

Greetings From the NHSAO Vice Chair

Hello,

I should like to take a moment of your time to introduce myself. My name is Kevin Fox and I am the new Vice Chair of the Alliance. I have worked for Parks Canada for the past 32 years in the Kingston area. Before that I worked for the Province of Ontario at **Saint Marie Among The Huron's in Midland**.

My early career with Parks Canada focused mainly on visitor experience and services. Today I am the Cultural Resource Management Advisor for our Field Unit in Smiths Falls.

As we are all representatives from various National Historic Sites we are all familiar with the multitude of issues that our sites face i.e., how to find funding, how to stay relevant or even open. The most important thing that I have found is that the people who make up these sites have a passion that cannot be equalled. This is why I am proud to be a member of the NHSAO and Vice Chair.

The NHSAO will face challenges as we move forward and I am committed to work with the association to overcome these issues. I believe the passion and dedication shown by the Board of Directors will stand us in good stead as we move forward.

I can be reached at kevin.fox@pc.gc.ca or 613-359-5377 (104)

- Kevin Fox

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Site Lines Snapshots

AN ADDENDUM TO SITE LINES 30TH EDITION (WINTER 2011)

It was brought to my attention that in the article on the Toronto Island Airport Terminal Building, the captions are reversed for the postcard images. The one in the lower left corner is actually Malton, as can be faintly read on the card itself.

The Terminal Building was scheduled to be demolished as it had been declared redundant by the City of Toronto and impeding the construction of a pedestrian tunnel. This demolition has since been cancelled, a close victory for our National Historic Sites.

What's Up NHSAO - Your Alliance's Report

"GET TO KNOW YOUR RTO" WORKSHOP AT PARKWOOD



The NHSAO presented a workshop on Regional Tourism Organizations at Parkwood National Historic Site on March 26th 2012. The workshop discussed how and why the 13 RTOs were created, what they can do, and how national historic



sites can "get on the radar" and access resources that RTOs have. Speakers included Neil Coburn and Andrew Jeanes from the Ministry of Tourism and Culture, Anne Marie Harbec from the Rideau Heritage Route Tourism Association, and Sharon Kennedy, executive director of RTO 6 (Central Counties).



NHSAO MEMBERSHIP CAMPAIGN 2012 AND HERITAGE CANADA FOUNDATION PARTNERSHIP

For the first time since the NHSAO's incorporation in 2010, your Alliance has undertaken a membership campaign. All national historic sites in Ontario are automatically members of the NHSAO and your Board has worked to support the Alliance through valiant volunteer effort and modest government support, but the NHSAO requires new revenue to continue serving the membership. Information on membership fees can be found on the NHSAO website nhsao.ca/pages/membership-fees-nhsao.html

With this membership campaign comes an exciting new partnership opportunity with the Heritage Canada Foundation! Members of the NHSAO will get advertising opportunities with the HCF magazine and website www.heritagecanada.org/ in return for offering free admission and/or 10% off at the gift shop for visitors with a valid membership cards. We hope to increase exposure and secondary spending at national historic sites with this partnership. Heritage Canada has approximately 4000 members across the county and reciprocal membership with international National Trusts in the United Kingdom, United States and Australia.



Durham College and Parkwood National Historic Site Announce a New Partnership

New horticulture students will gain valuable hands-on experience in Parkwood's historic gardens and greenhouses .

Parkwood National Historic Site and Durham College announced an innovative partnership that will see them work together to develop and deliver educational curricula for the college's new two-year Horticulture Technician diploma program.

"The program is a huge boost to Parkwood's mission to preserve its outstanding heritage resources and provide quality opportunities for education & enjoyment. Historic gardens and horticultural training are such a natural fit", noted Executive Director Brian Malcolm.



Don Lovisa, president of Durham College (left) and Brian Malcolm, Executive Director of Parkwood (right) sign the agreement in front of the banners of the two organizations.

"The program is exciting, adding depth to Parkwood's educational programming and the value of its historic resources, and paying tribute to the educational and philanthropic legacy of Sam & Adelaide McLaughlin, through the very gardens they created together.

"We really look forward to continued collaboration with Durham College in creating a unique and rich learning environment for students."

The partnership, announced during an event held at Parkwood, will provide students enrolled in the Horticulture Technician program for the 2012-2013 academic year with an opportunity to hone their skills through training and study at **Parkwood's historic gardens and greenhouses** in addition to their regular **schooling at the college's Oshawa campus**. This includes access to the **estate's specialty plants**

and collections, period research and more. In addition, Parkwood will provide professional expertise, student lecture and study space and lab settings. The collaboration will help Parkwood support and expand its ongoing preservation program; enhance community awareness; pursue partnership grant opportunities; and create additional horticultural jobs while enabling the college to increase placement and co-op opportunities for students.

The program is developed with support from the Landscape Ontario Horticultural Trades Association (LOHTA). **"Durham College's new Horticulture Technician program is designed to meet the rapidly growing interest in contemporary landscaping, gardening and urban agriculture,"** said Don Lovisa, president, Durham College.

"We are thrilled to be able to provide our incoming students with this training opportunity at one of the finest historic gardens of the 20th century, enabling them to expand their skill sets and gain additional experience in a living lab environment that is unique to college programs in Ontario."



Brian Keys, who previously was a gardener for the McLaughlin family

Interior Restoration at Glanmore National Historic Site

A significant interior restoration project is underway at Glanmore NHS in Belleville, Ontario.

Built in 1883, Glanmore is a fine example of Second Empire style architecture and operates as a historic house and museum. The project has required Glanmore to be closed to the public for several months.



A conservator injecting resin into the reception room cornice

The ornate frescoed ceilings are the main focus of the restoration which started in January and is expected to be completed in late April.

The project has evolved to include 3 phases: stability of the paint surface of the frescoed ceilings in the drawing room; consolidation of ornately decorated lath and plaster ceilings throughout the main floor of the historic house; and reinstatement of original paint colours throughout most of the main floor walls, baseboards and outer ceilings.

Funding for project came in part from the Canada Cultural Spaces Fund with additional support from the City of Belleville, Parrott Foundation, and Friends of Glanmore.

The fragile paint surface of the double drawing room ceilings required stabilization before the plaster consolidation could take place. The paint was powdery and water soluble, leaving it at risk of damage during the repairs to the lath and plaster. Fine Art Conservator Ian Hodgkinson determined a method to clean and stabilize the paint surface before plaster consolidation could take place. 129 years of soot and dirt was removed using a dry sponges and erasers before the paint surface was stabilized using a solution of Funori (seaweed extract) to act as a fixative.



Cleaning the drawing room



Historic Plaster Conservation Services (HPCS) of Port Hope, Ontario, consolidated the ceiling plaster throughout most of the main floor of the historic house. HPCS is the only North American company that specializes in the preservation of historic plaster. By lifting the floorboards on the second level HPCS accessed the main floor ceilings from above to apply a resin onto the lath and plaster. From below, a scaffolding system fitted with micro-jacks was used to push the plaster up and re-adhere it to the lath.



Micro-jacks in the drawing room.

Repairs to the cornice and paint touch-ups followed. Upon completion of the ceiling work, the original paint scheme on the walls and baseboards in the dining room, reception room, main hall and double drawing rooms will be reinstated using colours identified by conservators. Glanmore NHS will celebrate a grand re-opening on International Museums Day, May 18th, 2012.

By Melissa Wakeling

Funori

Funori solution is a polysaccharide mucilage derived from the seaweed gloiopeltis which is harvested in Japan. It is similar to carrageenan and is traditionally used as a fabric size. The dried seaweed is tan or orange in colour. The seaweed is soaked in water, cooked over low heat and strained to create a solution that works as a fixative and consolidant for dry, powdery paint finishes. It dries to a matte finish and does not leave tide marks. A piece of dried funori seaweed is pictured here.



Ontario's Textile Heritage and Contemporary

Fibre Art: A Great Blend

Walking into museums and art galleries immediately takes us away from the everyday, providing time to reflect on the past or be touched by an inspiring and pleasing piece of art. Museums and galleries are good for the mind and the soul. The Mississippi Valley Textile Museum (MVTM) strives to bring that experience to everyone who walks through our doors.

The MVTM is located in the former warehouse and office building of the Rosamond Woolen



New paved parking and accessibility ramp at the MVTM, 2011

Mill in Almonte, Ontario. The mill was in operation from 1867 to 1982. In 1990, Parks Canada designated it as a National Historic Site. **The museum's main job is to document, preserve and convey the impact that the textile industry had on the economic and social life of the towns that sprang up along the rivers of the Mississippi Valley in the first half of the 19th century. In many ways, this region is what it is because of the textile mills.**

To give our visitors a better appreciation of Ontario's textile

industry, we mounted in May of this year a new, long-term history exhibit called "Fabric of a Small Town." It is housed in our renovated and up-graded Wool Hall Gallery, a 4000 square-foot exhibition space. We think it is the most comprehensive and explanatory exhibit of the textile industry anywhere in Ontario. This year we are adding an audio-visual component to the exhibit, giving our visitors a sense of the sights and sounds of a working mill. Plans are also under way to incorporate interviews with

In many ways, this region is what it is because of the textile mills.

former millworkers into the display. We also envision smaller, focused exhibits on the textile industry drawn from our 4,000-artifact collection.

The museum is also going digital.

We are now in the final phase of a major project to digitally catalogue and up-load photos, descriptions of all artifacts, titles in our library collection and all issues of the Almonte Gazette onto the MVTM's website. **Curators, students from colleges and universities, and researchers** are anxiously waiting for this project to be completed.

The second "thread" of our activity revolves around the art gallery, which boasts a 4200 square foot space. Through quilting, weaving, sewing and collage, contemporary textile artists are creating works of art that are evocative, inspirational, beautiful and amusing. While using ancient techniques, the form, style and content are contemporary. This is an art medium that is capturing the attention of more and more art-lovers. Most of the artists have come from Ontario, but as the gallery space is becoming better known, the museum is in demand for exhibits of acclaimed textile artists from different regions of Canada and abroad.

The MVTM was founded and built through the efforts of the community. Our goal is to make it better known as a museum and gallery for all residents of Ontario, and beyond, who have an interest in the province's history, the textile industry and contemporary textile art.



A bobbin winder, part of "Fabric of a Small Town".

Fact or Fiction? Deciphering the Fence at Osgoode Hall

“Walk east along Queen and you’ll pass Osgoode Hall, whose distinguished wrought iron fence was built to keep the cows out in 1829.” -Buffalo News, April 26, 2009

This quote reflects what most people know about the Osgoode Hall fence. And all of it, except the location on Queen Street, is wrong. The fence is an iconic feature of Toronto. It is more recognizable than the building it is meant to complement. Passersby will readily tell you that the peculiar gates in the fence were meant to keep cows off the lawn, but they may not know that the building is the home of the highest courts of the province.

So why is most of the information circulating about the fence incorrect? One can understand that “anti-cow” gates are intriguing and therefore memorable. Or that such an ancient structure should be – oh, at least 150 years old. But why would people think that the fence was designed by a French portraitist and was made in Great Britain, out of wrought iron, when it’s not the case? That was worth some research.



First, we needed the facts. The date and the designer of the fence were easy to determine.

The records of the Law Society of Upper Canada and drawings at the Archives of Ontario establish that the fence was built in 1866-1867, following a design by architect William Storm. Storm was involved with much of the construction at Osgoode Hall in the mid- to late 19th century.

His artistic skills, his experience with the preparation of construction specifications, and his familiarity with the building and its owners, all gave him an edge. George Théodore Berthon, the putative designer of the fence, may have

been commissioned to do the portraits of nearly all the leaders of the Law Society in his day, but not its fence.

The manufacture of the fence, including issues with one of the contractors, is also well documented. The St. Lawrence Foundry and Ramsay and Farquhar, two companies operating in Toronto, were responsible for the fence and its footings. The involvement of Glasgow’s Blochairn Iron Works, sometimes credited with the project, seems to have been limited to the later addition of braces for the gates.

This archival image of Osgoode Hall was taken in 1868. The fence can be seen in front.



The confusion over the fencing material is puzzling. While some cast iron can be difficult to distinguish from wrought iron, this fence clearly did not come from the hammer of a blacksmith. It may be that for many, the phrase “wrought iron” has become a synonym for ornamental iron or that the technology is poorly understood. The most enduring myth about the fence is the purpose of its pedestrian gates. While inspired by kissing gates, a type of stile used in the Old World to prevent the passage of cattle, the Osgoode Hall gates belong to an age when Toronto was already a significant commercial and industrial centre. Why the gates, then? We don’t really know. There are a few theories out there, including one involving Irish rebels but if you want to know more, you will have to come see our new exhibition.

Fact or Fiction? Deciphering the fence at Osgoode Hall opened in February and will be up until 2016. Osgoode Hall is open Monday to Friday during regular business hours.

For more information, contact Elise Brunet, 416-947-4041.

By Elise Brunet

Ottawa's "Secret Garden": Inside Maplelawn National Historic Site



More than a few visitors have called Maplelawn a 'secret garden', hidden as it is within a stone wall about an acre in area, in a busy section of west end Ottawa. The garden and the manor house, now over 180 years old, have been designated a National Historic Site, overseen by the National Capital Commission.

From early Spring when the blue scilla bloom almost out of the snow, through a multitude of tulips, and the midsummer panoply of colour in poppies, roses, iris, peonies, followed by the late summer phlox and rubeckia, and the Fall asters, Maplelawn offers a unique welcome to all.



Its secrets have certainly been revealed to a community of volunteer gardeners, which has tended the hundreds of perennials in the garden since 1993. Each year that volunteer community welcomes new additions to their group and the garden prospers anew.

Families often find a Sunday morning an opportune time to visit; while children dance down the paths, parents may engage gardeners about a particular flower **they've noticed**. Seniors living nearby take particular delight in their frequent walks in the garden, observing the changes in blooms from day to day; they take a proprietary interest in the garden. A weekday lunch hour brings workers from nearby offices and businesses; they watch over the garden from one of the benches placed about the grounds.



Doors Open Ottawa guarantees visitors from farther afield, from other parts of Ottawa, Ontario and indeed the country. They are amazed to find this small, thriving, public garden in the middle of a bustling capital city.

If one were to sit on a bench now, in the eastern corner of the garden, and look through the flowers to the beautiful limestone wall, and beyond that to the gracious house, it's easy to imagine oneself back in the 1830's when Maplelawn was indeed a 'secret' in the newly developing town by the Rideau and the Ottawa rivers.

Much has changed but much remains the same and that is the beauty and rich heritage Maplelawn offers us all, whether gardener or visitor.



This article is dedicated to Nancy Smith, one of the founding members and chief volunteers for Friends of Maplelawn Gardens. She is remembered by all for her love of and dedication to Maplelawn Garden. By Nancy Villeneuve.

10 Tips for Filming at National Historic Sites

For those members who have the luxury of not needing the much needed rental revenues from film productions, cheer loudly and count your blessings, for those that require film revenues for existence, here are my top ten tips for survival.

10. The Location Manager, and the subsequent location personnel, is your best friend for the duration of the shoot at your site. Get to know these people and get to know them well. These are the people who are going to communicate your concerns/needs, etc. to the production company for the duration of the shoot and your best advocate. Most who know me, know how I feel about film production at Parkwood, but ironically, my friendships with location personnel, made on set, have carried over to my non museum life.

9. Eavesdrop to conversations and be alert. What you may be told by a producer is not what the crew believe to be happening or planning. Listen to the “crew” about you and be three steps ahead of their actions.

8. Discuss and distribute, in writing, your specific guidelines for shooting in your NHS. Make sure that the senior person on set reviews the guidelines with all department heads. There have been a few occasions, and only a few, in my tenure at Parkwood, that the production manager actually stands and reads our six page guideline appendices of the contract to the entire senior crew members.



Electric's crews climbing at Parkwood NHS.

7. Do not trust what crew members say. They learn staff names quickly and like to use them, “well, Brian said we could”, when that staff member is not present. Text messaging has proven a great way to combat the fibbing, but they still try it.

6. Staff film productions with senior staff. This is not the opportunity for summer students, contract workers, board members or volunteers to work among the glamour of Hollywood (sarcasm inserted). Those responsible for policy and administration need to be present at all times. To combat point number 7, only Brian [Executive Director] and myself are allowed to make decisions regarding filming requests at Parkwood, and we know each other well enough that phrases like “*but Sam said we could swing from the chandeliers*” do not work.

10 Tips for Filming at National Historic Sites (Continued)

5. Wear comfortable shoes and be ready to move for the 16 hour duration of your shift “babysitting” whom, 100 years ago, would have been carnival folk. The film industry has the highest use in Canada of narcotics and alcohol, due to the hours they keep. This is important, as many can arrive on set, drunk or high or exhausted, or may be consuming alcohol or narcotics on your property at anytime.

4. When action is called and the camera is actually rolling the crew stand still. This is your opportunity to grab a coffee or the much needed washroom break. All other times, anticipate chaos and the need for 120% of your attention on 100 persons roaming through your site.



Video Village set up in Sam McLaughlin's library at Parkwood..



Camera equipment and protection on the walls and carpet.

3. Limit access to areas and rooms, as best you can. Set alarms and lock areas that do not need to be accessed for the shoot. This is especially necessary if “extras” are being used. Living props as the industry refer to them, get bored quickly when they are not on set and this always leads to exploration of your site. You know the old saying about idle hands.....

2. If you have filming, embrace it (as best you can) and use it as an opportunity. Film productions have paid for additional conservation projects, above and beyond their location rental, work that far exceeds my annual conservation budget, like carpet and drapery treatments, etc. I dictate what is done, and by whom i.e. conservator, not Joe Schmo “restoration services for the film industry”.

1. When possible, don't succumb to the dollars of the film industry and keep them out of your site. If filming is unavoidable, chat with other sites about tips. Chat about productions and the crew, chat about the location manager. Inform yourself well and be prepared.

By Samantha George, Curator of Parkwood National Historic Site

Sunshine Sketches and Mariposa celebrate 100 years at Leacock Museum National Historic Site



Stephen Leacock and his mythical town of Mariposa have deep roots in present-day Orillia. **It's hard to go** anywhere in the city without tripping over a business or organization that uses sunshine or Brewery Bay or Mariposa in its name. And that is as it should be.

One hundred years ago, in 1912, the first of a series of “sketches about a little town and the people in it” appeared in the *Montreal Star*. With each installment, cartoonist Arthur G. Racey breathed life into Leacock's characters with his timeless illustrations.

Building on the early success of his little sketches, Leacock contacted his publisher, John Lane of the Bodley Head in London and *Sunshine Sketches of a Little Town* was published in book form later that same year. To date, over a million copies have been printed.

[Leacock Museum] is a testament to the power of place and its profound impact on Leacock's creative output.

His Dean Drone of the Church of England Church; hotel proprietor Josh Smith; Zena Pepperleigh, the judge's daughter; bank teller Peter Pupkin; barber Jefferson Thorpe and undertaker Golgotha Gingham; among many others, were thinly disguised real-life Orillians. By interweaving these characters with places and events in the town, Leacock created a masterpiece. At a time when there was little Canadian literature and certainly no uniquely defined Canadian sense of humour, historian Margaret MacMillan points out that, “He was in the middle of creating both.”

In a private letter to Leacock, Orillia lawyer Mel Tudhope, tongue-in-cheek, threatened a class action suit on behalf of several Orillians who were individually and collectively skewered by Leacock's pen. But any upset or ill-feelings were soon forgotten. Some three generations later, those same families are proud to have had their loved ones included in Leacock's timeless classic.

The Leacock Museum National Historic Site at the Old Brewery Bay in Orillia, stands today as

a reminder of the life and times of a truly great Canadian. You can wander through his 19-room summer home, walk the trails on the wooded point of land jutting out into Lake Couchiching, or enjoy a lunch at the water's edge at Swanmore Terrace.

But it is much more than the sum of things to see and do. It is a testament to the power of place and its profound impact on Leacock's creative output. The author of some 65 books and literally hundreds of newspaper and magazine articles, Orillia was at Leacock's very centre. It was his creative catalyst, his touchstone. It is said that he always left McGill a little too early in the spring and always returned to Montreal a little too late each fall.

Stephen Leacock was truly a man of the world. Born at Swanmore Hampshire England in 1869, he emigrated to Canada with his family and settled on a farm at Egypt, just south of Sibbalds Point on Lake Simcoe. Leacock would later describe it as “the damnest place I'd ever seen.”



Leacock Museum National Historic Site in Orillia.

Sunshine Sketches and Mariposa celebrate 100 years at Leacock Museum National Historic Site (Cont'd)

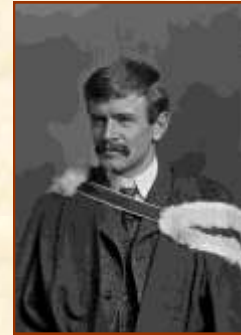
In addition to his English birth, he was educated at Upper Canada College, the University of Toronto and the University of Chicago and was a career professor at McGill University in Montreal. But when his promising academic career was compounded with the tremendous success of his humour writing and public speaking, Orillia took notice of the eccentric professor who was building a summer place at the Old Brewery Bay and adopted him as **their own. Author Kenneth Wells called it 'the most famous kidnapping in Canadian history'.**

Sunshine Sketches of a Little Town continues to drive people to Orillia and stands as the primary access point for visitors to the Leacock Museum in Orillia. Whether they know anything about Stephen Leacock or are encountering him through his classic stories for the first time, people arrive at the doors of his 1928 summer home hoping to soak up some of **Leacock's renowned spirit of hospitality and his gentle sense of humour.**

And each year, readers across Canada and throughout the world wait with anticipation for the announcement of winner of the Stephen Leacock Memorial Medal for Humour. Awarded each year since 1947 for the funniest book written by a Canadian, the medal has had numerous multiple winners including Arthur Black, Stuart McLean and Will Ferguson. What seems clear one hundred years after its creation is **that Stephen Leacock's Sunshine Sketches of a Little Town still can bring a smile to our faces and has shown us how to laugh at ourselves.**

This year's Leacock Summer Festival, Ontario's largest summer literary event stretches from July 16-29 and takes an unusual twist this year with a performance by Stephen Leacock himself. Actor Joe Matheson of Jersey Boys fame, stages his world premier of Sketching Sunshine: An Evening and a Morning with Stephen Leacock.

"It's a Stephen Leacock we haven't seen," said Leacock Museum curator Fred Addis. **"He's forty-three, still married and absolutely on top of his game, and arguably right on the cusp of his greatest literary achievement."** **Sketching Sunshine** runs for five performances beginning on July 24. To purchase tickets online visit: orilliaoperahouse.ca



From August 17-19, Orillia will stage a three-day celebration called the Sunshine City Festival celebrating all that was 1912. The event includes a heritage carnival and sideshow and offers a glimpse of life in Orillia, Ontario and **Canada at the time of the creation of Leacock's** Canadian classic. The event will be staged at Couchiching Beach Park and sharing the lime-light will be the Orillia-manufactured Tudhope car, also celebrating its 100th birthday this year.

The Orillia Heritage Centre will feature three Tudhopes on display with a Tudhope Auto-Trac and a 1923 American LaFrance firetruck. A special honour guard of heritage horseless carriages and classic cars will link the Sunshine City Festival with the renowned Downtown Orillia Classic Car Show staged coincidentally by the Downtown Orillia Management Board.

Sunshine Sketches of a Little Town put **Leacock's Mariposa on the map. Everyone in Orillia is hoping that locals, tourists and visitors alike, will join in this year's celebration of sunshine.**

For a complete schedule of Sunshine Sketches 100th Anniversary events, programs and activities visit the Leacock Museum website at leacockmuseum.com or orillia.ca.

By Fred Addis

Seeing (infra)Red at Parkwood National Historic Site

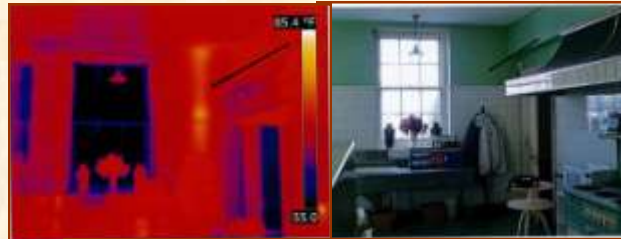
Parkwood recently had a brush with new diagnostic technology. Not entirely new perhaps, but new to Parkwood.

RCI Infrared Services provided scanning services that included infrared photography, on site discussions and a follow up report with full-colour scans. We were in fact approached by the company, with information about how the scans could assist in diagnosing problems, before they even manifested.

We have enough challenges with conservation issues already in evidence, but at the same time we saw an opportunity to understand how previous conservation work was faring and get a “heads-up” on new problems.

A typical benefit of infra-red scanning is identifying areas of heat loss. We found many (in a historic home...go figure). Other benefits were extremely useful for us, and included:

- ◊ A look at other roof systems to see if a problem was headed our way. It is! Further assessment will help diagnose more definitively.
- ◊ Identification of hot water risers in walls & ceiling, for future repair access or diagnosis
- ◊ A look at previous roof repairs to see if we had indeed solved the leak problems. We had.



The heating risers in the Dining Room and the Kitchen are visible in the cavity behind the wall.



It was a welcome, non-evasive process, to gain really useful background information. The final report should also be a helpful document for future grants or fundraising.



Executive Director's Office
Large cooler area where two external walls meet, small dark circular area

*By Brian Malcolm
Executive Director of
Parkwood National Historic Site*

Thank You for Participating in the National Historic Sites Alliance for Ontario!

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