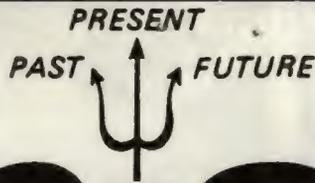


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trident

Centre for Labrador Studies
 APR 19 2002
 MEMORANDUM
 LABRADOR

Vol. 6, No. 2, April 1, 1980

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Labrador Heritage on the Move!

A great many changes have taken place since the formation of the **Labrador Heritage Society** way back in 1973. Like most organizations it all started with four or five people dedicated to the preservation of their heritage and culture. The following years have been a continuing uphill struggle. I suppose an appropriate description of all the problems and dilemmas would be to call them "growing pains," which I'm sure is a common ailment with most organizations. But alas, all the hard work and dedication of many, many people is paying off as the **Labrador Heritage Society** enters the 1980's with a rapidly accelerating membership of approximately six hundred (600). The Society has recently issued charters to branches in Labrador West and Churchill Falls; the Labrador West Charter is known as the Height of Land Branch and The Big Hill is the proud name given to the Churchill Falls Branch. The most exciting news of all is the recent acquisition of a large building containing twenty (20) rooms. This facility, when completed will be a very beautiful museum and culture centre. This centre was leased from the Department of Public Works for the nominal sum of one dollar (\$1.00) for five years with an option for a further fifty year lease.

The building has quite a history of its own as it was built in 1943 by the R.C.A.F. as a

fighter plotting headquarters, more recently it contained offices for the local school boards of the area.

As I've mentioned before the centre has many rooms and has a floor space of 5,184 square feet. This proposed cultural centre is located on the former R.C.A.F. base here in the Goose Bay area, and is an ideal area, as the property is adjacent to the main highway and I might add that the view from there is fantastic as it overlooks the whole of Lake Melville. The grounds surrounding the premises are very beautifully and naturally landscaped with many evergreens and an abundance of mature silver birch trees.

The Labrador Heritage Society applied for and received a Canada Works Grant of approximately twenty-seven thousand dollars (\$27,000) thus making it possible for six (6) people to begin the extensive renovation process. Work began in January and will continue until May 30th. The building, of course, will be far from complete, but it is hoped that at that time the Labrador Heritage Society will be able to officially open the door of the museum and cultural center to the public. The financial situation is critical as tremendous expenses will be incurred in the renovation and restoration of the museum. Major fund-raising events have already started; on February 22nd a "Labrador Night" show was staged. It was



The newly acquired Labrador Heritage Society building.

a talent show made up of twenty very talented people from all over Labrador. These local performers attracted more than six hundred (600) people, needless to say it was an overwhelming success. The proceeds amounted to thirteen hundred dollars (\$1300) which of course went into the building fund. Many more fund-raising

events are in the planning and we hope the response will continue to be as enthusiastic as evidenced with the "Labrador Night" talent show.

The 1980 executive of the Labrador Heritage Society are as follows:
 Morris Chaulk — President;
 Winston White — Vice-President;
 Ruby Dumo — Secretary;
 Dave Lough — Treasurer;
 Larry Bradley — Projects & Fund-Raising;
 Joyce Blake — Public Relations/Publications;
 Dieter Holeiter — Museums Director.



Morris Chaulk signing charter for Labrador West on birch bark.

The Labrador Heritage Society is well on its way to realizing its dream, but there still lies a big challenge ahead. The Society would like everyone to know that they are receptive to offers of assistance, suggestions, and, of course, donations. The key ingredient for the success of this venture can be summed up in one word . . . SUPPORT!

Joyce Blake

The PRESENT
PAST FUTURE
trident

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Editor: Ruth Saturley

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**Port au Port/Bay
St. George Heritage
Association**

The Port au Port/Bay St. George Heritage Association has been rather active during the past six or eight months. During the months of June, July and August four students were employed through a grant from the Department of The Secretary of State to work on assembling materials for a local archive to be housed in Kindale Public Library, Stephenville. The archive is mainly concerned with the Bay St. George-Port au Port Region but an attempt is made to collect general Newfoundland and Labrador material.

A great deal was accomplished during the summer but the archives will not be of use to the public for some

months yet. Proper storage and cataloguing does take a lot of time.

Our association managed to have representatives at the meetings in Grand Falls and St. John's concerning the founding of a Museum Association of Newfoundland and Labrador. Mr. Gilbert Higgins represented the association at the Official Opening of the newly renovated Newfoundland Museum.

The Port au Port/Bay St. George Heritage Association with the Stephenville Library Board jointly sponsored the Newfoundland travelling exhibition "Sincerely yours: Postal Greeting Cards 1908-1914" at Kindale Public Library, Stephenville during the latter part of November and early December.

— Gilbert Higgins

WANTED

Needed immediately for the Museum Gift Shop

Filing Cabinet
Calculator
Typewriter
Step Stool
Volunteer Photographer

If you can help, please phone Caroline Stone

754-1903 (Home)
754-1742 (Shop)

Thank You.



The Salt Box, 194 Duckworth St.

The Salt Box

It was with some trepidation that we made our first examination of 194 Duckworth Street in February of 1979. The exterior, while rundown gave only a vague indication of the decaying interior. A rabbit warren of partitions ran throughout all four floors, plaster showed extensive cracking and staining from leaks in the roof, floors sagged and peeling paper festooned ceilings and walls. The house had been uninhabited and unheated for many months and this neglect had certainly begun to damage the structure.

In spite of all the apparent problems, we saw that the house possessed considerable charm and offered definite possibilities as a future home for our craft shop. Examination of early photographs showed that the exterior had been altered only slightly from its original state and that although much had been added to the interior, most of the original structure and fittings still existed and had only to be uncovered and repaired.

We decided to try and preserve as much of the character of the original interior as possible. The original floor plans

were retained with the exception of dividing the second floor bathroom into two separate washrooms. The stairwell was partially enclosed and additional fire escapes were provided to comply with fire regulations. Otherwise the original plan has served us well by accommodating The Salt Box (our craft shop), a business office, an antique shop (The Bittern's Nest) and a domestic apartment unit. The rooms are bright and spacious and exhibit none of the gloom and pokiness that the general public tends to expect of Victorian interior spaces.

The building is a pleasure to work in and we feel that it also provides our clients with a pleasurable shopping experience. Our business image as a retailer of fine Newfoundland and Labrador crafts has been reinforced by the architectural aesthetic in a manner totally impossible through any other means available to us. We hope that our experience will lead others to look into the possibilities of engaging in similar ventures in the St. John's Heritage Conservation Area.

— Don Beaubier

Hooked and Poked Mats in Newfoundland and Labrador

Are we again too late? Has another group of artifacts of historic and artistic significance rotted away in the stores, lofts and barns of the Province.

The reference here is to hooked and poked mats, those utilitarian floor coverings which traditionally clothed Newfoundland and Labrador homes with colour and originality. Until recently, regard for hand crafts was at a low point in the cycle which affected hand work all over the industrialized world, the "machine-made is better made" mentality which consumed us all. A shift in attitude which recognized the personal and emotional value for both Maker and User began on the Mainland in the 1920's and is evidenced by the revived interest in North American-made antiques, the everyday items in ordinary homes: wooden furniture, cast iron stoves and beds, hooked mats, woven and quilted coverlets, tin and pewter ware, earthenware pottery, etc. The 20's were hard times in Newfoundland, however, and items for everyday use were still hand made out of necessity. Although crafted with love and care in many cases, to be sure, the overriding concern was to keep the family as warm, well fed and comfortable as possible with whatever resources were available. When the war came to Newfoundland in the late 1930's the influx of cash from the Canadian and American servicemen was a blessing to the Newfoundlander who yearned for the easier life exemplified by the items seen in the catalogues. Perhaps with some nostalgia but certainly with some relief, many women sold their mats and purchased linoleum which was far easier to maintain, provided colourful pattern and keep the drafts below the floorboards. What was given up in

beauty was compensated for by the easing of the daily work load. Some women still made the odd mat but this was generally done for pleasure rather than from necessity.

When I began researching the Newfoundland mat making tradition in 1976, I was prepared to find that it was indeed too late, that Newfoundland and Labrador mats were gone forever without having been documented and researched to determine their place in this important international tradition. In 1979 I can say that this is only partly true. They have not until now been fully researched and preserved but some still exist and the skills, though nearly vanished, are being practised in many parts of the Province. The pity is that mats weren't collected and preserved in the Province in the early years of this century, as they were elsewhere, so that we would have a better picture of the tradition's historical extent. Although we know from oral evidence that mat making existed here pre-1900, it appears to be too late to know the full length of the tradition with any certainty. This is particularly frustrating because it is as possible as not that Newfoundland may have played a pivotal role in the transmission of the skill and/or dissemination with the New



Hooked Mat from Red Bay, Labrador.

World. Newfoundland was a vital link in the economic activities of the North Atlantic triangle, but where hooked mats originated and how that skill was transmitted remains a mystery.

The Newfoundland mat making tradition extended into every cove and outpost in the Province that I have visited. While there are places where not a single mat or mat maker exists today, there is always a memory of times when matting was part of the yearly work routine. The mats that survive range in age from new born to centarian and the overall patterns of style and history which are emerging indicate that there are enough unique characteristics in the Newfoundland and Labrador tradition to merit for it a distinct niche in the broader North American tradition.

Mats are found in all of the generally recognizable categories of design and use. There are geometrics, florals, scrolls, picture mats, stamped and "hand stamped" patterns. Mats are found in kitchens, bedrooms, sitting rooms and porches, in stages, lofts and in barns. (While I know of no animals who have had a mat made expressly for their use, I was told of a cow and a pig and I met a dog each of whom warmed his hooves or paws and haunches

on what in another context would be considered a family heirloom). Not until the Grenfell tradition of mat making were hooked mats hung on the wall. (The Grenfell involvement in mat making is a particular and very interesting subsection of the overall tradition and deserves special attention.)

Of special interest here are the poked mats, also called "Prog" or "Thrum" mats. This style of construction existed elsewhere — I have seen examples from as far away as Pennsylvania and as close as Nova Scotia — but our distinction lies in the fact that they are still being made here. They can be made relatively quickly, usually have a simple design befitting the construction method. Not many old poked mats survive because they were used in the porch to collect mud and water from the family's boots. Prog mats were not treated with the same stature as hooked mats and were sometimes thrown out at the end of one muddy season rather than attempting to clean them. While almost all Newfoundlanders know of hooked mats, the shaggy, modern looking prog mats were less widely made and therefore are less well known

(Cont'd on page 4)

The Sir Wilfred Thomason Grenfell Historical Society

In 1892 the young London trained Doctor, Wilfred Grenfell, sponsored by the Royal National Mission to the Deep Sea Fishers, accompanied the British Fishing Fleet to the coast of Newfoundland and Labrador. The misery of the inhabitants of those shores, occasioned by their primitive lifestyle, and the appalling lack of medical facilities moved him to return and, eventually, to establish what today has developed into a system of Northern Hospitals and Nursing Stations which serves as an example of health care delivery in remote areas renowned the world over.

On the 13th of April, 1977 a group of some 20 interested citizens of the St. Anthony area met and founded the Sir Wilfred Thomason Grenfell Historical Society "to promote, foster and encourage interest in and preservation of buildings, sites and artifacts of an historic, artistic or cultural nature within Northern Newfoundland and Labrador relevant to the life and work of Sir Wilfred Grenfell, his co-workers, successors and the peoples of the area".

As its first objective in the pursuit of the above stated purpose the Society has undertaken the restoration of Grenfell's Home

in St. Anthony, an impressive three storey frame house, built in approximately 1907 and overlooking the town, to serve as a local museum and a focus for cultural and artistic pursuits within the community.

Recognizing the important aims of the Society The Board of Directors of The International Grenfell Association has generously and very graciously made the House available to the Society at a nominal rate together with a generous plot of land, conditional upon the Society's being able to make significant steps towards the restoration within five years of the transaction.

Happily, enthusiastic support for the project has been forthcoming from both the Federal and Provincial Governments through a DREE agreement. Plans for the restoration are well underway under the supervision primarily of the Historic Resources Division of The Provincial Department of Tourism. The extent of the restoration has been agreed upon and the Firm of Barlow and Associates has been engaged as architectural consultants. It is hoped that work may begin on the project this winter or by early Spring at the latest and anticipated that

the project will provide some employment for the area as well.

In the meantime, the Society is active in the pursuit of local research and the collection of artifacts relevant to the life and work of Sir Wilfred Grenfell and the people of the area. Support for the work of the Society has come from all across North America and from Great Britain and the Society greatly acknowledges offers of assistance and the contribution of relevant artifacts from many quarters not the least being Grenfell's own children who are honorary members of the Society and who enthusiastically support its aims.

The Society actively solicits membership (individual \$5.00, family \$10.00, life \$200.00) and would be pleased to receive any interesting artifacts or anecdotes relevant to Grenfell's life and work.

G. William N. Fitzgerald,

M.D., F.R.C.S.(C)

President

The Sir Wilfred
Thomason Grenfell
Historical Society
Box 93, St. Anthony
A0K 4S0

Heritage Day February 17-23

Events for Heritage Week opened with a run through the streets on Sunday in the downtown area. Despite torrential rains, approximately 25 runners took part.

Special lectures were held on Tuesday, Wednesday and Thursday nights. On Tuesday, Shane O'Dea spoke at the Hotel Newfoundland on "Researching and Dating your Old House". He presented a detailed personal history, illustrated with photographs of architectural detail and extracts from old newspapers, that showed how he had been able to establish that his own St. John's house dated from approximately 1834.

On Wednesday, contractor Gamet Kindervator led an informative discussion on the practical matters associated with the rehabilitation and restoration of older houses. The audience assembled at the Battery Inn, pressed on with questions concerning rotted beams in the basement, leaky roofs, slanted floors and when should one just give up. Later in the evening John Cardolis of the Fire Department delivered a rousing speech on fire safety. He wasn't surprised when most people in the room didn't know the Fire Department's telephone number, but was surprised that all had smoke detectors in their homes.

Dressed in a costume appropriate to the period, Donna Webber spoke Thursday evening at the Hotel Newfoundland on "Victorian Interiors", an illustrated and perspective on the life and surroundings in Victorian houses of England and Canada.

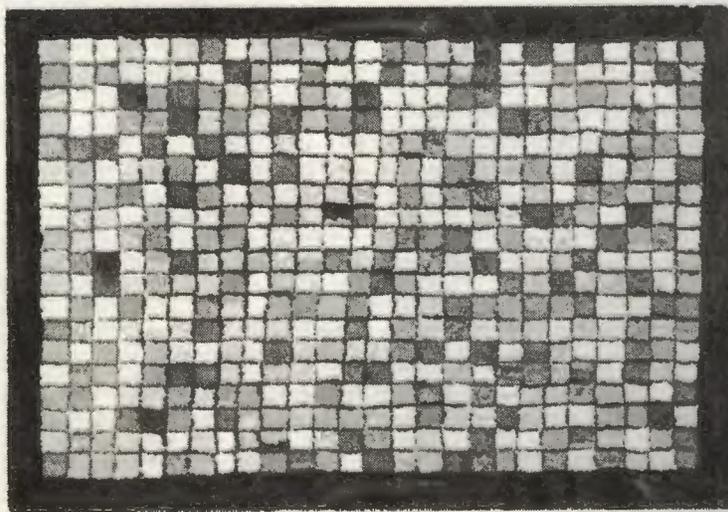
On Saturday a flea market and bake sale were held at Gower Street United Church which were very well attended. Many thanks to all those who brought baked goods and helped generally throughout the week. SUSAN HAEDRICH

Hooked Mats (Cont'd)

today. Their existence is even a surprise to mainland textile curators.

The Memorial University Art gallery is mounting a major exhibition of hooked and poked mats in the spring which we expect will tour throughout Canada. We are still interested in seeing mats and talking to their makers, whether for inclusion in this show or to add to the knowledge of the tradition in the Province. An overall pattern is emerging but all new information is eagerly received and will contribute to the accuracy of our interpretation and presentation.

Colleen Lynch



Hooked Mat by Mary Margaret O'Brien of Cape Broyle.

The Provincial Archives

One of the most historic buildings in St. John's is the old Colonial Buildings on Military Road. Formerly it was the seat of government in Newfoundland but it is now used by the Provincial Archives of Newfoundland and Labrador.

The principal function of the Provincial Archives is the acquisition, arrangement and preservation of records which document the history, society and culture of Newfoundland and Labrador. Within the Government Records are the correspondence files of Newfoundland's Governors and the Colonial Secretary's in St. John's. The British records from the Colonial Office in London are important, especially the 194 series which consist of a large volume of correspondence between the Governor in St. John's and the officials at the Colonial Office in St. John's and the officials at the Colonial Office in London. There are also newspapers for the nineteenth and twentieth century. The genealogical collection, consisting of vital statistics registers and a number of photocopies of individual parish registers is much used. In addition, there are a wide variety of other research materials such as voters lists, census lists, and directories.

The Provincial Archives collection of private papers cover a broad spectrum. There are business papers for firms such as Newman & Hunt of Harbour Breton; Slade, Cox and Earle of Fogo; and John Rorke of Carbonear. There are private papers for some of our governors such as Duckworth and Cochrane. Finally there are numerous collections from other people in various aspects of Newfoundland life.

In addition the Archives also has a sizeable collection of photographs and albums. There are photographs of vari-



Colonial Building circa 1910 — courtesy Newfoundland and Labrador Archives.

ous Newfoundland settlements as well as photographs that reflect our strong maritime heritage. For example, the seal fishery of the late nineteenth and early twentieth century is vividly portrayed. The Archives also has a collection of films, dealing primarily with hunting and sport fishing in the province. In addition there are the Frissel films, "The Viking" and the "Great Arctic Seal Hunt."

Finally the Provincial Archives has a large and expanding map collection with an emphasis on maps and plans in the Twentieth Century.

The Provincial Archives is open Monday to Friday from 9 A.M. to 5 P.M. as well as Wednesday and Thursday nights from 7 P.M. to 10 P.M. The Archives are accessible to anyone with a serious research interest. The main research room is located in the former Legislative Council Chambers. In addition there is a microfilm reading room. Photocopy facilities are available both for paper records and microfilm.

Anyone wishing to use the facilities of the Provincial Archives are asked to register at the main desk in the lobby of the Colonial Building. In the main research room a member of the staff is on duty to assist researchers in identifying their area of interest and retrieving the relevant documents.

Staff
Provincial Archives

New Management Team at the Gift Shop

Editor's Note: The N.H.T. is pleased to announce the appointment of Caroline Stone as Product Manager with our Gift Shop operations. She joins with Bette Anderson, our Financial Manager, to form a team of which we are very proud. We have asked Caroline to introduce herself to Trust members in the following article, and invite you to visit her at the Museum Gift Shop.

Last summer my husband Gerry and I made the decision to move back to our home province, so we sold our house in North Bay, Ontario, packed our bags and set off "cross-country", arriving at my parents' doorstep in St. Phillip's one evening in late September. We had visited Gerry's home in Deer Lake along the way, and it felt good to be back. Gerry settled into his job as Manager — Building Engineering with the Newfoundland Telephone Co., and we were fortunate to find a house we liked in town on Barter's Hill. We became aware of the Nfld. Historic Trust through the exhibition of photographs held at the Murray Premises just before Christmas, and bought a family membership.

I've been asked to write a short description of my previous work experience for you, which I am happy to do. I graduated from the University of Ottawa in 1975 with a B.A. in visual arts (painting, drawing, art history, etc). Gerry and I spent five years in Ottawa, and after university I taught children's art classes in various schools as well as working for the Dept. of Public Works Fine Arts Program, which was responsible for commissioning art for federal buildings. In 1976 we moved to North Bay, just east of Sudbury. Here I was hired to run a local non-profit art gallery, the Upper Level Gallery. We had monthly art shows of work by commun-

ity artists and we also brought in exhibitions by nationally known painters, sculptors and printers. There were series of public art workshops as well. My pet project was the establishment of an etching studio for local artists through a grant from the Ontario lottery, Wintario. At the same time, last summer, I was asked to represent northern Ontario as a member of the Canada Council's Explorations Program grant jury. As you probably know, the Canada Council is the federal government's art funding agency. I worked with other members of the grant jury in recommending Ontario Region grant recipients to the Council.

One of the really great things about my new job with the Trust in the Gift Shops is that Bette Anderson will be staying on as Gift Shop Financial Manager. I am very grateful to her for doing this, as it means I will be able to concentrate on developing merchandise for the Shops, reordering stock, planning advertising, etc. We are going to work together, sharing the responsibilities of managing the Shops. However, the team strength in running the Shops lies with the Trust members who volunteer to act as sales people in the store, and with those who contribute their ideas about what could be sold. Thanks go to those who are participating now. Operating the Museum Gift Shops is a Trust project which needs volunteer help. Please don't hesitate to call me at the Gift Shop (754-1742) or at home (754-1903) if you can give us a hand.

The Gift Shop at Signal Hill will be opening in late May. The Museum Gift Shop at the Newfoundland Museum, 285 Duckworth St., is open now from Tuesdays to Sundays, 10 a.m. to 6 p.m. Come on down and visit! **Caroline Stone**

Reconstructed Sod Houses L'Anse Aux Meadows National Historic Park

In 1960 an expedition led by Helge Ingstad discovered what was then believed to be the ruins of Norse Sod Houses near Epaves Bay at L'Anse Aux Meadows on the northern tip of Newfoundland.

The densely overgrown house sites were located on a large plain, covered with grass and small bushes, and faced the Labrador sea.

Helge Ingstad led archaeological expeditions to L'Anse Aux Meadows each summer from 1961 to 1968.

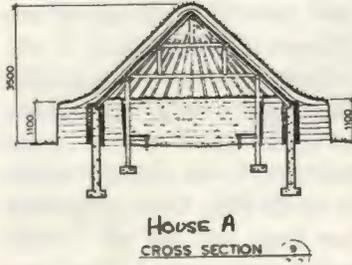
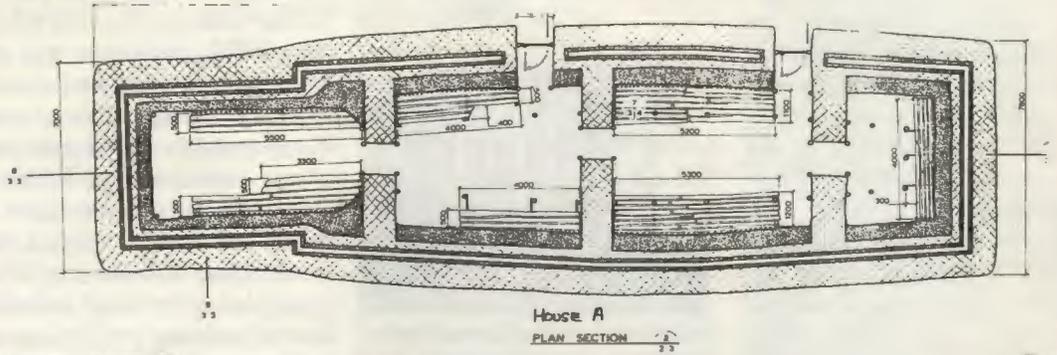
The archaeology was carried out under the direction of Anne Stine Ingstad, the wife of Helge Ingstad, who was assisted by scholars from many countries.

In 1968 L'Anse Aux Meadows was declared a National Historic Park and further archaeological investigations were carried out by Parks Canada from 1973 to 1976.

In 1975 a temporary Visitor Centre was opened and is still in service while the development of the Park is carried out.

Further recognition of the importance of the L'Anse Aux Meadows site was given in 1978 when the world Heritage Committee established under the Unesco World Heritage Convention, declared L'Anse Aux Meadows National Park to be a World Heritage Site. Placing L'Anse Aux Meadows on the world heritage list recognizes the Park as an outstanding cultural site forming part of the heritage of mankind.

L'Anse Aux Meadows is the first authenticated Norse site in North America. Its sod buildings are thus the earliest known European structures on this continent. Its smithy, the site of the first known iron working in the New World; the site itself; the scene of the first contacts between native North Americans and Europeans. It is therefore one of the World's major archaeological sites.



The importance of the site has long been recognized by Parks Canada and the development plan started to become a reality in 1978.

The development so far has included a new Park road to the area where a new visitor center will be built in 1982. A board walk from the visitor center site has been built and this will take visitors along Black Duck Brook to the protected ruins of the Norse Sod Houses and then to the three reconstructed sod houses which are located adjacent to the historic site.

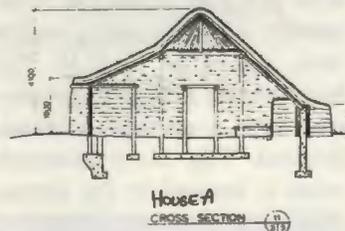
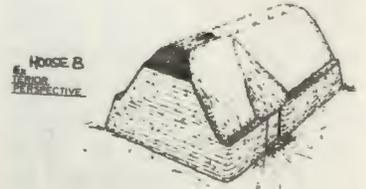
These Sod Houses were constructed during the summer of 1978 and 1979. Period furniture will be in place for 1980 Visitor season.

The three sod houses that have been constructed at L'Anse Aux Meadows are houses A, B and C. These letters are the designations given in various archaeological reports on the site.

House A is a long house, the internal measurements being 24 meters long and 4 to 5 meters in width. The house has four rooms and two exterior entrances. The exterior walls are approximately 2 meters thick. It was in house A that a ring-headed bronze pin was found along with many other artifacts. The house was used as a dwelling.

House B was a one room dwelling with internal measurements of 4.5 meters x 3.25 meters.

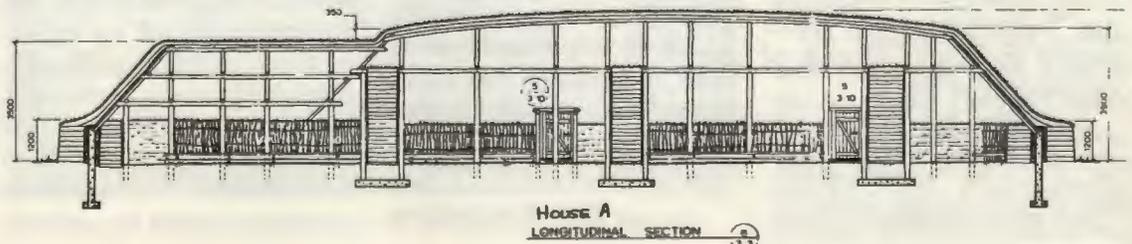
House C was also a one room house being about 4 meters long and 2.8 meters wide inside. This house was used as a workshop.

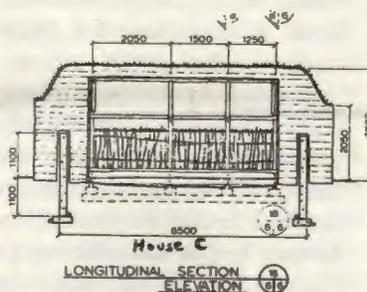
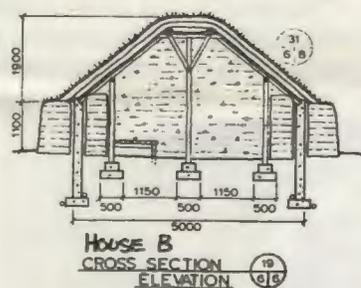
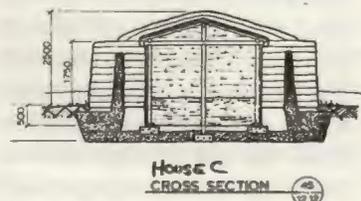
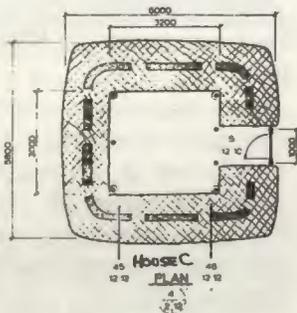
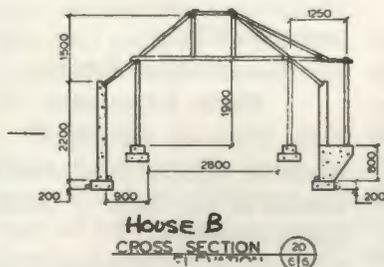
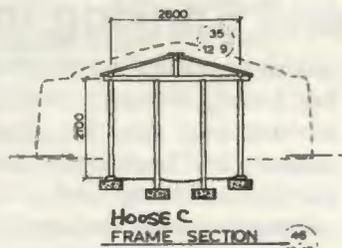
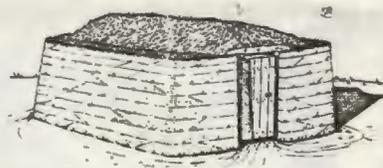
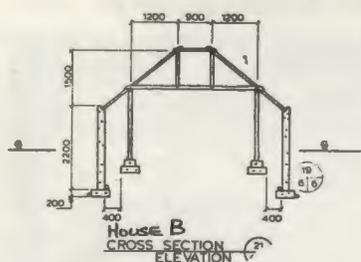


The reconstruction of the sod houses was carried out by Parks Canada staff.

The design of the buildings was arrived at following extensive study of archaeological reports on the site. Research material from other Viking sites was also studied.

Design was completed by the Restoration Section of the Atlantic Regional Office of Parks Canada under the direction of Emanuel J. Poirer, Chief of Restoration. On site supervision was carried out by Brian Gallant, Restoration Officer.





All timber used in the sod houses was native timber cut in forest adjacent to the Park. The timber framing supporting the sod roof has all wooden peg fastenings and no nails were used.

Small round sticks (2 cm - 5 cm across) and about 2 meters long were placed across the rafters. These small sticks were used as a base on which to place the sods for the roof. They run parallel to the length of the building and were tied in place with green willow twigs and locally tanned seal skin strips.

Planking for making sleeping platforms and doors were locally sawn in sizes larger than required and this material was then hand hewn with axes. The reason for using sawn material and not round timber was to reduce labor costs. The final results in appearance was the same.

Doors and hardware were all hand made and no nails or metal fastenings were used. Doors are held together with wooden pegs split at the ends. A small wedge is driven into the peg which expands creating a very secure fastening.

During the project, emphasis was placed on ensuring that the building be reconstructed as authentically as possible. With this in mind the only compromise made in using modern materials was the use of concrete.

A concrete core was poured to support the sod walls and concrete pads were also used under supporting timbers. A gravel seam about 10 cm thick was placed on each side of the concrete for drainage purposes.

The main reason for using the concrete was to cut maintenance costs and extend the life of the sod houses. The concrete and gravel will not be visible and in no way will it detract from the aesthetic appearance of the sod houses.

Doors were pivoted on round posts. The ends of the posts were reduced to a smaller size which was fitted into sockets drilled into the lintel and sill. The door latches or locking devices were also constructed of wood and held in place by wooden pegs.

Sods for the walls and the inside layer for the roof are turf sods (peat), cut from a bog near the park. Grass sods for the final layer on the roof were purchased from a supplier in the Deer Lake area and are of the more conventional type used in landscaping.

The project was completed by 12 workers and a Restoration Officer in a total of eleven months over two construction seasons. Many of the work methods, especially the way in which sods were cut and layed had to be arrived at by trial and error. The challenge of recreating something from the past was met with great enthusiasm by all of the workers.

Robert G. McNeil
Superintendent
L'Anse Aux Meadows
National Historic Park

The Newfoundland Historic Trust invites applications from persons interested in the position of
Tours Coordinator

This is a part-time position, available from May-September, 1980. The successful applicant will work, on a flexible schedule, coordinating and conducting bus tours of St. John's and the Conception Bay area. A training program will be provided. Remuneration to be paid on a commission basis.

The applicant should have an interest in the architectural and cultural history of St. John's and surrounding area and should be at ease interacting with large groups of visitors to the province.

Interested persons should apply in writing giving relevant background to

Ted Rowe
President
Newfoundland Historic Trust
89 Barnes Rd.
St. John's
A1C 3X5.

Closing date for applications: April 15, 1980

Newfoundland Banking Institutes and Paper Currency

Perhaps chiefly because of its geographical location Newfoundland has been the site for a number of historic events that have changed the life style of millions of people during the past 150 years or so. For example the terminus of the western end of the first trans-atlantic cable, the site of the first successful trans-atlantic flight, the receiving point for the first trans-atlantic wireless message, and nearly 400 years ago the location for the establishment of the first overseas colony of what was to become the British Empire. Because of her long history as a colony and later a self-governing Dominion of the British Empire, Newfoundland when she entered Confederation with Canada in 1949 brought with her a philatelic and numismatic history extending back over a period of 175 years. It is only during the past decade that any real interest has been shown in Newfoundland numismatics. Few actually know the real story of the banking institutions of Newfoundland before the establishment of the Canadian Banks in 1894 simply because of the isolation of Newfoundland from the North American Continent and the almost total absence of any real research on the subject. This situation is changing today and there is a keen interest by many collectors to include material of Newfoundland in their collections if they are to make a truly representative Canadian collection, for Newfoundland is indeed a part of Canada.

Newfoundland numismatics fits very well into the field of the specialist whose aim is to form a collection which is historically complete. There appears to be an ever increasing number of collectors entering this specialty field.

For a long time in Newfoundland's history actual cash

was as scarce as the proverbial hen's tooth. The only medium of exchange for the great majority of Newfoundlanders for food, clothing, and other necessities, was dried codfish which has often been referred to as "Newfoundland Currency". The merchants carried on their business on what was known as the credit or truck system. They outfitted the fisherman in the spring, for which the fisherman paid with dried fish in the fall. The resultant evil of this system was that the fisherman was seldom able to settle his account and have a balance to his credit. He received a minimum price for his fish, and the merchant to cover his risk charged enormously high prices for his goods. If there was a credit balance it would be left on the merchant's book to help carry the fisherman over the winter.

The real necessity for money came about at the time of the withdrawal of the English and foreign fishing fleets and the increased establishment of the Military in the town during the Napoleonic Wars and the American War of 1812.

Credit extended by the merchants continued to be the mainstay of the economy but with the Military and European money coming into the colony, coin began to circulate. It consisted mainly of the Pound Sterling and the Spanish Dollar.

The issuing of small Promissory Notes by the merchant became a common practice. The amount of the paper currency ultimately reached such proportions that the Merchants' Society (a forerunner of the Board of Trade) looked upon it as a public evil. They tried to have its circulation restricted to only a few of the major business establishments. How effective the results of this attempt became is not known. Only very few of these notes have survived.



First note issued by Nfld. Savings Bank (authors private collection).

Two examples of script of the common promissory note type are James & Robert Brine, dated November 24, 1815 for the rather interesting values of 9%- and 11%- and The Keough Note of 1815.

In 1834 the Newfoundland Savings Bank was established. The Newfoundland Savings Bank was purely "a Provident Institution for the Savings of the Poor" with deposits restricted to not less than 1%- or more than £50. Its first note issue ap-

peared in 1850.

The Bank of British North America

On February 28th, 1837, a bank was opened in St. John's known as the Bank of British North America.

The only known notes of the Bank of British North America were only recently acquired by the Bank of Canada National Collection. One is a One Pound Note dated 1837 and the other a proof copy of a Five Pound Note.



Bank of British North America notes (Bank of Canada Nautical collection).

The first note issue of the Union Bank consisted of three denominations — one, five and ten pounds local currency. They were of excellent design and workmanship.

Although the Bank of British North America provided a very important service to the Colony's commercial needs it was not long before much dissatisfaction arose amongst the merchants who were unable to obtain the financial accommodation they required for the conduct of an unstable business like the fishery.

On May 23, 1854, the Union Bank of Newfoundland with the support of the Government and most of the merchants opened its doors. It soon replaced the Bank of British North America as the chief commercial banking institution in the Colony. So much so, in fact, that the Bank of British North America was forced to close within the short span of three years.

before long, the envy of those merchants unable to secure the accommodation required by them as they were not on the directorate of the Union Bank.

To overcome this problem, support for a second bank was sought and a Prospectus for the Commercial Bank of Newfoundland was eventually published. It was quickly subscribed to and by July 2, 1857, the Commercial Bank was officially opened for business.

The first note issue of the Commercial Bank was issued in denominations of One, Five and Ten Pounds.

Later, for a number of years, they issued notes in local currency pounds with an equivalent value indicated in dollars. Hence with the local pound having a value of \$4.00 local currency, Newfoundland boasted of a four dollar note.

About 1888, both the Commercial and Union Banks introduced a magnificent series of notes ranging in denominations from two dollars to fifty dollars.

fetches a high premium and deposits flowed into them.

Many of the older merchants, who originally founded the banks and were more stable in their judgements and cautious in their affairs, were slowly dying out or retiring. A number of those that did retire withdrew or transferred large sums of money to England where they returned to spend the declining years of their lives.

The new generation left to manage the mercantile establishments carried on an extravagant mode of living, financing themselves through the banks which added to the already heavy commitments owed on behalf of the firms they represented.

Behind the scenes, however, the younger generation of merchants were easily able to acquire of the two banks because they themselves were the directors. When these assets became exhausted the merchants began over-drawing their accounts and writing exchange upon their agents in England to whom all receipts for fish cargoes shipped abroad were remitted from the port of sale to meet the bills as they became due. The overdrafts mounted as their needs grew greater and in an attempt to recover what they had sunk, they plunged deeper into financial chaos until the system became a gigantic creation of Bills of Exchange.

On December 10, 1894, the Commercial Bank failed to

open its doors. The Union Bank opened for an hour and the depositors made a rush to withdraw their earnings but the Newfoundland Savings Bank was also experiencing a run by its depositors. To meet its obligations the Savings Bank, having first lien on the specie held by the Union Bank, presented the Union Bank cashier with a large cheque to be called in specie. This action absorbed what little cash there was on hand at the Union Bank and was the immediate cause for the Union Bank to close its doors.

A hurried evaluation of the assets of the two banks was obtained and within a few days the Union Bank Notes were assessed at 80 cents to the dollar whilst the Commercial Bank only amounted to 20 cents to the dollar. The shareholders, of course lost everything.

Several interesting note issues were introduced at various times by the Newfoundland Government, through the Savings Bank, over the intervening years up until March 31, 1962, when the Newfoundland Savings Bank was sold to the Bank of Montreal. Since 1962, the Canadian Banking institutions, first established following the Bank Crash in 1894, became the sole banking institutions for Canada's Newest Province.



THE BANKING HOUSE
Erected in 1854, it was the only building to survive in that location of the town destroyed in the Great Fire of 1892.



Union Bank Notes
(private collection of author).



The Commercial Bank

The closing of the Bank of British North America and the very successful operation of the Union Bank, controlled by a number of the merchants, was,

Bank Crash

The Commercial and Union Banks, under the very competent management of Messrs. Smith and Brown, were so highly respected that a Newfoundlander could hardly be persuaded to invest his money elsewhere. Shares of the banks



Commercial Bank Notes
(private collection of author).

PEOPLE

'I have always been interested in the environments and landscapes surrounding peoples' lives,' says Jean Ball. Small, energetic, smiling, she is sitting at a long table in her beautifully designed and orderly studio. All around her, in the clear north light, is evidence of what she is saying: a painting in progress of the old staircase in her summer home on Exploits Islands, notes beside her typewriter for a new book on which she is working, a china headed doll, a Victorian matron five inches tall, who is being dressed to preside over a perfect Southcott dollhouse. 'Nothing,' she continues, 'is more fascinating to me than how and where the people who came before us once lived.'

Jean Ball's perception of this how and where has, through her art, become the visual hallmark, 'the look', of the Newfoundland Historic Trust. It began in 1973 when the Trust prepared a large heritage map of St. John's for display at City Hall and asked her, as an established artist with a particular interest in architecture, to prepare drawings of thirty historic buildings to illustrate the city's architecture. These drawings, perhaps more than anything else, first taught many of us to look at St. John's from the heritage point of view.



Mallard Cottage

Jean Ball — Heritage Artist

In 1975 these drawings were used again to illustrate the Newfoundland Historic Trust's first major publication: **A Gift of Heritage: Historic Architecture of St. John's**. In 1978 a companion volume, **Ten Historic Towns: Heritage Architecture in Newfoundland** was published, again with illustrations by Jean Ball. For this she travelled the island for most of one summer, sketching for days at a time in a single community. 'I always tried to arrange to stay in someone's home,' she recalls. 'You don't learn much of how people live, or their history, in a hotel or motel.' These drawings, as well as her earlier collection on St. John's, have also been seen by many people all over the province through travelling exhibitions of her work arranged by the Historic Trust and the University Art Galleries.

More recently her work, taking a new direction, can be seen at the Newfoundland Museum where the Historic Trust's gift shop has on loan for display her St. John's Dollhouse, a recreation in miniature of the late 1890's. 'I made it all,' she says with understandable pride. 'I started with a piece of plywood and a saw and it took over my life for several months. Every detail — the dormer windows, the brackets under the eaves,

the shingles, just how the doors should be hung — was a great experiment and pleasure.' To most eyes the dollhouse and its enchanting furniture would appear to be complete but its creator, always a perfectionist, is still at work on details of its interior and the tiny family who lives there.



Jean Ball



**The St. John's Doll House (credit Jack Martin ETV).
See interior view on opposite page.**

For sale at the Museum, again under the sponsorship of the Historic Trust, are the first two of a series of Newfoundland paper dolls, an outport boy and girl with clothes appropriate to their place, Exploits Islands, and their time, 1893. Commissioned for sale at the Parks Canada Information Centre is her colouring book of Newfoundland history.

'I sometimes think I am really a thwarted architect,' says Jean Ball. The daughter of an architect, she grew up in Halifax and, at an early age, learned to read architectural plans, assist her father with details and decorations and plan and build her own dollhouses. At the age of 12 she won a scholarship to the Nova Scotia College of Art where she studied under such artists as Oswald K. Shenk, Donald Cameron McKay,

Stanley Royal and Elizabeth Styring Nutt. At 21 she graduated with a degree in fine arts.

It is in Newfoundland, however, where Jean Ball has lived for thirty years, that her talent, training, love of the past and passion for architectural detail have combined to make her, as the artist of Newfoundland heritage, the right person in the right place at the right time. The conservation and preservation accomplishments of the 1970's, many of them prompted by her work, are a source of delight to her. 'I always think it is the old houses which sweeten our landscape,' she says. 'Nowadays, just driving downtown, the landscape becomes sweeter all the time.'

Anne Hart

Personally Speaking

Developer doesn't anticipate much objection to new building

Headline, The Evening Telegram Nov. 27, 1979

The above headline on the Duffett/Sobey's development was somewhat less than prophetic. Between the time the headline appeared and the developer was granted a permit to begin demolition on the Royal Stores site, the following events had taken place:

- One briefing session had been cancelled because of overcrowding and a second had drawn the largest number of citizens ever, who were overwhelmingly opposed to the development.
- Eight formal briefs from organized citizen and professional groups and departments of the Federal and Provincial governments had spoken unanimously against the proposal.
- An independent study commissioned by City Council had recommended against high-rise development of this type for the Heritage Area.
- Reports by the Heritage Advisory Committee of Council and the City Planning Office had recommended against the proposed building.
- A Downtown Development Plan prepared by the City Planning Office had recommended that there be no out-of-scale high-rise development in the Heritage Area.
- City Council by a vote of 5-4 had given approval in principle to a slightly scaled-down version of the building with a parking condition attached.

— The developer had begun demolition illegally with the expressed consent of the Mayor, had been halted after an emergency meeting of Council and directed to follow the proper procedures before beginning demolition.

The public outcry and professional advice on the inappropriateness of the Duffett/Sobey's building for that particular location and the fact that it violated the Heritage By-Law apparently went unheeded by the Mayor and those Councillors who voted for the proposal. The action of Council on this development has, however, raised a larger issue that goes beyond this particular building, i.e. that Council has, and has no hesitation in using, the discretionary power to waive its own by-laws.

In giving approval in principle to the Duffett/Sobey's development, Council in effect waived the Heritage By-Law,

the intent of which is clearly to protect the Heritage Area from this type of intrusion. If Council had considered itself bound by the By-Law, the proposal would have had to have been rejected out of hand on its first submission. The Mayor and some councillors obviously did not consider themselves bound. Councillor Wells stated during the debate in Council on approval in principle that he was aware that the development could be in violation of the Heritage By-Law but that he "couldn't care less". Mayor Wyatt, in granting verbal permission for demolition similarly showed a complete contempt for the procedures outlined under the By-Law.

What kind of development can we expect to see in the next few years if Council continues to adopt and practice this point of view? There is a Downtown Development Plan presently before Council which spells out density and height restrictions for new construction in this most sensitive part of the city. The pressing need for such a plan was stressed by the opposition to the Duffett/Sobey's building, and echoed in a public request from the provincial cabinet for the city to adopt a comprehensive plan for development.

Still, the Mayor and some councillors seem to prefer to



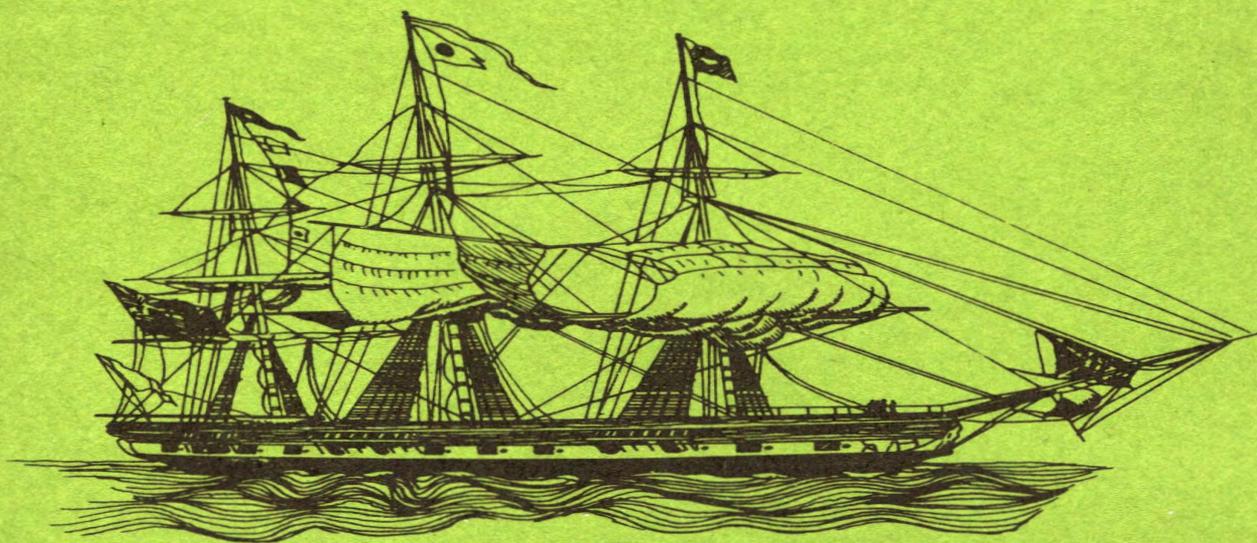
work within a set of guidelines that they can overrule at their pleasure. The Mayor has said that she endorses the concept of a development plan, but would want to see it remain "flexible". Why? Elected officials cannot be governed by a set of rules that they can change at their whim on the spur of the moment. The city needs a plan that is binding — that can only be changed legislatively. Everyone involved in the game then knows what the rules are. Council can operate more efficiently, developers can plan their developments properly, and the citizens will know for sure what can and cannot happen to their neighbourhoods and their city. Without such a plan in place for the development boom of the 80's we are doing nothing less than courting disaster.

— Ted Rowe





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ATLANTIC CANADA INSTITUTE

SUMMER PROGRAM 1980

**University of Prince Edward Island
Charlottetown
20 July - August 1**

**Mount Allison University
Sackville
10-15 August**

The ATLANTIC CANADA INSTITUTE

INVITES YOUR SUMMER PARTICIPATION

Three one-week programs that present the rich heritage and varied life in Atlantic Canada.

1980 marks the eighth session of this exciting holiday venture. In past years, hundreds of students, vacationers, and researchers from all over the continent have enjoyed making the Atlantic area's only cultural vacation a part of their summer plans.

The Institute's Summer Program offers a unique opportunity to meet people — especially those expert in some aspect of life in the Eastern Provinces — and to discover the area's important historical contribution to Canada, its art and its architecture, its ethnic diversity, its folk culture, and its colourful personalities.

This year, for the first time, sessions will be held at two locations: the University of Prince Edward Island in Charlottetown, Prince Edward Island and Mount Allison University in Sackville, New Brunswick.

CHARLOTTETOWN

WEEK ONE: 20-25 July

HUMOUR AND ECOLOGY

The noted humour of the Maritimes and Newfoundland will be featured in two programs, including humorous literature by such writers as Thomas Chandler Haliburton, James B. Gillis, and P.L.P. (Pictou's Local Poet), while ecological problems will constitute another. The fever of goldmining that once played a part in the lives of Maritimers and a series of talks on the art of photography are some of the other offerings in this week. Our popular cultural tour of the Island is also offered in this week, as well as an ecology field trip and a visit to The Ark.

WEEK TWO: 27 July - August 1

IRISH CULTURE AND SONG

In the ACI's tradition of exploring ethnic cultures and customs, this year the lively Irish will be featured. A course in genealogy will complement this program, as will sessions on folk songs and song makers of the Miramichi and other areas that have contributed so lavishly to this aspect of Atlantic life. A program on the people and customs of Newfoundland is also planned. A picnic and folksong concert will highlight these programs. There will be theatre outings and special field trips.

SACKVILLE

WEEK THREE: 10-15 August

This week will explore aspects of Maritime landscape in art and literature. Two programs on Atlantic architecture are planned, and there will be a special emphasis on the history and folklore of the Acadians. The nearby Université de Moncton and its Centre d'études acadiennes will offer an opportunity to discover much of the heritage of the people who have helped to make New Brunswick a fully bilingual province. A special lecture on Cape Breton and trips to historic Minudie, Dorchester, Moncton and the countryside of Sir Charles G D Roberts' poetry are also part of this week. At the end of the week there will be an opportunity for a trip to the historic Acadian village at Caraquet.

PRACTICAL MATTERS

Talks and slide presentations are in the morning. Afternoons are generally free for exploring the area, though there are a number of tours and visits organized for each week.

In the evenings, Charlottetown and environs offer a variety of summer theatres as well as some fine restaurants and pleasant evening drives. In Sackville and Moncton there are a number of cultural events that may be attended.

There are beautiful beaches within easy distance of both Campuses.

Tuition is \$50 per week per person, \$75 per family. There is a \$5 registration fee (per person or per family). Special rates are available for groups.

There is a children's program in the mornings.

University residence accommodation is available at very reasonable cost.

FURTHER INFORMATION

Additional information about the programs in each week is available upon request. Enquiries should specify the week(s) in which you are interested. Those who enquire will receive in March a brochure with full details of the programs, registration forms, and travel information.

If you wish to be on our 1980 mailing list, please complete the form below and return it to:

**Atlantic Canada Institute
Box 5050
Tucker Park
Saint John
New Brunswick E2L 4L5**

Name

Address

..... Postal Code

Weeks in which you are interested, if known

I.....II.....III.....