

PRESENT
PAST  FUTURE

the trident



The Newsletter of the Newfoundland Historic Trust

April 1998

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Greetings from the Editor

So far, 1998 has been an exciting year for the Newfoundland Historic Trust, with several events and projects in the works. Coming up at the beginning of May, the Trust and the Opimian Society will be holding a port tasting in the Newman Vaults, which the Trust is currently in the process of restoring. Details on the tasting, and on some of the other initiatives recently launched by Trust can be found on the second page.

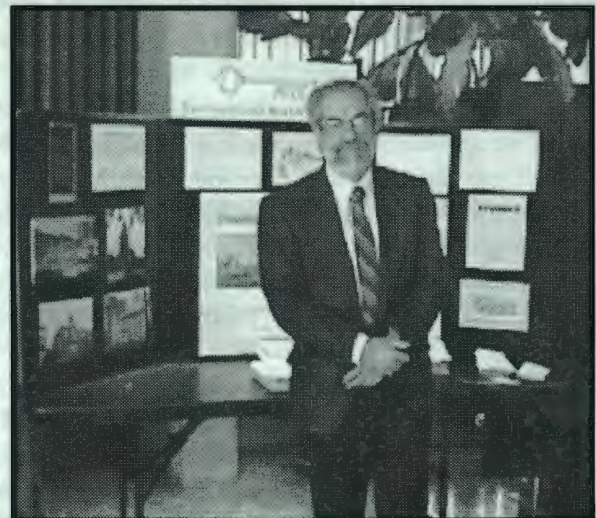
It gives me great pleasure to present this larger than usual issue of The Trident, which has been blessed with a wide range of submitted articles. Highlights include Mark Ferguson's article on the architecture of the salt fishery, a copy of Shane O'Dea's speech to the Heritage Canada Foundation, and Pamela Coristine Seymour's article on Signal Hill. This edition also includes a new section entitled "Heritage Handiwork", which hopefully will be a running feature in future printings, as well as articles sent in by other heritage organizations, such as the Tilting Expatriates, and the Barbour Living Heritage Village. Deadline for the next issue, the annual Southcott Edition, is July 1st. For more information, contact Dale Jarvis, at 739-1892.

Heritage Day Celebrations

Heritage Day Celebrations took place February 16th, 2-4 pm at the EB Foran Room, City Hall, City of St. John's. For the first time since its creation by Heritage Canada in 1974, Heritage Day saw several heritage organizations come together at City Hall to celebrate. This year the Heritage Foundation of Newfoundland and Labrador decided to initiate festivities on Heritage Day that directly reflected on the City of St. John's. Commemorative plaques were presented to 17 owners of Registered Heritage Structures within the City of St. John's.

Heritage Canada participated by presenting their 1998 Heritage Day Poster. Ruth Canning, previous vice chair of Heritage Canada presented copies of the poster to the Lieutenant Governor, The City of St. John's, and Mrs. Jodean Tobin.

Following the plaque ceremony, there was a small Heritage Fair with representation from various heritage organizations. The Trust President George Courage is shown below in front of the Newfoundland Historic Trust's Heritage Day display. The display included information on the Southcott Awards, Trust publications, membership, The Trident, and the Trust's commemorative plaquing program.



- Trust President George Courage, at the Heritage Day Display, City Hall

Farewell to Newman's

To commemorate the last local bottling of our famous Newman's Port, The Opimian Society and the Newfoundland Historic Trust will co-host a tasting of port wines at the old Newman's Vaults. This may be the last chance to taste the locally bottled product as we compare it to its new Portuguese replacement. We'll also sample fine tawnies, crusteds, and vintages from Churchill, a premier port producer.

The Newman Vaults were used in former days for the ageing of our celebrated port. Idle for many years, the Vaults are being restored by the Trust. We'll review the Trust's progress and plans as we poke into the dark recesses of this historic property on May 8th.

If you have ever dreamed of a tasting in a Portuguese quinta, this is your chance! Be warned, this is a true cellar with dirt floors and cool climate. Please dress appropriately. The combination of fine port wines and the atmosphere of the Vaults will be an event you cannot miss. Reserve your spot early as we expect a quick sellout. For more information, contact Steve Delaney, 579-2342 (tel), 126 Old Topsail Road, St. John's NF, A1E 3A5, or visit the Opimian Society online at:

<http://www.nfld.com/~sdelaney/wine.htm>

Model House Exhibition

The Newfoundland Historic Trust is planning an exhibition of models and miniatures of traditional Newfoundland houses and buildings. This would include doll houses which replicate older Newfoundland homes, models/miniatures of churches, lodges, stores, flakes, or any fishery related buildings. The model may range from finely finished built to scale replicas, to those models of buildings which people display in their gardens.

If you have a model/miniature that could be suitable please contact us. As well, if you know of anyone who has such models/miniatures please let us know.

Help us create what could be an unrivalled display at an exhibition to be held in 1999. This will be the Newfoundland Historic Trust's Soiree 1999 project to commemorate the fiftieth year of Confederation.

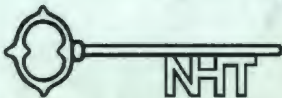
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A Step Back In Time - St. John's Walking Tour



The Newfoundland Historic Trust and the Heritage Foundation of Newfoundland and Labrador have started to reprint the very popular "Step Back in Time" Walking Tour pamphlet

series. The first reprint is "Through the Historic East End", a guided walking tour which starts at the Colonial Building on Military Road, then loops down Kings Bridge Road, Circular Road, Monkstown Road, and eventually back to the Colonial Building. This series, which has been out of print for a number of years, features line drawings of various historic buildings by artist Jean Ball, which are also featured in the soon to be released book "A Gift of Heritage" produced by the Trust.

Tour highlights include the 1850 Colonial Building, the 1836 St. Thomas's Anglican Church, 1821 Commissariat House, and the 1855 Roman Catholic Basilica of St. John the Baptist. Copies of the pamphlet will be available from the City of St. John's tourist train/chalet on Harbour Drive or from the offices of the Heritage Foundation. Historic Societies, Groups or B&B's looking for copies of the pamphlet should call Dale Jarvis at 739-1892.



The Newfoundland Salt Fisheries Architecture Project: A Research Summary and Call to Action.

Mark Ferguson, Heritage & Fisheries Research

Significant research is under way in Newfoundland focusing on one of the key determinants that has shaped half a millennium of Newfoundland and Labrador's heritage, this place's people, their ways of life, their culture and their very modes of expression. I refer to the central activity of the Island and coast of Labrador: the salt fishery, and in this case, namely the processing of cod-fish on land. Dr. Gerald Pocius of the Centre for Material Culture Studies (CMCS) at Memorial University is in the midst of a long-term SSHRC-funded study of Newfoundland's salt fisheries architecture. The broad-ranging research initiative has involved fieldwork, archival research, and oral historical interviewing (tapes housed at Memorial's Folklore and Language Archives), and a number of folklorists and vernacular architecture specialists, including Bob St. George and myself, have taken part at different times.

As a result of over six years of labour, a significant collection of materials, primary and secondary, on the Newfoundland and medieval European salt fisheries has been established. Manuscript highlights include a remarkable gathering together of images (historical photographs, illustrations, maps, etc.) depicting the architecture and occupational folklife of an all too neglected, rich, diverse heritage. The image and cartographic collections of the Provincial Archives (PANL) and the National Archives of Canada (NAC) and the Department of Canadian Heritage have been combed and the best of their collections combined in various forms at CMCS.

Spectacular examples include: the NAC's Miot photographs taken on the Northern Peninsula in the mid-nineteenth century; Cloué's French Hydrographic Charts of the same "Petit Nord" fishing stations (housed at PANL); and a complete copy of the New World material (ca. 1775) in Duhamel Du Monceau's *Traité Général des Pesches, et histoire des poissons qu'elles fournissent tant pour subsistence des hommes*. A number of fascinating seventeenth to twentieth century Newfoundland textual, manuscript, and cartographic depictions of fishing rooms and salt fish work from PANL, the Maritime History Archives, the Centre for Newfoundland Studies, and the Battle Harbour Historic Trust have also been pulled together. The material culture inventory of the Battle Harbour site (as described and indexed by Dr. Peter Pope) is available, as are selected and extensive transcripts from the

Newfoundland Commission of Enquiry Investigating the Seafisheries, 1937.

Another photographic gem is a very large and thoroughly indexed collection of salt fish architecture photographs and glass plate negatives from PANL, many of which have been Xeroxed, a good many of which have been scanned, and/or reproduced in other ways. The CMCS and PANL are working together to create a searchable database of these images and a web site of the best of them for PANL.



Washing fish in a "ramshorn", Southern Shore, possibly Ferryland area (photo A7-42 - PANL)

Fieldwork and field recordings are equally if not more central to the research. Many hours of tape, dozens of rolls of film, and architectural plans have been created from a number of locales on the east coast of the Island. Various field trips were made to Fogo Island (which has a remarkably high retention of stages), and to the Baie Verte peninsula (to look for remnants of the nineteenth century French Shore fishing stations and activity).

The Fogo Island research (in collaboration with local fishermen and women) has led to the development of a detailed map of the fishing stages of Joe Batt's Arm circa 1920-50, based on an existing topographic chart, oral histories and local memories of fishing activities. As well, two trips to Little Fogo Islands in conjunction with interviews yielded excellent results: some great fishing and salting stages and material culture of both summer and year-round habitation. The trip to the Baie Verte Peninsula, although preliminary, turned up a surprising amount of good physical evidence and oral history of the



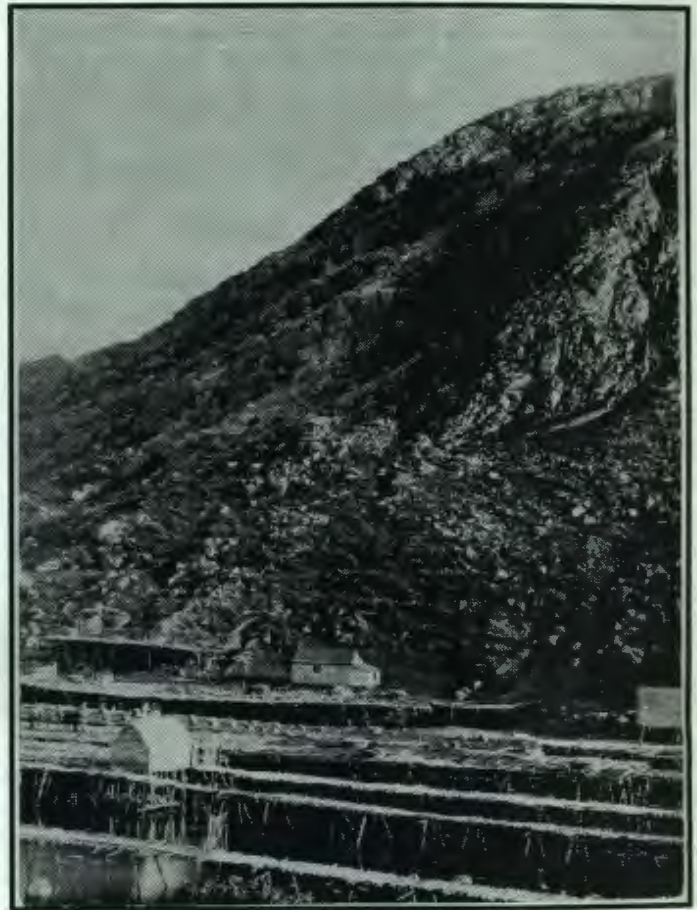
Fishing station on the Labrador coast (photo VA85-205 - PANL)

French fishing stations, flakes, fish-making techniques and activities. This region along with the Northern Peninsula are great candidates for continued and intensified research.

At present, Dr. Pocius and myself are making good use of many of the materials we have gathered for lecturing, presentations, and short papers. Down the road, it is hoped that a thorough analysis will emerge, either in a collection of amply illustrated research essays and/or a longer monograph on the fisheries architecture and fish making of Newfoundland and Labrador. As noted, in collaboration with PANL, we are developing a digitization project utilizing the rich collection of salt-fishing images housed in the Provincial Archives. This will hopefully lead to an improved index, a computer database of images, a Web site and finally "virtual" and actual exhibits of the images -- potentially slated for the Queen's College Great Hall exhibit space and/or touring around the province and the country.

Let me conclude this summation of this valuable project on a melancholy note and with what I can only describe as a plea. The work that we have just barely begun desperately needs continuing. As I write, I think on four fine men and women who have sadly passed away in the last half-year. I had the privilege of working with them and I called them friends. As their memories disappear along with those of so many thousands of Newfoundland and Labrador men and women who lived through the last decades of the salt fisheries, we are losing a remarkable cultural storehouse and a tremendous heritage resource -- the knowledge of the absolutely unique Newfoundland world of salt fishing communities, work and lives. Just as the architectural signs of that way of life -- the stages and flakes and stores -- have all but disappeared (with

little notice and almost no systematic effort to either preserve or record them), we now face in the coming decade the disappearance of the last remnants of that world's intangible tokens -- the memories and stories of the fishing people who lived the first half of this century. Let this modest article serve as a warning call for action **THAT MUST BE TAKEN IN THE NEXT FEW YEARS:** with the 1999 Jubilee and 2000 millennial celebrations fast approaching, two great opportunities for such action present themselves. Let us honour and preserve the Newfoundland salt fisheries and the memories of the people who lived them as fully as we still can in these our last years of knowing.



Petty Harbour (photo A5-159 - PANL)

I'd be very interested to challenge readers to locate these shots, the name of the operation and the date *etc.* The Labrador shot might be Whiteley's, or might be a Bartlett's? Note the canvas in the foreground tied to the flake ... I'd be interested to know if readers have any theories about it.

If you have ideas or information on these photographs, please contact **Mark Ferguson**, Heritage & Fisheries Research, by phone at **709-753-4352** or through E-mail at **ferguson@plato.ucs.mun.ca**

Barbour Living Heritage Village Opens on the Kittiwake Coast

Dr. Audrey Manning, Kittiwake Commentary

BOn June 20, 1997, The Barbour Living Heritage Village in Newtown on the Kittiwake Coast opened to the delight of those who are concerned with preserving the heritage of the area from Greenspond to Lumsden in Bonavista North. This Living Heritage Village was once part of prosperous mercantile premises owned solely by the Barbour Family of Newtown.

The site, dramatically located, scenic and highly visible upon the approaches to Newtown, offers a panoramic view of the community often referred to as the "Venice of Newfoundland". At the turn of the century, the shoreline of this property was completely developed with storehouses, fishing wharves, fish flakes and a general store. As well, the Barbours owned several large schooners, operated a ferry service, bought and sold cod fish and played a major role in the seal fishery. The property remained in the Barbour family until the Aphaeus Barbour Heritage Home (1904) was purchased by the Cape Freels Heritage Trust Inc. in 1993.

Since the acquisition, the Trust has restored the Waterfront Premises as an Arts and Activity Centre and repaired and restored the Benjamin Barbour House (1875). Reconstruction of the General Store and other buildings is ongoing. During the Cabot Year, visitors to the site



Aphaeus Barbour House, designated as a Registered Heritage Structure Feb. 12th, 1986.

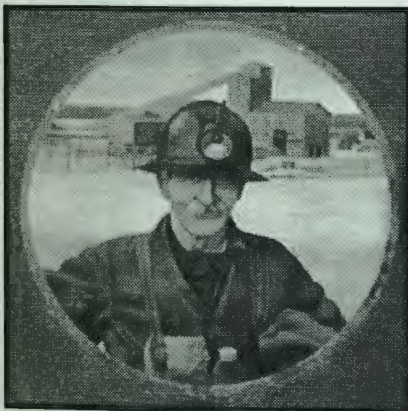
were given guided tours of both heritage homes, and treated to performances of "Forty-Eight Days Adrift" and of "Lester's Letters" in the Neptune 11 Theatre of the Arts and Activity Centre. "Forty-Eight Days Adrift" is the true story of the hardships and endurance of Captain Job Barbour and his crew and passengers who left St. John's in 1929 for the short voyage to Newtown. Soon after leaving St. John's, they encountered a storm and drifted, at the mercy of wind and waves, across the Atlantic ocean to end up in Tobermory Scotland 48 days later. "Lester's Letters" is a dramatization of 60 letters that Lester Densmore Barbour sent home from the Front during World War I. Lester made the supreme sacrifice in 1918 at the age of 23 while serving at Passchendale Ridge. Visit and enjoy the plays at the Barbour Living Heritage Village where friendly hosts in period costume will be delighted to show you around!

Underground Heritage: Bell Island and First Light Productions

Kelly L. Jones, Associate Producer, First Light Productions, Inc.

In the year 1895 the most extensive submarine iron ore mines in the world were begun on a small island in the middle of Conception Bay, Newfoundland. The iron ore operations began above ground, but in 1899 it was discovered that the main source for this rich mineral lay underneath the ocean floor. By 1905 the development of shafts and passageways under the sea bed were begun and the mining companies of the time were well on their way to the deposits. The mines in the end extended up to sixteen hundred feet under the ocean floor.

The Bell Island mines brought a prosperity to the community that had not been seen before. What had once been a farming and fishing community developed into one of the prosperous mining areas on the planet, producing iron ore known and used throughout the world. Bell Island thrived as a community and as an economic resource for the province for over seventy years. The mines closed on June 30, 1966, the ending of an era. In 1997 First Light Productions revived the history the island with their production **Place of First Light**. The community has graciously allowed the company to return for the summer of 1998 to produce **The Underground Experience**. The history of the iron ore mines is relived in a one hour tour that takes place within the No. 2 mine shaft. This living interpretation will run from June 30 through to September. Information on the tour is available by calling the First Light office at 576-MINE (6463).



"The Miner" © John Littlejohn.

Speech Presented at the Heritage Canada Annual Conference: Summerside PEI, 18 October 1996.
Panel Discussion: New Life for Heritage Places

Shane O'Dea, Chair, Heritage Canada Foundation



Heritage Canada has run the gamut of activity in heritage preservation: from endowed trust properties, to heritage areas, to mainstreet, to eco-museums, to heritage regions. And for a long period of time - during which many of us despaired of our organization - it almost gave up on heritage buildings to chase

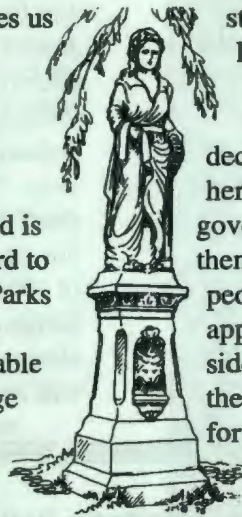
whatever was the latest government fad; that is, whatever fad provided funding. Over the last three years we have undergone a re-assessment and are now beginning the implementation of a re-organization plan. And, while we have a number of workable programs, it is sometime since we have had a program that makes us a visible national force or an inspiration to our membership.

Some would argue that we have been overtaken by success; that we developed a national interest in building preservation; that what should be preserved is being preserved and that what remains we can afford to lose. It is certainly true that Heritage Canada and Parks Canada, as well as the provincial and local heritage organization have ensured the survival of a remarkable number of buildings. In the generation since Heritage Canada was founded. It is also true that much of our railway heritage is now protected; that there is a limited, if not always effective, policy for the preservation of federally owned heritage buildings and that there are many working heritage areas across the country. But it is in these heritage areas that we see the problems of success. Many of these are, to varying degrees, protected by zoning regulations; a protection won after long battles to get municipalities to adopt and adhere to rational planning. Now the battles are seldom over issues of building height or density or use; they are just over heritage; will the municipality protect the building we consider important or will it allow development as permitted by the zoning plan?

But what we have lost in this last generation are many of our old allies who came from across the social and economic spectrum. And losing them, we have lost many of our social and economic arguments for the buildings we want to save. More frequently now we are dealing not with demolition, but with alteration, renovation and that two-edged sword - personal taste. Our desire for the preservation, not merely of the form,

but of the texture of the cultural landscape has put us in conflict with people who want their old house, but who want it to look neat and new; who think that narrow vinyl is better than 200 year-old alligator-ed clapboard. So, having spent the 70s burying the notion of heritage as the playground of an elite, we are back there again as an elite because we are no longer in the forefront of the people, protecting neighbourhoods, affordable housing and a locally-based economy.

The preservation movement itself is in need of restoration -, we have to retake the agenda. It is not that our roof is gone. Far from it. In most places across the country we have generally good legislation. It is not that our skills have failed. On the contrary, they have been strengthened: to the Venice Charter has been added the Declaration de Deschambaults and the Appleton Charter, a more than adequate foundation for any enterprise. And to extend this analogy, the decorative detail is in good order: everyone is on the heritage bandwagon. Builders, advertisers, governments, all use heritage as a means of selling themselves. What is missing from our house are the people. We have only occasionally had a broad based appeal and have only rarely had ordinary people at our side. We need to build a constituency in the way that the environmental movement has so successfully done, for without that constituency we are without power. And, no matter what the quality of our legislation, without the people to encourage the politicians to act on the legislation, it is as a dead letter, moribund on the pages of the parliament.



What I am calling for is not just political power, those swells of enthusiasm that sweep an issue into action. What we need is a genuine and profound sense of what heritage is. What is needed is such a sense of heritage held by a majority of the people and by people from all backgrounds, not just a limited few. What is needed is a sensibility that sees preservation as something other than an entertainment, the goal of a Sunday drive or a holiday diversion. It requires the development of a public eye and a concomitant public commitment to the textures of the cultural landscape.

So let me talk of textures. Those of you who have been involved in the restoration of buildings know what I mean. Textures are the ripples in old window glass, the scratches of a dog about a door, the reaching of old lilacs

to the sky, "The sleeve worn stone of casement ledges where the moss has grown" (Archibald MacLeish "Ars Poetica"). These are the textures that speak of time, that tell a time. And they tell it with a truth and an authenticity that is, sadly, sometimes so lacking in our major restorations where money has swept away all that was real and replaced it by what is new and sharp and level. And the old building is a ghost, a Platonic form that only haunts the new. Doing this to old buildings is akin to what we do in new subdivisions when we level the land and remove the real, the indigenous vegetation to replace it with an alien species. And so the texture of the natural environment is lost: the way that a group of trees shade colours in the fall, the way in which an outcrop of rock is sharpened in the setting sun, the way a border of grasses moves in the wind.



We need then to be aware that in bringing new life to heritage places we do not strip those places of their heritage and their life. We need not just to be aware ourselves, but to create a more general awareness of what I have called the textures of heritage and to bring more people into our realm of sensibility. How do we do this? To that question I have no answer but I do think that question is the one we have to answer. We have to explore new strategies for involving more people in the totality of heritage preservation. We have to move beyond the economics and the politics at

which we are quite good, to the direct involvement of a greater range of people in living in, restoring and valuing our heritage. Without the commitment of the majority, building preservation will remain the toy of a minority and toys are to politicians as they are to children, something they grow out of. Our historic buildings should be regarded as gifts forever given, as defining features of our nation's character, not just as the tokens of a moment's interest.

Has any nation ever done this? Certainly not to my knowledge. But that should not be cause for despair. Why ask elsewhere for a map when we can draw our own. We have an opportunity as Canadians to reshape the approach to preservation of the cultural landscape and we should take it.

Province Gives Boost to Heritage Foundation

Bernie Bennet, The Evening Telegram (*reprinted*)

The Heritage Foundation of Newfoundland and Labrador made a pitch last week to the provincial government for additional funding as their bank account was running on empty and the organization's future was in jeopardy. But that fear was put to rest when Tourism, Culture and Recreation Minister Sandra Kelly announced a \$600,000 contribution to the foundation to continue its work of preserving the province's architectural heritage. Since its creation in 1984, the foundation has been government's arm in ensuring that as much of the province's heritage structures as possible are preserved. Kelly said "built heritage" has a unique and special character which is a cornerstone of the cultural tourism product of the province.

"It forms part of the allure of our tourism experience," said Kelly. "Supporting the heritage foundation is not only good social policy, but has proven to be sound economic policy. For every dollar which the heritage foundation has awarded in grants to property owners, these owners have invested an average, of eight dollars of their own money."

Kelly noted that since its creation in 1984, the heritage foundation has invested \$624,000 in heritage properties, generating nearly \$5 million in total construction activity, and creating 139 person years of employment. In addition, she said the foundation has helped communities retain the traditional look of their towns - a key element of the province's cultural tourism experience.

"Communities such as Trinity, Bonavista, Brigus and Twillingate have become enhanced tourism destinations partly because of their architectural heritage" said Kelly.

Victoria Collins, chairwoman of the heritage foundation, said they have recently completed a strategic plan which outlines its priorities during the coming years. "The out-migration from rural communities, the expected intense economic activity in communities such as Nain and Placentia, and the broad availability of imported building materials all place a great deal of stress on the province's architectural heritage" said Collins.

To counter those pressures, the foundation intends to raise awareness of the province's unique building styles, to foster government policies which encourage heritage preservation, and to develop the human resources necessary to promote quality restoration work.

SIGNAL HILL - THE EVOLUTION OF A CULTURAL ICON

Pamela Coristine Seymour

It was during the 18th century that Signal Hill, originally known as 'the Lookout' became the location of a British watch post from which artillery men would signal the town of St. John's of approaching ships. From artillery to flags the signalling system evolved from a strategic necessity, to a vital part of merchant shipping. During the 18th century Newfoundland was often the scene of French and British conflict. In 1762 the French took St. John's and, recognizing Signal Hill's strategic advantage, built a breastwork overlooking Cuckold's Cove. Several months later the British won back St. John's at the Battle of Signal Hill and in recognition of its strategic value began a century-long effort to fortify Signal Hill. In 1870 the last of the British troops withdrew from Newfoundland and Signal Hill was turned over to the Newfoundland government.

Photo by P. Coristine Seymour



Several of the military structures left behind on the hill were converted and while at least two served as hospitals specializing in cases requiring isolation, one other served as a temporary prison. The cornerstone of Cabot Tower, intended as a monument commemorating Cabot's discovery

of the 'new-found-land,' was laid in 1897. The tower was used to carry on the system of flag signalling long established at the hill and became identified in the minds of many with Marconi's first trans-Atlantic wireless signal in 1901. The actual site of this historic event was a deserted wing of Signal Hill Hospital located at the hill's summit. By the end of the 1920s efforts to promote the Avalon region's cultural resources as attractions for tourists resulted in the restoration of the Queen's Battery, located at Signal Hill. As Newfoundland's first historic site it proved very popular.

During WWII American forces built an aircraft recognition station at the hill and access was restricted.

Following the war, in 1949, Newfoundland became a part of Canada and local efforts to have the hill designated a National Historic Park, as the site of the last battle in North America of the Seven Years War, met with success in 1958.

AN ICON'S EMERGENCE

Gregor Goethals believes that in contemporary culture the word icon is used to refer to those things believed to hold important values "or even some residue of the sacred." According to Goethals what makes contemporary icons representations of a culture's symbolic order is where they become icons - icons are made and presented in the public domain.

The icon that we recognize today as Signal Hill began to enter the public domain at the end of the 18th century with the growing picturesque appreciation of landscape. According to I.S. Maclaren it was the British understanding of the picturesque which "sustained the sojourning Briton's sense of identity when he travelled beyond European civilization." The focus for this type of appreciation in Newfoundland was frequently the entrance to St. John's Harbour, known as the Narrows. According to Aaron Thomas, a member of the Boston's crew in 1794, this view was found to have "a very pretty effect" and to "produce a pleasing Landscape."

Numerous images of the Narrows would be produced in the late 18th and throughout the 19th century. It was often the backdrop for images in illustrated news journals of the 19th century. In the August 21, 1858 edition of Harper's Weekly the Narrows was depicted as the backdrop for the laying of the trans-Atlantic cable.

CABOT TOWER

In 1897 Cabot Tower's cornerstone was laid during a well-attended ceremony at Signal Hill. Bishop Howley gave an oration in which he associated the view from Signal Hill with key moments in Newfoundland's history thus creating a *paysage moralise* - "a description of a prospect in which the prominent landscape features are invested with emblematic significance." The addition of Cabot Tower at Signal Hill created an image that has become as popular among contemporary tourists as the Narrows was to 19th century travellers.

Photography, with its relatively cheap reproduction costs, has helped popularize the image.

photo by Bob Hong



A TOURIST'S ICON

Newfoundland's tourism industry really only began at the end of the 19th century when improvements were made in transportation technology, but already visitors to the island had been climbing the hill for a look at the view for years. At the end of the 1920s the Newfoundland Tourist and Publicity Commission restored the Queen's Battery which was soon reported to be "one of the first sights to be viewed by almost every tourist."

Images of Signal Hill and Cabot Tower appear in much of Newfoundland's tourism material and the numbers of visitors each year, 270000 reported in 1992 make it the most popular attraction on the Avalon Peninsula. Prepared for the Department of Tourism, Culture and Recreation by the Randolph Group Management Consults, the Avalon Peninsula Regional Tourism Strategic Plan - Final Report, 1994 identified Signal Hill as one of the two most prominent attractions in the region (the other is Cape Spear). The military heritage of Signal Hill and Queen's Battery were identified as cultural heritage resources and among the natural heritage resources were the "vistas and spectacular landscapes and seascapes" with Signal Hill listed as one of the best developed viewpoints. Signal Hill was a "recommended key anchor attraction" with "upgrading/expansion and enhanced programming" advised.

During my interviews with people I got the sense that most felt it was Parks Canada's role to protect the hill from development. Whether this includes the "further enhancements" recommended in the Avalon Peninsula Regional Tourism Strategic Plan of 1994 remains to be seen. Part of the problem may lie with the original designation of the site as a National Historic Park, as opposed to the recent change of name to Signal Hill National Historic Site when Parks Canada was placed under the jurisdiction of the federal department of Canadian Heritage. We tend to think of parks, particularly national parks whether 'historic' or 'natural' as areas to be protected from development. In the end

perhaps it is to the artist that we should turn to for enlightenment:

Much of the creative energies of Newfoundland artists since the 1950s has been used to explore what we might call a provincial nationalism. This contradiction in terms fits the fascinating process of political events surrounding Confederation. The citizens of this governed "country" gave up their right to political independence to become a province of Canada. Yet, since then, there has been a steady rise in a self-conscious pride in being Newfoundlanders, in being different from everyone else, in asserting to Canada that shaping this land in its image will not work, that a solid core of disgruntlement exists here that is a mix of independence and resentment. The nationalism, then that artists have explored has less to do with political partisanship (though there has been some of that) than it has to do with the political culture of this place.

In designating Signal Hill a National Historic Site the federal government has, in a sense, co-opted what has become a Newfoundland national symbol--what has become for many Newfoundlanders a symbol of their "home."



photo by R.R. Kelland

Pamela Coristine Seymour is a graduate student in the Department of Folklore at Memorial University of Newfoundland. All the photographs used in this article can be found on the Internet at Pamela's "**Gothic Newfoundland**" website, located at:

<http://www.geocities.com/SoHo/Gallery/3827/gothic.html>

Tilting Expatriates Association

Clara Burke Byrne, President, Tilting Expatriates

The Tilting Expatriates Association (TEA) was formed in 1984 with "the preservation of the cultural heritage of Tilting" as one of its main goals. The group is made up of former residents of Tilting who now reside in communities around the globe. Meetings are held in St. John's and the executive is chosen from expatriates living in this area. Since its inception TEA has been involved in several projects which entail preservation of culture, one of which has resulted in our receiving the Southcott Award for our part in restoring the oldest house in Tilting.

During the past couple of decades there has been an increased awareness of, and interest in, our history and culture. Although many Tilting expatriates live far from the tiny fishing village perched on the northeastern edge of Fogo Island we are forever tied to the culture of that place which helped form our identities. We long for news from home and when we get together we relive the days spent among the rocks and coves, we talk about the old schoolhouse, the old wooden lighthouse and the church with the high tower which got torn down before any of us realized the importance of buildings as reflections of our culture.

It was this sense of nostalgia which gave rise to several projects which have been undertaken by TEA over the past ten years. The restoration of the Lane house, the oldest house in Tilting, and its subsequent use as a museum has been our biggest project to date, and the one for which we were honored by the Newfoundland Historic Trust.



Lane House under restoration



Tom Burke's Store

The association has been fortunate in receiving funding from various sources which enabled the group to record inscriptions on headstones located in three cemeteries, one of which has stones which date back to the late eighteenth century. Another project included photographing every boat, fishing premises, and shed in the community, along with pictures of each senior citizen. A second old house was donated to TEA in 1996 and work has begun on restoring it to its former state along with its fishing stage and flakes. TEA has also mounted a plaque on the parish property which recognizes the existence of the parish of Tilting since 1835.

Other ongoing activities include the publication of an annual magazine with articles related to the culture and history of our place of birth, and a quarterly newsletter which keeps expatriates informed of the news about people from "home" (whether they still live there or not). Social activities are also a part of our organization and the annual Colcannon (dinner and dance) and the St. Patrick's Day dance have become a way for the St. John's members of TEA to get together and celebrate our culture as we try and recapture the essence of being from Tilting.

Culture is not static and we cannot, nor do we wish to, hold on to the past but we do wish to preserve the sense of what Tilting was to those of us who lived there in a time that can sometimes be recaptured only in memories. The Tilting Expatriates Association has added to those memories by its work in restoring some of the material culture of the place and the Lane House Museum, with its many artifacts, is tangible evidence of a time past, but not lost.

Tilting Expatriates Association

170 Canada Drive, St. John's, NF A1E 2N1

Telephone: 709-747-1294

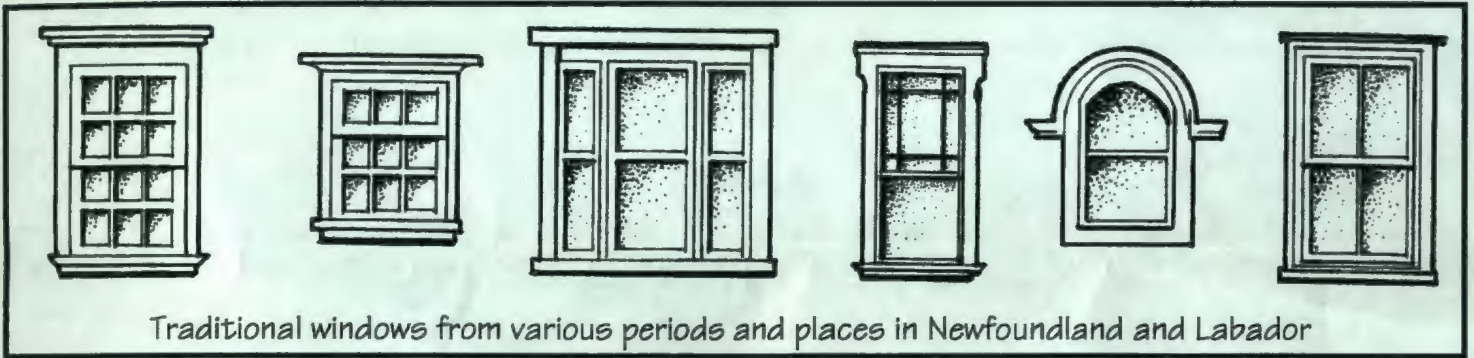
E-mail: H69CAB@morgan.ucs.mun.ca



HERITAGE HANDIWORK- WINDOWS

- Sponsored by the Heritage Foundation of Newfoundland and Labrador.

Heritage Handiwork is a new feature of *The Trident*. Each issue, it will focus on a specific aspect of heritage restoration, offering tips for people restoring an older home.

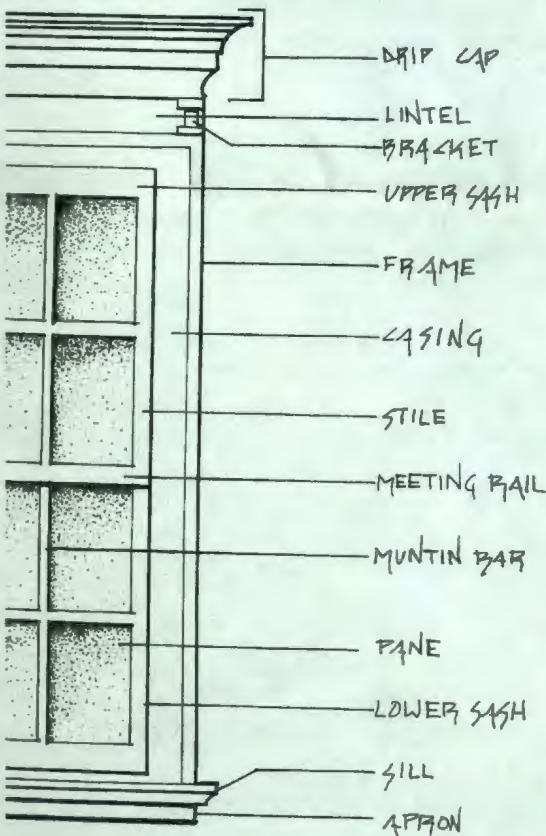


Traditional windows from various periods and places in Newfoundland and Labrador

Windows:

In Newfoundland and Labrador traditional design windows were almost exclusively the "double-hung" type, where the upper and lower sash (or just the lower sash) move vertically. In some instances, these are attached by cords to counterweights, which aid in raising the sash. Sashes are usually subdivided into smaller glazed sections by muntins. These subdivisions are an important component of the window style and should be preserved. Avoid using fat or heavy muntins, or using fixed pane or snap-in grilles to simulate the divisions in new insulated-glass windows.

Wooden storm windows are the traditional way to improve thermal performance. The storm windows should repeat at least the principal divisions of the windows. Double glazing or interior storms offer an alternative to storm windows. The inside window should be more tightly sealed than the outside one. To prevent condensation from rotting the wood, add weep holes from the air space to the outdoors through the lower rails or stiles.



Most older windows are in good enough condition to be preserved. Modern methods of retrofitting can substantially improve the operation and the insulating value of the original sash and frame at a cost which is usually lower than that of complete replacement. Exterior metal or vinyl storm windows are not acceptable on heritage buildings. The materials, style and proportions are not traditional. Directly fastening the metal frames to the wood frame and sill can create condensation problems, and can have a negative visual effect.

Regular maintenance will ensure that the window functions properly, and will preserve it in good condition. Regular washing and painting protects the window from the elements, and provides an opportunity for periodic inspection and repairs. Exterior paint normally lasts five to eight years. Remove loose paint, sand the surface, wash with a mild detergent and rinse clean to prepare for new paint. Use a primer-sealer, and paint following manufacturer's instructions. To reveal the previous paint colours, scrape a small area, feather sand the edges down to the wood, and examine it with a magnifying glass. Deteriorating putty should be replaced, and perimeter joints caulked to prevent water penetration. Cracked decorative or historic glass can be repaired in place. Clean the edges with acetone, and apply a clear fluid glue to the crack.

For Sale: Ten Historic Towns

The Newfoundland Historic Trust, in cooperation with the Heritage Foundation of Newfoundland and Labrador, is offering for sale its remaining copies of "Ten Historic Towns". This soft cover publication features the drawings of artist Jean M. Ball and introduction and text by Shane O'Dea. The book highlights the heritage architecture of ten Newfoundland outport communities: Ferryland, Placentia, Brigus, Harbour Grace, Carbonear, Trinity, Bonavista, Fogo, Twillingate and Grand Bank.

Your copy of "Ten Historic Towns" can be ordered directly from the Heritage Foundation for a cost of \$17.00, which includes postage and handling. Community museums or gift shops should contact the office for information on pricing of bulk orders. Cheques or money orders should be made out to "Newfoundland Historic Trust". Send your order along with payment to:

"Ten Historic Towns" c/o PO Box 5171,
St. John's, NF Canada A1C 5V5

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EDITOR: DALE GILBERT JARVIS

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Dale G. Jarvis, Editor, *The Trident*, PO Box 5171, St. John's, NF, A1C 5V5

The Newfoundland Historic Trust

P.O. Box 2403
St. John's, NF A1C 6E7

Deadline for Submissions for next issue: July 1st, 1998

Visit the Trust online at <http://www.avalon.nf.ca/heritage/trust.htm>

Membership Form

Fees are \$10 per person, \$20 per family and \$35 for groups, institutions and organizations. Please clip and complete the following form and mail with cheque for membership payable to "The Newfoundland Historic Trust" to The Newfoundland Historic Trust, PO Box 2403, St. John's, NF A1C 6E7

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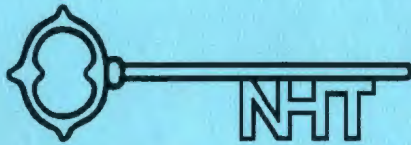
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Newfoundland Historic Trust

PO Box 2403, ST. JOHN'S, NEWFOUNDLAND, CANADA A1C 6E7

1998 Southcott Awards

Newfoundland Historic Trust Southcott Awards

The Newfoundland Historic Trust invites nominations for the Southcott Award, given annually for excellence in traditional restoration completed in the province over the past two years. Entries may be submitted for either residential or non-residential buildings. Nominations will be accepted by the Southcott Awards Committee until Monday May 4th.

Application forms may be obtained by calling 709-739-1892, or by writing to:

Southcott Awards Committee
c/o PO Box 5171
St. John's, Newfoundland
A1C 5V5

Membership Notes:

Do you know anyone who would like to be a member of the Trust? If so, please pass along this notice to them. Membership to the Trust also would make an excellent birthday, anniversary, (etc) gift!

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