



Heritage Foundation
Newfoundland & Labrador

From Sealskin to Science Fiction:

Taking Tradition into the Twenty-First Century

Edited by: Katherine Harvey and Dale Jarvis

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Proceedings of the Forum on Adapting NL's Intangible
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Heritage Foundation
Newfoundland & Labrador

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Géraldine Trubert. Courtesy Wooden Boat Museum
of Newfoundland and Labrador

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Looking Back, Moving Forward: A Decade of Safeguarding Intangible Cultural Heritage in Newfoundland and Labrador

BY: DALE JARVIS, ICH Development Officer, Heritage Foundation of NL

Once upon a time, a Persian prince left the city of Isfahan, a city in the center of Iran famous for its tradition of carpet making, to hunt gazelles. Lost, and taken in by a farmer, he falls in love with the farmer's daughter. The farmer forbids the marriage unless the prince learns a trade. The prince returns to Isfahan, and studies to be a carpet maker. When he attempts to return to the farmer, he is taken prisoner by the Tartars. He weaves a carpet in captivity, incorporating his own story in the border, and convinces the guards to sell the carpet to his father the king. The prince is rescued, and now as a man with a trade, wins the hand of the daughter.

One could argue that the folk story of the prince of Isfahan is a piece of traditional Newfoundland folklore. It is a story with its origins in Iran, but it is a story that I collected in St. John's. I learned it from Mahdi Khaksar, a graduate student in the Department of Folklore at Memorial University, as part of our "Tales from Afar" project with the City of St. John's Local Immigration Partnership to collect traditional stories which have come from away. It's a good example of intangible cultural heritage (ICH) - something that has come from one place and time, and which adapts and finds a new home and new meaning in the present.

In Newfoundland and Labrador, we don't weave Persian rugs like the weaving masters of Isfahan. But we know a thing or two here about rug making, mat making, and textile arts. That is a part of our intangible cultural heritage. The idea in the folktale that the value of someone rests not with what they own, but with what they know how to do resonates here. This is a Newfoundland and Labrador story. It doesn't matter how rich your father is, there are still plenty who will judge you on how well you can stack a cord of firewood.

This is what intangible cultural heritage is all about: we need to know how to do things, how to share knowledge, how to pass on skills, in order for us to make the best life here that we can. Folklore (a word which folklorists often use to mean informal knowledge) and ICH is at the heart of local life. Folklore is where the real heritage experts live. At the community level, heritage is less a thing to be preserved, and more of a tool and a process that helps us to build a better present and future.

This is one of the reasons we have an intangible cultural heritage program in Newfoundland and Labrador. We recognize our ICH is at times fragile, and that our communities, particularly our rural communities, are changing dramatically, and have been for some time. This is the 25th anniversary of the cod moratorium, which, overnight, changed the course of our collective history.

To face this change head-on, the Province of Newfoundland and Labrador in 2006 released its Provincial Cultural Strategy, "Creative Newfoundland and Labrador." In it, the government outlined the need for a strategy to safeguard Intangible Cultural Heritage, and recommended to "over the longer term, create a public advisory committee with responsibility for the recognition and designation of provincial intangible cultural heritage."

Starting in 2008, the Heritage Foundation of Newfoundland and Labrador (HFNL) established its ICH office. I shifted from my work with the foundation's built heritage office into my new

role as Intangible Cultural Heritage Development Officer. A large part of my role is to enact the province's ICH Strategy. Written between 2006 and 2008, and adopted formally by HFNL in 2008, the vision of the strategy is to ensure that intangible cultural heritage is safeguarded as both a living heritage and as a source of contemporary creativity. My job is to find patterns, to tie together the weft and warp of local knowledge and need, to encourage the masters to teach the student, and to showcase the tapestry that is the result of that work.

Intangible cultural heritage is traditional and contemporary at the same time. It does not only represent inherited traditions from the past, but also contemporary rural and urban practices in which diverse cultural groups take part.

ICH is community-based; it can only be heritage when it is recognized as such by those who create, maintain, and transmit it. It is a democratization of heritage - communities get to pick for themselves which expressions or practices are their heritage and get their attention. This has been one of the most rewarding parts of my work - discovering what matters most to communities, and helping them develop the skills to safeguard it.

Over the past decade, the Heritage Foundation's Intangible Cultural Heritage office, alongside our many community partners, has been working to document, celebrate, and transmit this living heritage in Newfoundland and Labrador.

Some of our bigger projects are ones you might already know about. One example is the Mummings Festival, which we started and which now is its own stand-alone organization, now in its ninth year of foolishness. Many of our community-based projects are much smaller. We've done projects on mill baskets, root cellars, set dance, Chinese cemeteries, pierogi and baklava making, the folklore of wells and springs, and helped train Mi'kmaq cultural workers. We've organized festivals on agriculture, on make and break engines, and on Bonfire Night traditions. We've learned to darn socks. We've played "Little Sally Saucer" and "Tiddly." We've taught people how to

“Intangible cultural heritage is traditional and contemporary at the same time. It does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part.”





record the oral histories of their own communities, and to map out their intangible assets, helping them develop the skills they need to be their own stewards of local heritage.

I like to think we've pulled some traditions back from the brink. One tradition we worked on was pillowtop making, a small wood frame type of weaving traditionally done by men in the lumberwoods in the early to mid 20th century. When we started this project in 2012, we found one tradition bearer who was still making pillow tops, Mrs. Elizabeth Murphy from the Burin Peninsula, and one elderly man who had made them in his youth.

“A healthy, living, vibrant heritage is one that is always adapting. Heritage shifts, and moves, and shuttles back and forth, it weaves in and out of our daily life, and has always done so. The ways in which we safeguard heritage must then also be flexible.”

We partnered with Memorial University's graduate class in Public Folklore to run one of our first pillow top making workshops. Folklorist Nicole Penney, whose grandfather, Pop Russell, made these in the lumberwoods as a young man, embraced the tradition, learned the skill from Elizabeth, and in turn has taught hundreds of seniors, university students, and elementary school kids how to make them. As a result, we have kicked that tradition along one more generation.

Cross-generational learning is an important part of what we do. Over the last two years, with funding from the provincial Department of Children, Seniors and Social Development and the Federal New Horizons for Seniors Program,

we've been running our “Collective Memories” project to help NL seniors to record their stories and memories for archiving and sharing. We've hit the streets with our Oral History Roadshow and run Memory Mug Ups in communities across the province. What the Collective Memories project has reinforced for us is that while not every town has a designation-worthy heritage building, every town has heritage.

The text of the 2003 UNESCO convention on ICH notes that “intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history.”

A healthy, living, vibrant heritage is one that is always adapting. Heritage shifts, and moves, and shuttles back and forth, it weaves in and out of our daily life, and has always done so. The ways in which we safeguard heritage must then also be flexible.

In this document, you will be presented with a number of case studies and examples of communities, organizations, towns, regions, and provinces that are engaged in this ever-changing business of safeguarding our living heritage. We wanted to give you a taste of what is happening and what is possible. Some of what you will read might sound familiar. I'm hoping some of it will make you think, ah, I never thought of that before as being part of a heritage safeguarding strategy. We want to spark ideas. We want you to be inspired, and to adapt heritage.

Working on ICH projects is a means of providing a link from our past, through the present, and into our future. It also fosters a sense of responsibility and, hopefully, action. For a long time, heritage has been seen by communities as something that others, or a small group within the community, preserve. Shared, living heritage, is our joint responsibility. Put yourselves out there, engage with your community, share something, learn how to do something, and let's get to work on the next decade of safeguarding our living heritage in Newfoundland and Labrador.

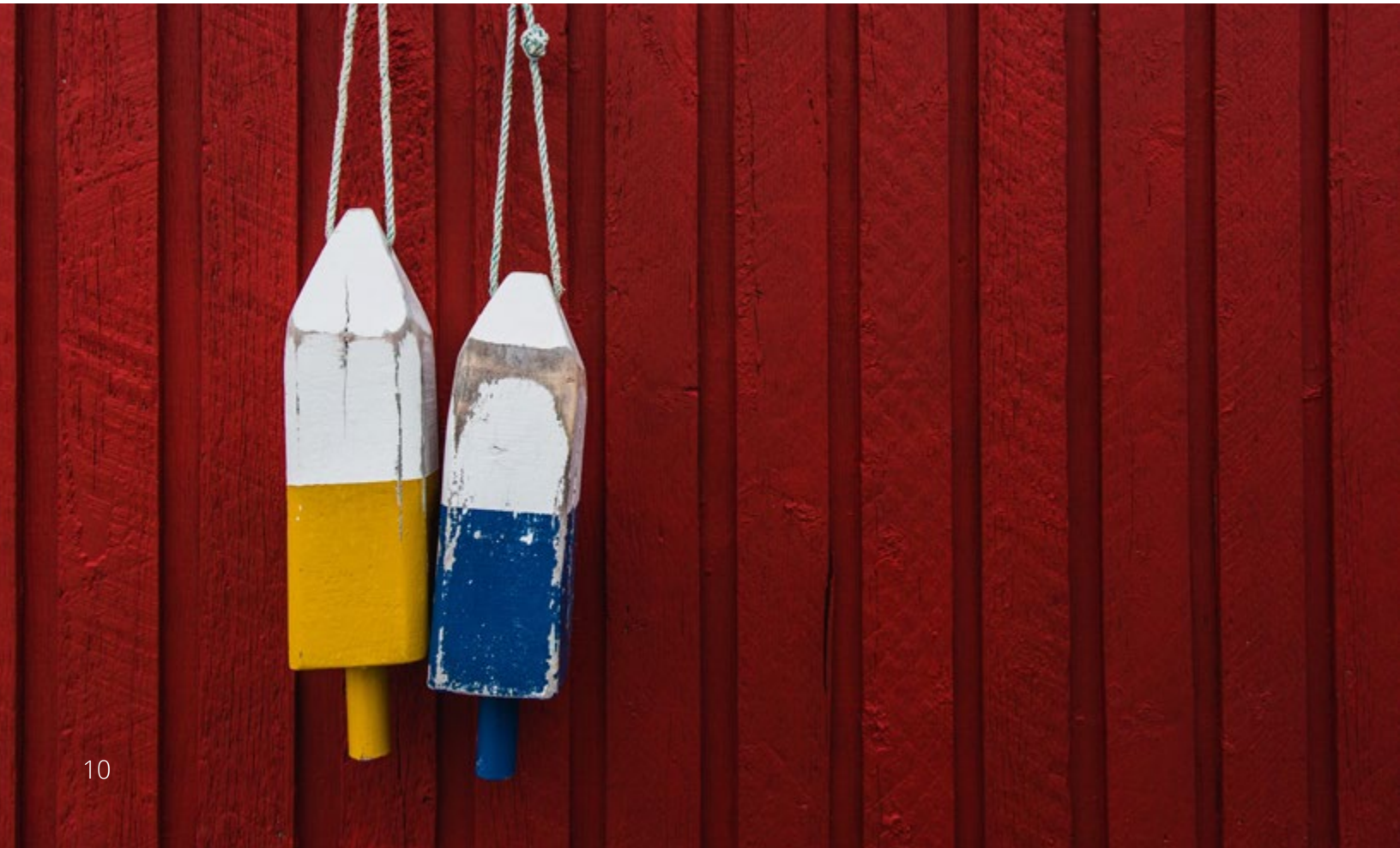


Top Photo: Florence Crocker's mat, Trout River. Photo by Dale Jarvis. Bottom Photo: Courtesy of Dominik Scythe.





Top Photo: Wilson Hayward and tourists. Photo courtesy Ryan Premises National Historic Site of Canada/Parks Canada.
Bottom Photo: Courtesy of Scott Walsh.



Traditional Materials in Contemporary Context

BY: CLARE FOWLER, Clare Dawn Couture



The crossover jacket, made using wool suiting and seal skin.
Photo by Peter Dawe.

“In my practice, I take [sealskin] and I bring it into a contemporary context. I mix it with different materials, different fabrics, and different colours. I love to explore it and challenge people’s perceptions...”

Sealing (swaling, swiling, swoiling): the taking of seals, by net, gun or ‘gaff’ near the shore, or the hunt for them from a vessel on the ice-floes.

Source: Story, G.M.; Kirwin, W.J.; and Widdowson J. D. A. 1990. The Dictionary of Newfoundland English. Second Edition. University of Toronto Press: Toronto.

“Greenspond is a purty place / And so is Pincher’s Island; / Ma shall have a new silk dress, / When Da comes home from swoiling.”

Beckles Willson, 1869-1942, The Tenth Island: Being Some Accounts of Newfoundland (London: Grant Richards, 1897).

My craft practice honours the tradition and heritage of seals and sealing and the cultures across the country that participate in seals and sealing. Seals come in the spring of the year and this is a familiar site. With the ice comes the seals, and the seals have always supported life on this island. All the peoples that have ever survived here have depended on sealing.

We’ve come through long winters where we’ve had to explore superb craftsmanship. We’ve had to hunker down and mend nets, hook mats, and make witheys, and really refine and hone incredible craftsmanship and incredible skills to move forward throughout the rest of the year. Not all the tools that we’ve used have been high tech. Some of them are really simple yet effective, like a nail put in a piece of wood. And this simple tool, this awl, is really effective at creating beautiful pleats in sealskin boots. And we did this because at the time it was necessary to do so, and I continue to do it because I still feel it’s necessary to maintain those skills and

to promote culture and history so that we know where we're going and where we came from.

Most people are familiar with seal skin, however, seal leather is less widespread. I feel like in a contemporary context we forget that seal leather exists and there are so many other uses for seal. It's such a versatile material and it can be explored in any number of different ways. This is Bark Tanned seal skin and the tradition is still alive on the Northern Peninsula. It's definitely had its challenges because not too many people still want make it, but it's such a beautiful thing. The material can be whips, it can be snowshoes, it can be material for couches or flooring, it can be all kinds of things. And the tools we need to develop this and to make it are relatively simple.

In my practice, I take that material and I bring it into a contemporary context. I mix it with different materials, different fabrics, and different

over it. When I was a little girl my nan used to put seal oil tablets in our breakfast and she did that so we were healthy all through the winter. I remember rarely being sick as a kid. Seal oil has so many uses that people don't really know about; it's great for heart disease, diabetes management, crohn's and colitis. I feel like I need to remind people that seals and sealing is such a wonderful thing for us.

"We lives on a rock/ Thrust out into the North Atlantic/ And nutt'ing comes easy to we'uns/ What we wants, we sneaks up onto/ And we wiggles it away" (Words of an old time sealer as told to Dr. Ron Whelan). It has never been easy to survive on this rock, and so I'm constantly engaging with people to remind them how wonderful seal is. It's not only beautiful, it's effective. You put it on the shoulders of something and water naturally beads away.

**"Then there's the anti-sealers crowd, who could care less about our culture and heritage...
As far as I'm concerned, it's cultural genocide."**

colours. I love to explore it and challenge people's perceptions, and what they feel seals and sealskin are. In Quidi Vidi I get to work with so many wonderful artists. They look at my work and I look at their work. Then we say, "Let's put these things together and see what happens." Typically it's something really interesting and something that nobody's seen before.

I also had a chance to be a part of forums. I was a part of National Seal Day back in May in Ottawa, and I got to sample so many wonderful things; seal in all kinds of different forms, from Tataki to Tacos. It did so many wonderful things and it wasn't Nan's seal flipper pie, it was so incredibly beautiful and delicious. I couldn't get

And our weather is cold, wet and damp, which means it's perfect for that application. I teach people how to use it, I teach people how to engage with the material. I introduce it to them in a way that's accessible, so when I teach people how to use it, I tell them not to use sewing machines and such, but needles and thread and hole punches.

Then there's the anti-sealers crowd, who could care less about our culture and heritage. As far as I'm concerned, it's cultural genocide. They don't want to engage, and they don't want to work with us to develop the industry. What I want is my family, my community, my country, all of my people to be healthy and happy.



Bark tanned seal leather as made by Ross Noseworthy of Green Island Brook on the Northern Peninsula. Photo by Clare Fowler.



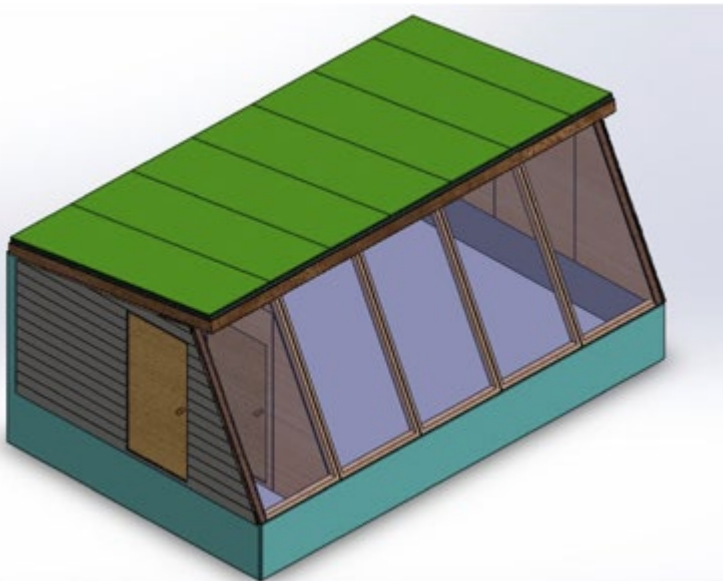
Sealed pot. Pot by Erin Callahan. Courtesy of Peter Dawe.

Root Cellar to Earth Sheltered Greenhouse

BY: DAN RUBIN, Perfectly Perennial

"Everyone had a root cellar. Everybody. Couldn't live without one. If you did, you were very, very poor. You dig out a hole, find the rocks, not too heavy but flat rocks . . . grandfather got his up where the funeral parlour is. Just past that, there's a road that went in there and he got his off of the hill there. He had a small chisel with a blade and a wire, he used to have a wire twisted on it about this long. And he'd put it on the rock and hit it with the hammer and split the rock to the size he wanted. He was pretty good at that stuff. [Then] you get the horse and cart - horse and box cart or whatever - and bring it back and stack them up. You had to do that in the proper way too. You put one here, one here, and the next one went over the two."

Source: Excerpts from an interview with Boyd Whalen conducted by Katherine Harvey on August 17, 2017 in Western Bay.



Design plans for earth sheltered greenhouse.
Courtesy of Dan Rubin.

I moved to Pouch Cove with my Newfoundland born wife in 2002. Since arriving here I have become involved in gardening in a big way. Using raised beds and simple protective structures made from recycled materials, we have been finding ways to expand what we can grow here. We have had success planting grapes. We have also been growing corn. We have harvested artichokes, and we found varieties of peaches that will survive here and bear fruit. The key is to create various structures for protection from wind and cold weather.

Pouch Cove has a long history of agriculture. Until the Second World War, our town shipped hundreds of pounds of produce every year into St. John's. People here still plant their drills of potatoes and raise potatoes, cabbage, carrots, turnips and collard greens. To store what you grow you need a root cellar.

Root cellars are holes in the ground that use the surrounding earth to keep stored food from freezing. We found more than twenty root cellars in our town, each one built in a unique way. But most of them are no longer in use. Without local agriculture, people no longer see them as necessary, so they are often neglected or removed.

I became so excited about local food production that I began offering annual workshops on ways to expand our regional growing season. More than 350 people have attended these in the past six years. Along with our neighbours we also established a non-profit community garden and started a heritage seed company, Perfectly Perennial Herbs and Seeds. Now, with funding

Roy Noseworthy, a member of the Pouch Cove Heritage Society in front of root cellar. Courtesy of Dan Rubin.



“Along the way, we came up with the concept of marrying the root cellar with the greenhouse to create something new: an earth sheltered greenhouse. Not finding many examples locally, or across Canada, we set out to design one.”

from three sources we have created more than fifty raised beds and built two small greenhouses from recycled materials. Last year we also had funding for fruit trees, and using the traditional root cellar on one neighbour's property, we stored 320 pounds of potatoes, plus carrots, radish, cabbage and apples.

Along the way, we came up with the concept of marrying the root cellar with the greenhouse to create something new: an earth sheltered greenhouse. Not finding many examples locally, or across Canada, we set out to design one. Three students from the Faculty of Engineering and Applied Sciences at Memorial University worked with us on this project. We now have a design for a 240 square foot structure that will cost about \$4000 in materials to build. And here's what is really exciting: with little more than \$400 in electrical heat per year the building will be able to grow food all year round.

peppers, sweet potatoes, grapes and figs all become possible. Plants can be kept warm or started here. That means bedding plants, herbs, and perennials can be planted in pots or moved inside to overwinter.

Once we saw how cheap it would be to heat this space we knew we had found a real game changer. This design could allow a group of friends in a coastal outpost to become food producers for their local community. We are moving ahead with this vision, with support from the Faculty of Engineering at MUN. We have identified four dimensions of this project that will all need to be developed.

Along with the structural design, we need a form of organization that can sustain a group and help them develop their business, we need to identify the inputs (soil, seeds, water, electricity) and they must be affordable, and each site will have to

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The design is a concrete back wall for support, buried in the earth, the front is corrugated polycarbonate plastic, facing south, at an angle that matches the local winter sun angle. The metal roof serves as a water catchment, draining into storage tanks inside the greenhouse, and fully insulated to hold in warmth. You enter at one end into a small room that acts as airlock and office. There is room for two 16-foot raised beds plus a work surface large enough to plant \$1200 worth of bedding plants in one planting.

What can you grow in a place like this? Certainly, winter greens like lettuce, spinach, arugula and kale, but also anything that needs consistent warmth. Crops like basil, tomatoes, cucumbers,

figure out what products local people will want to support.

With this adaptation of the traditional root cellar we can support rural communities, generate local employment and help rebuild local food security. We are excited to have identified three sites where we hope to build our test models of the earth-sheltered greenhouse. We would love to hear from anyone who thinks this is a good idea, or who would like to help us spread this idea to new people and places.

If you would like to learn more about Perfectly Perennial, visit their website: www.perfectlyperennial.ca.

Built in the Landwash: The Fisheries Heritage Preservation Program

BY: ANDREA O'BRIEN, Heritage Foundation of Newfoundland and Labrador



Robert's Store in Woody Point. Courtesy of Heritage Foundation of NL.

“Buildings got a new lease on life. And the pilot project showed that far from being obsolete many of these buildings were valued by communities and owners. The interest was measurable and the program was extended.”

"When the moratorium came in . . . you had to wonder then, what would I do, where should I go from here? Some men decided to go back to school, the option was there. And some were older and school probably wasn't an option. They thought they were too old to go back. So that's when the crab fishing started."

Source: Excerpt from an interview with Marguerite Walsh conducted by Jacquy Ryan on September 4, 2014 in Witless Bay.

When we think of iconic Newfoundland architecture, grand merchant houses, downtown row houses or saltboxes might come to mind, but for many it is the stages and stores of the landwash. They are a building type that has lasted for centuries and they are of this place. First built by transient fishermen for temporary use, these places made from hand hewn and scrap materials are our iconic buildings. Historically the fishery here was dominated by small crews that fished close to shore. Until the introduction of fish plants, fish was landed and processed at privately owned fishing premises.

All that changed in 1992 when a moratorium on northern cod was ordered by the Federal Government. The buildings that were part of our identity were no longer needed. The days of the small inshore fishermen going to trap berths in small, wooden skiffs were over. Lifelong fishermen were now only "recreational fishers" on dates that were approved by the Federal Government.

Cod was no longer king and a new fishery slowly began to dominate. The crab fishery, operated offshore from bigger boats built in shipyards, was becoming the new face of the fishery. What did this mean for the premises that were now obsolete? Many became redundant. They weren't maintained. The sea, wind and ice took their toll.

Ten years after the moratorium was called, The Heritage Foundation of Newfoundland and Labrador recognized that these buildings were in jeopardy. The Fisheries Heritage Preservation Program was launched. It was a small grant restoration program promoting the use of traditional materials. It was launched in eight

communities, including Woody Point, where Robert's Store was among the first group of projects. Owners put their own labour into the restorations and funding helped ensure the use of traditional materials.

The results spoke for themselves. Buildings got a new lease on life. The pilot project showed that far from being obsolete, many of these buildings were valued by communities and owners. The interest was measurable and the program was extended. Owners had to complete a final report and an overwhelming number of them spoke about the impact the projects had on community members and the pride of place they inspired.

In some communities owners had informal competitions. In Pool's Island I was shuttled between projects by three owners who wanted me to judge the best restoration. On the Kittiwake Coast the development corporation held the very popular "stage of the year."

But there were unexpected consequences. The projects saw the reintroduction of skills that might have become obsolete too. Ladies working on a premises in Jackson's Arm rinded logs by hand. They had boil-ups on the nearby beach every day. On Change Islands, families and friends came together to turn rinded logs into cribbings, using wood they cut themselves and utilizing techniques passed down through centuries. In St. Lewis, on the southern coast of Labrador, wooden clapboard and plank doors were used instead of vinyl siding and steel doors. And artifacts from a fishery lone gone, such as fish barrows and wooden puncheons, often took pride of place next to newly restored buildings. Knowledge was shared, stories were told. Fred Budgell built his stage in St. Anthony in the 1940s. It was used by Northeast Coast men involved in the floater fishery. Fred built boats here and American servicemen socialized here.

In fifteen years, over two hundred and fifty properties from seventy-six communities have been restored. Some are in communities with only one surviving traditional stage, like Mulcahy's stage in Cape Broyle that lost its roof in a winter storm.



Above Photo: Courtesy of Maarten Deckers. Below Photo: The fishing sheds of Trout River. Courtesy of Heritage Foundation of NL.

Other towns like Trout River had huge collections of buildings. These bigger projects were often managed by municipalities and community groups which applied on behalf of owners and secured labour through government programs.

Now new fisheries buildings are sprouting up all over the province. Many are built on lands where families formerly had premises. And they remain a symbol of this place. They have even become a marketing tool in our award winning tourism commercials.

Fifteen years later and the program has come to an end but its legacy is visible along the coast of the province. Some stages and stores are now museums, but most are what they have always been, and the descendents of the people who built in the landwash still value them.



**“Daytime, this is where you lived to. There’d always be jobs to do:
build a pound, or go for salt, all this old stuff. Sit and chat.
[The stages are] all gone now.”**

Source: Except from an interview with Doug Primmer conducted by Mark Ferguson and Gerald Pocius on November 9, 1989 in Barr’d Islands.

How to Scarph a Keel (and other boat building traditions)

BY: JEREMY HARNUM, The Wooden Boat Museum
of Newfoundland and Labrador



Top Photo: Boatbuilder,
Jerome Canning. Courtesy of
The Wooden Boat Museum of
Newfoundland and Labrador.
Back Photo: Courtesy of
Dr. Makete Lab

**“Without ICH work, traditional skills
and knowledge of the fishery are at
major risk of being lost province wide.”**

"I'll tell you now, when the old people like me father and grandfather were building boats, when I got up to about thirteen/fourteen years old, I'd be going around to the stages and that, you know, watching everything that was going on. And, you know, I memorized it all and I started. When I was seventeen years old, I built me first boat."

Source: Excerpt from an interview with John Stewart Sturge conducted by Crystal Braye on June 26, 2012.

I'm going to tell you how to scarph a keel, and use it as an excuse to tell you about our ICH work.

A scarph joint is used to securely attach the stem to the keel. The two pieces are cut on an angle with notches on each end which interlocks them when connected, and with the help of strong glues and bolts, it will hold firmly together. A key (wedge) can also be added to ensure a tight fit with no leaks.

I used this example as one part of the boat, on a particular type of boat, in a particular region of the island to illustrate the insider knowledge that boat builders hold. Without ICH work, traditional skills and knowledge of the fishery are at major risk of being lost province wide.

But that's where we come in. Our museum has an active boat builder registry that spans the province. We also have a growing membership at the museum which is helpful to flush out boat builders and enthusiasts from all over, but we've still got work to do.

So how does the museum collect its information? Public folklorists and naval architects. I am fortunate to travel this island as part of a dedicated team and record stories, local knowledge and lift lines from old wooden boats with Crystal Braye and Jerome Canning, our museum's own boat builder. Here are some boats we have documented:

1. The Bay of Islands dory: this dory has been adapted from the traditional row dory to use an outboard engine. Fishermen working out of the region still use it for lobster fishing. It bends upward

near the stem and has a flat bottom for planing over the water and pulling it up onto the beach.

2. Gander river boat: this canoe-like vessel was used on the Gander river and was modified from a double-ended boat to fit an outboard engine. It now serves as a recreational craft for salmon fishing on the river.

3. Horse island gunning punt: this punt belongs to Paul Curtis of Saint-Lunaire – Griquet. This boat was built entirely by hand tools on the island, used to hunt seal/turr and later passed down to Paul from his grandfather. It's radical design always attracted comments, but one coastal ship captain remarked that his grandfather "must have took the lines from a herring for that boat!"

So, to showcase this information, we developed BoatsandBuilders.com. The website is a blog which allows for our boat builders to be profiled, and allows others to share their stories and comments about our posts. It's a great way to informally connect builders and other enthusiasts around the island.

Let's bring it back to local knowledge. We have encountered many regional variances and concepts in just five short years of the museum's program in action. So, we saw the boats. Now let's get into some nitty-gritty details.

Paul Curtis told me about stretched timber. Wood that was cut on the side of a hill and exposed to high winds was considered "stretched timber". The wood would break easier than normal because of the stresses it was constantly under. He heard this from a mill operator who was cutting timber for his father years before.

Sam Feltham of Glovertown told us about Moon Phase Harvesting. He said "You wouldn't cut timber when the moon was wasted; you would cut on a new moon. If you cut it after a full moon the wood shrinks faster." Like the ocean tides, the moon plays a role in the rise and fall of sap in the wood, affecting its quality.

The Wooden Boat Museum of Newfoundland and Labrador. Courtesy The Wooden Boat Museum of Newfoundland and Labrador.



“You wouldn’t cut timber when the moon was wasted; you would cut on a new moon. If you cut it after a full moon the wood shrinks faster.’ Like the ocean tides, the moon plays a role in the rise and fall of sap in the wood, affecting its quality.”



A scarp joint.
Courtesy The Wooden Boat Museum of Newfoundland and Labrador.

One of my favorite things to talk about is the Johnny Poker. This traditional work song was sung when moving boats. Verses differ around the island, but some of the lyrics are typically as follows: "It's to me, Johnny Poker. We'll rock and roll her over. It's to me, Johnny Poker. Haul boys, haul!"

All of this ICH work brings us to our new museum exhibit: "People and Place", coming in 2018. It will highlight the people that we interview with specific focus on their communities, the boats they build and their adaptation, innovation and resourcefulness. This is just one piece of a grand redesign for the museum coming soon.

Marcus French is one of our boat builders. Marcus was documented in David Taylor's master's research between 1978-80. Marcus built a beautiful rodney, roughly 16' feet long with an outboard engine used for inshore fishing. It showcases the design and style of boat built in Winterton during that time.

The story continues with Marcus' son, Frank French, who has built the same rodney using the same lines as his father. He has honored the shapes and traditional way of thinking, but uses contemporary methods and materials,

like glues, epoxies and lamination. Talk about adapting heritage.

All this said, the museum's mandate states that we promote and safeguard the transmission of boat building knowledge to future generations. This is what we strive to do with our museum exhibitions, documentation program and workshop, which all ties back into adapting heritage.

For instance, you can come to our museum and learn to build a wooden boat. Jerome will take you through the process of building a traditional dory or rodney. To tie things together with our museum content, our official workshop rodney for 2018 is the Marcus French rodney from David Taylor's research.

So that's how you can learn to "scarp a boat" or "our ICH work in a nutshell". Want to get involved? Find an informant, collect their stories and don't be afraid to ask questions. Rinse and repeat. Documentation is a necessity. The fragile nature of ICH topics in this province are at risk of being lost if we don't take the time to listen, learn and preserve.

If you would like to learn more about the Wooden Boat Museum of NL, you can visit their website: www.woodenboatmuseum.com.

Photo: Courtesy of Tanner Sheltry



Harnessing Heritage

BY: EILEEN MATTHEWS,
New Perlican Heritage Society

Hefford Plantation area was discovered in the early 2000s by archaeologist, Bill Gilbert. Bill and his team dated the area to 1675 by a Berry Census. However, Elizabethan coins found there indicate a much earlier settlement, as do records of John Guy's explorers setting up trade with Beothuck there in 1619. Reference to the area is made in Thomas Rowley's (one of John Guy's explorers) letter in September 1619 in which he says that he and a Master Hill were planning to go from Cupids to Trinity Bay in twenty five days time to trade with the Beothuck. In another letter dated Oct. 16, 1619, Rowley states that Master Hill is leaving next week for Trinity Bay, and in a letter dated Feb. 2, 1620, Rowley states that if he cannot hire a carpenter to help in building his house in New Perlican, "we shall make means without with master hills carpenters" (baccalieudigs.ca).



Ron Peddle's goat, Shawna Dawna. Photo by Kelly Drover.

The archeological site is near the Long Bridge behind the former SUF Hall building which is now Brookside Place. This plantation is thought to be the oldest in Canada that is still inhabited by the descendants of the first settlers. Many artifacts are held at the Town Council boardroom in the Veteran's Memorial Community Center building as well as at College of North Atlantic

"Goats were a very important part of the time. I grew up in the Depression. Goats helped us cope with the situation. They were used for various things: they were used for beast of burden, they were used for helping out on many chores. We had male goats and female goats as well. Sometimes they were used as pets."

- CYRIL PINSENT

in Carbonear under the care of Baccalieu Trail Heritage Corporation.

New Perlican circa 1900 was a sheltered harbour with saltbox houses everywhere through the town. Near the water was the Pittman shipbuilding area where many ocean going schooners were built by that prominent family of sea captains in its history. St. Augustine's Church was built in 1865.

In the 1920s the landscape changed. New Perlican was littered with many fishing stages, and the shipbuilding area and schooners that were tied up there. In the 1950s there were two churches, St. Matthew's United Church built in 1913, and the second St. Augustine's church which was built in 1920.

We are proud today of our revitalized harbour with its twenty newly rebuilt colorful fishing stages.

We recently collaborated with The Heritage Foundation of Newfoundland and Labrador

to produce a booklet on the goats of our community, with which we've had great success. The goats were important in many ways. They were used to haul wood out from the country for heating purposes; they were cantankerous but good workers once you got them going. When we started doing our heritage work we heard tons of stories on goats in New Perlican, and we knew that it was something that we wanted to share and preserve. We are on the second printing of our booklet already.

One of the other things that goats were used for was for baby's milk. Apparently it is very close to mother's milk and sometimes in those days, if a mother could not feed the baby, it came to the goats to supply the milk. Today's goats in New Perlican are still working goats. Ron Peddle owns many goats and has for many years. He shares his goats with the Anglican Church cemetery adjacent to his land. The goats are doing a great job with maintaining the vegetation in the cemetery over the past two years.

New Perlican
c. 1900. Courtesy
of MUN Digital
Archives.



Linda Pelley, who is part of our heritage group, and is a graphic designer in Toronto, keeps a seasonal house in New Perlican. Linda worked with Heritage New Perlican to design the new sign for the Town of New Perlican. We are so thankful to have Linda on our committee and involved with our town. This sign is the best on the Baccalieu Trail in our opinion!

In 2018 we will be undergoing our Heritage Landing Project with the concept design created by Linda Pelley. The landing will be constructed using mostly old wood, volunteer labour and materials. We are hoping to have this completed for Come Home Year. The site will be overlooking our splendid sheltered harbour complete with twenty stages. We hope it will be a gathering place for people, particularly in the summer months when the population is at its highest in the community. Our goat book is providing the funds we need to go towards this project.

If you have any questions or would like to know more about New Perlican, we encourage you to join our Facebook group "Heritage New Perlican."

"The cows, and sheep, and the goats, and the horses: they would all roam the roads. You would never know when you would go for a walk in the road at night and no lights on the pole you would never know if you were going to bump into a goat or a horse or a cow or something on the road. You had to be very careful and take a flashlight in the night time for sure."

- SUSIE (LEGGE) SMITH

Source: Excerpts taken from "The Goats of New Perlican."



Concept photo designed by Linda Pelley.

Local Immigration Partnerships

BY: JESSICA BARRY, St. John's Local Immigration Partnership



International student mixer at City Hall, October 2017. Photo courtesy St. John's LIP.

Multi-sectoral partnerships are designed (among other things) to:

1. Help improve the integration experience of immigrants
2. Increase awareness of immigrants' experiences with a broader range of stakeholders
3. Facilitate conversation and collaboration on key immigration issues

4. Strengthen local immigration capacity to help:
 - foster labour market access
 - improve social inclusion
 - develop sustainable, welcoming communities

Local Immigration Partnerships (LIPs) in Ontario originated from a call for proposal from then Citizenship and Immigration Canada in 2008. Now there are sixty-five LIPs across Canada and seven LIPs in Atlantic Canada.

LIPs do not deliver services directly to newcomers, but provide a collaborative

framework to facilitate the development and implementation of sustainable solutions for the successful integration of newcomers that are local and regional in scope.

St. John's LIP was born out of a recognition of changing demographics, and a need to help sectors work together to strengthen newcomer settlement and integration. In 2015, 1122 permanent residents arrived in this province, and the past three years have seen the highest annual numbers to date. Of those 1122, 762, or 68%, of the permanent residents that arrived in Newfoundland chose St. John's as their new home. The city is also seeing high numbers of temporary residents; for example, in 2016, 2474 international students attended Memorial University, which is more than double the number of immigrants that arrived.

The St. John's LIP is a multi-stakeholder partnership designed to help address key immigrant issues, encourage broader stakeholder collaboration and promote St. John's as a welcoming community. Building a welcoming community in this sense means fostering the conditions where social connections can be made between people, namely between newcomers to Canada and Canadian-born residents.

The goals of the St. John's Local Immigration Partnership are:

1. To enhance awareness of immigrant needs among a broader range of community stakeholders;
2. To expand the number of broad-based multi-sectoral partnerships at the local community level to respond to needs;
3. To improve access to, coordination of, and linkages to services that facilitate immigrant settlement and integration; and,
4. To increase capacity to research and disseminate best practices.

We have about fifty organizations involved over all through our Partnership Council and Working groups – these include all levels of government, service-providing organizations, researchers, community organizations, multicultural organizations and cultural associations.

Working Groups: (1) Health and Basic Needs, (2) Employment and Labour Needs, (3) Education and Training, and (4) Welcoming Communities and Social Connections.

As part of this mandate to build a welcoming community, the St. John's LIP is partnering with the Heritage Foundation of NL on a pilot project to collect and disseminate traditional stories and folktales showcasing the diversity of cultures that exist within the region. This project is based on the belief that sharing folktales can highlight the commonalities between cultures, and help build a common understanding between people by bridging cultural, political and religious divides. Characters may be different – but many folktales have similar themes and morals that resonate across cultures.

Participants who've agreed to have their folktales recorded could be newcomers in the truest sense of the word- recent refugees, temporary foreign workers, international students, economic migrants, or could be well-established immigrants who have long since made St. John's their home. The project has involved an ongoing period of content collection that began during the summer, and there have been a dozen or so people contribute so far from a variety of countries – and will be working with ANC and Refugee and Immigrant Advisory Council to collect more.

The project will culminate in the creation of a written booklet of world folktales. The booklet will be made available online, printed, and shared through key organizations and at community events. We are also hoping some participants may want to share their stories orally.

Interested in getting involved with the LIP or signing up for the newsletter? Email immigration@stjohns.ca.



The Frogs in the Bucket

AS TOLD BY ANTJE SPRINGMANN

"I'm going to tell you about a couple of frogs. Now these frogs—it was about three hundred years ago, and these frogs found themselves in the larder of the pasture. And there was a bucket of milk, and they fell into the bucket of milk. And they couldn't get out, because there was nothing for them to catch their feet on. They couldn't touch the bottom, so they couldn't jump back out.

So both of them were swimming and swimming and trying to stay above the surface of the milk. And it was very, very hard work. And one of them said, "What's the point? We're going to drown anyway." So he gave one last gasp, and sank beneath the surface of the milk.

But the other frog would not give up. And he kicked, and he pushed, and no matter how much he was ready to lose hope, he kept kicking and pushing, all night long.

And then in the morning, when the sun started to rise, and it just was creeping over the edge of the pail of milk, he suddenly felt something under his feet. And he realized that from all this kicking, he had churned the milk into butter. And there was a big lump of butter at the bottom, and that's what he used to push himself out of the bucket. So the moral of the story is that you don't give up, and that all of your hard work will come to something in the end."

"...sharing folktales can highlight the commonalities between cultures, and help build a common understanding between people by bridging cultural, political and religious divides. Characters may be different – but many folktales have similar themes and morals that resonate across cultures."

Collective Memories and Garden Parties

BY: DIANNE CARR, Spaniard's Bay Heritage Society



Wesley Gosse Heritage Building Museum.
Photo courtesy Dianne Carr.

The Heritage Building in Spaniard's Bay was built as a Methodist Church in 1894 and deconsecrated in 2006. It was designated as a Registered Heritage Structure by the Heritage Foundation of NL in 2007 and has been restored and preserved by the Spaniard's Bay Heritage Society. Standing just inside the front entrance is an Army Cadet uniform worn by Wesley Gosse, in whose memory the building was named. It serves as a visual reminder of the many contributions made by this beloved local writer, historian and community advocate.

The church was built in the Gothic style and has both exterior and interior examples of this architecture. Much of the original wood was recycled/ reused during the restoration and the beautiful stained glass window and original altar are visual examples of the building's Methodist heritage. This theme continues inside, and the Heritage Society's mandate emphasizes recycled/ reused items in the artifact collection, especially if they are pre- Confederation. Our handmade children's toys are excellent examples of this. The other artifacts in the collection reflect our community history: a wonderfully preserved black lace shawl purchased for \$25 in 1906 (an extravagant sum in those days) and worn by a young parishioner while attending this church, and donated in her memory; a summer hearse that was owned by the SB Loyal Orange Lodge and which could be rented for the grand sum of

“There was a lady here - one thing that she did was tie knots - every wart you had, they’d tie a knot on a string, and bury the string. When the string rotted, the warts would go.”

- GRIFFITHS ENNIS

\$1 (unless you were a member of the Lodge in which case there was no charge) and a winter hearse which has runners instead of wheels; and pump organs from early 1900s which can still be played, carefully.

Vintage model sewing machines, scrubbing boards, crockery and other household items, and spinning wheels represent the daily chores and careful use of resources by our ancestors. Our large collection of wooden and iron tools represent for us the shipbuilding and construction industry that Spaniard’s Bay men were so well known for “back in the day”.

Heritage Committee members support our public events in many ways and our success is dependent on their involvement. We currently have fifteen society members. Summer students, funded by government, help us to plan and deliver our summer programming while developing important team building and communication skills. We are indeed fortunate to garner the interest of, and employ students who live in our community.

Each Summer our town hosts “Lassy Days”, a week-long celebration of events. Our Society sponsors a Garden Party, complete with afternoon tea, bake sale, games, prizes and music. In addition to the Garden Party, during the summer season we invite children to come

to the Heritage Building to participate in other activities such as Kids Night at the Museum and Kids Saturday.

We focus a lot on involving our seniors and recognize them as a valuable source of knowledge, skills and talents. Each Sunday afternoon we host a Sunday by the Sea musical concert featuring local performers of all ages who volunteer their time and talent. Our students, in addition to interviewing seniors for our Collective Memories Project, are also responsible for leading a weekly get together called “Yarns n’ Such” where residents are invited to share stories and memories about family and community experiences.

Our small community of Spaniard’s Bay and our Heritage Society are good examples of preserving the past and building on the future. By engaging our youth, involving our seniors and working cooperatively with community and government resources, I am confident we can continue to maintain our heritage structure as well as continue to offer informative, entertaining and quality programming that reflects and celebrates our unique culture and history.

To learn more, please visit the “Spainard’s Bay Heritage Society” Facebook page.



Top Photo: Thomas Lane, Kelsey Parsons, Dianne Carr, Abigail Smith & Dale Jarvis. Back Photo: Courtesy of Jonas Jacobsson

“Growing up, I was susceptible to styes. I can remember my mom using her wedding ring and crossing the stye - I don’t know how many times, and I don’t know if that did anything - and also putting a poultice - you used poultices for a lot of things.”

- JUDY SYMONDS

Source: Excerpts taken from “Folk Cures and Practical Magic.”

Step Dance Traditions in Newfoundland and Labrador

BY: DR. KRISTIN HARRIS WALSH, Memorial University of Newfoundland

"Everybody danced. A lot of dancers here in Island Cove . . . Women, everybody used to dance. I'd say there wasn't many that couldn't dance. I'd say about 95% of the people in Island Cove could dance."

Source: Excerpt from an interview with Edwin Drover and Harris Mercer conducted by Robin Baker on May 5, 2005 in Upper Island Cove.

*"It was amusing to see men of 60 and 70 years of age stepping it out in the old-fashioned reel."
"The one who was considered the best dancer was the one who could step it out."*

Source: Story, G.M.; Kirwin, W.J.; and Widdowson J. D. A. 1990. The Dictionary of Newfoundland English. Second Edition. University of Toronto Press: Toronto.

Step dance in NL has been embedded in the social and performative corpus of traditions in the province for many years. In this article, I will outline the role of step dance in the Newfoundland dancescape through an examination of three distinct but interrelated step dance styles: traditional NL step dance, Irish-Newfoundland step dance, and modern Irish step dance.

In its earlier contexts step dance in NL was social. This is what I'm calling traditional Newfoundland step dance. I see this as the most longstanding dance tradition in the Newfoundland cultural dancescape and is the one that is at the greatest risk of dying out. Shoes with leather soles were worn, and dancing "close to the floor" with neat, light steps, was prized.

Dancers were untrained, they were largely male, and dancing was part of social life.

It was common at a kitchen party to have a friendly competition with one another. A dance-off, if you will. This particular style is not danced

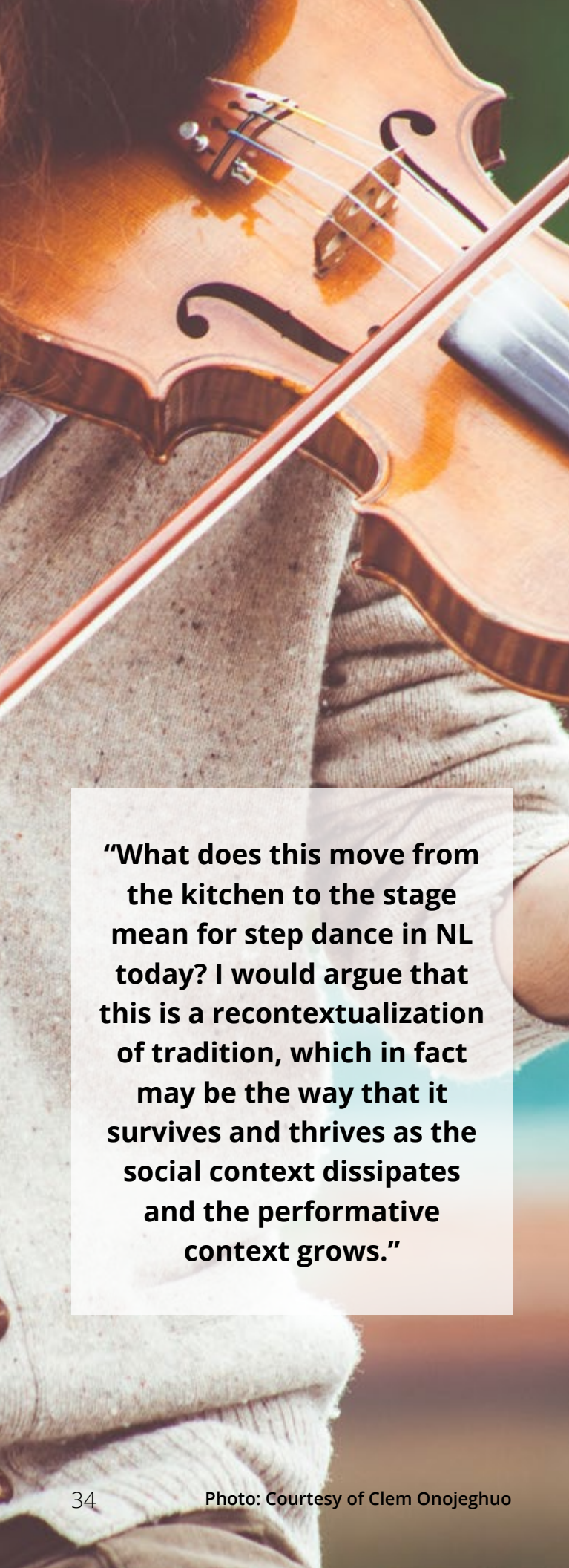
today as ubiquitously as it has been in the past but you will still see it in different communities across the island in social settings and on festival stages.

Additionally, in its most social context, a number of set dances (square dances) have step dance integrated into them. "Running the Goat" is perhaps the best-known Newfoundland set dance where step dance is part of it – at certain points in the dance, 8 bars are set aside for the dancers to "give 'er".

Other than instructional dance classes and performance groups, people still "step it out" at weddings. This is a contemporary manifestation of the context of step dance in social settings, something that continues in many weddings and similar celebrations today. Similar to older kitchen parties, wedding step dancers are usually untrained, social dancers.

Traditional NL step dance can also be found in NL popular culture. For example, mummering traditions as seen here, which still feature step dance in what is now a classic, the Simani Mummers song. So popular culture links improvised, untrained step dancing to one of the province's most revered seasonal traditions. In the 1930s, stepping moved forward towards becoming more performative. From the kitchen to the stage, as it were.

The Christian Brothers came from Ireland to Newfoundland to set up schools, and there they began to teach step dance as part of the Phys Ed curriculum. From there, the St. Pat's Dancers were born and restricted to the boys who attended the school.



“What does this move from the kitchen to the stage mean for step dance in NL today? I would argue that this is a recontextualization of tradition, which in fact may be the way that it survives and thrives as the social context dissipates and the performative context grows.”

The group is now in its eighty-sixth year and is open to all children who want to dance. What sets this group apart is that the older children teach the younger children. This is oral and kinesthetic learning at its best. The younger children apprentice and eventually join the senior group where they perform and pass the dances on to the next generation. They bridge the gap between traditional modes of teaching and learning, and contemporary modes of performance.

The final style of step dance in NL that I want to introduce today is the more modern Irish style of step dance, which brings with it Irish step dancing shoes, celtic-inspired costumes, and Riverdance-inspired choreography. In 1994, Riverdance exploded onto the world stage and with it brought a global craze that affected the world dancescape. Those effects were felt beginning in 1997 in Newfoundland as the first Irish step dance classes were taught in a local dance studio.

It is a highly athletic, energetic, performance-based dance style. Although the initial trend has lessened somewhat here, there are still several dance studios that teach Irish step dance regularly and so I would argue that it is now embedded as part of the Newfoundland dancescape.

So what does this move from the kitchen to the stage mean for step dance in NL today? I would argue that this is a recontextualization of tradition, which in fact may be the way that it survives and thrives as the social context dissipates and the performative context grows. We can go the route of Ireland and create competitions, step dance classes at music festivals, and train teachers and dancers through instructional videos and structured classes – or even create a reality TV step dance show.

But the most important thing to continue any tradition is to practice it, to keep dancing, and to instill a love for dance into the next generation. This goes beyond genre, beyond training, beyond what has “always been done”. Tradition needs to breathe and grow in order for it to remain relevant in the years to come.

Cod Sounds

BY: LORI MCCARTHY, Cod Sounds

Boil-up (or mug-up): A brew of tea, and sometimes a snack, taken during a rest from work in the country or on a vessel (56).

Source: Story, G.M.; Kirwin, W.J.; and Widdowson J. D. A. 1990. The Dictionary of Newfoundland English. Second Edition. University of Toronto Press: Toronto.

“One has a boil-up [when] berry-picking, hunting, fishing, etc—whenever one is out in the woods for any length of time. The boil up is for tea of course and may or may not be food with it”

Elliott Merrick, b 1905, True North (New York: Charles Scribner’s Sons, 1933).

“A mug-up is a snack that people have, I think mostly when they’re in the woods. They might have it in the evening when they’re sitting around, it would be just a snack they have after supper. A lot of people said in Northern Labrador that they’d be more likely to call it a boil up.”

Source: Excerpt from an interview with Martha MacDonald conducted by Dale Jarvis on November 25, 2010 in Happy Valley Goose Bay.



Homemade buns with jam and foraged goods.
Courtesy of Lori McCarthy.

Cod Sounds is best described as a company that embraces who we are as a people through its culture, its food and its people.

A couple of years ago a friend of mine asked me to entertain his family while they were here. To me, entertaining his family means, “You can come with me, this is what I’m at today. I’m going to the beach and I’m going to have a boil up and you’re welcome to come.” But these people have never been to a place like this. They don’t hang clothes on the line, let alone hang fish on the line. Every part of their time here was unique to them, and it was something that they had never seen before. Over and over, it was an opportunity for me to share the stories of who we are.

“I started a cooking school here...not only to feed people but really learn a skill that they might not have had before. So whether we’re skinning rabbits or making jam in the kitchen, every opportunity is about telling people our tradition and our culture.”

“...this is really about a mix of old and new, and that’s really important to me because the stories and the food that we are creating today will be a new story for someone else to tell.”

That day we went out picking mushrooms, and they had never picked mushrooms before. They had never eaten them - and certainly not picked them - cooked them and eaten them all at the one time. That was pretty special to them. All along the way it became my opportunity to share with them who we are as a people. Our livelihood was based on living from the land and from the sea, and these are the stories I tell the people who hang out with me for a few hours.

The sight of the ocean is very familiar to Newfoundlanders, and I think for us it holds a special place in our heart. It’s on those beaches that our memories are born. When I take people there, that is my opportunity to tell people about the fact that horse mussels were always considered to be inedible, but in my tradition, my uncle came home with them in big mason jars and they were pickled. It is my opportunity to share with people that when my nan was nine years old, her mother got up every morning at 4:00am and went making fish, so it was her job to make all the bread for the family.

Everybody out on the beach that day had a part in putting food together. My mom made buns; we made jam. The mint we picked, the wildflowers we picked. That’s what I do in June, July and August. I’m very fortunate to have an



Lori’s daughter holding a rabbit that was hauled from a snare. Courtesy of Lori McCarthy.

opportunity to share who I am and who we are as a people with visitors who come here.

I want to not only tell people, but to show them some of our lost food traditions. So, I started a cooking school, and it’s my opportunity to not only feed people, but to have them learn a skill that they might not have had before. So whether we’re skinning rabbits or making jam in the kitchen, every opportunity is about telling people about our tradition and our culture. Pasta is not very traditional to Newfoundland, but we stuff it with rabbit or we stuff it with moose, and that’s my opportunity to share our hunting culture. I still hunt, my father still hunts, and we always hunted.

What I do is about a mix of old and new. That’s important to me because the stories and the food that we are creating today will be a new story for someone else to tell. As part of that, I created what I call Livyers Cultural Alliance: it’s an intergenerational group of people who come together wherever we are to talk about our food, our culture, our heritage, our traditions, not only to preserve it, but see it into the future.

It’s okay to change who we are and how we’re doing things, it doesn’t necessarily mean that we have to preserve it just like it is. What we are doing today will be what people talk about in terms of our heritage and our culture in hundreds of years to come.

To learn more about Cod Sounds or to book one of their workshops, visit their website: www.codsounds.ca.

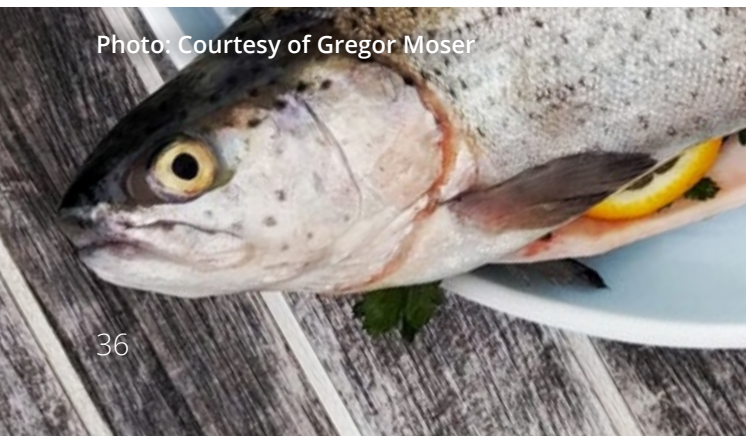


Photo: Courtesy of Gregor Moser

Escaping the Faeries

BY: KEVIN NOSEWORTHY,
Escape Quest



Group who successfully escaped. Courtesy of Kevin Noseworthy.

"Don't go into the woods without bread in your pocket and odd socks on to protect yourself from the fairies." - Kerri Neil

"In Butlerville there is a story about a man who went berry picking on the cliff with little silver bells in his pocket to ward off fairies. He assumed they were real silver but they weren't and when he stepped on a fairy trap the fairies came and shoved the bucket he was picking berries with down his throat. It is said sometimes you can still hear the bells ringing when you go berry picking in the same spot." - Emilee Butler

Source: Excerpts from "Folk Beliefs and Legends of Bay Roberts and Area."

In an escape room, a team goes into a room and solves all the puzzles and obstacles in order to "escape." Teamwork and communication are vital in the escape process. This is an interactive, and cooperative game which started as point and click adventures on computers. The industry is a decade old, but only caught on within the last four years.

As any teacher can tell you, gathering people into a group and asking them to solve problems is not everyone's idea of a great time. Stepping into an ordinary room and opening boxes does sound a little dull. Many people feel intimidated by the prospect of having to 'solve' something, but it is not as hard as it may sound.

The theme of a room and the narrative it promises to tell is the major draw for customers. The point and click games that gave rise to the industry often featured themes of mystery or horror survival, and this is certainly reflected in MANY escape rooms across the country, Escape Quest included. The promise of adventure and the fantasy of the experience is what entices people to play. The puzzles and obstacles are simply how you play the adventure. Enticing scenarios, with engaging narratives and settings, create a sense of immersion, allowing people to suspend their disbelief and their fear of solving, and create a sense of urgency in the game.

When Escape Quest was in its development phase, a few cardinal principles guided our creative process. We wanted a wide variety of themes, so we could appeal to as many people as possible. We wanted our themes to mesh with an escape concept. For example, a grocery store theme does not lend itself to finding clues and cracking locks as well as a bank heist theme might. Finally, we wanted to set each of our rooms in Newfoundland. The Newfoundland setting was vital for a number of reasons. First off, Newfoundlanders LOVE their province, and anything that promotes it. The success of Republic of Doyle, Colony of Unrequited Dreams, and sexy Remy and other Canadian Idol alumni prove that. Locals enter the scenario not playing a character, but just being themselves in

"Eerie but beautiful music, a sense of timelessness, riddles, bread crumbs, inverted clothes, circles of mushrooms, and the repelling power of iron have all worked their way into this experience . . . we like to think we are building upon the foundation set by a strong oral tradition."



Taken by the Faeries.
Photo courtesy
Kevin Noseworthy.
Graphic design by
Mike Mouland.

“As our business expands, the fairies of Newfoundland folklore seemed like a natural fit for an escape room experience. Fairy stories, though not as common as they once were, are still broadly known and associated with the province.”

a fantastical setting. Secondly, the Escape Room industry is growing rapidly, and setting our rooms in our province and city give them a uniqueness. There must be hundreds of zombie themed escape rooms, but only one Undead On Duckworth. Thus, Newfoundland based settings appealed to locals and tourists alike.

Although all of our rooms feature a Newfoundland setting, only one, 1892, is telling a uniquely Newfoundland story. As our business expands, the fairies of Newfoundland folklore seemed like a natural fit for an escape room experience. Fairy stories, though not as common as they once were, are still broadly known and associated with the province, much like mummers. My parents grew up hearing fairy stories, and I can recall being warned about the fairies while picking berries on the hill behind my grandparents' house. Moreover, the fairies are known as mischief makers, abductors, and are riddled in mystery. These are all themes that fit very well with the type of experience escape rooms aim to create. To begin development of the fairy room, our team began with collecting stories and recollections from friends and family. I had the pleasure of hearing several fairy stories from Dale Jarvis, so I arranged a meeting with him to gather some common symbols and themes in these tales, and brainstorm how to develop them into puzzles and obstacles. We took a field trip to Cupids to see their fairy garden atop The Cupids Legacy Centre, as well as read some of their gathered fairy stories. Finally, the book *Strange Terrain: The Fairy World in Newfoundland* by Barbara Reiti proved invaluable

Taken by the Faeries is now open. We went with the fae spelling to make it seem more mysterious and hopefully distance ourselves from the Tinkerbell image of fairies.

We have put a lot of work into incorporating some of the common motifs of this piece of Newfoundland folklore. Eerie but beautiful music, a sense of timelessness, riddles, bread crumbs, inverted clothes, circles of mushrooms, and the repelling power of iron have all worked their way into this experience. It is our hope that this game will be a new way for people to experience this rich part of Newfoundland heritage. We like to think we are building upon the foundation set by a strong oral tradition.

Games offer a unique means of telling this story, with players becoming the central protagonists. Rather than read about, listen to, or view the experiences of others, our players will be immersed in the story, and challenge the mischievous fairy folk for themselves. It is our hope to not only offer a fun experience, but to help those who grew up with fairy stories get a taste of the adventure and magic featured in these tales. The room will also serve as an introduction to younger people and come from aways who may not have heard about the fairies of Newfoundland. In our own way, we hope to add to this tradition and help others discover this rich and magical part of our heritage.

If you would like to learn more about Escape Quest or book an escape room, visit their website: escape-quest.ca.

AbbyShot: Artisans, Science Fiction, and the Business of Cosplay

BY: GRACE SHEARS, AbbyShot

Lights! Camera! Action! I work for a local company called AbbyShot. We transform geeks into heroes one coat at a time. Many know us from our Matrix jacket. We have literally taken clothing from the virtual world and turned them into reality. We have evolved from a home based business to the land of e-commerce and now ship to over 53 countries. AbbyShot is more than JUST a clothing store! To us it is ALL about empowering the people. Our customer's personalities come alive before our very eyes as they tap into their own inner hero. Always expect the unexpected when you walk through our front door. Just ask our local postman, who is now featured on our website sporting our fine Scottish bonnet.

The cosplay world exploded right before our very eyes. We started dancing with the big rollers and dove into the land of contracts and licensing with the likes such as BBC and Fox. Have you heard of Sony Television Pictures? How about Outlander, the TV series? We are proud to say that they knew who we were and approached us on LinkedIn. A story with over two million viewers, based in 1946 about a combat nurse named Claire, who is swept back in time to 1743 to meet Scotsman, Jamie Fraser.

Our designers did a little time travel themselves and visited the Outlander costume department in Scotland. What an amazing opportunity to capture important details. As we grew to know our Outlander customers, we quickly realized the importance of where the products were made. They wanted to see more local artisans and Scottish manufacturers. We enlisted a number of local artisans for these projects; three to be exact. We felt that Jamie Fraser's costuming was a great place to start. His bonnet, sporran and beloved Sawny. With great replicas, come great responsibilities. We were fascinated in learning

the techniques from the 17th and 18th century and how to implement these processes into our artisan projects.

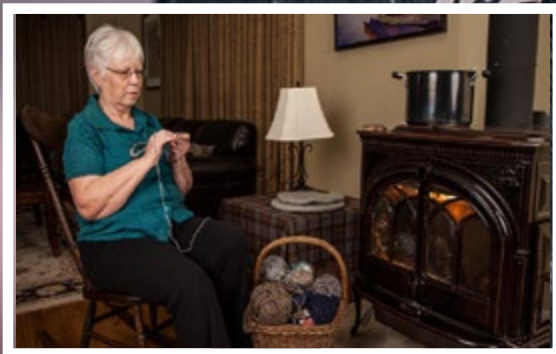
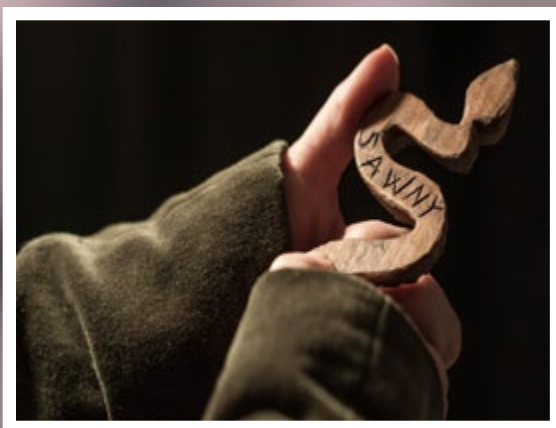
Now where to find someone local in NL that could knit? For a moment there, I felt like that lady from the Rice Crispy Squares commercial, who throws flour on her face. For my mother was a knitter! Lorraine had never knit and felted these types of pieces before but was ever eager to improve and learn the process.

Next we enlisted Arnold Feltham from NL Leather Products. He agreed to help us develop Jamie's sporran. As an active environmentalist he saw our vision of traditions and he even used local trees for the buttons. Arnold has only made three kinds of sporrans including this one. The other two were made from seal fur/leather as customers wanted something that spoke of Newfoundland and Labrador.

Last but not least, please, meet Sawny, our hand-carved, cherry-wood snake crafted by a great friend of mine, Gary Taylor. His only reference was screenshots captured. His passion for tradition and authenticity is evident in each notch carved. Now if you were to ask Gary he would tell you that it is like carving cement. Especially when using tools that from that era. He made his own natural beeswax finish to seal in the greatness. Our artisan pieces have been sent as far away as Australia and Germany. Once we had a customer ship us back her Sawny for Gary sign. His next destination? To meet Diana Gabaldon herself.

Stop by the shop or website www.abbyshot.com for a visit anytime! Be forewarned that once you cross the threshold you are entering the world of endless possibilities!

Top Photo: Swany, handcarved by Gary Taylor for AbbyShot Clothiers. Photo courtesy Grace Shears.
Bottom Photo: Lorraine Gillis knitting by the fire. Photo courtesy Grace Shears.



“The cosplay world exploded right before our very eyes. We started dancing with the big rollers and dove into the land of contracts and licensing with the likes such as BBC and Fox.”

Three Magic Wishes: The Future of Intangible Cultural Heritage in Newfoundland and Labrador

BY: KATHERINE HARVEY & DALE JARVIS, Heritage Foundation of Newfoundland and Labrador

As part of the Heritage Foundation of Newfoundland and Labrador's Adapting Heritage Conference, Intangible Cultural Heritage hosted a strategy conversation cafe in the morning of October 26, 2017. The purpose of this event was to converse with fellow heritage professionals and enthusiasts about the future of intangible cultural heritage, to establish the needs and desires of these organizations, and brainstorm how best to achieve these goals.

Participants in the session agreed that the current definition of "heritage" needs to be broadened and better understood. When the public thinks of heritage, they often consider only the tangible or built heritage. The intangible aspects - abstract in nature but present in the daily lives of most - are not often taken into consideration, yet they can be most at risk of being lost.

At the end of the session, participants were asked to dream about the future of the province's intangible cultural heritage strategy. Tables came up with "Three Magic Wishes," those things on which they would like to see the foundation's ICH office focus, as we shift into our second decade safeguarding the province's living heritage. We've taken those lists of wishes, and consolidated them into three areas of future focus:

1. Dialogue and Partnerships

The first wish identified a need for more open dialogue - and ultimately partnerships - between heritage organizations and home communities, other communities, heritage organizations, and stakeholders. Programs that focus on safeguarding intangible cultural heritage that

remain sensitive to regional and cultural diversity are a great source of education and networking between communities and organizations. Groups need to work together in order to identify what is at risk of being lost and to establish protection policies, and the Heritage Foundation of NL has a role to play in helping communities identify and prioritize projects.

2. Education and Intergenerational Learning

Education on intangible cultural heritage was another theme that was threaded throughout the conversation. People hope to see intangible cultural heritage taught in the school curriculum, with experiential and hands on learning, instilling a sense of understanding and urgency in young people. Partnering youth with senior citizens could be one means to transfer traditional skills and practices, but can also serve as a means of technological education and companionship for seniors.

3. Living Traditions in Sustainable Communities

Newfoundland and Labrador has long been building cultural businesses based on aspects of our intangible heritage. As such, work on our living heritage is a means to building more sustainable communities. Traditional crafts such as hooked mats, tea dolls, carvings, knitted goods, and boots and slippers made from animal skins are on display in heritage and craft shops all over the province. ICH-based businesses might focus on food products, publications, experiential tourism, or learning vacations. As this moves forward, we need to develop further processes for incubating skill sets in communities, and remove barriers to enterprise development.

Conclusion

With so many businesses and organizations emerging that showcase traditional knowledge and skills, it is obvious that intangible cultural heritage is alive and well. We must continue to work together, train and educate one another, and maintain an open dialogue to ensure the intangible cultural heritage of this province will be preserved for future generations.



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Groups conversing at ICH conversation cafe. Photo by Katherine Harvey.



Heritage Foundation
Newfoundland & Labrador

**ABOUT HERITAGE FOUNDATION OF
NEWFOUNDLAND AND LABRADOR**

The Heritage Foundation of Newfoundland and Labrador is a nonprofit organization which was established in 1984 to stimulate an understanding of and an appreciation for the architectural heritage of the province. The Foundation, an invaluable source of information for historic restoration, supports and contributes to the preservation and restoration of buildings of architectural or historical significance. The Heritage Foundation is also involved in work designed to safeguard and sustain the intangible cultural heritage of Newfoundland and Labrador for present and future generations everywhere, as a vital part of the identities of Newfoundlanders and Labradorians, and as a valuable collection of unique knowledge and customs. This is achieved through policies that celebrate, record, disseminate, and promote our living heritage.

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