

Philip Lindsay McLeod named Scot of the Year 2026

The Scottish Studies Society's Scot of the Year Award was established in 1993 to honour individuals with a Scottish connection who have achieved distinction through their contributions to Canadian society or the international community. We are pleased to announce that this prestigious award will be presented to Philip Lindsay McLeod, recognizing his creative legacy, community leadership, and meaningful role in advancing Scottish heritage in Canada. Festivities will take place in April 2026, near Tartan Day, in Windsor, Ontario, with full details to follow.

Philip Lindsay McLeod is a rare force in Canadian arts: a professional illustrator, designer and fabricator, and visionary collaborator whose Scottish heritage is woven through every stage of his creative life. Born in Windsor, Ontario in 1952, he discovered his artistic direction and his connection to Scotland early. At seven, he crafted his own pipe band costume for Halloween—hand-stitching a kilt from scrap tartan, borrowing his brother's feather bonnet and spats, and proudly walking his neighbourhood in full dress. It was never a costume to him; it was identity. Those two anchors—art and ancestry—have shaped his personal, creative, and community commitments for more than six decades.

Philip studied Theatre Design at St. Clair College in the 1970s and became one of three founding members of Theatre Alive, a

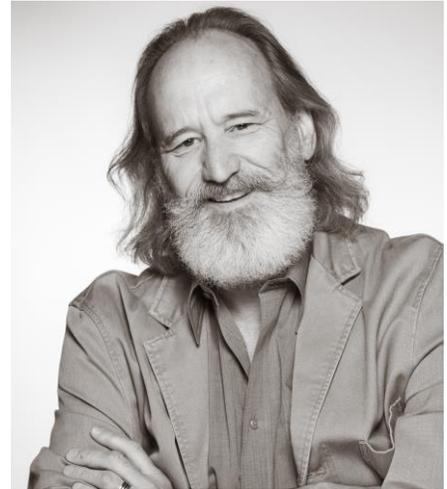
company that influenced Windsor's performing arts scene for nearly thirty years. He supported the company for over two decades through set and costume design and through advertising, posters, and playbills, all produced through Partners Marketing Inc., the creative firm he co-founded and led throughout that same period.

His design work has travelled across Ontario, most notably through *The Threshold of Magic: The Death and Life of Tom Thomson*, written by Dr. Barry Brodie. Philip's set design carried the production from Windsor's SHŌ Art, Spirit & Performance to Art Windsor-Essex, the Heliconian Centre in Toronto, and finally to Owen Sound—honouring Canadian cultural history through bold, immersive design.

Alongside his theatrical work, Philip guided Partners Marketing Inc. for more than 20 years, serving clients across sectors with creative and strategic leadership. His influence earned him the Windsor Mayor's Arts Award in 1994 and longstanding respect within both the corporate and artistic communities. Yet his most defining contribution has been the transformation of the historic Borden's Dairy building—where his father and brother once worked—into today's SHŌ Art, Spirit & Performance.

Founded in 2009, SHŌ began as a 1,000 sq. ft. experiment in collaborative arts practice. Under Philip's leadership, and in partnership with Susan McLeod and Lorraine Steele, it has expanded into a 35,000 sq. ft. multidisciplinary arts centre located in Walkerville—the historic district built by Hiram Walker, maker of Canadian Club Whisky. SHŌ now houses 30 working studios and three event spaces booked years into the future. In 2024, the centre received the Community Arts Leadership Award, cementing its place as a cultural anchor in Canada.

Philip has also designed large-scale events for clients including Rotary's 100th Anniversary, the Windsor Symphony



Philip Lindsay McLeod

Orchestra, the Windsor-Detroit Bridge Authority, and Bridge Corporation management. He leads the design process from concept to construction, bringing teams together to build large-scale environments and structural solutions from the ground up.

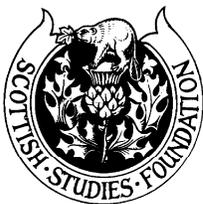
His support is not just generous—it's grounded in the belief that art thrives when people are given the environment, materials, and confidence to create. That philosophy has shaped countless emerging artists, including his sons, Toronto-based illustrator and author Kagan McLeod and writer-director Sean McLeod.

He joined the Scottish Society of Windsor Pipe Band as a teenager and contributed to it for decades, becoming a familiar and respected figure in Windsor's Scottish cultural life. He later travelled to Dunvegan and the North Sea with Susan, his sons, and their partners, continuing his engagement with his family's Scottish heritage. Today, he handcrafts sporrans from reclaimed leather and silver—an extension of the costume design work he has practiced for decades.

SHŌ's current phase is supported by a newly expanded board structure, designed to raise the visibility of Windsor-Essex arts and champion creative projects with reach beyond the region and internationally—meeting a growing desire for genuine human creativity in an increasingly AI-saturated world.

SHŌ's official tagline, "We hold fast a light for the arts," reflects the Clan McLeod motto "Hold Fast" and the spirit behind Philip's work.

Philip Lindsay McLeod stands as a creator, a leader, and a cultural steward, defined by a collaborative spirit that has shaped Windsor-Essex, enriched Canada's creative landscape, and meaningfully advanced Scottish heritage in this country.



THE SCOTTISH STUDIES FOUNDATION

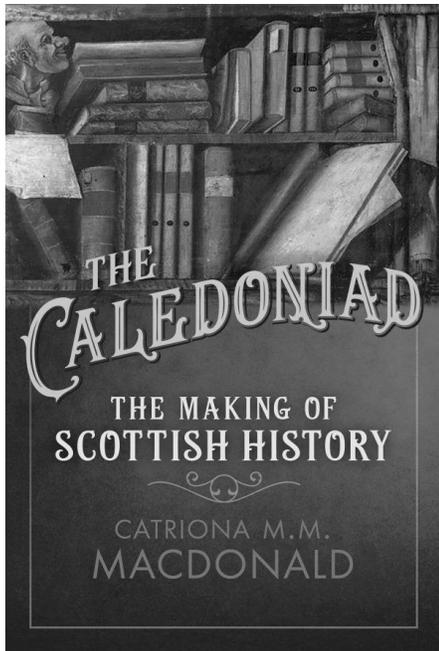
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2025 Frank Watson Book Prize Winner Announced



The Centre for Scottish Studies at the University of Guelph is delighted to announce that the 2025 Frank Watson Scottish History Book Prize has been awarded to Catriona M.M. Macdonald for her book, *The Caledoniad: The Making of Scottish History*. The prize committee is very pleased to honour Catriona alongside the past winners of this prestigious prize.

The jury's citation reads:

Catriona M.M. Macdonald's book is a captivating survey of the discipline of Scottish History as it professionalized in the nineteenth and twentieth centuries. It is an exceptionally rich and original contribution to our understanding of the evolution of the historical discipline in modern Scotland. It situates contemporary historical practices in relation to the development of important research institutions, from records repositories and libraries to universities and associations and societies, as it engages with their intellectual evolution and fragmentation through a variety of lenses. Macdonald shows how novelists and popular historians scorned by the historical establishment in their time often anticipated the interest and insights that later came from the academy. The book stands out for its importance to Scottish History as a field. It will be central to training and to scholarship for a generation and beyond.

In her book Catriona asks why Scots in the nineteenth and twentieth centuries knew so little about their past and even less about those who controlled their history. Is the historical narrative the only legitimate medium through which the past can be made known? Are novelists and historians as far apart as convention has it? In an age when history grounds any claims to national status, these are important questions and they have implications for how Scottish history has evolved, and how Scottish identity has been understood up to the present day.

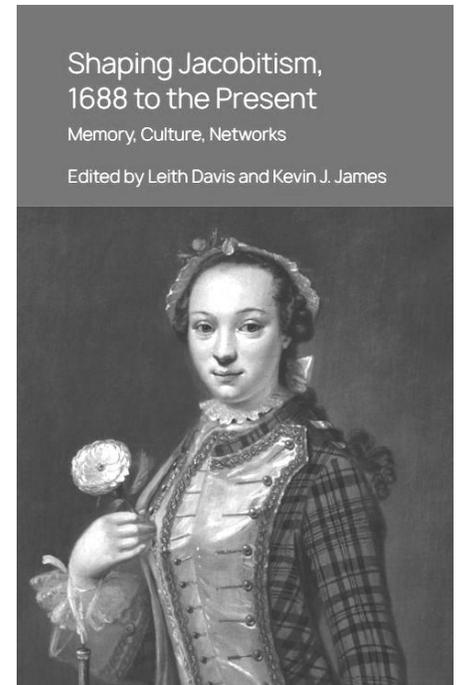
Catriona asserts that Scottish history is not simply the distillation of Scotland's past: authors shape what we know and how we judge our forebears. Her book investigates who decided which Scottish voices of the past would be heard in history's pages and which would ultimately be silenced. It sketches a picture of a narrow and privileged cultural elite that responded belatedly to a more democratic age and only slowly embraced women writers and the interests of "average" Scots. Integrating historical fiction and popular histories in its appreciation of the Scottish historical imaginary, it most importantly tells the story of why, despite the interests of politicians and others, a truly British history has never emerged.



Catriona M.M. Macdonald (pictured above) was born in Glasgow, educated at the universities of St Andrews and Strathclyde, and is currently Reader in Late Modern History at the University of Glasgow. She is a former editor of the *Scottish Historical Review*, past president of the Scottish History Society and former Trustee, National Museums Scotland. Her book *Whaur Extremes Meet* was Saltire Scottish History Book of the Year, 2010.

The Frank Watson Book Prize is awarded in odd-numbered years for the best monograph, edited collection and/or book-length original work on Scottish History published in the previous two years. The prize consists of a cash award, an invitation to present a plenary lecture and permission to advertise success in the competition. It was

established more than 20 years ago by Dr. Cicely Watson, a crusader for educational reform in Ontario, in memory of her husband Dr. Frank Watson. Cicely and Frank were long-time supporters of the Scottish Studies Foundation and their association with Scottish Studies at Guelph dates back to 1968.



Jacobite Book Launched

For the past few years Professors Leith Davis (Simon Fraser University) and Kevin James (University of Guelph) have been working together on a multi-disciplinary exploration of Jacobitism and its cultural legacy which culminated in the launch of their new book *Shaping Jacobitism, 1688 to the Present*. The book traces the representation of the Jacobites in cultural memory over a 300-year period, from the 1688 so-called "Glorious Revolution" to the present day.

The book examines the early history of the Jacobite movement, analyzing how adherents of the Stuart cause used new and existing networks of ideas, people, goods and activities to promote and circulate their ideas. Engaging with media and nineteenth-century literary networks, the book considers the ways Jacobitism itself became an object of interest within a range of disciplines, including antiquarianism, song collection and literature. Chapters on Jacobitism and networks of modern cultural memory reflect on twentieth-century popular cultural representations of Jacobites. They demonstrate innovative opportunities to

engage with the subject matter of Jacobitism in the present day through transnational collaboration and digital humanities. The book presents important new multi-national and multi-lingual perspectives on Jacobite Studies and the persistence of cultural engagement with the Jacobites.

Contributors explore the mediations of the Jacobites in popular, antiquarian and academic culture by analyzing not just English-language material but also Irish Gaelic, Scots and Scots Gaelic works, and considering a variety of local, national and global connections with Jacobitism.

Student Spotlights

We are pleased to share the following letters that we recently received from Scottish studies students at the University of Guelph.

The first of these was received from Noah Tucker, a 3rd year History major and English minor who held the Scottish Studies Foundation's co-op position this summer. Noah writes:

"This summer, I worked with the Scottish Studies Centre at the University of Guelph as a co-op student. I had the opportunity to work with primary source documents and do historical work at a different level than what I am able to do as a student. I was able to transcribe and digitize documents, and learned a great deal about the process of writing and publishing historical research. I specifically learned nearly all there is to know about the Duff House in Scotland, and hope to one day visit it in person. This experience was absolutely invaluable to me, and I really enjoyed having the opportunity to go so in-depth on specific aspects of historical study. It has solidified my passion for academia, and I hope to do more work in this field. Thank you to the Scottish Studies Foundation for making this possible."



The following letter is from Persephone Seale (pictured above), a PhD candidate in

History at the University of Guelph. She writes:

"My research focuses on early modern Scottish women's experiences, understandings, and narratives of pregnancy and childbirth. To access these narratives, I will be consulting infanticide cases in order to view the testimonies of accused women, and to determine how they presented their own individual interpretations of their bodies and the circumstances surrounding their alleged crimes. In order to conduct this research, I was awarded the Frank Watson Travel Scholarship. I am incredibly grateful for this award which significantly eased the financial burden of lengthy international travel.

"While in Edinburgh this past summer, I spent time at the National Records of Scotland, the Edinburgh City Archives, and the National Library of Scotland. I gathered some fascinating infanticide cases, and photographed great deal of material which I continue to sift through to determine its relevance to my project. Spending time in these various archives was an academically and personally enriching experience — it is always a thrill to physically handle documents from the past, and even more so when you come across records that surprise and inspire you. I thank you kindly for the funding I received, without which I would not have been able to visit these archives and make progress on my PhD.

"Visiting Scotland was a tremendous joy, and I was able to see and do a lot of wonderful things on evenings and weekends when the archives were closed. I visited many museums, galleries, and local bookshops. I ate a variety of wonderful food. I thoroughly explored the city and took in all the beautiful sights. I had a wonderful time and would like to sincerely thank you, once again, for your help in facilitating this experience for me. Not only will my research benefit greatly from it, but I have benefitted personally in countless ways.

"I have two years left in my PhD. This fall, I am teaching *HIST*3020: Sexuality and Gender in History* — my first time teaching my own course! Following the completion of that course, all of my energies will be focused on writing my dissertation, which I hope to defend in the summer of 2027. After graduation, I am open to a variety of possibilities, though I would love to continue on in academia. This would most likely consist of post-doctorate or sessional positions initially, followed by a professorship if I am fortunate enough to successfully navigate the academic job market.

"Whatever my future holds in terms of employment, whether that be in academia or elsewhere, the fact will remain that through the completion of my PhD I will have

undertaken and completed a unique project that will shed light on its own small corner of the past. This is, in itself, worth a great deal. I would not be able to complete such work without the generous assistance of donors like you, who understand the importance of graduate research and help to facilitate it.

"I would like to reiterate my deepest and most sincere thanks for the Frank Watson Travel Scholarship. This award means a great deal and makes my studies and my work possible. I am so grateful."



The next letter is from Kristen Whiteside (pictured above):

"I was the recipient of the Ted Cowan Scholarship in Scottish studies this past summer. I am a PhD Candidate in the department of History at the University of Guelph.

My research suggests that the theoretical and practical understandings of treason changed in Scotland between 1587 and 1660 because of political, religious, and social pressures.

"This award granted me the opportunity to travel to Scotland for fourteen days to complete archival research. On this trip, I was able to visit the historical search rooms at the National Library of Scotland, National Records of Scotland, Edinburgh University Library, and the Edinburgh University New College Library. This trips' archival research focused on witchcraft, heresy, and treason between 1587-1660 and will be presented within a chapter of my dissertation.

"I'd like to express my sincere gratitude for your generous contributions to the Centre for Scottish Studies and the graduate studies that these awards support. Without the generous donations of awards such as these, graduate students would be unable to complete archival research and thus their dissertations."

The Role of Women in the Scottish Covenanter Movement

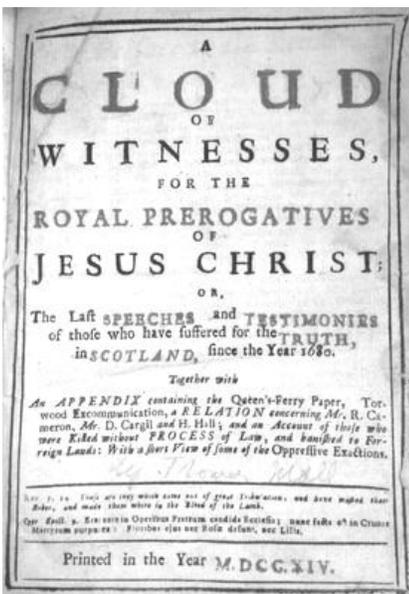
By Megan Gamble

Megan Gamble is a Master of Arts student at the University of Guelph, where she studies the Covenanters through an emotional and gendered lens under the guidance of Dr. Cathryn Spence. In this article, she shares her research about the role of women in the Scottish Covenanter Movement by analyzing "A Cloud of Witnesses" (1714), a martyrology of Scottish Covenanters executed for defying royal and Anglican authority. She highlights how female martyrs like Isabel Alison and Marion Harvie used public, affective resistance to challenge gender norms and state power.

A Cloud of Witnesses (1714) is a text that resists easy categorization—it is part legal document, part spiritual autobiography, and part ideological treatise. The martyrology includes the final speeches, testimonies, and legal indictments of Scottish Covenanters executed between 1680 and 1688 for rejecting Anglican reform and Stuart royal supremacy.

Compiled by the United Societies—a radical militant Covenanter group influenced by Richard Cameron’s teachings—the text functions simultaneously as a commemorative archive and a theological polemic. Far from being a neutral historical record, it is a deliberate theological intervention, affirming Presbyterian covenantal legitimacy while denouncing the authority of royalists and Episcopalianism.

As such, it demands an interdisciplinary



reading attentive to its emotional, rhetorical, and historical dimensions. Notably, despite the movement’s professed egalitarianism, sixty of the sixty-four recorded accounts pertain to men, with only four (2.5%) devoted to women. Yet, the testimonies of figures such as Isabel Alison and Marion Harvie provide nuanced insight into how gender, power, and emotion intersect within this framework of religious resistance.

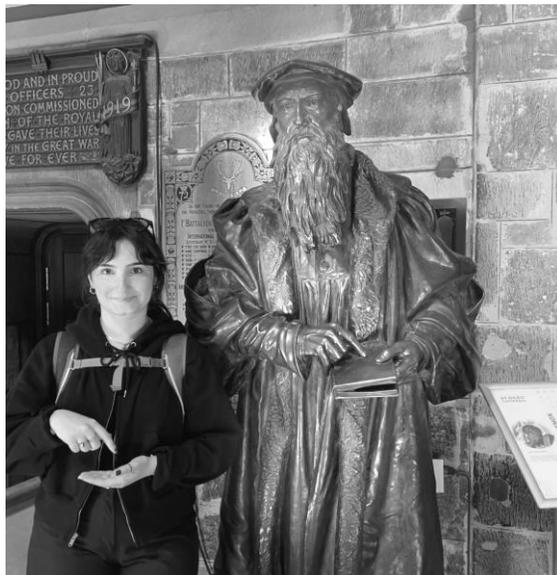
The Covenanting movement began in the 1630s, when Scots resisted King Charles I’s imposition of Anglican liturgy as presented through the 1637 Book of Common Prayer. In response, Protestant—and some Scottish Episcopalian—nobles, clergy, and laity signed the National Covenant of 1638, asserting Scotland’s ecclesiastical and political independence.

This declaration functioned as a catalyst for the Covenanter’s struggle for religious and political freedom, resulting in events such as the Bishops’ Wars (1639–40), which marked the beginning of broader wars in the three kingdoms.

The Covenanters, asserting Presbyterianism as the rightful form of church governance, initially allied with the English Parliament during the English Civil War, culminating in the Solemn League and Covenant of 1643; however, inevitably, tensions emerged over the role of monarchy and church structure.

Indeed, because of such tensions and demands, following the execution of Charles I in 1649, Scotland proclaimed Charles II as king, conditional on his acceptance of the Covenant. Two years later, he was crowned at Scone Palace, Perthshire, in 1651 but was soon defeated by Cromwell’s forces, leading to the incorporation of Scotland into the English Commonwealth in 1652, whereby Scotland experienced a period of military occupation and republican rule under Cromwell. Upon Charles II’s restoration in 1660, he renounced Presbyterianism, enforcing conformity through the Rescissory Act (1661) and the Abjuration Act (1662), which banned conventicles and expelled nonconforming ministers.

Uprisings in 1666 and 1679, followed by the 1680 Sanquhar Declaration, led to intensified repression, and thus, mass executions were authorized for dissenters. These executions recorded in *A Cloud of Witnesses*, therefore, occurred during “The



Megan Gamble and the statue of John Knox in Edinburgh

Killing Times,” a period of intense persecution under Charles II and James VII. This persecution ended with the Glorious Revolution of 1688–89, culminating in the 1690 Act of Settlement and the formal re-establishment of Presbyterianism.

Historiography’s longstanding neglect of emotion—rooted in the discipline’s privileging of empirical objectivity—has obscured the ways in which gender and affect are understood to have operated within structures of resistance. William Reddy’s theory of emotional regimes, drawing on J. L. Austin’s speech-act theory, may offer a much-needed corrective.

William Reddy’s theory of emotional regimes, drawing on J. L. Austin’s speech-act theory, offers a corrective. Emotives, according to Reddy, are performative utterances that express and simultaneously shape inner states. Thus, emotional regimes dictate which emotions may be expressed, by whom, and in what context, rendering emotion a mechanism of political and gendered control.

As a deeply affective and emotional text, *A Cloud of Witnesses* is ripe for emotional analysis, inspiring a reevaluation of how emotion in early modern Scotland shaped religious and gendered subjectivity. Using Reddy’s framework allows for an interrogation of how gender was not only imposed but potentially unmade through affective, spiritual, and emotional performances.

Isabel Alison and Marion Harvie’s testimonies subverted the emotional regimes of early modern Scotland, which idealized religious femininity as passive, penitent, and emotionally restrained. Instead, Harvie and Alison displayed masculine-coded traits, such as public rebuke, righteous anger, and

unwavering resolve, which Carol and Peter Stearns' term "emotionology" helps frame as an affective disruption.

The women refused state-imposed scripts of madness—Harvie was asked, "Were ye ever mad?" and Alison if she was "distempered." Their rejections, for example, "I have all the wit that ever God gave me," resist efforts to pathologize female dissent. Unlike male martyrs, only women were subjected to such interrogations, reflecting an affective double standard rooted in binary gender categorizations.

Despite these gendered strategies by the Privy Council, their legal indictments mirrored those of male rebels. Since the state could neither reabsorb Alison nor Harvie into compliant womanhood nor dismiss them as irrational, they had to be eliminated. Their executions at Edinburgh's Grassmarket, a site of public spectacle, sought to reinforce patriarchal and monarchical power by staging the erasure of transgressive political, gendered, and emotional displays. Interestingly,

Harvie and Alison's expressions of joy, certainty, and religious ecstasy exemplify what Nick Crossley calls affective plasticity—the body's capacity to reconfigure emotion through ritual. Hence, theological martyrdom is not merely spiritual—it is also embodied and emotionally enacted. Thus, Harvie's assertion that death was not terrible, and Alison's claim that prison was her "palace," invert state-imposed terror into the spiritual triumph of martyrdom (much like Perpetua, a young, well-educated woman was martyred in Carthage in ca. 200 CE for refusing to renounce her Christian faith).

In doing so, these women reframed the emotional script of execution by transforming their suffering into a gendered form of testimony—one that sanctified not only their faith but also their capacity to endure pain, shame, and public death through spiritual conviction and emotional control.

Alison and Harvie's emotive performances—conscious, rehearsed, and embodied—clearly served as a form of resistance. By condemning the Privy Council and praising Christ as their true sovereign, they enacted affective ungendering: a dual process of inhabiting male-coded emotional authority while being discursively expelled from femininity.

Their final farewells—Harvie to the "sun, moon, and stars," Alison to the "sweet Bible"—were not passive resignations but declarative acts of conviction. Thus, Alison and Harvie's testimonies compel a critical reorientation of prevailing historiographies of early modern Scotland by foregrounding emotional analyses.

By grounding analysis in an emotional framework shaped by queer praxis and

poststructuralist theory, this approach enhances traditional narratives of the Covenanting movement that have either sidelined women's roles or dismissed their affective expressions as politically insignificant. Indeed, their affective resistance unmade the boundaries of early modern femininity and redefined the emotional landscape of Covenanting identity, and these conclusions have only come to fruition through an emotional lens.

As I hope I proved here using Harvie and Alison as an example, these women's affective resistance unmade the boundaries of early modern femininity and redefined the emotional landscape of Covenanting identity. Conclusions which have only come to fruition through an emotional lens. It is my hope that by centering affective and emotional experiences, we can better understand emotion not as peripheral but as central to the production of historical agency and political resistance.

Haverings

P.B. Grant

As I write, storm season in my home province of Nova Scotia is coming to an end. Hurricane Melissa aside, we weren't too badly affected (though Halloween was a washout, literally). This isn't typical. In 2022, we had to contend with the record-breaking Hurricane Fiona. The Scottish moniker was fitting, since she was fierce in announcing herself in the early hours of Saturday, September 24. So was my wife, who woke me in the middle of the night while Fiona was raging to tell me that one of the poplars in our backyard had lost a limb. Out we went to assess the damage. Sure enough, a huge branch had broken off and was leaning precariously on our brand new fence, which had been built the previous day. With the help of a group of good-hearted, chainsaw-wielding neighbours, we managed to remove the limb the following afternoon, but the tree hasn't been the same since: in falling, the branch had bent another, and it remains in that position today, curving out like a ragged canopy over the lawn.

Storms often cause power outages, of course, and we've had our fair share of those over the years; if short-lived, they're nothing to get worked up about, no more than a nuisance. Not so when I was a boy back in Scotland, when a power cut was an exhilarating (dare I say "electrifying"?) event—especially if it occurred on a winter's evening. Plunged into premature darkness, my five siblings and I would run round the house searching for our store of emergency candles and Swan Vestas (the best matches on the market), creating a kind of interior

hurricane to match the storm outside. Candlelight, shifting shadows, rain-lashed windows... with my fondness for scary stories and things that go bump in the night, I was in my element, so I was always happy when the lights went out unexpectedly. How times have changed: these days, I pray that we *don't* get a power cut, because within seconds our neighbour's generator is sure to kick in with the noise of a thousand angry demons.

I remember one such night in particular, when my younger brother and I decided it would be a good idea to go to our local sweet shop during the power cut. The lure of sweeties (which I've covered previously in these pages) was simply too strong, so off we went into the proverbial dark and stormy night. Huddled against the heavy rain and freezing wind, we battled past the tall tenements, the dark throats of their closes yawning menacingly. The houses had lost electricity in the storm, just like ours, but they retained enough power to affect my impressionable mind. Row upon row of black windows, broken here and there by a gleam of candlelight or a flash from a torch as their residents passed from room to room. Like the houses, the sweetie shop was in darkness when we arrived, but the wavering yellow light of a torch told us that it was still open for business. I suppose the owners, Mr. and Mrs. M, were loathe to lose the chance of making a few bob. Picture the scene: two wee boys in a pitch-black shop, pennies burning holes in their pockets, sweeties arrayed in open boxes and trays on the counter before them. *What would you like, boys?* asked Mrs. M, training her torch on us interrogatively. For a moment, it seemed as though we had entered the pages of *Hansel and Gretel*. Now, I'm not casting aspersions: Mrs. M was a good sort, not at all like the witch in that fairy tale. Nevertheless, the strange circumstances seemed to affect her placid personality: the atmosphere was suddenly thick with distrust. As my brother and I began, gingerly, to dip our hands into box after box, Mrs. M followed our every move lest we try to steal a stick of liquorice or slip a toffee up our sleeve. After all these years, the memory of that spotlight tracking to and fro, suspiciously following our fingers round those sweetie boxes, stays with me. Oh, Mrs. M! Oh, the humanity!



Gone but not forgotten

2025 has been an emotional year for the Foundation as sadly we had to bid our final farewells to three of our long-time board members

Bill Somerville

September 2, 1939 – July 12, 2025

In 1986 Bill was one of the Foundation's founding members and became instrumental in establishing many of the activities that came to define the Foundation and Society: the newsletter, the Oor Club, the Annual Tall Ship Cruise, and the Tartan Day/Scot of the Year Award. He was president of the Foundation from 1992 to 1996 and remained a Director until 2010 and was continually on the lookout for potential fundraising opportunities.

Bill was the beloved husband of April (née Grieve), his partner for an incredible 64 years. Together, they built a beautiful life, emigrating from Scotland and raising their family in Canada, travelling the world, embracing new adventures, and collecting countless memories along the way.

Proud of his Scottish roots and his adopted Canadian home, Bill gave back generously to his community. He helped establish and grow the West Rouge Soccer Club and co-founded The Scottish Company with April to celebrate and share Scotland's rich culture.

Bill's career in broadcasting began at Scottish Television, continued at the CBC, U of T, Bellair Communications, and Queen's Park, and was marked by professional achievement and lasting friendships.

Bill was a man of profound kindness, quiet strength, tremendous energy, and boundless generosity. He had an extraordinary gift for making everyone around him feel valued, loved, and supported. His family was his pride and joy. He never missed a chance to support and cheer on his kids and grandchildren at many recitals and sports activities.

Bill loved life and lived it to the fullest. He believed in finding joy, sharing laughter, and gathering loved ones close.



Doug Ross at the Fergus Highland Games

J. Douglas Ross

May 11, 1930 – July 21, 2025

Doug was a board member from 2010 to 2020 and during his time with us came up with the idea of the Foundation sponsoring Clan Passports at the Fergus Scottish Festival and other Scottish events.

Doug was born in Oshawa and graduated from Oshawa Collegiate and Vocational Institute in 1949. He then entered teacher training at Toronto Normal School, graduating in 1951. He completed a B.A. program in 1954 (Victoria College, University of Toronto). He returned there for a BA in Education in 1960 and an MA in Education in 1963.

He entered the teaching profession in the West end of Toronto, and taught at C.E. Webster, Silverthorn, and Keele Dale Public Schools. He served as vice-principal at Warren Park, Silverthorn, Fairbank Memorial and George Syme Public Schools, and was a principal at Harwood and Lambton Park Junior Public Schools.

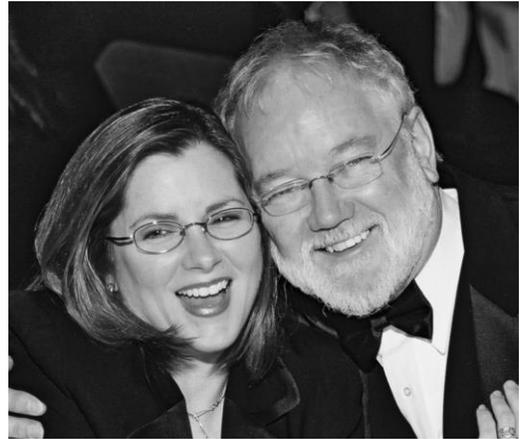
After retirement, he spent a considerable part of his life researching the Clan Ross history and his family's emigration from Scotland to Canada. He published several volumes in a book about the branches of his ancestors who landed in Canada many generations ago and kept records, photos, drawings, paintings, digital files, books and other material assembled over his life.

John Bruce McMillan

February 16, 1937 – October 2, 2025

John was born in Winnipeg and raised in Minnedosa, Manitoba — "the centre of the universe," as he fondly declared. He earned an engineering degree from LeTourneau College in Longview, Texas, and began his career with Westinghouse Canada in Hamilton in 1961. It was there that he met Blanche Marshall at James Street Baptist Church. They married on July 4, 1964, and recently celebrated their 61st anniversary.

A lifelong chorister, John sang with the Canadian Orpheus Male Choir (1978-2021) and the Burlington Welsh Male Chorus (2001-June 2025). He was devoted to his Scottish heritage, and played a critical role over many years in advancing the work of the Centre for Scottish Studies at the University of Guelph and so many students benefitted from his commitment to the Foundation.



Bill Somerville with his daughter Dawn

From 2002 until his death, he held the roles of Director and Secretary, producing meticulous minutes and contributing tirelessly to the preservation of Scottish culture in Canada. In 2020, became a Fellow of the Society of Antiquaries of Scotland (FSA Scot).

John was deeply involved in the Clan MacMillan Society of North America, producing its newsletter for 48 years and serving as president (1993-1997). He hosted the 1997 North American Gathering in Ottawa and was a trustee of the Clan MacMillan Centre at Finlaystone Estate, Scotland. His vast collection of MacMillan books and research materials remains an invaluable resource for historians and for Clan MacMillan.

A man of quiet faith and service, John supported Hamilton's James Street Baptist Church in many roles and co-authored its 125th-anniversary history. For 43 years, he and Blanche opened their home as foster parents to 137 newborns, earning him the affectionate title "babywhisperer."

John's passion for collecting old and rare books about MacMillans, Scottish and Canadian History and Arctic exploration is legendary. Remembered for his sharp wit, detailed minutes, and 90-degree sense of humour, John leaves a legacy of faith, music, generosity, and love.



John and Blanche McMillan

McCowan's Highland Toffee Tapestry returns to Scotland

Adapted from an article in the *Falkirk Herald*

During the summer, Bruce McCowan, one of our long-time patrons, and his wife Beatriz, travelled across the Atlantic to gift a large-scale McCowan's Toffee banner to Larbert High School.

The banner was unveiled at a special ceremony attended by community members, students, former McCowan's factory workers, relatives, school DYW (Developing the Young Workforce) partners, Stenhousemuir Football Club, as well as family and friends of Bruce and Beatriz.

The gift is especially meaningful to the school given its proximity to the original site of the iconic McCowan's Toffee Factory, which was once a major local employer and a symbol of Scottish confectionery tradition.

Jo Wilson, Larbert High rector, said: "We're honoured to welcome the McCowan's tapestry back from Canada. This is a unique opportunity for our school community to connect with our local heritage and celebrate a proud piece of Falkirk's history. The tapestry will take pride of place in our refreshed school library, soon to be named the McCowan's Research Hub."

Mhairi McAinsh, DYW Coordinator, who introduced the event, told the audience, of the importance of the McCowan's banner suggesting it was far more than a decorative piece.

She said: "It is a beautifully woven story of who we are — of the people, places, industries, and traditions that have shaped our identity across generations.

"At the heart of the banner design is the Highland Cow — a proud emblem of the Cattle Trysts of Stenhousemuir, historic cattle markets held annually from the 1780s to the early 1900s. These gatherings once drew thousands and played a central role in Scotland's agricultural life.

"Today, the Highland Cow remains a local icon, featured on the badge of Stenhousemuir Football Club and immortalized in the piece of public art in the town's precinct, depicting a highland cow with her bull calf, fittingly crafted from cast iron, reminiscent of the iron once forged at the Carron Works, the areas historic foundry."

Bruce shared the touching story of how, in the early 1980s, the manager of the McCowan's Toffee Factory visited him and his wife in Canada and gifted the banner along with a unique collection of memorabilia that became a feature at the



Pupils, staff and guests with the McCowan's Highland Toffee banner.

McCowan Family exhibit at the annual Scottish Heritage event in Scarborough, Ontario.

Now back in Scotland, these artifacts, which are now proudly displayed at the school, include original packaging, wrappers, and photographs and books from the factory's heyday.

In a creative nod to sustainability, Larbert High art and design students upcycled some of the original wrappers into handmade coasters, offering attendees a nostalgic keepsake featuring the classic McCowan's branding that once delighted households across the country.

The celebration also spotlighted the school's continued commitment to local heritage education. Artworks and digital projects created by students were showcased, reflecting their exploration of the region's history and identity.

Attendees were invited to enjoy informal storytelling sessions with former McCowan's factory workers.

Guests enjoyed refreshments prepared by the school's Academy of Hospitality team while exploring the exhibits and artwork on display. One highlight of the event was the arrival of local vintage car enthusiast, George McFadyen, with his immaculate, lovingly restored 1957 McCowan's delivery van, the last of its kind. The van created an amazing backdrop for the event and photographs.

The school extended its heartfelt thanks to Bruce and Beatriz for their generosity, and to the wider community for coming together to celebrate a legacy that bridges past, present, and future.

The gifting of the banner

was subsequently recognized by the Scottish Parliament in a motion moved by Michelle Thomson, Member of the Scottish Parliament (MSP) for Falkirk East.

McCowan's Toffee began life as a lemonade delivery service. Andrew McCowan (1874-1951) spent much of his youth herding Highland cattle in Perthshire but his entrepreneurial spirit took him to the Lowlands. He started out as a lemonade delivery boy until he discovered the popularity of his wife's toffee, which she originally sold from the window of their house in Stenhousemuir.

Andrew began selling the toffee on his delivery trips and went from confectionery agent to manufacturer in a few short years. A. McCowan and Sons Ltd. was established in 1924 and a decade later "Highland Toffee" was born.

At its peak, the old McCowan's toffee factory in Stenhousemuir was capable of producing over a million toffee bars per day to feed Scotland's insatiable appetite for the sugary treat leading Conspiracy theorists to claim that McCowan's was part-owned by dentists to make them rich! By a strange quirk of fate, a Tim Hortons now stands on the former factory site.



Piper Alex Whyte welcomed guests to the event

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