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This Issue: Iby Koener | Gambier Island History | Too Much Rain | Books | and More

British Columbia History

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British Columbia **HISTORY**

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From the Editor

In the next issue we expect to have some detailed news about the 2007 B.C. Historical Federation Conference which will be held in Victoria, 10-13 May 2007. Mark the dates on your calendars. All members of the BCHF and their friends are welcome to attend.

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BCHF Prizes | Awards | Scholarships

"Any country worthy of a future should be interested in its past"
W. Kaye Lamb, 1937

W. KAYE LAMB Essay Scholarships
Deadline 15 May 2007

The British Columbia Historical Federation awards two scholarships annually for essays written by students at BC colleges or universities on a topic relating to British Columbia history. One scholarship ($500) is for an essay written by a student in a first-or second-year course: the other ($750) is for an essay written by a student in a third-or fourth-year course.

To apply tor the scholarship, candidates must submit (1) a letter of application: (2) an essay of 1,500-3, 000 words on a topic relating to the history of British Columbia: (3) a letter of recommendation from the professor for whom the essay was written.

Applications should be submitted to: Marie Elliott, Chair BC Historical Federation Scholarship Committee, PO Box 5254, Station B, Victoria, BC V8R 6N4.

The winning essay submitted by a third or fourth year student will be published in BC Historical News. Other submissions may be published at the editor's discretion.

BC History Web Site Prize

The British Columbia Historical Federation and David Mattison are jointly sponsoring a yearly cash award of $250 to recognize Web sites that contribute to the understanding and appreciation of British Columbia's past. The award honours individual initiative in writing and presentation.

Nominations for the BC History Web Site Prize must be made to the British Columbia Historical Federation, Web Site Prize Committee, prior to ***31 December 2006****. Web site creators and authors may nominate their own sites. Prize rules and the on-line nomination form can be found on The British Columbia History Web site: http://www.victoria.tc.ca/resources/bchistory/announcements.html*

Best Article Award

A Certificate of Merit and fifty dollars will be awarded annually to the author of the article, published in BC History, *that best enhances knowledge ot British Columbia's history and provides reading enjoyment. Judging will be based on subject development, writing skill, freshness of material, and appeal to a general readership interested in all aspects of BC history.*

First Vancouver Island legislature

By Maureen Duffus

Maureen Duffus is the author of *A Most Unusual Colony*, which was reviewed in *BC Historical News*, Fall 1997. Her website is www.maureenduffus.com.

The first election in what is now British Columbia was held in the then colony of Vancouver Island early in July 1856. On August 12, the Island's first House of Assembly met within the palisades of Fort Victoria. Dr. John Sebastian Helmcken, one of that little group of legislators who first brought representative government to the colony of fewer than 1000 settlers, described the scene:

The "House of Assembly" Hall was a room therein [part of "Bachelors' Hall] about twenty feet in length by about a dozen in breadth, lined with upright plank unpainted, unadorned, save perhaps with a few "cedar mats" to cover fissures. . . .... In the center stood a large dilapidated rectangular stove, its sides made of sheet iron, beautifully and picturesquely bulging. At its end was a wooden home manufactured table, upon which stood a hundred paged ledger, an inkstand, pens and a small supply of "foolscap," but without a" mace," penknife or postage stamps...Around the Speaker's table stood half a dozen very ordinary wooden chairs, for the use of the members, and at a respectful distance a couple of benches, without backs for the audience. This furniture really belonged to Bachelors' Hall, and therefore the House of Assembly and country were not put to any unnecessary expense. At the end of the year accounts indicated that this august body had cost about twenty-five dollars, which occasioned some ironical remarks from the London Times.[1]

The existence of the elected assembly was welcomed by the settlers. They had been grumbling and petitioning the British government since the Hudson's Bay Company brought out its "first shipload of immigrants" in 1849. Fur trade management style did not sit well with mid-19th century settlers, especially the Scots.*

If Governor James Douglas had had his way there would never have been an election in the Island colony 150 years ago. As governor of the colony and chief factor in charge of the western district of the Hudson's Bay Company, he felt entirely capable of running the place without help or interference from elected settlers. He told the Colonial Secretary that he was "utterly averse to universal suffrage."[2]

Queen Victoria's ministers, however, felt differently. Aware that all was not serene under the Company's rule, they felt there was something unseemly about a British colony run by, and primarily for the benefit of, commercial interests. Douglas was not pleased when he received a letter, dated 28 February, 1856, from Colonial Secretary Henry Labouchère, who began by praising the Governor for his admirable management of Vancouver Island. He continued at length about the principles of Colonial law, then dropped his bombshell:

It appears to Her Majesty's Government that steps should be taken at once for the establishment of the only legislature authorized by the present constitution of the Island. I have, accordingly to instruct you to call together an Assembly in the terms of your Commission and Instructions.[3]

In his reply of May 22, 1856, Douglas noted:

It is, I confess, not without a feeling of dismay that I contemplate the nature and amount of labour and responsibility which will be imposed upon me, in the process of carrying out the instructions conveyed in your despatch ... I approach the subject with diffidence; feeling, however, all the encouragement which the kindly promised assistance and support of Her Majesty's Government is calculated to inspire.

Nevertheless, in spite of being "utterly averse to universal suffrage, or making population the basis of representation," he promised to make "every exertion . . . to give effect to your said instruction at as early a period as possible."[4]

Douglas divided his domain into four electoral districts. Victoria would have three members, Esquimalt two members; Sooke and Metchosin one member each. According to the terms of his commission, the only eligible voters were British citizens who owned 20 or more acres of freehold land, apparently excluding householders or owners of town property. This narrowed the field considerably in a colony where nearly all British males were still employed by the Hudson's Bay Company, with land prices high and wages low. The choice of candidates was even more restricted, as fewer than a dozen men met the property requirement of land worth £300 or more. There were so few candidates that Victoria district, with five eligible males, was the only district contested. (Even so, one successful candidate, Captain Langford of Colwood Farm, was later disqualified because of suspicions of fiddling with a proposed land purchase.) The landmark election was completed by July 22. A few days later, Douglas reported to the colonial secretary that the election had passed "quietly and did not appear to excite much interest among the lower orders," and that he had convened the Assembly for 12 August.[5]

Governor Douglas was at his statesmanlike best that August day in the little Island Colony. Foreshadowing many more glowing Throne Speeches through the years, he added a message from the Crown: "Gentlemen, I am happy to inform you that

Members of the first legislature 1856 by Hall and Lowe
BC Archives photo: 06678

Her Majesty's government continues to express the most lively interest in the progress and welfare of this colony."[6] Yet, the old HBC fur traders scoffed. Retired Chief Factor John Work, a member of Douglas's appointed Council with HBC officers John Tod and Roderick Finlayson, wrote to his friend Edward Ermatinger: "I have always considered such a Colony & such a government where there are so few people to govern as little better than a farce and this last scene of the House of representatives the most absurd of the whole .... there are too few people and nobody to pay taxes to cover expenses." [7]

Members of the first house of assembly proved to be considerably more independent than the compliant appointed Council. But like many British Columbia legislatures to come, the little group split into pro-and anti-establishment. Colonial Surveyor Joseph Pemberton and Company man Joseph McKay (who replaced the disqualified Captain Langford) voted with almost everything Douglas suggested. James Yates, the publican, and Thomas Skinner, manager of a large Company farm in Esquimalt, fell naturally into the role of unofficial opposition; and House speaker Dr. John Helmcken, the Governor's son-in-law, successfully walked a tightrope throughout the four-year life of the first elected legislature west of Ontario. [8] •

* Sources for the dissatisfaction of the settlers include many letters, diaries and reminiscences held in the BC Archives, as referred to in my book, A Most Unusual Colony. Specific references include the Robert Melrose Diary, Captain James Cooper's memoirs, and Annie Deans' letters (See February 29, 1854). All refer to complaints and petitions to the House of Commons regarding Hudson's Bay Company rule By Governor Douglas and his appointed council.

Sources:

1 *The Reminiscences of Doctor John Sebastian Helmcken*, ed. by Dorothy Blakey Smith, (Vancouver: University of British Columbia Press, 1975), 333-34.

2 Governor James Douglas to Henry Labouchere, 22 May 1856 in Archives of British Columbia, *Minutes of the House of Assembly of Vancouver Island, August 12, 1856, to September25, 1858*, (Victoria: King's Printer, 1918), 7.

3 Henry Labouchere to James Douglas, 28 February 1856, in *Minutes*, 6.

4 Douglas to Labouchere, 22 May 1856, in *Minutes*, 7

5 Douglas to Labouchere, undated letter quoted in E.O.S. Scholefield, *British Columbia: From the Earliest Times to the Present* (Vancouver: S.J. Clarke, [1914], vol. I, 542.

6 Speech by Governor James Douglas, 12 August 1856 in James E. Hendrickson, ed. *Journals of the Colonial Legislatures of the Colonies of Vancouver Island and British Columbia, 1851-1871* (Victoria: Provincial Archives of British Columbia, 1980), vol. II, 5.

7 John Work to Edward Ermatinger, 8 August 1846 quoted in Scholefield *British Columbia*, Vol. 1,555-6,

8 Dr. Helmcken vividly describes some of the proceedings of the first Assembly in *Reminiscences*, 334-340.

When The Rains Came Early

The fatal, freak summer freshet of 1891

By Dirk Septer

Dirk Septer has written a number of articles on BC history, his last piece in BC History appeared in issue 38.3

In early July 1891, a freak summer rainstorm hit the area around present-day Prince Rupert. The North Pacific and Inverness salmon canneries, two of the 19 such canneries operating at the mouth of the Skeena River were hit by mud and debris slides. Though the reports on fatalities differ, as many as 50 people may have perished as a result of these slides.[1]

Around the turn of the last century, the first of many salmon canneries were built along the North Pacific coast. Prior to the invention of the canning process, the salmon had to be salt cured and smoked. But the tin can, which originally had to be made by hand, changed all that. In the late 1800s and early 1900s, approximately 225 of these remote canneries dotted the Pacific coast from Vancouver to the Alaska Panhandle. They generally operated only during the summer and early fall. Unlike today's fish packing plants that are located along deep water in or near major settlements, the old canneries were in fact self-contained cannery villages far away from whatever civilization there was at the time. In its heyday, a cannery like North Pacific would employ and house as many as 400 people. The canneries had their own general store, school, post office and sometimes even small church. Most of them were partially built upon pilings in the tidal water. The canneries' large net lofts were used for the Saturday night dances, which were open to everybody including people from other near-by canneries. When the North Pacific and Inverness canneries were built there were no road or rail connections; the Skeena River was their only lifeline. Everything and everyone came and went by small boat, paddle wheeler or steam ship. Groceries arrived once a week on a scheduled steamer.

The cannery workers were segregated along distinct ethnic lines. There were Native Indians, Japanese and Chinese workers and those of European descent. Each ethnic group in turn became a small self-contained community. The Native Indian men and women from the nearby villages were housed in small huts at the other side of the cannery. The men were employed as fishermen, while the women worked in fish processing or making and mending nets. White people served in management and other key positions such as net boss, store manager, timekeeper and office personnel. Others operated the power plant, cold storage, reduction plant (where fishmeal and oil were produced), and did blacksmithing and boat repairs. The Chinese can makers would arrive first, usually around early March to start making the cans for the coming season by hand. At the North Pacific cannery can-making machinery was not installed until 1918. These Chinese workers stayed for the summer, living in their separate bunkhouse community. The Japanese men worked as fishermen and as shore workers, and their women were employed in the cannery.

During the early summer of 1891 the weather had been warm and dry for some time but a sudden change took place on July 4 around midnight when a

The North Pacific Cannery in the 1930s. BC Archives photo C-08008

steady downpour started. During the three days of steady rain between July 5-7, Port Simpson, the only nearby location that kept weather records,, rainfall measured 194.8 mm in 72 hours. An even larger amount of rain may have fallen in the Inverness Channel area, southwest of Prince Rupert where, according to one account, some 12 inches (over 300 mm) of rain fell in 24 hours alone.

Not surprisingly, a weather event of such magnitude could cause landslides in the mountainous terrain above Inverness Channel, the northern outlet of the Skeena River. The steep mountain ridge above Inverness Channel has a whole string of deep gullies and other avalanche paths, and mud and debris slides are a common occurrence. As most landslides occurred during late fall and winter rainstorms, they usually did not cause any fatalities and went unreported. Unfortunately, the freak July 1891 rain event was the exception, as it happened during a time when work in the salmon canneries was in full swing. On July 6, at about 1 a.m., a large debris slide came down heading straight for the Inverness Cannery and the building occupied by plant manager Stapledon, his bookkeeper, and other white employees of the cannery. Within 15 yards (13.5 m) of this building it deflected slightly to the left and passed the house within 6 feet (2 m), leaving the yard jammed with boulders and large logs. A few hours later at 5:45 a.m., a loud, rushing noise was heard from the direction of the mountain behind the cannery. Within moments the debris was upon the doomed settlement, carrying everything before it into the nearby slough. The occupants of one house got out of the building, but were caught by the debris slide rushing down. In all, nine houses, including the mess house and the cannery foreman's residence, were destroyed and their occupants lost. The foreman's Swedish wife, who was in the mess room at the time, was carried along with the mass of debris. The Native Indians claimed that about 40 members of the Port Simpson, Sitka, Metlakahtla and Nitinat tribes were surely killed.

The destruction caused by the slide was immense, with mud and debris nearly filling the slough. The slide just missed the cannery building by about 2 feet (0.6 m), but some of the loose earth scraped the corner. Inside the building, the foreman and about 60 Natives were awaiting the arrival of the boats that were expected during the slack tide. The boats and their crews were fortunate enough to be out of reach of the slide. Had the slide struck the cannery, or occurred half an hour earlier, when all the people would have been in the mess house, the death toll here could have reached 100.

Debris slides also hit the North Pacific Cannery, just upstream along the 7-km strip in Inverness Passage known as cannery row. Built in 1889 by John Alexander Carthew, this cannery was only two years old. Through a Crown Grant Carthew had purchased 183 acres for $32. The brand new cannery changed hands twice in as many years as Carthew sold it to

Notes

1 *Victoria Daily Colonist*, July 14, 1891.

2 *The Daily Columbian*, July 13, 1891 and *Victoria Daily Colonist*, July 14, 1891.

3 *The Metlakahtlan*, Vol. 1 No. 8, December 1891.

4 *Victoria Daily Colonist*, July 14, 1891.

5 Capt. John T. Walbran, *British Columbia Coast Names 1592-1906* (Ottawa: Government Printing Bureau, 1909) 533.

6 W. Wicks, *Memories of the Skeena*, (Saanichton, B.C: Hancock House, 1976).

7 Fred Sharpe, personal communincation.

8 B.C. Ministry of Energy, Mines and Petroleum Resources, *Landslides in British Columbia*. Geological Survey Branch. Information circular 1993-7.

9 Walbran, British Columbia Coast Names, 533.

The North Pacific Cannery pictured here in the 1930s.
BC Archives photo: C-08022

Henry Ogle Bell-Irving in 1891. The Anglo-British Columbia Packing Company then purchased it in 1892. On the morning of July 6 at about 2 a.m., a landslide was heard rumbling in the mountains above. Native cannery workers, sleeping in a string of shacks near the cannery, fled in terror to the cannery building for refuge. Standing out in the river, they perceived it to be safer than the small cabins on shore. When the turmoil above ceased and no debris reached the bottom of the mountain, the workers returned to their shacks.

As usual at 6 a.m., the majority of the workers went to their worksites in the cannery. Suddenly, around 9 a.m. a loud crashing noise was heard up the hillside and in a few seconds, the Native village at the cannery was virtually wiped out. In its place a conglomeration of mud, gravel, boulders and giant trees, twisted and broken, covered the area to a depth of 12 to 15 feet (4 to 5 m). Only two cabins, outside of the path of the slide, remained standing. The slide heard earlier that morning had filled the gulch overhead, damming the water until it acquired sufficient weight to sweep everything in front of it. As soon as the initial panic died down somewhat, rescue operations started. Though some wonderful escapes were recorded, at least nine people died. The wives and children of the Native cannery workers had been in and around their living quarters when the slide came down. In the rush to get out of the way, four women and four children were killed. Initial reports in the *Daily Columbian* and *Victoria Daily Colonist* put the number of fatalities at eight. [2]

About a week after the disaster, news about the fatal slides reached the lower mainland with the arrival of the steamer *Princess Louise*. Though the final count will never be known as many of the missing victims were either buried in the mud and debris or swept out to sea, the slides were definitely the deadliest to hit the British Columbia north coast. By July 8, only 13 bodies had been recovered and taken to Port Essington for burial. The body of the foreman's wife was also still missing. The foreman, whose name was reported to be Nelson or Johnson, had formerly been in charge of the British Columbia Cannery but had moved to the Inverness Cannery when the syndicate bought out these canneries. In December 1891, *The Metlakahtlan* reported four women and five children killed by the slide. [3] With the exception of one woman from Port Simpson, the other eight victims were members of Father William Duncan's New Metlakahtla mission. One boy had his hip broken and ten others were injured to some degree. One of the injured, a head of a family, died two days later. The cannery steamer *Winnifred* took the bodies back to Metlakahtla for burial. Most of the other Native Indian workers belonged to the Fort Simpson, Sitka and Nitinat tribes.

Though a number of employees were killed and over 20 families lost everything they owned, H.B. Cameron, of the North Pacific Cannery, was apparently more concerned about the cannery and its operation. He called the disaster a serious blow for the cannery, "not alone in the value of the houses destroyed, but in the demoralisation of the Native Indians in the busiest part of the season." [4]

In *British Columbia Coast Names 1502-1906*, Capt. John T. Walbran refers to a landslide at Inverness, previously known as Woodcock Landing, around the turn of the century. In his account Inverness had a miraculous escape, but the North Pacific cannery was hit by another slide the next day that killed eleven Native Indians.[5] No further reference to this accident has been found, and though the details differ substantially, this may actually refer to the events that took place in July 1891.

This was not the last slide to damage the canneries. In November 1917, another slide hit the Inverness Cannery and damaged the mess house, bunkhouses and the accountant's residence. Fortunately, the cannery was closed for the season. Some residents had just left by train for Prince Rupert that same evening. One man, asleep in the caretaker's cabin, escaped by cutting a hole in the roof.[6] In October 1935, a large slide narrowly missed the school building at Inverness. Schoolteacher Fred Sharpe and a number of children escaped unharmed as debris passed the school on two sides.[7]

In 1993, the Ministry of Energy, Mines and Petroleum Resources published a pamphlet dealing with landslides in British Columbia.[8] Their detailed list of historical landslides includes the slides at Jane Camp/Britannia Mine with 56 fatalities (1915), Britannia Creek/Howe Sound with 37 fatalities (1921), and Prince Rupert with seven fatalities (1957) but there is no mention of the slides at the North Pacific and Inverness canneries. Though these events there occurred only a little over 100 years ago, with the loss of many lives, they have already been long forgotten, and the fact that in later years similar slides occurred at the very same locations, only shows that history repeats itself. It is also interesting to note that the local Native name for Inverness was Willaclough, meaning "Place of slides".[9] Maybe this should have been a clue.... •

The Orchard Project:

Seedlings of Hope on Gambier Island, B.C.

by Sherry Cooper

Gambier Island's homesteaders of the 1880s and '90s expected a bright future. Most had been enticed by the advertising campaigns in Europe of the Canadian government and the Canadian Pacific Railway.[1] While some settlers purchased their lands, many had been lured by promises of promise of freehold title for those willing to work hard to establish and farm rural properties and who could meet the strict rules for eligibility. To qualify for a pre-emption, you had to be eighteen and a British subject or intend to become one. In addition, to retain the land you had to live on the pre-empted land, cultivate it, and not be absent from it for more than two months (changed in 1894 to six months) or the land would be considered abandoned.[2] After inspection and approval, you would receive clear title from the Crown. You could then sell the land or acquire another pre-emption, including any lands considered abandoned. You could also purchase land directly from the Crown.[3]

Motivated, hard working settlers could accumulate hundreds of acres, as long as land was available. Those who were intent on expanding their holdings had to work quickly to acquire adjacent lands because speculators, with eyes on the protected waterways in Howe Sound that allowed easy access to the markets of the lower mainland and the new city of Vancouver, had begun to invest. Joseph Mannion, a Vancouver hotel-keeper and alderman, for example, bought land on the west shore of Gambier Island in 1884 where Mannion creek bears his name but he soon sold the lot.[4]

He was not the first to acquire land on the Island. According to Doreen Armitage, in the 1870s, Gambier Island "saw a trickle of miners, loggers, [responding to the significantly diminished forests of the Vancouver area,] fishermen and settlers." Between 1874 and 1877, six individuals applied to the government office in New Westminster to purchase lots on Howe Sound. One such applicant was A.C. Fraser, who on 30 October 1875 applied for 80 hectares (200 acres) on Gambier Island.[5]

South East Gambier Island

Some of these earlier pre-emptors were loggers who abandoned the land after clearing it but this made it easier for later settlers to establish farms. The land the loggers had cleared on the south-east side of Gambier Island was desirable farmland because it was flat, had access to the water and for the most part was a mix of arable soil (class 1) and soils more suitable for ranching and orchards (classes 2 and 3).[6] Most early pre-emptors chose the area of Port Graves, no doubt influenced by Captain George Richards of *HMS Plumper* who, in 1859, had "recommended Port Graves, the most easterly of the three bays on southern Gambier Island, as the main anchorage in Howe Sound, although its entrance was not apparent until passing Hope Point on the bay's eastern shore." By the latter half of the 1890s, "timber leases dotted Howe Sound's islands and shores. Gambier Island had a shingle mill on the south shore, and across the island to the north, oxen moved logs for a man named Douglas at what was known as Douglas Bay, northwest of Brigade Bay."[7] The few loggers who actually remained on the land they cleared, can be identified through their land purchases. [8] John Funke stayed, acquired a pre-emption in 1887, and his Crown grant in 1895 on 70 hectares (175 acres) on what is now Gambier Estates, between Hope and Halkett Points. By 1900, logging had diminished around Gambier Island. Thomas Keeling, for example, was now a rancher. The 1901 Census shows that there were only a few loggers, mostly Japanese, working in the area.[9]

The land records also show the names of other early settlers. In 1892, Louis Hind purchased 15 hectares, (37 acres), a parcel known today as Camp Fircom, and James Leithhead purchased lands on the south side of Mount Artaban. Arthur Davies pre-empted District Lot 1653 as early as 1887. H.W. Myers held adjacent land to the east in 1888. In 1888, the Simpson brothers, John and William, moved from from Hood Point on Bowen Island where they had established themselves two years earlier and settled 71 hectares (179 acres) of DL 1259 on Ramillies Channel, known today as Brigade Bay. [10] Fredrick and Thomas Jr. Keeling and John Sisson pre-empted a large block of land on Ramillies Channel in 1891 and received their Crown grant in 1902. Henry E. Hurcham, the earliest settler at Hope Point, pre-empted his land in 1890 and after securing his Crown grant in 1908, sold the property to William Arthur Bishop. F.W. Wright held a pre-emption on the west side of Hope Point in 1906 and received a Crown grant in 1910. In 1905, William Hitchcock pre-empted land north of Halkett Bay that had access to the water of Ramillies Channel. Thomas Wickham Davey pre-empted the adjacent land to the south in 1911.

The desirable farm qualities of these lands also made them prime property for speculation. The Land Title entries[11] for Gambier Estates illustrate this frenzied activity. Funke sold his property to Thomas

Sherry Cooper is an artist in Vancouver and spends summers on Gambier Island where she owns Lot 2, at Richardson's Cove. Her interest in the history of the orchard property was sparked by rumors that the original owner of her property was Hugo Hjorthoy. When she found Lena Hjorthoy and her son Robert listed in the phone book, she was able to meet them and learn that most of the tales she had heard were false. Her desire to learn about the property and its history motivated her to further research, which she kindly shared with Elaine M. Davies, Daphne Dawson and Billy Errico, Jr. toward *Miramar: The History of Gambier Island*, published in 2005.

The author wishes to acknowledge Lena Hjorthoy for sharing her reminiscences of Gambier Island with me, Michael Payne, a property owner, Lot 1, Gambier Island, for his assistance in providing me with many land title documents and Rick Cooper, a property owner, Lot 2, Gambier Island and Mary Blaze, artist, for their help in research and in editing.

Cyrs in 1895 who sold it to Thomas Roberts later that year. Thomas Roberts sold it back to Cyrs in 1896 who sold it to Margaret Robertson in 1897. Robertson sold it to George Elliot and George Deighton (thought to be a relative of "Gassy" Jack Deighton)[12] in 1902. George Elliot sold his half interest to John McPhee in 1903 and then in 1905, George Deighton sold McPhee the other half interest.

The nationalities attracted to the island were diverse, as reflected in the 1901 census. On the south-east side, settlers came from Scotland, Ireland, France, England, Japan, China and Norway. The story of one of the Norwegian immigrants, Hugo Hjorthoy illustrates the struggles endured by settlers as they tried hard to fulfill dreams born out of Canadian promises and promotions that had captured their imaginations. Hjorthoy's story began in Christiania, (Oslo) Norway where depressed economic conditions, especially in the 1880s, encouraged over three-quarters of a million working class and professional people to emigrate between 1866 and 1915.[13] Moreover, owning land in Norway was prestigious because it was difficult to obtain farm land. Canada's offer of what seemed to be land for an immense farm, must have exerted enormous influence over Hjorthoy's decision to emigrate to Gambier Island. Perhaps, too, owning land gave Hugo the opportunity to envision himself as a gentleman farmer and rancher with many acres to call his own. As well, "it was a desire for a healthy life," recounted Lena (Gudze) Hjorthoy, his daughter-in-law.[14]

Hugo's financial status is unknown but he had enjoyed success as a lawyer and District Court Judge, he spoke and read seven languages, at forty-five years of age he would have been in mid-career and was intent on becoming a rich farmer.[15] At least one and possibly several years before setting foot on Gambier Island, Hugo began to make plans for his new life. In later years, he told Lena that he had bought District Lot 1588, now Gambier Estates, while still living in Christiania. He also had arranged from Norway to have a farmhouse built on the property. Additionally, in 1895, a year before he emigrated, he held a pre-emption on 64 hectares (160 acres) on DL 1654, just west of Gambier Estates on Hope Point.[16]

Notes

1 Dominion Land Grants 1894, *Handbook*, p. 95. British Columbia Archives (hereafter BCA). This handbook was translated into the Scandinavian languages and would have been available to Hugo Hjorthoy in Christiania, (Oslo) Norway. References to CPR advertising may be found at http://www.cic.gc.ca/english/department/legacy/chap-2.html

2 1870 Land Ordinance Act. British Columbia Archives.

3 Dominion Land Grants, *Handbook*, 1894.

4 Doreen Armitage, *Around the Sound: A History of Howe Sound-Whistler,* (Madeira Park, BC: Harbour Publishing, 1997), 58 and 59.

5 Armitage, *Around the Sound*, 66.

6 Survey of Hugo Hjorthoy's Preemption Claim. New Westminster District. Surveyed by W.A. Bauer, Sept. 12, 1895. Those who preempted had to have their land surveyed. Each survey contained classifications of the land as the pre-emptor was charged a different fee for each class of soil. For example, Hugo Hjorthoy had 60 acres of class one soil, and 101.3 acres of class three soil.

7 Armitage, *Around the Sound*, 44.

8 Surveys and Lands Records 1877 - 1980 (Pre-emptions, Crown Grants, Abandoned Pre-emptions) GR 1088 Box 7 File #15, BCA. Original records for early settlers such as Hind, Leithead, Funke, Hjorthoy, Bishop, Keeling, Sisson, Wright, Hurcham, Davey, and the Simpson brothers on Gambier Island.

9 Census of Canada 1901: Province Territory: British Columbia District Name: Burrard, District Number: 1, Sub-district Number: d1-3, Schedule: 1, Notes: Howe Sound, Reference: RG31, Statistics Canada, Microfilm Reel Number: T-6428, Finding Aid Number: 31-40.

10 Major Mathews (private record). Notes on Charles Wiegand and his daughter Elsa, 1946. City of Vancouver Archives. #Add Mss.54 (505-c-file 140). Micro #AM0054. 013.04188.

11 Surveys and Lands Records 1877 - 1980.

12 Chuck Davis, ed., *The Vancouver Book*, (North Vancouver: JJ Douglas Ltd., 1976). 24-25.

13 T.K. Derry, *History of Modern Norway 1814 - 1972*. (Oxford:

Lena Hjorthoy and daughter Bernice at Gambier (left)

Lena Hjorthoy examines a meet grinder at Gambier Island - in the 1940s she used it to grind deer meat for canning. (above)

Hugo Hjorthoy, along with Anna Dahlen, aged 23, and his son Christian, 13, from his first marriage, arrived at Gambier Island in July, 1896, with dreams of developing a ranch and orchard and raising his family in a healthy environment. In trying to settle on DL 1588, he learned immediately, Lena recalls, that "the land belonged to the Crown and was not for sale." A land title search has revealed that the registered owner in 1895 was John Funke.[17] Hjorthoy had been a victim of fraud!

Lena understands that Hugo went to Ottawa to challenge the Crown over what he thought were his rights to the land, and won his case. However, there is no record of his owning DL 1588 until 1908, after he purchased it from John McPhee in 1905. In 1909 he had it surveyed, and then sub-divided part of it into building lots 1 – 25. Because he could not pay the taxes, the sub-division was never registered and that portion of the property reverted to the Crown.[18]

In the meantime, the Hjorthoy family settled on DL 1654. Anna bore a son around 1896 who did not survive infancy and was buried on the property.[19] In 1898 Hugo Jr. was born. Hugo Sr. continued to clear stumps and fence two acres, raised chickens and pigs, built several barns and a road to the shore. He partially cleared another four acres where he planted thirty fruit trees. He earned a certificate of improvement and obtained his first Crown grant in 1903. The Hjorthoys enjoyed the help of a Japanese family who lived on his property, worked the land and acted as domestic help. With the farm was established, Hugo harvested apples and rowed them to Horseshoe Bay, from where they were transported to Vancouver and sold. The revenue from such sales enabled him to purchase more land. He purchased DLs1565 and 1566, 44 hectares (110 acres) to the north of his original pre-emption. Each time he acquired more land, and is reported to have planted an amazing 1200 fruit trees on the southeast side of Gambier Island.[20]

The years 1900 – 1909 were Hjorthoy's best years on Gambier Island, a time of expansion, growth and optimism. His orchards were starting to produce

Clarendon Press, 1973), 207, 213.
14 Lena Hjorthoy (nee Gudze),the daughter-in-law of Hugo Hjorthoy, Sr,, lived on the Orchard from 1940 to 1946. I conducted numerous interviews with her from 2000 through 2004, in Vancouver, North Vancouver, and on Gambier Island.
15 Internet Notes: Genealogy research by Inger Johnson in Norwegian. Her research tells of Hugo as a lawyer and that he immigrated to Canada, July 1896 but there is much confusion around the date of his entry. Lena Hjorthoy, Hugo's daughter-in-law, is certain he established his pre-emption while in Norway. His pre-emption is dated 1895. Leiani Anthony (October 2003 interview with author) remembered having tea with Anna Hjorthoy and her grandmother, Mary Brimacombe (Smythe) in Grace Harbour (re-named Gambier Harbour) in 1949 and that her grandmother indicated that Anna Hjorthoy had told her that she had come to Gambier Island on October 16, 1895 (private reminiscences written in 1988). To add to the confusion, the 1901 Census records that Hugo Hjorthoy and Anna Dolen came to Canada in 1891. Two attempts to find his name on a ship's manifest have so far not turned up an entry under his name.
16 Surveys and Lands Records 1877 - 1980; Plan of Division S.E. Portion of Lot 1588. Plan 2258 DL 99783, August 1909. BCA, GR 2614 Vol 4 DL 1595- 2371 contains Hugo Hjorthoy's pre-emption DL 1654 in 1895. Crown Grant Certificate No. 1711-136, Feb. 8, 1903. Land Titles Office, New Westminster, B.C.
17 Transfer of Title. DL 1588. Available from Land Titles Office, New Westminster. Documents cited include: C of T no. 40412E; 942-016316C; 10974C; 10601C; 35359 I; 21243 I; 40412E; 942-0. In 1941 the registered owner of DL 1588 (except lots 1 - 25) was the Roman Catholic Archbishop of Vancouver who owned it until 1959. Yet, it was Rev. J.R. Craig of the First Presbyterian Church who established Fircom Camp in 1923.
18 Plan of Division S.E. Portion of Lot 1588.
19 Neither the birth nor the death of the child was registered. Lena confirms, however, that a baby

and he was expanding his properties in an attempt to capitalize on Vancouver's land boom, which peaked in 1912. With a vision suited to these optimistic times, Hjorthoy and William Bishop speculated. They had their lands surveyed into city size lots with roadways. Bishop succeeded in sub-dividing his land into 151 summer lots; Hjorthoy did not and lost the money he should have used to pay taxes.[21]

Nevertheless, the buzz of land development in the early twentieth century on the southeast side of Gambier produced social benefits. There was a sufficient settlement at Hope Point by 1907, to warrant a school because "a rural school . . . could open with a minimum of ten students, but needed a minimum of six to remain open," which it did for three years. Near Hope Point, William Arthur Bishop ran the post offce from June 1908 to 1910. James Kelly followed from 1910 to 1914, with William Horsburgh holding the position until 1917 when the post-office closed.[22]

By 1915, Hugo Sr. and his son Christian collectively owned most of Gambier's southeast peninsula, from Long Bay to Camp Fircom. However, following a complex combination of world events, his own bad judgment and personal bad luck, Hjorthoy failed to fulfill his dreams. Economic recession beginning in 1912 was followed by a World War in which 31 year-old Christian enlisted leaving only Anna and 16 year-old Hugo Jr. to help manage the farm. In addition, the collapse of his speculative investments left him with neither money nor property, and on two occasions, his farm houses burned to the ground. To compound the problem, fruit from the Okanagan replaced local produce in the Lower Mainland market and stifled any hope Hugo had of building a thriving orchard business on his island property.

By 1917, Hugo Hjorthoy had sold all of his properties except for the original DL 1654. He also sold Parcel B, the remainder after his 1917 re-survey, to pay taxes. Hugo and Anna continued to subsist on DL 1654, and even this land, now only forty-four hectares (110 acres), was sub-divided in 1920 into Lots 1 and 2. Anna received Lot 2 for the sum of one dollar. This division probably helped Hugo qualify for a pension in 1927. Hjorthoy rarely left Gambier Island after 1917.[23]

Meanwhile, his son Christian had been increasing his holdings. At age 21 in 1905, he pre-empted DL 2706 and acquired a Crown Grant for it in 1915. In 1910 he purchased DL 2705 which borders on Long Bay, a property which had originally been pre-empted by his father, but abandoned. Christian's DL 2706 acreage was land locked. In 1917 Hugo Sr. had his own adjacent water-front land re-surveyed, to create Parcel A, a strip of 9 hectares (twenty-two acres) which he conveyed to his son for water access. That parcel continues to be known as "Christian's Corridor."[24] By February, 1918, with his land holdings solidly in place and with title being held solely by his wife of two months, Marguerite (Madge) Marten, Christian enlisted with the Canadian Expeditionary Force in the First Depot Battalion, B.C. Regiment. He arrived in England in August that year and by September, he was seriously ill with bronchitis, a chronic condition from which he had suffered for fifteen years, and laryngitis in Connaught Hospital in Aldershot. He was also hospitalized later for measles and influenza. His hospital stays kept him from front line duty but he was not discharged until June 1919, when his battalion was demobilized. With Marguerite and their four children - Eric, Lawrence, Rita and Lena - however, he did not stay long on Gambier Island either because the land could not support them or because his recurrent illnesses required him to be near medical attention. By 1928, he was living in Vancouver, employed as a janitor at the Vancouver General Hospital. In 1936, he died of lung cancer at the age of fifty-three. However, the family had held on to some land. By 1945 ownership of the family's holdings on Gambier Island was listed under the names of Christian and Marguerite's three surviving children. [25]

Christian's younger brother, Hugo Hjorthoy, Jr. grew up on the family farm and spent his youth there. In 1907 at nine years of age, with other island children he enrolled in the small, new, one-room school at Hope Point. In 1910 the school was relocated to Long Bay when the large Bishop family moved away, so, while other children traveled by boat to Gibson's Landing for their education, Hugo took correspondence courses at home. After Christian returned from the war, Hugo moved to Vancouver, possibly because the farm could not support the full family.

It is difficult to know how prosperous the Hjorthoy farm was. Dave Roddan, who lived with his family at Camp Fircom in the 1930s, recalls visiting the Hjorthoys as a boy. He said that the farm was not self-sufficient and that Hugo Jr. worked at times during the Depression years at Camp Fircom and in Vancouver repairing pianos for Ward's Music, where he met and married Florence (Florrie) Pearson. After

was born and there is a burial marker for an infant on DL 1654, Lot 2. The birth of Hugo Jr. also was not registered. Hugo Jr. remained on the farm.

20 Hugo Hjorthoy's Pre-emption Information; information from Lena Hjorthoy (nee Gudze).

21 Bishop's Summer Homes; Being the Subdivision of Lot 1639, Gambier Island, District of New Westminster Records. Survey by A.I. Hill in 1901. From the Land Titles Office, New Westminster. Plan 1986, DL 1639.

22 "First School District Organized Back in 1890," *Coast News*, 26 February 1959); Les Peterson interview of Hugo Hjorthoy Jr., Sunshine Coast Museum and Archives, Gibsons B.C.; Armitage, *Around the Sound*, 82. Conversation with Bill Toppings, editor of The British Columbia Postal History Newsletter. December, 2003. Mr. Toppings said that three boats, The Britannia, owned by Terminal Navigation Co., The Marine Explorer, owned by Marine Navigation and Engineer Co., and in 1913, The Busker B, a small tug, were designated as floating post offices. Farmers like the Hjorthoys rowed out and flagged the boat down. Library and Archives Canada; RG3. Series D3. Vol 10, reel C-72229, File 11891-942.

23 Hugo transferred half of his property (Lot 2) to Anna Dahlin (spinster). Land Title Office document Fr5267 I, dated September 1920. Interview with Lena Hjorthoy.

24 Document # 1391. New Westminster Land Title's Office. December 1917; Christian Hjorthoy pre-emption and Crown Grants. BCA clipping file. D-19, reel 51, file Gambier Island (pp 1527 – 1544) p. 1539.

25 Christian's Marriage Certificate. British Columbia Vital Statistics Reg. # 1917-09-087141; Land Title Office, New Westminster. Certificate of Title Document # 397671, October, 1918. Eric died 1933, age 6. Lawrence died in 1949, age 31. *Henderson's British Columbia Gazetteer and Directory*, 1924-1939. Death Certificate. British Columbia Vital Statistics Reg. #1936-09-510893 in Vancouver, B.C.

By 1942, title to the land was held

Florrie's death in 1937, he married Lena Gudze in 1938 and returned to the farm.[26]

To house Lena and what became a family of three children, including one born on Gambier Island, Hugo Jr. had had a three-bedroom log cabin towed to, and situated at the foot of his parents' property. The cabin had a large verandah where Lena would sit in a rocking chair nursing her babies in what she recalled as "a perfect place to watch the whales going by." She washed diapers in the adjacent creek with soap that she had made herself, and hung them to dry under the house at low tide.[27]

To support the family, Hugo Jr. had a boat building and repair yard at the foot of that same creek. He fitted it out with forges, gears, winches and a steamer for bending wood. He winched boats up into the boathouse from the shore, along tracks or ways, for repairs. He bought and rebuilt an old fishing boat, replaced the gas engine, then used it as a camp tender when he worked in logging camps around Howe Sound. In co-operation with Reverend Andrew Roddan of Camp Fircom, he would ferry hunters from Horseshoe Bay to the Hjorthoy property, where Hugo Jr. would guide them for a week's hunting while Lena provided bed and breakfast in the old farmhouse. In 1946, they sold the farm to Fred and Harry Jones for $3,500.00.[28] They then moved to Gambier Harbour for a time before settling in Gibsons.

An elderly and deaf Hugo Sr. spent most of his final days living a secluded life in his cabin, which was set apart from the old farm house on Lot 1, while Anna lived on Lot 2. He enjoyed reading his books but no longer worked the farm. Dave Roddan remembers that Hugo Sr. was known as "the Judge" among island residents because of the "strong mystique about him as he walked through the orchards with a regal deportment." He died in December 1942, and is buried on the property, now known as Hjorthoy's Orchard.[29] Even after Hugo's death, Anna, who was much younger, chopped her own wood, managed the farm and tended the goats, chickens and pigs. She remained in the farmhouse for several more years, at the invitation of the new owners, before joining Lena and Hugo Jr. at Gambier Harbour.

The new owners, the Jones brothers, intended to develop the property as a summer lodge with riding trails throughout the remaining fifty-three apple tree orchard and the back woods. Their father, Harry, and his wife Anne, were going to live in the farmhouse most of the year, but when Anna told "Pop," Harry Sr., that Hugo Sr. was buried near the foot of the stairs of the old farm house, the elderly Welshman, who had strong superstitions, would not live there. The forty-four hectares, now reduced to thirty-six hectares (110/88 acres) property was then sold in 1952 to Louis Zacks for $8,000.00. The Zacks planned to build a house but Mrs. Zacks died suddenly, and the property was sold in 1958 to John Edwards and Maynard Richardson for $12,000.00.[30]

The property known both as Hjorthoy's Orchard and Gambier Acres, has gone through many transformations over the intervening years. Today the two lots that make up the property are co-owned by over twenty-two families. Of the 1200 fruit trees that Hugo Hjorthoy planted, only 38 apple trees remain on Lot 2 of DL 1654, in addition to remnants of old fruit trees scattered over his original holdings.

Conclusion:

Although the Canadian Government's lure of freehold land for industrious immigrants did not bring Hugo and Anna Hjorthoy the prosperity they had hoped for, their land on Gambier Island sustained them and their family for nearly fifty years. As they made their lives together amidst many set backs, they contributed their pioneering spirit, their sense of adventure, their hard work and their determination to the development of the country. At seventy-three years, Anna was the last full-time resident on the east side of Gambier when she left the orchard to live in Gambier Harbour. She died in Burnaby in 1966. Hugo Jr. died in 1974, also at seventy-three years, after retiring from B.C. Ferries as Captain of the Dogwood, a ferry that serviced Gambier and Keats Islands from Langdale. Lena Hjorthoy lives in North Vancouver where she celebrated her ninety-first birthday in 2005.•

by Marguerite Howarth. (Madge remarried to Stephen Howarth) In 1945, Christian and Madge's children, Lawrence, Marguerite "Rita" Wild, wife of Cecil Wild, and Lena Schultheis, wife of Frank Schultheis, held title to the property. In 1956, Marguerite "Rita" Turner of Creston, B.C., held title and sold the property to George and Blanche Gordon in 1958. Lena died in 1980, age 59. New Westminster Land Title Office. Certificate of Titles #74282 L and 134069 L. The vital statistics for Rita are unknown.

26 Interview with Dave Roddan, April 2001. Dave Roddan, son of Rev. Andrew Roddan, lived with his family at Camp Fircom on Gambier Island from 1935 for many years. Marriage Certificate: Florence Pearson. British Columbia Vital Statistics marriage reg. # 1924-09-271225 in Vancouver, B.C.; Florrie's Death Certificate. British Columbia Vital Statistics 1937-09-001420, Vancouver, B.C.

27 Lena Hjorthoy Interviews, 2000-2004. Lena and Hugo Jr. had three children. Robert was born in 1941 and lived on the Hjorthoy farm until he was three years old. Sonja was born in 1942 and in 2004) was living in Merritt. Bernice was born in 1944 on Gambier Island and in 2004 was living in Lynn Valley, North Vancouver.

28 Document # 144498L. New Westminster Land Titles Office, March 1946.

29 Hugo Hjorthoy Sr. Death Certificate, 1942. British Columbia Vital Statistics Reg. #1942-09-616248. He is buried on the orchard property, DL 1654, Gambier Island. Interview with Dave Roddan, April 2001.

30 Interview with Fred and Ethel Jones, December 18, 2000. They live in Willodale, B.C., where they were interviewed. Document # 287784 L, New Westminster Land Titles Office, February 1953; Document # 395124 L, New Westminster Land Titles Office. November 1958.

31 Anna Dahlin's Death Certificate. British Columbia Vital Statistics # 1966-09-013103; Hugo Hjorthoy Jr., Death Certificate. British Columbia Vital Statistics # 1973-09-001420. Lena Hjorthoy was born in May, 1914, at Foam Lake, Saskatchewan. She revisited the Gambier Island property in 2002 after nearly 60 years' absence and provided much of the information in this history.

A Debt Acknowledged:

Iby Koerner's Contribution to Vancouver

by Rosemary Cunningham

Rosemary Cunningham is a retired librarian with a MLS degree from UBC. Her article "The History of the Leon and Thea Koerner Foundation: 1955-2005", appeared in *The Fiftieth Anniversary Report* of the Leon and Thea Koerner Foundation.

Rosemary has served as a Governor of the Foundation from 1989-97, its Chairperson 1996-7 and is now an Honorary Governor.

Ibolya (Iby) Ida Molnar was born in Budapest, Hungary, on 28 July 1899 to Dr. Eugene Molnar and his wife, Vilma.[1] The Molnars were a prominent Jewish family; Dr. Molnar was elected to the Hungarian parliament in 1900, and represented the Party of Independence until the collapse of the Austro-Hungarian Empire after the end of World War One. During that period, the Molnars and their four daughters enjoyed the benefits of a rich cultural and social life in what has been called a Golden Age in the history of the empire, and in their home the arts, particularly music, were not only appreciated, but also actively encouraged. Iby studied singing and the violin at the Conservatory of Budapest, and became a competent musician and a devotee of art history. She finished high school and had secretarial training, but her real interests lay in the arts and in artistic people. During her musical studies she made many friends and acquaintances who had similar interests and talents.

In 1919, Iby's beauty and vivacious personality attracted the attention of Otto Koerner, who met her while he was in Budapest on business. Four years Iby's senior, Otto was the third son of a prominent and wealthy Czech Jewish family who owned and operated a very successful lumber business, with mills and offices throughout Europe. Otto courted Iby over the next two years, and they were married in 1921 in Vienna, which was to be the couple's home, since Otto was based there.

Unlike the Koerners, the Molnars were not wealthy. Iby's match was seen to be a good one; it was also to be a very happy one. Although Otto did not share his wife's interests, he indulged them by providing her with a lifestyle that enabled her to enter the milieu she loved. The couple moved into a large, beautiful apartment, which very quickly became the scene of much entertaining; their guests were artists, musicians, and actors, many of whom became Iby's lifelong friends. Guided by Iby's eye for good art, which she had developed under her father's influence, she and Otto began to acquire paintings, sculpture, and other objets d'art, and became known as serious collectors.

Life in Vienna for the Koerners was very pleasant until pre-World War Two developments in Germany became a cause for great concern, especially for Jews.[2] When the alarm bells were sounding in earnest, Iby, Otto, and their fourteen year old daughter, Beatrice, moved to safety in Amsterdam just before the Anschluss in 1938. In September 1938, it became imperative that the entire Koerner family leave Europe. In various stages, and by various routes, Otto's three brothers and their families emigrated to Canada, choosing Vancouver as their new home, because they considered B.C. to be the most opportune place to reestablish their lumber business.[3]

Otto, Iby, and Beatrice arrived in the city in late April 1939. Iby loved nature, and her first impressions of Vancouver were positive: " 'The natural beauty of the city was so overwhelming, you knew you were in a new land, where all life was so different from Europe".[4] They moved into a spacious house at 1838 Matthews Avenue, which suitably accommodated their large pieces of European furniture and decorative objects. It was to be Iby's home for the rest of her life, and in later years became the scene of many social events, meetings, and other activities associated with Iby's growing involvement in the city's cultural life.

Otto went to work at once alongside his elder brother, Leon, at their newly established mill, Alaska Pine, in New Westminster. Iby concentrated on creating a home, improving her English, and getting their daughter settled in her new school. As soon as they were able after the outbreak of World War II, Iby and Otto took two English evacuee children into their home for the duration of the war.[5] As other members of the Koerner and Molnar families, and European friends and associates, arrived in Vancouver, Iby was always quick to help them with the resettling process. Mari Horvath, Iby's niece, recalls a typical example of Iby's kindness to fellow immigrants: " I will never forget that Iby gave [the family] a trousseau, linen, towels, and so on, when they arrived. They had nothing.'[6] Iby's kindness toward newcomers continued well into the post-war years. Eugene Horvath was himself a recipient of her kindness when he arrived in Vancouver in 1957: "She was a lovely person. I had to start all over again here. Iby encouraged and helped me, I am very thankful for that. I have always admired her."[7] Iby was instrumental in helping to bring most of the professors and many of the students, some 300 in all, from the Faculty of Forestry of the Sopron University in Sopron, Hungary, to the University of British Columbia during the Hungarian Revolution of 1956, reports Mari Horvath. Iby also housed some of the refugees in her home for a time.

Christmas of 1939 must have been an emotional one for the Koerners. They had much to be thankful for: not only had they found sanctuary in a free and democratic country, but also they had the opportunity

Iby Koerner photographed in Vienna c. 1923
Photo courtesy of George Shindler

to make a fresh start in the business for which Otto and his brothers were admirably suited. However, by then they had discovered what kind of city Vancouver was, and it could not have been more different from what they had left behind in Europe. Despite its spectacularly beautiful setting, the city was little more than a provincial town. Irish, Scottish, and English ethnic groups made up the largest segment of the population of 250,000. The Anglican and United churches dominated the entire west side and the west end. In 1938:

residents in Dunbar complained to city council about a neighbour who kept three dogs, a bull, twenty cattle, fifty pigs and hundreds of chickens. Another resident at 2880 West 29iii kept five hundred chickens; in 1941 the average home in Vancouver was worth $3,100 and the average rent paid was $25 ... four out of five homes did not have all of the following: a car, a telephone, a radio and a vacuum cleaner.[8]

Downtown Vancouver boasted only three tall buildings: the Marine Building (1930), the Royal Bank skyscraper (1931), and the Hotel Vancouver, started in 1928, but, because of the depression, not completed until 1939. Most of the downtown core was residential. Long lines of unemployed, destitute men on the downtown streets were evidence that the depression was not yet over. Numerous bawdy houses and Chinese gambling dens gave the city a frontier town character. False Creek was ringed by industry, mainly sawmills and shipbuilding enterprises, all spewing out noxious smoke and fumes which, together with the emissions from sawdust burners and coal furnaces used to heat city homes, contributed to the dense fogs the city experienced in the winter months.

The average citizen's leisure time was spent on the city's beaches and in the parks during the summertime. The Vancouver Public Library and the Art Gallery of Vancouver provided intellectual stimulation for those so inclined. The Kitsilano Showboat and the Pacific National Exhibition at Hastings Park offered ordinary folk more diversion. There were a number of vaudeville and movie theatres downtown, as well as eleven uptown for those who had the price of admission, although attendance had dropped markedly by 1938-39.

Wealthy and influential Vancouverites - the lumber, mining, liquor, and sugar barons - had many more sophisticated ways to amuse themselves. Membership in the Royal Vancouver Yacht Club, the Vancouver Lawn Tennis and Badminton Club, Shaughnessy Golf Club, the Vancouver Club, and the Terminal City Club was both exclusive and restrictive: in 1939, and for many years afterwards, Jews and Orientals were denied membership. Women of social prominence belonged to the Georgian Club, the Junior League, the Vancouver Symphony Society, or the Women's Auxiliary Committee to the Vancouver Art Gallery. The Vancouver Horse Show of 22 November 1938, brought out the "creme de la creme" attired in top hats and tails and formal evening gowns and furs.[9] The Commodore Ballroom was a frequent choice for debutante parties; the Palomar Supper Club and the newly opened Panorama Roof atop the Hotel Vancouver provided members of the younger monied set with a place to kick up their heels. BYOB (bring your own bottle) was the custom at the Palomar, since liquor could not be served legally in Vancouver's nightclubs. The older set entertained in their grand homes at dinner parties, bridge parties, and private dances, in those few homes having ballrooms, private dances.

The city appeared a cultural wasteland to European immigrants, who were accustomed to a rich and varied artistic menu, even in small towns, because in Europe the arts were supported financially by the state, and thus not dependent upon individual patronage for their survival. Vancouver had pitifully few choices: the Vancouver Symphony Orchestra, the newly formed CBC Vancouver Orchestra, and occasional concerts by visiting artists sponsored by the Vancouver Women's Musical Club. Outdoor theatre took place on summer evenings on the stage of the Malkin Bowl in Stanley Park, but there was no professional resident theatre company. Two amateur groups, the Vancouver Little Theatre Association and the University of B. C. Players' Club, staged productions from time to time. Training in dance was available, but employment with a professional company had to be sought elsewhere.

Disappointed as she was to find such a dearth, Iby was undaunted. She made up her mind to do something about it as soon as she could by putting to good use those talents and connections she had brought from her old life. But first of all she had to get out and meet local people. World War II was the impetus for volunteer organizations to tum their attention to support for the war effort. It was into this world of volunteerism that Iby made her first modest entry into public service. Who introduced her to the Women's Auxiliary to the Seaforth Highlanders Regiment is not known, but her appearance at an Auxiliary meeting caused at least one of the members, Mary Roaf, whose husband was a colonel in the

Notes

I The "I" in Iby is pronounced as in "sit."

2 Although Iby had converted to Roman Catholicism, she was still considered a Jew according to the Nuremberg Laws passed by the Third Reich in 1935.

3 Three of Otto's six sisters could not be persuaded to leave. They ultimately perished in Nazi concentration camps. The other three sisters eventually ended up in Vancouver after the end of World War Two.

4 Ian Docherty, "Honors at the symbol oflby's triumph," *Vancouver Courier*, 26 June 1979.

5 A letter to Iby from the great Hungarian composer, Bela Bartok, commending her for this generosity was found among her papers after her death. Bartok was the head of an international organization active in relocating children imperiled by the war.

6 Mari Horvath, interview by author, tape recording, Vancouver, B.C., 10 May, 27 May 1999.

7 Eugene Horvath, interview by author, Vancouver, B.C., 10 and 27 May, 1999.

8 Bruce Macdonald, *Vancouver: A Visual History* (Vancouver, B. C.: Talonbooks, 1992), 43.

9 *Vancouver's First Century: A City Album 1860-1960*, eds. Anne Kloppenborg et al (Vancouver: J. J. Douglas, Ltd., 1977), 101.

10 Mary Roaf, interview by Alice Macaulay, Vancouver, B.C., 18 November 2001.

11 "Cultural Arts Stimulated," *Vancouver Sun*, I June 1946, 8.

12 Geoff Hancock, "There's more to Patrons Than Meets the Ledgers," *Music Magazine* 2:3 (May/June 1979),12.

Regiment, to wonder what such an obvious outsider was doing there. Roaf remembers her first meeting with this "foreign woman": she found Iby very attractive, her English was good, but her manner, appearance, and name showed her to be "not one of US."[10] Although the two women eventually became close friends, Roaf recalls she was very stiff with Iby at first. Iby, determined not to be bothered by such things, enthusiastically joined the other women painting children's furniture and making dogwood lapel pins out of small pieces of white leather to be sold at the Auxiliary's annual fund raising bazaar. Before long, Iby's charm overcame any reserve among the members, and won her many other good friends.

Iby was also a regular volunteer during the war years at the Shaughnessy Hospital Red Cross Lodge, but when she joined the Vancouver Art Gallery Women's Auxiliary Committee in 1942, she was moving in the direction of her main interests: the arts.

By the end of the war, Iby was leading an active life in the community, and had made many new friends and acquaintances. She was comfortable and happy, though not satisfied with the lack of progress toward a richer cultural life. She had already begun to bring together people who didn't know one another, but who had similar goals, and gradually a circle emerged which became a highly effective lobby for the development of the arts in Vancouver.

Then came the shocking death of her husband, Otto, on 30 August 1946, at the age of fifty-one. Iby was deeply affected by her loss. As she began to emerge from her grieving, she was faced with the decision as to how to carry on as a relatively young widow. Although she became a director of those companies that Otto had been involved in within the family firm, and was asked to attend various company functions in a social capacity, she did not envision spending the rest of her life that way. When her daughter announced her intention to live permanently in London, England, it would have been easy for Iby to allow herself to be looked after by her brothers·in·law. She chose instead to be independent of Otto's family, and to live her life on her own terms, according to her own interests. Nevertheless, she was always associated with the Koerner family, and was usually referred to in the media by the name she bore for her entire adult life: Mrs. Otto Koerner.

As she began to take up her activities again, other developments in the city were taking it in the same direction as she wanted it to go. In 1945, Virginia Lee Coomer, a consultant on community arts, was hired by the Junior League of Vancouver to conduct a survey on the state of the arts in the city. She produced a report, published under the title, *The Arts and Our Town*, which was presented to civic leaders at a public meeting in the Vancouver Hotel on 31 May 1946. The Coomer report, "the first such report ever presented to any city in North America," recommended, among other things, the establishment of a cultural arts council.[11] The report was so well received that a nominating committee was struck, and the first Board of the new Community Arts Council was formed the same year. Its founding objective was to increase and broaden the opportunities for Vancouver citizens to enjoy and participate in cultural activities, but its dream was for civic betterment on a much larger scale. Iby was nominated to the Board in 1950, and served on it until l982, when she became an Honorary Director. She also sat on the Music Committee of the Board for several years. The Community Arts Council, arguably the most influential cultural organization ever formed in Vancouver, was to be a most important association for Iby, because it gave her the base and prestige she needed to emerge as a leader in the major projects she became deeply involved in: the Vancouver International Festival and the Community Music School, now know as the Vancouver Academy of Music.

The genesis of the Vancouver International Festival was in an idea for a summer festival of the arts first conceived by Nicholas (Niki) Goldschmidt, a talented musician and impresario extraordinaire who had come to Vancouver from Toronto in the early 1950s to develop an experimental Summer School of the Arts at the University of British Columbia. He discussed his idea with his friend, Iby, who was most enthusiastic. She in turn enlisted the support of her friend, Mary Roaf, and the two introduced the idea to a meeting of the Community Arts Council Board sometime early in 1954.

The Community Arts Council was interested enough to arrange two meetings, inviting representatives of the local arts organizations to one and community minded men and women to the other. As a result of the positive response of both groups, the Council delegated Iby to set up and head a Festival Committee, which she had accomplished by the fall of 1954. The next step was to set up a permanent organization to be known as The Vancouver Festival Society, and incorporate it under the Societies Act of British Columbia. Although Iby could have had the top job, President of the Board, she declined in favour

13 *Report to the Vancouver Festival Society*, 20 July 1955,8. Community Arts Council Papers,City of Vancouver Archives.

14 Ibid., 1.

l5 Ibid.

16 Tby was on the site-finding committee, but she favoured a site closer to the centre ofthe downtown core.

17 First Vancouver International Festival, Programme Notes 1958, Special Collections, Vancouver Public Library.

18 Vancouver Festival Society, Souvenir Anniversary Book (n.p.,1969),

19 Ibid.

20 Audrey Down, "Festival for the People, Vancouver Sun, 25 June 1968,28.

21 Leon Koerner was Iby's brother-in-law. Both he and his wife were patrons of the arts.

22 Down. "Festival."

23 Ibid.

24 "There's more to Patrons."

25 "Festivals," The Greater Vancouver Book.An Urban Encyclopaedia, ed. Chuck Davis (Surrey, B. C.: Linkman Press, 1997), 754.

26 "Opera," The Greater Vancouver Book, 688.

27 "Honors."

28 Ibid.

29 "Vancouver Academy of Music 1969-1994," Academy of Music (April 1994), 18. Besides Robert Creech, other founding members were Frank Low·Beer, Donald Moir, Murray Schafer, Campbell Trowsda1e, Josephine Walton, and Eric Wilson.

of W. C. Mainwaring, giving her reasons many years later in an interview: "I did not think a woman should head [the Board]. It's a man's job to approach government if you need money."

Iby's original idea was to hold the Festival in Malkin Bowl, Stanley Park, but Tyrone Guthrie, who had been brought from London, England, to conduct a feasibility study for the Festival Society, squelched that in no uncertain tenns: "I visited Theatre Under the Stars and thought the setting extremely makeshift and tatty .... "[13] Nevertheless, Guthrie's report obviously convinced the Board that the time was ripe to proceed with the festival project. He wrote: "[Vancouver] is still a frontier city where material needs have hitherto, and needfully taken priority of spiritual. As such it owes itself and to posterity the expression of something besides material prosperity."[14] The clincher came on page 8: "As I see it, this should be a Coming of Age Party of a phenomenally [sic] rich and potentially powerful heir.[15] These words could not have been sweeter to Iby's ears.

A coming of age party is an appropriate metaphor for the first Vancouver International Festival. Iby and her Board worked with Artistic Director and General Manager Niki Goldschmidt to put together an inaugural programme that would launch Vancouver as a culturally mature city. Iby organized a corps of dedicated volunteers who ensured that the behind-the-scenes arrangements would be equal to the demands of the artists and the artistic programme. Some of those volunteers are alive today, and still recall the strong sense of purpose and commitment Iby's enthusiasm instilled in them.

The Festival was scheduled for the summer of 1958 to coincide with B.C.'s Centennial celebrations. The opening gala on 19 July 1958, was a symphony concert in the Orpheum Theatre, conducted by the famous maestro, Bruno Walter, who had come out of retirement for the premiere, lured by the excitement of the new venture and the involvement of his long time friend, Iby. The concert was a glittering occasion, made especially so by the presence ofH. R. H. Princess Margaret.

There were twenty-eight events in all in the ten days following the opening. Although a site had been chosen for the Queen Elizabeth Theatre and construction had begun, the only suitable venues available were the Orpheum Theatre, the Georgia Auditorium, and the Hotel Vancouver ballroom.[16] The ambitious and diverse festival programme employed local musicians, singers, and actors, as well as the finest international artists available: conductors Irwin Hoffman and William Steinberg; pianists Andre Previn and Glenn Gould; singers Maureen Forrester and Lois Marshall; the Oscar Peterson Trio; jazz musician Jack Teagarden and his sextet; the National Dancers of Ceylon; and the great mime artist, Marcel Marceau. The opera offering was Mozart's Don Giovanni, for which the Australian soprano, Joan Sutherland, was brought from London to sing the role of Donna Anna. A new play, The World of the Wonderful Dark, by Canadian playwright, Lister Sinclair, was commissioned for the festival, and starred fellow Canadians Barry Morse and John Drainie. To round out the programme, there was the first International Film Festival, an exhibition of Dutch art, and a book exhibition.[17]

The first Vancouver International Festival's take resulted in a surplus of $97,000, but by the beginning of the second season this had dwindled to $2000; obviously some vigorous fundraising had to be undertaken. Grants were sought and obtained from the federal, provincial, and civic governments, and many organizations, corporations, and individuals confirmed their belief in the value of the Festival by contributing.

Despite being strapped for funds, the second Vancouver International Festival presented "the most ambitious programme ever seen in Vancouver - a total of eight Symphony concerts, five chamber concerts, plus solo recitals, choral recitals, and wind ensemble concerts in addition to the major international attractions."[18] Famous artists such as Herbert Von Karajan, Walter Susskind, Bruno Walter, Ernst and Marie Friedlander, Harry Belafonte, Rudolph Firkusny, Mary Costa, Ernst Haefliger, Maria Stader, and Anna Russell provided the international component, and Their Royal Highnesses Queen Elizabeth and Prince Philip graced the Festival with their presence at a gala performance given in their honour. The newly completed Queen Elizabeth Theatre was the venue for most of the performances, and henceforth became the Festival's permanent home. However, "by the close of the season, the Festival again required financial assistance and an additional generous grant was forthcoming from the City of Vancouver." [19]

The Festival Society Board sought to rectify the financial situation by broadening the programme for the third Festival, shortening the run by one day, using more local productions at lower prices, and including

30 The Leon and Thea Koerner Foundation, Annual Report 1969. Between 1969 and 1983, the Foundation awarded annual grants totaling $24,250 to the school.

31 Community Arts Council papers, City of Vancouver Archives. These records are the source of much of the infonnation in this paper about the Community Music School.

32 Hancock, 13.

33 Jerold Gerbrecht, interview by Alice Macaulay, 15 May 2002.

34 Hancock, 13.

3S "Honors."

36 Ibid.

37 Ibid.

38 Vol. X, 1964·66 (Toronto: Trans-Canada Press, 1966),588.

39 Hancock, 13.

40 Interview by author, Vancouver, B.C., tape recording, 10 May, 27 May, 1955,

41 Hancock, 12. Volunteerism did not exist in Hungary; all workers in the arts were paid.

42 Vancouver Festival Society, Press release, 4 May 1961, Iby Koerner papers, Box 5-12, Special Collections, Vancouver Public Library.

43 Office of the Governor-General, Rideau Hall, Ottawa.

44 Ray Chatelin, "City loses major art force," Province, 29 Dec.1983, 29.

4S Probate file no. 166955, GR-2992, 83-0407-201, B. C. Provincial Archives, Victoria, B.c.

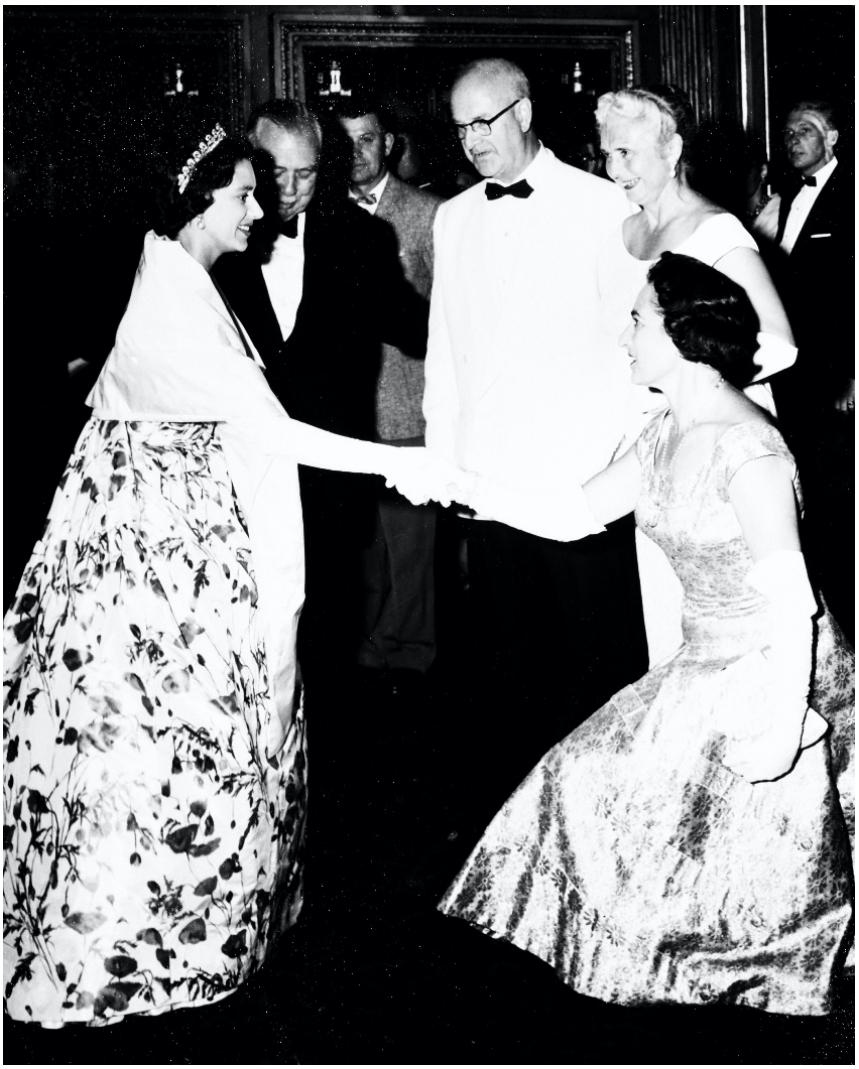
for the first time a children's programme. It was criticized in the press for a lack of international flavour, but it ended in the black. Iby responded defensively to the criticism: "This word 'international' was misunderstood .... The idea of an international festival included keeping it up to international standards, regardless of whether the participants came from Chilliwack, Timbuktu or Peking.[20]

Encouraged, the Board became more ambitious in mounting a programme for the fourth Festival, but despite recording the largest attendance of all previous Festivals, the season ended with a deficit of $52,000. The Board retained Goldschmidt as Artistic Diretor, but replaced him as General Manager with Gordon Hilker. Radio station CHQM launched a Save-the-Festival campaign, and the City of Vancouver and the Province of B. C. each gave $20,000 to reduce the deficit. By early 1962 enough money was on hand to allow the fifth annual Festival plans to proceed. Iby's influence in fundraising was apparent during these years. Partly because of her name and involvement, the Leon and Thea Koerner Foundation gave annual grants to the Festival Society totaling $22,000 during the years 1955_65.[21] These were substantial grants for the Foundation at the time.

Imported productions dominated the fifth Festival programme; only the opera and two plays were locally produced. Goldschmidt resigned in mid-season as Artistic Director, and was replaced by Dino Yannopoulos. The season ended with a large deficit, and the future looked very uncertain.

The sixth, seventh, and eighth annual Festivals continued without incurring financial disaster, but without finding the magic programme to satisfy the critics or the public palate. Although Iby was not on the Board, she was in her seat for the first night performance of every event, and was indignant about the reviews: "One lesson Mrs. Koerner has learned ... is that you can't please a critic. 'We were blamed in the beginning that we were too highbrow and too ambitious,' she said. 'On the other hand, now they are complaining we are not as good as we were in the beginning'." [22]

By 1966, when Iby returned to the Board as a member~at-Iarge, a much diminished ninth annual Festival was almost devoid of international talent. Although it ended with the largest deficit reduction in the Festival's history, a deficit remained, and the tenth and last Festival was programmed with the goal of reducing the deficit altogether. Regrettably, this did not happen, and the Vancouver Festival Society was forced to declare bankruptcy at the conclusion of the season.



HRH Princess Margaret receiving Iby Koerner at the first International festival, 19, July 1958. Lt. Gov. R.G. Rogers and Mrs. and Mr. W.C. Mainwaring are in the background. ***Photograph by Artray, used with permission.***

Thus, Iby was present at the demise of a dream that had occupied her imagination and energy for many years: " 'If it hadn't been for Mrs. Otto Koerner there would have been no Vancouver Festival in the first place ... ,' " Hugh Pickett, General Manager of the Festival is quoted as saying.[23]

Talking to Geoff Hancock in 1979 about the Festival, Iby said:

People have forgotten those exciting times. Vancouver didn't expect the pioneering we were doing and was unprepared for such large events. Imagine, we had major opera here - not the small pieces like The Barber of Seville .... We planned the program and tried to sell the idea to the public, although there was never enough money for publicity .... They [Vancouverites] were too cautious, or maybe we were too advanced .... [24]

Others viewed the long term effect more

positively. Ernie Fladell wrote: "After the elegant Vancouver International Festival died ... in 1969, conventional wisdom decreed that there would never be another performing arts festival produced in Vancouver. Currently there are 33."[25] In the same book, Ray Chatelin wrote: "Its [the Festival's] most visible outgrowth was the fledgling opera company."[26] Ian Docherty wrote: "Only those who knew Vancouver and its musical and theatrical life before, during and after the VIF can really appreciate how much it did for the city."[27] Iby's vision has been fulfilled, and, despite what she thought and said in 1979, those who were alive during the Festivals, and still are now, have not forgotten those heady times. Before the end of the Festival decade, Iby had taken up a new cause: " ... the schooling of musicians, since that's where it all starts.'" [28]

In 1966 members of the Community Arts Council decided that Vancouver's lack of an institution that provided music training for the young was a situation that should be neglected no longer. The Council's Music Committee, of which Iby was a member, had already been an effective lobby for the establishment in 1956 of a Faculty of Music at the University of British Columbia. However, music instruction for children was still a private affair, dependent upon a family's ability to pay for instruments and lessons. By 1968 the Community Arts Council had formed a Committee on Music Schools, headed up by musician and music educator Robert Creech, who was the originator of the idea for the project. The Committee's preparatory work had reached the stage where the support of the music community and other interested parties warranted formalizing its goal: establishment of a Community Music School.

The Community Music School of Greater Vancouver was incorporated on 28 February 1969 as a non-profit institution. The founding members recruited the first Board of Trustees, and Iby was elected chairman, a position she held until her death in 1983.[29]

The Trustees and founding members had a great deal of work ahead of them, not only planning the programme for the school's first intake of students that year, but also, and most pressing, raising the money to get things going. As a start, it was decided to hold a benefit symphony concert under the auspices of the Community Arts Council. To the Council's surprise and delight, and thanks to Iby's close personal friendship with William Steinberg, the eminent conductor of the Boston and Philadelphia symphony orchestras, Steinberg arranged at short notice to come to Vancouver to conduct the orchestra. Internationally known violinist Esther Glazer was obtained to appear as soloist. Both Steinberg and Glazer waived their fees. Members of the Vancouver Symphony Orchestra and the CBC Chamber Orchestra, and VBC musicians agreed to donate their services for four rehearsals and the concert itself, and a grant of $600 was obtained from the City of Vancouver to cover the rental of the Queen Elizabeth Theatre. The concert took place at 8 p. m. on 24 June 1969, but was not the sellout hoped for. According to one of the volunteers, the house had to be "papered" by giving away hundreds of tickets.

Next, the Trustees applied to the Leon and Thea Koerner Foundation for a grant of $3000 as seed money; Iby's name was on the application as a contact person. The Foundation gave $2000, a large grant at the time.[30] Private donations began to come in, including cheques made out to the school in honour of Iby's seventieth birthday, 28 July

Fifty students were enrolled in the first year of operation, 1969-70, in quarters at several locations: UBC, the Burnaby Art Centre, and the basement of a downtown Vancouver church. All services were donated or paid for from the proceeds of the benefit concert, grants and donations. Cameron Trowsdale, of UBC's Faculty of Music, donated his services as Acting Director. Iby's talent for assembling a group of dedicated volunteers proved essential during this first year in attending to the many tasks associated with the new venture.

In 1970 the Trustees applied to Canada Council for a grant, the receipt of which enabled the school to be moved to more suitable quarters in the Old Model School at Twelfth Avenue and Cambie Street. Jerold Gerbrecht, principal trumpet of the Vancouver Symphony Orchestra, was hired as the first salaried Music Director, and the services of most of the principal players of the VSO were secured for the instrument music faculty. The school could now offer, in addition to its pilot programmes in Orff, Kodaly, and Suzuki, complete instruction in all instruments of the orchestra, supplemented by classes in theory, history, and chamber music.

The school grew and prospered, but in 1973, when the Old Model School was condemned by the fire department, a move to new premises was necessary. In September 1973, Mayor Art Phillips and Vancouver City Council approved the use of the Royal

Canadian Air Force warehouse in Vanier Park as a possible site if the Trustees could prove their ability to finance the renovation of the building, Iby, Board President Elsje deRidder Armstrong, and other Board members moved into high gear, and launched a vigorous fund-raising campaign. They went again to the Leon and Thea Koerner Foundation, and received a special grant of $100,000 designated for the construction and furnishing of a space within the building to be named the Koerner Recital Hall. The campaign was so successful that by 1976 the new premises were ready for occupancy. At the grand opening ceremonies on 9 May 1976, Iby was able to announce that $1.9 million had been collected, which covered in full the costs of renovation.

By 1979 the school had "1450 students, and a waiting list of 650 students from the Vancouver area alone, including some children who are registered before they are even born!" [32]

Iby attended every Board meeting as a voting member, and was a constant presence at the school. Jerold Gerbrecht remembers that at the end of each school year, Iby would come to his office for a chat. "Well, Jerold, what will we do that is new next year?" she would ask, and when he told her that there were no funds to contemplate a new programme, Iby would say, "Don't worry, Jerold, we'll get the money " [33]

Iby's role in the success of the Community Music School was also recognized by its Business Manager, Stanley Sadgrove, quoted in 1979: " 'She's been chairman from the start and a guiding light for the entire operation. Her influence and enthusiasm has kept the school together and given it direction'."[34] Iby herself regarded the school as "My main love affair in Vancouver." [35]

Faculty and students honoured Iby on 22 June 1979, with a concert and reception to celebrate her forthcoming eightieth birthday on 28 July. Ian Docherty of *The Vancouver Courier* covered the event, and wrote:

"It was the happiest, most tuneful of birthday parties, Saturday afternoon in the Koerner Recital Hall .... Congratulations are flooding in from all points of the globe, but I'm certain none will mean more to Iby Koerner than the music she heard last weekend, from the school that stands as a triumphant symbol of her contributions to our culturallife." [36]

The school continued to develop and expand. A proposal to develop a College Division to meet the needs of outstanding students was approved by the Trustees, and a new name - The Vancouver Academy of Music - was chosen to reflect the expansion. Eventually the curriculum included, in addition to the two year College Programme, a two year Diploma Programme in Performance, and a full four year Bachelor of Music Programme in collaboration with the Open University of the Open Learning Agency.

Iby's "love affair" had come to full flower, but she did not live to see her small local school grow to an internationally recognized institution. She was happy with what she did live to see, however: "The school has a wonderful spirit .... The board, staff and students click together. Without this dedication, I say no organization can survive." [37]

Iby gave her time and expertise to many other organizations. The *Canadian Who's Who* lists her major associations and affiliations: member of the Senate of Simon Fraser University; trustee for the National Gallery of Canada; President of the Canadian Handicraft Guild in Montreal; member of the Arts Selection Committee for the Charlottetown Confederation Memorial Art Gallery; Governor of the Canadian National Theatre School; Director of the Canadian Conference of the Arts; Vice-President of Jeunesses Musicales; member of the Advisory Council, Vancouver Opera Association.[38]

Other volunteer positions she held include President of the Vancouver Art Gallery Women's Auxiliary Committee, and Honorary Vice-President of the Gallery Board from 1963 on; Director, Society Incorporated for the Welfare of the Arts, Sciences and Health, now called Endeavor; member, Advisory Committee, Vancouver School of Art; member, Cultural Advisory Committee to the Vancouver Foundation from 1980. Towards the end of her long, productive life, Iby reflected on her achievements:

"I feel that I did enough, but I'm still on several committees, and it's nice to feel I'm needed. I was ready to help, and I did my share, but of course with the help of colleagues who shared the responsibility, struggle and joys of success. I hope I have no enemies in this city - the difference between satisfaction and ambition can be misconstrued. It has been my ambition to do well and find that personal satisfaction" [39]

Iby was not given to public utterances of her devotion to and love for her adopted country, but her niece, Mari Horvath, recalls: "Iby was very happy in Vancouver. She said they were the luckiest people to be here. 'Vancouver is a gemstone in a brilliant setting," she said."[40] The personal fulfillment Iby experienced in Vancouver was the result of a symbiotic relationship: she was good for the city, and

the city was equally good for her. She knew it, acknowledged it many times in conversation, and at least once in print: "Koerner will admit she would never have had the same opportunity to support the arts in her native Austria [sic] ... 'The opportunity never existed for my family,' she [said] simply."

Public recognition came to Iby in the form of several honours. In 1961, she was invited to Toronto to receive the Diplome d'Honneur, the annual award of the Canadian Conference of the Arts: "Mrs. Koerner is the first woman, and the first B.C. resident to receive this annual award which is given to the layman in Canada whose services to the arts has been judged most outstanding."[42] On 12 Apri1, 1972, she received the country's highest civilian honour at her investiture as an Officer in the Order of Canada. Her citation reads: "For her devoted services in a large number of voluntary organizations, more especially those related to the arts and education." [43] Simon Fraser University conferred on Iby its highest honour, L.L.D., Honoris Causa, at its annual convocation ceremonies in May 1980. Her supporting citation begins by paying tribute to Iby's dedication to the arts, and goes on to cite her contribution to the university as a Convocation Founder and member of the original SFU Senate. After her death, she was honoured by being inducted posthumously as a patron into the B.C. Entertainment Hall of Fame on 6 March 1986. Her star can be seen on the Starwalk on the east side of Granville Street between Smithe and Robson Streets in downtown Vancouver.

Iby died on 27 December 1983, at the age of 84. A private service was held, and she was buried beside Otto at Ocean View Cemetery; a large public memorial service was held on 4 January 1984, at the Vancouver Academy of Music. She is still remembered by many in the arts community. Her energy, charm, and ability to inspire people to work together toward a common cause, when combined with her knowledge of the arts and the people involved in them, made her a "force majeure," and earned her great affection and respect. Eulogized in a newspaper article that appeared only two days after her death, Iby was described as:

... the gentle, soft-spoken women[sic] who gave Vancouver a soul through her life-long support of the arts ... she was the financial pillar and inspirational force behind the creation and maintenance of virtually every major arts organization in Vancouver and many others throughout North America. She had a generous heart and an unflinching belief in the essential goodness of mankind - an attribute that she believed was at its best in the creation of great art. The 44 years she spent in this country were devoted to the pursuit of that belief.[44]

Iby did not have the means to be a philanthropist of the magnitude of her brothers-in-law, Leon and Walter Koerner. Her financial contributions during her life were mainly entertaining and putting up visiting artists and dignitaries as house guests, offering her home for countless meetings and receptions after important cultural events, and numerous other acts of generosity paid for out of her own purse. However, if one were able to add up the money she raised for the arts in Vancouver, it is certain the amount would be staggering. Her estate would be considered that of a moderately well-to do person in today's terms. Most of the residue was bequeathed to family members, but, as her last gesture of love and dedication to the arts community, she bequeathed a generous amount to the Vancouver Academy of Music Endowment Fund at the Vancouver Foundation.[45]

Vancouver today is unrecognizable as the sleepy little cultural backwater that Iby came to in 1939. While we are not comparable to New York or London or one of the great continental European cities in the depth and breadth of our cultural choices, we have come a very long way in offering our citizens an artistic menu of considerable diversity and excellence. One cannot make the claim that this transformation is the result of the influence or work of anyone person; Iby would be the first to agree. Many developments in addition to those discussed above were taking place during the early years of Iby's life in Vancouver, partly as a result of the influx of other like-minded Europeans. During the 1950s, the Massey Commission Report (1951), and the subsequent formation of the Canada Council for the Arts (1957) were of great importance in fostering artistic vitality throughout the entire nation. The claim that can be made for Iby is that she was a very powerful catalyst, speeding up the process of creating a mature artistic climate in Vancouver that likely would have taken much longer without her vision and involvement. She belongs firmly and rightly among the top ranks of those luminaries whose reach does not exceed their grasp. The city's debt to her is a permanent one. •

The Vancouver Poetry Society

By Victoria Baker

The first known Canadian group formally devoted to poetry initially came together in the year of 1916, on the night of October 21. On that autumn evening, six people were invited by Dr. Ernest Fewster to his office on Granville Street in Vancouver. One of the invitees, May Percival Judge, recalls this first gathering:

[S]ix people arrived at Dr. Fewster's office, and sat stiffly on six chairs, while waiting for him to put in an appearance . . .and eyed each other with a certain amount of quiet curiosity. They carried an air of solemn, detached aloofness, as if they were buttoned up tightly in little worlds of their own. None was prepared to undo a single button of their thoughts until they had listened to the why and wherefore of the doctor's proposition. . . Hardly a word was spoken, and the time dragged on. At last, after what seemed hours instead of minutes, when the doctor did appear he seemed almost as reserved and ill at ease as his guests. Can you picture that frigid little assembly of strangers, and the poor doctor trying to make them see through the limitation of words his wonderful, far-off vision, which he hoped later on to turn into something alive and tangible? (Book of Days 2-3)

This "frigid little assembly of strangers" soon warmed to each other and began eagerly working towards making Fewster's vision a reality. First, they chose a name. They considered "The Coterie," "The Lucky Seven," and even simply "The Poetry Club"(Book of Days 3), and finally agreed on "The Vancouver Poetry Society."

The Vancouver Poetry Society (VPS) was not merely open to writers, but also to admirers of poetry. "The doctor's desire was to form a society which would cultivate, not for the few but for the many, a broader interest and deeper insight into the varied aspects of life"(Book of Days 3). At first, members would meet every fortnight at a member's home. They would gather around the fireside and hear their poems read aloud and discussed. "None of the members escaped criticism"(Book of Days 5). As the society progressed, this became a monthly practice, while the other monthly meeting was dedicated to a lecture or critical paper on an "important poetic form or famous poet"(Book of Days 7).

The VPS often invited guests to speak, and thus established themselves within the local arts community. Professors from UBC would often share their knowledge, while poets, such as Isabel Ecclestone Mackay, who was the first president of the Canadian Women's Press Club, would give readings. The VPS developed a children's poetry contest, invited children to read their submissions, and presented the winner with a bronze medal. The society members also intermingled with both the New Westminster Fellowship of Arts as well as the Poetry Club of Seattle.

Before the VPS had a local identity, it held a larger, national objective: "the encouragement of poetic talent in Canada"(Constitution 1). At a time when "few books on Canadian literature had been published" and "the Canadian Authors' Association was not yet in existence"(Book of Days 20), the VPS promoted Canadian poets. Two poets who allied with the VPS were Bliss Carman and Sir Charles G.D. Roberts. Carman was elected Honorary President of the Society in 1922. He and Fewster held an extensive correspondence; their letters have culminated into a "Bliss Canadiana without parallel"(McIntyre 1). After Carman's death in 1928, his Honorary Presidency was passed on to his cousin Sir Charles G.D. Roberts, who felt entirely at ease with the VPS. At a Soiree in his honour guests appeared in stiff boiled shirts, and the night was warm. Sir Charles, cool in palm beach suit, eyeglass and broad black ribbon, rose to speak, "Do you mind if I unbutton my weskit?" (McIntyre 1).

A number of events assisted the VPS in fulfilling its national objective. In 1922, the VPS published Canada's first chapbook, styled after those that were enjoying a "revival, through the Poetry Bookshop of London."(McIntyre 2). A member, Mr. Charles Bradbury, an amateur printer with a hand press, initiated the Society "into the joys of the Van Gelder handmade paper and showed what could be done with the balanced beauty of antique type"(McIntyre 2). 250 were printed. Lorne Pierce, friend of the VPS, was inspired enough by this innovation to adopt its form in the popular series of Ryerson Press chapbooks. Soon members of the Society were being published, not only in magazines, but in books of their own, including their president, Ernest Fewster, whose book, entitled *My Garden of Dreams*, appeared in 1926, to the delight of the VPS.

In 1924, the VPS held "An Evening with British Columbia Poets" in the Blue Room of the Hotel Vancouver, an event covered by the Vancouver Province:

[Ernest Fewster] said that it was customary to think that Eastern Canada had almost a monopoly of intellectual culture. While no doubt, the treasures of art and literature were chiefly deposited there, it was evident that the West, and particularly British Columbia, was waking up to a consciousness of its advantages and it was the ambition of the Poetry Society to help in the work of equalizing in that respect the West with the East. (Book of Days 23).

By 1926, the VPS had gained national recognition. The Canadian Authors' Association held a convention on the West Coast for the first time, bringing many notable writers. The VPS managed to arrange a reception in their honour. "From that night the Vancouver Poetry Society emerged from the obscurity of a small, unpublicized, local club and took its due place as one of the vital forces working towards the creation of a Canadian culture and a Canadian vision"(Book of Days 30).

Soon membership grew to such a point that meetings could no longer be held in homes. Space had to be rented. Meetings grew more formal. Printed programs were issued at the beginning of the season outlining the schedule of performers and topics to be discussed. There was less time for appraising members' own poetry, so a Working Group formed, where those who wanted to work on poetry met separately. Eventually, the Group parted from the VPS all together and formed an alliance with the British Poetry Society. Despite, the parting of the Working Group, VPS members' had always been encouraged to write. In 1936, *Full Tide*, the Society's mimeographed magazine was launched. Composed of members' works not previously published, the magazine first consisted of eight pages, and later extended to twelve pages.

In 1944 and 1945, the Society gained a voice on the airwaves, with a weekly 15-minute program, entitled Lyric West. The first broadcast included a history of the VPS. Later, members read poems or discussed Canadian poets. These broadcasts, which reached as far as Vancouver Island and the Interior of British Columbia, "greatly increased the Society's sphere of influence"(McIntyre 3). Then in 1946, *A Book of Days*, a history of the VPS' 30 years, was published with Lorne Pierce's blessing.

The book, radio program, magazine, chapbook, growing membership and various gala evenings all amount to what in retrospect must have been the Society's golden days. But then, in 1947, Ernest Fewster missed his first annual season's end meeting. He wrote a speech for the evening of May 17th that year knowing he would not be able to deliver it. He died later that year. Often described as the glue that "held the club together"(Book of Days 31), Fewster regularly expressed his high ideals, especially when it came to poetry. On May 31st of 1941, Fewster delivered an especially inspiring speech. Despite the fact that 1941 marked the 25-year anniversary of the VPS, Fewster's mood is not celebratory. A week earlier, the pride of Britain's fleet, the *HMS Hood*, fell to the Bismarck, Germany's largest ship. Amidst the uncertainty of war, Fewster envisioned the Vancouver Poetry Society as a an expression of "Divine Light," as the "ship of literature" trying to "steer clear" of the surrounding low standards and darkness:

I do not think the coming year will be easy; the portents look dark. Many hearts are already trembling with fear; this we must expect; this we must fight. For no matter how things look, or even are, we must ever keep the poetic Flame near burning on the altar of our hearts and write poetry, read poetry and test poetry or recite poetry, only by the white light of that Flame. The coming months will test our loyalty to our King and Country, our love of freedom, justice, truth and to all things good and great. They will also test our loyalty to the Spiritual Powers of the Universe, which is expressed in steadfastness to the works we have laid our hands to, for the betterment, or pure pleasure, for our fellow beings, as well as for ourselves. To this the work our Society is pledged, and it demands our loyalty and highest service.

Fewster was missed but the VPS continued for 26 years without him. From a researchers' perspective, though, there is a sense of something lost, as the records of presidential speeches suddenly end and other records grow sparse. John R. Barret was the president from 1948 to 1959. Following him, Mabel McIntyre presided from 1959 to 1961, Ken Symes from 1961 to 1970, and finally Robert Summers to 1974. As early as 1962, the VPS was arranging the dispersal of its library to the Vancouver Public Library(Catalogue). In 1967, the Canadian Authors' Association presented an award to the VPS for its contribution to Canadian writing. Correspondence reflects some discussion in 1970 of a sequel to *A Book of Days*(Coleman), but to no avail.

In 1974, VPS members received a letter announcing the dissolution of the Society along with the discontinuation of *Full Tide*: "It is with regret that we must report that at a special meeting of the V.P.S. on Nov. 29th. 1973, the decision was made to dissolve the Society"(Summers). The reason given for dissolution was that "the number of attending members had dwindled to an average of six," ironically the same number of people that had first gathered 58 years previously in Dr. Fewster's office. Throughout the Society's life, a substantial collection of records had amassed. These records were directly deposited in the City of Vancouver Archives, where the VPS quietly resides today. •

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John Cort and the Standard Theatre in Victoria

Token History

by Ronald Greene

According to E.C. Elliott's, *A History of Variety-Vaudeville in Seattle from the Beginning to 1914*, John Cort came to Seattle in 1887. He was born in New York City in 1861 and at the age of 18 became an actor, although not a good one. He very quickly turned his talents to management and in 1880 became the manager of the Grand Opera House in Cairo, Illinois. For some years following this he was associated with travelling shows. When Cort arrived in Seattle he found the Standard Theater available. It was a good house from the standpoint of equipment and he very quickly made it into a good house in the quality of entertainment. From the day that he took over, the Standard Theater was a success. He at once began to make plans for his own theater, newer and better.

Cort's new theater [1] was lit by incandescent light, steam heated and had a capacity of eight hundred. "The bar was one of the finest in the city, purchased in Chicago, and electric bells throughout the house brought instant service." At this point we should note that theatres of the day commonly were saloons with entertainment. From time to time Cort and others tried to run their theatres as "family theatres," i.e. without liquor, so ladies and children could come to the theatre but Seattle was not ready for a "family theatre." Some of the worst theatres, referred to as "box houses" hired girls to push drinks.

His close associations with other houses in Tacoma, Spokane and Butte allowed Cort to offer acts a circuit with weeks of guaranteed appearances. He was a fierce competitor and had much of the business sewn up in Seattle. When one of his competitors, a man named Smith, tried to post play bills on telephone poles, he was promptly served with a permanent injunction restraining him from doing so. That was a privilege leased by the Seattle Bill Posting Company, which was, of course, John Cort.

In 1889 a fire that destroyed twenty blocks of Seattle left the Standard Theater in ruins. However, the ever resourceful Cort had a large tent erected and opened his third Standard Theater in just over two weeks. By November, the fourth, and final Standard Theater was open. Furthermore, by now Cort's circuit could offer sixteen weeks' booking for acts in Seattle, Spokane, Butte, Portland, San Francisco, and several smaller centres.

In the summer of 1890 Cort built a pavilion at Leschi Park for a seasonal theater. "Acts were drawn from the shows at the Standard, and John Cort's Standard Theater Band played a number of programs

CORT'S
STANDARD THEATRE

Owing to the Extraordinary amount of Alterations this Theatre will not open until

MONDAY EVENING, APRIL 13th

On which occasion it will open with the

Largest and Best Vaudeville Company

EVER SEEN IN THIS CITY.

ap11

through July." Criticisms of Cort and a competitor about the sale of liquor in their respective pavilions indicated changing mores and growth of the temperance movement. After the summer of 1890, when he was perhaps enjoying some of his most successful times, a series of events set John Cort back. In December 1890 John F. Cordray opened a "family house." His programs which featured an hour of variety before the plays proved keen competition. A suit in 1891 over matters dating from 1889 and 1890 brought judgment against him. Domestic troubles led to a struggle for custody of his two sons.

Nevertheless, while maintaining his interest in the Standard Theater in Seattle, Cort ventured into Victoria. In April 1891 he opened Cort's Standard Theatre in the former Club Theatre, located at the south-east corner of Douglas and Yates streets, on the site now occupied by the Bank of Montreal. It had been built as a beer hall and billiard room, then became the Concordia Theatre. About 1889 it became the Club Theatre. When the manager, Carl Louis Roller, died at the end of January 1890, Mrs. Roller took over. However, when Cort took it over he put it under the management of E.J. Perry and made extensive improvements. The stage was raised by

three feet and sixteen private and two proscenium boxes were added. About 300 people could be seated. The opening troupe was to be sixteen players from the Orpheum Theatre of San Francisco, but the renovations delayed the opening and no mention has been found of the actual opening.

The opening delay was just the beginning of Cort's problems. The Standard Theatre in Victoria appears to have been a box house of a fairly disreputable nature. Perry had not obtained a liquor licence in a proper manner – he claimed to have obtained the Roller licence by a transfer, but the Board of Commissioners cancelled that licence about the time, December 9, 1891, that he obtained it. He was given a temporary licence, but didn't pay for a renewal by the end of December when it expired. A visit by the police in early January 1892 resulted in charges being laid and a conviction obtained. The headline read, "Found Guilty. The Standard Theatre must close its doors at last."[2] Sometime that year John Cort moved to Victoria where he lived at the Pritchard House and in September 1892 he re-married, his new bride being Mrs. Ida May Flynn, of Portland, Oregon.[3]

Despite the newspaper report, the theatre did not close immediately. It carried on without the bar, but for how long has not been discovered as the Standard Theatre did not advertise and seems to have escaped the close scrutiny of the newspapers. The B.C. Directory, published in January 1893, shows McMillan & Campbell, grocers, on the site. Chad Evans [4] says that John Cort closed down the Standard Theatre by the spring of 1892 and then opened the Delmonico Restaurant and Music Hall at 109 Government Street. The November 1892 advertisements of a grand re-opening of the Delmonico Restaurant as a restaurant and music hall did not mention Cort but the 1893 B.C. Directory associated him with the Delmonico. Other sources provide conflicting information. [5]

The final event that set back Cort was the depression of 1893 which saw banks fail and businesses collapse. One by one, John Cort had to give up his theatres and interests. In 1894 he abandoned his last Pacific coast business and moved to Chicago to weather out the depression. He returned to Seattle in 1898, opening a vaudeville house called the "Palm Garden." Cort proclaimed that no liquor would be allowed in the theatre so that any lady might visit, but he had insufficient capital to continue and apparently reverted to his former ways. Other managers believed "he was giving the public too much for their money. He had only high priced acts

and was trying to support them on free admission and five-cent beer." In 1900 he obtained new backing and built the "Grand Opera House," thereafter devoting his interests to the legitimate theatre. In 1912 he moved his headquarters to the east. In New York he became a very successful producer and is credited with producing 36 plays between 1906 and 1925 when he appears to have retired. [6] In 1929, John Cort died in his home at Larchmont, New York. When I was in New York City in 2002, I saw his 1912 Cort Theater in the theater district but it was closed.

John Cort left another legacy. In 1898, theatre operators in Seattle met in a response to a strike and decided to stand together, to abolish their bands and cut the orchestras to a single piano player. They formed a society, called the Independent Order of Good Things. Shortly thereafter they adopted the bald eagle as their official emblem and changed the name to the Fraternal Order of Eagles. It was said that Cort chose the permanent name of the society, suggested by a theatre backdrop. He became the first president of the Grand Aerie. [7]

Cort also had a connection with tokens. In Victoria John Cort and his Standard Theatre issued brass tokens good for 10, 15, 20 and 25 cents when used to purchase refreshments from the bar. •

Notes

1 The spelling Theatre is used in Canada and Theater in the U.S. and I have tried as much as possible to use the appropriate spelling in each locality, probably without much success.

2 *Daily Colonist*, September 29, 1892, p. 8. The newspaper gives her name has Mrs. Flynd, but the Marriage Registration, 92-09-005136 (microfilm B11367) gives the name as Flynn. However, the groom's name is given as John Lindsley White, probably an error made by Rev. James H. White who performed the ceremony. Lindsley is a Cort family name borne by at least one descendant. Thus searching the index for either Cort or Flynd will not find the certificate. Rev. White was minister of the Methodist Church at Gorge Road and David, now the Centennial United Church, from 1890 until 1893.

3 *Daily Colonist*, January 23, 1892, p. 3

4 Chad Evans, *Frontier Theatre, A History of Nineteenth-Century Theatrical Entertainment in the Canadian Far West and Alaska*, Sono Nis Press, Victoria, B.C. 1983.

5 *Daily Colonist*, November 12, 1892, p. 1 and November 13, 1892, p. 7. The 1894 B.C. Directory does not mention Cort. The Liquor Licence Registers of the City of Victoria give the Licence Holder for the Delmonico Restaurant as Ernest Escalet from 1889 until May 1, 1894, when the licence passed to W.G. Stevenson. However, Escalet was managing the Driard Hotel dining room when the hotel's new addition was opened in November 1892. *Daily Colonist*, November 10, 1892, p. 4

6 Internet Broadway Database, www.ibdb.com/person.asp;?ID=22590

7 http:/www.foe.com/history/history.html and also in Eugene Clinton Elliott's work

Why Tokens?

By Ronald Greene

One of our readers has asked me why tokens were used. Responding to that question, I offer the following explanation. Many of the early tokens were issued in the years between 1895 and 1910 because small coins were not generally available. While coins under 25 cents may have been provided in major cities such as Victoria and Vancouver they were a distinct rarity in such interior points as Nelson, Sandon and Cranbrook. A great fuss was made in the newspapers during World War I when cents were released in Nelson, "Nelson has joined the Cent Belt!"

In 1899 when the B.C. government passed legislation limiting miners to an eight hour day, the mine owners proposed reducing the daily pay from $3.50 (for ten hours) to $3.00 (for eight hours). The miners naturally objected to the reduction in total pay, and the mines objected to an increase in wages from 35 cents per hour to what might become almost 43 cents per hour. Room and board was $1.00 per day, and dinner 25 cents. Cigars were 2 for 25 cents, or for finer grades, 3 for 50 cents, drinks were 12_ cents, later reduced to 10 cents. Essentially, most daily transactions were small. To facilitate these small transactions in the absence of coins merchants were often forced into providing tokens. For the cigar smoker it was better to receive a token in change that could be used for a cigar the next day rather than take two cigars and find that one had dried out by the next day. For the merchant, the token was less likely to be used at a competitor's store than a coin. There was another advantage for the merchant, at least those who kept a "nickel-in-the-slot machine" in that the customer might be tempted to have a go on the machine. These machines were made in the United States and called for a 5 cent coin. The United States' 5 cent coin was called a "nickel" — originating from the use of a cupro-nickel alloy – and the pieces were just over 21 mm in diameter, the size our five cent pieces of today. The Canadian 5 cent piece of the day was a small silver coin only 15_ mm in diameter – sometimes referred to as a "fish scale" from its diminutive size. Thus, to operate the slot machine the merchant either had to have a stock of U.S. 5 cent pieces, or a stock of suitable tokens. Since the tokens cost about one third the cost of the coin there was an incentive to use the tokens. Attempts to ban slot machines were made in many of the interior towns around the turn of the 20th century.

General merchants often purchased such farm produce as eggs and butter from area residents. If these could be paid for by tokens then the merchant could offer a higher price knowing that he would recover the money eventually and wasn't depleting his supply of coins. The general merchants who did this often had a series of tokens denominated as 5, 10, 25, 50 cents and $1.00.

Bakeries and dairies were also great users of tokens. Both of these businesses required little capital and many people took them up during the depression when other jobs disappeared. Even into the 1930's small coin was scarce and so bakeries would offer 11 tokens for $1.00 when bread was selling at 10 cents a loaf, and dairies would offer a similar deal. By being paid in advance, the baker could buy the flour to bake the bread, something he might not have had the capital to do otherwise. With most of the milk sold by home delivery the use of tokens had advantages over monthly accounts or paper tickets. Collecting on monthly accounts was not assured and came after the fact whereas the sale of tokens was a form of prepayment. Tickets were a recurring expense, new ones had to be printed regularly, compared to the one time cost of tokens, and tickets had a habit of becoming stuck inside bottles, difficult to remove. Tokens could be washed out of the bottles much more easily. One added advantage for the home customer was that tokens were less likely than coins to be stolen from waiting milk bottles.

Some of the early transportation companies such as the Nelson Street Railway, the Gorge Bus and Saanich Municipal Bus (both in Greater Victoria) also used tokens. Again prepayment of the fare was an advantage and there was less employee theft possible with tokens than with coins.

In more recent years, fund-raising sales of souvenir tokens, referred to as "Trade Dollars" by many collectors, became a popular means of fund-raising. The Victoria Kiwanis club started in 1960 selling a piece good for 50 cents at participating merchants. Only a very small percentage of the tokens were ever redeemed. The Loyal Nanaimo Bathtub Society started selling souvenir dollar pieces in 1969 and has continued to do so to this day. The pieces now have a "face value" of $3 but no one ever expects to be able to redeem them.

Over the past twenty years casinos have evolved into a large business in British Columbia andthey have issued many slot machine tokens and table pieces commonly referred to as "chips." Many car wash businesses have started selling tokens, usually at a discount such as six tokens for $5. They find that a car owner is more likely to wash his/her car more often using a token than using coins, so these pieces are good for business promotion.

This has not been an exhaustive study of the use of tokens, merely a survey to acquaint our readers. If the reader has access to the old *B.C. Historical Quarterly* you might find Robie L. Reid's article, *Why 'Bits'* which appeared in Volume IV, January 1940, pp. 21- 28, to be interesting and informative. •

Archives and Archivists

By Gary Mitchell

Edited by Sylvia Stopforth,
Librarian and Archivist, Norma Marian Alloway Library,
Trinity Western University

A Word from our Provincial Archivist …

Greetings from sunny Victoria. Several new initiatives at the Royal British Columbia Museum Corporation will improve our stewardship over the provincial archival record. They are:an integrated collections management system, and a new look and feel to our website. In addition, we have worked on a new collections plan which identifies how we will move into the future.

The integrated collections management system project will integrate the management of curatorial (museum) and archival records holdings into one searchable system. Staff are documenting the current processes, forms and procedures. Archivists are documenting the current archives accessioning system as well as the legacy systems (dating back to the early decades of our existence) as well as reviewing the processes to ensure the Rules for Archival Description (a national standard for records descriptions) are incorporated into the new system. By the fall there will be a fuller picture of where and how the new system will be rolled out.

The website overhaul is a welcome initiative as it will bring the previously separated provincial museum and provincial archives sites together into an integrated site so that searches will encompass all of the publicly accessible information holdings of the corporation. In the future, researchers will be able to conduct a single search to survey the curatorial holdings for artifacts and reports, as well as the archival holdings for primary documents - a major "one stop" shopping (or searching) development. While the impact of the internet on archives remains undetermined, it is clear from our reference room statistics that fewer researchers are coming to us, and those that do are accessing more materials. Today's youth are using the internet is ways that we never imagined and we must modernize our web approach. Changes should begin to appear in the fall as we convert function by function onto the new look and feel.

The new collections plan clearly states our collection mandate, outlines our stewardship responsibilities and identifies the twelve collection categories of the Corporation. We will be changing how we identify our archival holdings. For many years, we have described them by using the terms "public archives" and "private archives". The former are primarily the records of the provincial government, its agencies and boards, etc. as well as federal records relating to B.C. and local governments; the latter covered the archival records of private persons, companies, societies and non-government agencies, etc.

In our review of the collections plan, several program heads mentioned that the public vs. private approach was confusing in today's world, where privacy and information rights are now commonplace societal values. Therefore, instead of referring to "public archives" and "private archives" we will refer now speak about public sector and private sector archives. The former covers all public sector agencies from local government to provincial, and the latter covers all private sector organizations and private individuals. We hope that the confusion over inaccessible "public" archives vs. accessible "private" archives will abate.

While these initiatives are providing a stronger framework in which we can manage our heritage, a more exciting part for me is the preparation for the 150th anniversary of British Columbia! As a Langley native, Douglas Day (November 19th) has always been a special event, and I remember being at the Fort Langley Historic Site's Big House for the meeting of the provincial cabinet. I will not tell you the year!

In fact, the excitement may be catching on! The Honourable Olga Ilich, Minister of Tourism, Sport and the Arts, in her estimates debate on 27 April 2006 stated:

The year 2008 will mark the 150th anniversary since our founding as a colony. It's a time to celebrate 150 years of progress and positive change. It's a time to celebrate 150 years of hard work, vision and personal sacrifice. In every part of this province it's a time to showcase our rich arts and culture, to share our cultural diversity, to explore our cultural roots and heritage, and to come together in a renewed spirit of inclusiveness and tolerance.

Our ministry will lead our government's initiatives to bring together the resources, the community spirit and the creative energy to make this upcoming birthday an event to remember. This year's budget provides a $1 million lift to our heritage branch to support our 2008 celebration planning activities. We will work with all of our government ministries and agencies, we will involve our first nations communities, and we'll engage our community organizations in arts, culture, heritage and sport. Together, we'll develop the celebratory activities and legacies to mark this event in a way that invites every individual to share in the excitement.

The 2008 celebrations will identify undiscovered potential and new and creative ways to showcase our province. It will also provide an opportunity to focus on the heritage resources for which my ministry has responsibility. It will serve to celebrate the Cariboo Trail and Barkerville, which played such a vital role in our province's establishment as a colony. It will provide a basis for engaging British Columbians in their own rich history and heritage. From historic Hat Creek in the Cariboo to Fort Steele in the East Kootenays, we can work to enrich the exciting rediscovery of our pioneering days and make these heritage resources an even bigger part of our tourism product."[1]

I await with eager anticipation the program announcement from BC Heritage on the extent and nature of the BC 2008 program so we can create an anniversary to remember.

My best wishes for a prosperous summer, and may all your records be archival. •

[1] *http://www.legis.gov.bc.ca/hansard/38th2nd/H60427p.htm*

For more information about the BC Archives, visit online at:
http://www.bcarchives.gov.bc.ca/index.htm

Book Reviews

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The BC Almanac Book of Greatest British Columbians.
Mark Forsythe & Greg Dickson. Madeira Park, Harbour Publishing, 2005. 158 p., illus. $39.95 hard cover.

As the multitude of photographs on this book's jacket suggests, *The BC Almanac Book of Greatest British Columbians* is a wide-ranging and fascinating compilation. Included are more than 110 individuals from a variety of categories: political leaders, conservationists, crusaders and reformers, scientists and inventors, adventurers, writers, visual artists, musicians, performing artists, entrepreneurs and executives, sports figures, rogues and rascals, and one chef.

Note: Royalties from this book have been generously donated to the Friends of the British Columbia Archives.

Critics might quibble over why some individuals were not included in this book (e.g., composer Jean Coulthard and author Malcolm Lowry), but nominations were selected from those who listen to the CBC Vancouver radio programme *BC Almanac*. Experts who are regular contributors to the radio show were also consulted: historian Jean Barman, art curator Ian Thom, Chief Ed John, and writer and publisher Alan Twigg, to name a few. Some profiles also came from the Friends of the BC Archives. The result is an entertaining collection of thumbnail sketches of memorable BC individuals, including Luna "the lonely killer whale". Authors, Mark Forsythe and Greg Dickson (the host and director of BC Almanac, respectively) call this book "an appetizer for all the amateur history buffs out there." Moreover, the profiles may also serve as an introduction to notable persons whose names are not commonplace (e.g., psychiatrist Tibor Bezeredi, Kootenay music teacher Amy Ferguson, skier and mountaineer Trevor Peterson, and Josip and Maria Katalinic, Croatian immigrants and community leaders).

Sidebars add extra or enlightening information or comments; for example, the province's (and the country's) first black female MLA, Rosemary Brown, is quoted as saying, "Until all of us have made it, none of us have made it." The book's entries come to life with a wonderful array of black-and-white photographs culled from the British Columbia Archives. These historic images "chronicle the life of our province as it changed from an age-old dwelling place of First Nations to a rough-and-tumble colony to the diverse, intriguing, splendid place it is today." This book is a wonderful assemblage of personages, past and present, integral to BC history.

***Sheryl Salloum** writes for Vancouver magazines.*

A Brush with Life, John Koerner. Vancouver, Ronsdale Press, 2005. 146p., illus. $39.95 hard cover.

Most visual artists are content to let their work speak for itself and not verbalize about themselves or their work. John Koerner is a wonderful exception and his autobiography is a delight to read. He was born into a wealthy Czech family in the lumber business. John enjoyed a marvellous childhood and realized early in life that he was visually perceptive. His parents sent him to Paris when he was 15, to learn French, study art and complete his high school education. In his late teens, he started to think about the meaning of life and began to read voluminously and extensively religious texts and the works of many philosophers. Ultimately, he felt that Bo Yin Ra's writings (J. A. Schneiderfranken) had the most meaning for his spiritual life and this has been the guiding focus of his life, although his later understanding of Japanese culture and art has become infused into his outlook. He summarizes "never paint anything you cannot feel, never paint anything without emotion, never paint anything without passion".

His family left Czechoslovakia in late 1937 because they had Jewish roots although they were known to be free thinkers. They went first to Paris and then, via England, to Canada and Vancouver in the summer of 1939.

The Koerner family reestablished its wealth in the following years by renaming western hemlock as Alaska pine so it could be marketed in Europe.

Jack Koerner worked in the family business and appeared to be a very

conventional person, married, with a family. However, he never stopped painting and was fortunate, eventually, to be able to spend a large part of his life doing what he loved, free from economic constraints.His autobiography covers his life from his birth in 1913 until 2004. It describes his personal and artistic lives integrated together into a marvellous voyage of discovery and expression of self. The book has an excellent layout and includes some sixty colour beautiful illustrations of his work that cover his creative lifespan. Small illustrations in monotone are integrated into the text. This book is a must read for anyone interested in west coast BC art as it provides fresh insights on how a talented person could go against the flow of fashion in the visual arts and remain a respected, influential artistic contributor to the community in which he has lived most of his adult life. The text is valuable as the artist has provided many insights into how he was motivated to produce his various series of paintings. His art has a strong lyrical quality that derives from the wonderful sense of colour that infuses his paintings with feeling, emotion and passion. Hopefully, this book will introduce many Canadians to the works of John Koerner who will be stimulated by his life's journey.

***Harvey Buckmaster** is a member of the Victoria Historical Society and researches the history of the BC interior.*

Country Fairs in Canada.
Guy Scott. Markham, Ont., Fitzhenry & Whiteside, 2006. 218 p., illus. $34.95 paperback.

Once the author leaves the obligatory introduction his enthusiasm bursts through. The recounting of the evolution of fairs, with the exhibitors, volunteers and audience provides many a chuckle or smile. The pictures were well chosen to illustrate early informality, then approved and convenient fair grounds, buildings and changing programmes.

Agricultural societies appeared early in settlement years with the objective of assisting farmers and organizing an annual fair. These were modelled on European fairs but adapted to local specifics. Prize winners at small fairs aimed to compete later in a larger fair or fairs. Judges were originally recruited in impromptu fashion but finally governments set up courses to train prospective judges. Livestock judging required familiarity with various breeds of cattle or horses. Diplomacy was an asset for those judging women's sewing, baking or handicraft and "the Best Baby Contest. "

World fairs were presented in Europe starting in the 1700s. The 1851 Crystal Palace Exhibition in London, England opened for 5 months and attracted 6 million visitors. Ambitious communities in North America seized upon the many windowed Crystal Palace design for their first major Fair Hall.

Entertainment soon went hand in hand with agricultural fairs. Midways, carnivals, daring stunt men, circuses and big name entertainers became commonplace. The agricultural component continued, optimistic that they were serving farmers and educating urban visitors. In 1872 P.T. Barnum's circus started following fairs in its own fifteen unit train to communities served by the railway.

An early crowd pleaser included the horse races. Every household had a horse, and that nag might be entered in a friendly race. In some communities there were turf clubs for the owners of thoroughbred racers. Race prizes may not have been big purses, but betting on the sidelines were.

Transportation to the fair dictated what animals might be shown. Big animals walked behind the horse drawn buggy. A detailed description of a farm youth's day at a fair written by Grant MacEwen presents a word picture of those days before the railway, then trucks, came into the countryside. Those improved the feasibility of travel but not the disposition of a balky cow or squealing pig.

During wartime the armed forces commandeered suitable fair grounds across the country. However, those same grounds, including the CNE in Toronto, would be temporarily evacuated by the military to allow the annual fair to operate.

In the chapter Children and Fairs, the author's descriptions invoke the smell of popcorn and cotton candy, or the sound of midway barkers or a carousel. He then tells of special programmes for children, which encouraged participation from schools. During the Depression Boys and Girls Camps were the highlight of a farm kid's summer holiday. Later 4H clubs were created to encourage farming and homemaking skills.

The conclusion? This book illustrates 250 years of fair tradition in a nutshell. But to truly appreciate a fair, it is necessary to be there in person.

***Naomi Miller**, former Editor of the* B.C. Historical News.

Enderby; an illustrated history.

Robert and Joan Cowan. Enderby & District Museum Society, 2005. 289 p., illus. $25 paperback.

To the current list of the many fine histories of British Columbia's cities, towns and villages, now add Robert and Joan Cowan's exemplary account of Enderby's evolution. An Enderby centennial project, the book ranges from a well-researched overview of the earliest known history of the area and its first peoples to the pioneering efforts of its first settlers, then to its "Golden Years" starting with its incorporation on March 1, 1905 and the election of George Bell as the first mayor, then on to the middle years of its municipal development and finally to the period of post-war expansion culminating in the 1972 closure of the city's sawmill. Numerous black and white archival photographs from the museum's collection have been supplemented with others from private collections and facilities in Vancouver, Vernon and Salmon Arm. In all it's a rollercoaster ride of good times and depressions buoyed by the spirit of the people who have made Enderby the close-knit community it is today.

Well-written, easily read and meticulously researched, the book, although "not an academic study," will appeal to descendants and friends of the individuals and families referred to as the city's movers and shakers, to professional historians and archivists wishing to enhance the details of their knowledge of BC's rural development; and to members of the general public interested in amusing anecdotes and dramatic stories of the people and events that helped shape the history of the area and by extension the history of the province. The Cowans' passion for their project and for presenting their subjects in as human a light as possible is readily evident in their recounting of such episodes as teacher Mabel Violet Beattie's after-school "conference" with an obstreperous young lad and "a third member of the conference ... an efficient strap, skilfully wielded by a determined Miss Beattie." Or in some of first policeman Bill Gardom's escapades, including his chase with five of his deputies to pursue the elusive Bill Miner and his gang. Numerous "firsts" are duly recorded and mills, brickyards, schools, churches, theatres. hockey teams, girls basketball teams, curlers, libraries, service clubs and hospitals and icons such as Alexander Leslie Fortune, the Lambly brothers, Mayor Bell, Henry Milton Walker, Dr. Harry Wishart Keith, Sam Polson, Bob Bailey, the Dill Brothers, George Rands, Eleanor MacPherson, Hedley Stevenson, Harry Danforth, Ruby Lidstone, Ben Carlson, John Pritchard, Tom and Olive Malpass, George Macleod, the Baird Brothers, and Jack Smith are all noted for their contributions to Enderby's life and times. The chapter on the tug of war over Enderby's status as a village or a city is a moving tribute to the foresight and courage of the ratepayers who refused to relinquish the city status once won, especially when the going got tough. The maps, population table and several page bibliography in the appendices all enhance the book's interest and utility as well.

For twenty-five of the last thirty years of their residency in Enderby, the Cowans have been connected to the Enderby & District Museum, he as Chair of the Society

for several terms and she as the Curator/Administrator of the museum since its inception in 1988. Their life-long commitment to the Society has paid off handsomely in this centennial volume celebrating Enderby's history.

***M. Wayne Cunningham**, Kamloops, BC*

Gold Below the Canyon; the life and times of William Barker, Gold Miner, 1817-1894.
Branwen C. Patenaude. Victoria: Trafford Publishing. 2005. 141 p., illus. $20.95 paperback

To set the record straight for "the true biography of the gold miner William Barker, after whom the historic town of Barkerville was named," and to rectify the errors she has found on Billy's memorial plaque, Quesnel historian Branwen C. Patenaude has self-published this "creative non-fiction account" of Barker's life, times and achievements. With her comprehensive research, commitment to her objective and imaginative re-creation of scenes and dialogue she has profiled an 1800's gold mining icon as he panned through California and then struck it rich in the Cariboo. It, along with the other books she has written provides a comprehensively realistic picture of life during the province's hectic gold rush days.

Patenaude anchors Billy's story as an individual in the hurly burly of the times through references to established historical facts and events and known personalities. Thus, woven around Billy are mentions of the San Francisco of 1852; of Jenny Lind and P.T. Barnum; of the lengthy journey across the continent and over the sea to get to England; of the Cariboo gold fields, various Gold Commissioners and the Gold Field Act; of the greed, murder and mayhem in the fields; of Governor Douglas, Judge Begbie, and of John Cameron and the sad story of his trek to bring his dead wife's body back to Ontario. The settings in the mining camps and mines are factually portrayed with the mentions of the mining equipment and processes, and the tragedy of a broken ladder and a resultant death helps to dramatize Billy's story. In the settings, Billy springs to life. We sympathize with him over his failed marriages, admire his unwavering loyalty to his friends, become exasperated with his spendthrift ways, are glad for him when times are good and sad for him when they aren't. Thanks to Patenaude's research we also learn the true extent of Billy's ventures, especially in his later years when he had fallen on hard times before fatally contracting cancer and dying a pauper in Victoria's Old Men's Home on July 11, 1894. And from the judicious selection of photographs she has included we learn where Billy travelled, lived and worked. (Thanks to her research as well, she now owns an authenticated original photograph of Barker as a young man.) Her Endnotes section is also a worthwhile resource for further research about the man for whom Barkerville was named.

Although its copy editing is not perfect, and the numerous citations to validate the authenticity of various factual statements are sometimes distracting, Patenaude's volume is a valuable addition to the lore of the California and Cariboo gold rushes and in particular to the memory of Billy Barker "as a prospector [whose] independent life-style epitomizes the spirit of many men and women who came to British Columbia to better their lot in life, and remained to help build a province."

***M. Wayne Cunningham**, Kamloops, BC*

John Muir, West Coast Pioneer.
Daryl Ashby, Vancouver, BC., Ronsdale Press, 2005, 237 p., illus. $21.95 paperback

John Muir and his family arrived on Vancouver Island on the *Norman Morison* as Hudson's Bay Company sponsored settlers in 1850. Their story in this book starts with their journey out from London, and follows their brief and unsuccessful stay at Fort Rupert and their later development of land, sawmills and a sailing fleet on southern Vancouver Island, and ends with Muir's death in 1883.

The publisher's term "biography" is perhaps a misnomer for, after an introduction and overview in the author's voice, the story is spoken entirely through the voice of John Muir and our insight into Muir himself is largely inferential. On the other hand, we learn a lot about other people. We see the immigrant view of an imperious James Douglas. Captain Walter Colquhoun Grant, the misplaced penniless independent settler, comes across as a misguided but sympathetic, even likeable character who leaves defeated after a few months. We find he tried to teach the natives Gaelic in an effort to effect a Scottish settlement. We also learn that Dr. John Sebastian Helmcken, as Speaker of the House, was endlessly deferential to Douglas. These are the little gems only a diary can produce. We also learn about the journey of various family members within the Sooke area.

On the other hand, using a diary without footnoting or the author's advantage of hindsight is a potential minefield and can allow for the introduction of misleading information. Although based on Muir's own diary and a variety of other sources, not a single reference appears for verification. Unfortunately, errors do creep in. For example, the Hudson's Bay Company (HBC) was not at the mouth of the Columbia in 1811, but 1821. Douglas chose the Fort Victoria site in the summer of 1842, not 1843. Wrong names slipped in. HBC vessel *Columbia* is left as the *Columbus*, the *Tory*, the *Troy*. The 85 immigrant passengers from the *Norman Morison* did not disembark at Fort Rupert in August 1860 but months earlier at Fort Victoria where they were re-deployed. As well, a firmer author's hand was needed to balance out statements, for clearly Muir was the central character of his own life and some objectivity was needed. His statement upon his arrival that he was "the first outsider that those about the fort had seen in a decade…" does not hold up to scrutiny when one considers the crews of the many HBC and other vessels that had visited Fort Victoria for the previous six years. Muir's misperception could have been corrected with a footnote.

In the end, we know something about Muir and his family and their lives in the Sooke area. Nonetheless, in spite of its

shortcomings, there is a story that is being told here, of a pioneering family who faced the elements and carved out a new life for themselves on Vancouver Island.

***Bruce M. Watson** is a retired college instructor of English and history*

Once upon a Time in the West: the making of the Western Canadian Philosophical Association, 1963-2004.

Béla Szabados. Kelowna, B.C., Academic Printing and Publishing, 2005.143 p., illus. $18.95. Available from Academic Printing & Publishing, #9, 3151 Lakeshore Road, Ste 403, Kelowna, BC V1W 3S9

Béla Szabados, a long time member of the Western Canadian Philosophical Association, has produced a documentary history of his organization based on letters exchanged with founding members, programmes of the annual conferences, short biographies and portraits of key members and his own observations of the developing interests of the group.

Szabados' small volume is a 'for the record' history - of interest primarily to Association members and practitioners of related academic pursuits. It joins scores of other B.C. institutional and association histories by members of such organizations as the Geological Association of Canada, Pacific Section; the Association of Professional Foresters; the B.C. Golf Association; the B.C. Honey Producers Association; the Pharmaceutical Association of the Province of British Columbia and the British Columbia Badminton Association. Micro-histories documenting the development of these and many other local organizations are available through the libraries of B.C. and can serve as information bases for future researchers.

Ross Carter

Pioneers of the Pacific; voyages of exploration, 1787-1810.

Nigel Rigby, Pieter van der Merwe and Glyn Williams. 144 p., illus., maps. Fairbanks, Alaska: University of Alaska Press, 2005. $US 26.95

This is a production from a team of experts gathered together at the National Maritime Museum, Greenwich, and the book can be regarded as a sequel to *Captain Cook in the Pacific*, published by the National Maritime Museum in 2002. The literary, documentary and illustration holdings of that great repository of sea and port knowledge, naval and merchant, are indisputably famous. The authors in question – experts all – must have faced numerous difficulties in choosing what to include in this survey. This is not a short book, and its handsome, larger format provides lots of room for the illustrations. Readers will want to acquire this book for the illustrations alone. The quality of reproduction coupled with the quality of the glossy stock make for as fine a replication as one might find at this cost.

Two of the illustrations come immediately to our attention: a profile or elevation of George Vancouver's *Discovery*, a watercolour that is the only known original drawing of this exploration vessel other than the Admiralty plan. The artist is not known. The watercolour shows *Discovery* being fitted out at Deptford. This illustration was acquired in late 2005 by the National Maritime Museum, and this premier showing – in this book – is as welcome as it is delightful. Ship modellers will find this of real value, too. The second prize illustration, to my way of thinking, is the familiar "Caneing in Conduit Street – Dedicated to the Flag Officers of the British Navy." This was executed by James Gillray in 1796, and shows poor George Vancouver being attacked by that terrible, irascible and volatile upstart – nowadays he might be called a spoiled brat with family connections – Thomas Pitt, now Lord Camelford. Vancouver had punished Midshipman Pitt, then sent him home from the Pacific on grounds of bad behavior (in fact he was stealing king's property to acquire sexual favour ashore at Pacific islands). It is less than a fanciful story and is full of pathos even tragedy. Gillray loved to poke fun at the Navy in this instance. Two years later George Vancouver was dead, and he did not see his famous book of discoveries in print. There's another illustration here of personal interest: William Broughton, by an unidentified artist. Broughton commanded HM Brig *Chatham*, the consort of Vancouver's *Discovery*. There is more to tell of Broughton's voyage to the North Pacific in succession to Vancouver's four year ordeal, and by the end of the century British mariners on official business had completed the general survey of the great waters of the Pacific, from Antarctica to Arctic ice, and opened a new world to commerce and cultural interchange, meanwhile botanizing, introducing plants and domestic breeds, founding colonies and convict stations, working up alliances with island and coastal groups, invading and withdrawing as required.

The pioneers described in this book came with noble purposes. Most were on scientific purposes or on missions of hydrographic inquiry for purpose of facilitating safe navigation. Their intentions were not the sort that latter day critics claim were imperialistic. Like many other individuals in the course of history they could make history but they could not determine the future or even shape their own present worlds. Doubtless they were part of imperial tides lapping on distant reefs and islets even continents. Fortunately the authors do not fall into the mistake of having to deal with these misguided notions. They have employed their chief characters – be it Bligh, Flinders, Phillip, Malaspina or Laperouse – to present a clear and basic narrative of events that developed at that time and place.

A wonderful comparative chronology accompanies this book. The volume's research value is further enhanced by its bibliography of essential works and its serviceable index. The authors and the publishers – and the enlightened leadership of the National Maritime Museum's research department headed by Dr Rigby – are to be congratulated for this fine book. This is an excellent review of the subject using individual key actors as factors in change and exploration; it is also a fine introduction to larger themes for future researchers who want to explore the depths of Pacific history and to do so in serious and definitive fashion.

Barry Gough

Royal City; a photographic history of New Westminster, 1858-1960.
Jim Wolf. Surrey, Heritage House, 2005. 191 p., illus. $39.95 hard cover.

Surely few British Columbia communities have been so vigorously documented by photographers throughout their lives as the remarkable city of New Westminster; and finally, from Heritage House, a book which indeed celebrates both New Westminster and its photographers. Jim Wolf's first book satisfies with brio the need for a volume about a unique city which has been shamefully ignored by historians. Even were this not the case, this new work would surely take its place at the head of any listing of books on the Royal City.

Its 190 pages display 250 photographs, most never having previously seen the light of day. Especially powerfully moving among these is the rich panoply of photos in chapter 4 "A Hell of Roaring Flame, 1898-1899", which brings the reader as near to the horrors of the destruction by fire of the city's centre as one could reasonably wish.

However, from the first chapter, "The Imperial Stumpfield, 1858-1868", through to the last, the eighth, "The Golden Mile, 1945-1960", the photographs, most rare and all richly informative, delight the senses, revealing New Westminster as it fully deserves. Full-page biographies of nine of New Westminster's major photographers - two are paired - find their places strategically at the end of each chapter. Fortunately, the quality of photo reproduction and printing ranks with the best.

Fronted by Michael Kluckner's insightful "Forward", Wolf's meticulous and illuminating text cannot, even momentarily, conceal his delighted enthusiasm for New Westminster. His is a New Westminster keenly observed, a love affair shared with pride and some swagger. (Wolf, heritage planner for the City of Burnaby, is a founding director of the New Westminster Heritage Foundation.)

An appendix detals New Westminster's photography studios during the book's time period, followed by endnotes, a bibliography, and an index of photographs, as well as an unusually accurate index.

Wolf guides the reader with finesse through New Westminster's first century, telling us numerous stories, with a host of newly-revealed images, withal augmented by salutes to many of the photographers who captured a richly-textured city for our pleasure. This is surely the New Westminster book we've been waiting for.

***Henry Ewert** is author of* The Perfect Little Street Car System, *North Vancouver, 2000.*

Stanley Park's Secret: The Forgotten Families of Whoi Whoi, Kanada Ranch and Brockton Point.
Jean Barman. Maderia Park, Harbour Publishing, 2005. 279 p. illus., maps, . $36.95 hard cover.

Vancouver's world-famous Stanley Park has an infamous background. When the Council of the new, booming city of Vancouver proposed dedicating its northern peninsula, jutting into Burrard Inlet, as a park in 1886, this lovely piece of land had for generations been used and settled by local First Nations peoples. Settlements existed at six locations around the peninsula, with a large, traditional First Nations graveyard at Brockton Point. As well, a large farm just outside the park boundaries, called Kanaka Ranch, had been established by a group of Hawaiian families employed in one of the local sawmills. Portugese immigrants, many of them with First Nations wives, also settled in the area, built small houses, and established gardens. These were not slum areas, although most of the homes were small, and the communities housed workers for many of Vancouver's businesses.

With little regard for the rights of the families, the Council and its Parks Board proceeded to dedicate the area as Stanley Park and made plans to evict the "squatters" whose family rights to the area went back for at least more than a century. Despite eviction orders, some First Nations families successfully fought for their rights to remain, although the Parks Board was almost immediately successful in clearing a Chinese community from the area where the Royal Vancouver Yacht Club now stands. In 1923, the City of Vancouver began a long court battle to dispossess the remaining families; the settlers lost, but some families were allowed to live in their homes "until their deaths." The last remaining Brockton Point settler, Tim Cummings, died in 1958, having lived most of his 77 years in his tiny home there. Once news of the court battles disappeared from the local press, the stories gradually vanished from history.

Now, the accounts of these "forgotten families" are told in a brilliant new book by historian Jean Barman, whose earlier histories of B.C. and Vancouver have become classic best-sellers. *Stanley Park's Secret* was short-listed for the Roderick Haig-Brown B.C. Book Prize. After providing solid historical background in Chapter 1, Barman drew heavily on wonderful interviews with some settlers done by Major J.S. Matthews, Vancouver's first City Archivist, in the 1940s and 1950s. As well, Barman tracked down and interviewed more than 40 family descendants, unearthed more information and memories, and gathered a virtual trove of delightful and revealing family photographs. As with Barman's other books, this one is thoroughly and beautifully researched, well written and delightfully interesting.

Because of the heavy-handed actions of the Council and Parks Board, the book is not always a "comfortable read"; it does not deal with a golden, glorious past but with dark, shameful secrets. But it is real – and indispensable – history.

***Glennis Zilm** is member of the B.C. History of Nursing Group and of the Surrey Historical Society.*

Stella; Unrepentant Madam.
Linda J. Eversole. Victoria, TouchWood Editions, 2005. 198 p. illus. $19.95 paperback.

Rockwood seemed to be a typical Victoria mansion, twelve acres on The Gorge, graced by a handsome Queen Anne-style house built in 1892 for pioneer brewer Joseph Loewen. In 1908 Rockwood's second owner, Stella Carroll, tastefully and

elegantly redecorated the interior and opened her premier parlour house, i.e. a high-class brothel.

Stella had demonstrated her business acumen in more ways than one, and was well-known to real estate investors, as well as to police and politicians, including Mayor Alfred Morley, who was himself less than squeaky clean . Born in Missouri, she followed her "fortune" westward and up the coast from San Francisco to Victoria. Her most serious judgment errors derived from her execrable taste in men. One of her least savoury lovers shot her in the leg, wounding her badly enough to necessitate amputation.

Heritage researcher Linda Eversole followed clues and pursued elusive links for twenty years in order to achieve her biography of this feisty, intelligent, alluring and doomed heroine with a heart of gold and a devotion to family. And this rags-to-riches-to-rags tale has the novel twist of being part of British Columbia history, a peek behind the Tweed (or Velvet) Curtain of Victoria a century ago.

Yet, in spite of her admiration for her subject and her lively writing style, Eversole tells a sad story of hypocrisy and wasted talent. Stella's history differs from the movies which, if they don't always provide a happy ending for the good-hearted prostitute, often earn an Oscar for the actress who plays her. Nor have we come such a long way, Baby. Our ladylike capital city, where Stella briefly flourished, still has need for an organization such as PEERS, the Prostitutes Empowerment Education and Resource Society, whose mission statement rings with such words as "respect", "safety", and "understanding". Stella could have used all of these.

Phyllis Reeve

World Tea Party

Victoria; an exhibit of tea wares and tea-related art curated by Bryan Mulvihill and Judith Patt with Sheila Connelly; catalogue edited by Judith Patt with essays by Judith Patt, Sheila Connelly, Eve Millar. Art Gallery of Greater Victoria, 2004. 96 p., illlus. $10 paperback.

This charming little book documents an exhibition hosted by the Art Gallery of Greater Victoria throughout the summer of 2004, making the most of Victoria's undisputed reputation as the tea-party capital of Canada.

A series of essays review the history of tea, tea arts and tea rituals in China, Japan, India, and especially Britain, with discussions of Early Female Patronage of Tea in Britain, Women Silversmiths in Britain, British Porcelains and Tea Wares, and British Tea Equipage and Manners. The concluding essays focus on "Tea in Victoria, 1850s-1950s" and "Bernard Leach and Contemporary potters of British Columbia." Bernard Leach, a British potter profoundly influenced by Asian arts, in turn taught and influenced some of our own major potters, such as John Reeve, Glen Lewis and Charmian Johnson.

Twenty pages of fine photographs, more than half in colour, range from Chinese tea bowls from the Song dynasty (960-1279) to the expected and beloved ware of Worcester, Wedgwood and Coalport, to imaginative variations from the kilns of twenty-first century British Columbia artists Robin Hopper, Pat Webber, Judy Weeden, Harumi Ota, and an encouraging number of others.

A happy bonus gives us quirky self-portraits-at-tea by Emily Carr and photographer Hannah Maynard.

***Phyllis Reeve** pours Murchie's tea from a Wade pot.*

Keeping it Living; traditions of plant use and cultivation on the Northwest Coast of North America.

Edited by Douglas Deur and Nancy J. Turner. Vancouver, UBC Press; Seattle, University of Washington Press, 2005. 404 p., illus. $44.95 hard cover.

This book is edited by two very distinguished scholars and research scientists. Douglas Deur is Research Coordinator with the Pacific Northwest Cooperative Ecosystem Studies Unit at the University of Washington as well as Adjunct Professor of Geography at the University of Reno, Nevada. Nancy J. Turner is Distinguished Professor in Environmental Studies and Geography at the University of Victoria, BC.

Their combined Northwest Coast studies, plus exhaustive literature searches, brought out many discrepancies in earlier studies. Franz Boas and many other first visitors left written records, usually classified coastal cultures as almost exclusively hunter-gatherer societies. The intent of the editors was to have this volume address this gap in our written knowledge base and to document their actual expanded societal control and management of other food sources.

Anthropologists, archaeologists, ethnobotanists, ecologists, geographers, together with elders and scholars from indigenous peoples whose clans and ancestral roots go back for thousands of years along the Northwest Coast have all contributed. The combined expertise of these selected specialists becomes obvious in their scientific papers within this book, and provide comprehensive insights about how Native Americans managed and nurtured plant communities essential for their sustenance, health and also for bartering with other communities in essential commerce trading for needed goods. It describes how regional communities used and cared for over 300 different species of plants, from wetlands and estuarial sites to higher slopes of the mountains where red cedar and berry crops were harvested and encouraged to produce better results.

The editors and their selected authors are all highly qualified scientists. Therefore this volume should be viewed as a major reference source for scholars, rather than a light easy 'read' for the average lay person. What markets are the publishers wishing to satisfy? The introduction, in particular, is a challenging and intimidating piece of journalism, even to one trained in reading heavy scientific terminology. As the following example of a long sentence shows: "*Cultivation, despite continued terminological ambiguities, is now commonly associated with such activities as the seeding or transplanting of propagules [i.e., the parts of plants such as seeds, bulbs, or fragments of rhizome, capable of regnerating into individual new plants], the intentional fertilization of modification of soils,*

improvements of irrigation or drainage, and the clearing or 'weeding' of competing plants." A constant review of these long loaded sentences is needed to gain understanding. Perhaps the editors should have been "edited". Mercifully the authors (including the two editors) in their papers on supporting studies in this volume are much more understandable. The reader is not so much bludgeoned by scientific nomenclature. Now they have got me doing it!

So, if you, the reader are in search of serious documentation to fill gaps in Northwest Coast knowledge of pre-European plant use and cultivation, then this volume will be an excellent reference for your library. But if your desire is to enjoy a good read as a relaxing displacement activity, as I do, then buyer beware.

W. Grant Hazelwood, a graduate of UBC in the Earth Sciences, lives in Terrace.

Raincoast Chronicles Fourth Five
edited by Howard White, Harbour Publishing, 2005. 420 pp. $42.95 · Hard cover

Thirty four years ago Harbour Publishing editor publisher Howard White sat at his kitchen table in Pender Harbour looking for a 'likely fantasy' to plug into a LIP grant form he was completing. Thus, *Raincoast Chronicle*s was born. The magazine he envisaged 'would not merely detail the stages of local settlement . . . it would drive through that easy chronicle for the flavour, the spirit of the BC coast story." So wrote Howard White in the first compilation – *Raincoast Chronicles First Five*.

Raincoast Chronicles Fourth Five is now at hand. It's hardback and no longer sepia printed – still a "no-bullshit book that opens up the past in a way that no other magazine has ever succeeded" as Bob Hunter stated in the foreword to the First Five. The *Fourth Five* collects the complete *Raincoast Chronicles* 16, 17, 18, 19, and 20. Among the thirty or more articles and stories appear settlers, aboriginal villages and villagers, loggers and logging equipment, cannery workers, squatters, architects, and ships and their crews. It's full of first person narratives, told with the verve of having been there. Two book length features from *Raincoast Chronicles* 16 and 20 – *Time and Tide*: a History of Telegraph Cove by Pat Wastell Norris and Stephen Hume's *Lilies & Fireweed*: Frontier Women of British Columbia make up the half the volume. All in all, it's an attractive book that carries forward wonderful illustrations of the original issues.

Raincoast Chronicles is very much a product of its era. 'Consensus history' that told the stories of the power that the powerful had seized was under fire in the sixties. The 'new history' saw consensus history as exclusionary especially of aboriginals, women and workers. But for all its strengths of inclusion and popular appeal the focus of the new history can be narrow, lack narrative sweep and a sense of the broad trends of change. Howard White's kitchen table endeavor had and has all of those strengths and all of those weaknesses. Nevertheless, putting aside those issues of historiography, *Raincoast Chronicles Fourth Five* is another good read for West Coast history buffs and the casual reader.

Ross Carter.

24th Annual BCHF Book Writing Competition - *Lieutenant Governor's Award as the Top Prize*

Deadline: December 31, 2006

The British Columbia Historical Federation invites submissions for the 24th Annual Book Competition for Writers of British Columbia History.

Non-fiction books representing any facet of BC history, published in 2006, are eligible. The judges are looking for quality presentations and fresh material. Reprints or revisions of books or articles are not eligible.

Lieutenant Governor's Award & Prizes

The BC Lieutenant Governor's Award for Historical Writing will be awarded together with $600 to the author whose book makes the most significant contribution to the history of British Columbia. The 2nd and 3rd place winners will receive $400 and $200 respectively.

Certificates of Honourable Mention may be awarded to other books as recommended by the judges.

Publicity

All winners will receive publicity and an invitation to the BCHF Award's Banquet at the Federation's annual conference which will be in Victoria, May 10-13, 2007.

Submission Requirements:

- By submitting books for this competition, the authors agree that the British Columbia Historical Federation (BCHF) may use their name(s) in press releases and in its publications.
- Books entered become property of the BCHF.
- Authors and/or Publishers are required to send/mail one copy of their book to each of the three Judges.
- Submission Deadline is December 31, 2006

For mailing instructions please contact:
Barb Hynek,
Chair/Judge of the BCHF Book Competition
2477 140th Street, Surrey, B.C. V4P 2C5
Email: bhynek@telus.net
Phone:604.535.9090

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Compiled by Melva J Dwyer

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The BC Historical Federation is pleased to announce their 23rd Annual Book Competition Prizes.

The Lieutenant Governor's Award and First Prize ($600.00) for the top 2005 British Columbia Historical Book:
HISTORICAL ATLAS OF VANCOUVER AND THE LOWER FRASER VALLEY by Derek Hayes, Publisher Douglas & McIntyre

Second Prize ($400.00):
VANISHING BRITISH COLUMBIA by Michael Kluckner, Publisher UBC Press

Third Prize ($200.00):
ISLANDS IN THE SALISH SEA – A Community Atlas edited by Sheila Harrington and Judi Stevenson, Publisher Heritage House

Honourable Mention:
HOMEFRONT & BATTLEFRONT: NELSON BC IN WORLD WAR II by Sylvia Crooks, Publisher Granville Island Publishing

STELLA – UNREPENTANT MADAM by Linda Eversole, Publisher Heritage House

THE LIFE AND TIMES OF VICTORIA ARCHITECT, P. LEONARD JAMES by Rosemary J. Cross, Publisher Dear Brutus Publishing

The BC Historical Federation Book Prizes Ceremony took place at their annual BCHF Conference Banquet which was held in Kimberley, BC, on May 6th, 2006, 6pm at the Marriott Residence Inn.

Thank you to the Judges of the Book Competition: Diane Rogers, Alice Marwood and Barb Hynek

Submitted by Bob Mukai, Chair of the BCHF Book Writing Competition

The University of Victoria announced in July, 2006 that Pat Roy, President of the BC Historical Associaton has been made a fellow of the Royal Society of Canada.

Best Article Award for 2005

Dr. Jean Barman, is the winner of the best article award for 2005 for her article "Lost Nanaimo — taking back our past" which appeared in *BC History*, Vol 38:3.

Salt Spring Island Historical Society

Key personality at a recent meeting of the society was John Patton Booth, first elected to the B.C. Legislature in 1871. He failed to gain a seat in subsequent elections until in 1900 he held the office of Speaker of the House, which lasted until his death in February 1902. Booth was also a farmer on Salt Spring Island.

He was of course played by an actor but the grandchildren and great-grandchildren of the early pioneers were real. He introduced several who gave interesting stories of their forbears at a time when logging and farming were the principal activities, deer hunting supplied meat for the table, and cougars were a pest.

The organizers were lucky to find some half-dozen direct descendants of the pioneer settlers of Salt Spring Island still living on the island. Their ages ranged from 20 to 80.

The event was co-sponsored by the Farmers' Institute, which was celebrating its 110th anniversary and offered its spacious hall for the performance. Around 200 people from both organizations attended.

The Land Conservancy Purchases Historic Property

The Land Conservancy of BC are official owners of the Historic Joy Kogawa House in Marpole. Thanks to 550 donors from around the globe and one last minute donation of about $500,000 dollars from an anonymous corporate donor, the cultural landmark will be saved as part of Canada's history for future generations.

The British Columbia Historical Federation is an umbrella organization embracing regional societies.

LOCAL HISTORICAL SOCIETIES are entitled to become Member Societies of the BC Historical Federation. All members of these local historical societies shall by that very fact be members of the Federation.

AFFILIATED GROUPS are organizations with specialized interests or objects of a historical nature.

MEMBERSHIP FEES for both classes of membership are one dollar per member of a Member Society or Affiliated Group with a minimum membership fee of $25 and a maximum of 575.

Question regarding membership should be sent to;
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2006

23nd Annual Competition for Writers of BC History Lieutenant-Governor's Medal for Historical Writing Deadline: 31 December 2006

The British Columbia Historical Federation invites book submissions for the twenty-third annual Competition for Writers of BC History. Books representing any facet of BC history, published in 2006 will be considered by the judges who are looking for quality presentations and fresh material. Community histories, biographies, records of a project or organization as well as personal reflections, etc. are eligible for consideration. Reprints or revisions of books are not eligible.

Lieutenant-Governor's Medal
The Lieutenant-Governor's Medal for Historical Writing will be awarded to an individual writer whose book contributes significantly to the history of British Columbia. Additional prizes may be awarded to other books at the discretion of the judges.

Publicity
All entries receive considerable publicity, Winners will receive a Certificate of Merit, a monetary award and an invitation to the Awards Banquet of the Federation's annual conference.

Submissions
For information about making submissions contact:
Bob Mukai, Chair of Competition Committee 4100
Lancelot Drive
Richmond, B. C. V7C 4S3
phone 604-274-6449 email robert_mukai@telus.net

Books entered become property of the BC Historical Federation.

By submitting books for this competition, authors agree that the British Columbia Historical Federation may use their names in press releases and Federation publications regarding the book competition.