

Escarpment Views



🍷 AUTUMN 2009

Reflecting the lifestyles and values of people along the Niagara Escarpment

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**The Bruce Trail's
New Falling Water Trail**

**Touring for
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Escarpment Views

🦉 Autumn 2009

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PHOTO BY MIKE DAVIS

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View From the Editor's Desk: What is Wrong With the OMB?

On a warm autumn day the countryside has a particular scent, of dried grasses, tangy apples, scuffed leaves and strong wildflowers heavy with blooms or seedheads. On a crisp

day someone might have a woodstove giving off a smell of comfort into the air.

Yet despite the special beauty of autumn, there's also a tinge of melancholy. The year is turning to winter and especially this year, we haven't had nearly enough good summer weather.

As well, there's sadness in my neighbourhood because this may be the last autumn that we live in a safe rural community. The Ontario Municipal Board (OMB) recently decided to approve a development that will turn a century farm into a for-profit, commercial institution that if successful, could greatly increase daily road traffic and like all large developments, could threaten the quality and quantity of residential water wells.

Two levels of local government voted against the application so of course the landowners, their planning consultant and pro-development lawyer took it to the OMB. And like the OMB does in something like 95 per cent of the time, it voted in favour.

I thought the OMB was going to be reformed. What happened? Why does a distant, pro-development body keep overriding the wishes of local residents and governments? Can you tell me what's going on?

Many Communities Fighting Bad Development

The problem is up and down the length of the Niagara Escarpment. Almost every community is fighting an application for some development, including quarries that require the pumping of water in perpetuity, and housing subdivisions or commercial institutions in the middle of rural lands.

The odds are stacked against communities anyway, because it is expensive, time-consuming and emotionally draining to fight to keep their part of the province as it is, all on top of a too-full day spent earning a living, raising a family and maintaining a property.

On the other hand, speculators, developers and their consultants stand to gain big bucks by their efforts. This is their full-time jobs, or their costs are a small investment in order to reap tantalizing profits. The rest of the community has to tolerate increased noise, traffic, tremours from blasting, and a general degradation of the surroundings that they paid well to be part of.

There's also a "divide and conquer" strategy at work to isolate our communities, call us NIMBYers (Not In My Backyard) and make us feel like whiners complaining about changes to properties that we don't own. Yet seen collectively, the permanent changes to Escarpment-area communities are having a massive effect. Despite supposed protection, the Niagara Escarpment itself is no longer an unbroken wildlife corridor. It is pocked with quarries and industry that are allowed as exceptions by the Ministry of Natural Resources. A short trip in an airplane could make you weep.

I'm not against development of any kind. We need better development, consisting of creative housing in pedestrian-friendly communities, more local market garden farms, wildlife preserves and rehabilitation sanctuaries, hostels, B&Bs, and camping areas for Bruce Trail hikers, to name a few. What inappropriate development threatens your community, or what would you like to see as acceptable development?

In This Issue

So there may be unfortunate elements in some communities, but overall, Escarpment communities remain great places to live and visit. This issue presents some interesting options for you to consider.

We are delighted to feature our first Niagara winery, Ontario's only organic winery, Frogpond Farm. We met the owners at the Guelph Organic Conference early this year, and their hard work and commitment impressed

us. Writer Trudi Down spent a taxing afternoon touring the farm and sampling the products in order to bring you a detailed look so that you can plan your own visit.

Ken Haigh spent a little more energy in bringing us a report of another section of the Bruce Trail, Beaver Valley's new Falling Water Trail. Photographer Robert Burcher provided great views that make you feel as if you are there.

This fall, visual artists are opening up their homes, studios, workshops and galleries to let you browse to your heart's content. Our feature on artists' studio tours may have you planning a great day tootling around the gorgeous countryside.

Our other interesting features and columns should give you good reasons to take a break and escape into other people's experiences and points of view. Please send us your own, as we are making room to publish your messages and photographs in a new department called, of course, Views From Our Readers. You can reach me at editor@EscarpmentViews.ca.

We have a correction to make to the summer issue: on page 24, in the article "Re-Dressing Waste," the fourth model's name is Stephanie Driedger.

Gloria

Gloria Hildebrandt, Editor



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Views From Our Readers

Here is a selection of photos, notes and letters that we've received from our readers. Please keep sending them, as we hope to publish more of them in future issues.



The central photo in our summer issue, "Cows graze in June beneath the Niagara Escarpment in Milton," prompted the daughter of the owner of the farm to order a print for her father's 83rd birthday. She wrote: "My parents, Lambo & Helen Hatzis immigrated to Canada from Greece in 1958 and

purchased the 50-acre farm in 1973 from Florence & Morley Sherwood (who maintained the acreage just north of my parents until it was sold a few years ago.) They built the house in 1974 and raised three kids there. My parents have had huge gardens for their personal consumption, goats, cows, peacocks, sheep and chickens all at one time or another. What a fantastic place to grow up! This property is in my father's bones. He loves it with all his heart and the photo will really be a treat for him. Thanks Mike! Thanks for the magazine...we really enjoy it!

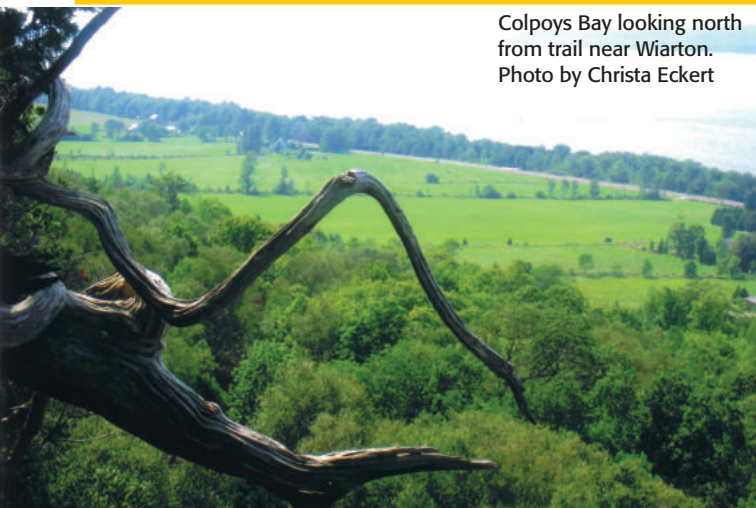
Sandy Hatzis, Campbellville

Painted Rock by Ken Hall



I sent the [spring] issue of *Escarpment Views* to my penpal in New Zealand, because she is an avid gardener and I knew she would appreciate the story about the wild orchids. She did like that one, but was more excited by the photo of the marsh marigolds! She had heard of them but never seen one, and was delighted. So you have made an impression in NZ!

Trudi Down, Hamilton



Colpoys Bay looking north from trail near Warton.
Photo by Christa Eckert



View from the top of Old Baldy Conservation Area overlooking Kimberley and The Beaver Valley. Photo by Grey Sauble Conservation

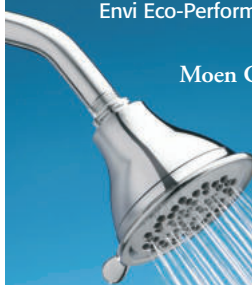
I was duly impressed [with "Canadians Reliving the Civil War" in the summer issue]. Rare is it for the flavour of Civil War re-enacting to be captured to the degree in which you did it. Kudos. One note, however, with the statement "around 14,000 Canadians died," I fear you've been misled. The actual number is more like 7,000 or 14 per cent of the 50,000 Canadian-born who served which is in keeping with the overall death rate from all causes for all Civil War participants, to wit, 14 per cent. By the way I can name the 50,000 who served, and the 7,000 who died, and it only took 20 years of research to do it.

Tom Brooks, Gravenhurst Co. 'C,' Louisiana 10th

Editor's note: The figure 14,000 dead was taken from the program given to the public at the 2008 re-enactment in Milton. Communications officer Donna Elliott of the American Civil War Historical Re-enactment Society wrote that Tom Brooks is the most knowledgeable person she knows of on Canadians in the Civil War and that he is likely to be correct. She hopes to correct the misinformation.

Take A Look

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Events Along the Rock

Selected snapshots by Mike Davis
If you have an event you'd like us



Doris Treleaven of Metalscape near Limehouse held her annual Mother's Day sale on May 10.

Folk music played while people enjoyed the sun on May 23 at the Eat Local Caledon Spring Festival at Inglewood General Store.

With an opening act by "renowned and celebrated" guitarist Jay Calder, The Arrogant Worms played at Theatre Orangeville on June 16. From left, Chris Patterson, Trevor Strong and Mike McCormick.



The third Giant's Rib Summer Solstice fundraiser was held at Parks Canada Discover Hamilton on June 18. Guests study the newly unveiled Niagara Escarpment World



Ann Kloppenburg's exhibition of watercolours, "The Beauty of Halton," was shown at Halton Region Museum from June 18 until Sept. 7.

show where *Escarpment Views* has been recently.
to feature, send us an invitation!



ry Centre in
Biosphere Wall.

Coming Events

- Sept. 19 **Old-Time Fall Picnic & 1920s Ragtime Band,**
Halton County Radial Railway hcry.org
Sept. 26 & 27 **Hills of Erin Studio Tour** hillsorerinstudiotour.com
Oct. 3 & 4 **Milton Area Studio Tour** fasm.ca
Oct. 9-12 **Ball's Falls Thanksgiving Festival** npca.ca
Oct. 16 & 17 **"A Little Dinner & Music,"** Georgetown Bach Chorale
georgetownbachchorale.com
Nov. 20 & 21 **United Way of Milton Christmas House Tour**
miltonunitedway.ca
Nov. 27 & 29 **Handel's Messiah,** St. Elias Ukrainian Catholic Church
georgetownbachchorale.com
Dec. 1 **"Light Up the Hills,"** Georgetown LightUpTheHills.com
Dec. 4 & 5 **"A Candlelight Christmas,"** Georgetown Choral Society,
Georgetown Christian Reformed Church georgetownchoral.ca
Dec. 18, 19, 20 **Christmas Concert,** Georgetown Bach Chorale
georgetownbachchorale.com

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Hiking the Falling Water Trail

By Ken Haigh Photos by Robert Burcher

When the Bruce Trail was first conceived back in the mid-1960s, the idea was that it would follow the line of the Niagara Escarpment as closely as possible. But this goal was not always attainable, and certain compromises needed to be made in order for the trail to be completed for Canada's centennial year. One such compromise was found in the Beaver Valley.

The Beaver Valley is a broad V-shaped valley formed by the Niagara Escarpment, with the open end of the "V" facing north to Georgian Bay. The Bruce Trail follows the shoulders of the valley, but because not all of the permissions could be obtained at the time, the trail was not able to reach the head of the valley—the southern tip of the "V"—but had to cross over part-way up. In the fall of 2008, the Beaver Valley Bruce Trail Club, after years of hard work, was able to follow the line of the Escarpment and complete the optimum route. Though open less than a year, the "Falling Water Trail" has become one of the most popular hikes in the area.

I am eager to see this new trail. My plan is to hike a short section, beginning at Eugenia Falls and ending at Hogg's Falls. My friend, Robert Burcher, a well-known

photographer, has agreed to accompany me for part of the way. We park at the conservation area in Eugenia and walk to the falls. I'm looking forward to seeing the waterfall at Eugenia, for it has an interesting, if quirky, history.

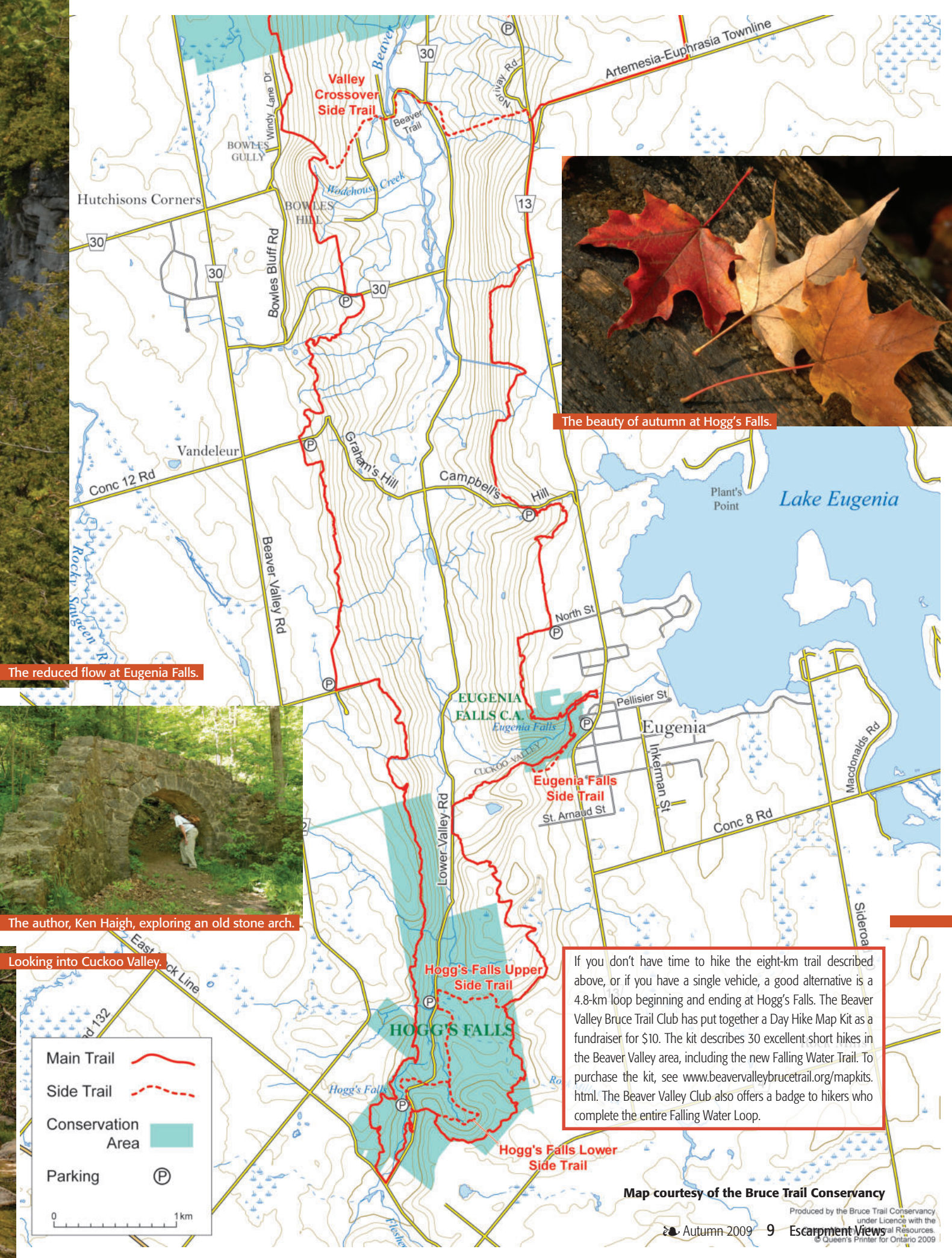
In 1853, or so the story goes, a pioneer farmer named Brownlee was hunting in the forest north of Flesherton when a strange sound met his ears. Curious, he pushed deeper into the bush. Soon, the dull rumble became a deafening roar, and, brushing aside the last screen of branches, he beheld a mighty cataract, 30 metres high. Of course, the native people had known it was there all along. They called it *Ke-waid-dun-dot*, or "Sparkling Waters." We know it today as Eugenia Falls.

Brownlee's story didn't end with his discovery of the falls. A few days after his first visit, he returned with a neighbour, and they

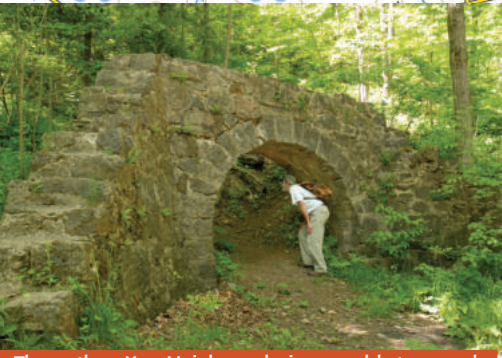
spotted flecks of gold ore amongst the limestone at the base of the falls. Despite their intention of keeping their strike a secret, word soon spread, and in the next three weeks, more than 200 miners had arrived to stake their claims. The gold rush was short-lived, however, for when the first assays returned from Toronto, it turned out that their "gold" wasn't gold at all, but pyrite—"fool's gold." Nev-

ertheless, the gold rush brought the falls to the attention of the provincial government, who sent a survey crew in 1858 to lay out a new town site. The Crimean War had recently ended, so the surveyors gave the streets names made famous by that campaign, names like Raglan, St. Arnaud, Redan, and Inkerman. When it came time to name the new town, one of the surveyors, a French ex-soldier,





The reduced flow at Eugenia Falls.



The author, Ken Haigh, exploring an old stone arch.

Looking into Cuckoo Valley.



The beauty of autumn at Hogg's Falls.

If you don't have time to hike the eight-km trail described above, or if you have a single vehicle, a good alternative is a 4.8-km loop beginning and ending at Hogg's Falls. The Beaver Valley Bruce Trail Club has put together a Day Hike Map Kit as a fundraiser for \$10. The kit describes 30 excellent short hikes in the Beaver Valley area, including the new Falling Water Trail. To purchase the kit, see www.beavervalleybruceclub.org/mapkits.html. The Beaver Valley Club also offers a badge to hikers who complete the entire Falling Water Loop.

Map courtesy of the Bruce Trail Conservancy

Produced by the Bruce Trail Conservancy
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Hiking the Falling Water Trail



The seven-metre cascade of Hogg's Falls.

suggested Eugenia, after Empress Eugénie, the beautiful and popular wife of Napoleon III.

But when Robert and I reach the falls, I'm disappointed. Instead of Brownlee's roaring cataract, I'm greeted with silence. The river bed is almost dry. Robert explains.

"My aunt, who lived near here, remembered this as a local beauty spot. Sunday afternoons, she told me, it was common for families to hitch up their wagons and bring a picnic to Eugenia Falls. But in 1912, the Ontario Hydro Commission built a dam upstream to

divert the water further north for a hydro-electric plant. Now," he gestures, "well, you can see."

We watch as a young couple walk to the brink of the falls across bare limestone worn smooth by the passage of water, and peer over the brink into Cuckoo Valley beyond. Across the river, a ruined stone arch lies half hidden in the trees, the relic of an earlier attempt to harness the water's power.

Robert and I leave the falls, and begin our descent, skirting the gorge below the falls, threading the cedars. I hope to see one of

the cuckoos for which this gorge is named, but no luck. The trail soon joins an old cart path, which winds its way through a mature hardwood forest. It is an easy descent. Eventually, the trail emerges onto the bare shoulder of the divide that separates the Beaver and Boyne rivers. We pause to catch our breath and take in the lovely view. The last stretch is relatively steep, through an old orchard, until the trail emerges onto the Lower Valley Road. Here, Robert has to leave me, for he has other responsibilities that day. I bid him farewell and carry on alone.

A few metres south along the gravel road and the trail once more plunges into the forest. For the next hour I walk alone on a well-marked trail. There is a moderate amount of climbing up and down, but the rewards are worth it. I pass through a remarkable variety of landscapes: mature woodlands full of bird song and deer, old pasture returning to forest, thickets of cedar and hemlock, some truly ancient ashes and maples, old logging trails, and hayfields dappled with daisies and buttercups. And, as I walk, I realize that I am never far from the sound of running water.

One of the highlights is a place which my map has called the "Stone Ford." It is well-named, for I have to cross a stream that has di-

vided itself into three channels and the only bridge is a line of wobbly stepping stones. The middle channel is the deepest, and the stones are partially underwater. I very nearly take a dive, but recover and reach the far bank still dry shod.

Finally, the trail emerges once more onto the Lower Valley Road. Across the road, the trail follows the Boyne River downstream to the parking lot at Hogg's Falls. Suddenly, the trail seems crowded. I pass 12 people in the next 100 metres, the first I have seen since Eugenia.

I reach my car, but carry on a little further to see Hogg's Falls. An old cart trail forms a crescent here, beginning and ending at the road. Once it carried timber to and from William Hogg's sawmill. The mill has disappeared now, burned to the ground in 1888, but part of the old dam can still be seen. Then I stand above the falls. A veil of water plunges seven metres over a shelf of limestone to a lovely pool below. It is a fitting end to a perfect walk.

My journey has taken me about two hours, and I can see why this trail is already one of the local favourites. I will certainly be back to hike this section of the trail again. ■

Ken Haigh, author of Under the Holy Lake, lives in the Beaver Valley.





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A large photograph of a young man in a military uniform standing in front of a mural. In the foreground, a Hawker Hurricane aircraft is displayed in a museum setting. The man is wearing a tan flight suit and a dark beret. The aircraft is a single-engine fighter-bomber with a propeller and landing gear visible.

High Jinks & High Flying

By Wallace S. Davis

Editor's note: Wallace Davis served as an air force officer in W.W.II. He was born in London, Ont. and moved to Georgetown in the late 1950s where he lived until his death in 2005. This is an excerpt from his memoirs.

The chance of going to a university prior to the war was very limited. The cost to go to McGill was \$60 to \$70 tuition and about \$40 for books. I was fortunate enough to get an Ontario Scholarship which paid a hundred dollars at the time, which paid for my tuition fee and school books, but I had to find a job in Montreal for room and board, so I got a job at Eaton's for \$13.20 a week. While I was working there one of the Eaton

Young Wallace Davis in uniform; Hawker Hurricane Mark XIII, a fighter-bomber flown in 1940 during the Battle of Britain.

PHOTO TAKEN BY MIKE DAVIS AT CANADIAN WARPLANE HERITAGE MUSEUM IN MOUNT HOPE.

High Jinks & High Flying

boys suggested I come down to St. Hubert, to the air force station. The Air Force had a program, the Officer's Training Core. They paid me two days a week to fly. I am 16 years of age and getting \$6.70 a day. The first \$6.70 went to pay my room and board and the balance was to buy food and streetcar fare. The other pilots were old, 21 and 22. I was the youngest.

I felt I had an obligation to go to war. They had mobilized, and I stayed in school until I graduated. I was on a plane the next day. It took almost 48 hours to fly overseas. You had to go from Montreal to Newfoundland, Newfoundland to Greenland, Greenland to Scotland, and Scotland to England. It was the only place you could fly



Wallace Davis, second row, 3rd from left.

across the ocean at that time.

Waiting for me was a Hurricane, with my name already printed right on the wing. So, here, I'm the only other officer on the station, all the others were sergeants or corporal pilots. So they looked at me as, you know, superior. The commanding officer was an old guy, about 24, and we had an adjutant with one arm; he was a First World War veteran.

When I showed up I was made the engineer of the squadron. I

asked where all the other guys were. "Oh, we left them in Europe and they're prisoners of war," the two men replied. There were two men, retired workmen from a Hawker assembly plant, and myself. We had to maintain these aircraft, about 12, supposed to be 20. And they said, since you're the commissioned officer, you're going to have to be in charge of all flying operations and the security of the station. They said, by the way, you're going to be looking after Pod 3.

Aerial Attacks

The station was settled in four pods in a field, all facing different directions. That was in case of a ground attack; the idea was that everyone would take off at the same time, so it was quite interesting right at the centre of that field, dodging aircraft, coming this way and that. But the aircraft were set like that, four pods. So that completely confused an attack force. So I was made in charge of one of those pods. It didn't take me long



to decide that an odd number was out of the question. I remember disabling an aircraft so one of our members wouldn't fly, so there'd always be four, because the odd man out always got shot down. He wouldn't have a back up. With pairs, you always watched out for him, he watched out for you.

We were always at a disadvantage. We had about 30 to 40 knot-speed differential, so they could engage or disengage at their pleasure. Always to their advantage. This is the Battle of Britain we're talking about. It was not unusual for five of us to go up against 100 aircraft. Didn't have time for heart attacks. There was always the advantage though, that the Germans were very, very similar to the Americans in their approach. They decided it would be



Rear side view of a replica
Hawker Hurricane at
Canadian Warplane Heritage Museum.

Wallace Davis at age 83
visiting the Canadian
Heritage Museum.

PHOTO BY THE HUIBERS FAMILY.

nice to have them below. The attacking mode in those days was to come in from the rear. Of course, you'd have at least five aircraft, or maybe 20 aircraft shooting at you from the tailguns, on the upper perch while you're trying to attack, and then you'd have all these swarms of Messerschmitts and you were almost guaranteed to be shot down maybe the second or third time.

I guess I was shot down a couple of times, and then I decided that that was for the birds. I had every intention of living through this war, so I devised a method of frontal attack. I was always shot down over the area we were fighting in, over Great Britain. We never went overseas. We were forbidden to, but I did do it. Very early in the morning, I headed out to attempt to destroy their barracks and get back before they could get after me. About every three weeks we'd lose all our men and aircraft,

so we'd have to go back and get new men and train them to get shot down.

High Jinks

This was at the commanding officer's father's place. He was an Earl. The property that he owned would be about the size of Halton County, with the Credit River embedded, including Oakville and Milton. And he owned every building in the township. Everything was rented. In those days freeholds in Great Britain weren't allowed. They had to come to Canada to own property. Anyway, at this place, it was not a bad spot, he had us living down at the stables and that's where I used to get into my high jinks.

I can always remember the one time in October when I had the fishing rod to catch salmon, and the gameskeeper came out and said "What are you doing?" I said "Testing out some flies. I want to see what the reaction of the artificial fly is to the natural fly." He said "No, you're not!" I said "You want to come down to see?" So I had some flies, just the flies with no hook, so I was flicking them out there and he was watching me, and saw that apparently I wasn't doing anything wrong. When I would actually catch the salmon, I hid them along the bank, and got them at night.

I also shot two deer, and told the cook to hide them in with the ewes. Only a trained eye could tell the difference. When the gameskeeper came by accusing me, I told him I couldn't let him into the freezer because it was RAF territory. The AOC was coming by that day, and was supposed to dine with the lord, but instead he insisted on "eating with his men" because somehow he'd found out we were having venison! So he and the lord ate at the mess, and the lord said that it was the best prepared mutton he'd ever had! ■

Wally "Bunt" Davis is the father of Mike Davis, co-publisher of Escarpment Views.

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Heike Koch at the frog pond, the vineyard behind, the Niagara Escarpment on the horizon.

By Hand: The Making of Frogpond Farm Wines

By Trudi Down Photos by Mike Davis

"This is my backyard! Why would I want to spray it with chemicals?"

Heike Koch and I are seated at the family picnic table behind the home that she shares with Jens Gemmrich and their three children.

Stretching out before us are 10 acres of grapevines, looking strong and healthy in the mid-July sun. This is Frogpond Farm – an idyllic setting just minutes outside of St. David's, Ontario. It is also Ontario's only organic winery.

Heike and Jens are originally from the Stuttgart area in Germa-

ny, where Jens' family grew grapes and made wines. On learning of farming opportunities in Canada, they emigrated in 1996 and purchased 10 acres at 1385 Larkin Road, Niagara-on-the-Lake. These have been supplemented by 20 additional acres, which they lease. Riesling and Merlot vines were first planted in 1997 and

1998. To these have been added Cabernet Franc, Gamay, Chardonnay, Chambourcin and Vidal.

Organic Grapes

Organic farms don't use foreign substances such as synthetic fertilizers and pesticides, plant-growth regulators, or livestock feed additives to boost production. Instead,

the farmers rely on crop rotation and animal manure to maintain soil productivity, and hand-tilling to supply nutrients and control weeds. Yields on organic farms are typically lower, but, Heike maintains, of better quality.

When Frogpond's first organic grapes were harvested in 2001, area wineries were not interested. Undaunted, the couple built a barn, bought some tanks and a press, and proceeded to make their own wine – a Riesling and a Cabernet Merlot. A bottle of Frogpond's 2001 Organic Riesling is in the Canadian Wine Library at Brock University.

The enterprise faced some unexpected hurdles: people were unsure about organic wines and didn't like the fact that the product was offered only in small (500 ml) bottles. Gradually, in response to



The vintners' hands: Heike and Jens Gemmrich examine the grapes.

Heike shows a pheromone strip that confuses harmful moths and reduces their reproduction.



the launch of a website and profiles in newspapers and magazines, people started visiting the farm. The natural next step was to build a small shop and obtain a licence to retail on site.

Frogpond wines were certified in 2007 through Pro-Cert Organic Systems (formerly Pro-Cert Canada), Canada's foremost national certifier of organic food products.

Frogpond uses aged manure and refrains from over-fertilizing the soil. Kelp is also applied to help strengthen the vines. To avoid using synthetic fungicides or insecticides, the farm tries to attract a variety of insects by encouraging different kinds of plants and flowers. Weeding is done by hand, using a grape hoe. Yield varies from year to year: the 30 acres produce approximately 60 to 90 tonnes

of grapes, which are made into 35,000 to 50,000 litres of wine.

Harvesting is done by hand because heavy machinery would compact the soil. One advantage of this is that pickers can be selective, avoiding grapes that are not yet ripe or that show signs of fungus. After being crushed and de-stemmed, the grapes go into fermentation tanks where they are left until the juice clears naturally. Red wine is aged in oak casks for about a year. All wines receive only one filtration process prior to bottling. Frogpond does not use preservatives, fining agents or additives in the winemaking process. If the wine needs stabilizing, a natural product such as organic egg white is used.

But, as Heike notes, "If nothing is going wrong, we don't do anything. We simply wait." A tiny bit

By Hand: The Making of Frogpond Farm Wines



Cheers! Cyclists take a break to sample Frogpond's Chambourcin.

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Touring wine country by pedal power: bikes parked outside Frogpond's wine shop



The treasure of the Niagara Region: healthy grapes for wine making.

of sulfide is added to the whites, to ensure there is no oxidation.

The farm attempts to create an environment that will attract a variety of insects and birds, so that no one type dominates. In very dry years, when insects take over, Frogpond resorts to spraying the grapes with a soap solution. A little subterfuge also helps – especially when faced with fruit-munching grape berry moth larvae. Plastic strips containing sex pheromones of the females are attached to the vines, to confuse male moths and interfere with their ability to find mates.

Heike notes that a non-organic vintner aims for a certain taste profile; a winery wants to become known for the distinctive taste of its Chardonnay, for example. Organic wines, however, will taste different every year.

Organic icewine poses a particular challenge, Heike admits.

"You have to leave the grapes on the vine until the first frost, but this stresses the vines, something we don't really like to do." It can also be a challenge to get pickers to come out in the middle of a cold late autumn night, as Heike discovered in 2006. She had to resort to coaxing her daughter and friends, who were having a sleepover, to get dressed and get picking once the temperature reached the desired level!

Currently, Frogpond Farm offers eight wines – five reds and three whites. All, except the ice-wine, are dry. The 2006 Cabernet Franc is aging well and still available (500 ml). The 2007 Riesling and Cabernet Merlot also come in 500 ml bottles. The 2007 Chardonnay, 2008 Chambourcin, 2008 Cabernet Franc Rosé and 2007 Cabernet Franc are available in 750 ml bottles. Prices range

from \$12 to \$16; the 2007 Riesling Icewine retails at \$32 for a 200-ml bottle.

Explore the Farm

The wines are sold directly from the farm and from the website. Frogpond will ship a case anywhere in Ontario for a flat rate of \$10. Selected products are also available in the Vintages section of a few local LCBOs, and in some area restaurants.

Visitors to the Farm should take time to enjoy a self-guided walking tour to see unusual fowl including guinea hens and skittish tufted black chickens, sheep and of course, a frog pond. Three varieties of frogs, green, leopard, pickerel, have taken up residence, as have eastern painted turtles. The setting attracts an amazing number of dragonflies. The pond is surrounded by lush bulrushes,

which help filter the water and keep it clean.

In the interest of research, this reporter sampled two of Frogpond's wines: the 2008 Chambourcin because it is the top seller in the store this season, and the 2007 Riesling because Riesling is the farm's tried and true offering. The Chambourcin has an elegant bouquet and excellent finish, while the Riesling is very light in colour with a clean, crisp taste.

No award plaques hang on the shop walls. Frogpond Farm doesn't enter wine contests, but its wines continue to generate attention through word of mouth and media coverage.

Trudi Down provides writing, editing, research and proofreading skills for clients in business, arts, advertising and education, through www.thecorporateword.com.

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Misty's View: 7 Ways to Avoid Unscrupulous Caterers

To cook or get it catered, that is the question. Even the most adept foodies can wonder when to let someone else work the pans and when to tie on the apron and do it themselves. Here are some factors to consider when making the choice.

The nature of the occasion:

- ◆ Are your guests coming primarily to see you?
- ◆ Do you have other responsibilities during the event, such as child care or senior care?

The timing of the occasion:

- ◆ Are you working on the day of the event?
- ◆ Do you have to clean the house yourself before the party?
- ◆ Will you be racing the clock with other family-related jobs to do before food is even on your radar?

If you answered in the affirmative for most of these questions, you should begin the hunt for help now! But beware; the more desperate you are, the more vulnerable you can be.

1. Finding a good caterer can be difficult so **try to avoid letting your immediate need become an unscrupulous caterer's gain.** Some caterers will add a last-minute extra charge, as some other services do. I remember a sign I saw at a printer's desk that stated "Your lack of planning does not constitute an emergency for us." I paid for my lack of wisdom that day.

2. It is clearly better for all concerned to **have a game plan ahead of time.** Know your limitations, know your requirements and know what you can do for yourself; these are three key items to share with your potential chef for hire.

When I think of the people who come to my husband and me for catering, I always consider why they need our help and what we can do to help them. As a caterer, I cannot move forward until I know the answers to these simple questions.

How can I propose a menu of suggestions without knowing what my potential client needs and for what reasons? A sensitive family reunion, for example, with discordant culinary tastes or a multi-generational gathering that seeks to offer food to meet all palates cannot be handled with the faxing of a blanket catering menu.

3. **People really need catering menus to be customized.** Otherwise, they are getting in es-

sence, a large take-out job from a restaurant. Take-out can be great, but it is not always what one might want when facilitating a unique event, and from my experience all at-home events require a custom approach.

The word "custom" should not send visions of dollar signs through your mind. If you negotiate with your catering company, you should be able to move beyond their list of published menu items for no additional cost.

4. But first, get to know your caterer to determine whether they are only what they print in a menu or whether they are actually excellent chefs/food service facilitators; so **do your homework.** Often the best way to find someone credible is by word of mouth.

5. **Being able to think outside of the box should be the abiding norm for a catering chef.** Anybody you hire should have absolutely no problem making changes to the menu they presented to you. If they presented a rigid menu and are not willing to make any changes, then you might want to look elsewhere.

6. **Good chefs can always be flexible** because good chefs use fresh ingredients and make all of their products from scratch. The only food that cannot be altered is food that was pre-prepared, sourced from a supplier, or purchased from another source already made! You will want to steer clear of caterers who attempt to sell you food that someone else made since they are misrepresenting themselves and are actually just being middle men with a fee.

One of my biggest pet peeves is when a caterer claims to have a pastry chef on staff and then sells fancy desserts that they merely defrosted from a wholesale supplier. Or when supermarket lasagna with bottled dressing, store-bought croutons and the lowest quality Parmesan cheese, made from grating the rinds, is peddled as authentic Italian food that Mamma made! It happens all the time, so watch out.

7. **Above all, ask your caterer if everyone on staff has a Safe Food-handler's Certificate.** Mishandled, improperly stored or reheated food can be lethal. You should think more about the safety of the food arriving at your door than whatever magical fare you ordered off a glitzy brochure. Fortunately, if you have certified chefs preparing the food they should be able to answer all of your important questions about the food they will be bringing to your home. Watch for imposters, do your homework, and make sure your caterers cook it right.

Misty Ingraham and Bill Sharpe of Ancaster own the catering business The Portable Feast at Home.

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Autumn Colour: Touring for Artists' Studios

By Gloria Hildebrandt Photos by Mike Davis

A beautiful autumn day is a great time to drive through the countryside to explore the studios of local artists who are showing their work. This is a time when driving is easy, without snow or ice, but you might be starting to think about Christmas presents. Surely nothing is better for "the person who has everything" than an original, hand-crafted, unique work of art.

If you make a day of it with friends, you'll stop somewhere interesting for lunch or a snack, perhaps to savour local harvest products or homemade baking. Fortified by good food and beverages, you're ready to continue exploring the back roads for hidden art galleries and rural studios.

Many communities along the Escarpment hold studio tours at this time of year. Milton Area Studio Tour offers the work of 57 artists. *Escarpment Views* profiled one of them, **Brigitte Schreyer**, in the premier issue, winter 2008. The Hills of Erin Studio Tour is



Burdette Gallery showcases the work of several artists who are part of the Hills of Erin Studio Tour.

Autumn Colour: Touring for Artists' Studios



Beth Grant's jewellery:
each glass bead individually made.



Jennifer McKinnon turns out wood
bowls of all shapes, sizes and forms.

Raymond Schindler
works iron at his forge.

another excellent tour with many artists participating in a variety of media. We featured one of these artists, **Benitta Wilcox**, in our autumn 2008 issue.

Hills of Erin Studio Tour

A good place to start the Hills of Erin Studio Tour is at Burdette Gallery near Orton, northwest of the villages of Erin and Hillsburgh. Burdette is situated on 65 acres and has an impressive circle of standing stones close to the driveway near the entrance to the property. Four artists are guests for the tour, although the gallery regularly carries work from more than 70 artists.



George Perdue painting the stone circle at Burdette.



Irene Shelton is one of these guests. A painter in watercolour and acrylics, she is inspired by landscapes in northern Ontario, but also the west coast of Canada, Arizona and Peru.

She says she responds to the time "when everything connects, and you see more than what's there." As an example, she shows her painting "Totems," which first looks like a northern lakeside. Yet

when she turns the painting on its side, the reflection in the water appears as an image of a fantastically carved totem pole.

George Perdue also has works at Burdette but for the tour he's a guest at Paper Daisies Studio south of Erin. When *Escarpment Views* visited Burdette, he was working on a painting of the circle of stones. He paints in oils, with sure strokes that build up

the image until the colours and highlights are just as he wants them. He paints outside year round, preferring his interpretation over what a camera records.

Raymond Schindler is a metalworker with a forge near Belwood. Fire glows in his dark workshop near his garden. His son is eager to learn the traditional blacksmithing that Schindler uses to make wrought-iron pieces, large and small. From heaps of old iron stored inside and outside his workshop, he makes customized and unique furniture, trel-



Beth Grant demonstrates the intricacies of making glass beads.



Jennifer McKinnon turning wood at her lathe.



Irene Shelton holding her work "Totems."



An iron bench wrought by Raymond Schindler.

lises, garden arbors, sculpture, shepherd hooks and hardware. Large and small works will be for sale at the tour.

Between Orton and Hillsburgh is the studio of glass artist **Beth Grant**. The bright jewellery she makes is deceptively simple looking, because an astonishing amount of skill and risky work goes into making them. She creates every single glass bead that goes into her beautiful pieces. Working with a flaming torch, she demonstrates how a glass rod is melted and carefully moulded

around a stainless steel core, then placed overnight in a small kiln. For jewellery, the skill lies in being able to reproduce several beads of exactly the same size and appearance.

Turn-of-Fate Studio is not far from Hillsburgh, where wood turner **Jennifer McKinnon** transforms logs and "ugly" pieces of wood into treasures. Starting with a chainsaw, then a bandsaw and finally a lathe, she carefully carves away all the wood that doesn't look like a bowl, platter or dish. Using local wood that she finds or is given to her, she responds to the shape, grain and colour to reveal functional yet artistic works. Hand sanding and polishing with beeswax make these pieces lovely to handle.

The works of several other artists will be available along Erin's Main Street. **Paul Morin** has opened a new spacious gallery where his many abstract and nature paintings are hung for viewing. His pieces are suitable for all price ranges.

"With all my forest scapes you're in the landscape," Morin says. "I dive right into the foliage and paint the flickering light through the trees, capturing a split second in time."

The Porcupine's Quill will be open for demonstrations of old traditional printing and book making, with work by guest artist **Kim Sunley-Harton** on display. She is fascinated by extreme close ups of flowers.

Sonia Bukata is a fibre artist on Main Street, creating jackets and clothing out of manipulated

fibres and colourful design. Her guest for the tour is **Kathryn Thomson**, who offers colourful blown glass vases, bowls, jewellery and other works.

With these being just a few of the artists opening their studios, workshops and galleries this fall, art and creativity are flourishing near the Escarpment. ■

Escarpment-Area Studio Tours

Hills of Erin Studio Tour, Sept. 26 & 27 hillsoferinstudiotor.com

Purple Hills Studio Tour, Creemore, Sept. 26 & 27 purplehillstour.ca

Saugeen Autumn Leaves Studio Tour, Oct. 2-4 autumnleavesstudiotor.ca

Caledon Hills Studio Adventure, Oct. 3 & 4 caledonhillsstudioadventure.com

Milton Area Studio Tour, Oct. 3 & 4 fasm.ca

Art in Action Burlington Studio Tour, Nov. 7 & 8 artinaction.ca

Around the Sound Artisans' Studio Tour, year round artistsaroundthesound.org

North of 89 Studios, year round northof89.ca



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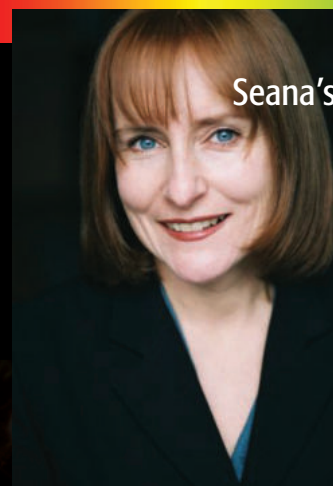


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Seana's View of Greek Characters

a few plot turns of their own, are the gods, who are often vengeful, cruel and unfair.

In the past year, I had the great fortune to be a member of the most cursed families in Greek tragedy. I played Andromache in Euripides' *The Trojan Women*, Medea in Euripides' *Medea*, and I am currently playing the title role in Racine's *Phèdre*, who was a character in Euripides' *Hippolytus*.

If I had to summarize why some popular entertainment and classic dramas have stood the test of time, I might say "It's all in the family."

We have an insatiable appetite for family drama, especially when the family is not our own. The larger and more powerful the family, the more our fascination grows. We are horrified at what befalls the mighty, who turn out to be flawed flesh and blood like the rest of us. Tales of ancient vendettas, tabooed passions, honour, intrigue, greed, political expediency, murder and mayhem have captivated readers and viewers alike. But before the Sopranos, the Corleones, the Tudors, the Medicis and the clans of Dallas, Dynasty, Hamlet and Lear, there were the Greeks.

Although Greek myths often contradict each other, one thing is certain: the family trees of ancient Greek legend are gnarled, twisted and have very deep roots. One family often connects with another, their bloodlines and story lines becoming entangled and often tragically knotted. Watching the sagas, and adding

Andromache was married to Hector, the great warrior and prince of Troy. His brother, Paris, brought a married woman home with him and caused a war. That woman was, of course, Helen. Her husband Menelaus, her brother-in-law Agamemnon and the Greek hero Achilles came to Troy, bearing gifts. A big wooden horse filled with soldiers was one of them. Troy was defeated, the women made slaves and captives. Hector was killed by Achilles, and his body was dragged in the dirt for all to see. Andromache's young son was thrown off the walls of Troy. Andromache is forced to marry the son of the man who killed her husband.

The plot line of *Medea* is no less horrific. I played the sorceress who flees her home with Jason and the Argonauts, betraying her father and throwing her brother off their ship to slow her father's pursuit. Arriving in Corinth, she has two children with Jason, but he leaves her for King Creon's daughter, Creusa. Medea murders Creusa, Creon and her own children to cause Jason the greatest grief.

Legend has it that Medea escapes to Athens and marries King Aegeus. She has a child with Aegeus but discovers that he has a son from a previous liason, and tries to poison that son, Theseus.

Phèdre is married to Theseus, who has had numerous lovers, including Helen of Troy. Phèdre's notorious family includes her father King Minos of Crete, and her mother, Pasiphae, the daughter of Helios, the Sun. Phèdre has a sister, Ariadne, and half-brother known as the Minotaur, a half-man, half-beast, who is the result of an affair Pasiphae had with a bull. Theseus comes to Crete, and with Ariadne's help, slays the Minotaur. He runs off with Ariadne but deserts her.

Theseus has a son by the Queen of the Amazons, named Hippolytus. Theseus kills the Amazon and marries Phèdre. They have children, and Phèdre banishes Hippolytus. But when Theseus leaves on another adventure, he puts Phèdre and the kids under the care of Hippolytus. We discover that Phèdre has always been in love with her stepson. Thinking Theseus dead, she confesses her love to Hippolytus.

Theseus arrives home, the rumours of his death greatly exaggerated. Phèdre's nurse tells Theseus that his son has lusted after Phèdre. Theseus asks the god Neptune to take revenge on his son, and Hippolytus is killed in a gruesome accident after slaying a monster from the sea. Phèdre then kills herself with a poison that Medea had brought with her to Athens, presumably the same tincture that was supposed to kill Theseus years ago.

The plot twists and family dynamics in Greek tragedies are never dull, especially since everything happens in one day, and in one place. Violent emotions are released and horrific things said in the midst of family crises. These royal and often semi-divine families are not immune to the passions that override reason and bring about devastation. Parents and children, husbands and wives, siblings and family servants are all caught up in household catastrophe.

No two families are alike, and yet there are striking similarities in the families of Medea and Phèdre. Both claim links to the god of the

sun. Medea was a sorceress; Phèdre's aunt was the infamous Circe, who turned men into swine. Both Medea and Phèdre are foreign princesses who leave home to marry a womanizing warrior. They both have a nurse confidante. They both have two sons. And both are in the grip of uncontrollable passions. They both start their respective plays wanting to die.

Yet Medea is experiencing grief, jealousy and rage. Phèdre, especially in Racine's 17th-century Catholic telling of the tale, is ravaged with incestuous love and accompanying shame and remorse. Whereas Medea takes her grief and fury out on others, behaving like a Greek male hero in order to avenge herself and protect her name for posterity, Phèdre wishes to vanish so that her good name will remain intact. Medea explodes; Phèdre implodes.

Medea feels no guilt for what she has done. She feels the loss of her children, but she makes no apology. In fact, her last lines in Robinson Jeffers' adaptation are "Now I go forth/ Under the cold eyes of the weakness-despising stars;-- not me they scorn."

Phèdre, who could not bear her adulterous and incestuous transgressions, even if only in thought, ends her life with these words "Death at last withdraws the light from my eyes/ And returns the day I soiled to purity."

Two very different exit lines, from women with very different family sagas. But both stories fill us with pity for them, and fear for all of us. The great dynasties of ancient Greece expose our own secrets, our own failings, our own passions. We can watch them from a safe distance, and be glad that though there are similarities, they are not our particular family. Because, to be perfectly frank, family reunions in Greek tragedy are exciting, but no picnic.

The award-winning Seana McKenna is playing the title role in Phèdre at the Stratford Shakespeare Festival this season.



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Book Views: Animal Intelligence



The Smartest Animals on the Planet

By Dr. Sally Boyesen

Parrots are only one of the many species of animals presented in this book that challenges our notions of intelligence. If tool making, communication and acts of altruism are thought to define humans, then our definition is wrong. The birds, primates, elephants, otters, dolphins, rats, squirrels, whales, dogs, lions and even salamanders discussed



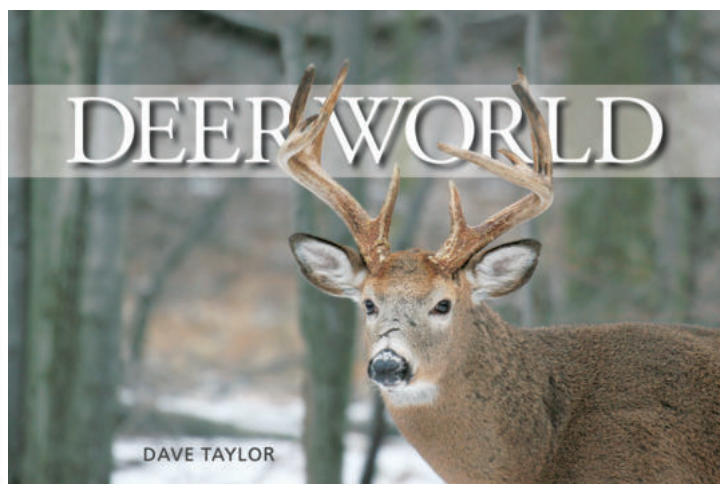
Flower Hunters

By Mary Gribbin and John Gribbin

Who would think that gathering flowers and plants would be a life-threatening adventure? In the 1700s and 1800s, travel to and within Asia, South America, Africa and Australia was extremely demanding. This book presents short biographies of 10 men and one woman who were obsessed by finding, collecting or painting new plants that were unknown in Europe and England.

These fascinating adventure stories detail the hardships and suffering they endured, from long sailing passages to treks in extreme climates and rugged wild landscapes. Routine hazards faced were snakes, leeches, stinging ants, mosquitoes, malaria and hostile native people. Some of the findings introduced globally by these pioneers of plants include quinine, which was the cure for malaria, tea, and countless flowers from azaleas to gardenias to jasmynes, lobelias, rhododendrons and more. This is a great book for the gardening armchair traveller.

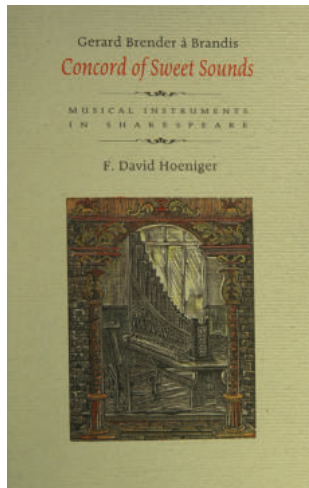
Oxford University Press, 2008, softcover, \$21.95.



here make and use tools, or contact each other over long distances, use sign language, share food, work co-operatively, understand numerical concepts, show empathy, or recognize unfairness and more.

Filled with beautiful photographs, loaded with helpful drawings and facts, this is an accessible collection of academic studies that should prove once and for all that animals and humans are more similar than different. Just because we humans can't understand animals, does not mean that we have a monopoly on intelligence.

Firefly Books Ltd., 2009, hardcover, \$35.



Concord of Sweet Sounds: Musical Instruments in Shakespeare

By Gerard Brender à Brandis
and F. David Hoeniger

This is the latest addition to a series of books showing the elaborate wood engravings of Gerard Brender à Brandis. Beautiful black and white images and commentary celebrate the musical instruments mentioned in Shakespeare's works, and follows *A Gathering of Flowers from Shakespeare* by the same team, published by Erin's Porcupine's Quill in 2006. F. David Hoeniger, a professor of

English, has written text to accompany each illustration, explaining the instruments shown and how Shakespeare used them.

As with all the works published by Porcupine's Quill, this book is itself a work of art, carefully printed on fine quality paper and bound by traditional methods. Even in paperback, this is a book to keep and treasure.

Porcupine's Quill, 2009, softcover, \$16.95.

Deer World

By Dave Taylor

More than 400 wonderful photographs of members of the North American deer family, including moose, elk and caribou make up this book, presented for every day of the year. Other animals are also shown: bears, wolves, coyotes, bison, cougars, mountain goats and some large birds. Explanatory captions provide interesting information, although some are confusing because they refer to facts that appear later in the book.

Author and photographer Dave Taylor works for The Riverwood Conservancy, a 150-acre park along the Credit River in Mississauga, and some of the deer photographs were taken in this urban oasis.

The most amazing information given in this book just may be that Riverwood exists within this city, providing a natural refuge for so many wild animals.

The Boston Mills Press, 2008, hardcover, \$39.95.

2009/10 Season ~ Fall

the Georgetown Bach Chorale

a little Dinner & Music

FUNDRAISING EVENT
Friday, October 16, 2009 and Saturday, October 17, 2009 at 6:30 p.m.
157 Main Street South, Georgetown • Tickets: \$100.00

Handel's Messiah

The Georgetown Bach Chorale and period Chamber Orchestra
Friday, November 27, 2009, 8:00 p.m. and Sunday, November 29, 2009, 2:30 p.m.
St. Elias Ukrainian Catholic Church, 10193 Heritage Road
Brampton • Tickets: \$25.00, students/children \$10.00

Christmas Concert

The Georgetown Bach Chorale, reception to follow
Friday, December 18, 2009, Saturday, December 19, 2009 and
Sunday, December 20, 2009, at 8:00 p.m.
157 Main Street South, Georgetown • Tickets: \$40.00

Tickets may be purchased at two locations in downtown Georgetown:
Foodstuffs, 89 Main Street South, Georgetown, 905-877-6569
The Freckled Lion, 56 Main Street South, Georgetown, 905-873-1213
Tickets may also be purchased by credit card on the website.

www.georgetownbachchorale.com



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Mountsberg Conservation Area 2259 Milborough Line

Dundalk: **Highland Supply** 92 Main St. W.

Erin: **Erin Radio** 106 Main St.

Stewart's Equipment Hwy 124 & Trafalgar Rd. N.

Fonthill: **Picard's Peanuts** 2467 Hwy 20, east of Fonthill

Georgetown: **Adams Rent-All Inc.** 334 Guelph St.

Foodstuffs 89 Main St. S.

Young's Pharmacy 47 Main St. S.

Hamilton: **Ottawa Street Farmers' Market** 204 Ottawa St. N.

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Kelso Conservation Area 5234 Kelso Rd.

Montfort Mediterranean Cuisine Milton Mall Plaza, 65 Ontario St. S.

Royal LePage Meadowtowne Realty for Inge Winther 475 Main St. E.

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Morrison: **Picard's Peanuts** 22 Queen St.

Niagara-on-the-Lake:

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Picard's Peanuts 1835 Niagara Stone Rd.

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Montfort Mediterranean Cuisine 376 Iroquois Shore Rd.

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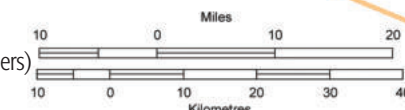
Bruce Peninsula National Park 7374 Hwy. 6

Wainfleet:

Ben Berg Farm & Industrial Equipment 52034 Hwy #3 (at Chambers Corners)

Waterdown:

Picard's Peanuts 447 Dundas St. E.



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