"bonum apporto nuntium, tristem nuntium, sed non malus nuntium"

RADIO RAMPANTLY RADIATING TO ROOMIER RADIUS

DAVID PICKERING

On Tuesday October 26th, after decades of dreaming, years of saving, and months of planning, our new broadcast site went active on Amherst Island.

THE

We happily announce that we're live on 101.3 Mhz after a relocation of our transmitter in both geography and location on the radio band. Here is the story of what happened.

We've known since we went active 15 years ago that geography was against us on Amherst Island. While we wanted to provide entertainment and a voice to all the Island, there was a large east-west ridge which split the Island. Located just North of 3rd concession, with St Paul's on the crest, it has had a great impact on those who live on the south shore. Very high frequency radio signals don't hug the ground, and poor geography can cast shadows where the signal is blocked ... just like with light. This resulted in poor reception of both our radio signal, and the Internet signals from a variety of providers. Almost all of them came from the north.

One of our goals was to correct this, and greatly improve the service to the south shore. Another goal was to extend our coverage north, further into the Township and the County, and give the voice of the Island some real range.

To do this we needed a better location, a taller tower, a better antenna, and MORE POWER! We are pleased to say; we have accomplished all the above.

For the first, a big THANK YOU to Wayne and Karen Fleming. They granted us access to their land and allowed us to erect our tower there. We looked at a couple of places, including land behind St Paul's, but the Fleming's land was the best choice. They're pretty much on the centre of the Island, and have easy access from the road, and a direct view of the studios (which remain in the barn at 5830 Front Rd. Thanks Dayle and Ellie.) Our next big project is to move those to a new home as well. The good folks at



Chad and his people, preparing the tower for installation of the critical antenna components.



BEACON

"Can you hear us now?" Our new 4 bay antenna, pouring our voice northward into the Township and the County beyond.

A New Era for CJAI!

DAVID PICKERING

equipment. This included an electric baseboard heater (for the winter), an air conditioner (for the summer) and a backup generator (which is still outstanding).

Next came the antenna. It's on top of the tower. We selected a four-bay array. If you look at the tower, that's the four 'arrows' all pointing north – one above the other. The original antenna, on top of the silo at the barn - looks more like a couple of straightened out coat hangers. It was 'omni-directional', meaning it broadcast in all directions with equal power. The new antenna is very directional, with most of the power directed northward (we don't really have that many listeners floating in Lake Ontario to the south). We ordered the antenna from Italy with the help of Grundy Telcom Integration, who also oversaw the installation. Oh, and if you're wondering who had the courage to climb 130' and install the antenna - everyone give a big thank you to our own Chad Osmond. His help was phenomenal. Oh, finally power. For years we've been putting out 250 watts of power. But now, we emit 4800 watts. That's almost a 20x increase. We want to be HEARD!

A note on KOS. For years, the station has partnered with Kingston OnLine Services, a local Internet Service Provider. They shared space on the silo; we housed their equipment. They gave us Internet; we gave them power. A good deal all around. When we said we were moving to a better location on a taller tower they were more than eager to be involved. So now you can see four KOS antennae, half-way up the tower, pointing in all four directions. These will distribute the new KOS signals to Island customers, hopefully greatly improving speed and reliability to south shore residents.

Finally, a word on a new contest. Effective 1st Nov, we will be launching a radio initiative (WITH PRIZES) to find out just how far our signal goes. For one month, (all of November) we will encourage our listeners to send us e-mails (to <u>audrey@cjai.ca</u>) telling us where they heard our signal. We'll document all reports on a map with pins (probably on Google Maps as well). For the three reports that are the FURTHEST from the transmitter to the NW, N, and NE, we will give a prize of \$101.30. Good luck to everyone.

OnTower erected the 130' free standing tower with the help of Noel who dug and moved earth for the foundation. Electrical work was done by Sega Electric and Ontario Hydro. Sega also supplied the 'bunker' at the base; a small concrete building which houses all the

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OCTOBER DAYS

National Hug a Sheep Day

OCTOBER 30TH

Celebrate National Hug a Sheep Day this year on October 30th, 2021. This is an annual celebration of wooly, cuddly, bouncy sheep everywhere. We benefit from our relationships with sheep in may ways; meat, wool, lanolin, and pasture fertilization! It only makes sense to celebrate sheep for all they do for us.

National Hug a Sheep Day has been celebrated annually since 1992 on the last Saturday of October each year.

My life has changed in so many ways over the last three years, for the better, so I celebrate this day because my pet sheep Nellie is partially responsible for these changes. I likely wouldn't be living on the island if I hadn't met Nellie in 2018. She is a wonderful sheep and she deserves all of the hugs.



Kayleigh Graham, hugging her pet sheep Nellie (Photograph taken in 2018).



REMEMBER

OBSERVE

Halloween,

October 31st



Remembrance Day

NOVEMBER 11TH

Lest We Forget

The Canadian Forces School of Communications and Electronics (CFSCE), in association with the Lions' Club of Odessa and District, will conduct the annual Remembrance Day service at the Wilton Cenotaph in Wilton, Ontario, on Thursday November 11, 2021 at 1000 hours.

Attendance this year is by invitation only, in order to respect provincial gathering size limits. To protect all attendees and veterans, wearing a mask is mandatory.





SPOTLIGHT SPECIES

Staghorn Sumac

KAYLEIGH GRAHAM

The staghorn sumac plant, or *rhus typhina l*., is a plant native to North America. It is a deciduous shrub that grows in clusters, or colonies, in both sunny and shady areas. The staghorn sumac is sometimes referred to as a tree instead of a shrub because of its leaning trunks and foliage on top. Sometimes called the velvet sumac, the branches and twigs of this plant feel like they are coated in velvet. This plant has bright green leaves with a pointed oblong shape to them. The female staghorn sumac plants bloom into yellowgreen flowers that turn into cone shaped clusters of fuzzy red berries. The berries last on the trees throughout the winter, long after the leaves have dropped off. The velvety forked twigs of the plant look like antlers in the wintertime, hence the name 'staghorn' sumac.

The staghorn sumac is drought resistant and can grow in rocky, dry ground. Sumacs can grow in places where even juniper struggles to thrive. Staghorn sumac grows quickly and is usually pest and disease free. The soft bark makes this plant susceptible to lawn mower and trimming wounds, but, when wounded, the sumac sprouts new growth. One colony, or cluster, of tree will be single-sexed. The group will either be female, and have berries, or be male and not.

The staghorn sumac is largely an ornamental shrub or tree, used for its autumn leaves and flashy red fruit. However, the plant has many other uses. The fruit, bark, and leaves of the staghorn sumac are so rich in tannins, that they can be used to tan hides. The leaves and fruit can be boiled to make black ink. The dried leaves can be used in smoking mixtures.

Lemonade or 'sumac-ade' can be made from the crushed and boiled fruit. A recipe is included (to the right). The drink can help to strengthen cardiovascular conditions, reduce inflammation, help symptoms of gout, and help treat symptoms of colds due to drying out sinuses.

The berries can also be harvested for use in jelly!

Staghorn sumac is also appreciated by wildlife, as many bird species enjoy the berries. The ruffled grouse, ring-necked pheasants, common crow, grey catbird, and many other birds, seek out staghorn sumac berries throughout the winter as a food source. In the spring, honeybees are attracted to the flowers. Deer and rabbits also eat the twigs of the staghorn sumac.



STAGHORN SUMAC RECIPE

Delicious Staghorn Sumac Lemonade:

- Ingredients:
 sumac berries
 optional: honey, sugar, stevia, maple syrup, or your favourite sweetener.
- Harvest the berries (or 'bobs')
- Place them in a large pot
- Cover with water, squeeze berries with hands
- Bring to a simmer then turn off the stove
- Allow to steep for 1 hour
- Strain using cheesecloth (to remove the fuzzy hairs of the berries)
- Sweeten if you want
- Enjoy!

Sources: Canadian Wildlife Federation, "Staghorn Sumac", https://cwffcf.org/en/resources/encyclopedias/flora/staghorn -sumac.html.

Lady Bird Johnson, "Wildflower Centre", The University of Texas/



A female staghorn sumac plant on the North shore of Amherst Island, ON. Photographs by Kayleigh Graham, editor@thebeaconpaper.com



Interview with Anna Hitchins

The below statement was originally published by The Beacon Newspaper, written by Zander Dunn, titled "Interview with Anna Hitchins", published in issue 312, in February 2004 (pages 13-15).

On March 29, 1926, Anna Glenn was delivered by Dr. Northmore of Bath, the doctor who served the whole Island in those days. She was born in the house where Syke Fleming now lives on the Third concession, the youngest daughter of William John (better known as "W.J.") Glenn and his wife, Georgia Fleming.

W.J. grew up on the farm where Allan and Cathy Glenn now reside and his wife was raised in the Francis and Nessie Welbanks house.

Anna's older siblings were, in order of birth: Lulu, her oldest sister (now deceased); Ruth, now Mrs. Lawson, who lives in Trillium Ridge in Kingston; Doug, who returned from the war to work for 31 years as a guard at Kingston Penitentiary before he died in 1991; and Helen who was eventually placed in a group home. Only Anna and Ruth are alive today.

Anna, who had a happy childhood, attended No. 5 Public School which was situated where Paul and Carol Glenn now live on the Third Concession. This was the second largest school on the island with 42 students who had to sit two to a desk. The large numbers, the proximity of the children and the natural exuberance of the students made for some rough sessions in the school yard and in the classroom. Some of the teachers, who had recently graduated from normal school, were not much older than their pupils. Anita Scott, Miss Burroughs and Gordon Osborne were new to their task but rose to the challenge. Some of the older boys were given the strap for their behaviour although this form of discipline was not required often.

Anna's other teachers included Norma Scott, Rita Brown, Lulu Glenn, and Maude Dryden. Her classmates included the McCaugherty kids, Eddie Wemp, Joe Willard, John Morrow, George Wemp, Mary Neilson, Winnifred, Shirley, and Harry Fleming, Albert Henderson, Frank Fleming's boys, and Jean, Harold, Elaine and Tom Miller. For sport the kids played tag and ball games and then teased Bill Fleming's bull and the rams in other fields. There were no school trips to study geographical structures or historical sites although Anna can remember an outing she and some of her school mates took to Old Fort Henry. Usually the days not spent in the classroom involved cleaning up the school yard (Arbor Day) which was followed by going into the woods to pick May flowers.

Like every other child, Anna walked to school in good weather. In the winter her father and Ernest Fleming took turns taking the kids to school in the sleigh. Sometimes the Miller kids piled in too. When drivers were needed Doug often helped out before he left public school. When Lulu taught at the schoolshe often gave Anna and her chums a ride in her horse and buggy.

After Public School came Continuation School which convened in the brick building which stood where the Back Kitchen is now located. At first, in the winter, Anna traveled with Bill and Lucille Henderson in their cutter but later Anna moved with her family into town. Anna's father died in 1940 so her mother rented a house east of Laura Gartner's place where she took in winter borders. Marian (Reid) Glenn stayed with Anna and her mother in that house for several winters. Later they moved into the United Church manse (Elsie Willard's House).

Although everybody knew everybody on the Island and children would meet one another at various functions, Anna first notice Henry Hitchins at a dance they both attended at the Emerald dance hall. It was natural for them to meet because Henry's father had been Anna's father's "best man" and they continued to be good friends. Henry was obviously an eligible young man because he, from a good farming family, had studied at Kemptville Agricultural College for two years. Anna had attended her sister, Helen, after her mother had fallen and broken a hip. Then she went to work for a year at the Y.W.C.A. in Kingston. She was ready for something new. It was not long before Henry and Anna were married.

They were married on September 29, 1945, in the United Church (which now houses the Library and Ferry Office). The student minister at the time, a Mr. Trill, was unable to perform marriages so The Rev. Gilmore from Kingston was called in to perform the nuptials. The reception, attended by 45 to 50 relatives (mostly aunts and uncles) was held at Anna's home. Her marriage brought to an end Anna's involvement in The United Church. As was the custom at the time, she became a member of her husband's church - Christ Church, Anglican, in Emerald.

Anna has had a good relationship with The Anglican Church on Amherst Island. She became part of the Anglican Church Women (a union of The Guild and the Women's Auxiliary). After her children had grown up, she served as congregational treasurer for seven years and as parish treasurer (which included Bath) for ten years.

ANNA MADELINE HITCHINS (1926-2021)

The below statement was originally published by The Kingston Whig Standard on September 18th, 2021.

Born March 29, 1926, Anna passed away peacefully at the John M. Parrott Centre in Napanee on Thursday, September 16, 2021, in her 96th year. Predeceased by her beloved husband Henry Hitchins (2000), her son Garry (2020) and his wife Anne-Marie (2015), her daughter-in-law Debbie (1998) and grandson Reginald (2003). Survived by her children Ross (Ada), Roberta and Arthur. Lovingly remembered by her grandchildren Cheryl, Vickie, Heather, Jeff, Tracy, Heidi and Brett. Also missed by her 17 great grandchildren and 1 great great grandchild. Predeceased by her sisters Lulu, Ruth and Helen and by her brother Doug. Fondly remembered by several nieces and nephews and their families. Anna was a proud lifetime member of the Amherst Island Women's Institute. The family would like to thank the Amherst Island First Responders, the L&A Hospital and the John M. Parrott Centre for their loving care that was provided to Anna.

The family will receive friends at the Payne Funeral Home, 178 Main St., Odessa, Ontario K0H 2H0 (613-386-7373) on Monday, September 20, 2021 from 10-11 am. A private family Funeral Service will follow. Friends are welcome to attend the Graveside Service at Glenwood Cemetery on Amherst Island at 1 pm. In memory of Anna, donations to Amherst Island First Responders would be appreciated by the family.



Anna Hitchins. Photograph taken by Zander Dunn for the February 2004 issue of *The Beacon*.

Anna remembers the Christ Church congregation in Emerald was larger than the St. Alban's congregation in Stella - even when the decision was made to close the Emerald building. The Christmas Eve mid-night services packed out the Christ Church building.

The most memorable minister for Anna was The Rev. Canon Williston who came to Amherst Island to work for fourteen years after serving twenty years as a missionary in China. Mr. Williston worked hard. He took the lead in everything, but seldom listened to his wardens. He was too busy accomplishing what he thought was important. But he was a good and faithful minister.

When Christ Church was closed (not during Williston's time) it was sold to an individual who tried to convert it into a family dwelling. All the furnishings were removed. Anna cannot remember where the pews were sent but she recalls the Synod advising the church to install the stained glass windows from Christ Church in St. Alban's in Stella. Rather than do this, members of Christ Church ensured the windows were delivered to a small congregation near Smith's Falls.



Interview with Anna Hitchins, continued...

The below statement was originally published by The Beacon Newspaper, written by Zander Dunn, titled "Interview with Anna Hitchins", published in issue 312, in February 2004 (pages 13-15).

When the owner decided the building was not suitable as a house it was sold to The Roman Catholic Church whose building had burned down. Henry and Anna Hitchins produced four children: Ross, born in July 1946; Garry, born in January, 1948; Roberta, born October 1949; and, Arthur, born January 1951. Four children in five years kept Anna busy. And then there were all the responsibilities and challenges of being a farmer's wife. Anna laughs when she recalls all she had to do and wonders how she survived!

At first the Hitchins raised dairy cows. Then came the Milk Marketing Board. They switched to beef cattle. But there was considerable land in the family and when Garry grew up he helped his father run two farms. There was a time when old Colonel John Hitchins' three sons ran farms across the road from where the Koenders live now. His three sons, Arthur, Willy and Richard each had a farm. Henry and Anna lived where Willy's farm was located. Richard's farm is south of where Gary McDonald lives. In other words, the Hitchins have farmed long on Amherst Island. The Hitchins family, originally from Cornwall, England, settled in New York state before coming north as United Empire Loyalists.

Busy as farm life was, there were always times of fun. Almost every Friday there was a dance at Victoria Hall in Stella. Every Church had a supper. In September the United Church put on a wiener meal (considered a great treat then). In October the Presbyterians presented their oyster feast. In November the Anglicans always offered a chicken supper. Not only were these suppers well attended, they were often followed by programs of singing, reciting, dancing and acrobatics. The schools and the churches also presented various plays for the edification of all on the Island.

The Anglican Church Women ran a series of Euchre parties. Some were held at the old Town Hall, Emerald Hall and Victoria Hall. The biggest of them, in Victoria Hall, often drew 25 tables - 100 people. Of course, food always followed - an array of foods, various foods, piles of foods.

If the Islanders weren't at dances or Church suppers they were involved in neighbourhood supper parties all over the Island. People visited frequently and enjoyed food and conversation - that is before T.V. and before the ferry crossings were increased.

While Anna cannot remember any one incident of danger or terror while crossing the ice she does speak about how the ice seemed always to be shifting. The Glenn orchestra - Sterling, Les, Alex and Tena (Glenn) Filson - would often play in Bath as well as Stella and their devotees would cross the ice to dance to their music. But never was the way back the same as the way over. Pressure cracks, ice holes, ice mounds made the difference. But those who crossed over to the mainland always seemed to get back home safely. On the other hand, friends of Anna's daughter, Roberta, from Kemptville blithely drove over the old ferry track. Fortunately they did not go through the thin ice and were warned never to do that again.

Henry Hitchins suffered a heart attack in 1984. In 1995 he and Anna celebrated their 50th wedding anniversary. In 1996 a stroke incapacited Henry until he died in 2000. Bruce Caughey Sr., who was a good friend of Henry's, spoke highly of him as an Orangeman, as a member of the Township Council, as a director of the Amherst Island Mutual Fire Insurance Company, as a member of the School Board, as a representative to the Agricultural Society which arranged for Fairs, as a Church Warden and Treasurer. But above all, Henry was a man to whom one could speak and in whom one could confide. Anna knew him as a good husband and misses him greatly today.

Anna Hitchins has been very active within the Women's Institute which she joined in 1958. She has worked particularly hard as the historian for her local branch on Amherst Island and also for the district. Both branch and district historians are compilers of Tweedsmuir History, so named after Lord Tweedsmuir who took a great interest in the work of the Women's Institute and the keeping of historical records. For her diligence, competence and service Anna was made a district life member of The Women's Institute.

Before this interview, I knew Anna best as a card shark. She plays with a group that enjoys the game Five Hundred as well as another group which is devoted to Euchre. She is the only member of both groups. I first encountered her in the Five Hundred group. I, as a novice, was unsure of myself. I was impressed, confused and overwhelmed when, after taking one trick, Anna spread all her cards on the table and announced, "I've got all the rest." Before I had a chance to check or figure it out the other players at the table had thrown in their cards. I did not say anything but sat in awe of this woman who could figure out a whole hand that quickly. Of course that took years of practice. Anna tells of how Roberta's three girls used to come to spend the summer with her and attracted Garry's two girls to join them in their grandmother's house. Together they played cards. The girls learned from a veteran expert, a wily wizard, a veritable virtuoso.

Anna's eyes light up when she speaks of her children, grandchildren and greatgrandchildren whose pictures adorn her living room. Anna's son, Ross, now married to Ada, has one son, Brett, from a previous marriage.

Anna's second son, Garry, is married to Anne-Marie. Their oldest son, Reg, died tragically last year. Garry and AnneMarie's daughter, Tracy, is married to Craig Monk and are the parents of a boy, Cole and a girl, Reece. Garry and Anne-Marie's younger daughter, Heidi, is married to Terry Generaux and they have a son, Trent.

Anna's only daughter, Roberta, has twin girls, Cheryl and Vickie, another daughter, Heather, and a son, Jeff. Cheryl, is married to Randy Huyck. They have three sons: Matthew, Will and Thomas. Vickie and her husband, Michael Rowden, are parents of one son, Jacob. Heather and her husband, Dave Mason, have one daughter, Rachel. Jeff and his wife, Christa, have two girls - Alicia and Sommer.

Anna's youngest child, Art, is unmarried and lives at home with his mother. Henry and Anna have bequeathed a rich legacy to Amherst Island. Their hard work, their community involvement, their church commitment, their family investment, their friendship all make them good examples to follow.

A.I.C.A. Update

OCTOBER

On Monday August 30, an All Candidates Meeting was held with candidates or representatives from all four major parties. Over 40 people turned up to listen to the debate. The AICA would like to thank John Schram for moderating, St. Paul's Presbyterian Church for allowing us to use their outdoor space, Bruce Barnett for setting up the sound system, David Pickering for the CJAI taping and helping with the sound system setup, and the AIWI volunteers for assisting with Covid tracing and protocols. AICA hopes everyone who attended found this session a useful start to the recent election cycle.

We are planning to hold a Governance Fundamentals Workshop for any Director, or potential Director, of any Island organization on Saturday November 6, location to be determined based on numbers. For more information, see our Facebook page (<u>https://www.facebook.com/groups/1890172364607207</u>) or email <u>aicommunityalliance@gmail.com</u>.

Island Information

Ferry Schedule

The ferry leaves Stella (Amherst Island side) on the hour each day, 6:00am to 1:00am.

The ferry leaves Millhaven (mainland side) on the half hour each day, 6:30am to 1:30am.



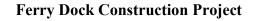
Aerial view of the progress made to the Millhaven dock, from <u>https://twitter.com/a_i_ferrydocks</u>

Fares

*cash, cheque, and contactless payment options available now.

- Car, truck (under 1 ton), van, farm tractor or small school bus \$10.00
- RV or car with trailer, large vehicles requiring up to two vehicle spaces, or large school bus \$20.00
- Large vehicles and trailers or equipment requiring more than two vehicle spaces -\$10.00 per space used
- Motorcycle \$2.00
- Bicycle \$1.50
- Book of 25 round-trip tickets \$100.00

Note: An administration charge of \$20.00 will be added to the fare for any motorist with insufficient funds to pay fare. The administration charge is required to cover costs incurred to prepare an invoice.



The use of the new docks has begun. The paving of the new docks has been completed.

The Amherst Islander II, the new electric ferry, has arrived in Canada. It is currently in the Picton area.

Factors that hinder the switch over date include; requirements for testing the new electric ferry, training staff at the new docks, approvals from Transport Canada, and ensuring reliable and uninterrupted ferry service to and from the island. Passenger waiting areas and washrooms are still scheduled to open in 2021.

Information and updates can be found at http://www.amherstislandferrydocks.ca/ or https://twitter.com/a i ferrydocks

Instructions

- Please separate glass, plastics, paper/cardboard, and metal from garbage.
- Place a garbage tag (\$2.50 each, or \$25 for 10) on each garbage bag.
- The township offers two free large item drop offs (FILDO) per year.

COVID-19 Precautions: tags are normally sold at the landfill site but are not currently due to COVID-19.

LOYALIST LANDFILLS

Dump Hours and Protocol

Amherst Island Waste Disposal Site, 145 Dump Road, Amherst Island. Garbage tags can be purchased at McGinn's General Store and Fast Freddy's in Bath, Foodland, and many other township retailers, payment at Amherst Island landfill is cash only.

| Open Hours | | |
|-------------------|-------------------|--|
| Wednesdays | 11:00am – 2:00pm | |
| Saturdays | 10:00am - 12:00pm | |
| Sundays | 2:00pm – 4:00pm | |

Information and updates can be found at https://www.loyalisttownship.ca/index.cfm/residents/garbage-and-recycling/

STORE SERVICES

McGinn's General Store

POST OFFICE

| ~ | |
|------|-------|
| Open | Hours |

| Open nours | | |
|------------|---------------------|--|
| Mondays | 9-11:30am, 2:30-5pm | |
| Tuesdays | 9-11:30am, 2:30-5pm | |
| Wednesdays | 9-11:30am, 2:30-5pm | |
| Thursdays | 9-11:00am, 3:30-6pm | |
| Fridays | 9-11:30am, 2:30-5pm | |
| Saturdays | Closed | |
| Sundays | Closed | |
| | | |

GENERAL STORE

COVID-19 Precautions: curbside service only, masks at the curb would be appreciated.





Phone Number: 613-519-2331

COVID-19 Precautions: face mask required, 1 person inside at a time inside (please call before arriving or knock).

Owned and operated by a 5th generation island family, Linda and Dave McGinn.

Open Hours

| open nouis | | |
|-----------------------------------|------------|--|
| Mondays | 9am – 5pm | |
| Tuesdays | 9am – 5pm | |
| Wednesdays | 9am -5pm | |
| Thursdays | 9am – 6pm | |
| Fridays | 9am – 5pm | |
| Saturdays | 10am – 4pm | |
| Sundays | Closed | |
| Phone Number: 613-519-2331 | | |



Amherst Island Women's Institute

WENDY SHELLEY

The fall donations from out fundraising efforts this year include the Ameriks Scholarship Fund, The Back Kitchen, Amherst Island First Responders, Hospice Lennox & Addington Interval House, and KIVA. Not in this list are contributions agreed upon but not yet made, and our use-of-space donation to St. Paul's for our meeting.

We would like to thank everyone for supporting our projects over the year.

Just a reminder, aprons and totes are still available from out members - they make great gifts!

The A.I.W.I. meets on the third Wednesday of each month. Guests are always welcome.

Please contact Sharen English for more information, at (613)-384-6535, and don't forget to check us out on Facebook for postings and updates.



Photograph taken by Vicki Keith.



ST. ALBAN'S CHURCH

Clothing Drive



Supporting the:



A Thank-You from the Millers

ISLAND SUPPORT



Thank you all.

Ever since I took two baby aspirin and called 911 on New Year's Day 2021, I have been blessed with the finest of care from our island team of responders who are so reassuring and efficient, to the hospital staff and excellent doctors and nurses. I do have one complaint. Even though the parameds are excellent "there are no springs or shock absorbers in those ambulances".

Now that I am feeling so much better, I know I should be writing "thank You" notes (I even bought a package) for all of the wonderful cards, calls and visits, offers of help "just call", prayers and so much wonderful food. One gentleman while dropping off yet another treat replied "that's the island way" when I tried to thank him. It truly is the island way. To the family; we couldn't have done it without you all.

I have a list of "should dos" that go back probably months, years even. The "have to dos" are harder to ignore, but does it really matter how long the jars have been sticking to the fridge shelf because someone didn't put the lid on the jam jar tight enough and it got pushed over and spilled. Those two oranges that have been in the veggie drawer since last Christmas still look okay. It's the "want to dos" that we don't get done that we are most likely to regret as the years slip by.

Shirley and Keith Miller

Yarns From the Barn

A SHORT STORY BY SHIRLEY MILLER

"Grandmother Mildred", she was my gran on mother's side of course. I really miss her. She was a storyteller and could amuse us youngsters for hours with her yarns. She listened to all the gossip and nonsense that went on at milking time, even kept an ear to news from the feed room. She would sashay up to the feed room window, probably to see if her long tongue could reach a few kernels of corn that missed the feed cart and have a visit with Gertie. Gertie ran the feed room, she, and her possy of goons.

The only thing slim about Gertie was her long pointy nose with whiskers that looked like porcupine quills and her skinny pink tail. She walked with a cane, whether it helped carry her great size or maybe it helped keep her crew in line, Gran wasn't sure. Her main crew boss was Seth, he took care of making her sneaky plans work. Seth was as skinny as Gertie was fat. If ever you caught a glimpse of him, he made your skin crawl. It was said he could find a spot under or behind a bag a board or anything that didn't get moved very often and that is where he could chew his way through anything but cement. He even chewed through the ceiling of the milk room just to see if anything of interest was kept there.

Gertie told Grandma about the thieving bandits that crept in at night. Talk about the pot calling the kettle black. She called them Bonnie and Clyde but I am sure there were at least several others if it was anything like today. Those ring-tailed devils could get in no matter how well the barn was shut up. Some of the girls said they crawled in through the little door where the stable cleaner went out. They didn't smell very good at the best of times (especially in the spring after they had spent the winter piled on top of one another in a hole in a tree) and clambering in through the stable cleaner could only make it worse. If there were bags of anything stored there, they would use their sharp clawed figures to tear them open spilling the contents all over the floor. Most of that stuff cost a lot and made the farmers crazy mad at them. They also seem to delight in leaving surprizes in any feed left in the feed cart. That always made breakfast upsetting for some of the girls.

One tale Grandma told that especially tickled us was about one night when a hunt was planned "these villains had to go". She didn't know how successful the hunt had been but apparently when the action started one mischief maker had climbed the stable cleaner shoot and hid under the motor hood. When the cleaner was turned on next morning out came a very surprised villain minus his tail. He had quite a flight for it is a long way down to the ground from the end of the stable cleaner. That ended the night-time visitors for a short while but soon they were back again.

We got served two meals a day. Usually after or during milking in the morning depending on how much help was around at that early hour. Milking time was very important as the milk had to be ready to ship when the milk truck arrived. Our second meal was usually ready when it was time for night milking. When the weather was good, we spent our day outdoors. We could graze on grass or laze in the sun and hope a rainstorm didn't come along. When we heard that silo unloader start, and the grain grinder roaring, we all rushed for first place at the door. No need to send a dog or a boy for us.

My Great Aunt Muriel, Grandma's twin sister was not nearly as personable. I don't remember her well, she had little time for us. Just the bits we heard from others including Grandma. Their stanchions were across from one another and although they both had long Roman noses Auntie had the longest tongue, a long neck and a tail that could slap the person trying to milk her with a nasty stinging blow if she was busy stuffing her face. Grandma said she would get down on her knees and with her long neck and tongue she could eat most all the food of her neighbours and Grandma's before she ever touched her own.

Meals usually consisted of silage (fermented corn or green hay) about three quarters of a bushel or more, salt, minerals and bicarbonate of soda (that helped with indigestion) were sprinkled on top by the hand full. All of this got topped off with ground grain and corn by the scoop depending on how much milk you were giving or whether they were trying to dry up your milk so you could get built up before calving. Copious amounts of dry hay were doled out to keep us contented. In the barn we each had access to a water bowl. These were shared with our neighbour and some fierce headbutting contests resulted when both parties were dry at the same time. Great Aunty had no time for cats and if one should fall asleep on the straw under her she is likely as not to turn it into pizza cat. That is what the boys called them when they found the cat under her, round and stiff and dead. Grandma had lots of time for the cats. They kept Gertie and her crew from taking charge of the barn as well as the feed room. She would lick their faces and make them purr. She let them curl up in her manger so she could keep them warm with her breath when the winter frost was an inch thick on the windows. The patterns Jack Frost made were so beautiful but impossible to reproduce.



As told to Shirley by Mildred's granddaughter Moosie.

Illustration of the character Gertie, by Shirley Miller.



ARTS AND CULTURE Composition VII by Wassily Kandinsky

DEREK OXLEY

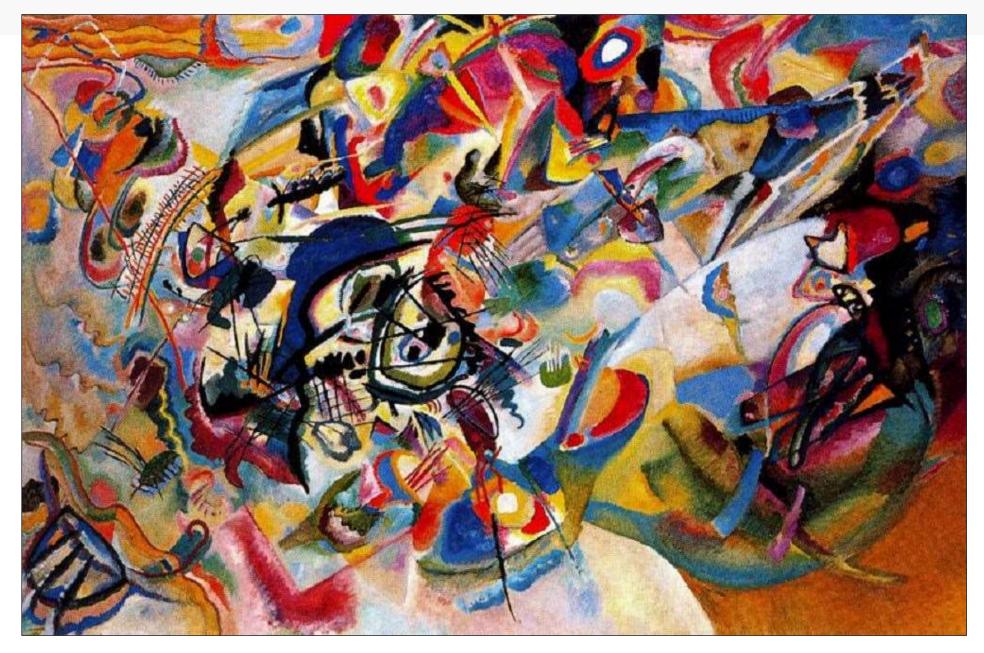
Art in the 20th century can feel like a quagmire even for those who study art history. There seem to be countless "-ism's", some are art styles or movements defined as much by art theory as by stylistic output, and others are ideas and theories about art (indeed about many things) that intersect with art from adjacent fields. The work can be connected to political ideas, protests and activism, social philosophies, and ideas about psychology, spirituality, as well as racial and national identity. Different artists had vastly different approaches to the creative process, often tying into other creative areas like poetry and music. The Russian-born painter Wassily Kandinsky (1866-1944) was one such artist who went through a journey of exploring new approaches to art theory and self-expression, becoming through this journey one of the earliest prominent painters of abstract form, closely connected in this case to music, as we shall see. We haven't yet examined an abstract painting, so this month we will reflect on Kandinsky's Composition VII, an oil on canvas work from 1913 that is considered one of the early masterpieces of truly abstract art. I think it will be a nice way to introduce a slightly heady topic.

My inspiration for this comes from my visit to Kingston over the Summer wherein I had the pleasure of having a drink at Musiikki, one of my favourite spots for many years now. That night

there was an art piece being performed in the back courtyard. All of the lights were dimmed, and a large, empty fish tank was used as the medium into which colourful moving images were projected. While this display was playing out, there was a saxophone player improvising along to the images that he saw. But this performance was especially unusual and unique because the musician has a rare condition called synesthesia. Only about four percent of the global population are affected by this, which is now known to be a neurological disorder. I don't want to use the words "suffer" or "afflicted", because as we will see (and hear!), the condition can yield some interesting experiences, and it challenges the boundaries of our established approach to symbolism and interpretation. Essentially what happens is that certain types of stimuli will simultaneously affect more than one sense at a time in ways that might seem impossible. One example that I found which really made me laugh was a person who could taste sounds and words. When this person heard the name "Derek", they also simultaneously tasted ear wax – the same would happen for them with other words that rhymed with "Derek" (so I guess it's good there aren't very many!); different word sounds created different tastes in their mouth. Synesthesia can be experienced through a number of sensory combinations such as hearing or smelling colours, tasting symbols, or seeing each different letter of the alphabet as its own

distinct colour or personality. In fact, because of the cross-wired sensory recall, those with synesthesia typically have an exceptional memory. On this evening, the saxophone song danced from playful to erratic depending on the colours and shapes swirling in the glass, the musician playing whichever note he associated with the display. I remember at the time thinking that it would be like trying to sight reading a disco ball.

We are going to look at this phenomenon with regard to the process and output of Kandinsky, but before we get to abstraction we have to turn for a moment to look at its roots in Expressionism (one of the bigger "ism's"). In our look at Impressionism last month I went on about the importance of the Franco-Prussian War (1870-71), the aftermath of which set the political and economic stage for the sweeping rise of technological advancement and expansion of Western powers that came to characterize the life of Europeans up until World War I. This was the era in art which saw the rise of modern styles and the avant-garde; a wave of rising complexity, and the fractional "ism's" that have come in its wake. This was the era in which modern German Expressionism fomented, but a full examination would take up the entire newspaper.



Wassily Kandinsky, Composition VII, Oil on canvas, 1913. Tretyakov Gallery, Moscow, Russia.

ARTS AND CULTURE



Composition VII by Wassily Kandinsky continued...

It didn't appear overnight, and doesn't have a singular origin, so for our purposes it would be best to just bear a few points in mind that set the stage. First, the use of brighter and brighter colours became much more prominent for artists across Europe, alongside more experimentation with colour theory – this led to more pieces using colour schemes that no longer corresponded to our real world. Secondly, the appearance of the Symbolist Manifesto in 1886 called on writers and artists to cease representing the contemporary world around them as it was, and instead replace it with a dream world that represented moods, fears, and desires in abstract, expressive ways; this is one area where ideas of psychology overlap in the output. Third, the rise of aestheticism, with artists wanting to leave behind classical and historic subject in order to create "beauty for beauty's sake". Fourth, as the 20th century dawned the arrival of new ideas about science, philosophy, spirituality, and psychology continually unveiled new ways of thinking about things like perception and existence, creating doubts about the truth of our visible world. Some argued that human existence must be a continuum of fragmentation, an idea very far removed from the traditional and comfortable ideas of a natural and spiritual world; many people, artists among them, felt disillusionment and frustration towards modernity. And finally, the start of the 20th century there was great tension between artists and the art establishment, which created a generation of revolutionary artists who wanted to leave traditional form, subject, and composition behind.

The idea of universal revolution is a main tenet of Expressionism, which appealed to these young and rebellious artists. Its members advocated that people should eliminate all of their previously held understandings and values about perception and symbolism as they acted out their lives and crafted their art. There was a desire to find, see, and understand what glimpses of the universe lay beneath the surface of what we can see. The goal was to move past just arranging and describing reality, and instead to start interpreting it, creating something that is a liminal space between you and whatever might lie beneath the surface, be it spirit or science. This approach was also practiced in the music and literature of the era. The way this is enacted is up to the individual participant. Like I said, it's heady, and the nuances get a lot deeper than I'm sometimes able to completely understand. In practice these artists set out to find inspiration outside of traditional, classical art history values – they used strong colours, exaggerated forms, and influences from non-Western art to help guide their composition and expressions. The output was all extremely individualistic and personal, as was the reaction of each viewer. After 1905 a group of artists from Dresden called Die Brücke (The Bridge) made ripples in art circles by using stark and intense colour schemes to make unsettling, abstract images inspired by psychological issues in the modern world such as claustrophobia, isolation, and sexual desire. There was a desire to evoke psychological tension in the viewer, born out of the sense that humans had been alienated from the world.

This sets the stage for Kandinsky's work in Germany in the years leading up to WW1. He was born and educated in Russia but moved to Germany when he turned 30 to work as an artist. Between 1896 and 1914 he made hundreds of prints, founded a painting school called *Phalanx*, and continued to evolve his ideas and treatises about art. Although he began as figural painter, his experimentation and ideas led him to evolve into near complete abstraction by about 1911. At this point he was already a core member of an Expressionist group we now call die Blaue Reiter (the Blue Rider – named after a motif he frequently painted), but the collaboration was relatively short lived because Kandinsky had little support for his push towards total abstraction. He returned to Russia during the war, teaching and participating in Constructivist theory, then returned to Germany in the 1920s, at a time when abstraction had become much more accepted by the artistic community. His story doesn't end there, but for our purposes we have covered what we need. Today it is believed that Kandinsky also experience synesthesia (although there is some debate). As well as a painter and teacher he also wrote treatises on art. In his Concerning the Spiritual in Art (1910) he commonly describes colour as having musical qualities. His palettes were luminescent the way a stain glass window might appear, the purity of each colour tone corresponded to the purity of tones of sound if the colour was off, the painting wouldn't sound right.

There are numerous large sketches and preliminary experiments for *Composition VII* that still exist, and each of them could stand on its own. Kandinsky was known to spend many months planning and preparing for a piece that might only take him four days to execute.

Sources:

- *What color is Tuesday? Exploring synesthesia* TED-Ed by Richard E. Cytowic: <u>https://www.youtube.com/watch?v=rkRbebvoYqI</u>
- Synesthesia and What It Has Taught Me Ted Talk by Melissa McCracken: <u>https://www.youtube.com/watch?v=kvPd3wH21z8</u>
- Barasch, Moshe. *Modern Theories of Art vol. 2: From Impressionism to Kandinsky*. New York: New York University Press. 1998.

Perhaps music again is a factor – perhaps the six months of preparation was much like an orchestra in rehearsal, making sure the performance of the symphony will be as perfect as can be. If Kandinsky was hearing the visuals, then perhaps he was crafting a piece of music, the performance of which was the four days of work it took to create the final, approved version. I don't share the condition, but I spent a lot of years playing in concert bands, and if I had to sight read this painting then I'd say it seems to sound like it's in a Major key, with a moderate tempo and an emotional melody. The blues for me are a solo oboe, carrying the melody around the piece while it is supported by the lighter, whiter harmony of the string section. The woodwinds, in green, are minimal, so as to let the soloist shine through. The red, yellow, and orange areas are the brass, whose parts are in counterpoint to the rest, but are complementary nonetheless. Finally, the wildest element is the percussion in black, sometimes bombastic, but at other times absent. One could perhaps hear Mussorgsky while gazing at this painting. What do you hear?

If you are interested in listening to the demos there are many of the preliminary sketches that Kandinsky made available to see online, which you could spend all day comparing to the final piece. The original is currently in the collection of the State Tretyakov Gallery in Moscow, Russia.

- Davies, Denny, Hofrichter, Jacobson, Roberts, Simon. *Janson's History of Art: The Western Tradition*. New Jersey: Prentice Hall. 2011.
- Bois, Buchloh, Foster, Joselit, Krauss. *Art Since 1900: Volume 1 1900-1944*. 2nd ed. New York: Thames & Hudson Inc. 2011.
- Vogt, Paul. *Expressionism A German Intuition 1905-1920*. New York: The Solomon R. Guggenheim Foundation. 1980.



JANET'S JOTTINGS How an Apron and a Photo Tied Two Families Together

JANET SCOTT

As most of my readers know, I volunteer at the Neilson's Store Museum and Cultural Centre as well as chasing after some birds on Amherst Island. In August I made an interesting connection while spending some time at the museum.

A customer at the Weasel and Easel was steered over to my side of the building when she asked about finding information about the Continuation School that was held on Amherst Island in 1925. That is a little before my time but I told her about the reunion that had been held at the Lodge during my time on the island. Vera Hogeboom, Helen Caughey and Jean Tugwell were attendees. *A note to readers; we really need to update our written record and photograph archives at the museum on the schools. If you have any information to share, please contact us*. I chatted with Norma Guerin from Peterborough for a while and then her niece came in and suggested that Norma show me her photographs. Norma's mother, Catherine Mary O'Brien, taught at the Continuation School in 1925 and the photograph that brought Norma to Amherst Island was labelled 'Helen and Yours Truly, Stella, 1925.' Norma was hoping to find descendants of this 'Helen', as she was using the photo albums to retrace her mother's life. Another photograph showed her mother with Billy Cochrane, and we did have photographs of him in our marine display.

I took a picture of her photograph and got her email address so that I could contact her if I found out anything. They left then and I answered the phone as Darlene was busy with a customer. Elaine Wolfreys was asking if she could buy a red W.I. apron and I said I could drop it off on my way home. When I got to

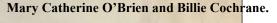


The 'Helen and Yours Truly' photograph.

Elaine's we were chatting about this lady and I went out to the car and brought in my iPad with the photo on it. One look and Elaine said, "That's my mother!". I emailed Norma Guerin but they were already on the way back to Peterborough. Elaine and Norma exchanged wedding photographs of these two best friends from almost 100 years ago. Norma was anxious to come back and meet the children of Helen Sylvester who married Wilfred Miller.

On September 13, Norma and her brother Clare Harrington, two of the six children of Mary Catherine O'Brien, joined Elaine Wolfreys, Keith and Shirley Miller, Tom Miller and Rosie McMillan the children of Helen Sylvester. Warren Kilpatrick a great nephew of Billy







Cochrane who married Agnes the sister of Helen was able to join us for lunch.

The friendship of long-ago teachers at the Stella Continuation School was celebrated by their descendants in 2021 thanks to a red Women's Institute apron and a serendipitous meeting at the Neilson's Store Museum and Cultural Centre. Lena Westra and I were pleased to serve these new friends of old friends lunch at Flemingisle Farm.



Clare Harrington, Rosie McMillan, Keith Miller, Tom Miller, Warren Kilpatrick, Shirley Miller, Elaine Wolfreys, Norma Guerin, and Janet Scott.



Two classes taken by Mary at the Stella Continuation School. Can any Amherst Islanders name any of these people?



DARLENE'S DICTÉES

Happy Hallowe'en!

DARLENE MARTIN-STUART



Photograph provided by Darlene Martin-Stuart.



COMMUNITY COMICS

Comics for Islanders

Sam's Sillies





ILIE BEACON

SCIENCE AND MEDICINE

Amherst Island Community Medical Clinic

AN UPDATE

The Amherst Island Community Medical Clinic, a federal Not-For-Profit corporation, has received its Charitable Status and is now able to issue tax receipts for donations.

As mentioned in our last update, we will be holding a Flu Vaccine Clinic again this fall at The Lodge. This clinic will take place on November 9^{th} and 10^{th} between 10:30 am - 4:30 pm. The A.I.W.I. will be volunteering and helping as well. Consent forms are being mailed out to confirm registration and participation, so that there will be efficiency and organization at the clinic. All COVID guidelines; screening, masking, distancing and use of hand sanitizer will be respected.

We are planning to arrange public information events on a variety of health and wellness subjects in the near future.

We will soon be on Facebook. Keep your eyes open for further information on our website: bttps://Amherst-island-community-medicalclinic.constantcontactsites.com/ Should you want to contact us, our email address is: aicmc2021@gmail.com

Presentation on Living with Arthritis

The Amherst Island Community Medical Clinic is sponsoring a presentation on Living with Arthritis.

When: Friday, November 19th, 1-3pm Speaker: Trish Beckett, Retired Physiotherapist for *The Arthritis Society*, Kingston Where: St. Paul's Presbyterian Church, Stella, ON.

No charge, everyone invited.



Photograph taken by Vicki Keith.



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Your Ad Here!

If you are interested in advertising and showing support in *The Beacon*, e-mail <u>editor@thebeaconpaper.com</u> for more information.





Services

Thank-you!

Many thanks to Chad Osmond, who relamped the star on Dayle's silo, where the various antennas are now. We all appreciate having that star shining once again.

Medical Supplies

The Amherst Island Women's Institute has a medical equipment lending cupboard. We have crutches, rollators, walkers, raised toilet seats, and wheelchairs. We also have an upholstered electric lifting chair. We ask that you kindly return the equipment when you are done with it. If you would like to donate to the W.I. that is appreciated.

Contact Sharen English or David Pickering at (613)-384-6535.

Landscaping

Ken Rock is looking for work on the island. He has a background in landscaping, forklift operation, masonry, concrete, and cement. He has very reasonable rates.

Contact him at (343)-996-4850, or reach him through his Aunt, Norma-Lynn Colson at (613)-445-3456.

The Beacon

Available to Read at:

- Issue 492 of *The Beacon* will be available in print, for \$5 at McGinn's General Store, Stella, ON.
- *The Beacon*'s new website will host the current issue for reading without the need to download a PDF at https://www.thebeaconpaper.com/.
- This edition of *The Beacon*, as well as archived editions will be available as a downloadable PDF files midway through the month on http://amherstisland.on.ca/Beacon/.

Submissions:

The Beacon eagerly welcomes community participation! If you have **photographs, stories, events, articles, comics, drawings**, or anything else you would like to share in the newspaper, please send files to <u>editor@thebeaconpaper.com</u> The submission deadline is the 25th of the month.

If you are interested in advertisement space, contact <u>editor@thebeaconpaper.com</u> for more information.

Thank you!



An afternoon photograph of the Amherst Island Beacon, the namesake of *The Beacon* newspaper. Photograph captured by Kayleigh Graham.