

QUIDI VIDI VILLAGE



A Part of St. John's, Apart from St. John's

Edited by Gerald L. Pocius and Lisa Wilson

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The 2013 Quidi Vidi Field School
Edited by Gerald L. Pocius and Lisa Wilson

2014

Heritage Foundation of
Newfoundland and Labrador

Memorial University of Newfoundland
Folklore and Language Publications

The 2013 Quidi Vidi FIELD SCHOOL

Memorial University's Department of Folklore's second field school focused on a unique location: a small village within a city. Fishing outposts typify the Newfoundland rural landscape, but fishing went on for generations within the confines of the city of St. John's. Seven years ago, public sector folklore graduate students documented the spaces of another St. John's fishing community—the Battery—perched on the cliffs of St. John's Harbour. The 2013 field school focused on the well-known fishing settlement within city boundaries—Quidi Vidi. Quidi Vidi is the only community in the province that is actually referred to as a village—perhaps attesting to it being a place within a place. For generations, local residents have often referred to their living in Quidi Vidi Village, or simply—the Village. The community, therefore, has exhibited this dual identity of being part of a city and being unique in its identity.



So to this unique place the participants of the 2013 field school turned their attention. Seven students spent three weeks in September, documenting a series of houses and outbuildings throughout the community. These seven were: Christine Blythe (Florida), Kayla Carroll (Newfoundland), John Laduke (New York), Adrian Morrison (Nova Scotia), Klara Nichter (Kentucky), Kari Sawden (Alberta), and Xuan Wang (China). Cyndi Egan (Florida) acted as the field school assistant. Students were divided into three teams, and each group then documented one house. After this work, each student was responsible for the measuring of one outbuilding, and preparing the text for that plan, gathering information from interviews with the owners as well as describing the structure itself. Besides the architectural research, each student wrote a brief essay on particular traditions found in the village, interviewing long-time residents about local knowledge and practices. This booklet presents the architectural findings of our Quidi Vidi field documentation.

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WE WOULD LIKE TO THANK the many past and present residents of Quidi Vidi who helped make this field school possible: Linda Hennebury and the Quidi Vidi Inn of Olde, Agnes Bragg and the Bragg family, Pat Ring, Scott Ring, Ed and Joan Soper, China Snow, Joyce Snow, Fred Young, Harold Snow, Caleb Tucker, Victor Whiteway, Wade Blundon, Todd Perrin and Mallard Cottage, John and Linda O'Brien, Allan Ring,

(LEFT TO RIGHT): EDWARD CHAPPELL EXAMINES STONEMASONRY IN THE HENNEBURY HOUSE; FIELD SCHOOL PARTICIPANTS XUAN WANG (L) AND KARI SAWDEN (R) MEASURING MALLARD COTTAGE; RESIDENT PEG MAGNONE WITH DR. POCIUS (L) AND DR. MANNION (R) IN FRONT OF HER PROPERTY; FIELD SCHOOL PARTICIPANTS KARI SAWDEN, KAYLA CARROLL, CHRISTINE BLYTHE, XUAN WANG, JOHN LADUKE, AND KLARA NICHTER.



David Ring, Ron and Marilyn Pumphrey, Marjorie Jenkins, Wendell Gray, Eric and Olive Snelgrove, Claude and Mary Ring, Aiden and Pinky Duff, Peggy Magnone, Danny MacInnis, John and Anne Barnes, Barry Pittman, Frank Janes, Randy Ring, and Greg Walsh.

This project also benefited from the support and guidance of Judy Ryerson and the Quidi Vidi Village Foundation, Sherry House and the Quidi Vidi Plantation, Margaret Donovan and the City of St. John's, Joelle Carey, Nicole Penney, Dale Jarvis and the Heritage Foundation of Newfoundland and Labrador, and Cyndi Egan, Meghann Jack and Memorial University's Folklore Department. We also like to thank the guest instructors for the field school: Guha Shankar, Ed Chappell, John Mannion, and Brian Ricks.

GERALD L. POCIUS AND LISA WILSON



(CLOCKWISE FROM TOP LEFT) ED SOPER BEING INTERVIEWED ABOUT LOCAL FISHERY HISTORY; SCOTT RING (L) AND PAT RING (R) IN THEIR QUIDI VIDI HOME; AGNES BRAGG SITTING AT LANDROCK; RESIDENT CHINA SNOW TALKING TO DR. MANNION ABOUT LOCAL HISTORY; OWNER OF THE INN OF OLDE, LINDA HENNEBURY WITH CYNDI EGAN ON FIDDLE; MARJORIE JENKINS (NEE TIZZARD) AND BROTHER ON HER QUIDI VIDI PROPERTY.

A Brief History of QUIDI VIDI

Understanding Quidi Vidi, its origins and landscape evolution over four centuries of settlement, is best begun close to the sea, out on its easternmost edges, by the Landrock and Hog's Island and the Gut. It was exploited from roughly 1600 onwards by migratory men arriving each spring on the fishing ships from South Devon (Dartmouth, Teignmouth, Totnes, Dawlish, Torbay), who disembarked in St. John's and made their way to this small-boat harbour nearby. The Gut was too narrow to admit fishing or trading vessels. Men fished in shallops close to shore. The key to settlement was the quality of access from sea to shore with a boatload of fish. Fishing rooms were established by these migratory men who went home in the fall. Only a handful would overwinter to take care of the rooms and procure timber for construction and for fuel. Most of these winter men eventually returned to their West Country homeland. Sometime after c. 1650, some men decided to settle. Dwelling houses gradually replaced the cook rooms. They married and formed families. This settlement process took more than 150 years. Even as late as 1835, migratory men from southwest England and from southeast Ireland were still engaged in the cod fishery at Quidi Vidi.

An investigation of the Quidi Vidi landscape can begin at the Landrock and work west from the Gut to the harbour and along the brook (The Pass) that flows from the pond down to the village at the west end. Tracing this route follows the historic expansion as population grew and settlers were forced to occupy spaces inland, further away from the fishing grounds. Because of its proximity to St. John's, and its strategic location in relation to invasion by the French, Quidi Vidi is one of the best defended, and best illustrated, small harbours in eighteenth century Newfoundland. Four



excellent maps showing the built environment—wharves, buildings (houses, cook rooms, stores) and the ubiquitous flakes (for drying fish), depicted by military cartographers in 1728, 1751, 1765, 1807 and 1813. Using these maps, the geography of settlement can be reconstructed, moving backwards in time from the present, or forward from the mid-eighteenth century to the twentieth century.

There were fifteen shallops and eighty-four men in 1680. Almost all were bye-boatmen (migratory boat keepers). A room contained wharf, store, flake, dwelling house and/or cook room for the migratory men, a stable and root cellar for the subsistence agriculture that focused on root crops, gardens and meadows. Beyond was the forest, vital for construction. Almost all structures were fashioned out of local wood. In 1751 there were eight wharves, ten flakes and around fourteen buildings. There were also probably ten fishing rooms with an average of two-three shallops per room

In 1728 and in 1751 there were two major fishing complexes out in the Landrock (south side) and Hogs Island (north side). Finding the narrow entrance from the cod grounds was made easy by the two hills (defining landforms) on either side: North Head and Cuckold's Head. These were signposts to the harbour, just like Cape Spear was from 1500 onwards for St. John's. The outer rooms of Quidi Vidi were occupied for over two centuries largely by bye-boat keepers who came and went, who did not stay. There is an interesting lease by John Livingstone, an Ulster Protestant landowner in St. Johns to John McNamara, an Irish Catholic planter, of Hog's Island room in 1797. It is a reminder that most of Quidi Vidi was owned by merchants and traders in St. John's, or in South Devon, and that the Catholic Irish, by 1797, with over half the population, were largely tenants, as they were in Ireland.

ILLUSTRATION SHOWING "KITTY VITTY" IN 1751 BASED ON A DETAIL FROM JAMES BRAMHAM AND EDMOND SCOTT HYLTON, A PLAN OF ST. JOHN'S HARBOUR IN NEWFOUNDLAND, 1751. (AFTER A COPY IN CENTRE FOR NEWFOUNDLAND STUDIES, QUEEN ELIZABETH II LIBRARY, MUN).



Mallard COTTAGE

Mallard Cottage is a well-developed lobby-entry house seemingly a generation later than the more organic Hennebury house uphill on Quidi Vidi Village Road. In December 2012, Chef Todd Perrin and Stephen Lee bought the cottage, and have converted it to a restaurant. The building has sustained substantial renewal in this renovation, with all exterior finish replaced, partitions removed, chimney rebuilt, and all but one early door removed. The rear addition has been completely replaced, now a large dining area and kitchen. However, much still can be learned from exposed floor framing, some flooring, window frames, a stair, and second-floor finish. Also useful are a plan roughly measured by architect J. R. Stevens in July, 1966, when it was occupied by Agnes Mallard, interior photos taken by Gerald Pocius before the work, and testimony from previous resident Peg Magnone and the present tenant Todd Perrin.¹

Both this and the Hennebury house in Quidi Vidi have two stories, the upper storey here being low and covered with a hipped roof. Here, though, front fenestration is a regularized five bays, nearly symmetrical

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¹ See Ed Chappell's plan, measured with the students. The lost partitions shown are based on ghosts and surviving fabric. The plan includes the new central chimney. Chappell tried to show the earlier chimney with broken lines, but there is little accessible direct evidence for its shape, and found it difficult to match Stevens' chimney dimension with the physical evidence for partitions. Nevertheless, it should be observed that the 6' by 4' 6" chimney Stevens shows is substantially larger than the new chimney. Todd Perrin believes he saw considerable evidence for previous rebuilding of the chimney. Two c.1900 elevated photos of the village show the house with a heavier rectangular stack than that present in recent years. What the framing makes evident is that the chimney was never as large as that at Hennebury house, which incorporated a cooking fireplace.

but with spacing of the two left-front windows indicating that the room on the left is slightly shorter than that on the right. A small enclosed porch, probably late nineteenth century, opened into an early lobby. Ghosts on the wall and on old flooring combine with Stevens' plan to show that the lobby was about 4' 10" deep and 6' wide – slightly wider than the brick chimney behind it. That chimney provided a heating fireplace for both ground-floor rooms and the right upper room. All three fireplaces were later fitted with coal grates, involving uneven masonry cheeks added to the main-floor fireplaces to receive them.

The larger right room was better lighted, by an end window as well as two front ones, while the left room relied on its two at the front. The upper floor is a half-storey, with shorter windows located under the eaves and just above the floor. The upper right room has an end window, and a blocked one at the left end shows that room did before the house to the left was expanded.

Until 2013, there was a longitudinal passage running along the rear of the upper floor, giving access to two rooms, one of them occupying the full depth.² Doors there as well as on the lower floor were board-and-batten, hung on butt hinges.

A relatively early enclosed stair rises along the rear wall of the lower right room, previously connecting it with the upper passage. Remains of a second stair showed the upper passage was also once directly reached from the shed-roofed rear space. Perrin and Pocius remember several relic stair steps remaining behind the chimney, visible from the rear space, and Stevens shows that he saw evidence for the stair rising from the rear space.

All the interior doors seen in Pocius' photos are board-and-batten. The only one still in place is a 2' 1" by 6' 1½" leaf, at the foot of the existing stairs. Its details are quite unlike Chesapeake, Jamaican, or Bermuda doors in that both edges of all three boards (5½" to 1' ½" by 1" thick) are beaded (5/16" wide), including the edges, and the boards are butted and splined together rather than lapped or tongue-and-grooved. The

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² Peg Magnone says there were three upper rooms. She describes living upstairs above her antique store, renting the upper left room to a university student, and walking through his room to reach her two rooms on the right, and Pocius' photos confirm his and Perrin's memories of the passage.



otherwise plain facing also has inner beads. The door is hung on butt hinges and retains its early closet lock with fixed brass knob outside.³

There are several surviving distinctions between the early finish in the two main rooms. The windows in both have early interior facings with beads on both edges. Those in the right room are 4½" wide and butted at the head, where the verticals run through, with the inner beads mitered. Here the 8" by 1" beaded fascias are cut out to lap over the head piece. The facings in the left room are 4" wide, and the vertical facings are mitered with a triangular shape extending up into the 9" by 1" fascia. Window sills in both are 1"-thick beaded boards. Overhead, joists in the right room are 2¼" by 4½" to 5", and the more shallow ½" beads stop about 6" from the walls, unlike those in the other room. This variation raises the possibility that the rooms are of two periods, perhaps one raised slightly before the other, but I see no more fabric by which to explore the possibility.

The door in the front wall (inner door, not outer lobby door) has a rustic early frame, 4½" wide, roughly planed to a shallow triangular shape, with a ridge at centre and beads on the outer edges. This is both pegged and spiked on. The 2' 10" by 6' 3" paneled leaf had Italianate moldings hung on butt hinges.

The walls, upstairs and down, retain their early straight-sawn, horizontal sheathing, 8" to 1' 2" by 1", secured with wrought nails that have small, hand-hammered heads. The boards are butted together and are left unplanned, with lumberyard numeral marks. The implication is that they

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 3 Removed doors stored at Perrin's house in Quidi Vidi would be worth recording.



(LEFT TO RIGHT) FRONT VIEW OF MALLARD COTTAGE; INTERIOR OF MALLARD COTTAGE RESTAURANT; DRAWING OF MALLARD COTTAGE ANTIQUES BY ART ANDREWS COURTESY OF PEG MAGNONE.

were intended to be wallpapered, and there are remnants of paper in the rear shed.

The existing old stair is sheathed with vertical boards, planed inside. Perrin has added salvaged horizontal sheathing to the outer face of the stair, in pursuit of consistency. An Italianate, planed stringer original to the existing stair further indicates it is an old addition, suggesting the stair dates from c.1850-80. Floor boards appear to be heart pine, butted and face-nailed. At least some have been recently pulled up and reset.

Upstairs, we see the same rough sheathing on the four outer walls, with remnants of wallpapers and 1954 newspapers. Pocius' photos show that the underside of the rafters and collars were previously sheathed in the same manner. The shed-roofed rear range was entirely rebuilt and a dining room added behind it in 2013.

The family history of the Mallards as it relates to the present-day structure must remain speculative. Mallard itself is an English family name. There appear to be three Mallards associated with late 18th century Quidi Vidi, perhaps three brothers. Although their surname is English, they obviously had converted to Catholicism by the time of their respective marriages. The earliest record is of William, born around 1775, died 1830. He was illiterate. His wife was Anne Squires (an English surname), maybe from Quidi Vidi.

William was listed in 1796 as a member of the St. John's Volunteers, a group organized to defend against French incursions. He is not listed in the 1794 Quidi Vidi census, so he arrived in Quidi Vidi after that date.

208





21

Joint socket is
indicated by the
is added a
early date.

✓ CHUNDED
RESULT

locking 410 1/2 Deep.
57 1/2 51 1/2 wide

2 1/2 Slot
Fascia

-  ORIGINAL, c. 1920-30
-  STAIRS ADDED, c. 1980-80
-  PORCH, c. 1980-90
-  REBUILDING, 2016

He may have come there around 1800. He is listed in the 1807 census of farms along Quidi Vidi lake, having one acre of improved agricultural land. His acre produced twelve barrels of potatoes, a ton of hay, and some straw (amount not noted). He likely kept livestock as well. By 1815, he had eight acres on the road to the White Hills. William's children were all Catholic, baptized in the old Roman Catholic chapel in St. John's. His children were Anne (1804), Thomas (1806), Elizabeth (1808), William (1810), Sera (1812) and Richard (1815).

Five years before he died, there was a writ served against William in 1825. Yet, when he died in 1830, his estate was valued at 200 pounds, a huge amount of money at the time. William clearly was of the middle class of the day. Anne was the administrator of his estate. Two other Mallards—Thomas and John Mallard—were also in Quidi Vidi before 1800, perhaps brothers of William.

Thomas was born c. 1790, marrying Anne Whelan from Wexford in 1824. The witness for the marriage was a William Mallard (perhaps the Mallard previous discussed). Thomas and Anne had five children: Catherine (1815), John (1817), Sarah (1820) Mary (1819), Susannah (1825) (the latter maybe living in Mallard Cottage?). He had 3/4 acre on the way to the White Hills.

John Mallard married in 1827, to Eleanor Power who was Irish. The witness was a Thomas Mallard and Anne Mallard (nee Whelan), obviously his brother and sister-in-law. They had three sons: William (1820), John (1835) and Patrick (1828). In 1843, John and his three sons were crossing Quidi Vidi pond. John and his son Patrick were drowned; William and John Jr. survived.

The three Mallards were all married by 1817 and living in Quidi Vidi. There could well have been an earlier house on the site of the current Mallard Cottage. The architectural evidence—especially the small size of the fireplaces, indicates a date closer to 1830. Any of these Mallard brothers and their family could have been living in the Cottage by then. But the date and the original owner still remains a mystery.

EDWARD CHAPPELL (ARCHITECTURAL DETAILS),
JOHN MANNION (MALLARD FAMILY DOCUMENTARY HISTORY),
AND GERALD POCIUS

The Hennebury HOUSE

The Hennebury house is likely the oldest residential building in Quidi Vidi. Family tradition claims that it was built as a military hospital in the mid-eighteenth century. That tradition states that the building was then purchased by the Horwood family and converted into a residence and, through marriage, became the home of the Hennebury family. Today it is occupied by Eric and Olive Snelgrove. Olive, whose maiden name is Hennebury, grew up in the historic home. Eric, who was her childhood neighbour, moved in after they were married.

Since their initial occupancy, which began in 1957, the structure has undergone several renovations. Despite major additions to the house, the original makeup remains embedded in the building's overall structure. This includes a massive stone core extending from the cellar to the roof, and a herringbone wood-timber wall—a style not commonly found in Newfoundland homes.

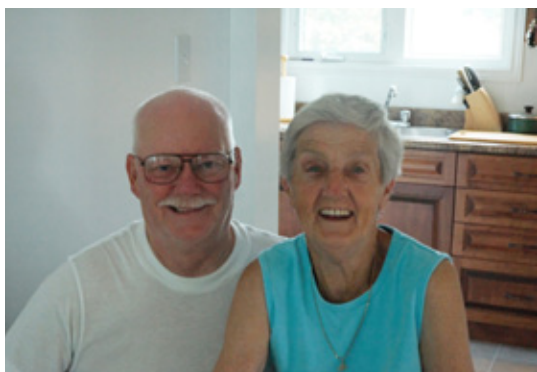
The original two-storey building measures 23' 4 ½" x 15' 7 ¾" and consisted of a lobby entrance with doors leading to a front room on the north side and a kitchen on the south side. One of the features of the home was a large walk-in fireplace in the kitchen measuring five feet in length and used for cooking meals. There were two additional fireplaces, one in the front room and another in an upstairs bedroom. On the ground floor was a stone cellar accessible from the outside of the building, which was used to store food and even served as a small stable for Newfoundland ponies.



It was in the 1960s that Eric began extensive renovations. This work included closing up the fireplace (preferring the use an oil stove), replacing the windows, putting on new clapboard, and—at Olive's request—removing all of the doors from the interior of the home, with the exception of the bathrooms. Having grown up in the house, Olive still remembers the challenges of navigating the doors at every entrance, even to the stairs. Eric also widened the doorways because, as he humorously noted, they were so narrow that the house must have been built around the furniture.

In 1989 Eric began a second set of renovations. This involved rewiring the home, which initially had been wired in the 1930s. It was only then that water was hooked up to the house, so they were no longer required to carry it from one of three nearby wells. The original structure included a small porch off the east side, where a kitchen is now located. Today the overall measurements of this building are 38' 1 ½" x 23' 10 ½" and include additions to the south side. The stairs have been moved on multiple occasions, adapted to each phase of the renovations. The ceilings remain an indication of this home's antiquity, measuring only 6' 2" in height.

CHRISTINE BLYTHE AND KARI SAWDEN



(LEFT TO RIGHT) THE HENNEBURY HOUSE, OWNED BY ERIC SNELGROVE AND HIS WIFE OLIVE (NEE HENNEBURY); INTERIOR OF THE HENNEBURY HOUSE, SHOWING LIVING SPACE; PORTRAIT OF ERIC AND OLIVE IN THEIR HOME.

Documentary Afterward to the Hennebury House

Hennebury is an old English family name, south Devon, Protestant. William Hennebury is listed in St. John's in 1701. John Hennebury, perhaps the grandson of William Hennebury, is listed as a resident of Quidi Vidi in 1794; we do not know whether John was born in Quidi Vidi or not. He likely was born around 1764, living in Quidi Vidi by the 1780s. He wasn't fishing, but worked there as a carpenter. He was illiterate, had a wife, two sons, and two servants. Beside his house were living families with the surname of Brace, Horwood, Martin and Pendergast.

The 1807 farm census of Quidi Vidi mentions that John had land up near the pond on the road to the White Hills—four acres one mile north of the harbour, past Grove Bridge. The produce from that land was 40 barrels of potatoes (perhaps half an acres), one ton of hay, one ton of straw (oats). In 1867, the farm still is listed as being there.

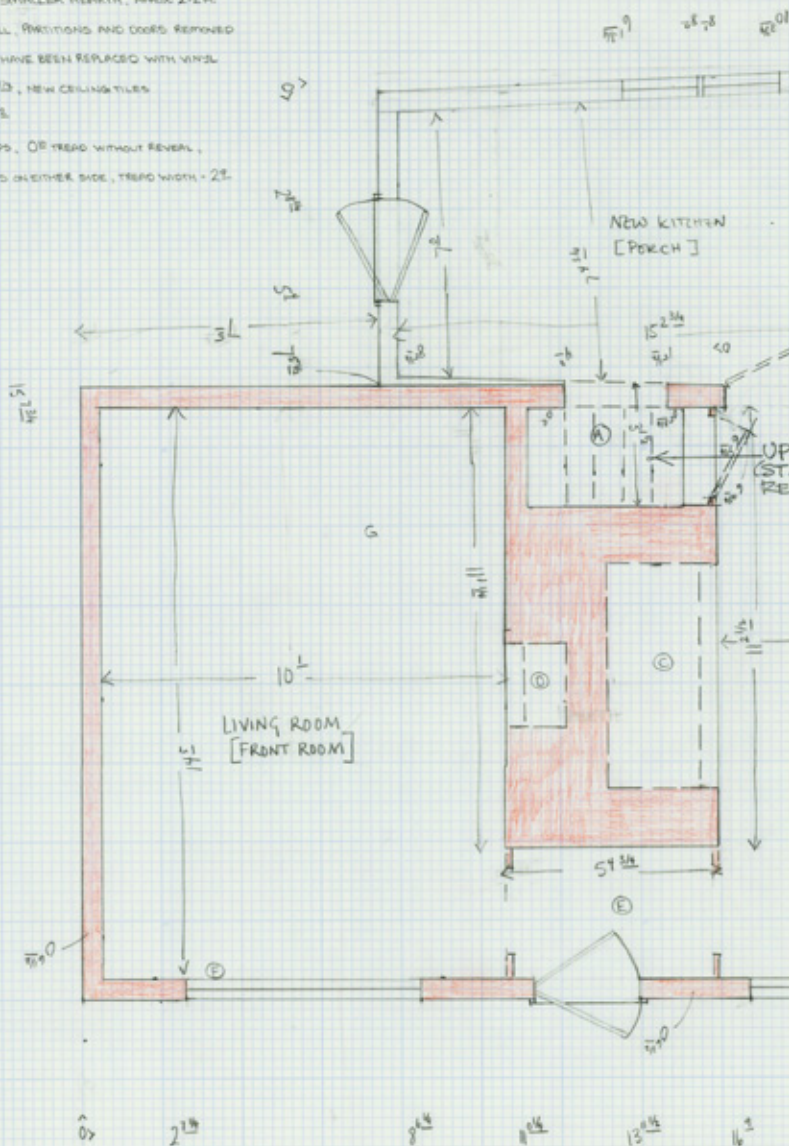
Paul O'Neill posits that the Hennebury house was used as a military hospital in 1762, mirroring, perhaps local family traditions. There are no sources given for his assertion.

We are not sure where John Hennebury lived, and whether—contrary to oral tradition—the current house was his. In any case, given earlier maps of Quidi Vidi, and the architectural evidence, the current Hennebury house provides an alternative date of c. 1780 to the local family accounts. So the date and the original owner of the current Hennebury house continues to be debated.

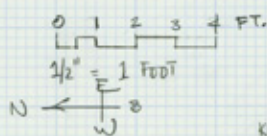
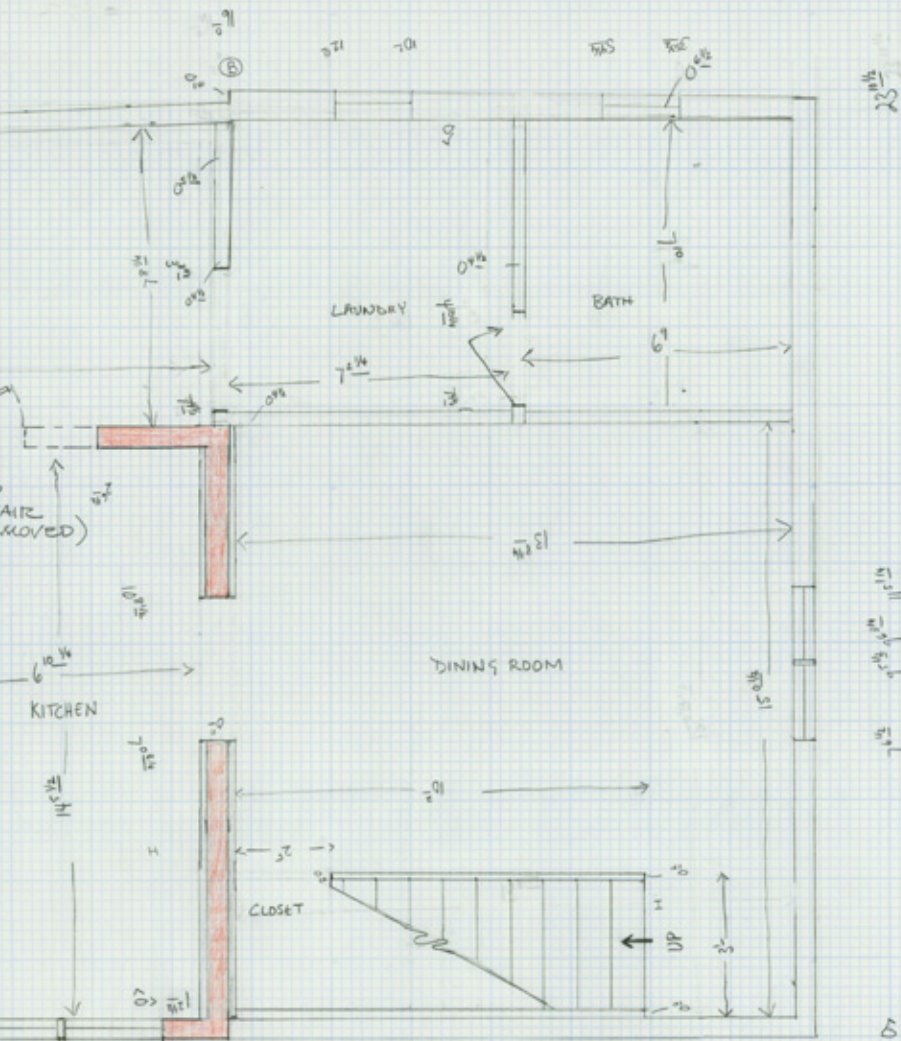
DR. JOHN MANNION

NOTES

- (A) LOCATION OF FIREHOLE - FOOTPRINT OF FORMER STAIRCASE
- (B) JOIN BETWEEN OLD HOUSE AND NEW PUSHES OUT
- (C) LOCATION OF OLD HEARTH, APPROX. 5 FT.
- (D) LOCATION OF SMALLER HEARTH, APPROX. 2 1/2 FT.
- (E) ENTRANCE WALL, PARTITIONS AND DOORS REMOVED
- (F) ALL WINDOWS HAVE BEEN REPLACED WITH VINYL
- (G) CEILING HT. 6'10", NEW CEILING TILES
- (H) CEILING HT. 6'2"
- (I) STEPS = 9 STEPS, OR TREAD WITHOUT REVEAL,
OR SHELTERED ON EITHER SIDE, TREAD WIDTH = 2'3"



FLOOR PLAN OF THE HENNEBURY HOUSE BY CHRISTINE BLYTHE, KARI SAWDEN AND MEGHANN JACK.



HENNEBURY HOUSE
82 QUIDI VIDU VILLAGE RD.
SEPTEMBER 18, 2013
KARI SIMMONS, CHRISTINE BLYTHE
+ WILHELM JACOB

The Ring HOUSE

Mary and Claude Ring moved into their two-storey house in 1973. They purchased it from Fred Young, who had grown up in it. It is connected to Mallard Cottage through a hutch that, though not part of the original construction, has been there as long as Claude can remember. The Rings raised seven children in the house and it has remained largely unchanged in the 40 years they have lived there. Before moving in, they renovated the entire house. All the windows were replaced and vinyl siding was added to the outside. Most renovations took place on the inside portion of the house; they added a bathroom, gyproc, new flooring, an oil furnace that replaced the use of three chimneys, as well as water and sewer. They also built a porch onto the left side of the house, with the kitchen to the right and bathroom at the back. Though there is also a functional front door between the kitchen and living room, the Rings and guests normally enter through the porch.

Directly across the original main entrance is a staircase with ten steps, a landing, and three additional steps to the upper level. Along the staircase stringer is an elaborately carved design that Mary and Claude have been conscious to preserve. In their early days



of living in the house, the upper level was laid out with the large Ring family in mind. There were originally four bedrooms upstairs—one master bedroom and three bedrooms for the children. Today there is a master bedroom, a spare bedroom, and a walk-in closet accessible through a room used as Mary's office. Through the master bedroom window, there is a view of Quidi Vidi Harbour. The bathroom is located in the hyphen connected to Mallard Cottage, which also includes a storage area and entry to the basement.

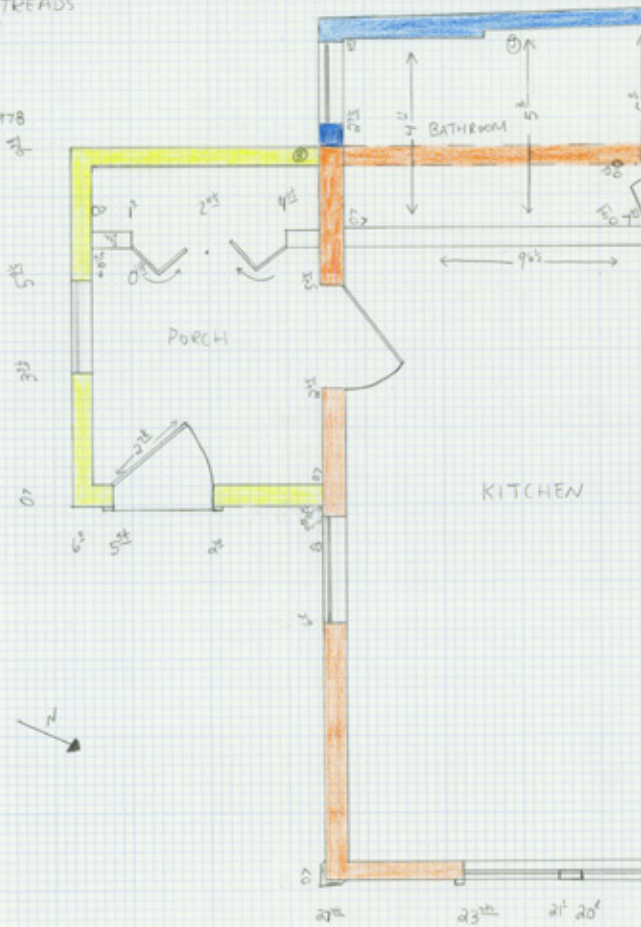
The kitchen is the most used room in the home. A journey through Mary and Claude's life through their family photo albums captures the dual function of the room for both leisure and eating—a space for card games, music, and family gatherings. A chair is stored on the wall nearest the stove and is useful for guests who want to sit and chat. The kitchen cupboards have remained unchanged since being initially installed in 1973. The living room, though used less than the kitchen, is finished with laminate flooring and beige painted walls. It is raised approximately one inch higher than the rest of the main floor. Mary and Claude normally use this room for leisure, as they have a large screen TV that rests on the stone mantle and two comfortable leather sofas. It is in this room that their love for family is displayed; family photos are aesthetically placed as a reflection of the Ring family's history and values.

KAYLA CARROLL AND XUAN WANG

(LEFT TO RIGHT) CORNER VIEW OF THE RING HOUSE, OWNED BY CLAUDE AND MARY RING; CLAUDE AND MARY IN THEIR HOME; SIDE VIEW OF THE RING HOUSE, SHOWING PORTION OF MALLARD COTTAGE..



- ① EXTERIOR WALL-ORIGINAL HOUSE: 0²
- ② EXTERIOR WALL- PORCH: 0⁴¹
- ③ STONE WALL
- ④ STONE ELEVATIONS
- ⑤ FLOOR RAISED 0¹
- ⑥ UNKNOWN BLOCKS
- ⑦ STAIR TREAD: 0²; OVERHANG: 0⁴
REVEAL: 0¹¹, RISE 0¹
10 TREADS, THEN LANDING.
STAIRWAY REVERSES FOR 3 TREADS
- ⑧ NEWELL POST 0² SQUARE
0² BANNISTER WITH 0¹
SQUARE POST PER TREAD
- ⑨ BUILT-IN CUPBOARD
- ⑩ DATE ON TOILET: SEPT, 25 1978
- ⑪ HUTCH CONNECTED TO MALLARD COTTAGE

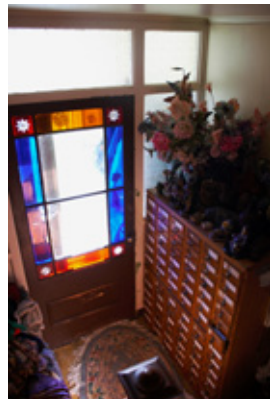


FLOOR PLAN OF THE RING HOUSE BY KAYLA CARROLL AND XUAN WANG.

The Pynn HOUSE

In the centre of Quidi Vidi Village, on the corner of Barrows Road and Quidi Vidi Village Road, lies the home of Margaret (Peggy) Magnone. This dwelling, commonly referred to as the Pynn house, was constructed some time during the first half of the 20th century. The local narrative is that the house was built by three brothers of the Pynn family and later, their sister Lynn came to live in the home. Although its exact date of construction is unknown, architectural features suggest that the house dates to between 1920 and 1940. The structure contains a surprisingly high quantity of original details—such as staircase banisters, a fireplace mantel, mouldings, doorknobs and other types of hardware—indicative of Arts and Crafts, and Art Deco architectural influences. This suggests a date of approximately 1930: the tail end of the Arts and Crafts movement and the beginning of Art Deco.

The Pynn house is a two-storey, seven room side hall-plan building with a near flat gable roof and a central chimney. The first floor contains a kitchen, a pantry, a back room—currently used as a laundry room—and a parlour that originally acted as a space for both leisure and dining. While the parlour now acts exclusively as a living room, evidence of its former function can be seen in the form of an old pass-through into the kitchen. The kitchen and parlour also share a chimney that served both for a parlour fireplace and a cook stove. Both the cook stove and parlour chimney entrances have been closed off with sheets of plywood. Beneath the



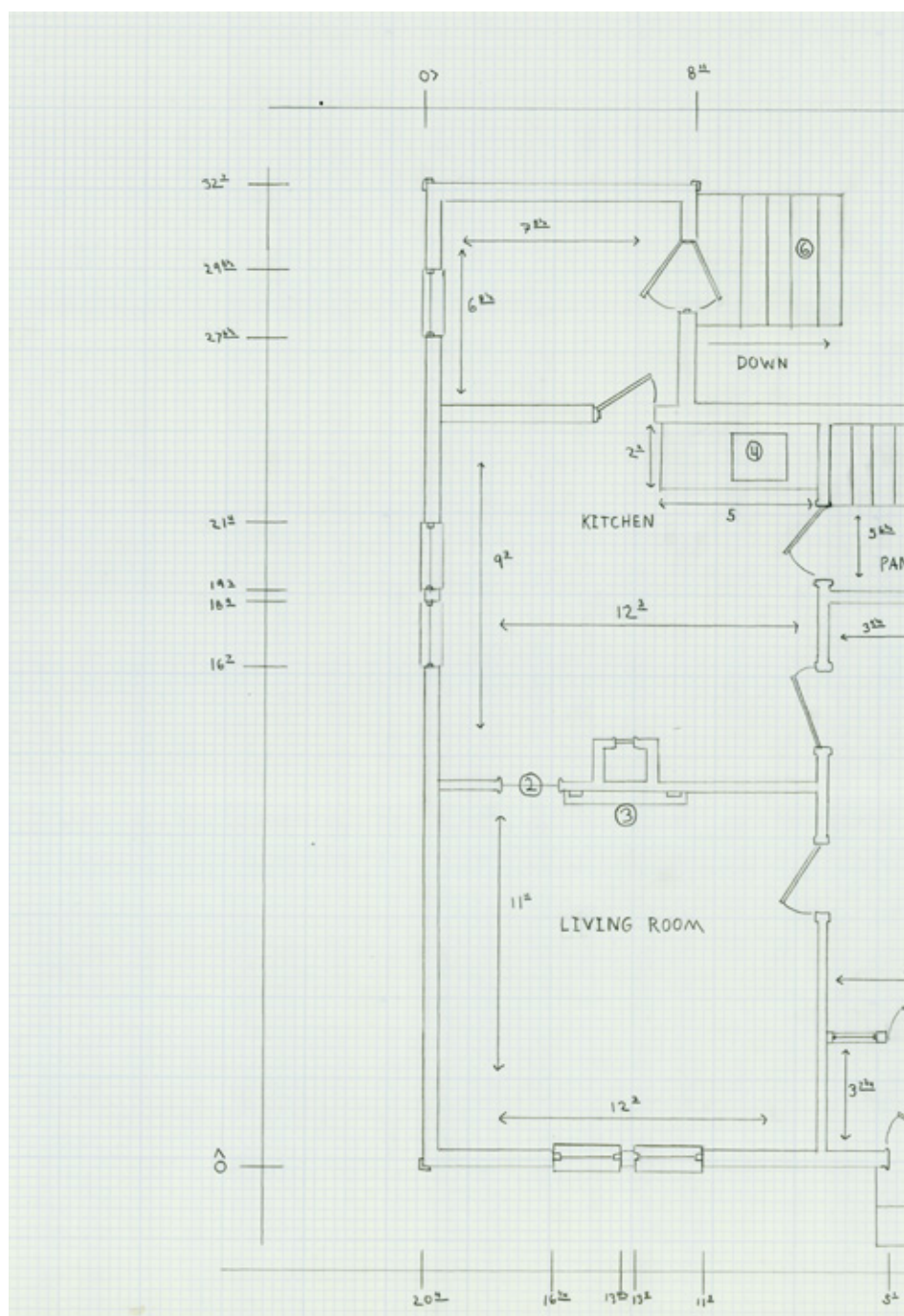
kitchen is a small concrete cellar. The upper level of the home is made up of a bathroom and two bedrooms. Aside from the addition of vinyl siding, electricity, plumbing, and a few coats of paint, along with the removal of the upper segment of home's chimney, the building has been subject to few additional modifications. With its side hall plan, kitchen pass through, intricate wooden features, and small cellar, the home processes many traditional architectural features. Nevertheless, its concrete foundation and cellar, along with its circular sawn lumber, point to an amalgamation of tradition and modernity. The house also includes a large yard, with a white picket fence wrapping around it. There is a small space for parking, but there is no paved driveway. The north side of the house is mostly wooded, receiving very little sunlight.

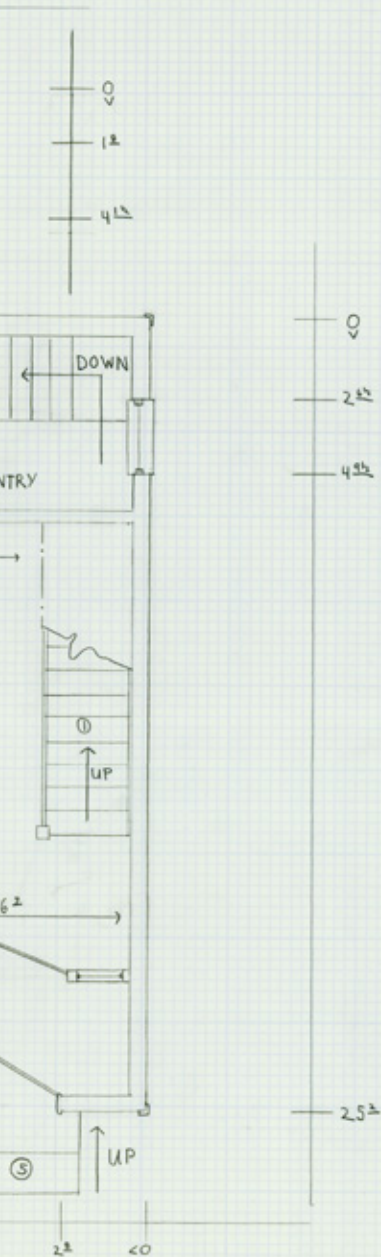
Magnone has made few modifications to the original design, and uses rooms with their intended function. Magnone acquired the home from the Pynn family approximately 18 years ago. Before the purchase, the house had been inhabited solely by the remaining members of the Pynn family. According to Peg, when she first took over ownership of the property it had not yet been wired, and the owners still used oil lamps to provide light.

ADRIAN MORRISON, JOHN LADUKE, KLARA NICTER

(LEFT TO RIGHT) INTERIOR SHOT SHOWING THE FRONT ENTRANCE TAKEN FROM STAIRCASE; VIEW OF THE PYNN HOUSE FROM THE FRONT YARD; PORTRAIT OF PEG MAGNONE IN HER HOME.





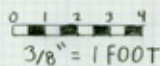


THE PYNN HOUSE

- ① STAIRS (13 STEPS)
10 1/2" TREAD
9" REVEAL
7 1/4" RISE
- ② PASS THROUGH
- ③ FIRE PLACE
- ④ KITCHEN SINK
- ⑤ FRONT STEPS
12" TREAD AND REVEAL
8 1/4" RISE
- ⑥ REAR STEPS
10 1/2" TREAD AND REVEAL
8 1/4" RISE

JOHN LADUKE
KLARA NICTER
ADRIAN MORRISON
SEPTEMBER 19, 2013

SCALE :



Christ CHURCH

In 1842 an architect named James Purcell completed construction on Christ Church in Quidi Vidi—a project that came out of 8 years of planning by a group of Anglicans, Methodists, and Congregationalists. For his design, Purcell adopted a cruciform style, meaning the chapel's floor plan was to resemble a cross. According to historic photographs, the steeple and front porch were not part of the original structure, and were introduced to the building in the late 1800s. While these changes altered Purcell's vision, they offered the church an overall appearance that we still see today.

During the summer of 2013 Christ Church underwent a restoration to its façade. Changes included new wooden clapboard, new trim, custom-made gothic arch windows, and a tall red steeple. The clapboard was painted cream white and the trim dark green with burgundy—colours chosen by Aiden and Elizabeth (Pinky) Duff, who reside in the building. Aiden, a heritage carpenter, moved to Quidi Vidi with his wife in 1986 and has since been transforming Christ Church into a modern living space. It first deviated from its identity as a church in the 1960s

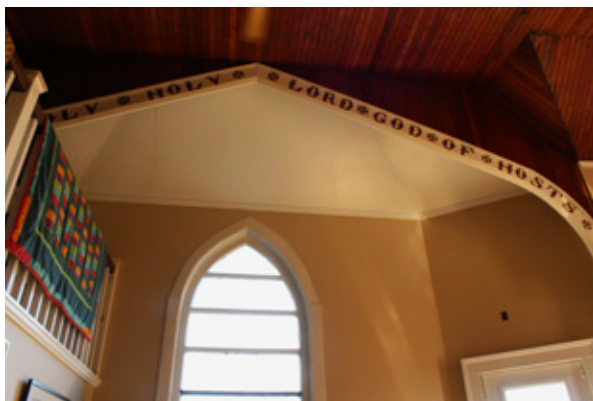


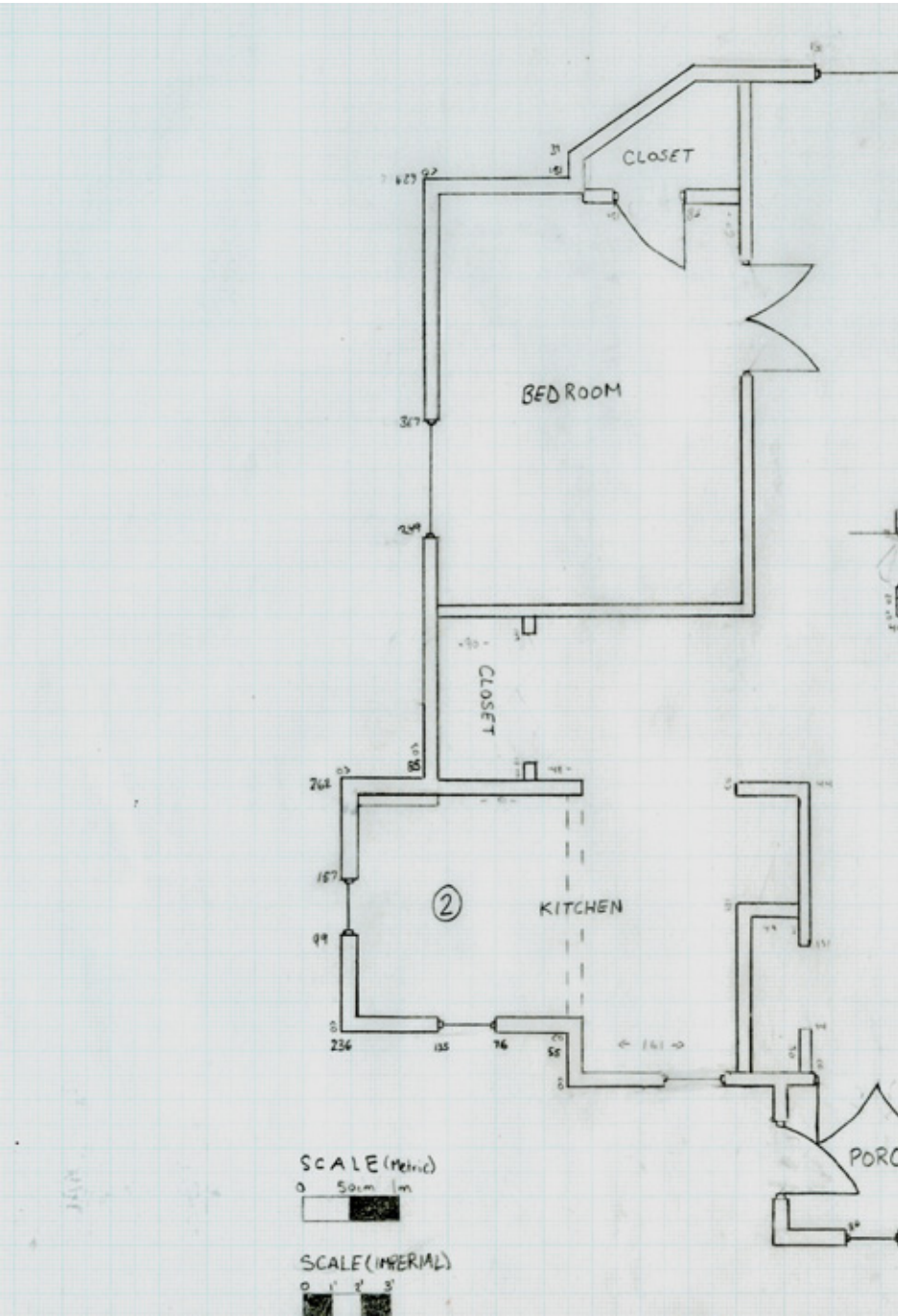
when its derelict condition made it difficult for the Anglican Church to continue maintenance. The Church relinquished ownership leaving the building's fate in question. Aiden explained, "They wanted to tear everything down then. That was in the '60s. I think it was condemned. The city and the Anglican Church wanted to tear it down because they didn't want the responsibility of it."

The Duffs purchased the iconic structure after it had already met a number of different purposes. They recalled that besides a church and residence, the building has also been a town hall, an antique store, and for a time, the shop of a furniture restorer. During the early '70s it also served as a rehearsal space for a group of St. John's theatre enthusiasts headed by Chris Brookes—a group that eventually became The Mummers Troupe. According to Brookes, during that period it was owned by the Newfoundland Historic Trust, an organization that formed in 1966 to help save the church from demolition. By this time Christ Church had already been stripped of its church-like interior and was suited to such rehearsals—it had a wide open space with a platform where the altar had been.

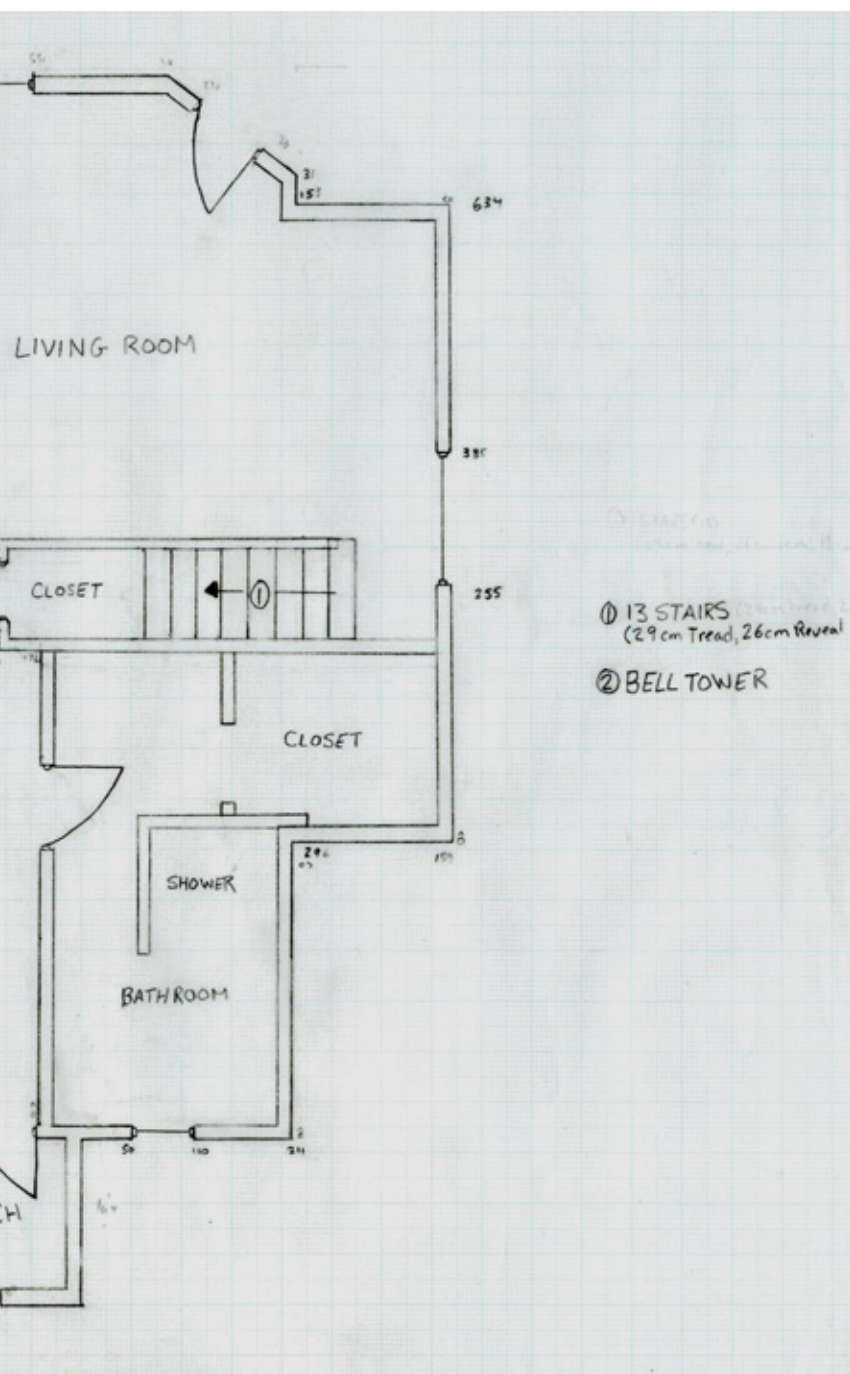
Aiden and Pinky can still remember what the interior was like when they moved in. There were two rooms on the main floor, one of which was a large space where the congregation would have gathered. There was also a bathroom and what is thought to have been a vestry—a place where the priest kept his garments and prepared for his walk to the altar. Dividing the vertical space of the main room was a makeshift

(LEFT TO RIGHT) EXTERIOR OF CHRIST CHURCH DURING RESTORATION, GREG WALSH (L) AND OWNER AIDEN DUFF (R) STANDING ON SCAFFOLD; GOLD GILD INSCRIPTION IN THE CHRIST CHURCH LIVING SPACE; PORTRAIT OF PINKY DUFF IN THEIR HOME.





FLOOR PLAN OF CHRIST CHURCH BY ADRIAN MORRISON.



second floor. This is something that the Duffs chose to renovate. Aiden explained, "There was a stairwell against that north wall over there in that room where the dresser is, going up the wall. We let it go from the building... took out the stairs, raised it 9" to a foot, and that gives us about 7½' upstairs and 7 ½' down here. It was really short down here. You'd almost feel like you were going to hit your head so we split the difference and raised it..." The effect is an open living room with a high ceiling and a loft second floor with two separate rooms and a balcony. On the main floor, Aiden built a bedroom, bathroom, storage area, and kitchen. In the basement, accessible by way of a hatch in the floor of what is now a bedroom closet, is a stone-wall foundation typical of the mid-19th century period.

Aiden pointed out the significance that Christ Church likely had in the village. "It would have probably been the centre of the community. Like every community, the church or the parish hall always ends up being the central part of the community." Despite the changes this building has seen, at its core, it is still a church. Not only does the exterior hold visual reminders of this past, but the interior does too. Such features include a set of tall double doors that swing open into the porch, and a religious inscription on the wall above where the altar once stood. During renovations to the second floor, Pinky uncovered this forgotten script from behind a plywood wall. In gold gilt it reads "Holy, Holy, Holy, Lord God of Hosts." It is thought to be from the original construction and is something they have chosen to preserve. For Aiden and Pinky, this was a "great find" that adds to the character of their residence.

LISA WILSON

The Pittman STAGE

The fish stage has been a defining characteristic of Quidi Vidi's cultural landscape for over 300 years. As historic examples were washed away by the ocean or fell into disrepair they were continually rebuilt or replaced with similar versions constructed according to long established vernacular traditions. Today, these buildings retain a meaningful place within the community. They still line the shoreline of Quidi Vidi Harbour and new examples are regularly constructed. Many are, nevertheless, in a state of transition. Once a hub of the industrial fishery, some stages lost their relevance as economic centres with the decline of Newfoundland's fisheries in the 1990s. The functions of the structures have changed. New contemporary stages often serve as centres of recreation rather than industry.

The structure referred to as Barry Pittman's Stage is an example of this evolving vernacular tradition. It is a small wooden building covered in brown paint, measuring approximately 8' x 15', which is located on the north bank of Quidi Vidi Harbour. It is approximately 50 meters east of the village's small vessel boat slip. Unlike much of the architecture found in and around Quidi Vidi, Pittman's stage, constructed in 2013, was not built within the village. Instead, it was assembled in a backyard outside of the community and transported to the site on the back of a flatbed truck. The structure was framed with exposed dressed 2x4s on a plywood floor. It is enclosed with sheets of aspenite and the exterior is neatly sided with 4-inch clapboard. The western half is made up primarily of a wooden bunk bed, also constructed out of 2x4s. In the northeast corner is a small wood-burning camp stove which, despite its small

stature, consumes almost a quarter of the interior space. The small size allows little room for work, and its interior layout is more characteristic of a camp or cabin than a fish processing plant. These features suggest that it was built for recreational purposes.

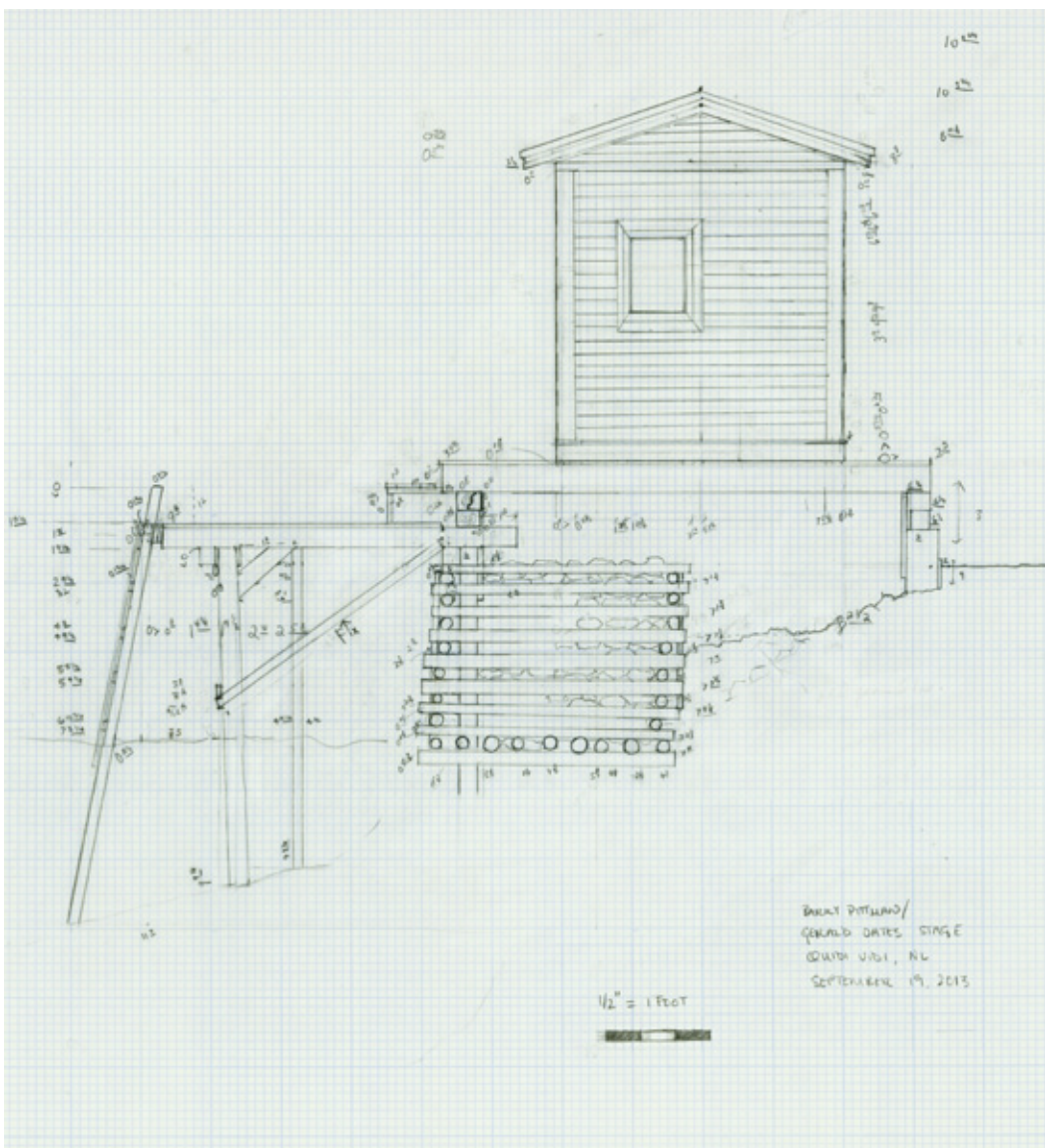
While the building itself was constructed using modern materials and practices, its underbelly was built according to long established architectural traditions. Beneath the shiny new veneer is a support system composed of wooden beams (most of which are true 6x6s), round logs with their bark still intact, and two solid ballast pounds. The timbers and beams run both vertically and horizontally allowing the building and its series of decks to extend past the waters edge and sit over-top of Quidi Vidi Harbour. The ballast pounds are made up of a stacked log frame fastened together with metal spikes and filled with large jagged stones.

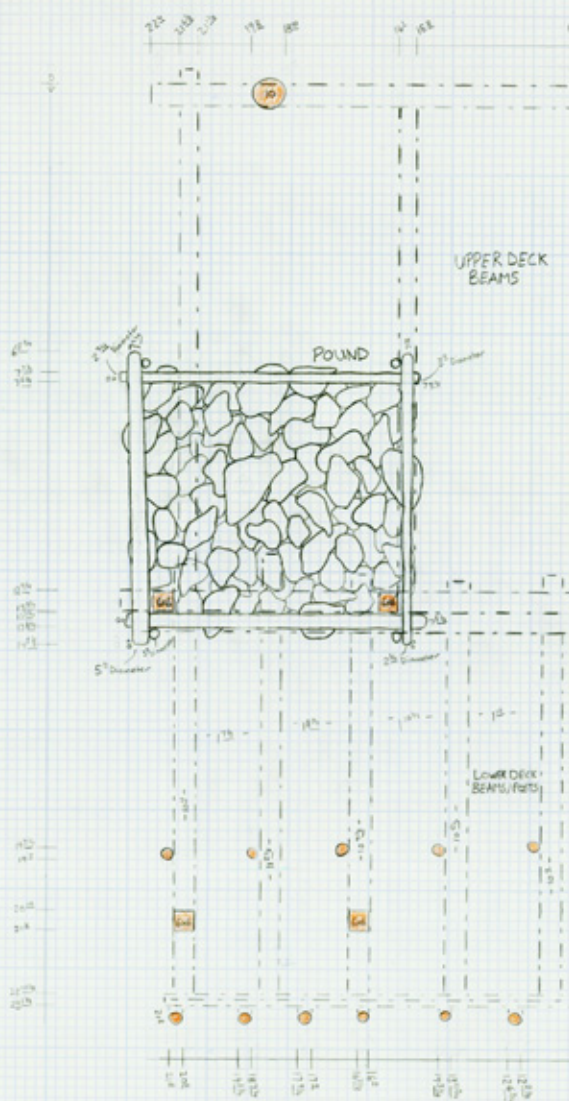
Barry Pittman is the owner of the stage, but the building is in many ways communal. It is not uncommon to see others fishing, relaxing, or socializing on its deck or utilizing it as a departure and arrival point when engaging in the food fisheries. When examining this structure it becomes apparent that it represents a transition in the fishing stage. Nevertheless, it maintains elements of a long-standing vernacular tradition.

ADRIAN MORRISON

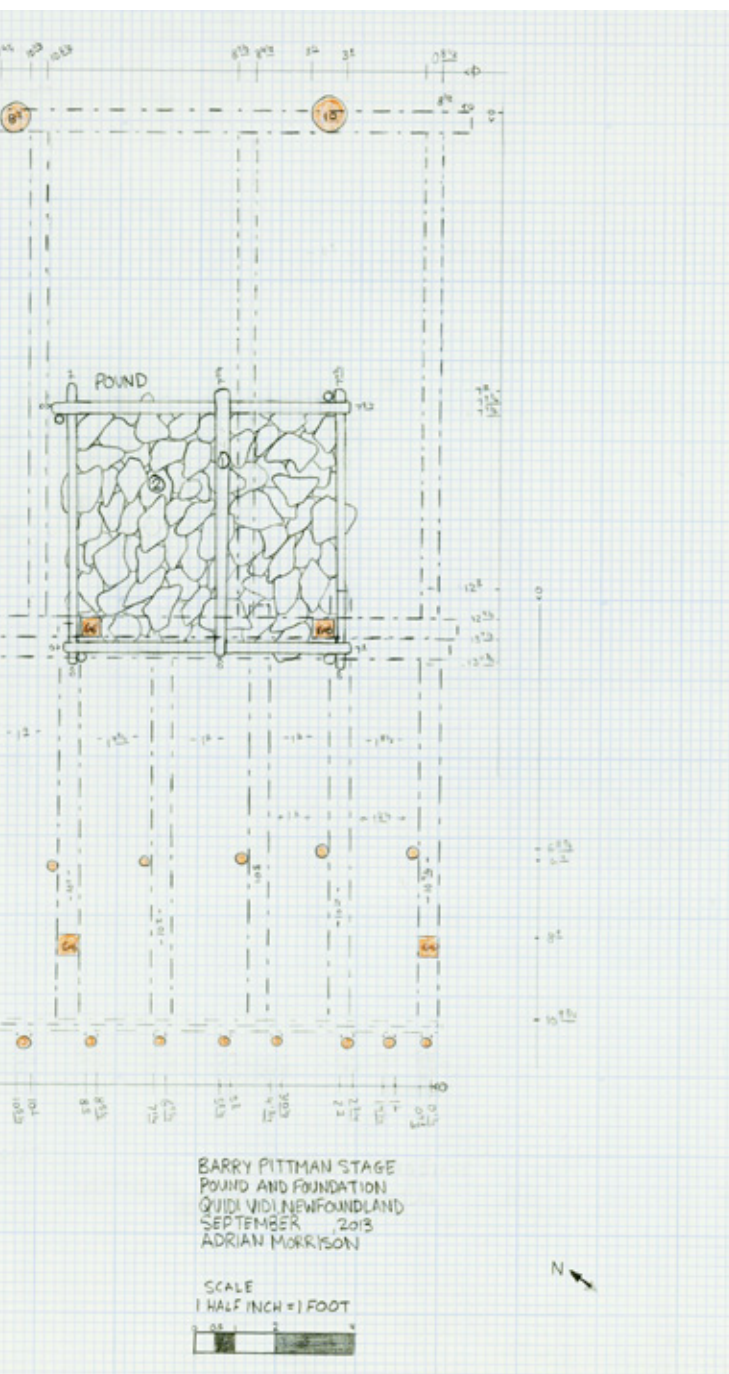
(LEFT TO RIGHT): FISHING STRUCTURE, CENTRE, KNOWN AS THE PITTMAN STAGE, OWNED BY BARRY PITTMAN AND GERALD OATES; BALLAST POUNDS BELOW PITTMAN STAGE TAKEN FROM BEHIND, FACING THE HARBOUR; ELEVATION DRAWING BY ADRIAN MORRISON.



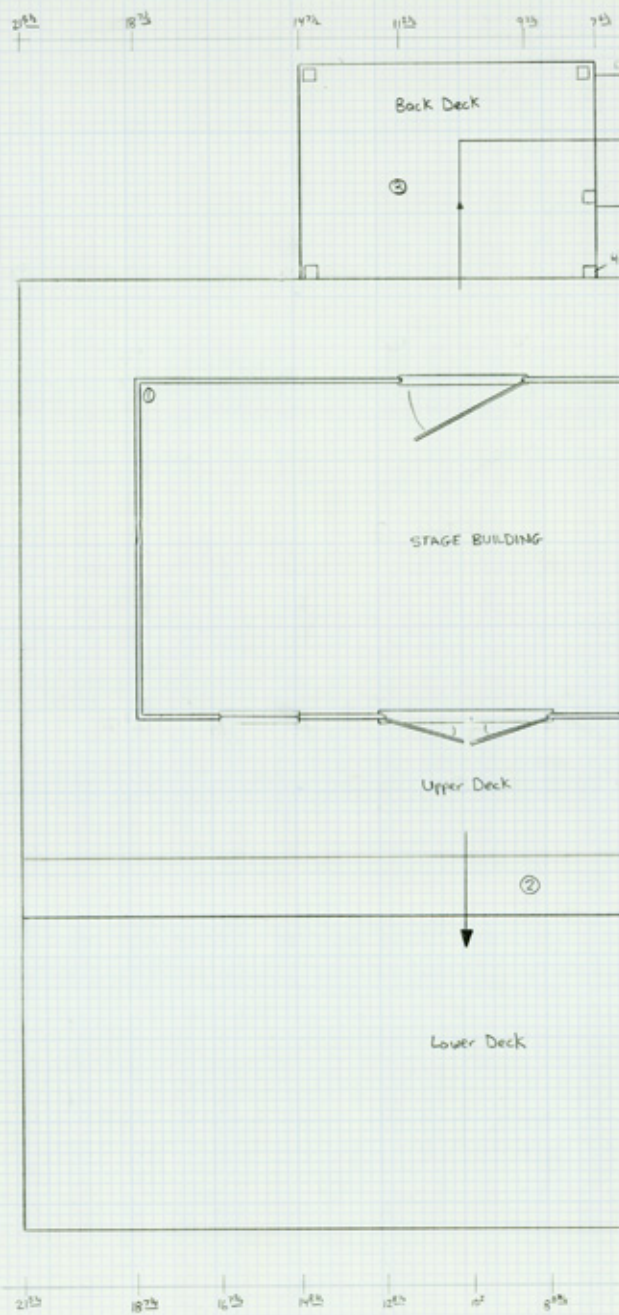


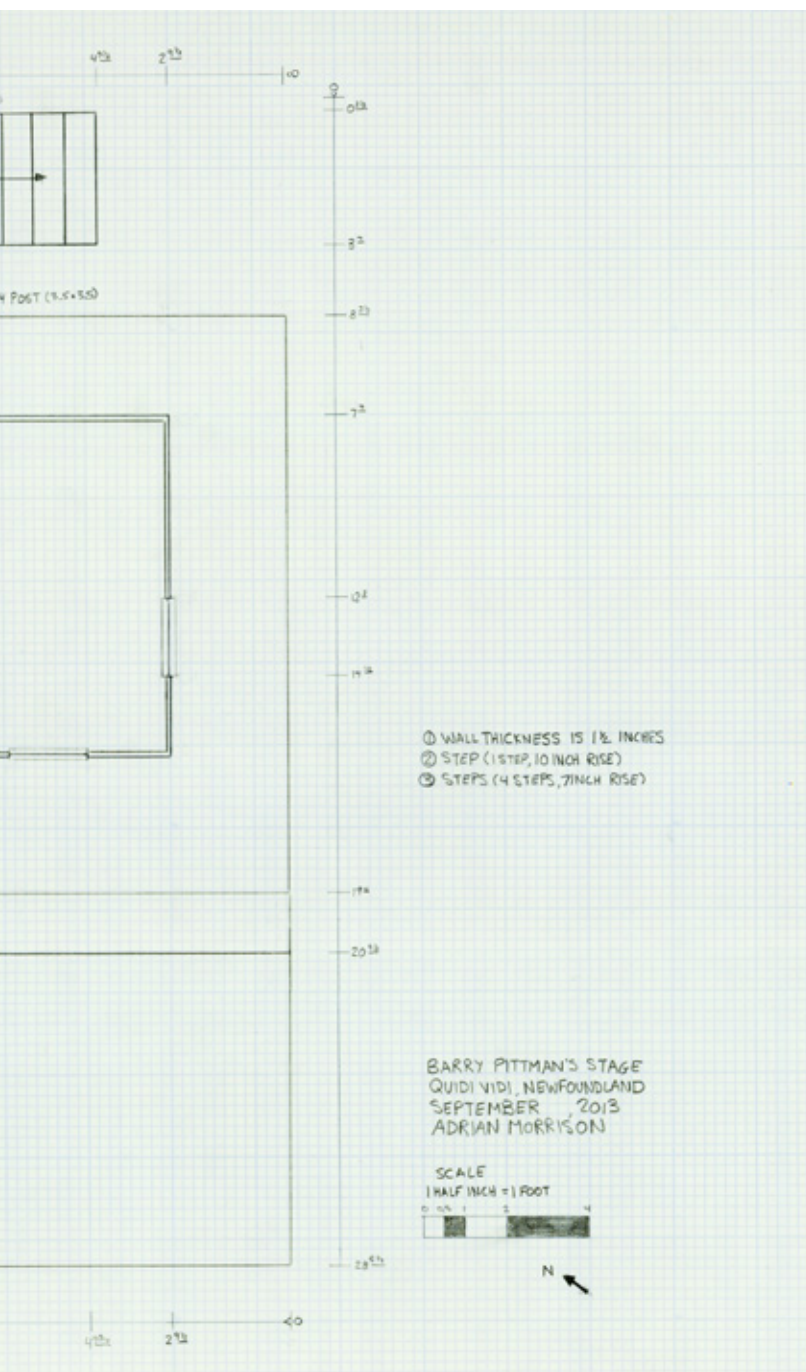


- ① RAW TIMBERS (STACKED AND SPIKED)
- ② STONE FILL



PLAN OF BALLAST POUNDS AND FOUNDATION BY ADRIAN MORRISON.





FLOOR PLAN OF THE PITTMAN STAGE BY ADRIAN MORRISON.

The Ring ROWING HOUSE

Randy Ring's rowing house is located on the south side of Quidi Vidi Harbour. It consists of two joined structures—one is made from concrete, the other from wood. The concrete section houses the only functional entrance to the building. Construction began in 1976 by Randy's father, Jim "Skipper" Ring, who had wanted a building where his team could train for the annual St. John's Regatta. The building closest to the main road is built of concrete blocks and has concrete flooring throughout. The exterior is painted green. The structure is nearly four feet longer at the back than at the front, so the interior right wall is on a slant.

The Smith Stockley team began endurance training at the row house in 1978 under the guidance of Skipper Ring. There is an overhead metal beam approximately 15 feet from the front door that aside from supporting the roof, contains a chin-up bar and pulleys. The team had eight exercise stations set up in the building, and the crew would take turns cycling through the stations, often completing seven intense sets of exercises. In 1981, preparation and dedication paid off for the Smith Stockley team, as they beat the previously held 80-year Regatta record of 9:13



with a time of 9:12:04. A lone window on the left wall has been boarded up and is covered with a "Smith Stockley" sign from c. 1981—a reminder of the team's legacy and importance to the Ring family. The building was used for training until 1987.

Construction on the wood portion of the row house began after the concrete section was built; it was finished by 1978. It is smaller than the concrete section, roughly 14' x 18' and it is built from a wooden frame structure of aspenite, with clapboard siding on one exterior wall. Inside there are exposed studs of irregular width and an aspenite floor. It is joined to the first section with a two inch gap between the wood and concrete on the outside. However, it is completely enclosed on the back wall. This portion was used by the rowing crew for storage. There is one door that faces the harbour which is sealed shut. There are also four windows inside that provide the only natural light in the row house; two are on the same wall as the door and there is one on each of the front and back walls.

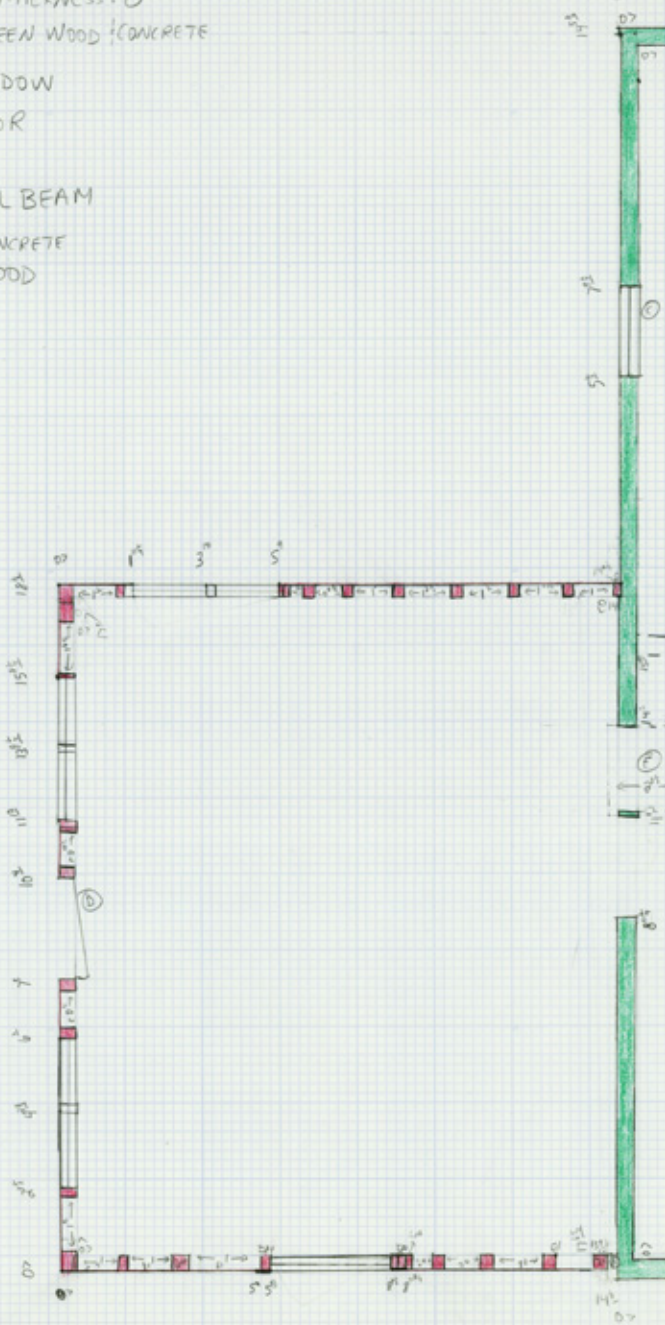
Today Randy mainly uses his row house for storage. There is some fishing equipment present, such as a squid trap, and various workout equipment and weights. A wood stove is located in the concrete section through a portion of the concrete wall cut out, with its front in the wooden section. Traces of the building's connection to the Regatta are present throughout the entire building. Over the front door is a pair of crossed oars with a sign in the middle reading, "Skipper Jim; 9:12:04," a tribute to Randy's father and also a reminder of the Smith Stockley team's 1981 victory.

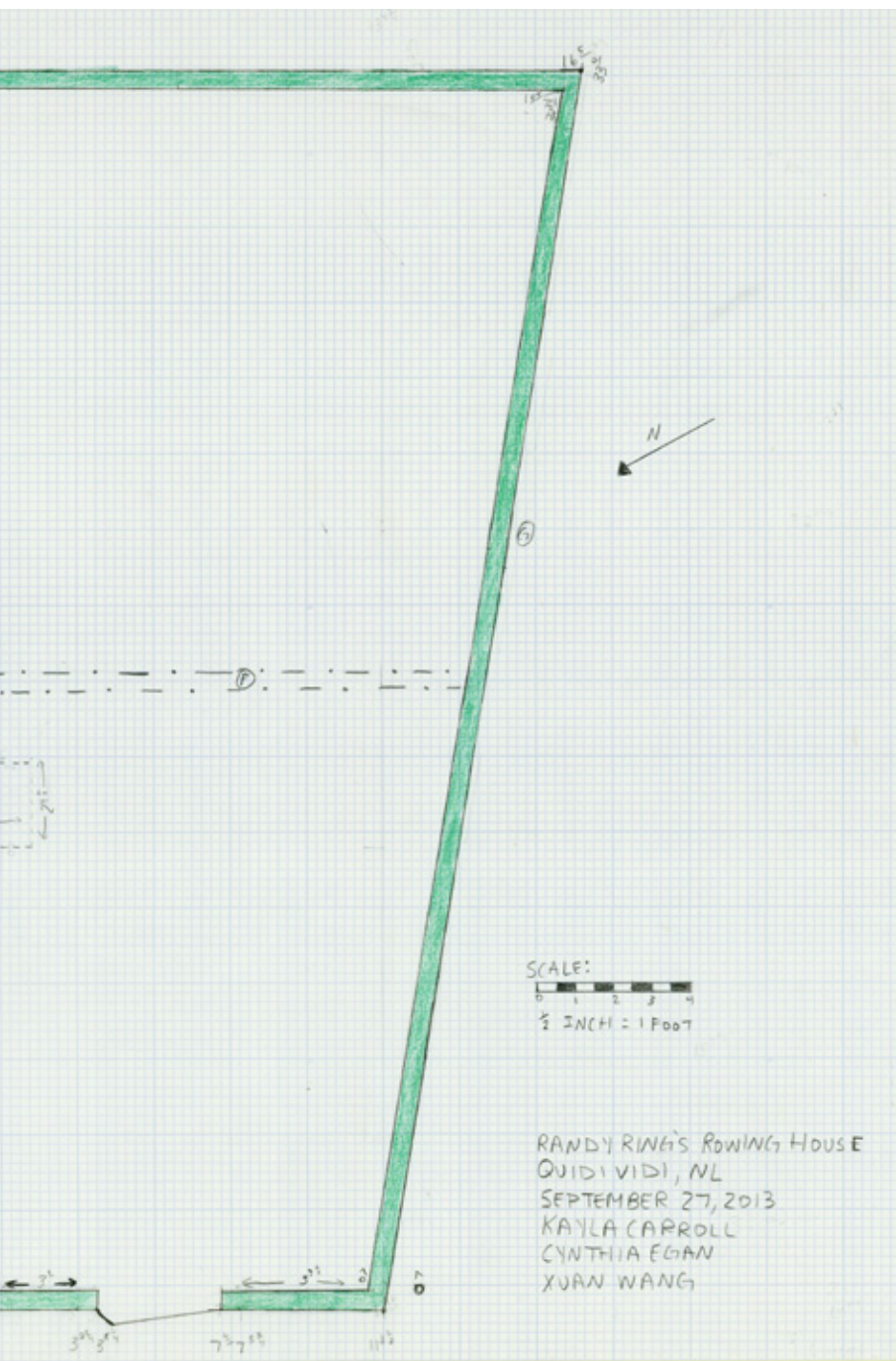
KAYLA CARROLL

(LEFT TO RIGHT) FRONT VIEW OF THE RING ROWING HOUSE SHOWING BOTH SECTIONS; INTERIOR OF THE CONCRETE PORTION OF RING ROWING HOUSE; PORTRAIT OF RANDY RING WITH HIS BOSTON WHALER NEAR HIS ROWING HOUSE.



- (A) CONCRETE WALL THICKNESS: 0.5'
- (B) APPROX 0" GAP BETWEEN WOOD & CONCRETE
- (C) BOARDED-UP WINDOW
- (D) BOARDED UP DOOR
- (E) WOOD STOVE
- (F) OVERHEAD METAL BEAM
- (G) COLOR KEY: ■ CONCRETE ■ WOOD





FLOOR PLAN OF THE ROWING HOUSE BY KAYLA CARROLL.

The MacInnis STAGE

In 1956, Archibald MacInnis moved his family to Quidi Vidi to pursue a career as a commercial fisherman. Though MacInnis had been an expert tailor and skilled in fabric not fish, he quickly adapted and excelled in his new vocation. That same year he built a small fishing stage on the north shore of the harbour—the first in that location. Offering Ron Fowler, head of Canada Public Works, 200 pounds of salmon in exchange for his services and a bulldozer, MacInnis forged an access road to his stage. A year later “mother nature” washed the structure away and his next stage was taken just five years after that. In 1962, MacInnis built a third stage but this time, on a much larger scale.

The stage was a two-storey structure and built at a higher elevation to avoid excessive flooding. His son Danny remembers that despite the adjustment, occasionally it would still flood up to two-feet. MacInnis covered the building in red ochre—a mixture of iron ore and seal or cod liver oil. An access door on the second floor with a pulley overhead was used to raise tattered fishing nets from the boat below. Upstairs the nets were repaired for later use. On the harbour side, a trap door was accessible from MacInnis' 26 foot trap skiff where the fish would be transferred from the boat into the process room for gutting, cleaning, and salting. Unlike most fishermen at the time who used large flakes for drying cod, MacInnis constructed a barbed wire fence in the rear of the building where he would hang the cod.



An innovative method, which saved space, and allowed wind to graze both sides of the cod, perhaps saving time.

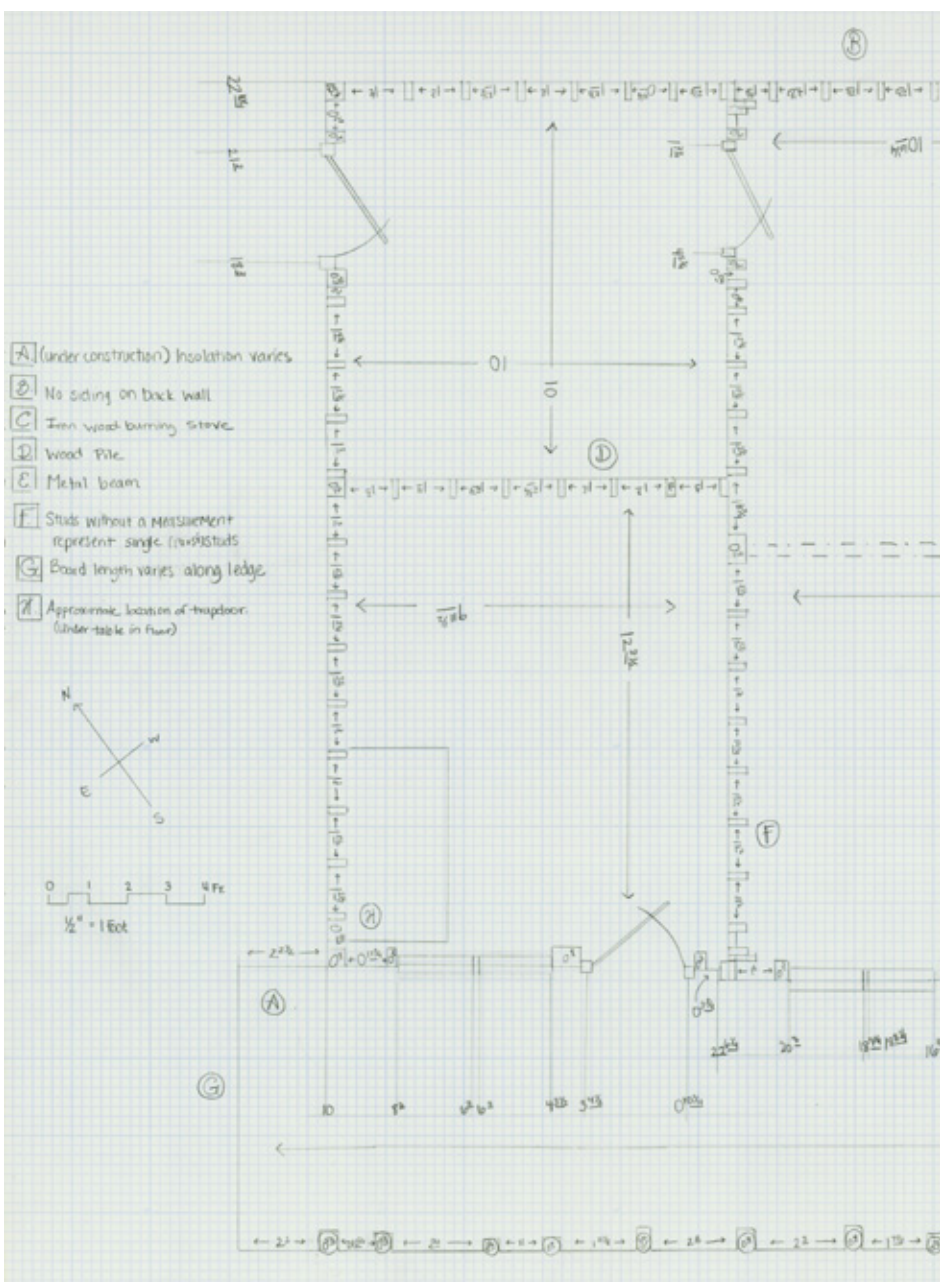
In 1979, after 23 years of fishing, Archibald MacInnis passed away. According to Danny, the building eventually fell into disrepair and was torn down. He inherited the property and in 2010 began rebuilding an expanded version of his father's old stage. On the west side a cutting (filleting) room and wood storage room have been added. Preserving the original layout and style, Danny included the access door on the second floor and used a red paint to resemble the original ochre. He expressed, "I built it the best I could, to resemble the way it was. If my dad were alive today, he'd be proud of me." When asked why he bothered to rebuild, Danny responded, "Heritage and memory and to pass it on to my daughter. So that someday she can bring her kids and say your grandfather built this." In place of his father's trap skiff, "Ms. Laura," named after his daughter, floats nearby in the harbour continuing the tradition of family and fishing.

Currently the building is under construction with an estimated completion date of 2018, the year Danny hopes to retire. He plans on utilizing the stage for tourism and as a "tribute" to his father. It will be called "Straight Wash Boat Tours," he explained, sharing that his father was known to go out when no other fisherman would. "It's only a straight wash," he'd say, "What are you afraid of?"

CHRISTINE BLYTHE

(LEFT TO RIGHT) PORTRAIT OF DANNY MACINNIS IN HIS FISHING STAGE; THE NEWLY CONSTRUCTED TWO-STORY MACINNIS STRUCTURE, MODELLED AFTER THE FAMILY STAGE; INTERIOR OF THE MACINNIS STAGE.





FLOOR PLAN OF THE MACINNIS STAGE BY CHRISTINE BLYTHE.

The Ring SHED

The shed next to Claude and Mary Ring's house is a store built around 1983. It is located on the southern side of the Ring house, at the end of their driveway. The Ring property sits on the southeast end of Quidi Vidi harbour, on Barrows Road. Before the shed's construction, the land next to their house was vacant. The structure was mostly built by Claude Ring with help from a few others during framing. Its intended purpose was to give the Ring family an extra space for storage.

Construction of the shed is fairly conservative. The structure of the building is of a light-frame design, using standard dimensional lumber. Most of the materials were bought from a local retailer at the time of construction, though some were recycled older ones. The exterior has an asphalt shingle gable roof, and wooden clapboard siding. The clapboard is painted white, while the trim is black. The front has double doors, allowing for large objects to be moved into the shed. One of the doors has been repaired with unpainted plywood on its bottom section. The structure's shape is almost square but technically, it is rectangular. There are three windows, one in the rear, and two on the south side. All the windows are framed by 2x4s. The interior is unfinished,



with exposed 2x4 studs. The inside walls are made from aspenite, as is the base of the roof. Flooring in the shed consists of wooden boards, so the space will likely never be used as a garage.

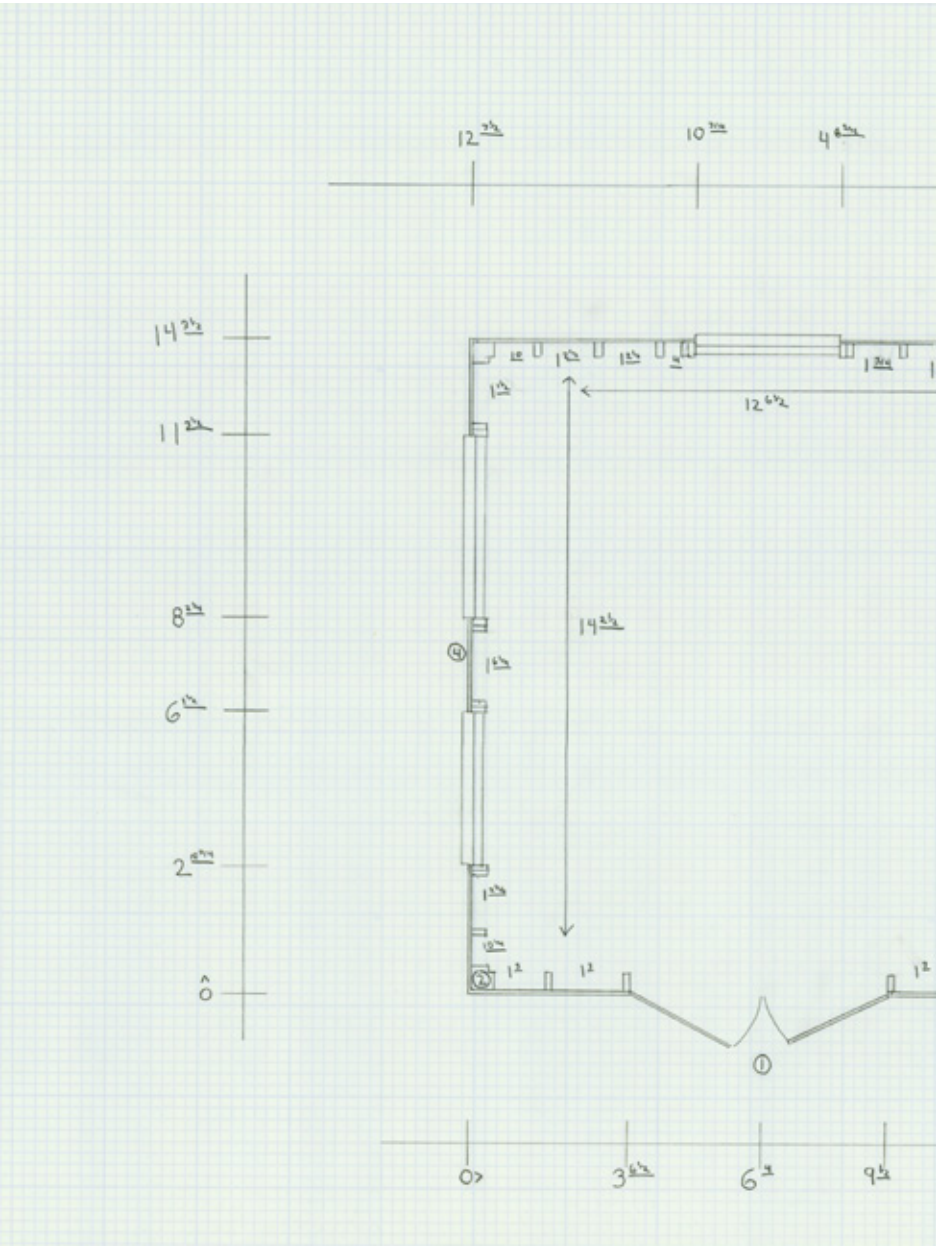
There are several shelving units in the shed, some being attached to the walls. One of the units consists of plywood on top of two sawhorses. Many of the studs have nails sticking out of them, providing hooks for hanging various objects. Christmas decorations, lawn equipment and recyclables can all be found in the shed. To increase storage space, spruce logs have been added to the rafters. These logs are used for a kind of shelving, providing an extra horizontal space. Most of the items on the logs are boxes, which are not able to fall between the open spaces.

The space also houses a large freezer. To allow this, an electric outlet has been hooked up, with connection to the outside power grid. On top of this, the shed houses many items for fishing, including poles and hooks. For small houses such as the Ring House, additional storage is a great boon. The secondary use for the building is a workspace. There are several tools in the shed, some exposed, others not. A large tool box stands in one of the corners. Claude Ring's shed is a multi-use building, allowing it to be utilized for a number of tasks. Even the exterior acts as a sort of storage, with unused fences and tubs leaning on the outside wall. The structure acts as a replacement for basement storage as well as a tool shed.

JOHN LADUKE

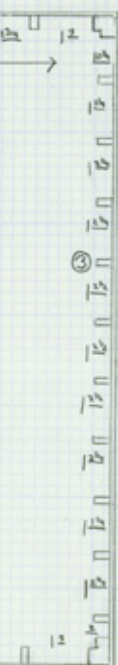
(LEFT TO RIGHT) FRONT VIEW OF THE RING SHED, BUILT BY CLAUDE RING; INTERIOR OF THE RING SHED; CORNER VIEW OF THE RING SHED.





FLOOR PLAN OF THE RING SHED BY JOHN LADUKE.

40



14th

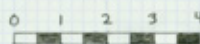
CLAUDE RING'S SHED

- ① DRIVEWAY
- ② ONE 4X4 A TWO 2X4 STUDS
- ③ 2X4 STUD
- ④ 1/2" WALL THICKNESS

JOHN LADUKE
SEPTEMBER 25, 2013



SCALE:



1/2 INCH = 1 FOOT

12th

The Gray STAGE

The first Gray stage was built in Quidi Vidi in 1982 by Joseph "Skipper" Gray. Materials for the construction came from old houses while local trees provided the logs necessary for the cribbing that supported the structure. The little 10' x 12' flat-roofed building, and the stage upon which it sat, was always a work in progress. By the time the heavy winter waters lifted it up and broke it on the rocks in 2009, the windows had been replaced, the wharf had been extended, and the building measured 16' x 22'.

The new stage, constructed by Joseph's sons Wendell and Balfour, has gone through its own changes. In 2009 they made a new wharf down to the south along with a 10' x 12' shed used for the food fishery. It was subsequently flooded, and the next year a second, raised section was added, about five feet higher than the original. On this second level, a larger building approximately 12' x 16' was constructed. The shed attached to this structure is the most recent example of their construction work.

The two different levels represent a division of stage activities between work and leisure. On the first level, the smaller of the two buildings houses fishing gear and tools. It is used as a work space. It also houses a wood



stove, commonly used in winter during the hunting season because it easily heats the stage. Unfortunately, the majority of Joseph's fishing equipment and boat building tools were lost when the original stage was destroyed. There are now holes in the floor of the corner of this structure so that should it flood, the water will drain out again. This small building shares the level with an outhouse, one of the last things Joseph built, and splitting tables used for preparing the fish, once caught.

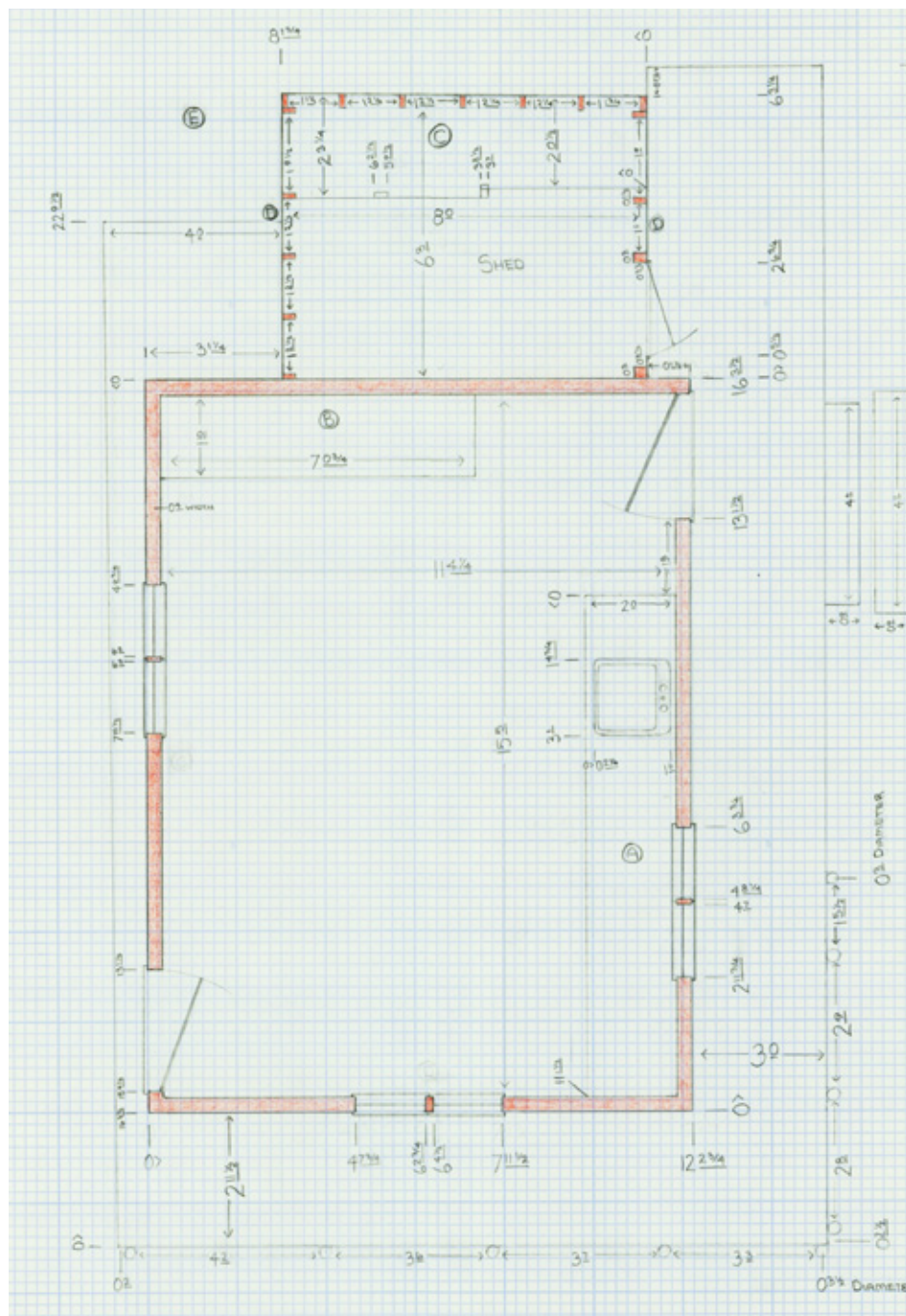
The larger structure, located on the raised level, is primarily used to store and display memorabilia. A bench, table, and chairs beneath a wall of photographs articulate that the nature of this space is different from the one on the lower level. This one does include the attached shed where equipment can be kept in the winter without fear of it being lost and fish can be stored while being salted. Since 2012, water and electricity have been available to the stage from across the harbour. The necessary hoses and cables to supply these amenities are secured underneath the water through a direct buried cable and chains. There is also flake for drying the fish, but this section of the stage is focused on celebrating the Newfoundland heritage of fishing and the tradition as practised by the Gray family.

Like the stage that came before it, this one is never truly complete—it is always a work in progress. There is ever something to be added or mended, with activities usually undertaken during the winter months to improve what is already there. But in all of its ebb and flow, it remains a tribute to their father and teacher, Joseph Gray.

KARI SAWDEN

(LEFT TO RIGHT) PORTRAIT OF WENDELL GRAY AT HIS STAGE; THE GRAY BROTHERS' STAGE BUILT BY WENDELL AND BALFOUR GRAY; INTERIOR OF THE RAISED SECTION OF THE GRAY STAGE.





NOTES

- Ⓐ CABINETS
- Ⓑ BENCH
- Ⓒ SHELVING
- ① VENT IN SHED WALL
- Ⓔ CLIFF



GRAY BROTHERS' STAGE
 QUIDI VIDI VILLAGE, NEWFOUNDLAND
 SEPTEMBER 20, 2013
 DRAWN BY: KARI SAWDEN
 MEASURED BY: CHRISTINE BLYTHE
 MEGHANN JACK

FLOOR PLAN OF THE GRAY BROTHERS STAGE BY KARI SAWDEN.

The Barnes SHED

On the residential property nearest the Quidi Vidi Plantation there is a two-storey red shed. The visible side of the shed has two round windows—one is made from a round porthole taken from a ship, and the other is painted to resemble a compass with the four directions (N, E, S, W) on the frame. This shed is located on John and Anne Barnes' property. Not only is it a place of storage, but it is also a space that aims to express John's strong aesthetic sentiments, as well as those of the Quidi Vidi people.

The shed was built before the early 1940s when John's parents purchased the land and its buildings. It had been a coach house before his family owned it and had a different appearance in those days. Both John and his father have done many renovations to the shed. The original foundation was constructed half out of rocks and half out of concrete. This began to crumble over time, so John replaced the work with cinder blocks. Originally, the shed was larger than it is now. Over the course of renovation, John removed a couple of feet from the building's length.

It was a long process, but the plain shed was eventually turned into a "landscape." John said that the tourists always think it is a living space or a guest home. He painted the exterior in a bright red colour with milky white trim. There is an iron art decoration of a flower curving alongside the right of the wooden door. John is a heritage hobbyist



who likes the look of old objects. The porthole window was installed by John after he removed it from an abandoned ship. He also salvaged some old bricks from a demolished nurses' residence where he used to work. These were reused to make insulating walls inside of the shed. Such design elements were very intentional and helped to give the shed its overall nautical theme and old-fashioned appearance.

John and his brother Craig Barnes share the ownership rights to this shed. Craig maintains and decorates the upstairs space while John controls the downstairs. There is no stairway within the shed. Therefore, access to the upstairs door is gained by a long slope made from piled stones and earth. The north and west walls of this shed are built into the earth. The second-storey wall is only one layer thick, while the downstairs now has three: the exterior is made up of clapboard, then cinder blocks, and finally brick lining the interior. There are also foundations at the four corners.

The inside of the shed was decorated elaborately even though it is now also full of various tools and sundries. There is a white mantel in the centre of the eastern wall. John and Anne got it when their house was renovated and placed it here. Two speakers sit on it and some Christmas lights have been hung along the edge of the mantel. A big white model ship has been placed on the ground in front of the mantel. Under the two windows located in the southern wall, there is a long shelf approximately one foot wide, extending along the entire length.

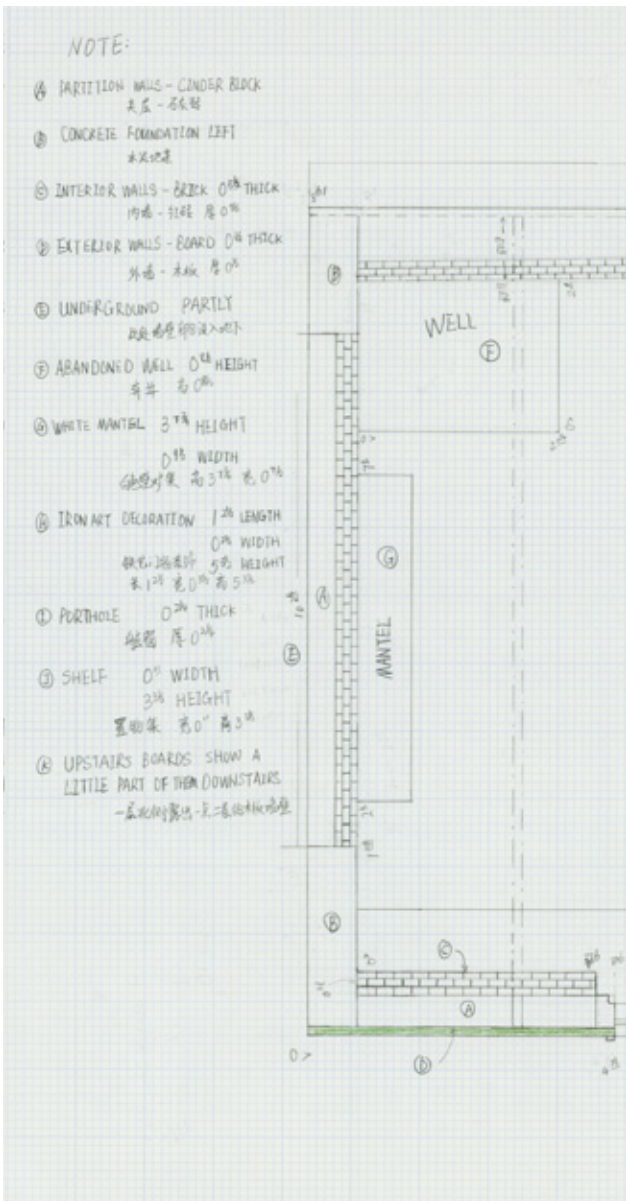
In the corner of northern and western walls there is an old well for drinking

(LEFT TO RIGHT) PORTRAIT OF JOHN AND ANNE BARNES ON THEIR PROPERTY; CORNER VIEW OF THE BARNES SHED, SHOWING PORTHOLE WINDOWS; INTERIOR OF LOWER LEVEL OF THE BARNES SHED.



water, which is now covered by miscellaneous items. The well was still used when John was a little boy. The well sits in an 8-inch tall, raised rocky square platform, and is covered by a square wooden well-lid. In the corner of northern and eastern walls there is a stove which has a chimney extending through the second floor to the roof. Some antique wooden chests and cupboards placed in the corners of the shed where an electric motor saw and other mechanical instruments are stored. This shed is both storage for John's tools and a display place for his treasures.

XUAN WANG



FLOOR PLAN OF THE BARNES SHED BY XUAN WANG.

The Walsh STAGE

Greg Walsh's fishing stage stands on the south side of the Quidi Vidi Harbour, just next door to the Quidi Vidi Brewery. Visitors to the village can often find the stage with its door propped open, a wooden sign proclaiming "Do Drop In" hanging next to the entrance. Fragrant wood stove smoke puffs out of the brick chimney near the door as cheerful chatter or folk music also spills invitingly from the building. Here, the fishing traditions embodied in the stage mingle with the modern community's transition to a focus on tourism, rendering Greg Walsh's stage a significant example of the distinctive character of Quidi Vidi culture.

The land on which Walsh's stage now stands originally belonged to the Horwood family. The Horwood property included a stage on the same site as the present one, a vegetable garden near the stage, and a house across the road from the stage. The original stage was likely a wooden one constructed in the 1700s. The stage's users likely kept a wood stove inside with which they might have cooked a stew in the morning that would be ready to eat by the time they returned from a day of fishing.



The site's current stage, constructed in 1960, also contains a wood stove. This stage's structure, however, consists largely of cylinder cement blocks rather than wood. This shift in building materials likely occurred because the Rings, the local family who were the property's most recent owners before Walsh and who constructed the stage that now stands there, were skilled masons as well as fishermen. Jimmy Ring, a trap fisherman, used the stage until the 1992 cod moratorium.

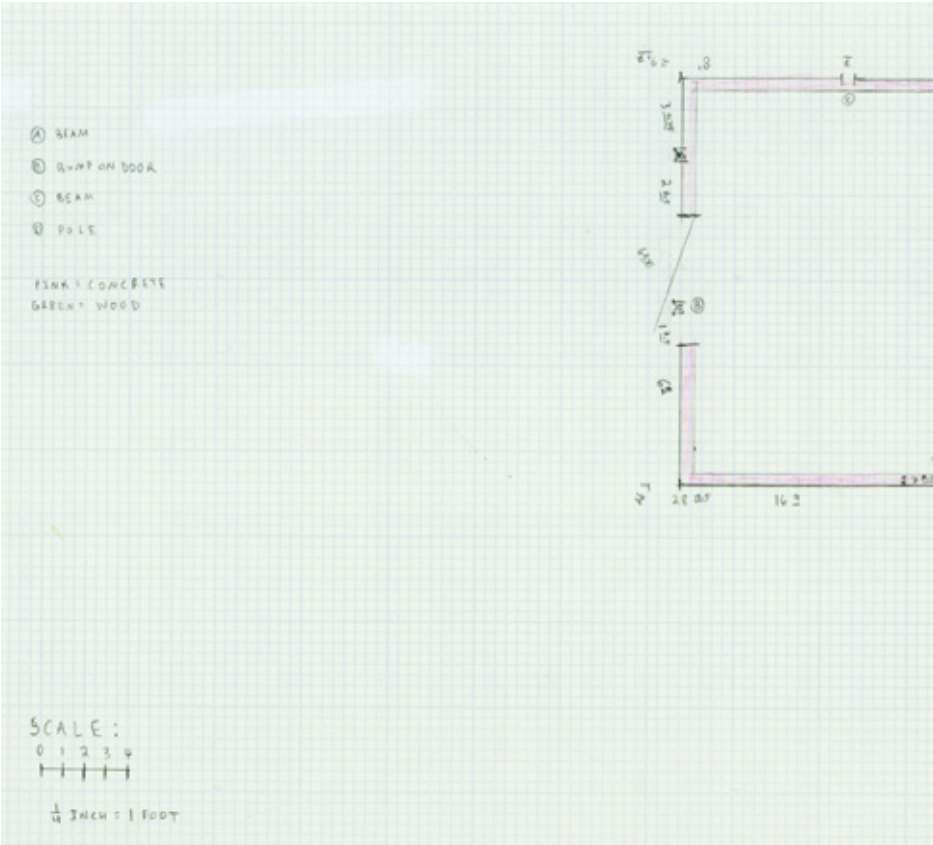
Numerous traditional fishing tools, such as jiggers and leads for trout hooks, remain in the stage today, now serving as decorations and historical displays on the walls. Aside from adding to the kitchen area in the front room and patching, painting, and cleaning various parts of the structure, Walsh has kept the stage as it was when he bought it. He first experienced life in Quidi Vidi when he went on fishing trips as a child with Eli Tucker, whose fishing premises used to occupy the site of the Quidi Vidi Plantation building. When the Ring stage went up for sale a few years ago, Walsh took the opportunity to purchase it and become a part of the community once again. The building now serves as a "community stage" where recreational fishermen can clean their fish, village residents can gather to socialize, and tourists can mingle with locals during potluck meals and folk music performances. This year, around 300 people showed up at the stage to enjoy fried cod and good company on the opening day of the September food fishery. Walsh plans to keep his stage active so that it can continue to serve as a community resource for locals and as a taste of Newfoundland hospitality for tourists.

(LEFT TO RIGHT) SIDE ENTRANCE VIEW OF THE WALSH STAGE; INTERIOR OF THE WALSH STAGE, LOOKING TOWARDS THE HARBOUR, SHOWING ARTIFACT DISPLAY; WOOD BURNING STOVE IN THE WALSH STAGE.

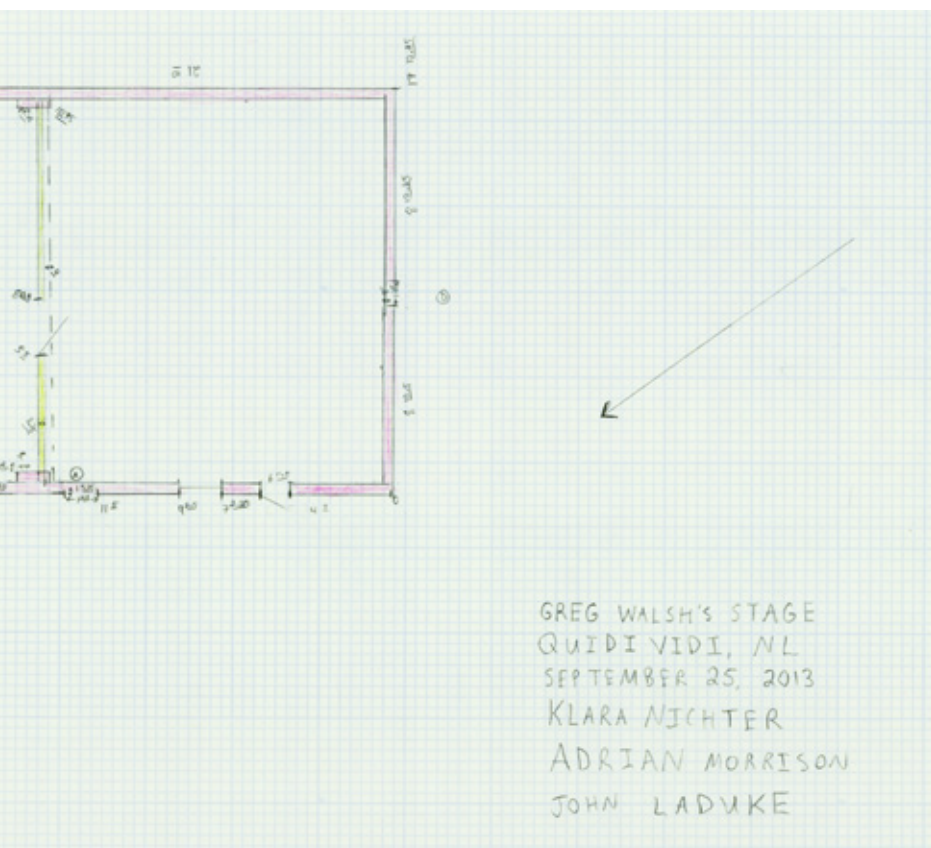


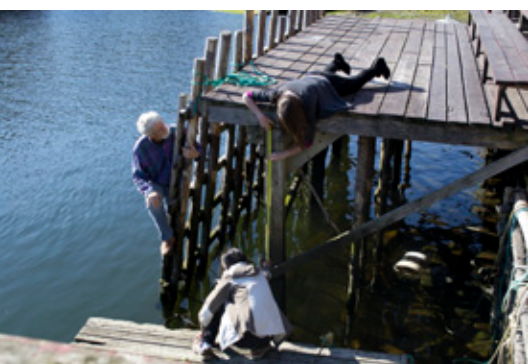
"This place is pretty lively," Walsh says of his stage. From the clamour of seagulls scrambling to claim fishermen's scraps to the rhythmic thumping and jingling of musicians playing traditional Newfoundland "ugly sticks," it is indeed apparent that although the fishing industry no longer defines life in Quidi Vidi, the stages that were once a part of it are still an important aspect of the community. Walsh's stage, with its original structure and the gatherings held inside, stands as a striking example of the character of Quidi Vidi today, a distinctive blend of the old ways with the new.

KLARA NICHTER



FLOOR PLAN OF THE WALSH STAGE BY KLARA NICTER.





CLOCKWISE FROM TOP LEFT: (L TO R) GREG WALSH, ERIC SNELGROVE AND AIDEN DUFF STANDING ON PERRIN'S RESIDENTIAL PROPERTY; FIELD SCHOOL PARTICIPANT ADRIAN MORRISON WORKING ON THE CHRIST CHURCH FLOOR PLAN; CHRISTINE BLYTHE ENJOYING COD TONGUES PREPARED BY THE SNELGROVES; FIELD SCHOOL PARTICIPANT MORRISON TAKING A MEASUREMENT AT CHRIST CHURCH; ED CHAPPELL ASSISTING FIELD SCHOOL PARTICIPANTS BLYTHE AND WANG WITH THEIR MEASUREMENTS; DR. POCIUS CONDUCTING A STAGED INTERVIEW WITH CHINA SNOW ABOUT THE QUIDI VIDI FISHERY.



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