

the

Past Present



Future NOV 10 2008



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# trident

## Annual Meeting 1983

Paul Thorburn



*Pamela Murphy, David Blackwood and Ted Rowe at the 1983 Annual Meeting.*

Newfoundland artist, David Blackwood. Mr. Blackwood gave a slide presentation on the historical buildings and houses of the Wesleyville — Badger's Quay — Greenspond area. He has made considerable personal effort to preserve some of the heritage of this area, home of some of Newfoundland's greatest seafarers and sealing captains of the past. Some houses of historic significance are presently in danger of loss, as an unfortunate number have already been. On a positive note, some fine homes have been redone in keeping with the original design and are currently providing interesting and effective shelter for families who appreciate their unique character.

The meeting adjourned following the guest speaker's presentation.

On Thursday, October 20, 1983, the historic Legislative Chamber of the Colonial Building on Military Road was the site of the 1983 Annual General Meeting of the Newfoundland Historic Trust. Shane O'Dea chaired the meeting in the unavoidable absence of President George Earle. Secretary Jane Sproule-Thompson read the minutes of the 1983 annual meeting.

Various reports on the past year's activities followed:

Pamela Murphy, Co-operating Association; Betty Anderson, Museum Gift Shop; Shane O'Dea, Preservation Committee; George Courage, Treasurer's report, and Shane O'Dea, President Earle's report.

Shane paid tribute to Canon Earle for his presidency of the Trust from 1981-1983, saying that as President, he had been particularly effective in keeping the Trust in public view.

Ted Rowe presented certificates to the longest serving volunteers at the Museum Gift Shop. Gladys Benson, Marjorie Cooper, Eleanor Eaton (absent), Kay MacCallum and Adele Snider have all served at the shop since its opening four years ago.

The election of officers resulted in the slate proposed by the Nominating Committee being unanimously accepted. The executive for the following year is:

President .....	Chris O'Dea	Vice Presidents .....	Mary Chaulker
Secretary .....	Olivia Lewis	.....	Tim Hoolihan
Treasurer .....	Olivia Lewis	.....	Ruth Saturley

At this point Chairman O'Dea turned the floor to the guest speaker for the evening,

Be a part  
of  
a growing  
Canadian tradition...

### Heritage Day

3rd Monday in February

# PRESIDENT'S REPORT 1982 — 1983

G.H. Earle — President 1981-1983

When I agreed in 1981 to be President of the Trust, I intended it to be of limited duration. Although I had been a paid-up member of the Trust since its inception, I had not, however, attended meetings and had little knowledge of the inside workings. Now that I have asked to be relieved of the presidency, I want to say that I have appreciated the opportunity to see what the Trust is all about and how important it is. I shall continue to be involved and assist the new president in every way I can.

One of the activities I have enjoyed very much has been working with Parks Canada and the Army Cadet League to make the Signal Hill Tattoo a permanent feature. We took overall responsibility and have guided it to the point where a big financial campaign is necessary. Obviously the Trust was not founded to organize campaigns of this nature

and is pleased to recommend that a new arrangement be made whereby a fresh co-operating association launch the appeal for funds. The Trust will, of course, continue to support Parks Canada and the Association.

During the past year there have been regular monthly meetings of the Executive where among other things, planning for various projects has taken place, e.g., the Wine and Cheese Party in December, Old Home Renovation Fair, the St. John's Day parade, etc. But of course, the Downtown Development Plan continues to concern us and the preservation of sites, buildings and objects important to our history remains our aim.

I attended Heritage Canada's Tenth Anniversary Convention in Toronto in September as provincial representative and gave a report

stressing the infill housing taking place in St. John's and the interest in museums, sites and old buildings evident in many communities throughout Newfoundland and Labrador. It was good to meet delegates from all the provinces and territories and to listen to some very outstanding architects, developers, planners and designers. We were given an in-depth examination of Toronto — we walked its streets, probed its waterfront, examined its heritage and peeped into its future. It was well worth the exercise and I thank Heritage Canada and the Newfoundland Historic Trust for making my journey possible.

I apologise for what I have left undone over the past two years. I came in cold and am going out warm; I hope my successor can heat things up.

Thanks to all and every good wish.

## ST. JOHN'S DAY PARADE

Paul Thorburn

The Trust entered the spirit of the St. John's Day celebrations in 1983 in a new manner. Bright and early on Saturday morning, June 25th, a few members of the Float Committee appeared at the National Sea fish meal plant on the Southside.

Some finishing touches and our float rolled off to the Stadium, the starting point for the St. John's Day parade.

This end product was the result of many weeks of meeting, planning and construction. The display was designed by Jean Ball to show several members of the Signal Hill Tattoo in the surroundings of a century or so ago. Other committee members and workers who donated freely of their time and talent were Maurice Murphy (chairman), Judy Gibson, George Courage, Elmer Ball, Jim Long and Paul Thorburn. Special thanks are due to Capital Crane Ltd. who provided the tractor-



St. John's Day Float

trailer and driver, National Sea Products for the use of their fish meal plant as the construction area, and the Army Cadet League for the Tattoo members. The provincial Department of Culture, Recreation and Youth gave the Trust a grant which covered most of the expenses involved. Our float didn't win an award, but for the committee, it was certainly the best in the parade!

What do you think?

## MEMBERSHIP DRIVE

Diana Baird (Membership Chairperson)

I have just assumed the responsibility of membership chairperson from Susan Haedrich who has been carrying this role in a very effective manner in the past year.

In preparation for our 1984 Drive, I would like your support to help in expanding our membership base. All I ask is that you write to the Newfoundland Historic Trust, P.O. Box 5542, St. John's, ATTN. Diana Baird, Membership Chairperson, and give me a prospect list of names of people that are not currently members of the Trust. My committee will contact those on your list early in the New Year. I would like to suggest five names per Trust member, but we will take more.

For every one of your prospects that joins the Trust you will get your name in a draw for a prize which will be:

- ◀ One copy of: *A Gift of Heritage* by Jean Ball
- ◀ One copy of: *Ten Historic Towns* by Jean Ball
- ◀ One copy of *Pictorial Newfoundland* by Charles de Volpi

Remember, it's easy! All you have to do is provide prospects and nothing else to become eligible for the prize.

*I look forward to hearing from you SOON!*



# Thoughts from the Incoming President

Chris O'Dea — President Newfoundland Historic Trust

I would like at the outset to commend the outgoing executive who have operated under the capable guidance of Canon George Earle. Canon Earle's sense of heritage together with his innate ability to entertain an audience will leave a void that your new President will find difficult to fill. I look forward to working with Canon Earle in his capacity on the executive as Past-President.

To the new Trust executive, I hope that our efforts throughout the next twelve months can ensure the continuation of the efforts of the dedicated volunteers who have carried out mandate of the Trust over the years.

I have some thoughts on our future direction that I would like to share with you. I feel the Trust should continue to act as a lobby group to try and ensure the preservation of the "facade" of Newfoundland. In St. John's this would mean that we should direct our efforts towards the visual preservation of the character of the nineteenth century downtown core.

In many other parts of Newfoundland, we should attempt to ensure the preservation of the architecture that reflects the maritime culture of Newfoundland and to do so by supporting community groups to pursue their efforts towards this end.

There have been some very encouraging activities in this direction in recent years such as the restoration work that has been undertaken in the downtown residential and

business core in St. John's and the very exciting efforts that have been undertaken in Trinity.

1983 should see the establishment of the Newfoundland Heritage Foundation and the Trust will be working actively with appropriate authorities to see that this program gets off to a successful start.

1984 should also see the Trust take up where the St. John's Heritage Foundation left off in presenting awards to those people who have demonstrated through personal initiative what can be done in the restoration of an individual property. In this regard the Trust should also give public recognition to Architects who successfully demonstrate their ability to make new construction blend in with the old.

There is a possibility that the Trust could initiate a program whereby we could offer free advice to property owners who plan to renovate the facade of their property.

Work will soon begin on a public awareness program that will be directed towards outlining the benefits of conservation. The project which is now in the planning stage will involve the use of film to demonstrate to the public their rationale for property restoration.

1984 will see the dissolution of the Newfoundland Historic Trust Co-operating Associate. This decision, which I support, was recently made by the outgoing executive. Although the concept of the Trusts support of the Tattoo is a good one and the Trust will continue to support the

concept, we feel that the interests of the Tattoo would be better served by an organization solely dedicated to that purpose.

It is my view that the Trust should not get involved in major projects that require considerable capital funds. The Trust basically arose out of the need to preserve the Church in Quidi Vidi. The long standing Trust members know too well what a drain such a project can have on the resources of the Trust. In future, however, our role should be to encourage the private restoration of such properties without the direct involvement as a property owner.

1984 will also see efforts to:

- expand our membership base;
- maintain our role as museum gift shop operators;
- investigate the possibility of implementing a program with the school boards that is in keeping with the objectives with the Trust;
- establish displays for special events such as Heritage Day/St. John's Day, etc.;
- establish social events that may appeal to Trust members;
- maintain the Trusts role in public education on matters of architectural conservation.

I may be naive in thinking that the Trust can accomplish all of the above in 1984, however, we must have an objective to work towards to ensure that progress is made in the preservation of our visual heritage. Our children will be the grateful beneficiaries of our efforts.

# THE HAYWARDS OF ST. JOHN'S

Chris O'Dea  
Guest Curator

*A number of years ago I purchased a painting of Petty Harbour by T.B. Hayward. Hayward, the artist, was familiar to me and I normally associated Hayward's work with paintings of Codes of Signals. I soon learned that J.W. Hayward, T.B. Hayward's father, was the artist who did the signals. I then decided to do some research on J.W. and T.B. just to satisfy my own curiosity. A discussion with Edyth Goodridge, the former Curator of the M.U.N. Art Gallery led to the suggestion of an exhibition of Hayward's paintings. Subsequent discussions with Pat Gratton and Caroline Stone finalized the project and the exhibition is currently underway and will be continuing at the M.U.N. Art Gallery until mid January 1984. It's a very interesting exhibition and warrants a visit. The information to follow should tell you a little about the Haywards.*

The Haywards — father and son — left a substantial body of painting which in their particular way is an important record of Newfoundland at the end of the Victorian age. The father considered himself a professional artist in that he did not hold a permanent job much beyond his 37th year of age and he attempted to

realize an income from his paintings. The son painted on a more casual basis supplementing his income from his full-time employment.

Unlike many of their professional contemporaries, the works of J.W. and T.B. Hayward were representational, commemorative and celebratory. Their pictures of houses and events capture what most Newfoundlanders saw as important in life: the Regetta, the opening of City Hall, and the seal hunt.

John William Hayward was born in St. John's in 1843 the son of John Hayward (1819-1855) who had a distinguished public career as MHA for Conception Bay and Harbour Grace from 1852 through the election of 1868. John William Hayward, who was overshadowed by his father's distinguished career, was a clerk with the Commerical Bank of Newfoundland at the time of his marriage to Louise Bowden. He held this position until 1880 at the time of the birth of his eighth child. By 1882, the year his ninth and last child was born, John gave his occupation as an artist. In fact, it is thought that John did not hold a full-time job beyond 1880, at which time he would have been 37 years of age. In the 1890s he described himself as a draftsman and patentee. In fact, it was his idea to

use reflectors in cod jigging. The Newfoundland Consolidated Foundry made casts for his jiggers that would accommodate his reflectors. According to family tradition, the new jiggers were quite a success until the competitors spread the word to fishermen that breaking one of the mirrors meant seven years of bad luck. In his later years, John worked on the design of a fish dryer, however, upto the time of his death on December 23, 1913, he had no significant commercial success with any of his inventions.

J.W. Hayward was a self-taught artist who made use of water colours and a form of dry crayon. The works for which he is best known are his codes of signals or Hayward's flags as they are generally called. For many decades visual signals were sent to port in St. John's from Signal Hill. Two masts with yard arms pointing North-South were used to indicate whether a ship was approaching from the North or South. One of the yard arms showed the name of the Company that owned the vessel and the other, the type of ship. All the major merchants had their own house flag and what John painted for most of them was an illustration bordered with a wide representation of flags. In the



*Vessels leaving for the ice before the days of steam and steel.  
Watercolour by J.W. Hayward.*

centre the signal flag for whom the painting was commissioned was prominently displayed.

In addition to his signal paintings, John painted: views of significant buildings such as the City Hall and the Anglican Cathedral and Cabot Tower; numerous views of the annual seal hunt and related marine views; and views of his interpretation of various historic and significant events. John's views showed a lot of activity and detail, i.e. car in motion in front of City Hall, people gathered in front of Wood's Candy Store and sealers busy on the floes. He also illustrates people that can be identified such as Insp. General McGowan on horseback in front of the Colonial Building.

Some striking examples of illustrations of significant events and scenes include; John Guy anchoring off Pirates Fort at Harbour Grace on October 7, 1612 with extracts from John Guy's diary; Christmastime in the 1850s 'the fools out to sporting by the Old Orphan Asylum; and View of the Harbour of St. John's in 1780 with firms known to be then existing.

John did take the liberty of copying from earlier works. Narrows Beach in the Code of Signals was copied as the Town of St. John's, Nfld. AD 1765. However, in both cases, John acknowledged the source of origin.

Proof of John's recognition as an artist was verified in that a number of his compositions served as a basis for illustrations in *Harper's Weekly* between 1884 and 1890 and a number of these illustrations are on display in the exhibition.

John's fourth son, Thomas Bowden Hayward was born in St. John's on January 16, 1875 and brought up in the family house at 69 Prescott Street. An eastender all his life, he subsequently lived at 33 Plymouth Road, 7 Holloway Street and at the time of his death on September 10th, 1940, at 72 Bond Street.

Unlike his father, Tom did not appear to have given up a permanent job to pursue his art. He held full time jobs as grocer with George Knowling and Company and later as a floor manager with East End

Stores.

Tom was known as a person who always had a good yarn to tell. A non-drinker and non-smoker, he usually painted after tea, but never on Sunday.

His technique and medium were different from his father's. As an amateur photographer, he often used his camera to assist him in his art by first taking a photograph of what he wished to paint. He worked almost exclusively in oil and painted on wood and canvas. His subjects included flowers, landscapes, community scenes and the seal hunt. He also did some commercial work providing

the large and colourful label that was illustrated on the biscuit tins of Browning Harvey & Co. Tom kept painting right up until the time of his death from heart failure in 1940.

While as far as it is known, this is the first comprehensive exhibit of J.W. Hayward's work, it is not the first exhibit of Thomas Hayward's, whose work was first shown in Baird's window on Water Street in the late 1920's.

Take a glimpse at Newfoundland's past and visit the exhibition in the mazzanine of Memorial University's Art Gallery at the Arts and Culture Centre.



*Christmastime in the 1850s. The fools out sporting by the old orphan asylum. Watercolour by J.W. Hayward*



*Caplin Fishing, Torbay*  
By Thomas B. Hayward — 1937 oil painting

## MUSEUM GIFT SHOP

Martha Entwisle

The Museum Gift Shop is grateful to the volunteers who generously give their time and good humour. This year, we especially acknowledge the contributions of those who have been with the shop since the beginning, four years ago. They are: Adele Snyder, Marjorie Cooper, Gladys Bensen, Edith Mitchel, Kay Macallum and Eleanor Eaton.

This has been a good year for fresh ideas, new and interesting products, and increased summer sales. There is a delightful new puffin puppet, designed and handmade by Linda Smith. It is so popular we are selling it by the colony! Two postcards of ships, HMS Calypso and Brigantine Clio have been printed from watercolours in the Newfoundland Museum's collection now on display at the Murray Premises. There is a selection of scarves and shawls woven by Barbara Roberts of Bogside Weaving, based on colours of hooked mats in the Museum's collection.

A new product in the developing stages is a ceramic cookie jar in the

shape of a traditional Salt Box House. Of course, to help fill the jar, there will be cookie cutters in the shapes of traditional houses too! We are also planning another needlework kit — a cushion with the design based on a hooked mat pattern, found in the Museum's collection. We are hoping to increase our stationary and paper products. Jean Ball is designing wrapping paper with an iron grid motif from details found around St. John's. Ray Cox is designing a letter opener.

In the spring we were looking forward to opening a second outlet in the Murray Premises. However, it did not materialize, as the opening of the Newfoundland Museum itself was later than anticipated. It may still be possible next summer.

The shop has been celebrating the 400th Anniversary in great style. We are featuring many commemorative items, such as an elegant plate, mug and coaster, made by Poole, England, Sir Humphrey Gilbert postcards, but-

tons, stamps, certificates, special books, such as *Part of the Main — An Illustrated History of Newfoundland and Labrador*, by Patrick O'Flaherty and Peter Neary, and a limited edition enamel box made by Toye, Kenning and Spencer Limited, exclusively for Carole Newman Fine Enamels.

This Christmas season the Newfoundland Museum will be exhibiting, *Whales, Fragile Giants of the Sea*. In conjunction with this show, the shop will feature many books about whales and a variety of whale gift items, including jewelry, buttons, posters, windchimes, mobiles . . .

Jean Ball's dollhouses are becoming a Christmas tradition at the shop. This season we are pleased to display Mallard Cottage, Quidi Vidi Village, from November 15 to January 15. Miniature furniture, kits and accessories will be available.

There is LOTS to look forward to. See you at the shop!

## BLACKWOOD — CAPE SPEAR

Paul Thorburn



*Ted Rowe presents a copy of the Blackwood Cape Spear print to Roger Simmons, representing the Minister of the Environment. Looking on are Canon George Earle (l) and David Blackwood (r). This print will be displayed at the Cape Spear Visitors' Centre.*

Newfoundland artist, David Blackwood, was commissioned by the Trust to do a sketch of the old (1835) lighthouse at Cape Spear. One hundred prints and ten artist's proofs would then be sold to raise money for the Signal Hill Tattoo. A copy of the painting was presented to Prince Charles and Princess Diana by David and Anita Blackwood at the cold and foggy official opening of Cape Spear National Historic Park on June 24, 1983.

A second copy to be displayed at Cape Spear was presented by Ted Rowe,

past-president of the Trust, to Roger Simmons, M.P., representing Charles Caccia, Minister of Environment.

This presentation was made at Hotel Newfoundland during the "Blackwood Evening", a reception for purchasers of the print, on October 19, 1983. Canon George Earle, then president of the Trust, was master of ceremonies for the event. The National Film Board presentation *Blackwood* nominated for an Academy Award in 1977 was shown.

David Blackwood gave a slide presentation on the stages involved in the production of the Cape Spear picture. Drinks and hors d'oeuvres were served to the guests.

For those who are interested, the print is on display at Creative Framing, 87 Long's Hill, St. John's. The original selling price of \$750 has already increased to \$1100. Who says that heritage is not a good investment?

At time of writing, 85 of the prints and all of the artist's proofs have been sold. If you would like one of the remaining 15, don't wait too long. This project has been a solid success in support of the Tattoo.

## SIR HUMPHREY GILBERT PLAQUE

Paul Thorburn and Mary Devine

On Wednesday, October 19, a Historic Sites and Monuments Board of Canada plaque was unveiled commemorating Sir Humphrey Gilbert of national historic significance. The ceremony took place in the Council Chambers, City Hall, St. John's. The Honourable Roger Simmons, representing the Minister of Environment, the Honourable Charles Caccia, unveiled the plaque. Sir Humphrey Gilbert, portrayed by John Moyes, assisted Mr. Simmons with the unveiling. The event was chaired by Dr. Noel F. Murphy, Newfoundland and Labrador's representative on the Historic Sites and Monuments Board of Canada. Special guests included Deputy Mayor Shanie Duff, the Honourable Neil Windsor, Minister of Development, William Turnbull, Director, Atlantic Design, Parks Canada, and Mis Edna Hall, Area Superintendent for Historic Parks and Sites in Newfoundland and Labrador.



*Sir Humphrey Gilbert plaque unveiled at City Hall, St. John's, by Sir Humphrey (John Moyes) and Roger Simmons, M.P.*



Name: \_\_\_\_\_

Address: \_\_\_\_\_

Areas of interest (tick more than one, if you wish)

- The Trident
- Museum Gift Shop
- Membership Committee
- Awards program for property owners
- Education
- Publications
- Tours
- Marketing
- Special programs such as St. John's Day Committee, Heritage Day, etc.
- Other

The Newfoundland Historic Trust would like to try and give the general membership the opportunity of becoming more involved in the day to day activities and projects that are planned for the foreseeable future. The efforts of your executive need to be supported by the efforts of a wide group of volunteers to ensure that we continue as an effective organization.

If you would like to become more involved, please return the above questionnaire to:

Newfoundland Historic Trust,  
P.O. Box 5542  
St. John's, Newfoundland