

IT'S ABOUT TIME...

Newsletter of the Port Hope Archives

Winter 2008

Olde Tyme Christmas Legacy

This summer, a painting of Chalk's Carriage Works was donated to the Port Hope Archives. The work was painted by Paul Szentkuthy. Neither the donor, nor the Archives knew anything about the artist. However, the donor knew there was a link to Olde Tyme Christmas.

An internet search was conducted to discover more about Paul Szentkuthy. A brief biography was given on his website www.festomuvesz.hu/szentkuthy/index.htm. His background is as follows:

Paul Szentkuthy graduated with a Bachelor of Fine arts degree from the University of Applied arts in Budapest, Hungary. Leaving behind an oppressive Soviet regime, Paul emigrated to Brazil in 1948 to ply his talent in the "free world". He established a successful graphic art agency in Sao Paulo, while continuing to accept major commissions for murals and paintings and exhibiting in many art shows. Subsequently Paul moved his family to Canada, where he devoted his entire attention to fine art.

Paul's genius spans three continents and several decades of commissions and exhibitions. In 1988 he won a prize in the celebrated "Prize Winner Exhibition" at Boston's noted Copley Galleries. His oil painting "Salome" won 1st prize in the art Credo '90 Exhibition under the aegis of St. Joan of Arc Church, Toronto. In 1990 he was invited to participate in the renowned "Euro Art Expo" in Verona, Italy. He also created the inspirational "Romeo and Juliet" for the Canadian National Ballet Art Show at Toronto.

When Ted Amsden of *The Evening Guide* walked into the

Archives on November 17th and asked his usual question "What's new?", Ted was shown the painting, along with a photograph of the carriage shop dating to 1896 which appeared to have inspired the painting.

Ted and Krista discussed the colours and the medium.

He commented the painting had a "1960's graphic artist" look to it. He could not have been more right. The problem was, little information was known about how this painting came to be, and as this was painting numbered "14" in a series, there had to be more paintings out there.

Following *The Evening Guide* coverage, two phone calls were received with information on the painting.

Robin Long was the first to call. He explained paintings were a fundraiser for Olde Tyme Christmas and that George Matheson or his daughter, Brenda Eakins would be excellent sources of information. Brenda called the next morning. Not long ago Brenda asked her father to record the history surrounding Paul Szentkuthy's time in Port Hope and the paintings he created for Olde Tyme Christmas. Brenda has been kind enough to share what her father wrote, and thanks is extended for permission to reprint this brief history.

The following was written by George Matheson, the man behind the beginning of Olde Tyme Christmas.

In the early to mid 1960's I was Art Director of a commercial studio, "The Creatives", located at King and Bathurst Streets in the city of Toronto. During that time I was introduced to a Hungarian artist, Paul Szentkuthy who had recently arrived in Canada from Sao Paulo in Brazil.



Chalk's Carriage Shop by Paul Szentkuthy (1920-2002), ca. 1971. The image is based on a historic photograph of the building. See page 4, for the photograph.

2008-19-1-1

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Chairperson's Message Charles Taws

2008 and my first year as Chair of the Archives is coming to a close. It has been an exciting year for us as we continue the projects started by Past Chair Lisa Foucault. The Port Hope Archives is now the recognized archives for the Municipality of Port Hope. Our archivist, Krista Taylor, is working with the Municipality to help store, conserve and preserve their records. Krista also has the distinction of becoming our first full-time archivist. The expanded hours allow her to work with the Municipality, and help make us more accessible to the public.

We started off the current year on a high note with the renovations in the records storage area, including the new shelving purchased with the funding from the ACO. The Archives' interior is not only nicer now, but safer too. The Municipality assisted with interior painting, and later in the year had foundation work done to the exterior of the building.

We ran a silent auction during the Doors Open event

in May which attracted a lot of interest from visitors and helped raise some much needed funds. Other fund-raisers for 2008 included a yard sale in September and a Genealogy Workshop in October. We also took part in Estival, Heritage day, Fall Fair, and the 20th Anniversary of the Canton Cenotaph. Work has begun on an initiative called "Let's Make History" which we feel will considerably raise the Archives' community profile in 2009.

Many notable donations came in during the past year. The signed portrait of Queen Victoria created a lot of excitement. It was donated by a local family and has strong local connections.

In all our endeavors the Municipality of Port Hope has been very supportive. In 2009 we look forward to working with them on a closer basis, and expanding our service to the community.

Charles D. Taws

Archivist's Message Krista Taylor

How are we back to the holiday season so quickly? It doesn't seem that long ago that I was writing last year's super-sized newsletter, but here we are and I hope you will enjoy this issue.

We had another busy summer at the Archives, serving visitors from across the continent and Europe and receiving requests from far away. It is a good feeling to know that people are coming to Port Hope because of the Archives and they always seem to fall in love with our little town, praising its downtown, theatre and restaurants – and of course the Archives.

Since the last newsletter the PHA and the Municipality of Port Hope have finalized the operational agreement for the PHA to be the Municipal Archivist. Already items have been transferred from the vault in town hall to the Archives and processing is in progress. It is a great achievement for the PHA to have the responsibility of being the Municipal Archivist and we are up to the challenge. Some of the items transferred include the Port Hope Hydro scrapbooks, a 1919 fire insurance plan, a 1909 letter of patent for the Port Hope Benevolent Society and other treasures from our past. I will continue to work with Jason McWilliam, corporate records manager at Town Hall as part of my weekly routine, whether I am at town hall or at the Archives working on the Municipal collection.

Once again we had the opportunity to have conservation work completed by students at Sir Sandford Fleming College in Peterborough. We did not have as many items to send this past year, but what was conserved was important. Of interest, one piece that was worked on was several proofs from the Wilson's / The Guide Print that were stuck to acidic blue backing. The student who worked on this piece successfully removed the printer proofs, cleaned them and encapsulated them so they are able to be handled. Thank you again to instructor Dorothy McCord for remembering us each year.

Several large collections were donated this year, including one on the Pochon family and accounts of former Police barrister Henry White. As well, Anthony Priestley of Port Hope donated a collection of proofs, correspondence and accounts related to William Furby. This collection, known as the Priestley Collection, is very significant, as it fills in a period of Port Hope's history where little has survived. The correspondence dates from the 1820s, and the printer's proofs date from the 1830s. The collection will need extensive conservation work, however, some pieces have been cleaned and encapsulated to allow for handling.

Another successful genealogy workshop was held in October. It is important for the Archives to continue to offer workshops, and with the continued public interest it

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makes it very easy to do so. Nine genealogists – from Port Hope, Cobourg, Bowmanville and Brampton – attended.

In past newsletters I have included information on E. E. Henry, an early Port Hope photographer. Well, I am happy to report that a researcher with the Leavenworth Historical Society in Kansas has contacted us to receive more information on E. E. Henry while he was in Port Hope. It appears that after he left Port Hope, he went to Chicago where he conducted his photography business for some time before moving on to Kansas. A book is in the works on a large photographic collection, and he is included. What has also been discovered is that the PHA has the only known photograph by E. E. Henry in Canada. I'm certain there are others, but Mary Brown, the author, will use the PHA's in an up-coming book.

As well, more information has come to light about Louis Bertolotto. Earlier this summer, Gallery 14, of Prince Edward Island contacted us about "L. Bertolotto". It seemed the gallery had a few books, which contained the signature "L. Bertolotto". The books were not written by Louis but had likely belonged to him. Upon inquiring I was informed the books had been purchased in the United States. It is possible the books had been in the possession of some of his descendants who had moved into New York State. The gallery was curious to know if we had a signature to compare theirs too. As I had located copies of baptismal and death records for Louis' infant daughter Alice (1861-1861), wife Mary Ann (d. 1861) and son Henry (d. 1879), I was able to forward them to the gallery for comparison. It was him once again! By having the back-issues of our newsletters on our website we are able to have more people learn about Port Hope's history and some of its notable citizens.

As an aside, going through the 1995 donations I located two autograph books in the collection, one of which included L. Bertolotto's signature, as well as the signature of his daughter Ida and his granddaughter Kate Masters. Sometimes, there is still more information to find, and you never know where you will find it!

The *Book of Remembrance* continues to be a good fundraiser for the Archives. In November we had the opportunity to send two copies of the book to Europe. Colleagues of mine from the Dufferin County Museum & Archives (DCMA) were accompanying the Centre Dufferin District High School students on a Battlefield Tour from November 13 to 23. I took the opportunity, with the blessing of the Board of Directors to send two copies of the book along. Steven Brown, archivist from the DCMA, has reported back to me that he placed the books at Vimy Ridge, and they were very well received by the Canadian university students working at the site. One of the books was placed on the shelf for research, the other was put away for safekeeping.

I would like to thank our Board of Directors and volunteers for all their work this past year in fund-raising, out-reach and their continued support. I would also like to thank all of our members and our donors for your continued support. The Archives is created with papers and photos, but it must be sustained with volunteers, donors and members. Thank you for believing in the Port Hope Archives, and continuing to support the PHA with donations of collections, as well as funds to continue to preserve the history of the Municipality of Port Hope.

I would like to wish everyone a safe and blessed holiday season.

Krista Taylor

ANNUAL GENERAL MEETING

The Annual General Meeting of the Port Hope Archives will be held on Monday, January 19th, 2009 at 7:30 p.m. in the programming room at the Port Hope Public Library.

A package with the agenda, minutes and reports will be mailed to all members in early January.

Archivist Krista Taylor will be presenting "2008 - a year in review" and will be sharing for the first time items from the Priestley Collection of Furby Papers, 1830s-1850s.

Please plan to attend - bring a friend!

Dear Members,

It is hard to believe that 2008 is almost over. I would like to say "thank you" to everyone who has supported us this past year. It is crucial for the Port Hope Archives to have an active membership. It represents a validity that has enabled us to apply for various grants and support from the Municipality of Port Hope. It is so important that we keep our local heritage properly preserved for future generations. So thank you again, and remember – a family membership is only \$25.00 and may be the perfect gift for someone special on your holiday shopping list. Happy holidays everyone.

Lori Stephenson-Brittain



Chalk's carriage shop, July 1896. The factory at the corner of South and Cavan Streets is now part of an apartment building complex.

Priestley Collection, 2008-6

I was tremendously impressed by his large and varied portfolio, especially in that his work differed dramatically from the run of the mill presentations being offered at that time. (Generally portfolios then reflected the influence of either Central Technical School or Ontario College of Art, institutions at the time guilty of forcing budding artists to conform to their way).

Paul's work showed an European influence, of course, along with colors that must have been somewhat derived from his Brazilian experience. The most interesting thing to me was that his illustrations somehow effectively combined fine art painting with commercial art appeal.

From those early 1960's days until I left Ontario for British Columbia in 1980, Paul Szentkuthy and I established and maintained a great friendship and a continuing business relationship that resulted in the completion of many successful projects. From memory some of the clients were ... The CTV Network, Ontario Hospital Association, Ontario Blue Cross, Radio Niapenin, Pittsburgh Paints, Canadian Westinghouse, Stacion Electric, Tremco Paints, The Continental Bank and so forth.

Perhaps the project that most exemplified Paul's fine art skills and appeal was when I wrote and produced the mini-documentary "The Good Samaritan" at CHCH Television in Hamilton around 1970. The script for Samaritan featured the words of the original bible story combined with a modern day version describing an accident on the 401 Highway. The visuals for the entire seven minute production featured Szentkuthy starting from an empty canvas and painting the Samaritan scene to completion. This took many hours to accomplish in the CHCH studios and of course was sped up and compacted into the available few minutes. Sponsor was Ontario Blue Cross, and the result was used to replace the commercial content availabilities in three sponsored one-hour documentaries....

In 1971 I created, founded, produced and directed "Olde Tyme Christmas" in the winter of 71/72 in the town of Port Hope, Ontario, a five week long festival that involved every human facet of that community. In 1972 the festival was launched again and repeated for the same five weeks in the winter of 72/73.

I cannot remember exactly when, but at some point either in the Autumn of 1971 or the Autumn of 1972, Paul Szentkuthy journeyed to Port Hope to find out what was keeping me away from the Toronto Advertising and Art scene. Paul became fascinated by the whole Olde Tyme Christmas concept and was particularly interested in poking around some of the older buildings with me. Sometime during his visit, Paul brought up the concept of producing fresh modern paintings of the old buildings and such other representations of the town's history.

The idea was launched, Mr. Thomas Long provided many black and white 8x10 photographs as reference, and Paul went to work and produced approximately 16 paintings. Paul volunteered that the entire proceeds would go to the Olde Tyme Christmas operations fund.

When the paintings were completed and framed we set out a schedule for showing and sale. We created a "Salon" upstairs in the then not refurbished St. Lawrence Hotel, and invited the public with attendant publicity, and provided mulled wine for attendees.

To our surprise and chagrin the affair turned out to be somewhat of a failure, with very few paintings sold. It was not until the Spring of 1973 that it was revealed that a trio of Port Hope's grand matrons, and self-appointed Art Experts, had taken it on themselves to castigate Paul's abilities as an artist and painter, claim that acrylics were not representative of historical works, and that the entire event was planned to slit the purses of Port Hope's so-called elite. Unfortunately the three individuals vigorously carried their message to all those who might have otherwise have purchased paintings.

As a closing comment, and perhaps a long overdue message to the three ... the fine art works of Paul Szentkuthy have been exhibited and sold in Sao Paolo, Boston, Hamilton, Toronto, Elora, Niagara-on-the-Lake, Rio de Janeiro, Budapest, Milwaukee, and of course Port Hope. Anyone wishing to purchase a Szentkuthy today will need minimally somewhere between four and seven thousand dollars in hand.

Many thanks to Violet Szentkuthy, George Matheson, Brenda Eakin, Robin Long and Ted Amsden for their contributions towards discovering more about Paul Szentkuthy.

If anyone has a painting from this series they wish to donate to the Archives, a tax receipt will be issued for the donation.

See page 8 for brief history of Chalk's Carriage Works.

PORT HOPE ENGLISH TOWN

By Glen Cotter

Now we hear a log of our historical past
And it would be nice if we could make it last
Now when you come to town and look around
You may discover the west end was known as "English Town".

It's obvious having so many lanes
No other part of town can make that claim
The English Street names you will truly admit
You have to agree they make a perfect fit.

We have streets like Trafalgar, Victoria, Charles and Baldwin,
Naming a few

And these certainly give you an English view
You will find the "commons" in the middle of a piece of land
A sacred piece that still stands.

The name "king's field" was probably a private request
But the name certainly fits in with the rest
Now it seems about 1945 the name "English Town" faded
away

But if you look around it is still alive today.

There are a few family names around from "English Town"
past

Names like Douglas, Phillips, or Wakely, may not last
If you want to talk to one or all
They don't mind just give them a call.

Now "English Town" had nicknames for a few
Names that may sound odd to you

How they originated, I don't have a clue.
"Frogie" Austin could hit a golf ball it seemed out of sight
But always practicing to make it right
"Tarz" Meadows wasn't as you my thought swinging through
the trees
"Cat" Friar was good and fast on his skates
Couldn't wait for the pond to freeze
"Spider" Conroy on Sullivan Street wore glass that seemed
sorta thick
"Donkey" Douglas was good at playing the blue line and
handling his hockey stick.
"Iron Arm" Woods, pitched for our local team, but never
seemed to run out of steam
He would wind up with special care and the results would
usually end up with the batter swinging air.

I could go on with a few more
But it may become a bore

I would like to think those that decide our historical past
That they might understand these features should certainly last
I think a sign at about Walton and Pine would be fine
And certainly give "English Town" a starting line.

I must confess I don't think this will ever come to pass
But it should certainly be considered part of our past.



BEAVER LACROSSE CLUB (ENGLISHTOWN) PORT HOPE, 1902

Back row: D. Friar, H. Gawley Sr., W. McMullen, J. Friar; **Middle row:** F. Embleon, T. Friar, L. Greenaway, S. Gandier, G. Garnett, B. Vandette, H. Gawley Jr.; **Front row:** T. Lewis, B. Staples, M. Hewson, M. Hansman, F. Douglas, Diddy Rowden and J. Elliott.

Thank you to Glen Cotter for writing this poem and donating it to the PHA.

Glen was raised in Englishtown / English Town and has written other pieces on this area of Port Hope.

Historically the town was divided into two sections: Englishtown (west of Pine Street) and Protestant Hill (east of the Ganaraska River). These titles are often used in the history books and in recording news in the newspapers.

PASSING THROUGH PORT HOPE ...

On the way into Canadian history

Emily Ann McCausland Shortt Cummings

Emily Ann McCausland Shortt was the daughter of Jonathan Shortt (1809-1867) and Isabel Julia Harper (1826-1899). She was born at Port Hope on May 11, 1851. As the daughter of the rector of St. John's Church (now St. Mark's), Emily was born into a life of service to her church and community. Her early schooling was in Port Hope and later at a seminary in Montreal for young ladies.

On September 27, 1871, Emily married Willoughby Cummings, a Toronto barrister in Port Hope. Their daughter Emily May Cummings was born in 1887.

In 1886 Emily helped found the Toronto diocesan branch of the Women's Auxiliary to the Missionary Society of the Church of England in Canada. The missionary societies were one of the most popular women's clubs in Canada, allowing women to become involved with social issues, as well as serving in various capacities in the community and gaining experience. Emily held office in the organization until her death.

In 1888, Emily went to Washington for the founding of the International Council of Women. She was urged to launch a women's council in Canada, but the time was not right. However, in October 1893, she assisted Lady Aberdeen, wife of Governor General, Lord Aberdeen, found the National Council of Women in Canada. Lady Aberdeen had been elected president of the International Council of Women, which met in Chicago that summer. Emily was present as a special correspondent for the *Toronto Globe* and the *Manitoba Morning Free Press*.

On September 14, 1892, Willoughby Cummings died, and Emily was forced out of her traditional role of wife, mother and volunteer and had to earn a living. She became the *Globe's* first society reporter, a position she assumed in 1893. A long time editor of the *Globe*, Melvin Ormond Hammond later observed that at first there were "wry faces against such 'horrid and vulgar stuff'", but Cummings managed the role with professionalism and soon established herself in the editorial department, the first woman to do so for a Canadian daily newspaper.

Biographer Marjory Lang explained in her submission on Emily to the *Canadian Dictionary of Biography* that "discretion was crucial; in order to separate her private from her public identity, Cummings adopted the pseudonym Sama, the Japanese word for lady, and might even note in Sama's accounts of society functions that Mrs. Willoughby Cummings was among the guests. She occasionally took the opportunity to tilt at the dictates of style, commenting in 1893 that tight lacing for women was worse than footbinding. 'One can live without walking' she noted, 'but it is still necessary and fashionable to breathe.'" She remained at the *Globe* until 1903.

Ms. Lang continues: "Her career required frequent visits to Ottawa to cover the formal social events of the capital. As a house guest of Lord and Lady Aberdeen and working for a Liberal newspaper, Cummings was the ideal go-between when Lady

Aberdeen connived in 1896 to meddle surreptitiously in Canadian politics by encouraging Wilfrid Laurier's ambition to become prime minister. Lady Aberdeen rejoiced in Cummings's suitability for the role: "As she is always in communication with me about the Council, her comings & goings will not be considered unnatural & it is well at such a juncture to have some means of communication with the leader of the Opposition."

Emily's career in journalism expanded in November 1900 when she became editor of "Woman's Sphere" in the *Canadian Magazine*. She opened her column with a dedication to her readers "and especially all women workers". The *Canadian Magazine* was published monthly between 1893 and 1939.

Emily continued her work in philanthropic clubs and continued to be among a number of firsts. She was an original member of the ladies' committee of the Toronto Industrial Exhibition in 1901, and in 1919 was proud of Babies Rest, which allowed mothers to tour the exhibits while their infants were watched by trained nurses. She was on the executive of the Women's Canadian Historical Society of Toronto, the ladies committee of the Toronto Technical School and the Victorian Order of Nurses.

Her personal and professional dedication to social reform and women was rewarded in 1910 when she was given a honorary degree from King's College, Nova Scotia, making her a Doctor of Civil Law.

In 1914 when war broke out, Emily became chairwoman for the Toronto Women's Patriotic League, and represented the National Council of Women on the National Service Committee, served as president of the Toronto branch of the Woman's Emergency Corps of Military District No. 2. The aim of the corps was to aid recruiting by registering women capable of doing the work of men eligible for active service. In 1918 she was nominated by the Dominion Government to represent the interests of Canadian women at the Ottawa war conference.

In 1928, Emily wrote *Our Story* detailing the history of the Woman's Auxiliary Missionary Society of the Church of England in Canada, 1885-1928.

Emily led a life her parents could be proud of. She continued to serve her church and country for the rest of her life, taking on roles both in public and private to work for women, the church and social issues. She died in Toronto on November 1, 1930.

For more information on Emily Cummings:

Canadian Dictionary of Biography at www.biographi.ca

The Feminine Gaze: A Canadian Compendium of Non-Fiction Women Authors and Their Books, 1836-1945 by Anne Innis Dagg, Wilfrid Laurier University Press, 2001.

HISTORIC BUSINESSES

E. Budge & Sons and Fulford Bros.

Where were Port Hoppers shopping for the holidays 100 years ago? Likely at Budges' and Fulfords, both well established businesses on Walton Street.

E. BUDGE & SONS

The fashionable tailor's art is extremely hard to master, and to excel in it requires special talent and ability. The time was when clothing only comfortable and suitable to climatic necessities was called for, but now elegance, fit and superior finish are added and no merchant or importing tailor can hope to become noted and eminent unless he meets these indispensable conditions. A leader in this department is the well-known house of E. Budge & Sons, whose attractive emporium is located at 58 Walton Street. The premises occupied are admirably adapted for storage, display and sale purposes and here is constantly exhibited a carefully selected and choice stock of English, French and Scotch tweets, suitings and trouserings, in all the latest styles and novelties. All garments turned out by this house are characterized by artistic cut and most careful workmanship, while the facilities for prompt fulfilment of orders are unsurpassed. Parties living in or visiting Port Hope will find Messrs. Budge & Sons always ready to offer inducements in workmanship, finish, fabric and fashion not easily duplicated elsewhere. Here is also carried a nice line of hats and furnishing goods, furs, etc. This business was originally established in 1851. The members of the firm, Messrs. A. E. and F. J. Budge, are highly esteemed by all who know them for their ability and strict integrity and always ready to support any measure conducive to the welfare of the community.

large and valuable patronage. The premises occupied on Walton street are embraced in a double storeroom comprising two floors nicely fitted up and appointed and thoroughly stocked throughout. The establishment carries a nice line of imported high class dry goods, ladies' furnishings, carpets and millinery. A speciality is made of ready-to-wear goods and a full and complete line is carried. All the goods handled are in the newest and latest styles and representative of the prevailing fashions. These goods are offered to consumer at prices which only the influential connections of this house and its unrivalled facilities can warrant. Messrs. A. and H. Fulford give their personal attention to this business and make the wants of the trade - and how best to meet them - their particular study. This establishment possesses the confidence and esteem of the community in general and the trade in particular.



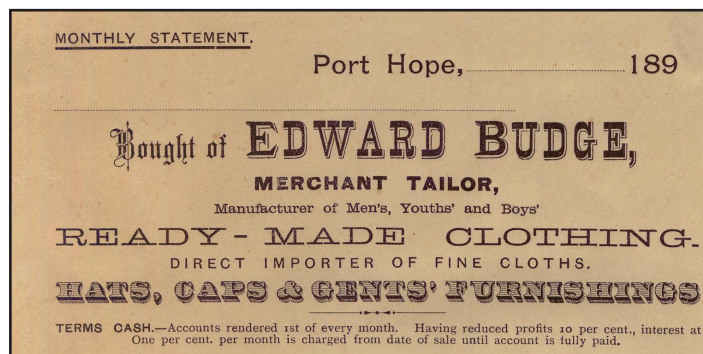
Interior of Fulford Bros., ca. 1900.

996-18-378

Information reprinted from the Cobourg, Port Hope and Bowmanville Industrial Edition 1907.

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CAMECO CORPORATION
GILMER'S HOME HARDWARE
PORT HOPE & DISTRICT HORTICULTURAL SOCIETY
THE PAPERWORKS



Top of a monthly statement form issued by Edward Budge in the 1890s.
2006-40-1-1

FULFORD BROS.

Few houses have gained a more widespread and deserved popularity than the one mentioned above. This establishment was founded 14 years ago and from its inception secured a

Welcome New Members 2008

Mary Jane & David Broughton, Port Hope
Phil Carter, Port Hope
Catherine Dewar, Port Hope
Ron Good, Port Hope
Ida Hartford, Cobourg
Paul Laing and Faye Langmaid, Port Hope
Barbara Loucks, Canton
Steve and Cindy Mark, Port Hope
The Paperworks, Port Hope
Patricia Sinnott, Port Hope

Holiday Hours

The PHA's last day for 2008 will be Saturday, December 20th. The PHA will re-open on Wednesday, January 7th, 2009.

We wish everyone a safe and happy holiday season and hope to see you in the new year.

CHALK CARRIAGE WORKS

In this section of Ontario, the carriage industry may be put down as being of a thoroughly representative character, the products taking rank among those of all Canadian manufacturers. Mr. T. B. Chalk is most favorably and prominently identified with this industry in Port Hope. The business as originally established by the father of the present proprietor in 1845. The goods turned out by Mr. Chalk are not excelled for their general excellence of quality and he enjoys a very large trade, extending throughout Durham and Northumberland Counties. The premises occupied for the office and factory, located on Cavan street, are of large dimensions, equipped with modern machinery, and employment is given to a number of skilled and experienced hands. All kinds of carriages, buggies, trucks, wagons, cutters, bobsleigh, etc. are built here, which in design, durability and finish, cannot be excelled anywhere. Mr. Chalk is a native of Port hope, where he was born. He has a thorough and intimate knowledge of the industry in which he is engaged. His trade has been built up solely on the merits of this products, and being an honourable and upright man of business, he is highly esteemed in the community.

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It's About Time...

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HOURS

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SATURDAY
10 a.m. to 4 p.m.

Closed everyday between
12 p.m. and 1 p.m.

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OUR MANDATE

The Port Hope Archives exists to collect and preserve archival materials which illustrate the growth and development of the Municipality of Port Hope or which pertain in whole or in part to activities within the geographic boundaries of the Municipality of Port Hope.