

# SO MANY STORIES SO MANY TRADITIONS



The Heart's Content  
Registered Heritage District

Edited By Lisa Wilson



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All photographs taken by Lisa Wilson  
unless otherwise noted.



Heritage Foundation of  
Newfoundland and Labrador  
2013

# Exploring the DISTRICT

Standing tall on the landscape with its white decorative trim and red brick facade is the Heart's Content Cable Station. This wonderfully preserved building is a symbol of the local cable industry and lies at the center of the Heart's Content Registered Heritage District. It was the first of many buildings that I visited between November 2012 and March 2013 in Heart's Content. As part of the designation process, I spent several weeks learning about the local architecture and meeting with district residents to get an idea of what makes this town special. The fieldwork I conducted has involved doing a photographic inventory of the buildings, collecting



(LEFT TO RIGHT): CABLE MUSEUM POSTCARD PROVIDED BY THE MIZZEN HERITAGE SOCIETY; EXTERIOR OF THE HEYFIELD MEMORIAL CHURCH, 2012; INTERIOR OF THE HEYFIELD CHURCH SHOWING STAINED GLASS, 2012.

memories and stories from community members and learning about how daily life here is connected to the built landscape, past and present. Sometimes by car and sometimes on foot, I wandered around district observing its character, and trying to picture how it might have looked 20 years ago, 50 years ago, or even 100 years ago. When exploring Heart's Content and hoping to step back in time, the cable station is a good place to start. It was constructed in 1876 and, despite being closed for operations in the 1960s, lives on as a National Historic Site. To walk past this building is to be reminded of the social and economic impact that the cable companies once had on this town. Meanwhile, fanning out from the station in every direction, are several other significant buildings. From the two-storey houses on Main Street, to the Heyfield Memorial Church with its lovely pressed tin walls, the historic buildings within the district help give shape to this outport community.

It was a tremendous pleasure for me to be invited into the homes of those people who have worked and lived in the district. I was welcomed into the community with genuine enthusiasm and this has helped me succeed at my fieldwork goals. During my visits I tried to understand how people look at their built heritage and what they hope to see for their community in the future. Some of the questions I asked include: What was it like to grow up here? Which buildings are important to you? What makes Heart's Content feel like home? Why are you interested in



preserving local heritage? As I met with more and more people, from a variety of backgrounds, I began to see what aspects of the district are important to the people that live here. It is difficult to summarize what I've learned from the Heart's Content community – like most places, it's a town made up of countless interweaving stories. It's clear that this town has a unique history and beautiful buildings, and it's also clear that residents are eager to celebrate their heritage. This booklet aims to help do this – it is a collection of memories and thoughts from those who call Heart's Content home. These reflections will be a nice way of wandering through the district. We will see it from different sides – through objects and buildings, and through an array of voices. I hope that the district designation and this stories in this booklet will inspire Heart's Content to continue its work towards preservation, restoration and community building for years to come.

A special thanks to the residents I visited, the Mizzen Heritage Society and Heart's Content Town Council for being so welcoming and helping to make this project possible.

LISA WILSON, 2013

# INTRODUCTION

Heritage and culture define a community – in fact you might say that they are its heart and soul. Heart's Content has a diverse and colourful heritage, developed and nurtured through more than three centuries of settlement. Fishing, shipbuilding, railroading and cable telegraphy are the main threads of our history that come together to define us as a place unique among the outports of Newfoundland.

The built heritage of the community – its homes, meeting halls, commercial buildings, churches, wharves, roads and walkways – is the physical echo of its past. Many of these buildings and structures set Heart's Content apart, as any tourist will tell you. But this is only part of the story. The cultural, or intangible heritage that lies in the hearts, minds and memories of the people who live here makes up the rest. That's what's so neat about this little booklet – these recollections, while they might only scratch the surface, tell us the kind of place Heart's Content is, and some of the things that make it different.

My thoughts turn to the entertainment tradition strong in the community as one that has stood the test of time. The pioneers of the cable station brought amateur theater with them and their plays, skits, recitals and minstrel shows became a highlight of community life. For a while there were four halls catering to stage entertainments. Plays were still going on in the 1950s. My graduating class at St. Mary's School put one off in 1961. The Mizzen Heritage Society keeps the tradition going with their old-fashioned spring concerts in the Fishermen's Hall, the oldest building in the community.

The musical tradition in Heart's Content goes back to Rev. George Gardner, who started a marching band for the newly formed Fishermen's Society in the 1860s. The cable station brought more musicians. After Gardner, James ("Uncle Jimmy") Moore organized brass bands for both the Orangemen and Fishermen societies. His protégé, Ernest Rowe, had a band going in the mid-1900s and also gave violin lessons. Ethel Oates and Laura Bailey, both from cable families, taught piano for years. Guitars came along with Dr. John Walsh and pharmacist Will Mallam. Summertime coffee houses in the Fishermen's Hall are a present-day expression of Heart's Content's musical heritage.

Through the years the old English set dances – quadrilles and the Lancers – were part of the "times" in the halls. James Moore was a fiddler, as were Jack Cumby and Hubert Warren in my day. Early on, John Burrell played the accordion, then others like Edward George, Bob Underhay and Sidney Piercey. These days the Mizzen Heritage Dancers are keeping the tradition alive and well.

So many stories, so many traditions, so many lost, but so many kept alive. Treasure the stories in this booklet. Keep them for your children and grandchildren. They are all part of what makes Heart's Content the place we call home.

TED ROWE, 2013

(LEFT TO RIGHT): TED ROWE IN THE HFNL OFFICE, 2012; THE HEART'S CONTENT ORANGEMEN'S BRASS BAND, PROVIDED BY THE MIZZEN HERITAGE SOCIETY; BOB BALSOM IN HIS KITCHEN, 2013; WOOD BURNING STOVE IN THE BALSOM HOME, 2013.



# GROWING UP

“You can go into any room in the house today and it's quite comfortable, but back in those days, where you lived in the house back in those days was the kitchen. That's where you lived, that's where the heat was, that's where the food was, that's where everything was, everybody, the social life, everything. People would come in, sit and have a game of cards, yarn about the weather or whatever, and this is basically where we lived, in the kitchen. When we went to bed as children in the evening, I know there was always what we call a salt-water rock, or a brick, or a small rock and it was put in the oven all day long. In the evening mom would take the rock and put it in the bed,



(LEFT TO RIGHT): ED AND JUDY ARNOTT IN THEIR KITCHEN, 2013; ARCHIVAL PHOTO OF HEART'S CONTENT SHOWING FLAKES, PROVIDED BY THE MIZZEN HERITAGE SOCIETY; CHILDREN OF HEART'S CONTENT, COPIES PROVIDED BY LLOYD SMITH AND ART CUMBY; GINA BALSOM IN HER KITCHEN, 2013.



wrapped up in an old sweater or something, to heat the bed, because the heat in that rock would stay warm all night long. It was terrible cold, I mean no insulation in the house. It was cold, but you know people today don't often realize it.

BOB BALSOM

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“First of all, I've got strong roots in this community. My mom, my maternal grandparents were from here. And when I was a boy, a pre-teen and young boy, my parents would take my sister and I out here for lengthy summer vacations almost every summer. So that would have been back in the 1950s and 60s. We would come out then, and of course everything was very different than it is now. Everything was dirt roads, and horses, and sheep, and flakes, and fish drying on the flakes, and the salt fish in the air, and flies all over the place, and sheep shit all over the place. All the things a city boy didn't like. A townie like me growing up in St. John's and going to school in St. John's, playing soccer and baseball, none of that out here in the 1950s. I couldn't wait to get back home and do whatever I was doing back in St. John's.

ED ARNOTT

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“ There was a good number of old timers and characters, but everybody looked after everybody when I was growing up. There was no such thing as one father or mother, if you were down in that brooke and there would be fifteen to tell you to get the hell outta that brooke because you weren't there. So there was no such thing as one, it was everybody. And everybody knew everybody and knew Fred Cumby's youngster or Jack Cumby's youngster. Everybody knew each other, so you weren't getting away with nothing. If you were doing something wrong, you were told regardless. Not just by your parents, but by everybody. It was way better. Now nobody got nothing, nobody knows you.

ART CUMBY

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“ It's a different social upbringing anyway. Children, I find our grandchildren, the little ones, can go and operate electronics better than I can. Like Don mentioned the other day when we had Ben down on the pond skating, Don is our son-in-law who is Ben's Dad. We had Ben ice skating down on the pond, which we would spend hours at when we were kids. Go down to the pond and go ice skating. We loved it! And Don said, "I cannot get over that there's no children on the pond, there's none." I said, "No, but at one time you'd live for it." We'd bring our skates to school and go before we'd go home!

GEORGINA BALSOM

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“That was a three-room school. Just your typical school with the old potbelly stove there, blazing in the morning. Yeah, I went there, that was Lakeview High, we used to call it Lakeview School. That was from Kindergarten right up to grade 11. The teachers were strict and stern, but you know, you didn't fool around. We *did* fool around, but sometimes we'd get caught. But the teacher had the authority and you did what you were told. Of course, if that didn't work they'd bring in the principal who made sure you did what you were told. I didn't like going to school. I didn't like school. Oh I couldn't wait to get out of school! I think I got as far as grade 10, and I was going to go back, but I went to trade school. I've had many careers.

BOB BALSOM



(LEFT TO RIGHT): CHILDREN PLAYING HOCKEY, TAKEN AND PROVIDED BY TED ROWE; ARCHIVAL IMAGE OF LAKEVIEW HIGH EXTERIOR, PROVIDED BY THE MIZZEN HERITAGE SOCIETY; HEART'S CONTENT CABLE STATION EXTERIOR, 2012.

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“The cable office had a library and of course it was just for their employees. But my best girlfriend, her dad worked there so I would get in with her. I would pick out my three books and she would sign them out, or get them out. It's funny because when I was in high school, they opened it up and anybody could go. And when they made this big announcement that it was going to be opened and that anybody could go... I walked into the cable office just a few years ago and one of the employees that was there at the time, he was home from New York and he was talking to someone and he was telling them how this library was private and how they opened it up to the public and how when they opened the door, I was on the step. I didn't remember that but he did and he was telling someone as I walked in. The first customer!

JOAN SMITH



# OUR PLACES

## Old Jack's Shop

“What year would that have been? Very early 50s, or even late 40s it could have been, I couldn't tell you exactly. I don't know if Jack would know. It was well over a hundred years old, and when I was a small child that was a pharmacy, and it had been a pharmacy for many years. I don't think it was a pharmacy originally, I think it might have been a grocery store in the beginning. It was actually built for the Hopkins family, by the Hopkins family, and they were the original owners of the house that we bought too. Anyway, Mom, she had the head for business, she had the education. While she was taking



boarders, things were still rationed, and with all these kinds and these boarders, there was never enough sugar. The food then arrived by truck, of course is still does but now there's only one or two basic firms, but then every company had a little small truck on the go. Often they would get to Heart's Content by lunchtime or in the evening, or they would be on their way back to St. John's in the evening and they would book and spend the night. They said to mom at one time "You know, if you had a little shop it would be easier for you to get sugar." So she started this little shop with \$50.00. Our house was a double house and my brother owned the other end but never lived in it. He'd gone to Montreal, and it was empty. So in the front living room of that house she started a little grocery store. \$50.00! And she kept it there for about two years, so that would have been up to '47, '48... I would say in '49 she bought this place right across the road. It was for sale at the time, and she bought that and moved her store over, enlarged it, and kept it running for many years. When she gave it up, she gave it to my brother Jack.

JOAN SMITH

(LEFT TO RIGHT): EXTERIOR OF OLD JACK'S SHOP (NOW THE MARKO BARRON STORE), 2012; LLOYD SMITH (JOAN'S BROTHER) POSING IN FRONT OF JACK'S SHOP, PHOTO PROVIDED BY L. SMITH.





## The Arnott House

“They redid the house and did the best they could to try and restore it to what it would have been originally. Most of those renovations were on the second floor. The ceiling is original, the wiring on the first floor is knob and tube wiring, which is first generation electricity. The doors are all original, a lot of the mouldings, the door frames have a lot of character... The phones came with the house. You can answer them but you can't dial out on them of the technology that connects outgoing, but you can answer them. And when they ring, they ring quite loudly. We use them... I use them alot. They're both working, but I don't know how old they are. Bill Kelley, the guy who owned this house before us, he had a lot of antiques in this house but I'm supposing that the phones were original to the house, I don't know, and why they would have two like that? ...I don't know.



(LEFT TO RIGHT): TWO TELEPHONES THAT CAME WITH THE HISTORIC ARNOTT HOUSE, 2013; CONTROLS FOR KNOB AND TUBE WIRING IN THE ARNOTT HOUSE, 2013; THE EXTERIOR OF ED AND JUDY ARNOTT'S HISTORIC HOME, 2013.

This house when we bought it, it was primarily used as a summer home prior to that although I think the owners did live here year-round for some time. And just a couple of years prior to us owning it, there had been a fire here. The owners had a little dog, and he had a record collection in the back room, and he was out and apparently the dog's tail tipped over a burning candle or something. I think Bill and Lloyd were out walking Lloyd's dog and they saw the smoke. There's a volunteer fire department here and they... I tell you they earned kudos that night. We owe the volunteer fire department this house. It would have burned to the ground if they never got to it on time.

JUDY ARNOTT

# The Cable Staff Houses

“They started building them in 1886 but there was a whole slew of them built at the same time. You can appreciate, everything was done by hand then. No backhoes or bulldozers and I'm sure it took a long time to build all those homes. Not one year. But the best proof I have – a couple of years ago I was working upstairs and I found a nickel that could only have been lost during construction and it was 1896. I was selling all my silver a couple of years ago, and I sold it with that!

ED MATTHEWS

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“The Company Houses were very spacious, of plaster finish, 10 foot high ceilings, most with design. There was a little fireplace in every room with marble mantles. Also a fireplace in a room in the basement. The bathroom was upstairs and the lavatory off a landing halfway up the stairs. Over this landing was a skylight, which brightened the stairs. Of course, we would slide down the banisters (twice with dire results)!

HAZEL RENDELL

(LEFT TO RIGHT): THE EXTERIOR OF ED AND MINNIE MATTHEWS' HISTORIC HOME, 2012; A COLLECTION OF 19TH CENTURY COINS THAT WERE FOUND IN DIFFERENT HERITAGE BUILDINGS, PROVIDED BY LLOYD SMITH; THE EXTERIOR OF THE CABLE STAFF HOUSE HAZEL OCCUPIED AS A CHILD, RESTORED AND NOW OWNED BY EDWARD WOODLEY, 2013.



(LEFT TO RIGHT): INTERIOR OF THE SUF HALL, 2013; ARCHIVAL IMAGE SHOWING THE EXTERIOR OF THE SUF HALL, PROVIDED BY THE MIZZEN HERITAGE SOCIETY.



## SUF Hall

“I would have to say the Fishermen's Hall because there were so many Christmas times that I went to the Fishermen's Hall. It really has an aura about it for me... I can remember going there. There were two main Christmas times the fishermen always had theirs on New Years day, and the Orangemen always had their on Old Christmas Day, on January 6th. The Orangemen's Hall is where the Masonic Hall is now, just up the road from the Fishermen's Hall and I have good memories of both of them. But mostly the Fishermen's Hall because that's pretty much intact inside the way it was back then. They had a fishermen's band – for awhile there

were two bands, and then they combined and had a combined fishermen's and orangemen's brass band, for marching. They would be on the stage and the band would play Christmas carols while they were serving the supper and then afterwards they would clear back the tables and there would be a dance. An accordion player, a fiddler, for a traditional dance. I have a lot of good memories of going up there when I was very young.

TED ROWE



# Orange Hall

“In the 1950s they would have movies every Friday night in Heart's Content. There was a movie man that came from New Harbour up the shore. And they would show the movies in the basement of the Orange Hall and it was almost all men, accept teenage girls would go. But once you became married certainly and once you got to a certain age, I'm thinking over twenty, women wouldn't go to the movies. I don't know why, it was just a thing, only men went to the movies.

TED ROWE

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“I walked around the side of the Masonic Hall and peered up another hill. Sure enough, there was another building I recognized. The Orangemen's Lodge. “Your Great Grandfather Hicks volunteered at the Orangemen's Lodge. It was a building used for meetings, bingo, dances, and suppers to raise money to keep it going. It was made of all Protestants. If you were Catholic and swore allegiance to the Queen you could join. Sadly they couldn't raise enough money, so now the Orangemen's building is sometimes used as a craft centre. Your Great Grand Father, Fred Cumby, was waked in the Orangemen's Lodge in 1989. There was no funeral home in Heart's Content and he refused to be waked anywhere but in the community he was born and raised in.” I continued to wander the streets...alone. Are there any kids in the neighbourhood? I pushed open the door to my Pop's house.

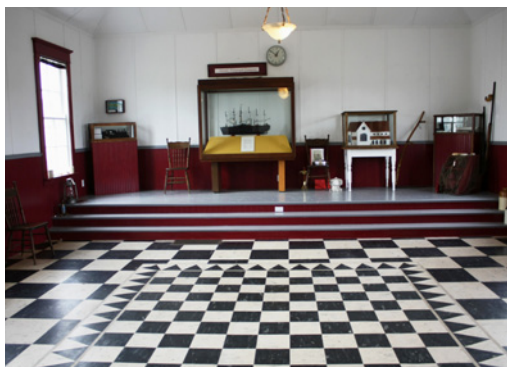
TIERNAN ROGERSON AND ART CUMBY

(LEFT TO RIGHT): EXTERIOR OF THE MASONIC HALL, ONCE THE ORANGEMEN'S LODGE, TAKEN BY JEREMY HARNUM, 2013; INTERIOR OF THE MIZZEN COMMUNITY MUSEUM, FORMER ORANGEMEN'S LODGE AND METHODIST SCHOOL, 2013; EXTERIOR OF THE MIZZEN COMMUNITY MUSEUM, TAKEN BY JEREMY HARNUM, 2013; MR. AND MRS. WALLACE RENDELL IN THEIR ST. JOHN'S HOME, 2013.

# Cable Station Library

“It was quite a remarkable thing. For someone like myself, the offspring, I was unbelievably fortunate to have access to all these things, in particular the library. I remember in the library there was a large table full of magazines and there were 20 magazines. The London Illustrated News, Redbook, Harpers Bazaar, things that we had total access to all the time. It had a great influence on me. And when I came along the society was integrating more into the local society because the numbers were totally decreased, so to my mind there wasn't any social chism but there must have been at times, there had to have been envy with few people having so much.

WALLACE RENDELL



# Vanished Buildings

“It was sad to see the Cable Terrace, Company Houses and others... the Hospital, Ayre & Son's Store and others torn down. The Railway tracks were removed in 1939. The beautiful Church of England in disrepair. This church had a fabulous pipe organ, stained glass window over the altar, and in the chapel. It seated 1,000 and in the past was called “The Cathedral Church of the Outports.”

HAZEL RENDELL



ARCHIVAL PHOTO SHOWING CABLE TERRACE, PROVIDED BY TED ROWE.



(LEFT TO RIGHT) ARCHIVAL IMAGE OF ST. MARY'S CHURCH, PROVIDED BY TED ROWE; ED AND MINNIE MATTHEWS IN THEIR HISTORIC HOME, 2012; A MODEL OF ST. MARY'S CHURCH IN THE MIZZEN COMMUNITY MUSEUM, 2012.



# St. Mary's Church

“Beautiful Saturday afternoon, it was beautiful. Not a draft of wind. Our grandson was here. He was only 2, 3. He was here that weekend. Anyway you know, I went out and took in clothes and the firemen were having a... we weren't going I don't think, but they were having a banquet or something that evening, that night. And I was out taking in clothes and it was so nice, and Michael was out with me. I took it and I folded and this man walked up the road and he said, "Hello," and I said, "Beautiful evening," and we talked for a few minutes, and he went on. I don't know where he went but that's the one that did the job. I came in, Michael was here and I said "It's time now, to go to bed," and I said "Michael go get your pajamas on now." He was running around, so he did. I looked out and I saw the firemen out there but I thought they were having a drill or something, but they were coming up with the hoses. And all of a sudden, I looked and here were the flames. I said, "Ed, the church is on fire!" Oh, you talk about fire, it went. It was so dry inside... I guess when it hit the seats, you could just see the flame just shoot right up through. My mom was here and she came and she sat here by the window. If it had been windy we would have had to take her out of there. And you couldn't put, well you *could* put it, but you put your hand up by that window and it was hot.

MINNIE MATTHEWS





(LEFT TO RIGHT): ARCHIVAL PHOTO SHOWING THE SMITH FAMILY HOME BEFORE DAMAGE, PROVIDED BY LLOYD SMITH; THE SMITH FAMILY HOME AFTER THE PORCH WAS DAMAGED, PROVIDED BY LLOYD SMITH.

## The Smith House

“In fact, I'll tell you a story. The Royal Bank down here, when they brought the pre-fab building – there used to be an old Royal Bank – when they brought that pre-fab building, this front porch here, the bank hooked into that and tore that all off. When they were passing along they just hooked into it and tore the whole works off. We were asleep in the front room. We were on holidays and it was in the morning... 5 o'clock, 6 o'clock in the morning ... So they didn't replace it with a porch afterwards, they just put a little veranda on there.

PAT SMITH

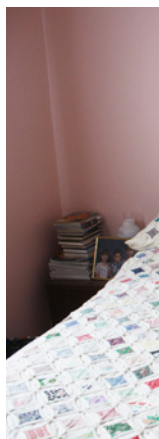
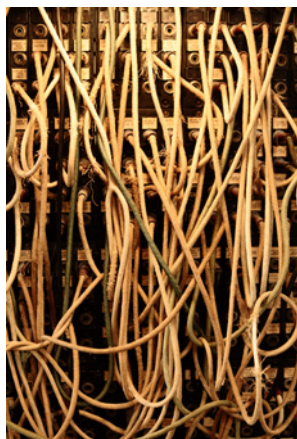
# Culture & TRADITION

“What happened there really was, a segment of the more advanced society in the world at that time – the English from London, England, and England controlled a quarter of the globe. A segment of these people were taken out of London and dropped in Heart's Content. And they insisted on bringing England, having the same thing there. So in this little wee town you can imagine the social impact. In this little fishing village suddenly you get this new industry, the new culture. And with them we got running water, we got libraries, tennis courts, cricket fields, lots of plants from England that are still growing there now, the beech trees. That, like so many things do in life, rose to an apex and then gradually declined because of the technological changes, and that little society did the same thing.

WALLACE RENDELL

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“Oh, that's my first quilt. That's called Cathedral Window. I got the pieces of fabric from here, there, and everywhere. People used to laugh and say, “Well don't wear a pretty blouse because Joan will love the pocket.” The first four squares was in Nova Scotia. I was visiting a friend and I knew that she knew how to do it. These four were my first four, and I did them with her in Nova Scotia. Two heart patterns and a little bird,



just picked at random. She was working and I was working and I followed her along, watching what she was doing. I came back and bought 22 metres of this material, and it was 90 inches wide, and that's what I used to make it. Unreal, I mean you could hardly carry it. It has always been on this bed since the early 90s, I would think, the early 90s.

JOAN SMITH

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“That's the frame. It's wire that's coated with rubber, which keeps the twine from slipping. I started making these alone when I came home but I ran into a bit of trouble half-way through. I went to see him (a man from Cornerbrook) and he showed me the mistake, where it was to, and I came home, sat down and made three pairs before I stopped, so I would never forget it. I just wanted to see how to make snowshoes, know how to make snowshoes. I've made a couple hundred pairs now. Who buys them? A lot of the guys for rabbit hunting, and in the bush. This is 3 mm twine, I use that for child's size because they're smaller. About six hours from start to finish.

GEORGE SMITH

(LEFT TO RIGHT): INTERIOR OF THE CABLE STATION, 2013; TELEGRAPH WIRES FROM INSIDE THE CABLE STATION, TAKEN BY JEREMY HARNUM; THE CATHEDRAL WINDOW QUILT MADE BY JOAN, 2013; JOAN SMITH IN HER HOME, 2013.



“A couple of years ago, I just went down and started to take it up. So this is for the grandchildren now because I want to pass it down to them. Because he plays the accordion, he loves the woods, so I tied it in together. It took about five weeks. It takes time. I use everything. There's pantyhose in there, this is pantyhose, everything that I can pull up through the hole, I use. I don't like using just one thing. The eyes were the last thing that I did. I got the white of his eyes in there. I didn't think it was going to work but ... I haven't got another to show because I sold them or gave them away. I'm after doing about seven. I did three for my girls, one each.

GEORGINA BALSOM

(LEFT TO RIGHT) GEORGE SMITH HOLDING ONE OF HIS HANDMADE SNOWSHOES, 2013; GEORGE SHOWING HIS HANDMADE FISHING FLIES, 2013.





“Around the turn of the century they were making those. I don't think they've got the date on it. It's from New York. Everyone at that time, those houses, they all had an icebox. This is the biggest one I've seen. Normally they are about yea high. It took six of us to bring it in because that's solid oak. When I took them apart.. see I took the other doors out, but I left one intact, I found the horse hair insulation. All of the doors were like this, so I took it apart to put the glass in. How many tails was cut off of horses to make it?!

ED MATTHEWS

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“He had gardens – my father had three or four gardens. Potato gardens, and he'd grow cabbage, carrot, and onion and turnip. The gardens were right here, between the main road and water. These are houses, so around here. We had a shop, so he used to grow all kinds of vegetables. We had gardens in here where my brother's house is in now. There's the land, with Jack's house. We used to have to cut hay and my father cut it with the scythe and we had twenty odd sheep, and lambs.

LLOYD SMITH



(LEFT TO RIGHT): GINA BALSOM'S HOOKED RUG DEPICTING HER HUSBAND BOB, 2013; GINA SHOWS HER RUG HOOKING FRAME AND LATEST PROJECT, 2013; ED MATTHEWS SHOWS THE ICEBOX THAT HE REFURBISHED INTO A CABINET, 2013; LLOYD SMITH SHOWING FIREWOOD PILES FOR LOCAL USE, 2012.

“Just down the road, to my left, was the old water tanks. I could hear my Pop saying, “Those water tanks... my family and I used to have to carry the water from the tanks. That is, until 1952 when we bought a Company House and had running water. The water tank was put into Town Square last year. It was apart of our heritage for 100 and some odd years. They stopped the tanks from working because everyone already had running water. They were red wrought iron with yellow heads shaped like lions and the water continuously spat out of their mouths.”

TIERNAN ROGERSON AND ART CUMBY



ART CUMBY IN THE SUF HALL, 2013.

# Looking AHEAD

“We can only hope that people from away will take them over (the old buildings). Young people don't appreciate the bigger houses, the older houses. They aren't insulated well and they're hard to heat. The old houses aren't insulated at all but they say it's better if they're not kept opened year round, they are better off to not be insulated, they are maintained so the wood don't rot. I hope it doesn't go down any further – maintains the status quo, more or less. I'd like to see younger people staying but I'm not optimistic. Fishing now, you can live 30, 40 miles away in towns and cities and you can come back and fish still. At one time you lived where your boat was, but not anymore. That now, is the only industry. We used to have a number of general stores and shops at one time, but that's no more. For the fishermen now, we've got a wharf. Fishing crab is on the go in summertime and spring, they all bring their boats down to Old Perlican because it's handier to the fishing grounds. So they don't even land the fish here anymore.

LLOYD SMITH

“Okay ideal future: I think that Heart's Content, as I mentioned before, that whole coastline, Heart's Content and the other tiny outports along Trinity South, is a part of the Avalon Peninsula that just hasn't had sufficient attention, sufficient regard, not on the radar. And it's very close, there are excellent road connections – I can see that part of Trinity Bay as really having a good future and Heart's Content is the natural center of it. Heart's Content has the very best harbour probably in Newfoundland – can't think of a better one. Unbelievable – round, deep, protected. It's on the west side of that peninsula between Conception Bay and Trinity Bay. It's hardly ever rough in that harbour, because you're protected really from the North Atlantic. There are places where you could have lovely trails, that whole area out along Southern Cove and the south side of the harbour and it's just beautiful and you can walk all the way out to the Lousy Rock, which I haven't done for years but plan on doing this year, so there's all kinds of room for development there. In addition, something like a little marina, something that would fit in with sailing and boating. Also a good base of citizenry with that, and gardens, and ...certainly the general looking after the place is important. There are places where old wharves are fallen down. And as far as the status of the elderly there, that time is going to pass. I think you're going to see quite a few people come in and use it as a summer residency place, so I think if we could encourage that, the town council, also pathways and walking trails.

WALLACE RENDELL

(LEFT TO RIGHT): PAT AND LLOYD SMITH IN THEIR HOME, 2012; PAT AND LLOYD'S HOME IN HEART'S CONTENT, 2012.





(LEFT TO RIGHT FROM TOP); LOOKING OUT THE WINDOW FROM THE HEYFIELD MEMORIAL CHURCH, 2012; THE HERITAGE DAY DISPLAY IN THE MARKO BARRON STORE, 2012; DALE JARVIS SPEAKING TO DISTRICT RESIDENTS IN THE SUF HALL, 2013; THE INTERIOR OF ED AND JUDY ARNOTT'S HOME, 2013; THE BORDER ROAD OF THE DISTRICT WITH DIRECTIONS FOR TRAFFIC, 2013; IMPORTED BEECH TREE IN THE YARD OF ED AND MINNIE MATTHEWS.

## About the Heritage Foundation of Newfoundland and Labrador

The Heritage Foundation of Newfoundland and Labrador is a non-profit organization which was established in 1984 to stimulate an understanding of and an appreciation for the architectural heritage of the province. The Foundation, an invaluable source of information for historic restoration, supports and contributes to the preservation and restoration of buildings of architectural or historical significance. The Heritage Foundation designates buildings and other structures as Registered Heritage Structures and may provide grants for the purpose of preservation and/or restoration of such structures.

It also administers a program for the designation of Registered Heritage Districts. Historic districts are geographically defined areas which create a special sense of time and place through buildings, structures and open spaces modified by human use and which are united by past events and use and/or aesthetically, by architecture and plan.

The Heritage Foundation also has an educational role and undertakes or sponsors events, publications and other projects designed to promote the value of our built heritage.

In addition to its work with architectural heritage, the Heritage Foundation is also involved in work designed to safeguard and sustain the intangible cultural heritage of Newfoundland and Labrador for present and future generations everywhere, as a vital part of the identities of Newfoundlanders and Labradorians, and as a valuable collection of unique knowledge and customs. This is achieved through policies that support initiatives that will celebrate, record, disseminate and promote our living heritage.







2013

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