

Spring 2002

HERITAGE



THE MAGAZINE OF THE HERITAGE CANADA FOUNDATION

MONTE-BELLO

MANOR HOUSE OF LOUIS-JOSEPH PAPINEAU,
SEIGNEUR OF LA PETITE-NATION



Message from *the Minister of Industry*



Innovation is about turning ideas and knowledge into new products, new services and new ways of doing things. It's about changing and improving the way Canadians live, work and learn.

Our nation has a rich heritage of innovation. When we look to the past, we can appreciate how the innovative spirit of Canadians has prepared us for the 21st century. From the earliest days, Canadians have had to find creative ways to get our valuable natural resources out of the sea or from the land. Our manufacturing industries flourished as visionary entrepreneurs transformed the resources close at hand and built the foundation for today's thriving marketplace. Canada's geography and vastness challenged us to develop leading-edge technologies in communications and transportation.

This same innovative spirit is alive and well today. Budget 2001 included more than \$1.1 billion over three years to support skills, learning, research and innovation. At Industry Canada, we are helping Canadians to build a dynamic, knowledge-based economy and improve the climate for higher productivity, economic growth and job creation. With our partners and stakeholders, we are laying the foundation for a state-of-the-art research environment, where Canada's best and brightest can make their ground-breaking discoveries right here at home.

Innovation is what makes Canadian businesses competitive. It provides new learning opportunities, better jobs and higher incomes, thus improving our standard of living and resulting in a better quality of life. And it ensures that we, like our ancestors, will leave a legacy of opportunity for our children and future generations of Canadians.

Allan Rock

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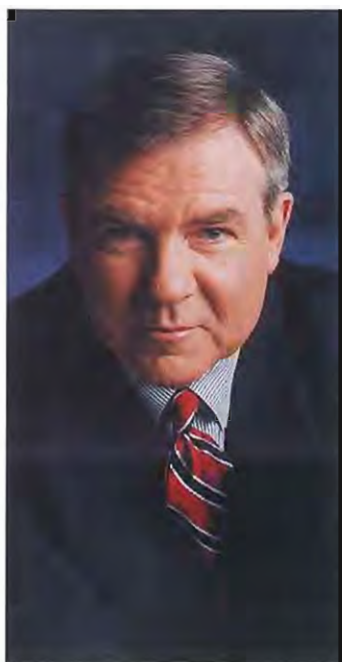
Heritage Canada
Foundation



Preserving
Canada's Historic
Buildings
and Places

Cover Photo:
Manor House of
Louis-Joseph
Papineau,
Montebello,
Québec

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EXECUTIVE DIRECTOR'S MESSAGE

This winter, we published a research report, *Exploring The Connection Between Built And Natural Heritage*, dealing with the links between the preservation of our built heritage and the conservation of our natural environment with reference to such important issues as sustainable development, sustainable communities and smart growth. The response to this report has been most encouraging, and we will be pursuing further initiatives with other interested parties, including a national conference on the issue. The retention, restoration and adaptive use of our heritage building stock makes sound environmental sense, and we will continue to work to ensure that policies and practices in the public and private sectors reflect this.

Those who have not yet obtained a copy of

this research report can do so by contacting the national office by telephone, fax, mail or e-mail.

The proceedings of our last annual conference, *Preservation Pays: The Economics of Heritage Conservation*, are also in wide distribution, and will similarly serve as a basis for further initiatives in encouraging a better understanding of the economic impact of heritage preservation. Copies of this informative and useful document are still available upon request.

And speaking of conferences and documents, our 2002 annual conference will be held in Halifax, September 26-28, on the subject of heritage tourism, and preliminary details are to be found in this edition of *Heritage*. In order to stimulate and inform discussion at the forthcoming conference—and to encourage other developments in this area—we will soon be publishing a comprehensive report on built heritage as a tourism resource. Anyone wishing a copy of this report can place an advance order, and we will mail it, well before the conference, as soon as it is available. Do make a note of the conference dates and details, and plan to join us in Halifax to explore this large and rapidly-growing component of the tourism industry.

Brian Anthony

Brian Anthony

HERITAGE

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Heritage is published quarterly by the Heritage Canada Foundation and is available as a benefit of membership. Classes of membership are: Regular \$25; Sustaining \$50; Benefactor \$100; Patron \$250 and over; Institutional \$250. Our Canada Post Publications Mail customer number is 1657747. Opinions expressed by contributors do not necessarily represent the views of the foundation.

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ISSN # 1480-6924

The Heritage Canada Foundation

The Heritage Canada Foundation is a national, membership-based organization and registered charity. It was incorporated in 1973 to encourage Canadians to protect and promote their built, natural, historic and scenic heritage.

Brian Anthony
Executive Director

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CHAIR'S MESSAGE

I remember the school I attended when I was a child. It was a large brick building on a stone foundation; it had high ceilings and big windows, dark oak wainscoting, wide staircases and curved wooden handrails worn smooth by years of use. It was a place that nurtured both my love of learning and my love of old buildings. But, it no longer exists. My school was demolished—its bricks and stones and that lovely handrail unceremoniously carted off to the dump.

The demolition of historic schools is an act I find particularly abhorrent. Why? Partly because it is unnecessary. Many old schools have been successfully restored or adapted for

new uses. But it is more than that. As part of a discussion recently about one school board's refusal to consider preservation of a handsome 1909 school building, I was told that education systems are in the business of teaching, not building restoration. Ah yes, I said, but what are you teaching?

By demolishing part of our community's heritage, you teach students not to value their history.

By demolishing an old school building instead of re-using it, your actions tell them that it's all right to throw out useable materials and waste the energy that created them and add to overflowing landfill sites.

Yes, school boards are in the education business, but I would hope that students are taught to care for the past, to care for the environment, and to become informed on issues before making a decision.

Trudy Cowan,
Chair, Heritage Canada Foundation



EDITOR'S NOTE

Spring has always meant rebirth and renewal, and for many of us, this extends to restoration and rehabilitation of our homes. New roof, new paint, new decorating are all part of the way we welcome spring and, of course, practice good maintenance. What better way to celebrate the season than with a story about a historic manor house that has been undergoing major restoration for the past two years. In our feature, Parks Canada historian, Yvan Fortier, recounts the

history of the country estate of Quebec patriot, Louis-Joseph Papineau. Located in Montebello, Quebec, a two-hour drive east of Ottawa, this picturesque national historic site overlooking the Ottawa river, has long been a tourist attraction. Although work on the house and outbuildings is still in progress, it is expected to be completed in 2004 at an estimated cost of \$5.5 million.

In close proximity to the manor and part of the estate is one of Heritage Canada's five heritage properties, the funeral chapel built by Louis-Joseph Papineau and his son, Amédée. Since 1855, members of the family have been interred in the modest, austere building, which has been maintained and interpreted for over 18 years by the Société historique Louis-Joseph Papineau. Pierre Ippersiel, president of this group of dedicated volunteers, has written on the chapel's history in a related feature.

The history of the second house discussed in this issue is completely different. Rather than a political tie, the house's history is connected to a renowned literary figure, Ernest Hemingway. Writer Denise Jacques focuses on the rich, young American couple who commissioned the building in Havana and their friendship with Hemingway throughout a few short years of extravagant parties and fast living. After the house was sold it became Canada's Official Residence in Cuba. Ms. Jacques notes that although much of the house and furnishings are in their original state, their maintenance in a tropical environment requires particular care, not always easy in a country where materials are sometimes difficult or impossible to procure.

Veronica Vaillancourt

FEATURE



MONTE-BELLO



MANOR HOUSE OF LOUIS-JOSEPH PAPINEAU, SEIGNEUR OF LA PETITE-NATION

BY YVAN FORTIER

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Below: The family museum was constructed in brick with a stone façade in the 1880s by Amédée, eldest son of Louis-Joseph Papineau. Bottom: The granary, built in 1855, originally stored the grain received as payment from tenant farmers for seigneurial land use.

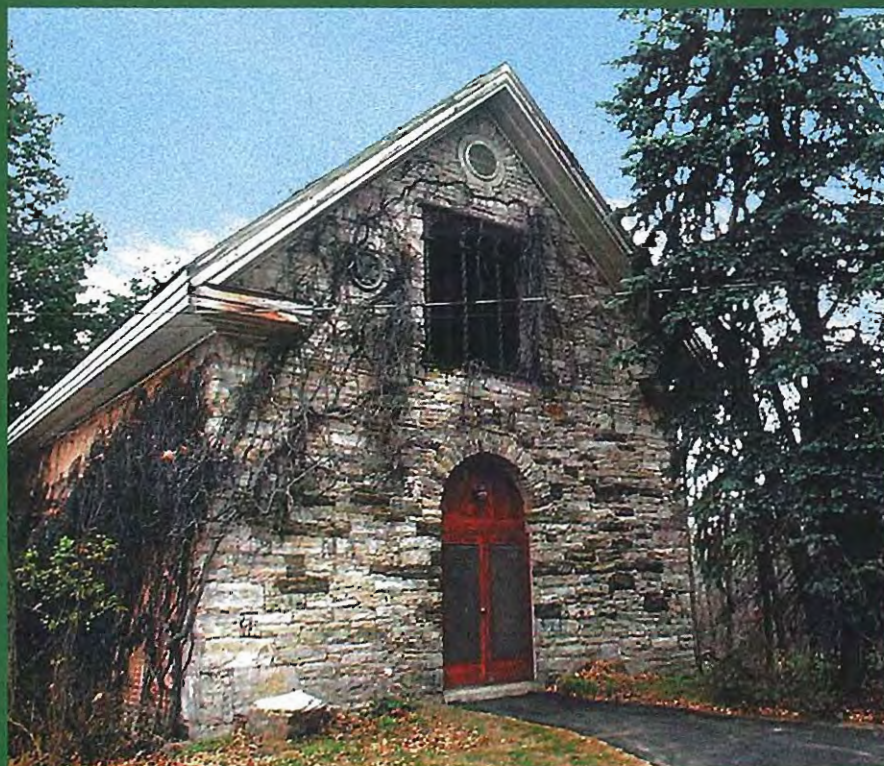


PHOTO: PARKS CANADA, YVAN FORTIER



PHOTO: PARKS CANADA, YVAN FORTIER

Louis-Joseph Papineau, considered by many as a defender of the national heritage of French Canada in the early 1800s, retired from an active political career after he and his followers had been suppressed by the British in 1837. Eleven years later, at age 62, he retired to the country where he undertook the construction of a manor house on his seignury, La Petite-Nation.

This domain, about 110 kilometres west of Montreal on the Quebec side of the Ottawa River, was one of the westernmost in the network of seigneuries stretching along the St. Lawrence River during the era of New France. Originally granted in 1674 to The Most Reverend Bishop of Québec, La Petite-Nation was acquired by Louis-Joseph's father at the very beginning of the 19th century and subsequently sold to him in 1817. Thus, at 31 years of age, Louis-Joseph Papineau became the Seigneur of La Petite-Nation, a title that he kept until his death on September 23, 1871.

Papineau himself bestowed on the manor house and the domain surrounding it the name of *Monte-Bello*. Apart from the manor house, several other buildings were constructed including a barn, a stable (1848) and other farm buildings, a funeral chapel (1853-55), a granary and a gardener's cottage (1855) and, not least, a hen-house-dovecote (1860). After the death of Louis-Joseph, his eldest son, Amédée, embellished Monte-Bello with a number of other structures. Four that are particularly noteworthy are a family museum (1880), an addition to the manor containing an orangery and a drawing room (1881),

a three-tiered green- house which replaced the henhouse-dove-cote (1887) and a new stable.

In 1929, all of Monte-Bello was sold. Part of the property was taken over some years later by a large hotel complex, which today has become the Fairmont Le Château Montebello. Since 1993, the Government of Canada has held a part of the old inhabited domain and its buildings, with the exception of the stable, the funeral chapel and the gardener's cottage, under an emphyteutic lease. It has been declared a national historic site and has been open to visits by the public since 1994 under the auspices of Parks Canada.

THE SENTINEL ON THE HEADLAND

Louis-Joseph Papineau, a self-professed eclecticist, guided the development of the seigneurial manor house and of the domain as a whole. He himself drew up the first plans. He originally dreamt of a structure in the neo-Gothic style—a feudal castle whose central part would be crowned with crenellated parapets and adorned with four castellated Gothic towers on the corners. Owing to the technical difficulty of effectively building a flat roof, he abandoned the project in 1849 and covered the central section with a sloping roof. He nevertheless retained the idea of corner towers, reducing the number to two. Both Louis-Joseph and his son, Amédée saw these towers as seigneurial symbols.

This symbolism increased with the addition of a square stone tower in 1856, built to protect the master's precious library and all the seigneur's records pertaining to the land. A series of mezzanine floors filled with bookshelves housed some 4,000 books lovingly collected by the politician. The lower level was converted to his personal office. The tower, crowned with a pavilion roof since 1880, initially had a different type of amortizement made of crenellated parapets, such as Papineau had dreamed of for the whole manor house.

Below: The vividly painted vestibule on the main floor of the manor house during restoration. Bottom: A fresco by Napoléon Bourassa, son-in-law of Louis-Joseph Papineau, portrays the Muse of Painting.



PHOTO : PARKS CANADA, YVAN FORTIER



PHOTO : PARKS CANADA, YVAN FORTIER



PHOTO: COLL. RENÉE PAPINEAU CHRISTIE.
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PHOTO: PARKS CANADA, JEAN JOLIN

Left: The Papineau collection of art, decorative objects and furniture was housed in the family museum, ca 1900. The collection has since been moved to the Manor House. Right: The Yellow Room, 1886.

Louis-Joseph Papineau built a manor house that was singular and spectacular by virtue of its dimensions (21 metres by 14.7 metres), its towers, imbued with romantic symbolism, and its picturesque integration in the surrounding environment. From 1858 onward, the entire building apart from a small latrine tower that was periodically white-washed was coloured grey and the roofs, originally of wooden shingles, were painted red. Louis-Joseph replaced the main roof with slate in 1869 and in 1892, his son, Amédée had metallic roofing installed on the two corner towers and on the library.

Several features inside the manor house capture the attention of visitors. The arrangement of four living areas around a great vestibule which traverses the entire building is reminiscent of the Palladian style. The rear sections, paradoxically, include the state rooms - the drawing room and the dining room - which enjoy a river view. Rooms intended for household use - three bedrooms, a dressing room and a small sitting room - occupy the front sections of the house. At the time of the Papineau family, decorations in the lesser rooms were always limited to what was strictly necessary. The intricate rosettes and cornices, the more elaborate door casings and ornate ceilings were features of the central vestibule, the drawing room and the dining room. Interestingly, the staircase was located outside the main section, being boldly attached to the tower wall adjoining the dining room. Louis-Joseph Papineau had also taken care to align some of the door openings so as to give a perspectival effect, in accordance with the French tradition.

The manor house had seven other rooms and a reading room (library) on the same floor. Three rooms were reserved for the servants at the basement level, where there were also a large kitchen, a dairy, a storeroom, a larder and a wine cellar. After the death of his father, Amédée fitted out three additional small bedrooms for the servants in the attic.

SAVING THE PAST

Recently, in 1998, 1999 and 2000, the manor house underwent conservation and restoration work. Primary attention was given to the exterior and the main floor. Mortar was replaced and the masonry made watertight. The veranda, which could not be saved during the work carried out in the 1980s, was largely restored in the original style. Some door casings and window frames were also restored and the fireplaces refurbished, particularly their upper parts. The corner towers were reinforced and their new vertical plank casings sanded and painted in the traditional manor colour. The exterior cladding panels of the main building, painted salmon pink in 1979, were returned to their original grey colour.

As for the interior, the sprinkler network (which dated from 1929-30) was renovated, as was the hot-water heating system and the electrical distribution network. The walls were repainted according to their former colours. Reprints of the original wallpapers, although costly, will one day be put in place. The only wallpaper to have escaped the ravages of time is that of the drawing room (the so-called "yellow room"); considerable efforts were made to restore everything in the original style. Many contemporary accessories and furniture items - numbering in the hundreds and with a total value of more than half a million dollars - were donated by the descendants of Louis-Joseph Papineau for the manor house. Subject to the availability of funding, additional work will, in time, be carried out in the basement, where the servants were located, and on the bedroom floor.

IN THE IMAGE OF THE DYNASTY: THE FUNERAL CHAPEL AND FAMILY MUSEUM

On December 17, 1851, tragedy struck the new family manor house: Gustave Papineau, one of the sons of Louis-Joseph Papineau and his wife, Julie Bruneau, died. Moved

by this terrible loss, Amédée Papineau and his father built a stone funerary chapel on the domain a few years later. (See the article on the chapel which follows.) The mausoleum assumed symbolic proportions with the transfer from Montréal of the remains of Louis-Joseph's father, Joseph, who had died in 1841. As he was not only the founder of the seigneurie as an inhabited entity but also the first in the family's dynasty, his tomb was placed in the centre of the chapel. Other tombs are housed in the chapel's crypt and a number of burials have taken place in the small adjoining cemetery.

Beginning in 1880, another building devoted to the memory of the family was constructed on the domain. It was a museum, in brick with a stone façade and measuring 15.4 metres by 7.8 metres, created by Amédée as a place where the public could learn more about the family. The Papineau collection included family portraits (paintings, engravings, pastels, photographs, etc.) as well as paintings, drawings and sculptures on a variety of subjects (originals and copies). It also housed a multitude of objects that had belonged to family members, such as weapons, armour, pieces of furniture and archaeological objects.

The museum received light mainly from above, through skylights in the sloping roof surfaces. Around 1915, the museum was emptied of its contents and the artefacts distributed throughout the manor house. For the remainder of the Papineau era, the building was used as a gymnasium.

THE GRANARY AND THE GARDENER'S COTTAGE

The year 1855 was auspicious. Louis-Joseph Papineau built a granary in brick over a solid stone base, which was first used as a storehouse for the grain given by the farmers to the seigneur in payment for their rent and dues. The building stands out because of the picturesque disposition of its lateral bays with Gothic arches on the east side and Roman arches on the west side. The bays are blind with nothing more than ventilation slots cut at their base. According to building practices handed down from the 18th century, granaries built in this way permitted ventilation of the grain without exposing it to the light. The granary was partly destroyed by fire in the summer of 1860 but repaired the following year. This has left a roof whose dripstones are supported by consoles, while a dovecote dominates the façade with its arrow and weather vane.

Between 1858 and 1871, Napoléon Bourassa, painter and son-in-law of Louis-Joseph Papineau, set up his studio on the first floor of this shed. Working drawings for wall frescoes remain in place today. Instructions for colour composition can still be read on the walls and the leaf of a door. The fresco-style paintings are the subject of an ongoing consolidation and conservation program.

In 1855 a brick house was built at the entrance to the domain for the use of Monte-Bello's gardener and his family. Amédée designed the house, drawing inspiration for the neo-Gothic style windows from some old English frames,



PHOTO: COLL. JACQUELINE PAPINEAU DESBAILLETS. REPRODUCTION: PARKS CANADA, JEAN JOLIN

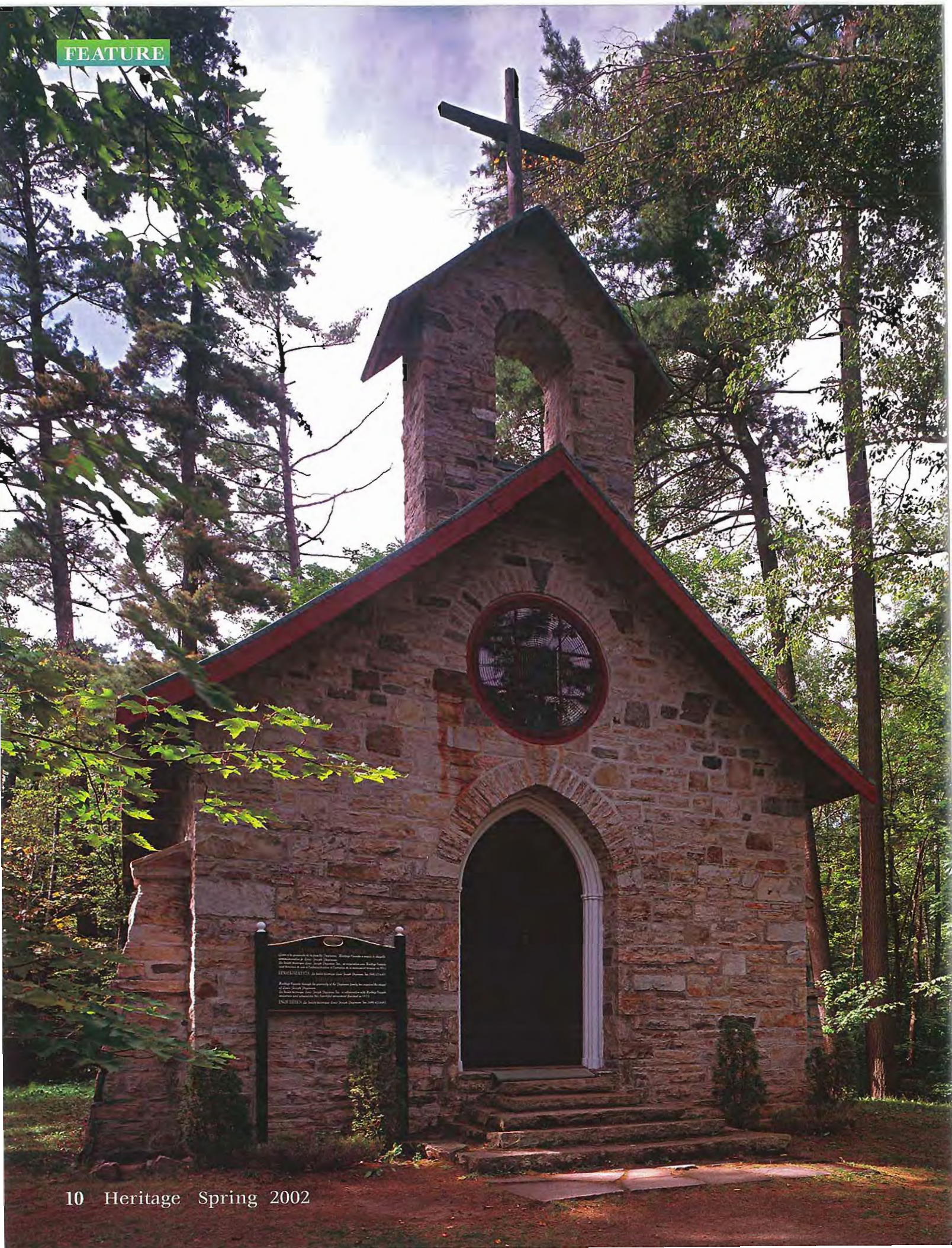
Louis-Joseph Papineau (1786-1871)

which were glazed with diamond-shaped glass panels fitted into channelled lead strips. At Monte-Bello, the metallic strips were replaced with wooden lattice work. This led to negative comments on the part of the gardener's wife because of the difficulty of keeping them clean and because a shadow was cast on plants which she wanted to set in the sun. Amédée Papineau judged himself severely: "There is no beauty in objects of everyday use when they are accompanied by a great deal of inconvenience..." A pretty Italianate balcony adorns the cottage's north gable wall.

The gardener's cottage has undeniable charm. For a century and a half, it has represented something akin to a corporate image of Monte-Bello - both manor house and domain. Built near the gate, it provided the natural point of access to the domain, to the seigneur's driveway which wound its way toward the funeral chapel and, eventually, the manor house itself. Today, as a result of constraints that prevailed in 1993 when arduous negotiations were taking place between Parks Canada and the Fairmont Le Château Montebello, the entrance is not in line with the traditional gate. This situation could be corrected.

Monte-Bello is an outstanding historic site, as borne out by the quality of its buildings, the natural beauty of its setting and the landscape development undertaken by Louis-Joseph Papineau and his family (a tea house and an old rustic bell-tower still bear testimony to the prevailing spirit). The large park planted with tall trees, the roadway, paths, meadow, lawns and plantings invite visitors to daydream and to discover the exceptional historical heritage of the Papineau family.

Yvan Fortier is an ethnohistorian at Parks Canada.





PHOTOS: PARKS CANADA

THE PAPINEAU FUNERAL CHAPEL

BY PIERRE IPPERSIEL

Heritage buildings were initially places where people expressed and shared their experiences and values, often very profound in nature. The men and women who built, lived or worked in them frequently endured great hardships and ordeals which became part of a building's history. Today, these places have become our historic monuments.

This observation is quite apt in the case of the Papineau Chapel.

Louis-Joseph Papineau, lawyer, seigneur and a liberal member of the Assembly of Lower Canada for more than 25 years, is a well-known figure in the history of French Canada. After unsuccessful attempts to secure increased power from the British for French Canada, and the defeat of the Patriotes in the ensuing rebellion in 1837, Papineau fled the country. He was granted amnesty in 1844 and returned to Canada a year later, but his political career was virtually over.

In 1848, at age 62, he returned to the village of Montebello and the 178,000-acre seigneurie of La Petite-Nation, which he had purchased from his father more than 30 years previously. He had many plans and was uncommonly energetic. Papineau began construction of a grand manor house, a long-time dream. By autumn he and his family moved into the yet uncompleted residence where they lived in an acceptable fashion.

The Papineau funeral chapel was built between 1853 and 1855 by Louis-Joseph Papineau and his son Amédée, in a style they called "country Gothic". The exterior is plain and the Gothic-inspired motifs are few, principally, a pointed arched doorway framed by a cluster of small columns, a large round window over the entry and buttresses.

Alas, fate dealt a cruel blow when his 21-year-old son Gustave died just a short time later. This tragic event motivated Papineau to build a small funeral chapel in the middle of the woods near a much-used seigneurial path as a final gathering place for members of his family—"to keep alive the memory of the departed."

It is a stone building, modest in size, 10 metres by 7 metres, and 10 metres high. The interior is large enough to accommodate an altar and a small number of chairs.

The building was blessed and consecrated by Monseigneur Joseph-Eugène Guigues, first bishop of the diocese of Bytown (now Ottawa). Although an agnostic, Papineau did not forget his role as seigneur and wanted the religious dimension of this chapel to be acknowledged; besides, this recognition was extremely important to his devout wife, Julie.

Over the years, a number of persons very dear to Seigneur Papineau were interred in the crypt of his chapel. Among those who lie at rest in this church are his grandson, Louis-Joseph III, who died at age 11; his father, Joseph Papineau; his wife, Julie Bruneau; his daughter Azélie (whose son, Henri Bourassa, had her exhumed and reburied in the Bourassa family mausoleum in a Catholic cemetery); and his children's governess, Marguerite Douville.

Louis-Joseph, who died in 1871, is interred in the chapel alongside his loved ones.

When the Seigneurie of La Petite-Nation was sold to a private corporation in 1929, the funeral chapel was separated from the domain and remained the private property of Papineau's descendants until October 24, 1974, when the last descendant donated it to Heritage Canada. The signatories of the agreement were Elenor W. Papineau, Louis J. Papineau and Jean Francis Fair Papineau. They reserved the right for themselves and their immediate families to be buried in the chapel or on the grounds.

In May 1975, the Quebec ministry of Cultural Affairs inscribed the funeral chapel in the cultural property register and announced its classification as a historic monument.

Arsène Hébert and Louis Biron, the parish priest and the mayor of Montebello, respectively, became chairman and treasurer of a committee formed by Heritage Canada. The principal mandate of the Papineau Chapel Committee was to administer a fund of \$500, to arrange for maintenance work and to set up teams of volunteers to ensure that the chapel remains open to the public.

It is interesting to note that, at the request of the parish



PHOTO: PARKS CANADA

In the Chapel interior, a series of arches accentuated by plaster ornaments and decorative accessories, are in a Neo-gothic style.

priest Hébert, the bishop of the Hull diocese authorized that the Papineau Chapel be made a semi-public oratory for the celebration of divine offices. To our knowledge, a few ecumenical services have been held in the chapel.

In 1983 the Société historique Louis-Joseph Papineau took over the responsibilities of the Papineau Chapel Committee and entered into a service agreement with the Heritage Canada Foundation. This agreement stressed "the need to show the Papineau Funeral Chapel to advantage and make it accessible to all those who consider it a meaningful collective good."

Since then, the historical society has ensured its accessibility with the aid of programs that enable it to hire students for the summer season. Thus, every summer, between fifteen hundred and two thousand people visit this modest chapel, somewhat humble in appearance, yet so rich in its evocation of history.

Let us close with a note on something that moved us deeply. In the summer of 1999, following the publication of Micheline Lachance's wonderful historical novel about the important figure of Julie Papineau, hundreds of visitors came to meditate at the grave of the woman who inspired this work!

This church once again expressed the deeply human reality that had prompted its construction.

Pierre Ippersiel is president of the Société historique Louis-Joseph Papineau.

Replica May Replace Calgary's Oldest Catholic School

by Sheila Ascroft

After 92 years, it looks like time has run out for St. Mary's Girls School, Calgary's oldest Catholic school. Plans are now under way to demolish the brick and sandstone building in favour of a new \$3.8-million replica for special-needs students in the Calgary Catholic School District.

Still, not everyone has given up the fight, despite the province's rejection of designated heritage status for the school. Brian Anthony, executive director of the Heritage Canada Foundation, has written to the Minister for Alberta Community Development requesting that protection be reconsidered for the building.

Trudy Cowan, the foundation's chair, noted that Heritage Canada's board finds the demolition of historic schools particularly abhorrent. "By razing part of the community's heritage," she said, "Catholic School District officials are teaching the students that history has no value. Moreover, needless demolitions add to our overflowing landfill sites." Ms. Cowan said that preservation costs can

vary widely and that since St. Mary's School is structurally sound, the actual restoration costs may not be as high as the \$5 million claimed by the Catholic School Board. She suggests an independent appraisal be done on the building.

Ken LaPointe, president of the Society for the Preservation and Restoration of St. Mary's School (1909), has also made appeals to various provincial officials, including the premier. He too wants an independent feasibility study to be done to analyze the hard costs for restoration before it's too late to save the building. Considering the worst case scenario, he asked officials what guarantees would be put in place to protect what might be left of the architectural elements if demolition proceeds.



St. Mary's School, Calgary, in 1911. Through the years, the school has undergone several alterations, including the addition of two wings and removal of the tall pyramidal roof over the entrance tower.

PHOTO: GLENBOW ARCHIVES INC 24-37

"It's a sad testament to Calgary's 'out with the old, in with the new' mentality," Mr. LaPointe reflected. His preservation group had originally worked with the Catholic School Board to try to restore and reuse the school after it closed in 1995. Unfortunately, when the preservation society could not raise its half of the \$5 million necessary, and the province refused to cover the full cost of the restoration project, the school board pulled its support. The province, after three years of debate, recently denied the application for historical site status, thereby opening the door for the school board to demolish and replace the school.

Catholic Board chair Linda Blasetti said this was a difficult decision. "What can we do with the limited dollars we have?" she asked. "In an ideal world, every citizen would protect every old building, but...we live in the real world." The school board has received \$3.8 million from the provincial government to replace the school.

Ms. Blasetti said the board looked at every available option. "The money to preserve the old school is simply not available, so we had to look at what were our educational requirements," she said, noting the replica option preserves Catholic education in the historic Mission district and honours the history of the old school.

St. Mary's School was an integral component of the historic Rouleauville St. Mary's Cathedral precinct and it still has important national significance for the contribution of the Francophone community to the development of Western Canada in 1915.

Mr. LaPointe said it is hard to accept the demolition of a historic building. "An imitation is never as good as the original in a lot of people's minds. It's like comparing a real fireplace and its smell to an electric fire. It isn't the same."

But there is some benefit to having a new school rather than it being turned into another parking lot or a condominium, he added.

Diane Abbott, a former student of St. Mary's and current secretary for the preservation society, remarked that it is a total waste. "It is irresponsible and lacking in foresight, not working to preserve and protect the value of our heritage."

An editorial in the *Calgary Herald* said it was a lack of leadership and vision that doomed the old school. "In a province that's 96 years old, a 92-year-old building of some architectural merit ought to be worth hanging on to. In the end, however, it was an orphan. Nobody who could do anything about it wanted to. And that includes the provincial leadership," stated the editorial.

The editorial argued that with the province's \$3.8 million, and the \$300,000 from the preservation society through the Canada Millennium Partnership Program, only another \$900,000 had to be found for restoration. It suggested that this amount—"less than a hot Calgary Flame makes in three months"—showed that it was not harsh economics so much as "studied disinterest" that will bring St. Mary's down.

St. Mary's School, built in 1909, was the successor to an 1885 log structure which was Calgary's first Catholic

school. The original building—in brick with sandstone trim—was designed by architect James O'Gara, with Hodgson and Bates as associate architects. O'Gara was the grandson of the architect responsible for the Parliament Buildings (Bowes). The structure exhibits the Romanesque Revival features favoured by Catholic institutions, including doors with round-headed arches. When St. Mary's opened, it accommodated both boys and girls, from Grades 1 to 12. In 1927 it was renamed St. Mary's Girls School. The building was enlarged in 1958 with the addition of wings on the north and south sides. The original steeply pitched pyramidal roof on the entrance tower was removed at an unknown date. In 1979, the original school was vacated, and until 1995 was partly used for offices of the Diocese of Calgary.

Peter Burgener, a Calgary architect who writes a newspaper column, said that from an urban design perspective, "there is no doubt the inclusion of older elements of our built past adds value and richness to our environment and our lives." He clarified that this did not mean all old buildings should be saved, rather only those that have been a part of the public legacy of the community. He stated that St. Mary's School, almost as old as the province, did indeed have a tangible historical value—"a history of public service."

Calgary Herald, Alta., 14, 15 and 18/12/01 and 22/01/02, and Calgary Sun, Alta., 14/12/01, and HCF files.

DOORS OPEN ONTARIO

Twenty-two Ontario cities
will be celebrating
Doors Open this year.
The public is invited to visit
selected significant buildings,
not normally open
to them and discover their
architectural heritage.

SPRING SCHEDULE

April 27 **Guelph**
May 17-18 **Gravenhurst-Muskoka**
May 18 **Kingston**
May 25-26 **Ottawa**
May 25-26 **Toronto**
May 26 **Port Hope**

Landmark Preservation Program Launched



PHOTO: J.P. JEROME, PARKS CANADA

St. John's Anglican Church in Lunenburg, Nova Scotia, suffered extensive damage after a fire was deliberately set last Halloween night.

Burnt Lunenburg Church Is First Applicant

Fire, floods, neglect and decay destroy hundreds of heritage properties every year. To halt the erosion of our country's stock of historic buildings, the Heritage Canada Foundation has introduced a Landmark Preservation Program.

This new initiative is designed to help heritage groups across Canada raise the funds needed to buy, protect or restore a cherished landmark in their own community. For each approved project in the program, the foundation will publicize a national appeal for donations through its Web site and in its magazine. The foundation will then collect donations and forward them to the projects' organizers. In this way, fund raising for an endangered heritage site is no longer limited to the local community, but can be expanded nationwide—and beyond.

The St. John's Anglican Church Restoration Committee was the first group to apply for this program. Donations are needed to restore what remains of the 248-year-old church in Lunenburg, N.S., after it was seriously damaged by a fire last November. The estimated cost to restore this national historic site is \$6 million. Even though there was substantial insurance coverage and Parks Canada is contributing toward the building's stabilization, another



PHOTO: J.P. JEROME, PARKS CANADA



PHOTO: J.P. JEROME, PARKS CANADA

\$3 million must still be found. This is one site where your donation to the new Landmark Preservation Program can make a real difference! Some funds will be used to painstakingly re-create the historic facets of the church destroyed by fire.

Information on the history of St. John's Anglican Church, the fire, and the stabilization and restoration process (including "before, during and after" photos) can be found on a temporary Web site: <http://www.rootsweb.com/~nslssgs>

"We believe St. John's Anglican Church, with its unique architecture, its role in the social evolution of Nova Scotia, and its remarkable history, to be a national treasure worthy of a full and careful restoration," said Jim Eisenhower, chairman of the St. John's Restoration Fund Raising Committee.

He added that "the church stood as a crown jewel in the UNESCO World Heritage Site of Lunenburg, and could be considered the very cornerstone of this 18th-century town. As committed as the congregation and the town are to seeing the church restored to its rightful glory, we can't do it alone. We believe the project to be a natural fit for the Landmark Preservation Program."

The second oldest Anglican church in North America was begun in 1754. It took several years to complete, and was without pews or heating for 60 years. The original structure was built in the style of a New England Meeting House with squared Georgian windows and a conical tower. In 1840, a new square tower, complete with Gothic pinnacles designed by William Lawson, replaced the old one. Then in 1870, the church was significantly enlarged and refashioned in Gothic style by architect David Sterling. Master carpenter Solomon Morash and five other carpenters enlarged the church in 1892. They encased the supporting timbers in marbleized octagonal pillars and added 14 exterior pinnacles surmounting the buttresses. The pinnacles were subsequently boxed in.

Until the fire, the church remained a magnificent example of Carpenter's Gothic, wherein features traditionally rendered in stone are interpreted in wood. As of January 20, the volunteer restoration committee has cleared the site of debris and removed salvageable artifacts from the ruins. A weatherproof covering was being erected to protect the remains so they can be stabilized in their existing condition until a complete restoration plan can be developed, financed and implemented. The whole project will probably take four years to complete.

Since coming into effect on Jan. 15, 2002, the Landmark Preservation Program has received its second submission—from St. Ninian's Cathedral, Antigonish, N.S. Built of local stone, this Roman Basilica-style structure was completed in 1874. Although restoration work was begun two years ago to prevent further deterioration of the stonework in the west tower, similar work now needs to be done in the east tower. In addition, the whole cathedral needs repointing, the roof should be



PHOTO: ST. NINIAN'S RESTORATION PROJECT

St. Ninian's Cathedral interior with a painted ceiling by renowned Quebec artist Ozias Leduc.

replaced to prevent rain seepage (which has already caused extensive damage to the cathedral's interior), and the interior repainted. The total estimate for restoration is about \$785,000. This includes \$582,000 for masonry, \$100,000 for the roof and another \$105,000 for painting. The interior features wall and ceiling paintings by renowned Quebec-born artist Ozias Leduc.

Brian Anthony, executive director of HCF, said he expects the Landmark Preservation Program will provide much-needed assistance to heritage organizations across Canada in their efforts to preserve heritage buildings in their cities and towns.

Organizations applying for support under the program must have registered charity status, and must be, or become, members of the foundation. Proposals may be submitted at any time of the year.

Among the program guidelines:

- the heritage building or historic place does NOT need to be designated under legislation.
- where possible, the organization carrying out a project shall engage the services of a member of the Canadian Association of Professional Heritage Consultants or like professional expertise.
- the national *Standards and Guidelines for the Conservation of Historic Places in Canada*, available from the Department of Canadian Heritage, must be followed.

Complete program criteria and guidelines are available on the HCF Web site www.heritagecanada.org or upon request from national headquarters (phone (613) 237-1066). Any donations to the Landmark Preservation Program to support St. John's Anglican Church or St. Ninian's Cathedral may be sent to: Heritage Canada, 5 Blackburn Avenue, Ottawa, Ontario, Canada K1N 8A2.

Discovering Heritage Tourism

Heritage Canada Foundation Annual Conference 2002

The Westin Nova Scotian, Halifax, Nova Scotia, September 26-28, 2002

Tourism is the largest business in the world today. Canada ranks seventh among nations for international tourism arrivals, ninth in receipts. Heritage places rate highly as attractions for all tourists. But, do we really understand the dynamics of tourism relating to heritage buildings and places? The 2002 annual conference provides an up-to-date picture of heritage tourism in Canada. Speakers will provide insights into the planning, interpretation and marketing of heritage tourism. What works, and what doesn't? The second day of the conference features a field trip to Lunenburg, Nova Scotia, a World Heritage Site, and opportunities to see other historic locations along the South Shore. Plan to be part of this important event.

Thursday, September 26

- Afternoon walking tours of Halifax
- 7:00 p.m. Opening Reception at Halifax City Hall

Friday, September 27

- 9:00 a.m. Keynote address: Jim Watson, President and Chief Executive Officer, Canadian Tourism Commission (invited)
- 9:30 a.m. Built Heritage and Learning Tourism: in collaboration with Parks Canada
- 11:00 a.m. The Business of Heritage Tourism: David Mendel, Baillargé Cultural Tours; Lynne Perry, Lighthouse Product Club
- 12 noon Luncheon Speaker: The Hon. Rodney MacDonald, Minister of Tourism and Culture, Province of Nova Scotia
- 1:30 p.m. Heritage Tourism in America: Mr. Richard Moe, Executive Director, National Trust for Historic Preservation (invited)
- 3:15 p.m. New Trends in Heritage Tourism: Mr. Jean-Marie Girardville, Président, Association des plus beaux villages du Québec
- 7:00 p.m. Gala Awards Ceremony and Reception, Pier 21 National Historic Site

Saturday, September 28

- 8:00 a.m. Annual General Meeting and continental breakfast
- 9:15 a.m. Coaches leave Halifax for Lunenburg, World Heritage Site
- 10:45 a.m. Guided tours of historic Lunenburg
- 12:30 p.m. Luncheon Speaker: The Hon. Sheila Copps, Minister of Canadian Heritage (invited)
- 2:30 p.m. Depart Lunenburg, explore historic South Shore: Mahone Bay and Chester
- 5:30 p.m. Arrive in Halifax
- 7:30 p.m. Dinner at Halifax Citadel

Dinner At Halifax Citadel

- Halifax Citadel is one of Canada's foremost National Historic Sites. Surcharge \$40.

Registration Fees

Includes admission to all sessions, Halifax walking tour, opening reception, two lunches, all health breaks, continental breakfast (AGM), guided tour of historic Lunenburg, awards ceremony and reception, simultaneous translation and conference proceedings. Register and pay by August 25 to qualify for reduced rate of \$275. Register online at <http://www.heritagecanada.org> Full conference brochure will be in the Summer issue of *Heritage*.

Accommodation

The Westin Nova Scotian is our conference hotel. To make your reservation, call toll free at 1-877-993-7846; fax (902) 425-2717; e-mail reservations@westin.ns.ca Specify that you are attending the Heritage Canada Foundation annual conference. Reserve before August 25, 2002, to obtain a special rate of \$149 (plus taxes), single/double occupancy. A full listing of accommodations in Halifax can be found at <http://www.halifaxinfo.com/accommodations.html>

Notice Of Heritage Canada's Annual Meeting And Call For Resolutions

The annual general meeting of Heritage Canada will be in Halifax, Nova Scotia, at 8:00 a.m. on Saturday, September 28, 2002. All members of Heritage Canada are invited to attend.

The board of governors of Heritage Canada has put in place a resolutions committee which will review resolutions to be brought forward to the annual general meeting. All resolutions must be directed through, and processed by, this committee. The resolutions to be presented to the annual general meeting are divided into two categories:

- Those resolutions, fundamental in character, affecting the operational and financial nature of Heritage Canada, shall be presented to the resolutions committee by August 1, 2002.

- Those resolutions, regional or national in character, dealing with heritage issues, shall be presented to the resolutions committee by 5:00 p.m. the day prior to the annual general meeting.

Resolutions shall be written in such a manner that the background, issue and proposal are defined clearly and accurately. Anyone wishing to bring resolutions to the 2002 annual general meeting of Heritage Canada should submit same to: The chair of the resolutions committee, Heritage Canada Foundation, 5 Blackburn Avenue, Ottawa, ON K1N 8A2, Tel.: (613) 237-1066, ext. 224, Fax: (613) 237-5987, E-mail: heritagecanada@heritagecanada.org

Repair Of Stone

by Susan D. Turner

Stone is a hard, naturally occurring material that is found in the earth. Each type of stone has a different appearance, strength, porosity and structure. Stones can be metamorphic, sedimentary or igneous. Igneous rocks are those caused by volcanic action and are very hard, such as granite. Sedimentary rocks are formed by the deposits of rivers and bodies of water. Over time, layers and layers of sediment build up and with pressure and chemical reaction, form rock. Two common types of architectural sedimentary stone are limestone and sandstone. Metamorphic rocks are sedimentary rocks that have been acted upon by great pressure deep within the earth. Examples of architectural metamorphic rock are marble and slate.

Stone is quarried from the earth and cut and shaped to form building blocks. As a natural material, it is not necessarily perfect or homogeneous. The type of stone and where it is quarried dictates the strength of the stone. The way in which the stone is cut and finished, and the direction in which the grain lies once the stone is laid dictates its susceptibility to weathering.

Deterioration

Weathering of the stone has many names, depending on the cause or the resultant appearance, but weathering is, by definition, the deterioration of stone by physical, chemical or biological causes. Physical causes include movement, including structural differential movement, frost/ice jacking, salt crystallization, and thermal expansion and contraction.

These movements exert forces on the stone, causing them to crack or spall or dissolve or blister. Chemical processes that deteriorate stone include rusting of iron fasteners that stain the stone and acid rain that dissolves it. Biological factors include fungi and plants or vines which retain moisture or acid rain near the stone and aggravate ice-jacking conditions.

Stone can also deteriorate through inherent conditions in the stone or wall. There are many examples of these weaknesses:

- Sedimentary stone is inherently weak between the bedding planes. If the bedding plane does not lie horizontally, water can get between layers and fracture away the face of the stone incrementally through freeze/thaw action.

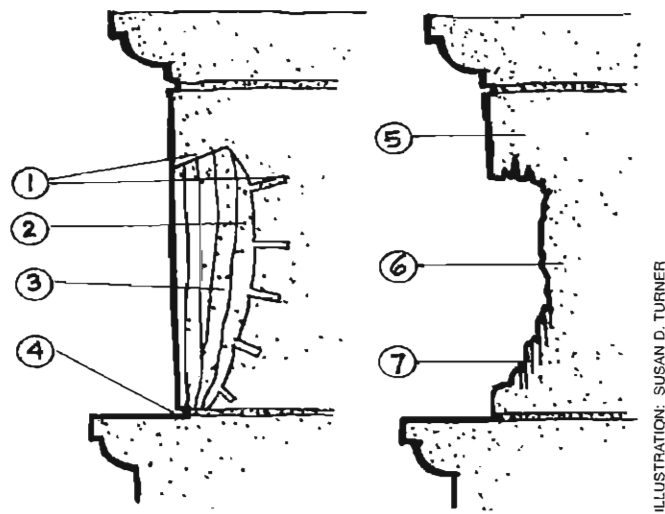


ILLUSTRATION: SUSAN D. TURNER

Figure 1: Plastic repair procedure; 1) mechanical key; 2) slurry coat; 3) build up layers; 4) retain joints; 5) sound stone; 6) stone weathered away; and 7) friable stone.

Stone porosity contributes to ease of deterioration.

- Porous stone, when thoroughly wetted, absorbs water. When subjected to very cold temperatures, water in the pores turns to ice and expands, causing the stone to fracture.
- Lack of strength, such as exists in marble, contributes to a more rapid deterioration due to poor resistance to impact, freeze/thaw cycles, and acid rain.
- Design errors in the wall may allow water infiltration or result in water condensation of exfiltrated warm moist air causing deterioration from ice damming.
- Hard mortar will cause a softer stone to crack if subjected to differential movement.
- Sand blasting, prevalent in the 1970's as a way to clean stone, irrevocably removes the surface detail and accelerates physical factors of deterioration.

Repairs

Unlike brick, where a single unit can be relatively easily replaced, stone should not be replaced as the first act of repair. As always in restoration, the approach that results in the least intervention in the building should always be attempted first.

First and foremost, a broken piece should be reattached. If missing, it should be replicated, based on details elsewhere on the building or from accurate documentation. To reattach a piece, use a stainless steel pin as a dowel to provide mechanical attachment between the two and use epoxy

on the pin and surfaces to provide a chemical bond. Ensure that the epoxy does not squeeze out over the stone by using masking materials.

A more aggressive repair is a dutchman, which is a procedure whereby a piece of stone is bonded into the existing stone to repair damage. Unsound stone is cut away, leaving a geometric space which is to be filled by the new piece. The new stone should match the type, grain and colour of the existing stone and then be pinned and epoxied into place. It is usually oversized and then tooled to match the profile and texture. This repair should be barely discernable.

Another lower level intervention, plastic repair, can be used in circumstances where an irregular deterioration has occurred (Fig. 1). The "plastic" is a cementitious, breathable mortar-like mix that can be trowelled on to replace the missing material. It comes in a variety of colours and textures to provide a perfect match. First, remove any unstable stone and loose dirt and dust. Undercut the edges and drill deep holes into the sound stone at the back of the patch to provide a mechanical 'key' into the remaining stone. Apply the mortar in thin coats, scarifying the last surface to provide a mechanical bond with a subsequent coat. Keep the plastic patch damp for a sufficient period of curing. Render the surface to match the existing.

A large problem occurs when stone, such as face-bedded sandstone or limestone, is delaminating (splitting away in vertical layers). A procedure called blind exfoliation repair can save the stone. This entails drilling holes through the unsound layers and injecting grout into the holes to fill the spaces between the layers. Pins are inserted into the holes and the exposed ends of the holes filled with plastic repair material. While this is a non-reversible repair, it could be used where the stone would be lost in any event. This procedure attempts to retain the most historic material and is a lower level of intervention than replacing the stone.

Another problem may be cracks appearing in the masonry due to structural differential movement. Once the movement is stabilized, crack repair can be undertaken. In rubble foundations, epoxies should not be the first choice for repairs since they are non-reversible. Rather, fill the crack by placing formwork at the face of the crack and then pour a thin cement grout into the form (Fig. 2). As the grout sets, the formwork is removed and the process repeated for the parts of the crack higher up. Epoxies can be used by a qualified craftsman using an injection technique in situations where the consultant requires strength for the stone. This is not a reversible intervention, but it is desirable when there is danger of losing the entire original stone.

The worst problem occurs when stones, which have particles held together by a cementitious material, deteriorate due to weathering, resulting in a crumbling or sugaring of the stone. Consolidation, a chemical process, will reverse the process of deterioration. The stone is soaked with a solution that chemically bonds the stone particles back together as it evaporates. Consolidation techniques are non-reversible. Extreme caution should be used due to many side effects. Moreover, consolidants can photo-degrade, los-

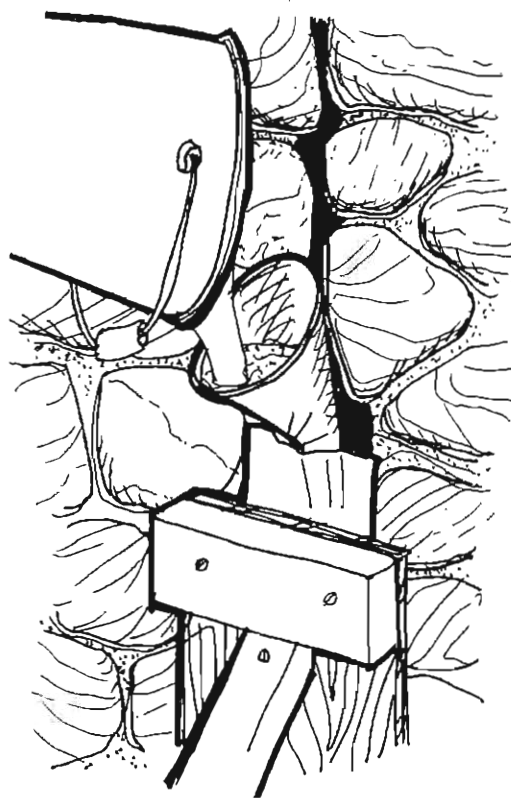


ILLUSTRATION: SUSAN D. TURNER

Figure 2: Crack repair procedure.

ing strength or colour. If the consolidant has a lower porosity then the original stone, problems with condensation and freeze/thaw action can occur or be aggravated.

Conclusion

The focus of this article is to address small repairs of stone. Where damage is extensive or widespread, a professional should be consulted for an overall assessment of the wall system, analysis and action plan. Whenever repairs are undertaken, craftsmen skilled in the work should be used. While qualified workers can be expensive, no amount of money can "undo" the damage of unqualified workers.

Works Consulted:

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London, Mark. *Respectful Rehabilitation Series: Masonry—How to Care for Old and Historic Brick and Stone*. Washington D.C.: National Trust for Historic Preservation in the United States, 1988.

Susan Turner is a restoration architect living in Winnipeg. She can be reached at susan_rktect@hotmail.com

Jaimanitas

Canada's Official Residence In Cuba

by Denise Jacques

While this title suggests a dull bureaucratic story, the history of Jaimanitas is colourful, if not racy. In 1947, the Canadian government rented a house in Havana for its then minister, later ambassador, to Cuba and three years later bought the mansion and most of its contents for \$82,500 U.S. from Grant and Jane Mason, its original American owners. Today, the house continues to serve as the residence of Canada's ambassador and his family, currently my husband, me and our two cats. During receptions, many visitors comment on how much more intimate and welcoming Jaimanitas is compared to many other diplomatic residences.

Although I have described the house as a mansion, it is perhaps less grand than other Havana houses of similar pedigree. I think this can partly be explained by the fact that it was designed by a young person for other young people. Grant, at 26 years of age, had been moved from the United States to Havana in the early '30s to take up the job of regional manager of Pan American Airways. He and his compelling wife were sophisticated, urbane and very rich. They commissioned Rafael de Cardenas, a recently licensed Cuban architect, to build them a country villa outside Havana, but adjacent to the golf club and with docking facilities for their large Mathews cabin cruiser. De Cardenas

fulfilled their desires in creating something of a playhouse for the unabashedly beautiful, pleasure-loving and well-heeled couple.

Rafael de Cardenas, who would go on to study with Richard Neutra and design in a variety of styles, including Streamline Moderne, chose an architectural style for Jaimanitas that mixed nostalgic elements of Cuba's Spanish colonial past with touches of Hollywood. The design also showed the influence of Dupont House on Varadero Beach, newly constructed in Spanish Revival style. The Mason villa, built in white stucco, was embellished with ironwork, clay barrel roof tiles, deep-set windows,



PHOTO: EMBASSY OF CANADA, CUBA

The entrance of Jaimanitas.

ceramic floor tiles and patios with tiled fountains. The entry was framed by stone carved from the distinctive coral of Jaimanitas, a nearby village, and sculpted in a baroque style. While the house is set back from the ocean-front, a third-floor art studio served as an eyrie to admire the landscape and study the sea.

The traditional interior included neo-Baroque furniture, Persian rugs and heavy mirrors. Its formal and theatric atmosphere possibly reflected the hierarchical nature of Cuban society in the latter days of the repressive Machado regime of the 1930s. In contrast with other contemporary Latin American countries, whose artists and designers were experimenting with indigenous and nationalist themes in furnishing and décor, Cuba emulated Europe and its more conservative culture.

The surrounding landscape also suggested privilege. Homes in this suburban area of Havana were intended to be seen and admired from a distance. For this reason, they were located in park-like settings within rolling landscapes. Archival photos of Jaimanitas reveal how its grounds folded gracefully into the wide expanses of the nearby golf club and seashore. The Masons, like many rich people of the period, took leisure seriously; their mansion was a pleasure pavilion for post-casino rumba nights and conga lines, car racing and marlin fishing.

The Struggle To Preserve

Today, Jaimanitas requires extensive maintenance because of both its age and its tropical location. In addition, tell-tale traces of sawdust from termite infestation appear on a daily basis. Owing to Cuba's rationing of imports, compounded by the U.S. embargo on trade, locating even basic materials to maintain the structure can be a challenge. Fortunately, some local resources are still available as Havana itself has become a centre in the field of architectural conservation.

The city literally overflows with extravagant and highly decorative architecture, albeit woefully decayed by the effects of neglect, damp weather and chronic shortages. Havana's official historian, Eusebio Leal, has accomplished an organizational miracle by restoring the colonial centre of the city. Not only has much of this activity been self-financing through tourist taxes and revenues from state-sponsored hotels and restaurants, but Leal has trained a whole generation of skilled craftsmen to carry on this mammoth work. For this reason the Canadian embassy has asked the Office of the Official Historian to undertake a commercial contract to provide advice and craftsmen to maintain the architectural integrity of Jaimanitas. This joint Canadian-Cuban project should begin shortly and will focus on conserving both the tile floors and the extensive window-frames and on controlling the termites.



A fountain to the left of the rear wing is described in the manuscript version of Hemingway's novel, *To Have and Have Not*.

Literary Patrimony

In terms of Cuban patrimony, the house has an added literary importance. Jane and Grant Mason met Ernest Hemingway in 1931 and, until they left Cuba in 1937, Jane Mason would figure in much of Hemingway's writing. It is also thought that the couple were models for characters in his novel *To Have or Have Not* and the short story "The Short and Happy Life of Francis Macomber."

Interest regarding the Masons and Hemingway was reignited in 1999, when the Mason family sold at Christie's auction house several letters and manuscripts relating to Ernest Hemingway that had been preserved by Jane Mason. Alane Mason, Jane's granddaughter, also published a long and thoughtful article on Hemingway's relationship with Jane Mason in *Vanity Fair* magazine, in July 1999, followed by a second article in the February 2001 *Boston Review*.

In the deed of sale, Grant's divorced wife Jane made no claim on the house but took a small number of personal possessions from Jaimanitas and put them in storage in Havana. Can we presume that, in one of these trunks, Jane placed the letters and manuscripts that Hemingway had sent her throughout the 1930s?

Canadian ambassadors to Cuba have lived in the Mason house since its purchase. As Canada has maintained uninterrupted relations with Cuba from this date, Jaimanitas was never abandoned—unlike most of the mansions of Havana's

elite during the Cuban Revolution of 1959. As a result, it retains many of its attributes and furnishings from the 1930s when the Masons entertained lavishly.

In many senses, the Masons emulated Hollywood in their self-conscious excesses and were inclined to use Jaimanitas as a staging prop in their dramas. Here, Hemingway mingled with the very rich and the talented, confronting the complexities of a luxuriantly Latin culture. This is important, as Hemingway himself chose to live the expatriate life in Cuba for many decades and—owing to the strong sympathy he expressed for the working people of Cuba in such volumes as *The Old Man and the Sea*—is regarded as a national hero. Because of the Hemingway connection, and the fact that much of the original furniture and art are still intact, the house and its contents are important literary artifacts.

Jaimanitas has a distinct patina. This layering of atmosphere has been intensified by its young architect, by the Masons, by Hemingway and by the many Canadian families who have lived under its roof since the 1940s. This Canadian connection was maintained through the anxieties and uncertainties of the Batista regime, the Cuban Revolution and the Cuban missile crisis. Famous Canadians—Pierre Trudeau, Yousuf Karsh and Margaret Atwood, among others—have been guests in its bedrooms. In the evening, under the royal palms, the house seems to glow with many memories. *Denise Jacques is a Canadian foreign service officer, currently on leave. She is a past member of Heritage Ottawa's board of directors.*



PHOTO: EMBASSY OF CANADA, CUBA

Many of the original furnishings remain at Jaimanitas.



PHOTO: EMBASSY OF CANADA, CUBA

Victoria Captures Prestigious Prize

by Steve Barber

On Friday, October 12, 2001, the Heritage Canada Foundation presented the prestigious Prince of Wales Prize to Mayor Alan Lowe of the City of Victoria in recognition of the city's distinguished 40-year record of municipal leadership in heritage conservation. In a video-taped address shown to delegates at the foundation's annual conference, His Royal Highness The Prince of Wales, patron of the prize, remarked "The Heritage Canada awards jury cited the long record of achievement by the City of Victoria in preserving its heritage buildings and historic districts. The jury particularly commended Victoria for the sustained, continuing development of its historic programs and its efforts to make historic preservation part of its overall planning strategy."



PHOTO: STEVE BARBER, CITY OF VICTORIA

Background

The secret of Victoria's success lies in the high value placed on heritage conservation by its citizens and business community. As early as the 1960s, the city marched to the tune of a different drummer. While other Canadian cities were in the throes of demolishing older building stock in the name of "urban renewal," Victoria's first city planner, Rod Clack, convinced city council to reject a proposal to build a new city hall on Blanshard Street. An alternate proposal called for the creation of a new landscaped civic square enclosed by a blend of sympathetic new buildings and preserved historic structures, including the 1914 Pantages Theatre, the 1914 police station and the renovated 1878 city hall (now a national historic site).

The city continued its leadership with a 1965 agreement with the federal government to revitalize an area known as Bastion Square. The brick buildings in this area, dating



PHOTO: STEVE BARBER, CITY OF VICTORIA

Left: Government Street Causeway, showing the Empress Hotel in the background.
Right: House at 350/352 Wilson Street, 1883, after rehabilitation.

from Victoria's heyday in the 1880s, served as luxury hotels for gold miners, offices for the Board of Trade, and lawyers' chambers. This \$245,000 project closed the square to traffic and introduced a landscaped urban park, which was awarded a Vincent Massey Award for Excellence in Urban Design. The city also purchased some of the derelict buildings surrounding the square and resold them to developers with covenants requiring the restoration of the exterior façades.

In 1973, the Province of British Columbia amended its *Municipal Act*, giving municipalities initial powers to regulate heritage conservation. The City of Victoria formed its first heritage advisory committee, established an inventory of historic buildings and passed its first heritage designation bylaws. In the same year, a rambling Victoria mansion in the downtown was demolished to make way for a high-rise

hotel. This, in turn, sparked the formation of the Hallmark Society, a volunteer society of heritage advocates dedicated to encouraging the preservation of historic and architectural landmarks. The work of the society and its volunteers was recognized in remarks by The Prince of Wales, including their "tireless" efforts and "huge contribution." It was largely those volunteer efforts and lobbying by passionate advocates such as Stuart Stark, Terry Reksten, Carolyn Smyly and others that persuaded the City of Victoria to begin formulating planning policies in support of heritage conservation.

In the early formative years another important agency which provided enormous support to the city was the provincial government's British Columbia Heritage Trust. Its wide range of funding programs supported individual building restorations such as Canada's oldest synagogue, the 1909 Chinese public school and numerous historic churches. It also supported conferences, displays, research and publications. Sadly, in this era of government cutbacks, the trust's budget has shrunk every year to now less than 50% of the level of the late 1980s and early 1990s.

An innovative tool the city used to preserve the character of its historic downtown was the adoption of a special zoning bylaw in 1974, which limited the permitted floor space ratio for new office developments in the area to 1:1. This provided a significant incentive to heritage building owners to renovate their three- or four-storey buildings rather than demolish them.

As development pressures began to build in Victoria in the mid-1970s, a number of significant heritage homes were threatened with demolition. The city's response was to adopt legislation in 1976 which placed an immediate five-month freeze on 77 of Victoria's most endangered homes. This intervention later led to a large number of heritage designation bylaws which afforded permanent long-term protection for heritage buildings.

Meanwhile, north of the downtown, the oldest and most intact Chinatown in Canada was rapidly losing population and buildings. Thanks to the prodding of local history professor David Chuen Lai, the city embarked on an ambitious street beautification scheme worth \$1,500,000 to help revitalize the area. Trees were planted, special streetlights and paving installed and unsightly overhead wiring buried underground. The erection of a traditional-style Chinese gate symbolizing the heart of Chinatown was funded by donations from all levels of government and private donors. Chinatown has now been recognized as a National Historic District by the Historic Sites & Monuments Board of Canada.

The 1980s also saw the development of the city's first incentive program for commercial heritage buildings. Thanks to a \$230,000 grant from the provincial British Columbia Heritage Trust, the city commenced a Heritage Area Revitalization Project along Johnson and Yates Streets, just south of Chinatown. This project stimulated the first conversions of derelict upper storeys into residential apartments. Michael Williams, one of Victoria's pioneering heritage developers, took advantage of the program and



City Hall 1878/1890.

redeveloped a series of unique pedestrian alleyways and historic courtyards in the centre of the block into an intimately scaled network of retail shops and restaurants further enhanced by water fountains, flower baskets and vine-covered brick walls.

In 1986-87 the progress of the heritage program suffered a major blow with the advent of a proposed new downtown retail shopping centre known as the Victoria Eaton Centre, a joint venture between Cadillac Fairview Development Corporation and the T. Eaton Company. The project required the demolition of ten heritage registry buildings in the heart of Old Town. Proponents of the project argued that it was desperately needed to prevent the erosion of retail business from the downtown to regional shopping centres. Following a bitter and divisive public debate, the project was finally approved with compromises which required the preservation of four partial façades of the heritage buildings. It was a major setback to what had been, up to that point, a remarkable record of achievement in heritage conservation.

Nonetheless, the outcomes were not all negative. Following this controversial affair, the city planning department embarked on two important initiatives: a new downtown plan and a review and update of its downtown heritage registry titled the City of Victoria Downtown Heritage Management Plan. The downtown plan clearly indicated on a map of the area the heritage buildings which the city wanted to see preserved and restored. It also identified vacant or underutilized properties, where new development was encouraged in an effort to direct market forces away from redevelopment of heritage sites. The Downtown Heritage Management Plan provided an extensive series of recommendations for more effective management and conservation of the city's unique collection of downtown historic buildings. For example, the city extended its effective Old Town zoning bylaw to a larger area of the downtown to protect more heritage buildings.

Another positive outcome was the creation of Victoria's first municipally funded commercial heritage building incentive program to be administered by the newly formed Victoria Civic Heritage Trust.

"Leading By Incentive"

One local preservation expert identified one of the keys to Victoria's successful program as its approach of "leading by incentives." The city has created a number of successful financial assistance programs which encourage owners to obtain heritage designation in order to apply for funding.

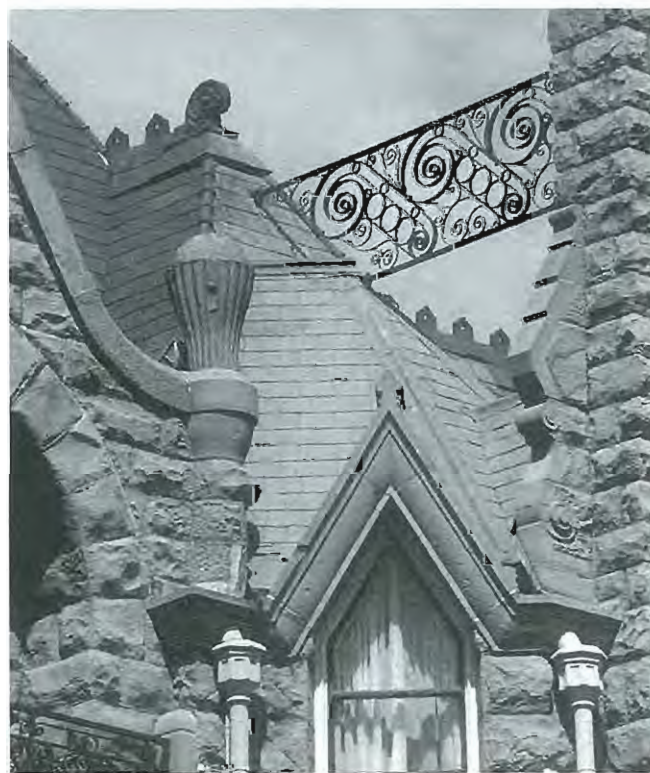
Victoria Heritage Foundation (VHF)

In 1983, the City of Victoria established the Victoria Heritage Foundation (VHF), replacing an earlier program instituted in 1977. The VHF administers grants for owners of designated heritage houses for restoration and maintenance

of their historic fabric. In 24 years of funding, the city and VHF have awarded almost 660 grants to more than 233 houses. The city has contributed over \$1.6 million to the program. This has attracted more than \$1,825,000 in matching private investment in heritage houses, 47 of which have won Hallmark Society awards for their superb restoration. The grant program has also resulted in a dramatic increase in the number of homes protected by heritage designation (a prerequisite for funding) of which there will be 300 by February 2002. Recent studies have indicated that residential property taxes and property assessments rise appreciably faster for restored heritage properties than for the average city house. The ongoing designation and restoration program continues to enhance the quality of life in the community's heritage neighbourhoods.

Victoria Civic Heritage Trust (VCHT)

The City of Victoria established the Victoria Civic Heritage Trust in 1989 with a mandate to develop, administer and financially support programs that preserve, promote, interpret and enhance the cultural and natural heritage resources of the city and its environs. On behalf of the city, the trust administers a Building Incentive Program that awards monetary grants on a 50%-50% matching basis for the conservation of commercial, industrial, and institutional heritage buildings. The program was originally limited to downtown, but expanded in 1996 to include buildings



Detail, Craigdarroch Castle, 1890.

citywide. To date, the trust has awarded over \$1,180,000 in Building Incentive Program funds, which has encouraged approximately \$11.9 million in private investment at an impressive ratio of 1:10 of public investment to private investment. This has resulted in a much more attractive and vibrant downtown, with some significant heritage buildings saved from destruction. As of April 2000, the City of Victoria will have listed a total of 261 heritage commercial, institutional, industrial or apartment buildings, including 97 designated and 164 registered. The trust has also administered other incentive programs, including the Canada-BC Infrastructure Works Program (IWP) in which funding of \$111,000 for lighting of heritage buildings resulted in private investment of \$135,000; the city's Tax Incentive Program; and the Broad and Yates Streets Heritage Area Revitalization Program. In addition, the trust has undertaken numerous interpretive programs, including a heritage information kiosk, street theatre, walking tours, historical plaques and displays, and a heritage attractions directory.

Tax Incentives For Residential Conversion

In 1998, the City of Victoria became the first municipality in British Columbia to take advantage of new provincial heritage legislation allowing municipalities to offer significant tax incentives for heritage preservation. Victoria's city council approved a program designed to stimulate the conversion to residential use of vacant or under-utilized upper floors in downtown heritage buildings. The program provides an exemption of municipal and school taxes for up to 10 years equal to the value of the costs of seismic upgrading required. The program therefore encourages restoration and rehabilitation and improves the chances of historic buildings surviving an earthquake. As of March 2001, six projects have been approved, which have created 70 new units of residential accommodation in upgraded downtown heritage buildings and have attracted \$8 million in private investment. In December 2000,

council extended a tax exemption to a non-residential project, a \$5.6 million rehabilitation of the 1907 Brackman Ker warehouse for a new television studio for CIVI TV.

In a number of presentations to city council, private developers have credited the tax incentive program with tipping the balance for their projects and making them economically viable.

At The Heart Of It All—People

But the true secret of Victoria's success is its people—a network of individuals, each passionately committed and interested in the preservation of Victoria's heritage. For the past decade there has always been a knowledgeable preservation advocate on city council, starting with Martin Segger, director of the Maltwood Art Gallery, former board member of the Heritage Canada Foundation and well-known author. Currently, Councillor Pamela Madoff, former president of the Hallmark Society, serves in this capacity. In the building profession there are numerous architects, engineers, contractors, carpenters and woodworkers who not only have the skills to properly restore Victoria's heritage, but who also contribute their time on a volunteer basis to the Heritage Advisory Committee, the Hallmark Society and the boards of directors of the Victoria Heritage Foundation and the Victoria Civic Heritage Trust. This complex interlocking network of professionals and citizens helps to reinforce the values and ethics of preservation throughout the community. While municipal and provincial governments provided the regulatory framework and financial incentives to promote heritage conservation, these are the dedicated people who made it work and who continue to contribute their efforts.

Steve Barber, heritage planner for the City of Victoria for the past 15 years, helped develop the city's highly successful tax incentive program for residential conversion. He has also organized conferences on the seismic retrofit of historic buildings and worked on a wide variety of regulatory and incentive programs in Victoria and Winnipeg.

Conservation Plan For Quebec's Religious Heritage Sites

by Isabelle Bouchard

In November 2001, the Quebec Minister of State for Culture and Communications, Ms. Diane Lemieux, signed an agreement with the authorities of four Montréal religious denominations: the Catholic, Anglican, United and Presbyterian churches. This agreement targets the conservation of heritage churches, either by uniting different religious traditions under the same roof or by appropriately recycling decommissioned churches. An interesting aspect of the process is that the affected populations must be consulted at least one year in advance of any recycling project.

As a pilot project, a budget of \$1.5 million will be allocated

to studies seeking innovative solutions for partial recycling of ecclesiastical buildings while preserving their cultural function. This financial assistance is provided under the provincial program which supports the recycling of religious heritage buildings. This is one component of a vast program to conserve religious sites, administered by the Quebec Religious Heritage Foundation. The Minister also made a commitment to examine the possibility of classifying certain churches.

In addition, Ms. Lemieux took this opportunity to announce that \$10 million had been allocated to help restore 57 ecclesiastical buildings throughout the province.

The Powerhouse At Stave Falls

by Meg Stanley

Most Vancouverites are puzzled when I say that I have written a history of BC Hydro's plant at Stave Falls. Very few know where Stave Falls is, and most have no idea that it is part of BC Hydro's system of hydroelectric generating stations. This is not surprising. Although for a time between the wars Stave supplied most of the Lower Mainland's electricity, in the postwar period it has been eclipsed by giant developments on the Columbia and Peace Rivers.

Stave Falls, on the lower Stave River, is located north of the Fraser River, about 50 km east of Vancouver. First identified as a potential source of water power in the 1890s, electricity generated at the site has been sold commercially since late 1911. Today, power is still being generated there, but the old plant is no longer in use. Instead, a new facility has been built and the old building transformed into a visitors centre. This old power plant is an outstanding reminder of the richness of British Columbia's industrial heritage.

Built by Western Canada Power in 1909-1912, the plant

had two generating units when it opened, and plans to add two more were already in place. Each unit consisted of a Swiss-made Escher-Wyss turbine and a generator built by General Electric. The total capacity of the plant was 26,000 horsepower. Western Canada Power and its predecessor, the Stave Lake Power Company, had a long, hard battle building the plant. Although local financiers played an important role in getting the project started in 1900, they ultimately had to go east, to Montréal, to meet the big-time capitalists at the Bank of Montreal and Royal Securities to raise additional funds.



PHOTO: BC HYDRO, STAVE FALLS RECORDS, COMMONWEALTH, D055314

Looking up the tailrace, toward the completed powerhouse, and behind it, the intake dam, in about 1912.

When Western Canada Power took over the project, Robert F. Hayward was appointed engineer-in-charge. Hayward, an Englishman with a number of hydroelectric projects to his credit, worked on the project for over ten years. He oversaw the project's development from a construction site to an operating power plant and supervised the installation of another generating unit in 1916. One of Hayward's first initiatives when he arrived in 1909 was to build a railway from the CPR's track at the mouth of the Stave River to the construction site, 10 km north. Reputed to be the shortest chartered railway in the world, the railway's slogan was "not quite as long as the CPR, but just as wide!" Until it was abandoned in 1944, the railway was used to haul a variety of cargo, transporting—among other things—construction materials to the site and raw logs from the surrounding forests to mills at the mouth of the river.

In the early 1900s, when the Stave plant was built, the electricity business was at an early stage of development. BC Electric, the dominant player in the Vancouver market, provided power for the street railway interurban system and street lighting. Western Canada Power's early marketing strategy, in contrast, concentrated on supplying industrial customers with bulk power in order to maximize the return on its investment without having to build an extensive distribution network. This approach worked for a while, but wartime exigencies, combined with other factors, eventually forced the company into the arms of BC Electric in 1920.

Part of the attraction of the Stave Falls site to both Western Canada Power and its rival, BC Electric, was the fact that a second site, downstream at Ruskin, could also be developed to generate power. BC Electric had an advantage in that it held water rights in the nearby Alouette watershed. By diverting water from the Alouette into Stave Lake through a tunnel, even more power could be generated. Market demand forced BC Electric to act quickly, and by 1930 dams were raised at Stave Falls and two more generating units were added, while entirely new facilities were built at Ruskin and Alouette.

For many years, there was a company town at Stave Falls. Beginning as a raw construction camp it eventually matured into a relatively stable community. Recreation facilities and other amenities provided by the company helped make it an attractive place to live. The last operational employee left the camp in 1984. Two brick houses that were part of the composite survive today.

When men signed off their shift at the power plant they sometimes noted that they were leaving the "station normal." That simple phrase captures a lot about what it was like to work at the plant. While in the early years the work required a certain amount of innovation, for most of the time working there was about mastering routines—endless rounds of maintenance and record keeping. The workplace had a clear hierarchy—from the helpers and apprentices through to journeymen and managers. Indoors, there were operators, electricians and machinists. Outside, there were labourers, carpenters, locomotive engineers, and even a ship's captain.

For BC Hydro, the question of what to do with Stave Falls only became a pressing issue in the 1980s, when the plant could no longer operate efficiently. Construction work on a new plant began in 1995 and was completed four years later. A number of options for the old plant were considered, including demolition, passive interpretation, and the establishment of a visitors centre. Demolition costs, combined with BC Hydro's desire to contribute to local economic development and to educate the public about electricity and energy conservation, led to the decision to create a visitors centre in the old plant. The site's proximity to Vancouver also played a role. The official opening is scheduled for May 2002. In the meantime, organized school tours are being held; over 800 children visited the facility between November and December last year.

Meg Stanley is a historian and interpretive planner with Commonwealth Historic Resource Management in Vancouver. She prepared the interpretive plan for the history exhibit at Stave Falls and co-authored Station Normal: The Power of the Stave River (Vancouver, Douglas and McIntyre, 2001).



The construction crew poses for the camera on the downstream face of the intake dam, which was completed in September 1911.

New Act Offers Lower Taxes For Heritage Property Owners In Ontario

by Richard L. Stromberg

In 1999, Heritage Minister Sheila Copps announced her intent to pursue incentives for historic preservation. Preservationists were thus disappointed when security concerns drove any thoughts of tax incentives for historic properties out of last December's federal budget. However, on December 5, 2001, in a little-heralded move, the Ontario government opened the door to property tax savings for owners of eligible heritage properties in that province. Under the *Ontario Responsible Choices for Growth and Fiscal Responsibility Act*, municipalities may now offer a tax reduction or refund to owners of designated properties who enter into a conservation easement to protect the property.

Heritage Canada and its members have long wanted tax incentives to promote preservation efforts. The rationale is simple. Historic sites help create our images of our hometowns and preserve our past. They are valuable to our communities and, in many cases, our country. Yet designation places restrictions on properties, even those that are privately owned. This means that many people think owning a historic property entails additional costs. To entice people to protect historic properties, governments should share the burden of maintaining historic sites. In the United States, for example, federal and state rehabilitation credits have proven to be particularly successful.

The Ontario credit differs from American examples because it deals with property taxes rather than income taxes and it does not require new investment in the historic site to trigger the credit. Instead, the *Fiscal Responsibility Act* creates two sets of obligations, municipal and individual. With respect to the former, municipalities must opt in. No town is required to offer tax credits. Those that choose to do so must pass a bylaw stating the amount of the credit (between 10 and 40% of the total tax bill), application procedures, and any additional criteria the municipality may wish to impose. I would expect criteria to include maintenance standards to ensure that the municipality's investment is protected. The Act permits the municipality to recoup foregone revenue if the historic property is demolished.

To qualify, the owner must agree to having the property designated under the *Ontario Heritage Act* (done by municipal bylaw), enter into a heritage easement agreement with either the municipality or the Ontario Heritage Foundation, and abide by all local provisions. The easement is the key to making the credit work. Under the existing *Heritage Act*, demolition may not be prevented. The heritage easement is a covenant between the owner and the easement holder stating that the easement holder must approve any changes affecting the heritage character of the property. The easement continues to be in force even if the property is sold.

The easement is similar in principle to conservation easements that protect natural areas; owners are agreeing to forego future redevelopment of the property so that historic buildings and settings are kept. In exchange, owners will be eligible for favourable tax treatment.

While the easement can prevent demolition, it is important to note that it does not necessarily freeze a historic property. The *Fiscal Responsibility Act* anticipates and accommodates sensitive redevelopment. It is possible to receive a credit against just the portion of a property that contains the heritage structure. For example, assume that the historic house and associated landscaping contribute 10% to the total value of the property. One could still get credit against 10% of the tax bill provided the house were retained in an acceptable redevelopment scheme.

Are there potential drawbacks to the tax program? Municipalities are already facing financial pressures and may not want to give up any revenue. Preservation advocates will have to convince local politicians that tax credits for historic properties are investments that preserve distinctive local identity, attract tourism, and stimulate sustainable economic development. Beyond that, there are still four minor weaknesses. First, the tax credit would not help churches and other tax-exempt properties. Existing heritage grant programs should be continued and used to help those. Second, municipalities are not required to extend incentives to properties in all tax classes. There has been considerable unease about giving large commercial holders (e.g., banks and pension funds) tax credits. Nevertheless, I hope that the commercial properties that define the heritage character of our main streets are not overlooked. Third, tax credits could make municipalities more reluctant to create heritage conservation districts. Heritage districts are often pricier neighbourhoods where property taxes are hefty. City council would notice 10-40% less from several hundred houses. However, I suspect that most property owners would be reluctant to enter into easements that constrain their properties permanently. That leads to the final weakness. The easement is only as strong as the will of the easement holder. If a municipality holds the easement, then it will have the final say on what changes are acceptable to a property. I would prefer to see the easements held by a third party heritage trust that is not susceptible to political pressures.

Overall, these are minor concerns that do not outweigh the potential benefit of tax credits. It is time for Ontario municipalities to join in and offer much-deserved help to the people who own and preserve our province's historic properties.

Richard L. Stromberg is a heritage consultant in Toronto. He can be reached at rstromberg@sympatico.ca

Atelier in situ Receives Prix de Rome For 2001

On November 9, 2001, the Canada Council of the Arts announced that the Montréal-based architectural collective Atelier in situ was to receive the prestigious Prix de Rome for 2001, which recognizes the exceptional achievements of an architect or architectural collective actively engaged in the field of contemporary architecture. The \$34,000 award, which was presented to the collective on December 5, will enable the trio of architects which form Atelier in situ, Annie Lebel, Geneviève L'Heureux and Stéphane Pratte, to live and study in Rome for a year.

Winner of the Grand prix d'excellence en architecture by the Ordre des architectes du Québec (1997), Atelier in situ has been dedicated to the preservation and readaptation of Montréal's industrial heritage since 1995. Examples of their work include the creative transformation of the 80-year-old J. R. Weir Marine Outfitters (a ship machinery factory) into the headquarters of Discreet Logic (a multi-media special effects firm), and the recycling of the Darling Foundry into an art centre for Quartier Éphémère. The former project was featured in the Spring 2000 issue of *Heritage*.

Plaque Unveiled For Rideau Waterway Canadian Heritage River

Last September, the Minister of Canadian Heritage unveiled a plaque commemorating the designation of the Rideau Waterway as a Canadian Heritage River. The Rideau Waterway is unique to the Canadian Heritage Rivers System (CHRS) in that it is the first waterway based on a heritage canal to be recognized as a Canadian Heritage River.

"The Rideau Waterway is a cultural living landscape of villages, farms, cottages and cities, all of which contribute to its wide appeal and unmistakable cachet," said Minister Sheila Copps. "From our Parliament Buildings to the very base at Lake Ontario, the Rideau's natural environment is the backdrop for recreation and heritage appreciation."

The Rideau Waterway, built between 1826 and 1832, is the oldest continuously operating canal in North America and is today managed by Parks Canada. It was considered for CHRS recognition from Ottawa to Kingston for its outstanding historical and recreational values. Originally built for military use, it quickly became the "highway" for early settlement and commercial traffic. It has a unique assemblage of working historical buildings and engineering structures that is unequalled anywhere in Canada.

Most original engineering structures are not only in place but are operational, and more than half of the military buildings survive. Nearly all lockstation land-

scapes display their original layout and configuration, and many retain their mid-19th-century character, thanks in part to Parks Canada, which manages the national historic canal. These built features are the key historic resources of the canal, but the Rideau Waterway is more than that. With the canal opening up through navigation, the Rideau Waterway first became a natural site for grist mills and sawmills. Then, in the latter half of the 19th century, woollen mills were developed at Burritt's Rapids, Merrickville, New Edinburgh (Ottawa), Perth and Smiths Falls. Stove and agricultural implement factories soon followed, and cheese factories were established throughout Carleton, Frontenac, Leeds and Grenville, and Lanark Counties.

This designation is the culmination of the efforts of the Rideau Waterway Co-ordinating Committee, under the leadership of the Rideau Valley Conservation Authority, and of citizens committed to protecting the waterway's heritage values.

The Canadian Heritage River status for the Rideau places it in the very elite company of 39 other designated Canadian rivers. More than 9,000 km of Canada's river heritage are recognized through the CHRS program for their pivotal role in shaping Canada's history and society.

Canadian Heritage Rivers System and Parks Canada Web sites.

Historic Prairie Sentries Saved From Extinction

Saskatchewan's old-fashioned wooden grain elevators are being spared demolition through a successful campaign initiated by Canada's second largest grain company, the Saskatchewan Wheat Pool, and Re/Max Crown Real Estate in Regina. Since its inception last year, the campaign has resulted in the purchase of 146 elevators, with an additional 6 being given to community groups and museums. Deals are currently pending on the sale of another 50 elevators located throughout the province.

Most of the elevators have been purchased by farmers, who were offered a discounted price if they agreed to use the structures for storage purposes. Many cited sentimental reasons and the expense of buying steel grain bins as their motivations for acquiring these historical landmarks.

In 1933, about 6,000 grain elevators dotted the prairie landscape. Today, this number has been reduced to 1,000.

The grain elevators that are not sold will be demolished. Already, 78 elevators have been razed by the Saskatchewan Wheat Pool this year.

Globe and Mail, Ont., 11/16/01.

Stark Reminders Of The Past

Famous for preserving the nation's opulent Victorian estates and majestic homes, Britain's National Trust is now turning its attention to the workhouses and modest cottages of its working-class past. This new emphasis on re-teaching history "from the ground up" followed the appointment of the organization's new director-general in January. Formerly the director of the Council for the Protection of Rural England, Ms. Fiona Reynolds believes that the trust should show "relevance" and include a "broader view of history"—a history that would highlight the lives of ordinary citizens.

To reflect her forward-looking stance, Ms. Reynolds often cites two recent trust acquisitions: a dilapidated workhouse in Nottinghamshire that served as social housing right up to the 1970s, and a four-acre plot of land near Birmingham that played an important role in the 19th century Chartists' fight for electoral reform.

Acquired in 1997 for \$555,000, the Southall Workhouse is regarded as one of Britain's best preserved workhouses. Built in 1824 by the Reverend John Becher, this imposing and prison-like structure with its enclosed yards, barren interiors and utilitarian fittings, was used to house the poor, who were segregated into the "deserving" and "undeserving." Records show that life in these workhouses was restrictive and regimented; however, they did provide such amenities as education and medical care, which may not have been otherwise available.

The trust is currently restoring the workhouse and hopes to preserve it as a dreary and chilly reminder of the dispiriting life of a Victorian pauper. Its stark atmosphere will be maintained and most of its rooms will remain empty, with no real visitor guidance except an audio tour. It is expected to open for the public at Easter 2002.

During the 19th century, a political movement referred to as Chartism swept over Britain; its proponents demanded the right of men to vote, regardless of property qualifications. Following the measure's rejection by Parliament, an Irish member of Parliament, Feargus O'Connor, established four self-sufficient rural communities where men were given the opportunity to own land and therefore have the right to vote. An 1849 Chartist Cottage near Birmingham is all that remains from one of these communities. The brick bungalow has recently opened to school groups as a learning resource centre.

The emphasis to expose the lives and histories of Britain's proletarian past is not new to the National Trust. During the 1970s the trust opened its first "below-stairs" tour of Erddig, a Welsh stately home, and since then many of the trust's 300 properties have followed suit to "positive public response."

Currently, the trust is considering the acquisition of working-class housing in Birmingham and the house beside Paul McCartney's 1950 Liverpool council house. *The Globe and Mail, Ont., 09/03/01.*

Don Jail Set For Restoration

As part of a major expansion, Toronto's Riverdale Hospital has announced that it will preserve its Renaissance Revival-style neighbour, the Don Jail. The hospital is expected to preserve many of the jail's cells as office space, as well as its death row, where hangings were conducted until 1962. But most of the iron bars on the exterior, which are rusty and destroying the stonework, will be removed before the patients move in, two years hence.

Designed in 1859 by Toronto architect William Thomas, the multi-storey designated landmark is an impressive building with massive wooden doors surrounded by carved stone and a skylight over the three-storey central rotunda, considered a humanitarian amenity for institutions of its day.

The restoration plans also include rebuilding the large chimneys that acted as ventilators in the days before mechanical fans, as well as preserving the interior stone in the walls and floors. The hospital also hopes to convert the building's rotunda into a place suitable either for running community programs or for staging musical performances.

The hospital purchased the Don Jail and the more contemporary Toronto Jail last year for \$2 million. The red-brick Toronto Jail, which was built in the 1950s, is not considered worthy of preservation and will therefore be demolished to make way for a long-term care facility.

The Globe and Mail, Ont., 01/31/02.

For sale: boilers, furnaces, buildings

Griesbach, a north Edmonton army base, is currently involved in Canada's largest building recycling project. The base proposes to sell all or parts of 50 of the 78 military buildings on the site, many of which were built in the 1950s or early 1960s. The army foresees saving \$2 million in demolition costs by having a local building resource management company, EnviroBuild Exchange, handle the operation. The Exchange isn't paid directly for demolition, but earns a profit by selling the buildings and materials.

"But the more exciting part is what we're not sending to the Edmonton landfill—20 million pounds of building materials," says Captain Andrew Gower, manager of the Griesbach building disposal and demolition project.

To date, 22 steel buildings have been removed, including the base's old curling rink which will be used as storage space at a Nisku marble manufacturer. Still up for grabs is a two-storey generating plant, which is capable of heating a town of 3,000 people, as well as a 100,000-square-foot concrete warehouse.

The recycling project is expected to be completed by April 1, at which time Canada Lands, a federal Crown corporation, will begin to manage the site prior to its redevelopment as a Greisbach housing subdivision.
The Edmonton Journal, Alta., 01/25/02.

Distillery To Become A Village For Art

For a company which has restored several heritage properties in Toronto, Cityscape Development Corporation's most recent acquisition is its most ambitious project to date. Last November, they purchased the city's 160-year-old Gooderham and Worts distillery, one of the best preserved examples of Victorian industrial architecture, with plans to transform it into a centre for culture and the arts. Similar in concept to the cultural meccas of Boston's Faneuil Hall and Vancouver's Granville Island, the multi-million-dollar facelift will include the preservation of the 19-th century cobblestone streets and courtyards. The limestone buildings will be adapted for artists' studios, restaurants, offices and residences. Cityscape hopes to have artists and potters moving in by late spring.

Since its announcement in late November, the project has received strong praise from heritage advocates and city officials.

"The history of the Gooderham family, the distillery and the city of Toronto are so closely interwoven that it is wonderful we still have these buildings," said Cathy Nasmith, chair of the Toronto Preservation Board, an advisory board to city council. "It's a terrific good-news story."

Founded in 1832 by brothers-in-law William Gooderham and James Wort, the 5.2-hectare complex was once the British Empire's largest distillery. In 1998, it was designated as a national historic site and then two years later, was closed. Abandoned, but largely untouched, the site has more recently served as the backdrop for many Hollywood films.

The Toronto Star, Ont., 11/02/01 and 12/31/01, The Globe and Mail, Ont., 11/01/01 and 01/01/02.

PUBLICATIONS

Reflections of the South Nation Watershed: A Pictorial History of Its People and Natural Resources, by Patrick Coyne. ISBN 1-894263-34-0, 134 pages, black-and-white photographs, C\$24.95. Published by General Store Publishing House, 1 Main Street, Burnstown, Ontario, K0J 1G0, phone (613) 432-7697 or 1-800-465-6072, fax (613) 432-7184, E-mail: publisher@gsph.com, Web site: <http://www.gsph.com>

Reflections of the South Nation Watershed: A Pictorial History of Its Peoples and Natural Resources offers a pictorial perspective on the history of the South Nation River Valley of Eastern Ontario and its development from ancient times to the present.

More than 160 archival photos, together with bilingual text, reflect the changes—both good and bad—that have been made to this landscape over the millennia by man and nature, and how conservation efforts of the last half century have succeeded in helping to right the wrongs of the past.

SUMMER ISSUE PREVIEW



PHOTO: WAYDE BROWN

Gardens And Landscapes Of Nova Scotia

Pre-expulsion Acadian Architecture At Port-Royal

Montréal's Mountain Park

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