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fall 2021

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## MOSAIC

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We welcome your feedback and suggestions.

Write to us at

[info@artsocietyking.ca](mailto:info@artsocietyking.ca)

## BIDDING FAREWELL LIDIA ALGHOUL



Arts Society King would like to bid a fond farewell to previous MOSAIC editor Lidia Alghoul. Lidia helmed the magazine for years with her wonderful artistic flair and professional skills and abilities, and we thank her for her hard work and dedication.

## AND WELCOMING JULIA GALT



Arts Society King is proud to welcome new editor Julia Galt to the helm of MOSAIC. Julia brings with her years of experience as an accomplished writer, journalist, and screenwriter here in beautiful King. She welcomes your feedback and suggestions as she kicks off this exciting new chapter of MOSAIC.



DIARIES FROM THE  
QUILTER'S NOOK



## OUR COVER VLADIMIR LOPATIN

Featured on the cover of the Fall issue of King MOSAIC is a standing walnut, maple, and cherry mixed-wood sculpture by Russian-born artist Vladimir Lopatin titled Falcon. Measuring 51 inches high and 45 inches wide, Falcon impresses with its silent, powerful authority and breathtaking detail. Vladimir's art is blend of stylized fantasy and evocative realism, influenced by his deep love for nature and all of Earth's worldly creatures. A romantic to the core, it is the strength and femininity of his wife, fellow artist Elena, that remains the most enduring theme within his work. Read more about Vladimir on page 4.



TRAVELS OF THE  
KING RAILWAY STATION



A LONG JOURNEY  
FOR A LITTLE BOX

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## Vladimir Lopatin sees his sculptures as personifications of earthly life, FROZEN MOMENTS IN TIME

by Ann Juurinen

That they may be, but they are also luxuriously, beautifully alive. His sculptures are powerful, deft combinations of reality and fantasy, the universal and the specific, the microcosm within the macrocosm.

Sometimes the art Vladimir produces takes inspiration from the human body, abundantly sensual. At other times, he finds inspiration in the powerful, turbulent energy of Earth's creatures, the movement and strength behind every feather and sinew. His art captures deeply resonant themes of flight and escapism in the form of soaring, sky-loving birds of prey and of symbols that offer the barest suggestion of the energies of flight. Nature and all her energetic forces are his obvious subject, both resplendent and mysterious.

Vladimir's goal with his artwork, in his own words? As he says, mysteriously: "To be in beauty. She is eternal."

Vladimir was born on the banks of the Neva River, which runs through the great Russian city of St. Petersburg, previously called Leningrad, on January 8, 1954. Anyone who knows of the Second World War will remember the terrible struggle of St. Petersburg's heroic inhabitants, who steadfastly repelled the Nazis. St. Petersburg has, too, long been known for its artists, its architects, its poets, and playwrights. It was, in many ways, a stimulating place for an artist to grow up.

"In the sixth grade, I realized that I would inevitably become an artist," says Vladimir, in his rich Russian accent. "The lines of perspective, colour, and the dynamics of plastics and movement opened up before my eyes."

The boy with hair as red as "maple leaves in September" knew he wanted to master

all forms of art; painting, graphics, sculpture, monumental art, and stained glass were just a few. In 1972, at the young age of 18, he released his first catalogue. Always curious, and interested in exploring the possibilities of his craft further, Vladimir set off to study art in Cheboksary, Russia and later the renowned Kharkiv State Academy of Design and Arts in Ukraine. It was there he met his wife Elena, a fine artist herself. Vladimir speaks tenderly of how she captured his heart with her sweet nature, innocent beauty, and mysterious femininity, and how she remains today his most enduring muse.

"I made a bold statement to the friends standing beside me: she is mine. They were afraid to argue," laughs Vladimir, on the moment he first he laid eyes on Elena.

In 1997, the couple made their way to Canada. They are now in their 40th year of marriage, with 3 "wonderfully grown" children. Together, they exhibit Vladimir's work in venues across Southern Ontario, and are members of the Association of Russian Artists and our own Arts Society King. So, too, is Lopatin a signature member of Artists for Conservation, demonstrating a commitment to nature and its preservation that goes beyond both the visual allure of his artwork and the lush surroundings of his Aurora workshop and home. A naturalist through and through, he finds few greater pleasures than catching fish for dinner from a nearby creek and crafting his own picture frames from hand-sourced wood.

Always up for an artistic challenge, Lopatin enjoys working with oil, pastel, watercolour, fluid acrylic, and any other medium that happens to catch his fancy that

day. But it is his sculptures, richly hewn from mixed wood, that truly captures his other great muse: the shadows, curvatures, shapes, colours, and textures of Mother Nature. Often, he'll intermix metal, gems, and leaves of gold into his work, adding glints of the unique and unexpected- and, indeed, cold and artificial- alongside the warmer, richer stained wood. Femininity, abstractly and accurately represented, is a constant vein throughout all.

Vladimir's work takes you to a nearly forgotten place of powerful passions and evocative memories. A deeper, more sensual place. Timeless- yet deeply ensconced in time itself.

It's difficult to describe his style precisely, eclectic as it is; Vladimir can only sum it up as pop, classical, abstract impressionism, fantastic, modern, cosmic, and naturalism. A heterogeneous list, to be sure.

"I paint and sculpt the world I live in," summarizes Vladimir. "Nature gives me an endless supply of forms and patterns for inspiration. My art is stylized fantasy, rather than realism."

Perhaps the most literal of his work is our cover's powerful Falcon, a circa-2012, 51-inch-tall and 45-inch-wide mixed wood sculpture hewn from walnut, maple, and cherry. Capturing the eye with its prodigious breadth, intricate detail, and fierce, proud demeanor, Falcon offers a stark warning to all who may trespass upon its serene woodland knoll.



Vladimir's work is found in private collections around the world, including Germany, USA, Canada, Australia, Russia, Ukraine, and Yugoslavia. For more information, prices of artwork, or to arrange a viewing of his art, Vladimir can be reached at [lvilart@yahoo.ca](mailto:lvilart@yahoo.ca).



## A LONG Journey FOR A LITTLE BOX

by Liza Mallyon, Collections & Exhibit Coordinator, King Heritage & Cultural Centre

In October 2020, the King Heritage & Cultural Centre (KHCC) received a call from Chris Raible, an Ontario historian and author. Would the KHCC be interested in the donation of a Prisoner Box (also known as a Rebellion Box) from the Rebellion of 1837? The answer was a resounding yes.



### REBELLION IN UPPER CANADA

The Upper Canadian Rebellion of 1837 was a small event that led to bigger things: responsible government, Confederation, and the Canada we live in today. Merchants, farmers, and tradesmen from small communities surrounding Toronto were unhappy with road conditions, clergy reserves, and the preferential treatment given by the government to some groups. In King Township, the village of Lloydtown was the centre for the reform movement, largely led by prominent citizen Jesse Lloyd.

During the months leading up to the rebellion, rebel leader William Lyon Mackenzie was vocal about his discontent and spread his message far and wide. As he gathered influencers, gave speeches, and organized meetings, a plan was hatched to overthrow the government. Meetings and training sessions were disguised as "turkey shoots" and other local activities.

In early December 1837, supporters from small communities across York and Durham marched towards Toronto. But communications were flawed, and the plan did not run smoothly. The rebellion finally came to a head at Montgomery's Tavern on December 7th in a brief skirmish that resulted in the rebels being defeated by government troops. Some rebels fled across the border to safety, while hundreds more were arrested and jailed. Rebel homes were burned and families displaced. Samuel Lount and Peter Matthews, rebel leaders, were hanged for their crimes. Many others were transported to penal colonies in Australia.

### UNIQUE MEMENTOS

The hundreds of rebel prisoners, who were incarcerated in the Toronto Jail, faced harsh conditions and boredom. During the spring and summer of 1838, many prisoners carved small boxes, allegedly out of firewood and with tools smuggled inside, as gifts for friends and family. All of the boxes were small and wooden; most were rectangular and had sliding. They were inscribed with messages of friendship and love, as well as religious verses and political statements. Most are signed and dated. "Their intended utility is uncertain, but their purpose is clear. These boxes were their makers' testimony to a united determination and passionate conviction, both spiritual and political" (Raible, From Hands Now Striving to Be Free, 2009).

Rebellion Boxes, as they are also known, are believed to be unique to this historical event. Some boxes are still owned by the families whose ancestors had connections to the rebellion; others are held in the collections of Ontario museums. At the point of publication, 152 known boxes have been inventoried by historian Chris Raible, who believes many more once existed and are yet to be discovered.

### A SURPRISE DONATION

One day in the fall of 2020, John and Mary Claunch went to a yard sale near their home in Southern California. An interesting wooden box caught their eye, and they purchased it for \$2.00 USD. Neither they, nor the seller, knew anything about the history of the box nor that it was nearly 4000 kilometres away from home.

Fortunately, the couple was curious. Doing some online research, they soon learned about the history of prisoner boxes. More sleuthing led them to author and historian Chris Raible. The couple were keen to donate the box to an appropriate Canadian museum. Raible suggested the King Heritage & Cultural Centre, as Jesse Cleaver, the box's maker, was a King resident.

The Jesse Cleaver box was sent to Ontario in December 2020, where it has been in the care of Mr. Raible until recently. The closure of the KHCC due to Covid-19 restrictions prevented the delivery of the box to the KHCC until late July of this year. Although other museums in Southern Ontario own similar boxes, this donation is a first for the KHCC collection.

This small box has taken a long journey to California and back again. We may never know the whole story. In the inventory of known boxes created by Chris Raible, it is now known as YPI52.

Most importantly, a small keepsake of an important historical event has returned home to King.

### JESSE CLEAVER (1802-1869)

Pennsylvania born Jesse H. Cleaver settled in King Township in the early 1830s with his wife, Sarah Evans Jackson (1804-1879) and young son. He worked as a cooper in Lloydtown.

The exact reason why Jesse Cleaver participated in the rebellion is unknown, but he must have identified with the cause. The Rebellion occurred in early December 1837, but Cleaver was not arrested until March 1838; by May, he had confessed his guilt and petitioned for a pardon. He was held in jail until August and was then released, but was banished from Upper Canada. He fled to the USA and was soon joined by his young family. They never returned to Canada.

In July 1838, Jesse created this box (YPI152) for Mary Armitage, a friend and fellow Quaker. He is known to have created at least three other boxes for family friends, all of whom are young women connected to the Quaker Meeting House in Newmarket. It is not known why he gifted boxes to these women; perhaps they had supported his wife and family while he was in jail. It is also unknown if he ever created one for his wife, Sarah, or his family.

### JESSE CLEAVER BOX (YPI152)

**Top**  
*A present to Mary Armitage from Jesse H. Cleaver, a state prisoner in Toronto July 30th, 1838*

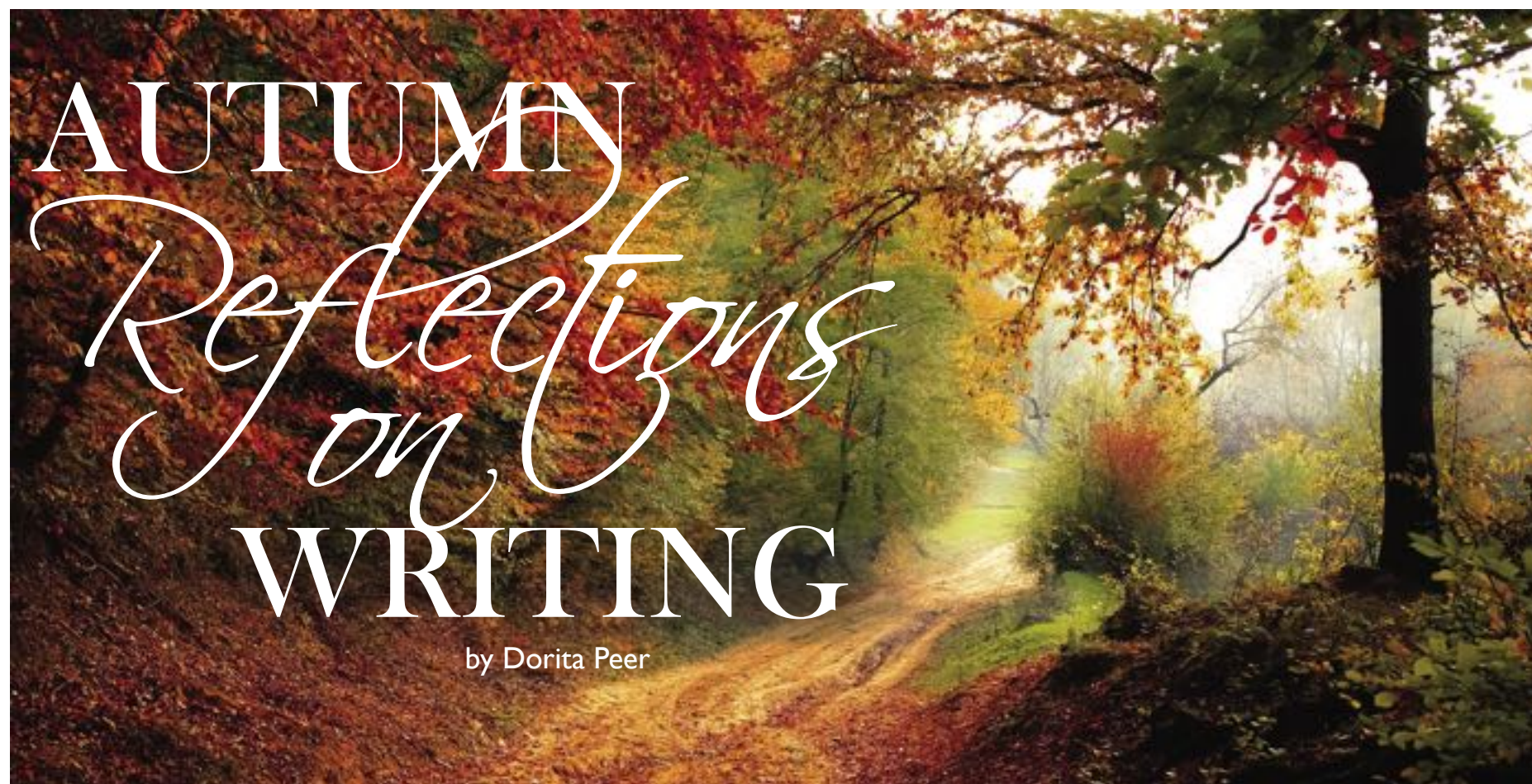
**Front**  
*May venge[a]nce draw the sword in wrath And justice smile to see it done; And smite the traitors for the death Of Matthews, Lount and Anderson.*

**Back**  
*May the King of terror strike the blow And lay t[h]ese haughty tyrants low That forge the chains that bind the free And hang the sons of Liberty.*

**End 1**  
*Equality*

**End 2**  
*Justice*





# AUTUMN Reflections on WRITING

by Dorita Peer

The pen is mightier  
than the sword.



It is more than a cliché, more than a truism. Words can make worlds come tumbling down so that fresh (hopefully better) ideas (in the shape of words) can rebuild them.

Apologies, dear reader: the bittersweet ambience of autumn sparks a writer's lust to expound on life and death, and living. My orgone energy, having accumulated in summer's fine light and the activities afforded my nervous system, is at the peak—aptly called focus—of its parabolic course. It seems my proverbial pen can do no wrong until February, when my powers will ski downslope and winter yawns on and on (but don't think about that now).

Poetry is an urge to explore *terra incognita*—don't be afraid of strange words—like flying a small plane, risky but elevating. Or climbing the Rockies on horseback, a daring and dangerous adventure. Poetry tosses us a lifeline, a new way of questioning assumptions stale as old bread. Unpredictability is the *deus ex machina* of poetic expression, the genius in the bottle—no need to fear getting caught off guard by a twist of phrase.

Think about it: books are people. To have lived a storied life is the fountainhead of scintillating (from the Latin for "sparkling") writing. But there is another course for those who have not flown or galloped: keenly honing powers of observation and a good nose for the truth—whatever that is. To be like a bloodhound or truffle pig. Always hunting, sometimes finding,

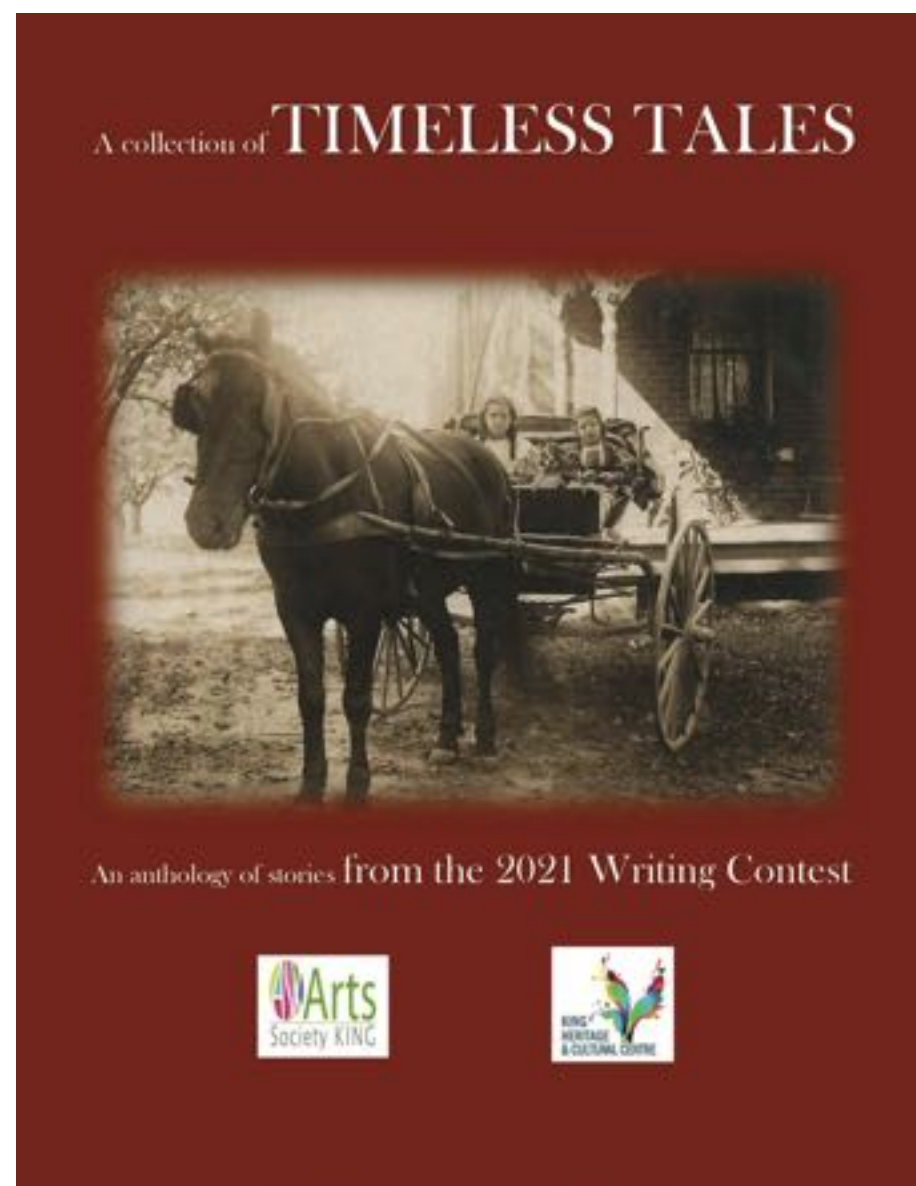
in forests and fields not one's own, or in the past or future imagined. As what happened during this year's Timeless Tales writing contest, which fostered imaginative, richly rewarded expression in contestants. Imagination: a change of direction from impressions gathered from our own experiences and assumptions.

I call WriteNow!@King "The Tiny Perfect Writing Group That Could." Founded by educator and writer Sue Iaboni and hosted by King Library, we meet twice monthly to exchange readings on a peer level. The aim is to trade impressions critically, compassionately, and inspiringly amongst ourselves. Some of us bring a plenitude of experience in the craft and in publication. Others of us bring a freshness, a sparkling clean slate of optimism. The balance is energetic as a spring day.

As writers, we want to leave a legacy in our glorious passage, like the trees leave their leaves to the earth, enriching the next generation. Our words go reaching upward and outward, like trunks and branches, obeying or defying the pull of our constellations. Since the time of Adam we've been trying to touch the fingertips of a mystery. Our words may ramble and bumble, but just sometimes, they shoot an arrow straight and true—bullseye!

But who knows?

The rise and fall of our inner seasons moves us in hope that the word processor is mightier than the missile.



It's here! The book featuring 23 stories from the imaginations of local writers, inspired by seven mystery photos taken in olde tyme King. Get your copy at [info@artssocietyking.ca](mailto:info@artssocietyking.ca)



After four months and almost 77,000 vaccinations, our COVID-19 Clinic at the Trisan Centre in Schomberg has officially ceased operations.

It's hard to put into words the amount of pride I have in all that we accomplished at the clinic. I've never seen the community rally behind a cause like this one.

When we first started thinking about possibly setting up a community-run clinic, little did we know what that would eventually entail.

The clinic was run by King Fire and Emergency Services—along with other municipal staff members—local medical professionals and community volunteers.

It was supported by local organizations and businesses in the form of donations of food and other items.

When I initially put out a call for volunteers I asked for a commitment of 20 hours. Many of those who answered the call have been at the clinic, day in, day out, since it opened.

I'd like to say a huge thank you to all the staff, volunteers, businesses and organizations that made the clinic an overwhelming success.

Although there were hundreds of people involved, I'd like to thank a few individuals for going above and beyond. King Township staff members Jim Wall, Heather Watson, Steve Pataki and Jon Bell, along with Michelle Frauley, Dr. Joseph Gerguis and Dr. Michael Titlebaum.

Over the last four months we saw thousands upon thousands of people getting their shots in order to keep not only themselves and their families safe, but also the community as a whole. We saw tears of joy, tears of gratitude and a tremendous sense of community.

I've never been prouder to be mayor of this great Township.



Stay safe and remember to try to shop local as much as you can.

Mayor Steve Pellegrini





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## Around the Neighbourhood

# ACT NOW WITH CLIMATE ACTION KING! by Susan Beharriell

You may have seen reporting in MOSAiC and the local papers about activities offered by Climate Action King this past year.

Now, for the first time ever, we invite you to join us!

Climate Action King (CAK) is a non-profit corporation of King Township citizens that is dedicated to fostering healthy communities and ecosystems through transformative climate action. We appreciate the urgency of the climate emergency and the need for timely, significant action.

Our mission is to inspire, encourage, and support transformative climate action in King Township and lead by example.

CAK recently hosted two free webinars: one that took the mystery out of owning an electric vehicle, and another about cold weather heat pumps that introduced a great way to heat and cool your home without using fossil fuels. Both series were presented by a truly knowledgeable local resident who has depended on both for years. Public feedback from both well-attended sessions was very positive, with participants coming away with new information and some

seriously considering converting to an electric vehicle and/or heat pump.

King Township is already reducing its corporate emissions, representing some 2% of the total greenhouse gases in King. These actions include a Net Zero Energy Pilot Study on the Trisan Centre, starting the electrification of the vehicle fleet with the purchase of two electric vehicles, heating and cooling the municipal centre with geothermal, setting aggressive energy targets for the new recreation centre, and implementing an active transportation strategy to encourage walking or cycling within the villages. Most of the remaining 98% of emissions emerge from our homes, businesses, and vehicles (excluding non-King commuters).

King Township staff are drafting a plan to help residents and businesses reduce their carbon footprints and meet the international goal of a 45% reduction in the next 9 years. Achieving this goal will take real changes by every household including yours! But CAK is here to help you.

We encourage individuals, organizations, and businesses to join as members and to participate in our initiatives. A broad membership base helps create supportive networks and forges effective partnerships. Members both in and outside King Township are warmly welcomed.

We invite anyone of any age with a "burning need" to act on climate change in King to let us know about your idea. Perhaps we could assist with advice, research, contacts, publicity, grant-writing, or funding. Perhaps you want to organize a "walking school bus" or plant a pollinator garden in your neighborhood. What about an anti-idling campaign in your village or school this fall? Many heads are often better than one, and we want to help.

The CAK membership fee is \$20 annually for individuals, families, households, organizations, and businesses. Donations are warmly welcomed. Membership fees help cover a variety of costs including our website, advertising, events, and other costs such as printing and equipment rentals for meetings and events.

There are other ways you can help contribute to the activities of CAK. We are looking for a variety of volunteers to help with administration, communications, education, fundraising, events, and more.

Please go to [climateactionking.ca](http://climateactionking.ca) to learn more, keep an eye out for future events, and to become a member today. We look forward to welcoming you soon!

Climate Action King  
[info@climateactionking.ca](mailto:info@climateactionking.ca)



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# Your Library HERE FOR YOU

by Kalli Secord, Librarian | [kinglibrary.ca](http://kinglibrary.ca)

No one could have predicted the last year and a half!

Everyone, at one time or another, felt unsure and disconnected as we all navigated the ever-changing face of the pandemic. The King Township Public Library (KTPL) has done our best to react quickly to these changes to best serve our community, while making it as simple as possible for our patrons.

As government restrictions eased this past summer, we were finally able to offer in-person programming to help celebrate the annual Summer Reading Club. Our outdoor scavenger hunts were a resounding success. In addition to offering a hunt at each branch location, KTPL partnered with the King Heritage and Cultural Centre to incorporate all of the historic buildings. We've heard from participants how much fun it was and how much they loved being able to attend

programs at the library again. And, for our part, we cannot stress enough how happy we were to see everyone come to the branches and have fun again!

For those who couldn't make it in, we continued to offer our virtual programs. Our recorded events continue to be a success for all ages, and an excellent option for those that want to experience programming on their own schedule. We also offered live virtual programs including trivia, BINGO, and even Dungeons & Dragons games.

We are hopeful to be able to open at least one of our branches this Fall, with a 'Browse, Borrow, and Go' approach. Our patrons will be able to access, with limitations, services and browse for materials. More branches to follow!

Visit the Library's website, [kinglibrary.ca](http://kinglibrary.ca), for the latest-up-to-date information and to register for our eBlast email notification to stay informed about programs and services.





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THE ARTS



PAMMY'S COSTUMES

WEAVING NEW MAGIC INTO OLD DEVICES

Serene looking and nestled in a beautifully wooded alcove in the outskirts of King Township, Pam Beattie's home seems destined for something fantastical.

by Conor Shirton

A self-professed "Halloween addict", whose house has always been *that* house in the neighbourhood, Pam has long held an affinity for costumes and decoration. She's accustomed to flexing her creative muscles: changing up the theme of her house every year, making unique costumes for her children and husband, and hosting more than a few Halloween parties.

Creating her first costume, a television, at just 8-years-old, and having long created costumes for her children's school plays, Pam had amassed an impressive collection of creative ensembles shortly before moving to her current home. Leaving a rack of these costumes out at a garage sale, she was surprised to later find that they had been a huge hit. The success inspired a newly retired Pam to start an independent costume-making business in 2012. Pammy's Costumes, initially advertised solely off Facebook and word of

mouth, quickly took off. Soon after, she was commissioned to make costumes for many sizeable theatrical productions and had been featured in several Toronto newspapers. What had started almost exclusively as a Halloween hobby was quickly becoming something remarkably diverse.

Operating out of her 170 Glenville Rd., Newmarket workshop, Pam has created a wonderful array of costumes and receives all kinds of requests, ranging from fairies and fantasy to historical and biblical era-accurate costumes. At the heart of nearly all her creations lies her true genius: recycling, upcycling, and creatively using unorthodox materials to bring a costume to life. She's created colourful wood sprites from decorative lawn coverings, used jewels from a sari to elegantly bedazzle a mask, cleverly created a cloak out of a Christmas skirt and drapes, and so much more. Perhaps the greatest example of this cleverness comes from one of her biggest passions in costume making: steampunk. Pam has a particular passion for steampunk, and the near

infinite creative potential it holds. She's mastered the art of layering Victorian clothes with funky accessories, many of which are genuine antiques and purchased from various steam engine shows which Pam attends with her husband.

If you've ever had a panic-induced purchase right before a Halloween party, and your costume doesn't fit right, give Pam a shout. A comfortable and breathable fit, sincere attention to each client, and a commitment to sustainability and upcycling is Pam's style. If you want you or your child's costume to be made by someone who truly loves what she does and holds a genuine passion for Halloween and fantasy worlds, Pam Beattie just may be your girl.

Ladies and gentlemen, we've had a hard time for so long now. It's the right time to rediscover the beauty and freedom in Halloween. Even if Batman has to wear a mask, even if Morticia and Gomez Addams have to social distance- let's make it a spooky season to remember.

Diaries from the Quilter's Nook

by Judy Duffy

I began my sewing journey when I was about 8 years old. One of my Christmas gifts was a tiny Singer Sewing machine. Through high school, I made many of my own clothes and studied Fashion Design at Seneca College. Later I turned my needle to making outfits for my two sons until they started kindergarten. My machine was then retired until 2002, when I met two ladies who introduced me to the art of quilting. My passion for quilting has given me a sense of peace during difficult times.

In 2003 I met my soulmate, who embraced and encouraged my creativity and talent. Gerry has a wonderful eye for detail and offers me guidance and encouragement when I'm stuck.

In January 2017, I retired from my full-time career. Over the winter I had several inquiries about sewing and quilting classes. In the fall of 2018, I opened The Quilter's Nook.

The following year I started beginner sewing classes with a twist. Nine ladies joined us for our first 15-week session. I designed a lap quilt (approximately 48" x 54") and, using two block styles, prepared kits for the ladies. We used Nine Patch and Friendship Star blocks. The classes were held Monday afternoons and Tuesday mornings. The gals learned how to sew together two strips of fabric to create their quilt blocks.

They completed their quilt tops, and, using the pillowcase style to back the quilts and stitch-in-the-ditch quilting techniques, they became proud owners of their first completed quilt.

Thrilled with the experience, the students and I planned the next session together. Using a computer design program, I created a sampler quilt. After I designed 16 blocks each 15" square, each lady visited me at the Nook and we customized her fabric choices. Depending on the size of the borders they added, the completed quilts ranged in size from 84" to 108" square. When the quilt tops were finished, I sandwiched the tops with batting and backing and custom quilted each one on my Tin Lizzie longarm machine. For additional help outside the classroom, we relied on YouTube and Messenger to answer any questions. Our last class was held on March 2, 2020. We have not been together in the classroom since Covid shut us down.

On June 1, 2021, we opened our shop at a new location in the Schomberg Feed Mill's Heritage Building, and are delighted to be neighbours with The Olde Mill Art Gallery & Shoppe, sharing space with incredible artists and artisans.

Despite the challenges of the pandemic, quilters have not been deterred. Most of the

ladies still keep in touch, and many have done curbside pickups and individual fabric and supply shopping as dictated by COVID-19 protocols. Some of my students continue to create at home. We are in regular contact, and are all eagerly awaiting the opportunity to resume classes soon. Meanwhile, I continue my search for new ideas, fabrics, and tools. I am inspired by the breathtaking landscapes surrounding us at our summer home in Newfoundland and am looking forward to incorporating them into future designs.

The Quilter's Nook has allowed me the opportunity to fulfill a dream while keeping this 'old world' craft alive and growing. With a passion for creating custom quilts for friends, family, and customers, I collect fabrics wherever we are, often with no specific project in mind. When I find a pattern, I know just where to look in my stash to get started. While waiting, I participate in many Block of the Month challenges and have several quilts on display at the Nook.

I continue to get requests for new classes, and I am looking forward to finding a location that will accommodate 3 to 5 students with their machines and quilting tools. Other ladies have asked for classes on t-shirt quilting and

incorporating photos into memory quilts. I am also eager to try collage quilting, inspired by patterns from Laura Heine. There are no limits to ideas and resources, and I can't wait to get started!

I hope you will visit me soon at the Quilter's Nook for a chat, and to see my quilts, bags, and a selection of beautiful fabrics.



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**Arts Society KING**

*Let me ASK you...*

featuring Sue DiGiacchino,  
Dorita Peer, and Hoda Nicholas  
by Patti Skrypek

Sue DiGiacchino is an illustrator and designer, and owner of The Patrick House Art Studio & Gallery in Aurora. Sue believes that there is beauty everywhere in nature and that her job as an artist is to translate that beauty to canvas using acrylics and oils for others to enjoy. Dorita Peer (yes, you're seeing her photo just the way she wanted it!) is a writer, poet, artist, and more. She was one of the founding members of WriteNow@King!, a community writing group that meets twice a month (pre and post-COVID) at the King City library to share their love of the written word. Hoda Nicholas, a Canadian artist born in Cairo, Egypt, uses colours expressively and vibrantly to capture moments in time, highlighting the beauty in a flower, a landscape, a pear, or a child's face. The subject might vary, but the end goal is to always inspire a sense of joy and beauty through each painting.

### What is the best thing about being an artist?

**Sue** — The best thing about being an artist is that art is challenging, therapeutic, and rewarding.

**Dorita** — As a writer, to live in question, observing. What I don't know makes exploration exciting. I started as a sculptor, dabble in all arts, but writing feels the most social, most impactful.

**Hoda** — I get to play and speak with colors, creating something new and beautiful every time.

### What is the hardest part of creating your art?

**Sue** — The hardest part of creating my art is painting an image from someone else's imagination, typically with commission work.

**Dorita** — Sitting lots at a bright screen. I worry. And having to resist using all those lovely words! English is a feast, including new words from imagination.

**Hoda** — The start of a new painting is always hard. There is a tug of war inside me between my vision and the fear of not being able to realize this vision on canvas.

### How do you know when a piece is finished?

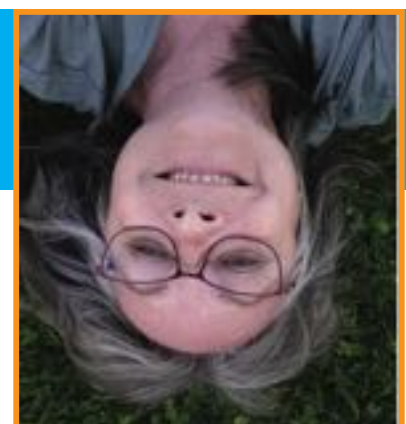
**Sue** — I know when a piece is finished because I usually paint my pieces in three layers. Starting the third layer should indicate that it's 2/3 done. However, as a perfectionist, it's challenging sometimes to convince myself that it is indeed finished.

**Dorita** — Finished? When the plot comes to rest, maybe; but a piece can always be perfected. With time you learn to see more deeply, more critically, make wiser edits and some magic.

**Hoda** — When I start fiddling and just add paint for the sake of it rather than knowing what is needed and where.



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[thepatrickhouse.com](http://thepatrickhouse.com)



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**HODA NICHOLAS**  
[hodanicholasart@gmail.com](mailto:hodanicholasart@gmail.com)  
[hodanicholas.com](http://hodanicholas.com)

### What inspired you to pursue art?

**Sue** — My grandfather inspired me to pursue art in my youth. He was an excellent portraiture artist.

**Dorita** — Just born with the drive. And got the vital freedom from loving parents and a few wise teachers with brave values.

**Hoda** — I don't remember a time when pursuing art and becoming an artist wasn't a dream of mine. Many people inspired me, but the first one was my dad.

### Which artists are you most influenced by?

**Sue** — Some of the artists throughout history who have inspired me are Georgia O'Keefe, Paul Cezanne, and, more recently, Norval Morrisseau. My large florals are similar to Georgia O'Keefe's in that they are painted on a large scale. However, my florals possess more of a design quality.

**Dorita** — Writers stand on the shoulders of giants. Thousands of minds make up mine. Having favourites limits your experience of the world. Best loved writers are adventuresome thinkers and show genius of form, classic and new. When I read, I am on a quest for substance.

**Hoda** — That's a tough one as there are many. From the masters like Monet and Van Gogh to more recent ones like Richard Schmid. Yet two artists had a direct impact on my learning and growth as an artist: Dreama Tolle-Perry and Brian Smith.

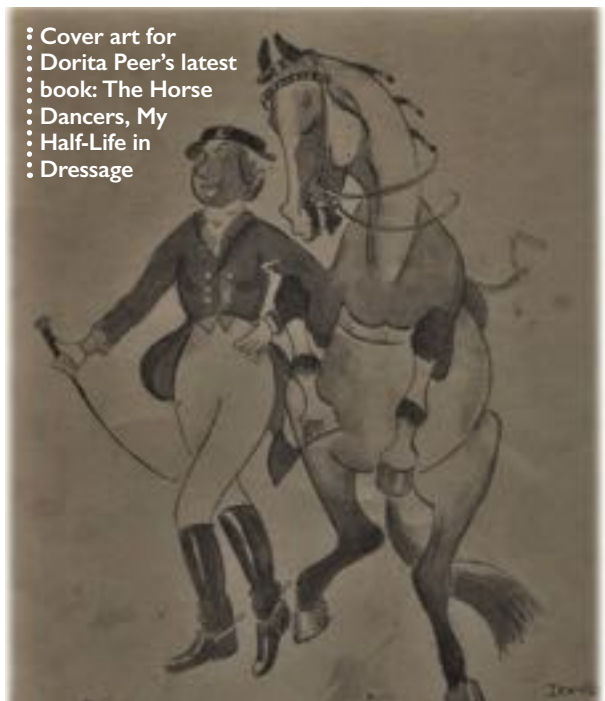
### Is it hard to part with one of your pieces?

**Sue** — Yes, sometimes it's very hard to part with a piece. Spending hours and hours building and creating a piece lends itself to attachment. Some of my pieces hang in my gallery which makes it even more difficult as they are all around me.

**Dorita** — Gosh, no! Writers love to part with their writing. That is what it is all about.

**Hoda** — It gives me so much joy to see my paintings going to new homes. I paint to create joy on canvas and I love to share this joy with others, so the answer is not at all.

Cover art for  
Dorita Peer's latest  
book: The Horse  
Dancers, My  
Half-Life in  
Dressage



### What advice would you give to your younger self?

**Sue** — The advice I would give my younger self is to sketch and paint on a daily basis.

**Dorita** — I played high stakes with all the cards dealt to me. Making and harvesting stories, learning my craft along the way, seeking sage help, and finding it but rarely. Giving advice to young people risks putting out their creative spark.

**Hoda** — Your inner critic will always be there. Make friends with it but don't allow it to dictate your journey. Paint anyway.



Sue DiGiacchino:  
Merlot



Hoda Nicholas:  
Simply Beautiful





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# fall 2021 Events in and Around King Township just ASK

by Arts Society King

**SEPTEMBER – DECEMBER, 2021 – BI-WEEKLY VIRTUAL NETWORKING GROUP** – Join the group. This year topics we have covered: Transformational Life Coach, Crime Prevention Series, VentureLabs. This year political speakers: Hon. Deb Schulte, MP King Vaughan; Hon. Stephen Lecce, Minister of Education; Hon. Prabmeet Singh Sarkaria, Minister of Small Business and Red Tape Reduction; Hon. Mary Ng, Minister of Small Business. Location: Zoom Meetings, 9 AM – 10 AM. King Chamber of Commerce. Registration: <https://www.kingchamber.ca/event-4149225>. For further information contact Helen Neville at 905-717-7199 or [info@kingchamber.ca](mailto:info@kingchamber.ca)

**SEPTEMBER – DECEMBER, 2021 – WRITENOW!@KING** – Ongoing Virtually – First and Third Thursday of Every Month 2 – 4 pm – New and experienced writers alike are invited to participate in stimulating writing exercises, hearing guest speakers share their knowledge, read their works, and receive feedback from peers. A collaboration between Arts Society King and King Township Public Library. For information contact [ksecord@kinglibrary.ca](mailto:ksecord@kinglibrary.ca)

**SEPTEMBER – DECEMBER, 2021 – LEARN TO SKATE & FIGURE SKATING** – Fall learn to skate sessions and figure skating, with small on-ice groups (tentative based on COVID-19 restrictions). Location: Nobleton Arena. Mondays, Wednesdays, and Saturdays. Times TBD. Nobleton Skating Club. For further information email [nobletonskatingclub@outlook.com](mailto:nobletonskatingclub@outlook.com). Website: [nobletonskatingclub.com](http://nobletonskatingclub.com)

**SEPTEMBER – DECEMBER, 2021 – ARTIST EXHIBITION AND SALE** – Carrying Place Golf & Country Club. Arts Society King members will be showing their art for Exhibition and Sale in the clubhouse. Members of the community are welcome to enjoy the display, as COVID-19 protocols allow. 16750 Weston Road, King. For more information visit [ArtsSocietyKing.ca](http://ArtsSocietyKing.ca) or email [info@artssocietyking.ca](mailto:info@artssocietyking.ca)

**SEPTEMBER 12, 2021 – KTHS SPEAKER SERIES – FEATURING BARBARA DICKSON** – Barbara Dickson, author of Bomb Girls: Trading Aprons for Ammo, a historical record of Canada's biggest WWII munitions plan employing more than 21,000 citizens (mostly women). Location: On Zoom - 1 PM – a link and details will be shared on our website ([www.kingtowshiphistoricalsociety.com](http://www.kingtowshiphistoricalsociety.com)) closer to the date. For further information [www.kingtowshiphistoricalsociety.com](http://www.kingtowshiphistoricalsociety.com)

**SEPTEMBER 18, 2021 – GETTING ACQUAINTED WITH KING FOR REFUGEES** – Enjoy a barbeque and learn about King for Refugees. Venue in King to be announced. Time: 4:30 PM – 7:00 PM. King for Refugees. For further information email [King4Refugees@gmail.com](mailto:King4Refugees@gmail.com) [kingforrefugees.org](http://kingforrefugees.org)

**SEPTEMBER 20 – 25, 2021 – FROSH WEEK – CURLING FOR RETURNING & NEW CURLERS** – KCC is providing curling instruction, practice, ice, and our Opening Event (Friday, September 24th, 2021). Location: Trisan Centre, Schomberg. Time: Weeklong – check the website [kingcurling.com](http://kingcurling.com). King Curling Club. For more information [www.kingcurling.com](http://www.kingcurling.com)

**SEPTEMBER 25 – OCTOBER 16, 2021 – AUTUMN REFLECTIONS EN PLEIN AIR** – From September 25 through October 16, artists will be creating their impressions of King's outdoor wonders on site at any location of their choosing. Residents and visitors alike can tour the township and spot an artist at work and then attend the exhibition and awards event on Saturday, October 16. The winning artists will talk about their work and their aspirations. For information on registering as an artist entry go to [www.ArtsSocietyKing.ca/events](http://www.ArtsSocietyKing.ca/events). For hints on where you might spot an artist, Instagram @arts\_society\_king, Facebook page – Arts Society King 2020, ASK eBlast – email [info@artssocietyking.ca](mailto:info@artssocietyking.ca) to join. Location: Pavilion at Cold Creek Conservation Area – 14125 11th Concession, Nobleton. Time: 1 PM – 4 PM. Arts Society King. For more information email [info@artssocietyking.ca](mailto:info@artssocietyking.ca) Website: [www.artssocietyking.ca](http://www.artssocietyking.ca)

**SEPTEMBER 27, 2021 – AFTER THE HARVEST – WHAT'S NEXT?** – This presentation covers what to do with your harvest after bringing it indoors. Julia Dimakos shows you how to properly store your vegetables, either whole or converted, in order to enjoy them for as long as possible into the winter. Julia covers storage techniques for a list of vegetables, whether in a cold cellar/ cold room, fridge, cold basement, etc. If the vegetables cannot be stored whole, Julia will discuss how to convert them through freezing, dehydrating, and freezer canning. The second half of the presentation shows examples of some of the creative and interesting ways Julia has used her harvest, offering alternative ways to preserve what we grow, including tomatoes, garlic, and seeds. Location: On Zoom - 7:30 PM. Nobleton and King City Garden Club. For more information email [nobletonkingcitygardenclub@gmail.com](mailto:nobletonkingcitygardenclub@gmail.com)

**OCTOBER 2, 2021 – EXPERIENCE AN ELECTRIC CAR** – Experience and test drive many of the electric car options in one place at a Plug'n Drive event. Location: King Township Municipal Centre, 2585 King Rd., King City Climate Action King. For further information email [info@climateactionking.ca](mailto:info@climateactionking.ca) [www.climateactionking.ca](http://www.climateactionking.ca)

**OCTOBER 7, 2021 – ANNUAL MAYOR'S LUNCHEON** – Join us for an interactive presentation by Mayor Steve Pellegrini. Current projects and a sneak peek at what's to come for King. Location: Nobleton Lakes Golf Club, 125 Nobleton Lakes Dr., Nobleton. 12 PM – 2 PM. King Chamber of Commerce. Registration: <https://www.kingchamber.ca/event-3670211>. For further information contact Helen Neville at 905-717-7199 or [info@kingchamber.ca](mailto:info@kingchamber.ca)

**OCTOBER 25, 2021 – GARDENING FOR THE BIRDS WITH KRISTEN MARTYN** – Creating a refuge in your own backyard will improve the lives of birds and other wildlife and is a fun and rewarding activity for your family as well. Join Kristen Martyn as she explores how you can create a garden for the birds and other wildlife to enjoy. This presentation focuses on the four key elements of attracting wildlife as well as the use of specific types of plants (with emphasis on native plants). This presentation is packed full of photos of local backyard birds and wildlife, and is a must hear for anyone who enjoys gardening and is always looking for ways to bring wildlife into their yard. Location: On Zoom – 7:30 PM. Nobleton and King City Garden Club. For mor information email [nobletonkingcitygardenclub@gmail.com](mailto:nobletonkingcitygardenclub@gmail.com)

**NOVEMBER 3, 2021 – ANNUAL GENERAL MEETING** – Join us to celebrate the accomplishments of 2020/2021 and look forward to the exciting plans for 2022. The evening will feature event highlights, a chance to meet the new Board of Directors, an overview of audited financials, and an opportunity to mingle with artists from your community. Location: Laskay Hall on the grounds of the King Heritage & Cultural Centre, 2920 King Rd., King City and on Zoom - 6 PM. Arts Society King. For further information email [info@artssocietyking.ca](mailto:info@artssocietyking.ca) Website: [www.artssocietyking.ca](http://www.artssocietyking.ca)

**NOVEMBER 19 – 21, 2021 – KINGCRAFTS ANNUAL STUDIO ART AND CRAFTS SALE** – Our Kingcrafts members have been busy creating beautiful one-of-a-kind items perfect for your home or gift giving. Arts and Crafts at great prices. No tax, free parking, raffle & light refreshments. Come out and support your local artisans. Hope to see you there! Location: Kingcrafts, 12936 Keele St., King City, L7B 1H8 Time: 10 AM – 6 PM. For further information call 905-833-1897 [www.kingcrafts.ca](http://www.kingcrafts.ca) Ask us about our membership and workshops.

**NOVEMBER 27 – 28, 2021 – KINGCRAFTS ANNUAL STUDIO ART AND CRAFTS SALE** – Our Kingcrafts members have been busy creating beautiful one-of-a-kind items perfect for your home or gift giving. Arts and Crafts at great prices. No tax, free parking, raffle & light refreshments. Come out and support your local artisans. Hope to see you there! Location: Kingcrafts, 12936 Keele St., King City, L7B 1H8 Time: 10AM – 6 PM. For further information call 905-833-1897 [www.kingcrafts.ca](http://www.kingcrafts.ca) Ask us about our membership and workshops.

## GETTING ACQUAINTED WITH KING FOR REFUGEES

by Dima Berchalli, Director of King for Refugees

Today there are over 82 million people displaced globally because of famine, persecution, human rights violations, and violence. The impacts of the COVID-19 pandemic are far beyond the statistics of death, job losses, frequent modifications to our daily living, and cancellations of surgeries, weddings, and other events. Often not thought of, however, has been the diminished support for refugees in Canada under the program of Private Sponsorship of Refugees (PSR). This has slowed for a variety of reasons: Canadian authorities unable to complete the required assessment process of candidates seeking refugee status; the lockdown of borders for non-essential travel; the required quarantine periods to assure non transmission of the virus; and more. As vaccine rates increase globally and these constraints are eliminated, there will again be potential for countries to accept refugees.

Unfortunately, the inability of countries to accept refugees is not coincident with a decline in the number of forcibly displaced persons. Canada has an international commitment and a strong humanitarian tradition of refugee settlement. In 2018, Canada settled 28,100 refugees; 2/3 were supported through Canada's PSR, which is often cited as being highly effective. According to the United Nations High Commissioner for Refugees, "by offering community-based supports that come directly from citizens and charitable organizations, refugees who arrive through this program achieve better outcomes and become better integrated into their communities than government-sponsored refugees."

Knowing that the need to help people forced to flee their homes is continuing to increase and that the hurdles associated with COVID-19 will

end, the planning and administration group of King for Refugees has been preparing for the day we can apply for a new family to sponsor. As it has been over two years since we welcomed our last family, we recognize that it is important to "refresh" our wonderful volunteers: those who have been instrumental in the sponsorship of four families over the last five years need to be reacquainted with each other and with the best practices for sponsoring a new family. In addition, we hope that there will be new people who want to become involved. To facilitate this, we have developed a guidebook which very clearly identifies the numerous tasks involved so that any one person can pick their ones of interest.

To kick off the "refresh", an event is planned for Saturday, September 18th from 4:30-7:00 pm, location to be announced. Delicious food



and refreshments will be served. There is no charge except your willingness to learn about King for Refugees and how a volunteer can participate in the settlement of a new family. If you have any questions about King for Refugees or about the event, please email [king4refugees@gmail.com](mailto:king4refugees@gmail.com). We would appreciate you letting us know if you will attend.

COVID-19 public health measures will be respected to keep us all safe.



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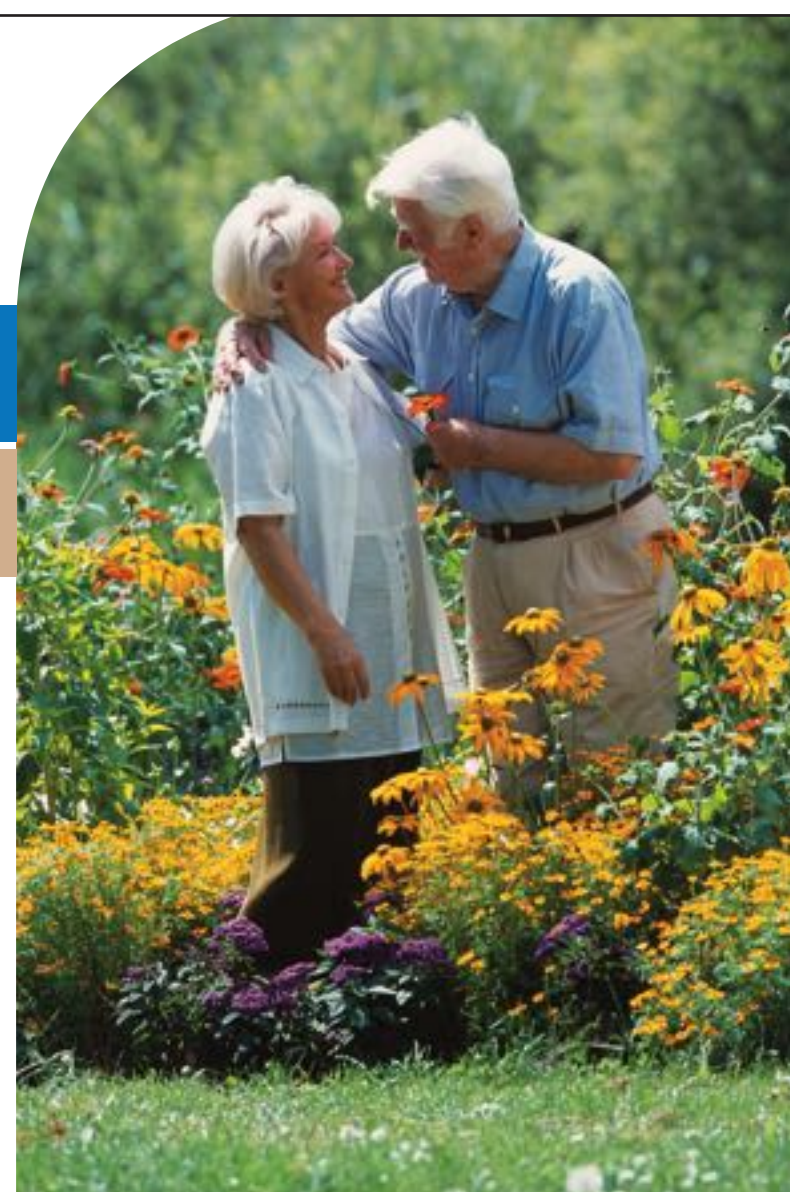
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*Travels* of the **KING RAILWAY STATION** by Ann Love

My husband vividly remembers leaping into the back of his grandfather's station wagon in the 1950s for a drive to the King railway station.

He and his brothers looked forward to this regular Saturday outing to witness the spectacle of the steam engine's arrival. Which grandson would first hear its horn wail at a distant level crossing? Who would get to cry out, "I see it!" when the bright headlamp of the locomotive rounded into view? The brothers loved the powerful huffs and sharp hisses, squeals, and clanks as the locomotive slowed and braked, stopping in front of the station at precisely the same spot every time. When the conductor blew his whistle and the train departed, the boys got to choose a soda at nearby Armstrong's store before driving home. David liked Wilson's orange best, but his brothers preferred Vernors' ginger ale.

The King railway station was built in 1852-3 by the Ontario, Simcoe & Huron Railway with service from York to Machell's Corners (Toronto to Aurora). The first train to chug north from York through King was, in fact, the first train to run in Upper Canada. The Grand Trunk Railway took over the line in the early 1900s. Canadian National acquired the station in 1923 after Grand Trunk went bankrupt and offered service from Toronto to North Bay.

In the late 1950s, diesel locomotives replaced steam on the Toronto-Barrie line. Then, for lack of riders, passenger service discontinued to King. By 1967, the railway station sat empty. But that was just the first chapter of our station's story. Today, at about 169 years old, the King station has had two road trips, two threatened demolitions, a major restoration, and is about to get a facelift — again.

Member Doris Willoughby is certain the King Women's Institute saved the railway station from a first demolition. She recalls attending, with a delegation, a meeting at the station in 1968. The women argued it was the oldest surviving station on the Toronto-Barrie line, probably in Ontario, and maybe even all of Canada. Its last two lookalike sister stations

had recently been destroyed — Maple had burned, and Concord torn down. The CN men at the meeting were surprised at the women's interest but shrugged — if they wanted it, they could have it!

Fortunately, Russ Cooper of the Toronto Conservation Authority took an interest in mounting a train exhibit at Black Creek Pioneer Village. So, as Doris remembers, the station was moved to a field at Kortright until the Village was ready. The King bank manager dispersed the station's contents and the Matthews Brothers, a local haulage company, carted the structure away. Photographer and local resident Bill Poulis filmed its solemn departure from King for the CBC.

My mother-in-law Betty Love spotted the station slumping in a field at Kortright in the late 1980s when she was picking up my children at a summer day camp. As she had fond memories of meeting her parents at the station years before, she talked about its future with friends in the Township and found many shared her interest.

In 1989, Bill Poulis' wife Helen, then President of the King Township Historical Society, heard that since Black Creek now did not want the station, the Ontario Railway Association and the Town of Lindsay were both considering acquiring it. The Society approached King Council to request the station be brought home. As talk favouring its return grew around the Township, Mayor Britnell and Council agreed to allow the Society to move it back to the Museum site in Kinghorn (today called the King Heritage & Cultural Centre) if the Society bore the cost and sorted out the logistics.

The Society struck a fundraising committee led by Gage Love, Betty's husband, and John Manson, while Bill Poulis ran the team investigating the complex details of the move and restoration.




This postcard shows the King railway station when the Grand Trunk Railway operated the line.

The great-grandson of King railway station volunteers shows off an original station bank. On the underside of the bank, Bert Ezard signed his name and inscribed, "Pieces of wood from old King Station in every Bank. Built 1852. Bert's Hobby Shop, Laskay, #74"



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A fundraising goal was set at about \$75,000. Laskay's Bert Ezard designed a replica station coin bank and crafted over a hundred banks for Society members to sell for the restoration fund.

Meanwhile Gage Love and John Manson sought individual donations, big and small, from the community. Successful at reaching their target in the end, there were bumps along the fundraising road. When they approached a neighbor – a successful businessman and "gentleman" farmer – he granted the fundraising team an interview. After their pitch, the man reached into his pocket but, instead of pulling out his checkbook, he rattled a box of matches and said, "This is all that station is good for." Gage and John were shocked. They had raised money for multiple community projects and had never had a "no" like that!

Bill Poulis discovered that the Matthews Brothers still continued to haul and that their mother, now elderly, still worked for the business. The Historical Society contracted the company to bring the station home again in early December 1989. They persuaded Vaughan Hydro to drive ahead of the flatbed, lifting wires for free; but Ontario Hydro, at the King Vaughan Line, insisted on being paid for the final leg. Road authorities permitted the move so long as the station was off the asphalt by 3:30 p.m.

Moving day was snowy and the station, having sunk into the field at Kortright over the past 21 years, was hard to raise.

Doris Willoughby remembers standing on the corner of King Road, looking down Jane Street, at 3:30 p.m., when the hydro truck and the station on its flatbed reached the intersection. Wet snow continued to fall, and the Matthews Brothers blared, "I'll be Home for Christmas" from their truck cab as they rumbled round the turn.

The hydro truck pulled onto the shoulder to lift the last wires on King Road. The driver did not secure the truck's safety outriggers and the bucket operator did not tightly clip his safety harness. Suddenly the truck slipped and rolled down an embankment. The bucket operator jumped clear while onlookers, including Doris, held their breath. The truck

driver looked up to see the station looming over him – but, thankfully, the station stayed put and the hydro driver was OK. The bucket operator suffered a broken ankle.

The Matthews Brothers offloaded the station at its destination before rain started to pound. And, of course, instead of celebrating the successful delivery of the station, the evening news focused on the near disaster.

Doris Willoughby's husband Bill, a CN employee himself, and many others volunteered for the restoration. Campbell Snider, a restoration professional, directed the talented team. Bill Poulis supervised the whole project, getting supplies on site and hiring workers when needed to see the job finished. David Chambers, a professional carpenter from Bond Head, was hired to restore the baggage room.

Helen says her husband was a dreamer, but he was clearly also a doer. He filmed the station's departure from King and then, 21 years later, its journey back. Those return trip tapes have been gifted to the King Archives by Helen, and will be available for viewing at www.kingtowntshiphistoricalsociety.org.

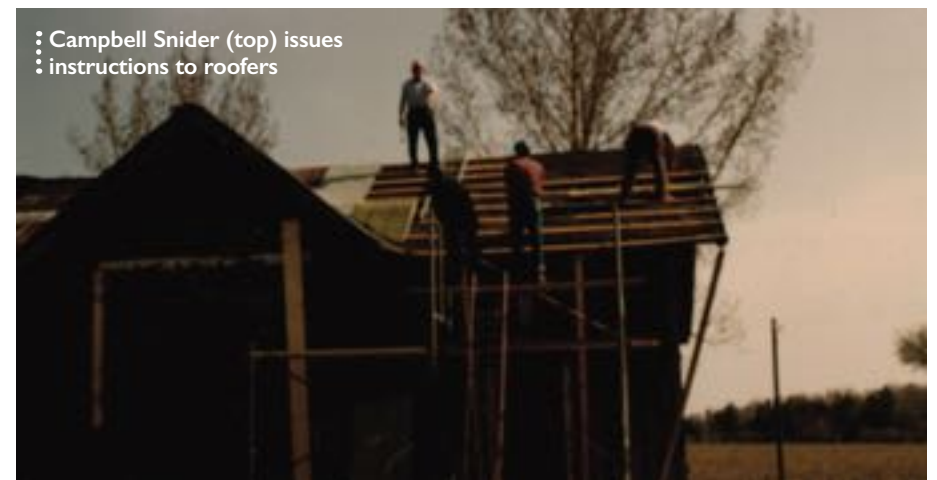
Today Erika Baird, Supervisor of the King Heritage and Cultural Centre, is preparing a 10-year plan for the site that includes the re-restoration of the railway station and an upgrade of services to the building. Already has the baggage cart been restored, using funds provided by the Historical Society's Fawcett Bequest. Erika's hope is to repurpose the venue to attract many visitors who will enjoy the station's stories.

And the railway station does, indeed, have great stories – of good people, big dreams, and road trips; of steam and diesel; of chugging and squealing; of whistles, horns, and bells; as well as many happy times.

Doris Willoughby remembers riding the steam-powered train with her sister from Toronto to King in the 1930s. When night fell, beautiful gas lamps twinkled in the passenger car. She would watch out the window for the friendly lights of the King station. The same station now greets residents returning from their highway commutes and welcomes them to King Township.

*This article drew on the memories of KTHS life members Helen Poulis and Doris Willoughby as well as KTHS member Barry Wallace.*

*Historical photos are courtesy of Erika Baird of the King Heritage & Cultural Centre.*



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# WHERE DO WE GO WITH GMO CROPS?

I COULDN'T BELIEVE IT: A BOX OF SALT SPORTING A “NON-GMO” LABEL.

I walked out of the store mumbling, “Salt is a rock! It is not alive! It has no genes! ALL salt is non-GMO...by definition!” Further investigation (by which I mean a quick Google search) revealed that the companies who market table salt have gotten pressure from advocacy groups to ensure that the miniscule amount of plant-based additives, used to prevent clumping, not be derived from genetically modified corn. This is difficult. Over 90% of corn grown in North America carries at least one gene transferred from another species. Oils, proteins, and starches from GMO crops like corn, soybeans, and canola go into a vast array of food products, even table salt. We eat these on a regular basis without realizing it.

Is there anything inherently unsafe about gene transfer into crops? The answer is simply “no”. The methods used to excise a DNA sequence from one genome and insert it into another leave behind nothing that affects the recipient, other than the inserted gene itself. Can the inserted gene be dangerous? Absolutely. Theoretically, one could insert genes into corn that would cause it to produce strychnine.

Gene transfer was a very novel and potentially powerful technology, and the initial wariness around it was prudent. Governments responded to public concern with strict regulations on its uses. Yet mistrust lingers for some. One factor behind that mistrust might be that GMO benefits to corporations are obvious, while benefits to consumers not.

About 25 years ago, the manufacturers of Roundup got into the crop breeding business. One of its products was a transgenic variety of soybeans that could detoxify that herbicide. Growers could spray their fields to kill weeds without damaging the crop. Yields increased, but there were also beneficial environmental effects. Plowing was the traditional way to knock-back weed populations. But turning the soil disturbs the minute and multitudinous microbes, insects, and worms that contribute to soil fertility. What's more, tilled soil is vulnerable to erosion. When growers skip plowing, they not only save on tractor fuel, they also emit less CO<sub>2</sub>.

The corporate strategy worked, and herbicide sales climbed. There were some costs to others. Run-off to streams can occur if spraying is closely followed by rainfall.

Further, this herbicide might be carcinogenic. Agricultural workers regularly exposed to the substance have a 2.7% chance of developing non-Hodgkin's lymphoma, vs. 2% for the general population. Consumers are safe since the chemical degrades months before harvest.

Growers in the developed world pay a premium for engineered varieties as a kind of insurance against yield loss from weeds and insects. When they do, they must sign an agreement which prohibits them from saving any of the seed they harvest to replant in subsequent years. In other words, they agree to become return customers. This strategy makes GMOs profitable enough for corporations to cover the high cost of clearing strict regulations. But what about engineering crops not for profit, but for the general good?

A recent book, *Golden Rice: The Imperiled Birth of a GMO Superfood*, by Edward Regis, shows how regulation and residual distrust have hindered the adoption of a crop that was engineered specifically to solve a public health problem. Every year, one million people from low-income, rice-dependent regions become blind or die from vitamin A deficiency. Rice

plants produce beta-carotene and related metabolites which our body can convert to vitamin A, but only in the leaves and stems, not in the grains. University scientists in Britain and Switzerland tried inserting one gene from daffodil and another from a soil bacterium to turn on beta-carotene in the grains. It worked. They called it 'golden rice' because of the yellow tint of the grains. The scientists transferred the patent to a European corporation for production, but on one condition: once local farmers buy golden rice, they be allowed to save harvested seed to plant the next year's crop. The hope was that even subsistence farmers could eventually reap the nutritional benefit. This was in 1998, but golden rice is still not being used. The thicket of well-intentioned regulation, across many countries, has been a formidable barrier.

When transgenics was a new technology, many plant scientists urged caution and called for regulation. After decades of experience, most of these same scientists recognize the need to review, revise, and standardize rules so that people can benefit from crops like golden rice.





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Toronto Purchase 1787



Toronto Purchase 1805 - Map



Toronto Purchase 1911



**THE TORONTO Purchase**

TREATY NO. 13

by Vicki Hotte

July 1st marked Canada’s 154th anniversary amid reports of unmarked graves of missing children at former residential schools.

Governments enabled those schools, handing responsibility to Church-run institutions. “Suffer the little children ...” to die alone. School survivors reported abuses for decades, ignored until the Truth and Reconciliation Commission (TRCC) chronicled their accounts between 2010 and 2015.

Those graves bear witness to the shameful erasure of Canada’s founding cultures through official discrimination: the Indian Act of 1876. Indigenous people became exiles, legally devoid of land, citizenship, and cultural and voting rights. Why?

Seeking new lands and Royal favour, early explorers laid claims to all the furs, fisheries, forests, and farmable lands within this ‘untitled empire of inexhaustible resources.’ Despite the obvious existence of indigenous societies and their established systems of agriculture and trade, this bounty of wealth and new taxes was considered forfeit by foreign crowns, who battled for ‘ownership’ until the landscape became British North America (BNA). Colonialism meant independent, self-sufficient native governance had to go.

In the late 1770s, the newly independent United States plotted to extend its frontier into BNA. Hastily, British agents forged alliances with First Nations, providing goods, including flintlocks and gunpowder, while cross-border hostilities persisted and routed United Empire Loyalists fled north to join the growing influx of European settlers.

Long adept at negotiating treaties to settle their own disputes, Chiefs devised oral agreements at ceremonial councils to address overlapping territories. Decisions were solemnized through pipe smoking, wampum exchanges, and other gift giving. Native treaties had to be reviewed regularly at councils since they were open-ended living arrangements, tied to ongoing demonstrations of trust and mutual good will at ceremonies. Consequently, Native leaders could neither interpret nor read the stilted legalese of the standard British ‘Articles of An Indian Treaty’, which defined the Commissioner as a regal appointee entrusted to “enquire into the validity” of native claims before outlining terms of surrender “on behalf of His Majesty”.

Initially, Chiefs drew their identifying doodems (or totems) on a sheet, connoting their presence, but later were instructed to “touch the pen” of their symbolic representative, the Crown’s Agent, who expedited each treaty to suit colonial interests.

Canada’s treaties are stored at Library & Archives Canada and the Toronto Public Library, but former’s database is an “incomplete” list of 524 treaty-related documents.

Underpinning the landscape of Toronto, Vaughan, and most of King Township is a typical treaty: the Toronto Land Purchase, Treaty No. 13, of 1787. It was disputed by Mississauga Chiefs, who said they were not consulted; however, their doodems appeared on the deed of sale.

In 1792, Lieutenant Governor John Graves Simcoe investigated the Chiefs’ claims, finding a single blank deed attached to the signature sheet. By 1805, Simcoe’s successor, Peter Hunter, reworked Treaty No. 13 through the 1805 Indenture. This deed showed mapped boundaries and a page of signatures including doodems of the original Chiefs, who were dead. Several other hand-drawn “true copies” varied in their details.

Library & Archives Canada’s records show three contradictory summaries for Treaty No. 13, detailing a “surrender of land known as the Toronto Purchase ... meant to carry into execution on earlier agreement of 1787/09/23 considered defective, in consideration of 10 shillings of money. Land involved: 250,880 acres ...” to “agreement to surrender lands undescribed with a party not specified ... and other documents of I.A. No. 13 ... per agreement referred to by 1805 surrender”. In the 1980s, the Mississaugas of the Credit First Nation began assembling contradictory historical documents for their successful claim against Treaty No. 13, resulting in a \$145-million settlement, or \$578 per acre, in 2010.

By the mid-1800s, indigenous allies were recast as ‘savages’, reduced to ‘children’ of the Crown, as a flurry of new treaties opened lands for a railroad and westward expansion. Politicians strategized to avoid uprisings, as experienced in the United States. Aboriginal communities had to be forced to assimilate-

but how? The answer: through residential schools, which would reprogram native children, legally seized from their families, and forbid them to practise their languages or cultures.

This re-education model was summarized by Deputy Superintendent General of Indian Affairs, Lawrence Vankoughnet, in a memo to John A. Macdonald: “Give me the children, and you may have the parents.”

As long as their children were legally detained government wards, parents were unlikely to rebel against the loss of their territorial rights.

The TRCC’s final report issued 94 calls to action, with special urgency attached to finding the missing children and recognizing territorial claims.

Land acknowledgements already recognized unceded territories in British Columbia. In 1995, Mike Harris issued a surly acknowledgement of the Ipperwash claim, ordering police to “get those f\*\*\*ing Indians out of the park!” Small wonder that Hayden King, an Anishinaabe writer and educator, worries current acknowledgements overlay self-serving permissions to continue ‘business as usual’ through metaphorical lip service, which lacks specific obligations to honour indigenous claims. If someone broke into your home, stole all your possessions- but periodically observed how your losses had enriched him- would you appreciate the ‘acknowledgement’?



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## Around the Neighbourhood

Do you have a wild, wacky, or wonderful *idea brewing*? Enter your scarecrow as an individual, family, or business by October 17 for a chance to win an amazing prize. Visit [schombergscarecrows.com](http://schombergscarecrows.com) for more details.



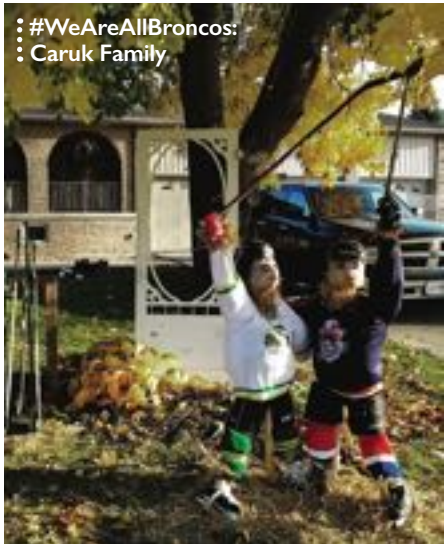
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When visiting a small village in Cheshire, England in 2004, the idea of bringing back the inspiration to Canada started brewing within me.

The village of Wrenbury had created their Wrenbury Scarecrow Festival to help finance the new roof that was needed at their village primary school. With the whole village involved, it was a huge success. The community spirit was heartwarming. Over 200 scarecrows filled the tiny village, and every business, church, restaurant, and group participated, as well as many residents. The funds needed for the roof were realized.

The festival had brought in people from miles around, who had enjoyed afternoon tea at the church tea room, ate in the local pub, and camped in the pub's field. The school had held a fun Garden Party and Bizarre. Visitors had purchased from

local suppliers and had taken thousands of photographs with the amazing scarecrows.

The concept appealed; Schomberg seemed a perfect fit for a scarecrow event.

The Schomberg Chamber of Commerce helped by paying for prizes and advertising, and the Wrenbury logo was modified to make Schomberg's original cute circle logo. In 2006, the first competition was held. Not having the same reason to get involved, Schomberg was slow to get excited.

In later years, the Schomberg Agricultural Society helped, hosting their bonfire in the Fall and allowing the winners to be announced and prizes given out at that event. The Schomberg Village Association

came to the rescue and became the sponsor when the Chamber of Commerce amalgamated and became the King Chamber of Commerce.

Schomberg Scarecrows was originally held in September, and lasted just one week. The scarecrows were all situated on Main Street, and authorized by the land or shop owner. Later, it became a part of the Schomberg Street Gallery, which proved to be very popular. The competition started at the library and went north on Main Street past Western Avenue. There were 50 scarecrows to see in that one short space, and what a wonderful artsy weekend it was. With a horse-drawn cart and historic walking tours,

it was a fun and busy street indeed.

When the Schomberg Street Gallery went from a two-day event to one, the Schomberg Scarecrows changed again. The rules began allowing people to install them on their own property, which covered a huge area. Maps were produced on our website ([schombergscarecrows.com](http://schombergscarecrows.com)) and driving tours were encouraged so that King residents could see all the scarecrows and vote for their favourites. Now, much more a Thanksgiving and Halloween event, I am just happy to see the Schomberg Scarecrow competition lives on- thanks to the volunteers at the Schomberg Village Association!

— Cheryl Fisher, Founder





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