

### CPA: Who Are We?

Founded in 1988 to encourage the preservation of the architectural integrity and historic character of Cabbagetown, the CPA does that and more. Here's what we do:

#### Heritage Preservation

- Review applications to Committee of Adjustment and the Ontario Municipal Board,
- Make submissions to regulatory bodies

#### Heritage Promotion

- Produce quarterly newsletter
- Produce special heritage displays
- Organize "Speaker Series"
- Manage "Walking Tour" program

#### Awards Programs

- "Restoration Awards"
- "Streetscapes in Bloom"

#### Community Events

- Forsythia Festival
- Cabbagetown Cabaret
- "Tour of Homes" Tea

#### Special Long-Term Projects

- Heritage Conservation District
- Books on Cabbagetown Heritage
- "Cabbagetown People" plaque program
- Cabbagetown/Regent Park Museum
- HCD street signs



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## Attention All Volunteers and Would-be Volunteers:

We are also always looking for more people to join in.

There are several volunteer committees that take responsibility for various interesting CPA projects including:

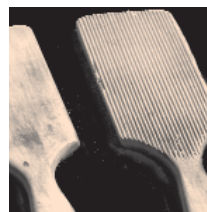
**Heritage Walking Tours, Heritage Research, Cabbagetown Festival Booth, Forsythia Festival, Tour of Homes Afternoon Tea, Newsletter Delivery, etc.**

Some committees are responsible for an annual event, some a few times each year, and some on a more frequent basis. We have a chair person for each of these committees, and this person connects with our Volunteer Director who is a member of the Board.

Being a volunteer on any of the Cabbagetown Preservation Association Volunteer Committees is a great way to become involved in our community and to get to know your neighbours.

To confirm your participation, and if you are interested in joining in as a new volunteer, please contact **Mary Gallant**, Volunteer Director, at **(416) 920 3882** or by e-mail at **secretary@cabbagetownpa.ca**

**What is this object?** (see page 3) Wooden butter paddles & molds were considered essential for presenting butter at the table in houses where 'appearance' and etiquette were paramount. This pair of oak butter paddles dates back to the early 19th century (1800-1849). They measure 10" long and 3" wide. Butter molds came in a variety of materials and shapes and were used to form butter into decorative shapes.



### Researchers Needed Urgently

The Cabbagetown/Regent Park Museum project, jointly managed by the CPA and Regent Park communities, is in need of volunteers to help in researching the history of our communities and in assembling material for exhibition purposes.

Volunteers who have some knowledge of, or are interested in local historical research, are asked to contact Carol Moore-Ede at 416-962-9139.

## CPA Membership/Volunteer Application

Please mail to Cabbagetown Preservation Association, P.O. Box 82512, Toronto, ON M5A 4N8 or e-mail [www.cabbagetownpa.ca](http://www.cabbagetownpa.ca)

Name _____	Date _____
Address _____	1 year (\$20) _____
Postal Code _____ Telephone _____	3 years (\$50) _____
E-mail _____	5 years (\$75) _____
Interested in Volunteering? _____	single _____
	family _____



# Cabbagetown Preservation Association NEWSLETTER

Preserving the architectural integrity and historic character of our neighbourhood

## Bill Stapleton at 90

Happy 90th Birthday Bill!

One might best describe Bill Stapleton as a humanitarian and a visual historian. For the past 70 years he has been sketching and painting his surroundings. Not the landscapes, so commonly linked with 'Canadian Art', but the people. He's more interested in the individuals he paints than impressing art critics or socialite purchasers. He's a man of strong convictions and these have not always made his life easy. "People have been neglected and that's why I've concentrated on them. Social art doesn't play enough of a role in art. Artists who feel they need to make a living in art are pressured into doing living room art, things that will sell. Not too many people want to hang social art on their walls."



The original plan was a career in Engineering. To that end, Bill gratefully accepted a job with the Trans-Canada Highway in White River, northern Ontario. It was in the middle of the Depression and jobs were scarce. His brother, an illustrator well known for his War Bonds and Red Cross posters, sent Bill some paints. Bill sketched and painted the tarpaper shack and his fellow workers – 12 to a bunkhouse. The long evenings without entertainment gave him time to hone his skills, sending his sketches to his brother who would make little notations on them, as constructive criticism. Living in the north for 18-months would change his future. He went on to attend the National Academy of Design in New York; the Slade School of Art in London, England; and the Ontario College of Art.

It was in New York that Bill shed much of the conservatism of his hometown Stratford, Ontario and he became radicalized and an

## INSIDE: Museum on the Move

atheist. The socialist beliefs to which he was exposed laid the groundwork for a future out of the mainstream art world.

Bill was recruited into the RCAF in WWII becoming a chief pilot flying Lancaster bombers. He had desperately wanted to be an OWA (Official War Artist) but had to settle for sketching in his own time. Many of those artworks now reside at the Canadian War Museum, Ottawa.

"I never made a living at art," he said "but I lived through it". As a married man, Stapleton needed to support his wife and three daughters so he went into advertising. A line he once heard and loves to quote, "I never told my mother I was in advertising, she thought I played piano in a brothel", best sums up his views on that occupation.

When his marriage ended, Bill started looking around for a new neighbourhood. "I knew I didn't want to live in Rosedale any more and I got a good feeling about Cabbagetown." He found the ideal house on Sumach Street. At the time it was still under renovation. "I couldn't afford to live on my art alone, so I had it turned into a studio and duplexed it." That was more than 30 years ago. "It was the view that sold me", he adds. His studio is bright and spacious and overlooks the Necropolis cemetery. From there he can paint while overlooking the changes in the shadows and trees, as Spring turns to Summer and Summer to Fall. He has even seen red foxes cavorting between the headstones from time to time.

*continued next page...*

## Join us Tues Feb 28 for Museum Night at *the Ben Wicks*

With the rapid development of the **Cabbagetown/Regent Park Museum**, it's not too early for a **Show and Tell session** to fill us in on the scope of this new enterprise. Even with a permanent home years away, much has been done to collect

artifacts, interview experienced residents and to develop teaser displays for the temporary space generously provided by Division 51 at Front and Parliament Streets. This preview of the museum will describe the intent of the museum, what has developed, proposed displays and will feature some rough cuts of video interviews that have been gathered.

**Meet your neighbours at 6:30; the programme starts at 7.**





With his pen & ink and ink wash sketches, his water-colours and his oils, Stapleton has documented people at home and around the world. These are not pretty postcard portraits but reach deep into the souls of people - often with uncomfortable results. They speak of the brutality of war; of loneliness and isolation; social injustice; and oppression. But they also depict inner strength and dignity. Stapleton has traveled to a Guatemalan refugee camp in Mexico

and to Nicaragua to record the exiled and victims of guerrilla warfare; and to Labrador where the Sheshatshit Innu pleaded with officials to stop NATO fighter jet and bomber exercises over their land, as it was impacting on their livelihood. He also traveled to Ecuador and Russia; and has documented union strikes, rallies, Women's Day events, and ceremonies. He has used his art to raise money for local, national and international causes and is outspoken about inequality and inequity.

One might assume that this would be a man of little laughter and of bitterness from all that he has witnessed. But the assumption would be wrong. Bill has a wonderful infectious sense of humour, a captivating smile and a charismatic empathy towards people. The latter can be seen in the way in which he captures the spirit of the frequenters of local taverns and pubs. A favourite haunt was the old Paramount Tavern on Spadina. It was a vital part of the Black culture of Toronto. "It was jumping and the way they dance make white people look as if they're on crutches. I would sit there and sketch by the hour". Those sketches and paintings are full of life, vitality, and motion. They are pure freedom and enjoyment of the moment.

The Winchester Hotel was also a favourite venue. "People would go there to dance ... or to pick a fight. I'd leave if there was a fight." One of his best paintings is of Indian Joe. "A lonely old guy that lived in one of the rooms upstairs. He used to sit alone in the bar, beer in hand and people-watch."

Bill is a familiar site in the neighbourhood. He chats easily with the local shopkeepers and with neighbours. Once a week he goes to sketch in Regent Park at the Art Heart Children's and Youth's program, which has been fostering art in the Inner City for over 14 years. He will sit quietly sketching a child deep in creating his or her own work of art, or a group of children chatting animatedly around a picture. Before long he is surrounded by the children, who come from all parts of the world, begging him "Please, me next. Please draw me." Later he makes copies of the sketches and gives them to the children.



**Businessman, City Father**  
**A founder of Toronto's first zoo (1842 – 1920)**  
**Plaque location at 156 Winchester Street**

Daniel Lamb was the son of Peter Rothwell Lamb, founder, in 1848, of Lamb's Blacking and Glue Manufactory, a local tannery and glue and stove black factory, which made leather, blacking in cakes and tin boxes, neatsfoot oil (made from cattle), paste black, and ground bone for manure. In the 1860s Daniel Lamb took over his father's factory which was located at the end of Amelia Street on what is now Wellesley Park. He owned a number of workers' cottages in the area that were rented to some of the employees. Many of the bricks from the original factory were used to build the Hillcrest Park houses.



Daniel Lamb entered politics a few years before fire destroyed the buildings of the Lamb's Blacking and Glue Manufacturing in 1888. He served two terms as alderman, until his retirement from public office in 1902.

Daniel Lamb donated additional land to Riverdale Park and in 1894 became founder of the Riverdale Zoo, which quickly developed an excellent reputation for the quality and range of its international wildlife. Daniel Lamb inspired friends and citizens to donate animals or money to extend the collection, which started with only a few deer and two wolves. He was also responsible for many civic engineering innovations, including the Rosedale Valley Road and the first public water works on the Toronto Islands, which continue to function to this day. He was also instrumental in providing the main railway routes from the east end, and returning Ashbridge's Bay to a suitable condition for use. Daniel Lamb was President of the York Pioneer Society in 1896. His tombstone, located in the Necropolis, is overlooked by the east windows of his original home on Winchester Street.

This is a man of principal. A man who believes the responsibility of an artist is to respond to injustice of any kind. He captures the soul of the bruised and the innocent, the sadness and the joy. He has provided us with a visual history of more than 7 decades. We are indebted to him for his human empathy and dedication



Toby and company installing a display case



What is this object?  
 See back page

## Museum on the Move

### Watch this space!

The Cabbagetown/Regent Park Museum has its "starter home" thanks to Division 51. The large public space at the entrance of the recently restored industrial building that houses the police station gives the museum a grand setting to show off its first developing displays and to make itself known to the public.

### Coming Soon:

"Toys Were Us" - an exhibition of children's activities and toys through the decades.

"A Different Beat" - The Constabulary in the 1800s.

Cabbagetown People ... and more.

### Special thanks from the C/RP Museum to:

A number of people and organizations have been especially helpful in making the museum a physical reality in the new space:

- **The Art Gallery of Ontario** - Gwen Adams, Exhibitions; George Bartosik Manager, Exhibition Services; Iain Hoadley Manager, Exhibitions and Photo Resources; Myron Jones Installation Coordinator; and Charlie Kettle Production Coordinator for the generous donation of display cabinets from their Catherine the Great Exhibition.

- **CPA Board member Toby Schertzer and his company, DIN** for collecting and transporting the cases – no easy feat! – to their new museum locations.

- **Unit Commander: Superintendent Jeffrey McGuire; 2nd in Charge: Inspector Richard Stubbings and Staff Sergeant Tom Kelly** at 51 Division for kindly donating their lobby space, as an interim home for the CRP Museum.

## Sally Gibson takes A Peek Inside...

Wondering what your home may have looked like a century ago? Sally Gibson's new book gives a rare glimpse of interiors past. *Excerpted from Cormorant Books website:*

Based on 260 vintage images and extensive original research, **Inside Toronto: Urban Interiors 1880s to 1920s** is the first book to investigate the complex, interior life of a single city — the ordinary and extraordinary places where Torontonians lived, worked, shopped, and performed the rituals of daily life. Interior photographs are rare. Not many were taken; and fewer have survived. Fortunately, Toronto's archival resources, supplemented by private and public collections elsewhere, are extensive enough to support an investigation of these interior spaces. Many images are glorious, all are informative. Text illuminates the images and provides historical background.

Sally Gibson is the author of one previous book, *More Than an Island: A History of Toronto Island*, of which Jane Jacobs said, "city history at its best." A graduate of Vassar, with a doctorate in urban historical geography (U of T), Sally is now an archivist with the City of Toronto. Publication date is May 20 but the book is available online at Amazon.ca

