

THE/LE BULLETIN



President's Comments By Léon Chamois, President OMMC

Just a few words for this edition of the Bulletin; I'm busy getting ready for my Regiment's 150th birthday party and we'll see each other in person in a few weeks.

Our annual course is the highlight of the OMMC year, a great opportunity to learn new things, trade old things, reunite with old friends and make new ones. I hope that as many of you as possible join us in Winnipeg.

Of course OMMC does not exist for only one week a year; it takes a lot of work, mainly unseen by the general membership, not only to organize the course but to do all the things required to keep OMMC running and to meet our charitable status obligations. Most of this work is done by our Secretary and our Treasurer, helped by your Board members. These Board members contribute a lot of good ideas based on a few centuries of collective knowledge and experience. Some of them also serve on various OMMC committees. Your President tries not to get in the way.

We are rethinking the way we are organized and we hope to redistribute some of our duties and to create new committees in an effort to more fairly share responsibilities and to make better use of board members. This includes forming a few new committees where we hope to include more members of the general membership. We realize that our members possess an amazing amount of talent and we hope to better tap into these resources.

More about this in Winnipeg.

Léon

Commentaires du président Par Léon Chamois, président de l'OMMC

Juste quelques mots pour cette édition du Bulletin; Je suis occupé à me préparer pour le 150e anniversaire de mon Régiment et nous nous verrons en personne dans quelques semaines.

Notre cours annuel est le point culminant de l'année OMMC, une excellente occasion d'apprendre de nouvelles choses, d'échanger de vieilles choses, de retrouver d'anciens amis et d'en créer de nouveaux. J'espère que le plus grand nombre d'entre vous se joindront à nous à Winnipeg.

Bien sûr, OMMC n'existe pas seulement une semaine par an; il faut beaucoup de travail, principalement invisible de la part de l'ensemble des membres, non seulement pour organiser le cours, mais pour faire tout ce qui est nécessaire pour que l'OMMC fonctionne et pour remplir nos obligations de statut d'organisme de bienfaisance. La plupart de ce travail est fait par notre secrétaire et notre trésorier, aidé par les membres de votre conseil d'administration. Ces membres du conseil d'administration apportent beaucoup de bonnes idées basées sur quelques siècles de connaissances et d'expériences collectives. Certains d'entre eux siègent également à divers comités de l'OMMC. Votre président essaie de ne pas gêner.

Nous repensons la façon dont nous sommes organisés et nous espérons redistribuer certaines de nos tâches et créer de nouveaux comités dans le but de partager plus équitablement les responsabilités et de faire un meilleur usage des membres du conseil. Cela comprend la création de quelques nouveaux comités où nous espérons inclure plus de membres de l'ensemble des membres. Nous réalisons que nos membres possèdent un talent incroyable et nous espérons mieux exploiter ces ressources.

Plus à ce sujet à Winnipeg.

Léon

Making *Parallels*: Canadian Women Artists of the First World War

By Caitlin Bailey, Executive Director/Curator, Canadian Centre for the Great War



In 2018, the Canadian Centre for the Great War launched its second cross-Canada travelling exhibition, “Parallels: Women Artists Representing the Great War in Canada and Newfoundland”, and I had the opportunity to take on something that I have been wanting to do for a while – curating an art history exhibition. “Parallels” looks at the wartime careers of three female artists; the landscape painter Mary Riter Hamilton, the sculptor Frances Loring, and the portrait photographer Elsie Holloway. Initially, the idea had been simply to explore their wartime work, which except for

Riter Hamilton, is not particularly well known; however, as these things often do, the exhibition’s focus shifted as we went through the research process.

The result is an exhibition that looks more at the social structures surrounding their creation of art during the war than the art itself. As I hunted down archival material and tackled the reality that women’s work during the war was not well documented, I became fascinated by how these artists functioned within the market for public art, and in the case of Holloway, what constituted public art. The Canadian War Memorial Fund (CWMF) established by Lord Beaverbrook in 1916 provided an unprecedented opportunity for publicly funded art, and many Canadian artists now familiar to us benefited from Beaverbrook’s desire to document the Canadian war effort.

Riter Hamilton received support from the Amputations Club of British Columbia to go overseas after the war, but she was never given a CWMF commission. Frances Loring’s CWMF commission for several bronzes of war workers gave her the financial stability to move out of the house that her father rented for her and buy property of her own. The exhibitions surrounding the CWMF works also gave her a new level of public fame, resulting in a long and successful career sculpting in Toronto.

As a commercial portrait photographer and Newfoundlander, Elsie Holloway did not have access to the CWMF at all, but the war also created opportunities for her. Holloway Studios sold portraits of the Newfoundland Regiment to the families left behind, and her brother Burt’s death in 1917 at Monchy-le-Preux left Holloway the sole proprietor of the family business. As with many women whose families were affected by the war, Holloway was left in a role that would have remained largely closed to her previously.

“Parallels” has been a wonderful experience for me and my team, though challenging. There is not a lot of information available on Canadian War art and most of it tends to come from the same small group of sources. We had to make multiple trips to Library and Archives Canada, and the Canadian War Museum in Ottawa, as well as co-ordinating research in Newfoundland through a colleague, since travelling there was beyond our budget. We were also very lucky to be able to feature Frances Loring’s sculpting tools in the exhibition, through the generosity of a private lender.

“Parallels” starts circulation at Ryerson University in Toronto in March and will continue west until December 2018. Keep an eye out for it through our social media accounts and let us know what you think! Facebook: /greatwarcentre Twitter: @greatwarcentre Instagram: @greatwarcentre

This project has been made possible with help from Heritage Canada (Museums Assistance Program) and the Jackman Foundation.

Convoy to Remembrance: Watch the Film, Meet the Team, Experience the Journey

By Jeremy Neal Blowers, the Ontario Regiment RCAC Museum

This past year was one full of commemoration and special anniversaries for Canada and the Canadian Armed Forces. We celebrated Canada150 and commemorated the 100th anniversaries of Vimy and Passchendaele, just to name a few. Remembrance Day also fell on a Saturday which would allow many more citizens of our country to partake in the annual parade and Remembrance ceremonies.

Our museum decided to attempt something that had never been done before; to field over thirty historical military vehicles in the Oshawa Parade to honour our veterans and draw the City residents to the cenotaph in Memorial park. Planning for this operation started many months prior and included meetings and preparation with many of our community's Service Clubs, such as the Royal Canadian Legion. To pull this off would take intense planning and cooperation with all involved.



What started as a story about military vehicles in a parade turned into so much more as the film will show. The massive tanks and armoured vehicles become a backdrop to the story of the people behind the scenes that work so hard to make Remembrance Day meaningful. The volunteers from so many organizations including our own. This is their story; the volunteers of the museum, the service clubs, the Legions, the Ontario Regiment, and the regular citizens of our country.

A career in the museums industry is both exciting and immensely rewarding. For me the high point of my time here was in the days leading up to Remembrance Day 2017. Looking back I can not think of a greater highlight in my career than those days and weeks leading up to the historic parade that ended our Canada150 activities.

Never before had I been given the privilege to work with and lead a group of dedicated and inspired individuals such as this. I hope you enjoy the short documentary we had commissioned of the event. What is truly amazing is that not one scene, not one comment or quote was scripted. This was us and how we did it. This was us and how we came together to accomplish what had never been attempted before.

This is how we came together as a community to remember those who gave the ultimate sacrifice in service of our community and our country.

We hope you enjoy the film and will share.

If you would like to learn more about the "Convoy to Remembrance" or about our museum please visit: <http://www.ontrmuseum.ca/convoy/>

Je me souviens : l'OPÉRATION JUBILEE

Par Frédéric Lauzon & Anouk Langlais, Techniciens en Muséologie et le Major (r) Laurent-Claude-Laliberté, Conservateur-adjoint

Tel que dit par le Major (r) Laurent-Claude-Laliberté, conservateur-adjoint : « Le 19 août 1942, l'OPÉRATION JUBILEE débute. Le Régiment Les Fusiliers Mont-Royal doit agir en renfort après l'assaut initial si certains objectifs sont atteints; la réception d'un message radio confirmant le succès de l'opération prévoit l'envoi de nouvelles troupes.

Malheureusement, le message est mal interprété, et le Régiment débarque au sein d'un véritable fiasco.

Le Régiment, sous le commandement du Lieutenant-colonel Dollard Ménard, prend donc part à ce raid ambitieux qui vise les défenses allemandes de Dieppe. En quelques heures seulement, cet engagement sanglant décime presque complètement le Régiment. De très nombreux militaires sont tués, blessés ou faits prisonniers, et ce pendant plus de trois ans. Bien que le raid fût un échec, nos soldats firent preuve d'un héroïsme et d'une bravoure légendaires.

Des 584 hommes partis de l'Angleterre, seuls 125 d'entre eux reviennent.»

Le 14 octobre 2017 se tenait au manège des Fusiliers Mont-Royal un prestigieux Gala régimentaire organisé par la Fondation du même nom. Cette activité de financement avait pour but de souligner la nomination du Lieutenant-colonel honoraire Louis Vachon, CM, ainsi que de commémorer le 75^{ième} anniversaire du raid de Dieppe. Plusieurs invités de marque étaient présents pour l'évènement, dont trois vétérans ayant participé à l'opération Jubilee.

Afin d'apporter son support à la Fondation, l'équipe du musée régimentaire s'est mobilisée afin d'offrir une expérience inoubliable aux invités. Une exposition a été montée comportant divers artefacts provenant de la collection permanente. Aussi, de nouveaux artefacts récemment acquis, ayant appartenu à nul autre qu'au Brigadier-Général Dollard Ménard, furent mis en vedette dans nos vitrines.

Afin de souligner l'héroïsme dont ont fait preuve plusieurs Fusiliers, les portraits des récipiendaires de décorations militaires accordés pour l'Opération Jubilee ont été retracés dans nos archives puis restaurés. Un montage graphique fut réalisé afin de souligner la disparition des valeureux soldats ayant sacrifié leur vie pour une cause qui leur était chère.



Des uniformes d'époque ont aussi été utilisés pour habiller les soldats chargés de la garde des drapeaux consacrés et pour la cérémonie des compagnons disparus. Le défi fut non seulement de rassembler des uniformes complets, mais également de trouver des soldats étant en mesure de les enfiler!

En lien avec la Musique régimentaire, l'équipe du musée a également réalisé un montage vidéo en utilisant divers vidéos d'archives afin de reconstituer l'évènement. Certains extraits inédits étaient issus de bobines entreposées dans nos réserves. La séquence vidéo fut présentée sur les paroles de « Quand les hommes vivront d'amour », interprété par un chanteur invité pour l'occasion.

Bien que le défi fût d'une grande envergure, le Musée s'est assuré de faire honneur au Régiment et aux héros de l'Opération Jubilee. Les réalisations de l'équipe du musée pour l'évènement ont par la suite été converties au numérique, et sont maintenant disponibles sous la forme d'exposition virtuelle sur notre site internet, www.lesfusiliersmont-royal.com.

Remembering OPERATION JUBILEE

By Frédéric Lauzon & Anouk Langlais, Museum Technicians and
Major (r) Laurent-Claude Laliberté, Deputy Curator



As written by Major (r) Laurent-Claude Laliberté, assistant curator: «On August 19, 1942, OPERATION JUBILEE begins. Les Fusiliers Mont-Royal regiment must act as reinforcements following the initial assault, if certain objectives are met; a radio message must be sent to confirm the success of the operation before new troops are sent in.

Unfortunately, the message is misunderstood, and the regiment is sent into an absolute fiasco.

The regiment, led by Lieutenant-colonel Dollard Ménard, therefore takes part in the ambitious raid aimed at the German-defended city of Dieppe. In just a few hours, this catastrophic and bloody battle nearly wipes out the regiment. A large number of men are killed, wounded or taken prisoner, some of the latter for over three years. Though the raid was an undisputable failure, our troops displayed legendary bravery and heroism. Of the 584 men who left England for Dieppe, only 125 returned.»

On October 14, 2017, a prestigious regimental gala was held at Les Fusiliers Mont-Royal armoury, organised by the Foundation of the same name. This fundraising activity aimed to celebrate the nomination of Louis Vachon, CM, as Honorary Lieutenant-colonel, as well as commemorating the 75th anniversary of the Dieppe Raid. Many notable guests attended the event, including three veterans having participated in Operation Jubilee.

Lending its support to the Foundation, the regimental museum's team put a lot of effort into affording visitors an unforgettable experience. An exhibit made up of various artefacts belonging to our permanent collection was built, and a few recently acquired artefacts, once belonging to none other than Dollard Ménard himself, were added to the displays.

In order to highlight the heroism displayed by the Fusiliers, the portraits of many recipients of military decorations awarded for this campaign were found in our archives and restored. An artistic layout was made to draw attention to the loss of so many valiant soldiers, who had sacrificed their lives for a cause which was so near to their hearts.

Period uniforms were used to dress the soldiers in charge of displaying the regimental colours and participating in the fallen comrades' ceremony. The museum's task included not only rounding up entire, authentic uniforms, but finding soldiers who were able to wear them!

In partnership with the regimental band, the museum also created a video montage using various sources from the archives to reconstruct the event. Certain pieces of original footage were sourced from film reels found in our reserves. The finished video was presented along with the song «Quand les hommes vivront d'amour», performed by a singer invited for this occasion.

Though this was a considerable challenge to undertake, the museum did its best to honour the regiment and the heroes of Operation Jubilee. The museum's realisations were converted to digital format following the gala, and are now available as a virtual exhibit on our website, www.lesfusiliersmont-royal.com.

Exhibition Commemorates WWI Centenary Through Heroic Art and Displays at The Military Museums

By Second-Lieutenant Ashley Fournier-Montalvo

On February 7, 2018, The Military Museums (TMM) launched two new exhibits in the Founders' Gallery commemorating the centennial anniversary of the First World War. *Witness: Canadian Art of the First World War* and *The Battle of Moreuil Wood: 100 Years of Heroism* explore Canada's valiant military presence and catastrophic loss of soldiers through art.

Witness is a travelling exhibition developed by the Canadian War Museum. The exhibit consists of a collection of 53 striking artworks from 40 of Canada's best-known artists including A.Y. Jackson, Arthur Lismer, and Henrietta Mabel May, amongst many others. However, what makes this exhibit particularly unique is among these well-known artists are the talents of ordinary soldiers in their own powerful depictions of their war-torn surroundings. Altogether, these artists and soldiers focussed their emotions in art pieces, from gas attacks to wounded fellow comrades, and showed Canadians what they had witnessed.



The moving artworks include that of a German pilot leaping from a burning aircraft and into his inevitable death as pilots were not supplied with parachutes. Another piece depicts religious figures looking down on the destruction of war questioning human cost and sacrifice. Today, their emotionally heavy artworks continue to give viewers insight on Canada's role during the First World War.



In conjunction with the *Witness* exhibit, the Lord Strathcona's Horse (Royal Canadians) Regimental Museum curated *The Battle of Moreuil Wood*. With a German force of at least twice its size, the Canadian Cavalry Brigade (of which the Regiment was a part) succeeded in Germany's defeat but at a cost. The battle resulted in heavy losses in soldiers and horses, killing 53 members from the Regiment.

A display in the exhibit depicts C Squadron, commanded by Lt. G.M. Flowerdew, charging a German defensive position against 20 German machine guns. Flowerdew was awarded a Victoria Cross posthumously as he was shot twice in the chest and once through both legs.

"We are excited to be able to showcase artifacts and stories from this heroic but not well known event in Canadian history. This is a battle which showcased the heroism, dash and skill of Canadian soldiers in the Great War, and we hope this exhibit will help bring their story to light for anyone who has yet to hear it," said Capt. Phil Webster, Curator, Lord Strathcona's Horse (Royal Canadians) Museum.

The Military Museums will be showcasing both exhibits from February 8 to May 27, 2018. For upcoming exhibits in The Founder's Gallery please visit <https://themilitarymuseums.ca/visit/the-founders-gallery/exhibits>.

Wheel How About That...New Wheels for Old Guns

By The Matross Detachment

In the fall of 2013, while updating memorial entries in the Canadian Memorial Archive (database), LCol (Ret.) Terry Honour was reminded of a 9-Pounder bronze smoothbore cannon that resided at the Hastings and Prince Edward Regiment Armoury in Peterborough. In addition to the SBML, the Regiment also has a 9-Pounder Armstrong 800 cwt RML. Neither piece had a proper set of wheels.



Since the H&PE's are now Infantry, a proposal was made to see if a mutual benefit could be achieved. In exchange for the lending of the SBML to 30th Field, a set of wheels would be offered for the RML. If it could be accomplished, the SBML would represent one of the Regiment's earliest colours, and would have strong history and heritage value to the unit. So, the Matross Detachment, a group of volunteers for the Regiment's Museum, including Terry and Max Toms, led by CWO (Ret.) Norman Roberge, got to work. The Peterborough Gun Project (PGP) Plan was simple: see if the H&PE's will give/lend their 9-Pdr SBML to us for new wheels for their 9-Pdr RML; restore period wheels that

Normand had acquired from Quebec City, and make the trade; repair the 9-Pdr RML and retrieve the SBML from the H&PE Reg. Armoury in Peterborough.

Over the summer of 2016, the wheels (formerly used as chandeliers at the Citadel) were completely rebuilt by our expert wheelwright and artificer Sgt. (Ret.) Tony Walsh (Artillery Ironwork) in Lanark, Ontario.

As part of our public outreach activities, the heating of the tire for shoeing the wheel, was performed at the Carp Fair. The wheels were then moved to Giromac in Papineauville for final finishing and painting, a task completed in early winter 2016-2017. Meanwhile, Terry had concluded a loan deal with the CO of the H&PE Regiment.

The transfer plan was set for mid October 2017. Normand's trailer was loaded and the team headed out for Peterborough. The Matross Detachment members present included, Normand, Terry, Paul Deryaw (curator of the Belleville Scouts Museum and a long time supporter), and Max.



The wheels arrived at the H&PE Regiment Armoury, followed with installation on the 9-Pounder RML. When this was complete, the "wagon" wheels from the RML were installed on the smoothbore to facilitate moving the gun on to the trailer, a fairly involved process as the stand could not be disassembled.

However, with some inventive jacking and placement of supports, the frame was rotated out of the way and the wheels successfully installed. Even without the proper wheels, one can see what a beautiful example of artillery this piece is! The gun was quickly loaded and taken to Tony's shop for final preparation for the roll-out at 30th Field, planned for the post Remembrance Day gathering on the afternoon of November 11. The plan is to return this gun to saluting condition.

Les rouages d'une restauration

Par le détachement Matross

À l'automne 2013, lors de la mise à jour de la base de données des archives commémoratives canadienne (Canadian Memorial Archive), le Lcol Terry Honour (retraité) se souvenait d'un canon de bronze canon de 9-lbs à âme lisse se trouvait au manège militaire du Hastings et Prince Edward Regiment à Peterborough. En plus de la pièce SBML, le régiment dispose également d'un 9-lbs RML Armstrong de 8 quintaux (cwt) Aucune pièce n'avait les paires de roues approprié.

Puisque les H & PE sont maintenant de l'infanterie, une proposition a été faite pour voir si un bénéfice mutuel pourrait être réalisé. En échange du prêt de la pièce SBML au 30^e régiment de campagne, une paire de roues serait offerte pour le RML. Si cela pouvait être accompli, le régiment mettrait la main sur le SBML celui-ci ayant une valeur patrimoniale et historique pour l'unité étant l'une des premières couleurs du régiment. Ainsi, le détachement Matross, un groupe de bénévoles du Musée, y compris Terry, Max Toms et dirigé par l'Adjuc (retraité) Normand Roberge, s'est mis au travail. Le plan du projet du canon de Peterborough (PGP) était simple: vérifier si les H&PER nous donnerais leur 9-lbs SBML pour de nouvelles roues pour leur RML; restaurer les roues d'époque que Normand avait acquises du musée R22eR et faire l'échange; réparer le 9-lbs RML et récupérer le SBML du manège de Peterborough des H&PE.



Au cours de l'été 2016, les roues, autrefois utilisées comme chandeliers à la Citadelle, ont été confiées et entièrement reconstruites par notre expert charron et artificier le Sgt (retraité) Tony Walsh de Artillery Ironwork à Lanark, en Ontario.

Dans le cadre de nos activités de sensibilisation du public, le chauffage du pneu pour ferrer la roue a été réalisé à la Foire de Carp. Les roues ont ensuite été déplacées à Giromac à Papineauville pour la finition et la peinture, une tâche complétée au début de l'hiver 2016-2017. Pendant ce temps, Terry avait conclu un contrat de prêt avec le commandant du régiment H & PER.

Le plan de transfert était prévu pour la mi-octobre 2017. La remorque de Normand était chargée et l'équipe se dirigeait vers Peterborough. Les membres du détachement Matross présents comprenaient Normand, Terry, Paul Deryaw (conservateur du Musée des Scouts de Belleville et partisan de longue date) et Max.

Les roues arrivant au manège militaire du régiment H & PER, suivies de l'installation sur le 9-lbs RML. Une fois cette opération terminée, les roues «wagon» du RML ont été installées sur le SMBL pour faciliter le déplacement du canon sur la remorque, un processus assez complexe car le support ne pouvait pas être démonté.

Cependant, l'utilisation ingénieuse de technique de levage et la mise en place de supports, le cadre a été tourné et les roues ont été installées avec succès. Même sans les roues appropriées, on peut voir quel bel exemple d'artillerie cette pièce est! Le canon a été rapidement chargé sur la remorque de Normand pour le retour.

La pièce a été emmenée à l'atelier de Tony, situé dans un cadre rural idyllique dans le comté de Lanark, pour la préparation finale en vue du dévoilement de la pièce au Parc d'artillerie Morrison, prévu lors du retour des cérémonies du jour du Souvenir dans l'après-midi du 11 novembre. Les photos sont celles lors du retour et de Tony et sa femme admirant le canon. Notre objectif est de s'assurer que le canon est sécuritaire et en état d'utilisation pour sa fonction de tir de salut.



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