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HERITAGE 2008: WORK THAT ENDURES —
CAREERS IN BUILT HERITAGE
HÉRITAGE 2008 : UN TRAVAIL QUI PORTE FRUIT —
CARRIÈRES EN PATRIMOINE BÂTI



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Introduction

In a studio in Toronto, Jean-François Furieri stands over his drafting table, pencil in hand. With the confident movements that come from years of experience, he sketches wreaths and rosettes and a cherub holding a garland. When he is satisfied with the design, he moves to the computer to do a more precise CAD image for a decorative plaster balcony for a theatre restoration. In another part of the studio, apprentices are pouring liquid plaster into custom moulds for a decorative frieze that will be part of the restoration.

Jean-François is a third generation master plasterer. His studio is Iconoplast Designs, Inc., in Toronto. The firm does restorations of architectural and decorative plaster columns, friezes, ceilings, and balconies for some of the most beautiful heritage buildings in North America. Projects in Toronto include One King West, the Royal Ontario Museum, and Canon Theatre. In New York City, Furieri's plaster works adorn the Selwyn Theatre, Lyric/Apollo Theatre, and Manhattan Opera House.



Ava Myjak and Jean-François Furieri at the drafting table. Credit: Iconoplast, Meghan Buck



In Québec City, Tania Martin is meeting with prospective students to tell them about a course she will lead next summer. The students are working towards their master's degree in architecture. Professor Martin explains the research activities the course entails: measuring and photographing early twentieth-century church architecture in two neighbouring French Catholic and English Anglican parishes in the Gaspé; consulting archives, maps, and other historic records; and conducting oral histories with people in these communities. This last activity—the oral history—is crucial, she stresses, as people's recollections and memories often convey the real value of sacred places.

Professor Tania Martin is assistant professor in the School of Architecture of Laval University in Québec. She is also the Canada Research Chair in Built Religious Heritage and a member of the Historic Sites and Monuments Board of Canada.

In Victoria, Steve Barber is a veteran getting ready to do battle, if necessary. There is a construction boom under way and property values are going up. Barber is the senior heritage planner for the city, and he knows what this means for historic buildings. Owners will be under pressure to sell their properties to developers.

Barber is preparing a list of buildings at risk. Surprisingly, they are buildings from the modernist period, from 1945-1975.

"Heritage did not stop in 1945," Barber explains. He wants to identify the best of the modernist architecture and work to protect the buildings as historic sites. Victoria has done this for many of its Victorian, Edwardian, Italianate, and Arts and Crafts buildings. But the city's heritage would be incomplete without good representation from the modernist period.

Master plaster worker. Professor of Built Religious Heritage. And heritage planner for a complex modern city.



All three people work in the field of built heritage. We use their stories to introduce **Work that Endures**.

We present here stories of more than a dozen individuals whose careers are varied but all connected to keep historic places alive.

Tradespeople: Norbert and Helga Sattler, a husband and wife team of stained glass artisans; Gina Garcia, a restorer of paintings, wood panels and metal sculptures; and Cameron Forbes, who runs a company that specializes in the fabrication of historic copper roofing and other architectural metal. Some are carpenters who specialize in restoration millwork, windows and doors, and general restoration. And there is the story of Jean-François Furieri, master plaster worker.



Garcia working at Notre-Dame-des-Victoires du Sablon, Brussels. Credit: Gina Garcia Conservation

Educators: You will read about David Osborne, who coordinates the innovative Heritage Carpentry and Millwork program at Algonquin College in Perth, Ontario and a college teacher and administrator in Moose Jaw, Saskatchewan, who is training people preparing for new careers in building renovation to be sensitive to heritage. You will also read the story of Tania Martin, a professor who is expanding the understanding of built religious heritage.

Professionals: Donald Luxton, heritage consultant, author and educator, is an expert on historic paint colours and technology. There is also the story of Victoria's senior heritage planner, who has helped set up a Tax Incentive Program to encourage investment in the residential conversion of historic properties. And in Calgary, a developer is undertaking a number of intelligent building restorations which prove there is a return on investing in heritage.



Dearborn House colour investigation, Seattle, 2001.
Credit: Donald Luxton & Associates Inc.

Volunteers: Of the dozens of volunteer groups across the country, we look at just two examples. Barry MacDonald, of the Nova Scotia Lighthouse Preservation Society, has dedicated himself to protecting the lighthouses of his home province and working for federal legislation to protect all Canadian lighthouses. In Montréal, Senator Serge Joyal is the leader of the campaign to protect and preserve the residence of an early Prime Minister of Canada, Louis-Hippolyte La Fontaine.

There are many different routes to heritage careers:

To practice architecture, planning, and engineering, university training and professional qualifications are needed.

For building trades such as carpentry, millwork, and sheet metal fabrication, college and trade schools offer programs that lead to certification. Requirements across Canada may vary. Apprenticeships are an important part of training. Some heritage carpenters are largely self-taught.

To acquire expertise in fields such as stonebuilding and masonry, plaster work, and stained glass, there are few educational programs in North America. In some cases, the best learning opportunities are in Europe or in the studios of masters.



David Osborne's students work to restore the Almonte Agricultural Hall, 2004

It might seem surprising in a field that is concerned with old buildings, old technologies and old materials, but the heritage professions sometimes thrive on innovation and new technology.

Master plaster worker Furieri uses a computer and CAD to assist with large 3-D designs. He uses additives in recipes for plaster that add strength, flexibility and sometimes colour.

Stained glass artisans Norbert and Helga Sattler use digital photography and computer data bases to manage the Registry of Stained Glass Windows which they have compiled.

Computer modelling enables conservation architects to calculate vibration and other movement that might occur during restoration work.

Even when it comes to the repair and reconstruction of a historic trading post in the Yukon, First Nation carpenters are using axes that were recently manufactured to resemble the broad axes of earlier times.

The men and women profiled here love their jobs in heritage conservation. It is true whether they work as carpenters, artisans, planners, developers, teachers, architects, or volunteers.

Their constant refrain is that heritage work is intellectually stimulating and never routine. Every day seems to offer a new challenge.

And the work is satisfying—to the mind and the soul.

Cameron Forbes, vice president of Heather and Little Ltd., a firm that specializes in sheet metal fabrication, sums up the feeling. He derives enormous satisfaction from building a copper roof for Parliament, a roof that will last for 75 or even 100 years.

That is part of the value of a career in built heritage. It is work that endures.

We invite you to read this sampling of the many possible jobs and careers in heritage: construction trades, architecture and the arts, building and materials engineering, and planning.

For people who think they might be interested in learning more about career possibilities, we add one more idea. The time has never been better for men and women to prepare for careers in built heritage. There are shortages of skilled people in every field across the country.

For more information about education and training facilities, jobs, the labour market, and built heritage in general, please consult the reference and source lists in this document.



Heather and Little Ltd. restore the Château Laurier roof, Ottawa. Credit: Heather and Little Ltd.

Jean-François Furieri
Master plaster worker
Iconoplast Designs Inc., Toronto, Ontario

Strong arms. Good balance. No fear of heights.
Those are basic qualifications for a plaster worker.

Add to the list: The analytical mind of a detective. Strong in math. Artistic. Willing to work at least 10 years to perfect your skill.

Master plaster worker Jean-François Furieri has all these attributes and more. His great skill puts him in demand all over North America. He's been featured on "This Old House" and Antiques Roadshow on T.V. If you've attended theatre in Toronto or New York City, there is a chance you've admired some of his restorations of medallions, oak-leaf scrolls, and fresh-cheeked cupids on plaster ceilings, friezes and balconies.

Despite this success, Furieri calls plaster work the dinosaur of the building restoration trades. He worries, that like the dinosaur, his trade may die out.

Furieri is doing his best to keep the ancient art going. At any given time his Toronto firm, Iconoplast Designs, employs six apprentices. They learn to form moulds, mix ground gypsum and water to the right consistency, and strip away the mould to leave a smooth perfect sheen on the plaster.

Plaster work is an ancient art, one of the oldest building professions. Archaeologists have found decorative plaster work on Egyptian pyramids more than 4,000 years old.

Furieri learned at his father's knee, the third generation to practice the trade. He would have continued in the family business in Cannes, but he fell in love with a Canadian woman and followed her to Toronto.



Jean-François Furieri, Thomas Leopoldo, Serge Duclou removing cast of grill for the former Pantages Theatre, Toronto
Credit: Alain Masson



Iconoplast studio with apprentices Briar Ford, Mooky Ramountar, Evgueni Kogan, Adrien Couture
Credit: Jean-François Furieri

At his Toronto studio, he practices the art of plaster based on traditional methods, but with the benefit of additives and resins that give plaster strength and flexibility. Unlike the master tradesmen of earlier times, who were very secretive about what they did, Furieri shares his methods with his apprentices.

Plaster restoration is his favourite part of the business, although he creates new work too.

Any job begins with hand drawing at his drafting table. Drawing gives him a sense of proportion and scale. Computer drawing tools—such as the CAD system—prove their worth when it comes to designing prototypes.



Ava Myjak and Jean-François Furieri at the drafting table.
Credit: Iconoplast, Meghan Buck



Jean-François Furieri at his computer
Credit: Ava Myjak

One of Furieri's jobs was restoring the ceiling of the former Pantages Theatre, now the Canon Theatre.

"The poor theatre had been slaughtered," he explains. "It was perforated, from hanging acoustic material, ... almost completely destroyed." He had to recreate large portions of plaster ceiling. Working from a photographic record, Furieri drew and designed a replica.

Furieri's most recent commission—and one that has garnered much praise—was One King West, in Toronto. It is an impressive condominium tower that was built adjacent to a 1910 bank building. To brace the new structure, it was necessary to remove large sections of the "fabric" of the bank. That meant meticulously removing large sections of mouldings and the elaborate provincial medallions of the ceiling.



Restoration of nymph grill, former Pantages Theatre. Credit: Fiona Spalding-Smith

"The beauty of my trade is that with every job I get to learn. I have to figure out how the plaster I am restoring was created and worked."

It is a field that women can and do get into. As the father of four daughters, Furieri would welcome any one of them to continue the family tradition.



Iconoplast Designs, Inc.
<http://www.iconoplast.com/>

Canon Theatre, Toronto
<http://www.mirvish.com/OurTheatres/Canon.html>

Norbert and Helga Sattler
Stained glass artisans and restorers
Sattler Stained Glass Studio Ltd., West LaHave, Nova Scotia

Before Helga met Norbert, she lived in the Rhineland in Germany and worked as a nurse.

Then Norbert Sattler came along and—in a nice way—he turned her life upside down.

Norbert was a journeyman “stained glass artisan,” who had completed the gruelling seven-year apprenticeship that is required in Germany. An artist and a man with ambition, Norbert wanted to open his own glass studio. He invited Helga to join him—in business, art, and life. And she said “yes.”



Blaine Corkum leading a stained glass panel



Helga was Norbert’s first apprentice. He taught her the basics of glass and she became skilled at cutting and leading. But also it fell on her to run the business. Norbert had no interest in that end of the operation.

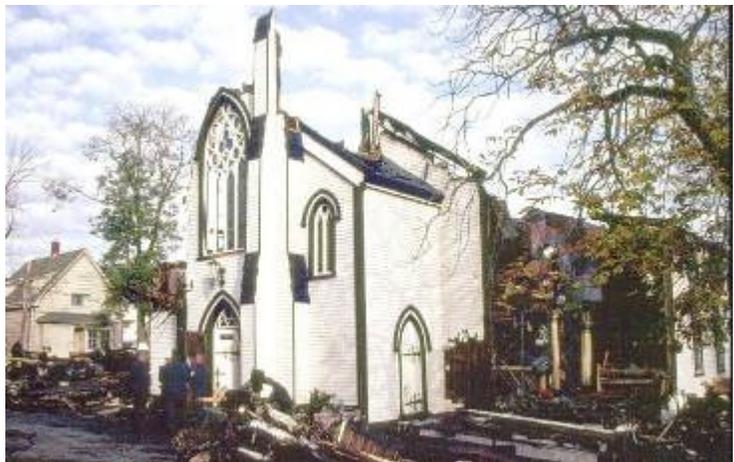
It seemed that just as Helga was getting comfortable, Norbert had another plan: to move to Lunenburg County, Nova Scotia, Canada.

The Sattler family, young children now in tow, left Germany. They made a new home for themselves and hung out the shingle for their new shop in West LaHave, near Lunenburg.

The Sattler Stained Glass Studio became a respected institution. As word of their artistry spread, the studio got calls for commissions from other parts of Canada, the U.S. and Europe. The traditional and contemporary stained glass windows that Norbert designed were in demand for churches, public buildings and private homes. Son Fabian apprenticed with his father and joined the family venture.

From the Sattlers’ résumé of many memorable stained glass restorations, one job stands out. That was the restoration of the 24 stained glass windows at the historic St. John’s Anglican Church in Lunenburg.

On Halloween night, 2002, fire broke out in the church. Firefighters couldn’t bring it under control. Finally, with the main entrance of the church near collapse, the chief had to make a terrible decision. He gave the order to break through the stained glass windows so his men could take the hoses into the building and extinguish the flames.



St. John's Anglican Church, Lunenburg, after the fire

The Sattlers were in New York at the time. When they returned home, they rushed to the scene in Lunenburg. They saw portions of church walls torn down, and St. John's magnificent stained glass windows shattered on the ground.

Everyone was stunned by the loss. People made an effort to collect the glass. By the space where each window had stood, they placed a cardboard box. Norbert advised them to save everything, even tiny shards.

When the community decided to rebuild their 250-year-old "carpenter Gothic" church, it was natural that they ask the Sattlers to restore the windows.

It was a huge undertaking. The first step was to create cartoons—or drawings—for each window. People came forward with personal photographs of the church. Parks Canada contributed its black-and-white photographic record. Piecing together this photographic jigsaw puzzle, the Sattlers were able to work out design plans for the windows.

Then, working with the glass fragments collected in boxes, they figured out the colour schemes.

Stained glass is a collaborative art.

Sue Obata, a Toronto glass artist who frequently works with the Sattlers, helped Norbert match colours and do the painting and shading. It took a year and a half to recreate the 24 windows—a long and painstaking effort—but the result thrilled the congregation and the community of Lunenburg.



Sue Obata draws a scaled cartoon of one of the windows



The experience of St. John's convinced the Sattlers of the need for a system to document stained glass heritage. With support from the Heritage Trust of Nova Scotia, they set up the Maritime Stained Glass Registry in 2004. So far, they have created photographic archives for 150 churches. They are hoping to catalogue hundreds more.

Photo credit: Sattler Stained Glass Studio Ltd.

Sattler Stained Glass Studio Ltd. <http://www.sattlerglass.com/>

Norbert Sattler: Portrait of a Craftsman by Sarah Hall and Jeffrey Kraegel
<http://www.sarahhallstudio.com/articles/article/36.html>

Maritime Stained Glass Registry <http://www.sattlerglass.com/msggr/msggr.html>

St. John's Anglican Church, Lunenburg <http://www.stjohnslunenburg.org/>

Gina Garcia
Art restorer
Gina Garcia Conservation, Montréal, Québec

Gina Garcia knows the highs and the lows of Montréal's built heritage, literally.

One day Garcia might be perched for six hours on mobile scaffolding more than 30 metres above the granite floor of a commercial building in Old Montréal. With hand tools, she pokes gently at the painted surface of the plaster ceiling to diagnose the cause of the peeling paint.

Another day she might be in the subterranean world of the Montréal subway system. She is cleaning and repairing the paintings and sculptures that add beauty to the Vendôme, Côte-des-Neiges and Lionel-Groulx stations.

Garcia is a heritage art restorer. She holds advanced degrees in art history and museum studies, from the universities of Université de Montréal and Laval, respectively. She also holds a master's degree in heritage conservation from the Sorbonne and a master's degree in historic preservation from the Université de Montréal. She is an expert in the restoration of painted woods, masonry and metal.



Garcia working at Notre-Dame-des-Victoires du Sablon, Brussels
Credit: Gina Garcia Conservation

When she was young, there were hints that a career in the arts lay in store. When Garcia's family moved to Montréal from Guatemala, she remembers that she enjoyed painting and drawing.

During her studies at the Sorbonne she found opportunities to perfect her skills. In Brussels, she worked on a project restoring trompe l'oeil wooden panels (painted to look like richly coloured green and red marble) in the chapel of Église Notre-Dame du Sablon.

After her studies Garcia returned to Montréal and established her studio. She works full time as an art restorer and heritage consultant for public and private clients. She is also a painter who sells original canvases to Montréal collectors.

There is no typical day at work for Garcia. A short job in the summer of 2007 was to do a paint analysis of the windows of Notre-Dame Basilica in Old Montréal. The church was preparing to paint the wooden window frames and wanted to know the original colour.

With a scalpel and magnifying glass, Garcia chipped through ten layers of paint until she reached the first layer. It was a charcoal grey, close to the colour of the church's stone façade. Using historic colour charts, she found a good match. The result is true to the vision of the original builders of the church.

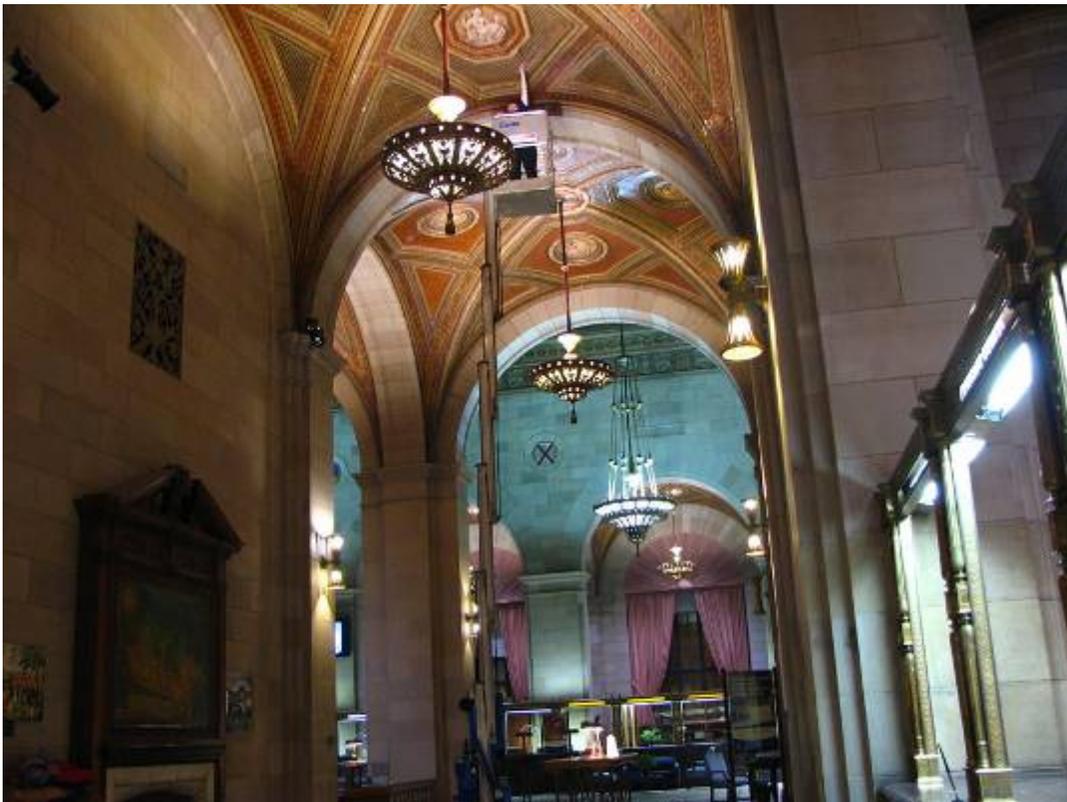
An ongoing job has been restoring the sculptures in Parc Jean Drapeau on Île Ste-Hélène.

One sculpture, originally created for Expo 67, presented special challenges. It is the huge form of a robot, called Phare du Cosmos. The artist is Yves Trudeau.

For the repairs, a five-storey scaffolding had to be constructed. Garcia stripped away the old paint, stabilized the metal parts and primed the surface. To get the colour right, she consulted with the artist.

The result is a soaring metal robot, painted the colour of the blue sky. The sculpture is protected with a layer of anti-graffiti varnish to protect it from the rigours of foul weather and crayon.

Working for the City of Montreal's heritage department, Garcia also surveys the state of the buildings in Old Montréal and makes note of conservation work that may be needed.



Garcia working on the ceiling, Royal Bank, Montréal. Credit: Gina Garcia Conservation

Garcia advises anyone considering a career like hers to understand that the training is long, the pay modest, and the work uncertain.

But if you are passionate about heritage architecture and art, have patience and determination, there is no greater job satisfaction.

Gina Garcia Conservation

http://www.ginagarciaconservation.com/My_Homepage_Files/Page5.html

Old Montréal

<http://www.vieux.montreal.qc.ca/>

Tim Hyde
Chief project manager
Heritage Grade, Ottawa, Ontario

A skilled carpenter, Tim Hyde is the chief project manager at Heritage Grade, a firm that specializes in wood and iron restoration.

It is his responsibility to oversee projects from start to finish. That begins with preparing documents for bids on multimillion-dollar jobs and figuring out details with construction companies, architects and engineers. He also consults with conservation experts on restoration techniques and is responsible for hiring and training the crew.

Hyde is the guy who makes sure that the job is done to the highest standard. And to do that job well, he has to be a perfectionist.

He has made it to the top of his field. Yet when he was a child, he struggled at school and doubted that he would succeed at anything.

He learned some carpentry at the local Y in Toronto when he was 12 years old and was so enthusiastic about woodworking that soon he was buying tools and equipping his own shop.

After high school, he drifted from job to job, not able to find satisfying work that paid a decent wage.

By a stroke of luck, a call came from Ottawa from a friend who knew Hyde was a capable carpenter. It was a job offer to restore the wooden windows of the Cartier Drill Hall.

At the beginning, he had trouble just understanding the job specifications. But he persevered. When the job was complete, his supervisor and the project architect were pleased with the fine workmanship. Now Hyde was hooked on heritage restoration. He started reading everything he could find about window restoration.

Another lucky break was a meeting with a contractor who appreciated his ability and attention to detail. Together they bid on a prestigious job: the restoration of the windows of the East Block of Parliament.

At the start it wasn't clear if the windows could be salvaged. Hyde removed the first window and examined it. White oak, with fine, tight growth rings—the window was built to last. He repaired the window slowly and carefully, tightening the joints, strengthening the sill with epoxy, cleaning it and putting back the glazing. Then he showed his crew what to do.

The windows will last forever, Hyde predicts.

His most demanding job was the restoration of the interior of the Library of Parliament.

The crew worked for about two years. Sometimes 20 people were on the job. They restored the original carved pine book stacks and shelving, stripped and reapplied faux finish to the double iron doors (the doors that saved the Library from the fire of 1918), and refinished the spiral staircase.

Hyde can't imagine a more satisfying job than what he is doing. He thinks there are good jobs in restoration carpentry waiting for men and women with training in basic carpentry. The most important qualification, he stresses, is the willingness to work hard.

Heritage Grade

<http://asbex.net/HG/index.html>

http://www.parliament Hill.gc.ca/text/cmplbr/libraryworkvideos_20070117text_e.html

Video stills# 67 and 68, showing work on Library of Parliament, Sheila Petzold, director, Telewerx, Mary Soper, executive producer, PWGSC

“Our Library of Parliament” by Mary F. Soper, *Heritage Magazine*
(Volume II, Number 2, Spring 2004)

<http://www.heritagecanada.org/eng/news/archived/spring2004/feature.html>

Cameron Forbes
Vice president
Heather & Little Limited, Markham, Ontario

In some ways, the story of Cameron Forbes is typical. A young man out of high school was looking for a career. He began working at a refinery in Toronto working in different departments, first as a production line, refinery operator and finally in the plant maintenance department, but nothing really satisfied him. He remembers thinking, "There has to be something more interesting with a better future."

A relative, who was in the trades, made a suggestion of taking up a trade. Forbes took the advice and began a five-year apprenticeship program to become a sheet metal worker. The program included three terms at George Brown College in Toronto studying practical sheet metal theory, blueprint reading, followed by work experience with Heather & Little Limited, a Toronto-based sheet metal roofing contractor.

During one work term of his apprenticeship, Forbes was assigned to a project at the Canadian National Exposition site in Toronto. The job was restoring roofs, skylights, cornices and soffits on five of the site's heritage buildings.

The work was challenging. The task was to reproduce all the metal elements to authentically replicate the original materials.

By the time his apprenticeship was completed, Forbes was at the top of the class.



Restoration of the Library of Parliament roof, Ottawa



Heather & Little Limited, a company well known for its expertise in architectural metals since 1925, was the company with whom Forbes had served his apprenticeship. Today he is vice president of the firm.

The company tackles projects from start to finish—from bidding to negotiating contracts, project management, coordination, and, of course, architectural metal work.

A union contractor, the firm is training a new generation of metal workers. At any given time it employs at least three or four apprentices who attend George Brown College, as Forbes did.



Restoration of the Peace Tower, Parliament Hill, Ottawa

The intellectual challenge of metal working presents itself with each and every job.

For instance, when restoring the copper roofs of the Parliament Buildings, and the Peace Tower, heavy gauge copper was the source of the problems, as the soldered joints were failing and the concrete was crumbling.

With Heather & Little Limited's understanding of the physical properties of copper. Copper expands and contracts with heat and cold. It buckles. When copper sheeting is joined by soldered joints, any fluctuation in temperature may cause the copper to buckle and eventually fracture.

For the magnificent copper roofs of Parliament, the new roof was designed with sheets of copper joined together by loose locks and minimal soldering.



“When you’ve finished a job—such as the Legislative Assembly Hall in Fredericton, New Brunswick—or the main dome of the Legislative Library in Winnipeg—or the Parliament buildings in Ottawa—when you know that what you have done will be there for another 100 years. That is called job satisfaction,” says Forbes.



Photo credit: Heather & Little Limited.

Heather & Little Limited

http://www.heatherandlittle.com/domes_cupolas_steeples_spires.html

A Treasure to Explore: Parliament Hill (Ottawa, Ontario, Canada)

http://www.parliamenthill.gc.ca/text/home_e.html



Vuntut Gwitchin First Nation Rampart House Reconstruction Old Crow, Yukon

Freddie Frost, Wilfred Josie and Moses Lord have years of experience working the trapline, hunting caribou, and setting nets for salmon in the Porcupine River.



Wilfred Josie and Moses Lord hewing
Credit: VGFN and S. Smithlogs

In addition to their skills on the land, they are excellent carpenters, handy with hammer, saw and ax. They have built cabins in the bush and smoke houses for fish and meat. And they have worked as carpenters in their village of Old Crow, in northern Yukon.

Despite their vast experience, in the last several years the men have had to learn what, for them, are new carpenters skills: how to strip the bark from timber and square the ends, and how to cut notches the *old way*, with a flat ax.

That is because Frost, Josie and Lord are the core of a team of builders who are restoring an abandoned fur trading post called Rampart House.

Rampart House, on the Porcupine River, 80 kilometres downriver from Old Crow, is a cluster of buildings from an old settlement that was abandoned about 60 years ago.

This northern corner of the Yukon is the land where the Vuntut Gwitchin and their ancestors have lived for thousands of years. Vuntut Gwitchin means “people of the lakes.” The people take their name from the nearby Old Crow Flats, which is covered with lakes.

Rampart House is near a traditional location for hunting caribou. Archaeologists have found lots of evidence of the caribou—bones and caribou fences which people used to build to corral the herd and make it easy to spear the animals.

These northern reaches of the Porcupine River are where the Porcupine herd, which numbers about 150,000, cross each spring and fall during the migration. The animals spend their summers calving on the Arctic coast.



Cadzow House reconstruction
Credit: VGFN and S. Smithloas

Caribou have sustained the Gwitchin of northern Alaska, Yukon and the Northwest Territories since time immemorial. Fur trading companies like the Hudson Bay Company and independent traders built posts near where the Gwitchin hunted caribou.

The Bay built a trading post at Rampart House in 1890. Soon after, the Anglican Church and St. Luke's Church arrived and built churches and schools.



Wilfred Josie, Moses Lord, Stanley Njootli Jr.
Credit: VGFN and S. Smithlogs

Next, an independent trader named Dan Cadzow opened a store in 1904. Judging from his impressive twin-gabled house, Cadzow must have done pretty well for himself.

While the Northwest Mounted Police built a post here, the Gwitchin—a nomadic people—lived here for periods of time during their seasonal round.

Over time, however, the Gwitchin left Rampart House to settle in Old Crow.

The Rampart House is co-managed by the Vuntut Gwitchin First Nation government and the Yukon government.

The Vuntut Gwitchin government is now working with the provincial government to hire Vuntut Gwitchin citizens to develop oral history projects and film documentaries which celebrate and preserve their heritage. The restoration of Rampart House is an important part of that initiative.

Every summer since 1999, when the water is high in the Porcupine, a building crew, including Frost, Josie and Lord, leaves Old Crow and travels downriver to Rampart House. For a short but intense four weeks, they work long hours to restore the old buildings.

“The men are very skilled carpenters,” says Brent Riley, who is the historic sites restoration officer for the Yukon Department of Tourism and Culture.

So far they have completed a beautiful reconstruction of the Cadzow store. It was a major job because cracked and rotten lumber had to be removed. The project also meant the men had to learn an old log construction technique called “pièce sur pièce.” A heritage log expert from Parks Canada showed them how it was done.

The crew has also started the restoration and reconstruction of Cadzow's two-storey, log home.



Reconstructed Cadzow Store
Credit: VGFN and S. Smithlogs

The carpenters from Old Crow who are rebuilding Rampart House are reconnecting in a very real way with their ancestors. Not only have they seen photos and records of family members who lived and traded at Rampart House, they have heard stories from the Elders who hunted the caribou in the hills beyond the trading post.

Rampart House <http://www.oldcrow.ca/ramp1.htm>
<http://www.tc.gov.yk.ca/436.html>

Jim Stiven
Vintage Woodworks
Victoria, British Columbia

It started when Jim Stiven and his wife bought their first home—a small Victorian house. They had the idea that they would restore the beautiful wooden trim and heritage features. But they couldn't find a supplier of replacement parts for the missing trim.



At the time, Stiven was working as a professional boat builder. He saw an opportunity to fill a void in the building trades. With a partner, he opened Vintage Woodworks in 1980.

Now, 27 years later, Jim Stiven is still in business. The company he started has outgrown its first tiny shop in Victoria and moved to a larger facility. The staff has grown too, with 35 employees and a payroll of more than \$1 million.



Vintage Woodworks has established itself as a respected manufacturer of architectural woodwork and trim, windows, doors, mouldings, brackets, porch posts and stairway parts. Their products are in great demand—especially for the restoration of historic sites and heritage properties.

Stiven has become an expert in the field of restoration and adaptive reuse of heritage buildings. He is the treasurer of the Heritage Legacy Foundation and a member of his local Heritage Advisory Board.

His business includes a plant that he has tooled to manufacture woodwork for Victorian, Edwardian and other historic buildings.

Surprisingly, you don't need antique equipment to do the machine work involved in wood restoration. Stiven buys his equipment from Europe. They are modern wood-processing machines designed to cut new "vintage" pieces.

Most of the lumber is homegrown in British Columbia. Douglas fir is the material of choice—for the beauty of its tight grain and ease of handling. Western red cedar and oak in are also used.

When asked to name a favourite project, Jim Stiven



mentions the Greenhouse Restoration project, at Royal Roads University, Hatley Park National Historic Site.

The estate was built 1914 as the retirement home for James Dunsmuir, former premier of British Columbia.

The Vintage Woodworks team in front of the restored greenhouse at Royal Roads University, Hatley Park National Historic Site, Victoria

The greenhouse was in remarkably good shape. Vintage Woodworks was able to retain about 90% of the original glass and find replacement glass for the missing areas. The period glass is what gives the greenhouse its special look, Stiven explains. The old glass has more distortion and is less transparent than modern glass.



Davyd McMinn begins removing glass from section four of the greenhouse



Hoff Boyle completes glazing the south side of section five

Another job that earned the firm much praise was the extensive window restoration of St. Ann's Academy, a national historic site.

In 1858, even before Victoria was incorporated as a municipality, an order of nuns from Québec arrived in the area to start a teaching and nursing mission. Their Academy functioned as a Catholic girls' school for more than 100 years. The historic site today contains notable buildings from different periods—the original chapel from 1858, a four-storey building from 1872, and the school's west wing from 1910.



Restored dormer windows at St. Ann's Academy, Victoria

Vintage Woodworks had the job of restoring 360 windows, all single-glazed and built right into masonry openings.

The crew learned by trial and error when it came to restoring the old chapel windows, since they were not familiar with the Québec style. The restoration of the 1872 windows was easier, while the windows, dating from 1910, actually required the most attention because of the effects of weathering.

On a recent visit, ten years after the restoration, Stiven inspected the project and was pleased with what he saw. The windows are in excellent shape. Except for maintenance and caulking every 40 years and a paint job every ten years, the windows should stay strong indefinitely.



Jim Stiven thinks that one reason for his company's success is the system of incentives that municipal governments have established for restoration work. A growing appreciation of built heritage in British Columbia has brought forth a number of public and private clients. The federal government's *Standards and Guidelines for the Conservation of Historic Places* is another tool that supports the restoration business.

Vintage Woodworks has created a niche for itself in this growing market in British Columbia. It's a great field for a young person interested in carpentry, Stiven thinks. His employees—most of whom have stayed with his company for ten years or longer—obviously agree.

Photo credit: Vintage Woodworks

Vintage Woodworks
<http://www.vintagewoodworks.com/>

"Heritage Greenhouse Restoration at Hatley Park National Historic Site/Royal Roads University Nets Two Awards" – Royal Roads University press release
http://www.royalroads.ca/about-rru/the-university/news-events/news-releases/2007/greenhouse_restoration.htm

St. Ann's Academy National Historic Site of Canada
http://parcsCanada.pch.gc.ca/lhn-nhs/non_admin/stAnn_e.asp

**Mike Paterson
Paterson Woodworking
Upper Amherst Cove, Newfoundland and Labrador**

Mike Paterson is a man who is passionate about three things: doors, windows, and Newfoundland furniture. The older, the better.

In his hometown of St. Mary's, Ontario, Paterson owned and operated a sawmill for a time. Always eager to learn more about carpentry, he took courses in design, chairmaking and timber-frame building.

It wasn't until he moved to Newfoundland and opened his own woodworking business, that he found his true love—restoring heritage wood windows, doors, and other architectural products.

When he first arrived East, Paterson used to drive out to small towns and outports, sightseeing and exploring. He was drawn to the honest style of buildings and local furniture. He began to read books about furniture making, millwork and heritage carpentry.

He set up his own business. In the early years, Paterson Woodworking focused on reproducing furniture from original tables, chairs, and other pieces using local materials and traditional methods.



Mike Paterson restoring an historic wood window
Credit: Brian Ricks



Restored window, St. Joseph's
Catholic Church, Bonavista
Credit: Brian Ricks

Gradually, heritage groups and governments began to appreciate the value of Newfoundland's built heritage. Paterson won contracts for some of the early restorations.

One of his first projects was restoring the architectural woodwork at Ryan Premises in Bonavista. Now recognized as a national historic site, the Premises are a collection of 19th century warehouses and merchant shops, built at the height of the cod fishery in Newfoundland. Bonavista fishermen were some of the best—catching and processing about 10% of Newfoundland's cod. Ryan and Company shipped the salt cod to Spain, Italy, and the West Indies.

The pine windows of the Ryan buildings are original, nearly 150 years old. The restoration work was slow. Paterson and his carpenters removed the windows one at a time, being careful not to break the hand-blown glazing. Repairs were done with local millwork. To reassemble the windows in the right order, they consulted old manuals.

Another satisfying restoration job involved even more detailed work. The windows of St. Joseph's Catholic Church in Bonavista impressed Paterson the first time he saw them.

The church and its eight windows, each 3.8 metres (12.5 feet) tall, date from the early 1800s. The windows were hand-carved, with elaborate tracery and more than 30 panes of glass. The design gives the appearance of stone masonry. Unfortunately, the damage was extensive and restoration was impossible. Therefore, Paterson was commissioned to create replicas faithful to the original.



Restored windows, St. Joseph's Catholic Church, Bonavista
Credit: Brian Ricks

Largely self-taught, Paterson has acquired considerable expertise over the years. He modestly admits that he and his team of six full-time carpenters are “pretty good.”

From Bonavista to Trinity and beyond, Paterson Woodworking has established a reputation for excellence and high quality.

Paterson Woodworking
<http://www.patersonwoodworking.com/>

Ryan Premises National Historic Site of Canada
http://www.pc.gc.ca/lhn-nhs/nl/ryan/index_E.asp

Tania Martin
Assistant professor and Canada Research Chair in Built Religious Heritage
School of Architecture, Laval University, Laval, Québec

Professor Martin is an assistant professor of architecture at Laval University. She also holds the Canada Research Chair in Built Religious Heritage.

A building, she explains, is an archive. But buildings alone don't tell the whole story.

It takes more than measurement and photography to understand buildings. Students in Martin's courses learn to consult archives, community records, diaries, letters and maps. And they learn the social skills to meet with people and conduct oral histories by documenting memories and personal stories.



Martin grew up in northern Ontario, in North Bay and Timmins. She completed her Bachelor of Architecture degree at the University of Toronto, and went on to McGill for a master's degree. In Montréal she was first inspired to look closely at domestic environments and cultural landscapes. She then completed a PhD at the University of California at Berkeley, with a focus on architectural history.

During her studies, Tania's understanding of the built environment broadened. She learned to look for signs of human modification in all environments. Even nature and parks are kinds of built environment, in her view,

because "we structure the environment, and continually modify it."

Martin hopes that students from a variety of disciplines—history, archaeology and geography as well as architecture—will join her master's level course in Built Heritage and Conservation.

In the spring of 2007, Martin and six students travelled to the Gaspé to study two churches. The task sounded simple, but the church sites were complex environments that had undergone through many changes over time. The churches and their parishes are good examples of the "two solitudes" of French and English communities in Québec, Martin explains. One parish, St-Pierre de Barachois, is French Catholic, the other, St. Peter's in Malbaie, is English Anglican.

Students will return in 2008 to continue the work of documenting the buildings.



Tania Martin leads a workshop with students and community members, Gaspé, spring 2007

Tania Martin also teaches a design course which examines the issues associated with the adaptive reuse of religious heritage. A recent case study looked at Québec's Hôtel Dieu Hospital which has outgrown its facilities and is considering building its out-patient clinics in an adjacent military barracks. As part of an exercise, Martin's students drew up different plans for the hospital's proposed expansion.

In addition to her university duties, Professor Martin serves on the Historic Sites and Monuments Board of Canada. She gets to review the sites, properties, people and events that are nominated for official plaques.

She has also been appointed as the Canada Research Chair in Built Religious Heritage. In her research, Martin plans to focus on developing new strategies to revitalize religious heritage buildings and propose improvements to conservation policy.



"I want to study places and landscapes that have spiritual significance for people," she says. "I think that built religious heritage may be much broader than we traditionally think."

School of Architecture, Laval University
<http://www.arc.ulaval.ca/>

Canada Research Chairs – Profile on Tania Martin
http://www.chairs.gc.ca/web/chairholders/viewprofile_e.asp?id=1731&

Historic Sites and Monuments Board of Canada
http://www.pc.gc.ca/clmhc-hsmbc/index_E.asp

David Osborne
Program coordinator
Algonquin College, Heritage Institute, Carpentry and Millwork Heritage, Perth, Ontario

You couldn't ask for a better place to learn about heritage carpentry, millwork and masonry than Perth, Ontario, David Osborne tells prospective students.

"We're surrounded by beautiful historical architecture ... it is our laboratory."

Osborne is the coordinator for the Carpentry and Millwork program of Algonquin College's Heritage Institute. It is the only carpentry program in Canada which specializes in heritage woodworking. Algonquin College also offers a companion program in heritage masonry on the Perth campus.

Demand for the carpentry course is high, so the program is selective. Students from as far away as Labrador City, the U.S., and even Europe compete for one of the 48 spaces available for new students.



Restoration of the Almonte Agricultural Hall, 2004

The two-year diploma program combines classroom study with practical experience.

In first year, students learn modern construction techniques—framing, flooring, and finish carpentry. These are basic skills all carpenters need.

But in addition to woodworking skills, students study drafting, mathematics and blueprint reading. They even take a course in communication skills—to prepare them for the real work world.

In second year, they learn traditional building methods—timber framing, log construction, joinery and methods of restoration.



Restoration of the Almonte Agricultural Hall, 2004

Osborne's description of Perth as a laboratory is apt. In conservation courses, students study local limestone buildings from the ground up—assessing the carpentry techniques they've been studying in class.

On the job site, students use Ottawa Valley white pine for log timbers. Even if they have never held an ax before, they learn to wield a broad ax with finesse—peeling the log and chipping away neat dovetail corners.

And when it comes to projects, they have the chance to work on local buildings.

Recently, students completed work for Earncliffe, the official residence of the British High Commissioner, in Ottawa. They created reproduction finials and drop pendants.

Students in the program tend to be older than typical college students fresh out of high school. The average age is 28. They have varied work and educational backgrounds. Some have university degrees, and an increasing number are women—about 25%. About 80-90% of the graduates find employment in carpentry, although not all work in the heritage field.



Restoration of the Almonte Agricultural Hall, 2004

There is really no obstacle to learning this trade, but you have to love working with wood, Osborne recommends. The program is both intellectually and physically challenging, with lots of opportunity for problem-solving.

Osborne is quick to point out that not everyone is a skilled carpenter when they complete their course. It takes years of work experience to master the trade.

Osborne himself was brought up in his dad's woodwork shop. After a university degree in mathematics, he went to Ireland

for an apprenticeship. It meant five days a week on the job—learning joinery, cabinetry and staircasing—and all day Saturday in school.

“In Ireland 90% of carpentry work is in old buildings—all carpentry is heritage carpentry,” he says. By the end of five years, the young carpenter felt confident of his skills.

When he returned to Canada, Osborne took a job teaching night classes at Algonquin College. A colleague asked where you could learn to do carpentry on traditional buildings.

The question stumped Osborne. He looked around and discovered that there was no course to learn carpentry for heritage buildings.

He then took up the challenge, created something new, and Algonquin's Heritage Carpentry and Millwork program in Perth is the result.



Restored Agricultural Hall, 2004

Photo credit: Vintage Woodworks

Algonquin College—Heritage Institute <http://www.algonquincollege.com/Perth/>

Algonquin College—Carpentry and Millwork program
http://www.algonquincollege.com/Perth/home/carpentry_millwork/index.htm

Rod Stutt
Program head
Saskatchewan Institute of Applied Science and Technology (SIAST), Architectural Heritage and Building Renovation Program, Palliser Campus, Moose Jaw, Saskatchewan

Rod Stutt sees the world through the eyes of an architect and someone who loves history. The prairie landscape of Saskatchewan and its built heritage tell a story, he says. You just have to know what to look for.



The premier hotel in Saskatoon, for instance, is the Bessborough Hotel. Those bricks were manufactured locally, at the heritage brick factory at Claybank, he explains. And Regina's magnificent Legislative Building is faced in cream-coloured Tyndall limestone from Manitoba.

When he moved to Saskatchewan in the 1970s, there was a building spree under way. Developers were tearing down everything in sight. New buildings were going up in a hurry.

Stutt was a recent graduate from the architecture school at McGill University. In Montréal at the time, architects were talking about the social value of buildings.

"It became second nature to be concerned about buildings and their fate," Stutt recalls.

In Saskatchewan he watched the destruction of beautiful buildings dating from the province's boom period in the early 1920s, and he knew that many people didn't realize what they were losing.

Rod Stutt is the program head of the Architectural Heritage and Building Renovation Program, at the Saskatchewan Institute of Applied Science and Technology.

As a teacher and administrator, he has tried to educate new architectural and renovation specialists to see what is special and worth saving, even if they find themselves working on new construction projects.

The students start out with a strong interest in building and architecture. By the time they leave, they care about heritage too.

They come from different backgrounds, some straight from high school, others from work in contracting or real estate. Many are looking for a career change. Women count for 50% or more. Each year some 42 students enter the program.

The program has a diverse staff too—teachers skilled in interior design, contracting, architecture, and technology.

Over the program of five academic semesters and three work terms, students start to think and act like professionals.

Students have to put classroom theory into practice. Each year they study a building that is part of a construction site. Working in teams, they do a site analysis and design proposal, complete with an

interior design plan appropriate to the building's age and style. Then they submit drawings, cost estimates, and information about building codes. Another requirement is to grade the building according to a heritage scoring scale.

"In theory, a person who does this course could manage a renovation project from beginning to end," Stutt says. "She or he would have the knowledge to make sure the building was structurally sound and the project comes in on budget. They could also ensure that the project would be sensitive to the heritage of the building and site."

Recently, students were able to practice their skills when an Anglican Church parish in Moose Jaw approached them for help with background studies. The parish owned some vacant buildings and was not sure whether to preserve them or tear them down. The students assessed the buildings and their heritage value.



Rod Stutt's students conduct a site analysis

The final report—with design alternatives, drawings, budget estimates, and structural analyses—provided the information which the parish needed to proceed with the restoration of the stained glass windows and heritage façades.

Over the past twenty years there has been a huge shift in public thinking about heritage. People in Saskatchewan are now looking at their grandparents' generation—and what they built—with respect, Rod Stutt says with satisfaction.

By the time they finish the course, his students are well equipped to find jobs in architectural offices, engineering firms, and construction companies. No matter what field they work in, a knowledge of architectural heritage will serve them well.

Saskatchewan Institute of Applied Science and Technology—Architectural Heritage and Building Renovation Applied Certificate program
<http://www.siastr.sk.ca/siastr/educationtraining/appliedcertificate/technologyapplied/archheritage.htm>

Steve Barber
Heritage planner
City of Victoria Planning Department, Victoria, British Columbia

There is a development boom going on in Victoria. New highrises and condominiums are going up. There is tremendous pressure to redevelop.

That's cause for concern for Steve Barber, the city's senior heritage planner. New building activity puts pressure on Victoria's stock of heritage buildings.

Barber fears for the buildings most at risk: buildings from the modernist period from 1945 to 1975.

"Some people might be surprised to hear it, but heritage didn't stop in 1945," he says.



As a heritage planner, Barber values the diversity of building styles and periods in Victoria. Modernist architecture, he knows, does not have the same general appeal as Victorian, Edwardian, and Arts and Crafts.

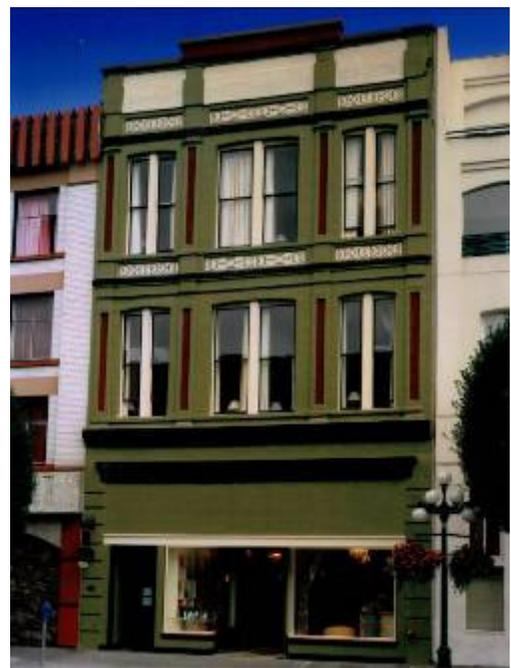
So he has to act fast. First, he ordered a survey of the city's modernist architecture. The planning department will then consider each building and its heritage value. Finally, they'll choose the finest nine or ten buildings to designate.

Barber has worked for Victoria's planning and development department for the past twenty years. When he arrived, he found a city that already had a system in place to provide grants to homeowners of heritage properties.



Royal Victoria Suites, 1411 Government St.
before restoration work.
Credit: Steve Barber, City of Victoria.

He helped the city expand its grant program to include owners of downtown commercial buildings. TIP, or the Tax Incentive Program for the residential conversion of commercial properties, went into effect in 1990. The results have been spectacular. Sixteen buildings, all in the downtown area, were rehabilitated.



Restored façade of 1411 Government St.
Credit: John C. Taylor

That created 305 new residential units and \$63,000,000 in economic spin-offs. Property values went up 10 to 12-fold, and crime went down.

Although he is an expert in the field of heritage planning, Barber got into the field by accident. After a degree in Environmental Studies from the University of Manitoba, he earned a master's degree in Environmental Design in Architecture from the University of Calgary.

Then he got a call about a job opening in Winnipeg. He went for the interview and was offered the job in the city's heritage planning department. He'd always been interested in historic buildings, so he took it.

One of Barber's first projects had the potential to affect Winnipeg for generations: to write design guidelines for Winnipeg's Exchange District—which is now a national historic site.

It was daunting. But, in the course of the assignment, Barber learned some of the basics of heritage planning.

One lesson was to consult and listen to different perspectives. In Winnipeg, entrepreneurs and older property owners were sceptical about a heritage plan for the Exchange District. Younger entrepreneurs were more receptive to the possibility of incorporating retail businesses and services within a district of heritage warehouses and commercial buildings.



Steve Barber in "Dragon Alley," the first TIP project.



The "Dragon Alley" project involved the adaptive reuse of Chinese tenement buildings from 1912 which had been vacant for over 20 years. The alley is now a pedestrian pathway that allows additional light into the residential units.

Another lesson was that heritage pays. By the end of the project, even the sceptics saw that smart heritage restoration could boost the retail sector, increase tourism, raise property values, and bring in more taxes for the city.

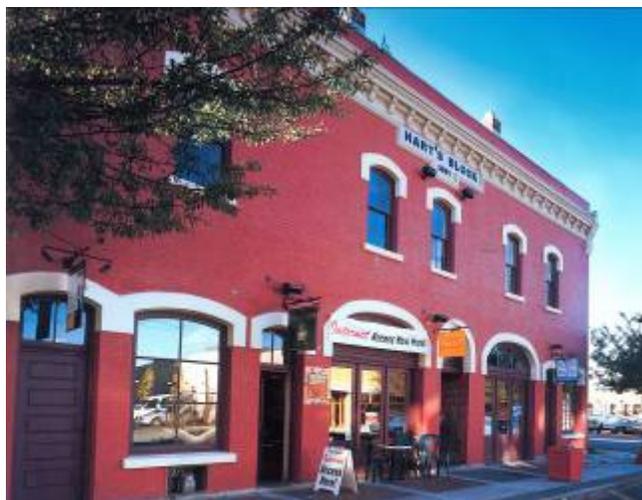
In Victoria, Barber has had the good fortune to work with a city council that is convinced of the value of heritage. In 2001, the city captured Heritage Canada Foundation's Prince of Wales Prize for Municipal Heritage Leadership for its commitment in making heritage conservation an integral part of its overall planning strategy.

"There is political leadership on council—and several councillors are active on the heritage front, at university and with the Heritage Canada Foundation," he says.

Another bonus is that Victoria has a community network dedicated to heritage. For instance, the Victoria Civic Heritage Trust is concerned with the rehabilitation of downtown. It is an independent charitable organization that operates at arm's length from government.

Another group, the Hallmark Society, is passionate about old houses. And there is provincial support, too, with an increasingly active Heritage Branch.

Still, for all Victoria's success in heritage planning and protection, Barber looks with some envy south of the border to the U.S., where there have been federal tax credits for heritage rehabilitation in place since 1976.



Hart Block, 529 Herald St. before and after its rehabilitation.
Credit: Steve Barber, City of Victoria (before) and John C. Taylor (after)

“In Canada, we haven't been so lucky,” he explains. “Victoria has been doing it on its own, but what we need is a federal program of tax incentives.”

Canadian Institute of Planners

<http://www.cip-icu.ca/>

City of Victoria Heritage Program

http://www.victoria.ca/cityhall/departments_plnsrv_hrt.shtml

City of Victoria Tax Incentive Program

http://www.victoria.ca/cityhall/departments_plnsrv_hrttax.shtml

Victoria Civic Trust

<http://www.heritagevictoria.org/moreinfo.html>

Hallmark Society

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

Donald Luxton
Heritage architectural consultant
Donald Luxton & Associates, Vancouver, British Columbia

There is no such thing as a typical work day for Donald Luxton.

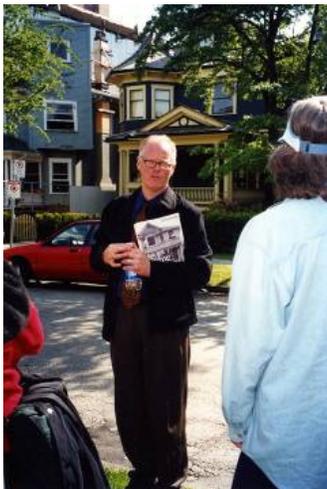
One day he could be atop a 30-foot ladder, reaching under a dormer, scalpel in hand as he chips samples of paint from an Edwardian house in a Vancouver neighbourhood. Later, back in the office, he'll examine the paint under a microscope.

Another day Luxton might be walking through a cemetery near Victoria. He's examining everything he sees—the moss-covered memorials and gravestones, pathways and trees— and jotting down notes.

Luxton is an architect with a busy practice as heritage consultant, historian, writer and specialist in heritage conservation. His range of interests and activities is varied: from historic paint colours for West Coast homes to preserving cemeteries throughout British Columbia; from documenting the significance of historic buildings to teaching a new generation of architectural technicians to value built heritage.

From his teens, Luxton was keen on architecture. Growing up in Vancouver, he enjoyed looking at buildings and appreciated the rich stock of building types in his city. But his notion of architecture did not include the idea of heritage architecture.

All that changed in 1974. A controversy was raging in Vancouver over the fate of the Birks Building, at the corner of Georgia and Granville streets. The 11-storey high-rise, built in 1913, was a landmark.



Walking tour of Mole Hill,
Vancouver, 2002



Dearborn House colour investigation, Seattle, 2001

When the Birks Building was demolished to make room for a new bank tower, Luxton watched and thought, "This is so unnecessary."

At the University of British Columbia, he received an education in architecture that made little reference to heritage architecture.

To his surprise, after graduation and ever since, he has been working in the field of heritage conservation.

One of his most fascinating jobs was the Mole Hill Community Housing Project, for which he was a heritage consultant. Mole Hill is a West End neighborhood of Victorian and Edwardian houses

that date from as early as 1888. In 1996, the city was planning to demolish the block—which had been neglected for years—to make way for a park and high-rise condominiums.

A seven-year campaign by heritage advocates and the public convinced Vancouver city council not to demolish the Mole Hill homes—many of which were actually on Vancouver’s heritage list—but to redevelop them for public housing instead.

As the project’s heritage consultant, Luxton was responsible for researching and documenting the architectural and historical significance of each building, as well as their condition.

As a result of the project, 27 heritage homes were preserved, restored, and painted in authentic colours. Even Luxton is startled at the beauty of the result. The project also culminated in the area’s revitalization with the emergence of daycares, community gardens, a community recycling project, and a facility for people with HIV/AIDs.

Now that Mole Hill has been completed, it is a model for intelligent redevelopment and quality public housing. And the work was done at a cost comparable to new construction of public housing.

A related project was Luxton’s work with the Vancouver Heritage Foundation on the True Colours Palette of 35 Vancouver paint colours.

In 1999, the foundation wanted to start a program of grants for homeowners. Working with Benjamin Moore, the project’s sponsor, they created a palette of historic paint colours. The colours date to the period 1888-1928, when many of Vancouver’s Edwardian, Victorian, Arts and Crafts, and Tudor Revival wooden houses were built.

Every year five municipally designated homes are chosen to participate. Homeowners receive a heritage consultation, historic paint analysis, paint, and a cash grant. Benjamin Moore Paints is the corporate sponsor. Now, colours such as Hastings Red, Mount Pleasant Tan, and Point Grey are in demand by homeowners who aren’t even part of the program.

A large part of Luxton’s practice is preparing Statements of Significance (SOS). Every site on the Canadian Register of Historic Places has an SOS. It’s a concise document that includes three parts: a description of the historic place, an explanation of its heritage value, and a list of the key features that must be conserved.

Luxton’s firm has produced about 700 Statements of Significance, more than any other firm in Canada. It takes team work to do this research. Typically, Luxton works with an archaeologist, a building technician, an art historian, a computer expert, and many other specialists to complete an SOS.

When he was in architecture school, heritage was not part of the curriculum. That is changing, and Luxton himself is part of the change. Today, he is a sessional lecturer at the British Columbia Institute of Technology, where he teaches Heritage Principles and Theory.



Dearborn House colour selection,
Seattle, 2001

Luxton says that heritage conservation needs another generation of people with a passion for history. There are shortages of all kinds of technical people—as designers, architects, and tradespeople with expertise in windows and masonry. Historians, planners and writers are also in short supply, he adds.



Heritage Society of BC walking tour

And the single most important change—something which would really boost the cause of heritage preservation—would be a federal tax incentive program. It's a cause for which Luxton and others are fighting.

Photo credit: Donald Luxton & Associates Inc.

Donald Luxton & Associates
<http://www.donaldluxton.com/>

Canadian Association of Heritage Professionals
<http://www.caphc.ca/>

Mole Hill Housing Project, Mole Hill Community Housing Society
http://www.gvrd.bc.ca/sustainability/casestudies/mole_hill.htm

Vancouver Heritage Foundation – True Colours Program
<http://www.vancouverheritagefoundation.org/truocolours.html>

British Columbia Institute of Technology – School of Construction and the Environment
<http://www.bcit.ca/construction/>

Christopher Borgal
Restoration architect
Goldsmith Borgal and Company Ltd., Toronto, Ontario

There are two sides to Christopher Borgal, restoration architect.

He is an architect with a mind for details.

He has done “concrete studies” at the National Gallery of Canada to look for cracks and given advice about what repairs should be done. He has also evaluated air traffic control terminals for deterioration and reported on how seismic upgrades might affect the Legislature Building of British Columbia.

But Borgal is also an architect with a mind that looks at the big picture.

He has a knack for writing the “master plan”—that means the general outline of a project, with parameters and historic background. It is a document that every project has to have.

Borgal drew up a master plan for Ottawa’s National Agricultural Museum. Not only does the plan give background information regarding the heritage of the site—the barns, greenhouses, office buildings, workshops, and even weathervanes—but it also examines the role experimental farms play in society.

Borgal’s love of history and architecture started when he was a child in Halifax. The city was like a playground for him. He loved to explore old forts and the harbour and listen to tales of pirates and sea battles.

In the 1970s, the family moved to Toronto where Borgal trained in architecture at the University of Toronto. There was little emphasis on heritage, though he did happen to do an assignment on the famous octagonal town square in Goderich, on Lake Huron.

That school assignment was a sign of things to come. Soon after graduation he set up practice with Nicholas Hay, in Goderich. They were the only architects in town.

Goderich was a goldmine of opportunity. The city had a huge stock of heritage buildings—in addition to the famous eight-sided square.

A project for the Blyth Festival wound up in the firm’s lap, and Chris got to figure out how to bring an old building—which had been condemned by engineers—to code. That started a 13-year association with the festival, which specializes in the production and promotion of Canadian plays.

For a while, Borgal worked in Ottawa for the federal government. It was a productive period, writing material studies, conservation reports, and master plans for literally hundreds of projects.



Christopher Borgal on a site visit at the B.C. Parliament

In 2001, Borgal made an inspired move when he joined forces with architect Phil Goldsmith, in Toronto. While Goldsmith focuses on the particulars of a design, Borgal concentrates on the big picture.



The Bruce County Museum and Cultural Centre

Their firm, Goldsmith Borgal and Company Ltd., which specializes in heritage work, adaptive reuse, and new building projects, has won praise for the restoration and revitalization of the North Toronto (CP) Station and LCBO and the Bruce County Museum and Cultural Centre.

Borgal and Goldsmith are also one of several architectural firms working on the redevelopment plans for the B.C. Legislature in Victoria and are nearing completion of the 28-storey World Medical Conference Centre in Beijing.

Today, Borgal is the president of the Canadian Association of Heritage Professionals—an organization which Phil Goldsmith represents as its founding president.

For Borgal, heritage is how we understand the world we live in. “It preserves our sanity and gives us a sense of comfort and security,” Borgal says. “It’s the comfort and security of growing up in Halifax, near the salt air and stone forts, and carrying those memories inside your heart.”



B.C. Legislature, 2005

Photo credit: Goldsmith Borgal and Company Ltd.

Goldsmith Borgal and Company Ltd.
<http://www.gbca.ca/>

Canadian Association of Heritage Professionals
<http://www.caphc.ca/>

Neil Richardson
President
Heritage Property Corporation, Calgary, Alberta

Neil Richardson is not your typical property developer.

In a business where profits and the bottom line count for more than historic limestone and restored façades, he is proving that heritage restoration pays.

Richardson is president of Heritage Property Corporation, a company he started with his father, a structural engineer, in 1994.

He was a commercial lawyer at the time, looking for affordable office space in downtown Calgary. By chance he stumbled upon an old property on Stephen Avenue. It was before much restoration activity was going on. But real estate prices were starting to escalate.

He bought the old Toronto Dominion Bank for a good price. Typical of its period, the 1911 bank had a sandstone exterior with high ceilings, old vaults, and trim on the interior. Soon Richardson was engrossed, deciding how much of the historic “fabric” he could save and how he could convert an 80-year-old building for modern use.

It was his first heritage property restoration.

Since then, Heritage Property Corporation has specialized in buying older properties, some of them in rough shape, and restoring the buildings for office or retail use.

The company’s first claim to fame was the restoration of Calgary’s Lorraine Building, a four-storey red brick apartment building. The Lorraine was badly damaged by fire, infested with pigeons, and structurally unsound—not a good candidate for restoration.

But Richardson believed that if he rebuilt and restored the building, the tenants would come. He was right. With a new roof, restored façade and a rebuilt interior, the Lorraine fits right in with the historic streetscape.



Neil Richardson, a speaker at HCF's 2007 Annual Conference, Edmonton



Restored exterior and interior of the Lorraine Building, Calgary

Richardson begs to differ with those who say that restoration doesn't make economic sense.

He does know, however, that the "carrot" approach—in the form of tax incentives from governments—can work wonders to convince developers not to demolish their properties, but to restore them instead.

The second project which Heritage Property Corporation undertook was the ambitious restoration of two connected structures: the historic Lougheed Building and the Grand Theatre. Constructed in 1911, the six-storey, L-shaped Lougheed Buildings wraps around the once-thriving vaudeville theatre.

In 2000, the owner of the Lougheed had a permit to demolish both buildings and build a 22-storey condo tower on the site. It looked like a done deal. Then the owner decided to sell to Richardson.

By this time there was strong public support to save the Lougheed.

Working with the City of Calgary and the Province of Alberta, Richardson worked out a financial plan for restoration. As both the city and province had designated the Lougheed and Grand Theatre historic buildings this made the project eligible for federal grant money from the Commercial Heritage Properties Incentive Fund (CHPIF).^{*} Tax incentives from the city and matching grants from the province also enabled Richardson to proceed.

Today the Lougheed's marble floors have been fully restored and the interior rebuilt. Commercial space has been leased and Richardson has moved into his own office on the second floor.

The theatre was sold to a new owner. For the first time in decades, the curtain raised on a new season of live theatre.

The Canmore Hotel is Richardson's current passion. The modest clapboard building dates from 1890, when Canmore was a coal mining town, not a ski resort. The ground level bar, with an original wooden bar counter, still packs in a crowd of regulars most nights.

Richardson wants to restore the bar and hotel rooms.

The project is moving along. Structural and environmental assessments have been done. Next comes the heritage materials assessment. If all goes well, the historic features will stay. And Neil Richardson, heritage property developer, will be able to add the title hotelier after his name.

^{*}CHPIF was a three-year pilot program designed to test the appetite for a federal rehabilitation incentive. The program, which was part of Parks Canada's Historic Places Initiative, ended early in September 2006.

Photo credit: Heritage Property Corporation

Heritage Property Corporation
<http://www.heritageproperty.ca/corporate/index.html>



Interior of Lougheed Building
before its restoration

Barry MacDonald
Nova Scotia Lighthouse Preservation Society

In 1983 a storm battered the rocky coast of Cape Breton Island near Ingonish. During the night, the waves struck an old lighthouse and swept it away. The lighthouse had not been manned. The structure had been out of commission for a while, and no one seemed to know its history.

The loss of that lighthouse was a small item in the news. But the story grabbed the attention of Barry MacDonald, who lived in the Dartmouth area. MacDonald is a native of Cape Breton.

“When that lighthouse was lost, I was concerned that we had lost a piece of our history,” he explains. “I made a promise to myself to find out what that history was.”

MacDonald became a volunteer with the Nova Scotia Lighthouse Preservation Society (NSLPS). The society got started in 1993 and is one of the most active in the country. MacDonald and other members credit Rip Irwin, who had written a book about the 1785 Sambro Lightstation in Halifax Harbour—Nova Scotia’s oldest lighthouse—with getting it going.

The 1980s and 1990s were dangerous times for lighthouses. Navigational technology was changing, and they were being automated. In Nova Scotia, with its 160 lighthouses, the last light was automated in 1992. (Today, Canada has 600 surviving lighthouses, down from 800 a century ago. Only 50 of these have resident keepers.)

The Canadian Coast Guard, which had authority for lighthouses, was coping with budget cuts. There were no funds to maintain the lighthouses. Many were falling apart. Some were being torn down, burned or vandalized.



The founding NSLPS members on Sambro Island in 1993. Chris Mills, Patsy MacDonald, Graham McBride stand in front of the Sambro Island lighthouse as the fourth founding member—Rip Irwin—takes their photograph.



NSLPS President Barry MacDonald at the remote St. Paul Island lightstation, which is located in the Cabot Strait between Cape Breton Island and Newfoundland. Credit: NSLPS

That’s when the NSLPS realized that something had to be done to protect all lighthouses.

They got behind a campaign for a national Lighthouse Protection Act. The Act would maintain the public ownership of lighthouses and heritage standards. And it would allow non-profit community groups—if they are interested—to take over the care of local lighthouses. Some groups already do this and run small heritage museums or cafés in their lighthouses.

It’s the kind of protection that already exists for railway stations: the 1988 *Heritage Railway Stations Protection Act*.

But even with help from high-profile national supporters—including the Heritage Canada Foundation and Senator Pat Carney as a champion—it is tough work to get the legislation passed.

The Act has been introduced in Parliament several times. In 2003, it was Senator Michael Forrestall who was its champion. At that time, MacDonald was president of the NSLPS. He spoke in support of the Act before a Senate Committee.

Even with unanimous support, the legislation repeatedly failed because Parliament was adjourned.

The bill passed second reading in the House of Commons in June 2007 and was expected before the Standing Committee of Fisheries and Oceans for review in September. Senator Carney moved to skip the committee hearing and introduced the bill in the House.

While plugging away in support of a lighthouse protection act, MacDonald is working on another initiative. Along with several dozen people across Canada, he is trying to form a national society dedicated to lighthouses. At this stage, the members are networking and encouraging support from provincial and local lighthouse heritage groups.

The NSLPS is also working to attract younger people to the cause. It takes just one champion in any community to motivate others to get involved and take pride in preserving their local lighthouse, MacDonald says.

For him, there is no question that lighthouses are special and feels it is worth the effort to lobby on behalf of this unique form of built heritage.

“This is not just for us. It is for our kids and grandkids. The heritage of our lighthouses connects us with something that came before us—and we want to see it continue.”

“We have to be patient.”

Nova Scotia Lighthouse Preservation Society
<http://www.nslps.com/>

Canadian Coast Guard, List of Lights
<http://www.notmar.gc.ca/go.php?doc=eng/services/list/index>

A Brief History of Canadian Lighthouses
<http://members.aol.com/stiffcrust/pharos/index.html>

Quebec's Lighthouse Trail
<http://www.routedesphares.qc.ca/en/lighthousetrail.html>



Barry MacDonald (Pres, NSLPS); Chris Mills (VP, NSLPS and stamp photographer); Nancy Hurlburt, (Assistant Commissioner, Canadian Coast Guard); E.H. (Rip) Irwin (Past Pres, NSLPS) attend the Canada Post stamp launch, 2007. Credit: NSLPS

Les Amis de la résidence de Louis-Hippolyte La Fontaine Montréal, Quebec

On April 27, 1849, an angry mob of English Canadians set fire to the Parliament of Canada in Montréal. The mob was enraged because the government had granted amnesty to the 1837-38 rebels and paid compensation for property losses to the victims of the rebellions.

After they torched Parliament, they turned their wrath against the man they blamed for what they considered unjust compensation to French Canadians. He was Louis-Hippolyte La Fontaine, Prime Minister of the Union of Canada, and the man who, with Robert Baldwin, had achieved responsible government for Canada. He was also the politician who insisted on speaking French in the Legislative Assembly. The mob ransacked La Fontaine's house, but left it standing.

Now La Fontaine's residence, which survived the 1849 attack, is at the heart of a conflict that has been festering for more than 20 years.

On one side is a volunteer group that wants the La Fontaine residence to be protected as a historic site. They would like it preserved as a museum and interpretive centre.



On the other side is the property's owner, who isn't interested in historic preservation.

The volunteer Friends of the La Fontaine Residence think there is a way to break the stalemate, but it will take a bold political move: official federal recognition. But under law, the Historic Sites and Monuments Board of Canada is not allowed to give that recognition unless the owner of a site agrees.

In 1987, Montréal did what appeared to be the next best thing. The city recognized the residence as a historic monument. However, such protection is limited. It means only that any change to the exterior of the house must be approved by city council.

Meanwhile, both the exterior and interior of the Georgian greystone residence are suffering.

Friends of the residence have support from French and English communities, the Montréal Board of Trade, political leaders at all levels, and Héritage Montréal.

Senator Serge Joyal has been a leader of the group fighting for preservation.

“Downtown Montréal is home to three historic monuments that are at the heart of the political life of Canada,” Senator Joyal explains.

The Louis-Joseph Papineau House on Bonsecours Street is a registered historic site. The George-Etienne Cartier House has the same status. The third historic monument is La Fontaine’s house.

“La Fontaine’s home bears witness to the struggle for responsible government in Canada. That was a struggle that took place in Upper and Lower Canada as well as in Nova Scotia and Prince Edward Island.”

Another volunteer working with Senator Joyal is architect Dinu Bumbaru of Héritage Montréal.

In the period from 1960 to 1975, Dinu Bumbaru estimates that as many as 30,000 buildings in Montréal were lost. Many were levelled to make room for development projects and public works, like highways.

“We’d like to sort this out—sooner rather than later—because there are other pressures on real estate in this neighbourhood,” he explains. “Concordia University is expanding and there is development on nearby St. Catherine Street.



Preserving this house is a fundamental thing. It is not a partisan issue,” he contends.

The recent Montréal, Cultural Metropolis Rendez-vous, in mid-November 2007, brought together key political figures, cultural activists, and Montréal’s Board of Trade.

Friends of the residence of Louis-Hippolyte La Fontaine made their case. Now they are waiting for the city to make its move.

Senator Joyal remains hopeful that the La Fontaine Residence will get the protection it deserves.

“I am a stubborn man, but I am patient,” he says. He is prepared to keep fighting for the cause as long as it takes.

Photo credit: Les Amis de la residence Louis-Hippolyte La Fontaine

Les Amis de la residence Louis-Hippolyte La Fontaine
<http://www.geocities.com/residencelafontaine/home.html>

“Future of Pre-Confederation PM’s Residence Uncertain”
(*Heritage Magazine*, Summer 2006)
<http://www.heritagecanada.org/eng/news/archived/summer2006/future.html>

Héritage Montréal
<http://www.geocities.com/residencelafontaine/home.html>

