

Inside: New Park Signs, Art in the Valley, Al Irving

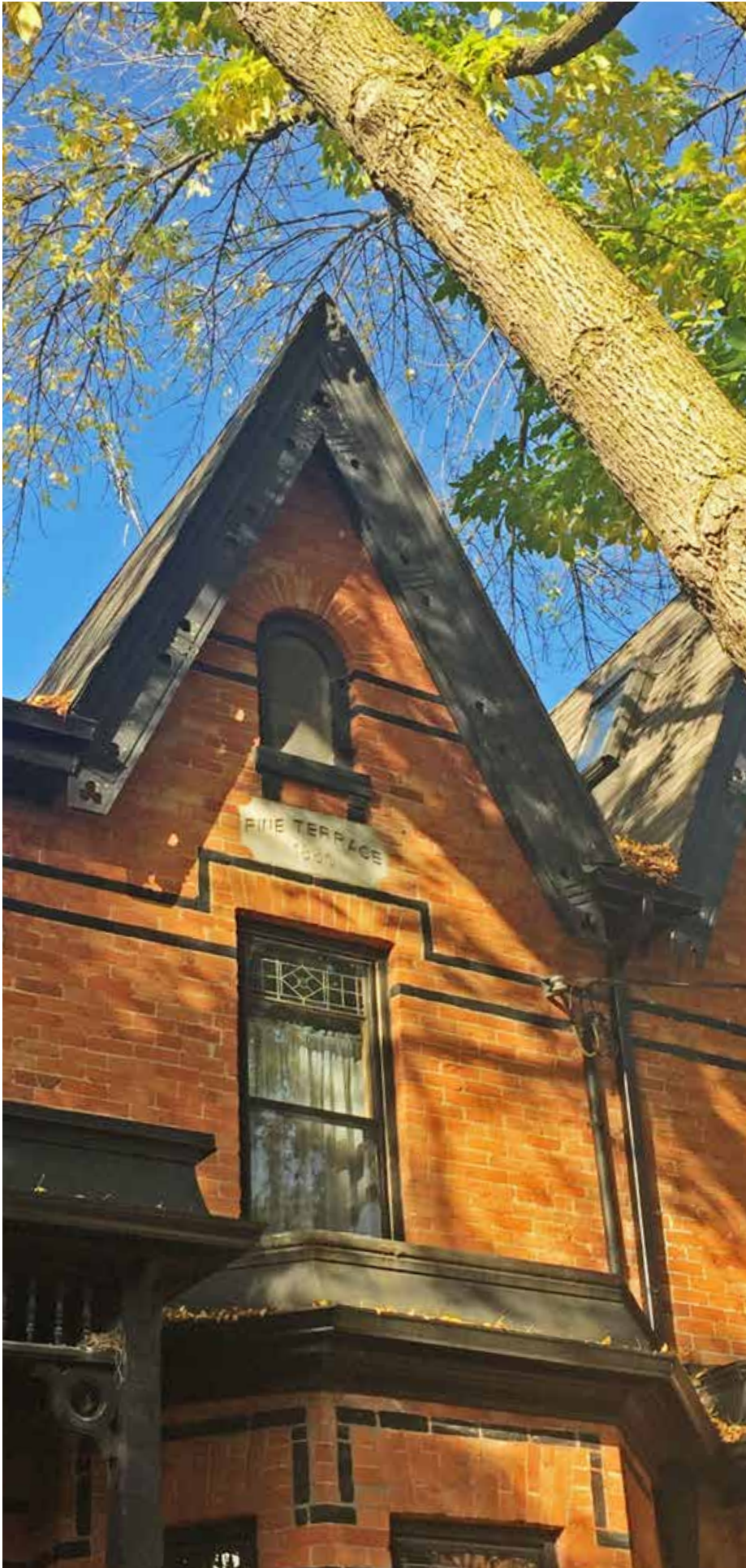


Cabbagetown Preservation Association NEWSLETTER

Celebrating the architectural integrity and historic character of our neighborhood



Follow CPA on:



A CPA Presentation in celebration of Canada 150:

Builders of Canada, Part Two

Tales of a Country in Two Cabbagetown Cemeteries

by Gilles Huot and Virginia Van Vliet

Wednesday November 29, 2017 7:00 pm

Dixon Hall (formerly St. Peter's Church)

at Carlton and Bleecker streets



Following from Gilles and Virginia's talk at the CPA AGM in May, their account of the denizens of our two local cemeteries continues. Two of Toronto's most important historical cemeteries, the St. James Cemetery (Anglican) and the Necropolis (non-denominational), are in Cabbagetown. These two cemeteries are the resting place of many remarkable people who left their mark on the country, often contributing to its creation, its history, and its success.

Gilles and Virginia are both enthusiastic and knowledgeable amateur historians and walking tour guides who will use archival and current pictures to tell the story of many remarkable people buried in Cabbagetown. These people left their mark and helped build this country in various fields: exploration, politics, education, industries, immigration, philanthropy, transportation, war, sports, communications, etc. These are fascinating stories that are rarely heard.

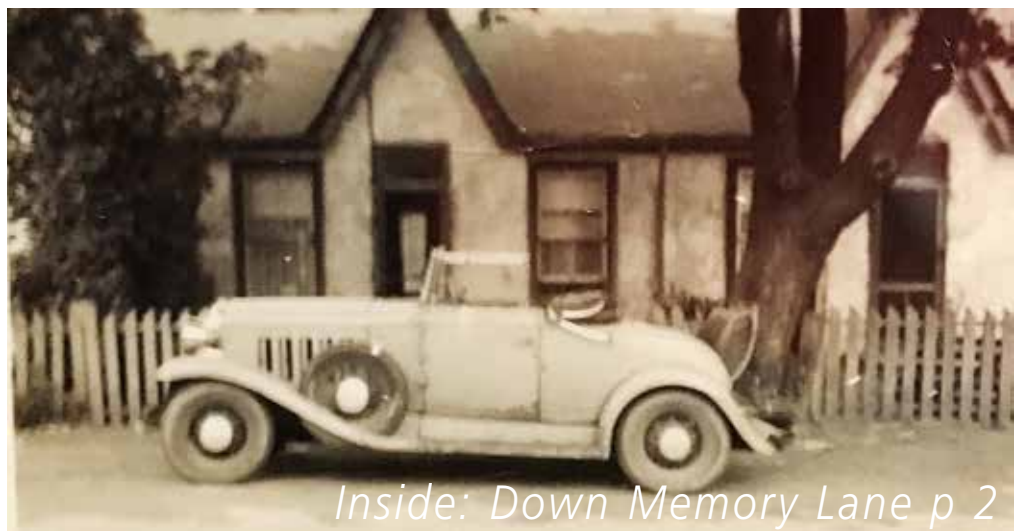
This evening will likely whet your appetite to go and see these graves with your own eyes.

The Cabbagetown Tour of Homes

The 2017 Cabbagetown Tour of Homes was a tremendous success. On September 17, 2017, over 600 ticketholders walked the streets of Cabbagetown making their way to see the inside of eight beautiful homes. The Tour offered a wide range of Cabbagetown living: single family, living-work spaces, "collective living", a work-in-progress, and much more. Thank you to the homeowners, the organizing committee, the dozens of volunteers, and the businesses that either sold tickets and/or offered special discounts to ticketholders.

Our next Cabbagetown Tour of Homes is planned for September 2019. If you are interested in having your home featured on the Tour or would like to volunteer for the event, contact us at cpa@cabbagetownpa.ca.

In the meantime, join us for our next Hidden Gardens & Private Spaces tour on June 3, 2018. Further details on page 5. Check our website and Facebook page for the most up to date information.



Inside: Down Memory Lane p 2

www.cabbagetownpa.ca



Healthy Roots Matter from Day One; the Air-Pot

The development of a good root structure is essential for the establishment and healthy growth of any tree or shrub planted permanently in the landscape.

Traditional methods of growing trees — both in the ground and above the ground — can and do result in disappointing quality and unacceptable losses. Trees have too often been allowed to be viewed as “throwaway” items.

For trees to thrive they need healthy roots, but standard pots deform roots which seriously compromises the tree. The Air-Pot system does the opposite, actively enhancing the plant, by making it develop a mass of healthy fibrous roots. This maximizes its ability to absorb water, oxygen and nutrients, leading to a healthier, faster growing tree.

“Air-Pot containers have revolutionized the way we grow trees for the Perthshire Conifer Conservation Programme (PCCP) project – it is a dynamic system that allows us more flexibility than conventional pots and produces superior plants”
Tom Christian – Royal Botanic Garden Edinburgh

“At the Arboretum nursery we have over 3000 species in Air-Pot containers and we get great results”
Tony Kirkham – Royal Botanic Gardens Kew, London

Nurseries in many countries are reaping the benefits of the Air-Pot system, from the small to the very large. The Air-Pot system is truly unique in its ability to containerize any size.

From conifers on the edge of the Arctic circle, to palm trees in the Gulf, from English hedges to Florida oranges the Air-Pot system is helping

expert growers across the world grow better trees, in less time.

To learn more about the Air-Pot system and Cabbagetown ReLEAF's international research on “Growing Healthy Trees” visit ReLEAF at cabbagetownreleaf.org (New link <http://ocreleaf.ca>) You can also find them at Facebook, Twitter, and Instagram @ocreleaf



A Trip Down Memory Lane by Gilles Huot

On a grey Sunday afternoon, Gloria and Hector, accompanied by their daughter Terry, came to Cabbagetown. They had been invited by Gail, one of the current residents of the Wellesley Cottages. Terry had connected with Gail through Facebook and a visit was eventually arranged. I was invited to meet with them and the following is what I could catch from an unbridled conversation during a wonderful trip down memory lane by two original Cabbagetowners.

In 1904 as a child, Neil McGuire (Gloria's father) moved to Toronto from Ireland. His family settled into 4 Wellesley Cottages. When Neil married, he moved next door with his wife into 5 Wellesley Cottages. This is where Gloria and her siblings were born. Gloria lived there until she was married. Gloria's aunt remained in 4 Wellesley Cottages and, later on, a cousin lived there too. In fact, someone from Gloria's family lived in the Wellesley Cottages for over 75 years.

The cottages were rented, as no one could afford to buy them in those days.

At the time, the cottages were a far cry of the modern homes they have become. Originally, they had only four small rooms (including kitchen and living room) and were modified along the way.

At 5 Wellesley Cottages, Gloria grew up with her two sisters and one brother. The three girls shared a room and a bed. Gloria had her sisters' feet as bed companions. Gloria and her sisters each had one nail on the back of the door to hang things and one drawer for all their belongings. Gloria's brother, Jimmy, had a cot to sleep on in the dining room.

In the early days, they had to use an “outhouse”. A modern convenience - an actual bathroom - was eventually built in the basement. However, it could only be reached from the outside, even in winter. The house was originally heated by a cast iron stove in the living room. It was later replaced by a coal burning “furnace” set in the middle of the basement. No ducts existed and only a grid-covered hole on the ground floor, directly above the furnace, was letting the heat spread through the house. Gloria remembers that she would stand on the grid to “thaw” after playing for hours in the cold outside.

There was no insulation in the cottages: only newspaper had been put inside the walls. The wallpaper was never removed; the new one was always glued over the previous one as it helped with insulation. Walls were so thin that when people wanted to talk to each other, they would just knock on the wall, then go to the back door.

Hector was born in Scotland. At age 14, his family moved to Toronto and into 7 Wellesley Cottages.

At the time, Cabbagetown was a great place for kids. Late in the fall, leaves would clog up the laneway's drain in front of the cottages and the early frost would create a skating rink right outside their doors. Both Gloria and Hector also skated on the Don River. They remember that the flats at the east end of Carlton Street were also transformed into a large skating rink. The hillside was frozen and Gloria remembers being very good at skating down the hill at unimaginable speed. Like many other boys in the neighbourhood, Hector was regularly swimming in the river. Both remember fondly going to the Riverdale Zoo on a regular basis.

Both Hector and Gloria regaled us with anecdotes. Like the time unknown visitors parked their car on the laneway in front of the cottages. The police were called to have the car towed but the officer declared that he could not do anything since the car was on private property (the laneway in front of the cottages is still private). But he said that if the car were parked in a different spot (i.e. on public road), he could intervene. Following a few winks and nudges, the officer went for a walk around the block. When he came back, the kids had pushed the car onto a public spot and the car was towed.

In those days, ice, milk and bread were delivered directly to the homes. People did not lock their doors. If nobody was home, money was left on the kitchen table and the delivery man would take the money and leave some change if needed. One year, a family was going out of town on vacation and decided to lock the front door. The door had been unlocked for so long that they had forgotten where the key was.

As they grew older, neighbours Hector and Gloria started dating and eventually married (61 years ago). However, Gloria was Irish Catholic and Hector was Scottish Protestant... They were married at St. Michael's

Cathedral but because of the “mixed” marriage, they were not allowed to use the main sanctuary. They said their vows in one of the small side chapels. Hector also had to sign a declaration that they would raise their kids Catholic.

They moved into a small apartment on Winchester Street (at Metcalfe) for a year. At the time, Cabbagetown had become a “slum” and Hector and Gloria decided to settle in the suburbs (Scarborough) and start a family.

But they never forgot that special place of their youth called Cabbagetown.



Corporal Ainsworth Dyer 1977 - 2002

**Soldier, Princess Patricia's Canadian Light Infantry,
Killed in Afghanistan
Plaque located at: 203 Sackville Green**

Corporal Dyer, the son of the late Paul and Agatha Dyer, was born in Montréal, Quebec. He grew up in Regent Park, a downtown neighbourhood in Toronto. Raised by his strict Jamaican grandmother, he had a strong sense of right and wrong.

In February 1996, Ainsworth Dyer enrolled with the Militias 48th Highlanders of Canada as an infantryman. In October 1997, he transferred to the Regular Force. When completing battle-school he became a member of the Edmonton-based battalion of the Princess Patricia's Canadian Light Infantry. After joining the 5 Platoon in 1998, he quickly developed into a mature and responsible soldier. He served as a Rifleman and was deployed on Operation Palladium to Bosnia-Herzegovina in 2000.

Always looking to challenge himself, Ainsworth trained for the "Mountain Man" competition, the blood and guts of the light infantry soldier. He also conquered the skies and became a paratrooper. His sense of adventure complemented his strong temperament.

Corporal Dyer was one of four Canadians killed during a "friendly fire" incident in Afghanistan in 2002. Eight other soldiers from the Battalion

were injured. This tragedy is referred to as The Tarnak Farm Incident. An American F-16 fighter jet piloted by an Air National Guard dropped a laser-guided bomb on the Canadians who were conducting a night firing exercise at Tarnak Farms. The deaths of these Canadian soldiers were Canada's first during the war in Afghanistan and the first in a combat zone since the Korean War.

Corporal Ainsworth Dyer was buried with full military honours in the Necropolis Cemetery in Cabbagetown. In a touching moment, his parents released a box of doves.

In February 2003, Corporal Dyer was commemorated on the Rakkasan Memorial Wall at Fort Campbell, Kentucky.

The Ainsworth Dyer Bridge, a footbridge in Edmonton's Rundle Park, has special meaning for both the Dyer and Von Sloten families. It was at this spot that Ainsworth proposed to his girlfriend Jocelyn Von Sloten before he left for Afghanistan. After Ainsworth was killed, Aart Von Sloten, Jocelyn's father, began making wooden crosses for all the soldiers killed in Afghanistan. Each cross is inscribed with the name and rank of the 158 men and women who died while serving in the Canadian forces in Afghanistan. Over the years, a ceremony has been held on Remembrance Day and the names of those who have died are read aloud and a cross placed in the ground in their honour. The ceremony began with a small group but has grown to include many people who wish to pay their respects to these fallen soldiers.

Ainsworth Dyer is described by his colleagues as a thoughtful leader, his own man, and one who had strength of heart that was unparalleled. He will be remembered as a brave soldier. In the words of retired Sgt.

Oswald Reece, who trained Ainsworth as a young recruit, "he was a standout person; he was always ready to step up to the plate; he was the perfect soldier."



Renovating? Here's What You Need to Know



Owning a property in one of our four Heritage Conservation Districts (HCDs) gives you the advantage of living in a beautiful historic neighbourhood of leafy, human-scaled streets, Victorian era architecture and a tangible connection to Toronto's past. These characteristics that we find so attractive are protected by the Ontario Heritage Act and the Guidelines of each district's HCD Plan.

Most property owners in Cabbagetown know that when they make changes to parts of their homes that are visible from the street, a Heritage Permit needs to be obtained from the City of Toronto's Heritage Preservation Services. However, those who are new to the neighbourhood may not be aware of the protocol or may be confused about what approach to take, what to consider or where to find help.

A Heritage Permit Is Required For:

- Any renovations, alterations or additions that are visible from the street (this includes: windows, doors, porches, siding, and brick);
- Repairs using a material other than the original or the existing material;

- Renovations that have an impact on the building's heritage attributes; if a renovation involves demolition, property owners will need to submit an application to secure a permit;
- Note that to secure a Building Permit in an HCD, even if the work does not have any heritage aspects, will require review and approval from the City's Heritage Preservation Services.

Considerations:

- New additions, including items such as skylights, will need to be located to the rear and side, away from the main elevation.
- New garages and parking spaces will need to be located in unobtrusive areas, normally to the rear and side yards.
- Additions must be sensitive to the character of their neighbours in size and height.

A Heritage Permit Is Not Required For:

- Painting of wood, existing stucco or metal finishes.
- Repair of existing features, including roofs, wall cladding, dormers, cresting, cupolas, cornices, brackets, columns, balustrades, porches as well as steps, entrances, windows, foundations, and decorative wood, metal, stone or terra cotta, provided that the same type of materials are used.

Your Home's History

Many Cabbagetowners have tried out the Compendium that is available on both the CPA and the Cabbagetown Heritage District Advisory Committee (HDC) websites. It enables you to view details of your home's origin. Since the late nineties, the Cabbagetown HCD, under the energetic leadership of the late Peggy Kurtin for most of that time, has been surveying the homes of the current HCD area and, recently, the proposed HCD area southwest of Carlton/Parliament.

For over a decade volunteers have photographed each home in the area and researched its history. The information includes

the home's date of construction, date of occupation, who the original and some later owners were, the home's architectural style and more. The information is required by the City as part of the process of establishing the area as heritage.

Most of this material had been stored as paper documents and has been digitized so that all of the material can be presented online. Half of the \$3000 cost of organizing the information into a searchable data base has been covered by the CPA; the other major donor is local realtor Norman Hathaway (www.schickhathawayhomes.com), also one of this paper's sponsors and a donor is being sought to complete the sum.

In the thousands of pages of hand written, typed and computer input material, there were inaccuracies and transpositions. If you find something in the Compendium that you know to be in error, please contact the Cabbagetown HCD:

info@cabbagetownhcd.ca .

Tours on Demand

In addition to the free tours we give in Spring and Summer, the CPA offers private tours of Cabbagetown. A tour of Cabbagetown's architecture and history or a Cabbagetown People tour, focusing on its social history, may be arranged. There is a charge for these, \$10 per person to a maximum of \$100 for 15 people. For information email cpa@cabbagetownpa.ca

Time on Your Hands?

CPA is always looking for volunteers. Some of our committees and events: **Cabbagetown Talks; People and Ghost Walking Tours; Cabbagetown People; Cabbagetown Festival Booth; Tour of Homes; Newsletter Delivery; Garden tours**

Duties may be for one event or ongoing. If you are interested, please contact: cpa@cabbagetownpa.ca

Signs, Public Bikes and Canopies by Monica Kuhn

When we think about living in a “Heritage District”, most of us immediately think of the houses – some of us might also think about the churches and the schools – but not many of us think about the public spaces.

And yet, without these public spaces – without the parks, the cemeteries, the streets, the laneways, the boulevards, and the sidewalks that tie our neighborhood together – the Heritage Districts that make up Cabbagetown would be just another collection of independent, privately owned Heritage properties.

Riverdale Park and Farm are as important to the identity of Cabbagetown as the row of Wellesley Cottages - and the Necropolis, with its trees and its monuments, contributes as much to the history of the district as the Victorian mansions on Carlton Street.

As owners and residents preserving or renovating the Victorian homes we live in, we are well aware of the requirements for restoring or replicating the painted wood windows and doors, the exposed orange and yellow brick, and the ornamental woodwork and trim on porches and gables. We know that if we have questions or concerns we can contact the Cabbagetown Preservation Association (CPA), and more recently the Cabbagetown Heritage Conservation District Committee (CHCDC) – and we know that a Heritage Permit from Heritage Preservation Services (HPS) at the City is required before we undertake work to our street-facing facades.

But what happens when “renovations” are proposed for Cabbagetown’s public spaces? - are there Heritage guidelines in place? - are there rules governing changes? – and who makes the final decision when there are multiple stakeholders involved?

A series of recent changes in and around Riverdale and Wellesley Parks have brought these questions to the fore, and the resulting discussions amongst City departments, neighborhood organizations, as well as people from outside of Cabbagetown and the press, have made it clear that the issue of public spaces within Heritage Districts requires review and clarification.

The governing document for each of the various Heritage Districts which make up Cabbagetown is the Heritage Character Statement and District Plan, prepared by the City of Toronto’s Heritage Preservation Services, with the assistance of the CPA and with input from various archeological, architectural, and landscape professionals. These documents are available to the public online. Riverdale Park and Wellesley Park are located in Cabbagetown North and are discussed in the “Cabbagetown North Heritage Conservation District Heritage Character Statement and District Plan”.

This document is broken down into various parts, starting with an introduction to the district and the heritage character statement and conservation principles. These are followed by guidelines for the conservation or alteration of or additions to existing buildings, and the construction of new buildings. Similar sections on public and private landscapes come next, including Section 8.0 on cemeteries, and Section 9.0 on parks, and ending with overall planning policy and implementation.

Section 9.0 speaks to the role of parks in supporting the heritage character of the area, and how to manage change within them. Riverdale Park and Wellesley Park are introduced as having value not only in their own right as heritage cultural landscapes, but also in their relationship to the larger heritage district. While change within the parks is encouraged and allowed for, the guidelines recommend that these changes should contribute to and enhance – rather than detract from - the heritage attributes and character of the parks, including buildings, structures, monuments, furnishings, objects, topography, vegetation, layout, and views of and through the park from the surrounding neighborhood. Changes should take

design and material into account, but should be careful to avoid creating a sense of “false history”. The conservation principles also recommend encouraging community support and providing help to City departments when new repair or restoration projects are considered.

Due to the nature of its subject matter, Section 9.0 is vague and open to interpretation. While the sections regulating conservation and restoration of, or changes to buildings in Cabbagetown are extremely detailed, the sections relating to public spaces are very general. Nowhere does it mention what the specific heritage features of Riverdale Park and Wellesley Park are – what should be saved and what can be removed - and nowhere does it mention what specific heritage characteristics one should aspire to when undertaking renovations, upgrades, replacements, or changes. It is not even clear whether Heritage Permits are required for work within parks. And as for how to go about encouraging community support and providing help to City departments – nothing.

When a private home is being renovated, things are straightforward. The parties involved are the home owner, Heritage Preservation Services, Building Services, and the contractor. Funds come from the home owner, and sometimes from HPS through a Heritage Grant - but ultimately the final decisions are made only by the home owner and HPS.

However, when changes are proposed for a public space, things become much more complex. On the City side we have the Department of Parks, Forestry, and Recreation, Heritage Preservation Services, the Department of Transportation Services, Building Services, Municipal Standards and Licensing, the Utilities, and the local Councillor – and on the community side we have the Cabbagetown Residents Associations, the CPA, the CHCDC, the Cabbagetown BIA, the Friends of Riverdale Park West, the Friends of Riverdale Farm, and individual citizens – and there are probably others that I have missed. The parks are owned by the City, and used by the public. The parks fall under the jurisdiction and the budget of the Department of Parks, Forestry, and Recreation (for maintenance, upgrades, tree replacement, etc.), but legally, changes within Cabbagetown’s parks need to be reviewed and approved by HPS. Special use and event permits are issued to community groups by Municipal Standards and Licensing. The network of stake holders, interested parties, and user groups is



mind-boggling.

Given the reaction to several recent changes in the parks, it is becoming increasingly evident that this network is not a network at all, but a group of organizations acting independently.

- A new splash park is installed in Wellesley Park; with it comes a blue plastic umbrella for shade, on axis with the view corridor down Wellesley Street. Should the umbrella be blue or green? Should it be a contemporary design? Should the umbrella be there at all? (Maybe the question should also be why is there not a proper “gateway” to this park, to mark the transition between “end of street” and “beginning of park” – instead of a vehicular access gate?!)
- A bikeshare parking station is installed in Riverdale Park proper, on the grass (not even on the boulevard), in direct view of the



farmhouse and the Necropolis Chapel. Why was the station located there, as opposed to adjacent to one of the main intersections surrounding the park? Or should bike parking be considered as an innocuous equivalent to vehicular parking, which regularly blocks all views of the park?

- New signage is installed in Riverdale Park – construction begins a few weeks before the Cabbagetown Festival, the largest event held yearly in the Park. Excavations surrounded by orange snow fencing sit “cheek by jowl” with the artists’ tents as thousands of people walk by. Why does this serious scheduling conflict occur? Why is the signage contemporary? Why do the signs not indicate – in their content and in their physical design and materiality - that this is a Heritage park?

Only on further investigation (and after a series of unfortunate confrontations) did it become clear that these changes – all well-meaning and necessary – were implemented *please see page 7*

Streetscapes in Bloom

2017 Winner

Our beautiful Cabbagetown is a fine mixture of Victorian, Arts and Crafts and Modern architecture. The area blossomed during the Victorian era (1850-1890), exhibited its Eastern European influence later, lapsed into oblivion for a few years and then rose to its current status where diverse front gardens contribute to the charm of our neighbourhood.

The Victorians loved their flowers and today's front yards abound with plots and pots of colour. The ever-changing streetscapes provide inspiration and novel ideas to visitors and residents alike for their own planters, pots, or garden accents.

Residents have also begun planting up the boulevards in front of their homes creating a delightful variety of vegetation small and tall – even vegetables such as kale and colourful chards! And, a trend toward guerilla gardening in back laneways has recently sprung up.

Since 1996, the CPA has presented an award to the homeowner whose front garden meets the criteria and receives the most votes from the panel of judges who visit the nominated gardens monthly from June to September.

This year's nominated gardens generated a lively debate among the judges. But, finally, a winner was decided and the Streetscapes in Bloom Committee is pleased to declare the 2015 winner: **S.Janusonis at 456 Wellesley Street.**

This attractive front garden deserves a lingering look. For the judges, this garden was consistently well groomed with its amazing front lawn and intriguing elements e.g. vines growing up trees!

The gardeners, receive the unique art glass medallion from Kitras Glass with a garden crook for display and a watercolour portrait of the garden rendered by a local young local artist, Rosie Shephard.

The award will be presented on November 29th at the CPA meeting in Dixon Hall (St. Peter's Church) 188 Carlton Street. The presentation begins at 7:00pm with a slide show of past winning gardens.

To view all previous winners of the SSB award and this year's nominees, please visit www.cabbagetownpa.ca and follow the link from the home page.

Hidden Gardens & Private Spaces Tour

Sunday June 3, 2018

10:00am – 3:00pm

This now BIENNIAL garden tour has been a great favourite of both Cabbagetowners and visitors alike for ten years.

The Organizing Committee aspires to find 8 to 10 backyards that offer creative ideas for small (or large) downtown spaces. Surprises abound: An in-ground pool? A complete living room? A fully decorated garden wall? A living wall? And much more! All of these ideas have been featured over the past years of the tour to the delight of ticket holders.

Would you like to volunteer in a garden for a few hours and receive a free ticket to the tour? Just send a note to cpa@cabbagetownpa.ca to indicate your interest in one of two shifts 9:45am–1:00pm or 12:45pm–4:00pm. The Committee will do its best to accommodate.

If you would like to nominate a garden or have your garden on the tour, please let any of the Committee members know – Ruth Wagner, Stephen Boddy, Ken McKenzie, Sylvie Andrew, Judy Carpenter, Kim Ezeard or Helen Coltrinari. We would be happy to visit your garden and discuss details of having visitors pass through. Entry and egress are very important for the flow of visitors.

Tickets go on sale in early May through local area businesses; visitors may also buy their tickets online using PayPal.

The Organizing Committee would like to thank members of the Cabbagetown BIA for their continued support of this event as many local retailers sell tickets for the tour, offer special discounts to ticket holders, and display posters of the event.

A big-hearted thank you, also, to the many homeowners and gardeners, who over the years, have allowed the public to wander through their properties.





Cabbagetown Regent Park Museum

Al Irving: Diamond in the Rough By Carol Moore-Ede

"Al Irving is one of the best story-tellers I have ever met ... and his stories are all about Cabbagetown. He has a steel-trap mind, recalling old buddies, where they lived, and what they got up to, both legal and otherwise." Sally Gibson

Al was born in Cabbagetown in 1930 on Sackville Street. His family moved to 152 Winchester Street where he lived from an infant until his early twenties. He started work at the age of nine selling newspapers outside the "Winnie" (Winchester Hotel) while still attending school. At age ten, he shined shoes at the local shoe store just down from the hotel, and delivered groceries. He has an amazing recollection of the names of all the bakeries, corner stores, businesses, hotels, and neighbours in the area.

He recalls Mrs. Hill. She lived on Sumach Street just down from Winchester Street in the house now known as the Witch's House. He recounts, "The City had a big metal sign "No Ball Playing" in Riverdale Park up at the top and we played ball there. Mrs. Hill and her daughter used to like to drink, so I guess the noise would get to her after awhile. Here's this little woman in black and she'd be jumping up and down screaming for us to get out of the park. That's why it got the name Witch's House."

The Riverdale Zoo was a popular hangout where pranks were far from unknown. There were the lads who stole a deer from the zoo, but made the mistake of hanging and skinning it on a nearby tree. They were summarily caught and received a stint in the Don Jail for their antics. Taunting and feeding the animals was considered fair game. Al still has a scar from one of the monkeys in the Riverdale Zoo that bit him when he and his friends climbed over the chain fence to feed them. Life in the 'hood' was never boring! One of his most poignant stories, however, was of a large empty cage which stretched alongside the other birdcages. All it contained was a picture and a sign, Passenger Pigeon. Extinct.

Irving moved to 156 Winchester (the Lamb House) in his twenties when it was being rented from the National Trust by his mother. It was here he lived with his wife and his first daughter Karen was born. Among other things, he remembers two giant Chestnut trees that grew on either side

of the path near the front of the house, and when they were eventually cut down. Two remaining Chestnut trees inside the front fence continue to survive – just.

Sally Gibson says, "Al grew up tough, became a pro boxer for awhile, and is rightly proud of his washboard abs. But his almost-weekly visits to his wife June's grave in St. James Cemetery reveals a softer side of the man."

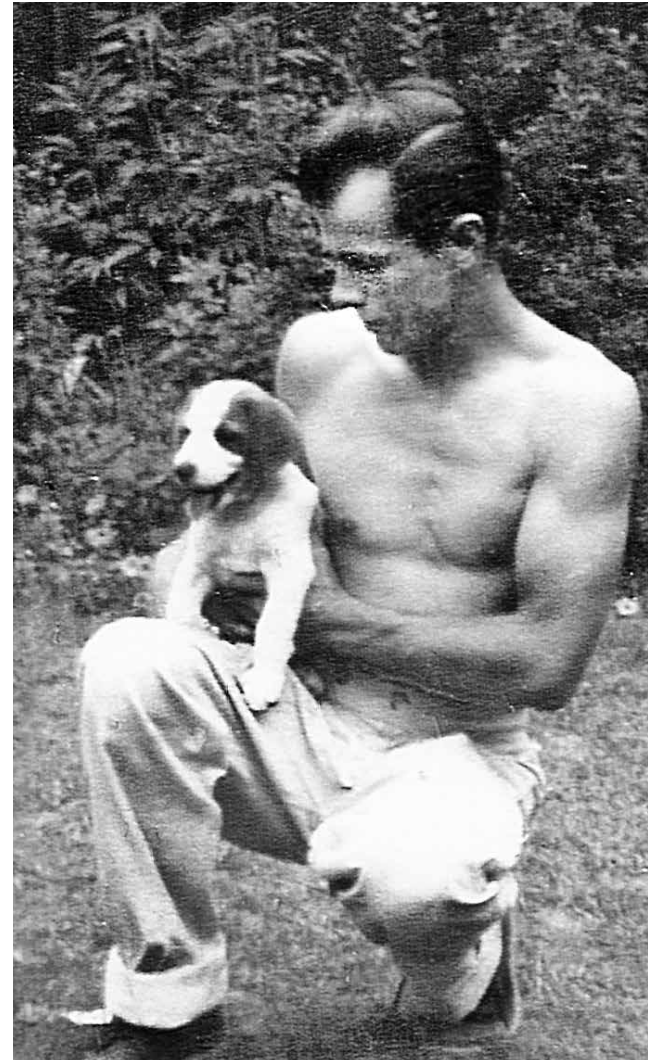
Al was taught by former flyweight world champion "Frenchie" Boulanger, who lived for a time at 127 Winchester. He has some great stories about fights involving "Frenchie", whom Al called "Irish". "In those days," he relates about fights in general, "one fought fair, no blows below the waist, or in the face." There was also 'honour among thieves'. Everyone looked out for each other and that included the prostitutes, who took it upon themselves to take revenge if anyone ever hurt a child.

Al Irving may appear rough around the edges, but one couldn't hope to find a kinder, more generous and honest man. His life's most important event was meeting June, his wife of almost 60-years. Even when June was gravely ill, he says, "She never lost her sense of humour. She was always laughing; although sometimes just by looking at her, you knew she was in pain. She was a great woman." His poetry was inspired by the memory of her.

With so many wonders on this earth
A flowers bloom or a child's birth
The love of family, the years to come
Surely there's enough for everyone (excerpt)

After many of his visits to his wife's grave, Al would drop by the Cabbagetown Regent Park Museum in the Farm Residence and Simpson House to chat with the volunteers, tell his stories, or present a new gift to the museum collection.

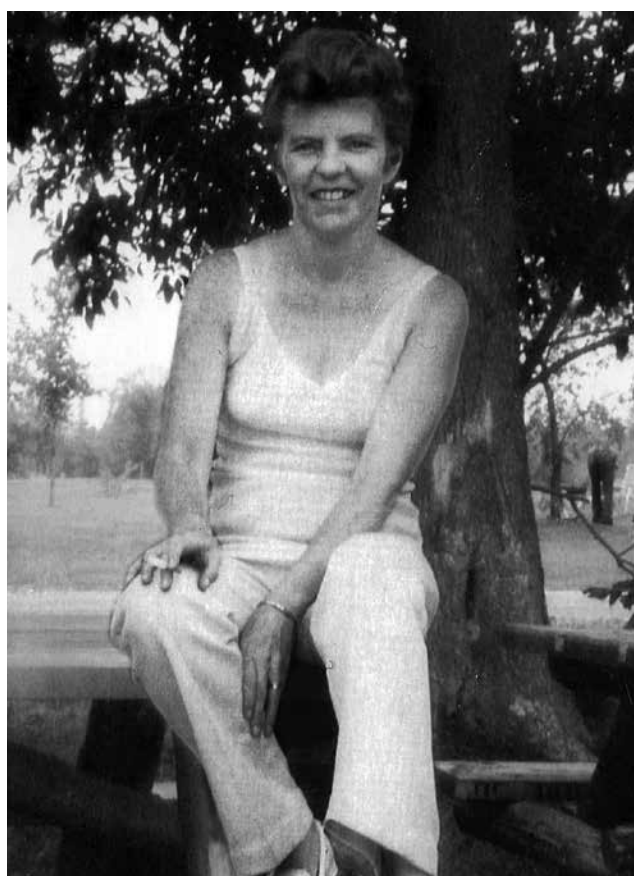
Sally Gibson notes, "Al has been a great friend of the Museum. He's donated many objects, including a beer bottle, photographs, vintage postcards, and a 1927 Toronto Street directory. He has even prowled through antique stores and collectibles markets around southern Ontario looking for more."



Al Irving in front of the Lamb House where he lived for a number of years with his family.



1927 Toronto Street Guide, donated to the museum by Al.



June Irving, Al's wife of almost 60-years



Karen Irving, born in the Lamb House, on the Chestnut tree stump



from page 5

without the full circulation, review, and buy-in of the various stakeholders involved, and without a detailed set of guidelines to base decisions on.

Take the signage as the most recent example. It turns out that the City is launching a new, City-wide "way-finding" program, and that Riverdale Park (upper and lower, including the trails along the Don River) was chosen as the pilot location to test the public's reactions to the design and content, and to test against the physical impacts of weather and vandalism – with a City-wide roll-out planned for next spring. The City's HPS was not aware of the new signage program. The CPA was aware of the signage, because they were contacted by Parks to ask about incorporating their current "Cabbagetown People" signs into the new signs. The CHCDC and the organizers of the Cabbagetown Festival knew nothing about it. And then, after the installation was finally completed, Parks organized a Sunday event in the Park to garner public opinion and feedback – the event was not widely publicized in the community.

Is it any wonder that with this lack of communication, confusion reigned? Is it any wonder that without a detailed set of guidelines, reactions were subjective and extremely personal – and could not be properly addressed by either the CPA or the CHCDC when asked?

Vague as Section 9.0 of the District Plan is, it does offer a possible solution. It recommends that the City's "Park and Recreation Division be encouraged to prepare a conservation plan or master plan for the sites" (page 68) to govern change. And since the date of this document (2003), Parks Canada has produced guidelines for evaluating heritage landscapes like these areas in Section 4.1 (Guidelines for Cultural Landscapes) of their "Standards and Guidelines for the Conservation of Historic Places in Canada". This document has been widely recognized by the City, heritage professionals, and community groups to be the baseline for understanding, planning for change, and intervening in heritage

spaces and buildings. The tools to develop a conservation plan for the parks and the cemeteries – tools that were not available at the time of the writing of the District Plan – have been vastly improved by this document.

The CHCDC, as the local volunteer advisory body to the City's Heritage Preservation Services, has recommended that HPS request that the Department of Parks, Forestry, and Recreation proceed with the preparation of a master plan – and that this plan be based not only on the physical and ongoing needs of the public spaces, but also on their Heritage status, and the vital role they play in the Cabbagetown North Heritage Conservation District. The process of creating this plan should be in partnership with HPS, and should be presented to the City and community stakeholders for review and feedback prior to its release.

The CPA or the CHCDC will keep you posted!

The CPA thanks our sponsors for supporting the Newsletter.



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Evergreen: Art in the Valley

(Excerpted from evergreen.ca) This fall the national not-for-profit Evergreen launches a new public art program in Toronto. The tableau? The Don River Valley Park, a massive a 200-hectare greenspace in the Don Valley, an area spanning from Evergreen Brick Works to the mouth of Lake Ontario. Co-presented by Evergreen and the City of Toronto, the Don River Valley Park Art Program features new temporary sculptural installations, murals, billboards and performance, including dance and sound, along the Don River, created specifically for this site by local, Canadian and international artists. The first artwork, a series of concrete gargoyle sculptures by acclaimed Omaskêko Cree artist Duane Linklater, will be unveiled on September 23, 2017.

“Public art plays a critical role in creating vibrant, flourishing cities,” said Geoff Cape, Evergreen CEO. “This new art program unfolding in the heart of Toronto’s rapidly growing downtown is set to become a new hub for art in the city. Each artist offers a unique perspective on the connection between our natural and built worlds, providing a thoughtful and engaging new way for visitors to experience public space and discover our city’s ravine system.”

The commissioned artworks respond to the Don Valley’s ecological, cultural, industrial and Indigenous histories and future. Each celebrates the site’s natural environment and the city as a whole, integrating art into the landscape as the program and the seasons evolve. Each project will have its own timeline, with some lasting

many years and others for one day. For many artists, it is the first time they have created art for a public space.

Linklater, originally from Moose Cree First Nation, works in performance, installation, film and other media. His new artwork, titled *Monsters for Beauty, Permanence and Individuality*, is a series of 14 striking concrete sculptures. The large-scale figures are casts depicting gargoyles that adorn prominent buildings in downtown Toronto, and will be located along the Lower Don Trail in the meadow north of the Bloor Viaduct.

For this installation, Linklater draws on his interest in the structural changes made to the Lower Don River as it became an industrial hub in Toronto, telling the story about the ways in which resource extraction in the Don Valley allowed for the building of Toronto as a city. By re-deploying or re-purposing the figure of the gargoyle in relation to the Don River, Linklater is asking the viewer to look closely at the trajectory of Toronto’s history and the changes made to the natural environment with the development of cities in settler societies. Here, he considers gargoyles as protectors of buildings that communicate a certain kind of power and authority, sparking a larger conversation regarding ongoing Indigenous and colonial occupation of the city.

For more, please see evergreen.ca



New Moon

The sky is dark tonight
The new moon is in flight
Is hidden from our sight
Is it the time for
Werewolves
Vampires
As mythology
Would have us believe?
The new moon is in eclipse
When myth
Would have us believe
Negative energy does cleave
Shapeshifters
Are drifters
Who will we meet
As we walk down the street?
Should we stay behind locked doors?

Barbara Mercer
from *Concerto for Cabbagetown*



CPA Membership/Volunteer Application

Please mail to the Cabbagetown Preservation Association,
PO Box 82808, RPO Cabbagetown, 467 Parliament St., Toronto, ON M5A 3Y2

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Date _____
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E-mail _____

There are many volunteer opportunities in the CPA. Interested? Please check this line and we will contact you. _____

CPA charitable number 85053 6160 (RR0001)

1 year / household \$ 20

Would you like to make a tax-deductible donation? \$ _____

TOTAL \$ _____

A tax receipt is issued for \$20+

CPA Membership

The CPA is launching a long awaited improvement to its membership software which will allow us to track memberships by the date you join or renew, and to send annual reminders of the expiry date which will be May 1st each year. The membership fee will increase to \$20/year per household. This will support our ongoing work on heritage issues and education and help us continue to bring you events such as Cabbagetown Talks and Cabbagetown Walks which are free to members, and this newsletter which is distributed across community. The renewal date May 1. Thank you for your ongoing support.

Newsletter designed by:



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