of the facilities.

My family packed up our truck and camper and spent a week at Expo during the summer. What an adventure for a young schoolboy! We camped in the official campground (which resembled a temporary city) and took the monorail to the fairgrounds every day. We were able to visit and learn about other countries and peoples via their pavilions, without ever leaving ours. On display was marvellous technology “of the future”, some of which is commonplace today. I remember a whirlwind of people, buildings, food, music (who can forget Bobby Gimby's Ca-Na-Da? – sorry about that “earworm”), fireworks, handout items to be collected, noise and hubbub. Most of all, however, I remember the joy, friendliness, sense of tremendous fun, and eager expectation of a bright new world that imbued this fair. I certainly had a great story for my “What I Did On My Summer Vacation” presentation upon returning to school that September!

Expo '67 is still considered to be one of the most successful world's fairs of all time, and I think this sense of accomplishment, pride in being Canadian, anticipation of the future, and togetherness was the reason. It seems a bit strange to me that this event is now a part of Canada's history, as we mark our sesquicentennial in 2017.

**Don Willcock**

## Stephanie Ford Forrester recounts her path in heritage and art

At the April meeting of the Historical Society, Stephanie's theme could well have been “the past is always with us.” Stephanie spoke about her time as curator at Hutchison House as well as about the people and influences that have shaped her artistic journey from her time as a student in the Fine Arts program at Mount Allison and the School of Art in Toronto to the present. Her early years were spent in Nova Scotia near the historic “Sandford Fleming tower,” so her association with this great Canadian engineer has a long history.

Her first years with husband, Jim, were spent in a rough log cabin that they rehabilitated, though it lacked the amenities. As she commented, it gave her a real appreciation of what it was like, “roughing it in the bush.” Her first experience in museum management was a position as curator at the Rideau District museum in Westport, where she learned firsthand the challenges of caring for a diverse collection, running programs and working on a shoestring budget. One unique item in the collection was the figure of Justice (without a blindfold!) which had been salvaged from the Brockville Courthouse. This significant artifact has since been replicated and installed.

In 1990 Stephanie moved to Peterborough when Jim got a position at the Bata Library, and she was hired as curator for Hutchison House. She delighted the audience with candid pictures of the many volunteers and programs that were featured at the museum during these years. Her first major event was the annual Hogmanay celebration- a real baptism by fire. There were many highlights during those years, including the launch of the Heritage Minute on Sandford Fleming, the authentication of the Fleming sextant and the organization of many quilt projects as fundraisers. Stephanie left the museum to pursue her artistic interests for which she has established a recognized place in the region's artistic community. She also spent 10 years as the organizer of the Lakefield Literary Festival. President Don Willcock who appeared as a young museum worker in some of the photos, thanked her for an informative presentation.

**Dennis Carter-Edwards**



Stephanie and husband, Jim

## Hutchison House Report

The kitchen was the main workplace of colonial Canadian women within family-centred households for generations. The great fireplace was each kitchen's focus, its heart. Its place at the centre of the family was expressed by pioneer settler Frances Stewart: "After a tedious walk [in the forest late at night] we at last got home, and found our dear old log house bright with a blazing fire and faithful Cartouche wagging his tail and jumping to welcome us home."

Constant heat from burning logs would crack the hearth's mortar and stones, requiring repairs. At Hutchison House we learned this first hand last fall during our routine chimney cleaning. The stone floor of the keeping room hearth was found to be disintegrating in the area most affected by the heat of the fire. Happily, Len Vass and his team from Northern Wood Heat Consultants made the necessary repairs and we are once again able to provide our visitors with the wonderful experience of a welcoming fire in the hearth.

On a personal note the strongest memory I have of the first time I stepped into the House is the lingering smell of a wood fire. The keeping room (kitchen) has been my favourite room ever since and quite often visitors make comments and observations in line with my own.

During the month of May we will have several opportunities to share some of our keeping room moments. The museum is taking part in Doors Open Saturday, May 6 from 10 am till 4 pm. In addition to free tours of the facility, visitors will be treated to hearth-baked goodies and poetry readings by Gail Corbett and Michael Peterman and various intervals throughout the day. The theme for Doors Open this year is "1867 A Day in the Life".

Mark your calendars for our eighth annual Rhubarb Spring Fling on Wednesday May 24. Enjoy a taste of spring with a delicious rhubarb dessert, topped with a dollop of ice cream. Tea, iced tea, or lemonade will add a refreshing compliment to this delightful spring repast. Tickets for the rhubarb dessert may be purchased in advance at a cost of \$7 or at the door for \$9. Sittings are 1pm and 2pm.

At the end of the month we will be working with classes of school children who will be taking part in our popular "Let's Have Lunch!" program. This is a full hands-on program with hearth cooking, story-telling and drama. Thank goodness our wonderful hearth is back in good working order!

**Gale Fewings**





**PETERBOROUGH  
HISTORICAL  
SOCIETY**

Phone: 705-740-2600  
info@peterboroughhistoricalsociety.ca

**Hutchison House  
Museum**

270 Brock Street  
Peterborough Ontario  
K9H 2P9

Phone 705-743-9710  
info@hutchisonhouse.ca

Websites:  
[hutchisonhouse.ca](http://hutchisonhouse.ca)

[peterboroughhistoricalsociety.ca](http://peterboroughhistoricalsociety.ca)

**The Bulletin**

Editor: **Dale Standen**  
Publisher: **Marilyn  
MacNaughton**

Bulletin (ISSN 1484-5983)

## Voices from Peterborough's Past

The focus of this photo is the first office and shop of the Canadian Canoe Company at 439 Water Street. This location on the southwest corner of Water and Brock streets is now, like that of many early local canoe factories, a parking lot. This building was constructed after an 1883 fire destroyed its predecessor, and housed the town office and showroom of the Ontario Canoe Company prior to being taken over by the Canadian Canoe Company for the August 1892 to 1904 period.



This building had two parts, with the rear section fronting on Brock Street. This part and, during some periods the Water street portion as well, was long associated with the George Fitzgerald/Fitzgerald and Stanger carriage making business, from the time of its construction through to the mid 1920s.

After that time, 439 Water Street was converted to use as an automobile dealership, then a marine sales shop, then the local blood donor clinic, and in its final days as a one storey structure, an LCBO outlet and finally the warehouse for the Sandy's Department store to the west, now converted to "Knock on Wood". The last part of the building was demolished in the early 1980s.

What can be seen on the right of the photo is the hotel now known as the "Pig's Ear", which faces demolition. It shows a more complete and attractive appearance than at present.

Ken Brown

## Donated Artefacts

The sampler and needlepoint were created in the 1800s in Scotland. They have been recently treated by a conservator. The owners, a family in Lakefeld, have donated them to Hutchison House.



Sampler - 1856 from Scotland.

Needlepoint—Mill at Aden Scotland circa 1840s

