

**The Walkerton Water Stories Project  
& the Stories Project:  
Documentation Guide and Oral History Transcripts**

For the Bruce County Museum & Cultural Centre  
Southampton, Ontario

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Waterloo, Ontario



## Introduction

The Walkerton Water Stories Project first arose in response to events in the town in May 2000 that made headlines around the globe.<sup>1</sup> Yet, despite intense media coverage of the water tragedy and an exhaustive legal inquiry, there was still a deep need for people to reflect on their experiences in meaningful ways and to share their perspectives with others,<sup>2</sup> especially with communities facing their own divisive issues. The Water Stories Project and its offshoot, the Stories Project, addressed this need by offering people<sup>3</sup> of all ages, from all walks of life concrete, creative ways of voicing their perspectives through the arts. These arts then toured via exhibits, publications and performances, while the founding artists continued with educational workshops, lectures and conference presentations. In this way, Walkerton's remarkable story was made available to anyone interested in the complex interplay of natural and cultural histories and in how art<sup>4</sup> can help restore a community in the aftermath of environmental crisis or trauma.

Bruce County is now the permanent home of both projects. The Water Stories Prints are installed at the Walkerton Clean Water Centre (WCWC), while the Bruce County Museum & Cultural Centre has both background and collected materials related to both projects. This arrangement means that water managers from around the world encounter storytelling as part of their regular training, while artists, researchers, educators, activists and community organizers can tap the museum's archives to design creative models of environmental stewardship, or to investigate the powerful, enduring role that water plays in all our lives.

In this way, art and science, story and fact come together, to show what is possible with an integrated, holistic approach to environmental stewardship and community restoration.

“Beauty can come of tragedy,” one visitor penned in the touring exhibit's guest book. Healing comes in different waves, at different times, but for healing even to be possible—for good to come from bad—a climate of openness and hospitality must also be established. Thank you to everyone who offered these qualities and more. May the fruits of your generosity inspire the next wave of pioneers to dream, to risk and to act together, on behalf of the common good.

Susan L. Scott  
 Writer & artistic co-ordinator  
 Walkerton Water Stories Project & The Stories Project  
 February, 2010

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<sup>1</sup> In July 2000, six weeks after the E. coli outbreak, when I presented a research paper on the possibilities for community restoration in the aftermath of the water crisis at Between Nature: Ecology and Performance Interdisciplinary Conference in Lancaster, UK, researchers already knew about the outbreak.

<sup>2</sup> An important goal of the projects was conveying Bruce County's rich natural history, especially since some media had dubbed Walkerton, the county seat, the “bad water town.”

<sup>3</sup> Both projects were designed to serve current and former residents of Bruce and Grey Counties.

<sup>4</sup> In the arts world, the projects are considered Community Arts ventures—that means the artists work collaboratively with people to produce works that reflect the community's concerns, rather than those of the individual artists. For more information, see Appendix C, Awards & Honours.

### **Contact Information:**

We encourage anyone, but especially arts professionals, educators, community organizers and activists who want to launch similar projects in their local communities, to contact us directly. Here is a partial list of those who made the project(s) possible:<sup>5</sup>

### **Community Participants:**

- Over 60 current and former residents of Grey-Bruce shared water heritage stories; see the Oral History transcripts for details.
- 34 area residents, primarily high school students, made prints with Wesley Bates; see the Water Stories Printmakers Database.
- Visitors to Stonyground heritage garden supported the project's formal unveiling in June, 2002.

### **Community Partners & Sponsors:**

- Concerned Walkerton Citizens (CWC), which worked with Walkerton Healthy Community Initiative (WHCI) to co-found Greenstep Environmental Fair. Veronica Davidson was the CWC's key liason figure on the Greenstep committee.
- The Municipality of Brockton.
- Both high schools as well as Brant Central [Elementary].
- Walkerton Community Foundation granted WHCI funds (fall 2002) for framing the prints, thereby making it possible to create a touring exhibit.
- Walkerton Healthy Community Initiative (WHCI) was our principal partner and sponsor from 2001-04; this unique partnership made it possible to found the project and, eventually, to tour the arts, thereby making a lasting contribution to the community. WHCI board members were all deeply involved in this process—so, too, was Lynda Bausinger, executive director, without whose energy, foresight and doggedness the projects would not have been sustainable.

### **Provincial Partners and/or Sponsors:**

The touring phase of the Water Stories Project was made possible thanks to various arts organizations and funding agencies. See Appendix C, Awards & Honours, for details.

### **The Founding Artists:<sup>6</sup>**

- Visual artist, Wesley W. Bates (Clifford), taught the printmaking workshops and developed the touring exhibits; see: [www.wesleybates.com](http://www.wesleybates.com);
- Mary-Eileen McClear (Baden) is the professional storyteller who taught the project's story-collecting workshops, performed "Water finds a Voice," and wrote the script for Medieval Water Works; see: [www.thestorybarn.ca](http://www.thestorybarn.ca).
- Writer and educator, Susan Scott (Waterloo) served as principal writer and artistic coordinator for both projects; [sscott@wlu.ca](mailto:sscott@wlu.ca).

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<sup>5</sup> This is a partial list; see Appendix C, #6 for more details.

<sup>6</sup> Bates and Scott both have pioneer roots in the Walkerton area; Scott is a native of Saugeen Township and a descendent of founding settler, Nathaniel Edward Leeder (see *Roots & Branches of Saugeen*).

**Other Participating Artists & Arts-related Professionals:**

- Tim Dyck (Durham) is the artisanal bookbinder who designed and bound the Wellness Stories (see Viljakainen, below) that then toured with the prints exhibit.
- Guest musician, Ron Fisk (Walkerton), sang with The Players at the Stonyground gala;
- Singer-songwriter James Gordon (Guelph) was guest musician at the Stonyground gala; he also produced the song-and-storytelling CD for the 2003 *The New Quarterly* issue that documented the project for Canada's arts and literary community;
- Bob Harwood (Kitchener) photographed the Stories Prints;
- Environmental sculptor, Basia Irland (Albuquerque, New Mexico), was the Water Stories Project's guest environmental artist; see her *The Water Library* (University of New Mexico Press, 2007) and <http://www.unm.edu/~basia/BIRLAND>.
- Sharon Porter (Grimsby) designed the Water Stories Prints cards and the costuming for Medieval Water Works, the crowning piece of the Stories Project;
- Beverly Viljakainen (Priceville) initiated and collected the Walkerton Wellness Stories that toured with the prints exhibit;
- Pamela Woodland (Kitchener) designed the Stonyground poster, WWSP letterhead and all promotional materials for the Stories Project.

### **Inventory of Donated Materials**

The Walkerton Water Stories Project (2001--<sup>7</sup>) and its outgrowth, The Stories Project (2002-04), generated hundreds of educational, informational, promotional and analytical documents and materials. Those deemed of public interest were donated to the archives, including:

#### **The Oral History Transcripts:**

Appendix A contains two of the three kinds of interviews conducted in March-April, 2002 as part of the project's mandate to integrate local oral history (i.e., people's stories) with the region's rich natural history.<sup>8</sup>

(a) The **Water Heritage Stories** are from taped interviews with family and friends by members of Ann Range's Grade 6 class at Brant [County] Central School, in Walkerton, after an in-class workshop in story-collecting<sup>9</sup> with Mary-Eileen McClear.

(b) **The In-Depth Interviews** were based on conversations with the following local residents:

- Celebrity raconteur, Lloyd Cartwright; books based on his popular *Walkerton Herald-Times* weekly columns, "The Cordwainer," are now collector's items;
- Marie Cartwright, a leader in the town's Women's Institute and the annual Doll Collectors' Fair; Marie is married to Lloyd;
- Mrs. Evelyn Wismer, once a British war bride, now the widow of a former Bruce County Officer of Health;
- Leonard Kelly and Florence Kelly, who retired to town in the 1990s, after passing their home farm in Carrick Township (where they had lived for forty-plus years) on to their daughter;
- R. F. served as court reporter during the initial phases of the Walkerton Inquiry.

With the exception of the Cartwright session in the library at Sacred Heart Secondary School with Mary-Eileen McClear and printmaker Barb Anderson, Susan Scott was invited to interview people in the privacy of their own homes.

(c) **The Walkerton Wellness Stories** are based on interviews by Priceville writer and Wellness Advocate, Beverly Viljakainen. These interviews were then gathered up and bound into a collection by Durham bookbinder, Tim Dyck, so that it could tour with the Water Stories Prints exhibit (see below).

#### **Performance Pieces:**

**a. The "Water Finds a Voice" CD**—(two copies: one with *The New Quarterly* and one in the Stories Project binder). This CD is a re-mastered copy of Mary-Eileen's McClear's original performance at Douglas Chambers' Stonyground heritage farm (Walkerton) on June 15, 2002. The CD also contains "Listen to the River Song" by James Gordon, which

<sup>7</sup> Date left open as conferences and workshops based on the project are still ongoing as of March, 2010.

<sup>8</sup> Scott used these oral and natural histories as the basis for composing "Water finds a Voice."

<sup>9</sup> Mary-Eileen taught two story-collecting workshops: one for the public and the other for Ann Range's Grade Six class. The handout for the public workshop is in the Stories binder (blue). For electronic copies of this material, or to find out how she adapted it to the classroom, please contact her directly at: [www.thestorybarn.ca](http://www.thestorybarn.ca).

was also composed for the Stonyground gala. In the spring of 2003 the New Quarterly commissioned Gordon to make the CD for the magazine's upcoming summer issue that would document the project (see Analysis & Reflections, below).

**b. Script, "Water finds a Voice"**—Susan Scott, written expressly for Mary-Eileen McClear; published in *The New Quarterly* issue no. 87 (summer 2003).

**c. Lyrics, "Listen to the River Song"**—James Gordon, published in *The New Quarterly* issue no. 87 (summer, 2003).

**d. Script, Medieval Water Works**—Mary-Eileen McClear; in 2004, core artists Bates, McClear and Scott continued their collaborative relationship with the community via the Stories Project, one of the Bruce-Grey Environmental Resource Centre's core programs. The Centre commissioned Mary-Eileen McClear to write a one-act "open air" play that could be performed by high school students at the weeklong Grey-Bruce Clean Water Festival in Chesley. Two thousand Grade Four students and their teachers voted Medieval Water Works the festival's #1 activity. (See Water Festival binder for script, photos and support materials.)

#### **Water Stories Prints Materials:**

The visual arts proved to be an especially powerful means of tapping stories. Not everyone was keen to talk about their experiences, and so it was important that alternative modes of expression were offered. Wesley Bates chose printmaking—a relatively easy-to-learn process that yields beautiful results. Wesley led three workshops in March-April for students at both high schools, as well as weekend workshops for the public. For detailed information about the workshops, the prints' reproduction on the antique Washington letterpress at Wesley's studio-gallery in Clifford, or for the inside story of the subsequent touring exhibit "Out of Hand: The Life & Times of Rural Water," contact Wesley Bates at [www.wesleybates.com](http://www.wesleybates.com).

**a. The "touring" set**—one full set of the 34 Water Stories Prints with captions in a large portfolio carrying case for transporting to conferences, schools, etc.

**b. Captions** accompanying the Water Stories Prints exhibit and the touring set include: name of the printmaker; title of the work; participating high school and/or home community; and, often, a brief reflection on the image itself and its relevance to the theme.

**c. Limited Edition prints**—in the fall of 2002, WHCI worked with Wesley Bates to reproduce a limited edition of twelve selected prints which could be ordered directly through WHCI or sold at conferences, exhibits and events. Prints sold for \$40 apiece, and all proceeds went to support the project.

**d. Mats** used to make the prints—once the images were drawn and carved (in reverse!) into rubber mats, the mats were taken to Wesley's studio-gallery down the road in Clifford. After inking, the mats were set one by one on the antique Washington

Letterpress; with the appropriate guidance and pressure, each image was transferred (printed) from a single mat onto a single sheet of handmade Japanese paper. This process was repeated to produce the Limited Edition series in the fall of 2002. After the Walkerton Library exhibit in the spring of 2003, some printmakers reclaimed their mats; unclaimed mats then toured with the prints exhibit, to show people the behind-the-scenes process. By displaying mats alongside the prints, viewers could see the direct connection between the two images and better understand the print-making process. (Photos of the workshops and reproduction process are in both Stories Project binders.)

**e. Greeting cards** based on twelve Water Stories Prints—in the fall of 2003 Grimsby artist Sharon Porter designed two sets of cards, one “enviro” set, and the other, a more general set. One of our key sponsors, Northland Printing (Waterloo), then donated \$9,000 worth of in-kind services to reproduce these beautiful cards; along with the prints, the cards were sold to sustain the project. Sets sold for \$8 each.

#### **Memorabilia & Support Documents:**

**a. CDs** stored in the blue binder offer some of the best introductions to the project: the two of Stonyground (i.e., the performance and the exhibit) and the “Stories Project WHCI power point” slide show made expressly for conference presentations. There is also a 2003 “Walkerton” power point and two CDs of radio interviews: one with CBC Toronto (for the Storytelling Festival performance at Harbourfront) and one with Radio Canada International in Montreal re: Canadian artists working on water issues.

**b. The Stories Project binders**—two user-friendly “tours” of the project were used at public events; these contained workshop materials, news articles, posters, flyers, etc. Not all materials were filed in the binders, however; for additional materials (and a complete overview of the project), see Promotional Materials, below.

**c. The 2003 Grey-Bruce Clean Water Festival binder** compiled by former BGERC’s executive director, Lynda Bausinger. Throughout 2002-04 Lynda worked tirelessly with guest resident-writer, Susan Scott, on the Stories Project, creating works to serve the region of Grey-Bruce. The Water Festival was the most successful of these ventures: Bausinger collaborated with Mary-Eileen McClear, graphic artist Sharon Porter (Grimsby), and drama students from Walkerton District Secondary School to create a unique contribution to the region’s largest environmental fest. McClear wrote the interactive play, *Medieval Water Works*, to entertain, educate and inspire the 1,900 Grade Fours, their teachers, and volunteers who attended the annual Chesley open-air festival. The binder includes Porter’s original sketches for costuming; a great collection of behind-the-scenes photos; materials used in researching the project; McClear’s script and teacher handout; press coverage; as well as miscellaneous support and admin materials. The play, performed for repeat audiences in a tent, during a cold, rainy week, was done by a handful of ambitious Walkerton District Secondary School students. *Medieval Water Works* was voted the festival’s #1 most popular activity (see Appendix B: Awards). This initiative was part of the Stories Project phase, which ran out of the Bruce Grey Environmental Resource Centre (Walkerton) from 2002 until the Centre’s closing in 2004.



**d. Press clippings**—newspaper coverage, especially, was critical to keeping the community informed of the goodwill project. See also *Alternatives: Canadian Environmental Ideas and Action* V. 29 No. 2 (summer 2003), pages 27-8.

**e. Promotional and support materials**—additional photographs; posters; flyers; advertising and admin materials, etc., not filed in the binders.

#### **Analysis & Reflections:**

a. *The New Quarterly: Canadian Writers and Writing Issue No. 87 (Summer, 2003)*<sup>10</sup> won the inaugural Entering into Print Dialogue award from Community Arts Ontario in order to document the Water Stories Project, a new step forward in the province's community arts environment.<sup>11</sup> The magazine's editor, Kim Jernigan, had attended the Stonyground event and was interested in setting community voices (as profiled in the art work) in the context of the artists' own reflections and motivations. The result featured: personal essays by founding artists Bates, McClear, and Scott and by guest artist, Basia Irland; the storytelling performance script, "Water finds a Voice"; photographs of selected prints, Irland's art work, and the event at Stonyground; and the "Water Finds a Voice" CD, produced by James Gordon, especially for subscribers (see CDs, above).

c. "The Barn and the Lab," Susan Scott reflects on the significance of space and place with religious studies scholar, Ron Grimes, in *Rite out of Place: Ritual, Media, and the Arts* by Ronald L. Grimes (Oxford University Press, 2006) (see pdf).

d. *Storytelling Magazine* V. 15, No. 3, Sept/Oct 2003. Edited by Mary-Eileen McClear, who solicited the article, "Troubling the Waters: Restoration in the 'Bad Water Town'" from Susan Scott; includes b&w photos of select Water Stories Prints.

e. **Conference presentations:** Conference presentations and panels were key to sharing expertise with a wide range of professionals, including: museum professionals (Ontario Museum Association), rural advocates (TORC), community organizers (Healthy Communities International), arts professionals (Community Arts Ontario), storytellers (both Ottawa and Toronto Storytelling conferences) and narrative scholars (Narrative Matters Interdisciplinary Conference); see Appendix C: Awards & Honours for details.

#### **A Note to Researchers:**

It is vital for the community to recognize the fruits of their generosity and how it contributes to greater public awareness and education. Community support was essential to the vitality and lifespan of these projects. Happily, that support also made it possible

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<sup>10</sup> *The New Quarterly* is one of the country's best-loved literary magazines, featuring the best of new fiction, poetry, and writing about writing. See: [www.tnq.ca](http://www.tnq.ca).

<sup>11</sup> Community Arts Ontario includes this definition in their awards announcement: "Community Arts is a burgeoning discipline gradually being recognized as a viable art practice that engages communities on many levels. From mural arts, arts in education, youth initiatives, community theatre, social activism and festivals, community arts animates all aspects of a community."

for a wide range of people to use our work and to forge uncommon partnerships. These people included:

- Walkerton and area residents, especially participants' families
- Bruce County residents, historians, genealogists
- Community organizers and not-for-profits
- Media personnel
- Researchers and educators (elementary through post-secondary)
- Arts professionals; arts organizers
- Community arts practitioners
- Professional storytellers; storytelling conference organizers
- Oral historians; museum professionals
- Writers, editors
- Visual artists, especially printmakers
- Rural sustainability advocates
- Environmental activists

Still, it is not always easy to recognize how to use these materials for your own purposes. **If you are an activist, arts professional, educator, organizer, or researcher interested in either project, we would love to talk with you.**

#### **FAQs:**

The WWSP invariably puzzles and inspires; here are brief answers to the many questions we've been asked over the years.

#### **1. What does storytelling have to do with environmental activism, ecological restoration or community healing?**

This is a great question. Environmental projects are usually practical, results-oriented measures such as getting rid of gas-guzzling vehicles, tree planting or installing low-flush toilets. The genius of the arts, however, especially Community Arts, is that they can communicate to people of all ages, and all education levels. Because they are inclusive, rather than divisive, these arts also bypass people's inherent resistance to change: arts that educate and inspire are proactive ways of raising public awareness and engagement. Not surprisingly, then, a "goodwill" arts initiative can often bring people together across partisan lines, motivating them to work together in common cause.

Our focus on "restoration"<sup>12</sup>, meant helping people to recall the region's own rich water history: for 150 years, the community had dealt with water issues, from flooding to water-related death and destruction. We began with the belief that, for healing to occur, people's memories, strengths and insights—so violently disrupted during the crisis—would also have to be restored.

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<sup>12</sup> See the Stories Project Power Point CD for a vivid introduction to our notion of community restoration, especially as envisioned for Grey-Bruce.

It is our hope that, in turning over these materials to the museum, countless people will find refreshment and inspiration in realizing that they, too, can find creative ways to address the enormous challenges that face us. The notion of tackling “scientific” problems through storytelling may seem odd, but it is an old practice among indigenous communities around the globe and among narrative activists in Quebec, B.C., the USA and abroad, especially the UK.

## **2. What was the Walkerton Water Stories Project (WWSP)?**

The WWSP was an award-winning humanitarian arts project that brought the community together with visiting artists to heal some of the painful misconceptions and alienation that had sprung up in the water tragedy of 2000. The goal of the project was to help the community tap its inherent strengths and resources by collecting local stories, memories, impressions, hopes and dreams related to Walkerton’s own rich water history, and by giving local citizens a voice in how Walkerton’s story could be shared with the world. The arts generated through this collaboration then toured the province while the founding artists worked with arts and non-arts professionals trying to deal with sensitive issues in their own home communities.

## **3. What was the Stories Project<sup>13</sup> (SP)?**

The Stories Project was the natural outgrowth of the WWSP. In the fall of 2002, our host partner, WHCI, opened the region’s first environmental education centre, the Bruce-Grey Environmental Resource Centre (BGERC), housed in Walkerton. WHCI then formally “adopted” the WWSP as one of the centre’s five in-house programs. This step meant that the arts/fruits of the community collaboration would not only have a home base but could also tour and expand its reach. Happily, the services of the founding artists, Bates, McClear and Scott also expanded: Scott became the centre’s ad hoc writer-in-residence; McClear took the lead in the 2004 Grey-Bruce Water Festival; Bates and Scott toured the joint exhibit, “Out of Hand: The Life & Times of Rural Water”; and all three joined the Centre’s executive director, Lynda Bausinger, in offering workshops and conference presentations to arts and non-arts professionals.

In a narrow sense, the WWSP refers to the community collaboration that began in 2001 and culminated in the multi-media exhibit and performances at Stonyground Garden,<sup>14</sup> on June 15, 2002, as part of Greenstep Environmental Fair. However, because the public responded so favourably to the project’s varied art forms (prints, storytelling performance and installation art), we felt encouraged to keep them alive and began looking for ways to adapt them for educational outreach so the arts could serve, in effect, as ambassadors, taking Walkerton’s story to other communities, to guide and inspire them in their own struggles. Once BGERC adapted the project as part of its core programming, we switched to the term, The Stories Project and expanded our mandate to include: (1) touring the prints exhibit and storytelling performance; (2) offering professional development workshops; and (3) developing new initiatives for the people of Grey-Bruce.

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<sup>13</sup> The best introduction to storytelling as community restoration is the Stories Project Power Point CD.

<sup>14</sup> Stonyground refers to the heritage farm 3 km west of town, owned by Douglas Chambers. See his *Stonyground: The Making of a Canadian Garden*.

A brief overview of these phases looks like this:

### **I. Community Collaboration (2001-02):**

- a. **Planning** between founding artists and citizens groups—Walkerton Healthy Communities Initiative (WHCI) and Concerned Walkerton Citizens (CWC)—first began with a phone call to then-chair Mary McGeachy in early 2001. Talks for a possible project that would complement the upcoming second Annual Greenstep Environmental Fair (2002) began in earnest in the fall of 2001.
- b. **Art-making** March-June 2002: printmaking workshops, one for the public, the others for students at Walkerton District Secondary School and Sacred Heart Secondary School under the direction of their respective visual arts teachers and W. W. Bates; Mary-Eileen McClear’s story-collecting workshops at Brant Central School and one offered to the general public; visiting artist Basia Irland’s residency to complete her installation sculpture “Walkerton Life Vest” and E.-coli silk-screened scrolls; Susan Scott composes “Water finds a Voice” using local oral and natural histories.
- c. **Celebrating**—the project culminates in a celebration at Stonyground when the 34 Water Stories prints, the storytelling performance (“Water Finds a Voice”), Walkerton Wellness Stories, and James Gordon’s “Listen to the River Song” are unveiled in the barn. This event closes the town’s second Annual Greenstep Environmental Fair, founded by local environmental groups to honour the anniversary of the water tragedy;
- d. **Evaluating**—a critical step in any project’s process is evaluation; the Ontario Arts Council, which had granted the project funds to pay the participating artists, also required a final report. During talks with WHCI, we decide to extend the project by creating a touring and educational phase that could take the stories on the road.

### **II. Touring & Outreach (fall 2002-06):**

- a. In October of 2002, the newly opened Bruce-Grey Environmental Resource Centre (BGERC), run by WHCI and funded by the Trillium Foundation, formally adopts the project and Susan Scott becomes the project’s artistic coordinator and ad hoc writer-in-residence. From now until the centre closes in 2004, the **Stories Project** becomes part of the centre’s core educational programming. Mary-Eileen McClear writes “Medieval Water Works,” the one-act play performed by high school students at the Grey-Bruce Children’s Water Festival (Chesley) that is then voted the festival’s #1 event. Other project plans included talks with the Ontario Field Naturalists (now Ontario Nature) about potential workshops at Falconfield, the organization’s new home; this project was dropped when support funds were not secured.
- b. **The Water Stories Prints Exhibit** is developed (i.e., prints framed, captions printed, etc.) and toured (see Support Materials) in response to

- the Ontario Society of Artists' 2003 Water Project; the touring version of the exhibit is called "Out of Hand: The Life & Times of Rural Water."
- c. Building on insights learned from the community, the artists continue **workshops for arts and non-arts professionals, publishing, giving conference papers, and serving as consultants** to arts and/or environmental groups. Materials produced include: *The New Quarterly* "Let the River Answer" issue, *Storytelling Magazine*, and "The Barn and the Lab" article in *Rite out of Place* by Ronald L. Grimes. Conference papers and/or panel presentations are given, for example, at: TORC's 2003 conference, Narrative Matters 2004 Interdisciplinary conference, the Ontario Museum Association's annual conference and so on. (See Support Materials.)
  - d. Community Arts Ontario awards the project its highest honour—the **Community Arts Award** at the CAO's annual conference, held in Kitchener, Ontario (see Appendix C, Awards & Honours).

#### **4. Who participated?**

WWSP: Everyone in Walkerton and surrounding region was invited to join the project, and we worked hard to get this message out by putting notices in newspapers, launching ads on TV and radio, and placing notices in church bulletins. We even considered putting notes in children's lunchboxes. Wesley, however, did set up a "dog-and-pony" show in a storefront downtown so people could see what he meant by "printmaking."

The Community Collaboration (spring 2001-June 15<sup>th</sup> 2002) phase introduced the founding artists to community partners, sponsors and to area residents interested in sharing their stories. This phase included: Grade 6 students at Brant Central School; Grade 12 visual arts students at Sacred Heart Secondary School; Grades 11 and 12 visual arts students at Walkerton District Secondary School; Members of the Saugeen River Fly Fishing Club; and former residents of Walkerton, Paul Fischer (Waterloo) and Jim Scott (Cambridge).

To learn more about what drew the artists to this work and what they learned from this uncommon collaboration, see *The New Quarterly: Canadian Writers and Writing* no. 87 (summer 2003); see Analysis & Reflections, below.

#### **5. What role did partners, sponsors and supporters play?**

Everything! Partners, sponsors, and supporters—especially volunteers—are crucial to the success of any goodwill project. It is notoriously difficult to secure start-up funding for arts projects that are seen as non-essential, "feel good" initiatives with little or no practical pay-off. Often a project's organizers must demonstrate a successful track record before they can hope to attract additional support. This arrangement makes it difficult to launch projects that do not have a substantial revenue stream (ticket sales, etc.) to help recover costs. The WWSP was made possible through the goodwill and generous support (in-kind, fiscal, social, etc.) of community partners, sponsors and individual advocates.

#### **6. Did the projects win any awards?**

Yes, awards and distinctions are important because they bring honour to the community, confirming the fact that supporters, sponsors, partners and participants were right to give so generously of their time and efforts. Awards also confirm the artists' pioneering efforts, and attract attention so others can learn from their practices. (See Appendix C, Awards & Honours for details.)

## **Appendix A: Oral History Transcripts**

### **Our Objective:**

The mandate of the Walkerton Water Stories Project was to engage in community healing through the arts—a cultural approach to environmentalism that is crucial in places such as Walkerton that have suffered environmental trauma. Restoring the environment means more than simply fixing technical problems or stabilizing local ecological systems; it means restoring a community’s relationship to their home environment, including confidence in the future health and stability of that environment.

Recovering their own water wisdom was important, because, in fact, savvy water management has been part of the town’s identity since its founding in the 1850s along the banks of the great Saugeen River. Although it is not common knowledge outside the region, Walkerton has a long-standing history of dealing with water highs and lows; indeed, water culture (fishing, boating, canoeing, crises, annual floods and tragic drownings) is integral to the town’s identity. We felt that helping people to recover that past, and to see how the 2000 water crisis fit into greater historical patterns, would at the very least contribute to the community’s recovery and ability to move forward.

Formal research into the town’s oral and natural histories was important, but tales and images that flowed directly from people’s stories were key to the project. Our challenge was finding creative ways of helping people to express these, “by hand or by mouth.” The perspectives of youth and seniors, especially, often go unheard, unlike those of prominent or vocal citizens which are regularly captured by the media. We were determined to make room for these marginalized voices, and so invited Bruce and Grey residents (current and former) to tell us about any and all water stories they might be willing to share. This invitation had to be as simple, direct and open-ended as possible, and could not be restricted to the water crisis, as people often assume from the term “Walkerton Water Stories Project.”

What was essential was people’s willingness to share, and yet this was also the hardest thing for them to do, since the water crisis was so highly charged. By taking steps forward and agreeing to share their perspectives, the community’s hidden fears and strengths could finally emerge in their rich and full perspective.

### **Methods: What we Did**

- a. Working with our community partners, we began by placing short ads in local print media, on the radio and in church bulletins, inviting people to contact us if they had a story to share. Wesley Bates and Susan Scott also spoke at local churches, trying to explain the value of the project to people and to make the prospects of volunteering to meet with us or take a workshop less intimidating.
- b. Mary-Eileen McClear offered a story-collecting workshop to train people in how to gather local stories on tape. (This session was poorly attended, but by chance we met local fly fishers who then took part in the printmaking.)
- c. WHCI board member, Ann Range, invited Mary-Eileen to teach story-collecting to her Grade 6 class at Brant Elementary School. The stories that these children collected from

neighbours, grandparents, aunts and uncles, helped us piece together important recollections as well as to trace the ways in which memories are lost from one generation to the next. This gap in knowledge and understanding was exactly what we were hoping to bridge.

d. We also offered to visit people one-on-one, so they could speak freely and at length. These offers resulted in several key interviews that helped us flesh out the human impact of the water crisis (see Cartwright, Kelly, Wismer and R. F. transcripts).

e. The Wellness Stories collection was the brainchild of Beverly Viljakainen, a local writer and health advocate, who wanted to contribute to the project by interviewing people who had not fallen prey to E. coli symptoms.

### **Results: What was Collected**

Many people were disinclined to speak about the water crisis at all and even when they did speak up, they often declined to speak on tape. Nevertheless, three kinds of story collections<sup>15</sup> were successfully collected (taped and transcribed); these then became the basis of the script for the storytelling performance, “Water Finds a Voice.”

#### **I: Water Heritage Stories**

Students in **Anne Range’s grade 6 class at Brant Central School** (Walkerton) worked with **storyteller Mary-Eileen McClear**,<sup>16</sup> learning how to collect memories from **friends and family**. These tapes were generally of poor quality and were eventually discarded; the excerpts that were retrievable were then transcribed by Susan Scott and BGERC staff, and are included in this guide.

#### **II: In-depth Interviews**

**Townpeople** who agreed to speak with the project’s writer & coordinator, Susan Scott, included: local author and raconteur Lloyd Cartwright and his wife, Marie Cartwright; a former Walkerton Inquiry court reporter;<sup>17</sup> retired farmers Francis and Leonard Kelly; and Mrs. Evelyn Wismer, an English war bride and now widow of a former Bruce County Health Inspector. Also interviewed were avid canoeists, **Paisley** residents Ev and Jim Craddock, as well as **Walkerton natives** Paul Fischer (Waterloo) and Jim Scott (Cambridge). The Craddock tape was ruined, the Fischer tape was never transcribed, and Jim Scott<sup>18</sup> declined to speak on tape. Nevertheless, water stories that included Jim Scott’s youthful mishaps on the Saugeen re-surfaced in Lloyd Cartwright’s tales, both oral and written. Susan Scott’s subsequent writings were then informed by all discussions and interviews, regardless of whether or not the tapes survived.

#### **III: Walkerton Wellness Stories<sup>19</sup>**

**Priceville writer Beverly Viljakainen** approached project organizers early on in 2002 to express her ongoing interest in the health impact of the water crisis. Her interviews with

<sup>15</sup> Permission to collect stories was given either orally or in writing.

<sup>16</sup> To learn about Mary-Eileen’s approach to story collecting, visit: [www.thestorybarn.ca](http://www.thestorybarn.ca).

<sup>17</sup> This person is identified only as R. F. in this Guide, to protect his/her identity.

<sup>18</sup> Jim Scott, as it turns out, is a distant relative of founding artist, Susan Scott. Thanks to her Waterloo neighbour, Paul Fischer, who suggested that she might be related to the Walkerton Scotts, Susan discovered a “lost” branch of her family, a branch that had first settled Carrick Township (south of Walkerton) in the 1850s.

<sup>19</sup> Not reproduced in this document, because the collection as a whole has been donated.



**townspeople** highlighted good news stories of people who did not fall prey to E.-coli. This collection was subsequently printed and hand-bound by Durham book-binder Tim Dyck; the collection toured as part of the Water Stories Prints exhibit; there are no surviving audiotapes of these interviews.

**Water Heritage Stories<sup>20</sup>****Interviewers with Friends and Family  
by  
Ann Range's Grade Six Class  
Brant Central School  
Walkerton****Interviewees:<sup>21</sup>**

1. DELOUGHRY, Jeremy: "The Diving Board"
2. DONALDSON, Claire: "Spring Memories"
3. KLAGES, Amy: "The Bridge High and Dry"
4. LOUTHER, May: "We always had Big Floods"
5. MESSERSCHMIDT, Marie: "Not Fit to Drink"
6. MORROW, Adam: "Water taught us Many Things"
7. SNYDER, Tim: "Volunteering During the Outbreak"
8. WRINKLER, Frances: "Javex Water"
9. Source Unknown: "Dye in Silver Creek"
10. Source Unknown: "Lucky Encounter"

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<sup>20</sup> Transcribed by staff at the Bruce Grey Environmental Resource Centre (BGERC, Walkerton) and by Susan Scott (Waterloo).

<sup>21</sup> Titles assigned by Susan Scott.

**“The Diving Board”**  
**Kyle Slorph (?) with Jeremy Deloughry**  
 May 14<sup>th</sup> 2002

KS: Jeremy, what do you know about water stories?

JD: Every year we would go up north on a camping trip. Some years, like last year, we canoed for 9 hours in to the middle of nowhere. We did a mile-and-a-half portage. There were 18 of us, and we just go every year.

We usually go from camp to camp, but this camp we just stayed there for a while. We built a diving board that was about 16ft up and about 12ft out over the water from a little cliff on the island that we were camping at. So me, my uncle and my brothers went out to the mainland and cut a couple trees and brought them back. Then these 2 tall trees by the cliff—they tied the ropes to the second tree and tied the other 2 on to the logs that went out over the water. Then we tied the 2 logs together and put tiny logs out on the end where you stand.

My uncle Tim, who is in marathons and things, went down. He had his wet suit with him and he checked to see if there were rocks and things we could get hurt on under that. So he said it was okay, but none of us wanted to go in because it was kind of scary. So then my dad, he started making fun, but he didn't go either because he was scared. My uncle Wes didn't either. So my uncle Tim, he jumped off, then Uncle Wes and my dad. So the rest of us did too—us boys, Marcus, Joe and me, and there was Ryan (he is a guy we know), [and] Johnny Muller is 78, and he has been going on these trips since I was 6, so he was the one who thought of all the trips.

I think it was Marcus who was the first one of us that jumped in from the diving board, and then Joe jumped off. It took me a while, and then Phillip, he jumped off but he was over on the mainland and we were going to leave that day so ah, he had to hurry up, get changed into his bathing suit and jump off. Then Nolan, he was another kid who came because that was near where he lived up north. He jumped off and then he just kept jumping and jumping, and so then Mom, she was going to jump but she really didn't want to. So then we took it [the board] down but just left it there, took the ropes down and then we left it so if people wanted to bring rope they could put it back up.

It was fun.

KS: Who thought of the place to go?

JD: It was Johnny Muller. Like when I was 6, he came with his brother, Russ, but like 6, 7 months ago Johnny's brother Russ died, he was 72. They were the first ones to think of this trip.

KS: How deep was the water?

JD: I don't really know, but I heard it was 8 or 9 feet deep.

KS: Where did you sleep?

JD: We slept in a tent.

KS: How many guys were there?

JD: There were 18 guys altogether and one girl, my mom, and my baby sister, Julia. She is just two. All the rest were guys.

**“Spring Memories”**

**Claire Donaldson**

April 2002

[Interviewer unknown] Do you have any memories about water?

CD: My memories of water are in the spring of the year, the snow melting from the surrounding farms and towns, and it all drains into the river. The river would swell up, right to the top of the banks, and usually came over the banks up near Lobie’s<sup>22</sup> Park. It would flood the park and even come across the road the north side of the bridge.

There is a little house on that side of the bridge. When you are up there you could see the water right up to the basement windows. The basement was full of water. The water would feed up to the catch basins and come up into the ballpark on the other side of the dyke. It would flood the ballparks.

It would take a couple of days and it would start slowly to feed back in to the river. The river would go down and out of the park and then everything would be all right until the next spring.

**“The Bridge High and Dry”**

**Amy Klages**

April 2002

[Interviewer unknown]

AK: Coming from an area where there weren’t many rivers. When I first came to Bruce County in 1972, I quite enjoyed the scenery and so on—the terrain that the Saugeen had created.

I spent a lot of time canoeing on the river from Hanover to Walkerton, particularly, various stretches. We would often go late afternoon, early evening, and there were always lots of animals and one thing or another along the river. It was just very quiet with all kinds of interesting things to see.

One of my other experiences with the river has to deal with spring flooding. When I first came it wasn’t unusual to see the spring bring a lot of water down by the Hartley House corner, but not that you had to canoe around town—at that point the dykes had been initially put in, and I lived in an apartment right on the main street, one of Henry Wong’s apartments.

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<sup>22</sup> Short for “Lobsinger.”

I remember one spring, there hadn't been that much water around that I had noticed, but I went downstairs to get some fruit or a jar of pickles from the basement and I stepped on the first step and I was up to my ankles in water. The basement was absolutely level full with water. It went down eventually, and that was fine. I then understood why the furnace wasn't in the basement.

The other thing that I have heard but have not experienced but I found kind of interesting [is] we live on the 6<sup>th</sup> of Brant, and it's a dead end on both ends, so at one end is Pearl Lake and on the other is the Saugeen River. But when you go down towards the river on the west end of the 6<sup>th</sup> you will find that there are bridge abutments, and when we delivered mail, you would see the bridge abutments a little bit further than the last farm down by camp Sherriff(?) and so on.

Apparently what happened was—I guess it was 1929, in the spring floods—just kind of overnight the river changed course by what must have been at least a ¼ mile, if not more, because the river is now not anywhere close to where the bridge used to be. Apparently they were taking gravel out of the bank on the west side for road construction and so on in the township. With the spring flooding the river decided that was the way it wanted to go, so, it left the bridge high and dry, and they have never replaced the bridge over the Saugeen on the 6<sup>th</sup>.

These are my main thoughts on water for the area, but also we enjoy the scenery and so on. My husband and the kids usually take a tour down around the river every summer in the canoe, often starting on the 8<sup>th</sup> and going down to [Mc...] or to the conservation area, Saugeen Bluffs. It's a beautiful part of the world.

**“We always had Big Floods”  
Bo Louther with May Louther  
April 26<sup>th</sup>, 2002**

BL: Can you tell us about the big floods in Walkerton?

ML: We always had big floods when we were young growing up in Walkerton. I can remember as a young girl moving back to Walkerton. I was going to high school. The floods would come and flood all of Lobie's Park.<sup>23</sup> It would come way up past Steadmans, past the Hartley House, which is known as Newman's now. People would have to take rowboats that led past Lobie's Park to get food and to take food to other people. There were no cars, as it was impassible through the area. The water would come up right around to where the new Knechtels Market is. It was right up Main Street where all the basements were flooded. This was a yearly thing in Walkerton.

BL: Were you ever down there during a flood?

ML: I was never allowed to go down that far, as it was far too dangerous. The river, of course, was right over the banks and coming up the main street, and young people were not allowed there. Besides, we knew better, because we could see the bridge and knew it was dangerous.

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<sup>23</sup> Lobsinger's Park, in Walkerton.

BL: Approximately how deep was the water?

ML: Well, it was deep enough for a rowboat to go down Main Street around a section I would say from Steadman's store down past Knechtels, or people would wear fishing boots to walk around. I can remember seeing that.

BL: Carrying stuff on boats . . . was that your transportation back then?

ML: Well, it was in the spring, especially for people who lived over near Lobie's Bridge. There were a lot of homes over there. They had no other means to get to the main street. They had to use boats.

BL: Has the big flood changed your life in any way?

ML: It makes me appreciate when we no longer have big floods like that anymore. Once they started building the levies around the Saugeen's riverbanks that stopped a lot of the flooding on the main street and all those homes that used to get flooded every year.

**"Not Fit to Drink"**

**Kerri Messerschmidt with Marie Messerschmidt**

April 21, 2002

KM: Have you ever had any terrible experiences with water?

MM: Yes, one time there was a flood back in our river. We were out there swimming, and my brother and I wanted to walk across the river. And the water kept getting deeper and deeper and I believed that my brother was going to drown, so I had to keep lifting him above my head and we kept going across the river. We did make it, but I don't know how.

KM: Did your family use the river for anything other than swimming?

MM: We used it as a means of transportation to get our equipment across the river to farm the fields on the other side.

KM: How did you get your water to drink or cook with?

MM: We had a pump at the house and we used that for cooking and drinking and so on. We had another pump at the barn for the cattle and pigs. Instead of pumping all that water for the cattle, we used to chase them down the lane to the river in the morning and at night. They got quite a bit of their water supply there.

KM: Can you remember any other major water problems when you were growing up?

MM: When I was a young girl I worked at Knechtels factory in Hanover. The buses used to come to Neustadt to pick us up and bring us back home. Sometimes in the spring when the flooding was so bad, the road from Neustadt to Hanover was closed for 3 or 4 days and we were not able to go to work.

KM: Do you know of any flood-related incidents?

MM: There was a chap from Hanover went down the Neustadt road one day and his car left the road because he became ill. He ended up upside down in the river, and at that time the river was so high that the car went out of sight. About a week or two later the firemen checked to see if they could spot the car and they came across the car, and the man was dead inside the car.

KM: Did you have any really bad storms on the farm?

MM: I remember the summer of 1978 we had a tornado touch down with high winds and lots of rain. It knocked down 2 willow trees between the house and the barn. Also we had no hydro for 2 days.

KM: Do you trust the water that you drink today?

MM: No I don't. I drink Hanover water if I have to; otherwise I go to Mildmay to get my drinking water, because I don't think all that chlorine they put in the water is all that good for you

KM: What do you see for water in the future?

MM: I think we are going to be buying all our water for drinking purposes. I don't think that water from wells is going to be safe to drink.

### **“Water Taught us Many Things”**

**Adam Morrow**

April 21<sup>st</sup>, 2002

[Interviewer Unknown] How was water a part of your life when you were a child?

AM: I grew up on a farm in Normanby Township, which was just on the border of Carrick Township. We had a river that ran through our farm, which is called Meads(?) Creek, and it flows into the Saugeen River. It was a lot of fun having a river on our property, and we came to know every twist and turn in it on our many adventures.

We used the river for most of our recreational activities growing up on the farm. There was swimming, fishing for chub and trout, skipping stones, taking the cattle across it in the very shallow part where they had pasture on the other side. We used to catch frogs in the swampy parts and just dip our toes in it on a hot day.

I guess my greatest memory of the river is the swimming hole that my 2 sisters and my brother and I used. It began as the shallow stony crossing where we took the cows across, and it gradually became deeper until it seemed to be bottomless. What I remember most are the snapping turtles that lived in the deeper end, and we would sometimes see them on the shores sunning themselves on the rocks on a hot day. Knowing this creature at the deep end was scary enough to stop us from learning how to swim. In fact my brother was the only one who learned how to swim as a child, and the rest of us took swimming lessons in town when we were in our early 20s.

The water was a big part of our lives growing up and taught us many things. My dad had stumbled across a spring that trickled out the coldest, best-tasting water we have ever had. It was very refreshing on a hot day. We picked peppermint leaves that grew in abundance down by the river and would take them home for our mother to make peppermint tea.

One of my sisters who was artistic would spend many a day by the river for inspirations for her painting.

I can also remember one spring when we found a huge beaver dam. We learned how industrious and destructive beavers can be. Although we had only seen 1 or 2 of them, there seemed to be an army of them, because they had created such a dam that had most of the river flow blocked and flooded the surrounding bush.

Q: How has water affected your life?

AM: The river was a very big part of my life growing up; I don't think our childhood would have been the same without it.

### **“Volunteering During the Outbreak”**

**Karla Snyder with Mr. Tim Snyder**

April 2002

TS: On the Wednesday after the E-coli breakout, I reported down to the arena to help move some water, because there were truckloads of donated water coming in. It took about an hour to unload a truck and people were taking a load away about every hour and a half. I was running the forklift to help them out, as my own son lay sick with E-coli.

### **“Javex Water”**

**Jennifer Wrinkler with Frances Wrinkler**

April 20, 2002

JW: Do you have any water stories?

FW: As a matter of fact, Jenny, I do. My mind goes back 50 years when I was a guide leader at a [Girl] Guide camp in the summertime. There was no running water at the campsite, and so we had to consider what to do to have clean water for washing hands at the toilet facilities.



JW: What did you do?

FW: We put a table outside at the toilet facilities and on the table we put basins of water and added Javex to them, so everyone that came to the toilet facilities had to rinse their hands well in the Javex water and then wave them in the air until they dried; we didn't have paper towels then. And so we protected the camp from the spread of germs and we had clean water for washing our hands.

That is what reminded me of this story when I heard that the people of Walkerton had to use bleach for washing and after showers in order to protect themselves.

So there was the connection between what we did at that camp 50 years ago and how the people of Walkerton handled their situation.

**“Dye in Silver Creek”**

**Source unknown**

April 2002

. . . [they] poured dye in Silver Creek. Fall, 2001. So we went up there, and there was the water fluorescent green. I heard one couple say they heard that teenagers [had done] a prank] pouring Kool Aid. Later on in the day, we heard it was radioactive waste that had leaked out. Of course as the day wore on, we found out they'd injected dye into the water to see. Silver Creek crosses Huron [Street]. It flows right into the Saugeen. It [the dye] was in the water for about 6 hours or so. They ensured us it was just a dye and wasn't harmful in any way.

**“Lucky Encounter”**

**Source unknown**

April 2002

. . . Oliver . . . Grandpa . . . Saugeen River. Lamberge's farm they used to own. Went back there one day, picking thistles, cutting off burdocks, happened to notice these canoers [sic]. Well, there was no way they could come ashore unless [he] made a place for them. So he made a really nice landing for them, and got a big truck rim, so they could barbecue. There were 16 of them, all having their lunch, and he went down to welcome them. They thanked [him], and afterwards a lot of people stopped and used that place as a barbecue, and they've been using it ever since.

## In-depth Interviews

**Lloyd & Marie Cartwright<sup>24</sup>**

**March 9, 2002,**

**The Library, Sacred Heart Secondary School**

**Interviewers: Barb Anderson,<sup>25</sup> Mary-Eileen McClear & Susan Scott**

### *Tape side A*

Barb: ...no, I just want to hear about the fishing story and then I've got to get going and then they can ask you...if you guys don't mind me being pushy.

L&M: No, no.

Barb: Okay. My name is Barbara Anderson and I'm interviewing Lloyd Cartwright and...

Lloyd: (*interjecting*) And Marie.

Barb: ... and Marie Cartwright. And Lloyd Cartwright is an old friend of my father-in-law, Bernie Anderson, and I really want to take this opportunity to ask Mr. Cartwright about his fishing trips with Bernie and Hec Walker and I guess there was a gang of you who would go up North and fish and... what it was like to be a business man back in those days in downtown Walkerton and how that was....

Lloyd: Well, I first got to know Bernie, of course, because he would come into our shoe store<sup>26</sup> to sell us paper-wrapping paper, but mostly...wrapping paper and bags and sometimes boxes. But mostly, bags and wrapping paper. And he called about every month to see if we needed some and he, at that time, wasn't living in Walkerton. I think he was living in Hamilton?

Barb: Yes.

Lloyd: Hamilton? And so, I was batching at that time. I hadn't married Marie and I was batching. And I invited him up to the house to have supper with me one night, so we got to be friends. Then after Marie and I got married, he came up one time to our house and he...he liked to cook steaks, he liked to do BBQs and so we set a BBQ up on our back patio and he took over and did the whole job on the BBQ, didn't he?

Marie: Mmm hmm.

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<sup>24</sup> Tape transcribed by Beth Murch, Waterloo.

<sup>25</sup> Barb Anderson was one of the project's printmakers; see list of printmakers and captions for details.

<sup>26</sup> Cartwrights owned the shoe store on the main street in town.

Lloyd: ...which was very nice. We were able...we had a neighbourhood BBQ. And that...

Barb: Where were you living? Sorry.

Lloyd: Right where I am now, on Young Street...

Barb: Okay.

Lloyd: ...309 Young Street. I've lived there since 1950...since 1945. So, that was 52 or 3 years!

Marie: Actually, you were born on Young Street.

Lloyd: I was born on Young Street....

Marie: And then...ah....

Lloyd: I moved twice in my life. I moved from where I was born by the [M works?] up one block and then later on, up one more block when I bought a house, so...I've not gone...I've not strayed too far.

Marie: No!

Barb: Inconceivable.

Lloyd: But Bernie was interested also in hunting, so we had a little hunting group at that time, so we had Hec and Don Gilchrist and Ernie and Bernie and myself and Budd Adams and one or two others that used to go out into the swales of an evening to try and get geese or ducks or whatever we could. And we would put them all into Hec Walker's freezer. He had freezers because of having a butcher shop. Then, each fall, we would have a...ah...what'd we call it? A hunters' banquet.

Marie: At their house.

Lloyd: And Bernie was chief cook for the hunters' banquet.

Marie: Fall was always at Lloyd's house because he...

Lloyd: Yeah, we went to my house because I was batching and there was no... (laughter)...and we had the run of the house. Then, we would play cards afterwards and we'd make quite an evening of it. Mind you, in the meantime, we had to pluck these...these geese and these ducks and we had a lot of getting ready for. We couldn't put them into the freezer until they'd been plucked. A lot of getting ready— cleaned out and properly done.

Barb: Where would you go hunting around here?

Lloyd: Oh around our area there's lots there's lots of hunting places.

Barb: Greenock?

Lloyd: Greenock Swamp, Head Lakes and Whites Lake and Schmidt's Lake and various ...lakes that are kind of inland lakes. Some of them you had to walk through bush to, and once or twice we got lost coming out. In fact, Don Gilchrist spent a whole night in the bush one time.

Marie: Can I interrupt? I think that Greenock Swamp<sup>27</sup> is one of Ontario's biggest swamps. And it's got lakes in it, and...

Lloyd: It is the biggest one.

Barb: Oh!

Marie: And these guys used to go out and hunt out that way. It was easy to get lost in, too.

Lloyd: Yeah, he spent all night in it one time. But not Bernie.

Marie: Yeah, that's another Walkerton story, about a lady that lost her little girl while they were hunting for morels out there and there were a whole lot of hours getting that little girl back out again.

Barb: Oh.

Marie: But that's getting off the track.

Barb: Oh, but they did get her back?

Marie: Yes.

Lloyd: Yeah. They'll [photographs] give you an idea of the crowd they had out lookin' for her, if you can come through that.

Marie: And then, when Lloyd was married, they still had their hunter's banquets at our place, and I would get everything all ready and I would put a centrepiece on the table of some kind of pheasants and greenery and stuff.

Lloyd: A little more of a woman's touch (laughter).

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<sup>27</sup> Greenock Swamp is Ontario's largest wetland. See Kelly account for more on the "swamp."

Marie: And then I would have to go up to one of the other wives' places while these guys (laughter)...

Lloyd: Yeah, yeah we should've...

Marie: ...banquet...wives weren't allowed!

Lloyd: Yeah, we shoved the new wife out!

Barb: Was Bernie married at the time?

Marie: Bernie married?

Lloyd: I think he was...I'm not sure...This was about the same time you and I were married, he was married....

Marie: He was...he was not living in Walkerton at that point, and then they moved here...a few years after we were married.

Lloyd: Yeah, I think he still...

Marie: Yeah, he opened the business then, in Walkerton...

Barb: Right.

Marie: ...and then they moved here. Now, what am I looking for?

Lloyd: There's a picture in there of the little girl who was lost...not of...the girl, but of the crowd that was looking for her. Yeah.

Marie: But what...what is it under? Oh! Picture pages, of course.

Lloyd: Yep. Ah, now, let's get back to what we were...now that kind of changed as the years went by; we got very interested in fishing. So, we started the same group getting together and taking a spring fishing trip – usually, on the 1st...well, I guess the 24th May weekend. Or the first weekend in June. Just around the 24th of May, and we headed always up North, usually to South Baymouth, which is on Lake Nippising, same as North Bay, but it's got South Baymouth there at the end of the lake, and that was our favourite hunting place – and fishing place. And we had some nice fishing trips there. One particular time, we were up and we were complaining about the size of the minnows they were giving us to fish with and we thought we were going to bring our own minnows next time, really had a nice batch of our own minnows. So, one or two of us had minnow traps, and Silver Creek runs through Walkerton and we set the minnow traps and we got pails–big pails–[of] beautiful minnows. And we had the local plumber make us a square tin box with handles at each end and inside it was a mesh box with handles at each end, made out of wire mesh. And the minnows went in that, then you could lift the trap out

and set it in the river, and then you have your minnows fresh all the time. We went all the way to South Baymouth—it's a several hour drive—and on the way, we got some oxygen tablets to keep the minnows nice and lively, and when we got there, we were unloading the car and Hec Walker said, "Those minnows look pretty shaky looking. I think we should get them quick into the water." So, we took them out of the car, took them down to the water, we had a boat we had already rented up there, and Hec had a new motor. So, into the boat we get, and he's says "You put the mesh out in the back of the boat and hang onto the handle and I'll start the motor and we'll let the water run through it." So we went and hit the motor too hard and we only went from about here to that wall over there away from shore when the handle came out of my hand and our whole batch of minnows went down to the bottom.

Barb: Oh no!

Marie: Oh!

Lloyd: So, we still had to fish with little wee minnows and we spent a week getting all those together.

Marie: And we mentioned about the hunters' banquets that Bernie was the cook?

Barb: Yes.

Marie: Yes, he was a good cook.

Lloyd: Yeah, and he loved to baste the cooking ducks and geese with sherry wine. Do you remember?

Barb: Oh really!

Lloyd: Yeah, we used to buy a bottle of sherry wine and by the time he had them cooked the sherry wine was pretty well cleaned up because he kept basting them with it. I don't know whether they had a sherry taste when they were done or not, but I remember that he used he used sherry wine basting the ducks.

Barb: That's great.

Lloyd: Now, well, that pretty well covers some of the interesting things about our fishing trips and our hunting trips, anyway. I don't want to drag it out too much.

Barb: No, that sounds good. Thank you, Mr. Cartwright.

Lloyd: Yes. Well, that's the picture there that I was talking about.

Barb: This here?

Lloyd: Of the little girl who got lost in the swamp.

[?]: Yes, this is the picture right here...

Barb: Well, I've got to go...I've been out of the house since this morning and I've got two little boys.

Lloyd: Oh! So you're pretty lucky to get out of the house then?

Barb: I know...I am!

Marie: How old are they?

Barb: Well, they're – Matthew's six and Nicholas is ten.

Lloyd: Aren't they grown up...

Marie: Yeah, they are.

Lloyd: I can remember Bernie telling me about them. I pictured them being more like two and five or something.

Barb: I know! They sure have [grown]. Well, thanks a lot.

Lloyd: Sure.

Barb: And I'm the one who bought your gnome.

Lloyd: Oh yeah? You mentioned that. You still have it?

Barb: Oh yeah! I love it!

Marie: Well, it was nice seeing you again.

Barb: Nice seeing you again, too.

Lloyd: Yeah, we didn't know what to put in there for a little fundraising item for that particular event. So, we knew that [gnome] might sell and it did, so it was all right.

Barb: Yes, we had quite a nice bidding war. I don't know if you were there when it was up...

Lloyd: Yes, I was there.

Barb: Fun.

Marie: You were in the balcony.

Barb: Yes I was.

Lloyd: I've got a daughter that lives in Wawa who makes a living out of being an artist and she ... and she has events in St. Catherine's and Toronto and so on. And her pictures are all—oh, I'd say, about the size of that window there...that size...or bigger! And then, of course, you could be brought down into a smaller size. And she's a very interesting lady. My sister's daughter. Yeah. We don't hardly ever see her because she's in Wawa.

Barb: That is quite a ways away. Well, nice to meet you again. I'll say hi to Lillian.

Marie: Okay!

Barbara Anderson: Bye!

Marie: I often see Lillian over the bridge table.

Barb: Yes, I imagine you do. Thank you!

Marie: Toodle-oooh.

Susan: Maybe I'll go sit over there. Can you watch the tea?

Mary-Eileen: I will watch the tea. This is interesting. Here's another story...

Lloyd: Is this off or on?

Susan: It's on. Do you want me to turn it off for a sec?

Lloyd: No, I just wondered...

Susan: No, it's fine. I just think that if I sit over here then I can...

Mary-Eileen: Here's another—we're talking about water, of course, and this one is water when it turns into ice, or maybe not enough ice. This was a 1996 column that you had. "Near Tragedy." Oh, and this was recently too. 1990...oh no.

Lloyd: No.

Mary-Eileen: Oh no. It happened in 1930. Right. And the fellow was...

Lloyd: [See] the little date on it—that's when it was written.

Mary-Eileen: Right. The fellow was crossing the ice and it turned out it not to be strong enough...



Lloyd: Oh, he was a neighbour of ours. Oh, that was...yeah, that's called "Thin Ice," isn't it?

Mary-Eileen: No, it's called "Near Tragedy."

Lloyd: That's [story has] appeared in several books. It was written in the historical book and it was written in a book called, written by the press in Port Elgin. What's she called again?

Susan: Brucedale [Press]?

Lloyd: Brucedale. She did a book called *Short Stories* or *Shore Stories*.

Mary-Eileen: *Shore Stories*.

Lloyd: Yes, that story's in it at least several times.

Marie: Oh, is this about Johnson? Clarence [both Marie and Lloyd state his name together] Johnson? Okay, yeah.

Lloyd: Clarence Johnson.

Mary-Eileen: In 1930 it was.

Lloyd: Yes, he was just a young man. I didn't want to elaborate too much because his wife was still living when I did that [column], I think. I'm not sure. And he had a girlfriend out on the island; I didn't want to put that in there.

Susan: Ahhh, yeah.

Mary-Eileen: Yeah.

Lloyd: But he went out to the island to see his girlfriend and lingered too long...

Marie: It was years, of course, before he met his wife.

Lloyd: ...and it was March and the ice kept getting softer and softer, and the rest of the story is the way it is there. But it was the girlfriend that he went to go see.

Mary-Eileen: Can you imagine breaking through the ice that many times?

Lloyd: Yes, and surviving!

Mary-Eileen: And surviving! And not giving up and getting so cold that you...

Lloyd: I remember when he told me the story. He said...fortunately...I guess he was maybe in his late teens or around twenty...he said, "Fortunately, I was a young man. Once I did get on firm ice, I was able to get to shore, and I ran a mile back home." A mile after he got to shore he was home again.

Susan: That's amazing!

Mary-Eileen: Ah.

Lloyd: You go a long way to see girlfriends, don't you?

Mary-Eileen: Ah, but we're worth it, you know?

Lloyd: I'm sure. (To Marie) You know that I would climb the highest mountain, swim the deepest sea and so on?

Marie: (laughs).

Susan: (To Marie) Now you're involved with the Women's Institute, are you? With the Evening Institute?

Marie: This is kind of funny because there were two Institutes at the time...the evening one started because of the young women not being able to get out in the afternoon.

Susan: During the day, sure.

Marie: Now we're all older women and we don't want to go out in the evenings, so we meet in the afternoons even though it's still the Walkerton Evening Institute!

Susan: I see! That's great!

Lloyd: Do you have to change your charter to change the name?

Marie: I suppose but...

Lloyd: You should find out, yeah.

Marie: ...there's a lot of kerfuffle about changing a name anyways, so we just stay the Walkerton Evening Institute even though we meet in the afternoons.

Susan: Now, are you finding...are many younger women attracted to the Institute now...or what are you finding? I know, my aunts are also involved.

Marie: Yeah. It seems to be the same with every organization. You know, with the church organizations and with everything, it's hard to get the younger women interested.

Susan: Yeah. Isn't that frustrating?

Marie: I mean there's so much there for them I mean, it's a homemaker's...basically, a homemaker's organization and they teach everything to do with homemaking and get involved with everything to do with homemaking in the community, but boy, it's hard to get new members.

Susan: Yes, that's too bad because the Women's Institute has done such wonderful things, and they've sponsored such interesting projects and really worthwhile...you know, when we were talking about the Water Project, I thought, "Now the Women's Institute is such an obvious place." I mean, my aunts have always been involved in the Port Elgin area; I know they've done heritage projects and really interesting things, and you just think it [the Institute] is such a natural place to start.

Lloyd: And the Institute goes back forever. I can remember when I was just a little toddler, my mother going off to Institute.

Susan: Going off to Institute.

Marie: I think our first meeting, something like 29 women come--interested women--and now we have 14.

Susan: And now 14.

Lloyd: Yes, and that's two Institutes -- an evening and an afternoon.

Marie: Yes. They amalgamated. But, hopefully, it will make a comeback.

Lloyd: But you're hanging in there and a lot of them aren't, so...that's good too.

Susan: Exactly. Well, and if you know anyone from the Institute who would be interested in talking with us, we would love it. I mean, we're doing different things here, just pop in and ask me questions—or ask us questions when things don't seem to make sense because...the Project is complicated. In one way it brings together the artistic things and environmental things being about water, and also heritage things--preserving stories and all kinds of community history. So, it's a combination of all those things together. So, we're trying to talk to as many different kinds of people and all kinds of experiences, that's why we were happy to run into the fly fisherman [at Sacred Heart Library] this morning, you know?

Lloyd: Oh yes, that was interesting, wasn't it?

(Everyone starts talking at the same time)

Susan: ...oh yeah, the excitement of running into a fly fisherman this morning!

Lloyd: What an unexpected start! He was instrumental in starting a heritage program, Hec Walker, that ran for almost 20 years and each year there would be some special drawing thing. And one year—I used to be in charge because of the writing I did for this, they sort of shoved me in charge of the advertising and promotion...and I said, one year, I said, “You’ve got nothing ever to draw them in.” So, they had a fly-tying demonstration, right in the middle of the floor. They set up a great big section...

Susan: Oh, okay! Wow!

Marie: That certainly goes back years and years.

Susan: Sure! That’s great!

Lloyd: And, my goodness, more men came to that particular heritage event than there ever been before! Because of the...

Marie: Because of the fly-tying, exactly.

Lloyd: ...because the event appealed tremendously. Usually...

Susan: Exactly!

Marie: And probably there were some guys here this morning who were involved in that.

Lloyd: Could have been.

Marie: This would have been about 10 years ago, maybe.

Lloyd: Maybe 12 years ago.

Susan: And then they...have they done something each year, then? Have they done some demonstration or something?

Marie: They’ve had wood carving, they’ve had...

Lloyd: Pottery making.

Marie: Yeah, pottery making...they had pottery making the first year...

Lloyd: And spinning and weaving...

Marie: Rug hookers. The rug hookers came in and took the centre stage one year. In the centre of the room. And...

Lloyd: Oh, and you had somebody making corn husk dolls, I can remember. Always something. But the last three or four years, it...

Marie: You know, the old traditional things.

Susan: Exactly!

Lloyd: ...the fair was dropping off. When she started this fair, twenty odd years ago, it was the only big heritage fair, the only big craft fair, anywhere around. And then Mildmay, Cargill, and Chepstow, Hanover...every place around – it was a real success, you see- and they all got into the act. And of course, the more they do it, the more ours shrink!

Marie: They knew a good thing when they saw it!

Susan: So, they just shrink?

Lloyd: So finally, two years ago, they folded the thing down.

Marie: But ours were so specialized too because it had to be the old-fashioned craft and they wouldn't accept anything new – no plastics or anything. So, eventually, it just petered out because of that. It was too specialized.

Lloyd: So, just to keep herself alive she started a doll show!

Susan: Talk to me about that, because I saw your name in the listing. For “The Doll and I,” right?

Marie: Well, I became interested in dolls years ago. Whenever Lloyd and I went on a trip, I would bring a doll home and then I heard there was a doll club in the area, so I started attending the doll club meetings. And I said to them one day, “You know, you have enough selections here to put on a little show in the area.” And they – but they wouldn't sponsor it.

Susan: They wouldn't?

Marie: Nope. Too many problems, too many complications. But if you do it, we'll help you. We'll put into it.

Susan: Oh! Isn't that what you want to hear? So, you did it. You've got the organizer gene in you.

Marie: So, it's been...but the Heritage Fair followed it a week later – the doll show was just a week apart and I nearly knocked myself out over those two things.

Lloyd: Yeah, it was really huge. In fact, I didn't have a chair to sit on in there!

Marie: So, I ran the doll show... for what?

Lloyd: Well, you just gave it up this year.

Marie: 12 years, 12 years. Now I have someone taking it over so I can rest. Yeah. But I'm going to have a table in there....Going to make doll bedding and sell doll bedding.

Susan: When's the doll show this year?

Marie: The end of October.

Lloyd: The last Sunday, but, you see, one of her problems was, too, we have a cottage up in Tobermory which we hated to get out of any sooner than we needed to.

Susan: Sorry, what was that?

Lloyd: Our cottage at Tobermory. And we just love it up there, so we're up there by the middle of April, if we can, [to] spend as much time as we can during the summer, and stay as late as we can. But with her heritage fair and her doll show, we had to get out and get home quick.

Marie: And you know we've got water problems up there.

Lloyd: Yes.

Susan: You do? No water up there.

Lloyd: So, it's nice that at least this year when we close the cottage we can relax and do something.

Susan: And relax, yes, do something you like.

Lloyd: But we always felt like someone was cracking the whip.

Susan: Oh yeah, and when you're great organizers like that, and self-starters, everybody depends on you for so long.

Lloyd: Could be that, could be that.

Marie: But isn't it nice, when a person can do something, they do do it. I have a friend who, every organization she's in, she has an office. And I said, "Why do you do that?" and she said, "Because I feel that if you're going to something, you might as well have some input." This is Nina.

Lloyd: Yeah. And Marg.

Marie: And Marg.

Lloyd: Two of your friends, yeah. I'm going to get some of that creamer. Can you reach it?

Susan: I can reach it. Now, I don't have any sugar here. Do you need some?

Lloyd: No, I don't take sugar.

Marie: No, neither of us takes it.

Susan: Now this is homemade banana bread, here. This is good...

Lloyd: You're standing here with all this homemade stuff—it's a wonder you don't have homemade cream!

Susan: Homemade cream! Don't I wish!

Lloyd: I wondered if you had a cow up your sleeve.

Susan: It's really good of you for the two of you to come in to talk to us like this, 'cause, you know, we just have so much interest in this—in the heritage aspects. Both of us [Mary-Eileen and Susan] love this kind of thing, and Wesley too. I mean, he was the artist in residence last year at the Schneider Haus [in Kitchener].

Lloyd: Oh, was he?

Susan: Yes, he was. So, all of us are the ones who grew up listening to stories, and we loved to listen to them. You just know that there is such a wealth of information there.

Marie: This Greenock Swamp, it's such a famous, big swamp. I wonder if there's somebody who knows something about it who could sit in on one of their meetings. It's just on our doorstep, this swamp, you know.

Lloyd: Well, it's one of Ontario's biggest...it probably is the biggest Ontario. I don't know about the far north where you're talking about muskeg and stuff, but for me it's...in fact, they weren't even able to put roads through it when they were putting roads in this part of the country in the 1800's because they couldn't get through to the point that they couldn't get through the swamp...so some of the roads started from Kincardine and come so far and ended and then started in Walkerton. And then, when you get part way along, there's a great big jog where they didn't meet!

Marie: Where they didn't meet.

Susan: Now, that would be interesting. Now, how did you get involved all in the writing and that?

Lloyd: Oh well, I was a junior, and I'd lived all my life in town, and the local paper was owned by Harold Wesley at the time. He was the editor and the owner. It had been in the Wesley family forever, and he was losing somebody that had been writing for the sports column. And he came to see me, and he said, "You know, I really think that you could write a column about your early days in Walkerton." And I said, "I can't even spell, I can't even write." I said, "No way, I won't even think of it!"

Marie: Can't type.

Lloyd: So, I was telling Marie about it and we were on our way to the city to pick up a load of footwear. I often used to go down and pick up footwear—I had a big station wagon—and we were on our way down for footwear. And we were talking about it, and she said, "Just go over in your mind, how many stories can you think of?" So, I thought of the bread man and the ice man and the wood man and the ash man and the milk man and so on, you see? And so, I said to Harold the next time I saw him, I said—my wife, she did typing and I didn't—I said, "I don't want to hand stuff in longhand, but I'll write them out and Marie will type them and I'll bring you 6 in. And you have a look and if you think they're fit to use, I'll try it for a short time." I was quite busy. I was doing shoe repairs. I had a shoe store. I was quite busy. But I started off that any time I had a little time on my hands, I'd be in the office making little notes about what I would do for the next week and I was finding that it really got to be a headache unless I kept ahead of it.

Susan: Okay.

Lloyd: If I left it until the last minute, I would be scrambling. So, the first book that was there—that's this book—has a lot of the old original stories in it about the ice man...in fact, you can see the beginning that's all there was of these things: ice man and ash man...

Marie: Coal man.

Lloyd: ...[B]ut from there, I just kept thinking about the different things that had happened since I grew up and then started doing research into history books written about Walkerton to get stories to get me going. It just...

Susan: It just flowed from there.

Lloyd: It just kept going, yeah.

Mary-Eileen: It seems like every page I open here there's a story that has to do with water or...

Lloyd: I know, Love, but you asked for water stories! I thought you wanted what to do with our bad water! And if you notice, on one of these I say—in that story—

Susan: "Compensation."



Lloyd: ...I say...what story is that?

Susan: This one, "The Pumping Station."

Lloyd: No, not that one.

Mary-Eileen: There's "The Bath House and Bad Water in 1908."

Lloyd: Yeah, yeah. Read the first little part of that.

Mary-Eileen: "Bad water in 1908. This column has stayed away from the water issue because it has had more than enough coverage."

Lloyd: Now, that's the only time I talked about the bad water.

Susan: And that was it.

Lloyd: I didn't want to talk about it. I thought they had enough about it, you see. But I came across some old newspapers that had some stories from way back. What's the date on those old papers?

Mary-Eileen: Umm...this one's 1902.

Lloyd: 1902. Hec Walker had that...

Marie: One time I was talking to our minister, I was trying to do something to prepare a program for the women, and he said, "You know, Marie, it's interesting that water appears more in the Bible than anything else." Isn't that interesting?

Lloyd: That is interesting.

Mary-Eileen: That is interesting.

Lloyd: But these books are full of water things. Like, these pages are covered in them.

Mary-Eileen: Are these books still for sale?

Lloyd: Yup, except the first one. The first one is sold out.

Marie: The first one is sold out.

Lloyd: These two still are. But they're full of...and good pictures of the floods in some of them.

Marie: Isn't that interesting?

Lloyd: Our town used to get so flooded out you wouldn't believe it.

Marie: I wonder what he's...

Lloyd: Marie, I can't see.

Marie: It's like he's carrying a load of potatoes or something.

Lloyd: Can you find me page 80? I can't see the numbers. I brought along my magnifying glass.

Marie: Page what?

Lloyd: 80. If I'm right, I think page 80. Yes, there it is.

Mary-Eileen: And of course the library would have your first book. Yes.

Marie: Hasn't it? Does the library have your first book?

Lloyd: Oh, they got all the books, oh yeah, they've got all the books. There was a fellow who wrote me awhile ago—I was amazed at this—a fellow wrote me from... Vancouver was it? And he was trying to track down some of his ancestors who had lived in the Walkerton area and had started a furniture factory here.

Mary-Eileen: Okay.

Lloyd: And I said, "I'll send you some photocopies about the background of furniture factories I have in my book." And a few days later I got a phone call from him and he said, "Don't bother about it, I've been to the library and they've got your books."

Susan: So they [the libraries] were carrying them!

Mary-Eileen: Isn't that something?

Lloyd: I couldn't believe it! In Vancouver! But he said he got the books.

Susan: That's fantastic.

Marie: Were you here last night?

Susan: No, I called. I heard what happened though. Was it the storm you think that did it? Or what do you think? What was it?

Marie: What happened Lloyd?

Lloyd: Oh, I'm not sure what happened! Our lights were out for ages, but...

Marie: Nobody talked about it in town this morning?

Lloyd: Nobody mentioned it.

Marie: The clock just reminded me of it. The clock lost an hour.

Susan: The clock lost an hour?

Lloyd: All I—all I—the one girl I did talk about it said, "I don't know what caused it but they're out by me in Hamburg too."

Susan: Yeah, that's what I heard. Somebody said...

Marie: Our kids went downtown; there were four fire trucks outside of the library.

Susan: There are the floods.

Mary-Eileen: Oh, I love the books! This is the kind of thing I absolutely love. A book—partly because I'm a storyteller—even though that was a long time ago...

Lloyd: Well, sure you are. Really, sometimes they want to call me a historian, but I'm not. I'm a storyteller in writing—I would never get up and tell stories like you do. I don't think I would have that ability, but mine are stories, about early Walkerton. Not history.

Mary-Eileen: Here's "Bad Floods," "The Great Flood," "River Tragedies," "Heroic Rescue"...look at this! Double page spread!

Susan: That's fantastic.

Lloyd: That "Heroic Rescue" is an amazing thing. In fact, I just made a redo of that. See, that was published in March, what's the date there?

Mary-Eileen: 1985.

Lloyd: '85. Very seldom I do them twice. But I thought, "Those fellows are all dead now." And I thought, "I should put that back in again to remind people of what a wonderful thing those people did back in 1985." So, I made a recopy of that and sent it in to this next week's paper.

Mary-Eileen: Oh, that's great.

Lloyd: So, anyway, it may be in for the April 4<sup>th</sup> paper...

Susan: Oh! There's your shoe store! 1947. Buried under snow!

Marie: Oh yes.

Mary-Eileen: Wow. Oh my.

Marie: A lot of water that spring!

Lloyd: And that's the way they ploughed. Is that the picture of the plough going along the sidewalk?

Susan: Yeah, right along the sidewalk.

Lloyd: That's the way they did it in those days. No wonder my car stayed in the garage all winter!

Susan: Now, where do you get a lot of your photographs then?

Lloyd: Oh, I've got albums full of them.

Susan: You have? You mean most of these are from your photo albums?

Lloyd: Most of them, most of them, though I do get help from other people sometimes.

Marie: Sometimes a certain family—like the O'Hagens (sp?) there, for instance [donate photographs]. That wouldn't be your picture there.

Lloyd: No, that one's out of the paper, there.

Marie: But some families will give him pictures too.

Lloyd: But my mother came from Yorkshire, England, and she was as homesick as can be, and her dad, when she was coming over—now, this was around the turn of the century and he didn't want her to leave England, to leave Yorkshire and come to Canada with this soldier boyfriend—he said, "It's all Indians and Eskimos and backwoods. It's not your life, child." He was an organist in the Methodist church over there and retired grocer...different life altogether. So, when she got here and found that it was sort of a modern town, she started taking pictures by the dozen, and writing the whole story on the back of each picture. If it had been a picture of the new dam that had been built, then she would write all about the dam and who had built it and so on. And she sent packs of pictures over to him to convince him that she was, like, all right...

Mary-Eileen: That she'd landed in civilization.

Lloyd: And she sent them to her old dad, and he was much older than her—he lived to be almost a hundred—but when he died, his sons were going through his stuff and came across these pictures and mailed them back to me!

Susan: Fantastic! Isn't that wonderful?

Marie: Shoeboxes full of them. And they all got shipped back to Lloyd.

Lloyd: So, not only did I have the pictures, but I had a story!

Susan: Exactly! So, she actually wrote right on the back of the pictures...

Lloyd: Yeah, right on the back of the pictures. If there wasn't room, sometimes she'd...

Marie: She was very good that way. She dated all her pictures, wrote all the names...

Susan: You can learn about so many things like that.

Marie: Yes.

Lloyd: The only thing I didn't like was that there were too many pictures of me because she wanted to show off her new baby...

All the Ladies: Awwwww!

Lloyd: All dressed up and in the buggy. A lot of them they wouldn't have needed to send back to me but...

Susan: What about your dad's side then? Your dad's side was from around here?

Lloyd: Yeah. My dad, my granddad, they were all shoe men.

Marie: Not from around here though.

Lloyd: Oh no.

Marie: He came from Yorkshire.

Susan: That's right. I forgot.

Lloyd: Yeah, in the early days in Yorkshire, they apprenticed for quite a while to be a shoemaker. So, he had to apprentice to become a shoemaker. He worked for a while for nothing to be a shoemaker.

Marie: Did he come over here before the first war and signed up over here?

Lloyd: Yes.

Susan: Yes, I see.

Lloyd: What happened was his brother came over here when he was 21 and liked it in Canada, and so when Dad was 21, he had put 5 pounds (\$25 in those days...\$5 to the pound) away and made his trip over. He had that much in his pocket when he got here. But he couldn't find a shoemaking job. He landed in...

Marie: Paris.

Lloyd: Paris, Paris, Ontario. And he got a job carrying hobs of bricks up for bricklayers. And after awhile, somebody came up and said that they needed a shoemaker in Walkerton, because he had let everyone know he was looking...

Susan: Sure.

Lloyd: So, he jumped on the train to Walkerton and the old man that was running the shoe store was getting ready to retire—but my dad didn't know that—anyway, he took him into the repair shop and said, "There's a pair of shoes that need heels. Put them on the last." So, he put them on the last, tied them on, put the nails in his mouth and the old man said, "You'll do!" He knew right away!

Susan: He knew right away what he was doing.

Marie: As soon as he put the nails in his mouth...

Susan: Yeah.

Lloyd: Well, anyway, that's what he said: "You'll do!"

Marie: That's what they did in those days. It's a wonder they didn't die of lead poisoning.

Lloyd: I had mouthfuls of nails for years! I go down to help people in the store and my whole cheek would be full of nails because I would have forgotten to spit them out...so, I likely did swallow a lot. Small little shoe tacks—that big, you know...

Susan: So, you went right into the business then?

Lloyd: Yep. Yeah, I left school at sixteen and worked for him and he died when I was 21 – he didn't live very long. Maybe he swallowed the tacks, but he had ulcers, so, I don't know what caused it. And then I had twins. One of those boys liked the shoe business and the other one didn't like the business, so he's working at The Point [MacGregor Point, the Nuclear Plant]. When he was 16, he left school and came into the business and then he took over, so it's always been a shoe store. It's been, probably, one of the oldest stores that stayed in the same business for all these years, because I have a book that's taken before the big fire in Walkerton, in 1879—I'm not sure of the date—and it shows those old frame buildings down on Main Street and in front of where we are, there's a great big boot hanging out. Anyone whose building burned—everyone who was burned out—when

the new brick building was built, he moved back in and started shoes again. And so, it's been a shoe store for likely 150 years or more.

Marie: Well, didn't you get an interview with a chap that was writing a book because he learned that your shoe store was one of the oldest?

Lloyd: Yes. I have no proof of that, but he had heard that.

Susan: That's incredible.

Marie: So, he came up from Toronto last year because he was writing a book...

Lloyd: He was doing a fiction story about an old shoemaker that lived above his shop, didn't he? And he wanted to get a little background, so he wanted to see my old shoe repair shop, which is still in the back of the store. My son doesn't want anything to do with shoe repairs, ha! But, the machinery and the equipment is still in there so...he came in and got to see what an old shoe repair shop looked like and so on.

Susan: Isn't that interesting!

Marie: So, he arrived at about 10:30 in the morning, and as the morning wore on, by about 11:30 we knew he would be there for lunch, so I...well, I was making fiddlehead soup.

Lloyd: I had been out gathering fiddleheads, yeah.

Marie: And he had brought some home. And I had said, "If you like fiddlehead soup, we'd like to have you for lunch." And he said, "Sure." So, I went downtown and got the makings for a salad and about 3, 4, 5 days later, the water crisis hit. And I was so afraid for this guy because he had this big glass of water at the table, but I believe he was fine.

Lloyd: I believe we were ahead of it.

Marie: We were ahead of it.

Lloyd: We were lucky on the water. We were going to our cottage in May, and I filled up 20 jugs of water from our tap, and we were going to take the jugs up for our use while we were up there. So, on Tuesday I filled the jugs. "Don't fill them 'til Thursday," she said. But I'm not a last minute person and I wanted them done. I said, "The water will keep in a jug just as well as in a tap." So, I filled them and took them, and we used them for everything up there for the weekend. Then, my daughter called on Monday and said, "What are you doing for water?" And I said, "I brought it with us from Walkerton." And she said, "From where did you get it?" and I said "Out of the tap." She said, "Then throw it all out!" And I said, "You've got to be..." You see, we hadn't had time to listen to the radio or TV; we were busy getting the stuff for the cottage going. She said, "Throw it all out!" And I said, "You've got to be kidding! You've got to be out of your cotton-pickin'

mind! I took a lot of trouble to get it here!” And then she told me what was going on. So, we threw it out. But luckily, we were all right. If we took two more days to pull that water, we probably would’ve been poisoned.

Susan: Isn’t that amazing?

Lloyd: So, we really count our blessings since we were so close being in on the tragedy, yeah.

Susan: What did you do after you came back? Did you stay there for the whole summer or ...?

Lloyd: Oh no, we were back for a long time. But when we came back, there was no water, of course. And the only access we had was a bottle that size with Javex in it, ‘cause you’re supposed to put a little in it with water and wash your hands each time by the sink upstairs, and she had a bottle of water almost the same way right beside it. I went to brush my teeth, and I got into the bedroom after I was brushing and I thought, “Damn it, I used the tap water.” ‘Cause we’d been at the cottage and I was just used to...

Susan: Sure, you just do it!

Lloyd: So, I went and I thought, “I better swish my mouth out with that fresh water.” So, I got a mouthful of pure Javex!

Susan and Marie: Ugh!

Susan: I hope you didn’t swallow it!

Lloyd: No, I didn’t swallow it because I was just going to rinse my mouth out with it...of course, as soon as it hit, I knew exactly what I had done...

Marie: Ugh! We were going out to dinner.

Lloyd: So, I spit it and then my lips all started to puff up and became the colour of that chair...ohhhhh! But, I didn’t hurt myself very badly.

Marie: I finally got under the sink and shut these taps off because you just had to be on guard all the time, all the time.

Lloyd: Yeah, well, just brushing your teeth, you know, you do it every night.

Susan: We’re such creatures of habit. Yeah, it’s just so automatic.

Lloyd: I’d been raised to do that for years, so you don’t do it different! But that was, there were one or two close calls like that. Other than that, we were really lucky.



Marie: So, what water stories can we tell you?

Mary-Eileen: Well, that was one right there, too, but tell me, before we go on about your fiddlehead soup. I want to know how you make your fiddlehead soup.

Lloyd: Oh! We...

Susan Scott: Can you just make sure that...it's a 45 minute...

Mary-Eileen: It's still turning.

Susan Scott: I don't know how far it will...well, let's just leave it and see.

Marie: I only make it about once a year. But Lloyd picks them while they're still curled and there's quiet a job to brushing them up because all the husks have to be brushed off. I think I sauté them, and then I put them in the blender with onion and it gets simmered on the stove and at the very last it gets rich milk put in it, because it's a cream – a cream of fiddlehead soup. It has its own unique flavour. The only other place we've tasted it was at the Ali Baba...

Susan Scott: At the Ali Baba!

Marie: Yeah, the Ali Baba in Waterloo.

Lloyd: Oh yes! Years ago! And they gave her the recipe!

Susan Scott: Oh yes!

Marie: No, he wouldn't give me the recipe. So I found this recipe in a Maritimes cookbook. And I think it's a Women's Institute cookbook.

Susan Scott: Well, that would make sense. Exactly. So, you don't use stock in it?

Marie: Oh, I think you use chicken stock...chicken broth.

Susan Scott: That must have given it a nice rich...

Lloyd: See, along our river trails, by midsummer, the ferns are about that high. But, in the early spring, the floods have come and they've washed everything, and the sand is as smooth as that, and out of that fresh sand are coming these clumps of fiddleheads. Now, I've never completely cleaned out a clump—I'd take three or four off this one and two or three off that one and so on. We'd bring them home and have enough for a couple of meals. We've done this for a couple of years now.

Marie: So, you just check the Waterloo Ali Baba and...

Lloyd: And see if they still make it.

Susan: Right, see if they still make it.

Lloyd: But they'll only have it in the spring, if it's fresh.

Marie: It's very seasonal.

Unknown Voice: That actually is a water story, too, you know?

Susan Scott: It is?

Lloyd: Well, I suppose so. Well, you talk about those things and floods being water stories, then the books are full of floods and water stories.

Unknown Voice: I see it! Oh, I'm definitely going to own these books! I'm getting my own copies for sure.

Marie: You see, Walkerton has a very interesting river trail...

Lloyd: Well, anytime. I always keep some in the trailer when I travel around...

Susan Scott: Down the river trail, right...

Marie: What groups are down the river trail?

Lloyd: What's that?

Marie: What groups are on the river trail?

Lloyd: Oh! The Rotary.

Marie: The Rotary Club.

Susan Scott: Oh, the Rotary club! And when was that then, when they set up...?

Lloyd: About three or four years ago. They're not old.

Susan Scott: Is that right?

Lloyd: Well, there were dikes there forever! Like the stories, they're in the books, called "Diking the Town" I think. And those dikes have been used for trails now, you see, because they're high up and you get a good view of the river when you walk there. I take my dog along those hikes all summer long regularly when we're not at the cottage. When the floods come, where I get my fiddleheads, by the old Bent Park, where it's flat, the floods come all around it because the dikes go 'round it. What they did they followed the

old CPR tracks, which were already raised up and used them for dikes, so there's a flooded area, which would be about thirty or forty acres. Everything's flat after the floods. That's where I get my fiddleheads. I'm amazed – nobody else picks 'em!

Susan Scott: That's amazing!

Marie: Did you know...I think Jimmy Scott<sup>28</sup> was in the boat...was he? With the...uh...the...

Lloyd: Jimmy Scott? Jimmy Scott? Jimmy Scott might be in one of those stories...

Marie: Was he in the boat with Franklin Schuler and...

Lloyd: Check the book. Check the book. It's under "Tragedies" in one of those books, anyway.

Mary-Eileen: "The Tragedy on the Lake"?

Lloyd: No, no. There's a picture of him getting out of the boat after they've....gosh, I forget the name of the story! Anyway, it's there.

Marie: He – tell Susan the story. Jimmy Scott, and was he with...?

Lloyd: I'm not sure. I thought it was Frank and Jim and Joe. Yeah, those were the three who got stranded out on the dam.

Marie: And it was in spring flood time...

Lloyd: Oh gosh.

Marie: And, uh, the boat got swept towards the dam.

Susan Scott: Oh my.

Marie: And some of these guys couldn't swim. I think two of them swam to shore and Joe Jack was left in the boat clinging and he fell on a branch...

Unknown Voice: I just saw that one I think.

Marie: Did you?

Mary-Eileen: I think. Now, which book?

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<sup>28</sup> Jimmy Scott refers Walkerton native, Jim Scott (now of Cambridge), a distant cousin of Susan Scott's. Jim's father, Harold, used to be the town's Ford dealer, and was a good friend of Lloyd's. Lloyd shared a variety of colourful stories about Harold and friends with Susan, but declined to have these recorded.

Marie: And I wonder if Jimmy – we called him Jimmy...

Lloyd: Like, the book's kind of broken up into sections...you look in the front there...

Marie: Yeah, he was like an eleven year-old boy, my dad used to come to get him...did he work for the (???) Company?

Susan Scott: I think he did.

Marie: Then my dad would know him too.

Susan Scott: Yeah, I think so.

Mary-Eileen: Got it.

Lloyd: Yup! Jimmy Scott there.

Susan Scott: Is he?

Mary-Eileen: Wait a minute, wait a minute, whoa...no, he's not in the picture.

Lloyd: Well, in the story it may mention...I kind of think that maybe Jim was one of them...see, it's in 1983 or before that, that it happened.

Susan Scott: Jim Scott. He is there. He was right.

Lloyd: Well, I thought maybe that he was.

Susan Scott: I'll have to get him to sit down and talk about it. Wow, isn't that something?

Marie: He'll remember the story!

Lloyd: Yeah, he wouldn't forget that!

Susan Scott: What's the title of that story?

Mary-Eileen: We talked about that story, didn't we? It's called "Heroic Rescue." And I'm buying these books today, so...this is not the first one, is it?

Lloyd: Yes, well, unfortunately, it is the first one.

Susan Scott: Ohhh, that's too bad!

Unknown Voice: Oh, we'll have to photocopy this!

Marie: I don't suppose the Kitchener Library would have a copy of these would they?  
Lloyd? Would the Kitchener Library have a copy of your books?

Lloyd: Oh, they might. They may. See, the last they had of them was at the museum in South Hampton. And the last two that I remembered selling last summer, I sent them up to South Hampton when I drove up, and they got the last two that I had.

Unknown Voice: Could we photocopy these two pages on this machine here?

Marie: Sure!

Lloyd: Sure!

Susan Scott: But these two are purchasable, are they?

Lloyd: Yes.

Susan Scott: Excellent! And you're going to buy these two?

Mary-Eileen: I am going to buy these two.

Susan Scott: Well, I want to get the next two – if you have another set at home?

Lloyd: Oh, I have them in the car!

Susan Scott: Oh, you have them in the car! Okay!

Lloyd: Well, because sometimes when I'm traveling, or when I come home, and we're having dinner in a restaurant or something, there's somebody who recognizes me, and we talk, and they always say, "Well, you wouldn't happen to have one of your books?"

Susan Scott: Sure! And you just do.

Lloyd: So, you might as well have it!

Unknown Voice: That's great.

Susan Scott: So, who's the publisher? Who's published this?

Lloyd: Well, the first two were done, were printed, in Owen Sound and I am actually self-published.

Susan Scott: Ah yes.

Lloyd: Yes, but the first two were printed...and I'm a little disappointed in the last one because...in some of the pictures, yeah, I had those done locally. The whole book was

done locally because we had a new fellow set up, and he was a good fellow, he worked hard, and he did a good job on most of it, but some of it, some of the pictures, are poor. Brown's in Owen Sound did the first two...

Marie: But isn't that interesting...you come here looking for water stories and your cousin is in...

Susan Scott: ...in one of the stories, yes! I told him, when I met him last fall (when we just started to get going with this and didn't know if we were going to get the funding) and I said, "Now I want you to sit down with me and talk to me about some of this." So, that's what I'll be doing when I go back there. One of the things that we're thinking about is how to get the word out to people who used to live in the area that would have those kinds of stories. I'd love to be able to talk to people who used to live here and hear the stories that they had to share.

Lloyd: ...but the stories are there, anyway.

Mary-Eileen: Yes.

Lloyd: Like, I would go to somebody and I would say, "Could I get a picture of your dad to put in my book?" There's one over there on McDuff going on about garages (?) and the old man—he was a fine old man—and he's dead and gone and he'd given me a lovely picture and it's as black as the ace of spades in there. And I felt so bad about it. I've actually got about 150 stories since I did the last book and I keep thinking I should get them together and do one more book but it's such a big job. It takes over a year to get one out. By the time you do them all, and get them all fastened in—and until my eyes get better, I couldn't do it anyways—but you get them all fastened down onto what you call, uh, pay stub sheets. Then, you put pictures in, where they will fit and so on, and they give you enough of those pay stub sheets to do about 150 pages, and then your covers, and your index pages, then your introduction pages...and then check, and check, and double check that all your indexing matches...you know, it takes a long time! I sat at that table—we were out at our cottage—and I sat at that table for so many hours when I'd ought to have been out fishing or something!

Susan Scott: Yep.

Marie: When we used to go South, he used to be working on a story while we were down there, and I had taken this old portable typewriter with us, and I said to Lloyd, "You know, you know how to play the piano, and..."

Susan Scott: ...and if you can do that, you can do this, okay?!

Marie:...so I blindfolded him, and placed his fingers on the keys, and told him where to find what, and that's how he learned to type.

Susan Scott: And that's how he learned to type. That's wonderful!

Lloyd: Then, for about a year, I threw about forty sheets away for every one I took... 'cause with a typewriter, you can't...well, you can do some fixing, but not too easily!

Marie: That's right!

Lloyd: But now we have a computer, so when I do something wrong, I just press "delete" and start all over.

Susan Scott: That's right! Isn't that great? It's a dream.

Marie: That's what I said. I said, "You've got to get a computer. You're standing there and you're trying to erase that stuff..."

Mary-Eileen: And you know what? Computers also make the layout really easy, if you do decide to go on.

Lloyd: Well, it would, but if you're doing them from sheets from the paper, then how could you do them?

Mary-Eileen: Oh, 'cause if you didn't have it saved from when you did it previous times before you had the computer...

Lloyd: Oh, these have all been cut out and put into an album, you see and then they're transferred from the album into the sheets.

Mary-Eileen: When you scan things into a computer, can you then alter them?

Susan Scott: Sure.

Mary-Eileen: So, there's your next step! Get a scanner, then you can scan it in, which means that it appears just that way on your screen, and then you can play around with it, shift it, even edit it.

Lloyd: Yes. What has happened is that they've changed their format several times, which is wonderful, they've changed to a size now, too, that will exactly fit one of my books.

Susan Scott: Oh, that's good. That's really interesting.

Lloyd: And before, and with the first book, you'll notice that it's all higgeldy-piggledy because they never had two stories that were the same. They all came out different shapes and sizes. For years, they put me on page four in the same place, in the same space. So, it's quite simple now, they cut them and fit them in, you know? But boy, when that first book was done, that was the slowest of all because...

Susan Scott: Well, who helps you with that? Or do the two of you do the whole thing?

Lloyd: No, I just...I do the layout of the books. Marie has enough things to do.

Susan Scott: Yeah.

Marie: No, he does it. He does it.

Lloyd: Yeah, but she helped me with the proofreading of every story, yeah. *(pause)*  
Well...

Unknown Voice: I like this "Romance By the River".

Lloyd: Well, yeah.

Unknown Voice: I knew, I *knew* as I was sort of brainstorming the kinds of stories there might be alongside the river - didn't I just write in one of those things, you know?

Lloyd: Let me give you some of these stories about the early days along the river.

Marie: Was that the Ingalls family?

Lloyd: No, that was Rudolph's.

Marie: Oh, Rudolph's. Oh yeah.

Susan Scott: So, who else in the community is as interested as the two of you are in these kinds of things? Somebody was telling us this morning about – who was it...?

Lloyd: Well, I spoke to Dale Wilson this morning, and he...

Susan Scott: Dale Wilson! Oh, that's his name too.

Lloyd: ...and I said – they have one of these carts that serve coffee and I looked at it and I said, "Well, why didn't we have one of them. At the store." So, I looked at it and I read it.



**Mrs. Evelyn Wismer<sup>29</sup>**  
**At her home in Walkerton**  
**March 15, 2002**  
**Interviewer: Susan Scott (SS)**

SS: ...try this out. Let me just see now. Today is...let's see, what's the date today? March 14<sup>th</sup>? [the 15<sup>th</sup>] The Ides of March. Okay. Good. There, that's nice and clear. Now we can just sit and relax.

EW: Okay, what do you want me to say?

SS: Well, I want...well, read your poem.<sup>30</sup>

EW: And shall I read that or that?

SS: Well, you can read it however you would prefer. Do you want to do that? That's the revised version there. Do you want it encased that way?

EW: If there is no objection...

SS: Okay.

EW: "There's a story to tell to our nation how Walkerton came to become a town who has coped with disaster and her citizens second to none. Not without help have we surfaced, to folks far and near we send thanks – for the water that came in the bottles, to say nothing of those huge water tanks. To the hundreds of people whose presence was here to help our volunteers, churches and organizations too many to name without fear of leaving some out. No less helpful were the Bruce County folk or not near – we thank you and pray for God's blessing on you as He showered upon us. How many times we say thank you – it really isn't enough. This wasn't the end of the story – we've children to get back to school as soon as our hundreds of helpers could guarantee all would be well. But with everyone pulling together, forgetting just who we should blame, we promised ourselves and our benefactors that Walkerton's still a good name! So come, now our ordeal is over and Hell's fires have sanitized us. We've no longer trains that will bring you, but there's always your car or the bus!"

SS: Wonderful. Thank you. Now, what is the title? I know its run title but what would you like to call it?

EW: I don't know (*a pause*). You've got that off now, have you?

SS: No, it's still playing.

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<sup>29</sup> Tape transcribed by Beth Murch, Waterloo.

<sup>30</sup> Mrs. Wismer had called WHCI to say she had a poem that might interest us.

EW: I don't want to waste it because I'm going to take a lot of time.

SS: No, that's fine. It won't be a waste.

EW: I don't know. I need some thought. I don't want to mention Walkerton in the, the...

SS: In the title? Okay. When did you write it?

EW: (pause) I don't know.

SS: Just recently? Or did you do it a little while ago?

EW: Oh, a little while ago.

SS: A little while ago?

EW: I'm thinking something along the lines of "Survival" but I'm not quite sure what I would want.

SS: It's a very positive piece. It's very strong.

EW: Well, I meant it to be!

SS: Yes. It has such a good spirit about it. And you read it at the school. Who else has heard it? Have you been able to do it at other public places?

EW: The minister read it from the pulpit because they wouldn't put it in the paper!

SS: Okay, so he read it from the pulpit.

EW: That's the United Church.

SS: Oh, okay. That's Reverend Stemp then?

EW: Yes. You know him then, do you?

SS: Well, I know of him. I have a good friend at St. Paul's...

EW: He's in England right now.

SS: Oh, is he? Oh, okay.

EW: With his family.

SS: Well, that's nice! But he recognized the value of it and read it. Did anybody comment on it to you afterwards?

EW: Yeah, one or two people.

SS: Well, it's a wonderful piece.

EW: Ummm...a title.

SS: Survival?

EW: Survival. That's not surprising, is it?

SS: Well, something may come to you while you're doing this. What do- do you just get inspired about something and sit down and write it? This looks like you've done it on a typewriter.

EW: [bird chirping makes this indiscernible]...typewriter.

SS: And I don't see a lot of mistakes either, I'm envious!

EW: Pardon?

SS: I said, I don't see a lot of mistakes, either, and I'm envious.

EW: Oh.

SS: I'm envious of your typing. I use a computer and we can cheat on a computer. You know, just go back and erase.

EW: No cheating on that one!

SS: No cheating! You have to know what you're doing!

EW: Oh well, I've typed all my life, I suppose. I taught typing at high school.

SS: Did you? Well, okay, that makes sense, then, when I look at that...!

EW: But they couldn't find anyone who could teach shorthand and typing when they brought commercial subjects into the schools!

SS: Oh, okay.

EW: I was a secretary at the time. One of the teachers said, "Why don't you do it?" I said, "Do what?" She said, "Don't you know they want someone to teach shorthand and typing? And I can't think of anybody better than you!" So, that's what I ended up doing.

SS: So, you got right into it.

EW: So... a title, a title. What's another word for "survival"? Not achievement. I haven't got a dictionary anymore.

SS: Triumph, yeah. How about that?

EW: Triumph?

SS: Now, what is the line in there about "where we have been cleansed by Hell's fires"?

EW: Oh yes! "So come, now our ordeal is over and Hell's fires have sanitized us..."

SS: ..."And we have no trains that will bring you, but there's always a car or the bus..."

EW: That's kind of...but it rhymed!

SS: It rhymed! Hell's fire in one line and the train and the bus in the next! But it's lovely because it is such an announcement of triumph, but it's also an invitation to people, you know, to come back. So, there's this gratitude towards people. And there's this...

EW: ...of Walkerton, but I don't think that's what you want.

SS: Well, we'll just see what kinds of things come to you. Did you write other things like this during the water crisis?

EW: No, this was the only one I think. No, I don't think I did. I've got oodles of things here. No, I didn't.

SS: Well, subtitle it...

EW: Walkerton! This is a Walkerton one, but I think that's the only one. I've got the duplicate.... Jack liked it.

SS: He liked it?

EW: He loved to...

SS: Did he canoe at all? Did he like to fish in the river? In the Saugeen? Oh, those are...I love the black and white photos.

EW: Do you?

SS: Yes, there's just something clear about them. Just the beauty in the shadows.

EW: That was in the camp he was staying at, somewhere up North. That's the house. Just a minute, we're getting close. And that's a friend.

SS: That was the house that you moved to when you moved to town, then?

EW: Which is now the House of Brides. Yes. That's the old man I stood up to.

SS: Oh, that's him! Did he ever mend his ways? Did he ever come around?

EW: Yes.

SS: Oh, he did.

EW: Yes, I think he did. He warmed up to me, anyway.

SS: He's a very handsome man.

EW: Oh, he was okay. He was good looking, had a mop of curly hair and a great big smile. I don't think I've got it anymore.

SS: So, when you came to town, have you always been active in service clubs? Did you join the Institute?

EW: Yes, I joined the Institute because I'd been a member up in (?), and it was a good Institute in those days. They were a group to be respected and counted on. They ran the May Time Music Hour up at the high school. It gave young people the opportunity to show their talent and that went on for about seven years and we raised enough money to start the school for the mentally retarded before the government did anything about it.

SS: Of course. Not surprising.

EW: Then the government took over and we didn't have to raise anymore, but that's what we did. I think seven years that went on. We do nothing today.

SS: Are you finding that it's hard to attract new membership?

EW: Yes. Who wants to belong to a...

SS: That's unfortunate because the National Women's Institute is very strong...

EW: Yes.

SS: ... they're wonderful with quite a lot of enthusiasm, and they can see the importance...

EW: Well, first of all, if you haven't got the right leader...

SS: And does the leadership rotate? How does that work? Someone's voted in? Or how does that work? I don't remember. Are you voted?

EW: We have a president and a vice-president, you see. And I guess that when the president finishes, the vice-president steps up. I was president for awhile.

SS: Yes?

EW: A long while back. I took that on. I almost forgot about that.

SS: Did you? Well, you seem like you should have been president for awhile! You would have...

EW: Yes, I was. I think that was in the days we were putting on the May Time Music Hour.

SS: Okay.

EW: Because I used to put together programmes, we were a group worthy of recognition in those days.

SS: Yeah, yeah. Did you belong to any church groups?

EW: Oh! UCW [United Church Women].

SS: Yeah, okay.

EW: But I don't hold office anymore. I can't remember things well enough. That's what happens as you grow older, you know?

SS: Things change, other things...

EW: I can't find the picture. Did I look through this book?

SS: Yes, you did. That's too bad.

EW: Oh, this is Meredith (?), my brother, and all my English...

SS: All the English, oh...the roses in the garden.

EW: Yes, I had a lovely garden.

SS: Isn't that lovely?

EW: All my English friends. My sister-in-law, and she's the only one in the family left. Both my brothers are gone. Still lives in that house. Up on this floor.

SS: She does?

EW: And she's in her nineties. I think there's fourteen steps there and another sixteen to get up there!

SS: So, she's fearless – up and down!

EW: She's as deaf as a post. No, I'm not going to be able to find you one.

SS: So, you were the adventurous one in the family that came across – across the ocean. Oh! There it is! Fantastic! Look at that! Now, when was that?

EW: '47...or whenever the storm was.

SS: Okay, so this was '54. So this was in '54. So, this is a flood – must be a spring flood – that's you in the apron? Standing at the doorway?

EW: Yeah, that's me.

SS: And look at the water! Oh my goodness! Okay, so where is this house, then, in relation to the river?

EW: You know House of Brides on the main street?

SS: Yeah. That's it?

EW: That's it. And across was Canada Packers, you see.

SS: Okay.

EW: And the water came right up from the river.

SS: Did it flood your basement then?

EW: Oh yes! Yeah, 'cause down there was trying to pump it off and it stained the fabric.

SS: Isn't that something? So, do you remember anything else about it? Just what it was like to cope with the flood like that? Flood waters?

EW: Well, there were boats on the main street, of course. I think you've seen pictures of that.

SS: Of that? Yes, of that. Did you go out in it or did you pretty much...?

EW: No, I think I stayed in.

SS: You stayed in until it subsided?

EW: I don't know what...how the children...maybe the children weren't at school. No.

SS: They probably cancelled it.

EW: They were toddlers at the time, I think.

SS: This looks like a sign or something there. Can you make that out?

EW: Bruce County Health Care Centre.

SS: Oh, so that's it! Oh! Okay! So, there's writing on the back. What does that say?

EW: Oh! I sent this to Mother! Evelyn's home at Bruce County Health Unit at Walkerton, where she moved from Wiaraton. Now she's in a house of their own at Walkerton. We moved after this. We moved.

SS: Okay, okay. So...

EW: My mother sent it back from England or else I wouldn't have it!

SS: She did? Well, isn't that wonderful. So, the house itself was the Health Unit. And your living quarters...both?

EW: Yes. Upstairs were the living quarters.

SS: I see. And the – the Health Unit was on the main floor?

EW: Yes.

SS And that would be where all the files and everything-

EW: Oh yes! The doctor's office and the Health Unit, Inspector's office and the nurse's...

SS: Okay. I see.

EW: I remember one day the nurse had a fit. I wouldn't remember her name, anyway...I can't. I'm getting too old... and she just screamed, "There's something moving in the ceiling!" And a little rat put his little head down.

SS: Oh no! Okay, at the Health Unit! That makes a good story. Yeah, but it's a beautiful building though, isn't it?

EW: Yes, it still is. The Turwood boy, Mike Turwood, has worked on it. And now it's the House of Brides. Now his ex-wife or wife – I guess it doesn't matter – now lives there, and he's upgraded it and made a beautiful place of it.



SS: It's a beautiful, beautiful place. Even from this you can see ...

EW: And then, suddenly, his wife said, "I don't want you anymore, I've got somebody else."

SS: Oh my!

EW: He had no idea. A terrible shock.

SS: You never know what's going to happen. Well, I bet your mother enjoyed that picture.

EW: Yes, I guess that was quite a big house...for to be...in England. They would think that was a pretty big house.

SS: Exactly!

EW: We lived in row houses, you know.

SS: Sure. But that's a good Bruce County house though, isn't it? Not just the size, but the architecture of it. So, what would all this have been, then? Was this all yard or street...?

EW: Well, there was a walkway up to here, and then there was the grass. These trees, you'll see, they grew up this high before they ever came down. I remember them taking – seeing it. That was a long, long time ago.

SS: So, was that a concern pretty much every year, then? When the spring...?

EW: Oh, not every year this happened. This happened when there was a big storm. The waters just couldn't be retained in the Saugeen River.

SS: Yeah, they came right over. But they've got that all fixed now, with the way that they've got things built.

EW: Yes. The island there – you know there's an island there? That was nearly covered – half-covered last week.

SS: Half-covered?

EW: Yesterday, when I drove across...

SS: Is that right?

EW: ...and crossed across the bridge there. I'm glad that I was able to find that. Just think, that's been all the way to England and back.

SS: And back! Your mother was good at saving that. Well, wait! Do you have anything else that you want to show me? Or anything else that you want to read from? I'm intrigued by all that poetry you have in there.

EW: I don't think I have anything...

SS: Well, at least the United Church published some of it. That's good.

EW: Oh! You read that one, didn't you?

SS: Yes, mmm-hmm.

EW: "Our Canada is grand and why [?]." I don't think you want to listen to this. "From my window..." I was in Bruce Lee Haven for awhile, after I had two bunions removed. I had both feet done and I couldn't walk. "...I watched a weeping willow's tresses lashed by ... winds permit the winter sunshine through her trailing window blinds. Reluctantly, she sheds her leaves, for she is last, she sees, to face the snows of winter and its less than gentle breeze. On yonder hill's horizon, stands a lonely maple tree, bereft of colour now, and yet its grandeur's there to see. A shapely structure, etched in black, a gloriously silhouette. Whose but the Master's handiwork such beauty could create? One day when I am mobile, and I can walk on my own too, I plan to find that lonely tree – it's surrounding landscape too. Stand in its shade and see from there the view it had of me, listen to the meadow lark and enjoy the revelry of the days I spent midst caring ones and crutches and courtesies not slow [?] to be BCGH (that's Bruce County General Hospital) and Bruce Lee...stand up and take a bow."

SS: Okay, so this is a theme running in all your work, is this gratitude that you have towards...

EW: Is it?

SS: Well, yes! At least the ones you've read to me, yeah. You know...

EW: Oh, here's a funny one I wrote once!

SS: Okay, I love these.

EW: And I think they printed it. "There's an item of note in the county of Bruce, though abandoned by all who might find it of use. Its origin now must be clothed in obscurity when everyone's interested in nothing but purity of the water we drink and the air that we breathe that is no longer our principles, ideals or chastity." Got that? When everyone's interested in nothing but "purity of the water we drink and the air that we breathe" That's it. "Return if you will to the subject in mind – it's an old-time convenience to fit the behind. Don't get me wrong, I'm not that kind of person. I'm referring to nothing that's not what you're versed in. It's been there for ages; unused and ignored by all who pass by

it, though it's not our Lord. It must have been painted a few times since birth, though now it's an object of little but mirth. Come, Citizen, tourist from south and the north, east and the west and from highway forth to the edifice clean that claims Bruce as its ward you'll see it ensconced amidst trees and greensward. Should you have an interest in things turned historical, pay heed to this story – though far from rhetorical. Come, see this dear relic, its Walkerton's own, disputed by none, though its days are far gone. This honoured, old pioneer, broken and beat: I mean that green bench – otherwise county seat." It's an old green bench outside.

SS: What a lovely pun though! "The county seat"!

EW: They printed it though!

SS: That's wonderful! And on...August of 1970. That's – that's wonderful. Okay, where did your poetry writing genes from?

EW: I don't know! I don't think anybody in my family that...they were all too busy working. They didn't have time.

SS: They didn't have time to do it? But you were obviously a busy woman too! And you took the time to experiment. When did you first start to write things?

EW: Well, that was one of my firsts, I think. Oh no, there was one in England I wrote. We were teenagers and the curate – we belonged to an Anglican church – there was a vicar and a curate. The curate had an old bike and we teenagers thought it needed cleaning up and we cleaned it up. That was my first poem though I haven't got it anymore.

SS: And did people ask you to write poems for special occasions too?

EW: No.

SS: I can't believe they didn't ask you! I mean, you'd be the one to ask! You would be the one whom would have the knack...

EW: Nobody asked me, I just did it myself, I guess.

SS: So –

EW: There's one about the pets in the home. Hold on; let me find that for you...

SS: Okay, okay.

EW: ...'cause I like that one.

SS: It's so wonderful!

EW: Oh! I submitted something for a poetry contest but I haven't heard from them so I didn't win.

SS: Okay. What am I looking for?

EW: A poem about animals.

SS: Yeah.

EW: "Pets" – this would be it. This of my girlfriend's ... "We have a cat and we call him Moe who with Nicky the dog puts on quite a show. They sleep together – but these days, who cares? It just mixes up their unwanted hairs. When things get too quiet for Kitty and Dog from where they've been sleeping akin to a log Cat Moe gives a yawn and gives four legs a stretch and then tackles Nicky as though someone said 'fetch'. And this is the start of the race through the house: upstairs and down as if chasing a mouse. No matter who wins, the game's never over – they hide and spring out from whatever their cover be it rug or [?] they couldn't care less until mother discovers the horrible mess. Then a shout and wag from her mutable finger brings peace for a moment, but it doesn't linger. It's Nicky's turn next, and before you know it, the ball is in his court and there's no way to slow it. The scampering starts again, upstairs and down, and though rain would dampen their spirits – it's water they love so why not the loo... or the sink's dripping tap will do. Did you ever see such a mischievous pair who were never invited—just seemed to be there? However, they're loved as no others could be, so don't put the blame on this family. Our pets earned devotion and we shall take care of all their misdoings and in fact, we'll share in the cleanup required by mom and by dad. It's their energy spilling, they're really not bad."

SS: That's lovely. What a lilt to that. Now, you must have been a great reader, though, to be able to write 'cause you have such a feel for language and the rhythms, you know? Those are not just simple rhyming couplets. So, were you a great reader? How did you...

EW: Well, I did read, but..."You Love Your Dog". Oh, they printed this. Well, I asked them to.

SS: Okay.

EW: "You love your dog, I like him too - except when on my lawn he'll pooh. Now, as his owner you can teach him, draw him gently – do not beat him – off the lawns and off the sidewalks. It's yours not mine, no need for small talk. As an owner of canines and a past owner of one, be assured this training is quite easy once it is begun. Please accept responsibility for your pet's plain inability to protect us from pollution. Only you have the solution. Pick it up and take it home – gift wrapped or not, you're very welcome! You love your dog, I like him too - except when on my lawn he'll pooh."

SS: [laughing] Oh, this is great. These are wonderful. Okay, well, you'll have to read me something else, too. I'm just enjoying this too much.

EW: “Leave the dog and consider the lover [?] and ‘tis true until I have to recover what he defecates at my garden gates as his master goes free of the bother. There are others who choose to ignore that our town instituted a law requiring each canine to be attached by a chain line to its master or similar draw. By ‘draw’, I mean one who draws his pet off the grass that is yours so that the friendship’s not marred and you might send a card to the dog, who to love, is not hard.” [Pause] Oh, this was from my cousin. “We sit inside our ivory towers frittering waste the minutes and hours condemning the world through a square glass box, pacing ourselves with our digital clocks. With no time to waste ‘cause we’re too busy working, no time to help because we’re too busy jerking... [Interjects: I think that’s in quotes]...jerking around with a system we helped to create where fear fuels greed and greed fuels hate. We all walk around with our brilliant ideas, but most are just fantasy, few become real. What happened to innocent childhood dreams? Currency then was a few ice creams – that didn’t devalue just melted away. Oh, what has gone wrong between then and today?”

SS: Mmm. And who wrote that one?

EW: My nephew in England.

SS: Is this the same one that did the war one?

EW: He’s on the television. Yeah.

SS: Okay, yes, I recognize...

EW: Yeah, I read you that one.

SS: You can hear the similarity between the two pieces.

EW: I hope that this requires no explanation. Inspired by a trip to former Yugoslavia during the conflict. I was not only thanked by the horrors...

SS: Shocked?

EW: ...shocked by the horrors I saw before me but also... [pause] the international community and media whose efforts were indeed deliberately late.

SS: Oh! “The [?] of an international community whose efforts were too little and too late.” And what...

EW: I like this.

SS: Yes, it’s very straight. Straight-spoken.

EW: As I say, he’s got a television program on the BBC.

SS: And what does he do then on the program?

EW: I don't know. He's too busy and I'm too busy for a conversation.

SS: But you're obviously someone in the family that others know you have this gift and appreciate anyone else who shows any signs of it. That's so...important.

EW: He lives in Chelsea. "I received your letter and your poem. That day, I was especially moved by your piece on the Indians and the treatments that they had received at the hands of us [?] as invaders."

SS: Ahhh, yes.

EW: "You and I should remember our tour of London" – we gave him a tour of London 'cause I know London- it had been ages since I'd been back and he took me all over the place. "It was great fun, you were great company. It was a great treat to be able to take time out and enjoy myself. Life has become more hectic with the start of the New Year. My quest for fame and fortune as a TV. personality continues at pace..." Now, he's achieved that, now.

SS: [chuckles] Uh-huh.

EW: "...Especially since I've come to the realization that one way of achieving my goals is to come up with programming ideas and produce them. To this end, I am trying to introduce the concept of heli-journalism into the United Kingdom. As this requires the support and co-operation from the fire, police, and ambulance departments, it's fraught with bureaucracy. But we're making good progress." And he tells me about...

SS: And what does he call it? Heli-journalism? Meaning...?

EW: That's what he's called it.

SS: Meaning from the point of view of the heli...I see. "Heli"...

EW: Heli.

SS: ... "heli" as in "helicopter." Hmm, interesting.

EW: He's not – now, he's not related to me, really. My nephew John married a woman who had already lost a husband and had these two boys. This is one of them. That's a little complicated.

SS: Families are like that. But, ahhh....so, you sent in a poem? And you haven't heard anything?

EW: No. I paid for this to be sent to me. The poem should be original and should consist of 24 lines, as well as the opportunity to win a cash prize. Approximately, 60% of the poems received will be published in a hardcover anthology which will be specially designed to celebrate the 21<sup>st</sup> Century.

SS: Hmm. Who is publishing it then?

EW: The Poetry Institute of Canada, Victoria B.C.

SS: But you haven't heard anything?

EW: And I paid for this to be sent to me.

SS: And when – when did you send it in?

EW: July the 30<sup>th</sup>, 2000. So, I guess...

SS: And you haven't heard anything since then? Yeah. That's too bad. Well... and there isn't anything in Bruce County? Anybody who's collecting poems or did you...have you...do you have any connections with any of the writers in the community?

EW: Suzie Helloman (?) has just bought out a book of poems and she's down in Neustadt.

SS: Okay, yes.

EW: But I'm not going to give her mine.

SS: No, no. Well, exactly. It's just so nice when there's a network of people who know whose a good person to go to publish, who's reliable, someone who's good to work with.

EW: There is somebody down here.

SS: It really is...

EW: I think I approached them once but I've never gone ahead.

SS: Yes, well, when you've got such a collection like that, and it's really lively, and you've got a whole diverse range of subjects and things, it's really a shame not to have someone do something with it.

EW: Well, if you were a publisher, I'd ask you to do it!

SS: I know and it would be great! That's what I know! I'll have to keep my ears open and see if...

EW: This is one I like. It's printed on the walls of Chester Cathedral.

SS: Oh, okay.

EW: When Jack and I were in England, we went. "Isn't it strange how princes and kings and clowns who tumble in sawdust rings and common people like you and me are builders all to eternity. To each is given a bag of tools." Perhaps you know it.

SS: No, I don't recognize it.

EW: "A compass and map, and a couple of rules, and each must fashion a life be done. A stumbling block or a stepping stone." Just a little piece. I like that one.

SS: And it's written where?

EW: On the wall.

SS: On the wall.

EW: From the walls of Chester Cathedral when Jack and I visited Chester.

SS: And you copied it down?

EW: Yes, I can't remember who wrote it – or whether they know.

SS: Or whether they even know. So, no one knows that they have this treasure in their midst? No one has come to you and asked for your poems or put them together or had you come in and do a reading?

EW: Nobody asked for them. I read you this one – "Big Man, Small Pot, Master, Thief?"

SS: Oh no.

EW: Oh, This was inspired by a man I met in Zaire in 1966, a refugee from the Rwandan genocide. A proud man. A noble man. Who although small in stature, had around him the aura of a giant. Who I first saw walking from shelter to shelter, holding a small saucepan in which to collect food, I left the shelter of the Land Rover, walked through the torrential rain, and offered all I had with me – two apples. The look of surprise and joy on his face will stay with me forever. On my return to the camp some weeks later, I located his shelter where his wife told me of his desperation and ultimate suicide. His face, his smile, and his air of kindness and quiet haunt me. And this is what he read: 'Big man, small pot. Tries to feed his family with the little that he's got. Tries to beg, tries to borrow, tries not to steal. All he needs is just a little for another meal. But it's cold out there and it's dark out there, 700,000 people starving out there. Does anybody care? Big man, small pot. Trying to feed his family with the little that he's got. Trying to beg, trying to borrow, trying not to steal, all he needs is just a little for another meal but it's hot out there and



it's dry out there and does anybody care? Big man, small pot. Couldn't feed his family with the little that he got. Couldn't beg, couldn't borrow, wouldn't steal. Couldn't feed his family with another meal. So he died out there, where it was barren and bare. Did anybody care? Will anybody care? Does anybody care?"

SS: Wow.

EW: There are some terrible places in the world, aren't there? We're not doing what we should.

SS: No. Well, and he's – he pays close attention to them. He's a good – he's a very strong witness for that kind of thing. He sees it, and he writes about it.

EW: I don't think he's a church man. I don't know.

SS: No? But he's obviously very moved by it.

EW: Yes.

SS: He tries to find...so I imagine this kind of thing probably shows up in his television productions too, then.

EW: I'd like to go over there and I've asked my girlfriend...I still keep in touch with him. I still keep in touch with girls I went to school with. Kindergarten.

SS: Kindergarten?

EW: One of them died this past month. But there's still two of them out there. And I ask them if they watch television, and if they hear anything from...what's his name? Paul Bledsoe [?], I think his name is.

SS: Okay.

EW: He was brought into the family. He wasn't part of it...our blood. Anyway.

SS: Wow, that's...

EW: Have you got all you want?

SS: I have plenty, plenty, plenty. Wonderful. Riches I never even imagined.

EW: I bet I've bored you!

SS: Not a bit! Not a bit! Not at all! No, that's the beauty...now – what was this one? What is this picture here?

EW: Oh, that's my husband at the FMY.

SS: Oh! That's the one! Yeah, yeah, that's beautiful.

EW: That was a long time ago. Yeah, they – the funny part about it is the lady in the next apartment is Leah Rosettle [?] and it was her husband's vehicle that Jack crashed into and was killed.

SS: Oh my gosh. And now, you're neighbours.

EW: Yeah. Now, they don't know whose fault it was. Jack always said, "Oh these people, they don't put their direction signals on..."

SS: Yeah, yeah.

EW: "...or let you know what you're going to do." Well, there was an investigation... what do they call it? An inquiry. But there was no way of knowing whether the truck had any workable signals. But I feel that's what happened. He wouldn't have gotten into the back of a vehicle without some sort of misunderstanding.

SS: Yes, exactly.

EW: But, there was no way of knowing, so there was no blame attributed to anybody. But she's my neighbour. Isn't that funny? We're getting along just fine.

SS: Are you? And – and did anything happen to her husband in the accident?

EW: He died a couple of years ago. He was living here.

SS: Oh, he was.

EW: He'd only been here about six months. Isn't Life strange?

SS: You're right, Life is so strange. Isn't that amazing?

EW: It's nothing to do with her, of course.

SS: Yeah, but still! But if you were a different kind of person, something like that could be quite hard. Wow.

EW: It's years ago now. Years ago. She had her husband until two years ago.

SS: Was he killed instantly in the crash?

EW: Yes. By the time the ambulance got there. I think it took about fifteen minutes to get an ambulance between here and Kincardine. By the time the ambulance got there, he was gone.

SS: And were you working? Were you at the hospital then?

EW: I was teaching high school and the two children were taking classes then. So, it was a terrible shock to the three of us, you see.

SS: Ah. Ohhh.

EW: Somebody from the health unit came up to break the news and take me home. Then the principal called, "Mary Eisner and Michael Eisner, will you come to the office?" Michael said he knew when he called that it was something.

SS: He knew it was something.

EW: He said, "Do you have a car here?" Michael said, "Yes." "Then take your sister and go straight home then."

SS: So they didn't know until they got home then.

EW: Well, I guess a lot of people get shocks like that.

SS: Yeah.

EW: My mother-in-law was pretty good with her son, of course. She came out and stayed with me for awhile.

SS: Did she?

EW: Oh yeah, there's another thing. When I arrived in Port Elgin, she was on the front step. You know Port Elgin? You know the house then, right?

SS: I do. I know the house. I do.

EW: And I expected her to embrace me. But she didn't. She just offered me her cheek.

SS: [laughing]

EW: Momentarily, that hurt. And I thought, "No, you come from one country to another, and they got different ways here and just accept it. At least she offered you her cheek."

SS: Yes.

EW: So, I didn't let it hurt me. We got along well, and it was fine. We started out that first Sunday that one of the conditions was that one of the conditions of marrying Jack was that we went to church together. So, we took off to the Anglican Church in Port Elgin, but nothing there. No sign to say there's a service anywhere, so we turned around and went to his church. The United Church. And we went there ever since.

SS: And that was that!

EW: They lost a member from the Anglican Church!

SS: That's right!

EW: Occasionally, very occasionally, I'll go back to the Anglican Church. But no, I'm okay with the United Church now. But I can fit in with any of them, you know. I've been to a Baptist church. It was in the summertime and the three – United Church, Presbyterian Church and the Baptist church got together and while two ministers had a three week holiday, one minister had the whole...so we'd get used to one another.

SS: I see. That's nice, that's a nice thing to do, actually.

EW: Can I make you a cup of tea?

SS: No, actually, I have to go. Oooh, it's 12 o'clock! I have a noon meeting – I have meetings all day, right through to the evening. And now –

EW: How are you going to get your lunch?

SS: Oh, I'll have – at the next meeting, we'll just all eat together. So, I won't take up any more of your time.

EW: So, you're going to produce a book, are you?

SS: Well, we're going to try to do something. Ah, we have...

**Leonard & Florence Kelly<sup>31</sup>**  
**at their home in Walkerton**  
**April 19, 2002**  
**Interviewer: Susan Scott (S)**

S: This is the mic[rophone] here. It should pick up what all of us are saying. It shouldn't be any trouble, and this will run on its own. So, I'm at Mr. and Mrs. Kelly's house, Florence and Leonard. And this is for the Walkerton Water Stories Project and we've talked about the fact that I'll make copies of this, this is the logging camp story, and I'll make six copies for your kids, and you want one for yourselves, too.

F and L: Yes.

S: Okay, and I'll return the original, and would it be OK to borrow the photos and take snap shots of the photos?

L: Yes.

S: My husband's real good at that.

L: It depends how soon you want.... I can get those others back as soon as they have that book.... It's supposed to be out in about a month.

S: O-h-h...

L: And Brian Draper [?] got these others,

S: OK.

L: ...but they're not too much.... It shows a picture of a jammer (?) that they load with, and it showed a shot of that load of logs, and where I got my finger in the [laughing]....

S: Right there in the picture. So that's a book then on the history of Greenock, is it?

L: Yes. It's 150 years since the founding of Chepstow.

S: OK. So, that's coming out. Oh, that'll be nice.

F: And I have to add my little bit to this story. We were dating at this time, and he was gone from the first of October 'til about the end of March...

L: Middle of March.

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<sup>31</sup> Transcribed by Carrie Stewart (Burlington).

F: ...middle of March. I would say that was true love! [Laughter] I would sit and wait for this man. How many years did you go? Three?

L: Three winters.

F: Three winters. We were dating all through that.

S: That is true love.

L: You've heard of education by correspondence? This was courting by correspondence.

F: That's what we did.

S: Well you could do no wrong at that time; that's an advantage, right? And how long had you known each other before then?

F: I was 18 when we started dating and he was 19, but then...

L: I was 21 the first year I went up there. Yah. I'd had my 21<sup>st</sup> birthday in camp 8B [?] and then I...

F: He just seemed worth waiting for.

L: It was the big money I was making up there [laughter] five fifteen [\$5.15] a chord, and three chord an eight, wow! Fourteen dollars, thirteen dollars an eight, why wouldn't you wait for some...

S: [Laughing] Sure that's what you're holding out for, huh? Now, did you grow up together in the same area?

F: Actually, I grew up in the village of Chepstow and he was in the country, of course, but we belonged to the same church. And I knew of him, but I didn't notice him that much, you know? And, well, we started ... I was working at a home where there was a new baby arriving, and that was usually the type of work I got, 'cause I had only grade 8 education. And in those days, that was the biggest employment there was, but that particular man came to hire him, then, to work in the fields. And I was...that particular guy was, well, a bit erratic. He used to like to go out and drink and all this kind of thing, and he'd have all the work lined up for him. And he would religiously do everything. You know, he could have sat under the shade tree; I don't think he would have known the difference.

S: Um-hum.

F: I was pretty impressed by this guy, who just went and did his work, and.... He was extremely shy, and this guy would say, "You know if you two would like to go to the

dance in Cargill you know, nearby.... There was a great big old truck sitting in the yard, well we could use it. How big a truck?

L: About 3 ton.

F: So we would rattle to the dance in Cargill in this truck. And that's how it got started. I think we had to be in the same place at the same time for him to have enough courage to, you know.

S: Right. [laughter] So, it was not long after that you headed up north here?

L: At first I went west twice. In 1946, before I worked for this fellow, I went out west on the harvest excursion. You got a free trip out; ten dollars to come back. And I went out again in '47, because help was scarce on the prairies then. And that's when you stoked it and pitched it with a pitchfork on the bundle wagons. So, two years I went out there, and then the following year, I went, in '48 - '49 winter, I went north for 3 winters.

S: And what, what attracted you to this, then? How did you hear about it?

L: There were quite a few advertisements in, I think it was *The Family Furrow* [a farm paper] from Montreal, I believe it was, and there were ads in there from these different lumber camps...the mines, and Timmins. And we were still tossing it between trying the mines and the bush, well we had worked in the bush here. So, we just applied for this job up in Port Arthur at Great Lakes Pulp and Paper, and we got a letter back, "Come," and what you needed was your laundry bag and your toothbrush and ....

S: OK. And who's the "we" then? Did you go with someone?

L: My brother, my older brother and I went. He and I were in the first winter, and then I went with a cousin and he went with a cousin, to different camps. And the last year we were up, my brother and I were in Camp 18.

S: So, you'd be up there for...

L: Five months.

S: Did you get much of a break then, or was it pretty much seven days a week?

L: We never left the camp from the day we went in 'til we come out.

F: Christmas and all.

S: Christmas and all.

L: Oh, yah, we just stayed in there.

F: But the food was excellent, oh, excellent food.

L: They really fed us. Like we were, oh, we were working (when?) those camps were built, I think I explained in there, about three months each way. [Neil?] had a longer hitch about two and half, three months out. So you took your lunch with you every day. But on a Sunday, if you were in camp, you could have your breakfast. Ten o'clock in the morning the bell rang. You went over for coffee and snacks. Twelve o'clock noon was a meal; three thirty or three o'clock the bell rang again, lunch again; Five thirty or six, supper; eight o'clock at night, lunch again. So you had six meals! On a Sunday, you were free to go to work or stay in whenever you want, when you were cutting. To haul they were using horses; they wanted to give the horses a rest break. [chuckling] You can always hire a new man.

S: Right, but you can't always get with the horse.

F: Did you write in here how you, how you provided your noon lunch?

L: Yes.

F: Did you?

L: Yes.

F: That was quite interesting.

L: The horses there.... At that time there was a lot of horses used in the west, like for threshing, you know, and working the land. So there was a person in business, and he would gather up a lot of these farm horses and rent them and ship them into these logging camps. And they paid rent and then in the spring of the year out they went, back to the farm.

S: Back to the farms. So, did you enjoy it, would you say?

L: Yes, yes.

F: The North country always interested him very much, and bush work also did. And he still does it occasionally. Our daughter now lives on our home farm were we raised our family, and he pretty much knows that bush inside out. So I think he cut all or most of the wood last year.

L: It's a peaceful place to go into the bush. Quiet, just a few birds, that's it.

S: It can be dangerous, though, too.

F: Very! We've had these arguments, but he says he'd rather die in there than sitting ending up in a nursing home somewhere.



S: Yes, well...

F: Right out, right out.

S: Yes, no, that's right, that makes sense; I know what you're saying. Now, where was that, where was that home farm then? Where was that?

L: It was Lot 11, Concession 8/A of Greenock Township.

F: How far from Chepstow, a mile-and-a-half?

L: About three miles.

F: Three miles.

S: Three miles, OK, and how long did you have, how many years did you have the farm?

F: Forty-three.

S: Forty-three!? Did you retire here into town, then, from the farm?

F: Yes, the only reason we did, we were at that point renting the land out, and we were just living there, eh? Our daughter and son-in-law asked, if he got working in this area, if we would consider selling them the farm 'cause they'd like to raise their children there. So we said we would, 'cause we wanted one of our own to have it, if that could be. And, so, he got to work up at The Bruce—he was with hydro—and at that point he had been moved around quite a few places, but he finally got a permanent job up at The Bruce, so that's how come they're there.

L: I was born on that farm. Mother and Dad had it, and I took over in '51.

S: OK. That was the same with my Dad<sup>32</sup> too; he took over the farm after the war. He was the only boy in the family, so he ended up taking over the farm. Your Mom and Dad, had they lived on the farm before that as well? Had they purchased it?

L: They purchased it. They had lived in Windsor when they were first married, and the other four of my siblings were born in Windsor. I was the only one born there in 1928.

S: And what brought them out this way then?

L: Because Dad was born and raised on the farm right next door. He hated the city, but he worked down there during the First World War in the, I think they called it the bridge works, but they made shells during the war.

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<sup>32</sup> Gomer Scott (Saugeen Township); the home farm, on the 6<sup>th</sup> Concession, was in the Scott family for four generations.

S: But he was ready to get back to the farm; he really wanted to come back and....

L: Mother used to say every spring (unclear) for God sakes—he was just climbing a pole—get out of this damn city!

S: Do both of your families, then, go back a long ways in Bruce County?

L: Yah. My great grandparents on my dad's side came from Ireland and they were married, she was a widow woman, but married up near Bervie [sp?], I don't know whether you know where that is?

S: No, where's Bervie?

L: On the way to Kincardine—about a mile and a quarter. But then they come down into Greenock and they bought the farm, lot 12, Concession 8/A. That was my great grandfather. Then my grandfather was the only child, because they were fairly old, and he got married and they just moved in and looked after the old people, and they raised eight kids. Dad was the oldest. And then Dad was down to... when his father sold out and moved to Walkerton.

When he moved to Walkerton, first he was foreman down here, when they were building the damn on the Saugeen River. And they put up a power house, then—you'll likely run into someone who has a story about it—and after the damn was built, he had the job of [?], for it to work. He could go to work with his Sunday suit on just to watch that everything was going good. But he was the kind of a man, he liked a gag, always a gag. So, he was so bored that he quit. Of course he was getting up, you know, well up in his sixties then.

S: What was his name?

L: Edward Kelly. My Dad was Edward, my grandfather was Edward, and my great grandfather was Edward. We have....

F: We have a son Edward.

S: But you missed; you got Leonard. Where's the Leonard from, then?

L: Because my grandmother's last name was Leonard; she was Mary Leonard. And I've got an Uncle Leonard and cousins...

S: It's funny how all the names stay in the family; they're just recycled, you know, one generation after the next. OK, and I want to come back to that. Tell me about your family.

F: Yah, we're always in the Chepstow area. Always.

S: And what's your maiden name?

F: Hehn. H-e-h-n.

S: H-e-h-n. OK, that's a German name then, eh?

F: Yes, very much. My, my great-grandparents immigrated from Germany on both sides; my mother and my dad. My mother's name was Kaufman. And she was raised in Brant Township. I don't know, about how many miles from Chepstow, where she was raised?

L: Well, she'd be maybe seven or eight from Cargill and it's another six miles from Cargill to Chepstow.

F: Anyway, the, the Hehn part of it was in, always in, the Chepstow area.

S: From early on?

F: Yeah. The grandparents, the great grand-parents emigrated from Germany. So, really neither one of us got just too far from home to settle down. And it was interesting too, because I was the oldest of ten children, and living in a village.... My Dad was handicapped—he had only one leg—he lost his leg to injuries when he was only twenty-one years old. He was working on a harvest excursion out in the west when this surgery happened. But he claimed it was an ongoing series of injuries like a horse kicked him at one time.... And he eventually developed gangrene. And now [today] that would never [have happened], he wouldn't have lost his leg,

S: Yes...at that time, that's what they had to do.

F: So, you can imagine this handicapped man with ten children.... He was a shoe and harness repair person. So we didn't just have too many luxuries when we grew up. And well, one just learned to help the other. And as the older ones got capable of working, you worked and kind of helped contribute it back to home to help out. But, you know, I've said so many times, even though we were poor, we had so much fun. We made our own fun—made this and made that out of nothing.

S: And you're both the oldest out of big families.

F: No, he's the youngest.

L: Yah.

S: How many were ahead of you, then?

L: Four.

S: Four. OK, you were the baby. [Turning to Florence:] You married a pampered one.

(Laughter and simultaneous speaking)

F: ...did so.

L: Our oldest brother is ten years older.

S: Well, you knew what you were doing, then, marrying a first-born girl (laughter), who knew how to take care of everybody. Boy, that was smart! That was clever.

F: So when my own babies arrived, it was nothing new to me! No, not at all; I could handle it pretty well.

S: So, when you came back, then.... You went up '48-'49...

L: Yeah.

S: ...'49-'50...

L: Yeah.

S: ...and then...

L: '50-'51.

S: ...'50-'51. OK, so I can add that in here too.

F: And we were married, then, in September of '51.

L: I took over the farm in the spring of '51. 'Cause he was a little concerned 'cause of the trouble in Korea, the war, Korea, and they were talking of drafting. And my second oldest brother was over in the war in Italy and that and it affected his nerves pretty bad. Dad said, "I've had one ruined by war; that's enough." Of course, Dad was sixty-six anyway, you know. Of course he was fairly healthy then, pretty spry. He lived to be 89 and mother lived to be 98.

S: 98? Fantastic, that's wonderful. So you settled on, you settled on the farm then and that was fine. You both knew that's what you wanted to do?

F: Yah, we did; I felt that I really had it good, you know, with hydro even though we had no appliances, and didn't even have a washing machine until December. That was my Christmas gift, this washing machine. And that was just amazing. Well then, we still had no fridge. You put all your things down in the basement. There was a shelf, and you put them down, brought them back up, for every meal. And then this first baby arrived, and we still had no fridge. So I had to keep his bottles down there too. And then ... well I can remember one morning, him waking up, that was the only time that happened, and it was really humid weather. And these bottles went sour overnight. Here this baby wakes,

wanting to be fed. We had to go and milk a cow, quick. I had to pasteurize the milk, and dilute it however I did it, to feed this baby, [laughs] so that was an experience.

S: What's the baby's disposition like now?

F: Well, he's a lawyer (both laugh), about 6'3."

S: Okay, he wasn't hurting any then.

F: Oh no. He's a big man, a very clever person. I didn't hurt him at all. So then, about a month before the second baby arrived, we bought a fridge. Oh my! I thought it was heaven. I thought I was the Queen of England, you know. And I still say that is the way to get your things, by degrees. You appreciate it so much, when you really need it, you get it. But, I had five babies, and all cloth diapers, with no bathroom.

S: So, you didn't have any indoor plumbing at that point?

F: You heated your water on the stove in the boiler, and the cloth diapers ... the dirty ones, you just did it in a pail. So before the sixth baby arrived, we got a bathroom. Heavens! Those diapers were NOTHING, compared ... [laughter]

S: So the five babies, no bathroom. Finally, when the sixth came. Oh my gosh! I've been that diaper route with two, and with a bathroom, no problem. And a washing machine, and that felt like a lot of work. Everyone around me getting the disposables, but I thought "No, not going to do that. Don't feel right about it."

F: But yeah, with a toilet, it wasn't bad at all.

S: So you had a well? Good well water?

F: Well, that well was really good water. It was right by the barn.

S: Was it? How deep would you say your well was?

F: Thirty-two feet.

L: It was a pretty deep well. But then, as I got more cattle, and expanded, it couldn't supply them. So, we drilled a well, I think in about '63 or '64. We drilled a well up beside the house, that was capable of going around [unclear].

S: So that dug well, then, how far back did that go?

L: In 1892, the barn was built, so I presume the well was dug in 1892. And it had this wooden cribbing. But then, it caved in once. We crammed it open, cleaned it out and put cement tile in about three feet, down in there. And stones around that. It was good, but it just didn't have the volume of water we needed.

S: What would the circumference be of the well, then? If it was 32 feet deep, how big around?

L: Well, the old one, it was about 6 feet across. The one with the wooden crooks was 6 feet across. You could go down there quite easily. Once we put the cribbing, the cement in, you had a hard time getting down in it.

S: And then, what kind of wood would you use for the cribbing?

L: Mostly hemlock or pine, something that would stand the wet.

S: And not cedar?

L: Yeah, well, cedar is a weaker wood. Cedar wouldn't be good. It couldn't stand the pressure.

S: I see, so the hemlock or the pine are the better ... okay. Now, I don't remember. It's been a long time since I've seen that, what that cribbing is like. Is it in boards or, holes...?

L: It's round, and the carpenter would put short pieces of board that were angled. And they made grates [cribs?], and there was three grates for each section. There was two sections. And the bottom section that was down in the well, each one would be about 16 feet. The bottom one never rotted out because it was wet all the time. Anything that's in water all the time will hold water. But the top one, where it got air, is where it would rot out. You can't let it dry. And then, when they made those grates, and they hold them together and you could stand on them, in the well. But, it was the top crib that always went.

S: And good water?

F: Oh, good water, really good water, yeah. After we drilled the well, I wasn't so sure he would like the water, because I was so used to the other. But eventually, we did [get used to it]. At the start, we had just one of those pails, and it was carried from the barn, always.

S: And what was the distance, then, from the barn to the house?

F: Oh, very close. A hundred feet, a hundred and twenty-five feet. At canning time, when I was doing canning, that's when it took a lot of water. You made a lot of trips.

S: So you didn't have a pump?

F: We had a cistern pump, by the sink in the kitchen. That's like the cistern water. That was a big help, but then sometimes it went dry.

L: But we did have a pump, my Dad had put an electric pump all the way from the barn. And then, before we drilled the well, I put a half-inch plastic hose underground, piped up to the house, so that she had water.

F: Oh, that was luxury!

S: So, then, talk a bit about the cistern, too. Because a lot of city people don't know about cisterns anymore. Talk about your cistern.

F: Well, it's a cement structure in the basement, about, I don't know, 8 feet high?

L: Six (feet) high, and I'd say the one on the farm out there was about 6-7 feet square. The one we have here is half the size of the garage. It never goes dry!

F: All your spokes from the eaves[troughs] kind of connected, and went down into it. So that was handy, for washing your hands, and all that type of thing. And then, of course, we had the wood stove, and there was a reservoir on the side where you kept water in there. And, as long as the fire was going, you had nice, warm water in there. I don't know, it was ... oh, back ... around '62, when we got our first electric range. Other than that, I cooked on the wood stove, up to that point, for everything.

L: We had a little hot-plate, and you could make just a few eggs on it.

F: And the stove could be moved from the main kitchen, out to the summer kitchen, which really helped, because the pipes went out straight out of the bedroom. Which made it pretty hot. And I always thought that was another luxury, that we could move that stove out. Mind you, it made a lot more steps. You were cooking out there.

S: Sure, but it kept the rest of the house a lot cooler.

F: Yeah, it did.

S: And then when would the cistern likely run dry, if it was going to run dry? When would that ... usually in the ...?

L: Well, if you got a dry spell.

F: Do you remember the summer of '55? How dry and hot it was? I think it ran out that year.

L: Occasionally, it would in the winter, also. Because all of it was frozen. There was nothing melting, going into the cistern. I remember Mother out melting snow on the boiler on the stove, to get soft water, for her wash.

F: They call those the good old days, and I say they were. It was a much more relaxed way of life. Now, even though we're retired, it seems we're caught up in the hustle and the bustle, and the rushing, you know? You try to stay out of it, but it's just there.

S: Yeah, it's hard to have that same, relaxed feel as it used to be. So when did you move into Walkerton, then?

L: I always thought, '94.

F: '94, yeah.

S: Okay, to this house?

F: Yes.

S: And did you have friends in town?

F: Well, we knew quite a few people in town. I found it very difficult to get used to. I think it took me a year, to really, honestly, say that I felt happy and content. It just seemed that I was in someone else's house. And, of course, you're so free on the farm, you can hang your laundry out in your nightgown if you want to, and all this type of thing, but...

S: Well, at 43 years in the same...

F: That was hard. And all your memories were there. You brought your babies home to this place. Everything ... it wasn't just four walls.

S: And what made you decide on Walkerton, then, to come to?

L: Well, we walked... but [noise] and the store was actually in the process of closing. The one little store. There was no bank, the doctor, the hospital, the dentist ... everything and some more. And, we kind of felt, as you get older, and maybe you can't drive anymore, you're in [...] where you can do your business.

S: Yeah, everything's more central.

F: If there'd really been more facilities, we would have gone to Chepstow. But at that time, there wasn't a house available in Chepstow. So, it was a big change.

S: Yeah, and did you find that too, yourself? [Was it a ] big adjustment, moving into town?

L: It didn't bother me as much as her.

S: Now why is that?



L: I was going back ... I was working for different farms, driving tractors and plows, and go and help cut wood at the farm there. So, I had something to do, to get away. Back out, on the farm.

F: Yeah, you know, it's amazing, because he was born there. You would have thought he'd have missed it worse than I did. I really did.

S: You found it really hard. So how did you finally adjust, then? You start to make friends, and...

F: Yeah, I got interested in quilting, and just took up something that I knew was going to take my interest. And it just took off, and it's flourishing.

S: Now, are you connected to one of the quilt groups, then, in town?

F: No.

S: Just on your own?

F: Just on my own.

S: Oh, really, that's fantastic. And you do this whole finishing and everything by yourself? So do you have a frame set up somewhere?

F: Yes, downstairs. You're welcome to come and see it, all set up.

S: I'll have to come and see it. That's amazing. And you just got that started on your own, or were you always interested in it?

F: I was always interested in that, and I thought maybe some day I'd like to. On the farm, I just didn't have time, with six kids, but it is a wonderful hobby, and a wonderful pastime. And so, we've got 22 grandchildren, and my aim is to make one for each of them [laughter].

S: Okay, what number are you at now?

F: About 17, maybe, I have done?

S: Really? 17? And what size, then?

F: Queen size.

S: Queen size. So you've done 17 queen size. Oh my gosh, that puts me to shame. That's amazing.

F: And we have two Mennonite stores that sell this fabric, in the area. And that's a really great place.

S: Now, where are those?

F: The one is up by Glammis and the other is over by Chesley. They have everything in their quilting needs, you could ever want.

S: What's the one, then, Chesley. What's that one called?

F: "Clara's Crafts."

S: Okay.

F: It's just on the outskirts of Chesley.

S: That's good for future reference, because there are some things that we need to be able to do, to get some material, so those are good places to go.

F: They're excellent.

S: And what's the one near Glammis, then?

F: It's called, "Lloyd's and Laura's."

S: But they're both Mennonite-owned?

F: Yeah, and they're both with the same last name, I think they're related.

L: But don't try to go there or you'll end up lost, because there's the Greenock Swamp that you go through. Then there's the Greenock woods that run north and south, and then the boundary runs on an angle.... These roads are crazy. From Glammis you can go south on the boundary, but then you have to take the jog off on the 35<sup>th</sup> Sideroad to go down. But that's where the better buys are, but they're out in the country.

S: And you've got to know where to go.

L: Greenock Township, all those roads like in Kincardine and Bruce run on an angle with the lake; they were surveyed with the lake. Brant was run north and south, and Greenock was the chunk they had left—straight on this side and an angle on this side. But it was the last they surveyed because of the big swamp.

S: Ok, I want to come back to the swamp [later]. Now, [Florence] what design, what pattern is this?

F: You see why these tops all [unclear].... The way you see it, and then you just quilt it. So why would you snip up all those little pieces and then sew them back together?

S: I love the colours in that. It's very rich; isn't that lovely?

F: They have a pretty good selection. They're all printed.

S: And there are all the traditional images, too, the pineapple, the [?], the heart and the cabin...

F: ...and the birds.

S: So is this one completely finished?

F: It is completed. This binding is all sewn on by machine to start with, but then you turn it over and...

S: ...you have to hand stitch it. And really, you've never done it with a crowd of women?

F: Well, yes, I have, the quilting bees. Yes, I've done that, but...

S: You like doing it on your own. It's a meditative...

F: Yes, ...easy going down there...

S: Just in heaven, nothing can bother you.

F: That's right.

S: It's the equivalent of being in the bush, see?

F: It is, it truly is. And sometimes if I'm real busy at it down there, he gets his own meal.

S: Who does this go to?

F: This goes to Michael. Todd remarried and his wife has three children, so her kids are treated the same as.... Everybody is the same. So that one is spoken for.

S: How long does it take you then, from quilt to quilt?

F: Well, I would say, if I could stay at it fairly [steadily]...four or five weeks.

S: And you always have one on the go?

F: Always, yes. I have a very interesting one in the frame right now I have to show you. There's a hundred and fiftieth anniversary they have of Chepstow coming up on the May two-four weekend, so we've dug up some history and put it into a quilt. It's endless, you know, what you can create. So how many grandchildren do I have left now? There's four of John's, and three of Anne's and Lorne[?]/Laura[?] age 8, then they'll all have one.

S: And then you'll do one for someone else, then after that.

F: Yah, I have done that in between as well.

L: And you've done a few for wedding gifts.

F: Wedding gifts, I've donated one to minor sports in Paisley were all the grandchildren played, and they did a raffle on that just to raise money. It's been a real joy in a way, especially if I know somebody who's needy, I just love to make one and hand it over.

S: Tell me a bit about Greenock. I'm not really familiar with the Greenock Swamp.

L: Well, there is a Greenock history book. We've got two of them here; I could loan you one...the Greenock Swamp. But I had my 16<sup>th</sup> birthday in a logging company in the Greenock Swamp.

F: He was working.

L: I was [tied to a] horse, skinning these logs in 1944. A lot of the men were gone to the war. Wages had been a dollar and a quarter [\$1.25] a day, and they had raised the men to three dollars [\$3.00] a day. And I asked my Dad [about?] the foreman up there . . . they had this camp, I asked Dad if I should go and work [since] this guy had asked me if I would come. And I said, "They're paying three dollars a day." Dad says, "That's damn good wages." He said, "Hang onto it, because," he said, "When the boys come back from overseas, you'll be looking for work, the same as they did in the '30s." Anyway, there's still some run in it. I have some pictures here of what's left of it. I've taken a few of my different grandchildren up there to show them where it was. At that time the township roads were blocked, so we went from Chepstow—it's about 4 miles up to the camp in the swamp. Sunday night with a team and sleigh and the grocery rations for the week were in there, and we'd come out Saturday night. You'd work a ten-hour day, from seven in the morning 'til six at night, and you got three dollars a day plus room and board.

S: And what were you logging, then?

L: Well mostly at that time, it was elm, soft maple, basswood, and a bit of hemlock. And they were teamed.... The logs, put them on a skid, they were loaded on a sleigh, and they teamed them out. Mostly at that time they dumped them out in a field on high land. And in the summer they reloaded them and trucked them into the mill. Years before that, a lot of farmers would team them out of the swamp right down to the saw mill at Chepstow

and drop them off there. The sawmill didn't run in the winter. They just ran that in the summer months, and in the winter they went in and cut.

S: What were the conditions like in that camp?

L: Well, the water's fine. There's the big ditch there that Henry Cargill [who] first owned that swamp, he helped the men dig a ditch. I think it's about two-and-a-half miles long; they dug it four feet deep and eight feet wide.

F: By hand.

L: Each man had to dig so many feet a day, but now, with the erosion, that is washed out; it's twice as wide and twice as deep. But that's where they get the water for the camp out of that ditch. You had a pail; you dipped the pail to water the horses [door bell and multiple voices].

S: So that's still there?

L: Part of it's there. I'll show you a picture.

S: The ditch at the swamp. Boy, I'm in heaven here!

F: They drank that water from the ditch and they cooked with it.

S: [Looking at photos.] Now what are we looking at here?

L: That's one end of that swamp.

S: Isn't that eerie looking, with the light and the way it hits it like that?

L: So, I took the grandchildren up. Those were the Barkley [?] kids on the farm. And that was the inside of it, though the boards have come loose now.

S: Now this was a bunk house then? How big is it?

L: A bunk house in the main camp would be, maybe, 16 x 22 or so. And a bunk house would be about 18 long and about 12 wide and it had the double bunks. It would sleep 8 people, two, four, six, eight. Then in the main camp upstairs, there was a half of upstairs and [unclear: a ladder went up(?)] the wall, there was two beds up there. They called it the bull pen, and that's where I slept, up there.

S: When did the camp fall into disuse?

L: In 1944-45 I went there and '45 was the last year it was used, because after that they plowed the roads and they drove back and forth every day when they were working in the swamp. They had a barn for the horses there, but then they built a small barn out right at

the road where they put the horses in over night. Then they'd go home and come up and get the horses and there was water right there, and baled hay.

F: These kids were just intrigued.

L: Of course it wasn't too long, they got the timber-jacks, you know, tractors

S: And how many years would the camp have been going then, do you think?

L: Until '45? Well that particular camp had been going in the 30s. And it had been moved from one area to another. Now they did camp in a farm house just on the western outskirts.... The swamp is about two miles wide there. They had camped some men and they took out in that area. But when I was working in there, and that was the end.... But these weren't the old Cargill camps, the old Cargill camps were big ones similar to what's up North.

S: Well, how big is the swamp altogether then?

L: Right now it's down to about 20,000 acres, but it was at one time a lot more; they've cleared out [quite a bit].

S: I was talking to Lloyd Cartwright one time. So, of course, Lloyd's full of all these [stories?]. Now aren't there stories about people running still in the swamp?

F: Oh, yes, that happened too.

S: I guess that'd be the idea place to do it. Nobody'd catch on....So this is the Donnelly log truck; and this is the modern road? What book is this? Oh, *Greenock Township History*, incorporation 1981. And, so, the trees were a good size then that you were taking out?

L: Yes. [In] my view the good pine was all gone. My Dad worked up in that swamp for Henry Cargill when he was 13 years old. That would be 1898, but his Dad worked up there and he got him a job as a cook's helper carrying the wood and the water and peeling potatoes and washing dishes. And I wrote a story about it, [but] I gave it to the fellow that's writing for the new book about Dad working in there. And he often complained about the food: fat greasy pork, boiled side meat, blackstrap molasses for their bread, and the blackstrap molasses is what they use in a feed mill to put on [multiple voices]. They got a shipment in 45 gallon barrels, blackstrap molasses. And I think they got about \$7 a month.

F: He always said he'd have been a bigger man if he would have had better food at that point. He could not tolerate fat, and so I think a lot of the time he didn't eat the meat. He just couldn't stand it. [He'd eat just] potatoes or what ever else they had.

S: How did Cargill [come to] purchase the swamp in the first place?

L: He bought it... It'll tell you in there [*Greenock Township History*] I think pretty well. But this was this vast bunch of wasteland, they called it, and there was a fellow by the name of, I think, McNichol bought some of it. But then Henry Cargill moved into Cargill, and that's where the name comes from, and he bought a bunch of this. And the place was standing full of pine; good big pine in there, and he had the saw mill at Cargill. They claim a lot of it was floated down the Teeswater River to Cargill, the logs. But I remember Dad saying, his Dad built a new house on the farm next to where we lived and he got dressed pine delivered for five dollars (\$5) a [thousand?] board feet. Can you imagine?

S: That's staggering, it's just unbelievable.

L: Can you imagine if you go to the store now for \$5....

S: Now when you were talking about the ditch, right before this when someone came to the door, was it lined?

L: It just ran down.

F: And they drank that water. It was the colour of weak tea always. 'Cause leaves fell in it, and any animal droppings that might have been near by. And they used the stuff for their cooking.

S: What would the source of it have been?

L: Just drainage from the swamp. Well there might have been swamp springs some places. It just kept running all the time, because the fall of the year, you know, the swamp would be wet. It kept flooding in there, and it ran north and south and it curved down to the Teeswater River. But on each side of the road on both the sixth concession and the tenth there are ditches where they built the road, of course, and [they] flow into the [unclear]. Of course there are no chemicals in it....

F: It's all swamp runoff.

S: And then they would boil it; one can only hope they would boil it.

F: They just drank it.

S: Now did your Dad complain about the bugs or anything? Did he complain about the conditions in the swamp?

L: Just the boredom.

F: I don't think he ever worked in bug season; it was mostly all done in the winter.

S: Now what would the depth of the snow be?

L: Well, it would depend on the winter. Of course, there were these stories. There was a fellow in there drove oxen skids and it got soft in the winter, and this fellow was coming into camp and his oxen got down in the mud and there were all these other men were walking in, you know. There's about 20 men standing there, and this fellow was in such a panic, he says, "My god, I wish somebody'd come." And there were 20 men standing there.

S: What's happening in the swamp now, then?

L: Saugeen Valley owns it all. They've taken over conservation, and if there's a log or two that needs..., the timber's big enough, they will tender it out to the saw mills. And they'll go in there and take it out. A few years ago.... There's a ridge runs through it, like high land ridge and there was an awful lot of black cherry trees on it. And I and another neighbour of mine took a walk in to see it, and there was black cherry logs there that big! Beautiful. This saw miller, he picked them out—the good ones went to Durham to the veneer plant. But Saugeen Valley, that's The Ministry of Natural Resources, is looking after it.

S: It's interesting too how the names change, how originally that was thought of as the wasteland...

L: Yeah, yah.

S: ...and now we know that it's the wetlands, and they're partly the sort of lungs for the planet and important things happen [there]. We're just kind of slow as a species to figure these things out aren't we. Who would ever believe the changes in the hundred and fifty [150] years since the Queen's Bush was opened!

F: Yes, yes.

S: It's just staggering, just staggering.

F: I keep telling the kids these different things, you know. We started farming with horses and look at today. There were no televisions—we didn't even have a telephone at the start. And then to see where we are today, you know.

S: And small farms could hardly survive.

F: Oh, they can't, they can't.

L: We ended up with one hundred and thirty-three [133] acres, and I milked about twenty five [25] dairy cows. And that was fine, but I got my quota for practically nothing, you see, and we made a living on it. But now the quota costs so much, and the cows ...and the machinery is just outrageous. The first new tractor, I paid fifteen hundred and



fifty [\$1550] dollars for it. It was a Case tractor about thirty horse power [30 hp]. You could be had pressed to buy a decent riding lawn mower...

S & F: ...for that.

F: Well, he said when we finished farming, if he would have given the farm to one of the boys under the condition that he farmed it and didn't work off it, he couldn't make a living.

S: So your daughter's on it now, but what's she doing?

F: They rent the land out the same as we did and, see, her husband works for Hydro as well. But, it's a wonderful place to raise your kids. And they have all the freedom in the world, ride their bikes, you know....

L: Well, they've got a combination wood and oil furnace, so they get their heat there. They get a nice thing out of rent to pay the taxes and the insurance.

F: They have hens in the barn. That's kind of the kids' project; they gather these eggs. And they have a few cattle. She just wanted the kids to have farm roots.

S: Have that experience, have that life. That's wonderful. Now is there bush on the land, then?

L & F: Yes.

S: How big would it be?

L: There's a about seven on the home farm and there's about fifteen on the adjoining half (multiple voices). So you've got a total of about twenty-two [22] acres of bush off about a hundred and thirty three [133 acres].

F: And they'll have all the fuel they need for as long as they live there, and we did too.

L: And they can sell a few logs for extra money.

F: And his Dad was the kind of a man, he certainly wasn't going to strip that bush and take all the good trees out. He wanted to leave it for the next generation, and hopefully it would be one of his own, which it was. And we kind of felt the same way. If it went to a stranger, sometimes the first thing they do is just strip it, strip the thing. And so we're awfully glad that we did it that way. And here now they are.

S: It must be gratifying to you.

F: It is, it really is, and so they'll have all the fuel they'll need as long as they're there.

L: I can go out there, I can go out in the bush. Sometimes we just take a drive back when the trilliums are out. If you were strangers there you could look in, that's all.

F: It's funny. Some of the older grandchildren, [?] and his brother will still go there occasionally, 'cause they have all their memories there. Brendan says, "Can I go down to the basement? I want to smell the basement." It has a certain smell down there. So down he goes.

S: And the smell brings all the memories back.

F: I had a shelf down there where I stored my canned goods, and he says, "I can remember many times going down there for a couple cans of Zoodles [small animal-shaped pasta in tomato sauce]."

S: So, how did you find the last couple of years then, with the whole water thing in town?

F: You couldn't say.... We weren't sick at all, but you couldn't say that you weren't sort of caught up in it. Like we live right near the hospital, you heard the helicopter day and night. You just thought, "Oh, who's sick now?" And it did affect you mentally, and you felt so badly for the people who were affected. And the one little boy that was so terribly sick—I think he was the sickest of all—was our daughter's nephew by marriage. He was not quite two, and he really, they had almost given up with him. So it kind of touched home with him, you know. And the parents and the grandparents...that was....

L: Well, we didn't get sick, you know. Once we got the word to boil the water, you know, we did boil [it] a couple of times, but then they were bringing in these big water tankers and you could fill your jugs there. I used to take them down there, then they stopped that, because they said that wasn't really guaranteed pure water, but you could get free bottled water, but we never got one bottle of water, because I was going out to the farm, I was working for different farmers. I took our jugs, thermos jugs and I got it out there. All we needed was for cooking and drinking, good soft water for everything else.

F: And what we did was take the heads off the taps from the Walkerton water, so that the grandchildren wouldn't by mistake run in the bathroom and get a drink. Just took the head right off the tap.

S: Oh that's a great idea. Isn't that a smart idea...stories of people accidentally, without thinking, brush your teeth.

F: That's what we did and they couldn't....

L: I saw people complain that after it hit, they put so much [chlorine], their clothes would be faded out by it, you know.

F: The women who were colouring their hair, they said, “One wash and out it was gone.”

L: But see we had the soft water.

F: So we really didn’t [suffer] any affect at all.

L: That was a bonus too. I think there’d be more people, maybe, thinking about a cistern.

F: Well now at the Expo Fair down here, they had rain barrels, encouraging people to catch this rain water. I remember when we first came here, I said, “Are we really going to bother with that cistern?” You know it seemed like kind of an obsolete thing, and we really didn’t need it. And are we glad we did.

S: Now that’s unusual though, that a house in the town would have the cistern, that a modern house.... My house in Waterloo does, but it was built in the twenties [(19)20s], so you know, we have a cistern.

F: This house was built by a retired farm couple and they wanted a cistern.

S: And you kept it open as a cistern.

L: Well there’s a pump on it.

F: And, you know, we can water our lawn any time we want with our water.

L: Well what really sort of annoyed me during this water crisis—if you wanted to cut your cistern off, they would give you a water softener. And I know a case where, our daughter and son-in-law they’re [unclear] and the water softener we had there, it just wore out. They phoned this one plumber and he gave them a quote of \$914.00 for a new water softener. They didn’t get it from him ‘cause I knew they went to a different plumber and got it cheaper. But this particular fellow in town, hadn’t used his cistern for a couple of years. He got a new water softener, and they charged him \$1114.00 dollars, because the government was paying! There’s always the vultures.

F: And we found from day one, we were compensated. Everybody in Walkerton was compensated, but there were people who just, oh, they were just to grab whatever they could. And to me, that isn’t right, because I think if we tend to grab and take things that maybe don’t belong to us, it’ll be taken away some other way. Like we weren’t sick. It was a little inconvenience, but nothing major at all, so why would we want to press for more money and all this kind of thing? It was ridiculous, but anyway, it....

S: Are there a lot of hard feelings left still do you think, between people?

F: Well, one thing we found very hard was Stan Koebel,<sup>33</sup> you know, the guy in question. He was a friend of ours, he hung around with our kids in high school. Nice kid.

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<sup>33</sup> At this time, Stan Koebel had been charged, but not yet tried, for his role in the water tragedy.

He was at our place.... Nice family; my heart aches for that family. Granted he made a serious mistake, but the poor man. We hardly ever see the mother and dad; they're gone to a cottage or someplace most of the time. And the one boy who wasn't involved at all, another boy, he said he wanted to get out of the town, because his name was Koebel. So that was pretty sad, very hard. I try and imagine being the parents.

S: I know, wouldn't that be something?

F: Like, I think, our kids, you know, work up there at the Bruce, and Ed is a.... What is Ed's title? He's a supervisor.

L: I wrote this to the Kitchener paper, back the summer of ... [unclear].

S: Do you want to read it into the tape, or can I borrow that and copy it? Isn't that something though?

F: It's true, and that was truly the way we felt. Mind you, I hope the people who were sick—and this little Cody—I hope they were reimbursed big time, because he's still got kidney damage.

S: He was in London wasn't he?

L: It was around the 12<sup>th</sup> of May when that big rain was, about a week later until the news broke. My sister and I went down to Halifax, Pier 21, because my older sister was a nun, Sisters of [?]. She worked there with immigration for a number of years. And she had passed away, so we wanted to see where she worked. When we got down there, as soon as.... "Where are you from?" you know. "Walkerton." "Oh-h-h." Only a month before that, "Well, where is that? British Columbia?"

S: Well, you've got to hope that the good things that come out of it are that people are so much more aware. What a sad, sad....

F: It was a sad thing. And I think the people who died certainly had some other problems, you know, that they just couldn't deal with it.

L: That it was just the final straw.

F: Although Betty Traschinski who, fell at her age. She worked at the hospital, but she was quite a fitness person, and out walking and jogging and all that. And they encouraged you to drink eight, ten glasses of water which is what she did faithfully. She lost her life; that was unbelievable.

S: And she went down really fast.

F: Oh, just real fast. And her poor husband, he just kind of hit the bottle since. He's just devastated. Your heart just aches every time you see him; it seems so unnecessary.

S: Were your kids worried about the two of you being here in town then?

F: Yes, they were. They weren't worried about [water], being we did have the cistern. Some people wouldn't bathe in the other or any of that, you know, so it really didn't affect us. And the fact that he took the handles off the taps, you couldn't drink by mistake.

L: But then the plumbers came in. They were sent in by the government, and like in the bathrooms, where we get the hot [water] was soft [water], from the cistern, and the cold was town water, but they were joined. They [the plumbers] came in, and they took those taps out and put separate taps in, so that they cannot cross. So there's no way the town water can get polluted by a cistern, or vice versa.

S: Or vice versa. Isn't that ironic? And when was that? When did the plumbers come in?

L: That would be about July or August.

S: Was that around the time that all the water pipes began...

L: Dug up, yeah.

S: So just the feeling, in the town...

F: Just the feeling...and the media just were everywhere. You hated to go to the post office, or anywhere down there because you'd be bombarded. Cameras right up in your face, same at church, sometimes after church. And they even followed one of the funerals out to the graveyard, which we thought was kind of bad.

S: So things are quieter now.

L: Oh yes, oh yes.

S: You're members of Sacred Heart [church], then?

L: Yes.

S: And you've had the "River of Tears" [tapestry], and ...

F: Yeah ... yeah ...

S: Isn't that something?

F: In the midst of that, we lost our priest as well. He died. Well, it wasn't related to the water, though.

L: No, he had cancer.

S: So this [book] came out in '81, then.

L: Yeah. I have another...but I had...in Edmonton. So, a year ago in September, I went out and brought him down and he's in a nursing home, in Hanover. So I salvaged the book back again.

S: Now where ... the concession ... Crown Deeds are all listed at the back. This is really a wonderful one. I have one for Saugeen Township, because all my people came into the Queen's bush in 1850, 1851. The Scotts came to Carrick Township and they bought up land at the Big Land Sale. They were squatters before that. They came from Cork. And then, on my Dad's side, his Mom's family were Leeders from [Norfolk] England, and they went up to Saugeen Township when it first opened. 1851, they settled there. So, it's all pioneer stock.

L: Well, Dad used to tell about driving his horse and buggy, his dad and his grandfather, at Dunkeld Station, take the train to Southampton. His grandfather's brother, Jim, lived in Southampton. He had died, and they went up to the funeral. And he's in that book, he had land just west of Chepstow, and he sold it, and he moved to Southampton. Jim was one of the older [?]. It's a shame what he's lost. Pat<sup>34</sup> was [the lawyer? The man was] a client of his, an older man. And he would have some ox for sale, and they had the folks, they sold out of his house. And he'd come out, with a big bible, and it is an old one. I'd say it's about 150 years old.

S: Somebody's family bible?

L: A family bible, it was Casey's. The pictures had been taken out, but there's still records in there of marriages, deaths, births. Where are they gone? So they first gave it to Pat, because it was a Catholic bible. So Pat gave it to us, we have it downstairs, but it's a big thing, and all fancy. Somewhere, there's relations, and might not be Casey's anymore, but there's still relations out there. Eventually, they might someday put an ad in the paper, the Owen Sound paper, because these people have lived out in Erin or towards Tara, or up in that area. So eventually, there might somebody get interested in their history, and want to know about it.

S: There's the genealogical society, Bruce County. They're pretty active, and they love things like that. Did you ever have things like that come down in your family? Is there a family bible in your family?

L: No. As far as the Kellys, I don't know whether my great grandfather was born before the famine, or not. Dad used to say ... Dad was 16 when his grandfather died, and his grandfather lived right with him. And he used to tell tales about when they were in Ireland. But whether Dad said that he came out when he was 21, and he was down in Goderich for a number of years, but according to the tombstone, he died at the age of 80

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<sup>34</sup> Patrick Kelly, the son who is a lawyer (Paisley).

years old, in 1901, so he'd be born in 1821, if he'd have come over in 1842. So he would have beat the famine, but if he ... Dad never mentioned about the famine. He mentioned about he came out of Northern Ireland.

S: Oh, whereabouts?

L: Armagh. He mentioned about the conflict between the Orange and the Green.

S: Did he come on his own?

L: No, his mother and dad came out, actually. The lawyer, he's been doing research, he's found the parish they came from, and the old people were over here, too. And there was Jim, and Edward, and there was a Mary, married to a person by the name of Duffy, from Teeswater.

F: This is our family [Florence shows a photo].

S: Oh, isn't that beautiful?

F: This was taken in September of last year, our 50<sup>th</sup> wedding anniversary. It's a treasure.

S: Where was this done?

F: This was taken at the church. This is the church in ...

S: Who did the photo?

F: Doug Longsdale, from Cargill way. [Florence identifies her children, by "him" and "her".]

S: Which is the one that had the farm?

L: She's the one, more interested in animals, because she, after high school, she went to Centralia College, and took ...

F: Animal Health Technician.

L: And she works a couple of days a week at the Paisley Vet Clinic.

F: So that's kind of her cup of tea, so the farm was of interest to her.

S: And what were the others, then?

F: Sharon is a Dental Assistant. These three boys are with Hydro.

L: They're Nuclear Operators.

F: Ed's a shift supervisor.

S: They're all three up there. And this one's [Pat] the lawyer, then. Where's he?

F: Paisley.

S: So they're not too far-flung, then.

F: Luckily, we can get together fairly often. They're busy with their own kids, of course. He married ... his first marriage broke, and he had three children. Then he married this lady with three children, who were all the same ages as his, so at one point, they had six kids in university. At the same time!

L: They wouldn't all be there.

F: No, four at one time, but the two older ones moved out as the two younger ones.... He says they didn't have any spare cash.

S: So you had a beautiful 50th then?

F: Yes, we did.

S: They didn't send you on a cruise or anything?

F: Well, actually, what they did ... they shocked us completely. And this only happened on the 4th of April, but we were to get ready. It was Karen's birthday the 2nd of April, and Maureen says "How be you guys get ready, and I'll pick you up, and we'll go out and celebrate her birthday?" "Okay," I said, "That's fine." But, this was at 3 o'clock in the afternoon, and she works until five. So, we kind of questioned. And then, Ed was in on this, too. He landed in, conveniently. They told us he was going to meet his wife down here somewhere, so, Maureen came in, all dressed up to the nines. I was going to go fairly casual, but ... I better dress up, too. In the meantime, she was hounding him. "Aren't you going to take your clothes?" "Well, what's your hurry? Karen works until five." "You're coming with us, and you're going, so get your clothes changed!" He finally, reluctantly ... he didn't get *really* dressed up, but better than he was. And we were sitting there talking, and all of a sudden this limousine backs into our driveway. He says, "What the hell is [?] now?" These two started laughing. There were two other couples in the limo, of our friends, picked up, and we went to Guelph, to a Chinese restaurant. There were six of us, by limo. Picked the one couple up in Mount Forest, and the other one in Mildmay, and took us all, the six of us, down to this restaurant. Neither one of us had ever been in a limo. And we had a *ball*. They wanted to do something significant, I guess, and luckily we'd done a fair bit of our travelling along .... As times got a little better, we went to Alaska, and we went to Ireland, and we took a trip out west. Now, neither one of us cares to travel, so they tried to come up with something different,



that you wouldn't ever do. So they sure pulled that one over us and we went right along with it.

L: [Pointing to photo] That's the guy that had to wait for the sour milk.

S: Yah, six foot three [6' 3"], not hurting, I can tell. Well show me the things on your map again, then.

L: Okay, there's the Black Sturgeon Lake, that's the Black Sturgeon River down into Black Bay, somewhere around here, and that's where they moved the pulp wood, and hauled it in.... I think the path then.... Now, I'm pretty sure CPR bought out Great Lakes Pulp and Paper, and at that time there were different companies. There was Marathon Pulp and Paper. Abitibi is still going there. And come out from Fort Francis and connect out there...there was logging and pulp around Kapuskasing...

S: Where would your camp have been located in relation to the lake?

L: Well, 8B would be within about 2 or 3 miles from the lake. And they hauled them by the truck on the ice roads, I explained it in there, right over the lake when the ice was thick. There was people down there unloading it. They'd hook onto the empty sleighs, bring them back and reload.

S: Did you take the train up there then?

L: Yes, and the first time we went, we took the CNR, but the CNR goes a way north. We learned then the CPR follows the Lake Superior around and down, and 24 hours from when you left you were in Toronto. The CNR took about another 5 or 6 hours longer.

S: So once you learned that....

L: Yah.

S: Do you want to show me on this map, where your township is, and all the rest? It would be on the other side of this map.

L: No, I have a better map....Greenock Township.

S: Are your children real interested in all the history?

F: Oh, very much. They were so pleased that he wrote that.

S: Now, what are you writing?

F: Oh, I've been writing a bit, too, of our childhood, how things were. Like we were desperately poor, and they said I should keep writing all our tales and stories. You've heard of the cloth sugar bags from way back. I tell you, our bedding was made out of

that, our underwear all made out of this, sheets for the beds, tea towels.... Because there just... You slept three kids in a bed.

L: [Sound of unfolding map] So, here's Greenock Township, and there's Cargill. From Cargill that'd be the boundary. This is Brant, Greenock.... We were... Let's see where is Chepstow? So, there's Dunkeld. You come out this...or this is the boundary, isn't it? Okay, so from Chepstow we were right in about here. Oh, yes, Chep is there. We were right in here, our farm. One, two, three. We were right the middle farm, in there.

S: So right near Allen's Creek, then.

L: Allen's Creek was a mile-and-a-quarter south.

S: And what line is.... Oh, right off the twelfth. This is the 12th of Huron, the county road here...? You have to see, it's not fair [when you can't see].

L: Right in there is where our farm was and this is what they call the Townline of Greenock-Brant, and all this area is swamp. No roads through, just short roads. And this is where you get all these roads that were all surveyed in from the lake, and different people, if weren't accustomed to it, you'd end up at the lake.

S: I had family in Bruce Township and then in Saugeen. Well, a lot of them in Bruce as well. So, they were all on the different orientation, like what you're saying.

L: So if you were in Glammis and you wanted to..., you come down here and you turn off here to get where that Mennonite store is.

S: Okay, so there aren't a lot of roads through the swamp then.

L: No, for years there were practically none from the Kincardine Highway and the one up at the north [?]. So, the 6th concession goes through and the 10th, so the 2nd, the 4th, the 8th, they go part way.

S: And it's just limited access, then, I guess.

L: A dead end.

S: And where did you grow up?

F: Right in the village of Chepstow.

S: You were a townie.

F: Yes, so it was some adjusting to get used to farm life. I couldn't believe how quiet a place could be. Out there his mom left a clock there that was ticking, "Tick, tock." That took some getting used to, but, oh, I loved it.

S: Now did you have your babies on the farm or did you go into...?

F: Into the hospital, in Walkerton. We always made it on time, too, but our son and his wife didn't make it and the baby arrived in the car.

S: Did you ever make any trips over to the lake; did you ever go to Lake Huron very much?

F: Yes, occasionally when the kids were small.

L: [Unclear during map folding]...a few times...Kincardine.

S: You know, it's funny. My mom grew up in London, so she was a city girl, and my dad, you, know, farm, farm, farm.... And our farm was a mile from the lake on the 6th of Saugeen, but, of course, on my Dad's side, you couldn't farm the lake, so you never went there. It didn't exist in his mind. So Mom was the one who would bundle my sister and me up in the evenings and take us down to the lake. We'd have our little bath in the lake. She was the one who saw to it that we could enjoy the water. But it was just such a different thing, you know?

F: We didn't do it all that often because there was just so much work to be done and everything was done with horses.

L: That's nature. You could be living beside Niagara Falls and you never look at it, but people will drive hundreds of miles.... Friday nights on a holiday weekend, it's just packed.

S: It's just packed, and all Americans, too and big boats. It's like another world; isn't it something?

L: And yet the farmers, like you say, your dad's farm up there....

S: ...a mile from the lake. No, forget it—couldn't farm it [the lake].

F: I personally was never a water person; I never cared to go in the water or anything. So, it really wasn't my cup of tea, and I was nervous at the water, with the kids there. I'd just keep watching them so steadily, and think where's this one, where's that one, you know? That was hardly worth it.

S: It wasn't relaxing for you then.

F: It wasn't, no.

S: Well, I'm just about out of tape here, so I think I will just go ahead and...(click).

**R. F.<sup>35</sup>**  
**Interviewed at home, in Walkerton**  
**March, 2002**  
**Interviewer: Susan Scott**

**Note:** R. F. contacted WHCI after seeing a notice in a church bulletin. We felt that churches would be ideal places to communicate with people, to let them know what we were trying to do, so we tried placing a notice in all the church bulletins, although I don't know if every church agreed to print it. I was invited to speak from the pulpit at Knox Presbyterian, and Wesley spoke at the United Church, but to my knowledge, R. F.'s phone call to WHCI was the only direct response we ever got, and so I tried set up a meeting, for the next time I was in town.

After this interview, we met several times; perhaps the most significant time was with Mary McGeachy, Basia Irland and me at Well no. 5—the “offending” well; in fact, R. F. was the only person I met who knew where that well was.

The following excerpt is from the first interview:

RF: I did those [Walkerton Inquiry] hearings,<sup>36</sup> and by the time they were finished, I was pretty down. I would look out my kitchen window every day, and there helicopters would be hovering, right over here, waiting to land at the hospital. All you could hear were the helicopters going all the time.

There were two hundred people in the [hospital] lobby up there, which holds, comfortably, thirty. The kids were bringing up, messing their pants. There were feces everywhere. They were sliding in it. One kid dropped her candies on the floor and picked them up and ate them. Must have been pandemonium up there for the nurses, really.

And the year before, two years before, we had to go through a save-our-hospital thing. They were going to close it. Thank heavens they didn't. At least we had some contact with the medical community in London. They fly them down to London. That's where the first baby died. It was a newborn, only a few months old, from Hanover. I listened to her mom and dad's story in private before the Justice.

It just got sadder and sadder—the stories—and then Mrs. Pearson died. Well, somebody else died first. Mrs. Pearson was probably in her 70s, and like the kid said, they look at the paper, and they say “Oh, she's 74 anyway.” You know? She was perfectly healthy. She had a husband dependent on her who was becoming infirm. She was still getting her own groceries, shopping and cooking and everything else. She was totally together and “with-it.”

Because of the mess up at the hospital, they weren't going to be able to get her in—there were so many people, and she was elderly. They were dealing more with the younger kids, because that's the two extremes it really hit—when the immune systems are compromised or not developed yet. So they lied. They told them that she'd had left arm pains and chest pains, to get her in, but it didn't do much good. By that point, she

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<sup>35</sup> Tape transcribed by Carrie Stewart (Burlington)

<sup>36</sup> R. F. had served as a court reporter for the Walkerton Inquiry under the direction of Justice Dennis O'Connor.

was already . . . . E. coli attaches to the intestine and eats through it. That's how she died; being eaten inside. And they wouldn't give her any pain killers, because the only thing that would do anything was morphine, and morphine is so structured and so difficult to get, they have to know you're going to die before they'll give it to you.

Did you see the documentary they did on TV? It's featured in there—the Pearsons. She said one thing there that she said during the community hearing too.

"I heard this man wailing, wailing; it sounded like a beast. I thought to myself, what pain that man must be in." And then she found out it was her mother. Just before Mrs. Pearson died, she tried to reach out and grab her husband's hand. [Weeps.]

It was just so sad, the whole thing.

Then, when I was seeking help for my mind, I went and sat on P. H.'s patio with him one afternoon, and cried my eyes out to him for a while and he prayed a bit, and, I told you I had been to see Paul [?]? He didn't really help me that much, but it was somebody to talk to, you know?

The help that I should have been getting should have been nutritional help to deal with the problems I was having physically. And it just wasn't forthcoming from the medical profession. And there are hundreds of people in this town with the same problems. I met one of them who just came back from London having major blood transfusions because he wasn't producing any more platelets. Nobody knows why. Apparently it is an after effect of either E. coli or . . . one of those animal parasites that we can't cope with. I told him, I said, here he was sitting, he'd probably had four beers in the last 20 minutes, you're not going to be able to do that much longer, or you're not going to get better. He just continued.

Well, he just got out of intensive care the second time. They just about lost him. They said if he had jogged around the block, he would have died. He didn't have enough red blood cells to carry the oxygen to his cells. But I can't talk him into going to my nutritionist. I mentioned to him, I said to him, "You want to see her, I have her phone number, and she'll help you." It's a little pricey. It costs me approximately two hundred and twenty-five dollars a month for my preparations right now. I don't have that many appointments anymore, because, well, the first one is an hour; it's a long one. It's a hundred-and-fifty bucks; insurance pays nothing. The next one is half-an-hour at seventy five dollars; insurance pays nothing.

But I'm looking forward, too. Well, I think it's coming quickly. The lady that recommended me to go to her, she said, none of their family has seen a medical doctor in 23 years; they don't have to. And Dr. S. is the first person to say, if you do need medical intervention, to go and do so. In fact, she encouraged me to go and get the colonoscopy done, after I told her the doctor wouldn't give it to me, she said, "You just go in and smile, and be very nice, and say, 'I know it costs thirty-five dollars, and I'll pay for it, but I need to have a colonoscopy. Please arrange it,'" and I did. And I told the doctor, I said, "I'm not waiting until next August," because I had done a test up there, a CAG Test, a Carcinogenic... Specific... something test, I don't know, but it indicated I have a good chance of getting colon cancer, which is also a reaction to the Walkerton stuff. So, I told him, "I'm not waiting 'til August. If I have to go to Texas, I'll drive to Texas and get a colonoscopy before I'll wait 'til August, if I know there's something in there that needs to be removed!"

So, I just happened to be talking to my cousin in Owen Sound who had an oncologist in Owen Sound, that she had been with, and, I said, “Is he taking new patients?” She said, “I don’t know; give him a call.” So I did. I made myself an appointment in 2 weeks, got down to the doctor’s office, and they said, —I was just going to tell them I’d made an appointment—“Oh, we’ve got an appointment for you in Kitchener,” April or June or something? I said, “No, I told you I wasn’t going to wait that long. I have an appointment with Dr. L. in Owen Sound in two weeks.” And then, he had the nerve to charge me twenty dollars for the referral, and I’d made my own referral.

So then he did the colonoscopy and a duodenal.... They put tubes in both ends. Tried to find out if I had celiac [disease], ‘cause I found out from the homeopath that I’m allergic to wheat, and I had that yeast infection . . . and those . . . sort of . . . like celiac, although I didn’t have a problem with dairy. So, anyway, the duodenal thing that they did indicates that, no, I don’t have celiac, which is good.

The major problem I’m still having right now is sugar, anything with sugar. I had some pineapple with sugar syrup a couple of weeks ago out of a can, and I had that gut pain. It’s dull; it’s just in there; it’s like a fist grabbing your insides. Lasted about three and a half days after that sugar. I was telling my homeopath the other day, I said, “I don’t think wheat is continuing to be a problem, but sugar still is. My body’s not absorbing it; it’s not processing it.” She said, “Well, we’ll get you off these drugs, that you’re on right now”—well, they’re not drugs, they’re homeopathic remedies—“we’ll get through those, then we’ll do more tests and find out. In the meantime you can have salad again,” ‘cause I was taken off all raw, raw anything, vegetables or fruits.

SS: What were you able to eat, then?

RF: Not very much.

SS: What does that leave? Brown rice? Were you doing rice?

RF: Rice, rice I could have. For bread I was . . . took me a while to find it, I found the first ones down in Waterloo. Because there’s a big Zehrs down there with a gluten-free section. It was the gluten that’s the problem, and so every couple of weeks I’d go down there and get 5 or 6 loaves of bread, at \$5.49 to \$5.99 a loaf, and they’re only this big — ridiculous! Then I found a store up here that had some, and then I also talked to a, I guess they’re an electronic homeopath or something

SS: Yeah, Glen Elliott.<sup>37</sup>

RF: . . . and I told him, that from my knowledge, there’s at least a hundred of us that are suffering gluten problems. Why don’t you get in some gluten-free bread and advertise it at the other health food stores and doctor’s offices, and I’m sure you’d sell some? He got some in; I got it there for awhile, but all his stuff is really expensive. A box of cereal with no wheat or sugar in it is like \$7.00, \$8.00. I ate a lot of oatmeal the first month. I finally broke down, just after Christmas this year. I’d come out of the grocery store, and I had

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<sup>37</sup> Glen Elliott was also a WHCI board member.

three loaves of bread and it was \$20, and I thought: I subtracted the amount of the cost of ingredients and the cost of the bread, divided it into the cost of the bread maker, and figured that within 40 loaves the bread maker will pay for itself. So, I did that, and I've tried the rice flours, and the tapioca flours, and the oat flours, and they're all really dry; they're hard. Spelt works good, and I just make it like a regular brown bread recipe. It takes four hours, and it's great. In fact M. likes it too. Last week we threw raisins in one. It was great; was like a dessert bread, so, I'm used to that.

. . . have trouble sleeping. For over a year now, until maybe three weeks ago, I hadn't had any more than one night's sleep a week, for a year-and-a-half; I wake up. Originally it was with the pain, the dull pain on the inside, and it was so dull that I didn't really understand that it was there, until it started getting worse, and worse, and worse, and then we started treating it. She put me through a detoxifying process, and also a cleansing and scrubbing of the entire intestine with various stuff. She says it is like little pac men scrubbing the sides of your walls, 'cause you have to get whatever's in there. She says that the reason the hospital couldn't get a positive test from me, from these bacteria, is that they attach themselves to the wall of your intestines, and then your body creates a mucus coating, and once the mucus coating is over those parasites, the medical exams don't pick up on them. So you can have all kinds of stuff that aren't going to show on a medical test.

SS: So it's effectively walled off.

RF: We went through this scrubbing process, but it's still affecting my body. I know it is, because I'm getting these little things like little white-heads or bumpies. All this stuff is coming out of my body—it's almost like warts. There will be a few and I scrape them off, then there'll be a few more. I think it's the impurities.

SS: All that stuff working its way out of your system.

RF: So all these things are sort of changing now, and I'm feeling healthier. I've got a lot more energy. Last night I only slept two hours, but that's also because I had something else on my mind. As of three weeks ago, I can usually get three nights in a row of six hours, but then I'll be 2 hours, 2 hours, 2 hours, 2 hours. Don't know why; just don't.

I'd like to get off the antidepressants, but I tried a couple of weeks ago. I guess I'm addicted to them now. I had to get off....They gave me Paxil which knocked the [bejeepers] out of my libido. My partner is 17 years younger than I am. We had no intimate life whatever. I told him about it. So, then I went to the psychiatrist over in Hanover to talk about it. He changed to something else. Then I finally went to the clinic in Toronto to deal with the libido problems, and we had to order.... I have to give myself, self-injections now, which is \$280 for 15 injections. But he also told me, "I'll never understand why medical doctors prescribe antidepressants that make you more depressed, but there is a new one out and it doesn't affect your libido."

SS: Was Efexor in there anywhere?

RF: Yes, it was the second one.

SS: Was your dreaming affected by that one?

RF: I hadn't dreamed. I didn't dream at all through this whole year-and-a-half. That alarmed me too. "Why am I not dreaming? There's something I'm not dealing with." I am dreaming again the last four months, like normal, like normal dreams.

[The two talk at once]

RF: It was a symptom of what was going on inside me. I had a blood test in the summer, I think at my request. I think my homeopath asked me to get it. I think my reading for B12 was supposed to be 200, 225, or 295, or something. It was 45! I was getting pretty white. That's what happened to the guy who had the transfusions too. He was just getting more and more anaemic, because your body shuts down, I guess, and it stops absorbing nutrients. I stopped absorbing nutrients, because I had these parasites in my intestines that were covered by the mucus, so we didn't know it was there. Then the body's just shooting everything out, because it can't deal with it—can't digest wheat, can't digest sugar, anything that's not really cooked, everything poached and boiled. Nothing interesting— no spices. Can't have any spices, and I love West Indian food. I tried to make roti a few months ago. I love roti and eat, cook it like crazy. It's really great. I've got a recipe in there for pasta, and I thought, well, I'll take the pasta recipe and make myself a small roti. Not! It was like sand. It would have made OK pasta, if I'd had a pasta machine. It was like, I don't know what it was like; it was like grit. I just wanted something different, so, ah, let's have a pizza...just for a change after awhile.

SS: Well, you know it's amazing too, isn't it, how much of the stories you listen to [at court]; you're there in a position where you're absorbing and absorbing, you're just absorbing that much pain.

RF: One of the private ones was a girl, that I have a picture of, that baby...was a year-and-a-half. She came to tell her story, and her husband, Jack, I don't know him well, but I knew her well, and my parents were really good friends. In fact we lived in the very same house, when I was born, her parents did. And she was telling the story how her daughter had been so ill. Her husband got really down and really, really depressed. He quit going to the Lions; he'd been a Lion member for years. He couldn't handle how the doctors weren't looking after his daughter, who was pregnant at the time and suffering from E.-coli. They just weren't dealing with it. His personality changed altogether. A lot of the young kids who had it, their personalities have changed. They won't listen to mommy any more; they won't sleep with mommy anymore; they sleep with daddy now. They think it's because psychologically they blame Mom for making the pain, for giving them this pain, because the people were saying, "Kid's got flu; feed them water, don't let them get dehydrated." So, they're feeding them this E.-coli-infested water. Some of the feelings some of those people have to deal with... to say nothing of the water manager here. I have no idea how he can deal with himself. It must be hard, I would think.



## Appendix B: Water Stories Prints Materials

Wesley Bates designed and guided the printmaking process and the subsequent exhibitions/tours; his studio-gallery is on the main street in Clifford, or you can visit him at his website, [www.wesleybates.com](http://www.wesleybates.com).

**The Printmakers:** Addresses and permissions collected during the community collaboration phase (spring 2002) were updated in 2003/04 so we could stay in touch during the touring phase and forward publicity or meaningful comments—we wanted students, especially, to be able to watch the project grow and to benefit from its success.<sup>38</sup> Bringing printmaking to the schools was a significant step, not just for the project but also for visual arts students—since printmaking was not part of the curriculum, Wesley’s workshops also provided the opportunity for enrichment. In addition, we were able to leave the tools with the schools as well. Student printmakers were also invited to volunteer with the project in its touring phase.

**Prints:** The best overview of the printmaking process is Wesley’s “For the Love of Place,” *The New Quarterly* no. 87 (summer 2003). See also photos in the Stories binders. After the workshops, Wesley made the prints using handmade paper donated by the Japanese Paper Place (Toronto) and the antique Washington letterpress at his studio-gallery in Clifford. The original series of 34 prints was made in June, 2002, in time for the Stonyground gala, where they were exhibited (unframed) in the stable gallery. The limited edition (LE) series was produced by volunteers, including students printmakers, at Wesley’s, in the fall of 2002. See photos in the Stories binders.

### Highlights:

- In the fall of 2002, Wesley selected twelve of the thirty-four prints to reproduce as a Limited Edition series; these prints were, in turn, sold (\$40 apiece) in order to help sustain the project as a whole.
- Examples of LE prints purchased: Grey-Bruce MPP Bruce Murdoch bought Lesa Bird’s; Trillium rep Theron Kramer bought Erika Range’s; Brockton Town Council purchased a number prints to frame and hang in council chambers; a Toronto Star reporter bought Pam Fraser’s “Summer Memories”; Douglas Chambers (Stonyground) bought Darrell Grubb’s print, and so on.
- Prints were used for publicity purposes, i.e., on gallery materials or websites;<sup>39</sup> for the Bruce Grey Environmental Resource Centre’s flyer, and so on.
- The media—newspapers,<sup>40</sup> *The New Quarterly*, *Storytelling Magazine*, and so on—featured prints.

<sup>38</sup> For example, we drafted a “How to List the Prints Exhibit on your Resume” guide for students.

<sup>39</sup> As, for example, the Ontario Society of Artists’ Water Project publicity flyer (2003) or the Peel Heritage Complex website.

<sup>40</sup> *The Walkerton Herald-Times* and *Hanover Post* were especially supportive of the project; the *Owen Sound Sun Times* did a full-page spread with photos in advance of the Walkerton Library exhibit; the *Guelph Mercury*, *Brantford Expositor* and *Hamilton Spectator* also did full spreads with photos.

- Twelve prints were also selected to reproduce as greeting cards.<sup>41</sup> (Until the cards were made in 2003, only the LE prints could be sold; the cards allowed us to diversify the reach and impact of the print images as a whole.)
- Pam Fraser’s “Summer Memories” mat was then used by bookbinder Tim Dyck to emboss the leather cover of the Walkerton Wellness Stories.

We tried to relay the above information back to the printmakers and the community at large, so they could see how the project was working on their behalf, i.e., that the community’s own voices/perspectives were educating and inspiring people both within and beyond the region.

**Captions:** To see the captions that accompany the prints, see the touring portfolio.

**Exhibitions:** Note: From 2006 onwards, the prints have been on display at the Walkerton Clean Water Centre, where water managers from around the globe are trained.

Toronto Stewardship Network Annual Conference, March 2010, to accompany the workshop, *Well, Well: The Flow of Community Arts Engagement*, with Bates and Scott.

Optimists Clubhouse, New Hamburg, winter-spring, 2004.

Eco-House, Hamilton, May-August, 2004; coverage in the *Hamilton Spectator*.

Peel Gallery, Brampton, September 15-October 24, 2004. Educational exhibit and performance of “Water Finds a Voice” by Mary-Eileen McClear.

The Southampton School of Art, Southampton, winter 2003.

The Ontario Rural Conference (TORC), Huntsville, *A Picture is Worth a Thousand Words: Reaching Youth through the Arts* workshop, October 21-3. See *TORC 2003 Conference Proceedings*.

*The New Quarterly: New Directions in Canadian Writing, Storytelling Magazine, and Alternatives*—three award-winning publications feature the prints and the Walkerton Water Stories Project. Summer issues 2003.

The Barber Gallery, Guelph, September 18 to October 15th. Our first stop after the Ontario Society of Artist’s Water Project exhibit dovetails with the Stories Project’s community arts work at the Grey Bruce Clean Water Festival.

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<sup>41</sup> Two sets of greeting cards were made—an “enviro” set and a more general set—by designer, Sharon Porter. Northland Printing (Waterloo) donated \$9,000 worth of printing costs to print these, which were then sold for \$8 apiece wherever the LE prints were sold. All funds went towards supporting the project.

Lynwood Arts Centre, Simcoe, May 31- August 31, 2003. Curated by Rod Demerling for the Ontario Society of Artist's province-wide Water Project exhibition and highlighted in its guide (see binder).

Millennia Books, Hanover, April 1<sup>st</sup> to May 19<sup>th</sup>, 2003, to support local residents who had made the prints. The bookstore owner also invited Wesley Bates to meet grades 4-6 students at the store, to learn about printmaking. The students then wrote mini-essays on their favourite print.

Walkerton Municipal Library Gallery, February 25-March 2<sup>nd</sup>, 2003. Printmakers see their work framed and displayed professionally for the first time. This is also the first time that the general public saw the prints. Featured in *The Owen Sound Sun Times*, *Hanover Post*, *Grey-Bruce This Week*, and *The Walkerton Herald-Times*.

Stonyground [heritage farm] Gallery, Walkerton, June 15<sup>th</sup>, 2002. The Walkerton Water Stories Project's gala is featured in the *K-W Record* and *MOSAIC* and in interviews with CBC radio's Fresh Air host, Jeff Goodes, and CKNX TV's Scott Miller.

## **Appendix C: Awards & Honours:**

Awards bring honour and recognition—welcome recognition for a community that needs good news stories to offset the bad press that had tainted the town’s reputation. Awards also signal the community that the time and investment they put into launching and sustaining the project was worthwhile.

### **1. Ontario Arts Council Artists in the Community/Workplace Grant (2002):**

This seed grant made the entire project possible. All OAC grants are awarded strictly on the basis of merit; applications are adjudicated by a jury of arts professionals. We were extremely fortunate to be awarded the single largest sum (\$10,000) that year.

### **2. Walkerton Community Foundation (2002):**

WHCI approached the Foundation for financial assistance in order to frame the Water Stories Prints so they would be suitable for touring. In the fall of 2002, in preparation for a winter exhibit at the Walkerton Public Library, the Foundation donated \$500 to WHCI for framing. This grant also signified that the community was ready to embrace the project as its own.

### **3. Ontario Society of Artists “The Water Project” (2003):**

The project was selected as part of the Ontario Society of Artists 2003 tour de force venture—coordinated exhibits on the theme of Water in select galleries all across the province. This invitation prompted us to develop the joint touring exhibit, “Out of Hand: The Life & Times of Rural Water,” featuring the 34 Water Stories Prints alongside works by the project’s guiding visual artist, Wesley Bates. In effect, this joint exhibit would show “teacher” and “student” works side-by-side. This popular exhibit toured the Lyndwood Arts Centre (Simcoe), the Barber Gallery (Guelph), Peel Regional Gallery (Brampton), Eco-House (Hamilton), and the Optimists Club (Waterloo-Wellington); the exhibit also enjoyed extensive media coverage.

Here are the Exhibition Statement and the Artist’s Statement that toured with the exhibit:

### **OUT OF HAND: The Life & Times of Rural Water**

*Mixed media exhibit featuring recent works by Wesley Bates & the 34 Water Stories prints (relief prints made by high school students and local residents in the 2002 Walkerton Water Stories Project, under the guidance of Wesley Bates)*

#### **Artist’s Statement, by Wesley Bates:**

Over the past few years, I have turned my hand to exploring the countryside where I live, in hopes of inspiring a broad audience to think concretely and creatively about rural decline. My guide in this respect is American poet, farmer and essayist, Wendell Berry, who argues eloquently for balancing the need for rootedness with conservation and agrarian reform.

This commitment has also led to fruitful partnerships with many of my neighbours. In the spring of 2002, I had the opportunity to work up the road from my home in Clifford with the people of Walkerton. Like any rural community, Walkerton has a complex aquatic history. The town's recent past, however, has made it a source of compelling truths about human relationships to water. The Walkerton Water Stories Project was an attempt to capture some of these truths and convey them to the world. The other lofty goal of our local history venture was community restoration; my part was to teach printmaking to people as a medium for expressing their memories, associations and life-long experiences with water.

Those of us involved in the Stories Project also felt that Walkerton would be an important place to tap deeper questions that often elude rational attempts at explanation. The remarkable insights that people shared with us proved that hunch was right. That is why I want the Water Stories Prints to accompany my own work. Together, these reflections offer a striking commentary on our utter dependency, body and soul, on that common lifeblood--water.

OUT OF HAND: The Life and Times of Rural Water

### **Exhibition Statement**

With increased market pressures to treat water as a mere commodity, the need to recall water's centrality to all of life becomes ever more insistent. *Out of Hand* contemplates the riot of roles—wild, agrarian, industrial, recreational and domestic—assigned to water in rural settings and offers a fresh look at its enduring power to nurture, provoke and surprise, and to confound human interference in natural cycles.

In the spring of 2002, I was part of a community arts outreach program for the residents of Walkerton. Walkerton, which is up the road from my home in Clifford, seemed a natural place for artists to gather in service of community restoration; and the Water Stories Project gave us a way to draw local residents into an inventive, hands-on approach to local history.

My role in the project was to tap that history through printmaking. Over 30 youth and members of the public took part in these workshops. Afterwards, I invited people to print their images at my studio, using Japanese paper and an antique Washington letterpress. (The exhibit's title, "Out of Hand," is from the print of a fly fisher grasping a wild Saugeen River Brown Trout.) After three shows in Grey Bruce region, the exhibit was invited to Simcoe as part of the Ontario Society of Artists' province-wide Water Project; we then exhibited at the Barber Gallery in Guelph. For 2004 the prints will be featured at Eco-House in Hamilton, then Peel Heritage Gallery in the fall. The prints are requested by publications, conferences, classrooms and festivals across the country. In the future they will pause in their travels to move to the Bruce County Archives, where full documentation of the Water Stories Project will make both oral and visual reflections available through the national archival system to all Canadians.

*Out of Hand* combines these remarkable prints with my own inquiries as an artist and educator. The exhibit includes recent large-scale rural landscapes, as well as book illustrations and woodcuts. Pooled together, these diverse images comment on powerful rural water struggles and reveal glimpses of the creative energies needed to confront this deep unrest. The collaborative nature of the exhibit makes *Out of Hand* a compelling invitation to communities to tackle local issues in creative ways and to reflect on the question: What do our relationships with water reveal about the need for rootedness, for community, and for justice in all the places we call home?

**4. Ontario Arts Council Exhibit Preparation Grant (2003):** In 2003 Wesley Bates was awarded an Ontario Arts Council grant to prepare for the *Out of Hand* exhibit; he donated half of these funds directly to the Water Stories Project.

**5. 2003 Entering into Print Dialogue Award:** The following email released by Community Arts Ontario announced the winners of their first award, an award that would promote critical reflection on community arts practice:

For immediate release  
April 14, 2003

COMMUNITY ARTS ONTARIO (CAO) CONGRATULATES INAUGURAL  
WINNERS OF "ENTERING INTO PRINT DIALOGUE" INITIATIVE

TORONTO - The Advisory Committee of the Community Arts Ontario Council recently announced the first three winners of CAO's new initiative, "Community Artists: Entering Into Print Dialogue". According to Advisory Committee members Janice Andrae, Renee Johnston, Tammy Manitowabi, Miles Morriseau and John Sobol, winning proposals were selected based on their ability to generate insightful and provocative writing about community arts practices for arts and culture publications and other community-based media.

The winners:

\* Kim Jernigan - editor, "**The New Quarterly,**" a Canadian literary magazine, will produce a 40-page feature on the Walkerton Water Stories that brought together four artists to interact with the community following their battle with a deadly disease in the town's well,

\* c.j. fleury - Wakefield artist will take a critical look at the practice of community art through an anthropological lens, and

\* Ruth Howard - producer, community arts company Jumblies Theatre, will examine the interplay between an artist and a group of non-art participants.

**Winners will each receive \$1000 from the "Initiatives in Cultural Democracy Program" of The Laidlaw Foundation,** part of a project that will distribute

\$10,000 to artists this year. Recipients will be recognized during the Best Practices award presentation on May 4 at the end of CAO's 11th annual conference, "Kick It Up A Notch: Animating Communities", taking place this year in Toronto at Harbourfront Centre from May 2-4, 2003.

"The Laidlaw Foundation grant will allow us to further our project goal to contribute to community healing by giving people's experiences, good and bad, with water and to carry those voices to the outside world," commented award recipient Kim Jernigan.

#### ABOUT COMMUNITY ARTS

Community arts is a burgeoning discipline gradually being recognized as a viable art practice that engages communities on many levels. From mural arts, arts in education, youth initiatives, community theatre, social activism and festivals, community arts animates all aspects of a community.

#### ABOUT COMMUNITY ARTS ONTARIO (CAO)

CAO serves as the province's only multi-disciplinary, cross-sectoral arts network. Established in 1991, CAO represents a network of over 130 arts agencies, institutions and municipalities across Ontario, and close to 100 individual artists and public supporters. For more information, contact CAO 401 Richmond St. West, Suite 441, Toronto, Ontario M5V 3A8 ~ phone 416-598-1128 or toll-free 1-800-806-2302 ~ fax 416-598-4468 ~ email [info@artsonline.ca](mailto:info@artsonline.ca) ~ Website [www.artsonline.ca](http://www.artsonline.ca).

#### ABOUT THE LAIDLAW FOUNDATION

The Laidlaw Foundation is a public interest foundation that uses its human and financial resources in innovative ways to strengthen civic engagement and social cohesion. The Foundation uses its capital to better the environment and fulfill the capacities of children and youth, to enhance opportunities for human development and creativity, and to sustain healthy communities and ecosystems. For more information, contact The Laidlaw Foundation, 365 Bloor St. East, Suite 2000, Toronto, Ontario M4W 3L4 ~ phone 416-964-3614 ~ fax 416-975-1428 ~ Website [www.laidlawfdn.org](http://www.laidlawfdn.org).

#### ABOUT THE 2003 CAO CONFERENCE

"Kick It Up A Notch: Animating Communities" is co-hosted with its partners, the Toronto Community Arts Alliance (TCAA), the City of Toronto, Culture Division, Toronto Arts Council, Harbourfront Centre and May 1st Pre-conference partner Arts Network for Children and Youth. Community Arts Ontario acknowledges the generous support of the Department of Canadian Heritage, Arts Presentation Canada Program, the Canada Council, Toronto Arts Council, the City of Toronto, Culture Division, Harbourfront Centre, the Samuel and Saidye Bronfman Family Foundation, Ontario Arts Council, York University's Faculty of Environmental Studies, Strathcona Hotel, and Laidlaw Corporation. For more information, please contact:

Community Arts Ontario at 416-598-1128 / 1-800-806-2302 or email  
[info@artsonline.ca](mailto:info@artsonline.ca) Tammy Bokhari

**6. Community Arts Ontario 2004 Best Practices Award:** Applications for grants or awards are significant because they offer a detailed glimpse of the behind-the-scenes work and support that makes that award-winning project possible in the first place.

The following application to Community Arts Ontario (the umbrella organization for the province's arts organizations) offers an overview of the project up through the spring of 2004.

Project artists Scott and McClear received the award at the CAO's annual conference, held in Kitchener, Ontario, in May, 2004. Former-chair of WHCI, Mary McGeachy, was also in attendance.

### 2004 Best Practices Competition and Awards

#### **BEST PRACTICES DESCRIPTION FORM**

Please print this form and fax to the number or mail it to the address below

NA

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Name of organization

Susan Scott, project writer & artistic coordinator  
 Contact Person

127 Dunbar Road South  
 Address

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City: Waterloo

---

Province: ON

---

Postal code: N2L 2E8

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Phone: 519 743-4699

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Fax:

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Email: vireo@golden.net

#### **Category:**

Arts Awareness    Membership Development    Arts In Education  
**\*\*Community Arts**    Fundraising    Management  
 Publications    Volunteer development    Equity and Diversity Achievements

#### **Please include the following:**

- 1. Project Title**  
 Walkerton Water Stories Project



2. **Basic Description** — Please give a brief description about the project including its goals and objectives:

In the spring of 2002, a wave of artistic fervour washed over the town of Walkerton, as a storyteller, visual artist and writer partnered with local activists to help people voice their experiences and reclaim pride in Walkerton's rich water history. The Water Stories Project had several goals: (1) contribute to community restoration by offering people the tools to tell their own stories; (2) guide people in collecting local oral and visual history; (3) ensure the collaborative process was accessible to people of all ages, from all walks of life; (4) seed public awareness of environmental issues with an arts vocabulary and imaginative perspective; and (5) educate the Canadian public about Walkerton's unsung history, as storied forth in the project's visual and performative arts.

In four months' time, despite serious setbacks, the project culminated in an arts gala at Stonyground (a heritage garden near town), featuring the Water Stories Prints (made by local residents) exhibit, "Water Finds a Voice" storytelling performance (based on oral & natural history), "Life Vest" site-specific installation, "Listen to the River Song," as well as a feast and garden tour. While this gala marked the close of the project proper, the creative partnerships continued to flourish and local appreciation, desperately scarce at first, gradually began to mount. Then, in the fall of 2002, the Water Stories Project took on new life as an in-house program of the region's first environmental centre, founded by one of the original non-arts partners.

Since then, the Bruce Grey Environmental Resource Centre (located in Walkerton) and artists have worked together to fulfill the goal of touring the exhibit and performance and sharing hard-won insights with other communities. As a result of this innovative arrangement, the core artists (who are based in Waterloo-Wellington) have also had the privilege of continuing to work with one another and with the Grey-Bruce community; to inspire arts activism; and to meet people across the province who are moved by the small town that changed water quality for us all.

3. **Project Plan** — Provide an outline of the project's development and timelines.

- PHASE I:
- Spring 2001: explore possibilities with non-arts partners in Walkerton
- September 2001-February 2002: plan & prep; establish partnerships; fundraise
- March through June 2002: hands-on collaboration and art production through artist-led workshops, interviews, public forums, etc.
- June 15<sup>th</sup>, 2002: finished arts unveiled/performed at Stonyground Gardens, Walkerton
- PHASE II:
- July through October 2002: project evaluation & discuss continued partnerships
- October 2003: Bruce-Grey Environmental Resource Centre opens in Walkerton and adopts the Stories Project as a core in-house program (please see brochure)
- October through January 2003: frame the prints and plan regional exhibits

- (Basia Irland's "Life Vest" exhibited in The Governor's Gallery, Santa Fe, New Mexico)
  - February through May 2003: Water Stories Prints exhibits open in Grey-Bruce region
  - June through July 2003: "Out of Hand: The Life and Times of Rural Water" joint exhibit created for the province-wide Water Project exhibit
  - **Ongoing since January 2003: exhibits, performances, workshops, conferences, lectures, and publications**
  - Spring through fall 2003: project spinoff—the Resource Centre and storyteller collaborate with local youth to produce "Medieval Water Works" for the Grey-Bruce Clean Water Festival; 4,000 grade 4 students and teachers vote the play the festival's #1 activity
4. **Benefits** — Describe the contribution and benefits the project made to the community and the extent of community participations.

#### Contributions, Phase I (spring 2002)

- Grassroots groups--Walkerton Healthy Community Initiative (WHCI) and Concerned Walkerton Citizens (CWC)—partner with one another and artists for the first time
- 60 area residents participate in interviews and/or story-gathering
- Oral history collection methods taught
- Oral history collected by and from people ages 11 to 93
- The project attracts additional artists from Waterloo-Wellington and Grey-Bruce regions
- 35 people attend the printmaking workshops at both high schools; a high proportion are youth who learn printmaking (a subject not covered in the arts curriculum)
- Youth at one high school meet guest artist, Basia Irland, while she is constructing her site-specific "Life Vest" (now touring with her other water installations in U.S.)
- Participants enjoy mentoring by arts professionals
- Local environmental partners embrace an "alternate" arts approach to activism
- 150 guests, volunteers and professionals attend the Stonyground gala
- Positive press for the town, as provincial, regional and local media cover the project

#### Contributions, Phase II (fall 2002 onward):

- Positive images of Walkerton continue to circulate through the exhibit, performance, workshops (see attached sheets)
- Urban Ontario exposed to rural history
- Local talent, especially of youth, exposed and celebrated
- Strong sales continue of limited edition Water Stories Prints and cards

- Businesses, the Walkerton Community Foundation and Brockton Town Council have also purchased prints
- Local consumers enjoy these images in greeting card series (an affordable medium)
- Positive local, regional and national media exposure continues
- The Resource Centre now partners with arts & heritage groups in Grey-Bruce and elsewhere
- Printmakers (mostly youth) and their families are kept abreast of where their work is appearing and of public feedback to the project; receive copies of publications as well
- Printmakers receive support letters and/or guidance, on request
- In 2005, the entire project (art, research, documentation, etc.) will become accessible to the public via the Bruce County Archives

The Water Stories Project's contribution to the greater arts community:

- a model for bridging natural and cultural heritage
- an example of how to link artists with non-arts organizations
- shows an under-funded rural partner can still be a resourceful base—being “housed” in an environmental centre in Walkerton is remarkable; this under-serviced region does not have a strong arts infrastructure

In addition, the original (and additional collaborating) artists are:

- continuing our original creative partnership
- paid on a fee-for-service basis through the Resource Centre
- invited to the table as equals in all phases of planning and execution

## 5. Project Budget — Include the project budget

### Phase I (spring 2002)

#### REVENUE: \$27,500

We estimated \$25,000 for the project. The **OAC awarded** an “Artists in the Community” grant for \$10,000, for artists’ fees. The grant stipulates that the community must offer 25% of overall revenues; our partner groups secured this \$6,250 in the form of **in-kind services** (accommodation, art supplies, materials, venue-rental, etc.). Guest artist, Basia Irland, received a **travel grant** from the University of New Mexico; she also donated services. In addition, **tickets** were sold for the Stonyground gala, which generated an additional \$3,750 to offset the cost of advertising and promotion.

The actual project and gala ran \$2,500 over budget; the Centre later recovered these costs through the creation and sales of limited edition Water Stories Prints.

**EXPENSES: \$27,500**

Artists' fees: \$10,000; Administration: \$2,000; Art materials, supplies and venues: \$5,000; Travel & accommodation: \$5,000; Advertising & promotion: \$3,000; Stonyground production fees: \$2,500.

**Phase II (fall 2002, ongoing)****REVENUE:**

The Resource Centre is a small, rural not-for-profit in a depressed area; the annual \$10,000 that is earmarked for the Stories Project is a substantial commitment. A third of this is in-kind service and support (accommodation, advertising & promotion, etc.). Cash is generated from mixed sources, including the sale of Water Stories Prints and greeting cards; the Centre also fundraises to support all 4 in-house programs. The Centre's HRDC funding covers administrative fees, travel and promotion. The Centre is now seeking corporate sponsorship specifically for the Stories Project.

Some ventures, such as workshops or guest lectures, generate direct income for the artists; the Centre is not involved in these transactions other than to broker initial contact, advertise the event, or sell merchandise. The artists also pursue grants, for instance, Bates worked with curator Rod Demerling on an Exhibition Preparation grant from the OAC for Out of Hand: The Life & Times of Rural Water (joint exhibit, Simcoe; province-wide Water Project).

**EXPENSES:**

Artists' fees, on a per-service basis: \$2,500; administrative fees: \$2,000; Materials, supplies: \$2,000; Travel and accommodation: \$2,000; advertising and promotion: \$1,500.

6. **Project Results** — Briefly mention the project results and highlight outstanding achievements.

Please see attached sheets for an overview of the project's public outreach.

Certainly one highlight has been the invitation to reflect critically on community arts practice, thanks to CAO's **Entering Into Print Dialogue award** and Kim Jernigan, editor of *The New Quarterly: New Directions in Canadian Writing*, who dedicated a substantial portion of one issue to documenting the project, with accompanying CD (please see support materials).

Thanks to continuing public interest, another highlight is the opportunity to meet other arts practitioners and, especially, **to reach leaders in the non-arts sector**, including educators and researchers, municipal councillors, environmental activists, journalists, and

not-for-profit organizations across the province. That said, there is no denying that the Resource Centre and the artists continue to face considerable **funding challenges and fatigue**, working with those who are disinclined to value arts perspectives.

However, no population was harder to convince than Walkerton itself, which is why we were astounded when the **Walkerton Community Foundation** (who initially declined to support the venture) presented the Resource Centre with a cheque for \$10,000 (winter 2003). The foundation's board members expressed admiration for the Water Stories Prints exhibit at the Walkerton library; the exhibit was acclaimed throughout the region for positive exposure of local talent and a refreshing approach to the water crisis.

Also, the **Bruce County Archives** (Southampton) has contacted the Centre and requested the project, once touring is complete. This request could mean that the art, primary research, publications, taped interviews, media coverage and related paraphernalia will become accessible to Canadians via a link with the National Archives. This news is a dream come true for those of us who hoped the community would one day claim the project as its own.

Susan Scott, project coordinator\_\_\_\_  
Signature

March 31, 2004\_\_\_\_  
Date

### **Deadline is April 1, 2004**

To contact Community Arts Ontario, please email at [info@artsonline.ca](mailto:info@artsonline.ca) or call us at 416-598-1128, or toll-free at 1-800-806-2302.

Please fill out and fax to **416-598-4468**, or mail to:

**Community Arts Ontario**  
401 Richmond St. W., Suite 354  
Toronto, Ontario M5V 3A8

WALKERTON WATER STORIES PROJECT  
CAO Best Practices AWARD APPLICATION

### **Who are the ARTISTS?**

#### **CORE ARTISTS**

- Visual artist Wesley Bates, Clifford
- Storyteller Mary-Eileen McClear, Baden
- Writer and project coordinator Susan Scott, Waterloo

Guest artist: environmental sculptor and Professor of Art and Art History at the University of New Mexico, Albuquerque, Basia Irland

ARTISTS who joined in along the way:

- Singer-songwriter James Gordon, Guelph
- Photographer Bob Harwood, Kitchener
- Singers Ron Fisk and The Players, Walkerton
- Singer/songwriter Juanita Wilkins, Clifford
- Typographer Pamela Woodland, Kitchener
- Graphic artist Sharon Porter, Grimsby
- Writer and wellness advocate, Beverly Viljakainen, Priceville
- Bookbinder Tim Dyck, Durham
- Filmmaker Dave Bajurny, East Hill Productions, Toronto

### **What ART was made?**

The following art was produced in collaboration with Walkerton and area residents.

#### **I EXHIBITS**

**34 Water Stories Prints**, made by Walkerton and area residents (mostly youth) under the guidance of Wesley Bates, using an antique letterpress at his studio in Clifford. The prints exhibit includes artists' bios and accompanying artist statements:

- Stonyground Garden, Walkerton (June 2002)
- Walkerton Municipal Library (February 2003)
- Millennia Books, Hanover (March through May 2003)
- \*\* Ontario Society of Artists "Water" exhibit, Lynwood Arts Centre, Simcoe (June through August 2003)
- \*\* The Barber Gallery, Guelph (September-October 2003)
- Southampton Art School (November-December 2003)
- Eco-house, Hamilton (May through August, 2004)
- \*\*Peel Regional Heritage Gallery (September-October 2004)

\*\* Joint exhibit with Wesley Bates, entitled "Out of Hand: The Life & Times of Rural Water"

#### **II PERFORMANCES:**

**"Water Finds a Voice"** 40-minute storytelling piece, written by Susan Scott and performed by Mary-Eileen McClear, based on oral and natural histories collected from residents of Bruce and Grey Counties in the spring of 2002 (please see *The New Quarterly*).

- Stonyground, Walkerton (June 2002)
- Harbourfront, Toronto Storytelling Festival (February 2003)
- Voyageur Storytelling, Miller's Lake, Bruce Peninsula (July 2003)

#### **III PUBLICATIONS:**

- *The New Quarterly: New Directions in Canadian Writing* (no. 87/summer 2003): personal essays by each artist, reproductions of selected prints, Basia Irland's "Walkerton Life Vest" and CD of original storytelling and musical performances at Stonyground
- *Storytelling Magazine* (official magazine of the National Storytellers Network, Jonesborough, TN, Sept/Oct., 2003)

- *Alternatives: Canadian Environmental Ideas and Action Water Issue* (summer, 2003)
- TORC [The Ontario Rural Council] 2003 Conference Proceedings

#### IV ADDITIONAL CREATIONS:

- **Limited edition prints**—in response to public requests, 12 of the Water Stories prints were chosen for reproduction;
  - Circulation: sales through website, at exhibits, conferences, etc.
  - Sponsors: The Japanese Paper Place, Toronto; Westmeadow Press, Clifford
- **The Water Stories Prints cards**—2 sets of 6 cards each, varying themes.
  - Circulation: conferences, art stores, galleries
  - Sponsors: Northland Printing in Waterloo provided \$9,000 worth of in-kind printing and packaging services.
- **Walkerton Wellness Stories**—this collection travels with the exhibit--profiles of residents who did not get sick during the E. coli crisis by Priceville writer and wellness advocate Beverley Viljakainen
- **Wellness Stories handmade book cover**—leather imprint using one of the Water Stories Prints blocks, by Durham bookbinder Tim Dyck
- **CD of original Stonyground performances**—produced by singer/songwriter James Gordon; recorded live in the barn at Stonyground, June 15, 2002--Gordon “Listen to the River Song” (song) and Mary-Eileen McClear “Water Finds a Voice” (storytelling performance written by Scott)
  - Circulation: 500 produced exclusively for *The New Quarterly* subscribers
  - Sponsors: WHCI and CAO’s Entering Into Print Dialogue award
- **The Stories Project power point/slide show**—by Susan Scott documents the process, encourages art activism; includes works by Waterloo-Wellington photographers
  - Circulation: Narrative Matters interdisciplinary conference; CAO conference; municipal councils; McMaster University, Ottawa Storytelling Festival and Bruce County Museum (Scott, Bausinger, fall 2003 through summer 2004)
  - Sponsors: the Resource Centre

#### PUBLIC INTEREST AND RESPONSE:

##### MEDIA COVERAGE:

- Newspapers:
  - *Ottawa Citizen* (re: highlight of Ottawa Storytelling Festival)
  - *Guelph Mercury* (full page feature on Barber Gallery exhibit)
  - *Walkerton-Herald Times* (many times over; most recent coverage is re: Bruce County Archives request for the project)
  - *Owen Sound Sun-Times* (full page feature on Walkerton exhibit)
  - *Kitchener-Waterloo Record* (featured in Martin de Groot’s Arts column)
  - *Toronto Star* (3<sup>rd</sup> anniversary of water scandal)
  - *Brantford Expositor* (full page feature on Simcoe exhibit)
  - *Hanover Post* (repeat coverage, with photos)

- *Grey-Bruce This Week* (repeat coverage, with photos)
- Radio/television:
  - CBC radio “Fresh Air” with Jeff Goodes (re: original gala at Stonyground)
  - CBC radio “Here and Now” (re: Toronto Storytelling Festival, workshop and performance)
  - Radio Canada International (re: artists working with water)
  - The New NX with Scott Miller (re: printmaking at Wesley’s studio)
  - Film documentation at Stonyground by East Hill Productions (Toronto)

#### PUBLIC EDUCATION (ONGOING)

Participants’ names appear in parentheses; “Bausinger” is director of the Resource Centre

#### CONFERENCE PAPERS, WORKSHOPS and/or PANELS:

- **Ontario Museum Association**, “Memory Projects” panel (McClear and Scott, October 2003)
- **Ontario Healthy Communities International Conference**, workshop (Scott and Bausinger, November 2003)
- **Toronto Storytelling Festival**, workshop (McClear and Scott, February 2003)
- **Ottawa Storytelling Festival**, workshop (McClear and Scott, November 2003)
- **TORC** (The Ontario Rural Council), workshop “Youth and the Arts,” (Scott and Bausinger, Huntsville, October 2003)
- **Community Arts Ontario**, panel (Bates, McClear--with performance excerpt-- Scott, Bausinger and Kim Jernigan of TNQ, Kitchener, May 2004)
- **Narrative Matters** international interdisciplinary conference, “Walkerton: Restoring a Traumatized Town” multi-media presentation (Scott, Fredericton, May 2004)

#### ADDRESSES, PRESENTATIONS and/or LECTURES:

- **McMaster University** religion and ecology course (Bates and Scott, October 2002; November 2003)
- **Lower Grand River Land Trust** Stewardship Committee (Bates and Scott, January 2003)
- **Bruce County Museum**, Heritage Day (McClear with Bausinger, February 2004)
- **Brockton Municipal Council**: ongoing since spring 2002 (Bates, Scott, Bausinger, and WHCI Board Members)
- **Municipal councils, Grey and Bruce counties** (Bausinger, spring 2004)
- **Walkerton Community Foundation** (Bausinger, May 2004)

#### SUPPORT HIGHLIGHTS

#### FUNDING:

- Ontario Arts Council Artists in the Community/Workplace (\$10,000)
- Walkerton Community Foundation (under WHCI) \$500 towards framing
- Walkerton Community Foundation to WHCI (\$10,000)
- Ontario Arts Council exhibit preparation grant for Simcoe exhibit (\$1,000)
- Entering Into Print Dialogue award with editor Kim Jernigan for *The New Quarterly* to document the community collaboration phase of the project (\$1,000)



**7. Medieval Water Works, 2004 Grey-Bruce Water Festival:** The reach of the Stories Project (2002-04) was considerable, considering WHCI's limited resources. In 2004, the Centre's executive director, Lynda Bausinger, worked with Mary-Eileen McClear to produce something for the region's water festival—an ideal opportunity for the Stories Project to offer another creative, educational enterprise. The result was Medieval Water Works, a one-act play written by Mary-Eileen especially for the occasion—repeat performances in an open-air tent! Costumes and set design were by Grimsby artist, Sharon Porter, the same artist who had generously designed and donated WHCI's logo (2001) as well as the Water Stories Prints card sets (2003).

Medieval Water Works was voted the festival's #1 activity by over 2,000 Grade Four students, their teachers and festival volunteers.

You can see behind-the-scenes and performance photos in the Water Festival binder (brocade cover).