

RIDGE

FINAL FILM FEST
JAN 25 TO FEB 3

roundup

BRITISH COLUMBIA MUSEUMS ASSOCIATION
NO 254 | WINTER 2013



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Cover photo Photo name: Ridge night. One of the images used to create a 360 panorama when projected inside the planetarium theatre at the HR MacMillan Space Centre. Credit: HR MacMillan Space Centre

[Above] The S.S. Sicamous Inland Marine Museum. Credit: Michael Nelson

Editorial Policy *Roundup* is the quarterly publication of the BC Museums Association, providing a forum to highlight BC museums and galleries, and best practices relevant to museum and gallery professionals in the province. Quarterly themes are established by an editorial committee, who direct the managing editor to solicit related content. It is recommended that people contact the managing editor before submitting unsolicited content. Unsolicited content is reviewed by the editorial committee for suitability for the issue. Though the content published in *Roundup* does not necessarily reflect the views and opinions of the BC Museums Association, the BCMA reserves the right to reject or require edits to content at any point in the publication process due to suitability or space restrictions.

roundup

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PRESIDENT'S MESSAGE

In January 2013, BCMA Executive Director Jim Harding departed after over ten years with the organization. Jim's time with the BCMA was marked by many, many successful projects including securing funding for BC 150 projects and assisting in the development of the Heritage Tourism Alliance. We thank Jim for his valuable contributions to the BCMA and it is with warmest personal regard that we wish Jim the very best in his future endeavours.

As I write this message, the BCMA Council has just spent two days developing strategic objectives that will drive the future activities of the Association. The development of these objectives comes at a time of profound and exciting change for the BCMA. For the first time in many years, the Association has the flexibility to rethink how it operates and, I daresay, to implement transformational strategies that will assist in updating and modernizing our operations. For a long time now, and like many other member-based organizations, the Association's efforts were focused on developing and providing members with services that we [Association board and staff] thought you [a complex cohort of members] needed. A more contemporary approach to this basic delivery of benefits is to conceptualize new products and services in collaboration with members. We won't evolve as an organization if we think all we have to do is improve what we already offer. Members must become knowledge co-producers who work together and with the

BCMA to initiate projects that everyone in the professional community can access, in real time, at many levels, to satisfy a diversity of needs. We have a small window of opportunity to make substantive changes. We've upped our advocacy efforts including meeting with the Honorable Bill Bennett, Minister of Tourism, Sports and Cultural Development on March 11th. In the next few weeks, the Association will post a Request for Proposals to contract an interim leader with change management experience. This will stabilize operations in the short term and allow the board to concentrate on a fully articulated strategy that will facilitate the success of the organization and sector well into the future. As members, you will be asked to participate. Whether you agree or not with recent changes at the Association – your participation, to put it bluntly, will make the difference between success and failure. Short term pain for long term gain? It's up to you to decide.

Leah Best, President, BC Museums Association

BCMA AGM 2013



Wade Davis

The BCMA is honoured to host internationally acclaimed anthropologist, author, and explorer Wade Davis as the keynote AGM speaker and thematic inspiration for this year's regional workshops. The theme is the museum's role in exploring the people and places that make the sacred landscapes and cultural geography of Northern BC so unique.

Visit www.daviswade.com for more information on Wade Davis.

The scheduled activities include:

Friday, June 14, 6-8 pm : **BCMA Opening Reception** at Heritage Park Museum, Terrace

Saturday, June 15, 9 am-1 pm : **Shapers of Place Workshop 1** ["Wayfinders" – facilitated by Wade Davis] at Kitselas Canyon National Historic Site, Terrace. This workshop is designed to immerse the museum professional in a deep, emotive quest to understand the spiritual nature of landscape and how it can help understand the cultural geographies of different BC regions. Lunch included.

Saturday, June 15, 2-4:30 pm : **Shapers of Place Workshop 2** ["Place-based Tourism" – presented by BCMA tourism partners] at the Terrace Art Gallery, Terrace. This panel-led workshop will assist museum and gallery professionals with strategies to highlight their unique destinations within local tourism. Place-based tourism will focus on building identity and adding value to the region's tourism character.

Saturday, June 15, 7-9 pm : **Keynote Public Lecture** ["Sacred Headwaters" – presented by Wade Davis] at R.E.M. Lee Theatre, Terrace.



[Top] Heritage Park Museum
[Above] Kitimat Museum & Archives

Sunday, June 16, 9 am–1 pm : **BCMA AGM + Shapers of Place Workshop 3** [*“BCMA & Enterprising Non-profits : The Way Forward—presented by ENP-BC and the BCMA*] at the Kitimat Museum & Archives, Kitimat. Following the BCMA’s AGM, delegates are invited to contribute ideas towards building a sustainable and enterprising model for museums, galleries and archives to work towards, ensuring long-term operational health. Key objectives include engaging in the knowledge and information sectors of the economy and creating innovative partnerships in the community. Lunch included.

Look out for package pricing and rates in mid-April! Book your space now!

The BC Museums Association is exploring how museums, art galleries and archives can become key stakeholders in discussions around regional identity. Beginning this year, the BCMA will travel to different regions in the province to host the annual general meeting and to provide tools for members and partners to become active promoters of regional identity and place.

June 14–16, 2013

Terrace & Kitimat, BC

BCMA Annual General Meeting & Regional Workshop

Shapers of Place—Exploring the Faces and Places of the Sacred Headwaters

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WHOO'S NEWS



[Above] The Honourable James Moore [standing] observing Professor Jack Lohman [left] and Mark O'Neill signing a partnership agreement.

[Right] Sandy Pratt, VP Business Development & Executive Financial Officer at the RBCM.



On February 21, the **Honourable James Moore**, Minister of Canadian Heritage and Official Languages, joined **Professor Jack Lohman**, Royal BC Museum and **Mark O'Neill**, Canadian Museum of Civilization as the two museum leaders signed a partnership agreement – the first in a series of strategic alliances, collaborations and exchanges between the future Canadian Museum of History and museums across Canada. “Working with a network of the country’s top history museums helps us to increase our audiences, develop new programs, share expertise, grow our staff, and maximize resources and impact,” said Lohman.

Sandy Pratt, CA, has joined the Royal BC Museum as VP, Business Development & Executive Financial Officer, replacing retiring CFO **Faye Zinck**. Sandy previously held the position of VP, Finance with the Oak Bay Marine Group and has held senior financial roles with Angiotech Pharmaceuticals, Inc and Deloitte.

Melissa Sawatsky has joined the Bulkley Valley Historical & Museum Society as the new Curator/Administrator. She hails from Vancouver, where she earned an MFA in Creative Writing from UBC. She’s enjoying her new home in the north,

and feels fortunate to have arrived during the excitement of Smithers' centennial celebrations.

Geneviève Casault is the new Director of Development and Operations at the Maritime Museum of BC. She holds a bachelor's degree in marketing from l'Ecole des Hautes Etudes Commerciales in Montreal and a master's degree in museum studies from Gothenburg University in Sweden. Prior to moving to Victoria, Geneviève worked as a management consultant for several years in Calgary. She also worked at an art museum in Brussels, Belgium focusing on communications, audience development and corporate partnerships.

Cassie Holcomb joins the Maritime Museum of BC as the new Membership and Grants Coordinator. She has a background in the non-profit sector with more than six years of experience with organizations such as The Land Conservancy, BC Sustainable Energy Association and the Land Trust Alliance of BC where she specialized in fundraising, communications, and membership development. Most recently, she was contracted to work with several organizations to assist with a variety of fundraising campaigns.

Rachel Rosenfield Lafo became the new Director of the Richmond Art Gallery in February. Lafo has many years of experience as a museum administrator and curator, most recently as Director of Curatorial Affairs at the DeCordova Sculpture Park + Museum in Lincoln, Massachusetts. She holds a Master of Arts in Art History from the University of Massachusetts with areas of expertise in contemporary art and public art. Since moving to Vancouver in 2009, Lafo has worked

as an independent curator, guest curating exhibitions and teaching classes at Emily Carr University of Art and Design. She also has served as Chair of Vancouver's Public Art Committee and is President of the Contemporary Art Society, Vancouver.

BCMA Council recently welcomed a new member – **Jon Irwin**, Executive Director of the Maritime Museum, who was appointed Treasurer at the beginning of February. Jon is currently on an interim appointment until the next AGM in June when he will stand for election to a two year term. Jon Irwin, CMA was appointed Executive Director of the Maritime Museum of BC in 2012 after serving as General Manager for more than a year. **Chris Mathieson** has stepped down from BCMA Council.

Craigdarroch Castle announced several promotions within its staff. This January, **Danielle MacKenzie** moved into the position of Artifact Registrar, replacing **Jeanne Gaboury**, who has embarked upon new adventures in Winnipeg. MacKenzie began at Craigdarroch Castle in February 2011 and has served a variety of administrative and visitor services duties in her position as Senior Historic House Museum Worker. **Trevor Woodland** was promoted to the position of Senior Historic House Museum Worker, replacing Danielle MacKenzie. Originally from Black Creek, Mr. Woodland began as a volunteer at Craigdarroch before moving into the casual position of Historic House Museum Worker. **Adriana Ayers** recently began work as a Historic House Museum Worker at the Castle.

The Richmond Museum welcomed two new interns from UBC's Faculty of Arts Internship Program: **Hanna Smyth**, Museum Assistant Intern and **Ana Alfieri**, Curatorial Assistant Intern.

[Right] Hanna Smyth, Museum Assistant Intern at the Richmond Museum



[Far right] Ana Alfieri, Curatorial Assistant Intern at the Richmond Museum



[Above left] The Mountaineer Pals, Max and Molly, present stories of the early days of mountaineering at North Vancouver's Lynn Canyon Park on summer weekends. [Above right] Kristen Schulz meets Laureen Harper at the National History Forum, Ottawa.

North Vancouver Museum & Archives was honoured to be recognized by the District of North Vancouver for the project *The Preservation of Mountaineering History and Lore*. The five year long project included an in-gallery exhibition, two virtual exhibits, a costumed interpretation program, the creation of a mountaineering artifact collection and, most notably, the acquisition and care of the BC Mountaineering Club Archives. With all of this, the NVMA is becoming a 'go to' place for many mountaineer researchers and enthusiasts. The virtual exhibits are posted at nvma.ca

North Vancouver Museum & Archives' student **Kristen Schulz** was selected through the Museum's *Sea to Sky Regional Heritage Fair* to participate in the Young Citizens program where she transformed her panel display into a 3 minute video, *The Heritage of "My Home"*. She then competed against 200 other kids across Canada and her video was chosen as one of the top six in the country! Her prize was a trip to Ottawa in December 2012 where her message of preserving heritage structures was met with accolades from historians at the National History Forum, Governor General David Johnston and Laureen Harper wife of Prime Minister Stephen Harper. In recognition of this, the District of North Vancouver presented Kristen with a Heritage Advocacy Award during 2013 Heritage Week.



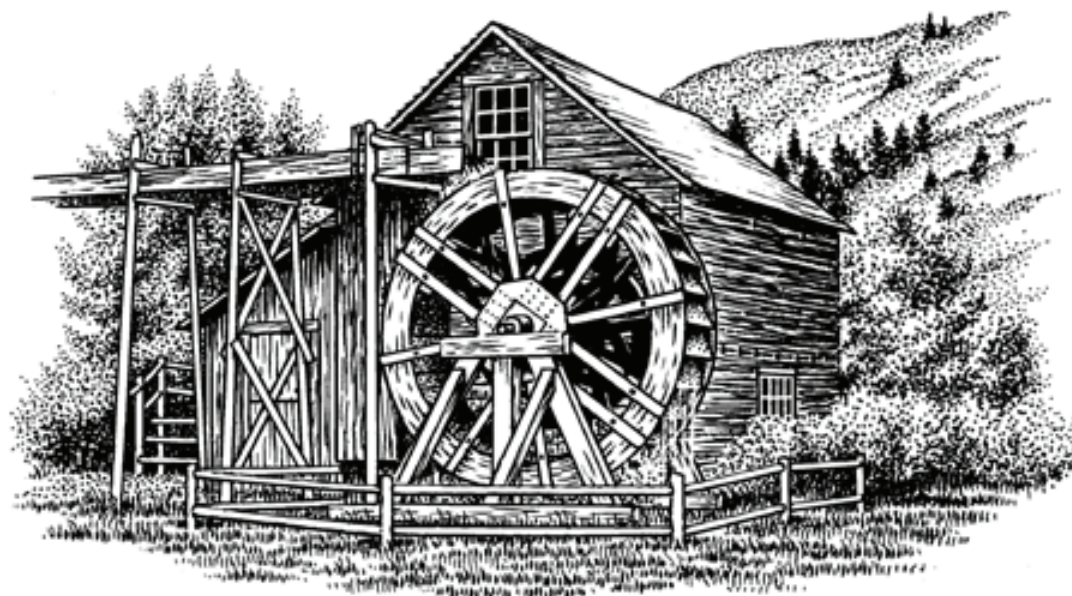
THE GRIST MILL AT KEREMEOS

Roundup asked Cuyler Page to share a story of a “favourite thing” with our readers, celebrating the special connections between people and heritage places.

FAVOURITETHING

Many of us who have occupied antique buildings have encountered the popular interest in ghosts, and I have worked in several places haunted by stories. But, in every case when traced back to the original sources, they have all illustrated the phenomenon of rumours and the game of Whispers.

To cope with the common visitor interest but to direct it to the documentable primary source values we treasure in the museum world, I have come to a strategy of allowing anyone to express their personal first hand experiences but to not be allowed to tell



anyone else's story. Encounters with the mystical are personal. Some cultures practice that a story is owned by the one who lived it. No one else has the right to tell it, and for me, this provides an ethical solution to the problem of truth.

During discussions of "sustainability" and "business planning", how can the invisible but no less real qualities of our historic places and artefacts be recognized, documented, conserved and protected? At the Grist Mill at Keremeos over the years, I received many letters and comments from visitors, each speaking about the special feeling they experience there. Interestingly, they all tended to use the same terms, referring to a "presence", a "friendly spirit", "a sense of peace" and a "good energy" that somehow filled the place while they were there and in their memory.

For the intangible purposes of this article, I would like to share a personal story about the Grist Mill,

a small two story log building with its entry door on the second floor accessed by a bridge. Inside, a steep ladder stair connects the two floors. In the early days of restoration, I often worked there alone late into the nights and never felt the least discomfort or sense of threat during those solitary hours.

There was a cheerful cosiness while working in the Mill, but each night when it was finally time to stop and leave, as I turned out the light downstairs, climbed the darkened ladder and passed through the small hatch up to the second floor, I experienced that terrible "alligator under the bed" feeling while my legs were still in the dark below the hatch. Not wanting to be governed by fear, I simply moved calmly onward to the exit door, and as soon as I was outside and the door locked the feeling of an angry threatening presence instantly disappeared. This phenomenon became a regular event at departure and I learned to live with it.



Every other working moment there was a thorough joy.

I finally got the Mill's devices running, but it became apparent that the giant water wheel was rotating the wrong way. If reversed, all the machinery would function with original efficiency. Eventually the wheel was replaced with one turning in the right direction, and late one night it was finally ready to test. At midnight, when the first water was put on the new wheel, everything ran beautifully!

That night, while getting ready to go home I prepared for the familiar but still threatening "alligator" at the ladder stair. To my surprise, when I climbed up through the floor hole, there was no alligator feeling, no sense of dark grasping threat at all. As I walked to the door, I felt surrounded by a relaxed and happy presence. As I closed and locked the door, there was a simple feeling of well being and not a hint of threat. The difference was stunning, and that simple good feeling during departure has remained for me to this day.

If I had to create a story about my departure time feelings, the alligator of darkness, and the Mill, I would say that the Spirit-of-the-Place wanted to see it restored to its proper functionality. Any time I was about to leave, the Spirit would show its displeasure that the work was not finished, not wanting to see me go. "Leaving??? You're not done yet!!!" When finally it was all together rightly, the Spirit was happy too.

As a reminder of intangible principles, I would comment that I have told you this story so that you will not be shy and may seek and find your own real stories to tell if they help you to understand the mysteries of life. Don't tell this one. It is mine.

At the age of four, Cuyler Page began a life-long love of museums. For the last 30 years he has pursued his passion for architecture, exhibit design and visitor experience through work at the Grist Mill at Keremeos, Kamloops Museum, Craigflower Historic Site, RBCM and his museum consulting practice, Heritage Interpretation Services. cuyler@telus.net

PROJECTING HERITAGE AT THE HR MACMILLAN SPACE CENTRE

Lisa McIntosh



The Great Temple of Ramesses II at Abu Simbel. Although the image looks distorted in this flattened view, when projected in the planetarium theatre the distortion is lost.

Credit: HR MacMillan Space Centre

You might wonder: what does a planetarium have to do with preserving and interpreting BC's built heritage? The answer can be found within the HR MacMillan Space Centre's slide library of approximately 100,000 images used for the creation of planetarium shows over our 45-year history. While we don't do "bricks and mortar" preservation, we have photographically preserved buildings from around the world and are expanding the ways we use these images to interpret built heritage.

In the planetarium theatre, we can recreate any setting through the projection of images onto the domed screen. We use these images to place our audience in settings you might expect—standing on the Moon or stargazing in a country field—but we can also use them to take audiences to more unusual settings such as a medieval cathedral or an ancient Egyptian ruin.

In the early 1970's, long before the existence of iPhone apps that shoot and stitch together panoramic images, we were one of the first planetarium theatres in the world to project environments as part of a show. Environments were shot using a standard SLR camera. We inserted each image into one of a series of projectors behind the domed screen to create a panorama. The process was far more art than science. We initially used five slide projectors behind the screen but in later years increased the number to 16 projectors which enabled us to completely fill the dome, creating a truly immersive experience. In recent years the process has been somewhat simplified with the introduction of digital SLR cameras and great computer programs to stitch together panoramas. This year we are taking the final step into moving into a completely digital planetarium theatre with the installation of a full-dome video system, replacing all of our slide projectors.



*The “dolphin room” at Knossos, Crete. This 360 panorama, when projected in the planetarium theatre immerses the audience in the environment.
Credit: HR MacMillan Space Centre*

Preserve

Our vast photographic archives include a number of UNESCO world heritage sites such as the French gothic Cathedral of Chartres, the megaliths of Stonehenge, and the temple Abu Simbel built by Ramesses II. To capture these images, Space Centre staff traveled to hundreds of locations, many that either no longer exist, or that now have greatly restricted access privileges as compared to the 1970's and 80's. Our archives also contain images of Vancouver and British Columbia—interior shots of the Marine building, UBC's old Main library and even back alleys in Chinatown. These images provide a snapshot in time and capture places and buildings.

Most of our photographs were taken for specific planetarium shows, but this year we purposely took photographs to preserve the memory of an iconic venue: Vancouver's Ridge Theatre. Opened in 1950, the Ridge showed its final film on February 3, 2013. While parts of the theatre, such as its doors, neon sign, and spectacular stained glass windows, will be incorporated into other sites, the building itself will be demolished. Before the theatre closed, Space Centre staff captured the exterior and interior of the building in 360-degree panoramas. In doing this, not only did we preserve a place fondly remembered by thousands of people, we made it possible to provide future generations of Vancouverites with the “Ridge experience” by projecting the images in our theatre.



When this flattened version of the Ridge Theatre lobby is projected in the planetarium theatre all that will be missing is the smell of popcorn. Credit: HR MacMillan Space Centre

Interpret

Panoramic photographs are not new—they are almost as old as photography itself. W.J. Moore took panoramas of Vancouver in the first half of the 20th century. Some of these panoramas are available on the [City of Vancouver Archives Flickr site](#). With negatives that can be up to 2.4 metres long, it is difficult to truly appreciate Moore's amazing panoramas in print or even on a computer screen. However, looking at Moore's panoramas in the planetarium theatre is almost like stepping back into Vancouver 100 years ago. We will take that journey back in time this fall when we launch our series, *Vancouver—Then and Now*.

Working with local historians, we will use photographs from Moore's collection at the City of Vancouver Archives in conjunction with panoramic images of the same locations today.

The view from the top of the Lee Building on the corner of Broadway and Main will be included in *Vancouver—Then and Now*. These panoramas will provide an opportunity to explore historic Vancouver and also see how modern Vancouver is developing.

And for future historians and built heritage fans, our panoramas will preserve how Vancouver looked in 2013. So 100 years from now, Vancouverites can look back to see what it was like to live at the turn of the 21st century.

Lisa McIntosh, PhD., Director of Learning at the HR MacMillan Space Centre, has been involved in informal learning for 25 years and is interested in exploring sociocultural perspectives of science education—how science is viewed as social and cultural endeavours and how people come to know across dimensions of time and scale.



*Blair Isaac house.
Photo courtesy of the
Summerland Museum.*

SUMMERLAND & BRITISH COLUMBIA'S HERITAGE WEEK

David Gregory

For 27 consecutive years the community of Summerland has recognized a heritage building, site and tree. The intent of this program is not to designate provincial heritage status. The primary goal is to raise both public awareness and home owners' awareness of the historical importance of their home.

This year the Heritage Advisory Commission has selected the Isaac Blair home as the 2013 heritage building. The Blair house is located at 14612 Garnett Valley Road, at the southern end of Garnett Valley. Isaac Blair played a prominent role

in the early days of Summerland's development.

Isaac Blair was born in 1840 in Truro, Nova Scotia. At the age of 35 he moved to Boston and established the Isaac Blair Construction Company. His company became one of the most prominent construction firms in the New England states. Today, his company is still active in Boston and is now part of the Marr construction firm. Following completion of his Summerland home, Blair retired to Summerland in 1910 at the age of 70. Blair was a Municipal Councilor in 1914 and from 1915 -1919 served as our town's Reeve [Mayor]. In



*Isaac Blair.
Dacite columns.*



1920 he returned to serve as a Municipal Councilor. He never fully recovered from the influenza epidemic and died in 1922. Each year a pen and ink sketch of the chosen heritage building is produced. All of these sketches are displayed at the Summerland Museum.

The 2013 heritage site is the dacite columns on the western slope of Giant's Head Mountain. Giant's Head Mountain is located in the centre of Summerland. Dacite columns are similar to basalt columns, with most of the columns with pentagon shaped rock. Dacite's chemical composition is similar to basalt with a higher amount of feldspar, creating a lighter colour rock. These columns were formed when Giant's Head Mountain began to re-erupt. Giant's Head Mountain is a resurgent volcanic dome similar to Mount St. Helen's. The volcanic lava [magma] slowly cooled, creating the pentagon shapes. There is no direct roadway to the dacite columns. The columns are just north of the Public Works yard. The dacite columns can be seen if one imagines Lenzi Road continuing directly to the western slopes of Giant's Head Mountain.

The Heritage Commission selected the birch trees at the Atkinson home adjacent to Summerland Sweets as the heritage trees for 2012. The trees were planted by Ted Atkinson in 1924. Ted Atkinson was one of Summerland's most prominent citizens. He was a research scientist at the Summerland Research Station. He was on Municipal Council for 17 years, 8 years as Reeve [Mayor]. He served on many municipal groups including president of the Chamber of Commerce. He founded Summerland Sweets and the first year of sales was in 1960. In 1954 both Mr. and Mrs. F.E. "Ted" Atkinson were awarded "Citizen of the Year" by our community.

David Gregory is the chairperson for the Summerland Heritage Advisory Commission.

All photos courtesy of the Summerland Museum



Curator Colin Graham in the Spencers' Dining Room with three young students from the art classes, c. 1952. [Art Gallery of Greater Victoria]



The Foyer as it looks today, as an exhibition space at the Art Gallery of Greater Victoria. [Art Gallery of Greater Victoria].

“A HOMELY, INFORMAL ATMOSPHERE” **VICTORIA’S** **SPENCER MANSION** **AS AN ART GALLERY**

Robert Ratcliffe Taylor



WISH YOU WERE HERE

HERITAGE WEEK IN NANAIMO

During Heritage Week, the **Nanaimo Museum** hosted two presentations highlighting the remarkable stories of people who lived in local historic houses. The presentation included photos of designated heritage homes and archival images of prominent houses that have been demolished. Artifacts from the museum's collection that connect to the homes were featured including a delicately hand-painted Victorian door and a family bible dating back to 1887. The presentations were popular with near 50 people in attendance.

Aimee Greenaway, Education Coordinator at the Nanaimo Museum delivering a heritage week presentation February 18.

In 1951, Sara Spencer, a daughter of Victoria's department store magnate, David Spencer, donated the family home ["Under the Oaks"] to the City of Victoria for use as an art gallery. Designed by William Ridgway Wilson, a talented and prolific local architect, the Moss Street house had been originally built in 1889 for a prosperous banker, Alexander A. Green. A wood frame combination of Italianate and Queen Anne Styles, it stands on the northern edge of the fashionable Rockland district.

Although Vancouver had had a public art gallery since 1931, at the end of the Second World War, BC's capital still lacked such an institution.

In 1946, however, a dedicated group of art lovers established Victoria's first such venue in "The Little Centre", housed in a car dealership on Yates Street. In 1949, they were forced to move to rental space on Broughton Street, but then came Miss Spencer's generous gift. The city council, worried about the still fragile postwar economy, dithered but eventually accepted the house and, slowly, funding expanded from local, provincial and federal governments.

The Spencer Mansion c. 1890 with its porte-cochère and original colour scheme, from Rockland Avenue. [Royal BC Museum, BC Archives E-06562]





The Drawing Room as exhibition space, photographed from the Dining Room in the 1950s. [Art Gallery of Greater Victoria]



The Drawing Room as it looks today, as an exhibition space at the Art Gallery of Greater Victoria. [Art Gallery of Greater Victoria]

In 1952, therefore, the “Victoria Arts Centre” was formally opened in the Spencer mansion by the Governor General, Vincent Massey, who praised the “suitability of the building to the needs of an art Gallery”. He was referring to the spacious high-ceilinged rooms on the main floor, adaptable for exhibitions, and the several rooms upstairs usable as offices, studios, or teaching space. As well, the sliding pocket doors between the Foyer, Dining Room and Drawing Room allowed for flexibility of usage. A local journalist described these spaces as having “an air of butlers, candlelight and elegance”, but the new gallery was an instant success with the general public.

This was due to the dynamic and personable direction of its first Curator/Director Colin Graham who mounted exhibits both traditional and challenging, while offering art classes for all ages and renting out the mansion’s main floor as a

site for concerts, plays, meetings and lectures. Despite the mansion’s wealthy pedigree, one local praised its “homely, informal atmosphere”.

However, as even Graham admitted, the mansion was a “less than ideal solution” as a site for a public art museum. For the first seventeen years of its existence as a gallery, the Spencer Mansion could not receive “Class A” traveling exhibitions partly because, in Graham’s words, the structure was “highly combustible”. Someone always had to be on site during these years, which was not a problem when Graham and his wife lived in the house from October 1951 to January 1953 but, even after they moved out, Graham had occasionally to sleep in the building when it housed a particularly valuable exhibit! Moreover, the mansion was “off the beaten track”, far from Victoria’s main tourist attractions, around the inner harbour.



Governor General Vincent Massey formally opening the Gallery in 1952. The Foyer is already hung with paintings. [Art Gallery of Greater Victoria]

To combat these disadvantages, throughout the 1950s, improvements were made to the building. For example, a steel fire escape was added. Public washrooms were added on the main floor. Lighting was improved and better storage facilities were built. Modern wiring was installed, the kitchen renovated and the wall surfaces improved. In 1977 a sprinkler system was installed and a gift shop was added.

In 1958, the first of several modern additions was built on the east side of the mansion. By 1970 these spaces were expanded so that a large modern structure fronted on Moss Street incorporating the vital air conditioning and humidity controls so that the “Art Gallery of Greater Victoria” ranked with the best in Canada. The Mansion continued to be used for public functions.

In 2004, the original exterior paint colours [red, green and coral] were restored. The

Dining and Drawing Rooms were also restored to a fair semblance of their original appearance. [The magnificent Foyer with its staircase and fireplace has never needed more than careful maintenance.] These three spaces now house part of the Gallery’s collection of [mainly] 19th century paintings, with a stress on families and children. Today, plans to move the gallery to a more central site are in abeyance, so that the Spencer Mansion, one of Victoria’s premier social and cultural venues, is likely to remain a precious asset to the Art Gallery of Greater Victoria.

As a Docent at the Art Gallery of Greater Victoria, Rob Taylor gives lectures/tours of the Spencer Mansion, as well as of the changing exhibits in the modern rooms. He has recently published a history of the house, The Spencer Mansion. A House, a Home and an Art Gallery, available at the Gallery or through Touchwood Editions. <http://aggv.ca/shop/gallery-shop> [or call 250-384-7012.].

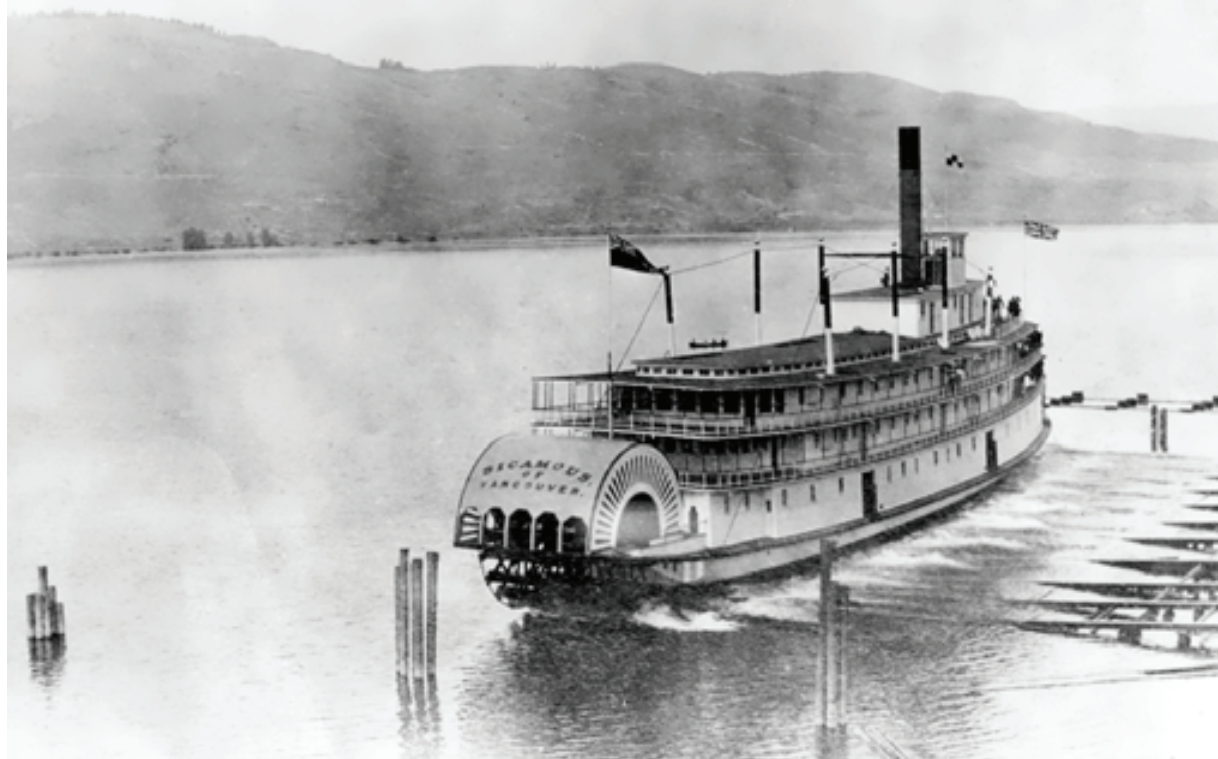
WISH YOU WERE HERE

Guests enjoyed an entertaining 70’s inspired Retro Date Night event at the **Vernon Public Art Gallery** on Valentine’s Day in celebration of the current exhibition, *The 70’s – The Big Turnaround of the Seventies* from the Collection of the Musee du Bas-Saint-Laurent. The fondue and sangrias, 70’s costumes, learning to dance the Hustle, and the live date night auction were a huge hit. The event helped raise funds to support ongoing exhibitions at the Gallery.

Emcee and auctioneer April Lynn Kimble from Vernon’s SunFM Radio Station [having a great time!].



*The S.S. Sicamous as it
was launched in May 1914*

**MUSEUM**PROFILE

S.S. SICAMOUS

INLAND MARINE MUSEUM

Jessie Dunlop

Introduction

When I first started at the S.S. Sicamous, I couldn't quite believe where I was working: it's not everyone that gets to work on a steam ship. For those who have not seen it, the Sicamous makes for a very unusual sight, as you pull into Penticton from the highway. The boat can be seen resting on the lakeshore. It is painted a gleaming white, with three decks, a paddle wheel and smoke stack. At night it is lit up by hundreds of little twinkling lights. The S.S. Sicamous was first launched in 1914, the largest sternwheeler ever to sail the lakes of BC. The ship was the height of luxury, with silverware and crystal shipped all the way from England, its own electricity and hot water. In its heyday the ship carried upwards of 400 people, but as motor cars started to increase, and motorways were built along the edge of the lake, passengers dwindled. The Sicamous had its final run in 1937, when the ship was docked, stripped of valuables and left to the elements.



[Top left] Replacing the Cover on the Paddle Wheel
[Bottom left] Installing new displays on the upper decks



How the Society was Founded

In 1951 the S.S. Sicamous was purchased for a dollar, and towed back to rest in Penticton. Today the ship is a museum, but it has not always been that way. It has gone through many different incarnations over the years, including a restaurant and even a wax works museum. In 1988 it was decided that the ship had deteriorated too much, and the restaurant which had been on board was evicted. In that year the Restoration Society was founded, and set to work restoring the ship. A great deal has been achieved since then, but there is still plenty of work to do.

What We Do

The museum has a full time staff of two, in addition to a dedicated crew of volunteers. We are always kept busy. My manager, Don Wright, handles most of the practical things, like organising restoration work and repairs. I was hired as a docent, but I have found myself organising markets, writing grant applications, accessioning the collections and taking hoards of school children on tours through the ship. One of the best parts of the job is that it changes so often.

WISH YOU WERE HERE

BOOZE, DRUGS, GANGS AND SEX IN VANCOUVER: THE LECTURE SERIES

Visitors spent their evening hours at the **Vancouver Police Museum** in January and February taking part in exciting and informative presentations that made up the *Then & Now Lecture Series*. They heard from police officers, university professors, street psychiatrists, authors, and front-line social workers about the historical and contemporary places that drugs and alcohol occupy in our society. Next up for the series: gangs and prostitution. Wish you were here!

Historian and civilian VPD member Catherine Rose presents the history of opiates in Vancouver to a sold-out room.





WISH YOU WERE HERE

DISCOVERY SATURDAY: VIKING INVASION

On Saturday, February 16, Vikings invaded the **Surrey Museum**! In celebration of the Museum's Vikings feature exhibition, costumed members of the Reik Felag Norse Culture Recreation Society set up a Viking village in the Museum, complete with Norse A-frame tents, weaving looms, and Viking paraphernalia. Visitors were treated to crafts, music, games, Scandinavian dance and the delightful antics of the Reik Relag members. Discovery Saturdays are held at the Museum the third Saturday of each month.

www.surrey.ca/heritage

Work on Board the Ship

The year 2014 will be a big year for us, as it marks 100 years since the launch of the S.S. Sicamous, and her sister ship the S.S. Naramata. The museum has been a hive of activity, inside and out, as we work to get the ship ready in time. The outside is almost finished; with a fresh coat of paint, new paddlewheel cover and, most importantly, new decking. The hull of the ship is made of iron, but the upper decks are made of wood, which has rotted over time. When it rained water would come seeping into the ship, dripping onto displays, desks, and electronics. With the new decking the ship is waterproof, and staff no longer have to run with cups and buckets every time the weather turns.

Our designer, Ted Senior, is working to get the inside of the ship looking its best. He has already finished the kitchen, pastry room and cold storage. Next on the list are the decadent upper decks of the ship, including the bridal suite and first class staterooms. Ted scours the auctions, markets and thrift stores, looking for artefacts for the displays. A giant gilded mirror has just been installed over the stairs, chandeliers have been ordered, and the wicker furniture is arriving next month. With his careful guidance the displays and rooms on board the ship will look spectacular.

Conclusion

The S.S. Sicamous is a hive of activity, inside and out, as we work to get the museum ready for the Centennial celebrations next year. Though the ship is now based in Penticton, it is part of the heritage of every town, village and city along the shores of Okanagan Lake. We are working hard to reach these communities, and to bring new visitors to the museum. A lot has changed over the last year, but there are bigger changes still to come. It is great to be here, and to be part of it all.

Jessie Dunlop is from England. She studied at University College London, and arrived in BC almost two years ago. She is now Assistant Manager at the S.S. Sicamous Inland Marine Museum, and loves her job.



[Above left] The museum on Main Street in Osoyoos in 1963. Credit: Osoyoos Museum Society



*[Above right] The log building today, on display inside the Osoyoos Museum. Photo by Bruce Bidinoff
Credit: Osoyoos Museum Society.*

MUSEUMPROFILE

A MUSEUM WITHIN A MUSEUM

Ken Favrholdt

This year, the Osoyoos & District Museum and Archives celebrates its 50th anniversary. On June 15, 1963, the museum originally opened its doors on Main Street in the Village of Osoyoos. In connection with the Osoyoos Museum's 50th anniversary, we are re-interpreting the first museum, an old log building, as a "museum within a museum."

The log building was originally built in 1891-1892 to house the offices of the Mining Recorder, Gold Commissioner, Land Registry and Tax, Magistrate, and a jail. The building was also the living quarters for Charles Lambly, a civil engineer, who became the first government agent.

The logs for the building were cut above the mining town of Fairview north of Osoyoos and floated down the Okanagan River. The squared logs were then dove-tailed and assembled on a bench above the lake, south of the present

*The dugout canoe after it had been recovered from the lake.
Credit: Osoyoos Museum Society*



*The log building on the bench above Osoyoos Lake.
Credit: Osoyoos Museum Society*



Osoyoos Elementary School. The Government office did not last long in Osoyoos when Fairview began to boom and became the logical location for the Government agent. The Government offices were moved in 1898 but the log building stayed in Osoyoos.

After its use as a government building, it was uninhabited until it became the first school in 1917 until 1932. Starting in 1919, it was also used by various church denominations, the Boy Scouts, the Royal Canadian Legion, and finally in 1944 as a private house. It changed hands from the Tweedy's to the Handberg family who owned it from 1946 to 1962. The old log building was finally donated to the Osoyoos Museum Society by the Handbergs, and moved in 1963 to become part of the museum-library complex on Main Street.

One of the first artifacts at the museum was a dugout canoe found in Osoyoos Lake in 1959 and thought to be the vessel which was used to transport the body of Judge J.C. Haynes down the Similkameen River after he died in Princeton. The museum today still displays the canoe although it is in delicate condition.

When the museum outgrew its space on Main Street a new venue – the old curling rink in Gyro Park – became available and the museum re-opened at this location in 1975. Since that time, the log cabin has been located inside the larger museum building, our “museum within a museum.”

Today, the Osoyoos Museum is planning to move again to a building on Main Street which is more suitable for a museum. In the 12,000 square foot facility a space will be dedicated for the old log building which will tell the stories of its many uses. It will continue to be a “museum within a museum.” The old canoe will also have a better home.

Ken Favrholt is Executive Director/Curator of the Osoyoos & District Museum and Archives.



*Craigflower Manor and Community Gardens - July, 2008.
Photo: Deborah Hudson*

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ROUNDUP | WINTER 2013

MUSEUM PROFILE

CRAIGFLOWER MANOR LESSONS FROM THE FIRE

Deborah Hudson

It's one of those calls you never want to get when your job involves caring for historic buildings. Having arranged for a few days off from work at TLC-The Land Conservancy of B.C., I was poking about happily in a local art supply store in Victoria when my TLC cellphone started ringing. Little did I know that this particular phonecall marked the beginning of a new four-year project. It was Friday January 23, 2009, just after 5:00 in the evening, and Craigflower Manor was on fire.

As a Provincial and National Historic Site, Craigflower Manor is well known in British Columbia. One of the oldest remaining buildings in the province, the Manor was built between 1853 and 1856. The fact that the Manor still stands today is due to the quick reaction and skill of the View Royal Fire Department, and the combined support of the Esquimalt and Colwood Fire Departments. While it may seem like old news to some, there were questions following the fire at Craigflower Manor that couldn't necessarily be answered at first, and now at the close of this project, it seems like a good time for an update.



Tori Bedingfield, TLC Conservation Assistant [left] and Deborah Hudson, TLC Heritage Conservation Advisor [right], cleaning Craigflower Manor textiles at the Conservation Lab, Royal British Columbia Museum [August 20, 2012]. Photo: Colleen Wilson



Craigflower Manor - lower hallway with view to larder, after fire [March 5, 2009]. Photo: Deborah Hudson



Craigflower Manor - lower hallway with view to larder, after restoration [January 29, 2013]. Photo: Deborah Hudson

The first thing that most people ask about a fire is: How did it start? The fire at Craigflower Manor involved a single electric heater that had been installed many years previous in the wall of the storage cupboard underneath the staircase. Through long continued use, the unit gradually heated and dried out the wood in the wall surrounding it, to the point that its continuing heating eventually caused the wood to ignite. This phenomenon of long-term, low-temperature ignition of wood linked with the idea of pyrophoric carbon is not very well understood. Nevertheless, there was no fault found with the heater itself. My colleague Cuyler Page brought this story to the attention of other museums at the BCMA Conference in Nanaimo in 2010.

The next question most people ask is even trickier: How much will it cost to repair the damage? In the case of Craigflower Manor, being owned and self-insured by the Province of British Columbia, there was also a question of where those funds would come from. As part of the Provincial Heritage Properties devolution process, TLC had been contracted to operate Craigflower Manor for a 15-year period beginning in 2003. Under the terms of the contract, fire insurance remained the responsibility of the Province. TLC was soon provided with \$90,000 from the Province specifically for the fire restoration. At the encouragement of the Heritage Branch, and as TLC's designated manager for the project, I developed a project strategy and a budget for the



*Craigflower Manor
straw hats, lower
hallway [January
25, 2009]. Photo:
Deborah Hudson*

restoration of the Manor, and put together an application for a Parks Canada Cost-Sharing Grant to match all available funds. TLC was a partner in this successful grant application, providing \$20,000 in funds and \$15,000 of in-kind volunteer work and contracted professional services. TLC's financial contribution was made possible by donations from TLC members and supporters, and included generous donations from Butchart Gardens and the Canadian Museums Association. These figures do not reflect the total cost of the project however, as additional in-kind and administrative support was also critical to the project's success.

The most difficult question of all to answer is: How long will the restoration take? Some words of wisdom that I picked up along the way were tested during the restoration of Craigflower Manor: you can do something of quality either quickly or cheaply, but one factor will always suffer at the demands of the others. In part, the restoration took as long as four years because of the limited funds available and the quality of work strived for, and in part, other decisions were made to ensure that the restoration didn't take any longer, or cost any more. I was surprised to learn through the process of obtaining funding for the restoration just how separately the world of heritage can be from the world of artifacts and museums. In effect, I was involved in two restorations: the restoration of the building and the restoration of the building's interpretive function as a museum. There is considerable overlap between the two worlds though, and the restoration of Craigflower Manor proved to me that the Heritage Sector has the opportunity to

grow stronger by bringing the two professions closer together.

Perhaps the most significant question for heritage properties following a fire is: Who has the skills and experience to repair fire damage at a historic site? The low level of sustained funding in the Heritage Sector has ultimately created a shortage of skilled craftspeople in relation to heritage restoration needs. Having said that, the restoration of Craigflower Manor benefited greatly from the number of highly skilled heritage professionals in the Greater Victoria Area, and also offered a unique opportunity to train others. Many of the individuals who worked on the restoration were already working or volunteering to contribute their professional skills in the support of existing TLC heritage projects. Conservation Assistants were able to be hired and trained through the Young Canada Works Program administered by the Canadian Museums Association, and significant additional support was provided by the Canadian Conservation Institute and the Conservation Department of the Royal British Columbia Museum.

While there are a few small issues yet to address, the restoration of Craigflower Manor is now considered to have been completed. Times change, and just as Craigflower Manor would have been ready for a ramp up in museum programming, three not completely unrelated changes are taking place. First, the plans deferred from last year to replace the Craigflower Bridge will likely take place this year, resulting in roads and parking access to Craigflower Manor being closed. Second, in a joint effort with the

WISH YOU WERE HERE

HISTORY MARKED IN SQUAMISH

On October 12, 2012 the Squamish Legion re-dedicated a memorial post to **John Askey Quick**. Prior to joining the Air Force, Quick was instrumental in planting 20,000 trees on a section of land near the airport. After Quick's death overseas, John Jacobsen and local students dedicated marked posts in the area to Quick. The area was subsequently issued a woodlot license. In the early 1990's, Doug Horth (who holds the licence to the woodlot) came across one of the markers.



Province of B.C. and the Town of Saanich, the Town of View Royal has contracted with consultants to develop a new 'Management Plan for Craigflower Manor and Schoolhouse'. And third, TLC recently made the decision to return the operation of the Manor to the Province on February 1st, 2013.

It has been a privilege for me to have participated in these recent chapters of restoration, in the long and continuing story of Craigflower Manor. While the Manor's future operation has yet to be determined, I am encouraged when I think back to the overwhelming public support in the days following the fire, knowing that this building holds a very special place in the heart of its community.

Special thanks to all who worked on the Craigflower Fire Restoration Project, including TLC Staff: Tori Bedingfield, Cailin Bain-Glenn, Erica Bloom, Ian Fawcett, Scott Harris, Dennis Kangasniemi, Shannon King, Cuyler Page, Angelica Pass, and Ben Scott; TLC Volunteers and Heritage Contractors: Carpenter-David McMinn, Furniture Restorer - Kate Richardson, Heritage Consultant - Stuart Stark, Conservator - Simone Vogel-Horridge; TLC Volunteers: Cindy Bardy, Jacob Earnshaw, Tina LeBlanc, Denise Stenning, Gordon Switzer, Kate Wells; Canadian Conservation Institute Conservators: Elisabeth Joy and Amanda Salmon; RBCM Conservators: George Field, Kasey Lee, Kjerstin Mackie, and Colleen Wilson; Province of BC Heritage Branch Staff: Pam Copley, Jennifer Iredale, and Richard Linzey, and individuals at Allyson McDermott Historic Interiors, Double A Painting, Mavyan & Westlake Oriental Carpets, Read Jones Christoffersen Consulting Engineers, and Vintage Woodworks.

Deborah Hudson has worked in the Cultural/Heritage/Museum Sector for the past 20 years, in the frequently overlapping roles of Museum Manager, Curator, Exhibitions Developer, Collections Manager, and Heritage Conservation Advisor. At TLC-The Land Conservancy of British Columbia, Deborah served as TLC's Manager for the Craigflower Fire Restoration Project from January, 2009 until January, 2013.



The Seismic 2000 construction crew setting a new lintel. Photo credit: Heidi Rampfl.

BEST PRACTICES

CAUTION! CANNERY UNDER CONSTRUCTION

“NO NAILS, NO TAPE, NO GLUE!” Christina Froschauer

In surface area, the Gulf of Georgia Cannery National Historic Site is the size of three hockey rinks. We treat it like a REALLY big artifact! Built in 1894 at the mouth of the Fraser River in Steveston, the Cannery was once the province’s leading producer of canned salmon, and is symbolic of the history of the West Coast fishing industry. Since opening to the public in 1994, it now hosts 50,000 visitors a year.

The cannery building cannot be protected under a case or placed in a controlled environment like other artifacts are. So, site users must follow three simple rules of preservation: “no nails, no tape, no glue.” But when a 120 year old wooden structure is up against Mother Nature and Father Time, “no nails, no tape, no glue,” just won’t do!

When natural degradation has taken its toll, how does an organization tackle necessary structural upgrades to a building with national historic site status? In other words, how do you fix a really big artifact without ruining its structural integrity? The Gulf of Georgia Cannery Society and Parks Canada had to go through many levels: required permissions, written proposals, structural assessments, finalized reports, bids, years of overcoming obstacles, to finally get the go ahead.

This is no ordinary job for a construction team, as the building and its legacy must be preserved while taking apart a wall, removing support structures, or replacing a staircase. For example, to drive a nail in the wall, an existing hole must be considered



Seismic 2000 construction crew removing and replacing lintels.
Photo credit: Heidi Rampfl

before creating a new one. The team must juggle site-specific confines and parameters, preserve the site's history, and consider contemporary safety standards.

The structural upgrades prompted many questions. We wondered how pilings were driven into the river bed in the 1890s, and why was it important to keep 17 toilets in our collection. To answer these questions and involve visitors as changes take place, the staff are creating an exhibit that looks at the creation, transition, and preservation of the Cannery building. The exhibit is to open August 2013. [Click here for more information.](#)

After spending years being dragged through museums and galleries as a young child, Christina developed a love for fine arts, history, archaeology, and all things in between, as an adult. Christina works as the Program & Events Coordinator with the Gulf of Georgia Cannery Society and is a board member of the Heritage Vancouver Society.

WISH YOU WERE HERE

CONCERT AT THE BELKIN

Each season, the **UBC Morris and Helen Belkin Art Gallery** collaborates with the UBC Contemporary Players to host a Concert at the Belkin, which celebrates the current exhibition at the Gallery. On March 8, ensemble Directors Corey Hamm and Paolo Bortolussi reflected on the Belkin's current exhibition, Esther Shalev-Gerz. UBC Contemporary Players is a student mixed instrumental ensemble that challenges the audience with stimulating performances of 20th Century classics and new music.

Photo credit: Michael R. Barrick





[Above] Asphalt and clapboard siding

[Above right] The Ward house prior to conservation

Photos courtesy of Sara Gilbert



BESTPRACTICES UNCOVERING THE PAST TOUCH WOOD

Sara Gilbert

A few years ago, I happened to visit the Yale Historic Site. Curtis Virteau, a Trustee, took my family and I on a tour around the site, and then showed us a small two bedroom home across the street that also belongs to the Provincial Government. At the time, the historic residence was being used to store period costumes and a few other items.

When I stepped into that house, it was like stepping back in time. Much of the little house's original woodwork was intact. Although the kitchen and bathroom had undergone a "renovation", likely in the 1970's, I was struck by the fact that the residence had a lot of heritage significance to it yet. The exterior was clad in asphalt shingles [undoubtedly, I thought, because the siding had rotted and covering it had been a quick fix].



This had been the house of William Henry “Johnny” Ward, teamster and hotelier, and was believed to have been built in 1863. [Later it was discovered that this house was constructed after a fire in July of 1880 and reconstructed between July 29th and August 5th of that year]. I contacted Jennifer Iredale of the Heritage Branch and asked her what could be done to save this piece of history. She suggested that I join the Yale & District Historical Society. Within the year, I found myself elected as the new President of the Society.

I put together a proposal and brought it forward to the Society and Heritage Branch. I was elated when both supported my idea. With my background knowledge of construction methods and heritage construction techniques, I felt I would be able to tackle this project and asked to be allowed to act as Project Manager. This was agreed upon and after having a condition survey performed by Jonathan Yardley, a well-known heritage architect and consultant, the process began.

First the asphalt shingles were replaced on the house and shed with sawn cedar shingles. The result was amazing. Then the asphalt shingles and roll-roofing covering the original siding were removed. It was like unwrapping a gift. There was very little damage to the original siding, and even the addition containing the kitchen and bathroom were original underneath newer clapboard siding, much to everyone’s amazement.

The living room and two bedrooms were as they would have been—tongue and groove throughout, and in fairly good shape. Newspapers underneath the linoleum in the kitchen confirmed a 1970’s renovation. As the fibre wallboard between the kitchen and living room came down, I was thrilled to see the original exterior siding underneath, with the original paint colour! Small tatters of cheesecloth remained, where wallpaper once hung. To anyone who has done this type of work extensively, this may all seem mundane and commonplace; but to me it was like uncovering the past, layer by layer.

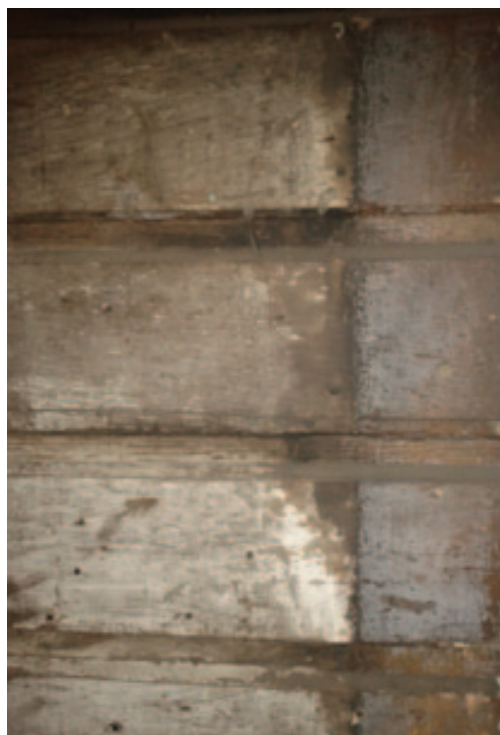
Conservation Consultant, Richard Collier and his wife, visited the site during the summer of 2012. I had spoken to him by phone and email in the past [originally via Point Ellice House staff]. I was delighted to show him the Ward House. To know that what I wanted to achieve was being



[Top] Uncovering the original siding

[Above] Siding underneath asphalt and addition clapboard

[Right] Original siding between the kitchen and living room underneath the wallboard



Photos courtesy of Sara Gilbert

Photos courtesy of
Sara Gilbert

[Right] Working on
the siding

[Below] Ward House
roofed and painted



supported by people whom I consider to be experts in the field was very gratifying.

As work continued, asbestos-containing materials were uncovered; before we could go further, these had to be removed. It isn't always easy to find contractors to work at a location considered even slightly remote—at least not for a reasonable rate. Quotes varied drastically, and I was told that there was plenty of work locally [towards Vancouver]; many contractors had no desire or need to drive great distances to acquire jobs.

Finally, the asbestos is gone and work is underway again. There have been a few surprises along the way [a collapsed wooden septic tank, tree roots damaging the septic field, a rotten bathroom floor and joists]. If I get discouraged, I look at the little house that is being given another chance, and I touch wood that nothing else will hinder me from conserving a little piece of the past; and when I touch that wood, I marvel at its simplicity, its longevity and its beauty.

Sara Gilbert grew up in Victoria, BC. She, her husband and two sons live in Chilliwack, BC. Her current activities include raising her family, writing a non-fiction historical book, and being President of the Yale & District Historical Society.

WISH YOU WERE HERE

WHO AM I?

Richard Lee [MLA, Richmond], Kathy Gibler [Director, Sun Yat-Sen Garden], John Massier [Director, Barkerville Heritage Trust], look on as James Douglas [Visitor Experiences, Barkerville] introduces the *Who Am I?: Bridging the Pacific from Barkerville to Guangdong, China* exhibit at the **Sun Yat-Sen Garden** in Vancouver in December 2012. The exhibition featuring photographs in the Barkerville collections related to the people from Guangdong opened in Hong Kong in February.



What Is It?



Courtesy Wisconsin Historical Museum

It's a banjolele (a banjo-ukulele) used by jingle composer Richard Trentlage in the first recording of the Oscar Mayer Wiener Song, 1962.

—Tools & Equipment for Communication/Musical T&E/
Musical Instruments/Instrument, Stringed/Banjolele

Have you checked out Nomenclature 3.0?

Nomenclature is a hierarchically organized list of object terms for museums that's been an industry standard since 1978. The newest version is better than ever with over 5,000 new terms and a revised and enlarged hierarchical structure. Join the online community at <http://aaslhcommunity.org/nomenclature>. There you can watch a tutorial about the revision, ask questions, and propose new terms.

Nomenclature 3.0—We Name Names!

BESTPRACTICES

SURVEY ON FUTURE UPDATES TO NOMENCLATURE 3.0 FOR MUSEUM CATALOGING

WISH YOU WERE HERE

YOUNG RESEARCHERS

North Vancouver Museum & Archives Youth Team

makes history research fun! As past participants of the 2012 Sea to Sky Regional Fair, Youth Team members set-out to create a “How to” video for future students interested in creating history projects. With “Tips and Tricks” on how to use the archives and what not to do when assembling a project, the videos are both educational and entertaining!



NVMA Reference Historian Daien Ide [right] and Youth Team member Logan Elias working on the How to do History Research video.

Does your museum use Nomenclature 3.0, or the Revised Nomenclature, for object naming and classification? Have your say and help us plan for the next update to Nomenclature!

Nomenclature 3.0 was published in 2010, and it is time to start thinking about an update. The Nomenclature Committee invites you to answer a short online survey. The survey (available in English only) contains questions such as:

- How frequently should updates to Nomenclature 3.0 be published?
- In what format[s] (e.g. electronic, printed supplement, website, new publication) would you want the updates?

Many Canadian museums use Nomenclature to assist with vocabulary control for object naming and classification. The Canadian Heritage Information Network (CHIN) has a representative on the Nomenclature Committee and coordinated contributions from Canadian museums to the 2010 edition of Nomenclature. This is a wonderful opportunity for Canadian museums to make sure our needs are considered in future updates of this important standard. Nomenclature is the basis for the Parks Canada Classification System, and Nomenclature terms are also included in the Objects Facet of the Getty's Art & Architecture Thesaurus.

In addition to completing the survey on future updates, Canadian museums are also encouraged to suggest additions and changes to Nomenclature, via the forms on the Nomenclature Community Website at aaslhcommunity.org/nomenclature/submission/.

WISH YOU WERE HERE

Gallery 2: The Grand Forks & District Arts & Heritage Centre hosted their first “Living Book” on February 21 as part of Heritage Week. Ninety-year-old Bea Zucco, long time resident of Grand Forks, spoke with clarity before more than 20 people who came out to hear her life story. Based on the interest shown by the public, the gallery plans to host a “Living Book” the 3rd Thursday of each month as part of their open house.

<http://www.gallery2grandforks.ca/>



After sharing her life story as the first “Living Book”, ninety-year-old Bea Zucco was pleased to receive a bouquet of flowers from gallery 2.



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ROUNDUP | WINTER 2013

Owl sat down for Sunday Brunch with **Jennifer Iredale**, Director of the BC Heritage Branch, at the Solstice Cafe in the old BC Produce Company Building at 529 Pandora Street in Victoria. She wanted to talk about the great organic food [Owl's benny featured double smoked bacon with fresh spinach and great hollandaise!]. But Owl was all business.

How did you get into the Heritage Conservation field?

When I was 13 I fell in love with old buildings and the vibrancy of historic towns when our family spent 4 months living in Venice where my dad was teaching in the overseas UBC School of Architecture program. It was an amazing experience to join the 20 something students on field trips to towns like Urbino, Sienna and in Venice itself – sketching with the students, talking about preserving the historic environment while adapting for modern living.

I returned to my home town, Vancouver, smitten with historic buildings and neighbourhoods. When I was 16, I [successfully] spearheaded a campaign to “Save Hodson Manor”, an 1894 wood frame house that is now the home of the Vancouver Early Music Society.

Can you imagine a 13-year old today following the same path?

Yes! For instance I was recently inspired by Kristen Schulz, a North Vancouver Museum & Archives Heritage Fair student, who did a project on

her own house. She went to the archives to look at primary source material, then interviewed descendents of the first owner and the builder, and then she made a video and posted it on YouTube.

Kristen and so many other Heritage Fairs students will probably grow up inspired by their passion for Canadian history. I am hopeful that the passion and commitment to our history will become a broad based value for most Canadians in the future.

I'm struck by this idea of the "spark" in your career – that inspirational moment that drives people. What do you see as your role in encouraging that spark in today's younger generation? And how do you sustain your own "spark"?

My work has always allowed me to work with people who are excited about what they do – whether it is my colleagues in heritage and museums or colleagues in a related sector. I often see a connection between my own work and the work of others and I like to leverage that and use the connections to build bridges. That is part of how I sustain my own spark.

.... You ask what I see as my role in encouraging that spark in the younger generation? I follow the role model my parents gave me of trying to facilitate their ability to follow their passions. I think the key is to recognize that young people are often activists in the historic built environment – living, working and playing – though it may not look like heritage conservation in a professional sense but their values and the results they want are aligned with mine. For me it's not about telling them what they should value, but listening to what they value, and making the connections. When that is reciprocated (which it often is), that sustains my spark too.

Your role at the Branch has evolved from Curator to a head of the heritage branch—a more administrative position. How did

that change happen, and how has your role changed?

In the early 2000's my job of almost 20 years as a Curator preserving and presenting specific stories, historic buildings and artefacts in the provincial network of historic sites changed. For about five years under the title Senior Curator, I had oversight of the entire Provincial Heritage Properties network – my work also became more policy focussed and I initiated initiatives to broaden the reach and relevancy of heritage in the areas of education, tourism and green building.

Since 2009 I have been Director – it's now a different set of work, facilitating heritage conservation within government and for all British Columbians. It requires a lot of strategic thinking, identifying opportunities and moving forward [otherwise known as change management].

It has been an amazing journey over these three years – from tourism to forests, lands and natural resources; through 3 (or is it 4?) ministers; from the crisis of the economic downturn to living continuously with restraint measures and learning how to make that work and finding the opportunities and 'friends' with whom we can make it work.

A major change during your career at the Heritage Branch was the devolution of the provincially-owned sites. Looking back, how has the change transformed your work? [or, if you prefer, "has the process ended up as you expected, or have you been surprised?"]

I've kept my optimism through the process....

In my work as a Curator of historic sites, I had the privilege of delving deeply into research and care of important historic places – and with devolution, others took on that role. The result of devolution has really been to pass along the daily curatorial, operations and visitor services functions at these sites to local government, businesses, agencies.

Government continues to fund and have oversight to ensure good stewardship. Perhaps the result of devolution has been to release these historic properties into the living environment of their communities and their local economies to ensure grassroots stewardship, use and programming that can be more responsive to local interests.

A more recent change is the recent announcement of the Heritage Strategy. How do you think it will impact the future of the sector?

Yes. I am delighted that Minister Thomson announced the Heritage Strategy – Our Heritage – Historic Places – at the beginning of Heritage Week this year.

The Minister also announced \$500,000 for Heritage BC to implement a 5 year Business Case. He also appointed Heritage BC as the Fund Advisor to the \$5M Heritage Legacy Fund to further support their ability to position themselves to help local governments and heritage organizations strengthen the presence of heritage buildings and historic sites in local communities

This support, along with the government funding presented in the February 2012 provincial budget for the Provincial Heritage Properties goes a long way towards strengthening heritage conservation in BC. It also sets the scene for the new direction outlined in the Heritage Strategy – toward the development of a broader base of support for heritage conservation and the creation of a culture of conservation in BC. This is premised on the belief that conservation of our heritage is best achieved through collaboration with the private and not for profit sectors and within and across government. I am hoping we will see strengthening of the heritage sector through broad based support and increasing cross sector collaborations.

You can find the Heritage Strategy at [this link](#).

Your experience as a 13-year old who was inspired and motivated seems to continue to inform your motivation. Are you trying to help recreate that excitement about our historic environment for everyone?

Sure! I would love everyone to be excited about historic places and be committed to ensuring those places remained vibrant parts of their community. Then we would have a culture of conservation.

Back at age 13, it was the living fabric of built heritage that inspired me – the historic downtowns with living culture, full of everyday life and activity. That is still what really inspires me.

In my personal life, my family lives this. Peter's bookshop, Renaissance Books is in a heritage building in Victoria. Our daughter Meg runs the Solstice Cafe out of the old BC Produce Company Building – where she has created a vibrant music, spoken word scene for Victoria. Our son Adam and his band Fish & Bird love to play at festivals and venues that are in historic settings – a favourite being the Church in Barkerville. They grew up in, and Peter and I continue to live in, a 1912 house that we love for its heritage character, versatility and usability.

My kids didn't express their commitment to heritage by becoming historians but they live it everyday. It is normal for them and an essential part of the culture and society they want for themselves and their children.

This goes back to my call to action – can we broaden support for heritage in BC beyond an insider group of historians and preservationists? Can we be good leaders in creating a culture of conservation? It's about passing it along.



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